



Song Book

DIGITAL KEYBOARD

PSR-E433

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

EN
DE
FR
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CHORD Includes chord data.
コードデータ付

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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.
- Chords such as „/C (on C)“ are not displayed on this device.
- The pitch of the sound written in the music score is arranged for optimum pitch when playing with the piano voice.
- The markings and symbols used in the scores have been selected to individually support the concept behind each score. Some categories include a rhythm part, but this is intended to be interpreted as a general „feel“ for the piece rather than an exact score.
- Some chord symbols are abbreviated on the LCD display.

Examples:

Score - C7(9, 13) → LCD: C7(13)

Score - C/G → LCD: C

Score - Amaug → LCD: Am

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 aufgenommenen 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.
- Akkorde wie „/C (mit C im Bass)“ werden an diesem Gerät nicht angezeigt.
- Die Tonhöhe des in der Partitur abgebildeten Sounds wird beim Spielen mit der Klavier-Voice auf die optimale Tonhöhe eingerichtet.
- Die in den Noten verwendeten Markierungen und Symbole wurden so ausgewählt, dass sie das individuelle Konzept der jeweiligen Noten unterstützen. Einige Kategorien enthalten einen Rhythmus-Part, dieser soll jedoch eher als allgemeines „Feeling“ für das Stück verstanden werden denn als exakte Notation.
- Einige Akkordsymbole werden im LC-Display abgekürzt.
Beispiele:
Notenschrift - C7(9, 13) → LCD: C7(13)
Notenschrift - C/G → LCD: C
Notenschrift - Amaug [a-Moll übermäßig] → LCD: Am

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

Beispiele:

Exemples :

Partition - C7(9, 13) → LCD : C7(13)

Partition - C/G → LCD : C

Partition - Amaug → LCD : Am

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.
- Acordes como “/C (en Do)” no aparecen en este dispositivo.
- El tono del sonido que figura en la partitura se ajusta para conseguir el tono óptimo cuando se interpreta la voz de piano.
- Las marcas y los símbolos que se utilizan en las partituras han sido seleccionados para que cada uno de ellos subraye el concepto de cada partitura. En algunas categorías se incluye una parte rítmica, pero debe interpretarse más como un “toque” general de la pieza que como una partitura exacta.
- Algunos símbolos de acordes aparecen abreviados en la pantalla LCD

Ejemplos:

Partitura - C7(9, 13) → LCD: C7(13)

Partitura - C/G → LCD: C

Partitura - Amaug → LCD: Am

Acordes de un solo dedo

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

Acordes digitados

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

■ Acordes digitados en la clave de C

NOTA

- Los digitados de acordes enumerados están todos en la posición de “nota fundamental”, pero pueden utilizarse otras inversiones, con las excepciones siguientes:
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), 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。
- (/C)などのコードは、本体では表示されません。
- 楽譜に記載した音の高さは、ピアノ音色を選んで演奏したときに最適の高さになるようにアレンジされています。
- 楽譜の表記は各カテゴリーのコンセプトに合わせて最適化してあります。カテゴリーによってはリズムパートの記載がありますが、曲のイメージを補足するもので厳密なものではありません。
- 本体LCD上では簡略化されたコードが表示される事があります。

例) 楽譜: C7(9, 13) → LCD: C7(13)

楽譜: C/G → LCD: C

楽譜: Amaug → LCD: Am

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♭5, 6, m6, sus4, aug, dim7, 7♭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.
- Pour jouer un accord de septième : appuyez sur la touche de la note fondamentale de l'accord en même temps que la touche blanche la plus proche placée à gauche de celle-ci.

- Para tocar un acorde de séptima: Presione la nota fundamental junto con la tecla blanca más cercana a la izquierda de la misma.
- ルートキーと、ルートキーに一番近い左側の白鍵を同時に押さえてください。



- To play a minor seventh chord: Press the root note together with the nearest white and black keys to the left of it (three keys altogether).
- Zum Spielen eines Moll-Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten weißen und schwarzen Taste links davon an (insgesamt drei Tasten).

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

Maple Leaf Rag

メイプル・リーフ・ラグ

Tempo di marcia

The musical score for "Maple Leaf Rag" is presented in a grand staff format, consisting of a piano (left hand) and a right hand part. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked "Tempo di marcia".

The score is divided into five systems, each with a measure number in the top left corner of the right-hand staff:

- System 1 (Measures 1-4):** The piano part begins with a forte (*f*) dynamic. The right hand features eighth-note patterns with fingerings 1, 2, and 4 indicated.
- System 2 (Measures 5-8):** The piano part continues with a piano (*p*) dynamic and a right-hand accompaniment. A right-hand solo section is marked with *p r.h.* and includes a triplet of eighth notes.
- System 3 (Measures 9-12):** The piano part features a mezzo-forte (*mf*) dynamic with a crescendo hairpin. The right hand includes a triplet of eighth notes and a triplet of sixteenth notes.
- System 4 (Measures 13-16):** The piano part continues with a steady eighth-note accompaniment. The right hand features a melodic line with a first ending (1.) and a second ending (2.) marked above the staff.
- System 5 (Measures 17-20):** The piano part begins with a forte (*f*) dynamic and a staccato (*stacc.*) marking. The right hand features a melodic line with a second ending (2.) marked above the staff.

37

System 1 (Measures 37-40): Treble clef contains eighth-note and sixteenth-note patterns. Bass clef contains block chords.

41

System 2 (Measures 41-45): Treble clef contains eighth-note and sixteenth-note patterns. Bass clef contains block chords.

46

System 3 (Measures 46-50): Treble clef contains eighth-note and sixteenth-note patterns. Bass clef contains block chords. Dynamic *f* is marked at measure 49.

51

System 4 (Measures 51-55): Treble clef contains eighth-note and sixteenth-note patterns. Bass clef contains block chords. Dynamic *p* and *r.h.* are marked at measure 55.

56

System 5 (Measures 56-60): Treble clef contains eighth-note and sixteenth-note patterns. Bass clef contains block chords. Dynamic *mf* is marked at measure 57.

61

Trio

65

f

3

4

69

73

77

4 1 5 1 2 4

5 1 2

1

2 3 4

81 *mp*

2 1 4 4 1

85

3 1 3

89

4 2 5 4 2

93 *f*

4 1 5 2 3 1 3 1 5 1

Jeanie with the Light Brown Hair

きんぱつ
金髪のジェニー

Moderato

The score is written for piano in 2/4 time, key of B-flat major. It begins with a **Moderato** tempo marking. The first system (measures 1-4) starts with a piano (*p*) dynamic. The second system (measures 5-8) continues with piano. The third system (measures 9-12) introduces a mezzo-piano (*mp*) dynamic and ends with a *dim.* (diminuendo) marking. The fourth system (measures 13-16) returns to piano (*p*). The fifth system (measures 17-20) begins with mezzo-forte (*mf*) and includes a *dim.* marking. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout to guide phrasing and articulation.

20

mp

24

meno mosso

p

rit.

1 1 2

The Last Rose of Summer

にわ ちぐさ
庭の千草

Andantino

mp

mf

dim.

rit.

a tempo

rit.

