



Song Book

DIGITAL KEYBOARD

PSR-E453

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

EN
DE
FR
ES
JA

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

- Some of the built in songs (in your instrument) may not be provided in this songbook because of copyright restrictions.
- Preset song numbers 021 – 030 (Piano Accompaniment) are for practicing accompaniment patterns.
- Einige der (in Ihr Instrument) integrierten Songs sind aufgrund von Urheberschutzbestimmungen möglicherweise nicht in diesem Notenheft enthalten.
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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。

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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 engverwandte Akkorde aufeinanderfolgend gespielt werden (z. B. einige Moll-Akkorde gefolgt von einem Moll-Septakkord).
- Zwei-Noten-Griffe erzeugen einen Akkord, der auf dem zuvor gespielten basiert.

Note

- Pour certains morceaux, les symboles et indications de l'affichage (tels que les dièses, les 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 () 内の鍵盤は押さえて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 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 a first ending bracket.

Second System (Measures 5-8): Measure 5 is marked with a 5/21 fingering. Measure 7 includes a piano (*p*) dynamic and a right-hand (*r.h.*) articulation. The piano part has a crescendo hairpin.

Third System (Measures 9-12): Measure 9 is marked with a 9/25 fingering and a mezzo-forte (*mf*) dynamic. The piano part features a crescendo hairpin. Measure 11 includes a 3/1 fingering.

Fourth System (Measures 13-16): Measure 13 is marked with a 13/29 fingering. The system includes first and second endings, indicated by brackets labeled "1." and "2.".

Fifth System (Measures 17-20): Measure 17 is marked with a 33 fingering and a forte (*f*) dynamic with staccato (*stacc.*) articulation. The piano part features a staccato articulation in measure 17.

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 piano score is written for a grand piano in G major, 2/4 time. It consists of 20 measures across five systems. The tempo is marked 'Moderato'. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings (*p*, *mp*, *dim.*, *mf*). Fingerings are indicated by numbers 1-5 above or below notes. Slurs and ties are used to connect notes across measures. The piece begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

20

mp

24

meno mosso

p

rit.

1 1 2

The Last Rose of Summer

にわ ちぐさ
庭の千草

Andantino

mp

mf

dim.

rit.

a tempo

For Elise

エリーゼのために

Poco moto

The musical score is written for piano in 3/8 time, marked 'Poco moto'. It consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings. Specific markings include 'pp' (pianissimo) at the beginning, '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. Fingerings are indicated by numbers 1-5 above or below notes. The score ends at measure 50.

51 2

5

55 1 3 4 1 3

3

59 2 3 5 4 1

1

64

5 5 3 1

70 2 3 5 4

5 5 3 1

76

5 5 3 1

Amazing Grace

アメージング・グレース

Slowly

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

1 3 mp

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

9 3 2 Dm Am Gm7 Am7 B^bm7/E^b A^bM7 D^bM7 C7 3 1 mf

cresc. - - - - -

13 4 3 A7aug A7 B^b F/A D^b7/A^b 3

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

The piano score for 'Amazing Grace' is written in 3/4 time with a key signature of one flat (B-flat). The score is divided into five systems, each with a treble and bass staff. The first system begins with a 'Slowly' tempo marking and includes a 'Strings' section in the bass staff. The second system features a 'cresc.' (crescendo) marking. The third system includes a 'mf' (mezzo-forte) marking. The fourth system features a 'dim.' (diminuendo) marking. The fifth system concludes with a 'rit.' (ritardando) marking. The score is heavily annotated with chords (e.g., Am7, Gm7, C7, F, Bbm7, A7, Dbm7, C7, Bbm6/F) and fingerings (e.g., 1, 3, 5, 2, 4, 3, 1, 5, 2, 3). The piece ends with a final chord of F.

Die Lorelei

ローレライ

Moderato

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

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

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

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

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

21 C Dm/F

25 C/G G7 C C7

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

33 F/C C7 F

ピアノ協奏曲 第21番 第2楽章

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

4 3

3

5

4

3

4

13

5

17

3

3

3

3

3

3

4

3

4

5

21

25

29

33

poco rit.

Scarborough Fair

スカボロ・フェア

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

9 Dm C Dm C/E

14 F Dm F G Dm Dm6

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

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

mp

mf

mp

The musical score is written for piano and oboe in 3/4 time. The piano part is in the left hand, and the oboe part is in the right hand. The score is divided into five systems, each with a key signature of one flat (B-flat) and a 3/4 time signature. The first system (measures 1-8) includes a Glockenspiel part in the right hand. The second system (measures 9-13) features a piano melody in the right hand and a bass line in the left hand. The third system (measures 14-18) continues the piano melody and bass line. The fourth system (measures 19-23) features a piano melody in the right hand and a bass line in the left hand. The fifth system (measures 24-28) features a piano melody in the right hand and a bass line in the left hand. The score includes various chords and dynamics, such as Dm, G, F, Am, Em7/D, C/D, C/E, Dm6, Dm7, F/C, and C. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

