



Song Book



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

Contents / もくじ

Song No.	Category/Name	Composer/ 作曲者名	分類 / 名前	page
CLASSICAL MELODIES		クラシック		
004	Waltz (The Sleeping Beauty)	P. I. Tchaikovsky	眠れる森の美女のワルツ	8
005	Air (Orchestral Suite)	J. S. Bach	管弦楽組曲よりエア	9
006	Minuetto/Boccherini	L. Boccherini	ポッケリニのメヌエット	10
007	Siciliano/J. S. Bach	J. S. Bach	バッハのシチリアーノ	11
008	Menuet (L'Arlésienne)	G. Bizet	アルルの女よりメヌエット	12
009	Slavonic Dances op.72-2	A. Dvořák	スラブ舞曲 作品 72-2	13
010	Largo (From the New World)	A. Dvořák	家路	14
011	Pizzicato Polka	J. Strauss II	ピチカート・ポルカ	14
012	Romanze/Beethoven	L. v. Beethoven	ベートーヴェンのロマンス	15
013	Swan Lake	P. I. Tchaikovsky	白鳥の湖	16
014	Sicilienne/Fauré	G. Fauré	フォーレのシチリアーノ	17
015	Méditation (Thaïs)	J. Massenet	タイスの瞑想曲	18
016	Serenade/Haydn	F. J. Haydn	ハイドンのセレナーデ	19
017	Grand March (Aida)	G. Verdi	アイダより凱旋行進曲	20
018	Danza dell'Ore (La Gioconda)	A. Ponchielli	時の踊り	21
019	Le Cygne (Le Carnaval des Animaux)	C. Saint-Saëns	白鳥 (動物の謝肉祭)	22
020	L'éléphant (Le Carnaval des Animaux)	C. Saint-Saëns	象 (動物の謝肉祭)	23
021	Fossiles (Le Carnaval des Animaux)	C. Saint-Saëns	化石 (動物の謝肉祭)	24
022	Wachet auf, ruft uns die Stimme BWV. 645	J. S. Bach	目覚めよと呼ぶ声あり	25
TRADITIONAL MELODIES		トラディショナル		
023	Greensleeves	Traditional	グリーンスリーブス	26
024	Beautiful Dreamer	S. C. Foster	夢見る君	27
025	Amazing Grace	Traditional	アメージング・グレース	28
026	Ring de Banjo	S. C. Foster	バンジョーをかき鳴らせ	29
027	O du lieber Augustin	Traditional	かわいいオーガスティン	30
028	London Bridge	Traditional	ロンドン橋	30
029	Aura Lee	Traditional	オーラ・リー	31
030	Aloha Oe	Q. Liliuokalani	アロハ・オエ	32
031	Turkey in the Straw	Traditional	わらの中の七面鳥	33
032	On Top of Old Smoky	Traditional	オン・トップ・オブ・オールド・スモーキー	34
033	Grandfather's Clock	H. C. Work	大きな古時計	35
034	Pop Goes the Weasel	Traditional	ポップ・ゴーズ・ザ・ウィズル	36
035	Mary Had a Little Lamb	Traditional	メリーさんのひつじ	36
036	Yankee Doodle	Traditional	アルプス一万尺	37
037	Muffin Man	Traditional	マフィン・マン	38
038	Ten Little Indians	Traditional	10人のインディアン	39
039	When the Saints Go Marching In	Traditional	聖者の行進	40
040	Little Brown Jug	Traditional	茶色の小瓶	41
041	Down by the Riverside	Traditional	ダウン・バイ・ザ・リバーサイド	42
042	When Irish Eyes Are Smiling	E. R. Ball	アイルランド人のほほ笑みは	43

Song No.	Category/Name	Composer/ 作曲者名	分類/ 名前	page
043	Oh! Susanna	S. C. Foster	おお、スザンナ	44
044	Battle Hymn of the Republic	Traditional	リパブリック賛歌	45
045	American Patrol	F. W. Meacham	アメリカンパトロール	46
046	I've Been Working on the Railroad	Traditional	線路は続くよどこまでも	48
047	My Darling Clementine	Traditional	愛しのクレメンタイン	49
048	Camptown Races	S. C. Foster	草競馬	50
049	Red River Valley	Traditional	赤い河の谷間	50
050	Jingle Bells	J. S. Pierpont	ジングル・ベル	51
PIANO SOLO			ピアノ ソロ	
051	Für Elise	L. v. Beethoven	エリーゼのために	52
052	Valse op.64-1 "Petit Chien"	F. Chopin	小犬のワルツ	54
053	Menuett/Beethoven	L. v. Beethoven	ト調のメヌエット	58
054	Andante grazioso (Sonate K.331)	W. A. Mozart	ピアノソナタ K.331 第1楽章主題	60
055	24 Preludes op.28-7	F. Chopin	24の前奏曲 作品 28-7	61
056	Melodie (Album für die Jugend)	R. Schumann	メロディ (子供のためのアルバム)	62
057	Fröhlicher Landmann (Album für die Jugend)	R. Schumann	楽しき農夫 (子供のためのアルバム)	63
058	Von fremden Ländern und Menschen (Kinderszenen)	R. Schumann	見知らぬ国と人々について (子供の情景)	64
059	Träumerei (Kinderszenen)	R. Schumann	トロイメライ (子供の情景)	65
060	Thema (Impromptus D.935-3)	F. Schubert	即興曲 D.935-3 主題	66
061	Menuett BWV. Anh.116	J. S. Bach	バッハのメヌエット BWV.Anh.116	68
062	Invention Nr.1	J. S. Bach	インベンション 第1番	70
063	Gavotte/J. S. Bach	J. S. Bach	ガボット	72
064	Arietta/Grieg	E. Grieg	アリエッタ (抒情小曲集 第1集)	73
065	To a Wild Rose	E. A. MacDowell	野ばらに寄す	74
066	Tango/Albeniz	I. Albéniz	アルベニスのタンゴ	76
067	La Fille aux Cheveux de Lin	C. A. Debussy	亜麻色の髪の乙女	80
068	La Chevaleresque	J. F. Burgmüller	貴婦人の乗馬	82
069	Pastorale	J. F. Burgmüller	牧歌	84
070	The Last Rose of Summer	Traditional	庭の千草	85
071	Annie Laurie	Traditional	アニー・ローリー	86
072	Jeanie with the Light Brown Hair	S. C. Foster	金髪のジェニー	87
073	The Entertainer	S. Joplin	エンターティナー	88
PIANO ENSEMBLE			ピアノ アンサンブル	
074	Londonderry Air	Traditional	ロンドンデリーの歌	90
075	Die Lorelei	F. Silcher	ローレライ	92
076	Home Sweet Home	H. R. Bishop	埴生の宿	94
077	Old Folks at Home	S. C. Foster	故郷の人々	96
078	Scarborough Fair	Traditional	スカボロ・フェア	98
079	Loch Lomond	Traditional	ロッホ・ローモンド	100
080	Twinkle Twinkle Little Star	Traditional	きらきら星	102
081	Three Blind Mice	Traditional	さんびきのねずみ	104
082	Wenn ich ein Vöglein wär	Traditional	小鳥ならば	106

Song No.	Category/Name	Composer/ 作曲者名	分類/ 名前	page
083	Believe Me If All Those Endearing Young Charms	Traditional	春の日の花と輝く	108
084	Funiculi Funicula	L. Denza	フニクリ・フニクラ	110
085	Nocturne op.9-2	F. Chopin	夜想曲 第2番	113
086	Etude op.10-3 "Chanson de L'adieu"	F. Chopin	別れの曲	116
087	Ave Maria/J. S. Bach - Gounod	J. S. Bach / C. F. Gounod	グノーのアベ・マリア	118
088	Jesus bleibet meine Freude	J. S. Bach	主よ人の望みの喜びよ	120
089	Menuett BWV. Anh.114	J. S. Bach	バッハのメヌエット BWV.Anh.114	122
090	Piano Concerto No.21 2nd mov.	W. A. Mozart	ピアノ協奏曲 第21番 第2楽章	124
091	Der Vogelfänger bin ich ja	W. A. Mozart	ババゲーノのアリア	126
092	Romanze (Serenade K.525)	W. A. Mozart	ロマンス (セレナーデ K.525)	128
093	Die Schlittenfahrt K.605-3	W. A. Mozart	そり遊び (ドイツ舞曲)	130
094	Ave Verum Corpus	W. A. Mozart	アベ・ベルム・コルプス	132
095	Liebesträume Nr.3	F. Liszt	愛の夢 第3番	134
096	O Mio Babbino Caro	G. Puccini	私のお父さん	136
097	Chanson du Toreador	G. Bizet	闘牛士の歌	138
098	Frühlingslied	F. Mendelssohn	春の歌	140
099	Ode to Joy	L. v. Beethoven	歓喜の歌	142
100	O Christmas Tree	Traditional	もみの木	144
101	Deck the Halls	Traditional	ひいらぎかざろう	146
102	Silent Night	F. Gruber	きよしこの夜	148

Note

- For certain songs, the markings and indications in the display (such as Sharps and flats, time signature and measure) may differ from indication in the notation here.
- The songs, both in their recorded form and in the notation provided here, may differ from the original compositions.
- Chords marked with a star (★) are shown as inversions.
- The bass notes for chords indicated by an asterisk (*) are always sounded with the root.
- Songs with the Style name at the upper right of the music score are Songs in which Styles are used.
- For Songs in which Styles are used:
 - The left hand part is used for the chord lesson.
 - Chords such as "on C" are not displayed on this device.
 - During chord lesson, playing "on C" or on bass chords may not result in the proper chord sound. Please play as indicated in the LCD.
- The pitch of the sound written in the music score is arranged for optimum pitch when playing with the piano voice.

Single Finger Chords

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

Fingered Chords

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

■ Fingered Chords in the Key of C

NOTE:

- The chord fingerings listed are all in "root" position, but other inversions can be used — with the following exceptions:
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), 1+2+5.
- Inversion of the 7sus4 and m7(11) chords are not recognized if the notes shown in parentheses are omitted.
- The auto accompaniment will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).
- Two-note fingerings will produce a chord based on the previously played chord.

Notiz

- Für einige Songs können die Markierungen und Anzeigen im Display, wie z. B. Kreuz, b, Taktart und Takte von den Angaben in dieser Notenschrift abweichen.
- Die Songs können sowohl in aufgenommener Form als auch in der hier zur Verfügung gestellten Notenschrift (Notation) von der Originalkomposition abweichen.
- Mit einem Sternzeichen (★) gekennzeichnete Akkorde sind als Umkehrung dargestellt.
- Die Bassnoten von mit einem Sternchen (*) gekennzeichneten Akkorden erklingen immer mit dem Grundton.
- Wenn bei einem Song in der oberen rechten Ecke der Partitur ein Style-Name angezeigt wird, handelt es sich um einen Song, der einen Style verwendet.
- Für Songs, in denen Styles verwendet werden:
 - Der Part der linken Hand wird für die Akkordübung verwendet.
 - Akkorde wie „mit C im Bass“ werden an diesem Gerät nicht angezeigt.
 - Während einer Akkordübung kann es sein, dass nicht der richtige Akkordklang ertönt, wenn Sie Akkorde „mit C im Bass“ oder mit vom Grundton abweichenden Bassnoten spielen. Bitte spielen Sie wie im LCD angegeben.
- Die Tonhöhe des in der Partitur abgebildeten Sounds wird beim Spielen mit der Klavier-Voice auf die optimale Tonhöhe eingerichtet.

Vereinfachte Akkordgriffe

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

Normale Akkordgriffe

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

■ Normale Akkordgriffe in C-Dur

NOTIZ:

- Die Akkorde sind alle in "Grundtonposition" aufgelistet, es können mit folgenden Ausnahmen jedoch auch andere Umkehrungen verwendet werden:
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), 1+2+5.
- Die Umkehrungen der Akkorde 7sus4 und m7(11) werden nur erkannt, wenn man sie mit den Noten in Klammern greift.
- Die automatische Baß/Akkord-Begleitung erzeugt unter Umständen keine Variationen, wenn engverwandte Akkorde aufeinanderfolgend gespielt werden (z. B. einige Moll-Akkorde gefolgt von einem Moll-Septakkord).
- Zwei-Noten-Griffe erzeugen einen Akkord, der auf dem zuvor gespielten basiert.

