



SONG BOOK

SONG BOOK

SONG-BUCH

RECUEIL DES MORCEAUX DE MUSIQUE

LIBRO DE CANCIONES

ソングブック



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- Due to copyright restrictions, some of the scores are not included.
- Songs No. 018-027: Piano Accompaniment are original songs for you to practice accompaniment patterns.
- Aufgrund des Urheberrechts wurden manche Noten ausgelassen.
- Bei den Songs Nr. 018–027: Piano Accompaniment (Klavierbegleitung) handelt es sich um Original-Songs von Yamaha zum Üben von Begleitmustern.
- En raison des restrictions relatives au droit d’auteur, certaines notes ne figurent pas sur la partition.
- Chansons n° 018 à 027: Piano Accompaniment (accompagnement au piano) sont des chansons originales pour vous entraîner aux séquence d’accompagnement.
- Debido a las restricciones de derechos de autor, algunas de las partituras no se incluyen.
- Canciones n.º 018 a 027: Piano Accompaniment (acompañamiento de piano). Son canciones originales para que practiques patrones de acompañamiento.
- 著作権の都合により、いくつかの曲の楽譜は掲載しておりません。
- ソング番号 018 ～ 027：ピアノアカンパニメントは、バックギングパターン（伴奏）練習曲です。

Note

- In some cases, the score time signature and metronome timing may differ.
- Parts of the score may differ from the original version.
- Chords such as “/C (on C)” are not displayed on this device.
Example:
Score - C/G → LCD: C
- The pitch of the sound written in the music score is arranged for optimum pitch when playing with the piano voice.
- The markings and symbols used in the scores have been selected to individually support the concept behind each score. Some categories include a rhythm part, but this is intended to be interpreted as a general “feel” for the piece rather than an exact score.
- Some chord symbols are abbreviated on the LCD display.
Example:
Score - C7(9, 13) → LCD: C7(13)

Notiz

- In einigen Fällen können die Taktart der Partitur und die Taktung des Metronoms voneinander abweichen.
- Teile der Partitur können von der Originalversion abweichen.
- Akkorde wie „/C (mit C im Bass)“ werden an diesem Gerät nicht angezeigt.
Beispiel:
Notenschrift - C/G → LCD: C
- Die Tonhöhe des in der Partitur abgebildeten Sounds wird beim Spielen mit der Klavier-Voice auf die optimale Tonhöhe eingerichtet.
- Die in den Noten verwendeten Markierungen und Symbole wurden so ausgewählt, dass sie das individuelle Konzept der jeweiligen Noten unterstützen. Einige Kategorien enthalten einen Rhythmus-Part, dieser soll jedoch eher als allgemeines „Feeling“ für das Stück verstanden werden denn als exakte Notation.
- Einige Akkordsymbole werden im LCD Display abgekürzt.
Beispiel:
Notenschrift - C7(9, 13) → LCD: C7(13)

Note

- Dans certains cas, la tonalité temporelle de la partition et du métronome peuvent être différentes.
- Certaines notes peuvent être différentes de la version originale.
- Les accords tels que « en C » ne sont pas affichés sur ce périphérique.
Exemple:
Partition - C/G → LCD: C
- La hauteur de ton du son inscrit sur la partition est réglée sur la valeur optimale en cas de reproduction avec la voix de piano.
- Les repères et les symboles utilisés dans les partitions ont été sélectionnés pour soutenir de manière individuelle le concept derrière chaque partition. Certaines catégories incluent une partie rythmique, mais celle-ci est destinée à être interprétée comme une « sensation » générale du morceau plutôt que comme une partition exacte.
- Certains symboles d'accord sont abrégés sur l'écran LCD.
Exemple:
Partition - C7(9, 13) → LCD: C7(13)

Nota

- En algunos casos, el compás de la partitura y la sincronización del metrónomo pueden diferir.
- Es posible que algunas partes de la partitura difieran de la versión original.
- Acordes como “/C (en Do)” no aparecen en este dispositivo.
Ejemplo:
Partitura - C/G → LCD: C
- El tono del sonido que figura en la partitura se ajusta para conseguir el tono óptimo cuando se interpreta la voz de piano.
- Las marcas y los símbolos que se utilizan en las partituras han sido seleccionados para que cada uno de ellos subraye el concepto de cada partitura. En algunas categorías se incluye una parte rítmica, pero debe interpretarse más como un “toque” general de la pieza que como una partitura exacta.
- Algunos símbolos de acordes aparecen abreviados en la pantalla LCD.
Ejemplo:
Partitura - C7(9, 13) → LCD: C7(13)

