



Song Book

DIGITAL KEYBOARD

PSR-E453

Song Book
Song-Buch

Recueil des morceaux de musique
Libro de canciones
ソングブック

EN
DE
FR
ES
JA

Contents / もくじ

■ Preset Songs

Song No.	Category/Name	Composer/作曲者名	分類/名前	page
Piano Solo			ピアノ ソロ	
012	Maple Leaf Rag	S. Joplin	メイプル・リーフ・ラグ	8
013	Jeanie with the Light Brown Hair	S. C. Foster	金髪のジェニー	12
014	The Last Rose of Summer	Traditional	庭の千草	14
015	For Elise	L. v. Beethoven	エリーゼのために	15
Piano Ensemble			ピアノ アンサンブル	
016	CHORD Amazing Grace	Traditional	アメージング・グレース	17
017	CHORD Die Lorelei	F. Silcher	ローレライ	18
018	Piano Concerto No.21 2nd mov.	W. A. Mozart	ピアノ協奏曲 第21番 第2楽章	20
019	CHORD Scarborough Fair	Traditional	スカボロ・フェア	22
020	CHORD Old Folks at Home	S. C. Foster	故郷の人々	24
Piano Accompaniment			ピアノ アカンパニメント	
021	CHORD Ep Ballad	Original	エレクトリックピアノ・バラード	26
022	CHORD Boogie Woogie	Original	ブギ・ウギ	29
023	CHORD Rock Piano	Original	ロック・ピアノ	34
024	CHORD Salsa	Original	サルサ	40
025	CHORD Country Piano	Original	カントリー・ピアノ	45
026	CHORD Gospel R&B	Original	ゴスベル・R&B	48
027	CHORD Medium Swing	Original	ミディアム・スウィング	52
028	CHORD Jazz Waltz	Original	ジャズ・ワルツ	58
029	CHORD Medium Bossa	Original	ミディアム・ボサ	65
030	CHORD Slow Rock	Original	スロー・ロック	68

CHORD Includes chord data.
 Schließt Akkorddaten mit ein.
 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.
- Certains morceaux intégrés à votre instrument peuvent ne pas être disponibles dans le présent recueil de morceaux en raison de restrictions liées au droit d'auteur.
- Les numéros de morceaux prééglés 021 – 030 (accompagnement au piano) correspondent à des morceaux d'accompagnement.
- Es posible que algunas de las canciones creadas (en el instrumento) no estén incluidas en este libro de canciones debido a restricciones de derechos de autor.
- Los números de las canciones preajustadas 021 – 030 (acompañamiento de piano) son para ensayar los patrones de acompañamiento.
- 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、バックアップパターン(伴奏)練習用ソングです。

■ Optional Songs

Song No.	Category/Name	File name	Composer/作曲者名	分類/名前	page
Piano Solo				ピアノ ソロ	
001	Valse op.64-1 "Petit Chien"	01_PetCh	F. Chopin	小犬のワルツ	71
002	Turkish March	02_TrkMa	W. A. Mozart	トルコ行進曲	75
003	Menuett in G/Beethoven	03_Menue	L. v. Beethoven	ト調のメヌエット	79
004	Andante grazioso (Sonate K.331)	04_Sonat	W. A. Mozart	ピアノソナタ K.331 第1楽章主題	81
005	24 Preludes op.28-7	05_Prelu	F. Chopin	24の前奏曲 作品28-7	82
006	Melodie (Album für die Jugend)	06_Melod	R. Schumann	メロディ (子供のためのアルバム)	83
007	Fröhlicher Landmann (Album für die Jugend)	07_Landm	R. Schumann	楽しき農夫 (子供のためのアルバム)	84
008	Von fremden Ländern und Menschen (Kinderszenen)	08_Fremd	R. Schumann	見知らぬ国と人々について (子供の情景)	85
009	Träumerei (Kinderszenen)	09_Traum	R. Schumann	トロイメライ (子供の情景)	86
010	Thema (Impromptus D.935-3)	10_Impro	F. Schubert	即興曲 D.935-3 主題	87
011	Menuett BWV. Anh.116	11_Menue	J. S. Bach	バッハのメヌエット BWV.Anh.116	88
012	Invention Nr.1	12_Inven	J. S. Bach	インベンション 第1番	90
013	Gavotte/J. S. Bach	13_Gavot	J. S. Bach	ガボット	92
014	Arietta op.12-1/Grieg	14_Ariet	E. Grieg	アリエッタ (抒情小曲集 第1集)	93
015	To a Wild Rose	15_WildR	E. A. MacDowell	野ばらに寄す	94
016	Tango/Albeniz	16_Tango	I. Albéniz	アルベニスのタンゴ	96
017	La Fille aux Cheveux de Lin	17_La_Fi	C. A. Debussy	亜麻色の髪の乙女	99
018	La Chevaleresque	18_Cheva	J. F. Burgmüller	貴婦人の乗馬	101
019	Arabesque	19_Arabe	J. F. Burgmüller	アラバスク	103
020	Pastorale	20_Pasto	J. F. Burgmüller	牧歌	104
021	Annie Laurie	21_Annie	Traditional	アニー・ローリー	105
022	The Entertainer	22_Enter	S. Joplin	エンターテイナー	106
Piano Ensemble				ピアノ アンサンブル	
023	Londonderry Air	23_Londn	Traditional	ロンドンデリーの歌	108
024	CHORD Home Sweet Home	24_Sweet	H. R. Bishop	埴生の宿	109
025	Jesus bleibet meine Freude	25_Jesus	J. S. Bach	主よ人の望みの喜びよ	110
026	Loch Lomond	26_Lomon	Traditional	ロッホ・ローモンド	111
027	CHORD Twinkle Twinkle Little Star	27_Twnkl	Traditional	きらきら星	112
028	CHORD Three Blind Mice	28_3Mice	Traditional	さんびきのねずみ	114
029	Believe Me If All Those Endearing Young Charms	29_Belie	Traditional	春の日の花と輝く	116
030	Nocturne op.9-2	30_Noctu	F. Chopin	夜想曲 第2番	118
031	Etude op.10-3 "Chanson de L'adieu"	31_Etude	F. Chopin	別れの曲	121
032	Ave Maria/J. S. Bach - Gounod	32_AveMa	J. S. Bach / C. F. Gounod	グノーのアベ・マリア	122
033	Menuett BWV. Anh.114	33_Menue	J. S. Bach	バッハのメヌエット BWV.Anh.114	124
034	Wenn ich ein Vöglein wär	34_Vogle	Traditional	小鳥ならば	126
035	Der Vogelfänger bin ich ja	35_DerVo	W. A. Mozart	パパゲーノのアリア	128
036	Romanze (Serenade K.525)	36_Roman	W. A. Mozart	ロマンズ (セレナーデ K.525)	130

