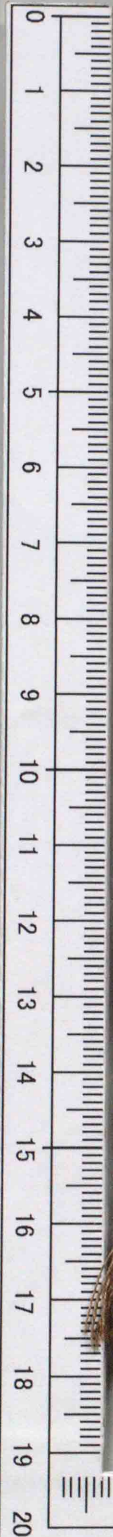
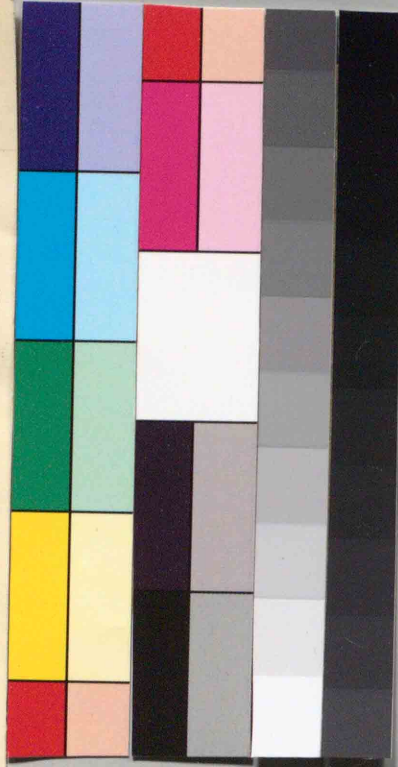


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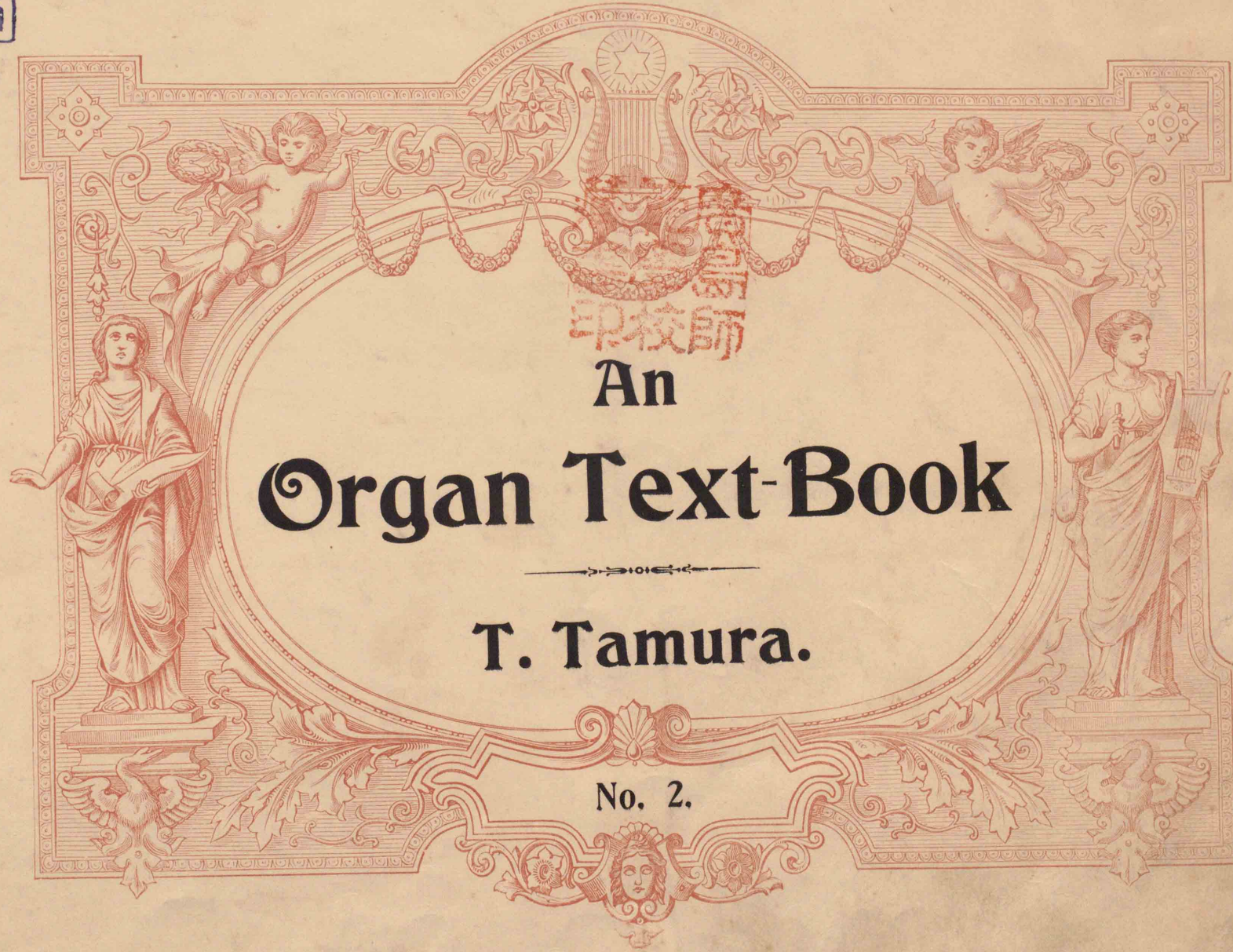
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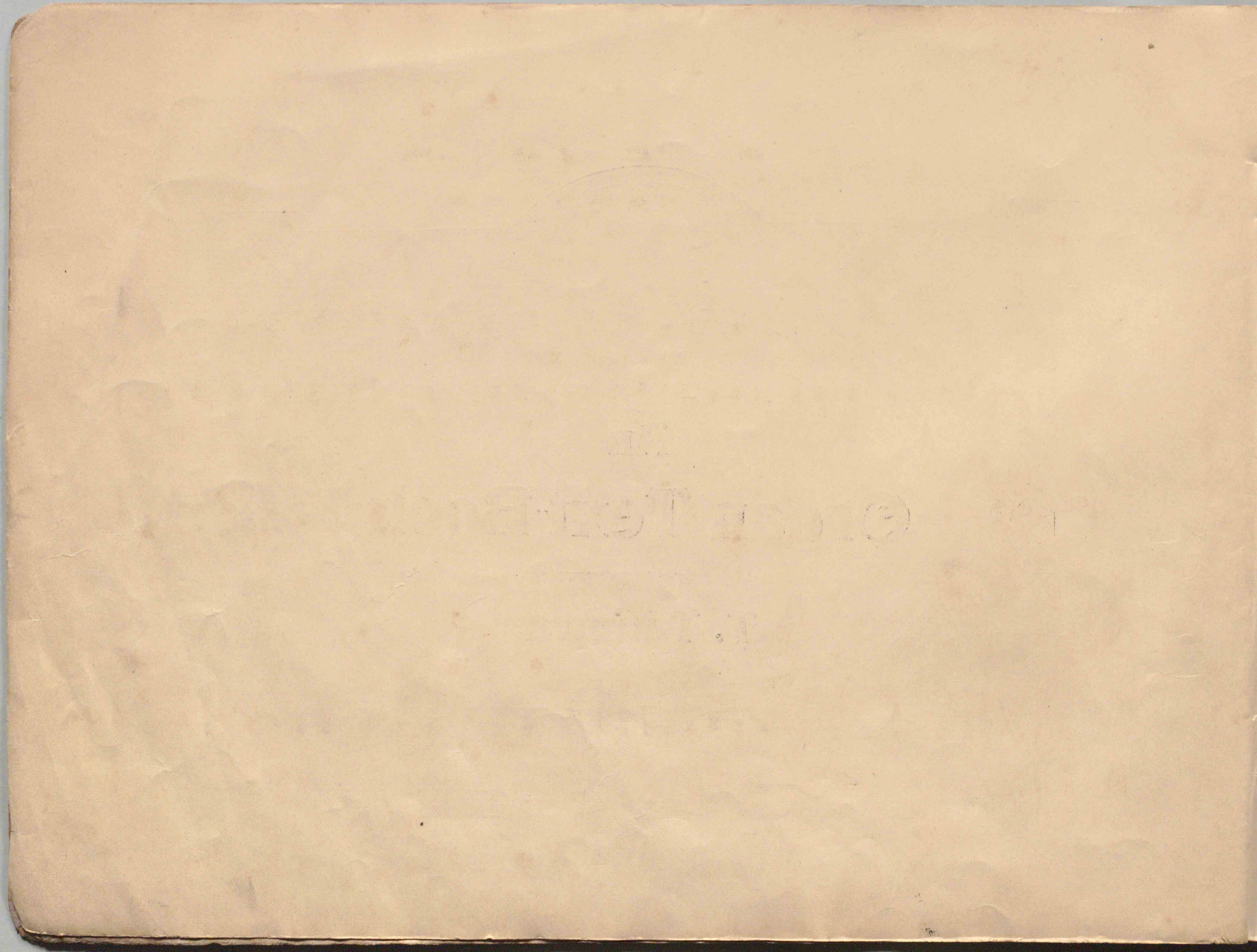
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T. Tamura.

