



Song Book



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

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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 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 [♭] 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、コードレクソンになります。
 - (onC) などのコードは、本体では表示されません。
 - コードレクソン時、(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 dynamic markings: *p cantabile* (measures 1-8), *più f* (measures 9-14), *f* (measures 15-20), *p* (measures 21-26), *cresc.* (measures 27-32), *f* (measures 33-38), *ff* (measures 39-43), *p* (measures 44-48), and *più f* (measures 49-61). The score is annotated with numerous fingerings (1-5) and articulation marks such as slurs and accents. Measure numbers 1, 9, 15, 21, 27, 33, 39, 44, 49, 54, and 61 are clearly indicated at the start of their respective systems.

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 *riten.* *meno mosso* 1 2 1 2 1 3 4

Menuet (L'Arlésienne)

おんな
アルルの女よりメヌエット

Andante
quasi allegretto

1 *pp*

5

9 *pp* *p*

12

15

19 *pp*

23

27

31 *pp*

34 *calando* *e*

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

Slavonic Dances op.72-2

ぶきよく さくひん
スラブ舞曲 作品 72-2

Allegretto grazioso

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

5/21 *pp*

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

13/29 *rit.* *dim.*

33 *f* *fz* *fz*

37 *ff* *mp*

41 *p espress.* *dim.*

45 *p* *dim.* *pp*

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 in treble clef with a common time signature (C). It consists of five staves of music. The first staff is labeled 'Brass' and contains a whole note chord. The second staff begins with a measure marked '5' and contains a triplet of eighth notes, followed by a slur over two measures. The third staff begins with a measure marked '8' and contains a slur over two measures, followed by a triplet of eighth notes. The fourth staff begins with a measure marked '11' and contains a slur over two measures, followed by a triplet of eighth notes. The fifth staff begins with a measure marked '14' and contains a slur over two measures, followed by a triplet of eighth notes. Dynamics include *p*, *pp*, and *f*.

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 in treble clef with a 2/4 time signature. It consists of four staves of music. The first staff begins with a measure marked '1/49' and contains a quarter note followed by a quarter rest, then a quarter note. The second staff begins with a measure marked '6/54' and contains a triplet of eighth notes, followed by a slur over two measures. The third staff begins with a measure marked '11/59' and contains a slur over two measures, followed by a quarter note. The fourth staff begins with a measure marked '16/64' and contains a triplet of eighth notes, followed by a slur over two measures. Dynamics include *p* and *f*.

21/69

27/75

Trio

32

p

37/45

1. 2.

47

Coda

D.C.al Coda

10

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

mp

5

8

mf

11

14

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*

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 first measure is a whole rest. The piece starts with a *mf* dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplet markings (indicated by a '3' above a bracket) and some four-measure rests. Dynamics fluctuate, including *f* (forte) and *p* (piano) markings. The key signature changes to two flats (Bb) at measure 22. The score concludes with a final *f* dynamic marking.

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

1-1 2

5 2 4 1 2 2 5 1 4 1 5

10 1 5 1 5 1 2 2 4 1 2

15 2 5 1 5 4 2 5 4 2 3

20 5 2 4 3 5 3 4 2 2

26 5 2 4 3 3 1 4 2 2 4 2 1 5 1 4

30 2 2 3 2 3 1

35 2 3 2 3 2 3 2 3

40 2 3 2 3 2 3 2 3

45 5 4 2 3

pp
con grazia
accel. *rit.* *a tempo*
p
mf *pp*
pp *leggiero*
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 *f*

8

13 *f*

18 *mf*

23

28

33 *f*

39

44 *ff*

48

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 image shows a musical score for the organ part of 'Wachet auf, ruft uns die Stimme BWV. 645'. The score is written in G major and 3/4 time. It consists of five staves of music. The first staff begins with a measure marked '-1' and includes a dynamic marking 'sva' with a dashed line. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and includes a dynamic marking '(sva)' with a dashed line. The score concludes with a double bar line and repeat dots.

Greensleeves

グリーンズリーブス

Lento Moderato

The musical score is written for Oboe in 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Lento Moderato'. The first measure is a whole rest. The second measure contains a quarter rest followed by a quarter note G4. The third measure starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fifth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The sixth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The seventh measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The eighth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The ninth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The tenth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The eleventh measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The twelfth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The thirteenth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The fourteenth measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fifteenth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The sixteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The seventeenth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The eighteenth measure contains a quarter note C1, a quarter note B0, and a quarter note A0. The nineteenth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The twentieth measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twenty-first measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The twenty-second measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-third measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-fourth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The twenty-fifth measure contains a quarter note C1, a quarter note B0, and a quarter note A0. The score includes various fingering numbers (1-5) and dynamic markings: *p cantabile* at the beginning, *mp* at measure 9, and *p* at measure 17. There are also hairpins indicating dynamics and a final fermata at the end of the piece.

Beautiful Dreamer

ゆめみ きみ
夢見る君

Musical score for the Clarinet part of "Beautiful Dreamer". The score is written in treble clef, 3/4 time, and B-flat major. It consists of six staves of music, starting at measure 1 and ending at measure 22. The piece features a melodic line with various ornaments, including triplets and slurs. Dynamics include *mp* (measures 1-4, 15-18) and *mf* (measures 11-14, 19-22). Fingerings and articulation are indicated throughout the score.

Amazing Grace

アメージング・グレース

Slowly

Chords: Am7 A^bm7 Gm7 Gm7(onC) C7 F FM7 B^b(onF) F

Chords: F B^b5 A7(onC⁺) Dm B^b Fsus4 F C(onE)

Chords: Dm Am Gm7 Am7 B^bm7(onE^b) A^bM7 D^bM7 C7

Chords: F A7 B^b F(onA) D^b7(onA^b)

Chords: Gm7 Gm7(onC) C7 F7 B^b(onF) B^bm6(onF) F

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 178. The third staff is for Musette Accordion, with a tempo of 178. The fourth and fifth staves are for Musette Accordion, with a tempo of 178. 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 third staff is for Musette Accordion, 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

1 G Am7 D7 **A** G A7

5/21 D7 G G A7

9/25 D7 G **B** G B7(on F[♯]) Em G7(on D)

13/29 CM7 Cm6 G G Bm7(on F) E7 A7

17 1. D7 G 2. D7 G Cm(on G) G

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

Song No. 031
Tempo ♩ = 168

Turkey in the Straw

なか しちめんちよう
わらの中の七面鳥

Melody Voice
069 Clarinet
Style
056 CountrySwing



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

5/21 C G7(onD) G7

9/25 C G7 C

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

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

20 1. G7 C 2. C C

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 F B \flat F(ona) C7 F *mf* (D.S. time with Repeat) B \flat 5.

