



SONG BOOK

SONG BOOK

SONG-BUCH

RECUEIL DES MORCEAUX DE MUSIQUE

LIBRO DE CANCIONES

ソングブック

EN
DE
FR
ES
JA

PSR **I400**

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CHORD Includes chord data.
 Schließt Akkorddaten mit ein.
 Inclut les données d'accord.
 Se incluyen los datos de los acordes.
 コードデータ付

- Some of the built in songs (in your instrument) may not be provided in this songbook because of copyright restrictions.
- Preset song numbers 080 – 089 (Piano Accompaniment) are for practicing accompaniment patterns.
- Einige der (in Ihr Instrument) integrierten Songs sind aufgrund von Urheberschutzbestimmungen möglicherweise nicht in diesem Notenheft enthalten.
- Die Preset-Songs Nr. 080 – 089 (Klavierbegleitung) sind zum Üben von Begleitungsmustern vorgesehen.
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- 楽器本体に内蔵されている曲のうち、いくつかの曲の楽譜は、著作権などの理由により掲載されておりません。
- プリセットソング080～089：ピアノ アカンパニメントは、バックアップパターン(伴奏)練習用ソングです。

Note

- For certain songs, the markings and indications in the display (such as Sharps and flats, time signature and measure) may differ from indication in the notation here.
- The songs, both in their recorded form and in the notation provided here, may differ from the original compositions.
- Chords such as "/C (on C)" are not displayed on this device.
- Pitches written in the score indicate the keyboard position when using the lesson function.
- The markings and symbols used in the scores have been selected to individually support the concept behind each score. Some categories include a rhythm part, but this is intended to be interpreted as a general "feel" for the piece rather than an exact score.
- Some chord symbols are abbreviated on the LCD display.

Examples:

Score - C7(9, 13) → LCD: C7(13)

Score - C/G → LCD: C

Single Finger Chords

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

Fingered Chords

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

■ Fingered Chords in the Key of C

NOTE:

- The chord fingerings listed are all in "root" position, but other inversions can be used — with the following exceptions:
m7, m7 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6(9), sus2.
- Inversion of the 7sus4 and m7(11) chords are not recognized if the notes shown in parentheses are omitted.
- The auto accompaniment will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).
- Two-note fingerings will produce a chord based on the previously played chord.

Notiz

- Für einige Songs können die Markierungen und Anzeigen im Display, wie z. B. Kreuz, b, Taktart und Takte von den Angaben in dieser Notenschrift abweichen.
- Die Songs können sowohl in aufgenommener Form als auch in der hier zur Verfügung gestellten Notenschrift (Notation) von der Originalkomposition abweichen.
- Akkorde wie „/C (mit C im Bass)“ werden an diesem Gerät nicht angezeigt.
- In der Partitur angegebene Tonhöhen kennzeichnen die Tastaturposition bei Verwendung der Lesson-Funktion.
- Die in den Noten verwendeten Markierungen und Symbole wurden so ausgewählt, dass sie das individuelle Konzept der jeweiligen Noten unterstützen. Einige Kategorien enthalten einen Rhythmus-Part, dieser soll jedoch eher als allgemeines „Feeling“ für das Stück verstanden werden denn als exakte Notation.
- Einige Akkordsymbole werden im LC-Display abgekürzt.

Beispiele:

Notenschrift - C7(9, 13) → LCD: C7(13)

Notenschrift - C/G → LCD: C

Vereinfachte Akkordgriffe

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

Normale Akkordgriffe

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

■ Normale Akkordgriffe in C-Dur

NOTIZ:

- Die Akkorde sind alle in "Grundtonposition" aufgelistet, es können mit folgenden Ausnahmen jedoch auch andere Umkehrungen verwendet werden:
m7, m7 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6(9), sus2.
- Die Umkehrungen der Akkorde 7sus4 und m7(11) werden nur erkannt, wenn man sie mit den Noten in Klammern greift.
- Die automatische Bass/Akkord-Begleitung erzeugt unter Umständen keine Variationen, wenn engverwandte Akkorde aufeinanderfolgend gespielt werden (z. B. einige Moll-Akkorde gefolgt von einem Moll-Septakkord).
- Zwei-Noten-Griffe erzeugen einen Akkord, der auf dem zuvor gespielten basiert.

Note

- Pour certains morceaux, les symboles et indications de l'affichage (tels que les dièses, les bécarrés, les mesures, etc.) peuvent être différents des indications apparaissant dans la notation.
- Les morceaux, qu'ils soient enregistrés ou comme ici, sous forme de notation, peuvent être différents de la composition originale.
- Les accords tels que « en C » ne sont pas affichés sur ce périphérique.
- Les hauteurs inscrites sur la partition indiquent la position du clavier lors de l'utilisation de la fonction de leçon.
- Les repères et les symboles utilisés dans les partitions ont été sélectionnés pour soutenir de manière individuelle le concept derrière chaque partition. Certaines catégories incluent une partie rythmique, mais celle-ci est destinée à être interprétée comme une « sensation » générale du morceau plutôt que comme une partition exacte.
- Certains symboles d'accord sont abrégés sur l'écran LCD.

Exemples :

Partition - C7(9, 13) → LCD : C7(13)

Partition - C/G → LCD : C

Accords à un doigt

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

Accords à plusieurs doigts

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

■ Accords à plusieurs doigts de C

NOTE:

- Les doigtés indiqués ci-contre sont tous dans la position "fondamentale", mais d'autres inversions peuvent être utilisées, à part les exceptions suivantes:
m7, m7 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6(9), sus2.
- L'inversion des accords 7sus4 et m7(11) n'est pas reconnue quand les notes indiquées entre parenthèses sont omises.
- L'AUTO ACCOMPANIMENT parfois ne change pas quand les accords en relation sont joués en séquence (c.-à-d., certains accords mineurs suivis d'un accord mineur sur septième).
- Les doigtés à deux notes produiront un accord basé sur l'accord joué précédemment.

Nota

- Para determinadas canciones, las marcas y las indicaciones de la pantalla (como sostenidos o bemoles, la signatura del tiempo y la medida) pueden diferir de la notación que figura aquí.
- Las canciones, tanto en su forma grabada como en la notación que se facilita aquí, pueden diferir de las composiciones originales.
- Acordes como “/C (en Do)” no aparecen en este dispositivo.
- Los tonos que figuran en la partitura indican la posición en el teclado cuando se utiliza la función de lección.
- Las marcas y los símbolos que se utilizan en las partituras han sido seleccionados para que cada uno de ellos subraye el concepto de cada partitura. En algunas categorías se incluye una parte rítmica, pero debe interpretarse más como un “toque” general de la pieza que como una partitura exacta.
- Algunos símbolos de acordes aparecen abreviados en la pantalla LCD

Ejemplos:

Partitura - C7(9, 13) → LCD: C7(13)

Partitura - C/G → LCD: C

Acordes de un solo dedo

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

Acordes digitados

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

■ Acordes digitados en la clave de C

NOTA

- Los digitados de acordes enumerados están todos en la posición de “nota fundamental”, pero pueden utilizarse otras inversiones, con las excepciones siguientes:
m7, m7 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6(9), sus2.
- La inversión de los acordes 7sus4 y m7(11) no se reconoce si se omiten las notas mostradas entre paréntesis.
- Algunas veces, el AUTO ACCOMPANIMENT no cambiará cuando se toquen acordes relacionados en secuencia (por ejemplo, algunos acordes menores seguidos del menor de séptima).
- Los digitados de dos notas producirán un acorde basado en el acorde previamente tocado.

注意文

- [#] や [b] がつく音符は、本体LCDでは、楽譜と異なる表示になる場合があります。同様に拍子や小節も異なる場合があります。
- 楽譜は原曲と異なる部分があります。
- (/C)などのコードは、本体では表示されません。
- 楽譜に記載した音の高さは、レッスン機能を使用したときに弾く、鍵盤の位置を示しています。
- 楽譜の表記は各カテゴリーのコンセプトに合わせて最適化してあります。カテゴリーによってはリズムパートの記載がありますが、曲のイメージを補足するもので厳密なものではありません。
- 本体LCD上では簡略化されたコードが表示される事があります。

例) 楽譜 : C7 (9, 13) → LCD : C7 (13)
楽譜 : C/G → LCD : C

シングルフィンガー

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

フィンガード

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

■ フィンガードのコードの押さえ方

メモ :

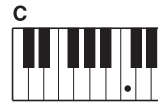
- コード押鍵はすべて基本形で書かれていますが、その転回形も受け付けます。ただし、以下のコードを例外とします。
m7, m7 \flat 5, 6, m6, sus4, aug, dim7, 7 \flat 5, 6 (9), sus2
- 7sus4 と m7 (11) は、省略した場合のみ転回形は受け付けません。
- 同じようなコードが連続した場合 (マイナーセブンスコードに、同じルートマイナーコードが続いた場合など)、オートアカンパニメントの演奏が変化しないことがあります。
- 鍵盤を2つだけ押さえた場合、その前のコードをもとに最適なコードが検出されません。

■ **Fingered Chords in the Key of C/
Normale Akkordgriffe in C-Dur/
Accords à plusieurs doigts de C/
Acordes digitados en la clave de C/
フィンガードのコードの押さえ方**

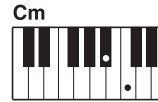


- Notes enclosed in parentheses are optional; the chords will be recognized without them.
- Noten in Klammern brauchen nicht gegriffen zu werden; die Akkorde werden auch ohne sie erkannt.
- Les notes entre parenthèses ne sont pas obligatoires; en effet, les accords seront reconnus même si elles ne sont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

■ **Single Finger Chords in the Key of C/
Vereinfachte Akkordgriffe in C-Dur/
Accords à un doigt de C/
Acordes de un solo dedo en la clave de C/
シングルフィンガーのコードの押さえ方**



- To play a major chord: Press the root note of the chord.
- Zum Spielen eines Dur-Akkords: Schlagen Sie die Grundton-Taste des Akkords an.
- Pour jouer un accord majeur : appuyez sur la touche de la note fondamentale de l'accord.
- Para tocar un acorde mayor: Presione la nota fundamental del acorde.
- ルートキー (根音) を押さえてください。



- To play a minor chord: Press the root note together with the nearest black key to the left of it.
- Zum Spielen eines Moll-Akkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten schwarzen Taste links davon an.
- Pour jouer un accord mineur : appuyez sur la touche de la note fondamentale de l'accord en même temps que la touche noire la plus proche placée à gauche de celle-ci.
- Para tocar un acorde menor: Presione la nota fundamental junto con la tecla negra más cercana a la izquierda de la misma.
- ルートキーと、ルートキーに一番近い左側の黒鍵を同時に押さえてください。



- To play a seventh chord: Press the root note together with the nearest white key to the left of it.
- Zum Spielen eines Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten Taste links davon an.
- Pour jouer un accord de septième : appuyez sur la touche de la note fondamentale de l'accord en même temps que la touche blanche la plus proche placée à gauche de celle-ci.
- Para tocar un acorde de séptima: Presione la nota fundamental junto con la tecla blanca más cercana a la izquierda de la misma.
- ルートキーと、ルートキーに一番近い左側の白鍵を同時に押さえてください。



- To play a minor seventh chord: Press the root note together with the nearest white and black keys to the left of it (three keys altogether).
- Zum Spielen eines Moll-Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten weißen und schwarzen Taste links davon an (insgesamt drei Tasten).
- Pour jouer un accord mineur de septième : appuyez sur la touche de la note fondamentale de l'accord en même temps que les touches blanche et noire les plus proches placées à gauche de celle-ci (trois touches en même temps).
- Para tocar un acorde menor de séptima: Presione la nota fundamental junto con las teclas blanca y negra más cercanas a la izquierda de la misma (tres teclas en total).
- ルートキーと、ルートキーに一番近い左側の黒鍵と白鍵を同時に押さえてください。

