

ADULT  
PREPARATORY  
PIANO BOOK

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## PREFACE

**Music** is composed of three equally important parts: *Melody, Harmony and Rhythm.*

Briefly, *Melody* is the "air" or "tune" of the piece.

*Harmony* is the accompaniment or background given the Melody.

*Rhythm* is the "swing" or "lilt" of the piece as a whole.

### MELODY APPROACH

Any of the three factors (Melody, Harmony, Rhythm) may be used effectively as an approach to the study of Music—and this is a point upon which authorities differ. The author has chosen the *Melody Approach* for very solid—(old-fashioned, if you like)—but *conclusive* reasons!

In the first place all music is identified by its "tune" or melody.

This is equally true of a simple Lullaby or a great Symphony.

The Melody, therefore, would seem to be the very first essential.

Secondly—by using the Melody Approach the student is enabled to "make music", or in other words, play a tune, in the very first lesson.

Thus interest, appreciation and use of the ear are fostered from the very beginning.

Rhythm and Harmony are approached in proper order as soon as the student is able to digest them.

Music is a great **Art** and an exact **Science**. By using the Melody Approach, the student is led to think of music first as an Art—an end highly desirable. Later, as Harmony and Rhythm are introduced, he becomes acquainted with the scientific side of music study.

### IMPORTANCE OF ENSEMBLE PLAYING

The Introductory Section of this book is arranged in the form of Duets.

The accompaniments added by the teacher "dress up" the melodies which are necessarily simple at this point.

They also offer certain advantages of ensemble playing by which the teacher can *control* the tempo. *influence* the rhythm and *encourage* tonal contrast—all of which form the basis of Interpretation.

### IMPORTANCE OF FINGERING

Strict attention to correct fingering is of great importance.

In fact, one can safely say that correct fingering is just as essential as correct notes in the early stages of piano playing. It will be found later that choice of finger forms one of the basic principles of technical proficiency.

### READING DRILLS

The alert type of student will quickly discover that the melodies in the Introductory section of the book can more easily be played by observing the finger signs, or even "by ear".

This should *not* be discouraged; on the contrary, *anything* which tends to help the student play musically and expressively should be welcomed and encouraged.

Independence, however, is only attained at the *Play By Note* stage.

To develop this the student should be required to read the little tunes and melodic phrases away from the keyboard. That is, the teacher should treat each example as a Reading Drill—in addition to those specially provided.

This is accomplished by **Clapping** and **Reciting**. The student gives one clap of the hands to each count in the bar and names the notes in time to the clapping.

By **Clapping** and **Reciting** daily, the ability to read "by note" will quickly overtake the tendency to play "by ear" or by finger signs.

### PREPARATORY BOOK

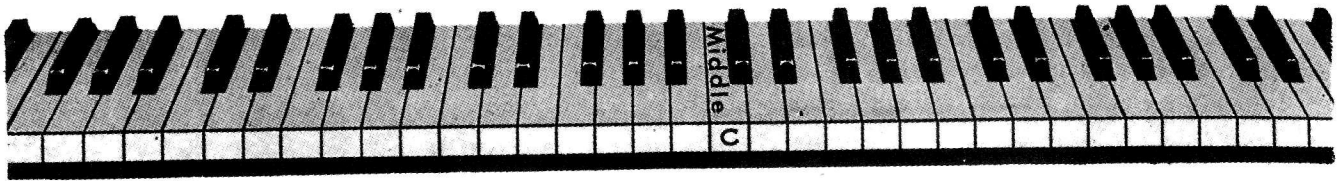
As its title suggests, this book is a *preparatory* book in Piano Playing. It is designed especially for the Adult and its purpose is to lead the student *quickly but thoroughly* through the elements of piano study. At its conclusion the student may proceed to John Thompson's **Second Grade Book** and to continue thereafter in regular order with the succeeding books in his **Modern Course for the Piano**.



# INTRODUCTORY SECTION

## THE KEYBOARD

### SHOWING MIDDLE C



Note that the black keys on the piano are arranged in groups of two's and three's.

Middle C is the logical key to learn first, for reasons apparent later on.

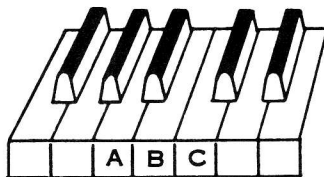
It is easily located as it lies immediately *below the two-black-key group*.

The C under the maker's name on your piano is known as *Middle C*.

First locate it on the keyboard then find all the other C's, using the two black keys as a guide.

*Next mark the letter name of all the C's on the chart above.*

### SHOWING A, B, C.



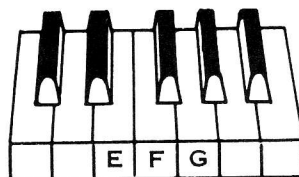
Using C as a guide, locate all the A's, B's, and C's on the keyboard then write the letter names of the new keys in their proper places on the keyboard chart at the top of the page.

### SHOWING C, D, E.



Again using C as a guide, locate all the C's, D's and E's on the keyboard then write the names of the new keys on the chart at the top of the page.

### SHOWING E, F, G.



Using E as a guide, locate all the E's, F's and G's on the keyboard and, as before, mark the new keys on the chart above.

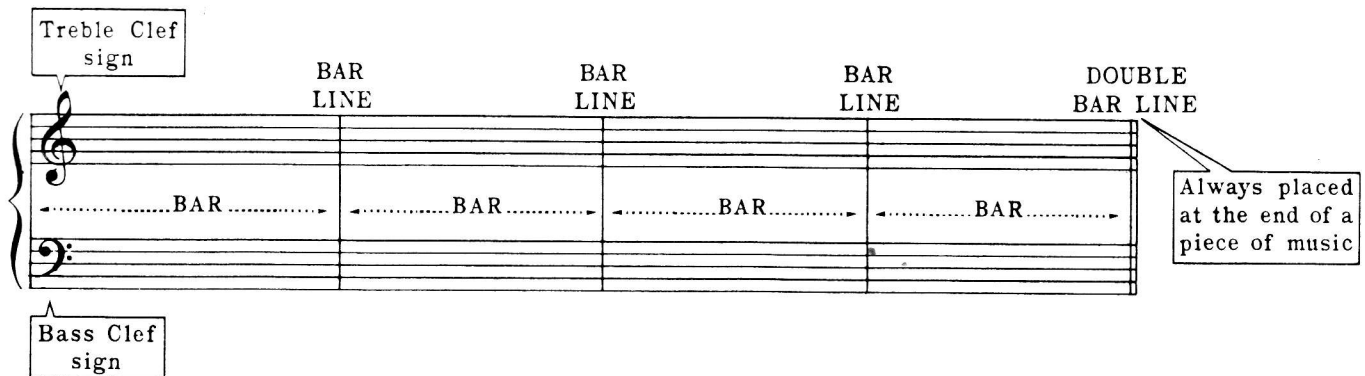
**You have now learned and located all the white keys on the piano.**

**The names of the black keys will be presented in a later lesson.**



## ELEMENTS OF NOTATION

For the purpose of convenience, which will appear later, Music is divided by **BAR LINES** into **BARS**.



## NOTES

Solid and Open-headed symbols placed on the lines or in the spaces are called **NOTES**. The *position* of the notes (on various lines or spaces) indicates the Piano keys to be played. The *shape* or design of the note determines its **TIME VALUE**.

For example:  is a **CROTCHET** and is held for *one count*.

 is a **MINIM** and is held for *two counts*.

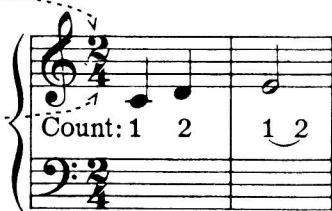
 is a **SEMIBREVE** and is held for *four counts*.

## TIME SIGNATURES

**TIME SIGNATURES**, shown at the beginning of a piece, tell *how to count* each bar.

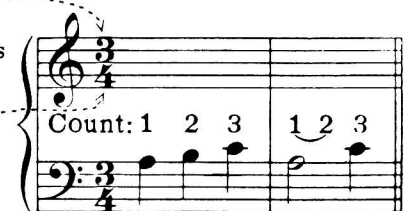
Upper figure means that there are two counts to a bar.

Lower figure means that each crotchet gets one count.



THREE counts to a bar.

Crotchet gets one count.



FOUR counts to a bar.

Crotchet gets one count.



## NOTE TO TEACHERS

To facilitate **READING** the teacher should insist that all examples, particularly in the Introductory section, be treated as **READING DRILLS**. This is accomplished by having the student first announce the **TIME SIGNATURE**, then follow by *clapping the time* (one clap to each crotchet; two claps to each minim, etc.) while reciting the letter-names of the notes.

This should be done each time *before* the example is played on the piano.





## TEACHER'S PAGE

TEACHER'S NOTE— At this point explain the meaning and importance of ACCENTS, RHYTHM and TEMPO.

RHYTHM is often called the *Soul of Music*. The first step in setting the Rhythm is by means of the ACCENT.

ACCENT is a special emphasis placed upon certain beats in a bar—— at present on the first beat.

TEMPO means TIME. A steady, even TEMPO is necessary to *preserve* the rhythmical "swing". This means there will be no time to stop and hunt for notes, keys or fingers. After a piece has been learned it should be reviewed until it can be played fluently and easily without stops or hesitation.

SECONDO

IV *mp*

## Song of the Volga Boatmen

SECONDO

Russian Folk-Song

V *mp*

## TEACHER'S NOTE

Be sure to remain insistent in the matter of *clapping and reciting*. It is the only way to ensure *playing by note*.

Now that the student has learned what accent means, it would be a good plan to include it in the Reading Drills by requiring an *accented clap* on the first of each bar while reciting the letter-names of the notes.

