



# SONG BOOK

EZ-300

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● **Try playing the Songs along with Styles using Smart Chord!**



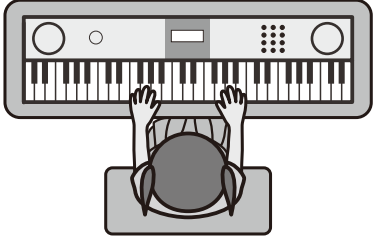
For Songs having this indication, you can enjoy playing Styles along with them using Smart Chord. Try using Smart Chord, which lets you play back Styles with only one finger.

- Song 001 is a demo, so the sheet music is not included.
- Due to copyright restrictions, some of the scores are not included.
- Parts of the score may differ from the original version.
- In some cases, the score time signature and metronome timing may differ, but this has been done to make practice as easy as possible.
- The  $\nabla$  mark on the sheet music indicates a section where the Phrase Repeat function is used.  
The  $\textcircled{S^{**}}$  mark is compatible with the Keys to Success step numbers.
- (onC) and other on-bass code markings on the score do not appear on the instrument's display.
- In categories other than "Learn to Play", songs have a final step at the end of the song that is not one of the step numbers.
- Songs 117 to 129 are duets that have been created for two people to play. The numbers above the notes indicate the placement of the right hand, and the numbers below the notes indicate the placement of the left hand.

A	alla turca	With a Turkish feel	marziale	With a march feel
	allargando	Gradually slower and louder	meno mosso	Less movement
	assai	Very	molto	More
C	cantabile	Singing	N non agitato	Calmly
	commodo	Relaxed	non troppo	Not too much
	con affetto	Lovingly	P poco	A little
	con moto	Animated	poco a poco	Little by little
D	dolce	Sweetly	poco moto	With a little more motion
E	espress. (espressivo)	With expression	polka	Polka (fast 2/4 time)
G	grazioso	Elegantly	R rall. / rallent. (rallentando)	Gradually slower
I	in tempo	Strict tempo	religioso	Religiously, with devotion
L	leggiero	Lightly	resoluto	Resolutely, with conviction
M	ma non troppo	But not too much	S scherzando	Playfully
	maestoso	With majesty	smorz. (smorzando)	Gradually slower and softer
	marcato	Play each note distinctly	sostenuto	Sustain notes
	marsch	March	sub. (subito)	Immediately

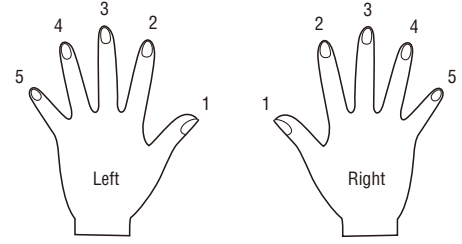
# Before Playing...

## ◇ Sit Correctly



Sit near the middle of the keyboard.

## ◇ Finger Numbering



# Reading the Score

## ◇ The Keyboard, Staff Lines, and Clef

1 octave  
2 black keys 3 black keys  
C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C  
Middle C (C3)  
Treble clef  
Bass clef

Clef Key signature Time signature

## ◇ Accidentals

- # (Sharp) Raise a semitone
- b (Flat) Lower a semitone
- ♮ (Natural) Return to normal pitch

## ◇ Notes and Rests

Whole note			Whole note rest	
Dotted half note			Dotted half note rest	
Half note			Half note rest	
Dotted quarter note			Dotted quarter note rest	
Quarter note			Quarter note rest	
Eighth note			Eighth note rest	
Sixteenth note			Sixteenth note rest	

## ◇ Time Signatures and Counting Time

4/4 time

2/2 time

2/4 time

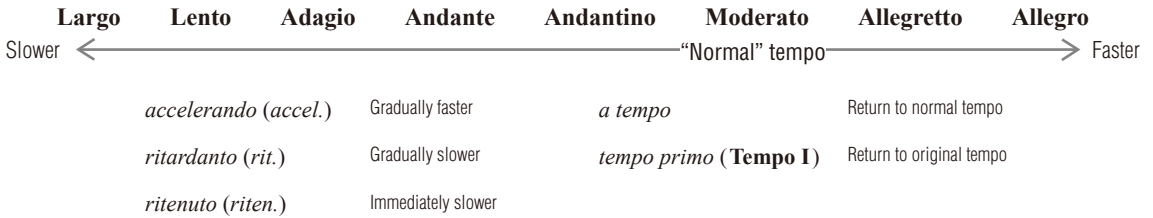
3/4 time

6/8 time

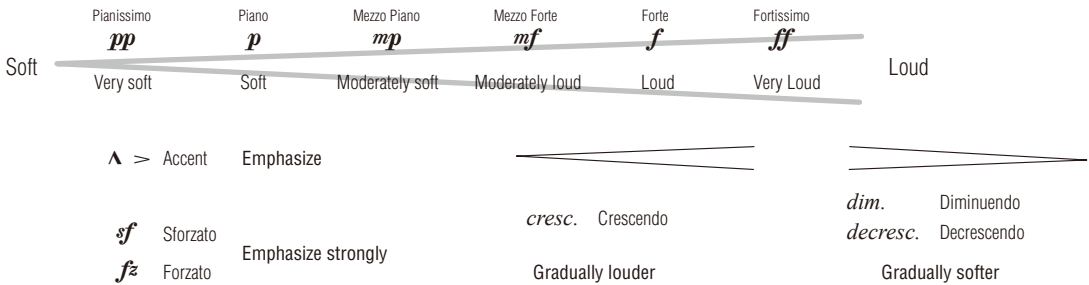
9/8 time

## ◇ Tempo Markings

Example: ♩=120 indicates a tempo of 120 quarter notes per minute.



## ◇ Dynamic Markings



## ◇ Phrasing and Performance Markings

*legato*  
Connect the notes smoothly



*staccato (stacc.)*  
Play short, detached notes



*tenuto (ten.)*  
Hold the notes for their full length



## ◇ Other Markings

- Pause
- sempre* Always
- simile* Continue in the same way
- Repeat previous measure
- 8va* Play an octave higher
- Swing (play with a triplet feel)
- Press, release pedal

## ◇ Repeats

Play 1-2-3-2-3-4

Play 1-2-3-4-1-2-5-6

Play 1-2-3-4-5-6-1-2-3-4 *D.C.* (Go back to the beginning) *Fine* (End) *D.C.*

Play 1-2-3-4-2-3-5-6 *D.S.* (Go back to the mark) to (Jump to the Coda)

# Favorite

This is a collection of popular folk songs and classical pieces from around the world.  
Join in and play a melody.



Song No. 012  
Tempo ♩ = 94

## Frère Jacques

Melody Voice  
Glockenspiel

Traditional

Musical notation for Frère Jacques in 4/12 time. The piece consists of two staves of music. The first staff starts at measure 4/12 and includes a first ending bracket labeled S01 with the instruction *gva sempre* and a first ending bracket labeled S02. The second staff starts at measure 8/16 and includes a first ending bracket labeled S03 and a first ending bracket labeled S04. The piece ends with a double bar line and repeat dots.

Song No. 013  
Tempo ♩ = 120

## Der Froschgesang

Melody Voice  
Square Lead

Traditional

Musical notation for Der Froschgesang in 5/17 time. The piece consists of two staves of music. The first staff starts at measure 5/17 and includes a first ending bracket labeled S01 and a first ending bracket labeled S02. The second staff starts at measure 9/21 and includes a first ending bracket labeled S03 and a first ending bracket labeled S04. The piece ends with a double bar line, the word *Fine*, and the instruction *D.C.* (Da Capo).

Song No. 014  
Tempo ♩ = 88

# Aura Lee

Traditional

Melody Voice  
Soprano Sax

Musical score for 'Aura Lee' in G major, 3/4 time. The score consists of four staves of music. The first staff starts at measure 3/19 and features a circled 'S01' above the first measure. The second staff starts at measure 7/23. The third staff starts at measure 11/27 and features circled 'S02' above the first measure and 'S03 S04 (2x)' above the fourth measure. The fourth staff starts at measure 16/32 and features first and second endings. Fingerings are indicated by numbers 1-5 above notes. A downward-pointing triangle is placed above the first measure of the second staff.

Song No. 015  
Tempo ♩ = 110

# London Bridge

Traditional

Melody Voice  
Musette Accordion

Musical score for 'London Bridge' in C major, 2/4 time. The score consists of two staves of music. The first staff starts at measure 6/10 and features a circled 'S01' above the first measure. The second staff starts at measure 19/23 and features a circled 'S02' above the fourth measure. The score includes first, second, and fourth endings. Fingerings are indicated by numbers 1-5 above notes. A downward-pointing triangle is placed above the fifth measure of the second staff.

Song No. 016  
Tempo ♩ = 112

# Sur le pont d'Avignon

Traditional

Melody Voice  
Musette Accordion

Musical score for 'Sur le pont d'Avignon' in G major, 2/4 time. The score consists of two staves of music. The first staff starts at measure 5/17 and features a circled 'S01' above the first measure. The second staff starts at measure 9/21 and features a circled 'S02' above the third measure and 'S03' above the fifth measure. The first measure of the first staff is marked with a dynamic of *mf*. A downward-pointing triangle is placed above the first measure of the second staff. The score concludes with the word *Fine*.



13 **S04**

*p* *mf* *p* *mf* D.C.

**Song No.** 017  
**Tempo** ♩ = 89

# Old MacDonald Had a Farm

Traditional

**Melody Voice**

Portatone	V1
Modern Harp	V2
Honky Tonk Piano	V3

13/32 **S01** **V1** **S02**

18/37 **S03**

24/43 **V3**

48 **V2** **S04** **S05**

56 **V3** **S06**

62 **S07** **S08**

L.H. ....

68 **V1** **S09** **S10**

L.H. ....

Song No. 018  
Tempo ♩ = 102

# Nedelka

Traditional

Melody Voice  
Musette Accordion

Musical score for 'Nedelka' in 2/4 time, key of B-flat major. The score consists of three staves. The first staff starts at measure 4 and includes a dynamic marking of *mf*. It features a first ending bracketed section. The second staff starts at measure 10/26/42 and includes a fermata. The third staff starts at measure 16/32/48 and includes a second ending bracketed section. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Specific notes are marked with callouts S01, S02, and S03.

Song No. 019  
Tempo ♩ = 96

# Aloha Oe

Q. Liliuokalani

Melody Voice  
Vibraphone

Musical score for 'Aloha Oe' in 4/4 time, key of C major. The score consists of four staves. Above the first staff is a rhythmic notation: ♩ = ♩<sup>3</sup>. The first staff starts at measure 4 and includes a dynamic marking of *mf*. It features a first ending bracketed section. The second staff starts at measure 9 and includes a fermata. The third staff starts at measure 13 and includes a second ending bracketed section. The fourth staff starts at measure 17 and includes a third ending bracketed section. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Specific notes are marked with callouts S01, S02, S03, and S04.

21 S05

Musical staff 21-24: Treble clef, 4/4 time. Measures 21-24. Fingerings: 2, 3, 2, 1, 3, 2. Slurs over measures 21-22 and 23-24. A circled callout 'S05' points to the second measure.

25

Musical staff 25-28: Treble clef, 4/4 time. Measures 25-28. Fingerings: 1, 2, 1. Slurs over measures 25-28. A downward-pointing triangle is above measure 28.

29 S06

Musical staff 29-32: Treble clef, 4/4 time. Measures 29-32. Fingerings: 3. Slurs over measures 29-30 and 31-32. A circled callout 'S06' points to the fourth measure.

33

Musical staff 33-36: Treble clef, 4/4 time. Measures 33-36. Slurs over measures 33-34 and 35-36. The staff ends with a double bar line.

Song No. 020  
Tempo ♩ = 106

# Sippin' Cider Through a Straw

Melody Voice  
Analogon 1

Traditional

4 S01 S02

Musical staff 4-7: Treble clef, 4/4 time. Measures 4-7. Fingerings: 3. Slurs over measures 4-5 and 6-7. A circled callout 'S01' points to the first measure, and 'S02' points to the fourth measure.

8/16/28 S03 S04

Musical staff 8-11: Treble clef, 4/4 time. Measures 8-11. Fingerings: 2, 3. Slurs over measures 8-9 and 10-11. A circled callout 'S03' points to the second measure, and 'S04' points to the fifth measure.

12

Musical staff 12-15: Treble clef, 4/4 time. Measures 12-15. First ending: 1. Second ending: 2. Slurs over measures 12-13 and 14-15. Downward-pointing triangles are above measures 12 and 14.

32 S05

Musical staff 32-35: Treble clef, 4/4 time. Measures 32-35. Fingerings: 3, 1. Slurs over measures 32-33 and 34-35. A circled callout 'S05' points to the fourth measure.

Song No. 021

Tempo ♩ = 90

# Old Folks at Home

S. C. Foster

Melody Voice

Harmonica

Musical score for 'Old Folks at Home' in 3/4 time, key of B-flat major. The score consists of three staves of music. The first staff starts at measure 3/11 with a *mp* dynamic and includes a triplet of eighth notes marked S01. The second staff starts at measure 8/16 and includes a triplet of eighth notes marked S03, a repeat sign, and a triplet of eighth notes marked S04. The third staff starts at measure 21 and includes a triplet of eighth notes marked S06. Dynamics include *mp* and *f*.

Song No. 022

Tempo ♩ = 94

# Bury Me Not on the Lone Prairie

Traditional

Melody Voice

Harmonica



Musical score for 'Bury Me Not on the Lone Prairie' in 2/4 time, key of B-flat major. The score consists of six staves of music. The first staff starts at measure 4 and includes a triplet of eighth notes marked S01. The second staff starts at measure 9/17 and includes a first ending bracket and a triplet of eighth notes marked S03. The third staff starts at measure 21 and includes a triplet of eighth notes marked S04. The fourth staff starts at measure 25 and includes a triplet of eighth notes marked S05. The fifth staff starts at measure 29 and includes a triplet of eighth notes marked S06. The sixth staff starts at measure 33 and includes a triplet of eighth notes and a *rit.* marking. Dynamics include *mf*.

Song No. 023

Tempo ♩ = 92

# Santa Lucia

A. Longo

Melody Voice

Classical Guitar

Andantino

9/17 **S01** **S02**  
*mp*

13/21 **S03** **S04**

25/33 **S05** **S06** **S07**  
*mf*

30/38 **S08** **S09**

Song No. 024

Tempo ♩ = 120

# If You're Happy and You Know It

Traditional

Melody Voice

Analogon 1 **V1**

Fargo 1 **V2**

♩ = ♩<sup>-3</sup> ♩<sup>-3</sup>

2/10 **S01** **S02** **S03**  
*staccato*

7/15 **S04**

Song No. 025

Tempo ♩ = 69

# Beautiful Dreamer

S. C. Foster

Melody Voice

Clarinet

**S01** **S02**  
*mp*

7 **S03**

11 **S04** *mf*

15 *mp*

18 **S06** *mf*

**Song No.** 026  
**Tempo** ♩=126 (♩=63)

# Greensleeves

**Melody Voice**  
 Oboe

Traditional

**Lento Moderato**

2 **S01** *p cantabile*

7 **S03**

11 **S04** *mp*

15 **S06**

19 *p*

23 **S07**

*cantabile* → P.5

Song No. 027  
Tempo ♩ = 120

# Kalinka

Traditional

Melody Voice  
Clarinet

8 **S01** *(D.S. time with repeat)*

14/22/52/60 **S02** **S03** (2×)

1. 2.

28 **S04** **S05**

34 **S06** **S07**

40 **S08** *D.S.*

62 *Coda* **S09** (2×)

68/76 1. 2.

Song No. 028  
Tempo ♩ = 110

# Holdilia Cook

Traditional

Melody Voice  
Clarinet

Peacefully

4/21 **S01** **S02**

9/26 **S03** **S04**



S05  
Happy and bouncy!

18/35

Song No. 029  
Tempo ♩ = 114

# Ring de Banjo

S. C. Foster

Melody Voice  
Trumpet

S01

12

17

23

29

37

42

Song No. 030  
Tempo ♩ = 130

# La Cucaracha

Traditional

Melody Voice  
Trumpet

Musical score for La Cucaracha, featuring a melody for Trumpet. The score is in 3/4 time and consists of four staves. The first staff (measures 5/13) contains measures 5-13, with a first ending bracket over measures 11-13. The second staff (measures 9/17) contains measures 9-17, with a first ending bracket over measures 15-17. The third staff (measures 21/29) contains measures 21-29, with a first ending bracket over measures 27-29. The fourth staff (measures 25/33) contains measures 25-33, with a first ending bracket over measures 31-33. The score includes various musical notations such as slurs, accents, and dynamic markings.

5/13 S01 S02

9/17 S03 S04 S05 (2x) S06

21/29 S07 S08

25/33

Song No. 031  
Tempo ♩ = 132

# Funiculi Funicula

L. Denza

Melody Voice  
Trumpet

Musical score for Funiculi Funicula, featuring a melody for Trumpet. The score is in 6/8 time and consists of six staves. The first staff (measures 10) contains measures 10-14, with a first ending bracket over measures 12-14. The second staff (measures 15) contains measures 15-19, with a first ending bracket over measures 17-19. The third staff (measures 20) contains measures 20-24, with a first ending bracket over measures 22-24. The fourth staff (measures 25) contains measures 25-29, with a first ending bracket over measures 27-29. The fifth staff (measures 31) contains measures 31-35, with a first ending bracket over measures 33-35. The score includes various musical notations such as slurs, accents, and dynamic markings.

10 S01 S02

15 S03

20 S04

25 S05

31 S06

*f*

*sub. p* *cresc.*

*f* *f*

Trombone

36

41

46

S07

51

S08

Trumpet

S09

56

S10

61

66/82

71/87

simile

sub. p

cresc.

76/92

Song No. 032  
Tempo ♩ = 72

# Largo (from the New World)

Melody Voice  
English Horn

A. Dvořák

Largo

Musical score for 'Largo (from the New World)' by A. Dvořák, English Horn part. The score consists of six staves of music. Staff 1 (S01) starts at measure 9 with a piano (*p*) dynamic. Staff 2 (S02) starts at measure 13. Staff 3 (S03) starts at measure 17 with a piano (*p*) dynamic. Staff 4 starts at measure 21. Staff 5 starts at measure 25 with a pianissimo (*pp*) dynamic. Staff 6 (S04) starts at measure 29 with a forte (*f*) dynamic. Fingerings and articulations are indicated throughout the score.

Song No. 033  
Tempo ♩ = 72

# Brahms' Lullaby

Melody Voice  
Flute

J. Brahms

Musical score for 'Brahms' Lullaby' by J. Brahms, Flute part. The score consists of three staves of music. Staff 1 (S01) starts at measure 2 with a mezzo-piano (*mp dolce*) dynamic. Staff 2 (S04, S05, S06) starts at measure 8 with a mezzo-forte (*mf*) dynamic. Staff 3 (S07) starts at measure 13 with a mezzo-piano (*mp*) dynamic. Fingerings and articulations are indicated throughout the score.

Song No. 034  
Tempo ♩ = 120

# Liebesträume Nr.3

F. Liszt

Melody Voice	
Clarinet	(V1)
Strings	(V2)

Poco Allegro con affetto

mf dolce

S01 (V1)

S02

S03

S04

S05

S06

S07

S08

dim.

Strings mp

S09

Poco, con affetto, dolce → P.5

Song No. 035  
Tempo ♩ = 78

# Pomp and Circumstance

Melody Voice  
Strings

E. Elgar

Maestoso

3 **S01**  $\frac{2}{4}$  *mf* **S02**

9 **S03**

15 **S04** **S05** *f*

21 **S06**

27 **S07** *allargando* **S08**

33 *a tempo* **S09**

39 **S10**

Maestoso, *allargando* → P. 5

Song No. 036  
Tempo ♩ = 108

# Chanson du Toreador

Melody Voice  
Chamber Strings

G. Bizet

Resoluto

2 **S01** *f* **S02**

7 **S03** **S04** **S05**

Song No. 037

Tempo ♩ = 72

# Jupiter, the Bringer of Jollity

G. Holst

Melody Voice

Strings

Andante maestoso

4 **S01** 1 2 3 2 4 1 **S02**

*mp*

9 2 3 5 **S03** 4

14 3 1 5 2 1 **S04** 3 1

*mf*

19 2 1 2 4 **S05**

*f*

24 1 2 3 **S06** *rit.*

maestoso → P.5

Song No. 038

Tempo ♩ = 64 (♩ = 128)

# The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

Andantino

11 **S01** (V1) 1 **S02** 5 2 1 3

*p*

15 1 4 **S03** 2 1 3

19 1 5

23



Song No. 039  
Tempo ♩ = 184 (♩ = 92)

# Die Moldau

B. Smetana

Melody Voice  
Strings

Allegro comodo non agitato

34 *ff* **S08** 1 2 3 *sf sf*

39 *sf* **S09** 3 3

Song No. 040  
Tempo ♩ = 80

## Salut d'Amour op.12

Melody Voice  
Strings

Andantino

E. Elgar

3/19 **S01** 5 4 1 4 **S02** 5

9/25 **S03** 3 4 1 5

15/31 **S04** **S06** (2x) 1. **S05** 1 2.

Song No. 041  
Tempo ♩ = 98

## Humoresques

Melody Voice  
Strings

Grazioso

A. Dvořák

3/11 *mp* **S01** 1 1 3 5 2 **S02** 2

7/15 **S03** 1 1 2 5 **S04** 2 5

19 *meno mosso* **S05** 1 **S06** **S07** 1 *p*

23 **S08** *rit.*

Grazioso, meno mosso → P.5

27 **Tempo I**

*mp*

31

*rit.*

S09

<b>Song No.</b>	042	<b>Symphony No.9 (from the New World - 4th movement)</b>	<b>Melody Voice</b>
<b>Tempo</b>	♩ = 133		Trombone Section (V1)
			Chamber Strings (V2)

A. Dvořák

10/18/34

*ff*

marcato

S01 (V1)

S02

S03

14/22/38

S04

*Fine*

26

S05 (V2)

S06

S07

30

S08 (V1)

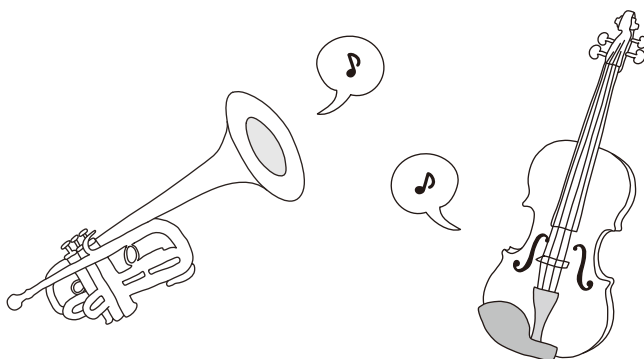
*D.C.*

*marcato* → P.5

# Instrument Master

This is a collection of songs that feature instruments other than piano.

Enjoy the sound of the various instruments with orchestra backing.



Song No. 043  
Tempo ♩ = 146 (♩ = 73)

## Sicilienne/Fauré

Melody Voice  
Flute

G. Fauré

Allegretto molto moderato

Musical score for Sicilienne/Fauré, Flute. The score is in 6/8 time and begins with a *p dolce* dynamic. It features four marked sections: S01, S02, S03, and S04. S01 is the first measure. S02 is a sixteenth-note figure starting at measure 4. S03 is a dotted quarter note at the end of the first phrase. S04 is a sixteenth-note figure starting at measure 6. The score includes first and second endings for the final phrase.

molto, dolce → P.5

Song No. 044  
Tempo ♩ = 78

## Swan Lake

Melody Voice  
Oboe

P. I. Tchaikovsky

Moderato

Musical score for Swan Lake, Oboe. The score is in 3/4 time and begins with a *p espress.* dynamic. It features four marked sections: S01, S02, S03, and S04. S01 is a dotted quarter note at the start. S02 is a sixteenth-note figure starting at measure 4. S03 is a dotted quarter note at the end of the first phrase. S04 is a sixteenth-note figure starting at measure 6. The score includes first and second endings for the final phrase.

espress. (espressivo) → P.5

14 **S05** *cresc.* **S06** **S07**  
*f mp*

Song No. 045  
 Tempo ♩ = 116

# Grand March (Aida)

G. Verdi

Melody Voice  
 Brass Section

Maestoso

2 **S01** *mf* **S02** **S03** **S04** **S05** **S06** **S07**  
*f p*

Maestoso → P. 5

Song No. 046  
Tempo ♩ = 108 (♩ = 54)

# Serenade for Strings in C major, op.48

Melody Voice  
Strings

P. I. Tchaikovsky

Andante non troppo

1 *f* sempre marcato

6 *ff sf sf ff*

11 *ff fff*

Callouts: S01, S02, S03, S04

non troppo, marcato → P.5

Song No. 047  
Tempo ♩ = 79

# Pizzicato Polka

Melody Voice  
Pizzicato Strings

J. Strauss II

Polka

4 *p*

9 *f*

13 *p*

18 *p*

23 *p*

28 *p*

Callouts: S01, S02, S03, S04, S05, S06

Polka → P.5

Song No. 048  
Tempo ♩ = 88

# Romance de Amor

Traditional

Melody Voice  
Classical Guitar

Musical score for 'Romance de Amor' in 3/4 time, key of G major. The score consists of three staves of music. The first staff starts at measure 5 and includes a circled label 'S01' above the first measure. The second staff starts at measure 10 and includes a circled label 'S02' above the second measure. The third staff starts at measure 15 and includes a circled label 'S03' above the second measure and a circled label 'S04' above the third measure. The piece concludes with a 'rit.' (ritardando) marking and a final note.

Song No. 049  
Tempo ♩ = 116

# Menuett BWV Anh.114

J. S. Bach

Melody Voice  
Harpsichord

Musical score for 'Menuett BWV Anh.114' in 3/4 time, key of G major. The score is presented in grand staff notation (treble and bass clefs). It consists of three systems of music. The first system starts at measure 5/21 and includes a circled label 'S01' above the first measure and a circled label 'S02' above the second measure. The second system starts at measure 9/25 and includes a circled label 'S03' above the first measure and a circled label 'S04' above the second measure. The third system starts at measure 13/29 and includes a circled label 'S05' above the first measure and a circled label 'S06' above the second measure. The piece concludes with a final note.



17/33

S07

S08

37/53

S09

S10

41/57

S11

S12

45/61

S13

S14

49/65

S15

S16

Song No. 050

Tempo ♩ = 76

# Ave Verum Corpus

W. A. Mozart

Melody Voice

Chapel Organ

Adagio

Musical notation system 1 (measures 1-5). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 3, 4, 2, 2, 1 are indicated above the staff. Fingerings 2, 3, 5 are shown below the staff. A callout bubble labeled S01 points to measure 1, and S02 points to measure 5.

Musical notation system 2 (measures 6-10). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 8, 1, 3, 1, 2 are indicated above the staff. Fingerings 2, 1, 3, 1, 2 are shown below the staff. A callout bubble labeled S03 points to measure 10.

Musical notation system 3 (measures 11-15). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 13, 1, 2 are indicated above the staff. A callout bubble labeled S04 points to measure 14.

Musical notation system 4 (measures 16-20). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 18, 1 are indicated above the staff. A callout bubble labeled S05 points to measure 20. The word "Strings" is written above the treble staff.

Musical notation system 5 (measures 21-25). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 23, 2, 2, 3, 1 are indicated above the staff. A callout bubble labeled S06 points to measure 24.


Musical notation system 6 (measures 26-30). Treble clef, bass clef, key signature of one flat, common time. Measure numbers 28, 3, 3, 3 are indicated above the staff. A callout bubble labeled S07 points to measure 29.

**Song No.** 051  
**Tempo** ♩ = 110 (♩ = 220)

# Radetzky Marsch

J. Strauss I

**Melody Voice**  
**Symphony Kit**

Enjoy the atmosphere of a live concert by clapping along with the orchestra using the  key. Begin softly after the introduction, and then clap harder as the intensity of the orchestra increases. After a break in the middle, clap energetically in time with the orchestra for the big finale! A variety of percussion instruments can be played via the other keys. Try them all out!

## Marsch

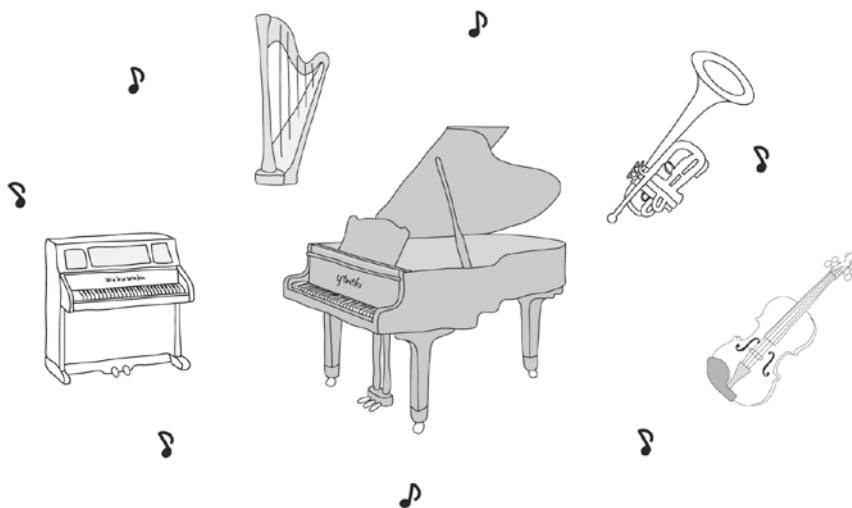


Marsch → P. 5

# Piano Repertoire

Here's a collection of well-known and well-loved piano pieces from around the world.

Immerse yourself in the beautiful sound of the piano, either with orchestra backing or solo.



Song No. 052  
Tempo ♩ = 100

## Wenn ich ein Vöglein wär

Traditional

Melody Voice  
Live! Concert Grand Piano

The musical score is written for piano in 3/4 time, marked *mp*. It consists of six sections, each starting with a measure rest (V) and a finger number (1 or 5).  
- **S01**: Measures 6-9. Treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Bass clef accompaniment starts with a quarter note G3.  
- **S02**: Measures 10-13. Treble clef, starting with a quarter note D5, followed by quarter notes E5, F5, and G5. Bass clef accompaniment continues with quarter notes G3, A3, and B3.  
- **S03**: Measures 14-17. Treble clef, starting with a quarter note G5, followed by quarter notes F5, E5, and D5. Bass clef accompaniment continues with quarter notes G3, A3, and B3.  
- **S04**: Measures 18-21. Treble clef, starting with a quarter note D5, followed by quarter notes C5, B4, and A4. Bass clef accompaniment continues with quarter notes G3, A3, and B3.  
- **S05**: Measures 22-25. Treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Bass clef accompaniment continues with quarter notes G3, A3, and B3.  
- **S06**: Measures 26-29. Treble clef, starting with a quarter note D5, followed by quarter notes E5, F5, and G5. Bass clef accompaniment continues with quarter notes G3, A3, and B3.