注意文

- 楽譜の拍子とメトロノームの拍の取り方が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)などのオンベースコードは、楽器本体の画面では表示されません。
例) 楽譜 : C/G → 楽器本体の画面 : C
- 楽譜に記載した音の高さは、ピアノ音色を選んで演奏したときに最適の高さになるようにアレンジされています。
- 楽譜の表記は各カテゴリーのコンセプトに合わせて最適化しています。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。
- 楽器本体の画面では簡略化されたコードが表示されることがあります。
例) 楽譜 : C7 (9, 13)
→ 楽器本体の画面 : C7 (13)

Maple Leaf Rag

メイプル・リーフ・ラグ

Tempo di marcia

The musical score for "Maple Leaf Rag" is presented in piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked "Tempo di marcia".

First System (Measures 1-4): The piano part begins with a forte (*f*) dynamic. The bass part features a steady eighth-note accompaniment. Measure 1 includes a first ending bracket.

Second System (Measures 5-8): The piano part continues with eighth-note patterns. Measure 6 includes a piano (*p*) dynamic and a right-hand (*r.h.*) articulation. Measure 8 includes a first ending bracket.

Third System (Measures 9-12): The piano part features a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The bass part continues with eighth-note accompaniment. Measure 10 includes a triplet of eighth notes.

Fourth System (Measures 13-16): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Fifth System (Measures 17-20): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Sixth System (Measures 21-24): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Seventh System (Measures 25-28): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Eighth System (Measures 29-32): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Ninth System (Measures 33-36): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Tenth System (Measures 37-40): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Eleventh System (Measures 41-44): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twelfth System (Measures 45-48): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirteenth System (Measures 49-52): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Fourteenth System (Measures 53-56): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Fifteenth System (Measures 57-60): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Sixteenth System (Measures 61-64): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Seventeenth System (Measures 65-68): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Eighteenth System (Measures 69-72): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Nineteenth System (Measures 73-76): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twentieth System (Measures 77-80): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-first System (Measures 81-84): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-second System (Measures 85-88): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-third System (Measures 89-92): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-fourth System (Measures 93-96): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-fifth System (Measures 97-100): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-sixth System (Measures 101-104): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-seventh System (Measures 105-108): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-eighth System (Measures 109-112): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Twenty-ninth System (Measures 113-116): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirtieth System (Measures 117-120): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-first System (Measures 121-124): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-second System (Measures 125-128): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-third System (Measures 129-132): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-fourth System (Measures 133-136): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-fifth System (Measures 137-140): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-sixth System (Measures 141-144): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-seventh System (Measures 145-148): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-eighth System (Measures 149-152): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Thirty-ninth System (Measures 153-156): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Fortieth System (Measures 157-160): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-first System (Measures 161-164): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-second System (Measures 165-168): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-third System (Measures 169-172): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-fourth System (Measures 173-176): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-fifth System (Measures 177-180): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-sixth System (Measures 181-184): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-seventh System (Measures 185-188): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-eighth System (Measures 189-192): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Forty-ninth System (Measures 193-196): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

Fiftieth System (Measures 197-200): The piano part includes a first ending bracket with two endings. The bass part continues with eighth-note accompaniment.

37

System 1, measures 37-40. Treble staff: 37: quarter rest, eighth-note pair (F4, G4), quarter (A4), quarter (B4). 38: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 39: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). 40: eighth-note pair (A4, B4), quarter (C5), quarter (B4). Bass staff: 37: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 38: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 39: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 40: quarter (F3), quarter (B2), quarter (F3), quarter (B2).

41

System 2, measures 41-45. Treble staff: 41: quarter rest, eighth-note pair (F4, G4), quarter (A4), quarter (B4). 42: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 43: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). 44: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 45: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). Bass staff: 41: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 42: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 43: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 44: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 45: quarter (F3), quarter (B2), quarter (F3), quarter (B2).

46

System 3, measures 46-50. Treble staff: 46: quarter rest, eighth-note pair (F4, G4), quarter (A4), quarter (B4). 47: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 48: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). 49: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 50: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). Bass staff: 46: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 47: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 48: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 49: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 50: quarter (F3), quarter (B2), quarter (F3), quarter (B2). Dynamic *f* appears in measure 49.

