



Song Book

Song Book
Song-Buch

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

EN
DE
FR
ES
JA

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

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- プリセットソング051～060：ピアノ アカンパニメントは、バックギングパターン(伴奏)練習用ソングです。

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CHORD Includes chord data.
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 コードデータ付

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

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 \flat 7 is played as B \flat 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 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 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 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

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 \flat 7 wird als B \flat + 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 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6(9), sus2.
- Die Umkehrungen der Akkorde 7sus4 und m7(11) werden nur erkannt, wenn man sie mit den Noten in Klammern greift.
- Die automatische Baß/Akkord-Begleitung erzeugt unter Umständen keine Variationen, wenn engverwandte Akkorde aufeinanderfolgend gespielt werden (z. B. einige Moll-Akkorde gefolgt von einem Moll-Septakkord).
- Zwei-Noten-Griffe erzeugen einen Akkord, der auf dem zuvor gespielten basiert.

Note

- Pour certains morceaux, les symboles et indications de l'affichage (tels que les dièses, les bécarrés, 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

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 \flat 7 est obtenu en jouant B \flat 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 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 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

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), 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

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 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6 (9), sus2

- 7sus4とm7 (11)は、省略した場合のみ転回形は受け付けません。
- 同じようなコードが連続した場合（マイナーセブンスコードに、同じルートマイナーコードが続いた場合など）、オートアカンパニメントの演奏が変化しないことがあります。
- 鍵盤を2つだけ押さえた場合、その前のコードをもとに最適なコードが検出されません。

■ **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/
フィンガーのコードの押さえ方**



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

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



- To play a major chord: Press the root note of the chord.
- Zum Spielen eines Dur-Akkords: Schlagen Sie die Grundton-Taste des Akkords an.

- Pour jouer un accord majeur : appuyez sur la touche de la note fondamentale de l'accord.
- Para tocar un acorde mayor: Presione la nota fundamental del acorde.
- ルートキー (根音) を押さえてください。



- To play a minor chord: Press the root note together with the nearest black key to the left of it.

• Zum Spielen eines Moll-Akkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten schwarzen Taste links davon an.

- Pour jouer un accord mineur : appuyez sur la touche de la note fondamentale de l'accord en même temps que la touche noire la plus proche placée à gauche de celle-ci.
- Para tocar un acorde menor: Presione la nota fundamental junto con la tecla negra más cercana a la izquierda de la misma.
- ルートキーと、ルートキーに一番近い左側の黒鍵を同時に押さえてください。



- To play a seventh chord: Press the root note together with the nearest white key to the left of it.

• Zum Spielen eines Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten weißen Taste links davon an.

- Pour jouer un accord de septième : appuyez sur la touche de la note fondamentale de l'accord en même temps que la touche blanche la plus proche placée à gauche de celle-ci.
- Para tocar un acorde de séptima: Presione la nota fundamental junto con la tecla blanca más cercana a la izquierda de la misma.
- ルートキーと、ルートキーに一番近い左側の白鍵を同時に押さえてください。



- To play a minor seventh chord: Press the root note together with the nearest white and black keys to the left of it (three keys altogether).

• Zum Spielen eines Moll-Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten weißen und schwarzen Taste links davon an (insgesamt drei Tasten).

- Pour jouer un accord mineur de septième : appuyez sur la touche de la note fondamentale de l'accord en même temps que les touches blanche et noire les plus proches placées à gauche de celle-ci (trois touches en même temps).
- Para tocar un acorde menor de séptima: Presione la nota fundamental junto con las teclas blanca y negra más cercanas a la izquierda de la misma (tres teclas en total).
- ルートキーと、ルートキーに一番近い左側の黒鍵と白鍵を同時に押さえてください。

Bilawal

♩ = 45

1

C D E F G A B C C B A G F E D C

3

C C D D E E F F G G A A B B C C

4

C C B B A A G G F F E E D D C C

5

C D E D E F E F G F G A G A B A B C B C D C

7

C B A B A G A G F G F E F E D E D C D C B C

9

C D E F D E F G E F G A F G A B

10

G A B C A B C D B C D E C

11

C B A G B A G F A G F E G F E D

12

F E D C E D C B D C B A C

13

C D C D E F E F D E D E F G F G

14

E F E F G A G A F G F G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F G F A G A G F E F E

17

G F G F E D E D F E F E D C D C

Khamaaj

♩ = 45

1

C D E F G A B^b C C B^b A G F E D C

3

C C D D E E F F G G A A B^b B^b C C

4

C C B^b B^b A A G G F F E E D D C C

5

C D E D E F E F G F G A G A B^b A B^b C B^b C D C

7

C B^b A B^b A G A G F G F E F E D E D C D C B^b C

9

C D E F D E F G E F G A F G A B^b

10

G A B^b C A B^b C D B^b C D E C

11

C B^b A G B^b A G F A G F E G F E D

12

F E D C E D C B^b D C B^b A C

13

C D C D E F E F D E D E F G F G

14

E F E F G A G A F G F G A B^b A B^b

15

G A G A B^b C B^b C C B^b C B^b A G A G

16

B^b A B^b A G F G F A G A G F E F E

17

G F G F E D E D F E F E D C D C C

Bhairav

♩ = 45

1

C D♭ E F G A♭ B C C B A♭ G F E D♭ C

3

C C D♭ D♭ E E F F G G A♭ A♭ B B C C

4

C C B B A♭ A♭ G G F F E E D♭ D♭ C C

5

C D♭ E D♭ E F E F G F G A♭ G A♭ B A♭ B C B C D♭ C

7

C B A♭ B A♭ G A♭ G F G F E F E D♭ E D♭ C D♭ C B C

9

C D♭ E F D♭ E F G E F G A♭ F G A♭ B

10

G A♭ B C A♭ B C D♭ B C D♭ E C

11

C B A♭ G B A♭ G F A♭ G F E G F E D♭

12

F E D^b C E D^b C B D^b C B A^b C

13

C D^b C D^b E F E F D^b E D^b E F G F G

14

E F E F G A^b G A^b F G F G A^b B A^b B

15

G A^b G A^b B C B C C B C B A^b G A^b G

16

B A^b B A^b G F G F A^b G A^b G F E F E

17

G F G F E D^b E D^b F E F E D^b C D^b C C

Kalyan

♩ = 45

1

C D E F# G A B C C B A G F# E D C

3

C C D D E E F# F# G G A A B B C C

4

C C B B A A G G F# F# E E D D C C

5

C D E D E F# E F# G F# G A G A B A B C B C D C

7

C B A B A G A G F# G F# E F# E D E D C D C B C

9

C D E F# D E F# G E F# G A F# G A B

10

G A B C A B C D B C D E C

11

C B A G B A G F# A G F# E G F# E D

12

F# E D C E D C B D C B A C

13

C D C D E F# E F# D E D E F# G F# G

14

E F# E F# G A G A F# G F# G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F# G F# A G A G F# E F# E

17

G F# G F# E D E D F# E F# E D C D C C

Asavari

♩ = 45

1

C D E^b F G A^b B^b C C B^b A^b G F E^b D C

3

C C D D E^b E^b F F G G A^b A^b B^b B^b C C

4

C C B^b B^b A^b A^b G G F F E^b E^b D D C C

5

C D E^b D E^b F E^b F G F G A^b G A^b B^b A^b B^b C B^b C D C

7

C B^b A^b B^b A^b G A^b G F G F E^b F E^b D E^b D C D C B^b C

9

C D E^b F D E^b F G E^b F G A^b F G A^b B^b

10

G A^b B^b C A^b B^b C D B^b C D E^b C

11

C B^b A^b G B^b A^b G F A^b G F E^b G F E^b D

12

F Eb D C Eb D C Bb D C Bb Ab C

13

C D C D Eb F Eb F D Eb D Eb F G F G

14

Eb F Eb F G Ab G Ab F G F G Ab Bb Ab Bb

15

G Ab G Ab Bb C Bb C C Bb C Bb Ab G Ab G

16

Bb Ab Bb Ab G F G F Ab G Ab G F Eb F Eb

17

G F G F Eb D Eb D F Eb F Eb D C D C C

Kalyani

♩ = 45

1

C D E F# G A B C C B A G F# E D C

3

C C D D E E F# F# G G A A B B C C

4

C C B B A A G G F# F# E E D D C C

5

C D E D E F# E F# G F# G A G A B A B C B C D C

7

C B A B A G A G F# G F# E F# E D E D C D C B C

9

C D E F# D E F# G E F# G A F# G A B

10

G A B C A B C D B C D E C

11

C B A G B A G F# A G F# E G F# E D

12

F# E D C E D C B D C B A C

13

C D C D E F# E F# D E D E F# G F# G

14

E F# E F# G A G A F# G F# G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F# G F# A G A G F# E F# E

17

G F# G F# E D E D F# E F# E D C D C C

Hamsadhvani

♩ = 45

1

C D E G B C C B G E D C

4

C C D D E E G G B B C C C C B B G G E E D D C C

6

C D E D E G E G B G B C B C D C D E E D C D C B

8

C B G B G E G E D E D C C D E G D E G B E G B C G B C D

10

D C B G C B G E B G E D G E D C

11

C D C D E G E G D E D E G B G B

12

E G E G B C B C C B C B G E G E

13

B G B G E D E D G E G E D C D C C

Mohanam

♩ = 45

1

C D E G A C C A G E D C

4

C C D D E E G G A A C C C C A A G G E E D D C C

6

C D E D E G E G A G A C A C D C D E E D C D C A

8

C A G A G E G E D E D C C D E G D E G A E G A C G A C D

10

D C A G C A G E A G E D G E D C

11

C D C D E G E G D E D E G A G A

12

E G E G A C A C C A C A G E G E

13

A G A G E D E D G E G E D C D C C

Hindolam

♩ = 45

1

C E^b F A^b B^b C C B^b A^b F E^b C

4

C C E^b E^b F F A^b A^b B^b B^b C C C C B^b B^b A^b A^b F F E^b E^b C C

6

C E^b F E^b F A^b F A^b B^b A^b B^b C B^b C E^b C E^b F F E^b C E^b C B^b

8

C B^b A^b B^b A^b F A^b F E^b F E^b C C E^b F A^b E^b F A^b B^b F A^b B^b C A^b B^b C E^b