Song No. 053

Tempo ♩ = 106

# Die Lorelei

F. Silcher

Melody Voice

Live! Concert Grand Piano

Moderato

4 **S01** 1 **S02** 3 4 3

*mf*

10 **S03** 1

15 **S04** 3 4 **S05** 2

21 **S06** 1 1 3 5 3 2

26 **S07** 1 1 *mf* 4 4 3

31 *rit.* **S08** 5 4 *a tempo* 3 3 *mp*

# Home Sweet Home

H. R. Bishop

Musical notation for measures 1-6. Treble clef, key signature of one flat, common time. Measure 1 starts with a circled label 'S01' pointing to the first note. Dynamics include *mp*. Fingerings are indicated by numbers 1, 2, 3, 4, 1.

Musical notation for measures 7-10. Treble clef, key signature of one flat, common time. Measure 10 ends with a circled label 'S03' pointing to the final note. Dynamics include *mf*. Fingerings are indicated by numbers 3, 2.

Musical notation for measures 11-14. Treble clef, key signature of one flat, common time. Measure 14 ends with a circled label 'S04' pointing to the final note. Fingerings are indicated by numbers 5, 3, 5, 2.

Musical notation for measures 15-18. Treble clef, key signature of one flat, common time. Fingerings are indicated by numbers 5, 3, 5.

Musical notation for measures 19-23. Treble clef, key signature of one flat, common time. Measure 19 starts with a circled label 'S05' pointing to the first note. Measure 23 ends with a circled label 'S06' pointing to the final note. Dynamics include *mp* and *mf*. Fingerings are indicated by numbers 5, 3, 2, 5, 3.

Musical notation for measures 24-30. Treble clef, key signature of one flat, common time. Measure 24 starts with a circled label 'S07' pointing to the first note. Dynamics include *dim.* and *poco rit.*. The piece concludes with a final chord marked *p*. Fingerings are indicated by numbers 3, 4, 2, 1, 2-1, 2, 3, 5.

# Scarborough Fair

Traditional

S01

9 *mp*

S02

14 *mf*

S03

20 *mf*

S04

26 *mp*

S05

35 *mf*

S06

40 *mf*

46 **S07** 5 1 4 1 5 1

52 **S08** 1 5 4 3 5 2 4 1 3 1

*mf* *p*

Song No. 056  
Tempo ♩ = 66

# My Old Kentucky Home

Traditional

Melody Voice  
Live! Concert Grand Piano

4 **S01** 3 1 1 **S02** 3 3 1 **S03** 2

*mp*

9/17 **S04** **S05** (2x) 1

19 **S06** 3 **S07** 4

*mf*

24 **S08** 1 1 **S09** 1 4

*mp* *poco rit.* *a tempo* *rit.*



# Loch Lomond

Traditional

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. Section markers S01 through S08 are placed above the treble staff. The piece concludes with a double bar line.

**S01** *mp*

**S02**

**S03**

**S04**

**S05** *mf*

**S06**

**S07**

**S08** *meno mosso* *poco rit.*

*meno mosso, poco* → P.5

Song No. 058

Tempo ♩ = 92

# Silent Night

F. Gruber

Melody Voice

Live! Concert Grand Piano

9 **S01** 2

*p*

13 **S02** 5 **S03** 4 **S04** 3

5 4 1

18 **S05** 2

4

23 **S06** **S07** 3 *mf*

4

28 **S08** 5

5

# Deck the Halls

Con moto

Traditional

4 S01 S02 *marcato* S03

9/13 S04 S05

18 S06 S07

23/27 S08 S09

31 S10

36 S11 S12 *mp* *p*

Song No. 060  
Tempo ♩ = 72

# O Christmas Tree

Traditional

Melody Voice  
Live! Concert Grand Piano

4 *mp* S01 S02 V

9 *mf* S03 V

13 S04 S05

17 S06

Song No. 061  
Tempo ♩ = 60

# Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Melody Voice  
Live! Concert Grand Piano

Adagio cantabile

5 *p* S01 S02

cantabile → P.5

9 **S03** **S04**

13 **S05** **S06**

17 **S07** **S08**

Song No. 062  
Tempo ♩ = 70

# Ave Maria/J. S. Bach - Gounod

J. S. Bach/C. F. Gounod

Melody Voice  
Live! Concert Grand Piano

5 **S01** **S02**

11 **S03** **S04** **S05**

16

S06

S07

*p*

21

S08

S09

*cresc.*

26

S10

S11

S12

*mp*

*cresc.*

31

S13

S14

S15

36

S16

*p*

*poco rit.*

*poco* → P.5

# Jesus bleibet meine Freude

J. S. Bach

Religioso

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. *mp* dynamic. Fingerings: 5, 1, 3, 2, 2, 5, 1, 1, 1, 3, 2, 3, 1, 2, 1, 2, 3, 2. Slurs and accents are present. Markers S01 and S02 are indicated above the staff.

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 3, 1, 2, 2, 5, 1, 1, 5, 3, 2, 1, 2, 4, 3, 1, 2, 3, 5, 1. Slurs and accents are present. Markers S03 and S04 are indicated above the staff.

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. *mf* dynamic. Fingerings: 2, 1, 3, 2, 3, 4. Slurs and accents are present. Marker S05 is indicated above the staff.

Musical notation for measures 17-20. Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 3, 1, 1, 5, 1, 3, 1, 5. Slurs and accents are present. Marker S06 is indicated above the staff.

Musical notation for measures 21-24. Treble clef, key signature of one sharp (F#), 3/4 time signature. *mp* dynamic. Fingerings: 1, 2, 5, 1, 1, 3, 1, 2. Slurs and accents are present. Marker S07 is indicated above the staff.

Musical notation for measures 25-28. Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 1, 4, 5, 1, 2, 1, 5. Slurs and accents are present. Marker S08 is indicated above the staff. The piece concludes with a *rit.* (ritardando) marking.

Song No. 064  
Tempo ♩ = 66

# Prelude op.28-15 "Raindrop"

Melody Voice  
Live! Concert Grand Piano

F. Chopin

Sostenuto

The score is divided into systems, each with a circled measure number (S01-S11) and a downward-pointing arrow. The music is in 3/4 time with a key signature of one flat (B-flat major). The right hand features a melodic line with various ornaments and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and *poco rit.* at the end. Fingerings and articulation marks are clearly indicated throughout.

Sostenuto → P.5



# Nocturne op.9-2

F. Chopin

Andante

Musical score for measures 1-7. The piece is in B-flat major, 3/4 time, and marked *p dolce*. Measure 1 starts with a circled label S01. Fingerings are indicated: 2, 5, 3, 1. A circled label S02 is above measure 5. The bass line has a 4 in measure 1 and a 5 in measure 5.

Musical score for measures 8-13. Measure 8 starts with a circled label S03. Fingerings are indicated: 2, 1-4. A circled label S04 is above measure 10. The bass line has a 4 in measure 8 and a 5 in measure 10.

Musical score for measures 14-19. Measure 14 starts with a circled label S04. Fingerings are indicated: 2, 4. A circled label S05 is above measure 17. The dynamic marking *mp* appears in measure 17. The bass line has a 4 in measure 14.

Musical score for measures 20-24. Measure 20 starts with a circled label S06. Fingerings are indicated: 3, 3, 3, 3, 1, 3, 4. The bass line has a 5 in measure 20.

Musical score for measures 25-30. Measure 25 starts with a circled label S07. Fingerings are indicated: 4, 2, 1, 2, 5, 2, 3, 2. The bass line has a 4 in measure 25, a 5 in measure 27, and a 4 in measure 29.

Musical score for measures 31-35. Measure 31 starts with a circled label S08. Fingerings are indicated: 4, 1. A circled label S09 is above measure 33. The dynamic marking *mf* appears in measure 33. The bass line has a 4 in measure 31, a 4 in measure 33, and a 2 in measure 35.

37 S10

43 S11 S12

49 S13 *poco rit.* S14 *a tempo*

54 S15

59 S16 *poco rit.*

65 *a tempo* S17 S18 *rit.*

*poco a poco* → P.5

Song No. 066  
Tempo ♩ = 56

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

Melody Voice  
Live! Concert Grand Piano

F. Chopin

Lento, ma non troppo

S01

*p*

*simile*

S02

*riten.*

*a tempo*

S03

S04

*cresc.*

S05

*riten.*

*ten.*

*ff*

*dim.*

S06

*pp*

*rall.*

*smorz.*

ma non troppo, rall. (rallentando), smorz. (smorzando) → P.5

Song No. 067  
Tempo ♩ = 70

# Romanze (Serenade K.525)

Melody Voice  
Live! Concert Grand Piano

W. A. Mozart

Andante

The musical score is presented in a grand staff format with two staves per system. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The score is divided into ten sections, each marked with a circled label (S01-S10) and a downward-pointing arrow. Dynamics include piano (*p*) and forte (*f*). Articulations such as slurs, accents, and fingerings (1-5) are used throughout. The piece concludes with a *rit.* (ritardando) marking. The bottom staff contains bass line accompaniment with fingerings and some rests.

# Arabesque

J. F. Burgmüller

Allegro scherzando

The score is written for piano and melody voice. It begins with a piano (*p*) dynamic and a tempo of 121. The key signature has one sharp (F#). The score is divided into systems, each with a starting measure number and a circled section label (S01-S11). Performance instructions include *p leggiero*, *cresc.*, *f*, *dim. e poco rall.*, *in tempo*, *p dolce*, and *risoluto*. Fingerings are indicated by numbers 1-5. The score includes first and second endings for sections S04 and S09. The piece concludes with a *risoluto* instruction and a final chord.

# La Chevaleresque

J. F. Burgmüller

Allegro marziale

1/9 S01 S02

5/13 S03

17/25 S04 S05

21/29

33/41 S06 S07 S08

37/45 S09

marziale → P.5

49  $\nabla$   $\frac{2}{1}$   $\frac{5}{1}$   $\frac{4}{3}$   $\frac{2}{1}$   $\frac{4}{2}$   
*p*

53  $\nabla$  *cresc.*  
 $\frac{1}{2}$

S10  $\nabla$   $\frac{5}{1}$   $\frac{5}{1}$   $\frac{5}{2}$   $\frac{4}{1}$   $\frac{4}{2}$   $\frac{3}{1}$   $\frac{5}{2}$   $\frac{4}{2}$  S11  $\frac{5}{1}$   $\frac{3}{1}$   $\frac{4}{2}$   
*p* *cresc.* *f*

S12  $\nabla$   $\frac{3}{1}$   $\frac{1}{5}$   $\frac{2}{5}$   $\frac{1}{4}$   $\frac{2}{4}$   $\frac{1}{3}$   $\frac{2}{5}$   $\frac{2}{4}$  S13  $\frac{1}{5}$   
*p* *cresc.* *f*

S14  $\nabla$   $\frac{1}{2}$  S15  $\frac{1}{5}$   $\frac{1}{3}$   $\frac{1}{5}$   $\frac{1}{3}$   
*cresc. assai*

67 S16  $\frac{2}{1}$   $\frac{5}{2}$  S17  $\frac{1}{3}$   
*ff*

*assai* → P.5

# Für Elise

L. v. Beethoven

Poco moto

The musical score is presented in two systems of grand staff notation (treble and bass clefs). The tempo is marked 'Poco moto' and the time signature is 3/8. The score includes ten specific melodic phrases labeled S01 through S10, each indicated by a circled label with a downward-pointing arrow. The score also includes performance markings such as *pp*, *Red.*, and first/second endings. The piece concludes with a *Poco moto* instruction pointing to page 5.

Poco moto → P.5



51 S11 S12 S13

55 S14 S15

59

64

70

76 S16

# Turkish March

Alla turca  
Allegretto

W. A. Mozart

1/8 S01

*p*

5/13 S03

*p*

18/34 S04

*p*

23/39 S05

*p*

28/44 S06

*f* *p*

48/56 S07

*f*

Alla turca → P.5

52/60

S08

64/72

S09

*p*

68/76

S10

80/96

S11

*f*

S12

85/101

S13

*p*

90/106

S14

95/111

1 4 2

*f*

1

116/124

S15 (2x)

1. 2.

S16

Coda

129

*f*

S17

134

S18

139

S19

S20

*p*

5 4

144

S21

*f*

149

154

S22

S23

Song No. 072  
Tempo ♩ = 69

## 24 Preludes op.28-7

Melody Voice  
Live! Concert Grand Piano

Andantino

F. Chopin

-1

S01 dolce

p

S02

S03

5

S04

S05

9

S06

S07

13

S08

dolce → P.5

Song No. 073

Tempo ♩ = 69

# Annie Laurie

Melody Voice

Live! Concert Grand Piano

Andantino

Traditional

The musical score for "Annie Laurie" is presented in a grand staff format, consisting of a treble clef and a bass clef. The piece is in 3/4 time and begins with a tempo marking of "Andantino" and a metronome marking of ♩ = 69. The score is divided into systems, each containing two staves. The first system (measures 1-4) starts with a dynamic of *mp* and includes fingerings (1, 2, 3, 4, 5) and slurs. The second system (measures 5-8) continues with *mp* and includes a *poco rit.* marking. The third system (measures 9-12) features a dynamic of *mf* and includes a *poco rit.* marking. The fourth system (measures 13-16) starts with a dynamic of *p* and includes a *a tempo* marking. The fifth system (measures 17-20) includes a first ending bracket and a dynamic of *mf*. The sixth system (measures 21-24) includes a second ending bracket, a dynamic of *pp*, and a *rit.* marking. The score includes various musical notations such as slurs, ties, and fingerings. Specific sections are labeled with circled letters S01 through S11. The score concludes with a double bar line and repeat dots.

# Jeanie with the Light Brown Hair

S. C. Foster

Moderato

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature is one flat (B-flat major). The score is divided into ten sections, each marked with a circled label (S01-S10) and a downward-pointing triangle. Section S01 starts at measure 1 with a piano (*p*) dynamic. Section S02 is at measure 3. Section S03 is at measure 4. Section S04 is at measure 6. Section S05 is at measure 8 with a mezzo-piano (*mp*) dynamic. Section S06 is at measure 10 with a mezzo-forte (*mf*) dynamic. Section S07 is at measure 11. Section S08 is at measure 12 with a mezzo-piano (*mp*) dynamic, marked *poco rit.* and *a tempo*. Section S09 is at measure 14 with a mezzo-forte (*mf*) dynamic. Section S10 is at measure 16 with a mezzo-piano (*mp*) dynamic, marked *meno mosso* and *rit.*, and ends with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. Some notes have slurs or accents. The score concludes with a double bar line at the end of section S10.

*meno mosso* → P.5

~ The easy, fun way to learn to play! ~

# Learn to Play

Welcome to “Learn to Play”!

If you’ve ever wished you could play your favorite songs on the piano, “Learn to Play” will make learning how easy and enjoyable. “Basic” and “Advanced” sections are provided for each song. When you find a song you want to learn, refer to the Master Guide below and get started right away! You’ll have fun mastering each song step by step.

## ♪ Learn to Play Master Guide

### Steps

Individual steps make it easy to learn and understand the song’s most important points.

### Step Titles

The step titles give you an idea of what each step is all about, and may even provide hints for effectively mastering the steps.

**Twinkle Twinkle Little Star** Traditional

---

**Basic**

Song No.077  
**Twinkle Twinkle Little Star ~With Step Map~**..... 84  
The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!

Step 01	The First Step (The first 2 measures).....	85
Step 02	The Next Step (The next 2 measures).....	85
Step 03	The First and Next Steps Together! (Beginning to 4th measure).....	86
Step 04	The Last Step! (That was quick.....)	86
Step 05	Repeat the Last Step!.....	87
Step 06	Play the Whole song!.....	87
Step 07	Bonus Event: The Twinkle Twinkle Little Star Special!.....	87

**Advanced**

Song No.078  
**Twinkle Twinkle Little Star ~With Step Map~**..... 88  
This is a more “mature” arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.

Step 01	Warm-up Exercise - “Relax Time”.....	90
Step 02	Diligent Practice Time.....	91
Step 03	Musical Building Blocks.....	91
Step 04	Special Practice - “The Fantastic Seesaw”.....	92
Step 05	Diligent Practice Time.....	92
Step 06	The Melody is G-G-F-F-E-E-D... Part 1.....	93
Step 07	The Melody is G-G-F-F-E-E-D... Part 2.....	93
Step 08	Special Practice - “Sunday at Yamaha”.....	94
Step 09	Diligent Practice Time.....	94
Step 10	Play the Whole song!.....	94

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All songs have a finishing step in which you can practice playing all the way through the selected lesson song.


When you complete all the steps given for the selected song, three stars will appear on the instrument’s LCD display. Try to get those three stars!



Which song should you choose?

- If this is the first time you’ve played a keyboard, we recommend the basic version of an easy song such as “Twinkle Twinkle Little Star” or “Ode to Joy”.
- If you only have a little experience on the keyboard, the Basic sections are the best place to start. The Basic section provides many hints that will make the Advanced section easier.
- Going through the steps in numerous songs is a great way to become familiar with the keyboard. If you find a step you really enjoy and learn to like the song as a result, you’re well on your way to mastery!



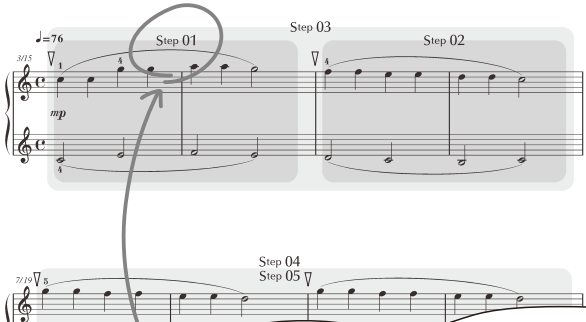
Before beginning each step, listen to the performance while reading the complete score. Doing this will give you a good mental “image” of the song’s structure and flow. When you have an overall feel for the song, press the [  KEYS TO SUCCESS ] button and start practicing the steps.

**Song No.077** **Basic**

## Twinkle Twinkle Little Star

~ With Step Map ~

You know the melody but are afraid that playing with both hands will be difficult? Not at all! We've made it easy by dividing it into two-measure segments. Just learn the three patterns used and you'll be able to play the whole song!




### Step Map

This lets you know where you are in the practice program. It functions as a “map” that indicates what you’re practicing in each step.


Keyboard diagrams make it easy to position your hands on the keyboard.

This indicates whether you'll use your left, right, or both hands.

Important practice points! Be sure to read these.

**Step 01** 


**The First Step (The first 2 measures)**  
First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.

one, two, three, four!

The keyboard position is the same as for the score above!



**Short Break**

There will be a short break before you need to play the next note. But it might not be too long be ready!

**Lead-ins (“...three, four!” etc.)**

Wherever you see a lead-in like this you will hear a cue to start playing, so don't miss it!

Song No.082 Ode to Joy **Advanced**

**Step 11** **Parallel Thirds - "In Paradise"**

Now let's practice playing parallel thirds with the right hand, with beautiful orchestral backing. Start by playing just the top note to get a feel for the line, then after a short break add the note a third below.

**Step 12** **Diligent Practice Time**

This is the last key section for the right hand. It starts with the **syncopation** we first saw in the basic version. Practice through to the end of the melody.

**Musical Glossary**

Special terms are explained in the Musical Glossary on pages 65 ~ 66. Try to learn them all.

**Number of Repeats**

The number of repeats might be different for each step. Repeated practice is the key to improvement!

A score of 60 or higher means you pass!

Your reward is a round of applause... or a rousing ovation for an even higher score!

**Step Practice Hints**



Some of these hints are useful at any time...

- If playing with both hands is difficult, it's OK to practice one hand at a time. Sometimes it's the fastest way to learn.
- Note names are written on the score in some steps. If you encounter notes you're not familiar with elsewhere, feel free to write in the note names yourself.
- Listen to the lead-in carefully so you'll know when to start playing.
- If you'd like to practice at a slower tempo, simply press the [TEMPO/TAP] button and use the [-] button to reduce the tempo until it is easy to follow.
- Depending on the selected step the metronome may be initially be ON or OFF. You can also switch it ON or OFF yourself.
- The Waiting function makes it easy to find the notes to be played on the keyboard. This can be a great way to prepare for a lesson.
- You can use the [PAUSE] button to take a break during longer steps. You'll still get the appropriate number of points when you finish the step.
- Use the "Song Volume" function to reduce the accompaniment volume, or the "M.Volume" function to increase the keyboard volume to hear what you're playing more clearly.

**Play Along with the Learn to Play Orchestra!**

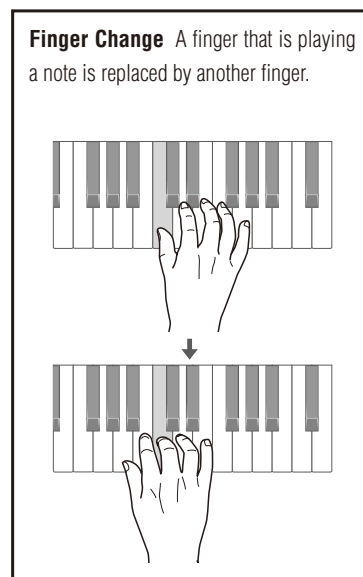
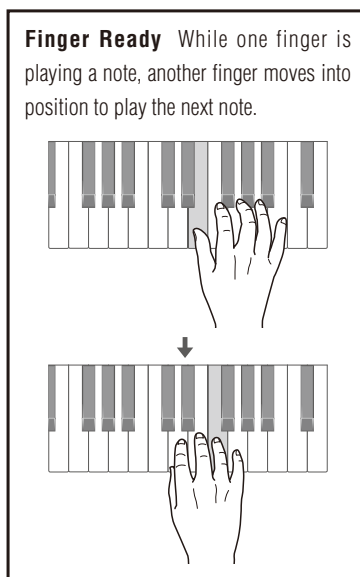
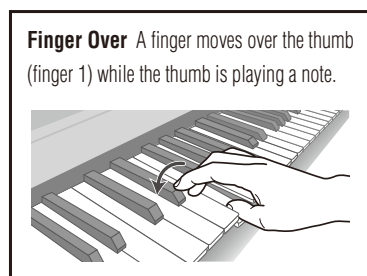
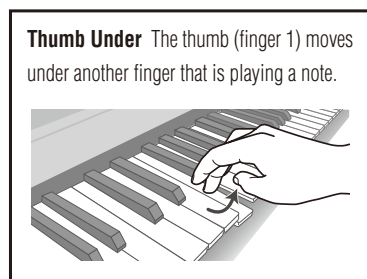
During normal Song Mode playback you can use the PART buttons to mute the orchestra parts. When you've mastered a song and earned your three stars, select the Song mode and have fun playing along with the orchestra.




## Musical Glossary

- Monophony** Single notes played independently.
- Polyphony** Multiple notes of different pitch played simultaneously.
- Polyphonic Performance** The act of playing multiple notes simultaneously.
- Semitone and Whole Tones** Regardless of whether the keys are white or black, the pitch interval between adjacent keys is a semitone. Two semitones make up a whole tone.
- Interval** The difference in pitch between two notes is known as an “interval.”
- **Third** A “third” is the interval between three whole tones. In the C diatonic scale (that’s the scale without sharps or flats: C-D-E-F-G-A-B) the interval between C and E is a third, as is the interval between E and G.
  - **Sixth** A “sixth” is the interval between six notes of the diatonic scale.
  - **Octave** An “octave” is an interval of eight diatonic notes.
  - **Playing Octaves** “Playing octaves” is a performance technique in which notes an octave apart are played simultaneously.
- Phrase** Phrases are sections of a melody that naturally stand on their own, much like sentences in a paragraph. No specific length is defined.
- Obligato** A separate melody that has a similar contour to the main melody.
- Counterpoint** A separate melody that is harmonically related to the main melody, but has independent contour and rhythm.

### Thumb Under, Finger Over, Finger Ready, and Finger Change

Piano-specific fingering techniques that make keyboard fingering as smooth and easy as possible.



- Staccato** Play short, disconnected notes. Indicated by dots above or below the notes , or "*staccato (stacc.)*" written on the score.
- Legato** Play smoothly connected notes. A slur marking  indicates the notes to be played legato, or "*legato*" may be written on the score.
- Slur** The slur marking indicates notes to be played legato. It can also be used to define musical phrases.
- Tenuto** Play notes for their full length. Indicated by short lines above or below the notes , or "*tenuto (ten.)*" written on the score.
- Tie** A tie joins two notes of the same pitch to form one long note, the length of which is the sum of the lengths of the joined notes.
- Fermata** Pause briefly, and then carry on.
- Syncopation** Unexpected variation of the normal strong-weak pulse of a rhythm.
- Auftakt** This refers to a melody that starts on the weaker upbeat before the normally accented beat at the beginning of a measure.
- Arpeggio** An arpeggio is essentially a chord played one note at a time, similar to the effect of strumming a harp.
- Glissando** A slide produced by running a finger or the heel of your hand up or down the keyboard.
- Chord** Harmonic structures created by adding intervals of thirds.
- Harmony** The pleasing resonant effect produced by playing multiple notes of differing pitch simultaneously.
- Ornament** A musical flourish that is added to "ornament" the melody line.
- Grace Note** An ornamental note played immediately before the main melody note.
- Turn** A musical ornament that begins one note above the melody note, descends to one note below the melody note, and then returns to the melody note.
- Expression Directive** Notes at the beginning of a score describing how the piece should be played.
- Ensemble** A number of instruments and/or voices performing together is an "ensemble".



# Für Elise

L. v. Beethoven

## Basic

### Song No.075

#### **Für Elise ~ With Step Map ~** ..... 68

Für Elise is an all-time classical favorite.

The beautiful, well-known melody is repeated a number of times.

In each step you won't be practicing alone. You have a wonderful orchestra to back you up!

First, listen to the example a few times. It won't be long before you'll want to start playing it yourself!

<b>Step 01</b>	<b>Warm-up Exercise - "The Semitone Mystery"</b> .....	<b>70</b>
<b>Step 02</b>	<b>Diligent Practice Time</b> .....	<b>71</b>
<b>Step 03</b>	<b>Warm-up Exercise - "Basic Accompaniment"</b> .....	<b>72</b>
<b>Step 04</b>	<b>Diligent Practice Time</b> .....	<b>72</b>
<b>Step 05</b>	<b>First Half Review</b> .....	<b>73</b>
<b>Step 06</b>	<b>Diligent Practice Time</b> .....	<b>73</b>
<b>Step 07</b>	<b>Warm-up Exercise - "The Jump Competition"</b> .....	<b>74</b>
<b>Step 08</b>	<b>"EEEEEE!"</b> .....	<b>74</b>
<b>Step 09</b>	<b>"Left! Right! Left! Right!"</b> .....	<b>75</b>
<b>Step 10</b>	<b>Second Half Review</b> .....	<b>75</b>
<b>Step 11</b>	<b>Play the Whole Song!</b> .....	<b>75</b>

## Advanced

### Song No.076

#### **Für Elise ~ With Step Map ~** ..... 76

Take a step up from the basic section with these more dazzling steps.

The middle section begins with the "dolce" (sweetly, gently) expression directive, and gradually changes to a bright, lively mood.

After enjoying the light, free atmosphere of the middle section, the melody begins once again.

The challenge begins... this will be a great addition to your repertoire.

<b>Step 01</b>	<b>Dotted Rhythm Practice</b> .....	<b>80</b>
<b>Step 02</b>	<b>Dotted Rhythms and Scales</b> .....	<b>80</b>
<b>Step 03</b>	<b>Special Practice - "For a Steady Left Hand"</b> .....	<b>81</b>
<b>Step 04</b>	<b>"The Steady Left Hand Meets the Relaxed Right Hand"</b> .....	<b>81</b>
<b>Step 05</b>	<b>Diligent Practice Time</b> .....	<b>82</b>
<b>Step 06</b>	<b>"Suspense Theater"</b> .....	<b>82</b>
<b>Step 07</b>	<b>Play the Whole Song!</b> .....	<b>82</b>

# Für Elise

~ With Step Map ~

Play with both hands as if gently telling a story. It might help to sing or hum the melody as you play. Similar melody lines and rhythms are repeated in this song, so there aren't as many sections to practice as you might think. Enjoy learning each section as you build proficiency.

Step 05 From here... →

Step 01  
Step 02

Step 04

Step 03

Andante

*pp*

Step 02

4/12

Step 05 ...to here

Step 10 From here...

Musical score for steps 8-10. Step 05 is indicated by a dashed line above measures 8-9. Step 06 is indicated by a dashed line above measures 10-11. The score shows two systems of piano music. The first system includes measures 8 and 9, with first and second endings. The second system includes measures 10 and 11, with a *mf* dynamic marking and fingerings (5, 5, 1, 2) in the bass clef. Trill symbols (∇) are placed above notes in measures 10 and 11.

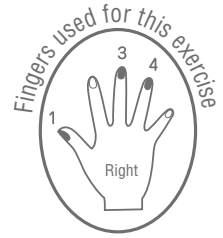
Musical score for steps 7-9. Step 07 is indicated by a dashed line above measures 18-19. Step 08 is indicated by a dashed line above measures 20-21. Step 09 is indicated by a dashed line above measures 22-23. The score shows two systems of piano music. The first system includes measures 19, 20, and 21, with a *p* dynamic marking and fingerings (5, 5, 1) in the bass clef. The second system includes measures 22 and 23, with a *pp* dynamic marking and fingerings (3, 2, 3) in the bass clef. Trill symbols (∇) are placed above notes in measures 20 and 22.

Musical score for steps 23-26. The score shows two systems of piano music. The first system includes measures 23, 24, and 25, with a *4* fingering in the treble clef. The second system includes measures 26 and 27, with a trill symbol (∇) above a note in measure 26.

