



Song Book

DIGITAL KEYBOARD

PSR-E443

Song Book
Song-Buch

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

EN
DE
FR
ES
JA

Contents / もくじ

■ Preset Songs

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

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

- Some of the built in songs (in your instrument) may not be provided in this songbook because of copyright restrictions.
- Preset song numbers 021 – 030 (Piano Accompaniment) are for practicing accompaniment patterns.
- Einige der (in Ihr Instrument) integrierten Songs sind aufgrund von Urheberschutzbestimmungen möglicherweise nicht in diesem Notenheft enthalten.
- Die Preset-Songs Nr. 012 – 030 (Klavierbegleitung) sind zum Üben von Begleitungsmustern vorgesehen.
- Certains morceaux intégrés à votre instrument peuvent ne pas être disponibles dans le présent recueil de morceaux en raison de restrictions liées au droit d'auteur.
- Les numéros de morceaux prééglés 021 – 030 (accompagnement au piano) correspondent à des morceaux d'accompagnement.
- Es posible que algunas de las canciones creadas (en el instrumento) no estén incluidas en este libro de canciones debido a restricciones de derechos de autor.
- Los números de las canciones preajustadas 021 – 030 (acompañamiento de piano) son para ensayar los patrones de acompañamiento.
- 楽器本体に内蔵されている曲のうち、いくつかの曲の楽譜は、著作権などの理由により掲載されておりません。
- プリセットソング021～030：ピアノ アカンパニメントは、バックアップパターン(伴奏)練習用ソングです。

■ Optional Songs

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

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

Note

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

Single Finger Chords

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

Fingered Chords

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

■ Fingered Chords in the Key of C

NOTE:

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

Notiz

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

Vereinfachte Akkordgriffe

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

Normale Akkordgriffe

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

■ Normale Akkordgriffe in C-Dur

NOTIZ:

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

Note

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

Accords à un doigt

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

Accords à plusieurs doigts

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

■ Accords à plusieurs doigts de C

NOTE:

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

Nota

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

Ejemplos:

Partitura - C7(9, 13) → LCD: C7(13)

Partitura - C/G → LCD: C

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

Ejemplos:

Partitura - Amaug → LCD: F

Acordes de un solo dedo

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

Acordes digitados

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

■ Acordes digitados en la clave de C

NOTA

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

注意文

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

シングルフィンガー

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

フィンガード

自動伴奏用鍵盤でコードの構成音を押さえると、コードが自動的に検出され、そのコードで演奏することができます。

以下“フィンガードのコードの押さえ方”ではCのコードを例としています。

■ フィンガードのコードの押さえ方

メモ :

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

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



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



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



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



- To play a seventh chord: Press the root note together with the nearest white key to the left of it.
- Zum Spielen eines Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten 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 a grand staff format, consisting of a treble clef staff and a bass clef staff. 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".

The score is divided into five systems, each containing measures 1 through 29, 33 through 37, and 41 through 45. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics are indicated by *f* (forte), *p* (piano), and *mf* (mezzo-forte). Articulation is marked with *stacc.* (staccato). Fingerings are indicated by numbers 1, 2, 3, and 4. A right-hand (r.h.) section is marked with *p* and *r.h.*. The score also includes a first ending (1.) and a second ending (2.) for the final section.

37

41

46

51

56

61

Trio

65

f

3 2

4

69

73

77

2 3 4

4 1 5 1 2 4 1

5 2 1

81 *mp*

85

89

93 *f*

Jeanie with the Light Brown Hair

きんぱつ
金髪のジェニー

Moderato

The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of four staves each. The tempo is marked 'Moderato'. The piece begins with a piano (*p*) dynamic. The first system contains measures 1 through 4. The second system contains measures 5 through 8, featuring a mezzo-piano (*mp*) dynamic and a decrescendo (*dim.*) marking. The third system contains measures 9 through 12, returning to a piano (*p*) dynamic. The fourth system contains measures 13 through 16, featuring a mezzo-forte (*mf*) dynamic and a piano (*p*) marking. Fingerings and articulations are indicated throughout the score.

20

mp

24

meno mosso *p* *rit.*

1 1 2

The Last Rose of Summer

にわ ちぐさ
庭の千草

Andantino

mp

mf

dim.

rit.

a tempo

rit.

