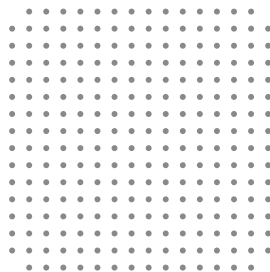
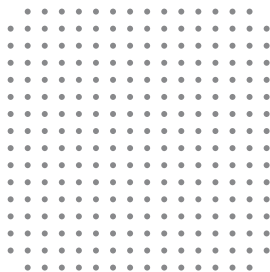
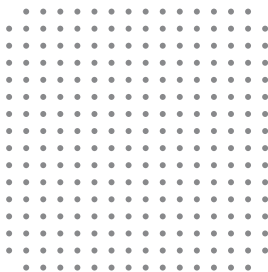
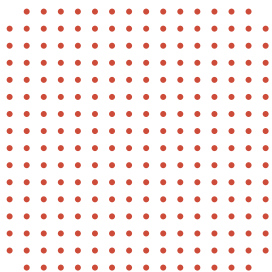
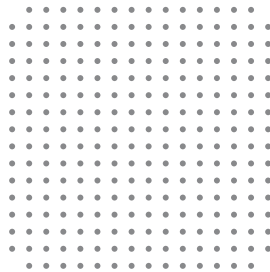
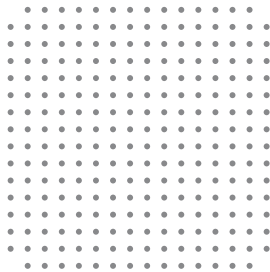
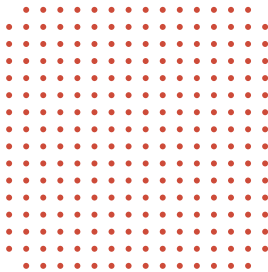
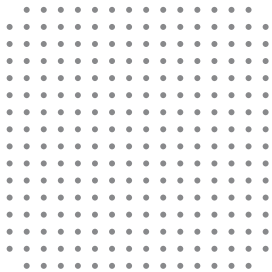
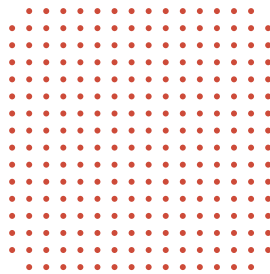
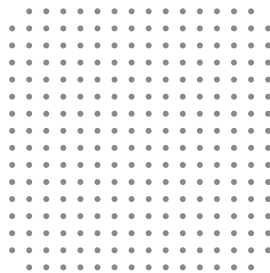


EN



SONG BOOK






EZ-310







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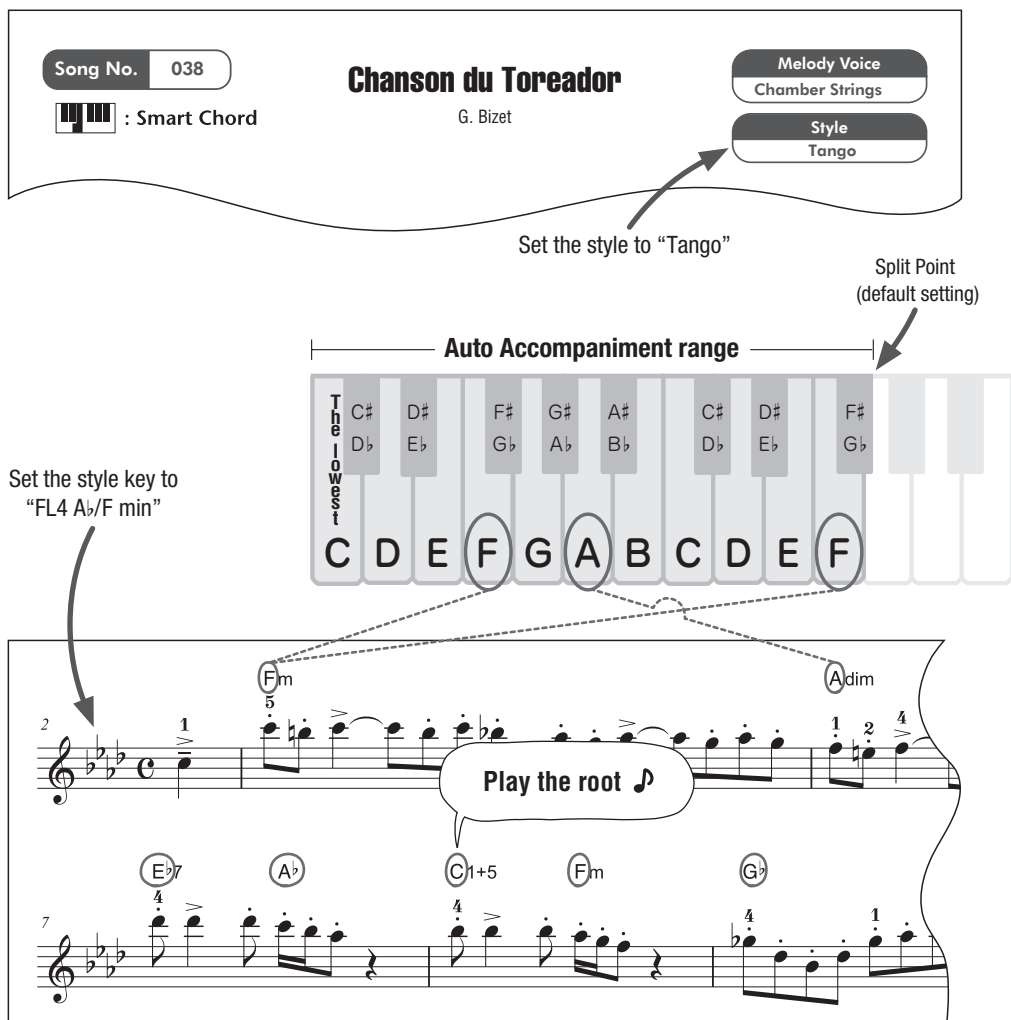
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● Try playing the Songs along with Styles using Smart Chord!

You can also enjoy stylized performances using Smart Chord for songs marked with “”.

Select the style listed in the score, set the style key that matches the score, and then play the root of the chord symbol with a single finger.



Song No. 038

Chanson du Toreador

G. Bizet

Melody Voice
Chamber Strings

Style
Tango


Set the style to “Tango”

Split Point (default setting)

Auto Accompaniment range

Set the style key to “FL4 A \flat /F min”

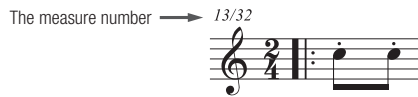
Play the root

- Scores for songs marked with “” contain the chords that will be played by the Smart Chord. Therefore, the chords may differ from those used in the original song or the preset song.
- The category “Favorite with Style” describes the chords used in the preset songs.
- Chords that cannot be played with Smart Chord are marked with \blacklozenge . Chords marked with \blacklozenge indicate the chords used in preset songs.
- The small notes with the name of an instrument represent the melody part included in the song accompaniment. When playing with Smart Chord, play the small notes with your right hand.



F Flute F B \flat Bdim

- Song 001 is a demo, so the sheet music is not included.
- Due to copyright restrictions, some of the scores are not included.
- Parts of the score may differ from the original version.
- In some cases, the score time signature and metronome timing may differ.
- (onC) and other on-bass code markings and “1+5” chords listed on the score do not appear on the instrument’s display.
- Some scores do not provide numerical value on the tempo of the music. To check the numerical value of the tempo, press the [Tempo/Tap] button on the instrument.
- The number in the upper left corner of each row of the score is the measure number of the preset song. It appears on the instrument’s display.



- The (S**) mark on the sheet music is compatible with the Keys to Success step numbers.
- The “∇” mark indicates a step break.



- All categories except “Learn to Play” have a finishing step that is played through the piece, following the final step number listed in the score.
- The “(V*)” mark on the score corresponds to the melody voice number listed to the right of the title.

Song No. 019

Old MacDonald Had a Farm

: Smart Chord Traditional

Melody Voice

Partitone → (V1)

Modern Harp (V2)

Honky Tonk Piano (V3)

Style

Learning 2/4

♩ = 89

13/32

C F C 5 G7 C S02

2.

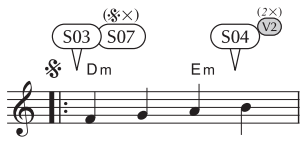
48

D G D A7 D S04 S05

56

D G D A7 D S06

- Numbers and symbols such as (2×) (§×) indicate the timing at which the step number and melody voice number are set in the preset song.



(e.g.) Practice “§” at (S07) .

Play the second time with the “V2” melody voice.

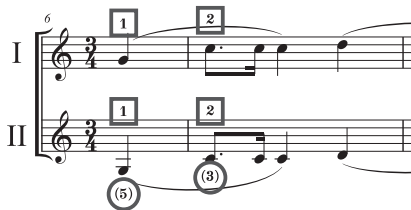
- Notes and chord names marked with () indicate what is to be played at the stated timing.



(e.g.) Play the notes in () the second time.

Play the Em chord the *D.S.time*.

- Finger numbers for the category “Duet” are listed above the notes for the right hand and below the notes for the left hand and marked with ().



□ Fingering for the right hand

○ Fingering for the left hand

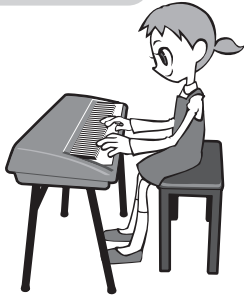
[Recommendations]

- Play popular folk songs and classical pieces Favorite p.12
- Play songs that feature instruments other than piano Instrument Master p.38
- Play music with enjoyable orchestra and piano sounds Piano Ensemble p.45
- Play well-known piano pieces Piano Solo p.62
- For beginners who want to practice piano through lessons..... Learn to Play p.90
- Play with automatic accompaniment Favorite with Style p.207
- Play a duet with a friend or family member Duet p.222
- Learn the timing and dynamics of playing notes Special Appendix p.242

Before Playing...

◇ Playing Posture

View from the side

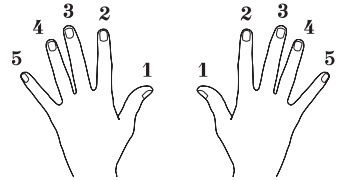
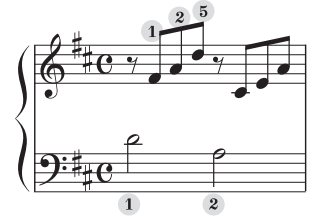


View from above



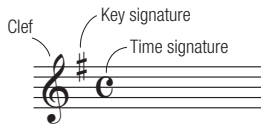
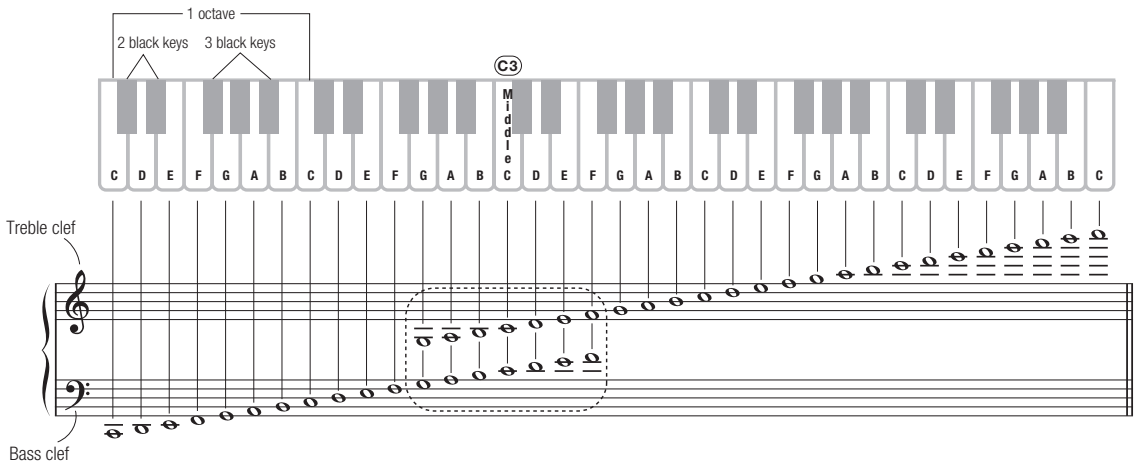
- Sit near the middle of the keyboard.
- Relax your shoulders and wrists, and play in a comfortable posture.

◇ Finger Numbering



Reading the Score

◇ The Keyboard, Staff Lines, and Clef



◇ Accidentals

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

◇ Notes and Rests

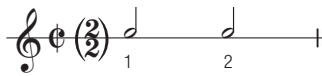
Note	Rest	$\text{♩} = 1$	Length
Whole note	Whole note rest Rest for the entire measure	4	
Dotted half note	Dotted half note rest	3	
Half note	Half note rest	2	
Dotted quarter note	Dotted quarter note rest	1.5	
Quarter note	Quarter note rest	1	
Dotted eighth note	Dotted eighth note rest	0.75	
Eighth note	Eighth note rest	0.5	
Sixteenth note	Sixteenth note rest	0.25	
Triplet		1	 Three evenly spaced notes in the space of two eighth notes

◇ Time Signatures and Counting Pulse

4/4 time



2/2 time



2/4 time



3/4 time



6/8 time



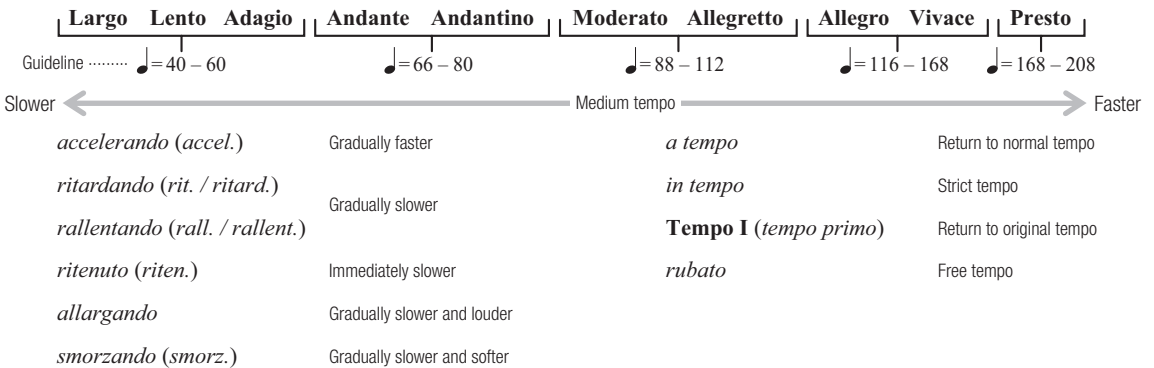
9/8 time



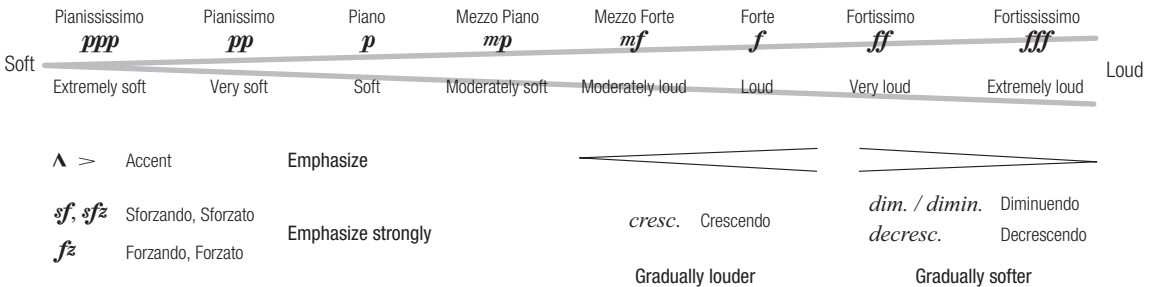
(In 6/8 time and 9/8 time, be aware of the beats in bold and think of the three notes as a group)

◇ Tempo Markings

(e.g.) ♩ = 120 indicates a tempo of 120 quarter notes per minute



◇ Dynamic Markings



◇ Phrasing and Performance Markings

staccato (stacc.)

Play short, detached notes



(e.g.)



tenuto (ten.)

Hold the notes for their full length

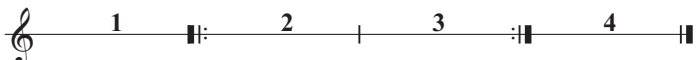


legato

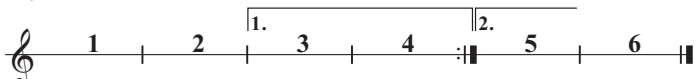
Connect the notes smoothly



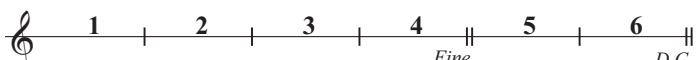
◇ Repeats



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

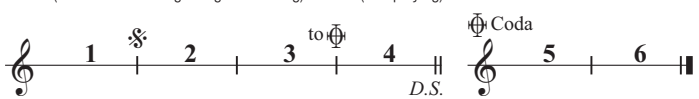


Play 1-2-3-4-1-2-5-6



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

D.C. (Go back to the beginning of the song) Fine (End playing)



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

D.S. (Go back to the * mark) to Coda (Jump to Coda)

Glossary / Symbol List

◇ Glossary


[a]

a tempo	Return to normal tempo
accelerando (accel.)	Gradually faster
adagio	Slowly, gently
alla –	With a – feel
alla turca	With a Turkish feel
allargando	Gradually slower and louder
allegretto	Slightly faster
allegro	Faster
andante	As if walking slowly
andantino	Slightly slower
animato	Lively
assai	Very
aufakt	A melody that starts on the weaker upbeat before the normally accented beat at the beginning of the first measure

[c]

cantabile	Singing
chord	Overlapping different notes in layers
commodo	Relaxed
con affetto	Lovingly
con moto	Animated
counterpoint	A separate melody that is harmonically related to the main melody, but has independent contour and rhythm
crescendo (cresc.)	Gradually louder

[d]

da capo (D.C.)	Go back to the beginning of the song
dal segno (D.S.)	Go back to the  mark
decrescendo (decresc.)	Gradually softer
delicato	Delicate and gracefully
diminuendo (dim./dimin.)	Gradually softer
dolce	Sweetly

[e]

ensemble	A number of instruments and/or voices performing together
espressivo (espress.)	With expression
expression directive	Notes at the beginning of a score describing how the piece should be played

[f]

fine	End playing
------	-------------

[g]

grazioso	Elegantly
----------	-----------

[h]

harmony	The pleasing resonant effect produced by playing multiple notes of differing pitch simultaneously
---------	---

[i]

in tempo	Strict tempo
interval	The difference in pitch between two notes is known as an “interval” [Third] A “third” is the interval between three whole tones (e.g.) In the C diatonic scale (scale without sharps or flats: C-D-E-F-G-A-B), the interval between C and E is a third, as is the interval between E and G [Sixth] A “sixth” is the interval between six notes of the diatonic scale [Octave] An “octave” is an interval of eight diatonic notes

[l]

largo	Broadly and slower
left hand (L.H.)	Play with the left hand
legato	Connect the notes smoothly
leggiero	Lightly
lento	Slowly

Glossary / Symbol List

[m]

ma non troppo	But not too much
maestoso	With majesty
marcato	Play each note distinctly
marsch	March
marziale	With a march feel
meno mosso	Less movement
moderatamente	Moderately
moderato	Medium tempo
molto	More
monophony	Single notes played independently
mosso	Animated, rapid

[n]

non agitato	Calmly
non chord (N.C.)	The part without chords
non troppo	Not too much

[o]

obbligato	A separate melody played to accompany the main melody
ornament	A musical flourish that is added to "ornament" the melody line

[p]

phrase	Sections of a melody that naturally stand on their own, much like sentences in a paragraph. No specific length is defined
poco	A little
poco a poco	Little by little
poco moto	With a little more motion
polka	Polka (fast 2/4 time)
polyphony	Multiple notes of different pitch played simultaneously
presto	Rapidly

[r]

rallentando (rall. / rallent.)	Gradually slower
religioso	Religiously, with devotion
risoluto	Resolutely, with conviction
ritardando (rit. / ritard.)	Gradually slower
ritenuto (riten.)	Immediately slower
rubato	Free tempo

[s]

scherzando	Playfully
semitone	The pitch interval between adjacent keys regardless of whether the keys are white or black
sempre	Always
simile	Continue in the same way
smorzando (smorz.)	Gradually slower and softer
sostenuto	Sustain notes
staccato (stacc.)	Play short, detached notes
subito (sub.)	Immediately
syncopation	Changing the rhythm by accentuating a beat other than the first beat and other methods

[t]

tempo primo (Tempo I)	Return to original tempo
tenuto (ten.)	Hold the notes for their full length
trio	Middle part

[v]

vivace	Very fast
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Glossary / Symbol List

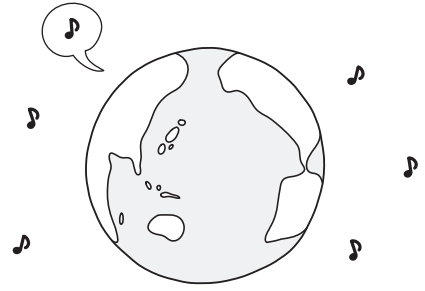
◇ Symbol List

	Staccato	Play short, detached notes
	Tenuto	Hold the notes for their full length
	Accent	Emphasize
<i>sf, sfz</i>	Sforzando Sforzato	Emphasize strongly
<i>fz</i>	Forzando Forzato	Emphasize strongly
	Slur	Play smoothly in a connected manner. It can also define the beginning and ending of a phrase
	Tie	Play by joining two notes of the same pitch to form one long note
	Tuplet	Notes that are divided differently, for example, notes that are normally divided into two equal parts are divided into three equal parts
	Grace Note	(e.g.)
	Turn	(e.g.)
<i>tr</i>	Trill	(e.g.)
	Pralltriller	(e.g.)
	Mordent	(e.g.)
	Arpeggio	(e.g.)
	Glissando	A sliding technique produced by running a finger or the heel of your hand up or down the keyboard
	Long Rest	Rest for the number of measures indicated by the number

	Bounce Symbol	Play eighth and sixteenth notes in triplets or a similar groove
<i>gva</i>	Ottava	One octave higher
<i>ppp</i>	Pianississimo	Extremely soft
<i>pp</i>	Pianissimo	Very soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo Piano	Moderately soft
<i>mf</i>	Mezzo Forte	Moderately loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very loud
<i>fff</i>	Fortississimo	Extremely loud
	Crescendo	Gradually louder
	Decrescendo	Gradually softer
L.H.	Left Hand	Play with the left hand
N.C.	Non-chord	The part without chords
<i>cresc.</i>	Crescendo	Gradually louder
<i>decresc.</i>	Decrescendo	Gradually softer
<i>dim. / dimin.</i>	Diminuendo	Gradually softer
<i>D.C.</i>	Da Capo	Go back to the beginning of the song
<i>D.S.</i>	Dal Segno	Go back to the mark
<i>stacc.</i>	Staccato	Play short, detached notes
<i>ten.</i>	Tenuto	Hold the notes for their full length
	Fermata	Prolonging a note
	Segno	Go back here from <i>D.S.</i>
to Coda	Coda	Skip from to to Coda
	Repeat Sign	Repeat the section between these symbols
		Repeat the previous measure
		Repeat the previous two measures
<i>Red.</i>		Press the pedal
		Release the pedal

Favorite

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



Song No. 014

Frère Jacques

Traditional

Melody Voice
Glockenspiel

Style
Learning2/4

: Smart Chord

♩ = 94

S01

C G7 C G7 C G7 C G7 C

4/12

gva

S02

3

S03

C G7 C G7 C G7 C G7 C

8/16

4

S04

3 1

(gva) G7 C

Song No. 015

Der Froschgesang

Traditional

Melody Voice
Square Lead

Style
8Beat/Modern

: Smart Chord

♩ = 120

S01

C

5/17

1

S02

1

S03

1

10/22

F

S04

C Am

1. Dm G7 C

2. Dm G7 C

Song No. 016

Aura Lee

Melody Voice

Soprano Sax

 : Smart Chord

Traditional

Style

LoveSong

S01

♩ = 88

3/19

G Am D7 G

7/23

G Am D7 G

S02

S03

(2X)

S04

11/27

G B1+5 Em G C G G#dim

16/32

Am D7 G D7 G

Song No. 017

London Bridge

Melody Voice

Musette Accordion

 : Smart Chord

Traditional

Style

US March

S01

♩ = 110

S02

6/10/19/23

C G7 C

9/22

1. 3. Dm G7 C 2. Dm G7 C 4. Dm G7 C

Song No. 018

Sur le pont d'Avignon

Melody Voice
Musette Accordion

 : Smart Chord

Traditional

Style
OffBeat

♩ = 112

5/17

S01 F C7 S02 F C7

9/21

S03 F C7 F

13

S04 F C7 F C7 F

1. C7 F

2. C7 F

Detailed description: This block contains the musical score for 'Sur le pont d'Avignon'. It is written in 2/4 time with a tempo of 112. The score consists of three staves of music. The first staff (measures 5-17) features a melody starting on a quarter rest, followed by eighth notes, with chords F and C7. The second staff (measures 9-21) continues the melody with chords F and C7, including a first ending bracket. The third staff (measures 13-21) includes a second ending bracket and a repeat sign. Fingerings (1, 3) and accents are indicated throughout.

