

THE
LEILA FLETCHER
PIANO COURSE



PROGRESS PAGES

BOOK THREE

MONTGOMERY MUSIC INC. BUFFALO, N. Y.

THE LEILA FLETCHER PIANO COURSE

FOREWORD

The several Books of the Piano Course are numbered consecutively, not to represent the various grades in music, but as a presentation of a continuous course in music education. The Piano Course is designed to meet the requirements of the *average* pupil, and is graded to allow the average pupil to make sound, steady progress, and to enjoy the immediate satisfactions of fluent reading. The material used in the Course has been tested by actual experience in teaching a large number of students, and the results apparent from its use are: greater interest in music study, better musicianship, and fewer pupils who discontinue music study through loss of interest or through discouragement.

The Study of Music should be a delightful experience. Almost every child comes to his first music lesson with happy anticipation. The use of suitable musical material, logically presented, will undoubtedly advance the pupil's interest in music. The Piano Course is dedicated to a four-fold purpose: the development of the ability to read music fluently and interpret it artistically, the establishing of a sound and comprehensive piano technic, the nurturing of the creative musical talent, and the fostering of a lasting appreciation of music.

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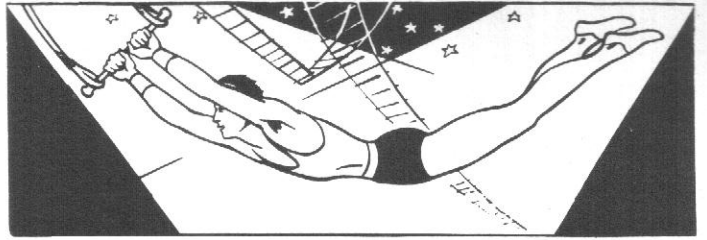
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In **TRAPEZE ARTIST**, short phrases are contrasted with longer phrases. There is an exciting staccato chord in the seventh measure. The scale passage at the end of the piece suggests the graceful exit of the circus performer. Play the melody throughout with singing tone.



1. Trapeze Artist

Rhythmically

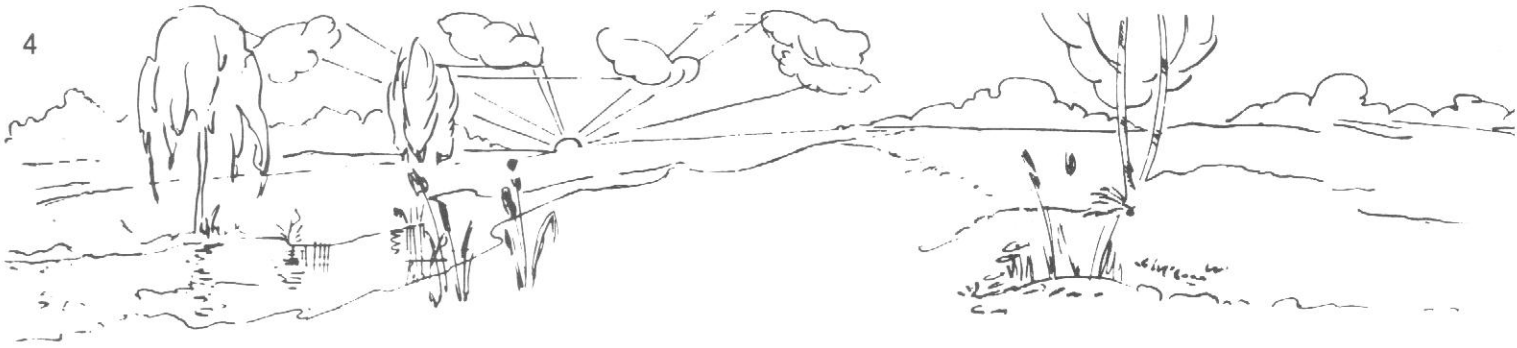
mf Sail - ing high, 'neath the spang - led sky, Of the

cir - cus tent, (There he goes now!) He *mf*

caught the bar, it swings out far, What a

won - der - ful thing for an - y one to do!

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Top o' the Mornin' should be phrased *lightly*, the strong beats gently stressed.

2. Top o' the Mornin'

Traditional

Rhythmically

mf 'Tis the top o' the mornin', a shining, new day, All the

The first system of music is in 3/4 time with a key signature of one sharp (F#). It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter and eighth notes, with some triplets and slurs. The bass line provides a simple accompaniment with quarter notes and rests. The lyrics are: "'Tis the top o' the mornin', a shining, new day, All the".

mists of the dawn-ing have van-ished a - way. And the

The second system continues the melody and accompaniment. The lyrics are: "mists of the dawn-ing have van-ished a - way. And the".

birds, they are sing-ing, at the rise of the sun, 'Tis a

The third system continues the melody and accompaniment. The lyrics are: "birds, they are sing-ing, at the rise of the sun, 'Tis a".

fair- y - land won-der, a new day be - gun!

The fourth system concludes the piece. The lyrics are: "fair- y - land won-der, a new day be - gun!".



3. On the Levee

Allegretto

mf

mf

Any musical terms which you do not know may be found on page 49. LOOK THEM UP!



4. At the Pond

Moderato

Traditional

One day I came to a marsh-y pond, And I saw a big bull-frog, He was

sit-ting there in the bright sun-shine, a - sleep up - on a log. "Go a -

round! Go a - round! Go a - round!" the old frog said; "Cut a -

cross, my boy," said a lit - tle frog, "Don't mind old sleep-y head!"



When Franz Joseph Haydn was a boy, he loved to play jokes on his friends. Often these pranks ended disastrously for young Haydn. In later life we find that this sense of humor had not deserted him: when writing a symphony he thought it fun to place a loud chord in a quiet place in the music "to wake up those who had fallen asleep!" he said.

Franz Joseph Haydn is one of the truly great musicians of the world. He has been called the father of the symphony orchestra. He was very industrious and wrote a great deal of music — string quartets, operas, sonatas, songs, over a hundred symphonies, and much beautiful church music. His kindly, cheerful nature is reflected in the charm and freshness of his music.

5. Hymn of Praise

F. J. Haydn

Andante

mp

Thirds

When playing thirds, curve the fingers well, lift the fingers fairly high, relax the wrist, and *listen carefully as you play*. Both notes must sound at the *same time* — not one note after the other!

legato



Preparatory Exercise:

E D C B A G#



6. The Accordion Player

Moderato

With left hand, hold Middle C (without sounding the note) while you play the treble line—keys softly—just let finger 3 bounce lightly along—and say the letter-names as you play: E, G, B, D, F, A, C. In the same way, play and say the bass line—keys: A, F, D, B, G, E, C. Do this once every time you practise.

7. Valsette

Gracefully

6/8 TIME

In $\frac{6}{8}$ Time, there are six beats in a measure, and an eighth note represents a beat. If an eighth note (♪) receives one count or beat, a quarter note will receive two counts, and a dotted quarter note will receive three counts:

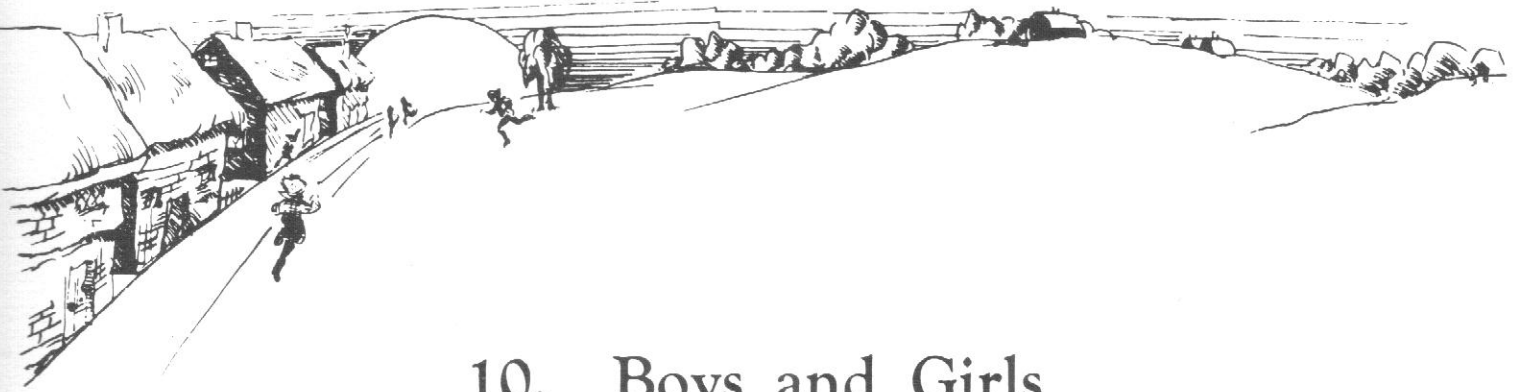
$\text{♪} = 1 \text{ count}$
 $\text{♩} = 2 \text{ counts}$
 $\text{♩.} = 3 \text{ counts}$

The six beats of $\frac{6}{8}$ Time are divided into *two* groups in each measure: $\text{♪♪} \text{ ♩} \text{ ♩}$

The Strong Accent falls on Count 1, the Medium Accent on Count 4: $\text{♩} \text{ ♩} \text{ ♩} \text{ ♩}$
S w w M w w

8. Old Song

9. The Invitation



10. Boys and Girls

Traditional

Boys and girls, come out to play, The moon is shin-ing as bright as day.

Leave your sup-per and leave your sleep, And meet your play-fel-lows in the street.

11. Pop! Goes the Weasel

Traditional

Pop! goes the wea - sel.