For Elise

エリーゼのために

Poco moto

The musical score is written for piano in 3/8 time, marked 'Poco moto'. It consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings. Specific markings include 'pp' (pianissimo) at the beginning, 'Red.' (Reduction) with asterisks, and measure numbers (1/8, 5/13, 17/31, 22/36, 28/42, 46). The score ends with a double bar line at measure 50.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 48-51, and the second system contains measures 52-55. The music is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a descending eighth-note pattern in the first system and a more active, rhythmic pattern in the second system. The voice part consists of a single melodic line with lyrics. The score is marked with measure numbers 48 through 55. The first system includes measures 48, 49, 50, and 51. The second system includes measures 52, 53, 54, and 55. The piano part has a complex, rhythmic accompaniment, particularly in the second system where it features a series of eighth-note chords and a descending bass line. The voice part is a simple, melodic line with lyrics. The score is marked with measure numbers 48 through 55. The first system includes measures 48, 49, 50, and 51. The second system includes measures 52, 53, 54, and 55. The piano part has a complex, rhythmic accompaniment, particularly in the second system where it features a series of eighth-note chords and a descending bass line. The voice part is a simple, melodic line with lyrics.

55

1 3 4 1 3

3

4

1 3

3

59

2 3 5 4

1

64

Musical score for 'The Rose Tree' (Meisterlied). The score is in 2/4 time and consists of six measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bass line starts with a whole rest, followed by a quarter note G3, then a quarter note A3, and a quarter note B3. The melody continues with a quarter note B4, then a quarter note A4, then a quarter note G4, and a quarter note F#4. The bass line continues with a quarter note C5, then a quarter note B4, then a quarter note A4, and a quarter note G4. The melody ends with a quarter note F#4, then a quarter note E4, then a quarter note D4, and a quarter note C4. The bass line ends with a quarter note C4, then a quarter note B3, then a quarter note A3, and a quarter note G3.

70

5 5

5

3 1

2

3 5 4

76

Musical score for 'The Rose Tree' (Measures 76-81). The score is written for piano (p) and features a treble and bass staff. The melody in the treble staff includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, F#4, E4). The bass staff includes a triplet of eighth notes (G3, A3, B3) and a triplet of eighth notes (G3, F#3, E3). The score concludes with a double bar line.

Amazing Grace

アメージング・グレース

Slowly

Am7 A \flat m7 Gm7 Gm7/C C7 F FM7 B \flat /F F

Strings *mp*

F B \flat 5 A7/C \sharp Dm B \flat Fsus4 F C/E

Dm Am Gm7 Am7 B \flat m7/E \flat A \flat M7 D \flat M7 C7 *cresc.* *mf*

F A7aug A7 B \flat F/A D \flat 7/A \flat

Gm7 5-3 2-1 Gm7/C C7 F7 B \flat /F *rit.* B \flat m6/F F *dim.*

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 Bb/F F Gm/Bb a tempo

33 F/C C7 F

ピアノ協奏曲 第21番 第2楽章

きょうそうきよく だい ばん だい がくしょう

ピアノ協奏曲 第21番 第2楽章

20

21

25

29

33

poco rit.

Scarborough Fair

スカボロ・フェア

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

9 Dm C Dm C/E

14 F Dm F G Dm Dm6

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

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

mp

mf

mp

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

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 **Moderato** 2

3 *mp* 5 1 3 5 5 5 4

5 *F/A* *G7/D* *Gm7* *C7* *F* *C7* *F* *B \flat*

9 *F/C* *C7* *Fsus4* *F* *C7* *F* *B \flat*

13 *F/A* *G7/D* *Gm7* *C7* *F* *C7* *F* *B \flat*

17 *F/C* *C7* *Fsus4* *F* *C/G* *B \flat /F* *C7/E* *C7aug* *F* *C7aug* *F⁽⁹⁾7* *F7aug*

3 *mf* 5 3 2

25 F/C 3 G7 C7 F 6 6

5 1 2 1

3 3 5

[illegible][illegible]

41 **G** 3. **C** 2. **C7aug** 5 **F** 4 **C/E** 3 **Cm/E^b** **Dm7** **D^b7**

f

3 1

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a piano (p) part and a guitar (g) part. The piano part is written in treble and bass clefs, with a dynamic marking of *mf*. The guitar part is written in treble clef with a capo on the 4th fret. Chord diagrams are provided above the guitar staff, showing the fretting for each chord: C, E7/B, Am, C7/G, F, D7/F#, C/G, D7, G7, and C. The score is divided into measures, with a double bar line indicating a section change. The guitar part includes a 4-measure rest at the end of the first section.