Song No. 019

Old MacDonald Had a Farm

Melody Voice

Portatone (V1)
Modern Harp (V2)
Honky Tonk Piano (V3)

 : Smart Chord

Traditional

Style
Learning2/4

♩ = 89

13/32

S01 (V1) C F C G7 C S02

18/37

S03 F C G7 C C F

24/43

Dm G7 C F C G7 C

1. 3

48

S04 (V2) D G D A7 D S05

56

S06 (V3) D G D A7 D

Detailed description: This block contains the musical score for 'Old MacDonald Had a Farm'. It is written in 2/4 time with a tempo of 89. The score consists of four staves of music. The first staff (measures 13-32) features a melody with chords C, F, C, G7, and C. The second staff (measures 18-37) continues with chords F, C, G7, C, C, and F. The third staff (measures 24-43) includes a first ending bracket with a triplet. The fourth staff (measures 48-56) includes a second ending bracket and a repeat sign. Fingerings (1, 2, 3, 5) and accents are indicated throughout.

62 **S07** D **S08** 5 G D 5 D#dim Em A7

1 L.H. 5

68 **S09** D 3 **S10** G D 5 Em A7 D L.H.

Song No. 020

Nedelka

Traditional

Melody Voice
Musette Accordion

Style
Learning 2/4

: Smart Chord

S01 ♩ = 102 **S02**

4 1 3 5 Dm

10/26/42 Em^{b5} A1+5 Dm

16/32/48 **S03** 3 A1+5 1. 2. Dm 3. Dm

Song No. 021

Aloha Oe

Q. Liliuokalani

Melody Voice
Vibraphone

Style
Hawaiian

: Smart Chord

S01 ♩ = 48 (♩ = 96) ♩ = ♩³ **S02** 4

4 1 3 5 C F C

9 G7 3 1 C

14 F C S03 Dm G7

19 C F C S04 F C S05

25 G7 C F

30 F C S06 G7 C

Song No. 022

Sippin' Cider Through a Straw

: Smart Chord

Traditional

Melody Voice
Analogon

Style
CinematicPop

S01 ♩ = 106

4 C S02 G7

8/16/28 C S03 F F#dim G7

12 1. C 2. C

32 3. C S05 F F#dim G7 C

Song No. 023

Old Folks at Home

S. C. Foster

Melody Voice

Harmonica

Style

8BeatPianoBallad

 : Smart Chord

♩ = 90

S01

3/11 F C7 F B^b S02 F Dm Gm C7 F C7

8/16 F B^b S03 F Gm C7 F S04 C7 F S05

21 B^b C7 F Em^b7 A1+5 Dm B^b S06 F Gm C7 F

Song No. 024

Bury Me Not on the Lone Prairie

Traditional

Melody Voice

Harmonica

Style

CountrySwing

 : Smart Chord

♩ = 94

S01

4 1 2 F S02 5 1 3

9/17 Gm C7 5 F S03 1 2 F S04 1

21 F S05 1 3

26 F S06 1 3 5 Gm C7 F rit.

Song No. 025

Santa Lucia

A. Longo

Melody Voice
Classical Guitar

Style
VienneseWaltz

 : Smart Chord

♩ = 92

9/17

S01 C G7 S02 C S03 C^{#dim} Dm

15/23

S04 G7 C S05 C F S06 C

29/37

S07 C Dm S08 G7 C S09 G7 C

Song No. 026

If You're Happy and You Know It

Traditional

Melody Voice

Analogon V1

Fargo V2

Style

PopShuffle

 : Smart Chord

♩ = 120

2

S01 V1 *staccato* F C7 S02 F S03 F

7/15

S04 B^b F Dm Gm C7 F F

1. V2 2.

Song No. 027

Beautiful Dreamer

S. C. Foster

Melody Voice

Clarinet

Style

VienneseWaltz

 : Smart Chord

♩ = 69

3

S01 F Gm S02 C7 F

Musical score for Greensleeves (first system). The score is in G major and 3/4 time. It consists of four staves of music. Chords are indicated above the notes: F, Gm, C7, F, C7, F, Bdim, C7, F, Bdim, F rit., C7, F. Fingerings and slurs are shown throughout. Markers S03, S04, S05, and S06 are placed above the staves.

Song No. 028

Greensleeves

Traditional

Melody Voice

Oboe

Style

EnglishWaltz

: Smart Chord

Musical score for Greensleeves (second system). The score is in G major and 6/8 time. It consists of seven staves of music. Chords are indicated above the notes: Am, G, Am, E1+5, Am, E1+5, Am, E1+5, Am, E1+5, Am, E1+5, Am. Fingerings and slurs are shown throughout. Markers S01, S02, S03, S04, S05, S06, and S07 are placed above the staves. The tempo is marked as $\text{♩} = 42 (\text{♩} = 63)$. The word *cantabile* is written below the first staff. The score is divided into two first endings (1. and 2.) and a second ending (2.).

Kalinka

Melody Voice
Clarinet

 : Smart Chord

Traditional

Style
Learning 2/4

S01
♩ = 120

(D.S. time poco a poco accel. -----)

(D.S. time with repeat)
B1+5

S02 **S03** (2×)

8

5

Em B1+5

14/22/52/60

1. Em
2. Em poco rit.

S04 **S05**

28

G D7 G D7 G C C#dim

34

D7 **S06** G D7 G **S07** D7 G

40

S08 C C#dim D7 rit. C B1+5

D.S.

Coda

62

Em B1+5 Em B1+5 **S09** (2×)

68/76

1. B1+5 Em
2. B1+5 Em

Song No. 030

Holdilia Cook

Melody Voice

Clarinet



: Smart Chord

Traditional

Style

OberkrainerWalzer

♩ = 104

4

5

F C7 S01 S02 F

10/27

C7 S03 F S04 C7 Bdim C7 S05 F

15/32

C7 S06 F

19/36

C7 S07

1. F 2. F

Detailed description: This is a musical score for the piece 'Holdilia Cook'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 104. The score consists of four staves of music. The first staff starts at measure 4 and ends at measure 9, with chords F and C7. The second staff starts at measure 10 and ends at measure 27, with chords C7, F, C7, Bdim, and C7. The third staff starts at measure 15 and ends at measure 32, with chords C7 and F. The fourth staff starts at measure 19 and ends at measure 36, with chords C7 and F, and includes a first and second ending. Fingerings are indicated by numbers 1-5. Slurs and accents are used throughout the piece.

Song No. 031

Ring de Banjo

Melody Voice

Trumpet



: Smart Chord

S. C. Foster

Style

Learning2/4

♩ = 114

6

F Bb Bdim C7 S01 S02 F

12

Dm Bb F C7 F

17

Bb Bdim C7 F Dm Bb F C7

22

F Flute F S03 Bb Bdim C7

Detailed description: This is a musical score for the piece 'Ring de Banjo'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 114. The score consists of four staves of music. The first staff starts at measure 6 and ends at measure 11, with chords F, Bb, Bdim, C7, and F. The second staff starts at measure 12 and ends at measure 16, with chords Dm, Bb, F, C7, and F. The third staff starts at measure 17 and ends at measure 21, with chords Bb, Bdim, C7, F, Dm, Bb, F, and C7. The fourth staff starts at measure 22 and ends at measure 26, with chords F, Bb, Bdim, and C7. A 'Flute' part is indicated in measure 22. Fingerings are indicated by numbers 1-5. Slurs and accents are used throughout the piece.

27 **S04** F B^b F C7 F **Flute**

32 F B^b Bdim C7 **S05** F Dm B^b

37 F C7 F **S06** F B^b Bdim

42 C7 **S07** F Dm B^b F C7 F

Detailed description: This system contains the first four staves of music. The first staff (measures 27-31) features a melody with chords F, Bb, F, C7, and F. A 'Flute' instruction is present. The second staff (measures 32-36) has chords F, Bb, Bdim, C7, F, Dm, and Bb. The third staff (measures 37-41) has chords F, C7, F, F, Bb, and Bdim. The fourth staff (measures 42-46) has chords C7, F, Dm, Bb, F, C7, and F. Fingerings and articulation marks are provided throughout.

Song No. 032

Auld Lang Syne

Traditional

Melody Voice
S.Art Lite Flute

Style
Arpeggio

: Smart Chord

4 **S01** ♩ = 72 C G7 **S02** C F **S03**

9 C F G7 **S04** F G7 C

13 C G7 **S05** C F

17 C G7 F G7 C

Detailed description: This system contains the next four staves of music. The first staff (measures 4-8) has chords C, G7, C, and F. The second staff (measures 9-12) has chords C, F, G7, F, G7, and C. The third staff (measures 13-16) has chords C, G7, C, and F. The fourth staff (measures 17-20) has chords C, G7, F, G7, and C. The tempo is marked as quarter note = 72. Fingerings and articulation marks are provided throughout.

Funiculi Funicula

L. Denza

Melody Voice

Trumpet

S01
♩ = 132

S02

S03
simile

S04

S05

S06

S07

S08
Trumpet

S09

S10
Trumpet

Song No. 035

Brahms' Lullaby

J. Brahms

Melody Voice

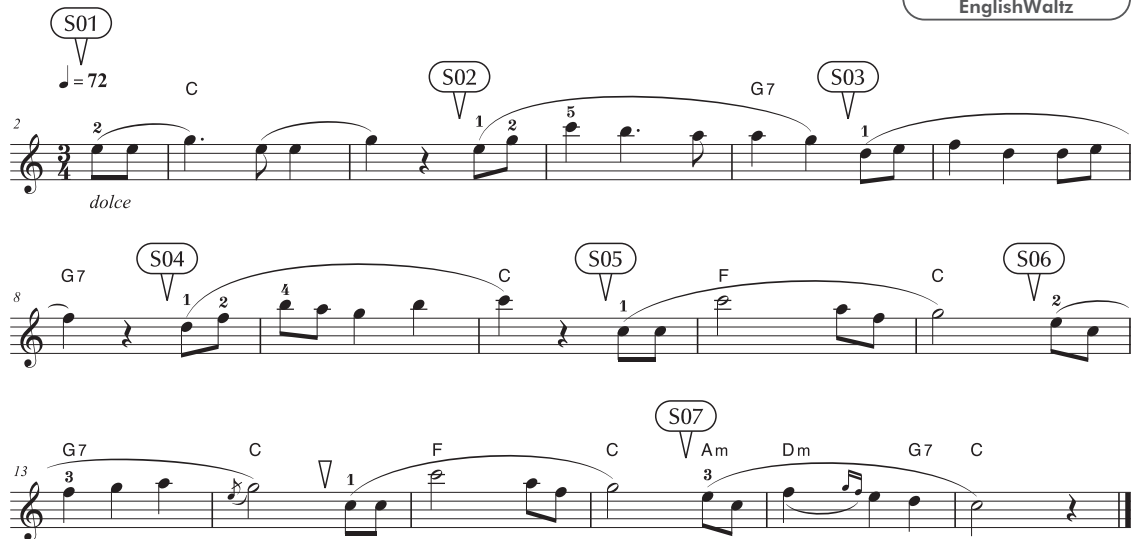
Flute

Style

EnglishWaltz

 : Smart Chord

S01
♩ = 72



2 *dolce*

8

13

Song No. 036

Liebesträume Nr. 3

F. Liszt

Melody Voice

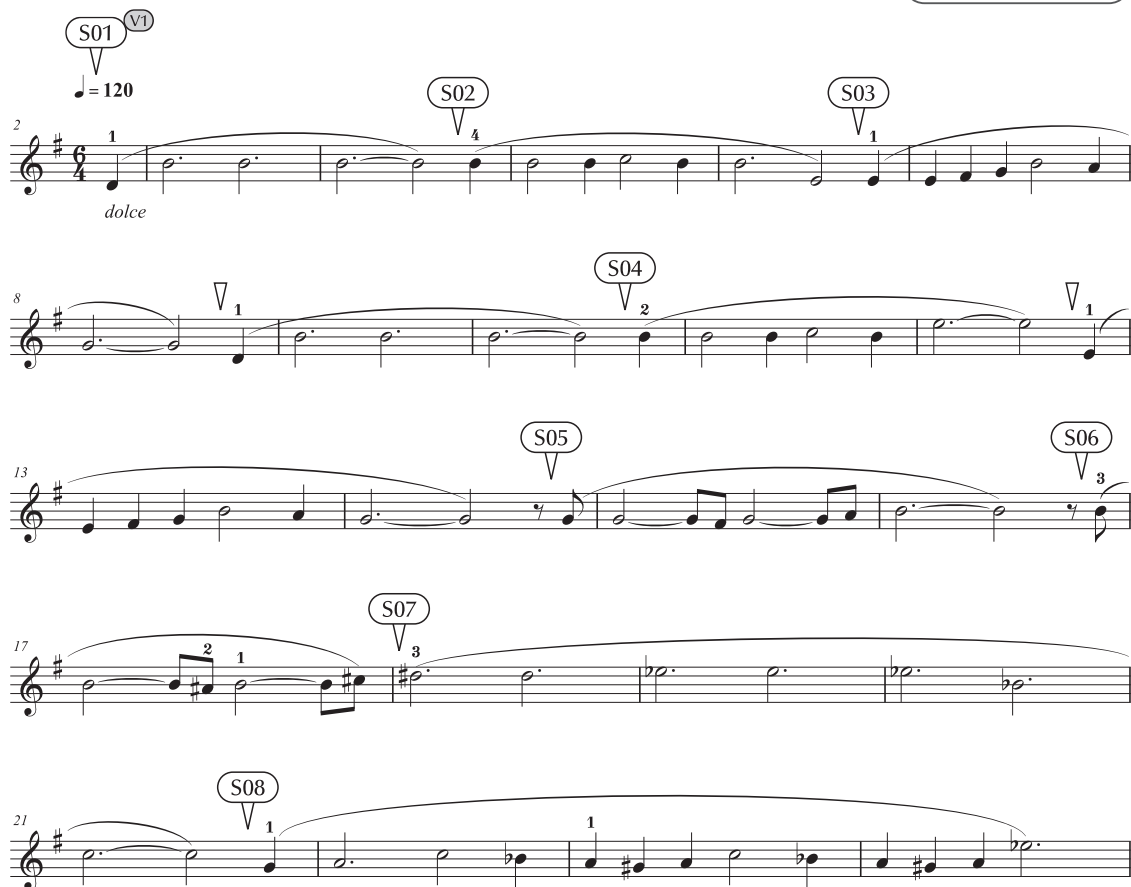
Clarinet

V1

Strings

V2

S01 V1
♩ = 120



2 *dolce*

8

13

17

21

25
 Strings

30

35

Song No. 037

Pomp and Circumstance

E. Elgar

Melody Voice
Strings

: Smart Chord

Style
8BeatPianoBallad

3
 S01 G D7 G S02 C G D7

10
 D7 S03 G B1+5 Em S04 C Am

17
 D7 S05 G D7 G S06 C

24
 G D7 S07 G B1+5 Em *allargando*

31
 S08 C D7 G *a tempo* S09 C G

38
 Em S10 Am D7 G

Song No. 038

Chanson du Toreador

G. Bizet

Melody Voice
Chamber Strings

Style
Tango

 : Smart Chord

♩ = 108

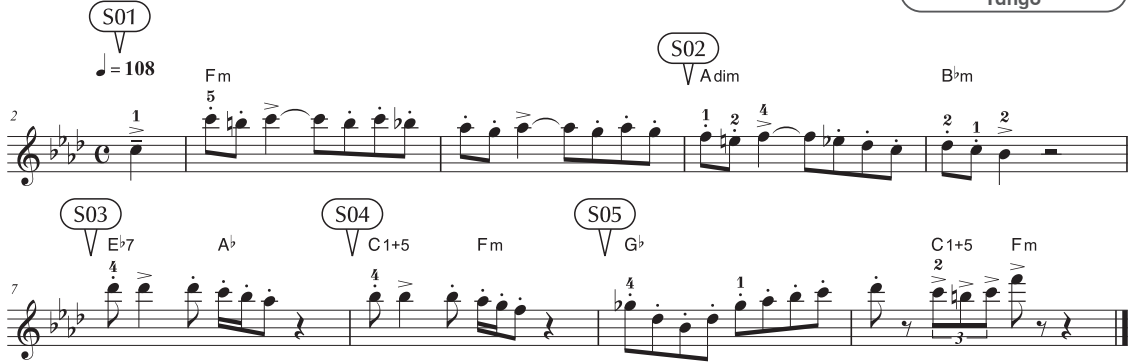
S01

S02

S03

S04

S05



2

7

Fm

Adim

Bbm

E \flat 7

A \flat

C1+5

Fm

G \flat

C1+5

Fm

Song No. 039

Jupiter, the Bringer of Jollity

G. Holst

Melody Voice
Strings

Style
EnglishWaltz

 : Smart Chord

♩ = 72

S01

S02

S03

S04

S05

S06



4

9

14

19

24

B \flat

C7

F

B \flat

C7

Dm

B \flat

C7

F

B \flat

C7

Dm

B \flat

F

Gm

F

C7

B \flat

C7

F

B \flat

C7

F

Dm

B \flat

C7

F

B \flat

C7

F

rit.

Song No. 040

The Polovetsian Dances

A. Borodin

Melody Voice

Oboe (V1)

Strings (V2)

S01 (V1)
♩ = 64 (♩ = 128)

11 S02

16 S03

21

27 S04 (V2) S05

32 S06

37 S07

Song No. 041

Die Moldau

B. Smetana

Melody Voice

Strings

Style

SlowRock

: Smart Chord

S01
♩ = 62 (♩ = 93)

4 S01

dolce

S02

Em C G Am

1. 2.

10/18 Em B1+5 Em S03 C

22 G D7 G S04 Am Em

27 B1+5 Em S05 A#dim7 B1+5 S06 A#dim7 B1+5 S07

33 B1+5 S08 G#dim Am D7

39 G S09 F B1+5 C F#m7 B1+5 Em

Song No. 042

Salut d'Amour op. 12

E. Elgar

: Smart Chord

Melody Voice

Strings

Style

Arpeggio

♩ = 80

3/19 F Gm C7 S01 S02 F A1+5 Dm

9/25 Gm C7 S03 F Bb Gm

15/31 (2X) S04 S06 F C7 S05 F

1. 2.

Humoresques

A. Dvořák

Melody Voice

Strings

Style

Arpeggio

 : Smart Chord

♩ = 98

S01 G C D7

S02 G

S03 G C **S04** B1+5 A#dim7 Am D7 G

S05 G *meno mosso* C G#dim **S06** Am D7 G **S07**

S08 Am D7 *rit.*

Tempo I

S09 B1+5 A#dim7 C#dim D7 G *rit.*

Song No. 044

Symphony No. 9 (from the New World - 4th movement)

Melody Voice

Trombone Section (V1)

Chamber Strings (V2)



: Smart Chord

A. Dvořák

Style

Arpeggio

♩ = 133

10/18 *marcato*

S01 (V1) Em Am S02 Em G Em S03

15/23 Am S04 Em B1+5 Em S05 (V2) B1+5

27 B1+5 S06 C B1+5 S07

32 B1+5 C B1+5 S08 (V1) Em Am Em G

37 Em Am Em B1+5 Em

Furusato

T. Okano

Melody Voice

Celesta



: Smart Chord

Style

EnglishWaltz

S01
♩ = 90
3 times repeat

5/21/37
F C7 F

S03 **S04**
9/25/41
B^b F C7 F

S05 **S06**
13/29/45
C7 C7 F

S07 **S08**
17/33/49
C7 G^m C7 F

Aogeba Toutoshi

Melody Voice
Vibraphone

 : Smart Chord

Traditional

Style
EnglishWaltz

♩ = 100

10 E^b S01 A^b S02 E^b S03 Fm

16/49 B^b7 E^b S04 A^b

22/55 E^b S05 Fm B^b7 E^b S06 A^b

29/62 E^b S07 C^m A^{dim} B^b7 S08 E^b

36/69 E^b S09 A^b S10 Fm B^b7

42 E^b S11 A^b Fm B^b7 E^b

Detailed description of the musical score: The score is for a traditional Japanese song 'Aogeba Toutoshi' in the style of an English Waltz. It is written for piano and vibraphone. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as quarter note = 100. The score is divided into systems of six measures each. Chords are indicated above the staff, and Smart Chord diagrams (S01-S11) are provided for the vibraphone part. Fingerings and accents are also indicated. The score includes first and second endings. The piano part features a steady accompaniment with chords and some melodic lines. The vibraphone part consists of chords and single notes, often with a 'Smart Chord' diagram above it. The first ending (measures 36-41) leads to the second ending (measures 42-47).

Haruga Kita

T. Okano

Melody Voice

Analog Voice

Style

Learning4/4

 : Smart Chord

5/13 $\text{♩} = 108$ S01 C 3 G7

1. S03 C 2 F 4 S04 C 1 5 G7 C

2. S05 C 2 F 4 S06 C 1 5 G7 C

S07 C 3 G7

S08 C 2 F 4 C 1 5 G7 C



S01

♩ = 112

F

B^b

S02

F

C7

F

S03

B^b

S04

B^b

F

C7

F

S05

C7

F

C7

S06

C7

F

▽

B^b

S07

B^b

F

C7

F



♩ = 84

5/21

S01

F C7 F C7 S02 F C7 F C7

9/25

S03

F C7 F C7 S04 F B^b F S05 A1+5 Dm Gm C7

13/29

S06

F C7 F A1+5 S07 Dm Gm C7 F

17/33

Akatonbo

K. Yamada

Melody Voice
Classical Flute

Style
EnglishWaltz

 : Smart Chord

♩ = 67

S01 F B \flat F B \flat C7 F

5/13/25

S02

S03 Dm A1+5 Gm Dm F C7

9/17/29

1. F

2. F

3. F

20

S04

S05 B \flat F C7 F

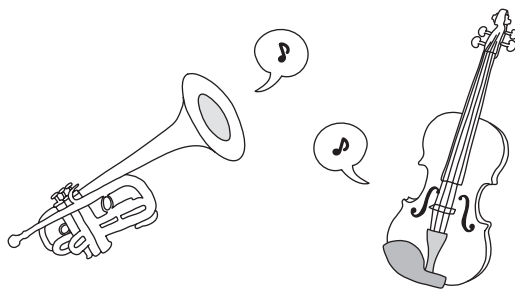
34

rit. *gva*

Instrument Master

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

Enjoy the sound of the various instruments with orchestra backing.



Song No. 051

 : Smart Chord

Sicilienne / Fauré

G. Fauré

Melody Voice

Flute

Style

SlowRock

S01
♩ = 48 (♩ = 72)
Gm

S02
D1+5 B^b D1+5

S03

dolce

Gm A^b Bdim **S04** Cm D1+5

1. Gm 2. Gm

Song No. 052

Swan Lake

P. I. Tchaikovsky

Melody Voice

Oboe

Style

SlowRock

 : Smart Chord

S01
♩ = 78
Am Dm Am F#dim F E1+5 Am

S02

S03

S04

S05

S06

S07

Am Dm Am F#dim F E1+5 Am

G7 E1+5 Dm F F#dim E1+5 Am

G7 E1+5 Dm F Bb

F#dim E1+5 Am

Song No. 053

Grand March (Aida)

G. Verdi

Melody Voice

Brass Section

Style

6/8March

 : Smart Chord

S01
♩ = 116

S02

G D7 G D7 G

D7 G C#dim D7 G D7

10 G D7 G S03 D7 G D7 D7 G D7

14 G S04 D7 C#dim D7 C#dim S05

17 D7 C#dim D7 S06 G D7 G D7 G D7 G D7 G

21 D7 G S07 D7 G D7 G D7 G D7 G

Song No. 054

Serenade for Strings in C major, op. 48

P. I. Tchaikovsky

Melody Voice

Strings

1 S01 **Andante non troppo** *sempre marcato* S02

6 S03

11 S04

Song No. 055

Pizzicato Polka

J. Strauss II

Melody Voice
Pizzicato Strings

S01 Polka

4

5

4

1

3

2

5

9/29

4

1

3

to

1

13

5

1

2

2

3

5

18

1

2

3

1

5

23

5

D.S.

31

Coda

Song No. 056

Romance de Amor

Traditional

Melody Voice
Classical Guitar

Style
EnglishWaltz

Smart Chord

S01

♩ = 88

Em

5

1

2

3

5

10

G[#]dim

Am

S03

B1+5

2

15

Em

3

Am

S04

B1+5

2

Em

rit.

Menuett BWV Anh. 114

J. S. Bach

♩ = 116

5/21

10/26

15/31

37/53

42/58

47/63

S01

S02

S03

S04

S05

S06

S07

S08

S09

S10

S11

S12

S13

S14

S15

S16

The image shows a musical score for the Minuet in A major, BWV Anh. 114 by J.S. Bach. The score is written for a single voice (Melody Voice) on a harpsichord. It consists of 63 measures in 3/4 time, with a tempo of 116 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each containing two staves (treble and bass clef). Sixteen specific fingerings are highlighted with callouts labeled S01 through S16. S01-S03 are in the first system, S04-S05 in the second, S06-S08 in the third, S09-S11 in the fourth, and S12-S16 in the fifth. The fingerings are: S01 (5), S02 (3), S03 (3), S04 (3), S05 (5), S06 (3), S07 (3), S08 (3), S09 (5), S10 (4), S11 (1), S12 (4), S13 (5), S14 (5), S15 (1), and S16 (1). The score includes various musical notations such as slurs, ties, and repeat signs.