20/36/68/84 F

26/42/74/90 C7 3x only to ♩ F

32/80 1. D.S. time only F7 (F) 2. Violin B \flat

52 F

58 C7 F

64 F7 1 2 3 *D.S.* ♩ Coda F *rit.*

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



1 *C* Flute
mf

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

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

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

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

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

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

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

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. **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

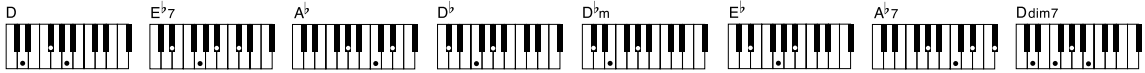
いちまんじやく
アルプス一万尺

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# D#m E# E#7(onB#) A# A#7 D# Ddim7

23 A#b(onE#) A#b A#b(onE#) A#b D# 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)

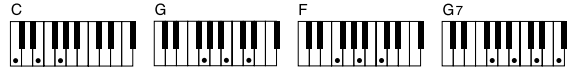
13 G7 C F C G7 2. Dm7 G7 C C 2

Song No.	038
Tempo	♩=92

Ten Little Indians

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. A 'gva' (glissando) is indicated by a dashed line above the first staff. The piece concludes with a final quarter rest 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 first system:

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

Melody line with chord accompaniment:

1 B[♭] 3 Cm7(onF) B[♭] 1 2 3 4

7 Cm7(onF) B[♭] D7(onA) Gm C7⁽⁹⁾ 1 3

11 F7 2 B[♭] B[♭]7 B[♭]7(onD) 2 4

15 E[♭] E[♭]m6 2 B[♭](onF) 1 F7

19 B[♭] 4 E[♭] B[♭] B[♭] E[♭]

23 B[♭] 4 E[♭] B[♭] E[♭] B[♭](onD) C7⁽⁹⁾ 1 2

27 F 1 F7 3 B[♭] B[♭]7 B[♭]7(onD) 2 4

31 E[♭] E[♭]m6 1 B[♭](onF) 1

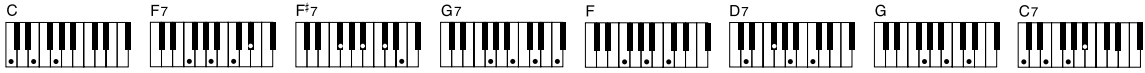
35 Cm7(onF) 2 F7 B[♭] 2

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 ♩ = ♩³ = ♩³

1 C (on G) F7 F#7 G7 (Piano)

A C C (on E) F D7 G G7 (on B) C

5/21 1 3 2 4 2 3

9/25 C (on E) F D7 G G7 (on B) C

1 3 2 4 2 3

B C 1x only (C (on G)) F D7 G G7 (on B) C

13/29 1 3 2 4 2 3

17/33 C7 (on E) F D7 G G7 (on B) C C 6

1 3 2 4 2 3

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, including measures 1 through 35. The score is in 4/4 time and features various chords and melodic lines. Measure numbers are indicated at the start of each line.

Chord progressions and markings include:

- Measures 1-6: C, C, C, C, C, C
- Measures 7-10: C, F#7, G7, B
- Measures 11-14: C, C, C, C, C, C
- Measures 15-18: C, F#7, G7, G7
- Measures 19-22: C, C7, F, F
- Measures 23-26: C, C7, G7, G7
- Measures 27-30: C, C7, F, Fm
- Measures 31-34: C, Am7, G7, G7
- Measures 35-38: C, C, C, B

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*-----

4/14 F C F C A7 D7 Dm7 G7 *mp*

7/17 C Fm C F C F F#dim C(onG) A7

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

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 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

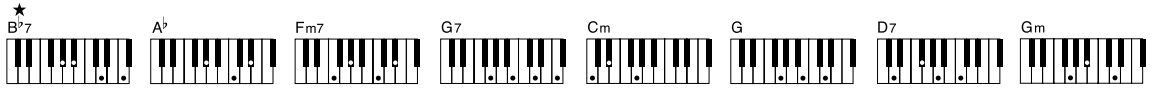
12/28 Dm7 G7sus4 G7 C **B** C C(onB) C(onA) C(onG) C C(onB) C(onA) C(onG)

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

American Patrol

アメリカンパトロール



★

1 $E\flat$ **A** $E\flat$ *mf*

6 $B\flat$ $E\flat$ F7 $B\flat7$ $E\flat$

9 $A\flat_5$ $E\flat(onG)$ Fm7 $E\flat$ $B\flat(onD)$ F7(onC) $B\flat$ $E\flat(onG)$

11 $A\flat$ $B\flat7$ $E\flat$ **B** $B\flat$ $E\flat$

14 $B\flat$ $E\flat$ $A\flat$ $E\flat$

17 G7 Cm $A\flat$ $E\flat$ $B\flat$ $E\flat$

20 **C** G Cm $B\flat7$ $E\flat$ D7 Gm

23 F7 $B\flat7$ **D** $E\flat$ *f*

26 $B\flat$ $E\flat$ F7 $B\flat7$ $E\flat$

29 A^{\flat}_5 $E^{\flat}(onG)$ $Fm7$ E^{\flat} $B^{\flat}(onD)$ $F7(onC)$ B^{\flat} $E^{\flat}(onG)$

31 A^{\flat} $B^{\flat}7$ E^{\flat} E^{\flat} B^{\flat} E^{\flat}

34 B^{\flat} E^{\flat} A^{\flat}_5 E^{\flat}

37 $G7$ Cm A^{\flat} E^{\flat} $B^{\flat}7$ E^{\flat}

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

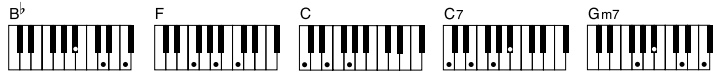
41 F^{aug}(onA) B^b Bdim C7 F F

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




The musical score is written in 3/4 time and consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a tempo marking of ♩ = 120. The first measure is marked with a '-1' and contains a triplet of eighth notes. The word 'Piano' is written above the first measure. The second measure has a B^b chord above it. The third measure has an F chord, the fourth a C chord, and the fifth an F chord. The sixth measure has a '3' above it, indicating a triplet. The second staff starts at measure 5/21 and has an F chord above the first measure and a C7 chord above the fifth measure. The third staff starts at measure 10/26 and has F, C7, F, and F chords above measures 1, 3, 5, and 7 respectively. The fourth staff starts at measure 14/30 and has a C7 chord above the fifth measure. The fifth staff starts at measure 18/34 and has F, Gm7, C7, F, F, and F chords above measures 1, 2, 3, 4, 5, and 6 respectively. The first ending (1.) is marked above measures 4 and 5, and the second ending (2.) is marked above measure 5. The piece concludes with a final F chord and a double bar line.

Song No. 048
Tempo ♩=120

Camptown Races

くさけいば
草競馬

Melody Voice
028 Harmonica
Style
058 Bluegrass




1 C

8/20 C Dm7 G7 C D7 G7

12/24 C Am7 Dm7 G7 C ^{2x only} (C7) F C

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



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




1 G

8/24 C(onG) G

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

16/32 C D7

20/36 1. G 2. G



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 Em

Harpischord

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

エリゼのために

Poco moto

pp

1. 2.

1. 2.

1. 2.

3. 4. 3.

51

2

1 2 3

1 3

5

55

1 3 4

1 3

3

59

2 3 5 4

1

64

1

70

2 3 5 4

5 5 5 3 1

76

1

Valse op.64-1 "Petit Chien"

こいぬ
小犬のワルツ

Molto vivace

The musical score is written for Grand Piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Molto vivace'. The score is divided into six systems, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line with fingerings (1, 2, 3) and an 'tr' (trill) marking, and a bass clef staff with a 'leggiero' marking. The second system continues the melody with fingerings (1, 1, 4) and a '2' marking. The third system features a melodic line with fingerings (4, 3, 4, 2) and a '1 2' marking. The fourth system continues with fingerings (1, 4, 4, 2) and a '1' marking. The fifth system, starting at measure 21/37, includes a repeat sign and fingerings (3, 2, 3, 1, 2, 2, 4, 5, 3). The sixth system, starting at measure 26/42, includes fingerings (4, 3, 2, 3, 1, 1, 1, 2, 3) and a '3' marking. The score concludes with a double bar line and a '5' marking below the bass staff.

