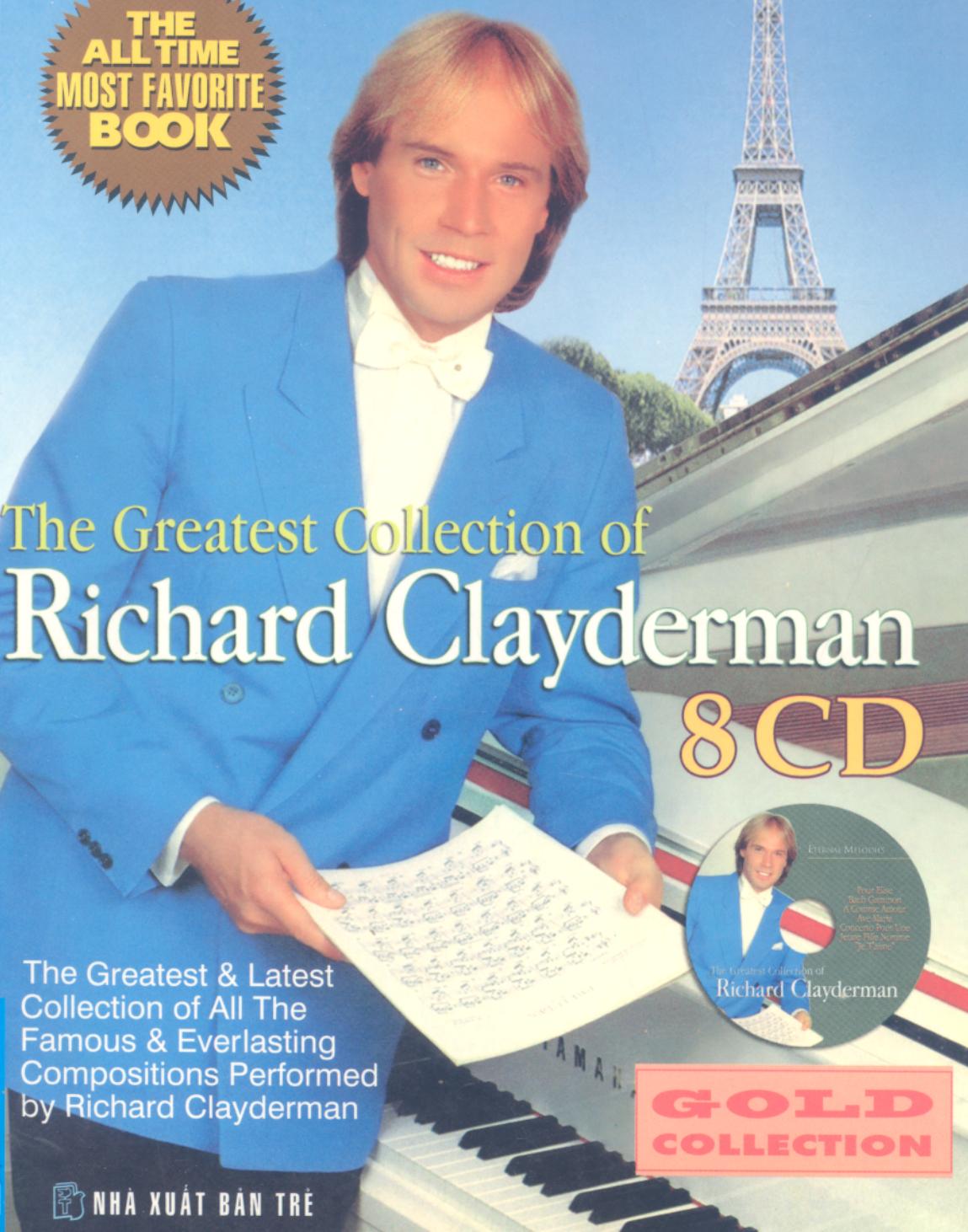


NHỮNG TUYỆT PHẨM DÀNH CHO ĐÀN PIANO

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A GIFT OF LOVE !

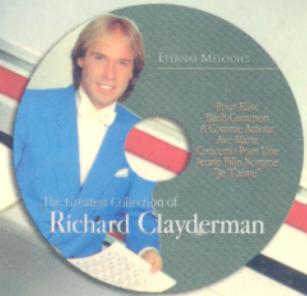
THE
ALL TIME
MOST FAVORITE
BOOK



The Greatest Collection of
Richard Clayderman

8 CD

The Greatest & Latest
Collection of All The
Famous & Everlasting
Compositions Performed
by Richard Clayderman



The Greatest Collection of
Richard Clayderman

**GOLD
COLLECTION**



NHÀ XUẤT BẢN TRẺ

Richard Clayderman và Những Tuyệt Phẩm Dành Cho Đàn Piano

NHẠC SỸ NGUYỄN HẢI NINH

NHẠC SỸ TRẦN DUY CƯƠNG (NHẠC VIỆN TP. HCM)

VỚI SỰ THAM VẤN CỦA NHẠC SỸ TRẦN THANH THẢO

(PHÓ KHOA PIANO - NHẠC VIỆN TP. HCM)

NGUYỄN VĂN PHÚỚC

FIRST NEWS - MUSIC WORLD

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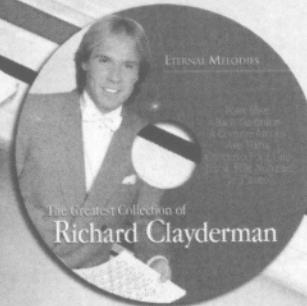
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NHÀ XUẤT BẢN TRẺ 2002



Richard Clayderman à l'opéra avec une tournée

Dans Géo du Gisèle

NHAC 26 NEUPHONIEN HAI NINH

NHAC 27 TÂM DUY CHUNG NHAC VĨNH THẮNG

Clayderman to Music World

First News 2/1999

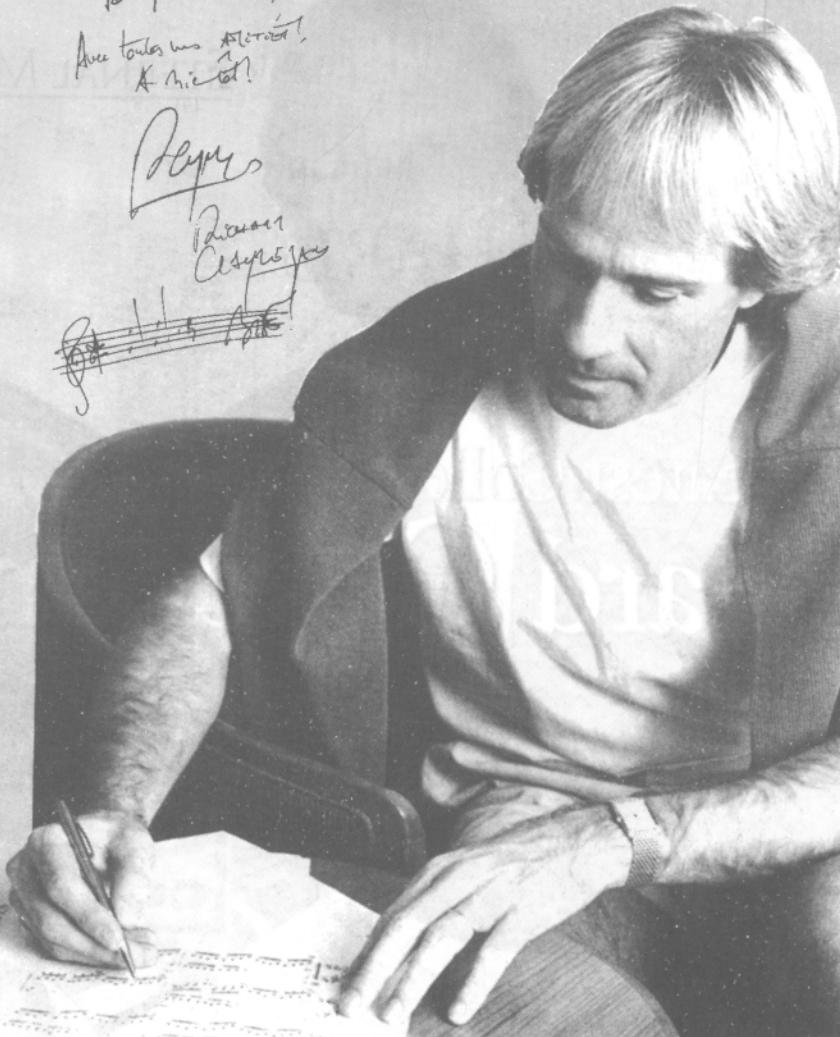
To Quoc Hoi
Anh ta lai mua

A mien

Depey

Quoc Hoi

Asie





Onze années se sont déjà écoulées depuis que
j'ai commencé ma carrière au Japon.

Tout au long de celles-ci, j'ai pu me constituer de nombreux souvenirs inoubliables ainsi qu'une opinion très positive du public qui vient me voir en concert.

le public japonais a su me donner beaucoup d'affection, de respect et de chaleur ---- tant et tant de sentiments qui ne vont droit au cœur.

Pour ceux qui aiment ma musique, j'ai supervisé la production de ce recueil de partitions. Cet ouvrage très exceptionnel est intitulé "Grand Sélection". Il est constitué de 45 compositions créées depuis 1977.

l'espèce que ce choix vous plaira et que vous aurez beaucoup de joie à interpréter ces musiques chez vous, sent en entre amis.

Sachay que non sans a été de vous transmettre
dans cet ouvrage, toute ma reconnaissance et
toute ma gratitude.

Tres respectueusement,

P. Chapman

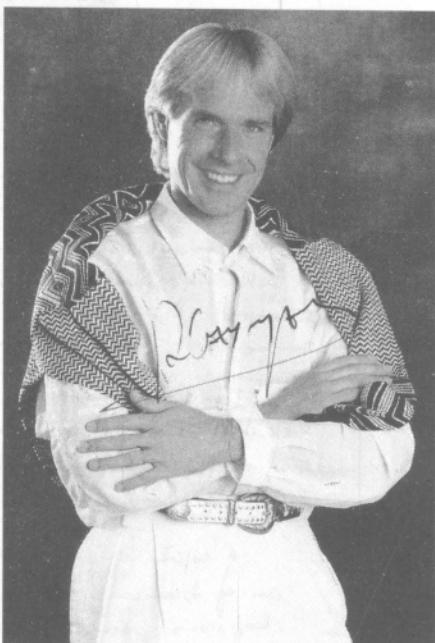
Richard Clayderman

Trong lòng rất nhiều người say mê âm nhạc không chỉ riêng ở Việt Nam, Richard Clayderman là "*Nghệ Sĩ Piano Được Yêu Thích Nhất Thế Giới*". Nhạc của Richard Clayderman được nghe ở khắp mọi nơi, ở hầu hết khắp các quốc gia và châu lục: từ Pháp, Thụy Điển, Ý, Thụy Sĩ, Đan Mạch, Đức, Anh, Áo đến Mỹ, Canada, Australia, Nam Phi, Ai Cập, Nhật Bản, Nga, Hàn Quốc, Singapore, Trung Quốc... và đến với người yêu nhạc Việt Nam những năm đầu thập niên 80 qua những cuốn băng cassette sang lại hiếm hoi. Vượt qua mục đích giải trí nghe nhạc đơn thuần, rất nhiều bạn trẻ thời đó đã dùng nhạc của Clayderman để nghe, suy tư và hồi tưởng, sâu lắng, khám phá và tìm lại chính mình. Tình cảm đó không chỉ xuất phát từ những ấn tượng tốt đẹp toát ra từ đôi tay lướt nhẹ trên những phím đàn, tính cách hiền hòa khiêm tốn, óc hài hước, phong thái nhẹ nhàng, thanh thoát hay nụ cười hồn hậu của anh, mà chủ yếu là từ thứ ngôn ngữ của tình yêu được thể hiện qua những thanh âm tao nhã, sâu lắng, lăng man trong những bài hòa tấu du dương đã đi vào

những tâm hồn bay bổng, giấc mơ êm đềm của người yêu nhạc mỗi đêm.

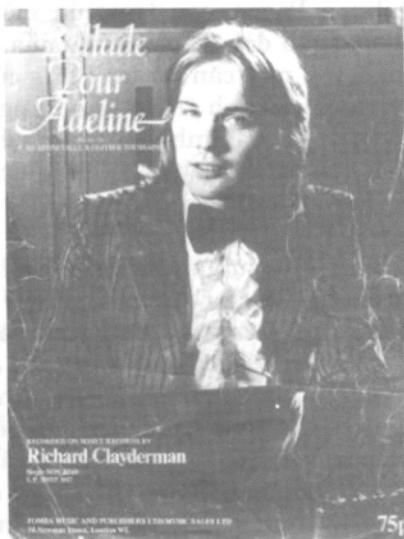
Bên cạnh đó, anh còn được ghi nhận là một trong những nghệ sĩ biểu diễn ghi âm sáng tác liên tục và thành công nhất trong lịch sử âm nhạc đại chúng với lượng bán ra hơn 70 triệu bản đĩa.

Một phóng viên Đức đã nhận xét "*Anh đã dành nhiều công sức để*

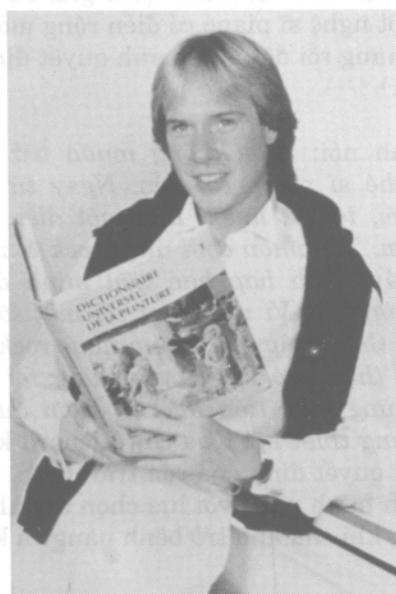


phổ biến tiếng đàn piano trên khắp thế giới hơn bất kỳ ai khác kể từ thời Beethoven". Anh đã tạo nên một phong cách "lãng mạn mới" thông qua những tác phẩm kết hợp nhuần nhuyễn cả hai tiêu chuẩn hàn lâm cổ điển và phổ thông hiện đại, để rồi đạt được một thành quả tuyệt vời: 63 đĩa Bạch Kim cùng 263 đĩa Vàng, những con số chắc chắn chưa phải là cuối cùng. Anh được công nhận là một siêu sao quốc tế và được xưng tụng trên khắp thế giới với danh hiệu "*Hoàng tử Lãng mạn*" do cựu Đệ nhất Phu nhân Mỹ Nancy Reagan khen tặng. Âm nhạc của anh, một thứ ngôn ngữ toàn cầu duy nhất, đã giúp anh chiếm trọn trái tim của hàng triệu người trên thế giới. Tên của anh thật sự đã gắn liền với cây đàn Piano.

Tuyển tập "*The Greatest Collection of Richard Clayderman*" giới thiệu đến bạn đọc những tác phẩm xuất sắc được biết đến nhiều nhất của Richard từ "*Ballade Pour Adeline*", bê phóng cho sự nghiệp trình diễn solo của anh, các bản sonate, concerto, nocturne cổ điển được trình bày theo phong cách mới mẻ gần gũi, những bài thật sự đã chiếm trọn trái tim những người yêu nhạc như: "*Souvenirs d'Enfance*", "*Voyage A Venice*", "*A Comme Amour*", "*Letter A Ma Mère*", "*Concerto Pour Une Jeune Fille Nommée Je T'Aime*", "*Bach Gammon*"... đến những ca khúc hiện đại như "*Love Story*", "*Yesterday*", "*Unchained Melody*", "*I Have A Dream*" được chuyển soạn cho piano. Sách có kèm 8 CD tuyển chọn 166 bài hay nhất của Clayderman, một số bài không có trong tập khuông nhạc này (để bạn đọc nghe tham khảo). Đây sẽ là một món quà quý và đầy ý nghĩa dành cho các bạn yêu thích và đang học piano nói riêng và những người yêu nhạc để thưởng thức, khám phá và chiêm nghiệm những tiếng đàn, những tác phẩm đã làm nên tên tuổi của Richard Clayderman.



Đây là tác phẩm khởi đầu sự nghiệp nghệ sĩ piano của Richard



NHỮNG CHẶNG ĐƯỜNG

Richard Clayderman

Câu chuyện về Richard Clayderman khởi đầu vào ngày 28/12/1953 tại Paris, nơi chú bé Philippe Pages, con trai của một giáo viên piano, chào đời. Thời thơ ấu của chú bé trôi qua trong một căn hộ tại Paris cùng với cha mẹ và chị. Chính trong những ngày bé bỏng này chú bé đã linh hội những bài học âm nhạc nền tảng khi nghe cha mình dạy piano cho các học sinh.

Cứ như vậy, sự gắn bó với âm nhạc đến với chú bé một cách thật tự nhiên. Ở tuổi lên 6, Richard được ông bà tặng một cây piano cũ và thế là "*Tôi suốt ngày dính với chiếc piano tập đàn*". Mọi người kể lại rằng khi đó chú có thể đọc bản nhạc và chơi piano dễ dàng hơn nhiều so với tập nói. Chú bé học rất nhanh và chỉ hai năm sau đã có thể tham dự và đoạt các giải thưởng địa phương. Năm 12 tuổi, Philippe Pages được tuyển vào Nhạc viện Paris, và bốn năm sau anh đoạt giải nhất trong cuộc thi piano quốc gia. Sự nghiệp của một nghệ sĩ piano cổ điển rộng mở trước mắt. Nhưng rồi đột nhiên anh quyết định từ bỏ tất cả.

Anh nói: "*Tôi không muốn trở thành một nghệ sĩ piano cổ điển. Ngay từ khi 14, 15 tuổi, tôi đã muốn làm một điều gì đó khác hon. Tôi muốn chơi nhạc rock & roll, và cảm thấy thích hợp hơn nếu mình đi theo con đường đó. Vì vậy cùng với một số bạn bè tôi đã thành lập một nhóm nhạc rock. Thời gian đó thật khó khăn, và chúng tôi phải dành những món tiền nhỏ bé kiếm được để mua trang thiết bị*". Cha của Richard không phản đối quyết định của con trai mình, vì ông hiểu anh hạnh phúc với lựa chọn âm nhạc đó. Thế rồi, khi cha anh trở bệnh nặng và không thể



1979



1983

hỗ trợ về tài chính cho anh nữa, ban ngày Richard phải làm một nhân viên ngân hàng và tối đến anh đệm đàn cho một số nghệ sĩ hàng đầu tại Pháp. Một năm sau anh trở thành nghệ sĩ chuyên đệm đàn cho Michel Sardou, Thierry LeLuron và Johnny Halliday. "Thật ra tôi đâu muốn trở thành ngôi sao", anh nói, "Tôi cảm thấy vui vì được diễn cùng với nhóm, vui vì được là nghệ sĩ đệm. Chưa bao giờ tôi mơ đến chuyện trở thành người trình diễn độc tấu cả".



I think people need romantic music ...

Tuy nhiên, cuộc đời anh thay đổi hoàn toàn vào năm 1976, khi Olivier Toussaint và Paul de Senneville, hai nhà quản lý công ty ghi âm Delphine của Pháp, đề nghị anh thử việc. Cả hai đều là những nhà sản xuất cực kỳ thành công, và họ cần một nghệ sĩ trình tấu một bản ballad êm dịu mà Paul đã viết tặng riêng cho con gái mình là Adeline, bài ballad mang tên "Ballade Pour Adeline". Họ đang tìm kiếm một nghệ sĩ dương cầm đặc biệt, và từ hai mươi ứng cử viên sáng giá, Richard Clayderman đã vượt lên.



1990

Lúc này Richard vẫn còn được biết đến với tên thật Philippe Pages. "Nhà sản xuất hơi lo ngại về cái tên thật của tôi, vì nó được phát âm khác nhau tại nhiều nước", anh cho biết, "vì vậy để tránh nhầm lẫn chúng tôi đã quyết định dùng tên của bà tôi là Clayderman, người từng sống tại Thụy Điển khoảng một thế kỷ trước. Điều này giải thích tại sao tôi lại có tóc vàng và mắt xanh".

"Ballade Pour Adeline" đạt được thành công tuyệt vời tại châu Âu và còn vươn xa hơn nữa. Bản nhạc nổi lên đầu tiên tại Tây Ban Nha, sau đó là Đức, Pháp, Mỹ, Nam Phi, Nhật, Úc, Anh và đã đạt mức bán khổng lồ là 22 triệu bản đĩa. Tên tuổi và sự nghiệp của Richard Clayderman đã thăng hoa một cách ngoạn mục.

Từ năm 1978 sự nghiệp của Richard Clayderman phát triển mạnh mẽ và đạt được



1997

thành công quốc tế nổi bật. Anh thường xuyên lưu diễn khắp nơi trên thế giới mang theo phong cách riêng biệt độc đáo của mình đến với hàng triệu người. Anh là một trong những nghệ sĩ lưu diễn nhiều nhất trong ngành công nghiệp biểu diễn và có lúc đã thực hiện hơn 200 buổi hòa nhạc trong 250 ngày để thỏa mãn nhu cầu to lớn mà âm nhạc của anh đã tạo ra. Những điểm sáng trong sự nghiệp của anh bao gồm những chuyến lưu diễn không còn một chỗ trống tại Úc, Nam Phi, châu Âu, châu Á, trên những sân vận động chật cứng, những quảng trường rộng lớn, những sân khấu di động được truyền hình trực tiếp cho trên 800 triệu khán giả. Khi thế giới trở nên nhỏ hẹp dần bởi những chuyến lưu diễn quốc tế thì tên tuổi của Richard lại càng được biết đến nhiều hơn.

Trong những năm gần đây anh đã lưu diễn tại Nhật Bản nơi anh ghi âm giai khúc "Prince of the Rising Sun" nhân dịp hôn nhân của Thái Tử và ở nhiều nơi khác như tại khu vực Bắc Âu, Hy Lạp, Sri Lanka, Malta, Đức, Hong Kong, Mexico, Thổ Nhĩ Kỳ, Cộng hòa Dominican, Vương quốc Anh, Đài Loan, Malaysia, Singapore, Việt Nam, Pháp, Dubai, Brazil, Indonesia, Thái Lan và Nga, nơi anh có hai đêm diễn đáng nhớ tại điện Kremlin ở Matxcova.

Tài năng của Richard Clayderman đã tỏa sáng trên con đường anh đi và đã để lại những dấu ấn khó phai trong lòng những người yêu nhạc trên những vùng đất anh đã đi qua. Anh đã và vẫn còn đang tiếp tục sáng tác, khai phá và tìm nguồn sáng tạo mới trên những phím đàn để tiếng nhạc của anh còn vang xa, vang xa hơn nữa đến nhiều quốc gia khác ngoài biên giới Pháp.



Bonjour mes amies !



"Hoàng Tử Lãng Mạn"

Richard Clayderman - TỰ BẠCH

Điều tuyệt vời nhất khi được là Richard Clayderman?

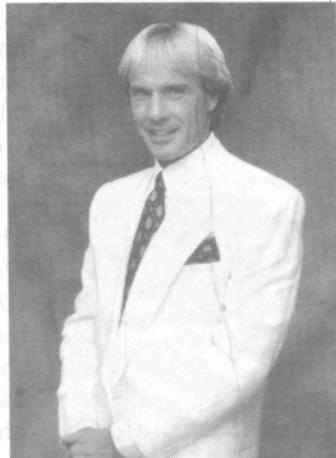
Một trong những điều tuyệt vời nhất là tôi liên tục có những cơ hội biểu diễn tại khắp năm châu lục trên thế giới, cho tất cả mọi người nghe.

Còn điều tồi tệ nhất là gì?

Thực ra chẳng có gì quá tệ trong vai trò Richard Clayderman cả. Thỉnh thoảng tôi lại ước mình là người không tên tuổi để không phải đi đâu cũng có người yêu cầu mình ký tên hay chụp ảnh chung. Thế nhưng đó là một phần cuộc sống của Richard Clayderman mà tôi sẵn sàng chấp nhận một cách vui vẻ.

Cơn ác mộng kinh khủng nhất của anh là gì?

Tôi đã từng mơ thấy mình đang ở trên sân khấu, trước đông đảo khán giả, thế mà tôi chẳng nhớ mình phải trình diễn cái gì nữa. Tôi không nhớ nổi các nốt nhạc, tôi tinh giác, mô hỏi đầm đìa và tôi rất mừng vì đó chỉ là một giấc mơ...



Gần như năm nào anh cũng biểu diễn từ 150 đến 200 buổi khắp thế giới, vậy anh còn thời gian cho cuộc sống riêng không?

Đúng là hàng năm tôi biểu diễn rất nhiều, nhưng tôi cố gắng về nhà càng nhiều càng tốt để gặp vợ con. Vợ tôi rất hiểu tôi và không bao giờ than phiền vì biết rằng tôi thật sự yêu thích biểu diễn trước công chúng, và chúng tôi luôn gặp lại nhau trong niềm vui mừng khôn xiết.



Cuộc sống riêng tư của anh ra sao?

Gia đình cực kỳ quan trọng đối với tôi - mẹ tôi, Christine vợ tôi, cô con gái Maul và cậu con trai Peter - họ là nguồn vui trong cuộc sống của tôi, bên cạnh âm nhạc. Tôi thích dành thời gian cho gia đình, đi dạo cùng vợ con trong rừng hay trên bãi biển khi vắng người. Tôi cũng thích đón con đi học về hay đưa nó đến câu lạc bộ bóng rổ. Peter rất thích bóng rổ và chơi rất khá. Tôi thích đi



mua sắm, làm những việc đơn giản và quan trọng nhất là không lo lắng về việc gì cả.

Điều gì làm anh hạnh phúc nhất mỗi sáng thức dậy?

Khi tôi phải thức dậy sớm để kịp chuyến bay thì chẳng vui chút nào, nhưng khi tôi biết mình có đủ thời gian để chạy thể dục dọc bờ biển hay trong công viên một chút thì tôi rất hạnh phúc. Tôi cũng hạnh phúc khi có thời gian bắt đầu công việc với một sáng tác mới mà tôi đã chọn và khi tôi dần dần đạt được những âm thanh mong muốn.



Ba điều về anh mà chưa ai từng biết là gì?

Biệt danh của tôi là Phiphi, tất cả bạn thân của tôi đều gọi tôi như vậy.

Tôi rất chú ý đến những thứ mình ăn để duy trì số cân, nhưng quả thật khó mà cưỡng lại được khi nhìn thấy một món tráng miệng ngon mắt, tôi rất thích bánh ngọt, có lẽ vì tôi chưa mập! (cười).

