



# Song Book

DIGITAL KEYBOARD

*PSR-E433*

**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.  
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.
- Song numbers 065-074 (PIANO ACCOMPANIMENT) are for practicing the accompaniment (backing patterns).
- Einige der (in Ihr Instrument) integrierten Songs sind aufgrund von Urheberschutzbestimmungen möglicherweise nicht in diesem Notenheft enthalten.
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- ソング番号 065 ~ 074 : 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。

## 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 marked with a star (★) are shown as inversions.
- The bass notes for chords indicated by an asterisk (\*) are always sounded with the root.
- 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  
Score - Amaug → LCD: Am

## 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), 1+2+5.
- 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 aufgenommenen Form als auch in der hier zur Verfügung gestellten Notenschrift (Notation) von der Originalkomposition abweichen.
- Mit einem Sternzeichen (★) gekennzeichnete Akkorde sind als Umkehrung dargestellt.
- Die Bassnoten von mit einem Sternchen (\*) gekennzeichneten Akkorden erklingen immer mit dem Grundton.
- Akkorde wie „/C (mit C im Bass)“ werden an diesem Gerät nicht angezeigt.
- Die Tonhöhe des in der Partitur abgebildeten Sounds wird beim Spielen mit der Klavier-Voice auf die optimale Tonhöhe eingerichtet.
- Die in den Noten verwendeten Markierungen und Symbole wurden so ausgewählt, dass sie das individuelle Konzept der jeweiligen Noten unterstützen. Einige Kategorien enthalten einen Rhythmus-Part, dieser soll jedoch eher als allgemeines „Feeling“ für das Stück verstanden werden denn als exakte Notation.
- Einige Akkordsymbole werden im LC-Display abgekürzt.  
Beispiele:  
Notenschrift - C7(9, 13) → LCD: C7(13)  
Notenschrift - C/G → LCD: C  
Notenschrift - Amaug [a-Moll übermäßig] → LCD: Am

## 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), 1+2+5.
- 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 bécarres, 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 identifiés par une étoile (★) sont indiqués en tant qu'inversions.
- Les notes de basse des accords marqués d'un astérisque (\*) sont toujours entendues avec la note fondamentale.
- 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.

Beispiele:

Exemples :

Partition - C7(9, 13) → LCD : C7(13)  
Partition - C/G → LCD : C  
Partition - Amaug → LCD : Am

## 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), 1+2+5.
- 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.
- Los acordes marcados con una estrella (★) se muestran como inversiones.
- Las notas graves para los acordes señaladas con un asterisco (\*) suenan siempre con la nota fundamental.
- 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 de 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

Partitura - Aaug → LCD: Am

## 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 $\flat$ 7 se toca como B $\flat$  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 $\flat$ 5, 6, m6, sus4, aug, dim7, 7 $\flat$ 5, 6(9), 1+2+5.
- 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 [b] 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。
- コード名の上にある ★ 印は転回形を意味します。
- \* 印のコードは、ベースが必ずルート音で鳴ります。
- (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  
楽譜 : Aaug → LCD : Am

## 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。

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 $\flat$ 5, 6, m6, sus4, aug, dim7, 7 $\flat$ 5, 6(9), 1+2+5
- 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せん。

■ **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 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

1. *f*

5/21 *p* r.h.

9/25 *mf*

13/29 1. 2.

33 *f stacc.*



37

37

41

41

46

46

*f*

51

51

*p r.h.*

56

56

*mf*

61

Musical score for measures 61-64. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

Trio

65

Musical score for measures 65-68. The right hand has a triplet of eighth notes followed by a quarter note, then a series of eighth notes. The left hand has a bass line with chords and single notes. A forte (*f*) dynamic marking is present.

69

Musical score for measures 69-72. The right hand continues with eighth notes and quarter notes. The left hand maintains the accompaniment pattern.

73

Musical score for measures 73-76. The right hand features a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and single notes.

77

Musical score for measures 77-80. The right hand has a melodic line with eighth notes and quarter notes, including fingerings (4, 5, 1, 2, 4, 5, 1). The left hand has a bass line with chords and single notes.

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 musical score is written for piano in 2/4 time, marked Moderato. It consists of five systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (p, mp, mf, dim.), articulation (accents, slurs), and fingering numbers (1-5). Measure numbers 1, 4, 8, 12, and 16 are indicated at the start of their respective systems. The piece concludes with a final chord in the fifth system.

20

*mp*

Musical score for measures 20-23. The piece is in B-flat major (one flat). The right hand features a melodic line with a slur over measures 20-23, starting with a half note chord and moving through quarter and eighth notes. The left hand provides harmonic support with chords and a moving bass line. A dynamic marking of *mp* (mezzo-piano) is present.

24

*meno mosso* *rit.*

*p*

1 1 2

Musical score for measures 24-27. The right hand has a melodic line with a slur over measures 24-27, including a dotted quarter note and a half note. The left hand has a moving bass line with fingerings 1, 1, and 2 indicated. The tempo is marked *meno mosso* and *rit.* (ritardando). A dynamic marking of *p* (piano) is present.

# The Last Rose of Summer

にわ ちぐさ  
庭の千草

**Andantino**

*mp*

*mf*

*rit.*

*dim.*

*a tempo*

*rit.*

# For Elise

エリーゼのために

Poco moto

The musical score is presented in grand staff notation (treble and bass clefs) with a 3/8 time signature. The tempo is marked 'Poco moto' and the dynamics are 'pp' (pianissimo). The score is divided into six systems, each with a measure number in the top left corner: 1/8, 5/13, 17/31, 22/36, 28/42, and 46. Fingerings are indicated by numbers 1-5 above or below notes. The piece features a repeating eighth-note bass line in the left hand and a more complex melodic line in the right hand. There are two first and second endings, marked with '1.' and '2.' and repeat signs. The first ending leads back to the beginning of the piece, while the second ending concludes the piece. The score ends with a final cadence in the right hand and a sustained bass line in the left hand.

51

2

1 2 3

1 2 3

5

55

1 3 4

1 3

3

59

2 3 5 4

1 2 3 4

1 2 3 4

64

1 2 3 4 5 4 3 2 1

1 2 3 4 5 4 3 2 1

70

2 3 5 4 3 2 1

5 5 5 3 1

76

1 2 3 4 5 4 3 2 1

1 2 3 4 5 4 3 2 1



Valse op.64-1 "Petit Chien"

こいぬ  
小犬のワルツ

Molto vivace

*leggiero*

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat major or D-flat minor). The tempo is marked 'Molto vivace' and the performance style is 'leggiero'. The score is divided into six systems, each with a grand staff (treble and bass clefs).  
 - **System 1 (Measures 1-5):** The right hand begins with a triplet of eighth notes (measures 1-3) and continues with a steady eighth-note pattern. The left hand provides a simple harmonic accompaniment. A first ending bracket spans measures 4-5.  
 - **System 2 (Measures 6-10):** The right hand continues the eighth-note pattern with various fingering and articulation marks. The left hand accompaniment remains consistent.  
 - **System 3 (Measures 11-15):** The right hand introduces a more complex rhythmic pattern with accents and slurs. The left hand accompaniment continues.  
 - **System 4 (Measures 16-20):** The right hand features a series of eighth-note runs with slurs and accents. The left hand accompaniment continues.  
 - **System 5 (Measures 21-25):** The right hand has a first ending bracket over measures 21-25, which includes a triplet and a half-note. The left hand accompaniment continues.  
 - **System 6 (Measures 26-37):** The right hand continues with eighth-note patterns and slurs. The left hand accompaniment continues.  
 - **System 7 (Measures 38-42):** The right hand concludes with eighth-note patterns and slurs. The left hand accompaniment continues.  
 The score includes various musical notations such as slurs, accents, slurs with accents, and first ending brackets. The left hand part is primarily composed of chords and single notes.

32/48

2 3 4 2 4 1

1. 2.

Red. \*

53

*sostenuto*

5 2 1

Red. \*

59

5 4 3 2

Red. \*

65

*tr* 132

1 5 4 5 3 2

*p*

Red. \*

71

2 4 5 3 5 3

Red. \*

78

2 4 3 2

Red. \*

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

93  
*f*

99  
*p*

104

109

114

119

3 2 3 4 3 4 2 4 1

*ped.*

*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.* \* *ped.*

135

3 2 3 4 3 4 2 4 1

*f*

*red.* \* *red.* \* *red.* \* *red.* \* *Fine* \*

# Turkish March

こうしんきょく  
トルコ行進曲

Alla turca  
Allegretto

-1/8

*p*

5/13

*p*

18/34

*p*

23/39

*p*

28/44

*f* *p*

48/56

*f*

52/60

64/72

*p*

68/76

80/96

*f*

85/101

*p*

90/106

95/111

1. | 2.