Ep Ballad

エレクトリックピアノ・バラード

Medium Slow **Intro**

Melody

Play

Groove

Count

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

A

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

Fill

Chords: FM7⁽⁹⁾, C/E, F/E, C/E, G/E, Dm7, Em7, FM7Dm7/G, Cadd9

Fill

11

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

Fill

B 14

Em EmM7 Em7 G/A A7 Dm DmM7

Fill

C 17

Dm7 B⁷ A^bM7aug/B^b Cadd9 G/B Am7 F#m7^{b5}

Fill

20

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

23

Ending

Dm7 Dm7/G G7 C C/B

26

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

Boogie Woogie

ブギ・ウギ

Shuffle Boogie

Intro

Melody

Play

Groove

Count

simile

C7

C7

Fill

A

C7

C7

Fill

13

C7 F⁽⁹⁾ C7

17

C7 G7 F7 C7

21

C7 C7

B

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

Fill

A1

B

E7

B7

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**

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⁽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

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

mp

Fill

Melody

Play

B^badd9 E^badd9 B^badd9/D

Fill

A2

12

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

Fill

B

16

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

mf

Fill

19

F B \flat F/B \flat F B \flat F/B \flat E \flat add9

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⁽⁹⁾ C7^(13/9) Cm7⁽⁹⁾

29

F7⁽¹³⁾ E7^(13/9) F7^(13/9) Bbm7 Eb7^(13/9) Eb7 Ab7^(b13) A7

Fill

33

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

B

37

F6 Cm7⁽⁹⁾ F7⁽¹³⁾ B^bM7

Fill

41

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

C

45

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

Fill

49

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

53

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

Fill

57

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

Fill

Fill

61

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

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

Play

Groove

Count

Fill

A1

11

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

16

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

21

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

Fill

A2

26

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

31

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

36

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

41

B

(13₉) Bb7 Bb7m7 (13₉) Eb7 Eb7m7 Ab7m7 Ab6

Fill

46

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

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.)

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The score consists of four measures. The first measure of the piano accompaniment is marked "C" and "(N.C.)", indicating a common time signature. The melody and piano accompaniment are written in a simple, folk-like style. The score ends with a double bar line.

Medium Bossa

ミディアム・ボサ

Medium Bossa Nova **Intro**

1

Melody

Play

Groove

Count

Fill

6

A

C⁽⁹⁾ 6

F[♯]m7⁽⁹⁾/B

B7^(b13)

10

GM7/B

Gm7/B[♭]

A7sus4

A7

A7 aug FM7/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^b7 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

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

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

Fill

B

12

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

C1

16

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

20

Musical score for section C1, measures 20-23. The score continues with a melodic line and piano accompaniment. The melodic line features a triplet of eighth notes. The piano accompaniment maintains the eighth-note pattern. 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.

Red. *

53

sostenuto

Red. *

59

Red. *

65

132 *tr*

Red. *

71

Red. *

78

Red. *

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 3 4 2 4 1

f

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

Fine

Song No. 002

こうしんきょく
トルコ行進曲

**Alla turca
Allegretto**

Musical score for "The Rose Tree" in 2/4 time, marked *p* (piano). The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody consists of five measures, each containing a triplet of eighth notes. The bass line consists of five measures, each containing a triplet of eighth notes. The key signature is one sharp (F#). The tempo is marked *Allegretto*. The score is labeled "1/18" in the top left corner.

5/13

1 4 2

1 4 2

1 4 2

1

3 1

3 1

4 3

3

23/39

This image shows measures 23 through 27 of the musical score for 'The Rose Tree'. The music is written for piano in 3/4 time. The key signature has one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. Measure 23 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand plays a quarter note F#3, followed by a quarter note G3, and then a quarter note A3. Measure 24 continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The left hand plays a quarter note F#3, followed by a quarter note G3, and then a quarter note A3. Measure 25 continues the melody with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The left hand plays a quarter note F#3, followed by a quarter note G3, and then a quarter note A3. Measure 26 continues the melody with a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The left hand plays a quarter note F#3, followed by a quarter note G3, and then a quarter note A3. Measure 27 continues the melody with a quarter note A3, followed by a quarter note G3, and then a quarter note F#3. The left hand plays a quarter note F#3, followed by a quarter note G3, and then a quarter note A3.

28/44

f *p*

3 2 4 3

tr

48/56

48/56

f

52/60

64/72

p

68/76

80/96

f

85/101

p

90/106

95/111

f

1.