Một trong những niềm tiếc nuối sâu sắc nhất của tôi là không có năng khiếu nhiều về ngôn ngữ. Tôi ước ao mình có khả năng này vì nó rất có ích cho sự nghiệp quốc tế của tôi, nhưng quả thật là tôi chưa có.

Sự quan tâm lớn nhất của anh là gì?

Một trong số đó là tính cầu toàn. Tôi thích mọi việc phải trật tự, tổ chức và sạch sẽ một cách hoàn hảo, theo một cách có lẽ cũng khá gần với quá đáng. Tôi đang cố gắng cưỡng lại điều này, nhưng thật không dễ dàng thay đổi.

Anh có bao nhiêu cây đàn piano rồi? Đôi khi người ta không thể chịu nổi khi phải xa rời những con thú cưng của mình. Anh có cảm thấy như vậy với những cây đàn cũ của mình không?

Trước đây tôi đã đồng thời có đến 3 cây đàn piano ở nhà. Hiện tôi chỉ có một cái đại dương cầm (grand piano) trong phòng vẽ và một số piano điện tử trong các phòng khác. Những cây piano điện tử hiện nay rất tuyệt vời, những phím đàn rất giống với loại piano cổ điển, và ưu thế của chúng là tôi có thể tập vào ban đêm hay sáng sớm vì có thể điều chỉnh âm lượng để không làm phiền gia đình hay hàng xóm, trong khi piano cổ điển có thể gây ồn. Tôi muốn giữ tất cả những



cây piano cũ của mình nhưng lại vướng phải vấn đề không gian vì tôi sẽ phải xây thêm một ngôi nhà khác chỉ dành cho những cây đàn yêu quý của mình.

Trong anh, có bao nhiêu phần là nghệ sĩ piano, và bao nhiêu phần là nghệ sĩ trình diễn chuyên nghiệp? Phần nào quan trọng hơn? Tại sao?

Tôi nghĩ rằng mình được sinh ra là một nghệ sĩ piano, nhưng tôi đã học cách trở thành một nghệ sĩ biểu diễn từ khi tôi bắt đầu sự nghiệp 20 năm trước. Trình diễn trên sân khấu là một điều rất đặc biệt và rất khác biệt nếu so với khi tôi là một nghệ sĩ đệm đàn. Giờ đây khi là một nghệ sĩ biểu diễn tôi phải nói rằng tôi thật sự yêu thích trình diễn trên sân khấu vì tôi được tiếp xúc hoàn toàn trực tiếp với khán giả. Tôi cảm thấy được và rất thích điều đó.



Anh trình diễn những bản nhạc của mình trên sân khấu với những cảm xúc gì?

Tôi cố gắng tập trung càng nhiều càng tốt để chuyển tải mọi cảm xúc của mình thông qua cây đàn piano. Tôi thường được hỏi rằng liệu tôi có nghĩ đến cảnh hoàng hôn hay một phong cảnh đẹp khi trình diễn không. Thật ra, tôi chỉ nghĩ đến nhạc của mình, cách tốt nhất để trình diễn nó. Trong khi biểu diễn với dàn nhạc đệm, tôi thích trộn lẫn những tiết tấu, nhịp điệu và phong cách để khơi gợi mọi tình cảm

Anh thích trình diễn cho ai và tại sao như vậy? Và anh không thích trình diễn cho ai?

Khán giả ở những buổi trình diễn của tôi rất đa dạng. Có cha mẹ đi cùng con cái là học sinh piano, những thiếu niên yêu thích piano, những ông bà đã yêu thích nhạc của tôi từ lâu, mọi thế hệ đều có mặt. Tôi thích trình diễn cho họ vì tôi nghĩ rằng họ biết thưởng thức và cảm nhận những tình cảm đó cũng như tôi. Dĩ nhiên là tôi không thích biểu diễn trước những ai không thích những gì tôi thích. Như vậy thật khó chịu cho cả tôi và họ!

Có phải âm nhạc luôn là một phần của cuộc đời anh? Anh đã nhận ra mình muốn trở thành một nghệ sĩ piano và nhà biểu diễn từ khi nào? Có đúng là anh thích trở thành một nhà vô địch quần vợt không?

Tôi sinh ra với âm nhạc vây quanh mình. Vì cha tôi là một giáo viên piano nên không ngày nào nhà tôi vắng tiếng nhạc cả. Cứ như vậy tôi đến với phím đàn thật tự nhiên năm lên 3 hay 4 tuổi. Vì thấy tôi thích thú nên cha tôi dạy tôi cách chơi đàn. Sau đó tôi đi học trường nhạc và sau đó



là nhạc viện trước khi bắt đầu chơi nhạc với vai trò người đệm đàn. Năm 25 tuổi tôi bắt đầu sự nghiệp riêng. Vì vậy thật sự âm nhạc luôn là một phần của cuộc đời tôi.

Từ nhỏ, tôi đã mơ trở thành một nghệ sĩ piano, nhưng không phải là một nghệ sĩ solo, mà là một nghệ sĩ đệm đàn. Tôi chẳng thể nào hình dung được mình sẽ trình diễn solo. Ngay cả khi thực hiện đĩa ghi âm đầu tiên "Ballade pour Adeline", tôi cũng không thể tưởng tượng rằng việc này sẽ dẫn đến một sự nghiệp gì cả.

Tôi rất thường được hỏi rằng nếu không phải là một nghệ sĩ piano thì tôi sẽ thích làm gì, và trong đa số trường hợp tôi trả lời rằng một trong những ước mơ của tôi là trở thành vô địch quần vợt. Thực tế tôi đã bắt đầu chơi tennis khi 30 tuổi và tôi cực kỳ ngưỡng mộ những nhà vô địch đến nỗi tôi tiếc rằng mình đã không giỏi được như họ.

Anh có mơ ước gì về âm nhạc không, và trong tương lai anh có định biến ước mơ nào thành hiện thực không?

Tôi luôn mơ ước có một ngày nào đó được ghi âm cùng một trong những nghệ sĩ Jazz hàng đầu của Mỹ, đây thật ra không phải là một ước mơ mà là một suy nghĩ đôi khi vụt lên trong tâm trí tôi. Ưu tiên lớn nhất của tôi là không ngừng rèn luyện âm nhạc của mình cả về kỹ thuật lẫn cách truyền đạt cảm xúc.

Anh còn nhớ lần đầu tiên nghe một trong số tác phẩm của mình trên radio không?

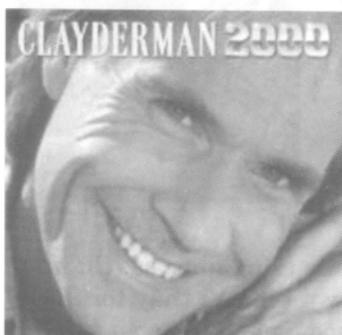
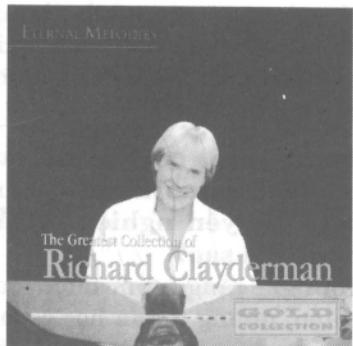
Không, kỳ lạ là tôi không nhớ được. Khi ở Trung Quốc hay một đất nước xa xôi nào đó và nghe được một bài nhạc của mình trên radio, trước hết tôi cảm thấy vui, rồi sau đó tôi sẽ cố gắng nghe thật kỹ để chú ý đến cách các âm thanh phát ra từ những chiếc loa của radio.

Âm nhạc của anh rất lãng mạn và trữ tình. Anh có cho rằng mình là một người giàu tình cảm không?

Tôi là người khá trầm tính, nhút nhát và kín đáo. Tôi không thích vào các sàn nhảy hay quán rượu. Tôi thích ở nhà cùng gia đình. Tôi cần ở trong một môi trường tĩnh lặng để "sạc pin" lại và tập trung sức lực để dùng trên chiếc piano của mình. Tôi không nói lớn tiếng và hiếm khi bực mình. Tôi thích giữ kín mọi chuyện, nếu xét theo khía cạnh như vậy thì tôi nghĩ rằng mình là người giàu tình cảm và lãng mạn.

Giả sử anh bị mắc cạn trên một đảo hoang mà không có cây piano nào. Anh sẽ làm gì để tạo nên âm nhạc?

Tôi sẽ cố gắng tạo nên âm nhạc bằng một cây sậy hay một cái vỏ sò. Tôi thật sự ngưỡng mộ những người thổi sáo có thể tạo nên âm nhạc với chỉ một khúc gỗ hay một cái ly. Tôi cũng sẽ thử



dùng một bộ gõ nào đó bằng đủ loại vật liệu có thể tìm ra trên đảo. Dù thế nào đi nữa tôi cũng sẽ tìm cách tạo ra âm nhạc.

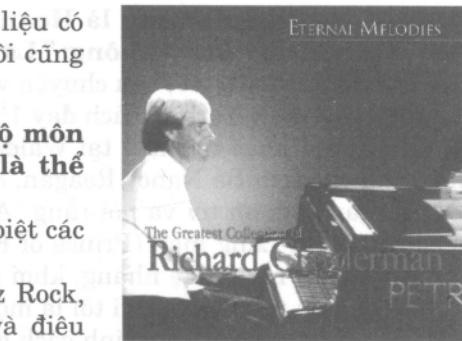
Ngoài âm nhạc, anh còn yêu thích bộ môn nghệ thuật nào khác không? Hoặc là thể thao?

Tôi thích nhạc của các nghệ sĩ khác, đặc biệt các nghệ sĩ như Chick Corea hay

Joe Sample. Tôi thích nhạc Jazz và Jazz Rock, tôi không quan tâm lắm đến hội họa và điêu khắc... đó là những lĩnh vực có thể tôi sẽ khám phá trong vài năm nữa. Tuy thế tôi lại rất thích thể thao và nó đã là một phần quan trọng trong cuộc đời tôi 20 năm qua. Malik, nhạc công guitar của tôi, đồng thời cũng là một nhà thể thao, giúp tôi khám phá ra môn chạy thể dục và nâng tạ để loại bỏ căng thẳng và phục hồi năng lượng cần thiết trên sàn diễn. Tôi rất thích quần vợt, mặc dù hiện tôi dành ít thời gian cho nó hơn trước vì con trai tôi là một tay chơi bóng rổ cuồng nhiệt và đã khiến tôi khám phá ra sự vui thú khi xem một trận đấu bóng rổ. Hai năm trước tôi đến New York với vợ và con chỉ để xem thi đấu bóng rổ. Tôi vẫn còn nhiều kỷ niệm tuyệt vời về khoảng thời gian đó.

Anh đã tham gia trong ngành công nghiệp âm nhạc suốt hơn 20 năm qua. Những gì đã thay đổi, và anh nghĩ gì về những thay đổi này?

Rất nhiều việc đã xảy ra trong 20 năm qua và nhiều phong cách mới đã xuất hiện như Techno và Rap. Cái mà người ta thường gọi là 'World Music' hay 'Ethnic Music' hiện đang có tầm quan trọng lớn hơn. Ngay dù cho nhạc Pop đang phát triển mạnh thì các thể loại Classical hay Semi-Classical, Jazz, Rock hay Disco vẫn sống còn. Sự mở rộng của các kênh truyền hình và đài phát thanh có liên hệ với sáng tác âm nhạc đã tạo nên một nhu cầu cho những cái mới lạ. Chúng ta đang sống trong một thế giới của sáng tạo và tiêu dùng.



Anh đã được xưng tụng là Hoàng tử Lãng mạn. Anh có thể thêm về sau của câu này được không: "Lãng mạn đối với tôi là ..."

Tôi không rõ bạn có biết câu chuyện về "Hoàng tử Lãng mạn" không, nhưng nó đã ra đời tại New York từ cách đây 15 năm rồi. Lúc đó tôi đang biểu diễn trong một buổi hòa nhạc từ thiện tại Waldorf Astoria, và người tổ chức hội từ thiện này tình cờ lại là Bà Nancy Reagan, cựu Đệ nhất Phu nhân Mỹ. Sau buổi diễn Bà Reagan cảm ơn tôi và nói rằng "Anh biết không, Richard, anh quả thật là một Hoàng tử Lãng mạn (Prince of Romance)". Ý của bà là tôi có phong cách âm nhạc lãng mạn: nhẹ nhàng, khơi gợi tình yêu, tình cảm, cảm xúc chứ chắc không phải là tôi... (cười). Vì tôi là một người khá nhút nhát và kín đáo, không thể tách rời âm nhạc khỏi tính cách của tôi được. Lãng mạn, theo tôi, gắn liền với vẻ đẹp của bầu trời, của biển cả, của thiên nhiên, và sự cảm nhận được tình cảm yêu thương khi vây quanh ta là vẻ đẹp.

Điều lãng mạn nhất mà anh từng làm là gì?

Lãng mạn không có nghĩa là chỉ cư xử lãng mạn khi cần thiết; nó thuộc về bản chất: một cách ứng xử thông thường. Thực tế tôi không làm gì đặc biệt để gọi là lãng mạn cả, nhưng tôi nghĩ tôi là người lãng mạn trong cách nói năng, chơi piano, cười đùa, cách đi đứng của mình, thật ra tôi không cố gắng tỏ ra như thế. Bản tính tôi là như vậy, và mọi người xem đó là lãng mạn.

Anh miêu tả âm nhạc của mình ra sao? Một số nhà phê bình gọi nhạc của anh là "nhạc thang máy". Anh nghĩ gì về việc này? Anh có khó chịu không?

Đúng là nhạc của tôi thường được mở trong thang máy, khách sạn, siêu thị, cửa hàng, máy bay... nó thường được chọn làm nhạc nền khi bạn bấm nút "Hold" chọn chức năng chờ máy khi gọi điện thoại... như vậy tức là loại âm nhạc như vậy có tác dụng giúp thư giãn và giảm stress. Bạn có thể vừa nghe nhạc, vừa làm một việc khác. Tôi nghĩ đó là vì âm nhạc chuyển tải được mọi cảm xúc trong tâm hồn tôi, và đó là điều khán thính giả yêu thích. Nhiều người kể rằng khi các tài xế bị kẹt xe, họ thường mở một CD nhạc của tôi để điều hòa lại hơi thở, giảm sự căng thẳng và thư giãn. Tôi cũng được kể rằng nhiều em bé đã được chào đời trong tiếng nhạc của tôi. Nhiều cô gái đã xúc động bật khóc khi nghe nhạc của tôi trong những hoàn cảnh đặc biệt. Nhiều người lâm bệnh nặng trong bệnh viện đã yêu cầu nghe nhạc của tôi. Điều đó thật tuyệt vời, đó là âm nhạc của tình yêu! Không có điều gì có thể làm tôi vui hơn thế.



Richard trong buổi biểu diễn tại Việt Nam tháng 2/1999

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Ghi chú: * những bài có trong CD





Ballade Pour Adeline

by Paul de Senneville

L.H. *mp*

C(9)

L.H.

76

C(9)

L.H.

mp

C

L.H.

A *C*

p dolce

G *Dm*

A *C*

p dolce

G *Dm*

G7

C

G7

C

5 6 1 2 5

Dm7

G7

C

Fingerings: 5, 1, 2, 5

Pedal: Ped.

B A^m E^m F G⁷ C G⁷ C

Dynamics: mp, L.H.

Pedal: Ped., Ped., Ped., Ped.

A^m E^m F G^{7(sus4)}

Dynamics: f, mf

Pedal: Ped., Ped., Ped., Ped.

G⁷

L.H.

f, rit.

Pedal: Ped.

C

ff Dm7 G7
ff mp

C Eb F G7 C
L.H. f ff

Dm7 G7 ff
p R.H.

D

Am Em F G7 C
p ff
3 2 1 5

Am Em F G7(sus4)

 Rd. Rd. Rd. Rd. Rd. Rd. D.S.

♪ Coda F G7 C

 Rd. Rd. Rd. Rd.

Dm7 G7

 Rd. Rd.

C F G7 C F G7 C

 Rd. Rd. Rd. Rd. Rd. Rd. Rd.

A Comme Amour

by Paul de Senneville & Olivier Toussaint

J = 66

Fm G A
Fm C7(on G)
p simile

5 1 3 1 3 1 3 32a. 32a. 32a.

C7(on E) Fm F7(on A) B7m
32a. 32a. 32a. 32a.

C7(on G) to ♫ F7 B B7m
32a. 32a. 32a.

F₇(on C) F₇(on A) Bbm
simile con Ped.

B_{b7} Ebm Bbm

F₇ C Bbm F₇(on A)
rit. . . a tempo

Bbm Al₇ D₇
ff

F₇(on A)

B⁷m

C₇

rit.

D.S.

ΦCoda

F₇

L.H.

L.H.

rit.

accel.

rit.

8va

[E] B⁷m

8va

F₇(on A)

ff a tempo

5 5 2 6

5 5 1 3

L.H. rit.

C_m6

8va

F₇(on A)

accel.

rit.

a tempo

B♭m 8va

L.H. > > > >

v > > > > rit.

B♭7 8va

a tempo

5 5 1 2

E♭m B♭m

F7 rit.

[F] B♭m 8va

p a tempo

F7(on A) 8va

B♭m

Nostalgia

by Paul de Senneville & Olivier Toussaint

Andante $\text{♩} = 63$

A Cm7 R.H. F7

calma

B♭ E♭ Cm7 R.H.

D7 Gm

Fingerings (1, 2, 3, 4, 5) are indicated below each staff.

Musical score for piano showing measures 11-13. The score consists of two staves. The top staff is for the right hand (R.H.) and the bottom staff is for the left hand (L.H.). Measure 11 starts with a Cm7 chord (root position) followed by a F7 chord. Measure 12 begins with a Bb chord. Measure 13 concludes with a G7 chord. The L.H. part features sustained bass notes throughout. The R.H. part includes eighth-note patterns and grace notes. Articulation marks like 'mf' and 'f' are present.

A musical score for piano featuring three staves. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. It includes three chords: Eb7, Cm7, and D7, each with a dynamic of forte (f). The middle staff shows a bass clef and a key signature of one flat, with a dynamic of forte (f) for the entire measure. The bottom staff shows a bass clef and a key signature of one flat, with a dynamic of forte (f) for the entire measure. The piano keys are indicated by black and white squares.

A musical score for piano in G minor (Gm) and C major (C). The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff shows harmonic bass notes. Measure 26 starts with a Gm chord. Measure 27 begins with a bass note (F#) followed by a C major chord. Measure 28 concludes with a C major chord. Measure numbers 26, 27, and 28 are written below the staves.

A musical score for piano and basso. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the basso, showing a bass clef and a common time signature. The score consists of six measures. Measure 1 starts with Am7, followed by D7, Gm, Cm, D7sus4, and D7. Measure 2 starts with G. Measure 3 ends with a fermata over the piano staff. Measure 4 begins with a basso note. Measure 5 begins with a piano note. Measure 6 begins with a basso note.

Lettre À Ma Mère

by Paul de Senneville & Olivier Toussaint

Andante $\text{♩} = 70$

A Gm

Cm Gm Cm Gm

simile con Pedal

B Gm

Cm V
 F7 V
 B^b
 mp

D7 Gm D7 Gm
 f

C Gm Cm
 simile con Pedal

F7 B^b D7

dim. rit. gav.
 2o.

D Gm

f

2a. *2a.* *2a.* *2a.*

Cm

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

5 legato simile con Pedal

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

Cm

mf

5 legato

Gm

Cm

Gm

rit. *c*

E B^bm

E B^bm

B^bm

simile con Pedal

E B^bm

B^bm

E B^bm

B^bm

dim.

E B^bm

B^bm

pp

ff

Lyphard Melody

by Paul de Senneville & Olivier Toussaint

J=66 Gm 8va.

Abs.7

(#5)

D7 D7

Bass: 8va. 8va.

Eb F Gm [A] Gm Cm

f p 1 5 1 3 3 1 5 1 2

Bass: 8va. * 8va. * 5 2 1 5 8va.

F₇ B_i D₇

G_m simile legato C_m

8va...

simile con Pd.

Pd. *Pd.* *Pd.* *Pd.*

G_m D₇ G

Appassionato

B G B₇

ff

Pd. *Pd.*

Pd. *Pd.*

A_m D₇ B_m E_m

Pd. *Pd.* *Pd.* *Pd.*

A_m B₇ E_m B_m

8va...

Pd. *Pd.* *Pd.* *Pd.*

C G Am Em

pian. *pian.* *pian.* *pian.*

F B7 (on F#) D7 C Gm Cm

pian. *pian.* *pian.* *pian.*

F7 B4 D7 Gm Cm 8va ..

pian. *pian.* *pian.* *pian.*

simile con Ped.

Gm D Gm f

pian.

The musical score shows the Coda section starting at measure 82a. The key signature changes to G major (Gm). The piano part consists of two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a tempo marking of 82a. It contains a series of eighth-note patterns. The bottom staff features a bass clef, a key signature of one sharp (F#), and a tempo marking of 82a. It contains sustained notes and a dynamic instruction 'rit.' (ritardando) over the last measure. Measure numbers 82a, 83a, 84a, and 85a are indicated below the staves.

Dolannes Melody

by Paul de Senneville

Musical score for Dolannes Melody, page 38, featuring two staves of music.

The top staff begins with a tempo of $J = 56$ and a key signature of $B_{\flat}7$. It includes dynamic markings *mf* and *z*, and performance instructions *2d.*, *A*, and *2d.* The bottom staff continues the musical line, with a dynamic marking *Eb* and a performance instruction *2d.* A section of the music is labeled *simile con Ped.*

Key signature: $B_{\flat}7$ (one sharp, one flat)

Tempo: $J = 56$

Dynamic markings: *mf*, *z*

Performance instructions: *2d.*, *A*, *2d.*, *Eb*, *simile con Ped.*

Section label: *A*

B₇(9)

1.

2.

B₇(9) Eb

f

E_bΔ7

B₇(9)

1.

2.

C

B_b7(9)

E

ff

EΔ7

BΔ7(9)

to **F**

8va

8va

1.

BΔ7(9)

2.

D.S.

Φ Coda

BΔ7(9)

Fm

Bb

rif.

Souvenirs D'enfance

by Paul de Senneville & Olivier Toussaint

[A] $\text{J}=208$ G

Rit.

C (on G)

G

6

6

6

Rit.

Rit.

Rit.

D

rit.

a tempo

C (on G)

6

6

6

Rit.

Rit.

Rit.

G
 D
 G
 G(on B)
 D7

rit.
a tempo
f leggiero

D7
 D7(on F#)
 G
 G(on B)
 D7

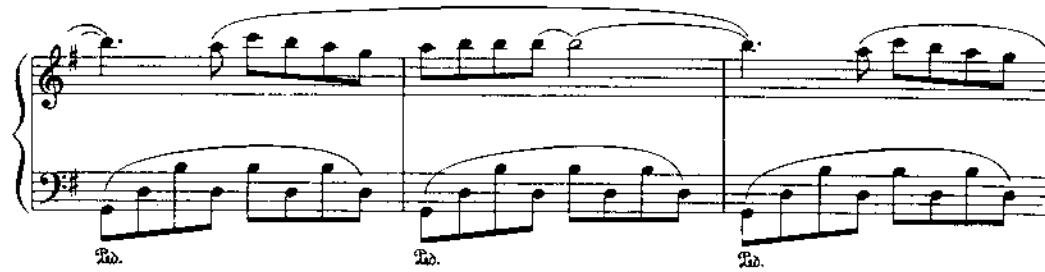
5 3 1 4 2 5
 5 3 1 4 2 5
 5 3 1 4 2 5
 5 3 1 4 2 5

D7
 J=104
 G
 G
 C(on G)

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

G
 G
 C
 G

mf



Piano sheet music for measures 4-6. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to A minor (no sharps or flats). The first measure is labeled Am7. The second measure is labeled Am7(onD). The third measure is labeled G. The bass line consists of eighth-note patterns. The instruction "simile con Ped." is written below the bass staff.

Piano sheet music for measures 7-9. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to D major (one sharp). The first measure is labeled D7. The second measure is labeled G. The third measure is labeled G. The bass line consists of eighth-note patterns. The instruction "mp" is written below the bass staff.

Piano sheet music for measures 10-12. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes back to A minor (no sharps or flats). The first measure is labeled Am7. The second measure is labeled Am7(onD). The third measure is labeled Am7. The bass line consists of eighth-note patterns.

G Cm(onG) G

D G (onB) D7 D7(onF#) G

leggiero

G G D7 D7(onF#) G

G C(onG) G

p

 Coda

Voyage À Venice

by Paul de Senneville & Olivier Toussaint

$\text{♩} = 120$

p

$2\ddot{\text{a}}$ $2\ddot{\text{a}}$ $2\ddot{\text{a}}$ $2\ddot{\text{a}}$

A $E^{\flat}\text{m}$

mf

5 $2\ddot{\text{a}}$ *simile legato*

simile con Pedal

$A^{\flat}\text{m}$

$E^{\flat}\text{m}$

$A^{\flat}\text{m}$



Musical score page 47, measures 5-6. The top staff shows a transition to A-flat major (E-flat minor). The bottom staff includes fingerings (4 3 2 1) and dynamic markings (L.H. \downarrow , R.H. \downarrow). Measure 6 ends with a forte dynamic and a melodic line labeled "to Φ ".

Musical score page 47, measures 7-8. The top staff shows a melodic line with dynamic ff. The bottom staff includes fingerings (5 3 1 3 1 3 1 3) and dynamic simile con Pedal. Measure 8 ends with a dynamic simile legato.

Musical score page 47, measures 9-10. The top staff shows a melodic line with fingerings (4 3 3 1 1 3) and dynamic f. The bottom staff shows eighth-note patterns. Measure 10 ends with a dynamic 8va.

(8va) G^b

(8va) B^{b7} A^{b7}

(8va) D^{b7} A^{b7} B^{b7}

sforzando (sforza)

p rit.

D.S.

Φ Coda Fm

$\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$

$\frac{4}{2}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$

8va

ff

$\frac{3}{2}$ $\frac{3}{2}$

(8va)

simile legato

simile con Pedal

B^bm

Fm

B^bm

Fm

B^bm

Fm

B^bm

Fm

B^bm

Fm

allargando

R.H.

L.H.

Concerto Pour Une Jeune Fille Nommée “Je T'aime”

by Paul de Senneville

Slowly $\text{J}=64$

A 1 2 3 5 2 3 5 *simile*

mp Cm G7 rit.

