



# 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

*PSR-I500*

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**CHORD** Includes chord data.  
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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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## 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 C

# Khamaaj

♩ = 45

1

C D E F G A B<sup>b</sup> C C B<sup>b</sup> A G F E D C

3

C C D D E E F F G G A A B<sup>b</sup> B<sup>b</sup> C C

4

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

7

C B<sup>b</sup> A B<sup>b</sup> A G A G F G F E F E D E D C D C B<sup>b</sup> C

9

C D E F D E F G E F G A F G A B<sup>b</sup>

10

G A B<sup>b</sup> C A B<sup>b</sup> C D B<sup>b</sup> C D E C

11

C B<sup>b</sup> A G B<sup>b</sup> A G F A G F E G F E D



12

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

15

G A G A B<sup>b</sup> C B<sup>b</sup> C C B<sup>b</sup> C B<sup>b</sup> A G A G

16

B<sup>b</sup> A B<sup>b</sup> 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<sup>b</sup> C E D<sup>b</sup> C B D<sup>b</sup> C B A<sup>b</sup> C

13

C D<sup>b</sup> C D<sup>b</sup> E F E F D<sup>b</sup> E D<sup>b</sup> E F G F G

14

E F E F G A<sup>b</sup> G A<sup>b</sup> F G F G A<sup>b</sup> B A<sup>b</sup> B

15

G A<sup>b</sup> G A<sup>b</sup> B C B C C B C B A<sup>b</sup> G A<sup>b</sup> G

16

B A<sup>b</sup> B A<sup>b</sup> G F G F A<sup>b</sup> G A<sup>b</sup> G F E F E

17

G F G F E D<sup>b</sup> E D<sup>b</sup> F E F E D<sup>b</sup> C D<sup>b</sup> 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<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup> C C B<sup>b</sup> A<sup>b</sup> G F E<sup>b</sup> D C

3

C C D D E<sup>b</sup> E<sup>b</sup> F F G G A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> B<sup>b</sup> C C

4

C C B<sup>b</sup> B<sup>b</sup> A<sup>b</sup> A<sup>b</sup> G G F F E<sup>b</sup> E<sup>b</sup> D D C C

5

C D E<sup>b</sup> D E<sup>b</sup> F E<sup>b</sup> F G F G A<sup>b</sup> G A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C B<sup>b</sup> C D C

7

C B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> G A<sup>b</sup> G F G F E<sup>b</sup> F E<sup>b</sup> D E<sup>b</sup> D C D C B<sup>b</sup> C

9

C D E<sup>b</sup> F D E<sup>b</sup> F G E<sup>b</sup> F G A<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup>

10

G A<sup>b</sup> B<sup>b</sup> C A<sup>b</sup> B<sup>b</sup> C D B<sup>b</sup> C D E<sup>b</sup> C

11

C B<sup>b</sup> A<sup>b</sup> G B<sup>b</sup> A<sup>b</sup> G F A<sup>b</sup> G F E<sup>b</sup> G F E<sup>b</sup> 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<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> C C B<sup>b</sup> A<sup>b</sup> F E<sup>b</sup> C

4

C C E<sup>b</sup> E<sup>b</sup> F F A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> B<sup>b</sup> C C C C B<sup>b</sup> B<sup>b</sup> A<sup>b</sup> A<sup>b</sup> F F E<sup>b</sup> E<sup>b</sup> C C

6

C E<sup>b</sup> F E<sup>b</sup> F A<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C B<sup>b</sup> C E<sup>b</sup> C E<sup>b</sup> F F E<sup>b</sup> C E<sup>b</sup> C B<sup>b</sup>

8

C B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> F A<sup>b</sup> F E<sup>b</sup> F E<sup>b</sup> C C E<sup>b</sup> F A<sup>b</sup> E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> C A<sup>b</sup> B<sup>b</sup> C E<sup>b</sup>

10

E<sup>b</sup> C B<sup>b</sup> A<sup>b</sup> C B<sup>b</sup> A<sup>b</sup> F B<sup>b</sup> A<sup>b</sup> F E<sup>b</sup> A<sup>b</sup> F E<sup>b</sup> C

11

C E<sup>b</sup> C E<sup>b</sup> F A<sup>b</sup> F A<sup>b</sup> E<sup>b</sup> F E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

12

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

13

B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> F E<sup>b</sup> F E<sup>b</sup> A<sup>b</sup> F A<sup>b</sup> F E<sup>b</sup> C E<sup>b</sup> 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<sup>b</sup> F G A B<sup>b</sup> C C B<sup>b</sup> A G F E<sup>b</sup> D C

3

C C D D E<sup>b</sup> E<sup>b</sup> F F G G A A B<sup>b</sup> B<sup>b</sup> C C

4

C C B<sup>b</sup> B<sup>b</sup> A A G G F F E<sup>b</sup> E<sup>b</sup> D D C C

5

C D E<sup>b</sup> D E<sup>b</sup> F E<sup>b</sup> F G F G A G A B<sup>b</sup> A B<sup>b</sup> C B<sup>b</sup> C D C

7

C B<sup>b</sup> A B<sup>b</sup> A G A G F G F E<sup>b</sup> F E<sup>b</sup> D E<sup>b</sup> D C D C B<sup>b</sup> C

9

C D E<sup>b</sup> F D E<sup>b</sup> F G E<sup>b</sup> F G A F G A B<sup>b</sup>

10

G A B<sup>b</sup> C A B<sup>b</sup> C D B<sup>b</sup> C D E<sup>b</sup> C

11

C B<sup>b</sup> A G B<sup>b</sup> A G F A G F E<sup>b</sup> G F E<sup>b</sup> 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<sup>b</sup> E<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup> C C B<sup>b</sup> A<sup>b</sup> G F E<sup>b</sup> D<sup>b</sup> C

3

C C D<sup>b</sup> D<sup>b</sup> E<sup>b</sup> E<sup>b</sup> F F G G A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> B<sup>b</sup> C C

4

C C B<sup>b</sup> B<sup>b</sup> A<sup>b</sup> A<sup>b</sup> G G F F E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> D<sup>b</sup> C C

5

C D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F E<sup>b</sup> F G F G A<sup>b</sup> G A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C B<sup>b</sup> C D<sup>b</sup> C

7

C B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> G A<sup>b</sup> G F G F E<sup>b</sup> F E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> C D<sup>b</sup> C B<sup>b</sup> C

9

C D<sup>b</sup> E<sup>b</sup> F D<sup>b</sup> E<sup>b</sup> F G E<sup>b</sup> F G A<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup>

10

G A<sup>b</sup> B<sup>b</sup> C A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup> B<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> C

11

C B<sup>b</sup> A<sup>b</sup> G B<sup>b</sup> A<sup>b</sup> G F A<sup>b</sup> G F E<sup>b</sup> G F E<sup>b</sup> D<sup>b</sup>

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

# Marwa

♩ = 45

1

C D<sup>b</sup> E F<sup>#</sup> G A B C C B A G F<sup>#</sup> E D<sup>b</sup> C

3

C C D<sup>b</sup> D<sup>b</sup> E E F<sup>#</sup> F<sup>#</sup> G G A A B B C C

4

C C B B A A G G F<sup>#</sup> F<sup>#</sup> E E D<sup>b</sup> D<sup>b</sup> C C

5

C D<sup>b</sup> E D<sup>b</sup> E F<sup>#</sup> E F<sup>#</sup> G F<sup>#</sup> G A G A B A B C B C D<sup>b</sup> C

7

C B A B A G A G F<sup>#</sup> G F<sup>#</sup> E F<sup>#</sup> E D<sup>b</sup> E D<sup>b</sup> C D<sup>b</sup> C B C

9

C D<sup>b</sup> E F<sup>#</sup> D<sup>b</sup> E F<sup>#</sup> G E F<sup>#</sup> G A F<sup>#</sup> G A B