10

E^b C B^b A^b C B^b A^b F B^b A^b F E^b A^b F E^b C

11

C E^b C E^b F A^b F A^b E^b F E^b F A^b B^b A^b B^b

12

F A^b F A^b B^b C B^b C C B^b C B^b A^b F A^b F

13

B^b A^b B^b A^b F E^b F E^b A^b F A^b F E^b C E^b C C



Sankarabharanam

♩ = 45

1



C D E F G A B C C B A G F E D C

3



C C D D E E F F G G A A B B C C

4



C C B B A A G G F F E E D D C C

5



C D E D E F E F G F G A G A B A B C B C D C

7



C B A B A G A G F G F E F E D E D C D C B C

9



C D E F D E F G E F G A F G A B

10



G A B C A B C D B C D E C

11



C B A G B A G F A G F E G F E D

12

F E D C E D C B D C B A C

13

C D C D E F E F D E D E F G F G

14

E F E F G A G A F G F G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F G F A G A G F E F E

17

G F G F E D E D F E F E D C D C C

Kafi

♩ = 45

1

C D E^b F G A B^b C C B^b A G F E^b D C

3

C C D D E^b E^b F F G G A A B^b B^b C C

4

C C B^b B^b A A G G F F E^b E^b D D C C

5

C D E^b D E^b F E^b F G F G A G A B^b A B^b C B^b C D C

7

C B^b A B^b A G A G F G F E^b F E^b D E^b D C D C B^b C

9

C D E^b F D E^b F G E^b F G A F G A B^b

10

G A B^b C A B^b C D B^b C D E^b C

11

C B^b A G B^b A G F A G F E^b G F E^b D

12

F Eb D C Eb D C Bb D C Bb A C

13

C D C D Eb F Eb F D Eb D Eb F G F G

14

Eb F Eb F G A G A F G F G A Bb A Bb

15

G A G A Bb C Bb C C Bb C Bb A G A G

16

Bb A Bb A G F G F A G A G F Eb F Eb

17

G F G F Eb D Eb D F Eb F Eb D C D C C

Bhairavi

♩ = 45

1

C D^b E^b F G A^b B^b C C B^b A^b G F E^b D^b C

3

C C D^b D^b E^b E^b F F G G A^b A^b B^b B^b C C

4

C C B^b B^b A^b A^b G G F F E^b E^b D^b D^b C C

5

C D^b E^b D^b E^b F E^b F G F G A^b G A^b B^b A^b B^b C B^b C D^b C

7

C B^b A^b B^b A^b G A^b G F G F E^b F E^b D^b E^b D^b C D^b C B^b C

9

C D^b E^b F D^b E^b F G E^b F G A^b F G A^b B^b

10

G A^b B^b C A^b B^b C D^b B^b C D^b E^b C

11

C B^b A^b G B^b A^b G F A^b G F E^b G F E^b D^b

12

F Eb Db C Eb Db C Bb Db C Bb Ab C

13

C Db C Db Eb F Eb F Db Eb Db Eb F G F G

14

Eb F Eb F G Ab G Ab F G F G Ab Bb Ab Bb

15

G Ab G Ab Bb C Bb C C Bb C Bb Ab G Ab G

16

Bb Ab Bb Ab G F G F Ab G Ab G F Eb F Eb

17

G F G F Eb Db Eb Db F Eb F Eb Db C Db C C

Marwa

♩ = 45

1

C D^b E F[#] G A B C C B A G F[#] E D^b C

3

C C D^b D^b E E F[#] F[#] G G A A B B C C

4

C C B B A A G G F[#] F[#] E E D^b D^b C C

5

C D^b E D^b E F[#] E F[#] G F[#] G A G A B A B C B C D^b C

7

C B A B A G A G F[#] G F[#] E F[#] E D^b E D^b C D^b C B C

9

C D^b E F[#] D^b E F[#] G E F[#] G A F[#] G A B

10

G A B C A B C D^b B C D^b E C

11

C B A G B A G F[#] A G F[#] E G F[#] E D^b

12

F# E D^b C E D^b C B D^b C B A C

13

C D^b C D^b E F# E F# D^b E D^b E F# G F# G

14

E F# E F# G A G A F# G F# G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F# G F# A G A G F# E F# E

17

G F# G F# E D^b E D^b F# E F# E D^b C D^b C C

Poorvi

♩ = 45

1

C D^b E F[#] G A^b B C C B A^b G F[#] E D^b C

3

C C D^b D^b E E F[#] F[#] G G A^b A^b B B C C

4

C C B B A^b A^b G G F[#] F[#] E E D^b D^b C C

5

C D^b E D^b E F[#] E F[#] G F[#] G A^b G A^b B A^b B C B C D^b C

7

C B A^b B A^b G A^b G F[#] G F[#] E F[#] E D^b E D^b C D^b C B C

9

C D^b E F[#] D^b E F[#] G E F[#] G A^b F[#] G A^b B

10

G A^b B C A^b B C D^b B C D^b E C

11

C B A^b G B A^b G F[#] A^b G F[#] E G F[#] E D^b

12

F# E D^b C E D^b C B D^b C B A^b C

13

C D^b C D^b E F# E F# D^b E D^b E F# G F# G

14

E F# E F# G A^b G A^b F# G F# G A^b B A^b B

15

G A^b G A^b B C B C C B C B A^b G A^b G

16

B A^b B A^b G F# G F# A^b G A^b G F# E F# E

17

G F# G F# E D^b E D^b F# E F# E D^b C D^b C C

Todi

♩ = 45

1

C D^b E^b F[#] G A^b B C C B A^b G F[#] E^b D^b C

3

C C D^b D^b E^b E^b F[#] F[#] G G A^b A^b B B C C

4

C C B B A^b A^b G G F[#] F[#] E^b E^b D^b D^b C C

5

C D^b E^b D^b E^b F[#] E^b F[#] G F[#] G A^b G A^b B A^b B C B C D^b C

7

C B A^b B A^b G A^b G F[#] G F[#] E^b F[#] E^b D^b E^b D^b C D^b C B C

9

C D^b E^b F[#] D^b E^b F[#] G E^b F[#] G A^b F[#] G A^b B

10

G A^b B C A^b B C D^b B C D^b E^b C

11

C B A^b G B A^b G F[#] A^b G F[#] E^b G F[#] E^b D^b

12

F# E♭ D♭ C E♭ D♭ C B D♭ C B A♭ C

13

C D♭ C D♭ E♭ F# E♭ F# D♭ E♭ D♭ E♭ F# G F# G

14

E♭ F# E♭ F# G A♭ G A♭ F# G F# G A♭ B A♭ B

15

G A♭ G A♭ B C B C C B C B A♭ G A♭ G

16

B A♭ B A♭ G F# G F# A♭ G A♭ G F# E♭ F# E♭

17

G F# G F# E♭ D♭ E♭ D♭ F# E♭ F# E♭ D♭ C D♭ C C

Shiv Ranjani

♩ = 45

1

C D Eb G A C C A G Eb D C

4

C C D D Eb Eb G G A A C C C C A A G G Eb Eb D D C C

6

C D Eb D Eb G Eb G A G A C A C D C D Eb Eb D C D C A

8

C A G A G Eb G Eb D Eb D C C D Eb G D Eb G A Eb G A C G A C D

10

D C A G C A G Eb A G Eb D G Eb D C

11

C D C D Eb G Eb G D Eb D Eb G A G A

12

Eb G Eb G A C A C C A C A G Eb G Eb

13

A G A G Eb D Eb D G Eb G Eb D C D C C

Des

♩ = 45

1

C D F G B C C B^b A G F E D C

4

C C D D F F G G B B C C C C C B^b B^b A A G G F E D E C

6

C D C D D F D F F G F G G B G B B C B C C D C D D F D F C

8

C B^b C B^b B^b A B^b A A G A G G F G F F E F E F E D E C

10

C D F D F G F G B G B C B C D C C B^b A B^b A G

12

A G F G F E F E D E C C D F G D F G B F G B C G B C D

14

B C D F C C B^b A G B^b A G F A G F E G F E D F E D E C

16

C D C D F G F G B C B C B A[#] B A[#] A G A G F E D E C

Yaman

♩ = 45

1

B C E F# A B C C B A G F# E D C

3

B B C C E E F# F# A A B B C

4

C C B B A A G G F# F# E E D D C

5

B C E C E F# E F# A F# A B A B C B C E C E F# C

7

C B A B A G A G F# G F# E F# E D E D C D C B C

9

B C E F# C E F# A E F# A B F# A B C

10

F# A B C A B C E B C E F# C

11

C B A G B A G F# A G F# E G F# E D

12

F# E D C E D C B D C B A C

13

B C B C E F# E F# C E C E F# A F# A

14

E F# E F# A B A B F# A F# A B C B C

15

A B A B C E C E C B C B A G A G

16

B A B A G F# G F# A G A G F# E F# E

17

G F# G F# E D E D F# E F# E D C D C C

Bhagyashree

♩ = 45

1

B^b C D F[#] A B^b C C B^b A F G A F D^b C

4

B^b B^b C C D D F[#] F[#] A A B^b B^b C C C C

5

B^b B^b A A F F G G A A F F D^b D^b C C

6

B^b C D C D F[#] D F[#] A F[#] A B^b A B^b C B^b C D C D E C

8

C B^b A B^b A F A F G A F E^b D C

9

G E^b F G A F E^b D G F G A F E^b D C

10

B^b C D F[#] C D F[#] A D F[#] A B^b F[#] A B^b C

11

A B^b C D B^b C D F[#] C D F[#] A C

12

C B \flat A F B \flat A F G A F E \flat D C A F A G F G A F A F E \flat D C

14

B \flat C B \flat C C D C D D F \sharp D F \sharp F \sharp A F \sharp A

15

A B \flat A B \flat B \flat C B \flat C C B \flat C B \flat B \flat A B \flat A

16

A F A F F G F G G A G A A F A F A F D D \flat C

Kedar

♩ = 45

1

C F G F# G A B^b A G F# G C

4

C B A G F# G F A D C C C F F G G F# F# G G A A

7

B^b B^b A A G G F# F# G G C C C C B B A A G G F# F# G G

9

F F C C D D C C C C C C F G G F# G G A B^b B^b A

11

G G F# G G C C C B A A G F# F# G F F C D D C

13

C F G F# G A B^b A G F# G C C B A G F# G F C D C

15

C F G F# G A B^b A G F# G C C B A G F# G F C D C

16

C F G F# G A B^b A G F# G C C B A G F# G F C D C

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 major or D-flat minor), and the time signature is 2/4. The tempo is marked "Tempo di marcia".

