

Classics

Canon in D

JOHANN PACHELBEL
(1653-1706)

Andante

Handwritten piano sheet music for the first system of Canon in D. The music is in 4/4 time, key of D major (two sharps). The treble clef is on the top staff, and the bass clef is on the bottom staff. The tempo is marked *Andante*. The first measure starts with a forte dynamic (**F**) followed by a grace note and a half note. The second measure starts with a piano dynamic (**p**). Fingerings are indicated above the notes: 1, 2, 5 in the treble; 1, 3, 5 in the bass. Measure 3 starts with a forte dynamic (**F**) followed by a grace note and a half note. Measure 4 starts with a piano dynamic (**p**). Fingerings are indicated above the notes: 1, 2, 5 in the treble; 1, 3, 5 in the bass.

[3]

G

D

G

A

Handwritten piano sheet music for the second system of Canon in D. The music is in 4/4 time, key of D major (two sharps). The treble clef is on the top staff, and the bass clef is on the bottom staff. The tempo is marked *Andante*. The first measure starts with a forte dynamic (**F**) followed by a grace note and a half note. The second measure starts with a piano dynamic (**p**). Fingerings are indicated above the notes: 1, 2, 5 in the treble; 1, 3 in the bass. Measure 3 starts with a forte dynamic (**F**) followed by a grace note and a half note. Measure 4 starts with a piano dynamic (**p**). Fingerings are indicated above the notes: 1, 2, 5 in the treble; 1, 3 in the bass.

[5]

3

Handwritten piano sheet music for the third system of Canon in D. The music is in 4/4 time, key of D major (two sharps). The treble clef is on the top staff, and the bass clef is on the bottom staff. The tempo is marked *Andante*. The first measure starts with a forte dynamic (**F**) followed by a grace note and a half note. The second measure starts with a piano dynamic (**p**). Fingerings are indicated below the notes: 5, 2, 1, 2 in the treble; 5, 2, 1, 2 in the bass. Measure 3 starts with a forte dynamic (**F**) followed by a grace note and a half note. The fourth measure starts with a piano dynamic (**p**). Fingerings are indicated below the notes: 5, 2, 1, 2 in the treble; 5, 2, 1, 2 in the bass. The instruction "ped. simile" is written below the bass staff.

[7]

3

Handwritten piano sheet music for the fourth system of Canon in D. The music is in 4/4 time, key of D major (two sharps). The treble clef is on the top staff, and the bass clef is on the bottom staff. The tempo is marked *Andante*. The first measure starts with a forte dynamic (**F**) followed by a grace note and a half note. The second measure starts with a piano dynamic (**p**). Fingerings are indicated below the notes: 5, 2, 1, 2 in the treble; 5, 2, 1, 2 in the bass. Measure 3 starts with a forte dynamic (**F**) followed by a grace note and a half note. The fourth measure starts with a piano dynamic (**p**). Fingerings are indicated below the notes: 5, 1, 2 in the treble; 5, 1, 2 in the bass.

9

mp

5 3 8 2 1 8 1 8 2 1 8

5 2 1 5 2 1 2 5 2 1 8 2 1 8

11

3 1 8 2 1 8 8 4 2 8

8 1 2 8 1 2 8 1 2 8 1 2

13

5 1 8 2 1 8 3 5-4 1 8

5 1 8 2 1 8 3 5-4 1 8

15

5 1 8 4 1 3 1 4 8 1 3 2 1 3 1 1

5 1 8 4 1 3 1 4 8 1 3 2 1 3 1 1

17

4 8 1 5 2 4 3 2 1

4 3 2 1

19

Treble staff: 2, 3, 5. Bass staff: 1, 4.

21

Treble staff: 5, 3, 4, 5. Bass staff: *mf*.

23

Treble staff: 3, 5, 1, 3, 1, 4, 5, 3, 1, 1. Bass staff: 1, 3, 1, 3, 1, 3, 1, 3, 1, 3.

25

Treble staff: 5, 3, 4, 5, 1, 1, 3, 2, 1, 2, 2, 5, 4, 5. Bass staff: *f*.

27

Treble staff: 3, 2, 1, 2, 1, 3, 1, 5, 2. Bass staff: 1, 3, 1, 3, 1, 3, 1, 3, 1, 3.