For Elise

エリーゼのために

Poco moto

Poco moto

1/8 5 4 1 1 5 1 5

pp

5 1 2 5 1 2

cello.

1. 2.

5/13 5 1 2 5 1 2

cello.

17/31 5 1 2 5 1 2

cello.

22/36 3 5 4 1 1 5 1 5

cello.

28/42 1. 2. 5 1 2 5 1 2

cello.

46 3 4 2 3 4 1 1 5 1 5

cello.

51 2

55 1 3 4

59 2 3 5 4

64

70 2 3 5 4

76

Valse op.64-1 "Petit Chien"

こいぬ
小犬のワルツ

Molto vivace

[illegible]

32/48

1. 2.

53

sostenuto

59

65

tr

p

71

78

85 132 *tr* 1 2 *cresc.*

93 *f*

99 4. 3 4. 2. 1 2 *p*

104 1 1. 4. 4. 4. 2. 1

109 3 2 3 1 2 2 4 5

114 4 3 2 3 1 1 1 3 1 2

119

3 2 3 4 3 4 2 4 1

Ped.

Red. *

125

pp

3 2 3 1 2 2 4 5

Red. *

130

4 3 2 3 1 1 1 3 1 2

Ped.

Red. *

135

3 2 3 4 3 4 2 4 1

f

Fine

Red. *

Turkish March

こうしんぎょく
トルコ行進曲Alla turca
Allegretto

-1/8

p

5/13

18/34

23/39

28/44

f *p*

48/56

f

52/60

64/72

p

68/76

80/96

f

85/101

p

90/106

95/111

1 4 2

f

1
3

116/124

1. 2.

Coda

129

f

3 4

134

139

p

5 4

144

f

3



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

32/40

37/45

f

sf

p

Fine

Trio

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)

だい がくしょうしゅだい
ピアノソナタ K.331 第1 楽章主題

Andante grazioso

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

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

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

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

p *sf* *f* *p* *f*

24 Preludes op.28-7

ぜんそうぎよく さくひん
24の前奏曲 作品 28-7

Andantino

dolce

p

Red. * Red. *

Red. * Red. *

Red. * Red. *

Red. * Red. *

Melodie (Album für die Jugend)

メロディ (こども
子供のためのアルバム)

Moderatamente mosso

p

1/5 5 3 2 1 4 5 1 3

9 3 4 5 1 2 3

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

17 3 4 5 1 2 3 4 1 3

21 2 4

Fröhlicher Landmann (Album für die Jugend)

たの のうふ こども
 楽しき農夫 (子供のためのアルバム)

Animato e grazioso

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music, each with a treble and bass staff. The first system starts with a forte (f) dynamic. The second system ends with a mezzo-forte (mf) dynamic. The third system has a forte (f) dynamic. The fourth system ends with a forte (f) dynamic. The fifth system ends with a forte (f) dynamic. The score includes various musical notations such as chords, single notes, and slurs. Fingerings are indicated by numbers 1-5. There are also some performance markings like accents and slurs.

Von fremden Ländern und Menschen (Kinderszenen)

み し く に ひ と と こ ど も じ ょ う け い
見知らぬ国と人々について (子供の情景)

1/9 2 1 5 1 4 5 2 1

3 5 1 2 5 1

5/13 4 5

17/31 4 2 1 5 3 1 4 2

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

26/40 4 5 2

Träumerei (Kinderszenen)

こども しょうけい
トロイメライ (子供の情景)

1 *p* *ritard.* *espr.*

5/13 *ritard.* *espr.*

18 *pp* *espr.*

23 *ritard.*

28 *ritardando* *p*

Thema (Impromptus D.935-3)

そつぎょうきょく しゅだい
即興曲 D.935-3 主題

Andante

The musical score is written for piano and consists of four systems of music. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as chords, single notes, and slurs. Fingerings are indicated by numbers 1-5. Dynamics include piano (p), mezzo-forte (mf), decrescendo (decresc.), and pianissimo (pp). The score also features articulation marks like accents and slurs. The piece is divided into measures, with measure numbers 1/9, 5/13, 17/25, and 22/30 indicated at the start of their respective systems.

Menuett BWV. Anh.116

バッハのメヌエット BWV.Anh.116

1/17

6/22

11/27

16/32

37/61

42/66

47/71

4 2 4 3 4

52/76

5 3 5 3 4

インベンション ^{だい}第1 ^{ばん}番



14

16

18

20

Gavotte/J. S. Bach

ガボット

Gavotte

Musical score for Gavotte by J.S. Bach, measures 1-44. The score is written for piano in G major (one sharp) and 3/8 time. It consists of six systems of two staves each (treble and bass clef). The piece features various musical notations including eighth notes, sixteenth notes, triplets, and fingerings. Measure numbers 1/8, 5/13, 16/32, 20/36, 24/40, and 28/44 are indicated at the start of their respective systems. The piece concludes with a repeat sign at the end of measure 44.

Arietta/Grieg

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

Poco Andante e sostenuto

1 *p* *And.*

5 4 3 2 1

9 8 7 6 5 4 3 2 1

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

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

ritard. *pp* *And.*

To a Wild Rose

の
野ばらに寄す

With simple tenderness.

p

pp

mp

p

pp

increase

slightly marked

still increase

f

diminish.

retard.

p

39

mp

slightly marked

45

p

pp

ppp

Tango/Albeniz

アルベニスのタンゴ

Andantino

1

4 3 2

3

Red.

Red.

Red.

Red.

5

5 5 5 1

3 1

3 1 4 2

3 5

poco rit.

a tempo

Red.

Red.

Red.

Red.

9

5 3

5 1 4 2

3

marcato

Red.

Red.

Red.

Red.

13

2 1 3

4 1

5 1 3 2

4 1

5 4

3 3

riten.

a tempo

Red.

Red.

Red.

Red.

Red.

Red.

17

5 3

3

riten.

a tempo

Red.

Red.

Red.

Red.

Red.

Red.

22

3 1

3 1 4 2

cresc.

f

Red.

Red.

Red.

Red.

26

Ped. Ped. Ped. Ped.

30

Ped. Ped. Ped. Ped. molto rit.

34

Ped. Ped. Ped. Ped. meno una corda pp

38

Ped. Ped. Ped. Ped. Ped. rit. a tempo

42

Ped. Ped. Ped. Ped. Ped. cresc. e rit. dim. a tempo una corda pp

46

Ped. Ped. Ped. Ped.

50

5 3 5 3 5 1 4 2

3 3 3 1 3 3 1

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

54

3 3 3 1 3 3 3 3

2 3 1 3

Red. *Red.* *riten.*

58

3 3

pp *rit.* *molto*

La Fille aux Cheveux de Lin

あまいろ かみ おとめ
亜麻色の髪の乙女

Très calme et doucement expressif

p sans rigueur

p

dim.

più p

(très peu)

p

p

Cédez - - - //

Mouv!