Step 10 ...to here

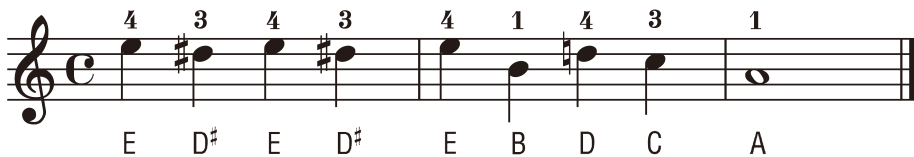
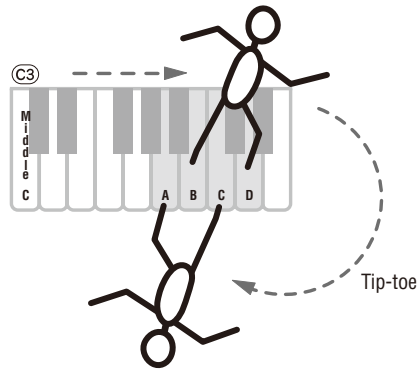
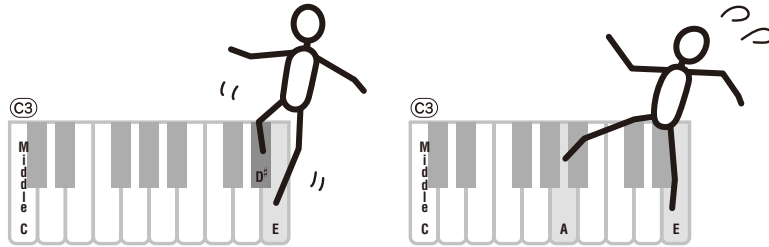
Musical score for steps 27-30. The score shows two systems of piano music. The first system includes measures 27, 28, and 29, with a *4* fingering in the treble clef. The second system includes measures 30 and 31, with a trill symbol (∇) above a note in measure 30.

# Step 01



## Warm-up Exercise - "The Semitone Mystery"

Let's start with a warm-up exercise using three fingers of the right hand. We'll start by ascending and descending the white and black keys. Check out the illustrations until you understand how the fingers are supposed to move, then get started!  
You'll find it easier to play if you bend your fingers slightly.



Go back to the beginning and play it again.



# Step 02

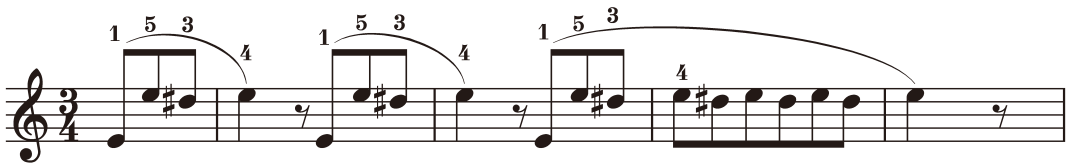


## Diligent Practice Time

Right! Now that we're warmed up let's try playing along with the orchestra in 3/4 time.

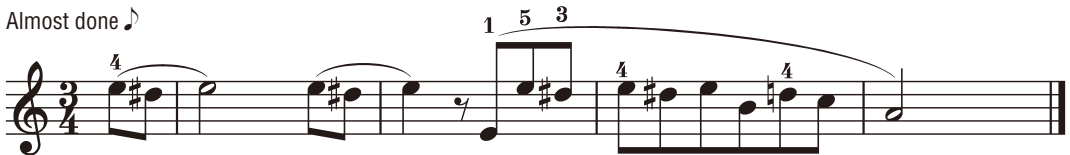
The melody will be built up little by little.

Compare each line... notice that many of the shapes formed by the notes are very similar.



Short break

Almost done 

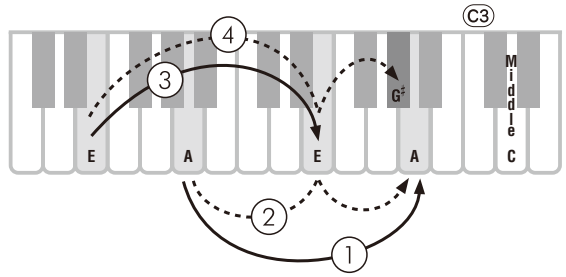


# Step 03



## Warm-up Exercise - "Basic Accompaniment"

And now a warm-up exercise for the left hand.  
It's important to spread your fingers widely from the start.  
Don't play the black keys too strongly.



# Step 04



## Diligent Practice Time

Connect the notes smoothly, as if the left hand were passing them to the right hand. You'll be able to play smoothly if you move the left hand into position for the next phrase as soon as it finishes playing the first phrase.

# Step 05



## First Half Review

You've reached the halfway step! Have you learned all the material provided in the preceding steps? Now let's go back and play through all the first-half exercises. If you find that you're having trouble playing any of the material, go back and review the steps using the Step Map as a guide.

# Step 06



## Diligent Practice Time

OK, let's begin the second half!

You'll be able to play the melody nicely if you lift your fingers from the keyboard between the slurs.

It might be easier to grasp the key release timing if you sing along with the melody.

Don't panic and play too strongly where the left hand has to play short notes.

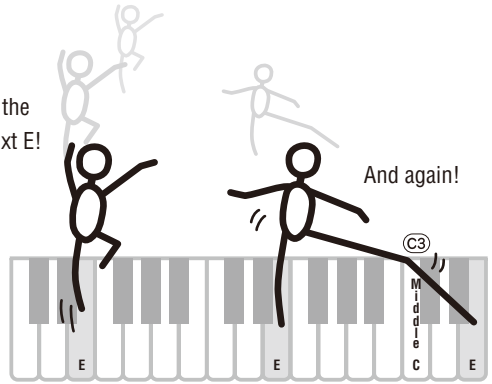
Always have left-hand finger 5 ready to play the next note!

# Step 07



Jump to the next E!

And again!



## Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

Spread your fingers wide and jump quickly to the next note!



# Step 08



## "EEEEEE!"

The only note in this step is E!

Make the connection between the left and right hands as smooth as possible.

# Step 09



## “Left! Right! Left! Right!”

Play “D# E” repeatedly, alternating the left and right hands.

Have the next hand ready in position to play D# so you won’t have to rush.

# Step 10



## Second Half Review

Try playing all the way through the second half.

As we did after the first half, if there are places you can’t play with confidence go back and review the steps.

# Step 11



## Play the Whole Song!

This is the finishing step!

Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

# Für Elise

~ With Step Map ~

These steps focus on the middle section that wasn't included in the basic version of the song. The right hand plays quick 16th notes in succession, but if you keep your shoulders and arms relaxed and match the timing to the left-hand notes it shouldn't be too difficult.

The middle section is to be played brightly and moderately loud. Play the other sections in a gentle, flowing manner to add expression to the song overall.

**Poco moto**

The image shows a musical score for the middle section of 'Für Elise'. It consists of two systems of music, each with a treble and bass clef staff. The first system starts with a dynamic marking of *pp* and a tempo marking of **Poco moto**. The right hand plays a series of sixteenth notes, with some notes beamed together. The left hand plays a simple bass line. There are fingerings indicated by numbers 1, 2, 4, and 5. A first ending bracket labeled '1.' is shown at the end of the second system.

2.

16

*mf*

5 5 1 2

19/33

*p*

5 5 1 5 3 2

22/36

*pp*

3 4

25/39

4 4

28/42

1. 2.

*mf*

4 3 2 2 3 4

Song No.076 Für Elise Advanced

45 *dolce*

Step 01 Step 01 Step 02

49 *p*

Step 04 Step 03

53

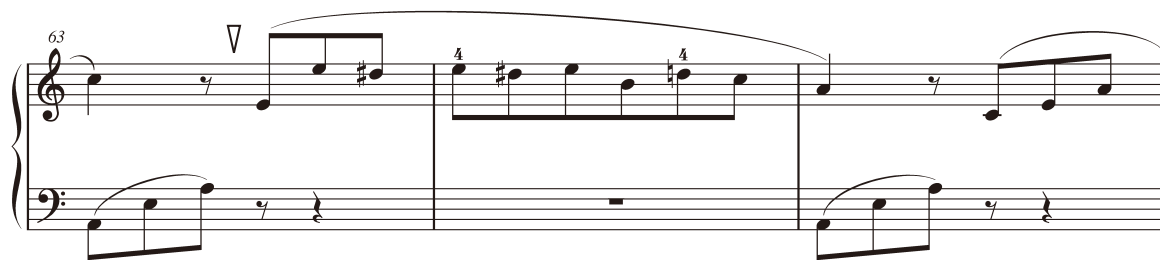
Step 05

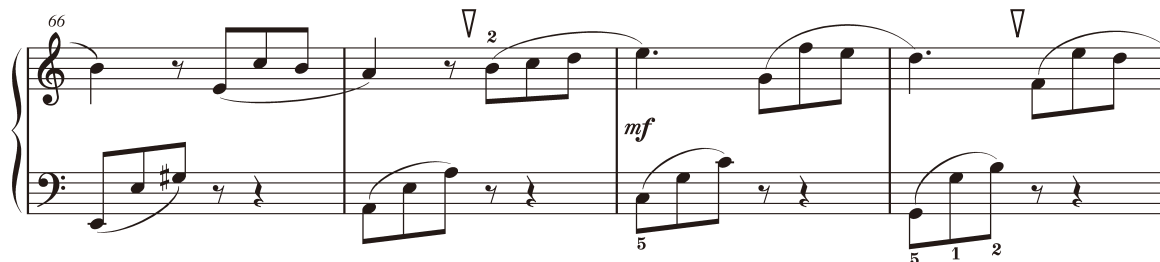
56


Step 06

59 *pp*



63 

66 

70 

74 

78 

# Step 01



## Dotted Rhythm Practice

Dotted rhythms like this might look difficult, but you can make them easier to understand (and fun) if you match the beats up with words.

In the example below the circled syllables and words correspond to notes on the score.

Play this with a gentle touch. No need to pound the keys!

The birds in (the) tree-s With voi-ces (that) plea-se A day in (the) su-n And we'll have (some) fu-n

# Step 02



## Dotted Rhythms and Scales

If you sing along while playing scales you'll be more prepared to play each note and will be able to play smoother.

Keep your fingers under control!

one, two!

one, two!

# Step 03



## Special Practice - "For a Steady Left Hand"

To make sure that fingers 1 and 5 of your left hand don't waver too much, try placing a coin on the back of your left hand. Don't let the coin fall off while you're playing!

Play the last C and E softly.



What's going to happen?  
How long can you keep this up?  
Do your best to complete the exercise.  
The trick is to keep it steady!

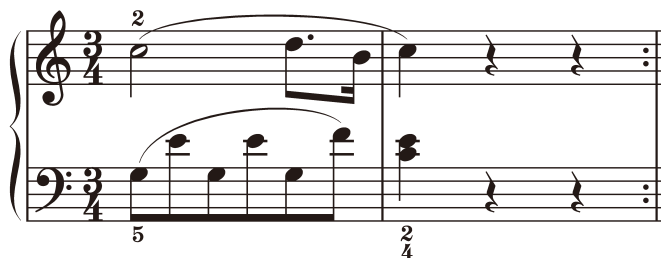
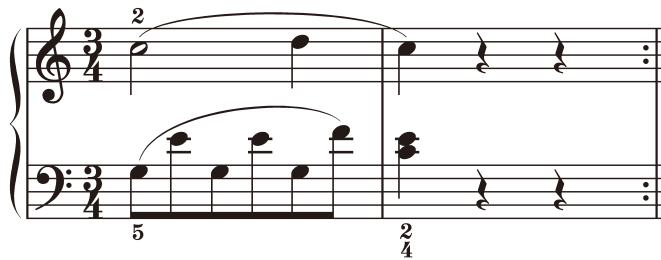
# Step 04



## "The Steady Left Hand Meets the Relaxed Right Hand"

Let's try adding the right hand to the left-hand part you practiced in Step 03.

If you got through the last exercise without giving up, this will be easy!



Is that coin still on the back of your left hand, even after adding the right hand?

# Step 05



## Diligent Practice Time

Play this while counting “one, two, three” in time with the metronome.

one, two, three!

One, two, three, one, two, three, one, two, three

Next, join the parts!

one, two, three!

One, two, three, one, two, three

# Step 06



## “Suspense Theater”

This exercise uses only four notes: B, D<sup>♯</sup>, E, and F. Place your fingers on the corresponding keys before you begin, then you’ll be able to play the exercise smoothly.

“♥”    ♥”    ♥”    “♥”    ♥”    ♥”    “♥”    ♥”    ♥”

Thump    Thump    Thump...    “♥”    ♥”    ♥”    “♥”    ♥”    ♥”

Short break

“♥”    ♥”    ♥”    “♥”    ♥”    ♥”

# Step 07



## Play the Whole Song!

This is the finishing step!

Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

# Twinkle Twinkle Little Star

Traditional

## Basic

### Song No.077

#### Twinkle Twinkle Little Star ~ With Step Map ~ ..... 84

The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!

Step 01	The First Step (The first 2 measures) .....	85
Step 02	The Next Step (The next 2 measures) .....	85
Step 03	The First and Next Steps Together! (Beginning to 4th measure) .....	86
Step 04	The Last Step! (That was quick...) .....	86
Step 05	Repeat the Last Step! .....	87
Step 06	Play the Whole song! .....	87
Step 07	Bonus Event: The Twinkle Twinkle Little Star Special! .....	87

## Advanced

### Song No.078

#### Twinkle Twinkle Little Star ~ With Step Map ~ ..... 88

This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.

Step 01	Warm-up Exercise - "Relax Time" .....	90
Step 02	Diligent Practice Time .....	91
Step 03	Musical Building Blocks .....	91
Step 04	Special Practice - "The Fantastic Seesaw" .....	92
Step 05	Diligent Practice Time .....	92
Step 06	The Melody is G-G-F-F-E-E-D... Part 1 .....	93
Step 07	The Melody is G-G-F-F-E-E-D... Part 2 .....	93
Step 08	Special Practice - "Sunday at Yamaha" .....	94
Step 09	Diligent Practice Time .....	94
Step 10	Play the Whole song! .....	94

# Twinkle Twinkle Little Star

~ With Step Map ~

You know the melody but are afraid that playing with both hands will be difficult? Not at all! We've made it easy by dividing it into two-measure segments.

Just learn the three patterns used and you'll be able to play the whole song!

♩ = 76

3/15

*mp*

Step 01

Step 03

Step 02

7/19

*mf*

Step 04

Step 05

11/23

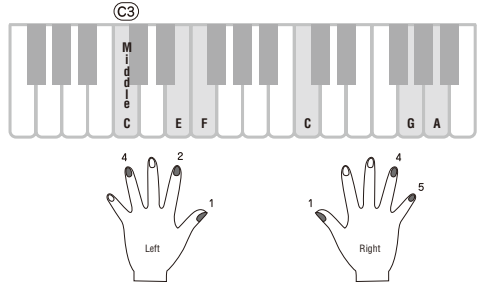
*mp*

# Step 01



## The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.

The keyboard position is the same as for the score above!

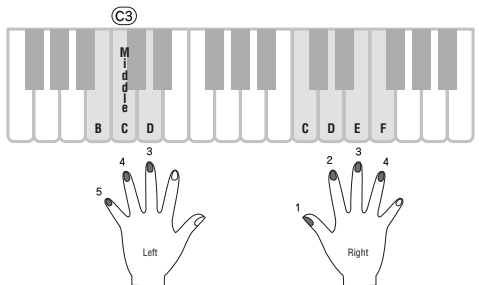
...no problem, that's the first two measures done!

# Step 02



## The Next Step (The next 2 measures)

As in the last step, begin by locating the keyboard position.



Find the keyboard position just like you did for the first step.

The keyboard position is the same as for the score above!

And that's the next 2 measures done!

# Step 03



## The First and Next Steps Together! (Beginning to 4th measure)

Now connect Step 01 and Step 02!

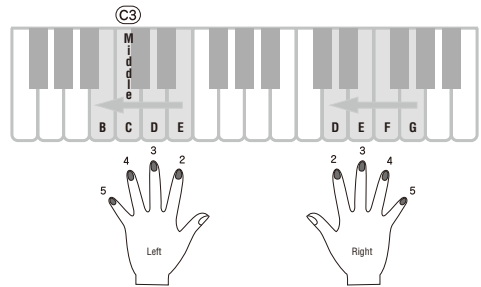
You've played up to here!

# Step 04



## The Last Step! (That was quick...)

The left and right hand notes descend one at a time.



And once again... locate the keyboard position.

The keyboard position is the same as for the score above... (this is becoming familiar too)!

Getting close to completion.



# Step 05



## Repeat the Last Step!

If you can play this pattern you're almost there!

You should be able to see those twinkling stars by now.

# Step 06



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.



# Step 07



## Bonus Event: The Twinkle Twinkle Little Star Special!



Welcome to the Twinkle Twinkle Little Star Special!

How about a completely different version?

Relax, and try not to let the accompaniment affect what you're playing. There's a black-key note that we haven't used before, but you'll be fine once you learn it.

Off you go... enjoy your journey into some new musical territory!

# Twinkle Twinkle Little Star

~ With Step Map ~

The practice steps begin from the second chorus.

The right hand plays a polyphonic melody part, and there's even a left-hand arpeggio.

♩ = 66

4  $\nabla$  C 1 CM7 4 F C  $\nabla$  Dm7 4 Fm C A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C

8  $\nabla$  C 5 Dm7<sup>on</sup>C C Dm7<sup>on</sup>C  $\nabla$  Em7<sup>b5</sup> E7<sup>(9)</sup> D7<sup>(9)</sup> G7<sup>(9)</sup>

12  $\nabla$  C CM7 F C  $\nabla$  Dm7 Fm C A7<sup>(9)</sup> Dm7 G7<sup>(9)</sup> C

Step 01

Step 02

Step 03

Step 04


Step 05

Step 06

Step 07

Step 08

Step 09

to 

Step 10

Step 11

Step 12

Step 13

Step 14

Step 15

Step 16

Step 17

Step 18

Step 19

Step 20

Step 21

Step 22

Step 23

Step 24

Step 25

Step 26

Step 27

Step 28

Step 29

Step 30

Step 31

Step 32

Step 33

Step 34

Step 35

Step 36

Step 37

Step 38

Step 39

Step 40

Step 41

Step 42

Step 43

Step 44

Step 45

Step 46

Step 47

Step 48

Step 49

Step 50

Step 51

Step 52

Step 53

Step 54

Step 55

Step 56

Step 57

Step 58

Step 59

Step 60

Step 61

Step 62

Step 63

Step 64

Step 65

Step 66

Step 67

Step 68

Step 69

Step 70

Step 71

Step 72

Step 73

Step 74

Step 75

Step 76

Step 77

Step 78

Step 79

Step 80

Step 81

Step 82

Step 83

Step 84

Step 85

Step 86

Step 87

Step 88

Step 89

Step 90

Step 91

Step 92

Step 93

Step 94

Step 95

Step 96

Step 97

Step 98

Step 99

Step 100

D.S.

Coda

Step 101

Step 102

Step 103

Step 104

Step 105

Step 106

Step 107

Step 108

Step 109

Step 110

Step 111

Step 112

Step 113

Step 114

Step 115

Step 116

Step 117

Step 118

Step 119

Step 120

Step 121

Step 122

Step 123

Step 124

Step 125

Step 126

Step 127

Step 128

Step 129

Step 130

Step 131

Step 132

Step 133

Step 134

Step 135

Step 136

Step 137

Step 138

Step 139

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Step 142

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Step 146

Step 147

Step 148

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Step 150

Step 151

Step 152

Step 153

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Step 155

Step 156

Step 157

Step 158

Step 159

Step 160

Step 161

Step 162

Step 163

Step 164

Step 165

Step 166

Step 167

Step 168

Step 169

Step 170

Step 171

Step 172

Step 173

Step 174

Step 175

Step 176

Step 177

Step 178

Step 179

Step 180

Step 181

Step 182

Step 183

Step 184

Step 185

Step 186

Step 187

Step 188

Step 189

Step 190

Step 191

Step 192

Step 193

Step 194

Step 195

Step 196

Step 197

Step 198

Step 199

Step 200

# Step 01

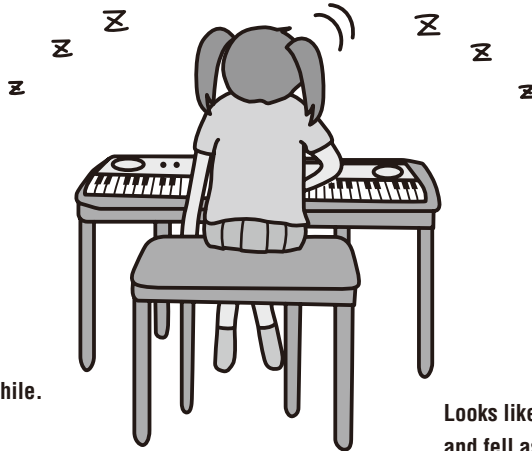
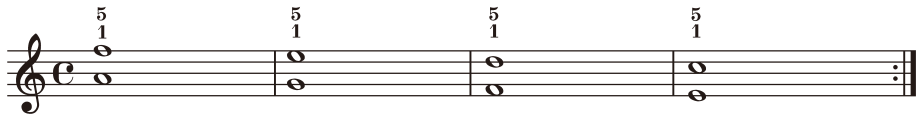


## Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

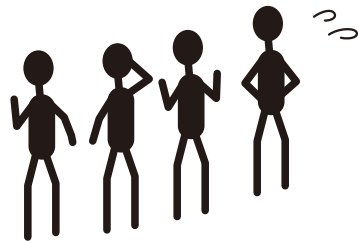
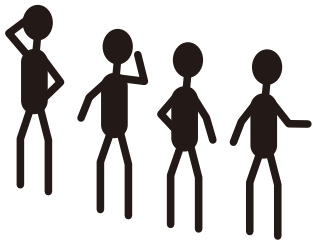


Short break



She hasn't moved for a while.

Looks like she relaxed a little too much and fell asleep!



**The Mystery Cheer Squad**

# Step 02



## Diligent Practice Time

Pay attention to the distance between the notes as you move from one interval to the next. Prepare to play the next notes as soon as possible.

Short break

# Step 03



## Musical Building Blocks

This step begins with two notes played together, and then in the second half the melody line is added for a total of three notes.

You'll be playing some black keys too, so pay attention!

Short break

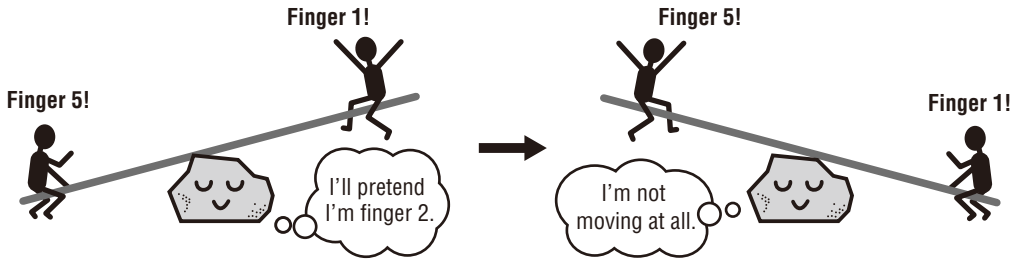
# Step 04



## Special Practice - "The Fantastic Seesaw"

This is a warm-up exercise for Step 05.

With finger 2 as a pivot, play 5-1-5...



# Step 05



## Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.

Short break

# Step 06



## The Melody is G-G-F-F-E-E-D... Part 1

The same “shape” moves down the keyboard. Keep your fingers loosely in the same shape to play these chords.

Short break

# Step 07



## The Melody is G-G-F-F-E-E-D... Part 2

The melody is the same as Step 06, but the sound is different! Pay attention to the different shapes as you play this.

Short break

# Step 08



## Special Practice - "Sunday at Yamaha"

Why don't we refresh ourselves with a change of pace.

Play along with the instrument with a happy, rhythmic feel.



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming  
all the way for this!



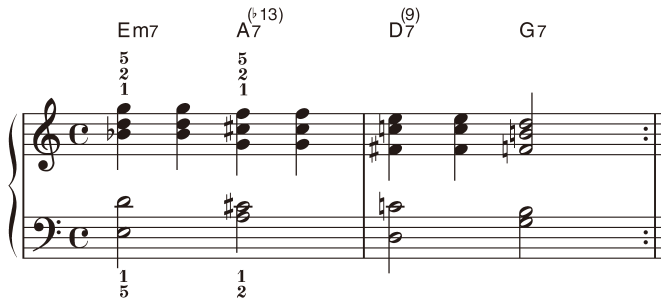
# Step 09



## Diligent Practice Time

Now that you've had some fun with Step 08, you should be playing easily with your left hand.

Pay attention to the chord timing as you play this.



# Step 10



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.



# Turkish March

W. A. Mozart

## Basic

### Song No.079

#### Turkish March ~ With Step Map ~ ..... 96

We've arranged this renowned piano piece so that beginning players can enjoy it at a comfortable tempo.

The accompaniment features a variety of instruments that appear one after another, sometimes supporting you with rhythm, and sometimes playing the melody line with you.

Step 01	Warm-up Exercise - "Winter Sonatine" .....	98
Step 02	Diligent Practice Time .....	98
Step 03	Diligent Practice Time .....	98
Step 04	Special Practice - "The Special March" .....	99
Step 05	Diligent Practice Time .....	99
Step 06	"Technical Point!" .....	100
Step 07	Diligent Practice Time .....	100
Step 08	Special Practice - "Share the Stage with a Pianist" .....	101
Step 09	Play the Whole Song! .....	101

## Advanced

### Song No.080

#### Turkish March ~ With Step Map ~ ..... 102

This song has a large number of repeats, but for the advanced version we've arranged a well-known section at a length that is easy to play. It's even suitable for players with small hands!

The song starts with a light mood but gradually increases in dynamic intensity. That is one of the attractions of the song. Be sure to put some life into the piano solo!

Step 01	Diligent Practice Time .....	105
Step 02	Diligent Practice Time .....	105
Step 03	Warm-up Exercise - "A Nap by the Stream" .....	106
Step 04	"Power March" .....	106
Step 05	Diligent Practice Time .....	107
Step 06	Special Practice - "Grace Notes" .....	108
Step 07	Play the Whole Song! .....	108

# Turkish March

~ With Step Map ~

Both the left and right hands play monophonic lines.

If you look at the melody you'll notice that the same shapes are repeated. The first note is different, but the fingering is the same! Knowing that makes it sound easy, doesn't it?

Listen to the example over and over until you learn the melody, then practice will be easy.

Step 03

**Alla Turca**

Step 01 • Step 02

Step 08 From here... ▶

Step 05

Step 04

Step 04

18 2 1 1 1 2 1

1 5 3 1

Step 04

23 4 1 3 1 3 1 4 1 4 1

1

Step 07

Step 06

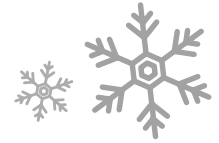
28 3 1 2 3 1 4 3

*mf* *p*

3 1

Step 08 ...to here

# Step 01 Warm-up Exercise - "Winter Sonatine"



Eh? This is practice for the Turkish March?

Start playing with finger 4, but keep finger 1 close by and ready. That's the key to playing this part smoothly.

Now enjoy a romantic moment with the orchestra!

# Step 02 Diligent Practice Time



When you're properly warmed up, it's time to tackle the melody.

Don't forget the key to playing it smoothly that we just learned.

...two, one!

# Step 03 Diligent Practice Time



Try playing with both hands.

Play the left-hand eighth notes gently. Release the left-hand and right-hand notes simultaneously for a clean, synchronized sound.

...two, one!

# Step 04



## Special Practice - "The Special March"

Try playing the Special March melody using the "finger over" (page 9) technique.

Enjoy the energy in the second half!

...two, one!

Finger... over!

1. 2.

# Step 05



## Diligent Practice Time

Don't rush the right-hand "G-G" and "E-E" eighth notes.

Play the last quarter notes of the left-hand "C-E-G" and "A-C-E" parts with care, releasing them simultaneously with the right-hand notes.

Release simultaneously

# Step 06



## “Technical Point!”

A number of techniques that are unique to the piano such as “finger ready” and “finger change” (page 9) are used in the right-hand melody. Prepare early for the next note to be played, and play each note carefully.



Now connect the parts together...



# Step 07



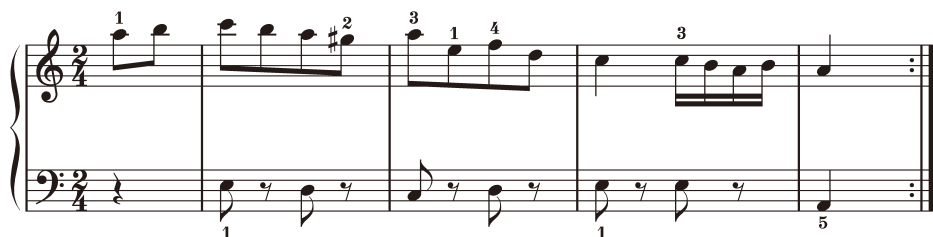
## Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!



# Step 08



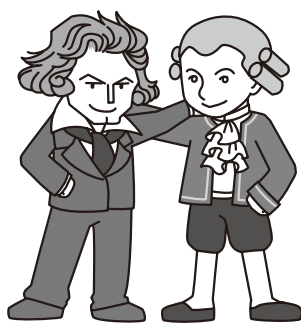
## Special Practice - "Share the Stage with a Pianist"

Just a little more and we'll be done!

Try playing this left-hand part along with a pianist.

Wait a minute... the intro melody is the Turkish March too?

I'm in charge of the intro  
(check out my "Für Elise" and  
"Ode to Joy" as well).



The song you're practicing  
is actually one of mine. Thank you!

**Beethoven and Mozart... the best of friends**

# Step 09



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Turkish March

~ With Step Map ~

This score includes polyphonic and octave parts that are essential to give the song momentum, and they're a large part of the song's appeal too. The distinctive left-hand accompaniment must be played at a steady tempo. Don't let your shoulders and arms get tense from the 32nd measure, and play with confidence.

**Alla Turca**

*p*

Step 01

Step 06

Step 02

3



Musical score for measures 17-21. The piece is in 4/2 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady bass accompaniment. Fingerings are indicated by numbers 1-4 above notes. Trill-like ornaments are marked with inverted triangles above notes in measures 18, 20, and 21.