32/48

2 3 4 2 4 1

1. 2.

Red. *

53

sostenuto

5 2 1

Red. *

59

5 4 3 2

Red. *

65

tr 132

1 5 4 5 3 2

Red. *

71

2 4 5 3 3 12

Red. *

78

2 4 3 2

Red. *

85 *132*
tr
cresc.

93 *f*

99 *p*

104

109

114

119

3 2 3 4 3 4 2 4 1

p. *f.* *p.* *f.* *p.* *f.*

And. *

125

3 2 3 1 2 2 4 5

mp *p.* *f.* *p.* *f.* *p.* *f.*

And. *

130

4 3 2 3 1 1 1 3 2

p. *f.* *p.* *f.* *p.* *f.* *p.*

And. *

135

3 2 3 4 3 4 2 4 1

p. *f.* *p.* *f.* *p.* *f.*

And. *

f. *Fine*

Menuett/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

1 3 2 2 4 2 5

53/61

3 2 3 2 1 5 3 1 1. 2. D.C.

Andante grazioso (Sonate K.331)

ピアノソナタ K.331 第1楽章主題 だいがくしょうしゅだいたい

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

The musical score is presented in five systems, each with a treble and bass clef staff. The tempo is 'Moderatamente mosso' and the dynamics are 'p' (piano). The time signature is 1/5. The score includes various musical notations such as slurs, ornaments, and fingerings. The piece concludes with a double bar line and repeat dots.

たの のうふ ことも
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 key signature has one flat (B-flat). The score is divided into five systems, each with four measures. The first system starts with a forte (f) dynamic. The second system ends with a mezzo-forte (mf) dynamic. The third system includes a fortissimo (f) dynamic marking. The fourth system also includes a fortissimo (f) dynamic marking. The fifth system concludes the piece. Fingerings are indicated by numbers 1-5. Some notes have accents (>). The piece ends with a double bar line.

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 dynamics (p), articulation (accents), and performance instructions like *rit.* and *ritardando*. Fingerings and breathings are indicated throughout. The piece concludes with a double bar line and repeat dots.

System 1 (Measures 1-4): Treble clef starts with a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a half note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*. Fingerings: 2, 1, 5, 1, 1, 2, 1, 4 5. Breathings: 3, 3. Pedal: *ped.* with asterisks.

System 2 (Measures 5-8): Treble clef continues with quarter notes D5, E5, F5, G5. Bass clef continues with quarter notes D4, E4, F4, G4. Pedal: *ped.* with asterisks.

System 3 (Measures 9-12): Treble clef has quarter notes G5, F5, E5, D5. Bass clef has quarter notes G4, F4, E4, D4. Dynamics: *p*. Fingerings: 4 2, 1, 5 3, 1, 4 2. Pedal: *ped.* with asterisks. *rit.* marking above measure 12.

System 4 (Measures 13-16): Treble clef has quarter notes C5, B4, A4, G4. Bass clef has quarter notes C4, B3, A3, G3. Dynamics: *p*. Fingerings: 2, 3, 4, 3, 4, 3, 1, 1, 1, 2. Pedal: *ped.* with asterisks. *ritardando* marking above measure 13.

System 5 (Measures 17-20): Treble clef has quarter notes F4, E4, D4, C4. Bass clef has quarter notes F3, E3, D3, C3. Pedal: *ped.* with asterisks.

Träumerei (Kinderszenen)

トロイメライ (子供の情景)

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes various performance markings and fingerings:

- System 1 (Measures 1-12):** Starts with a piano (*p*) dynamic. Features a melodic line with triplets and a bass line with sustained chords. Performance markings include *rit.* and *(espr.)*.
- System 2 (Measures 13-22):** Includes a *ritard.* marking. The melodic line continues with intricate patterns. Performance markings include *(espr.)*.
- System 3 (Measures 23-32):** Features a *pp* (pianissimo) dynamic. The melodic line has a *ritard.* marking. Performance markings include *(espr.)*.
- System 4 (Measures 33-42):** Includes a *ritard.* marking. The melodic line has a *ritardando* marking. Performance markings include *(espr.)*.
- System 5 (Measures 43-52):** Ends with a *p* dynamic. The melodic line has a *ritardando* marking. Performance markings include *(espr.)*.

Throughout the score, there are numerous fingering numbers (1-5) and articulation marks such as slurs, accents, and asterisks (*). The piece concludes with a final chord in the bass clef.

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

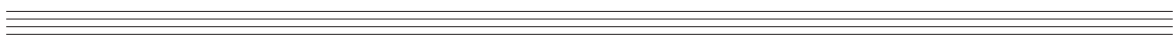
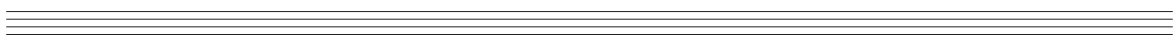
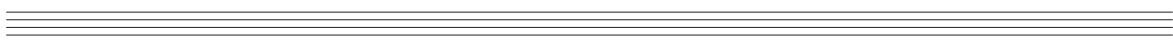
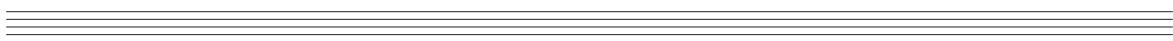
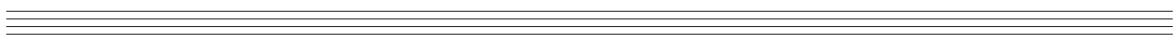
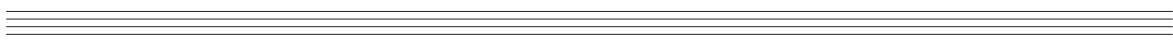
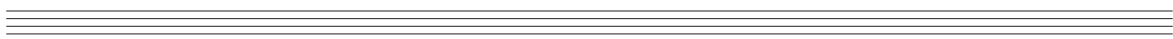
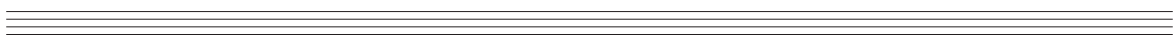
Andante

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 だいばん 第1番

The musical score for Invention No. 1 is presented in two systems of grand staff notation (treble and bass clefs). The piece is in G major and 3/4 time. The notation includes various musical symbols such as slurs, accents, and fingering numbers (1-5) to guide the performer. The score is divided into measures, with measure numbers 1, 3, 5, 7, 9, and 12 indicated at the beginning of their respective lines. The piece concludes with a final cadence in the last measure.

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, then down to A4, G4, F4, E4, D4, C4, and B3. The bass clef has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Measure 15 continues the treble line with a trill on B4, then A4, G4, F4, E4, D4, C4, and B3. The bass clef has a whole rest followed by a quarter rest, then eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.