10

G A B C A B C D<sup>b</sup> B C D<sup>b</sup> E C

11

C B A G B A G F<sup>#</sup> A G F<sup>#</sup> E G F<sup>#</sup> E D<sup>b</sup>

12

F# E D<sup>b</sup> C E D<sup>b</sup> C B D<sup>b</sup> C B A C

13

C D<sup>b</sup> C D<sup>b</sup> E F# E F# D<sup>b</sup> E D<sup>b</sup> 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<sup>b</sup> E D<sup>b</sup> F# E F# E D<sup>b</sup> C D<sup>b</sup> C C

# Poorvi

♩ = 45

1

C D<sup>b</sup> E F<sup>#</sup> G A<sup>b</sup> B C C B A<sup>b</sup> G F<sup>#</sup> E D<sup>b</sup> C

3

C C D<sup>b</sup> D<sup>b</sup> E E F<sup>#</sup> F<sup>#</sup> G G A<sup>b</sup> A<sup>b</sup> B B C C

4

C C B B A<sup>b</sup> A<sup>b</sup> G G F<sup>#</sup> F<sup>#</sup> E E D<sup>b</sup> D<sup>b</sup> C C

5

C D<sup>b</sup> E D<sup>b</sup> E F<sup>#</sup> E F<sup>#</sup> G F<sup>#</sup> G A<sup>b</sup> G A<sup>b</sup> B A<sup>b</sup> B C B C D<sup>b</sup> C

7

C B A<sup>b</sup> B A<sup>b</sup> G A<sup>b</sup> G F<sup>#</sup> G F<sup>#</sup> E F<sup>#</sup> E D<sup>b</sup> E D<sup>b</sup> C D<sup>b</sup> C B C

9

C D<sup>b</sup> E F<sup>#</sup> D<sup>b</sup> E F<sup>#</sup> G E F<sup>#</sup> G A<sup>b</sup> F<sup>#</sup> G A<sup>b</sup> B

10

G A<sup>b</sup> B C A<sup>b</sup> B C D<sup>b</sup> B C D<sup>b</sup> E C

11

C B A<sup>b</sup> G B A<sup>b</sup> G F<sup>#</sup> A<sup>b</sup> G F<sup>#</sup> E G F<sup>#</sup> E D<sup>b</sup>

12

F# E D<sup>b</sup> C E D<sup>b</sup> C B D<sup>b</sup> C B A<sup>b</sup> C

13

C D<sup>b</sup> C D<sup>b</sup> E F# E F# D<sup>b</sup> E D<sup>b</sup> E F# G F# G

14

E F# E F# G A<sup>b</sup> G A<sup>b</sup> F# G F# G A<sup>b</sup> B A<sup>b</sup> B

15

G A<sup>b</sup> G A<sup>b</sup> B C B C C B C B A<sup>b</sup> G A<sup>b</sup> G

16

B A<sup>b</sup> B A<sup>b</sup> G F# G F# A<sup>b</sup> G A<sup>b</sup> G F# E F# E

17

G F# G F# E D<sup>b</sup> E D<sup>b</sup> F# E F# E D<sup>b</sup> C D<sup>b</sup> C C

# Todi

♩ = 45

1

C D<sup>b</sup> E<sup>b</sup> F<sup>#</sup> G A<sup>b</sup> B C C B A<sup>b</sup> G F<sup>#</sup> E<sup>b</sup> D<sup>b</sup> C

3

C C D<sup>b</sup> D<sup>b</sup> E<sup>b</sup> E<sup>b</sup> F<sup>#</sup> F<sup>#</sup> G G A<sup>b</sup> A<sup>b</sup> B B C C

4

C C B B A<sup>b</sup> A<sup>b</sup> G G F<sup>#</sup> F<sup>#</sup> E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> D<sup>b</sup> C C

5

C D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F<sup>#</sup> E<sup>b</sup> F<sup>#</sup> G F<sup>#</sup> G A<sup>b</sup> G A<sup>b</sup> B A<sup>b</sup> B C B C D<sup>b</sup> C

7

C B A<sup>b</sup> B A<sup>b</sup> G A<sup>b</sup> G F<sup>#</sup> G F<sup>#</sup> E<sup>b</sup> F<sup>#</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> C D<sup>b</sup> C B C

9

C D<sup>b</sup> E<sup>b</sup> F<sup>#</sup> D<sup>b</sup> E<sup>b</sup> F<sup>#</sup> G E<sup>b</sup> F<sup>#</sup> G A<sup>b</sup> F<sup>#</sup> G A<sup>b</sup> B

10


G A<sup>b</sup> B C A<sup>b</sup> B C D<sup>b</sup> B C D<sup>b</sup> E<sup>b</sup> C

11

C B A<sup>b</sup> G B A<sup>b</sup> G F<sup>#</sup> A<sup>b</sup> G F<sup>#</sup> E<sup>b</sup> G F<sup>#</sup> E<sup>b</sup> D<sup>b</sup>



12



F# E<sup>b</sup> D<sup>b</sup> C E<sup>b</sup> D<sup>b</sup> C B D<sup>b</sup> C B A<sup>b</sup> C

13




C D<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> F# E<sup>b</sup> F# D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F# G F# G

14



E<sup>b</sup> F# E<sup>b</sup> F# G A<sup>b</sup> G A<sup>b</sup> F# G F# G A<sup>b</sup> B A<sup>b</sup> B

15



G A<sup>b</sup> G A<sup>b</sup> B C B C C B C B A<sup>b</sup> G A<sup>b</sup> G

16



B A<sup>b</sup> B A<sup>b</sup> G F# G F# A<sup>b</sup> G A<sup>b</sup> G F# E<sup>b</sup> F# E<sup>b</sup>

17



G F# G F# E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F# E<sup>b</sup> F# E<sup>b</sup> D<sup>b</sup> C D<sup>b</sup> 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<sup>b</sup> A G F E D C

4

C C D D F F G G B B C C C C C B<sup>b</sup> B<sup>b</sup> 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<sup>b</sup> C B<sup>b</sup> B<sup>b</sup> A B<sup>b</sup> 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<sup>b</sup> A B<sup>b</sup> 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<sup>b</sup> A G B<sup>b</sup> 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<sup>#</sup> B A<sup>#</sup> 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 $\flat$  C D F $\sharp$  A B $\flat$  C C B $\flat$  A F G A F D $\flat$  C

4

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

5

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

6

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

8

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

9

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

10

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

11

A B $\flat$  C D B $\flat$  C D F $\sharp$  C D F $\sharp$  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<sup>b</sup> 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<sup>b</sup> B<sup>b</sup> 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<sup>b</sup> B<sup>b</sup> 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<sup>b</sup> A G F# G C C B A G F# G F C D C

15

C F G F# G A B<sup>b</sup> A G F# G C C B A G F# G F C D C

16

C F G F# G A B<sup>b</sup> 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 piece is in 2/4 time and the key signature has three flats (B-flat major or D-flat minor). The score is divided into several systems, each with a measure number in the top left corner: 1, 5/21, 9/25, 13/29, and 33. The first system (measures 1-4) begins with a forte (*f*) dynamic and includes fingerings 1, 2, and 4. The second system (measures 5-8) features a piano (*p*) dynamic and a right-hand (*r.h.*) section. The third system (measures 9-12) is marked mezzo-forte (*mf*) and includes a crescendo hairpin and triplet markings (3). The fourth system (measures 13-16) contains two first endings, labeled 1. and 2., with repeat signs. The fifth system (measures 17-20) starts with a forte (*f*) dynamic and staccato (*stacc.*) articulation, and includes a bass clef marking (b). The score uses various musical notations including slurs, ties, and repeat signs.

37

Musical score for measures 37-40. Treble clef has eighth-note patterns with slurs. Bass clef has block chords and eighth notes.

41

Musical score for measures 41-45. Treble clef has eighth-note patterns with slurs. Bass clef has block chords and eighth notes, with a (b) marking.

46

Musical score for measures 46-50. Treble clef has eighth-note patterns with slurs. Bass clef has block chords and eighth notes. A forte (*f*) dynamic marking is present.

51

Musical score for measures 51-55. Treble clef has eighth-note patterns with slurs. Bass clef has block chords and eighth notes. A piano (*p*) dynamic marking and "r.h." instruction are present.