Ave Verum Corpus

W. A. Mozart

Melody Voice
Chapel Organ

S01
♩ = 76

S02

S03

S04
Strings

S05

S06

S07

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into seven sections, each marked with a circled label (S01 through S07) and a callout line. Section S01 includes a tempo marking of a quarter note equal to 76 beats per minute. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Fingering numbers (1-5) are placed below the notes to indicate the intended fingerings for the organist. In section S04, there is a specific instruction for the strings, indicated by a bracket and the word "Strings". The score concludes with a final measure in section S07.

34 **S08** **S09**

39 **S10**

Song No. 059

Radetzky Marsch

J. Strauss I

Melody Voice

Symphony Kit

Use the D# key to clap along with the orchestra.



Begin softly after the introduction, and then clap harder as the intensity of the orchestra increases. After a break in the middle, clap energetically in time with the orchestra for the big finale!

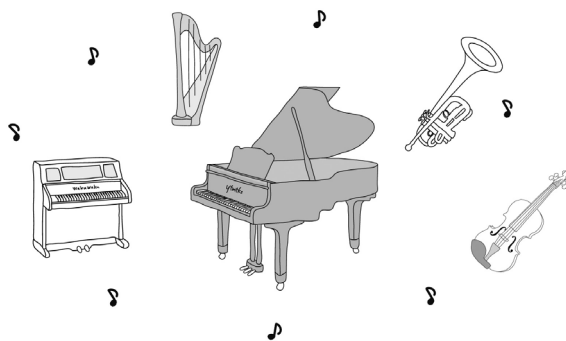
A variety of percussion instruments can be played via the other keys. Try them all out!

$\text{♩} = 110$ ($\text{♩} = 220$)



Piano Ensemble

A collection of wonderful songs suitable for both solo and ensemble performances. Immerse yourself in the beautiful sound of the piano, either with orchestra backing.



Song No. 060

Wenn ich ein Vöglein wär

Traditional

Melody Voice
Live! Concert Grand Piano

Musical score for the piano ensemble of the song "Wenn ich ein Vöglein wär". The score is written in 3/4 time with a tempo marking of ♩ = 100. It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 6-9) includes a circled label S01 above the first measure and S02 above the third measure. The second system (measures 10-13) includes S03 above the first measure and S04 above the second measure. The third system (measures 14-17) includes S05 above the first measure and S06 above the second measure. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line at the end of the third system.

Die Lorelei

F. Silcher

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), and the time signature is 3/4. The score is divided into measures, with measure numbers 4, 10, 15, 21, 26, and 31 indicated at the beginning of their respective systems. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as slurs and accents are used throughout. Specific sections are marked with callouts: S01 (measures 4-9), S02 (measures 10-14), S03 (measures 15-20), S04 (measures 21-25), S05 (measures 26-30), S06 (measures 31-35), S07 (measures 36-40), and S08 (measures 41-45). A tempo change is indicated at measure 31 with the marking 'rit.' followed by 'a tempo'. The piece concludes with a double bar line at the end of the final system.

Home Sweet Home

H. R. Bishop

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into seven sections, each marked with a circled label (S01-S07) and a downward-pointing arrow. Section S01 begins at measure 2 with a tempo marking of $\text{♩} = 79$. Fingerings are indicated by numbers 1-5 above or below notes. Section S02 starts at measure 7. Section S03 begins at measure 11. Section S04 starts at measure 15. Section S05 begins at measure 19. Section S06 starts at measure 24. Section S07 concludes the piece at measure 30, marked with *poco rit.* and ending with a double bar line. The piano part features various textures, including sustained chords, moving lines, and triplets. The melody is primarily in the treble clef, often spanning across the bar line.

Scarborough Fair

Traditional

S01
♩ = 104

9

S02

14

S03

20

S04

26

S05

35

S06

40

46 **S07**

52 **S08**

Song No. 064

My Old Kentucky Home

S. C. Foster

Melody Voice
Live! Concert Grand Piano

4 **S01** ♩ = 66

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

20 **S06** **S07** **S08**

25 **S09** *poco rit.* *a tempo* *rit.*

Loch Lomond

Traditional

♩ = 72

The score is written for piano and melody voice. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked as ♩ = 72. The score includes several sections labeled S01 through S08, which are indicated by callouts with downward-pointing triangles. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, including slurs and accents, are used throughout. The piece concludes with the instruction *poco rit.* at the end of the final system.

S01

S02

S03

S04

S05

S06

S07

S08 *meno mosso* *poco rit.*

Silent Night

F. Gruber

The image displays a piano accompaniment for the piece "Silent Night" by Franz Gruber. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 92. The score is divided into four systems, each containing two staves (treble and bass). Eight specific sections are highlighted with callouts: S01 (measures 9-14), S02 (measures 14-19), S03 (measures 19-24), S04 (measures 24-29), S05 (measures 29-34), S06 (measures 34-39), S07 (measures 39-44), and S08 (measures 44-49). Fingerings are indicated by numbers 1-5. A dynamic marking of p is present at the beginning of the piece.

Deck the Halls

Traditional

4 S01
♩ = 94 (♩ = 188)

S02 *marcato*

S03

9/13 S04 S05

18 S06 S07

23/27 S08 S09

31 S10

S11 S12

36

O Christmas Tree

Traditional

Musical score for 'O Christmas Tree' in 3/4 time, key of D major. The score is divided into six systems, each with a starting measure number and a section label (S01-S06). The tempo is marked as quarter note = 72. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line at the end of the sixth system.

4 **S01** ♩ = 72

9 **S02**

13 **S04** **S05**

17 **S06**

Sonata Pathétique 2nd Adagio Cantabile

L. v. Beethoven

Musical score for the 2nd Adagio Cantabile of the Sonata Pathétique by Beethoven. The score is in 3/4 time, key of D minor. It features six systems with section labels S01 and S02. The tempo is marked as quarter note = 60. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line at the end of the sixth system.

5 **S01** ♩ = 60

S02

9

S03

S04

13

S05

S06

17

S07

S08

Song No. 070

Ave Maria / J. S. Bach - Gounod

Melody Voice
Live! Concert Grand Piano

J. S. Bach / C. F. Gounod

5

♩ = 70

S01

S02

11

S03

S04

S05

16

S06

S07

21

S08

S09

26

S10

S11

S12

31

S13

S14

S15

36

S16

poco rit.

2/4

Jesus bleibet meine Freude

J. S. Bach

S01
♩ = 62

S02

S03

S04

S05

S06

S07

S08 *rit.*

The score is written for piano in G major, 3/4 time. It consists of eight sections, each with a circled label (S01-S08) and a measure number. Section S01 starts at measure 5 and includes a tempo marking of ♩ = 62. The score is written in treble and bass clefs. Fingerings are indicated by numbers 1-5. Trills and triplets are marked with '3'. A 'rit.' (ritardando) marking is present above the final measure of section S08. The piece concludes with a double bar line.

Prelude op. 28-15 "Raindrop"

F. Chopin

♩ = 66

S01

S02

S03

S04

S05

S06

S07

S08

S09

S10

S11

poco rit.

The score is written for piano and consists of 32 measures. It is divided into 11 sections, each marked with a circled label (S01-S11). The tempo is marked as ♩ = 66. The key signature has one flat (B-flat major). The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. A 'poco rit.' instruction is placed above the final measure (measure 32).

Nocturne op. 9-2

F. Chopin

S01
♩ = 100
dolce

S02

S03

S04

S05

S06

S07

S08

S09
espress.

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is marked with a tempo of quarter note = 100 and a dynamic of *dolce*. The score is divided into nine sections, each labeled with a circled 'S' and a number (S01-S09). Fingerings are indicated by numbers 1-5 above or below notes. Section S01 includes a tempo marking and the *dolce* dynamic. Section S09 concludes with the *espress.* dynamic. The score includes various musical notations such as slurs, ties, and accents.

37 S10

1 2

43 S12

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

49 S14 a tempo

poco rit. S13 S14

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

2 4 2

54 S15

3 3 3 1 3 4 4 2

59 S16 *poco rit.*

4 1

65 *a tempo* S18 *rit.*

5 3 2 1 5

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

F. Chopin

S01

Lento, ma non troppo

S02

S03

a tempo

S04

S05

S06

Romanze (Serenade K. 525)

W. A. Mozart

S01
♩ = 70

S02

S03

S04

S05

S06

S07

S08

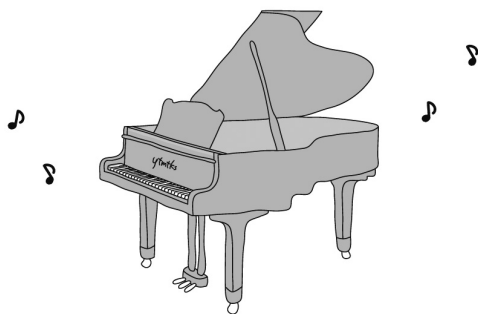
S09

S10 *rit.*

The musical score is presented in a grand staff format, with the right hand (treble clef) and left hand (bass clef) parts. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as quarter note = 70. The score is divided into ten sections, each identified by a callout box labeled S01 through S10. S01 is the starting tempo. S02 through S10 highlight specific melodic phrases or ornaments. The piece ends with a 'rit.' (ritardando) marking.

Piano Solo

A collection of well-known piano pieces.
Enjoy the beautiful sounds of the piano.



Song No. 076

Arabesque

J. F. Burgmüller

Melody Voice

Live! Concert Grand Piano

1 **S01** **Allegro scherzando**

p **S02** *p leggiero* *cresc.*

S03 **S05** (2x) **S04** 1. **S06** 2.

sf *f*

S07 *dim. e poco rall.*

S08 **S09** (2x) *ten.*

p *cresc.* *p dolce*

1. **S10** 2. **S11** *cresc.* *risoluto* *sf*

The image shows a piano score for 'Arabesque' by J. F. Burgmüller. It is in 2/4 time and consists of 43 measures. The score is divided into five systems. The first system (measures 1-6) starts with a piano (p) dynamic and includes section S01 (measures 1-2) and S02 (measures 3-6). The second system (measures 7-15) includes sections S03 (measures 7-8), S05 (measures 9-10), S04 (measures 11-12), and S06 (measures 13-15). The third system (measures 16-20) includes section S07 (measures 16-20). The fourth system (measures 21-33) includes sections S08 (measures 21-22), S09 (measures 23-24), and a trill (measures 25-26). The fifth system (measures 34-43) includes sections S10 (measures 34-35) and S11 (measures 36-43). Performance instructions include 'Allegro scherzando', 'p', 'p leggiero', 'cresc.', 'sf', 'f', 'dim. e poco rall.', 'p dolce', 'ten.', 'risoluto', and 'sf'. Fingerings and articulation marks are provided throughout the score.

La Chevaleresque

J. F. Burgmüller

S01

Allegro marziale

1/9

S02

5/13

S03

S04

17/25

S05

21/29

S06

33/41

S07

S08

37/45

S09

49 ∇ $\overset{2}{1}$ $\overset{5}{1}$ $\overset{4}{3}$ $\overset{2}{1}$ $\overset{4}{2}$

p

Red. * *Red.* *

53 ∇ $\overset{5}{}$

cresc.

Red. $\overset{1}{2}$ *

57 ∇ $\overset{5}{1}$ $\overset{5}{1}$ $\overset{5}{2}$ $\overset{4}{1}$ $\overset{4}{2}$ $\overset{3}{1}$ $\overset{5}{2}$ $\overset{4}{2}$ $\overset{5}{1}$ $\overset{3}{}$ $\overset{4}{}$ $\overset{2}{}$ $\overset{4}{1}$ $\overset{5}{}$

p *cresc.* *f*

S10 S11

61 ∇ $\overset{1}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{5}{}$ $\overset{2}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{4}{}$ $\overset{2}{}$ $\overset{4}{}$ $\overset{1}{}$ $\overset{3}{}$ $\overset{2}{}$ $\overset{5}{}$ $\overset{2}{}$ $\overset{4}{}$

p *cresc.* *f*

S12 S13

64 ∇ $\overset{1}{}$ $\overset{1}{}$ $\overset{2}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{3}{}$ $\overset{1}{}$ $\overset{5}{}$ $\overset{1}{}$ $\overset{3}{}$

cresc. assai

S14 S15

67 ∇ $\overset{2}{1}$ $\overset{5}{2}$ $\overset{1}{}$

ff

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

S16 S17

Für Elise

L. v. Beethoven

S01

Poco moto

S02

-1/8

5/13

1. 2.

17/31

S04 S05 S06

22/36

S07

28/42

S08

46

S09 S10

51 S11 S12 S13

55 S14 S15

59 *pp*

64 *mf*

70 *dim.* *p* *dim.* *pp*

76 S16

52/60

S08

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

64/72

S09

p

68/76

S10

Red. *

80/96

S11

S12

f

85/101

S13

p

Red. *

90/106

S14

95/111

1 4 2

f

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

3

116/124

(2x) S15

1. | 2.

S16

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

Coda

129

f

S17

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

134

S18

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

139

S19

S20

p

Red. * Red. * Red. Red. *

144

S21

f

Red. * Red.

149

154

S22

S23

Song No. 080

24 Preludes op. 28-7

Melody Voice
Live! Concert Grand Piano

F. Chopin

S01

Andantino

p dolce

S02

S03

5

S04

S05

9

S06

S07

13

S08

Annie Laurie

Traditional

S01
Andantino

mp

S02

S03

S04

S05

S06 *poco rit.*

S07 *a tempo*

S08 **S12** (2X) 1.

S09

S10

poco rit. **S11** *a tempo* 2.

p

rit.

pp

The musical score is written for piano and bass. It consists of 24 measures, divided into two systems of 12 measures each. The first system (measures 1-12) is marked 'Andantino' and 'mp'. The second system (measures 13-24) includes markings for 'a tempo', 'poco rit.', and 'pp'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings (ped.) are present throughout. There are also asterisk symbols (*) in measures 10, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24. Section markers S01 through S12 are placed above the staff, with S08 and S12 grouped together and marked '(2X)'. Measure numbers 1, 4, 8, 12, 16, and 20 are indicated at the start of their respective lines.

Jeanie with the Light Brown Hair

S. C. Foster

S01
Moderato

p

S02

S03

S04

S05

mp

S06

S07

mf

poco rit. **S08** *a tempo*

S09

mp

rit.

S10 *meno mosso*

p

The musical score is written for piano and consists of ten sections, S01 through S10. Each section is marked with a circled label and a downward-pointing arrow. The score is in 3/4 time and features a melody line on the upper staff and a piano accompaniment on the lower staff. The tempo is marked 'Moderato' at the beginning and 'meno mosso' later on. Dynamics include 'p' (piano), 'mp' (mezzo-piano), and 'mf' (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings. The piano accompaniment includes many 'ped.' (pedal) markings. The score ends with a double bar line and a fermata.

Valse op. 64-1 "Petit Chien"

F. Chopin

S01

Molto vivace

S02

1 *tr* 1 2 3 1 *leggiero* *leg.* *

S03

6 *leg.* * *leg.* * *leg.* * *leg.* * *leg.* *

11 *leg.* * *leg.* * *leg.* * *leg.* * *leg.* *

S04

16 *leg.* * *leg.* * *leg.* * *leg.* * *leg.* *

S05

S06

21/37 *leg.* * *leg.* * *leg.* * *leg.* * *leg.* *

S07

26/42 *leg.* * *leg.* * *leg.* * *leg.* * *leg.* *

S08

31/47

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

Red. *

1. S09

2. S10

S11

36

2
2
5

sostenuto

Red. *

S12

57

2
1
5
3
4

Red. *

S13

63

132
tr

Red. *

S14

S15

69

p

1-2
2
4

Red. *

S16

75

5
3
1-2

Red. *

81 S17 S18 132

89 S19

95

100

106

111

116

Red. *

121

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

126

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

131

Red. * Red. *

136

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

Menuett / Beethoven

L. v. Beethoven

S01
Allegretto

-1/8/64

S02 **S03** **S04**

5/13/69

S05 **S06**

17/25/73

S07 **S08**

21/29/77

S09 **S10** 1. 2.

Fine

32/40 **Trio**

S11 **S12**

37/45 **S13** **S14**

The musical score is presented in a grand staff format (treble and bass clefs). It includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into sections: the main section (Allegretto) and the Trio section. Specific measures are highlighted with callouts S01 through S14. The piece concludes with a double bar line and the word "Fine".

49/57

S15

S16

53/61

S17

1. 2.

D.C.

Song No. 085

Andante grazioso (Sonate K. 331)

Melody Voice
Live! Concert Grand Piano

W. A. Mozart

S01

Andante grazioso

S02

S03

1/9

p

S04

5/13

sf *p*

S05

S06

S07

17/27

sf *sf* *sf*

S08

S09

22/32

sf *p* *f*

R. Schumann

S01

Animato e grazioso

S02

S03

S04

S05

S06

S07

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5. Specific sections are marked with circled labels S01 through S07. The piece concludes with a final cadence in the bass clef.

R. Schumann

S01

Moderato

1/9

p

Red. *

S03

5/13

Red. *

S04

17/31

p

Red. *

S05

21/35

p *rit.*

Red. *

S06

26/40

Red. *

Thema (Impromptus D. 935-3)

F. Schubert

S01

Andante

S02

S03

S04

S05

S06

S07

S08

S09

Invention Nr. 1

J. S. Bach

Musical notation for measures 1-2. Measure 1 starts with a treble clef, a common time signature, and a first finger fingering (1) on the first note. A slur covers the first two notes, and a wavy hairpin indicates a dynamic change. Measure 2 continues with a slur and a wavy hairpin. The bass line starts in measure 2 with a fourth finger fingering (4) and a slur. A callout box S01 points to the first note of measure 1, and S02 points to the first note of measure 2. S11 points to the first note of the bass line in measure 2, and S12 points to the first note of the bass line in measure 3.

Musical notation for measures 3-4. Measure 3 features a first finger fingering (1) and a fourth finger fingering (4) on the first two notes, followed by a slur and a second finger fingering (2). Measure 4 continues with a slur and a second finger fingering (2). The bass line in measure 3 has a fourth finger fingering (4) and a slur. In measure 4, the bass line has a fourth finger fingering (4) and a slur. A callout box S03 points to the first note of measure 3, and S13 points to the first note of the bass line in measure 3.

Musical notation for measures 5-6. Measure 5 starts with a slur and a wavy hairpin. Measure 6 continues with a slur and a wavy hairpin. The bass line in measure 5 has a fourth finger fingering (4) and a slur. In measure 6, the bass line has a second finger fingering (2) and a slur. A callout box S04 points to the first note of measure 6, and S14 points to the first note of the bass line in measure 5.

Musical notation for measures 7-8. Measure 7 starts with a slur and a first finger fingering (1). Measure 8 continues with a slur and a wavy hairpin. The bass line in measure 7 has a slur and a first finger fingering (1). In measure 8, the bass line has a fourth finger fingering (4) and a slur. A callout box S05 points to the first note of measure 8, and S06 points to the first note of measure 9. S15 points to the first note of the bass line in measure 7, and S16 points to the first note of the bass line in measure 8.

Musical notation for measures 9-10. Measure 9 starts with a slur and a fourth finger fingering (4). Measure 10 continues with a slur and a fourth finger fingering (4). The bass line in measure 9 has a slur and a first finger fingering (1). In measure 10, the bass line has a slur and a first finger fingering (1). A callout box S17 points to the first note of the bass line in measure 9.

11

S07

S18

13

S08

S19

15

S09

S20

18

S10

S21

20

Gavotte / J. S. Bach

J. S. Bach

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into eight sections, each marked with a circled label (S01-S08) and a measure number:

- S01:** Measures 1-8. Treble clef starts with a $-1/8$ note. Fingerings: 4, 2, 4, 4, 2, 1, 2, 3, 5, 1, 2, 3.
- S02:** Measures 9-13. Treble clef starts with a $5/13$ measure. Fingerings: 3, 2, 2, 5, 1, 1, 3, 3.
- S04:** Measures 16-32. Treble clef starts with a $16/32$ measure. Fingerings: 4, 2, 1, 4, 3, 1, 1, 1.
- S06:** Measures 20-36. Treble clef starts with a $20/36$ measure. Fingerings: 1, 2, 4, 3, 4, 1, 3, 4.
- S07:** Measures 24-40. Treble clef starts with a $24/40$ measure. Fingerings: 5, 2, 3, 3, 3, 2, 1, 1, 1.
- S08:** Measures 28-44. Treble clef starts with a $28/44$ measure. Fingerings: 2, 3, 2, 3, 3, 4, 5.

Arietta / Grieg

E. Grieg

S01

Poco Andante e sostenuto

S02

S03

S04

S05

S06

S07

S08

S09

33 *p* S14

Red. Red. Red. Red. Red. Red.

39 *mp* S15

Red. Red. 2 1 slightly marked 2 1 Red. Red. Red.

45 *p* *pp* S16 S17

Red. Red. 2 3 Red. 2 4 Red. *

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

Learn to Play

Welcome to “Learn to Play”!

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

♪ Learn to Play Master Guide

Steps

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

Step Titles

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

Twinkle Twinkle Little Star Traditional

Basic

Song No.096
Twinkle Twinkle Little Star ~ With Step Map ~112
The memorable melody of this song is familiar to just about everyone. We've arranged it so it's easy to play with both hands. Give it a try!

- Step 01 The First Step (The first 2 measures)113
- Step 02 The Next Step (The next 2 measures)113
- Step 03 The First and Next Steps Together! (Beginning to 4th measure)114
- Step 04 The Last Step! (That was quick...!)114
- Step 05 Repeat the Last Step!115
- Step 06 Play the Whole Song!115
- Step 07 Bonus Event: The Twinkle Twinkle Little Star Special!115

Advanced

Song No.097
Twinkle Twinkle Little Star ~ With Step Map ~116
This is a more "mature" arrangement of the song. It gets a bit difficult from the second chorus, but you should be able to enjoy the contrast between this and the basic version while learning to play it with luxurious style.

- Step 01 Warm-up Exercise - "Relax Time"118
- Step 02 Diligent Practice Time119
- Step 03 Musical Building Blocks119
- Step 04 Special Practice - "The Fantastic Seesaw"120
- Step 05 Diligent Practice Time120
- Step 06 The Melody is G-G-F-F-E-E-D... Part 1121
- Step 07 The Melody is G-G-F-F-E-E-D... Part 2121
- Step 08 Special Practice - "Sunday at Yamaha"122
- Step 09 Diligent Practice Time122
- Step 10 Play the Whole Song!122


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

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



Which song should you choose?

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

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

Song No.096 **Basic**

Twinkle Twinkle Little Star

~ With Step Map ~

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


Step Map

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

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

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

Important practice points! Be sure to read these.

Step 01 

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

To begin, relax and find the keyboard position.

one, two, three, four!

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

one, two, three, four!

Short Break

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

Lead-ins (“...three, four!” etc.)

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

Song No.101 Ode to Joy **Advanced**

Step 11 **Parallel Thirds - “In Paradise”**

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

Short break

Step 12 **Diligent Practice Time**

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

Musical Glossary

Special terms are explained in the Musical Glossary on pages 93 - 94. Try to learn them all.

Number of Repeats

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

A score of 60 or higher means you pass!

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

Step Practice Hints



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

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

Play Along with the Learn to Play Orchestra!

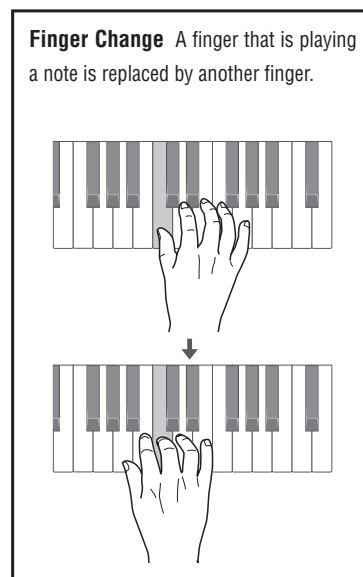
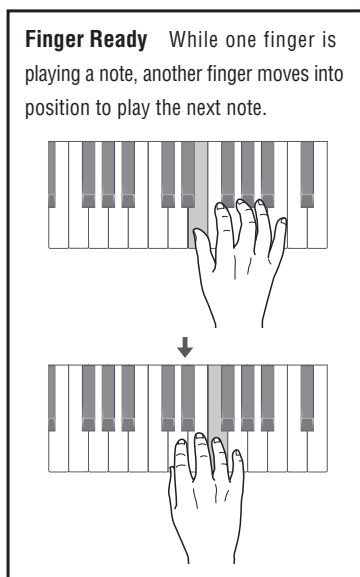
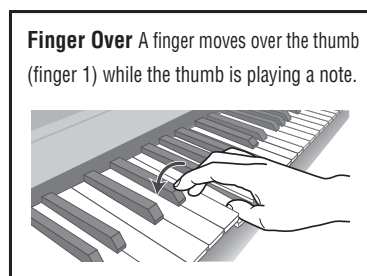
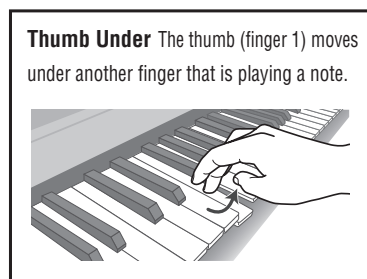
During normal Song Mode playback you can use the PART buttons to mute the orchestra parts. When you've mastered a song and earned your three stars, select the Song mode and have fun playing along with the orchestra.