12. Sailing

Allegretto

G. Marks

First system of musical notation. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a *mf* dynamic marking. The bass clef staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure of the bass staff has a '2' above the staff and a '4' below it. The second measure has a '4' above the staff. The third measure has a '1' above the staff. The fourth measure has a '1' above the staff. The fifth measure has a '1' above the staff, a '2' above the staff, a '1' above the staff, and a '4' above the staff. The sixth measure has a '2' above the staff. The seventh measure has a '1' above the staff. The eighth measure has a '1' above the staff. The piece ends with a double bar line.

Second system of musical notation. The treble clef staff continues with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a *mf* dynamic marking. The bass clef staff continues with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure has a '1' below the staff. The second measure has a '1' below the staff. The third measure has a '1' below the staff. The fourth measure has a '1' below the staff. The fifth measure has a '1' below the staff. The sixth measure has a '1' below the staff. The seventh measure has a '1' below the staff. The eighth measure has a '1' below the staff. The piece ends with a double bar line.

Third system of musical notation. The treble clef staff continues with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a *mf* dynamic marking. The bass clef staff continues with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure has a '2' above the staff and a '4' below it. The second measure has a '4' above the staff. The third measure has a '1' above the staff. The fourth measure has a '1' above the staff. The fifth measure has a '1' above the staff, a '2' above the staff, a '1' above the staff, and a '4' above the staff. The sixth measure has a '2' above the staff. The seventh measure has a '1' above the staff. The eighth measure has a '1' above the staff. The piece ends with a double bar line.

Fourth system of musical notation. The treble clef staff continues with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a *mf* dynamic marking. The bass clef staff continues with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure has a '2' above the staff, a '1' above the staff, and a '2' above the staff. The second measure has a '3' above the staff. The third measure has a '4' above the staff. The fourth measure has a '5' above the staff, a '3' above the staff, and a '4' above the staff. The fifth measure has a '2' above the staff. The sixth measure has a '1' above the staff. The seventh measure has a '1' above the staff. The eighth measure has a '1' above the staff. The piece ends with a double bar line.



13. Waltz

Franz Schubert

Moderato

First system of musical notation. The treble clef staff contains a melodic line with notes and rests, with fingerings 2, 1, 1, 2, 3, 4, 2, 4, 2 written above. The bass clef staff contains a harmonic accompaniment with notes and rests, with fingerings 3, 1/2, 4, 1/2 written below. A dynamic marking *mf* is placed between the staves.

Second system of musical notation. The treble clef staff continues the melody with fingerings 2, 1, 2, 3, 1, 2. The bass clef staff continues the accompaniment with fingerings 5, 1/2, 5, 5, 1/3. A crescendo hairpin is visible in the bass staff.

Third system of musical notation. The treble clef staff continues the melody with fingerings 4, 2, 4, 4, 3, 2, 1. The bass clef staff continues the accompaniment with fingerings 5, 1/3, 5, 4, 1/2, 4, 3, 2. A crescendo hairpin is visible in the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody with fingerings 2, 1, 2, 1, 2, 3, 4, 1, 3, 2. The bass clef staff continues the accompaniment with fingerings 5, 1/2, 3, 2, 5, 1, 2. A final chord is marked with a double bar line and a fermata.

14. Campfire Melody

With expression

First system of musical notation for 'Campfire Melody'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef is marked with a slur and includes fingering numbers 3, 1, 3, 1, 2, 3, 4, 3, and 3. The bass clef accompaniment features a steady eighth-note pattern with fingering numbers 1, 5, 3, 5, 3, 2, 4, 2, and 3. A fermata is placed over the final note of the first system.

Second system of musical notation. The treble clef melody continues with a slur and includes fingering numbers 3, 1, 2, 3, 1, 2, 4, 3, 2, and 1. The bass clef accompaniment continues with a steady eighth-note pattern and includes fingering numbers 5, 3, 2, 1, 3, 2, 1, 2, 1, 2, and 5. A fermata is placed over the final note of the second system.

Third system of musical notation. The treble clef melody includes a slur and fingering numbers 4, 1, 3, 1, 2, 3, 1, and 1. The bass clef accompaniment includes a slur and fingering numbers 1, 2, 3, 2, and 2. A fermata is placed over the final note of the third system.

Fourth system of musical notation. The treble clef melody includes a slur and fingering numbers 4, 1, 3, 1, 2, 1, and 1. The bass clef accompaniment includes a slur and fingering numbers 1, 2, 1, 5, and 2. A fermata is placed over the final note of the fourth system.

The Little Train - Second Part

R.H. *mp*

accelerando

First system of musical notation for 'The Little Train - Second Part'. It is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand (R.H.) part is marked mezzo-piano (*mp*) and features a steady eighth-note pattern with a slur and fingering numbers 3, 4, 2, 3, and 3. The left hand (L.H.) part consists of a steady eighth-note pattern with a slur and fingering numbers 3, 3, and 3. A fermata is placed over the final note of the first system.

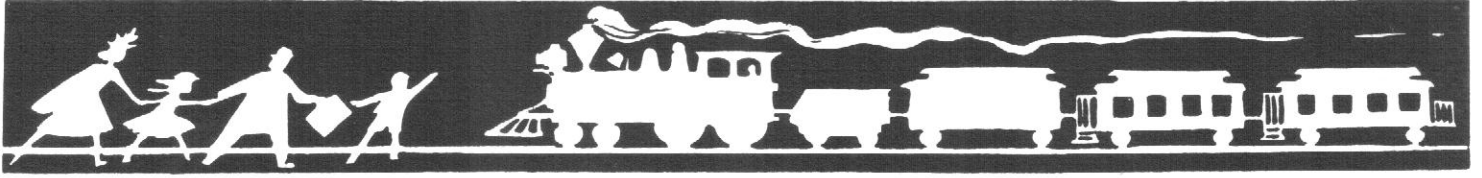
ritard

4

Second system of musical notation. The right hand (R.H.) part continues with a steady eighth-note pattern and a slur. The left hand (L.H.) part continues with a steady eighth-note pattern and a slur. A fermata is placed over the final note of the second system.

four measures rest

The LITTLE TRAIN is an effective study in *accelerando* and *ritard*. (See page 49 for the meaning of these two words.)



15. The Little Train

mf The lit - tle train goes puff, puff, puff! Some times I think it's

accelerando

in a huff, We'd bet - ter hur - ry, clear the line, The

ritard

lit - tle train is right on time! Yes sir, it's right on

a tempo

8 time.

SCALE BUILDING

In the Major Scale, the LOWER FOUR NOTES and the UPPER FOUR NOTES have the SAME PATTERN of steps and half-steps (or whole-tones and half-tones, as we shall now call them.)

Here is the Scale of C MAJOR:

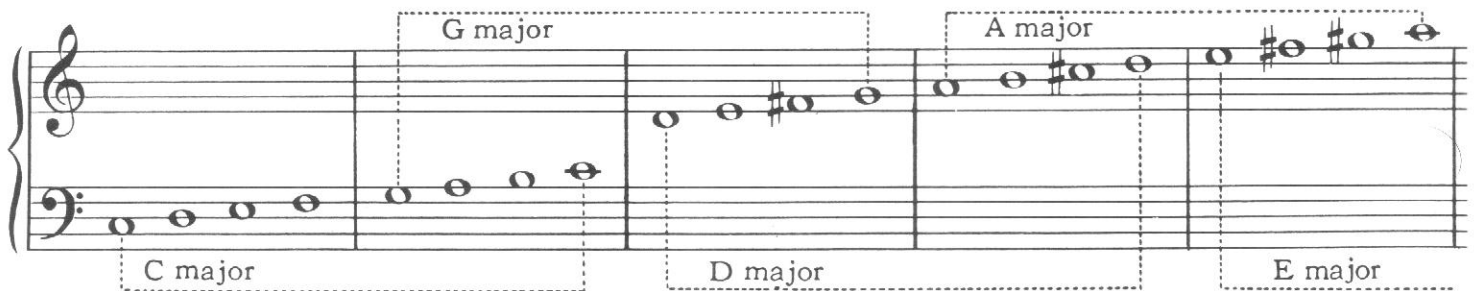


The LOWER four notes are called the *lower* tetrachord. The UPPER four notes are called the *upper* tetrachord.

There is a space of a whole-tone (whole step) *between* the TWO tetrachords — from F to G on the scale above.

You can build *all* the Major Scales by tetrachords: Tone, tone, half-tone. Begin with the note C and build upwards. Always remember that there is a whole-tone *between* the tetrachords. Each time, as we build a new scale, the Upper Tetrachord of *the old scale* becomes the Lower Tetrachord of *the new scale*.

Scale building by Tetrachords:



TECHNICAL NAMES OF NOTES OF THE SCALE

The notes of the scale have Technical names which are very useful. Here are the technical names for the first, fifth, and seventh notes of the scale:



The Key-Note, or Tonic, is the Name-note, on which the scale begins and ends.

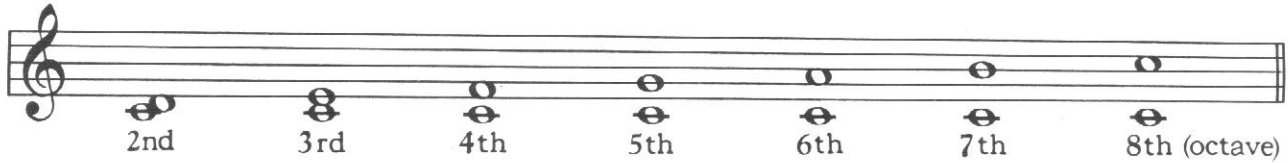
The *fifth* of the scale is called the Dominant. Notice that the Upper Tetrachord of the scale begins on the Dominant.

The *seventh* note of the scale is called the Leading-Note, because it “leads” strongly to the Key-Note a half-tone higher. (Play the Scale of C Major and pause on B, the Leading-Note, and you will hear this restless quality of tone which leads you to play C, the upper Key-Note.)