116/124

2.

Coda

129

f

134

139

p

144

f

149

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

154

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

ちょう
ト調のメヌエット

ちょう

ト調のメヌエット

-1/8/64

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 17/25/7/3. The melody begins with a half note G4 (labeled 4/2), followed by a quarter note A4 (labeled 3/1), a quarter note B4 (labeled 4/1), and a half note C5 (labeled 5). The second system continues the melody with a half note D5 (labeled 4), a quarter note E5 (labeled 4/2), a quarter note F#5 (labeled 5/3), a quarter note G5 (labeled 4/2), and a half note A5 (labeled 4/2). The piece concludes with a quarter note B5 (labeled 3) and a half note C6. The bass staff is empty throughout the piece.

21/29/77

5 4 1

f

5 2 4 1

sf

sf

1. 2.

Fine

Fine

Trio

37/45

1 3 4

1 5 5

1 4 5

4

3 1 3

1 3 2

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 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

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

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

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

4 3 2 4 3 2 5 1 3 4 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

Red. * Red. *

Red. * Red. *

Red. * Red. *

Red. * Red. *

Melodie (Album für die Jugend)

メロディ (こどものためのアルバム)

Moderatamente mosso

The musical score is written for piano and is in 1/5 time. The tempo is marked 'Moderatamente mosso'. The piece begins with a piano (p) dynamic. The score is organized into five systems, each containing a treble and bass staff. The first system includes a piano (p) dynamic marking. The score features various musical notations, including notes, rests, and fingerings. The piece concludes with a double bar line at the end of the fifth system.

Fröhlicher Landmann (Album für die Jugend)

たの の う ふ こども
楽しき農夫 (子供のためのアルバム)

Animato e grazioso

The piano score is written for a grand piano in 2/4 time, featuring a key signature of one flat (B-flat). The tempo and mood are indicated as 'Animato e grazioso'. The score is divided into five systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-4):** The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingering numbers (1-5) are provided for the left hand.
- System 2 (Measures 5-8):** Continues the melodic and harmonic development. Dynamics include *f* and *mf*. Fingering numbers are provided for the left hand.
- System 3 (Measures 9-12):** Features more complex rhythmic patterns with sixteenth notes and eighth notes. Dynamics include *f*. Fingering numbers are provided for both hands.
- System 4 (Measures 13-16):** The right hand has a more active melody with eighth notes. Dynamics include *f*. Fingering numbers are provided for both hands.
- System 5 (Measures 17-20):** The final system, concluding the piece. Dynamics include *f*. Fingering numbers are provided for both hands.

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)

1/9 2 1 5 1 4 5 1 2

p 3 3 2 5 1

Red. *

5/13 4 5

Red. *

17/31 4 2 1 5 3 1 4 2 5 3 3 2 *rit.*

p 3 3 4 5 3 5 3 4 5

ritardando 21/35 2 3 4 3 4 3 4 3 1 5 1 4 5 1 2

p 1 1

Red. *

26/40 4 5

Red. *

Thema (Impromptus D.935-3)

そつきょうきよく しゅだい
即興曲 D.935-3 主題

Andante

1/9

p

5/13

mf

decresc.

p

17/25

cresc.

p

pp

dimin.

22/30

Menuett BWV. Anh.116

バッハのメヌエット BWV.Anh.116

1/17

6/22

11/27

16/32

37/61

42/66

47/71

52/76

インベンション ^{だい} ^{ばん} 第1番

インベンション ^{だい}第1 ^{ばん}番

[illegible]

14

16

18

20

Gavotte/J. S. Bach

ガボット

Gavotte

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system includes a treble and a bass staff, connected by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and fingerings. The first system starts with a tempo marking of -1/8. The second system has a measure number of 5/13. The third system has a measure number of 16/32. The fourth system has a measure number of 20/36. The fifth system has a measure number of 24/40. The sixth system has a measure number of 28/44. The notation is written in a clear, professional style, with notes and rests clearly visible. Fingerings are indicated by numbers 1 through 5. The page is a standard musical score for a piano, with a focus on the left hand's movement.

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

1 *p* *And.*

5 4 3 2 1

9 8 7 6 5 4 3 2 1

14 13 12 11 10 9 8 7 6 5 4 3 2 1

18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

ritard. *pp* *And.*

To a Wild Rose

の
野ばらに寄す

With simple tenderness.