Note

- Pour certains morceaux, les symboles et indications de l'affichage (tels que les dièses, les bécarres, les mesures, etc.) peuvent être différents des indications apparaissant dans la notation.
- Les morceaux, qu'ils soient enregistrés ou comme ici, sous forme de notation, peuvent être différents de la composition originale.
- Les accords identifiés par une étoile (★) sont indiqués en tant qu'inversions.
- Les notes de basse des accords marqués d'un astérisque (*) sont toujours entendues avec la note fondamentale.
- Les morceaux pour lesquels le nom du style apparaît dans le coin supérieur droit de la partition sont des morceaux qui utilisent des styles.
- Pour les morceaux qui utilisent des styles :
 - La partie à main gauche est utilisée pour la leçon pour les accords.
 - Les accords tels que « en C » ne sont pas affichés sur ce périphérique.
 - Pendant la leçon pour les accords, la reproduction d'accords « en C » ou sur basse risque de ne pas produire le son correct. Veuillez les jouer comme indiqué sur l'écran LCD.
- 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.

Accords à un doigt

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

Accords à plusieurs doigts

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

■ Accords à plusieurs doigts de C

NOTE:

- Les doigtés indiqués ci-contre sont tous dans la position "fondamentale", mais d'autres inversions peuvent être utilisées, à part les exceptions suivantes:
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), 1+2+5.
- L'inversion des accords 7sus4 et m7(11) n'est pas reconnue quand les notes indiquées entre parenthèses sont omises.
- L'AUTO ACCOMPANIMENT parfois ne change pas quand les accords en relation sont joués en séquence (c.-à-d., certains accords mineurs suivis d'un accord mineur sur septième).
- Les doigtés à deux notes produiront un accord basé sur l'accord joué précédemment.

Nota

- Para determinadas canciones, las marcas y las indicaciones de la pantalla (como sostenidos o bemoles, la signatura del tiempo y la medida) pueden diferir de la notación que figura aquí.
- Las canciones, tanto en su forma grabada como en la notación que se facilita aquí, pueden diferir de las composiciones originales.
- Los acordes marcados con una estrella (★) se muestran como inversiones.
- Las notas graves para los acordes señaladas con un asterisco (*) suenan siempre con la nota fundamental.
- Las canciones con el nombre de estilo en la esquina superior derecha de la partitura son aquellas para las que se utilizan estilos.
- Para las canciones en las que se utilizan estilos:
 - La parte de la mano izquierda se utiliza para la lección de acordes.
 - Acordes como “en Do” no aparecen en este dispositivo.
 - Durante la lección de acordes, tocar en “en Do” o en acordes graves podría dar como resultado que el sonido de los acordes no fuera el adecuado. Interprete como se indica en la LCD.
- El tono del sonido que figura en la partitura se ajusta para conseguir el tono óptimo cuando se interpreta la voz de piano.

Acordes de un solo dedo

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

Acordes digitados

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

■ Acordes digitados en la clave de C

NOTA

- Los digitados de acordes enumerados están todos en la posición de “nota fundamental”, pero pueden utilizarse otras inversiones, con las excepciones siguientes:
m7, m7 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6(9), 1+2+5.
- La inversión de los acordes 7sus4 y m7(11) no se reconoce si se omiten las notas mostradas entre paréntesis.
- Algunas veces, el AUTO ACCOMPANIMENT no cambiará cuando se toquen acordes relacionados en secuencia (por ejemplo, algunos acordes menores seguidos del menor de séptima).
- Los digitados de dos notas producirán un acorde basado en el acorde previamente tocado.

注意文

- [#] や [b] がつく音符は、本体 LCD では、楽譜と異なる表示になる場合があります。同様に拍子や小節も異なる場合があります。
- 楽譜は原曲と異なる部分があります。
- コード名の上にある ★ 印は転回形を意味します。
- * 印のコードは、ベースが必ずルート音で鳴ります。
- 楽譜右上にスタイル名がある曲は、スタイルを使用したソングです。
- スタイルを使用したソングにおいて：
 - 左手は、コードレッスンになります。
 - (onC) などのコードは、本体では表示されません。
 - コードレッスン時、(onC) などのオンベースコードを弾いても内蔵ソングと同じ音にはなりません。LCD に表示されたとおりに弾いてください。
- 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。

シングルフィンガー

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

フィンガード

自動伴奏用鍵盤でコードの構成音を押さえると、コードが自動的に検出され、そのコードで演奏することができます。以下“フィンガードのコードの押さえ方”では C のコードを例としています。

メモ：

- コード押鍵はすべて基本形で書かれていますが、その転回形も受け付けます。ただし、以下のコードを例外とします。
m7, m7 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6(9), 1+2+5
- 7sus4 と m7(11) は、省略した場合のみ転回形は受け付けません。
- 同じようなコードが連続した場合（マイナーセブンスコードに、同じルートマイナーコードが続いた場合など）、オートアカンパニメントの演奏が変化しないことがあります。
- 鍵盤を 2 つだけ押さえた場合、その前のコードをもとに最適なコードが検出されません。

■ **Fingered Chords in the Key of C/
Normale Akkordgriffe in C-Dur/
Accords à plusieurs doigts de C/
Acordes digitados en la clave de C/**

フィンガーコードの押さえ方



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

■ **Single Finger Chords in the Key of C/
Vereinfachte Akkordgriffe in C-Dur/
Accords à un doigt de C/
Acordes de un solo dedo en la clave de C/**

シングルフィンガーコードの押さえ方



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

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



- To play a minor chord: Press the root note together with the nearest black key to the left of it.
- Zum Spielen eines Moll-Akkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten schwarzen Taste links davon an.

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



- To play a seventh chord: Press the root note together with the nearest white key to the left of it.
- Zum Spielen eines Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten weißen Taste links davon an.

- Pour jouer un accord de septième : appuyez sur la 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。

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 for a string ensemble in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into ten systems, each containing a single staff of music. The first system begins with a treble clef and a 3/4 time signature. The tempo is marked 'Tempo di valse'. The score includes various dynamics such as *p* (piano), *cantabile*, *più f*, *f*, *cresc.*, *ff*, and *più f* again. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a final *più f* dynamic marking.

Song No.	005
Tempo	♩=35

Air (Orchestral Suite)

かんげんがくくみきよく
管弦楽曲よりエア

Melody Voice	047 String Ensemble
--------------	---------------------

Minuetto/Boccherini

ボッケリーニのメヌエット

Minuetto

-1/8/52
dolce

4/12/56

8/16/60
mp *pp*

20/64
mf

24/68

Trio

28/72
Fine *mp*

32 *p*

37

41 *tr*

45 *mp*

49

D.C. al Fine

バッハのシチリアーノ

Siciliana

1 3 2 1 5

p

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

11 1 2 3 5 3 5 4 2 2

mp

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

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

p *f*

22 2 1 2 4 3 1 3 3 2 3

26 2 1 5 1 3 1 2

mf

30 2 4 5 1 2 2 1 4

p

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

riten. meno mosso

Menuet (L'Arlésienne)

おんな
アルルの女よりメヌエット

Andante
quasi allegretto

1 2 3 1 1 3 5

5 1 3 2 1 1 1 2 1 1

9 1 3 4 3 3 p

12 1 3 3 1 3 5 1 3 2 5 1 2

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

19 2 1 1 1 5 2 3 1 2

23 3 2 2 2 1 4 3 3

27 1 3 3 1 3 4 1 3

31 3 1 3 3 1 3 5 1 3 3

34 2 5 1 2 1 2 1 1 1 1

37 1 5 1

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

calando *e*

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

Slavonic Dances op.72-2

ぶきよく さくひん
スラブ舞曲 作品 72-2

Allegretto grazioso

1/17 *p* *fz* *dim.* *p*

5/21 *pp*

9/25 *espress.* *fz* *p*

13/29 *rit.* *dim.*

33 *f* *fz* *fz*

37 *ff* *mp*

41 *p espress.* *dim.*

45 *p* *dim.* *pp*

Song No. 010
Tempo ♩ = 36

Largo (From the New World)

Melody Voice
070 English Horn

いえじ
家路

Largo

Musical score for 'Largo (From the New World)'. The score is written for English Horn in G major, 3/4 time, with a tempo of 36 beats per minute. It consists of five staves of music. The first staff is marked 'Brass' and contains a whole rest. The second staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The third staff continues with a piano (*p*) dynamic and includes a slur over a triplet of eighth notes. The fourth staff is marked *pp* and features a slur over a triplet of eighth notes. The fifth staff is marked *f* and features a slur over a triplet of eighth notes. The score includes various musical notations such as rests, slurs, and dynamic markings.

Song No. 011
Tempo ♩ = 78

Pizzicato Polka

Melody Voice
052 Pizzicato Strings

ピチカート・ポルカ

Polka

Pizzicato

Musical score for 'Pizzicato Polka'. The score is written for Pizzicato Strings in G major, 2/4 time, with a tempo of 78 beats per minute. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes a slur over a triplet of eighth notes. The second staff continues with a piano (*p*) dynamic and includes a slur over a triplet of eighth notes. The third staff is marked *f* and includes a slur over a triplet of eighth notes. The fourth staff continues with a piano (*p*) dynamic and includes a slur over a triplet of eighth notes. The score includes various musical notations such as rests, slurs, and dynamic markings.

21/69

27/75

32

Trio

37/45

47

Coda

D.C.al Coda

Song No.	012
Tempo	♩ = 54

Romanze/Beethoven

Melody Voice
053 Violin

ベートーヴェンのロマンス

Adagio cantabile

1

5

8

11

14

17

mp

mf

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*

Sicilienne/Fauré

フォーレのシチリアーノ

Allegretto molto moderato

1 *p dolce*

5/13

1. | 2.

9

20

24 *sf* *mf*

28 *p* *sf* *mp*

32 *p*

36

40

Méditation (Thaïs)

めいそうきょく
タイスの瞑想曲

Andante religioso

p cantabile

rall.
f

a tempo
pp *più f* *cresc.*

f *p*

f *espress.* *p* *pp*

Serenade/Haydn

ハイドンのセレナーデ

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)

がいせんこうしんぎょく
アイーダより凱旋行進曲

Maestoso

The musical score is written in treble clef with a key signature of one sharp (F#). It begins with a *Maestoso* tempo marking. The piece consists of 48 measures, divided into 10 staves. The dynamics range from *p* (piano) to *f* (forte). The score includes various articulations such as accents and slurs, and is annotated with fingerings and breath marks. The key signature changes to two flats (Bb) at measure 22.

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

pp

con grazia

accel. *rit.* *a tempo*
p

mf *pp*

pp *leggero*

p

pp

accel. *rit.* *a tempo*
p

pp

Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい
 白鳥 (動物の謝肉祭)

Andante grazioso

1 *p*

4

8

12

16 *p*

20 *mf*

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

L'éléphant (Le Carnaval des Animaux)

そう 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 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 1

39 1 4 3 2 2 1 2

44 5 1 3 2 1

48 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 *ff*

10 *ff*

15 *p*

19 *p*

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

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

34 *ff*

38 *ff*

42 *ff*

46 *ff*

Wachet auf, ruft uns die Stimme BWV. 645

め ぎ よ こえ
目覚めよと呼ぶ声あり

The musical score is written in G major, 3/4 time, and consists of five staves. The first staff begins with a measure marked '-1' and includes a fermata over a whole note G4, with the instruction 'gva' above it. The second staff starts at measure 5 and includes a fermata over a whole note G4. The third staff starts at measure 9 and includes a fermata over a whole note G4. The fourth staff starts at measure 13 and includes a fermata over a whole note G4. The fifth staff starts at measure 17 and includes a fermata over a whole note G4, with the instruction '(gva)' above it. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

Greensleeves

グリーンズリーブス

Lento Moderato

The musical score is written for Oboe in G major, 6/8 time, with a tempo of Lento Moderato (♩=126). The piece consists of 25 measures. The notation includes fingerings, slurs, and dynamic markings. The first measure is marked with a fermata. The dynamics range from *p* (piano) to *mp* (mezzo-piano). The piece concludes with a final cadence in measure 25.

