



# Song Book

DIGITAL KEYBOARD

*PSR-EW400*

**Song Book**  
**Song-Buch**

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

EN  
DE  
FR  
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**CHORD** Includes chord data.  
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Inclut les données d'accord.  
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コードデータ付

- Some of the built in songs (in your instrument) may not be provided in this songbook because of copyright restrictions.
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- プリセットソング021～030：ピアノ アカンパニメントは、バックギングパターン(伴奏)練習用ソングです。

## ■ Optional Songs

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## Note

- For certain songs, the markings and indications in the display (such as Sharps and flats, time signature and measure) may differ from indication in the notation here.
- The songs, both in their recorded form and in the notation provided here, may differ from the original compositions.
- Chords such as „/C (on C)“ are not displayed on this device.
- The pitch of the sound written in the music score is arranged for optimum pitch when playing with the piano voice.
- The markings and symbols used in the scores have been selected to individually support the concept behind each score. Some categories include a rhythm part, but this is intended to be interpreted as a general „feel“ for the piece rather than an exact score.
- Some chord symbols are abbreviated on the LCD display.  
Examples:  
Score - C7(9, 13) → LCD: C7(13)  
Score - C/G → LCD: C  
Likewise, some chords designations may differ due to the LCD display.  
Examples:  
Score - Amaug → LCD: F

## Single Finger Chords

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

## Fingered Chords

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

### ■ Fingered Chords in the Key of C

#### NOTE:

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

## Notiz

- Für einige Songs können die Markierungen und Anzeigen im Display, wie z. B. Kreuz, b, Taktart und Takte von den Angaben in dieser Notenschrift abweichen.
- Die Songs können sowohl in aufgenommener Form als auch in der hier zur Verfügung gestellten Notenschrift (Notation) von der Originalkomposition abweichen.
- Akkorde wie „/C (mit C im Bass)“ werden an diesem Gerät nicht angezeigt.
- Die Tonhöhe des in der Partitur abgedruckten Sounds wird beim Spielen mit der Klavier-Voice auf die optimale Tonhöhe eingerichtet.
- Die in den Noten verwendeten Markierungen und Symbole wurden so ausgewählt, dass sie das individuelle Konzept der jeweiligen Noten unterstützen. Einige Kategorien enthalten einen Rhythmus-Part, dieser soll jedoch eher als allgemeines „Feeling“ für das Stück verstanden werden denn als exakte Notation.
- Einige Akkordsymbole werden im LC-Display abgekürzt.  
Beispiele:  
Notenschrift - C7(9, 13) → LCD: C7(13)  
Notenschrift - C/G → LCD: C  
Auch können gewisse Akkordbezeichnungen je nach LCD-Anzeige anders sein.  
Beispiele:  
Notenschrift - Amaug [a-Moll übermäßig] → LCD: F

## Vereinfachte Akkordgriffe

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

## Normale Akkordgriffe

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

### ■ Normale Akkordgriffe in C-Dur

#### NOTIZ:

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

## Note

- Pour certains morceaux, les symboles et indications de l'affichage (tels que les dièses, les bémols, les mesures, etc.) peuvent être différents des indications apparaissant dans la notation.
- Les morceaux, qu'ils soient enregistrés ou comme ici, sous forme de notation, peuvent être différents de la composition originale.
- Les accords tels que « en C » ne sont pas affichés sur ce périphérique.
- La hauteur de ton du son inscrit sur la partition est réglée sur la valeur optimale en cas de reproduction avec la voix de piano.
- Les repères et les symboles utilisés dans les partitions ont été sélectionnés pour soutenir de manière individuelle le concept derrière chaque partition. Certaines catégories incluent une partie rythmique, mais celle-ci est destinée à être interprétée comme une « sensation » générale du morceau plutôt que comme une partition exacte.
- Certains symboles d'accord sont abrégés sur l'écran LCD.  
Exemples :  
Partition - C7(9, 13) → LCD : C7(13)  
Partition - C/G → LCD : C  
De même, certains symboles d'accords peuvent différer à cause de l'écran LCD.  
Exemples :  
Partition - Amaug → LCD : F

## Accords à un doigt

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

## Accords à plusieurs doigts

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

### ■ Accords à plusieurs doigts de C

#### NOTE:

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

## Nota

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

Ejemplos:

Partitura - C7(9, 13) → LCD: C7(13)

Partitura - C/G → LCD: C

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

Ejemplos:

Partitura - Amaug → LCD: F

## Acordes de un solo dedo

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

## Acordes digitados

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

### ■ Acordes digitados en la clave de C

#### NOTA

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

## 注意文

- 「#」や「♭」がつく音符は、本体LCDでは、楽譜と異なる表示になる場合があります。同様に拍子や小節も異なる場合があります。
- 楽譜は原曲と異なる部分があります。
- (/C)などのコードは、本体では表示されません。
- 楽譜に記載した音の高さは、ピアノ音色を選んで演奏したときに最適の高さになるようにアレンジされています。
- 楽譜の表記は各カテゴリーのコンセプトに合わせて最適化してあります。カテゴリーによってはリズムパートの記載がありますが、曲のイメージを補足するもので厳密なものではありません。
- 本体LCD上では簡略化されたコードが表示される事があります。  
例) 楽譜: C7(9, 13) → LCD: C7(13)  
楽譜: C/G → LCD: C  
同様に、本体表示の都合で、コード表示が異なる事があります。  
例) 楽譜: Amaug → LCD: F

## シングルフィンガー

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

## フィンガード

自動伴奏用鍵盤でコードの構成音を押さえると、コードが自動的に検出され、そのコードで演奏することができます。  
以下“フィンガードのコードの押さえ方”ではCのコードを例としています。

### ■ フィンガードのコードの押さえ方

#### メモ:

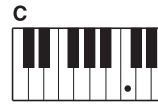
- コード押鍵はすべて基本形で書かれていますが、その転回形も受け付けます。ただし、以下のコードを例外とします。  
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2
- 7sus4とm7(11)は、省略した場合のみ転回形は受け付けません。
- 同じようなコードが連続した場合（マイナーセブンスコードに、同じルートマイナーコードが続いた場合など）、オートアカンパニメントの演奏が変化しないことがあります。
- 鍵盤を2つだけ押さえた場合、その前のコードをもとに最適なコードが検出されます。

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

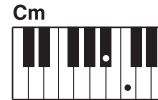


- Notes enclosed in parentheses are optional; the chords will be recognized without them.
- Noten in Klammern brauchen nicht gegriffen zu werden; die Akkorde werden auch ohne sie erkannt.
- Les notes entre parenthèses ne sont pas obligatoires; en effet, les accords seront reconnus même si elles ne sont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

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



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



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



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



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

# Maple Leaf Rag

メイプル・リーフ・ラグ

Tempo di marcia

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

**First System (Measures 1-4):** The piano part begins with a forte (*f*) dynamic. The bass part features a steady eighth-note accompaniment. Measure 1 includes fingerings 1, 2, and 4.

**Second System (Measures 5-8):** Measure 5 is marked with a piano (*p*) dynamic and "r.h." (right hand). The piano part has a melodic line with eighth notes, while the bass part continues with a steady accompaniment.

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

**Fourth System (Measures 13-16):** Measure 13 is marked with a first ending bracket. The piano part has a melodic line with eighth notes. The bass part has a steady accompaniment.

**Fifth System (Measures 17-20):** Measure 17 is marked with a forte (*f*) dynamic and "stacc." (staccato). The piano part has a melodic line with eighth notes. The bass part has a steady accompaniment.