Song No.
012

Bilawal

♩ = 45

1

C D E F G A B C C B A G F E D C

3

C C D D E E F F G G A A B B C C

4

C C B B A A G G F F E E D D C C

5

C D E D E F E F G F G A G A B A B C B C D C

7

C B A B A G A G F G F E F E D E D C D C B C

9

C D E F D E F G E F G A F G A B

10

G A B C A B C D B C D E C

11

C B A G B A G F A G F E G F E D

12

F E D C E D C B D C B A C

13

C D C D E F E F D E D E F G F G

14

E F E F G A G A F G F G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F G F A G A G F E F E

17

G F G F E D E D F E F E D C D C C

Song No.
013

Khamaaj

♩ = 45

1

C D E F G A B^b C C B^b A G F E D C

3

C C D D E E F F G G A A B^b B^b C C

4

C C B^b B^b A A G G F F E E D D C C

5

C D E D E F E F G F G A G A B^b A B^b C B^b C D C

7

C B^b A B^b A G A G F G F E F E D E D C D C B^b C

9

C D E F D E F G E F G A F G A B^b

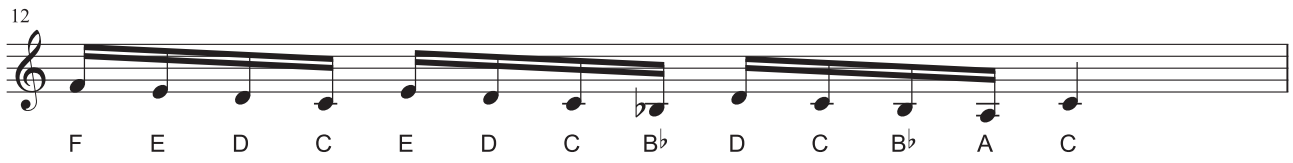
10

G A B^b C A B^b C D B^b C D E C

11

C B^b A G B^b A G F A G F E G F E D

12



F E D C E D C B^b D C B^b A C

13



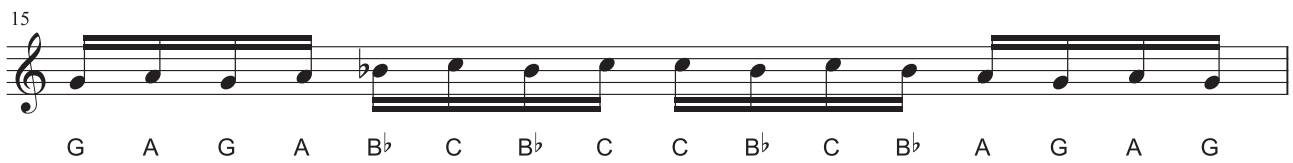
C D C D E F E F D E D E F G F G

14



E F E F G A G A F G F G A B^b A B^b

15



G A G A B^b C B^b C C B^b C B^b A G A G

16



B^b A B^b A G F G F A G A G F E F E

17



G F G F E D E D F E F E D C D C C

♩ = 45

1

C D♭ E F G A♭ B C C B A♭ G F E D♭ C

3

C C D♭ D♭ E E F F G G A♭ A♭ B B C C

4

C C B B A♭ A♭ G G F F E E D♭ D♭ C C

5

C D♭ E D♭ E F E F G F G A♭ G A♭ B A♭ B C B C D♭ C

7

C B A♭ B A♭ G A♭ G F G F E F E D♭ E D♭ C D♭ C B C

9

C D♭ E F D♭ E F G E F G A♭ F G A♭ B

10

G A♭ B C A♭ B C D♭ B C D♭ E C

11

C B A♭ G B A♭ G F A♭ G F E G F E D♭

12

F E D^b C E D^b C B D^b C B A^b C

13

C D^b C D^b E F E F D^b E D^b E F G F G

14

E F E F G A^b G A^b F G F G A^b B A^b B

15

G A^b G A^b B C B C C B C B A^b G A^b G

16

B A^b B A^b G F G F A^b G A^b G F E F E

17

G F G F E D^b E D^b F E F E D^b C D^b C C

Song No.
015

Kalyan

♩ = 45

1

C D E F# G A B C C B A G F# E D C

3

C C D D E E F# F# G G A A B B C C

4

C C B B A A G G F# F# E E D D C C

5

C D E D E F# E F# G F# G A G A B A B C B C D C

7

C B A B A G A G F# G F# E F# E D E D C D C B C

9

C D E F# D E F# G E F# G A F# G A B

10

G A B C A B C D B C D E C

11

C B A G B A G F# A G F# E G F# E D

12

F# E D C E D C B D C B A C

13

C D C D E F# E F# D E D E F# G F# G

14

E F# E F# G A G A F# G F# G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F# G F# A G A G F# E F# E

17

G F# G F# E D E D F# E F# E D C D C C

♩ = 45

1

C D E^b F G A^b B^b C C B^b A^b G F E^b D C

3

C C D D E^b E^b F F G G A^b A^b B^b B^b C C

4

C C B^b B^b A^b A^b G G F F E^b E^b D D C C

5

C D E^b D E^b F E^b F G F G A^b G A^b B^b A^b B^b C B^b C D C

7

C B^b A^b B^b A^b G A^b G F G F E^b F E^b D E^b D C D C B^b C

9

C D E^b F D E^b F G E^b F G A^b F G A^b B^b

10

G A^b B^b C A^b B^b C D B^b C D E^b C

11

C B^b A^b G B^b A^b G F A^b G F E^b G F E^b D

12

F Eb D C Eb D C Bb D C Bb Ab C

13

C D C D Eb F Eb F D Eb D Eb F G F G

14

Eb F Eb F G Ab G Ab F G F G Ab Bb Ab Bb

15

G Ab G Ab Bb C Bb C C Bb C Bb Ab G Ab G

16

Bb Ab Bb Ab G F G F Ab G Ab G F Eb F Eb

17

G F G F Eb D Eb D F Eb F Eb D C D C C

Song No.
017

Kalyani

♩ = 45

1

C D E F# G A B C C B A G F# E D C

3

C C D D E E F# F# G G A A B B C C

4

C C B B A A G G F# F# E E D D C C

5

C D E D E F# E F# G F# G A G A B A B C B C D C

7

C B A B A G A G F# G F# E F# E D E D C D C B C

9

C D E F# D E F# G E F# G A F# G A B

10

G A B C A B C D B C D E C

11

C B A G B A G F# A G F# E G F# E D

12

F# E D C E D C B D C B A C

13

C D C D E F# E F# D E D E F# G F# G

14

E F# E F# G A G A F# G F# G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F# G F# A G A G F# E F# E

17

G F# G F# E D E D F# E F# E D C D C C

♩ = 45

1

C D E G B C C B G E D C

4

C C D D E E G G B B C C C C B B G G E E D D C C

6

C D E D E G E G B G B C B C D C D E E D C D C B

8

C B G B G E G E D E D C C D E G D E G B E G B C G B C D

10

D C B G C B G E B G E D G E D C

11

C D C D E G E G D E D E G B G B

12

E G E G B C B C C B C B G E G E

13

B G B G E D E D G E G E D C D C C

Song No.
019

Mohanam

♩ = 45

1

C D E G A C C A G E D C

4

C C D D E E G G A A C C C C A A G G E E D D C C

6

C D E D E G E G A G A C A C D C D E E D C D C A

8

C A G A G E G E D E D C C D E G D E G A E G A C G A C D

10

D C A G C A G E A G E D G E D C

11

C D C D E G E G D E D E G A G A

12

E G E G A C A C C A C A G E G E

13

A G A G E D E D G E G E D C D C C

Song No.
020

Hindolam

♩ = 45

1

C E^b F A^b B^b C C B^b A^b F E^b C

4

C C E^b E^b F F A^b A^b B^b B^b C C C C B^b B^b A^b A^b F F E^b E^b C C

6

C E^b F E^b F A^b F A^b B^b A^b B^b C B^b C E^b C E^b F F E^b C E^b C B^b

8

C B^b A^b B^b A^b F A^b F E^b F E^b C C E^b F A^b E^b F A^b B^b F A^b B^b C A^b B^b C E^b

10

E^b C B^b A^b C B^b A^b F B^b A^b F E^b A^b F E^b C

11

C E^b C E^b F A^b F A^b E^b F E^b F A^b B^b A^b B^b

12

F A^b F A^b B^b C B^b C C B^b C B^b A^b F A^b F

13

B^b A^b B^b A^b F E^b F E^b A^b F A^b F E^b C E^b C C



Song No.
021

Sankarabharanam

♩ = 45

1

C D E F G A B C C B A G F E D C

3

C C D D E E F F G G A A B B C C

4

C C B B A A G G F F E E D D C C

5

C D E D E F E F G F G A G A B A B C B C D C

7

C B A B A G A G F G F E F E D E D C D C B C

9

C D E F D E F G E F G A F G A B

10

G A B C A B C D B C D E C

11

C B A G B A G F A G F E G F E D

12

F E D C E D C B D C B A C

13

C D C D E F E F D E D E F G F G

14

E F E F G A G A F G F G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F G F A G A G F E F E