1 *p* *cantabile*

5

9 *mp*

13

17 *p*

21

25

Beautiful Dreamer

ゆめみ きみ
夢見る君

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of six staves of music, each starting with a measure number (1, 5, 8, 11, 15, 19). The score includes various musical notations such as slurs, triplets, and dynamic markings. The dynamics are marked as *mp* (mezzo-piano) at measures 1, 15, and 19, and *mf* (mezzo-forte) at measures 11 and 19. The piece concludes with a final measure marked with a fermata and a '2' below it, indicating a second ending.

Amazing Grace

アメージング・グレース

Slowly

Chords and Fingerings:

- Staff 1: Am7 A^bm7 Gm7 Gm7(onC) C7 F FM7 B^b(onF) F (Fingerings: 1, 3)
- Staff 2: F Bm7 A7(onC⁺) Dm B^b Fsus4 F C(onE) (Fingerings: 1, 3)
- Staff 3: Dm Am Gm7 Am7 B^bm7(onE^b) A^bM7 D^bM7 C7 (Fingerings: 2, 3)
- Staff 4: F A7 B^b F(onA) D^b7(onA^b) (Fingerings: 1, 3)
- Staff 5: Gm7 Gm7(onC) C7 F7 B^b(onF) B^bm6(onF) F (Fingerings: 1, 3)

Ring de Banjo

バンジョーをかき鳴らせ

-1

A F Faug Dm(onF) F7 B^b Bm^{b5}

10 Gm7(onC) C7 F F7(onE^b) B^b(onD) B^b F(onC) C7 F Faug

16 Dm(onF) F7 B^b Bm^{b5} Gm7(onC) C7 F F7(onE^b) B^b(onD) B^b F(onC) C7 F

23 **B** F B^b G⁽⁹⁾ Gm7(onC) C7 F F7(onE^b) B^b(onD) B^b

29 F(onC) C7 F B^b Bm^{b5} Gm7(onC) C7 F F7(onE^b)

36 B^b(onD) B^b F(onC) C7 F **C** F B^b(onD) Bm^{b5}

42 Gm7(onC) C7 F C F7(onE^b) B^b(onD) F(onC) B^b F(onC) C7 F

Song No. 027
Tempo ♩=178

O du lieber Augustin

Melody Voice
026 Musette Accordion

かわいいオーガスティン

Musical score for 'O du lieber Augustin' in 3/4 time. The score consists of five staves of music. The first staff is for Guitar, with a tempo of 178. The second staff is for Melody Voice, with a tempo of 110. The score includes various chords (C, G7) and fingerings (1, 2, 3, 4, 5) for the melody. The piece ends with a double bar line and a 4-measure rest.

Song No. 028
Tempo ♩=110

London Bridge

Melody Voice
026 Musette Accordion

ぼし
ロンドン橋

Musical score for 'London Bridge' in 6/8 time. The score consists of three staves of music. The first staff is for Flute and Bassoon, with a tempo of 110. The second staff is for Melody Voice, with a tempo of 110. The score includes various chords (C, G7, F, Dm7) and fingerings (1, 2, 3, 4, 5). The piece ends with a double bar line and a 4-measure rest.

Aura Lee

オーラ・リー

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as ♩=88. The score consists of five staves of music. The first staff begins at measure 1 with a G chord. The second staff begins at measure 5/21 with a D7 chord. The third staff begins at measure 9/25 with a D7 chord and includes a section labeled 'B' starting at measure 13. The fourth staff begins at measure 13/29 with a CM7 chord. The fifth staff begins at measure 17 and includes a first ending (1.) and a second ending (2.).

Chords and markings shown in the score:

- Staff 1: G, Am7, D7, **A** G, A7
- Staff 2: D7, G, G, A7
- Staff 3: D7, G, **B** G, B7(on F#), Em, G7(on D)
- Staff 4: CM7, Cm6, G, G, Bm7(on F) E7, A7
- Staff 5: 1. D7, G; 2. D7, G, Cm(on G), G

Fingering numbers (1, 3, 4) are indicated above notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60.

Aloha Oe

アロハ・オエ

1 C A7(on C[#]) D7 G7 C A^b7G7

5 C F C

9 G7

13 C F C

17 D7 G7 C F C C7

21 B F C C

25 G7 C C7

29 F C

33 G7 C C[#]dim7 Dm7 G7 C

Turkey in the Straw

なか しちめんちょう
わらの中の七面鳥



1 (C Piano) G(onB) Am Fm6(onA^b) C(onG) G7 C

Musical staff showing notes and chord markings: 1 (C Piano) G(onB) Am Fm6(onA^b) C(onG) G7 C. Includes a triplet of eighth notes in the first measure.

5/21 C G7(onD) G7

Musical staff showing notes and chord markings: 5/21 C G7(onD) G7. Includes a triplet of eighth notes in the first measure.

9/25 C G7 C

Musical staff showing notes and chord markings: 9/25 C G7 C. Includes a triplet of eighth notes in the first measure and a chromatic line in the second measure.

13/29 C7 C7(onE) F F(onA) F7(onA)

Musical staff showing notes and chord markings: 13/29 C7 C7(onE) F F(onA) F7(onA). Includes a triplet of eighth notes in the first measure.

17/33 C G(onB) Am Fm6(onA^b) C(onG)

Musical staff showing notes and chord markings: 17/33 C G(onB) Am Fm6(onA^b) C(onG). Includes a triplet of eighth notes in the first measure.

20 1. G7 C 2. C C

Musical staff showing notes and chord markings: 20 1. G7 C 2. C C. Includes a triplet of eighth notes in the first measure and a repeat sign.

Song No. 032
Tempo ♩=170

On Top of Old Smoky

オン・トップ・オブ・オールド・スモーキー

Melody Voice
028 Harmonica
Style
090 CountryWaltz



-1 (Whistle)

7

14 *mf* *(D.S. time with Repeat)*

20/36/68/84

26/42/74/90 *3x only* *to* ♩ F

32/80 *1. D.S. time only* *2.* Violin

52

58

64 *D.S.* *rit.* ♩ Coda F

Song No. 033
Tempo ♩=86

Grandfather's Clock

おお ふるどけい
大きな古時計

Melody Voice

069 Clarinet

Style

094 Learning4/4

Chord diagrams for the first system:

- C
- G7
- Dm
- Am
- Em
- D7
- G
- C6
- CM7
- C7
- A7
- Fm

1 *C* Flute

5 **A** C G7 C Dm(onF) C(onG) G7 C

9 G7 C Dm(onF) C(onG) G7 C

13 Am Dm(onF) G7 C(onG) Em Am D7 G7

17 C G(onB) C Dm(onF) C(onG) G7 C

21 **B** C C6 CM7 C6 C C6 CM7 C6

25 C G(onB) C7 A7 Dm(onF) Fm(onA♭) C(onG) G7 C

29 C G(onB) C7(onB♭) A7 Dm(onF) Fm(onA♭) C

Song No. 034
Tempo ♩=116

Pop Goes the Weasel

ポップ・ゴーズ・ザ・ウィズル

Melody Voice
085 Piccolo
Style
105 6/8PianoMarch



1 **D** *staccato* **D** **A** **D**

6/18 **A** **D** **A(onE)** **D(onF#)** **Bm** **Em** **A7** **D** **Bm** **A**

10/22 **E** **A7** **G** **D(onF#)** **E7** **Em** **A7** **D**

13 **Bm** **Piano** **A7** **A7(onC#)** **E7** **A7** **G** **D(onF#)** **E7** **Em** **A7** **D**

1. **Bm** **Piano** **A7** **A7(onC#)** **E7** **A7** **G** **D(onF#)** **E7** **Em** **A7** **D** 2. **D**

Song No. 035
Tempo ♩=85

Mary Had a Little Lamb

メリーさんのひつじ

Melody Voice
069 Clarinet
Style
093 Learning2/4



1 **C** **C** **G7** **C**

9/17/25/33 **G7** 1. 2. 3. **C** 4. **C** **C**

Song No. 036
Tempo ♩ = 108

Yankee Doodle

いちまんじやく
アルプス一万尺

Melody Voice

085 Piccolo

Style

078 USMarch



1 **A** 3 3 1 3 1

4 2 1 3 2 1 3 2 1 3 2 1 C C#dim7 G(onD) G G(onD) G7

8 C C#dim7 G/D D7(onA) G G3 D7 G D7

12 G G(onF) C(onE) Cm(onE#) D D7(onA) G G7 C C#dim7 G(onD) G G(onD) G7

16 C C#dim7 G(onD) D7(onA) G E#7 **B** A#3 E#7

19 A#b E#7 A#b A#b(onG#) D#b D#m E#b E#7(onE#) A#b A#7 D#b Ddim7

23 A#b(onE#) A#b A#b(onE#) A#7 D#b Ddim7 A#b(onE#) E#7 A#b A#b

Song No. 037
Tempo ♩=112

Muffin Man

マフィン・マン

Melody Voice
035 60's Clean Guitar
Style
058 Bluegrass



1 C (C) (violin C Am Dm7 G7 C C 1 3)

5/17 Dm(onF) G7 C 3 Am Dm7 G7 C 1 3

9/21 Dm(onF) G7 C 3 Am 1. Dm7 G7 C F violin C

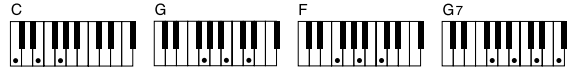
13 G7 C F C G7 2. Dm7 G7 C C 2

Song No.	038
Tempo	♩=92

Ten Little Indians

にん
10人のインディアン

Melody Voice
105 Celesta
Style
093 Learning2/4



1 *gva*-----

8 **C* *G*

13 *C* *F*

18 *G7* *C* *C*

23 *G(ond)* *G* *G(ond)* *G* *G(ond)* *G*

28 *G(ond)* *G* *C*

33 *F* *G7* *C* *(gva)*----- *C*

The musical score is written in 2/4 time and consists of seven staves of music. The melody is primarily composed of quarter and eighth notes. Chords are indicated by letters above the staff: C, G, F, G7, and G(ond). Fingerings are indicated by numbers 1-5 below the notes. There are two trills marked with an asterisk (*). A 'gva' (grace note) is indicated at the beginning and in the final measure. The piece ends with a double bar line and a 4-measure rest.

When the Saints Go Marching In

せいじゃ こうしん
聖者の行進

Chord diagrams for the following chords:

- D7
- Gm
- C7⁽⁹⁾
- F7
- B[♭]7^{*}
- E[♭]
- E[♭]m6
- F
- B[♭]
- Cm7

Musical notation for the melody, including a triplet and two boxed sections (A and B).