51

System 4, measures 51-55. Treble staff: 51: quarter rest, eighth-note pair (F4, G4), quarter (A4), quarter (B4). 52: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 53: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). 54: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 55: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). Bass staff: 51: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 52: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 53: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 54: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 55: quarter (F3), quarter (B2), quarter (F3), quarter (B2). Dynamic *p r.h.* appears in measure 55.

56

System 5, measures 56-60. Treble staff: 56: quarter rest, eighth-note pair (F4, G4), quarter (A4), quarter (B4). 57: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 58: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). 59: eighth-note pair (A4, B4), quarter (C5), quarter (B4). 60: quarter rest, eighth-note pair (A4, B4), quarter (C5), quarter (B4). Bass staff: 56: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 57: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 58: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 59: quarter (F3), quarter (B2), quarter (F3), quarter (B2). 60: quarter (F3), quarter (B2), quarter (F3), quarter (B2). Dynamic *mf* appears in measure 57.

61

Trio

65

f

3 3 3

4

69

73

77

2 3 4

1 5 1 2 4 1 5 2 1

81 *mp*

Measures 81-84. Treble clef: 81 (chords), 82 (triplet of eighth notes), 83 (chords), 84 (chords with repeat sign). Bass clef: 81 (chords), 82 (chords), 83 (chords), 84 (chords).

85

Measures 85-88. Treble clef: 85 (chords), 86 (triplet of eighth notes), 87 (chords), 88 (chords with repeat sign). Bass clef: 85 (chords), 86 (chords), 87 (chords), 88 (chords).

89

Measures 89-92. Treble clef: 89 (chords), 90 (triplet of eighth notes), 91 (chords), 92 (chords with repeat sign). Bass clef: 89 (chords), 90 (chords), 91 (chords), 92 (chords).

93 *f*

Measures 93-96. Treble clef: 93 (chords), 94 (triplet of eighth notes), 95 (chords), 96 (chords with repeat sign). Bass clef: 93 (chords), 94 (chords), 95 (chords), 96 (chords).

Jeanie with the Light Brown Hair

きん ばつ
金 髪 の ジ ェ ニ ー

Moderato

The score is written for piano in G major (one sharp) and 2/4 time. It consists of 20 measures. The tempo is marked 'Moderato'. The dynamics are: *p* (piano) for measures 1-4, *mp* (mezzo-piano) for measures 5-8, *dim.* (diminuendo) for measures 9-12, *p* for measures 13-16, and *mf* (mezzo-forte) for measures 17-20. The piece concludes with a final chord in the right hand.

20

mp

24

meno mosso

p

rit.

1 1 2

The Last Rose of Summer

にわ ちぐさ
庭 の 干 草

Andantino

mp

mf

rit.

dim.

a tempo

rit.

Für Elise

エリーゼのために

Poco moto

[illegible]

51

55

59

64

70

76

Amazing Grace

アメージング・グレース

Slowly

Am7 A^bm7 Gm7 Gm7/C C7 F FM7 B^b/F F

Strings *mp*

F Bm^{b5} A7/C[#] Dm B^b Fsus4 F C/E

Dm Am Gm7 Am7 B^bm7/E^b A^bM7 D^bM7 C7 *cresc.* *mf*

F A7aug A7 B^b F/A D^b7/A^b

Gm7 ⁵⁻³/₂₋₁ Gm7/C C7 F7 B^b/F *rit.* B^bm6/F F *dim.*

Die Lorelei

ローレライ

Moderato

1. *mf*

5. *p*

9. *p*

13. *p*

17. *p*

20. *p*

21 *C* *Dm/F*

1 3 5 3

5 5

25 *C/G* *G7* *C* *C7*

2 1

5 5 4 4

mf

29 *F* *B^b/F* *F* *Gm/B^b* *a tempo*

1 5 4

4 3 1 5

rit. *mp*

33 *F/C* *C7* *F*

3 6 6

5

Piano Concerto No. 21 2nd mov.

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

Strings

Measures 1-17:

- Measure 1: Treble clef, B-flat major, 4/4 time. String quartet enters with a half note B-flat. Piano enters with a half note B-flat in the bass.
- Measure 2: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 3: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 4: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 5: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 6: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 7: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 8: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 9: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 10: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 11: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 12: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 13: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 14: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 15: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 16: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.
- Measure 17: Treble clef, B-flat major, 4/4 time. String quartet continues with a half note B-flat. Piano continues with a half note B-flat in the bass.

