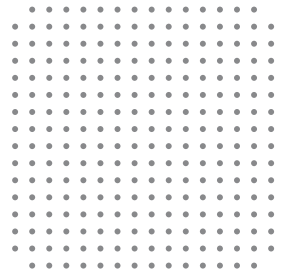
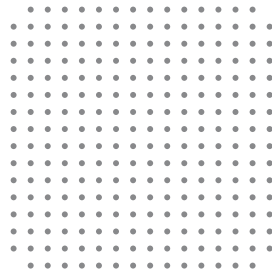
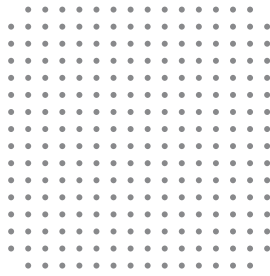
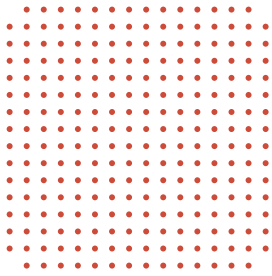


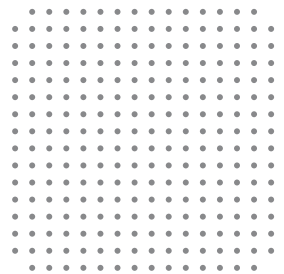
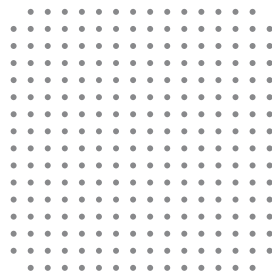
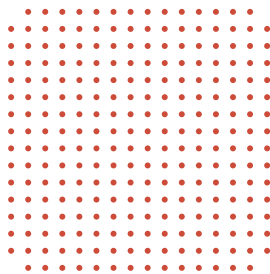
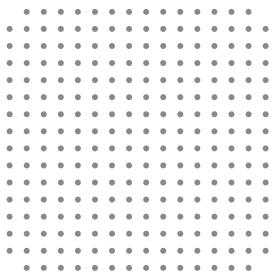
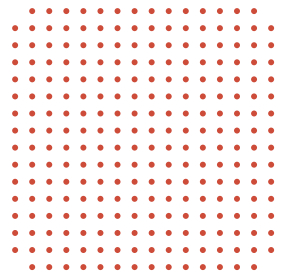
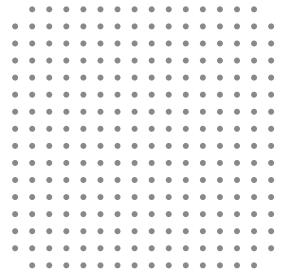
**EN**  

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# SONG BOOK







## EZ-310







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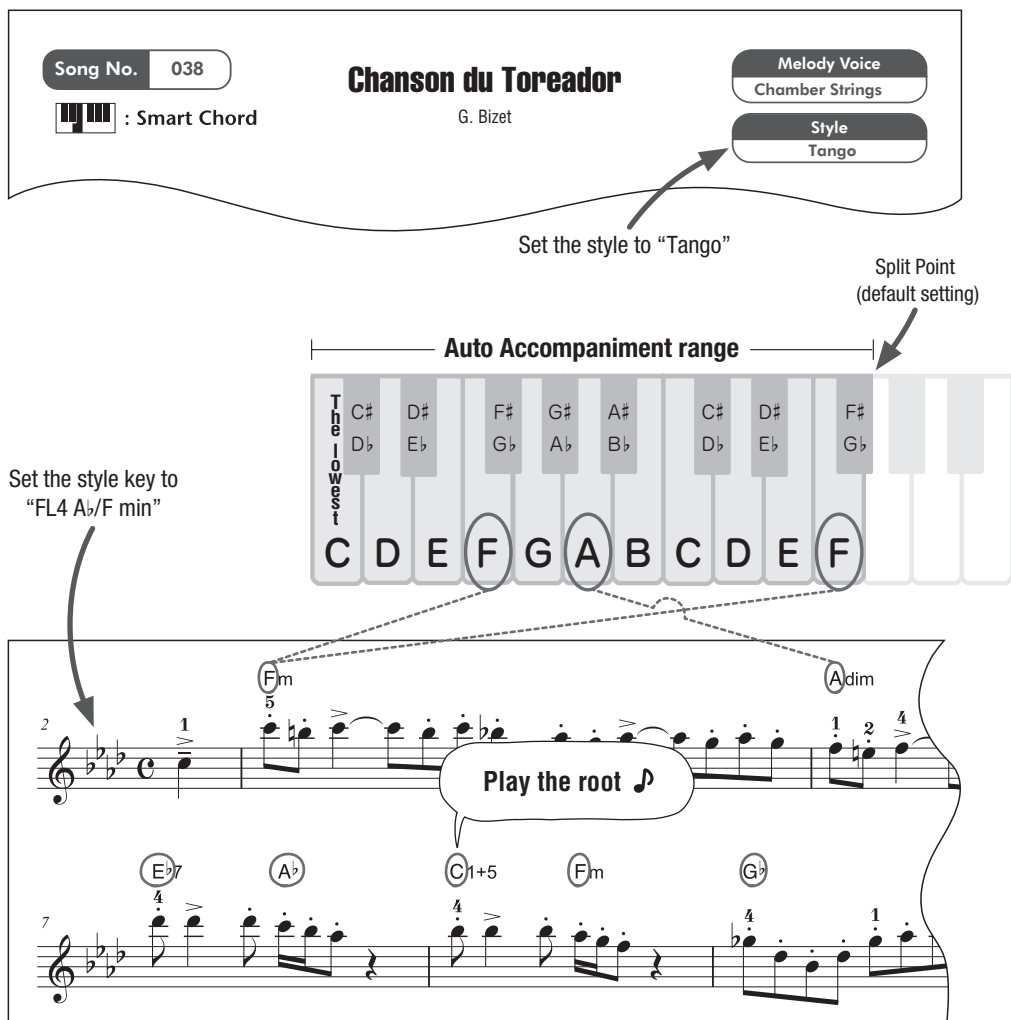
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## ● Try playing the Songs along with Styles using Smart Chord!

You can also enjoy stylized performances using Smart Chord for songs marked with “”.

Select the style listed in the score, set the style key that matches the score, and then play the root of the chord symbol with a single finger.



Song No. 038

**Chanson du Toreador**

G. Bizet

Melody Voice  
Chamber Strings

Style  
Tango


Set the style to "Tango"

Split Point (default setting)

Auto Accompaniment range

Set the style key to "FL4 A $\flat$ /F min"

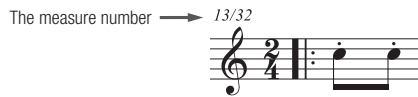
Play the root

- Scores for songs marked with “” contain the chords that will be played by the Smart Chord. Therefore, the chords may differ from those used in the original song or the preset song.
- The category “Favorite with Style” describes the chords used in the preset songs.
- Chords that cannot be played with Smart Chord are marked with  $\blacklozenge$ . Chords marked with  $\blacklozenge$  indicate the chords used in preset songs.
- The small notes with the name of an instrument represent the melody part included in the song accompaniment. When playing with Smart Chord, play the small notes with your right hand.



F Flute F B $\flat$  B dim

- Song 001 is a demo, so the sheet music is not included.
- Due to copyright restrictions, some of the scores are not included.
- Parts of the score may differ from the original version.
- In some cases, the score time signature and metronome timing may differ.
- (onC) and other on-bass code markings and “1+5” chords listed on the score do not appear on the instrument’s display.
- Some scores do not provide numerical value on the tempo of the music. To check the numerical value of the tempo, press the [Tempo/Tap] button on the instrument.
- The number in the upper left corner of each row of the score is the measure number of the preset song. It appears on the instrument’s display.



- The (S\*\*) mark on the sheet music is compatible with the Keys to Success step numbers.
- The “∇” mark indicates a step break.



- All categories except “Learn to Play” have a finishing step that is played through the piece, following the final step number listed in the score.
- The “(V\*)” mark on the score corresponds to the melody voice number listed to the right of the title.

Song No. 019

## Old MacDonald Had a Farm

Traditional

**Melody Voice**  
 Part-time (V1)  
 Modern Harp (V2)  
 Honky Tonk Piano (V3)

Smart Chord

♩ = 89

3/11

13/32

C F C 5 G7 C

S01 (V1) S02

2.

48

D G D A7 D

S04 (V2) S05

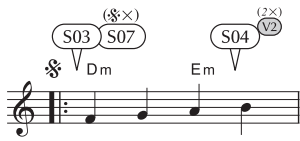
56

D G D A7 D

S06 (V3)

**Style**  
Learning 2/4

- Numbers and symbols such as (2×) (§×) indicate the timing at which the step number and melody voice number are set in the preset song.



(e.g.) Practice “§” at (S07) .

Play the second time with the “V2” melody voice.

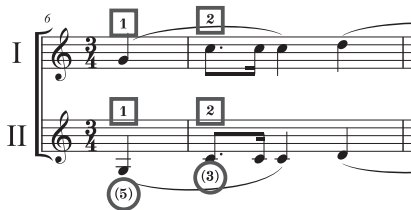
- Notes and chord names marked with ( ) indicate what is to be played at the stated timing.



(e.g.) Play the notes in ( ) the second time.

Play the Em chord the *D.S.time*.

- Finger numbers for the category “Duet” are listed above the notes for the right hand and below the notes for the left hand and marked with ( ).



□ ..... Fingering for the right hand

○ ..... Fingering for the left hand

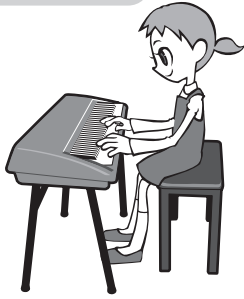
## [ Recommendations ]

- Play popular folk songs and classical pieces ..... Favorite p.12
- Play songs that feature instruments other than piano ..... Instrument Master p.38
- Play music with enjoyable orchestra and piano sounds ..... Piano Ensemble p.45
- Play well-known piano pieces ..... Piano Solo p.62
- For beginners who want to practice piano through lessons..... Learn to Play p.90
- Play with automatic accompaniment ..... Favorite with Style p.207
- Play a duet with a friend or family member ..... Duet p.222
- Learn the timing and dynamics of playing notes ..... Special Appendix p.242

## Before Playing...

### ◇ Playing Posture

#### View from the side

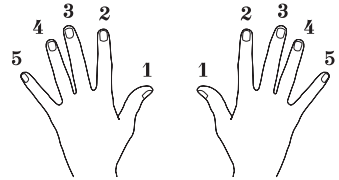
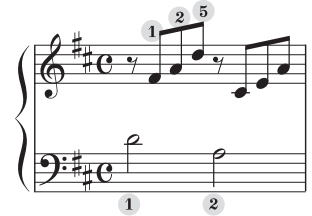


#### View from above



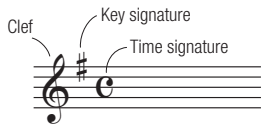
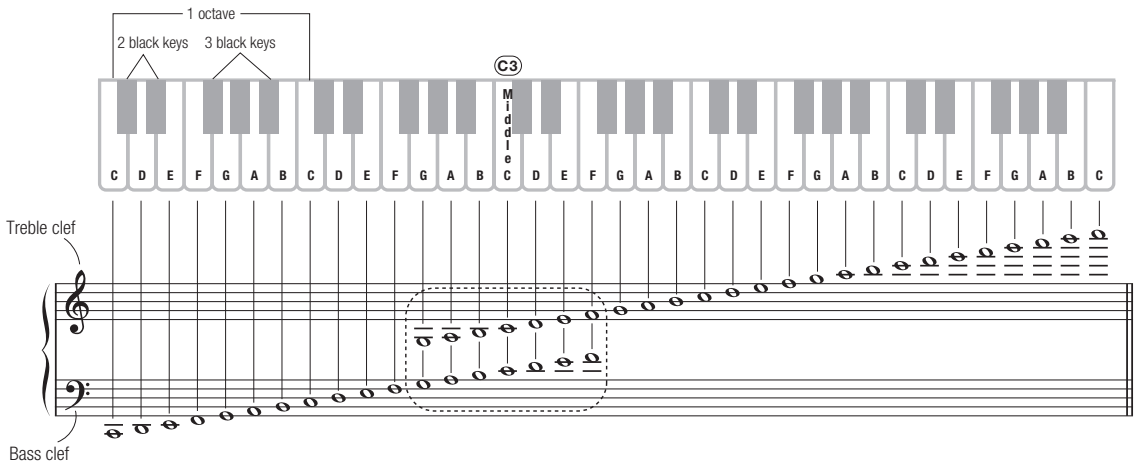
- Sit near the middle of the keyboard.
- Relax your shoulders and wrists, and play in a comfortable posture.

### ◇ Finger Numbering



## Reading the Score

### ◇ The Keyboard, Staff Lines, and Clef



### ◇ Accidentals

- # (Sharp) Raise by a semitone
- b (Flat) Lower by a semitone
- ♮ (Natural) Return to the original pitch

### ◇ Notes and Rests

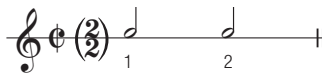
Note	Rest	$\text{♩} = 1$	Length
Whole note	Whole note rest Rest for the entire measure	4	
Dotted half note	Dotted half note rest	3	
Half note	Half note rest	2	
Dotted quarter note	Dotted quarter note rest	1.5	
Quarter note	Quarter note rest	1	
Dotted eighth note	Dotted eighth note rest	0.75	
Eighth note	Eighth note rest	0.5	
Sixteenth note	Sixteenth note rest	0.25	
Triplet		1	 Three evenly spaced notes in the space of two eighth notes

## ◇ Time Signatures and Counting Pulse

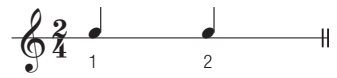
4/4 time



2/2 time



2/4 time



3/4 time



6/8 time



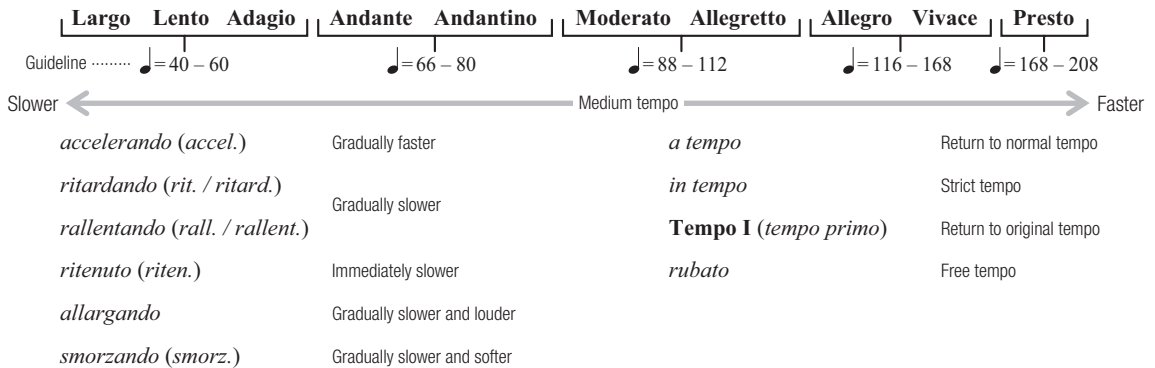
9/8 time



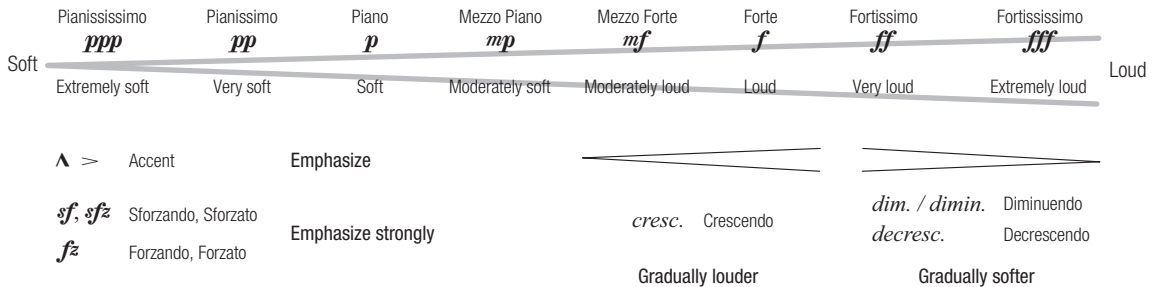
(In 6/8 time and 9/8 time, be aware of the beats in bold and think of the three notes as a group)

## ◇ Tempo Markings

(e.g.)  $\text{♩} = 120$  indicates a tempo of 120 quarter notes per minute



## ◇ Dynamic Markings



## ◇ Phrasing and Performance Markings

### staccato (stacc.)

Play short, detached notes



(e.g.)



### tenuto (ten.)

Hold the notes for their full length

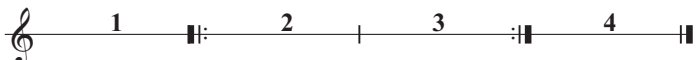


### legato

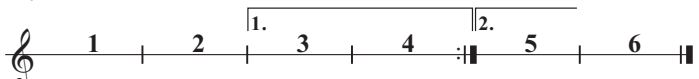
Connect the notes smoothly



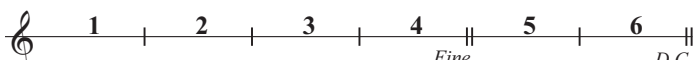
## ◇ Repeats



Play 1-2-3-2-3-4

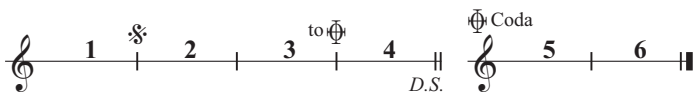


Play 1-2-3-4-1-2-5-6



Play 1-2-3-4-5-6-1-2-3-4

D.C. (Go back to the beginning of the song) Fine (End playing)



Play 1-2-3-4-2-3-5-6

D.S. (Go back to the \* mark) to Coda (Jump to Coda)



## Glossary / Symbol List

---

### ◇ Glossary


#### [a]

a tempo	Return to normal tempo
accelerando (accel.)	Gradually faster
adagio	Slowly, gently
alla –	With a – feel
alla turca	With a Turkish feel
allargando	Gradually slower and louder
allegretto	Slightly faster
allegro	Faster
andante	As if walking slowly
andantino	Slightly slower
animato	Lively
assai	Very
aufakt	A melody that starts on the weaker upbeat before the normally accented beat at the beginning of the first measure

#### [c]

cantabile	Singing
chord	Overlapping different notes in layers
commodo	Relaxed
con affetto	Lovingly
con moto	Animated
counterpoint	A separate melody that is harmonically related to the main melody, but has independent contour and rhythm
crescendo (cresc.)	Gradually louder

#### [d]

da capo (D.C.)	Go back to the beginning of the song
dal segno (D.S.)	Go back to the  mark
decrescendo (decresc.)	Gradually softer
delicato	Delicate and gracefully
diminuendo (dim./dimin.)	Gradually softer
dolce	Sweetly

#### [e]

ensemble	A number of instruments and/or voices performing together
espressivo (espress.)	With expression
expression directive	Notes at the beginning of a score describing how the piece should be played

#### [f]

fine	End playing
------	-------------

#### [g]

grazioso	Elegantly
----------	-----------

#### [h]

harmony	The pleasing resonant effect produced by playing multiple notes of differing pitch simultaneously
---------	---

#### [i]

in tempo	Strict tempo
interval	The difference in pitch between two notes is known as an “interval” [Third] A “third” is the interval between three whole tones (e.g.) In the C diatonic scale (scale without sharps or flats: C-D-E-F-G-A-B), the interval between C and E is a third, as is the interval between E and G [Sixth] A “sixth” is the interval between six notes of the diatonic scale [Octave] An “octave” is an interval of eight diatonic notes

#### [l]

largo	Broadly and slower
left hand (L.H.)	Play with the left hand
legato	Connect the notes smoothly
leggiero	Lightly
lento	Slowly

## Glossary / Symbol List

---

### [m]

ma non troppo	But not too much
maestoso	With majesty
marcato	Play each note distinctly
marsch	March
marziale	With a march feel
meno mosso	Less movement
moderatamente	Moderately
moderato	Medium tempo
molto	More
monophony	Single notes played independently
mosso	Animated, rapid

### [n]

non agitato	Calmly
non chord (N.C.)	The part without chords
non troppo	Not too much

### [o]

obbligato	A separate melody played to accompany the main melody
ornament	A musical flourish that is added to "ornament" the melody line

### [p]

phrase	Sections of a melody that naturally stand on their own, much like sentences in a paragraph. No specific length is defined
poco	A little
poco a poco	Little by little
poco moto	With a little more motion
polka	Polka (fast 2/4 time)
polyphony	Multiple notes of different pitch played simultaneously
presto	Rapidly

### [r]

rallentando (rall. / rallent.)	Gradually slower
religioso	Religiously, with devotion
risoluto	Resolutely, with conviction
ritardando (rit. / ritard.)	Gradually slower
ritenuto (riten.)	Immediately slower
rubato	Free tempo

### [s]

scherzando	Playfully
semitone	The pitch interval between adjacent keys regardless of whether the keys are white or black
sempre	Always
simile	Continue in the same way
smorzando (smorz.)	Gradually slower and softer
sostenuto	Sustain notes
staccato (stacc.)	Play short, detached notes
subito (sub.)	Immediately
syncopation	Changing the rhythm by accentuating a beat other than the first beat and other methods

### [t]

tempo primo (Tempo I)	Return to original tempo
tenuto (ten.)	Hold the notes for their full length
trio	Middle part

### [v]

vivace	Very fast
--------	-----------

# Glossary / Symbol List

## ◇ Symbol List

	Staccato	Play short, detached notes
	Tenuto	Hold the notes for their full length
	Accent	Emphasize
<i>sf, sfz</i>	Sforzando Sforzato	Emphasize strongly
<i>fz</i>	Forzando Forzato	Emphasize strongly
	Slur	Play smoothly in a connected manner. It can also define the beginning and ending of a phrase
	Tie	Play by joining two notes of the same pitch to form one long note
	Tuplet	Notes that are divided differently, for example, notes that are normally divided into two equal parts are divided into three equal parts
	Grace Note	(e.g.)
	Turn	(e.g.)
<i>tr</i>	Trill	(e.g.)
	Pralltriller	(e.g.)
	Mordent	(e.g.)
	Arpeggio	(e.g.)
	Glissando	A sliding technique produced by running a finger or the heel of your hand up or down the keyboard
	Long Rest	Rest for the number of measures indicated by the number

	Bounce Symbol	Play eighth and sixteenth notes in triplets or a similar groove
<i>gva</i>	Ottava	One octave higher
<i>ppp</i>	Pianississimo	Extremely soft
<i>pp</i>	Pianissimo	Very soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo Piano	Moderately soft
<i>mf</i>	Mezzo Forte	Moderately loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very loud
<i>fff</i>	Fortississimo	Extremely loud
	Crescendo	Gradually louder
	Decrescendo	Gradually softer
L.H.	Left Hand	Play with the left hand
N.C.	Non-chord	The part without chords
<i>cresc.</i>	Crescendo	Gradually louder
<i>decresc.</i>	Decrescendo	Gradually softer
<i>dim. / dimin.</i>	Diminuendo	Gradually softer
<i>D.C.</i>	Da Capo	Go back to the beginning of the song
<i>D.S.</i>	Dal Segno	Go back to the  mark
<i>stacc.</i>	Staccato	Play short, detached notes
<i>ten.</i>	Tenuto	Hold the notes for their full length
	Fermata	Prolonging a note
	Segno	Go back here from <i>D.S.</i>
to   Coda	Coda	Skip from to  to  Coda
	Repeat Sign	Repeat the section between these symbols
		Repeat the previous measure
		Repeat the previous two measures
<i>Red.</i>		Press the pedal
		Release the pedal



Song No. 016

# Aura Lee

Melody Voice

Soprano Sax

 : Smart Chord

Traditional

Style

LoveSong

S01

♩ = 88

3/19

G Am D7 G

7/23

G Am D7 G

S02

S03

(2X)

S04

11/27

G B1+5 Em G C G G#dim

16/32

Am D7 G D7 G

Song No. 017

# London Bridge

Melody Voice

Musette Accordion

 : Smart Chord

Traditional

Style

US March

S01

♩ = 110

S02

6/10/19/23

C G7 C

9/22

1. 3. Dm G7 C 2. Dm G7 C 4. Dm G7 C

Song No. 018

# Sur le pont d'Avignon

Melody Voice  
Musette Accordion

 : Smart Chord

Traditional

Style  
OffBeat

♩ = 112

5/17

9/21

13

S01

S02

S03

S04

1.

2.

Detailed description: This block contains the musical score for 'Sur le pont d'Avignon'. It is written in 2/4 time with a tempo of 112. The score consists of four staves of music. The first staff starts at measure 5/17 and includes chords F and C7. The second staff starts at 9/21 and includes chords F, C7, and F. The third staff starts at 13 and includes chords F, C7, and F. The fourth staff includes first and second endings. Fingerings (1, 3) and accents are indicated throughout the piece.

Song No. 019

# Old MacDonald Had a Farm

Melody Voice

Portatone (V1)  
Modern Harp (V2)  
Honky Tonk Piano (V3)

 : Smart Chord

Traditional

Style  
Learning2/4

♩ = 89

13/32

18/37

24/43

48

56

S01 (V1)

S02

S03

S04 (V2)

S05

S06 (V3)

1.

2.

Detailed description: This block contains the musical score for 'Old MacDonald Had a Farm'. It is written in 2/4 time with a tempo of 89. The score consists of four staves of music. The first staff starts at measure 13/32 and includes chords C, F, C, G7, and C. The second staff starts at 18/37 and includes chords F, C, G7, C, C, and F. The third staff starts at 24/43 and includes chords Dm, G7, C, F, C, G7, and C. The fourth staff starts at 48 and includes chords D, G, D, A7, and D. The fifth staff starts at 56 and includes chords D, G, D, A7, and D. The score includes first and second endings. Fingerings (1, 3, 5) and accents are indicated throughout the piece.

62 **S07** D **S08** 5 G D 5 D#dim Em A7

1 L.H. 5

68 **S09** D 3 **S10** G D 5 Em A7 D L.H.

Song No. 020

## Nedelka

Traditional

Melody Voice  
Musette Accordion

Style  
Learning 2/4

: Smart Chord

**S01** ♩ = 102 **S02**

4 1 3 5 Dm

10/26/42 Em<sup>b5</sup> A1+5 Dm

16/32/48 **S03** 3 A1+5 1. 2. Dm 3. Dm

Song No. 021

## Aloha Oe

Q. Liliuokalani

Melody Voice  
Vibraphone

Style  
Hawaiian

: Smart Chord

**S01** ♩ = 48 (♩ = 96) ♩ = ♩<sup>3</sup> **S02** 4

4 1 3 5 C F C

9 G7 3 1 C

14 F C S03 Dm G7

19 C F C S04 F C S05

25 G7 C F

30 F C S06 G7 C

Song No. 022

# Sippin' Cider Through a Straw

Melody Voice  
Analogon

: Smart Chord

Traditional

Style  
CinematicPop

S01 ♩ = 106

4 C S02 G7

8/16/28 C S03 F F#dim G7

12 1. C 2. C

32 3. C S05 F F#dim G7 C



Song No. 023

# Old Folks at Home

S. C. Foster

Melody Voice

Harmonica

Style

8BeatPianoBallad

 : Smart Chord

♩ = 90

S01

3/11 F C7 F B<sup>b</sup> S02 F Dm Gm C7 F C7

8/16 F B<sup>b</sup> S03 F Gm C7 F S04 C7 F S05

21 B<sup>b</sup> C7 F Em<sup>b</sup>7 A1+5 Dm B<sup>b</sup> S06 F Gm C7 F

Song No. 024

# Bury Me Not on the Lone Prairie

Traditional

Melody Voice

Harmonica

Style

CountrySwing

 : Smart Chord

♩ = 94

S01

4 1 2 F S02 5 1 3

9/17 Gm C7 5 F S03 1 2 F 1

21 F S04 1

26 F S05 1 3

31 Dm S06 1 3 Gm C7 5 F *rit.*

Song No. 025

# Santa Lucia

A. Longo

Melody Voice  
Classical Guitar

Style  
VienneseWaltz

 : Smart Chord

♩ = 92

9/17

S01 C G7 S02 C S03 C<sup>#dim</sup> Dm

15/23

S04 G7 C S05 C S06 F C

29/37

S07 C Dm S08 G7 C S09 G7 C

Song No. 026

# If You're Happy and You Know It

Traditional

Melody Voice

Analogon V1

Fargo V2

Style

PopShuffle

 : Smart Chord

♩ = 120

staccato

2

S01 V1 S02 S03

7/15

S04 V2

Song No. 027

# Beautiful Dreamer

S. C. Foster

Melody Voice

Clarinet

Style

VienneseWaltz

 : Smart Chord

♩ = 69

3

S01 S02

Musical score for Greensleeves (first system). The score is in treble clef with a key signature of one flat (Bb). It consists of four staves of music. Chords are indicated above the notes: F, Gm, C7, F, C7, F, Bdim, C7, F, Gm, C7, F, Bdim, F rit., C7, F. Fingerings and slurs are shown throughout. Markers S03, S04, S05, and S06 are placed above the staves.