INTERVALS OF THE MAJOR SCALE

An Interval is the distance (in pitch) between two notes. Intervals are measured by the number of degrees (lines and spaces) they occupy on the staff.

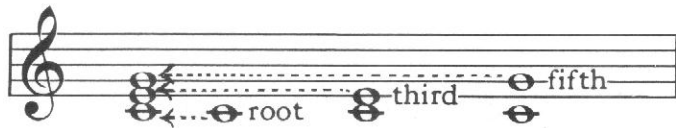
Here are the Intervals of the Major Scale:



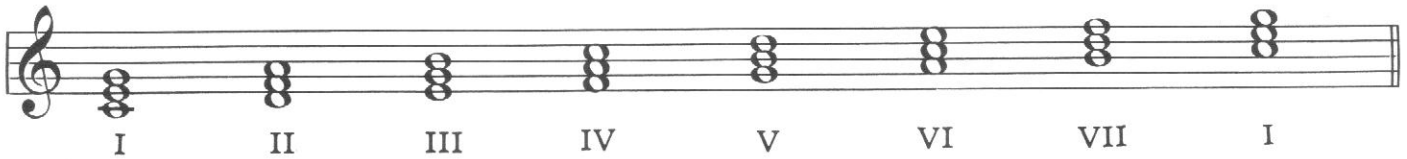
CHORDS

Chords are built *upwards* in *thirds*. The note on which the chord is *built* is called the *root* of the chord.

Triads are three-note chords consisting of a root, a third, and a fifth. (In other words, a root, a third, and another third. The upper third forms the interval of a fifth with the root.)



TRIADS OF THE MAJOR SCALE



There are three Triads that are of special importance: I, IV, and V.

I — the Triad built on the Key-Note, or Tonic. This Triad is called the Tonic Triad.

IV — the Triad built on the fourth note of the scale. We shall learn about this triad in Book Four.

V — the Triad built on the fifth note of the scale, the Dominant. This Triad is called the Dominant Triad.

Tonic Triads — G Major

D Major

A Major

E Major



F major

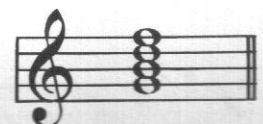
B^b major

E^b major

A^b major



If we add another third to a triad, we have a four-note chord which is called a "seventh chord", because the highest note is an interval of a seventh from the root. Here is a seventh chord built on G, the Dominant of C Major; this chord is called the Dominant seventh chord:



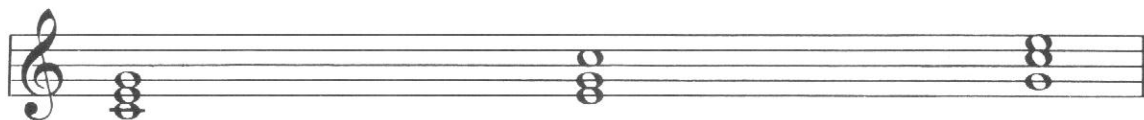
INVERSIONS OF TRIADS

Chords may be "inverted," that is, *the order* of the notes may be changed:

C Major Triad in
ROOT POSITION

C Major Triad
FIRST INVERSION

C Major Triad
SECOND INVERSION

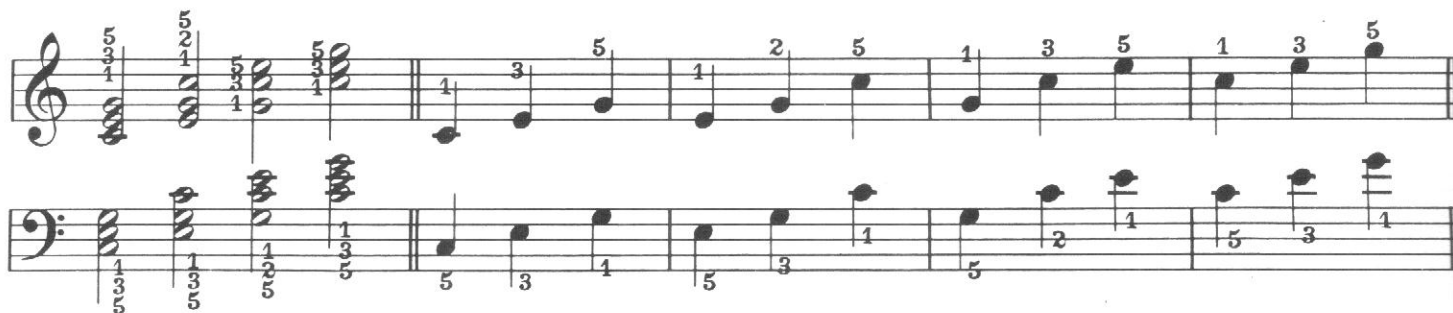


When the lowest note of the chord is the **ROOT** of the chord, the chord is in **ROOT POSITION**.

In the **FIRST INVERSION**, the 3rd of the chord is the lowest note.

In the **SECOND INVERSION**, the 5th of the chord is the lowest note.

C Major Tonic Triad with inversions:



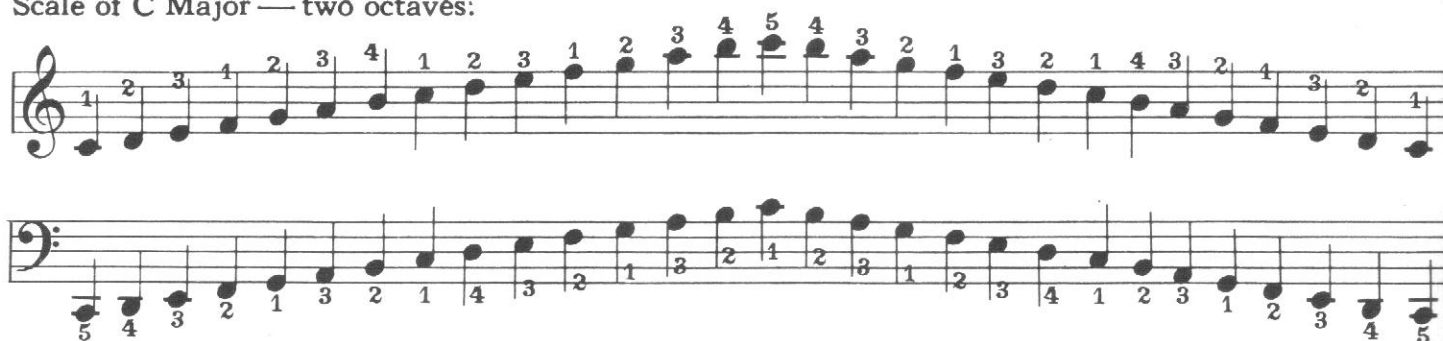
Practise playing Tonic Triads with inversions, in all Keys. Play the broken chord form as well as the blocked. The fingering is the same in all Keys: Use fingers 1, 3, 5 in all chords except 1st Inversion in *right hand* and 2nd Inversion in *left hand* — in these use fingers 1, 2, 5.

MAJOR SCALES

Review "Swing Bridge," page 30 of Book Two.

In the two octave scale, the "bridge" swings three times.

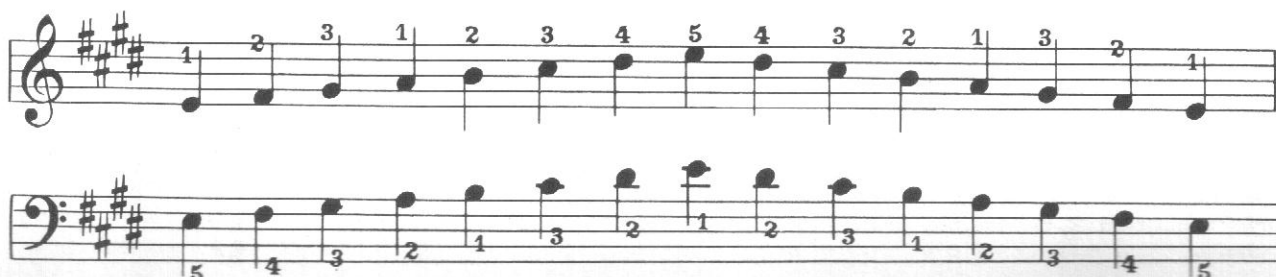
Scale of C Major — two octaves:



Practise the Major Scales of C, G, D, A, and E, two octaves.

Practise the Major Scales of F, B^b, E^b, and A^b, one octave only.

Scale of E Major — Key Signature, four sharps, F[#], C[#], G[#], and D[#].



Scale of E^b Major — Key Signature, three flats, B^b, E^b, and A^b.

Scale of A^b Major — Key Signature, four flats, B^b, E^b, A^b, and D^b.

MINOR SCALES

Lower the 3rd note and the 6th note of the Major Scale a *half-tone* and you have a Minor Scale.

Here is the Scale of C Major:

Here is the Scale of C Minor:

Here are the Intervals in the Scale of C Minor:

(The *Key Signatures* of C Major and C Minor are different; we shall learn about Minor Key Signatures in Book Four.)

C Minor Scale and Chord:

G Minor Scale and Chord:

D Minor Scale and Chord:

A Minor Scale and Chord:

The fingering is *the same* in all the above minor scales.

NOTE TO TEACHER: Since the Harmonic Minor scale is more truly minor *in effect* than the Melodic Minor scale, having the minor 3rd and minor 6th both ascending and descending, it is here presented first to the young student. And as the Tonic Minor affords a better means of comparison with the major scale than the Relative Minor, it is given our first consideration.

A Nocturne is a night song or melody. This Nocturne, in the Key of A Minor, should be played with expression. Shade the melody line, make it song-like; this nocturne should not be played too slowly.