Un peu animé

20

p

mf

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

23

pp

p

Cédez // au Mouv!

très doux

27

pp

Murmuré et en retenant peu à peu

32

pp

perdendosi - - -

pp

35

pp

La Chevaleresque

きふじん じょうば
貴婦人の乗馬

Allegro marziale

1/9 2 5 1

p

5/13

cresc.

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

f *p* *f* *p*

21/29

cresc.

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

p *delicato* *gva*-----

37/45 1 1 2 3 5 3 1 4 1 2 1

cresc.

1 2 3 5

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

53 *cresc.* *p*

58 *cresc.* *f* *p*

62 *cresc.* *f*

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

Arabesque

アラベスク

Allegro scherzando

1 *p* *p leggiero* *cresc.*

6/14 1. 2. *sf*

19/35 *f*

24/40 *dim. e poco rall.* *in tempo* *p*

29/45 *cresc.* *p dolce* *ten.* 1. *sf*

50 2. *cresc.* *risoluto*

Pastorale

ぼっか
牧歌

Andantino

p dolce cantabile

p

cresc.

mf

p dolce

cresc.

p *dim.* *e poco rall.* *pp*

Annie Laurie

アニー・ローリー

Andantino

Musical score for "Annie Laurie" in G major, 2/4 time. The score is for piano and includes fingering, dynamics, and performance markings.

First System (Measures 1-4): *mp*. Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass clef has a harmonic accompaniment with fingerings (1, 2, 3, 4, 5).

Second System (Measures 5-8): Treble clef continues the melody. Bass clef has a more active accompaniment.

Third System (Measures 9-12): *mf*. Treble clef has a melodic phrase. Bass clef has a steady accompaniment.

Fourth System (Measures 13-16): *a tempo*, *p*. Treble clef has a melodic phrase. Bass clef has a steady accompaniment.

Fifth System (Measures 17-20): *mf*. Treble clef has a melodic phrase. Bass clef has a steady accompaniment.

Sixth System (Measures 21-24): *poco rit.*, *a tempo*, *p*. Treble clef has a melodic phrase. Bass clef has a steady accompaniment.

Seventh System (Measures 25-28): *2.*, *rit.*, *pp*. Treble clef has a melodic phrase. Bass clef has a steady accompaniment.

The Entertainer

エンターテイナー

1 *f*

5/21/53 *mp*

10/26/58

15/31/63 to tr

20 1. 2. *f*

40

45

50

D.S.

Coda *gva-----*

Amazing Grace

アメージング・グレース

Slowly

Am7 A^bm7 Gm7

Gm7/C C7

F FM7 B^b/C

F

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bass staff has a simple accompaniment. Chords are indicated above the staff: Am7, A^bm7, Gm7, Gm7/C, C7, F, FM7, B^b/C, and F. A 'Strings' section is marked in the treble staff. The tempo is 'Slowly' and the dynamics include 'mp' (mezzo-piano).

Second system of the musical score. It continues the melodic and harmonic development. Chords include F, Bm7, A7/C#, Dm, B^b, F^{sus}4, F, and C/E. The bass staff shows a steady accompaniment with some triplets. Dynamics include 'mp'.

Third system of the musical score. It features a crescendo leading to a mezzo-forte (mf) section. Chords include Dm, Am, Gm7, Am7, B^bm7/E^b, A^bM7, D^bM7, and C7. The bass staff has a consistent accompaniment. Dynamics include 'cresc.' and 'mf'.

Fourth system of the musical score. It continues the melodic line with various chords. Chords include F, A7aug, A7, B^b, F/A, and D^b7/A^b. The bass staff shows a steady accompaniment. Dynamics include 'mf'.

Fifth system of the musical score. It concludes the piece with a decrescendo. Chords include Gm7, Gm7/C, C7, F7, B^b/F, B^bm6/F, and F. The bass staff has a steady accompaniment. Dynamics include 'dim' and 'rit.' (ritardando).

Die Lorelei

ローレライ

Moderato

1 *F* *Strings* *Gm/B $\flat$* *F/C* *C7* *mf*

5 *F* *B $\flat$ /F* *F* *Gm/B $\flat$*

9 *F/C* *C7* *F*

13 *F* *B $\flat$ /F* *F* *Gm/B $\flat$*

17 *F/C* *C7* *F*

21 C Dm/F

25 C/G G7 C C7

29 F Bb/F F Gm/Bb a tempo

33 F/C C7 F

Piano Concerto No.21 2nd mov.

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

Strings

p

5

5 2 4 1 5 4 3 1 2

9 43 3 5 4

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

17 3 3 3 3 3 3 4 5

21

25

29

33

Scarborough Fair

スカボロ・フェア

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and oboe, with chord symbols provided for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4.

Instrumentation and Dynamics:

- Glockenspiel:** Indicated at the beginning of the score.
- Oboe:** Indicated at the beginning of the score.
- Piano Dynamics:** The score includes markings for *mp* (mezzo-piano) and *mf* (mezzo-forte).

Chord Symbols:

- Measures 1-8:** Dm, G, F, G, Am, Dm, Em7/D, Dm, C/D.
- Measures 9-13:** Dm, C, Dm, C/E.
- Measures 14-18:** F, Dm, F, G, Dm, Dm6.
- Measures 19-23:** Dm7, Dm6, Dm, C/E, F, C/E, Dm7.
- Measures 24-28:** C, F/C, C, Dm, C, Dm, C/E.

Performance Details:

- Measure 1:** The piano part begins with a whole note chord (Dm) and a half note chord (G). The oboe part begins with a whole note chord (Dm).
- Measure 9:** The piano part begins with a whole note chord (Dm) and a half note chord (C). The oboe part begins with a whole note chord (Dm).
- Measure 14:** The piano part begins with a whole note chord (F) and a half note chord (Dm). The oboe part begins with a whole note chord (F).
- Measure 19:** The piano part begins with a whole note chord (Dm7) and a half note chord (Dm6). The oboe part begins with a whole note chord (Dm).
- Measure 24:** The piano part begins with a whole note chord (C) and a half note chord (F/C). The oboe part begins with a whole note chord (C).

[illegible]

38 Dm C/E F Dm F G

mf

48

F 4 1 C/E Dm7 C F/C C Dm

mf

5

53

C

Dm

C/E

Dm

5

5

p

Dm

Old Folks at Home

こきょう　ひとびと
故郷の人々

Moderato

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Chords: F, C7, F, B $\flat$, F/A, G7/D, Gm7, C7, F, C7, F, B $\flat$, F/C, C7, Fsus4, F, C7, F, B $\flat$, F/A, G7/D, Gm7, C7, F, C7, F, B $\flat$, F/C, C7, Fsus4, F, C/G, B $\flat$ /F, C7/E, C7aug, F, C7aug, F⁽⁹⁾7, F7aug.

Dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte).

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

mp

25 F/C $G7$ $C7$ F

6

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

mp

37 C $G7$ C F C/G $G7$ C

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

f

45 C $E7/B$ Am $C7/G$ F $D7/F^\sharp$ C/G $D7$ $G7$ C

mf

Londonderry Air

うた
ロンドンデリーの歌

Clarinet

mp

f

p

The musical score is written for Clarinet and piano. It consists of five systems of music. The piano part includes fingerings and dynamics such as *mp*, *f*, and *p*. The Clarinet part includes fingerings and a trill in the final system.