1 B[♭] Cm7(onF) B[♭]

7 Cm7(onF) B[♭] D7(onA) Gm C7⁽⁹⁾

11 F7 B[♭] B[♭]7 B[♭]7(onD)

15 E[♭] E[♭]m6 B[♭](onF) F7

19 B[♭] E[♭] B[♭] E[♭]

23 B[♭] E[♭] B[♭] E[♭] B[♭](onD) C7⁽⁹⁾

27 F F7 B[♭] B[♭]7 B[♭]7(onD)

31 E[♭] E[♭]m6 B[♭](onF)

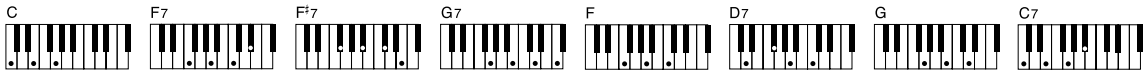
35 Cm7(onF) F7 B[♭]

Song No.	040
Tempo	♩ = 140

Little Brown Jug

ちやいろ こびん
茶色の小瓶

Melody Voice
101 Vibraphone
Style
040 BigBandFast



Medium Swing



Down by the Riverside

ダウン・バイ・ザ・リバーサイド

Chord diagrams for the following chords:

- C
- F
- G⁽¹³⁾7
- F⁷
- G7
- B
- C7
- Fm
- ★Am7
- E7
- Am
- Dm

Medium fast swing ♩ = ♩³⁻

Musical score for the melody of "Down by the Riverside". The score is written in treble clef, 4/4 time, and consists of 35 measures. Chord changes are indicated above the staff. Measure numbers 1, 7, 11, 15, 19, 23, 27, 31, and 35 are marked at the beginning of their respective lines. Section markers A, B, and C are placed above the staff at measures 5, 19, and 35 respectively. Fingerings (1-5) and accents are provided for various notes throughout the piece.

39 C F#7 G7 B

43 C F G7⁽¹³⁾

47 C E7 Am Am7 Dm

50 G7 C F C

Song No.	042
Tempo	♩. = 54

When Irish Eyes Are Smiling

アイルランド人のほほ^{じん}え^えみは

Melody Voice
047 String Ensemble
Style
095 Learning 6/8

C Fm F ★ A7 D7 Dm7 G7 Fdim

1 C Strings (2nd time) *gva*-----

mp

4/14 F C 2/3 F C A7 2/4 D7 1 Dm7 G7 5

7/17 C Fm C F C F F#dim C(onG) A7 2/3 4 2 4 3 5 1

10/20 (gva)----- 1. F F#dim C(onG) A7 D7 G7 C G7 5 2. C 2

Song No. 043
Tempo ♩=108

Oh! Susanna

おお、スザンナ

Melody Voice
053 Violin
Style
058 Bluegrass



1. F 4

8/20 F C7 F G7 C

12/24 F C7 F B^b *B^b F C(onG) C

16/28 F C7 F F

1. 2.

Song No. 044
Tempo ♩=120

Battle Hymn of the Republic

さんか
リパブリック賛歌

Melody Voice
072 Trumpet
Style
079 6/8March



1 C *staccato* **A** C

8/24 F C E7 Am

12/28 Dm7 G7sus4 G7 C **B** C C(onB) C(onA) C(onG) C C(onB) C(onA) C(onG)

16/32 F F(onE) F(onD) F(onC) C C(onB) C(onA) C(onG) C C(onB) C(onA) C(onG) C C(onB) C(onA) C(onG)

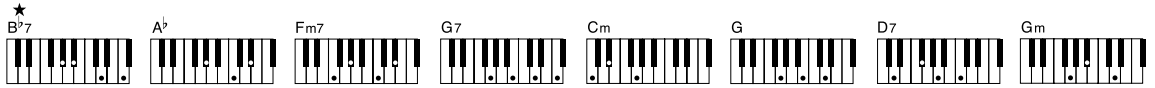
20/36 Dm7 G7sus4 G7 1. C 2. C C

Song No. 045
Tempo ♩=116

American Patrol

アメリカンパトロール

Melody Voice
069 Clarinet
Style
078 USMarch



★

1 E^b **A** E^b *mf*

6 B^b E^b $F7$ B^b7 E^b

9 A^b $E^b(onG)$ $Fm7$ E^b $B^b(onD)$ $F7(onC)$ B^b $E^b(onG)$

11 A^b B^b7 E^b **B** B^b E^b

14 B^b E^b A^b E^b

17 $G7$ Cm A^b E^b B^b E^b

20 **C** G Cm B^b7 E^b $D7$ Gm

23 $F7$ B^b7 **D** E^b *f*

26 B^b E^b $F7$ B^b7 E^b

Detailed musical score for American Patrol, featuring a melody line in G-flat major with various chords and dynamics. The score includes fingerings, articulation marks, and dynamic markings such as *mf* and *f*. Rehearsal marks A, B, C, and D are placed at the beginning of specific phrases.

29 A^b $E^b(ong)$ $Fm7$ E^b $B^b(ond)$ $F7(onc)$ B^b $E^b(ong)$

31 A^b B^b7 E^b E^b B^b E^b

34 B^b E^b A^b E^b

37 $G7$ Cm A^b E^b B^b7 E^b

Song No. 046
Tempo ♩ = 124

I've Been Working on the Railroad

せんろ つづ
線路は続くよどこまでも

Melody Voice
072 Trumpet
Style
079 6/8March

Chord diagrams for F, Dm, C7, B^bm, G7, C, A⁷ (marked with a star), and F^{aug}.

1 B^b Bdim F(onc) Dm C7 F

5/21 [A] F B^b B^bm F

9/25 Dm G7 C

13/29 F B^b A7

17/33 B^b Bdim F(onc) Dm C7 F

37 [B] F F(onA) B^b Bdim C7 F C7 F

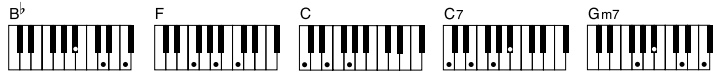
41 F^{aug}(onA) B^b Bdim C7 F F

Song No. 047
Tempo ♩ = 120

My Darling Clementine

いと
愛しのクレメンタイン

Melody Voice
028 Harmonica
Style
088 SwingWaltz



Musical score for the melody of "My Darling Clementine". The score is written in 3/4 time with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a tempo marking of ♩ = 120 and a dynamic marking of *Piano*. The score includes various musical notations such as slurs, ties, and fingerings (1, 3, 5). Chord symbols (B^b, F, C, C7, Gm7) are placed above the staff to indicate the harmonic accompaniment. The score concludes with a double bar line and a repeat sign.

Song No. 048
Tempo ♩=120

Camptown Races

くさけいば
草競馬

Melody Voice
028 Harmonica
Style
058 Bluegrass

Chord diagrams: C, D7, G7, Dm7, Am7, F, C7

1 C 4 3 C D7 G7 3 2 1 3

8/20 C Dm7 G7 C D7 G7 3 2 1 3

12/24 C Am7 Dm7 G7 C 2x only (C7) F C 3

16/28 1. Dm7 G7 C 2. Dm7 G7 C C 2

Song No. 049
Tempo ♩=148

Red River Valley

あか かわ たにま
赤い河の谷間

Melody Voice
028 Harmonica
Style
056 CountrySwing

Chord diagrams: G, C, D7, Em7, GM7, G7

1 G 4 1 3 5 G

8/24 C(onG) G 1 3 5 1 3 5

12/28 D7 Em7 D7(onF#) D7 G GM7 G7

16/32 C D7 1 2 1 2 5

20/36 1. G 1 3 2. G 4

Song No. 050
Tempo ♩ = 190

Jingle Bells

ジングル・ベル

Melody Voice

101 Vibraphone

Style

085 ChristmasSwing

★

Am7 D7 G6 GM7 A7 G7 Bm7 Em7

C Cm G Em

Harpischord

-1

5/37 [A] G C

10/42 D7 G

15/47 C D7

20/52 G D7 [B] G G6 GM7 G6 G G6 GM7 G6

25/57 C G A7 D7 G G6

30/62 GM7 G6 G G6 GM7 G7 C Cm G Em

35/67 Am7 D7 G [C] Am7 D7 Bm7 Em7

71 Am7 D7 G

Für Elise

エリーゼのために

Poco moto

1. 5/8

pp

5 4 1 1 5 1 5

5 5 5 5 5

1. 2.

17/31

5 3 5 2

5 5 5 5 5 5 3 1

22/36

3 5 4

1. 2.

28/42

1. 2.

5 4 1 3

1/2

46

3 4 4 3 4 1

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 5 5 3 1

76

Valse op.64-1 "Petit Chien"

こいぬ
小犬のワルツ

Molto vivace

The musical score is written for piano and bass. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The tempo is marked 'Molto vivace' and the dynamics are 'leggiero'. The score is divided into systems, each with a first ending bracket. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. The third system starts at measure 11 and ends at measure 15. The fourth system starts at measure 16 and ends at measure 20. The fifth system starts at measure 21/37 and ends at measure 25. The sixth system starts at measure 26/42 and ends at measure 30. The score includes various musical notations such as triplets, slurs, and dynamics like 'p' (piano) and 'f' (forte). There are also asterisks and 'Red.' markings below the bass staff, likely indicating recording or editing points.

32/48

2 3 4 2 4 1

1. 2.

Red. *

53

sostenuto

5 2 1

Red. *

59

5 3 2

4 2

Red. *

65

tr

132

1 5 4 3 2

4 3 2

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

p

71

2 4 5 3 3 12

2 4 3 2

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

78

2 4 3 2

2 4 3 2

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

85 *132*
tr
cresc.

93 *f*

99 *p*

104

109

114

119

3 2 3 4 3 4 2 4 1

p. *rdo.* *

125

mp 3 2 3 1 2 2 4 5

rdo. *

130

4 3 2 3 1 1 1 3 2

p. *rdo.* *

135

3 2 3 4 3 4 2 4 1

p. *rdo.* * *f* *Fine*

Menuett/Beethoven

ちょう
ト調のメヌエット

Allegretto

Musical notation for measures 1-4. Treble clef, 3/4 time signature, key of D major. Measure 1 starts with a dynamic of *mf*. Fingerings are indicated above the notes. The bass line consists of quarter notes.

Musical notation for measures 5-8. Measure 5 starts with a dynamic of *f*. Measure 8 ends with a repeat sign and a fermata. Fingerings are indicated above the notes.

Musical notation for measures 9-12. Measure 9 starts with a dynamic of *sf*. Measure 12 ends with a repeat sign and a fermata. Fingerings are indicated above the notes.

Musical notation for measures 13-16. Measure 13 starts with a dynamic of *f*. Measure 16 ends with a repeat sign and a fermata. There are first and second endings. Fingerings are indicated above the notes.

Trio

Musical notation for measures 17-20. Treble clef, 3/4 time signature, key of D major. Measure 17 starts with a dynamic of *p*. Fingerings are indicated above the notes. The bass line consists of quarter notes.

Musical notation for measures 21-24. Measure 21 starts with a dynamic of *p*. Measure 24 ends with a repeat sign and a fermata. Fingerings are indicated above the notes.

49/57

1 3 2 2 4 2 5

53/61

2 4 3/5

1. 2.

D.C.

Andante grazioso (Sonate K.331)

ピアノソナタ K.331 第1楽章主題 だいがくしょうしゅだ

Andante grazioso

1/9 *p*

5/13 *sf* *p*

17/27 *sf* *sf* *sf*

22/32 *sf* *p* *f*

24 Preludes op.28-7

ぜんそうきょく さくひん
24の前奏曲 作品28-7

Andantino

dolce

p

Red. * Red. *

Red. * Red. * Red. *

Red. * Red. *

Melodie (Album für die Jugend)

メロディ (こどものためのアルバム)

Moderatamente mosso

p

1/5

5

3

4

5 1 3

9

3

4

5

5

4 3 2

13

4

1

2

5

35

1

4

2

3

4 1 3

17

3

21

2

4

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 melody in the right hand and a bass line in the left hand. The piece is marked 'Animato e grazioso' and begins with a forte (f) dynamic. The score is divided into five systems, each containing two staves. The first system starts with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together. The bass line features a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include forte (f) and mezzo-forte (mf). The second system ends with a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic. The fourth system ends with a forte (f) dynamic. The fifth system concludes the piece with a final chord. The score includes various musical notations such as slurs, accents, and articulation marks.

Von fremden Ländern und Menschen (Kinderszenen)

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

The piano score is written 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 slurs, fingerings (e.g., 1, 2, 3, 4, 5), dynamics (p), and performance markings like *rit.* and *ritardando*. Measure numbers are provided at the start of each system: 1/9, 5/13, 17/31, 21/35, and 26/40. The piece concludes with a double bar line and repeat dots.