116/124

Coda

129

134

139

144

149

Musical score for measures 149-153. The piece is in 3/4 time and the key signature has two sharps (F# and C#). The right hand (treble clef) starts with a chordal figure in measure 149, followed by a melodic line of eighth notes with slurs in measures 150 and 151. Measures 152 and 153 feature chords with eighth-note accompaniment. The left hand (bass clef) plays a steady eighth-note accompaniment throughout.

154

Musical score for measures 154-158. The right hand (treble clef) features a melodic line of quarter notes with slurs in measures 154 and 155, followed by chords in measures 156 and 157. The left hand (bass clef) continues with an eighth-note accompaniment, ending with a final chord in measure 158.



# Menuett/Beethoven

ちょう  
ト調のメヌエット

## Allegretto

## Trio

49/57

1 3 2 2 4 2 5

53/61

1. 2. D.C.

# Andante grazioso (Sonate K.331)

だいがくしょうしゅだいら  
ピアノソナタ K.331 第1楽章主題

**Andante grazioso**

1/9

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

*p*

5 3 2 4 3 2 5 3 2 5

5/13

2 4 5 2 4 1 4 5 4 1

*sf* *p*

5 4 3 2 4 3 2 5 1

17/27

2 3 4 4 1 3 2 2 4 5

*sf* *sf* *sf*

5 2 1 4 3 4 5 1 3 2

22/32

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

*sf* *p* *f*

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

Ped. \* Ped. \*

5 3 2

Ped. \* Ped. \*

9 4 2 1 2

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

13 3 2 1 2 4 3 2 1 5

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

# 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 of two staves each. The tempo is marked 'Moderatamente mosso' and the dynamics are 'p' (piano). The key signature has one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and fingerings. Measure numbers 1/5, 9, 13, 17, and 21 are indicated at the start of their respective systems. The piece concludes with a double bar line and repeat dots.

## 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 in 2/4 time, featuring a lively and graceful character. It consists of five systems of music, each with a treble and bass clef staff. The key signature has one flat (B-flat).

- System 1 (Measures 1-4):** Starts with a forte (*f*) dynamic. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with eighth notes. Measure numbers 1, 3, and 5 are indicated below the bass staff.
- System 2 (Measures 5-8):** Continues the pattern. The dynamic remains *f* until measure 7, where it changes to mezzo-forte (*mf*). Measure numbers 5 and 5 are indicated below the bass staff.
- System 3 (Measures 9-12):** Features more complex right-hand passages with triplets and sixteenth notes. The dynamic is *f*. Measure numbers 1, 3, 2, 3, and 1 are indicated below the bass staff.
- System 4 (Measures 13-16):** The right hand continues with rhythmic patterns. The dynamic is *f*. Measure numbers 5, 4, and 1 are indicated below the bass staff.
- System 5 (Measures 17-20):** The final system, ending with a double bar line. Measure numbers 17, 18, 19, and 20 are indicated below the bass staff.

# Von fremden Ländern und Menschen (Kinderszenen)

みし くに ひとびと こども じょうけい  
見知らぬ国と人々について (子供の情景)

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (*p*) and *rit.* (ritardando). The score includes various musical notations such as slurs, accents, and repeat signs with asterisks. Measure numbers are provided at the start of each system: 1/9, 5/13, 17/31, 21/35, and 26/40.

## Träumerei (Kinderszenen)

こども じょうけい  
トロイメライ (子供の情景)

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into five systems, each containing two staves. Measure numbers are indicated at the beginning of each system: 1, 5/13, 18, 23, and 28. The piece begins with a piano (*p*) dynamic. The first system includes fingerings (1-5) and articulation marks like *ritard.* and *espr.*. The second system features a *ritard.* marking and *espr.* dynamics. The third system includes a *pp* dynamic and *espr.* markings. The fourth system has a *ritard.* marking. The fifth system concludes with a *ritardando* marking and a *p* dynamic. The score is rich with musical notation, including slurs, ties, and various fingerings for both hands.



# Thema (Impromptu D.935-3)

そつきょうきょく 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

Musical score for measures 47-71. The piece is in G major (one sharp) and 4/4 time. The score consists of five measures. The right hand (treble clef) features a melodic line with a quarter rest in measure 48. The left hand (bass clef) provides a rhythmic accompaniment with eighth and quarter notes. Fingerings are indicated by numbers 1-5 above or below notes.

52/76

Musical score for measures 52-76. The piece is in G major (one sharp) and 4/4 time. The score consists of five measures. The right hand (treble clef) has a melodic line with a repeat sign at the end. The left hand (bass clef) has a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

## Invention Nr.1

インベンション 第1番

Musical notation system 1 (measures 14-15). Treble clef: Measure 14 starts with a first finger (1) trill on G4, followed by a melodic line. Measure 15 features a wavy hairpin (w) over a note. Bass clef: Measure 14 has a rhythmic accompaniment. Measure 15 has a whole rest followed by a slash and a fermata over a final chord.

Musical notation system 2 (measures 16-17). Treble clef: Measure 16 has a melodic line with a slur. Measure 17 has a fourth finger (4) trill on G4. Bass clef: Measure 16 has a slur over a chord. Measure 17 has a rhythmic accompaniment with a fourth finger (4) trill on G2.

Musical notation system 3 (measures 18-19). Treble clef: Measure 18 has a melodic line with a slur. Measure 19 has a first finger (1) trill on G4. Bass clef: Measure 18 has a slur over a chord. Measure 19 has a rhythmic accompaniment with a flat (b) on the bass line.

Musical notation system 4 (measures 20-21). Treble clef: Measure 20 starts with a first finger (1) trill on G4, followed by a melodic line with a wavy hairpin (w). Measure 21 has a fifth finger (5) trill on G4, followed by a second finger (2) trill on G4. Bass clef: Measure 20 has a first finger (1) trill on G2, followed by a rhythmic accompaniment. Measure 21 has a rhythmic accompaniment. The system ends with a double bar line and a fermata over a final chord.

## Gavotte/J. S. Bach

## ガボット

## Gavotte

The musical score for Gavotte by J.S. Bach is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 3/8. The score is divided into six systems, each containing two staves. Measure numbers are indicated at the beginning of each system: 1-8, 9-16, 17-24, 25-32, 33-40, and 41-44. The notation includes various rhythmic values, accidentals, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have slurs or accents. The piece concludes with a fermata over the final note in measure 44.

# Arietta/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 presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The piece is marked "Poco Andante e sostenuto".

Key features of the score include:

- Measures 1-4:** The right hand plays a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a rhythmic accompaniment with slurs and fingerings (1, 2).
- Measures 5-8:** Continuation of the melodic and accompanimental patterns.
- Measures 9-13:** Introduction of triplets in the right hand and a change in the left hand accompaniment. A "ritard." marking is present below the bass staff.
- Measures 14-17:** Further development of the melodic and accompanimental themes.
- Measures 18-21:** Final section of the piece, ending with a "ritard." marking and a "pp" (pianissimo) dynamic. A "ritard." instruction is written above the treble staff.

Additional markings include "p" (piano) at measure 1, "pp" (pianissimo) at measure 19, and various fingerings and slurs throughout the score.

To a Wild Rose

の  
野ばらに寄す

With simple tenderness.

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic and a tempo of 'With simple tenderness.' The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *mp*, *f*, and *diminish.*. Fingerings are indicated by numbers 1-5. Performance instructions include 'slightly marked' and 'retard.'.

1 *p* 4 5 4 3/5 2/5

7 *pp* *mp* *p* 1/2 2/5 2/5

14 5 2 *pp* 5 2 2 4 3 5 *increase* *slightly marked*

21 *still increase* *f* *diminish.* 1 3 1 3 4 2 4 2

27 *retard.* *p*

33 *p* 5 4 5 3



39

*mp*

2

1

2

1

*slightly marked*

45

*p*

*pp*

*ppp*

2/3

2/4

## Tango/Albeniz

## アルベニスのタンゴ

## Andantino

1

4 3 2

3

5

5 5 5 1

3 1

3 1 4 2

3 3 5 3

*poco rit.*

*a tempo*

9

5 5 4 2

3

3

3

3

*marcato*

13

2 1 3

4 1

5 1 3 2 1

4 1

5 4 3 3

*riten.*

*a tempo*

17

5 3

3

4 3 2

3

5

5

*riten.*

*a tempo*

22

3 1

3 1 4 2

3 1

*cresc.*

*f*

Detailed description: This is a piano score for a piece titled 'Tango/Albeniz' by Isaac Albéniz. The piece begins with a tempo marking of 'Andantino' in 2/4 time. The score is written for piano and includes various musical notations such as dynamics (poco rit., a tempo, marcato, riten., a tempo, cresc., f), articulation (accents), and fingerings. The piece is divided into measures, with measure numbers 1, 5, 9, 13, 17, and 22 indicated. The key signature has two sharps (F# and C#). The score is presented in a system of six staves, each containing a grand staff (treble and bass clefs).