The score is divided into five systems, each with a measure number in the top left corner:

- System 1:** Measures 1-4. Starts with a fermata over measure 1. Dynamics include *f*. Fingerings 1, 2, and 4 are indicated.
- System 2:** Measures 5-20. Dynamics include *p*. Includes the instruction *p r.h.* (piano right hand) in measure 17.
- System 3:** Measures 21-28. Dynamics include *mf*. Includes triplets in measures 24 and 25.
- System 4:** Measures 29-32. Features first and second endings, labeled "1." and "2." above the staff.
- System 5:** Measures 33-36. Dynamics include *f stacc.* (forte staccato). Includes a breath mark *(b)* in the bass staff in measure 34.

37

Musical score system 1, measures 37-40. Treble clef has eighth-note patterns, bass clef has chords.

41

Musical score system 2, measures 41-45. Treble clef has eighth-note patterns, bass clef has chords.

46

Musical score system 3, measures 46-50. Treble clef has eighth-note patterns, bass clef has chords. Dynamic marking *f* is present.

51

Musical score system 4, measures 51-55. Treble clef has eighth-note patterns, bass clef has chords. Dynamic marking *p r.h.* is present.

56

Musical score system 5, measures 56-60. Treble clef has eighth-note patterns, bass clef has chords. Dynamic marking *mf* is present.

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 harmonic accompaniment with chords and single notes.

Trio

65

Musical score for measures 65-68. Measure 65 includes a forte (*f*) dynamic marking. The right hand has a triplet of eighth notes in measure 65 and a quarter note in measure 66. The left hand has a steady accompaniment.

69

Musical score for measures 69-72. The right hand continues with a melodic line, and the left hand maintains the accompaniment.

73

Musical score for measures 73-76. The right hand features a melodic line with some grace notes, and the left hand continues the accompaniment.

77

Musical score for measures 77-80. The right hand has a melodic line with fingerings (1, 5, 2, 4, 5, 2, 1) indicated. The left hand has a bass line with fingerings (2, 3, 4) indicated.

81 *mp*

2 1 4 1 4

85

89

93 *f*

4 1 5 2 3 1 3 5 1

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 G major, 2/4 time, and consists of 16 measures. It is divided into five systems, each with a treble and bass clef staff. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

p

mp

dim.

p

mf

Musical score for measures 20-23. The piece is in a minor key (one flat). Measure 20 features a piano introduction with a *mp* dynamic. The right hand plays chords and moving lines, while the left hand provides a bass line with eighth notes. A crescendo hairpin is present in measure 20, and a decrescendo hairpin is in measure 23.

Musical score for measures 24-27. Measure 24 begins with a *p* dynamic. The tempo is marked *meno mosso*. The right hand has a melodic line with a fermata in measure 25, followed by a *rit.* (ritardando) in measure 26. The left hand has a bass line with fingerings 1, 1, and 2 indicated. A decrescendo hairpin is present in measure 26. The piece concludes with a double bar line in measure 27.

The Last Rose of Summer

にわ ちぐさ
庭の千草

Andantino

mp

5 3 5

4 1 5 4 1 1

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

mf *dim.* *rit.*

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

a tempo *rit.*

3 4 5 1 5 2

For Elise

エリーゼのために

Poco moto

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 3/8. The tempo is marked 'Poco moto' and the dynamics are 'pp' (pianissimo). The score is divided into six systems, each containing two staves. Measure numbers are indicated at the beginning of each system: 1/8, 5/13, 17/31, 22/36, 28/42, and 46. The notation includes various musical symbols such as slurs, ties, and articulation marks. Fingerings are indicated by numbers 1-5 above or below notes. There are several first and second endings marked with '1.' and '2.'. The piece concludes with a final cadence in the 50th measure.

51

2

1 2 3

1 2 3

5

55

1 3

4

1 3

3

59

2 3 5 4

1

64

70

2 3 5 4

5 5 3 1

76

5 5 3 1

Amazing Grace

アメージング・グレース

Slowly

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

1 3

Strings *mp*

F B^b5 A7/C[#] Dm B^b Fsus4 F C/E

5 3 2 4

Dm Am Gm7 Am7 B^bm7/E^b A^bM7 D^bM7 C7

9 3 2 4 *cresc.* *mf*

F A7aug A7 B^b F/A D^b7/A^b

13 4 3 2 3

Gm7 Gm7/C C7 F7 B^b/F B^bm6/F F

17 5 3 2 *rit.* *dim.*

Detailed description: This is a piano accompaniment score for the song 'Amazing Grace'. It is written in 3/4 time and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The score includes various chords such as Am7, Gm7, C7, F, and Bb/F. It also features musical notations like triplets, crescendos, and dynamics markings (mp, mf, dim). The tempo is marked 'Slowly'. The piece concludes with a 'rit.' (ritardando) and 'dim.' (diminuendo) marking.

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 six systems of two staves each (treble and bass clef). The tempo is marked 'Moderato'. The first system includes a 'Strings' marking and a dynamic marking of 'mf'. Chords are indicated above the treble staff: F, Gm/Bb, F/C, and C7. Fingerings are shown with numbers 1, 2, 3, and 4. The second system has chords F, Bb/F, F, and Gm/Bb. The third system has chords F/C, C7, F, and Gm/Bb. The fourth system has chords F, Bb/F, F, and Gm/Bb. The fifth system has chords F/C, C7, F, and Gm/Bb. The sixth system has chords F/C, C7, F, and Gm/Bb. The bass line consists of a steady eighth-note accompaniment.

21 C Dm/F

1 3 5 3

5 5

25 C/G G7 C C7

2 1

5 5 4 4

mf

29 F B^b/F F Gm/B^b a tempo

1 5 4

4 3 1 5

rit. *mp*

33 F/C C7 F

3 6

5 6

Piano Concerto No.21 2nd mov.

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

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, accents, and fingerings. The first system ends with a measure number 5. The second system includes fingerings like 2, 4, 1, 5, 4, 3, 1, 2. The third system includes fingerings like 4, 3, 3, 5, 4. The fourth system includes fingerings like 5, 3, 3, 3, 3, 3, 3. The fifth system includes fingerings like 3, 3, 3, 3, 4, 5. The score is in a key signature of one flat and a 4/4 time signature.

Musical notation for measures 21-24. The system consists of two staves. Measure 21 starts with a treble clef and a bass clef. Measure 21 has a 3 in the bass staff. Measure 22 has a 2 in the bass staff. Measure 23 has a 4 in the treble staff and a 5 in the bass staff. Measure 24 has a 3 in the treble staff.

Musical notation for measures 25-28. The system consists of two staves. Measure 25 has a 5 in the bass staff. Measure 26 has a 5 in the bass staff. Measure 27 has a 3 in the treble staff. Measure 28 has a 5 in the bass staff. There are trill-like markings above the treble staff in measures 26 and 28.

Musical notation for measures 29-32. The system consists of two staves. Measure 29 has a 3 in the bass staff. Measure 30 has a 3 in the treble staff. Measure 31 has a 3 in the bass staff. Measure 32 has a 3 in the bass staff.

Musical notation for measures 33-36. The system consists of two staves. Measure 33 has a 2 in the treble staff and a 3 in the bass staff. Measure 34 has a 3 in the treble staff and a 3 in the bass staff. Measure 35 has a 5 in the treble staff and a 1 in the bass staff. Measure 36 has a 3 in the treble staff and a 3 in the bass staff. The text *poco rit.* is written in the middle of the system.

Scarborough Fair

スカボロ・フェア

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

Oboe

Dm C Dm C/E

mp

F Dm F G Dm Dm6

mf

Dm7 Dm6 Dm C/E F C/E Dm7

mf

C F/C C Dm C Dm C/E

mp

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

21 *B^b* *Bdim7* *F/C* *Cdim7* *C7* *F* *F7* *B^b* *Bdim7*

mp

25 *F/C* *G7* *C7* *F* 6 6

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

mp

37 *C* *G7* *C* *F* *C/G* *G7* *C*

41 *G* *C* *C7aug* *F* *C/E* *Cm/E^b* *Dm7* *D^b7*

f

45 *C* *E7/B* *Am* *C7/G* *F* *D7/F#* *C/G* *D7* *G7* *C* 4 4

mf

Ep Ballad

エレクトリックピアノ・バラード

Medium Slow **Intro**

Melody

Play

Groove

Count

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

A

Melody

Play

Groove

Fill

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

Melody

Play

Groove

Fill

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

11

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

Fill

B

14

Em EmM7 Em7 G/A A7 Dm DmM7

Fill

C

17

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

Fill

20

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

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

9

A

C7

C7

Fill

13

C7 F7⁽⁹⁾ C7

17

C7 G7 F7 C7

21

B

C7 C7

Fill

25

C7 F7⁽⁹⁾ C7

29

C7 G7 F7⁽⁹⁾ C7

33

C

C7 C6

Fill

37

C6 F7⁽⁹⁾ C6

41

C6 Dm7 Dm7/G C6

45

D 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

1

Count

5

E7

Fill

A1

9

B E7 B7

Fill

13

B7 C#m7 A7 E6 E7

Fill

17

A2

E7 E7 B7

Fill

21

B7 C#m7 A7 E7

Fill

B

25

E7 G A7 E6 E7

29

E7 G A B7

sub p

C

33

B7 E7 B7

f

Fill

37

B7 C#m7 A7(9) E7

41

D

E7 E7 B7

Fill

45

B7 C#m7 A7 E7

49 **E**

E7 G A7 E7

Fill

53

E7 G A A#dim B7

Fill

57 **F**

B7 E7 B7

Fill

61

B7 C#m7 A7

65

A7 E7⁽⁹⁾

Salsa

サルサ

Fast Intro

Melody

Play

Groove

Melody

Play

Groove

A

Melody

Play

Groove

13

CM7 Bm7^{b5} E Am7 Bm7^{b5} F E7

17

E7aug Am E7 Am7 Bm7^{b5} E7 Am7

Fill

21

Am7 Bm7^{b5} E7 Am7 D7⁽¹³⁾ E7

25 **B**

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7, E7

Fill

29

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7, E7

33

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7, 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

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

Count

A1

Melody

Play

Groove

Chords: Gm7⁽¹¹⁾/C, Fadd9, F, Gm7⁽¹¹⁾ simile, Gm7, Fadd9/A, F/A, FM7/A

Fill

Melody

Play

Groove

Chords: 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^b F/B^b F B^b F/B^b E^badd9

dim.