37

41

46

51

56

61

### Trio

65

*f*

3 2

4

69

73

77

4 1 5 1 2 4 1

2 3 4

81 *mp*

85

89

93 *f*

# Jeanie with the Light Brown Hair

きんぱつ  
金髪のジェニー

**Moderato**

The score is written in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The melody in the right hand is characterized by eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth notes. The tempo is marked **Moderato**. The score includes measure numbers 1, 4, 8, 12, and 16. Dynamics vary throughout, including *p*, *mp*, and *mf*. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final chord in the right hand.



20

*mp*

24

*meno mosso*

*p*

*rit.*

1 1 2

# The Last Rose of Summer

にわ ちぐさ  
庭の千草

**Andantino**

*mp*

*mf*

*dim.*

*rit.*

*a tempo*

*rit.*

# For Elise

エリーゼのために

Poco moto

The musical score is written for piano in 3/8 time, marked 'Poco moto'. It consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings. Specific markings include 'pp' (pianissimo) at the beginning, 'Red.' (Reduction) with asterisks at measures 10, 15, 20, and 25, and first/second endings at measures 13-14 and 28-29. Measure numbers are indicated at the start of each system: 1/8, 5/13, 17/31, 22/36, 28/42, and 46. The score ends at measure 50.

51

55

59

64

70

76

# Amazing Grace

アメージング・グレース

Slowly

Am7 A<sup>b</sup>m7 Gm7 Gm7/C C7 F FM7 B<sup>b</sup>/F F

1 3 mp

5 3 B<sup>b</sup>m7 A7/C<sup>#</sup> Dm B<sup>b</sup> F<sup>sus</sup>4 F C/E

9 3 2 Dm Am Gm7 Am7 B<sup>b</sup>m7/E<sup>b</sup> A<sup>b</sup>M7 D<sup>b</sup>M7 C7 3 1 mf

cresc. - - - - -

13 4 3 A7aug A7 B<sup>b</sup> F/A D<sup>b</sup>7/A<sup>b</sup>

17 5-3 2-1 Gm7 Gm7/C C7 F7 B<sup>b</sup>/F B<sup>b</sup>m6/F F

rit. dim. - - - - -

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

# Die Lorelei

ローレライ

**Moderato**

The musical score is written for piano in 3/4 time, marked 'Moderato'. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various chords and fingerings:

- System 1:** Treble staff starts with a whole note chord F (finger 1), followed by a half note Gm/Bb (finger 2), a half note F/C (finger 1), and a whole note C7 (finger 1). The bass staff has whole notes corresponding to the chords. A 'Strings' annotation is above the first measure. The dynamic *mf* is indicated at the end.
- System 2:** Treble staff has a whole note chord F (finger 5), a half note Bb/F (finger 3), a half note F (finger 5), and a whole note Gm/Bb (finger 3). The bass staff has whole notes with fingerings 5, 3, 5, 2, 5, 3, 4.
- System 3:** Treble staff has a whole note chord F/C (finger 3), a half note C7 (finger 3), a half note F (finger 3), and a whole note F (finger 1). The bass staff has whole notes with fingerings 5, 3, 5, 2, 5, 3, 4.
- System 4:** Treble staff has a whole note chord F (finger 5), a half note Bb/F (finger 3), a half note F (finger 5), and a whole note Gm/Bb (finger 3). The bass staff has whole notes with fingerings 5, 3, 5, 2, 5, 3, 4.
- System 5:** Treble staff has a whole note chord F/C (finger 3), a half note C7 (finger 3), a half note F (finger 3), and a whole note F (finger 2). The bass staff has whole notes with fingerings 5, 3, 5, 2, 5, 3, 4.

21 C Dm/F

25 C/G G7 C C7

29 F Bb/F F Gm/Bb a tempo

33 F/C C7 F

ピアノ協奏曲 第21番 第2楽章

きょうそうきょく だい ばん だい がくしやう  
ピアノ協奏曲 第21番 第2楽章

1

Strings

5

5

2

5

9

3

5

4

3

13

5

17

3

3

3

3

4

3

4

5



21

3 2 5

25

5 5

29

3 3

33

3 3 1

*poco rit.*

# Scarborough Fair

スカボロ・フェア

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

9 Dm C Dm C/E

14 F Dm F G Dm Dm6

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

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

*mp*

*mf*

*mp*

The musical score is written for piano and oboe in 3/4 time, key of D minor. It consists of five systems of music. The first system (measures 1-8) includes a Glockenspiel part and an Oboe part. The second system (measures 9-13) features a piano melody with a *mp* dynamic. The third system (measures 14-18) continues the piano melody with a *mf* dynamic. The fourth system (measures 19-23) shows the piano melody with a *mf* dynamic. The fifth system (measures 24-28) concludes the piece with a *mp* dynamic. Chords are indicated above the staff, and fingerings are shown below the notes.

29 Dm Dm C

38 Dm C/E F Dm F G

43 Dm Dm6 Dm7 Dm6 Dm C/E

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

53 C Dm C/E Dm Dm

# Old Folks at Home

こきょうひとびと  
故郷の人々

**Moderato**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Chords: F, C7, F, B $\flat$ , F/A, G7/D, Gm7, C7, F, C7, F, B $\flat$ , F/C, C7, F $\text{sus}4$ , F, C7, F, B $\flat$ , F/A, G7/D, Gm7, C7, F, C7, F, B $\flat$ , F/C, C7, F $\text{sus}4$ , F, C/G, B $\flat$ /F, C7/E, C7 $\text{aug}$ , F, C7 $\text{aug}$ , F $\text{7}^{(9)}$ , F7 $\text{aug}$

Dynamics: *mp*, *mf*

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

*mp*

25  $F/C$   $G7$   $C7$   $F$  6 6

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

*mp*

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

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

*f*

45  $C$   $E7/B$   $Am$   $C7/G$   $F$   $D7/F\sharp$   $C/G$   $D7$   $G7$   $C$  4 4

*mf*

# Ep Ballad

エレクトリックピアノ・バラード

**Medium Slow** **Intro**

Melody

Play

Groove

Count

Chords: C, C/B, Am, Gm7, C7, FM7, F#m7<sup>b5</sup>

**A**

Melody

Play

Groove

Fill

Chords: Dm7<sup>(9)</sup>/G, G7<sup>(b9)</sup>, C, G/B, Am7, G

Melody

Play

Groove

Fill

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

11

G/B Am Gm7 C7 FM7 F#m7<sup>b5</sup> B

Fill

**B**

14

Em EmM7 Em7 G/A A7 Dm DmM7

**C**

17

Dm7 B<sup>b</sup>7 A<sup>b</sup>M7aug/B<sup>b</sup> Cadd9 G/B Am7 F#m7<sup>b5</sup>

Fill

20

FM7  $D7^{(13)}$   $D7^{(9)}$   $Dm7^{(9)}$  Em7 F FM7/G G/A  $A7^{(\flat 9)}$

23

Ending

Dm7 Dm7/G G7 C C/B

26

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



Boogie Woogie

ブギ・ウギ

Shuffle Boogie

Intro

Melody

Play

Groove

Count

simile

C7

C7

Fill

A

C7

C7

Fill

13

C7 F<sup>(9)</sup> C7

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

17

C7 G7 F7 C7

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

21

C7 C7

**B**

Fill

Measures 21-24: Melodic line with eighth and quarter notes. Piano accompaniment with chords and a bass line.