56

Musical score for measures 56-60. Treble clef has eighth-note patterns with slurs. Bass clef has block chords and eighth notes. A mezzo-forte (*mf*) dynamic marking 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*

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, 2/4 time, and Moderato tempo. It consists of five systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system continues with piano. The third system introduces a mezzo-piano (*mp*) dynamic and ends with a *dim.* (diminuendo) marking. The fourth system returns to piano (*p*). The fifth system begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and phrasing marks are used throughout to indicate musical phrasing.

Musical score for measures 20-23. The piece is in a minor key, indicated by a single flat in the key signature. Measure 20 begins with a piano dynamic (*mp*) and features a crescendo hairpin. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes. The music concludes with a decrescendo hairpin in measure 23.

Musical score for measures 24-27. Measure 24 starts with a piano dynamic (*p*) and a *meno mosso* tempo marking. The right hand features a melodic line with a dotted quarter note followed by eighth notes, which then transitions into a *rit.* (ritardando) section. The left hand continues with eighth-note accompaniment, including fingerings 1, 1, and 2. The piece ends with a final chord in measure 27.

# The Last Rose of Summer

にわ ちぐさ  
庭の千草

**Andantino**

mp

mf

dim.

rit.

a tempo

rit.

12

# 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 with a measure number in the top left corner: 1/8, 5/13, 17/31, 22/36, 28/42, and 46. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings include 'Red.' (pedal) and '\*' (pedal). First and second endings are marked with '1.' and '2.' above the staff. The piece concludes with a final cadence in the sixth system.



51

2

1 2 3

1 3

5

55

1 3

4

1 3

3

59

2 3 5 4

1

64

70

2 3 5 4

5

3 1

76

# Amazing Grace

アメージング・グレース

Slowly

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

1 3

mp

5 3 2 4

9 3 2 4

13 3 2 3

17 5-3 2-1 3 2 5

Strings

cresc. - - - - - mf

dim - - - - -

rit.

Detailed description of the piano score: The score is for a piano accompaniment of 'Amazing Grace' in 3/4 time, marked 'Slowly'. It consists of five systems of music. The first system (measures 1-4) starts with a 'Strings' section in the right hand. The second system (measures 5-8) features a triplet in the right hand. The third system (measures 9-12) includes a 'cresc.' marking and a 'mf' dynamic. The fourth system (measures 13-16) has a triplet in the right hand. The fifth system (measures 17-20) includes a 'dim.' marking and a 'rit.' marking. The score is written in G minor with a key signature of two flats. Chord progressions are indicated above the staff, and fingerings are shown with numbers 1-5. Dynamics like 'mp', 'mf', 'cresc.', and 'dim.' are used to guide the performer's volume and tempo.

# Die Lorelei

ローレライ

**Moderato**

1 *mf*

5

9

13

17

Chords: F, Gm/B $\flat$ , F/C, C7, B $\flat$ /F, F, Gm/B $\flat$ , F/C, C7, F, Gm/B $\flat$ .

Fingering: 1, 2, 3, 4, 5, 2, 3, 4, 5, 2, 3, 4, 5, 2, 3, 4, 5.

21 C Dm/F

25 C/G G7 C C7

29 F Bb/F F Gm/Bb a tempo

33 F/C C7 F

# 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. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have accents or slurs. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. The systems are numbered 1, 5, 9, 13, and 17 at the beginning of their respective staves.

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 bass staff between measures 35 and 36.

# 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**

The score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat major). It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Moderato'. The first system starts with a 2-measure rest in both staves, followed by a melodic line in the treble staff and a bass line in the bass staff. The second system begins with a 5-measure rest in the treble staff and a bass line. The third system starts with a 9-measure rest in the treble staff and a bass line. The fourth system begins with a 13-measure rest in the treble staff and a bass line. The fifth system starts with a 17-measure rest in the treble staff and a bass line. The score includes various chords such as F, C7, Bb, F/A, G7/D, Gm7, F/C, Fsus4, C/G, Bb/F, C7/E, C7aug, F7, and F7aug. Dynamics include mp and mf. Fingerings and articulation marks are provided throughout the piece.

21 *B<sup>b</sup>* *Bdim7* *F/C* *Cdim7* *C7* *F* *F7* *B<sup>b</sup>* *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<sup>b</sup>* *Dm7* *D<sup>b</sup>7*

*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<sup>b5</sup>

**A**

Melody

Play

Groove

Fill

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

Melody

Play

Groove

Fill

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

11

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

Fill

**B**

14

Em EmM7 Em7 G/A A7 Dm DmM7

Fill

**C**

17

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

Fill

20

FM7      D7<sup>(13)</sup>      D7<sup>(9)</sup>      Dm7<sup>(9)</sup>      Em7      F      FM7/G      G/A      A7<sup>(b9)</sup>

Ending

23

Dm7      Dm7/G      G7      C      C/B

26

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

# Boogie Woogie

ブギ・ウギ

## Shuffle Boogie

**Intro**

Melody

Play

Groove

Count

*simile*

5

C7

Fill

**A**

9

C7

C7

Fill

13

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

17

C7 G7 F7 C7

21

**B**

C7 C7

Fill

25

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

29

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

33

**C**

C7 C6

Fill



37

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

41

C6 Dm7 Dm7/G C6

45

C6 C7 8va

Fill

49

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

53

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

Fill

57

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

# 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

17

A2 E7 E7 B7

Fill

21

B7 C#m7 A7 E7

**B**

25

E7 G A7 E6 E7

29

E7 G A B7

*sub p*

**C**

33

B7 E7 B7

*f*

Fill

37

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



# Salsa

サルサ

**Fast** Intro

Melody

Play

Groove

Melody

Play

Groove

A

Melody

Play

Groove

13

CM7    Bm7<sup>b5</sup>    E    Am7    Bm7<sup>b5</sup>    F    E7

17

E7aug    Am    E7    Am7    Bm7<sup>b5</sup>    E7    Am7

Fill

21

Am7    Bm7<sup>b5</sup>    E7    Am7    D7<sup>(13)</sup>    E7

25 **B**

E7 Am Dm A7 Dm7 Dm6 Dm Bm7 E7

Fill

29

E7 Am Dm A7 Dm7 Dm6 Dm Bm7 E7

33

E7 Am Dm A7 Dm7 Dm6 Dm Bm7 E7

37

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

41

**C**

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

45

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

49

E Am

Fill

52

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

55

Am  $\flat 5$  Bm7 E7 Am

# Country Piano

## カントリー・ピアノ

Medium slow **Intro**

Melody

Play

Groove

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

Count

**A1**

Melody

Play

Groove

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

Fill

Melody

Play

Groove

Chords: B<sup>b</sup>add9, E<sup>b</sup>add9, B<sup>b</sup>add9/D

Fill

A2

12

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

Fill

B

16

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

*mf*

Fill

19

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

*dim.*

Fill

Fill

22 C

B $\flat$  add9/D C7sus4 F add9 F Gm7<sup>(11)</sup> 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<sup>b</sup>/D, C7/E, F7

Melody

Play

Groove

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

Melody

Play

Groove

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

13

C C/E F#m7 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

**C** F $\sharp$ dim7 C/G Am7 D7

Fill

37

F/G C/G F/G C C7/B<sup>b</sup> Am7

Fill

41

Am7 C/E Cm/E<sup>b</sup> D7 Dm7/G

D

45

rit. - - - - -

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

# Medium Swing

## ミディアム・スウィング

Medium

Intro

Melody

Play

Groove

Count

A1

Melody

Play

Groove

Count

5

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

Melody

Play

Groove

Count

9

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

13

F7<sup>(13)</sup> B7<sup>(#11)</sup> B<sup>b</sup>M7<sup>(9)</sup> E<sup>b</sup>7<sup>(#11)</sup> E<sup>b</sup>7<sup>(9)</sup> A7<sup>(b13)</sup> A7

17

E<sup>b</sup>7<sup>(#11)</sup> D7<sup>(b9)</sup> G7<sup>(9)</sup> Dm7/G<sup>(9)</sup> G7<sup>(13)</sup> Gm7 D<sup>b</sup>7<sup>(9)</sup>