Re. Re. Re. Re. simile

B

mp Cm a tempo

G B \flat 7

Re. Re. Re.

P Eb *mp* Cm Gm

Re. Re. Re.

Musical score page 51, measures 1-4. The score is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat (B-flat). Measure 1 starts with a forte dynamic (Fm). Measure 2 continues with Cm. Measure 3 begins with a piano dynamic (Fm) and includes a measure repeat sign. Measure 4 concludes with Fm. The bass line consists of eighth-note patterns.

Musical score page 51, measures 5-8. The score continues for piano. Measure 5 shows a sixteenth-note pattern with a dynamic of 6. Measure 6 starts with Cm. Measure 7 begins with a forte dynamic (f) and includes a measure repeat sign. Measure 8 concludes with Fm. The bass line consists of eighth-note patterns.

Musical score page 51, measures 9-12. The score continues for piano. Measure 9 starts with G. Measure 10 starts with Bb7. Measure 11 starts with Eb. Measure 12 concludes with Fm. The bass line consists of eighth-note patterns. The instruction "simile" is written below the bass line in measure 10.

Musical score page 51, measures 13-16. The score continues for piano. Measure 13 starts with Cm. Measure 14 starts with Gm. Measure 15 starts with Fm. Measure 16 concludes with Fm. The bass line consists of eighth-note patterns.

Piano score showing three measures. The first measure is in C major (Cm). The second measure is in F minor (Fm). The third measure is in G7. The score consists of two staves: treble and bass.

Piano score showing three measures. The first measure is in C major (Cm) with a dynamic of *p*. The second measure is in G minor (Gm) with a dynamic of *legato*. The third measure is in F minor (Fm). The score consists of two staves: treble and bass.

Piano score showing three measures. The first measure is in C major (Cm). The second measure is in F minor (Fm). The third measure shows a continuation of the Fm chord. The score consists of two staves: treble and bass.

Piano score showing three measures. The first measure has a dynamic of *f*. The second measure has dynamics of *p*, *mf*, and *p*. The third measure has a dynamic of *p*. The score includes markings for *sforzando* (sf), *loco*, and *(R.H.) (L.H.)*. The fourth measure is a repeat of the first. The fifth measure is a repeat of the second. The sixth measure is a repeat of the third. The score consists of two staves: treble and bass.



Musical score for piano in 2/4 time, key signature of B-flat major. The score consists of two staves: treble and bass. Measures 5-6 show eighth-note patterns. Measure 7 starts with an Eb chord (B-flat, D, G-flat), followed by a G chord (B-flat, D, F-sharp), and then a C major chord (C, E, G). Measure 8 ends with a G major chord. The instruction "8va - - - - - loco" is written above the staff.

Musical score for piano in 2/4 time, key signature of B-flat major. The score consists of two staves: treble and bass. Measures 9-10 show eighth-note patterns. Measure 11 starts with a G major chord (G, B-flat, D) followed by a G major 7th chord (G, B-flat, D, F-sharp). Measure 12 ends with a G major chord. The instruction "simile" is written below the staff.

Musical score for piano in 2/4 time, key signature of B-flat major. The score consists of two staves: treble and bass. Measures 13-14 show eighth-note patterns. Measure 15 starts with an F major chord (F, A, C) followed by an F major 7th chord (F, A, C, E). Measure 16 ends with a C major chord (C, E, G). The instruction "(R.H.)" is written above the staff, and "mp" indicates a mezzo-forte dynamic.

Spa- *loco*
(R.H.)
ff

F
f
Cm *G* *Bflat7*

Spa-
Eb *G* *Cm* *Gm*
3

{Spa- *loco* **G**
Fm *Cm* *mp* *rit.* *G* *Cm*

Triste Coeur

by Paul de Senneville

A Slowly $\text{d}=66$

E *mp*

F[#]m

dolce.

simile

simile

G[#]m A E A B

E F[#]m B A B

A five-line musical score for two voices (Soprano and Bass) in G major, 2/4 time. The score consists of five systems of music.

System 1: Measures 1-3. Melodic lines and basso continuo.

System 2: Measures 4-6. Includes labels A, B, E, F[#]m, and A-B.

System 3: Measures 8-10. Includes labels E, F[#]m, and B.

System 4: Measures 11-13. Includes labels A, B, and E (with dynamic *mfp*).

System 5: Measures 14-16. Includes labels F[#]m and E.

A five-line musical score for piano, featuring two staves per line. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three sharps. The score consists of five lines of music, each ending with a vertical bar line. The first line ends with a bracket labeled 'F' above the top staff. The second line ends with a bracket labeled 'E' below the bottom staff. The third line ends with a bracket labeled 'A' above the top staff. The fourth line ends with a bracket labeled 'E' below the bottom staff. The fifth line ends with a bracket labeled 'B' above the top staff. The sixth line ends with a bracket labeled 'F#m' above the top staff. The seventh line ends with a bracket labeled 'E' below the bottom staff. The eighth line ends with a bracket labeled 'B' above the top staff. The ninth line ends with a bracket labeled 'E' below the bottom staff. The tenth line ends with a bracket labeled 'F#m' above the top staff. The eleventh line ends with a bracket labeled 'B' above the top staff. The twelfth line ends with a bracket labeled 'A' above the top staff. The thirteenth line ends with a bracket labeled 'B' above the top staff. The fourteenth line ends with a bracket labeled 'E' below the bottom staff. The fifteenth line ends with a bracket labeled 'F#m' above the top staff. The sixteenth line ends with a bracket labeled 'B' above the top staff. The seventeenth line ends with a bracket labeled 'A' above the top staff. The eighteenth line ends with a bracket labeled 'B' above the top staff. The nineteenth line ends with a bracket labeled 'E' below the bottom staff.

Sva

G

(*Sva*)

E G#m

(*Sva*) A B E

(*Sva*) F#m A B E

(*Sva*) F#m B A B E loco

rit.

F#m B A B E

Les Premiers Sourires De Vanessa

by Paul de Senneville & Olivier Toussaint

J=132

A

E f

B E

F[#]m

simile

B E

A

B E

F[#]m

E A

B E

F[#]m

B E

F[#]m

B E

B E

60

The score is divided into measures by vertical bar lines. Measure 1 contains three groups of notes: A, B, and E. Measure 2 contains groups B, E, and A. Measure 3 contains groups C, A, and E. Measure 4 contains groups E, A, and E. Measure 5 contains groups E7, A, and A. Measure 6 contains groups rit., D, f, A, D, E, and A. Measure 7 contains groups rit., A, and simile.

(8va) -

A Bm E A D

E A Bm E A

A D E A Bm

E A D E A

A Bm E A D

F

A7 D

8va - D A7

8va - D A7 rit.

G *loco*
 D *a tempo* G

A D

Em

A D

D G

A D

Em

8va - D G

8va - A D

8va - Em

Lady Di

by Paul de Senneville & Jean Baudlot

Allegretto ♩ = 104~108

D A(onC#) A7 D

A(onC#) A7 G G(onA) D Bm7

Em A7 D D str.

(8va) A(onC#) A7 D A(onC#) A7

G (gtr) G (on A) D Bm7 Em7 A7

 D (gtr) Bm7 F#m

 C#m C7 (on Bp) Am B Em A7

 D7 G A

 D7 G D A7

D *(solo)*

A (*on C \sharp*) A7 D

f

2d. *2d.* *2d.*

(8va) A (*on C \sharp*) A7 G G (*on A*) D Bm

2d. *2d.* *2d.* *2d.* *2d.* *2d.*

(8va) Em7 A7 D7 G G (*on A*)

2d. *2d.* *2d.* *2d.* *2d.* *2d.*

(8va) D Bm Em7 A7 D7 G

2d. *2d.* *2d.* *2d.* *2d.* *2d.* *ff*

(solo) A7 D G A7 D

2d. *2d.* *2d.* *2d.* *2d.* *2d.*

Murmures

by Paul de Senneville

J=66

p

A

E *legato*

C \sharp m

$\frac{5}{8}$ 2 1 2 1 2

ff *ff* *ff* simile

F#m

B

E

mp C \sharp 7 (tonic)

F#m

B

B

mf E G[#]m

F[#]m E

Am E

Am E mp E

C[#]m F[#]m

B E

mf
C[#]7 (on E)
F#m

B D
mf
E

G[#]m F#m

E Am

Musical score page 1. The top two staves show a treble clef and a bass clef respectively, both in G major (two sharps). The first measure consists of eighth-note chords. The second measure starts with a half note followed by eighth-note chords. The third measure starts with a half note followed by eighth-note chords. The fourth measure starts with a half note followed by eighth-note chords.

Musical score page 2. The top two staves show a treble clef and a bass clef respectively, both in G major (two sharps). The first measure starts with a half note followed by eighth-note chords. The second measure starts with a half note followed by eighth-note chords. The third measure starts with a half note followed by eighth-note chords. The fourth measure starts with a half note followed by eighth-note chords.

Musical score page 3. The top two staves show a treble clef and a bass clef respectively, both in G major (two sharps). The first measure consists of eighth-note chords. The second measure starts with a half note followed by eighth-note chords. The third measure starts with a half note followed by eighth-note chords.

Musical score page 4. The top two staves show a treble clef and a bass clef respectively, both in G major (two sharps). The first measure starts with a half note followed by eighth-note chords. The second measure starts with a half note followed by eighth-note chords. The third measure starts with a half note followed by eighth-note chords.

Musical score page 5. The top two staves show a treble clef and a bass clef respectively, both in G major (two sharps). The first measure starts with a half note followed by eighth-note chords. The second measure starts with a half note followed by eighth-note chords. The third measure starts with a half note followed by eighth-note chords. The fourth measure starts with a half note followed by eighth-note chords.

Coup De Coeur

by Paul de Senneville

Andantino ♩ = 80

The sheet music consists of three staves of musical notation for a performer, likely a pianist or harpist, with fingerings indicated above the notes. The first two staves are in common time (♩ = 80) and the third staff is in 6/8 time.

Staff 1: Treble clef, key signature of one sharp (F#). The melody starts with a series of eighth-note chords labeled 'A'. The right hand then moves to a bass line with sustained notes and eighth-note patterns. Fingerings include '3 4 3 4 3' over the first four notes of the first measure, and '5 3 1 5' under the bass notes. The section ends with a transition to a new section.

Staff 2: Bass clef, key signature of one sharp (F#). It continues the bass line from Staff 1, with fingerings '5 3 1 5' under the notes. The section ends with a transition to a new section.

Staff 3: Treble clef, key signature of one sharp (F#). It begins with a melodic line labeled 'A' followed by 'C#m', 'D', and 'E'. The right hand then plays a sustained note followed by an eighth-note pattern. Fingerings include '3 4 3 4 3' over the first four notes of the first measure, and '5 3 1 5' under the bass notes. The section ends with a transition to a new section.

Section 2: The music continues with a melodic line labeled 'A' followed by 'C#m', 'D', and 'E'. The right hand then plays a sustained note followed by an eighth-note pattern. Fingerings include '3 4 3 4 3' over the first four notes of the first measure, and '5 3 1 5' under the bass notes. The section ends with a transition to a new section.

Section 3: The music continues with a melodic line labeled 'A' followed by 'C#m', 'D', and 'E'. The right hand then plays a sustained note followed by an eighth-note pattern. Fingerings include '3 4 3 4 3' over the first four notes of the first measure, and '5 3 1 5' under the bass notes. The section ends with a transition to a new section.

Section 4: The music continues with a melodic line labeled 'Bm7' followed by 'A(=E)', 'E7(=D)', 'C#m', 'F#m', 'Bm', and 'A(=E)' followed by 'E'. The right hand then plays a sustained note followed by an eighth-note pattern. Fingerings include '3 4 3 4 3' over the first four notes of the first measure, and '5 3 1 5' under the bass notes.

B
 A 5
 C[#]m 1
 D 5 4 1
 E 1 3 1
 A 5 1
 E 1
mf
simile con pedal

D 5 3 1
 E 1 2 3 1 2 5
 A 4 1 5 1
 F[#]m 4 3 1
 Bm7 1 5 1 5 1
 A(onE) 4 1 3 1

C[#]m 1
 F[#]m 1
 D 1
 A(onE) 1
 E 1

C
 A 4 3 4 1
 C[#]m 2 1 2 1
 2 1 2 1 4 3 2 1
 2 1 2 1 3 2 1 2 1

f

D(onE) 1 2 1 3 3
 A 1 2 1 3 3
 8va 4 5 6 5 4 3 2 1
 5 6 5 4 3 2 1 4 3 2 1
 C[#]m 4 3 2 1

D C^{fm} B_m A B_{m7} A(^{on}C⁴)

E₇ A **D** A C^{fm7}
L.H. / 3 2 1 4

mp leggiero

(grd) D E₇ A C^{fm7}
simile con pedal

(grd) D E A F^{fm}
mf

D A(^{on}E) E₇ C^{fm} F^{fm} B_m/^(on)D A(^{on}E)

E E7sus4 **E7**

E7(mD) **F** 8va **C** **Em**

F **Dm7** **Dm7(mG)** **C**

Em **F** **Em** **Dm** **C**

Dm **C(mE)** **G7** **C** **8va** **Dm** **C(mE)** **G7** **C**

La Vie En Rose

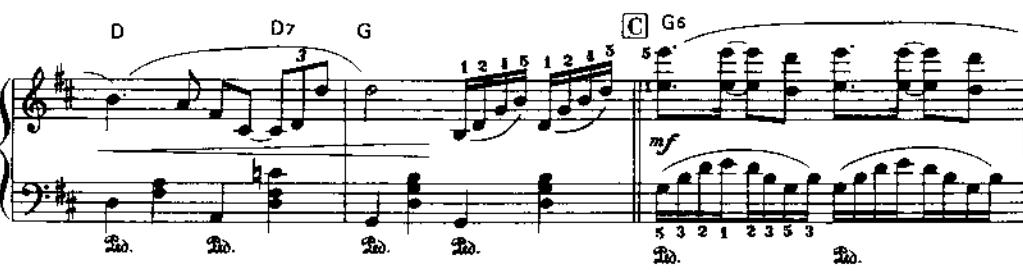
by Paul de Senneville & Olivier Toussaint

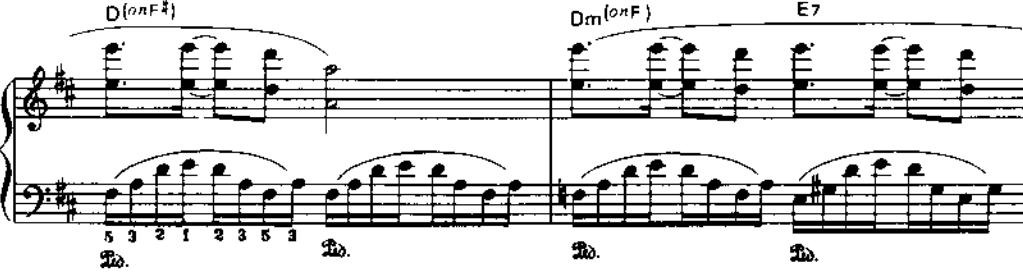
Moderato $\text{♩} = 84$

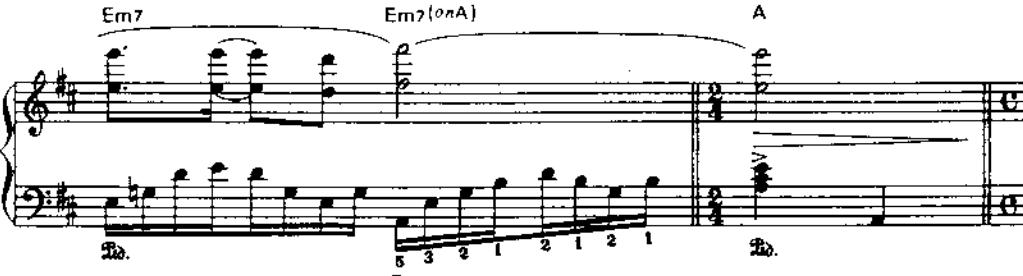
The musical score consists of four staves of piano sheet music. The top staff shows a treble clef, a key signature of one sharp, and a tempo of Moderato $\text{♩} = 84$. It includes a dynamic marking *mf* and a performance instruction *simile con pedal*. The first section (measures 1-10) features a melodic line in the treble clef with harmonic support in the bass clef. Measures 11-12 show a transition with a bass line. The second section (measures 13-20) continues with the treble line. The third section (measures 21-28) begins with a bass line. The fourth section (measures 29-36) returns to the treble line. The fifth section (measures 37-44) features a bass line. The sixth section (measures 45-52) begins with a treble line. The seventh section (measures 53-60) continues with a bass line. The eighth section (measures 61-68) begins with a treble line. The ninth section (measures 69-76) continues with a bass line. The tenth section (measures 77-84) begins with a treble line. The eleventh section (measures 85-92) continues with a bass line. The twelfth section (measures 93-100) begins with a treble line. The thirteenth section (measures 101-108) continues with a bass line. The fourteenth section (measures 109-116) begins with a treble line. The fifteenth section (measures 117-124) continues with a bass line. The sixteenth section (measures 125-132) begins with a treble line. The十七th section (measures 133-140) continues with a bass line. The eighteen section (measures 141-148) begins with a treble line. The nineteen section (measures 149-156) continues with a bass line. The twenty section (measures 157-164) begins with a treble line. The twenty-one section (measures 165-172) continues with a bass line. The twenty-two section (measures 173-180) begins with a treble line. The twenty-three section (measures 181-188) continues with a bass line. The twenty-four section (measures 189-196) begins with a treble line. The twenty-five section (measures 197-204) continues with a bass line. The twenty-six section (measures 205-212) begins with a treble line. The twenty-seven section (measures 213-220) continues with a bass line. The twenty-eight section (measures 221-228) begins with a treble line. The twenty-nine section (measures 229-236) continues with a bass line. The thirty section (measures 237-244) begins with a treble line. The thirty-one section (measures 245-252) continues with a bass line. The thirty-two section (measures 253-260) begins with a treble line. The thirty-three section (measures 261-268) continues with a bass line. The thirty-four section (measures 269-276) begins with a treble line. The thirty-five section (measures 277-284) continues with a bass line. The thirty-six section (measures 285-292) begins with a treble line. The thirty-seven section (measures 293-300) continues with a bass line. The thirty-eight section (measures 301-308) begins with a treble line. The thirty-nine section (measures 309-316) continues with a bass line. The forty section (measures 317-324) begins with a treble line. The forty-one section (measures 325-332) continues with a bass line. The forty-two section (measures 333-340) begins with a treble line. The forty-three section (measures 341-348) continues with a bass line. The forty-four section (measures 349-356) begins with a treble line. The forty-five section (measures 357-364) continues with a bass line. The forty-six section (measures 365-372) begins with a treble line. The forty-seven section (measures 373-380) continues with a bass line. The forty-eight section (measures 381-388) begins with a treble line. The forty-nine section (measures 389-396) continues with a bass line. The五十 section (measures 397-404) begins with a treble line. The五一 section (measures 405-412) continues with a bass line. The五一 section (measures 413-420) begins with a treble line. The五一 section (measures 421-428) continues with a bass line. The五一 section (measures 429-436) begins with a treble line. The五一 section (measures 437-444) continues with a bass line. The五一 section (measures 445-452) begins with a treble line. The五一 section (measures 453-460) continues with a bass line. The五一 section (measures 461-468) begins with a treble line. The五一 section (measures 469-476) continues with a bass line. The五一 section (measures 477-484) begins with a treble line. The五一 section (measures 485-492) continues with a bass line. The五一 section (measures 493-500) begins with a treble line. The五一 section (measures 501-508) continues with a bass line. The五一 section (measures 509-516) begins with a treble line. The五一 section (measures 517-524) continues with a bass line. The五一 section (measures 525-532) begins with a treble line. The五一 section (measures 533-540) continues with a bass line. The五一 section (measures 541-548) begins with a treble line. The五一 section (measures 549-556) continues with a bass line. The五一 section (measures 557-564) begins with a treble line. The五一 section (measures 565-572) continues with a bass line. The五一 section (measures 573-580) begins with a treble line. The五一 section (measures 581-588) continues with a bass line. The五一 section (measures 589-596) begins with a treble line. The五一 section (measures 597-604) continues with a bass line. The五一 section (measures 605-612) begins with a treble line. The五一 section (measures 613-620) continues with a bass line. The五一 section (measures 621-628) begins with a treble line. The五一 section (measures 629-636) continues with a bass line. The五一 section (measures 637-644) begins with a treble line. The五一 section (measures 645-652) continues with a bass line. The五一 section (measures 653-660) begins with a treble line. The五一 section (measures 661-668) continues with a bass line. The五一 section (measures 669-676) begins with a treble line. The五一 section (measures 677-684) continues with a bass line. The五一 section (measures 685-692) begins with a treble line. The五一 section (measures 693-698) continues with a bass line. The五一 section (measures 699-706) begins with a treble line. The五一 section (measures 707-714) continues with a bass line. The五一 section (measures 715-722) begins with a treble line. The五一 section (measures 723-730) continues with a bass line. The五一 section (measures 731-738) begins with a treble line. The五一 section (measures 739-746) continues with a bass line. The五一 section (measures 747-754) begins with a treble line. The五一 section (measures 755-762) continues with a bass line. The五一 section (measures 763-770) begins with a treble line. The五一 section (measures 771-778) continues with a bass line. The五一 section (measures 779-786) begins with a treble line. The五一 section (measures 787-794) continues with a bass line. The五一 section (measures 795-802) begins with a treble line. The五一 section (measures 803-810) continues with a bass line. The五一 section (measures 811-818) begins with a treble line. The五一 section (measures 819-826) continues with a bass line. The五一 section (measures 827-834) begins with a treble line. The五一 section (measures 835-842) continues with a bass line. The五一 section (measures 843-850) begins with a treble line. The五一 section (measures 851-858) continues with a bass line. The五一 section (measures 859-866) begins with a treble line. The五一 section (measures 867-874) continues with a bass line. The五一 section (measures 875-882) begins with a treble line. The五一 section (measures 883-890) continues with a bass line. The五一 section (measures 891-898) begins with a treble line. The五一 section (measures 899-906) continues with a bass line. The五一 section (measures 907-914) begins with a treble line. The五一 section (measures 915-922) continues with a bass line. The五一 section (measures 923-930) begins with a treble line. The五一 section (measures 931-938) continues with a bass line. The五一 section (measures 939-946) begins with a treble line. The五一 section (measures 947-954) continues with a bass line. The五一 section (measures 955-962) begins with a treble line. The五一 section (measures 963-970) continues with a bass line. The五一 section (measures 971-978) begins with a treble line. The五一 section (measures 979-986) continues with a bass line. The五一 section (measures 987-994) begins with a treble line. The五一 section (measures 995-1002) continues with a bass line.

Em 3


 D B7 (on D#) A7 3


 D D7 G C G6


 D (on F#) Dm (on F) E7


 Em7 Em7 (on A) A C


D
mp
E
mf
simile con pedal
E
simile con pedal
B♭ **Fm7** **B♭** **Fm**
B♭ **Fm** **B♭7** **E♭ C7^{on E} B♭7**
E♭
simile con pedal
E♭

A^b

E^b(mG)
F₇(mG^b)
F₇
F₇
A^b(unB^b)
B^b
G
G
G
G
G
G
G
E^b
F_{m7}
B^b₇
C^b
F_{m7}
B^b
E^b

Promenade Dans Les Bois

by Paul de Senneville & Olivier Toussaint

C F B^b Gm A7 Dm

D (D.S. time Repeat) Dm Gm C F E^b

(D.S. time 2x to ♪)

Cm7 to ♪ A D | 2. A7(9) (R.H.) D.S. al Coda

♪ Coda A C7 B E Em

Am D G C Am

B E_m F E_m A_m D

This section consists of five measures. The first measure starts with a piano introduction. The second measure begins with a melodic line in the right hand. The third measure features a bass line in the left hand. The fourth measure has a melodic line in the right hand. The fifth measure concludes with a piano ending.

G C A_m B E_m

This section consists of five measures. The first measure starts with a piano introduction. The second measure begins with a melodic line in the right hand. The third measure features a bass line in the left hand. The fourth measure has a melodic line in the right hand. The fifth measure concludes with a piano ending.

G E_m A_m D G F

This section consists of five measures. The first measure starts with a piano introduction. The second measure begins with a melodic line in the right hand. The third measure features a bass line in the left hand. The fourth measure has a melodic line in the right hand. The fifth measure concludes with a piano ending.

D_{m7} B₇ E H E_m A_m

This section consists of five measures. The first measure starts with a piano introduction. The second measure begins with a melodic line in the right hand. The third measure features a bass line in the left hand. The fourth measure has a melodic line in the right hand. The fifth measure concludes with a piano ending.

D G F D_{m7} B₇₍₉₎

This section consists of five measures. The first measure starts with a piano introduction. The second measure begins with a melodic line in the right hand. The third measure features a bass line in the left hand. The fourth measure has a melodic line in the right hand. The fifth measure concludes with a piano ending.

2

H Em Am D G F

Piano keys: Em, Am, D, G, F.

Dm7 B7 E (3x play) **I** Em Am

Piano keys: Dm7, B7, E, Em, Am.

D G F Dm7 B7

Piano keys: D, G, F, Dm7, B7.

12 E **3** E **J** Em Am D

Piano keys: E, Em, Am, D.

G (8va) F Dm7 E7 A

poco a poco rit.

Piano keys: G (8va), F, Dm7, E7, A.

Io Me Ne Andrei

by C, Baglioni & A, Coggio

Larghetto $\text{♩} = 60$

Em C Bm Am Bm

pp

Em D C G Em 2

p poco rit. *a tempo*

simile con pedal

D C G Em A C D

G B7 Em C D G Bm7 Em

p più *p*

simile con pedal

C Cm C *mp*

B E *f*

A B7 G⁷ C⁷m

f

mf

simile con pedal

A E A E A E

mf

mf

ff

ff

A C⁷m

sf

p

A E C[#]m F[#]₇ B7sus4 to Φ

C Em C Bm Am Bm

mf a tempo

simile con pedal

Em

simile con pedal

C Bm Am Bm

Em

[D] D C

f più

2a

G Em D C G Em

D.S.

Coda

E Em

p

C Bm

A_m B_m Em

rall.

pp

2a.

Old Fashion

by Paul de Senneville & Olivier Toussaint

Boogie-woogie ($\text{♩} = 190 \text{ ca.}$)

Piano sheet music for Boogie-woogie section A. The music is in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The tempo is indicated as $\text{♩} = 190 \text{ ca.}$. The section starts with a forte dynamic. The right hand plays eighth-note chords in the treble clef, while the left hand provides harmonic support. The right hand then moves to a different position, indicated by a bracket labeled 'simile ~'. The section ends with a forte dynamic.