*Repeat ad lib.*

## Chimes

SECONDO

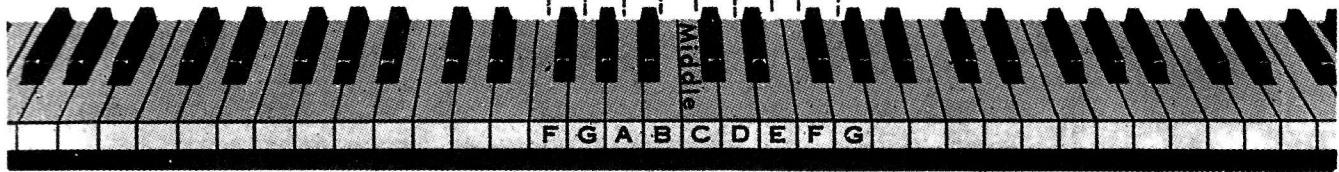
VI *p*

## STUDENT

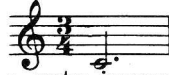
New Notes  
F and G below Middle C  
(L. H. Group)



New Notes  
F and G above Middle C  
(R. H. Group)



## THE DOTTED MINIM



A dot after a note increases its Time Value by one half. A dotted minim therefore gets three counts (*claps*).

IV

Dotted minim 3 counts

1 2 3 1 2

1 2 3 4 4

## REST SIGNS

|                        | CROTCHET<br>REST | MINIM<br>REST | SEMI-BREVE<br>REST |
|------------------------|------------------|---------------|--------------------|
| Pictures of<br>RESTS   |                  |               |                    |
| Relative<br>NOTE value |                  |               |                    |
| BEATS ( <i>Count</i> ) | 1                | 1, 2          | 1, 2, 3, 4         |

The REST sign in music notation is a sign of silence.

All notes have their equivalents in rest signs. Each beat of a bar must be accounted for either in notes or rests.

The SEMIBREVE REST is used to indicate a full bar's silence regardless of the number of beats it contains.

## Song of the Volga Boatmen

Russian Folk-Song

V

Minim 2 counts

Semibreve 4 counts

1 3 3 2 3 2

1 3

Repeat ad lib.

## Chimes

VI

3 1 2 2 3

1 3

## TEACHER

## SECONDO

VII *mp*

## SECONDO

VIII *mf*

## SECONDO

IX *p scherzando*

## SECONDO

X

## NOTE TO TEACHER

Since the student encounters the sharp sign for the first time in Example X, it would be well at this point to teach the names of the five black keys, *using the sharp names only*, (C# D# - F# G# A#). The flat names will be taken up later.

## STUDENT

Repeat Sign 

Musical score for VII, 3/4 time. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into measures by vertical bar lines. The notes and fingerings are as follows:

| Measure | Upper Staff (Treble Clef) | Lower Staff (Bass Clef) |
|---------|---------------------------|-------------------------|
| 1       | G4 (Fingering: 1)         | B2 (Fingering: 4)       |
| 2       | A4 (Fingering: 3)         | B2 (Fingering: 3)       |
| 3       | B4 (Fingering: 5)         | B2 (Fingering: 2)       |
| 4       | G4 (Fingering: 4)         | B2 (Fingering: 4)       |
| 5       | F#4 (Fingering: 1)        | B2 (Fingering: 3)       |
| 6       | E4 (Fingering: 3)         | B2 (Fingering: 2)       |
| 7       | D4 (Fingering: 5)         | B2 (Fingering: 4)       |
| 8       | C4 (Fingering: 2)         | B2 (Fingering: 3)       |

The score ends with a double bar line. Below the final measure, there is a box containing the letter 'C' and the text 'L.H. over'.

The time value of a Quaver  is HALF as long as that of a crotchet. Play TWO quavers  to ONE count.

VIII

1 2 3 2

1 - 2 - 1 2 1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -

3 2 3

IX

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

The sign, # is called a Sharp. In the following example indicates the black key above (to the right of) F.



X

F sharp

3 5 4 5 3 2 4 3

1 1 3 4 2

## READING DRILL

Clap and recite

Not to be played

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and consists of eighth and quarter notes. The bass line provides a simple accompaniment with quarter and eighth notes. The score is divided into two systems, each containing four measures. The first system ends with a double bar line, and the second system ends with a double bar line. The title 'The Rose Tree' is written in a decorative font at the top of the page.



## TEACHER

## Petite Valse

SECONDO

In Waltz Tempo

XI

*p*

## The Bee

SECONDO

XII

*p*

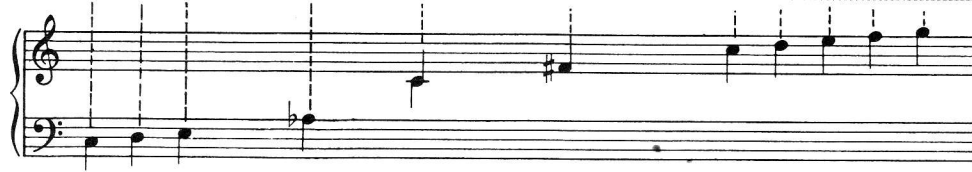
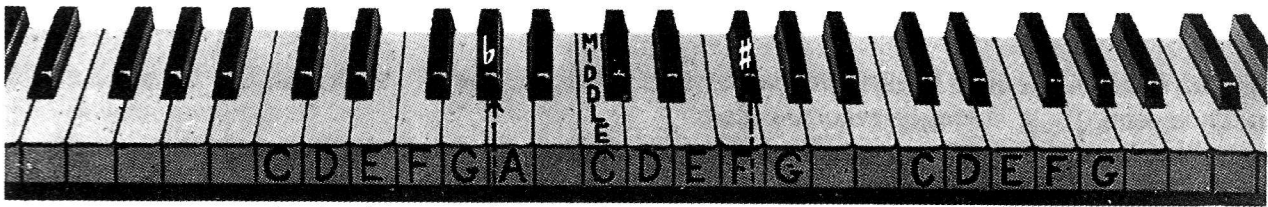
## Blue Bells of Scotland

SECONDO

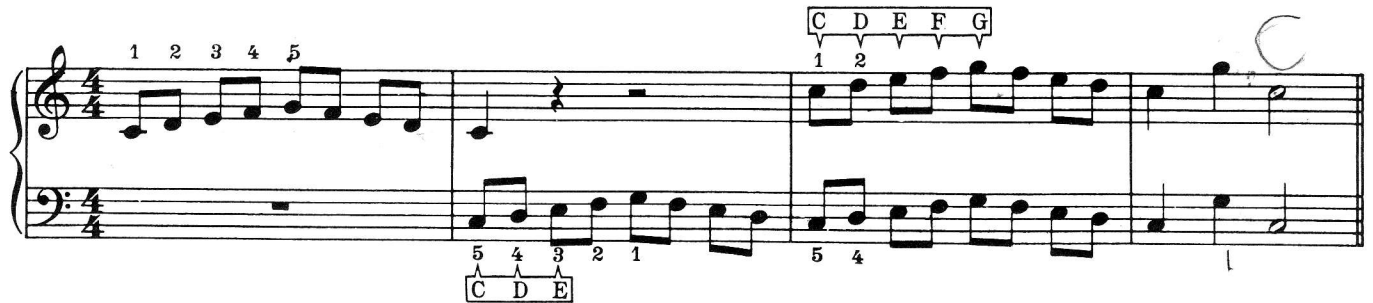
Old Scotch Air

XIII

*mp* *mf*



## READING and FINGER DRILL



THE FLAT sign =  $\flat$   
The black key below  
(to the left of) A.

## Down South

THE NATURAL sign =  $\natural$   
This sign cancels all  
previous sharps or flats.



In this piece all  
B's must be flattened.

## Comin' 'round the Mountain

Southern Mountain Song

As lively as possible



## TEACHER

If additional material in duet form is desired at this point, the use of A TUNEFUL DUET ALBUM by John Thompson, Jr. is strongly recommended.

Written primarily as a supplementary book its use is ideal for the First Year student.

While the student's part is quite simple—mostly melody divided between the hands—the teacher's part is very elaborate, thus making the book very valuable for use in early recital appearances.

## Home on the Range

SECOND

Cowboy Ballad

Slowly with much expression

XVI

mp

f

mp

## FINGER DRILL

First each hand separately then  
hands together, one octave apart.

Right Hand (R.H.) and Left Hand (L.H.) finger drill notation. The R.H. part is in 4/4 time, starting on C4, with fingerings 1-2, 2-3, 3-4, and 4-5. The L.H. part is in 4/4 time, starting on C3, with fingerings 5-4, 4-3, 3-2, and 2-1. Both hands play a sequence of eighth notes.

## Home on the Range

NOTE: In this piece both  
hands play in Treble Clef.

Slowly with much expression

Cowboy Ballad

Musical notation for 'Home on the Range' in 3/4 time. The piece is marked 'mp' (mezzo-piano) and 'f' (forte). It features a melody in the right hand and a bass line in the left hand. Fingerings are indicated for both hands. The notation includes slurs and dynamic markings.

## STUDENT

## SEVEN READING DRILLS

Draw Barlines as indicated by the Time Signatures then clap the Time and recite the letter-names of the notes.

Not to be played

1

2

3

4

5

6

7

## TEACHER'S NOTE

The above Drills contain all the Notes, Rests, Time Values and Time Signatures learned so far. If the student is able to *clap and recite* each drill with *accuracy* and a fair amount of fluency, he is ready to proceed with the next section of the book.

Otherwise the Introductory section should be reviewed as often as necessary until the ability to read well is assured.

# MATERIAL COVERED

## IN THE INTRODUCTORY SECTION

If the Introductory section has been carefully studied, the student is now thoroughly familiar with the following:

**Keyboard**—The names of all keys, black and white, on the keyboard.

**Bars and Barlines**—What they are and what they mean.

**Treble and Bass Clef Signs**—Their effect on the lines and spaces of the staff.

**Time Values**—The Semibreve, Minim, Dotted Minim, Crotchet, Quaver and their equivalents in **Rests**.

**Time Signatures**—Two-Four, Three-Four and Four-Four.

**Notes in the Treble**—



**Notes in the Bass**—



**Accidentals**—Sharp, Flat and Natural signs.

**The Tie**

**The Repeat Sign**

**Reading**—By the consistent practice of **Clapping** and **Reciting** the student should have acquired facility in reading the notes learned so far.

**Melody and Rhythm**—The musical experiences gained have by this time developed a sense of rhythm and melodic flow.

**Harmony**—Hearing the teacher's accompaniments cannot help but instil at least a "listening acquaintance" with Harmony.

In short, the student is now fully prepared to enter the Main section of the book which follows. From this point on, the hands will be required to play together. The examples will expand gradually in all directions, making more demands both musically and technically.