29 Dm Dm C

38 Dm C/E F Dm F G

43 Dm Dm6 Dm7 Dm6 Dm C/E

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

53 C Dm C/E Dm Dm

Old Folks at Home

こきょうひとびと
故郷の人々

Moderato

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

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

mp

25 F/C $G7$ $C7$ F

6

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

mp

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

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

f

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

mf

Ep Ballad

エレクトリックピアノ・バラード

Medium Slow **Intro**

Melody

Play

Groove

Count

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

A

Melody

Play

Groove

Fill

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

Melody

Play

Groove

Fill

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

11

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

Fill

B 14

Em EmM7 Em7 G/A A7 Dm DmM7

C 17

Dm7 B^b7 A^bM7aug/B^b Cadd9 G/B Am7 F#m7^{b5}

Fill

20

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

23

Ending

Dm7 Dm7/G G7 C C/B

26

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

Boogie Woogie

ブギ・ウギ

Shuffle Boogie

Intro

Melody

Play

Groove

Count

simile

C7

C7

Fill

A

C7

C7

Fill

13

C7 F⁽⁹⁾7 C7

17

C7 G7 F7 C7

21

B

C7 C7

Fill

25

C7 F7⁽⁹⁾ C7

29

C7 G7 F7⁽⁹⁾ C7

33

C

C7 C6

Fill

37

C6 F7⁽⁹⁾ C6

41

C6 Dm7 Dm7/G C6

45

C6 C7 8va

Fill

49

C7 (8va) F7⁽⁹⁾ C7

53

(8va) G7 F7⁽⁹⁾ C6

Fill

57

C6 C7^(#11 9)

Rock Piano

ロック・ピアノ

Fast Intro

Melody

Play

Groove

Count

5

E7

Fill

9

A1

B

E7

B7

Fill

13

B7 C#m7 A7 E6 E7

Fill

17

A2

E7 E7 B7

Fill

21

B7 C#m7 A7 E7

Fill

B

25

E7 G A7 E6 E7

29

E7 G A B7

sub p

C

33

B7 E7 B7

f

Fill

37

B7 C#m7 A7⁽⁹⁾ E7

41

D

E7 E7 B7

Fill

45

B7 C#m7 A7 E7

49 **E**

Chords: E7, G, A7, E7

Drum: Fill

53

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

Drum: Fill

57 **F**

Chords: B7, E7, B7

Drum: Fill

61

B7 C#m7 A7

65

A7 E7⁽⁹⁾

Salsa

サルサ

Fast **Intro**

Melody

Play

Groove

Count

Melody

Play

Groove

Am Bm/A Am F⁽¹³⁾

A

Melody

Play

Groove

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

13

CM7 Bm7 E Am7 Bm7 F E7

17

E7aug Am E7 Am7 Bm7 E7 Am7

Fill

21

Am7 Bm7 E7 Am7 D7⁽¹³⁾ E7

B

25

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

Fill

29

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

33

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

37

E7 Am Dm6 A7 Dm7⁽⁹⁾ Dm6 E7⁽⁹⁾

41

C

E7⁽⁹⁾ Am Am Dm7 G C

45

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

49

E Am

Fill

52

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

55

Am $\flat 5$ Bm7 E7 Am

Country Piano

カントリー・ピアノ

Medium slow Intro

Melody

Play

Groove

Count

Fadd9 F C7sus4 C7 Fadd9 F

mp

A1

Melody

Play

Groove

Fill

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

mp

Melody

Play

Groove

Fill

B^badd9 E^badd9 B^badd9/D

A2

12

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

Fill

B

16

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

mf

Fill

19

F Bb F/Bb F Bb F/Bb Ebadd9

dim.

Fill

22 C

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

mp

Fill

26

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

30

C7sus4 Fadd9 F C7sus4 *rit.* C7 F

p

Gospel R&B

ゴスペル・R&B

Medium Shuffle

Intro

Melody

Play

Groove

Count

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

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

A

F/G Dm7/G C Dm/G C

13

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

17

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

B

21

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

25

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

29

F Dm/F F \sharp dim7

Fill

33

F \sharp dim7 C/G Am7 D7

Fill

37

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

Fill

41

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

D

45

rit.

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

Medium Swing

ミディアム・スウィング

Medium

Intro

Melody

Play

Groove

Count

A1

5

G7⁽¹³⁾ Gm7/C C7⁽¹³⁾ F6⁽⁹⁾ E7

9

E7 D7 Gm7⁽⁹⁾ Gm7/C C7⁽¹³⁾ Cm7⁽⁹⁾

13

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

17

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

Fill

A2

21

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

Fill

25

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

29

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

Fill

33

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

B

37

F6 Cm7⁽⁹⁾ F7⁽¹³⁾ B^bM7

Fill

41

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

C

45

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

Fill

49

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

53

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

Fill

57

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

Fill

Fill

61

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

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

Play

Groove

Count

Fill

A1

11

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

16

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

21

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

Fill

A2

26

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

31

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

36

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

41

B

(13₉) Bb7 Bb7m7 (13₉) 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⁽⁹⁾

F7⁽¹³⁾

Cm7⁽⁹⁾

65

(13)
F7

Bm7⁽⁹⁾

E7⁽¹³⁾

E7^{aug}

Em7/A

C/G

69

F#m7^{b5(11)}

B7^(b9)

Em7

A7⁽⁹⁾

Fm7⁽¹¹⁾

73 D

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

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.)