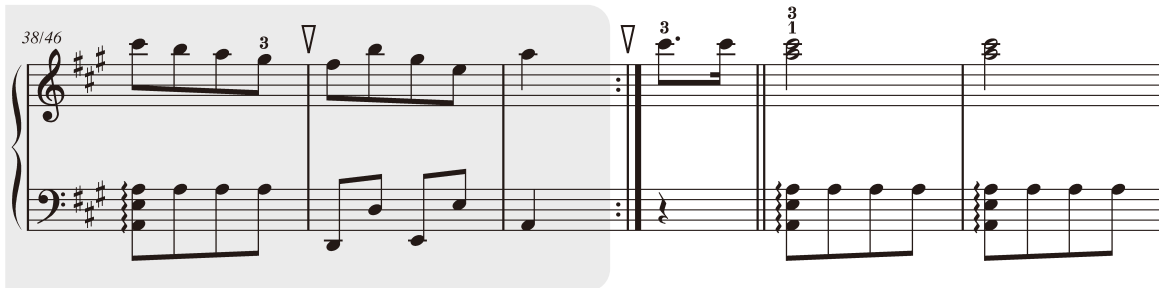
Musical score for measures 22-26. The right hand continues the melodic theme with more complex rhythmic patterns and slurs. The left hand features a consistent bass line with some chordal textures. Fingerings and trill ornaments are clearly marked throughout the passage.

Musical score for measures 27-31. This section includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line with slurs and fingerings, while the left hand has a bass line with some chordal accompaniment. Trill ornaments are present in measures 28 and 30.

Musical score for measures 32-36. This section includes dynamic markings: *f* (forte). The right hand has a melodic line with slurs and fingerings, while the left hand has a bass line with some chordal accompaniment. Trill ornaments are present in measures 32, 34, and 35. Below the score, there are labels: "Step 05" above measure 32, "Step 03" below measures 33 and 34, and "Step 04" below measure 35.


Song No.080  Turkish March **Advanced**

38/46



Step 06

51



Step 06

56



61



# Step 01



## Diligent Practice Time

We'll start with the left-hand accompaniment.

Bend finger 5 slightly and play firmly to sound (and look) great!

The orchestra will back you up in a variety of ways in each step. Enjoy the interplay, and have fun!



Short break



# Step 02



## Diligent Practice Time

Make a fist with your hand above the keyboard then gently open your fingers and you're ready!

Keep your fingers steady and under control when changing notes.



# Step 03

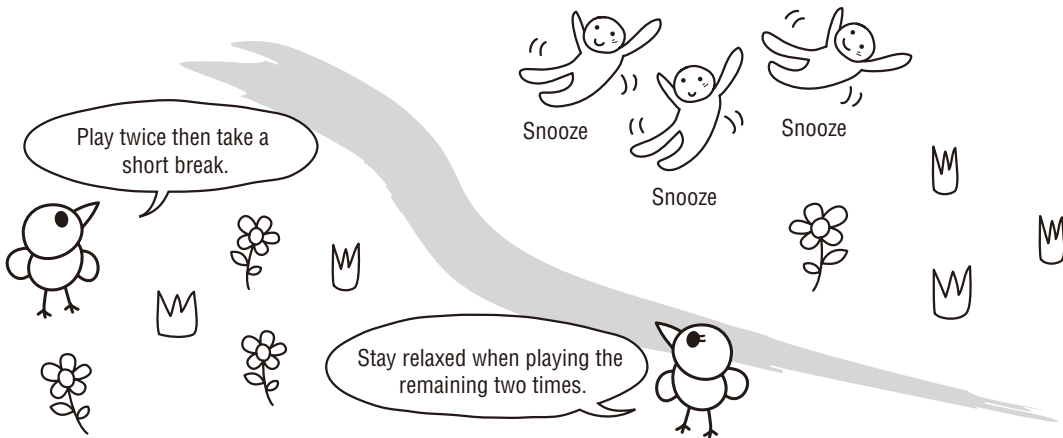


## Warm-up Exercise - "A Nap by the Stream"

$\}$  is the symbol for "arpeggio."

Before starting the exercise play the A-E-A notes together then check out their sound.

If you sort of "strum" the notes in order from bottom to top you're playing an arpeggio.



# Step 04



## "Power March"

When you're done with your nap, it's time for a lively march.



# Step 05



## Diligent Practice Time

The right hand plays plenty of black keys in this step. Position your hand toward the back of the keyboard before starting to play. Spread your left hand wide from the start, then “grab” the keyboard with fingers 5 and 1 and you’ll get the hang of it.

The left hand is going to get busy, but stay with it! The right-hand part is the same as above.

## Step 06



### Special Practice - “Grace Notes”

It’s time to practice grace notes. The key is “keep it close!”

The grace note should be played softly just before the main note, almost right on top of it. But don’t think too much about it. Just let it happen naturally.



Short break



## Step 07



### Play the Whole Song!

This is the finishing step!

Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

# Ode to Joy

L. v. Beethoven

## Basic

### Song No.081

#### Ode to Joy ~ With Step Map ~ ..... 110

This is a very simple arrangement of this timeless melody. Play it without hesitation, with a dignified feel.

Step 01	Basic Ascending and Descending	111
Step 02	Dotted Rhythm	111
Step 03	“And all of a sudden... both hands!”	111
Step 04	“CCDE <sup>?</sup> - <sup>?</sup> <sup>?</sup> -”	112
Step 05	“Change”	112
Step 06	Diligent Practice Time	112
Step 07	“Step On the Black Key”	113
Step 08	“Play with Both Hands”	113
Step 09	“Zig-Zag Path to E”	114
Step 10	“Right Hand then Left Hand”	114
Step 11	“Right-hand Rehearsal: String Ensemble Version”	115
Step 12	Play the Whole Song!	115

## Advanced

### Song No.082

#### Ode to Joy ~ With Step Map ~ ..... 116

The advanced version is arranged as a more sophisticated ballad.

With backing from the Learn to Play Pops Orchestra, play this version with a luxurious, sometimes grandiose feel.

Step 01	Warm-up Exercise - “Left-hand Power”	118
Step 02	Diligent Practice Time	118
Step 03	Diligent Practice Time	118
Step 04	Pallarel Thirds - “Gently Flowing”	118
Step 05	“Right-hand Part Practice”	119
Step 06	“Left-hand Part Practice”	119
Step 07	“Both Hands Together”	119
Step 08	Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader”	120
Step 09	Diligent Practice Time	121
Step 10	Diligent Practice Time	121
Step 11	Pallarel Thirds - “In Paradise”	122
Step 12	Diligent Practice Time	122
Step 13	Play the Whole Song!	122

# Ode to Joy

~ With Step Map ~

In this version you play monophonic lines with both hands. No tricky techniques are required. If you know the melody you'll be fine. Ready? Away we go.

Step 11 From here... →

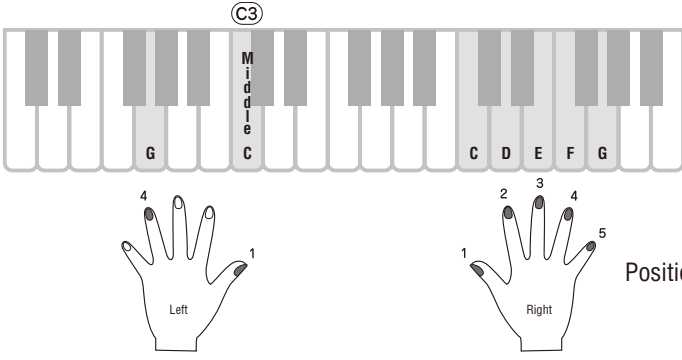
**Maestoso** Step 01 Step 03 Step 02

Step 04

Step 05 Step 08 Step 06 Step 09 Step 07

Step 10 Step 11 ...to here





(C3)  
Middle C

G C D E F G

Left Right

You'll only play the colored-in keys in the first half.

Position your hands here and begin!

## Step 01 Basic Ascending and Descending



The climb from E to G and then the descent from G to D are the basis of the melody. If you can play this well, the rest is easy.

one, two, three, four!



## Step 02 Dotted Rhythm



This melody line, including a dotted note, follows the melody of Step 01.

Sing along with the example to get a feel for the rhythm.

one, two, three, four!



La la la la la - la la -

## Step 03 "And all of a sudden... both hands!"



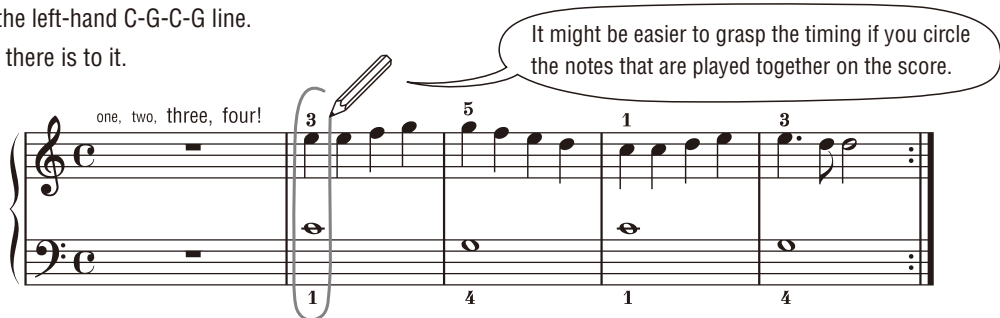
OK. So lets play with both hands.

Do the exercise in this order:

1. Connect Step 01 and Step 02, practicing with the right hand only.
2. Add the left-hand C-G-C-G line.

That's all there is to it.

one, two, three, four!



It might be easier to grasp the timing if you circle the notes that are played together on the score.

# Step 04



**“CCDE ? - ? ? - ”**

How did you do in Step 03?

Now that you've done the basic ascending and descending lines, here's another pattern to practice.

What's different from the steps we've already practiced?



# Step 05



**“Change”**

And now, the second half.

This part of the melody signals that a change is about to occur. Doesn't it give you the feeling that a new chapter of the story is about to begin?

# Step 06



**Diligent Practice Time**

This melody line follows the one we learned in Step 05. Don't try to rush when you get to the last G. Have finger 1 in position and ready a little early.

# Step 07

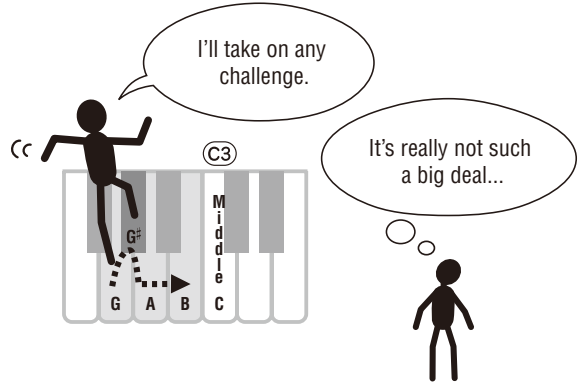


## “Step On the Black Key”

This is the left-hand line that goes with the Step 06 right-hand line.

The notes ascend in sequence from G, with one black key along the way.

Step on the black key along with the orchestra.



one, two, three, four!

# Step 08



## “Play with Both Hands”

Now you're ready to play with both hands.

What do you suppose the order of the exercise is?

(Hint: check out Step 03).

one, two, three, four!

Answer:  
1. Connect Step 05 and Step 06, practicing with the right hand only.  
2. Add the left-hand G-G-G-G-A-B line.

## Step 09 “Zig-Zag Path to E”



Before getting into the final four measures, we come across a very distinctive syncopated phrase. Sing this zig-zag “C-D-G, E” line.

## Step 10 “Right Hand then Left Hand”



Here’s the syncopated E from Step 09, and the left-hand note that follows. We’ll also play a little of the ensuing melody in the second half.

First, the right and left hands in sequence.

Then, right hand, left hand, and right hand again.

## Step 11 “Right-hand Rehearsal: String Ensemble Version”



You’ve done well up to Step 10, so let’s try playing the whole song all the way through. But before we do that, let’s rehearse by playing just the right-hand part with beautiful accompaniment from a string ensemble.

If you find it difficult to play along with the orchestra, use the metronome instead.



Four staves of musical notation for the right-hand part of the song. The first two staves are in treble clef with a common time signature (C). The third staff is in bass clef with a common time signature (C). The fourth staff is in treble clef with a common time signature (C). The notation includes various note values, rests, and fingerings (1, 2, 3) indicated above the notes. A large slur spans across the first three staves.

## Step 12 Play the Whole Song!



This is the finishing step! Don’t be afraid of making mistakes. Just concentrate on playing the entire song from start to finish. Practice this with the lessons learned in each step in mind, and gradually you’ll master the whole song.

# Ode to Joy

~ With Step Map ~

Play the melody with a stately, grandiose feel. Add some dynamic expression for a more musical performance. If you can play the right hand part from the basic version you're halfway there. The following steps focus on the left-hand accompaniment and the third and sixth intervals used in the melody line.

**Ballad** ♩ = 98

5  $\nabla$  C  $\frac{1}{3}$  F<sup>on</sup>A G<sup>on</sup>B C D7<sup>(9)</sup>onC G7<sup>on</sup>C

Step 02 Step 01

9  $\nabla$  C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G Dm7<sup>on</sup>G C

Step 03 Step 07

13  $\nabla$  Dm7<sup>on</sup>G CM7<sup>on</sup>G Dm7<sup>on</sup>G CM7<sup>on</sup>G Dm7<sup>on</sup>G G<sup>#</sup>dim7 Fadd9<sup>on</sup>A G<sup>on</sup>B  $\nabla$  3

Step 04 Step 05 Step 06

17 C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G Dm7<sup>on</sup>G C

21  $\nabla$  C  $\frac{3}{4}$  F<sup>on</sup>A G<sup>on</sup>B C D<sup>(9)</sup><sub>7</sub>onC G<sub>7</sub>onC

*mf*

25  $\nabla$  C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G Dm<sub>7</sub><sup>on</sup>G C

Step 10 Step 08 Step 09

29  $\nabla$  5 1 Dm<sub>7</sub><sup>on</sup>G CM<sub>7</sub><sup>on</sup>G Dm<sub>7</sub><sup>on</sup>G CM<sub>7</sub><sup>on</sup>G Dm<sub>7</sub><sup>on</sup>G G<sup>#</sup>dim7 Fadd9 G<sup>on</sup>B  $\nabla$  3 1

*f*

Step 04

Step 12 Step 11

33 C C7 F<sup>on</sup>C Fm6 C<sup>on</sup>G 5 1 Dm<sub>7</sub><sup>on</sup>G C

37  $\nabla$  C7 F<sup>on</sup>C G<sup>(9)</sup><sub>7</sub>onC C CM7 F<sub>6</sub><sup>on</sup>C rit.  $\nabla$  Fm<sub>6</sub><sup>on</sup>C C *mp*

## Step 01 Warm-up Exercise - "Left-hand Power"



Let's do a warm-up exercise for the left hand.

Play the phrase that descends in semitones while holding the bass note with finger 5. Enjoy the smooth harmonic transitions that occur when you play along with the orchestra.

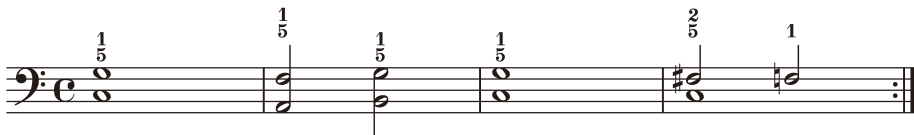


## Step 02 Diligent Practice Time



Let's practice the first four measures of the left-hand part.

Play the notes for their full duration.



## Step 03 Diligent Practice Time



These are the four measures that follow the part practiced in Step 02. The movement is a little more complex, but the warm-up exercise we did above should make it easy.



## Step 04 Parallel Thirds - "Gently Flowing"



A number of third intervals appear in sequence in the left-hand part of the melody middle section. Connect them as smoothly as possible.





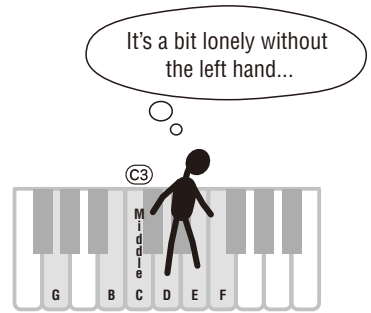
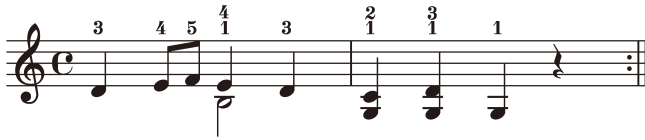
# Step 05



## “Right-hand Part Practice”

At last we come to the right-hand part.

In Step 07 we'll use both the right and left hands to play the harmony parts. But here we'll just practice the right-hand part.

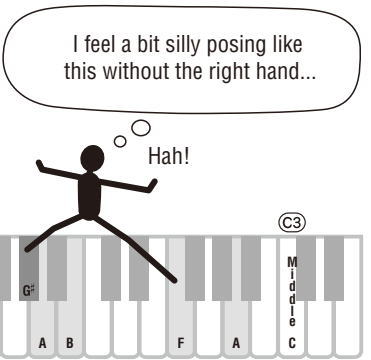


# Step 06



## “Left-hand Part Practice”

And this is the part that the left-hand will play.



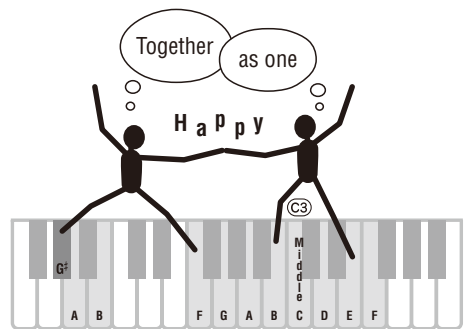
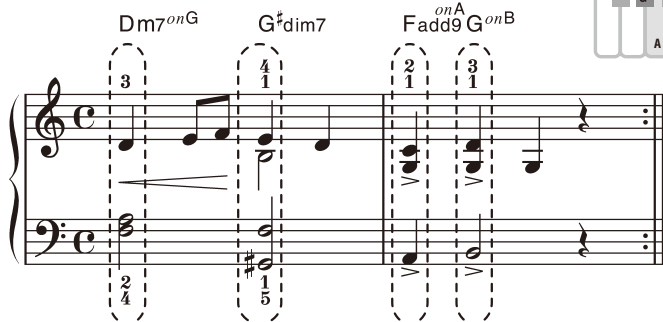
# Step 07



## “Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



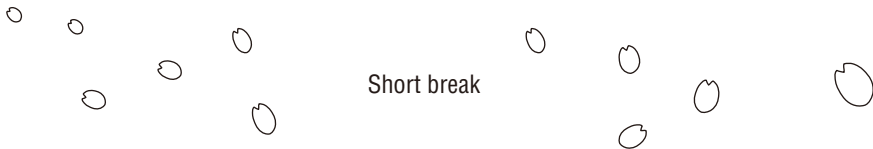
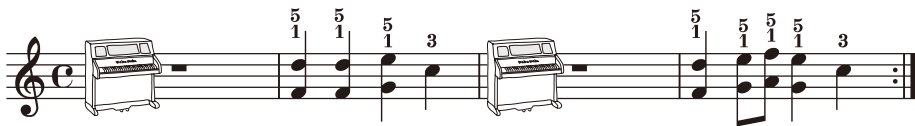
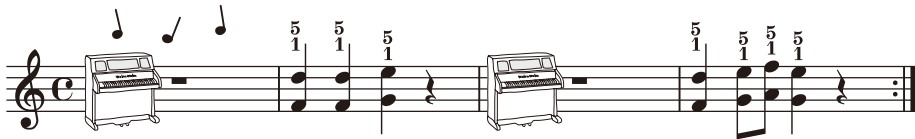
# Step 08



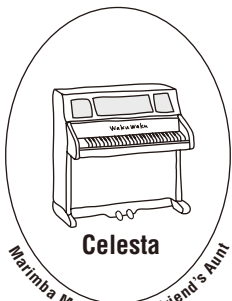
## Special Practice - "Meet Marimba Man Junior's Friend's Aunt: Follow the Leader"

Practice playing successive sixth intervals.

When the rhythm begins listen to the phrase played by the celesta, then play it yourself.



...and the rest with energy!



**Chatter**  
**Chatter**

Miss Koto coming in suddenly like that startled me!  
The melody was probably similar to something she knew  
and she just couldn't keep quiet. Ha ha.

What?

Yes, I know Marimba Man Jr. very well. He's a good friend of my nephew.

Oh?

You haven't met Marimba Man Jr. yet?

I'm sure you'll run into him somewhere. Tee-hee.

His father is Marimba Man, an excellent marimba player.

And he's a fine person too!

Oh yes, speaking of marimbas...

**Talk Talk**

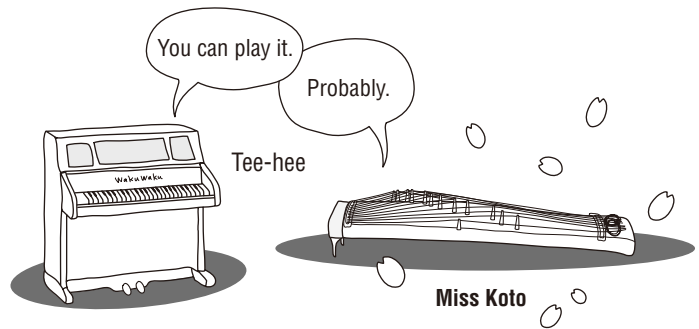


**You might meet someone in another song too!**

## Step 09 Diligent Practice Time



If you enjoyed Step 08, this will be no problem.



## Step 10 Diligent Practice Time



The left hand plays thirds while the right hand plays sixths. This section requires concentration to play well, but it's also the most impressive sounding section of the song.

If you have trouble playing any section, go back to the appropriate steps and practice again.

## Step 11



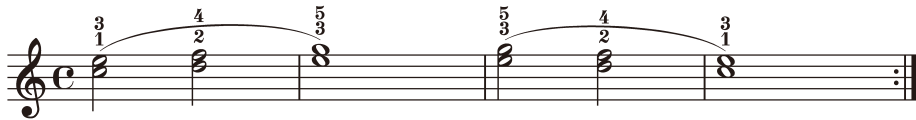
### Parallel Thirds - "In Paradise"

Now let's practice playing parallel thirds with the right hand, with beautiful orchestral backing.

Start by playing just the top note to get a feel for the line, then after a short break add the note a third below.



Short break



## Step 12



### Diligent Practice Time

This is the last key section for the right hand. It starts with the syncopation we first saw in the basic version.

Practice through to the end of the melody.



## Step 13



### Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

## Basic

### Song No.083

#### **The Entertainer ~ With Step Map ~ ..... 124**

This is one of those songs that aspiring piano players long to master. The characteristic left-hand accompaniment and attractive melody are a bit too tricky for the beginner to play all at once. We've made it much easier by creating an arrangement in which the left-hand accompaniment has been reduced to just the essential bass notes.

Step 01	"A Hearing Test?"	126
Step 02	Diligent Practice Time	126
Step 03	"Semitone Return Trip"	126
Step 04	Diligent Practice Time	126
Step 05	Diligent Practice Time	127
Step 06	"At the End of the Tunnel"	127
Step 07	Diligent Practice Time	128
Step 08	Put it Together	128
Step 09	"Percussion Joins In"	129
Step 10	Diligent Practice Time	129
Step 11	"The Signature Phrase"	129
Step 12	Play the Whole Song!	129

## Advanced

### Song No.084

#### **The Entertainer ~ With Step Map ~ ..... 130**

Compared to the basic version, this arrangement is much closer to the original. It will be a challenge both in length and the number of notes that must be played. The difficult "stride" left-hand accompaniment and the parallel-sixth melody line are real attention getters. It's definitely worthwhile taking the time to master this one!

Step 01	"Sixths Warm-up Exercise"	133
Step 02	Diligent Practice Time	133
Step 03	"A New Challenge... Part 1"	134
Step 04	"A New Challenge... Part 2"	134
Step 05	Put It Together	135
Step 06	"A Musical Tour"	136
Step 07	Diligent Practice Time	136
Step 08	"In Vintage Fusion Style"	137
Step 09	"One Thing at a Time... Part 1"	137
Step 10	"One Thing at a Time... Part 2"	137
Step 11	Diligent Practice Time	138
Step 12	"The Toughest Challenge!"	138
Step 13	Play the Whole Song!	138

# The Entertainer

~ With Step Map ~

Although the arrangement is simplified, the rhythm of the melody is no less difficult than the original. You can start by listening to the example and learning it by ear, or by practicing the individual steps. Diligence is the only true shortcut.

**Step 01**

**Step 02**

**Step 03**

**Step 04**

**Step 05**

**Step 07**

**Step 08**  
From here... ----->

Step 08 ...to here

Step 06



Musical notation for steps 06 and 08. The piece is in 9/25 time. The first system shows measures 9-12. A grey box highlights measures 10-11, labeled 'Step 06'. A dashed line above measures 11-12 is labeled 'Step 08 ...to here'. The notation includes a treble clef, a bass clef, and a 3-measure triplet in measure 10. A fermata is placed over the final note of measure 12.

Step 11  
From here...



Musical notation for step 11. The piece is in 13/29 time. The system shows measures 13-16. A grey box highlights measures 15-16, labeled 'Step 11'. A dashed line above measure 16 is labeled 'From here...'. The notation includes a treble clef, a bass clef, and a fermata over the final note of measure 16.

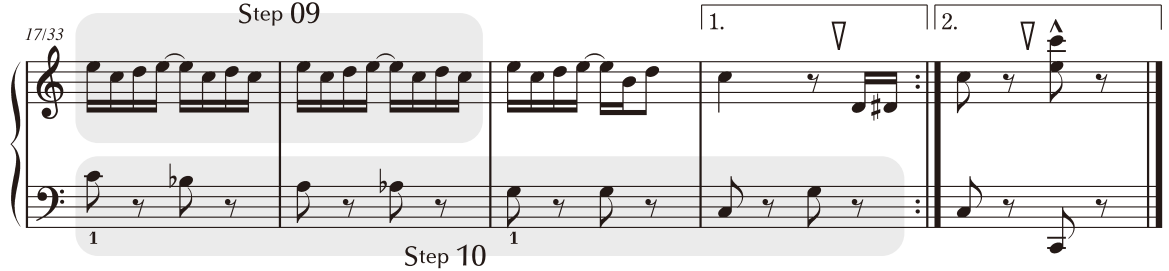
Step 11 ...to here

Step 09

1.

2.

17/33



Musical notation for steps 09, 10, and 11. The piece is in 17/33 time. The system shows measures 17-20. A grey box highlights measures 17-19, labeled 'Step 09'. A dashed line above measures 19-20 is labeled 'Step 11 ...to here'. The notation includes a treble clef, a bass clef, and first/second endings for measures 19-20. A fermata is placed over the final note of measure 20. The first ending is marked '1.' and the second ending is marked '2.'. The piece concludes with a double bar line.

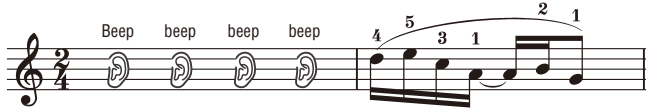
Step 10

## Step 01 “A Hearing Test?”



Let's learn the first shape that appears in the introduction.

The pitch of the starting note changes in the middle. Listen to the cue tone carefully.



## Step 02 Diligent Practice Time



This is also a section of the intro. The last few notes are different from the shape we learned in the last step.

Watch out for the black key!



## Step 03 “Semitone Return Trip”



Practice going and returning in semitone steps. Finger 1 is the key.



## Step 04 Diligent Practice Time



The rhythm of the E and C notes is important. Play this again and again until you learn it by “muscle memory.”



Short break





# Step 05 Diligent Practice Time



Take care to play the tied notes correctly.



Short break



# Step 06 "At the End of the Tunnel"



The number of notes will increase gradually. Connect them while paying attention to your fingering.

3 1 2 1 3 5

AGF# AC  
AGF# AC

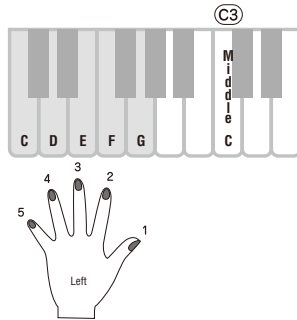
AGF# A  
AGF# A

AGF#  
AGF#

# Step 07 Diligent Practice Time



Place your fingers on the keys you'll play, and play them in order: 5, 3, 2, 3...



# Step 08 Put it Together



Now play the first half with both hands! It might seem a bit difficult, so practice just the right-hand part first.

If there are any sections you're having trouble with, go back to the corresponding steps using the Step Map as a guide, and practice them again.

## Step 09 “Percussion Joins In”



Just keep repeating ECDE-CDC and... hey! Where did those rhythm instruments come from?



## Step 10 Diligent Practice Time



Pay attention to your fingering on the black keys.

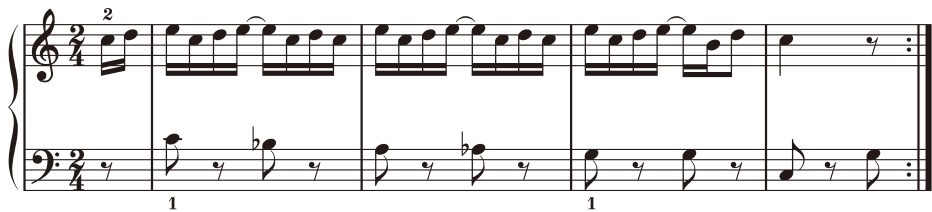


## Step 11 “The Signature Phrase”



Have you mastered Step 09 and Step 10? If you have you're ready to play the song's signature phrase with both hands.

Don't let either hand pull the other off time.



## Step 12 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# The Entertainer

~ With Step Map ~

In this arrangement harmony is added a sixth below the melody line of the basic version for a richer texture. The 16th notes in the middle section look difficult, but if you practice them thoroughly first with the right hand only you'll get through it with no problem. Practice each hand individually, and then when you have a good feel for the parts put them together. When playing with both hands it's very important to keep up a steady tempo with the left hand.

♩ = 64

*mf*

Step 05  
From here... →

5/21/53

*mp*

Step 01 • Step 02

Step 03

Step 05 ...to here

9/25/57

Step 04

Step 07  
From here...  
----->

13/29/61

17/33/65

Step 06

Step 07  
...to here

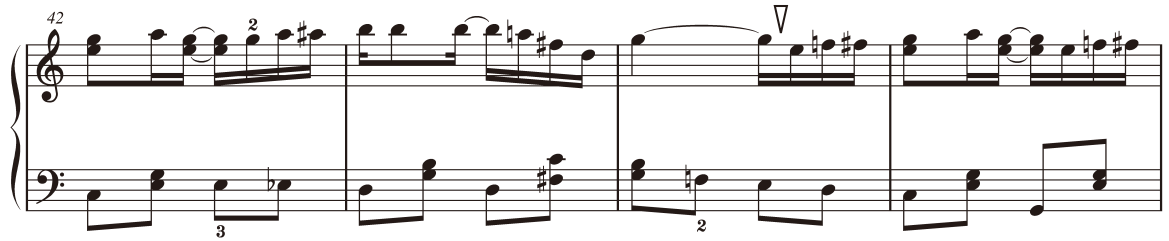
20

Step 08

Step 09



Musical notation for Step 09, measures 39-41. Measure 39 starts with a treble clef and a bass clef. Fingerings 2 and 1 are indicated above the first two notes. Measure 40 has fingerings 1 and 2 above the first two notes. Measure 41 features a fermata over the first two notes. A triangle symbol is placed above the first note of measure 41.



