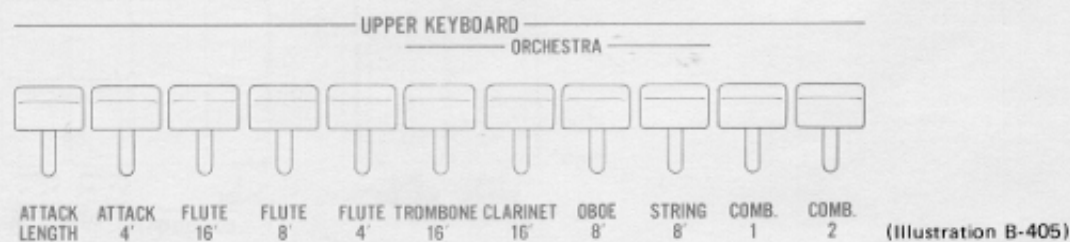


PART VII: Creating the Sound You Want



Tone Levers

The tone levers are divided into three groups, one each for the upper and lower keyboards and the pedals. You can use these levers in a wide variety of combinations to produce a spectacular range of different sounds, or even set each of the keyboards to produce a different tonal configuration if you so desire.

[Upper Tone Levers]

Pulling one of the upper tone levers towards you allows you to produce that particular sound from the upper keyboard. For convenience and accuracy the levers are color-coded as well as labelled: white for the flute family, red for wind instruments, yellow for strings and green for attack tone. With the exception of the Combination levers, which are used in isolation, you can freely adjust these levers in any combination to create the precise effect you desire.

■ Volume Control for the Individual Tone Levers



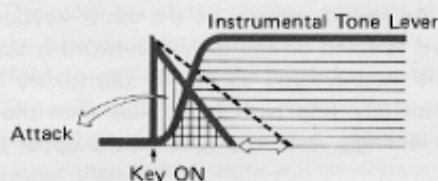
Each lever has three click stops so that you can set the volume of that particular instrumental sound to whatever level you wish. This allows you complete freedom in creating the desired tonal and ensemble effects.

■ The Coupler Effect of the Tone Levers

The designations 16', 8' and 4' refer to musical intervals with 8' being regarded as the standard or basic tone. If you activate the 16', 8' and 4' Flute tone levers, for example, then you can produce three simultaneous sounds one octave apart by simply pressing down on one key. This is the Coupler Effect. Please refer to the chart below and to pages 13~18 while experimenting with this effect.

Length	Sound	Use
16'	1 octave lower	Adds fullness, richness
8'	Basic tone	Basic sound
4'	1 octave higher	Adds strength and brightness

■ Attack and Attack Length Levers (B-405 only)



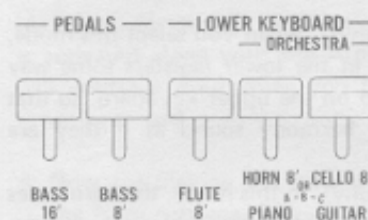
Attack tones are explosive, crisp, short sounds. By combining the Attack levers with the instrumental sound levers you can achieve a clear and crisp sound, with the entrance of each note well-defined. The Length lever controls the duration of the attack tone.

■ Combination Levers

These levers are preset to produce frequently used combinations of instrumental sounds. Unlike the other tone levers these are to be used singly, so that when one of them is engaged it cancels the effects of all the other tone levers. The Combination levers do not have click stops and should be pulled toward you as far as they will go when they are to be used.

The sounds produced by the Combination levers are:

- 1) Jazz organ sound with strong attack
- 2) Full rich organ sound (B-405 only)



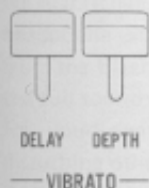
[Lower Tone Levers]

These levers are used in a similar manner to the Upper Tone Levers. You can combine any of the instrumental sounds you wish simply by pulling the appropriate tone levers toward you.

[Pedal Tone Levers]

The uses of these levers, which can also be used in various combinations, are analogous to those of the upper and lower tone levers.