87

88

89

90

91

92

93

94

95

96

97

98

99

100

Medium Bossa

ミディアム・ボサ

Medium Bossa Nova **Intro**

1

Melody

Play

Groove

Count

Fill

C M7⁽⁹⁾ D^b M7⁽⁹⁾ C M7⁽⁹⁾ D^b M7⁽⁹⁾

A

6

Melody

Play

Groove

C 6⁽⁹⁾ F[#] m7⁽⁹⁾ / B B7^(b13)

10

Melody

Play

Groove

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

B

14

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

18

Em7 Fm7/B^b Dm⁽¹¹⁾7 G⁽¹³⁾7

Fill

C

22

Gm⁽¹¹⁾7 C⁽⁹⁾7 C^(b9)7 FM⁽¹³⁾7 Bm^b7⁵ E^(#9)7 Am⁽⁹⁾7

D

26

Am7⁽⁹⁾ Dm7⁽⁹⁾ FmM7/G C6⁽⁹⁾ Dbm7⁽⁹⁾

Fill

poco rit.

30

C6⁽⁹⁾ Dbm7⁽⁹⁾ CM7⁽⁹⁾

Fill

Slow Rock

スロー・ロック

Intro

Melody

play

Groove

Count

Fill

A

Melody

play

Groove

Chords: F, Am, B \flat , D7/A, Gm, Gm/B \flat , C, C/B \flat

Melody

play

Groove

Chords: F/A, F \sharp aug/A, B \flat , B \flat m/D \flat , F/C, C, F

Fill

B

12

Musical score for section B, measures 12-15. The score is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes with triplets and a final quarter note. The piano accompaniment consists of eighth notes with triplets in the right hand and a simple bass line in the left hand. Chord 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 is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes with triplets and a final quarter note. The piano accompaniment consists of eighth notes with triplets in the right hand and a simple bass line in the left hand. Chord 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 is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes with triplets and a final quarter note. The piano accompaniment consists of eighth notes with triplets in the right hand and a simple bass line in the left hand. Chord labels above the piano part are: F/A, Faug/A, Bb, Db, F/C, C, and F. A 'Fill' section is indicated at the end of the system.

24 **C2**

rit.

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

Fill

Valse op.64-1 "Petit Chien"

こいぬ
小犬のワルツ

Molto vivace

1 *tr* *leggiere*

6

11

16

21/37

26/42

Red. *

5 4 5

32/48

1. 2.

Ped. *

53

sostenuto

Ped. *

59

Ped. *

65

p

Ped. *

71

Ped. *

78

Ped. *

85 ¹³²
cresc.

93 *f*

99 *p*

104

109

114

119

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

1 4 2

1 3

f

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 has a steady eighth-note accompaniment.

154

Musical score for measures 154-158. The treble clef staff shows a sequence of chords and a melodic line. The bass clef staff continues with an eighth-note accompaniment, ending with a double bar line.

Song No. 003

ちょう
ト調のメヌエット

ちょう

ト調のメヌエット

Allegretto

4/12/68

1

3 1 4 1

5 3 4 2

4 2 3 1

4 2 3 1 5 3 4 2

1

2 5

f

sf

1 3 5

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 17/25/7/3, which is a complex, non-standard time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando). The lyrics are written below the bass staff, aligned with the corresponding notes. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece.

21/29/77

5 4 1

f

5 2 4 1

sf

sf

sf

1. 2.

Fine

Fine

Trio

Irio

32/40

p

5 3 2 4 3 2 3 1 4

5 5 4 2 4

49/57

53/61

1. 2.

D.C.

Andante grazioso (Sonate K.331)

ピアノソナタ K.331 第1楽章主題

だい がくしょうしゅだい

Andante grazioso

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

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

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

22/32 2 4 1 2 3 4 5 3 4 3 4 3 2 1 2 3 4 5 2 1 2 3

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

The musical score is written for piano and is in 3/4 time. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Andantino' and the mood is 'dolce'. The dynamics start with 'p' (piano). The score is divided into four systems. Each system contains a treble staff and a bass staff. The first system begins with a piano (p) dynamic. The notation includes various musical symbols such as notes, rests, and fingerings. There are also some markings like 'Red.' and asterisks below the bass staff in some measures.

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 contains a treble and bass staff. The time signature is 1/5. The key signature has one sharp (F#). The tempo is marked 'Moderatamente mosso'. The first system begins with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and fingerings. The piece is 25 measures long, with the final measure ending with a double bar line.