Fill

Fill

22 C

B \flat add9/D C7sus4 F add9 F Gm7⁽¹¹⁾ F/A

mp

Fill

26

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

30

C7sus4 F add9 F C7sus4 *rit.* C7 F

p

Gospel R&B

ゴスペル・R&B

Medium Shuffle

Intro

Melody

Play

Groove

Chords: C7, Dm/C C, B^b/D, C7/E, F7

Melody

Play

Groove

Chords: C^m/B^b, B^b, F, C, Dm/C C7, Gm7/D, C7/E, F7

Melody

Play

Groove

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

A

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 Gm/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^b Am7

Fill

41

Am7 C/E Cm/E^b 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

Melody

Play

Groove

Chords: G7⁽¹³⁾, Gm7/C⁽⁹⁾, C7⁽¹³⁾, F6⁽⁹⁾, E7

Melody

Play

Groove

Chords: Eb7, D7, Gm7⁽⁹⁾, Gm7/C, C7⁽¹³⁾, Cm7⁽⁹⁾

13

F7⁽¹³⁾ B7^(#11) B^bM7⁽⁹⁾ E^b7^(#11) 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⁽⁹⁾ Gm7⁽⁹⁾ Gm7⁽⁹⁾/C C7⁽¹³⁾ Cm7⁽⁹⁾

29

F7⁽¹³⁾ E7⁽¹³⁾ F7⁽¹³⁾ B^bM7 E^b7⁽¹³⁾ E^b7 A7⁽¹³⁾ A7

Fill

33

E^b7⁽⁹⁾ D7⁽⁹⁾ E^b7⁽⁹⁾ D7⁽⁹⁾ G7⁽¹³⁾ 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⁾ D7⁽¹³⁾ G7^(b9)

C

45

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

Fill

49

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

53

$F 7^{(13)}$ $B\flat M 7^{(9)}$ $E\flat 7^{(\#11)}$ $E\flat 7^{(9)}$ $A 7^{(\flat 13)}$ $A 7^{(\flat 13)}$

Fill

57

$D 7^{(9)}$ $Gm 7^{(9)}$ $C 7^{(13)}$ $A 7^{(\flat 13)}$ $A 7^{(\#11)}$

Fill

Fill

61

$E\flat_7^{(13)}$ $D_7^{(13)}$ $G_7^{(9)}$ $C_7^{(13)}$ F Gm_7 $G\#\dim_7$ F_6

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

Play

Groove

A1

Melody

Play

Groove

Melody

Play

Groove

16

$Cm^{(9)}$ $F7^{(13)}$ $Bm^{(9)}$ $E7^{(13)}$ $E7^{aug}$ $Em7/A$ C/G

21

$F\sharp m7^{(11)}$ $B7^{(9)}$ $Em7$ $A7^{(9)}$ $Fm7^{(11)}$ $B\flat7^{(13)}$

Fill

A2

26

$Dm^{(9)}$ $G7^{(13)}$ $Dm^{(9)}$ $G7^{(13)}$ $Cm^{(9)}$

31

(13)
F7

Cm7⁽⁹⁾

(13)
F7

Bm7⁽⁹⁾

(13)
E7

E7aug

36

Em7/A

CM7/G

F#m7^{b5}

B7^(#11)

Em7⁽⁹⁾

A7⁽¹³⁾

Fm7⁽⁹⁾

B

41

B^{b7}⁽¹³⁾

B^{b7}⁽⁹⁾

E^{b7}⁽¹³⁾

E^{b7}⁽⁹⁾

A^{b7}⁽⁹⁾

A^{b6}

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⁾

(13)
F7

Cm7⁽⁹⁾

65

(13)
F7

Bm7⁽⁹⁾

(13)
E7

E7aug

Em7/A

C/G

69

F#m7^{b5(11)}

B7^(b9)

Em7

A7⁽⁹⁾

(11)
Fm7

73 D

(13)
 (9) $B\flat 7$

(13)
 (9) $Dm7$

(13)
 $G7$

(13)
 (9) $Dm7$

(13)
 $G7$

Fill

78

(13)
 (9) $Em7$

(13)
 $A7$

(13)
 (9) $Em7$

(13)
 $A7$

(13)
 $(\flat 13)$ $A7$

82

(13)
 (9) $Dm7$

(13)
 $G7$

(13)
 (9) $Dm7$

(13)
 $G7$

86

C (N.C.)

Medium Bossa

ミディアム・ボッサ

Medium Bossa Nova Intro

Melody

Play

Groove

Count

Fill

CM7⁽⁹⁾ D^bM7⁽⁹⁾ CM7⁽⁹⁾ D^bM7⁽⁹⁾

A

Melody

Play

Groove

C⁽⁹⁾₆ F^{#m7}/B⁽⁹⁾ B^(b13)7

Melody

Play

Groove

GM7/B Gm7/B^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 Dm7⁽¹¹⁾ G7⁽¹³⁾

Fill

C

22

Gm7⁽¹¹⁾ C7⁽⁹⁾ C7^(b9) FM7⁽¹³⁾ Bm7^{b5} E7^(#9) Am7⁽⁹⁾

26 D

Am⁽⁹⁾ Dm⁽⁹⁾ FmM7/G C⁽⁹⁾ D[♭]M7⁽⁹⁾

Fill

30 *poco rit.*

C⁽⁹⁾ D[♭]M7⁽⁹⁾ C⁽⁹⁾M7

Fill

Slow Rock

スロー・ロック

Intro

Melody

play

Groove

F C F

Count

Fill

A

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

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

Fill

B

Musical score for section B, measures 12-15. The score is in 3/4 time and features a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with several triplet markings. The accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords are indicated above the right-hand staff: Am, F/A, Am6, D7, Gm, GmM7, Gm7, and C7. A 'Fill' symbol is present at the end of the section.

C1

Musical score for section C1, measures 16-19. The score is in 3/4 time and features a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with several triplet markings. The accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords are indicated above the right-hand staff: F, Am, Bb, D7/A, Gm, Gm/Bb, C, G7sus4/D, C/E, and C. A 'Fill' symbol is present at the end of the section.

20

Musical score for section C2, measures 20-23. The score is in 3/4 time and features a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with several triplet markings. The accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords are indicated above the right-hand staff: F/A, F#aug/A, Bb, Db, F/C, C, and F. A 'Fill' symbol is present at the end of the section.

C2

24

rit.

F/A F^{aug}/A B^b D^b B^bm7 F/C C F

Fill

Valse op.64-1 "Petit Chien"

こいぬ
 小犬のワルツ

Molto vivace

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 three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece is marked 'Molto vivace' and 'leggiero'. The score is divided into systems of two staves each. The first system (measures 1-5) features a treble staff with a triplet of eighth notes (measures 1-3) and a bass staff with a 'leggiero' marking. The second system (measures 6-10) includes a 'tr' (trill) marking in the treble staff. The third system (measures 11-15) continues the melodic and harmonic development. The fourth system (measures 16-20) shows further melodic movement. The fifth system (measures 21-25) includes a repeat sign at the beginning. The sixth system (measures 26-30) concludes the piece with a final cadence. Various performance markings such as 'Red.', asterisks, and dynamic markings are present throughout the score.

32/48

1. 2.

Red. *

53

sostenuto

Red. *

59

Red. *

65

tr 132

p

Red. *

71

Red. *

78

Red. *

85 *tr* 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

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* *tr*

48/56

f

52/60

64/72

68/76

80/96

85/101

90/106

95/111

1 4 2

f

1 3

116/124

1. 2.

Coda

129

f

3 4

134

p

139

p

5 4

144

f

149

Musical score for measures 149-153. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note runs and chords, while the left hand provides a steady bass line of eighth notes.

154

Musical score for measures 154-158. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note runs and chords, while the left hand provides a steady bass line of eighth notes.

Menuett in G/Beethoven

ちょう
ト調のメヌエット

Allegretto

1/8/64

3 1 5 1 4 2 3 2 4 1

4/12/68

f *sf*

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

17/25/73

sf

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

21/29/77

f *sf* *sf*

1. 2.

Fine

5 4 1 5 4 1 5 4 1

Trio

32/40

p

3 2 4 3 2 3 1 4

37/45

1 3 4 1 5 5 1 4 5 4

49/57

53/61

Andante grazioso (Sonate K.331)

だいがくしょうしゅだいい
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 3 2 5

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

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

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

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

24 Preludes op.28-7

ぜんそうぎょく さくひん
24の前奏曲 作品28-7

Andantino
dolce

p

Red. *

Red. *

Red. *

Red. *

Melodie (Album für die Jugend)

メロディ (子供のためのアルバム)

Moderatamente mosso

The musical score is presented in five systems, each with a right-hand melody and a left-hand accompaniment. The right-hand part features several slurs and ornaments, including a trill at measure 9 and a mordent at measure 35. The left-hand part consists of a consistent eighth-note accompaniment. The score includes various fingering numbers (1-5) and articulation marks such as slurs and accents. The piece concludes with a double bar line at the end of the fifth system.