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

System 1 (Measures 1-6): The melody starts on a half note G4, followed by quarter notes A4, B4, and A4. The bass line consists of half notes G2 and F#2. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings 1, 2, 4, and 5 are indicated for the right hand.

System 2 (Measures 7-13): The melody continues with quarter notes G4, A4, B4, and A4. The bass line has half notes G2 and F#2. Dynamics include *pp*, *mp* (mezzo-piano), and *p*. Fingerings 1, 2, 5, and 4 are indicated.

System 3 (Measures 14-20): The melody features eighth notes and quarter notes. The bass line has half notes G2 and F#2. Dynamics include *pp* and *increase*. Fingerings 5, 2, 1, 2, 3, and 4 are indicated. The instruction 'slightly marked' appears at the end of the system.

System 4 (Measures 21-26): The melody has quarter notes and eighth notes. The bass line has half notes G2 and F#2. Dynamics include *still increase*, *f* (forte), and *diminish.*. Fingerings 1, 3, 4, and 2 are indicated.

System 5 (Measures 27-32): The melody starts with a half note G4, followed by quarter notes A4, B4, and A4. The bass line has half notes G2 and F#2. Dynamics include *retard.* (ritardando), *p*, and *pp*. Fingerings 1, 2, 4, and 5 are indicated.

System 6 (Measures 33-38): The melody continues with quarter notes G4, A4, B4, and A4. The bass line has half notes G2 and F#2. Dynamics include *p*. Fingerings 5, 4, 5, and 3 are indicated.

39

mp
slightly marked

2 1 2 1

45

p
pp
ppp

1

$\frac{2}{3}$ $\frac{2}{4}$

アルベニスのタンゴ

[illegible]

5

5

3 1

3 1 4 2

3

5 3

Red.

poco rit.

a tempo

Red.

Red.

Red.

9

5 5

5 1 4 2

3

3 3

marcato

Red.

Red.

Red.

13

riten.

a tempo

Red.

Red.

Red.

Red.

The musical score for the ending of 'The Rose Tree' is written for piano. It consists of two staves, treble and bass, in the key of D major (two sharps). The tempo is marked 'a tempo' and 'riten.' (ritardando). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also fingerings indicated by numbers 1-5 above or below the notes. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

22

3 1

3 1 4 2

3 1

cresc.

f

Red.

Red.

Red.

Red.

4 3

26

Red. Red. Red. Red.

30

Red. Red. Red. Red.

34

Red. Red. Red. Red.

38

Red. Red. Red. Red.

42

Red. Red. Red. Red.

46

Red. Red. Red. Red.

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

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into five systems of staves, each with a treble and bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *dim.* (diminuendo), and *più p* (even softer). Performance instructions include 'sans rigueur' (without rigidity), 'Cédez' (yield), 'Mouv!' (movement), and 'Un peu animé' (a little animated). The score includes various musical notations such as slurs, ties, and articulation marks.

System 1 (Measures 1-4): Starts with a treble staff melody and a bass staff accompaniment. The instruction *p sans rigueur* is present.

System 2 (Measures 5-8): Continues the melody and accompaniment. The instruction *p* is present.

System 3 (Measures 9-13): Includes the instruction *dim.* and a double bar line with the word *Cédez*.

System 4 (Measures 14-16): Includes the instruction *più p* and the phrase *(très peu)*.

System 5 (Measures 17-20): Ends with the instruction *Un peu animé*.

20

5

4 1 3

2 4 1 3

3 1 4 2 3

4 5

2 4 1 3

3 5

4 5

4

2 1 4 2

4

p

mf

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

23

3 3

4 2

3 2

1

pp

p

1 4

1

3

1 2 5

4

1 2 5

1 3

2 5

1 2

1 4

2 5

3

1 2 5

1 4

1 3

Cédez // au Mouv!

27

5 2

pp

très doux

4 5

4 1

3 5 4

5 4

5 5

4 5

1 2

Murmuré et en retenant peu à peu

32

4 5

2 3 5

2 1 2

1 2

1 2

1 2

1 2

1 5

2 5

1 5

2 4

1 5

1 5

2 4

1 3

pp

35

4 5 3

4 5 3

5 3 4

3

1

perdendosi

pp

La Chevaleresque

きふじん じょうば
貴婦人の乗馬

Allegro marziale

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

p

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

17/25 $\frac{1}{5}$ $\frac{2}{3}$ $\frac{3}{2}$ $\frac{5}{1}$ $\frac{4}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{4}{1}$ $\frac{5}{1}$ $\frac{4}{1}$ $\frac{2}{1}$ *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* *ten.*

29/45 *cresc.* *p dolce* 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

poco rit.

a tempo

p

mf

poco rit.

a tempo

p

pp

rit.