Musical notation for Step 09, measures 42-45. Measure 42 has a fermata over the first two notes and a finger number 2 above the third note. Measure 43 has a fermata over the first two notes. Measure 44 has a triangle symbol above the first note. Measure 45 has a fermata over the first two notes and a finger number 2 below the third note.

Step 12 From here... 



Musical notation for Step 10 and Step 11, measures 46-50. Measure 46 has a triangle symbol above the first note. Measure 47 has a triangle symbol above the first note. Measure 48 has a triangle symbol above the first note. Measure 49 has a triangle symbol above the first note and fingerings 1, 2, 1, 4 above the notes. Measure 50 has a triangle symbol above the first note. A shaded area covers measures 49 and 50.

Step 11

Step 12 ...to here



Musical notation for Step 12, measures 50-53. Measure 50 has fingerings 1, 2 above the notes. Measure 51 has a finger number 2 above the first note. Measure 52 has a finger number 5 above the first note and a triangle symbol above the first note. Measure 53 has a triangle symbol above the first note and a finger number 1 above the first note. A shaded area covers measures 50-53.

 Coda

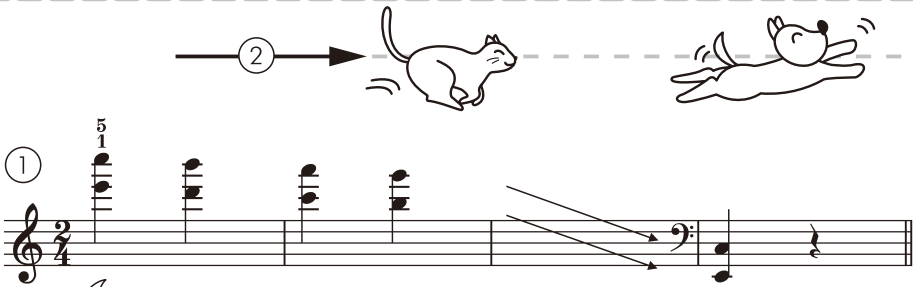
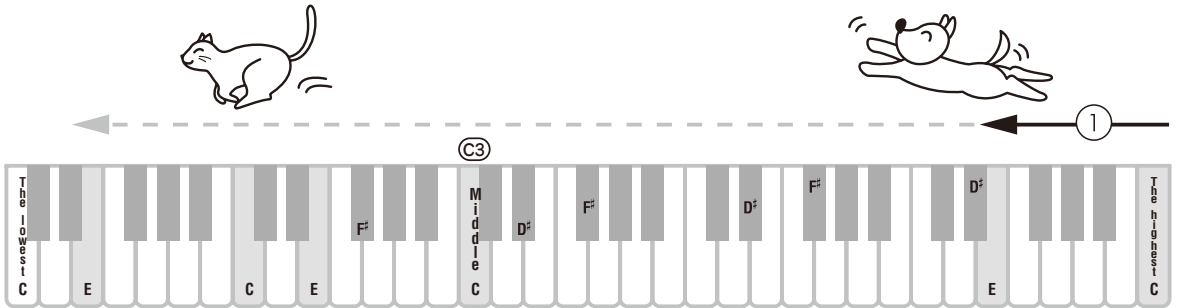


Musical notation for the Coda, measures 68-69. Measure 68 has a triangle symbol above the first note and a fermata over the first two notes. Measure 69 has a triangle symbol above the first note and a fermata over the first two notes. The word *sva* is written above the first note of measure 69.

## Step 01 "Sixths Warm-up Exercise"



Practice playing sixths until you can do it naturally. You'll encounter black keys and tempo changes along the way!



The second time is a sprint!

Move your hand up an octave during this short break!



Once again from the beginning... after a very short break.

## Step 02 Diligent Practice Time



This is the same melody segment that we learned in Step 05 of the basic version. This time we'll play it in sixths.



Short break



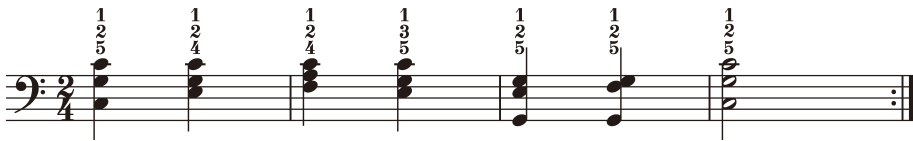
# Step 03



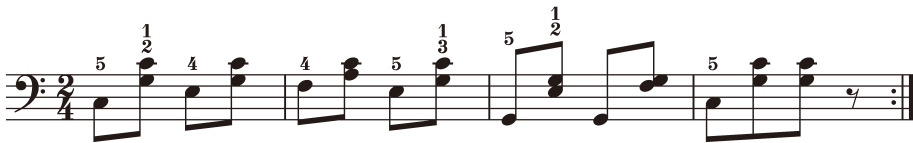
## “A New Challenge... Part 1”

This is a basic exercise for the left hand.

First play the three-note chords to learn their positions. Learn the finger positions and they'll be easy to play.



Short break



# Step 04



## “A New Challenge... Part 2”

Do this in the same way as the last step. There are a couple of black keys and it's a little more complex, but you can do it!



Short break





# Step 05



## Put It Together

Let's take what we've learned so far and play it all through. It might be a good idea to practice each hand individually first.

The musical score consists of three systems of piano and bass staves. The first system shows the beginning of the piece with a treble clef and a 2/4 time signature. The bass line starts with a 7-measure rest followed by a sequence of chords and notes with fingerings: 5, 1, 2, 4, 4, 5, 1, 3, 5, 1, 2. The second system continues the piece with similar notation and fingerings. The third system features a first ending (marked '1.') and a second ending (marked '2.'). The first ending includes a complex treble clef passage with fingerings 2, 1, 3, 5, 1, 4, 3, 2 and a bass line with fingerings 5, 1, 3, 1, 2, 5. The second ending is a simpler treble clef passage with fingerings 5, 1 and a bass line with fingerings 1, 2, 5, 1, 2, 5.

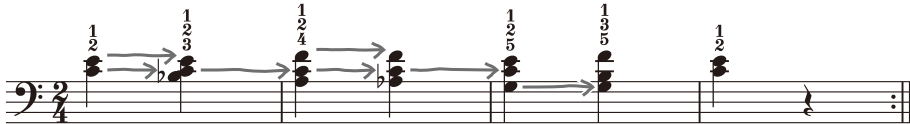
# Step 06



## “A Musical Tour”

If the fingering seems difficult, notice which notes in each chord also appear in the next chord. That will be your clue.

First, get your fingers ready by playing this twice.



Then play this rhythmically as many times as necessary until you feel comfortable with it.

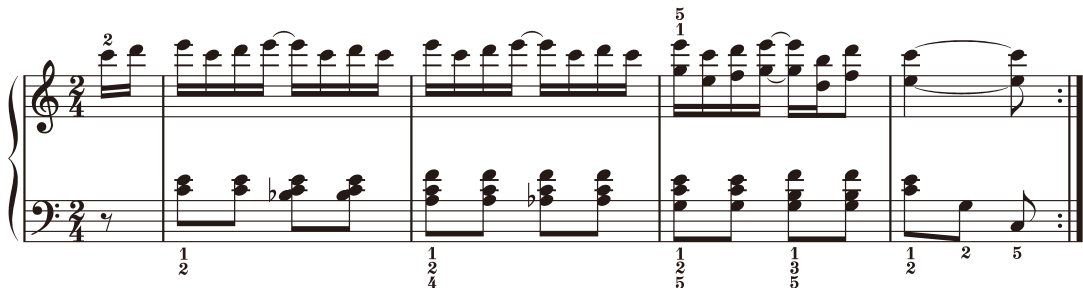


# Step 07



## Diligent Practice Time

Is it tough to play this with both hands? You really need to master this, because it will sound great!



## Step 08 “In Vintage Fusion Style”



The initial rhythm is the key to playing the two-note melody in a cool way.  
Begin by learning the timing.



Short break



## Step 09 “One Thing at a Time... Part 1”



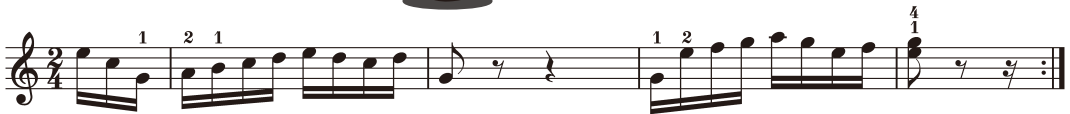
Most players are intimidated by continuous sequences of 16th notes. If you practice one short section at a time it becomes easy!



Stop



Stop



## Step 10 “One Thing at a Time... Part 2”



The rhythm is a little more complex than the last exercise. Learn the individual sections one group of notes at a time.



# Step 11



## Diligent Practice Time

Approach this exercise in the same way as Step 06.

When you get comfortable with this, try to read ahead on the score a bit.

# Step 12



## “The Toughest Challenge!”

Practice the climax of the middle section. When you can play this you’re almost done!

# Step 13



## Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Londonderry Air

Traditional

## Basic

### Song No.085

#### Londonderry Air ~ With Step Map ~ ..... 140

This song has a gentle, expressive melody. Play along with the orchestra with a relaxed, spacious feel. In this easy-to-play arrangement both the left and right hands play single-note lines.

Step 01	The Melody Begins .....	141
Step 02	Diligent Practice Time .....	141
Step 03	Diligent Practice Time .....	142
Step 04	Play with Both Hands.....	142
Step 05	Special Practice: Rhythm Combinations - "Meet Marimba Man Jr." .....	143
Step 06	Rhythm Combinations: Ex. 1 .....	144
Step 07	Rhythm Combinations: Ex. 2 .....	144
Step 08	Diligent Practice Time .....	145
Step 09	Special Practice - "Finishing Up in Style" .....	145
Step 10	Play the Whole Song! .....	145

## Advanced

### Song No.086

#### Londonderry Air ~ With Step Map ~ ..... 146

In the second chorus the left hand takes over the melody for an interesting change in atmosphere. Obligato and arpeggio elements are included for added variety. Playing this arrangement with the orchestra will be an enjoyable experience.

Step 01	Special Practice: Arpeggio, R&B Version - "Follow the Harp!" .....	148
Step 02	Diligent Practice Time .....	149
Step 03	Special Practice - "Bossa Mood" .....	149
Step 04	Diligent Practice Time .....	149
Step 05	Diligent Practice Time .....	150
Step 06	Diligent Practice Time .....	150
Step 07	Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!" .....	151
Step 08	A Beautiful Ending .....	152
Step 09	Play the Whole Song! .....	152

# Londonderry Air

~ With Step Map ~

The melody begins with an auftakt, and the same rhythm is repeated a number of times. The left hand plays accompaniment in the first half, then counterpoint in the second half for different effects.

Play the 8th notes smoothly and gently, with expression.

Step 04 From here... →

**Andante**  
Step 01                      Step 02                      Step 01                      Step 01

Step 03

Step 04 ...to here

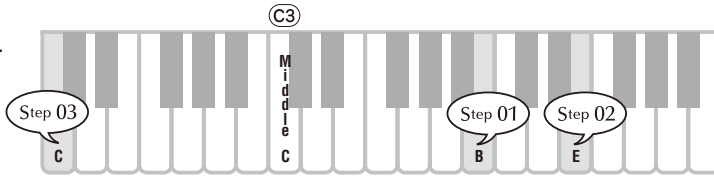
Step 06  
Step 05

Step 08

Step 07  
Step 05

Step 09

The starting note for Steps 01 through 03.



When you've located the keyboard position it's time to start practicing.

## Step 01 The Melody Begins



The melody begins with an *auftakt*. The first note is played with finger 1, and should not be played too strongly. Play a little stronger as the notes get higher to build up the mood.

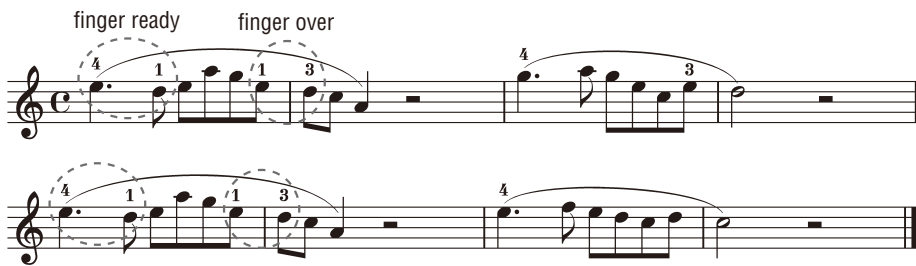


## Step 02 Diligent Practice Time



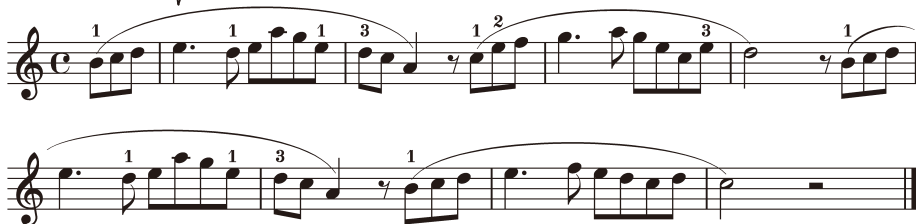
The “finger ready” and “finger over” (page 9) techniques are used here. Prepare for the next note a little early to make playing easier.

Don't rush the 8th notes. Take it slow and easy.



Short break

This is the first-half melody 



# Step 03



## Diligent Practice Time

This is practice for the left-hand accompaniment for the first half.

Consider each measure as a group of notes. It will be easier to play if you keep the image of the keys you'll play in each group in your mind before playing the first note.

one, two, three, four!

# Step 04



## Play with Both Hands

It's time to play with the left and right hands together. Play the left-hand part carefully while listening to the metronome. That will allow you to play the right-hand part with a relaxed feel.

Synchronize



# Step 05

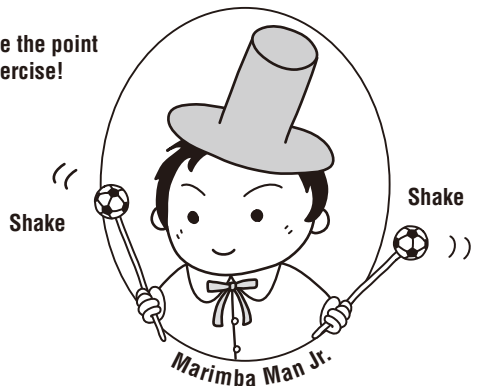


## Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."

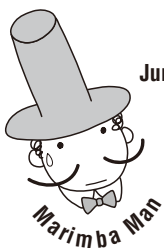
The right hand plays eighth notes while the left hand plays a quarter note, then the right hand plays a quarter note while the left hand plays eighth notes...what's this exercise for?

Play this a number of times after the lead-in. Have fun trying not to get pulled off time by the melody playing in the background.

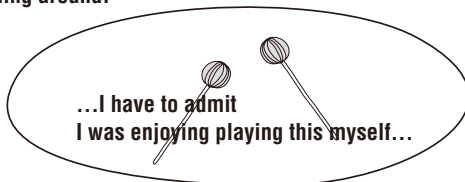
I can't see the point of this exercise!



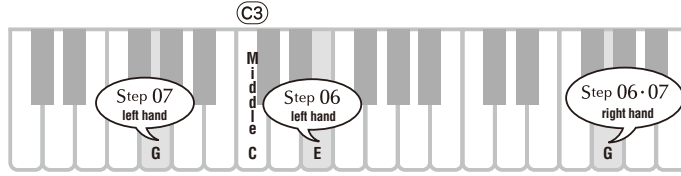
Why can't we just have fun?



Junior! Stop fooling around!



Steps 06 and 07 begin on these notes. Ready?



## Step 06



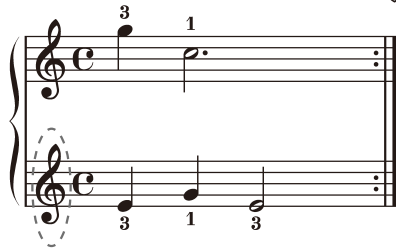
### Rhythm Combinations: Ex. 1

Try to connect the right and left hand eighth notes smoothly. Don't play the left hand finger 1 notes too loudly.

This should be easy if you've done Step 05.



The number of notes increases from top to bottom.



Treble clef for the left hand too!



## Step 07



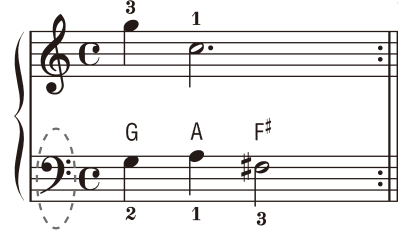
### Rhythm Combinations: Ex. 2

The F# played by the left hand is a black key. Before playing the exercise, play the G, A, and F# keys together to get a feel for the finger positions.

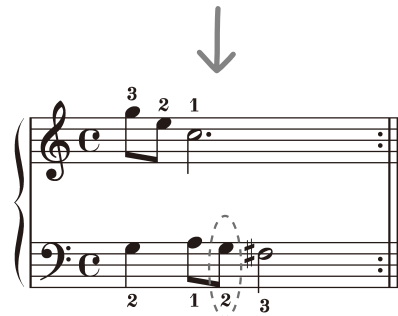
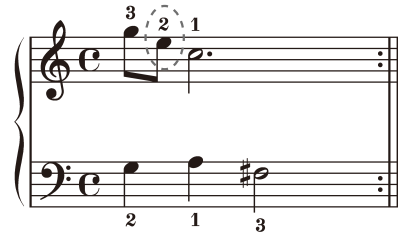
This should be easy if you've done Step 05!



The number of notes increases from top to bottom.



Bass clef for the left hand here!



## Step 08 Diligent Practice Time



Practice repeating the G note. You'll get a nice uniform sound even if you change fingers if you play in about the same position.

## Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

Learn this section by dividing into to short segments that you can practice individually. When you're ready, play then entire section.

## Step 10 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Londonderry Air

~ With Step Map ~

This arrangement covers a wide range from the lowest to highest notes that will allow you to enjoy the full sound and resonance of the piano as you play. Also try to observe the detailed dynamics markings. Listen to the orchestra carefully and create a rich atmosphere.

**Andantino**

2 *mp* *l.h.* *mp*

Step 02 Step 01

Step 02

13 *mf* *mp*

Step 05

Step 04

17 4 2 4

1 5 4 2 1 5 1 2 5

mf

mf

mf

Step 03

Step 04

21

mf

mf

mf

mf

Step 06

25 2-5

mf

mf

mf

mf

Step 07

Step 06

29

mf

mf

mf

mp

Step 05

Step 08

33 4 2 4

rit.

rit.

rit.

rit.

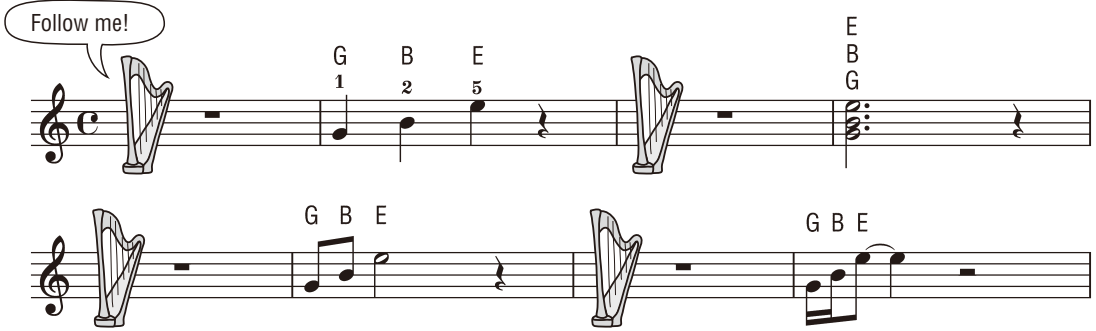
# Step 01



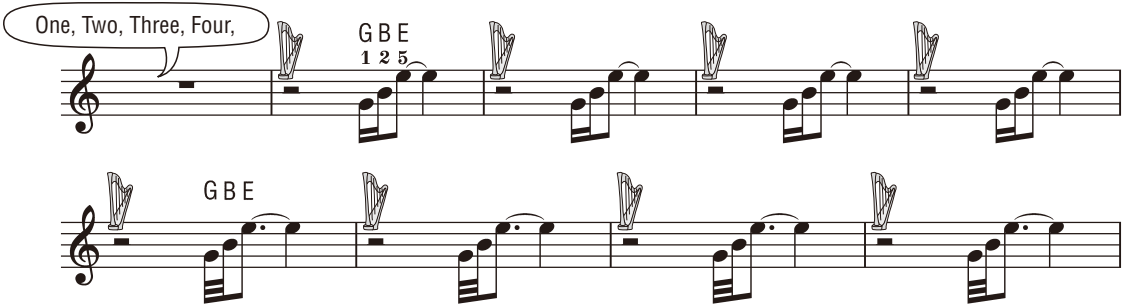
## Special Practice: Arpeggio, R&B Version - "Follow the Harp!"

This is an arpeggio exercise. The G, B, and E notes will be played in a variety of ways. Listen to the rhythms the harp plays, then play them yourself.

Follow me!

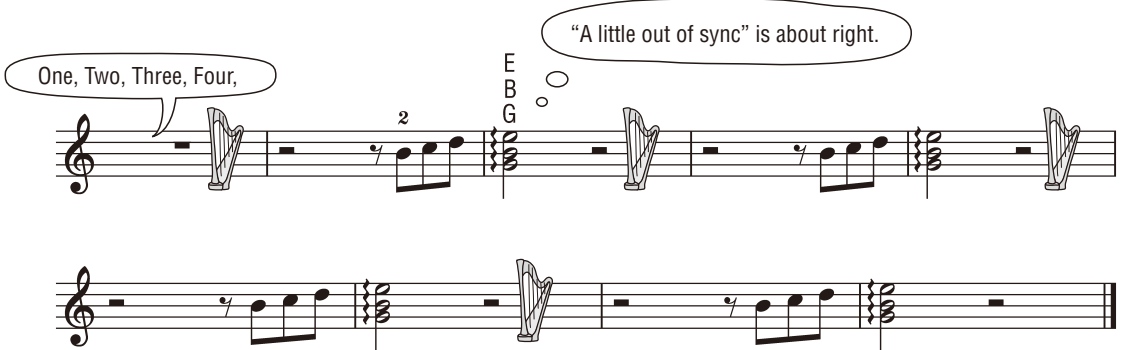


One, Two, Three, Four,

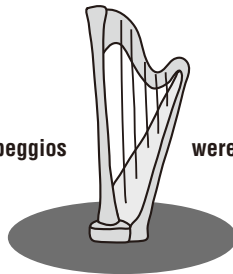


One, Two, Three, Four,

"A little out of sync" is about right.



Your arpeggios were beautiful...



## Step 02 Diligent Practice Time



Let's practice the "finger over" (page 9) technique. It's easier if you bend your fingers slightly. The notes played with fingers 4 and 5 are the melody, so don't release them while you're playing the other notes.

Finger over

Don't lift your finger...

## Step 03 Special Practice - "Bossa Mood"



Let's do some left-hand practice with a lively Bossa Nova rhythm. This type of harmony appears frequently, so you should try to remember it.

## Step 04 Diligent Practice Time



Let's practice the accompanying line to the left-hand melody.  
The French horn will start the melody. Listen carefully and learn the timing.

Play gently and briefly with finger 5

# Step 05



## Diligent Practice Time

And now we'll play the left-hand melody and the accompanying right-hand notes together. Play the left-hand part moderately loud, and the right-hand part a little softer.

# Step 06



## Diligent Practice Time

This type of left-hand accompaniment is often heard in piano pieces.

Keep your wrist relaxed and prepare early for the next note. Don't cut the last note of the phrase short.

Short break



# Step 07



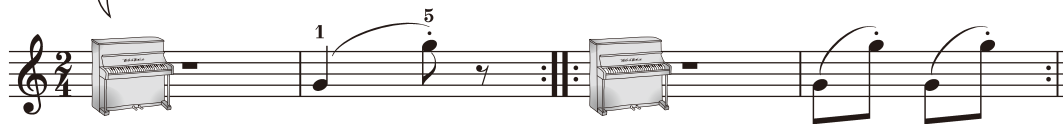
## Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

Welcome to the 1-octave arpeggio challenge!

Follow the honky-tonk piano, copying its nuances as closely as you can.

It doesn't matter if you fall a bit behind the orchestra, but whatever you do don't rush!

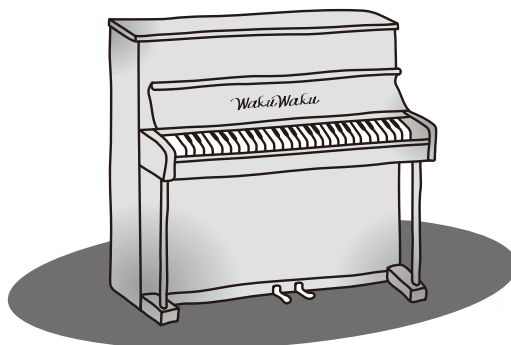
Play whatever I play!  
Don't worry about getting it exactly right.  
Just enjoy the ride!



Short break



I'm what they call a "Honky-Tonk Piano."  
Like my unique sound?

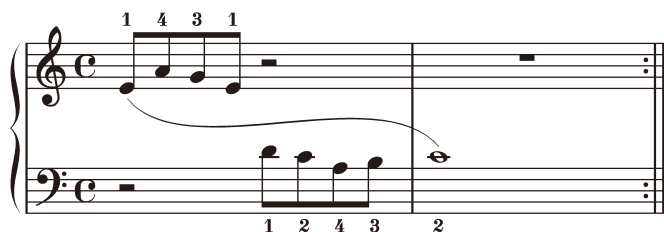


## Step 08



### A Beautiful Ending

The right hand passes the melody line to the left hand, leading to a slow, serene ending. Enjoy the relaxed atmosphere of the orchestra too!



## Step 09



### Play the Whole Song!

This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# The Last Rose of Summer

Traditional

## Basic

### Song No.087

#### The Last Rose of Summer ~ With Step Map ~ ..... 154

You'll never want to stop playing this beautiful melody. The orchestra provides elegant support with harp, glockenspiel, celesta, and more. In the second half there's a place where the tempo gets gradually slower. Listen to the example carefully to get a good feel for the overall mood. Play as if singing softly.

Step 01	Warm-up Exercise - "Under and Stretch" .....	155
Step 02	Diligent Practice Time .....	155
Step 03	Syncopated Melody.....	156
Step 04	Diligent Practice Time .....	156
Step 05	Timing Both Hands .....	157
Step 06	Diligent Practice Time .....	157
Step 07	Special Practice - "Find a Cue!" .....	158
Step 08	Diligent Practice Time .....	158
Step 09	Play the Whole Song! .....	158

## Advanced

### Song No.088

#### The Last Rose of Summer ~ With Step Map ~ ..... 159

This arrangement offers lots of variation with ornaments and polyphony by the right hand, and interesting changes in the left-hand accompaniment. Play at a leisurely tempo, and focus on the simple beauty of this song.

Step 01	Special Practice - "The Starting Rhythm" .....	162
Step 02	Diligent Practice Time .....	162
Step 03	Special Practice - "Meet Marimba Man: Follow Me!" .....	163
Step 04	Diligent Practice Time .....	163
Step 05	Turn Practice .....	164
Step 06	Diligent Practice Time .....	164
Step 07	Special Practice - "Repeating Shapes" .....	165
Step 08	Diligent Practice Time .....	165
Step 09	Diligent Practice Time .....	166
Step 10	Diligent Practice Time .....	166
Step 11	One More Diligent Practice Session .....	166
Step 12	Play the Whole Song! .....	166

# The Last Rose of Summer

~ With Step Map ~

The melody for this song begins on an auftakt. The melody features repetitions and similar phrases, so if you can play the first 4 measures the rest will be easy. The left-hand rhythm in the first 2 measures repeats throughout the song. Match the feel of the left and right hands at the end of each phrase for a refined performance.

----- Step 05 -----

**Andante** Step 01 Step 02 Step 04 Step 03

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

5 1 2 4

8 2 mf

12 3 3 rit. a tempo

Step 07 Step 08

16 3 1 2 5

# Step 01



## Warm-up Exercise - "Under and Stretch"

Auftakt and "finger under" (page 9) practice. Stretch your fingers a little more each time you play this exercise, while limbering up your mood as well.

thumb under

# Step 02



## Diligent Practice Time

A phrase that uses "finger change" (page 9) fingering follows the Step 01 phrase, and the line becomes more melodic. Try not to become tense at the beginning, and start with a pure, sincere feel.


Stay calm, and don't rush the C-B-A-G notes.

## Step 03



### Syncopated Melody

Here we'll learn a syncopated section of the melody.

Try not to lift your fingers from the keyboard. Listen the glockenspiel  in the backing orchestra, it will provide the timing guide you need.



## Step 04



### Diligent Practice Time

Here a dotted rhythm and auftakt are added to Step 03.

Play non-syncopated notes slightly softer to bring out the beauty of the melody.



one, two!



# Step 05



## Timing Both Hands

Now we'll bring in the left hand for a two-handed performance. It's important to synchronize the left and right hands at the points marked (Here).

Play the ends of the phrases gently.

# Step 06



## Diligent Practice Time


The way you hold your fingers is essential to playing the left-hand polyphony well. Don't hold your fingers straight. Keep them slightly bent.

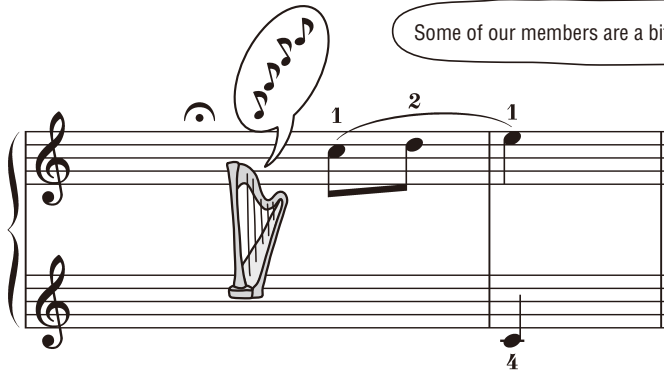
Keep the harmony notes synchronized so they sound as one.

one, two!