Träumerei (Kinderszenen)

トロイメライ (子供の情景)

The score is written for piano in G major, 3/4 time, and consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes markings for *rit.* and *espr.*. The second system starts at measure 5/13 and features a *ritard.* marking. The third system begins at measure 18 and includes a *pp* dynamic and *espr.* marking. The fourth system starts at measure 23 and includes a *ritard.* marking. The fifth system begins at measure 28 and includes a *ritardando* marking and a *p* dynamic. The score is heavily annotated with fingering numbers (1-5) and articulation marks such as slurs, accents, and asterisks.

Thema (Impromptus D.935-3)

そつきょうきよく しゅだい
即興曲 D.935-3 主題

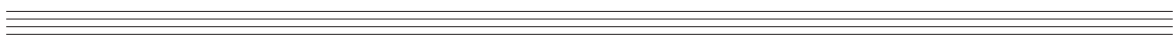
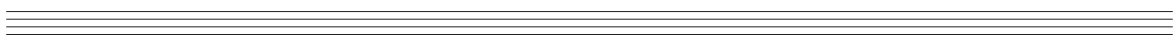
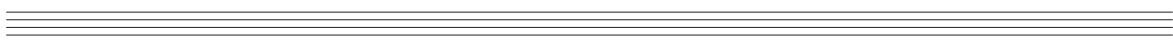
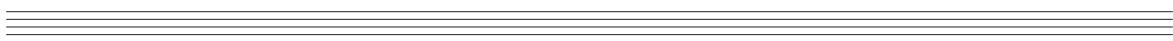
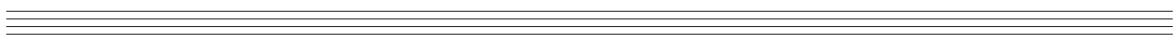
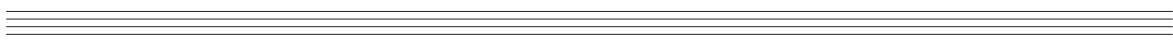
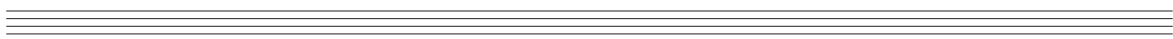
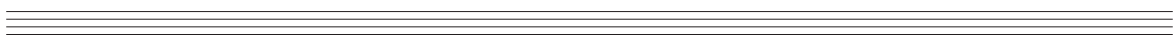
Andante

1/9 *p*

5/13

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

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



Menuett BWV. Anh.116

バッハのメヌエット BWV.Anh.116

1/17

6/22

11/27

16/32

37/61

42/66

Invention Nr. 1

インベンション 第1番 だいばん

The musical score for Invention No. 1 is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The piece is in G major and 3/4 time. The score consists of 15 measures, with measure numbers 1, 3, 5, 7, 9, and 12 indicated at the beginning of their respective lines. The notation includes various rhythmic values, slurs, accents, and fingering numbers (1-5) for both hands. The piece begins with a treble clef and a bass clef, and ends with a final cadence in the bass clef.

14

Musical notation for measures 14 and 15. Measure 14 features a treble clef with a melodic line starting on G4, moving up stepwise to B4, and then down to A4, with a trill on B4. The bass clef has a rhythmic accompaniment of eighth notes. Measure 15 continues the melodic line in the treble and has a whole rest in the bass.

16

Musical notation for measures 16 and 17. Measure 16 has a treble clef with a melodic line starting on G4, moving up to B4, and then down to A4. The bass clef has a rhythmic accompaniment of eighth notes. Measure 17 continues the melodic line in the treble and has a whole rest in the bass.

18

Musical notation for measures 18 and 19. Measure 18 has a treble clef with a melodic line starting on G4, moving up to B4, and then down to A4. The bass clef has a rhythmic accompaniment of eighth notes. Measure 19 continues the melodic line in the treble and has a whole rest in the bass.

20

Musical notation for measures 20 and 21. Measure 20 has a treble clef with a melodic line starting on G4, moving up to B4, and then down to A4. The bass clef has a rhythmic accompaniment of eighth notes. Measure 21 continues the melodic line in the treble and has a whole rest in the bass. The piece ends with a double bar line and a repeat sign.

Gavotte/J. S. Bach

ガボット

Gavotte

Measures 1-5. Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 1 has a -1/8 note. Fingerings: 5, 4, 2, 4, 2, 1, 2, 3.

Measures 6-9. Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 6 has a 5/13 measure rest. Fingerings: 3, 2, 1, 2, 3, 5, 3.

Measures 10-15. Treble clef, key signature of one sharp (F#), 3/8 time signature. Measure 10 has a 16/32 measure rest. Fingerings: 4, 2, 1, 1, 4, 3, 1.

Measures 16-23. Treble clef, key signature of one sharp (F#), 3/8 time signature. Fingerings: 1, 2, 4, 1, 1, 4.

Measures 24-31. Treble clef, key signature of one sharp (F#), 3/8 time signature. Fingerings: 5, 2, 4, 2, 1, 1, 1.

Measures 32-44. Treble clef, key signature of one sharp (F#), 3/8 time signature. Fingerings: 4, 4, 3, 3, 4, 5.

Arietta/Grieg

アリエッタ (抒情小曲集第1集)

Poco Andante e sostenuto

The musical score is presented in grand staff notation (treble and bass clefs). It begins with a tempo marking of *Poco Andante e sostenuto* and a dynamic marking of *p*. The piece is in 2/4 time and the key signature has two flats (B-flat major or D-flat minor). The score consists of five systems of music, each with a measure number at the start of the first staff. The first system starts at measure 1. The second system starts at measure 5. The third system starts at measure 9 and includes a *ritard.* marking and a double asterisk symbol. The fourth system starts at measure 14. The fifth system starts at measure 18 and includes a *pp* marking and a *ritard.* marking. The score concludes with a double bar line and a double asterisk symbol.

To a Wild Rose

の
野ばらに^よ寄す

With simple tenderness.

The musical score is written for Grand 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. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p*, *pp*, *mp*, *f*, and *diminish.*. Performance instructions include *increase*, *slightly marked*, *still increase*, and *retard.*. The score includes various musical notations such as slurs, ties, and accents.

39

4

mp

2 1 2 1

slightly marked

45

p

pp

ppp

2/3 2/4

Tango/Albeniz

アルベニスのタンゴ

Andantino

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#), with a 2/4 time signature. The tempo is marked 'Andantino'. The score is divided into six systems, each with a measure number in the top left corner of the treble staff. The first system (measures 1-4) includes fingerings (1, 4, 3, 2, 3) and a 'Ped.' marking. The second system (measures 5-8) includes the instruction 'poco rit.' followed by 'a tempo' and a 'Ped.' marking. The third system (measures 9-12) includes the instruction 'marcato' and a 'Ped.' marking. The fourth system (measures 13-16) includes 'riten.' and 'a tempo' markings, along with 'Ped.' markings. The fifth system (measures 17-21) includes 'riten.' and 'a tempo' markings, along with 'Ped.' markings. The sixth system (measures 22-25) includes 'cresc.' and 'f' markings, along with 'Ped.' markings. The score features various musical notations including slurs, ties, and dynamic markings.

26

Red.

30

Red.

34

meno una corda

pp

Red.

38

rit.

a tempo

Red.

42

cresc. e rit.

dim.

una corda

pp

Red.

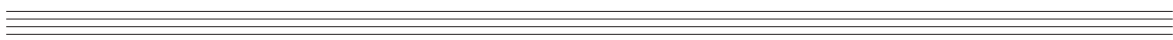
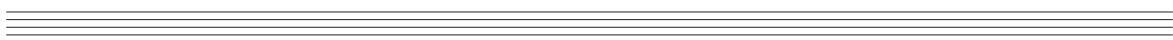
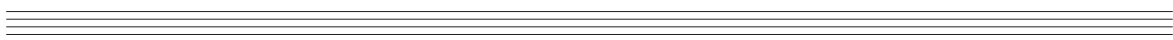
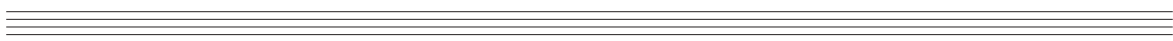
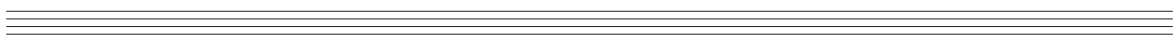
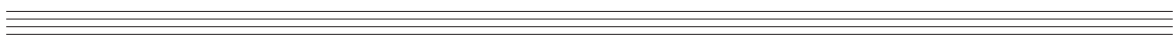
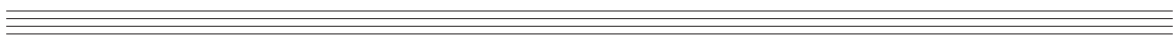
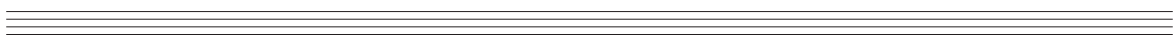
46

Red.

50

54

58



La Fille aux Cheveux de Lin

あまいろ かみ おとめ
亜麻色の髪の乙女

Très calme et doucement expressif

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

Cédez // au Mouv!

très doux

Murmuré et en retenant peu à peu

La Chevaleresque

きふじん じょうば
貴婦人の乗馬

Allegro marziale

1/9 2 5 1

5/13

17/25 1 2 3 1 5 4 3 2 4 5 4 2

21/29

33/41 1 1 2 3 1 2 1 2 3 4

(gva) 37/45 1 1 2 3 5 3 1 4 1 2 1

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

p

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

cresc. *p*

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

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

cresc. *f* *p*

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

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

cresc. *f*

$\frac{5}{3}$

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

cresc. assai *ff*

$\frac{1}{1}$ $\frac{1}{1}$

Fine

Pastorale

ほっか
牧歌

Andantino

p dolce cantabile

p

cresc.

mf

p dolce

cresc.

p

dim.

e poco rall.

pp

The Last Rose of Summer

にわ ちぐさ
庭の千草

Andantino

The score is written for Grand Piano in 3/4 time. It consists of four systems of music. The first system starts with a treble clef and a bass clef, with a tempo marking of 'Andantino' and a dynamic marking of 'mp'. The second system continues the piece. The third system includes a 'rit.' (ritardando) marking and a dynamic marking of 'mf'. The fourth system includes an 'a tempo' marking and a 'rit.' marking. The score features various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final cadence.

Annie Laurie

アニー・ローリー

Andantino

The score is written for piano and includes the following details:

- Tempo:** Andantino
- Key Signature:** One sharp (F#)
- Time Signature:** 2/4
- Measures:** 1 through 20.
- Dynamics:** *mp* (measures 1-4), *mf* (measures 8-11), *p* (measures 12-15), *p* (measures 16-19), and *pp* (measures 20-21).
- Tempo Changes:** *poco rit.* (measures 7-8), *a tempo* (measures 12-15), *poco rit.* (measures 19-20), and *rit.* (measures 20-21).
- Rehearsal Mark:** Measure 16 is marked with a first ending bracket.
- Repeat Sign:** A double bar line with repeat dots is at the end of measure 21.
- Fingerings:** Numerous fingerings are indicated throughout the score, such as 1-2-3-4-5 in the right hand and 5-2-4-1-2 in the left hand.

Jeanie with the Light Brown Hair

きんぱつ
金髪のジェニー

Moderato

The piano score is written in G major, 2/4 time, and consists of five systems of music. The first system (measures 1-3) is marked *p* and features a melodic line in the right hand with fingerings 5, 4, 3, 3, 5, 1 and a bass line with fingerings 2, 1, 3, 1, 2, 3, 1, 2. The second system (measures 4-6) continues the melody with fingerings 5, 4, 5, 1 and bass line with fingerings 1, 2, 4, 1, 5. The third system (measures 7-11) includes dynamic markings *mp* and *mf*, with fingerings 4, 1, 3, 3, 3, 1, 2, 5, 5. The fourth system (measures 12-15) is marked *poco rit.* and *a tempo*, with fingerings 5, 1, 4, 2, 3, 3, 5, 1, 2, 3. The fifth system (measures 16-19) is marked *meno mosso* and *rit.*, with fingerings 4, 5, 4, 1, 2 and dynamic markings *mp* and *p*. The score concludes with a final chord in the right hand.

