

FIRST BOOK OF PIANO MUSIC

Piano method and practice pieces for new students of the piano

compiled and edited by

Denis Khvatov


Musical Sparrow

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ISBN 978-0-9880457-0-5

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Printed in Canada

Acknowledgment

Most projects encounter obstacles on the road to completion and this one was no exception. I would like to express my gratitude to the professionals who believed in this project and helped me along the way:

- Barry Taylor who read the first draft of this book thoroughly and tempered my soaring spirits enough for me to realize I needed to re-write everything from the beginning;
- Elizabeth Dancoes who brilliantly edited this book, helping it speak the language of little children;
- Designer Tatiana Gorlova who knows all species of birds and Marat Kim, an artist who knows how to make them sing;
- Christian Meyers who reviewed all parts of this book, noting with brutal honesty what was good and what was not;
- Andrei Khitruk, researcher of Glenn Gould's heritage, who kept an eye on this project and helped shape it into the most elegant form;
- Yury Derevnin who developed and supports a web-site for this book.

With profound gratitude I acknowledge here my teachers: for piano, Slava Gabrielov; for theory, Elena Kadashevich and Larisa Gerver. Also I would like to thank my students who have been testing this book's pages, sometimes noticing errors and often giving me good ideas.

Thank you to everybody who encouraged making this project!

And my very special thanks to my daughter Alina who says that this book is the best music book she has ever seen.

Denis Khvatov
Vancouver, Canada, 2012

Preface

“The First Book of Piano Music” is intended to help beginner piano players achieve their goals in a smooth and comprehensive way. The pieces and exercises included in this book cover the repertoire from preliminary level up to Grade 3.

This book is intended for studying with a teacher. Although it may seem like a code of musical laws with many musical illustrations and practical tasks, the decision of what is appropriate at any particular moment – what should be focused on, what pieces and exercises to choose and how to work on them – is the prerogative of the teacher. Like a master in the Middle Ages, the teacher shares knowledge and skills that allow the apprentice to understand and use the musical “code” effectively. Suggestions are made to help facilitate a student’s immersion into the world of piano music. A substantial collection of musical pieces sure to inspire students to practice is brought together with ordered information about musical rudiments. Studies and exercises as well as scales support these pieces.

The idea that any key, black or white, can be played by any finger depending on its musical surroundings is the foundation for this book. This does not contradict the method of placing hands in positions – although it could be said that raising the *C* position to the rank of center of the piano universe and using it as the basic method for studying piano seems to be unconsidered, overestimated and may actually be the cause of many learning challenges. When picking up by ear any simple melody on the keyboard starting on the different keys, it will be found that using black keys is unavoidable and students should be prepared for this from the very beginning of their instruction. Of course, there are pieces in *C* position in this book but equally pieces in other keys and “positions”. You will even find many pieces where black keys prevail.

Most students coming for their very first lesson have listened to or sung children songs, folk songs or Christmas carols and may be thrilled to learn them on the piano, enjoying their new found ability to pick up familiar melodies on the keyboard. Assuming this, well-known songs have been chosen to build up the “short list” of repertoire for the young musician. Besides arrangements of traditional songs from many countries, there are pieces and arrangements of music of classical composers in different styles. Some of the pieces have been composed by the author of this book.

The book’s contents are as follows:

- I. Introduction to the piano, a brief overview of the instrument, short instructions regarding posture and preparatory finger exercises;
- II. A chapter about music theory, where valuable information about musical rudiments can be found;
- III. Rhythmical exercises;
- IV. Simple melodies written without the staff;
- V. Exercises for memorizing notes in the bass and treble clefs on the staves;
- VI. Simple pieces to play hands separately;
- VII. Pieces in order of increasing difficulty to play hands together;
- VIII. Songs and Christmas carols to play and sing;
- IX. Studies and exercises;
- X. Vocabulary of terms and musical expressions found in musical pieces of this book;
- XI. Scales and arpeggios;
- XII. Selected exercises by Hanon;
- XIII. Flash-cards.

Chapters I and II are sections for a teacher to read to a student, with practical tasks for them to do in collaboration. In these chapters, I suggest an order in which to explain the basics. You may accept my way, or use your own referring to these chapters as a guideline for essential information, or you might choose to ignore it and skip to the music collection. I believe however that it is important that the student know the vocabulary used when working on music from the very beginning of their instruction.

Chapter II is about music theory and uses language that can be understood by a child. It may happen that a first-time young student will not be able to comprehend everything in this section. Keep in mind that this book is intended for a relatively long period of use, and students can return to this chapter again and again to refresh their theoretical knowledge and apply it to solving practical tasks on the keyboard.

Rudimentary rhythms and rhythmical exercises can be found in *Chapter III*. We might say that rhythm came before melody, so rhythmical exercises preceded musical pieces in this book. Practising these exercises, a student will experience pulsation and the difference between strong and weak pulses, soon dividing them into elementary patterns and reading simple rhythmic progressions. Before studying this chapter, a student should be familiar with the terms of beat, bar, rhythm and duration discussed in the chapter two.

Simple melodies written without a musical staff can be found in *Chapter IV*. The letter of the appropriate key to play on the keyboard is written below each note. Because there is no reference to particular octaves in such notation, these melodies can be played with either hand in the most comfortable octave. Playing these songs in detached style using one finger is suggested.

Translating music letters into notes and writing them down in the treble and bass clefs help a student to practice note recognition in both clefs. These exercises make up *Chapter V*.

The pieces in *Chapter VI* are intended to be played hands separately using different fingers. Pieces to play with the right hand are placed on the right page and left hand pieces can be found on the page opposite. Every succeeding piece uses a larger range of notes so a student can explore more and more keys on the keyboard.

The longest, *Chapter VII* is a collection of short pieces in different styles and textures of gradually increasing difficulty. Among them you can find arrangements of traditional songs, music by Baroque and Classic composers, Romantic pieces and several pieces in the modern style. The short format of pieces has been chosen because young students find it challenging to remain focused on long and seemingly insurmountable tasks. So, it is often more effective to conquer several short pieces than

struggle with very demanding ones. Often a beginning student only has one half hour lesson a week. In that limited time a teacher has to demonstrate some music or technique, check the student's homework, explain a new subject, give instruction, answer questions and so on. Small size pieces work best in this situation. It should be noted that some pieces are provided with questions related to musical aspects of the piece such as the key, basic chords or harmonies, musical expressions and more. Sidebars are used for this purpose; also this space can be used for writing the teacher's instructions directly beside the piece being studied.

In *Chapter VIII*, there are fifteen arrangements of popular songs and Christmas carols. Singing at the same time as playing the piano is another musical challenge that can inspire a student. Music from this section could be used for the student's first Christmas recital.

Studies are collected in the *Chapter IX*. For the same reasons as mentioned above (*Chapter VII*), these are in short form and most are bundled in pairs to facilitate working on the same technique with each hand.

In *Chapter X*, there is an *Italian-English dictionary* of the musical terms and expressions used in this book

Chapter XI deals with scales and chords in all 24 keys. A different style of notation is used: in order to make reading and finding a note easier, the white keys are represented by white note-head notes and the black keys are marked by black note-heads. The scales that are comfortable to read are not always the easiest to play and vice versa. According to F. Chopin, the *B Major* scale is one of the most comfortable with regard to the finger position on the keyboard but the five sharps in the key signature are more challenging to read. On the other hand, the *C Major* scale is easy to read but requires adjusting all the fingers. The modified notation used in this book should help in playing scales with large numbers of accidentals. The *C Major* scale is not the first in the list of scales in this book. It is suggested starting from *B Major* (as was recommended by Chopin) or *D Flat Major* scales because they provide the most comfortable and natural setting for fingers on the keyboard, allowing short fingers to rest on the white keys while long fingers are settled on the black. The pages with scales are preceded by a list of possible exercises.

At the end, selected five-finger position formulas by Hanon are featured in *Chapter XII*, followed by *flash-cards* to help to memorize and identify notes in clefs.

To conclude, I would like to add several sentences about studying a musical instrument. A very complex activity, it involves aural, visual, tactual and kinesthetic sensations as well as imagination, logic and emotion. In the best of possible worlds, all of these qualities participate in the performing of a musical piece and need to be developed and balanced. On the way to bringing up young musicians and setting them on the road to the wonderful musical world, there are many challenges for a teacher: recognizing the abilities of the individual student; finding ways to improve challenging areas while keeping secure ones intact; and determining what is immediately required over what can wait for a while – to name only a few. Above all a teacher's task is to be a supportive guide, whose help and coaching are valuable and effective. It is my hope that "The First Book of Piano Music" be an effective tool for teacher as well as student, mapping roads and paths to avoid obstacles along their journey through the magic realm of music.

Sincerely, *Denis Khvatov*

Music is the language of a soul.

What is Music?

Music surrounds us. It enriches our environment. In our homes and cars, in cafes and restaurants, indoors and outdoors, music pours from speakers, sound systems, mp3 players, cell phones, television sets and computers. We dance, march and jog to the sound of it. Occasionally we listen to music at a concert hall or stadium. Sometimes, we listen to it to help us fall asleep. Music is everywhere in our lives, so much so that it is impossible to imagine a world without it. Remarkably, we can make our own music by singing or playing a musical instrument.

Music excites the imagination. It reflects feelings and moods. Imitating the intonations of our voice, it can sound like sighing, sobbing or laughter. It asks questions, gives answers, and tells a story. Sometimes music imitates the sounds of our natural world. In some compositions it is easy to recognize a bird call, the roar of a bear, a murmuring brook, the buzz of a bee, or thunder from a bolt of lightning. Other times it can reproduce the sounds of man-made objects like a train, clock or chime.

What makes music different from all the spontaneous sounds we hear around us? Music organizes its sounds in a special and pleasing way that can be written down and repeated.

Before learning about how musical sounds are organized, it is important to understand how to distinguish one sound from another. All sounds have characteristics. We can use these characteristics to describe how one sound differs from another.

- Sounds can be described as being high or low. The sound of a chirping bird is said to be higher than the sound of a roaring bear. In music, this high or low quality is known as *pitch*.
- Sounds can be described as short or long. The sound of a train whistle would be considered as long; the sound of a handclap would be described as short. In the world of music, this characteristic – of sounds being long or short – is called *duration*.

- Sounds can also be described as being loud or soft. The sound of a fire truck siren would be considered loud; the sound of a whisper would be considered soft. In music this property – of loudness or softness – is called *dynamics*.

When we tap our foot to music we are feeling the *beat* of the music, the pulse that gives music its steady pace. Like the windshield wipers in a car, sometimes the beat is slow, other times it is fast. The speed of playing a musical composition is called *tempo*. Changing the tempo can dramatically change the character of the music being played. Sounds of different durations over the beat form the *rhythm* of music, making it exciting by giving it drive and direction.

When composers write music, they organize sounds by applying all these characteristics – pitch, duration, dynamics, beat, tempo and rhythm – to a series of musical sentences called musical phrases. Musical phrases carry the sense of musical composition. A series of these phrases placed into a special order builds a musical story. The completed story is referred to as a musical piece or composition.

Composers need to be able to write down their compositions so that everybody can read and play them. For this they need a musical language whose special symbols – like our alphabet and punctuation – are musical notes, rests, staves, clefs, bar lines, time and key signatures.

Playing a musical piece is like reciting a poem but instead of speaking words we use a musical instrument. In the same way that understanding the poem we're reciting helps other people understand and enjoy it, when we learn a new piece of music we should think about the story the composer wanted to tell and how we can make the best musical sense of it.

Playing a musical instrument can be very interesting for both the player and the listener. It's just as important to be a good listener as a good player of your music. If you like your own playing, chances are that other listeners will like it too.

Like other skills and activities, playing a musical instrument has rules. There are not many of them, but it takes time to learn to do them well, and that means practice! Sometimes learning a new piece is challenging, but with patience and diligence, in a while, you will be able to communicate a musical story or composition! Reaching that goal brings not only satisfaction but also a lot of fun.

Now let's get started!

Chapter I. Exploring the Piano

THE ORIGIN OF THE PIANO

In the world today the piano is the most common and most popular of all musical instruments. It was invented almost three hundred years ago in Italy, where it was originally called the “pianoforte”, a word meaning “soft and loud” in Italian. Since that time the instrument has evolved considerably, but two distinct designs have emerged: the upright and the grand piano. The differences between the two lie in the size of the instrument and in the directional orientation of the strings.

The piano has a keyboard consisting of white and black keys. When the player strikes a key, a hammer inside the instrument hits a string, producing a sound. When the player releases the key, the sound stops. The harder the player strikes a key the louder the resulting sound becomes. A player can play a single key or several keys at the same time.

POSTURE

Sometimes players can be so anxious to play their instrument that they forget how important it is to think about how they’re sitting while they play. Without the right posture, a player can quickly become uncomfortable, tense and tired. Then, instead of being an enjoyable experience, playing turns into a struggle.

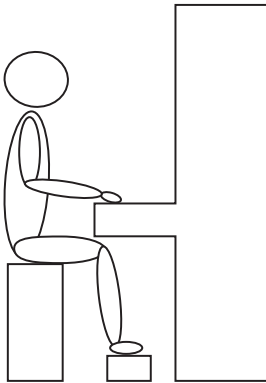
Things piano players need to think about before they play:

- The seat must be stable and have a rigid top. A four-legged adjustable bench is preferable.
- The seat must be high enough to position the player’s elbows slightly above the level of the keyboard.
- The player’s feet should rest firmly on the floor, or on a foot rest if they cannot reach the floor.
- The player’s shoulders should be spread but still held in a relaxed position.
- The player’s back must be straight while leaning slightly forward.
- The sitting position must be aligned with the centre of the keyboard.
- The distance between the player’s body and the keyboard should approximate the width of three palms.

Following these guidelines will keep a player relaxed and comfortable, even during long musical compositions or practice sessions.

PITCH

As described in the introduction, sounds can have high or low pitch. Pressing the keys one by one from left to right will cause the resulting sounds to increase or go up in pitch. Pressing keys in the opposite direction, from right to left, will cause the resulting sounds to decrease or go down in pitch.

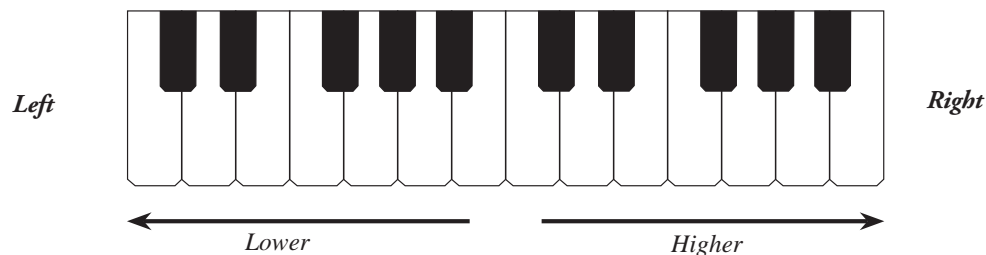


Exercises:

1. Listen to a progression played on the piano and determine if the sounds are getting higher or lower.
2. Determine which of two sounds is higher or lower.

KEYBOARD

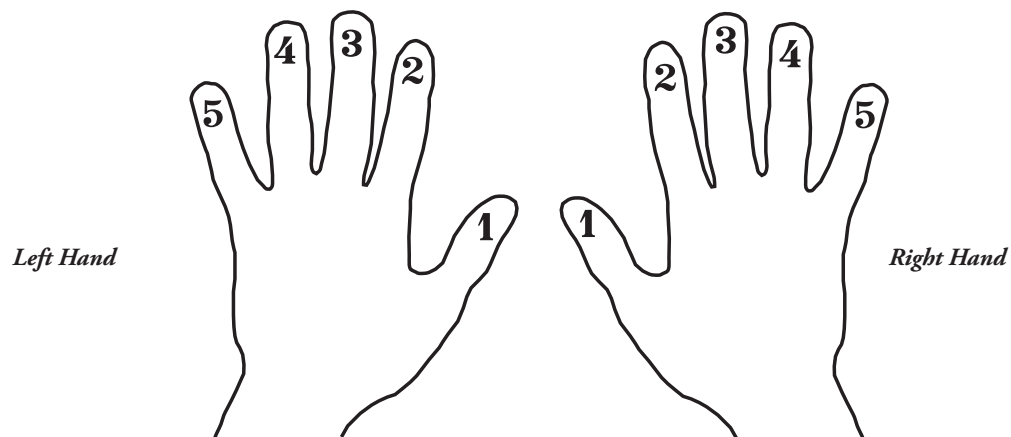
Black keys on the keyboard are divided into clusters of two or three. These clusters alternate up and down the keyboard.

Exercise:

Find all groups of black keys on the keyboard. Identify which cluster has two keys and which has three keys.

We can play the piano with one hand or both hands. It is possible to play a very simple tune using only one finger of one hand, but to play with speed and ease we usually have to use all the fingers of one hand and eventually all fingers of both hands.

Each finger is numbered, starting with the thumb, which is number 1:

**Forte*****f*****Loud****Piano*****p*****Soft**

PREPARATORY EXERCISES FOR THE PLACEMENT OF THE HANDS

Exercise for hand relaxation:

“Water Hose” – Relax your entire arm from your shoulder to your fingertips and allow it to hang freely.

Exercise to strengthen the muscles and speed of the hand:

“Catching the Flies” – Quickly clench your fingers into a fist and then spread them out slowly.

Exercises for finger dexterity:

“Rhythmic Fingers” – Imagine that you are holding an orange between your palms. Touch the fingertips of your left hand to the fingertips of your right hand. Then, one pair at a time, apply pressure on your fingertips, while avoiding squeezing the imaginary orange.

“Loops” – One after another touch your thumb with fingertip of other fingers forming a loop.

“Knees for keys” – Place your right palm on your right knee. Move each finger up and down several times. Ask your teacher to call out a random number of a finger, from one to five. Move the finger corresponding to the number called by your teacher. Repeat the practice for the left hand.