PART VIII: Interesting Tonal Variations and Innovative Sounds



Vibrato

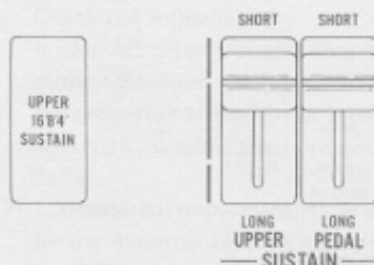
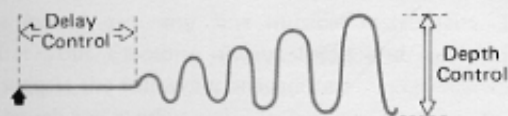
The Vibrato can be applied to the sound produced by upper, lower and pedal keyboards. Depending on how you set the control levers you can produce either a normal or a delayed vibrato effect.

[Normal Vibrato]

To produce the Normal Vibrato effect, pull down on the Depth lever towards you; the farther forward the lever is pulled the more pronounced the vibrato.

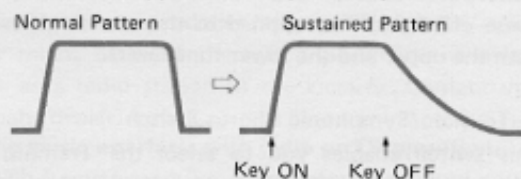
[Delayed Vibrato (Upper Keyboard)]

This vibrato does not start until some time after the note has been played on the upper keyboard. Set the Depth lever to the desired amplitude, then pull the Delay lever toward you to achieve a delayed vibrato; the farther toward you pull the lever, the longer the delay.



The Sustain Function

The Sustain function gives the notes a natural or gradual fadeout after the keys have been released. If this effect is not utilized the notes end abruptly when the fingers are taken from the keyboard. You can apply the Sustain effect to both the upper and the pedal keyboards.



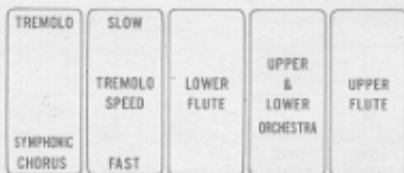
[Upper Sustain]

Press the upper Sustain button to sustain the sounds generated by the upper keyboard and use the upper Sustain control lever to regulate the length of the fadeout; the farther forward the lever the longer the fadeout. The Sustain effect can be applied to the upper tone levers, and the Piano, Harpsichord, and Guitar sounds of the Special Presets section.

★ The length of the fadeout for the Special Presets is fixed and cannot be adjusted with the upper Sustain control lever.

[Pedal Sustain]

Simply push the Pedal Sustain lever down towards the 'Long' position to apply the desired fadeout to the sound generated by the Pedal Tone Levers.



TREMLO/SYMPHONIC CHORUS

Tremolo/Symphonic Chorus

(B-405 only)

The Tremolo is an undulation or a swell in the volume of the sound which gives it a more expansive feel.

The Symphonic Chorus is designed to give the sound orchestral fullness and three-dimensional resonance. These effects can be applied to the sounds generated by both the upper and the lower tone levers.

■ Tremolo/Symphonic Chorus Switch

This switch enables you to select the Tremolo or the Symphonic Chorus. The Tremolo effect is obtained in the OFF position and the Symphonic Chorus effect in the ON position.

■ Tremolo Speed Slow/Fast Switch

This switch selects the speed of the Tremolo effect to be applied. The OFF position gives you a slower tremolo which is suitable for classical pieces, while the ON position gives you a rapid tremolo that is ideal for popular music.

■ Selector Switches

These three switches select the tones to which the Tremolo and Symphonic Chorus effect will be applied.

UPPER FLUTE: Applies effect to the Flute upper tone levers

U&L ORCHESTRA: Applies effect to the Orchestra upper and lower tone levers

LOWER FLUTE: Applies effect to the Flute lower tone Levers



MANUAL BALANCE

Manual Balance

This lever allows you to control the balance between the volume of sound produced by the upper and lower keyboards. Moving the lever towards the L. position emphasizes the lower keyboard and moving it towards the U. position increases the relative volume of the upper. Normally the switch will be in the center or just slightly more towards the U. position.

This completes our explanation of the Yamaha Electone's functions. How did you get on? The Guide to Registrations follows. You can use them for reference for your first performance!