(No Pedal)

B

Piano sheet music for Boogie-woogie section B. The music continues in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The right hand plays eighth-note chords in the treble clef. The section ends with a dynamic marking 'simile ~' followed by a repeat sign.

C

Piano sheet music for Boogie-woogie section C. The music continues in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The right hand plays eighth-note chords in the treble clef. The section ends with a dynamic marking 'F7' followed by a repeat sign.

G

Piano sheet music for Boogie-woogie section G. The music continues in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The right hand plays eighth-note chords in the treble clef. The section ends with a dynamic marking 'G' followed by a repeat sign.

F

C

C

C

C

F₇

F₇

C

G

G

F

C

C



C F₇

This section starts with a treble clef and a key signature of one flat (F7). Measures 4 and 5 show eighth-note patterns in the treble staff. Measure 6 begins with a bass note followed by eighth-note patterns in both treble and bass staves.

C G

This section starts with a treble clef and a key signature of one sharp (G major). Measures 7 and 8 show eighth-note patterns in the treble staff. Measure 9 begins with a bass note followed by eighth-note patterns in both treble and bass staves.

F C

This section starts with a treble clef and a key signature of one flat (F major). Measures 10 and 11 show eighth-note patterns in the treble staff. Measure 12 begins with a bass note followed by eighth-note patterns in both treble and bass staves.

E C

(c.f.) 8va
(p) gliss.

This section starts with a treble clef and a key signature of one sharp (E major). Measures 13 and 14 show eighth-note patterns in the treble staff. Measure 15 begins with a bass note followed by eighth-note patterns in both treble and bass staves. The instruction "(c.f.) 8va (p) gliss." is written below the bass staff.



F₇

C

C G F

C H 8va

C (8va)

F₇ 8va

C

C
(8va)

G

F

C
(8va)

G

F
(8va)

C

loco

C

C

C7

Cadenz
8va

(8va)

loco

(R.H.)

Classic Medley

by Bach, Tchaikowsky, Brahms & Paul de Senneville

Con anima $\text{♩} = 100$

Dm

f

Dm

f

B

cresc.

L.H.

L.H.

F[#]aug
B^b(on F)
Em7(b5)

D Gm C7 D7

Gm
A7sus4
f

Dm
G(on A)
E Dm
mf leggiere

F
B^b

simile con pedal

1. A7sus4 A

2. A7sus4 A

Dm G G(^{on}A) Dm G G(^{on}A)

F Dm Gm(^{pno})

simile con pedal

Dm Gm Dm

(8va) Dm Dm

Dm

Gm

simile con pedal

Dm

Gm (on B^b) F (on A) A₇ (on G) Dm (on F)

A₇

Dm

A

A

Dm

Dm

Dm

La Tendresse

by Paul de Senneville & Jean Baudlot

Moderato L. = 54

Intro F

dolce f

E(bonF)

Bb(m'onF)

Bb(m'onF)

A F

p

Am

Am B¹

Gm7

C7

Am

C7

B F

Am

99

Am B^b C⁷

 3a. 3a. 3a. 3a.

C⁷ [C] F Am

 3a. 3a. 3a. 3a.

Dm Gm C B^b

 3a. 3a. 3a. 3a.

C F [D] F

 3a. 3a. 3a. 3a.

F Am7 Dm
 Gm C B^b Gm C⁷
 F (8va) E^bm (on G^b) F
 A^b G^b F
 2. 8va... pp rit. G

Moon River

by H. Mancini

Andantino ♩ = 80

C

A

Am

F

Em

Bm7(♭5) E7

Am Am(onG) Am(onF♯) F(onG)

G

B

C L.H.

R.H.

F Em F

simile con pedal
 Em Bm7(b5) E7

Am C7{on G} FΔ7

Em E Am B7

Em Dm7 R.H. G C

A musical score for piano featuring three staves. The top staff shows a treble clef and a key signature of one sharp (F#). The middle staff shows a bass clef. The bottom staff shows a bass clef. The first measure is labeled 'Am' above the staff, with a treble clef and a key signature of one sharp (F#) to its left. It contains a 7th chord (F#-A-C-F#) followed by a 1st inversion 5th chord (C-F#-A-F#). The second measure is labeled 'F' above the staff, with a treble clef and a key signature of one sharp (F#) to its left. It contains a 7th chord (F-A-C-F#) followed by a 1st inversion 5th chord (C-F#-A-F#). The third measure is labeled 'Em' above the staff, with a treble clef and a key signature of no sharps or flats to its left. It contains a 7th chord (C-E-G-C) followed by a 1st inversion 5th chord (G-C-E-C).

D. simile con pedal

F

Em

Bm7(b5)

A musical score for piano featuring three measures. The first measure is labeled 'E7' above the staff, with a circled '1' over the first note and a circled '2' over the fifth note. The second measure is labeled 'Am' above the staff, with a circled '1' over the first note and a circled '2' over the third note. The third measure is labeled 'C7 (on G)' above the staff, with a circled '1' over the first note and a circled '2' over the fourth note. The piano keys are indicated by black and white squares on the staff.

A musical score for piano showing three measures. The first measure has a key signature of one sharp (F#). It contains a piano chord labeled F#m7(b5) and a bass line consisting of eighth-note patterns. The second measure contains a piano chord labeled FΔ7 and a bass line with eighth-note patterns. The third measure contains a piano chord labeled CΔ7 and a bass line with eighth-note patterns.

Em

Am7

Dm7

Dm7 (on G)

G6

C

F

CΔ7

F (on G)

G

D 8va

C

Am

F

Em

F (8va)

Em7

simile con pedal

Bm7(b5) E7 Am
 C7(on G) FΔ7 CΔ7 F
 CΔ7 F Em
 Am7 Dm7 F(on G) G7
 C FΔ7 CΔ7

Coeur Fragile

by Paul de Senneville

Em7 E[#]dim F[#]7sus4 F[#]7

C Em7 A7 D Em(on D) D D[#]dim

Em Asus4 A7 I. D Em7 F[#]7sus4

F[#]7 cresc. dim. gca... 8th

2.

D E_m7 F[#]sus4 F[#]7 D Bm

F[#]m G E_m7 E[#]dim

F[#]sus4 F[#]7 **Coda** F[#]sus4 F[#]7

D.S.

G G A Bm

The Way I Loved You

by Olivier Toussaint

Larghetto $\text{♩} = 66$

Am Dm7 G7

C Δ 7 F Δ 7 Dm

E7 Am [A] Am Dm7

G7 C Δ 7 F Δ 7 Dm

simile con pedal

E7 Am **B** Dm7 G7

CΔ7 FΔ7 Dm7 G7

C Dm

G7 CΔ7 F C^Δdim Dm

G7 C C Fm

B^b
 B^b
 B^b

E^b
 A^b
 Edim
 3 2 1
 5
 B^b
 3 2 1

Fm
 B^b
 3 2 1
 B^b

E^b
 Fm
 B^b
 E^b
 rit.
 3 2 1
 5
 3 2 1
 5 3 2 1
 B^b
 3 2 1
 5
 3 2 1
 B^b

Song Of Joy

by L.V. Beethoven

Moderato $\text{♩} = 88$

mp

C

A

mf D.S. time small note

E **A** **A(on E)** **E**

simile con pedal

A **E** **A**

E **A** **E** **A(on E)** **E** **A(on E)**

Bm E E[#]dim F[#]m B E A A(onG)

simile con pedal

B D A D

f 3 1 2 1 2 4 1 2 4

simile con pedal

D(onA) A D A

5 3 2 1 5 2 1 5 2 1

D A7 D to A D(onA)

5 1 3 2 5 1 3 2

A D(on A) A F(on A \sharp) Bm E A D
 20. 20. 20. 20.

D A D
 20. 20. simile con pedal

A D
 f 2 3 5 3 1 2 4 2 1 3 3 2 1
 rit. D.S.

E(on D) 1 3 3 5 2 1 4 2 1 3 1
 rit. D.S.

D S.
 20. 20.

A D A D
 rit. mp

simile con pedal

Gymnopedie No. 1

by Satie

$\text{♩} = 69$

A G Δ 7 D Δ 7 G Δ 7 D Δ 7 B G Δ 7

D Δ 7 G Δ 7 D Δ 7 G Δ 7 D Δ 7

R.H.
pp

G Δ 7 D Δ 7 G Δ 7 D Δ 7

G Δ 7 D Δ 7

F#m Em Em7 Dm

C Am Em7(onD) Dm9 D7 Dm9

R.H.

Am(onD) Em7(onD) Dm9 D7 Em F#m

Bm7 Am(onE) F#m7(onE) Bm7(onE) Em7 Am7 D

D G_{A7} D_{A7} G_{A7} D_{A7} E G_{A7} D_{A7}

G_{A7} D_{A7} G_{A7} D_{A7} G_{A7}

D_{A7} G_{A7} D_{A7} G_{A7} D_{A7}

F#m Bm Em E_{m7} Dm

F
 Am Em7(onD) Dm9

D7 **Dm9** **Am (onD)** **Em7 (onD)** **Dm9**

D7 **Em** **Dm (onE)** **Dm7 (onE)** **Am6 (onE)**

Dm7 (onE) **Em7** **Am7** **Dm**

8va bassa -----

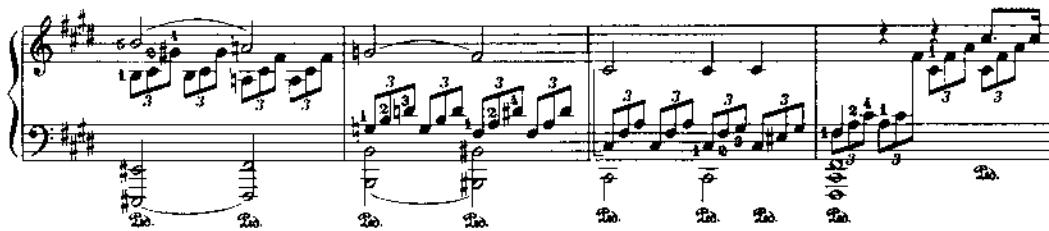
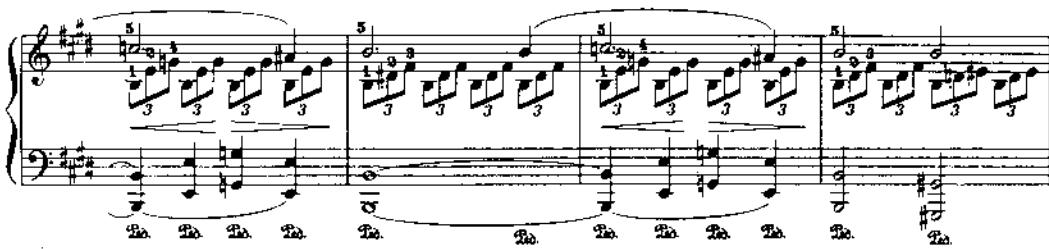
Moonlight Sonata

by Beethoven

Adagio sostenuto ($\text{♩} = 56$)

A

The musical score consists of four staves of piano music. Staff A (top) shows eighth-note patterns with dynamics pp. Staff B (second from top) shows sixteenth-note patterns with dynamic pp. Staff C (third from top) shows eighth-note patterns with dynamic pp. Staff D (bottom) shows sixteenth-note patterns with dynamic pp. The music is in common time, with a key signature of one sharp (F#). Measure numbers 1 through 12 are indicated at the bottom of each staff.

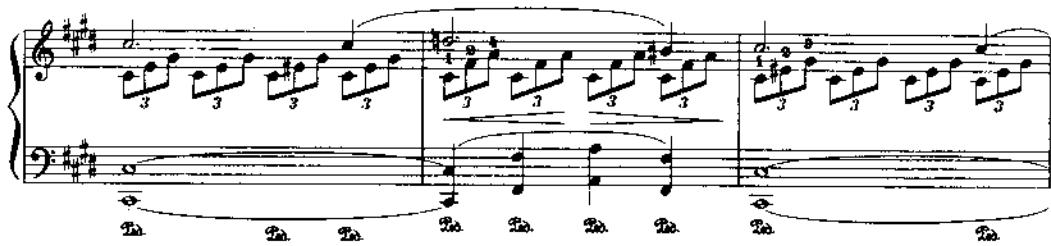


B

Musical score page 121, section B, measures 53-56. The score is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 53: The right hand plays eighth-note pairs (3, 3) over a sustained bass note. Measure 54: The right hand continues eighth-note pairs (3, 3). Measure 55: The right hand continues eighth-note pairs (3, 3). Measure 56: The right hand continues eighth-note pairs (3, 3). The bass line consists of sustained notes with dynamic markings 'ff' and 'ff'.

Musical score page 121, section B, measures 57-60. The score is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 57: The right hand plays eighth-note pairs (3, 3) over a sustained bass note. Measure 58: The right hand continues eighth-note pairs (3, 3). Measure 59: The right hand continues eighth-note pairs (3, 3). Measure 60: The right hand continues eighth-note pairs (3, 3). The bass line consists of sustained notes with dynamic markings 'ff' and 'ff'.

Musical score for piano, page 10, measures 11-15. The score consists of two systems of music. The top system starts with a dynamic of ff . The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 11 ends with a fermata over the right-hand notes. Measure 12 begins with a dynamic of f . Measure 13 starts with a dynamic of ff . Measure 14 starts with a dynamic of f . Measure 15 starts with a dynamic of ff . The bottom system continues from measure 11. It features eighth-note chords in the left hand and sixteenth-note patterns in the right hand. Measures 11-15 are labeled with Roman numerals A-E above the staves.



D

Musical score for piano, two staves. Treble staff: eighth-note patterns with '3' over them. Bass staff: eighth-note patterns with '2a' below them. Measure 9: Crescendo. Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 10: Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 11: Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 12: Treble: eighth-note pairs. Bass: eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note patterns with '3' over them. Bass staff: eighth-note patterns with '2a' below them. Measure 13: Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 14: Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 15: Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 16: Treble: eighth-note pairs. Bass: eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note patterns with '3' over them. Bass staff: eighth-note patterns with '2a' below them. Measure 17: Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 18: decrescendo. Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 19: Treble: eighth-note pairs. Bass: eighth-note pairs. Measure 20: pp. Treble: eighth-note pairs. Bass: eighth-note pairs. 8bassa: eighth-note pairs.

Michelle

by John Lennon & Paul McCartney

Andante $\text{♩} = 72$

The musical score consists of four staves of piano sheet music. Staff 1 (top) starts with a treble clef, a key signature of one flat, and a tempo of $\text{♩} = 72$. It features a sequence of chords: A (Fm), F^baug, Fm7, Dm7(b5), D^bm7(on F), and C. The bass line is indicated by a bass clef and a bass staff below it. Staff 2 (second from top) begins with a treble clef and a key signature of one flat. It contains a melodic line with grace notes and dynamic markings *mp* and *espressivo*. The chords B^bm7 and E^b are labeled. The bass line continues with a bass clef and a bass staff. Staff 3 (third from top) starts with a treble clef and a key signature of one flat. It shows a melodic line with grace notes and dynamic markings *mp* and *simile con pedal*. The chords Ddim, G⁷, C, G⁷, and C are labeled. The bass line continues with a bass clef and a bass staff. Staff 4 (bottom) starts with a treble clef and a key signature of one flat. It shows a melodic line with grace notes and dynamic markings *mf* and *simile con pedal*. The chords F, B^bm7, and E^b are labeled. The bass line continues with a bass clef and a bass staff.

Odim G₇ C G₇ to C

C F_m A_{b7}
f simile con pedal

D^b C F C₇ F_m(on A^b) B^b_m

F_m(on C) F^{aug} F_{m7} D_{m7(b5)} D^b_{m7}(on F) C
mp 2d. * 2d. * 2d. * 2d.

D F B^b_{m7} E^b
mf dolce simile con pedal

Ddim G₇ C G₇ C

2. C **Coda**

Fm C₇(on F)

Fm₇ B_b(on F) D_b Gm₇(b5) C F B^bm₇

E^b Ddim G C G₇

C F R.H. dimin. rit. mp

Piano Concerto No.21 In C Major

by Mozart

Andante ($\text{♩} = 54$)

A F
p

F
F₇(onA)
B[♭]
Bdim7

F(onC)
C₇
F
A'

$\text{♩} = 54$

$\text{♩} = 52$

$\text{♩} = 52$

$\text{♩} = 52$

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (f) and a tempo marking of 120 BPM. The right hand plays eighth-note chords (G major), and the left hand provides harmonic support. Measure 2 continues with eighth-note chords. Measure 3 concludes with a forte dynamic (f). Measures 1-3 are grouped by a brace.

Measures 4-6 continue the pattern established in section A. The right hand maintains eighth-note chords, and the left hand provides harmonic support. Measures 4-6 are grouped by a brace.

Section B begins with a dynamic of 120 BPM. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measures 1-3 are grouped by a brace.

Measures 4-6 continue the pattern established in section B. The right hand maintains eighth-note chords, and the left hand provides harmonic support. Measures 4-6 are grouped by a brace.

Section C begins with a dynamic of 8va. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measures 1-3 are grouped by a brace.

The image displays five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of 8va and a tempo of 52. It features a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with 8va and 42, followed by a measure of 3. The third staff begins with 8va and 52. The fourth staff starts with 8va and 52. The bottom staff begins with 8va and 52. Each staff contains a bass clef and a key signature of one flat. The notation includes various note heads, stems, and rests, with some notes having vertical dashes through them. Measures are separated by vertical bar lines, and measures 1-4 are indicated by a double bar line with repeat dots.

Arabesque

by Debussy

A

Andantino con moto ($\text{\textit{J}} = 90-110$)

C

p

rit. **a tempo**

pp

poco a poco cresc.

stringendo

sempr...cresc.

rit.

B *a tempo*

p 3

rit. 1

a tempo

C *a tempo*

Poco mosso

Tempo rubato

D

E

Mosso

p CRES.

f rit.

F

Mosso

p cresc.

f *f*

a tempo

F

p

f

f

risoluto

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *rit.*, *dim. molto*, *più*, *dim.*, *G*, *a tempo*, *poco a poco cresc.*, *stringendo*, and *sempr. CRESCE.*. The music consists of six measures per staff, with the first staff ending in *rit.* and the last staff ending in *rit.*

a tempo

H

Measures 11-15:

- Measure 11: Treble clef, 2/4 time, key signature 3 sharps. Dynamics: *p*. Fingerings: 3, 3. Pedal markings: * Ta, * Ta.
- Measure 12: Treble clef, 2/4 time, key signature 3 sharps. Fingerings: 2 3 4, 3 2 5, 4 5. Pedal markings: * Ta, * Ta.
- Measure 13: Treble clef, 2/4 time, key signature 3 sharps. Fingerings: 2 3 2 5, 3 2 1, 5 3 2 1, 6 4 2 1, 5 3 2 1, 5 3 2 1, 5 4 2 1. Pedal markings: * Ta, * Ta.
- Measure 14: Treble clef, 2/4 time, key signature 3 sharps. Fingerings: 3, 1 2 3 1 1, 3 3 4, 5 3 1, 1 2 3 1. Pedal markings: * Ta, * Ta.
- Measure 15: Treble clef, 2/4 time, key signature 3 sharps. Fingerings: 3 3 4, 5 3 1, 1 2 3 1. Dynamics: *più dim.* Fingerings: 3 4 1 2 1 3 1, 3, 3 4 1 2 1 3 1. Pedal markings: * Ta, * Ta.
- Measure 16: Bass clef, 2/4 time, key signature 3 sharps. Fingerings: 2, 3, 3, 3, 3, 3. Dynamics: *p*. Pedal markings: * Ta, * Ta.
- Measure 17: Bass clef, 2/4 time, key signature 3 sharps. Fingerings: 3, 3, 3, 3, 3, 3. Dynamics: *pp*. Pedal markings: * Ta, * Ta.
- Measure 18: Bass clef, 2/4 time, key signature 3 sharps. Fingerings: 3 1 4 2 3 1 4 2, 3 1, 5 2 1 2, 5 2 1 3, 1 6 1. Dynamics: *pp*. Pedal markings: * Ta, * Ta.

Nocturne Op. 9, No. 2

by Chopin

(♩=58)

1 A4 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

simile

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

simile

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

134 135

B

*ta ta * ta * simile*

C

*ta ta * ta ta simile*

D

E

ta ta ta ta ta ta ta

E

simile

F

8va

5 3 1 2 5 3 1 2

8va

5 3 1 2 5 3 1 2

8va

5 3 1 2 5 3 1 2

rit.

rit.

pp

5 3 1 2 5 3 1 2

5 1 6 2 1 4 5 1 4 9 1 4

*

Sonata No. 1 "Diva"

Arranged by Paul de Senneville & Jean Baudlot

Allegretto $\text{J}=104$

The music is divided into four sections:

- Section 1:** Right hand melody in G major. Chords: A, A7, G, A7. Left hand accompaniment in D major.
- Section 2:** Right hand melody in D major. Chords: D, A7, D. Left hand accompaniment in D major.
- Section 3:** Right hand melody in D major. Chords: D, A7, D, A7, D, A7, D, A7. Left hand accompaniment in D major.
- Section 4:** Right hand melody in C#dim. Chords: D, C#dim, Bm. Left hand accompaniment in D major.

B

Bm F#7(on C#) Bm

mp

F#7(on C#) Bm

F#m Bm Flm Em G

Fl Em G Fl7

C

B F#7sus4 F#7

E F#7 B E(on F#) B

F#sus4 F# B F#(on C#) B F# B F#

B F# B F# B A#dim G#m

D G#m 3 1 2 3 D#(on A#) G#m D#(on A#) G#m

mp 5 3 2 1 3 1 2 5 3 2 1 5 3 2 1 *mf* 2 3 4 2

D#m G#m 3 1 2 3 D#m₅ C#m 3 2 1 3 C#m(on E) D#7

C#m C#m(on E) D#7

E A^b E^bsus4 E^b7 D^b E^b7

A^b 1 2 3 D^b(on E^b) 3 2 1 2 A^b E^b7sus4 E^b7

A^b E^b A^b₃ 5 3 E^b7 4 2 A^b₃ E^b7 A^b 5 3 E^b7 A^b E^b7

A^b Gdim Fm Fm 3 2 1 1 2 3

C7(on G) Fm C7(on G) Fm

Cm Fm Cm Bbm Bbm(onD^b) C7

Bbm Bbm(onD^b) C7

G F Bb(onC) C7 Bb C7

F Bb(onC) F Bb(onC) C7

F₄ 3 C7 F 4 C7 1 2 F C7 F C7 C7 5 3 1 F

Sonata No.2 "Mon Père"

Arranged by Paul de Senneville & Jean Baudlot

A Andante $\text{♩} = 72$

espressivo *mf* *mp* *mf*

Gm(on B \flat) Cm 1 2 3 2 1 3 2 3 1 3 5 4 3 2 3 1 2 3 2 1 2 3 5

mf *mf*

E \flat 3 2 1 2 3 4 2 1 2 3 1 Dm 5 4 6 3 1 4 2 3 4 3 1

mp *mf* *mp*

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

B

E \flat 1 2 1 Gm 3 1 4 D7 1 2 3 4 5 1 2 3 Cm 1 2 3

mf *mp* *mf*

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

Gm(on B^b) Cm Gm(on B^b)

E^b Dm E^b Cm

D7 [C] Gm D(on F^b) D Cm7

F B^b Gm Am7(b5) D7 Gm Am7(b5) E^b(on C^f)

Sonata No.3 "Les Jours Heureux"

Arranged by Paul de Senneville

Andantino $J = 80$

The musical score consists of three staves of piano music. The top staff shows a treble clef, common time, and a key signature of one sharp. It features a melodic line with fingerings (3, 2, 3, 4) and dynamic markings (mp cantabile). Chords labeled include Am, E7, Am, E, and Am. The middle staff shows a bass clef, common time, and a key signature of one sharp. It includes dynamic markings (p) and chords labeled E7, Am, Bm(b5), E7, Am, and E7, Am. The bottom staff shows a bass clef, common time, and a key signature of one sharp. It includes chords labeled E, Am, E7, Am, Bm(b5), E7, Am, and E7, Am. The score concludes with a final measure marked with an asterisk (*).

B G7 C(onG) E7 F

f

5 2 1 3 6 3 1 3 6 3 1 3 1 2

Dm7 2 3 1 3 3 1 2 3 4 5 4 E7 Dm7

mp *p*

3 4 E7 **C** Am E7 Am E Am

mp

E7 Am Bm(b5) E7 Am E7 Am

p

E Am E7 Am Bm7(25) E7 Am

E Am E7 Am Bm7(25) E7 Am

p

2 3 2 3 2 3 * 2 3 2 3 2 3 2 3 *

D G7 C(onG) E7 F Dm7
f *mp*
E7 Dm7 **E7** *guitar*
A_m **E₇** **A_m** **E** **A_m** **A_m** **E₇** **A_m**
Bm7(^b5) **E₇** **A_m** **G7** **C(onG)** **E₇** **F**
mp *rit.* *p*

Sonata No.4 "Pastorale"

Arranged by Olivier Toussaint

Andantino $\text{♩} = 80$

The sheet music consists of three staves of musical notation, likely for a string quartet or similar ensemble. The top staff is for the first violin, the middle for the second violin, and the bottom for the cello. The notation includes various弓头 (stems) with numbers (1, 2, 3, 4, 5) indicating fingerings. The music is in common time and includes key changes such as Cm7, Fm, Bb7, Eb, Ab, Fm, Bb, Bb7, E, Ab, Dm7(b5), G7, Cm, and G7. The tempo is marked as Andantino with $\text{♩} = 80$. The dynamic instruction *lamentabile* is present in the first section.

(D.C. time with Repeat)

B C

Em(onB) 3 1 2 3 Am

C(onG) 1 2

con brio *mf*

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

F G7 1. C 2 3 4 G7 2. C C

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

C 3 2 3 5 G(onB) 1 5 Am 3 2 3 5 Em(onG) 1 5 F 3 1 2 3 G7 2 3 4 2

mp

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

C 3 5 Gsus4 1 2 4 1 3 5 C G(onB) Am Em(onG)

mp

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

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is F major (one sharp). The score includes lyrics in parentheses above the notes. The measures shown are labeled with chords: F, G7, C, G7, C, G(on8), Am, C(onG), F, and G7. The tempo markings '8va' (octave up) appear above the first and last measures. Fingerings are indicated above the notes, such as '1 5' and '3 4'. The bass staff features continuous eighth-note patterns throughout the section.