Song No.	Category/Name	File name	Composer/作曲者名	分類/名前	page
037	Ave Verum Corpus	37_AveVe	W. A. Mozart	アベ・ベルム・コルプス	131
038	Liebesträume Nr.3	38_Liebe	F. Liszt	愛の夢 第3番	133
039	Chanson du Toreador	39_Torea	G. Bizet	闘牛士の歌	135
040	Frühlingslied	40_Fruli	F. Mendelssohn	春の歌	137
041	Ode to Joy	41_OdeTo	L. v. Beethoven	歓喜の歌	139
042	CHORD O Christmas Tree	42_ChrsT	Traditional	もみの木	141
043	Deck the Halls	43_DeckH	Traditional	ひいらぎかざろう	143
044	Silent Night	44_Silnt	F. Gruber	きよしこの夜	145
Classical Melodies				クラシック	
045	Waltz (The Sleeping Beauty)	45_Waltz	P. I. Tchaikovsky	眠れる森の美女のワルツ	147
046	Air (Orchestral Suite)	46_Air	J. S. Bach	管弦楽組曲よりエア	148
047	Minuetto/Boccherini	47_Minue	L. Boccherini	ボッケリーニのメヌエット	149
048	Siciliano/J. S. Bach	48_Sicil	J. S. Bach	バッハのシチリアーノ	150
049	Menuet (L'Arlésienne)	49_Menue	G. Bizet	アルルの女よりメヌエット	151
050	Slavonic Dances op.72-2	50_Slavo	A. Dvořák	スラブ舞曲 作品72-2	152
051	Largo (From the New World)	51_Largo	A. Dvořák	家路	153
052	Pizzicato Polka	52_PizPo	J. Strauss II	ピチカート・ポルカ	154
053	Romanze/Beethoven	53_Roman	L. v. Beethoven	ベートーヴェンのロマンス	155
054	Swan Lake	54_SwanL	P. I. Tchaikovsky	白鳥の湖	156
055	Sicilienne/Fauré	55_Sicil	G. Fauré	フォーレのシチリアーノ	157
056	Méditation (Thais)	56_Thais	J. Massenet	タイスの瞑想曲	158
057	Serenade/Haydn	57_Seren	F. J. Haydn	ハイドンのセレナーデ	159
058	Grand March (Aida)	58_Grand	G. Verdi	アイダより凱旋行進曲	160
059	Danza dell'Ore (La Gioconda)	59_Danza	A. Ponchielli	時の踊り	161
060	Le Cygne (Le Carnaval des Animaux)	60_Le_Cy	C. Saint-Saëns	白鳥（動物の謝肉祭）	162
061	L'éléphant (Le Carnaval des Animaux)	61_Eleph	C. Saint-Saëns	象（動物の謝肉祭）	163
062	Fossiles (Le Carnaval des Animaux)	62_Fossi	C. Saint-Saëns	化石（動物の謝肉祭）	164
063	Wachet auf, ruft uns die Stimme BWV. 645	63_Wache	J. S. Bach	目覚めよと呼ぶ声あり	165
Traditional Melodies				トラディショナル	
064	Greensleeves	64_Green	Traditional	グリーンスリーブス	166
065	Beautiful Dreamer	65_Dream	S. C. Foster	夢見る君	167
066	CHORD Ring de Banjo	66_Banjo	S. C. Foster	バンジョーをかき鳴らせ	168
067	CHORD O du lieber Augustin	67_Augus	Traditional	かわいいオーガスティン	169
068	CHORD London Bridge	68_Londn	Traditional	ロンドン橋	169
069	CHORD Aura Lee	69_Aura	Traditional	オーラ・リー	170
070	CHORD Aloha Oe	70_Aloha	Q. Liliuokalani	アロハ・オエ	171

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
Likewise, some chords designations may differ due to the LCD display.
Examples:
Score - Amaug → LCD: F

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 abgedruckten 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
Auch können gewisse Akkordbezeichnungen je nach LCD-Anzeige anders sein.
Beispiele:
Notenschrift - Amaug [a-Moll übermäßig] → LCD: F

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 eng verwandte 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 bémols, 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
De même, certains symboles d'accords peuvent différer à cause de l'écran LCD.
Exemples :
Partition - Amaug → LCD : F

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

Del mismo modo, algunas designaciones de acordes pueden diferir debido a la pantalla LCD.

Ejemplos:

Partitura - Amaug → LCD: F

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
同様に、本体表示の都合で、コード表示が異なる事があります。
例) 楽譜: Amaug → LCD: F

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:

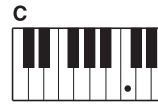
- コード押鍵はすべて基本形で書かれていますが、その転回形も受け付けます。ただし、以下のコードを例外とします。
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2
- 7sus4とm7(11)は、省略した場合のみ転回形は受け付けません。
- 同じようなコードが連続した場合（マイナーセブンスコードに、同じルートマイナーコードが続いた場合など）、オートアカンパニメントの演奏が変化しないことがあります。
- 鍵盤を2つだけ押さえた場合、その前のコードをもとに最適なコードが検出されます。

■ 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

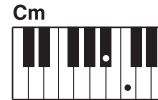


- Notes enclosed in parentheses are optional; the chords will be recognized without them.
- Noten in Klammern brauchen nicht gegriffen zu werden; die Akkorde werden auch ohne sie erkannt.
- Les notes entre parenthèses ne sont pas obligatoires; en effet, les accords seront reconnus même si elles ne sont 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 6.