Musical Glossary

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

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

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



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



Basic

Song No.094

Für Elise ~ With Step Map ~96

Für Elise is an all-time classical favorite.

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

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

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

Step 01	Warm-up Exercise - "The Semitone Mystery"	98
Step 02	Diligent Practice Time	99
Step 03	Warm-up Exercise - "Basic Accompaniment"	100
Step 04	Diligent Practice Time	100
Step 05	First Half Review	101
Step 06	Diligent Practice Time	101
Step 07	Warm-up Exercise - "The Jump Competition"	102
Step 08	"EEEEEE!"	102
Step 09	"Left! Right! Left! Right!"	103
Step 10	Second Half Review	103
Step 11	Play the Whole Song!	103

Advanced

Song No.095

Für Elise ~ With Step Map ~104

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

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

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

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

Step 01	Dotted Rhythm Practice	108
Step 02	Dotted Rhythms and Scales	108
Step 03	Special Practice - "For a Steady Left Hand"	109
Step 04	"The Steady Left Hand Meets the Relaxed Right Hand"	109
Step 05	Diligent Practice Time	110
Step 06	"Suspense Theater"	110
Step 07	Play the Whole Song!	110

Für Elise

~ With Step Map ~

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

Step 05 From here... →

Step 01
Step 02

Step 04

Step 03

Andante

pp

The musical score for 'Für Elise' is presented in a step-by-step format. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andante' and the dynamics are 'pp'. The first measure is marked with a '-1' and a '4' above the note. The first two steps (Step 01 and Step 02) are highlighted in a light grey box. Step 01 covers the first two measures, and Step 02 covers the next two measures. Step 03 is highlighted in a light grey box and covers the first two measures of the second system. Step 04 is highlighted in a light grey box and covers the next two measures of the second system. The score includes fingerings (1, 2, 4, 5) and dynamics (pp). The bass clef part is shown in the lower system.

Step 02

4/12

The musical score for 'Für Elise' is presented in a step-by-step format. It begins with a treble clef and a 4/12 time signature. The tempo is marked 'Andante' and the dynamics are 'pp'. The first measure is marked with a '-1' and a '4' above the note. The first two steps (Step 01 and Step 02) are highlighted in a light grey box. Step 01 covers the first two measures, and Step 02 covers the next two measures. The score includes fingerings (4) and dynamics (pp). The bass clef part is shown in the lower system.

Step 05 ...to here

Step 10 From here...

Musical score for steps 8-10. Step 05 (measures 8-9) is shown with first and second endings. Step 06 (measures 10-13) is highlighted in a grey box and includes a *mf* dynamic marking. Fingerings are indicated with numbers 1-5. A dashed line with an arrow points from the end of Step 10 to the right.

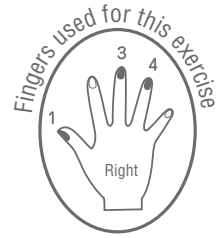
Musical score for steps 7-9. Step 07 (measures 18-19) is highlighted in a grey box and includes a *p* dynamic marking. Step 08 (measures 20-21) and Step 09 (measures 22-23) are also highlighted. Fingerings are indicated with numbers 1-5. A large watermark 'W' is visible in the background.

Musical score for steps 23-26. Step 23 (measures 23-24) includes a *4* fingering. Step 24 (measures 25-26) includes a *4* fingering.

Step 10 ...to here

Musical score for steps 27-30. Step 27 (measures 27-28) includes a *4* fingering. Step 28 (measures 29-30) includes a *4* fingering. A dashed line with an arrow points from the end of Step 10 to the right.

Step 01

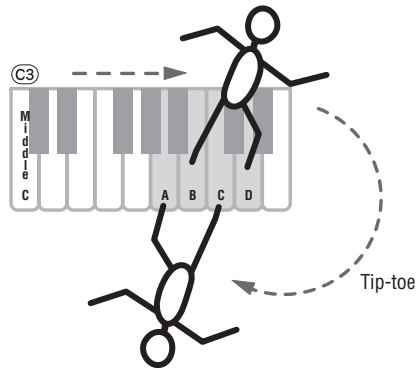
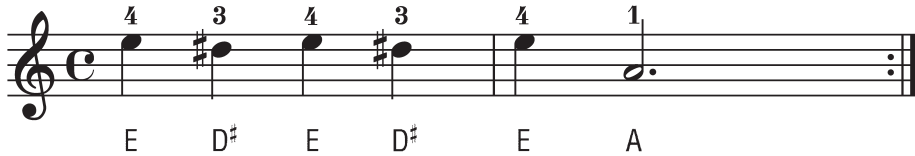
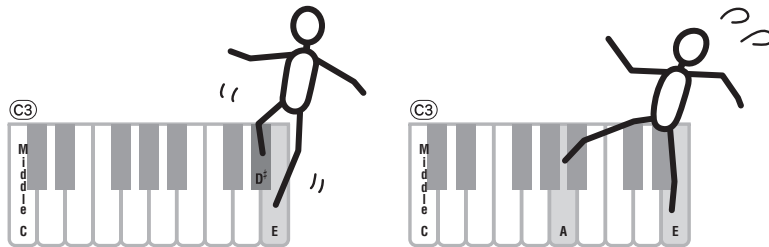


Warm-up Exercise - "The Semitone Mystery"

Let's start with a warm-up exercise using three fingers of the right hand.

We'll start by ascending and descending the white and black keys. Check out the illustrations until you understand how the fingers are supposed to move, then get started!

You'll find it easier to play if you bend your fingers slightly.



Go back to the beginning and play it again.

Step 02

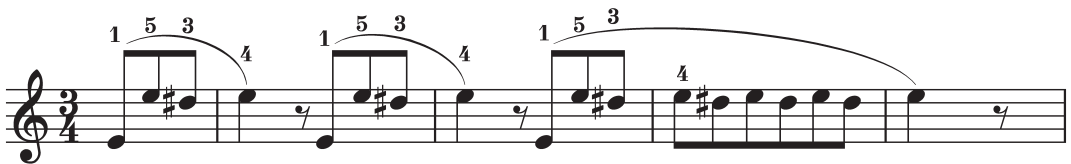


Diligent Practice Time

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

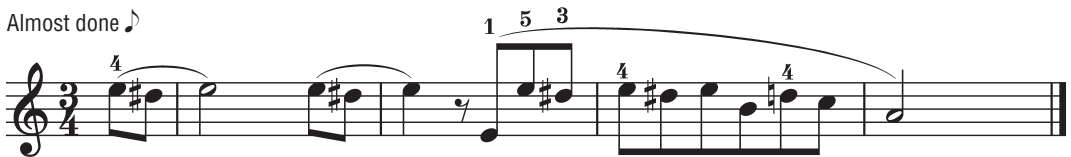
The melody will be built up little by little.

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



Short break

Almost done 

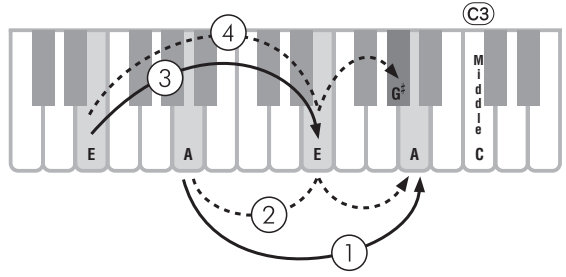


Step 03



Warm-up Exercise - "Basic Accompaniment"

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



Step 04



Diligent Practice Time

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

Step 05



First Half Review

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

Step 06



Diligent Practice Time

OK, let's begin the second half!

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

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

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

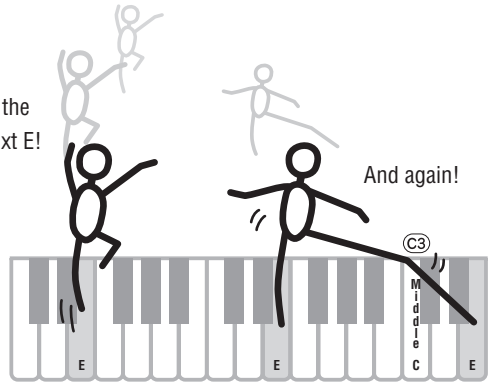
Always have left-hand finger 5 ready to play the next note!

Step 07



Jump to the next E!

And again!



Warm-up Exercise - "The Jump Competition"

The first note has a staccato dot.

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



Step 08



"EEEEEE!"

The only note in this step is E!

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

Step 09



“Left! Right! Left! Right!”

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

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

Step 10



Second Half Review

Try playing all the way through the second half.

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

Step 11



Play the Whole Song!

This is the finishing step!

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

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

Für Elise

~ With Step Map ~

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

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

Poco moto

The image shows a musical score for the middle section of 'Für Elise' in 3/4 time. The tempo is marked 'Poco moto' and the dynamics are 'pp' (pianissimo). The score consists of two systems of music, each with a treble and bass clef staff. The first system starts with a treble clef staff containing a series of 16th notes, with fingerings 4, 4, 4, 4, 1, 2, 4, 1, 2, 4 indicated above the notes. The bass clef staff has a whole rest followed by quarter notes with fingerings 5, 5, 1, 2. The second system continues the treble clef staff with a 5/13 measure number and fingerings 4, 4, 4, 4, 1, 2, 4, 1, 2, 4. The bass clef staff continues with quarter notes and fingerings 5, 5, 1, 2. A first ending bracket labeled '1.' spans the final two measures of the second system.

2.

16

mf

5 5 1 2

19/33

p

5 5 1 5 3 2

22/36

pp

3 4

25/39

4 4

28/42

1. 2.

p

4 3 2 2 3 4

Song No.095 Für Elise Advanced

45 *dolce*

Step 01 Step 01 Step 02

49 *p*

Step 04 Step 03

53

Step 05

56

Step 06

59 *pp*

63

66

mf

70

p *pp*

74

78

Step 01



Dotted Rhythm Practice

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

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

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

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

Step 02



Dotted Rhythms and Scales

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

Keep your fingers under control!

Step 03



Special Practice - "For a Steady Left Hand"

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

Play the last C and E softly.



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

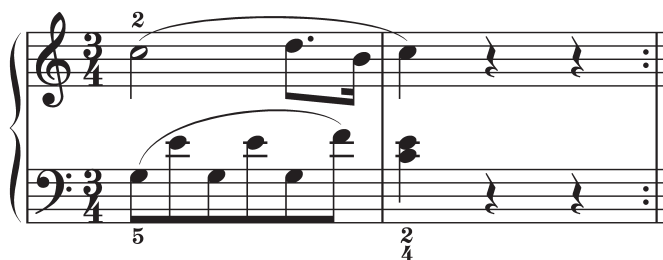
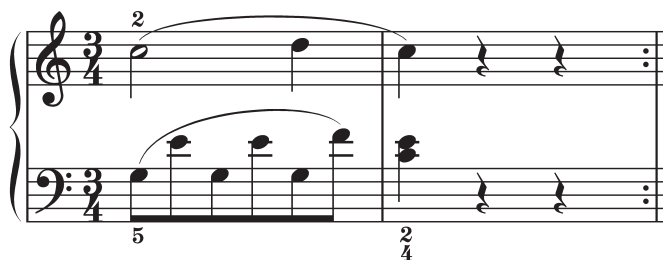
Step 04



"The Steady Left Hand Meets the Relaxed Right Hand"

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

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



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

Step 05



Diligent Practice Time

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

Next, join the parts!

Step 06



“Suspense Theater”

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

Short break

Step 07



Play the Whole Song!

This is the finishing step!

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

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

Twinkle Twinkle Little Star

Traditional

Basic

Song No.096

Twinkle Twinkle Little Star ~ With Step Map ~ 112

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

- Step_01 The First Step (The first 2 measures) 113
- Step_02 The Next Step (The next 2 measures) 113
- Step_03 The First and Next Steps Together! (Beginning to 4th measure) 114
- Step_04 The Last Step! (That was quick...) 114
- Step_05 Repeat the Last Step! 115
- Step_06 Play the Whole Song! 115
- Step_07 Bonus Event: The Twinkle Twinkle Little Star Special! 115

Advanced

Song No.097

Twinkle Twinkle Little Star ~ With Step Map ~ 116

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

- Step_01 Warm-up Exercise - "Relax Time" 118
- Step_02 Diligent Practice Time 119
- Step_03 Musical Building Blocks 119
- Step_04 Special Practice - "The Fantastic Seesaw" 120
- Step_05 Diligent Practice Time 120
- Step_06 The Melody is G-G-F-F-E-E-D... Part 1 121
- Step_07 The Melody is G-G-F-F-E-E-D... Part 2 121
- Step_08 Special Practice - "Sunday at Yamaha" 122
- Step_09 Diligent Practice Time 122
- Step_10 Play the Whole Song! 122

Twinkle Twinkle Little Star

~ With Step Map ~

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

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

♩ = 76

Step 01

Step 02

Step 03

3/15

mp

Step 04

Step 05

7/19

mf

11/23

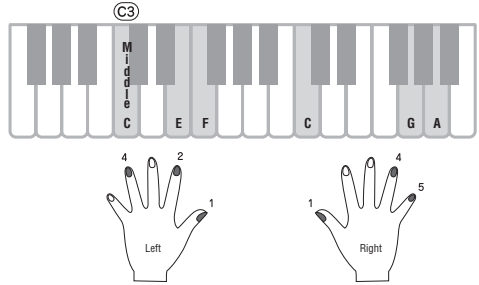
mp

Step 01



The First Step (The first 2 measures)

First locate the keyboard position then try playing slowly.



To begin, relax and find the keyboard position.

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

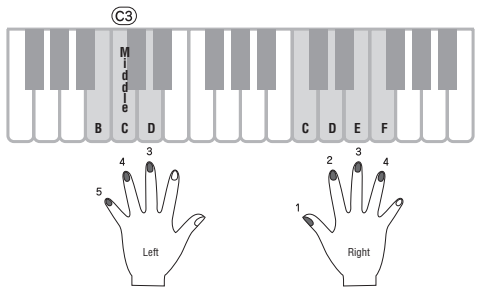
...no problem, that's the first two measures done!

Step 02



The Next Step (The next 2 measures)

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



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

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

And that's the next 2 measures done!

Step 03



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

Now connect Step 01 and Step 02!

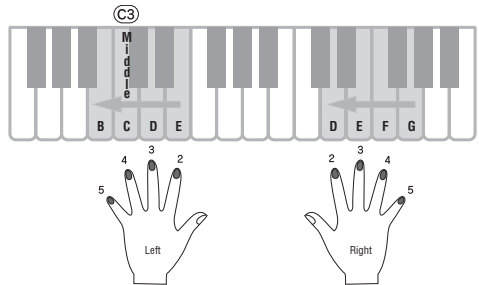
You've played up to here!

Step 04



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

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



And once again... locate the keyboard position.

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

Getting close to completion.

Twinkle Twinkle Little Star

~ With Step Map ~

The practice steps begin from the second chorus.

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

♩ = 66

4

C 1 CM7 4 F C Dm7 4 Fm C A7⁽⁹⁾ Dm7 G7⁽⁹⁾ C

mp

5

8

C 5 Dm7^{on}C C Dm7^{on}C Em7⁵ E⁽⁹⁾7 D⁽⁹⁾7 G7⁽⁹⁾

12

C CM7 F C Dm7 Fm C A7⁽⁹⁾ Dm7 G7⁽⁹⁾ C

Step 01

Step 02

C CM7 F C

Step 03

Dm7 Fm CM7 A7⁽⁹⁾ Dm7 G7⁽⁹⁾ C

Step 04

Step 05

Step 06

CM7⁽⁹⁾ Dm7^{on}C CM7 Dm7^{on}C

Step 07

Em7^{b5} A7⁽¹³⁾ D7⁽⁹⁾ G7

Step 08


Step 09

24/32

C CM7 F Em7 A7 Dm7 Fm CM7 A7⁽⁹⁾ Dm7 G7⁽⁹⁾ C

to 

D.S.

 Coda

Dm7 G7⁽⁹⁾ F#m7^{b5} Fm7 Cadd9^{onE} E^bdim Dm7 D^bM7 Cadd9

35

poco rit.

Step 01

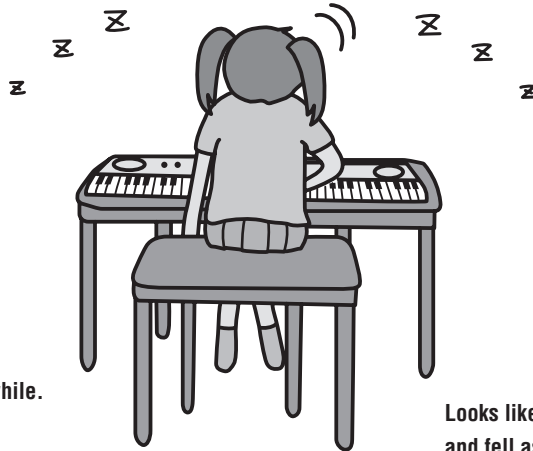
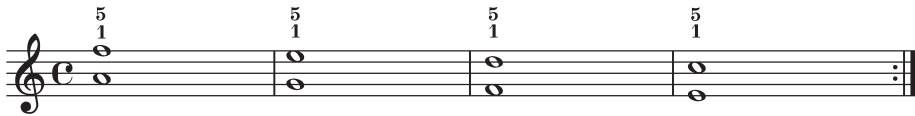


Warm-up Exercise - "Relax Time"

Relax, and slowly play these intervals one by one.

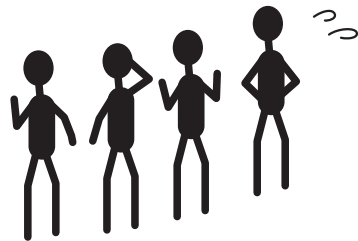
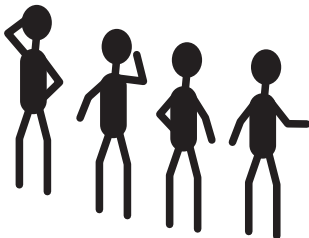


Short break



She hasn't moved for a while.

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



The Mystery Cheer Squad

Step 02



Diligent Practice Time

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

Short break

Step 03



Musical Building Blocks

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

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

Short break

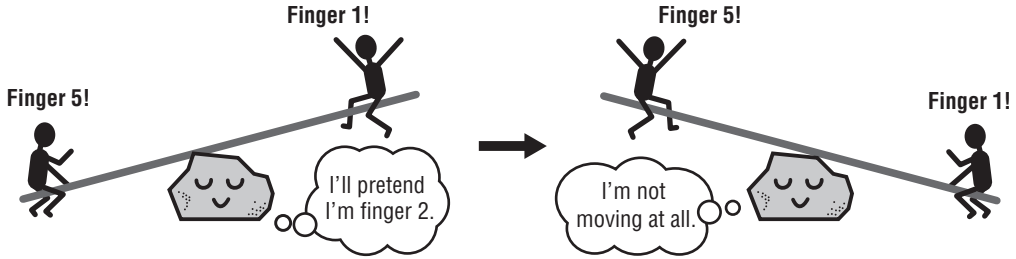
Step 04



Special Practice - "The Fantastic Seesaw"

This is a warm-up exercise for Step 05.

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



Step 05



Diligent Practice Time

Arpeggio practice. Play with a relaxed wrist.

Short break

Step 06



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

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

Short break

Step 07



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

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

Short break

Step 08



Special Practice - "Sunday at Yamaha"

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

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



Now you're rockin'!



The Cheer Squad Rejoices

It was worth coming
all the way for this!



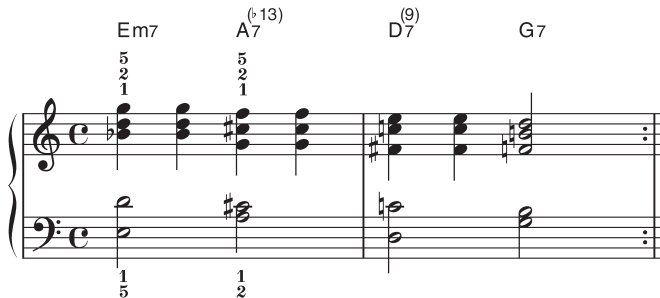
Step 09



Diligent Practice Time

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

Pay attention to the chord timing as you play this.



Step 10



Play the Whole Song!

This is the finishing step!

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

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

Turkish March

W. A. Mozart

Basic

Song No.098

Turkish March ~ With Step Map ~ 124

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

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

Step 01	Warm-up Exercise - "Winter Sonatine"	126
Step 02	Diligent Practice Time	126
Step 03	Diligent Practice Time	126
Step 04	Special Practice - "The Special March"	127
Step 05	Diligent Practice Time	127
Step 06	"Technical Point!"	128
Step 07	Diligent Practice Time	128
Step 08	Special Practice - "Share the Stage with a Pianist"	129
Step 09	Play the Whole Song!	129

Advanced

Song No.099

Turkish March ~ With Step Map ~ 130

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

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

Step 01	Diligent Practice Time	133
Step 02	Diligent Practice Time	133
Step 03	Warm-up Exercise - "A Nap by the Stream"	134
Step 04	"Power March"	134
Step 05	Diligent Practice Time	135
Step 06	Special Practice - "Grace Notes"	136
Step 07	Play the Whole Song!	136

Turkish March

~ With Step Map ~

Both the left and right hands play monophonic lines.

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

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

Step 03
Alla Turca
 Step 01 • Step 02

Step 08 From here... ▶

Step 05
 Step 04

Step 04

Step 04

Step 04

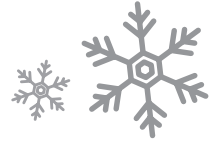
Step 07

Step 06

mf *p*

Step 08 ...to here

Step 01 Warm-up Exercise - "Winter Sonatine"



Eh? This is practice for the Turkish March?

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

Now enjoy a romantic moment with the orchestra!

Step 02 Diligent Practice Time



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

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

...two, one!

Step 03 Diligent Practice Time



Try playing with both hands.

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

...two, one!

Step 04



Special Practice - "The Special March"

Try playing the Special March melody using the "finger over" (page 93) technique.

Enjoy the energy in the second half!

...two, one!

Finger... over!

1. 2. 2. 2.

Step 05



Diligent Practice Time

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

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

Release simultaneously

5 3 1 1 2 1 2

5 3 1 1 2

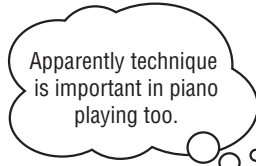
G G E E

Step 06



“Technical Point!”

A number of techniques that are unique to the piano such as “finger ready” and “finger change” (page 93) are used in the right-hand melody. Prepare early for the next note to be played, and play each note carefully.



Now connect the parts together...



Step 07



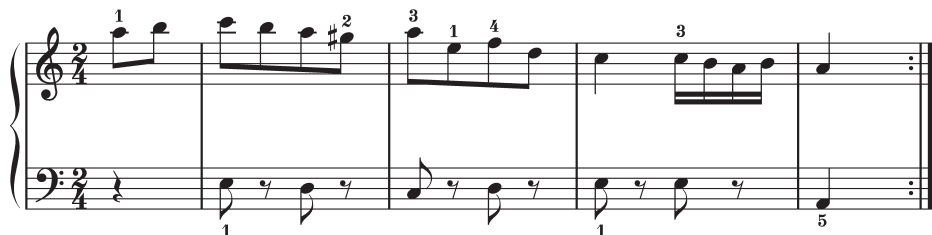
Diligent Practice Time

Resist the urge to rush when playing continuous eighth notes.

Listen to the orchestra carefully and play along!



...two, one!