## Step 07 Special Practice - "Find a Cue!"



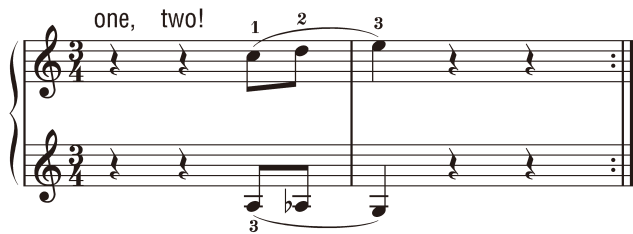
When playing with the Learn to Play Orchestra, listen to the harp for your cue to exit from the fermata . Practice listening for the right cue (!) so you can play in tight ensemble with the orchestra.



## Step 08 Diligent Practice Time



The left hand also plays a black key. This will go smoothly if you position your left hand a little toward the rear of the keyboard before playing the first A.



## Step 09 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.



# The Last Rose of Summer

~ With Step Map ~

Overall the 8th notes should be played softly to make the song flow smoothly. Even difficult phrases become easier if you sing the melody as you play. Always be aware of the mood you're creating with the left-hand accompaniment.

**Andantino**

Step 01

Step 02

Step 03

*mp*

3

5

1

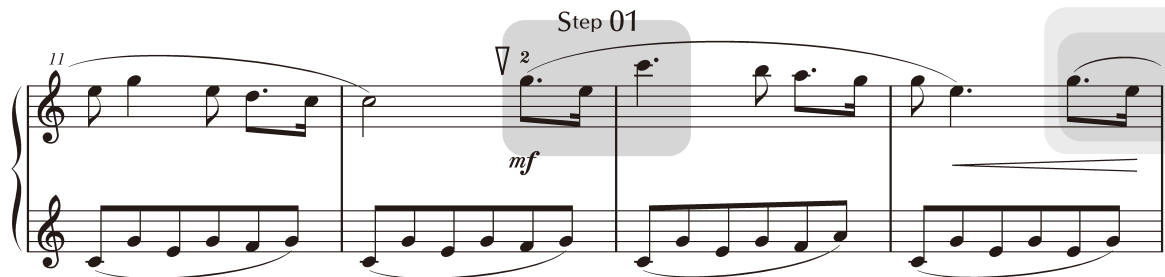
1

1

7

Song No.088  The Last Rose of Summer **Advanced**

Step 01



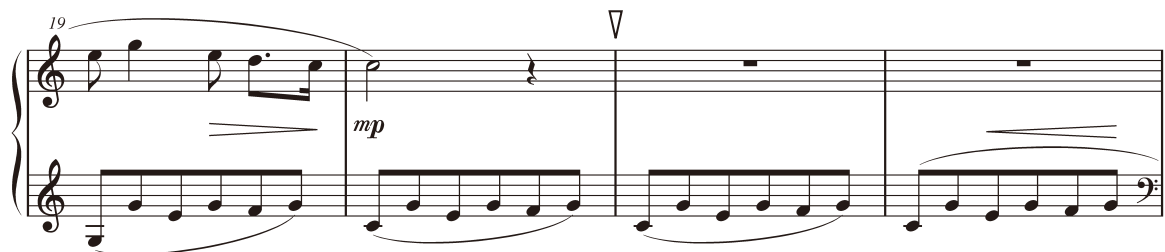
11 *mf*

Step 04 Step 06 Step 05



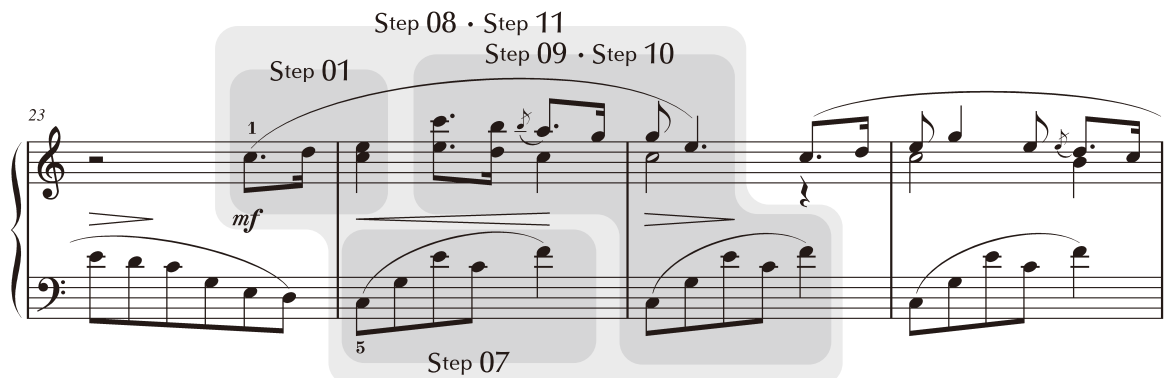
15 *rit.* *a tempo*

Step 01



19 *mp*

Step 08 · Step 11  
Step 09 · Step 10



23 *mf* 1 5 Step 07

27

Musical score for measures 27-30. The treble clef staff features a melodic line with a descending eighth-note pattern, starting with a dynamic marking of *mf*. The bass clef staff provides a steady accompaniment of eighth notes. A large slur covers the entire passage, and a hairpin crescendo is visible in the bass line.

31

Step 01

*mf*

*rit.*

Musical score for measures 31-34. A grey box labeled "Step 01" highlights the first two measures. The treble clef staff continues the melodic line, ending with a *rit.* marking. The bass clef staff features a rhythmic accompaniment of eighth notes. A large slur covers the entire passage, and a hairpin crescendo is visible in the bass line.

35

*meno mosso*

*mp*

*poco.rit.*

Musical score for measures 35-38. The treble clef staff features a melodic line with a dynamic marking of *mp*. The bass clef staff provides a steady accompaniment of eighth notes. A large slur covers the entire passage, and a hairpin crescendo is visible in the bass line.

Tempo I

39

*rit.*

Musical score for measures 39-42. The treble clef staff features a melodic line with a dynamic marking of *rit.*. The bass clef staff provides a steady accompaniment of eighth notes. A large slur covers the entire passage, and a hairpin crescendo is visible in the bass line.

# Step 01



## Special Practice - "The Starting Rhythm"

This is a collection of auftakt melodies.

Try singing "La-di da~" while playing the dotted rhythms.



one, two!

1

La~ di da~ La~ di da~...

2

2

1

Musical notation for Step 01, showing two staves of music in 3/4 time. The first staff includes lyrics "La~ di da~" and "La~ di da~...". The notation features dotted rhythms and fingerings (1, 2) for the right hand.

# Step 02



## Diligent Practice Time

Play C-B-A-G beautifully, just softly touching the keys.

Play smoothly, without letting the notes cut off too soon.



one, two!

1

1

Musical notation for Step 02, showing two staves of music in 3/4 time. The notation features a sequence of notes (C-B-A-G) and fingerings (1) for the right hand.

# Step 03

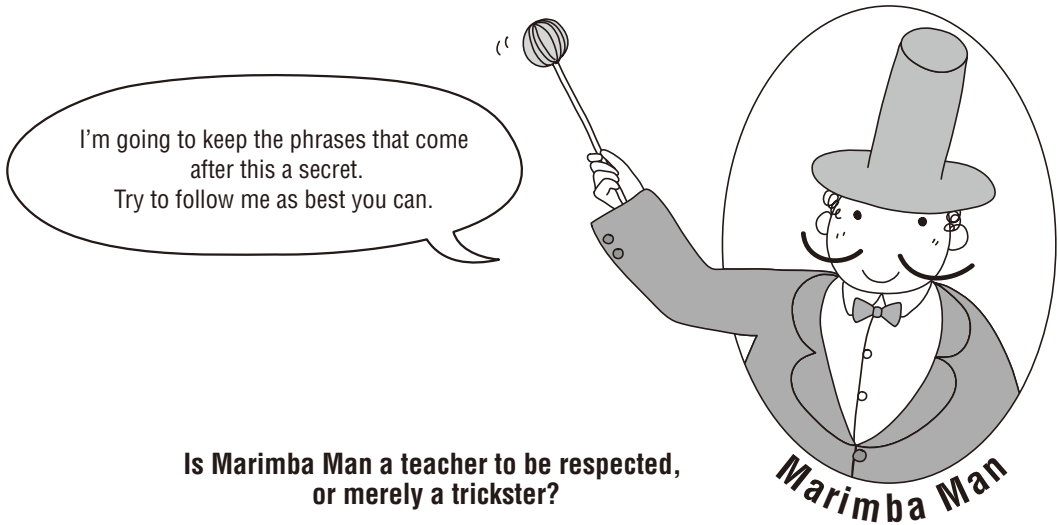


## Special Practice - "Meet Marimba Man: Follow Me!"

Let's practice the basic left-hand accompaniment pattern.

When you hear the rhythm, follow Marimba Man and copy each phrase he plays.

There will be a number of variations, so listen carefully.



Is Marimba Man a teacher to be respected,  
or merely a trickster?

# Step 04



## Diligent Practice Time

Don't play too heavily with the right hand. And try to keep the volume of the left-hand 8th notes consistent.



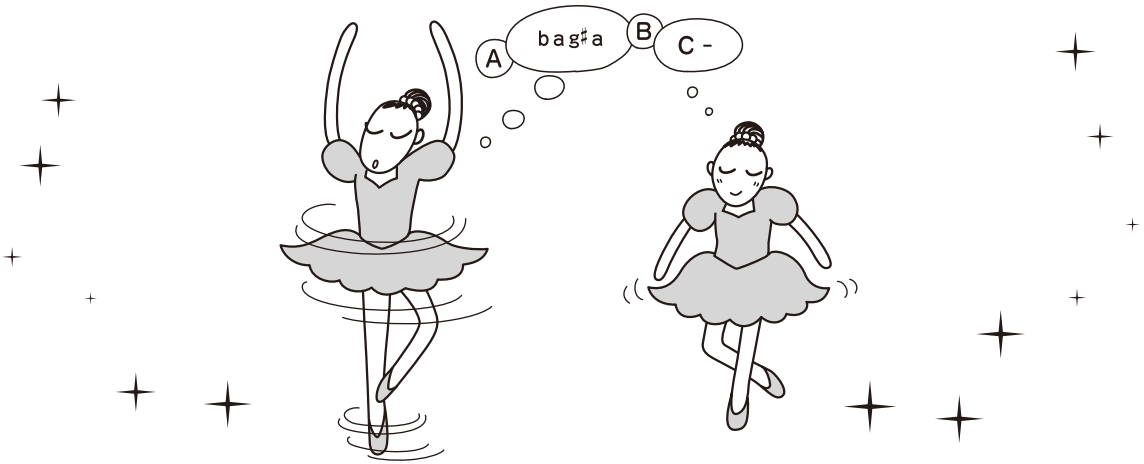
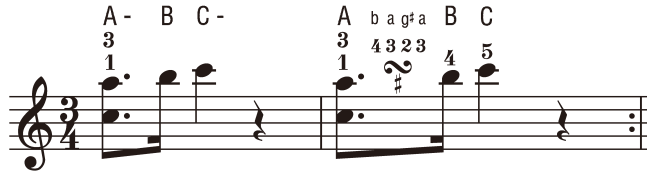
# Step 05



## Turn Practice

Next we'll practice an ornamental turn. The melody line consists only of A, B, and C. The key is to bend your fingers slightly and play near the rear of the keyboard.

Don't rush. Play each end every note as distinctly as you can.



Conceptually, a turn might look something like this.

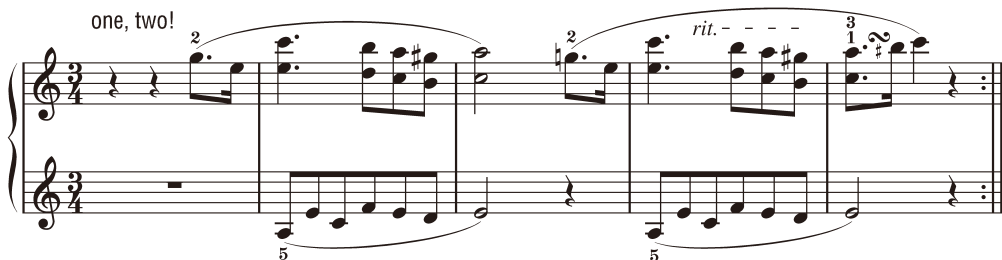
# Step 06



## Diligent Practice Time

Match the left-hand line to the right-hand line as closely as possible.

When both hands are playing 8th notes, synchronize the timing carefully. If you hear beautiful harmony you're getting it right!



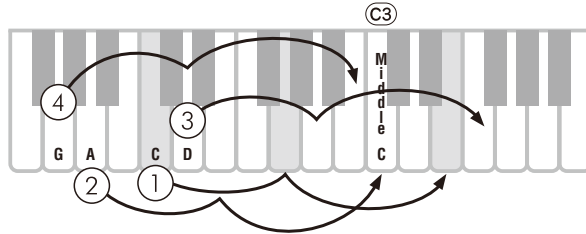
# Step 07



## Special Practice - "Repeating Shapes"

Compared to the first half, the range of notes used in the second half accompaniment is wider. The notes played by finger 5 will change, but let's make it so that the same shape repeats no matter where you start.

Prepare for the next note as early as possible.



①

②

③

④

①

# Step 08



## Diligent Practice Time

Keep playing smoothly during the polyphonic section.

## Step 09 Diligent Practice Time



This exercise includes grace notes, dotted rhythms, and polyphony.  
Listen to the orchestra carefully, and play while singing the melody.

## Step 10 Diligent Practice Time



Synchronize both hands from the first left-hand note. The left-hand line will go smoothly if you start with your fingers spread as if to play C, G, and E all at once.

## Step 11 One More Diligent Practice Session



The right hand phrase should be played without hesitation.  
The second left-hand C-G-E-C-F should also be begun at a leisurely pace.

## Step 12 Play the Whole Song!



This is the finishing step!  
Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.  
Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.



# Amazing Grace

Traditional

## Basic

### Song No.089

#### Amazing Grace ~ With Step Map ~ ..... 168

The melody to this song is composed of only five notes: F, G, A, C, and D.

Play this nostalgic melody with a gentle, singing feel.

Step 01	The Opening Melody .....	169
Step 02	The Second Melody.....	169
Step 03	Warm-up Exercise - "The Chinese Princess" .....	169
Step 04	Diligent Practice Time .....	169
Step 05	Warm-up Exercise - "Left and Right in Sync" .....	170
Step 06	Diligent Practice Time .....	170
Step 07	"Before a Chord Change" .....	170
Step 08	Diligent Practice Time .....	171
Step 09	"A Serene Ending" .....	171
Step 10	Play the Whole Song! .....	171

## Advanced

### Song No.090

#### Amazing Grace ~ With Step Map ~ ..... 172

For a dramatic change of mood, let's try playing this with a jazz organ sound. Grace notes and glissandos are commonly used on the jazz organ, so this is a great chance to try them out! Enjoy the contrast with the basic version.

Step 01	Diligent Practice Time .....	174
Step 02	Diligent Practice Time .....	174
Step 03	Diligent Practice Time .....	174
Step 04	Special Practice: Grace Notes - "Follow the Guitarist!" .....	175
Step 05	Diligent Practice Time .....	176
Step 06	"Shh, ta ta ta~" .....	176
Step 07	"Triplets!" .....	177
Step 08	"Glissandos Everywhere" .....	177
Step 09	Play the Whole Song! .....	177

# Amazing Grace

~ With Step Map ~

The melody includes triplets, so stay calm and play them without rushing. The left hand holds the bass notes on the first beat. Get comfortable, relax, and start practicing!

Step 05 • Step 06

Legato ♩=60

Step 01

Step 02

Step 03 • Step 04

Step 07

Step 08

Step 09

## Step 01



### The Opening Melody

Once you've learned the overall flow, try playing the melody while following the finger numbers.

## Step 02



### The Second Melody

The same applies here. Grasp the overall flow then fill in the blanks.

## Step 03 Warm-up Exercise - "The Chinese Princess"



It's time to warm up the left hand!

Be sure to hold the bottom bass notes for their full duration.

## Step 04 Diligent Practice Time



Put the warm-up exercise to use and try this. Counting "one, two, three," out loud while playing will make it easier to learn the rhythm.

## Step 05 Warm-up Exercise - "Left and Right in Sync"



This exercise will help you to synchronize the left and right hands. First, concentrate on synchronizing the first beat in each measure.

## Step 06 Diligent Practice Time



Here we'll play a left-hand bass line along with the right-hand melody. The left-hand part changes to the actual accompaniment pattern in the second half. Carefully match the timing of the notes on the first beat of each measure throughout.

## Step 07 "Before a Chord Change"



Prepare to play the next chord ahead of time.

Short break

## Step 08 Diligent Practice Time



This is the last right-hand practice step. Start with the overall flow then fill in the blanks.

## Step 09 "A Serene Ending"



This is the song's ending. First check the finger numbers and the notes they play. The rhythm changes towards the end.

## Step 10 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

# Amazing Grace

~ With Step Map ~

The rhythm gets a bit tricky from the second chorus. Keep playing along with the accompaniment until you get a feel for it.

Practice the grace notes and glissandos until you can play them naturally.

**Gospel** ♩=62

5 *mp* F B<sup>b</sup> F

10 Dm7 G<sup>(9)</sup> Step 01 Gm7<sup>(11)</sup> C<sup>(9)</sup> Step 03

14 F F7<sup>(5 2)</sup> B<sup>b</sup> F Step 02

18 Dm7 G<sup>(9)</sup> C<sup>(9)</sup> F Step 05 Step 04 Step 06 *mf*

22 **F** **F7** **Step 06** **B<sup>b</sup>7** **Step 04** **F**

26 **Dm7** **G<sup>(9)</sup>7** **Gm<sup>(11)</sup>7<sup>on</sup>C** **Gm<sup>(9)</sup>7<sup>on</sup>C**

30 **F** **A7** **B<sup>b</sup>7** **Step 04** **F** **Step 07**

34 **Dm7** **Step 08** **G<sup>(9)</sup>7** **C<sup>(9)</sup>7** **Dm7** **rit.** **G<sup>(9)</sup>7** **Rubato** **F<sup>on</sup>A A<sup>b</sup>dim7**

38 **Gm7** **Gm<sup>(9)</sup>7<sup>on</sup>C** **C<sup>(9)</sup>7** **B<sup>b</sup>** **F<sup>on</sup>A** **Gm7** **F**

## Step 01 Diligent Practice Time



Begin with the right hand. Play while feeling the resonance of each chord and interval, and keep it up when the melody comes in the second half.

## Step 02 Diligent Practice Time



Next try out the left-hand notes.

## Step 03 Diligent Practice Time



And finally, we're ready to play with both hands. Make the chord changes in each measure as smooth and synchronized as possible.

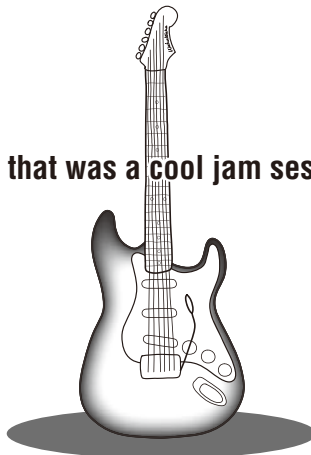


# Step 04 Special Practice: Grace Notes - "Follow the Guitarist!"



And now for some special grace note training. Copy whatever the guitarist plays.

Now that was a cool jam session!

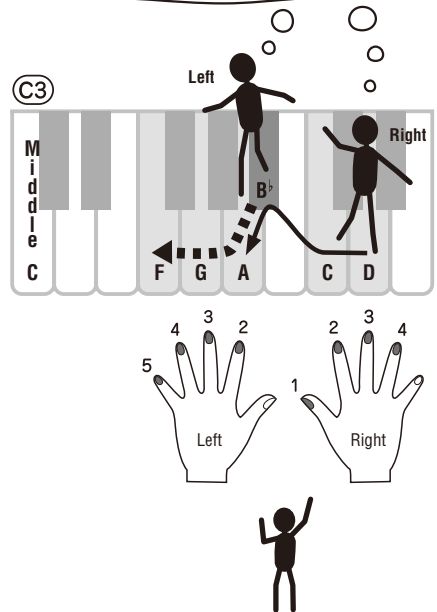


# Step 05 Diligent Practice Time



Note that the left-hand and right-hand lines move in parallel. Play so that the descent to each successive note is clear.

Let's descend together, one step at a time...



Both of you are doing great!

# Step 06 "Shh, ta ta ta~"



Listen for the drum cue and play "shh, ta ta ta~." Of course you won't actually play or hear "shh" (it's a rest), but you should be able to feel it.

## Step 07 “Triplets!”

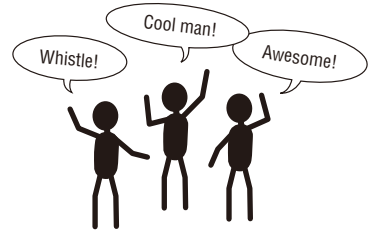
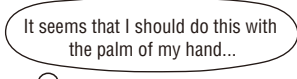
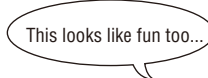


Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

## Step 08 “Glissandos Everywhere”



Glissandos can be fun too! Let's learn their timing. Try to keep the intervals clean.

## Step 09 Play the Whole Song!



This is the finishing step!

Don't be afraid of making mistakes. Just concentrate on playing the entire song from start to finish.

Practice this with the lessons learned in each step in mind, and gradually you'll master the whole song.

To everyone who played the Learn to Play songs,

Did you enjoy our Learn to Play section?

Learning to play... even little by little... is a great feeling, isn't it?

The Learn to Play Orchestra is always waiting for you.

Come and play with us anytime you like.

The following pages also include a number of great songs arranged so they can be played easily.

Hope you find some you like!

From the Learn to Play Orchestra



# Favorite with Style

In this section we'll enjoy playing with a variety of auto accompaniment styles. When you can play the melody all the way through, try the left-hand step! All you have to do is play the root key to play along with richly orchestrated accompaniment.\*

## ~ Fun with the Left Hand Step ~

**Chord name** ← C

A number of notes played above the root form a chord

← Root (C)

Chord Detection Range

The lowest	C#	D#	F#	G#	A#	C#	D#	F#
	D♭	E♭	G♭	A♭	B♭	D♭	E♭	G♭

C D E F G A B C D E F

Flute

Play the root

C G7 C Dm C(onG) G7

5 3 4 2 3 4 1 4 3

Hey! This is easy!

We only need to play the notes at the beginning of the chord names.

The goal is to play with both hands! Don't forget the last step.

"Favorite with Style" looked like so much fun that these people came all the way over from the "Learn to Play" section.

\* Only with the Keys to Success left-hand steps. In the Waiting lessons you'll need to play full left-hand chords. Refer to the owner's manual for chord fingerings.

Song No. 091  
Tempo ♩ = 164

# O du lieber Augustin

Traditional

Melody Voice

Musette Accordion

Style

OberkraienerWalzer



: Smart Chord

Musical score for 'O du lieber Augustin' in 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a whole rest for 8 measures, followed by a repeat sign. The melody is marked with Smart Chord indicators S01, S02, and S03. Chords shown include C, G7, and C. The second staff continues the melody with Smart Chord S03 and chords C, G7, and C. The third staff concludes the piece with Smart Chord S02 and chords G7, C, and C, ending with a double bar line and a 4-measure rest.

Song No. 092  
Tempo ♩ = 85

# Mary Had a Little Lamb

Traditional

Melody Voice

Clarinet

Style

Learning 2/4



: Smart Chord

Musical score for 'Mary Had a Little Lamb' in 2/4 time. The score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a whole rest for 4 measures, followed by a repeat sign. The melody is marked with Smart Chord indicators S01 and S02. Chords shown include C and G7. The second staff continues the melody with Smart Chord S03 and chords C and G7. It includes first and second endings: '1. 2. 3. C' and '4. C'. The piece concludes with a double bar line and a 4-measure rest.

Song No. 093  
Tempo ♩ = 108

# When Irish Eyes Are Smiling

E. R. Ball

Melody Voice

Musette Accordion

Style

EnglishWaltz



: Smart Chord

Musical score for 'When Irish Eyes Are Smiling' in 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a whole rest for 3 measures, followed by a repeat sign. The melody is marked with Smart Chord indicators S01 and S02. Chords shown include F, Gm7 (with a note C), and F7. The second staff continues the melody with Smart Chord S03 and chords Bb, F, and Bb. The third staff concludes the piece with Smart Chord S04 and chords F, D7, G7, Gm7, and C7, ending with a double bar line and a 5-measure rest.

21/53 F Gm7(onC) F F7 B<sup>b</sup>

27/59 F S05 B<sup>b</sup> Bdim F(onC) D7 S06 S07 (2x)

33/65 G7 C7 1. F C7 2. F

Song No. 094  
Tempo ♩ = 140

# Little Brown Jug

Traditional

Melody Voice  
Vibraphone  
Style  
BigBandFast

Medium Swing (♩ = ♩<sup>♭</sup>)

1 S01 C\* F D7 S02 G7 C

9/25 C F D7 S03 G7 C

13/29 C F D7 G7 C

17/33 C F D7 S04 G7 C C 6

\* In Keys to Success Step 07 and Timing, Waiting lessons, begin playing with the left hand from the second chorus.

Song No. 095  
Tempo ♩ = 92

# Ten Little Indians

Traditional

Melody Voice

Celesta

Style

Learning 2/4

: Smart Chord

Musical score for 'Ten Little Indians' in 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef and a 2/4 time signature. It features a key signature of one flat (Bb). The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes. Chord symbols include C, S01 (C), and S02 (G). The second staff continues the melody with eighth notes and quarter notes, including a triplet of eighth notes. The third staff concludes the piece with a final cadence, including a double bar line and repeat sign. Chord symbols include S03 (F), G7, C, and C.

Song No. 096  
Tempo ♩ = 170

# On Top of Old Smoky

Traditional

Melody Voice

Harmonica

Style

CountryWaltz

: Smart Chord

Musical score for 'On Top of Old Smoky' in 3/4 time. The score consists of six staves of music. The first staff starts with a treble clef and a 3/4 time signature. It features a key signature of one flat (Bb). The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes. Chord symbols include Bb and F. The second staff continues the melody with eighth notes and quarter notes, including a triplet of eighth notes. The third staff concludes the piece with a final cadence, including a double bar line and repeat sign. Chord symbols include F, Bb, F, S01 (Bb), and S01 (Bb). The fourth staff continues the melody with eighth notes and quarter notes, including a triplet of eighth notes. Chord symbols include S02 (F) and S03 (Bb). The fifth staff concludes the piece with a final cadence, including a double bar line and repeat sign. Chord symbols include S04 (Bb), S05 (Bb), and S05 (Bb). The sixth staff concludes the piece with a final cadence, including a double bar line and repeat sign. Chord symbols include F7, S01 (Bb), and S01 (Bb). The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*.



52 F

Musical staff 52-57: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chord F above the staff.

58 C7 F

Musical staff 58-63: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords C7 and F above the staff.

64 F7 Coda 94 F rit.

Musical staff 64-94: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords F7 and F above the staff. Includes a Coda section with a double bar line and a 'rit.' marking.

Song No. 097  
Tempo ♩ = 104

: Smart Chord

# My Darling Clementine

P. Montrose

Melody Voice  
Harmonica  
Style  
SwingWaltz

-1 Piano B<sup>b</sup> F C7 F S01

Musical staff 1-6: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords B<sup>b</sup>, F, C7, F above the staff. Includes a 'Piano' marking and a circled 'S01' annotation.

5/21 F S02 C7 S03

Musical staff 7-12: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords F and C7 above the staff. Includes circled 'S02' and 'S03' annotations.

10/26 F S04 C7 F

Musical staff 13-18: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords F and C7 above the staff. Includes a circled 'S04' annotation.

14/30 C7

Musical staff 19-24: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chord C7 above the staff.

18/34 F C7 1. F 2. F

Musical staff 25-30: Treble clef, key signature of one flat, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords F and C7 above the staff. Includes first and second endings marked '1.' and '2.'.

Song No. 098  
Tempo ♩ = 108

# Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

Musical score for 'Oh! Susanna' for Violin. The score is in 4/4 time and consists of five staves. The first staff starts with a 4-measure rest followed by a melodic line with a trill (marked with a downward triangle) and a fingering of 4. Chords F, C, and S01 are indicated. The second staff continues the melody with chords F, C7, F, F, G7, and C, and a trill. The third staff has chords F, C7, F, Bb, F, and C, with a trill and a fingering of 3. The fourth staff features a first ending (1.) and a second ending (2.) with chords F, C7, F, and F. The piece concludes with a 2-measure rest.

Song No. 099  
Tempo ♩ = 148

# Red River Valley

Traditional

Melody Voice

Harmonica

Style

CountrySwing

Smart Chord

Musical score for 'Red River Valley' for Harmonica. The score is in 4/4 time and consists of five staves. The first staff starts with a 4-measure rest followed by a melodic line with a trill (marked with a downward triangle) and a fingering of 4. Chords G and S01 are indicated. The second staff continues the melody with a trill and a fingering of 1. The third staff has chords D7, G, and G7, with a trill and a fingering of 5. The fourth staff features a trill and a fingering of 2, with chords C and D7. The fifth staff shows a first ending (1.) and a second ending (2.) with a trill and a fingering of 1, and a 4-measure rest at the end.

Song No. 100  
Tempo ♩ = 168

# Turkey in the Straw

Traditional

Melody Voice  
Clarinet  
Style  
CountrySwing

Smart Chord

Musical score for 'Turkey in the Straw' in C major, 2/4 time. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a 'Piano' dynamic marking. It includes a triplet of eighth notes and a 'C' chord. The second staff begins with a repeat sign and a 'C' chord. The third staff continues with a 'C' chord and a triplet. The fourth staff features a 'C' chord and a triplet. The fifth staff includes a 'C' chord and a triplet. The score concludes with a double bar line and a repeat sign.

Song No. 101  
Tempo ♩ = 112

# Muffin Man

R. A. King

Melody Voice  
60s Clean Guitar  
Style  
Bluegrass

Smart Chord

Musical score for 'Muffin Man' in C major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a 'C' chord. It includes a 'Violin' marking and a triplet. The second staff begins with a 'Dm7' chord and a triplet. The third staff continues with a 'Dm7' chord and a triplet. The fourth staff includes a 'Dm7' chord and a triplet. The score concludes with a double bar line and a repeat sign.