No. 2.



1.

2.

3.

Adagio.

第三部門

三重音·四重音練習

右手複音練習

1.

2.

3.

三重音 {右手複音} 練習

1. AMUSEMENT.

Adagio.

2. EVENING HYMN.

Adagio.

西洋曲

p *f*

This musical score is for the first system of '2. EVENING HYMN.'. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Adagio'. The key signature is C major. The first measure has a piano (*p*) dynamic, and the second measure has a forte (*f*) dynamic. The score includes fingerings (e.g., 3 1, 3 1, 5 3) and articulation marks.

p *f* *p*

This musical score is for the second system of '2. EVENING HYMN.'. It continues the grand staff notation. The dynamics are marked *p*, *f*, and *p*. The score includes fingerings (e.g., 3 1, 5 2, 4 1, 4 1, 5 2, 4 1) and articulation marks.

3. AMUSEMENT.

Andante.

獨逸曲

p *f*

This musical score is for the first system of '3. AMUSEMENT.'. It is in 3/4 time and consists of a grand staff with a treble and bass clef. The tempo is marked 'Andante'. The key signature is C major. The first measure has a piano (*p*) dynamic, and the second measure has a forte (*f*) dynamic. The score includes fingerings (e.g., 5 2, 4 1, 3 1, 3 1, 2 1, 3 1, 4 2) and articulation marks.

f

Partial view of a musical score on the right page, showing a grand staff with a treble and bass clef. The dynamic is marked *f*.

Largo.
p

Partial view of a musical score on the right page, showing a grand staff with a treble and bass clef. The tempo is marked 'Largo' and the dynamic is marked *p*.

f

Partial view of a musical score on the right page, showing a grand staff with a treble and bass clef. The dynamic is marked *f*.

A musical score for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The piece starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. There are several measures with rests and some notes with fingerings (1, 2, 3, 4).

4. NEARER MY GOD TO THEE.

(我が身・神に近づかん)

Largo.

西洋曲

A musical score for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The piece is marked *Largo* and *p* (piano). It features complex chordal textures and melodic lines with fingerings (1, 2, 3, 4, 5) and some notes with accents.

A musical score for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The piece starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. It features complex chordal textures and melodic lines with fingerings (1, 2, 3, 4).

西洋曲

A musical score for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The piece starts with a forte (*f*) dynamic.