Home Sweet Home

はにゅう やど
埴生の宿

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

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

11 *F* *B $\flat$* *F* *C7* *F*

15 *F* *B $\flat$* *F* *F $\sharp$ dim7* *C7/G* *C7* *F*

19 *mp* *F* *C $\sharp$ dim7* *Dm* *C* *F* *mf* *F* *B $\flat$ /F*

24 *F* *F $\sharp$ dim7* *Gm7* *C7* *F* *poco rit.* *dim.* *p*

Jesus bleibet meine Freude

しゅ ひと のぞ よろこ
主よ人の望みの喜びよ

Religioso

1 oboe

mp

mf

rit.

Loch Lomond

ロッホ・ローモンド

Strings

mp

mf

Twinkle Twinkle Little Star

ぼし
きらきら星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

7 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 Dm7 Strings Em7

31 FM7 G7(^b9) 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 Abdim7 Am7^(onG) F#m7^{b5} Dm7^(onF) G7⁽¹³⁾ C

Three Blind Mice

さんびきのねずみ

Flute

Bassoon

gva

mf

1 5 9 13 17 21

F C7 F C7 F C7 F D7 Gm7⁽⁹⁾ C7 F

B $\flat$ F G7 C7 F C7 F

25 F C7 F C7 F C7 F C7 F

29 F C7 F C7 F C7 F C7 F

33 F C7 F C7 F C7 F C7 F

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

Believe Me If All Those Endearing Young Charms

はる ひ はな かがや
春の日の花と輝く

Amabile

1 strings

5 *p*

9 1 2 3 5 4

13 2 1 3 3

17 1 2 3 5 4

21 2 5 1 2 3 1 3

25

29

33

37

Nocturne op.9-2

やそうきよく だい ばん
夜想曲 第2番

The musical score is for Nocturne op.9-2, measures 1 through 26. It is written for piano in B-flat major (two flats) and 3/4 time. The score is divided into six systems, each with a grand staff (treble and bass clef).
 - **Measure 1:** Treble clef has a whole rest. Bass clef has a whole rest.
 - **Measure 2:** Treble clef has a half note B-flat (finger 2) and a half note D-flat (finger 5). Bass clef has a whole rest.
 - **Measure 3:** Treble clef has a half note E-flat (finger 3) and a half note F (finger 3). Bass clef has a whole rest.
 - **Measure 4:** Treble clef has a half note G (finger 3) and a half note A-flat (finger 3). Bass clef has a whole rest.
 - **Measure 5:** Treble clef has a half note B-flat (finger 2) and a half note C (finger 2). Bass clef has a whole rest.
 - **Measure 6:** Treble clef has a half note D (finger 1) and a half note E (finger 1). Bass clef has a whole rest.
 - **Measure 7:** Treble clef has a half note F (finger 1) and a half note G (finger 1). Bass clef has a whole rest.
 - **Measure 8:** Treble clef has a half note A (finger 1) and a half note B-flat (finger 1). Bass clef has a whole rest.
 - **Measure 9:** Treble clef has a half note C (finger 1) and a half note D (finger 1). Bass clef has a whole rest.
 - **Measure 10:** Treble clef has a half note E (finger 1) and a half note F (finger 1). Bass clef has a whole rest.
 - **Measure 11:** Treble clef has a half note G (finger 1) and a half note A (finger 1). Bass clef has a whole rest.
 - **Measure 12:** Treble clef has a half note B-flat (finger 2) and a half note C (finger 2). Bass clef has a whole rest.
 - **Measure 13:** Treble clef has a half note D (finger 2) and a half note E (finger 2). Bass clef has a whole rest.
 - **Measure 14:** Treble clef has a half note F (finger 2) and a half note G (finger 2). Bass clef has a whole rest.
 - **Measure 15:** Treble clef has a half note A (finger 2) and a half note B-flat (finger 2). Bass clef has a whole rest.
 - **Measure 16:** Treble clef has a half note C (finger 2) and a half note D (finger 2). Bass clef has a whole rest.
 - **Measure 17:** Treble clef has a half note E (finger 2) and a half note F (finger 2). Bass clef has a whole rest.
 - **Measure 18:** Treble clef has a half note G (finger 2) and a half note A (finger 2). Bass clef has a whole rest.
 - **Measure 19:** Treble clef has a half note B-flat (finger 3) and a half note C (finger 3). Bass clef has a whole rest.
 - **Measure 20:** Treble clef has a half note D (finger 3) and a half note E (finger 3). Bass clef has a whole rest.
 - **Measure 21:** Treble clef has a half note F (finger 3) and a half note G (finger 3). Bass clef has a whole rest.
 - **Measure 22:** Treble clef has a half note A (finger 3) and a half note B-flat (finger 3). Bass clef has a whole rest.
 - **Measure 23:** Treble clef has a half note C (finger 3) and a half note D (finger 3). Bass clef has a whole rest.
 - **Measure 24:** Treble clef has a half note E (finger 3) and a half note F (finger 3). Bass clef has a whole rest.
 - **Measure 25:** Treble clef has a half note G (finger 3) and a half note A (finger 3). Bass clef has a whole rest.
 - **Measure 26:** Treble clef has a half note B-flat (finger 2) and a half note C (finger 2). Bass clef has a whole rest.

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.* *rit.* *pp*

1 5

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

わか きょく
別れの曲

1
clarinet

p

6
simile

11
riten. *a tempo*

15
cresc.

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

24
pp *rallent.* *smorz.*

Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

1 Flute

Oboe

5 3

p

9 5 1

13 1 4 2

mp

17 3 2 1

p

21 4 2

cresc.

mf

5 1 3

4 5

Detailed description: This is a musical score for the Ave Maria by Gounod. It is written for piano and flute. The score is in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system shows the flute part starting with a melodic line, while the piano part is in the bass clef. The second system introduces a piano accompaniment with a triplet in the right hand and a bass line in the left hand. The third system continues the piano accompaniment with various fingerings. The fourth system features a mezzo-piano (*mp*) dynamic and includes a crescendo hairpin. The fifth system shows a piano (*p*) dynamic and includes a triplet in the right hand. The sixth system concludes with a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic, ending with a final chord. The score includes various musical notations such as notes, rests, slurs, and fingerings.

System 1, measures 25-28. The key signature has one sharp (F#). Measure 25: Treble clef has a half note G4 with a slur and finger number 5 above it; Bass clef has a half note G3. Measure 26: Treble clef has a half note A4 with a slur and finger number 1 above it; Bass clef has a half note F#3. Measure 27: Treble clef has a half note B4 with a slur and finger number 3 above it; Bass clef has a half note G3. Measure 28: Treble clef has a half note C5 with a slur and finger number 5 above it; Bass clef has a half note A3.