17

G F G F E D E D F E F E D C D C C

♩ = 45

1

C D Eb F G A Bb C C Bb A G F Eb D C

3

C C D D Eb Eb F F G G A A Bb Bb C C

4

C C Bb Bb A A G G F F Eb Eb D D C C

5

C D Eb D Eb F Eb F G F G A G A Bb A Bb C Bb C D C

7

C Bb A Bb A G A G F G F Eb F Eb D Eb D C D C Bb C

9

C D Eb F D Eb F G Eb F G A F G A Bb

10

G A Bb C A Bb C D Bb C D Eb C

11

C Bb A G Bb A G F A G F Eb G F Eb D

12

F Eb D C Eb D C Bb D C Bb A C

13

C D C D Eb F Eb F D Eb D Eb F G F G

14

Eb F Eb F G A G A F G F G A Bb A Bb

15

G A G A Bb C Bb C C Bb C Bb A G A G

16

Bb A Bb A G F G F A G A G F Eb F Eb

17

G F G F Eb D Eb D F Eb F Eb D C D C C

♩ = 45

1

C D^b E^b F G A^b B^b C C B^b A^b G F E^b D^b C

3

C C D^b D^b E^b E^b F F G G A^b A^b B^b B^b C C

4

C C B^b B^b A^b A^b G G F F E^b E^b D^b D^b C C

5

C D^b E^b D^b E^b F E^b F G F G A^b G A^b B^b A^b B^b C B^b C D^b C

7

C B^b A^b B^b A^b G A^b G F G F E^b F E^b D^b E^b D^b C D^b C B^b C

9

C D^b E^b F D^b E^b F G E^b F G A^b F G A^b B^b

10

G A^b B^b C A^b B^b C D^b B^b C D^b E^b C

11

C B^b A^b G B^b A^b G F A^b G F E^b G F E^b D^b

12

F Eb Db C Eb Db C Bb Db C Bb Ab C

13

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

14

Eb F Eb F G Ab G Ab F G F G Ab Bb Ab Bb

15

G Ab G Ab Bb C Bb C C Bb C Bb Ab G Ab G

16

Bb Ab Bb Ab G F G F Ab G Ab G F Eb F Eb

17

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

♩ = 45

1

C D^b E F[#] G A B C C B A G F[#] E D^b C

3

C C D^b D^b E E F[#] F[#] G G A A B B C C

4

C C B B A A G G F[#] F[#] E E D^b D^b C C

5

C D^b E D^b E F[#] E F[#] G F[#] G A G A B A B C B C D^b C

7

C B A B A G A G F[#] G F[#] E F[#] E D^b E D^b C D^b C B C

9

C D^b E F[#] D^b E F[#] G E F[#] G A F[#] G A B

10

G A B C A B C D^b B C D^b E C

11

C B A G B A G F[#] A G F[#] E G F[#] E D^b

12

F# E D^b C E D^b C B D^b C B A C

13

C D^b C D^b E F# E F# D^b E D^b E F# G F# G

14

E F# E F# G A G A F# G F# G A B A B

15

G A G A B C B C C B C B A G A G

16

B A B A G F# G F# A G A G F# E F# E

17

G F# G F# E D^b E D^b F# E F# E D^b C D^b C C

♩ = 45

1

C D^b E F[#] G A^b B C C B A^b G F[#] E D^b C

3

C C D^b D^b E E F[#] F[#] G G A^b A^b B B C C

4

C C B B A^b A^b G G F[#] F[#] E E D^b D^b C C

5

C D^b E D^b E F[#] E F[#] G F[#] G A^b G A^b B A^b B C B C D^b C

7

C B A^b B A^b G A^b G F[#] G F[#] E F[#] E D^b E D^b C D^b C B C

9

C D^b E F[#] D^b E F[#] G E F[#] G A^b F[#] G A^b B

10

G A^b B C A^b B C D^b B C D^b E C

11

C B A^b G B A^b G F[#] A^b G F[#] E G F[#] E D^b

12

F# E D^b C E D^b C B D^b C B A^b C

13

C D^b C D^b E F# E F# D^b E D^b E F# G F# G

14

E F# E F# G A^b G A^b F# G F# G A^b B A^b B

15

G A^b G A^b B C B C C B C B A^b G A^b G

16

B A^b B A^b G F# G F# A^b G A^b G F# E F# E

17

G F# G F# E D^b E D^b F# E F# E D^b C D^b C C

♩ = 45

1

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

3

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

4

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

5

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

7

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

9

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

10

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

11

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

12

F# Eb Db C Eb Db C B Db C B Ab C

13

C Db C Db Eb F# Eb F# Db Eb Db Eb F# G F# G

14

Eb F# Eb F# G Ab G Ab F# G F# G Ab B Ab B

15

G Ab G Ab B C B C C B C B Ab G Ab G

16

B Ab B Ab G F# G F# Ab G Ab G F# Eb F# Eb

17

G F# G F# Eb Db Eb Db F# Eb F# Eb Db C Db C C

Song No.
027

Maple Leaf Rag

メイプル・リーフ・ラグ

Tempo di marcia

First system of musical notation (measures 1-4). The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Tempo di marcia'. The first measure is marked with a '-1' above the treble clef. The second measure has a '2' above it, and the third has a '4' above it. The first measure of the bass line is marked with an 'f' (forte).

Second system of musical notation (measures 5-8). Measure 5 is marked with '5/21' above the treble clef. The right hand (r.h.) in measure 7 is marked with a 'p' (piano).

Third system of musical notation (measures 9-12). Measure 9 is marked with '9/25' above the treble clef. The first measure of the bass line is marked with an 'mf' (mezzo-forte). There are triplets in measures 10 and 11.

Fourth system of musical notation (measures 13-16). Measure 13 is marked with '13/29' above the treble clef. The system includes first and second endings, labeled '1.' and '2.' above the staff.

Fifth system of musical notation (measures 17-20). Measure 17 is marked with '33' above the treble clef. The first measure of the bass line is marked with an 'f stacc.' (forte staccato). There are triplets in measures 17 and 18.

37

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

41

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

46

System 3 (Measures 46-50): Treble clef contains eighth-note patterns with slurs. Bass clef contains block chords and single notes. Dynamic marking *f* is present.

51

System 4 (Measures 51-55): Treble clef contains eighth-note patterns with slurs. Bass clef contains block chords and single notes. Dynamic marking *p r.h.* is present.

56

System 5 (Measures 56-60): Treble clef contains eighth-note patterns with slurs. Bass clef contains block chords and single notes. Dynamic marking *mf* is present.

61

Musical score for measures 61-64. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Trio

65

f

Musical score for measures 65-68. The right hand has a complex texture with triplets and sixteenth notes. The left hand has a steady bass line with chords. A forte (*f*) dynamic marking is present.

69

Musical score for measures 69-72. Continuation of the Trio section with similar textures in both hands.

73

Musical score for measures 73-76. Continuation of the Trio section.

77

Musical score for measures 77-80. Continuation of the Trio section, ending with a double bar line.

81 *mp*

Musical score for measures 81-84. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with slurs and fingerings (2, 1, 4, 4). The left hand provides a harmonic accompaniment with chords and moving bass lines.

85

Musical score for measures 85-88. The right hand continues the melodic development with slurs and fingerings (3, 2, 1, 3). The left hand maintains the accompaniment pattern.

89

Musical score for measures 89-92. The right hand includes slurs and fingerings (4, 2, 5, 4, 2). The left hand accompaniment continues.

93 *f*

Musical score for measures 93-96. The right hand features slurs and fingerings (4, 1, 5, 2, 3, 1, 3, 1, 5, 1). The left hand accompaniment continues. The piece concludes with a forte (*f*) dynamic marking.

Song No.
028

Jeanie with the Light Brown Hair

きんぱつ
金髪のジェニー

Moderato

The musical score is written for piano in 2/4 time, marked Moderato. It consists of five systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a piano (*p*) dynamic and concludes with a mezzo-forte (*mf*) dynamic. The first system is marked with a '-1' above the first measure. The second system has a '4' above the first measure. The third system has an '8' above the first measure. The fourth system has a '12' above the first measure. The fifth system has a '16' above the first measure. The score includes dynamic markings *p*, *mp*, *dim.*, and *mf*. It also features various fingerings and articulation marks throughout the piece.

20

mp

This system contains measures 20 through 23. The music is in a minor key, indicated by a single flat in the key signature. The upper staff (treble clef) features a melodic line with a long slur spanning all four measures. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is present in the first measure. A hairpin crescendo is shown in the first measure, and a hairpin decrescendo is shown in the third measure.

24

meno mosso *rit.*

p

This system contains measures 24 through 27. The music continues in the same minor key. The upper staff (treble clef) has a melodic line with a slur, marked with *meno mosso* and *rit.* (ritardando). The lower staff (bass clef) has a more active accompaniment with slurs and fingering numbers (1, 1, 2) under the notes. A dynamic marking of *p* (piano) is present in the first measure. A hairpin crescendo is shown in the second measure.

Song No.
029

The Last Rose of Summer

にわ ちぐさ
庭の千草

Andantino

mp

mf

dim.

rit.

a tempo

rit.



Song No.
030

For Elise

エリーゼのために

Poco moto

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a piano (*pp*) dynamic. The notation includes various musical symbols such as slurs, ties, and fingering numbers (1-5). There are several first and second endings marked with '1.' and '2.'. The score is divided into systems, with measure numbers 1/8, 5/13, 17/31, 22/36, 28/42, and 46 indicated at the start of their respective systems. The piece concludes with a final cadence in the 50th measure.

51

2

1 2 3 1 3

5

55

1 3 4 1 3

1 3

3

59

2 3 5 4

1

64

70

2 3 5 4

5 5 3 1

76

Song No.
031

Valse op.64-1 "Petit Chien"

こいぬ
小犬のワルツ

Molto vivace

1 *tr* *leggiere*

6

11

16

21/37

26/42

Red. *

5 4 5

32/48

1. 2.

Red. *

53

sostenuto

Red. *

59

Red. *

65

132 *tr*

Red. *

p

71

Red. *

78

Red. *

85 *tr* 132 *cresc.*

93 *f*

99 *p*

104

109

114

119

3 2 3 4 3 4 2 4 1

Red. *

125

3 2 3 1 2 2 4 5

pp Red. *

130

4 3 2 3 1 1 1 3 1 2

Red. *

135

3 2 3 4 3 4 2 4 1

f Red. *

Fine *

Song No.
032

Turkish March

こうしんきょく
トルコ行進曲

Alla turca
Allegretto

1/18

p

51/13

p

18/34

p

23/39

p

28/44

f *p*

48/56

f

52/60

64/72

68/76

80/96

85/101

90/106

95/111

1 4 2

f

1 3

116/124

1. 2.

Coda

129

f

3 4

134

p

139

p

5 4

144

f

149

Musical score for measures 149-153. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand plays a steady eighth-note accompaniment.

154

Musical score for measures 154-158. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand plays a steady eighth-note accompaniment.

Song No.
033

Menuett in G/Beethoven

ちょう
ト調のメヌエツト

Allegretto

-1/8/64

4/12/68

17/25/73

21/29/77

Trio

32/40

37/45

49/57

1 3 2 4 2 5

53/61

1. 2.

2 4 3/5

D.C.

Song No.
034

Andante grazioso (Sonate K.331)
 だいがくしょうしゅだい
 ピアノソナタ K.331 第1楽章主題

Andante grazioso

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

5/13 2 4 5 2 4 1 4 5 4 sf p

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

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

Song No.
035

24 Preludes op.28-7
ぜんそうきょく さくひん
24の前奏曲 作品28-7

Andantino
dolce

p

Red. * Red. *

Red. * Red. *

Red. * Red. *

Red. * Red. *

Song No.
036

Melodie (Album für die Jugend)

メロディ (こども
子供のためのアルバム)

Moderatamente mosso

The musical score is presented in five systems, each with a grand staff. The first system begins with a treble clef, a common time signature (C), and a piano (*p*) dynamic marking. The melody in the right hand starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The left hand plays a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 3, 4, 5, 1, 3, 2, 1). Measure numbers 1/5, 9, 13, 17, and 21 are clearly marked at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots.

Fröhlicher Landmann (Album für die Jugend)

たの のうふ こども
 楽しき農夫 (子供のためのアルバム)

Animato e grazioso

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (f, mf), articulation (accents), and fingerings (numbers 1-5). The piece is marked 'Animato e grazioso'.

System 1 (Measures 1-4): Treble clef starts with a forte (*f*) dynamic. Bass clef has a melodic line with fingerings 5, 3, 5, 3, 1, 2, 1, 1, 1, 3. Measure 4 ends with a fermata.

System 2 (Measures 5-8): Treble clef continues with chords. Bass clef continues the melodic line. Measure 8 ends with a fermata and a mezzo-forte (*mf*) dynamic.

System 3 (Measures 9-12): Treble clef has a melodic line with fingerings 5, 5, 4, 3, 5, 2, 5, 3, 5, 1, 2, 4, 3. Bass clef has a steady accompaniment with fingerings 1, 5, 3, 2, 3, 1.

System 4 (Measures 13-16): Treble clef has a melodic line with accents and a forte (*f*) dynamic. Bass clef has a steady accompaniment with fingerings 5, 4, 1.

System 5 (Measures 17-20): Treble clef has a melodic line. Bass clef has a steady accompaniment. The piece concludes with a double bar line.

Song No.
038

Von fremden Ländern und Menschen (Kinderszenen)

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

Moderato

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The piece begins with a tempo marking of 'Moderato'. The first system (measures 1-9) features a melody in the right hand with fingerings 2, 1, 5, 1, 1, 1, 2, and 4 5. The left hand provides a steady accompaniment with fingerings 3, 1, 2, 1, and 2 5. The second system (measures 10-13) continues the melody and accompaniment. The third system (measures 14-31) includes a repeat sign and a 'rit.' (ritardando) marking. The fourth system (measures 32-35) is marked 'ritardando' and features a 'p' (piano) dynamic. The fifth system (measures 36-40) concludes the piece. Various performance instructions such as 'Red.' and '*' are placed below the bass staff throughout the score.

Song No.
040

Thema (Impromptus D.935-3)

そつきょうきよく しゅだい
即興曲 D.935-3 主題

Andante

1/9 *p*

5/13

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

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



Song No.
041

Menuett BWV Anh.116

バッハのメヌエット BWV Anh.116

1/17

6/22

11/27

16/32

37/61

42/66

47/71

Musical score for measures 47-71. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff begins with a 4-measure rest, followed by a quarter note, a dotted half note, and a quarter note. The bass staff starts with a 2-measure rest, followed by a quarter note, a dotted half note, and a quarter note. The piece concludes with a double bar line and repeat dots.