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 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 score is written for piano in 2/4 time, key of B-flat major. It is marked **Moderato**. The piece consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system continues with piano. The third system introduces a mezzo-piano (*mp*) dynamic and ends with a *dim.* (diminuendo) marking. The fourth system returns to piano (*p*). The fifth system begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and ties are used throughout to indicate phrasing. The score ends with a final chord in the right hand.

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

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. Specific markings include 'pp' (pianissimo) at the beginning, and 'Red.' (Reduction) with asterisks at measures 10, 15, 20, 25, 30, and 35. Measure numbers are provided at the start of each system: 1/8, 5/13, 17/31, 22/36, 28/42, and 46. The score ends at measure 50.

51

55

59

64

70

76

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

Strings *mp*

F B^b5 A7/C[#] Dm B^b F^{sus}4 F C/E

Dm Am Gm7 Am7 B^bm7/E^b A^bM7 D^bM7 C7 *cresc.* *mf*

F A7^{aug} A7 B^b F/A D^b7/A^b

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

Die Lorelei

ローレライ

Moderato

The musical score for "Die Lorelei" is in 3/4 time, F major, and Moderato tempo. It consists of 20 measures. The piano accompaniment is in the left hand, and the melody is in the right hand. The score includes various chords and fingerings.

Measures 1-4: The melody starts with a quarter note G4 (finger 1), followed by a quarter note A4 (finger 2), a quarter note B4 (finger 3), and a quarter note C5 (finger 1). The piano accompaniment consists of a single bass note F3. Chords: F (measures 1-2), Gm/Bb (measures 3-4). Dynamics: *mf* at the end of measure 4.

Measures 5-8: The melody continues with a quarter note D5 (finger 2), a quarter note E5 (finger 3), a quarter note F5 (finger 4), and a quarter note G5 (finger 5). The piano accompaniment consists of a single bass note F3. Chords: F (measures 5-6), Bb/F (measures 7-8). Dynamics: *mf* at the end of measure 8.

Measures 9-12: The melody continues with a quarter note A5 (finger 1), a quarter note B5 (finger 2), a quarter note C6 (finger 3), and a quarter note D6 (finger 4). The piano accompaniment consists of a single bass note F3. Chords: F/C (measures 9-10), C7 (measures 11-12). Dynamics: *mf* at the end of measure 12.

Measures 13-16: The melody continues with a quarter note E6 (finger 5), a quarter note F6 (finger 1), a quarter note G6 (finger 2), and a quarter note A6 (finger 3). The piano accompaniment consists of a single bass note F3. Chords: F (measures 13-14), Bb/F (measures 15-16). Dynamics: *mf* at the end of measure 16.

Measures 17-20: The melody continues with a quarter note B6 (finger 4), a quarter note C7 (finger 5), a quarter note D7 (finger 1), and a quarter note E7 (finger 2). The piano accompaniment consists of a single bass note F3. Chords: F/C (measures 17-18), C7 (measures 19-20). Dynamics: *mf* at the end of measure 20.

21 C Dm/F

25 C/G G7 C C7

29 F Bb/F F Gm/Bb 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 is in the left hand, and the oboe part is in the right hand. The score is divided into five systems, each with a measure number (1, 9, 14, 19, 24) at the beginning. Chords are indicated above the notes, and dynamics (mp, mf) are marked. Fingerings and articulation marks are also present.

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

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

Fill

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

Fill

11

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

Fill

B

14

Em EmM7 Em7 G/A A7 Dm DmM7

Fill

C

17

Dm7 B^b7 A^bM7aug/B^b 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⁾ C7

Measures 13-16: Melodic line with eighth and quarter notes. Piano accompaniment with chords and a steady bass line.

17

C7 G7 F7 C7

Measures 17-20: Melodic line with eighth and quarter notes. Piano accompaniment with chords and a steady bass line.

21

B

C7 C7

Fill

Measures 21-24: Melodic line with eighth and quarter notes. Piano accompaniment with chords and a steady bass line. A 'Fill' section is indicated at the end.

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

29

C

33

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

Melody

Play

Groove

Am Bm/A Am F⁽¹³⁾

A

Melody

Play

Groove

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

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

Chords: E7, Am, Dm6, A7, Dm7⁽⁹⁾, Dm6, E7⁽⁹⁾

41

C

Chords: E7⁽⁹⁾, Am, Am, Dm7, G, C

45

Chords: 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 B \flat /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 9) Cm7⁽⁹⁾

29

F7⁽¹³⁾ E7^(13 9) F7^(13 9) Bbm7 Eb7^(13 11 9) Eb7 A7^(b13) A7

Fill

33

Eb7⁽⁹⁾ D7⁽⁹⁾ Eb7⁽⁹⁾ D7⁽⁹⁾ G7^(13 9) 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: $E\flat 7$, $D 7$, $Gm 7^{(11/9)}$, $Gm 7/C$, $C 7^{(9)}$, $Cm 7^{(9)}$

53

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

Fill

57

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

Fill

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: $\text{Cm7}^{(9)}$, $\text{F7}^{(13/9)}$, $\text{Bm7}^{(9)}$, $\text{E7}^{(13/9)}$, E7aug , Em7/A , C/G

21

Chords: $\text{F}\sharp\text{m7}^{\flat 5(11)}$, $\text{B7}^{\flat 9}$, Em7 , $\text{A7}^{(9)}$, $\text{Fm7}^{(11/9)}$, $\text{B}\flat 7^{(13/9)}$

Fill

A2

26

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

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 (13₉) Eb7 Eb7m7 Ab7m7 Ab6

Fill

46

$A^b m7^{(9)}$
 $D7^{(13)}$
 $D^b 7^{(9)}$
 $G^b m7^{(9)}$
 $F^\# m7^{(9)}$

51

$F^\# m7/B^{(9)}$
 $B7^{(9)}$
 $E m7^{(9)}$
 $EM7$
 $E m7^{(9)}$
 $A7^{(9)}$

56

C

$E^b m7^{(9)}$
 $A^b 7^{(9)}$
 $D m7^{(9)}$
 $G7^{(13)}$
 $D m7^{(9)}$

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: $Bb7^{(13)}$, $Dm7^{(11)}$, $G7^{(13)}$, $Dm7^{(11)}$, $G7^{(13)}$

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.)

p

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⁾

Fill

A

6

Melody

Play

Groove

C 6⁽⁹⁾ F[#] m7 / B⁽⁹⁾ 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^(b9)7 FM⁽¹³⁾7 Bm^{b5}7 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 a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord labels above the piano part are: Am, Amaug, 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 continues with a melodic line and piano accompaniment. The melodic line includes eighth notes, triplets, and a final quarter note. The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand. Chord labels above the piano part are: 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 continues with a melodic line and piano accompaniment. The melodic line includes eighth notes, triplets, and a final quarter note. The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand. Chord labels above the piano part are: F/A, Faug/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

The musical score is written for piano and voice. The piano part consists of a single melodic line with a series of chords: F/A, F#ug/A, B \flat , D \flat , B \flat m7, F/C, C, and F. The voice part has a melodic line with triplets and a ritardando marking. The score ends with a 'Fill' section.