System 2, measures 29-32. Measure 29: Treble clef has a half note D5 with a slur and finger number 3 above it; Bass clef has a half note B2 with a slur and finger number 5 below it. Measure 30: Treble clef has a half note E5 with a slur and finger number 5 above it; Bass clef has a half note C3. Measure 31: Treble clef has a half note F#5 with a slur and finger number 4 above it; Bass clef has a half note D3. Measure 32: Treble clef has a half note G5 with a slur and finger number 3 above it; Bass clef has a half note E3. Dynamics: *mp* at measure 29, *cresc.* at measure 30.

System 3, measures 33-36. Measure 33: Treble clef has a half note A5 with a slur and finger number 2 above it; Bass clef has a half note F#3. Measure 34: Treble clef has a half note B5 with a slur and finger number 1 above it; Bass clef has a half note G3. Measure 35: Treble clef has a half note C6 with a slur and finger number 3 above it; Bass clef has a half note A3. Measure 36: Treble clef has a half note D6 with a slur and finger number 5 above it; Bass clef has a half note B3. Dynamics: *mf* at measure 35.

System 4, measures 37-40. Measure 37: Treble clef has a half note E6 with a slur and finger number 3 above it; Bass clef has a half note C4. Measure 38: Treble clef has a half note F#6 with a slur and finger number 2 above it; Bass clef has a half note D4. Measure 39: Treble clef has a half note G6 with a slur and finger number 5 above it; Bass clef has a half note E4. Measure 40: Treble clef has a half note A6 with a slur and finger number 1 above it; Bass clef has a half note F#4. Dynamics: *p* at measure 37.

Menuett BWV. Anh.114

バッハのメヌエット BWV.Anh.114

Tempo di menuetto

1 (Flute)

5/21 *mf*

9/25

13/29

17/33

37/53

41/57

45/61

49/65

Wenn ich ein Vöglein wär

ことり
小鳥ならば

Moderato

1 3 oboe

9 1 3 mp

13 5 2 1 2 1

17 4 3 4 5 3 5

21 strings

27 3 5 4

31 *p*

35

strings

41 *mf*

45

49

Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante

strings

-1 3
 f
 4 2 5 3 1 2 4 1 1 3 2 1 2
 8 4 2 5 2 5 1 3 5 4
 12 5 3 5 2 1 3 5
 17 2 3 1 2 3 1 3 1
 21 2 3 1 3 1

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

f

p

p

f

p

rit.

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

1
strings

2
3
5

4
1
4

2
1
5

6
1
4

2
1
3

5
1
3

2
2
5

1

11
1
1
3

5
1
5

4

2

15
1
1
5

4

3

3

22
1
1
3

2
1
5

2
1
2

2
5

1
3

27
3
2
4

3
5

1

2

3
4

3

2

32

3
1 2 2 1

36

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

41

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

Liebesträume Nr.3

あい ゆめ だい ぼん
愛の夢 第3番

Poco Allegro con affetto

1 *mp dolce*

5 1 2 4 1 5 5 1

9 5 4 2 1

13 *mf*

4 2 1 5 2 5 2 1

17 2 1 3 *dimin.*

5 3 1 5 3 1

21 1 2 4 3 1 1 2 1 5

5 4 2 1 2 4 1 3

25

Strings

mp

1 5 4 4

29

1 1

33

5 4 2 1

37

3 3

Chanson du Toreador

とうぎゅうし うた
闘牛士の歌

Resoluto

Strings 6

4

7

10

mp

14

18

22 *f*

22 *f*

26

26

30

30

33

33

37 *ff*

37 *ff*

Frühlingslied

はる うた
春の歌

Allegretto grazioso $2x$ (51)

p

6/21

10/25

14

sf *dim.* *p*

1.

28

cresc.

32

f *sf* *dim.* *f*

37 *dim.* *p* *cresc.*

42 *p dolce* *cresc.* *p dolce*

47 *grazioso* *dim.*

52

Ode to Joy

かんき うた
歓喜の歌

Allegro assai

The musical score is for the piece 'Ode to Joy' (Allegro assai), identified by Song No. 061. It is written for piano and strings. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into six systems, each containing a grand staff (treble and bass clef).

- System 1:** Measures 1-4. The treble staff begins with a melodic line starting on G4, marked with a '1' above the first measure. The bass staff is labeled 'strings' and contains whole notes. A fermata is placed over the final measure of the system.
- System 2:** Measures 5-8. The treble staff continues the melody, marked with a '3' above the first measure. The bass staff features a descending eighth-note pattern. The dynamic *p* and the term *cantabile* are indicated. Fingerings are shown below the bass staff: 2, 4, 1, 2, 1, 2, 5.
- System 3:** Measures 9-12. Similar to System 2, with the treble staff melody and bass staff accompaniment. Fingerings: 2, 4, 1, 1, 1, 5.
- System 4:** Measures 13-16. The treble staff has a '2' above the first measure. The bass staff has a '2' above the first measure. A crescendo and decrescendo hairpin is shown over measures 15 and 16, with the dynamic *p* at the end. Fingerings: 2, 2, 1, 2, 3, 2, 1, 2, 3, 4.
- System 5:** Measures 17-20. Continues the melodic and accompanimental patterns. Fingerings: 5, 1, 4, 1, 1, 5.
- System 6:** Measures 21-24. Similar to System 4, with a hairpin and *p* dynamic. Fingerings: 2, 2, 1, 2, 3, 2, 1, 2, 3, 4.

25

5 1 4 1 1 1 1 5

29

f

1 4 3 2 3 1 2 4 2 1

33

f

1 4 3 2 3 1 2 4 2 1

37

3 2 4 3 5 2 4 3 1

41

4 3 2 3 1 2 4 2 1

45

3 2 4 3 5 2 4 3 1

49

4 1 2 4 4

O Christmas Tree

もみの木^き

1 G D Em7 D

Strings

5 G C(on G) D7

mp

9/29 G D G Em Am(on C) E7(on B) Am D7 D7/G G D

13/33 G D G Em Am(on C) E7(on B) Am D7 D7(on G) G

17/37 G E7 Am Am7 D7 G

21/41 G Bm7(on F) E7 E7(on D) Am(on C) E7(on B) Am D7 1. D7(on G) G

25

G Flute E7 Am D7 Em Am7(onC) A7(onC⁺) D7

44

2. D[#]dim7 Em C[#]m7^{b5} G(onD) D7 C(onG) G

Deck the Halls

ひいらぎかざろう

Con moto

The piano score for "Deck the Halls" (ひいらぎかざろう) is written in 6/10 time. The tempo is marked "Con moto" and the articulation is "marcato". The score is in a key with one flat (B-flat major or D minor). The piece begins with a triplet of eighth notes in both hands, marked with a forte (*mf*) dynamic. The first system shows measures 1 through 5, with a repeat sign at the end. The second system covers measures 6 through 10, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third system contains measures 11 through 15, with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth system shows measures 16 through 20, with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fifth system covers measures 21 through 25, with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The sixth system contains measures 26 through 30, with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score concludes with a final measure in measure 30.