Fröhlicher Landmann (Album für die Jugend)

たの のうふ こども
楽しき農夫 (子供のためのアルバム)

Animato e grazioso

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The first system starts with a dynamic marking of *f* and includes fingering numbers 5, 3, 5, 3, 1, 2, 1, 1, 1, 3. The second system continues with *f* and ends with *mf* and a final fingering of 5. The third system includes fingering numbers 5, 5, 4, 3, 5, 2, 3, 5, 1, 2, 4, 3, 1. The fourth system includes fingering numbers 1, 5, 4, 1, 2, 3, 1, 5. The fifth system starts with a dynamic marking of *f* and includes fingering numbers 1, 2, 5, 4, 1. The score concludes with a double bar line.

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 written for piano in G major and 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The score includes various musical notations such as dynamics (p), articulation (accents), and performance instructions (rit., ritardando, Red., *). Fingerings and breath marks are indicated throughout. Measure numbers are provided at the start of each system: 1/9, 5/13, 17/31, 21/35, and 26/40. The piece concludes with a double bar line and repeat dots.

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 five systems, each with a treble and bass clef staff. The key signature is one flat (B-flat major). The score includes the following elements:

- System 1 (Measures 1-5):** Starts with a piano (*p*) dynamic. Features a first ending bracket over measures 1-5. Fingerings are indicated with numbers 1-5. Pedal markings (*ped.*) and a fermata are present.
- System 2 (Measures 6-13):** Includes a *ritard.* marking. A second ending bracket covers measures 10-13. Fingerings and pedaling continue.
- System 3 (Measures 14-22):** Features a *pp* (pianissimo) dynamic. Includes a *ritard.* marking and a fermata. Fingerings and pedaling are detailed.
- System 4 (Measures 23-27):** Includes a *ritard.* marking. Fingerings and pedaling are shown.
- System 5 (Measures 28-34):** Ends with a *ritardando* marking and a *p* dynamic. Includes a fermata and a final *ped.* marking.

Thema (Impromptus D.935-3)

そつきょうぎょく しゅだい
即興曲 D.935-3 主題

Andante

1/9 *p*

5/13

17/25 *mf* *decresc.* *p* *p*

22/30 *cresc.* *p* *pp* *dimin.*

Menuett BWV Anh.116

バッハのメヌエット BWV Anh.116

The image displays the musical score for Menuett BWV Anh.116 by J.S. Bach, arranged in a piano style. The score is written in G major and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system starts at measure 1/17 and ends at 6/22. The second system starts at 6/22 and ends at 11/27. The third system starts at 11/27 and ends at 16/32. The fourth system starts at 16/32 and ends at 37/61. The fifth system starts at 37/61 and ends at 42/66. The sixth system starts at 42/66 and ends at 47/66. The score includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The piece is in a simple, elegant style characteristic of Bach's early works.

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. Measure 47: Treble clef has a quarter note G4 with a '4' above it, followed by eighth notes A4, B4, C5, D5. Bass clef has a quarter note G2 with a '2' below it, followed by eighth notes A2, B2, C3, D3. Measure 48: Treble clef has a half note G4. Bass clef has a quarter note G2 with a '4' below it, followed by eighth notes A2, B2, C3, D3. Measure 49: Treble clef has eighth notes G4, A4, B4, C5 with a '3' above them, followed by eighth notes D5, C5, B4, A4 with a '4' above them. Bass clef has a half note G2. Measure 50: Treble clef has quarter notes G4, A4, B4, C5. Bass clef has eighth notes G2, A2, B2, C3, D3, E3. Measure 51: Treble clef has eighth notes G4, A4, B4, C5. Bass clef has a half note G2.

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. Measure 52: Treble clef has quarter notes G4, A4, B4, C5. Bass clef has eighth notes G2, A2, B2, C3, D3, E3. Measure 53: Treble clef has eighth notes G4, A4, B4, C5 with a '5' above them, followed by eighth notes D5, C5, B4, A4 with a '5' above them. Bass clef has a quarter note G2 with a '3' below it, followed by eighth notes A2, B2, C3, D3. Measure 54: Treble clef has eighth notes G4, A4, B4, C5 with a '5' above them, followed by eighth notes D5, C5, B4, A4 with a '5' above them. Bass clef has a quarter note G2 with a '5' below it, followed by eighth notes A2, B2, C3, D3. Measure 55: Treble clef has eighth notes G4, A4, B4, C5 with a '3' above them, followed by eighth notes D5, C5, B4, A4. Bass clef has a quarter note G2 with a '4' below it, followed by eighth notes A2, B2, C3, D3. Measure 56: Treble clef has a half note G4. Bass clef has a quarter note G2, followed by eighth notes A2, B2, C3, D3. The piece ends with a double bar line and repeat dots.

Invention Nr.1

インベンション 第1番 だい ばん

The musical score for Invention Nr. 1 is presented in two systems of grand staff notation (treble and bass clefs). The piece is in C major and 3/4 time. The notation includes various musical symbols such as slurs, accents, and fingering numbers (1-5) to guide the performer. The score is divided into measures, with measure numbers 1, 3, 5, 7, 9, and 12 indicated at the beginning of their respective lines. The piece concludes with a final cadence in the bass clef.

14

Musical notation for measures 14 and 15. Measure 14 features a treble clef with a first finger (1) fingering on a sixteenth-note scale starting on G4, followed by a wavy hairpin (w) indicating a vibrato. The bass clef has a similar scale starting on G3. Measure 15 continues the scales, with a fermata over the final note in the treble and a 7/8 time signature change at the end.

16

Musical notation for measures 16 and 17. Measure 16 has a treble clef with a four-finger (4) fingering on a sixteenth-note scale starting on G4, and a fermata over the final note. The bass clef has a similar scale starting on G3 with a four-finger (4) fingering. Measure 17 continues the scales with a four-finger (4) fingering in the treble and a fermata over the final note.

18

Musical notation for measures 18 and 19. Measure 18 has a treble clef with a four-finger (4) fingering on a sixteenth-note scale starting on G4, and a fermata over the final note. The bass clef has a similar scale starting on G3 with a four-finger (4) fingering. Measure 19 continues the scales with a first finger (1) fingering on the treble scale and a flat (b) in the bass line.

20

Musical notation for measures 20 and 21. Measure 20 has a treble clef with a first finger (1) fingering on a sixteenth-note scale starting on G4, followed by a wavy hairpin (w). The bass clef has a similar scale starting on G3 with a first finger (1) and fourth finger (4) fingering. Measure 21 features a five-finger (5) fingering on the treble scale and a two-finger (2) fingering on the bass scale. The piece concludes with a double bar line and repeat signs.

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 (right hand) and a bass clef (left hand) joined by a brace. The key signature is one sharp (F#), and the time signature is 3/8. The score is divided into six systems, each with a measure number in the top left corner: 1/8, 5/13, 16/32, 20/36, 24/40, and 28/44. The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots at the end of the final system.

Arietta op.12-1/Grieg

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

Poco Andante e sostenuto

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

The score is divided into five systems, each containing four measures:

- System 1 (Measures 1-4):** Starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with slurs and fingerings (1, 2).
- System 2 (Measures 5-8):** Continues the melodic and harmonic development. Includes a *rit.* (ritardando) marking under the first measure of the system.
- System 3 (Measures 9-12):** Features more complex rhythmic patterns and slurs. Includes a *rit.* marking and a flower-like symbol (✿) under the first measure of the system.
- System 4 (Measures 13-16):** Continues the melodic line. Includes a *rit.* marking and a flower-like symbol (✿) under the first measure of the system.
- System 5 (Measures 17-20):** Concludes the piece with a *ritard.* (ritardando) marking and a *pp* (pianissimo) dynamic. Includes a *rit.* marking and a flower-like symbol (✿) under the first measure of the system.

Throughout the score, various musical notations are used, including slurs, ties, and specific fingerings for both hands. The piece ends with a final cadence in the bass clef staff.

To a Wild Rose

の
野ばらに寄す
よ

With simple tenderness.

p

pp *mp* *p*

pp *increase*

still increase *f* *diminish.*

retard. *p*

p

39

4

2

mp

2 1 2 1

slightly marked

45

p

pp

ppp

1

2/3

2/4

Tango/Albeniz

アルベニスのタンゴ

Andantino

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino'. The score includes various performance instructions such as 'Red.', 'poco rit.', 'a tempo', 'marcato', 'riten.', and 'f'. Fingerings and articulation marks are provided throughout. The piece concludes with a forte (f) dynamic.

1 *Red.*

4 3 2 3

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

poco rit. *a tempo*

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

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

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

Red. *Red.* *riten.* *a tempo*

17 5 3 5 3 4 3 2 3 5 3 5 1

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

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

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

cresc. *f*

26

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

30

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

34

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

38

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

42

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

46

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

50

5 3 5 3 5 1 4 2

3 3 3 1 3 3 1

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

Detailed description: This system contains measures 50 through 53. The music is in a key with two sharps (D major or F# minor). It features a complex rhythmic pattern with many triplets. Fingerings are indicated with numbers 1, 2, and 3. The word "Red." is written below the bass line in each measure. The piece concludes with a fermata over the final note.

54

3 3 3 3 3 3 3 3

2 3 1 3

Red. *Red.* *riten.*

Detailed description: This system contains measures 54 through 57. It continues the triplet-based melody. A crescendo hairpin is present in measure 55. The word "riten." is written in measure 56. The piece ends with a fermata in measure 57.

58

3 3 3 3

pp *rit.* *molto*

Detailed description: This system contains measures 58 through 61. It begins with a fermata in measure 58. The dynamics are marked as *pp* (pianissimo) in measure 58, *rit.* (ritardando) in measure 59, and *molto* (molto) in measure 60. The music concludes with a final chord in measure 61.