Song No. 028

# Greensleeves

Traditional

Melody Voice

Oboe

Style

EnglishWaltz

: Smart Chord

Musical score for Greensleeves (second system). The score is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It consists of seven staves of music. Chords are indicated above the notes: Am, G, Am, E1+5, Am, E1+5, Am, E1+5, Am, E1+5, Am, E1+5, Am, E1+5, Am. Fingerings and slurs are shown throughout. Markers S01, S02, S03, S04, S05, S06, and S07 are placed above the staves. The tempo is marked  $\text{♩} = 42 (\text{♩} = 63)$ . The word *cantabile* is written below the first staff. The score includes first and second endings.

# Kalinka

Melody Voice  
Clarinet

 : Smart Chord

Traditional

Style  
Learning 2/4

**S01**  
♩ = 120

*(D.S. time poco a poco accel. -----)*

*(D.S. time with repeat)*  
B1+5

**S02** **S03** (2x)  
Em B1+5

8

14/22/52/60 B1+5

1. Em  
2. Em poco rit.

**S04** **S05**  
G D7 G D7 G C C#dim

28

**S06** **S07**  
D7 G D7 G D7 G

34

**S08**  
C C#dim D7 rit. C B1+5

40

**S09** (2x)  
Em B1+5 Em B1+5

62

1. B1+5 Em 2. B1+5 Em

68/76

*D.S.*

**Coda**

Song No. 030

# Holdilia Cook

Melody Voice

Clarinet



: Smart Chord

Traditional

Style

OberkrainerWalzer

♩ = 104

S01

4

5

F

C7

S02

5

F

5

10/27

C7

S03

5

F

S04

C7

Bdim

C7

S05

F

1

5

3

2

15/32

C7

S06

1

F

2

1

19/36

C7

S07

1

5

1. F

2. F

Song No. 031

# Ring de Banjo

Melody Voice

Trumpet



: Smart Chord

S. C. Foster

Style

Learning2/4

♩ = 114

S01

6

F

5

1

2

3

5

4

B<sup>b</sup>

Bdim

C7

S02

F

1

12

Dm

B<sup>b</sup>

F

C7

F

5

4

17

B<sup>b</sup>

Bdim

C7

F

Dm

B<sup>b</sup>

F

C7

5

22

F

Flute

F

S03

B<sup>b</sup>

Bdim

C7

4

27 **S04** F B $\flat$  F C7 F  $\nabla$  Flute

32 F B $\flat$  Bdim C7 **S05** F Dm B $\flat$

37 F C7 F **S06** F B $\flat$  Bdim

42 C7 **S07** F Dm B $\flat$  F C7 F

Detailed description: This system contains four staves of music. The first staff (measures 27-31) features a melody with chords F, B-flat, F, C7, and F. A 'Flute' dynamic marking is present. The second staff (measures 32-36) has chords F, B-flat, Bdim, C7, F, Dm, and B-flat. The third staff (measures 37-41) has chords F, C7, F, F, B-flat, and Bdim. The fourth staff (measures 42-46) has chords C7, F, Dm, B-flat, F, C7, and F. Fingerings and articulation marks are provided throughout.

Song No. 032

# Auld Lang Syne

Traditional

: Smart Chord

Melody Voice  
S.Art Lite Flute

Style  
Arpeggio

4 **S01** ♩ = 72 C G7 **S02** C F **S03**

9 C F G7 **S04** F G7 C  $\nabla$  5

13 C G7 **S05** C F  $\nabla$  5

17 C G7  $\nabla$  5 F G7 C

Detailed description: This system contains four staves of music. The first staff (measures 4-8) has chords C, G7, C, and F. The second staff (measures 9-12) has chords C, F, G7, F, G7, and C. The third staff (measures 13-16) has chords C, G7, C, and F. The fourth staff (measures 17-20) has chords C, G7, F, G7, and C. The tempo is marked as quarter note = 72. Fingerings and articulation marks are provided throughout.

# Funiculi Funicula

L. Denza

Musical score for the Melody Voice Trumpet part of "Funiculi Funicula". The score is written in 6/8 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 132. The score consists of ten systems of music, each starting with a measure number and a circled label (S01-S10). The first system (measures 10-14) includes a circled "3" above the first measure and a circled "S01" above the first measure. The second system (measures 15-19) includes a circled "S03" above the fourth measure and the word "simile" above the fifth measure. The third system (measures 20-24) includes a circled "S04" above the third measure. The fourth system (measures 25-29) includes a circled "S05" above the second measure. The fifth system (measures 31/40) includes a circled "S06" above the second measure and a circled "4" above the first measure. The sixth system (measures 36/45) includes a circled "S07" above the second measure and a circled "3" above the second measure. The seventh system (measures 49-54) includes a circled "S08" above the second measure and the word "Trumpet" above the second measure. The eighth system (measures 55-60) includes a circled "S09" above the first measure and a circled "3" above the first measure. The ninth system (measures 60-64) includes a circled "S10" above the first measure and the word "Trumpet" above the first measure. The score ends with a double bar line.





Song No. 035

# Brahms' Lullaby

J. Brahms

Melody Voice

Flute

Style

EnglishWaltz

 : Smart Chord

**S01**  
♩ = 72

**S02** **S03**

**S04** **S05** **S06**

**S07**

Song No. 036

# Liebesträume Nr. 3

F. Liszt

Melody Voice

Clarinet (V1)

Strings (V2)

**S01** (V1)  
♩ = 120

**S02** **S03**

**S04** **S05** **S06**

**S07** **S08**

25   
 Strings

30

35   
 1

Song No. 037

# Pomp and Circumstance

E. Elgar

Melody Voice  
Strings

: Smart Chord

Style  
8BeatPianoBallad

3   
 ♩ = 78

10   
 2

17   
 4

24   
 2

31   
 5

38   
 5



Song No. 040

# The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

S01 (V1)  
♩ = 64 (♩ = 128)

11 1 5 2 1 3 1 4

S02

16 2 1 3 1

S03

21 5

S04 (V2) S05

27 1 3 2

S06

32 3 2

S07

37 4

Song No. 041

# Die Moldau

B. Smetana

Melody Voice

Strings

Style

SlowRock

: Smart Chord

S01  
♩ = 62 (♩ = 93)

4 1 2 1 3

*dolce*

Em C G Am

S02

1. 2.

10/18 Em B1+5 Em S03 C

22 G D7 G S04 Am Em

27 B1+5 Em S05 A#dim7 B1+5 S06 A#dim7 B1+5 S07

33 B1+5 S08 G#dim Am D7

39 G S09 F B1+5 C F#m7 B1+5 Em

Song No. 042

# Salut d'Amour op. 12

E. Elgar

: Smart Chord

Melody Voice

Strings

Style

Arpeggio

♩ = 80

3/19 F Gm C7 S01 S02 F A1+5 Dm

9/25 Gm C7 S03 F Bb Gm

15/31 (2X) S04 S06 F C7 1. F S05 2. F

# Humoresques

A. Dvořák

Melody Voice

Strings

Style

Arpeggio

 : Smart Chord

**S01**  
♩ = 98

3/11 G C G D7

**S02**

7/15 G C B1+5 A#dim7 Am D7 G

**S03**

**S04**

19 *meno mosso* G C G#dim Am D7 G **S05** **S06** **S07**

23 G C Am D7 *rit.* **S08**

**Tempo I**

27 G C G D7

31 G C B1+5 *rit.* A#dim7 C#dim D7 G **S09**

Song No. 044

# Symphony No. 9 (from the New World - 4th movement)



: Smart Chord

A. Dvořák

Melody Voice

Trombone Section (V1)

Chamber Strings (V2)

Style

Arpeggio

10/18  $\text{♩} = 133$  **S01** (V1) Em Am **S02** Em G Em **S03**

15/23 Am **S04** Em B1+5 Em **S05** (V2) B1+5

27 B1+5 **S06** C B1+5 **S07**

32 B1+5 C B1+5 **S08** (V1) Em Am Em G

37 Em Am Em B1+5 Em

*marcato*

# Furusato

T. Okano

Melody Voice

Celesta



: Smart Chord

Style

EnglishWaltz

**S01**  
♩ = 90  
3 times repeat

5/21/37  
F C7 F

**S03** **S04**  
9/25/41  
B<sup>b</sup> F C7 F

**S05** **S06**  
13/29/45  
C7 C7 F

**S07** **S08**  
17/33/49  
C7 Gm C7 F



# Aogeba Toutoshi

Melody Voice  
Vibraphone



Traditional

Style  
EnglishWaltz

10  $\text{♩} = 100$  S01 E $\flat$  S02 A $\flat$  S03 E $\flat$  Fm

16/49 B $\flat$ 7 E $\flat$  S04 A $\flat$

22/55 E $\flat$  S05 Fm B $\flat$ 7 E $\flat$  S06 A $\flat$

29/62 E $\flat$  S07 C $\text{m}$  A dim B $\flat$ 7 S08 E $\flat$

36/69 E $\flat$  S09 A $\flat$  1. S10 Fm B $\flat$ 7

42 E $\flat$  S11 A $\flat$  Fm B $\flat$ 7 E $\flat$

Detailed description: The image shows a musical score for the song 'Aogeba Toutoshi'. It consists of six systems of music, each with a piano part (left hand) and a vibraphone part (right hand). The score is in 3/4 time with a tempo of 100. The key signature has two flats (B-flat and E-flat). The score includes various chords such as E-flat, A-flat, Fm, B-flat7, C minor, and A diminished. There are also first and second endings. Chord diagrams are provided for many of the chords, and fingering numbers (1, 2, 3, 5) are indicated for the piano part. The score is divided into systems, with measure numbers 10, 16/49, 22/55, 29/62, 36/69, and 42. The first ending is marked with a '1.' and the second ending with a '2.'. The score ends with a double bar line.

# Haruga Kita

T. Okano

Melody Voice

Analog Voice

Style

Learning4/4

 : Smart Chord

5/13  $\text{♩} = 108$

S01 C 3

S02 G7

1. S03 C 2 S04 C 1 5 G7 C

2. S05 C 2 S06 C 1 5 G7 C

S07 C 3 S08 G7

29 C 2 F 4 C 1 5 G7 C



S01

♩ = 112

F

B<sup>b</sup>

S02

F

Musical notation for measures 8-13. Treble clef, 3/4 time signature. Measure 8 starts with a quarter note G4 (finger 1) and a half note F4 (finger 1). Measure 9 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 10 has a quarter note B4 (finger 1) and a half note A4 (finger 1). Measure 11 has a quarter note B<sup>b</sup>4 (finger 1) and a half note A4 (finger 1). Measure 12 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 13 has a quarter note G4 (finger 1) and a half note F4 (finger 1). Bass clef has whole rests.

C7

F

S03

B<sup>b</sup>

Musical notation for measures 14-19. Treble clef, 3/4 time signature. Measure 14 has a quarter note G4 (finger 1) and a half note F4 (finger 1). Measure 15 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 16 has a quarter note B4 (finger 1) and a half note A4 (finger 1). Measure 17 has a quarter note B<sup>b</sup>4 (finger 1) and a half note A4 (finger 1). Measure 18 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 19 has a quarter note G4 (finger 1) and a half note F4 (finger 1). Bass clef has whole rests.

S04

B<sup>b</sup>

F

C7

F

S05

Musical notation for measures 20-24. Treble clef, 3/4 time signature. Measure 20 has a quarter note G4 (finger 1) and a half note F4 (finger 1). Measure 21 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 22 has a quarter note B4 (finger 1) and a half note A4 (finger 1). Measure 23 has a quarter note B<sup>b</sup>4 (finger 1) and a half note A4 (finger 1). Measure 24 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Bass clef has whole rests.

C7

F

C7

S06

Musical notation for measures 25-29. Treble clef, 3/4 time signature. Measure 25 has a quarter note G4 (finger 3) and a half note F4 (finger 4). Measure 26 has a quarter note A4 (finger 4) and a half note G4 (finger 1). Measure 27 has a quarter note B4 (finger 5) and a half note A4 (finger 1). Measure 28 has a quarter note B<sup>b</sup>4 (finger 1) and a half note A4 (finger 1). Measure 29 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Bass clef has whole rests.

C7

F

▽

B<sup>b</sup>

Musical notation for measures 30-35. Treble clef, 3/4 time signature. Measure 30 has a quarter note G4 (finger 1) and a half note F4 (finger 1). Measure 31 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 32 has a quarter note B4 (finger 1) and a half note A4 (finger 1). Measure 33 has a quarter note B<sup>b</sup>4 (finger 1) and a half note A4 (finger 1). Measure 34 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 35 has a quarter note G4 (finger 1) and a half note F4 (finger 1). Bass clef has whole rests.

S07

B<sup>b</sup>

F

C7

F

Musical notation for measures 36-41. Treble clef, 3/4 time signature. Measure 36 has a quarter note G4 (finger 5) and a half note F4 (finger 4). Measure 37 has a quarter note A4 (finger 4) and a half note G4 (finger 1). Measure 38 has a quarter note B4 (finger 5) and a half note A4 (finger 1). Measure 39 has a quarter note B<sup>b</sup>4 (finger 1) and a half note A4 (finger 1). Measure 40 has a quarter note A4 (finger 1) and a half note G4 (finger 1). Measure 41 has a quarter note G4 (finger 1) and a half note F4 (finger 1). Bass clef has whole rests.



♩ = 84

5/21

S01

F C7 F C7 S02 F C7 F C7

9/25

S03

F C7 F C7 S04 F B<sup>b</sup> F S05 A1+5 Dm Gm C7

13/29

S06

F C7 F A1+5 S07 Dm Gm C7 F

17/33

# Akatonbo

K. Yamada

Melody Voice  
Classical Flute

Style  
EnglishWaltz

 : Smart Chord

♩ = 67

S01 F B $\flat$  F B $\flat$  C7 F

5/13/25

S02

S03 Dm A1+5 Gm Dm F C7

9/17/29

1. F

2. F

3. F

20

S04

4

S05 B $\flat$  F C7 F

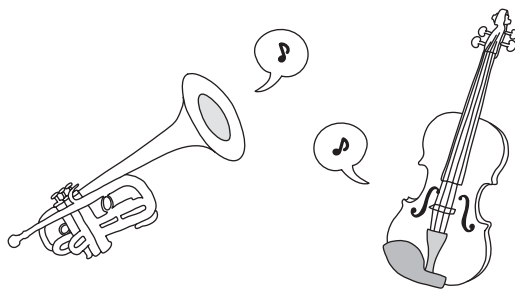
34

*rit.* *gva*

# Instrument Master

This is a collection of songs that feature instruments other than piano.

Enjoy the sound of the various instruments with orchestra backing.



Song No. 051

 : Smart Chord

## Sicilienne / Fauré

G. Fauré

Melody Voice

Flute

Style

SlowRock

**S01**  
♩ = 48 (♩ = 72)  
Gm

**S02**  
D1+5 B<sup>b</sup> D1+5

**S03**

*dolce*

Gm A<sup>b</sup> Bdim **S04** Cm D1+5

1. Gm 2. Gm

Song No. 052

# Swan Lake

P. I. Tchaikovsky

Melody Voice

Oboe

Style

SlowRock

 : Smart Chord

**S01**  
♩ = 78  
Am Dm Am F#dim F E1+5 Am

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

Am Dm Am F#dim F E1+5 Am

G7 E1+5 Dm F F#dim E1+5 Am

G7 E1+5 Dm F Bb

F#dim E1+5 Am

Song No. 053

# Grand March (Aida)

G. Verdi

Melody Voice

Brass Section

Style

6/8March

 : Smart Chord

**S01**  
♩ = 116

**S02**

G D7 G D7 G

D7 G C#dim D7 G D7

10 G D7 G S03 D7 G D7

14 G S04 D7 C#dim D7 C#dim S05

17 D7 C#dim D7 S06 G D7 G D7 G D7 G D7 S07

21 D7 G D7 G D7 G D7 G

Song No. 054

# Serenade for Strings in C major, op. 48

P. I. Tchaikovsky

Melody Voice  
Strings

1 S01 **Andante non troppo**  
*sempre marcato* S02

6 S03

11 S04



Song No. 055

# Pizzicato Polka

J. Strauss II

Melody Voice  
Pizzicato Strings

S01 Polka

S02 S06

S03

S04

S05

to Coda

23 D.S.

31

Song No. 056

# Romance de Amor

Traditional

Melody Voice  
Classical Guitar

Style  
EnglishWaltz

Smart Chord

S01

♩ = 88

Em

S02

S03

G#dim Am B1+5

S04

Em Am B1+5 Em rit.

# Menuett BWV Anh. 114

J. S. Bach

**S01**  
♩ = 116

5/21

**S02**

**S03**

10/26

**S04**

**S05**

15/31

**S06**

**S07**

**S08**

37/53

**S09**

**S10**

**S11**

42/58

**S12**

**S13**

47/63

**S14**

**S15**

**S16**

The image displays a musical score for the Minuet in A Major, BWV Anh. 114 by Johann Sebastian Bach. The score is written for a single voice (Melody Voice) on a harpsichord. It is in 3/4 time with a tempo of 116 beats per minute. The key signature has one sharp (F#). The score is divided into six systems, each containing two staves (treble and bass clef). Fingerings are indicated by numbers 1-5. Slurs are used to group notes. Specific measures are highlighted with callouts S01 through S16. The piece concludes with a double bar line and repeat dots at measure 63.

# Ave Verum Corpus

W. A. Mozart

S01

♩ = 76

S02

3

2

4

2

2

1

2

3

5

S03

8

2

1

3

1

2

1

2

1

S04

14

2

4

4

4

Strings

S05

19

1

1

1

1

1

S06

24

2

2

3

1

2

3

4

5

2

3

1

2

3

4

S07

29

3

3

3

3

2

1

3

2

2

2

34 **S08** **S09**

39 **S10**

Song No. 059

## Radetzky Marsch

J. Strauss I

Melody Voice

Symphony Kit

Use the D# key to clap along with the orchestra.



Begin softly after the introduction, and then clap harder as the intensity of the orchestra increases. After a break in the middle, clap energetically in time with the orchestra for the big finale!

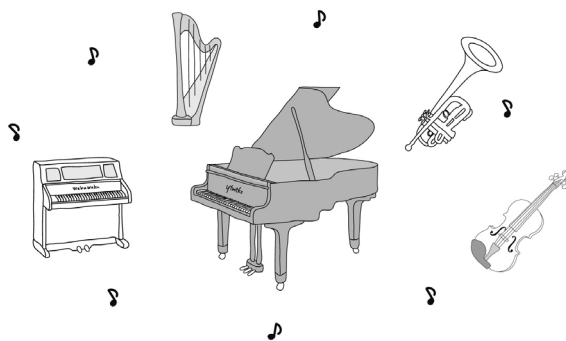
A variety of percussion instruments can be played via the other keys. Try them all out!

$\text{♩} = 110$  ( $\text{♩} = 220$ )



# Piano Ensemble

A collection of wonderful songs suitable for both solo and ensemble performances. Immerse yourself in the beautiful sound of the piano, either with orchestra backing.



Song No. 060

## Wenn ich ein Vöglein wär

Traditional

Melody Voice  
Live! Concert Grand Piano

Musical score for the piano ensemble of the song "Wenn ich ein Vöglein wär". The score is written in 3/4 time with a tempo marking of ♩ = 100. It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 6-9) includes a circled label S01 above the first measure and S02 above the third measure. The second system (measures 10-13) includes S03 above the first measure and S04 above the second measure. The third system (measures 14-17) includes S05 above the first measure and S06 above the second measure. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line at the end of the third system.

# Die Lorelei

F. Silcher

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into measures, with measure numbers 4, 10, 15, 21, 26, and 31 indicated at the beginning of their respective systems. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as slurs and accents are used throughout. Specific sections are marked with callouts: S01 (measures 4-9), S02 (measures 10-14), S03 (measures 15-19), S04 (measures 20-25), S05 (measures 26-30), S06 (measures 31-35), S07 (measures 36-40), and S08 (measures 41-45). A tempo change is indicated at measure 31 with the marking 'rit.' followed by 'a tempo'. The piece concludes with a double bar line at the end of the final system.

4 **S01** ♩ = 106

10 **S02**

15 **S03**

21 **S04** **S05**

26 **S06**

31 **S07** *rit.* **S08** *a tempo*

# Home Sweet Home

H. R. Bishop

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one flat (B-flat major), and the time signature is common time (C). The score is divided into systems, with measures 2, 7, 11, 15, 19, and 24 marked at the beginning of each system. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as slurs and accents are used throughout. Specific sections are labeled S01 through S07. A tempo marking of  $\text{♩} = 79$  is shown at the beginning. The piece concludes with a *poco rit.* marking and a double bar line.

**S01**  $\text{♩} = 79$

**S02**

**S03**

**S04**

**S05**

**S06**

**S07** *poco rit.*

# Scarborough Fair

Traditional

**S01**  
♩ = 104

9

1

1

5

5

4

**S02**

14

2 4 5

3 5 2 1 5

**S03**

20

5 4 2 1 3 2

5 4 3 2 5

**S04**

26

1 5 1 2

5 4

5

**S05**

35

1 5 1 3 1

5

**S06**

40

2 4 5 1 3 1

The image displays a piano accompaniment score for the song 'Scarborough Fair'. It consists of six systems, each with a circled label (S01 to S06) and a measure number (9, 14, 20, 26, 35, 40). Each system contains a treble and bass clef staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like 'p' (piano) and 'f' (forte) are used. A tempo marking '♩ = 104' is present at the beginning. The score includes various musical notations such as slurs, ties, and accents.



46 **S07**

52 **S08**

Song No. 064

# My Old Kentucky Home

S. C. Foster

Melody Voice  
Live! Concert Grand Piano

4 **S01** ♩ = 66

9/17 **S04** <sup>(2x)</sup> **S05**

20 **S06** **S07** **S08**

25 **S09** *poco rit.* *a tempo* *rit.*

# Loch Lomond

Traditional

♩ = 72

S01

S02

S03

S04

S05

S06

S07

S08

*meno mosso*

*poco rit.*

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the voice part is in the right hand. The tempo is marked as ♩ = 72. The score includes various fingerings and dynamic markings. The first system (measures 2-4) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 7-10) continues the melody and bass line. The third system (measures 11-14) includes a fermata over the final note of the first measure. The fourth system (measures 15-17) features a fermata over the final note of the first measure. The fifth system (measures 18-20) includes a fermata over the final note of the first measure and a dynamic marking of *meno mosso* and *poco rit.*

# Silent Night

F. Gruber

The image displays a piano accompaniment score for the piece "Silent Night" by Franz Gruber. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 92. The score is divided into four systems, each containing two staves (treble and bass). Eight specific sections are highlighted with callouts: S01 (measures 9-14), S02 (measures 14-19), S03 (measures 19-24), S04 (measures 24-29), S05 (measures 29-34), S06 (measures 34-39), S07 (measures 39-44), and S08 (measures 44-49). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 5, 4, 3, 1, 2, 3, 4, 5).

# Deck the Halls

Traditional

**S01**  
♩ = 94 (♩ = 188)

**S02**  
*marcato*

**S03**

**S04**

**S05**

**S06**

**S07**

**S08**

**S09**

**S10**

**S11**

**S12**

The musical score is presented in a grand staff format (treble and bass clefs). It includes 12 sections, each marked with a circled label (S01-S12). Section S01 includes a tempo marking of ♩ = 94 (♩ = 188). Section S02 is marked *marcato*. The score includes various musical notations such as rests, notes, stems, beams, and slurs. Fingerings are indicated by numbers 1-5 below notes. Bar lines and repeat signs are used to structure the music. The piece concludes with a final double bar line.

# O Christmas Tree

Traditional

Musical score for 'O Christmas Tree' in 3/4 time, key of D major. The score is divided into six systems, each with a starting measure number (4, 9, 13, 17) and a section label (S01-S06). A tempo marking of quarter note = 72 is shown above the first system. The score includes a treble and bass clef staff with various musical notations such as notes, rests, slurs, and fingerings. The bass line includes specific fingering numbers: 1, 5, 4, 1, 3, 4, 5, 2, 3, 4, 5, 2, 1, 4.

# Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Musical score for 'Sonata Pathétique 2nd Adagio Cantabile' in 3/4 time, key of B-flat major. The score is divided into two systems, each with a starting measure number (5) and a section label (S01-S02). A tempo marking of quarter note = 60 is shown above the first system. The score includes a treble and bass clef staff with various musical notations such as notes, rests, slurs, and fingerings. The bass line includes specific fingering numbers: 4, 2, 1, 3, 2-1, 4.

9

S03

S04

13

S05

S06

17

S07

S08

Song No. 070

# Ave Maria / J. S. Bach - Gounod

Melody Voice  
Live! Concert Grand Piano

J. S. Bach / C. F. Gounod

5

♩ = 70

S01

S02

11

S03

S04

S05

16

S06

S07

21

S08

S09

26

S10

S11

S12

31

S13

S14

S15

36

S16

*poco rit.*

2/4

# Jesus bleibt meine Freude

J. S. Bach

The musical score is written for a grand piano in G major and 3/4 time. It consists of eight sections, each marked with a circled label (S01-S08) and a measure number. Section S01 starts at measure 5 with a tempo marking of  $\text{♩} = 62$ . The score includes various musical notations such as slurs, ties, and fingerings (1-5). Section S05 includes a dynamic marking of  $\text{rit.}$  (ritardando). The piece concludes with a final cadence in measure 28.

**S01** (Measures 5-8):  $\text{♩} = 62$ . Treble clef:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter).

**S02** (Measures 9-12): Treble clef:  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter).

**S03** (Measures 13-16): Treble clef:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter).

**S04** (Measures 17-20): Treble clef:  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter).

**S05** (Measures 21-24): Treble clef:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter).

**S06** (Measures 25-28): Treble clef:  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter).

**S07** (Measures 29-32): Treble clef:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter).

**S08** (Measures 33-36): Treble clef:  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter). Bass clef:  $\text{G}_2$  (quarter),  $\text{B}_1$  (quarter),  $\text{D}_2$  (quarter). *rit.*



# Prelude op. 28-15 "Raindrop"

F. Chopin

**S01**  
♩ = 66

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

**S08**

**S09**

**S10**

**S11**

*poco rit.*

The musical score is presented in two systems of grand staff notation (treble and bass clefs). It consists of 11 sections, each marked with a circled label (S01-S11). Section S01 begins with a tempo marking of ♩ = 66. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. A 'poco rit.' (poco ritardando) marking is placed above the final section, S11. The piece concludes with a final cadence in the right hand.

# Nocturne op. 9-2

F. Chopin

**S01**  
♩ = 100  
*dolce*

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

**S08**

**S09**  
*espress.*

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The piece is marked with a tempo of quarter note = 100 and a dynamic of *dolce*. The score is divided into nine sections, each labeled with a circled 'S' and a number (S01-S09). Fingerings are indicated by numbers 1-5 above or below notes. Section S01 includes a tempo marking and the *dolce* dynamic. Section S09 concludes with the *espress.* dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

37 S10

43 S11 S12

49 S13 *poco rit.* S14 *a tempo*

54 S15

59 S16 *poco rit.*

65 *a tempo* S17 *rit.* S18

# Etude op. 10-3 "Chanson de l'adieu"

F. Chopin

S01

Lento, ma non troppo

S02

S03

a tempo

S04

S05

riten.

S06

# Romanze (Serenade K. 525)

W. A. Mozart

**S01**  
♩ = 70

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

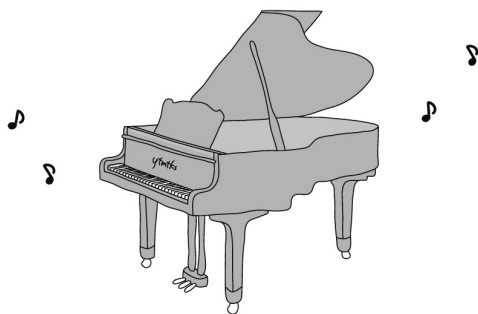
**S08**

**S09**

**S10** *rit.*

# Piano Solo

A collection of well-known piano pieces.  
Enjoy the beautiful sounds of the piano.



Song No. 076

## Arabesque

J. F. Burgmüller

Melody Voice

Live! Concert Grand Piano

1 **S01** **Allegro scherzando**

*p*

**S02** *p leggiero*

*cresc.*

**S03** **S05** (2x)

1. **S04** 2.