Turkish March

~ With Step Map ~

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

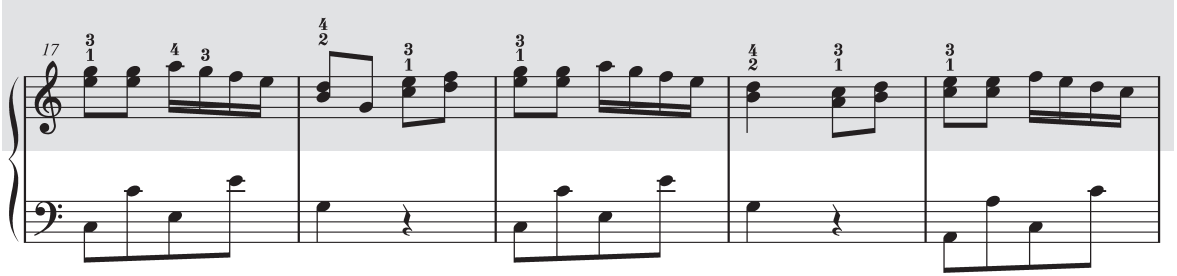
Alla Turca

p

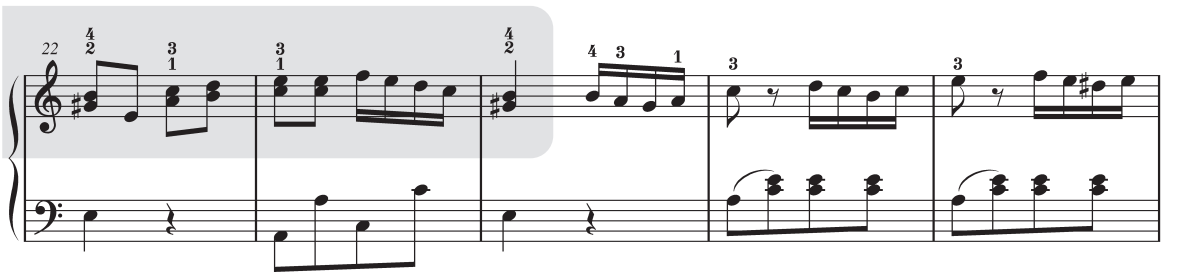
Step 01

Step 06

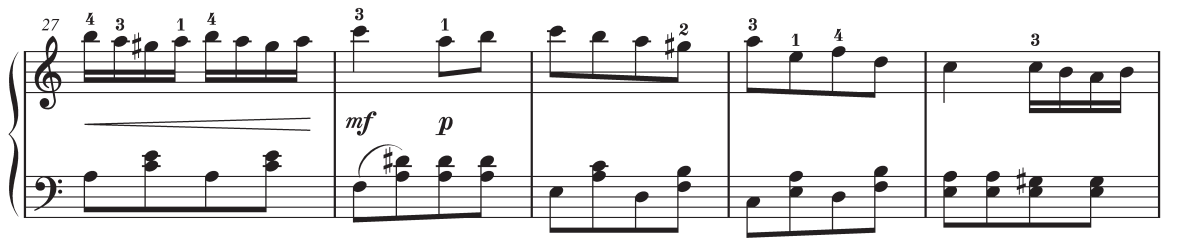
Step 02



Musical notation for measures 17-21. The treble clef contains a melodic line with triplets and four-note chords. The bass clef contains a simple accompaniment. Fingerings are indicated by numbers 1-4 above notes.




Musical notation for measures 22-26. The treble clef continues the melodic line with triplets and four-note chords. The bass clef features a more active accompaniment with eighth notes and chords. Fingerings are indicated by numbers 1-4 above notes.



Musical notation for measures 27-31. The treble clef continues the melodic line with triplets and four-note chords. The bass clef features a more active accompaniment with eighth notes and chords. Dynamics *mf* and *p* are indicated. Fingerings are indicated by numbers 1-4 above notes.



Musical notation for measures 32-36. The treble clef continues the melodic line with triplets and four-note chords. The bass clef features a more active accompaniment with eighth notes and chords. Dynamics *f* is indicated. Step markers are present: Step 05 above measure 32, Step 03 below measures 33-34, and Step 04 below measure 35.

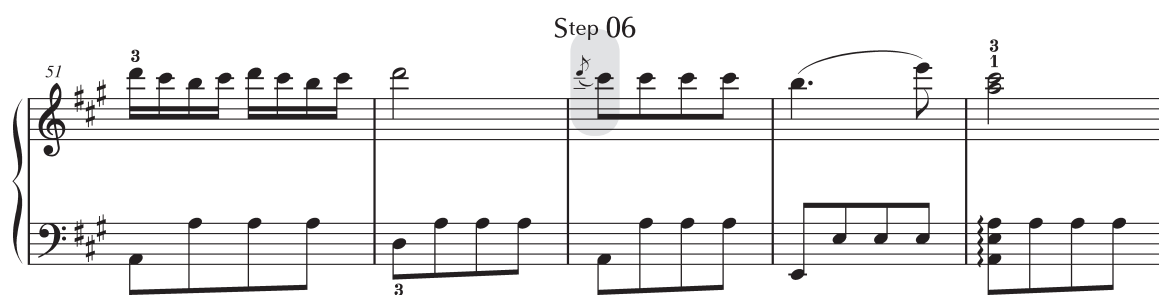
Song No.099  Turkish March **Advanced**

38/46



51

Step 06



56

Step 06



61



Step 01

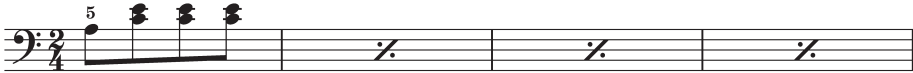


Diligent Practice Time

We'll start with the left-hand accompaniment.

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

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



Short break



Step 02



Diligent Practice Time

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

Keep your fingers steady and under control when changing notes.



Step 03

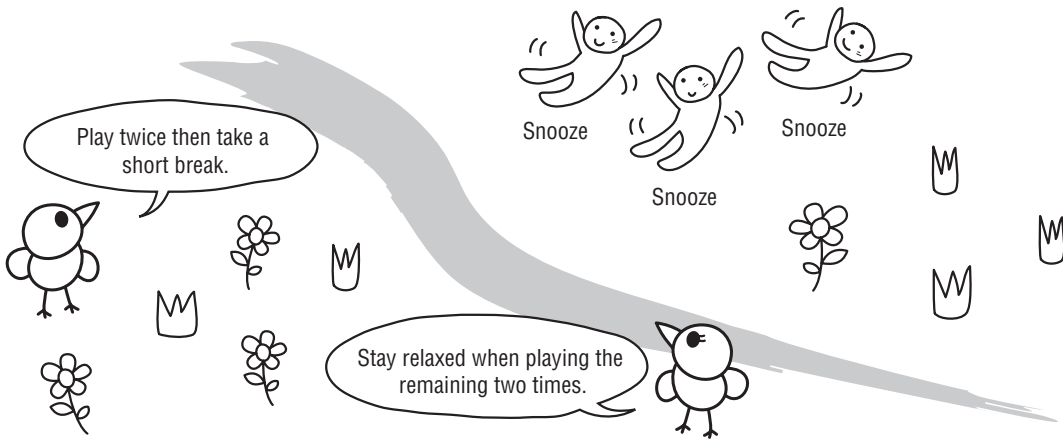
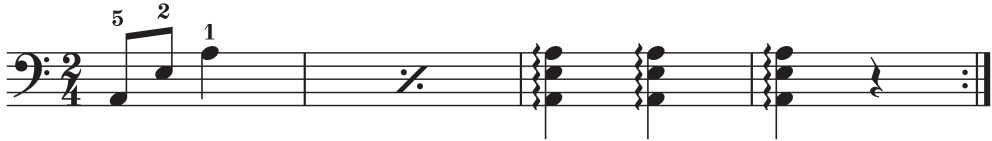


Warm-up Exercise - "A Nap by the Stream"

{ is the symbol for "arpeggio".

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

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



Step 04



"Power March"

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



Step 05



Diligent Practice Time

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

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

Step 06



Special Practice - "Grace Notes"

It's time to practice grace notes. The key is "keep it close!"

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



Short break



Step 07



Play the Whole Song!

This is the finishing step!

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

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

Ode to Joy

L. v. Beethoven

Basic

Song No.100

Ode to Joy ~ With Step Map ~138

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

Step 01	Basic Ascending and Descending	139
Step 02	Dotted Rhythm	139
Step 03	“And all of a sudden... both hands!”	139
Step 04	“CCDE?–???”	140
Step 05	“Change”	140
Step 06	Diligent Practice Time	140
Step 07	“Step On the Black Key”	141
Step 08	“Play with Both Hands”	141
Step 09	“Zig-Zag Path to E”	142
Step 10	“Right Hand then Left Hand”	142
Step 11	“Right-hand Rehearsal: String Ensemble Version”	143
Step 12	Play the Whole Song!	143

Advanced

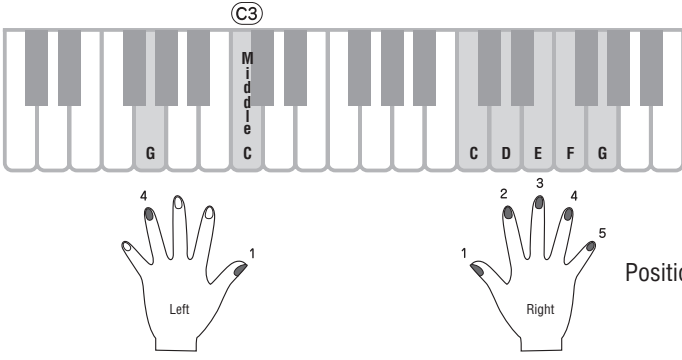
Song No.101

Ode to Joy ~ With Step Map ~144

The advanced version is arranged as a more sophisticated ballad.

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

Step 01	Warm-up Exercise - “Left-hand Power”	146
Step 02	Diligent Practice Time	146
Step 03	Diligent Practice Time	146
Step 04	Parallel Thirds - “Gently Flowing”	146
Step 05	“Right-hand Part Practice”	147
Step 06	“Left-hand Part Practice”	147
Step 07	“Both Hands Together”	147
Step 08	Special Practice - “Meet Marimba Man Junior’s Friend’s Aunt: Follow the Leader”	148
Step 09	Diligent Practice Time	149
Step 10	Diligent Practice Time	149
Step 11	Parallel Thirds - “In Paradise”	150
Step 12	Diligent Practice Time	150
Step 13	Play the Whole Song!	150



(C3)

G C G C G

C D E F G

Left Right

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

Position your hands here and begin!

Step 01 Basic Ascending and Descending



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

one, two, three, four!



Step 02 Dotted Rhythm



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

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

one, two, three, four!



La la la la la - la la -

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



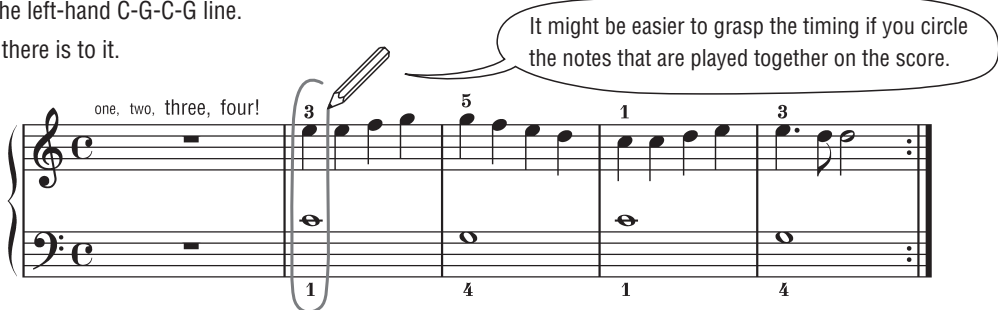
OK. So lets play with both hands.

Do the exercise in this order:

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

That's all there is to it.

one, two, three, four!



Step 04



“CCDE? – ? ? –”

How did you do in Step 03?

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

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



Step 05



“Change”

And now, the second half.

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

Step 06



Diligent Practice Time

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

Step 07

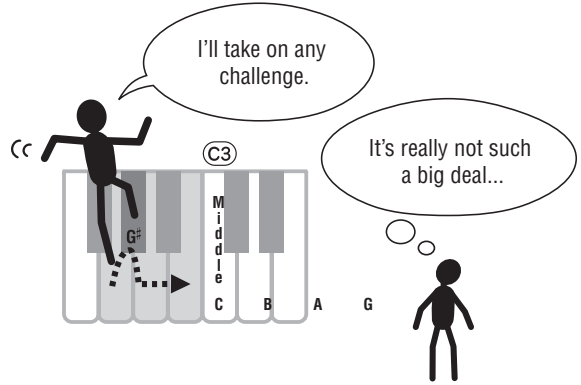


“Step On the Black Key”

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

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

Step on the black key along with the orchestra.



Step 08



“Play with Both Hands”

Now you're ready to play with both hands.

What do you suppose the order of the exercise is?

(Hint: check out Step 03).



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

Step 09 “Zig-Zag Path to E”



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

Step 10 “Right Hand then Left Hand”



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

First, the right and left hands in sequence.

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

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



You’ve done well up to Step 10, so let’s try playing the whole song all the way through.

But before we do that, let’s rehearse by playing just the right-hand part with beautiful accompaniment from a string ensemble.

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



Step 12 Play the Whole Song!



This is the finishing step!

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

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

Ode to Joy

~ With Step Map ~

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

♩ = 98

5 C F^{on}A G^{on}B C D⁽⁹⁾7^{on}C G7^{on}C

mf

Step 02

Step 01

9 C C7 F^{on}C Fm6 C^{on}G Dm7^{on}G C

Step 03

13 Dm7^{on}G CM7^{on}G Dm7^{on}G CM7^{on}G Dm7^{on}G G[#]dim7 Fadd9^{on}A G^{on}B C

Step 04

Step 05

Step 06

Step 07

17 C C7 F^{on}C Fm6 C^{on}G Dm7^{on}G C

21 **C** **F^{on}A** **G^{on}B** **C** **D⁽⁹⁾₇^{on}C** **G₇^{on}C**

mf

25 **C** **C₇** **F^{on}C** **F₆** **C^{on}G** **Dm₇^{on}G** **C**

Step 10

Step 08 • Step 09

29 **Dm₇^{on}G** **CM₇^{on}G** **Dm₇^{on}G** **CM₇^{on}G** **Dm₇^{on}G** **G[#]dim₇** **Fadd9 G^{on}B**

f

Step 04

Step 12

Step 11

33 **C** **C₇** **F^{on}C** **F₆** **C^{on}G** **Dm₇^{on}G** **C**

37 **C₇** **F^{on}C** **G⁽⁹⁾₇^{on}C** **C** **CM₇** **F₆^{on}C** **F₆^{on}C** **C**

mp *rit.*

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



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

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

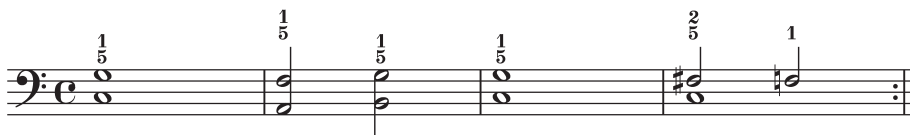


Step 02 Diligent Practice Time



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

Play the notes for their full duration.



Step 03 Diligent Practice Time



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



Step 04 Parallel Thirds - "Gently Flowing"



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



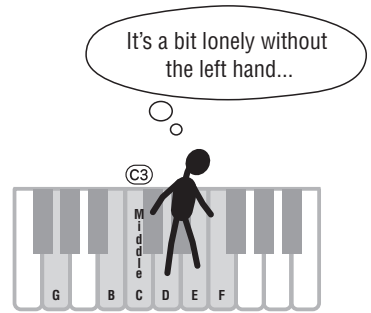
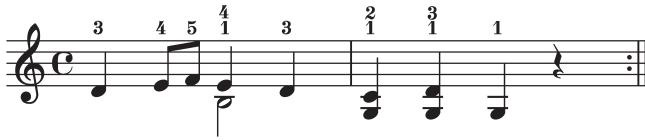
Step 05



“Right-hand Part Practice”

At last we come to the right-hand part.

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

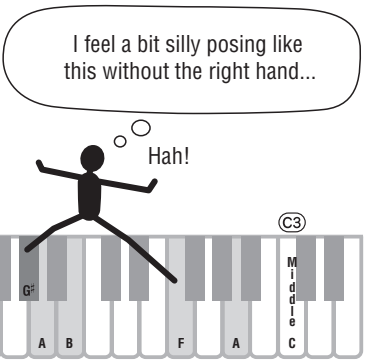


Step 06



“Left-hand Part Practice”

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



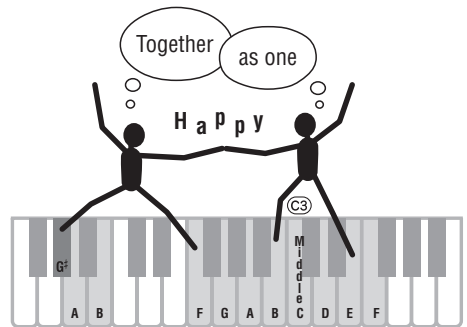
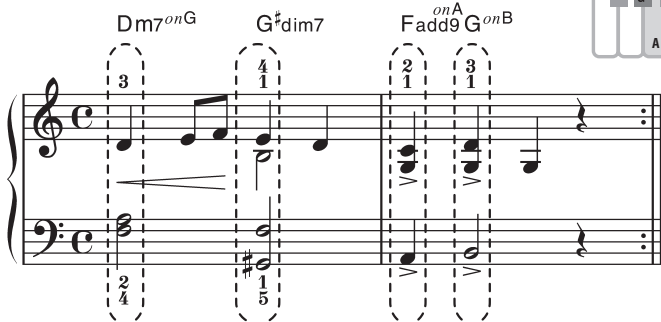
Step 07



“Both Hands Together”

Now let's play both parts together.

The left and right hands cooperate to create powerful harmony!



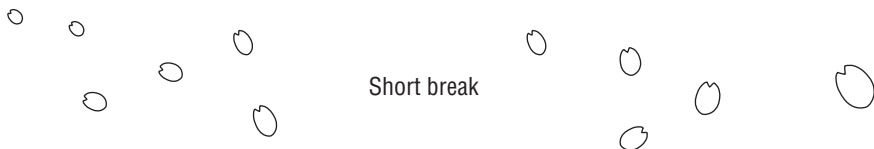
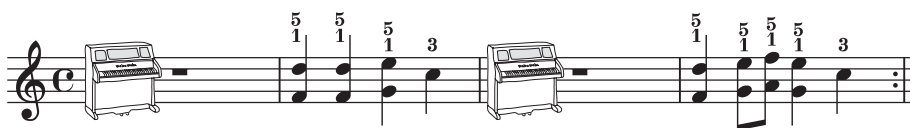
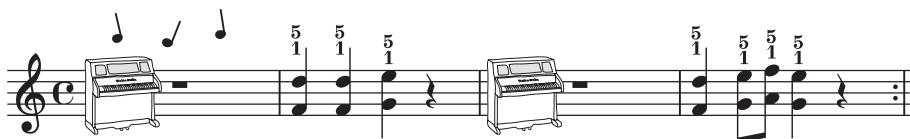
Step 08



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

Practice playing successive sixth intervals.

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



...and the rest with energy!



Chatter
Chatter

Miss Koto coming in suddenly like that startled me!
The melody was probably similar to something she knew
and she just couldn't keep quiet. Ha ha.
What?
Yes, I know Marimba Man Jr. very well. He's a good friend of my nephew.
Oh?
You haven't met Marimba Man Jr. yet?
I'm sure you'll run into him somewhere. Tee-hee.
His father is Marimba Man, an excellent marimba player.
And he's a fine person too!
Oh yes, speaking of marimbas...

Talk Talk

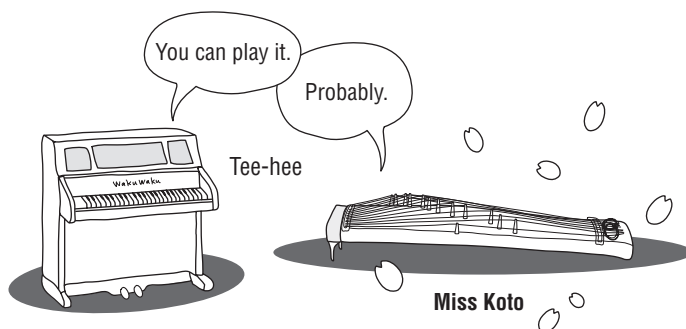


You might meet someone in another song too!

Step 09 Diligent Practice Time



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



Step 10 Diligent Practice Time



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

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

Step 11



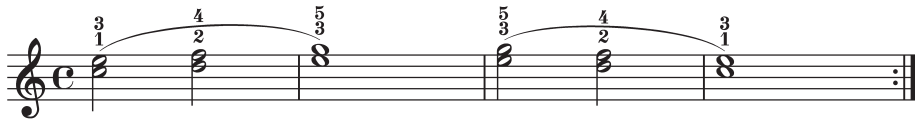
Parallel Thirds - "In Paradise"

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

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



Short break



Step 12



Diligent Practice Time

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

Practice through to the end of the melody.



Step 13



Play the Whole Song!

This is the finishing step!

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

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

Basic

Song No.102

The Entertainer ~ With Step Map ~152

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

Step 01	"A Hearing Test?"	154
Step 02	Diligent Practice Time	154
Step 03	"Semitone Return Trip"	154
Step 04	Diligent Practice Time	154
Step 05	Diligent Practice Time	155
Step 06	"At the End of the Tunnel"	155
Step 07	Diligent Practice Time	156
Step 08	Put It Together	156
Step 09	"Percussion Joins In"	157
Step 10	Diligent Practice Time	157
Step 11	"The Signature Phrase"	157
Step 12	Play the Whole Song!	157

Advanced

Song No.103

The Entertainer ~ With Step Map ~158

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

Step 01	"Sixths Warm-up Exercise"	161
Step 02	Diligent Practice Time	161
Step 03	"A New Challenge... Part 1"	162
Step 04	"A New Challenge... Part 2"	162
Step 05	Put It Together	163
Step 06	"A Musical Tour"	164
Step 07	Diligent Practice Time	164
Step 08	"In Vintage Fusion Style"	165
Step 09	"One Thing at a Time... Part 1"	165
Step 10	"One Thing at a Time... Part 2"	165
Step 11	Diligent Practice Time	166
Step 12	"The Toughest Challenge!"	166
Step 13	Play the Whole Song!	166

The Entertainer

~ With Step Map ~

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

♩ = 54

mf

Step 01

Step 02

Step 03

Step 04

Step 05

Step 07

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

Step 08 ...to here

Step 06



Musical notation for steps 06 and 08. The piece is in 9/25 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers the first two measures. A third measure is highlighted with a grey rounded rectangle and labeled 'Step 06'. A dashed line with a vertical bar at the end spans the last two measures, labeled 'Step 08 ...to here'. A triplet of eighth notes is marked with a '3' above it in the third measure.

Step 11
From here...
----->



Musical notation for step 11. The piece is in 13/29 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers the first two measures. The last measure is highlighted with a grey rounded rectangle and labeled 'Step 11'. A second ending bracket is marked with a '2' above it in the last measure.

Step 11 ...to here

Step 09

1.

2.



Musical notation for steps 09, 10, and 11. The piece is in 17/33 time. The right hand has a treble clef and the left hand has a bass clef. A grey shaded area covers the first two measures. The last measure is highlighted with a grey rounded rectangle and labeled 'Step 11'. A first ending bracket is marked with a '1' above it in the last measure. A second ending bracket is marked with a '2' above it in the last measure. A first ending bracket is marked with a '1' above it in the last measure. A first ending bracket is marked with a '1' above it in the last measure.

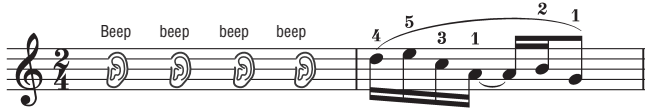
Step 10

Step 01 “A Hearing Test?”



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

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

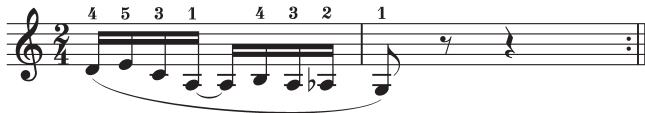


Step 02 Diligent Practice Time



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

Watch out for the black key!



Step 03 “Semitone Return Trip”



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



Step 04 Diligent Practice Time



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



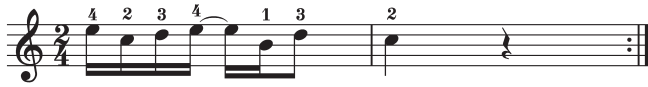
Short break



Step 05 Diligent Practice Time



Take care to play the tied notes correctly.



Short break



Step 06 "At the End of the Tunnel"



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

3 1 2 1 3 5

AGF# AC
AGF# AC

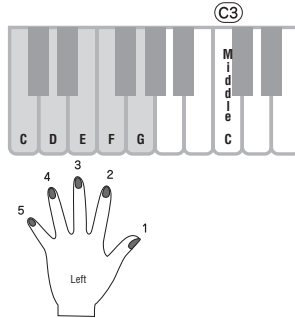
AGF# A
AGF# A

AGF#
AGF#

Step 07 Diligent Practice Time



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



Step 08 Put It Together



Now play the first half with both hands! It might seem a bit difficult, so practice just the right-hand part first. If there are any sections you're having trouble with, go back to the corresponding steps using the Step Map as a guide, and practice them again.

Step 09 “Percussion Joins In”



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



Step 10 Diligent Practice Time



Pay attention to your fingering on the black keys.

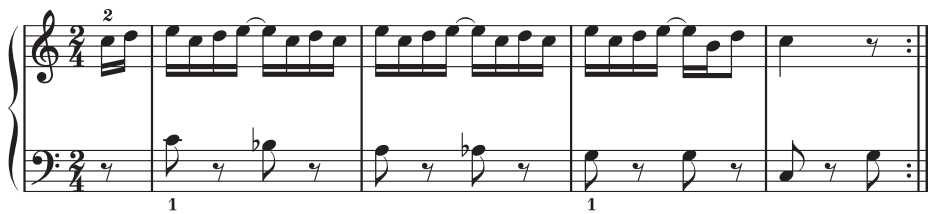


Step 11 “The Signature Phrase”



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

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



Step 12 Play the Whole Song!



This is the finishing step!