La Fille aux Cheveux de Lin

あまいろ かみ おとめ
亜麻色の髪のおとめ

Très calme et doucement expressif

20

5

2 4 1 3

3 1 4 2-3

4 5

2 4 1 3

3 5

4 5

mf

4 2 1 4 2

4

4

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

23

3

4 2

3 2

1

pp

1

3

1 2 5 4

1 2 5 3

2 5 1 2

1 4

2 5

3

1 2 5 4

1 3

2 5

3

Cédez // au Mouv!

27

5

2

4

5

1

3 5 4

5 4

5 5

4 5

pp

1

2

2

Murmuré et en retenant peu à peu

32

4

5

2 3 5

2 1 2 1 2

1 2 1 2

pp

1 5

2 5 1 5

2 4 1 5

1 5

2 4 1 3

35

4 5 3 1 4 5 4

5 3 4

1

perdendosi - - -

pp

3

La Chevaleresque

きふじん じょうば
貴婦人の乗馬

Allegro marziale

1/9 2 5 1 2 1

p

2 4 3

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with slurs and fingerings (1, 2, 5, 1, 2, 1). The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include piano (*p*) and a crescendo hairpin.

5/13

cresc.

1/2

Detailed description: This system contains measures 5 through 13. The right hand continues the melodic line. The left hand accompaniment includes a change in dynamics to *cresc.* and a final measure with a repeat sign. A finger number 1/2 is indicated below the bass line.

17/25

f *p* *f* *p*

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

5 3 2 1 2 1

Detailed description: This system contains measures 17 through 25. The right hand features a more active melodic line with slurs and fingerings (1, 2, 3, 1, 5, 4, 3, 2, 4, 5, 4, 2). The left hand accompaniment includes dynamic markings of *f* and *p*. Fingerings 5, 3, 2, 1, 2, 1 are shown for the bass line.

21/29

cresc.

Detailed description: This system contains measures 21 through 29. The right hand continues the melodic line. The left hand accompaniment includes a *cresc.* marking and a final measure with a repeat sign.

33/41

p *delicato*

gva-----

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

Detailed description: This system contains measures 33 through 41. The right hand features a rapid, flowing melodic line with slurs and fingerings (1, 1, 2, 3, 1, 2, 1, 2, 1, 2, 3, 4). The left hand accompaniment is marked *p* and *delicato*. A *gva* (ritardando) marking is present above the system.

(*gva*)-----

37/45

cresc.

1 5 3 1 4 1 2 1

1/2 3/5

Detailed description: This system contains measures 37 through 45. The right hand continues the rapid melodic line with slurs and fingerings (1, 5, 3, 1, 4, 1, 2, 1). The left hand accompaniment includes a *cresc.* marking and a final measure with a repeat sign. Fingerings 1/2 and 3/5 are indicated below the bass line.

49 *p*

53 *cresc.* *p*

58 *cresc.* *f* *p*

62 *cresc.* *f*

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

Arabesque

アラベスク

Allegro scherzando

The musical score for 'Arabesque' is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 2/4 time and begins with a first ending bracket. The initial dynamics are *p* (piano) and *p leggiero* (piano, light). The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* (crescendo) and *sf* (sforzando). The piece is divided into several systems, with measure numbers 1, 6/14, 19/35, 24/40, 29/45, and 50 indicated. The tempo is marked *Allegro scherzando*, and there is a section marked *in tempo*. The score concludes with a second ending bracket and a final dynamic marking of *risoluto* (determined).

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.

mf

a tempo

p

1.

poco rit. *a tempo*

2. *rit.* *pp*

The Entertainer

エンターテイナー

Musical notation for the first system (measures 1-4). The piece is in 2/4 time. The right hand features a melody with triplets and slurs, starting with a forte (*f*) dynamic. The left hand provides a bass line with slurs and fingerings (2, 1).

Musical notation for the second system (measures 5-9). The piece is in 2/4 time. The right hand continues the melody with slurs and fingerings (1, 2). The left hand has a bass line with slurs and fingerings (5, 5, 4, 5, 5, 5). The dynamic is mezzo-piano (*mp*).

Musical notation for the third system (measures 10-14). The piece is in 2/4 time. The right hand features a melody with slurs and fingerings (3, 5, 1, 3, 1). The left hand has a bass line with slurs and fingerings (4, 3, 4, 5).

Musical notation for the fourth system (measures 15-19). The piece is in 2/4 time. The right hand features a melody with slurs and fingerings (5, 3, 1, 4, 5). The left hand has a bass line with slurs and fingerings (5, 5, 1, 2, 1, 2, 4, 1, 2, 5, 1, 3, 5). The system ends with a 'to C' marking.

Musical notation for the fifth system (measures 20-24). The piece is in 2/4 time. The right hand features a melody with slurs and fingerings (1, 2, 1, 2, 4, 1, 1, 1, 1, 5, 1, 2, 1). The left hand has a bass line with slurs and fingerings (5, 3, 5, 5, 1, 5, 2). The dynamic is forte (*f*).

Musical notation for the sixth system (measures 40-44). The piece is in 2/4 time. The right hand features a melody with slurs and fingerings (1, 2, 4, 1, 1, 2, 5, 1, 4, 3, 1, 2, 5, 1, 1, 1, 1). The left hand has a bass line with slurs and fingerings (5, 3, 4, 5).

45

Musical score for measures 45-49. The right hand features a complex melodic line with many slurs and ties, and the left hand provides a steady bass accompaniment. Fingerings are indicated with numbers 1-5.

50

Musical score for measures 50-52. Measure 50 has fingerings 1 and 2. Measure 51 has fingerings 4, 2, 5, 2, 5, 1. Measure 52 has fingerings 1, 2, 5. The section ends with *D.S.*

Coda *8va* -----

Coda section with a fermata over the final note and an *8va* marking.

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 treble and bass staff. The piece is in common time (C) and begins with a key signature of one flat (B-flat). The tempo and dynamics are indicated by markings such as *mp* (mezzo-piano) and *f* (forte). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and repeat signs.

Home Sweet Home

はにゅう やど
埴生の宿

Musical notation for measures 1-5. Treble clef, bass clef. Chords: F, F, C7/G, F/A, F, C7. Dynamics: *mp*. Fingerings: 1, 3, 1, 3, 4.

Musical notation for measures 6-10. Treble clef, bass clef. Chords: F, C7/G, F/A, F, C7, F. Dynamics: *mf*. Fingerings: 1, 3, 3, 2.

Musical notation for measures 11-14. Treble clef, bass clef. Chords: F, B \flat , F, C7, F. Fingerings: 5, 3, 5, 2.

Musical notation for measures 15-18. Treble clef, bass clef. Chords: F, B \flat , F, F \sharp dim7, C7/G, C7, F. Fingerings: 5, 3, 5.

Musical notation for measures 19-23. Treble clef, bass clef. Chords: F, C \sharp dim7, Dm, C, F, F, B \flat /F. Dynamics: *mp*, *mf*. Fingerings: 3, 4, 3, 2, 5, 3.

Musical notation for measures 24-28. Treble clef, bass clef. Chords: F, F \sharp dim7, Gm7, C7, F. Dynamics: *poco rit.*, *dim.*, *p*. Fingerings: 3, 4, 2, 1, 2, 1, 2, 3, 5.

Jesus bleibet meine Freude

しゅ ひと のぞ よろこ
主よ人の望みの喜びよ

Religioso

The musical score is written for piano and oboe. It is in the key of D major and 3/4 time. The tempo is marked 'Religioso'. The score consists of six systems of music, each with a treble and bass staff. The oboe part is indicated by a '1' above the first measure of the first system. The piano part features various triplet patterns and fingerings. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a *rit.* (ritardando) marking and a fermata over the final note.

Loch Lomond

ロッセ・ローモンド

Musical score for "Loch Lomond" (ロッセ・ローモンド). The score is written for piano and strings. It consists of six systems of music, each with a treble and bass clef staff. The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and fingerings. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The score is numbered 1 through 18, indicating the measure numbers. The piece concludes with a double bar line at measure 18.

Strings

mp

mf

1 2 3 4 5

4 1 4 1 2 4 5

2 1 2 1

1 2 4 3 2 1

1 2 4 5 4

5 2 4 1 5 1 2

11 4 2 1 2 4 5 4

5 2 4 3 2 1 1 2 4 5 4

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

18 1 5 1 2 4 5 1 5

Twinkle Twinkle Little Star

ぼし
きらきら星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

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

13 C5 G7 C G7 C5 G7

19 C G7 C F5 C

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

31 FM7 G7(b9) 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. Fingerings are indicated by numbers 1-5. Chord symbols are placed above the notes. The first system includes a 'Glockenspiel' instruction. The fifth system includes a 'Strings' instruction. The piece concludes with a final C6 chord.

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

1 1 1 5 1

43 C G7 C G7 C G7

2 3 1 5 1 2 3

49 C6 CM7/B Em7/B^{b5} A7 Dm7 G7⁽⁹⁾ CM7 Em7

1 4 1 1

53 FM7 A^bdim7 Am7/G F#m7^{b5} Dm7/F G7⁽¹³⁾ C

4 3 6 6

Three Blind Mice

さんびきのねずみ

The musical score is arranged in three systems. The first system (measures 1-4) features a Flute part with triplet eighth notes and a Bassoon part with triplet quarter notes. The second system (measures 5-8) is piano accompaniment with a melody in the right hand and a bass line in the left hand. The third system (measures 9-12) continues the piano accompaniment with chords and triplets. The fourth system (measures 13-16) continues the piano accompaniment. The fifth system (measures 17-20) continues the piano accompaniment. The sixth system (measures 21-24) features a Flute part with triplet eighth notes and piano accompaniment. The score includes various musical notations such as triplets, dynamics (mf), and chord symbols (F, C7, D7, Gm7).