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 piano score is written for a single piano instrument, using a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/style marking is 'Animato e grazioso'. The score consists of 20 measures, divided into five systems of four measures each. The first system starts with a forte (f) dynamic. The second system ends with a mezzo-forte (mf) dynamic. The third system has a forte (f) dynamic marking in the middle. The fourth system ends with a forte (f) dynamic. The fifth system concludes the piece. The score includes various musical notations such as chords, arpeggios, and fingerings (e.g., 1, 2, 3, 4, 5). There are also some performance markings like accents and slurs.

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

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

- System 1 (Measures 1-5):** The piano staff begins with a *p* dynamic. The bass staff features a *Red.* (Reduction) marking. Fingerings are indicated with numbers 1-5. A *Red.* marking is also present in the bass staff.
- System 2 (Measures 6-12):** The piano staff includes a *ritard.* (ritardando) marking. The bass staff has a *Red.* marking and a *(espr.)* (espressivo) marking. A *Red.* marking is also present in the bass staff.
- System 3 (Measures 13-17):** The piano staff includes a *pp* (pianissimo) marking. The bass staff has a *Red.* marking and a *(espr.)* marking. A *Red.* marking is also present in the bass staff.
- System 4 (Measures 18-22):** The piano staff includes a *ritard.* marking. The bass staff has a *Red.* marking and a *Red.* marking. A *Red.* marking is also present in the bass staff.
- System 5 (Measures 23-28):** The piano staff includes a *ritardando* marking. The bass staff has a *Red.* marking and a *Red.* marking. A *Red.* marking is also present in the bass staff.

Thema (Impromptus D.935-3)

そつきょうきよく しゅだい
即興曲 D.935-3 主題

Andante

1/9

p

5/13

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 ^{だい} ^{ばん} 第1番

インベンション ^{だい}第1 ^{ばん}番

[illegible]

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. Treble clef has a $-1/8$ note. Fingerings: 5, 4, 2, 4, 2, 1, 2, 3.
- System 2:** Measures 6-10. Treble clef has a $5/13$ note. Fingerings: 3, 2, 1, 2, 5, 3.
- System 3:** Measures 11-15. Treble clef has a $16/32$ note. Fingerings: 4, 2, 1, 4, 3, 1, 1.
- System 4:** Measures 16-20. Treble clef has a $20/36$ note. Fingerings: 1, 2, 1, 4, 3.
- System 5:** Measures 21-25. Treble clef has a $24/40$ note. Fingerings: 5, 2, 4, 2, 1, 1, 1.
- System 6:** Measures 26-30. Treble clef has a $28/44$ note. Fingerings: 4, 4, 3, 3, 4, 5.

The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the 30th measure.

Arietta op.12-1/Grieg

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

Poco Andante e sostenuto

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

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

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

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

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

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

To a Wild Rose

の
野ばらに寄す

With simple tenderness.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic and a tempo marking of "With simple tenderness." The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *pp*, *mp*, *f*). Performance instructions like "increase", "slightly marked", "still increase", "retard.", and "diminish." are included. Fingerings and breath marks are indicated throughout the piece.

System 1 (Measures 1-6): Treble clef has a melody starting on G4, with slurs and fingerings (1, 2, 4). Bass clef has a simple accompaniment. Dynamics: *p*. Measure 5 has a breath mark.

System 2 (Measures 7-13): Treble clef continues the melody. Bass clef has a simple accompaniment. Dynamics: *pp* (measure 8), *mp* (measure 11), *p* (measure 13). Measure 13 has a breath mark.

System 3 (Measures 14-20): Treble clef has a melody with slurs and fingerings (5, 2, 3, 4). Bass clef has a simple accompaniment. Dynamics: *pp* (measure 15), "increase" (measure 18), "slightly marked" (measure 20).

System 4 (Measures 21-26): Treble clef has a melody with slurs and fingerings (4, 5, 4). Bass clef has a simple accompaniment. Dynamics: "still increase" (measure 22), *f* (measure 25), "diminish." (measure 26).

System 5 (Measures 27-32): Treble clef has a melody with slurs and fingerings (4, 2). Bass clef has a simple accompaniment. Dynamics: "retard." (measure 27), *p* (measure 30).

System 6 (Measures 33-38): Treble clef has a melody with slurs and fingerings (5, 4, 5, 3). Bass clef has a simple accompaniment. Dynamics: *p* (measure 33).

39

4

2

mp

2 1 2 1

slightly marked

45

p

pp

ppp

1

2/3 2/4

26

Ped. Ped. Ped. Ped.

30

Ped. Ped. *molto rit.* Ped.

34

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

38

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

42

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

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!

p

più p

(très peu)

Un peu animé

p

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 f p f p

21/29 $cresc.$

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

37/45 $cresc.$ $\frac{1}{2}$ $\frac{3}{5}$

49 *p*

53 *cresc.* *p*

58 *cresc.* *f* *p*

62 *cresc.* *f*

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

Arabesque

アラベスク

Allegro scherzando

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

6/14 1. 2. *sf*

19/35 *f*

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

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

50 2. *cresc.* *risoluto*

Pastorale

ぼっか
牧歌

Andantino

p dolce cantabile

p

cresc.

mf

p dolce

cresc.