16. Nocturne

Moderato

The first system of musical notation for '16. Nocturne' is in 3/4 time and the key of A minor. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains a melody of eighth notes with fingerings 1, 3, 3, 1, 3, 2, 3. The bass staff contains a bass line with fingerings 3, 1, 2, 1, 4, 2. A *legato* marking is placed below the bass staff. Brackets indicate phrasing in both staves.

The second system of musical notation continues the piece. The treble staff has a melody with fingerings 2, 2, 4, 1, 3. The bass staff has a bass line with fingerings 1, 2, 3, 3, 1. A *poco cresc.* marking is placed above the bass staff. Brackets indicate phrasing.

The third system of musical notation continues the piece. The treble staff has a melody with fingerings 1, 3, 1, 3, 1, 4, 1, 2, 5, 4, 2. The bass staff has a bass line with fingerings 2, 3, 1, 2, 3. A *diminuendo* marking is placed above the bass staff. Brackets indicate phrasing.

The fourth system of musical notation concludes the piece. The treble staff has a melody with fingerings 1, 3, 1, 3, 2, 3. The bass staff has a bass line with fingerings 5, 4, 3, 1, 2, 4, 2. A dynamic marking of *mf* is placed above the treble staff. Brackets indicate phrasing.

First system of musical notation. The treble staff contains a sequence of notes with fingerings 2, 2, 1, and 3. The bass staff contains notes with fingerings 1, 3, 3, and 1. Brackets are used to group notes across measures.

Second system of musical notation. The treble staff continues with notes and fingerings 1, 3, 1, 3, 2, 1, 1, 2, and 5. The bass staff includes a *rit. e dim.* instruction. Fingerings 2, 3, 1, 2 1, and 5 are shown in the bass staff.

This is a sixteenth note: 

Four sixteenth notes equal

one quarter note:  = 

17. Rhythmic Study

(Tropicana)

In strict-time

First system of 'Rhythmic Study' in 2/4 time. The treble staff starts with a *mf* dynamic marking. Both staves feature a rhythmic pattern of eighth notes with fingerings 1 and 5.

Second system of 'Rhythmic Study'. The treble staff continues with eighth notes and fingerings 1 and 5. The bass staff includes a fermata over a measure.

22 In the twelfth measure, change from finger 2 to finger 3 (2̂3) while holding the note down so that the melody is sustained. Play the harmony notes, E flat and F sharp, softly. (Find the meaning of "D.S." on page 49.)

18. Long, Long Ago

Thomas Bayley

Cantabile

Tell me the tales that to me were so dear; —

Long, long a-go; — Long, long a-go; —

Sing me the songs I de-light-ed to hear, Long, long a-
 Let me be-lieve that you love as you loved, —

Fine
 go, long a-go. — Now you are come, all my grief is re-
 moved, — Let me for-get that so long you have roved; —

D.S.



Frederic Chopin, "the poet of the piano," composed for piano almost exclusively. The son of a French father and a Polish mother, he lived in Warsaw, Poland, where he received his musical education. Like many other great composers, he showed remarkable talent as a child. He wrote music at an early age and played in public when he was nine years old. Later, Chopin lived in Paris where he met many other renowned musicians. The waltz theme presented here is adapted from a Chopin waltz. Play it gracefully, but with spirit.

19. Valse Brillante

F. Chopin

Vivo

First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a *mf* dynamic. The first three measures feature a melody in the treble clef with fingerings 1, 2, and 1, 2, and 1, 2. The bass clef accompaniment consists of chords with fingerings 5, 1/2, 5, 1/2, 5, 1/2, 5, 1/2. A *cresc.* marking is present in the third measure. The fourth measure contains a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece continues with a *mp* dynamic. The first three measures feature a melody in the treble clef with a triplet of eighth notes and fingerings 3, 3, 3. The bass clef accompaniment consists of chords with fingerings 5, 1/3, 5, 1/2, 5, 1/3, 5, 1/2. The fourth measure contains a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece continues with a *mf* dynamic. The first three measures feature a melody in the treble clef with fingerings 4, 2, 1, 4, 1, 3, 1. The bass clef accompaniment consists of chords with fingerings 5, 3, 2, 1, 5, 3, 5, 3. A *cresc.* marking is present in the third measure. The fourth measure contains a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece continues with a *mp* dynamic. The first three measures feature a melody in the treble clef with a triplet of eighth notes and fingerings 3, 3, 3. The bass clef accompaniment consists of chords with fingerings 5, 1/3, 5, 1/2, 5, 1/3, 5, 1/2. The fourth measure contains a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef.



20. Spinning Song

(Read the note on soft ped. on opposite page.)

Smoothly

Musical score for piano, consisting of four systems of two staves each (treble and bass clef). The music is in 6/8 time and features a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5. Dynamics include *mp* (mezzo-piano) and *mp* (piano). The score includes various musical notations such as slurs, ties, and accents.

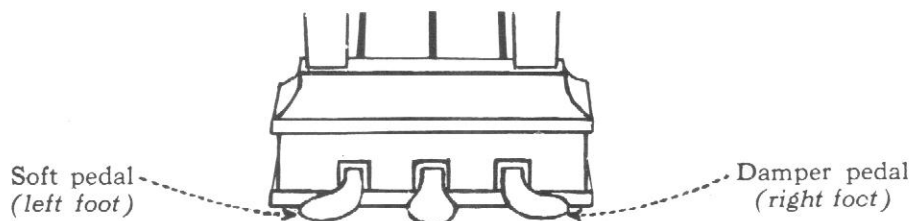
mp

dim. *una corda*

pp



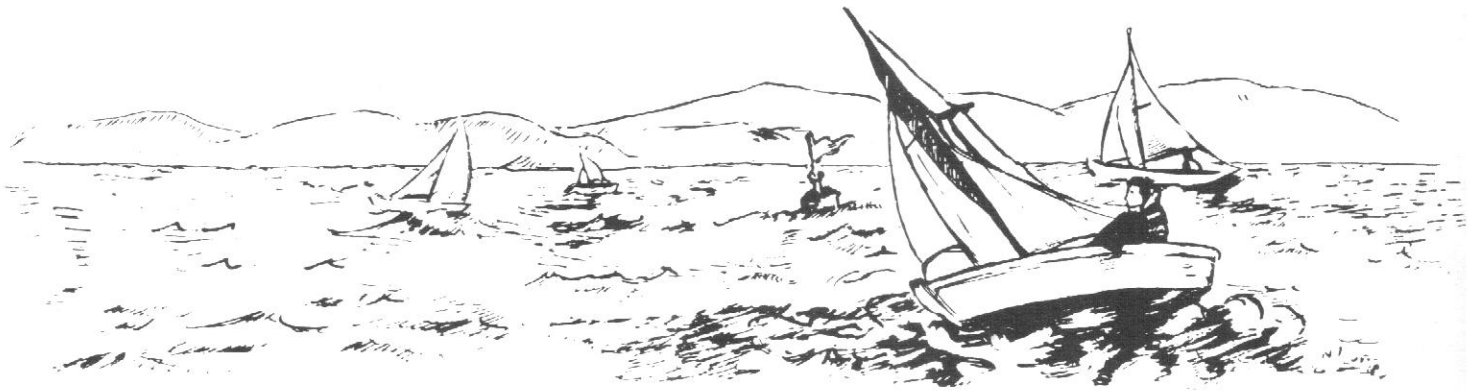
The Soft Pedal



The piano pedal on the left is the soft pedal. The musical term for soft pedal is *Una Corda*. *Una Corda* means "one string." If you look inside the piano you will observe that there are *three* wires (strung close together) for each piano key on the keyboard; and when you play a piano key, the hammer for that key strikes its three wires, or strings. On the grand piano, when the soft pedal is depressed, the hammers all shift to one side so that they strike *only one* of these strings, and the amount of tone is thus lessened. (The abbreviation *u.c.* is often used for *una corda*.)

The term *Tre Corde* (three strings) means that the soft pedal is to be *released*, so that the hammers will again strike three strings.

The action on the upright piano is somewhat different. On the upright piano, when the soft pedal is pressed down, the hammers move closer to the strings, and as their striking distance is thus shortened they have less force, and the tone is therefore softer.

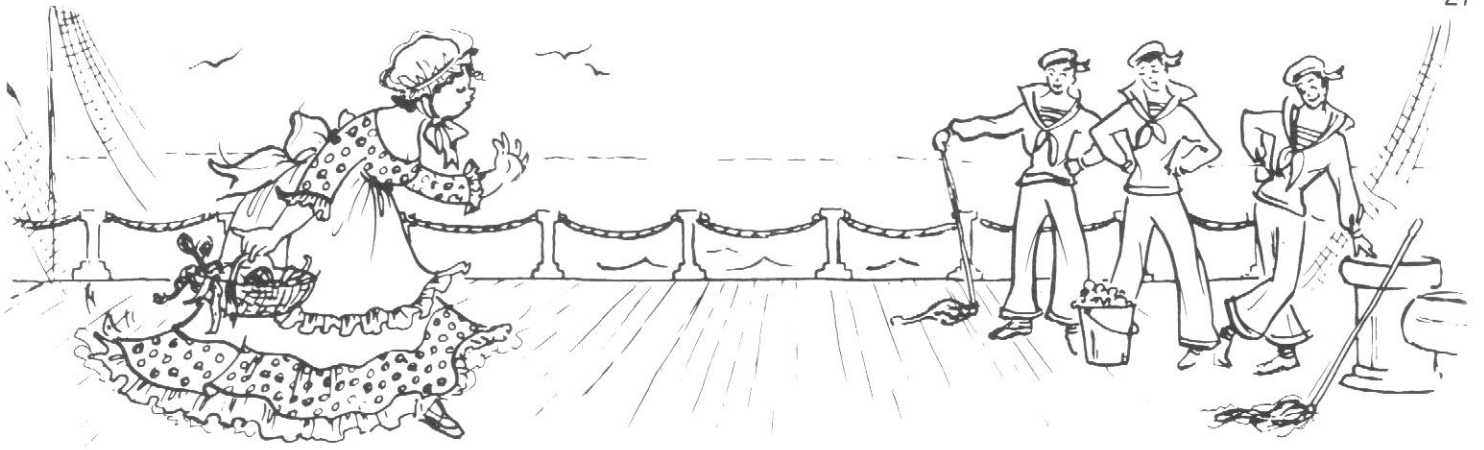


21. The Regatta

Allegretto

mf

mf



22. I'm Called Little Buttercup

(H.M.S. Pinafore)

Sir Arthur Sullivan

Moderato

mf

 The first system of musical notation consists of a grand staff with a treble and bass clef. The time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter rest, followed by a quarter note G3, and a quarter note A3. Fingerings are indicated by numbers 1-5 above or below notes.