Exercise for hand relaxation and keyboard placement:

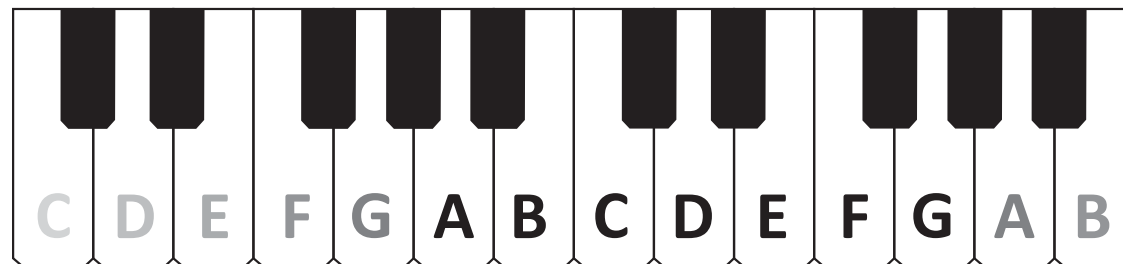
“Blossoming Flower” – Find a cluster of three black keys on the keyboard. Place your loose fist on the three black keys. Slowly spread your fingers over the cluster, like the petals of a blossoming flower. Repeat several times, and then repeat the exercise using your other hand.

Exercise for finger dexterity and keyboard placement:

“Touch the Nose” – Choose any black key on the keyboard. Slightly touch the outer sides of a black key with your first and third fingers. You will find that your second finger rests on the top of the black key. Tap the top of the black key several times with your second finger. On your last repeat press harder on the key to push it all the way to the bottom of the keystroke to produce the sound.

Exercise for developing flexibility in the wrist:

“Rocking Chair” – Form a loose fist over a cluster of three black keys. Rock your fist back and forth on the keys, first going higher in pitch, then going lower in pitch. Repeat the exercise with your other hand.



NAMING THE KEYS: THE MUSICAL ALPHABET

Let's start exploring the keyboard. To make it easy for you to learn, the white keys are identified with seven letters of the alphabet:

A-B-C-D-E-F-G

You have already learned that there are alternating clusters of, two then three, black keys as you move up or down the keyboard. The position of these black key clusters will make it easier for you to find where to place your hands on the keyboard so that you can play specific keys.

Find a cluster of three black keys. There will be a cluster of two black keys both to its right and its left. There are two white keys in the gap between your cluster of three black keys and the cluster of two black keys to the right. Place the 2nd and 3rd fingers of your right hand on those white keys. You will find that your first finger (your thumb) will come to rest naturally on the *A* key.

That white key, between the second and third black keys in any three black key cluster, will always have the assigned name *A*.

Exercise: Find several *A* keys on the keyboard.

The *B* key is the white key to the immediate right of the *A* key. It is under your second finger.

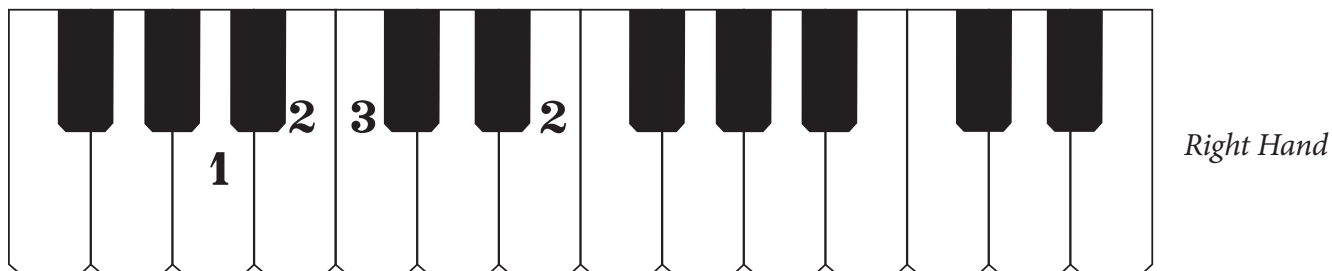
The *C* key is under your third finger. As you move to the right, the name of each successive white key corresponds to the next letter of the alphabet.

The *D* key rests between the two black keys in any two-key cluster of black keys.

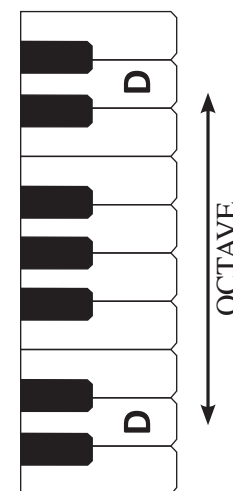
The *E* and *F* keys will always be the white keys in the gap to the left of any three-key cluster of black keys.

The *G* key is always the white key separating the first two black keys in any three-key cluster of black keys.

After every *G* something special happens. You will find yourself higher on the keyboard but again facing a cluster of three black keys followed by a cluster of two black keys and the alphabet begins again.



An **octave** is comprised of eight successive letters of the musical alphabet beginning and ending with two notes of the same name.



Exercises:

1. Recite the seven letters of the musical alphabet in ascending and descending (reverse) order.
2. Find all the C keys on the keyboard, then other keys of the musical alphabet.
3. Ask your teacher to call out the name of a white key from the musical alphabet. Locate and press the corresponding key on the keyboard.
4. “Grasshopper,” play the same name notes over an octave using 3rd or 2nd finger making the arched movement that connects notes in an octave.

Chapter II. Music Theory Rudiments

Time, Beat and Rhythm in Music

Just like the human body, music has its own internal pulse. We can “feel our pulse” when we touch a vein in our wrist and sense our heart pumping fast. Music also has a pulse. Called the beat, it gives music its steady pace.

Let’s try to feel the pulse of music by listening to a waltz. On the piano the right hand plays the melody and the left hand plays the accompaniment.

Notice to teacher: for demonstration of the beat and rhythm the waltz by J. Strauss (p. 103) can be used.

Waltz: one of the most popular ballroom dances. The music played for a waltz features the beat pattern: **STRONG-weak-weak**.

Listen carefully to the accompaniment. In the music coming from the left hand, we can hear an even and repetitive pulsation – the **beat**. Every first beat should sound stronger than the two following weaker beats. The strong beat is called the downbeat. Together the **downbeat** and two successive weak beats make the three beat pattern that repeats over and over again and is so recognizable in the waltz. We can count the beats saying “One” for a downbeat and “Two” and “Three” for the weak beats.

Measuring time in music happens by counting beats.

Exercise:

1. Listen to a waltz and try to feel the pulse of the music. Whenever you hear a dominant pulse, clap your hands once and say the word “One” with emphasis.
2. Listen to a waltz one more time, count “One” on the downbeat and then count the number beats that follow before you hear the downbeat repeated. It should be two weaker beats before you hear the next downbeat. Count them “Two” and “Three”.

Melody carries the main musical idea of a composition and can be sung like a song. We recognize music by the melody.

Accompaniment supports the melody, making a musical environment for it. It is hard to recognize a musical piece only by its accompaniment.

3. *On your knees or on the keyboard cover, tap your left and right hands to the beat of the music. Tap your left hand only on the downbeats; tap your right hand to the weaker beats. At the same time count out loud, “One” (left hand), “Two” (right hand), “Three” (right hand).*
4. *Listen to some demonstration pieces played by your teacher. Try to determine how many beats there are in each repeating beat pattern. (Hint: The total, including the downbeat, will usually be two, three or four.)*

Listen again to the waltz, this time focusing on the music coming from the right hand, which plays the melody. Say “La”, clap or tap exactly at the moment when the melody changes. This gives the feeling of the pulse of the melody. Time between pulses in the melody is often different from time between pulses in the beat. A series or pattern in the melody that has a *different* time between its pulses than those in the beat is called a **rhythm**. Rhythm can be quite elaborate compared to the beat, which is always steady and even.

Here are two examples to help to understand the difference between the beat and the rhythm:

1. Imagine there are two leaky taps in the kitchen. Water from one tap drips one drop every second. One of *three* drops is heavier than other two and causes a louder sound when it hits the sink. It can illustrate a three beat pulse. If one of every *four* drops is heavier it can illustrate a four beat pulse. The other tap drips water erratically – sometimes the drops fall at exactly the same time as the first tap but sometimes it drips faster and other times slower. It might stop dripping for a while and then start again. That tap can illustrate the rhythm.
2. There are three imaginary towns that are divided by blocks of the same size. There are bus stops on every block. The number of stops is the same for every block in a particular town. The first town has two bus stops in every block, the second three, and last four. The very first bus stop at the beginning of a block is the main big stop. The other stops in the block are smaller. Distances between the stops however are equal. A bus doing its trip with a constant speed through the town and stopping at every stop can illustrate the beat. A second bus stopping only by demand and therefore passing some stops and staying longer at others can illustrate the rhythm. A town that has three bus stops in the block can represent the beat of a waltz.

Exercise:

Listen to a piece played by your teacher. Focus on the melody. Try to clap the rhythm of it. To do that, clap exactly at the moment when you hear that the melody changes.

Notice to teacher: *to demonstrate different beats and rhythms the following pieces from this book can be used:*

Four beats: Land of the Silver Birch, (p. 124);

Three beats: German Dance by Beethoven, (p. 118);

Two beats: Jingle Bells, (page 161); Cuckoo, (p. 127).

Music Notation

Written music, called *music notation*, sends a series of special instructions from the composer to the player. Those instructions are written in a kind of shorthand or code. If those instructions are followed accurately, the player will reproduce the musical piece exactly as the composer intended. The most important symbol in music notation is the *musical note*.

MUSICAL NOTES


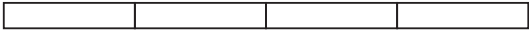


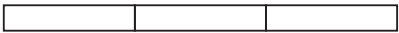


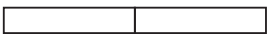


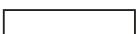

Musical notes carry information about the duration of a sound – the length of time that the sound is heard. The durations of a note are expressed as a fraction of the *whole note*, which is the longest note. The *half note* is played for half the duration of the whole note. The *quarter note* is sounded for one quarter of the duration of a whole note. The *eighth note* is half the duration of one quarter note. The sixteenth note is half the duration of one eighth note.

To represent a duration that lasts *three quarters* of a whole note, a half note with a dot is used. To represent a duration that lasts *three eighths* of a whole note, a quarter note with a dot is used. To represent a duration that lasts *three sixteenths* of a whole note, a dotted eighth note is used.

Any dotted note lasts the duration of the note represented plus a half of that note's duration.

Notice:

Eighth and Sixteenth notes and rests see on page 32.

	NOTES		RESTS
Whole	 	4 beats	
Half with a dot	 	3 beats	
Half	 	2 beats	
Quarter	 	1 beat	

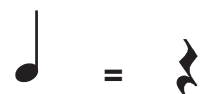
TIED NOTES

Notes of the same pitch connected by a curved line are called *tied*. The curved line is called a *tie*. By connecting notes of the same pitch, a tie extends the duration of the sound. The first of the tied notes is played but the notes following the first one just are held. (See picture on the side bar.)



RESTS

Rest signs are used to mark silences in the music. Each rest symbol has a corresponding note symbol with the same *duration*. Rests represent silence; notes represent sound. (See picture on the side bar.)

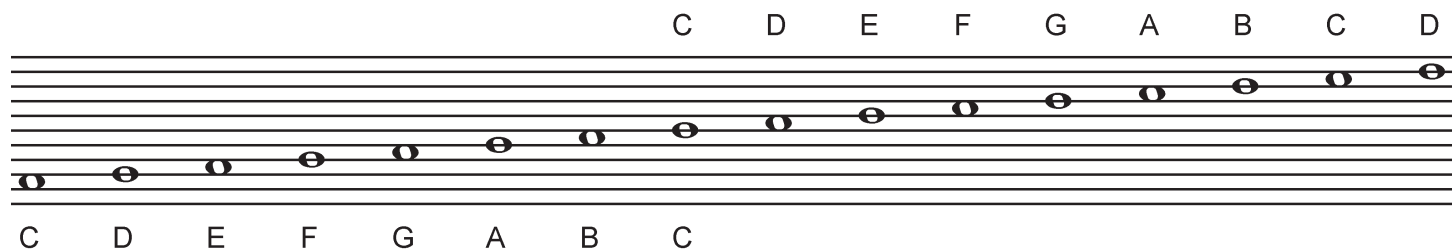


STAFF

In order to show the exact pitch of a note a system of lines was invented. Musical notes placed on this *staff* give us information about the *pitch* of each note.

Every line and each space between the lines corresponds to a particular pitch. In this way notes placed on the lines or in the spaces between tell us not only how long the sounds should last but the pitch of the sounds as well. This system of 11 lines represents almost all the pitches that we can play on the keyboard. The note that is placed on the very middle line is called a middle *C*. On the piano this *C* splits the keyboard almost in two equal parts, which is why it is called 'middle'.

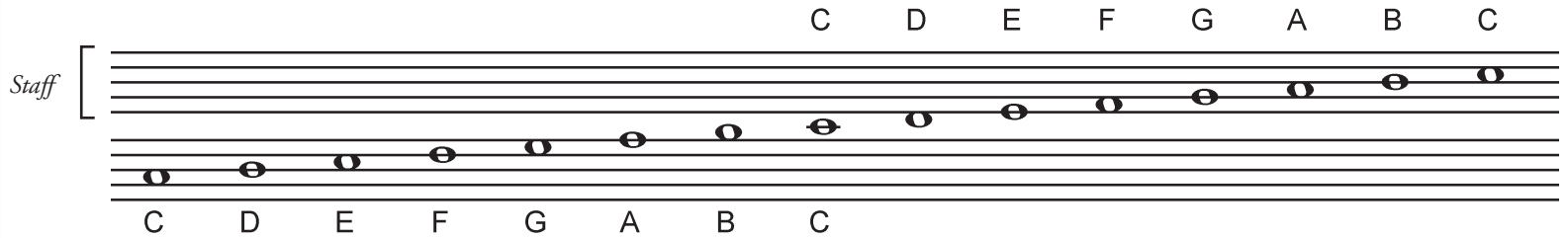
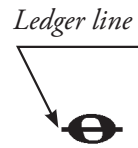
A note written on a higher line than another also sounds higher. A note written on a lower line than another sounds lower. In this way, the note *D* is higher on the staff than preceding *C*, and the note *B* is lower on the staff than the following *C*.



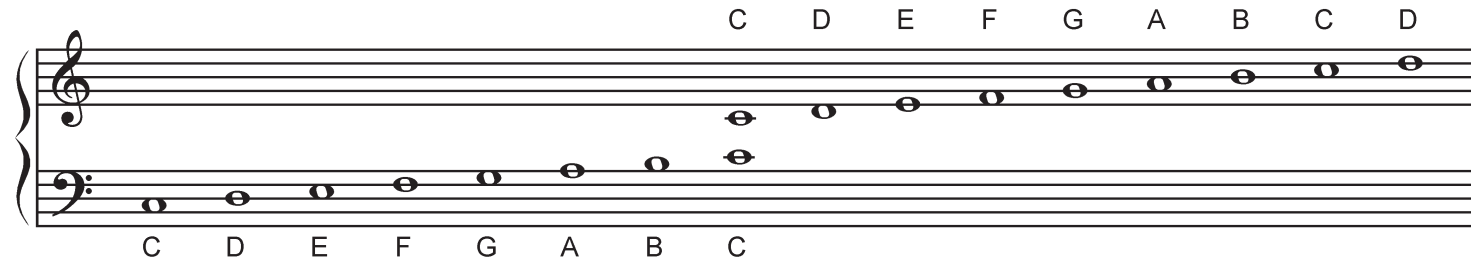
Notice:

Eighth and Sixteenth notes and rests see on page 32.

Having so many lines all together made the music difficult to read, so the lines were separated into two groups of five lines each. Middle *C* was left on the central line but it was reduced. This short line is called a *ledger line*.



A group of five lines used for placing notes is called a *staff*. For piano music usually two staves are used. The upper staff is played by the right hand and lower staff is played by the left.



Two staves grouped by a *brace line* are called a *grand staff*.

To make reading music easier, the distance between the staves of the grand staff was expanded. This way it became possible to pull the note *C* up to the bottom line of an upper staff or pull it down to the top line of a lower staff.

CLEFS

For music written higher than the middle *C* a special sign is placed in the very beginning of a staff. This sign is called the *Treble Clef*. The *Bass Clef* is used to indicate written notes that are lower than the middle *C*.

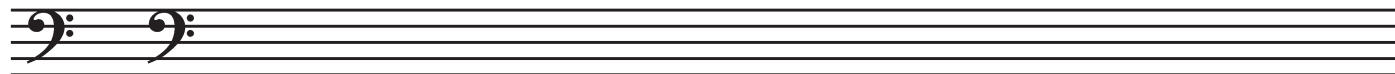
The treble clef is also known as the *G clef*. It is fixed to one particular line on the staff, the second line from the bottom, which corresponds to the note of *G* above the middle *C*. To draw this clef we start by putting a dot on the second line from the bottom of the staff.

Exercise: draw several treble clefs on the staff below.