1.

2.

The Entertainer

エンターテイナー

1 *f*

5/21/53 *mp*

10/26/58

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

20 1. 2. *f*

40

45

50

D.S.

⌘ Coda

8va -----

Londonderry Air

うた
ロンドンデリーの歌

Clarinet

mp

f

p

16

3

2

1

2

1

4

2

3

1

3

3

3

Home Sweet Home

はにゅう やど
埴生の宿

1 F 3 C7/G F/A F C7

mp

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

mf

11 F 5 B \flat F 3 C7 F

15 F 5 B \flat F 3 F \sharp dim7 C7/G C7 F

19 F 5 3 C \sharp dim7 Dm C F 2 F 5 B \flat /F

mp *mf*

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

poco rit. *dim.* *p*

Jesus bleibet meine Freude

しゅ ひと のぞ よろこ
主よ人の望みの 喜びよ

Religioso

1 oboe

mp

7

11

mf

15

21

mp

25

rit.

Loch Lomond

ロッホ・ローモンド

Strings

mp

mf

Twinkle Twinkle Little Star

ぼし
きらきら星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

7 F₅ C G7/D G7/B C Am Dm/F G7 C

13 C₅ G7 C G7 C₅ G7

19 C G7 C₁ F₅ C

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

31 FM7 G^(b9) C6 F₅ C6

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

43 C G7 C G7 C G7

49 C6 CM7/B Em7/B^b A7 Dm7 G⁽⁹⁾7 CM7 Em7

53 FM7 A^bdim7 Am7/G F#m7^{b5} Dm7/F G⁽¹³⁾7 C

Three Blind Mice

さんびきのねずみ

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

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

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

Piano Accompaniment: The piano accompaniment is written in the grand staff. It features a variety of chords and rhythms. The first system is marked with a '1' and a '3'. The second system is marked with a '5' and a '3'. The third system is marked with a '9' and a '3'. The fourth system is marked with a '13' and a '3'. The fifth system is marked with a '17' and a '3'. The sixth system is marked with a '21' and a '3'.

Chords and Fingering: The score includes various chords and fingering instructions. Chords include F, C7, F, C7, F, D7, Gm7, and Bb. Fingering instructions include '1', '2', '3', '4', '5', '1/2', '1/5', '3/4', and '5/2'.

Dynamic Markings: The piano accompaniment includes a 'mf' (mezzo-forte) marking in the second system.

Other Markings: The score includes a 'gva' (grace note) marking in the first system and a '3' (triple) marking in the fifth system.

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

29

2 3 3

5

33

1 4

5 3 1 5 2 1 5 3 1 2

37

2 5 1 2 6

5

Nocturne op.9-2

やそうきよく だい ばん
夜想曲 第2番

1
2
5
3
4
p dolce

6
1
2
5
simile

11
14
2
4
5
mp

16
4
3
4
5
mp

21
3
3
3
1
3
4
4
5
mp

26
2
1
2
5
2
3
2
4
5
mp

31

mf
espress.

36

41

f

46

poco rit.

51

fz
mp

56

61

poco rit. *a tempo*

mf

5 3 2

66

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

1 5

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

わか きよく
別れの 曲

1 clarinet

p

6 *simile*

11 *riten.* *a tempo*

15 *cresc.*

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

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

25 ⁵ 1

29 ³ *mp* *cresc.* ⁵ ⁴ ³

33 ² ¹ ³ ¹ ² *mf* ³ ⁵ ³ ² ¹ ³

37 ² ³ ² ⁵ ¹ *p*

41/57

1 1 4 4 1

1 3 1 4 1

45/61

5 1 2 1 5 5 2

3 2 3

49/65

1 1 1 2

5 3 4 1 4 2

Wenn ich ein Vöglein wär

ことり
小鳥ならば

Moderato

1 3 (oboe

9 1 3 mp

13 5 2 1 2 1

17 4 3 4 5 3 5

21 strings 1 5

27 3 5 4

31 *p*

35

41 *mf*

45

49

Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante

strings

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

25

30

34

39

43

48

Romanze (Serenade K.525)

ロマンス (セレナーデ K.525)

Andante

Strings

The musical score for "Romanze (Serenade K.525)" is written for strings in 3/4 time, marked Andante. The score is divided into six systems, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is Andante. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, rit.). Fingerings and articulations are indicated by numbers and slurs.