A musical score for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The piece starts with a piano (*p*) dynamic.

獨逸曲

A musical score for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The piece starts with a forte (*f*) dynamic.



5. MENUET.

(三拍子の舞蹈曲)

Moderato.

From "Don Juan" by Mozart.

First system of the Minuet score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a dynamic marking of *mf*. Fingerings are indicated by numbers 1-5 above the notes. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of the Minuet score, continuing from the first system. It also consists of two staves. The dynamic marking changes to *f*. The notation continues with similar rhythmic patterns and includes various fingering instructions.

6. O SANCTISSIMA.

(神聖なる神よ) (小學唱歌集・雨露)

Andante.

Sicilianisches Fischlied.

First system of the 'O Sanctissima' score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is common time (C). The first staff begins with a dynamic marking of *p*. The music is characterized by a slow, steady rhythm with long note values. Fingerings are indicated by numbers 1-5.

Partial view of a musical score on the right page, showing a treble clef staff with a dynamic marking of *p*.

A musical score on the right page, labeled with a circled '1.' in red. It shows a treble clef staff with a common time signature and a dynamic marking of *p*.

A musical score on the right page, labeled with a circled '2.' in red. It shows a treble clef staff with a common time signature and a dynamic marking of *p*.

A musical score for piano, consisting of a treble clef and a bass clef. The treble clef part contains several measures of music with notes and rests, accompanied by fingerings (1-5) and accents. The bass clef part contains fewer notes, mostly rests, with some fingerings. The piece concludes with a double bar line.

右手複音轉換練習

右手複音轉換練習

1.

Musical exercise 1, written in treble clef. It consists of a sequence of chords, each with specific fingerings indicated above the notes. The exercise starts with a circled '1.' and ends with a double bar line.

2.

Musical exercise 2, written in treble clef. It consists of a sequence of chords with fingerings. The exercise starts with a circled '2.' and ends with a double bar line.

Don Juan" by Mozart.

A snippet of a musical score for "Don Juan" by Mozart, showing a treble clef and a bass clef with notes and fingerings.

A snippet of a musical score showing a treble clef with notes and fingerings.

Sicilianisches Fischlied.

A snippet of a musical score for "Sicilianisches Fischlied", showing a treble clef and a bass clef with notes and fingerings.

7. AMUSEMENT.

Moderato.

8. AMUSEMENT.

Moderato.

9. AMUSEMENT.

Andante.

Moderato.

1.

2.



10. AMUSEMENT.

Moderato.

The first system of musical notation for '10. AMUSEMENT.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *mf*. The melody features various intervals and includes fingerings such as 2, 5, 4, 5, 3, 2, 5, 3, 5, 2, 5, 3, 2, 5, 4, 3, 4, 5. There are also slurs and accents. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment with notes like 4, 2, 2, 3, 2.

The second system of musical notation continues the piece. The upper staff includes dynamic markings of *p* and *f*. Fingerings are indicated throughout, such as 2, 5, 4, 3, 2, 3, 4, 5, 4, 5, 2, 3, 4, 5, 4. The lower staff continues the accompaniment with notes like 1, 2, 3, 5, 3, 4, 2, 3, 2.