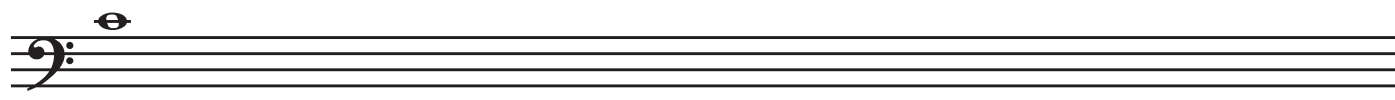
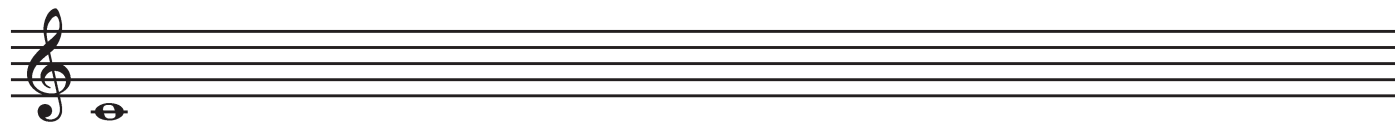
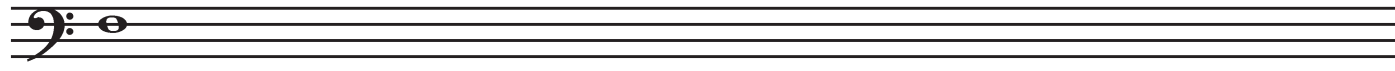


In contrast to the treble clef, the bass clef is fixed to the second line from the top of a staff. This line corresponds to the pitch of the note *F* below the middle *C* and so the bass clef is also known as ***F* clef**.

Exercise: draw several bass clefs on the staff below.



Exercise: draw several *C*, *G* and *F* notes on the staves below.



Treble Clef

G



Bass Clef

F



The pitch of a note placed in the same position on the staff will depend on the clef placed at the beginning of the staff.



Time signature

Number of beats



Duration chosen for counting.

It is a quarter here



Double line shows where music finishes.

TIME SIGNATURE

The beat pattern used in a musical piece is constant and is indicated by the *time signature*. Placed at the beginning of the staff to the right of the clef will be two numbers, one on top of the other. The number on top shows the number of beats, the one on the bottom the duration one beat receives. For example, a 4/4 time signature means that there are four beats in the pattern and a quarter note was chosen for the duration of a beat.

MEASURES OR BARS

In a piece of music, the staff is divided by *measures or bars*. A measure is the space between two vertical lines – called *bar lines* – crossing the staff. A bar line marks where the first beat, or downbeat, occurs. The number of beats is always the same in every bar.

Sometimes music does not start from the downbeat but from another beat in a bar. When this happens, the number of beats in the opening bar of the piece will be less than what is indicated in the time signature. This type of bar is called an *incomplete bar* or a *pick-up measure*. In a piece with an incomplete bar, the very last bar is also left incomplete. Together the number of beats in the first and last incomplete bars equals the number of beats indicated by the time signature.

Notice to teacher: Examples of pieces which are started from a pick-up measure can be found on the pages 128, 118, 160.

The double line at the end of the staff marks the end of a musical piece.

REPEAT AND ENDING SIGNS

The sign of a colon before a double bar line is used when a composer wants a part of a musical piece to be repeated. Sometimes the last one or two bars of a repeated music statement are different. When this happens, a bracket with the number of the current repeat is placed above the repeated bar.



TEMPO MARKINGS

In the very beginning of a musical piece there is usually a tempo marking that provides us with information about its speed. Sometimes a metronome number indicates the beats per minute (bpm) and often there will be an instruction written in Italian.

During a piece, the tempo can speed up or slow down. The Italian words *accelerando* or *stringendo* are used when the music should get faster. *Ritardando* or *ritenuto*, are the Italian words used to indicate where music should slow down.

TOUCHES

Using different touches effects the articulation of the sound you are playing. Three main touches are used on the piano: *legato*, *non-legato* and *staccato*.

Legato is playing smoothly and connectively, stepping from one key to another as if walking. In written music a slur represents this touch. A slur looks like a tie but has an absolutely different meaning, showing which notes should be played in a connected manner. Slurs can also indicate phrases – musical words or sentences.

In *non-legato* playing, the notes are articulated separately, detached with short “breaths” between each note. Each key is released by lifting the hand and moving it slightly forward. There is no sign for non-legato. In fact, the absence of any sign above or below note indicate that you have to play the note detached.

To express that a note should be played with a special attitude, a short line is put below or above the note head (depending on its placement on the staff). This touch is called *tenuto* and means you have to play the note with more pressure, listening carefully to hold it to the end of its duration.

Notes played shorter than they are written in the music are called *staccato*. Staccato notes can be played with a fast movement of fingertips or with the help of the wrist. In written music, it is marked by a dot placed below or above the head of a note (depending on its placement on the staff).

An *accent* sign is used to mark a note that should be stressed. To mark an unexpected strong accent a *sforzando* sign is used.

DYNAMICS

Dynamics tell us not only how loud or soft sounds are in music but also how the volume of sound increases or decreases as it passes from one note to another. Dynamics make music alive and breathing and are used in phrasing. Every musical phrase has its own dynamics; even if there are only two notes in a phrase, they will have different dynamics.



Legato



Non legato



Tenuto



Staccato



Accents and sforzando

Louder

ff***f******mf******mp******p******pp***

Softer

**Hairpins**

show where music is getting louder or softer.



Louder



Softer

Crescendo
(*cresc.*)

is an Italian word that indicates increasing sound

Diminuendo
(*dim.*)

is an Italian word that indicates decreasing sound

There are two basic dynamic markings: ***forte*** for a loud sound and ***piano*** for a soft sound.

When changing dynamics, it is good to imagine the source of a sound is getting closer (louder) or further away (softer). To show smooth changing dynamics of sound between forte and piano, other dynamic marks – musical hairpins – are used. To show increasing or decreasing sound over several bars the Italian words *crescendo* and *diminuendo* are used.

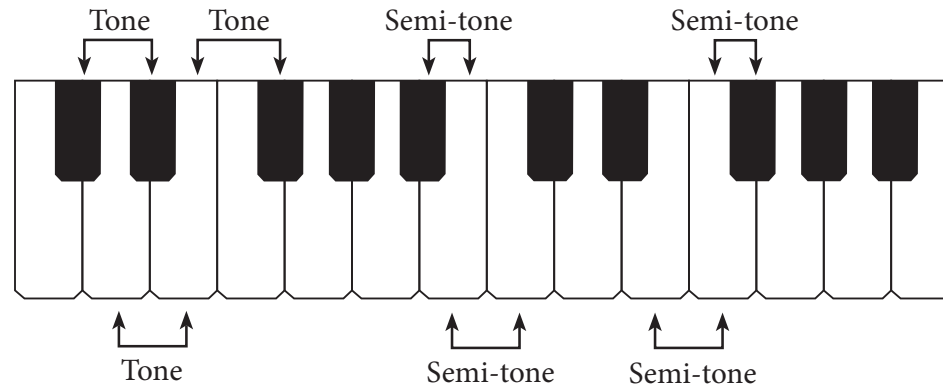
Musical Textures (Elements)

Music is built by simple elements such as chords, scales, arpeggios, repeated and doubled notes, parallel chords and intervals, cadences, ornaments and others. Recognizing, defining and knowing how to perform these elements is essential in the learning of any music.

SEMI-TONE, WHOLE TONE

On the keyboard, the distance between one key and the next is called a ***semi-tone***. It can be the distance between any white key and following black, any black key and the following white or between the white keys *B – C* and *E – F*.

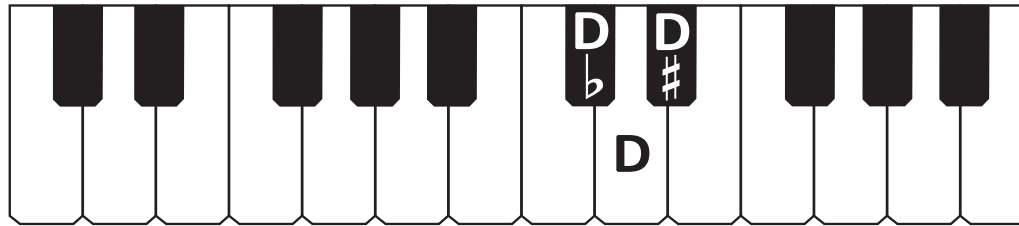
A ***whole tone*** consists of two semi-tones. Whole tone can be found between two white keys that are separated by a black key or between any two black keys that are separated by a white key.



RAISING AND LOWERING BY A SEMI-TONE – ACCIDENTALS: SHARP, FLAT AND NATURAL

Any note can be raised or lowered by a semi-tone. The ***sharp*** sign is used to represent a white key raised by a semi-tone and the ***flat*** sign is used to represent a white key lowered by a semi-tone.

On the keyboard a black key is usually the result of raising or lowering a white key. For example, if we raise the note *D* up by a semi-tone, the resulting note will be *D sharp*, a black key immediately to the right of *D*. The black key on the left of *D* will be called *D flat* because it is lower than the white key *D* by a semi-tone.



Sharp

b *Flat*

♮ *Natural*

It should be said that any black key has two names that relate to the white key lying to the left or right of it. So *D flat* also can be named *C sharp*; *F sharp* can also be named *G flat*.

Exercise:

1. Name all black keys on the keyboard using flats and sharps.
2. Try to find *C flat*, *B sharp*, *E sharp*, and *F flat* on the keyboard.

A natural sign cancels any sharp or flat note and will be a white key. Sharp, flat and natural signs are called accidentals.

EXPLORING INTERVALS

Two notes that are played together or one after another are called an *interval*. Intervals receive their name from the number of letters of the musical alphabet used from the bottom note of the interval to the top.

Let's consider some examples to learn how intervals on the white keys can be defined:

The name of the interval between *C* and *D* is a second because moving from *C* to *D* involves two 'letter-names'.

When we move between *C* and *E* three 'letter-names' are involved; we move past the neighboring note (*D*) to a third note (*E*) so the interval is called a third (*C-D-E*).

Between *D* and *G* there are four "Letter-names" we move past the neighboring note (*D*) and the third note (*E*) to a fourth (*G*) so the interval is called a fourth (*D-E-F-G*). And so on.

An interval consisting of eight consecutive letters is called an octave.

Exercise: determine the intervals suggested by a teacher.

Notice:

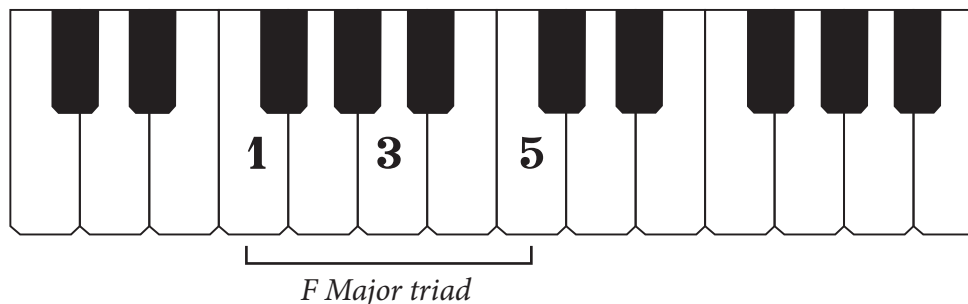
we name any interval or chord up from the bottom note (the bass).

EXPLORING CHORDS. TRIADS

Three or more notes played together are called a *chord*.

A chord of three notes built by interval of a third is called a triad. Triads give music a mood. There are many possible musical moods but two are basic: happy and sad. A happy mood is Major and a sad mood is Minor. The mood of a triad is called the *quality of a triad*.

To build a triad on a white key playing with the right hand, fingers should be placed accordingly as it is shown on the picture below. This example builds a triad on *F*



The first finger of the Right hand is placed on *F* and other fingers are placed one by one on the white keys to the right. Then keys under your 1st, 3rd and 5th fingers should be pressed together.

When we play a triad in this position, we are playing it in root position. The bottom note or bass of the triad under your thumb is called a *root* and the notes above the root are called a *third* and a *fifth*, named by the intervals from the root. So a *triad is a chord of three notes that is built up by intervals of a third*.

Hint: Notice that the name of the interval between the key under your thumb and a key played with another finger placed in root position will correspond to the finger number of your Right hand.

Now play the triad again and listen to the musical mood created. When we name a triad, we use the name of the root and musical mood of the triad. "*F Major triad*" is the right name for the chord in the picture. An *F Major* triad written in the treble clef can be seen in the side bar:

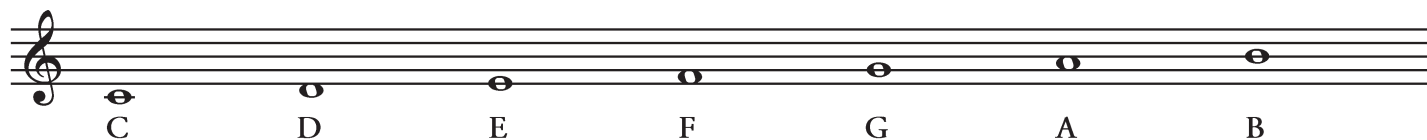


Exercises:

1. On the keyboard build up triads on every white key starting from C.
2. Determine the musical mood of every triad you have built.
3. Add the 3rd and 5th above given whole notes to write triads on a staff on the next page.
4. Put + or - signs to the right side of letters to indicate the mood of the triads you have built. "+" for Major and "-" for Minor.

5. Think and answer: Is the triad on B in Major or Minor?

Right answer: The triad on B is neither Major or Minor. It is called diminished and sounds rather harsh and angry.



CHANGING THE MOOD OF TRIADS

It is possible to change the moods of triads. Changing a minor triad to a major can be done by *raising* the middle note by a *semi-tone*, moving the third finger onto the closest key to the right. This way the mood of a triad changes from sad to happy. Usually when we raise a note by a semi-tone like this it is marked by a sharp sign but if the middle note of a *minor triad* occurs on a black key a *natural* sign is used.

If we want to make a major triad minor, we *lower* the middle note by a semi-tone, moving the third finger onto the closest key to the left. This way the mood of a triad changes from happy to sad. When we lower a note by a semi-tone like this a flat sign is used. If the middle note of a major triad happens on a black key a *natural* sign is used.

When we change the mood of a triad, the bass note must remain unchanged.

Exercise: Play each triad on the staff below. Change the mood of the triad to its opposite and write the result down on the blank staff below.

A musical staff in treble clef showing seven triads: C+, D-, E-, F+, G+, A-, B dim. Above the first triad (C+) are the fingerings 5, 3, 1. Below the staff are six positions marked with '-' and '+' signs: -, +, +, -, -, +.

A minor triad has only one lowered note in the middle of a chord. The harsh sound of a diminished triad comes from the two lowered notes in it, both middle and top.

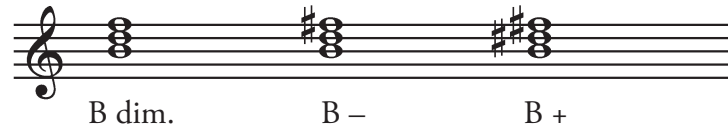
Reminder:

The bass note – sometimes just called the bass – is the lowest note of any chord.

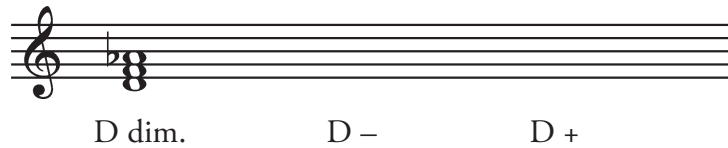
Symbols for chord/interval qualities and their translation

+	Major
-	Minor
dim.	Diminished
aug.	Augmented

To turn a diminished triad on *B* into a minor triad, the top note should be raised by a semi-tone. Then to get a major triad on *B*, the middle note also should be raised by a semi-tone.



Exercise: Change given diminished triad on *D* into a minor triad and then into a major one.

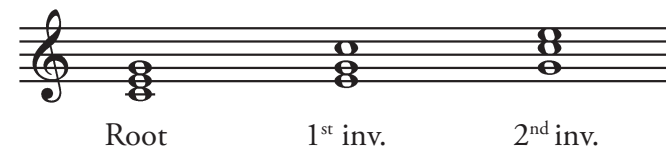


INVERSIONS

Any interval or chord can be turned upside down or inverted. The bottom note of the interval or triad can be moved one octave higher and become a top note or the top note of the interval or triad can be moved one octave lower and become the bass of an interval or a triad. Inversions change only the order of the set of notes, while the notes themselves remain the same.

Any triad has three positions: a root position, 1st inversion and 2nd inversion. All three positions of a triad are built of different intervals from the bass note:

- Root position: third and fifth from the bass.
- 1st inversion: third and sixth from the bass
- 2nd inversion: fourth and sixth from the bass



INTERVALS AND THEIR TYPES

Unison: **perf.**

Second: + , - , **aug.**

Third: + , -

Fourth: **perf.**, **aug.** (three tones)

Fifth: **perf.**, **dim.** (three tones)

Sixth: + , -

Seventh: + , - , **dim.**

Octave: **perf.**

Symbols for chord/interval qualities and their translation

+	Major
-	Minor
perf.	Perfect
dim.	Diminished
aug.	Augmented

One of the ways to determine an interval is to imagine it as a part of a triad. For example, a major triad consists of two intervals both built up by a third. The first interval is major and the second is minor. In a minor triad the first interval is minor and the second major. Diminished triads are built using only minor intervals. Bottom and the top notes of a triad in root position form an interval of a fifth.

To recognize some intervals by ear, it is helpful to use the beginnings of some songs or pieces where those intervals are used. Below, there is the list of songs and pieces which can be used for this purpose:

- Minor Second: *Ukrainian Folk Melody* (p. 84), *Air* by H. Purcell (p. 110);
- Major Second: *Sakura* (p. 125), *Declaration of Love* by M. Glinka (p. 141);
- Minor Third: *A Sad Story* by D. Khvatov (p. 104);
- Major Third: *Spring* by A. Vivaldi (p. 80), *Minuet* by W. A. Mozart (p. 116);
- Perfect Fourth: *We Wish You a Merry Christmas* (p. 160), *Amazing Grace* (p. 156);
- Perfect Fifth: *Twinkle, Twinkle Little Star* (p. 150);
- Minor Sixth: *Bourree in D minor* by C. Graupner (p. 102);
- Major Sixth: *A-Ship-A Sailing* (p. 154).