There are music schools teaching the Yamaha method all over the world. Ask your dealer for details of such schools in your locality.

Accessory Jacks



HEADPHONES Jack: When you plug the optional Yamaha headphone set into this jack, no sound will be emitted from the Electone's speakers. This means you can listen to the full sound of your Electone while practising or playing for your own enjoyment whenever you wish without disturbing others.

AUX OUT Jack: This jack allows you to record the sound of your Electone. Just plug one end of the connector cord into the jack and the other into the Line In jack of your tape deck and set the recording level on the deck.

AUX IN Jack: You can use this jack to play the output of your tape deck or record player through the Electone's speakers while you are performing. Simply plug a connector cord into this jack and the Line Out jack of your tape deck or stereo.

EXP-IN Jack: With this jack, you can play your synthesizer or electric guitar through the Electone's speakers. The volume is controlled by means of the Expression pedal.

Looking After Your Electone

Always treat your Electone with the same sort of care that you would give any fine musical instrument. To ensure that your Electone always looks and sounds its best, we suggest the following procedures:

- 1) Never touch the inside parts.
- 2) Always turn the power switch OFF after playing.
- 3) Clean the cabinet and keys of your Electone with a wet cloth using only a neutral cleanser. Never use such chemical solvents as thinner or alcohol.
- 4) Never put anything made of vinyl on your Electone since the external coating reacts chemically to vinyl.
- 5) To protect the cabinet finish and joints, install your Electone away from direct sunlight, excess humidity and heat.
- 6) Do not hit or scratch the cabinet with a hard object.

Important Advice Here's what to do if...

- 1) ... the unit does not go on when the power switch is turned on.
Check the following.
Is the AC plug properly inserted into the wall power outlet? Reinsert it to make sure. Is the outlet functioning properly? If the outlet is live but the Electone does not work, unplug the cord and contact your Yamaha dealer.
- 2) ... occasional unpleasant static occurs.
In the majority of such cases, the cause can be traced to the switching on or off of refrigerators, washing machines, electric pumps or other household appliances. Electrical faults in a neighboring outdoor neon sign may also be a cause.
If the cause is a fault in a neon or fluorescent lighting fixture, it should be repaired. When the cause cannot be determined, or in case of doubt, contact your Yamaha dealer.
- 3) ... the Electone reproduces radio or TV signals.
This might occur if there is a powerful transmitter such as a radio station in the vicinity. Contact your Yamaha dealer.
- 4) ... the music interferes with radio or TV reception.
A high-frequency pulse is used for the sound source of the Electone, and it may adversely affect radio or TV reception. You are therefore advised to play your Electone as far away as possible from radios and TV sets.
- 5) ... the pedal notes sound too high and upper keyboard notes too low.
This is especially noticeable when you compare the sound of your Electone with that of a piano. But don't worry. Piano notes are combinations of harmonics which are influenced by the surroundings. Electone harmonics, on the other hand, are simpler (multiples of the fundamental tone) and adjustments have to be made in a different manner at the assembly stage.
- 6) ... rattling (sympathetic vibration) occurs.
All materials have critical resonance frequencies at which they vibrate. The Electone's continuous tones will naturally cause other objects (windows, objects on shelves, etc.) to vibrate.
Whenever such difficulties occur, we suggest you move the Electone to a more suitable position.

A maximum of seven sounds may be produced on both the upper and lower keyboard at one time, but only one sound may be produced at a time with the bass pedals. Precedence is given to the higher note if two or more pedals are pressed simultaneously. This assures tonal clarity.