52/76

Musical score for measures 52-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff begins with a quarter note, followed by a dotted half note, and a quarter note. The bass staff starts with a quarter note, followed by a dotted half note, and a quarter note. The piece concludes with a double bar line and repeat dots.

Song No.
042

Invention Nr.1

インベンション 第1番 だいばん

Measures 1-2 of the piece. The right hand starts with a treble clef and a common time signature. Measure 1 begins with a first finger (1) on C4, followed by a sixteenth-note triplet (C4, D4, E4) and a quarter note (F4). Measure 2 continues with a quarter note (G4), an eighth-note triplet (A4, B4, C5) with a mordent, and a quarter note (B4). The left hand starts with a bass clef and a common time signature. Measure 1 has a whole rest. Measure 2 begins with a quarter rest, followed by a sixteenth-note triplet (C4, D4, E4) and a quarter note (F4).

Measures 3-4. The right hand starts with a treble clef and a common time signature. Measure 3 begins with a quarter note (G4), an eighth-note triplet (A4, B4, C5) with a mordent, and a quarter note (B4). Measure 4 continues with a quarter note (A4), an eighth-note triplet (G4, F4, E4), and a quarter note (D4). The left hand starts with a bass clef and a common time signature. Measure 3 has a quarter note (C4), a quarter note (D4), and a quarter note (E4). Measure 4 has a quarter note (F4), a quarter note (G4), and a quarter note (A4).

Measures 5-6. The right hand starts with a treble clef and a common time signature. Measure 5 begins with a quarter note (G4), an eighth-note triplet (A4, B4, C5) with a mordent, and a quarter note (B4). Measure 6 continues with a quarter note (A4), an eighth-note triplet (G4, F4, E4), and a quarter note (D4). The left hand starts with a bass clef and a common time signature. Measure 5 has a quarter note (C4), a quarter note (D4), and a quarter note (E4). Measure 6 has a quarter note (F4), a quarter note (G4), and a quarter note (A4).

Measures 7-8. The right hand starts with a treble clef and a common time signature. Measure 7 begins with a quarter rest, followed by a quarter note (G4), an eighth-note triplet (A4, B4, C5) with a mordent, and a quarter note (B4). Measure 8 continues with a quarter note (A4), an eighth-note triplet (G4, F4, E4), and a quarter note (D4). The left hand starts with a bass clef and a common time signature. Measure 7 has a quarter note (C4), a quarter note (D4), and a quarter note (E4). Measure 8 has a quarter note (F4), a quarter note (G4), and a quarter note (A4).

Measures 9-11. The right hand starts with a treble clef and a common time signature. Measure 9 begins with a quarter rest, followed by a quarter note (G4), an eighth-note triplet (A4, B4, C5) with a mordent, and a quarter note (B4). Measure 10 continues with a quarter note (A4), an eighth-note triplet (G4, F4, E4), and a quarter note (D4). Measure 11 has a quarter note (C4), a quarter note (D4), and a quarter note (E4). The left hand starts with a bass clef and a common time signature. Measure 9 has a quarter note (C4), a quarter note (D4), and a quarter note (E4). Measure 10 has a quarter note (F4), a quarter note (G4), and a quarter note (A4). Measure 11 has a quarter note (B4), a quarter note (C5), and a quarter note (B4).

Measures 12-14. The right hand starts with a treble clef and a common time signature. Measure 12 begins with a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 13 continues with a quarter note (C5), a quarter note (B4), and a quarter note (A4). Measure 14 has a quarter note (G4), an eighth-note triplet (A4, B4, C5) with a mordent, and a quarter note (B4). The left hand starts with a bass clef and a common time signature. Measure 12 has a quarter note (C4), a quarter note (D4), and a quarter note (E4). Measure 13 has a quarter note (F4), a quarter note (G4), and a quarter note (A4). Measure 14 has a quarter note (B4), a quarter note (C5), and a quarter note (B4).

14

Musical notation for measures 14 and 15. Measure 14 features a treble clef with a sequence of eighth notes starting on G4, marked with a '1' above the first note and a wavy hairpin. The bass clef has a sequence of eighth notes starting on G3. Measure 15 continues the treble line with eighth notes and a half note, while the bass clef has a half note followed by a quarter rest and then eighth notes.

16

Musical notation for measures 16 and 17. Measure 16 has a treble clef with eighth notes and a half note, and a bass clef with a half note and eighth notes. Measure 17 has a treble clef with eighth notes and a half note, marked with a '4' above the first note, and a bass clef with eighth notes. A '21' is written below the first bass note of measure 16, and a '4' is written below the first bass note of measure 17.

18

Musical notation for measures 18 and 19. Measure 18 has a treble clef with eighth notes and a half note, and a bass clef with a half note and eighth notes. Measure 19 has a treble clef with eighth notes and a half note, marked with a '1' above the first note, and a bass clef with eighth notes. A '21' is written below the first bass note of measure 18, and a '4' is written below the first bass note of measure 19.

20

Musical notation for measures 20 and 21. Measure 20 has a treble clef with eighth notes and a half note, marked with a '1' above the first note and a wavy hairpin. The bass clef has eighth notes. Measure 21 has a treble clef with eighth notes and a half note, marked with a '5' above the first note, and a bass clef with eighth notes. A '2' is written above the second note of measure 21. A '21' is written below the first bass note of measure 20, and a '1 4' is written below the first two bass notes of measure 21. The system ends with a double bar line and repeat signs.

Song No.
043

Gavotte/J. S. Bach

ガボット

Gavotte

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is 3/8. The score is divided into measures, with measure numbers and bar lines clearly marked. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a treble clef and a key signature of one sharp. The first measure is marked with a '-1/8' and contains a half note G4 and a quarter note A4. The bass line starts with a half note G3 and a quarter note A3. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Song No.
044

Arietta op.12-1/Grieg

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

Poco Andante e sostenuto

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked "Poco Andante e sostenuto".

- System 1 (Measures 1-4):** Starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 4, 5). The left hand provides a steady accompaniment with slurs and fingerings (1, 2, 2).
- System 2 (Measures 5-8):** Continues the melodic and accompanimental patterns. Fingerings (1, 2, 2) and slurs are used throughout.
- System 3 (Measures 9-13):** Includes a trill in measure 9 and a triplet in measure 10. Dynamics include *rit.* and *pp*. Fingerings (1, 2, 3, 4, 5) and slurs are present.
- System 4 (Measures 14-17):** Continues the piece with slurs and fingerings (2, 3).
- System 5 (Measures 18-21):** Ends with a *ritard.* marking and a *pp* dynamic. The final measure includes a fermata and a *rit.* marking.

Song No.
045

To a Wild Rose

の
野ばらに寄す
よ

With simple tenderness.

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

39

mp

slightly marked

45

p

pp

ppp

Tango/Albeniz

アルベニスのタンゴ

Andantino

1

4 3 2

3

Red.

Red.

Red.

5

3 1

3 1 4 2

3 5 3

poco rit.

a tempo

Red.

Red.

Red.

Red.

9

5 3

5 1 4 2

3

3

3

marcato

Red.

Red.

Red.

Red.

13

2 1 3

4 1

5 1 3 2 1 4 1

5 4 3 3

riten.

a tempo

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

17

5 3

3

4 3 2

3

5

riten.

a tempo

Red.

Red.

Red.

Red.

Red.

Red.

Red.

22

3 1

3 1 4 2

3 1

cresc.

f

Red.

Red.

Red.

Red.

26

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

30

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

molto rit.

34

meno una corda *pp*

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

38

rit. *a tempo*

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

42

cresc. e rit. *dim.* *una corda* *pp*

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

46

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

50

5/3 5/3 5 1 4 2

Red. Red. Red. Red.

54

3 3 3 3 3

Red. Red. riten.

58

3 3

pp rit. molto

Song No.
047

La Fille aux Cheveux de Lin

あまいろ かみ おとめ
亜麻色の髪の乙女

Très calme et doucement expressif

Musical notation for measures 1-4. Treble clef, key signature of three flats, 3/4 time. Measure 1 starts with a piano (*p*) dynamic and the instruction "sans rigueur". Fingerings are indicated above the notes. The bass line is mostly rests with some chords in measures 3 and 4.

Musical notation for measures 5-9. Treble clef, key signature of three flats, 3/4 time. Measure 5 starts with a piano (*p*) dynamic. The piece continues with flowing melodic lines in the treble and accompaniment in the bass.

Musical notation for measures 10-13. Treble clef, key signature of three flats, 3/4 time. Measure 10 starts with a piano (*p*) dynamic and the instruction "dim.". Measure 11 includes the instruction "Cédez --- //". Measure 12 starts with a *Mouv!* (Mourved) marking and a piano (*p*) dynamic. Measure 13 continues with a piano (*p*) dynamic.

Musical notation for measures 14-16. Treble clef, key signature of three flats, 3/4 time. Measure 14 starts with a *più p* dynamic. Measure 15 includes the instruction "(très peu)". Measure 16 continues with a piano (*p*) dynamic.

Musical notation for measures 17-21. Treble clef, key signature of three flats, 3/4 time. Measure 17 starts with a piano (*p*) dynamic and the instruction "Un peu animé". The piece concludes with a piano (*p*) dynamic in measure 21.

20

p *mf*

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

23

pp *p*

Cédez // au Mouv!

très doux

27

pp

Murmuré et en retenant peu à peu

32

pp

35

perdendosi *pp*

La Chevaleresque

きふじん じょうば
貴婦人の乗馬

Allegro marziale

1/9

5/13

17/25

21/29

33/41

(gva)-----

37/45

49 *p*

53 *cresc.* *p*

58 *cresc.* *f* *p*

62 *cresc.* *f*

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

Arabesque

アラベスク

Allegro scherzando

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

6/14 *sf* 1. 2.

19/35 *f*

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

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

50 *cresc.* *risoluto* 1.

Pastorale

ぼっか
牧歌

Andantino

p dolce cantabile

p

cresc.

mf

p dolce

cresc.

p

dim.

e poco rall.

pp

Annie Laurie

アニー・ローリー

Andantino

mp

mf

poco rit.

a tempo

p

mf

poco rit. *a tempo*

p *rit.* *pp*

1. 2.



45

Musical score for measures 45-49. The right hand features a complex melodic line with many slurs and ties, and the left hand provides a steady accompaniment. Fingerings are indicated with numbers 1-5.

50

Musical score for measures 50-52. Measure 50 has fingerings 1 and 2. Measure 51 has fingerings 4, 2, 5, 5, 1. Measure 52 has fingerings 1, 2, 5. A "D.S." marking is present at the end of the system.

♩ Coda *8va*-----

Coda section of the musical score. It consists of two measures in the right hand with a fermata over the second measure, and a single note in the left hand. The marking "8va" is above the first measure.

Song No.
054

Die Lorelei

ローレライ

Moderato

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

F
B \flat /F
F
Gm/B \flat
5 3 5 2 5 3 4

F/C
C7
F
F
5 3 1

F
B \flat /F
F
Gm/B \flat
5 3 4

F/C
C7
F
F
5 2 2

21 C Dm/F

25 C/G G7 C C7

29 F Bb/F F Gm/Bb a tempo

33 F/C C7 F

Song No.
055

Piano Concerto No.21 2nd mov.

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

Andante
Strings

1

5

2

4

1

5

2

5

3

1

2

9

43

3

5

4

13

5

4

1 2 1 2

3 3

1 2 1 2

3 3

17

3 3

3 3

3 3

3 3

4

3

4

5

Musical notation for measures 21-24. Measure 21 starts with a treble clef and a bass clef. Measure 22 has a sharp sign above the bass clef. Measure 23 has a '4' above the treble clef. Measure 24 has a '3' above the treble clef. Fingerings are indicated by numbers 3, 2, and 5.