34

1 5 2 1 5 2

38

mp *p*

2 1 5 5 1 5

Silent Night

よる
きよしこの夜

Moderato

strings

oboe

Flute

p

mf

37

43

47

51

57

Ep Ballad

エレクトリックピアノ・バラード

Medium Slow **Intro**

Melody

Play

Groove

Count

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

A

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

Fill

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

Fill

11

G/B Am Gm7 C7 Fm7 F[#]m7^{b5} B

Fill

B

14

Em EmM7 Em7 G/A A7 Dm DmM7

Fill

C

17

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

Fill

20

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

23

Ending

Dm7 Dm7/G G7 C C/B

26

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

Boogie Woogie

ブギ・ウギ

Shuffle Boogie

Intro

Melody

Play

Groove

Count

simile

C7

5

C7

Fill

9

A

C7

C7

Fill

13

C7 F⁽⁹⁾7 C7

17

C7 G7 F7 C7

21

B

C7 C7

Fill

25

C7 F7⁽⁹⁾ C7

29

C7 G7 F7⁽⁹⁾ C7

33

C

C7 C6

Fill

37

C6 F7⁽⁹⁾ C6

41

C6 Dm7 Dm7/G C6

45

C6 C7 *gva* [D] Fill

49

C7 (gva) F7⁽⁹⁾ C7

53

(gva) G7 F7⁽⁹⁾ C6

Fill

57

C6 C7^(#11)

sf

Rock Piano

ロック・ピアノ

Fast **Intro**

Melody

Play

Groove

Count

5

E7

Fill

A1

B

E7

B7

Fill

13

B7 C#m7 A7 E6 E7

17

A2

E7 E7 B7

Fill

21

B7 C#m7 A7 E7

B

25

Chords: E7, G, A7, E6, E7

29

Chords: E7, G, A, B7

sub *p*

C

33

Chords: B7, E7, B7

f

Fill

37

B7 C#m7 A7⁽⁹⁾ E7

Fill

41

D

E7 E7 B7

Fill

45

B7 C#m7 A7 E7

49 E

E7 G A7 E7

Fill

53

E7 G A A[#]dim B7

Fill

57 F

B7 E7 B7

Fill

61

B7 C#m7 A7

65

A7 E⁽⁹⁾₇

Salsa

サルサ

Fast **Intro**

Melody

Play

Groove

Count

Am Bm/A Am

Am Bm/A Am F⁽¹³⁾

A

F⁽¹³⁾ E7aug Am E Am7 E7 Am7 Dm7 G7 CM7

The musical score is written for three staves: Melody, Play, and Groove. The key signature is one flat (Bb). The tempo is marked 'Fast'. The time signature is 4/4. The score includes an Intro section and a section labeled 'A'. The Intro section starts with a count-off and features a melody line, a piano accompaniment (Play), and a groove line. The chords in the Intro are Am, Bm/A, and Am. The section labeled 'A' starts with a double bar line and features a melody line, a piano accompaniment (Play), and a groove line. The chords in section 'A' are F⁽¹³⁾, E7aug, Am, E, Am7, E7, Am7, Dm7, G7, and CM7.

13

CM7 Bm7 E Am7 Bm7 F E7

17

E7aug Am E7 Am7 Bm7 E7 Am7

Fill

21

Am7 Bm7 E7 Am7 D7⁽¹³⁾ E7

B

25

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7^{b5}, E7

Fill

29

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7^{b5}, E7

33

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7^{b5}, E7

37

Chords: E7, Am, Dm6, A7, Dm7⁽⁹⁾, Dm6, E7⁽⁹⁾

41

C

Chords: E7⁽⁹⁾, Am, Am, Dm7, G, C

45

Chords: C, Bm7^{b5}, E7, Am, E7, Am, Bm7^{b5}, E

49

E Am

Fill

52

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

55

Am $\flat 5$ Bm7 E7 Am

Country Piano

カントリー・ピアノ

Medium slow

Intro

Melody

Play

Groove

Count

Fadd9 F C7sus4 C7 Fadd9 F

mp

A1

Melody

Play

Gm7⁽¹¹⁾/C Fadd9 F Gm7⁽¹¹⁾ Gm7 Fadd9/A F/A FM7/A

mp

Fill

Melody

Play

B^badd9 E^badd9 B^badd9/D

Fill

A2

12

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

Fill

B

16

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

mf

Fill

19

F B^b F/B^b F B^b F/B^b E^badd9

dim.

Fill

C

B $\flat$ add9/D C7sus4 Fadd9 F Gm7⁽¹¹⁾ F/A

mp

Fill

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

C7sus4 Fadd9 F C7sus4 *rit.* C7 F

p

Gospel R&B

ゴスペル・R&B

Medium Shuffle

Intro

Melody

Play

Groove

Count

C7 Dm/C C B^b/D C7/E F7

5

Cm/B^b B^b F C Dm/C C7 Gm7/D C7/E F7

9

A

F/G Dm7/G C Dm/G C

13

C C/E F[#]m7^b5 G C/D G C/G G

17

C Dm7 C7/E F F7 D7^(b9)/F[#] C

21

B

F/G Em/G Dm/G C Dm/C C Dm/G C

25

C7 Gm7/D C7/E F B $\flat$ /F F B $\flat$ /C F

29

F Dm/F F $\sharp$ dim7

Fill

33

F $\sharp$ dim7 C/G Am7 D7

Fill

37

F/G C/G F/G C C7/B $\flat$ Am7

41

Am7 C/E Cm/E $\flat$ D7 Dm7/G

D

45

rit. - - - - -

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

Medium Swing

ミディアム・スウィング

Medium

Intro

Melody

Play

Groove

Count

A1

5

G7⁽¹³⁾ Gm7/C C7⁽¹³⁾ F6⁽⁹⁾ E7

9

E♭7 D7 Gm7⁽⁹⁾ Gm7/C C7⁽¹³⁾ Cm7⁽⁹⁾

13

$F7^{(13)}$
 $B7^{(\sharp 11)}$
 $B^bM7^{(9)}$
 $E^b7^{(\sharp 13)}$
 $E^b7^{(9)}$
 $A7^{(13)}$
 $A7$

17

$E^b7^{(\sharp 11)}$
 $D7^{(b 9)}$
 $G7^{(9)}$
 $Dm7/G^{(9)}$
 $G7^{(13)}$
 $Gm7$
 $D^b7^{(9)}$

Fill

21

A2

$C7^{(9)}$
 $D7^{(9)}$
 $Gm7$
 $D^b7^{(9)}$
 $C7^{(13)}$
 $F^{\sharp}7^{(\sharp 11)}$
 $FM7$
 $Gm7$

Fill

25

Am7 D7^(b9) Gm7⁽⁹⁾ Gm7⁽⁹⁾/C C7^(13 9) Cm7⁽⁹⁾

29

F7⁽¹³⁾ E7^(13 9) F7^(13 9) B^bM7 E^b7^(13 11 9) E^b7 A7^(b13) A7

Fill

33

E^b7⁽⁹⁾ D7⁽⁹⁾ E^b7⁽⁹⁾ D7⁽⁹⁾ G7^(13 9) C7⁽¹³⁾ F6

B

37

F6 Cm7⁽⁹⁾ F7^(13 9) B^bM7

Fill

41

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

C

45

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

Fill

49

Chords: E^b7 , $D7$, $Gm7^{(11\ 9)}$, $Gm7/C$, $C7^{(9)}$, $Cm7^{(9)}$

53

Chords: $F7^{(13)}$, $B^bm7^{(9)}$, $E^b7^{(\sharp 11\ 9)}$, $E^b7^{(9)}$, $A7^{(\flat 13\ 9)}$, $A7^{(\flat 13)}$