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

Annie Laurie

アニー・ローリー

Andantino

mp

mf

p

poco rit.

a tempo

mf

p

poco rit.

a tempo

rit.

pp

1.

2.

The Entertainer

エンターテイナー

1 *f*

5/21/53 *mp*

10/26/58

15/31/63

20 *f*

40

45

50

D.S.

⌘ Coda

8va -----

Home Sweet Home

はにゅう やど
埴生の宿

The piano score for "Home Sweet Home" (埴生の宿) is written in F major and 4/4 time. It consists of 24 measures. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various chords, fingerings, and dynamic markings.

Measures 1-5: The melody begins with a quarter rest, followed by a quarter note G4 (fingered 1), a quarter note A4 (fingered 1), a quarter note B4 (fingered 3), a quarter note C5 (fingered 3), a quarter note B4 (fingered 4), a quarter note A4 (fingered 4), and a quarter note G4 (fingered 4). The accompaniment consists of a half note F3, a half note C4, and a half note F3. Chords: F, C7/G, F/A, F, C7. Dynamic: *mp*.

Measures 6-10: The melody continues with a quarter note F4 (fingered 1), a quarter note G4 (fingered 3), a quarter note A4 (fingered 3), a quarter note B4 (fingered 3), a quarter note C5 (fingered 3), a quarter note B4 (fingered 4), a quarter note A4 (fingered 4), and a quarter note G4 (fingered 4). The accompaniment consists of a half note F3, a half note C4, and a half note F3. Chords: F, C7/G, F/A, F, C7, F. Dynamic: *mf*.

Measures 11-14: The melody continues with a quarter note F4 (fingered 5), a quarter note G4 (fingered 5), a quarter note A4 (fingered 5), a quarter note B4 (fingered 5), a quarter note C5 (fingered 5), a quarter note B4 (fingered 5), a quarter note A4 (fingered 5), and a quarter note G4 (fingered 5). The accompaniment consists of a half note F3, a half note C4, and a half note F3. Chords: F, B \flat , F, C7, F. Dynamic: *mp*.

Measures 15-18: The melody continues with a quarter note F4 (fingered 5), a quarter note G4 (fingered 5), a quarter note A4 (fingered 5), a quarter note B4 (fingered 5), a quarter note C5 (fingered 5), a quarter note B4 (fingered 5), a quarter note A4 (fingered 5), and a quarter note G4 (fingered 5). The accompaniment consists of a half note F3, a half note C4, and a half note F3. Chords: F, B \flat , F, F \sharp dim7, C7/G, C7, F. Dynamic: *mp*.

Measures 19-23: The melody continues with a quarter note F4 (fingered 5), a quarter note G4 (fingered 5), a quarter note A4 (fingered 5), a quarter note B4 (fingered 5), a quarter note C5 (fingered 5), a quarter note B4 (fingered 5), a quarter note A4 (fingered 5), and a quarter note G4 (fingered 5). The accompaniment consists of a half note F3, a half note C4, and a half note F3. Chords: F, C \sharp dim7, Dm, C, F, F, B \flat /F. Dynamic: *mp* to *mf*.

Measures 24: The melody ends with a quarter note F4 (fingered 3), a quarter note G4 (fingered 4), a quarter note A4 (fingered 4), a quarter note B4 (fingered 4), a quarter note C5 (fingered 4), a quarter note B4 (fingered 4), a quarter note A4 (fingered 4), and a quarter note G4 (fingered 4). The accompaniment consists of a half note F3, a half note C4, and a half note F3. Chords: F, F \sharp dim7, Gm7, C7, F. Dynamic: *poco rit.* to *p*.

Jesus bleibet meine Freude

しゅ ひと のぞ よろこ
主よ人の望みの 喜びよ

Religioso

The musical score is written for piano and oboe in 3/4 time, marked 'Religioso'. The key signature has one sharp (F#). The score consists of six systems of music, each with a piano part on the left and an oboe part on the right. Fingerings are indicated by numbers 1-5. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *rit.* (ritardando). The piece concludes with a final measure marked with a double bar line.

System 1 (Measures 1-4): The piano part begins with a whole note chord (F#3, A3, C4) and a half note (F#3). The oboe part enters in measure 3 with a triplet of eighth notes (F#4, A4, C5) and continues with a melodic line. Dynamics: *mp*.

System 2 (Measures 5-8): The piano part continues with a half note (F#3) and a whole note chord (F#3, A3, C4). The oboe part continues its melodic line with triplets. Dynamics: *mp*.

System 3 (Measures 9-12): The piano part continues with a half note (F#3) and a whole note chord (F#3, A3, C4). The oboe part continues its melodic line with triplets. Dynamics: *mf*.

System 4 (Measures 13-16): The piano part continues with a half note (F#3) and a whole note chord (F#3, A3, C4). The oboe part continues its melodic line with triplets. Dynamics: *mf*.