Sonata No. 9 "La Petite Étoile"

Arranged by Paul de Senneville & Jean Baudlot

Moderato $J = 84$

The sheet music consists of three staves of musical notation for a solo instrument, likely a guitar or mandolin, arranged in a classical style. The music is in common time and includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated above the notes, showing specific finger placement for each stroke. The first staff begins with a section labeled 'A' in parentheses, followed by a section labeled 'B'. The second staff continues the 'A' section. The third staff begins with a section labeled 'B' and concludes with a section labeled 'A'. The notation uses standard musical symbols like quarter and eighth notes, along with grace notes and slurs. The bass line is provided by a continuous series of eighth-note strokes on the bass staff.

F^{4m}

Bm

E

A Bm E

p

C

A E7sus4 E7

p

A E6sus4 E7

A Edim E7

A Edim E7

A D E

mf

Bm E7

mp

D

A Bm E7

mf

F^{4m}

Bm E A
 3 2 1 3 2 1
 5 3 1 3 1 3

F#m 4 Bm 3 E 3
 1 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 2 1

1. A Bm E7 2. A Gm7 C7 F C
 mp mp f 2 1 2 4

F C F Cdim C7 F 8va Cdim C7
 p mf p

F B7 C F Gm7 C7 F 8va Gm7 C7 F
 mp rit. p

Sonata No. 8 "L'amour Heureux"

Arranged by Paul de Senneville & Jean Baudlot

Allegretto $J=104$

The sheet music consists of three staves of musical notation for a string instrument and piano. The top staff shows a melodic line with fingerings (e.g., A 1 2 3, E 3 1 2) and dynamic markings (mp). The middle staff is for the piano, featuring eighth-note patterns. The bottom staff continues the melodic line. Measure numbers 1, 2, and 3 are indicated above the staves. Chords Bm7 and E7 are labeled above the piano part. Fingerings such as 1 2 3 2 3, 1 2 3 4, and 1 2 3 4 3 4 2 are shown above the melodic line. Dynamic markings include *sf*, *mp*, and *simile con ff*. The key signature is A major (no sharps or flats).

A E7(onA) A D(onA) A E7(onA)
 5 3 1 2 1
 5 3 1 2 1
p
 2a 2a 2a 2a 2a 2a 2a

(3 times Repeat)
B A E D E A F#m
 5 3 1 2 1 5 3 1 2 1 5 3 1 2 1
mp
 2a 2a simile con 2a

D E A E D E

1. 2.
 A F#m D E A E7(onA) D(onA) A(onE) E7
 5 3 1 2 1 5 3 1 2 1 5 3 1 2 1 5 3 1 2 1

C

A D E D A D

mp

1 2 3 4

E A

D E D

1 2 3 4

A D E F#m E

D

mf

1 2 3 4

A D E C# E

1 2 3 4

3.

A A(onG) E F C

f

ff

ff

ff

Bb C F Dm Bb C

ff

ff

ff

ff

F C Bb C F Dm

mp

ff

ff

ff

Bb C F Bb(onF) F C7(onF) F

mf

ff

ff

Unchained Melody

by Hy Zaret

Andante $\text{J} = 66$

The sheet music consists of three staves of piano music:

- Staff 1 (Treble Clef):** Features a melodic line with dynamic markings *espressivo* and *mp*. Fingerings 2, 3, 2, 1 are shown above the notes. Performance instructions include "5 2 2 1 2" under the first measure and "20" below the staff.
- Staff 2 (Bass Clef):** Shows harmonic chords corresponding to the melody. Measures include D (on F#), G, Em, and Bm (on D). The bass line consists of eighth-note patterns.
- Staff 3 (Bass Clef):** Continues the harmonic bass line. Measures include D7, G, and Em. It features a sixteenth-note run with a grace note, dynamic *p*, and performance instruction *rall.* Fingerings 5 3 2 1 are shown.

Performance instructions at the bottom of Staff 3 include *a tempo* and *simile con ped. ~*

The image displays five staves of musical notation for piano, arranged vertically. The top staff begins with a C major chord (G, B, D) followed by a D7(tonic) chord (G, B, D, F#). The second staff starts with an Em chord (C, E, G) and includes a Bm chord (D, F#, A) and a D7 chord (G, B, D, F#). The third staff features a C major chord (G, B, D) with fingerings (1, 2, 3, 2, 1, 2, 3), a G major chord (D, F#, A) with dynamic 'mp', and an Em chord (C, E, G) with dynamic 'mf'. The fourth staff shows an Am chord (D, F#, A) with dynamic 'nf' and a D7(b9) chord (G, B, D, F#) with dynamic 'p'. The bottom staff concludes with a G major chord (G, B, D), a C major chord (C, E, G) with dynamic 'f', a D major chord (D, F#, A), a C major chord (C, E, G) with dynamic 'p', and a Bb major chord (B, D, F#).

C D7 G *1 2 3 2 3 1 2 3 4* C D

C B^b 6 3 1 2 1 5 3 2 C D7 G

Eb⁷ 1 2 1 3 3 1 2 4 1 2 3 1 2 4 1 2 5 E A^b
rit. f 5 3 2 1 3 2 3 1 2 3 5 3 2 1 2 3 1 2 3
 v.

Fm D^b

Eb A^b Fm

The image shows four staves of musical notation for piano, arranged vertically. The top staff begins with a Cm chord in common time. The second staff begins with an Fm chord in common time. The third staff begins with a Bbm chord in common time. The bottom staff begins with a Dbbm chord in common time. Each staff contains several measures of music, with various chords and dynamics indicated by labels such as E7, E7(b9), G, Ab, and Fm. The music includes both treble and bass clef staves, with some staves featuring two voices. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and various slurs and grace notes.

Eléana

by Paul de Senneville

Andante $\text{♩} = 66$

A musical score for piano. The top staff shows the treble clef, a key signature of two flats, and a common time signature. The tempo is Andante at 66 BPM. The dynamic is *mp*. The vocal line begins with a melodic line over a harmonic progression of **Fm**, **C(onE)**, and **Fm**. The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords and sixteenth-note patterns. Fingerings are indicated above the notes: 1, 5, 1, 6, 4, 4, 3, 2, 1, 2, 1, 2, 1, 2.

The second system of the musical score continues the piano accompaniment. The vocal line is silent. The piano part consists of eighth-note chords and sixteenth-note patterns. The piano accompaniment includes fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 1, 2, 1, 2, 1, 2.

The third system of the musical score continues the piano accompaniment. The vocal line is silent. The piano part consists of eighth-note chords and sixteenth-note patterns. The piano accompaniment includes fingerings: 1, 2, 3, 1, 2, 3, 1, 2, 1, 2, 1, 2, 1, 2.

A musical score for piano featuring two staves. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It includes six chords: F major (on A-flat), B minor, B diminished, F major (on C), C7, and F major add 9. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features a continuous eighth-note bass line. Measure numbers 1 through 6 are placed below the bass staff.

A musical score for piano featuring two staves. The top staff shows a melodic line with various note heads and stems, some with numbers (1, 2, 3, 4) indicating fingerings. The bottom staff shows harmonic chords. The key signature is F major (one sharp). The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions like '1 2 3 4' and '5 1 2 3'. A title at the top right reads 'Fm(on Eb) [B] D'.

A musical score for piano, page 2, measures 11-12. The top staff begins with a C7 chord (root position), followed by an Fm chord (root position). The key signature changes to one sharp (D major). The bottom staff shows bass notes and a treble line with eighth-note patterns. Measure 12 concludes with a D major chord.

A♭

to ♪

Fm Edim C Fm Gm⁽¹⁵⁾

R.H.

C7 Fm D♭ Cm

B♭m C7 D♭ C

The image shows a two-page spread of sheet music for piano. The top page features a treble clef staff with a key signature of four sharps and a common time signature. The bottom page features a bass clef staff with a key signature of one sharp and a common time signature. The music consists of two measures per page. The first measure on the top page starts with a Fm chord, followed by a Gm7 chord with a (15) above it, and ends with a C7 chord. The second measure on the top page starts with an Fm chord. The first measure on the bottom page starts with a Dm7 chord, followed by an A7 chord, and ends with a Dm7 chord. The second measure on the bottom page starts with an A7 chord, followed by a Dm7 chord, and ends with an A7 chord. The music is written in a cursive style with various slurs and grace notes.

C₇ D₇ C F_m C₇

p D.S.

The musical score shows a coda section starting with a treble clef, F major (Fm), and an F major chord (Fm on E). The key signature changes to D major (D) at measure 10. The score consists of two staves: treble and bass. The treble staff features eighth-note patterns with grace notes and sixteenth-note figures. The bass staff has sustained notes and eighth-note patterns. Measure 10 begins with a dynamic *f*. Measures 11 through 14 show a repeating pattern of eighth-note chords in the treble and bass staves. Measures 15 and 16 continue this pattern. Measures 17 and 18 conclude the section with a final cadence.

A***p*** C7

22 23

This section starts with a forte dynamic (A) in the treble clef staff. The bass staff begins with a eighth-note bass note followed by eighth-note pairs. The melody consists of eighth-note pairs in the treble staff. Measures 22 and 23 conclude with a C7 chord.

Fm D***p*** Fm(onC)

24 25

The treble staff begins with a sustained eighth note (Fm). The bass staff has eighth-note pairs. Measure 25 begins with a dynamic marking *mp*. The melody continues with eighth-note pairs in the treble staff. Measures 24 and 25 conclude with a Fm chord (on C) in the bass staff.

C7 Fm D***p*** Fm(onC)

26 27 28 29

The treble staff begins with a eighth-note pair (C7). The bass staff has eighth-note pairs. Measure 27 begins with a sustained eighth note (Fm). The melody continues with eighth-note pairs in the treble staff. Measures 26 and 27 conclude with a Fm chord (on C) in the bass staff.

C7 Fm G^(b5) C7 Fm

28 29 30 31

The treble staff begins with a eighth-note pair (C7). The bass staff has eighth-note pairs. Measure 30 begins with a eighth-note pair (G^(b5)). The melody continues with eighth-note pairs in the treble staff. Measures 30 and 31 conclude with a Fm chord in the bass staff.

La Sorellina

by Paul de Senneville

Largo cantabile $\text{♩} = 46$

Piano score for measures 1-5. The key signature is one flat. The melody consists of eighth-note patterns. The chords are Gm7(onC), A F, Am(onE), Dm7, and Gm7. Fingerings are indicated below the bass line.

Piano score for measures 6-10. The key signature changes to no sharps or flats. The melody continues with eighth-note patterns. The chords are C7, FΔ7, (onE) A7sus4, A7, F, and (onE) Am A7. Fingerings are indicated below the bass line.

Piano score for measures 11-15. The key signature changes back to one flat. The melody continues with eighth-note patterns. The chords are Dm7, Gm7, C7, F, and Gm(onC). The dynamic is marked *mf*. Fingerings are indicated below the bass line.

A F Am(onE) Am7 Dm7 Gm7

This section shows a piano score with two staves. The top staff is in treble clef and the bottom is in bass clef. The chords are labeled above the staff: A, F, Am(onE), Am7, Dm7, and Gm7. The bass line consists of eighth-note patterns. Measure 1 starts with a half note A in the bass. Measures 2-4 show Am7 and Dm7 chords with eighth-note bass patterns. Measure 5 shows Gm7.

C7 FΔ7 A7sus4(onE) A7

This section shows a piano score with two staves. The top staff is in treble clef and the bottom is in bass clef. The chords are labeled above the staff: C7, FΔ7, A7sus4(onE), and A7. The bass line consists of eighth-note patterns. Measure 1 starts with a half note C7 in the bass. Measures 2-4 show FΔ7, A7sus4(onE), and A7 chords with eighth-note bass patterns.

F Am(onE) Am7 Dm7 Gm7

This section shows a piano score with two staves. The top staff is in treble clef and the bottom is in bass clef. The chords are labeled above the staff: F, Am(onE), Am7, Dm7, and Gm7. The bass line consists of eighth-note patterns. Measure 1 starts with a half note F in the bass. Measures 2-4 show Am7, Dm7, and Gm7 chords with eighth-note bass patterns.

C7 F (b13) A7 R.H. A7 L.H.

This section shows a piano score with two staves. The top staff is in treble clef and the bottom is in bass clef. The chords are labeled above the staff: C7, F, (b13), A7, R.H., A7, and L.H. The bass line consists of eighth-note patterns. Measure 1 starts with a half note C7 in the bass. Measures 2-4 show F, (b13), A7, and A7 chords. The right hand (R.H.) is indicated by a box with numbers 1 and 2, and the left hand (L.H.) is indicated by a box with numbers 3 and 4.

B Dm Gm

EΔ7 A7sus4 A7

Dm Gm

1. Dmadd9 BΔ⁽¹¹⁾(onD) Dmadd9 Gm(onC) 2. Dmadd9 BΔ⁽¹¹⁾(onD) Dmadd9

Les Poissons Lune

by Paul de Senneville

Allegro con brio $\text{♩} = 120$

A C

Dm7 G7

G^bdim Am C

$\text{♩} = 120$

Dm7 G7 Cm

C7 Fm Cm G7

Cm G7 A♭ G7 Cm G Cm

(D.S. time with Repeat)
B Cm Fm Cm

Dm G7 Cm

(15) Dm7 Cm (on E)

D♭(on F) Cm(on G) 1. G Cm 2. G Cm

8va...

D♭ Cm to ♢ G7 C

(8va)

p

C

Dm G7 Gdim Am

2a. * 2a. * 2a. * 2a. *

C Dm7 G7

Cm C7 Fm (8va).....

(8va)..... Cm G7 Cm G7 A♭ G7

(8va)..... Cm G Cm

Φ Coda G7 Cm

(8va).....

Au Bord De La Rivière

by Paul de Senneville & Olivier Toussaint

Larghetto ($\frac{4}{4}$ 60)

D A D

Bm F#m G

simile con Pedal

D E7 A7⁽⁴⁾

D A (on C) Bm

p (on A)

G

D

p (4)

E7

A7

C

D

F#m

G

A7 (4)

D

p *sva*

ff

A A^{dim} Bm

A7⁽⁴⁾ A7 8va D

simile con Pedd

A A^{dim} Bm

A7⁽⁴⁾ A7 D G

mp

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from F#m to G to D major across the three measures shown. Measure 1 starts with a half note in F#m, followed by eighth notes. Measure 2 starts with a half note in G, followed by eighth notes. Measure 3 starts with a half note in D, followed by eighth notes. The bass staff provides harmonic support with sustained notes and bass line patterns.

A musical score for piano in G major (two sharps) and common time. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line with eighth-note patterns. Measure 4 starts with an E7 chord. Measures 5 and 6 show a progression through A7 and D7 chords. Measure 7 concludes with an A7 chord. The score includes dynamic markings like 'd.' and 'f.', and performance instructions like 'D.S.' (Da Capo).

A musical score for piano, featuring two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is one sharp (F#). The score includes dynamic markings such as ff (fortissimo) and ff (fortissimo) with a crescendo arrow. Measure numbers 81a and 82a are indicated above the staff. The title "Coda" is written in the first measure. Chords labeled A7(4), A7, and D are shown above the staff. The piano keys are depicted with black and white squares, and the stems of the notes indicate their direction.

A A[#]dim Bm

A7 (4) A7 8va D

A A[#]dim Bm

A7 (4) A7 D G D

rit.

Concerto Des Étoiles

by Olivier Toussaint

Allegretto $\text{J} = 88\sim 92$

Intro Am

f animato

FΔ7

G

Am

A Am

mf leggiero

Dm7

G7

CΔ7

E7

Am

Dm7 G7 C E7

B C^{dim} Dm7

b2
mp espressivo

G7 C E

D (mE)

f

E

gru bassa

(8va)

C

A

p

f

p

8va

p

p

p

p

p

p

8va

Bm

p

p

p

p

p

p

E7

E7

to ♪ A

E7

p

p

p

p

p

p

2. E₇ **D** **A_m**
f animato

FΔ₇ **G** **A_m**
Dm₇ **G₇**

C **E₇** **A₇**
D.S.

E D

8va

D

Em7

8va

Em7 (on G)

A

D

G (on A)

rit.

8va

fff

guitar bassa

Greensleeves

Arranged by Paul de Senneville & Gerard Salesses

Andante $\text{J} = 69\sim 72$

[Intro] G D Bm

C⁷ B⁷

Em D Bm⁷

p serioso

mp

8va bassa

CΔ7 **Am** **B7**

A Em

D **Bm** **CΔ7**

B7 **Em**

B G

D

simile con pedal

D

B7

Bsus4

B7

G

D

(8va)

CΔ7

B7

(8va)

L.H. 8va

C Em
(8va)

D

(8va)
CΔ7
B7

Em
D G

D

CΔ7 **F#m (on A)** **F#7 (on A#)** **B7**

Em

Tattoo For Lovers

by Robert Stoltz

Andantino ♩ = 76 **A C**

mp dolce

G 2 **Dm** **G** 3

B C

mf *simile con pedal*

C

Dm7 G C

C F mp

C Am

D7 Dm7 G C

2 G D C

G

Dm7

G

C

I.

f

G7

G7

Dm

G7

C

2. Dm7

Dm7 (on G)

C

Les Fleurs Sauvages

by Paul de Senneville & Olivier Toussaint

Andante Cantabile

Musical score for "Andante Cantabile" featuring three staves of piano music. The top staff shows a treble clef, a key signature of one flat, and a 6/8 time signature. The middle staff shows a bass clef, a key signature of one flat, and a 6/8 time signature. The bottom staff shows a bass clef, a key signature of one flat, and a 6/8 time signature. The score includes dynamic markings such as *p*, *A*, and *rit.*. Chord progressions are indicated by labels: Gm, D7, Cm, D7, Gm, D7, Gm, and A7. Pedal points are marked with $\ddot{\text{D}}\ddot{\text{A}}$. Articulation marks include *con legato sempre*.

A7 D7 E G7
rit. *rit.* *rit.* *a tempo*
8va
 Cm Cm(on Bb) A
rit. *rit.* *rit.*
 Gm D7
rit. *rit.* *rit.* *rit.*
 Gm D7 Gm
rit. *rit.* *rit.* *rit.*
 Cm D7 Gm D7
rit. *rit.* *rit.* *rit.*

Gm

G **Gm** **D7** **Gm**

ff

D7. *D7.*

Cm **D7** **Gm** **D7**

D7. *D7.* *D7.* *D7.*

Gm **A7** **D7**

D7. *D7.* *D7.*

D.S. al Coda

Coda **Gm**

La Mer

by C, Trenet

Andante $\text{♩} = 69$

G

p

sostenuuto

simile con pedal

A G Em C D7

G Em C D7

G B7(on F#) Em D D7(unG)

G(^{on}B) Em C E(^{on}B) Am D D⁶ B⁷

 Em C 1 A⁷ D

 2 Am D G

 F# B Gm

 E F# B G#m

simile con pedal

E
 F#
 B
 B
 A7
B
 D
 Bm
 G
 A7
 D
 Bm
 Em(on E)
 A7
 D
 D(on C)
 G(on B)
 D7(on A)
 rit.
 a tempo
 C
 Em
 C
 D7
 f
 simile con ped.

La Musique De L'amour

by Paul de Senneville & Olivier Toussaint

J = 138

A B *espressivo*

F#7

B

C#m7

sempre legato

Ped.

Ped.

Ped.

Ped.

F#7

B

F#7

B

C#m7

Ped.

Ped.

Ped.

Ped.

F#7

B

rit. - - -

a tempo

B

F#7

Ped.

Ped.

Ped.

Ped.

B C^m
F#7

B F#7

accelerando

B. simile con Ped.

B C^m
F#7

rit.

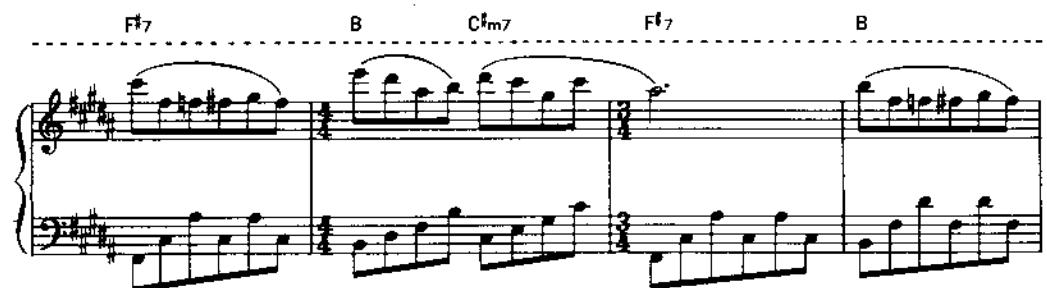
B 8
f a tempo



F#7

B C^m
F#7

B

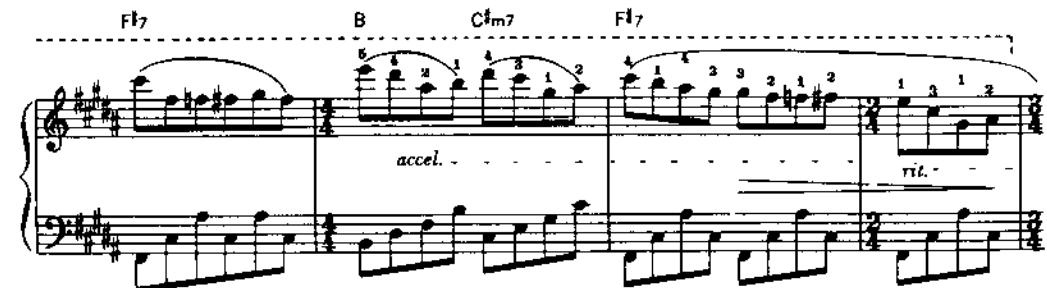


F#7

B C^m
F#7

accel.

rit.



B

p (rit.)

C G⁴m

mp a tempo

D⁴7(onG)

C⁴m7

F⁴7

B

C⁴m7

F⁴7

rit.

(N.C.)

1 2 3 1 2 3

più mosso

accel.

Pd.

Tempo I

(D) **B**

rit. **f**

p amabile

F#7

B C1m7 F#7

rit.

D.C.

Φ Coda

f a tempo

F#7

F#7

F#7 simile con Ped.

B C1m7 F#7

B

F#7

B C1m7 F#7

rit.

p

Le Cygne

Arranged by Olivier Toussaint & Gérard Salettes

Larghetto $\text{♩} = 60$

G

PP dolce

una corda

A **G 8va**

p

(8va)

Am (on G)

D7 (on G)

to ♪ G **G 8va**

B **G 8va**

p

The sheet music consists of four staves of musical notation for piano. The top staff is in treble clef, the bottom staff is in bass clef, and the middle two staves are also in bass clef. The music is in common time. The tempo is marked as Larghetto with a quarter note equal to 60. The dynamics include PP dolce, una corda, p, and (8va). Fingerings are indicated above the notes. Key changes are marked with Am (on G), D7 (on G), and to ♪ G. The arrangement includes sections A and B, with section B starting at G 8va.

A musical score for piano featuring two staves. The top staff begins in F#7 and transitions to Bm. The bottom staff begins in G and also transitions to Bm. Both staves include dynamic markings such as 'ff' and 'ffz'. Fingerings are indicated below the notes on both staves.

C G (on B) F[#]7 (on A) D7sus4 (on A)
gta

C₇sus4 (*on G*) C (*on G*) D F Dm

(*sforz.*)

A_m (*on E*) D A_m (*on E*)

(*poco a poco cresc.*)

B_{m7} (*b5 on F*) A (*on E*) B_{m7} (*b5 on D*)

(*poco a poco cresc.*)

D₇ (*on C*)

(*poco a poco cresc.*)

mf

3 4 1 2 6 4 1 2 5 4 1 2

2a 2a 2a

D.S.

Φ Coda

G₇

sforz.

E7 Am 8va D7 (on A)

mf

A musical score for piano. The top staff has a treble clef and a key signature of one sharp. It shows three measures of G chords (G on B) and one measure of a C chord. The bottom staff has a bass clef and a key signature of one sharp. It shows a melodic line with grace notes and a dynamic marking *mp* (mezzo-forte).

A musical score for piano. The top staff shows a melodic line with various dynamics and fingerings. The bottom staff shows harmonic chords. The score includes markings such as 'Em7 (on D)', 'D7', 'G', 'Em7 gva', and 'L.H.'. Fingerings like '1 2 5 3' and '1 2 5 3' are shown above the notes. Dynamics include 'f', 'pp', and 'v'. The time signature changes between common time and 2/4.

A musical score for piano. The top staff shows a melodic line with various note heads and stems. Fingerings are indicated above the notes: '1 2 5 3 1 2 5 3' for the first measure, and '1 2 5 4' for the third measure. The bottom staff shows a bass line with sustained notes and some eighth-note patterns. The music is in common time, with a key signature of one sharp.

Plaisir D'amour

by Martini

J (♩) = 60 A(onC#) D7(onC) C(onB) Am(onC#)

p dolce

G(onD) D7 G **A** G D7

simile con Sia ~

G C A7(onC#) Dsus4 D

simile ~

A(onC#) D7(onC) G(onB) Am(onC) G(onD) D7

G **B** G D₇ G

C A₇(onC) Dsus4 D A(onC) D₇(onC)

 G(onB) Am₇(onC) G(onD) D₇ G

C G C G C G D₇

 G A D B₇ E_{m7} A₇

D A7 D D G
f rit. 8va
mp a tempo

G C A7(onC) Dsus4 D
 A'(onC) D7(onC) G'(onB) Am7(onC) G(onD) D7

G E A'(onC) D7(onC) G'(onB) Am'(onC)
rit.

G Am7 G

L'Océan

by Olivier Toussaint

A Slowly

p

Am D Am D simile

p Am

D Bm7 C

p Am G Am

213

The music consists of four staves of piano notation. Staff 1 (top) shows two measures of eighth-note chords in Am and D, followed by a melodic line with sixteenth-note patterns and a dynamic *p*. Staff 2 (second from top) shows a similar pattern with a dynamic *p* and a performance instruction "simile". Staff 3 (third from top) shows a melodic line with a dynamic *p* and a chord Am. Staff 4 (bottom) shows a melodic line with a dynamic *p* and a chord Am. The music is marked "Slowly". There are performance instructions "Am" and "D" under the first two measures of each staff. Measure 3 has a dynamic *p* and a performance instruction "simile". Measures 4-5 have dynamics *p* and *p* respectively, and chords Am and D. Measures 6-7 have dynamics *p* and *p* respectively, and chords Bm7 and C. Measures 8-9 have dynamics *p* and *p* respectively, and chords Am and G. Measures 10-11 have dynamics *p* and *p* respectively, and chords Am and Am.