System 1 (Measures 1-4): Treble staff starts with a half note G4, followed by eighth notes A4, B4, and C5. Bass staff has a whole rest. Dynamics: *p*.

System 2 (Measures 5-8): Treble staff has eighth notes D5, E5, F#5, and G5. Bass staff has eighth notes G4, A4, B4, and C5. Dynamics: *f*.

System 3 (Measures 9-12): Treble staff has eighth notes D5, E5, F#5, and G5. Bass staff has eighth notes G4, A4, B4, and C5. Dynamics: *p*.

System 4 (Measures 13-16): Treble staff has eighth notes D5, E5, F#5, and G5. Bass staff has eighth notes G4, A4, B4, and C5. Dynamics: *p*.

System 5 (Measures 17-20): Treble staff has eighth notes D5, E5, F#5, and G5. Bass staff has eighth notes G4, A4, B4, and C5. Dynamics: *f*.

System 6 (Measures 21-24): Treble staff has eighth notes D5, E5, F#5, and G5. Bass staff has eighth notes G4, A4, B4, and C5. Dynamics: *p*.

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

The musical score is written for piano and strings in a key of B-flat major (two flats). The tempo is marked 'Adagio'. The score is divided into six systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-5):** The piano part begins with a melodic line in the right hand, starting on G4 and moving stepwise. The left hand provides harmonic support with chords. The strings enter in measure 2 with a sustained chord. Measure numbers 1, 2, 4, and 5 are indicated above the piano staff.
- System 2 (Measures 6-10):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 6, 2, 1, 3, 5, 1, 3, 2, 2, 5, and 1 are indicated below the piano staff.
- System 3 (Measures 11-14):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 11, 1, 1, 3, 5, 1, 1, 5, and 1, 4 are indicated below the piano staff.
- System 4 (Measures 15-19):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 15, 1, 1, 5, 1, 4, and 3 are indicated below the piano staff.
- System 5 (Measures 22-26):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 22, 1, 2, 1, 2, 2, 5, 1, 3, and 2 are indicated below the piano staff.
- System 6 (Measures 27-31):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 27, 3, 2, 4, 3, 5, 1, 2, 3, 4, and 2 are indicated below the piano staff.

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

33

5 4 2 1

37

3 3

Chanson du Toreador

とうぎゅうし うた
闘牛士の歌

Resoluto

Strings

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

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 4 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

1 5

2

1 5 2

38

mp

p

2

1

5

5 1

1 5

Silent Night

きよしこの夜 ^{よる}

Moderato

strings

oboe

1

7

13

19

25

31

p

mf

Flute

strings

oboe

5 3 1

5 5 5

5 5 5

5 2 1 3 4

5 2 1 5 3 1

5 2 1 3 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

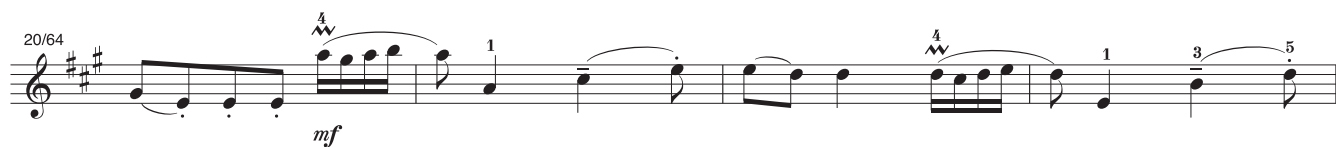
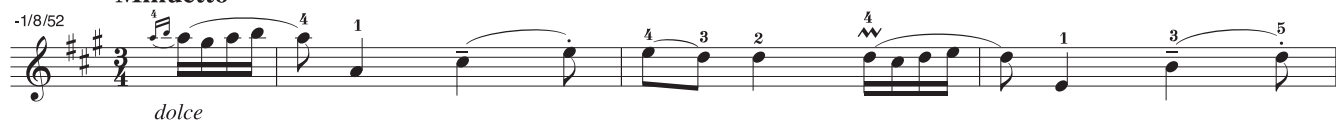
Air (Orchestral Suite)