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 musical score is written for piano in G major and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The tempo is marked 'Amabile'. The score includes various musical notations such as slurs, accents, and fingerings. The first system starts with a first-measure rest and a 'strings' marking. The second system includes a piano (*p*) dynamic marking. The third system features a long slur over measures 9-12 with fingerings 1, 2, 3, 1, 3, 5 in the right hand and 5, 3, 1, 2, 4 in the left hand. The fourth system has a slur over measures 13-16 with fingerings 2, 1, 3 in the right hand and 5, 3, 1, 2 in the left hand. The fifth system has a slur over measures 17-20 with fingerings 1, 2, 3, 1, 3, 5 in the right hand and 5, 3, 1, 2, 5 in the left hand. The sixth system has a slur over measures 21-24 with fingerings 2, 5, 1, 2 in the right hand and 4, 2, 1, 5, 3, 1, 5, 3, 1 in the left hand.

Musical notation for measures 25-28. The piece is in G major (one sharp). Measure 25 starts with a treble clef and a bass clef. The treble staff has a half note G4 (finger 1), a half note A4 (finger 2), and a half note B4 (finger 5), all under a slur. The bass staff has a half note G3 (finger 5). Measure 26 has a whole note G4 (finger 2) in the treble and a whole note G3 (finger 5) in the bass. Measure 27 has a whole note A4 (finger 2) in the treble and a whole note A3 (finger 5) in the bass. Measure 28 has a whole note B4 (finger 4) in the treble and a whole note B3 (finger 5) in the bass.

Musical notation for measures 29-32. Measure 29 has a half note G4 (finger 2), a quarter note A4 (finger 3), and a half note B4 (finger 3), all under a slur. The bass staff has a half note G3 (finger 5). Measure 30 has a whole note G4 (finger 2) in the treble and a whole note G3 (finger 5) in the bass. Measure 31 has a whole note A4 (finger 2) in the treble and a whole note A3 (finger 5) in the bass. Measure 32 has a whole note B4 (finger 3) in the treble and a whole note B3 (finger 5) in the bass.

Musical notation for measures 33-36. Measure 33 has a half note G4 (finger 1), a quarter note A4 (finger 1), and a half note B4 (finger 1), all under a slur. The bass staff has a half note G3 (finger 5), a quarter note F#3 (finger 3), and a half note E3 (finger 1). Measure 34 has a whole note G4 (finger 1) in the treble and a whole note G3 (finger 5) in the bass. Measure 35 has a whole note A4 (finger 2) in the treble and a whole note A3 (finger 2) in the bass. Measure 36 has a whole note B4 (finger 1) in the treble and a whole note B3 (finger 1) in the bass.

Musical notation for measures 37-40. Measure 37 has a half note G4 (finger 2), a half note A4 (finger 5), and a half note B4 (finger 1), all under a slur. The bass staff has a half note G3 (finger 5). Measure 38 has a whole note G4 (finger 2) in the treble and a whole note G3 (finger 5) in the bass. Measure 39 has a whole note A4 (finger 2) in the treble and a whole note A3 (finger 5) in the bass. Measure 40 has a whole note B4 (finger 4) in the treble and a whole note B3 (finger 5) in the bass.

Nocturne op.9-2

やそうきょく だい ばん
夜想曲 第2番

1 *p dolce*

6 *simile*

11

16 *mp*

21

26

31

mf
espress.

36

41

f

46

poco rit.

51

a tempo

fz *mp*

56

61

mf

poco rit.

a tempo

5 3 2

66

p

poco a poco decresc.

rit.

pp

1 5

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

わか きょく
別れの曲

The musical score is written for piano and clarinet. It consists of seven systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes various musical notations such as dynamics (p, pp, ff, cresc., dimin.), articulation (accents), and performance instructions (riten., a tempo, rallent., smorz.). Fingerings are indicated by numbers 1-5. The clarinet part begins with a 'clarinet' marking and a first ending bracket. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a final cadence in the piano part.

Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

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 one sharp (F#) and the time signature is common time (C). The score is divided into six systems, each containing four measures. The first system includes parts for Flute and Oboe, with the piano accompaniment starting at measure 1. The second system begins at measure 5 and features a piano (*p*) dynamic. The third system starts at measure 9. The fourth system begins at measure 13 and includes a mezzo-piano (*mp*) dynamic. The fifth system starts at measure 17 and features a piano (*p*) dynamic. The sixth system begins at measure 21 and includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. Fingerings and articulation marks are indicated throughout the score.

Musical notation for measures 25-28. The piece is in G major (one sharp). The right hand features a melodic line with slurs and fingerings (5, 1, 3, 5, 1). The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 29-32. The right hand has a melodic line with slurs and fingerings (3, 5, 4, 3). The left hand has a simple accompaniment. Dynamics include *mp* and *cresc.*

Musical notation for measures 33-36. The right hand has a melodic line with slurs and fingerings (2, 1, 2, 3, 1, 2, 3, 5, 3, 2, 1, 3). The left hand has a simple accompaniment. Dynamics include *mf*.

Musical notation for measures 37-40. The right hand has a melodic line with slurs and fingerings (3, 2, 5, 1). The left hand has a simple accompaniment. 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

Wenn ich ein Vöglein wär

ことり
小鳥ならば

Moderato

The musical score is written in 3/4 time and consists of six systems of music. The first system (measures 1-8) features a piano introduction with a treble clef and a 3-measure triplet in both staves, followed by an oboe part. The second system (measures 9-12) is marked *mp* and includes a 5-measure triplet in the bass line. The third system (measures 13-16) contains fingerings (4, 3, 2, 1, 5, 2) and dynamic markings. The fourth system (measures 17-20) includes fingerings (3, 4, 5, 3, 5) and dynamic markings. The fifth system (measures 21-26) is marked 'strings' and includes a 5-measure triplet in the bass line. The sixth system (measures 27-30) includes fingerings (3, 5, 4) and dynamic markings.

31

p

35

strings

41

mf

45

1 2 1 2 1

49

2 3 3

Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante
strings

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 one sharp (F#), and the time signature is 3/5. The piece is marked 'Andante' and 'strings'. The score is divided into six systems, each containing four measures. Measure numbers 1, 4, 8, 12, 17, and 21 are indicated at the beginning of their respective systems. The right hand (treble clef) features a melodic line with various ornaments, including slurs, accents, and triplets. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as 'f' (forte) are used. The score concludes with a final measure in the sixth system.

25

3 3

3 1

30

4 2 4 2 1 5

1 3 2 1 2

2

34

4 2 2 5 2 5 1 3

2

39

5 4 5 5 1 2 3 5

43

1 1 5 3 2 1

2 4

48

3 5 2 1 5

5 3 1 5

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 (treble and bass clefs). The tempo is marked "Andante". The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a piano (*p*) dynamic and features a crescendo leading to a forte (*f*) dynamic in the second system. It concludes with a decrescendo and a *rit.* (ritardando) marking.

1 *p*

4 *f*

8 *p*

11 *p* *p*

15 *f* *p*

19 *rit.*

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

1 strings

2 4 2

3 5 1 4 5

6 2 1

1 3 5 1 3 2 5 1

11 1 1 2

3 5 1 5 1 4

15 3 3

1 1 5 4

22 1 2 2 2 2 2 1 3

1 5 2 1 2 5 3

27 5 4 3 3

2 1 1 3 4 2

32

3

1 2 2 1

36

3 2 4 1 2 5 3 5 3 5

1 5 4 2 4 1 2 1

41

5 2 1 2 3 3

2 3 4 1 2 3 2 5 1 3

3 3

Liebesträume Nr.3

あい ゆめ だい ぼん
愛の夢 第3番

Poco Allegro con affetto

1 *mp dolce* 1 5 4 4

5 1 2 4 1 5 1

9 5 4 2 1 5 2 1 5

13 *mf* 4 2 1 5 2 5 2 1

17 *dimin.* 5 5 3 1 5 3 1

21 5 4 2 1 2 4 1 3 1 2 1 5

25

Strings

mp

29

33

37

Chanson du Toreador

とうぎゆうし うた
闘牛士の歌

Resoluto

Strings 6

10 *mp*

14

18

22 *f*

26

30

33

37 *ff*

Frühlingslied

はる うた
春の歌

Allegretto grazioso ^{2x} (51)

1 2

1 2 3 4 1 2 3 1

p

5 3 1 5

6/21

1 2 1 2 3 2 1 2 3

5

10/25

5 4 1 5 1 4 1 3

4 5

1.

14

sf *dim.* *p*

5 3 1 2 5 4 1

5 2 1

2.

28

cresc.

32

5 3 5 3 3 1 1 4

f *sf* *dim.* *f*

5 2 1

37

dim. *p* *cresc.*

42

p dolce *cresc.* *p dolce*

47

grazioso *dim.*

52

Ode to Joy

かんき うた
歡喜の歌

Allegro assai

The musical score is written for piano and strings. It consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro assai'. The score begins with a first ending bracket over the first four measures, labeled 'strings'. The second system starts at measure 5 and includes the instruction 'p cantabile'. The third system starts at measure 9. The fourth system starts at measure 13 and includes a 'p' dynamic marking. The fifth system starts at measure 17. The sixth system starts at measure 21 and also includes a 'p' dynamic marking. Fingerings and articulation marks are provided throughout the score.

25

5 1 4 1 1 1 5

29

f 1 4 3 2 3 1 2 4 2 1

33

f 1 4 3 2 3 1 2 4 2 1

37

3 2 4 3 5 2 4 3 1

41

4 3 2 3 1 2 4 2 1

45

3 2 4 3 5 2 4 3 1

49

4 1 2 4

O Christmas Tree

もみの木き

1 G D Em7 D

5 G C/G D7

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

2 1 3 2

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

1/5 1/2 1 2 5

18

5

4

1 2

1/5 2 1 5 2

22/26

5

1 2

1/5 5 1/3

30

1

2

1 2 5

34

5 . 4 1 2

1 5 2

38

4 1 2 5

mp *p*

2 1 5

Silent Night

よる
きよしこの夜

Moderato

strings oboe

7 *p*

13

19

25 *mf*

31 Flute

37

4 4 1

2 2 5

43

3 1 3 5 1 3 5

3 5 3 1 5

47

1 1 2 4 5 3 5

5 5 5 5

51

1 3 2 2 1 3 1

4 5 4 2 3 4

f

57

5 2 1 4 3 2 1

5 5 3 5

p

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

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). It also features articulations like *cantabile* and *più f* (più forte). Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a *più f* dynamic marking.