Guide to Registrations / Register-Hinweise

Quelques conseils en matière de registres / Guía de Registros

EFFECT	UPPER KEYBOARD	LOWER KEY BOARD	PED.	S.P.	SUS-TAIN	VIB.	A.B.C	AUTO ARPEGGIO	AUTO RHYTHM	MAN. BAL.	PLAYING METHOD
B-205	FLUTE 16' FLUTE 8' FLUTE 4' TROMBONE 16' CLARINET 16' OBOE 8' STRING 8' COMBINATION	FLUTE 8' HORN 8' CELLO 8' BASS 16' BASS 8'			SPECIAL PRESETS UPPER 16' 8' 4' SUSTAIN UPPER PEDAL DELAY DEPTH		AUTO BASS CHORD	AUTO ARPEGGIO VOICES SUSTAIN VOLUME	AUTO RHYTHM VOLUME TEMPO RHYTHM VARIATION		
CHURCH ORGAN I	3 1 3	3 2 1 3			● T †						
CHURCH ORGAN II	3 3 3	3 3 3			● T †						
CHURCH ORGAN III		● 1 3 2 1			● T †						
JAZZ ORGAN	3 3	2 2 2 1			†						
FULL ORGAN	3 3 3	3 1 2			● T †						
PIANO		3 2 2		PIANO	†						
POP PIANO		3 3 1		PIANO	● †			BOSSA NOVA			8 BAR
ELECTRIC PIANO	3 3	2 2 1			● †						
FLUTE	3	1 1			● T †	2 2					
SOLO OBOE		3 2 1			● T						
CLARINET		3 3			● T †	2 1					
BASS CLARINET	2	3 3			● T †						UNISON PLAY
HORN		3 2 3			● T †						
BRASS ENSEMBLE I	1 1 3	3 1 2 1			● † †	1 1		SLOW ROCK			PLAY WITH CLOSED CHORD
BRASS ENSEMBLE II	3 2 3	3 3 2 1			● † †	1 3		SWING			PLAY WITH OPEN CHORD
BRASS ENSEMBLE III	3 2 3 3	1 3 2 1			● T †		① † †	SLOW ROCK			8 BAR
BRASS ENSEMBLE IV		3 2 1 1 2 1			● T †						
B-205	FLUTE 16' FLUTE 8' FLUTE 4' TROMBONE 16' CLARINET 16' OBOE 8' STRING 8' COMBINATION	FLUTE 8' HORN 8' CELLO 8' BASS 16' BASS 8'			SPECIAL PRESETS UPPER 16' 8' 4' SUSTAIN UPPER PEDAL DELAY DEPTH		AUTO BASS CHORD	AUTO ARPEGGIO VOICES SUSTAIN VOLUME	AUTO RHYTHM VOLUME TEMPO RHYTHM VARIATION		
EFFECT	UPPER KEYBOARD	LOWER KEY BOARD	PED.	S.P.	SUS-TAIN	VIB.	A.B.C	AUTO ARPEGGIO	AUTO RHYTHM	MAN. BAL.	PLAYING METHOD