An interval of a minor seventh can be recognized as a part of a dominant seventh chord.

The major seventh is the only open interval that has very harsh sound.

EXPLORING SCALES: MAJOR AND MINOR SCALES

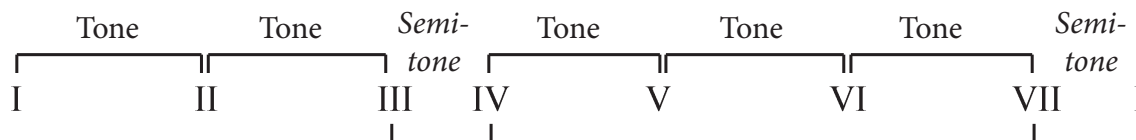
A scale is a series of notes placed in alphabetical order in the range of one or more octaves. For example, if the bottom note of a scale is *A*, the top note also has to be *A*, one or several octaves higher than the bottom *A*.

There is a very close relationship between triads and scales. Any major or minor triad built on any note can become the basis for a scale. Depending on the mood of a triad, the scale can be either major or minor.

The root of a triad that is the foundation of a scale is called the **tonic** (keynote) or the first degree of a scale. A triad built on this degree is called the tonic triad and is one of the *primary triads*. (Primary triads are discussed on page 29.)

The scale's name depends on the name of a tonic triad. For example, a scale started from *G* and based on *G Major* triad is called *G Major* scale. A scale having *G* as a tonic but based on a *G Minor* triad is called a *G Minor* scale.

All major or minor scales consist of seven notes or degrees. The order of whole tones and semi-tones between degrees in scales is strictly determined. On the picture below the order of tones and semi-tones of a **major scale** is shown.



OCTAVE



Notice:

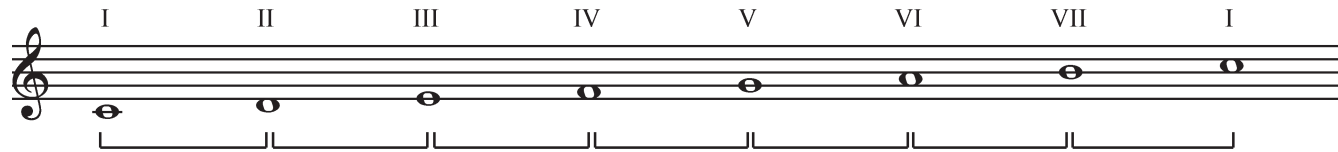
Any major or minor scale has seven degrees.

Questions:

1. How many keys, black and white, are in one octave (not counting the upper or top note, which is the same as the tonic)?
2. What is a total number of major and minor scales that can be built on every key, black and white within one octave?

Excercise:

Referring to the keyboard write "tone" and "semi-tone" below the brackets on this C Major scale.



Key signatures are either all sharps or all flats; sharps or flats cannot be mixed together in the signature and their order is permanent.

**THE KEY OF A MUSICAL PIECE AND THE KEY SIGNATURES OF THE MAJOR KEYS**

When composers write melodies, they choose a scale to pick notes from, in the same way artists have pallets from which they pick different coloured paints. This scale becomes the "home" for a composer's piece or the **key** the music is written in.

The major scale from *C*, accordingly to the order of steps and semi-tones, is built without any black keys. In fact, *C Major* is the only major scale built without any accidentals (flats or sharps).

The major scales constructed on any other key of the keyboard will use one or more black keys. For example, in a *D Major* scale *F sharp* and *C sharp* must be used and in an *F Major* scale *B flat* is an accidental.

When writing a piece of music, for instance in *D Major*, *F sharp* and *C sharp*, which are degrees III and VII of this scale, might be used many times. For convenience, instead of placing sharps in front of every *F* and *C* that occurs in the music, these two accidentals can be placed at the beginning of every staff of the musical piece to tell us that any *F* or *C* note in the piece is sharp.

An accidental or accidentals placed after the clef at the beginning of a staff indicate the scale chosen as the key of a piece and are called the **key signature**. (See picture on the side bar.)

Different keys use different numbers of accidentals as their key signatures but the order in which the accidentals are written is always the same.

For keys using sharps the order is **F-C-G-D-A-E-B**. A simple rhyme can help you to memorize the order of sharps:

Father Charles Goes Down And Ends Battle

For keys using flats the order is **B-E-A-D-G-C-F**. For In this case, the rhyme used for sharps helps again but with the order of words reversed:

Battle Ends And Down Goes Charles Father

In major keys with sharps, the last sharp in the key signature always happens on degree VII. For example, *G sharp* is degree VII of *A Major*.

In major keys using flats the second last flat has the name that the key it belongs to. For example, *E flat Major* has three flats: *B*, *E* and *A*; *E flat* is the second accidental from the last letter.

RELATIVE MINOR AND MAJOR

Every major scale has its relative *minor* and every minor scale has its relative major. Another way of saying this is that major and minor scales exist in pairs that share the same key signature.

A minor scale is built on degree VI of relative major. *A Major* scale is built on degree III of a relative minor.

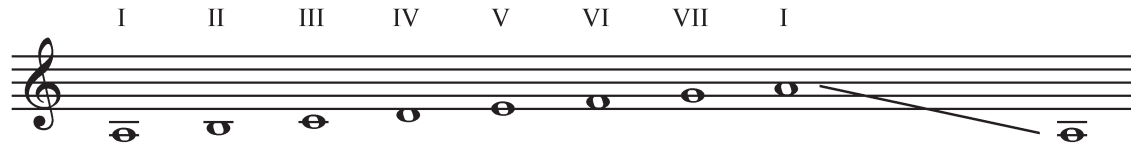
The image displays two musical staves. The top staff is labeled 'C Major scale' and shows the notes C, D, E, F, G, A, B, C on a treble clef staff. Above the notes are Roman numerals I through VII, with the final C being I. The bottom staff is labeled 'A Minor Natural scale' and shows the notes A, B, C, D, E, F, G, A on a treble clef staff. Above the notes are Roman numerals I through VII, with the final A being I. Both staves have a double bar line at the end of the eighth note.

There are three types of minor scale: *natural*, *harmonic* and *melodic*:

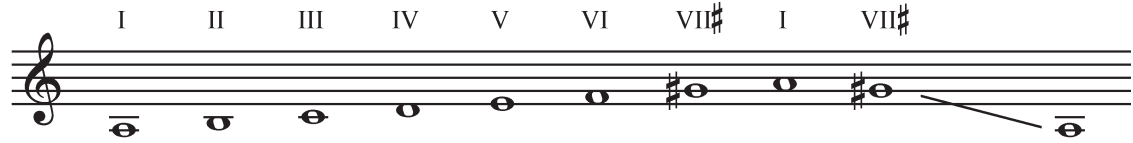
- *Natural* minor scales use only the accidentals shown at the key signature.
- *Harmonic* scales have a raised degree VII, which is left unchanged whether the harmonic scale is played upward or downward.

- *Melodic* scales have degrees VI and VII raised when played upward. However, a natural scale is used when playing these scales downward. A melodic minor scale played upward is like the major scale with the same tonic but with a lowered III degree.

A Minor
Natural scale



A Minor
Harmonic scale



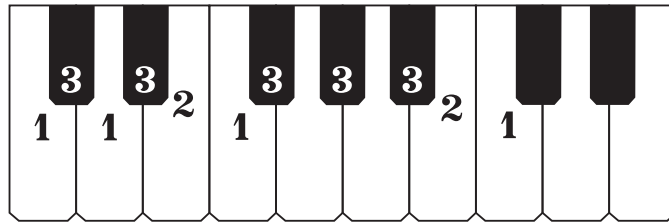
A Minor
Melodic scale



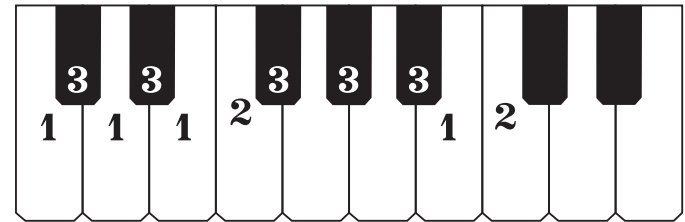
For exercising minor scales, only the harmonic and melodic forms are used. See scales exercises on page 203.

CHROMATIC SCALE

A scale built up by semitones alone is called a chromatic scale. There are 12 notes in a chromatic scale of one octave. This scale is played by pressing each white and black key on the way up or down the octave. See pictures below for fingering:



Left Hand



Right Hand

PRIMARY TRIADS

Each triad built up on a scale has its own tension relative to other triads.

A triad built on the first degree of a scale sounds the most stable and gives a feeling of rest. The first degree of a scale on which this triad is built is called **tonic**, which means keynote. The tonic triad can be major or minor.

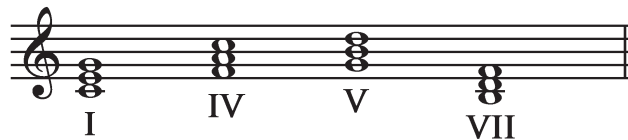
In comparison to a tonic triad, the triad built on the fifth degree of a scale sounds unstable, and has a great deal of tension and gravity relative to the tonic. The fifth degree is called the **dominant**, which means stronger or standing apart from. Usually we want to hear the dominant resolve into the tonic. Dominant triads are always major, so when building the dominant triad in a minor key, do not forget to check degree VII of a scale. It will have to be raised to get the major triad of degree V.

The **subdominant** triad, also known as a triad of degree IV, sounds mild and gentle, especially against the tonic. The word “subdominant” means below the dominant. In minor keys, the subdominant is minor too; in major keys the subdominant is major.

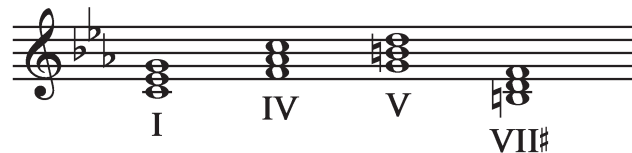
Tonic, dominant and subdominant triads are called the **primary triads**.

Among the other triads that can be built on other degrees of a scale, one has a special and specific tension – the harsh sounding triad of degree VII, known as the **diminished** or **leading note** triad (because it gives a strong feel of striving to tonic). In minor keys when building a dominant or diminished triad, degree VII must always be raised.

C Major



C Minor



SEVENTH CHORDS

Like a triad, a seventh chord is built up by intervals of a third; it is, however, composed of four notes instead of three. It is called a seventh chord because the distance between the bottom note and the top note of a chord is a seventh.

In the same way as a triad, a seventh chord can be inverted, but with one root position and *three* inversions because there is one more note in the chord. (Compare with a triad which has *two* inversions.)

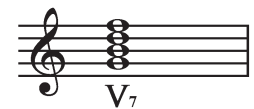
Two chords often seen in music are the **dominant seventh chord** or seventh chord of degree V and the **leading tone seventh chord** or seventh chord of degree VII. The dominant seventh chord has a major triad as the basis and an interval of a minor seventh between the root and top note. The leading tone seventh chord or diminished seventh chord is built up solely by minor thirds. To build a diminished seventh chord in a major key degree VI of the scale must be lowered.

The list of degrees and corresponding names:

- I **Tonic**
- II *Super-tonic*
- III *Mediant*
- IV **Subdominant**
- V **Dominant**
- VI *Sub-mediant*
- VII *Leading Note*

SEVENTH CHORDS

C Major



C Minor



C Minor



C Major



CADENCES

Cadence is the term used to describe the combination of at least two chords that give a musical feeling of pause, or coming to a close. Very often primary triads are used to achieve this effect.

When a statement in music finishes on the dominant, it sounds like a temporary stop or pause on the way to the tonic. This type of cadence is called *imperfect*. It sounds like a comma in a written sentence.

When a musical statement stops on the tonic, it sounds like the period at the end of a written sentence. This type of cadence is called *perfect* and is used at the ending of a piece as well as for endings of the major statements. It sounds like a dot at the end of a written sentence.

Sometimes a subdominant chord precedes the tonic in a cadence; this combination of chords is called a *plagal* cadence.

Perfect *Imperfect* *Plagal*

The image shows three musical examples for C Major cadences. Each example consists of a grand staff (treble and bass clefs) with a brace on the left labeled 'C Major'.
 1. **Perfect:** The treble clef has a G4 chord (V) and an F4 chord (I). The bass clef has a C3 chord (V) and an F2 chord (I).
 2. **Imperfect:** The treble clef has a C4 chord (I) and a G4 chord (V). The bass clef has a C3 chord (I) and a G2 chord (V).
 3. **Plagal:** The treble clef has an F4 chord (IV) and an F4 chord (I). The bass clef has a C3 chord (IV) and an F2 chord (I).

MUSICAL TERMS AND EXPRESSIONS

Instructions regarding tempo, dynamics, styles of performing can be expressed by words. Most of these instructions are given in Italian. See the table of the terms and musical expressions used in this book on page 203.

ORNAMENTS

Short musical patterns, applied onto the main musical line for embellishment or decoration, are called ornaments. Most common among them are: *long trills*, *short trills*, *turns*, and *grace notes*.

The image shows five musical ornaments with their respective symbols and names:
 1. **Long Trill:** A wavy line symbol followed by a musical staff with a sequence of notes (G, A, B, A, G) on a single note.
 2. **Short Trill Up:** A wavy line symbol followed by a musical staff with a sequence of notes (G, A) on a single note.
 3. **Short Trill Down:** A wavy line symbol followed by a musical staff with a sequence of notes (A, G) on a single note.
 4. **Turn:** A squiggle symbol followed by a musical staff with a sequence of notes (G, A, B, A, G) on a single note.
 5. **Grace Note:** A musical staff with a single note (G) followed by a sequence of notes (A, B, A, G) on a single note.

Chapter III

RUDIMENTAL RHYTHMS AND RHYTMICAL EXERCISES

Chapter IV

SIMPLE PIECES

without the staff

Chapter V

EXERCISES FOR WRITING NOTES

Chapter VI

SIMPLE PIECES

for the Left and Right hands separately

RUDIMENTAL RHYTHMS AND RHYTHMICAL EXERCISES

Counts 1 2 3 4 1 2 3 4

Quarter

Eighth

Dotted quarter and eighth

Eighth triplet

Sixteenth

Dotted eighth and sixteenth






Eighth note *Eighth rest* *Grouped eighths*






Sixteenth note *Sixteenth rest* *Grouped sixteenths*

Counts 1 1 1

To clap

Separation of one beat by:

2 beats

3 beats

4 beats

8 beats

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

To clap

Counting 4 beats and clapping repeated patterns.

Counting 2 beats and clapping repeated patterns.

Counts 1 2 1 2 1 2

Counting **3 beats**
and clapping repeated
patterns.

Counts 1 2 3 1 2 3 1 2 3

3/4 3/4 3/4

Counting **6 or 3x2**
beats and clapping
repeated patterns.

Counts 1 2 3 1 2 3 or 1 2 3 4 5 6 1 2 3 4 5 6

6/8 6/8 6/8

Counts $\frac{2}{4}$ 1 2 | 1 2 | 1 2

Counts $\frac{2}{4}$ 1 and 2 and | 1 and 2 and | 1 and 2 and

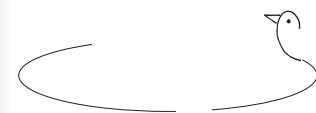
To clap $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

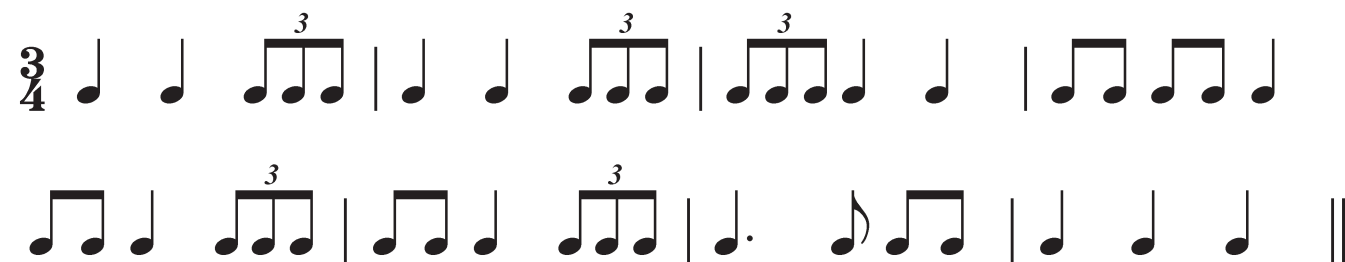
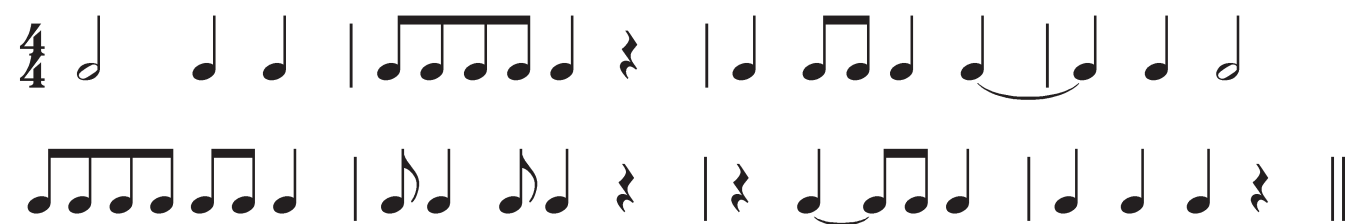
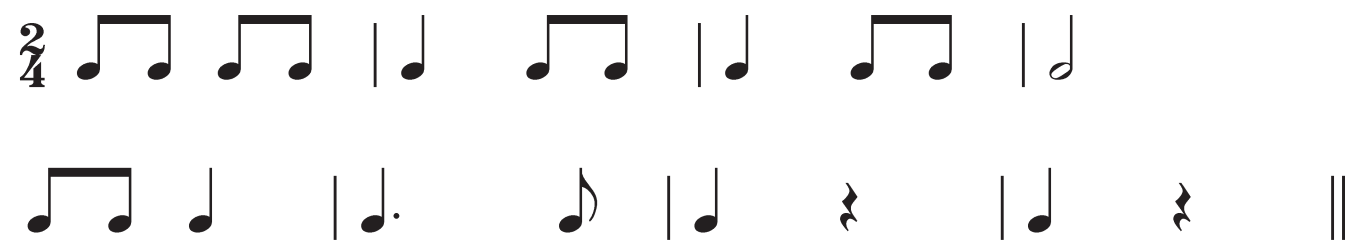
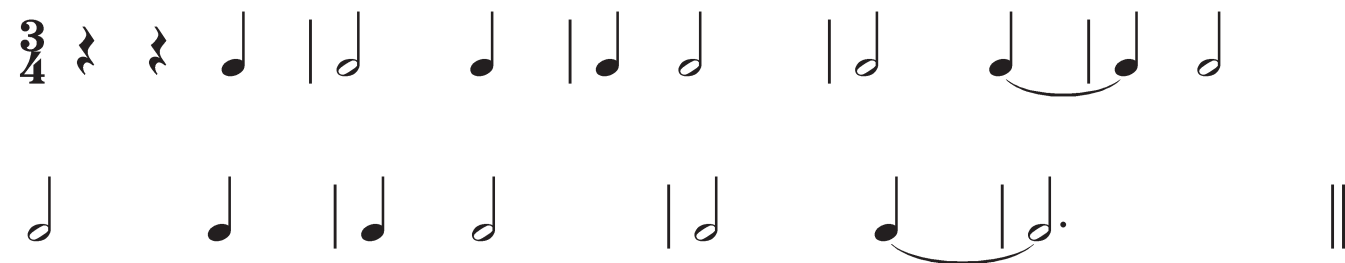
Counting **2 beats**
and clapping repeated
patterns with eighth
notes.