左手複音練習

Exercise 1 is a single-staff piece in bass clef with a common time signature (C). It consists of a sequence of chords: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, 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B-176, A-176, G-176, F-176, E-176, D-176, C-176, B-177, A-177, G-177, F-177, E-177, D-177, C-177, B-178, A-178, G-178, F-178, E-178, D-178, C-178, B-179, A-179, G-179, F-179, E-179, D-179, C-179, B-180, A-180, G-180, F-180, E-180, D-180, C-180, B-181, A-181, G-181, F-181, E-181, D-181, C-181, B-182, A-182, G-182, F-182, E-182, D-182, C-182, B-183, A-183, G-183, F-183, E-183, D-183, C-183, B-184, A-184, G-184, F-184, E-184, D-184, C-184, B-185, A-185, G-185, F-185, E-185, D-185, C-185, B-186, A-186, G-186, F-186, E-186, D-186, C-186, B-187, A-187, G-187, F-187, E-187, D-187, C-187, B-188, A-188, G-188, F-188, E-188, D-188, C-188, B-189, A-189, G-189, F-189, E-189, D-189, C-189, B-190, A-190, G-190, F-190, E-190, D-190, C-190, B-191, A-191, G-191, F-191, E-191, D-191, C-191, B-192, A-192, G-192, F-192, E-192, D-192, C-192, B-193, A-193, G-193, F-193, E-193, D-193, C-193, B-194, A-194, G-194, F-194, E-194, D-194, C-194, B-195, A-195, G-195, F-195, E-195, D-195, C-195, B-196, A-196, G-196, F-196, E-196, D-196, C-196, B-197, A-197, G-197, F-197, E-197, D-197, C-197, B-198, A-198, G-198, F-198, E-198, D-198, C-198, B-199, A-199, G-199, F-199, E-199, D-199, C-199, B-200, A-200, G-200, F-200, E-200, D-200, C-200, B-201, A-201, G-201, F-201, E-201, D-201, C-201, B-202, A-202, G-202, F-202, E-202, D-202, C-202, B-203, A-203, G-203, F-203, E-203, D-203, C-203, B-204, A-204, G-204, F-204, E-204, D-204, C-204, B-205, A-205, G-205, F-205, E-205, D-205, C-205, B-206, A-206, G-206, F-206, E-206, D-206, C-206, B-207, A-207, G-207, F-207, E-207, D-207, C-207, B-208, A-208, G-208, F-208, E-208, D-208, C-208, B-209, A-209, G-209, F-209, E-209, D-209, C-209, B-210, A-210, G-210, F-210, E-210, D-210, C-210, B-211, A-211, G-211, F-211, E-211, D-211, C-211, B-212, A-212, G-212, F-212, E-212, D-212, C-212, B-213, A-213, G-213, F-213, E-213, D-213, C-213, B-214, A-214, G-214, F-214, E-214, D-214, C-214, B-215, A-215, G-215, F-215, E-215, D-215, C-215, B-216, A-216, G-216, F-216, E-216, D-216, C-216, B-217, A-217, G-217, F-217, E-217, D-217, C-217, B-218, A-218, G-218, F-218, E-218, D-218, C-218, B-219, A-219, G-219, F-219, E-219, D-219, C-219, B-220, A-220, G-220, F-220, E-220, D-220, C-220, B-221, A-221, G-221, F-221, E-221, D-221, C-221, B-222, A-222, G-222, F-222, E-222, D-222, C-222, B-223, A-223, G-223, F-223, E-223, D-223, C-223, B-224, A-224, G-224, F-224, E-224, D-224, C-224, B-225, A-225, G-225, F-225, E-225, D-225, C-225, B-226, A-226, G-226, F-226, E-226, D-226, C-226, B-227, A-227, G-227, F-227, E-227, D-227, C-227, B-228, A-228, G-228, F-228, E-228, D-228, C-228, B-229, A-229, G-229, F-229, E-229, D-229, C-229, B-230, A-230, G-230, F-230, E-230, D-230, C-230, B-231, A-231, G-231, F-231, E-231, D-231, C-231, B-232, A-232, G-232, F-232, E-232, D-232, C-232, B-233, A-233, G-233, F-233, E-233, D-233, C-233, B-234, A-234, G-234, F-234, E-234, D-234, C-234, B-235, A-235, G-235, F-235, E-235, D-235, C-235, B-236, A-236, G-236, F-236, E-236, D-236, C-236, B-237, A-237, G-237, F-237, E-237, D-237, C-237, B-238, A-238, G-238, F-238, E-238, D-238, C-238, B-239, A-239, G-239, F-239, E-239, D-239, C-239, B-240, A-240, G-240, F-240, E-240, D-240, C-240, B-241, A-241, G-241, F-241, E-241, D-241, C-241, B-242, A-242, G-242, F-242, E-242, D-242, C-242, B-243, A-243, G-243, F-243, E-243, D-243, C-243, B-244, A-244, G-244, F-244, E-244, D-244, C-244, B-245, A-245, G-245, F-245, E-245, D-245, C-245, B-246, A-246, G-246, F-246, E-246, D-246, C-246, B-247, A-247, G-247, F-247, E-247, D-247, C-247, B-248, A-248, G-248, F-248, E-248, D-248, C-248, B-249, A-249, G-249, F-249, E-249, D-249, C-249, B-250, A-250, G-250, F-250, E-250, D-250, C-250, B-251, A-251, G-251, F-251, E-251, D-251, C-251, B-252, A-252, G-252, F-252, E-252, D-252, C-252, B-253, A-253, G-253, F-253, E-253, D-253, C-253, B-254, A-254, G-254, F-254, E-254, D-254, C-254, B-255, A-255, G-255, F-255, E-255, D-255, C-255, B-256, A-256, G-256, F-256, E-256, D-256, C-256, B-257, A-257, G-257, F-257, E-257, D-257, C-257, B-258, A-258, G-258, F-258, E-258, D-258, C-258, B-259, A-259, G-259, F-259, E-259, D-259, C-259, B-260, A-260, G-260, F-260, E-260, D-260, C-260, B-261, A-261, G-261, F-261, E-261, D-261, C-261, B-262, A-262, G-262, F-262, E-262, D-262, C-262, B-263, A-263, G-263, F-263, E-263, D-263, C-263, B-264, A-264, G-264, F-264, E-264, D-264, C-264, B-265, A-265, G-265, F-265, E-265, D-265, C-265, B-266, A-266, G-266, F-266, E-266, D-266, C-266, B-267, A-267, G-267, F-267, E-267, D-267, C-267, B-268, A-268, G-268, F-268, E-268, D-268, C-268, B-269, A-269, G-269, F-269, E-269, D-269, C-269, B-270, A-270, G-270, F-270, E-270, D-270, C-270, B-271, A-271, G-271, F-271, E-271, D-271, C-271, B-272, A-272, G-272, F-272, E-272, D-272, C-272, B-273, A-273, G-273, F-273, E-273, D-273, C-273, B-274, A-274, G-274, F-274, E-274, D-274, C-274, B-275, A-275, G-275, F-275, E-275, D-275, C-275, B-276, A-276, G-276, F-276, E-276, D-276, C-276, B-277, A-277, G-277, F-277, E-277, D-277, C-277, B-278, A-278, G-278, F-278, E-278, D-278, C-278, B-279, A-279, G-279, F-279, E-279, D-279, C-279, B-280, A-280, G-280, F-280, E-280, D-280, C-280, B-281, A-281, G-281, F-281, E-281, D-281, C-281, B-282, A-282, G-282, F-282, E-282, D-282, C-282, B-283, A-283, G-283, F-283, E-283, D-283, C-283, B-284, A-284, G-284, F-284, E-284, D-284, C-284, B-285, A-285, G-285, F-285, E-285, D-285, C-285, B-286, A-286, G-286, F-286, E-286, D-286, C-286, B-287, A-287, G-287, F-287, E-287, D-287, C-287, B-288, A-288, G-288, F-288, E-288, D-288, C-288, B-289, A-289, G-289, F-289, E-289, D-289, C-289, B-290, A-290, G-290, F-290, E-290, D-290, C-290, B-291, A-291, G-291, F-291, E-291, D-291, C-291, B-292, A-292, G-292, F-292, E-292, D-292, C-292, B-293, A-293, G-293, F-293, E-293, D-293, C-293, B-294, A-294, G-294, F-294, E-294, D-294, C-294, B-295, A-295, G-295, F

3.

4.