**Teacher's Note:** Quite often, in the case of students who have had preliminary training in music, it will be found unnecessary to go through the Introductory Section. This is, of course, solely for the teacher to decide.

# THE ADULT PREPARATORY PIANO BOOK

## MAIN SECTION

### HOW TO STUDY

One of the most important aids to Piano Study is that of knowing *how to practice*.

Mastery is *not* gained through monotonous repetition.

"*Practice makes perfect*" is an old saw which has proven to be a fallacy.

To be effective it would have to be qualified as follows: "*(Correct) practice (if repeated often enough, makes perfect*"

### IMPORTANCE OF ACCURACY

The importance of accuracy therefore, becomes at once apparent.

Never play anything faster than it can be played *correctly*.

Each time a mistake is made, some of the previous practice *is undone*.

The wise student naturally studies first each hand separately—later putting the hands together.

### IMPORTANCE OF REVIEW

While studying the new lesson, don't overlook the importance of reviewing the work covered in previous lessons.

It is in repeating examples *after they are learned* that the greatest benefits are derived, especially those having to do with the technique of piano playing.

### FINGER DRILLS

Don't neglect the Finger Drills. They are designed to develop Independence, Strength and Fluency of finger action. Daily repetition of the Drills will provide a "short-cut" to piano technique.

### READING

If there is the slightest doubt about the student's ability to read the notes fluently, the practice of **Clapping** and **Reciting** should be continued.

Each hand separately of course from this point on.



# Petite Valse

When the sharp sign is placed here it becomes the KEY SIGNATURE.  
In this piece all F's must be sharped.

XI

The TIE indicates that the second note is to be held for its full value without being struck.

## The Bee

XII

## Blue Bells of Scotland

NOTE: This piece begins on the fourth beat.

XIII

Old Scotch Air



## TEACHER

No book in itself can take the place of the teacher.

This is particularly true in teaching such matters as Hand Posture and general Playing Conditions.

In the early examples the wise teacher is not *too* insistent about technical principles.

Rather, every effort is made to have the pupil *think* and *feel* musically, even at the expense, if necessary, of ideal playing conditions.

Perhaps the real test of a teacher is to know how lenient to be without establishing bad habits.

Starting with the Finger Drill on page 15 however, some attention should be given to hand position, finger curve, correct action, etc.

This procedure is left entirely up to the teacher since each will have individual ideas of presenting technic and they will, no doubt, vary somewhat with each pupil.

## NOTE TO TEACHER

Teach here the *flat* names of the five black keys (D $\flat$  E $\flat$  - G $\flat$  A $\flat$  B $\flat$ ) Show also how the *natural* sign cancels sharps and flats.

## Down South

SECONDO

Strain from "Dixie"

XIV

Musical score for 'Down South' (Strain from 'Dixie'). The score is for a piano, indicated by the 'XIV' and the grand staff. It is in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes a forte (f) dynamic marking and several accents (>) over the notes. The piece ends with a double bar line.

## Comin' 'round the Mountain

SECONDO

As lively as possible

Southern Mountain Song

XV

Musical score for 'Comin' 'round the Mountain' (Southern Mountain Song). The score is for a piano, indicated by the 'XV' and the grand staff. It is in 4/4 time. The key signature has one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score includes a 'sempre stacc.' (sempre staccato) marking. The piece ends with a double bar line.

## THE PHRASE

Hand Position

R. H.

L. H.

Music like language is expressed in phrases.  
 Single notes by themselves mean nothing.  
 Only when the notes are arranged into musical phrases do they take on a definite meaning.  
 Learn to think of your music *phrase by phrase*.  
 Notice how the first phrase is answered by the second in each of the following examples.

1st Phrase

2nd Phrase

## FINGER DRILL

First each hand separately then together an octave higher

## MUSICAL FORM

Because it is built up of many well-ordered PATTERNS, Music is often compared to architecture. We have in music, *Melody Patterns*, *Rhythmical Patterns*, *Harmony Patterns* and, in piano music, *Finger Patterns*. The ability to recognize Patterns is very important. It makes for easier Sight Reading, quicker Memorizing and more intelligent Interpretation.

Note the repeated Melody Pattern in this example.

1st Phrase

2nd Phrase

The Melody Pattern

Same pattern one white key higher

Same pattern another white key higher

## FINGER DRILL



## TONAL SHADING

"Contrast is the first law of all Art". One of the first steps in securing contrast is by means of tonal shading. Be sure therefore to learn the meaning of the expression marks indicated in the following piece. They are explained at the bottom of the next page.

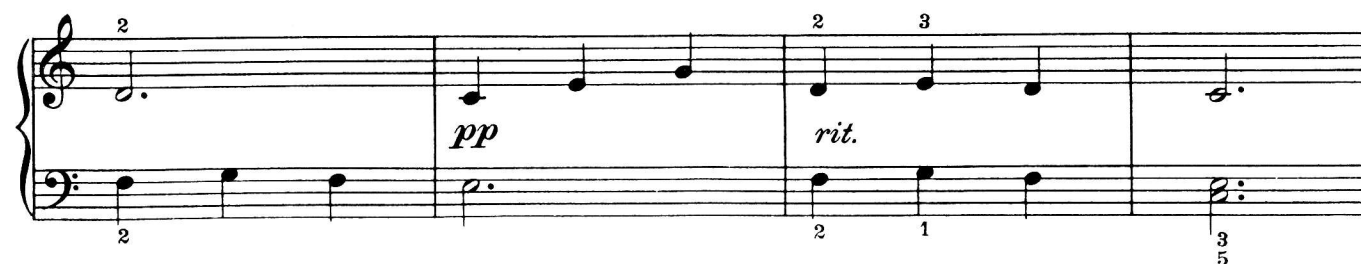
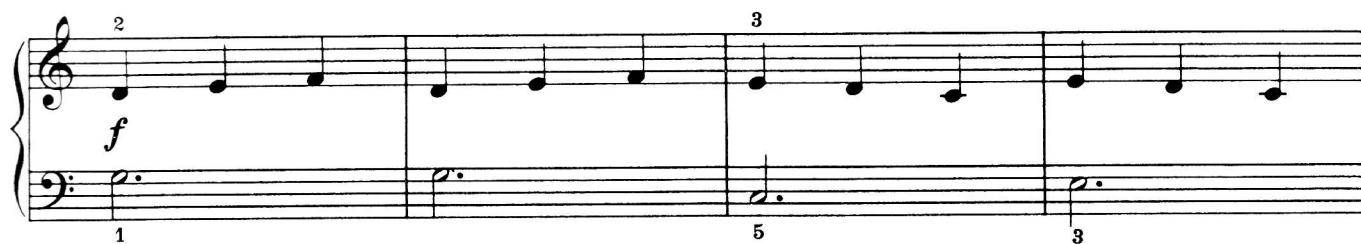
## Swans on the Lake

Moderato

*mf legato*

*p*

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



#### THE MEANING OF THE EXPRESSION MARKS USED IN THIS PIECE

MODERATO – At a moderate rate of speed.

LEGATO – Bound together, smoothly connected.

*mf* = MEZZO FORTE – Moderately loud.

*p* = PIANO – Softly.

*f* = FORTE – Loud.

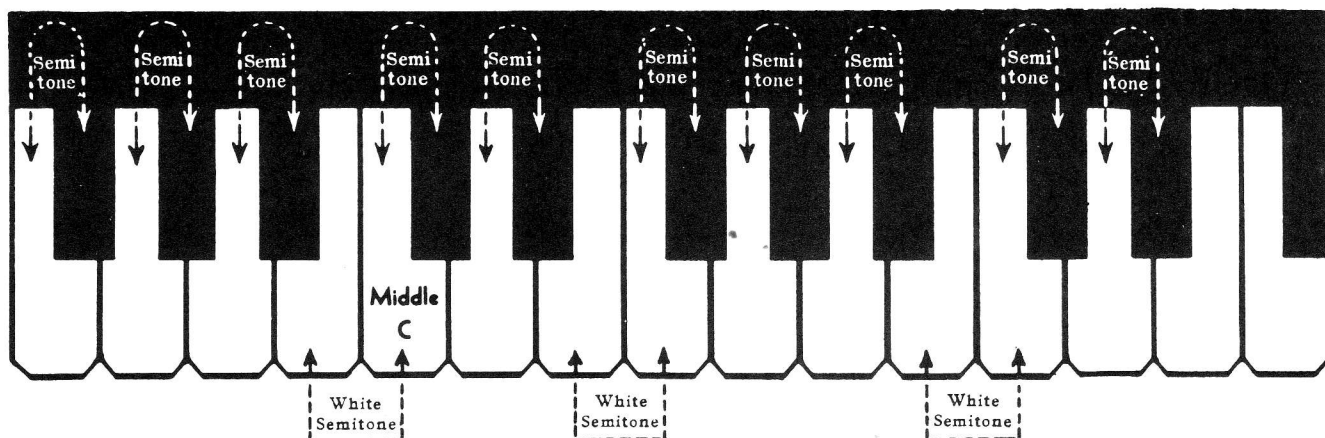
*pp* = PIANISSIMO – Very soft.

*mp* = MEZZO PIANO – Moderately soft.

*rit.* = RITARD. – Gradual slowing up of tempo.