The second system continues the melody and accompaniment. The treble clef melody has notes G4, A4, B4, and C5. The bass clef accompaniment has notes G3, A3, B3, and C4.

The third system continues the melody and accompaniment. The treble clef melody has notes B4, A4, G4, and F4. The bass clef accompaniment has notes G3, A3, B3, and C4.

The fourth system concludes the piece. The treble clef melody has notes E4, D4, and C4. The bass clef accompaniment has notes G3, A3, B3, and C4.

A wavy line before a chord means that the chord is to be played *arpeggio*: Place the hands over the chord, then, beginning with the lowest note, play upwards *rapidly*, one note after another; *hold* each note as it is played so that the entire chord sings for its full time value:



23. The Brook

Franz Schubert

In song style

Stephen Foster, the great American song writer, left a heritage of beautiful songs which have become a vital part of American life – and in many other countries of the world, the lovely melodies and lively rhythms of America's genius song writer have long been popular. Stephen Foster wrote both the words and the music of his songs. Many of his songs are inspired by the beauty and sentiment of the South. Perhaps the fact that his father was a Virginian, and that his mother's home was in Maryland explains the deep appreciation of the South which is so beautifully expressed in his songs. Stephen Foster was born in Pittsburgh in 1826; he died in New York in 1864.



24. Swanee River

Stephen Foster

With expression

A piano accompaniment score for the song 'Swanee River' by Stephen Foster. The score is written in 4/4 time and consists of four systems of two staves each (treble and bass clef). The first system is marked *mf* and the third system is marked *mp*. The second and fourth systems are not marked. The music features a simple, rhythmic melody in the treble clef and a supporting bass line in the bass clef. Fingerings and articulation marks are provided throughout the score.



25. Air de Ballet

Carl Czerny

Allegro

mp

26. Mountain Climbers

Here is a new Time Signature: **C** This time signature is sometimes used in place of $\frac{4}{4}$ and has the same meaning.

legato

mf

SYNCOPIATION is *irregular* accent — the accent being placed on the part of the bar that is usually unaccented. For example, when a *long note* begins on a weak beat and holds across other stronger beats, the long note attracts the accent, creating an unusual rhythmic effect which is termed syncopation: 31

27. Peasant Dance

Slovakian

Rhythmically

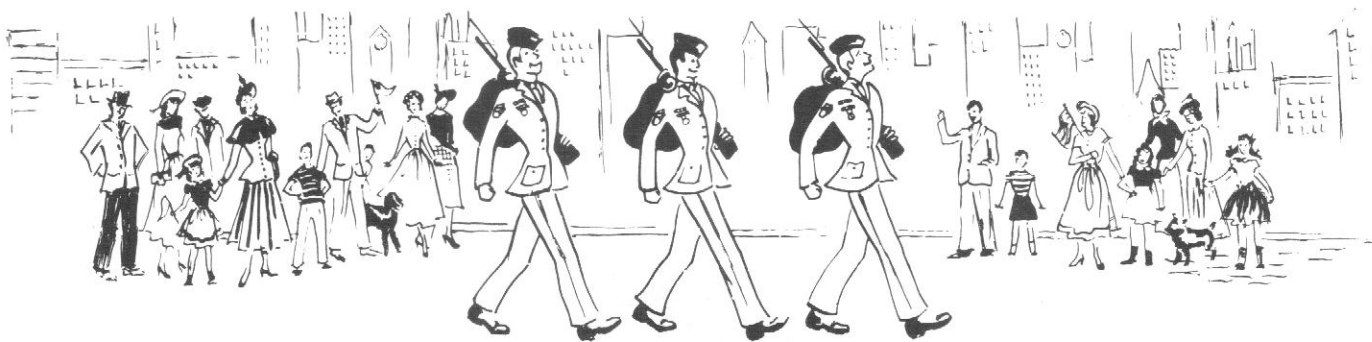




28. Jungle Antics

Allegro

mf



29. When Johnny Comes Marching Home

$\text{♪} = \text{♪}$ (1 count in $\frac{6}{8}$ Time)

March Time

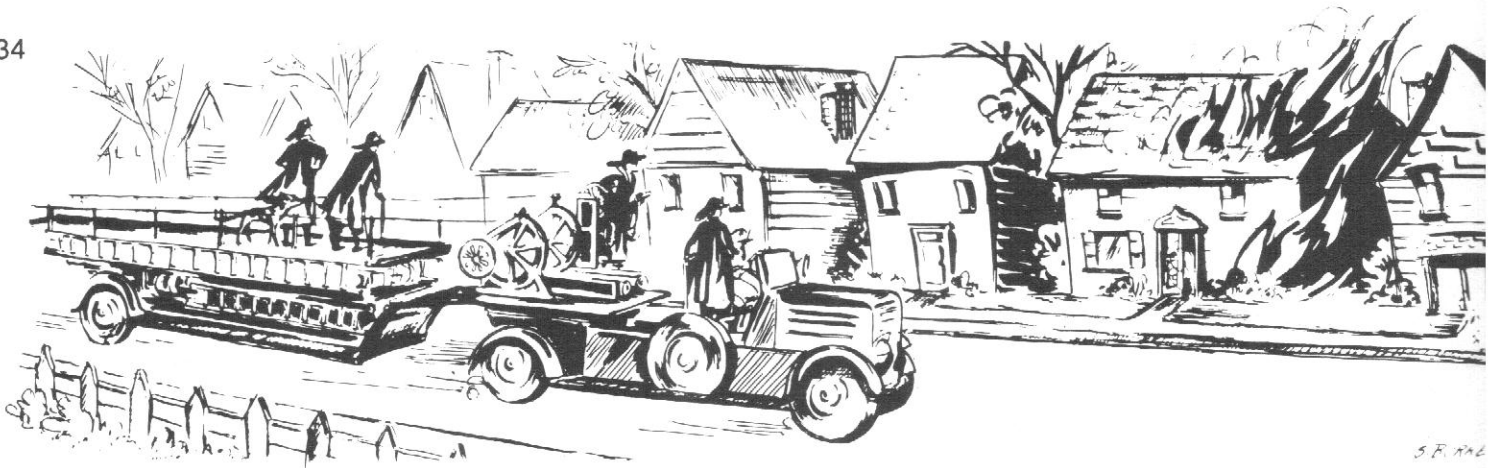
Louis Lambert

When John-ny comes march-ing home a-gain, Hur-rah! Hur-rah! We'll

give him a heart-y wel-come then, Hur-rah! Hur-rah! The

men will cheer and the boys will shout, The la-dies they will all turn out, And we'll

all feel good when John-ny comes march-ing home.



30. The Big Fire

Allegro (The reels arrive)

Musical notation for the first system, marked *mp*. The piece is in 4/4 time. The right hand features a triplet of eighth notes followed by a sequence of eighth notes. The left hand plays a simple bass line of eighth notes. A dynamic marking *mp* is present in the first measure. A hairpin symbol indicates a gradual increase in volume towards the end of the system.

Musical notation for the second system, marked *mf*. The right hand continues with eighth notes, ending with a fermata. The left hand continues with eighth notes. A dynamic marking *mf* is present in the first measure. A hairpin symbol indicates a gradual decrease in volume, labeled *ritard.* in the final measure.

a tempo (The fire rages)

Musical notation for the third system, marked *mf*. The piece returns to its original tempo. The right hand features a sequence of eighth notes with fingerings 1, 3, 4, 1, 3, 4, 2. The left hand plays a bass line with fingerings 1, 4, 2, 4. A dynamic marking *mf* is present in the first measure.

(Pour on water)

Musical notation for the fourth system. The right hand features a sequence of eighth notes with a fermata over the final measure, with a finger number 5 above the first measure. The left hand plays a bass line with a finger number 1 above the first measure. The dynamic is not explicitly marked but follows the previous system.

Musical notation for the first system, featuring a treble and bass clef. The treble clef has a slur over a sequence of notes, with a '5' above the first note. The bass clef has a '1' below the first note. The system concludes with a double bar line and a fermata over the final note.

Musical notation for the second system, featuring a treble and bass clef. The treble clef has a steady eighth-note pattern. The bass clef has a simple accompaniment of quarter notes. The system concludes with a double bar line and a fermata over the final note.

(The fire is out)

Musical notation for the third system, featuring a treble and bass clef. The treble clef has a slur over a sequence of notes, with a '5' above the first note. The bass clef has a '1' below the first note. The system concludes with a double bar line and a fermata over the final note.

(The reels depart)

Musical notation for the fourth system, featuring a treble and bass clef. The treble clef has a steady eighth-note pattern, with a '3' above the first note and a '1' above the second note. The bass clef has a simple accompaniment of quarter notes, with a '1' below the first note. The dynamic marking *mf* is present in the first measure, and *poco dim.* is present in the last measure. The system concludes with a double bar line.