EFFECT	UPPER KEYBOARD				LOWER KEY BOARD	PED.	S.P.	SUS-TAIN	VIB.	A.B.C	AUTO ARPEGGIO	AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	
B-205	FLUTE 16' FLUTE 8' FLUTE 4' TROMBONE 16' CLARINET 16' OBOE 8' STRING 8' COMBINATION	FLUTE 8' HORN 8' CELLO 8' BASS 16' BASS 8'	FLUTE 8' HORN 8' CELLO 8' BASS 16' BASS 8'	HORN 8' CELLO 8' BASS 16' BASS 8'	SPECIAL PRESETS	UPPER 16'8'4' SUSTAIN UPPER PEDAL DELAY DEPTH	SPECIAL PRESETS	UPPER 16'8'4' SUSTAIN UPPER PEDAL DELAY DEPTH	A.B.C	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES SUSTAIN VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L C	
SOLO MANDOLIN				3				1 2		CUS-TOM A-B-C			SLOW ROCK				●	PLAY ON LOWER MANUAL
VIOLIN	1			3			● T	1 2									●	
GUITAR							●										●	ARPEGGIO
JAZZ GUITAR	(3)(2)			3	3		PIA- NO	T					SWING				●	
ROCK GUITAR					2 1 3		GUI- TAR	T	1 2	CUS- TOM A-B-C			DISCO			4 BAR	●	STACCATO WITH 4th Note
STRING ORCHESTRA I	1 3			3	1 3 2		● T	1 3									●	
STRING ORCHESTRA II	1 3		1 2 3	3	2 2 2		● T	2 1		②	JAZZ ROCK				8 BAR	●		
HARMONICA			1 3						1								●	PLAY WITH 3rd NOTE
BELL		3					● T		3								●	3-4 HIGH NOTES
CHIME I							VIBRA- PHONE										●	PLAY WITH 6th NOTE
CHIME II	3	3					● T		1								●	PLAY WITH OPEN CHORD
VOICE I		2 2 3					● T		3								●	PLAY WITH OPEN CHORD
VOICE II		2 3 2					● T		2								●	
MEXICAN ACCOMPANIMENT			3			1	(GUI- TAR)	T		CUS- TOM A-B-C			WALTZ				●	
"FOSTER" STYLE ACCOMPANIMENT				3 1						CUS- TOM A-B-C			16 BEAT				●	
FUNKY FUSION				3 1 1 3 2	HARPSI- CHORD		T			FING- ERED CHORD	②	T	DISCO		4 BAR	●		
"PAUL MAURIAT" STYLE	3 2		3	2 2 2	3	HARPSI- CHORD	● T	1 1		②	JAZZ ROCK						●	HARPSICHORD FOR INTRO.
CAR HORN			3														●	F [♯] & A at the same time
STEAM LOCOMOTIVE				3 3						CUS- TOM A-B-C			RHUM- BA				●	F- B(7notes) GRADUALLY FASTER
T.V. GAME										①	T	16 BEAT					●	AT RANDOM
B-205	FLUTE 16' FLUTE 8' FLUTE 4' TROMBONE 16' CLARINET 16' OBOE 8' STRING 8' COMBINATION	FLUTE 8' HORN 8' CELLO 8' BASS 16' BASS 8'	FLUTE 8' HORN 8' CELLO 8' BASS 16' BASS 8'	HORN 8' CELLO 8' BASS 16' BASS 8'	SPECIAL PRESETS	UPPER 16'8'4' SUSTAIN UPPER PEDAL DELAY DEPTH	SPECIAL PRESETS	UPPER 16'8'4' SUSTAIN UPPER PEDAL DELAY DEPTH	A.B.C	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES SUSTAIN VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L C	
EFFECT	UPPER KEYBOARD	LOWER KEY BOARD	PED.	S.P.	SUS-TAIN	VIB.	A.B.C	AUTO ARPEGGIO	AUTO RHYTHM	MAN. BAL.	PLAYING METHOD							

EFFECT	UPPER KEYBOARD										LOWER KEYBOARD		PE- DALS	SPECIAL PRESETS		CUSTOM VOICES		U.E.	SUSTAIN			VIB- RATO				
	FLUTE 16'	FLUTE 8'	FLUTE 4'	ATTACK LENGTH	ATTACK 4'	TROMBONE 16'	CLARINET 16'	OBOE 8'	STRING 8'	COMBINATION 1	COMBINATION 2	FLUTE 8'		HORN 8'	CELLO 8'	BASS 16'	BASS 8'		SPECIAL PRESETS*	VOLUME	CUSTOM VOICES	VOLUME	UPPER ENSEMBLE	UPPER 16'8'4' SUSTAIN	UPPER	PEDAL
B-405																										
●=ON ()=OPTION																										
CHURCH ORGAN I	3	1	3				1	3	2			3	2	1	3							●	T	+		1
CHURCH ORGAN II	3	3	3			3	3	3	3			3	2	3	3	1						●	T	+		1
CHURCH ORGAN III	3					3	3	3	1			3	3	3	2	1						●	T	+		
JAZZ ORGAN I	3		3									2	2		2	1								+		
JAZZ ORGAN II	3			1	3							2	1		2	1								+		
FULL ORGAN I	3	3	3									3		1	2							●	T	+		
FULL ORGAN II											●	3	2	1	2							●	T	+		
FULL ORGAN III	3	3	3			3			3			3	3	3	2	1						●	T	+		
PIANO												3	2		2		PIANO	↓						+		
POP PIANO I												3		3	3	1	PIANO	↓				●		+		
POP PIANO II		3		2	1							3	2	1								●	↓	+		
ELECTRIC PIANO I	3		3									3			2	1	PIANO	+			●	●	↓	+		
ELECTRIC PIANO II	3			3	3							3			2	1	PIANO	T			●	●	↓	+		1
BRASS I	2	3				3	1					3	3		1	2								+		1
BRASS II						3	3					3	2		2	1								+		1
SOLO TROMBONE						3						3			2				TROMBONE	↓	●			+	1	1
SOLO TRUMPET		3										3			2				TRUMPET	+	●			+	1	1
SOLO SAXOPHONE						2						3	2		3		GUITAR	T	SAXO- PHONE	+	●			+	1	1
FLUTE (HERBIE MANN)		2										3			1	2			FLUTE	↓	●			+	1	2
FLUTE (HUBERT LAWS)			3									3			1	2			FLUTE	↓	●			+	1	2
FOLK FLUTE				2	3														FLUTE	↓	●			+	1	1
FUNNY FLUTE			3	3	3							3	1		1	2			FLUTE	↓	●	●	T	+		
OBOE		3										3		2	1	2										
CLARINET		2					3					3	3			3						●	T	+	1	1
HORN							3					2		3	2							●	T	+		
BRASS ENSEMBLE I	1	2				3	3					3	3		2	3			TROMBONE	+	●	●	T	+		
BRASS ENSEMBLE II	2	3	1			3	3					3	3		1	3	GUITAR	+	TRUMPET	+	●			+	1	
BRASS ENSEMBLE III	3	3	3	3	2	3						3	3		2	1			TRUMPET	+	●			+		1
●=ON ()=OPTION																										
B-405																										
EFFECT	UPPER KEYBOARD										LOWER KEYBOARD		PE- DALS	SPECIAL PRESETS		CUSTOM VOICES		U.E.	SUSTAIN			VIB- RATO				