三重音 {左手複音} 練習
 {右手單音}

II. AMUSEMENT.

Allegretto.

Moderato

Moderato

12. SEE, THE SUN SINKS.

Moderato.

西洋曲

Musical score for 'SEE, THE SUN SINKS.' in common time, marked Moderato. The score consists of a treble and bass clef system. The treble clef part begins with a melodic line featuring a sequence of eighth notes and quarter notes, with a dynamic marking of *p* (piano) and later *mf* (mezzo-forte). The bass clef part provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. The piece concludes with a repeat sign.

13. PARADE MARCH.

(観兵式のマーチ)

(「パレードマーチ」の前半)

Moderato.

Musical score for 'PARADE MARCH.' in common time, marked Moderato. The score is in two systems. The first system shows the beginning of the piece with a treble and bass clef system. The treble clef part features a rhythmic melody with eighth and sixteenth notes, starting with a dynamic marking of *f* (forte). The bass clef part provides a steady accompaniment with chords. The second system continues the melody and accompaniment. Fingerings are indicated with numbers 1-5. The piece ends with a repeat sign.

Continuation of the musical score for 'PARADE MARCH.' in two systems. The treble clef part continues the rhythmic melody with eighth and sixteenth notes. The bass clef part continues the accompaniment with chords. The piece concludes with a final chord and a repeat sign.

14. COTILLION. (No. 5.)

(舞蹈曲の一種)

西洋曲

Allegro.

First system of musical notation for Cotillon (No. 5). It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4 and the key signature has one sharp (F#). The treble staff contains a melodic line with various fingerings indicated by numbers 1-5. The bass staff contains a rhythmic accompaniment with chords and single notes. The system ends with a double bar line.

Second system of musical notation for Cotillon (No. 5). It continues the two-staff format from the first system. The treble staff has a more active melodic line with many eighth notes. The bass staff continues with a steady accompaniment. The system concludes with the marking "D.C." (Da Capo).

15. VARIAZIONI.

A. E. Müller.

Allegretto.

First system of musical notation for Variazioni. It features two staves: treble and bass clefs. The time signature is 2/4 and the key signature has one flat (Bb). The treble staff begins with a melodic phrase marked "mf" (mezzo-forte). The bass staff provides a harmonic accompaniment. The system ends with a double bar line and a final chord.

Partial view of musical notation on the right page, showing the top part of a system with a treble clef and a dynamic marking of "mf".

Partial view of musical notation on the right page, showing a system with a treble clef, a 3/4 time signature, and a dynamic marking of "f".

Partial view of musical notation on the right page, showing a system with a treble clef and a dynamic marking of "mf".

西洋曲

Musical notation on the left page, top section, showing a few notes on a staff.

Musical notation on the left page, middle section, showing a few notes on a staff.

D.C.

A. E. Müller.

Musical notation on the left page, bottom section, showing a few notes on a staff.

Musical notation on the right page, top section, showing a few notes on a staff.

16. ALLES IST HIN.

(凡て去れり)

Lively.

Musical notation on the right page, middle section, showing a few notes on a staff.

Musical notation on the right page, bottom section, showing a few notes on a staff.

17. FAREWELL!

(おさらば)

西洋曲

Musical score for '17. FAREWELL!' (おさらば). The score is written for piano and features three systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4, 5, 4) and a 7-measure rest. The second system includes a forte (*f*) dynamic, a *poco rit.* marking, and fingerings (3, 2, 1, 4, 3, 2, 1, 2, 1, 2). The third system includes an *a tempo.* marking, a *rit.* marking, and fingerings (1, 3, 2, 1, 2). The score concludes with a final 7-measure rest.

1.

First system of musical notation on the right page, showing a treble and bass clef with a common time signature.

2.

Second system of musical notation on the right page, showing a treble and bass clef with a common time signature.

3.

Third system of musical notation on the right page, showing a treble and bass clef with a common time signature.

三重音練習曲
 左右交互複音練習ノ豫備
 (右手二重音)

1.

(左手二重音)

2.

(右手二重音)

3.

西洋曲

poco rit.

(左手二重音)

左右交互複音練習

18. AMUSEMENT.

Allegretto.

西洋曲

Moderato

Andante.

19. HARVEST SONG.

(收穫の歌)

西洋曲

Moderato.

The first system of the musical score for 'Harvest Song' consists of two staves. The upper staff is in treble clef and contains a melodic line with notes and rests, including fingerings 1, 3, and 5. The lower staff is in bass clef and contains a rhythmic accompaniment with chords and fingerings 3, 5, 1, 5, 1, 2, 1. A dynamic marking of *p* (piano) is placed above the lower staff.

The second system of the musical score continues the piece. The upper staff has a melodic line with fingerings 5, 2, 1, 4, 2, 1, 3, 1, 2, 1, 2. The lower staff has a rhythmic accompaniment with fingerings 5, 2, 1, 3, 1, 2, 1, 2. A dynamic marking of *f* (forte) is placed above the lower staff, and a *p* (piano) marking is placed above the upper staff.

20. SONATINE.

(ソナチネの一節)

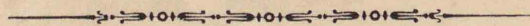
Clementi.

Andante.

The first system of the musical score for 'Sonatine' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It contains a melodic line with notes and rests, including fingerings 3, 1, 2, 5, 3, 2, 1, 3, 2, 4, 1, 3, 2. The lower staff is in bass clef with a 2/4 time signature and contains a rhythmic accompaniment with fingerings 5, 3, 4, 2, 1, 3, 2, 1, 3, 5, 4. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are present.

Musical score system 1, measures 1-6. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first measure starts with a forte (*f*) dynamic. The second measure is marked piano (*p*). The third measure is marked mezzo-forte (*mf*). The fourth and fifth measures are marked forte (*f*). Fingerings are indicated by numbers 1-5 above or below notes. A fermata is placed over the final note of the sixth measure.