29

ff

31

3 1, 2, 1, 4, 5, 3, 2, 3, 4 1, 3.

33

mp

dim.

36

p

39

pp

The Pink Panther

from *THE PINK PANTHER*

Music by

HENRY MANCINI

Moderately, in swing ($\text{D}\text{D} = \text{D}\text{D}$)

Em

1

3

7

Em

10

swing the 8ths

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12

Em

Musical score for page 12. The key signature is one sharp (F#). The first measure shows a bass note followed by a rest. The second measure has a bass note with a fermata, followed by a bass note with a sharp. The third measure starts with a bass note, followed by a bass note with a sharp, then a bass note with a sharp. The fourth measure shows a bass note with a sharp, followed by a bass note with a sharp. Measure 5 begins with a bass note.

14

F7

mf

Musical score for page 14. The key signature is one sharp (F#). Measures 1-3 show eighth-note patterns on the bass staff. Measure 4 starts with a bass note, followed by a bass note with a sharp, then a bass note with a sharp. Measure 5 begins with a bass note.

17

Em

C7

mp

mf

Musical score for page 17. The key signature is one sharp (F#). Measures 1-3 show eighth-note patterns on the bass staff. Measure 4 starts with a bass note, followed by a bass note with a sharp, then a bass note with a sharp. Measure 5 begins with a bass note.

20

Em

f

Musical score for page 20. The key signature is one sharp (F#). Measures 1-2 show eighth-note patterns on the bass staff. Measure 3 starts with a bass note, followed by a bass note with a sharp, then a bass note with a sharp. Measure 4 begins with a bass note.

23

C
4

26

Em
4

29

mf

C9

32

Em

35

C9

Em

38

C7

Musical score for piano, measures 38-40. Treble and bass staves. Measure 38: Treble staff has eighth-note pairs with slurs. Bass staff has quarter notes. Measure 39: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 40: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

41

Em

Musical score for piano, measures 41-43. Treble and bass staves. Measure 41: Treble staff has eighth-note pairs with slurs, dynamic f. Bass staff has quarter notes. Measure 42: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 43: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

44

C

Musical score for piano, measures 44-46. Treble and bass staves. Measure 44: Treble staff has eighth-note pairs with slurs. Bass staff has quarter notes. Measure 45: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 46: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

47

Em

C

Musical score for piano, measures 47-49. Treble and bass staves. Measure 47: Treble staff has sustained notes. Bass staff has eighth-note pairs. Measure 48: Treble staff has sustained notes. Bass staff has eighth-note pairs. Measure 49: Treble staff has sustained notes. Bass staff has eighth-note pairs.

50

Em

Em9(maj7)

Musical score for piano, measures 50-52. Treble and bass staves. Measure 50: Treble staff has eighth-note pairs with slurs, dynamic p. Bass staff has eighth-note pairs. Measure 51: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 52: Treble staff has sustained notes. Bass staff has eighth-note pairs.

Can You Feel the Love Tonight

from Walt Disney's *THE LION KING*

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately

The musical score consists of four staves of music for voice and piano. The top two staves are for the voice (soprano) and the bottom two are for the piano. The music is in 4/4 time and key signature of B-flat major.

Measures 1-4: The vocal line starts with a sustained note followed by eighth-note patterns. The piano accompaniment features chords in B-flat major and F/A. Fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., mp) are included.

Measures 5-8: The vocal line continues with eighth-note patterns. The piano accompaniment includes chords in E-flat major, B-flat/D, F/A, and B-flat major. Fingerings (e.g., 1, 2, 3, 4, 5) are indicated.

Measures 9-12: The vocal line begins with a melodic line over a piano accompaniment. The lyrics "There's a calm" and "sur-ren-der" are sung. The piano part includes chords in E-flat major and B-flat/D.

Measures 13-16: The vocal line continues with eighth-note patterns. The piano accompaniment includes chords in E-flat major and B-flat/D. The lyrics "to the rush" and "of day" are sung.

Measures 17-20: The vocal line begins with a melodic line over a piano accompaniment. The lyrics "when the heat" and "of the roll-ing world" are sung. The piano part includes chords in E-flat major, B-flat/D, Cm7, and F/A.

Measures 21-24: The vocal line continues with eighth-note patterns. The piano accompaniment includes chords in Cm7 and F/A. The lyrics "can be turned" and "a-way" are sung.