25

C7 F7<sup>(9)</sup> C7

29

C7 G7 F7<sup>(9)</sup> C7

33

C C6

Fill

37

C6 F7<sup>(9)</sup> C6

41

C6 Dm7 Dm7/G C6

45

C6 C7 8va

Fill

49

C7 (8va) F7<sup>(9)</sup> C7

53

(8va) G7 F7<sup>(9)</sup> C6

Fill

57

C6 C7<sup>(#11 9)</sup>

# Rock Piano

ロック・ピアノ

**Fast** Intro

Melody

Play

Groove

Count

5

E7

Fill

9

A1

B

E7

B7

Fill

13

B7 C#m7 A7 E6 E7

17

A2

E7 E7 B7

Fill

21

B7 C#m7 A7 E7

**B**

25

E7 G A7 E6 E7

29

E7 G A B7

*sub p*

**C**

33

B7 E7 B7

*f*

Fill



37

B7 C#m7 A7<sup>(9)</sup> E7

41

**D**

E7 E7 B7

Fill

45

B7 C#m7 A7 E7

49 **E**

E7 G A7 E7

Fill

53

E7 G A A<sup>#dim</sup> B7

57 **F**

B7 E7 B7

Fill

61

B7 C#m7 A7

65

A7 E7<sup>(9)</sup>

# Salsa

サルサ

**Fast** **Intro**

Melody

Play

Groove

Count

Am Bm/A Am

Am Bm/A Am F<sup>(13)</sup>

**A**

F<sup>(13)</sup> E7aug Am E Am7 E7 Am7 Dm7 G7 CM7

The musical score is written for Salsa (サルサ) in 4/4 time, marked 'Fast'. It consists of three systems of staves. The first system includes a Melody staff, a Play staff (piano accompaniment), and a Groove staff. The second system continues the Play and Groove staves. The third system includes a Melody staff, a Play staff, and a Groove staff. The score includes an Intro section and a main section labeled 'A'. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various chords and a count-in for the groove.

13

CM7 Bm7 E Am7 Bm7 F E7

17

E7aug Am E7 Am7 Bm7 E7 Am7

Fill

21

Am7 Bm7 E7 Am7 D7<sup>(13)</sup> E7

**B**

25

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7<sup>b5</sup>, E7

Fill

29

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7<sup>b5</sup>, E7

33

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7<sup>b5</sup>, E7

37

E7 Am Dm6 A7 Dm7<sup>(9)</sup> Dm6 E7<sup>(9)</sup>

41

**C**

E7<sup>(9)</sup> Am Am Dm7 G C

45

C Bm7<sup>b5</sup> E7 Am E7 Am Bm7<sup>b5</sup> E

49

E Am

Fill

52

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

55

Am  $\flat 5$  Bm7 E7 Am



# Country Piano

カントリー・ピアノ

**Medium slow** Intro

Melody

Play

Groove

Count

Fadd9 F C7sus4 C7 Fadd9 F

*mp*

A1

Melody

Play

Groove

Fill

Gm7<sup>(11)</sup>/C Fadd9 F Gm7<sup>(11)</sup><sub>simile</sub> Gm7 Fadd9/A F/A FM7/A

*mp*

Melody

Play

Groove

Fill

B<sup>b</sup>add9 E<sup>b</sup>add9 B<sup>b</sup>add9/D

**A2**

12

Gm7<sup>(11)</sup> C7sus4 C7 Fadd9 Gm7<sup>(11)</sup> Fadd9/A

Fill

**B**

16

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

*mf*

Fill

19

F B<sup>b</sup> F/B<sup>b</sup> F B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>add9

*dim.*

Fill

22 C

B $\flat$ add9/D C7sus4 Fadd9 F Gm7<sup>(11)</sup> F/A

*mp*

Fill

26

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

30

C7sus4 Fadd9 F C7sus4 *rit.* C7 F

*p*

# Gospel R&B

ゴスペル・R&B

**Medium Shuffle**

**Intro**

Melody

Play

Groove

Count

Chords: C7, Dm/C C, B<sup>b</sup>/D, C7/E, F7, Cm/B<sup>b</sup>, B<sup>b</sup>, F, C, Dm/C C7, Gm7/D, C7/E, F7, F/G, Dm7/G, C, Dm/G, C

Measures: 1-4, 5-8, 9-12

13

C C/E F<sup>#</sup>m7<sup>b5</sup> G C/D G C/G G

17

C Dm7 C7/E F F7 D7<sup>(b9)</sup>/F<sup>#</sup> C

**B**

21

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

25

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

29

F Dm/F F $\sharp$ dim7

Fill

33

F $\sharp$ dim7 C/G Am7 D7

Fill

37

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

Fill

41

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

**D**

45

*rit.*

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

# Medium Swing

ミディアム・スウィング

**Medium**

**Intro**

Melody

Play

Groove

Count

**A1**

5

G7<sup>(13)</sup> Gm7/C C7<sup>(13)</sup> F6<sup>(9)</sup> E7

9

E<sup>b</sup>7 D7 Gm7<sup>(9)</sup> Gm7/C C7<sup>(13)</sup> Cm7<sup>(9)</sup>

The musical score is written for a medium swing tempo. It consists of three systems. The first system is the Intro, which includes a melody line, a piano accompaniment (labeled 'Play'), and a drum groove (labeled 'Groove'). The piano part features a steady eighth-note bass line and a more active treble line with triplets. The second system is the first section of A1, starting at measure 5. It continues with the melody, piano, and groove. Chord progressions are indicated below the piano part: G7<sup>(13)</sup>, Gm7/C, C7<sup>(13)</sup>, F6<sup>(9)</sup>, and E7. The third system is the second section of A1, starting at measure 9. It also continues with the melody, piano, and groove. Chord progressions are indicated below the piano part: E<sup>b</sup>7, D7, Gm7<sup>(9)</sup>, Gm7/C, C7<sup>(13)</sup>, and Cm7<sup>(9)</sup>.



17

$E\flat_7^{(\sharp 11)}$ 
 $D_7^{(\flat 9)}$ 
 $G_7^{(9)}$ 
 $Dm_7/G^{(9)}$ 
 $G_7^{(13)}$ 
 $Gm_7$ 
 $D\flat_7^{(9)}$

Fill

**A2**

21

C<sup>(9)</sup><sub>7</sub> D<sup>(9)</sup><sub>7</sub> Gm<sub>7</sub> D<sup>(9)</sup><sub>7</sub> C<sup>(13)</sup><sub>7</sub> F<sup>(#11)</sup><sub>7</sub> FM<sub>7</sub> Gm<sub>7</sub>

Fill

25

Am7 D7<sup>(b9)</sup> Gm7<sup>(9)</sup> Gm7/C C7<sup>(13 9)</sup> Cm7<sup>(9)</sup>

29

F7<sup>(13)</sup> E7<sup>(13 9)</sup> F7<sup>(13 9)</sup> Bbm7 Eb7<sup>(13 11 9)</sup> Eb7 A7<sup>(b13)</sup> A7

Fill

33

Eb7<sup>(9)</sup> D7<sup>(9)</sup> Eb7<sup>(9)</sup> D7<sup>(9)</sup> G7<sup>(13 9)</sup> C7<sup>(13)</sup> F6

**B**

37

F6 Cm7<sup>(9)</sup> F7<sup>(13)</sup> B<sup>b</sup>M7

Fill

41

B<sup>b</sup>M7 B<sup>b</sup>m7<sup>(9)</sup> B<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>M7<sup>(13)</sup> D<sup>b</sup>7<sup>(13)</sup> G7<sup>(b13)</sup>

**C**

45

C7<sup>(13)</sup> D7<sup>(b9)</sup> Gm7<sup>(9)</sup> C7<sup>(13)</sup> FM7<sup>(9)</sup> E7

Fill

49

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

53

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

Fill

57

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

Fill

Fill

61

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

# Jazz Waltz

ジャズ・ワルツ

**Fast Jazz Waltz**

**Intro**

Melody

Play

Groove

Count

Fill

6

11

Dm7<sup>(9)</sup> G7<sup>(13 9)</sup> Dm7<sup>(9)</sup> G7<sup>(13 9)</sup> A7<sup>(b13 b9)</sup> Dm7<sup>(9)</sup>