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 melody with triplets and a bass line. Dynamics include *f*.

5/21/53 *mp*

Musical notation for the second system, measures 5-9. Treble clef, 2/4 time. Features a melody with triplets and a bass line. Dynamics include *mp*. Section marker **A** is present.

10/26/58

Musical notation for the third system, measures 10-14. Treble clef, 2/4 time. Features a melody with triplets and a bass line.

15/31/63 *to* \oplus

Musical notation for the fourth system, measures 15-19. Treble clef, 2/4 time. Features a melody with triplets and a bass line. Dynamics include *f*. Section marker **B** is present.

20 *f*

Musical notation for the fifth system, measures 20-24. Treble clef, 2/4 time. Features a melody with triplets and a bass line. Dynamics include *f*.

40

Musical notation for the sixth system, measures 40-44. Treble clef, 2/4 time. Features a melody with triplets and a bass line.

45

Musical notation for measures 45-49. The right hand features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment with chords and single notes. A crescendo hairpin is visible in the right hand starting at measure 47.

50

Musical notation for measures 50-52. Measure 50 has fingerings 1 and 2. Measure 51 has fingerings 4, 2, 5, 5, 1. Measure 52 has fingerings 1, 2, 5. A decrescendo hairpin is present in the right hand. The instruction "D.S." is written below the staff.

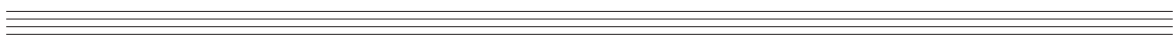
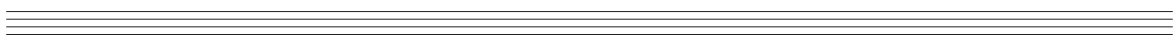
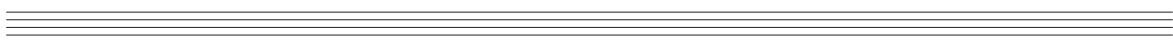
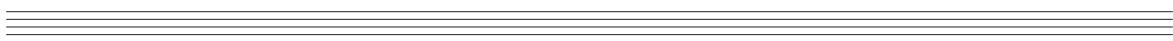
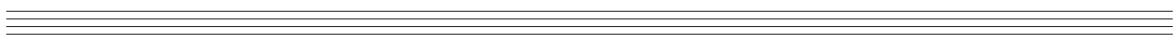
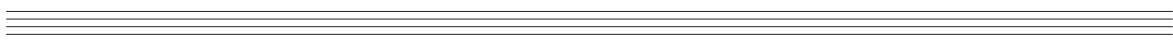
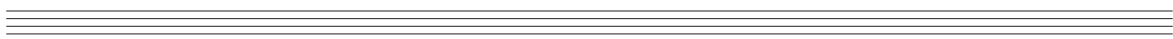
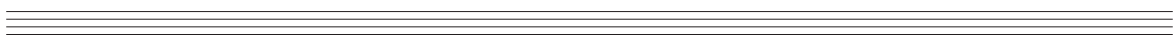
Coda *8va*.....

Musical notation for the Coda section, measures 53-54. The right hand has an 8va instruction above a note. The left hand has a single note. The section ends with a double bar line.

Londonderry Air

ロンドンデリーの歌^{うた}

The musical score is presented in five systems, each with a treble clef staff for the Clarinet and a grand staff (treble and bass clefs) for the piano accompaniment. The piece is in 3/4 time and begins with a *mp* (mezzo-piano) dynamic. The Clarinet part starts with a ⁻¹ fingering on the first note. The piano accompaniment features various textures, including arpeggiated chords and moving bass lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mp*, *f* (forte), and *p* (piano). The score concludes with a final chord and a fermata over the last measure.



Die Lorelei

ローレライ

Moderato

1 (Strings) *mf*

5 3 5 2 5

5

5 5

5

5 5

25

mf

29

rit. mp

a tempo

33

6

6

Home Sweet Home

はにゅう やど
埴生の宿

1 **F** **A** **F** **C7/G** **F/A** **F** **C7**

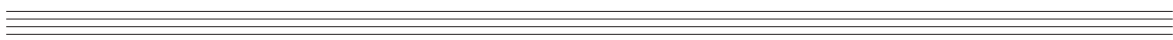
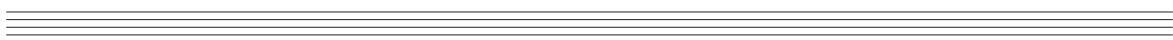
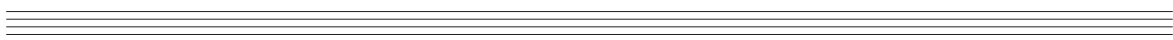
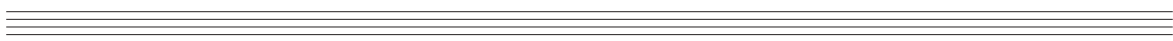
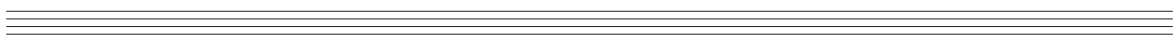
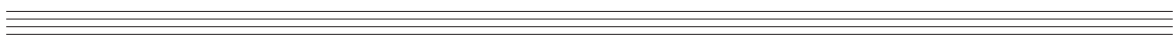
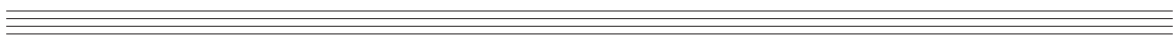
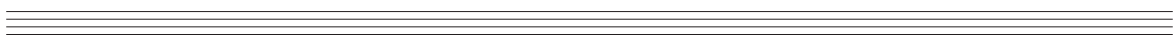
6 **F** **C7/G** **F/A** **F** **C7** **F**

11 **B** **F** **B♭** **F** **C7** **F**

15 **F** **B♭** **F** **F#dim7** **C7/G** **C7** **F**

19 **C** **F** **C#dim7** **Dm** **C** **F** **D** **F** **B♭/F**

24 **F** **F#dim7** **Gm7** **C7** **F** *poco rit.*



Old Folks at Home

こきょう ひとびと
故郷の人々

Moderato

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, triplets, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a 2-measure rest in both hands, followed by a melody in the right hand and a bass line in the left hand. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The score concludes with a final chord in the right hand and a sustained bass line in the left hand.

25

3

5 1 2 1

6

6

33

mp

3

5 1 3 5

5

37

3

5 1 3 5

41

f

3

1 2 5 1

45

mf

3

5 2 3 5

4

4

Scarborough Fair

スカボロ・フェア

1
Glockenspiel Oboe

9
mp

14
mf

19
mf

24
mp

29

38

Musical score for measures 38-42. The piece is in B-flat major (one flat). The right hand features a melodic line with a slur over measures 38-40 and a series of chords in measures 41-42. Fingerings are indicated as 2, 1, 4, 1, 5, 1, 2. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mf* is present in measure 41.

43

Musical score for measures 43-47. The right hand has a series of chords with a slur over measures 43-45 and a final chord in measure 47. Fingerings are indicated as 3, 1, 5, 1. The left hand continues with quarter notes. A dynamic marking of *mf* is present in measure 47.

48

Musical score for measures 48-52. The right hand features a melodic line with a slur over measures 48-51 and a final chord in measure 52. Fingerings are indicated as 4, 1, 5, 1, 1, 5. The left hand has a steady accompaniment. A dynamic marking of *mf* is present in measure 52.

53

Musical score for measures 53-57. The right hand has a melodic line with a slur over measures 53-55 and a final chord in measure 57. Fingerings are indicated as 4, 1, 3, 1, 5, 2, 4, 1, 3, 1. The left hand has a steady accompaniment. A dynamic marking of *p* is present in measure 57.

Loch Lomond

ロッセ・ローモンド

Strings

1

mp

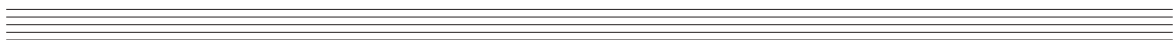
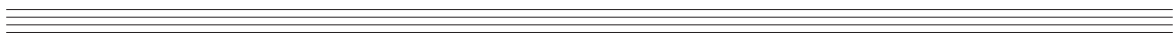
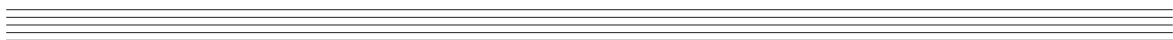
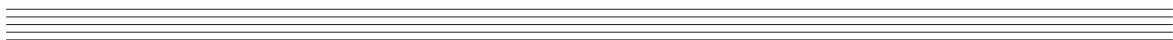
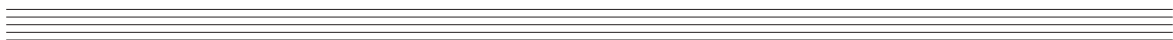
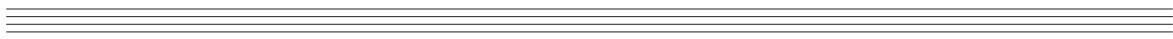
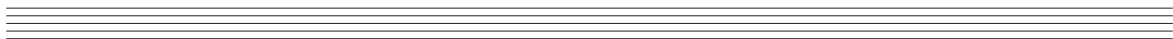
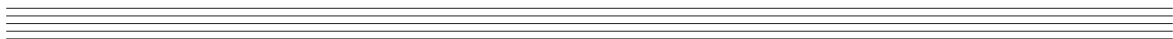
4

mf

11

15

18



Twinkle Twinkle Little Star

きらきら^{ほし}星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 **A** C

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

13 C G7 C G7 C G7

19 C G7 C F C

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

Strings

31 FM7 G7(^{b9}) **C** C6 F C6

37 G7(onD) G7(onB) C Am Dm(onF) G7 C6 C G7

43 C G7 C G7 C G7

49 C6 CM7(onB) Em7(onBb) A7 Dm7 G7(9) CM7 Em7

53 FM7 A dim7 Am7(onG) F#m7 Dm7(onF) G7(13) C

Three Blind Mice

さんびきのねずみ

1

Flute

Bassoon

gva

5

A F

mf

9

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

13

F C7 F C7 F C7 F C7 F

17

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

21

Bb F G7 C7 F

B F C7 F C7 F

Flute

25 F C7 F C7 F C7 F C7 F

3 3 1 4 3 3 3 3 4 3 3 3 3

29 F C7 F C7 F C7 F C7 F

4 3 3 3 3 3 3 3 3 1 3 1

33 F C7 F C7 F C7 F C7 F

3 3 3 3 3 1 4 3 3 3 3

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

4 3 3 3 3 3 3 3 3 3 3 6 6

Wenn ich ein Vöglein wär

ことり
小鳥ならば

Moderato

Musical score for measures 1-8. The piece is in 3/4 time and marked Moderato. The first system shows a treble clef with a 3-measure rest, followed by an oboe part starting with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a 3-measure rest in both staves.

Musical score for measures 9-12. The piano part begins with a melody in the right hand starting on G4, moving to A4, B4, and then a dotted quarter note G4. The left hand plays a simple accompaniment of quarter notes G2, A2, B2, and C3. The dynamic marking is *mp*.

Musical score for measures 13-16. The piano part continues with a melody in the right hand. Measure 13 starts with a 5-measure rest. The left hand accompaniment continues with quarter notes G2, A2, B2, and C3. Fingerings are indicated with numbers 1-5.