## SEMITONES

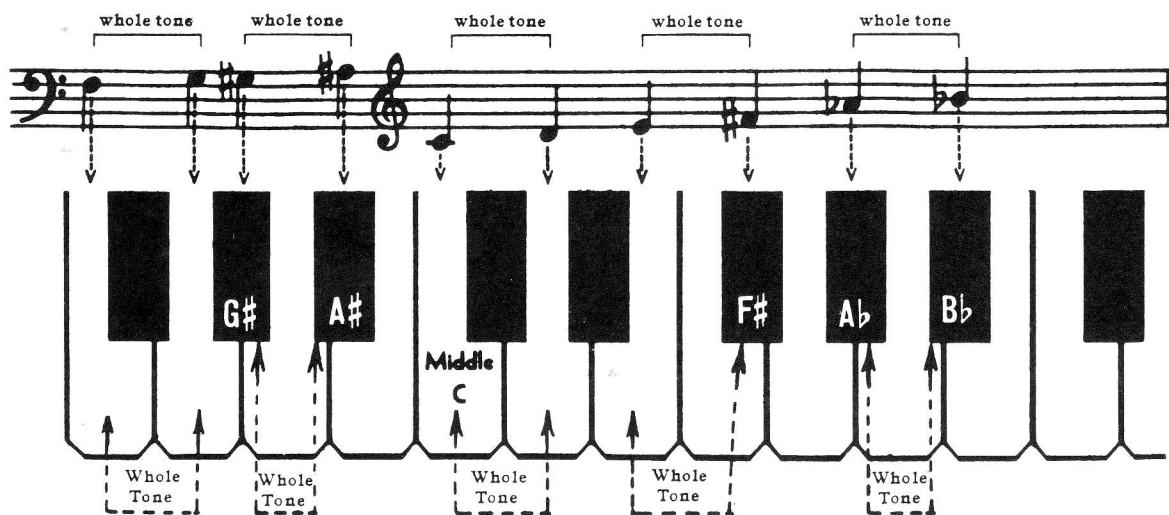
A SEMITONE is the distance between any Key and the NEXT nearest Key.



We find most of the SEMITONES are from a WHITE to a BLACK Key. There are, however, two WHITE SEMITONES—one between B and C and the other between E and F. Study them on this chart and locate them on the keyboard of your piano until they can be quickly recognized.

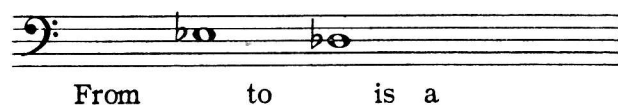
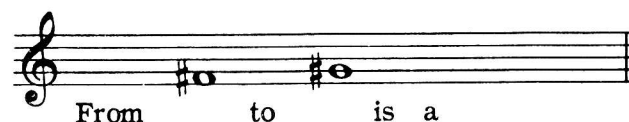
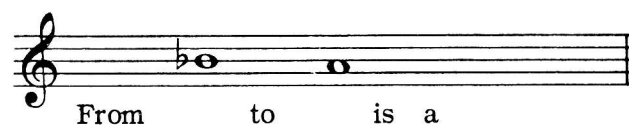
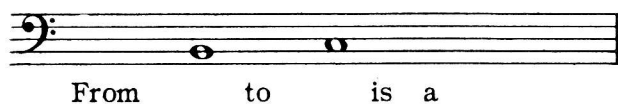
## TONES

A WHOLE TONE is twice the distance of a semitone. Therefore, there will always be ONE KEY—either BLACK or WHITE lying between.





Write the name of each INTERVAL (distance) below the following examples.



Hand Position

R. H. 1 2 3 4 5

L. H. 5 4 3 2 1

## Stepping Stones

NOTE  
Both hands in  
Treble Clef

Moderato

*mp*

## SEMITONES

The melody in the right hand of STEPPING STONES passes through 16 semitones of which 8 are *white key* SEMITONES. Can you locate all of them?



## DRILL FOR LEFT HAND



## In the Swing

## Andantino

June Waldo

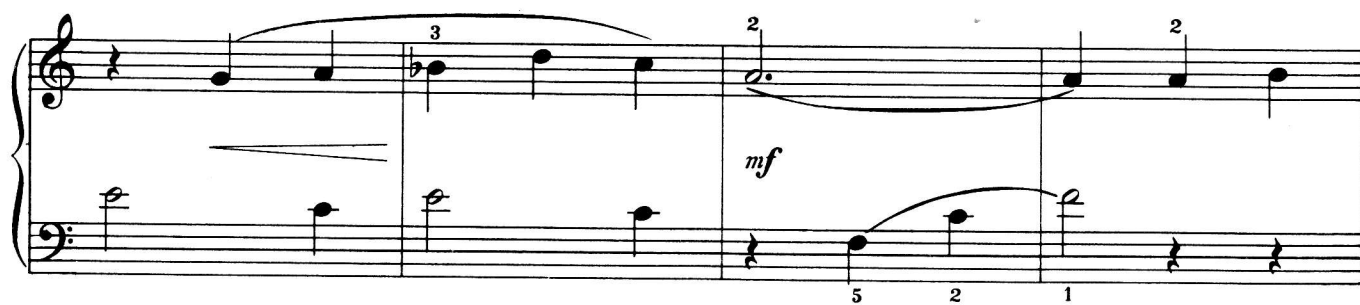
The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a mezzo-piano (*mp*) dynamic. The melody in the treble clef consists of a series of eighth and quarter notes, with fingerings 1, 4, and 3 indicated. The bass clef provides a simple harmonic accompaniment with whole and half notes. The score is divided into four measures, with a repeat sign at the end of the second measure. The piece concludes with a final cadence in the fourth measure.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with a triplet of eighth notes in the second measure. The accompaniment consists of a steady eighth-note pattern in the bass staff, with a triplet of eighth notes in the second measure. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

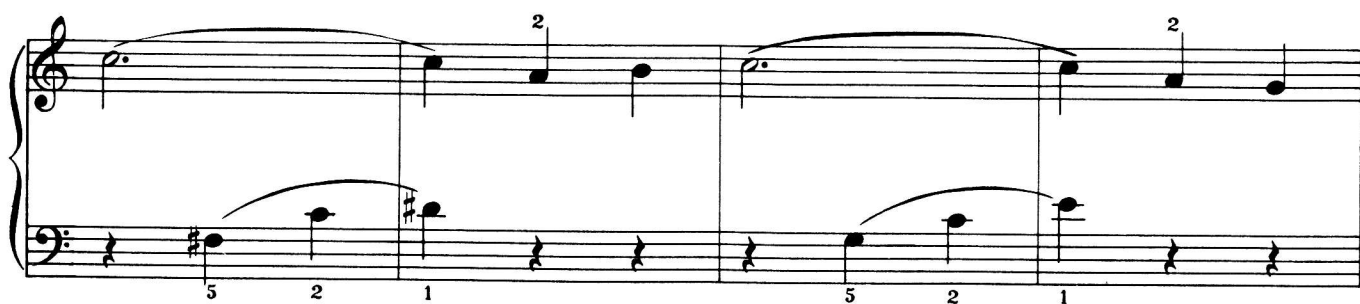
The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody features a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of a single note, D3, held for the duration of each measure. The first system is marked with a '1' above the first measure and a '5' above the second measure. The second system is marked with a '4' above the first measure and a '2' above the second measure. The piece concludes with a double bar line.



First system of musical notation. The treble clef staff contains a melodic line with a slur over four measures. The bass clef staff contains a bass line with a slur over four measures. The tempo marking *a tempo* is written in the first measure of the bass staff.



Second system of musical notation. The treble clef staff contains a melodic line with a slur over four measures, with fingerings 3, 2, 2, and 2 indicated above the notes. The bass clef staff contains a bass line with a slur over four measures, with fingerings 5, 2, and 1 indicated below the notes. The dynamic marking *mf* is written in the third measure of the bass staff.



Third system of musical notation. The treble clef staff contains a melodic line with a slur over four measures, with fingerings 2 and 2 indicated above the notes. The bass clef staff contains a bass line with a slur over four measures, with fingerings 5, 2, and 1 indicated below the notes.



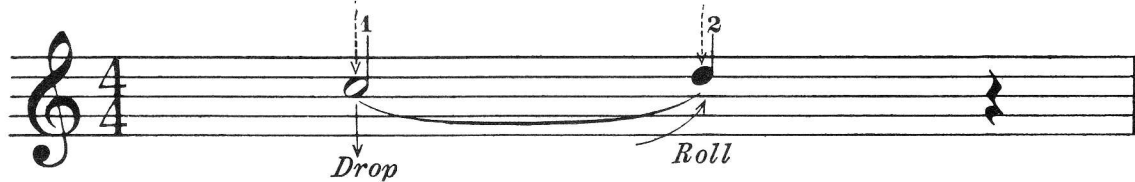
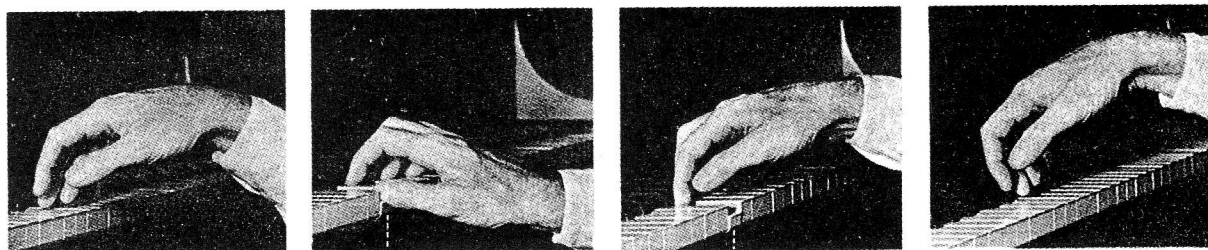
Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over four measures, with fingerings 2 and 1 indicated above the notes. The bass clef staff contains a bass line with a slur over four measures, with fingerings 3, 2, and 1 indicated below the notes. The dynamic marking *dim.* is written in the first measure of the bass staff.

## PHRASING

What bowing is to the violinist, breathing to the singer, enunciation to the speaker, phrasing is to the pianist.

A simple, two-note phrase properly executed, not only *breathes* and is separated from the next phrase, but produces a *tonal inflection* that adds to the beauty and interpretation of the music.

The proper attack for a two-note phrase is very easy to accomplish. Simply remember the words, *DROP-ROLL*, and the effect comes naturally. In the following example, play the first note of each phrase with a gentle drop of the arm. The second note is played with a rolling motion of the arm and hand in an inward and upward movement, *using no finger action and releasing the note* on the upward roll.



## PHRASING IN TWOS

Practise first each  
hand separately

Hanon  
(Adapted)

The image displays four systems of piano exercises, each consisting of a grand staff (treble and bass clefs). The exercises are designed for finger dexterity and are marked with finger numbers (1-5) and slurs to indicate phrasing.