System 5 (Measures 17-20): The piano part continues with a half note (F#3) and a whole note chord (F#3, A3, C4). The oboe part continues its melodic line with triplets. Dynamics: *mp*.

System 6 (Measures 21-24): The piano part continues with a half note (F#3) and a whole note chord (F#3, A3, C4). The oboe part continues its melodic line with triplets. Dynamics: *mp*.

System 7 (Measures 25-28): The piano part continues with a half note (F#3) and a whole note chord (F#3, A3, C4). The oboe part continues its melodic line with triplets. Dynamics: *rit.*

Loch Lomond

ロッホ・ローモンド

Strings

mp

mf

Twinkle Twinkle Little Star

ぼし
きらきら星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

7 F5 C G7/D G7/B C Am Dm/F G7 C

13 C5 G7 C G7 C5 G7

19 C G7 C F5 C

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

31 FM7 G7(♭9) C6 F5 C6

37 4 3 5

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

1 1 1 5 1

[illegible]

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 melodic line in the right hand and a bass line in the left hand. The piano part is marked with a 'mf' (mezzo-forte) dynamic. The piano part includes various chords and intervals, such as F, C7, F, C7, F, D7, Gm7, C7, F, and Bb. The piano part also includes various intervals, such as 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.

25 F C7 F C7 F C7 F C7 F

1 1

29 F C7 F C7 F C7 F C7 F

1 1

33 F C7 F C7 F C7 F C7 F

1 1

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

6 6

Believe Me If All Those Endearing Young Charms

はる ひ はな かがや
春の日の花と輝く

Amabile

1 (strings)

5

9

13

17

21

p

25

1 2 5 2 4

5 5

29

2 3 3

5 5 5

33

1 4

5 3 1 5 2 1 5 3 1 2

37

2 5 1 2 6

5 6

Nocturne op.9-2

やそうきよく だい ばん
夜想曲 第2番

1 2 5 3

p dolce

4

6 1 2

simile

5

11 14 2

4 5

16 4 3

mp

4

21 3 3 3 1 3 4 4

5

26 2 1 2 5 2 3 2

4 5 4

31

mf
espress.

36

41

f

46

poco rit.

51

fz
mp

56

61

poco rit. *a tempo*

mf

5 3 2

66

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

1 5

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

わか きょく
別れの曲

1 clarinet

p

6 *simile*

11 *riten.* *a tempo*

15 *cresc.*

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

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

グノーのアベ・マリア

21

4

2

cresc.

mf

5

1

3

5

25 ⁵ 1

29 ³ ⁵ ⁴ ³

mp *cresc.*

33 ² ¹ ³ ¹ ² ³ ⁵ ³ ² ¹ ³

mf

37 ² ³ ² ⁵ ¹

p

Menuett BWV. Anh.114

バッハのメヌエット BWV.Anh.114

Tempo di menuetto

1 (Flute)

5/21 *mf*

9/25

13/29

17/33

37/53

41/57

1 1 4 4 1

1 3 1 4 1

45/61

5 1 2 1 5 5 2

3 2 3

49/65

1 1 1 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 5

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 and a bass staff. The key signature is one sharp (F#). The tempo is marked Andante. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The first system starts with a treble staff and a bass staff. The second system continues the melody in the treble staff. The third system continues the melody in the treble staff. The fourth system continues the melody in the treble staff. The fifth system continues the melody in the treble staff. The sixth system continues the melody in the treble 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 is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). It is in 3/4 time and begins with a key signature of one flat (B-flat major or D-flat minor). The tempo is marked 'Andante'. The score is divided into six systems, each containing two staves. The first system starts with a treble clef and a key signature change to one flat. The second system continues with a treble clef. The third system continues with a treble clef. The fourth system continues with a treble clef. The fifth system continues with a treble clef. The sixth system continues with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Fingerings and bowings are indicated throughout the piece.

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

1
strings

6

11

15

22

27

32

1 2 2 1

36

1 5 4 2 4 1 2 1

41

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

Liebesträume Nr.3

あい ゆめ だい ばん
愛の夢 第3番

Poco Allegro con affetto

1 *mp dolce*

5

9

13 *mf*

17 *dimin.*

21

25

Strings

mp

1 5 4 4

29

1 1 1

33

5 4 2 1

37

3 3

Optional Songs

Song No. 039

Chanson du Toreador

とうぎゅうし うた
闘牛士の歌

Resoluto

Strings

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into four measures. The first measure includes a vocal line starting with a fermata and a string entry marked 'Strings' and '6'. The subsequent measures show the vocal line continuing with various note values and rests, while the string line remains silent, indicated by a horizontal line with a fermata.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, starting with a treble clef sign and a key signature change to one flat. The bass clef part is mostly empty, with a few notes in the first measure. The melody consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the third measure. The piece ends with a double bar line.