TREMOLLO / SYMPHONIC CHORUS					M.O.C.	A.B.C.	AUTO ARPEGGIO				AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	EFFECT
TREMOLLO / SYMPHONIC	TRE. SPEED SLOW / FAST	LOWER FLUTE	U & L ORCHESTRA	UPPER FLUTE	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L U		● = ON () = OPTION
●			●												●		
															●		CHURCH ORGAN II
●			●												●		CHURCH ORGAN III
															●		JAZZ ORGAN I
															●		JAZZ ORGAN II
															●		FULL ORGAN I
															●		FULL ORGAN II
															●		FULL ORGAN III
															●		PIANO
●			●								BOSSA-NOVA	○	○	8 BAR	●		POP PIANO I
●				●							JAZZ ROCK	○	○		●		POP PIANO II
●				●											●		ELECTRIC PIANO I
	●			●											●		ELECTRIC PIANO II
			●								SLOW ROCK	○	○	8 BAR	●		BRASS I
●			●								SWING	○	○		●		BRASS II
															●		SOLO TROMBONE
				●											●		SOLO TRUMPET
															●		SOLO SAXOPHONE
															●		FLUTE (HERBIE MANN)
●				●											●		FLUTE (HUBERT LAWS)
															●		FOLK FLUTE
●				●	MODE 1 VOL.S.										●		FUNNY FLUTE
															●		OBOE
															●		CLARINET
															●		HORN
●			●								SWING	○	○		●		BRASS ENSEMBLE I
	●			●											●		BRASS ENSEMBLE II
●			●		MODE 2										●		BRASS ENSEMBLE III
TREMOLLO / SYMPHONIC	TRE. SPEED SLOW / FAST	LOWER FLUTE	U & L ORCHESTRA	UPPER FLUTE	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L U		● = ON () = OPTION
TREMOLLO / SYMPHONIC CHORUS					M.O.C.	A.B.C.	AUTO ARPEGGIO				AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	EFFECT
																	B-405