Counts $\frac{2}{4}$ 1 2 | 1 2 | 1 2

To clap $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Counting **2 beats**
and clapping repeated
patterns with dotted
eighth notes and
triplets.





RHYTHMICAL DANCE PATTERNS

Polonaise



Mazurka



Rumba (in 2/4 time)



Rumba (in 4/4 time)



Courante



Siciliana



Bolero



SIMPLE PIECES WITHOUT THE STAFF

Merrily We Roll Along

4/4

A G F G | A A A | G G G | A C C |

A G F G | A A A | G G A G | F

Twinkle, Twinkle Little Star

4/4

G G D D | E E D | C C B B | A A G |

D D C C | B B A | D D C C | B B A |

G G D D | E E D | C C B B | A A G |

The Groundhog

3/4

E A A A A B C B A A

1.

B B C B A B E E

2.

B B E E A A

London Bridge

4/4

G A G F E F G D E F E F G

G A G F E F G D G E C



Westminster Chimes

$\frac{3}{4}$ A F G C | F G A F | A G F C |
 C G A F | F | F | F | F

Play one octave lower with the Left Hand

Yankee Doodle

$\frac{4}{4}$ C C D E | C E D G | C C D E | C B |
 C C D E | F E D C | B G A B | C C

Old McDonald Had a Farm

4/4

F F F C D D C A A G G F

C C C C C C C C C C C C

F F F C D D C A A G G F

After you have played this piece on the white keys play the entire piece on the black keys by playing all note as sharps.

Another version of this song is on page 92.

Guelder Rose

4/4

A G E F G E F G F E D A A

G F E F G E F G F E D



EXERCISES FOR WRITING NOTES

Twinkle, Twinkle Little Star

Notice:

A note written on the middle line and notes written above the middle line have their stems down.

Notes written below the middle line have their stems up.

The musical notation for 'Twinkle, Twinkle Little Star' is presented in three systems, each on a single treble clef staff. The time signature is 4/4. The notes are as follows:

- System 1:**
 - Measure 1: C (middle line, stem down), C (below middle line, stem up)
 - Measure 2: G (below middle line, stem up), G (below middle line, stem up)
 - Measure 3: A (below middle line, stem up), A (below middle line, stem up)
 - Measure 4: G (below middle line, stem up), F (below middle line, stem up), F (below middle line, stem up)
 - Measure 5: E (below middle line, stem up), E (below middle line, stem up)
 - Measure 6: D (below middle line, stem up), D (below middle line, stem up)
 - Measure 7: C (below middle line, stem up)
- System 2:**
 - Measure 1: G (below middle line, stem up), G (below middle line, stem up)
 - Measure 2: F (below middle line, stem up), F (below middle line, stem up)
 - Measure 3: E (below middle line, stem up), E (below middle line, stem up)
 - Measure 4: D (below middle line, stem up)
 - Measure 5: G (below middle line, stem up), G (below middle line, stem up)
 - Measure 6: F (below middle line, stem up), F (below middle line, stem up)
 - Measure 7: E (below middle line, stem up), E (below middle line, stem up)
 - Measure 8: D (below middle line, stem up)
- System 3:**
 - Measure 1: C (middle line, stem down), C (below middle line, stem up)
 - Measure 2: G (below middle line, stem up), G (below middle line, stem up)
 - Measure 3: A (below middle line, stem up), A (below middle line, stem up)
 - Measure 4: G (below middle line, stem up), F (below middle line, stem up), F (below middle line, stem up)
 - Measure 5: E (below middle line, stem up), E (below middle line, stem up)
 - Measure 6: D (below middle line, stem up), D (below middle line, stem up)
 - Measure 7: C (below middle line, stem up)

Merrily We Roll Along

4/4

Musical notation for 'Merrily We Roll Along' in 4/4 time. The first system consists of four measures: A G F G, A A A, G G G, and A C C. The second system consists of four measures: A G F G, A A A, G G A G, and F. The notes are represented by quarter notes on a treble clef staff.

A G F G | A A A | G G G | A C C

A G F G | A A A | G G A G | F

London Bridge

4/4

Musical notation for 'London Bridge' in 4/4 time. The first system consists of four measures: G A G F, E F G, D E F, and E F G. The second system consists of four measures: G A G F, E F G, D G, and E C. The notes are represented by quarter notes on a treble clef staff.

G A G F | E F G | D E F | E F G

G A G F | E F G | D G | E C



Waltz

The musical score is written in 3/4 time and consists of three staves of music. The notes and chord labels are as follows:

Staff 1: $\frac{3}{4}$ G, F, G, F, G, E (half note), D, G, E, G.

Staff 2: E, G, D (half note), C, G, F, G, F, G.

Staff 3: E (half note), D, G, C, D, E, G, F, E, E, E, D, C.

Merrily We Roll Along

4/4

A G F G | A A A | G G G | A C C

A G F G | A A A | G G A G | F

Amazing Grace

3/4

C F | A F A | G F D

C C F | A F A | G C



Twinkle, Twinkle Little Star

4/4

C C G G A A G F F E E D D C

G G F F E E D G G F F E E D

C C G G A A G F F E E D D C

The image shows a musical score for the song "Twinkle, Twinkle Little Star" in 4/4 time. It consists of three systems of music, each on a single bass clef staff. The notes are represented by stems with dots, and the corresponding chord letters (C, G, A, F, E, D) are placed above them. The first system starts with a 4/4 time signature. The second system continues the melody. The third system concludes the piece with a double bar line.

Shepherdess

D G A B A G G D E E D D C

E E D D G A B A G G D B G A D

G G G D B G A D G G



SIMPLE PIECES FOR THE *LEFT* HAND

Big Drum

Counts 1 2 3 1 2 3 1 2 3 1 2 3

Cuckoo in the Dark Forest

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

Soaked Sparrow

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

This piece can be played with the piece "Sparrow" on the opposite page hands together.

SIMPLE PIECES FOR THE *RIGHT* HAND

Trumpet

Counts 1 2 3 1 2 3 1 2 3 1 2 3

Playing with the Cuckoo

Cuc - koo Cuc - koo

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

Sparrow

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

This piece can be played with the piece "Soaked Sparrow" on the opposite page hands together.



Squirrel's Song

Two staves of music in bass clef, 4/4 time. The first staff contains three measures of quarter notes with fingerings 1, 2, 3, 2, 1, 2, 3. The second staff contains three measures of quarter notes with fingerings 1, 2, 3, 2, 1, 2, 3.

Dancing Fingers

One staff of music in bass clef, 4/4 time. The notation consists of quarter notes with fingerings 3, 2, 1, 3, 2, 3, 2, 3, followed by a whole note. The piece ends with a repeat sign.

f (*p* when repeated)

Hey, Hey Ho!

One staff of music in bass clef, 4/4 time. The notation consists of quarter notes with fingerings 4, 2, 4, 2, 4, 2, followed by a first ending (1. 3) and a second ending (2. 1). The piece ends with a repeat sign.

Up the Hill and Down

Musical notation for 'Up the Hill and Down' in 4/4 time. The piece consists of two staves of music. The first staff has a treble clef and a 4/4 time signature. The notes are quarter notes, and the sequence of notes is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Above the notes are fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 1, 3, 2. The second staff continues the sequence: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Above the notes are fingerings: 1, 2, 3, 3, 4, 3, 3, 2, 1, 2, 1.

Dancing Fingers

Musical notation for 'Dancing Fingers' in 4/4 time. The piece consists of one staff of music. The notes are quarter notes, and the sequence of notes is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Above the notes are fingerings: 3, 2, 1, 3, 2, 3, 2, 3. The piece starts with a forte (*f*) dynamic marking. Below the first note, there is a dynamic marking: *f* (*p* when repeated).

Teasing

Musical notation for 'Teasing' in 4/4 time. The piece consists of one staff of music. The notes are quarter notes, and the sequence of notes is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Above the notes are fingerings: 3, 3, 4, 3, 1, 3, 4, 3, 1. Below the notes are four slurs, each under a pair of notes: G4-A4, B4-C5, B4-A4, G4-F4.



Dancing Donkey

Two staves of musical notation for the piece 'Dancing Donkey'. The first staff is in 3/4 time and contains the first four measures of the piece. The second staff is in 3/4 time and contains the next four measures. The notes are: 5, 1, 5, 1, 4, 3, 2, 3 in the first staff; and 4, 1, 4, 1, 4, 3, 2, 1 in the second staff.

Up the Hill and Down

Two staves of musical notation for the piece 'Up the Hill and Down'. The first staff is in 4/4 time and contains the first four measures of the piece. The second staff is in 4/4 time and contains the next four measures. The notes are: 5, 4, 3, 2, 1, 5, 2, 5, 3 in the first staff; and 1, 2, 3, 4, 3, 1, 4, 1, 5 in the second staff.

Walking Cat

One staff of musical notation for the piece 'Walking Cat' in 4/4 time, containing eight measures. The notes are: 4, 3, 2, 2, 1, 2, 4, 3, 2, 2, 2, 1, 2.

Dancing Bunny

Musical notation for 'Dancing Bunny' in 3/4 time. The piece consists of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: G3 (finger 1), A3 (finger 3), Bb3, C4, G3 (finger 1), A3 (finger 2), Bb3, C4, G3 (finger 1), A3 (finger 3), Bb3, C4, G3 (finger 4). The second staff has a treble clef and a key signature of one flat. The notes are: A3 (finger 2), Bb3, C4, G3 (finger 2), A3 (finger 1), Bb3 (finger 3), C4, G3 (finger 1), A3 (finger 4), Bb3 (finger 3), C4, G3 (finger 1).

Coming Home

Musical notation for 'Coming Home' in 4/4 time. The piece consists of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: G3 (finger 4), A3 (finger 3), Bb3 (finger 2), C4 (finger 3), Bb3 (finger 2), A3 (finger 1), G3 (finger 4), F3 (finger 3), E3, D3, C3. The second staff has a treble clef and a key signature of one flat. The notes are: G3 (finger 4), A3 (finger 3), Bb3 (finger 2), C4 (finger 3), Bb3 (finger 4), A3 (finger 2), G3 (finger 1), F3, E3, D3, C3.

Viking

Musical notation for 'Viking' in common time (C). The piece starts with a forte (*f*) dynamic. The notes are: G3 (finger 5), A3 (finger 3), B3 (finger 1), C4 (finger *), D4 (finger 2), E4 (finger 3), F4 (finger 1), G4 (finger 3), A4 (finger 5), B4 (finger 3), C5 (finger *), D5 (finger 2), E5 (finger 3). The piece ends with a double bar line. Below the first staff, the counts are: 1, 2, 3, 4, 1, 2, 3, 4.

Tap the piano with your left hand when you see *.



Strolling Along the Street

1 3 2 3 1 3 , 4 1

f

3 1 2 3 , 1 3 1 2 1 2 3

p *cresc.*

4 5 , 3 1 3 4

f

Westminster Chimes

1 2 1 5 3 2 1 3 2 3 1

5 5 2 1 3 3

f

My Pony

Musical score for "My Pony" in 4/4 time, marked *mf*. The score consists of three staves. The first staff includes fingerings: 3, 2, 1, 2, 3, 1, 3, 2, 1. The second staff includes fingerings: 3, 2, 1, 4, 1, 5, 4, 3, 2, 1. The third staff contains the melody line.

London Bridge

Musical score for "London Bridge" in common time, marked *f*. The score consists of two staves. The first staff includes fingerings: 3, 4, 3, 1, 3, 1, 1, 3. The second staff includes fingerings: 3, 3, 1, 5, 3, 1. The second staff ends with a fermata over the final note.



Long Notes, One Sharp

Two staves of music in bass clef, 4/4 time signature. The first staff contains four measures of music, each with a whole note chord. The notes are: G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), and G#2 (one ledger line below). The second staff contains four measures of music, each with a whole note chord. The notes are: G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), and G#2 (one ledger line below).

The Magnificent King's Tread

Largo

Two staves of music in bass clef, common time signature. The first staff contains six measures of music. The notes are: G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), and G#2 (one ledger line below). The notes are marked with fingerings: 1, 2, 3, 1, 2. The first measure has a forte (*f*) dynamic marking. The second staff contains four measures of music, each with a whole note chord. The notes are: G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), and G#2 (one ledger line below). The notes are marked with fingerings: 3, 3, 3, 3.

Queen is Walking by

Andante

Two staves of music in bass clef, 2/4 time signature. The first staff contains eight measures of music. The notes are: G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), and G#2 (one ledger line below). The notes are marked with fingerings: 1, 2, 3, 1, 2, 3, 4, 5. The first measure has a mezzo-forte (*mf*) dynamic marking. The second staff contains four measures of music, each with a whole note chord. The notes are: G2 (two ledger lines below), G#2 (one ledger line below), G2 (two ledger lines below), and G#2 (one ledger line below).

The piece "Long Notes, One Sharp" can be played with the piece "To Joy" on the opposite page hands together.

To Joy

Musical notation for "To Joy" in 4/4 time. The piece consists of two staves. The first staff begins with a dynamic marking of *f* (forte). The melody is composed of quarter notes with fingerings: 3, 4, 5, 5, 4, 3, 2, 1, 2, 3, 3, 2. The second staff continues the melody with fingerings: 3, 5, 5, 1, 2.

Twinkle, Twinkle Little Star

Musical notation for "Twinkle, Twinkle Little Star" in 4/4 time. The piece consists of three staves. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The melody is composed of quarter notes with fingerings: 1, 3, 4, 3, 4, 3, 2, 1. The second staff continues the melody with fingerings: 4, 3, 2, 1, 4, 1, and includes a dynamic marking of *p* (piano) for the second measure. The third staff continues the melody with fingerings: 1, 3, 4, 3, 4.

The piece "To Joy" can be played with the piece "Long Notes, One Sharp" on the opposite page hands together.



Merrily We Roll Along

Two staves of bass clef musical notation for the piece "Merrily We Roll Along". The first staff is in 4/4 time and contains four measures of music with fingerings 3, 4, 5, 4, 3, 4, 3, and 1. The second staff is in 4/4 time and contains four measures of music with fingerings 3, 3, 4, 3, 4, and 5.

Old Friends

Moderato

Three staves of bass clef musical notation for the piece "Old Friends". The first staff is in 3/4 time, marked *mp*, and contains four measures of music with fingerings 2, 1, 3, 5, 1, 4, 3, 2, and 1. The second staff is in 3/4 time and contains four measures of music with fingerings 3, 5, 1, 2, 3, 4, 2, 3, and 5. The third staff is in 3/4 time and contains four measures of music with fingerings 1, 3, 5, 4, 3, 2, 1, 2, 3, and a slur over the final two notes.

Merrily We Roll Along

Musical notation for the piece "Merrily We Roll Along". It consists of two staves of music in 4/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

We Are Best Friends

Allegretto

Musical notation for the piece "We Are Best Friends". It consists of three staves of music in 3/4 time. The first staff begins with the tempo marking "Allegretto" and the dynamic marking "mf". Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.



Chapter VII

PIECES



Merrily We Roll Along

Allegro

With the melody in the Right Hand

3

Musical notation for the first system of 'Merrily We Roll Along' with the melody in the right hand. The piece is in 4/4 time and B-flat major. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand plays a bass line of whole notes: G2, G2, B1, B1. A dynamic marking of *f* is present in the first measure. A triplet of eighth notes is indicated above the first three notes of the melody.

Try to play this song one semi-tone higher.

Musical notation for the second system of 'Merrily We Roll Along' with the melody in the right hand. The right hand continues the melody from the first system. The left hand continues with whole notes: G2, G2, B1, B1. The system ends with a double bar line. Below the bass staff, the numbers 1/5 and 2/4 are written.

Allegro

With the melody in the Left Hand

3

Musical notation for the first system of 'Merrily We Roll Along' with the melody in the left hand. The right hand plays a chordal accompaniment of whole notes: G4, G4, B4, B4. The left hand plays a melody starting on G3, moving up stepwise to D4. A dynamic marking of *f* is present in the first measure. A triplet of eighth notes is indicated above the first three notes of the melody.