Fill

A2

21

C7<sup>(9)</sup> D7<sup>(9)</sup> Gm7 D<sup>b</sup>7<sup>(9)</sup> C7<sup>(13)</sup> F<sup>#</sup>7<sup>(#11)</sup> FM7 Gm7

Fill

25

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

29

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

Fill

33

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

**B**

37

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

Fill

41

B<sup>b</sup>M7 B<sup>b</sup>m7<sup>(9)</sup> B<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>M7<sup>(13)</sup> D7<sup>(13)</sup> G7<sup>(b13)</sup>

**C**

45

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

Fill



49

Chords: E $\flat$ 7, D7, Gm7<sup>(11)</sup>, Gm7/C, C7<sup>(9)</sup>, Cm7<sup>(9)</sup>

53

Chords: F7<sup>(13)</sup>, B $\flat$ M7<sup>(9)</sup>, E $\flat$ 7<sup>(#11)</sup>, E $\flat$ 7<sup>(9)</sup>, A7<sup>( $\flat$ 13)</sup>, A7<sup>( $\flat$ 13)</sup>

Fill

57

Chords: D7<sup>(9)</sup>, Gm7<sup>(9)</sup>, C7<sup>(13)</sup>, A7<sup>( $\flat$ 13)</sup>, A7<sup>(#11)</sup>

Fill

Fill

61

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

# Jazz Waltz

ジャズ・ワルツ

## Fast Jazz Waltz

### Intro

Melody

Play

Groove

Count

1 2 3 4 5

Chords: Dm7<sup>(9)</sup>, G7<sup>(13)</sup>, Dm7<sup>(9)</sup>, G7<sup>(13)</sup>, A7<sup>(b13)</sup>

### A1

Melody

Play

Groove

Chords: Dm7<sup>(9)</sup>, G7<sup>(13)</sup>, Dm7<sup>(9)</sup>, G7<sup>(13)</sup>, A7<sup>(b13)</sup>, Dm7<sup>(9)</sup>

Melody

Play

Groove

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

16

Cm<sup>(9)</sup> F<sup>(13)</sup> Bm<sup>(9)</sup> E<sup>(13)</sup> E7<sup>aug</sup> Em7/A C/G

21

F#m7<sup>(b5)(11)</sup> B<sup>(b9)</sup> Em7 A<sup>(9)</sup> Fm7<sup>(11)</sup> B<sup>(b7)(13)</sup>

Fill

A2

26

Dm<sup>(9)</sup> G<sup>(13)</sup> Dm<sup>(9)</sup> G<sup>(13)</sup> Cm<sup>(9)</sup>

31

(13)  
F7

Cm7<sup>(9)</sup>

(13)  
F7

Bm7<sup>(9)</sup>

(13)  
E7

E7aug

36

Em7/A

CM7/G

F#m7<sup>b5</sup>

B7<sup>(#11)</sup><sub>(b9)</sub>

Em7<sup>(9)</sup>

A7<sup>(13)</sup><sub>(b9)</sub>

Fm7<sup>(9)</sup>

41

**B**

B<sup>b7</sup><sup>(13)</sup>

B<sup>b7</sup><sup>(9)</sup>

E<sup>b7</sup><sup>(13)</sup>

E<sup>b7</sup><sup>(9)</sup>

A<sup>b7</sup><sup>(9)</sup>

A<sup>b6</sup>

Fill

46

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

51

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

56

**C**

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

Fill

61 *tr*

(13)  
G7

Cm7<sup>(9)</sup>

(13)  
F7

Cm7<sup>(9)</sup>

65

(13)  
F7

Bm7<sup>(9)</sup>

(13)  
E7

E7aug

Em7/A

C/G

69

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

B7<sup>(b9)</sup>

Em7

A7<sup>(9)</sup>

(11)  
Fm7

73 D

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

$(13)$   
 $(9)$   
 $Dm7$

$(13)$   
 $G7$

$(13)$   
 $(9)$   
 $Dm7$

$(13)$   
 $G7$

Fill

78

$(13)$   
 $(9)$   
 $Em7$

$(13)$   
 $A7$

$(13)$   
 $(9)$   
 $Em7$

$(13)$   
 $A7$

$(13)$   
 $(b13)$   
 $A7$

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**

**A**

**B**

14

FM7/A FmM7/A<sup>b</sup> C<sup>(9)</sup>6/G F<sup>#</sup>m7<sup>b5</sup> F<sup>(9)</sup>7

18

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

Fill

**C**

22

Gm7<sup>(11)</sup> C7<sup>(9)</sup> C7<sup>(b9)</sup> FM7<sup>(13)</sup> Bm7<sup>b5</sup> E7<sup>(#9)</sup> Am7<sup>(9)</sup>

26 D

Am<sup>(9)</sup> Dm<sup>(9)</sup> FmM7/G C<sup>(9)</sup> D<sup>♭</sup>M7<sup>(9)</sup>

Fill

30 *poco rit.*

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

Fill

# Slow Rock

スロー・ロック

## Intro

Melody

play

Groove

## A

**B**

Musical score for section B, measures 12-15. The score consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a rhythmic pattern of eighth notes with triplets. Chords are indicated above the piano staff: Am, F/A, Am6, D7, Gm, GmM7, Gm7, and C7. A 'Fill' bracket is shown at the end of the section.

**C1**

Musical score for section C1, measures 16-19. The score consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a rhythmic pattern of eighth notes with triplets. Chords are indicated above the piano staff: F, Am, B $\flat$ , D7/A, Gm, Gm/B $\flat$ , C, G7sus4/D, C/E, and C. A 'Fill' bracket is shown at the end of the section.

20

Musical score for section C2, measures 20-23. The score consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a rhythmic pattern of eighth notes with triplets. Chords are indicated above the piano staff: F/A, F<sup>aug</sup>/A, B $\flat$ , D $\flat$ , F/C, C, and F. A 'Fill' bracket is shown at the end of the section.

C2

24

*rit.*

F/A    F<sup>aug</sup>/A    B<sup>b</sup>    D<sup>b</sup>    B<sup>b</sup>m7    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, with a treble clef on the right-hand part and a bass clef on the left-hand part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked "Molto vivace".

The score is divided into six systems, each containing two staves. The right-hand part features a melodic line with various ornaments and techniques, including a trill (tr) at the beginning, slurs, and fingerings (1, 2, 3, 4, 5). The left-hand part provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

Performance markings include "leggiero" in the first system, and "Red." and "\*" symbols throughout the score. The piece ends with a final chord marked "5" in the bass clef.



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

Musical score for measures 52-60. The piece is in D major (two sharps) and 3/4 time. The right hand features a melody of eighth notes, while the left hand plays a bass line of eighth notes. The piece concludes with a double bar line and repeat dots.

64/72

Musical score for measures 64-72. The piece is in D major (two sharps) and 3/4 time. The right hand contains a melodic line with fingerings 3, 3, 4, 2, 5, 1, and 1. The left hand provides a harmonic accompaniment of chords. A piano (*p*) dynamic marking is present in the first measure. The piece ends with a double bar line and repeat dots.

68/76

Musical score for measures 68-76. The piece is in D major (two sharps) and 3/4 time. The right hand has a melodic line with fingerings 1, 3, 3, 1, 2, 1, 4, 2, and 3. The left hand plays a bass line of chords. The piece concludes with a double bar line and repeat dots.

80/96

Musical score for measures 80-96. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with fingerings 5, 1, 4, 5, and 1. The left hand plays a bass line of chords. A forte (*f*) dynamic marking is present in the first measure. The piece ends with a double bar line and repeat dots.

85/101

Musical score for measures 85-101. The piece is in D major (two sharps) and 3/4 time. The right hand has a melodic line with fingerings 4, 3, 4, 5, 2, and 1. The left hand plays a bass line of chords with fingerings 1, 2, 4, 1, 5, and 1. A piano (*p*) dynamic marking is present in the fourth measure. The piece concludes with a double bar line and repeat dots.

90/106

Musical score for measures 90-106. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with fingerings 1, 2, 3, 2, 4, 2, 3, and 3. The left hand plays a bass line of chords. The piece ends with a double bar line and repeat dots.