16

Musical notation for measures 16 and 17. Measure 16 has a treble clef with a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, D4, C4, and B3. The bass clef has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Measure 17 continues the treble line with a trill on B4, then A4, G4, F4, E4, D4, C4, and B3. The bass clef has a whole rest followed by a quarter rest, then eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.

18

Musical notation for measures 18 and 19. Measure 18 has a treble clef with a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, D4, C4, and B3. The bass clef has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Measure 19 continues the treble line with a trill on B4, then A4, G4, F4, E4, D4, C4, and B3. The bass clef has a whole rest followed by a quarter rest, then eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.

20

Musical notation for measures 20 and 21. Measure 20 has a treble clef with a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, D4, C4, and B3. The bass clef has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Measure 21 continues the treble line with a trill on B4, then A4, G4, F4, E4, D4, C4, and B3. The bass clef has a whole rest followed by a quarter rest, then eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.

Gavotte/J. S. Bach

ガボット

Gavotte

The musical score is presented in a grand staff format, consisting of a piano accompaniment (left hand) and a melody voice (right hand). The piece is in G major and 3/8 time. The score is divided into six systems, each with a measure number in the top left corner: 1/8, 5/13, 16/32, 20/36, 24/40, and 28/44. The piano part features a steady eighth-note accompaniment with various fingering indications (1-5) and articulation marks. The melody voice part consists of a single melodic line with similar fingering and articulation. The piece concludes with a final cadence in the sixth system.

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 a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The piece begins with a *p* (piano) dynamic marking. The tempo is indicated as *Poco Andante e sostenuto*. The score is divided into measures, with measure numbers 1, 5, 9, 14, and 18 clearly marked. Fingerings are indicated by numbers 1-5 above or below notes. There are several trills and triplets throughout the piece. The piece concludes with a *ritard.* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The score includes various performance instructions such as *And.*, *And.*, and *ritard.* and includes a double asterisk symbol at the end.

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 voice. It consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino'.

- System 1:** Starts with a piano introduction. The bass line is marked 'Ped.' (pedal). The right hand has a melodic line with a triplet of eighth notes.
- System 2:** The tempo changes to 'poco rit.' and then 'a tempo'. The right hand has a melodic line with a triplet of eighth notes. The bass line is marked 'Ped.'.
- System 3:** The tempo changes to 'marcato'. The right hand has a melodic line with a triplet of eighth notes. The bass line is marked 'Ped.'.
- System 4:** The tempo changes to 'riten.' and then 'a tempo'. The right hand has a melodic line with a triplet of eighth notes. The bass line is marked 'Ped.'.
- System 5:** The tempo changes to 'riten.' and then 'a tempo'. The right hand has a melodic line with a triplet of eighth notes. The bass line is marked 'Ped.'.
- System 6:** The tempo changes to 'cresc.' and then 'f'. The right hand has a melodic line with a triplet of eighth notes. The bass line is marked 'Ped.'.

26

Red.

30

Red.

molto rit.

34

meno una corda

pp

Red.

38

rit.

a tempo

Red.

42

cresc. e rit.

dim.

una corda

pp

Red.

46

Red.

50

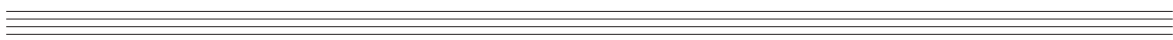
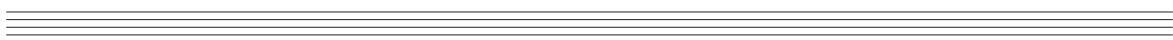
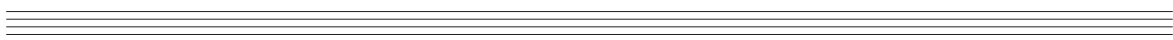
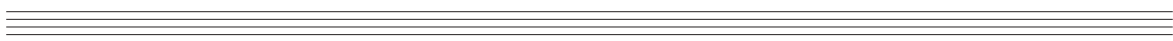
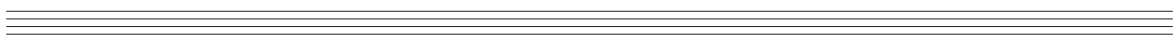
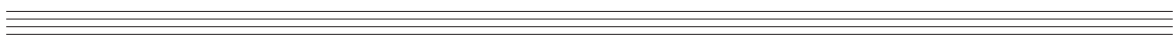
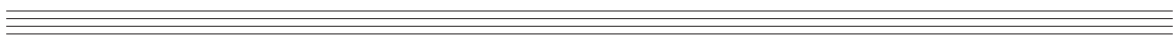
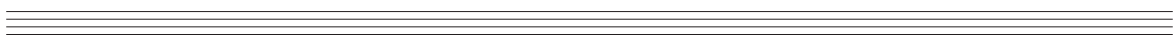
Measures 50-53 of a piano piece. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The right hand contains several triplet figures, with fingerings such as 5-3, 5-3, 5-1, and 4-2. The left hand provides a steady accompaniment with eighth notes. The word "Rit." is written below the bass staff in measures 50, 51, 52, and 53.

54

Measures 54-57 of the piano piece. The right hand continues with triplet patterns, including a triplet of eighth notes and a triplet of sixteenth notes. The left hand features a triplet of eighth notes in measure 54 and a triplet of eighth notes in measure 56. The word "riten." is written in the right hand in measure 56. The word "Rit." is written below the bass staff in measures 54 and 55.

58

Measures 58-61 of the piano piece. The right hand has a triplet of eighth notes in measure 58. The left hand has a triplet of eighth notes in measure 58. The dynamics *pp*, *rit.*, and *molto* are indicated in the right hand across measures 59, 60, and 61 respectively. The piece concludes with a double bar line in measure 61.



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

1 *p sans rigueur*

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

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

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

10 *dim.* **Cédez --- //** **Mouv!**

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

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

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

14 *più p* *(très peu)*

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

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 4

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

17 *p* **Un peu animé**

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

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

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

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* *p*

$\frac{5}{3}$

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

mp

mf

poco rit.

a tempo

p

mf

poco rit. *a tempo* *rit.* *pp*

Jeanie with the Light Brown Hair

きんぱつ
金髪のジェニー

Moderato

The musical score is written for Grand Piano and consists of five systems of music. The key signature is one flat (B-flat major) and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a *p* (piano) dynamic and a *Moderato* tempo. The first system (measures 1-3) features a melodic line in the right hand with slurs and fingerings, and a bass line with slurs and fingerings. The second system (measures 4-6) continues the melodic and bass lines. The third system (measures 7-9) includes dynamic markings of *mp* and *mf*. The fourth system (measures 10-12) includes tempo markings of *poco rit.* and *a tempo*. The fifth system (measures 13-15) includes tempo markings of *meno mosso* and *rit.*, and ends with a *p* (piano) dynamic. The score concludes with a double bar line.

The Entertainer

エンターテイナー

1 *f*

4 3

4 3

4 4

2 1

1 2

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with slurs and fingerings (4, 3, 4, 3, 4, 4). The left hand has a bass line with slurs and fingerings (2, 1). The dynamic is marked *f*.

5/21/53 **A** *mp*

1 4 5 4 5 3 4 5 1 2 1

5 5 4 5 5 5 5

Detailed description: This system contains measures 5 through 10. It includes a first ending bracket labeled **A**. The right hand has a melodic line with slurs and fingerings (1, 4, 5, 4, 5, 3, 4, 5, 1, 2, 1). The left hand has a bass line with slurs and fingerings (5, 5, 4, 5, 5, 5, 5). The dynamic is marked *mp*.