26

Red.

30

Red.

34

Red.

38

Red.

42

Red.

46

Red.

Musical score for measures 50-53. The piece is in G major (one sharp) and 3/4 time. Measure 50 features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 51 has a quarter note in the right hand and a dotted quarter note in the left hand. Measure 52 contains a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 53 has a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. The left hand is marked *And.* throughout.

Musical score for measures 54-57. Measure 54 features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 55 has a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 56 contains a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 57 has a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. The left hand is marked *And.* throughout. The word *riten.* appears in measure 56.

Musical score for measures 58-61. Measure 58 features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 59 has a quarter note in the right hand and a dotted quarter note in the left hand. Measure 60 contains a quarter note in the right hand and a dotted quarter note in the left hand. Measure 61 has a quarter note in the right hand and a dotted quarter note in the left hand. The left hand is marked *pp* in measure 59, *rit.* in measure 60, and *molto* in measure 61. The piece concludes with a double bar line.

# La Fille aux Cheveux de Lin

あまいろ かみ おとめ  
亜麻色の髪のお乙女

Très calme et doucement expressif

1 *p sans rigueur*

5 *p*

10 *dim.* **Cédez --- //** **Mouv!** *p*

14 *più p* (très peu) *p*

17 **Un peu animé**

20

*p* *mf*

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

23

*pp* *p*

Cédez // au Mouv!

*très doux*

27

*pp*

Murmuré et en retenant peu à peu

32

*pp*

35

*perendosi* *pp*

## La Chevaleresque

きふじん じょうば  
貴婦人の乗馬

## Allegro marziale

1/9 2 5 1

*p*

2 1 2 4 3

5/13

*cresc.*

1/2

17/25

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

*f* *p* *f* *p*

5 3 2 1 2 1

21/29

*cresc.*

33/41

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

*p* *delicato* *gva*-----

37/45

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

*cresc.*

1/2 3/5

49  $\frac{2}{1}$   $\frac{5}{1}$   $\frac{4}{1}$   $\frac{2}{1}$

*p*

53  $\frac{5}{1}$   $\frac{5}{1}$   $\frac{5}{2}$   $\frac{4}{1}$

*cresc.* *p*

58  $\frac{4}{2}$   $\frac{3}{1}$   $\frac{5}{2}$   $\frac{4}{2}$   $\frac{5}{1}$   $\frac{3}{1}$   $\frac{4}{2}$   $\frac{2}{1}$   $\frac{4}{1}$   $\frac{5}{1}$   $\frac{1}{5}$   $\frac{2}{5}$   $\frac{1}{4}$

*cresc.* *f* *p*

62  $\frac{2}{4}$   $\frac{1}{3}$   $\frac{2}{5}$   $\frac{2}{4}$   $\frac{1}{1}$   $\frac{1}{5}$   $\frac{2}{1}$   $\frac{1}{5}$   $\frac{2}{1}$

*cresc.* *f*

66  $\frac{1}{5}$   $\frac{1}{3}$   $\frac{1}{5}$   $\frac{1}{3}$   $\frac{2}{1}$   $\frac{5}{2}$   $\frac{1}{1}$

*cresc. assai* *ff*

*Fine*



# Arabesque

## アラベスク

**1 Allegro scherzando**

*p* *p leggiero* *cresc.*

6/14 *sf*

19/35 *f*

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

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

50 *cresc.* *risoluto* *sf*

## 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

Musical score for "Annie Laurie" in G major, 3/4 time, Andantino tempo. The score is in piano and includes first and second endings. It features various dynamics (mp, mf, p, pp) and articulations (poco rit., a tempo, rit.).

The score is divided into six systems of music. The first system (measures 1-7) is marked *mp*. The second system (measures 8-11) is marked *mf* and includes the instruction *poco rit.*. The third system (measures 12-15) is marked *p* and includes the instruction *a tempo*. The fourth system (measures 16-19) is marked *mf*. The fifth system (measures 20-23) is marked *p* and includes the instruction *poco rit.*. The sixth system (measures 24-27) is marked *pp* and includes the instruction *rit.*.

The score includes first and second endings. The first ending (measures 16-19) leads back to the beginning of the piece. The second ending (measures 24-27) concludes the piece.

## The Entertainer

エンターテイナー

1 *f*

5/21/53 *mp*

10/26/58

15/31/63 *mp* to  $\text{C}\sharp$

20 *f*

40

45

Musical score for measures 45-49. The score is in G major and 3/4 time. It features a piano accompaniment with chords and a melodic line with various ornaments and fingerings. Measure 45 has a melodic line with a mordent and a grace note. Measure 46 has a melodic line with a mordent and a grace note. Measure 47 has a melodic line with a mordent and a grace note. Measure 48 has a melodic line with a mordent and a grace note. Measure 49 has a melodic line with a mordent and a grace note.

50

Musical score for measures 50-52. The score is in G major and 3/4 time. It features a piano accompaniment with chords and a melodic line with various ornaments and fingerings. Measure 50 has a melodic line with a mordent and a grace note. Measure 51 has a melodic line with a mordent and a grace note. Measure 52 has a melodic line with a mordent and a grace note. The piece ends with the instruction "D.S."

♩ Coda *gva-----*

Coda section of the musical score. It consists of two staves. The top staff has a melodic line with a mordent and a grace note. The bottom staff has a piano accompaniment with chords. The piece ends with a double bar line.

# 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>/C F

F Bm<sup>b5</sup> A7/C# Dm B<sup>b</sup> F#sus4 F C/E

Dm Am Gm7 Am7 B<sup>b</sup>m7/E<sup>b</sup> A<sup>b</sup>M7 D<sup>b</sup>M7 C7

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

Gm7 Gm7/C C7 F7 B<sup>b</sup>/F B<sup>b</sup>m6/F F

# Die Lorelei

ローレライ

**Moderato**

The score is written for piano in 3/4 time, key of B-flat major. It consists of five systems of music. The first system starts with a 'Moderato' tempo marking and includes a 'Strings' instruction. The melody is primarily in the right hand, with some accompaniment in the left hand. Chords are indicated above the staff: F, Gm/Bb, F/C, and C7. The first system ends with a *mf* dynamic marking. The second system begins at measure 5 and features a long melodic line in the right hand with a slur over it, and a steady accompaniment in the left hand. Chords are F, Bb/F, F, and Gm/Bb. The third system begins at measure 9 and continues the melodic and accompanimental patterns with chords F/C, C7, F, and Gm/Bb. The fourth system begins at measure 13 and repeats the chord sequence F, Bb/F, F, Gm/Bb. The fifth system begins at measure 17 and concludes the piece with chords F/C, C7, F, and Gm/Bb. Fingerings and articulation marks are provided throughout the score.

21 **C** **Dm/F**

25 **C/G** **G7** **C** **C7**

29 **F** **B<sup>b</sup>/F** **F** **Gm/B<sup>b</sup>** *a tempo*

33 **F/C** **C7** **F** **6**



# Piano Concerto No.21 2nd mov.

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

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is labeled "Strings" and includes a dynamic marking of *p* (piano). The score contains various musical notations such as slurs, ties, and fingerings. Measure numbers 1, 5, 9, 13, and 17 are indicated at the beginning of their respective systems. The piece is in a key with one flat (B-flat major or D minor) and a 2/4 time signature.

Musical score for measures 21-24. The system consists of two staves. Measure 21: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 22: Treble clef has a quarter rest, quarter note B4, quarter note C5, quarter note D5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 23: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 24: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Musical score for measures 25-28. The system consists of two staves. Measure 25: Treble clef has a quarter rest, quarter note B4, quarter note C5, quarter note D5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 26: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 27: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 28: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Musical score for measures 29-32. The system consists of two staves. Measure 29: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 30: Treble clef has a quarter rest, quarter note B4, quarter note C5, quarter note D5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 31: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 32: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Musical score for measures 33-36. The system consists of two staves. Measure 33: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 34: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 35: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 36: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. The text *poco rit.* is written below the bass staff in measure 35.