Song No. 102  
Tempo ♩ = 116

# Pop Goes the Weasel

Traditional

Melody Voice  
Piccolo  
Style  
6/8 Piano March

Musical score for 'Pop Goes the Weasel' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a D chord and a staccato instruction. The melody features eighth notes and triplets. Fingerings are indicated by numbers 1-5. The second staff continues the melody with chords D, A, D, Em, A7, D, Bm, and A. The third staff continues with chords E, A7, G, E7, Em, A7, and D. The fourth staff shows two endings: the first ending leads back to the beginning, and the second ending concludes with a D chord. Dynamic markings include *mf* and *mp*.

Song No. 103  
Tempo ♩ = 86

# Grandfather's Clock

H. C. Work

Melody Voice  
Clarinet  
Style  
Learning 4/4

Musical score for 'Grandfather's Clock' in C major, 4/4 time. The score consists of five staves of music. The first staff starts with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. It begins with a C chord and a Flute instruction. The melody is primarily quarter notes. Fingerings are indicated by numbers 1-5. The second staff continues with chords C, G7, C, Dm, C(onG), G7, and C. The third staff continues with chords C, G7, C, Dm, C(onG), G7, and C. The fourth staff continues with chords C, Am, Dm, G7, Em, Am, D7, and G7. The fifth staff concludes with chords C, G, C, Dm, C(onG), G7, and C. Dynamic markings include *mf* and *mp*.

2/ C S09

25 C G C Dm C (mG) G7 C mp

29 C G A7 Dm C rit.

Song No. 104  
Tempo ♩ = 120

# Camptown Races

S. C. Foster

Melody Voice  
Harmonica  
Style  
Bluegrass

1 C S01 S02

8/20 C Dm7 G7 C S03 C D7 G7 S04 S05 (2x)

12/24 C Dm7 G7 C S03 S04 S05 (2x)

16/28 C 1. Dm7 G7 C S03 2. Dm7 G7 C S04 S05 (2x)

Song No. 105  
Tempo ♩ = 196

# When the Saints Go Marching In

Traditional

Melody Voice  
Trumpet  
Style  
Dixieland

1 B<sup>b</sup> S01 1 2 3 4 B<sup>b</sup> S02 1 2 3 4

9 Gm 1 C7 3 F7 2 B<sup>b</sup> B<sup>b</sup>7 2 4

15 E<sup>b</sup> E<sup>b</sup>m S04 2 B<sup>b</sup>(onF) F7 B<sup>b</sup> S05 4

21 B<sup>b</sup> S06 4 E<sup>b</sup> B<sup>b</sup> C7 1 2

27 F 1 F7 3 B<sup>b</sup> B<sup>b</sup>7 2 4 E<sup>b</sup> E<sup>b</sup>m S07 1

33 B<sup>b</sup>(onF) Cm7(onF) F7 B<sup>b</sup>

Song No. 106  
Tempo ♩ = 108

# Yankee Doodle

Traditional

Melody Voice  
Piccolo  
Style  
US March

1 S01 3 1 2 3 1 3 2 1 3 S02 1 2 3 1 2 3 1 2 3

6 C S03 2 G 3 D7 G C<sup>#</sup>dim7 G(onD) D7 4 G S04 C 2 1 3 2 4

10 G 3 D7 1 G 3 D7 1 G 2 C 1 D7 3 G

14  $\nabla$ C G  $\nabla$ C C<sup>♯</sup>dim7 G<sup>(onD)</sup> D7 G E<sup>b</sup>7

18 S05 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

22 S07 D<sup>b</sup> A<sup>b</sup> S08 D<sup>b</sup> Ddim7 A<sup>b</sup>(onE<sup>b</sup>) E<sup>b</sup>7 A<sup>b</sup>  $\nabla$ A<sup>b</sup>

Song No. 107  
Tempo  $\text{♩} = 120$

: Smart Chord

# Battle Hymn of the Republic

Traditional

Melody Voice  
Trumpet  
Style  
6/8March

1  $\nabla$ C S01 *staccato* C S02

8/24 F C S03 C E7 S04 Am $\nabla$

12/28 Dm G7 C S05 C

16/32 S06 F C S07 C S08

20/36 Dm G7 1. C  $\nabla$  1 2. C  $\nabla$  C 2

# I've Been Working on the Railroad

Traditional

Melody Voice
Trumpet
Style
6/8 March

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of 41 measures. The brass line is marked with various chords and includes 11 solo sections labeled S01 through S11. The solo sections are indicated by a downward-pointing triangle and a circled label above the staff. The chords are: Bb, Bdim, F(onC), Dm, C7, F, F, Bb, Bbm, F, F, Dm, G7, C, C, F, Bb, A7, Bb, Bdim, F(onC), Dm, C7, F, F, Bb, Bdim, C7, F, C7, F, F, Faug, Bb, Bdim, C7, F, F.



# American Patrol

F. W. Meacham

Melody Voice  
Clarinet  
Style  
US March

The musical score is written for a Clarinet in B-flat, featuring a melody in 2/4 time with a tempo of 116. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, numbered 1 through 30. Measure numbers are placed at the beginning of each staff: 1, 6, 9, 12, 15, 18, 21, 24, 27, and 30. The melody is primarily eighth-note based, often in pairs or groups of four. Dynamics include *mf* (mezzo-forte) at measure 4 and *f* (forte) at measure 21. Articulations such as accents (marked with a downward-pointing triangle) are used at measures 1, 6, 9, 12, 15, 18, 21, 24, 27, and 30. Fingerings are indicated by numbers 1-5 below the notes. Slurs are used to group notes across measures. Chord symbols are placed above the staff: E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, F7, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, F7, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, G7, Cm, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, S08, G, Cm, B<sup>b</sup>7, E<sup>b</sup>, D7, Gm, F7, B<sup>b</sup>7, S10, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, F7, B<sup>b</sup>7, S12, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, F7, B<sup>b</sup>7, S13, E<sup>b</sup>, B<sup>b</sup>. Specific articulation points are labeled S01 through S13 in circles with downward-pointing triangles. The score concludes with a final measure (30) ending on a whole note chord.

Song No. 110  
Tempo ♩ = 198

# Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

Medium fast swing ♩ =

33 G7 C

37 C

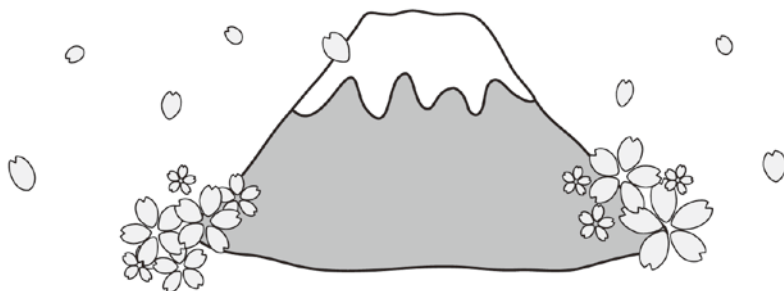
41 G7 C

45 C F G7 C E7 Am S10 Dm

50 G7 C F C

# Japanese Song

This category features a collection of songs that are well-known in Japan and have been enjoyed for generations. Experience these classic melodies for yourself.



Song No. 111  
Tempo ♩ = 90

## Furusato

T. Okano

Melody Voice  
Celesta

S01

3 times repeat  
8va -----

5/21/37

S02

S03

9/25/41

S04

S05

13/29/45

S06

S07

17/33/49

S08

(8va) -----

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into eight systems, each labeled with a section marker (S01 through S08). S01 includes a '3 times repeat' instruction and an '8va' marking with a dashed line. S02 through S08 show the progression of the melody and piano accompaniment. The piano part consists of chords and rhythmic patterns that support the melody. The melody voice parts are indicated by the section markers and often include fingering numbers (1, 2, 3) and breath marks (V). The final system (S08) ends with a double bar line and a repeat sign.

# Momiji

T. Okano

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The score includes the following sections and markings:

- S01:** Starts at measure 5/21. Includes a *8va* marking with a dashed line and a  $\sqrt{4}$  symbol above the first measure.
- S02:** Starts at measure 9/25. Includes a  $\sqrt{2}$  symbol above the first measure.
- S03:** Starts at measure 13/29. Includes a  $\sqrt{4}$  symbol above the first measure.
- S04:** Starts at measure 17/33. Includes a  $\sqrt{4}$  symbol above the first measure.
- S05:** Starts at measure 21/37. Includes a  $\sqrt{3}$  symbol above the first measure.
- S06:** Starts at measure 25/41. Includes a  $\sqrt{4}$  symbol above the first measure.
- S07:** Starts at measure 29/45. Includes a  $\sqrt{3}$  symbol above the first measure and a *(8va)* marking with a dashed line at the end of the section.

Fingerings (1-5) are indicated below notes in several measures. The score concludes with a double bar line and repeat dots.

# Aogeba Totoshi

Traditional

10

S01

S02

S03

15/48

S04

19/52

S05

23/56

S06

1 2 1

27/60

S07

5 2

31/64

S08

2

35/68

S09

39/72

(2x)

S10 S11

1.

3 1 2

2

73

2.

# Haruga Kita

T. Okano

5/13

S01

S02

1.

S03

S04

2.

S05

S06

S07

S08

29

rit.



# Soushunfu

A. Nakada

Musical notation for measures 8-13. Measure 8 starts with a circled label 'S01' and a finger number '1'. Measure 13 ends with a circled label 'S02' and a finger number '1'. The piece is in 3/4 time with a key signature of one flat.

Musical notation for measures 14-19. Measure 14 starts with a circled label 'S03' and a finger number '1'. Measure 19 ends with a circled label 'S04' and a finger number '1'. The piece is in 3/4 time with a key signature of one flat.

Musical notation for measures 20-24. Measure 20 starts with a circled label 'S04' and a finger number '1'. Measure 24 ends with a circled label 'S05' and a finger number '1'. The piece is in 3/4 time with a key signature of one flat.

Musical notation for measures 25-29. Measure 25 starts with a circled label 'S06' and a finger number '1'. The piece is in 3/4 time with a key signature of one flat.

Musical notation for measures 30-35. Measure 30 starts with a circled label 'S07' and a finger number '1'. The piece is in 3/4 time with a key signature of one flat.

Musical notation for measures 36-41. Measure 36 starts with a circled label 'S07' and a finger number '5'. The piece is in 3/4 time with a key signature of one flat.

# Akatonbo

K. Yamada

5/13/25

S01

S02

S03

10/18/30

S04

1.

2.

4.

32

S05

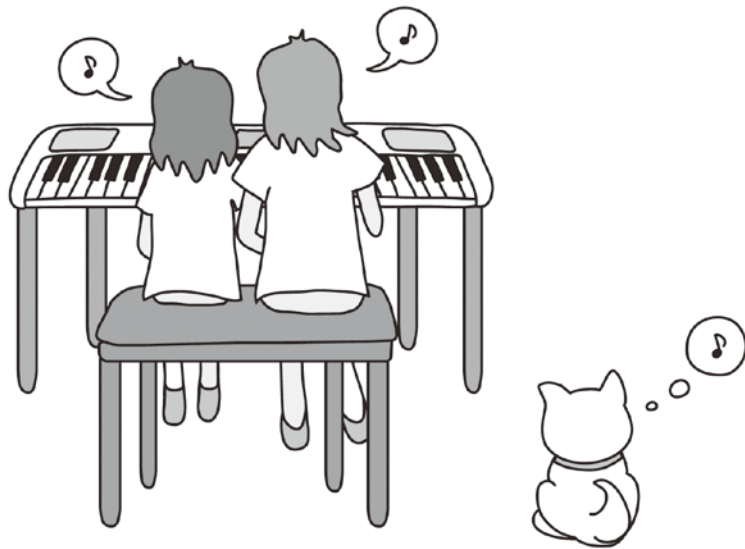
rit.

3va-

The musical score is written on a single staff in 3/4 time with a key signature of one flat (Bb). It consists of five sections, S01 through S05. Section S01 (measures 5-13) features a melodic line with a first ending bracket and a first ending repeat sign. Section S02 (measures 14-25) includes a first ending bracket and a first ending repeat sign. Section S03 (measures 26-31) contains a melodic line with a first ending bracket and a first ending repeat sign. Section S04 (measures 32-30) is a first ending section with a first ending repeat sign. Section S05 (measures 31-32) includes a melodic line with a first ending bracket and a first ending repeat sign. Performance instructions include 'rit.' (ritardando) and '3va-' (triple octave up).

# Duet

It's even more fun performing with someone else! Get together with a friend or family member and let loose.  
(The songs have been arranged so that it is also possible to perform them alone.)



Song No. 117  
Tempo ♩ = 92

## O Christmas Tree

Traditional

Melody Voice  
Live! Concert Grand Piano

6 S01 S02 S03  
11 S04  
15 S05 S06  
(5) (3) (5) (3) (5) (3) (3) (1) (2) (3) (3)

19

(2) (4) (3) (1) (2) (3) (5)

S11 S07

23

8va S08 S09

(3) (3) (5)

27

(8va) S10 S12

(3) (3) (2)

31

(2) (4) (1) (3) (2) (4) (1) (3) (2) (4) (1)

S13

35

(3) (4)

S13

# We Wish You a Merry Christmas

Traditional

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 3/4. The score includes the following sections:

- System 1 (Measures 1-7):** Treble clef starts with a 4-measure slur (S01) and a 3-measure slur (S02). Bass clef has a 3-measure slur (3) and a 5-measure slur (5). A 4-measure slur (2) is also present.
- System 2 (Measures 8-11):** Treble clef has a 4-measure slur (4) and a 1-measure slur (1). Bass clef has a 3-measure slur (2), a 5-measure slur (5), and a 4-measure slur (1).
- System 3 (Measures 12-15):** Treble clef has a 1-measure slur (1) and a 4-measure slur (4). Bass clef has a 3-measure slur (1) and a 4-measure slur (2).
- System 4 (Measures 16-20):** Treble clef has a 3-measure slur (3) and a 4-measure slur (4). Bass clef has a 3-measure slur (3) and a 4-measure slur (1).
- System 5 (Measures 21-26):** Treble clef has a 3-measure slur (3) and a 4-measure slur (4). Bass clef has a 3-measure slur (3) and a 4-measure slur (4). Slurs S06 and S07 are indicated.
- System 6 (Measures 27-31):** Treble clef has a 4-measure slur (4) and a 1-measure slur (1). Bass clef has a 4-measure slur (4) and a 2-measure slur (2). Slur S08 is indicated.

31

S09

1 3

1 1 4

(4) (5) (2)

35

S10

3 3

(2) (3)

39

S11

# Im Mai

Traditional

The musical score for "Im Mai" is presented in six systems, each with a piano (II) and melody (I) staff. The tempo is marked as ♩ = 104. The score includes six sections labeled S01 through S06, each with specific fingering and articulation instructions.

- System 1 (Measures 1-6):** Section S01 (measures 1-2) and S02 (measures 3-6). The piano part features a descending line with fingerings (1), (2), and (5). The melody part has fingerings 3, 5, 4, and 1.
- System 2 (Measures 7-10):** Section S03 (measures 7-10). The piano part has fingerings (4) and (3). The melody part has a fermata over measure 7 and a fingering of 5.
- System 3 (Measures 11-14):** Section S04 (measures 11-12) and S05 (measures 13-14). The piano part has fingerings (2), (5), (2), and (1). The melody part has fingerings 5, 1, 2, and 5.
- System 4 (Measures 15-18):** Section S06 (measures 15-18). The piano part has fingerings (4), (3), and (1). The melody part has a fermata over measure 15 and a fingering of 5.

# Mary Had a Little Lamb

Traditional

The musical score is presented in a grand staff format, consisting of two systems of two staves each (treble and bass clef). The piece is in common time (C) and features a melody primarily in the treble clef with accompaniment in the bass clef. The score is divided into measures, with measure numbers 5, 8, 11, 14, 17, and 20 indicated at the beginning of their respective systems. Fingerings (1-5) and articulations (accents, slurs) are clearly marked throughout. There are nine specific technical exercises or ornaments labeled S01 through S09, each enclosed in a circle with a pointer to the relevant musical notation. S01 and S02 are trills in the treble clef at measures 5 and 11. S03 is a triplet in the bass clef at measure 9. S04 and S05 are triplets in the bass clef at measures 11 and 13. S06 is a triplet in the bass clef at measure 15. S07 and S08 are triplets in the treble clef at measures 17 and 19. S09 is a triplet in the bass clef at measure 21. The piece concludes with a final chord in the bass clef at measure 21.



24 S10 S11

27 S12 S13

30 S14

33

36

# Yankee Doodle

Traditional

The musical score for 'Yankee Doodle' is presented in two staves, I (treble clef) and II (bass clef), in common time. The tempo is marked as ♩ = 120. The score is divided into ten sections, each starting with a circled label (S01-S10) and a downward-pointing arrow. Section S01 (measures 1-4) features a treble staff with a triplet of eighth notes (measures 1-2) and a single eighth note (measure 3), followed by a slur over measures 3-4. Section S02 (measures 5-8) continues the treble staff with a triplet of eighth notes (measure 5) and a slur over measures 6-8. Section S03 (measures 9-12) features a bass staff with a triplet of eighth notes (measure 9) and a slur over measures 10-12. Section S04 (measures 13-16) features a bass staff with a triplet of eighth notes (measure 13) and a slur over measures 14-16. Section S05 (measures 17-20) features a treble staff with a triplet of eighth notes (measure 17) and a slur over measures 18-20. Section S06 (measures 21-24) features a treble staff with a triplet of eighth notes (measure 21) and a slur over measures 22-24. Section S07 (measures 25-28) features a treble staff with a triplet of eighth notes (measure 25) and a slur over measures 26-28. Section S08 (measures 29-32) features a treble staff with a triplet of eighth notes (measure 29) and a slur over measures 30-32. Section S09 (measures 33-36) features a treble staff with a triplet of eighth notes (measure 33) and a slur over measures 34-36. Section S10 (measures 37-40) features a treble staff with a triplet of eighth notes (measure 37) and a slur over measures 38-40. The score includes various musical notations such as triplets, slurs, and fingering numbers (1-5) to guide the performer.

23 S11 S12

3 (3) 3 (3)

26

3 (3) 3 (3) 4 (2)

29

3 (3) 1 (1) 3 (3)

32

4 (2) 3 (3) 1 (5)

# Ten Little Indians

Traditional

The musical score for 'Ten Little Indians' is presented in five systems, each with a vocal line (I) and a piano accompaniment line (II). The piece is in common time (C) with a tempo of 102 beats per minute. The key signature is one flat (B-flat major/D minor). Fingerings and articulation are indicated throughout. Six specific melodic phrases are highlighted with callouts: S01 (measures 5-7), S02 (measures 10-12), S03 (measures 11-12), S04 (measures 17-18), S05 (measures 18-19), and S06 (measures 21-22). The piano accompaniment features various rhythmic patterns, including triplets and sixteenth-note runs. The score concludes with a double bar line at the end of the fifth system.

# Scarborough Fair

Traditional

8 S01 1

12 S02 2

16 S03 5

21 3

25 S04 1

30 1

(5) (5) (4) (1) (2) (1) (2) (4) (1)

35

(1)

40

(2) (3)

45

(2)

49

(3)

54

(5)

59

(4)

64

5

S11

3

(3)

69

3

1

S12

2

(1)

(4)

(3)

74

2

2

## Three Blind Mice

Traditional

The musical score for 'Three Blind Mice' is presented in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The piece is in 3/4 time and features a tempo of 170 beats per minute. The score includes six specific sections marked with circled labels: S01, S02, S03, S04, S05, and S06. Each section is indicated by a downward-pointing triangle above the treble staff. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are beamed together, and there are various slurs and phrasing marks throughout the piece.

**System 1 (Measures 9-15):** Section S01 is marked at measure 9. The treble staff has a triplet of eighth notes (3) and a fermata. The bass staff has a triplet of eighth notes (3).

**System 2 (Measures 16-22):** Section S02 is marked at measure 16. The treble staff has a triplet of eighth notes (3) and a fermata. The bass staff has a triplet of eighth notes (3).

**System 3 (Measures 23-28):** Section S03 is marked at measure 23. The treble staff has a triplet of eighth notes (3) and a fermata. The bass staff has a triplet of eighth notes (3).

**System 4 (Measures 29-33):** Section S04 is marked at measure 29. The treble staff has a triplet of eighth notes (3) and a fermata. The bass staff has a triplet of eighth notes (3).

**System 5 (Measures 34-40):** Section S05 is marked at measure 34. The treble staff has a triplet of eighth notes (3) and a fermata. The bass staff has a triplet of eighth notes (3).

**System 6 (Measures 41-47):** Section S06 is marked at measure 41. The treble staff has a triplet of eighth notes (3) and a fermata. The bass staff has a triplet of eighth notes (3).



48

S07

55

S08

S09

61

S10

67

# Battle Hymn of the Republic

Traditional

The musical score is presented in a grand staff format with two systems of staves. The upper system consists of a treble clef staff (I) and a bass clef staff (II). The lower system consists of a treble clef staff (I) and a bass clef staff (II). The score is divided into measures by bar lines. Measure numbers 3, 7, 12, 16, 20, and 24 are indicated at the beginning of their respective systems. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with a '3' and a downward-pointing triangle. Specific trills are labeled S01 through S07 in ovals. The piece is in common time (C) and features a melody primarily in the upper voice with a supporting bass line.

# My Darling Clementine

P. Montrose

The musical score is presented in two systems, each with a piano (I and II) part and a melody voice part. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings.

**System 1 (Measures 1-7):**

- Piano I:** Starts with a treble clef. Measure 1 has a slur over a triplet of eighth notes (3). Measure 2 has a slur over a half note (5). Measure 3 has a slur over a half note (1). Measure 4 has a slur over a half note. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note.
- Piano II:** Starts with a bass clef. Measure 1 has a slur over a triplet of eighth notes (2). Measure 2 has a slur over a half note (5). Measure 3 has a slur over a half note (1). Measure 4 has a slur over a half note. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note.
- Melody Voice:** Starts with a treble clef. Measure 1 has a slur over a triplet of eighth notes (3). Measure 2 has a slur over a half note (5). Measure 3 has a slur over a half note (1). Measure 4 has a slur over a half note. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note.

**System 2 (Measures 8-21):**

- Piano I:** Starts with a treble clef. Measure 8 has a slur over a half note (2). Measure 9 has a slur over a half note. Measure 10 has a slur over a half note. Measure 11 has a slur over a half note. Measure 12 has a slur over a half note. Measure 13 has a slur over a half note. Measure 14 has a slur over a half note. Measure 15 has a slur over a half note. Measure 16 has a slur over a half note. Measure 17 has a slur over a half note. Measure 18 has a slur over a half note. Measure 19 has a slur over a half note. Measure 20 has a slur over a half note. Measure 21 has a slur over a half note.
- Piano II:** Starts with a bass clef. Measure 8 has a slur over a half note (4). Measure 9 has a slur over a half note. Measure 10 has a slur over a half note. Measure 11 has a slur over a half note. Measure 12 has a slur over a half note. Measure 13 has a slur over a half note. Measure 14 has a slur over a half note. Measure 15 has a slur over a half note. Measure 16 has a slur over a half note. Measure 17 has a slur over a half note. Measure 18 has a slur over a half note. Measure 19 has a slur over a half note. Measure 20 has a slur over a half note. Measure 21 has a slur over a half note.
- Melody Voice:** Starts with a treble clef. Measure 8 has a slur over a half note (2). Measure 9 has a slur over a half note. Measure 10 has a slur over a half note. Measure 11 has a slur over a half note. Measure 12 has a slur over a half note. Measure 13 has a slur over a half note. Measure 14 has a slur over a half note. Measure 15 has a slur over a half note. Measure 16 has a slur over a half note. Measure 17 has a slur over a half note. Measure 18 has a slur over a half note. Measure 19 has a slur over a half note. Measure 20 has a slur over a half note. Measure 21 has a slur over a half note.

Additional markings include slurs (S01-S08), fingerings (1-5), and a *rit.* marking at the end of the piece.

# The Cuckoo

Traditional

The musical score for "The Cuckoo" is presented in two staves, I and II, in a 3/4 time signature. The tempo is marked as ♩ = 160. The score is divided into systems with measures 5-8, 9-13, 14-18, 19-23, 24-28, and 29-32. Specific sections are labeled S01 through S07. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The score is written for a piano, with the right hand (Staff I) and left hand (Staff II) parts. The key signature is one flat (B-flat major or D minor). The score is divided into systems with measures 5-8, 9-13, 14-18, 19-23, 24-28, and 29-32. Specific sections are labeled S01 through S07. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The score is written for a piano, with the right hand (Staff I) and left hand (Staff II) parts. The key signature is one flat (B-flat major or D minor).

37

S08

S09

(2)

42

S10

1

(5)

5

(1)

47

S11

1

2

3

(4)

(4)

(4)

(3)

52

S12

1

(1)

(2)

# London Bridge

Traditional

The musical score is presented in a grand staff format with two systems of staves. The right hand (RH) is in the upper staff and the left hand (LH) is in the lower staff. The key signature is one flat (Bb) and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 8, 12, 16, 21, and 24 indicated. Ten specific fingerings are highlighted with callouts: S01 (RH, m. 5), S02 (RH, m. 5), S03 (LH, m. 9), S04 (LH, m. 9), S05 (LH, m. 12), S06 (RH, m. 12), S07 (LH, m. 16), S08 (LH, m. 21), S09 (RH, m. 21), and S10 (RH, m. 24). Each callout includes a circled label and a downward-pointing arrow indicating the finger number (1-5) to be used for that specific note or group of notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Close Your Hands, Open Your Hands

J. J. Rousseau

The musical score is presented in a grand staff format, with the right hand on the upper staff and the left hand on the lower staff. The piece is in common time (C) and begins with a treble clef. The tempo is marked as ♩ = 110. The score is divided into systems, with measure numbers 5, 8, 12, 16, 22, and 26 indicated at the start of each system. The key signature changes from C major to D major at measure 12. The score includes various musical notations such as slurs, ties, and dynamic markings. Nine specific fingering spots are highlighted with callouts: S01 (measures 5-7), S02 (measures 7-9), S03 (measures 8-10), S04 (measures 10-12), S05 (measures 12-14), S06 (measures 14-16), S07 (measures 16-18), S08 (measures 22-24), and S09 (measures 24-26). Each callout points to a specific note or group of notes, often accompanied by a circled number indicating the recommended finger (e.g., 3, 5, 1, 2, 3, 4, 1, 3, 5).

# Piano Solo

This category features a collection of well-known classical piano compositions.  
Enjoy the beautiful sounds of the piano.



Song No. 130  
Tempo ♩ = 156

## Valse op.64-1 "Petit Chien"

F. Chopin

Melody Voice  
Live! Concert Grand Piano

Molto vivace

Sheet music for "Valse op.64-1 'Petit Chien'" by Frédéric Chopin. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked "Molto vivace" and the performance style is "leggiero".

The score is divided into four systems, each with a section marker (S01, S02, S03, S04) indicating a specific melodic phrase. The first system (S01) starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody begins with a triplet of eighth notes. The second system (S02) continues the melody with a slur and a fermata. The third system (S03) features a more complex melodic line with slurs and accents. The fourth system (S04) concludes the piece with a final melodic phrase and a fermata.

Performance markings include slurs, accents, and dynamic markings such as *leggiero* and *Red.* (Reduction). The bass line consists of simple chords and single notes, often marked with *Red.* and asterisks.



21/37

S05

S06

Red. \*

26/42

S07

Red. \*

32/48

S08

S09

S10

Red. \*

53

S11

*sostenuto*

Red. \*

59

S12

Red. \*

65

S13

132 *tr*

S14

*p*

Red. \*

71 S15 S16

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

78 S17

Red. \* Red. \* Red. \* Red. \*

85 S18

*cresc.*

93 S19

*f*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

99

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

104

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

109

3 2 3 2 3 1 2 2 4 5 3

Red. \* Red. \* Red. \* Red. \*

114

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

Red. \* Red. \* Red. \* Red. \*

119

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

Red. \* Red. \* Red. \* Red. \*

125

*pp*

3 2 3 2 3 1 2 2 4 5 3

Red. \* Red. \* Red. \* Red. \*

130

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

Red. \* Red. \* Red. \* Red. \*

135

S20

5 3 4 3 4 2 3 4 1

Red. \* Red. \* Red. \* Red. \*

*f*

# Menuett / Beethoven

L. v. Beethoven

Allegretto

The musical score is presented in a grand staff format (treble and bass clefs). It consists of 45 measures, divided into 14 sections labeled S01 through S14. Section S01 starts at measure 1 with a tempo marking of -1/8/64. Section S04 begins at measure 4 with a tempo marking of 4/12/68. Section S07 starts at measure 17 with a tempo marking of 17/25/73. Section S09 begins at measure 21 with a tempo marking of 21/29/77. The Trio section starts at measure 32 with a tempo marking of 32/40. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *sf* (sforzando). The piece concludes with a double bar line and the word "Fine".

49/57

S15

S16

53/61

S17

1. 2.

D.C.

Detailed description of the musical score: The score is for piano in G major. The first system (measures 49-52) shows a right-hand melody with slurs and fingerings (1, 3, 2, 4, 2, 5) and a left-hand accompaniment with slurs and fingerings (1, 3, 2, 2, 4, 2, 5). Section S15 is marked above measure 50. The second system (measures 53-61) continues the right-hand melody with slurs and fingerings (3, 2, 3, 2, 1, 5, 3, 1) and a left-hand accompaniment with slurs and fingerings (2, 4, 3, 5). Section S17 is marked above measure 55. The system concludes with a double bar line, first and second endings, and a D.C. (Da Capo) marking.

# Andante grazioso (Sonate K.331)

W. A. Mozart

## Andante grazioso

The musical score is presented in a grand staff format (treble and bass clefs). It is in the key of D major and 3/8 time. The tempo is marked 'Andante grazioso' with a metronome marking of 130 (♩ = 65). The score is divided into nine sections, each marked with a circled label (S01-S09) and a downward-pointing triangle. Fingerings are indicated by numbers 1-5 below the notes. Dynamics include piano (*p*), fortissimo (*sf*), and forte (*f*). The score concludes with a double bar line and repeat dots.