10/26/58

3 5 3 1 3 1

4 5 5 5

Detailed description: This system contains measures 11 through 16. The right hand has a melodic line with slurs and fingerings (3, 5, 3, 1, 3, 1). The left hand has a bass line with slurs and fingerings (4, 5, 5, 5).

15/31/63 *to* $\text{\textcircled{H}}$

3 1 3 1 5 3 4 5 1 3 5

5 5 1/2 1/2 5 5

Detailed description: This system contains measures 17 through 21. It includes a first ending bracket labeled *to* $\text{\textcircled{H}}$. The right hand has a melodic line with slurs and fingerings (3, 1, 3, 1, 5, 3, 4, 5, 1, 3, 5). The left hand has a bass line with slurs and fingerings (5, 5, 1/2, 1/2, 5, 5).

20 1. 2. **B** *f*

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

5 3 5 3 5 1 5 2

Detailed description: This system contains measures 20 through 25. It includes two first ending brackets labeled 1. and 2., and a section bracket labeled **B**. The right hand has a melodic line with slurs and fingerings (1, 2, 4, 1, 5, 1, 2, 1, 2, 1, 5, 1). The left hand has a bass line with slurs and fingerings (5, 3, 5, 3, 5, 1, 5, 2). The dynamic is marked *f*.

40 1 2 4 1 2 3 4 5 1 3 2 5 1

5 3 4 5 3 4 5 1 3 2

Detailed description: This system contains measures 40 through 45. The right hand has a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 3, 4, 5, 1, 3, 2, 5, 1). The left hand has a bass line with slurs and fingerings (5, 3, 4, 5, 3, 4, 5, 1, 3, 2).

45

Musical score for measures 45-49. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of eighth notes. Fingerings are indicated with numbers 1-5. A crescendo hairpin is present in measure 47.

50

Musical score 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 measure 52. The instruction "D.S." is written below the staff.

Coda *sva*-----

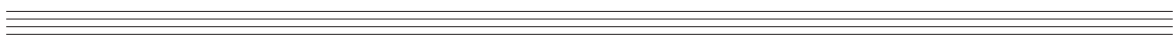
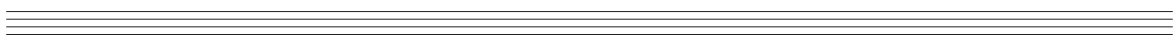
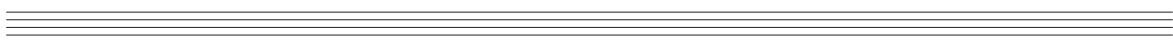
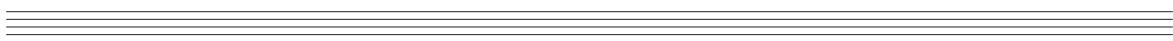
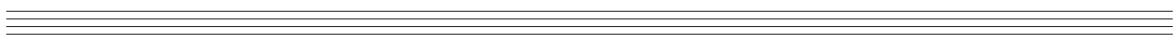
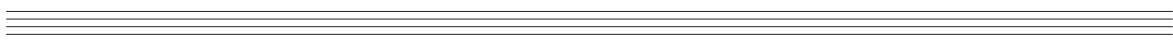
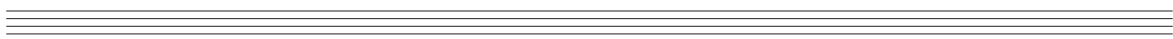
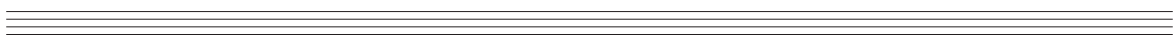
Coda section of the musical score. It consists of two measures. The right hand has a single note with an accent (^) and a fermata. The left hand has a single note with an accent (^). The instruction "sva" is written above the first measure.

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 bass clef staff for the Piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings.

- System 1:** Clarinet part begins with a measure marked '-1'. The piano accompaniment starts with a *mp* (mezzo-piano) dynamic. Fingerings are indicated with numbers 1-5.
- System 2:** Continuation of the melody and accompaniment with various slurs and fingerings.
- System 3:** Includes a measure marked '8'. The piano accompaniment features a crescendo leading to a *f* (forte) dynamic.
- System 4:** Continuation of the piece with a *f* dynamic. Includes a measure marked '12'.
- System 5:** Final system, including a measure marked '16'. The piano accompaniment features a *p* (piano) dynamic and concludes with a triplets section.



Die Lorelei

ローレライ

Moderato

1 (Strings) *mf*

5 3 5 2 5 3 4

9 3 1

13 3 4

17 2

21 1 3 5 3

25

mf

29

rit.

mp

a tempo

33

6

Home Sweet Home

はにゅう やど
埴生の宿

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

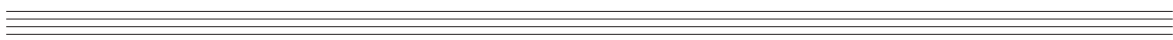
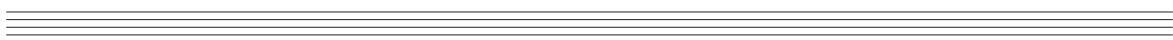
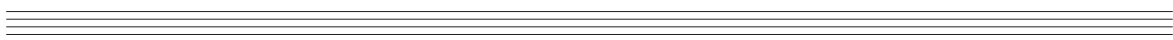
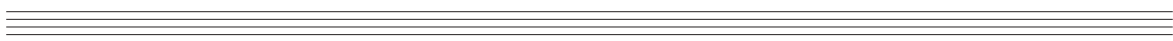
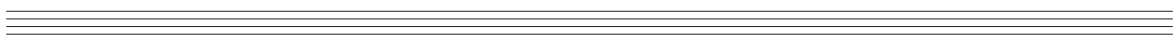
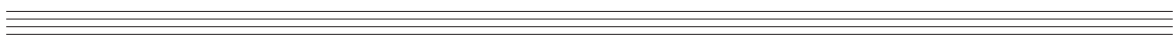
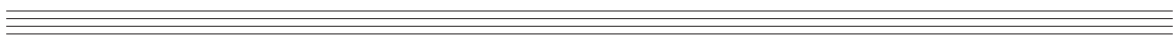
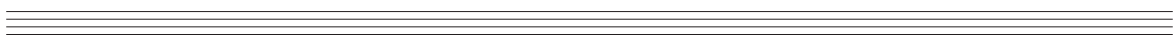
6 **F** **C7/G** **F/A** **F** **C7** **F**

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 presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into six systems, each containing four measures. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the beginning of their respective systems. The right hand (treble clef) features a melodic line with various ornaments, including triplets and slurs. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics are indicated by 'mp' (mezzo-piano) and 'mf' (mezzo-forte). Fingerings are clearly marked with numbers 1-5. The piece concludes with a final chord in the bass clef.