TREMLO/SYMPHONIC CHORUS					M.O.C.	A.B.C.	AUTO ARPEGGIO			AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	EFFECT	
TREMLO/SYMPHONIC	TRE. SPEED SLOW/FAST	LOWER FLUTE	U & L ORCHESTRA	UPPER FLUTE	MELODY ON CHORD	AUTO BASS CHORD	AUTO ARPEGGIO	VOICES	SUSTAIN	VOLUME	AUTO RHYTHM	VOLUME	TEMPO	RHYTHM VARIATION	L. U.		
																	B-405
																	●=ON ()=OPTION
						CUSTOM A-B-C					SLOW ROCK					TWIN Mallet PLAY	MANDOLIN
																PLAY ON LOWER MANUAL	SOLO MANDOLIN
																ARPEGGIO	GUITAR
											SWING			8 BAR			JAZZ GUITAR
						CUSTOM A-B-C					DISCO			4 BAR		STACCATO WITH 4th NOTE	ROCK GUITAR
																	VIOLIN
●		●															STRINGS
																TWIN Mallet PLAY	MARIMBA
																	HARPSICHORD
																	VIBRAPHONE
																PLAY WITH 3rd NOTE	HARMONICA
																3-4 HIGH NOTES	BELL
																PLAY WITH OPEN CHORD	VOICE I
●		●															VOICE II
●		●														STACCATO WITH HIGH NOTES	SPECIAL I
					MODE 2												SPECIAL II
●		●															JAPANESE I
						FINGERED CHORD		②			DISCO			4 BAR			JAPANESE II
					MODE 1												FUNKY FUSION
						CUSTOM A-B-C					WALTZ						SCOTCH SOUND
						CUSTOM A-B-C					16 BEAT						MEXICAN ACCOMPANIMENT
●		●						2			JAZZ ROCK						"FOSTER" STYLE ACCOMPANIMENT
●		●	●			CUSTOM A-B-C		2			DISCO			4 BAR			"PAUL MAURIAT" STYLE
						CUSTOM A-B-C					RHUMBA					F-B(7notes) GRADUALLY FASTER	STEAM LOCOMOTIVE
								①			16 BEAT					F# & A at the same time	CAR HORN
						CUSTOM A-B-C		②			16 BEAT					AT RANDOM	T.V. GAME
								②			16 BEAT					UPPER MANUAL D> LOWER MANUAL (F-B 7notes)	SHIP AND RADAR
																	●=ON ()=OPTION
																	B-405
TREMLO/SYMPHONIC CHORUS					M.O.C.	A.B.C.	AUTO ARPEGGIO			AUTO RHYTHM				MAN. BAL.	PLAYING METHOD	EFFECT	

Jambalaya

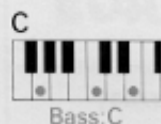
H. Williams

Medium

tacet

The musical score consists of eight staves of music. Each staff begins with a treble clef and a common time signature (C). The first staff includes the instruction "Medium" and "tacet" with a bracket over the first two measures. The notes are primarily quarter and eighth notes, with some beamed eighth notes. Chords are indicated by "C" and "G7" above the staves. The piece concludes with a double bar line and repeat dots.

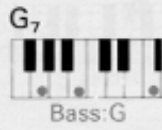
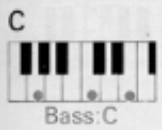
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Annie Laurie

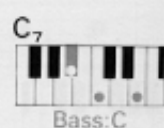
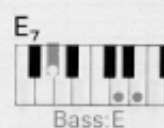
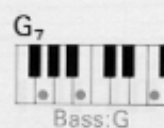
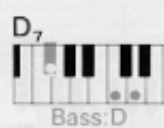
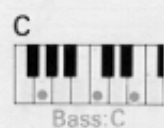
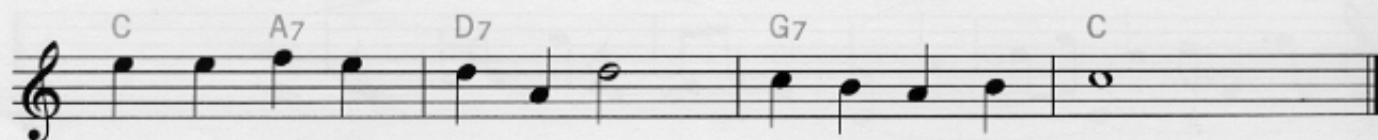
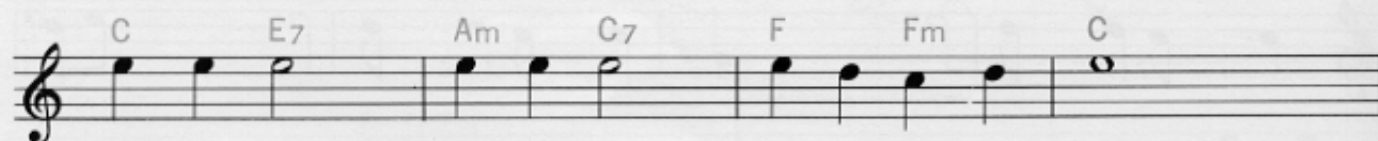
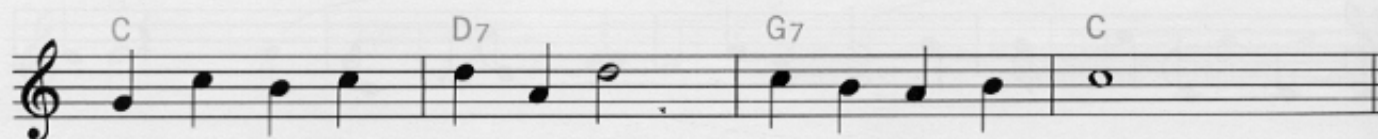
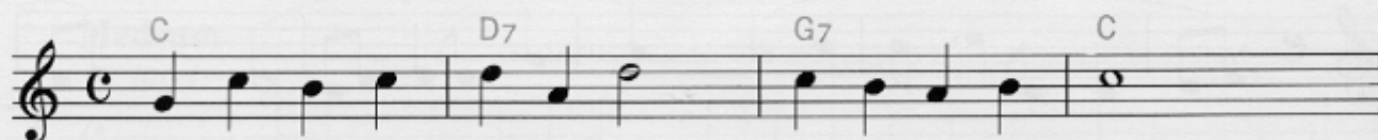
Scottish Folk Song