Musical score system 2, measures 7-12. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first measure is marked forte (*f*). The second measure is marked *rit.* (ritardando). The third measure is marked forte (*f*). The fourth measure is marked *rit.* (ritardando). The fifth measure is marked forte (*f*). The sixth measure is marked *rit.* (ritardando). Fingerings are indicated by numbers 1-5 above or below notes. A fermata is placed over the final note of the sixth measure.



Partial view of musical score system 3, measures 13-14. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first measure is marked forte (*f*). The second measure is marked forte (*f*). Fingerings are indicated by numbers 1-5 above or below notes.

Partial view of musical score system 4, measures 15-16. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first measure is marked forte (*f*). The second measure is marked forte (*f*). Fingerings are indicated by numbers 1-5 above or below notes.

Partial view of musical score system 5, measures 17-18. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first measure is marked forte (*f*). The second measure is marked forte (*f*). Fingerings are indicated by numbers 1-5 above or below notes.

四重音練習

(雙手複音) 五指練習

The first system consists of two staves. The treble staff has a four-measure phrase with notes G4, A4, B4, C5. The bass staff has a four-measure phrase with notes G3, F3, E3, D3. Fingerings are indicated as 3-4-5 for the treble and 3-2-1 for the bass. The piece concludes with a double bar line and a fermata.

(上行)

The '上行' section consists of two staves with six measures. Both staves feature a continuous eighth-note ascending scale. The treble staff starts on G4 and the bass staff starts on G3. A '7' is written above the first measure of each staff, indicating a fingering. The section ends with a double bar line and a fermata.

(下行)

The '下行' section consists of two staves with six measures. Both staves feature a continuous eighth-note descending scale. The treble staff starts on C5 and the bass staff starts on C4. A '7' is written above the first measure of each staff, indicating a fingering. The section ends with a double bar line and a fermata.

A four-measure phrase on a single staff with notes G4, A4, B4, C5. Fingerings 5-3 and 4-2 are indicated above the notes.

A four-measure phrase on a single staff with notes G4, A4, B4, C5. A 'rit.' marking is present. Fingerings 5-2 and 4-2 are indicated above the notes.

[増音器應用] 四重音練習曲

Lento.

Musical score for a piano exercise in 4/2 time, marked *Lento*. The piece consists of 12 measures. The first six measures are marked *p* (piano) and the last six are marked *f* (forte). The score includes various fingering techniques such as triplets and slurs, with specific fingerings indicated by numbers 1-5 above or below notes. The bass line is mostly octaves with some chords.

I. MY MOTHER DEAR.

(小學唱歌集 母の思ひ)

Samuel Lover.

Moderato.

Musical score for the song 'I. MY MOTHER DEAR' in 4/2 time, marked *Moderato*. The piece consists of 12 measures. The dynamics are marked *mf* (mezzo-forte). The score features a melody in the right hand with various ornaments and a bass line with chords and octaves. Fingering is indicated throughout.

Continuation of the musical score for 'I. MY MOTHER DEAR'. This section includes measures 7 through 12. The dynamics vary between *mf*, *p* (piano), and *f* (forte). The melody continues with various ornaments and the bass line provides harmonic support.

Lively.

Partial musical score for a piece marked *Lively* in 2/4 time. The dynamics are marked *f* (forte). The score shows the beginning of a melody in the right hand and a bass line.

Antante.

Partial musical score for a piece marked *Antante* in common time. The dynamics are marked *mp* (mezzo-piano). The score shows the beginning of a melody in the right hand and a bass line.

Another partial musical score for a piece marked *Antante* in common time. The dynamics are marked *mp* (mezzo-piano). The score shows the beginning of a melody in the right hand and a bass line.

2. A B C.

Lively.

(「アルハベツト」にて唱ふる小供の歌)

Mozart.

3. CHILDREN OF THE HEAVENLY KING.

Antante.

(神の子供等) (小學唱歌集 高嶺)

J. Cennick.

Samuel Lover.

4. WORK, FOR THE NIGHT IS COMING.

Moderato.

Sidney Dyer.

5. GELUBDE.

(誓約の歌)

Moderato.

Thurinischeg Volksweise.

Maestoso.

Sidney Dyer.

Musical notation for Sidney Dyer piece, showing a short melodic fragment on a single staff with a treble clef and a key signature of one flat.

Musical notation for another piece, showing a short melodic fragment on a single staff with a treble clef and a key signature of one flat.

thürinischeg Volksweise.

Musical notation for Thürinischeg Volksweise piece, showing a short melodic fragment on a single staff with a treble clef and a key signature of one flat.

Musical notation for Russian National Hymn, showing a short melodic fragment on a single staff with a treble clef and a key signature of one flat.

6. RUSSIAN NATIONAL HYMN.

(露々国歌) (少年唱歌 海原)

Maestoso.

Alexis Lvoff.

Musical notation for Russian National Hymn, showing a short melodic fragment on a single staff with a treble clef and a key signature of one flat.

Musical notation for another piece, showing a short melodic fragment on a single staff with a treble clef and a key signature of one flat.

7. JUANITA.

(小學唱歌集 忠臣)

Allegretto.

Spanish Melody.

The first system of musical notation consists of two staves, treble and bass clef, in 3/4 time with a key signature of one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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8. CHILDLEN'S HOSANNA.

(小供の讚美歌)

Andantino.

Geo. J. W. ebb.

The first system of the musical score is written for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked *Andantino*. The first staff begins with a dynamic marking of *mf*. The music features a melody in the treble staff with various fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

The second system of the musical score continues the piece. It also consists of two staves: a treble clef staff and a bass clef staff. The key signature remains one flat. The tempo is *Andantino*. The first staff begins with a dynamic marking of *f*, which then changes to *mf* later in the system. The music continues with the same melodic and harmonic patterns as the first system, ending with a double bar line.