こいぬ
小犬のワルツ

こいぬ

小犬のワルツ

leggiero

5

32/48

1. 2.

Red. *

53

sostenuto

Red. *

59

Red. *

65

Red. *

71

Red. *

78

Red. *

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.* * *Red.* *

135

3 2 3 4 3 4 2 4 1

f

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

Fine *

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

2.

Coda

129

f

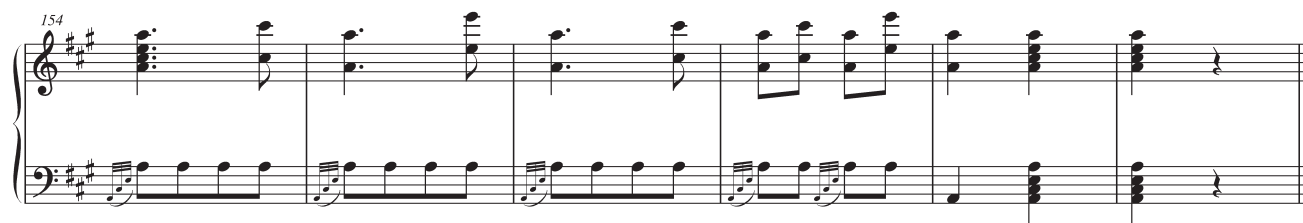
134

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

1/9

2 4 5

2 4

1 2 2

5 2 3 4 1 2

p

5 1 3 2

4 3 2

5 3 2

5

5/13

2 4 5

2 4

1

4 5 4

sf *p*

5 4 3 2

4 3 2

5 1

17/27

2 3 4

2 3 4

4 1 2

2 4 5

sf *sf* *sf*

5 2 1

1 4 2 3 4

5 1 3 1 2

22/32

2 4

1 2

4 3 4 5

4 3

4 2

sf *p* *f*

4 3 2

4 3 2

1 3

5 2 1 3

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
子供のためのアルバム)

Moderatamente mosso

1/5

p

9

13

17

21

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 and style are indicated as 'Animato e grazioso'. The score is divided into five systems of four measures each. The first system starts with a forte (f) dynamic. The second system ends with a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic. The fourth system ends with a forte (f) dynamic. The fifth system ends with a forte (f) dynamic. The score includes various musical notations such as chords, single notes, and slurs. Fingerings are indicated by numbers 1-5. Articulation marks like accents and staccato are used throughout. The piece concludes with a final cadence in the fifth system.

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)

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature is G major (F#). The time signature is 2/4.

- System 1 (Measures 1-4):** Treble staff has notes G4, A4, B4, A4, G4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 2 and 4.
- System 2 (Measures 5-8):** Treble staff has notes A4, B4, C5, B4, A4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 6 and 8.
- System 3 (Measures 9-12):** Treble staff has notes G4, A4, B4, A4, G4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 10 and 12.
- System 4 (Measures 13-16):** Treble staff has notes A4, B4, C5, B4, A4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 14 and 16.
- System 5 (Measures 17-20):** Treble staff has notes G4, A4, B4, A4, G4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 18 and 20.
- System 6 (Measures 21-24):** Treble staff has notes A4, B4, C5, B4, A4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 22 and 24.
- System 7 (Measures 25-28):** Treble staff has notes G4, A4, B4, A4, G4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 26 and 28.
- System 8 (Measures 29-32):** Treble staff has notes A4, B4, C5, B4, A4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 30 and 32.
- System 9 (Measures 33-36):** Treble staff has notes G4, A4, B4, A4, G4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 34 and 36.
- System 10 (Measures 37-40):** Treble staff has notes A4, B4, C5, B4, A4. Bass staff has notes G3, B2, D3, G2, B2, D3, G3. Dynamics: *p*. Fingerings: Treble (2, 1, 5, 1), Bass (3, 1, 2, 5, 1). Markings: *Red.* and asterisks under measures 38 and 40.

Träumerei (Kinderszenen)

トロイメライ (子供の情景)
こども じょうけい

The musical score for 'Träumerei (Kinderszenen)' is presented in five systems, each with a piano (p) and bass (b) staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

- System 1 (Measures 1-5):** The piano staff begins with a *p* dynamic. The bass staff features a *Red.* (Reduction) marking. Fingerings are indicated with numbers 1-5. A *Red.* marking is also present in the bass staff.
- System 2 (Measures 6-13):** The piano staff includes a *ritard.* (ritardando) marking. The bass staff has a *Red.* marking and a *(espr.)* (espressivo) marking. A *Red.* marking is also present in the bass staff.
- System 3 (Measures 14-17):** The piano staff includes a *pp* (pianissimo) marking. The bass staff has a *Red.* marking and a *(espr.)* marking. A *Red.* marking is also present in the bass staff.
- System 4 (Measures 18-22):** The piano staff includes a *ritard.* marking. The bass staff has a *Red.* marking and a *Red.* marking. A *Red.* marking is also present in the bass staff.
- System 5 (Measures 23-28):** The piano staff includes a *ritardando* marking. The bass staff has a *Red.* marking and a *Red.* marking. A *Red.* marking is also present in the bass staff.