7

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, starting with a treble clef and a key signature of one flat. The melody consists of a series of eighth and sixteenth notes, with several triplets indicated by a '3' over the notes. The bass line is in the bass clef, with a key signature of one flat. The bass line is mostly empty, with a few notes in the final measure. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and a few bass notes. The second measure contains the continuation of the melody and a few bass notes. The third measure contains the final notes of the melody and a few bass notes. The score is written in a handwritten style, with some corrections and annotations. The title 'The Rose Tree' is written in a decorative font at the top of the page. The number '7' is written in the top left corner.

10

mp

3 2 4 4

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

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody in the treble staff is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The bass staff provides a harmonic accompaniment using chords, primarily triads and dyads. Fingerings are indicated by numbers 1 through 5 above the notes. The piece concludes with a final chord in the bass staff.

18

4 5

1 2 3

2 3

1

2 3 2

1 5

1 3 5

1 3 5

8

1 3

2 4

1 3 5

1 3 5

22 *f*

26

30

33

37 *ff*

Frühlingslied

はる うた
春の歌

Allegretto grazioso

1. ^{2x}(51)

p

6/21

10/25

14

sf *dim.* *p*

2.

28

cresc.

32

f *sf* *dim.* *f*

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

1
strings

5
p cantabile

9

13
p

17

21
p

25

5 1 4 1 1 1 5

29

f

1 4 3 2 3 1 2 4 2 1

33

f

1 4 3 2 3 1 2 4 2 1

37

3 2 4 3 5 2 4 3 1

41

4 3 2 3 1 2 4 2 1

45

3 2 4 3 5 2 4 3 1

49

4 1 2 4

O Christmas Tree

もみの木^き

1 G D Em7 D

5 G C/G D7 *mp*

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

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

17/37 G E7 Am Am7 D7 G

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

25

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

44

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

Deck the Halls

ひいらぎかざろう

Con moto

1

3

mf

1/5

6/10 *marcato*

5

2

1 2

1/5 2/5 1/3

14

1

2

2

1/5 1/2 1 2 5

18

5

4

1 2

1/5 2 1 5 2

22/26

5

2

1 2

1/5 2/5 1/3

30

1

2

2

1 2 5

34

5.

4

1.

2.

1

5

2

38

mp

p

4

1

2

5

1

2

5

1

5

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

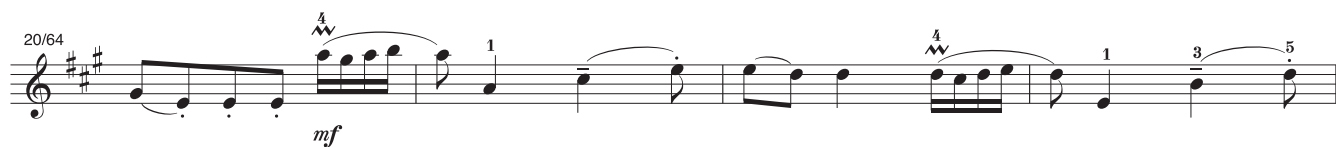
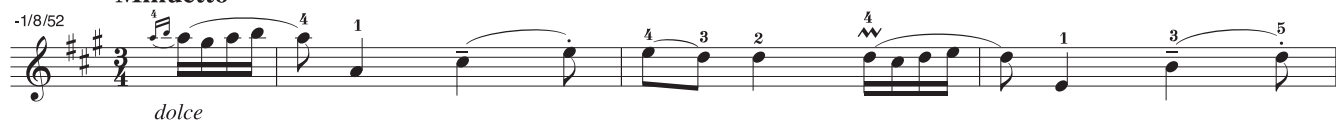
Air (Orchestral Suite)

かんげんがくくみきよく
管弦楽組曲よりエア

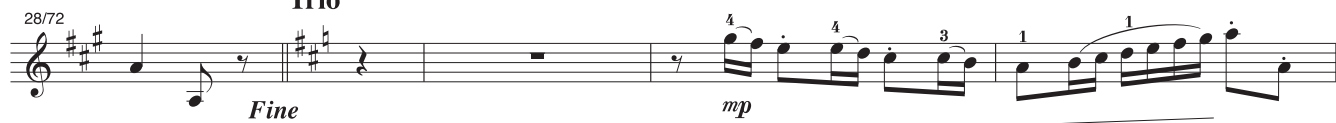
Minuetto/Boccherini

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

Siciliana

1 3 2 1 5

p

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

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

mp

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

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

p *f*

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

26 2 1 5 1 3 1 2 1 2

mf

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

p

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

riten. meno mosso

Song No. 049

Menuet (L'Arlésienne)