禮 法

〔甲〕 三 舉 動

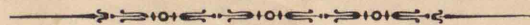
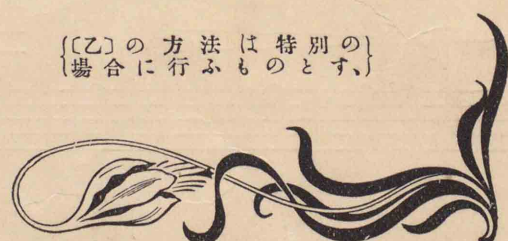
〔乙〕 四 舉 動

立 禮 座 立 禮 立 座

{ 通常の場合には〔甲〕の }
{ 方法に依るを可とす、 }



{ 〔乙〕の方法は特別の }
{ 場合に行ふものとす、 }



4. OLYMPIA MARCH.

(希臘國民祭の進行曲)

The first system of music features a treble and bass staff. The treble staff begins with a dynamic marking of *mf* and contains a melodic line with various fingerings indicated above the notes: 4 1, 3 2, 1 2, 4 2, 1, 2, 5. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff has dynamic markings of *f* and *mf*. Fingerings are indicated above the notes, including 1, 4, 4, 2, 2, 4, 1, 1, 3. The bass staff continues with accompaniment, including a section with a *mf* dynamic marking.

The third system concludes the piece on this page. The treble staff features dynamic markings of *f* and *mf*. Fingerings are indicated above the notes, including 1, 5, 2, 1, 3, 1, 2, 3, 5, 4, 5, 1, 4, 1, 5. The bass staff provides accompaniment, ending with a *mf* dynamic marking.

Partial view of the first system of music on the adjacent page, showing the treble and bass staves.

Partial view of the second system of music on the adjacent page, showing the treble and bass staves.

Partial view of the third system of music on the adjacent page, showing the treble and bass staves.

5. BRUCES MARCH.

(人名)

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and common time (C). The treble staff begins with a melody featuring eighth and sixteenth notes, with fingerings 1, 3, 1, 2, 2, 1, 2, 3, 4, 2, 1, 3, 2, 1, and 4. The bass staff provides accompaniment with chords and single notes, including fingerings 5, 1, 3, 1, 2, 1, 2, 1, 1, and 5.

The second system continues the piece. The treble staff features a melodic line with fingerings 1, 3, 2, 3, 1, 5, 2, 3, 4, 5, 1, 2, 3, 2, 3, 4, 5, 1, 2, 3. The bass staff accompaniment includes fingerings 2, 1, 1, 1, 2, 5, and 1. A double bar line is present in the middle of the system.

The third system concludes the piece. The treble staff has fingerings 4, 3, 4, 3, 1, 4, 2, 1, 2, 1, 5, 2. The bass staff has fingerings 4, 3, 2, 1, 2, 5. The system ends with the instruction "D.C." (Da Capo).

6. MARCH.

The first system of music for '6. MARCH.' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a melodic line with various rhythmic values and fingerings (1, 3, 1, 3, 3 2 3 4 5, 2, 1). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff.

The second system of music continues the piece. The upper staff features a melodic line with fingerings (3 5 4 2 1 2, 1, 2 2 1 2) and a repeat sign. The lower staff provides accompaniment with fingerings (1, 4, 1, 1, 2, 2, 1, 2) and a dynamic marking of *p* (piano) in the second measure. A repeat sign is also present in the lower staff.

The third system of music shows the continuation of the melody and accompaniment. The upper staff has fingerings (1, 5) and a dynamic marking of *mf* (mezzo-forte) at the start. The lower staff has a dynamic marking of *f* (forte) in the second measure. The system concludes with a double bar line and repeat dots.

Partial view of musical notation on the right page, showing the continuation of the piece across two systems of staves.

變 と 調

變 は 調

Musical notation for two exercises. The first exercise, titled '變 と 調', is in a key with three flats (B-flat major/C minor) and consists of two measures. The second exercise, titled '變 は 調', is in a key with two flats (B-flat major/C minor) and also consists of two measures. Both exercises are written in a grand staff with treble and bass clefs.

(嬰へ調に同じ)

(る調に同じ)

嬰種旋律的短音階

い 調

ほ 調

Musical notation for two exercises. The first exercise, titled 'い 調', is in a key with one flat (B-flat major/C minor) and includes fingering numbers (1, 5, 1, 3) above the notes. The second exercise, titled 'ほ 調', is in a key with two flats (B-flat major/C minor) and includes fingering numbers (1, 5, 1, 3) above the notes. Both exercises are written in a grand staff with treble and bass clefs.

る 調

嬰へ 調

Musical notation for two exercises. The first exercise, titled 'る 調', is in a key with two flats (B-flat major/C minor) and includes fingering numbers (1, 5, 1, 3) above the notes. The second exercise, titled '嬰へ 調', is in a key with one flat (B-flat major/C minor) and includes fingering numbers (2, 1, 4, 1, 3) above the notes. Both exercises are written in a grand staff with treble and bass clefs.

Partial view of musical notation on the right page, showing fragments of exercises in various keys and clefs.

嬰は調

嬰と調

Musical notation for two exercises. The first exercise, '嬰は調', is in G major and consists of two measures. The second exercise, '嬰と調', is in G major and consists of two measures. Both exercises feature a treble and bass clef with various fingerings and articulation marks.

嬰に調

嬰い調

Musical notation for two exercises. The first exercise, '嬰に調', is in G major and consists of two measures. The second exercise, '嬰い調', is in G major and consists of two measures. Both exercises feature a treble and bass clef with various fingerings and articulation marks.

變種旋律的短音階

に調

と調

Musical notation for two exercises. The first exercise, 'に調', is in G major and consists of two measures. The second exercise, 'と調', is in G major and consists of two measures. Both exercises feature a treble and bass clef with various fingerings and articulation marks.