Musical score for "Annie Laurie" in C major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, F, C, G7, C, G7, C, Am, Dm, E7, F, C, Am, G7, C.



Aura Lee

American Folk Song



Nocturne

F. Chopin

Andante

Chords and markings in the score:

- Staff 1: C (C major)
- Staff 2: A7 (A dominant seventh), Dm (D minor)
- Staff 3: G7 (G dominant seventh), E7 (E dominant seventh), Am (A minor), D7 (D dominant seventh)
- Staff 4: G7 (G dominant seventh), C (C major), 1. (First ending)
- Staff 5: 2. C (C major), G (G major), D7 (D dominant seventh)
- Staff 6: F (F major), Fm (F minor), C (C major)
- Staff 7: A7 (A dominant seventh), D7 (D dominant seventh), Em (E minor)
- Staff 8: Am (A minor), D7 (D dominant seventh), G (G major), A7 (A dominant seventh), D7 (D dominant seventh), G7 (G dominant seventh), D.S. (Da Capo)

C

Bass:C

A₇

Bass:A

Dm

Bass:D

G₇

Bass:G

E₇

Bass:E

Am

Bass:A

D₇

Bass:D

F

Bass:F

Fm

Bass:F

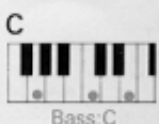
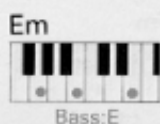
Em

Bass:E

Green Sleeves

American Folk Song

The musical score for "Green Sleeves" is written in 3/4 time and consists of eight staves of treble clef notation. The melody is characterized by a series of eighth and quarter notes, often beamed together. Chords are indicated above the staff lines, and a "tacet" instruction is placed at the beginning of the first staff. The chords used are Am, G, F, Em, E7, and C. The piece concludes with a double bar line at the end of the eighth staff.



El Condor Pasa

P. Simon & D.A. Robles

tacet

F

Bass:F

Dm

Bass:D

B^b

Bass:B^b

Danube Waves Waltz

Ivanovici

The musical score for "Danube Waves Waltz" is written in 3/4 time and consists of eight staves of music. The first staff begins with a *tacet* marking and features a melodic line with a repeat sign. The second staff continues the melody with a *tacet* marking. The third staff contains a first ending (1. Am) and a second ending (2. Am) that concludes with a *tacet* marking. The fourth staff shows a bass line with chords G7, C, and G7. The fifth staff continues the bass line with chords C, E7, and Am. The sixth staff features chords Dm, E7, Am, and E7. The seventh staff has chords E7, Am, and Dm. The eighth staff concludes with chords Dm, Am, E7, and Am. The score includes various musical notations such as slurs, repeat signs, and dynamic markings.