Musical score for measures 17-20. The piano part continues with a melody in the right hand. The left hand accompaniment continues with quarter notes G2, A2, B2, and C3. Fingerings are indicated with numbers 3, 4, 5, 3, 5.

Musical score for measures 21-26. The piano part continues with a melody in the right hand. The left hand accompaniment continues with quarter notes G2, A2, B2, and C3. A string part is indicated for measures 21-24. The dynamic marking is *mp*.

Musical score for measures 27-30. The piano part continues with a melody in the right hand. The left hand accompaniment continues with quarter notes G2, A2, B2, and C3. Fingerings are indicated with numbers 3, 5, 4.

31 *p*

35

strings

41 *mf*

45

49

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

25

1 2 5

2 2 2 2

4

5 5

29

2 3

3

3

5 5 5

33

1

4

5 3 1 5 2 1 5 3 1 2

37

2 5 1 2

6

6

5

Funiculi Funicula

フニクリ・フニクラ

Allegretto

1

Strings

5

10

f

14

simile sub. p cresc.

18

sf

22

f

28

f *simile*

1 4 4

1 2 5

32

1 3 1 5 1 2 5 1 5 1 2

37

1 4 1 2

41

1 3 1 5 1 2 1 5 1 2

46

3 1 5 1 2

50

1 1 1 2 1 2

55

3

1 2 5

60

1 3 5 1 2 5

65/81

3 3 4

2 2 1

69/85

3 3 4 3

2 2 1 3

simile *sub. p* *cresc.*

73/89

1 4 1 5 1 5 1 5

f

77/93

5 3 5

2 1 5

f

6 6

Nocturne op.9-2

やそうきよく だい ばん
夜想曲 第2番

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 B-flat major (two flats) and the time signature is 3/4. The score is divided into six systems, each containing four measures. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p dolce*, *simile*, and *mp*. The piece features a mix of half notes, quarter notes, and eighth notes, with some measures containing triplets or sixteenth-note runs. A *ritardando* hairpin is used in the final system. Measure numbers 1, 6, 11, 16, 21, and 26 are marked at the beginning of their respective systems.

31

mf
espress.

36

41

46

poco rit.

51

a tempo

56

61

poco rit. *a tempo*

mf

4 1

5 3 2

66

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

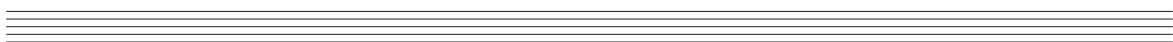
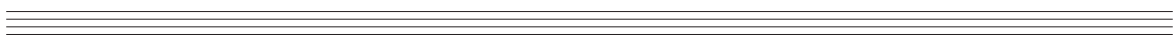
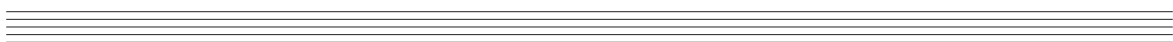
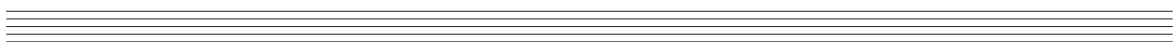
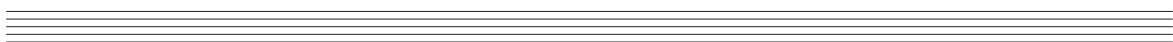
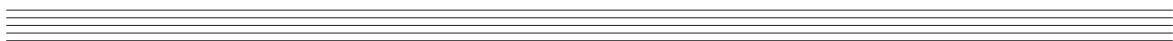
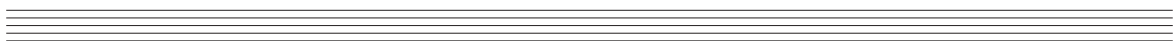
rit.

1 5

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

わか きよく
別れの曲

The musical score is written for Grand Piano and includes a clarinet part. It consists of six systems of music, each with a treble and bass clef staff. The score includes various musical notations such as dynamics (p, pp, ff, cresc., dimin.), articulation (accents), and performance instructions (riten., a tempo, rallent., smorz.). Fingerings are indicated by numbers 1-5. The piece begins with a clarinet part in the first system, followed by the piano accompaniment. The score concludes with a final cadence in the sixth system.



Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

Musical score for Flute and Oboe parts, measures 1-4. The Flute part is marked with a '1' above the first measure. The Oboe part is marked with an 'Oboe' label. The music is in G major and common time.

Musical score for Piano part, measures 5-8. The music is in G major and common time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *p*. Fingerings are indicated with numbers 3, 5, and 1.

Musical score for Piano part, measures 9-12. The music is in G major and common time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *p*. Fingerings are indicated with numbers 5 and 1.

Musical score for Piano part, measures 13-16. The music is in G major and common time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mp*. Fingerings are indicated with numbers 1, 4, 2, and 4.

Musical score for Piano part, measures 17-20. The music is in G major and common time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *p*. Fingerings are indicated with numbers 5 and 3.

Musical score for Piano part, measures 21-24. The music is in G major and common time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *cresc.* and *mf*. Fingerings are indicated with numbers 4, 5, 5, and 3.

Musical score for measures 25-28. The key signature is one sharp (F#). 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 a slur over it. The bass staff has a half note G3. Measure 26 has a treble staff with a half note A4 (fingering 1) and a slur, and a bass staff with a half note F#3. Measure 27 has a treble staff with a half note B4 (fingering 3) and a slur, and a bass staff with a half note E3. Measure 28 has a treble staff with a half note C5 (fingering 5) and a slur, and a bass staff with a half note D3. Measure 29 has a treble staff with a half note D5 (fingering 5) and a slur, and a bass staff with a half note C3.

Musical score for measures 29-32. The key signature is one sharp (F#). Measure 29 starts with a treble clef and a bass clef. The treble staff has a half note E5 with a slur and a fingering of 3, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The bass staff has a half note D3 with a fingering of 5. Measure 30 has a treble staff with a half note B5 (fingering 5) and a slur, and a bass staff with a half note E3. Measure 31 has a treble staff with a half note C6 (fingering 4) and a slur, followed by a quarter note B5, a quarter note A5, and a quarter note G5. The bass staff has a half note F#3. Measure 32 has a treble staff with a half note D6 (fingering 3) and a slur, and a bass staff with a half note G3.

Musical score for measures 33-36. The key signature is one sharp (F#). Measure 33 starts with a treble clef and a bass clef. The treble staff has a half note E5 with a slur and a fingering of 2, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The bass staff has a half note D3 with a fingering of 5. Measure 34 has a treble staff with a half note B5 (fingering 1) and a slur, followed by a quarter note A5, a quarter note G5, and a quarter note F#5. The bass staff has a half note E3. Measure 35 has a treble staff with a half note C6 (fingering 3) and a slur, followed by a quarter note B5, a quarter note A5, and a quarter note G5. The bass staff has a half note F#3. Measure 36 has a treble staff with a half note D6 (fingering 5) and a slur, followed by a quarter note C6, a quarter note B5, and a quarter note A5. The bass staff has a half note G3.

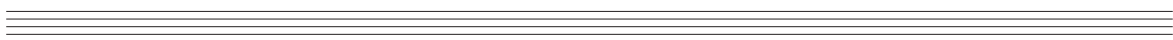
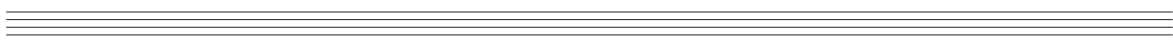
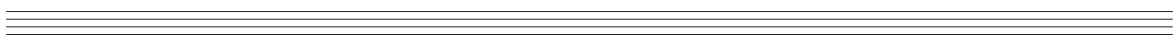
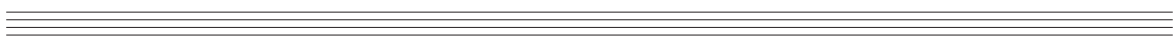
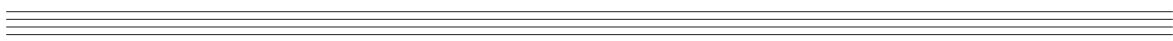
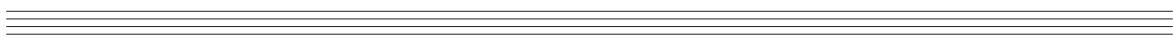
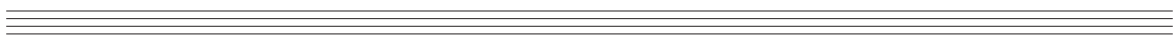
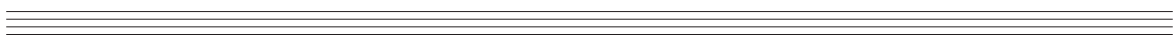
Musical score for measures 37-40. The key signature is one sharp (F#). Measure 37 starts with a treble clef and a bass clef. The treble staff has a half note E5 with a slur and a fingering of 3, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The bass staff has a half note D3 with a fingering of 8. Measure 38 has a treble staff with a half note B5 (fingering 2) and a slur, followed by a quarter note A5, a quarter note G5, and a quarter note F#5. The bass staff has a half note E3. Measure 39 has a treble staff with a half note C6 (fingering 5) and a slur, followed by a quarter note B5, a quarter note A5, and a quarter note G5. The bass staff has a half note F#3. Measure 40 has a treble staff with a half note D6 (fingering 5) and a slur, followed by a quarter note C6, a quarter note B5, and a quarter note A5. The bass staff has a half note G3.

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 Grand Piano in G major and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The piece begins with a first-measure rest for the oboe. The piano part features a melodic line with many triplets and slurs, and a bass line with simple harmonic accompaniment. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a *rit.* (ritardando) marking and a fermata on the final chord.



Menuett BWV. Anh.114

バッハのメヌエット BWV.Anh.114

Tempo di minueto

1 (Flute)

5/21 *mf*

9/25

13/29

17/33

37/53

41/57

1 3 1 4 1

45/61

5 3 2 1 5 2 5 3

49/65

5 3 4 1 4 2

Piano Concerto No.21 2nd mov.

きょうそうきょくだい ばん だい がくしやう
 ピアノ協奏曲第21番第2楽章

1 *Strings*

9

13

17

21

25

5 5

29

33

3 3 1 3

poco rit.

Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante

The musical score is written for Grand Piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 154. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). Fingerings are indicated by numbers 1-5. The piece begins with a '-1' marking above the first measure of the treble staff, followed by the instruction 'strings' in a smaller font. The first system ends with a measure containing a 3/5 chord and a first finger fingering. The second system starts with a 4/2 chord and continues with various chords and melodic lines. The third system starts with a 4/2 chord and includes a 5/5 chord. The fourth system starts with a 5/5 chord and includes a 2/5 chord. The fifth system starts with a 17/5 chord and includes a 2/4 chord. The sixth system starts with a 21/5 chord and includes a 3/5 chord. The score concludes with a final measure in the sixth system.

25

30

34

39

43

48

Romanze (Serenade K.525)

ロマンス (セレナーデ K.525)

Andante

Strings

1

p

2

3

4

5

3

5

3

f

1

2

1

2

4

2

1

4

2

1

p

8

5

3

2

1

1

2

4

2

1

4

2

1

p

11

3

1

3

3

1

3

1

2

3

3

p

15

3

2

4

1

3

f

2

3

1

3

p

19

3

2

4

1

3

5

1

3

rit.