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

52/76

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 a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (C). The melody is written in the treble staff, starting with a treble clef and a key signature of one flat (B-flat). The bass staff provides a simple accompaniment. The score is divided into two measures by a vertical bar line. The first measure contains the first line of the melody, and the second measure contains the second line. The melody is written in a simple, folk-like style, using eighth and quarter notes. The accompaniment in the bass staff consists of a few simple chords and single notes. The score is labeled with a '1' in the top left corner, indicating the first ending. The title 'The Rose Tree' is written in a decorative font at the top of the page.

3 5 2 2 2

4 4 4 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with a five-measure first phrase and a six-measure second phrase. The bass staff begins with a bass clef and contains a bass line with a four-measure first phrase and a four-measure second phrase. The second system continues the melody in the treble staff with a five-measure phrase and the bass line with a four-measure phrase. The score includes various musical notations such as eighth notes, quarter notes, and slurs, as well as fingerings and articulation marks.

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 7/8 time signature. It contains a melody starting with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a bass clef and contains a melody starting with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The second system continues the melody in the treble staff with a quarter note D5, a quarter note E5, and a quarter note F#5. The bass staff continues with a quarter note D2, a quarter note E2, and a quarter note F#2. The score is written in a simple, clear style with a white background and black notation.

9

4

4

2 1 4 1

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the upper staff begins with a treble clef, followed by a key signature change to one sharp (F#), and a time signature change to 3/4. The melody is written in a simple, folk-like style, with notes beamed together in groups of two and three. The bass line in the lower staff is written in a simple, folk-like style, with notes beamed together in groups of two and three. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody and the first two measures of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody in the second system ends with a double bar line, indicating the end of the piece.

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 (P) and guitar (G) 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. Measure numbers: 1/8, 2, 4, 2, 1. Fingerings: 5, 4, 2, 4, 2, 3.

Staff 2: Measures 6-10. Measure numbers: 5/13, 2, 1, 3, 3. Fingerings: 3, 2, 5.

Staff 3: Measures 11-15. Measure numbers: 16/32, 1, 2, 1, 1. Fingerings: 4, 2, 1, 4, 3.

Staff 4: Measures 16-20. Measure numbers: 20/36, 2, 4, 3. Fingerings: 1, 1, 1, 4.

Staff 5: Measures 21-25. Measure numbers: 24/40, 2, 3, 3, 1, 1. Fingerings: 5, 4, 2, 1, 1.

Staff 6: Measures 26-30. Measure numbers: 28/44, 2, 4, 3, 4, 5. Fingerings: 4, 3, 3, 4, 5.

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 music, each with a treble and bass staff. 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 instructions like 'ritard.' and 'Red.' (likely a typo for 'Red.' or 'Red.'). The score is marked with measure numbers 1, 5, 9, 14, and 18. The piece ends with a double bar line and a fermata.

To a Wild Rose

の
野ばらに寄す

With simple tenderness.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The first system (measures 1-6) starts with a piano (*p*) dynamic and includes fingerings 1, 2, 4, 2, 4, 5, 4, 3, 5, 2, 5. The second system (measures 7-13) features dynamics *pp*, *mp*, and *p*, with fingerings 1, 2, 2, 5, 5, 4. The third system (measures 14-20) includes *pp*, an *increase* instruction, and a *slightly marked* instruction at the end, with fingerings 5, 2, 1, 2, 2, 4, 3, 5. The fourth system (measures 21-26) contains *still increase*, *f*, and *diminish.* instructions, with fingerings 1, 3, 1, 3, 4, 2, 4, 2. The fifth system (measures 27-32) starts with a *retard.* instruction, followed by a piano (*p*) dynamic and slurs, with fingerings 5, 4, 5, 3. The sixth system (measures 33-38) begins with a piano (*p*) dynamic and includes fingerings 5, 4, 5, 3. The piece concludes with a final chord in measure 38.

39

4

2

mp

2

1

2

1

slightly marked

45

p

pp

ppp

1

$\frac{2}{3}$

$\frac{2}{4}$

アルベニスのタンゴ

The musical score is for a piece titled "Andantino" in 2/4 time. It begins with a piano introduction marked "1". The first two measures show a piano accompaniment with a treble clef staff containing eighth notes and a bass clef staff containing a dotted half note. The third measure introduces a melody in the treble clef staff, marked with a "4" and a "3" indicating a triplet. The fourth measure continues the melody, marked with a "2" and a "3" indicating a triplet. The piece concludes with a "Red." (Redwood) section, indicated by a red line under the bass clef staff in the final measure.

5

poco rit.

a tempo

Red.

Red.

Red.

Red.

9

5 5 5

5 1 4 2

3

3 3

marcato

Red.

Red.

Red.

Red.

[illegible][illegible]

22

cresc.

f

Red.

Red.

Red.

Red.

26

Ped. Ped. Ped. Ped.

30

Ped. Ped. Ped. Ped.

34

Ped. Ped. Ped. Ped.

38

Ped. Ped. Ped. Ped.

42

Ped. Ped. Ped. Ped.

46

Ped. Ped. Ped. Ped.

50

Red.

54

Red.

riten.

58

Red.

pp

rit. molto

La Fille aux Cheveux de Lin

あまいろ かみ おとめ
亜麻色の髪の乙女

Très calme et doucement expressif

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The piece is divided into five systems of music.

- System 1 (Measures 1-4):** The melody begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass line has a whole note chord of G4-Bb4-Db5. Dynamics include *p* and *sans rigueur*. Fingerings are indicated with numbers 1-5.
- System 2 (Measures 5-8):** The melody continues with a half note D4, followed by a quarter note C4, and then a half note B3. The bass line has a whole note chord of G4-Bb4-Db5. Dynamics include *p*. Fingerings are indicated with numbers 1-5.
- System 3 (Measures 9-13):** The melody begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass line has a whole note chord of G4-Bb4-Db5. Dynamics include *dim.* and *p*. Fingerings are indicated with numbers 1-5.
- System 4 (Measures 14-16):** The melody continues with a half note D4, followed by a quarter note C4, and then a half note B3. The bass line has a whole note chord of G4-Bb4-Db5. Dynamics include *p*. Fingerings are indicated with numbers 1-5.
- System 5 (Measures 17-20):** The melody begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass line has a whole note chord of G4-Bb4-Db5. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Additional markings include *Cédez* (Cédez) and *Mouv!* (Mouv!). The piece concludes with a final chord of G4-Bb4-Db5.