**S06**

*sf* *f*

**S07**

*dim. e poco rall.*

27/43 *in tempo* **S08** **S09** (2x)

*p* *cresc.* *p dolce* *ten.*

1. 2. **S10**

*cresc.*

**S11**

*risoluto* *sf*

The image shows a piano score for 'Arabesque' by J. F. Burgmüller. It is in 2/4 time and consists of 43 measures. The score is divided into five systems. The first system (measures 1-6) starts with a piano (p) dynamic and includes section S01. The second system (measures 7-15) includes sections S03 and S05, with a first ending (1.) and second ending (2.). The third system (measures 16-26) includes section S07 and features a 'dim. e poco rall.' instruction. The fourth system (measures 27-33) includes sections S08 and S09, with a 'p dolce' dynamic and a 'ten.' (tension) marking. The fifth system (measures 34-43) includes sections S10 and S11, with a 'risoluto' instruction and a final 'sf' (fortissimo) dynamic. Various performance instructions like 'Allegro scherzando', 'p leggiero', 'cresc.', and 'sf' are included throughout the piece.

# La Chevaleresque

J. F. Burgmüller

S01

**Allegro marziale**

1/9

S02

5/13

S04

17/25

S05

21/29

S06

33/41

S07

S08

37/45

49  $\nabla$   $\overset{2}{1}$   $\overset{5}{1}$   $\overset{4}{3}$   $\overset{2}{1}$   $\overset{4}{2}$

*p*

*Red.*  $\ast$  *Red.*  $\ast$

53  $\nabla$   $\overset{5}{}$

*cresc.*

*Red.*  $\overset{1}{2}$   $\ast$

57  $\textcircled{\text{S10}}$   $\overset{5}{1}$   $\overset{5}{1}$   $\overset{5}{2}$   $\overset{4}{1}$   $\overset{4}{2}$   $\overset{3}{1}$   $\overset{5}{2}$   $\overset{4}{2}$   $\textcircled{\text{S11}}$   $\overset{5}{1}$   $\overset{4}{3}$   $\overset{4}{2}$   $\overset{4}{1}$   $\overset{5}{}$

*p* *cresc.* *f*

61  $\textcircled{\text{S12}}$   $\overset{1}{5}$   $\overset{1}{5}$   $\overset{2}{5}$   $\overset{1}{4}$   $\overset{2}{4}$   $\overset{1}{3}$   $\overset{2}{5}$   $\overset{2}{4}$   $\textcircled{\text{S13}}$   $\overset{4}{3}$   $\overset{4}{2}$   $\overset{4}{1}$   $\overset{5}{}$

*p* *cresc.* *f*

64  $\textcircled{\text{S14}}$   $\overset{1}{}$   $\overset{1}{}$   $\overset{2}{}$   $\textcircled{\text{S15}}$   $\overset{1}{5}$   $\overset{1}{3}$   $\overset{1}{5}$   $\overset{1}{3}$   $\overset{1}{3}$

*cresc. assai*

67  $\textcircled{\text{S16}}$   $\overset{2}{1}$   $\overset{5}{2}$   $\overset{1}{1}$   $\textcircled{\text{S17}}$

*ff*

*Red.*  $\ast$  *Red.*  $\ast$  *Red.*  $\ast$  *Red.*  $\ast$



# Für Elise

L. v. Beethoven

S01

Poco moto

S02

-1/8

5/13

17/31

22/36

28/42

46

51 S11 S12 S13

55 S14 S15

59 *pp*

64 *mf*

70 *dim.* *p* *dim.* *pp*

76 S16

# Turkish March

W. A. Mozart

S01

**Alla turca**  
**Allegretto**

S02

-1/8

*p*

Red. \*

S03

5/13

Red. \*

S04

18/34

Red. \*

S05

23/39

Red. \*

S06

28/44

*f* *p*

*tr*

Red. \*

S07

48/56

*f*

Red. \*

52/60

S08

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

64/72

S09

*p*

68/76

S10

Ped. \*

80/96

S11

S12

*f*

85/101

S13

*p*

Ped. \*

90/106

S14

95/111

1 4 2

*f*

Red. \* Red. \* Red. \* Red. \*

116/124

(2x) S15

1. | 2. S16

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Coda

129

S17

*f*

Red. Red. Red. \* Red. \* Red. \*

134

S18

Red. \* Red. Red. Red. \* Red. \*

139

S19

S20

5 4

*p*

Red. \* Red. \* Red. Red. \*

144

S21

3

*f*

Red. \* Red.

149

154

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Song No. 080

# 24 Preludes op. 28-7

Melody Voice  
Live! Concert Grand Piano

F. Chopin

S01

Andantino

*p dolce*

S02

S03

5

S04

S05

9

S06

S07

13

S08

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

# Annie Laurie

Traditional

**S01**  
**Andantino**

*mp*

**S02**

**S03**

**S04**

**S05**

**S06** *poco rit.*

**S07** *a tempo*

**S08** **S12** (2X) 1.

*p*

**S09**

*mf*

**S10**

*poco rit.* **S11** *a tempo* 2.

*p*

*rit.*

*pp*

The score is written for piano and voice. It consists of 24 measures. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piece is in the key of D major. The tempo is marked 'Andantino' at the beginning and 'a tempo' at measure 12. The dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo). There are 12 fingerings indicated for the piano part, and 12 fingerings for the voice part. The score includes various musical notations such as slurs, ties, and accents. The piece ends with a double bar line and a repeat sign.

# Jeanie with the Light Brown Hair

S. C. Foster

**S01**  
Moderato

*p*

**S02**

**S03**

**S04**

**S05**

*mp*

**S06**

**S07**

*mf*

**S08**

*poco rit.*

*a tempo*

**S09**

*mp*

*mf*

**S10**

*meno mosso*

*rit.*

*mp*

*p*

The musical score is written for piano and includes ten sections labeled S01 through S10. It features a variety of musical notations including dynamics (p, mp, mf, p), articulation (accents, slurs), and performance directions (Moderato, poco rit., a tempo, meno mosso, rit.). Fingerings are indicated by numbers 1-5. Pedal markings (ped.) are used throughout. The score is in 3/4 time and the key signature has one flat (B-flat).



# Valse op. 64-1 "Petit Chien"

F. Chopin

S01

Molto vivace

S02

S03

S04

S05

S06

S07

S08

31/47

1. S09

2. S10

S11

36

S12

57

S13

63

S14

S15

69

S16

75

81 S17 S18 132

Red. \*

89 S19

cresc. f Red. \*

95

Red. \* Red. \* Red. \* Red. \* Red. \*

100

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

106

Red. \* Red. \* Red. \* Red. \*

111

Red. \* Red. \* Red. \*

116

1 1

1 3

2

3

2

Red.

p

121

3 4

3 3

1 5 3 1 4 1

pp

Red.

pp

126

2

3 1 2

2

4

5 3

Red.

p

131

3 2 3

1 1

1 3

2

3

Red.

p

136

2

3 4

3

4 1

f

Red.

f

# Menuett / Beethoven

L. v. Beethoven

**S01**  
**Allegretto**

-1/8/64

**S02** **S03** **S04**

5/13/69

**S05** **S06**

17/25/73

**S07** **S08**

21/29/77

**S09** **S10** 1. 2.

*Fine*

32/40 **Trio**

**S11** **S12**

37/45 **S13** **S14**

Detailed description of the musical score: The score is for a Minuet in G major, Op. 10, No. 3 by Ludwig van Beethoven. It is in 3/4 time and consists of 45 measures. The piece is divided into two main sections: the first 31 measures (Allegretto) and the last 14 measures (Trio). The first section includes measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, and 29-31. The Trio section starts at measure 32 and includes measures 32-35, 36-39, 40-43, and 44-45. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte) and *p* (piano). The score includes 14 specific fingering points labeled S01 through S14. The piece concludes with a double bar line and the word *Fine*.

49/57

S15

S16

53/61

S17

1. 2.

D.C.

Song No. 085

# Andante grazioso (Sonate K. 331)

Melody Voice  
Live! Concert Grand Piano

W. A. Mozart

S01

Andante grazioso

S02

S03

1/9

*p*

S04

5/13

*sf* *p*

S05

S06

S07

17/27

*sf* *sf* *sf*

S08

S09

22/32

*sf* *p* *f*

R. Schumann

S01

Moderatamente mosso

S02

S03

S04

S05

S06

S07

S08

R. Schumann

S01

Animato e grazioso

S02

S03

S04

S05

S06

S07

The musical score is presented in two systems, each with a piano (left) and melody voice (right) part. The piano part features a steady bass line with chords and occasional melodic lines. The melody voice part consists of a single melodic line with various ornaments and dynamics. Performance markings include accents, slurs, and dynamic changes such as *f* and *f* 5. Fingerings are indicated by numbers 1-5. Trill ornaments are marked with a 'V' symbol. The score includes measures 1 through 17, with measure numbers 1, 5, 9, 13, and 17 explicitly labeled at the start of their respective lines.



R. Schumann

S01

Moderato

1/9

*p*

Red. \*

S03

5/13

Red. \*

S04

17/31

*p*

Red. \*

S05

21/35

*p* *rit.*

Red. \*

S06

26/40

Red. \*

# Thema (Impromptus D. 935-3)

F. Schubert

S01

Andante

S02

1/9

S03

4/12

S04

S05

7/15

S06

18/26

S07

S08

21/29

S09

24/32

# Invention Nr. 1

J. S. Bach

Measures 1-2 of the piece. The right hand (RH) starts with a treble clef and a common time signature. Measure 1 contains a quarter rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4. Measure 2 contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. The left hand (LH) starts with a bass clef and a common time signature. Measure 1 contains a quarter rest followed by a quarter note G3, then eighth notes A3, B3, C4, B3, A3, G3. Measure 2 contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Fingerings are indicated by numbers 1-4. Slurs are present over the eighth notes in both hands. Labels S01 and S02 point to the first and second measures of the RH respectively. Labels S11 and S12 point to the first and second measures of the LH respectively.

Measures 3-4 of the piece. The RH continues with eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. Measure 4 contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. The LH continues with eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Measure 4 contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Fingerings are indicated by numbers 1-4. Slurs are present over the eighth notes in both hands. Labels S03 and S13 point to the first and second measures of the RH and LH respectively.

Measures 5-6 of the piece. The RH contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. Measure 6 contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. The LH contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Measure 6 contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Fingerings are indicated by numbers 1-4. Slurs are present over the eighth notes in both hands. Labels S04 and S14 point to the first and second measures of the RH and LH respectively.

Measures 7-8 of the piece. The RH contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. Measure 8 contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. The LH contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Measure 8 contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Fingerings are indicated by numbers 1-4. Slurs are present over the eighth notes in both hands. Labels S05 and S06 point to the first and second measures of the RH respectively. Labels S15 and S16 point to the first and second measures of the LH respectively.

Measures 9-10 of the piece. The RH contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. Measure 10 contains eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 with a fermata. The LH contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Measure 10 contains eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a quarter note G3 with a fermata. Fingerings are indicated by numbers 1-4. Slurs are present over the eighth notes in both hands. Label S17 points to the first measure of the LH.

11

S07

S18

13

S08

S19

15

S09

S20

18

S10

S21

20

# Gavotte / J. S. Bach

J. S. Bach

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into eight sections, each marked with a circled label (S01-S08) and a measure number in a circle. Fingerings are indicated by numbers 1-5. Ornaments are used in the final section (S08). The score concludes with a double bar line and repeat dots.

**S01** (Measures 1-8): Treble clef, starting with a -1/8 note. Bass clef accompaniment. Fingerings: 4, 2, 4, 4, 2, 1, 2, 3, 5, 1, 2, 3.

**S02** (Measures 9-12): Treble clef. Bass clef accompaniment. Fingerings: 3, 2, 1, 5, 1.

**S03** (Measures 13-15): Treble clef. Bass clef accompaniment. Fingerings: 2, 3, 3.

**S04** (Measures 16-23): Treble clef. Bass clef accompaniment. Fingerings: 4, 2, 1, 4, 3, 1, 1.

**S05** (Measures 24-35): Treble clef. Bass clef accompaniment. Fingerings: 1, 4, 3, 1, 3.

**S06** (Measures 36-43): Treble clef. Bass clef accompaniment. Fingerings: 1, 2, 4, 3, 4, 1, 3.

**S07** (Measures 44-51): Treble clef. Bass clef accompaniment. Fingerings: 5, 2, 3, 2, 1, 1.

**S08** (Measures 52-55): Treble clef. Bass clef accompaniment. Fingerings: 2, 3, 2, 3, 3, 4, 5. Includes ornaments.

# Arietta / Grieg

E. Grieg

S01

Poco Andante e sostenuto

S02

S03

S04

S05

S06

S07

S08

S09



33 *p* S14

Red. Red. Red. Red. Red. Red.

39 *mp* S15

Red. Red. slightly marked Red. Red. Red. Red. Red.

45 *p* S16 S17 *pp* *ppp*

Red. Red. Red. Red. Red. \*





~ The easy, fun way to learn to play! ~

# Learn to Play

Welcome to “Learn to Play”!

If you’ve ever wished you could play your favorite songs on the piano, “Learn to Play” will make learning how easy and enjoyable. “Basic” and “Advanced” sections are provided for each song. When you find a song you want to learn, refer to the Master Guide below and get started right away! You’ll have fun mastering each song step by step.

## ♪ Learn to Play Master Guide

### Steps

Individual steps make it easy to learn and understand the song’s most important points.

### Step Titles

The step titles give you an idea of what each step is all about, and may even provide hints for effectively mastering the steps.

**Twinkle Twinkle Little Star** Traditional

---

**Basic**

Song No.096  
**Twinkle Twinkle Little Star ~ With Step Map ~** .....112  
The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!

Step\_01 The First Step (The first 2 measures) .....113  
Step\_02 The Next Step (The next 2 measures) .....113  
Step\_03 The First and Next Steps Together! (Beginning to 4th measure) .....114  
Step\_04 The Last Step! (That was quick...) .....114  
Step\_05 Repeat the Last Step! .....115  
Step\_06 Play the Whole Song! .....115  
Step\_07 Bonus Event: The Twinkle Twinkle Little Star Special! .....115

**Advanced**

Song No.097  
**Twinkle Twinkle Little Star ~ With Step Map ~** .....116  
This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.

Step\_01 Warm-up Exercise - "Relax Time" .....118  
Step\_02 Diligent Practice Time .....119  
Step\_03 Musical Building Blocks .....119  
Step\_04 Special Practice - "The Fantastic Seesaw" .....120  
Step\_05 Diligent Practice Time .....120  
Step\_06 The Melody is G-G-F-F-E-E-D... Part 1 .....121  
Step\_07 The Melody is G-G-F-F-E-E-D... Part 2 .....121  
Step\_08 Special Practice - "Sunday at Yamaha" .....122  
Step\_09 Diligent Practice Time .....122  
Step\_10 Play the Whole Song! .....122


All songs have a finishing step in which you can practice playing all the way through the selected lesson song.

When you complete all the steps given for the selected song, three stars will appear on the instrument's LCD display. Try to get those three stars!



Which song should you choose?

- If this is the first time you've played a keyboard, we recommend the basic version of an easy song such as "Twinkle Twinkle Little Star" or "Ode to Joy".
- If you only have a little experience on the keyboard, the Basic sections are the best place to start. The Basic section provides many hints that will make the Advanced section easier.
- Going through the steps in numerous songs is a great way to become familiar with the keyboard. If you find a step you really enjoy and learn to like the song as a result, you're well on your way to mastery!

Before beginning each step, listen to the performance while reading the complete score. Doing this will give you a good mental “image” of the song’s structure and flow. When you have an overall feel for the song, press the [  KEYS TO SUCCESS ] button and start practicing the steps.

**Song No.096** **Basic**

## Twinkle Twinkle Little Star

~ With Step Map ~

You know the melody but are afraid that playing with both hands will be difficult? Not at all! We've made it easy by dividing it into two-measure segments.  
Just learn the three patterns used and you'll be able to play the whole song!

### Step Map

This lets you know where you are in the practice program. It functions as a “map” that indicates what you’re practicing in each step.

Keyboard diagrams make it easy to position your hands on the keyboard.

This indicates whether you'll use your left, right, or both hands.

### Step 01



#### The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.

Song No.096 Twinkle Twinkle Little Star Basic



Important practice points! Be sure to read these.

To begin, relax and find the keyboard position.

one, two, three, four!

The keyboard position is the same as for the score above!

one, two, three, four!

**Short Break**

There will be a short break before you need to play the next note. But it might not be too long to be ready!

**Lead-ins (“...three, four!” etc.)**

Wherever you see a lead-in like this you will hear a cue to start playing, so don't miss it!

Song No.101 Ode to Joy **Advanced**

**Step 11** **Parallel Thirds - “In Paradise”**

Now let's practice playing parallel thirds with the right hand, with beautiful orchestral backing. Start by playing just the top note to get a feel for the line, then after a short break add the note a third below.

**Short break**

**Step 12** **Diligent Practice Time**

This is the last key section for the right hand. It starts with the syncopation we first saw in the basic version. Practice through to the end of the melody.

**no. 101**

**Musical Glossary**

Special terms are explained in the Musical Glossary on pages 93 - 94. Try to learn them all.

**Number of Repeats**

The number of repeats might be different for each step. Repeated practice is the key to improvement!

A score of 60 or higher means you pass!

Your reward is a round of applause... or a rousing ovation for an even higher score!

**Step Practice Hints**



Some of these hints are useful at any time...

- If playing with both hands is difficult, it's OK to practice one hand at a time. Sometimes it's the fastest way to learn.
- Note names are written on the score in some steps. If you encounter notes you're not familiar with elsewhere, feel free to write in the note names yourself.
- Listen to the lead-in carefully so you'll know when to start playing.
- If you'd like to practice at a slower tempo, simply press the [TEMPO/TAP] button and use the [-] button to reduce the tempo until it is easy to follow.
- Depending on the selected step the metronome may initially be ON or OFF. You can also switch it ON or OFF yourself.
- The Waiting function makes it easy to find the notes to be played on the keyboard. This can be a great way to prepare for a lesson.
- You can use the [PAUSE] button to take a break during longer steps. You'll still get the appropriate number of points when you finish the step.
- Use the “SongVol” function to reduce the accompaniment volume, or the “M.Volume” function to increase the keyboard volume to hear what you're playing more clearly.

**Play Along with the Learn to Play Orchestra!**

During normal Song Mode playback you can use the PART buttons to mute the orchestra parts. When you've mastered a song and earned your three stars, select the Song mode and have fun playing along with the orchestra.

## Musical Glossary

- Monophony** Single notes played independently.
- Polyphony** Multiple notes of different pitch played simultaneously.
- Polyphonic Performance** The act of playing multiple notes simultaneously.
- Semitone and Whole Tones** Regardless of whether the keys are white or black, the pitch interval between adjacent keys is a semitone. Two semitones make up a whole tone.
- Interval** The difference in pitch between two notes is known as an “interval”.
- **Third** A “third” is the interval between three whole tones. In the C diatonic scale (that’s the scale without sharps or flats: C-D-E-F-G-A-B) the interval between C and E is a third, as is the interval between E and G.
  - **Sixth** A “sixth” is the interval between six notes of the diatonic scale.
  - **Octave** An “octave” is an interval of eight diatonic notes.
  - **Playing Octaves** “Playing octaves” is a performance technique in which notes an octave apart are played simultaneously.
- Phrase** Phrases are sections of a melody that naturally stand on their own, much like sentences in a paragraph. No specific length is defined.
- Obligato** A separate melody that has a similar contour to the main melody.
- Counterpoint** A separate melody that is harmonically related to the main melody, but has independent contour and rhythm.


### Thumb Under, Finger Over, Finger Ready, and Finger Change

Piano-specific fingering techniques that make keyboard fingering as smooth and easy as possible.

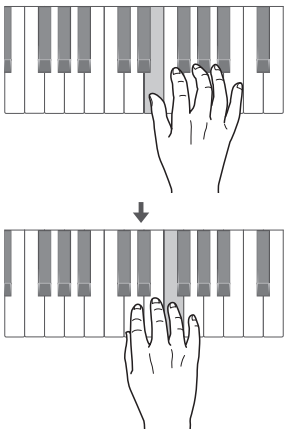
**Thumb Under** The thumb (finger 1) moves under another finger that is playing a note.



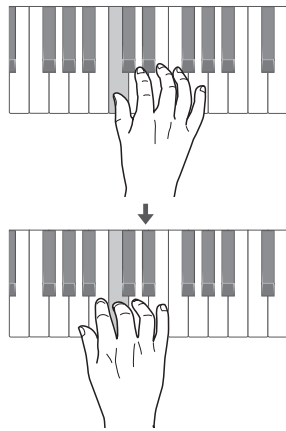
**Finger Over** A finger moves over the thumb (finger 1) while the thumb is playing a note.




**Finger Ready** While one finger is playing a note, another finger moves into position to play the next note.



**Finger Change** A finger that is playing a note is replaced by another finger.



<b>Staccato</b>	Play short, disconnected notes. Indicated by dots above or below the notes  , or " <i>staccato (stacc.)</i> " written on the score.
<b>Legato</b>	Play smoothly connected notes. A slur marking  indicates the notes to be played legato, or " <i>legato</i> " may be written on the score.
<b>Slur</b>	The slur marking indicates notes to be played legato. It can also be used to define musical phrases.
<b>Tenuto</b>	Play notes for their full length. Indicated by short lines above or below the notes  , or " <i>tenuto (ten.)</i> " written on the score.
<b>Tie</b>	A tie joins two notes of the same pitch to form one long note, the length of which is the sum of the lengths of the joined notes.
<b>Fermata</b>	Pause briefly, and then carry on.
<b>Syncopation</b>	Unexpected variation of the normal strong-weak pulse of a rhythm.
<b>Auftakt</b>	This refers to a melody that starts on the weaker upbeat before the normally accented beat at the beginning of a measure.
<b>Arpeggio</b>	An arpeggio is essentially a chord played one note at a time, similar to the effect of strumming a harp.
<b>Glissando</b>	A slide produced by running a finger or the heel of your hand up or down the keyboard.
<b>Chord</b>	Harmonic structures created by adding intervals of thirds.
<b>Harmony</b>	The pleasing resonant effect produced by playing multiple notes of differing pitch simultaneously.
<b>Ornament</b>	A musical flourish that is added to "ornament" the melody line.
<b>Grace Note</b>	An ornamental note played immediately before the main melody note.
<b>Turn</b>	A musical ornament that begins one note above the melody note, descends to one note below the melody note, and then returns to the melody note.
<b>Expression Directive</b>	Notes at the beginning of a score describing how the piece should be played.
<b>Ensemble</b>	A number of instruments and/or voices performing together is an "ensemble".



## Basic

### Song No.094

#### **Für Elise ~ With Step Map ~** .....96

Für Elise is an all-time classical favorite.

The beautiful, well-known melody is repeated a number of times.

In each step you won't be practicing alone. You have a wonderful orchestra to back you up!

First, listen to the example a few times. It won't be long before you'll want to start playing it yourself!

<b>Step 01</b>	<b>Warm-up Exercise - "The Semitone Mystery"</b> .....	<b>98</b>
<b>Step 02</b>	<b>Diligent Practice Time</b> .....	<b>99</b>
<b>Step 03</b>	<b>Warm-up Exercise - "Basic Accompaniment"</b> .....	<b>100</b>
<b>Step 04</b>	<b>Diligent Practice Time</b> .....	<b>100</b>
<b>Step 05</b>	<b>First Half Review</b> .....	<b>101</b>
<b>Step 06</b>	<b>Diligent Practice Time</b> .....	<b>101</b>
<b>Step 07</b>	<b>Warm-up Exercise - "The Jump Competition"</b> .....	<b>102</b>
<b>Step 08</b>	<b>"EEEEEE!"</b> .....	<b>102</b>
<b>Step 09</b>	<b>"Left! Right! Left! Right!"</b> .....	<b>103</b>
<b>Step 10</b>	<b>Second Half Review</b> .....	<b>103</b>
<b>Step 11</b>	<b>Play the Whole Song!</b> .....	<b>103</b>

## Advanced

### Song No.095

#### **Für Elise ~ With Step Map ~** .....104

Take a step up from the basic section with these more dazzling steps.

The middle section begins with the "dolce" (sweetly, gently) expression directive, and gradually changes to a bright, lively mood.

After enjoying the light, free atmosphere of the middle section, the melody begins once again.

The challenge begins... this will be a great addition to your repertoire.

<b>Step 01</b>	<b>Dotted Rhythm Practice</b> .....	<b>108</b>
<b>Step 02</b>	<b>Dotted Rhythms and Scales</b> .....	<b>108</b>
<b>Step 03</b>	<b>Special Practice - "For a Steady Left Hand"</b> .....	<b>109</b>
<b>Step 04</b>	<b>"The Steady Left Hand Meets the Relaxed Right Hand"</b> .....	<b>109</b>
<b>Step 05</b>	<b>Diligent Practice Time</b> .....	<b>110</b>
<b>Step 06</b>	<b>"Suspense Theater"</b> .....	<b>110</b>
<b>Step 07</b>	<b>Play the Whole Song!</b> .....	<b>110</b>





Step 05 ...to here

Step 10 From here...

Musical score for steps 8-10. Step 05 (measures 8-9) is shown with first and second endings. Step 06 (measures 10-13) is highlighted in a grey box and includes a *mf* dynamic marking. Fingerings are indicated with numbers 1-5. A dashed line with an arrow points from the end of Step 10 to the right.

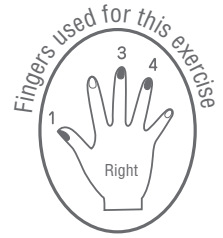
Musical score for steps 7-9. Step 07 (measures 18-19) is highlighted in a grey box and includes a *p* dynamic marking. Step 08 (measures 20-21) and Step 09 (measures 22-23) are also highlighted. Fingerings are indicated with numbers 1-5. A dashed line with an arrow points from the end of Step 10 to the right.

Musical score for steps 23-26. Step 23 (measures 23-24) includes a *4* fingering. Step 24 (measures 25-26) includes a *4* fingering.

Step 10 ...to here

Musical score for steps 27-30. Step 27 (measures 27-28) includes a *4* fingering. Step 28 (measures 29-30) includes a *4* fingering. A dashed line with an arrow points from the end of Step 10 to the right.

# Step 01

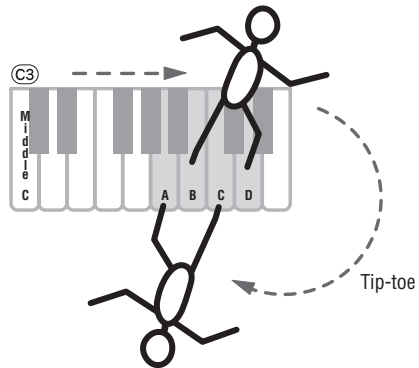
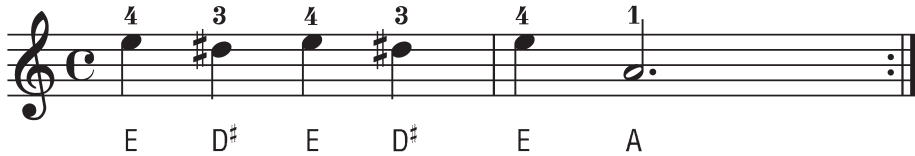
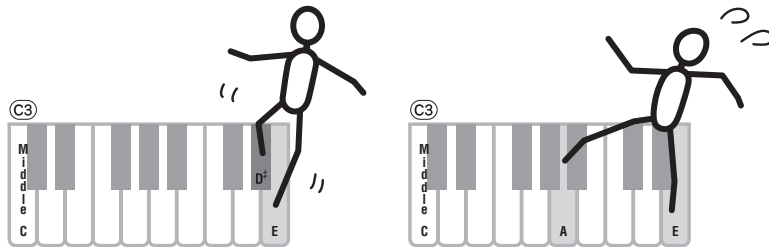


## Warm-up Exercise - "The Semitone Mystery"

Let's start with a warm-up exercise using three fingers of the right hand.

We'll start by ascending and descending the white and black keys. Check out the illustrations until you understand how the fingers are supposed to move, then get started!

You'll find it easier to play if you bend your fingers slightly.



Go back to the beginning and play it again.

# Step 02

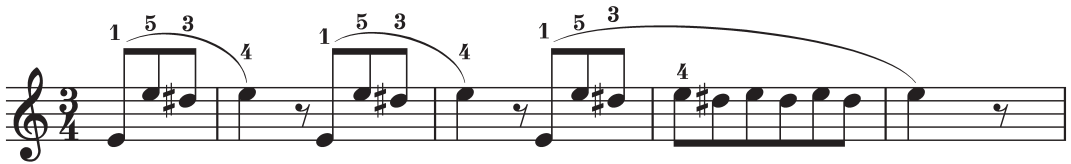


## Diligent Practice Time

Right! Now that we're warmed up let's try playing along with the orchestra in 3/4 time.