Musical notation for the fifth system, featuring a treble and bass clef. The treble clef has a steady eighth-note pattern, with a '5' above the final note. The bass clef has a simple accompaniment of quarter notes. The dynamic marking *mp* is present in the first measure, and *ritard.* is present in the third measure, with a wedge-shaped deceleration line extending to the end of the system. The system concludes with a double bar line and a fermata over the final note.



31. Gypsy Dance

Russian Folk Song

With marked accent

First system of musical notation for the Gypsy Dance. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one sharp (F#). The first measure is marked *mf*. The treble staff contains chords and eighth notes. The bass staff contains eighth notes with fingerings (5, 2) and rests.

Second system of musical notation, identical to the first system. It continues the melody and accompaniment.

Third system of musical notation. The first measure is marked *f*. The treble staff features eighth notes with fingerings (1, 1). The bass staff features eighth notes with fingerings (2, 4) and rests.

Fourth system of musical notation, identical to the third system. It concludes the piece with a final chord in the treble staff and a final note in the bass staff.

In the second line of this Study,
right hand crosses over left
hand to play bass notes.

32. Tricks

C. Czerny

Moderato



33. At the Village Fair

Lemoine

Moderato

mf

mp poco animato

The Time Signature $\frac{2}{2}$ is often used in church music. Two beats in a measure; a half-note receives one count, or beat.

34. Vespers

Andante

In the first part of Skip to My Lou, the chords played in accompaniment on the weak beats of the measure give an effect of syncopation. This effect is strengthened in the second measure where the half-note on the third beat attracts an unusually strong accent. In the fifth line, the syncopation is still more pronounced, as the right hand takes the chord accompaniment which resembles the clapping of hands. This is an old American mountain tune. Play it so that it sounds rhythmic and jolly.

35. Skip to My Lou

American

Gaily

The musical score for "Skip to My Lou" is presented in five systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 4/4. The tempo/mood is marked "Gaily" and the dynamics are marked "mf".

- System 1:** Treble staff has notes G4 (3), A4 (1), B4 (1), C5 (1), B4 (3), A4 (5), G4 (2), F#4 (1), E4 (1), D4 (2), C4 (4). Bass staff has chords: G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5).
- System 2:** Treble staff has notes G4 (3), A4 (1), B4 (1), C5 (1), B4 (2), A4 (1), G4 (2), F#4 (3), E4 (4), D4 (5), C4 (5). Bass staff has chords: G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5).
- System 3:** Treble staff has notes G4 (3), A4 (1), B4 (1), C5 (1), B4 (3), A4 (5), G4 (2), F#4 (1), E4 (1), D4 (2), C4 (4). Bass staff has chords: G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5).
- System 4:** Treble staff has notes G4 (3), A4 (1), B4 (1), C5 (1), B4 (2), A4 (1), G4 (2), F#4 (3), E4 (4), D4 (5), C4 (5). Bass staff has chords: G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5), G2-B2-D2 (5).
- System 5:** Treble staff has chords: G4-B4 (5), G4-B4 (5), G4-B4 (5), G4-B4 (5), G4-B4 (5), G4-B4 (5), G4-B4 (5), G4-B4 (5). Bass staff has notes: G2 (2), F#2 (2), E2 (4), G2 (2), F#2 (1), E2 (2), G2 (2), F#2 (4), E2 (4), G2 (2), F#2 (1), E2 (1), G2 (2), F#2 (1), E2 (1).

Handwritten musical score for the first system. The treble clef staff has a key signature of one sharp (F#) and a common time signature. It contains several chords and melodic lines with fingerings such as 1, 2, 3, 4, and 5. The bass clef staff contains a bass line with fingerings 2, 2, 4, 2, 1, 1, 3, 5, 2, 5.

Handwritten musical score for the second system. The treble clef staff begins with the instruction *allargando*. The bass clef staff has the instruction *(R.H. over)*. Fingerings include 2, 1, 2, 1, 5, 1, 5, 3, 2, 2, 1, 5, 5.

36. O'er Hill and Dale

Handwritten musical score for the first system of 'O'er Hill and Dale'. The treble clef staff is marked *Allegretto* and *mf*. It features a melody in 3/4 time with fingerings 1 3 5, 1 2 5, 1 3 5, and 5 3 1. The bass clef staff is mostly empty, with a *l.h.* instruction in the fourth measure.

Handwritten musical score for the second system. The treble clef staff continues the melody with fingerings 5 3 1 and a 4/2 time signature change. The bass clef staff has a bass line with fingerings 1 5, 1 2, 5 3, 1, 5 3.

Handwritten musical score for the third system. The treble clef staff has rests in the first three measures, followed by chords in 3/4 and 3/8 time signatures. The bass clef staff has a bass line with fingerings 5 2, 1 3 5, 1 2 5, 1 3 5, 4, 5.



37. The Captain's Song

(Trill Study)

Allegretto

mf I'm the Cap-tain of the Dew Drop, It's an o-cean go-ing ship; It's a

 The first system of musical notation is in 4/4 time. The treble clef staff contains a melody with a trill on the first note of the first measure, marked with a '5'. The bass clef staff provides a simple accompaniment. The lyrics are: "I'm the Cap-tain of the Dew Drop, It's an o-cean go-ing ship; It's a".

ship that goes a-sail-ing on the sea. — I bring cro-co-diles from Ice-land, Po-lar

 The second system continues the melody. The treble clef staff has a trill on the first note of the second measure, marked with a '5'. The bass clef staff continues the accompaniment. The lyrics are: "ship that goes a-sail-ing on the sea. — I bring cro-co-diles from Ice-land, Po-lar".

bears from Zan-zi-bar, From the gal-ley I bring cof-fee, cake and tea. —

 The third system continues the melody. The treble clef staff has a trill on the first note of the second measure, marked with a '4', and another trill on the first note of the third measure, marked with a '5'. The bass clef staff continues the accompaniment. The lyrics are: "bears from Zan-zi-bar, From the gal-ley I bring cof-fee, cake and tea. —".

When the waves are roll - ing

 The fourth system continues the melody. The treble clef staff has a trill on the first note of the first measure, marked with a '4/2', and another trill on the first note of the second measure, marked with a '3/1'. The bass clef staff continues the accompaniment. The lyrics are: "When the waves are roll - ing".

high And a whale goes

swim - ming by, Oh I'm Cap-tain of the Dew-Drop, It's an

o - cean go - ing ship, And a smart - er man than I you'll nev - er see! —

38. College Song

Moderato

mf

39. While Shepherds Watched Their Flocks

G. F. Handel

Andante

mf

40. I Saw Three Ships

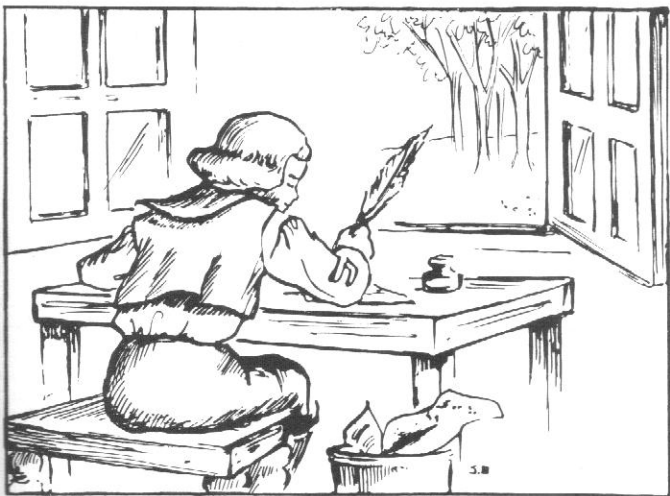
English Traditional

Moderato

mf

mp

mf



Johann Sebastian Bach belonged to a family of musicians. His father was court musician at Eisenach, Germany, where Johann was born in 1685. His cousins, uncles, and all the various members of the large Bach family played instruments in bands and orchestras. Little Johann was a remarkably good composer when he was only a child! We see him here diligently writing down one of his little pieces. When he grew up, Johann Sebastian Bach became one of the world's greatest composers.

The Minuet in G requires skilful playing. It is cheerful and gay; the little runs must sound light and merry, and the phrases must be gracefully shaded; the staccato notes supply contrast.

41. Minuet in G.

J. S. Bach

Moderato

A dot beside a note adds the time value of the *next smaller note*: $\text{♩} = \text{♩} \text{♩}$

To get the exact time value of the sixteenth note in the 9th measure of Camptown Races, count 4 to each *group that represents a quarter note*:



De Camptown ladies sing dis song,
 Doo-dah! doo-dah!
 De Camptown race track five miles long,
 Oh! doo-dah-day!
 Gwine to run all night!
 Gwine to run all day!
 I'll bet my money on de bob-tail nag—
 Somebody bet on de bay.

42. De Camptown Races

Stephen Foster

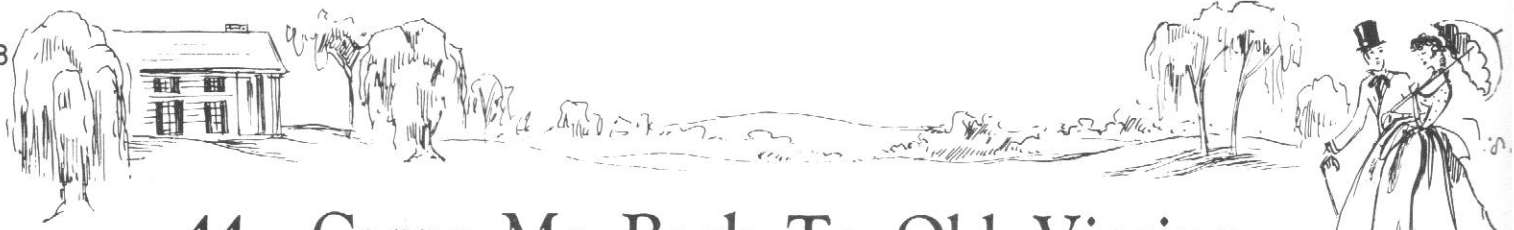
Rhythmically

43. Home on the Range

Cowboy Song

In song style

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *mf*. The score includes various musical notations such as slurs, ties, and fingerings (1-5) for both hands. The piece concludes with a double bar line at the end of the fifth system.