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

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

The Entertainer

~ With Step Map ~

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

♩ = 64

mf

Step 05
From here...
----->

5/21/53

mp

Step 01 • Step 02

Step 03

Step 05 ...to here

9/25/57



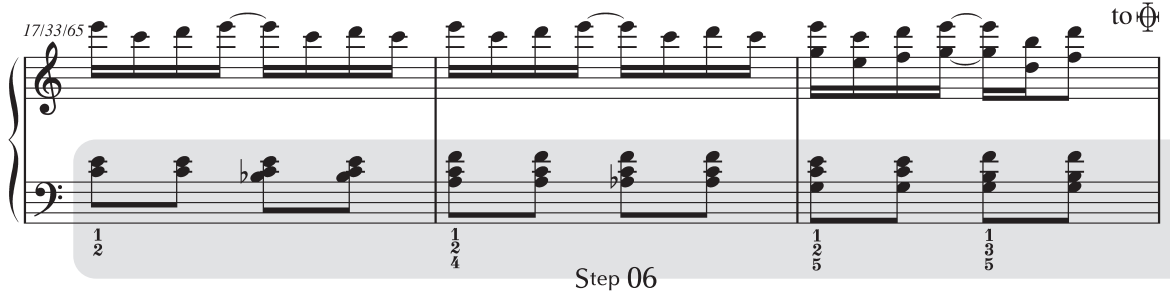
Step 04

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


13/29/61



17/33/65



Step 06

to 

Step 07
...to here

20



Step 08

Step 09



Musical notation for Step 09, measures 39-41. The treble clef contains a melodic line with fingerings 2, 1, 1, 2. The bass clef contains a bass line with chords and single notes.



Musical notation for Step 09, measures 42-45. The treble clef contains a melodic line with fingerings 2, 2. The bass clef contains a bass line with chords and single notes.

Step 12 From here... →



Musical notation for Step 10 and Step 11, measures 46-51. Step 10 (measures 46-50) has fingerings 1, 2, 1, 4. Step 11 (measures 51-52) has a bass line with chords and a flat sign.

Step 11

Step 12 ...to here



Musical notation for Step 12, measures 50-52. The treble clef contains a melodic line with fingerings 1, 2, 2, 1. The bass clef contains a bass line with chords and single notes. The piece ends with *D.S.* and a final chord with fingerings 1, 3, 5 and 1, 2, 5.

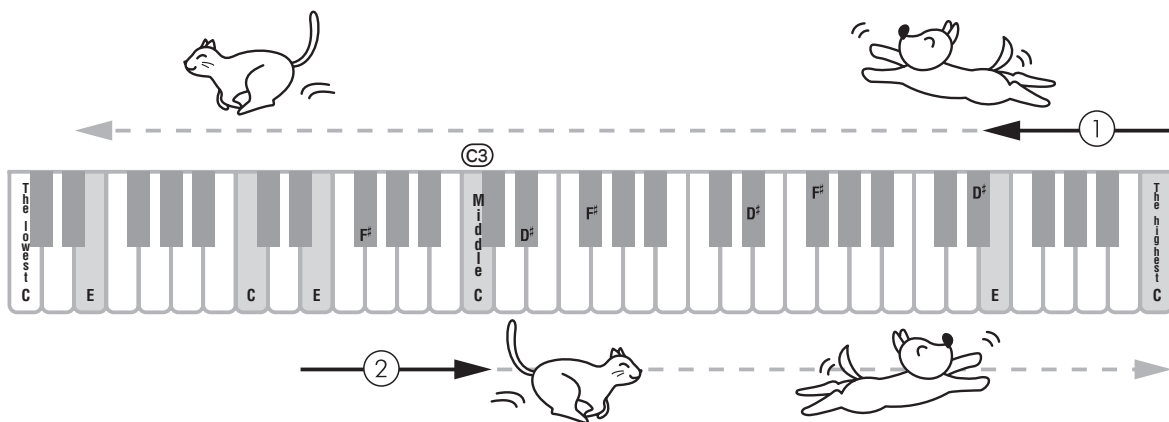


Musical notation for the Coda, measures 68-69. The treble clef contains a melodic line with a *gva* marking. The bass clef contains a bass line with chords and single notes.

Step 01 "Sixths Warm-up Exercise"



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



The second time is a sprint!

Move your hand up an octave during this short break!



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

Step 02 Diligent Practice Time



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



Short break



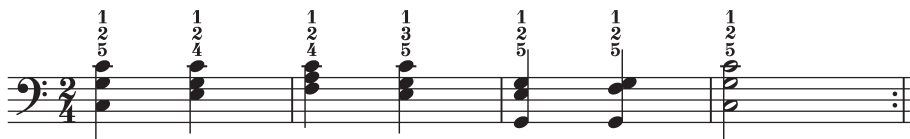
Step 03



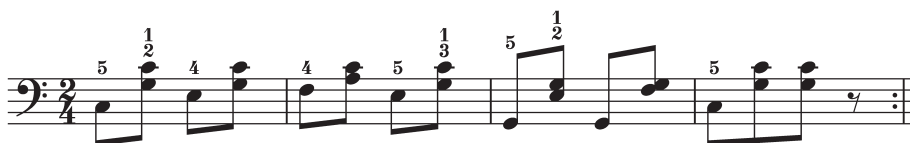
“A New Challenge... Part 1”

This is a basic exercise for the left hand.

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



Short break



Step 04



“A New Challenge... Part 2”

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



Short break



Step 05



Put It Together

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

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. First and second endings are marked with '1.' and '2.' above the notes.

System 1: Treble clef starts with a quarter note G4 (finger 1), followed by a quarter rest. Bass clef starts with a quarter rest, followed by a quarter note G2 (finger 5), quarter note A2 (finger 1), quarter note B2 (finger 2), quarter note C3 (finger 4), quarter note D3 (finger 4), quarter note E3 (finger 5), quarter note F3 (finger 1), quarter note G3 (finger 3). A repeat sign follows. Treble clef has a quarter note G4 (finger 1), quarter note A4 (finger 1), quarter note B4 (finger 1), quarter note C5 (finger 5), quarter note D5 (finger 1), quarter note E5 (finger 1), quarter note F5 (finger 1), quarter note G5 (finger 1). Bass clef has a quarter note G2 (finger 5), quarter note A2 (finger 1), quarter note B2 (finger 4), quarter note C3 (finger 4), quarter note D3 (finger 5), quarter note E3 (finger 1), quarter note F3 (finger 3), quarter note G3 (finger 2).

System 2: Treble clef has a quarter note G4 (finger 1), quarter note A4 (finger 1), quarter note B4 (finger 1), quarter note C5 (finger 5), quarter note D5 (finger 1), quarter note E5 (finger 1), quarter note F5 (finger 1), quarter note G5 (finger 1). Bass clef has a quarter note G2 (finger 5), quarter note A2 (finger 1), quarter note B2 (finger 4), quarter note C3 (finger 4), quarter note D3 (finger 4), quarter note E3 (finger 3), quarter note F3 (finger 4), quarter note G3 (finger 4).

System 3: Treble clef has a quarter note G4 (finger 2), quarter note A4 (finger 1), quarter note B4 (finger 3), quarter note C5 (finger 5), quarter note D5 (finger 1), quarter note E5 (finger 4), quarter note F5 (finger 3), quarter note G5 (finger 2). Bass clef has a quarter note G2 (finger 5), quarter note A2 (finger 1), quarter note B2 (finger 3), quarter note C3 (finger 3). A first ending bracket covers the next two measures. Treble clef has a quarter note G4 (finger 5), quarter note A4 (finger 1), quarter note B4 (finger 1), quarter note C5 (finger 1). Bass clef has a quarter note G2 (finger 1), quarter note A2 (finger 5), quarter note B2 (finger 5), quarter note C3 (finger 1). A second ending bracket covers the next two measures. Treble clef has a quarter note G4 (finger 5), quarter note A4 (finger 1), quarter note B4 (finger 1), quarter note C5 (finger 1). Bass clef has a quarter note G2 (finger 1), quarter note A2 (finger 5), quarter note B2 (finger 5), quarter note C3 (finger 1).

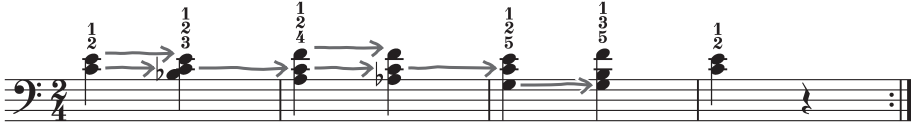
Step 06



“A Musical Tour”

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

First, get your fingers ready by playing this twice.



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

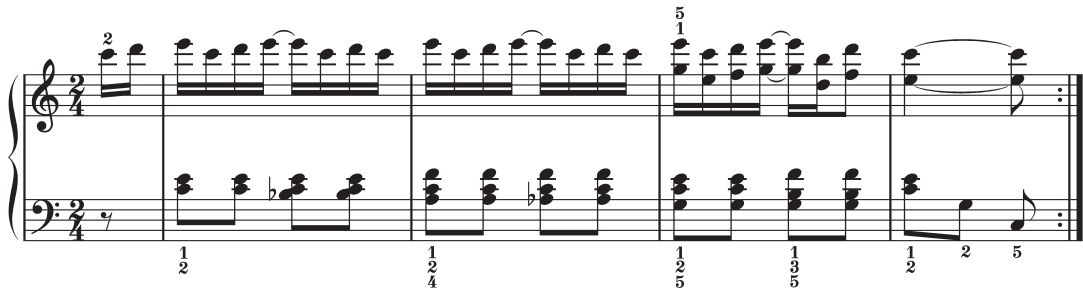


Step 07



Diligent Practice Time

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



Step 08 “In Vintage Fusion Style”



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

Begin by learning the timing.



Short break



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



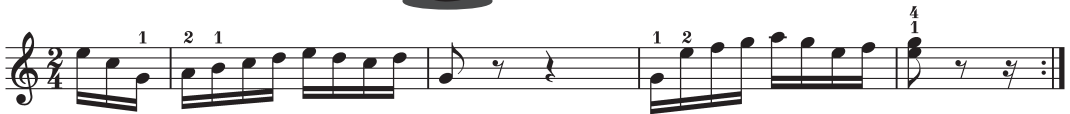
Most players are intimidated by continuous sequences of 16th notes. If you practice one short section at a time it becomes easy!



Stop



Stop



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



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



Step 11



Diligent Practice Time

Approach this exercise in the same way as Step 06.

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

Step 12



“The Toughest Challenge!”

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

Step 13



Play the Whole Song!

This is the finishing step!

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

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

Londonderry Air

Traditional

Basic

Song No.104

Londonderry Air ~ With Step Map ~ 168

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

Step 01	The Melody Begins	169
Step 02	Diligent Practice Time	169
Step 03	Diligent Practice Time	170
Step 04	Play with Both Hands	170
Step 05	Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."	171
Step 06	Rhythm Combinations: Ex. 1	172
Step 07	Rhythm Combinations: Ex. 2	172
Step 08	Diligent Practice Time	173
Step 09	Special Practice - "Finishing Up in Style"	173
Step 10	Play the Whole Song!	173

Advanced

Song No.105

Londonderry Air ~ With Step Map ~ 174

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

Step 01	Special Practice: Arpeggio, R&B Version - "Follow the Harp!"	176
Step 02	Diligent Practice Time	177
Step 03	Special Practice - "Bossa Mood"	177
Step 04	Diligent Practice Time	177
Step 05	Diligent Practice Time	178
Step 06	Diligent Practice Time	178
Step 07	Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"	179
Step 08	A Beautiful Ending	180
Step 09	Play the Whole Song!	180

Londonderry Air

~ With Step Map ~

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

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

Step 04 From here... →

Andante
Step 01 Step 02 Step 01 Step 01

Step 03

Step 04 ...to here |

Step 01

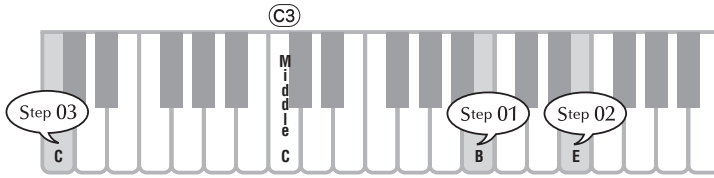
Step 06
Step 05

Step 08

Step 07
Step 05

Step 09

The starting note for Steps 01 through 03.



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

Step 01 The Melody Begins



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

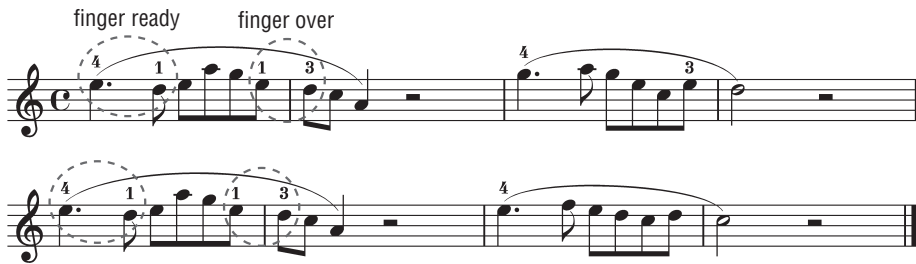


Step 02 Diligent Practice Time



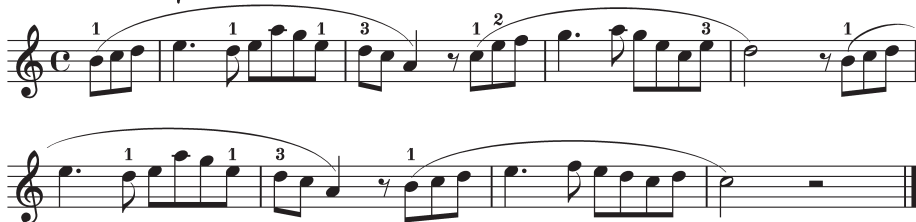
The “finger ready” and “finger over” (page 93) techniques are used here. Prepare for the next note a little early to make playing easier.

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



Short break

This is the first-half melody 



Step 03



Diligent Practice Time

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

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

one, two, three, four!

Step 04



Play with Both Hands

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

Synchronize

Step 05



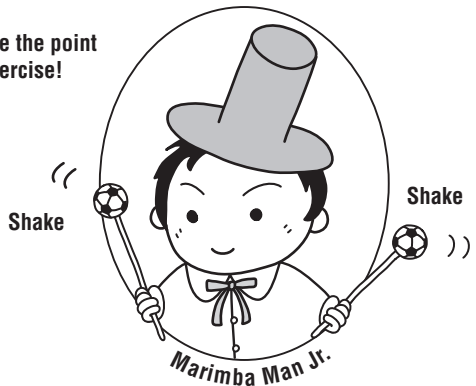
Special Practice: Rhythm Combinations - "Meet Marimba Man Jr."

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

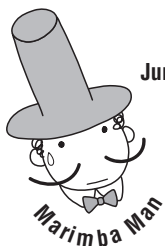
Play this a number of times after the lead-in. Have fun trying not to get pulled off time by the melody playing in the background.



I can't see the point of this exercise!



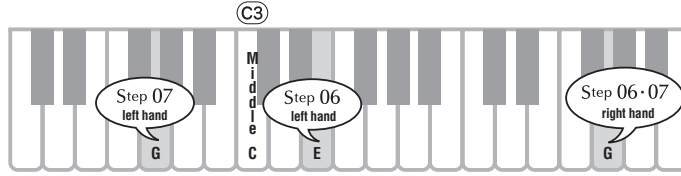
Why can't we just have fun?



Junior! Stop fooling around!

...I have to admit I was enjoying playing this myself...

Steps 06 and 07 begin on these notes. Ready?



Step 06



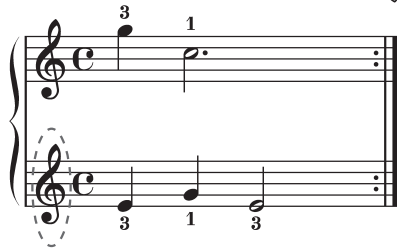
Rhythm Combinations: Ex. 1

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

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



The number of notes increases from top to bottom.



Treble clef for the left hand too!



Step 07



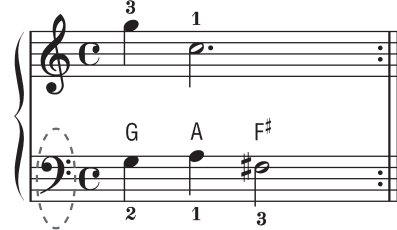
Rhythm Combinations: Ex. 2

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

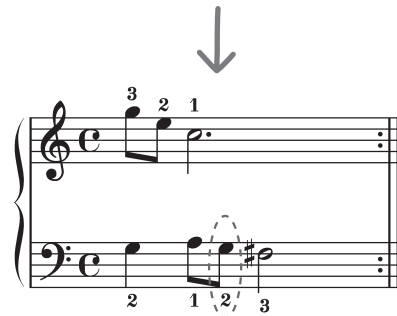
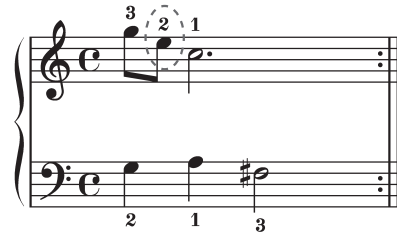
This should be easy if you've done Step 05!



The number of notes increases from top to bottom.



Bass clef for the left hand here!



Step 08 Diligent Practice Time



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

Step 09 Special Practice - "Finishing Up in Style"



The melody closes with a series of 8th notes.

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

Step 10 Play the Whole Song!



This is the finishing step!

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

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

Londonderry Air

~ With Step Map ~

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

Andantino

2 1 1 1 3 1 2 5

l.h. mp

Step 02 Step 01

6 4 2 1 2 1 2 1 3 1

5 2 4 5 5 2 1 5 3 1 4

9 2-5 1 4 3 2 1 1

1 1 1 2 1 2

5 4 5 2

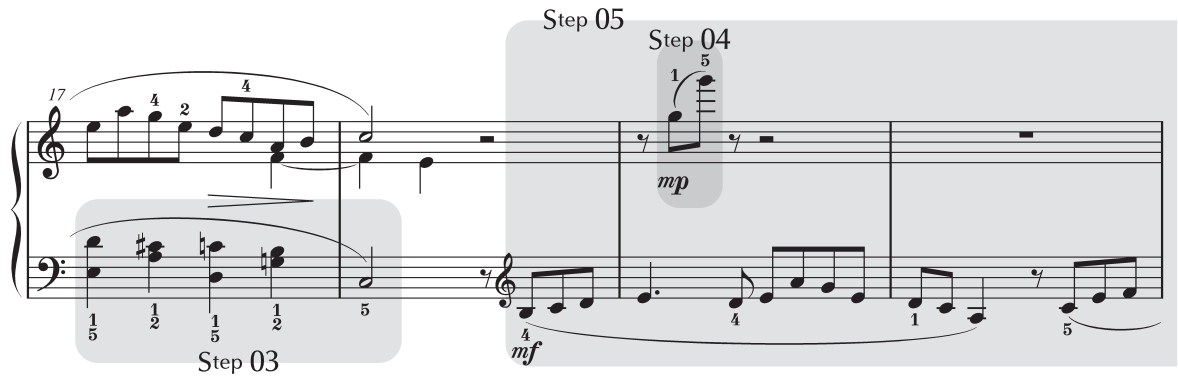
13 1 3 5 3 2 1 2 1

mf mp

5 2 1 5 4 3 4

Step 05

Step 04



17

4 2 4


mp

1 5

Step 03

4 *mf* 4 1 5

Step 04



21

mf

5 5 2 1 5 3 1



25

2-5 2 4

mf

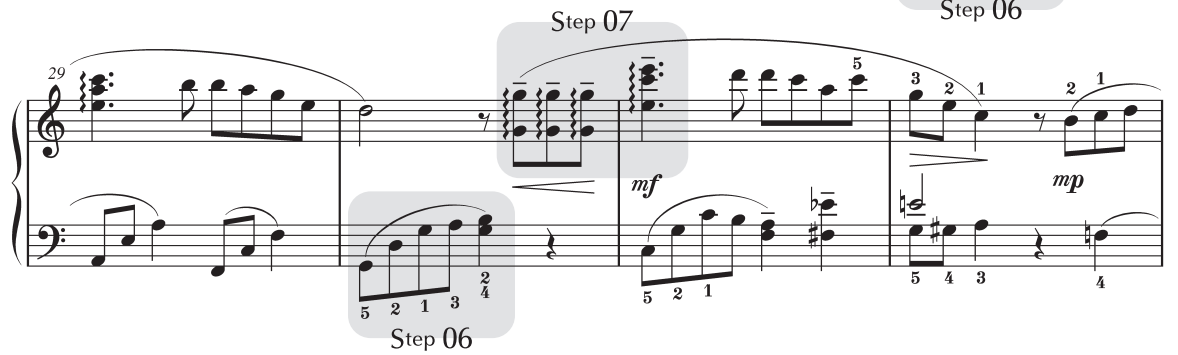
1 2 1 2

5 2 5

5 2 1 3 4 3

Step 06

Step 07



29

mf

5 2 1 3 2 4

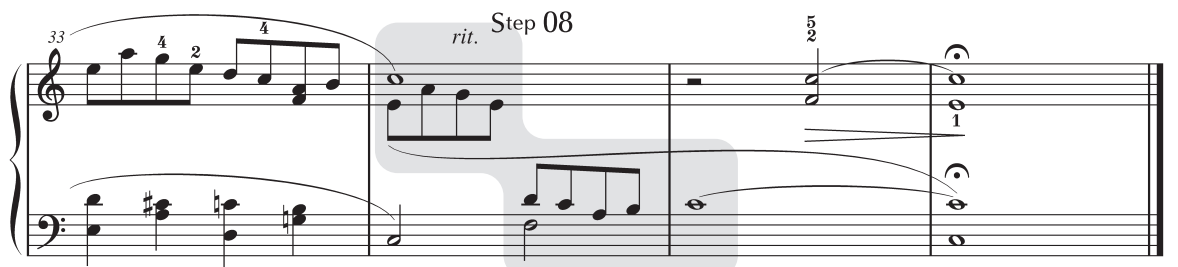
5 2 1

5 4 3 4

mp

Step 06

Step 08



33

4 2 4

rit.

5 1

Step 01



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

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

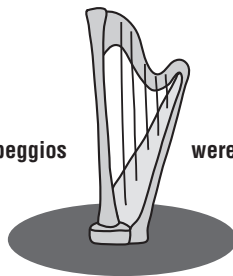
Follow me!

One, Two, Three, Four,

One, Two, Three, Four,

"A little out of sync" is about right.

Your arpeggios were beautiful...



Step 02 Diligent Practice Time



Let's practice the "finger over" (page 93) technique. It's easier if you bend your fingers slightly. The notes played with fingers 4 and 5 are the melody, so don't release them while you're playing the other notes.

Finger over

Don't lift your finger...

Step 03 Special Practice - "Bossa Mood"



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

Step 04 Diligent Practice Time



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

Play gently and briefly with finger 5

Step 05



Diligent Practice Time

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

Step 06



Diligent Practice Time

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

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

Short break

Step 07



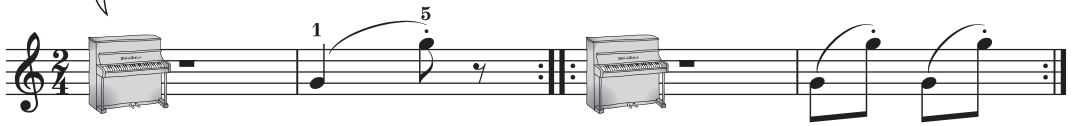
Special Practice: Arpeggio, Ragtime Version - "Follow the Honky-Tonk Piano!"

Welcome to the 1-octave arpeggio challenge!

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

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

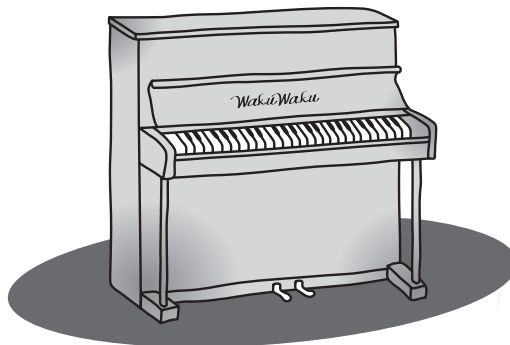
Play whatever I play!
Don't worry about getting it exactly right.
Just enjoy the ride!



Short break



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

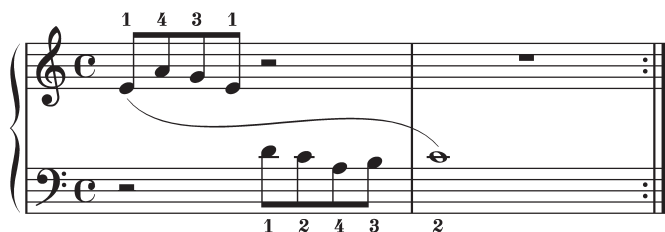


Step 08



A Beautiful Ending

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



Step 09



Play the Whole Song!

This is the finishing step!