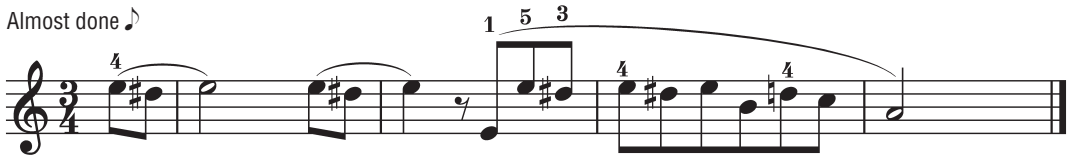
The melody will be built up little by little.

Compare each line... notice that many of the shapes formed by the notes are very similar.



Short break

Almost done 

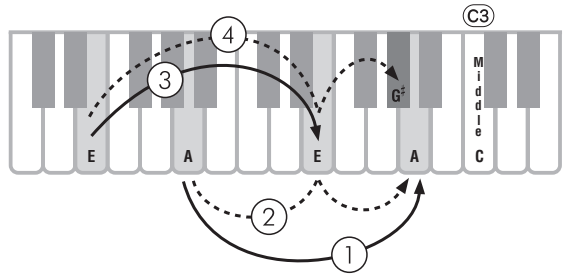


# Step 03



## Warm-up Exercise - "Basic Accompaniment"

And now a warm-up exercise for the left hand.  
It's important to spread your fingers widely from the start.  
Don't play the black keys too strongly.



# Step 04



## Diligent Practice Time

Connect the notes smoothly, as if the left hand were passing them to the right hand. You'll be able to play smoothly if you move the left hand into position for the next phrase as soon as it finishes playing the first phrase.

# Step 05



## First Half Review

You've reached the halfway step! Have you learned all the material provided in the preceding steps? Now let's go back and play through all the first-half exercises. If you find that you're having trouble playing any of the material, go back and review the steps using the Step Map as a guide.

# Step 06



## Diligent Practice Time

OK, let's begin the second half!

You'll be able to play the melody nicely if you lift your fingers from the keyboard between the slurs.

It might be easier to grasp the key release timing if you sing along with the melody.

Don't panic and play too strongly where the left hand has to play short notes.

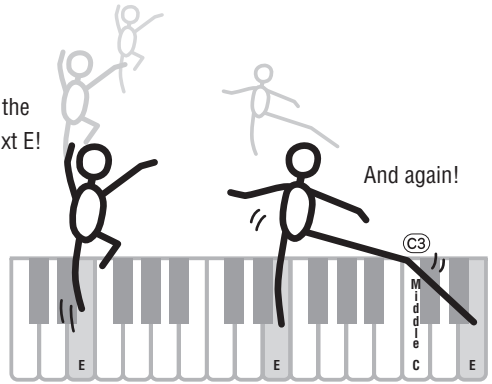
Always have left-hand finger 5 ready to play the next note!

# Step 07



Jump to the next E!

And again!



## Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

Spread your fingers wide and jump quickly to the next note!



# Step 08



## "EEEEEE!"

The only note in this step is E!

Make the connection between the left and right hands as smooth as possible.

# Step 09



## “Left! Right! Left! Right!”

Play “D# E” repeatedly, alternating the left and right hands.

Have the next hand ready in position to play D# so you won't have to rush.

Right hand

Right hand

Left hand

Left hand

Left hand

Left

Right

# Step 10



## Second Half Review

Try playing all the way through the second half.

As we did after the first half, if there are places you can't play with confidence go back and review the steps.

# Step 11



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.





2.

16

*mf*

5 5 1 2

19/33

*p*

5 5 1 5 3 2

22/36

*pp*

3 4

25/39

4 4

1. 2.

28/42

4 3 2 2 3 4

Song No.095 Für Elise Advanced

45 *dolce*

Step 01 Step 01 Step 02

49 *p*

Step 04

Step 03

53

Step 05

56

Step 06

59 *pp*

63

Musical notation for measures 63-65. Measure 63 starts with a treble clef and a whole note G4. Measure 64 has a treble clef with a quarter rest, followed by eighth notes A4, B4, and C5. Measure 65 has a treble clef with a quarter rest, followed by eighth notes B4, A4, and G4. The bass line consists of quarter notes G2, F2, and E2.

66

Musical notation for measures 66-69. Measure 66 has a treble clef with a quarter rest, followed by eighth notes A4, B4, and C5. Measure 67 has a treble clef with a quarter rest, followed by eighth notes B4, A4, and G4. Measure 68 has a treble clef with a quarter rest, followed by eighth notes F4, E4, and D4. Measure 69 has a treble clef with a quarter rest, followed by eighth notes C4, B3, and A3. The bass line consists of quarter notes G2, F2, and E2. Dynamics include *mf*. Fingering numbers 2, 5, 5, 1, 2 are present.

70

Musical notation for measures 70-73. Measure 70 has a treble clef with a quarter rest, followed by eighth notes A4, B4, and C5. Measure 71 has a treble clef with a quarter rest, followed by eighth notes B4, A4, and G4. Measure 72 has a treble clef with a quarter rest, followed by eighth notes F4, E4, and D4. Measure 73 has a treble clef with a quarter rest, followed by eighth notes C4, B3, and A3. The bass line consists of quarter notes G2, F2, and E2. Dynamics include *p* and *pp*. Fingering numbers 5, 5, 1, 3, 2, 3 are present.

74

Musical notation for measures 74-77. Measure 74 has a treble clef with a quarter rest, followed by eighth notes A4, B4, and C5. Measure 75 has a treble clef with a quarter rest, followed by eighth notes B4, A4, and G4. Measure 76 has a treble clef with a quarter rest, followed by eighth notes F4, E4, and D4. Measure 77 has a treble clef with a quarter rest, followed by eighth notes C4, B3, and A3. The bass line consists of quarter notes G2, F2, and E2. Fingering numbers 4, 4 are present.

78

Musical notation for measures 78-81. Measure 78 has a treble clef with a quarter rest, followed by eighth notes A4, B4, and C5. Measure 79 has a treble clef with a quarter rest, followed by eighth notes B4, A4, and G4. Measure 80 has a treble clef with a quarter rest, followed by eighth notes F4, E4, and D4. Measure 81 has a treble clef with a quarter rest, followed by eighth notes C4, B3, and A3. The bass line consists of quarter notes G2, F2, and E2. Fingering numbers 4, 4 are present.

# Step 01



## Dotted Rhythm Practice

Dotted rhythms like this might look difficult, but you can make them easier to understand (and fun) if you match the beats up with words.

In the example below the circled syllables and words correspond to notes on the score.

Play this with a gentle touch. No need to pound the keys!

The birds in (the) tree-s With voi-ces (that) plea-se A day in (the) su-n And we'll have (some) fu-n

# Step 02



## Dotted Rhythms and Scales

If you sing along while playing scales you'll be more prepared to play each note and will be able to play smoother.

Keep your fingers under control!

# Step 03



## Special Practice - "For a Steady Left Hand"

To make sure that fingers 1 and 5 of your left hand don't waver too much, try placing a coin on the back of your left hand. Don't let the coin fall off while you're playing!

Play the last C and E softly.



What's going to happen?  
 How long can you keep this up?  
 Do your best to complete the exercise.  
 The trick is to keep it steady!

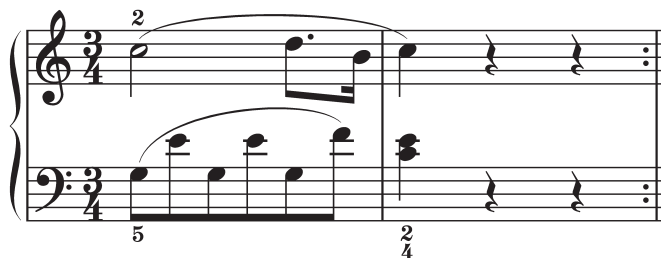
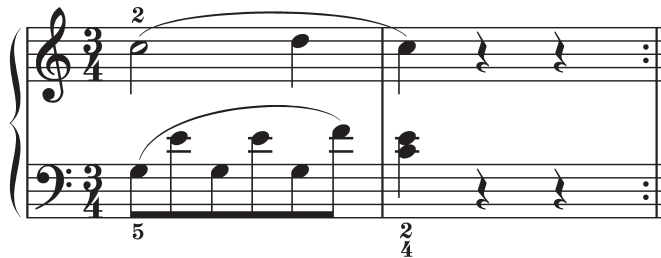
# Step 04



## "The Steady Left Hand Meets the Relaxed Right Hand"

Let's try adding the right hand to the left-hand part you practiced in Step 03.

If you got through the last exercise without giving up, this will be easy!



Is that coin still on the back of your left hand, even after adding the right hand?

# Step 05



## Diligent Practice Time

Play this while counting “one, two, three” in time with the metronome.

Next, join the parts!

# Step 06



## “Suspense Theater”

This exercise uses only four notes: B, D<sup>♯</sup>, E, and F. Place your fingers on the corresponding keys before you begin, then you’ll be able to play the exercise smoothly.

Short break

# Step 07



## Play the Whole Song!

This is the finishing step!

Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

# Twinkle Twinkle Little Star

Traditional

## Basic

### Song No.096

#### Twinkle Twinkle Little Star ~ With Step Map ~ ..... 112

The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!

- Step\_01 The First Step (The first 2 measures) ..... 113
- Step\_02 The Next Step (The next 2 measures) ..... 113
- Step\_03 The First and Next Steps Together! (Beginning to 4th measure) ..... 114
- Step\_04 The Last Step! (That was quick...) ..... 114
- Step\_05 Repeat the Last Step! ..... 115
- Step\_06 Play the Whole Song! ..... 115
- Step\_07 Bonus Event: The Twinkle Twinkle Little Star Special! ..... 115

## Advanced

### Song No.097

#### Twinkle Twinkle Little Star ~ With Step Map ~ ..... 116

This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.

- Step\_01 Warm-up Exercise - "Relax Time" ..... 118
- Step\_02 Diligent Practice Time ..... 119
- Step\_03 Musical Building Blocks ..... 119
- Step\_04 Special Practice - "The Fantastic Seesaw" ..... 120
- Step\_05 Diligent Practice Time ..... 120
- Step\_06 The Melody is G-G-F-F-E-E-D... Part 1 ..... 121
- Step\_07 The Melody is G-G-F-F-E-E-D... Part 2 ..... 121
- Step\_08 Special Practice - "Sunday at Yamaha" ..... 122
- Step\_09 Diligent Practice Time ..... 122
- Step\_10 Play the Whole Song! ..... 122



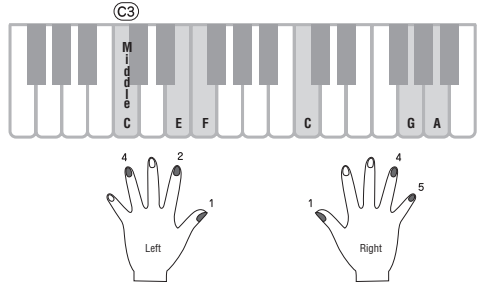


# Step 01



## The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.

The keyboard position is the same as for the score above!

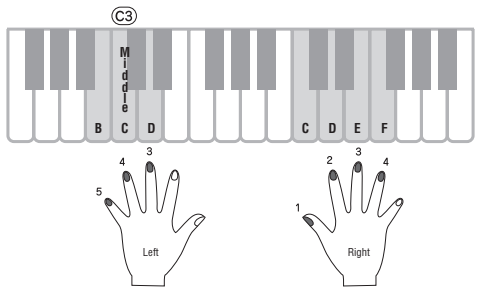
...no problem, that's the first two measures done!

# Step 02



## The Next Step (The next 2 measures)

As in the last step, begin by locating the keyboard position.



Find the keyboard position just like you did for the first step.

The keyboard position is the same as for the score above!

And that's the next 2 measures done!

# Step 03



## The First and Next Steps Together! (Beginning to 4th measure)

Now connect Step 01 and Step 02!

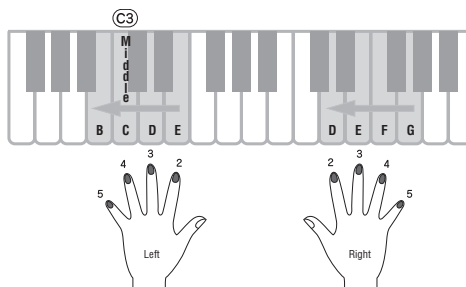
You've played up to here!

# Step 04



## The Last Step! (That was quick...)

The left-and-right-hand notes descend one at a time.



And once again... locate the keyboard position.

The keyboard position is the same as for the score above... (this is becoming familiar too)!

Getting close to completion.

# Step 05



## Repeat the Last Step!

If you can play this pattern you're almost there!

# Step 06



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

You should be able to see those twinkling stars by now.



# Step 07



## Bonus Event: The Twinkle Twinkle Little Star Special!



Welcome to the Twinkle Twinkle Little Star Special!

How about a completely different version?

Relax, and try not to let the accompaniment affect what you're playing. There's a black-key note that we haven't used before, but you'll be fine once you learn it.

Off you go... enjoy your journey into some new musical territory!

# Twinkle Twinkle Little Star

~ With Step Map ~

The practice steps begin from the second chorus.

The right hand plays a polyphonic melody part, and there's even a left-hand arpeggio.

♩ = 66

4

C 1 CM7 4 F C Dm7 4 Fm C A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C

*mp*

5

8

C 5 Dm7<sup>on</sup>C C Dm7<sup>on</sup>C Em7<sup>5</sup> E<sup>(9)</sup>7 D<sup>(9)</sup>7 G7<sup>(9)</sup>

12

C CM7 F C Dm7 Fm C A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C

Step 01

Step 02

C CM7 F C

Step 03

Dm7 Fm CM7 A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C

Step 04

Step 05

Step 06

CM7<sup>(9)</sup> Dm7<sup>on</sup>C CM7 Dm7<sup>on</sup>C

Step 07

Em7<sup>b5</sup> A7<sup>(13)</sup> D7<sup>(9)</sup> G7

Step 08


Step 09

24/32

C CM7 F Em7 A7 Dm7 Fm CM7 A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C

to 

D.S.

 Coda

Dm7 G7<sup>(9)</sup> F<sup>#</sup>m7<sup>b5</sup> Fm7 Cadd9<sup>onE</sup> E<sup>b</sup>dim Dm7 D<sup>b</sup>M7 Cadd9

35

*poco rit.*

# Step 01

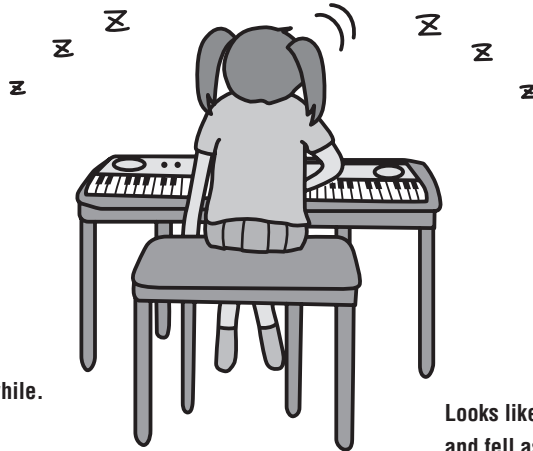
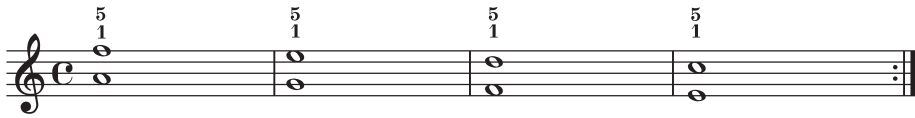


## Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

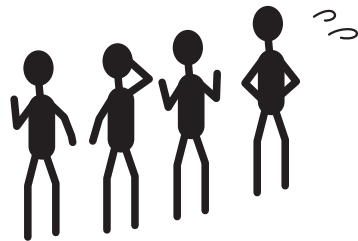
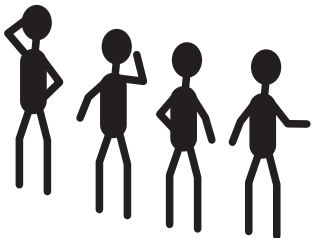


Short break



She hasn't moved for a while.

Looks like she relaxed a little too much and fell asleep!



**The Mystery Cheer Squad**

# Step 02



## Diligent Practice Time

Pay attention to the distance between the notes as you move from one interval to the next. Prepare to play the next notes as soon as possible.

Short break

# Step 03



## Musical Building Blocks

This step begins with two notes played together, and then in the second half the melody line is added for a total of three notes.

You'll be playing some black keys too, so pay attention!

Short break

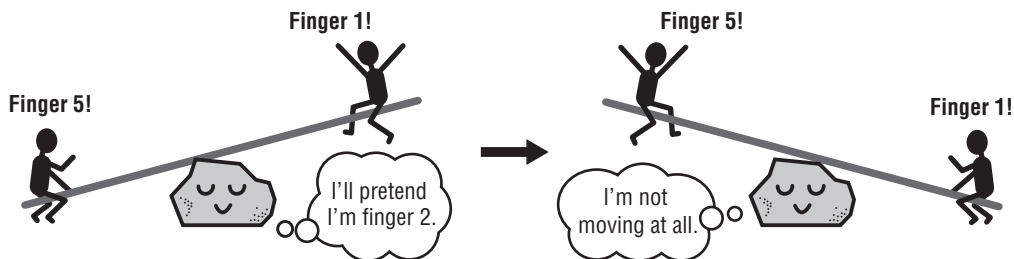
# Step 04



## Special Practice - "The Fantastic Seesaw"

This is a warm-up exercise for Step 05.

With finger 2 as a pivot, play 5-1-5...



# Step 05



## Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.

Short break



# Step 06



## The Melody is G-G-F-F-E-E-D... Part 1

The same “shape” moves down the keyboard. Keep your fingers loosely in the same shape to play these chords.

Short break

# Step 07



## The Melody is G-G-F-F-E-E-D... Part 2

The melody is the same as Step 06, but the sound is different! Pay attention to the different shapes as you play this.

Short break

# Step 08



## Special Practice - "Sunday at Yamaha"

Why don't we refresh ourselves with a change of pace?

Play along with the instrument with a happy, rhythmic feel.



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming  
all the way for this!



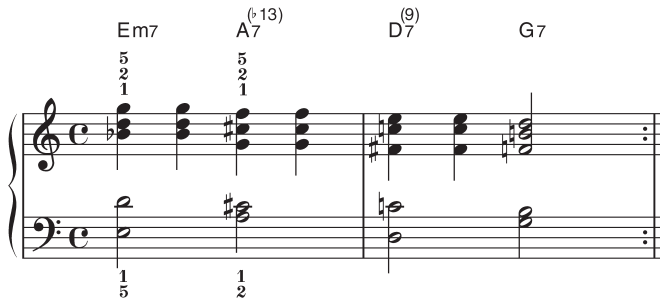
# Step 09



## Diligent Practice Time

Now that you've had some fun with Step 08, you should be playing easily with your left hand.

Pay attention to the chord timing as you play this.



# Step 10



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Turkish March

W. A. Mozart

## Basic

### Song No.098

#### **Turkish March ~ With Step Map ~ ..... 124**

We've arranged this renowned piano piece so that beginning players can enjoy it at a comfortable tempo.

The accompaniment features a variety of instruments that appear one after another, sometimes supporting you with rhythm, and sometimes playing the melody line with you.

<b>Step 01</b>	<b>Warm-up Exercise - "Winter Sonatine" .....</b>	<b>126</b>
<b>Step 02</b>	<b>Diligent Practice Time .....</b>	<b>126</b>
<b>Step 03</b>	<b>Diligent Practice Time .....</b>	<b>126</b>
<b>Step 04</b>	<b>Special Practice - "The Special March" .....</b>	<b>127</b>
<b>Step 05</b>	<b>Diligent Practice Time .....</b>	<b>127</b>
<b>Step 06</b>	<b>"Technical Point!" .....</b>	<b>128</b>
<b>Step 07</b>	<b>Diligent Practice Time .....</b>	<b>128</b>
<b>Step 08</b>	<b>Special Practice - "Share the Stage with a Pianist" .....</b>	<b>129</b>
<b>Step 09</b>	<b>Play the Whole Song! .....</b>	<b>129</b>

## Advanced

### Song No.099

#### **Turkish March ~ With Step Map ~ ..... 130**

This song has a large number of repeats, but for the advanced version we've arranged a well-known section at a length that is easy to play. It's even suitable for players with small hands!

The song starts with a light mood but gradually increases in dynamic intensity. That is one of the attractions of the song. Be sure to put some life into the piano solo!

<b>Step 01</b>	<b>Diligent Practice Time .....</b>	<b>133</b>
<b>Step 02</b>	<b>Diligent Practice Time .....</b>	<b>133</b>
<b>Step 03</b>	<b>Warm-up Exercise - "A Nap by the Stream" .....</b>	<b>134</b>
<b>Step 04</b>	<b>"Power March" .....</b>	<b>134</b>
<b>Step 05</b>	<b>Diligent Practice Time .....</b>	<b>135</b>
<b>Step 06</b>	<b>Special Practice - "Grace Notes" .....</b>	<b>136</b>
<b>Step 07</b>	<b>Play the Whole Song! .....</b>	<b>136</b>

# Turkish March

~ With Step Map ~

Both the left and right hands play monophonic lines.

If you look at the melody you'll notice that the same shapes are repeated. The first note is different, but the fingering is the same! Knowing that makes it sound easy, doesn't it?

Listen to the example over and over until you learn the melody, then practice will be easy.

Step 03  
**Alla Turca**  
 Step 01 • Step 02

Step 08 From here... ⤵

Step 05  
 Step 04

Step 04

Step 04

Step 04

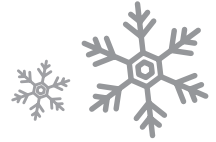
Step 07

Step 06

*mf* *p*

Step 08 ...to here

# Step 01 Warm-up Exercise - "Winter Sonatine"



Eh? This is practice for the Turkish March?

Start playing with finger 4, but keep finger 1 close by and ready. That's the key to playing this part smoothly.

Now enjoy a romantic moment with the orchestra!

# Step 02 Diligent Practice Time



When you're properly warmed up, it's time to tackle the melody.

Don't forget the key to playing it smoothly that we just learned.

...two, one!

# Step 03 Diligent Practice Time



Try playing with both hands.

Play the left-hand eighth notes gently. Release the left-hand and right-hand notes simultaneously for a clean, synchronized sound.

...two, one!

# Step 04



## Special Practice - "The Special March"

Try playing the Special March melody using the "finger over" (page 93) technique.

Enjoy the energy in the second half!

...two, one!

Finger... over!

1. 2. 2. 2.

# Step 05



## Diligent Practice Time

Don't rush the right-hand "G-G" and "E-E" eighth notes.

Play the last quarter notes of the left-hand "C-E-G" and "A-C-E" parts with care, releasing them simultaneously with the right-hand notes.

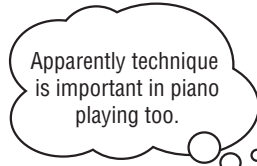
Release simultaneously

# Step 06



## “Technical Point!”

A number of techniques that are unique to the piano such as “finger ready” and “finger change” (page 93) are used in the right-hand melody. Prepare early for the next note to be played, and play each note carefully.



Now connect the parts together...



# Step 07



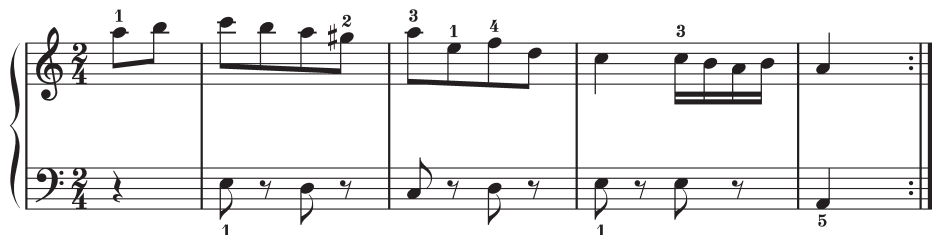
## Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!





# Step 08



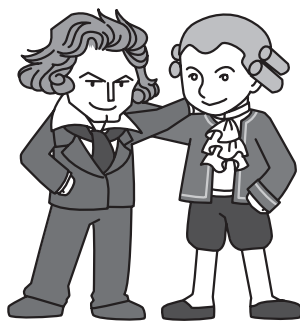
## Special Practice - "Share the Stage with a Pianist"

Just a little more and we'll be done!

Try playing this left-hand part along with a pianist.

Wait a minute... the intro melody is the Turkish March too?

I'm in charge of the intro  
(check out my "Für Elise" and  
"Ode to Joy" as well).



The song you're practicing  
is actually one of mine. Thank you!

**Beethoven and Mozart... the best of friends**

# Step 09



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Turkish March

~ With Step Map ~

This score includes polyphonic and octave parts that are essential to give the song momentum, and they're a large part of the song's appeal too. The distinctive left-hand accompaniment must be played at a steady tempo. Don't let your shoulders and arms get tense from the 32nd measure, and play with confidence.

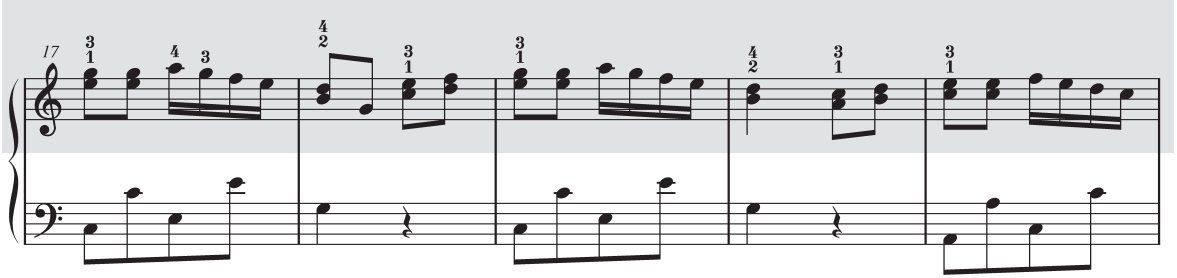
**Alla Turca**

*p*

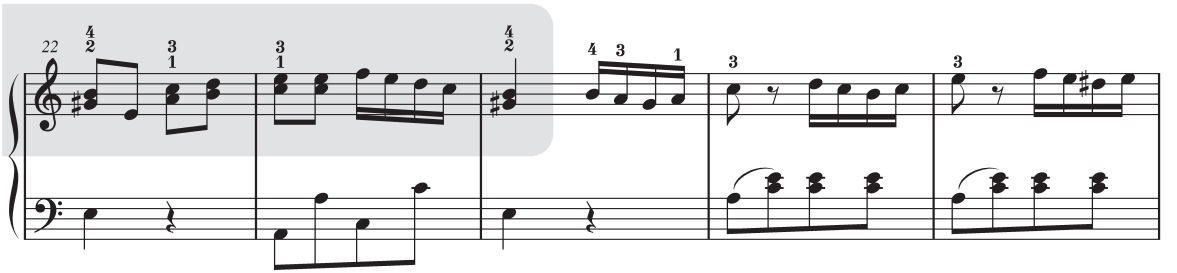
Step 01

Step 06

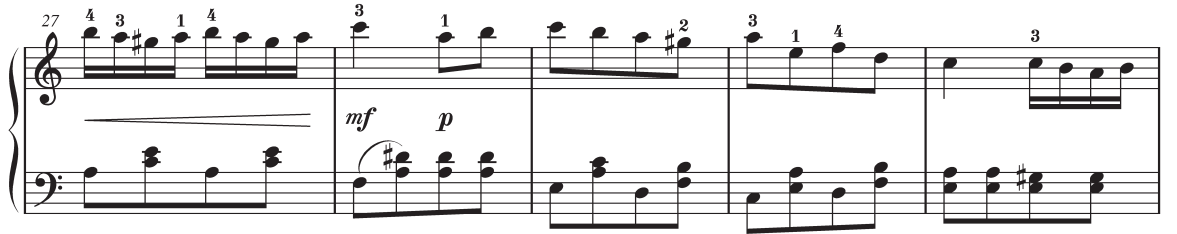
Step 02




Musical score for measures 17-21. The piece is in 2/4 time and D major. The right hand features a melodic line with triplets and dyads, while the left hand provides a steady bass accompaniment. Fingerings are indicated by numbers 1-4 above the notes.




Musical score for measures 22-26. The right hand continues the melodic theme with triplets and dyads. The left hand features a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-4 above the notes.



Musical score for measures 27-31. The right hand has a melodic line with triplets and dyads. The left hand has a bass line with chords. Dynamics *mf* and *p* are indicated. Fingerings are indicated by numbers 1-4 above the notes.