1 *p cantabile*

9 *più f*

15 *f*

21 *p*

27 *cresc.*

33 *f*

39 *ff*

44

49

54 *p*

61 *più f*

67 *f*

73 *p* *cresc.*

79 *f* *ff*

85

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

17

4/10

13

16

19

22

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 *p*

37

41 *tr*

45 *mp*

49

D.C. al Fine

Siciliano/J. S. Bach

バッハのシチリアーノ

Siciliana

The musical score for 'Siciliana' by J.S. Bach is presented in a single system with nine staves. The piece is in 6/8 time and G major. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a measure number of 1 and includes a triplet of eighth notes. The second staff begins at measure 7 and features a dynamic marking of *p*. The third staff starts at measure 11 and has a dynamic marking of *mp*. The fourth staff begins at measure 15. The fifth staff starts at measure 19 and includes dynamic markings of *p* and *f*. The sixth staff begins at measure 22. The seventh staff starts at measure 26 and has a dynamic marking of *mf*. The eighth staff begins at measure 30 and has a dynamic marking of *p*. The ninth staff starts at measure 33 and includes the tempo markings *riten.* and *meno mosso*. The score is filled with various musical notations, including slurs, ties, and fingerings, and concludes with a double bar line.

Menuet (L'Arlésienne)

おんな
アルルの女よりメヌエット

Andante
quasi allegretto

1 *pp*

5

9 *pp* *p*

12

15

19 *pp*

23

27

31 *pp*

34 *calando* *e*

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

Slavonic Dances op.72-2

ぶきよく 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

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff, starting at measure 1, is labeled 'Brass' and contains a series of sustained notes. The second staff, starting at measure 5, features a triplet of eighth notes and is marked with a piano (*p*) dynamic. The third staff, starting at measure 8, includes a triplet of eighth notes and is marked with a piano (*p*) dynamic. The fourth staff, starting at measure 11, features a triplet of eighth notes and is marked with a pianissimo (*pp*) dynamic. The fifth staff, starting at measure 14, includes a triplet of eighth notes and is marked with a forte (*f*) dynamic. The score concludes with a double bar line at the end of the fifth staff.

Pizzicato Polka

ピチカート・ポルカ

Polka

Pizzicato

1/49

6/54

11/59

16/64

21/69

27/75

32

37/45

47

p

f

p

p

Trio

Coda

D.C.al Coda

10

to Φ

Detailed description: The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece is marked 'Pizzicato' and starts at measure 1. The first section consists of 27 measures, ending with a repeat sign and a 'to Φ ' instruction. The second section, labeled 'Trio', begins at measure 32 and is marked 'p'. It features a key signature change to one flat (Bb) and includes first and second endings. The piece concludes with a 'Coda' section of 10 measures, marked 'D.C.al Coda'.

Romanze/Beethoven

ベートーヴェンのロマンス

Adagio cantabile

1 *mp*

5 *mf*

8 *mf*

11 *mf*

14 *mf*

17 *f*

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 begins with a first ending bracket and a 'p dolce' dynamic marking. It includes various articulations such as slurs, accents, and fingerings (1-5). Dynamics range from piano (p) to fortissimo (sf) and mezzo-forte (mf). The piece concludes with a final cadence at measure 40.

Méditation (Thais)

めいそうきょく
タイスの瞑想曲

Andante religioso

p cantabile

rall. *f*

a tempo *pp* *più f* *cresc.*

f *p*

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, with a key signature of one sharp (F#). The tempo is marked 'Maestoso'. The score consists of ten staves of music, each starting with a measure number (1, 6, 10, 14, 18, 22, 26, 30, 34, 38, 42). The dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) also present. The piece features several triplet markings (indicated by a '3' above a bracket) and various articulations such as slurs and accents. The key signature changes to two flats (Bb) at measure 22. The score concludes with a double bar line at measure 42.

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

-1 *pp*

5 *con grazia*

10 *rit. a tempo p*

15 *mf pp*

20 *pp leggiero*

26

30 *p*

35 *pp*

40 *rit. a tempo p*

45

Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい
白鳥 (動物の謝肉祭)

Andante grazioso

The musical score is written in G major (one sharp) and 6/4 time. It consists of seven staves of music. The first staff begins with a measure rest followed by a half note G4, marked with a finger number 5 and a dynamic of *p*. The second staff continues with a quarter note G4 (finger 1), quarter notes A4 (finger 1), B4 (finger 1), and C5 (finger 2), followed by a quarter note D5 (finger 3) and a half note E5 (finger 5). The third staff starts with a quarter note F#5 (finger 2), quarter notes G5 (finger 1), A5 (finger 1), B5 (finger 1), and C6 (finger 2), followed by a quarter note D6 (finger 3) and a half note E6 (finger 5). The fourth staff begins with a quarter note F#5 (finger 5), quarter notes G5 (finger 4), A5 (finger 1), B5 (finger 1), and C6 (finger 1), followed by a quarter note D6 (finger 2), quarter notes E6 (finger 3), F#6 (finger 1), and G6 (finger 5). The fifth staff starts with a quarter note G6 (finger 5), quarter notes A6 (finger 3), B6 (finger 1), and C7 (finger 5), followed by a quarter note D7 (finger 4), quarter notes E7 (finger 5), F#7 (finger 2), and G7 (finger 1). The sixth staff begins with a quarter note G7 (finger 5), quarter notes A7 (finger 4), B7 (finger 5), and C8 (finger 2), followed by a quarter note D8 (finger 5), quarter notes E8 (finger 4), F#8 (finger 5), and G8 (finger 2). The seventh staff starts with a quarter note G8 (finger 1), quarter notes A8 (finger 3), B8 (finger 2), and C9 (finger 3), followed by a quarter note D9 (finger 5), quarter notes E9 (finger 5), F#9 (finger 5), and G9 (finger 2). The score concludes with a final measure rest. Dynamics include *p* (piano) and *mf* (mezzo-forte). Tempo markings include *rit.* (ritardando), *Lento*, and *a tempo*. A *dim.* (diminuendo) marking is placed below the final measure.

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

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

gva -----

1 2 4 1

5 3 1 2 1 2

9 3 1 4 1 2 4

13 1 3 1 2

17 2 1 4 (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

Beautiful Dreamer

ゆめみ きみ
夢見る君

The musical score for "Beautiful Dreamer" is written in 3/4 time and consists of six staves of piano notation. The key signature has one flat (B-flat). The score includes various dynamics and fingerings:

- Staff 1 (measures 1-4): Starts with a whole rest (measure 1), followed by a half note G4 (measure 2), and a quarter note G4 (measure 3). Measure 4 contains a quarter note G4, a quarter note F4, and a quarter note E4. Dynamics: *mp*.
- Staff 2 (measures 5-8): Measures 5-7 contain eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, 5, 3, 3, 3, 3, 3. Measure 8 contains a quarter note G4. Dynamics: *mp*.
- Staff 3 (measures 9-12): Measures 9-10 contain eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, #2, 1, 3. Measure 11 contains eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, 5, 2, 3. Measure 12 contains a quarter note G4. Dynamics: *mp*.
- Staff 4 (measures 13-16): Measures 13-14 contain eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 5, 3. Measure 15 contains eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 4, 2, 5, 3. Measure 16 contains eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, 3, 4. Dynamics: *mf*.
- Staff 5 (measures 17-20): Measures 17-18 contain eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 5, 3. Measure 19 contains eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, #2, 1, 3. Measure 20 contains eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, 3, 4. Dynamics: *mp*.
- Staff 6 (measures 21-24): Measures 21-22 contain eighth notes G4, A4, B4, C5, B4, A4, G4, with fingerings 3, 5, 1, 3. Measure 23 contains a quarter note G4. Measure 24 contains a whole rest. Dynamics: *mf*.

Ring de Banjo

バンジョーをかき鳴らせ^な

The musical score is written in a single treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of seven staves of music, each with a measure number at the beginning. The notes are primarily eighth and quarter notes, often beamed together. Fingerings (1-5) are indicated above notes. Chords are indicated above the staff. A dynamic marking of *f* (forte) is present at the start of the first staff.

Staff 1 (Measures 1-9):
 -1, 5, 5, f, F, Faug, Dm/F, F7, Bb, Bm7^{b5}

Staff 2 (Measures 10-15):
 10, Gm7/C, C7, F, F7/Eb, Bb/D, Bb, F/C, C7, F, Faug

Staff 3 (Measures 16-22):
 16, Dm/F, F7, Bb, Bm7^{b5}, Gm7/C, C7, F, F7/Eb, Bb/D, Bb, F/C, C7, F

Staff 4 (Measures 23-28):
 23, F, Bb, G⁽⁹⁾, Gm7/C, C7, F, F7/Eb, Bb/D, Bb

Staff 5 (Measures 29-35):
 29, F/C, C7, F, Bb, Bm7^{b5}, Gm7/C, C7, F, F7/Eb

Staff 6 (Measures 36-41):
 36, Bb/D, Bb, F/C, C7, F, F, Bb/D, Bm7^{b5}

Staff 7 (Measures 42-48):
 42, Gm7/C, C7, F, C, F7/Eb, Bb/D, F/C, Bb^{b5}, F/C, C7, F

Optional Songs
Song No. 067

O du lieber Augustin

かわいいオーガスティン

1 C G7 C G7

Guitar

5/21 C G7 C

9/25 C G7 C

13/29 G7 C G7 C

17/33 C G7 C

Optional Songs
Song No. 068

London Bridge

ぼし
ロンドン橋

1 C (Flute) (Bassoon) F G7 C

6/10/19/23 C G7 C

1.3. Dm7 G7 C

2. Dm7 G7 C

4. Dm7 G7 C

Aloha Oe

アロハ・オエ

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

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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