25

3

5 1 2 1

6

6

33

3

1 5 3

mp

5 1 5

6

37

3

1 5 3

3

6

41

3

1 2 5 4 3

f

3 1

6

45

3

1 5 3

mf

5 2 3 5

6

Scarborough Fair

スカボロ・フェア

1

Glockenspiel Oboe

9

mp

14

mf

19

mf

24

mp

29

38

2 1 4 1 5 1 2

mf

Detailed description: This system contains measures 38 through 42. The right hand features a melodic line with a slur over measures 38-41 and a final note in measure 42. Fingerings are indicated above the notes: 2, 1, 4, 1, 5, 1, and 2. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mf* is placed in measure 40. Hairpins indicate a crescendo from measure 38 to 40 and a decrescendo from measure 40 to 42.

43

3 1 5 1

5

Detailed description: This system contains measures 43 through 47. The right hand has a melodic line with a slur over measures 43-46 and a final note in measure 47. Fingerings are indicated above the notes: 3, 1, 5, and 1. The left hand continues with quarter notes. A dynamic marking of *mf* is present in measure 47. A hairpin indicates a decrescendo from measure 43 to 47.

48

4 1 5 1 1 5

mf

5

Detailed description: This system contains measures 48 through 52. The right hand has a melodic line with a slur over measures 48-51 and a final note in measure 52. Fingerings are indicated above the notes: 4, 1, 5, 1, 1, and 5. The left hand continues with quarter notes. A dynamic marking of *mf* is present in measure 52. A hairpin indicates a decrescendo from measure 48 to 52.

53

4 3 5 4 3 5

p

Detailed description: This system contains measures 53 through 57. The right hand has a melodic line with a slur over measures 53-56 and a final note in measure 57. Fingerings are indicated above the notes: 4, 3, 5, 4, 3, and 5. The left hand continues with quarter notes. A dynamic marking of *p* is present in measure 57. A hairpin indicates a decrescendo from measure 53 to 57.

Loch Lomond

ロッセ・ローモンド

Strings

1

mp

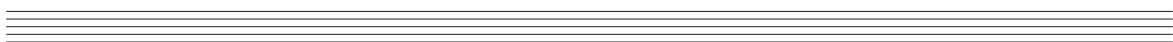
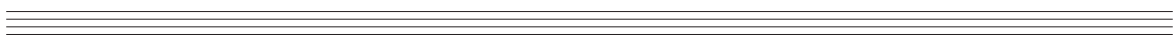
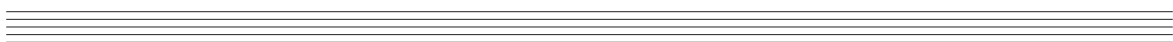
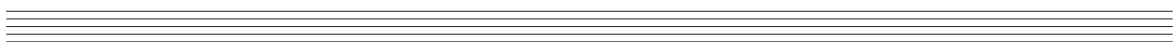
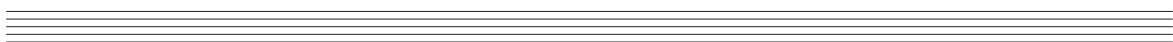
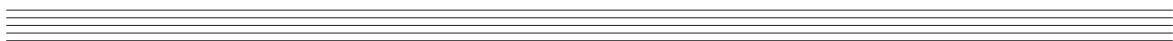
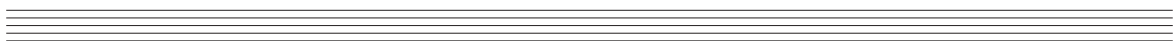
4

mf

11

15

18



Twinkle Twinkle Little Star

きらきら^{ほし}星

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

5 1 2 4

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

1 1 3 1 2 4 2

13 C G7 C G7 C G7

1 5 1 2 3 1 5 1

19 C G7 C F C

2 1 2 5 1 2 4 1

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

Strings

1 3 1 2 4 2

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

5 1 2 4 1

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

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

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 bass clef has a 3-measure rest.

Musical score for measures 9-12. The treble clef part begins with a melody starting on G4, marked *mp*. The bass clef part provides a simple accompaniment with quarter notes.

Musical score for measures 13-16. The treble clef part features a melodic line with slurs and fingerings (5, 2, 1, 2, 1). The bass clef part has a bass line with slurs and fingerings (4, 3, 2, 1, 5, 2).

Musical score for measures 17-20. The treble clef part continues the melody with slurs and fingerings (4, 3, 4, 5, 3, 5). The bass clef part has a bass line with slurs and fingerings (3, 4, 5, 3, 5).

Musical score for measures 21-26. The treble clef part has a 4-measure rest, then a melody starting on G4, marked *strings*. The bass clef part has a 5-measure rest, then a bass line starting on G3.

Musical score for measures 27-30. The treble clef part continues the melody with slurs and fingerings (3, 5). The bass clef part has a bass line with slurs and fingerings (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

1 (strings)

5

9

13

17

21

25

1 2 5

2

4

5

29

2 3

3

5

5

5

33

1

4

5 3 1

5 2 1

5 3 1

2

37

2 5 1

2

6

6

5

Funiculi Funicula

フニクリ・フニクラ

Allegretto

28

f *simile*

32

1 3

37

1 4 4

41

1 3

46

3

50

1 3

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*. Slurs and hairpins are used to indicate phrasing and dynamics. Measure numbers 1, 6, 11, 16, 21, and 26 are placed at the beginning of their respective systems. The piece concludes with a fermata over the final note in the sixth system.

31

mf
espress.

36

41

f

46

poco rit.

51

a tempo

fz *mp*

56

61

poco rit. *a tempo*

mf

5 3 2

66

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

rit.

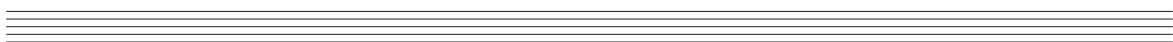
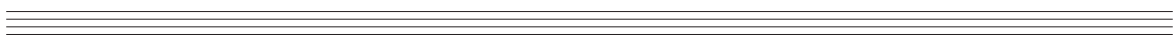
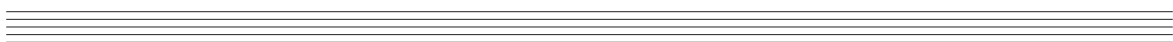
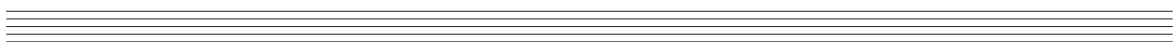
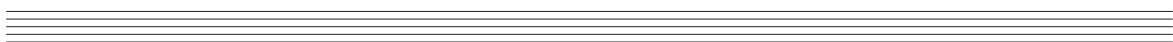
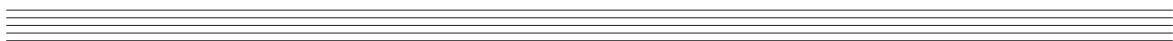
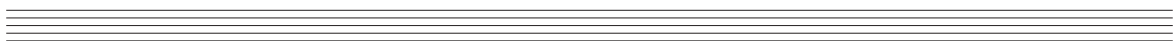
1 5

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

わか きよく
別れの曲

The musical score is written for Grand Piano in G major, 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The score includes various performance instructions and technical markings:

- System 1 (Measures 1-5):** Starts with a *clarinet* marking. The right hand has a melodic line with a slur over measures 1-4 and a fermata. The left hand has a simple accompaniment. Dynamics include *p* and *pp*. Fingerings are indicated with numbers 1-5.
- System 2 (Measures 6-10):** Features more complex rhythmic patterns in both hands. The word *simile* is used. Fingerings are clearly marked.
- System 3 (Measures 11-14):** Includes markings for *riten.* (ritardando) and *a tempo*. The music returns to a more straightforward melodic and accompaniment style.
- System 4 (Measures 15-18):** The right hand has a more active melodic line. The instruction *cresc.* (crescendo) is present.
- System 5 (Measures 19-23):** Features a dense texture with chords in the left hand. Markings include *ritenuto*, *ten.* (tension), *ff* (fortissimo), and *dimin.* (diminuendo).
- System 6 (Measures 24-27):** The piece concludes with a *pp* (pianissimo) dynamic. Markings include *rallent.* (ritardando) and *smorz.* (smorzando).



Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

Musical notation for measures 1-4. The top staff is for Flute and the middle staff is for Oboe. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure numbers 1, 3, and 5 are indicated above the notes.

Musical notation for measures 5-8. The top staff is the melody and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure numbers 5, 3, and 1 are indicated above the notes. The dynamic marking *p* is present.

Musical notation for measures 9-12. The top staff is the melody and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure numbers 9, 5, and 1 are indicated above the notes.

Musical notation for measures 13-16. The top staff is the melody and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure numbers 13, 1, 4, and 2 are indicated above the notes. The dynamic marking *mp* is present.

Musical notation for measures 17-20. The top staff is the melody and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure numbers 17, 3, 2, 3, and 1 are indicated above the notes. The dynamic marking *p* is present.

Musical notation for measures 21-24. The top staff is the melody and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure numbers 21, 4, 2, 5, 1, 3, and 5 are indicated above the notes. The dynamic markings *cresc.* and *mf* are present.

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 fingering of 3 and a slur, 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 fingering of 2 and a slur, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The bass staff has a half note G3 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 C6, a quarter note B5, and a quarter note A5. The bass staff has a half note F#3. 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 E3. 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 D3.

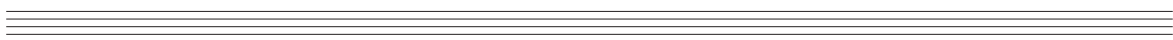
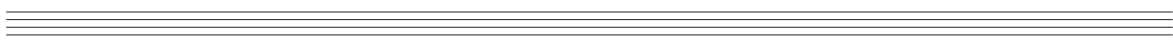
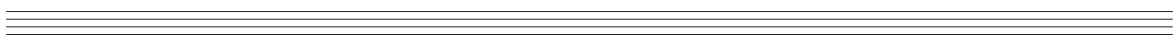
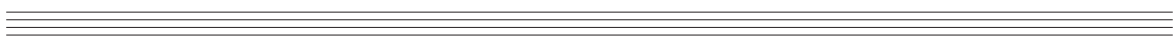
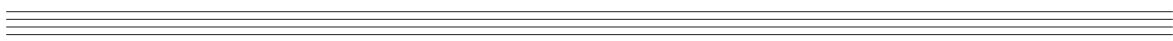
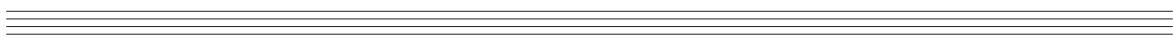
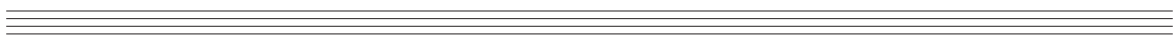
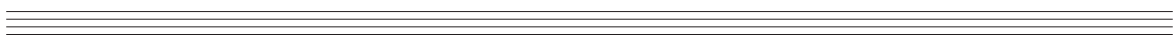
Musical score for measures 37-40. The key signature is one sharp (F#). Measure 37 starts with a treble clef and a bass clef. The treble staff has a half note E5 with a fingering of 3 and a slur, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The bass staff has a half note C3 with a fingering of 8. Measure 38 has a treble staff with a half note F#5 and a slur, and a bass staff with a half note D3. Measure 39 has a treble staff with a half note G5 with a fingering of 5 and a slur, and a bass staff with a half note E3. Measure 40 has a treble staff with a half note A5 with a fingering of 5 and a slur, and a bass staff with a half note F#3. Measure 41 has a treble staff with a half note B5 with a fingering of 1 and a slur, and a bass staff with a half note G3. Measure 42 has a treble staff with a half note C6 and a slur, and a bass staff with a half note A3.

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 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 piece begins with a first-measure rest for the oboe. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Fingerings and articulation are clearly marked throughout. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a *rit.* (ritardando) marking and a fermata over 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

3 2 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*

5

9

13

17

21

25

5 5

29

3

33

2 3 5 3 3 1

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 music. Each system contains 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 tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). Fingerings are indicated by numbers 1-5. Some measures include performance instructions like '-1 strings' and '3' above notes. Measure numbers 4, 8, 12, 17, and 21 are clearly marked at the beginning of their respective systems.

25

3 3 3
3 1

30

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

34

4 2 2 5 2 5 1 3
2

39

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

43

1 1 5 3 2 1
2 1

48

3 3 3 3 5 5 5 5 1 5 3 1 5
5 3 1 5

ロマンス (セレナーデ K.525)

Andante

Strings

-1

p

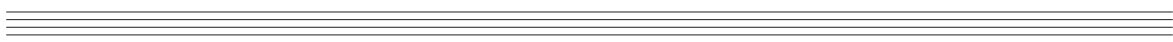
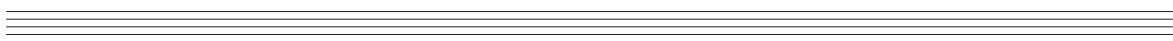
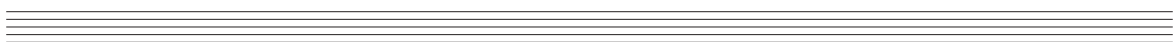
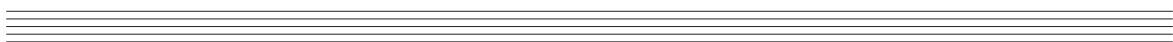
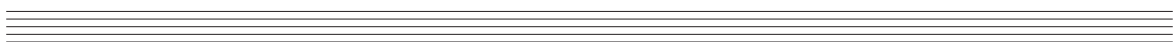
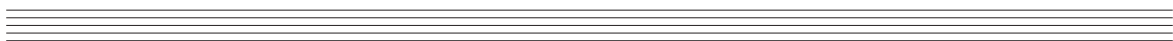
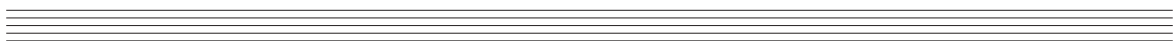
f

p

f

p

rit.



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

Fine

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 1 2 5 1 3 5 4 2 1

61

f *p*

65

mp

D.S.

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

The musical score is written for a single melodic voice on a chapel organ. It is in G major (one sharp) and 4/4 time. The tempo is marked 'Adagio' with a metronome marking of ♩ = 76. The score is divided into six systems, each with a first ending bracket. Fingerings and articulations are indicated throughout the piece.

System 1 (Measures 1-5): Starts with a 'strings' label. Measure 1 has a first ending bracket. Measure 5 has a first ending bracket.

System 2 (Measures 6-10): Measure 6 has a first ending bracket. Measure 10 has a first ending bracket.

System 3 (Measures 11-14): Measure 11 has a first ending bracket. Measure 14 has a first ending bracket.