Try to play this song one semi-tone higher.

Musical notation for the second system of 'Merrily We Roll Along' with the melody in the left hand. The right hand continues with the chordal accompaniment of whole notes: G4, G4, B4, B4. The left hand continues the melody from the first system. The system ends with a double bar line.

London Bridge

With the melody in the Right Hand

Allegretto

With the melody in the Left Hand

Allegretto



Two Merry Geese

in C Major

Russian Childrens Song

Moderato

f

1 2 3 4 2

Moderato

f (p when repeated)

2 2 3 2 3 4 3 2

Moderato

f

1 2 3 4 2

Moderato

f (p when repeated)

2 2 3 2 3 4 3 2

Mischief-Maker

Ukranian Folk Song

Allegretto

The score for 'Mischief-Maker' is in 4/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system is a repeat of the first system with first and second endings. Fingerings are indicated by numbers 1-4. Dynamics include *mf* and *f*. The piece ends with a double bar line and the initials 'DK'.

Twinkle, Twinkle Little Star

Allegretto

The score for 'Twinkle, Twinkle Little Star' is in 4/4 time and D major. It consists of two systems of piano accompaniment. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system is a repeat of the first system with first and second endings. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *p*. The piece ends with a double bar line and the text 'Da capo al Fine'.



Halfs and Quarters

Musical score for "Halfs and Quarters" in 4/4 time. The piece is marked *f* (forte). The melody in the treble clef consists of half notes and quarter notes. The bass line features a triplet of eighth notes in the first measure and quarter notes in the following measures. A triplet of eighth notes is also indicated in the first measure of the bass line.

Coming Down From The Mountains

Andante

Musical score for "Coming Down From The Mountains" in 4/4 time. The piece is marked *f* (forte) in the first measure and *mf* (mezzo-forte) in the fifth measure. The tempo is Andante. The melody in the treble clef includes fingerings: 5, 2, 1, 2, 3, 3, 5, 2, 1, 2, 3. The bass line features a triplet of eighth notes in the second measure and a triplet of eighth notes in the seventh measure. The piece ends with a first ending bracket.

Playing Leap-Frog

Moderato

Musical score for "Playing Leap-Frog" in 4/4 time. The piece is marked *mf* (mezzo-forte) and the tempo is Moderato. The melody in the treble clef includes fingerings: 1, 3, 1, 3, 5, 1, 2. The bass line includes fingerings: 1, 1, 5, 4, 3, 2. The piece ends with a first ending bracket.

Squirrel's Song

Allegretto

Musical score for "Squirrel's Song" in 2/4 time, marked *mf* and *Allegretto*. The score consists of two systems of piano accompaniment. The first system has four measures with fingerings: 3, 2, 1, 2, 3, 2, 1, 4 in the right hand and 5, 4, 3, 4, 5, 4, 3 in the left hand. The second system has four measures with a triplet of 3 in the right hand and 5 in the left hand.

Funny Story

Allegretto

Musical score for "Funny Story" in 2/4 time, marked *mf* and *Allegretto*. The score consists of two systems of piano accompaniment. The first system has four measures with fingerings: 1, 2, 3, 4 in the right hand and 1, 2, 3, 4, 5, 4, 3 in the left hand. The second system has four measures with fingerings: 1, 3, 5, 3 in the right hand and 1, 3, 5 in the left hand. Dynamics include *cresc.*, *f*, and *sf*.



Happy Melody

Allegretto

mf

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

3 2 2 3 3

Giant Skips

Moderato

f

3 3 3 3 3 3 2

3 3 3 3 3 3 2

The Tired Pony

Lento

p

3 2 3 3 2

3 2

Yankee Doodle

Allegretto

Traditional American Song

Yan - kee Doo - dle went to town a - ri - ding on a po - ny,

Stuck a fea - ther in his cap and called ro - ni.

it ma - ca

f

f

ff

ff



Autumn

Andante

Musical score for "Autumn" in 4/4 time, marked *mp* (mezzo-piano). The piece consists of two systems of two staves each. The first system features a treble staff with a triplet of eighth notes and a bass staff with a half note and a quarter note. The second system features a treble staff with a triplet of eighth notes, a quarter note, and a half note, and a bass staff with a half note and a quarter note. The piece concludes with a double bar line and the initials "DK".

A Visitor from France

Andante

Musical score for "A Visitor from France" in common time (C), marked *f* (forte). The piece consists of two systems of two staves each. The first system features a treble staff with a quarter note, a half note, and a quarter note, and a bass staff with a quarter note, a half note, and a quarter note. The second system features a treble staff with a quarter note, a half note, and a quarter note, and a bass staff with a quarter note, a half note, and a quarter note. The piece concludes with a double bar line and repeat dots.

The Dancing Bunny

Moderato

mf

The musical score for 'The Dancing Bunny' is written for piano in 3/4 time. It consists of two systems of two staves each. The first system includes a dynamic marking of *mf*. The piece features several fingerings: 1-3, 1-2, 1-3, and 4 in the right hand, and 2, 1, 3, 1-4-3, 5-4-2 in the left hand. A repeat sign with first and second endings is present in the second system. The initials 'DK' are located at the bottom right of the score.

The Prancing Donkey

Allegretto

The musical score for 'The Prancing Donkey' is written for piano in 3/4 time. It consists of two systems of two staves each. The piece features several fingerings: 2, 3, 1, 3, 1 in the right hand, and 5, 1, 4, 3, 4, 3, 2, 1 in the left hand. A repeat sign with first and second endings is present in the second system. The initials 'DK' are located at the bottom right of the score.



Coming Home

Allegretto

mf

The musical score for 'Coming Home' is written in 4/4 time. It consists of two systems of music. The first system has a treble clef staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 4, 3, 2, 3, 2, 1, 4, 3 are placed above the notes. The bass clef staff has a simple accompaniment of quarter notes: G3, G3, G3, G3, G3, G3, G3, G3, G3, G3. The second system continues the melody in the treble clef: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 4, 3, 2, 3, 4, 2, 1 are placed above the notes. The bass clef staff continues with quarter notes: G3, G3, G3, G3, G3, G3, G3, G3, G3, G3.

London Bridge

Allegretto

mf

The musical score for 'London Bridge' is written in 4/4 time. It consists of two systems of music. The first system has a treble clef staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 3, 4, 3, 1, 3, 1, 1, 3 are placed above the notes. The bass clef staff has a simple accompaniment of quarter notes: G3, G3, G3, G3, G3, G3, G3, G3, G3, G3. The second system continues the melody in the treble clef: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 3, 3, 1, 5, 3, 1 are placed above the notes. The bass clef staff continues with quarter notes: G3, G3, G3, G3, G3, G3, G3, G3, G3, G3.

Brother John

Canon

Are you slee - ping? Are you slee - ping? Bro - ther John, Bro - ther John,

Musical notation for the first system of 'Brother John'. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The first two measures are marked with a '1' above the treble staff and a 'mf' dynamic marking below the bass staff. The next two measures are marked with a '2' above the treble staff. The melody in the treble staff consists of quarter notes, and the bass staff provides a simple accompaniment of quarter notes.

Morning bells are ring-ing! Morning bells are ring-ing! Ding, dang, dong. Ding, dang, dong.

Musical notation for the second system of 'Brother John'. It continues the grand staff from the first system. The first two measures are marked with a '4' above the treble staff. The melody in the treble staff includes eighth notes and quarter notes, with some notes beamed together. The bass staff continues with quarter notes and eighth notes.

Musical notation for the third system of 'Brother John'. It shows the final two measures of the piece. The treble staff has whole rests, and the bass staff has quarter notes. The piece ends with a double bar line.

Canon

is a musical form in which a melody is represented in two or more parts that are shifted relative to each other in time.



Oh! Susanna

Stephen Foster
(1826–1864)

Allegro

Musical score for the first system of "Oh! Susanna". The piece is in 2/4 time and marked *Allegro*. The key signature has two flats (B-flat and E-flat). The first system consists of two staves. The upper staff has a treble clef and contains a melody with a quarter rest, followed by a quarter note, a quarter note, and a quarter note, with a slur over the last two notes. The lower staff has a bass clef and contains a bass line with a quarter note, a quarter note, a quarter note, and a quarter note, with a slur over the last two notes. The dynamic marking *mf* is placed between the staves. Fingering numbers 2 and 3 are shown above the notes in the upper staff, and 4 and 2 are shown below the notes in the lower staff.

With the exception of one note, this piece is played entirely on black keys. Find the white key note.

Musical score for the second system of "Oh! Susanna". The upper staff continues the melody with a quarter note, a quarter note, and a quarter note, with a slur over the last two notes. The lower staff continues the bass line with a quarter note, a quarter note, a quarter note, and a quarter note, with a slur over the last two notes. The dynamic marking *f* is placed between the staves. A first ending bracket is shown above the upper staff, leading to a final measure with a quarter note and a quarter note, with a slur over the last note. The dynamic marking *f* is also present in this measure. Fingering numbers 3 and 1 are shown above and below the notes in the first ending.

The entire piece can be played on white keys. Just ignore the key signature!

Musical score for the third system of "Oh! Susanna". The upper staff continues the melody with a quarter note, a quarter note, and a quarter note, with a slur over the last two notes. The lower staff continues the bass line with a quarter note, a quarter note, a quarter note, and a quarter note, with a slur over the last two notes. The dynamic marking *mf* is placed between the staves. The system ends with a double bar line and repeat dots.

Come with Me!

Allegretto

Musical score for "Come with Me!". The piece is in 2/4 time and marked *Allegretto*. The key signature has two flats (B-flat and E-flat). The score is written for a single bass staff. The melody consists of eighth notes and quarter notes. The dynamic marking *mf* is placed at the beginning. Fingering numbers 2, 5, 5, 3, 1, 3, 2, 1 are shown below the notes. The piece ends with a double bar line and repeat dots.

Name the note that makes these pieces sound different.

Snow

Yuki

Allegretto

Japanese Children's Song

Musical score for 'Snow' (Yuki) in 2/4 time, key of D major. The score consists of three systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The second system continues the melody with triplets and eighth notes. The third system concludes the piece with a fermata over the final note, followed by the initials 'DK'.



Fermata

is a stop sign in music.
Hold the note under
this sign longer.

Sorry, I cant :(

Musical score for 'Sorry, I cant :(') in 2/4 time, key of B minor. The score consists of one system of piano accompaniment. It begins with a mezzo-piano (*mp*) dynamic. The music features eighth and sixteenth notes, with a fermata over the final note. The piece concludes with the initials 'DK'.



A Blinking Kitten on a Fence

Old Polish Children's Song

Allegro

Key

The first system of music is in treble and bass clefs, 3/4 time, and D major. The treble staff contains a melody with slurs and fingerings (5, 3, 4, 2, 1, 3, 5, 1, 3). The bass staff provides a simple accompaniment with slurs and a dynamic marking of *f*.

The second system continues the melody and accompaniment from the first system, maintaining the same notation style.

The third system concludes the piece with a *rit.* (ritardando) marking and a dynamic shift to *p* (piano). It includes fingerings (1, 3, 2, 4, 5, 3, 1) and a signature 'DK' at the end.

Humoresque

Victor Kalinnikov
(1870–1927)

Allegretto

Key

The first system of music is in treble and bass clefs, 2/4 time, and B-flat major. The treble staff contains a melody with slurs and fingerings (5, 3, 1, 2, 3, 5, 3, 1, 2, 3). The bass staff provides a simple accompaniment with slurs and fingerings (2, 2, 3, 2, 2, 3). A dynamic marking of *f* is present. An arrow points to the right at the end of the system.

My Mother Told Me

Moderato

Traditional Czech Song

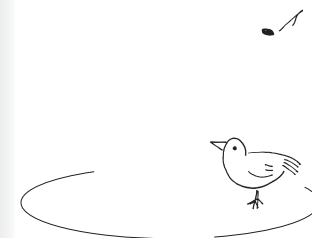
First system of musical notation. Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. A slur covers the next two measures: a quarter note D5 and a quarter note E5. The third measure has a quarter note F#5, followed by eighth notes G5 and A5. The fourth measure has a quarter note B5. The fifth measure has a quarter rest. The sixth measure has a quarter rest. The bass line has a whole rest in the first four measures, followed by a quarter note G3 in the fifth measure and a quarter note F#3 in the sixth measure. The dynamic marking *mf* is present in the first measure.

Key

Second system of musical notation. Treble clef, 2/4 time signature. The melody has a quarter rest in the first two measures, followed by a quarter note G4 in the third measure, a quarter note A4 in the fourth measure, and a quarter note B4 in the fifth measure. A slur covers the last two measures: a quarter note C5 and a quarter note D5. The sixth measure has a quarter rest. The bass line has a quarter note G3 in the first measure, a quarter note F#3 in the second measure, a quarter note G3 in the third measure, a quarter note A3 in the fourth measure, a quarter note B3 in the fifth measure, and a quarter rest in the sixth measure. The dynamic marking *rit.* is present in the fifth measure.

Third system of musical notation. Treble clef, 2/4 time signature. The melody has a quarter rest in the first two measures, followed by a quarter note G4 in the third measure, a quarter note A4 in the fourth measure, a quarter note B4 in the fifth measure, and a quarter note C5 in the sixth measure. A slur covers the last two measures: a quarter note D5 and a quarter note E5. The seventh measure has a quarter note F#5, followed by eighth notes G5 and A5. The eighth measure has a quarter note B5. The ninth measure has a quarter rest. The tenth measure has a quarter rest. The bass line has a quarter note G3 in the first measure, a quarter note F#3 in the second measure, a quarter note G3 in the third measure, a quarter note A3 in the fourth measure, a quarter note B3 in the fifth measure, a quarter note C4 in the sixth measure, a quarter note B3 in the seventh measure, a quarter note A3 in the eighth measure, a quarter note G3 in the ninth measure, and a quarter rest in the tenth measure. The dynamic marking *rit.* is present in the fifth measure. The initials "DK" are at the bottom right.

Fourth system of musical notation. Treble clef, 2/4 time signature. The melody has a quarter note G4 in the first measure, a quarter note A4 in the second measure, a quarter note B4 in the third measure, and a quarter note C5 in the fourth measure. A slur covers the last two measures: a quarter note D5 and a quarter note E5. The fifth measure has a quarter note F#5, followed by eighth notes G5 and A5. The sixth measure has a quarter note B5. The seventh measure has a quarter note C6, followed by eighth notes B5 and A5. The eighth measure has a quarter note G5, followed by eighth notes F#5 and E5. The ninth measure has a quarter note D5, followed by eighth notes C5 and B4. The tenth measure has a quarter note A4, followed by eighth notes G4 and F#4. The eleventh measure has a quarter note E4, followed by eighth notes D4 and C4. The twelfth measure has a quarter note B3, followed by eighth notes A3 and G3. The bass line has a quarter note G3 in the first measure, a quarter note F#3 in the second measure, a quarter note G3 in the third measure, a quarter note A3 in the fourth measure, a quarter note B3 in the fifth measure, a quarter note C4 in the sixth measure, a quarter note B3 in the seventh measure, a quarter note A3 in the eighth measure, a quarter note G3 in the ninth measure, a quarter note F#3 in the tenth measure, a quarter note G3 in the eleventh measure, and a quarter note F#3 in the twelfth measure. The initials "DK" are at the bottom right.



Spring

from *The Seasons*

Antonio Vivaldi
(1678–1741)

Allegro

Key

f (*p* when repeated)

f (*p* when repeated)


Short Trill Up



DK

Oh, You Dear Augustin

Traditional Austrian Song

Allegretto

Key

f (*p* when repeated)

Musical score for the first system, featuring treble and bass staves. The treble staff contains a melodic line with notes and rests, including a triplet of eighth notes. The bass staff provides harmonic accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above notes.

Musical score for the second system. The treble staff features a melodic line with a slur over several notes. The bass staff continues the accompaniment. Dynamic markings include *mf*, *poco rit.* (poco ritardando), and *dim.* (diminuendo). The system concludes with a double bar line and the initials "DK".

March

Marciale

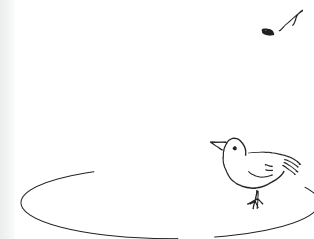
Musical score for the "Marciale" section. It features a rhythmic pattern of chords in the treble staff and single notes in the bass staff. The dynamic marking is *f* (forte). Fingerings are indicated by numbers 1-5 above notes.

Musical score for the second part of the "Marciale" section. It continues the rhythmic pattern with chords and single notes. The system concludes with a double bar line and the initials "DK".

Sharp

b Flat

Natural



Waltz

Allegretto

What does
poco rit.
mean?

Cavatina

from *The Marriage of Figaro*

Wolfgang Amadeus Mozart
(1756–1791)

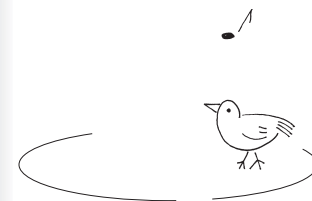
Allegretto

The musical score is written for piano in 3/4 time, B-flat major. It consists of 16 measures. The first measure is marked *p* (piano). The tempo is **Allegretto**. The score includes various fingerings (e.g., 2, 1, 2, 3, 2, 4, 2, 2, 3, 2, 3, 1, 2, 3, 4, 2, 5, 3, 1, 5, 3, 1, 4, 2, 1, 2, 4, 3, 2, 3, 1, 3, 2, 3, 1, 5, 3, 2, 3, 1, 5, 3, 2) and dynamic markings (*p*, *mf*, *p*). The piece concludes with a double bar line.

Cavatina is a short song that is simple in character.

Key

What does **Allegretto** mean?