- System 1:** Treble clef starts with a descending scale (5-4-3-2-1), followed by an ascending scale (1-2-3-4-5). The bass clef starts with an ascending scale (1-2-3-4-5), followed by a descending scale (5-4-3-2-1).
- System 2:** Treble clef starts with a descending scale (5-4-3-2-1), followed by an ascending scale (1-2-3-4-5). The bass clef starts with a descending scale (5-4-3-2-1), followed by an ascending scale (1-2-3-4-5).
- System 3:** Treble clef starts with an ascending scale (1-2-3-4-5), followed by a descending scale (5-4-3-2-1). The bass clef starts with a descending scale (5-4-3-2-1), followed by an ascending scale (1-2-3-4-5).
- System 4:** Treble clef starts with a descending scale (5-4-3-2-1), followed by an ascending scale (1-2-3-4-5). The bass clef starts with an ascending scale (1-2-3-4-5), followed by a descending scale (5-4-3-2-1).

This study (and all other Hanon Studies in this book) should be reviewed daily.

In this piece observe the following:

1. The melody lies in the left hand.
2. Melody progresses by semitones and whole tones. Analyze.
3. The accompaniment in the right hand is a series of two-note phrases, DROP-ROLL.

## Swaying Silver Birches

(Petite Valse)

Andantino

Charles Leslie

The musical score for "Swaying Silver Birches" is written for piano in 3/4 time, marked Andantino. It consists of five systems of music. The left hand plays the melody, and the right hand plays a series of two-note phrases labeled "Drop" and "Roll". The score includes fingerings, dynamics (p), and articulation marks.

**System 1:** The left hand begins with a half note G3, followed by a half note A3, and then a half note B3. The right hand plays a series of two-note phrases: G3-A3 (Drop), A3-B3 (Roll), B3-C4 (Drop), and C4-B3 (Roll). The tempo is marked Andantino.

**System 2:** The left hand continues with a half note C4, followed by a half note D4, and then a half note E4. The right hand plays a series of two-note phrases: D4-E4 (Drop), E4-F4 (Roll), F4-G4 (Drop), and G4-F4 (Roll). The tempo is marked Andantino.

**System 3:** The left hand continues with a half note F4, followed by a half note G4, and then a half note A4. The right hand plays a series of two-note phrases: A4-B4 (Drop), B4-A4 (Roll), A4-G4 (Drop), and G4-F4 (Roll). The tempo is marked Andantino.

**System 4:** The left hand continues with a half note B4, followed by a half note C5, and then a half note D5. The right hand plays a series of two-note phrases: D5-C5 (Drop), C5-B4 (Roll), B4-A4 (Drop), and A4-G4 (Roll). The tempo is marked Andantino.

**System 5:** The left hand continues with a half note E5, followed by a half note F5, and then a half note G5. The right hand plays a series of two-note phrases: G5-F5 (Drop), F5-E5 (Roll), E5-D5 (Drop), and D5-C5 (Roll). The tempo is marked Andantino.

Three systems of piano exercises in 4/4 time. Each system has a treble and bass staff. The first system shows a descending eighth-note scale in the treble and a half-note bass line. The second system shows a descending eighth-note scale in the treble and a half-note bass line. The third system shows a descending eighth-note scale in the treble and a half-note bass line.

### PHRASING IN FOURS

Diagram illustrating phrasing in fours. The diagram shows a treble staff with four eighth notes. Above the staff are four boxes with labels: "Forearm Drop", "Finger legato Connect", "Finger legato Connect", and "Arm release Roll". Arrows point from each box to the corresponding note on the staff.

Hanon  
Adapted

Three systems of piano exercises in 4/4 time. The first system is labeled "R.H. 1" and "L.H. 5". It shows a descending eighth-note scale in the treble and a half-note bass line. The second system shows a descending eighth-note scale in the treble and a half-note bass line. The third system shows a descending eighth-note scale in the treble and a half-note bass line.



## DANCE FORMS

In music, RHYTHM is always uppermost. This is particularly true when playing *Dance Forms*. It is the rhythm that gives the dance its distinctive character. In a Dutch Dance the accent is a very heavy one. The first beat is usually phrased into the second and tossed off sharply. Imagine Dutch Children dancing in their wooden shoes and see if you can make this piece suggest the Land of Canals, Dykes and Tulips.

> = accent

## Dutch Dance

Lively

mf

Staccato

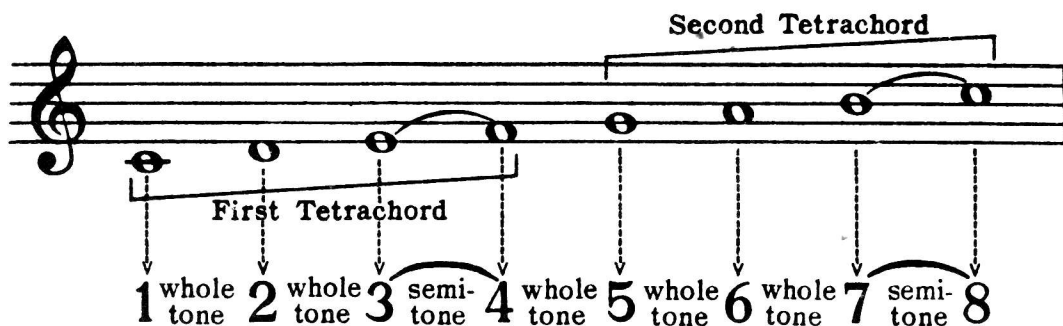
## REVIEW

The Haron Studies on pages 28 and 31 should be kept in review daily.

## THE MAJOR SCALE

A SCALE is a succession of eight notes bearing letter-names in alphabetical order, the last note having the same letter-name as the first. The figures 1, 2, 3, 4, 5, 6, 7, 8 are called the degrees of the scale.

A MAJOR SCALE is a succession of WHOLE TONES and SEMITONES. The semitones occur between 3 and 4 and between 7 and 8 as follows:



The above chart shows how a MAJOR SCALE is composed of TWO TETRACHORDS, each tetrachord *separated by a WHOLE TONE*.

Play the scale of C MAJOR as follows, using the fingers indicated.



## SCALE OF G MAJOR



**Note to Teachers:** During the progress in this book, it is advisable to adhere to the above form—the scale divided between the hands—until scale construction in all keys has been thoroughly mastered. This obviates the necessity of passing the thumb under and the hand over—a procedure which is comprehensively taken up and illustrated by examples in the *SECOND GRADE* book.

## ETUDE.

**Allegro**

*mf*

## Church Bells

Scale of C major-descending

**Andante**

*mf*

L.H.

L.H.

R.H.

L.H.

*pp* A - - - men.

## ETUDE

FIRST AND SECOND TIME BARS  
After the repetition, do not play the  
First Time Bars, but skip instead to the Second Time Bars.

Allegro moderato

## Lullaby

(Showing the Scale used as Melody)

Adapted from  
Brahms

Andante moderato

## CHORD BUILDING

A CHORD is a group of *three* or more notes.

If we take the FIRST, THIRD and FIFTH notes of the Scale of C major

Root or 1st 2nd 3rd 4th 5th 6th 7th Octave

And sound them together thus:

We have played the C MAJOR TRIAD of which

G is the 5th.  
E is the 3rd.  
C is the ROOT.

Triads can be built upon all degrees of the scale. Every Triad is named for its Root.

Example:

G major Triad F major Triad

## CHORD INVERSIONS

We have learned that a TRIAD contains a ROOT, a 3rd and a 5th. The order of these notes may change *without changing the name of the chord*.

When the lowest note is the ROOT, the triad is in the ROOT POSITION.  
When the lowest note is NOT the ROOT, the triad is said to be INVERTED.

### C MAJOR TRIAD

Example:

|                     |                            |                      |
|---------------------|----------------------------|----------------------|
| Root Position       | First Inversion            | Second Inversion     |
| Note Root at bottom | Root in first place on top | Root in second place |

## BROKEN CHORD or ARPEGGIO

When the notes of a chord are separated and played in the following manner, it is known as a BROKEN CHORD or ARPEGGIO.

ARPEGGIO is an Italian word meaning, *in the style of a harp*.

## ARPEGGIO DRILL

Play all notes under this sign  
one octave higher than written

Moderato

1 3 5 1 3 5 5 3 1 5 3 1

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

**C**

ETUDE  
BROKEN CHORDS

Circle all  
broken chords

Moderato

*mp*

5 3 1 1 3 5 4 3 2 1

1 2 3

*pp*

*mp*

2 3

*mp*

4



## DRILL

F Major Scale and Arpeggio

Moderato

2 3 4 5 1 3 5 5 3 1

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

*L.H. over*

Circle all  
broken chords

## ETUDE

CHORDS and BROKEN CHORDS

Allegretto

1 3 5

1 2 3

3 3 2 5

1 2 3 1 2 3 4

5 3 1

5 3 1

3 2

2 3 2

1 3 5

## Marche Slave

Adapted

Moderato

The musical score is for a piece titled "Marche Slave" by Tchaikovsky, adapted for piano. It is in 4/4 time and A minor. The tempo is marked "Moderato". The score consists of five systems of piano and right-hand staves. The first system begins with a forte (*f*) dynamic and includes fingerings 5, 4, 3, 2, 2, 5. A box labeled "A" is above the first measure. The second system includes a box labeled "G#" above the first measure and fingerings 2, 1, 2, 1, 2, 3, 5, 2. The third system starts with a forte (*f*) dynamic and includes fingerings 5, 2. The fourth system includes fingerings 2, 1, 2, 1, 2, 3, 5. The fifth system starts with a mezzo-piano (*mp*) dynamic and includes fingerings 3, 4, 3. The score concludes with a double bar line and repeat signs.

While the actual study of Minor Scales and Minor Modes is not presented until the student has reached the SECOND GRADE BOOK in John Thompson's MODERN COURSE FOR THE PIANO, it has been deemed advisable to include a few examples in Minor Mode in this book.

They provide additional study in Ear Training and offer material for those teachers who prefer to teach Minor Scales in the first book.

The above example is in key of A minor.

## FINGER LEGATO

Raise and drop the fingers with military precision. *Keep the hand and arm perfectly quiet.*

This touch develops independence and strength of finger, and produces clean, articulated passage playing.

Hanon  
(Adapted)

Moderato

The musical score is for a piano exercise in 4/4 time, marked 'Moderato'. It consists of four systems of staves. The first system is in bass clef and includes fingerings (1-5, 3-4, 2-3, 1-2, 4-5, 3) and a 'legato' instruction. The second system continues the bass clef exercise. The third system introduces a treble clef for the right hand, while the left hand remains in bass clef. The fourth system continues the exercise with both hands in treble clef. The exercise involves ascending and descending scales and arpeggiated patterns.