Musical notation for measures 25-28. Measure 25 has a '25' above the treble clef. Measure 26 has a '5' below the bass clef. Measure 27 has a '3' above the treble clef. Measure 28 has a '5' below the bass clef. Trill ornaments are marked above the treble clef in measures 26 and 28.

Musical notation for measures 29-32. Measure 29 has a '29' above the treble clef. Measure 32 has a '3' above the treble clef. A trill ornament is marked above the treble clef in measure 32.

Musical notation for measures 33-36. Measure 33 has a '33' above the treble clef. Measure 34 has a '2' above the treble clef. Measure 35 has a '3' above the treble clef. Measure 36 has a '5' above the treble clef. The instruction 'poco rit.' is written in the bass clef area. Fingerings are indicated by numbers 3, 3, 1, and 3.

Song No.
056

Scarborough Fair

スカボロ・フェア

Glockenspiel
Dm G F G Am Dm Em7/D Dm C/D

Oboe

1

9
Dm C Dm C/E
mp

14
F Dm F G Dm Dm6
mf

19
Dm7 Dm6 Dm C/E F C/E Dm7
mf

24
C F/C C Dm C Dm C/E
mp

29 Dm Dm C

38 Dm C/E F Dm F G

43 Dm Dm6 Dm7 Dm6 Dm C/E

48 F C/E Dm7 C F/C C Dm

53 C Dm C/E Dm Dm

Song No.
057

Old Folks at Home

こきょう ひとびと
故郷の人々

Moderato

The score is written for piano in 2/4 time, starting with a **Moderato** tempo. It consists of six systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The piece begins with a 2-measure rest in both hands. The first system includes a *mp* dynamic marking. Chord symbols are placed above the treble staff, and fingering numbers are placed below the notes. The score concludes with a *mf* dynamic marking in the final system.

Chord symbols: F, C7, F, B \flat , F/A, G7/D, Gm7, C7, F, C7, F, B \flat , F/C, C7, F $\text{sus}4$, F, C7, F, B \flat , F/A, G7/D, Gm7, C7, F, C7, F, B \flat , F/C, C7, F $\text{sus}4$, F, C/G, B \flat /F, C7/E, C7 aug , F, C7 aug , F $\text{7}^{(9)}$, F7 aug .

Dynamics: *mp*, *mf*.

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

mp

25 F/C $G7$ $C7$ F 6 6

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

mp

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

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

f

45 C $E7/B$ Am $C7/G$ F $D7/F^\sharp$ C/G $D7$ $G7$ C 4 4

mf

Song No.
058

Londonderry Air
ロンドンデリーの歌 うた

The musical score is written for Clarinet and Piano. It consists of five systems of music, each with a treble clef staff for the Clarinet and a bass clef staff for the Piano. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a Clarinet part marked with a '-1' and a piano part with a '7' and a 'z' symbol. The first system includes a 'mp' dynamic marking. The second system includes a '4' marking above the first measure. The third system includes an '8' marking above the first measure. The fourth system includes a '12' marking above the first measure and a 'f' dynamic marking. The fifth system includes a '16' marking above the first measure and a 'p' dynamic marking. The piece concludes with a final measure marked with a '3' above the staff.

Song No.
059

Home Sweet Home

はにゅう やど
埴生の宿

The piano score for 'Home Sweet Home' is written in F major and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The score includes various musical notations such as notes, rests, slurs, and fingerings. Chord symbols are placed above the treble staff, and dynamics like *mp*, *mf*, *dim.*, and *poco rit.* are indicated. The piece concludes with a fermata and a *p* dynamic marking.

System 1 (Measures 1-5): Treble clef starts with a whole rest, then a quarter note G4 (finger 1), followed by a half note G4 (finger 1) and a quarter note A4 (finger 1). Bass clef has a whole rest, then a half note F3 (finger 3) and a quarter note G3 (finger 3). Chords: F, F, C7/G, F/A, F, C7.

System 2 (Measures 6-10): Treble clef has a quarter note G4 (finger 1), a quarter note A4 (finger 3), a quarter note Bb4 (finger 3), a quarter note C5 (finger 3), a quarter note Bb4 (finger 3), a quarter note A4 (finger 3), a quarter note G4 (finger 3), and a quarter note F4 (finger 2). Bass clef has a half note F3 (finger 3) and a quarter note G3 (finger 3). Chords: F, C7/G, F/A, F, C7, F. Dynamics: *mf*.

System 3 (Measures 11-14): Treble clef has a quarter note G4 (finger 5), a quarter note A4 (finger 5), a quarter note Bb4 (finger 5), a quarter note C5 (finger 5), a quarter note Bb4 (finger 5), a quarter note A4 (finger 5), a quarter note G4 (finger 5), and a quarter note F4 (finger 2). Bass clef has a half note F3 (finger 3) and a quarter note G3 (finger 3). Chords: F, Bb, F, C7, F.

System 4 (Measures 15-18): Treble clef has a quarter note G4 (finger 5), a quarter note A4 (finger 5), a quarter note Bb4 (finger 5), a quarter note C5 (finger 5), a quarter note Bb4 (finger 5), a quarter note A4 (finger 5), a quarter note G4 (finger 5), and a quarter note F4 (finger 5). Bass clef has a half note F3 (finger 3) and a quarter note G3 (finger 3). Chords: F, Bb, F, F#dim7, C7/G, C7, F.

System 5 (Measures 19-23): Treble clef has a quarter note G4 (finger 5), a quarter note A4 (finger 5), a quarter note Bb4 (finger 5), a quarter note C5 (finger 5), a quarter note Bb4 (finger 5), a quarter note A4 (finger 5), a quarter note G4 (finger 5), and a quarter note F4 (finger 5). Bass clef has a half note F3 (finger 2) and a quarter note G3 (finger 4). Chords: F, C#dim7, Dm, C, F, F, Bb/F. Dynamics: *mp*, *mf*.

System 6 (Measures 24-28): Treble clef has a quarter note G4 (finger 3), a quarter note A4 (finger 4), a quarter note Bb4 (finger 4), a quarter note C5 (finger 2), a quarter note Bb4 (finger 1), a quarter note A4 (finger 1), a quarter note G4 (finger 1), and a quarter note F4 (finger 1). Bass clef has a half note F3 (finger 3) and a quarter note G3 (finger 2). Chords: F, F#dim7, Gm7, C7, F. Dynamics: *dim.*, *poco rit.*, *p*.

Song No.
060

Jesus bleibet meine Freude

しゅ ひと のぞ よろこ
主よ人の望みの喜びよ

Religioso

The musical score is written for piano and oboe in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Religioso'. The score is divided into six systems, each with a treble and bass clef staff. The first system includes an oboe part. The piano part features various musical notations such as triplets, slurs, and dynamic markings like *mp* and *mf*. Fingerings are indicated by numbers 1-5. The piece concludes with a *rit.* (ritardando) marking.

Song No.
061

Loch Lomond

ロッホ・ローモンド

Strings

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 common time (C). The score is divided into six systems, each with a measure number at the beginning of the treble staff. The first system starts at measure 1 and includes a 'Strings' instruction. The second system starts at measure 4. The third system starts at measure 8 and includes a 'mf' dynamic marking. The fourth system starts at measure 11. The fifth system starts at measure 15. The sixth system starts at measure 18 and concludes with a double bar line. The score includes various musical notations such as slurs, accents, and fingerings (numbers 1-5) for both hands. Dynamics like 'mp' and 'mf' are used to indicate volume. The piece ends with a final cadence in the sixth system.

Song No.
062

Twinkle Twinkle Little Star

きらきら^{ほし}星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

7 F C G7/D G7/B C Am Dm/F G7 C

13 C G7 C G7 C G7

19 C G7 C F C

25 G7/D G7/B C Am Dm/F G7 C Dm7 Em7

Strings

31 FM7 G7 C6 F C6

37 G7/D G7/B C Am Dm/F G7 C6 C G7

1 1 1 5 1

43 C G7 C G7 C G7

2 3 1 5 1 2 3

49 C6 CM7/B Em7/B^{b5} A7 Dm7 G7⁽⁹⁾ CM7 Em7

1 4 1 1

53 FM7 A^bdim7 Am7/G F[#]m7^{b5} Dm7/F G7⁽¹³⁾ C

4 3 6 6

Song No.
063

Three Blind Mice

さんびきのねずみ

Flute

8va

F

mf

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

F C7 F C7 F C7 F C7 F

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

Bb F G7 C7 F C7 F

Flute

25 F C7 F C7 F C7 F C7 F

29 F C7 F C7 F C7 F C7 F

33 F C7 F C7 F C7 F C7 F

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

Song No.
064

Believe Me If All Those Endearing Young Charms

はる ひ はな かがや
春の日の花と輝く

Amabile

25

1 2 5 2 2 2 4

5 5

29

2 3 3 3

5 5 5

33

1 4

5 3 1 5 2 1 5 3 1 2

37

2 5 1 2 6 6

5

Nocturne op.9-2

やそうきょく だい ばん
夜想曲 第2番

1 **Andante**

p dolce

simile

mp

31

mf
espress.

36

2 1 2

41

f

46

poco rit.

51

fz *mp*

56

1 3 4 4 2

61

mf

poco rit.

a tempo

4 1

5 3 2

66

p

poco a poco decresc.

pp

rit.

3

1 5

3 5

Song No.
066

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

わか きょく
別れの曲

Lento, ma non troppo

The musical score is written for piano and includes a clarinet part. It consists of six systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes various musical notations such as dynamics (p, pp, ff, cresc., dimin.), articulation (accents, slurs), and performance instructions (riten., a tempo, rallent., smorz.). Fingerings are indicated by numbers 1-5. The piece concludes with a fermata on the final note.

Song No.
067

Ave Maria/J. S. Bach - Gounod

グノーのアベ・マリア

1 *Andante*
Flute
Oboe

5 *p*

9

13 *mp*

17 *p*

21 *cresc.* *mf*

Musical score for measures 25-28. The piece is in G major (one sharp). Measure 25 starts with a treble clef and a bass clef. The treble staff has a half note G4 with a fingering of 5, followed by a quarter rest. The bass staff has a half note G2. Measure 26 has a treble staff with a half note A4 (fingering 1) and a quarter rest. The bass staff has a half note A2. Measure 27 has a treble staff with a half note B4 (fingering 3) and a quarter rest. The bass staff has a half note B2. Measure 28 has a treble staff with a half note C5 (fingering 5) and a quarter rest. The bass staff has a half note C3. Fingering numbers 5, 1, 3, and 5 are placed above the notes in the treble staff.

Musical score for measures 29-32. The piece is in G major. Measure 29 starts with a treble clef and a bass clef. The treble staff has a half note G4 (fingering 3), followed by a quarter note A4 (fingering 5), and a quarter note B4 (fingering 4). The bass staff has a half note G2 (fingering 5). The dynamic marking *mp* is present, and *cresc.* is written below the treble staff. Measure 30 has a treble staff with a half note A4 (fingering 3) and a quarter note B4 (fingering 3). The bass staff has a half note A2. Measure 31 has a treble staff with a half note B4 (fingering 4) and a quarter note C5 (fingering 3). The bass staff has a half note B2. Measure 32 has a treble staff with a half note C5 (fingering 5) and a quarter note B4 (fingering 3). The bass staff has a half note C3. Fingering numbers 3, 5, 4, 3, 5, and 3 are placed above the notes in the treble staff.

Musical score for measures 33-36. The piece is in G major. Measure 33 starts with a treble clef and a bass clef. The treble staff has a half note G4 (fingering 2), followed by a quarter note A4 (fingering 1), and a quarter note B4 (fingering 2). The bass staff has a half note G2. Measure 34 has a treble staff with a half note A4 (fingering 3), followed by a quarter note B4 (fingering 1), and a quarter note C5 (fingering 2). The bass staff has a half note A2. Measure 35 has a treble staff with a half note B4 (fingering 3), followed by a quarter note C5 (fingering 5), and a quarter note B4 (fingering 3). The bass staff has a half note B2. Measure 36 has a treble staff with a half note C5 (fingering 5), followed by a quarter note B4 (fingering 3), and a quarter note A4 (fingering 2). The bass staff has a half note C3. The dynamic marking *mf* is present. Fingering numbers 2, 1, 2, 3, 1, 2, 3, 5, 3, 2, 1, and 3 are placed above the notes in the treble staff.