Old Friends

Moderato

Musical score for "Old Friends" in 3/4 time, marked Moderato and *mf*. The score consists of three systems of piano accompaniment. The first system includes a tempo marking of $\frac{4}{2}$ above the first measure. The second system includes a tempo marking of $\frac{4}{2}$ above the first measure. The third system includes a tempo marking of $\frac{4}{2}$ above the first measure. The score features various fingerings and articulations, including slurs and accents. The piece concludes with a double bar line and the initials "DK" in the bottom right corner.

DK

Ukrainian Folk Melody

Moderato

Musical score for "Ukrainian Folk Melody" in 3/4 time, marked Moderato and *mp sempre legato*. The score consists of two systems of piano accompaniment. The first system includes a tempo marking of $\frac{4}{2}$ above the first measure. The score features various fingerings and articulations, including slurs and accents. The piece concludes with a double bar line and a grey arrow pointing to the right.

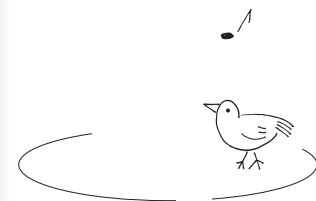
There are three different broken triads used in this song. Find them.

We Are Best Friends

Allegretto

Musical score for "We Are Best Friends" in 3/4 time, marked *mf*. The score consists of four systems of piano accompaniment. The first system includes a *mf* dynamic marking. The second system includes a *mf* dynamic marking. The third system includes a *mf* dynamic marking. The fourth system includes a *mf* dynamic marking. The score is marked with fingerings (1-5) and includes a double bar line at the end of the third system. The initials "DK" are written at the bottom right of the third system.

Musical score for "We Are Best Friends" in 3/4 time, marked *mf*. The score consists of four systems of piano accompaniment. The first system includes a *mf* dynamic marking. The second system includes a *mf* dynamic marking. The third system includes a *mp* dynamic marking. The fourth system includes a *mf* dynamic marking. The score is marked with fingerings (1-5) and includes a double bar line at the end of the third system. The initials "DK" are written at the bottom right of the third system.



Minuet

Johann Sigismund Scholze
(1705–1750)

Andante

Key

The musical score is written for piano and bass. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The dynamics are marked *mf* (mezzo-forte) in the first system, *p* (piano) in the third system, and *mf* in the fourth system. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line at the end of the fourth system.

System 1: Treble clef, *mf*. Bass clef. Treble staff: 1 5 3 5. Bass staff: 1 5 3.

System 2: Treble clef. Bass clef. Treble staff: 1 2 3 4 3 4. Bass staff: 2 1 4 3 1 1 4.

System 3: Treble clef, *p*. Bass clef. Treble staff: 1 5 3 5. Bass staff: 2 4 3 1 4 3.

System 4: Treble clef, *mf*. Bass clef. Treble staff: 1 2 3 4 1 2. Bass staff: 2 4 3 1 4 3.

Minuet

Leopold Mozart
(1719–1787)

Moderato

mf

f

mp

f

mf

mf

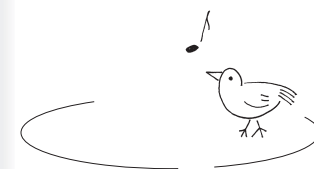
Fine

Da capo al Fine

Key

Da capo al Fine:

Start again from
the beginning and
play to the word
Fine.



Fanfare

from *The Italian Capriccio*, Op. 45

Peter Tchaikovsky
(1840–1893)

Andante

Cheerful Hans

Daniel Gottlob Turk
(1750–1813)

Andante

Key

Shepherdess

(ver.1)

Traditional French Song

Allegretto

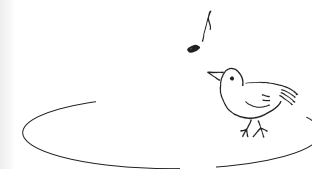
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various note values and rests, including a triplet of eighth notes. Fingerings are indicated by numbers 1 through 4 above the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed in the lower staff. A triplet of eighth notes is also indicated in the lower staff.

Key

The second system of musical notation continues the piece with two staves. The upper staff features a melody with a triplet of eighth notes and various note values. Fingerings are indicated by numbers 1 through 5. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* is present in the lower staff. A triplet of eighth notes is also indicated in the lower staff.

The third system of musical notation continues the piece with two staves. The upper staff features a melody with a triplet of eighth notes and various note values. Fingerings are indicated by numbers 1 through 5. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* is present in the lower staff. A triplet of eighth notes is also indicated in the lower staff. The system concludes with a double bar line. The initials "DK" are written at the bottom right of the system.

The fourth system of musical notation continues the piece with two staves. The upper staff features a melody with a triplet of eighth notes and various note values. Fingerings are indicated by numbers 1 through 5. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present in the lower staff. A triplet of eighth notes is also indicated in the lower staff. The system concludes with a double bar line.



A Bamboo Hut

Bahay Kubo

Traditional Filipino song

Allegretto

Musical score for "A Bamboo Hut" in 3/4 time, marked *mf*. The score consists of three systems of piano accompaniment. The first system includes fingerings (2, 5, 4, 2, 1, 2, 5, 2, 1, 3) and a *simile* instruction. The second system continues the melody with fingerings (2, 3, 2, 1, 3, 2, 5, 4, 3, 2). The third system concludes with fingerings (3, 3, 1, 2) and a final bass line ending with a trill (4, 3, 2, 1, 2).

DK

The King and the Queen

Largo maestoso

Musical score for "The King and the Queen" in 4/4 time, marked *f* (*p* when repeated). The score shows the first few measures of a piano accompaniment. Fingerings are indicated as 5 2, 3 1, 5 1, 4 2, and 5 1. The bass line includes a trill (1, #2) and a final chord.



Grandma's Little Goat

Old Russian Children's Song

Allegro

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system begins with a treble clef and a bass clef, with a dynamic marking of *f* (p when repeated). The second system features a repeat sign and a dynamic marking of *f*. The third system includes first and second endings, with a dynamic marking of *p*. The fourth system is a continuation of the bass line with various fingering numbers (2, 4, 3, 1, 2, 1, 3) and a final double bar line. Fingerings are indicated by numbers 1-5 above or below notes. Fingerings for the first system are: 4/2, 4/2, 4/2, 4/2, 2/1, 4/2, 4/2, 2/1, 4/2, 3/1, 4/2, 4/2. Fingerings for the second system are: 4/2, 4/2, 2/1, 4/2, 2, 5, 5, 4, 1/2. Fingerings for the third system are: 4/2, 2, 5, 5, 4, 1. Fingerings for the fourth system are: 2, 4, 3, 1, 2, 1, 3.

DK



Old McDonald Had a Farm

Allegretto

American Folk Song

Key

First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked *f* (forte). The first staff (treble clef) contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff (bass clef) contains a bass line with notes C3, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Fingerings are indicated by numbers 1-4 above or below notes.

Second system of musical notation. The first staff (treble clef) continues the melody with notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff (bass clef) continues the bass line with notes B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1. Fingerings are indicated by numbers 1-4.

Third system of musical notation. The first staff (treble clef) contains notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff (bass clef) contains notes B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1. Fingerings are indicated by numbers 1-4.

Fourth system of musical notation. The first staff (treble clef) contains notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff (bass clef) contains notes B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1. The piece ends with a double bar line. The key signature changes to one sharp (F#) and the time signature changes to 4/4. The first staff is marked *p* (piano) and the second staff is marked *f* (forte). Fingerings are indicated by numbers 1-4. The initials "DK" are in the bottom right corner.

Arirang

Traditional Korean Song

Moderato

mp *sempre legato*

1 3

1 5

1 5

1 5

1 3

1 5

5

5

mf

1 3

5-1

3 2

1

4

4

4

2 1

3 2 1 3

2

3

1 3

5-1

3 2

1

Key

DK



Country Gardens

Allegretto

Traditional English Song

Key

The musical score for 'Country Gardens' is written for piano in C major, 3/4 time. It consists of three systems of music. The first system begins with a treble clef and a bass clef. The treble staff contains a melody with fingerings 3, 4, 2, 1, 3, 4, 2, 3. The bass staff provides a simple accompaniment. Dynamics include *f* and *p* (when repeated). The second system continues the melody with fingerings 3, 3, 3, 4, 3, 3, 4, 3, 3, 4, 3, 2, 1, 2, 5. Dynamics include *f* and *p*. The third system repeats the first system's melody and accompaniment. The piece concludes with a double bar line. The initials 'DK' are printed at the bottom right of the score.

Rainy Day

Lento

Key

The musical score for 'Rainy Day' is written for piano in D major, 4/2 time. It consists of four measures. The treble staff features a melody with fingerings 4, 2, 3, 2, 4, 3, 4, 2, 4, 2. The bass staff provides a simple accompaniment with fingerings 3, 4, 3, 4, 2, 3, 4, 2. Dynamics include *pp*, *mp*, *mf*, and *p*. The piece concludes with a double bar line and a grey arrow pointing to the right.

Where Are You, Sooliko?

Georgian Folk Song

Lento

Key

The musical score consists of four systems of piano accompaniment and a vocal line. The first three systems are in B-flat major, and the fourth system is in D major. Dynamics include *mp*, *mf*, and *p*. Fingerings and articulations are clearly marked throughout.

System 1: Treble clef, *mp*. Fingerings: 3, 4, 4 3 2 1 2, 4. Bass clef: 1/5, 2, 1/5, 2, 1, 4.

System 2: Treble clef, *mf*, *mp*. Fingerings: 3, 4, 3, 4. Bass clef: 1/5, 2/4, 3, 1/5, 2/4, 1, 1, 4.

System 3: Treble clef, *mf*, *mp*. Fingerings: 3, 1, 3, 4. Bass clef: 3, 3, 1, 1, 5, 2/4.

System 4: Treble clef, *mf*, *mp*, *p*, *rit.*. Fingerings: 4, 2, 3, 4, 2, 2, 5. Bass clef: 2, 5, 2, 4.

DK

DK



Surprise

Theme from the Symphony No.94

Joseph Haydn
(1732–1809)

Andante

Key

First system of musical notation for 'Surprise'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante'. The first measure is marked with a piano (*p*) dynamic. Fingerings are indicated by numbers 1, 3, 5, 3, 5, 3, 2, 1 above the notes. The bass line features chords with fingerings 2/4, 2/4, and 2/4.

Find *D Major triad*
in this piece.

Second system of musical notation. It continues the grand staff. Dynamics include *sff* and *mp*. Fingerings are indicated by numbers 5, 2, 1, 3, 1, 1, 1, 5, 3, 1, 3, 1. The bass line has fingerings 1, 3, 1, 1, 5, 2/4, 3, 1.

Third system of musical notation. It concludes the piece. Dynamics include *p cresc.* and *mf*. Fingerings are indicated by numbers 1, 2, 1, 3, 1, 2, 4, 5, 4, 3, 1. The bass line has fingerings 5, 4, 2, 1, 2/4, 1, 2/4.

In the Garden

Samuel Maykapar
(1867–1938)

Allegro

The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic with a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system concludes with a piano (*p*) dynamic. The score is characterized by rhythmic patterns, including triplets and sixteenth-note runs, and includes various fingering instructions and articulation marks.



All Horses of Eger Town are Grey

Allegretto

Hungarian Folk Song

Musical score for 'All Horses of Eger Town are Grey' in 2/4 time, key of B-flat major. The score consists of three systems of piano accompaniment. The first system starts with a mezzo-piano (*mp*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic. The third system begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the initials 'DK' and the number '5'.

Shepherdess

Allegretto scherzando

(ver.2)

Traditional French Song

Key

Musical score for 'Shepherdess' in 6/8 time, key of D major. The score is presented in a grand staff with piano accompaniment. It begins with a mezzo-forte (*mf*) dynamic. The piece features intricate fingerings and includes a double bar line with repeat dots. The score ends with a grey arrow pointing to the right.

Bandura

Andante

Traditional Ukranian Song

mf

3 2 1 2 4 1 2

1

2

3 1 5 3

3 1 2 3 4

1. 2.

3 5 2 1 1 2 4 1 3 1 5

4

DK

DK

Bandura
is a Ukranian
plucked string
folk instrument
similiar to a lute.

Key



Kalinka

Traditional Russian Song

Tempo stringendo

sf *p*

Lento

f *mf* *mp* *cantabile*

Tempo stringendo

1. 5 2. rit. 3. 1. 2. 1. 4. 3. 1.

DK

The musical score is written for piano and string sections. It begins with a piano introduction in 2/4 time, marked 'Tempo stringendo'. The piano part starts with a forte (*sf*) dynamic, followed by a piano (*p*) section. The string part enters with a first ending (1.) and a second ending (2.) marked 'rit.'. The tempo then slows to 'Lento', with dynamics ranging from forte (*f*) to mezzo-piano (*mp*) and a 'cantabile' marking. The score concludes with a return to 'Tempo stringendo' and a final first ending (1.) leading to a double bar line. The initials 'DK' are present at the end of the piece.

Minuet

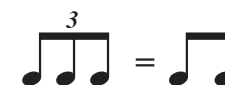
Joseph Haydn
(1732–1809)

Andantino

p *grazioso*

mf

Key



Bourrée

Christoph Graupner
(1683–1760)

Allegretto

Key

First system of musical notation (measures 1-4). The treble clef staff contains a melodic line with a repeat sign at the beginning. Fingerings are indicated by numbers 1-4 above the notes. The bass clef staff provides a simple accompaniment. The dynamic marking *mf* (*p* when repeated) is present.

Second system of musical notation (measures 5-8). The treble clef staff continues the melodic line with a repeat sign at the end. The bass clef staff continues the accompaniment. The dynamic marking *mf* (*p* when repeated) is present.

Third system of musical notation (measures 9-12). The treble clef staff features a melodic line with a repeat sign at the end. The bass clef staff continues the accompaniment. The dynamic marking *mf* (*p* when repeated) is present.

Fourth system of musical notation (measures 13-16). The treble clef staff continues the melodic line with a repeat sign at the end. The bass clef staff continues the accompaniment. The dynamic marking *mf* is present.

The Blue Danube

Johann Strauss
(1825–1899)

Allegretto

The musical score is presented in four systems, each with a piano part on the left and a violin part on the right. The piano part is in 3/4 time and features a steady eighth-note accompaniment. The violin part is in 3/4 time and features a melodic line with various fingerings and dynamics. The first system includes the markings *f* and *legato*. The score concludes with a double bar line and the initials DK.



Minuet

Carl Philipp Emanuel Bach
(1714–1788)

Moderato

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is marked 'Moderato' and begins with a dynamic of *mf*. The first system includes fingerings: 2, 3, 5, 3, 4, 2, 3, 1, 2, 1. The second system includes fingerings: 1, 2, 5, 2, 1. The third system includes fingerings: 3, 4, 2, 1. The fourth system includes fingerings: 2, 1, 5, 3, 4, 2, 3, 1. Dynamics include *mf* and *p*. The score concludes with a repeat sign and a final cadence.

Key



Romance

Alexander Dargomyzhsky
(1813–1869)

Moderato

Key

3 4 3

mp

3 4 3 4

f *dim.*

3 4

DK

Viking

Key

Allegro

5 3 2 3 3 1 1 2

f

1 2 3 4 5 4 3 2 1

Lullaby for Liza

Andante

The musical score is written for piano in common time (C) and consists of four systems of music. The first system begins with a treble clef and a bass clef, with a dynamic marking of *p*. The melody in the treble clef is marked with fingerings: 1, 2, 4, 1, 3, 1, 2, 5. The bass line features a steady eighth-note accompaniment with a *ped.* (pedal) marking. The second system continues the melody and accompaniment. The third system includes a first ending (1.) and a second ending (2. rit.) marked with a *rit.* (ritardando) instruction. The fourth system concludes the piece with a key signature change to one sharp (F#) and includes a *ped.* marking. The initials 'DK' are present at the end of the third and fourth systems.



Jasmine Flower

Mo Li Hua

Traditional Chinese Song

Key

Moderato

The musical score is written for piano in G minor (three flats) and 4/4 time. It consists of four systems of music. The first system begins with a *mf* dynamic marking. Fingerings are indicated by numbers 1-5 above or below notes. The second system features a dashed line in the bass staff indicating a sustained note. The third system continues the melodic and harmonic development. The fourth system includes a *rit.* (ritardando) marking and two endings, labeled '1.' and '2.'. The score concludes with a double bar line and repeat dots.

Playing with the Echo at Sunset

Largo

Press the keys down with the Left Hand without making a sound then play with the Right Hand.

1/3 Red. 2/4 *Red. 1/3 *Red. *Red. DK *



Key

Air

Henry Purcell
(1659–1695)

Andante

Musical score for "Air" by Henry Purcell, marked *Andante*. The score is in 3/4 time and B-flat major. It consists of three systems of piano and bass staves. The first system begins with a *mp* dynamic and includes fingerings (3, 1, 4, 2, 1, 3, 1) and slurs. The second system features a *mf* dynamic and a *cresc.* marking, with fingerings (4, 1, 4, 3, 2, 5, 5, 2, 4). The third system includes a *f* dynamic, a *dim.* marking, and fingerings (5, 2, 2, 3, 4, 5, 2, 3, 1, 2). The piece concludes with a repeat sign.

Humoresque

Leopold Mozart
(1719–1787)

Allegretto

Musical score for "Humoresque" by Leopold Mozart, marked *Allegretto*. The score is in 2/4 time and B-flat major. It consists of two systems of piano and bass staves. The first system begins with a *f* dynamic and includes fingerings (1, 4, 4, 3, 4, 4, 3, 2, 5) and slurs. The second system includes fingerings (4, 2, 2, 1, 2, 5, 2, 1). The piece concludes with a repeat sign.