Fill

57

Chords: $D7^{(9)}$, $Gm7^{(9)}$, $C7^{(13\ 9)}$, $A7^{(\flat 13\ 9)}$, $A7^{(\flat 11)}$

Fill

Fill

61

$E^b_7^{(13)}$ $D_7^{(13)}$ $G_7^{(9)}$ $C_7^{(13)}$ F Gm_7 $G^\sharp dim_7$ F_6

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

Play

Groove

Count

1

$Dm7^{(9)}$ $G7^{(13)}$ $Dm7^{(9)}$ $G7^{(13)}$ $A7^{(b13)}$

A1

Melody

Play

Groove

Fill

6

$Dm7^{(9)}$ $G7^{(13)}$ $Dm7^{(9)}$ $G7^{(13)}$ $A7^{(b13)}$ $Dm7^{(9)}$

Melody

Play

Groove

11

$G7^{(13)}$ $Dm7^{(9)}$ $G7^{(13)}$ $Cm7^{(9)}$ $F7^{(13)}$

16

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

21

Chords: $F\#m7^{b5(11)}$, $B7^{(b9)}$, $Em7$, $A7^{(9)}$, $Fm7^{(11/9)}$, $Bb7^{(13/9)}$

Fill

A2

26

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

31

$F7^{(13)}$ $Cm7^{(9)}$ $F7^{(13)}$ $Bm7^{(9)}$ $E7^{(13)}$ $E7^{aug}$

36

$Em7/A$ $CM7/G$ $F\sharp m7^{b5}$ $B7^{(\sharp 11)}$ $Em7^{(9)}$ $A7^{(13)}$ $Fm7^{(9)}$

41

B

$Bb7^{(13)}$ $Bb m7^{(9)}$ $Eb7^{(13)}$ $Eb7^{(9)}$ $Ab M7^{(9)}$ $Ab6$

Fill

46

Chord labels: $A^b m7^{(9)}$, $D^{(13)}_7$, $D^b m7^{(9)}$, $G^b M7^{(9)}$, $F^\# m7^{(9)}$

51

Chord labels: $F^\# m7/B^{(9)}$, $B^{(9)}_7$, $E M7^{(9)}$, $E M7$, $E m7^{(9)}$, $A^{(9)}_7$

56

Chord labels: $E^b m7^{(9)}$, $A^b m7^{(9)}$, $D m7^{(9)}$, $G^{(13)}_7$, $D m7^{(9)}$

Fill

61 *tr*

(13)
G7

(9)
Cm7

(13)
F7

(9)
Cm7

65

(13)
F7

(9)
Bm7

(13)
E7

E7aug

Em7/A

C/G

69

F#m7(11)

B7(9)

Em7

A7(9)

(11)
Fm7

73 D

$\text{B}^{\flat}7^{(13)}$
 $\text{Dm}7^{(11)}$
 $\text{G}7^{(13)}$
 $\text{Dm}7^{(11)}$
 $\text{G}7^{(13)}$

Fill

78

$\text{E}^{\flat}7^{(11)}$
 $\text{A}7^{(13)}$
 $\text{E}^{\flat}7^{(11)}$
 $\text{A}7^{(13)}$
 $\text{A}7^{(\flat 13)}$

82

$\text{Dm}7^{(11)}$
 $\text{G}7^{(13)}$
 $\text{Dm}7^{(11)}$
 $\text{G}7^{(13)}$

86

C (N.C.)

Medium Bossa

ミディアム・ボサ

Medium Bossa Nova **Intro**

Melody

Play

Groove

Count

Fill

CM7⁽⁹⁾ D^bM7⁽⁹⁾ CM7⁽⁹⁾ D^bM7⁽⁹⁾

A

Melody

Play

Groove

C6⁽⁹⁾ F[#]m7⁽⁹⁾/B B7^(b13)

10

Melody

Play

Groove

GM7/B Gm7/B^b A7sus4 A7 A7 aug FM7/A

B

14

F#m7/A F#m7/A^b C⁽⁹⁾₆/G F#m^{b5}7 F⁽⁹⁾7

18

Em7 F#m7/B^b Dm⁽¹¹⁾7 G⁽¹³⁾7

Fill

C

22

Gm⁽¹¹⁾7 C⁽⁹⁾7 C^(b9)7 F#m⁽¹³⁾7 Bbm^{b5}7 E^(#9)7 Am⁽⁹⁾7

26 D

Am⁽⁹⁾ Dm⁽⁹⁾ FmM7/G C⁽⁹⁾₆ D^bM⁽⁹⁾₇

Fill

30 *poco rit.*

C⁽⁹⁾₆ D^bM⁽⁹⁾₇ CM⁽⁹⁾₇

Fill

Slow Rock

スロー・ロック

Intro

Melody

play

Groove

Count

Fill

F C F

A

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

F/A F $\sharp$ aug/A B $\flat$ B $\flat$ m/D $\flat$ F/C C F

Fill

B

12

Am Amaug Am6 D7 Gm GmM7 Gm7 C7

Fill

C1

16

F Am B $\flat$ D7/A Gm Gm/B $\flat$ C G7sus4/D C/E C

Fill

20

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

Fill

24 **C2**

rit.

F/A Faug/A B $\flat$ D $\flat$ B $\flat$ m7 F/C C F

Fill

The musical score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The piano part features a series of chords: F/A, Faug/A, B $\flat$, D $\flat$, B $\flat$ m7, F/C, C, and F. The voice part has a melodic line with triplets and a 'rit.' marking. A 'Fill' section is indicated at the end.

Waltz (The Sleeping Beauty)

ねむ もり びじょ
眠れる森の美女のワルツ

Tempo di valse

1 *p cantabile*

9 *più f*

15 *f*

21 *p*

27 *cresc.*

33 *f*

39 *ff*

44

49

54 *p*

61 *più f*

67 *f*

73 *p* *cresc.*

79 *ff*

85

Song No.

076

Air (Orchestral Suite)

かんげんがくくみきよく

管弦楽組曲よりエア

1/7

4/10

13

16

19

22

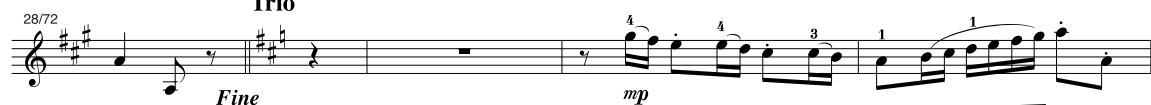
Minuetto/Boccherini

ボッケリーニのメヌエット

Minuetto



Trio



Siciliano/J. S. Bach

バッハのシチリアーノ

Siciliana

1 *p*

7 *mp*

11 *mp*

15 *p* *f*

19 *p* *f*

22

26 *mf*

30 *p*

33 *riten. meno mosso*

Menuet (L'Arlésienne)

おんな
アルルの女よりメヌエット

Andante
quasi allegretto

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante quasi allegretto'. The score consists of ten staves of music, with measures numbered 1 through 37. The music features various ornaments, including triplets, slurs, and grace notes. Dynamics include *pp* (pianissimo), *p* (piano), and *calando* (diminuendo). The piece concludes with a fermata on the final note.