Dm7<sup>(9)</sup> G7<sup>(13 9)</sup> G7<sup>(13 9)</sup> Cm7<sup>(9)</sup> F7<sup>(13 9)</sup>

16

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

21

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

Fill

A2

26

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

31

(13<sub>9</sub>) F7 Cm7 (13<sub>9</sub>) F7 Bm7 (13<sub>9</sub>) E7 E7aug

36

Em7/A CM7/G F#m7 B7 (11<sub>9</sub>) Em7 A7 (13<sub>9</sub>) Fm7

41

**B**

(13<sub>9</sub>) Bb7 Bb7m7 (13<sub>9</sub>) Eb7 Eb7m7 Ab7m7 Ab6

Fill



46

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

51

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

56

**C**

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

Fill

61 *tr*

(13)  
G7

Cm7<sup>(9)</sup>

(13)  
F7

Cm7<sup>(9)</sup>

65

(13)  
F7

Bm7<sup>(9)</sup>

(13)  
E7

E7<sup>aug</sup>

Em7/A

C/G

69

F#m7<sup>b5(11)</sup>

B7<sup>(b9)</sup>

Em7

A7<sup>(9)</sup>

Fm7<sup>(11)</sup>

73 D

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

Fill

78

$Em7^{(11)}$   $A7^{(13)}$   $Em7^{(11)}$   $A7^{(13)}$   $A7^{(b13)}$

82

$Dm7^{(11)}$   $G7^{(13)}$   $Dm7^{(11)}$   $G7^{(13)}$

86

C (N.C.)

86 87 88 89

# Medium Bossa

ミディアム・ボサ

**Medium Bossa Nova Intro**

1

Melody

Play

Groove

Count Fill

C M7<sup>(9)</sup> D<sup>b</sup> M7<sup>(9)</sup> C M7<sup>(9)</sup> D<sup>b</sup> M7<sup>(9)</sup>

Fill

**A**

6

Melody

Play

Groove

C 6<sup>(9)</sup> F<sup>#</sup> m7 / B<sup>(9)</sup> B7<sup>(b13)</sup>

10

Melody

Play

Groove

G M7/B G m7/B<sup>b</sup> A7sus4 A7 A7 aug F M7/A

**B**

14

FM7/A FmM7/A<sup>b</sup> C<sup>(9)</sup>6/G F<sup>#</sup>m7<sup>b</sup>5 F<sup>(9)</sup>7

18

Em7 Fm7/B<sup>b</sup> Dm<sup>(11)</sup>7 G<sup>(13)</sup>7

Fill

**C**

22

Gm<sup>(11)</sup>7 C<sup>(9)</sup>7 C<sup>(b</sup>9)7 FM<sup>(13)</sup>7 Bm<sup>b</sup>57 E<sup>(#</sup>9)7 Am<sup>(9)</sup>7

26 D

Am<sup>(9)</sup>7      Dm<sup>(9)</sup>7      FmM7/G      C<sup>(9)</sup>6      D<sup>b</sup>m<sup>(9)</sup>7

Fill

30 *poco rit.*

C<sup>(9)</sup>6      D<sup>b</sup>m<sup>(9)</sup>7      C<sup>(9)</sup>M7

Fill

# Slow Rock

## スロー・ロック

### Intro

Melody

play

Groove

Count

Fill

### A

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

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

Fill



**B**

12

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

**C1**

16

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

20

Musical score for section C1, measures 20-23. The score continues with a melodic line and piano accompaniment. The melodic line includes eighth notes, triplets, and a final quarter note. The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand. Chord labels above the piano part are: F/A, Faug/A, Bb, Db, F/C, C, and F. A 'Fill' section is indicated at the end of the system.

24 **C2**

*rit.*

F/A    Faug/A    B $\flat$     D $\flat$     B $\flat$ m7    F/C    C    F

Fill

# Valse op.64-1 "Petit Chien"

こいぬ  
小犬のワルツ

Molto vivace

1 *leggiero*

6

11

16

21/37

26/42

Red.

5

4

5

32/48

1. 2.

Red. \*

53

*sostenuto*

Red. \*

59

Red. \*

65

132 *tr*

Red. \*

71

Red. \*

78

Red. \*

85 <sup>132</sup>  
*cresc.*

93 *f*

99 *p*

104

109

114

119

3 2 3 4 3 4 2 4 1

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

125

*pp* 3 2 3 1 2 2 4 5

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

130

4 3 2 3 1 1 1 3 1 2

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

135

3 2 3 4 2 4 1

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

*Fine* \*

# Turkish March

こうしんきょく  
トルコ行進曲

Alla turca  
Allegretto

-1/8

5/13

18/34

23/39

28/44

48/56

52/60

64/72

*p*

68/76

80/96

*f*

85/101

*p*

90/106



95/111

*f*

1  
3

116/124

1. 2.

Coda

129

*f*

3 4

134

139

*p*

5 4

144

*f*

3

149

Musical score for measures 149-153. The treble clef staff features a series of chords and a melodic line with eighth notes. The bass clef staff features a steady eighth-note accompaniment.

154

Musical score for measures 154-158. The treble clef staff features a series of chords and a melodic line with eighth notes. The bass clef staff features a steady eighth-note accompaniment.

# Menuett in G/Beethoven

ちょう  
ト調のメヌエット

## Allegretto

-1/8/64

4/12/68

17/25/73

21/29/77

*f*

*sf*

*sf*

*sf*

*sf*

*sf*

1. 2.

*Fine*

## Trio

32/40

37/45

*p*

49/57

53/61

D.C.

## Andante grazioso (Sonate K.331)

ピアノソナタ K.331 第1楽章主題

だい がくしょうしゅだい

**Andante grazioso**

1/9 2 4 5 2 4 1 2 2 5 2 3 2 5

5 1 3 2 4 3 2 5 3 2 5

5/13 2 4 5 2 4 1 4 5 4 5 4 1 5 1

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

17/27 2 3 4 2 4 1 2 2 4 5 1 3 1 2

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

22/32 2 4 1 2 4 3 4 4 3 4 2 4 2 3

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

# 24 Preludes op.28-7

ぜんそうきょく さくひん  
24の前奏曲 作品28-7

**Andantino**  
*dolce*

*p*

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

Red. \* Red. \*

# Melodie (Album für die Jugend)

メロディ (こどものためのアルバム)

Moderatamente mosso

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The time signature is 1/5. The tempo is Moderatamente mosso. The first system begins with a piano (p) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and fingerings. The piece concludes with a double bar line at the end of the fifth system.

# Fröhlicher Landmann (Album für die Jugend)

たの の う ふ こども  
楽しき農夫 (子供のためのアルバム)

Animato e grazioso

The musical score is written for piano and consists of 20 measures. It is in 2/4 time and the key of B-flat major. The tempo and style are indicated as 'Animato e grazioso'. The score is divided into five systems, each with a measure number at the beginning of the first measure. The first system (measures 1-4) starts with a forte (f) dynamic. The second system (measures 5-8) ends with a mezzo-forte (mf) dynamic. The third system (measures 9-12) includes a forte (f) dynamic. The fourth system (measures 13-16) ends with a forte (f) dynamic. The fifth system (measures 17-20) concludes the piece. The score includes various musical notations such as chords, single notes, and slurs, along with fingerings and articulation marks.