Musical score for measures 37-40. The piece is in G major. Measure 37 starts with a treble clef and a bass clef. The treble staff has a half note G4 (fingering 3), followed by a quarter note A4 (fingering 2), and a quarter note B4 (fingering 2). The bass staff has a half note G2. The dynamic marking *p* is present. Measure 38 has a treble staff with a half note A4 (fingering 3), followed by a quarter note B4 (fingering 2), and a quarter note C5 (fingering 2). The bass staff has a half note A2. Measure 39 has a treble staff with a half note B4 (fingering 3), followed by a quarter note C5 (fingering 5), and a quarter note B4 (fingering 2). The bass staff has a half note B2. Measure 40 has a treble staff with a half note C5 (fingering 5), followed by a quarter note B4 (fingering 1), and a quarter note A4 (fingering 2). The bass staff has a half note C3. Fingering numbers 3, 2, 2, 3, 2, 2, 3, 5, 2, 5, 1, and 2 are placed above the notes in the treble staff.

Song No.
068

Menuett BWV Anh.114

バッハのメヌエット BWV Anh.114

Tempo di menuetto

1

Flute

1 2 3 4

5/21

mf

5 6 7 8

9/25

9 10 11 12

13/29

13 14 15 16

17/33

17 18 19 20

37/53

37 38 39 40

41/57

1 1 4 4 1

1 3 1 4 1

45/61

5 1 2 1 5 5 2

3 2 3 3

49/65

1 1 1 2

5 3 4 1 4 2 2

Song No.
069

Wenn ich ein Vöglein wär

ことり
小鳥ならば

Moderato

1

3

oboe

9

1

3

mp

5

13

5

2

1 2 1

4 3 2 1

5 2

17

4

3 4 5

3

5

21

strings

1

5

27

3

5

4

31 *p*

35 strings

41 *mf*

45

49

Song No.
070

Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante

strings

Measures 1-3 of the score. The key signature is one sharp (F#). Measure 1 starts with a treble clef and a common time signature. The first staff contains a melodic line with a slur over measures 1-2 and a triplet of eighth notes in measure 3. The second staff contains a bass line with a whole note in measure 1 and a half note in measure 2. A dynamic marking of *f* is present in measure 3. Fingerings 3 and 1 are indicated for the triplet in measure 3.

Measures 4-7 of the score. Measure 4 begins with a treble clef and a common time signature. The first staff features a melodic line with slurs and fingerings 4, 2, 4, 2, 1, 5. The second staff has a bass line with notes and fingerings 5, 2, 5, 3, 2, 5, 2. Measure 7 includes a triplet of eighth notes in the treble staff with fingerings 2, 1, 2.

Measures 8-11 of the score. Measure 8 starts with a treble clef and a common time signature. The first staff has a melodic line with slurs and fingerings 4, 2, 2, 5, 2, 5, 1, 3, 5, 4. The second staff has a bass line with notes and fingerings 2, 2, 2, 2, 2. Measure 11 includes a triplet of eighth notes in the treble staff with fingerings 1, 3, 5.

Measures 12-16 of the score. Measure 12 begins with a treble clef and a common time signature. The first staff has a melodic line with slurs and fingerings 5, 5, 2, 2, 5, 1. The second staff has a bass line with notes and fingerings 2, 5, 2, 1/2, 1/3, 5. Measure 16 includes a triplet of eighth notes in the treble staff with fingerings 2, 3, 1.

Measures 17-20 of the score. Measure 17 starts with a treble clef and a common time signature. The first staff has a melodic line with slurs and fingerings 2, 3, 3, 1, 2, 3, 1. The second staff has a bass line with notes and fingerings 1/5, 2, 1/3, 2/4, 1, 3/5, 1/5. Measure 20 includes a triplet of eighth notes in the treble staff with fingerings 3, 3, 1.

Measures 21-24 of the score. Measure 21 begins with a treble clef and a common time signature. The first staff has a melodic line with slurs and fingerings 2, 3, 3, 1, 2, 3. The second staff has a bass line with notes and fingerings 1/5, 1/5, 1/5, 1/5. Measure 24 includes a triplet of eighth notes in the treble staff with fingerings 3, 3, 1.

25

3 3 3 3 1

30

4 2 4 2 1 5 1 3 2 1 2

2

34

4 2 2 5 2 5 1 3

2

39

5 4 5 5 5 5 5

5 1 2 3 5

43

1 1 5 3 2

2 4 1

48

3 5 2 1 5

5 3 1 5

Song No.
071

Romanze (Serenade K.525)

ロマンス (セレナーデ K.525)

Andante

Strings

The musical score is written for strings in a grand staff (treble and bass clefs). It begins with a tempo marking of 'Andante'. The first system (measures 1-3) features a treble clef staff with a melodic line starting on a whole note, followed by eighth notes, and a bass clef staff with a simple accompaniment. The second system (measures 4-6) continues the melodic line with various ornaments and a dynamic marking of 'f'. The third system (measures 7-9) shows a more complex melodic passage with many ornaments and a dynamic marking of 'p'. The fourth system (measures 10-12) features a melodic line with ornaments and a dynamic marking of 'p'. The fifth system (measures 13-15) continues with a melodic line and ornaments, with a dynamic marking of 'f' and then 'p'. The sixth system (measures 16-18) shows a melodic line with ornaments and a dynamic marking of 'p'. The seventh system (measures 19-20) concludes the piece with a melodic line and ornaments, a dynamic marking of 'p', and a 'rit.' (ritardando) marking. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

Song No.
072

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

Musical score for measures 1-5. The piece is in 3/4 time and B-flat major. Measure 1 is marked with a first fingering (1) and includes the instruction "strings". Measures 2-5 feature a melodic line in the right hand with a slur and a second fingering (2) at the start, and a bass line with chords and a third fingering (3) at the start. Measure 4 includes a fourth fingering (4) and a first fingering (1).

Musical score for measures 6-10. The right hand continues the melodic line with a slur and a second fingering (2) at the start. The bass line features chords and a first fingering (1) at the start. Measure 7 includes a first fingering (1), a third fingering (3), and a fifth fingering (5). Measure 8 includes a second fingering (2) and a second fingering (2). Measure 9 includes a first fingering (1).

Musical score for measures 11-14. The right hand continues the melodic line with a slur and a first fingering (1) at the start. The bass line features chords and a first fingering (1) at the start. Measure 12 includes a first fingering (1), a fifth fingering (5), and a first fingering (1). Measure 13 includes a first fingering (1), a fifth fingering (5), and a first fingering (1). Measure 14 includes a second fingering (2) and a first fingering (1).

Musical score for measures 15-21. The right hand continues the melodic line with a slur and a first fingering (1) at the start. The bass line features chords and a first fingering (1) at the start. Measure 16 includes a first fingering (1) and a fifth fingering (5). Measure 17 includes a first fingering (1) and a fourth fingering (4). Measure 18 includes a first fingering (1) and a fifth fingering (5). Measure 19 includes a first fingering (1) and a fifth fingering (5). Measure 20 includes a first fingering (1) and a fifth fingering (5). Measure 21 includes a triplet (3) in both hands.

Musical score for measures 22-26. The right hand continues the melodic line with a slur and a first fingering (1) at the start. The bass line features chords and a first fingering (1) at the start. Measure 22 includes a first fingering (1) and a third fingering (3). Measure 23 includes a second fingering (2) and a first fingering (1). Measure 24 includes a second fingering (2) and a first fingering (1). Measure 25 includes a second fingering (2) and a first fingering (1). Measure 26 includes a second fingering (2) and a first fingering (1).

Musical score for measures 27-30. The right hand continues the melodic line with a slur and a first fingering (1) at the start. The bass line features chords and a first fingering (1) at the start. Measure 27 includes a first fingering (1) and a third fingering (3). Measure 28 includes a first fingering (1) and a third fingering (3). Measure 29 includes a first fingering (1) and a third fingering (3). Measure 30 includes a first fingering (1) and a third fingering (3).

32

1 2 2 1

36

1 5 4 2 4 1 2 1

41

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

Song No.
073

Liebesträume Nr.3

あい ゆめ だい ぼん
愛の夢 第3番

Poco Allegro con affetto

The musical score is written for piano in G major and 6/8 time. It consists of six systems of music, each with a treble and bass clef staff. The first system starts with a treble clef staff containing a whole rest and a bass clef staff with a whole rest. The melody begins in the second measure of the first system. Fingerings are indicated by numbers 1-5. Dynamics include *mp dolce* and *mf*. A *dimin.* marking is present in the fifth system. The score concludes with a double bar line and repeat signs in the sixth system.

25

Strings

mp

29

33

37

22 *f*

26

30

33

37 *ff*

Frühlingslied

はる うた
春の歌

Allegretto grazioso

1 ^{2x}(51)

6/21

10/25

14

sf *dim.* *p*

2.

28

cresc.

32

f *sf* *dim.* *f*

37

dim. *p* *cresc.*

42

p dolce *cresc.* *p dolce*

47

grazioso *dim.*

52

p dolce

Song No.
076

Ode to Joy

かんき うた
歓喜の歌

Allegro assai

1
strings

5
3
p cantabile
2 4 1 2 1 2 5

9
3
2 4 1 1 1 5

13
2
2 2 1 2 3 2
p

17
5 1 4 1 1 1 5

21
2
2 2 1 2 3 2
p

25

5 1 4 1 1 1 5

29

f

1 4 3 2 3 1 2 4 2 1

33

f

1 4 3 2 3 1 2 4 2 1

37

3 2 4 3 5 2 4 3 1

41

4 3 2 3 1 2 4 2 1

45

3 2 4 3 5 2 4 3 1

49

4 1 2 4

Song No.
077

O Christmas Tree

もみの木き

1 G D Em7 D

5 G C/G D7

9/29 G D G Em Am/C E7/B Am D7 D7/G G D

13/33 G D G Em Am/C E7/B Am D7 D7/G G

17/37 G E7 Am Am7 D7 G

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

25 (G Flute E7 Am D7 Em Am7/C A7/C# D7)

44 2. D#dim7 Em C#m7 G/D D7 C/G G

Song No.
078

Deck the Halls

ひいらぎかざろう

Con moto

1

3

mf

1/5

6/10

marcato

1/5

2

1 2

3

14

1/5

1/3

1/5

1/2

1 2 5

18

1/5

2

1 5 2

22/26

1/5

2

1 2

1/3

30

1

3

1

2

1

2

5

34

5.
4
1 2

1 5 2

38

4
mp
1 2
1 2
p
5 1
5

Song No.
079

Silent Night

よる
きよしこの夜

Moderato

strings oboe

7

3

p

5 3 1

13

5

4

3

5

19

1

3

1

5

25

3

2

3

5

2 1 4 3 2

mf

31

1

Flute

5 2 1 3

37

Musical score for measures 37-42. The piece is in G major (one sharp). The right hand features a melodic line with slurs and fingerings (4, 4, 1). The left hand provides a bass line with slurs and fingerings (2, 2, 5).

43

Musical score for measures 43-46. The right hand has a melodic line with slurs and fingerings (3, 1 3 5, 1). The left hand has a bass line with slurs and fingerings (3, 5 3 1, 5).

47

Musical score for measures 47-50. The right hand has a melodic line with slurs and fingerings (1, 1 2 4, 5). The left hand has a bass line with slurs and fingerings (5, 5, 5, 5).

51

Musical score for measures 51-56. The right hand has a melodic line with slurs and fingerings (1, 3 2, 2 1, 3 1). The left hand has a bass line with slurs and fingerings (4, 5, 4, 2, 3, 4). A dynamic marking of *f* (forte) is present in measure 53.