D Bm C

espresso.

D

Am Bm F Δ 7 Em Am D

Am D Am D

G

Dm Em F

Dm G rit. Am *a tempo*

A page of musical notation for piano, featuring five staves of music. The notation includes various chords and dynamics. The chords labeled are D, Bm, C, Am, G, D, Bm, C, F#7, Em, Am, D, Am, D, Am, D, and Am. The dynamics include *mf*, *espresso*, *mp*, *rit.*, and *8va*. The music is divided into measures by vertical bar lines.

Liebestraum

by F. Liszt

$\text{♩} = 58$

A A♭

p dolce

C7(*on G*)

F7

B♭9

E♭7

A♭

B A♭

C7(*on G*)

2d.

2d.

2d.

2d.

2d.

2d.

2d.

2d.

A_b

Fm

Am

f

E

Cm([#]E)

Dm([#]F_#)

E_b

Dm([#]F_#)

E_b

Dm

E_b

E_b([#]D_#) Abm([#]C_#)

L.H. / R.H.

Eb(on B^b) Abm Eb(on G)
 Ebsus4
 Eb

Measures 1-5 show the left hand playing piano keys corresponding to the chords: Eb (Bb), Abm, Eb (G), Ebsus4, and Eb. The right hand plays eighth-note patterns. Measure 5 ends with a dynamic *f*.

[E] Ab C7(on G)

Measures 6-7 show the left hand playing piano keys corresponding to the chords: [E] Ab and C7 (G). The right hand plays eighth-note patterns.

F₇ B_b9

Measures 8-9 show the left hand playing piano keys corresponding to the chords: F₇ and B_b9. The right hand plays eighth-note patterns.

Eb₇ Ab
 D.S.

Measures 10-11 show the left hand playing piano keys corresponding to the chords: Eb₇ and Ab. The right hand plays eighth-note patterns. Measure 11 ends with a dynamic *mf* and the instruction "D.S."

♦ Coda Ab R.H.
 rit. f

The coda begins with the left hand playing piano keys corresponding to the chord Ab. The right hand (R.H.) starts with eighth-note patterns and then moves to a more melodic line. The dynamic changes to *f* at the end. The instruction "rit." appears above the piano keys in measure 12.

Love Me Tender

by Paul de Senneville & Olivier Toussaint

Moderato $\text{♩} = 88$

The sheet music consists of four staves of musical notation. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 88$. It features a piano introduction with dynamic *mp*, followed by vocal entries labeled A, B, C, and D. Staff 2 (second from top) continues the piano part with dynamic *mf dolce*. Staff 3 (third from top) begins with a treble clef and a key signature of one sharp, featuring a piano part with dynamic *mp*. Staff 4 (bottom) begins with a treble clef and a key signature of one sharp, featuring a piano part with dynamic *sf*.

A G E A D7 G C(*on*D)

B G A D7 1.G C(*on*D)

C 2.G C B7 Em G7(*on*D) C Cm

D G G G G G G G G G G G G

A

D7

G

C(=D)

E G

(B7) A

D7

G

F G B7 Em G7(=D) C Cm

G

G E A

D7 G

D7 G rit.

Love Story

by Francis Lai

Andante $\text{♩} = 60$

Am

mp

A

Am

E₇(on G#)

F

E

Bm₇ E E₇(b9) Am

A

Am E($\text{on G}^\#$)

E($\text{on G}^\#$) Am F

E Bm7 E A Δ 7 A7

B

Dm G7

C Δ 7 F Δ 7

Bm7(b5) E7 Am

Dm G7

CΔ7 FΔ7 simile con pedal

B7 EΔ7

R.H. Esus 4 E7

2d. 2d.

Lys River

by Paul de Senneville & Olivier Toussaint

Slowly (♩. = 60~63)

A Em 8va D^bdim Dm7

G7 (8va) Gm A7

F6 (8va) Fm6 CΔ7

A7 (8va) FΔ7 G7
loco 8va

C (8va) loco B C E^bdim

Dm7 G7 C

E^bdim Dm7 G7 C 8va

The music consists of four staves of piano sheet music. The top staff begins with a treble clef, A7 chord, and an 8va dynamic. It transitions to FΔ7 and G7 chords. The second staff begins with a treble clef, C chord (8va), and an 8va dynamic. It transitions to B and C chords, then to E^bdim chord. The third staff begins with a treble clef, Dm7 chord, and an 8va dynamic. It transitions to G7 and C chords. The bottom staff begins with a bass clef, E^bdim chord, and an 8va dynamic. It transitions to Dm7 and G7 chords, ending with a C chord at 8va. The music features various dynamics like 8va, 16th-note patterns, and specific fingering instructions (e.g., 1, 2, 3, 4, 5, 6, 7, 8).

E^bdim
(8va)

Dm7

G

C
(8va)

E^bdim

to \oplus Dm7

G7
(8va)

Gm

A7

F
(8va)

Fm

C

A7
(8va) Dm7⁽⁹⁾ G7

C gva loco Em 8va D#dim

Dm7
(8va) G7 Gm

A7
(8va) F6 Em6

CΔ7
(8ta)

G7 *loco*
8ta
loco
F C

EΔdim
Dm7
G7

C
EΔdim
Dm7
G7
D.S. al Coda

Coda

Dm7 (8va)

G7

[G] C

Eb dim (8va)

Dm7

G7

C (Rud)

Eb dim

Dm7 *locu*

G7 *poco rit.*

A? Δ 7

D? Δ 7

C Δ 7

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

Ping Pong Sous Les Arbres

by Paul de Senneville & Olivier Toussaint

Allegro

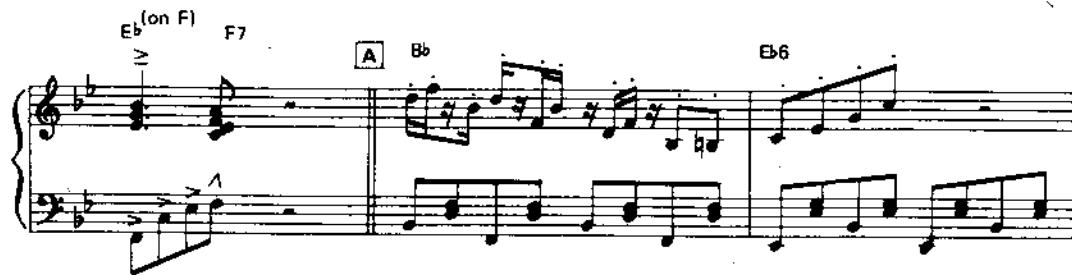


E♭ (on F)

F7

A B♭

E♭6



F7

B♭



E_b F₇ B_b

F₇ [B] D.S. time with Repeat
B_b

D₇^(on A) D₇ G_m B_b7

E_b F₇ 1. B_b

F7 > > >

2. Bb

to F

xx. * xx. * xx. * > > >

C Bb Eb6 F7

> > >

Bb Eb6

> > >

F7 Bb D Bb

> > >

B_b 1 3 2 4 1 3
F7
sempre staccato
B_b

B_b B_b F7

B_b F7
D.S.

Φ Coda
F7 B_b F7 B_b

L'heure Bleue

by Olivier Toussaint

A Largo, rubato

B

Fm

Bb

(2x)

Eb

Ab

D7

G7

poco rit.

a tempo

Cm

mp

Fm Bb Eb
 1. 2. 3.
 4. 5. 6.
 7. 8. 9.
 10. D
 Cm C7 Fm Bb Eb C7
 11. 12. 13. 14. 15.
 16. 17. 18. 19. 20.
 21. 22. 23. 24. 25.
 26. 27. 28. 29. 30.
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 86. 87. 88. 89. 90.
 91. 92. 93. 94. 95.
 96. 97. 98. 99. 100.
 101. E
 Fm Bb Eb C7 Fm
 102. 103. 104. 105. 106.
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 1327. 1328. 1329. 1330. 1331.
 1332. 1333. 1334. 1335. 1336.
 1337. 1338. 1339. 1340. 1341.
 1342. 1343. 1344. 1345. 1346.
 1347. 1348. 1349.

Bianconi Melody

by Paul de Senneville & Olivier Toussaint

Gm D7 Gm

120 120 120.

A♭ Gm D7 Gm Cm Gm

120 120 120. 120 * *

C Gm A (on G)

120. 120. simile con Pedal

B♭dim (on G) Gm

Gm

A (on G)

Ad.

simile con Pedal

Ebdim

Gm

*

D

Ab

leggiero

Ad.

simile con Pedal

D7 (on F#)

Ab

leggiero

Ad.

Ad.

simile con Pedal

D7 (on F#)

E Cm

f *sempre*

D7 (on C)

a tempo

D dim (on C)

Cm

f *sempre*

D (on C)

f *sempre*

Ddim (on C)

Cm

This block contains six measures of piano music. Measures 1-2 show E Cm chords with bass eighth-note patterns. Measures 3-4 show D7 (on C) chords with bass eighth-note patterns. Measures 5-6 show D dim (on C) chords with bass eighth-note patterns. Measure 7 shows Cm chords with bass eighth-note patterns. Measure 8 shows D (on C) chords with bass eighth-note patterns. Measure 9 shows Ddim (on C) chords with bass eighth-note patterns. Measure 10 shows Cm chords with bass eighth-note patterns. Fingerings are provided for the chords: 5 3 1 2 1 3 for E Cm, 5 for D7 (on C), 5 3 1 2 1 3 for D dim (on C), 5 for Cm, 5 for D (on C), and 5 2 1 3 2 for Ddim (on C).

Cm

D (on C)

Ddim (on C)

Cm

F Db

calma

Cm

G7 (on B)

Cm

Cm

G7 (on B)

Cm

Fm6 (on C)

Cm

Cavatina

by Stanley Myers

Largo $\text{♩} = 40\sim 46$

The sheet music consists of three staves of piano music. The top staff starts with a key signature of two sharps. It features chords A (E), G⁷m (on D[#]), A (on C[#]), F#m7, and B9. The middle staff starts with B7, followed by EΔ7, E7, AΔ7, and DΔ7. The bottom staff starts with GΔ7, followed by CΔ7, B7sus4, B7, and E. Each staff includes a dynamic marking 'p dolce' and fingerings below the notes.

B C^fm7 E (on F^b) BΔ7 B6 F^bm7

C

B7 EΔ7 E7 to ♩ AΔ7 DΔ7
cresc.

F^b7 (on E) B (on D^b) Bm (on D) CΔ7 F^bm7 (b5) (on B)

Rubato

D F^b7 (on E)
rit.
a tempo
mp

Bm (on D) BΔ7 (on A^b) Eb_m (on G^b) E7 (on D^b) Ab_m (on C^b)

E

D[#]m

E₇(on D)

A

F[#]m7

B₇

E

D.C.

Φ Coda

A△7

D△7

G△7

C△7

A (on B)

B₇

E

Rubato (slowly)

C[#]m7

F[#]m7

A (on B)

F[#]m7 (on E)

E

Anonimo Veneziano

by S. Cipriani

Andantino ($\text{♩} = 80$)

Bm

Sheet music for the first two measures. The key signature is B major (two sharps). The tempo is Andantino ($\text{♩} = 80$). The time signature is common time (indicated by 'c'). The dynamic is pp . The first measure shows a treble clef and a bass clef. The second measure shows a treble clef. Fingerings are indicated below the notes: 2 3 2 1 in the first measure and 2 3 5 in the second measure.

$\ddot{\text{B}}\ddot{\text{A}}$

Sheet music for the next two measures. The key signature is B major (two sharps). The time signature changes to $\frac{1}{4}$. The first measure shows a treble clef and a bass clef. The second measure shows a treble clef. The dynamic is p .

$\ddot{\text{B}}\ddot{\text{A}}$

A

Bm7

E7

AΔ7

Sheet music for the final three measures. The key signature is B major (two sharps). The time signature is common time. The first measure shows a treble clef and a bass clef. The second measure shows a treble clef. The third measure shows a treble clef. The dynamic is p . The instruction "dolce e grazioso e nobilmente" is written between the first and second measures. Fingerings are indicated below the notes: 4 2 1 2 1 in the first measure, 3 4 5 6 1 in the second measure, and 5 3 2 1 in the third measure.

$\ddot{\text{B}}\ddot{\text{A}}$

$\ddot{\text{B}}\ddot{\text{A}}$

$\ddot{\text{B}}\ddot{\text{A}}$

$\ddot{\text{B}}\ddot{\text{A}}$

AΔ7 Em A7

DΔ7 Gm7

C7 FΔ7 EΔ7

Fm BΔ7 EΔ7

[B]

Dm7 C[#]m7 Bm7 E7

ped. *ped.* *ped.* *simile con pedal*

A_Δ7 Em A7

ped. *ped.* *ped.*

D_Δ7 Gm7

ped. *pp* *p*

C7 F_Δ7

ped. *ped.*

Fm7 B^b7 E^b_Δ7

ff.

Dm7 C[#]m7 Bm7 E7

f

A_Δ7 Em7

ff. *ff.* *ff.*

A7 D_Δ7 *p*

ff. *ff.*

Gm7 C7 FΔ7

ff

D Fm7 BΔ7

ff

EΔ7 AΔ7 EΔ7

ff

AΔ7 EΔ6

dim.

ff

Don't Cry For Me Argentina

by W, A, Lloyd & R, Tim

Andantino ♩ = 84

[A] C

dolce mp

simile con pedal

F(onC)

G7(onC)

1 2 3

C

B C

3 2 1 2

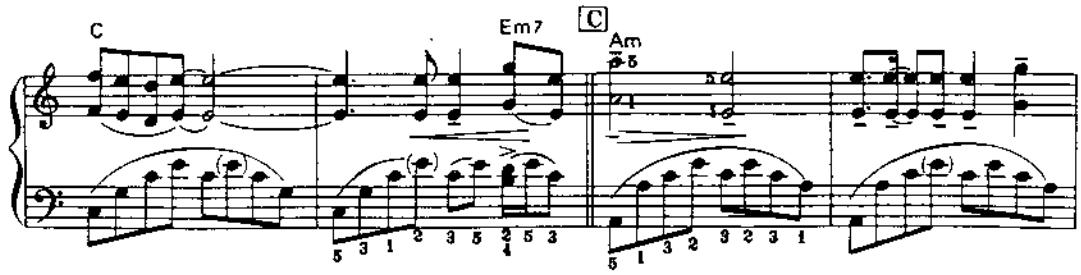
mf

F(onC)

G7(onC)

1 2 3

mf

C


Em7
C

D7 (on C)
G (on B)


D7
G
D
C


C
F (on C)
G7 (on C)


G7 (on C)
C


E Am

D7 (on C)

G (on B)

D7

G (on B)

C

F

ff

Ad.

C

G

Am

simile con pedal

C Δ7

mp

F Δ7

1.

2. C Δ7

Ad.

Wiegenlied

by J. Brahms & Paul de Senneville

Musical score for "Wiegenlied" (page 254). The score consists of two staves:

- Top Staff:** Treble clef, common time (indicated by a '4'). Dynamics: *p*, *mp*. Measure number: 52. Key signature: one sharp (F#). Articulation: *D con affetto*. Measure 52: Four eighth-note chords. Measure 53: Four eighth-note chords. Measure 54: Four eighth-note chords. Measure 55: Four eighth-note chords.
- Bottom Staff:** Bass clef, common time. Measure 52: Eighth-note chords with fingerings: 5, 2, 1, 4; 2, 1. Measure 53: Eighth-note chords with fingerings: 2, 1. Measure 54: Eighth-note chords with fingerings: 2, 1. Measure 55: Eighth-note chords with fingerings: 2, 1.

Measure 56 (not shown in the image): Key signature changes to A major (no sharps or flats). Dynamics: *D*. Measure 57: Eighth-note chords with fingerings: 5, 1, 2; 3, 1, 5; 2, 1. Measure 58: Eighth-note chords with fingerings: 2, 1.



Musical score for piano, page 255, section B G. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is one sharp. The melody continues in the treble clef staff, with harmonic support from the bass clef staff. The melody includes eighth-note patterns and sustained notes. The section ends with a forte dynamic.

Musical score for piano, page 255, section D. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is one sharp. The melody continues in the treble clef staff, with harmonic support from the bass clef staff. The melody includes eighth-note patterns and sustained notes. The section ends with a forte dynamic.

Musical score for piano, page 255, section C. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is one sharp. The melody continues in the treble clef staff, with harmonic support from the bass clef staff. The melody includes eighth-note patterns and sustained notes. The section ends with a forte dynamic.

Musical score page 1. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure starts with a D chord (D, F#, A) followed by an A7 chord (A, C#, E, G#). The second measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#). The third measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#). The fourth measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#).

Musical score page 2. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure starts with an A7 chord (A, C#, E, G#) followed by a D7 chord (D, F#, A, C#). The second measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#). The third measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#). The fourth measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#).

Musical score page 3. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure starts with a D7 chord (D, F#, A, C#) followed by an A7 chord (A, C#, E, G#). The second measure starts with an A7 chord (A, C#, E, G#) followed by a D7 chord (D, F#, A, C#). The third measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#). The fourth measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#).

Musical score page 4. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure starts with an A7 chord (A, C#, E, G#) followed by a D7 chord (D, F#, A, C#). The second measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#). The third measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#). The fourth measure starts with a D7 chord (D, F#, A, C#) followed by a G7 chord (G, B, D, F#).

My Serenade

by R. Stolz

Lerghetto ♩ = 60

Dm B^b (b5)(on G) Em7

pp *espressivo*

A7 [A] Dm Gm (on B^b) A7

Dm Gm (on B^b) C

F [B] A7 Dm B^b

F A7 D G

D A7 D Gm

D G D

C Fm B♭m (on D♭) C7 Fm

Fm B_bm (or D_b) E_b7 A_b

$\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$

D C F B_b F

$\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$

B_bm F B_b F

$\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$

C7 F C7 F

$\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ $\frac{2}{2}$

RC6

Carol Medley

Traditional

Lent $\text{♩} = 66$

Intro G D7 G Em C Am D7

mp maestoso

G D7 **A** G D7 G Em C Am D7 D7(onG)

R.H.
L.H.

D7 G D7 **C** G D7

1 2 3 5 5 3 1 2

G Em C Am D₇ D₇(on G) G
 R.H.
 L.H.
 B^b₇

8va
 D ♩ = 66
 mp
 E^b A^b E^b E^b(on D)

C_m G_m A^b G_m A^b B^b E^b
 (on B^b)
 A^b E^b
 8va mfp

G_m(on D) D₇ G_m B^b₇
 R.H.
 L.H.
 B^b

E^b
 E C_m
 f

Gm Fm E^b

 B^b E^b A^b E^b B^b

 E^b
mf

 D7
mp

 =108
 F G Em7 C6 C^d D G
f
leggero

G Em7 C6 D G G Em7 C6 C^ddim D

G G E_m7 C₆ D G

G Am G Am G G

mf

G Am G D G Am G G Am G D

G G E_m7 C₆ C₇dim D G

G Em7 C₆ D G G G Em7 C₆ C₇dim D₇

G G E_m C₆ D G

rit.

Silent Night, Holy Night

Traditional

Andante $\text{d} = 88$

A C

G **C** **C₇(G)**

B F

$\text{d} = 63$

C **F**

C **G** **A_m** **D₇**

$\text{♩} = 100$

C G F C (on E) Dm₇

F (on G)

$\boxed{\text{C}}$ C 800

f a tempo

800

G

C C7 (\sharp 5) F

rit. - f a tempo

C

F
800

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

(800)

C G G^bdim

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Am D7 $\text{♩} = 100$ C G

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

$\text{♩} = 63$

F C (on E) F (on G) C

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

rit.

Ne Me Quittes Pas

by Jacques Brel

Andante ♩ =66-69

Bm7 (b5) E

(b5) Bm7 E

p

mp espressivo

A Am

Am (on G)

Dm (on F)

E7

(b5) Bm7 (on F)

E7

Am

Am (on G)

Bm7 (on D)

E Am Dm Am Dm

E Am Dm Am E

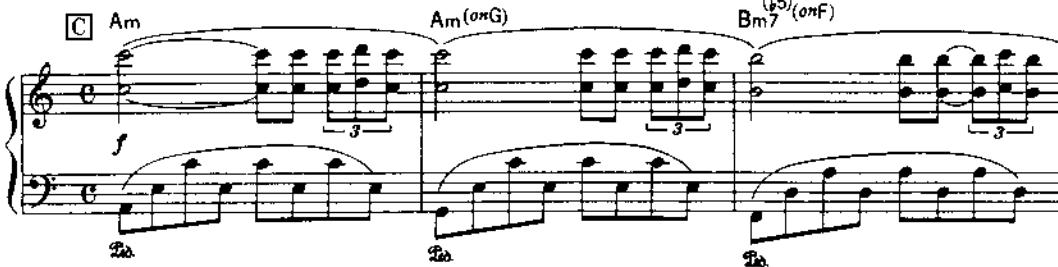
B Am F E
f

Am E Am F

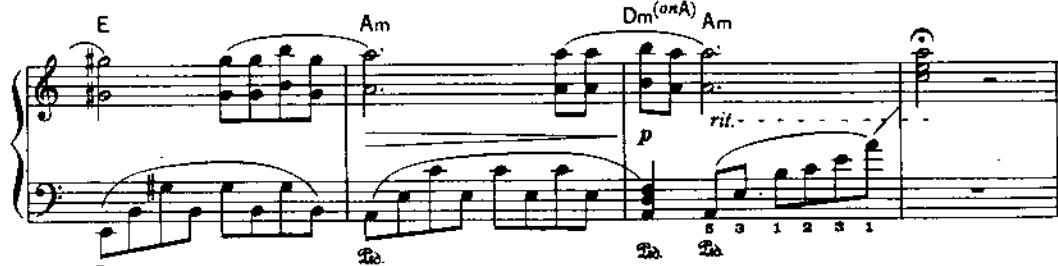
G7 E Am

Gm 3


 C 3 Dm 3 E 3


 C Am (5) (on G) Bm7 (5) (on F)
f 3


 E 3 Am 3 Dm 3


 E Am Dm 3


As Time Goes By

Words and Music by Harman Huppfield

Modatarely

1 2 3 4 5 6 7 8 9 10 11

Fm7 Bb7 Fm7(b5) Bb7 Bb11

Bb9 Fm7 Bh7 Fm7(b5) Bb7

Eb Bb+ Eb Edim Fm7 Bb7 F7

(b)

Bb11 Bb7 Ebmaj7 Eb6

A musical score for piano, featuring two staves (treble and bass) per page. The score consists of six pages of music. The chords and key changes are labeled below each staff. The music includes various dynamics like forte (f), piano (p), and accents. The score ends with a "To Coda" instruction.

Ebmaj7 Eb6 Fm7 Bb7
 Fm7(b5) Bb7 Eb Bb+ Eb
 To Coda ◊
 E7 Fm7 Bb7 F7 Bb11
 Eb Ab Abm Eb Eb7
 Ab C7

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The score consists of four measures per staff, with measure numbers 1 through 4 indicated above each staff. The chords and performance instructions are as follows:

- Staff 1:** Measure 1: Fm. Measure 2: Bdim. Measure 3: G. Measure 4: C.
- Staff 2:** Measure 1: Fm. Measure 2: Bdim. Measure 3: G. Measure 4: C.
- Staff 3:** Measure 1: Fm7. Measure 2: Bdim. Measure 3: Bb7. Measure 4: D. **Coda**
- Staff 4:** Measure 1: Fm7. Measure 2: Bdim. Measure 3: Bb7. Measure 4: Bb7+.
- Staff 5:** Measure 1: Bb7. Measure 2: Bdim. Measure 3: G. Measure 4: C.
- Staff 6:** Measure 1: Bb7. Measure 2: Bdim. Measure 3: G. Measure 4: C.
- Staff 7:** Measure 1: Bb7. Measure 2: Bdim. Measure 3: G. Measure 4: C.
- Staff 8:** Measure 1: Bb7. Measure 2: Bdim. Measure 3: G. Measure 4: C.

 Performance instructions include:

- Measure 1: 1st ending
- Measure 2: 2nd ending
- Measure 3: 3rd ending
- Measure 4: 4th ending
- Measure 5: **+ CODA**
- Measure 6: S, S ^{va}, rall
- Measure 7: 8^{va}
- Measure 8: Pey, Ehnaaj

Bye Bye Tristesse

Music by Chopin & Paul de Senneville

Arranged by Olivier Toussaint & Gérard Salettes

The sheet music consists of five staves of musical notation, likely for piano or harp. The first four staves are in common time (indicated by 'C') and the fifth staff is in 6/8 time (indicated by '6/8'). The key signature changes from G major (one sharp) to A major (two sharps) at the beginning of the fourth staff. Measure numbers 8VB and VI: 8VB are visible above the staves. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like crescendos and decrescendos. The music is divided into measures by vertical bar lines.

A musical score for two staves (Treble and Bass) in G major (two sharps). The score is divided into five systems:

- System 1:** Treble staff: eighth-note chords. Bass staff: eighth-note chords.
- System 2:** Bass staff: eighth-note chords (labeled 'B'). Treble staff: eighth-note chords.
- System 3:** Treble staff: eighth-note chords (labeled 'C'). Bass staff: eighth-note chords.
- System 4:** Bass staff: eighth-note chords.
- System 5:** Bass staff: eighth-note chords (labeled 'D').

REPEAT FROM A TO B

REPENT FROM C TO D

gve

AND FADE
etc...

Guantanamera

Original Lyrics & Music by Jose Fernandez Dias (Joseito Fernandez)

Music adaption by Pete Seeger

Lyric adaption by Hector Angulo, Based on a poem by Jose Marti

Ad lib

The musical score consists of four staves of music. The first staff begins with a dynamic of *f*, followed by a bass note with a dynamic of *f*, a bass note with a dynamic of *8va*, and a bass note with a dynamic of *ped*. The second staff starts with a dynamic of *8va*. The third staff begins with a dynamic of *G7*, followed by *C* and *G*. The fourth staff begins with a dynamic of *C*, followed by *F* and *G*. Various dynamics and markings are present throughout the score, including *8va*, *ped*, *loco*, and *g va*.

Musical score page 1. Treble and bass staves. Measure 1: Treble G, Bass C. Measure 2: Treble G, Bass G. Measure 3: Treble C, Bass 8va F, G. Measure 4: Treble loco, Bass G.

Musical score page 2. Treble and bass staves. Measure 1: Treble G, Bass G. Measure 2: Treble C, Bass 8va F, G. Measure 3: Treble loco, Bass G.