かんげんがくくみきよく
管弦楽組曲よりエア

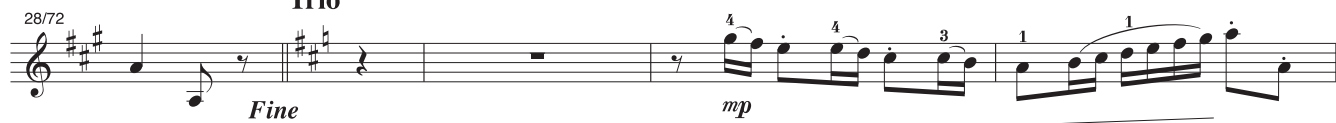
Minuetto/Boccherini

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

The musical score is written for a single melodic line in 6/8 time. It consists of 33 measures. The key signature has one sharp (F#). The tempo is marked 'Siciliana'. The score includes various dynamics: *p* (piano) at measures 1, 11, 19, and 30; *mp* (mezzo-piano) at measure 11; *mf* (mezzo-forte) at measure 26; and *f* (forte) at measure 19. The tempo markings *riten.* (ritardando) and *meno mosso* (less motion) appear at measures 33 and 34 respectively. The score includes numerous fingerings and slurs throughout.

Menuet (L'Arlésienne)

おんな
アルルの女 より メヌエット

**Andante
quasi allegretto**

pp

pp

p

pp

pp

pp

calando *e*

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* (piano), *dolce* (sweet), *sf* (sforzando), *mf* (mezzo-forte), and *mp* (mezzo-piano). 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 common time signature (C). The tempo/mood is marked 'Maestoso'. The score consists of 44 measures, organized into ten systems of four measures each. The key signature changes to two flats (Bb, Eb) at measure 22. The score includes various musical notations: eighth and sixteenth notes, rests, and ties. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *mf* (measures 3, 18, 38), *f* (measures 10, 22, 24, 34, 42), and *p* (measures 14, 32). Articulation marks, specifically accents (>) and slurs, are used throughout. Rehearsal or measure numbers (1, 6, 10, 14, 18, 22, 26, 30, 34, 38, 42) are placed at the start of each system. The piece concludes with a final double bar line at measure 44.

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

1 () 1 2

5 con grazia

10 rit. a tempo p

15 mf pp

20 pp leggiero

26

30 p

35 pp

40 rit. a tempo p

45

Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい
白鳥 (動物の謝肉祭)

Andante grazioso

1 *p*

4

8

12

16 *p*

20 *mf*

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

L'éléphant (Le Carnaval des Animaux)

ぞう どうぶつ しゃにくさい
象 (動物の謝肉祭)

Allegretto pomposo

1 4 1 3 ^ 1 4

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 3

28 5 4 3 4 4 2 1 4

33 3 2 1 ^ f

39 1 4 ^ 3 2 2 1 2

44 5 1 3 ^ 2 1

48 1 1 4 5 1 3 5 1

Fossiles (Le Carnaval des Animaux)

か せ き どうぶつ しゃにくさい
化石 (動物の謝肉祭)

Allegro ridicolo

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 2

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

Song No. 065

ゆめみ きみ
夢見る君

ゆめみ きみ
夢見る君

[illegible]

Ring de Banjo

バンジョーをかき鳴らせ^な

The musical score is written in 2/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The score includes various chords and fingerings indicated by numbers 1-5 and letters F, G, B, C, D, E, and their flats/sharps. The first staff starts with a measure marked '-1' and a '5' above the staff, followed by a measure with a '5' above the staff and a 'f' below it. The second staff starts with a measure marked '10' and a '2' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The third staff starts with a measure marked '16' and a '4' above the staff, followed by a measure with a '5' above the staff and a 'Bb' below it. The fourth staff starts with a measure marked '23' and a '4' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The fifth staff starts with a measure marked '29' and a '2' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The sixth staff starts with a measure marked '36' and a '1' above the staff, followed by a measure with a '2' above the staff and a '5' above the staff. The seventh staff starts with a measure marked '42' and a '2' above the staff, followed by a measure with a '1' above the staff and a '5' above the staff. The score ends with a double bar line.

Chords and Fingerings:

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

Optional Songs
Song No. 067

O du lieber Augustin

かわいいオーガスティン

1 C G7 C G7

Guitar

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

9/25 C 4 G7 4 C 3

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

17/33 C 4 G7 4 C

4

Optional Songs
Song No. 068

London Bridge

ばし
ロンドン橋

1 C Flute F Brass G7 C

Bassoon

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



Yamaha Global Site
<http://www.yamaha.com/>
Yamaha Manual Library
<http://www.yamaha.co.jp/manual/>