は 調

へ 調

變ろ調

變ほ調

(嬰イ調に同じ)

(嬰ニ調に同じ)

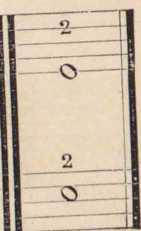
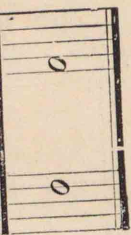
嬰種和聲的短音階

は 調 (此他の嬰種及變種各和聲的短音階は、總て省略す。)

變い調

(嬰と調に同じ)

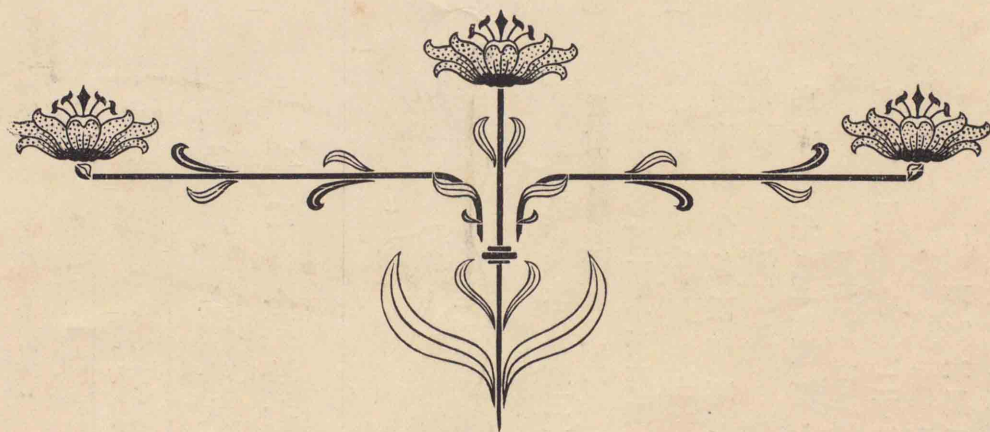
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(第二卷終)



日十二月二年十四治明

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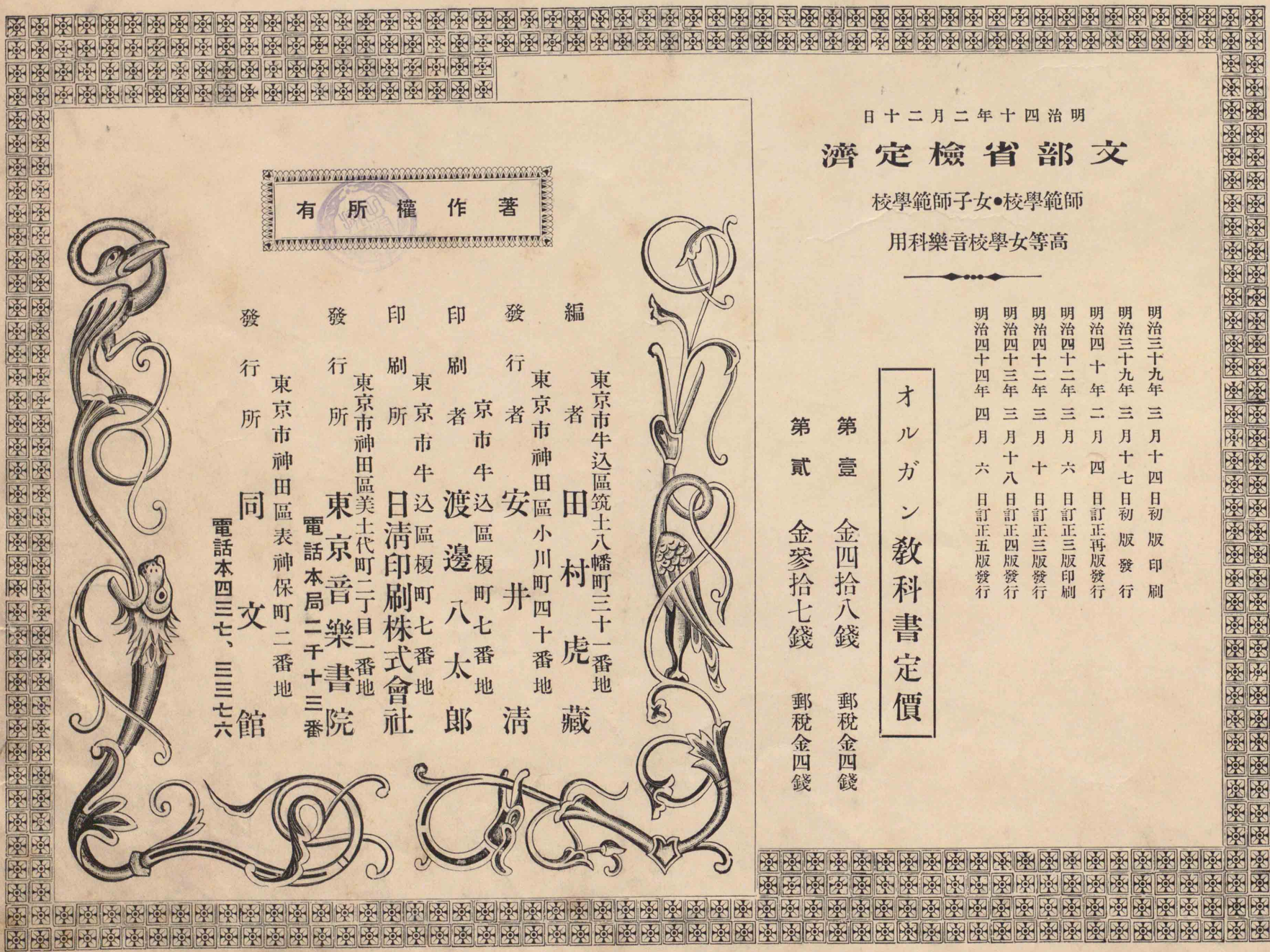
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