9 E♭ B♭/D

An en - chant - ed mo - ment,
and it sees me through.

11 E♭ B♭/D A♭ F

It's e - nough for this rest-less war - rior
cresc.
just to be with you. And

13 B♭ F/A Gm E♭

can you feel the love to - night?
f

15 B♭ E♭ C/E F E♭ B♭/D

It is where we are.
It's e-nough for this

18 Gm7 E♭ Cm B♭/D Cm/E♭ C/E F

wide - eyed wan-der-er
that we got this far.
And

21 B♭ 4 F/A 4 2 Gm E♭

can you feel____ the love____ to - night,___

f

ped. simile

23 B♭ 1 E♭ 5 C/E F

how it's laid to rest?___

25 E♭ 4 2 B♭/D Gm7 E♭

It's e-nough to make kings and vag - a-bonds be -

5 2

27 Cm B♭/D Cm/E♭ Fsus4 1. B♭ E♭ B♭ D.C.

lieve the ver - y best.

2. B♭ E♭ B♭

rit.

Additional Lyrics

There's a time for everyone, if they only learn
 That the twisting kaleidoscope moves us all in turn.
 There's a rhyme and reason to the wild outdoors
 When the heart of this star-crossed voyager beats in time with yours. *To Chorus*

Morning Has Broken

Favorite

TRADITIONAL

Flowing gently

A handwritten musical score for two voices. The top voice is in treble clef, 3/4 time, with a key signature of one sharp. The bottom voice is in bass clef, 3/4 time, with a key signature of one sharp. The vocal parts are labeled 'Vocalizing' and 'granny'. The score includes measure numbers 5, 2, and 3, dynamic markings 'C' and 'p', and a rehearsal mark '5'.

3 Am7

F

6

Gsus

9

a tempo

C

Dm

9 *a tempo*

Morn - ing has bro - ken

mf

12 G7 F C

like the first morn ing,

15 Em Am

Black - bird has spo ken

18 D7 G

like the first bird.

21 C F

Praise for his sing ing,

24 C/E Am7 D

praise for the morn *p* ing,

27 G C F

mp Praise for them spring - *mf* ing

30 G C F

fresh from the Word. *mp*

33 Am7 F

36 C F

3 4 1 poco rit. *pp*

Rock Around the Clock

Words by
MAX C. FREEDMAN

Music
JIMMY DEKNIGH

Fast Swing

C

3

4

One, two, three o' - clock, four o' - clock, rock!

Five, six, sev'n o' - clock, eight o' - clock, rock!

Nine, ten, elev'n o' - clock, twelve o' - clock, rock! Gon - na **f**

5

G

rock a - round the clock to - night! Put your

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9

C

glad rags on,
clock strikes two,
join three
and four,
gon - na
and the
have some fun when (the)
band slows down we'll

5

3

2

1

3

12

4

3

1

2

F9

clock yell
strikes for one.
more.

Gon - na

rock a - round the

14

C

clock to - night, gon - na

rock, rock, rock 'til

broad day - light.

Gon - na

17

G7

4

5

rock, gon - na rock a - round the clock to - night!

19

C6

5

3

2

1

1.

2.

When the

5

3

2

1

5

4

3

2

1

>

>

22 C6

p

24 F9

cresc.

26 C6

mp

cresc.

28 G9

mf

cresc.

30 C6

f

When the
mf

32

C

chimes ring five, six, and sev'n, we'll be right in

35

4
2

F9

sev - enth heav'n. Gon-na rock a - round the clock to - night, gon - na

38

C

G7

rock, rock, rock 'til broad day - light. Gon - na rock, gon - na rock a-round

41

C

5
1

C7/B♭

4
1

F/A

3
1

A♭7

3
2

the clock to - night!

44

G7

1

C7

f

R.H.
sfz

100 Years

Words and Music
JOHN ONDRAS

Flowing, in four

Musical score for measures 1-3. Key signature: F major (one sharp). Time signature: Common time (4/4). Dynamics: *p*. Measures 1-3 consist of three chords: G (F#-A-C-E), C (E-G-B-C), and Am7 (C-E-G-B). Fingerings: 1, 5, 2; 3, 1; 1.