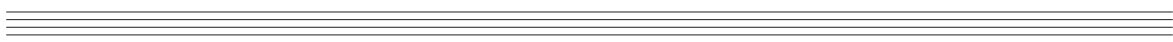
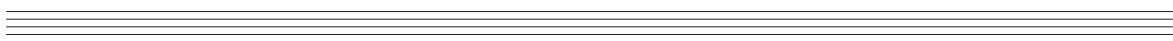
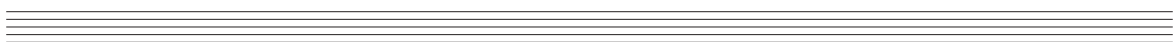
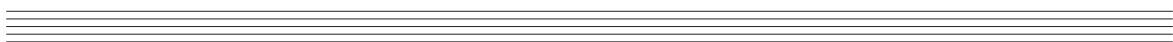
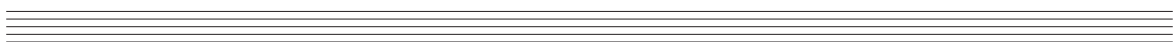
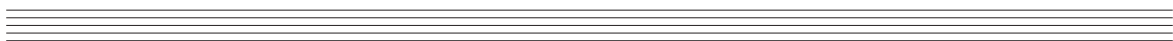
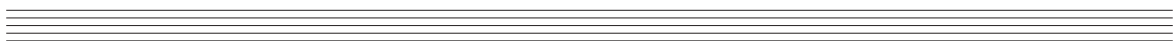
2

3

1

2

3



Die Schlittenfahrt K.605-3

あそび (ドイツ舞曲)
そり遊び (ドイツ舞曲)

Strings

5/13/69

10/18/74

23/31/79

27/35/83

Trio

40/48

53

f *p*

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

57

mp

5 1 2 5 5 1 5 1

61

f *p*

65

mp

D.S.

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

Musical notation for measures 1-5. Measure 1 is marked with a first ending bracket. The right hand (treble clef) contains a melodic line with a slur over measures 2-5. The left hand (bass clef) contains a bass line with a slur over measures 2-5. Fingerings are indicated by numbers 1-5. A 'strings' label is present in measure 1. The key signature has one flat (B-flat).

Musical notation for measures 6-10. The right hand continues the melodic line with slurs and fingerings. The left hand provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5.

Musical notation for measures 11-14. The right hand features a melodic line with a slur and fingerings. The left hand has a bass line with chords and fingerings.

Musical notation for measures 15-21. Measures 15-19 show a melodic line in the right hand and a bass line in the left hand. Measure 20 contains a triplet in both hands. Measure 21 ends with a final note in the right hand.

Musical notation for measures 22-26. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords and fingerings.

Musical notation for measures 27-31. Measures 27-29 show a melodic line in the right hand and a bass line in the left hand. Measure 30 contains a triplet in the right hand. Measure 31 ends with a final note in the right hand.

32

1 2 2 1

36

1 5 4 2 4 5 2 1 2 1

41

2 4 1 3 2 5 1 3

Liebesträume Nr.3

あい ゆめ だい ばん
愛の夢 第3番

Poco Allegro con affetto

The musical score is written in G major (one sharp) and 6/8 time. It consists of six systems of music, each with a treble and bass clef staff. The tempo is 'Poco Allegro con affetto'. The score includes various dynamic markings: *mp dolce* (mezzo-piano, dolce), *mf* (mezzo-forte), and *dimin.* (diminuendo). Fingering numbers (1-5) are provided for many notes. There are also articulation marks like slurs and accents. The piece ends with a fermata over the final chord.

25

Strings

mp

Musical score for measures 25-28. The right hand has a melodic line with a slur and fingerings 1, 5, 4, 4. The left hand has a bass line with a slur and fingerings 1, 5, 4, 4. The dynamic marking is *mp*.

29

Musical score for measures 29-32. The right hand has a melodic line with a slur and fingerings 1, 1. The left hand has a bass line with a slur and fingerings 1, 1.

33

Musical score for measures 33-36. The right hand has a melodic line with a slur and fingerings 5, 4, 2, 1. The left hand has a bass line with a slur and fingerings 5, 4, 2, 1.

37

Musical score for measures 37-40. The right hand has a melodic line with a slur and a triplet of eighth notes. The left hand has a bass line with a slur and a triplet of eighth notes.

O Mio Babbino Caro

わたしとう
私のお父さん

Andantino ingenuo

-1 Strings

6 Oboe mp

12

18

24 mf

30 p

36

mp

42

Fingerings: 3, 4, 5, 2, 4

48

Fingerings: 1, 3, 1, 1, 5, 5, 1

55

rit.

pp

a tempo

Fingerings: 2, 2, 3, 3, 3, 2

Chanson du Toreador

とうぎゆうし うた
闘牛士の歌

Resoluto

Strings

The score is written for piano and strings. It begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The tempo is marked as 'Resoluto' with a quarter note equal to 116 beats. The piano part starts with a series of chords in the right hand and a bass line in the left hand. The string part enters with a melodic line in the treble clef. The score is divided into systems of four measures each. The first system includes a measure marked with a '-1' and a 'Strings' annotation. The second system starts at measure 4. The third system starts at measure 7 and includes a double bar line. The fourth system starts at measure 10 and includes a 'mp' dynamic marking. The fifth system starts at measure 14. The sixth system starts at measure 18 and includes various fingering and articulation markings such as '4 5', 'L 3-1', '2 3', '3 2', '1 2 3', and '5'. The score concludes with a final chord in the piano part.

22 *f*

4 3 2 4

26

1 5 1 3 2

30

3 3 3

33

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

37 *ff*

4 3 2 4

Frühlingslied

はる うた
春の歌

Allegretto grazioso 2x
(51)

6/21

10/25

14

2. 28

32

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

Musical score for measures 42-46. The right hand continues the melodic line with slurs and fingerings (5, 3, 3, 3, 5). The left hand features a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 46. Dynamics include *p dolce*, *cresc.*, and *p dolce*.

Musical score for measures 47-51. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 5, 1, 3, 2, 1, 1, 1, 1, 1, 1, 2, 3). The left hand provides harmonic support with chords and single notes, including a triplet of eighth notes in measure 51. Dynamics include *grazioso* and *dim.*.

Musical score for measures 52-56. The right hand features a melodic line with slurs and fingerings (5, 1, 5, 1). The left hand provides harmonic support with chords and single notes, including a triplet of eighth notes in measure 56. Dynamics include *p dolce*.

Ode to Joy

かんきうた
歡喜の歌

Allegro assai

25

5 1 4 1 1 1 5

29

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

33

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

37

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

41

4 3 2 3 1 2 4 2 1

45

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

49

3
f
4 1 2 4

O Christmas Tree

もみの木^き

1 G D Em7 D

5 G C(onG) D7

9/29 [A] G D G Em Am(onC) E7(onB) Am D7 (onG) D7/G G D

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

17/37 G E7 Am Am7 D7 G

21/41 G Bm7(5)(onF) E7 E7(onD) Am(onC) E7(onB) Am D7 1. D7(onG) G

25 **B** G Flute E7 Am D7 Em Am7(onC) A7(onC[♯]) D7

44 2. D[♯]dim7 Em C[♯]m7^{♭5} G(onD) D7 C(onG) G

Deck the Halls

ひいらぎかざろう

Con moto

1
3
mf
1/5

6/10
marcato
5
1 2
1/5 2 5 3

14
1 2
2 1 2 5

18
5
2 1 5 2

22/26
5
1 2
1/5 2 5 3

30
1 2
1 2 5

Musical score for measures 34-37. The piece is in B-flat major (one flat) and 4/4 time. Measure 34 starts with a treble clef and a bass clef. The treble staff contains a sequence of notes: G4 (finger 5), A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. The bass staff contains a sequence of notes: Bb3 (finger 1), C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *mp* is present in the first measure.

Musical score for measures 38-40. The piece is in B-flat major (one flat) and 4/4 time. Measure 38 starts with a treble clef and a bass clef. The treble staff contains a sequence of notes: G4 (finger 4), A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. The bass staff contains a sequence of notes: Bb3 (finger 2), C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *mp* is present in the first measure, and a dynamic marking of *p* is present in the third measure. A hairpin crescendo is shown between measures 38 and 39.

Silent Night

きよしこの夜^{よる}

Moderato

strings oboe

7 **A** *p*

13

19

25 *mf*

31 Flute

B

37

4

4

1

2

2

5

43

3

1

3

5

3

5

3

1

5

47

1

1

2

4

5

3

5

5

5

5

5

51

1

3

2

2

1

3

1

4

5

4

2

3

4

f

57

5

2

1

4

3

2

1

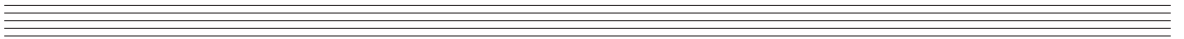
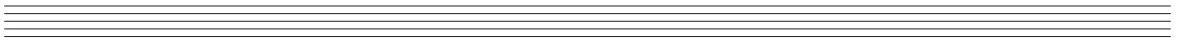
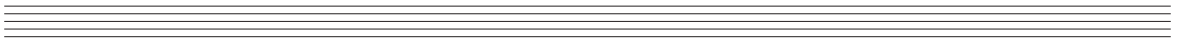
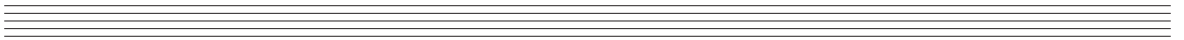
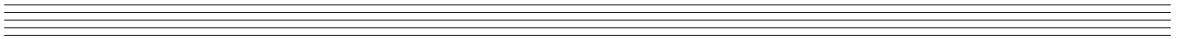
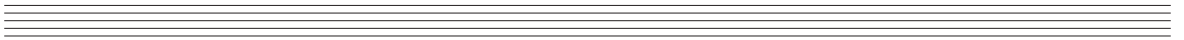
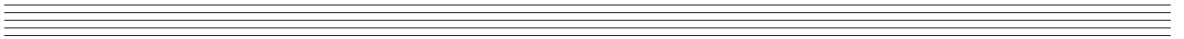
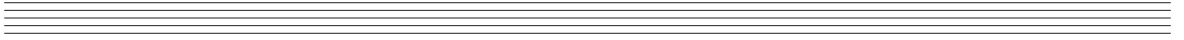
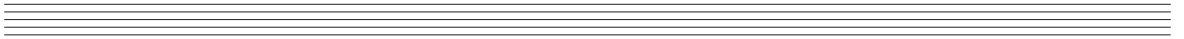
5

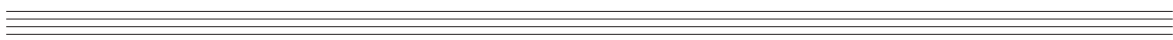
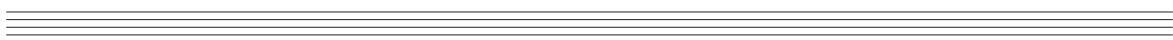
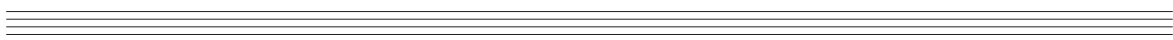
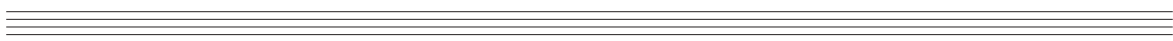
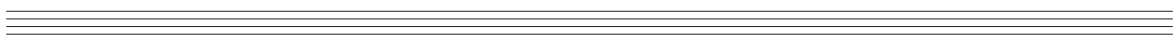
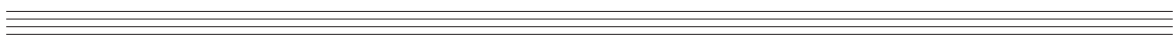
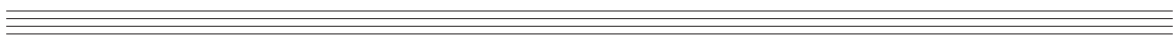
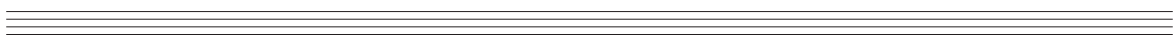
5

5

3

p







Yamaha Home Keyboards Home Page (English Only)
<http://music.yamaha.com/homekeyboard>
Yamaha Manual Library
<http://www.yamaha.co.jp/manual/>