Musical score for measures 32-36. The piece is in 2/4 time and D major. The right hand features a melodic line with triplets and dyads. The left hand features a bass line with chords. Dynamics *f* is indicated. Fingerings are indicated by numbers 1-4 above the notes. Labels "Step 03" and "Step 04" are placed below the bass line, and "Step 05" is placed above the treble clef.

Song No.099  Turkish March **Advanced**

38/46

51

Step 06

56

Step 06

61

# Step 01

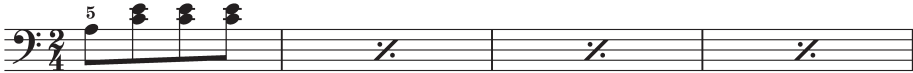


## Diligent Practice Time

We'll start with the left-hand accompaniment.

Bend finger 5 slightly and play firmly to sound (and look) great!

The orchestra will back you up in a variety of ways in each step. Enjoy the interplay, and have fun!



Short break



# Step 02



## Diligent Practice Time

Make a fist with your hand above the keyboard then gently open your fingers and you're ready!

Keep your fingers steady and under control when changing notes.



# Step 03

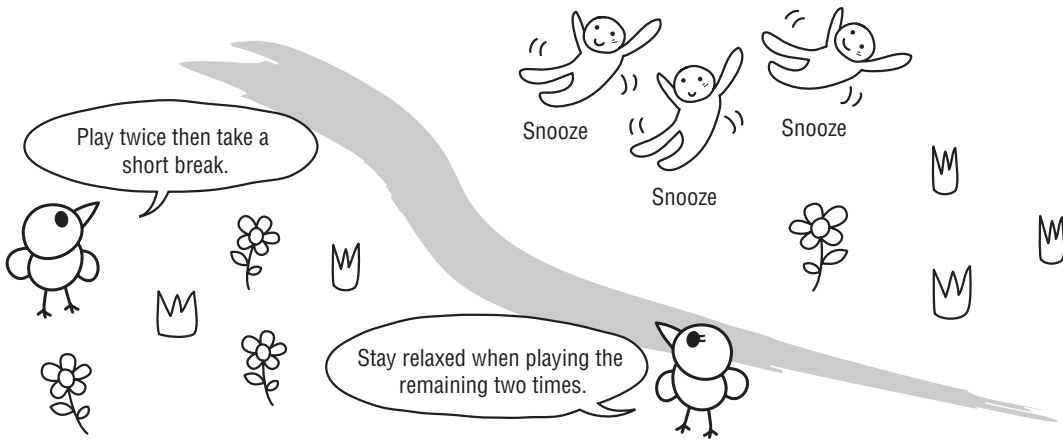
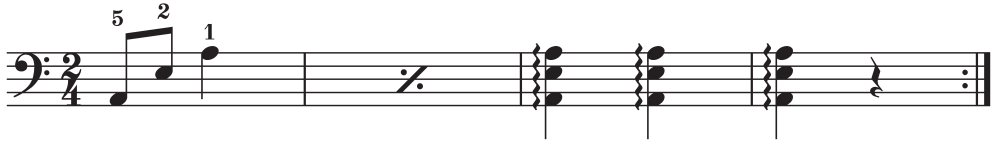


## Warm-up Exercise - "A Nap by the Stream"

$\{$  is the symbol for "arpeggio".

Before starting the exercise play the A-E-A notes together the check out their sound.

If you sort of "strum" the notes in order from bottom to top you're playing an arpeggio.



# Step 04



## "Power March"

When you're done with your nap, it's time for a lively march.



# Step 05



## Diligent Practice Time

The right hand plays plenty of black keys in this step. Position your hand toward the back of the keyboard before starting to play. Spread your left hand wide from the start, then “grab” the keyboard with fingers 5 and 1 and you’ll get the hang of it.

## Step 06



### Special Practice - "Grace Notes"

It's time to practice grace notes. The key is "keep it close!"

The grace note should be played softly just before the main note, almost right on top of it. But don't think too much about it. Just let it happen naturally.



Short break



## Step 07



### Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.



# Ode to Joy

L. v. Beethoven

## Basic

### Song No.100

#### Ode to Joy ~ With Step Map ~ .....138

This is a very simple arrangement of this timeless melody. Play it without hesitation, with a dignified feel.

Step 01	Basic Ascending and Descending .....	139
Step 02	Dotted Rhythm .....	139
Step 03	“And all of a sudden... both hands!” .....	139
Step 04	“CCDE?–??–” .....	140
Step 05	“Change” .....	140
Step 06	Diligent Practice Time .....	140
Step 07	“Step On the Black Key” .....	141
Step 08	“Play with Both Hands” .....	141
Step 09	“Zig-Zag Path to E” .....	142
Step 10	“Right Hand then Left Hand” .....	142
Step 11	“Right-hand Rehearsal: String Ensemble Version” .....	143
Step 12	Play the Whole Song! .....	143

## Advanced

### Song No.101

#### Ode to Joy ~ With Step Map ~ .....144

The advanced version is arranged as a more sophisticated ballad.

With backing from the Learn to Play Pops Orchestra, play this version with a luxurious, sometimes grandiose feel.

Step 01	Warm-up Exercise - “Left-hand Power” .....	146
Step 02	Diligent Practice Time .....	146
Step 03	Diligent Practice Time .....	146
Step 04	Parallel Thirds - “Gently Flowing” .....	146
Step 05	“Right-hand Part Practice” .....	147
Step 06	“Left-hand Part Practice” .....	147
Step 07	“Both Hands Together” .....	147
Step 08	Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader” .....	148
Step 09	Diligent Practice Time .....	149
Step 10	Diligent Practice Time .....	149
Step 11	Parallel Thirds - “In Paradise” .....	150
Step 12	Diligent Practice Time .....	150
Step 13	Play the Whole Song! .....	150

# Ode to Joy

~ With Step Map ~

In this version you play monophonic lines with both hands. No tricky techniques are required. If you know the melody you'll be fine. Ready? Away we go.

Step 11 From here... →

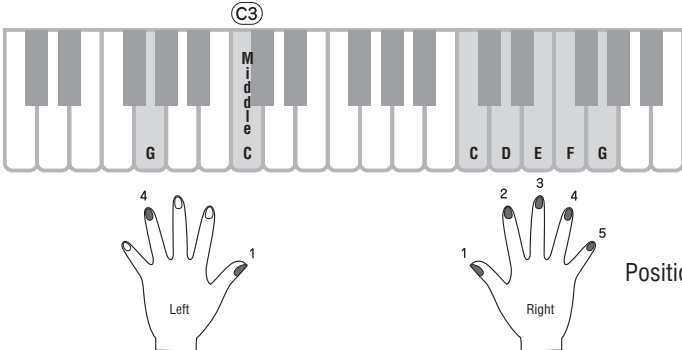
**Maestoso**

Step 01 Step 02 Step 03

Step 04

Step 05 Step 06 Step 07 Step 08 Step 09

Step 10 Step 11 ...to here



(C3)

G C D E F G

Left Right

You'll only play the colored-in keys in the first half.

Position your hands here and begin!

## Step 01 Basic Ascending and Descending



The climb from E to G and then the descent from G to D are the basis of the melody. If you can play this well, the rest is easy.

one, two, three, four!



## Step 02 Dotted Rhythm



This melody line, including a dotted note, follows the melody of Step 01.

Sing along with the example to get a feel for the rhythm.

one, two, three, four!



La la la la la - la la -

## Step 03 "And all of a sudden... both hands!"



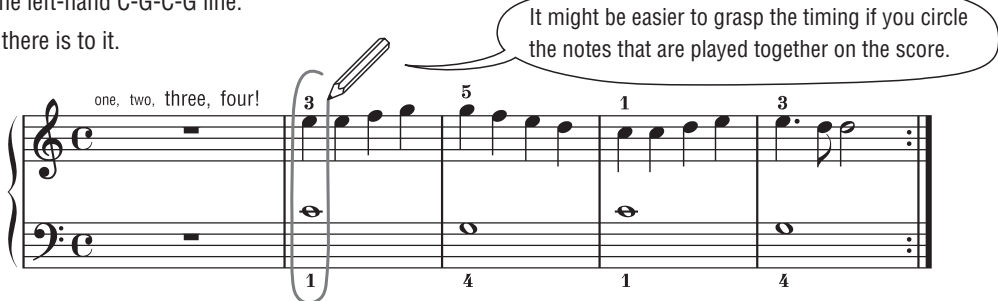
OK. So lets play with both hands.

Do the exercise in this order:

1. Connect Step 01 and Step 02, practicing with the right hand only.
2. Add the left-hand C-G-C-G line.

That's all there is to it.

one, two, three, four!



# Step 04



“CCDE? – ? ? –”

How did you do in Step 03?

Now that you've done the basic ascending and descending lines, here's another pattern to practice.

What's different from the steps we've already practiced?



# Step 05



“Change”

And now, the second half.

This part of the melody signals that a change is about to occur. Doesn't it give you the feeling that a new chapter of the story is about to begin?

# Step 06



**Diligent Practice Time**

This melody line follows the one we learned in Step 05. Don't try to rush when you get to the last G. Have finger 1 in position and ready a little early.

# Step 07

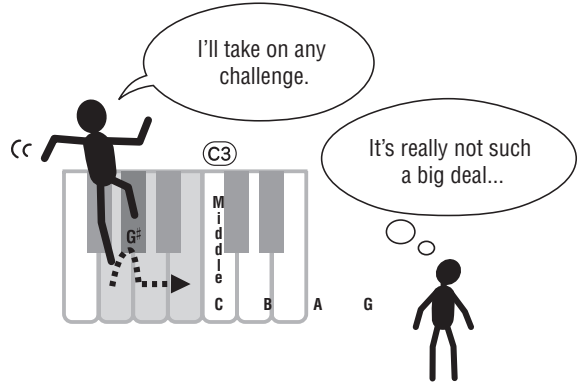


## “Step On the Black Key”

This is the left-hand line that goes with the Step 06 right-hand line.

The notes ascend in sequence from G, with one black key along the way.

Step on the black key along with the orchestra.



one, two, three, four!

# Step 08



## “Play with Both Hands”

Now you're ready to play with both hands.

What do you suppose the order of the exercise is?

(Hint: check out Step 03).

one, two, three, four!

Answer:  
1. Connect Step 05 and Step 06, practicing with the right hand only.  
2. Add the left-hand G-G-G-G-G-G-G-G line.

## Step 09 “Zig-Zag Path to E”



Before getting into the final four measures, we come across a very distinctive syncopated phrase. Sing this zig-zag “C-D-G, E” line.

## Step 10 “Right Hand then Left Hand”



Here’s the syncopated E from Step 09, and the left-hand note that follows. We’ll also play a little of the ensuing melody in the second half.

First, the right and left hands in sequence.

Then, right hand, left hand, and right hand again.

## Step 11 “Right-hand Rehearsal: String Ensemble Version”



You’ve done well up to Step 10, so let’s try playing the whole song all the way through.

But before we do that, let’s rehearse by playing just the right-hand part with beautiful accompaniment from a string ensemble.

If you find it difficult to play along with the orchestra, use the metronome instead.



## Step 12 Play the Whole Song!



This is the finishing step!

Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

# Ode to Joy

~ With Step Map ~

Play the melody with a stately, grandiose feel. Add some dynamic expression for a more musical performance. If you can play the right hand part from the basic version you're halfway there. The following steps focus on the left-hand accompaniment and the third and sixth intervals used in the melody line.

♩ = 98

5 C F<sup>on</sup>A G<sup>on</sup>B C D<sup>(9)</sup>7<sup>on</sup>C G7<sup>on</sup>C

mf

Step 02

Step 01

9 C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G Dm7<sup>on</sup>G C

Step 03

13 Dm7<sup>on</sup>G CM7<sup>on</sup>G Dm7<sup>on</sup>G CM7<sup>on</sup>G Dm7<sup>on</sup>G G<sup>#</sup>dim7 Fadd9<sup>on</sup>A G<sup>on</sup>B C

Step 04

Step 05

Step 06

Step 07

17 C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G Dm7<sup>on</sup>G C



21 **C** **F<sup>on</sup>A** **G<sup>on</sup>B** **C** **D<sup>(9)</sup><sub>7</sub><sup>on</sup>C** **G<sub>7</sub><sup>on</sup>C**

25 **C** **C<sub>7</sub>** **F<sup>on</sup>C** **F<sub>6</sub>** **C<sup>on</sup>G** **Dm<sub>7</sub><sup>on</sup>G** **C**

Step 10  
Step 08 • Step 09

29 **Dm<sub>7</sub><sup>on</sup>G** **CM<sub>7</sub><sup>on</sup>G** **Dm<sub>7</sub><sup>on</sup>G** **CM<sub>7</sub><sup>on</sup>G** **Dm<sub>7</sub><sup>on</sup>G** **G<sup>#</sup>dim<sub>7</sub>** **Fadd9 G<sup>on</sup>B**

Step 12  
Step 11

33 **C** **C<sub>7</sub>** **F<sup>on</sup>C** **F<sub>6</sub>** **C<sup>on</sup>G** **Dm<sub>7</sub><sup>on</sup>G** **C**

37 **C<sub>7</sub>** **F<sup>on</sup>C** **G<sup>(9)</sup><sub>7</sub><sup>on</sup>C** **C** **CM<sub>7</sub>** **F<sub>6</sub><sup>on</sup>C** **F<sub>6</sub><sup>on</sup>C** **C**

## Step 01 Warm-up Exercise - "Left-hand Power"



Let's do a warm-up exercise for the left hand.

Play the phrase that descends in semitones while holding the bass note with finger 5. Enjoy the smooth harmonic transitions that occur when you play along with the orchestra.

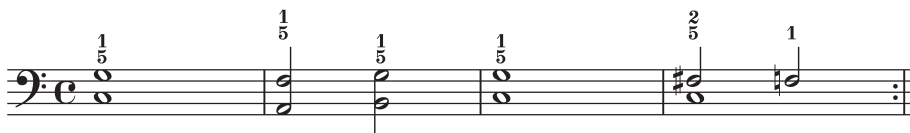


## Step 02 Diligent Practice Time



Let's practice the first four measures of the left-hand part.

Play the notes for their full duration.



## Step 03 Diligent Practice Time



These are the four measures that follow the part practiced in Step 02. The movement is a little more complex, but the warm-up exercise we did above should make it easy.



## Step 04 Parallel Thirds - "Gently Flowing"



A number of third intervals appear in sequence in the left-hand part of the melody middle section. Connect them as smoothly as possible.



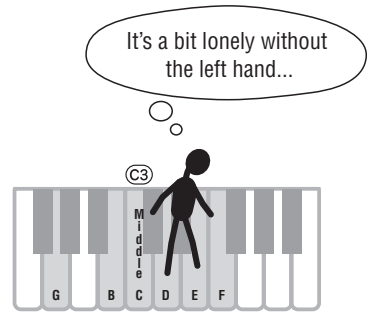
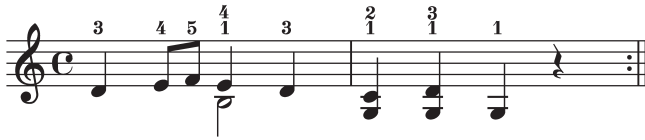
# Step 05



## “Right-hand Part Practice”

At last we come to the right-hand part.

In Step 07 we'll use both the right and left hands to play the harmony parts. But here we'll just practice the right-hand part.

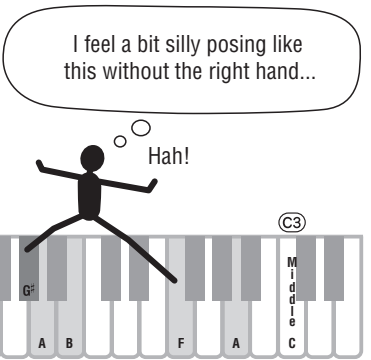


# Step 06



## “Left-hand Part Practice”

And this is the part that the left-hand will play.



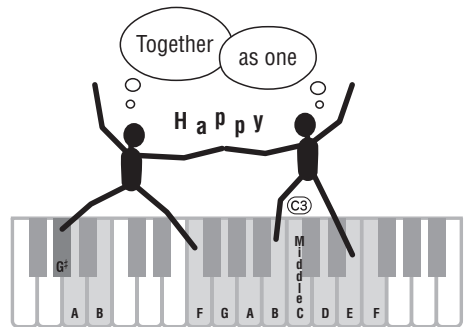
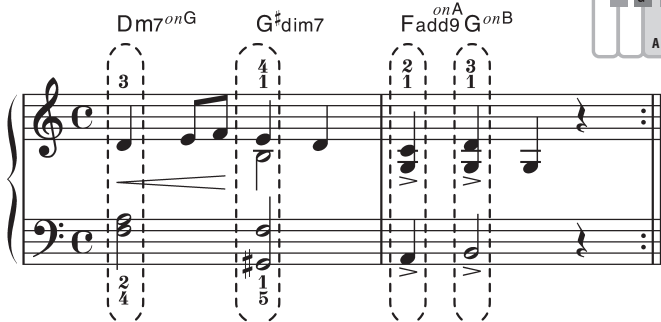
# Step 07



## “Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



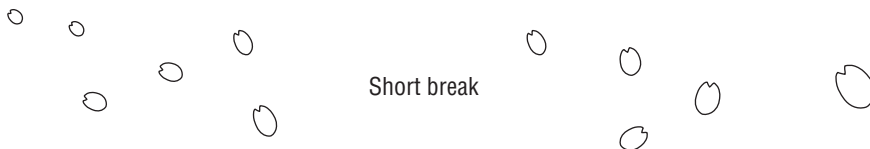
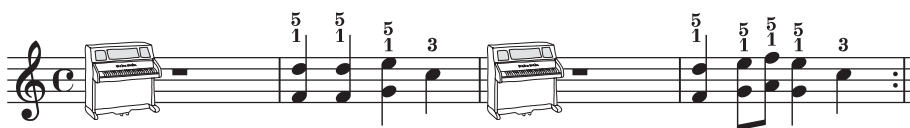
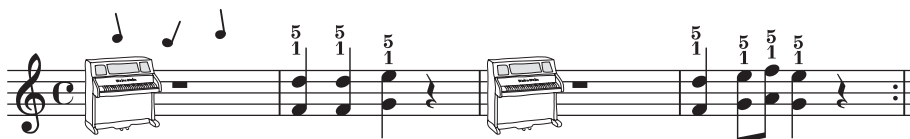
# Step 08



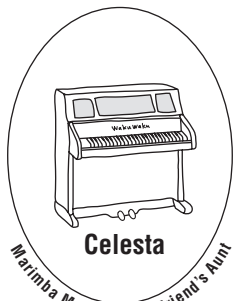
## Special Practice - "Meet Marimba Man Junior's Friend's Aunt: Follow the Leader"

Practice playing successive sixth intervals.

When the rhythm begins listen to the phrase played by the celesta, then play it yourself.



...and the rest with energy!



**Chatter**  
**Chatter**

Miss Koto coming in suddenly like that startled me!  
The melody was probably similar to something she knew  
and she just couldn't keep quiet. Ha ha.

What?

Yes, I know Marimba Man Jr. very well. He's a good friend of my nephew.

Oh?

You haven't met Marimba Man Jr. yet?

I'm sure you'll run into him somewhere. Tee-hee.

His father is Marimba Man, an excellent marimba player.

And he's a fine person too!

Oh yes, speaking of marimbas...

**Talk Talk**

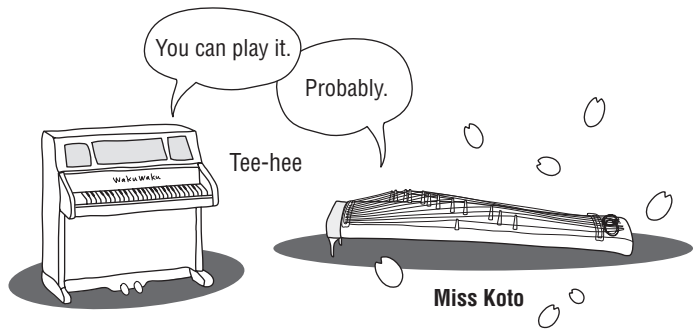


You might meet someone in another song too!

## Step 09 Diligent Practice Time



If you enjoyed Step 08, this will be no problem.



## Step 10 Diligent Practice Time



The left hand plays thirds while the right hand plays sixths. This section requires concentration to play well, but it's also the most impressive sounding section of the song.

If you have trouble playing any section, go back to the appropriate steps and practice again.



I remember practicing this with Marimba Man Junior's Friend's Aunt.

Gently flowing...

# Step 11



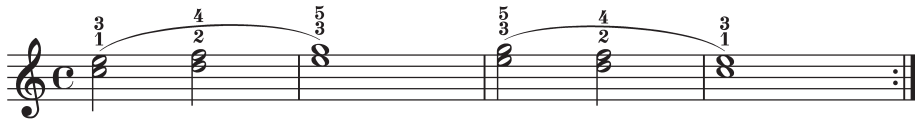
## Parallel Thirds - "In Paradise"

Now let's practice playing parallel thirds with the right hand, with beautiful orchestral backing.

Start by playing just the top note to get a feel for the line, then after a short break add the note a third below.



Short break



# Step 12



## Diligent Practice Time

This is the last key section for the right hand. It starts with the syncopation we first saw in the basic version.

Practice through to the end of the melody.



# Step 13



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

## Basic

### Song No.102

#### The Entertainer ~ With Step Map ~ .....152

This is one of those songs that aspiring piano players long to master. The characteristic left-hand accompaniment and attractive melody are a bit too tricky for the beginner to play all at once. We've made it much easier by creating an arrangement in which the left-hand accompaniment has been reduced to just the essential bass notes.

Step 01	"A Hearing Test?"	154
Step 02	Diligent Practice Time	154
Step 03	"Semitone Return Trip"	154
Step 04	Diligent Practice Time	154
Step 05	Diligent Practice Time	155
Step 06	"At the End of the Tunnel"	155
Step 07	Diligent Practice Time	156
Step 08	Put It Together	156
Step 09	"Percussion Joins In"	157
Step 10	Diligent Practice Time	157
Step 11	"The Signature Phrase"	157
Step 12	Play the Whole Song!	157

## Advanced

### Song No.103

#### The Entertainer ~ With Step Map ~ .....158

Compared to the basic version, this arrangement is much closer to the original. It will be a challenge both in length and the number of notes that must be played. The difficult "stride" left-hand accompaniment and the parallel-sixth melody line are real attention getters. It's definitely worthwhile taking the time to master this one!

Step 01	"Sixths Warm-up Exercise"	161
Step 02	Diligent Practice Time	161
Step 03	"A New Challenge... Part 1"	162
Step 04	"A New Challenge... Part 2"	162
Step 05	Put It Together	163
Step 06	"A Musical Tour"	164
Step 07	Diligent Practice Time	164
Step 08	"In Vintage Fusion Style"	165
Step 09	"One Thing at a Time... Part 1"	165
Step 10	"One Thing at a Time... Part 2"	165
Step 11	Diligent Practice Time	166
Step 12	"The Toughest Challenge!"	166
Step 13	Play the Whole Song!	166

# The Entertainer

~ With Step Map ~

Although the arrangement is simplified, the rhythm of the melody is no less difficult than the original. You can start by listening to the example and learning it by ear, or by practicing the individual steps. Diligence is the only true shortcut.

♩ = 54

*mf*

Step 01

Step 02

Step 03

Step 04

Step 05

Step 07

Step 08  
From here...  
----->



Step 08 ...to here

Step 06



Musical notation for steps 06 and 08. The piece is in 9/25 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers measures 13-16, with 'Step 06' written above it. A dashed line with a vertical bar at the end spans measures 17-18, with 'Step 08 ...to here' written above it. Measure 15 contains a triplet of eighth notes marked with a '3' above them.

Step 11  
From here...  
----->



Musical notation for step 11. The piece is in 13/29 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers measures 17-20. A '2' above the final note of measure 20 indicates a second ending.

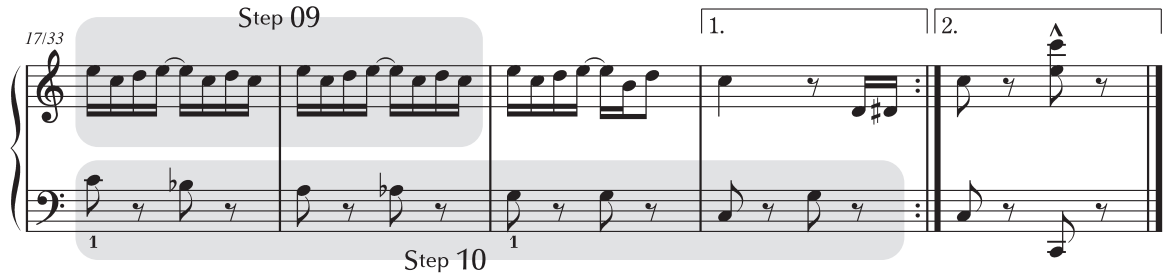
Step 11 ...to here

Step 09

1.

2.

17/33



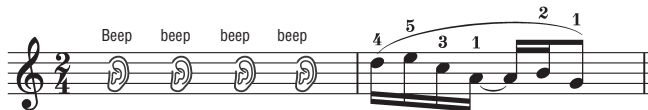
Musical notation for steps 09, 10, and 11. The piece is in 17/33 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers measures 17-20, with 'Step 09' written above it. A second grey shaded area covers measures 21-22, with 'Step 10' written below it. A dashed line with a vertical bar at the end spans measures 23-24, with 'Step 11 ...to here' written above it. The piece ends with a double bar line and repeat signs. The first ending (1.) is in measures 23-24, and the second ending (2.) is in measures 25-26, marked with a triangle above the final note.

## Step 01 “A Hearing Test?”



Let's learn the first shape that appears in the introduction.

The pitch of the starting note changes in the middle. Listen to the cue tone carefully.



## Step 02 Diligent Practice Time



This is also a section of the intro. The last few notes are different from the shape we learned in the last step.

Watch out for the black key!



## Step 03 “Semitone Return Trip”



Practice going and returning in semitone steps. Finger 1 is the key.



## Step 04 Diligent Practice Time



The rhythm of the E and C notes is important. Play this again and again until you learn it by “muscle memory”.



Short break



# Step 05 Diligent Practice Time



Take care to play the tied notes correctly.



Short break



# Step 06 "At the End of the Tunnel"



The number of notes will increase gradually. Connect them while paying attention to your fingering.

3 1 2 1 3 5

AGF# AC  
AGF# AC

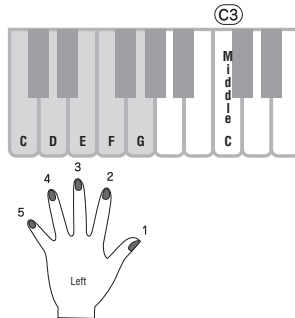
AGF# A  
AGF# A

AGF#  
AGF#

# Step 07 Diligent Practice Time



Place your fingers on the keys you'll play, and play them in order: 5, 3, 2, 3...



# Step 08 Put It Together



Now play the first half with both hands! It might seem a bit difficult, so practice just the right-hand part first.

If there are any sections you're having trouble with, go back to the corresponding steps using the Step Map as a guide, and practice them again.

## Step 09 “Percussion Joins In”



Just keep repeating ECDE-CDC and... hey! Where did those rhythm instruments come from?



## Step 10 Diligent Practice Time



Pay attention to your fingering on the black keys.

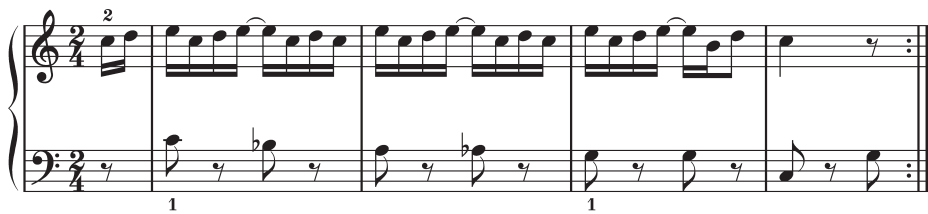


## Step 11 “The Signature Phrase”



Have you mastered Step 09 and Step 10? If you have you're ready to play the song's signature phrase with both hands.

Don't let either hand pull the other off time.



## Step 12 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# The Entertainer

~ With Step Map ~

In this arrangement harmony is added a sixth below the melody line of the basic version for a richer texture. The 16th notes in the middle section look difficult, but if you practice them thoroughly first with the right hand only you'll get through it with no problem. Practice each hand individually, and then when you have a good feel for the parts put them together. When playing with both hands it's very important to keep up a steady tempo with the left hand.