Musical score page 3. Treble and bass staves. Measures 1-2: Treble G, Bass C. Measures 3-4: Treble C, Bass F, G.

Musical score page 4. Treble and bass staves. Measures 1-2: Treble F, G. Measures 3-4: Treble C, F, G.

Musical score page 5. Treble and bass staves. Measures 1-2: Treble G, Bass C, 8va F, G. Measures 3-4: Treble G7, Bass G.

3
loco
 8va
 C F G 8va
 D G A

8
 A7 A7

D A

3
loco
 8va
 D G A 8va
 15ma
 D G A 8va

3
 8va
 D G A
 D 8va
 G A

L'amour Exile

Music by Olivier Toussaint

=76

Calmato *sempre 8va*

8va -

C7 F

loco

rit.

Bb G7 CII C7

a tempo

ff

A musical score for piano, featuring six staves of music. The top two staves are treble clef, and the bottom four are bass clef. The score includes the following chords and performance instructions:

- Staff 1: C7, F
- Staff 2: (mf) F, Bb
- Staff 3: G7, C, Bb, A7
- Staff 4: D, Ab7, Db, G7
- Staff 5: C7, F7
- Staff 6: Loco, piuspirito

Couleur Tendresse

Music by Paul de Senneville & Olivier Toussaint

Slowly & tenderly

Slowly & tenderly

$=66$

Cm Ebmaj7

Ab Fm Ebmaj7 Fm

Cm D7 G7

Cm Ebmaj7 Ab Fm

Ebmaj7 Fm Cm
 D7 G7
 8va -----
 rall.
 loco
 ff a tempo
 f
 Ab Fm G7 Cm Eb
 Ab Eb Fm A G7

2.
 G7 no chord Dm Finaj?
 Bb Gm Finaj7 Gm
 Dm E7
 A7
 8va - - - -
 ff rit. loco
 perdedosi
 Gm A7 Dm

Rêve D'amour

Music by Liszt

Arranged by Olivier Toussaint & Gérard Salesses

Moderato

Ab C7 F7

mf

Ab Eb6/7 Eb7 Ab

Ab C7 F7 Bb9

Eb Ab Ab

C7 Ehm6 F7 Bb9

Eb7 Ab Dbm/E Dbm Ab

Bm C Am

E Dbm Eb Dbm

Eb Dbm Eb Dbm Eb Eb7 Abm

Eb Abm Eb *mf* *cresc.* *mf* Ab

Music score for piano:

Measures 1-3: Treble staff: C7, F7, Bb9. Bass staff: eighth-note patterns.

Measures 4-6: Treble staff: Eb7, Ab. Bass staff: eighth-note patterns.

Measure 7: Treble staff: melodic line. Bass staff: Bb9, Eb7, Ab.

Measure 8: Treble staff: melodic line. Bass staff: Bb9.

Sérénade

Music by Franz Schubert

Arranged by Olivier Toussaint & Gérard Salesses

Andante

A musical score for piano, featuring four staves of music. The top staff is in treble clef, B-flat major, and 2/4 time. It starts with a dynamic of *sforzando* (sf) and includes a ritardando (rit.) instruction. The second staff is in bass clef, B-flat major, and 2/4 time, with a dynamic of *p* and a tempo marking. The third staff is in treble clef, B-flat major, and 2/4 time. The fourth staff is in bass clef, B-flat major, and 2/4 time. The music consists of eighth-note patterns and sixteenth-note chords, with various dynamics and performance instructions like *a tempo* and *mf*.



A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of one flat. The score includes various dynamics such as *s.*, *rit.*, and *PP*. Measure numbers 8, 9, 10, 11, and 12 are indicated above the staves. The piano part features a mix of treble and bass clef staves, with both hands playing throughout.

I Have A Dream

Words and Music by Benny Andersson & Bjorn Ulvaeus

F7 Eb Bb

F7 Eb Bb

F7 Bb

F7 Bb

F7 Bb

F7 Bb

F7 Bb

A musical score for two voices (Soprano and Bass) and piano. The score consists of eight staves. The top two staves are for the piano, showing bass and treble clef staves with various chords and bass lines. The bottom six staves are for the voices. The vocal parts are in 2/4 time, mostly in F major (indicated by a B-flat symbol). Harmonic changes are indicated by labels below the notes or chords:

- Chord labels: F7, Eb, Bb, F7, Eb, Bb, F7, Bb add sus, Bb, F7.
- Key signature changes: The key shifts to E-flat major (B-flat) at the beginning of the third section, indicated by the B-flat symbol above the staff. It then shifts back to B-flat major (B-flat) for the vocal entries in the fourth section.

The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by eighth-note chords from the piano. The piano parts provide harmonic support with various chords and bass lines.

coda

Bb

F7

Eb Bb F7

Eb Bb F7

Bb F7

Bb add sus Bb

F7 Bb Bb add sus

Bb F7

Repeat and fade out

Histoire D'un Rêve

Music by Paul de Senneville

The musical score consists of four staves of piano sheet music. The top two staves are for the treble clef (G-clef) voice, and the bottom two staves are for the bass clef (F-clef) voice. The music is in common time.

Chords and Key Signatures:

- Staff 1: Am, F, Am, F, Am6, F
- Staff 2: Am, F, C, G5+, C6, C5+, C, C7
- Staff 3: Dm, G7, Am, F, Am, F
- Staff 4: C, Dm, G7

Performance Instructions:

- 8^{VE} (Octave Up) - indicated above the first staff.
- 2ND TIME TO A - indicated between the third and fourth staves.

The musical score consists of five staves of piano notation. The top three staves are in G clef, and the bottom two are in F clef. The music includes the following chords and performance markings:

 - Staff 1: Am, F, Am, F7M, Am, F7M.
 - Staff 2: Am, F7M, Dm, Bb, Dm6, Bb, Dm6, Bb.
 - Staff 3: G7, C, Am.
 - Staff 4: D.C., A ^gVE, Dm, Am, Dm, Dm, G7, Am, F.
 - Staff 5: Am, F, Am, F, RALL, Am, F, Am.

Les Roses De Sable

Music by Paul de Senneville & Jean Baudlot

Gently in 2

mf

8.

A A/G# F#m

C#/E# C#/m/E Bm Bm7/A# Bm7/A E7

1. 2.

A A D E7

3.

A E7 A A/G#

F#m C#/E# C#m/E Bm Bm/A# Bm/A
 E7 A E7
 A F#m Bm
 rit. Dm A Dm
 E F#m E7 Am-5 E7/B E7

D. & et Coda
 Take 3rd time bar

a tempo

⊕ CODA

Feelings

Words and Music by Morris Albert
Spanish Lyrics by Thomas Fundora

Slowly

p

The musical score consists of four staves of music for two voices. The top two staves represent the soprano and alto voices, while the bottom two represent the bass and tenor voices. The music is set in 4/4 time and uses a key signature of four flats. The vocal parts are primarily homophony, with occasional harmonic shifts. The bass line features several sustained notes and rhythmic patterns, including eighth-note chords. The tenor part also contains eighth-note chords. The vocal entries begin at measure 10.



Musical score for two staves (Treble and Bass) in 2/4 time, 3 flats key signature.

The score consists of five systems:

- System 1:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- System 2:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- System 3:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.
- System 4:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *cresc.*
- System 5:** Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *ff*.

A musical score for piano, consisting of five staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is three flats. The score includes dynamic markings such as *cresc.*, *8va*, *p*, *mf*, and *rit. e dim.*. The music features various note patterns, rests, and slurs, typical of a piano piece.

Jardin Secret

Music by Paul de Senneville

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The top system starts with a treble clef, a key signature of one flat, and a common time signature. It features a dynamic instruction 'f' at the beginning. The first staff contains a single measure of eighth notes followed by a repeat sign. The second staff begins with a bass clef and a 'Cm' chord. The third staff starts with a 'Fm' chord. The fourth staff begins with a 'G' chord. The fifth staff concludes with a 'Cm' chord. The bottom system continues with a treble clef and a key signature of one flat. It features a dynamic instruction 'f' at the beginning. The first staff contains a single measure of eighth notes followed by a repeat sign. The second staff begins with a bass clef and a 'G' chord. The third staff starts with a 'Cm' chord. The fourth staff begins with a 'G' chord. The fifth staff concludes with a 'C7' chord.

Fm Bb Eb Cm

Fm G Cm

Fm G

8va-
Cm

8va - - - -
2.

La Fiancée Imaginaire

Music by Paul de Senneville

d=64
Slowly and tenderly

mf

Dm C

Dm F C C7 A

Octave (3) after ♫ only

A7 Dm Dm7 Gm A7 Dm

C Dm

F C C7 A A7

Dm Dm7 Gm A

*sempr.
Bva.*

joyfully

rit.

f a tempo

A Dm

To coda ♪

Dm Dm7 Bb Gm A

loco

D. ♭. al coda

CODA

Bva. - - -

rit. e dim.

A Dm

La Vraie Musique De L'amour

Music by Paul de Senneville

Brightly

(legato)

C G C Dm

G C G

C Dm G

rit.

s'va

a tempo

C G C Dm

A musical score for two voices (Soprano and Alto) and piano, consisting of six staves of music. The vocal parts are in 3/4 time, while the piano part is in 2/4 time. The vocal parts enter at measure 8, marked *S'va*. The piano part begins earlier, at measure 1. The vocal parts play eighth-note chords. The piano part features eighth-note patterns. Measures 8 through 12 are in C major. Measures 13 through 16 transition to G major, with the vocal parts playing eighth-note chords. Measure 17 concludes with a forte dynamic. The score includes a section labeled "To coda ♪". The vocal parts re-enter at measure 21, marked *S'va*. The piano part continues its eighth-note pattern. Measures 22 through 25 are in C major. Measures 26 through 29 transition back to G major, with the vocal parts playing eighth-note chords. The score ends with a final section labeled "R'd".

8 *S'va*

C G

8 *S'va*

To coda ♪

C Dm G

8 *S'va*

C G C Dm

G C G

R'd

C Dm G

8 va ----- | *(loco)*

Am

E

Dm *G*

C *Dm* *G*

va -----

8va

8va

C G

D.C al Coda

C Dm G

8va

C CODA Dm

G C Dm

8va

G C G

8va

rall

C Dm G C

L'enfant Et La Mer

Music by Paul de Senneville & Olivier Toussaint

The musical score consists of four staves of music, likely for a piano or harp. The top two staves are treble clef, and the bottom two are bass clef. The first staff begins with a 8^{va} dynamic. The second staff starts with an Am chord. The third staff begins with a 2. 8^{va} dynamic. The fourth staff starts with an F chord. The music includes various chords and note patterns, with some measure endings indicated by small circles with numbers (e.g., 3, 4). The score concludes with a final section starting with an 8^{va} dynamic.

Am

E7M

Em

Am

Em

g^{VI}

REPRISE
ADLIB AND FADE

F

g^{VI}

Le Voyage Dans La Nuit

Music by Olivier Toussaint

Slowly (♩ = 66)

A

Bm

Dm

Gm

B

Bm

Bm⁷(on A)

C

Em

Smile

C

Em⁷(on D)

F

G

mf

3

3

3

3

D

Bm Bm7 (on A) E7 A Bm

A (on C#) D A (on E) G C

E Double tempo $\frac{1}{16}$ vividly

(R.H.)

f (no pedal)

F

Bm

Bm (on A) C7(#11)

Em (on D)

F

G

C
 A

G# aug

Em (on G)

H

F#7

Bm

8va
 (8va)

3
 Bm7(on A) E7
 (8va) ... loco

A Bm 3 A(on C#)

D A(on E) G

ff C (R. H.) J
 v v v v v v v v
 K marcato

ff

L

M

N

Musical score page 1. The top system shows two staves. The treble staff has a basso continuo part with sustained notes and a treble part with eighth-note chords labeled (J) on B. The bass staff has eighth-note patterns. The key signature is one sharp. The bottom system continues with eighth-note patterns in both staves.

The top system of the second page continues with eighth-note patterns. The key signature changes to one flat. The bottom system begins with eighth-note patterns, followed by a dynamic **ff** and a bass note labeled Bb. The bass staff then features eighth-note patterns with grace notes.

The top system shows eighth-note patterns. The bottom system begins with eighth-note patterns, followed by a dynamic **p** and a bass note labeled Bb. The bass staff then features eighth-note patterns with grace notes.

The top system shows eighth-note patterns. The bottom system begins with eighth-note patterns, followed by a dynamic **p** and a bass note labeled Bb. The bass staff then features eighth-note patterns with grace notes.

The top system shows eighth-note patterns. The bottom system begins with eighth-note patterns, followed by a dynamic **ff** and a bass note labeled G. The bass staff then features eighth-note patterns with grace notes. The key signature changes to one sharp.

Les Derniers Jours D'Anastasia

Music by Paul de Senneville & Jean Baudlot
Words by Paul de Senneville

88. 8va sempre
f (with cue notes after 88 only) R.H.
 Bb Am Gm C7 F Am Dm Gm Am To Coda No. 2 ♫

Bb C7 Bb Am Gm C7 F Am To Coda No. 1 ♫

Dm Gm Am Bb C7 I loco e

D. 88 al Coda No. 1 ♫ CODA No. 1 8va -----
 F mf Bb C7

D. 88 al Coda ♫ No. 2 CODA No. 2 8va -----
 f tall. mf Dm Gm Am Bb C7 F

Mariage D'amour

Music by Paul de Senneville

MOD^{T9} ♩ = 76

(A) FASTER ♩ = 54

Réveries

Music by Robert Schumann

Arranged by Olivier Toussaint & Gérard Salesses

= 44
 Molto Lento (Expressively)

8

1 2 3 4 5 6 7 8 9 10
 Dd E♭ F C7 F C F C7
 To Coda

The musical score consists of six staves of piano music. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom three staves use both treble and bass clefs. The music is primarily in common time, indicated by a '4' below the staff. There are several measures in 3/4 time, indicated by a '3' above the staff. The score includes dynamic markings such as 'dim.' and 'rit.', and articulation marks like 'L.H.' and 'R.H.'. Harmonic changes are marked with labels like 'Gm', 'C⁰ Gm', 'Gm', 'Gm', 'F', 'Bb', 'Dm', 'G⁰ Dm', 'Eb', 'A7-9', 'A7', 'Dm', 'G⁰ Dm', 'Eb', 'Dm', 'A7', 'C7', 'G⁹', and 'G7'. The piece concludes with a final section labeled 'F' and 'C⁷'.

Romantica Serenade

Music by Paul de Senneville & Olivier Tousaint

Slow

A
(8 vs)

A A

C#7 F#m

A7 D

F# Am

E4

E

A

B

C#7

F#m

A

D

F#

Am

Repeat ad lib. and fade

E4

Rondo Pour Un Tout Petit Enfant

Music by Paul de Senneville

The sheet music consists of four staves of musical notation, likely for a piano or similar instrument. The music is in common time throughout.

- Staff 1:** Treble clef. Dynamics: *mf*, *D.C. time a tempo*. Chords: C, G7, C.
- Staff 2:** Bass clef. Dynamics: *mp*, *rit.* Chords: G7, C, G.
- Staff 3:** Treble clef. Dynamics: *p*, *mf a tempo*. Chords: C, G7.
- Staff 4:** Bass clef. Dynamics: *p.* Chords: C, G7, C.

(Repeat on D.C.)

f (2x a tempo)

F G

D.C al Coda
last time

rit.

C Dm G

CODA

mf a tempo

C G7 C

8va

G7 C

gva

G7 C G7

Secret Of My Love

Music by Paul de Senneville & Olivier Toussaint

VERSE
C

f

D *A* *D* *A7*

E *C* *Em*

Am *E4* *E7*

*2 x D.S.
and Fade*

Valse Des Adieux

Music by Frédéric Chopin

Arranged by Olivier Toussaint & Gérard Salesses

Slowly and expressively

mp

D_b *C7-9* *C7* *E_b°*
Ped. each bar throughout

B_bm *B_b7* *B°* *A_b* *E_b7* *A_b*

D_b *C7-9* *C7* *E_b°* *D_b* *B_b*

D_b *B°* *A_b* *E_b7* *A_b*

D_b *C7-9* *C7* *G_#°*
ped each bar throughout

*CODA
NO.1*

più mosso
pianissimo
poco accel.
ped. each bar throughout
To Coda No.2
poco rit.
a tempo
poco accel.
Ab Eb7 Eb7
Ab Eb7 Eb7
Ab Eb7 Eb7
poco rit.
Ab Eb7 Eb7
poco a poco cresc. e accel.
no pedal
rit.
ten.
ten.
mf
al Coda No.2
C Fm Eb Ab Eb7 Eb9 Ab Eb7 Eb9

CODA
 No. 2.

rit. *mp* *a tempo*
Eb7 *Ab* *No chord* *Db*
220. *220.* *220.*

C7-9 *C7* *Gb⁰* *Db* *Bbm* *Bb7* *B⁰*
 ped. each bar throughout

p q c o rit. a tempo *12*
Ab *Eb7* *Ab* *Db*

C7-9C7 *Eb⁰* rit. a tempo
Db *Bbm*

Bb *B⁰* *Ab* *Eb7* *Ab*

The musical score consists of six staves of music for piano. The top staff is treble clef, and the bottom staff is bass clef. The key signature is B-flat major (two flats). The score includes various dynamics such as 'rit.', 'mp', and 'a tempo'. Harmonic changes are indicated by Roman numerals and Roman numerals with superscripts (e.g., C7-9, C7, Gb⁰, Db, Bbm, Bb7, B⁰, Eb7, Ab, Eb⁰, Bb⁹, B⁰, Ab, Eb⁷, Ab). The tempo is marked 'Tempo I' at the beginning of the coda. The score is divided into measures by vertical bar lines and includes a measure number '12' above the staff. The piano keys are labeled below the staff to show the fingerings for the chords.

Melodie Des Souvenirs

Music by Olivier Toussaint

The musical score consists of four staves of music. The top staff is in common time (indicated by 'c') and has a key signature of one sharp (G major). It features a treble clef and a bass clef. The second staff is also in common time ('c') and has a key signature of one sharp. The third staff is in common time ('c') and has a key signature of one sharp. The bottom staff is in common time ('c') and has a key signature of one sharp. Various chords are labeled throughout the score, including G, C, F7M, F6, F, C, Am, D6/7, D7, G7M, and G7.

Musical score for two staves (treble and bass) showing measures 1-4. The treble staff consists of eighth-note patterns. The bass staff shows harmonic changes: E major (Am), D7/6, D7, and Fm.

2ND TIME TO A

Musical score for two staves (treble and bass) showing measures 5-6. The treble staff features eighth-note patterns. The bass staff shows harmonic changes: G7 and C major. The section is labeled "2ND TIME TO A".

Musical score for two staves (treble and bass) showing measures 7-8. The treble staff includes a circled "S" above the first measure and circled "A" above the second measure. The bass staff shows harmonic changes: D major.

Musical score for two staves (treble and bass) showing measures 9-10. The treble staff consists of eighth-note patterns. The bass staff shows harmonic changes: G7M.

Musical score for piano, 4 staves:

- Top Staff: Melodic line.
- Second Staff: Melodic line.
- Third Staff: Harmonic bass line (Bass clef).
- Fourth Staff: Harmonic bass line (Bass clef).

Chords indicated below the staff:

- Measures 1-2: G, G, D
- Measure 3: Bm, E7/6, E7
- Measures 4-5: A7M, A7, F#7, Bm, E7/6, E7, Gm
- Measures 6-7: A7, D7, G7, C
- Measures 8-9: G, C

Le Premier Chagrin D'Elsa

Music by Paul de Senneville & Jean Baudlot

2ème fois 8l 2 ----- 3

The musical score consists of four staves of music. The top staff is a treble clef staff with a key signature of one flat. It shows two measures of Dm, followed by a repeat sign and two measures of Dm and Dm7. The second staff is a bass clef staff with a key signature of one flat. It shows three measures: G, B7, Gm, C7, and F, Dm. The third staff is a treble clef staff with a key signature of one flat. It shows three measures: Dm, Dm7, G, Bb, Gm, and C7. The bottom staff is a bass clef staff with a key signature of one flat. It shows four measures: F, Dm, Bb, Gm7, C7, and F7.

1. 2.
 Dm7 Gm Am Bb7M C Bb Gm7
 F Dm Gm Am Dm
 Am Gm Am Dm Am Gm
Molto 8 all... -----
 Am Dm

Barcarole

Music by Jacques Offenbach
Arranged by Olivier Toussaint & Gérard Salettes

Allegretto moderato

Bb7 Eb Bb7 Eb Bb7 Eb

Fm Eb Bb7 Eb

Bb7 Eb Bb7 Fb

Eb Ab Eb Ab Eb

rit.

Cass.

L.H.

Réverie De Shumann

Arranged by Olivier Toussaint & Gérard Salettes

The musical score consists of four staves of music, likely for a band or orchestra. The staves are as follows:

- Staff 1:** Treble clef, common time (C). Notes include quarter notes and eighth notes. Chords marked: F, Bb, F, C7.
- Staff 2:** Treble clef, common time (C). Notes include eighth and sixteenth notes. Chords marked: F, C, F, A7, A7.
- Staff 3:** Bass clef, common time (C). Notes include eighth and sixteenth notes. Chords marked: Dm, Fm, C, Adim, G7, C7. The bass staff has a large bracket spanning its entire length.
- Staff 4:** Bass clef, common time (C). Notes include eighth and sixteenth notes. Chords marked: Bb, F, C7, F, C. The bass staff has a large bracket spanning its entire length.

A musical score for a multi-instrument ensemble, likely a string quartet, consisting of four staves of music. The top staff uses treble clef, the second staff uses bass clef, and the third and fourth staves use both treble and bass clefs. The music includes various chords and measures, with specific chords labeled below each staff. The first staff has chords A#7, A7, Dm, Fm, C, Adim, G7, C, and F. The second staff has chords Eb, D7, Gm, C#m, Gm, Cm, Gm, and Bb. The third staff has chords Gm, A7, Dm, Gm, Dm, Bb, Dm, A7, Dm, and C7. The fourth staff has chords G7-9, F, C7, Gm, D, Gm, Gm, C, C7, and F. Measure numbers 8 and 16 are indicated above the first and third staves respectively.

Sérénade De Schubert

Arranged by Olivier Toussaint & Gérard Salettes

The musical score consists of two staves of music. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The music is in common time (indicated by 'C'). Chords are labeled below the notes:

- First section (measures 1-4): Dm, Bb, Gm6, A7.
- Second section (measures 5-8): Dm, Gm6, A7, Dm, Gm6.
- Third section (measures 9-12): C7, F, A7, Dm, Bb, F.
- Fourth section (measures 13-16): A7, D, G, D, A7, D.

Measure 17 begins with a change in key signature, indicated by a sharp sign (F#) at the start of the measure. The bass staff continues with a bass line and chords.

A page of musical notation for a band or orchestra, featuring six staves of music. The staves include treble, bass, and alto clefs, with various time signatures and key changes. Chords labeled include Gm, D, Es, Bb, Cm, F7, Bb, D7, G, C, Cm, G, and D7. The notation includes dynamic markings like 'P' and 'RALL.'.

Pour Élise

Music by Ludwig Von Beethoven

Arranged by Olivier Toussaint & Gérard Salettes

Moderato

pp

Am E7 Am Am E7

Am E7 Am G

C G E9 Am E

Am E7 Am E7

1 2 3 4 5

Am C7 F C7 F Bb
 C#4 F Am Dm
 C G7 C G7 C G7 C F G Am Dm
 C G7 C G7 C G7 C F G E
 Am

Les Larmes De Joie

Music by Olivier Toussaint

Musique de
Olivier TOUSSAINT

The musical score consists of five staves of music. The top two staves are for the piano, showing bass and treble clef parts with various chords and bass notes. The bottom three staves are for the voice, with lyrics in French: "Em F G C", "Em F G C", "Em F G C", "Em F G C", and "Am Em7 Am Em". The vocal part includes several melodic lines and some eighth-note patterns. A dynamic instruction "Al coda no 1" is placed above the vocal staff in the fifth measure. The score is in common time.

2.fois. Al coda n2
1 fois. D.C.

CODA1

Am Em7 (S.) A7 Dm Dm7 Cm7

C7M Am Em F G7 C

C F C C#dim Dpm7 Gm7 C

CODA2

C D Epm

1,2,3.
G7 A D

4.
G7 A7 D

Pour Avoir Trop Rêvé

Music by Paul de Senneville

E7 C#m B7

E C#m B7

B7 E E 8va -

B7 E

Al coda 8va -

E C#m B7 E

Treble clef, key signature of F# major (two sharps). The first measure shows a 7th chord (F#m7) followed by a 7th chord (B7). The second measure shows a single note (E) followed by a single note (A). The bass line consists of eighth-note patterns.

Treble clef, key signature of F# major (two sharps). The first measure shows a 7th chord (C7), followed by a 7th chord (B7), and then a 7th chord (F#7). The second measure shows a 7th chord (B7) followed by a single note (F#m). The bass line consists of eighth-note patterns.

Treble clef, key signature of F# major (two sharps). The first measure shows a single note (B7). The second measure shows a single note (E) followed by a single note (A). The bass line consists of eighth-note patterns.

Treble clef, key signature of F# major (two sharps). The first measure shows a 7th chord (C7), followed by a 7th chord (B7), and then a 7th chord (F#7). The second measure shows a 7th chord (B7). The bass line consists of eighth-note patterns.

Treble clef, key signature of F# major (two sharps). The first measure shows a single note (B7). The second measure shows a single note (E). The bass line consists of eighth-note patterns.

Treble clef, key signature of F# major (two sharps). The first measure shows a 7th chord (B) followed by a single note (E). The bass line consists of eighth-note patterns. The section is labeled "CODA" with a circled plus sign (+).

Au De Là Des Souvenirs

Music by Paul de Senneville & Jean Baudlot

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is common time (indicated by 'C'). The score includes the following chords and markings:

- System 1:** Treble staff starts with a grace note followed by eighth notes. Bass staff has eighth-note patterns. Chords: Am, Am7.
- System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords: F, Dm7, G7, C, Dm7, G7.
- System 3:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords: C, Am, Em7.
- System 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords: F, Dm7, G7, F, G7.
- System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords: C, C7, Gm7, A7, Dm, Dm7. The section ends with an *Al coda.* (at the end of the page).