# Scarborough Fair

スカボロ・フェア

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

Oboe

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*

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of music. The first system (measures 1-8) includes a Glockenspiel part in the treble clef and an Oboe part in the bass clef. The second system (measures 9-13) features a piano accompaniment with a mezzo-piano (*mp*) dynamic. The third system (measures 14-18) features a mezzo-forte (*mf*) dynamic. The fourth system (measures 19-23) also features a mezzo-forte (*mf*) dynamic. The fifth system (measures 24-28) features a mezzo-piano (*mp*) dynamic. The score includes various chords such as Dm, G, F, Am, Em7/D, C/D, C, Dm6, Dm7, and F/C. Fingerings and articulation marks are provided throughout the piece.

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**

The score is written for piano in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The tempo is marked 'Moderato' and the dynamics range from 'mp' to 'mf'. The score is divided into five systems, each with four measures. Chord symbols are placed above the notes. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the fifth system.

Chord symbols: F, C7, F, B $\flat$ , F/A, G7/D, Gm7, C7, F, C7, F, B $\flat$ , F/C, C7, Fsus4, F, C7, F, B $\flat$ , F/A, G7/D, Gm7, C7, F, C7, F, B $\flat$ , F/C, C7, Fsus4, F, C/G, B $\flat$ /F, C7/E, C7aug, F, C7aug, F $\flat$ 7, F7aug<sup>(9)</sup>.

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

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

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

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

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

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

# Londonderry Air

うた  
ロンドンデリーの歌

The musical score is written for Clarinet and Piano. It consists of five systems of music, each with a Clarinet staff and a Piano staff. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings (*mp*, *f*, *p*). Fingerings are indicated by numbers 1-5. The piece concludes with a final double bar line.

Clarinet

*mp*

*f*

*p*

## Home Sweet Home

はにゅう やど  
埴生の宿

1 *mp*

F F C7/G F/A F C7

6 *mf*

F C7/G F/A F C7 F

11

F Bb F C7 F

15

F Bb F F#dim7 C7/G C7 F

19 *mp* *mf*

F C#dim7 Dm C F F Bb/F

24 *poco rit.* *dim.* *p*

F F#dim7 Gm7 C7 F



## 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

1

*mp*

4

1

4

1

2

4

5

4

8

3

2

1

1

2

4

3

2

1

*mf*

11

4

2

1

1

2

4

5

4

5

5

15

2

4

3

2

1

1

2

4

4

18

1

4

1

2

4

5

15

1

2

5

2

# Twinkle Twinkle Little Star

きらきら星 ほし

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

7 F C G7(onD) G7(onB) C Am Dm(onF) G7 C

13 C G7 C G7 C G7

19 C G7 C F C

25 G7(onD) G7(onB) C Am Dm(onF) G7 C Dm7 Strings Em7

31 FM7 G7(9) C6 F C6

Detailed description: This is a piano score for the song 'Twinkle Twinkle Little Star' in 2/4 time. The score is divided into six systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are placed below the notes. The first system includes a 'Glockenspiel' instruction. The second system includes a 'Strings' instruction for the Dm7 chord. The score concludes with a final C6 chord.

37 G7<sup>(onD)</sup> G7<sup>(onB)</sup> C Am Dm<sup>(onF)</sup> G7 C6 C G7

43 C G7 C G7 C G7

49 C6 CM7<sup>(onB)</sup> Em7<sup>(onBb)</sup> A7 Dm7 G7<sup>(9)</sup> CM7 Em7

53 FM7 A<sup>b</sup>dim7 Am7<sup>(onG)</sup> F<sup>#</sup>m7<sup>b5</sup> Dm7<sup>(onF)</sup> G7<sup>(13)</sup> C

# Three Blind Mice

さんびきのねずみ

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs).  
 - **System 1:** Flute and Bassoon parts. Flute:  $1 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Bassoon:  $(\text{trill}) \text{ (trill)} \text{ (trill)} \text{ (trill)}$ .  
 - **System 2:** Piano accompaniment. Treble clef:  $5 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Bass clef:  $1 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Dynamics: *mf*.  
 - **System 3:** Piano accompaniment. Treble clef:  $9 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Bass clef:  $1 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Chords: F, C7, F, C7, F, C7, F, D7, Gm7(9), C7, F.  
 - **System 4:** Piano accompaniment. Treble clef:  $13 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Bass clef:  $1 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Chords: F, C7, F, C7, F, C7, F, C7, F.  
 - **System 5:** Piano accompaniment. Treble clef:  $17 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Bass clef:  $1 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Chords: F, C7, F, C7, F, C7, F, D7, Gm7(9), C7, F.  
 - **System 6:** Flute and Piano accompaniment. Flute:  $21 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Bass clef:  $1 \text{ (trill)} \text{ (trill)} \text{ (trill)} \text{ (trill)}$ . Chords: Bb, F, G7, C7, F, C7, F.

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

The piano score is written in G major (one sharp) and 3/4 time. It consists of six systems of two staves each (treble and bass clef). The first system starts with a 'strings' marking and a first-measure repeat sign. The second system includes a piano (*p*) dynamic marking. The third system includes fingering numbers (1, 2, 3, 4, 5) and a slur. The fourth system includes fingering numbers (2, 1, 3) and a slur. The fifth system includes fingering numbers (1, 2, 3, 4, 5) and a slur. The sixth system includes fingering numbers (2, 5, 1, 2, 5, 3, 1) and a slur. The bass line is mostly accompaniment with some melodic lines in the right hand.

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 6

5



# Nocturne op.9-2

やそうきょく だい ばん  
夜想曲 第2番

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand starts with a whole note chord (F major) in measure 1, followed by a half note chord (F major) in measure 2, and then a series of quarter notes (F, A-flat, C) in measures 3, 4, and 5. The left hand has a whole note chord (F major) in measure 1, followed by a half note chord (F major) in measure 2, and then a series of quarter notes (F, A-flat, C) in measures 3, 4, and 5. The dynamic marking is *p dolce*. Fingerings are indicated: 1 for the first note in the right hand, 2 for the second, 3 for the third, and 4 for the first note in the left hand.

Musical notation for measures 6-10. The right hand continues with a half note chord (F major) in measure 6, followed by a half note chord (F major) in measure 7, and then a series of quarter notes (F, A-flat, C) in measures 8, 9, and 10. The left hand continues with a series of quarter notes (F, A-flat, C) in measures 6, 7, 8, 9, and 10. The dynamic marking is *simile*. Fingerings are indicated: 1 for the first note in the right hand, 2 for the second, and 5 for the first note in the left hand.

Musical notation for measures 11-15. The right hand starts with a half note chord (F major) in measure 11, followed by a half note chord (F major) in measure 12, and then a series of quarter notes (F, A-flat, C) in measures 13, 14, and 15. The left hand continues with a series of quarter notes (F, A-flat, C) in measures 11, 12, 13, 14, and 15. The dynamic marking is *mp*. Fingerings are indicated: 1 for the first note in the right hand, 2 for the second, 4 for the first note in the left hand, and 5 for the second note.

Musical notation for measures 16-20. The right hand starts with a quarter note chord (F major) in measure 16, followed by a quarter note chord (F major) in measure 17, and then a series of quarter notes (F, A-flat, C) in measures 18, 19, and 20. The left hand continues with a series of quarter notes (F, A-flat, C) in measures 16, 17, 18, 19, and 20. The dynamic marking is *mp*. Fingerings are indicated: 4 for the first note in the right hand, 4 for the first note in the left hand, and 3 for the second note.

Musical notation for measures 21-25. The right hand starts with a quarter note chord (F major) in measure 21, followed by a quarter note chord (F major) in measure 22, and then a series of quarter notes (F, A-flat, C) in measures 23, 24, and 25. The left hand continues with a series of quarter notes (F, A-flat, C) in measures 21, 22, 23, 24, and 25. The dynamic marking is *mp*. Fingerings are indicated: 1 for the first note in the right hand, 3 for the second, 3 for the third, 4 for the fourth, and 4 for the first note in the left hand.

Musical notation for measures 26-30. The right hand starts with a quarter note chord (F major) in measure 26, followed by a quarter note chord (F major) in measure 27, and then a series of quarter notes (F, A-flat, C) in measures 28, 29, and 30. The left hand continues with a series of quarter notes (F, A-flat, C) in measures 26, 27, 28, 29, and 30. The dynamic marking is *mp*. Fingerings are indicated: 2 for the first note in the right hand, 1 for the second, 2 for the third, 5 for the fourth, 2 for the fifth, 3 for the first note in the left hand, and 2 for the second note.