95/111

1 4 2

*f*

1 3

116/124

1. 2.

Coda

129

*f*

3 4

134

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 eighth-note accompaniment. Measure 153 ends with a double bar line.

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 eighth-note accompaniment. Measure 158 ends with a double bar line.

# Menuett in G/Beethoven

ちょう  
ト調のメヌエット

## Allegretto

1/8/64

4/12/68

17/25/73

21/29/77

## Trio

32/40

37/45



49/57

53/61

# Andante grazioso (Sonate K.331)

だいがくしょうしゅだいら  
ピアノソナタ K.331 第1楽章主題

**Andante grazioso**

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

5 1 3 2 4 3 2 5 1 3 2 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 a series of slurs and ornaments, with fingerings (1-5) and articulation marks (accents) indicating phrasing. The left-hand part consists of a rhythmic accompaniment with fingerings (2-5) and slurs. The piece concludes with a final cadence in the right hand.

# Fröhlicher Landmann (Album für die Jugend)

たの のうふ こども  
楽しき農夫 (子供のためのアルバム)

Animato e grazioso

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. It consists of five systems of music. The first system (measures 1-4) begins with a forte (*f*) dynamic. The second system (measures 5-8) includes a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) features a forte (*f*) dynamic. The fourth system (measures 13-16) also features a forte (*f*) dynamic. The fifth system (measures 17-20) concludes the piece. The score includes various musical notations such as chords, arpeggios, and melodic lines, along with fingering numbers (1-5) and dynamic markings.

# 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 fingering numbers are indicated throughout. The piece is divided into measures, with measure numbers 1/9, 5/13, 17/31, 21/35, and 26/40 marking the beginning of sections. The score 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/D minor) and the time signature is common time (C). The score includes various musical notations and performance instructions:

- 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. The bass line includes a *Red.* (ritardando) marking and a *Red.* marking under measure 3. An asterisk (\*) is placed under measure 3. The right hand ends with an *(espr.)* (espressivo) marking.
- System 2 (Measures 6-13):** Includes a *ritard.* (ritardando) marking over measures 6-13. A first ending bracket covers measures 6-13. The bass line has *Red.* markings under measures 6 and 7, and an *(espr.)* marking under measure 13. Asterisks (\*) are placed under measures 7 and 13.
- System 3 (Measures 14-22):** Features a *pp* (pianissimo) dynamic marking. The bass line includes a *Red.* marking under measure 18 and an *(espr.)* marking under measure 20. Asterisks (\*) are placed under measures 18 and 22.
- System 4 (Measures 23-27):** Includes a *ritard.* (ritardando) marking over measures 23-27. The bass line has *Red.* markings under measures 23 and 24, and an asterisk (\*) under measure 27.
- System 5 (Measures 28-35):** Features a *ritardando* marking over measures 28-35. The right hand ends with a *p* dynamic marking. The bass line includes *Red.* markings under measures 28 and 29, and an asterisk (\*) under measure 35.

# 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 six systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments, along with detailed fingering instructions (numbers 1-5) and measure numbers (1/17, 6/22, 11/27, 16/32, 37/61, 42/66). The piece concludes with a repeat sign and a final cadence.

47/71

Musical score for measures 47-71. The piece is in G major (one sharp) and 4/4 time. The score consists of five measures. The right hand (treble clef) features a melodic line with a 4-measure triplet in the first measure, a half note in the second, a 3-measure triplet in the third, and a 4-measure triplet in the fourth. The left hand (bass clef) provides a bass line with a 2-measure triplet in the first, a 4-measure triplet in the second, and a 4-measure triplet in the fourth. The piece concludes with a whole note in the fifth measure.

52/76

Musical score for measures 52-76. The piece is in G major (one sharp) and 4/4 time. The score consists of five measures. The right hand (treble clef) features a melodic line with a 5-measure triplet in the second measure, a 5-measure triplet in the third, and a 3-measure triplet in the fourth. The left hand (bass clef) features a bass line with a 3-measure triplet in the second measure, a 5-measure triplet in the third, and a 4-measure triplet in the fourth. The piece concludes with a whole note in the fifth measure.

# Invention Nr.1

インベンション 第1番 だい ばん

1

3

5

7

9

12

14

Musical notation for measures 14 and 15. Measure 14 features a treble clef with a first finger (1) fingering on a sixteenth-note sequence, a sharp sign (#) on the second note, and a wavy hairpin symbol (~w). The bass clef has a similar sequence. Measure 15 continues the treble line with a slur and a sharp sign (#), while the bass clef has a whole rest followed by a quarter rest and a slur.

16

Musical notation for measures 16 and 17. Measure 16 has a treble clef with a slur and a fourth finger (4) fingering on the final note. The bass clef has a slur and a first finger (1) fingering on the first note. Measure 17 has a treble clef with a slur and a fourth finger (4) fingering on the final note. The bass clef has a slur and a first finger (1) fingering on the first note.

18

Musical notation for measures 18 and 19. Measure 18 has a treble clef with a slur and a first finger (1) fingering on the final note. The bass clef has a slur and a first finger (1) fingering on the first note. Measure 19 has a treble clef with a slur and a first finger (1) fingering on the first note. The bass clef has a slur and a first finger (1) fingering on the first note.

20

Musical notation for measures 20 and 21. Measure 20 has a treble clef with a first finger (1) fingering on the first note, a wavy hairpin symbol (~w), and a fifth finger (5) fingering on the final note. The bass clef has a first finger (1) fingering on the first note and a fourth finger (4) fingering on the final note. Measure 21 has a treble clef with a slur and a second finger (2) fingering on the final note. The bass clef has a slur and a first finger (1) fingering on the first note. The system ends 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 six systems, each consisting of a grand staff with a treble and bass clef. The piece is in G major and 3/4 time. The systems are marked with measure numbers: -1/8, 5/13, 16/32, 20/36, 24/40, and 28/44. The notation includes various rhythmic values, accidentals, and fingering numbers (1-5) for both hands. The piece concludes with a double bar line and repeat dots at the end of the sixth 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 five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a *p* dynamic marking. The first system (measures 1-4) includes a *rit.* instruction. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-13) features a *rit.* instruction and a double asterisk (\*) symbol. The fourth system (measures 14-17) shows further melodic movement. The fifth system (measures 18-21) concludes with a *ritard.* instruction and a *pp* dynamic marking, ending with a double asterisk (\*) symbol. Fingerings (1-5) and articulation marks (accents) are clearly indicated throughout the score.

# To a Wild Rose

の  
野ばらに寄す  
よ

With simple tenderness.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. The piece begins with a piano (*p*) dynamic and a tempo of quarter notes. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various dynamics such as *pp*, *mp*, *f*, and *p*, along with performance instructions like *increase*, *slightly marked*, *still increase*, *retard.*, and *diminish.*. The piece concludes with a final piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 2/4.

39

4

2

*mp*

2 1 2 1

*slightly marked*

45

*p*

1

*pp*

*ppp*

$\frac{2}{3}$

$\frac{2}{4}$



# 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 articulations are indicated throughout the piece. 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

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

*cresc.*

26

Red.

30

Red.

34

meno una corda

pp

Red.

38

rit.

a tempo

Red.

42

cresc. e rit.

dim.

una corda pp

Red.

46

Red.

50

5 3 5 3 5 1 4 2

3 3 3 1 3 3 1 3

*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). The right hand features a series of chords and triplets, with fingering numbers 5, 3, 5, 3, 5, 1, 4, 2. The left hand plays a steady eighth-note accompaniment. The word "Red." is written below the bass line in each measure.

54

3 3 3 3 3 3 3 3

2 3 1 3 1 3 3 3

*Red.* *Red.* *riten.* *Red.*

Detailed description: This system contains measures 54 through 57. The right hand continues with triplets and chords, with fingering numbers 3, 3, 3, 3, 3, 3, 3, 3. The left hand has a triplet in measure 54 and then continues with eighth notes. A hairpin crescendo is shown in measure 55, and the word "riten." is written in measure 56. The word "Red." appears below the bass line in measures 54, 55, and 57.