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

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

The Last Rose of Summer

Traditional

Basic

Song No.106

The Last Rose of Summer ~ With Step Map ~ 182

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

Step 01	Warm-up Exercise - "Under and Stretch"	183
Step 02	Diligent Practice Time	183
Step 03	Syncopated Melody	184
Step 04	Diligent Practice Time	184
Step 05	Timing Both Hands	185
Step 06	Diligent Practice Time	185
Step 07	Special Practice - "Find a Cue!"	186
Step 08	Diligent Practice Time	186
Step 09	Play the Whole Song!	186

Advanced

Song No.107

The Last Rose of Summer ~ With Step Map ~ 187

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

Step 01	Special Practice - "The Starting Rhythm"	190
Step 02	Diligent Practice Time	190
Step 03	Special Practice - "Meet Marimba Man: Follow Me!"	191
Step 04	Diligent Practice Time	191
Step 05	Turn Practice	192
Step 06	Diligent Practice Time	192
Step 07	Special Practice - "Repeating Shapes"	193
Step 08	Diligent Practice Time	193
Step 09	Diligent Practice Time	194
Step 10	Diligent Practice Time	194
Step 11	One More Diligent Practice Session	194
Step 12	Play the Whole Song!	194

The Last Rose of Summer

~ With Step Map ~

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

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

Andante *mp* *mf* *a tempo* *mp*

Step 01 Step 02 Step 04 Step 03 Step 06 Step 07 Step 08

rit. - - - - - rit. - - - - -

Step 01



Warm-up Exercise - "Under and Stretch"

Auftakt and "finger under" (page 93) practice. Stretch your fingers a little more each time you play this exercise, while limbering up your mood as well.

thumb under

Step 02



Diligent Practice Time

A phrase that uses "finger change" (page 93) fingering follows the Step 01 phrase, and the line becomes more melodic. Try not to become tense at the beginning, and start with a pure, sincere feel.


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

Step 03



Syncopated Melody

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

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



Step 04



Diligent Practice Time

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

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



one, two!



Step 05



Timing Both Hands

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

Play the ends of the phrases gently.

Step 06




Diligent Practice Time

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

Keep the harmony notes synchronized so they sound as one.

Step 07 Special Practice - "Find a Cue!"



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



Step 08 Diligent Practice Time



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

Step 09 Play the Whole Song!



This is the finishing step!

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

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

The Last Rose of Summer

~ With Step Map ~

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

Andantino

The musical score is written in 3/4 time and marked *mp* (mezzo-piano). It consists of two systems of music. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The right-hand part (treble clef) features a melody with eighth notes and dotted rhythms, while the left-hand part (bass clef) provides a steady accompaniment of eighth notes. Three specific areas are highlighted with grey boxes and labeled as 'Step 01', 'Step 02', and 'Step 03'. Step 01 highlights the first two measures of the right-hand part, with fingerings '1' and '1' indicated above the notes. Step 02 highlights the next two measures of the right-hand part, with a '1' above the final note. Step 03 highlights the first two measures of the left-hand part, with a '5' below the first note. The tempo marking 'Andantino' is placed above the first measure of the first system.

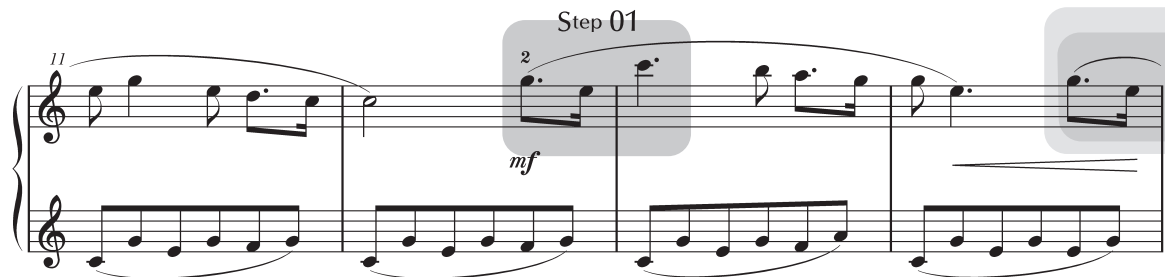
Step 01

Step 02

Step 03

Song No.107  The Last Rose of Summer **Advanced**

Step 01



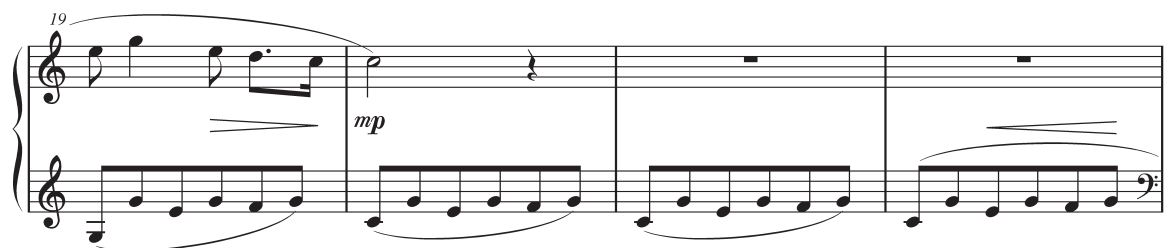
11 *mf*

Step 04 Step 06 Step 05



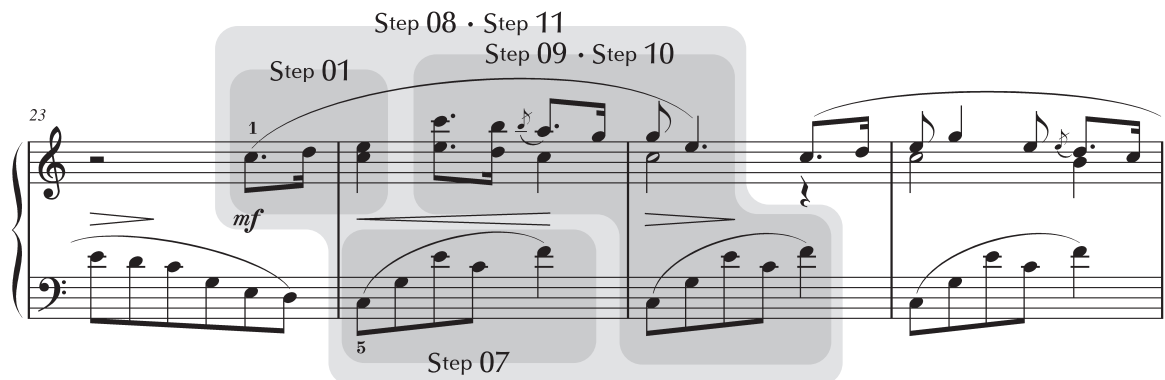
15 *rit.* *a tempo*

19



mp

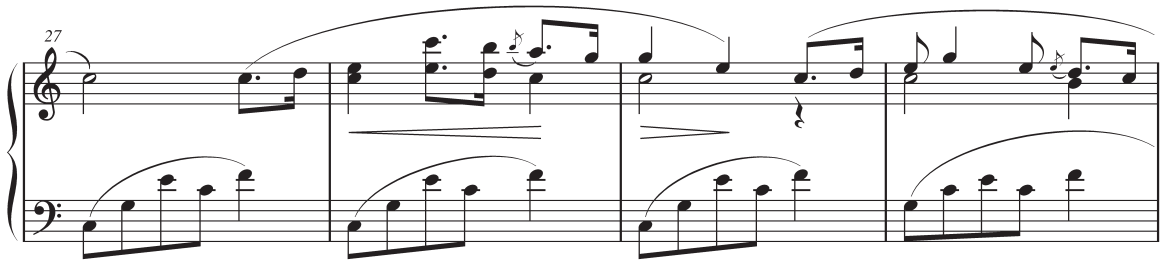
Step 08 · Step 11
Step 09 · Step 10



23 *mf*

5 Step 07

27

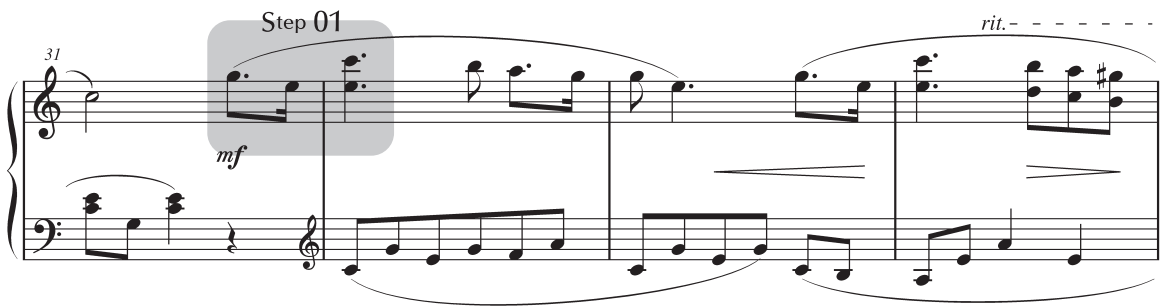


31

Step 01

mf

rit. - - - - -



35

meno mosso

mp

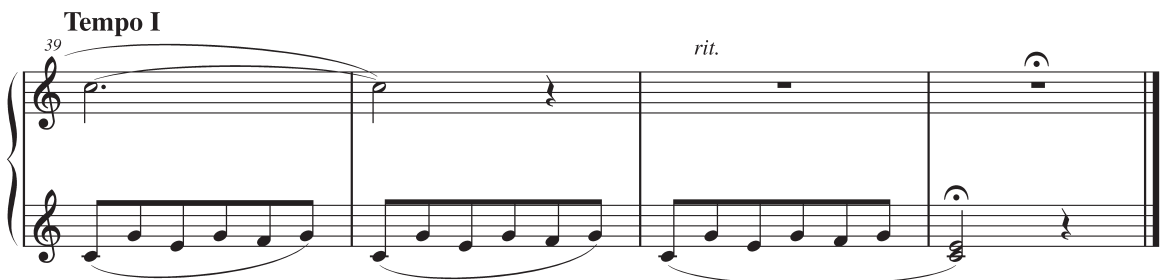
poco.rit.



Tempo I

39

rit.



Step 01



Special Practice - "The Starting Rhythm"

This is a collection of auftakt melodies.

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



one, two!

1

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

2

2

1

Musical notation for Step 01, showing a melody in 3/4 time with lyrics "La~ di da~" and fingerings 1, 2, 1.

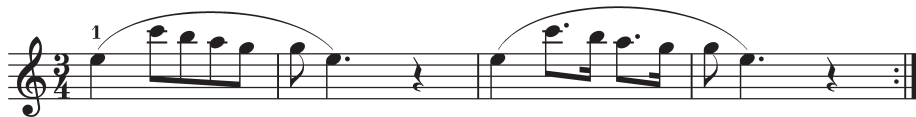
Step 02



Diligent Practice Time

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

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



1

Musical notation for Step 02, showing a melody in 3/4 time with fingerings 1, 1.

one, two!



1

1

Musical notation for Step 02, showing a melody in 3/4 time with fingerings 1, 1.

Step 03

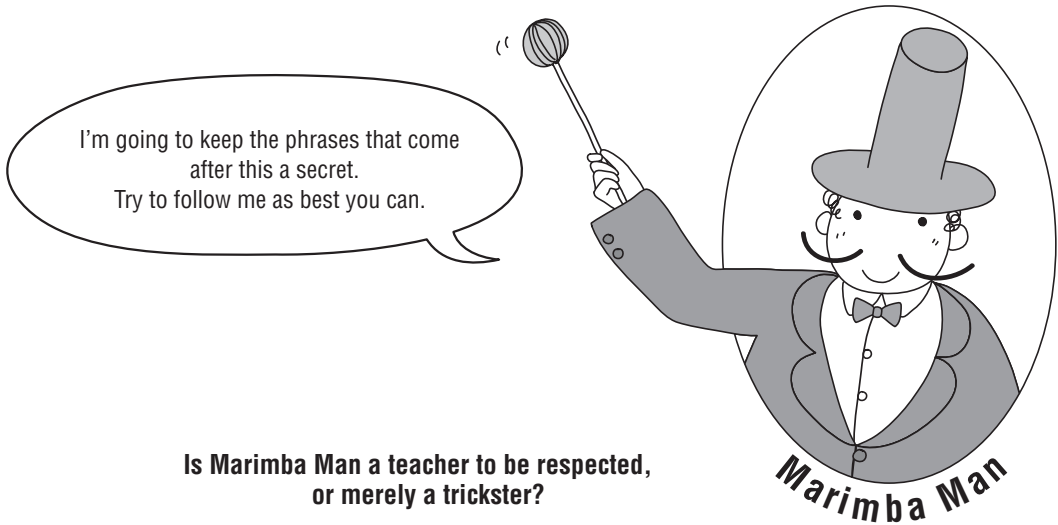


Special Practice - "Meet Marimba Man: Follow Me!"

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

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

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



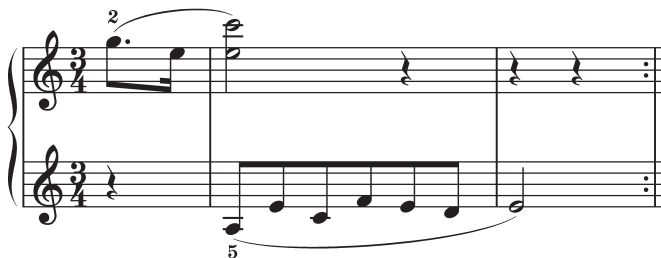
Is Marimba Man a teacher to be respected,
or merely a trickster?

Step 04



Diligent Practice Time

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



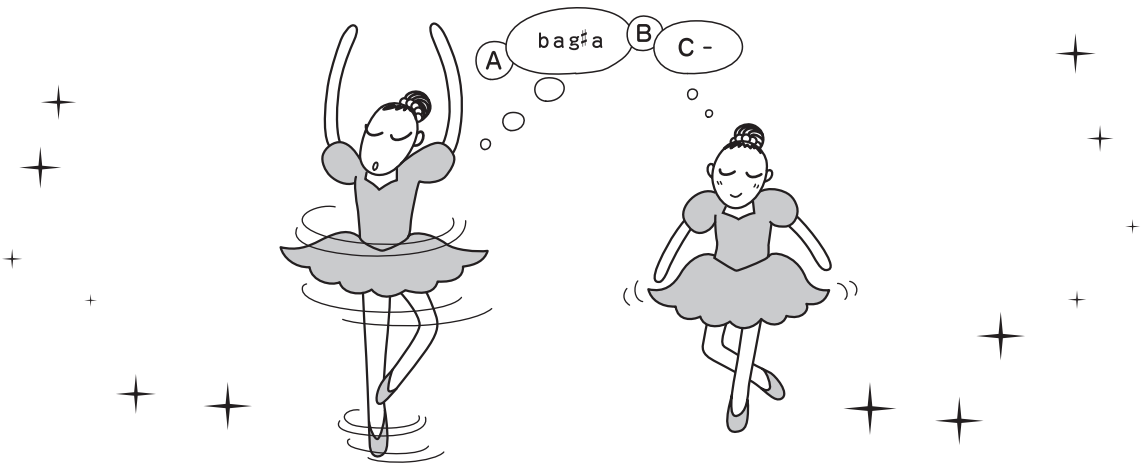
Step 05



Turn Practice

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

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



Conceptually, a turn might look something like this.

Step 06



Diligent Practice Time

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

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

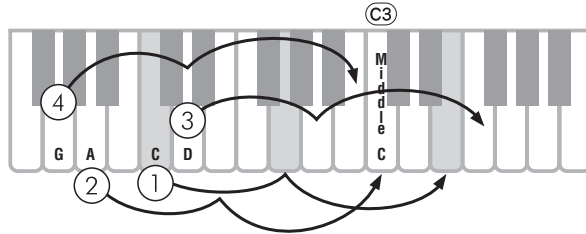
Step 07



Special Practice - "Repeating Shapes"

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

Prepare for the next note as early as possible.



①

②

③

④

①

Step 08



Diligent Practice Time

Keep playing smoothly during the polyphonic section.

Step 09 Diligent Practice Time



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

Step 10 Diligent Practice Time



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

Step 11 One More Diligent Practice Session



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

Step 12 Play the Whole Song!



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

Amazing Grace

Traditional

Basic

Song No.108

Amazing Grace ~ With Step Map ~196

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

Play this nostalgic melody with a gentle, singing feel.

Step 01	The Opening Melody	197
Step 02	The Second Melody	197
Step 03	Warm-up Exercise - "The Chinese Princess"	197
Step 04	Diligent Practice Time	197
Step 05	Warm-up Exercise - "Left and Right in Sync"	198
Step 06	Diligent Practice Time	198
Step 07	"Before a Chord Change"	198
Step 08	Diligent Practice Time	199
Step 09	"A Serene Ending"	199
Step 10	Play the Whole Song!	199

Advanced

Song No.109

Amazing Grace ~ With Step Map ~200

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

Step 01	Diligent Practice Time	202
Step 02	Diligent Practice Time	202
Step 03	Diligent Practice Time	202
Step 04	Special Practice: Grace Notes - "Follow the Guitarist!"	203
Step 05	Diligent Practice Time	204
Step 06	"Shh, ta ta ta~"	204
Step 07	"Triplets!"	205
Step 08	"Glissandos Everywhere"	205
Step 09	Play the Whole Song!	205

Step 01



The Opening Melody

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

Step 02



The Second Melody

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

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



It's time to warm up the left hand!

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

Step 04 Diligent Practice Time



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

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



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

Step 06 Diligent Practice Time



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

Step 07 "Before a Chord Change"



Prepare to play the next chord ahead of time.

Short break

Step 08 Diligent Practice Time



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

Step 09 "A Serene Ending"



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

Step 10 Play the Whole Song!



This is the finishing step!

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

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

Amazing Grace

~ With Step Map ~

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

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

♩ = 62

Step 03

Step 02

Step 06 Step 04

Step 04 Step 07

Step 08 **Rubato**

Step 01 Diligent Practice Time



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

Step 02 Diligent Practice Time



Next try out the left-hand notes.

Step 03 Diligent Practice Time



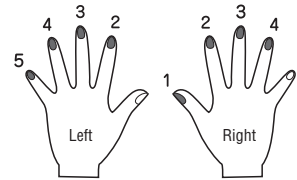
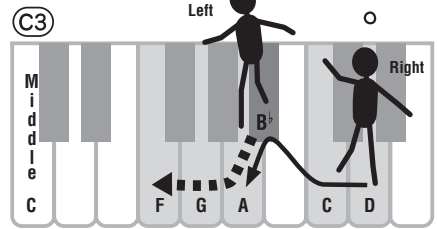
And finally, we're ready to play with both hands. Make the chord changes in each measure as smooth and synchronized as possible.

Step 05 Diligent Practice Time



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

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



Both of you are doing great!

Step 06 "Shh, ta ta ta~"



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

Step 07 “Triplets!”

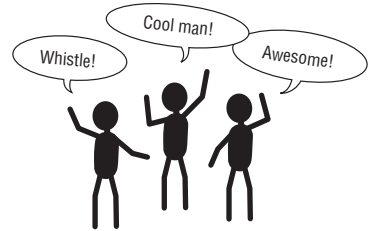
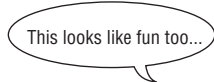


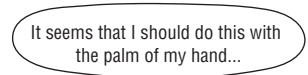
Play this tightly with the band and you'll really impress the crowd. Play with a moderately heavy touch, and try saying “da~ da!” while playing the triplets.

Step 08 “Glissandos Everywhere”



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



Step 09 Play the Whole Song!



This is the finishing step!

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

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

To everyone who played the Learn to Play songs,

Did you enjoy our Learn to Play section?

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

The Learn to Play Orchestra is always waiting for you.

Come and play with us anytime you like.

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

Hope you find some you like!

From the Learn to Play Orchestra



Favorite with Style

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

~ Fun with the Left Hand Step ~

C ← Chord name

A number of notes played above the root form a chord

← Root (C)

Auto Accompaniment range

The lowest

C# D# F# G# A# C# D# F#
 Db Eb Gb Ab Bb Db Eb Gb

C D E F G A B C D E F

Flute

Play the root

5 3 4 2 3 4 1 4 3

C G7 C Dm C(onG) G7

Hey! This is easy!

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

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

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

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

Song No. 110

O du lieber Augustin

Melody Voice
Musette Accordion

 : Smart Chord

Traditional

Style
OberkrainerWalzer

♩ = 164

C

S01 C

S02 G7 C

8

4

4

4

13/29

C

G7

C

G7

C

19/35

G7

C

C

G7

C

C

4

Detailed description: This is the musical score for 'O du lieber Augustin'. It is written in 3/4 time with a tempo of 164. The key signature is C major. The score consists of three staves. The first staff starts with a common chord (C) and a first ending bracketed with a double bar line. The second staff continues the melody with chords C, G7, C, G7, and C. The third staff concludes the piece with chords G7, C, C, G7, C, and C, ending with a final 4-measure rest.

Song No. 111

Mary Had a Little Lamb

Melody Voice
Clarinet

 : Smart Chord

Traditional

Style
Learning2/4

♩ = 85

C

S01 C

S02 G7 C

4

3

2

1

2

3

2

3

9/17/25/33

C

S03 G7

1. 2. 3.

C

4.

C

C


4

Detailed description: This is the musical score for 'Mary Had a Little Lamb'. It is written in 2/4 time with a tempo of 85. The key signature is C major. The score consists of two staves. The first staff starts with a common chord (C) and a first ending bracketed with a double bar line. The melody features fingerings: 3, 2, 1, 2, 3, 2, 3. The second staff continues with chords C, G7, C, and C, including first and second endings. The first ending is marked '1. 2. 3.' and the second ending is marked '4.'. The piece concludes with a 4-measure rest.

Song No. 112

When Irish Eyes Are Smiling

Melody Voice
Musette Accordion

 : Smart Chord

E. R. Ball

Style
EnglishWaltz

♩ = 108

F

S01 F

Gm7(onC)

F

F7

S02

5

3

3

1

Detailed description: This is the musical score for 'When Irish Eyes Are Smiling'. It is written in 3/4 time with a tempo of 108. The key signature is F major. The score consists of one staff. It begins with a common chord (F) and a first ending bracketed with a double bar line. The melody features fingerings: 5, 3, 3, 1. Chords indicated are F, Gm7(onC), F, and F7. The piece concludes with a 1-measure rest.

9/41 B^b F S03 B^b F

16/48 D7 S04 G7 Gm7 C7 F

22/54 Gm7(onC) F F7 B^b F

28/60 S05 B^b Bdim F(onC) D7 S06 S07 (2x) G7

34/66 C7 1. F C7 5 2. F F

Song No. 113

Little Brown Jug

Traditional

Melody Voice
Vibraphone

Style
BigBandFast

$\text{♩} = 140$ S01 *C F D7 S02 G7 C

9/25 C F D7 S03 G7 C

13/29 C F D7 G7 C

17/33 C F D7 S04 G7 C C 6

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

Song No. 114

Ten Little Indians

Melody Voice

Celesta

 : Smart Chord

Traditional

Style

Learning2/4

♩ = 92

C

S01 C

8va ----- sempre

S02 G

1

10/26

2 2 1

C

3 1 3

16/32

S03 F

G7

C (8va) -----

C

Detailed description: This is the musical score for 'Ten Little Indians'. It is written in 2/4 time with a tempo of 92. The key signature has one flat (Bb). The score consists of three staves. The first staff starts with a C chord and a first ending bracket. The second staff has a C chord above it. The third staff has F, G7, and C (8va) chords, with a first ending bracket and a final C chord. Fingerings and articulation marks like accents and slurs are present throughout.

Song No. 115

On Top of Old Smoky

Melody Voice

Harmonica

 : Smart Chord

Traditional

Style

CountryWaltz

♩ = 170

Whistle

Bb

F

7

C7

14

F Bb F

S01

1 2 3

Bb 5

20/36/68/84

S02

F

S03

1 3 5

26/42/74/90

C7

S04 S05

2 3 4

to F

(D.S. 1st time)

(D.S. time with repeat)

Detailed description: This is the musical score for 'On Top of Old Smoky'. It is written in 2/4 time with a tempo of 170. The key signature has two flats (Bb and Eb). The score consists of four staves. The first staff is marked 'Whistle' and has a Bb chord. The second staff has a C7 chord. The third staff has F, Bb, and F chords, with a first ending bracket and a 'D.S. time with repeat' instruction. The fourth staff has F, S02, S03, and S04/S05 chords, with a 'D.S. 1st time' instruction. Fingerings and articulation marks are included.

32/80

1. F7 ∇ 1 2 3

2. F7 ∇ Violin B \flat

52 F

58 C7 F

64 F7 ∇ 1 2 3

94 Coda F rit.

D.S.

Song No. 116

My Darling Clementine

P. Montrose

Melody Voice
Harmonica

Style
SwingWaltz

: Smart Chord

$\text{♩} = 104$ $\text{♩} = \text{♩}^3$

Piano B \flat F C7 F

S01

5/21 F S02 C7 S03

10/26 F S04 C7 F F

14/30 ∇ 1 C7 ∇ 2

18/34 F ∇ 3 5 C7 ∇ 3 1. F 2. F ∇ 4

Song No. 117

Oh! Susanna

S. C. Foster

Melody Voice

Violin

Style

Bluegrass

♩ = 108

1. F S01 F C S02

8/20 F C7 F F S03 G7 C

12/24 F C7 F S04 B^b F C S05

16/28 F C7 F S04 C7 F S03

1. 2.

Detailed description: This is the musical score for 'Oh! Susanna' in 2/4 time, starting at a tempo of 108. The score is written for a violin. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked as 108. The first measure is a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The second staff continues with a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The third staff continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The fourth staff concludes with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are five specific notes marked with callouts: S01 (G4), S02 (A4), S03 (B4), S04 (B4), and S05 (C5). Chord symbols are placed above the notes: F, C7, F, G7, C, Bb, C7, F, and F. The score includes first and second endings, with the first ending leading back to the beginning and the second ending leading to a final whole rest.