Musical score for measures 4-6. Key signature: F major (one sharp). Time signature: Common time (4/4). Measures 4-6 include chords D7sus, G, Em, and Am7. Fingerings: 3, 1; 2, 1; 2, 1; 2, 1.

Musical score for measures 8-10. Key signature: F major (one sharp). Time signature: Common time (4/4). Measures 8-10 feature chords Dsus, G, and C. The lyrics "I'm fifteen for a moment, I'm twenty-two for a moment," are sung. Fingerings: 2, 1; 1; 1.

Musical score for measures 11-13. Key signature: F major (one sharp). Time signature: Common time (4/4). Measures 11-13 include chords Am7, D7sus, and G. The lyrics "caught up and she feels between ten and twenty and I'm better than ever and we're just dream on fire," are sung. Fingerings: 2; 3, 1; 5, 1, 5.

14 Em Am7 Dsus

ing, count-ing the ways to where you are.
mak-ing our way back from Mars.

17 G D G

mf Fif - teen, there's still time for you. Time to

20 D C G G/D Cadd9

buy and time to lose. Fif - teen, there's nev - er a

23 Em7 D Cadd9

wish bet-ter than this when you on - ly got a hun - dred years to

27 G/B G5/C Em7 D G/B Cadd9 Em7 D

live. f ff

31 G C Am7

mf I'm thir - ty - three for a mo - ment,
I'm still ___ the

34 D7sus G/B Em

man but you see I'm ___ a,
a kid on the way,

37 Am7 Dsus G

fam - ly on ___ my mind.
I'm for - ty
I'm nine - ty -

40 C Am7 D7sus

five for a mo - ment.
nine for a mo - ment.
The sea ___ is for
I'm dying ___ for
high just anoth - er mo - ment and I'm

43 G/B Em Am7

a cri - sis,
just dream - ing,
chas - ing the years
count - ing the ways
to where ___ to where ___ my
you

46 Dsus

G

life.
are.

Fif - teen, there's still time for

49 G

D C G

you. Time to buy and time to lose. Fif - teen,

52 G/D

Em7 D Cadd9

— there's nev - er a wish bet - ter than this when you **p**

55

G

on - ly got a hun - dred years to live.

58 C Am7 D7sus

ritardando

pp

ritardando

pp

Autumn Leaves

English lyrics by JOHNNY MERCER
French lyrics by JACQUES PREVERT

Music by
JOSEPH KOSM

Moderately

Cm9

5 Cm9

9 Cm7 F7 B♭maj7 E♭maj7

13 A^m7^{b5} D7 Gm

Deep River

17

Cm7 F7 B \flat maj7 E \flat maj7

lips,
the sum - mer
kiss - es,
the sun - burned

21

Am7 \flat 5 D7 Gm

a tempo

I used to
poco rit.
hold.

L.H. over
R.H. 3

hands Since you
mf

25

D9 Gm

went a - way the days grow long, and soon I'll cresc.

29

F7 B \flat maj7

hear old win - ter's song. But I *f*

Autumn Leaves

33 Am7**5** D7(**b9**) Gm9

miss you most of all, my darling dim.

36 Am7**5** D7(**b9**) Freely Gm9

mf when au - tumn leaves *f* *start to* *mf*

40 Gm9 Cm9 Gm9

fall. *mp*

43 Cm9 Gm9 rit. pp

p *rit.* *pp*

Deep River

Slowly, soulfully

Spiritual

D 5
3 1

mp

Deep

D7

G

2 1

4

riv - er, my

3 D 5
1

mf

home is o - ver Jor - dan.

G7 5
3 1

D7 2
1

4 1 3 2

5 Gmaj7 4
2 1

mp

Deep

Em 3
1

G#dim7 2
1 5

riv - er, Lord, I

7 Em7 5
3 1

A7 5
1

D G D

want to cross o - ver in - to camp - ground.

9

Bm

p

O don't you want to go to that

mf

3 1 3 1 3 1 3 1

1 3 1 3 1 3 1 3 1

11

Bm

gos - pel

F#m

feast,

that

5 4 (5 3 1)

3 1 3 1 3 1 3 1

1 3 1 3 1 3 1 3 1

13

D

f prom

D7

ised

G7

land

where

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

1 3 1 3 1 3 1 3 1 3 1 3 1

15

D

all

Em

is

F#7

peace?