21

25

29

33

Scarborough Fair

スカボロ・フェア

The musical score is written for Glockenspiel and Oboe. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mp, mf). Chord symbols are provided above the staff: Dm, G, F, G, Am, Dm, Em7/D, Dm, C/D, Dm, C, Dm, C/E, F, Dm, Dm6, Dm7, Dm6, Dm, C/E, F, C/E, Dm7, C, F/C, C, Dm, C, Dm, C/E. The score is divided into measures, with measure numbers 1, 9, 14, 19, and 24 indicated. The first system includes the instruction 'Glockenspiel' and 'Oboe'. The second system includes the dynamic marking 'mp'. The third system includes the dynamic marking 'mf'. The fourth system includes the dynamic marking 'mf'. The fifth system includes the dynamic marking 'mp'.

[illegible]

38

Dm C/E F Dm F G

mf

43 Dm $Dm6$ $Dm7$ $Dm6$ Dm C/E

48

F 1

C/E Dm7 C

F/C C

Dm

mf

5

53

C

Dm

C/E

Dm

5

5

p

Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante

strings

1

3

f

3

5

1

4

4

2

4

2

1

5

3

1

5

2

4

1

3

2

1

2

2

5

2

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5

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2

2

8

4

2

2

5

2

5

1

3

5

4

2

2

2

12

5

5

5

2

2

5

1

2

3

5

1

17

2

3

3

1

2

3

1

1

5

2

1

3

2

4

1

3

5

1

5

21

2

3

3

1

2

3

1

1

5

25

30

34

39

43

48

Ep Ballad

エレクトリックピアノ・バラード

Medium Slow **Intro**

Melody

Play

Groove

Count

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

A

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

Fill

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

Fill

The musical score is written for piano and electric piano. It begins with an 'Intro' section marked 'Medium Slow'. The piano part (Melody) is in treble clef, and the electric piano part (Play) is in bass clef. The groove section shows a 4/4 time signature with a 'Count' of 1, 2, 3, 4. The first system of the piano part includes chords: C, C/B, Am, Gm7, C7, FM7, and F#m7^{b5}. The second system, marked 'A', includes chords: Dm⁽⁹⁾/G, G^(b9), C, G/B, Am7, and G. The third system includes chords: FM⁽⁹⁾, C/E, F/E, C/E, G/E, Dm7, Em7, FM7, Dm7/G, and Cadd9. The score includes a 'Fill' section at the end of the second system and another 'Fill' section at the end of the third system.

11

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

Fill

B

14

Em EmM7 Em7 G/A A7 Dm DmM7

Fill

C

17

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

Fill

20

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

23

Ending

Dm7 Dm7/G G7 C C/B

26

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

Boogie Woogie

ブギ・ウギ

Shuffle Boogie

Intro

Melody

Play

Groove

Count

simile

C7

5

C7

Fill

9

A

C7

C7

Fill

13

C7 F7⁽⁹⁾ C7

17

C7 G7 F7 C7

21

B

C7 C7

Fill

25

C7 F⁽⁹⁾7 C7

29

C7 G7 F⁽⁹⁾7 C7

33

C

C7 C6

Fill

37

C6 F⁽⁹⁾ C6

41

C6 Dm7 Dm7/G C6

45

C6 C7 8va

Fill

49

C7 (8va) F7 (9) C7

53

(8va) G7 F7 (9) C6

Fill

57

C6 C7 (#11 9)