5 4 2 1 3 2 4 3 5 3

1 2 4 5 3 4 2 3 1 3

## DRILL

Broken Chord with Inversions

Root Position      1st Inversion      2nd Inversion      Root Position

*L.H.*      *L.H.*      *L.H.*      *L.H.*

**TRIPLET**  
Three notes played  
in the time of two

## Forest Dawn

## FIRST THEME

Moderato

*p*      *pp*

1 3 5      4 3 2      1 2      1      4

First system of music. The right hand features a melodic line with fingerings 1, 2, 4, 1, 4. The left hand has a bass line with fingerings 2, 4, 1, 2, 4. The system concludes with the word *Fine*.

## SECOND THEME

Second system of music. The right hand has fingerings 1, 2, 3, 4, 1, 2, 3. The left hand has fingerings 1, 2, 4, 2. Dynamics include *sfz* (sforzando) and *pp* (pianissimo).

Third system of music. The right hand has fingerings 1, 2, 3, 2, 1, 2. The left hand has fingerings 1, 3, 5, 1, 3, 5. Dynamics include *sfz* and *pp*.

Fourth system of music. The right hand has fingerings 1, 2, 2, 1, 2. The left hand has fingerings 2, 4, 2, 4, 1, 3. Dynamics include *sfz* and *pp*.

Fifth system of music. The right hand has fingerings 1, 2, 1, 2, 1, 2. The left hand has fingerings 2, 4, 1, 2, 5. The system concludes with the instruction *D. C. al Fine*.



## DRILL

## D Major Scale and Arpeggio

Moderato

8va.....: Play all notes under this sign one octave higher than written.

Be sure to observe phrasing

## Lightly Row

Traditional Melody  
(Adapted)

Moderato

# DRILL

## A Major Scale and Arpeggio

**Moderato**

*L.H. over*

## Air from Mozart's Sonata in A Major

**DOTTED CROTCHET**

• equals  $1\frac{1}{2}$  counts

Played

Adapted

*mp*

## ETUDE

Sharp rhythm.  
Smooth finger legato.  
Observe phrasing.

Legato

The musical score consists of five systems, each with a piano (treble) and bass (bass) staff. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The piano staff begins with a *mf* dynamic. It features a series of eighth notes with fingerings 1, 2, 3, 4, 5, 3, 3, 3. The bass staff has whole rests.
- System 2:** The piano staff continues with eighth notes and fingerings 1, 2, 3, 4, 5, 2, 2, 2. The bass staff has a half note followed by a whole rest.
- System 3:** The piano staff has a *f* dynamic. It features a series of eighth notes with fingerings 5, 1, 5, 1, 5. The bass staff has a series of eighth notes with fingerings 5, 4, 3, 2, 1, 5.
- System 4:** The piano staff has a *mf* dynamic. It features a series of eighth notes with fingerings 1, 5, 3. The bass staff has a series of eighth notes with fingerings 5, 3, 5.
- System 5:** The piano staff has a *ff* dynamic. It features a series of eighth notes with fingerings 3, 3, 1, 5, 2, 2, 2. The bass staff has a series of eighth notes with fingerings 3, 3, 2, 2, 3, 5.

## Moccasin Dance

Very lively

The musical score for "Moccasin Dance" is written in 4/4 time and consists of five systems of piano and grand staff notation. The piece is marked "Very lively".

- System 1:** The right hand begins with a melody marked *mf* (mezzo-forte), featuring fingerings 5, 4, 3, 1, 2, 2, 5. The left hand provides a steady bass accompaniment.
- System 2:** Continues the melodic and harmonic development in the right hand, with the left hand maintaining the accompaniment.
- System 3:** The right hand features a more active melody with dynamics *f* (forte), *p* (piano), and *f*. Fingerings 1, 3, 2, 1, 5 are indicated. The left hand continues the accompaniment.
- System 4:** The right hand starts with a *ff* (fortissimo) dynamic, followed by a *mf* section. Fingerings 4, 2, 3, 5, 4, 3, 1, 2 are shown. The left hand accompaniment is consistent.
- System 5:** The final system includes first and second endings. The right hand melody concludes with a *ff* dynamic. The left hand accompaniment features various accents and concludes with a final chord.

Another example in the Minor Mode. MOCCASIN DANCE is in the Key of A minor

## ETUDE

Animato

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

5      5      2      3 2 3 1

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

## The Dancing Lesson

With rhythmical swing

5      4      2      3

4      3      2

4      3      2

2      5      1      2      1      2

1      5      2      1      3      2

2 2 1 4 *p*

4 2 4 3

5 2 5 1

2 1 2 1 2 1 2 1

2 3 1 5 *dim.*

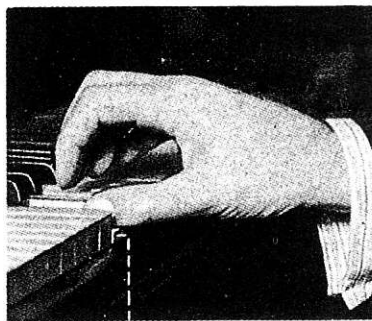


## WRIST STACCATO

In this attack the Wrist is the hinge. No finger action is used and the hand bounces up and down. Be sure the effort is given in the *motion toward the keys* and *not* on the up-stroke. A stiff wrist is usually the result of raising the hand too high (on the up-stroke). This touch produces a crisp, percussive staccato.



PREPARATION



ATTACK



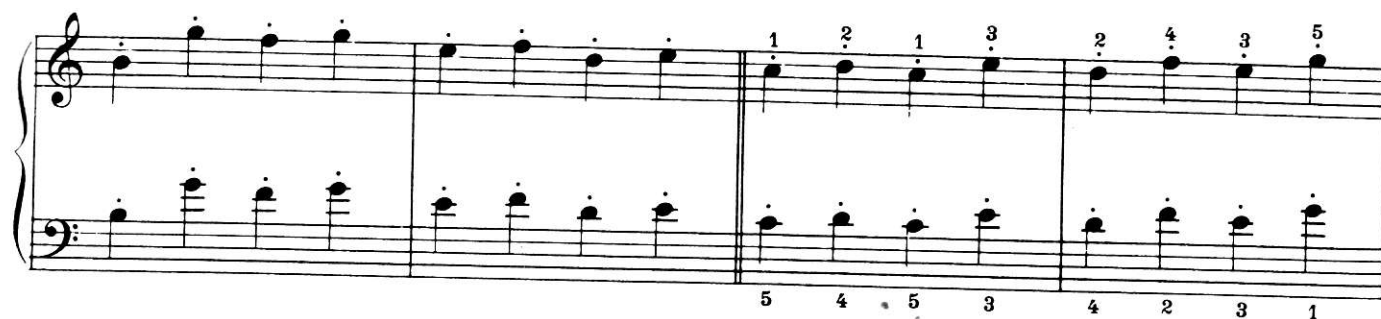
RELEASE



Practise first each  
hand separately

Hanon  
(Adapted)

## Moderato



# ETUDE

## Wrist Staccato

**Allegro**

*p*

quaver rest

1. 2.

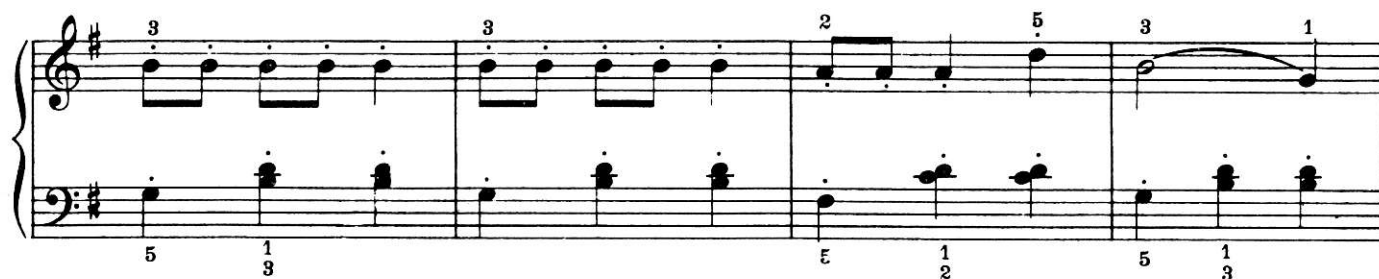
*L. H. over*

# The Woodpecker

## Wrist Staccato

**Moderato**

*mp staccato*



## SIX-EIGHT TIME

In six-eight time there are SIX counts to the bar and *a quaver gets one count*. There are TWO ACCENTS to the bar, the primary accent falling on the FIRST count and the secondary accent on the FOURTH count.

Time Values in six-eight Time

 = One count

 = Two counts

 = Four counts

 = Three counts

 = Six counts

## Drink to Me Only with Thine Eyes

Old English Air  
(Adapted)

Andantino

*p espressivo*



*p*

# ETUDE

Staccato and Legato

Allegro

First system of the 'ETUDE' piece. The music is in 6/8 time, marked 'Allegro' and 'mp'. The right hand features staccato eighth notes and triplet eighth notes. The left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated above and below notes.

Second system of the 'ETUDE' piece. It continues the staccato and legato patterns. The right hand has a first ending (1.) and a second ending (2.). Fingering numbers are present throughout.

## The Cuckoo Clock

Two-note phrasing

Allegretto

First system of 'The Cuckoo Clock'. The music is in 6/8 time, marked 'Allegretto' and 'mp'. The right hand features a 'Drop Roll' technique. The left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated.

Second system of 'The Cuckoo Clock'. Continues the two-note phrasing. Fingering numbers are present.

Third system of 'The Cuckoo Clock'. Continues the two-note phrasing. Fingering numbers are present.