57

Musical score for measures 57-60. The right hand has a melodic line with slurs and fingerings (5, 2 1, 4, 3 2, 1). The left hand has a bass line with slurs and fingerings (5, 5, 5). A dynamic marking of *p* (piano) is present in measure 57. The piece concludes with a final chord in both hands.

Song No.
080

Ep Ballad

エレクトリックピアノ・バラード

Medium Slow **Intro**

Melody

Play

Groove

Count

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

A

Melody

Play

Groove

Fill

Dm7⁽⁹⁾/G G7^(b9) C G/B Am7 G

Melody

Play

Groove

Fill

FM7⁽⁹⁾ C/E F/E C/E G/E Dm7 Em7 FM7Dm7/G Cadd9

11

G/B Am Gm7 C7 FM7 F#m7^{b5} B

Fill

B

14

Em EmM7 Em7 G/A A7 Dm DmM7

Fill

C

17

Dm7 B^b7 A^bM7 aug/B^b Cadd9 G/B Am7 F#m7^{b5}

Fill

20

FM7 D7^(13 9) D7⁽⁹⁾ Dm7⁽⁹⁾ Em7 F FM7/G G/A A7^(b9)

Ending

23

Dm7 Dm7/G G7 C C/B

26

Am7 Gm C7 FM7 Dm7/G C

rit. - - - - -

Song No.
081

Boogie Woogie

ブギ・ウギ

Shuffle Boogie

Intro

Melody

Play

Groove

Count

simile

Melody

Play

Groove

Fill

Melody

A

Play

Groove

Fill

13

C7 F7⁽⁹⁾ C7

17

C7 G7 F7 C7

21

C7 C7

Fill

25

C7 F7⁽⁹⁾ C7

29

C7 G7 F7⁽⁹⁾ C7

33

C7 C6

Fill

37

C6 F7(9) C6

41

C6 Dm7 Dm7/G C6

45

C6 C7 8va C6

Fill

49

C7 (8va) F7⁽⁹⁾ C7

53

(8va) G7 F7⁽⁹⁾ C6

Fill

57

C6 C7^(#11) sf

Song No.
082

Rock Piano

ロック・ピアノ

Fast Intro

Melody

Play

Groove

5

E7

Fill

A1

9

B E7 B7

Fill

13

B7 C#m7 A7 E6 E7

17

A2

E7 E7 B7

Fill

21

B7 C#m7 A7 E7

B

25

E7 G A7 E6 E7

sub p

29

E7 G A B7

sub p

C

33

B7 E7 B7

f

Fill

37

B7 C#m7 A7⁽⁹⁾ E7

41

D

E7 E7 B7

Fill

45

B7 C#m7 A7 E7

49 **E**

E7 G A7 E7

Fill

53

E7 G A A#dim B7

Fill

57 **F**

B7 E7 B7

Fill

61

B7 C#m7 A7

Detailed description: This system covers measures 61 to 64. The key signature is three sharps (F#, C#, G#). The vocal line starts at measure 61 with a quarter rest, followed by a melodic phrase. The piano accompaniment features a right-hand line with chords B7, C#m7, and A7, and a left-hand line with a steady bass line. Measure 64 ends with a double bar line.

65

A7 E7⁽⁹⁾

Detailed description: This system covers measures 65 to 68. The key signature remains three sharps. Measure 65 begins with a vocal line that has a whole rest, followed by a melodic phrase. The piano accompaniment features a right-hand line with chords A7 and E7(9), and a left-hand line with a steady bass line. Measure 68 ends with a double bar line.

Song No.
083

Salsa
サルサ

Fast Intro

Melody 1

Play

Groove

Melody 5

Play

Groove

A

Melody 9

Play

Groove

13

CM7 Bm7 E Am7 Bm7 F E7

17

E7aug Am E7 Am7 Bm7 E7 Am7

Fill

21

Am7 Bm7 E7 Am7 D7⁽¹³⁾ E7

25 B

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7, E7

Fill

29

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7, E7

33

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7, E7

37

E7 Am Dm6 A7 Dm7⁽⁹⁾ Dm6 E7^(#9)

41

C

E7^(#9) Am Am Dm7 G C

45

C Bm7^{b5} E7 Am E7 Am Bm7^{b5} E

49

E Am

Fill

52

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

55

Am $\flat 5$ Bm7 E7 Am

Song No.
084

Country Piano

カントリー・ピアノ

Medium slow Intro

Melody

Play

Groove

A1

Melody

Play

Groove

Melody

Play

Groove

A2

12

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

Fill

B

16

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

mf

Fill

19

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

dim.

Fill

Fill

22 C

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

mp

Fill

26

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

30

C7sus4 Fadd9 F C7sus4 *rit.* C7 F

p

Song No.
085

Gospel R&B
ゴスペル・R&B

Medium Shuffle

Intro

Melody

Play

Groove

Chords: C7, Dm/C, C, B \flat /D, C7/E, F7

Melody

Play

Groove

Chords: Cm/B \flat , B \flat , F, C, Dm/C, C7, Gm7/D, C7/E, F7

A

Melody

Play

Groove

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

13

C C/E F#m7^{b5} G C/D G C/G G

17

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

B

21

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

25

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

29

F Dm/F F \sharp dim7

Fill

33

F \sharp dim7 C/G Am7 D7

Fill

37

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

Fill

41

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

D

45

rit.

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

Song No.
086

Medium Swing

ミディアム・スウィング

Medium

Intro

Melody

Play

Groove

Count

A1

5

(13)
G7

Gm7/C

C7⁽¹³⁾

F₆⁽⁹⁾

E7

9

E^b7

D7

Gm7⁽⁹⁾

Gm7/C

C7⁽¹³⁾

Cm7⁽⁹⁾

13

$F_7^{(13)}$ $B_7^{(\#11)}$ $B^bM_7^{(9)}$ $E^b_7^{(\#13)}$ $E^b_7^{(9)}$ $A_7^{(b13)}$ A_7

17

$E^b_7^{(\#11)}$ $D_7^{(b9)}$ $G_7^{(9)}$ $Dm_7^{(9)}/G$ $G_7^{(13)}$ Gm_7 $D^b_7^{(9)}$

Fill

21

A2

$C_7^{(9)}$ $D_7^{(9)}$ Gm_7 $D^b_7^{(9)}$ $C_7^{(13)}$ $F\#_7^{(\#11)}$ Fm_7 Gm_7

Fill

25

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

29

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

Fill

33

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

B

37

Chord progression: F6, Cm7⁽⁹⁾, F7⁽¹³⁾, B^bM7

Drum fill: / / / /

41

Chord progression: B^bM7, B^bm7⁽⁹⁾, B^bm7/E^b, E^b7, A^bM7⁽¹³⁾, D^b7⁽¹³⁾, G7^(b13)

Drum fill: / / / /

C

45

Chord progression: C7⁽¹³⁾, D7^(b9), Gm7⁽⁹⁾, C7⁽¹³⁾, FM7⁽⁹⁾, E7

Drum fill: / / / /

49

$E\flat_7$ D_7 $Gm_7^{(11)}$ Gm_7/C $C_7^{(9)}$ $Cm_7^{(9)}$

53

$F_7^{(13)}$ $B\flat m_7^{(9)}$ $E\flat_7^{(\#11)}$ $E\flat_7^{(9)}$ $A_7^{(\flat 13 \#9)}$ $A_7^{(\flat 13)}$

Fill

57

$D_7^{(9)}$ $Gm_7^{(9)}$ $C_7^{(13)}$ $A_7^{(\flat 13 \#9)}$ $A_7^{(\#11)}$

Fill

61

Chords: $E\flat 7^{(13)}$, $D 7^{(13)}$, $G 7^{(9)}$, $C 7^{(13/9)}$, F , $Gm 7$, $G\sharp dim 7$, $F 6$

Song No.
087

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

Play

Groove

Count

A1

Melody

Play

Groove

Fill

Melody

Play

Groove

16

Chords: Cm7⁽⁹⁾, F7⁽¹³⁾, Bm7⁽⁹⁾, E7⁽¹³⁾, E7aug, Em7/A, C/G

21

Chords: F#m7^{b5(11)}, B7^(b9), Em7, A7⁽⁹⁾, Fm7⁽¹¹⁾, B^b7⁽¹³⁾

Fill

A2

26

Chords: Dm7⁽⁹⁾, G7⁽¹³⁾, Dm7⁽⁹⁾, G7⁽¹³⁾, Cm7⁽⁹⁾

31

(13)
F7

Cm7(9)

(13)
F7

Bm7(9)

(13)
E7

E7aug

36

Em7/A

CM7/G

F#m7(b5)

B7(#11)(9)

Em7(9)

A7(13)(9)

Fm7(9)

41

B

(13)
Bb7

Bbm7(9)

(13)
Eb7

Eb7(9)

Abm7(9)

Ab6

Fill

46

$A^b m7^{(9)}$
 $D7^{(13)}$
 $D^b 7^{(9)}$
 $G^b m7^{(9)}$
 $F\# m7^{(9)}$

51

$F\# m7/B^{(9)}$
 $B7^{(9)}$
 $E m7^{(9)}$
 $EM7$
 $E m7^{(9)}$
 $A7^{(9)}$

56

C

$E^b m7^{(9)}$
 $A^b 7^{(9)}$
 $D m7^{(9)}$
 $G7^{(13)}$
 $D m7^{(9)}$

Fill

61 *tr*

(13)
G7

Cm7⁽⁹⁾

(13)
F7

Cm7⁽⁹⁾

65

(13)
F7

Bm7⁽⁹⁾

(13)
E7

E7aug

Em7/A

C/G

69

F#m7^{b5(11)}

B7^(b9)

Em7

A7⁽⁹⁾

Fm7⁽¹¹⁾

73 **D**

(13) B \flat 7 (11) Dm7 (13) G7 (11) Dm7 (13) G7

Fill

78

(11) Em7 (13) A7 (11) Em7 (13) A7 (b13) A7

82

(11) Dm7 (13) G7 (11) Dm7 (13) G7

86

C (N.C.)

Medium Bossa

ミディアム・ボサ

Medium Bossa Nova **Intro**

Melody

Play

Groove

Count

Fill

Chords: C M7⁽⁹⁾, D^b M7⁽⁹⁾, C M7⁽⁹⁾, D^b M7⁽⁹⁾

A

Melody

Play

Groove

Chords: C 6⁽⁹⁾, F # m7 / B, B 7^(b13)

Melody

Play

Groove

Chords: G m7 / B, G m7 / B^b, A 7 sus4, A 7, A 7 aug FM7 / A

B

14

Musical score for section B, measures 14-17. The score consists of a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The chords are: FM7/A, FmM7/A[♭], C⁽⁹⁾6/G, F[♯]m7, and F⁽⁹⁾7.

18

Musical score for section B, measures 18-21. The score consists of a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The chords are: Em7, Fm7/B[♭], Dm⁽¹¹⁾7, and G⁽¹³⁾7. A 'Fill' section is indicated at the end of the piano part.

C

22

Musical score for section C, measures 22-25. The score consists of a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The chords are: Gm⁽¹¹⁾7, C⁽⁹⁾7, C^(♭9)7, Fm⁽¹³⁾7, Bm^(♭5)7, E^(♯9)7, and Am⁽⁹⁾7.

D

26

Musical score for measures 26-29. The top staff is a vocal line starting with a whole note G4. The piano accompaniment consists of two staves. The right hand plays chords: Am7(9), Dm7(9), FmM7/G, C6(9), and D♭M7(9). The left hand plays a bass line with chords. A drum fill is indicated below the piano part, consisting of four slashes followed by a sequence of notes.

poco rit.