sf

Rock Piano

ロック・ピアノ

Fast

Intro

Melody

Play

Groove

Count

5

E7

Fill

9

A1

B

E7

B7

Fill

13

B7 C#m7 A7 E6 E7

17

A2

E7 E7 B7

Fill

21

B7 C#m7 A7 E7

B

25

E7 G A7 E6 E7

Fill

29

E7 G A B7

sub *p*

C

33

B7 E7 B7

f

Fill

37

B7 C#m7 A⁽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

57 F

B7 E7 B7

Fill

61

B7 C#m7 A7

65

A7 E⁽⁹⁾7

Salsa

サルサ

Fast **Intro**

Melody

Play

Groove

Count

Am Bm/A Am

Am Bm/A Am F⁽¹³⁾

A

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

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^{b5}, E7

Fill

29

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

33

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

37

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

41

C

Chords: E7^(#9), Am, Am, Dm7, G, C

45

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

49

E Am

Fill

52

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

55

Am $\flat 5$ Bm7 E7 Am

Country Piano

カントリー・ピアノ

Medium slow **Intro**

Melody

Play

Groove

Count

mp

Fadd9 F C7sus4 C7 Fadd9 F

A1

Melody

Play

Gm7⁽¹¹⁾/C Fadd9 F Gm7⁽¹¹⁾ simile Gm7 Fadd9/A F/A Fm7/A

mp

Fill

Melody

Play

B^badd9 E^badd9 B^badd9/D

Fill

A2

12

Gm⁽¹¹⁾7 C7sus4 C7 Fadd9 Gm⁽¹¹⁾7 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

22 C

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

mp

Fill

26

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

30

C7sus4 F add9 F C7sus4 *rit.* C7 F

p

Gospel R&B

ゴスペル・R&B

Medium Shuffle

Intro

Melody

Play

Groove

Count

Chords: C7, Dm/C C, B^b/D, C7/E, F7

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

A

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

C

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

Medium Swing

ミディアム・スウィング

Medium

Intro

Melody

Play

Groove

Count

A1

Melody

Play

Groove

Chords: G7⁽¹³⁾, Gm7/C⁽⁹⁾, C7⁽¹³⁾, F6⁽⁹⁾, E7

Melody

Play

Groove

Chords: E♭7, D7, Gm7⁽⁹⁾, Gm7/C, C7⁽¹³⁾, Cm7⁽⁹⁾

13

$F_7^{(13)}$
 $B_7^{(\sharp 11)}$
 $B_b m_7^{(9)}$
 $E_b_7^{(\sharp 13)}$
 $E_b_7^{(9)}$
 $A_7^{(b 13)}$
 A_7

17

$E_b_7^{(\sharp 11)}$
 $D_7^{(b 9)}$
 $G_7^{(9)}$
 $D m_7 / G^{(9)}$
 $G_7^{(13)}$
 $G m_7$
 $D_b_7^{(9)}$

Fill

21

A2

$C_7^{(9)}$
 $D_7^{(9)}$
 $G m_7$
 $D_b_7^{(9)}$
 $C_7^{(13)}$
 $F\sharp_7^{(\sharp 11)}$
 $F M_7$
 $G m_7$

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

F6 C⁽⁹⁾_{m7} F⁽¹³⁾₇ B^bM7

Fill

41

B^bM7 B^b⁽⁹⁾_{m7} B^bm7/E^b E^b7 A^bM7⁽¹³⁾₉ D^b7⁽¹³⁾₉ G7⁽¹³⁾₉

C

45

C⁽¹³⁾₇ D^(b9)₇ G⁽⁹⁾_{m7} C⁽¹³⁾₇ F⁽⁹⁾_{M7} E7

Fill

49

Chords: $E\flat 7$, $D 7$, $Gm 7^{(11)}$, $Gm 7 / C$, $C 7^{(9)}$, $Cm 7^{(9)}$

53

Chords: $F 7^{(13)}$, $B\flat m 7^{(9)}$, $E\flat 7^{(\sharp 11)}$, $E\flat 7^{(9)}$, $A 7^{(\flat 13)}$, $A 7^{(\flat 13)}$

Fill

57

Chords: $D 7^{(9)}$, $Gm 7^{(9)}$, $C 7^{(13)}$, $A 7^{(\flat 13)}$, $A 7^{(\sharp 11)}$

Fill

Fill

61

$E\flat_7^{(13)}$ $D_7^{(13)}$ $G_7^{(9)}$ $C_7^{(13\ 9)}$ F Gm_7 $G\sharp dim_7$ F_6

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

Play

Groove

Count

1

$Dm7^{(9)}$ $G7^{(13_9)}$ $Dm7^{(9)}$ $G7^{(13_9)}$ $A7^{(\flat 13_9)}$

A1

Melody

Play

Groove

Fill

6

$Dm7^{(9)}$ $G7^{(13_9)}$ $Dm7^{(9)}$ $G7^{(13_9)}$ $A7^{(\flat 13_9)}$ $Dm7^{(9)}$