System 4 (Measures 15-19): Measure 15 has a first ending bracket. Measure 19 has a first ending bracket.

System 5 (Measures 20-24): Measure 20 has a first ending bracket. Measure 24 has a first ending bracket.

System 6 (Measures 25-29): Measure 25 has a first ending bracket. Measure 29 has a first ending bracket.

32

1 2 2 1

36

1 5 4 2 4 1 2 1

41

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

Liebesträume Nr.3

あい ゆめ だい ばん
愛の夢 第3番

Poco Allegro con affetto

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is 'Poco Allegro con affetto'. The score includes various musical notations such as slurs, ties, and dynamic markings.

- System 1:** Treble clef starts with a whole note G4. Bass clef has a whole note G2. Dynamics: *mp dolce*. Fingerings: 1 (treble), 5 2 1 (bass).
- System 2:** Treble clef has a half note G4. Bass clef has a half note G2. Fingerings: 5 1 2 4 1 (treble), 5 1 (bass).
- System 3:** Treble clef has a half note G4. Bass clef has a half note G2. Fingerings: 5 2 1 (treble), 5 2 1 (bass).
- System 4:** Treble clef has a half note G4. Bass clef has a half note G2. Dynamics: *mf*. Fingerings: 4 2 1 5 2 (treble), 5 2 1 (bass).
- System 5:** Treble clef has a half note G4. Bass clef has a half note G2. Dynamics: *dimin.*. Fingerings: 5 3 1 (treble), 5 3 1 (bass).
- System 6:** Treble clef has a half note G4. Bass clef has a half note G2. Fingerings: 5 4 2 1 (treble), 4 3 (bass).

25

Strings

mp

29

33

37

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

48

55

rit.

a tempo

pp

Chanson du Toreador

とうぎゆうし うた
闘牛士の歌

Resoluto

Strings

1

4

7

10

14

18

mp

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

1 3 5, 1 3 5, 1 3 5, 1 3 5, 1 3 5

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

22 *f*

26

30

33

37 *ff*

Frühlingslied

はる うた
春の歌

Allegretto grazioso ^{2x}(51)

6/21

10/25

14

sf *dim.* *p*

2.

28

cresc.

32

f *sf* *dim.* *f*

37

dim. *p* *cresc.*

42

p dolce *cresc.* *p dolce*

47

grazioso *dim.*

52

Ode to Joy

かんきうた
歡喜の歌

Allegro assai

1

strings

5

p cantabile

9

13

p

17

21

p

25

5 1 4 1 1 1 5

29

1 4 3 2 3 1 2 4 2 1

33

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(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

Musical score for measures 34-37. The piece is in G major (one flat) and 4/4 time. Measure 34 starts with a treble clef and a bass clef. The treble clef has a 5th finger fingering above the first note. The bass clef has a 1st finger fingering below the first note. Measure 35 has a 4th finger fingering above the first note in the treble. Measure 36 has 1st and 2nd finger fingerings above the first and second notes in the treble. Measure 37 has 1st, 5th, and 2nd finger fingerings above the first, second, and third notes in the treble.

Musical score for measures 38-40. The piece is in G major (one flat) and 4/4 time. Measure 38 starts with a treble clef and a bass clef. The treble clef has a 4th finger fingering above the first note. The bass clef has a 2nd finger fingering below the first note. The dynamic marking *mp* is present. Measure 39 has 1st and 2nd finger fingerings above the first and second notes in the treble. A hairpin crescendo is shown between measures 38 and 39. Measure 40 has 5th and 1st finger fingerings above the first and second notes in the treble. The dynamic marking *p* is present. The piece ends with a double bar line.

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

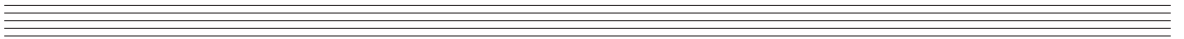
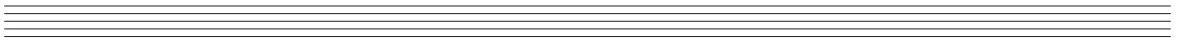
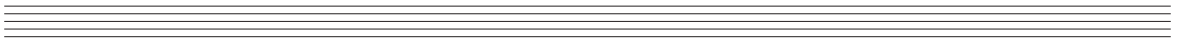
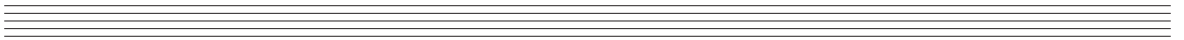
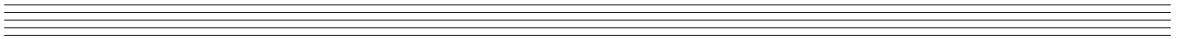
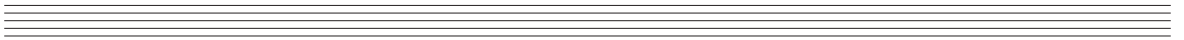
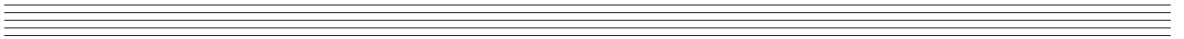
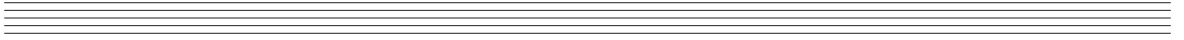
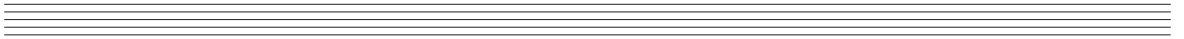
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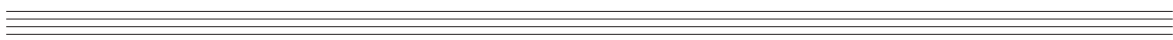
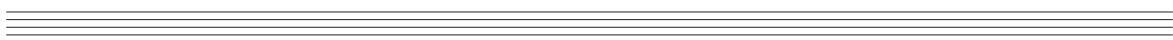
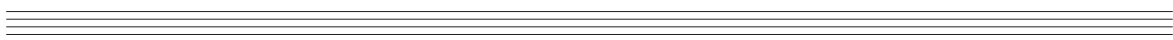
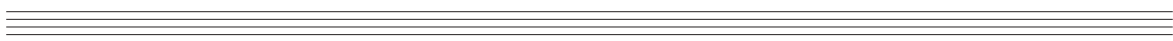
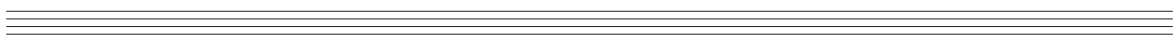
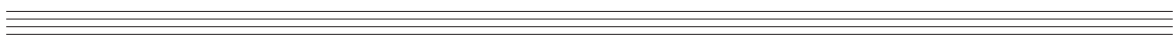
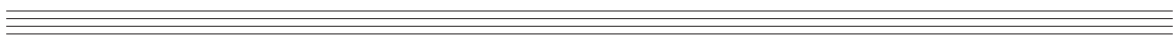
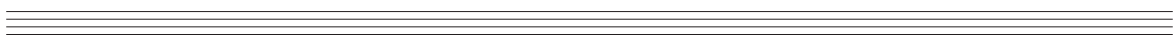
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5

3

p







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