31

*mf*

*espress.*

36

41

*f*

46

*f*

*poco rit.*

51

*a tempo*

*fz*

*mp*

56

61

*poco rit.* *a tempo*

*mf*

5 3 2

66

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

*rit.*

1 5

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

わか きょく  
別れの曲

1  
clarinet

*p*

6  
*simile*

11  
*riten.* *a tempo*

15  
*cresc.*

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

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

# Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

Flute  
Oboe

Measures 1-4: Flute and Oboe parts. The Flute part begins with a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, D4, C4. The Oboe part is mostly rests.

*p*

Measures 5-8: Piano accompaniment. The right hand has a long melodic line starting on G4, moving up to B4, then down to A4, G4, F4, E4, D4, C4. The left hand has a simple bass line with notes G2, B1, D2, E2, F2, G2.

Measures 9-12: Piano accompaniment. The right hand continues the melodic line with some grace notes. The left hand continues the bass line.

*mp*

Measures 13-16: Piano accompaniment. The right hand has a more active melodic line. The left hand continues the bass line.

*p*

Measures 17-20: Piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues the bass line.

*cresc.*  
*mf*

Measures 21-24: Piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues the bass line.

Musical score system 1, measures 25-28. The piece is in G major (one sharp). The right hand features a melodic line with a 5th finger fingering at the start of measure 25 and a 3rd finger fingering in measure 27. The left hand provides a harmonic accompaniment with a 5th finger fingering in measure 28.

Musical score system 2, measures 29-32. The right hand has a melodic line with a 3rd finger fingering in measure 29 and a 4th finger fingering in measure 30. The left hand has a 5th finger fingering in measure 31. Dynamics include *mp* and *cresc.*

Musical score system 3, measures 33-36. The right hand has a melodic line with a 2nd finger fingering in measure 33 and a 3rd finger fingering in measure 34. The left hand has a 5th finger fingering in measure 35. Dynamics include *mf*.

Musical score system 4, measures 37-40. The right hand has a 3rd finger fingering in measure 37 and a 5th finger fingering in measure 39. The left hand has a 5th finger fingering in measure 39. Dynamics include *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

45/61

49/65





31 *p*

35

strings

41 *mf*

45

49

## Der Vogelfänger bin ich ja

## パパゲーノのアリア

Andante

strings

Musical score for "Der Vogelfänger bin ich ja" (Papa Genaro's Aria) by Franz Schubert. The score is for strings and piano accompaniment. It is in G major and 3/4 time. The tempo is Andante. The score consists of six systems of music, each with a treble and bass clef staff. The first system includes a "strings" marking and a dynamic marking of *f*. The score is annotated with various musical notations such as slurs, accents, and fingerings (1-5). Measure numbers 4, 8, 12, 17, and 21 are indicated at the start of their respective systems.



# Romanze (Serenade K.525)

ロマンス (セレナーデ K.525)

Andante

Strings

The musical score is written for strings in a grand staff format, consisting of two staves per system. 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 common time signature. The first staff of the first system is marked 'Strings' and begins with a measure marked '-1'. The second staff of the first system has a dynamic marking of *p*. The second system begins with a measure marked '4' and has a dynamic marking of *f*. The third system begins with a measure marked '8' and has a dynamic marking of *p*. The fourth system begins with a measure marked '11' and has a dynamic marking of *p*. The fifth system begins with a measure marked '15' and has a dynamic marking of *f*. The sixth system begins with a measure marked '19' and has a dynamic marking of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *rit.* (ritardando) marking in the final measure.

## 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

1/4 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

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

27 3 2 3 1 2 3 4 3

3 2 1

3 2

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 3 3





25

Strings

*mp*

29

33

37

# Chanson du Toreador

とうぎゆうし うた  
闘牛士の歌

**Resoluto**

Strings

22 *f*

26

30

33

37 *ff*

## Frühlingslied

はる うた  
春の歌

**Allegretto grazioso**  $2^x$  (51)

1.  $p$

6/21

10/25

14  $sf$  *dim.*  $p$

1.  $cresc.$

28

32  $f$   $sf$  *dim.*  $f$

Musical score for measures 37-41. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and fingerings (5, 3, 3, 1, 5, 2, 1, 2, 3). The left hand provides harmonic support with chords and single notes, including a 5/2 interval in the second measure. Dynamics include *dim.*, *p*, and *cresc.*.

Musical score for measures 42-46. The right hand continues the melodic line with slurs and fingerings (5, 3, 3, 1, 3, 3, 5). The left hand has chords and single notes, with a 5/3 interval in the final measure. Dynamics include *p dolce*, *cresc.*, and *p dolce*.

Musical score for measures 47-51. The right hand features a more active melodic line with slurs and fingerings (1, 2, 3, 5, 1, 3, 2, 1, 1, 1, 1, 1, 1, 2, 3). The left hand has chords and single notes, with a 5/2/1 interval in the final measure. Dynamics include *grazioso* and *dim.*.

Musical score for measures 52-56. The right hand has a melodic line with slurs and fingerings (5, 1, 5, 1). The left hand has chords and single notes, with a 3/3 interval in the final measure. The piece concludes with a double bar line.

## Ode to Joy

かんきうた  
歓喜の歌

Allegro assai

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each containing four measures. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the beginning of their respective systems. The first system includes the instruction 'strings' in parentheses. The second system includes the instruction 'p cantabile'. The third system includes the instruction 'p' with a hairpin. The fourth and sixth systems include the instruction 'p' with a hairpin. Fingerings are indicated by numbers 1-5 below the notes. The score features a melody in the treble clef and a bass line in the bass clef, with various articulations and dynamics.

25

Musical score for measures 25-28. The piece is in G major (one sharp) and 4/4 time. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a bass line with fingerings: 5, 1, 4, 1, 1, 5.

29

Musical score for measures 29-32. The right hand continues the melody with a triplet of quarter notes (G4, A4, B4) in measure 29, followed by quarter notes. The left hand plays a bass line with fingerings: 1, 4, 3, 2, 3, 1, 2, 4, 2, 1. A dynamic marking of *f* (forte) is present in measure 29.

33

Musical score for measures 33-36. The right hand continues the melody with a triplet of quarter notes (G4, A4, B4) in measure 33, followed by quarter notes. The left hand plays a bass line with fingerings: 1, 4, 3, 2, 3, 1, 2, 4, 2, 1. A dynamic marking of *f* (forte) is present in measure 33.

37

Musical score for measures 37-40. The right hand plays a melody with eighth notes and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a bass line with fingerings: 3, 2, 4, 3, 5, 2, 4, 3, 1.

41

Musical score for measures 41-44. The right hand continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a bass line with fingerings: 4, 3, 2, 3, 1, 2, 4, 2, 1.

45

Musical score for measures 45-48. The right hand plays a melody with eighth notes and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a bass line with fingerings: 3, 2, 4, 3, 5, 2, 4, 3, 1.

49

Musical score for measures 49-52. The right hand plays a melody with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a bass line with fingerings: 4, 1, 2, 4. The piece concludes with a double bar line and repeat signs in both staves.

# O Christmas Tree

もみの木き

1 G D Em7 D

5 G C(onG) D7

9/29 G D G Em Am(onC) E7(onB) Am D7 D7/G G D

13/33 G D G Em Am(onC) E7(onB) Am D7 D7(onG) G

17/37 G E7 Am Am7 D7 G

21/41 G Bm7(onF) E7 E7(onD) Am(onC) E7(onB) Am D7 D7(onG) G



25 ( G Flute E7 Am D7 Em Am7(onC) A7(onC<sup>♯</sup>) D7 )

44 2. D<sup>♯</sup>dim7 Em C<sup>♯</sup>m7<sup>♭5</sup> G(onD) D7 C(onG) G

# Deck the Halls

ひいらぎかざろう

Con moto

Musical score for measures 34-37. The piece is in 4/4 time with a key signature of one flat (B-flat).  
Measure 34: Treble clef starts with a dotted quarter note G4 (finger 5), followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a whole note chord G2-Bb2-D2.  
Measure 35: Treble clef has quarter notes A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a whole note chord G2-Bb2-D2.  
Measure 36: Treble clef has a sixteenth-note triplet of G4, A4, Bb4, followed by quarter notes C5, D5, E5, F5, G5. Bass clef has a whole note chord G2-Bb2-D2.  
Measure 37: Treble clef has quarter notes G4 (finger 1), A4 (finger 2), Bb4, C5. Bass clef has a whole note chord G2-Bb2-D2.