1 2 3 3 1 5
pp

5 1 3 2 1 1 2 1 1

9 1 3 4 3 *pp* *p*

12 1 3 3 5 1 3 2 5 1 2

15 1 2 1 1 4

19 2 1 1 2 5 3 1 2 *pp*

23 3 2 2 2 1 4 3

27 1 3 4

31 3 1 3 3 5 1 3 3 *pp*

34 2 5 1 2 1 2 1 1 *calando* *e*

37 1 5 1 *smor* - - - *zan* - - - *do*

Slavonic Dances op.72-2

ぶきよく さくひん
スラブ舞曲 作品 72-2

Allegretto grazioso

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

5/21 *pp*

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

13/29 *rit.* *dim.*

33 *f* *fz* *fz*

37 *ff* *mp*

41 *p espress.* *dim.*

45 *p* *dim.* *pp*

Largo (From the New World)

いえじ
家路

Largo

1
Brass

5
p

8
p

11
pp

14
f

Pizzicato Polka

ピチカート・ポルカ

Polka

Pizzicato

1/49

6/54

11/59

16/64

21/69

27/75

32

37/45

47

p

f

p

p

Trio

Coda

D.C.al Coda

10

Romanze/Beethoven

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

Musical score for Swan Lake, Moderato, measures 1-19. The score is written in treble clef with a common time signature (C). The tempo is marked Moderato. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p* (piano), *express.* (expressive), *cresc.* (crescendo), *f* (forte), and *mp* (mezzo-piano). The score ends with a double bar line and a repeat sign.

Measure 1: *p* *express.*
 Measure 4: *cresc.*
 Measure 16: *f*
 Measure 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

1 *p cantabile*

4 *p*

7 *rall.* *f*

10 *a tempo* *pp* *più f* *cresc.*

14 *f* *p*

17 *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

アイダより凱旋行進曲

Maestoso

1 *mf*

6

10 *f*

14 *p*

18 *mf*

22 *f*

26

30

34 *f* *p*

38 *f*

42 *f*

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

-1 () 1 2 *pp*
 5 *con grazia*
 10 *accel.* *rit.* *a tempo* *p*
 15 *mf* *pp*
 20 *pp* *leggero*
 26
 30 *p*
 35 *pp*
 40 *accel.* *rit.* *a tempo* *p*
 45

Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい

白鳥 (動物の謝肉祭)

Andante grazioso

1 *p*

4

8

12

16 *p*

20 *mf*

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

L'éléphant (Le Carnaval des Animaux)

ぞう どうぶつ しゃにくさい
象 (動物の謝肉祭)

Allegretto pomposo

1 4 1 3 ^ 1 4

8 ^ 3 2 2 1 2 5

13 1 3 1 4 ^ 3 3 2 1 3

18 4 4 2 1 2 5 *mf*

23 1 2 1 3 5 1 2 5 3

28 5 4 3 4 4 2 1 4

33 3 2 1 ^ *f*

39 1 4 ^ 3 2 2 1 2

44 5 1 3 ^ 2 1

48 1 1 4 5 1 3 5 1

Fossiles (Le Carnaval des Animaux)

かせき どうぶつ しゃにくさい
化石 (動物の謝肉祭)

Allegro ridicolo

1 *ff*

5

10

15 *p*

19

24 *mf* *gva*-----

29 *ff* *(gva)*----

34

38

42

46

Wachet auf, ruft uns die Stimme BWV. 645

め ざ よ こえ
目覚めよと呼ぶ声あり

gva -----

1 2 4 1

5 3 1 2 2

9 3 1 4 1 2 4

13 1 3 1 2

17 (gva) ----- 4

Greensleeves

グリーンスリーブス

Lento Moderato

1 *p cantabile*

5 *mp*

13 *p*

21

25

4

The musical score is written on a single treble clef staff in 6/8 time. It consists of 28 measures. The tempo is marked 'Lento Moderato'. The score begins with a whole rest for the first measure. The melody is characterized by flowing eighth and sixteenth notes, often grouped with slurs and fingerings (1-5). The dynamics are marked as *p* (piano) at the beginning, *mp* (mezzo-piano) at measure 9, and *p* again at measure 17. The piece concludes with a final whole note chord in the 28th measure.

Beautiful Dreamer

ゆめ きみ
夢見る君

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of one flat (B-flat). The piece is divided into six systems of music, each containing measures 1 through 19. The score includes various musical ornaments such as triplets, slurs, and fingerings (1, 2, 3, 4, 5). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a final measure marked with a double bar line and a fermata.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

mp

mf

mp

mf

Ring de Banjo

バンジョーをかき鳴らせ

-1 5 5 f F Faug Dm(on F) F7 B $\flat$ Bm7 $\flat$ 5

10 Gm7(on C) C7 F F7(on E $\flat$) B $\flat$ (on D) B $\flat$ F(on C) C7 F Faug

16 Dm(on F) F7 B $\flat$ Bm7 $\flat$ 5 Gm7(on C) C7 F F7(on E $\flat$) B $\flat$ (on D) B $\flat$ F(on C) C7 F

23 F B $\flat$ G $\flat$ 7⁽⁹⁾ Gm7(on C) C7 F F7(on E $\flat$) B $\flat$ (on D) B $\flat$

29 F(on C) C7 F B $\flat$ Bm7 $\flat$ 5 Gm7(on C) C7 F F7(on E $\flat$)

36 B $\flat$ (on D) B $\flat$ F(on C) C7 F F B $\flat$ (on D) Bm7 $\flat$ 5

42 Gm7(on C) C7 F C F7(on E $\flat$) B $\flat$ (on D) F(on C) B $\flat$ F(on C) C7 F

Song No.

097

O du lieber Augustin

かわいいオーガスティン

1 C G7 C G7

Guitar

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

9/25 C G7 C 3

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

17/33 C G7 4 C 4

Song No.

098

London Bridge

ぼし
ロンドン橋

1 C (Flute) F Brass G7 C

Bassoon

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

2. Dm7 G7 C 1 5 4. Dm7 G7 C 1 5 4

Aura Lee

オーラ・リー

1 G Am7 D7 G 1 3 A7

5/21 D7 G G 1 3 A7

9/25 D7 G G 3 B7(on F#) Em G7(on D)

13/29 CM7 Cm6 G G 4 Bm7(b5(on F)) E7 A7 4

17 1. D7 3 G 2. D7 G Cm(on G) G

Aloha Oe

ア口ハ・才工



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