G Dm G7 C Dm G7 Dm G7
 C C7 F G7 C C7
 Gm7 A7 Dm Dm7 G G7
 C Dm G7 Dm G7 C Dm
 G7 Dm Dm7
 CODA Dm Dm7
 G Dm G7 C Dm G7 Dm G

A musical score for piano, featuring three staves of notation:

- Top Staff:** Treble clef. Chords: C, C7, F, G7, C, C7.
- Middle Staff:** Treble clef. Chords: Gm7, A7, Dm, Dm7, G, G7.
- Bottom Staff:** Bass clef. Chords: C, Dm, G7, Dm, G7, C, Dm, G7, Dm, G7, C. The last measure is labeled "ritardo".

Le Coeur En Fête

Music by Paul de Senneville & Jean Baudlot

Musical score for "Le Coeur En Fête" featuring five staves of music:

- Staff 1:** Treble clef, key signature of two sharps (F# and C#). Measures start with a whole rest followed by a half note. Chords: A, F#m.
- Staff 2:** Bass clef, key signature of two sharps. Measures show chords: F#m, D, C#m, Bm7(4).
- Staff 3:** Treble clef, key signature of two sharps. Measure starts with a whole rest followed by a half note. Chords: E7(4), A, F#m. Dynamic: 8va.
- Staff 4:** Treble clef, key signature of two sharps. Measures show chords: D, C#m, Bm7(4), E7(4). Marking: Al coda.
- Staff 5:** Bass clef, key signature of two sharps. Measures show chords: A, D, A.

A musical score for piano, consisting of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps. The music is divided into measures by vertical bar lines. Chords are labeled above the staff:

- Measure 1: A
- Measure 2: Bm, C#7
- Measure 3: D, Bm, C#m, A7
- Measure 4: D, Dm, E7
- Measure 5: E7
- Measure 6: ritardo. E7, A, D, A

Ma Solitude

Music by Paul de Senneville & Jean Baudlot

The sheet music consists of two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature varies throughout the piece, indicated by 'G' (common time), '3/4', and '2/4'. The music is divided into measures by vertical bar lines. Chords and notes are labeled above the staff at specific points. The first measure shows a transition from common time to 3/4 time. The second measure is labeled 'A'. The third measure is labeled 'Dm7'. The fourth measure is labeled 'E'. The fifth measure is labeled 'A'. The sixth measure is labeled 'A'. The seventh measure is labeled 'A'. The eighth measure is labeled 'D'. The ninth measure is labeled 'A D E'. The tenth measure is labeled 'A'. The eleventh measure is labeled 'D'. The twelfth measure is labeled 'C#m7'. The thirteenth measure is labeled 'Bm'. The fourteenth measure is labeled 'A F#'. The fifteenth measure is labeled 'Bm7'. The sixteenth measure is labeled 'E'. The seventeenth measure is labeled 'Bm7'. The eighteenth measure is labeled 'E'. The nineteenth measure is labeled 'Bm7'. The twentieth measure is labeled 'E7'. The twenty-first measure is labeled 'A D E'. The twenty-second measure is labeled 'Bm7'. The twenty-third measure is labeled 'E'. The twenty-fourth measure is labeled 'Bm7'. The twenty-fifth measure is labeled 'E'. The twenty-sixth measure is labeled 'Bm7'. The twenty-seventh measure is labeled 'E7'. The twenty-eighth measure is labeled 'A D E'. The twenty-ninth measure is labeled '2.,3.'. The thirtieth measure is labeled 'A'. The thirty-first measure is labeled 'C#m'. The thirty-second measure is labeled 'F#m'.

A musical score for piano, featuring two staves (treble and bass) across six systems. The score includes various chords and harmonic progressions, with labels indicating specific chords and sections.

Chords and Labels:

- F#m
- C#7(4)
- F#m
- E#7
- Bm
- E
- A
- C#7
- AL. coda
- A
- Dm7
- E
- A
- Dm7
- E
- A
- CODA
- A
- A
- Dm7
- E
- A

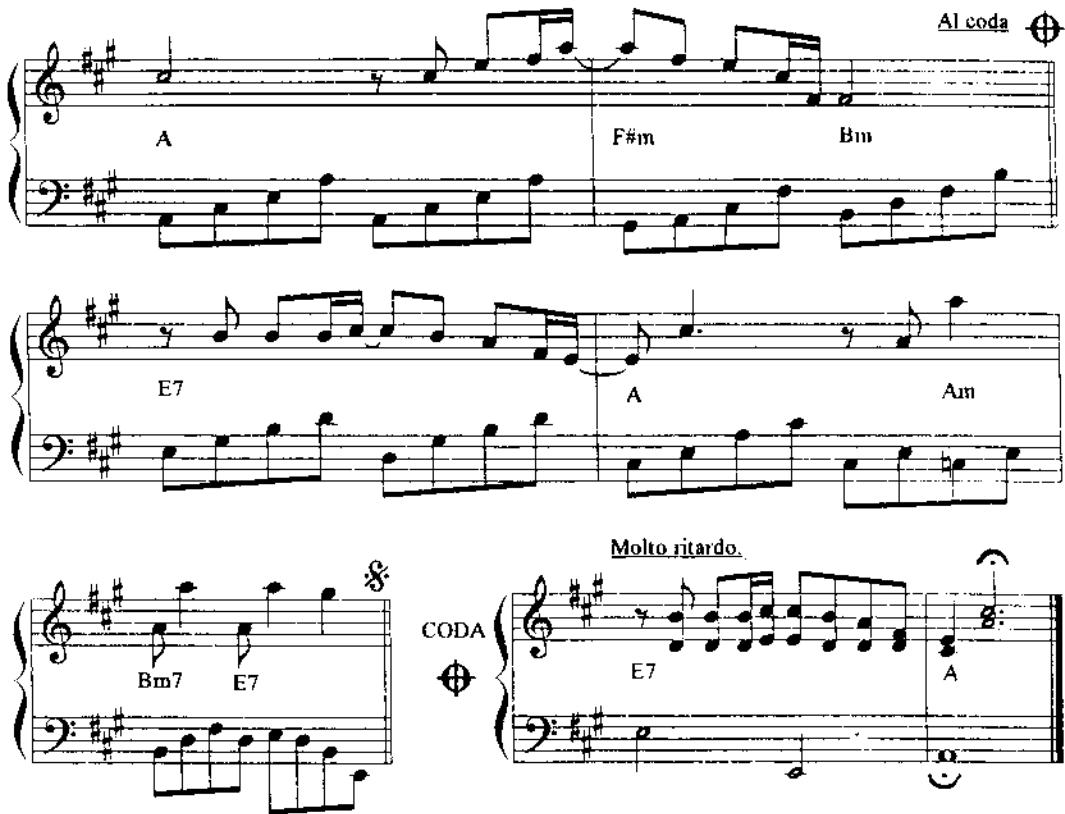
Ne Dis Rien, Je T'aime

Music by Paul de Senneville & Jean Baudlot

The musical score consists of five staves of music, likely for a voice and piano. The key signature is A major (no sharps or flats). The tempo is indicated as 8. The vocal line starts with a dynamic of *mf*. The lyrics and chords are as follows:

- Staff 1: A (A5+), D6
- Staff 2: Bm, B7, E7, A
- Staff 3: A5+, D6, Bm, B9, E7
- Staff 4: C#m, F#m, C#m, F#m
- Staff 5: C#m, F#m, Bm, E7

Al coda 



A F#m Bm

E7 A Am

Bm7 E7  CODA

Molto ritardo.

Avec Le Coeur

Music by Paul de Senneville & Jean Baudlot

The musical score consists of two staves of piano sheet music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and also has one sharp (F#). The music begins with a dynamic *f*. The first measure shows chords D, G6, Dm7M, and G6. The second measure shows chords D, A7, D, G/A, A, and D, A7. The third measure shows chords D, D7, G, F#7, Bm, and B7. The fourth measure shows chords Em, Em7, A, and A7. This is followed by a section with two endings: ending 1 shows chords Em7, A, and A7; ending 2 shows chords Em7, A, and A. The final measures show chords Bm and F#m.

Em Gm Em7/A A D

D7 B9- Em A D

D F#m D7 B9- Em A

At coda

D G6 Dm7M G6

CODA

D G6 Dm7M G6 D

L'illusion Perdue

Music by Olivier Toussaint

The sheet music consists of six staves of musical notation. The top two staves are for the soprano voice (treble clef) and the bottom two staves are for the alto voice (bass clef). The piano accompaniment is represented by the bottom two staves. The music is in common time, with various key signatures including C major, E major, F# minor, B7, and A major. The vocal parts feature eighth-note patterns and occasional grace notes. The piano part provides harmonic support with chords and bass lines. The piece concludes with a final cadence in E major.

mf

E

F#m

B7

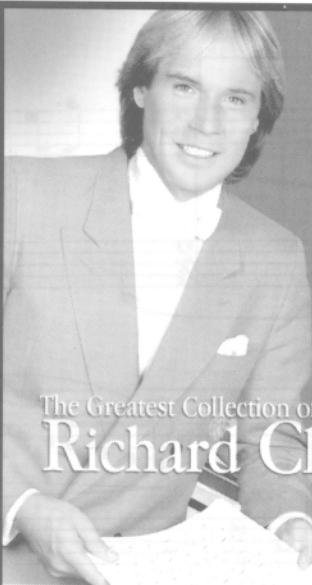
E

A

Am

E F#m

Treble clef, key signature 3 sharps (F major). Bass clef. Measure 1: E, B7, E. Measure 2: 2. E, E. Measure 3: F#m, E, B7, E. Measure 4: E. Measure 5: ff, E7, A. Measure 6: A7, E, F#m, E, B7. Measure 7: p, F#m, E, A6/O, F.



ETERNAL MELODIES

A COMME AMOUR
BACH GAMMON
CONCERTO POUR UNE
JEUNE FILLE NOMMÉE
"JE T'AIME"
POUR ÉLISE
SERENADE DE L'ETOILE

The Greatest Collection of
Richard Clayderman



CD 1

CD 2

ETERNAL MELODIES

CONCERTO DES ÉTOILES
DOLLANNES MELODY
TRISTE COEUR
COULEUR DE TENDRESSE
GREEN FIELDS
PLAISIR D'AMOUR

The Greatest Collection of
Richard Clayderman



Volume 1

1. A Comme Amour
2. Ave Maria
3. Bach Gammon
4. Concerto Pour Une Jeune Fille Nommée "Je T'Aime"
5. Pour Elise
6. Sérénade
7. Don't You Know (Theme From Mahogany)
8. Fragile Heart
9. Greensleeves
10. Hello
11. Hungarian Sonata
12. La Cumpasita
13. Love Follows Us
14. Paradise Beach
15. Piano Concerto No.21 C Major
16. Romeo And Juliet
17. Seasons
18. Sérénade De L'Etoile
19. Sing
20. The Winner Takes It All
21. Yesterday Once More

Volume 2

1. Concerto Des Etoiles
2. Dollannes Melody
3. La Mer
4. Les Derniers Jours D'Anastasia Kemsky
5. Liebestrum
6. Mariage D'Amour
7. Triste Coeur
8. Can You Feel The Love Tonight
9. Changer La Vie
10. Couleur De Tendresse
11. Elena
12. Everytime You Go Away
13. Green Fields
14. I Don't Want To Miss A Thing
15. I Will Always Love You
16. Invisible Love
17. Moon River
18. Music Box Dancer
19. Plaisir D'Amour
20. Rainy Days And Mondays

**GOLD
COLLECTION**

ETERNAL MELODIES

GIVE A LITTLE TIME TO
YOUR LOVE
VOYAGE A VENICE
SOUVENIRS D'ENFANCE
LOVE ME TENDER
MY HEART WILL GO ON

The Greatest Collection of
Richard Clayderman



CD 3

CD 4

**GOLD
COLLECTION**

ETERNAL MELODIES

BALLADE POUR
ADELINE
LA VIE EN ROSE
PARLEZ-MOI
D'AMOUR
L'HISTOIRE
D'UN RÊVE

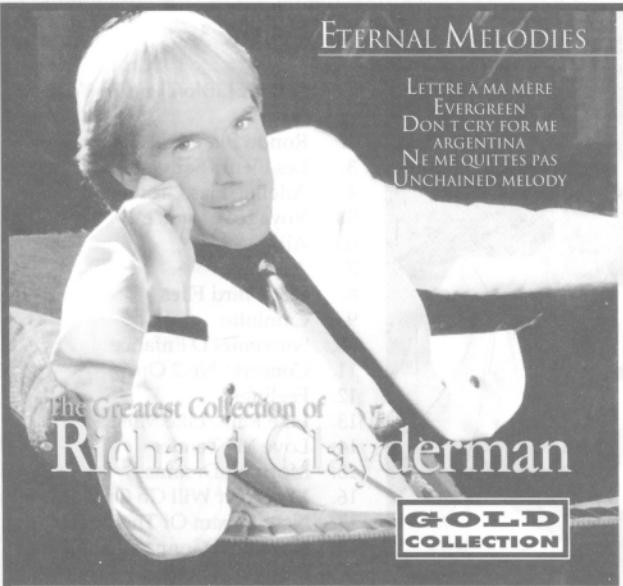
The Greatest Collection of
Richard Clayderman

Volume 3

1. Give A Little Time To Your Love
2. Rondo Bleu A La Turquie
3. Les Fleurs Sauvages
4. Adeline Has Grown Up
5. Voyage A Venice
6. Aline
7. Always
8. Black Bird Flies
9. Caminito
10. Souvenirs D'Enfance
11. Concerto No.2 Op.18
12. Feelings
13. Like Rain, Like Music
14. Love Me Tender
15. Morning Dreams
16. My Heart Will Go On
17. New Dream Of The Lovers
18. Nothing'S Gonna Change
My Love For You
19. Sealed With A Kiss
20. Super Star
21. Woman In Love

Volume 4

1. Ballade Pour Adeline'
2. Parlez-Moi D'Amour
3. Exodus
4. Somewhere My Love
5. The Butterfly Lovers
6. All I Have To Do Is Dream
7. And I Love You So
8. Another Day In Paradise
9. Dango San Kyodai
10. El Choclo
11. Far Away
12. L'Histoire D'Une Rêve
13. I Just Can'T Stop Loving You
14. L'Amour Est Bleu
(Love Is Blue)
15. La Vie En Rose
16. Les Premiers Sourires
De Venessa
17. Please Mr Postman
18. Sacrifice
19. The Sound Of Silence
20. The True Music Of Love
21. Tomo Y Obligo
22. L'Amour Ultime
23. Vologer
24. When A Man Loves A Woman



The Greatest Collection of
Richard Clayderman

**GOLD
COLLECTION**

CD 5

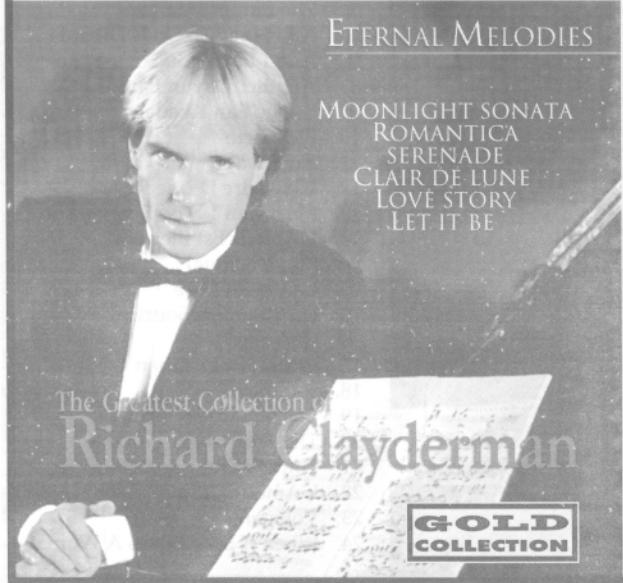
CD 6

Volume 5

1. Lettre A Ma Mère
2. La Pathétique
3. Romance
4. Autumn Leaves
5. Cavatina
6. Evergreen
7. Flower Heart
8. Have I Told You Lately
9. I Have A Dream
10. Don'T Cry For Me Argentina (Medley With "Feeling" And "Just The Way You Are")
11. Lyphard Melody
12. Murmures
13. Ne Me Quittes Pas
14. Silent Night, Holly Night
15. Sundays And Holidays
16. Sus Ojos Se Cerraron
17. Tie A Yellow Ribbon Around The Old Oak Tree
18. Time After Time
19. Time To Say Goodbye
20. Unchained Melody

Volume 6

1. Moonlight Sonata
2. Romantica Serenade
3. A Media Luz
4. Clair De Lune
5. L'Histoire D'Amour (Love Story)
6. Rhapsody In Blue
7. Amour Pour Amour
8. Chinese Garden
9. Chiquitita
10. I Believe So
11. Lady Di
12. Let It Be
13. Mano A Mano
14. Nostalgia
15. Only You
16. Poetic Sonatina
17. Sad Movie
18. There'S A Kind Of Hush
19. Titanic Symphony



The Greatest Collection of
Richard Clayderman

**GOLD
COLLECTION**

ETERNAL
MELODIES

BRIDGE OVER
TROUBLED WATER
EL CONDOR PASA
SPEAK SOFTLY LOVE
SUMMER KISSES
WINTER TEARS
TOP OF THE WORLD

The Greatest Collection of
Richard Clayderman

CD 7

CD 8

Volume 7

1. Auld Lang Syne
2. Besame Mucho
3. Bridge Over Troubled Water
4. Changing Partners
5. Donna Donna
6. Edelweiss
7. El Condor Pasa
8. I Don't Know How To Love Him
9. Killing Me Softly With His Song
10. More Than I Can Say
11. Morning Has Broken
12. My Way
13. Que Sera Sera
14. Release Me
15. Speak Softly Love (God Father)
16. Summer Kisses Winter Tears
17. Take Me Home Country Road
18. Today
19. Top Of The World
20. Yesterday
21. You Light Up My Life

Volume 8

1. Medley Of Four Seasons
2. Sonate No.12 (Les Adieux)
3. Eroica
4. Io Che Non Vivo
5. Rondo Pour Un Tout Petit Enfant
6. Elvira Madigan (Piano Concerto N.. 21)
7. La Novia
8. Un Blanc Jour D'Un Chaton
9. 500 Miles
10. Are You Lonesome Tonight
11. As Tears Go By
12. How Can I Tell Her
13. I Don't Like To Sleep Alone
14. Rain And Tear
15. Rhythm Of The Rain
16. River Of No Return
17. San Francisco
18. Spring
19. The End Of The World
20. The Tennessee Waltz
21. Tristesse

ETERNAL
MELODIES

SONATE NO.12
(LES ADIEUX)
RAIN AND TEAR
RIVER OF NO RETURN
THE END OF THE
WORLD
THE TENNESSEE WALTZ

The Greatest Collection of
Richard Clayderman

GOLD
COLLECTION

TUYỂN TẬP ALBUM RICHARD CLAYDERMAN

101 Solistes Tziganes (CD)

A

- A Comme Amour (CD)
- A Little Night Music (CD)
- A Little Romance (CD)
- Always (CD)
- Amour (CD)
- Amour pour amour (CD)
- Anniversary Collection (5 x CD)
- A Touch of Latino (CD)
- Anemos (CD)



Richard Clayderman (1977)
Album đầu tay với "Ballade pour Adeline" và "Lyphard melodie"

B

- Ballade pour Adeline (LP / 33T)
- Ballade pour Adeline (1985-CD)
- Ballade pour Adeline and other Love Stories (CD)
- Best of Richard Clayderman (CD)
- Brazilian Passion (CD)



A comme amour
Album ghi âm thứ hai với "A comme amour" và "Les fleurs sauvages"

C

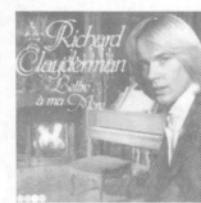
- Carpenters Collection (CD)
- Chansons d'Amour (2xLP / 2x33T)
- Chinese Evergreen (CD)
- Chinese Garden (CD)
- Christmas Album (CD)
- Classic Clayderman (CD)
- Classic Touch (CD)
- Classics (CD)
- Clayderman 2000 (CD)
- Coeur Fragile (CD)
- Collection, The (CD)



Rêveries (1979)
Album thành công nhất của
Clayderman, với những sáng tác giúp
Richard nổi tiếng "Dolannes melodie"
và "Yesterday"

D

- Desperado (CD)
- Deutsche Volkslieder (CD)
- Digital Concerto (CD)



Lettre à ma mère (1979)
Album thứ ba với nhiều tác phẩm cổ
điển "Lettre à ma mère" và "Nostalgia"

E

- Ecos de sudamérica (CD)
 Ein Traum von Leibe (LP / 33T)
 Eléana (CD)
 Encore (CD)
 En Venezuela (CD)
 Essential Classics (CD)



The Classic Touch

Album hoàn toàn cổ điển đầu tiên
 cùng dàn nhạc Royal Philharmonic
 Orchestra "The Dream of Olwen" và
 "Arabesque"

F

- Fantastic Movie story of Ennio Morricone (CD)
 France, mon Amour (CD)
 Friends France - Original (CD + VCD)
 From the Heart (LP / 33T)



Eléana

Một trong những album được yêu
 thích nhất với "Eléana" và "Colin
 Mallard"

G

- Golden Hearts (CD)

H

- Hollywood and Broadway (LP / 33T)



Zodiacal Symphony (1988)
 Một ý tưởng đầy ngẫu hứng, với
 các tuyệt tác "Sagitaire" và "Leo"

I

- Il y a toujours de Soleil au dessus des Nuages (CD)
 In amore (CD)
 In Harmony (CD)
 Introducing Richard Clayderman (CD)

J

- Japon mon Amour (CD)
 Joue-moi tes rêves (CD)



Together at Last (1991)

Hòa tấu cùng dàn nhạc James Last
 Orchestra với "Dolannes Melodie" và
 "Yesterday"

L

- Les Musiques de L'amour (LP / 33T)
 Les Nouvelles Ballades Romantiques (CD)
 Les Rendez Vous de Hasard (CD)
 Les Sonates (CD)
 Lettre à ma Mère (CD)
 Lettre à ma Mère (LP / 33T)

Love, American Style (CD)
 Love Collection (CD)
 Love Follow Us (CD)
 Love Follow Us 2 (CD)
 Love, French Style (CD)
 Love, Italian Style (CD)
 Love Songs of Andrew Lloyd Webber (CD)



Les Nouvelles Ballades Romantiques (1994)

Một trong những đĩa ghi âm trau chuốt nhất

M

Magic of Brazilian Music (CD)
 Magic of Richard Clayderman (2 x LP)
 Masters of Melody (3xCD)
 Medley Concerto (LP / 33T)
 Meisterstucke (CD)
 Millennium Gold (CD)
 Mexico con amor (CD)
 Music of Love (LP / 33T)
 Music of Richard Clayderman (LP / 33T)
 My Australian Collection (CD)
 My Bossa Nova Favourites (CD)
 My Classic Collection (CD)
 Mysterious Eternity (CD)



The Carpenters Collection (1995)
14 tuyệt phẩm của Carpenters



Tango (1996)

Một album của nhịp điệu và tâm hồn với "La Cumbarsita" và "El Choclo"

O

On TV (CD)
 Omaggio (CD)



Turquie Mon Amour

Một giới thiệu tuyệt vời về di sản âm nhạc Thổ Nhĩ Kỳ với "Allah Allah" và "Seninle Bir Dakika"

P

Plays Abba (CD)

Q

Quel gran genio del mio amico... (CD)



Chinese Garden (1998)

Tuyển tập những sáng tác hay nhất với "Titanic Symphonie" và "Chinese Garden"

R

Remembering the Movies (CD)
 Rêveries No.2 (CD)
 Richard Clayderman (1977 Debut album) (LP / 33T)
 Richard Clayderman (1982) (LP / 33T)
 Richard Clayderman in Concert - Japan (Video)
 Richard Clayderman in Concert - England (Video)

Richard Clayderman Plays Abba, The Hits (CD)
Romance and the piano of Richard Clayderman (CD)
Romantic (CD)
Romantic America (Canadian Release) (CD)
Rondo pour un tout petit enfant (LP / 33T)



Friends France (1998)

Trình tấu cùng Nicolas de Angelis,
Eric Coueffé, Diego Modena và
Jean-Claude Borelly



On TV

Ghi âm lại những tuyệt phẩm của
Clayderman như "Ballade Pour
Adeline" và "A Comme Amour"



Joue-Moi Tes Rêve (1999)

10 sáng tác mới với "Smiling Joey"
và "Princesse du Désert"



Together (1999)

Trình tấu cùng Francis Goya với
"My Heart Will Go On" và "Eleni"



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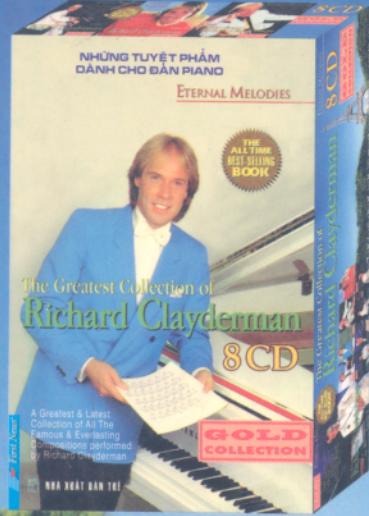
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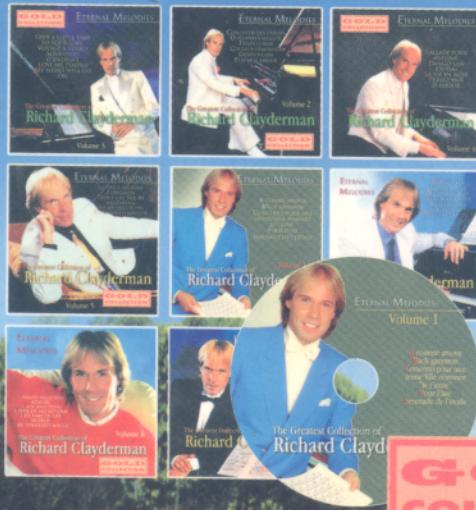
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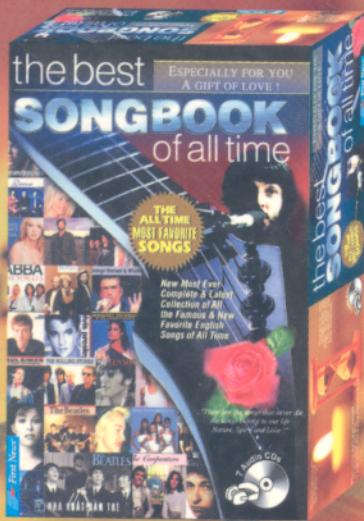
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