Musical score for measures 38-40. The piece is in 4/4 time with a key signature of one flat (B-flat).  
Measure 38: Treble clef has a quarter-note triplet of G4, A4, Bb4, followed by quarter notes C5, D5, E5, F5, G5. Bass clef has a whole note chord G2-Bb2-D2. Dynamics: *mp*.  
Measure 39: Treble clef has quarter notes G4 (finger 1), A4, Bb4, C5. Bass clef has a whole note chord G2-Bb2-D2. Dynamics: *mp*.  
Measure 40: Treble clef has a quarter note G4 (finger 5), followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a whole note chord G2-Bb2-D2. Dynamics: *p*.

# Silent Night

きよしこの夜 よる

Moderato

strings oboe

7 3 3

*p*

13 5 4 3

19 1 3 1

25 3 2 3 5 2 1 4 3 2

*mf*

31 1

Flute

37

Measures 37-42: Treble clef, key signature of one sharp (F#). Measure 37 has a whole rest. Measures 38-42 feature a melodic line in the treble with slurs and fingerings (4, 4, 1). The bass line has a whole rest in measure 37, then a sequence of notes with fingerings (2, 2, 5).

43

Measures 43-46: Treble clef, key signature of one sharp (F#). Measures 43-46 feature a melodic line in the treble with slurs and fingerings (3, 5, 1, 3, 5). The bass line has a whole rest in measure 43, then a sequence of notes with fingerings (3, 5, 3, 1, 5).

47

Measures 47-50: Treble clef, key signature of one sharp (F#). Measures 47-50 feature a melodic line in the treble with slurs and fingerings (1, 1, 2, 4, 5, 3, 5). The bass line has a whole rest in measure 47, then a sequence of notes with fingerings (5, 5, 5, 5).

51

Measures 51-56: Treble clef, key signature of one sharp (F#). Measure 51 has a whole rest. Measures 52-56 feature a melodic line in the treble with slurs and fingerings (1, 3, 2, 2, 1, 3, 1). The bass line has a whole rest in measure 51, then a sequence of notes with fingerings (4, 5, 4, 2, 3, 4). A dynamic marking *f* is present in measure 53.

57

Measures 57-62: Treble clef, key signature of one sharp (F#). Measure 57 has a whole rest. Measures 58-62 feature a melodic line in the treble with slurs and fingerings (5, 2, 1, 4, 3, 2, 1). The bass line has a whole rest in measure 57, then a sequence of notes with fingerings (5, 5, 5, 3). A dynamic marking *p* is present in measure 58. The piece concludes with a double bar line in measure 62.

# Ep Ballad

エレクトリックピアノ・バラード

Medium Slow Intro

Melody

Play

Groove

Count

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

A

Melody

Play

Groove

Fill

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

Melody

Play

Groove

Fill

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

Fill

**C**

17

Dm7 B<sup>b</sup>7 A<sup>#</sup>m7aug/B<sup>b</sup> Cadd9 G/B Am7 F#m7<sup>b5</sup>

Fill

20

FM7 D7<sup>(13)</sup> D7<sup>(9)</sup> Dm7<sup>(9)</sup> Em7 F FM7/G G/A A7<sup>(9)</sup>

Ending

23

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*

5

C7

Fill

**A**

C7

C7

Fill

13

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

17

C7 G7 F7 C7

21

C7 C7

Fill

25

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

29

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

33

C

C7 C6

Fill

37

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

41

C6 Dm7 Dm7/G C6

45

D C6 C7 *gva* C7

Fill

49

C7 (gva) F7(9) C7

53

(gva) G7 F7(9) C6

Fill

57

C6 C7(11)9

*sf*

**Fast** **Intro**

Melody

Play

Groove

Count

5

E7

Fill

**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 A<sup>(9)</sup> E7

Fill

41

**D**

E7 E7 B7

Fill

45

B7 C#m7 A7 E7

49 **E**

E7 G A7 E7

Fill

53

E7 G A A#dim 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

Melody

Play

Groove

A

Melody

Play

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

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

Fill

29

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

33

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

Chords: Fadd9, F, C7sus4, C7, Fadd9, F

Tempo: *mp*

**A1**

Melody

Play

Groove

Chords: Gm7<sup>(11)</sup>/C, Fadd9, F, Gm7<sup>(11)</sup> *simile*, Gm7, Fadd9/A, F/A, FM7/A

Tempo: *mp*

Melody

Play

Groove

Chords: 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

Fill

C

Musical score for measures 22-25. The top staff shows a melodic line starting with a grace note. The piano accompaniment features chords: B<sup>b</sup>add9/D, C7sus4, Fadd9, F, Gm7<sup>(11)</sup>, and F/A. A dynamic marking of *mp* is present. A guitar part below includes a 'Fill' section.

Musical score for measures 26-29. The piano accompaniment features chords: Cm7, Cm7/F, F7, B<sup>b</sup>M7, Dm7/G, G7, Gm7, and C7sus4. A dynamic marking of *p* is present.

Musical score for measures 30-33. The piano accompaniment features chords: C7sus4, Fadd9, F, C7sus4 *rit.*, C7, and F. A dynamic marking of *p* is present.

Medium Shuffle

Intro

Melody

Play

Groove

Chords: C7, Dm/C, C, B $\flat$ /D, C7/E, F7

5

Play

Chords: Cm/B $\flat$ , B $\flat$ , F, C, Dm/C, C7, Gm7/D, C7/E, F7

9

A

Play

Chords: F/G, Dm7/G, C, Dm/G, C

13

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

17

C Dm7 C7/E F F7 D7<sup>(b9)</sup>/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<sup>b</sup> Am7

41

Am7 C/E Cm/E<sup>b</sup> 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

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



13

$F7^{(13)}$      $B7^{(\#11)}$      $BbM7^{(9)}$      $Eb7^{(\#13)}$      $Eb7^{(9)}$      $A7^{(13)}$      $A7$

17

$Eb7^{(\#11)}$      $D7^{(b9)}$      $G7^{(9)}$      $Dm7/G^{(9)}$      $G7^{(13)}$      $Gm7$      $Db7^{(9)}$

Fill

21

**A2**

$C7^{(9)}$      $D7^{(9)}$      $Gm7$      $Db7^{(9)}$      $C7^{(13)}$      $F\#7^{(\#11)}$      $FM7$      $Gm7$

Fill

25

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

29

F7<sup>(13)</sup> E7<sup>(13)</sup> F7<sup>(13)</sup> B<sup>b</sup>M7 E<sup>b</sup>7<sup>(13)</sup> E<sup>b</sup>7 A7<sup>(13)</sup> A7

Fill

33

E<sup>b</sup>7<sup>(9)</sup> D7<sup>(9)</sup> E<sup>b</sup>7<sup>(9)</sup> D7<sup>(9)</sup> G7<sup>(13)</sup> C7<sup>(13)</sup> F6

**B**

Musical score for section B, measures 37-40. The score includes a vocal line, piano accompaniment, and a drum fill. The piano accompaniment features chords: F6, Cm7<sup>(9)</sup>, F7<sup>(13)</sup>, and B<sup>b</sup>M7. The drum fill is indicated by a bracket and slashes.

Musical score for section B, measures 41-44. The score includes a vocal line, piano accompaniment, and a drum fill. The piano accompaniment features chords: 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>, and G7<sup>(13)</sup>. The drum fill is indicated by a bracket and slashes.

**C**

Musical score for section C, measures 45-48. The score includes a vocal line, piano accompaniment, and a drum fill. The piano accompaniment features chords: C7<sup>(13)</sup>, D7<sup>(b9)</sup>, Gm7<sup>(9)</sup>, C7<sup>(13)</sup>, FM7<sup>(9)</sup>, and E7. The drum fill is indicated by a bracket and slashes.