♩ = 64

*mf*

Step 05  
From here...  
----->

5/21/53

*mp*

Step 01 • Step 02

Step 03

Step 05 ...to here

9/25/57

Step 04

Step 07  
From here...  
----->

13/29/61

17/33/65

Step 06

Step 07  
...to here

Step 08

20


Step 07

Step 08

Step 09

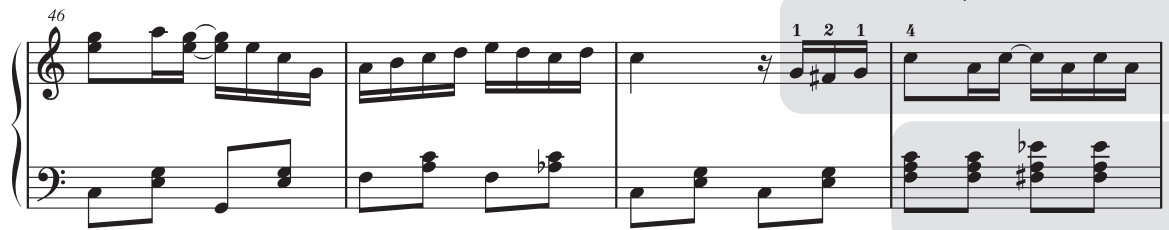


Musical notation for Step 09, measures 39-41. The treble clef contains a melodic line with fingerings 2, 1, 1, 2. The bass clef contains a bass line with chords and single notes.



Musical notation for Step 09, measures 42-45. The treble clef contains a melodic line with fingerings 2, 2, 2. The bass clef contains a bass line with chords and single notes.

Step 12 From here... →



Musical notation for Step 10 and Step 11, measures 46-51. Step 10 (measures 46-50) has fingerings 1, 2, 1, 4. Step 11 (measure 51) has a bass line with chords and a flat sign.

Step 11

Step 12 ...to here



Musical notation for Step 12, measures 50-53. The treble clef contains a melodic line with fingerings 1, 2, 2, 1. The bass clef contains a bass line with chords and single notes. The piece ends with *D.S.* and a final chord with fingerings 1, 3, 5 and 1, 2, 5.

 Coda



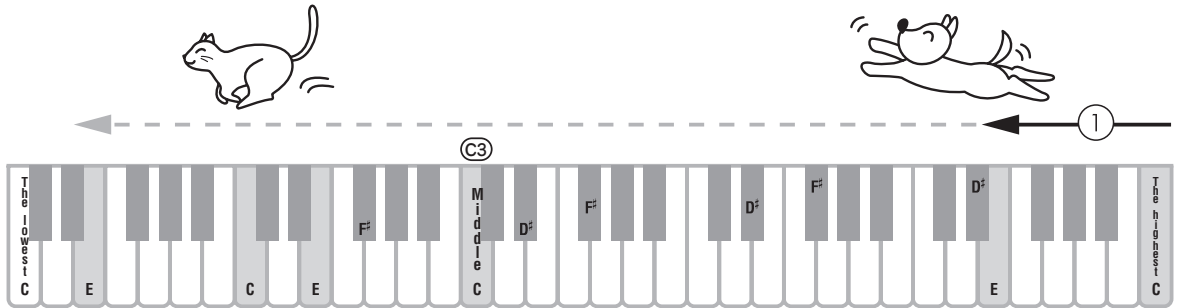
Musical notation for the Coda, measures 68-69. The treble clef contains a melodic line with a *gva* marking. The bass clef contains a bass line with chords and single notes.



# Step 01 "Sixths Warm-up Exercise"



Practice playing sixths until you can do it naturally. You'll encounter black keys and tempo changes along the way!



①

The second time is a sprint!

Move your hand up an octave during this short break!

②

Once again from the beginning... after a very short break.

# Step 02 Diligent Practice Time



This is the same melody segment that we learned in Step 05 of the basic version. This time we'll play it in sixths.

Short break

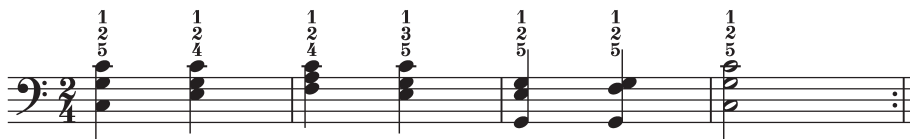
# Step 03



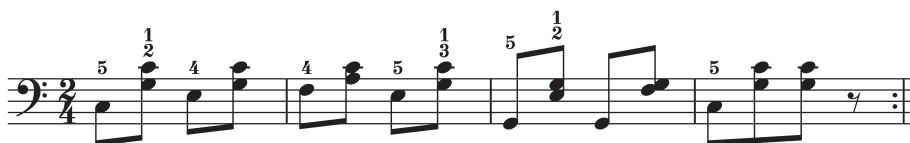
## “A New Challenge... Part 1”

This is a basic exercise for the left hand.

First play the three-note chords to learn their positions. Learn the finger positions and they'll be easy to play.



Short break



# Step 04



## “A New Challenge... Part 2”

Do this in the same way as the last step. There are a couple of black keys and it's a little more complex, but you can do it!



Short break



# Step 05



## Put It Together

Let's take what we've learned so far and play it all through. It might be a good idea to practice each hand individually first.

The musical score consists of three systems of piano notation. Each system has a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. The first system includes a repeat sign and a first ending bracket. The second system includes a repeat sign. The third system includes a first ending bracket and a second ending bracket. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *mf* and *f* are present. The score concludes with a double bar line.

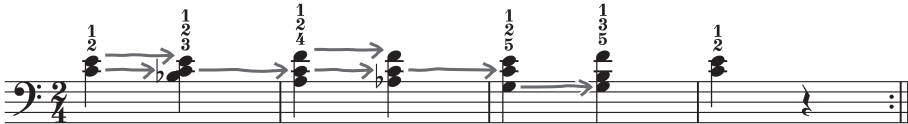
# Step 06



## “A Musical Tour”

If the fingering seems difficult, notice which notes in each chord also appear in the next chord. That will be your clue.

First, get your fingers ready by playing this twice.



Then play this rhythmically as many times as necessary until you feel comfortable with it.

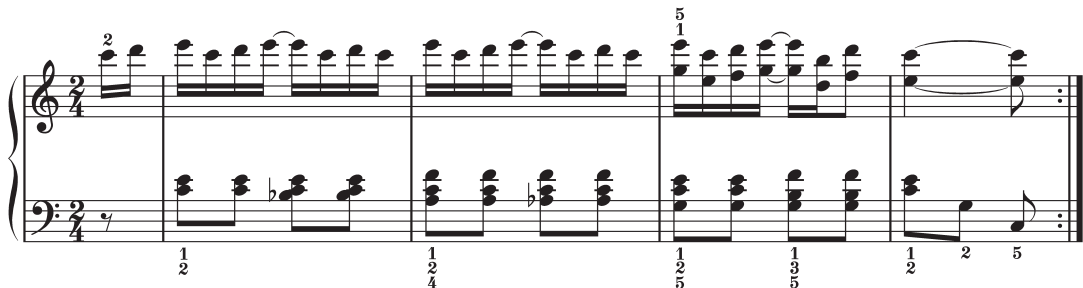


# Step 07



## Diligent Practice Time

Is it tough to play this with both hands? You really need to master this, because it will sound great!



## Step 08 “In Vintage Fusion Style”



The initial rhythm is the key to playing the two-note melody in a cool way.

Begin by learning the timing.



Short break



## Step 09 “One Thing at a Time... Part 1”



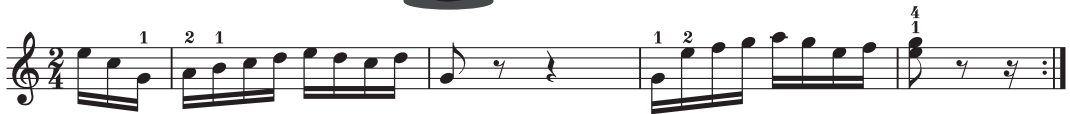
Most players are intimidated by continuous sequences of 16th notes. If you practice one short section at a time it becomes easy!



Stop



Stop



## Step 10 “One Thing at a Time... Part 2”



The rhythm is a little more complex than the last exercise. Learn the individual sections one group of notes at a time.





# Londonderry Air

Traditional

## Basic

### Song No.104

#### **Londonderry Air ~ With Step Map ~ ..... 168**

This song has a gentle, expressive melody. Play along with the orchestra with a relaxed, spacious feel. In this easy-to-play arrangement both the left and right hands play single-note lines.

<b>Step 01</b>	<b>The Melody Begins</b> .....	<b>169</b>
<b>Step 02</b>	<b>Diligent Practice Time</b> .....	<b>169</b>
<b>Step 03</b>	<b>Diligent Practice Time</b> .....	<b>170</b>
<b>Step 04</b>	<b>Play with Both Hands</b> .....	<b>170</b>
<b>Step 05</b>	<b>Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."</b> .....	<b>171</b>
<b>Step 06</b>	<b>Rhythm Combinations: Ex. 1</b> .....	<b>172</b>
<b>Step 07</b>	<b>Rhythm Combinations: Ex. 2</b> .....	<b>172</b>
<b>Step 08</b>	<b>Diligent Practice Time</b> .....	<b>173</b>
<b>Step 09</b>	<b>Special Practice - "Finishing Up in Style"</b> .....	<b>173</b>
<b>Step 10</b>	<b>Play the Whole Song!</b> .....	<b>173</b>

## Advanced

### Song No.105

#### **Londonderry Air ~ With Step Map ~ ..... 174**

In the second chorus the left hand takes over the melody for an interesting change in atmosphere. Obligato and arpeggio elements are included for added variety. Playing this arrangement with the orchestra will be an enjoyable experience.

<b>Step 01</b>	<b>Special Practice: Arpeggio, R&amp;B Version - "Follow the Harp!"</b> .....	<b>176</b>
<b>Step 02</b>	<b>Diligent Practice Time</b> .....	<b>177</b>
<b>Step 03</b>	<b>Special Practice - "Bossa Mood"</b> .....	<b>177</b>
<b>Step 04</b>	<b>Diligent Practice Time</b> .....	<b>177</b>
<b>Step 05</b>	<b>Diligent Practice Time</b> .....	<b>178</b>
<b>Step 06</b>	<b>Diligent Practice Time</b> .....	<b>178</b>
<b>Step 07</b>	<b>Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"</b> .....	<b>179</b>
<b>Step 08</b>	<b>A Beautiful Ending</b> .....	<b>180</b>
<b>Step 09</b>	<b>Play the Whole Song!</b> .....	<b>180</b>

# Londonderry Air

~ With Step Map ~

The melody begins with an auftakt, and the same rhythm is repeated a number of times. The left hand plays accompaniment in the first half, then counterpoint in the second half for different effects.

Play the 8th notes smoothly and gently, with expression.

Step 04 From here... →

**Andante**  
Step 01                      Step 02                      Step 01                      Step 01

Step 03

Step 04 ...to here

Step 01

Step 06  
Step 05

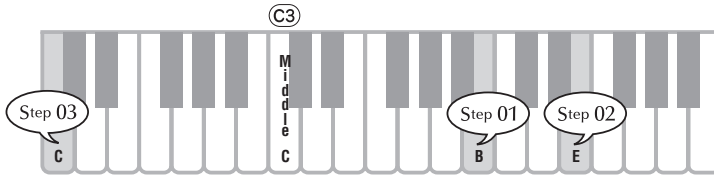
Step 08

Step 07  
Step 05

Step 09



The starting note for Steps 01 through 03.



When you've located the keyboard position it's time to start practicing.

## Step 01 The Melody Begins



The melody begins with an auftakt. The first note is played with finger 1, and should not be played too strongly. Play a little stronger as the notes get higher to build up the mood.

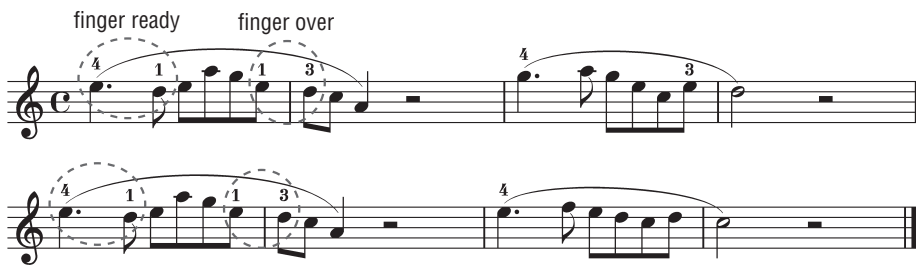


## Step 02 Diligent Practice Time




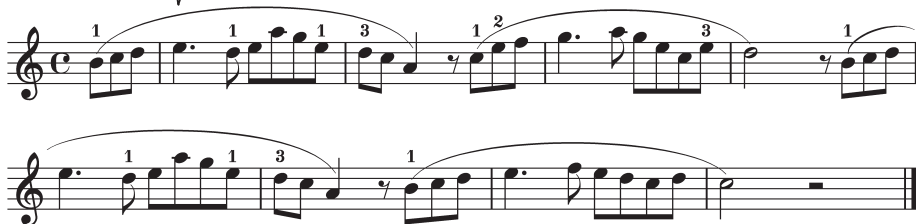
The “finger ready” and “finger over” (page 93) techniques are used here. Prepare for the next note a little early to make playing easier.

Don't rush the 8th notes. Take it slow and easy.



Short break

This is the first-half melody 



# Step 03



## Diligent Practice Time

This is practice for the left-hand accompaniment for the first half.

Consider each measure as a group of notes. It will be easier to play if you keep the image of the keys you'll play in each group in your mind before playing the first note.

one, two, three, four!

# Step 04



## Play with Both Hands

It's time to play with the left and right hands together. Play the left-hand part carefully while listening to the metronome. That will allow you to play the right-hand part with a relaxed feel.

Synchronize

The image shows two systems of piano accompaniment for the song 'Londonderry Air'. Each system consists of a treble clef staff and a bass clef staff. The first system includes fingerings (1, 2, 3) and articulation marks (accents) above the notes. The second system continues the piece with similar markings.

## Step 05



### Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."

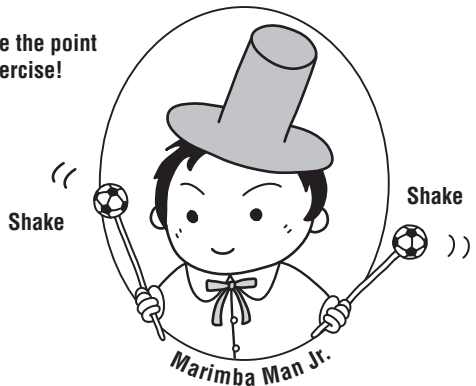
The right hand plays eighth notes while the left hand plays a quarter note, then the right hand plays a quarter note while the left hand plays eighth notes... what's this exercise for?

Play this a number of times after the lead-in. Have fun trying not to get pulled off time by the melody playing in the background.

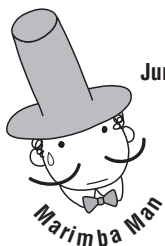
The image shows a rhythm exercise in 2/4 time. The right hand part consists of three eighth notes: 'ta', 'ta', and 'ta~'. The left hand part consists of a quarter note 'ta~' followed by two eighth notes: 'ta' and 'ta'.



I can't see the point of this exercise!



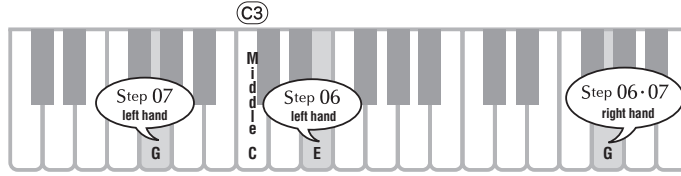
Why can't we just have fun?



Junior! Stop fooling around!

...I have to admit I was enjoying playing this myself...

Steps 06 and 07 begin on these notes. Ready?



## Step 06



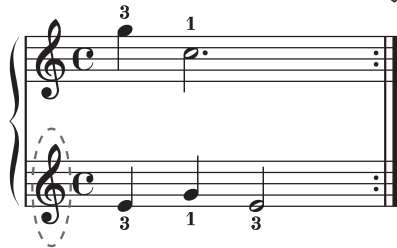
### Rhythm Combinations: Ex. 1

Try to connect the right and left hand eighth notes smoothly. Don't play the left hand finger 1 notes too loudly.

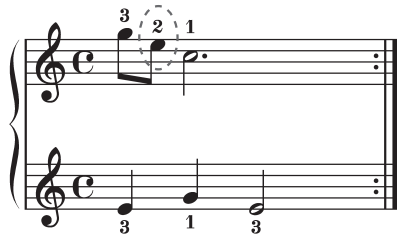
This should be easy if you've done Step 05.



The number of notes increases from top to bottom.



Treble clef for the left hand too!



## Step 07



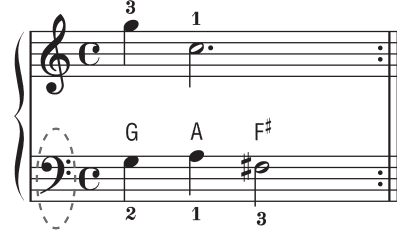
### Rhythm Combinations: Ex. 2

The F# played by the left hand is a black key. Before playing the exercise, play the G, A, and F# keys together to get a feel for the finger positions.

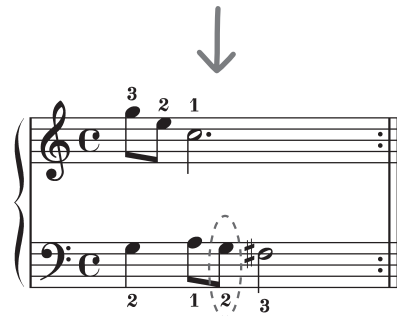
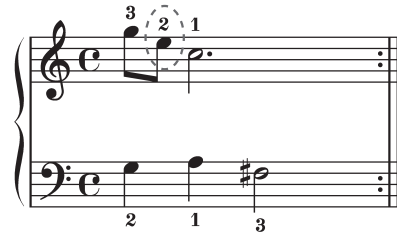
This should be easy if you've done Step 05!



The number of notes increases from top to bottom.



Bass clef for the left hand here!



## Step 08 Diligent Practice Time



Practice repeating the G note. You'll get a nice uniform sound even if you change fingers if you play in about the same position.

## Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

Learn this section by dividing into to short segments that you can practice individually. When you're ready, play then entire section.

## Step 10 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Londonderry Air

~ With Step Map ~

This arrangement covers a wide range from the lowest to highest notes that will allow you to enjoy the full sound and resonance of the piano as you play. Also try to observe the detailed dynamics markings. Listen to the orchestra carefully and create a rich atmosphere.

**Andantino**

2 1 1 3 1 2 5

l.h. mp

Step 02 Step 01

6 4 2 1 2 1 2 1 5 2 2 4 5 5 2 1 5 3 1 4

Step 02

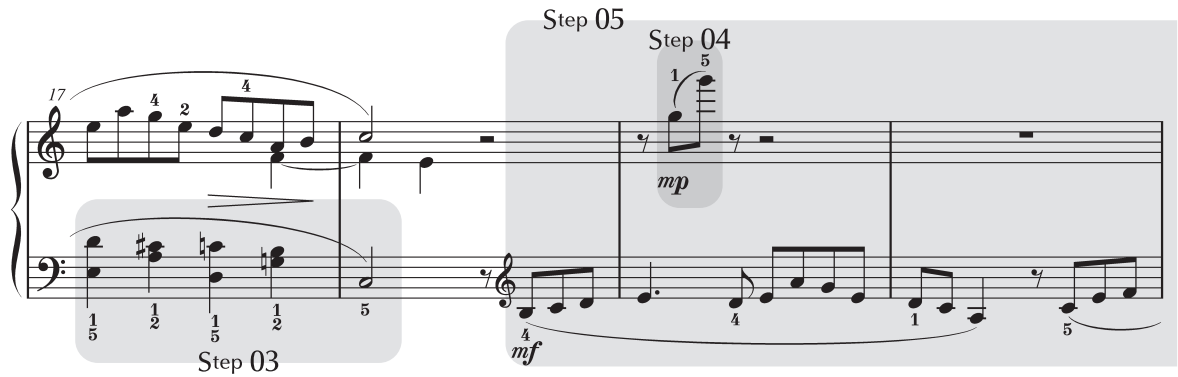
9 2-5 1 4 3 2 1 1 5 4 5 2 1 2 1 2 3

13 1 3 5 3 2 1 2 1 5 2 1 5 4 3 4

mf mp

Step 05

Step 04



17

1/5 1/2 1/5 1/2 5

4 2 4

mp

mf

4 4 1 5

Step 04



21

mf

5 5 2 1 5 3 1

Step 06



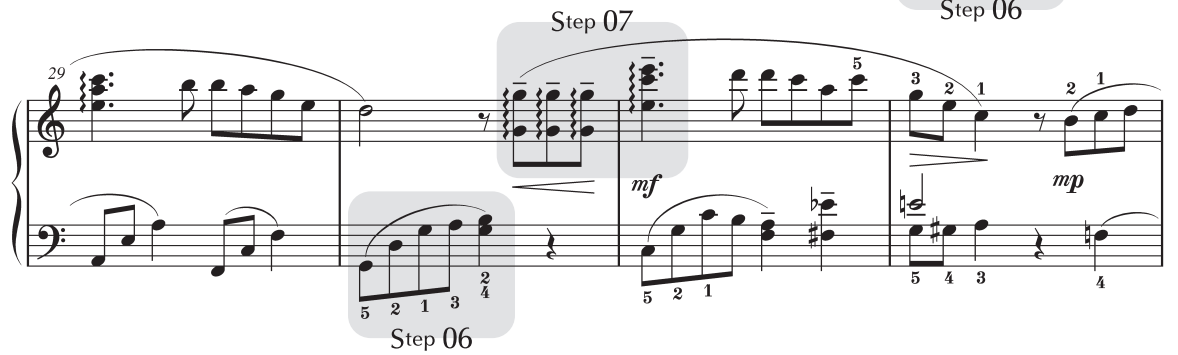
25

mf

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

Step 07

Step 06



29

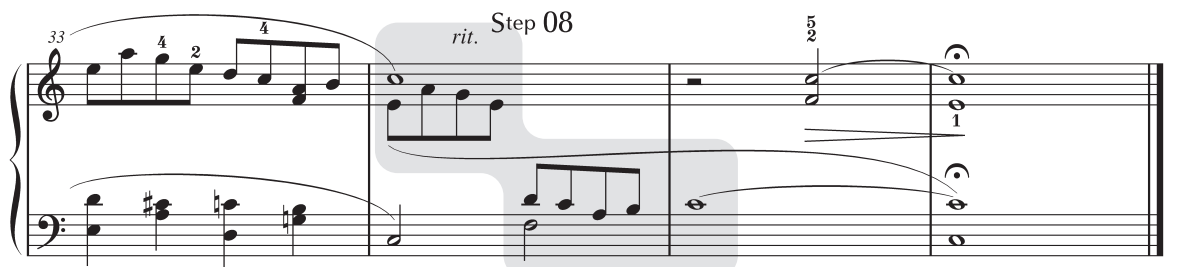
mf

mp

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

Step 08

rit.



33

mf

mp

4 2 4 5 1

# Step 01



## Special Practice: Arpeggio, R&B Version - "Follow the Harp!"

This is an arpeggio exercise. The G, B, and E notes will be played in a variety of ways. Listen to the rhythms the harp plays, then play them yourself.

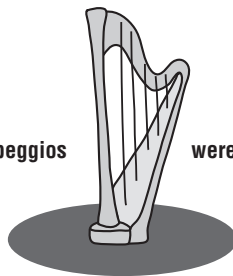
Follow me!

One, Two, Three, Four,

One, Two, Three, Four,

"A little out of sync" is about right.

Your arpeggios were beautiful...





## Step 02 Diligent Practice Time



Let's practice the "finger over" (page 93) technique. It's easier if you bend your fingers slightly. The notes played with fingers 4 and 5 are the melody, so don't release them while you're playing the other notes.

Finger over

Don't lift your finger...

## Step 03 Special Practice - "Bossa Mood"



Let's do some left-hand practice with a lively Bossa Nova rhythm. This type of harmony appears frequently, so you should try to remember it.

## Step 04 Diligent Practice Time



Let's practice the accompanying line to the left-hand melody.  
The French horn will start the melody. Listen carefully and learn the timing.

Play gently and briefly with finger 5

# Step 05



## Diligent Practice Time

And now we'll play the left-hand melody and the accompanying right-hand notes together. Play the left-hand part moderately loud, and the right-hand part a little softer.

# Step 06



## Diligent Practice Time

This type of left-hand accompaniment is often heard in piano pieces.

Keep your wrist relaxed and prepare early for the next note. Don't cut the last note of the phrase short.

Short break

# Step 07



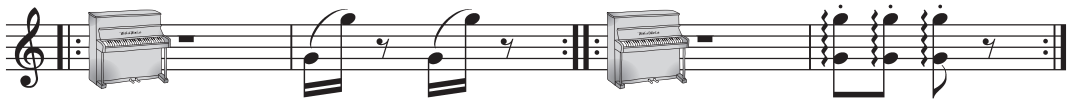
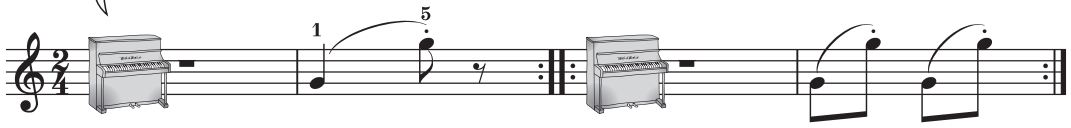
## Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

Welcome to the 1-octave arpeggio challenge!

Follow the honky-tonk piano, copying its nuances as closely as you can.

It doesn't matter if you fall a bit behind the orchestra, but whatever you do don't rush!

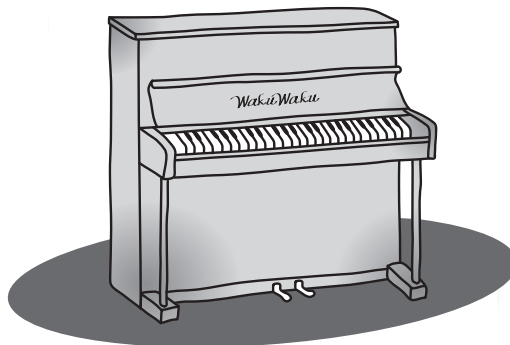
Play whatever I play!  
Don't worry about getting it exactly right.  
Just enjoy the ride!



Short break



I'm what they call a "Honky-Tonk Piano".  
Like my unique sound?

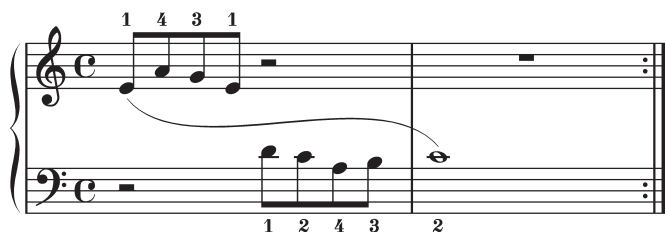


## Step 08



### A Beautiful Ending

The right hand passes the melody line to the left hand, leading to a slow, serene ending. Enjoy the relaxed atmosphere of the orchestra too!



1 4 3 1  
1 2 4 3 2

## Step 09



### Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# The Last Rose of Summer

Traditional

## Basic

### Song No.106

#### **The Last Rose of Summer ~ With Step Map ~ .....182**

You'll never want to stop playing this beautiful melody. The orchestra provides elegant support with harp, glockenspiel, celesta, and more. In the second half there's a place where the tempo gets gradually slower. Listen to the example carefully to get a good feel for the overall mood. Play as if singing softly.

<b>Step 01</b>	<b>Warm-up Exercise - "Under and Stretch" .....</b>	<b>183</b>
<b>Step 02</b>	<b>Diligent Practice Time .....</b>	<b>183</b>
<b>Step 03</b>	<b>Syncopated Melody .....</b>	<b>184</b>
<b>Step 04</b>	<b>Diligent Practice Time .....</b>	<b>184</b>
<b>Step 05</b>	<b>Timing Both Hands .....</b>	<b>185</b>
<b>Step 06</b>	<b>Diligent Practice Time .....</b>	<b>185</b>
<b>Step 07</b>	<b>Special Practice - "Find a Cue!" .....</b>	<b>186</b>
<b>Step 08</b>	<b>Diligent Practice Time .....</b>	<b>186</b>
<b>Step 09</b>	<b>Play the Whole Song! .....</b>	<b>186</b>

## Advanced

### Song No.107

#### **The Last Rose of Summer ~ With Step Map ~ .....187**

This arrangement offers lots of variation with ornaments and polyphony by the right hand, and interesting changes in the left-hand accompaniment. Play at a leisurely tempo, and focus on the simple beauty of this song.