30

Musical score for measures 30-33. The top staff is a vocal line with rests. The piano accompaniment consists of two staves. The right hand plays chords: C6(9), D♭M7(9), and CM7(9). The left hand plays a bass line with chords. A drum fill is indicated below the piano part, consisting of a sequence of notes.

Song No.
089

Slow Rock

スロー・ロック

Intro

Melody

play

Groove

Count

Fill

Chords: F, C, F

A

Chords: F, Am, B \flat , D7/A, Gm, Gm/B \flat , C, C/B \flat

Chords: F/A, F \sharp aug/A, B \flat , B \flat m/D \flat , F/C, C, F

Fill

B

12

Musical score for section B, measures 12-15. The score includes a vocal line and piano accompaniment. The piano part features chords: Am, F/A, Am6, D7, Gm, GmM7, Gm7, and C7. The bass line is simple, often playing single notes or dyads. A 'Fill' section is indicated at the end of the system.

C1

16

Musical score for section C1, measures 16-19. The score includes a vocal line and piano accompaniment. The piano part features chords: F, Am, B \flat , D7/A, Gm, Gm/B \flat , C, G7sus4/D, C/E, and C. The bass line is simple, often playing single notes or dyads. A 'Fill' section is indicated at the end of the system.

20

Musical score for section C1, measures 20-23. The score includes a vocal line and piano accompaniment. The piano part features chords: F/A, F^{aug}/A, B \flat , D \flat , F/C, C, and F. The bass line is simple, often playing single notes or dyads. A 'Fill' section is indicated at the end of the system.



Song No.
090

Waltz (The Sleeping Beauty)

ねむ もり びじょ
眠れる森の美女のワルツ

Tempo di valse

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamics such as *p* (piano), *cantabile*, *più f*, *f*, *cresc.*, *ff*, and *p*. Articulations include slurs, accents, and fingerings (1-5). The piece begins with a first-measure rest and a four-measure rest, followed by a melodic line. The dynamics range from soft (*p*) to very loud (*ff*), with a *cresc.* marking indicating a gradual increase in volume. The score concludes with a *più f* dynamic.

Song No.
091

Air (Orchestral Suite)

かんげんがくくみきよく
管弦楽組曲よりエア

Adagio

Song No.
092

Minuetto/Boccherini

ボッケリーニのメヌエット

Minuetto

-1/8/52 *dolce*

4/12/56

8/16/60 *mp* *pp*

20/64 *mf*

24/68

Trio

28/72 *Fine* *mp*

32 *p*

37

41 *tr*

45 *mp*

49

D.C. al Fine

Song No.
094

Menuet (L'Arlésienne)
おんな
アルルの女よりメヌエット

Andante
quasi allegretto

1 2 3 1 3 1 5

5 1 3 2 1 1 2 1 3 1 5

9 1 3 3 1 3 5 3 1 2 5 1 2

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

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

19 2 1 1 1 1 2 5 3 1 2

23 3 2 2 2 1 4 3 1 3

27 1 3 3 1 3 5 1 3 3

31 3 1 3 3 1 3 5 1 3 3

34 2 5 1 2 1 2 1 1 1 1 1

37 4 1 5 1 2

pp *p* *pp* *pp* *pp* *pp* *pp* *pp*

calando *e*

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

Song No.
095

Slavonic Dances op.72-2

ぶきよく さくひん
スラブ舞曲 作品72-2

Allegretto grazioso

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

5/21 *pp*

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

13/29 *rit.* *dim.*

33 *f* *fz* *fz*

37 *ff* *mp*

41 *p espress.* *dim.*

45 *p* *dim.* *pp*

Song No.
096

Largo (From the New World)

いえじ
家路

Largo

1
Brass

5
p

8
p

11
pp

14
f

Pizzicato Polka

ピチカート・ポルカ

Polka

Pizzicato

1/49

6/54

11/59

16/64

21/69

27/75

32

37/45

47

Trio

Coda

p

f

p

p

D.C.al Coda

10

Song No.
098

Romanze/Beethoven

ベートーヴェンのロマンス

Adagio cantabile

The musical score is written for a single melodic line in G major, 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Adagio cantabile'. The score is divided into six staves, with measure numbers 1, 5, 8, 11, 14, and 17 marked at the start of each line. The dynamics range from mezzo-piano (*mp*) to fortissimo (*f*). The piece includes various musical ornaments such as slurs, accents, and trills. Fingerings are indicated by numbers 1-5 above the notes. The score concludes with a double bar line at the end of the sixth staff.

Song No.
099

Swan Lake

はくちょう みずうみ
白鳥の湖

Moderato

1 *p* *express.*

4

8

12

16 *cresc.* *f*

19 *mp* 3

Sicilienne/Fauré

フォーレのシチリアーノ

Allegretto molto moderato

The musical score is written for a single melodic line in 6/8 time, starting in the key of B-flat major. It consists of 40 measures. The tempo is marked 'Allegretto molto moderato'. The score includes various dynamics such as *p* (piano), *dolce* (softly), *sf* (sforzando), and *mp* (mezzo-piano). There are also articulation marks like slurs and accents. Fingerings are indicated by numbers 1-5. A first and second ending are shown between measures 13 and 18. The piece concludes with a double bar line at measure 40.

Méditation (Thais)

めいそうきょく
タイスの瞑想曲

Andante religioso

p cantabile

rall.

f

pp *a tempo* *più f* *cresc.*

f *p*

f *espress.* *p* *pp*

Song No.
102

Serenade/Haydn

ハイダンのセレナーデ

Andante cantabile

1 *dolce*
mp

5 *p*

9 *mf* *p*

13 *f* *p*

17 *rit.* *a tempo*
mf

21 *mp* *mf*

25 *mp* *f* *p*

29

Grand March (Aida)

がいせんこうしんきょく
アイーダより凱進行進曲

Maestoso

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music, each starting with a measure number. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*f*), with mezzo-forte (*mf*) also used. The tempo is marked as Maestoso.

Staff 1 (Measures 1-5): *mf*, includes triplets and slurs.

Staff 2 (Measures 6-9): includes triplets and slurs.

Staff 3 (Measures 10-13): includes triplets and slurs, ends with *f*.

Staff 4 (Measures 14-17): *p*, includes triplets and slurs.

Staff 5 (Measures 18-21): *mf*, includes triplets and slurs.

Staff 6 (Measures 22-25): *f*, includes triplets and slurs.

Staff 7 (Measures 26-29): includes triplets and slurs.

Staff 8 (Measures 30-33): includes triplets and slurs.

Staff 9 (Measures 34-37): *f*, *p*, includes triplets and slurs.

Staff 10 (Measures 38-41): *f*, includes triplets and slurs.

Staff 11 (Measures 42-45): *f*, includes triplets and slurs.

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

1 () 2 *pp*

5 *con grazia*

10 *rit. a tempo p*

15 *mf pp*

20 *pp leggiero*

26

30 *p*

35 *pp*

40 *rit. a tempo p*

45

Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい
 白鳥 (動物の謝肉祭)

Andante grazioso

1 *p*

4

8

12

16 *p*

20 *mf*

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

Song No.
106

L'éléphant (Le Carnaval des Animaux)

ぞう どうぶつ しゃにくさい
象 (動物の謝肉祭)

Allegretto pomposo

1 *f*

8

13 *f*

18 *mf*

23

28

33 *f*

39

44 *ff*

48

Song No.
107

Fossiles (Le Carnaval des Animaux)

かせき どうぶつ しゃにくさい
化石 (動物の謝肉祭)

Allegro ridicolo

1 *ff*

5 *ff*

10 *ff*

15 *p*

19 *p*

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

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

34 *ff*

38 *ff*

42 *ff*

46 *ff*

Song No.
108

Wachet auf, ruft uns die Stimme BWV 645

め ぎ よ こ え
目覚めよと呼ぶ声あり

The image shows a musical score for the chorale 'Wachet auf, ruft uns die Stimme BWV 645' by Johann Sebastian Bach. The score is written in G major and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The music starts with a rest for one measure, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The fourth staff continues with a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The fifth staff concludes with a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The score includes various musical notations such as rests, notes, and fingerings. The word 'gva' is written above the first staff, and '(gva)' is written above the fifth staff. The page number '200' is located in the bottom left corner.

Song No.
110

Beautiful Dreamer

ゆめみ きみ
夢見る君

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of six staves of music, each starting with a measure number (1, 5, 8, 11, 15, 19). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped into triplets. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score concludes with a final measure marked with a double bar line and a fermata.

Song No.
111

Ring de Banjo

バンジョーをかき鳴らせ

The musical score is written in a single treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a measure of rest followed by a half note G4 with a '5' above it, then a quarter rest, and another half note G4 with a '5' above it. A dynamic marking of *f* is placed below the second measure. The first staff contains the following chords: F, F^{aug}, Dm/F, F7, B^b, and Bm^{b5}. The second staff contains: Gm7/C, C7, F, F7/E^b, B^b/D, B^b, F/C, C7, F, and F^{aug}. The third staff contains: Dm/F, F7, B^b, Bm^{b5}, Gm7/C, C7, F, F7/E^b, B^b/D, B^b, F/C, C7, and F. The fourth staff contains: F, B^b, G⁽⁹⁾7, Gm7/C, C7, F, F7/E^b, B^b/D, and B^b. The fifth staff contains: F/C, C7, F, B^b, Bm^{b5}, Gm7/C, C7, F, and F7/E^b. The sixth staff contains: B^b/D, B^b, F/C, C7, F, F, B^b/D, and Bm^{b5}. The seventh staff contains: Gm7/C, C7, F, C, F7/E^b, B^b/D, F/C, B^b, F/C, C7, and F. Fingerings are indicated by numbers 1-5 above notes. A crescendo hairpin is located below the final staff.

Song No.
112

O du lieber Augustin

かわいいオーガスティン

1 C G7 C G7

Guitar

5/21 C G7 C

9/25 C G7 C

13/29 G7 C G7 C

17/33 C G7 C

Detailed description: This is a guitar accompaniment score for the song 'O du lieber Augustin'. It is written in 3/4 time. The score consists of five staves of music. The first staff shows the beginning with a guitar part and chords C, G7, C, and G7. The second staff starts at measure 5/21 with chords C, G7, and C. The third staff starts at measure 9/25 with chords C, G7, and C. The fourth staff starts at measure 13/29 with chords G7, C, G7, and C. The fifth staff starts at measure 17/33 with chords C, G7, and C, ending with a double bar line and a 4-measure rest.

Song No.
113

London Bridge

ぼし
ロンドン橋

1 C

Flute

Bassoon

F Brass

G7 C

6/10/19/23 C G7 C

1.3. Dm7 G7 C

2. Dm7 G7 C

4. Dm7 G7 C

Detailed description: This is a musical score for 'London Bridge' in 6/8 time. It features a flute and bassoon part. The score is divided into four systems. The first system starts at measure 1 with a C chord and a flute/bassoon melody. The second system starts at measure 6/10/19/23 with chords C, G7, and C. The third system starts at measure 13 with chords Dm7, G7, and C. The fourth system starts at measure 17 with chords Dm7, G7, and C. The score ends with a double bar line and a 4-measure rest.

Song No.
114

Aura Lee
オーラ・リー

1 G Am7 D7 G 1 3 A7

5/21 D7 G G 1 3 A7

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

13/29 CM7 Cm6 G G 4 Bm7/F E7 A7 4

17 1. D7 3 G 2. D7 G Cm/G G

Song No.
115

Aloha Oe

アロハ・オエ

1 $\text{C} = \text{A}7/\text{C}\#$ $\text{D}7$ $\text{G}7$ C $\text{A}^{\flat}7\text{G}7$

5 C F C

9 $\text{G}7$

13 C F C

17 $\text{D}7$ $\text{G}7$ C F C $\text{C}7$

21 F C

25 $\text{G}7$ C $\text{C}7$

29 F C

33 $\text{G}7$ C $\text{C}\#\text{dim}7$ $\text{Dm}7$ $\text{G}7$ C



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