58

3 3 3 3 3 3 3 3

*pp* *rit.* *molto*

Detailed description: This system contains measures 58 through 61. The right hand has triplets and chords, with fingering numbers 3, 3, 3, 3, 3, 3, 3, 3. The left hand has a triplet in measure 58 and then continues with eighth notes. The dynamics *pp*, *rit.*, and *molto* are written in the bass line. The system ends with a double bar line.

# La Fille aux Cheveux de Lin

あまいろ かみ おとめ  
亜麻色の髪のおとめ

Très calme et doucement expressif

20

5

2 4 1 3

3

4 5

2 4 1 3

3

mf

3 5

4 5

4

4 2 1 4 2

4

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

23

3

4 2

3

1

pp

3

1 2 5 4 2 5 3

1 2

1 4

2 5

3

1 4

5

1 2 5 4 1 3

2 5

3

1 4

Cédez // au Mouv!

*très doux*

27

5

2

4

5

1

3 5 4

5 4

5

5

4 5

pp

1 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

3

1

perdendosi - - -

pp

# 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. A piano (*p*) dynamic marking is present. Measure numbers 1/9, 2, 5, 1, 2, 1 are indicated above the staff. Fingerings 2, 4, 3 are shown below the bass staff.

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 *cresc.* (crescendo) marking. Measure numbers 5/13 and 1/2 are indicated.

17/25

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

5 3 2 1 2 1

Detailed description: This system contains measures 17 through 25. It features alternating *f* (forte) and *p* (piano) dynamics. The right hand has 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 fingerings 5, 3, 2, 1, 2, 1. Measure numbers 17/25 are indicated.

21/29

*cresc.*

Detailed description: This system contains measures 21 through 29. It features a *cresc.* (crescendo) marking. The right hand continues the melodic line. Measure numbers 21/29 are indicated.

33/41

*p* *delicato*

*gva*-----

Detailed description: This system contains measures 33 through 41. It features a *p* (piano) dynamic and a *delicato* (delicate) instruction. The right hand has 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 includes a *gva* (glissando) marking. Measure numbers 33/41 are indicated.

(*gva*)-----

37/45

*cresc.*

1/2 3/5

Detailed description: This system contains measures 37 through 45. It features a *cresc.* (crescendo) marking. The right hand continues the rapid melodic line with slurs and fingerings (1, 1, 2, 3, 5, 3, 1, 1, 4, 1, 1, 2). The left hand accompaniment includes a *gva* (glissando) marking. Measure numbers 37/45 and 1/2, 3/5 are indicated.

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

*p*

53

*cresc.* *p*

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

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

*cresc.* *f* *p*

2 1 2 3

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

*cresc.* *f*

5 3

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

*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 (right hand) and a bass clef (left hand) joined by a brace. 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, ties, and fingering numbers (1-5). The piece progresses through several measures, with a section marked *cresc.* (crescendo) and another marked *sf* (sforzando). A first ending bracket is shown with two options, labeled 1. and 2. The score continues with measures 19/35, 24/40, and 29/45. The tempo changes to *in tempo* and the dynamics include *dim. e poco rall.* (diminuendo and a little rarer), *p* (piano), and *ten.* (tenuto). The piece concludes with a first ending bracket and a second ending bracket, with dynamics *cresc.* and *risoluto* (determined). The final measure is marked with a first ending bracket and a *sf* (sforzando) dynamic.



# Pastorale

ぼっか  
牧歌

Andantino

1 *p dolce cantabile* *p*

5/13 *cresc.*

10/18 *mf*

23 *p dolce*

28 *cresc.*

33 *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

1 *f*

Musical notation for the first system, measures 1-4. Treble clef, 2/4 time. Features a forte (*f*) dynamic. Fingerings: 4, 3, 4, 3, 4, 4, 1, 2. Includes a repeat sign at the end.

5/21/53 *mp*

Musical notation for the second system, measures 5-9. Treble clef, 2/4 time. Features a mezzo-piano (*mp*) dynamic. Fingerings: 5, 5, 4, 5, 5, 5, 1, 2, 1. Includes a repeat sign at the end.

10/26/58

Musical notation for the third system, measures 10-14. Treble clef, 2/4 time. Fingerings: 4, 3, 4, 5, 3, 1, 5. Includes a repeat sign at the end.

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

Musical notation for the fourth system, measures 15-19. Treble clef, 2/4 time. Fingerings: 5, 5, 1, 2, 1, 2, 4, 5, 1, 3, 5. Includes a repeat sign at the end.

20 1. 2. *f*

Musical notation for the fifth system, measures 20-24. Treble clef, 2/4 time. Features a forte (*f*) dynamic. Fingerings: 5, 3, 5, 1, 2, 1, 5, 2. Includes first and second endings.

40

Musical notation for the sixth system, measures 40-44. Treble clef, 2/4 time. Fingerings: 5, 1, 2, 4, 1, 1, 2, 2, 2, 2, 5, 1, 1, 2.

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** *sva*-----

Coda section with a fermata over the final note and a "sva" 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 key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

**System 1:** Clarinet part begins with a -1 dynamic marking. The piano accompaniment starts with a *mp* dynamic. The first measure of the piano part has a 7 and a fermata.

**System 2:** The piano part continues with a 4 in the first measure and a 3 in the second. The Clarinet part has a 1 in the second measure.

**System 3:** The piano part has a 2 in the first measure and a 3 in the second. The Clarinet part has a 1 in the first measure and a 4 in the second.

**System 4:** The piano part has a 3 in the first measure and a 5 in the second. The Clarinet part has a 3 in the first measure and a 5 in the second. The dynamic marking *f* appears in the second measure.

**System 5:** The piano part has a 1 in the first measure and a 3 in the second. The Clarinet part has a 2 in the first measure and a 1 in the second. The dynamic marking *p* appears in the first measure. The piece ends with a double bar line.

# Home Sweet Home

はにゅう やど  
埴生の宿

1 F F C7/G F/A F C7

6 F C7/G F/A F C7 F

11 F Bb F C7 F

15 F Bb F F#dim7 C7/G C7 F

19 F C#dim7 Dm C F F Bb/F

24 F F#dim7 Gm7 C7 F

# Jesus bleibet meine Freude

しゅ ひと のぞ よろこ  
主よ人の望みの喜びよ

## Religioso

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 piano part features intricate triplet and sixteenth-note passages, while the oboe part provides a melodic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a *rit.* (ritardando) marking.

1 oboe

*mp*

7

11 *mf*

15

21 *mp*

25 *rit.*

# Loch Lomond

ロッホ・ローモンド

Strings

The musical score for "Loch Lomond" is presented in a piano arrangement for strings. It consists of 18 measures, divided into six systems of two staves each (treble and bass clef). The piece is in 3/4 time. The first system (measures 1-3) begins with a treble clef staff starting on a whole note G4, followed by eighth notes. A dynamic marking of *mp* is present. The second system (measures 4-7) continues the melody with various fingerings and includes a *mf* dynamic marking. The third system (measures 8-10) features a more active bass line with eighth notes. The fourth system (measures 11-13) continues the melodic development. The fifth system (measures 14-17) shows the final melodic phrases. The sixth system (measures 18) concludes the piece with a final chord in the bass clef. Fingerings are indicated throughout, and the piece ends with a double bar line.



# 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 chord in the sixth system.

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<sup>b5</sup> A7 Dm7 G7<sup>(9)</sup> CM7 Em7

1 4 1 1

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

4 3 6 6

# Three Blind Mice

さんびきのねずみ

The musical score is arranged in two systems. The first system features a Flute part (treble clef) and a Bassoon part (bass clef), both playing a melody of eighth notes with triplet markings. The piano accompaniment (grand staff) begins at measure 5 with a *mf* dynamic. The piano part consists of a steady bass line in the left hand and chords in the right hand. Chord progressions are indicated above the right-hand staff: F, C7, F, C7, F, C7, F, D7, Gm7<sup>(9)</sup>, C7, F. The second system continues the piano accompaniment and includes a Flute part starting at measure 21. The Flute part plays a similar eighth-note melody with triplet markings. The piano accompaniment continues with the same bass line and chord structure.