<b>Step 01</b>	<b>Special Practice - "The Starting Rhythm" .....</b>	<b>190</b>
<b>Step 02</b>	<b>Diligent Practice Time .....</b>	<b>190</b>
<b>Step 03</b>	<b>Special Practice - "Meet Marimba Man: Follow Me!" .....</b>	<b>191</b>
<b>Step 04</b>	<b>Diligent Practice Time .....</b>	<b>191</b>
<b>Step 05</b>	<b>Turn Practice .....</b>	<b>192</b>
<b>Step 06</b>	<b>Diligent Practice Time .....</b>	<b>192</b>
<b>Step 07</b>	<b>Special Practice - "Repeating Shapes" .....</b>	<b>193</b>
<b>Step 08</b>	<b>Diligent Practice Time .....</b>	<b>193</b>
<b>Step 09</b>	<b>Diligent Practice Time .....</b>	<b>194</b>
<b>Step 10</b>	<b>Diligent Practice Time .....</b>	<b>194</b>
<b>Step 11</b>	<b>One More Diligent Practice Session .....</b>	<b>194</b>
<b>Step 12</b>	<b>Play the Whole Song! .....</b>	<b>194</b>

# The Last Rose of Summer

~ With Step Map ~

The melody for this song begins on an auftakt. The melody features repetitions and similar phrases, so if you can play the first 4 measures the rest will be easy. The left-hand rhythm in the first 2 measures repeats throughout the song. Match the feel of the left and right hands at the end of each phrase for a refined performance.

Step 05

*Andante* Step 01 Step 02 Step 04 Step 03

8

*mf*

Step 06 *rit.* *a tempo*

12

Step 07 Step 08 *rit.*

16

*mp*

# Step 01



## Warm-up Exercise - "Under and Stretch"

Auftakt and "finger under" (page 93) practice. Stretch your fingers a little more each time you play this exercise, while limbering up your mood as well.

thumb under

# Step 02



## Diligent Practice Time

A phrase that uses "finger change" (page 93) fingering follows the Step 01 phrase, and the line becomes more melodic. Try not to become tense at the beginning, and start with a pure, sincere feel.


Stay calm, and don't rush the C-B-A-G notes.

## Step 03



### Syncopated Melody

Here we'll learn a syncopated section of the melody.

Try not to lift your fingers from the keyboard. Listen the glockenspiel  in the backing orchestra, it will provide the timing guide you need.



## Step 04



### Diligent Practice Time

Here a dotted rhythm and auftakt are added to Step 03.

Play non-syncopated notes slightly softer to bring out the beauty of the melody.



one, two!





# Step 05



## Timing Both Hands

Now we'll bring in the left hand for a two-handed performance. It's important to synchronize the left and right hands at the points marked (Here).

Play the ends of the phrases gently.

# Step 06



## Diligent Practice Time


The way you hold your fingers is essential to playing the left-hand polyphony well. Don't hold your fingers straight. Keep them slightly bent.

Keep the harmony notes synchronized so they sound as one.

one, two!

## Step 07 Special Practice - "Find a Cue!"



When playing with the Learn to Play Orchestra, listen to the harp for your cue to exit from the fermata .  
Practice listening for the right cue (!) so you can play in tight ensemble with the orchestra.



## Step 08 Diligent Practice Time



The left hand also plays a black key. This will go smoothly if you position your left hand a little toward the rear of the keyboard before playing the first A.

## Step 09 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# The Last Rose of Summer

~ With Step Map ~

Overall the 8th notes should be played softly to make the song flow smoothly. Even difficult phrases become easier if you sing the melody as you play. Always be aware of the mood you're creating with the left-hand accompaniment.

**Andantino**

3

*mp*

Step 01

Step 02

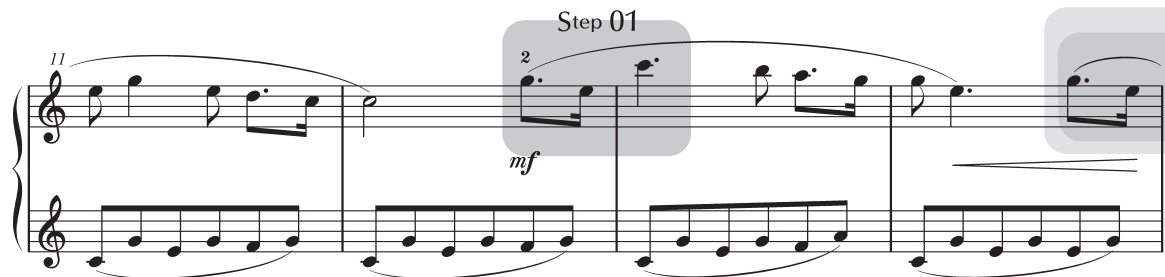
Step 03

5

7

Song No.107  The Last Rose of Summer **Advanced**

Step 01



11

*mf*

Step 04 Step 06 Step 05

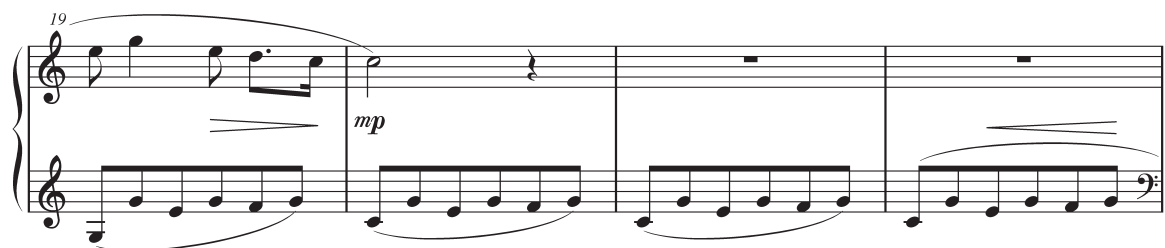


15

*rit.*

*a tempo*

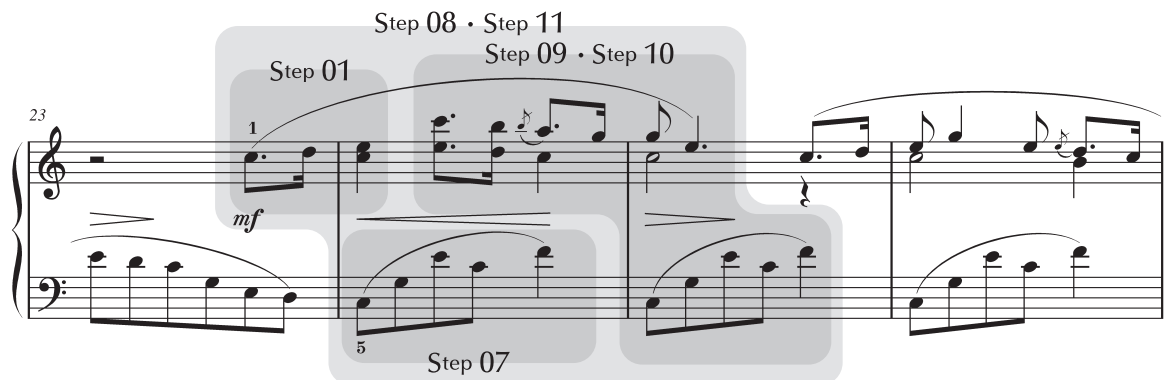
19



*mp*

Step 08 · Step 11  
Step 09 · Step 10

Step 01



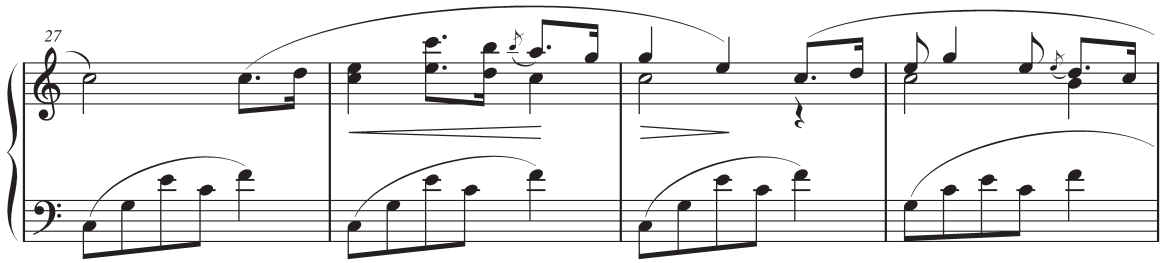
23

*mf*

5

Step 07

27

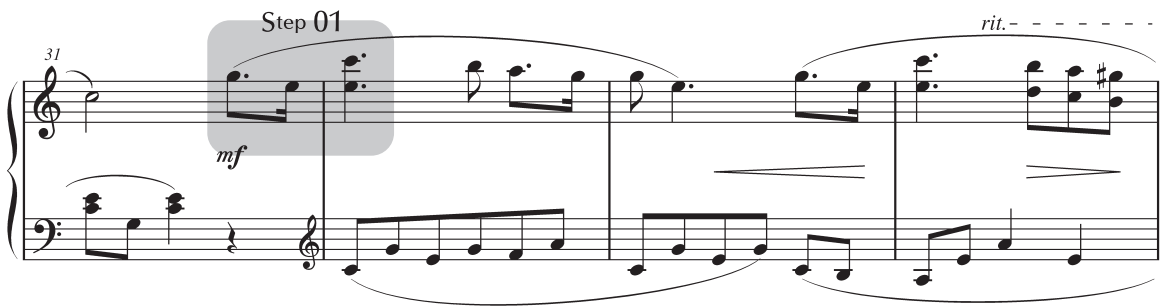


31

Step 01

*mf*

*rit.* - - - - -



35

*meno mosso*

*mp*

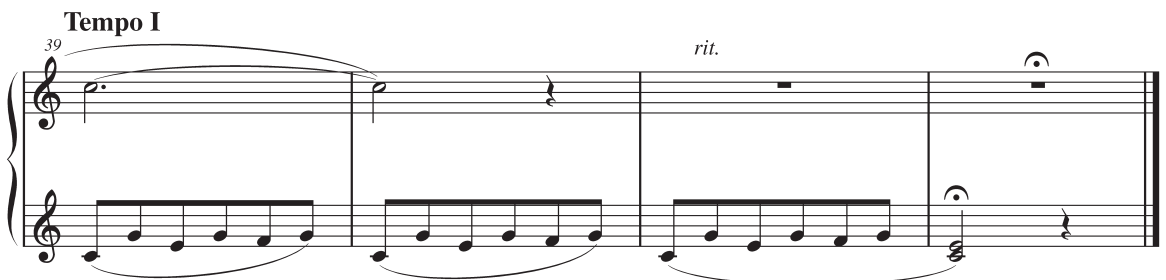
*poco.rit.*



Tempo I

39

*rit.*



# Step 01



## Special Practice - “The Starting Rhythm”

This is a collection of auftakt melodies.

Try singing “La~di da~” while playing the dotted rhythms.



one, two!

1

La~ di da~ La~ di da~...

2

2

1

Musical notation for Step 01, showing a melody in 3/4 time with lyrics "La~ di da~" and fingerings 1 and 2.

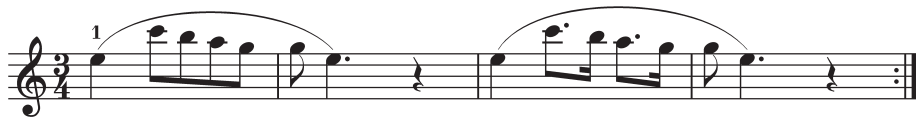
# Step 02



## Diligent Practice Time

Play C-B-A-G beautifully, just softly touching the keys.

Play smoothly, without letting the notes cut off too soon.



1

Musical notation for Step 02, showing a melody in 3/4 time with fingerings 1 and 2.

one, two!



1

1

Musical notation for Step 02, showing a melody in 3/4 time with fingerings 1 and 2.

# Step 03

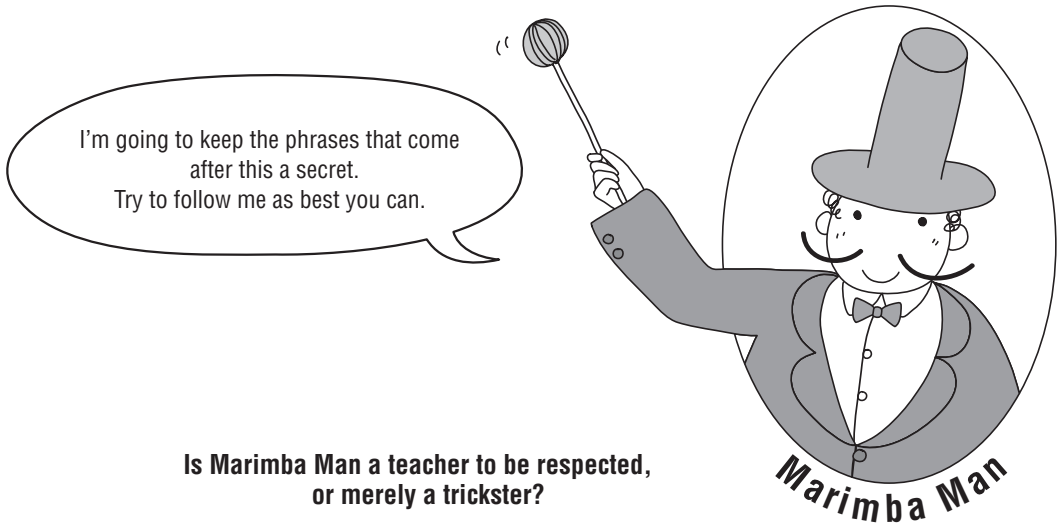


## Special Practice - "Meet Marimba Man: Follow Me!"

Let's practice the basic left-hand accompaniment pattern.

When you hear the rhythm, follow Marimba Man and copy each phrase he plays.

There will be a number of variations, so listen carefully.



Is Marimba Man a teacher to be respected,  
or merely a trickster?

# Step 04



## Diligent Practice Time

Don't play too heavily with the right hand. And try to keep the volume of the left-hand 8th notes consistent.



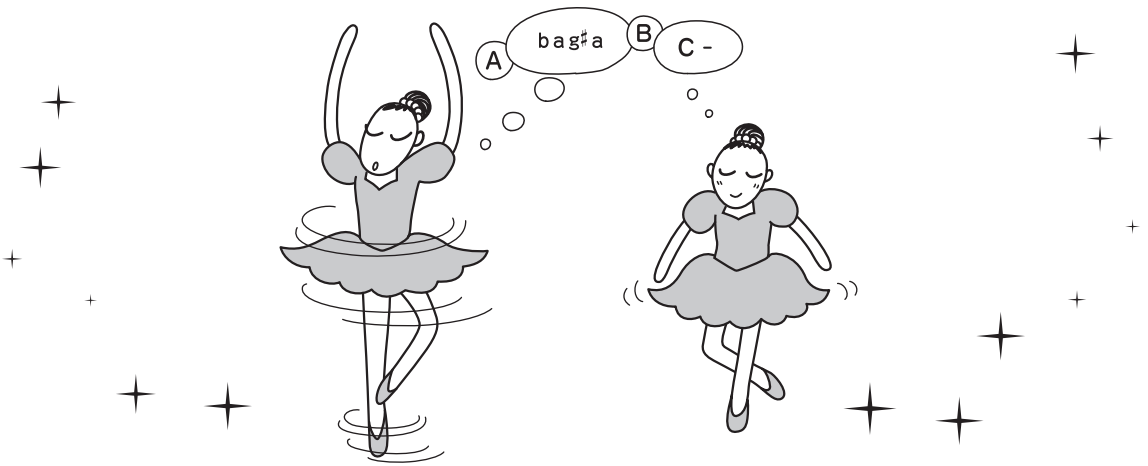
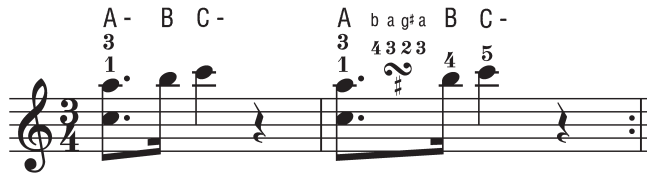
# Step 05



## Turn Practice

Next we'll practice an ornamental turn. The melody line consists only of A, B, and C. The key is to bend your fingers slightly and play near the rear of the keyboard.

Don't rush. Play each end every note as distinctly as you can.



Conceptually, a turn might look something like this.

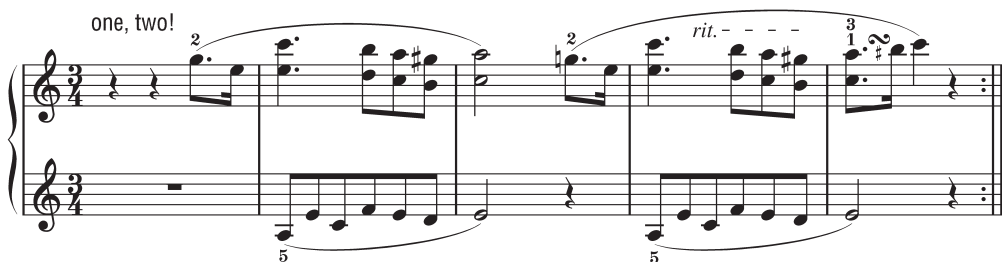
# Step 06



## Diligent Practice Time

Match the left-hand line to the right-hand line as closely as possible.

When both hands are playing 8th notes, synchronize the timing carefully. If you hear beautiful harmony you're getting it right!





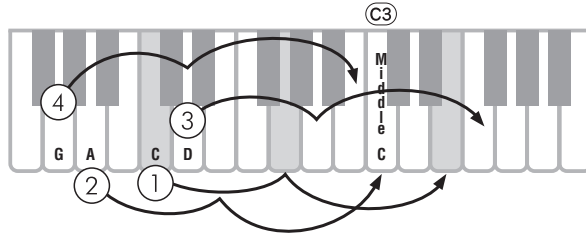
# Step 07



## Special Practice - "Repeating Shapes"

Compared to the first half, the range of notes used in the second half accompaniment is wider. The notes played by finger 5 will change, but let's make it so that the same shape repeats no matter where you start.

Prepare for the next note as early as possible.



①

②

③

④

①

# Step 08



## Diligent Practice Time

Keep playing smoothly during the polyphonic section.

## Step 09 Diligent Practice Time



This exercise includes grace notes, dotted rhythms, and polyphony.  
Listen to the orchestra carefully, and play while singing the melody.

## Step 10 Diligent Practice Time



Synchronize both hands from the first left-hand note. The left-hand line will go smoothly if you start with your fingers spread as if to play C, G, and E all at once.

## Step 11 One More Diligent Practice Session



The right hand phrase should be played without hesitation.  
The second left-hand C-G-E-C-F should also be begun at a leisurely pace.

## Step 12 Play the Whole Song!



This is the finishing step!  
Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.  
Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Amazing Grace

Traditional

## Basic

### Song No.108

#### Amazing Grace ~ With Step Map ~ .....196

The melody to this song is composed of only five notes: F, G, A, C, and D.

Play this nostalgic melody with a gentle, singing feel.

Step 01	The Opening Melody	197
Step 02	The Second Melody	197
Step 03	Warm-up Exercise - "The Chinese Princess"	197
Step 04	Diligent Practice Time	197
Step 05	Warm-up Exercise - "Left and Right in Sync"	198
Step 06	Diligent Practice Time	198
Step 07	"Before a Chord Change"	198
Step 08	Diligent Practice Time	199
Step 09	"A Serene Ending"	199
Step 10	Play the Whole Song!	199

## Advanced

### Song No.109

#### Amazing Grace ~ With Step Map ~ .....200

For a dramatic change of mood, let's try playing this with a jazz organ sound. Grace notes and glissandos are commonly used on the jazz organ, so this is a great chance to try them out! Enjoy the contrast with the basic version.

Step 01	Diligent Practice Time	202
Step 02	Diligent Practice Time	202
Step 03	Diligent Practice Time	202
Step 04	Special Practice: Grace Notes - "Follow the Guitarist!"	203
Step 05	Diligent Practice Time	204
Step 06	"Shh, ta ta ta~"	204
Step 07	"Triplets!"	205
Step 08	"Glissandos Everywhere"	205
Step 09	Play the Whole Song!	205



## Step 01



Right hand

### The Opening Melody

Once you've learned the overall flow, try playing the melody while following the finger numbers.

## Step 02



Right hand

### The Second Melody

The same applies here. Grasp the overall flow then fill in the blanks.

## Step 03

### Warm-up Exercise - "The Chinese Princess"



Left hand

It's time to warm up the left hand!

Be sure to hold the bottom bass notes for their full duration.

## Step 04

### Diligent Practice Time



Left hand

Put the warm-up exercise to use and try this. Counting "one, two, three" out loud while playing will make it easier to learn the rhythm.

## Step 05 Warm-up Exercise - "Left and Right in Sync"



This exercise will help you to synchronize the left and right hands. First, concentrate on synchronizing the first beat in each measure.

## Step 06 Diligent Practice Time



Here we'll play a left-hand bass line along with the right-hand melody. The left-hand part changes to the actual accompaniment pattern in the second half. Carefully match the timing of the notes on the first beat of each measure throughout.

## Step 07 "Before a Chord Change"



Prepare to play the next chord ahead of time.

Short break

## Step 08 Diligent Practice Time



This is the last right-hand practice step. Start with the overall flow then fill in the blanks.

## Step 09 "A Serene Ending"



This is the song's ending. First check the finger numbers and the notes they play. The rhythm changes towards the end.

## Step 10 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Amazing Grace

~ With Step Map ~

The rhythm gets a bit tricky from the second chorus. Keep playing along with the accompaniment until you get a feel for it.

Practice the grace notes and glissandos until you can play them naturally.

♩ = 62

Step 03

Step 02

Step 05

Step 04

Step 06



Step 06 Step 04

Step 04 Step 07

Step 08 Rubato

## Step 01 Diligent Practice Time



Begin with the right hand. Play while feeling the resonance of each chord and interval, and keep it up when the melody comes in the second half.

one, two, three!

one, two!

## Step 02 Diligent Practice Time



Next try out the left-hand notes.

one, two, three!

## Step 03 Diligent Practice Time



And finally, we're ready to play with both hands. Make the chord changes in each measure as smooth and synchronized as possible.

one, two, three!

one, two!

Dm7 G7 Gm7 C7

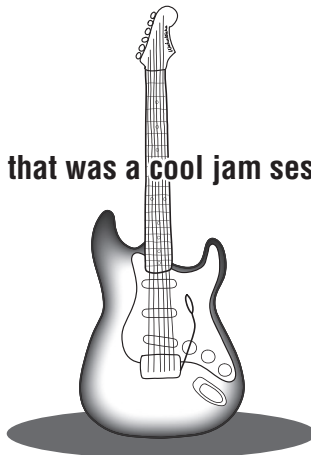
Dm7 G7 Gm7 C7

# Step 04 Special Practice: Grace Notes - "Follow the Guitarist!"



And now for some special grace note training. Copy whatever the guitarist plays.

Now that was a cool jam session!

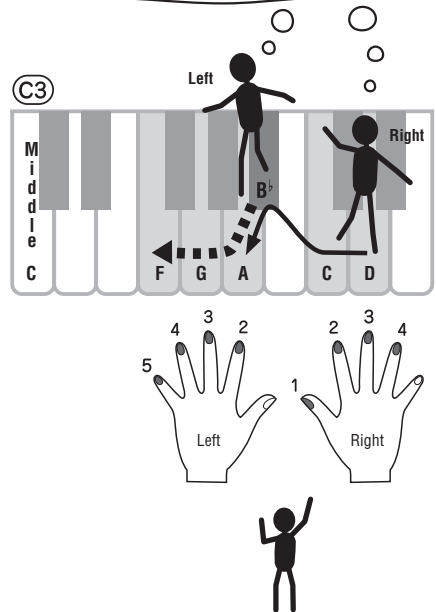


# Step 05 Diligent Practice Time



Note that the left-hand and right-hand lines move in parallel. Play so that the descent to each successive note is clear.

Let's descend together, one step at a time...



Both of you are doing great!

# Step 06 "Shh, ta ta ta~"



Listen for the drum cue and play "shh, ta ta ta~". Of course you won't actually play or hear "shh" (it's a rest), but you should be able to feel it.

## Step 07 “Triplets!”

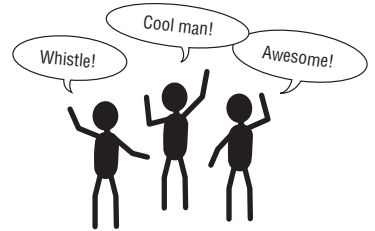
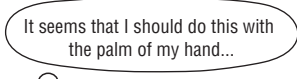
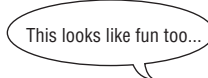


Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

## Step 08 “Glissandos Everywhere”



Glissandos can be fun too! Let's learn their timing. Try to keep the intervals clean.

## Step 09 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

To everyone who played the Learn to Play songs,

Did you enjoy our Learn to Play section?

Learning to play... even little by little... is a great feeling, isn't it?

The Learn to Play Orchestra is always waiting for you.

Come and play with us anytime you like.

The following pages also include a number of great songs arranged so they can be played easily.

Hope you find some you like!

From the Learn to Play Orchestra



# Favorite with Style

In this section we'll enjoy playing with a variety of auto accompaniment styles. When you can play the melody all the way through, try the left-hand step! All you have to do is play the root key to play along with richly orchestrated accompaniment.\*

## ~ Fun with the Left Hand Step ~

**C** ← Chord name

A number of notes played above the root form a chord

← Root (C)

Auto Accompaniment range

The lowest

C# D# F# G# A# C# D# F#  
 Db Eb Gb Ab Bb Db Eb Gb

C D E F G A B C D E F

Flute

Play the root

C G7 C Dm C(onG) G7

5 3 4 2 3 4 1 4 3

Hey! This is easy!

We only need to play the notes at the beginning of the chord names.

The goal is to play with both hands! Don't forget the last step.

"Favorite with Style" looked like so much fun that these people came all the way over from the "Learn to Play" section.

\* Only with the Keys to Success left-hand steps. In the Waiting lessons you'll need to play full left-hand chords. Refer to the owner's manual for chord fingerings.

Song No. 110

# O du lieber Augustin

Melody Voice  
Musette Accordion

 : Smart Chord

Traditional

Style  
OberkrainerWalzer

♩ = 164

C

S01 C

S02 G7 C

8

4

4

4

13/29

C

G7

C

G7

C

19/35

G7

C

C

G7

C

C

4

Detailed description: This is the musical score for 'O du lieber Augustin'. It is written in 3/4 time with a tempo of 164. The key signature is C major. The score consists of three staves of music. The first staff starts with a common chord (C) and features a first ending marked '8'. The second staff begins at measure 13/29 and includes a second ending marked '4'. The third staff starts at measure 19/35 and concludes with a final ending marked '4'. Chord changes are indicated by callouts: S01 (C), S02 (G7), and S03 (G7). Fingerings and accents are also shown throughout the piece.

Song No. 111

# Mary Had a Little Lamb

Melody Voice  
Clarinet

 : Smart Chord

Traditional

Style  
Learning2/4

♩ = 85

C

S01 C

S02 G7 C

4

3

2

1

2

3

2

3

9/17/25/33

C

S03 G7

1. 2. 3.

C

4.

C

C

4

Detailed description: This is the musical score for 'Mary Had a Little Lamb'. It is written in 2/4 time with a tempo of 85. The key signature is C major. The score consists of two staves of music. The first staff starts with a common chord (C) and features a first ending marked '4'. The second staff begins at measure 9/17/25/33 and includes a second ending marked '4'. Chord changes are indicated by callouts: S01 (C), S02 (G7), and S03 (G7). Fingerings and accents are also shown throughout the piece.

Song No. 112

# When Irish Eyes Are Smiling

Melody Voice  
Musette Accordion

E. R. Ball

Style  
EnglishWaltz

♩ = 108

F

S01

F

Gm7(onC)

F

F7

S02

5

3

1

1

Detailed description: This is the musical score for 'When Irish Eyes Are Smiling'. It is written in 3/4 time with a tempo of 108. The key signature is F major. The score consists of one staff of music. It starts with a common chord (F) and features a first ending marked '5'. Chord changes are indicated by callouts: S01 (F), S02 (F7), and S03 (Gm7(onC)). Fingerings and accents are also shown throughout the piece.



9/41  $B^b$  F S03  $B^b$  F

16/48 D7 S04 G7 Gm7 C7 F

22/54 Gm7(onC) F F7  $B^b$  F

28/60 S05  $B^b$  Bdim F(onC) D7 S06 S07 (2x) G7

34/66 C7 1. F C7 5 2. F F

Song No. 113

# Little Brown Jug

Traditional

Melody Voice  
Vibraphone

Style  
BigBandFast

$\text{♩} = 140$  S01 \*C F D7 S02 G7 C

9/25 C F D7 S03 G7 C

13/29 C F D7 G7 C

17/33 C F D7 S04 G7 C C 6

\* In Keys to Success Step 07 and Timing, Waiting lessons, begin playing with the left hand from the second chorus.