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

Cédez // au Mouv!

Murmuré et en retenant peu à peu

La Chevaleresque

きふじん じょうば
貴婦人の乗馬

Allegro marziale

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

p

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

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

21/29 *cresc.*

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

37/45 *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

The musical score for "Arabesque" (アラベスク) is written for piano in 2/4 time. It begins with a first ending marked "1" and a piano (*p*) dynamic. The first system includes a *p leggiero* marking and a *cresc.* instruction. The second system features a 6/14 measure rest, a first ending marked "1.", and a second ending marked "2.". The third system starts at measure 19/35 with a forte (*f*) dynamic and includes a 5-measure rest. The fourth system begins at measure 24/40 with a *dim. e poco rall.* instruction and a piano (*p*) dynamic, followed by an *in tempo* marking. The fifth system starts at measure 29/45 with a *cresc.* instruction and a *p dolce* marking, followed by a *ten.* marking. The sixth system includes a first ending marked "1.", a second ending marked "2.", and a final cadence marked "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#), indicating D major or B minor. The score includes various musical notations such as notes, rests, beams, and slurs, along with specific performance instructions.

- System 1 (Measures 1-4):** Starts with a piano (*mp*) dynamic. The tempo is marked **Andantino**. Fingerings are indicated for both hands.
- System 2 (Measures 5-8):** Continues the melodic and harmonic development.
- System 3 (Measures 9-12):** Features a mezzo-forte (*mf*) dynamic and a *poco rit.* (slightly slower) tempo marking.
- System 4 (Measures 13-16):** Includes a piano (*p*) dynamic and a return to *a tempo* (original tempo).
- System 5 (Measures 17-20):** Continues with a mezzo-forte (*mf*) dynamic.
- System 6 (Measures 21-24):** Concludes with a piano (*p*) dynamic, a *poco rit.* marking, and a final *rit.* (ritardando) section.

Throughout the piece, fingerings (e.g., 1, 2, 3, 4, 5) are provided for the right hand, and bass line fingerings (e.g., 1, 2, 3, 4, 5) are provided for the left hand. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

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.

Φ Coda *8va*-----,

Londonderry Air

うた
ロンドンデリーの歌

Clarinet

mp

f

p

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

The musical score is written for piano and oboe in 3/4 time. The key signature has one sharp (F#). The tempo/mood is marked 'Religioso'. The score consists of six systems of music, each with a piano part on the left and an oboe part on the right. The piano part includes various musical notations such as triplets, slurs, and fingerings. The oboe part includes slurs, fingerings, and dynamics like *mp* (mezzo-piano) and *mf* (mezzo-forte). The score ends with a double bar line and a repeat sign.

1 *oboe*

mp

7

11

mf

15

21

mp

25

rit.

Loch Lomond

ロッホ・ローモンド

Strings

mp

mf

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 Girl on the Train' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The system is divided into two measures. The first measure contains a half note G4 in the treble and a half note B-flat3 in the bass, with a fermata over the G4. The second measure contains a half note A4 in the treble and a half note C4 in the bass, with a fermata over the A4. The system is labeled with a measure number of 53 and a tempo marking of '53'.

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 or D minor), and the time signature is common time (C).

Flute Part: The Flute part begins with a melodic line in the first system, marked with a '1' and a '3' (triple). It continues in the fifth system, marked with a '5' and a '3'. The Flute part returns in the twenty-first system, marked with a '21' and a '3'.

Bassoon Part: The Bassoon part begins in the second system, marked with a '3' (triple). It continues in the fifth system, marked with a '3'.

Piano Accompaniment: The piano accompaniment is written in the grand staff. It features a steady bass line in the left hand and a more active right hand. The right hand includes several triplets and chords. The piano part is marked with a 'mf' (mezzo-forte) dynamic.

Chord Progression: The piano accompaniment follows a consistent chord progression: F major, C7, F major, C7, F major, C7, F major, D7, Gm7(9), C7, F major. This progression is repeated in the fifth and seventh systems.

Tempo and Performance: The tempo is indicated by the '8va' marking, suggesting a fast, lively tempo. The performance is marked with a '3' (triple) and a '1' (first) in several places.

25 F C7 F C7 F C7 F C7 F

1 1

29 F C7 F C7 F C7 F C7 F

1 1

33 F C7 F C7 F C7 F C7 F

1 1

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

6 6

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.*

Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

1
Flute
Oboe

5 3
p

9 5 1

13 1 4 2
mp

17 3 2 3 1
p

21 4 2
cresc.

5 1 3
mf

Detailed description: This is a musical score for Flute and Oboe. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first system shows measures 1-4. The Flute part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Oboe part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The second system shows measures 5-8. The Flute part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Oboe part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The third system shows measures 9-12. The Flute part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Oboe part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The fourth system shows measures 13-16. The Flute part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Oboe part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The fifth system shows measures 17-20. The Flute part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Oboe part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The sixth system shows measures 21-24. The Flute part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Oboe part begins with a whole note G4, followed by a half note A4, and then a quarter note B4.

25 ⁵1 ³ ⁵1

29 ³ ⁵ ⁴ ³ ⁵ ³

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

The image shows a musical score for 'The Bird Song' by John Cage. The score is for Flute and Piano. The Flute part is in 3/4 time, starting with a first ending bracket. The Piano part is in 3/4 time, with a simple accompaniment pattern. The score is divided into four measures.

[illegible]

13/29

5

3

2 1

37/53

5 3 4 1 4 1 3

2

41/57

1 1 4 4 1 4

1 3 1 4 1

45/61

5 1 2 1 5 5 2

3 2 3

49/65

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 5 2

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 piece begins with a treble clef and a common time signature. The tempo is marked "Andante". The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f, rit.). Fingerings are indicated by numbers 1-5. The piece ends with a double bar line.

Measures 1-4: Melody starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 5: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 6: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 7: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 8: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 9: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 10: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 11: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 12: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 13: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 14: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 15: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 16: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 17: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 18: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 19: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 20: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 21: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 22: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest. Measure 23: Melody has a half note C5, followed by quarter notes B4, A4, and G4. Bass line is a whole rest. Measure 24: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line is a whole rest.