49

$E^b7$     $D7$     $Gm7^{(11/9)}$     $Gm7/C$     $C7^{(9)}$     $Cm7^{(9)}$

53

$F7^{(13)}$     $B^b m7^{(9)}$     $E^b7^{(\#11/9)}$     $E^b7^{(9)}$     $A^b7^{(\flat13/9)}$     $A7^{(\flat13/9)}$

Fill

57

$D7^{(9)}$     $Gm7^{(9)}$     $C7^{(13)}$     $A^b7^{(\flat13/9)}$     $A7^{(\#11/9)}$

Fill

Fill

61

Chord progression:  $E\flat 7^{(13)}$ ,  $D 7^{(13)}$ ,  $G 7^{(9)}$ ,  $C 7^{(13)}$ ,  $F$ ,  $Gm 7$ ,  $G\#\dim 7$ ,  $F 6$

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

1  $\text{♪} = \text{♪} = \text{♪}$

Chords:  $\text{Dm7}^{(9)}$ ,  $\text{G7}^{(13)}$ ,  $\text{Dm7}^{(9)}$ ,  $\text{G7}^{(13)}$ ,  $\text{A7}^{(\flat 13)}$

Play

Groove

Count

A1

Melody

6

Chords:  $\text{Dm7}^{(9)}$ ,  $\text{G7}^{(13)}$ ,  $\text{Dm7}^{(9)}$ ,  $\text{G7}^{(13)}$ ,  $\text{A7}^{(\flat 13)}$ ,  $\text{Dm7}^{(9)}$

Play

Groove

Fill

Melody

11

Chords:  $\text{G7}^{(13)}$ ,  $\text{Dm7}^{(9)}$ ,  $\text{G7}^{(13)}$ ,  $\text{Cm7}^{(9)}$ ,  $\text{F7}^{(13)}$

Play

Groove

16

Chords: Cm7<sup>(9)</sup>, F7<sup>(13)</sup>, Bm7<sup>(9)</sup>, E7<sup>(13)</sup>, E7aug, Em7/A, C/G

21

Chords: F#m7<sup>(b5)(11)</sup>, B7<sup>(b9)</sup>, Em7, A7<sup>(9)</sup>, Fm7<sup>(11)</sup>, B<sup>b</sup>7<sup>(13)</sup>

Fill

**A2**

26

Chords: Dm7<sup>(9)</sup>, G7<sup>(13)</sup>, Dm7<sup>(9)</sup>, G7<sup>(13)</sup>, Cm7<sup>(9)</sup>

31

$(13_9)$   $(9)$   $(13_9)$   $(9)$   $(13_9)$   
 F7 Cm7 F7 Bm7 E7 E7aug

36

Em7/A CM7/G F#m7<sup>b5</sup> B7 $(11_9)$  Em7 $(9)$  A7 $(13_9)$  Fm7 $(9)$

41

**B**

$(13_9)$   $(9)$   $(13_9)$   $(9)$   $(9)$   $(9)$   
 B<sup>7</sup> B<sup>7</sup>m7 E<sup>7</sup> E<sup>7</sup> A<sup>7</sup>M7 A<sup>b</sup>6

Fill



46

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

51

$F^{\sharp}m7/B^{(9)}$      $B7^{(9)}$      $EM7^{(9)}$      $EM7$      $Em7^{(9)}$      $A7^{(9)}$

56

$E^{\flat}m7^{(9)}$      $A^{\flat}7^{(9)}$      $Dm7^{(9)}$      $G7^{(13)}$      $Dm7^{(9)}$

Fill

61 *tr*

(13)  
G7

(9)  
Cm7

(13)  
F7

(9)  
Cm7

65

(13)  
F7

(9)  
Bm7

(13)  
E7

E7aug

Em7/A

C/G

69

F#m7(b5)(11)

B7(9)

Em7

A7(9)

(11)  
Fm7

73 **D**

$\text{B}^{\flat 7} \text{ (13)}^{\flat 9}$      $\text{Dm}7 \text{ (11)}^{\flat 9}$      $\text{G}7 \text{ (13)}$      $\text{Dm}7 \text{ (11)}^{\flat 9}$      $\text{G}7 \text{ (13)}$

Fill

78

$\text{E}m7 \text{ (11)}^{\flat 9}$      $\text{A}7 \text{ (13)}$      $\text{E}m7 \text{ (11)}^{\flat 9}$      $\text{A}7 \text{ (13)}$      $\text{A}7 \text{ (13)}$

82

$\text{Dm}7 \text{ (11)}^{\flat 9}$      $\text{G}7 \text{ (13)}$      $\text{Dm}7 \text{ (11)}^{\flat 9}$      $\text{G}7 \text{ (13)}$

86

C (N.C.)

# Medium Bossa

ミディアム・ボッサ

## Medium Bossa Nova Intro

Melody

Play

Groove

Count

Fill

Chords: 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>

### A

Melody

Play

Groove

Chords: C 6<sup>(9)</sup>, F# m7<sup>(9)</sup> / B, B7<sup>(13)</sup>

### 10

Melody

Play

Groove

Chords: G M7/B, G m7/B<sup>b</sup>, A7sus4, A7, A7 aug FM7/A

**B**

14

Fm7/A      Fm7/A<sup>b</sup>      C<sup>(9)</sup>6/G      F<sup>#</sup>m7<sup>b5</sup>      F<sup>(9)</sup>7

18

Em7      Fm7/B<sup>b</sup>      Dm7<sup>(11)</sup>      G7<sup>(13)</sup>

Fill

**C**

22

Gm7<sup>(11)</sup>      C<sup>(9)</sup>7      C<sup>(b9)</sup>7      FM7<sup>(13)</sup>      Bm7<sup>b5</sup>      E7<sup>(#9)</sup>      Am7<sup>(9)</sup>

D

26

Am<sup>(9)</sup> Dm<sup>(9)</sup> FmM7/G C<sup>(9)</sup><sub>6</sub> D<sup>b</sup>M7<sup>(9)</sup>

Fill

*poco rit.*

30

C<sup>(9)</sup><sub>6</sub> D<sup>b</sup>M7<sup>(9)</sup> CM7<sup>(9)</sup>

Fill

Slow Rock

スロー・ロック

Intro

Melody

play

Groove

1

F C F

Count

Fill

A

4

F Am B<sup>b</sup> D7/A Gm Gm/B<sup>b</sup> C C/B<sup>b</sup>

8

F/A F<sup>aug</sup>/A B<sup>b</sup> B<sup>b</sup>m/D<sup>b</sup> F/C C F

Fill



**B**

Am Amaug Am6 D7 Gm GmM7 Gm7 C7

Fill

**C1**

F Am B<sup>b</sup> D7/A Gm Gm/B<sup>b</sup> C G7sus4/D C/E C

F/A Faug/A B<sup>b</sup> D<sup>b</sup> F/C C F

Fill

**C2**

24 *rit.*

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

Fill

# Waltz (The Sleeping Beauty)

ねむ ちり びじょ  
眠れる森の美女のワルツ

Tempo di valse

The musical score is written for a single melodic line in 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked 'Tempo di valse'. The score consists of ten staves of music, each beginning with a measure number. The dynamics and articulations are as follows:

- Staff 1 (measures 1-8): *p cantabile*. Features a 4-measure rest at the beginning.
- Staff 2 (measures 9-14): *piu f*. Includes a 4-measure rest.
- Staff 3 (measures 15-20): *f*. Includes a 5-measure rest.
- Staff 4 (measures 21-26): *p*. Includes a 3-measure rest.
- Staff 5 (measures 27-32): *cresc.*. Includes a 1-measure rest.
- Staff 6 (measures 33-38): *f*. Includes a 4-measure rest.
- Staff 7 (measures 39-43): *ff*. Includes a 4-measure rest.
- Staff 8 (measures 44-48): Includes a 4-measure rest.
- Staff 9 (measures 49-53): Includes a 4-measure rest.
- Staff 10 (measures 54-60): *p*. Includes a 2-measure rest.
- Staff 11 (measures 61-65): *piu f*. Includes a 4-measure rest.

Song No.  
076

### Air (Orchestral Suite)

かんげんかくくみきよく  
管弦楽組曲よりエア

# Minuetto/Boccherini

ボッケリーニのメヌエット

## Minuetto

-1/8/52  
*dolce*

4/12/56

8/16/60  
*mp* *pp*

20/64  
*mf*

24/68

## Trio

28/72  
*Fine* *mp*

32

37

41

45  
*mp*

49

*D.C. al Fine*

## Siciliano/J. S. Bach

バッハのシチリアーノ

**Siciliana**

1 *p*

7 *p*

11 *mp*

15 *p* *f*

19 *p* *f*

22

26 *mf*

30 *p*

33 *riten.* *meno mosso*

# Menuet (L'Arlésienne)

アルルの女おんなよりメヌエット

Andante  
quasi allegretto

1 2 3 3 1 5

5 1 3 2 1 1 2 1

9 1 3 4 3 3 1 3 5

12 1 3 2 3 2 5 1 2

15 1 2 1 1 2 5 3 1 2

19 2 1 1 2 5 3 1 2

23 3 2 2 1 4 3

27 1 3 3 4

31 3 1 3 3 1 3 5 1 3 3

34 2 5 1 2 1 2 1 3 3

37 5 1 5

*pp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

*calando* *e*

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

## Slavonic Dances op.72-2

ぶきょく 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 *express.* *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**

Brass

1

5 *p*

8 *p*

11 *pp*

14 *f*

Detailed description: This is a musical score for a piece titled 'Largo (From the New World)'. The score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff is labeled 'Brass' and contains a single note (G2) with a fermata. The second staff begins at measure 5 and features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), with a dynamic marking of *p*. The third staff begins at measure 8 and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), with a dynamic marking of *p*. The fourth staff begins at measure 11 and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), with a dynamic marking of *pp*. The fifth staff begins at measure 14 and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), with a dynamic marking of *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

## Pizzicato Polka

ピチカート・ポルカ

## Polka

Pizzicato

1/49

6/54

11/59

16/64

21/69

27/75

to: Coda

32

Trio

37/45

47

D.C.al Coda

Coda

10

Detailed description of the musical score: The 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 common time signature of 2/4. The piece is marked 'Pizzicato'. The first section (measures 1-31) is in G major. Measures 1-5 have a dynamic of *p*. Measures 6-10 have a dynamic of *f*. Measures 11-15 have a dynamic of *p*. Measures 16-20 have a dynamic of *f*. Measures 21-25 have a dynamic of *p*. Measures 26-31 end with a fermata and a Coda symbol. The second section (measures 32-46) is in F# minor, marked 'Trio' and *p*. It features first and second endings. Measures 37-45 have a dynamic of *p*. The piece concludes with a Coda section (measures 47-50) in F# minor, marked 'D.C.al Coda' and *p*, ending with a fermata and a Coda symbol. A '10' is written below the final measure of the Coda.