## Song No. 008

見知らぬ国と人々について (子供の情景)

85

# Träumerei (Kinderszenen)

トロイメライ (子供の情景)  
こども じょうけい

1 *p*

5/13 *ritard.*

18 *pp*

23 *ritard.*

28 *ritardando* *p*

# Thema (Impromptus D.935-3)

そつきょうきよく しゅだい  
即興曲 D.935-3 主題

**Andante**

1/9

*p*

5/13

17/25

*mf*

*decresc.*

*p*

22/30

*cresc.*

*p*

*pp*

*dimin.*

# Menuett BWV. Anh.116

バッハのメヌエット BWV.Anh.116

1/17

6/22

11/27

16/32

37/61

42/66

47/71

2 4 3 4

52/76

5 5 3 4

インベンション <sup>だい</sup> <sup>ばん</sup> 第1番

インベンション <sup>だい</sup>第1 <sup>ばん</sup>番

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter), followed by a half note E5. The bass staff begins with a bass clef and contains a melody with notes G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), and C3 (quarter), followed by a half note B2. The second system continues the melody in the treble staff with notes D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), and A5 (quarter), followed by a half note B5. The bass staff continues with notes G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), and C3 (quarter), followed by a half note B2. The score is written in a simple, clear style with a white background and black notation.

14

16

18

20

# Gavotte/J. S. Bach

ガボット

## Gavotte

The musical score for Gavotte by J.S. Bach is presented in a piano and guitar format. The piece is in G major (one sharp) and 3/4 time. The score is divided into six systems, each with a measure number in the top left corner of the first staff.

- System 1 (Measures 1-5):** The piano part begins with a half note G4, followed by a quarter note A4, and then a half note G4. The guitar part starts with a half note G4, followed by a quarter note A4, and then a half note G4. Fingerings are indicated: 5 and 4 for the piano, 2 for the guitar.
- System 2 (Measures 6-10):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note G4. The guitar part starts with a half note G4, followed by a quarter note A4, and then a half note G4. Fingerings are indicated: 2 for the piano, 1 for the guitar.
- System 3 (Measures 11-15):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note G4. The guitar part starts with a half note G4, followed by a quarter note A4, and then a half note G4. Fingerings are indicated: 4 and 2 for the piano, 1 for the guitar.
- System 4 (Measures 16-20):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note G4. The guitar part starts with a half note G4, followed by a quarter note A4, and then a half note G4. Fingerings are indicated: 1 for the piano, 2 for the guitar.
- System 5 (Measures 21-25):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note G4. The guitar part starts with a half note G4, followed by a quarter note A4, and then a half note G4. Fingerings are indicated: 1 for the piano, 2 for the guitar.
- System 6 (Measures 26-30):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note G4. The guitar part starts with a half note G4, followed by a quarter note A4, and then a half note G4. Fingerings are indicated: 1 for the piano, 2 for the guitar.



## Arietta op.12-1/Grieg

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

Poco Andante e sostenuto

The musical score is written for piano and bass. It consists of five systems of music. The first system starts with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Poco Andante e sostenuto'. The first measure is marked with a 'p' (piano) dynamic. The second system continues the melody and accompaniment. The third system includes a 'ritard.' (ritardando) marking. The fourth system continues the piece. The fifth system ends with a 'ritard.' marking and a 'pp' (pianissimo) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). There are also some decorative symbols like asterisks and a small 'x' mark.

# To a Wild Rose

の  
野ばらに寄す

With simple tenderness.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/style marking is 'With simple tenderness.'.

**System 1 (Measures 1-6):** The melody starts with a half note G4, followed by quarter notes A4, B4, and A4. The bass line consists of half notes G3 and F#3. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings 1, 2, 4, and 5 are indicated for the right hand.

**System 2 (Measures 7-13):** The melody continues with quarter notes G4, A4, B4, and A4. The bass line has half notes G3 and F#3. Dynamics include *pp*, *mp* (mezzo-piano), and *p*. Fingerings 1, 2, 5, and 4 are indicated.

**System 3 (Measures 14-20):** The melody features eighth notes and quarter notes. The bass line has half notes. Dynamics include *pp*, *increase*, and *slightly marked*. Fingerings 5, 2, 1, 2, 2, 3, and 5 are indicated.

**System 4 (Measures 21-26):** The melody has quarter notes and eighth notes. The bass line has half notes. Dynamics include *still increase*, *f* (forte), and *diminish.*. Fingerings 1, 3, 1, 3, 4, 5, 4, and 2 are indicated.

**System 5 (Measures 27-32):** The melody starts with a half note G4, followed by quarter notes A4, B4, and A4. The bass line has half notes G3 and F#3. Dynamics include *retard.* (ritardando), *p*, and *diminish.*. Fingerings 1, 3, 1, 3, 4, 5, 4, and 2 are indicated.

**System 6 (Measures 33-38):** The melody continues with quarter notes and eighth notes. The bass line has half notes. Dynamics include *p*. Fingerings 5, 4, 5, and 3 are indicated.

39

4

2

*mp*

2

1

2

1

*slightly marked*

45

*p*

1

*pp*

*ppp*

$\frac{2}{3}$

$\frac{2}{4}$

## アルベニスのタンゴ

5

5

3 1

3 1

4 2

3

5 3

Red.

Red.

Red.

Red.

*poco rit.*

*a tempo*

9

5 3

5 1 4 2

3

3 3

*marcato*

Red.

Red.

Red.

Red.

[illegible][illegible]

22

*cresc.*

*f*

*Red.*

*Red.*

*Red.*

*Red.*

26

Ped. Ped. Ped. Ped.

30

Ped. Ped. Ped. Ped. *molto rit.*

34

Ped. Ped. Ped. Ped. *meno una corda* *pp*

38

Ped. Ped. Ped. Ped. *rit.* *a tempo*

42

Ped. Ped. Ped. Ped. *cresc. e rit.* *dim.* *una corda* *pp*

46

Ped. Ped. Ped. Ped.

50

Red. Red. Red. Red.

54

Red. Red. riten.

58

pp rit. molto

# La Fille aux Cheveux de Lin

あ ま い ろ か み お と め  
亜麻色の髪の乙女

Très calme et doucement expressif

*p sans rigueur*

*dim. p*

Cédez - - - // Mouv!

*più p (très peu) p*

*p Un peu animé*

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

Cédez // au Mouv!

Murmuré et en retenant peu à peu



## La Chevaleresque

きふじん じょうば  
貴婦人の乗馬

## Allegro marziale

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

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

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

21/29 *cresc.*

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

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

49 *p*

53 *cresc.* *p*

58 *cresc.* *f* *p*

62 *cresc.* *f*

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

# Arabesque

## アラベスク

**Allegro scherzando**

The musical score for "Arabesque" (アラベスク) is written for piano in 2/4 time. It begins with a tempo marking of **Allegro scherzando**. The score is divided into six systems, with measure numbers 1, 6/14, 19/35, 24/40, 29/45, and 50 indicated at the start of each system. The key signature has one sharp (F#).

**System 1 (Measures 1-5):** The right hand starts with a melodic line marked *p* (piano). The left hand provides a harmonic accompaniment. The tempo is **Allegro scherzando**.

**System 2 (Measures 6-14):** The right hand continues the melodic line, marked *p leggiero* (piano, light). The left hand accompaniment is consistent. The system concludes with a first ending (1.) and a second ending (2.).

**System 3 (Measures 19-35):** The right hand features a melodic line marked *f* (forte). The left hand accompaniment is consistent. The system concludes with a first ending (1.) and a second ending (2.).

**System 4 (Measures 24-40):** The right hand features a melodic line marked *dim. e poco rall.* (diminuendo and a little slower). The left hand accompaniment is consistent. The system concludes with a first ending (1.) and a second ending (2.).

**System 5 (Measures 29-45):** The right hand features a melodic line marked *p dolce* (piano, sweet). The left hand accompaniment is consistent. The system concludes with a first ending (1.) and a second ending (2.).