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 first system begins with a treble staff rest and a bass staff starting on G4. The second system continues the melody in the treble staff. The third system features a change in dynamics to *mf*. The fourth system includes a *dimin.* (diminuendo) marking. The fifth system shows a final melodic phrase in the treble staff. The sixth system concludes with a final chord in the bass staff. Fingering numbers (1-5) are provided for many notes. Dynamics include *mp dolce*, *mf*, and *dimin.* Articulation marks like slurs and accents are used throughout.

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

The musical score is written for strings and piano. It consists of six systems of music. The first system starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The first measure has a '-1' above it. The second system starts with a '4' above the first measure. The third system starts with a '7' above the first measure. The fourth system starts with a '10' above the first measure, a '4' above the second measure, and a 'mp' dynamic marking. The fifth system starts with a '14' above the first measure. The sixth system starts with a '18' above the first measure. The score includes various musical notations such as notes, rests, accidentals, and fingerings.

22 *f*

26

30

33

37 *ff*

Frühlingslied

はる うた
春の歌

Allegretto grazioso

1. ^{2x}(51)

p

6/21

10/25

14

sf *dim.* *p*

2.

28

cresc.

32

f *sf* *dim.* *f*

Detailed description of the musical score: The score is for a piano piece titled 'Frühlingslied' (Spring Song). It is in G major (one sharp) and 2/4 time. The tempo is 'Allegretto grazioso'. The piece consists of 32 measures. It begins with a first ending marked '1.' and a repeat sign. The first ending leads to a second ending marked '2.'. The score includes various dynamics: piano (*p*), fortissimo (*sf*), and crescendo (*cresc.*). There are also markings for decrescendo (*dim.*). Fingering is indicated by numbers 1-5 above or below notes. The piece ends with a double bar line and repeat dots.

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 for 'Ode to Joy' is presented in a grand staff format, consisting of a treble and a bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each containing four measures. The first system begins with a measure rest in the bass staff, labeled 'strings', and a first ending bracket over the first measure of the treble staff. The second system starts at measure 5 and includes the instruction 'p cantabile' in the treble staff. The third system starts at measure 9. The fourth system starts at measure 13 and includes a 'p' dynamic marking and a crescendo/decrescendo hairpin. The fifth system starts at measure 17. The sixth system starts at measure 21 and also includes a 'p' dynamic marking and a hairpin. Fingerings are indicated by numbers 1-5 below notes. Articulation marks like slurs and accents are used throughout. The piece concludes with a final measure in the sixth system.

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

The piano score for "Deck the Halls" (ひいらぎかざろう) is written for piano in 6/10 time, key of B-flat major. The tempo is marked "Con moto". The score consists of 30 measures, divided into six systems of four measures each. The first system (measures 1-4) begins with a 3-measure rest in both hands, followed by a series of chords and a melodic line in the right hand. The second system (measures 5-8) continues the melodic line in the right hand and the chords in the left hand. The third system (measures 9-12) features a more complex melodic line in the right hand and chords in the left hand. The fourth system (measures 13-16) continues the melodic line in the right hand and the chords in the left hand. The fifth system (measures 17-20) features a more complex melodic line in the right hand and chords in the left hand. The sixth system (measures 21-24) continues the melodic line in the right hand and the chords in the left hand. The seventh system (measures 25-28) features a more complex melodic line in the right hand and chords in the left hand. The eighth system (measures 29-30) concludes the piece with a final chord in the left hand and a melodic line in the right hand.

34

5 4 1 2

1 5 2

38

mp

p

2 1 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 treble and bass clef, 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 measure number in the top left corner. The first system (measures 1-6) features a string quartet with a melody in the first violin and a bass line in the first bassoon. The second system (measures 7-12) introduces a piano (p) part with a melody in the right hand and a bass line in the left hand. The third system (measures 13-18) continues the piano part with a melody in the right hand and a bass line in the left hand. The fourth system (measures 19-24) continues the piano part with a melody in the right hand and a bass line in the left hand. The fifth system (measures 25-30) continues the piano part with a melody in the right hand and a bass line in the left hand. The sixth system (measures 31-36) continues the piano part with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mf). Fingerings are indicated by numbers 1-5. The score ends with a double bar line.

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

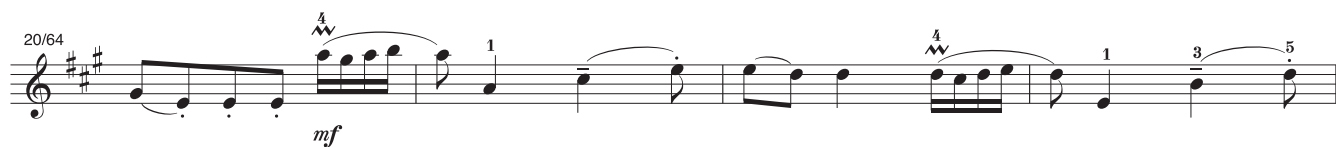
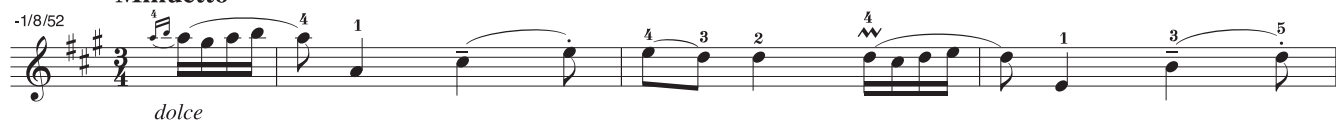
Air (Orchestral Suite)