## Romanze/Beethoven

## ベートーヴェンのロマンス

## Adagio cantabile

1 *mp*

5

8 *mf*

11

14

17 *f*

The musical score is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The tempo is Adagio cantabile. The score includes various musical notations such as slurs, trills (tr), and dynamic markings (mp, mf, f). The piece begins with a half rest, followed by a dotted quarter note G4. The first staff ends with a fermata. The second staff begins with a quarter rest, followed by a dotted quarter note G4. The third staff begins with a quarter rest, followed by a dotted quarter note G4. The fourth staff begins with a quarter rest, followed by a dotted quarter note G4. The fifth staff begins with a quarter rest, followed by a dotted quarter note G4. The sixth staff begins with a quarter rest, followed by a dotted quarter note G4. The piece concludes with a double bar line.

## Swan Lake

はくちょう みずうみ  
白鳥の湖

## Moderato

1 *p* *express.*

4

8

12

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 is written for a single melodic line in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto molto moderato'. The score consists of eight staves of music, with measure numbers 1, 5/13, 9, 20, 24, 28, 32, 36, and 40 indicated at the beginning of their respective staves. The piece begins with a dynamic of *p* (piano) and a *dolce* (sweet) articulation. The first staff contains measures 1 through 5, with fingerings 1, 1, 4, 5, and 2 indicated. The second staff contains measures 6 through 13, with fingerings 4, 1, 1, 4, 5, 1, 2, and 4. A first and second ending bracket spans measures 13 and 14. The third staff contains measures 15 through 19, with fingerings 3, 1, 1, 3, 1, 1, and 1. The fourth staff contains measures 20 through 23, with fingerings 3, 1, 3, 1, 1, and 1. The fifth staff contains measures 24 through 27, with dynamics *sf* (sforzando) and *mf* (mezzo-forte) indicated, and fingerings 3, 1, 3, 1, 3, and 1. The sixth staff contains measures 28 through 31, with dynamics *p* and *mp* indicated, and fingerings 3, 1, 4, 3, 1, and 3. The seventh staff contains measures 32 through 35, with a dynamic of *p* and fingerings 3, 1, 1, 4, 5, and 2. The eighth staff contains measures 36 through 40, with fingerings 5, 4, 1, 1, 4, 5, and 1. The piece concludes with a final cadence in measure 40.

## Méditation (Thaïs)

めいそうきょく  
タイスの瞑想曲

## Andante religioso

1 *p cantabile*

4 *p* *rall.* *f*

7 *pp* *a tempo* *più f* *cresc.*

10 *f* *p*

14 *f* *espress.* *p* *pp*

17

# Serenade/Haydn

ハイドンのセレナーデ

**Andante cantabile**

*dolce*  
*mp*

*p*

*mf* *p*

*f* *p*

*rit.* *a tempo*  
*mf*

*mp* *mf*

*mp* *f* *p*

*f* *p*

## Grand March (Aida)

がいせんこうしんぎょく  
アイーダより凱旋行進曲

## Maestoso

Maestoso

1 *mf*

6

10 *f*

14 *p*

18 *mf*

22 *f* *f*

26

30

34 *f* *p*

38 *f*

42 *f*

Detailed description: This is a musical score for a Grand March in A major, 2/4 time, marked Maestoso. The score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Maestoso'. The dynamics range from piano (p) to fortissimo (f). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet and four-note slurs. The score ends with a double bar line.



# Danza dell'Ore (La Gioconda)

とき おど  
時の踊り

Moderato

Flute

The musical score is written for a flute in G major and 2/4 time. It consists of ten staves of music. The tempo is marked 'Moderato'. The score includes various dynamics such as *pp*, *mf*, and *p*, and articulations like *con grazia*, *accel.*, *rit.*, and *a tempo*. Fingerings and slurs are indicated throughout the piece. The piece concludes with a final measure on the tenth staff.

*pp*

*con grazia*

*accel.* *rit.* *a tempo*

*mf* *pp*

*pp* *leggero*

*p*

*pp*

*accel.* *rit.* *a tempo*

*p*

## 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 *p*

8 *p*

12 *p*

16 *p*

20 *mf*

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

# L'éléphant (Le Carnaval des Animaux)

ぞう どうぶつ しゃにくまい  
象 (動物の謝肉祭)

## Allegretto pomposo

1 4 1 3 1 4 1 4

8 3 2 1 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 4

39 1 4 3 2 1 2

44 5 1 3 2 1

48 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* *gva*-----

29 *ff* *(gva)*----

34

38

42

46

# Wachet auf, ruft uns die Stimme BWV. 645

めざよこえ  
目覚めよと呼ぶ声あり

*gva* -----

*(gva)* -----

## Greensleeves

## グリーンスリーブス

Lento Moderato

1 *p cantabile*

5 *mp*

13 *p*

17

21

25

# Beautiful Dreamer

ゆめみ きみ  
夢見る君

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of six staves of music, each starting with a measure number in the top left corner. The first staff begins at measure 1 and includes a dynamic marking of *mp*. The second staff starts at measure 5. The third staff starts at measure 8. The fourth staff starts at measure 11 and includes a dynamic marking of *mf*. The fifth staff starts at measure 15 and includes a dynamic marking of *mp*. The sixth staff starts at measure 19 and includes a dynamic marking of *mf*. The score features various musical notations including slurs, triplets, and fingerings (1-5). The piece concludes with a final double bar line and a fermata over the last note.

## Ring de Banjo

バンジョーをかき鳴らせ

-1  $f$  F Faug Dm(onF) F7 B $\flat$  Bm7 $\flat$ 5  
 10 Gm7(onC) C7 F F7(onE $\flat$ ) B $\flat$ (onD) B $\flat$  F(onC) C7 F Faug  
 16 Dm(onF) F7 B $\flat$  Bm7 $\flat$ 5 Gm7(onC) C7 F F7(onE $\flat$ ) B $\flat$ (onD) B $\flat$  F(onC) C7 F  
 23 F B $\flat$  G7<sup>(9)</sup> Gm7(onC) C7 F F7(onE $\flat$ ) B $\flat$ (onD) B $\flat$   
 29 F(onC) C7 $\flat$ 3 F B $\flat$  Bm7 $\flat$ 5 Gm7(onC) C7 F F7(onE $\flat$ )  
 36 B $\flat$ (onD) B $\flat$  F(onC) C7 F F B $\flat$ (onD) Bm7 $\flat$ 5  
 42 Gm7(onC) C7 F C F7(onE $\flat$ ) B $\flat$ (onD) F(onC) B $\flat$ 5 F(onC) C7 F



Song No.  
097

# O du lieber Augustin

かわいいオーガスティン

Musical score for 'O du lieber Augustin' in 3/4 time. The score is written for guitar and includes five staves of music. Chords are indicated above the staff: C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C. Fingerings are indicated with numbers 1-5. A double bar line with a repeat sign and a 4-measure rest is shown at the end of the fifth staff.

Song No.  
098

# London Bridge

ぼし  
ロンドン橋

Musical score for 'London Bridge' in 2/4 time. The score is written for flute and bassoon. Chords are indicated above the staff: C, F, G7, C, C, G7, C, Dm7, G7, C, Dm7, G7, C. Fingerings are indicated with numbers 1-5. A double bar line with a repeat sign and a 4-measure rest is shown at the end of the third staff.



# Aloha Oe

アロハ・オエ

1 C A7 (on C $\sharp$ ) 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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