2 4 1 2 1 2 1 4 2

1 3 1 3 1 3 1 3 1 3 1 3 1

Broadly

17 D
5 3 1
ff Deep
Em7
5 2 1
riv - er,
my

1 1
5 1
A

D

G7

D7

home is o - ver Jor - dan.

21 Gmaj7

Em

B^b7

Em7

A7

Deep riv - er, Lord, I want to cross o - ver in - to

sub. *p* *mp*

5 2
A A A A A

24

G/B

D/A

G

Dm/F

Em7

C9

D

camp - ground.

rit.

1
3

1
4

1
5

1
5

1
5

1
5

1
3

8va

Solace

Very slow march time ($\text{♩} = 80-84$)

SCOTT JOPLIN

9 F
a tempo

Gm7/B♭

11 Gm7/C C7 Fmaj7 F7/E♭

13 B♭/D B♭m/D♭ F/C G♯dim7

15 F/C C7 1. F C7 2. F Ddim

18

Gm7 C7 Gm7 C7

20

Fadd6

22

C7

24

F

Ddim

26 Gm7 C7 Gm7 C7

Fadd6

30 B♭ G♯dim7/B F7/C

32 F/C C7 1. F Ddim 2. F

Bonus Hit

Gangnam Style

Words and Music by

GUN HYUNG YOO and JAI SANG PARK

Dance Rock

Bm

mp

3

5

5

7

Em7

F#m7

mf

9

Bm

5

1

11

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11

13

16

Em7 F♯m7 Bm

19

22

Em7 F♯m7

25 G A B

28 G A

31 F#

35 ff L.H. over 8va - 1 D.C.

38 Bm 5 2

56

59

Em7 F#m7 Bm7

63

66

69

Em7 F#m7 Bm

41

E_m7 F_{#m}7

44 B_m7

⁴₂ ⁵₃ ⁵₂

47

50

E_m7 F_{#m}7 B_m7

²

53

MUSIC DICTIONARY

<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
<i>pianissimo</i>	<i>piano</i>	<i>mezzo piano</i>	<i>mezzo forte</i>	<i>forte</i>	<i>fortissimo</i>
very soft	soft	medium soft	medium loud	loud	very loud

crescendo (cresc.)

diminuendo (dim.) or *decrescendo (decresc.)*
Play gradually softer.

SIGN	TERM	DEFINITION
	<i>a tempo</i>	Return to the original tempo (speed).
	accent	Play this note louder.
	arpeggio	“Harp-like.” Roll the chord from bottom to top.
C/F	chord/bass note	The first letter is the chord name. The second is the bass note.
	Coda	Ending section.
D.C.	<i>Da Capo</i>	“From the head.” Return to the beginning.
D.S. al Coda	<i>Dal Segno al Coda</i>	“From the sign to the coda.” Return to the sign and play to , then jump to the <i>Coda</i> (ending).
	<i>fermata</i>	Hold this note longer than usual.
1. 2.	1st and 2nd endings	Play the 1st ending and take the repeat. Then play the 2nd ending, skipping over the 1st ending.
	grace note	An ornamental note that is played quickly into the note that follows.
	<i>loco</i>	Play where written (follows an octave sign).
	<i>ottava</i>	Play one octave higher than written. When is below the staff, play one octave lower.
	pedal change	Lift the damper pedal as the note is played. Depress the pedal immediately after.
	pedal mark	Depress the damper pedal after the note or chord.
	<i>poco</i>	A little.
rit.	<i>ritardando (ritard.)</i>	Gradually slow down.
	<i>segno</i>	See above.
	<i>sforzando</i>	A sudden, strong accent.
	<i>simile</i>	Similarly. For example, <i>ped. simile</i> means to continue pedaling in a similar manner.
	<i>staccato</i>	Play <i>staccato</i> notes detached, disconnected.
sub.	<i>subito</i>	Suddenly. For example, <i>sub. p</i> means to suddenly play <i>piano</i> .
sus	<i>suspended 4th</i>	The 3rd of the chord is replaced by a 4th up from the root.
	<i>swing rhythm</i>	Eighth notes played in a long-short pattern. ()
	<i>triplet</i>	3 eighth notes to a quarter-note beat.