おんな
アルルの女よりメヌエット

**Andante
quasi allegretto**

Andante
quasi allegretto

1 2 3 1 3 1 5

pp

5 1 3 2 1 1 1 2 1 1 1

9 1 3 4 3 *pp* 3 *p*

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

pp

23 3 2 2 2 1 4 3 3 1 2

27 1 3 3 3 3 3 3 3 3 3 3 3

31 3 1 3 3 1 3 5 1 3 3

pp

34 2 5 1 2 1 2 1 1 1 1 1 1

calando *e*

37 1 1 1 1 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 *mp*

5 *tr*

8 *mf*

11

14 *tr*

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

The musical score for 'Sicilienne' by Frédéric Chopin, Op. 9, No. 5, is presented in a single staff. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Allegretto molto moderato'. The score begins with a treble clef and a key signature of two flats. The first measure is marked with a '1' above the staff. The second measure is marked with a '1' above the staff and a 'p dolce' dynamic marking. The third measure is marked with a '1' above the staff. The fourth measure is marked with a '1' above the staff. The fifth measure is marked with a '4' above the staff. The sixth measure is marked with a '5' above the staff. The seventh measure is marked with a '2' above the staff. The eighth measure is marked with a '5' above the staff. The ninth measure is marked with a '5/13' above the staff. The tenth measure is marked with a '4' above the staff. The eleventh measure is marked with a '1' above the staff. The twelfth measure is marked with a '1' above the staff. The thirteenth measure is marked with a '4' above the staff. The fourteenth measure is marked with a '5' above the staff. The fifteenth measure is marked with a '1' above the staff. The sixteenth measure is marked with a '2' above the staff. The seventeenth measure is marked with a '4' above the staff. The eighteenth measure is marked with a '1' above the staff. The nineteenth measure is marked with a '3' above the staff. The twentieth measure is marked with a '1' above the staff. The twenty-first measure is marked with a '1' above the staff. The twenty-second measure is marked with a '3' above the staff. The twenty-third measure is marked with a '1' above the staff. The twenty-fourth measure is marked with a '3' above the staff. The twenty-fifth measure is marked with a '1' above the staff. The twenty-sixth measure is marked with a '3' above the staff. The twenty-seventh measure is marked with a '1' above the staff. The twenty-eighth measure is marked with a '3' above the staff. The twenty-ninth measure is marked with a '1' above the staff. The thirtieth measure is marked with a '3' above the staff. The thirty-first measure is marked with a '1' above the staff. The thirty-second measure is marked with a '3' above the staff. The thirty-third measure is marked with a '1' above the staff. The thirty-fourth measure is marked with a '3' above the staff. The thirty-fifth measure is marked with a '1' above the staff. The thirty-sixth measure is marked with a '3' above the staff. The thirty-seventh measure is marked with a '1' above the staff. The thirty-eighth measure is marked with a '3' above the staff. The thirty-ninth measure is marked with a '1' above the staff. The fortieth measure is marked with a '3' above the staff. The score includes various dynamic markings: *p*, *dolce*, *sf*, *mf*, *p*, *sf*, *mp*, and *p*. The score also includes various ornaments, slurs, and fingerings.

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 below the staff to indicate volume changes. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes that are played smoothly together. The score concludes with a final double bar line at measure 42.

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

1 () 1 2 *pp*

5 *con grazia*

10 *rit. a tempo p*

15 *mf pp*

20 *pp leggiero*

26

30 *p*

35 *pp*

40 *rit. a tempo p*

45

Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい
白鳥 (動物の謝肉祭)

Andante grazioso

1 *p*

4

8

12

16 *p*

20 *mf*

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

L'éléphant (Le Carnaval des Animaux)

ぞう どうぶつ しゃにくさい
象 (動物の謝肉祭)

Allegretto pomposo

1 4 1 3 1 4 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

ff

Fossiles (Le Carnaval des Animaux)

かせき どうぶつ しゃにくさい
化石 (動物の謝肉祭)

Allegro ridicolo

1 *ff*

5

10

15 *p*

19

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

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

34

38

42

46

Wachet auf, ruft uns die Stimme BWV. 645

めざ よ こえ
目覚めよと呼ぶ声あり

1 *gva* -----

5 3 1 2 4 1

9 3 1 4 1 2 4

13 1 3 1 2

17 (gva)----- 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, organized into four systems of five measures each. The melody is characterized by frequent use of triplets and slurs, creating a flowing, dreamlike quality. The dynamics are marked as *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) at measure 11, and *mp* again at measure 15. The score concludes with a final measure containing a whole note and a fermata.

Measure numbers 1, 5, 8, 11, 15, and 19 are indicated at the start of their respective lines. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks such as slurs and triplets.

Optional Songs
Song No. 066

Ring de Banjo

バンジョーをかき鳴らせ

-1 F Faug Dm/F F7 B \flat Bm7 \flat 5
 10 Gm7/C C7 F F7/E \flat B \flat /D B \flat F/C C7 F Faug
 16 Dm/F F7 B \flat Bm7 \flat 5 Gm7/C C7 F F7/E \flat B \flat /D B \flat F/C C7 F
 23 F B \flat G \flat 7⁽⁹⁾ Gm7/C C7 F F7/E \flat B \flat /D B \flat
 29 F/C C7 F B \flat Bm7 \flat 5 Gm7/C C7 F F7/E \flat
 36 B \flat /D B \flat F/C C7 F F B \flat /D Bm7 \flat 5
 42 Gm7/C C7 F C F7/E \flat B \flat /D F/C B \flat 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 1

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