**System 6 (Measures 50-55):** The right hand features a melodic line marked *cresc.* (crescendo). The left hand accompaniment is consistent. The system concludes with a first ending (1.) and a second ending (2.).

**System 7 (Measures 50-55):** The right hand features a melodic line marked *risoluto* (determined). The left hand accompaniment is consistent. The system concludes with a first ending (1.) and a second ending (2.).

# Pastorale

ぼっか  
牧歌

Andantino

*p dolce cantabile*

*p*

*cresc.*

*mf*

*p dolce*

*cresc.*

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

# Annie Laurie

アニー・ローリー

**Andantino**

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

1. **Andantino**  
 1. *mp*  
 2. *mf*  
 3. *p*  
 4. *mf*  
 5. *p*  
 6. *pp*

2. *poco rit.*  
 3. *a tempo*  
 4. *rit.*

# The Entertainer

エンターテイナー

1 *f*

5/21/53 *mp*

10/26/58

15/31/63 to  $\text{trill}$

20 1. 2. *f*

40

45

50

*D.S.*

⌘ Coda

*8va* -----

ロンドンデリーの<sup>うた</sup>歌

ロンドンデリーの<sup>うた</sup>歌

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and bass line. The second system contains the next two measures. The melody is written in treble clef, and the bass line is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. Fingerings are indicated by numbers 1-5 above or below notes. The lyrics 'The Rose Tree' are written below the bass line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The first measure contains a treble clef with a melody starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The bass clef has a single note F3. The second measure continues the melody in the treble clef, starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The bass clef has a single note F3. The second system also consists of two measures. The first measure contains a treble clef with a melody starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The bass clef has a single note F3. The second measure continues the melody in the treble clef, starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The bass clef has a single note F3.



## Optional Songs

## Song No. 024

## Home Sweet Home

はにゅう やど  
埴生の宿

1 F 3 F C7/G F/A F C7

mp

6 F 1 3 C7/G F/A F C7 F

mf

11 F 5 B $\flat$  F 3 5 C7 F

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

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

mp

mf

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

poco rit.

dim.

p

# Jesus bleibet meine Freude

しゅ ひと のぞ よろこ  
主よ人の望みの 喜びよ

## Religioso

1 oboe

*mp*

7

11

*mf*

15

21

*mp*

25

*rit.*

# Loch Lomond

ロッホ・ローモンド

Strings

mp

mf

11

15

18

# Twinkle Twinkle Little Star

ぼし  
きらきら星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

7 F<sub>5</sub> C G7/D G7/B C Am Dm/F G7 C

13 C<sub>5</sub> G7 C G7 C<sub>5</sub> G7

19 C G7 C<sub>1</sub> F<sub>5</sub> C

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

31 FM7 G<sup>(b9)</sup> C6 F<sub>5</sub> C6

Strings

37 G7/D G7/B C Am Dm/F G7 C6 C G7

43 C G7 C G7 C G7

49 C6 CM7/B Em7/Bb A7 Dm7 G7(9) CM7 Em7

53 FM7 Abdim7 Am7/G F#m7 Dm7/F G7(13) C

# Three Blind Mice

さんびきのねずみ

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

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

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

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

**Chord Progression:** The piano accompaniment follows a consistent chord progression: F major, C7, F major, C7, F major, C7, F major, D7, Gm7(9), C7, F major. This progression is repeated throughout the piece.

**Tempo and Performance:** The tempo is indicated by the '8va' marking, suggesting a fast, lively tempo. The performance is marked with a 'mf' (mezzo-forte) dynamic.

25 F C7 F C7 F C7 F C7 F

29 F C7 F C7 F C7 F C7 F

33 F C7 F C7 F C7 F C7 F

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

# Believe Me If All Those Endearing Young Charms

はる ひ はな かがや  
春の日の花と輝く

Amabile

1 (strings)

5

9

13

17

21

*p*



25

29

33

37

# Nocturne op.9-2

やそうきよく だい ばん  
夜想曲 第2番

1 2 5 3

*p dolce*

4

6 1 2

*simile*

5

11 14 2

4 5

16 4 3

*mp*

4

21 3 3 3 1 3 4 4

5

26 2 1 2 5 2 3 2

4 5 4

31

*mf*  
*espress.*

36

41

*f*

46

*poco rit.*

51

*fz*  
*mp*

56

61

*poco rit.* *a tempo*

*mf*

5 3 2

66

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

1 5

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

わか きよく  
別れの曲

1 clarinet

*p*

6 *simile*

11 *riten.* *a tempo*

15 *cresc.*

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

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

# Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

The musical score is written for piano and flute. It consists of six systems of music, each with a piano part on the left and a flute part on the right. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

**System 1:** The piano part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The flute part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The flute part is marked with a '1' above the first measure.

**System 2:** The piano part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The flute part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The piano part is marked with a 'p' (piano) dynamic.

**System 3:** The piano part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The flute part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The piano part is marked with a '5' above the first measure.

**System 4:** The piano part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The flute part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The piano part is marked with a '13' above the first measure.

**System 5:** The piano part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The flute part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The piano part is marked with a '17' above the first measure.

**System 6:** The piano part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The flute part begins with a whole note chord (F#4, A4, C5) and a half note chord (F#3, A3, C4). The piano part is marked with a '21' above the first measure.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part is marked with a 'p' (piano) dynamic. The flute part is marked with a '1' above the first measure. The piano part is marked with a '5' above the first measure. The piano part is marked with a '13' above the first measure. The piano part is marked with a '17' above the first measure. The piano part is marked with a '21' above the first measure.

25 <sup>5</sup> 1

29 <sup>3</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup>

*mp* *cresc.*

33 <sup>2</sup> <sup>1</sup> <sup>3</sup> <sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>5</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup> <sup>3</sup>

*mf*

37 <sup>2</sup> <sup>3</sup> <sup>2</sup> <sup>5</sup> <sup>1</sup>

*p*





41/57

1 1 4 4 1

1 3 1 4 1

45/61

5 1 2 1 5 5 2

3 2 3

49/65

1 1 1 1 1 1 2

5 3 4 1 4 2

# Wenn ich ein Vöglein wär

ことり  
小鳥ならば

Moderato

1 3 ( oboe

9 1 3 mp

13 5 2 1 2 1

17 4 3 4 5 3 5

21 strings 1 5

27 3 5 4

31 *p*

35

41 *mf*

45

49

# Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante

strings

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

25

30

34

39

43

48

# Romanze (Serenade K.525)

ロマンス (セレナーデ K.525)

Andante

Strings

The musical score for "Romanze (Serenade K.525)" is written for strings in 3/4 time. The tempo is marked "Andante". The score consists of 24 measures, divided into six systems of four measures each. The key signature is one flat (B-flat major or D-flat minor). The piece begins with a piano introduction in the right hand, marked with a "-1" and a slur. The left hand enters in the second measure with a bass line. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, f, rit.).

Measures 1-4: Introduction. Right hand: Treble clef, 3/4 time. Left hand: Bass clef, 3/4 time. Dynamics: *p*.

Measures 5-8: First phrase. Right hand: Treble clef, 3/4 time. Left hand: Bass clef, 3/4 time. Dynamics: *f*.

Measures 9-12: Second phrase. Right hand: Treble clef, 3/4 time. Left hand: Bass clef, 3/4 time. Dynamics: *p*.

Measures 13-16: Third phrase. Right hand: Treble clef, 3/4 time. Left hand: Bass clef, 3/4 time. Dynamics: *p*.

Measures 17-20: Fourth phrase. Right hand: Treble clef, 3/4 time. Left hand: Bass clef, 3/4 time. Dynamics: *f*.