Melody

Play

Groove

11

$G7^{(13_9)}$ $Dm7^{(9)}$ $G7^{(13_9)}$ $Cm7^{(9)}$ $F7^{(13_9)}$

16

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

21

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

Fill

A2

26

Chord progression: $Dm7^{(9)}$, $G7^{(13)}$, $Dm7^{(9)}$, $G7^{(13)}$, $Cm7^{(9)}$

31

(13)
F7

Cm7⁽⁹⁾

(13)
F7

Bm7⁽⁹⁾

(13)
E7

E7aug

36

Em7/A

CM7/G

F#m7^{b5}

B7^(#11)_{b9}

Em7⁽⁹⁾

A7⁽¹³⁾

Fm7⁽⁹⁾

41

B

B₇⁽¹³⁾

B_{m7}⁽⁹⁾

E₇⁽¹³⁾

E₇⁽⁹⁾

A_bM7⁽⁹⁾

A_b6

Fill

46

$A\flat m7^{(9)}$
 $D\flat 7^{(13\ 9)}$
 $D\flat 7^{(9)}$
 $G\flat M7^{(9)}$
 $F\sharp m7^{(9)}$

51

$F\sharp m7^{(9)}/B$
 $B 7^{(9)}$
 $E M7^{(9)}$
 $E M7$
 $E m7^{(9)}$
 $A 7^{(9)}$

56

C

$E\flat m7^{(9)}$
 $A\flat 7^{(9)}$
 $D m7^{(9)}$
 $G 7^{(13\ 9)}$
 $D m7^{(9)}$

Fill

61 *tr* *min*

(13)
G7

Cm7⁽⁹⁾

(13)
F7

Cm7⁽⁹⁾

65

(13)
F7

Bm7⁽⁹⁾

(13)
E7

E7 aug

Em7/A

C/G

69

F#m7^{b5(11)}

B7^(b9)

Em7

A7⁽⁹⁾

(11)
Fm7⁽⁹⁾

73 D

$Bb7^{(13)}$ $Dm7^{(11)}$ $G7^{(13)}$ $Dm7^{(11)}$ $G7^{(13)}$

Fill

78

$Em7^{(11)}$ $A7^{(13)}$ $Em7^{(11)}$ $A7^{(13)}$ $A7^{(b13)}$

82

$Dm7^{(11)}$ $G7^{(13)}$ $Dm7^{(11)}$ $G7^{(13)}$

86

C (N.C.)

The musical score for measures 86-89 is as follows:

Measure	Top Staff (Melody)	Middle Staff (Piano)	Bottom Staff
86	Quarter rest, quarter note G4, quarter note A4, quarter note B4	Quarter note G2, quarter note A2, quarter note B2, quarter note C3	Quarter note G2, quarter note A2, quarter note B2, quarter note C3
87	Quarter note C5, quarter note B4, quarter note A4, quarter note G4	Quarter note D3, quarter note E3, quarter note F3, quarter note G3	Quarter note D3, quarter note E3, quarter note F3, quarter note G3
88	Quarter note F4, quarter note E4, quarter note D4, quarter note C4	Quarter note A2, quarter note B2, quarter note C3, quarter note D3	Quarter note A2, quarter note B2, quarter note C3, quarter note D3
89	Quarter note B3, quarter note A3, quarter note G3, quarter note F3	Quarter note E2, quarter note F2, quarter note G2, quarter note A2	Quarter note E2, quarter note F2, quarter note G2, quarter note A2

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⁽⁹⁾, B7^(b13)

10

Melody

Play

Groove

Chords: G M7/B, G m7/B^b, A7sus4, A7, A7 aug FM7/A

B

14

FM7/A FmM7/A^b C⁽⁹⁾₆/G F^{b5}_{#m7} F⁽⁹⁾₇

18

Em7 Fm7/B^b Dm⁽¹¹⁾₇ G⁽¹³⁾₇

Fill

C

22

Gm⁽¹¹⁾₇ C⁽⁹⁾₇ C^(b9)₇ FM⁽¹³⁾₇ B^{b5}_{m7} E^(#9)₇ Am⁽⁹⁾₇

Slow Rock

スロー・ロック

Intro

Melody

play

Groove

Count

Fill

A

F

Am

B $\flat$

D7/A

Gm

Gm/B $\flat$

C

C/B $\flat$

F/A

Faug/A

B $\flat$

B $\flat$ m/D $\flat$

F/C

C

F

Fill

B

12

Am F/A Am6 D7 Gm GmM7 Gm7 C7

Fill

C1

16

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

Fill

20

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

Fill

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