**S01** (1/9): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *p*. Fingerings: 5, 3, 2, 4, 3, 2.

**S02** (2/9): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *p*. Fingerings: 4, 3, 2, 5, 3, 2.

**S03** (3/9): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *p*. Fingerings: 5, 3, 2, 5, 3, 2.

**S04** (5/13): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *sf*, *p*. Fingerings: 5, 4, 3, 2, 4, 3, 2, 5, 1.

**S05** (17/27): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *sf*. Fingerings: 5, 2, 1, 4, 3, 4, 5, 1, 3, 2.

**S06** (18/27): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *sf*. Fingerings: 1, 4, 2, 3, 4.

**S07** (19/27): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *sf*. Fingerings: 5, 1, 3, 2, 4, 5, 1, 3, 2.

**S08** (22/32): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *sf*, *p*. Fingerings: 4, 3, 2, 4, 3, 2, 5, 1, 3, 2.

**S09** (23/32): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Dynamics: *f*. Fingerings: 5, 3, 2, 4, 3, 2, 5, 1, 3, 2.

# Melodie (Album für die Jugend)

R. Schumann

Moderatamente mosso

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked 'Moderatamente mosso' and the time signature is common time (C). The piece begins with a piano (*p*) dynamic. The score is divided into eight sections, each marked with a circled label (S01 through S08) and a downward-pointing triangle. Section S01 starts at measure 1 and includes a first ending bracket (1/5) and a fermata. Section S02 begins at measure 5. Section S03 starts at measure 9 and includes a first ending bracket (3). Section S04 begins at measure 13. Section S05 starts at measure 17. Section S06 begins at measure 21. Section S07 starts at measure 25. Section S08 begins at measure 29. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. The piece concludes with a double bar line at the end of the eighth section.

R. Schumann

**Animato e grazioso**

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower 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 'Animato e grazioso' with a metronome marking of ♩ = 112. The score is divided into seven sections, each marked with a circled label (S01-S07) and a downward-pointing triangle. Section S01 begins at measure 1 with a forte (f) dynamic. Section S02 starts at measure 5. Section S03 begins at measure 9 with a mezzo-forte (mf) dynamic. Section S04 starts at measure 13 with a forte (f) dynamic. Section S05 begins at measure 17. Section S06 starts at measure 21. Section S07 begins at measure 25. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. The piece concludes with a final cadence in the right hand at the end of measure 28.



# Von fremden Ländern und Menschen (Kinderszenen)

R. Schumann

Moderato

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'.

- S01 (Measures 1-9):** Treble staff starts with a circled 'S01' and a '1/9' measure number. Fingerings are indicated: 2, 1, 5, 1, 1, 1, 1. Bass staff has fingerings 3, 1, 2, 1, 2, 5. Performance markings include *p*, *Red.*, and asterisks.
- S02 (Measures 10-13):** Treble staff starts with a circled 'S02' and a '5/13' measure number. Bass staff has *Red.* markings.
- S03 (Measures 14-16):** Treble staff starts with a circled 'S03'. Bass staff has *Red.* markings.
- S04 (Measures 17-31):** Treble staff starts with a circled 'S04' and a '17/31' measure number. Bass staff has fingerings 3, 3, 4, 5, 3, 5, 4, 5. Performance markings include *p*, *rit.*, and *Red.*
- S05 (Measures 32-35):** Treble staff starts with a circled 'S05'. Bass staff has fingerings 3, 5, 4, 5. Performance markings include *rit.* and *Red.*
- S06 (Measures 36-40):** Treble staff starts with a circled 'S06' and a '21/35' measure number. Bass staff has fingerings 3, 2, 3, 1, 1, 1. Performance markings include *ritardando*, *p*, and *Red.*

The final system (Measures 41-40) continues the piece with *Red.* markings.

# Thema (Impromptus D.935-3)

F. Schubert

Andante

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Andante'. The score is divided into nine sections, each marked with a circled label (S01-S09) and a downward-pointing triangle indicating the start of the section. Section S01 begins at measure 1/9 with a piano (*p*) dynamic. Section S02 starts at measure 2. Section S03 begins at measure 5/13. Section S04 starts at measure 13. Section S05 begins at measure 17/25 with a mezzo-forte (*mf*) dynamic. Section S06 starts at measure 25 with a decrescendo (*decresc.*) dynamic. Section S07 begins at measure 29 with a piano (*p*) dynamic. Section S08 starts at measure 22/30 with a crescendo (*cresc.*) dynamic. Section S09 begins at measure 30 with a pianissimo (*pp*) dynamic and ends with a diminuendo (*dimin.*). The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. The bass line often features chords and moving lines, while the treble line contains the primary melodic material.

# Invention Nr. 1

J. S. Bach

The image displays the musical score for Invention Nr. 1 by J.S. Bach, arranged for a concert grand piano. The score is presented in a two-staff format (treble and bass clefs) across five systems. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as ♩ = 89. The score includes various musical notations such as slurs, accents, and fingerings. Specific notes and phrases are highlighted with callouts labeled S01 through S18. The first system (measures 1-4) shows the beginning of the piece with a treble clef and a bass clef. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) features a change in the bass line. The fourth system (measures 13-16) shows a continuation of the piece. The fifth system (measures 17-20) concludes the piece with a final cadence. The score is written in a clear, professional font, with all notes and rests clearly visible. The callouts S01-S18 are placed above or below the notes they refer to, with lines pointing to the specific notes. The fingerings are indicated by numbers 1-5 above or below the notes. The articulations are indicated by small symbols above or below the notes.

System 1: Measures 12-13. Treble clef starts at measure 12 with a 5-finger trill. Bass clef has a 1-finger trill. Callouts S08 and S19 point to specific notes.

System 2: Measures 14-15. Treble clef has a 1-finger trill. Bass clef has a 1-finger trill. Callouts S09 and S20 point to specific notes.

System 3: Measures 16-17. Treble clef has a 4-finger trill. Bass clef has a 4-finger trill.

System 4: Measures 18-19. Treble clef has a 1-finger trill. Bass clef has a 4-finger trill. Callouts S10 and S21 point to specific notes.

System 5: Measures 20-21. Treble clef has a 1-finger trill. Bass clef has a 1-finger trill. The system ends with a double bar line and a repeat sign.

# Gavotte/J. S. Bach

J. S. Bach

## Gavotte

The musical score for Gavotte by J.S. Bach is presented in a grand staff format (treble and bass clefs). The piece is in G major and 3/8 time. The score is divided into eight sections, each marked with a circled label (S01-S08) and a measure number. Fingerings and dynamics are indicated throughout the score.

- S01:** Measures 1-4. Treble clef starts with a  $-1/8$  dynamic. Bass clef has a 4-fingered chord at the end.
- S02:** Measures 5-8. Treble clef has a 2-fingered chord at the start. Bass clef has a 2-fingered chord at the end.
- S03:** Measures 9-12. Treble clef has a 5-fingered chord at the start. Bass clef has a 3-fingered chord at the end.
- S04:** Measures 13-16. Treble clef has a 3-fingered chord at the start. Bass clef has a 1-fingered chord at the end.
- S05:** Measures 17-20. Treble clef has a 4-fingered chord at the start. Bass clef has a 1-fingered chord at the end.
- S06:** Measures 21-24. Treble clef has a 1-fingered chord at the start. Bass clef has a 4-fingered chord at the end.
- S07:** Measures 25-28. Treble clef has a 5-fingered chord at the start. Bass clef has a 3-fingered chord at the end.
- S08:** Measures 29-32. Treble clef has a 4-fingered chord at the start. Bass clef has a 2-fingered chord at the end.

# Arietta/Grieg

E. Grieg

Poco Andante e sostenuto

The musical score is divided into nine sections, each marked with a circled label (S01-S09) and a downward-pointing triangle. The notation includes treble and bass staves with various musical symbols:

- S01:** Starts with a piano (*p*) dynamic. Features a melody in the right hand and accompaniment in the left hand. Includes fingerings 1, 2, and 4.
- S02:** Continues the melodic and accompanimental patterns.
- S03:** Features a five-note slur in the right hand and fingerings 2, 1, 2, 2.
- S04:** Continues with fingerings 4, 3, 3, 5, 5.
- S05:** Includes a triplet in the right hand and fingerings 3, 4, 5.
- S06:** Features a triplet in the right hand and fingerings 3, 4, 5. Includes a first ending bracket and a fermata.
- S07:** Includes a first ending bracket and fingerings 4, 5, 5, 4, 5.
- S08:** Features a triplet in the right hand and fingerings 3, 4, 5.
- S09:** Ends with a *ritard.* instruction and a *pp* dynamic. Includes fingerings 1, 2, 2, 5 and a fermata.

Additional markings include *rit.* (ritardando) and *pp* (pianissimo) throughout the score.

# To a Wild Rose

E. A. MacDowell

With simple tenderness.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of 30 measures, divided into five systems of six measures each. The score includes 13 melodic segments labeled S01 through S13, each with a callout box. Performance instructions include dynamics (p, pp, mp, f), articulation (trills, slurs), and phrasing (retard., slightly marked, diminish.).

**System 1 (Measures 1-6):** S01 (measures 1-2), S02 (measures 3-4), S03 (measures 5-6). Dynamics: *p*.

**System 2 (Measures 7-12):** S04 (measures 7-8), S05 (measures 9-10), S06 (measures 11-12). Dynamics: *pp*, *mp*, *p*.

**System 3 (Measures 13-18):** S07 (measures 13-14), S08 (measures 15-18). Dynamics: *pp*, *increase*. Includes the instruction "slightly marked" at the end of the system.

**System 4 (Measures 19-24):** S09 (measures 19-20), S10 (measures 21-22), S11 (measures 23-24). Dynamics: *still increase*, *f*, *diminish.*

**System 5 (Measures 25-30):** S13 (measures 25-26). Dynamics: *retard.*, *p*.

33 *p* S14

39 *mp* S15

*slightly marked*

45 *p* S16 S17

*pp* *ppp*





# Special Appendix

## Touch Tutor

Musical expression is the result of an effective use of dynamics, tempo, and phrasing. In this category, how hard or soft you play the keys is referred to as “Touch” and can be used to express dynamics.

Using “Touch” freely widens the power of expression in your playing. Give it a try.

\* Refer the strength level displayed in the LCD and use “touch”.

To play with the same voice that is used in the performance data, select voice number “000” (Song OTS Mode).

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## Chord Progression

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# Chord Study 12 Songs—an Introduction to Chords

## ● What are Chords?

A chord is a group of notes, usually three or more, that produce harmony when sounded together. Developing an understanding of chords lets you play a wider variety of songs on instruments equipped with the style function.



## ● Lets Try Some Chords

Rather than try to explain how chords work, its better to have an understanding of what the different chords sound like. Chord studies 01–07 show how to finger some of the more common chord types and give you a chance to hear what they sound like. Chord studies 08–12 show how to play some basic chord progressions. The more you play through the progressions the smoother your playing will get, so repeat often.



## ● How Did You Do?

We hope you found these chords and chord progressions interesting. Take this opportunity to play a variety of chords and hear what they sound like.

Song No. 151

## Chord Study 01

Play the C chord. Play in time with the rhythm.

♩ = 80   ♩ = ♩<sup>♯</sup>

The first system shows the C chord in three positions: open (1), first position (3 1), and second position (5 3 1). The second system shows a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The third system continues the rhythmic pattern.

## Chord Study 02

Play the Dm chord. Playing the notes one by one with a strong feel creates a hard rock feel.

♩ = 90

Dm

1

3 1

5 3 1

5

3 5

1 3 5

5 3 1

## Chord Study 03

Play the Em chord. Play along with this relaxing Bossa Nova rhythm.

♩ = 100

Em

2

1

3 1

5 3 1

5

3 5

1 3 5

5

3 5

1 3 5

# Chord Study 04

Play the F chord. Take note of and play along with the rhythmic cymbals that enter in the middle of the tune.

♩=110

F

## Chord Study 05

Play the G chord. Playing the notes a little shorter in the last half of the tune creates a march like feel.

$\text{♩} = 120$

G

3

1

3

5

3

1

5

5

3

1

3

5

2

2

## Chord Study 06

Play the Am chord. This three beat rhythm creates a nice waltz feel.

♩=100

Am

## Chord Study 07

Play the Bm chord. Listen closely to the drum pattern and play the notes firmly matching the timing of each note with the drum rhythm.

♩=48

Bm



# Chord Study 08

This exercise uses major chords to familiarize yourself with playing chord progressions.

The musical score is for Chord Study 08, set in 4/4 time with a tempo of 110. It consists of three systems of music. The first system shows the piano accompaniment with a tempo marking of 110. The right hand has a melodic line starting with a whole note chord (C), followed by quarter notes G4, A4, and B4. The left hand plays a bass line with a whole note chord (C) and quarter notes C3, E3, and G3. The second system continues the piano accompaniment with a C major chord progression. The right hand plays a melodic line starting with a whole note chord (C), followed by quarter notes G4, A4, and B4. The left hand plays a bass line with a whole note chord (C) and quarter notes C3, E3, and G3. The third system shows the piano accompaniment with an E major chord progression. The right hand plays a melodic line starting with a whole note chord (E), followed by quarter notes G4, A4, and B4. The left hand plays a bass line with a whole note chord (E) and quarter notes E3, G3, and B3. The score concludes with a double bar line.

# Chord Study 09

This exercise uses minor chords to familiarize yourself with playing chord progressions.

The musical score is divided into three systems, each with a piano accompaniment and a melody line.

**System 1:** The piano accompaniment consists of two whole notes per measure, with a tempo marking of  $\text{♩} = 70$ . The melody line is a whole note chord in each measure. The chord progression is Em, Dm, Em, Dm. Fingering for the piano accompaniment is 1 3 5 in the right hand and 1 3 5 in the left hand. Fingering for the melody line is 1 3 5 in the right hand.

**System 2:** The piano accompaniment consists of two whole notes per measure. The melody line consists of eighth notes. The chord progression is Em, Dm, Em. Fingering for the piano accompaniment is 1 3 5 in the right hand and 1 3 5 in the left hand. Fingering for the melody line is 1 3 5 in the right hand.

**System 3:** The piano accompaniment consists of two whole notes per measure. The melody line consists of eighth notes. The chord progression is Dm, Em. Fingering for the piano accompaniment is 1 3 5 in the right hand and 1 3 5 in the left hand. Fingering for the melody line is 1 3 5 in the right hand.

# Chord Study 10

This song is in G minor. Try playing the chord progression along with this Tango rhythm.

♩ = 100

The musical score is written for piano and consists of five systems. Each system shows the right and left hands. The key signature is G minor (two flats). The tempo is marked as ♩ = 100. The rhythm is a Tango, characterized by a 2/4 time signature and a specific melodic pattern in the right hand. The chords are Gm, F, Eb, D, Gm, and D7. The fingerings are indicated by numbers 1-5.

System 1: Chords Gm (5 3 1) and F (5 3 1). Fingerings: 1, 2.

System 2: Chords Eb (5 3 1) and D (5 3 1). Fingerings: 3, 4.

System 3: Chords Gm (5 3 1) and F (5 3 1). Fingerings: 1, 2.

System 4: Chords Eb (5 3 1). Fingering: 3.

System 5: Chords D (5 3 1), Gm (5 3 1), D7 (5 3 1), and Gm (5 3 1). Fingerings: 4, 1, 4, 1, 1.

## Chord Study 11

This song is in A major. Practice this common chord progression set to a nice waltz feel.

$\text{♩} = 150$

Chord progression: A, D, A<sup>(onE)</sup>, E7, A, D, A<sup>(onE)</sup>, E7, A.

## Chord Study 12

This song is in G minor. Play along with its nice Jazz feel.

$\text{♩} = 70$

Chord progression: Cm7, F7, B<sup>b</sup>M7, E<sup>b</sup>M7, A<sup>b</sup>m7, D7, Gm7.

# Chord Progression

The chords that were introduced in the “Chord Study” category can be combined in a series to create a song. This series of chords is called a chord progression.

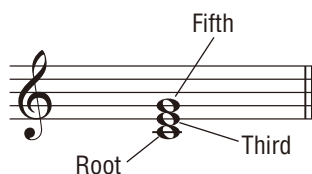
Musical styles all have their own standard chord progressions, but first let's try playing some basic chords.

Notes can be combined in a number of different ways to make chords, but the most basic combination is three notes stacked in thirds forming a triad. Stacking notes on top of the root makes a chord based on the root note.

Stacking three notes separated by thirds is called a triad.

The tones are named “**root**” upon which the chord is based, “**third**” which is a third above the root, and “**fifth**” which is another third up.

Use the Chord Progression Category to gain experience using chords. The root is marked as “●” for easy reference.



## Diatonic Triads of a C Major Scale

Let's see how this works using a C major scale.

Using each note of the C scale as a root, two notes are stacked vertically onto each root to form the corresponding chord. These chords are marked with Roman numerals to indicate the scale degree on which each chord is built. So starting with C, it is labeled as I for the 1st degree, D is labeled II for the 2nd degree, E is III for the 3rd degree and so on up to B which is labeled VII for the 7th degree.

A musical staff in treble clef showing the diatonic triads of a C major scale. The notes are C, D, E, F, G, A, B, C. Below each triad is a Roman numeral and a chord name. Vertical dotted lines connect the root notes to the chord names.

Major Chord	Minor Chord	Minor Chord	Major Chord	Major Chord	Minor Chord	Diminished Chord	Major Chord
I	II	III	IV	V	VI	VII	I

\* The same chords are shown in the bass clef below.

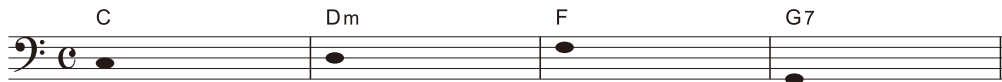
A musical staff in bass clef showing the diatonic triads of a C major scale, corresponding to the notes C, D, E, F, G, A, B, C.

\* Due to the instrument's limitations, some chord names are displayed by their enharmonic chord name.  
ex. Score “D $\flat$ ” → displayed “C $\sharp$ ”

## Basic Rules

Song #164 example:

- **1Note: Play the root note of the chord**



- **2Notes: Play the root + the 3rd interval**



- **3Notes: Play the root + the 3rd + the 5th interval**



- **ALL: Play all the notes that make up the chord.**



Because notes played outside of the keyboard's default chord detection range are not detected, chord inversions are used. You can make a chord inversion by changing the order in which the notes of a chord are stacked.

Press the [PHRASE REPEAT] button and, if nothing has been previously set, "C 1Note" is shown in the LCD. Press the [PLAY] button and each note in the "1Note" score above plays twice, after which the entire exercise repeats.

With the song stopped, press the [+,-] button to select "1Note, 2Notes, 3Notes, ALL" to set how you want to play the chords.

Let's start with the "1Note" setting and use only the root notes. Once you get accustomed to playing the root, it's a good idea to increase the number of notes you need to play by choosing "2Notes, 3Notes..."

\* You can set the key for each song. If the setting is not changed, the default key is C for major songs and A minor for minor songs.

\* The chord progression score is only available with the "ALL" setting.

Knowing how to play chords makes playing the instrument that much more enjoyable.

Chord playing skills can also help you widen your musical repertoire with commercial sheet music or scores found in the keyboard's "Favorite with Style" categories. Use the Style (Auto Accompaniment) function to play chords with your left hand and the melody with your right hand.

### Little Brown Jug

Play the chord with your left hand

Four measures of music in treble clef, common time. The notes are: C (first line), F (second space), D7 (third space), G7 (fourth space), and C (first line). Arrows point to the first and second notes.

Play the melody with your right hand

Song No. 163

Chord Progression 01

**Maj I IIm IIIIm IV**

C Dm Em F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G3), Dm (D3, F3, A2), Em (E3, G3, B2), and F (F3, A2, C3).

Song No. 164

Chord Progression 02

**Maj I IIm IV V7**

C Dm F G7

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G3), Dm (D3, F3, A2), F (F3, A2, C3), and G7 (G3, B2, D3, F3).

Song No. 165

Chord Progression 03

**Maj I IIm VIIm V**

C Dm Am G

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G3), Dm (D3, F3, A2), Am (A2, C3, E3), and G (G3, B2, D3).

Song No. 166

Chord Progression 04

**Maj I IIm VIIm IV**

C Dm Am F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G3), Dm (D3, F3, A2), Am (A2, C3, E3), and F (F3, A2, C3).

Song No. 167

Chord Progression 05

**Maj I IIm7 V IV**

C Dm7 G F

A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G3), Dm7 (D3, F3, A2, C3), G (G3, B2, D3), and F (F3, A2, C3).

Song No. 168

Chord Progression 06  
**Maj I III m7 VI m IV**

C Em7 Am F



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Em7 (E3, G2, Bb2, D3), Am (A2, C3, E3), and F (F2, A2, C3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 169

Chord Progression 07  
**Maj I III m7 IV V**

C Em7 F G

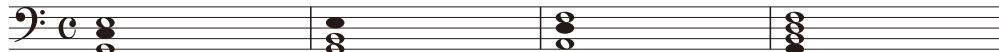


A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Em7 (E3, G2, Bb2, D3), F (F2, A2, C3), and G (G2, B2, D3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 170

Chord Progression 08  
**Maj I III m II m V7**

C Em Dm G7



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), Em (E3, G2, Bb2), Dm (D3, F3, A2), and G7 (G2, B2, D3, F3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 171

Chord Progression 09  
**Maj I IV V IV**

C F G F

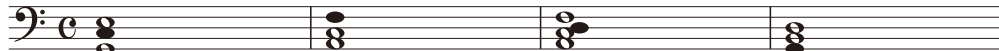


A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), F (F2, A2, C3), G (G2, B2, D3), and F (F2, A2, C3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 172

Chord Progression 10  
**Maj I IV II m7 V**

C F Dm7 G



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: C (C4, E3, G2), F (F2, A2, C3), Dm7 (D3, F3, A2, Bb3), and G (G2, B2, D3). Each chord is represented by a vertical line with dots indicating the notes on the staff.



Song No. 173

Chord Progression 11  
**Maj I IV VIm7 V7**

C F Am7 G7




Musical notation for Chord Progression 11: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E4, G4). Measure 2: F major chord (F4, A4, C5). Measure 3: Am7 chord (A3, C4, E4, G4). Measure 4: G7 chord (G3, B3, D4, F4).

Song No. 174

Chord Progression 12  
**Maj I V VIm7 IV**

C G Am7 F

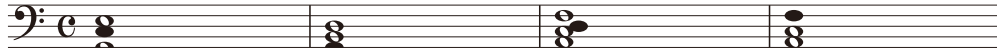


Musical notation for Chord Progression 12: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E4, G4). Measure 2: G major chord (G4, B4, D5). Measure 3: Am7 chord (A3, C4, E4, G4). Measure 4: F major chord (F4, A4, C5).

Song No. 175

Chord Progression 13  
**Maj I V IIm7 IV**

C G Dm7 F



Musical notation for Chord Progression 13: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E4, G4). Measure 2: G major chord (G4, B4, D5). Measure 3: Dm7 chord (D3, F3, A3, C4). Measure 4: F major chord (F4, A4, C5).

Song No. 176

Chord Progression 14  
**Maj I V IV V**

C G F G



Musical notation for Chord Progression 14: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E4, G4). Measure 2: G major chord (G4, B4, D5). Measure 3: F major chord (F4, A4, C5). Measure 4: G major chord (G4, B4, D5).

Song No. 177

Chord Progression 15  
**Maj I V VIIb IV**

C G B $\flat$  F



Musical notation for Chord Progression 15: A bass clef staff with a common time signature (C) and a 4-measure progression. Measure 1: C major chord (C4, E4, G4). Measure 2: G major chord (G4, B4, D5). Measure 3: B $\flat$  major chord (B $\flat$ 3, D4, F4). Measure 4: F major chord (F4, A4, C5).

Song No. 178

Chord Progression 16  
**Maj I VIm7 IIIm7 V7**

C Am7 Dm7 G7

Musical notation for Chord Progression 16: A bass clef staff with a common time signature (C) and four measures. The first measure contains a C major chord (C4, E3, G3). The second measure contains an Am7 chord (A2, C3, E3, G3). The third measure contains a Dm7 chord (D2, F2, A2, C3). The fourth measure contains a G7 chord (G2, B2, D3, F3).

Song No. 179

Chord Progression 17  
**Maj I VIm7 IV V7**

C Am7 F G7

Musical notation for Chord Progression 17: A bass clef staff with a common time signature (C) and four measures. The first measure contains a C major chord (C4, E3, G3). The second measure contains an Am7 chord (A2, C3, E3, G3). The third measure contains an F major chord (F2, A2, C3). The fourth measure contains a G7 chord (G2, B2, D3, F3).

Song No. 180

Chord Progression 18  
**Maj I VIm7 V7 IV**

C Am7 G7 F

Musical notation for Chord Progression 18: A bass clef staff with a common time signature (C) and four measures. The first measure contains a C major chord (C4, E3, G3). The second measure contains an Am7 chord (A2, C3, E3, G3). The third measure contains a G7 chord (G2, B2, D3, F3). The fourth measure contains an F major chord (F2, A2, C3).

Song No. 181

Chord Progression 19  
**Maj I VIIb IV V7**

C B<sup>b</sup> F G7

Musical notation for Chord Progression 19: A bass clef staff with a common time signature (C) and four measures. The first measure contains a C major chord (C4, E3, G3). The second measure contains a Bb major chord (Bb2, D3, F3). The third measure contains an F major chord (F2, A2, C3). The fourth measure contains a G7 chord (G2, B2, D3, F3).

Song No. 182

Chord Progression 20  
**Maj I VIIb IV VIIb**

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

Musical notation for Chord Progression 20: A bass clef staff with a common time signature (C) and four measures. The first measure contains a C major chord (C4, E3, G3). The second measure contains a Bb major chord (Bb2, D3, F3). The third measure contains an F major chord (F2, A2, C3). The fourth measure contains a Bb major chord (Bb2, D3, F3).

Song No. 183

Chord Progression 21  
**min Im III IVm VI**

Am C Dm F

Musical notation for Chord Progression 21: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C2, E2, G2). The third measure contains the Dm chord (D2, F2, A2). The fourth measure contains the F chord (F2, A2, C3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 184

Chord Progression 22  
**min Im III IVm7 V**

Am C Dm7 E

Musical notation for Chord Progression 22: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C2, E2, G2). The third measure contains the Dm7 chord (D2, F2, A2, C3). The fourth measure contains the E chord (E2, G2, B2, C#3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 185

Chord Progression 23  
**min Im III IV V**

Am C D E

Musical notation for Chord Progression 23: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C2, E2, G2). The third measure contains the D chord (D2, F#2, A2). The fourth measure contains the E chord (E2, G2, B2). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 186

Chord Progression 24  
**min Im III IVm Vsus4-V**

Am C Dm Esus4 E

Musical notation for Chord Progression 24: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C2, E2, G2). The third measure contains the Dm chord (D2, F2, A2). The fourth measure contains the Esus4 chord (E2, G2, B2, C#3) and the E chord (E2, G2, B2). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 187

Chord Progression 25  
**min Im III IVm7 VII**

Am C Dm7 G

Musical notation for Chord Progression 25: A bass clef with a common time signature (C) is shown. The first measure contains the Am chord (A2, C3, E3). The second measure contains the C chord (C2, E2, G2). The third measure contains the Dm7 chord (D2, F2, A2, C3). The fourth measure contains the G chord (G2, B2, D3). Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 188

Chord Progression 26  
**min Im III VI VII7**

Am C F G7



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), C (C2, E2, G2), F (F2, A2, C3), and G7 (G2, B2, D3, F3).

Song No. 189

Chord Progression 27  
**min Im IVm VI V7**

Am Dm F E7




A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), F (F2, A2, C3), and E7 (E2, G2, B2, D3).

Song No. 190

Chord Progression 28  
**min Im IVm VI VII**

Am Dm F G



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), F (F2, A2, C3), and G (G2, B2, D3).

Song No. 191

Chord Progression 29  
**min Im IVm Vm7 VII**

Am Dm Em7 G

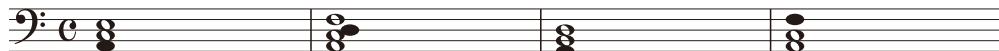


A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm (D2, F2, A2), Em7 (E2, G2, Bb2, D3), and G (G2, B2, D3).

Song No. 192

Chord Progression 30  
**min Im IVm7 VII VI**

Am Dm7 G F



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am (A2, C3, E3), Dm7 (D2, F2, Ab2, A2), G (G2, B2, D3), and F (F2, A2, C3).

Song No. 193

**Chord Progression 31**  
**min Im IVm II7 V7**

Am

Dm

B7

E7



Song No. 194

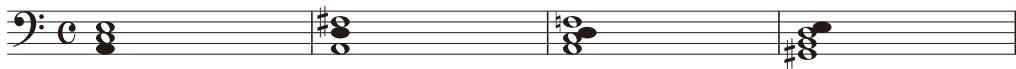
**Chord Progression 32**  
**min Im IV IVm7 V7**

Am

D

Dm7

E7



Song No. 195

**Chord Progression 33**  
**min Im Vm IV V7**

Am

Em

D

E7



Song No. 196

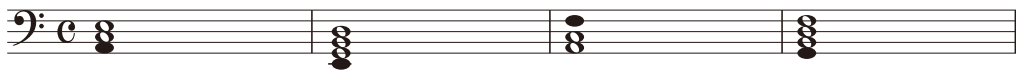
**Chord Progression 34**  
**min Im Vm7 VI VII7**

Am

Em7

F

G7



Song No. 197

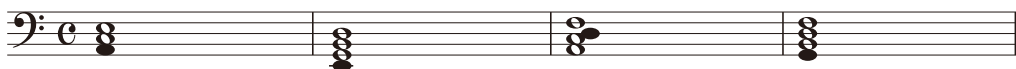
**Chord Progression 35**  
**min Im Vm7 IVm7 VII7**

Am

Em7

Dm7

G7



Song No. 198

Chord Progression 36  
min Im7 VI VII VI

Am7 F G F



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am7, F, G, and F. Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 199

Chord Progression 37  
min Im7 VI Vm7 VII7

Am7 F Em7 G7



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am7, F, Em7, and G7. Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 200

Chord Progression 38  
min Im7 VII Vm7 VI

Am7 G Em7 F



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am7, G, Em7, and F. Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 201

Chord Progression 39  
min Im VII VI V

Am G F E



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am, G, F, and E. Each chord is represented by a vertical line with dots indicating the notes on the staff.

Song No. 202

Chord Progression 40  
min Im7 VII7 III VI

Am7 G7 C F



A musical staff in bass clef with a common time signature (C). It shows four measures of chords: Am7, G7, C, and F. Each chord is represented by a vertical line with dots indicating the notes on the staff.



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