44. Carry Me Back To Old Virginnny

James A. Bland

Moderato

First system of musical notation. Treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (B4), and a quarter note (A4). The bass line starts with a half note (G3), a quarter note (F#3), and a quarter note (E3). The dynamic marking *mf* is present.

Second system of musical notation. The melody continues with a quarter note (G4), a quarter note (A4), and a quarter note (B4), followed by a dotted quarter note (C5) and an eighth note (B4). The bass line features a half note (G3), a quarter note (F#3), and a quarter note (E3), with a triplet of eighth notes (D3, C3, B2) in the second measure.

Third system of musical notation. The melody has a quarter note (G4), a quarter note (A4), and a quarter note (B4), followed by a dotted quarter note (C5) and an eighth note (B4). The bass line consists of a half note (G3), a quarter note (F#3), and a quarter note (E3).

Fourth system of musical notation. The melody includes a quarter note (G4), a quarter note (A4), and a quarter note (B4), followed by a dotted quarter note (C5) and an eighth note (B4). The bass line has a half note (G3), a quarter note (F#3), and a quarter note (E3).

Fifth system of musical notation. The melody features a quarter note (G4), a quarter note (A4), and a quarter note (B4), followed by a dotted quarter note (C5) and an eighth note (B4). The bass line starts with a half note (G3), a quarter note (F#3), and a quarter note (E3). The dynamic marking *mp* is present.

Musical Terms

Allegro—Fast, lively.

Allegretto—A little less lively (slower) than *Allegro*.

Andante—Rather slow.

Moderato—Moderate time.

Lento—Slow.

Vivo—Lively, with vivacity.

Con moto—With motion.

Cantabile—In a singing style.

Alla Marcia—In march style, a marching *tempo*.

p—*piano*—soft.


f—*forte*—loud.

m—*mezzo*—moderately.

mp—*mezzo piano*—moderately soft.

mf—*mezzo forte*—moderately loud.

crescendo (*cresc.*)—gradually louder.

—gradually louder.

diminuendo (*dim.*)—gradually softer.

—gradually softer.

una corda—soft pedal.

tre corde—release the soft pedal.

accelerando (*accel.*)—gradually faster.

ritard (*rit.*)—gradually slower.

e—and.

poco—little.

a tempo—at original time (speed).

legato—connected.

staccato—detached.

D.C.—*Da capo*—Play again from the beginning to the word *Fine*.


Fine—The end.

D.S.—*Dal segno*—Play again from the sign 

animato—animated, rather quick.

allargando (*allarg.*)—gradually broader—louder and slower.

marcato (*marc.*)—emphasized.

8^{va}----- or ----- : Play the notes under the dotted line one octave higher than written.

Marches are usually played in a breezy, high spirited manner. Play this lively march with precision. Keep up to time!

45. Marching Along

American

Alla marcia

The musical score for "Marching Along" is presented in five systems, each with a grand staff (treble and bass clefs) and a 4/4 time signature. The piece is marked *Alla marcia* and begins with a *mf* (mezzo-forte) dynamic. The first system includes a *mf* marking. The second system features a *f* (forte) marking. The third system includes a *mf* marking and a *4 marc.* (4-measure march) instruction. The score is characterized by rhythmic patterns such as eighth-note triplets and sixteenth-note runs, often spanning across bar lines. Fingerings are indicated by numbers 1-5 above or below notes. The bass line provides a steady accompaniment with chords and single notes. The piece concludes with a final cadence in the fifth system.

Waltz Melody is adapted from a waltz by Frederic Chopin. It must be played with expression. Do not hurry in the 5th measure where you play eighth notes and a triplet group; make these melody notes sound smooth and graceful. Chopin's music is very polished and must be played with a good deal of finish.

46. Waltz Melody

F. Chopin

Lento

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *mp*. The melody starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Brackets under the bass staff indicate groupings of notes.

The second system continues the piece. The upper staff features a melodic line with various ornaments and fingerings, including a triplet of eighth notes (G4, A4, B4) and a group of eighth notes (C5, B4, A4, G4). The lower staff continues the accompaniment with chords and single notes, including a triplet of eighth notes (G3, F3, E3).

The third system shows further development of the melody and accompaniment. The upper staff has notes with fingerings such as 2, 1, 5, 1. The lower staff continues with chords and single notes, including a triplet of eighth notes (G3, F3, E3).

The fourth system concludes the piece. The upper staff features notes with fingerings such as 2, 1, 5, 1, 3, 2, 5, 2, 2, 1, 4, 1. The lower staff continues with chords and single notes, including a triplet of eighth notes (G3, F3, E3).

TRANSPOSITION STUDIES

Follow instructions given in Book Two, page 44, for Transposition of five-finger studies at the Keyboard.

This PATTERN of steps and half-steps will give you the first five notes of any Major Key: Begin with the Key-Note, and say as you play: "Key-Note, step, step, half-step, step."

Each of the Studies on this and the following pages has a Key Chart. As you transpose, write on the Key Chart the name of *each* Key in which you play the Study.

On each Key Chart there is a space in which you will write the name of the Original Key of the Study. The *original* Key is the Key in which the Study is written in your book. For example, the original Key of Study No. 1 is G Major.

STUDY No. 1 - Singing Game

No. 1 KEY CHART	
Original Key:	

No. 2 KEY CHART	
Original Key:	

No. 3 KEY CHART	
Original Key:	

No. 4 KEY CHART	
Original Key:	

STUDY No. 2 - Forest Ranger

This Study is to be played as it is written in Book Two, page 12, except that as a Study, Forest Ranger is to be played with hands *two octaves apart*. In the original Key, play left hand as written and right hand an octave higher than written. Always, in every Key, Forest Ranger is to be played with hands two octaves apart.

STUDY No. 3 - Willie Winkie

This Study is to be played as written in Book Two, page 41. Willie Winkie is played entirely on the Key-Note of the Scale. Always *begin* Willie Winkie with the left hand — left hand plays the *first* note of the Study.

STUDY No. 4 - Jogging Along

Come, find our boat, tied to a tree, And go a-row-ing on the sea.

(Use the same fingering for all Keys.)

STUDY No. 6 - Wooden Shoe Dance

l.h.

STUDY No. 7 - Merry-Go-Round

STUDY No. 8 - Prelude

No. 5 KEY CHART	
Original Key:	

No. 6 KEY CHART	
Original Key:	

No. 7 KEY CHART	
Original Key:	

No. 8 KEY CHART	
Original Key:	

STUDY No. 9 - Boat Song

STUDY No. 10 - Humpty Dumpty

In music, the capital letter is used to indicate Major. For example, C means C Major.

The capital letter followed by a small "m" stands for Minor. For example, Cm means C Minor.

The minus sign may also be used to indicate Minor. For example, C- means C Minor.

No. 9 KEY CHART	
Original Key:	

No. 10 KEY CHART	
Original Key:	

No.11 KEY CHART	
Original Key:	

No. 12 KEY CHART	
Original Key:	

For more practice in Transposition at the Keyboard, use the following pieces from Book Two: Sunrise Canyon, page 3; The Bee, page 13; Roller Coaster, page 13; Robinson Crusoe, page 14; and Morning Canter, page 37. Also use the Transposition Studies, Donkey Ride, page 46, and The Sailor, page 46, for review and for playing in new Keys; and Sailor Dance, page 45, for playing with treble and bass notes two octaves apart.

TRANSPOSITION STUDIES IN MINOR KEYS

Read page 19 and learn to play the minor scales before playing the following Transposition Studies in Minor Keys.

Remember that in the minor scale, the 3rd note is a half-step *lower* than in the major scale. If, in the major scale the 3rd note is a *white* piano key, then in the minor scale the 3rd note will be a *black* piano key, a *half-step lower*. And if in the major, the 3rd note is a *black* piano key, then in the minor the 3rd note will be a *white* piano key a *half-step lower*. Always in the minor mode *the third note* is a half-step lower than in the major mode.

This PATTERN of steps and half-steps will give you the first five notes of any Minor Key: Begin with the Key-Note, and say as you play: "Key-Note, step, *half-step*, step, step."

Here is a short practice Study in G Major, and in G Minor. The minor Study is the same as the major, *except for the 3rd note, which is lowered* a half-step in the minor. (Finger 3 of both hands plays the 3rd note in the Study.)

STUDY in Major

STUDY in Minor

Play this Study in every Key.

STUDY No. 11 - Trees of the Forest

(Key Chart on opposite page.)

STUDY No. 12 - Starry Night

PROGRESS PAGES

The Progress Pages present study examples in the various fundamentals of piano playing — scale and chord playing, passage playing, graces, thirds, sixths, etc., — in all of which instruction should begin early and be continued systematically. By constant association the playing skills are most readily advanced, making the study of music more interesting, more pleasurable.

The musical examples, which will bear much repetition without loss of interest, are not to be regarded merely as technical exercises, but are aimed at promoting musical discrimination, which the student will develop by critical listening while practising.

The Progress Pages are intentionally not easy, but offer a measure of challenge. Each page will be assigned by the teacher, as the student is ready to undertake the study of that particular page, which should be learned *by the student*, with help from the teacher only where necessary. Each page, once begun, should be practised carefully so long as the book is still in use, with the goal of a continuing improvement. The instructor will supply guidance, reviewing the student's performance of the pages from time to time. The student, by cultivating a listening attitude while playing, is assured of *real* progress.