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, fourth, fifth, and sixth systems feature complex melodic lines with fingerings and slurs. The bass line provides a steady accompaniment with some harmonic support.

Musical notation for measures 25-28. The piece is in G major (one sharp). Measure 25 starts with a treble clef and a key signature of one sharp. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with fingerings 1, 2, 5, and 2 respectively. The bass clef accompaniment consists of quarter notes G3, A3, and B3, with a fingering of 5. Measures 26-28 continue the melody and accompaniment, with measure 28 ending with a quarter rest in the bass clef.

Musical notation for measures 29-32. The melody in the treble clef consists of quarter notes D5, E5, F5, and G5, with fingerings 2, 3, and 3. The bass clef accompaniment consists of quarter notes G3, A3, and B3, with a fingering of 5. Measures 29-32 continue the melody and accompaniment, with measure 32 ending with a quarter rest in the bass clef.

Musical notation for measures 33-36. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5, with a fingering of 1. The bass clef accompaniment consists of quarter notes G3, A3, and B3, with fingerings 5, 3, 1, 5, 2, 1, 5, 3, 1, and 2. Measures 33-36 continue the melody and accompaniment, with measure 36 ending with a quarter rest in the bass clef.

Musical notation for measures 37-40. The melody in the treble clef consists of quarter notes D5, E5, F5, and G5, with fingerings 2, 5, 1, and 2. The bass clef accompaniment consists of quarter notes G3, A3, and B3, with a fingering of 5. Measures 37-40 continue the melody and accompaniment, with measure 40 ending with a quarter rest in the bass clef.

# 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

*fz*  
*mp*

56



61

*mf*

*poco rit.*

*a tempo*

5 3 2

66

*p*

*poco a poco decresc.*

*pp*

*rit.*

1 5

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

わか きょく  
別れの曲

The musical score is written for piano and includes a clarinet part. It is in 3/4 time and B-flat major. The score is divided into six systems, each with a treble and bass clef staff. The first system (measures 1-5) features a clarinet part and piano dynamics. The second system (measures 6-10) includes fingering and a *simile* marking. The third system (measures 11-14) includes a *riten.* marking, a *a tempo* marking, and fingering. The fourth system (measures 15-18) includes a *cresc.* marking. The fifth system (measures 19-23) includes *ritenuto*, *ten.*, *ff*, and *dimin.* markings, along with a *18va* marking. The sixth system (measures 24-28) includes *pp*, *rallent.*, and *smorz.* markings.

# 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 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). Measure 25 starts with a treble clef and a bass clef. The treble staff has a half note G4 with a fingering of 5 and 1, followed by a quarter rest. The bass staff has a half note G2 with a fingering of 5. Measure 26: Treble has a half note A4 with a fingering of 3, followed by a quarter rest. Bass has a half note A2 with a fingering of 5. Measure 27: Treble has a half note B4 with a fingering of 3, followed by a quarter rest. Bass has a half note B2 with a fingering of 5. Measure 28: Treble has a half note C5 with a fingering of 5 and 1, followed by a quarter rest. Bass has a half note C3 with a fingering of 5.

Musical notation for measures 29-32. Measure 29: Treble has a half note G4 with a fingering of 3, followed by a quarter note A4, B4, C5, and a quarter rest. Bass has a half note G2 with a fingering of 5. Dynamics: *mp* and *cresc.* Measure 30: Treble has a half note A4 with a fingering of 5, followed by a quarter rest. Bass has a half note A2. Measure 31: Treble has a half note B4 with a fingering of 4, followed by a quarter note C5, B4, A4, and a quarter rest. Bass has a half note B2. Measure 32: Treble has a half note C5 with a fingering of 3, followed by a quarter rest. Bass has a half note C3.

Musical notation for measures 33-36. Measure 33: Treble has a half note G4 with a fingering of 2, followed by a quarter note A4, B4, C5, and a quarter rest. Bass has a half note G2 with a fingering of 5. Measure 34: Treble has a half note A4 with a fingering of 1, followed by a quarter note B4, C5, and a quarter rest. Bass has a half note A2. Measure 35: Treble has a half note B4 with a fingering of 2, followed by a quarter note C5, B4, A4, and a quarter rest. Bass has a half note B2. Measure 36: Treble has a half note C5 with a fingering of 3, followed by a quarter note B4, A4, G4, and a quarter rest. Bass has a half note C3. Dynamics: *mf*

Musical notation for measures 37-40. Measure 37: Treble has a half note G4 with a fingering of 3 and 2, followed by a quarter rest. Bass has a half note G2. Dynamics: *p* Measure 38: Treble has a half note A4, followed by a quarter rest. Bass has a half note A2. Measure 39: Treble has a half note B4 with a fingering of 5 and 2, followed by a quarter rest. Bass has a half note B2. Measure 40: Treble has a half note C5 with a fingering of 5 and 1, followed by a quarter rest. Bass has a half note C3. The piece ends with a double bar line.

# 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

Musical notation for measures 41-57. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff contains a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5 above or below notes.

45/61

Musical notation for measures 45-61. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff contains a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5 above or below notes.

49/65

Musical notation for measures 49-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff contains a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5 above or below notes.

# 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 for the bass line (4, 3, 2, 1, 5, 2) and articulation marks. The fourth system (measures 17-20) includes fingerings for the bass line (3, 4, 5, 3, 5) and articulation marks. 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 for the bass line (4) and articulation marks.

31

*p*

35

strings

41

*mf*

45

5 2 1 2 1  
1 2 3 4 3

49

4 2 3  
2 3



# Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante  
strings

The musical score is for the string arrangement of Paganini's 'Der Vogelfänger bin ich ja' (Paganini's Aria). It is in G major and 3/5 time, marked 'Andante'. The score consists of six systems, each with a treble and bass staff. The first system starts with a treble clef and a key signature of one sharp (F#). The tempo is 'Andante'. The score includes various musical notations such as notes, rests, dynamics (f), and fingering numbers (1-5). Measure numbers 1, 4, 8, 12, 17, and 21 are indicated at the start of their respective systems.

25

3 3

3 1

30

4 2 4 2 5 1 3 2 1 2

2

34

2

39

5 1 2 3 5

43

2 1 2 4

48

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) with a common time signature (C). The tempo is marked "Andante". The score consists of six systems of music, each with a treble and bass staff. The first system starts with a treble clef and a bass clef, with a "p" dynamic marking. The second system has a "f" dynamic marking. The third system has a "p" dynamic marking. The fourth system has a "p" dynamic marking. The fifth system has a "f" dynamic marking. The sixth system has a "rit." (ritardando) marking. The score includes various musical notations such as slurs, ties, and fingerings (1-5). The piece concludes with a double bar line.

# 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 4 5

22 1 2 2 2 2 2 1 3

1 5 2 1 2 5 3

27 5 4 3 3 1 2 3 4 3

2 2 3 4 2

32

3  
1 2 2 1

36

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

41

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

1 2 (51) 1 4 1 3 2 1

6/21 1 2 1 2 3 2 1 2 3

10/25 5 4 1 5 1 4 1 3 1.

14 sf dim. p 5 2 1

28 2. cresc.

32 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  
歓喜の歌

Allegro assai

1 strings

5 *p cantabile*

9

13 *p*

17

21 *p*

25

5 1 4 1 1 1 5

29

*f*

1 4 3 2 3 1 2 4 2 1

33

*f*

1 4 3 2 3 1 2 4 2 1

37

3 2 4 3 5 2 4 3 1

41

4 3 2 3 1 2 4 2 1

45

3 2 4 3 5 2 4 3 1

49

4 1 2 4

# O Christmas Tree

もみの木き

1 G D Em7 D

5 G C/G D7

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*

1/5

2/5

1/3

14

2/5

1/3

1/5

1/2

1

2

5

18

1/5

2

1

5

2

22/26

1/5

2

1

5

2

30

1

3

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

*f*

4 5 4 2 3 4

57

*p*

5 2 1 4 3 2 1

5 5 3 5

4 4

# 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 musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece begins with a first-measure rest and a four-measure rest, followed by a series of melodic phrases. Dynamics range from piano (*p*) to fortissimo (*ff*), with crescendos and decrescendos. The tempo is marked 'Tempo di valse'. The score concludes with a final melodic phrase and a four-measure rest.