## ETUDE

Wrist staccato in double notes

*Allegretto*

*p*

*Fine*

*1. 2. D.C. al Fine*

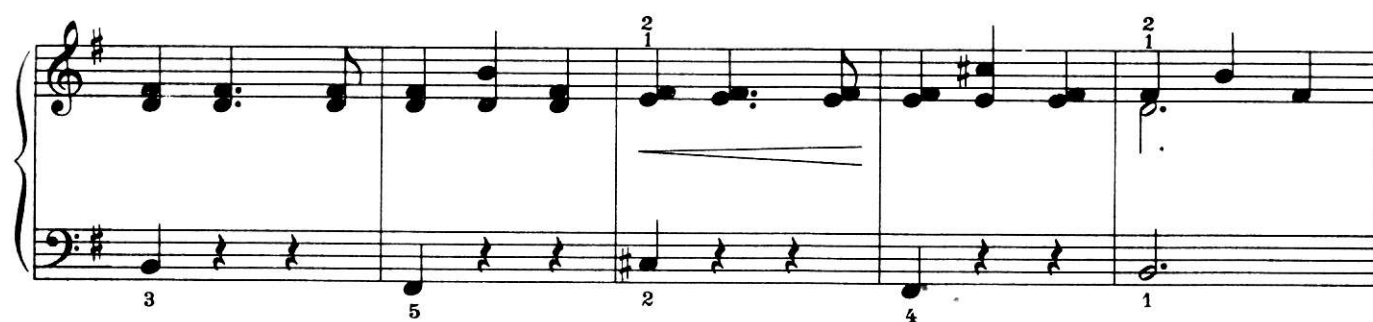
## Valse

*Andante*

*p*

*p*

J. T.



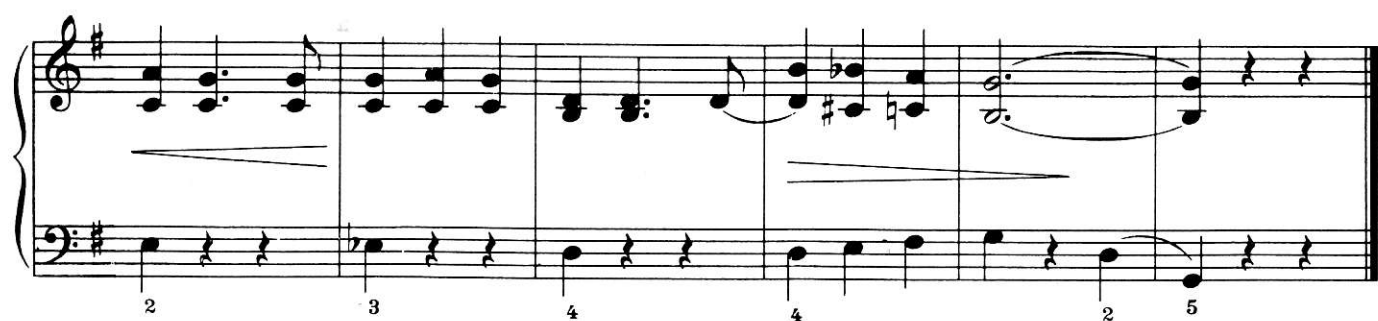
First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of chords and single notes, with fingerings 2, 1, 2, 1 indicated above. The left hand plays a bass line with fingerings 3, 5, 2, 4, 1 indicated below. A crescendo hairpin is present in the right hand.



Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of chords and single notes, with fingerings 3, 1, 2, 1, 4, 1 indicated above. The left hand plays a bass line with fingerings 2, 5, 2, 5 indicated below. The tempo marking *poco rit.* is followed by *a tempo*. A crescendo hairpin is present in the right hand.



Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of chords and single notes, with fingerings 2, 1, 4, 1, 5, 1, 4, 1 indicated above. The left hand plays a bass line with fingerings 2, 3, 4, 4, 2, 5 indicated below. A crescendo hairpin is present in the right hand.



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of chords and single notes, with fingerings 2, 3, 4, 4, 2, 5 indicated below. The left hand plays a bass line with fingerings 2, 3, 4, 4, 2, 5 indicated below. A crescendo hairpin is present in the right hand.

## DRILL

## B Flat Major Scale and Arpeggio

Moderato

2 3 4 5 4 3 2 1 3 5 5

L.H. over

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

## Nocturne

A NOCTURNE is a Night Song. It is a composition written in lyric style suggesting the peace of evening. In the following example the melody should be played with a smooth, *singing tone*. Make the phrases "breathe" on the second and fourth lines. Play the left hand throughout with a light touch so as not to obscure the right hand melody.

Andante

mp

3 4 5 4 3 2 1

2 1 2 1 4 3 2

3 4 5 4 3 2 1

2 1 2 1 4 3 2

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

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

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

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

# DRILL

Transpose the drill on opposite page to the key of E flat major

◡ = Pause

## Etude in E Flat Major

Andante moderato

Emphasize the drone effect  
of the bass in imitation of  
Irish bag-pipes.

## ETUDE

## On an Irish Green

Finger-Legato, Phrasing and Melody Playing

Sharp rhythm

The musical score is written for piano and treble clef. It consists of five systems of music. The first system is marked *f* and includes the instruction "Sharp rhythm". The second system includes the instruction *R.H. over* and *mf*. The third system continues the piece. The fourth system includes the instruction *f*. The fifth system concludes the piece. The score features various musical notations including dynamics (*f*, *mf*), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). The bass line is characterized by a drone effect, with repeated notes in the lower register.

Be careful  
of fingering

# Silent Night

Franz Gruber  
(Adapted)

Andante

*mp*

*p*



## ETUDE

## Rain Dance

For Left Hand Alone

A left hand study.  
Make distinction between  
Staccato and Sostenuto.

**Expressively**

*mf*

*ff*

*mf*

*f*

# SYNCOPATION

The tying over of the *last* half of the first beat into the *first* half of the second beat results in a rhythmical effect known as SYNCOPATION. The effect will be aided by giving a slight emphasis to the notes marked, 

## A Spanish Fiesta

Allegretto



The musical score for "A Spanish Fiesta" is written in 4/4 time and features syncopation. The tempo is marked "Allegretto". The score consists of five systems of piano and treble staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp*, *mf*, *p*, and *f*. Syncopation is shown by notes tied across beat boundaries, with accents on the first half of the second beat.

# DRILL

## E Major Scale and Arpeggio

Moderato

The left hand part represents the drone of the bass viols which were often used to make the music to which the peasants danced on the village green.

## Peasant Dance

Rhythmically

Keep an unbroken legato  
and play with as much  
expression as possible.

# ETUDE

## The Lonesome Pine

Extended Broken Chords

Molto legato

The musical score is written for piano in 3/4 time, featuring extended broken chords and a legato performance style. The key signature has one flat (B-flat). The score is divided into five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1 through 5. Dynamics include *p* (piano) and *mp* (mezzo-piano). The piece concludes with a double bar line and the instruction "L. H. over" (Left Hand over). Fingerings for the final measure are 5 1 in the bass and 2 in the treble.

*p*

*mp*

L. H. over

## NEW FORM OF THE BROKEN CHORD

This example employs still another form of the broken chord used as accompaniment.

The HARMONY PATTERNS should be practised first like this:



Then in broken form like this:



## Long, Long Ago

Thomas H. Bayly  
(Adapted)

*Andante*

*mp*

*mf*

*p*

*mp*

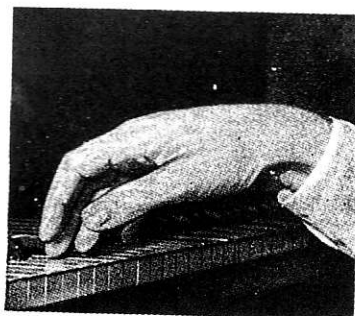
# FOREARM STACCATO

67

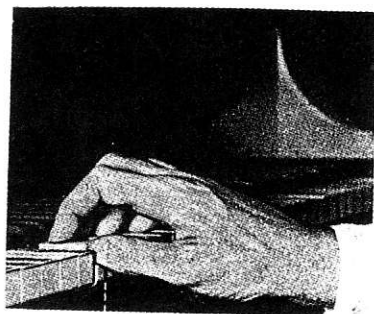
In this touch the elbow is the hinge.

When in mid-air the hand hangs loosely from the wrist. At the moment of impact with the keys, the wrist drops to normal (level) position.

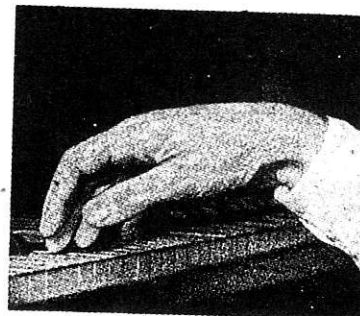
This touch makes more use of the Weight Principle than wrist staccato and the result is a staccato with more depth of tone. It is used mostly for chords and octaves.



PREPARATION



ATTACK



RELEASE

Practise first  
each hand separately



Hanon  
(Adapted)

Moderato





## Twilight Song

Forearm Chord Playing

Expressively

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system is marked *mp* and the fourth system is marked *p*. The score is titled "Twilight Song" with the subtitle "Forearm Chord Playing". The tempo/style marking is "Expressively".

**System 1:** Treble staff has a whole note chord (F4, A4, Bb4) with fingerings 3, 1, 1. Bass staff has a whole note chord (Bb2, D3, F3) with fingerings 1, 5. A slur covers the first two measures.

**System 2:** Treble staff has a whole note chord (F4, A4, Bb4) with fingerings 2, 1. Bass staff has a whole note chord (Bb2, D3, F3) with fingerings 2, 1. A slur covers the first two measures.

**System 3:** Treble staff has a whole note chord (F4, A4, Bb4) with fingerings 3, 1. Bass staff has a whole note chord (Bb2, D3, F3) with fingerings 1, 5. A slur covers the first two measures.

**System 4:** Treble staff has a whole note chord (F4, A4, Bb4) with fingerings 2, 1. Bass staff has a whole note chord (Bb2, D3, F3) with fingerings 2, 4. A slur covers the first two measures.

The image displays five systems of musical notation for piano, arranged vertically. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, fingerings, and dynamics.