かんげんがくくみきよく
管弦楽組曲よりエア

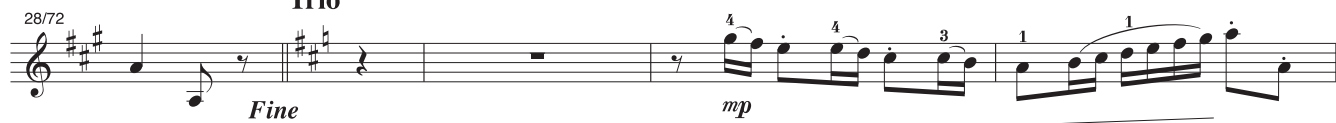
Minuetto/Boccherini

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

1 3 2 1 5 1

p

7 4 1 3 1 5 1 2 1 2 1 2

11 2 3 5 3 5 4 1 2 3 2 1 2 1 2 1 2 3

mp

15 1 5 4 1 1 2 5 1 2 5 1 2 3 1 2 3

19 4 1 2 4 1 2 1 2 4 5 1 2 1 2 3 1 2

p *f*

22 2 1 2 4 3 1 1 3 3 2 3

26 2 1 5 1 3 1 2 1 2 1 2 1 2

mf

30 2 4 5 1 2 1 2 1 1 2 1 4

p

33 1 2 1 2 1 2 1 2 1 2 1 3 4

riten. *meno mosso*

Menuet (L'Arlésienne)

おんな
アルルの女 より メヌエット

**Andante
quasi allegretto**

1 *pp*

5

9 *pp* *p*

12

15

19 *pp*

23

27

31 *pp*

34 *calando* *e*

37 *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

Pizzicato Polka

ピチカート・ポルカ

Polka

Pizzicato

1/49

6/54

11/59

16/64

21/69

27/75

32

37/45

47

to Φ

p

f

p

p

Trio

Coda

D.C.al Coda

10

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 4 3 2 1 4 3

mp

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

8 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

mf

11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

14 4 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

17 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

f

Swan Lake

はくちょう みずうみ
白鳥の湖

Moderato

p *express.*

cresc. *f*

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 '3' and '4' above them. 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 Λ 1 4

8 Λ 3 2 2 1 2 5

13 1 3 1 4 Λ 3 3 2 1 3

18 4 4 2 1 2 5 mf

23 1 2 1 3 5 1 2 5 3 3

28 5 4 3 4 4 2 1 4

33 3 2 1 Λ f

39 1 4 Λ 3 2 2 1 2

44 5 1 3 Λ 2 1

48 1 1 4 5 1 3 5 1

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

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of 48 measures, divided into 12 systems of 4 measures each. The tempo is marked 'Allegro ridicolo'. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various articulations such as accents (^), slurs, and fingerings (1-4). The key signature has one sharp (F#). The piece ends with a double bar line at measure 48.

Measure numbers are indicated at the beginning of each system: 1, 5, 10, 15, 19, 24, 29, 34, 38, 42, 46.

Dynamics and articulations include:

- ff* (fortissimo) at measures 1, 5, 29, and 34.
- p* (piano) at measure 15.
- mf* (mezzo-forte) at measure 24.
- Accents (^) at measures 1, 5, 10, 15, 19, 24, 29, 34, 38, 42, and 46.
- Slurs at measures 1, 5, 10, 15, 19, 24, 29, 34, 38, 42, and 46.
- Fingerings (1-4) are indicated throughout the score.

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) 2 1 4 4

Greensleeves

グリーンスリーブス

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 is written for a single melodic line in 3/4 time, featuring a key signature of one flat (B-flat). The piece consists of 20 measures. The notation includes various musical symbols such as slurs, triplets, and dynamic markings.

- Measures 1-4:** Measure 1 starts with a treble clef and a key signature of one flat. Measure 2 contains a whole note with a '2' above it. Measure 3 begins a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 4 continues the triplet (Bb4, A4, G4) and ends with a half note (F4). The dynamic marking *mp* is placed below measure 3.
- Measures 5-8:** Measure 5 starts a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 6 continues the triplet (Bb4, A4, G4) and ends with a half note (F4). Measure 7 begins a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 8 continues the triplet (Bb4, A4, G4) and ends with a half note (F4).
- Measures 9-12:** Measure 9 starts a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 10 continues the triplet (Bb4, A4, G4) and ends with a half note (F4). Measure 11 begins a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 12 continues the triplet (Bb4, A4, G4) and ends with a half note (F4).
- Measures 13-16:** Measure 13 starts a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 14 continues the triplet (Bb4, A4, G4) and ends with a half note (F4). Measure 15 begins a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 16 continues the triplet (Bb4, A4, G4) and ends with a half note (F4).
- Measures 17-20:** Measure 17 starts a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 18 continues the triplet (Bb4, A4, G4) and ends with a half note (F4). Measure 19 begins a triplet of eighth notes (G4, A4, Bb4) marked with a '3' and a slur, followed by a quarter note (Bb4) and a half note (A4). Measure 20 continues the triplet (Bb4, A4, G4) and ends with a half note (F4). The dynamic marking *mf* is placed below measure 17.

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' above the staff and a 'f' below it. The second staff starts with a measure marked '10' and a '2' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The third staff starts with a measure marked '16' and a '4' above the staff, followed by a measure with a '5' above the staff and a 'Bb' below it. The fourth staff starts with a measure marked '23' and a '4' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The fifth staff starts with a measure marked '29' and a '2' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The sixth staff starts with a measure marked '36' and a '1' above the staff, followed by a measure with a '2' above the staff and a '5' above the staff. The seventh staff starts with a measure marked '42' and a '2' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The score ends with a double bar line.

Chords and Fingerings:

- Staff 1: -1, 5, f, F, Faug, Dm/F, F7, Bb, Bm7 (b5), 2, 1
- Staff 2: 10, 2, Gm7/C, C7, F, F7/Eb, Bb/D, Bb, F/C, C7, F, Faug
- Staff 3: 16, 4, Dm/F, F7, Bb, Bm7 (b5), Gm7/C, C7, F, F7/Eb, Bb/D, Bb, F/C, C7, F
- Staff 4: 23, F, Bb, G7 (9), Gm7/C, C7, F, F7/Eb, Bb/D, Bb
- Staff 5: 29, F/C, C7, F, Bb, Bm7 (b5), Gm7/C, C7, F, F7/Eb
- Staff 6: 36, Bb/D, Bb, F/C, C7, F, F, Bb/D, Bm7 (b5)
- Staff 7: 42, Gm7/C, C7, F, C, F7/Eb, Bb/D, F/C, Bb, 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



Yamaha Global Site
<http://www.yamaha.com/>

Yamaha Downloads
<http://download.yamaha.com/>