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

1/7

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

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 consists of nine staves of music in 6/8 time. The key signature has one sharp (F#). The piece is titled 'Siciliana'. The dynamics range from *p* (piano) to *f* (forte). The score includes various articulations such as slurs, accents, and hairpins. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line and repeat signs.

1 *p*

7 *mp*

11 *mp*

15 *p* *f*

19 *p* *f*

22

26 *mf*

30 *p*

33 *riten.* *meno mosso*

# Menuet (L'Arlésienne)

おんな  
アルルの女よりメヌエット

Andante  
quasi allegretto

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of one flat (B-flat). It consists of ten lines of music, each starting with a measure number. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with the word 'smor' and a fermata.

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

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff (measures 1-4) is marked 'Brass' and contains a series of sustained notes. The second staff (measures 5-7) begins with a piano (*p*) dynamic and features a triplet of eighth notes. The third staff (measures 8-10) includes a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff (measures 11-13) features a pianissimo (*pp*) dynamic and a triplet of eighth notes. The fifth staff (measures 14-17) concludes with a forte (*f*) dynamic and includes various triplet and eighth-note patterns.

# 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  $\Phi$

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  $\Phi$ ' symbol. 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', which is a double bar line followed by a repeat sign and a 'Coda' symbol.

# 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

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, starting with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto molto moderato'. The score consists of 44 measures, divided into two systems of 22 measures each. The first system begins with a first ending bracket over measures 1-4, followed by a second ending bracket over measures 5-8. The second system also features first and second ending brackets over measures 9-12 and 13-16 respectively. The score includes various dynamics such as *p* (piano), *dolce*, *sf* (sforzando), and *mp* (mezzo-piano). Articulations include slurs, accents, and fingerings (1-5). The piece concludes with a final cadence in measure 44.

# Méditation (Thais)

めいそうきょく  
タイスの瞑想曲

Andante religioso

*p cantabile*

*rall.*

*f*

*pp* *a tempo* *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#). It consists of ten staves of music, each starting with a measure number. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a *mf* dynamic and concludes with a *f* dynamic. The key signature changes to two flats (Bb) at measure 22.

1 *mf*

6

10 *f*

14 *p*

18 *mf*

22 *f* *f*

26

30

34 *f* *p*

38 *f*

42 *f*

# 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 *p* dynamic. The second staff contains measures 4-7, with a half note G4 marked with a *p* dynamic. The third staff contains measures 8-11, with a half note G4 marked with a *p* dynamic. The fourth staff contains measures 12-15, with a half note G4 marked with a *p* dynamic. The fifth staff contains measures 16-19, with a half note G4 marked with a *p* dynamic. The sixth staff contains measures 20-23, with a half note G4 marked with a *mf* dynamic. The seventh staff contains measures 24-27, with a half note G4 marked with a *dim.* dynamic. The score includes various fingerings (1-5) and articulation marks such as slurs and hairpins. Tempo markings include *rit.*, *Lento*, and *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

9

13

17 *(gva)* -----

# Greensleeves

グリーンスリーブス

Lento Moderato

1 *p cantabile*

5 *mp*

9 *mp*

13 *p*

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 with fingerings 3, 5, 3, 3, 3, 3. Measure 8 contains a quarter note G4. Dynamics: *mp*.
- Staff 3 (Measures 9-12):** Measures 9-10 contain eighth notes with fingerings 3, 3, 2, 1. Measure 11 contains eighth notes with fingerings 3, 5, 3, 2. Measure 12 contains a quarter note G4. Dynamics: *mp*.
- Staff 4 (Measures 13-16):** Measures 13-14 contain eighth notes with fingerings 5, 3. Measure 15 contains eighth notes with fingerings 4, 2, 5. Measure 16 contains eighth notes with fingerings 3, 3, 3. Dynamics: *mf*.
- Staff 5 (Measures 17-20):** Measures 17-18 contain eighth notes with fingerings 5, 3. Measure 19 contains eighth notes with fingerings 3, 2, 1. Measure 20 contains eighth notes with fingerings 3, 3, 4. Dynamics: *mp*.
- Staff 6 (Measures 21-24):** Measures 21-22 contain eighth notes with fingerings 3, 5, 1, 4. 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<sup>な</sup>

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. Chords are indicated by letters above the staff, and fingerings are indicated by numbers 1-5 below the notes. 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<sup>b5</sup>

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<sup>b5</sup>, Gm7/C, C7, F, F7/Eb, Bb/D, Bb, F/C, C7, F

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

Staff 5 (measures 29-35):  
 29, F/C, C7, F, Bb, Bm7<sup>b5</sup>, Gm7/C, C7, F, F7/Eb

Staff 6 (measures 36-41):  
 36, Bb/D, Bb, F/C, C7, F, F, Bb/D, Bm7<sup>b5</sup>

Staff 7 (measures 42-48):  
 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 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

13 2. Dm7 G7 C 4. Dm7 G7 C

# 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

Detailed description: The musical score is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is a whole rest with a '1' above it. The second measure is a whole rest with 'Am7' above it. The third measure is a whole rest with 'D7' above it. The fourth measure is a repeat sign followed by a quarter note G (fingering 1), a quarter note A (fingering 3), a quarter note B, and a quarter note C. The fifth measure is a quarter note D, a quarter note E, and a quarter note F# with an 'A7' chord symbol above. The second staff starts at measure 5/21. The first measure is a quarter note G, a quarter note A, a quarter note B, and a quarter note C with a 'D7' chord symbol above. The second measure is a whole note G with a 'G' chord symbol above. The third measure is a quarter note G (fingering 1), a quarter note A (fingering 3), a quarter note B, and a quarter note C. The fourth measure is a quarter note D, a quarter note E, and a quarter note F# with an 'A7' chord symbol above. The third staff starts at measure 9/25. The first measure is a quarter note G, a quarter note A, a quarter note B, and a quarter note C with a 'D7' chord symbol above. The second measure is a whole note G with a 'G' chord symbol above. The third measure is a quarter note G (fingering 3), a quarter note A, a quarter note B, and a quarter note C with a 'B7/F#' chord symbol above. The fourth measure is a quarter note D, a quarter note E, and a quarter note F# with an 'Em' chord symbol above. The fifth measure is a quarter note G, a quarter note A, and a quarter note B with a 'G7/D' chord symbol above. The fourth staff starts at measure 13/29. The first measure is a quarter note G, a quarter note A, a quarter note B, and a quarter note C with a 'CM7' chord symbol above. The second measure is a quarter note D, a quarter note E, and a quarter note F# with a 'Cm6' chord symbol above. The third measure is a whole note G with a 'G' chord symbol above. The fourth measure is a quarter note G (fingering 4), a quarter note A, a quarter note B, and a quarter note C with a 'G Bm7/F' chord symbol above. The fifth measure is a quarter note D, a quarter note E, and a quarter note F# with an 'E7' chord symbol above. The sixth measure is a quarter note G, a quarter note A, and a quarter note B with an 'A7' chord symbol above. The seventh measure is a quarter note C, a quarter note D, and a quarter note E with a '4' above it. The eighth measure is a quarter note F#, a quarter note G, and a quarter note A with a '4' above it. The fifth staff starts at measure 17. The first measure is a quarter note G, a quarter note A, a quarter note B, and a quarter note C with a 'D7' chord symbol above and a '3' below it. The second measure is a whole note G with a 'G' chord symbol above. The third measure is a repeat sign followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C with a 'D7' chord symbol above. The fourth measure is a quarter note D, a quarter note E, and a quarter note F# with a 'G' chord symbol above. The fifth measure is a whole note G with a 'Cm/G' chord symbol above. The sixth measure is a whole rest with a 'G' chord symbol above. The seventh measure is a whole rest. The eighth measure is a whole rest.

# 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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