- System 1:** Treble clef has notes with fingerings 2 1, 2 1, 3 1, 4 1, 5 1, and 1. Bass clef has notes with fingerings 1, 2, 3, 4, 5, and 1.
- System 2:** Treble clef has notes with fingerings 2 1, 2 1, 3 1, 4 1, 5 1, and 1. Bass clef has notes with fingerings 1 2, 1 2, 3 1, 5 3, and 1. Dynamics include *p*.
- System 3:** Treble clef has notes with fingerings 1 2, 4 1, 3 1, 3 2, and 3 2. Bass clef has notes with fingerings 3, 1, 3, 1, and 3. Dynamics include *pp*.
- System 4:** Treble clef has notes with fingerings 3 1, 1 2, 4 1, and 5 1. Bass clef has notes with fingerings 1 5, 5 3, 1 3, and 3. Dynamics include *pp*.
- System 5:** Treble clef has notes with fingerings 4 1, 3 1, 3 2, 5 1, and 5 1. Bass clef has notes with fingerings 2, 1, 2, 2, and 2. Dynamics include *poco rit.*

## DRILL

## A Flat Major Scale and Arpeggio

Moderato

5 4 3 2 5 3 1 2 1 3 5

## To a Skyscraper

Andante

*mf* R.H. L.H.

*p*

*mf* R.H. L.H.

*p*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, with fingerings 1, 2, 1, 2, 3, 1, 2, 1, 2. Bass staff has chords with fingerings 3/5, 3/5, 3, 3/5, 3/5. Dynamics: *pp* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes with fingerings 3, 1, 1, 2, 1, 2, 3, 1, 3, 1. Bass staff has chords with fingerings 3, 3/5, 3/5, 3, 3. Dynamics: *mf*.

Third system of musical notation. Treble and bass staves. Treble staff has chords with fingerings 4, 1, 3, 2. Bass staff has chords with fingerings 2, 4, 2, 4.

Fourth system of musical notation. Treble and bass staves. Treble staff has eighth notes with fingerings 1, 3, 1, 3, 3, 2. Bass staff has eighth notes with fingerings 3, 3, 3, 3, 3. Dynamics: *mf* and *p*. Labels: *R. H.*, *L. H.*.

Fifth system of musical notation. Treble and bass staves. Treble staff has chords with fingerings 3, 1, 3, 1. Bass staff has chords with fingerings 4, 3, 3, 3. Dynamics: *pp*. Labels: 1., 2., *L. H. over*.

## Air

from Dvořák's "New World" Symphony

Lois Long  
(Arranged)

Largo

First system of musical notation for "Air" by Dvořák, arranged by Lois Long. The system consists of a grand staff with a treble and bass clef. The time signature is 4/4. The tempo is marked "Largo". The music begins with a piano (*p*) dynamic. The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords. Fingering numbers (1, 2, 3, 4, 5) are indicated above and below the notes.

Second system of musical notation for "Air" by Dvořák, arranged by Lois Long. The system continues the melody and accompaniment from the first system. The right hand melody features a triplet of eighth notes. The left hand accompaniment includes a chromatic descending line in the bass. Fingering numbers are provided for both hands.

Third system of musical notation for "Air" by Dvořák, arranged by Lois Long. The system continues the melody and accompaniment. The right hand melody has a triplet of eighth notes. The left hand accompaniment features a sustained chord in the bass. Fingering numbers are provided for both hands.

Fourth system of musical notation for "Air" by Dvořák, arranged by Lois Long. The system continues the melody and accompaniment. The right hand melody has a triplet of eighth notes. The left hand accompaniment features a sustained chord in the bass. Fingering numbers are provided for both hands.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Treble clef has notes with fingerings 3, 5, 3, 2, 1, 2, 3, 5, 3, 2. Bass clef has chords with fingerings 1/5 and 2/5. Dynamics include *p*.
- System 2:** Treble clef has notes with fingerings 3, 5, 5/2, 3, 4, 5, 4, 3, 4, 1, 3. Bass clef has notes with fingerings 1, 2, 3, 1/4, 2/5, 3/5. Dynamics include *f*.
- System 3:** Treble clef has notes with fingerings 4, 3, 4, 3. Bass clef has chords with fingerings 2/5, 3/5. Dynamics include *pp* and *mp*.
- System 4:** Treble clef has notes with fingerings 3, 1, 3, 5, 2, 5/1. Bass clef has notes with fingerings 5, 3, 1, 5. Dynamics include *pp* and *L. H. over pp*.
- System 5:** Treble clef has chords with fingerings 4/1, 3/1, 3/1, 4/1, 5/3, 3/1. Bass clef has notes with fingerings 1, 5, 2, 1/5, 1/5. Dynamics include *f*.



## ETUDE

**Allegro**

*f* *R. H.* *L. H.* *ff*

## Dublin Town

**Lively**

*mf*

First system of musical notation. Treble clef, key of D major (two sharps). The melody consists of eighth notes with fingerings: 5, 3, 5, 3, 4, 3, 2, 3, 2, 1, 5, 3, 5, 3, 4, 3, 2, 2. The bass line has dotted half notes with fingerings 1 and 5. A forte (*f*) dynamic marking is present.

Second system of musical notation. Treble clef, key of D major. The melody continues with eighth notes and fingerings: 5, 3, 5, 3, 4, 3, 2, 3, 2, 1, 5, 4, 3, 4, 3, 2, 3, 1. The bass line has dotted half notes.

Third system of musical notation. Treble clef, key of D major. The melody features eighth notes and fingerings: 1, 2, 1, 1, 3, 4, 5, 3, 5, 3, 1, 2, 1, 1, 3, 5, 4, 3, 2. A mezzo-forte (*mf*) dynamic marking is present. The bass line has dotted half notes.

Fourth system of musical notation. Treble clef, key of D major. The melody continues with eighth notes and fingerings: 1, 2, 1, 1, 3, 4, 5, 3, 5, 3, 1, 2, 5, 4, 2, 1, 3, 2, 1. The bass line has dotted half notes.

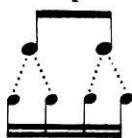
Fifth system of musical notation. Treble clef, key of D major. The melody includes eighth notes, triplets, and fingerings: 3, 2, 1, 3, 2, 1, 3, 4, 5. A fortissimo (*ff*) dynamic marking is present. The bass line has dotted half notes.

Play one octave  
lower than written

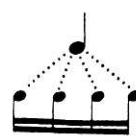
## SEMIQUAVERS

The TIME VALUE of Semiquavers is HALF that of Quavers. There are TWO Semiquavers

to one Quaver



and FOUR Semiquavers to one Crotchet



## John Peel

D'ye ken John Peel with his coat so gay?  
D'ye ken John Peel at the break of day?  
D'ye ken John Peel when he's far away  
With his hounds and his horn in the morning?

Folk Song  
(Adapted)

**Allegro**

*mf*

*tr* is the  
sign of the trill

# THE TRILL

Played

Allegro *tr*

12 *mp* 1 2 3 1 2

4 *tr* 1 2 1 2 3 1

*tr* *mp* 1 2 1 2

*tr* 1 2 3 2 3 2 1 2 3 4 5

## Sweet and Low

Joseph Barnby  
(Arranged)

Andante

The musical score is written for piano in 6/8 time. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'Andante' and 'p'. The second system is also marked 'p'. The third system is marked 'pp' and 'dim.'. The fourth system is marked 'poco rit.' and 'pp'. The score includes various musical notations such as notes, rests, and fingerings.

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

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

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

2 1 2 1 3 1 1 5 1 4

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

2 4 1 4 3 2 4 2 1 5 1

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

## Under the Leaves

Thomé  
(Adapted)

Andantino

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

*mp*

3 5 2 5 1 5

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The melody consists of several measures, some of which are marked with fingerings (1-5) and slurs. The piece concludes with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes fingerings (1-5) and a forte (f) dynamic marking.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various ornaments and fingerings indicated above the notes. The bass staff provides a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into four measures, each with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests, accompanied by fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into four measures by bar lines.



# GLOSSARY OF TERMS, SIGNS AND ABBREVIATIONS USED IN THIS BOOK

| Signs or Abbreviations                                                              | Terms           | Meaning                                                        |
|-------------------------------------------------------------------------------------|-----------------|----------------------------------------------------------------|
|    | accent          | To emphasize or stress a certain note or beat.                 |
|                                                                                     | allegretto      | Light and lively                                               |
|                                                                                     | allegro         | Fast                                                           |
|                                                                                     | andante         | Slow                                                           |
|                                                                                     | andantino       | Slow—but not as slow as <i>andante</i> .                       |
|                                                                                     | animato         | With animation                                                 |
|                                                                                     | arpeggio        | In the style of a harp—broken chord.                           |
|                                                                                     | a tempo         | Resume original tempo.                                         |
|    | crescendo       | A gradual increase in the tone.                                |
| <i>D.C.</i>                                                                         | Da Capo         | Return to beginning.                                           |
| <i>D.C. al Fine</i>                                                                 | Da Capo al Fine | Return to the beginning and play to <i>Fine</i> .              |
|    | diminuendo      | A gradual decrease in the tone.                                |
|                                                                                     | espressivo      | Expressively.                                                  |
| <i>Fine</i>                                                                         | Finale          | The end.                                                       |
| <i>f</i>                                                                            | forte           | Loud.                                                          |
| <i>ff</i>                                                                           | fortissimo      | Very loud.                                                     |
|                                                                                     | largo           | Very slowly.                                                   |
|                                                                                     | legato          | Connected, bound together.                                     |
| <i>mf</i>                                                                           | mezzo forte     | Moderately loud.                                               |
| <i>mp</i>                                                                           | mezzo piano     | Moderately soft.                                               |
|                                                                                     | moderato        | At a moderate tempo.                                           |
|                                                                                     | molto           | Much.                                                          |
|                                                                                     | Nocturne        | Night Song.                                                    |
| <i>8va</i>                                                                          | Octavo above    | Play all notes under this sign one octave higher than written. |
|  | Pause           | To hold or pause, according to taste.                          |
| <i>p</i>                                                                            | piano           | Softly                                                         |
| <i>pp</i>                                                                           | pianissimo      | Very softly                                                    |
|                                                                                     | poco            | Little                                                         |
| <i>rit.</i>                                                                         | ritard.         | A gradual slowing of the tempo.                                |
|  | sostenuto       | Sustained—with singing quality                                 |
|  | staccato        | Detached                                                       |
|                                                                                     | tempo           | Time—rate of speed.                                            |
|  | triple          | Three notes to be played in the time normally given to two.    |

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