1. Ranch Rhythm

“RIDING FREE”: Wrists are *loose*, they rise and fall easily, naturally, as the hands move along the keyboard.

The musical score for "Ranch Rhythm" is presented in three systems. Each system consists of a piano (treble clef) and bass clef staff. The time signature is 6/8. The piece begins with the instruction *legato*. The first system concludes with the word *Fine*. The second system includes a dynamic marking of *8va* (octave) above the final measure. The third system concludes with the instruction *D.C.* (Da Capo). Fingerings are indicated by numbers 1 through 5. The piano part features a melodic line with slurs and ties, while the bass part provides a rhythmic accompaniment with slurs and ties.

Have YOU "got rhythm"? The HIDDEN VALLEY YODEL must be played in strict time! Therefore, you must *learn the fingering* the very first time you play it! Once you know the fingering, *the rhythm* is easy: Play the measures containing *quarter-notes* with a *marked beat*, and then **KEEP THE BEAT** when playing the *eighth-note* passages!

2. Hidden Valley Yodel

See Musical Terms, on page 49, for the octave sign: *8va*.....

L. KOHLER (arr.)

Lively

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a dynamic marking of *mf*. The melody features several eighth-note passages, some of which are marked with an octave sign (*8va*) and a dashed line. Fingerings are indicated by numbers 1, 5, and 3. The lower staff is in bass clef with a common time signature (C). It provides a bass line with fingerings 5, 1, and 3.

The second system continues the piece. The upper staff features more complex eighth-note passages with fingerings such as 2, 4, 1, 5, 3, 5, 1, 3, 2, 4, 1, 4, 2, 4, 2, 1, 4, 2, 3, 1, 5, and 3. The lower staff has fingerings 3, 2, 4, 2, and 2. A dynamic marking of *mf* is present.

The third system continues the piece. The upper staff features eighth-note passages with fingerings such as 3, 5, 4, 2, 4, 1, 4, 3, 5, 2, 1, 4, 2, 1, 4, 2, 1, 3, 1, 5, 3, 1, 5, and 3. The lower staff has fingerings 3, 2, 4, 2, and 2. A dynamic marking of *f* is present.

The fourth system continues the piece. The upper staff features eighth-note passages with fingerings such as 4, 1, 2, 1, 1, 5, 1, 1, 5, and 1. The lower staff has fingerings 5 and 3. A dynamic marking of *mf* is present. An octave sign (*8va*) is used for the final measure.

The fifth system concludes the piece. The upper staff features eighth-note passages with fingerings such as 1, 3, 1, 2, 4, 1, 5, 3, 5, 1, 3, 2, 4, 2, and 2. The lower staff has a final fingering of 5. An octave sign (*8va*) is used for the first measure.

The Top may "sleep", but the player must stay very much awake!

Practise at three different speeds: slow throughout, moderate speed throughout, faster throughout. The right hand notes are legato, *without a break*; the left hand plays a short, light staccato.

To keep the Top spinning *smoothly*, learn the correct fingering first of all! The Top may spin gradually faster, gradually slower, the sound may become gradually louder, gradually softer, *but always, YOU are in control of the SPEED and the TONE!*

3. The Top

C. CZERNY (arr.)

Vivo

R.H. *legato*

THIRDS

Lift the fingers well when playing the single notes (the broken thirds) and play clearly and rhythmically — *keep the beat!* Apply this feeling also to the playing of the double thirds — lifted fingers and a *rhythmic beat*.

In playing double thirds, *both notes* must be sounded at exactly the same instant!

Observe the phrasing in both hands. Try to keep the double thirds in each phrase *legato* and singing.

4. Answer, Echo

Musical score for "Answer, Echo" in C major, 3/4 time. The piece consists of two systems of two staves each. The first system shows the right hand playing a melody with triplets and double thirds, and the left hand playing a bass line with triplets. The second system continues the piece with similar phrasing. Dynamics include *mf* and *mp*. Fingerings are indicated by numbers 1-5 above or below notes.

5. Carnival Waltz

Allegro-gaily

C. CZERNY

Musical score for "Carnival Waltz" in G major, 3/4 time. The piece consists of three systems of two staves each. The right hand plays a melody with triplets and double thirds, while the left hand plays a bass line with triplets. The tempo is marked "Allegro-gaily". Dynamics include *mf*. The instruction "L. H. lightly" is written below the first system. Fingerings are indicated by numbers 1-5 above or below notes.

Play the trill with even tone, and steady time. Each note must be heard clearly. Listen attentively — especially when playing at a very fast tempo, or when playing very softly.

6. Woodland Flute

C. CZERNY (arr.)

Brightly

mf

mp

L.H.

7. Broken Octaves

This is a rhythmic broken-octave study. The hand feels light and “bouncy”, but neatly controlled.

R.H.

L.H.

Play also one octave higher.

Play also one octave lower.

MEMORIZE Hop! Hop! Polka — two measures at a time — while it is NEW. You can then give full attention to your playing. (The polka is a lively dance.)

8. Hop! Hop! Polka

Allegretto

L. STREABBOG

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a piano (*p*) dynamic. The melody features eighth notes with fingerings 1 and 5, and includes accents and slurs. The lower staff is in bass clef, providing a simple accompaniment with notes 5, 4, and 5.

The second system continues the piece. The upper staff starts with a mezzo-piano (*mp*) dynamic, while the lower staff remains consistent. The melody continues with eighth-note patterns and includes accents and slurs.

The third system continues the piece. The upper staff starts with a mezzo-piano (*mp*) dynamic. The melody continues with eighth-note patterns and includes accents and slurs.

The fourth system concludes the piece. The upper staff begins with a *Fine* marking. The lower staff features a *mf* dynamic and a *cresc.* (crescendo) section. The bass line includes a double bar line and a key signature change to one sharp (F#).

The fifth system concludes the piece. The upper staff begins with a *mf* dynamic and a *cresc.* (crescendo) section. The lower staff includes a *D.C. al Fine* marking. The bass line includes a double bar line and a key signature change to one sharp (F#).

The Tremolo — swiftly alternating notes (*trembling*). The arm and wrist must be loose to allow the hand freedom of movement which is necessary for speed (and endurance) in playing the tremolo. Play **AT THE CINEMA** with a gentle sideways motion (rotation) of the hand. Throw the weight of the hand gently, *but swiftly*, towards the 5th finger, in this way giving a slight accent to the notes played by the 5th and 4th fingers.

9. At the Cinema

C. CZERNY (ar)

Allegro

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a series of eighth-note tremolos. The first measure contains notes G4, A4, B4, C5, with fingerings 1, 5, 1, 5, 1, 5, 1. The second measure contains notes D5, C5, B4, A4, with fingerings 5, 1, 4, 5, 1, 4. The lower staff is in bass clef and contains a sequence of notes: G3 (fingering 5), F3 (fingering 4), E3 (fingering 2), D3 (fingering 1), and a whole note G3 (fingering 2).

The second system continues the tremolo pattern. The upper staff has notes G4, A4, B4, C5 (fingering 1, 5, 1) and D5, C5, B4, A4 (fingering 5, 1, 4, 1, 5). The lower staff has notes G3 (fingering 5), F3 (fingering 4), E3 (fingering 2), D3 (fingering 1), and a whole note G3 (fingering 3).

The third system continues the tremolo pattern. The upper staff has notes G4, A4, B4, C5 (fingering 1, 5) and D5, C5, B4, A4 (fingering 1, 4, 1, 5, 1, 4) and E5, D5, C5, B4 (fingering 1, 4, 1, 5, 4). The lower staff has notes G3 (fingering 5), F3 (fingering 4), E3 (fingering 2), D3 (fingering 1), and a whole note G3 (fingering 2).

The fourth system concludes the piece. The upper staff has notes G4, A4, B4, C5 (fingering 1, 4, 1, 5) and D5, C5, B4, A4 (fingering 1, 4, 1, 5, 1, 4) and E5, D5, C5, B4 (fingering 1, 5, 1, 1, 5, 1). The lower staff has notes G3 (fingering 1), F3 (fingering 5), E3 (fingering 3), D3 (fingering 1), and a whole note G3 (fingering 5).

BE AN EXPLORER: Occasionally try changing the dynamics that are printed in the music you play. First, learn and play the music as marked (*mf*, *mp*, or whatever). Then, try substituting other musical ideas as you play — for example, if the passage is marked *forte*, try playing it *piano*; if it is marked *crescendo*, see how it sounds *diminuendo*, and so on! You will discover some interesting effects! Use your imagination! Be an explorer!

Shape the hand over the interval of a sixth on the keyboard, and play with flexible wrist and neatly shaped hand. (This applies also to the chords in the 5th, 6th, 7th, and 8th measures.)

10. Our Band Goes to Town

J. B. DUVERNOY (arr.)

Allegretto

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic and an *Allegretto* tempo. The first system includes fingering numbers 5 and 1 above the notes. The second system features a mezzo-forte (*mf*) dynamic and includes fingering numbers 5, 3, 1 and 5, 1. The third system starts with a forte (*f*) dynamic and includes fingering numbers 5, 3, 1 and 5, 1. The fourth system returns to piano (*p*) and includes fingering numbers 4, 1, 3, 1, 5, 1. The fifth system is mezzo-forte (*mf*) and includes fingering numbers 5, 3, 1 and 5, 1. The sixth system concludes with a *dim.* (diminuendo) marking and includes fingering numbers 5, 1, 4, 2, 3, 1, 5, 1, 4, 1. The piece ends with a final chord in the bass clef.

Certificate of Merit

This certifies that

.....
has successfully completed

BOOK THREE

The LEILA FLETCHER PIANO COURSE

and is promoted to

BOOK FOUR

The LEILA FLETCHER PIANO COURSE



.....
TEACHER

Date