Measures 21-24: Fifth phrase. Right hand: Treble clef, 3/4 time. Left hand: Bass clef, 3/4 time. Dynamics: *p*, *rit.*

# Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

1  
strings

2 4 2

3 5 1 4 1 5

6 2 1

1 3 5 1 3 2 2 5 1

11 1 1 2

1 3 5 1 1 5 1 4

15 3 3

1 5 1 4

22 1 2 2 2 2

1 3 1 5 2 1 2 2 5 1 3

27 3 2 3 1 2 3 4 3 2 1 3 2

32

1 2 2 1

36

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

41

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



# Liebesträume Nr.3

あい ゆめ だい ばん  
愛の夢 第3番

Poco Allegro con affetto

The musical score for "Liebestäume Nr. 3" is written for piano in G major (one sharp) and 6/8 time. The tempo is "Poco Allegro con affetto". The score consists of 24 measures, organized into six systems of two staves each. The right hand (treble clef) and left hand (bass clef) are both present. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingering numbers (1-5) are provided for many notes. The dynamics range from *mp dolce* to *mf*, with a *dimin.* (diminuendo) marking in the fifth system. The piece concludes with a final chord in the sixth system.

25

Strings

*mp*

1 5 4 4

29

1 1

33

5 4 2 1

37

3 3

# Chanson du Toreador

とうぎゅうし うた  
闘牛士の歌

## Resoluto

Strings

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

22 *f*

26

30

33

37 *ff*

# Frühlingslied

はる うた  
春の歌

**Allegretto grazioso**

1. <sup>2x</sup>(51)

*p*

6/21

10/25

14

*sf* *dim.* *p*

2.

28

*cresc.*

32

*f* *sf* *dim.* *f*

37

*dim.*

*p*

*cresc.*

42

*p dolce*

*cresc.*

*p dolce*

47

*grazioso*

*dim.*

52

# Ode to Joy

かんき うた  
歓喜の歌

Allegro assai

The musical score is written for piano and strings. It consists of six systems of music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro assai'.

- System 1 (Measures 1-4):** The strings play a simple harmonic pattern. The piano part is marked with a '1' above the first measure.
- System 2 (Measures 5-8):** The piano part begins with a 'p' (piano) dynamic and a 'cantabile' marking. The strings continue their pattern. Fingerings are indicated below the piano notes.
- System 3 (Measures 9-12):** The piano part continues with a melodic line. The strings provide harmonic support.
- System 4 (Measures 13-16):** The piano part features a more complex melodic line with slurs and accents. The strings play a steady bass line. A 'p' dynamic is marked at the end of the system.
- System 5 (Measures 17-20):** The piano part continues with a melodic line. The strings play a steady bass line.
- System 6 (Measures 21-24):** The piano part features a more complex melodic line with slurs and accents. The strings play a steady bass line. A 'p' dynamic is marked at the end of the system.

25

5 1 4 1 1 1 5

29

*f*

1 4 3 2 3 1 2 4 2 1

33

*f*

1 4 3 2 3 1 2 4 2 1

37

3 2 4 3 5 2 4 3 1

41

4 3 2 3 1 2 4 2 1

45

3 2 4 3 5 2 4 3 1

49

4 1 2 4



# O Christmas Tree

もみの木<sup>き</sup>

1 G D Em7 D

5 G C/G D7 *mp*

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

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

17/37 G E7 Am Am7 D7 G

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

25

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

44

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



34

1 5

2

1 5 2

38

*mp*

*p*

2

1

5

1 5

# Silent Night

きよしこの夜 <sup>よる</sup>

Moderato

strings

oboe

The musical score for "Silent Night" is presented in a piano and strings arrangement. The tempo is marked "Moderato". The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into six systems, each with a grand staff (treble and bass clef).  
 - **System 1 (Measures 1-6):** The piano part begins with a whole note chord (D4, F#4, A4) in the right hand and a whole note chord (B3, D4, F#4) in the left hand. The strings enter in measure 1 with a half note D4, followed by a half note F#4 in measure 2, and a half note A4 in measure 3. The oboe part enters in measure 1 with a half note D4, followed by a half note F#4 in measure 2, and a half note A4 in measure 3.  
 - **System 2 (Measures 7-12):** The piano part continues with a half note D4 in measure 7, followed by a half note F#4 in measure 8, and a half note A4 in measure 9. The strings and oboe continue their respective parts.  
 - **System 3 (Measures 13-18):** The piano part features a half note D4 in measure 13, followed by a half note F#4 in measure 14, and a half note A4 in measure 15. The strings and oboe continue their respective parts.  
 - **System 4 (Measures 19-24):** The piano part continues with a half note D4 in measure 19, followed by a half note F#4 in measure 20, and a half note A4 in measure 21. The strings and oboe continue their respective parts.  
 - **System 5 (Measures 25-30):** The piano part features a half note D4 in measure 25, followed by a half note F#4 in measure 26, and a half note A4 in measure 27. The strings and oboe continue their respective parts.  
 - **System 6 (Measures 31-35):** The piano part continues with a half note D4 in measure 31, followed by a half note F#4 in measure 32, and a half note A4 in measure 33. The strings and oboe continue their respective parts.

37

43

47

51

57

# Waltz (The Sleeping Beauty)

ねむ もり びじょ  
眠れる森の美女のワルツ

Tempo di valse

1 *p cantabile*

9 *più f*

15 *f*

21 *p*

27 *cresc.*

33 *f*

39 *ff*

44

49

54 *p*

61 *più f*

Optional Songs  
Song No. 046

## Air (Orchestral Suite)

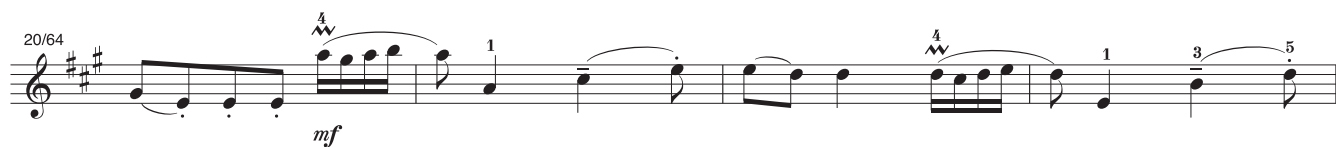
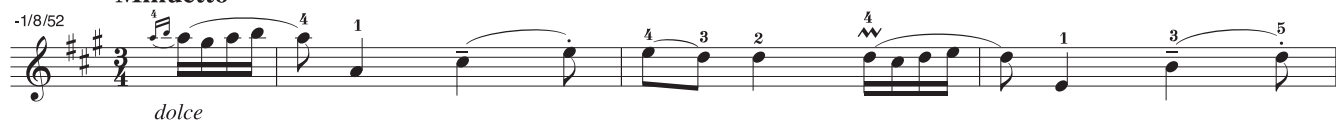
かんげんがくくみきよく  
管弦楽組曲よりエア