Song No. 118

Red River Valley

Traditional



: Smart Chord

Melody Voice

Harmonica

Style

CountrySwing

♩ = 148

1. G S01 G S02 D7 S03

9/25 G G7 C S04 D7

14/30 G G7 C S04 D7

19/35 G S04 G S04

1. 2.

Detailed description: This is the musical score for 'Red River Valley' in 2/4 time, starting at a tempo of 148. The score is written for a harmonica. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. The tempo is marked as 148. The first measure is a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The second staff continues with a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The third staff continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The fourth staff concludes with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are four specific notes marked with callouts: S01 (G4), S02 (A4), S03 (B4), and S04 (C5). Chord symbols are placed above the notes: G, G7, C, D7, G, G7, C, D7, G, G7, C, D7, G, G7, C, D7. The score includes first and second endings, with the first ending leading back to the beginning and the second ending leading to a final whole rest.

Song No. 119

Turkey in the Straw

Melody Voice

Clarinet



: Smart Chord

Traditional

Style

CountrySwing

♩ = 168

1 C Piano G C G7 C S01

5/21 C S02 G7

9/25 C S03 G7 C

S04 C S05 C7 F S06 C

13/29

18/34 1. 2. G7 C S01

Detailed description: This is a musical score for the song 'Turkey in the Straw'. It is written in 2/4 time with a tempo of 168 beats per minute. The key signature is C major. The score consists of five staves of music. The first staff starts with a treble clef and a 'Piano' dynamic marking. Chords are indicated above the notes: C, G, C, G7, C. A circled 'S01' is placed above the final measure of the first staff. The second staff begins with a repeat sign and a '5/21' measure marker. Chords C and G7 are shown. A circled 'S02' is above the second measure. The third staff has a '9/25' marker and chords C, G7, and C. A circled 'S03' is above the second measure. The fourth staff has a '13/29' marker and chords C, C7, F, and C. Circled 'S04', 'S05', and 'S06' are placed above the first, third, and fifth measures respectively. The fifth staff has a '18/34' marker and includes first and second endings. Chords G, C, G7, and C are shown. A circled 'S01' is above the first ending. The piece concludes with a double bar line and a final C chord.

Song No. 120

Muffin Man

Melody Voice

60s Clean Guitar



: Smart Chord

R. A. King

Style

Bluegrass

♩ = 112

1 C S01

5/17 Dm7(onF) G7 S02 Am Dm7 G7 C

9/21 Dm7(onF) G7 C Am 1. Dm7 G7 C F Violin C

Detailed description: This is a musical score for the song 'Muffin Man'. It is written in 2/4 time with a tempo of 112 beats per minute. The key signature is C major. The score consists of three staves of music. The first staff starts with a treble clef and a 'C' chord. A circled 'S01' is above the first measure. The second staff begins with a '5/17' marker and chords Dm7(onF), G7, Am, Dm7, G7, and C. A circled 'S02' is above the second measure. The third staff has a '9/21' marker and includes first and second endings. Chords Dm7(onF), G7, C, Am, Dm7, G7, C, F, and C are shown. A circled 'S01' is above the first ending. The piece concludes with a double bar line and a final C chord.

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

Song No. 121

Pop Goes the Weasel

Traditional

Melody Voice

Piccolo

Style

6/8PianoMarch

♩ = 116

1 D S01 staccato D A D D A D S02

7/19 D A D Em A7 D Bm A

10/22 E A7 S04 G E7 Em A7 D

1. Bm A E A7 G E7 Em A7 D 2. D

13 Bm Piano 800

Song No. 122

Grandfather's Clock

H. C. Work

Melody Voice

Clarinet

Style

Learning4/4

♩ = 86

1 C S01 C G7 C Dm(onF) S02

7 C(onG) G7 C S03 C G7 C Dm(onF)

11 C^(onG) G7 C S04 C⁵ Am Dm^(onF) G7 S05

15 Em Am D7 G7 S06 C G^(onB) C Dm^(onF) S07

19 C^(onG) G7 C S08 C S09

24 C G^(onB) C Dm^(onF) C^(onG) G7

28 C C G^(onB) A7 Dm^(onF) S10 C *rit.*

Song No. 123

Camptown Races

S. C. Foster

Melody Voice
Harmonica

Style
Bluegrass

♩ = 120

1 C S01 C D7 G7 S02

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

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

16/28 C Dm7 G7 C S03 C Dm7 G7 C S04 S05 (2X)

When the Saints Go Marching In

Traditional

Melody Voice

Trumpet

Style

Dixieland

$\text{♩} = 196$ $\text{♩} = \text{♩} = \text{♩}$

S01

S02

S03

S04

S05

S06

S07

Detailed description: This is a musical score for the trumpet part of 'When the Saints Go Marching In'. It is written in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 196. The score consists of seven staves of music, each starting with a measure number (1, 8, 14, 20, 26, 32). Fingerings are indicated by numbers 1-4. Slurs are used for phrasing. Chord symbols are placed above the notes: Bb, Gm, C7, F7, Bb, Bb7, Ebm, Bb(onF), F7, Bb, Bb7, Eb, Ebm, Bb(onF), Cm7(onF), F7, Bb. Section markers S01 through S07 are placed above the notes.

Yankee Doodle

Traditional

Melody Voice

Piccolo

Style

US March

$\text{♩} = 108$

S01

S02

S03

S04

Detailed description: This is a musical score for the piccolo part of 'Yankee Doodle'. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 108. The score consists of two staves of music, each starting with a measure number (1, 6). Fingerings are indicated by numbers 1-4. Section markers S01 through S04 are placed above the notes. Chord symbols are placed above the notes: N.C., C, G, C, C#dim7, G(onD), D7, G.

10 ∇ G 3 D7 G 3 D7 G 2 C D7 G

14 ∇ C G C C#dim7 G(onD) D7 G Eb7

18 S05 A# Eb7 A# Eb7 S06 A# D# Eb7 A#

22 S07 D# A# D dim7 A#(onEb) Eb7 A# A#

Song No. 126

Battle Hymn of the Republic

Melody Voice
Trumpet

: Smart Chord

Traditional

Style
6/8 March

$\text{♩} = 120$
C S01 C *staccato* S02

8/24 F C S03 C

11/27 E7 Am S04 Dm G7 C S05 C

15/31 S06 F C S07 C

19/35 S08 Dm G7 1. C 2. C

I've Been Working on the Railroad

Traditional

Melody Voice

Trumpet

Style

6/8March

$\text{♩} = 124$

1 B^{\flat} $Bdim$ $F^{(onC)}$ Dm $C7$ F

Brass

S01 F S02 B^{\flat} $B^{\flat}m$ F

5/21 3 1 3 2 1 4

S03 F S04 Dm $G7$ C

9/25 3 2 1 3

S05 C S06 B^{\flat} $A7$

13/29 3 4 1

S07 B^{\flat} $Bdim$ $F^{(onC)}$ Dm S08 $C7$ F

17/33 2 1 3

S09 F S10 $C7$ F $C7$ F

37 1 2 3 2

S11 F $Faug^{(onA)}$ B^{\flat} $Bdim$ $C7$ F F

41 1 2

American Patrol

F. W. Meacham

Melody Voice

Clarinet

Style

US March

♩ = 116

1 E^b S01 1 2 3 4 2 4 3 2 1 2

5 3 S02 B^b E^b F7 B^b 1

8 E^b S03 A^b F7 1 2 1 2

11 B^b S04 E^b B^b E^b S05 2 1 1 2 3 1

14 B^b E^b S06 A^b E^b 1 5 3 5 2 3

17 G7 Cm S07 A^b E^b B^b E^b S08 3

20 G Cm S09 B^b E^b D7 Gm 2 1 2 1 2 1 2 1 2

23 F7 B^b S10 E^b 1 2 3 4 2 4 3 2 1 2 3 3 2 1 2 S11 3

26 B^b E^b F7 B^b E^b 1

29 S12 A^b 5 $F7$ B^b7 E^b S13

32 B^b 3 E^b 3 S14

34 B^b E^b S15 A^b 5 3 5 E^b 2 3

37 $G7$ 4 Cm S16 A^b E^b B^b7 E^b

Song No. 129

Down by the Riverside

Traditional

Melody Voice

Trumpet

Style

Dixieland

$\text{♩} = 99$ ($\text{♩} = 198$) $\text{♩} = \text{♩}^{-3}$

1 C S01 C F $G7$

7 C S02 $G7$ S03

11 C S04 S05 C F $G7$

15 C ∇ 3

S06 G7 2

C

20 S07 C7 ∇ 1

F 4

C 3

S08 3

25 G7 C C7 ∇ 1 F

30 Fm C Am S09 3 G7

35 C ∇ 2 C ∇ 3

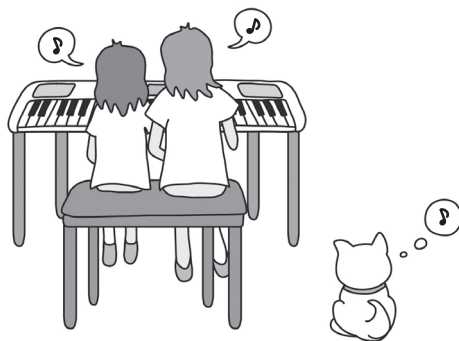
40 G7 ∇ 3 C ∇ 3

44 C ∇ 2 C F G7 C ∇ 3 E7 (or B)

48 Am S10 Dm 2 G7 C F C ∇ 2

Duet

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



Song No. 130

O Christmas Tree

Melody Voice

Live! Concert Grand Piano

 : Smart Chord

Traditional

Style

ChristmasWaltz

S01
♩ = 92

S02

S03

S04

S05

S06

S11

S07

23 **S08** C *8va*----- **S09** Dm G7 C

27 C **S10** Dm *(8va)*----- G7 C **S12**

31 C F G7 C

35 Am F#dim Dm G7 C **S13**

We Wish You a Merry Christmas

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
ChristmasWaltz

S01
♩ = 88

S02

S03

S04

S05

S06

S07

S08

31 F G7 C S09 G7

35 C F#dim G7 S10 C Am E1+5

39 Dm G7 C S11 F C

Im Mai

Traditional

Melody Voice
Live! Concert Grand Piano

Style
Oberkrainer Polka

 : Smart Chord

S01
♩ = 104

S02

S03

S04

S05

S06

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The tempo is marked as ♩ = 104. The key signature has one flat (B-flat). The score includes various chords (C, G7) and fingerings (1-5) for both hands. There are six specific sections labeled S01 through S06, each with a callout box pointing to a specific measure or group of notes. The score ends with a double bar line.

Mary Had a Little Lamb

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
US March

S01
♩ = 120
C G7 C

S02

S03

S04

S05

S06

S07

S08

S09

Detailed description of the musical score: The score is for a piano accompaniment of 'Mary Had a Little Lamb'. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked as quarter note = 120. The score includes various chords (C, G7) and fingering instructions (e.g., 3, 2, 3, 4). There are nine specific sections labeled S01 through S09, each with a callout box. The score ends with a double bar line and a final chord in the bass staff.

24 S10 G7 C S11 G7 C

27 C S12 G7 C S13

30 G7 C S14 G7 C

33 C G7 C S14

36 G7 C G7 C

Ten Little Indians

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
CumbiaColombiana

S01
♩ = 102

S02

S03

S04

S05

S06

The musical score is presented in two systems, each with a treble and bass clef staff. The tempo is marked as ♩ = 102. The key signature is one flat (B-flat major). The score includes six sections labeled S01 through S06, each with a chord symbol above the treble staff and fingerings below the bass staff. Section S01 starts at measure 5 with a C chord and a bass line of eighth notes. Section S02 starts at measure 8 with a G7 chord. Section S03 starts at measure 11 with an F chord. Section S04 starts at measure 17 with a C chord. Section S05 starts at measure 19 with a G7 chord. Section S06 starts at measure 21 with a C chord. The bass line throughout consists of eighth-note patterns with various fingerings (1-5) and triplets. The treble staff contains a simple melody with some rests and slurs.

Scarborough Fair

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

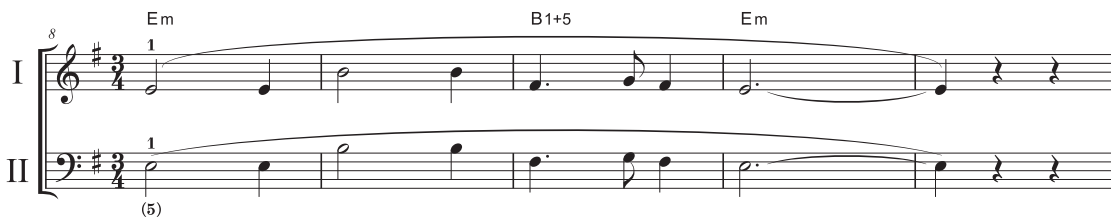
Traditional

Style
EnglishWaltz

S01

$\text{♩} = 128$

8 Em B1+5 Em



S02

13 G Em G ♦ A Em



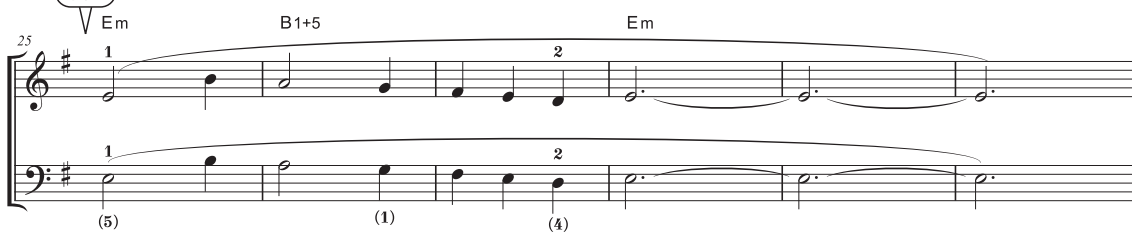
S03

19 Em G Em B1+5



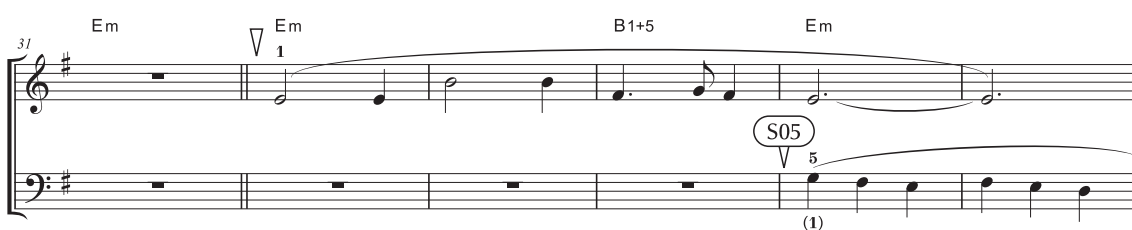
S04

25 Em B1+5 Em



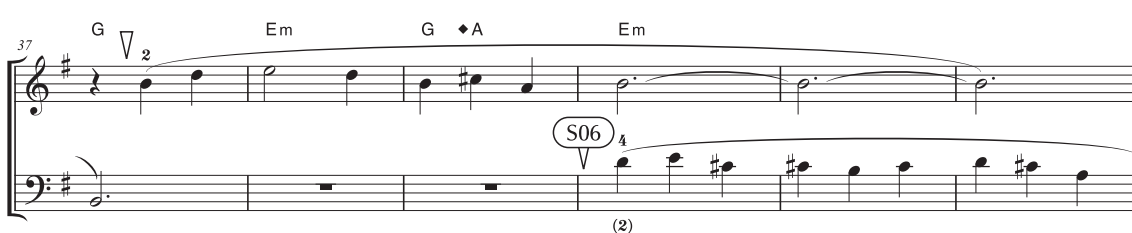
S05

31 Em Em B1+5 Em



S06

37 G Em G ♦ A Em



Three Blind Mice

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
VienneseWaltz

S01

♩ = 170

9 C G7 C G7 C

S02

16 C G7 C G7

S03

S04

23 C G7 C

S05

29 C G7 C

34 G7 C F C G7 C

S06

41 C G7 C G7 C

48 C S07 5 G7 C G7

5 (1)

55 C 2 5 G7 C S08 S09

(3) (1)

61 C G7 C S10 G7

S10

67 C F C 3 G7 C

(1)

Battle Hymn of the Republic

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
Stride

S01
♩ = 116

S02

S03

S04

S05

S06

S07

Chords: C, F, E1+5, Am, Dm, G7, C, F, C, E1+5, Am, Dm, G7, C, Am, F, C, G7, E1+5, Am, Dm, G7, C.

My Darling Clementine

P. Montrose

Melody Voice

Live! Concert Grand Piano



: Smart Chord

Style

JazzWaltz

S01
♩ = 92

S02

S03

S04

S05

S06

S07

S08

♣FM7 *rit.* ♣F (onG) ♣CM7

The musical score is written for piano in 3/4 time. It consists of eight systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various chords such as C, C#dim, Dm, G7, Am, FM7, F(onG), and CM7. Fingerings are indicated by numbers 1-5. Trills and triplets are also present. The tempo is marked as ♩ = 92. The score is divided into sections by measure numbers 4, 8, 12, 17, and 21. The final system ends with a double bar line.

The Cuckoo

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
VienneseWaltz

S01
♩ = 160

S02 **S03**

S04

S05

S06

S07

The musical score is written for two staves, I and II, in 3/4 time. It consists of seven systems of music, each with a Smart Chord label (S01-S07) above it. The key signature is one flat (F major/D minor). The tempo is marked as ♩ = 160. The score includes various musical notations such as notes, rests, slurs, and fingerings. Chord symbols (C, G7) are placed above the notes. The piece ends with a double bar line and repeat dots.

37 G7 C

S08 S09

(2) 4 3

42 C G7 C C

S10

1 5 (1)

(5)

47 G7 C

S11

1 4 3

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

52 C

S12

1 1

(1) (2)

London Bridge

Melody Voice
Live! Concert Grand Piano

 : Smart Chord

Traditional

Style
US March

The musical score for "London Bridge" is presented in a two-staff format (I and II). The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked as quarter note = 116. The score includes ten Smart Chord callouts (S01-S10) that identify specific chords used in the melody. The piano accompaniment is written in the bass clef and includes fingering and articulation markings such as slurs and accents. The score is divided into measures, with measure numbers 5, 8, 12, 16, 21, and 24 indicated. The chords identified by the Smart Chord callouts are: S01 (C), S02 (C), S03 (G7), S04 (C), S05 (G7), S06 (C), S07 (C), S08 (G7), S09 (C), and S10 (G7).

Close Your Hands, Open Your Hands

Melody Voice

Live! Concert Grand Piano



: Smart Chord

J. J. Rousseau

Style

SweetPop

♩ = 110

S01 C G7 C Am

S02 Am

S03 F G7 C F C Am

S04 Am

S05 F#dim G7 C G7 C Am

S06 Am

S07 C

S08 F C Am F#dim G7 C

S09 Am

G7 C Am F G7 C

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into systems, each containing two staves. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are placed below the notes. The score includes nine Smart Chord markers (S01-S09) and a tempo marking of quarter note = 110. The piece concludes with a double bar line at the end of the final system.

Special Appendix

Rhythm & Touch Tutor

You can practice by playing back the Songs in the “Rhythm & Touch Tutor” category.

A mark will move across the top of the display. Press the keyboard when it reaches the rightmost end.

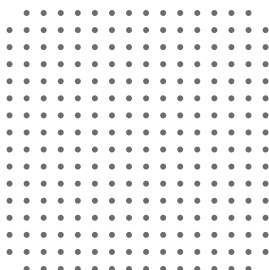
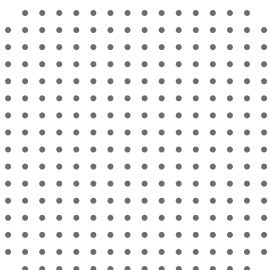
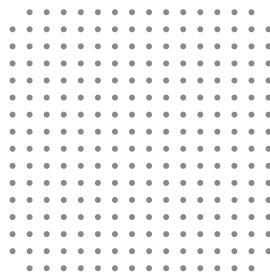
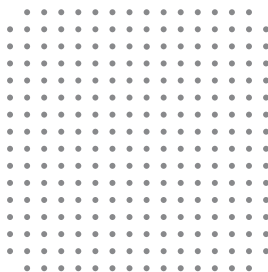
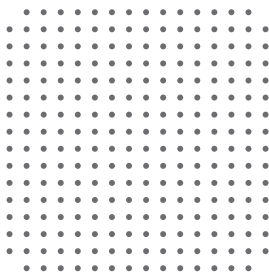
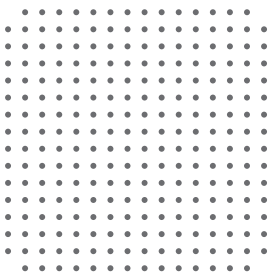
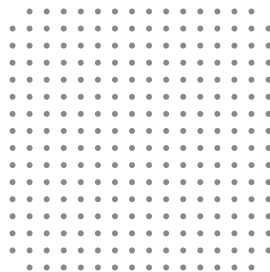
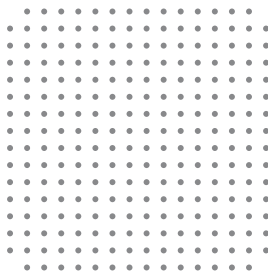
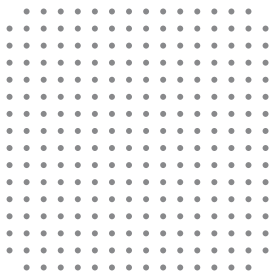
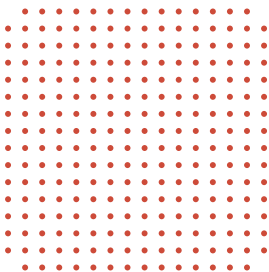
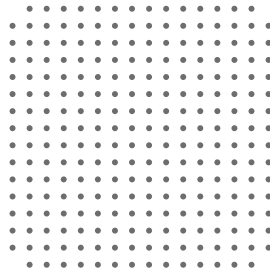
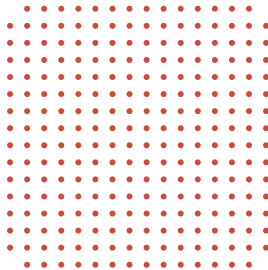
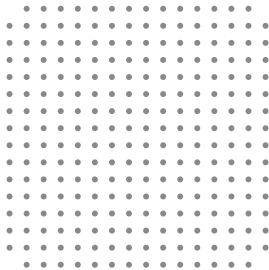
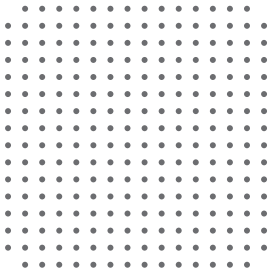
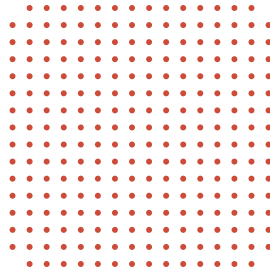
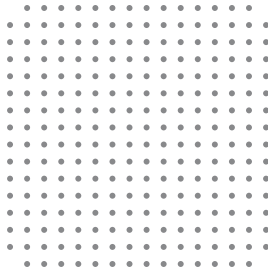
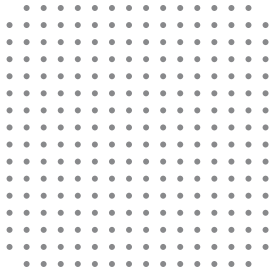
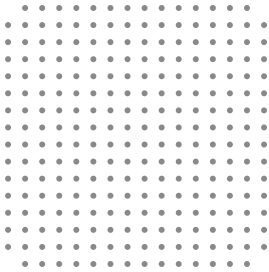
There are three marks of different sizes depending on the touch strength. Play the keyboard at a strength appropriate to the size of mark displayed.

If only the timing is correct, “OK” is displayed; if both are correct, “Good!” is displayed. As long as your timing and touch strength are right, any key you play will be correct.

When the Song ends, the score and message will be shown.

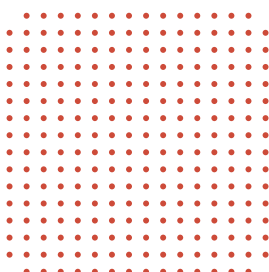
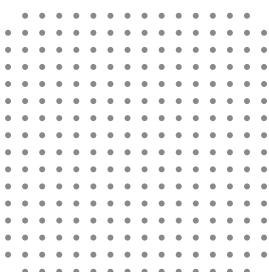
* To play with the same voice that is used in the performance data, select voice number “000” (Song OTS Mode).

Song No.	Title
143	Rhythm & Touch Tutor 01
144	Rhythm & Touch Tutor 02
145	Rhythm & Touch Tutor 03
146	Rhythm & Touch Tutor 04
147	Rhythm & Touch Tutor 05
148	Rhythm & Touch Tutor 06
149	Rhythm & Touch Tutor 07
150	Rhythm & Touch Tutor 08
151	Rhythm & Touch Tutor 09
152	Rhythm & Touch Tutor 10



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