Song No. 114

# Ten Little Indians

Melody Voice  
Celesta

 : Smart Chord

Traditional

Style  
Learning 2/4

♩ = 92

C

S01 C

8va ----- sempre

S02 G

1

10/26

2 2 1

C

3 1 3

16/32

S03 F

G7

C (8va) -----

C

Detailed description: This is the musical score for 'Ten Little Indians'. It is written in 2/4 time with a tempo of 92. The key signature has one flat (Bb). The score consists of three staves. The first staff starts with a C chord and a 'Smart Chord' S01. The melody features a triplet of eighth notes and a 'sempre' marking. The second staff continues the melody with a C chord and a 'Smart Chord' S02. The third staff includes a 'Whistle' section with a 'Smart Chord' S03, followed by a G7 chord and a final C chord with an 8va marking.

Song No. 115

# On Top of Old Smoky

Melody Voice  
Harmonica

 : Smart Chord

Traditional

Style  
CountryWaltz

♩ = 170

Whistle

Bb

F

7

C7

14

F Bb F

S01

1 2 3

Bb 5

20/36/68/84

S02

F

S03

1 3 5

26/42/74/90

C7

S04 S05

2 3 4

to F

(D.S. 1st time)

(D.S. time with repeat)

Detailed description: This is the musical score for 'On Top of Old Smoky'. It is written in 2/4 time with a tempo of 170. The key signature has two flats (Bb and Eb). The score consists of four staves. The first staff is marked 'Whistle' and includes a 'Smart Chord' S01. The second staff continues the melody with a C7 chord. The third staff features a 'D.S. time with repeat' section with chords F, Bb, and F, and a 'Smart Chord' S02. The fourth staff includes a 'D.S. 1st time' section with chords C7, S04, and S05, and a 'Smart Chord' S03. The score ends with a 'to F' marking.

32/80

1. F7  $\nabla$  1 2 3

2. F7  $\nabla$  Violin B $\flat$

52 F

58 C7 F

64 F7  $\nabla$  1 2 3

94 Coda F rit.

D.S.

Song No. 116

# My Darling Clementine

P. Montrose

: Smart Chord

Melody Voice  
Harmonica

Style  
SwingWaltz

$\text{♩} = 104$   $\text{♩} = \text{♩}^3$

Piano B $\flat$  F C7 F

S01

5/21 F S02 C7 S03

10/26 F S04 C7 F F

14/30  $\nabla$  1 C7  $\nabla$  2

18/34 F C7

1. F  $\nabla$  3 5 4 1

2. F  $\nabla$  3 4

Song No. 117

# Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

♩ = 108

1. F S01 F C S02

8/20 F C7 F F S03 G7 C

12/24 F C7 F S04 B<sup>b</sup> F C S05

16/28 F C7 F S04 C7 F S03

1. 2.

Song No. 118

# Red River Valley

Traditional



: Smart Chord

Melody Voice

Harmonica

Style

CountrySwing

♩ = 148

1. G S01 G

9/25 S02 D7 S03

14/30 G G7 C S04 D7

19/35 G S04 G

1. 2.



13 G7 C F C G7 2. Dm7 G7 C C

Song No. 121

## Pop Goes the Weasel

Traditional

Melody Voice

Piccolo

Style

6/8PianoMarch

♩ = 116

1 D S01 staccato D A D D A D S02

7/19 D A D Em A7 D Bm A

10/22 E A7 S04 G E7 Em A7 D

1. Bm Piano 800 A E A7 G E7 Em A7 D 2. D

13

Song No. 122

## Grandfather's Clock

H. C. Work

Melody Voice

Clarinet

Style

Learning4/4

♩ = 86

1 C S01 C G7 C Dm(onF) S02

7 C(onG) G7 C S03 C G7 C Dm(onF)

11 C<sup>(onG)</sup> G7 C S04 C<sup>5</sup> Am Dm<sup>(onF)</sup> G7 S05

15 Em Am D7 G7 S06 C G<sup>(onB)</sup> C Dm<sup>(onF)</sup> S07

19 C<sup>(onG)</sup> G7 C S08 C S09

24 C G<sup>(onB)</sup> C Dm<sup>(onF)</sup> C<sup>(onG)</sup> G7

28 C C G<sup>(onB)</sup> A7 Dm<sup>(onF)</sup> S10 C *rit.*

Song No. 123

# Camptown Races

S. C. Foster

Melody Voice  
Harmonica

Style  
Bluegrass

♩ = 120

1 C S01 C D7 G7 S02

8/20 C Dm7 G7 C S03 C D7 G7 S04 S05 (2X)

12/24 C Dm7 G7 C S03 C F C S04 S05 (2X)

16/28 C Dm7 G7 C S03 C Dm7 G7 C S04 S05 (2X)

# When the Saints Go Marching In

Traditional

Melody Voice

Trumpet

Style

Dixieland

$\text{♩} = 196$   $\text{♩} = \text{♩} = \text{♩}$

**S01**  $B^{\flat}$   $\frac{3}{4}$   $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$   $B^{\flat}$   $\frac{4}{4}$

**S02**  $Gm$   $C7$   $F7$   $B^{\flat}$

**S03**  $B^{\flat}7$   $E^{\flat}$   $E^{\flat}m$   $B^{\flat}(onF)$   $F7$   $B^{\flat}$

**S04**  $B^{\flat}$   $E^{\flat}$

**S05**  $B^{\flat}(onD)$   $C7$   $F$   $F7$   $B^{\flat}$   $B^{\flat}7$   $E^{\flat}$

**S06**  $E^{\flat}m$   $B^{\flat}(onF)$   $Cm7(onF)$   $F7$   $B^{\flat}$

**S07**  $C$   $G$   $C^{\sharp}dim7$   $G(onD)$   $D7$   $G$

# Yankee Doodle

Traditional

Melody Voice

Piccolo

Style

US March

$\text{♩} = 108$

**S01** N.C. **S02**

**S03**  $C$  **S04**  $C$   $C^{\sharp}dim7$   $G(onD)$   $D7$   $G$



10  $\nabla$  G 3 D7 G 3 D7 G 2 C D7 G

14  $\nabla$  C G C C#dim7 G(onD) D7 G Eb7

18 S05 A# Eb7 A# Eb7 S06 A# D# Eb7 A#

22 S07 D# A# D dim7 A#(onEb) Eb7 A# A#

Song No. 126

# Battle Hymn of the Republic

Melody Voice  
Trumpet

: Smart Chord

Traditional

Style  
6/8 March

$\text{♩} = 120$   
C S01 C *staccato* S02

8/24 F C S03 C

11/27 E7 Am S04 Dm G7 C S05 C

15/31 S06 F C S07 C

19/35 S08 Dm G7 1. C 2. C

# I've Been Working on the Railroad

Traditional

Melody Voice

Trumpet

Style

6/8 March

$\text{♩} = 124$

1  $B^{\flat}$   $Bdim$   $F^{(onC)}$   $Dm$   $C7$   $F$

Brass

S01  $F$  S02  $B^{\flat}$   $B^{\flat}m$   $F$

5/21 3 1 3 2 1 4

S03  $F$  S04  $Dm$   $G7$   $C$

9/25 3 2 1 3

S05  $C$  S06  $B^{\flat}$   $A7$

13/29 3 4 1

S07  $B^{\flat}$   $Bdim$   $F^{(onC)}$   $Dm$  S08  $C7$   $F$

17/33 2 1 3

S09  $F$  S10  $C7$   $F$   $C7$   $F$

37 1 2 2 3

S11  $F$   $Faug^{(onA)}$   $B^{\flat}$   $Bdim$   $C7$   $F$   $F$

41 1 2

# American Patrol

F. W. Meacham

Melody Voice  
Clarinet

Style  
US March

♩ = 116

1  $E^b$  S01 1 2 3 4 2 4 3 2 1 2

5 3 S02  $B^b$   $E^b$  F7  $B^b7$  1

8  $E^b$  S03  $A^b$  F7 1 2 1 2

11  $B^b7$  S04  $E^b$   $B^b$   $E^b$  S05 2 1 1 2 3 1 2

14  $B^b$   $E^b$  S06  $A^b$   $E^b$  1 5 3 5 2 3

17 G7 Cm S07  $A^b$   $E^b$   $B^b$   $E^b$  S08 3

20 G Cm S09  $B^b7$   $E^b$  D7 Gm 2 1 2 1 2 1 2 1 2

23 F7  $B^b7$  S10  $E^b$  1 2 3 4 2 4 3 2 1 2 3 3 2 1 2 S11 3

26  $B^b$   $E^b$  F7  $B^b7$   $E^b$  1 3 4

29 S12  $A^b$   $F7$   $B^b7$   $E^b$  S13

32  $B^b$   $E^b$  S14

34  $B^b$   $E^b$  S15  $A^b$   $E^b$

37  $G7$   $Cm$  S16  $A^b$   $E^b$   $B^b7$   $E^b$

Song No. 129

## Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

$\text{♩} = 99$  ( $\text{♩} = 198$ )  $\text{♩} = \text{♩}^{-3}$

1  $C$  S01  $C$   $F$   $G7$

7  $C$  S02  $G7$  S03

11  $C$  S04 S05  $C$   $F$   $G7$

15 C  $\nabla$  3

S06 G7 2

C

20 S07 C7  $\nabla$  1

F 4

C 3

S08 3

25 G7 C C7  $\nabla$  1 F

30 Fm C Am S09 3 G7

35 C  $\nabla$  2 C  $\nabla$  3

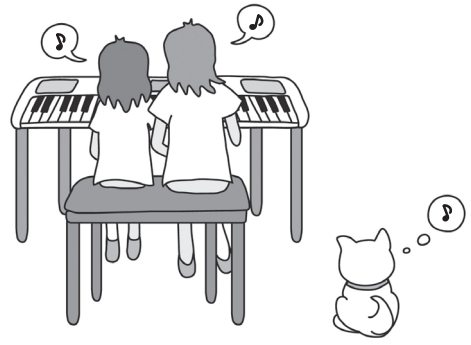
40 G7  $\nabla$  3 C  $\nabla$  3

44 C  $\nabla$  2 C F G7 C  $\nabla$  3 E7 (or B)

48 Am S10 Dm 2 G7 C F C  $\nabla$  2

# Duet

It's even more fun performing with someone else!  
 Get together with a friend or family member and let loose.  
 (The songs have been arranged so that it is also possible  
 to perform them alone.)



Song No. 130

## O Christmas Tree

Traditional

Melody Voice  
 Live! Concert Grand Piano

Style  
 ChristmasWaltz

 : Smart Chord

**S01**  
 ♩ = 92

**S02**

**S03**

**S04**

**S05**

**S06**

**S11**

**S07**

23 **S08** C *8va*----- **S09** Dm G7 C

27 C **S10** Dm *(8va)*----- G7 C **S12**

31 C F G7 C

35 Am F#dim Dm G7 C **S13**

# We Wish You a Merry Christmas

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
ChristmasWaltz

**S01**  
♩ = 88

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

**S08**



31 F G7 C S09 G7

35 C F#dim G7 S10 C Am E1+5

39 Dm G7 C S11 F C

# Im Mai

Traditional

Melody Voice  
Live! Concert Grand Piano

Style  
Oberkrainer Polka

 : Smart Chord

**S01**  
♩ = 104

**S02**

**S03**

**S04**

**S05**

**S06**

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The tempo is marked as ♩ = 104. The key signature is one flat (B-flat major). The score includes various chords (C, G7) and fingerings (1-5) for both hands. There are six specific sections labeled S01 through S06, each with a callout box pointing to a specific measure or group of notes. The score ends with a double bar line.

# Mary Had a Little Lamb

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
US March



The musical score is presented in a grand staff format with two systems of staves (I and II) for each system of music. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked as quarter note = 120. The score includes the following elements:

- System 1 (Measures 5-7):** Treble clef (I) contains the melody with chords C, G7, and C. Bass clef (II) contains a simple accompaniment. A callout S01 points to the first measure.
- System 2 (Measures 8-10):** Treble clef (I) contains the melody with chords G7 and C. Bass clef (II) contains the accompaniment with callouts S03 and S02.
- System 3 (Measures 11-13):** Treble clef (I) contains the melody with chords C, G7, and C. Bass clef (II) contains the accompaniment with callouts S04 and S05.
- System 4 (Measures 14-16):** Treble clef (I) contains the melody with chords G7 and C. Bass clef (II) contains the accompaniment with callouts S06 and S07.
- System 5 (Measures 17-19):** Treble clef (I) contains the melody with chords C, G7, and C. Bass clef (II) contains the accompaniment with callouts S08 and S09.
- System 6 (Measures 20-22):** Treble clef (I) contains the melody with chords G7 and C. Bass clef (II) contains the accompaniment with callouts S09 and S08.

Chords are indicated above the treble staff. Fingering numbers (1-5) are placed above or below notes. Slurs and ties are used to indicate phrasing. Callouts S01 through S09 are placed in circles with arrows pointing to specific notes or chords.

24 S10 G7 C S11 G7 C

27 C S12 G7 C S13

30 G7 C S14 G7 C

33 C G7 C V3

36 G7 C G7 C

# Yankee Doodle

Melody Voice

Live! Concert Grand Piano



: Smart Chord

Traditional

Style

ScottishReel

**S01**  
♩ = 120

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

**S08**

**S09**

**S10**

The musical score is presented in a grand staff format with two systems of piano (II) and melody (I) staves. The tempo is marked as ♩ = 120. The key signature is one flat (Bb). The score is divided into ten sections, each starting with a circled label (S01-S10). Chords are indicated above the melody staff, and fingerings are shown with numbers 1-5. The piano part includes triplets and other rhythmic patterns. The score concludes with a final measure in the piano part.

23 S11 G7 C F G7 S12 C F

26 G7 C F C

29 F C G7 C F

32 C F C G7 C

# Ten Little Indians

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
CumbiaColombiana

**S01**  
♩ = 102

**S02**

**S03**

**S04**

**S05**

**S06**

The musical score is presented in two systems, each with a treble and bass clef staff. The tempo is marked as ♩ = 102. The key signature is one flat (B-flat major). The score includes six sections labeled S01 through S06, each with a chord symbol above the treble staff and fingerings below the bass staff. Section S01 starts at measure 5 with a C chord. Section S02 starts at measure 8 with a G7 chord. Section S03 starts at measure 11 with an F chord. Section S04 starts at measure 17 with a C chord. Section S05 starts at measure 17 with a G7 chord. Section S06 starts at measure 21 with a C chord. The score concludes with a double bar line at the end of the final measure.

# Scarborough Fair

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
EnglishWaltz

**S01**  
♩ = 128

8 Em B1+5 Em

**S02**  
13 G Em G ♦ A Em

19 Em G Em B1+5

**S03**  
25 Em B1+5 Em

31 Em Em B1+5 Em

**S05**

37 G Em G ♦ A Em

**S06**



43 Em **S07** 5 G Em B1+5

Musical notation for system 1, measures 43-48. Treble clef: Em (5), G, Em (3), B1+5. Bass clef: (3), (2).

49 Em B1+5 Em **S08** 2

Musical notation for system 2, measures 49-54. Treble clef: Em (1), B1+5, Em (2). Bass clef: (3), (2).

55 Em **S09** Em 2 B1+5 Em

Musical notation for system 3, measures 55-60. Treble clef: Em, (2), B1+5, Em. Bass clef: (5), (1).

61 G **S10** 5 Em G ♦A Em

Musical notation for system 4, measures 61-66. Treble clef: G (5), Em, G ♦A, Em. Bass clef: (4), (2).

67 Em G Em B1+5 **S11** 3 (1) (4)

Musical notation for system 5, measures 67-72. Treble clef: Em (5), G, Em (3), B1+5. Bass clef: (3), (1), (4).

73 Em B1+5 Em **S12** 2 (3)

Musical notation for system 6, measures 73-78. Treble clef: Em (1), B1+5, Em (2). Bass clef: (3), (2).

# Three Blind Mice

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
VienneseWaltz

S01

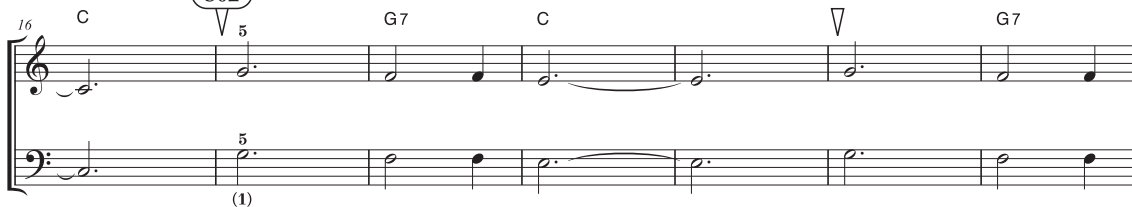
$\text{♩} = 170$

9 C G7 C G7 C



S02

16 C G7 C G7



S03

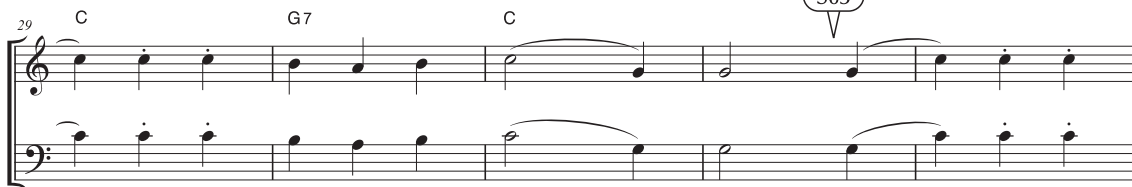
S04

23 C G7 C

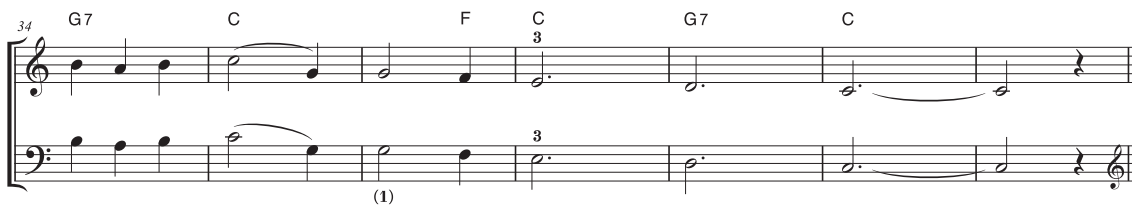


S05

29 C G7 C

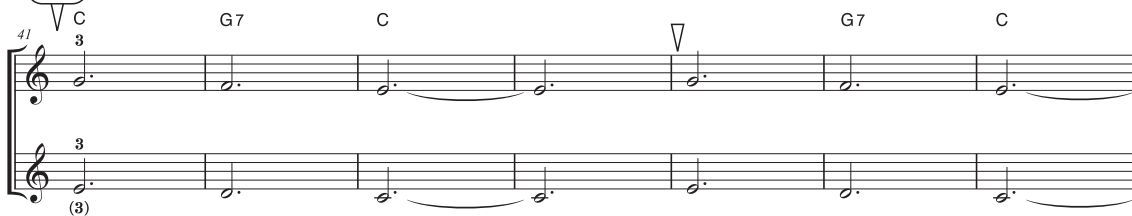


34 G7 C F C G7 C



S06

41 C G7 C G7 C



48 C S07 5 G7 C G7

55 C 2 5 G7 C S08 S09

61 C G7 C S10 G7

67 C F C 3 G7 C

# Battle Hymn of the Republic

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
Stride

**S01** ♩ = 116

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

Chord symbols: C, E1+5, Am, Dm, G7, F

Fingerings: (3), (5), (3), (1), (2), (3), (2)

# My Darling Clementine

P. Montrose

Melody Voice

Live! Concert Grand Piano



: Smart Chord

Style

JazzWaltz

**S01**  
♩ = 92

**S02**

**S03**

**S04**

**S05**

**S06**

**S07**

**S08**

Chords: C, C<sup>#dim</sup>, Dm, G7, C, G7, C, C<sup>#dim</sup>, Dm, G7, C, Am, FM7 rit., F(onG), CM7

Measure numbers: 4, 8, 12, 17, 21

Hand positions: (2), (5), (3), (4), (3), (2), (3), (3), (2), (2), (5), (1)

Trills: 3, 5, 1, 2, 3, 1, 2, 3

Accents: ▽

The image shows a piano score for 'My Darling Clementine' in 3/4 time. It consists of eight systems of music, each with a treble and bass staff. The score includes various chords (C, C#dim, Dm, G7, Am, FM7, F(onG), CM7) and fingerings. There are also trills and accents marked throughout. The tempo is marked as quarter note = 92. The score is divided into systems, with measure numbers 4, 8, 12, 17, and 21 indicated. Specific sections are labeled S01 through S08.

# The Cuckoo

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
VienneseWaltz

**S01**  
♩ = 160

**S02** **S03**

**S04**

**S05**

**S06**

**S07**

The musical score is written for piano accompaniment in 3/4 time. It consists of seven systems, each with a treble and bass staff. Chords are indicated above the treble staff, and fingering numbers are placed below the notes. The score includes several slurs and accents. The key signature is one flat (B-flat), and the tempo is marked as quarter note = 160. The systems are labeled with measure numbers: 5, 9, 14, 19, 24, and 29. The chords used are C, G7, and C5.

37 G7 C

S08 S09

(2) 4 3

42 C G7 C C

S10

1 5 (1)

(5)

47 G7 C

S11

1 4 3

(4) (4) (4) (3)

52 C G7 C

S12

1 (2)

(1)

# London Bridge

Melody Voice  
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style  
US March

♩ = 116

**S01** (Measures 5-7): Treble clef, C, G7, C. Bass clef rests.

**S02** (Measure 7): Treble clef, C. Bass clef rests.

**S03** (Measures 9-10): Bass clef, G7, C. Treble clef rests.

**S04** (Measures 10-11): Bass clef, G7, C. Treble clef rests.

**S05** (Measures 12-13): Bass clef, G7, C. Treble clef rests.

**S06** (Measures 13-15): Bass clef, C, G7, C. Treble clef rests.

**S07** (Measures 16-17): Bass clef, C, G7, C. Treble clef rests.

**S08** (Measures 19-20): Bass clef, C, G7, C. Treble clef rests.

**S09** (Measures 20-21): Bass clef, C, G7, C. Treble clef rests.

**S10** (Measures 23-24): Bass clef, G7, C, G7, C. Treble clef rests.



# Close Your Hands, Open Your Hands

Melody Voice

Live! Concert Grand Piano



: Smart Chord

J. J. Rousseau

Style

SweetPop

♩ = 110

**S01** C G7 C Am

**S02** Am

**S03** F G7 C F C Am

**S04** Am

**S05** F#dim G7 C G7 C Am

**S06** Am

**S07** C

**S08** F C Am F#dim G7 C

**S09** Am

G7 C Am F G7 C

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The piece is in common time (4/4). The key signature is one flat (B-flat major or D minor). The score is divided into systems, each containing two staves. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are placed below the notes. The score includes nine Smart Chord markers (S01-S09) which indicate specific chord voicings. The piece concludes with a double bar line at the end of the final system.

# Special Appendix

## Rhythm & Touch Tutor

You can practice by playing back the Songs in the “Rhythm & Touch Tutor” category.

A mark will move across the top of the display. Press the keyboard when it reaches the rightmost end.

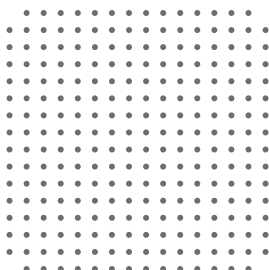
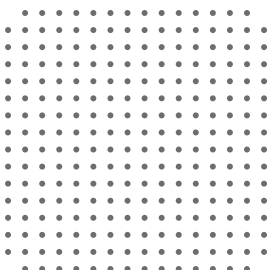
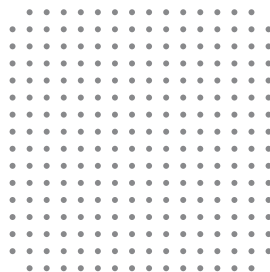
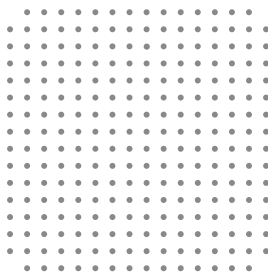
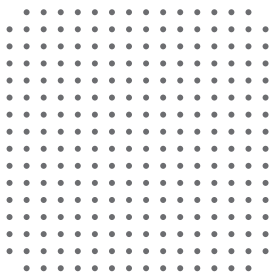
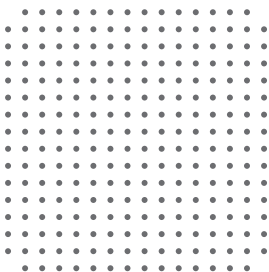
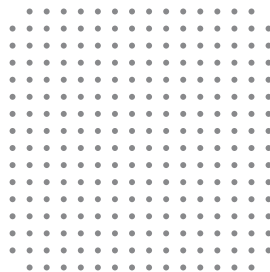
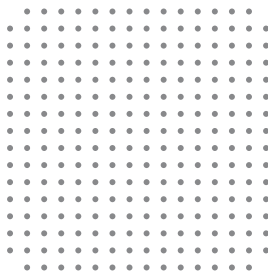
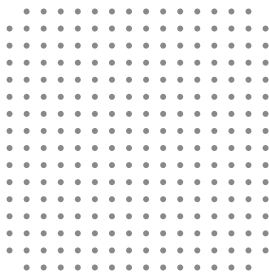
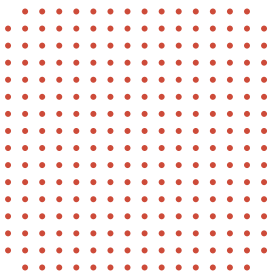
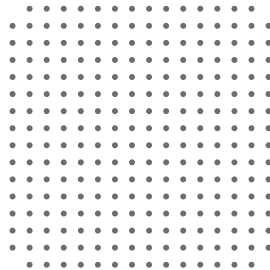
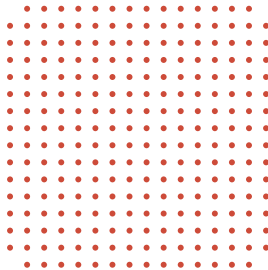
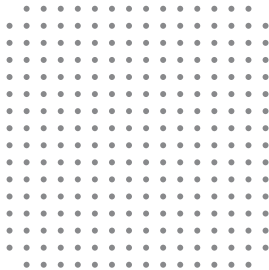
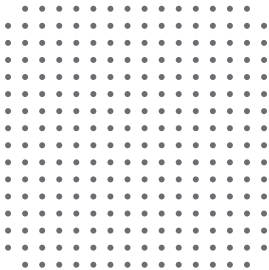
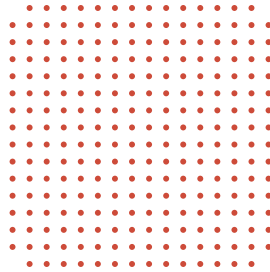
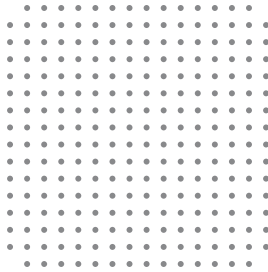
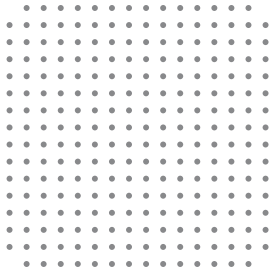
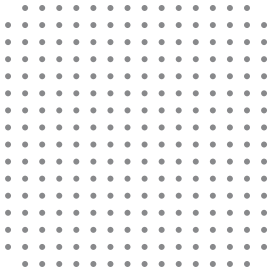
There are three marks of different sizes depending on the touch strength. Play the keyboard at a strength appropriate to the size of mark displayed.

If only the timing is correct, “OK” is displayed; if both are correct, “Good!” is displayed. As long as your timing and touch strength are right, any key you play will be correct.

When the Song ends, the score and message will be shown.

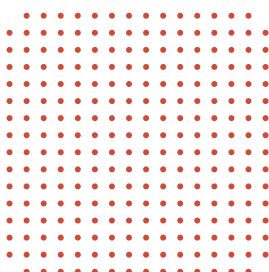
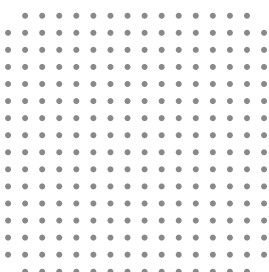
\* To play with the same voice that is used in the performance data, select voice number “000” (Song OTS Mode).

Song No.	Title
143	Rhythm & Touch Tutor 01
144	Rhythm & Touch Tutor 02
145	Rhythm & Touch Tutor 03
146	Rhythm & Touch Tutor 04
147	Rhythm & Touch Tutor 05
148	Rhythm & Touch Tutor 06
149	Rhythm & Touch Tutor 07
150	Rhythm & Touch Tutor 08
151	Rhythm & Touch Tutor 09
152	Rhythm & Touch Tutor 10



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