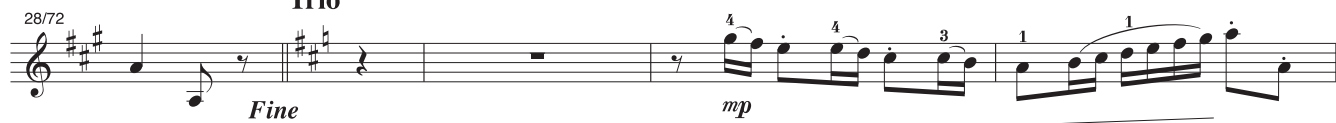
# Minuetto/Boccherini

ボッケリーニのメヌエット

## Minuetto



## Trio



# Siciliano/J. S. Bach

バッハのシチリアーノ

**Siciliana**

1 3 2 1 5 1

*p*

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

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

*mp*

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

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

*p* *f*

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

26 2 1 5 1 3 1 2

*mf*

30 2 4 5 1 2 1 2 1 4

*p*

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

*riten.* *meno mosso*

# Menuet (L'Arlésienne)

おんな  
アルルの女 より メヌエット

**Andante  
quasi allegretto**

1 2 3 1 3 1 5

*pp*

5 1 3 2 1 1 1 2 1 1

9 1 3 4 3 3

*pp* *p*

12 1 3 3 1 3 5 1 3 3 2 5 1 2

15 1 2 1 1 1 1 1 1 1 1 1 1

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

*pp*

23 3 2 2 2 2 1 4 3 3 3

27 1 3 4 1 1 1 1 1 1 1 1

31 3 1 3 3 3 5 1 3 3

*pp*

34 2 5 1 2 1 2 1 1 1 1

*calando* *e*

37 1 5 1 1 1 1 1 1 1 1

*smor - - - zan - - - do*

# Slavonic Dances op.72-2

ぶぎょく さくひん  
スラブ舞曲 作品72-2

## Allegretto grazioso

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

5/21 *pp*

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

13/29 *rit.* *dim.*

33 *f* *fz* *fz*

37 *ff* *mp*

41 *p espress.* *dim.*

45 *p* *dim.* *pp*

# Largo (From the New World)

いえじ  
家路

## Largo

1  
Brass

5  
3 5  
*p*

8  
2 3 5  
*p*

11  
3  
*pp*

14  
2 1 3 1 3 4 3  
*f*



# Romanze/Beethoven

## ベートーヴェンのロマンス

### Adagio cantabile

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

*mp*

5 2 1 4 1 2 3 1 2 1 2

8 3 1 3 3 *mf*

11 1 1 1 1 1 1 1 1

14 4 1 2 3 3 5 1

17 *f*

# Swan Lake

はくちょう みずうみ  
白鳥の湖

Moderato

1 *p* *express.*

4 1 4 2 1

8 1 4 2 1

12 5 4 2 2 1

16 *cresc.* *f*

19 *mp* 3



# Sicilienne/Fauré

フォーレのシチリアーノ

Allegretto molto moderato

1. *p dolce*

5/13

1. 2.

9

20

24

*sf* *mf*

28

*p* *sf* *mp*

32

*p*

36

40

# Méditation (Thaïs)

めいそうきょく  
タイスの瞑想曲

Andante religioso

1 *p cantabile*

4

7 *p* *rall.* *f*

10 *pp* *a tempo* *più f* *cresc.*

14 *f* *p*

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

# Serenade/Haydn

## ハイダンのセレナーデ

Andante cantabile

1 *dolce*  
*mp*

5 *p*

9 *mf* *p*

13 *f* *p*

17 *rit.* *a tempo*  
*mf*

21 *mp* *mf*

25 *mp* *f* *p*

29

# Grand March (Aida)

がいせんこうしんきょく  
アイーダより凱旋行進曲

Maestoso

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Maestoso'. The score is divided into measures, with measure numbers 1, 6, 10, 14, 18, 22, 26, 30, 34, 38, and 42 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano) are placed throughout the piece. Fingerings are indicated by numbers 1-4 above or below notes. Slurs and ties are used to connect notes across measures. The piece concludes with a final measure marked with a double bar line.

# Danza dell'Ore (La Gioconda)

とき おど  
時の踊り

Moderato

Flute

1 ( ) 1 2

5 con grazia

10 rit. a tempo p

15 mf pp

20 pp leggiero

26

30 p

35 pp

40 rit. a tempo p

45

# Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい  
白鳥 (動物の謝肉祭)

*Andante grazioso*

1 *p*

4

8

12

16 *p*

20 *mf*

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

## L'éléphant (Le Carnaval des Animaux)

ぞう どうぶつ しゃにくさい  
象 (動物の謝肉祭)

## Allegretto pomposo

1 4 1 3 1 4 1 4

8 3 2 2 1 2 5

13 1 3 1 4 3 3 2 1 3

18 4 4 2 1 2 5

23 1 2 1 3 5 1 2 5 3

28 5 4 3 4 4 2 1 4

33 3 2 1 1

39 1 4 3 2 2 1 2

44 5 1 3 2 1

48 1 1 4 5 1 3 5 1

*f*

*mf*

*f*

*ff*

# Fossiles (Le Carnaval des Animaux)

かせき どうぶつ しゃにくさい  
化石 (動物の謝肉祭)

## Allegro ridicolo

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of 48 measures, divided into 10 staves of 5 measures each. The tempo is marked 'Allegro ridicolo'. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various articulations such as accents (^), slurs, and fingerings (1-4). The key signature has one sharp (F#). The piece ends with a double bar line at measure 48.

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

Dynamics and articulations include:

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



# Wachet auf, ruft uns die Stimme BWV. 645

めざ よ こえ  
目覚めよと呼ぶ声あり

1 2 4 1

5 3 1 2 2

9 3 1 4 1 2 4

13 1 3 1 2

17 (gva) 2 1 4 4

# Greensleeves

グリーンスリーブス

Lento Moderato

1

*p cantabile*

5

9

*mp*

13

17

*p*

21

25

4

# Beautiful Dreamer

ゆめみ きみ  
夢見る君

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of one flat (B-flat). The piece consists of 20 measures. The notation includes various musical symbols such as slurs, triplets, and dynamic markings. The melody is characterized by flowing eighth and sixteenth notes, often grouped in triplets. The score is divided into six systems, each containing three measures. The first system begins with a measure rest for two measures, followed by a half note. The second system contains two measures of eighth notes and a half note. The third system contains two measures of eighth notes and a half note. The fourth system contains two measures of eighth notes and a half note. The fifth system contains two measures of eighth notes and a half note. The sixth system contains two measures of eighth notes and a half note. The piece concludes with a final measure rest for two measures.

1 2 5 3 2 1 3 2 1 5

*mp*

5 3 5 3 3 3 5 3

8 3 2 1 3 5 3 2 4 3

11 5 3 4 2 5 3 3 3

*mf*

15 5 3 3 2 1 3 3 2 4 3

*mp*

19 3 5 1 4 3 2 1 2

*mf*

# Ring de Banjo

バンジョーをかき鳴らせ<sup>な</sup>

The musical score is written for a single melodic line in 2/4 time. It consists of seven staves of music, each with a key signature of one flat (Bb) and a common time signature of 2/4. The score includes various chords and fingerings indicated by numbers 1-5 and letters F, Gm7/C, C7, Bb/D, F/C, Bb, Bm7, and Faug. The first staff starts with a measure marked '-1' and a measure marked '5'. The second staff starts with a measure marked '10'. The third staff starts with a measure marked '16'. The fourth staff starts with a measure marked '23'. The fifth staff starts with a measure marked '29'. The sixth staff starts with a measure marked '36'. The seventh staff starts with a measure marked '42'. The score ends with a double bar line.

Chords and Fingerings:

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

Optional Songs  
Song No. 067

# O du lieber Augustin

かわいいオーガスティン

1 C G7 C G7

Guitar

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

9/25 C 4 G7 4 C 3

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

17/33 C 4 G7 4 C

4

Optional Songs  
Song No. 068

# London Bridge

ばし  
ロンドン橋

1 C Flute F Brass G7 C

Bassoon

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

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

# Aura Lee

オーラ・リー

1. G Am7 D7 G A7

5/21 D7 G G A7

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

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

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

## Aloha Oe

アロハ・オエ

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

5 C F C

9 G7

13 C F C

17 D7 G7 C F C C7

21 F C

25 G7 C C7

29 F C

33 G7 C C $\sharp$ dim7 Dm7 G7 C



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