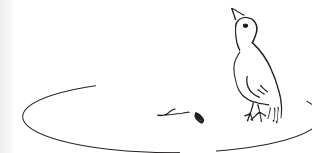
Musical score for the first system, consisting of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with fingerings. The first measure of the upper staff is marked *p* (piano), and the second measure of the lower staff is marked *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes.

Allegretto

Daniel Gottlob Turk
(1750–1813)

Musical score for the second system, consisting of two staves. The key signature is two sharps (F# and C#). The upper staff is in treble clef and contains a melodic line with slurs and ornaments. The lower staff is in bass clef and contains a bass line with fingerings. The first measure of the upper staff is marked *mf* (mezzo-forte). The system concludes with a double bar line.

Key



Sonatina

I

Daniel Gottlob Turk
(1750–1813)

Con moto

Musical score for the first movement, "Con moto". The piece is in 3/8 time and consists of two staves. The upper staff features a melody with slurs and accents, marked with dynamics *mf*, *cresc.*, and *f*. The lower staff provides a rhythmic accompaniment with slurs and accents, marked with dynamics *mf* and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

II

Andante cantabile

Musical score for the second movement, "Andante cantabile". The piece is in 2/4 time and consists of two staves. The upper staff features a melody with slurs and accents, marked with dynamics *p*, *mf*, and *f*. The lower staff provides a rhythmic accompaniment with slurs and accents, marked with dynamics *p*, *mf*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

Continuation of the musical score for the second movement, "Andante cantabile". The piece is in 2/4 time and consists of two staves. The upper staff features a melody with slurs and accents, marked with dynamics *dim.* and *f*. The lower staff provides a rhythmic accompaniment with slurs and accents, marked with dynamics *mf* and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

III

Allegro

f *p* *f* *p*

Sad Mood

Daniel Gottlob Türk
(1750–1813)

Adagio

mp *cantabile*



Sarabande

Arcangelo Corelli
(1653–1713)

Largo

Key

mf (*p* when repeated)

mf

Adagio

Daniel Gottlob Turk
(1750–1813)

Adagio

mf

First system of musical notation for 'Weeping Willow'. It consists of two staves (treble and bass clef) with a grand staff bracket. The music features a melody in the treble clef with triplets and a bass line with a triplet. Dynamics include *p* (piano) and hairpins. Fingering numbers 3, 5, 3, 3, 3, 3, 2, 3, 3 are visible.

Second system of musical notation for 'Weeping Willow'. It consists of two staves. The treble clef staff has a melody with a *f* (forte) dynamic and a *diminuendo* hairpin. The bass clef staff has a bass line. Fingering numbers 3, 2, 4, 1, 2, 1, 5, 1, 5, 3, 4, 2 are visible.

Weeping Willow

Third system of musical notation for 'Weeping Willow'. It consists of two staves. The tempo is marked **Allegretto** and the dynamic is *mp* (mezzo-piano). The music is in 4/4 time. The treble clef staff has a melody with a *mp* dynamic and a hairpin. The bass clef staff has a bass line. Fingering numbers 4, 4, 3, 1, 2, 2, 3, 4, 1 are visible.

Fourth system of musical notation for 'Weeping Willow'. It consists of two staves. The treble clef staff has a melody with a hairpin. The bass clef staff has a bass line. Fingering numbers 3, 1, 4, 1, 2, 2, 5, 4, 3, 1, 2 are visible. The system ends with the publisher's initials 'DK'.

Key



Minuet

Wolfgang Amadeus Mozart
(1756–1791)

Andantino

mf

p

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system is marked 'Andantino' and 'mf'. The second system continues the piece. The third system is marked 'p'. The fourth system concludes the piece. The score includes various musical notations such as notes, rests, slurs, and fingerings.

Shenandoah

Traditional American Song

Largo

Musical score for 'Shenandoah' in G major, 4/4 time, marked 'Largo'. The score consists of two systems of grand staff notation. The first system begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The second system concludes with a double bar line and repeat dots. The initials 'DK' are printed at the bottom right of the second system.

Key

Carefree Walk

Andantino

Musical score for 'Carefree Walk' in G major, 4/4 time, marked 'Andantino'. The score consists of two systems of grand staff notation. The first system begins with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-2 below notes. The second system concludes with a double bar line and repeat dots. The initials 'DK' are printed at the bottom right of the second system.



German Dance

Ludwig van Beethoven
(1770–1827)

Allegretto

The score is written for piano and consists of four systems of music. The first system begins with a treble clef, a 3/4 time signature, and a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a series of eighth notes with fingerings 2, 1, 3, 2, 3, 2, 4, 1, 3. The bass clef accompaniment consists of a steady eighth-note pattern. The second system continues the melody with fingerings 2, 2, 1, 3 and includes a repeat sign. The third system starts with a piano (*p*) dynamic and features a crescendo leading to a mezzo-piano (*mp*) dynamic. The melody has complex fingerings including 2, 1, 3, 1, 4, 2, 2, 1, 1, 3, 1, 5, 3, 2, 1, 3, 1. The bass clef accompaniment includes a series of dotted quarter notes. The fourth system concludes with a mezzo-forte (*mf*) dynamic and a fortissimo (*f*) dynamic. The melody has fingerings 2, 4, 1, 5, 3, 1, 2, 2. The bass clef accompaniment includes a series of dotted quarter notes and ends with a repeat sign.



Key



Romance

from *The Love Potion*Gaetano Donizetti
(1797–1848)

Larghetto

dolce cantando

Key

p

$\frac{2}{4}$ Con Ped.

mp *mf*

DK

Two Pieces

Daniel Gottlob Turk
(1750–1813)

Moderato

p



Aria

from *The Magic Flute*

Wolfgang Amadeus Mozart
(1756–1791)

Andante

Key

mf

f

p

DK

Moderato

p



Rigaudon

George Frederic Handel
(1685–1759)Key

Moderato

The musical score for "Rigaudon" is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Moderato".

System 1: The piece begins with a dynamic of *mf*. The right hand features a melodic line with eighth-note patterns and triplets. The left hand provides a steady bass line with eighth notes. Dynamics include *mf* and *f*.

System 2: The right hand continues with eighth-note patterns and triplets. The left hand has a bass line with some chromatic movement. Dynamics include *f* and *mf*. A repeat sign is present at the end of the system.

System 3: The right hand features a prominent triplet of eighth notes. The left hand has a bass line with eighth notes. Dynamics include *f* and *mf*.

System 4: The right hand continues with eighth-note patterns and triplets. The left hand has a bass line with eighth notes. Dynamics include *f* and *mf*.

Throughout the score, various fingerings (1-5) and articulations (accents, slurs) are indicated to guide the performer.

cresc. *f*

Minuet

Joseph Haydn
(1732–1809)

Moderato

p *mf* *f* *p* *mf*



Sakura

Traditional Japanese Song

Lento

Musical score for "Sakura" in C major, 4/4 time, Lento. The score consists of four systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes fingerings 2 and 1. The second system features a mezzo-piano (*mp*) dynamic and includes fingerings 3, 1, 2, and 2, along with a *Red.* (Reduction) and an asterisk (*). The third system includes fingerings 1, 2, 1, 2, 5, 1, and 2, with a *Red.* and an asterisk (*). The fourth system includes fingerings 5, 1, 5, 1, 2, 5, 1, 4, and 2, with a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, a *Red.*, and an asterisk (*) followed by "DK".



Minuet

Johann Krieger
(1652–1735)

Moderato

The musical score is written for piano in 3/4 time, marked Moderato. It consists of four systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *mp*). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

System 1: Treble clef starts with a *mf* dynamic. Notes are G4 (finger 4), A4 (finger 2), B4 (finger 1), and a dotted half note C5 (finger 5). Bass clef has a whole note G3 (finger 4) and a dotted half note C4 (finger 4).

System 2: Treble clef has a triplet of G4 (finger 3), A4 (finger 1), B4 (finger 2), followed by a dotted half note C5 (finger 1). Bass clef has a whole note G3 (finger 2) and a dotted half note C4 (finger 1).

System 3: Treble clef has a triplet of G4 (finger 2), A4 (finger 3), B4 (finger 4), followed by a dotted half note C5 (finger 1). Bass clef has a whole note G3 (finger 3) and a dotted half note C4 (finger 1).

System 4: Treble clef has a triplet of G4 (finger 3), A4 (finger 1), B4 (finger 2), followed by a dotted half note C5 (finger 1). Bass clef has a whole note G3 (finger 3) and a dotted half note C4 (finger 1).

Cuckoo

Allegretto

Traditional Swiss Song

Key

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The score includes various musical notations such as slurs, accents, and fingerings (1-5). The first system starts with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a repeat sign and a key signature change to B-flat major. The fourth system includes a first ending and a second ending, both marked with a first ending bracket and a repeat sign. The piece concludes with a final cadence.



Aria

from *The Marriage of Figaro*Wolfgang Amadeus Mozart
(1756–1791)

Vivace

mf

cresc.

f

mp

f

p

cresc.

f

mf

f

Bourrée

Jacques de Saint-Luc
(1616–1708)

Giacoso

mp

Key

System 1: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand provides a bass line with fingerings 2, 1, 3, 5, 5. A dashed line indicates a connection between the right hand's triplet in the second measure and the left hand's notes in the fifth measure.

System 2: Treble clef, key signature of one sharp (F#). The right hand continues with melodic patterns, including slurs and fingerings 1, 3, 1, 2, 3, 1, 4, 5. The left hand has fingerings 3, 4, 5, 2. Dynamics include *mf* and *f*. A dashed line connects the right hand's notes in the fourth measure to the left hand's notes in the fifth measure.

System 3: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings 4, 4, 4, 2, 3, 1, 2. The left hand has fingerings 5, 2, 2, 4, 1. Dynamics include *p* and *f*. A dashed line connects the right hand's notes in the third measure to the left hand's notes in the fourth measure.

System 4: Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings 4, 1, 4, 1, 4, 2, 1. The left hand has fingerings 4, 1, 4, 1, 4, 2, 1, 5, 5. Dynamics include *mf* and *p*. A *rit.* (ritardando) marking is placed above the right hand in the third measure. A dashed line connects the right hand's notes in the third measure to the left hand's notes in the fourth measure.



Minuet in D minor

Jean-Baptiste Lully
(1632–1687)

Key

Allegretto

p

mf

mf

p

3 2 1 5 4 3 2 3 1

2 3 4 2 3 1 2 1 3

2 1 3 2 1 3 2 1 3 1

3 2 1 5 4 1 3

Little Tango

Andantino

mf

Key

The musical score for 'Little Tango' is presented in four systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino' and the dynamic is 'mf'. The score includes various musical notations such as slurs, ties, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. The first system starts with a treble clef and a bass clef. The second system continues the melody and accompaniment. The third system features more complex rhythmic patterns and fingerings. The fourth system concludes the piece with a final cadence. The piece ends with a double bar line and a fermata over the final chord.

DK



Minuet

Johann Sebastian Bach
(1685–1750)

Moderato

Key

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef is characterized by grace notes and ornaments, while the bass clef provides a simple harmonic accompaniment. The second system continues the melodic line with various ornaments and fingerings (1, 2, 4). The third system features a trill and a fermata. The fourth system concludes with a forte (*f*) dynamic and a repeat sign. The piece ends with a final cadence in the bass clef.

3 4 3 4 3 2 3

mp

f

p

4

Bourrée

Johann Krieger
(1652–1735)

Giacoso

mf (*p* when repeated)

4 3 5 5 2 1 2

4 3 5 2 1 2

mf

3 2 1 3 2 1 4

1 2 1 2 1 2 3 4

p

3 1

p



Sick Doll

Peter Tchaikovsky
(1840–1893)

Moderato

mf *espressivo*

cresc.

f *dim.*

p *pp*

4 4 5 4 5 4 1

3 2 4

5 5 5 5 5 5 4 4

1 2 1 2

Old French Song

Peter Tchaikovsky
(1840–1893)

Moderato assai

The musical score is written for piano and consists of four systems of two staves each. The key signature is one flat (B-flat) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a *Moderato assai* tempo. The first system includes the instruction *espressivo*. The second system features a first ending (1.) and a second ending (2.), with a piano (*p*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth system concludes with a *rit.* (ritardando) instruction. The score is heavily annotated with fingerings (numbers 1-5) and slurs. The bass staff includes a double bar line with a repeat sign in the second system.



Little Shepherd

Samuel Maykapar
(1867–1938)

Allegro non troppo

8^{va}

p

mf

a tempo

poco rall.

pp

4 1 4 4 2 1

5 3 2 1 3 2

4 2 1

8^{va}

The musical score is presented in four systems. Each system consists of two staves: a piano part on the left and a violin part on the right. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro non troppo'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *a tempo*, *poco rall.* (poco rallentando), and *pp* (pianissimo). There are also articulations like slurs and fingerings (e.g., 4, 1, 4, 4, 2, 1, 5, 3, 2, 1, 3, 2, 4, 2, 1). A dashed line labeled '8^{va}' indicates an octave transposition for the violin part in the first and fourth systems.

Little Butterfly

Samuel Maykapar
(1867–1938)

Allegro grazioso e volante

p leggiero

cresc.

mf p

8va



The Groundhog

Ludwig van Beethoven
(1770–1827)

Allegretto

mp

legato

mf

mp

p

The musical score is written for piano and right hand. It is in 6/8 time and consists of four systems. The first system is marked *mp* and *legato*. The second system continues the *mp* dynamic. The third system is marked *mf*. The fourth system is marked *mp* and ends with a *p* dynamic. The score includes various musical notations such as slurs, accents, and fingerings.

Musical score for the first system, featuring a treble and bass clef with various notes and fingerings. The bass line includes fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 2.

DK

The Blues

Bouncing

Musical score for the second system, starting with a forte (*f*) dynamic and including triplets. The bass line includes fingerings 4, 3, 1, 3.

Musical score for the third system, continuing the blues progression. The bass line includes fingerings 1, 2, 4, 4.

Musical score for the fourth system, concluding the piece with a double bar line. The bass line includes fingerings 1, 5, 1, 4, 1, 5, 4, 5.

DK



Sheherezade

from *Op. 35*

(ver.1)

Nikolai Rimsky-Korsakov

(1844–1908)

Key

Andantino *(second time play R.H. one octave higher)*

mf

dim. *rit.* *pp*

DK

Declaration of Love

Mikhail Glinka
(1804–1857)

Andantino

First system of the musical score. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked **Andantino**. The first staff (treble clef) contains the melody with fingerings: 1, 2, 1, 2, 5, 3, 4, 2. The second staff (bass clef) contains the accompaniment with fingerings: 5, 1, 2, 5, 1, 2, 1, 3, 1, 4, 1, 2. Dynamics include *mp*, *cresc.*, and *mf*. Performance markings include *red.* (ritardando) and *red. simile*. There are asterisks (*) between the first and second measures of the bass line.

Key

Second system of the musical score. The first staff (treble clef) contains the melody with fingerings: 3, 1, 2, 1, 2, 4, 3, 1, 2. The second staff (bass clef) contains the accompaniment with fingerings: 1, 3, 1, 1. Dynamics include *dim.*, *mp*, and *cresc.*

Third system of the musical score. The first staff (treble clef) contains the melody with fingerings: 3, 4, 1, 2, 1, 2, 2, 3. The second staff (bass clef) contains the accompaniment with fingerings: 1, 1, 4, 1, 2. Dynamics include *mf*. Performance markings include *rit.* and *a tempo*. The system ends with a double bar line and repeat dots. The initials "DK" are written at the bottom right.



Rule Britannia

Thomas Arne
(1710–1778)

Allegretto

Find G Major scale in this piece.

The first system of the musical score for 'Rule Britannia' is in G major and 3/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with eighth-note accompaniment. Fingering numbers (1, 2, 3) are indicated above and below notes. The system concludes with a fermata over the final notes.

The second system continues the piece, maintaining the G major key signature. The right hand has a melodic line with slurs and a sharp sign (F#) indicating a change in the key signature to G# major. The left hand continues with a bass line. Fingering numbers are present throughout the system.

The third system begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and a sharp sign (F#). The left hand continues with a bass line. The system ends with a *cresc.* (crescendo) marking and a fermata over the final notes.

The fourth system begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and a sharp sign (F#). The left hand continues with a bass line. The system ends with a *rit.* (ritardando) marking, a fortissimo (*ff*) dynamic, and a fermata over the final notes.

Yankee Doodle

Traditional American Song

Allegretto

non legato

mf

legato

Key

f

1. 2. *poco rit.*

DK



Sheherezade

from *Op. 35*

(ver.2)

Nikolai Rimsky-Korsakov

(1844–1908)

Andantino

dolce ad espressivo
sweet and expressive*cappriccioso*
whimsical*quasi recitando*
like reciting*allargando*
slow down*a piacere*
with pleasure

p dolce ad espressivo, capriccioso quasi recitando

mf

allargando

cresc.

f a piacere

Red. *Red. *Red. *Red. *

a tempo

p

pp

Red. *

Red. *

DK

Riddle

Allegretto

mf

pp

1.

2.

senza rit.

DK



Three Ecossaises

from D.299

Franz Schubert

(1797–1828)

I

Andante

mf (*p* when repeated)

mp *cresc. poco a poco* *f*

IV

Andante

p *f*

First system of musical notation. Treble clef: 1 5 3 2 1 4 2 4 5 4 3 2 1. Bass clef: 5 4 5 3 2 4 1 2 4 1 5 2. Includes fingerings and articulations.

Andante

VIII

Second system of musical notation. Treble clef: 2 2 3 1 3 1. Bass clef: 4 5 5 5. Includes dynamics (*p*) and articulations.

Third system of musical notation. Treble clef: 5 2 3 2 1. Bass clef: 1 2 1 3 4. Includes dynamics (*p*, *f*) and articulations. A dashed line indicates an octave shift (*8va*).

Fourth system of musical notation. Treble clef: 2 1 2 3 2 1 2 1. Bass clef: 4 4. Includes dynamics (*p*, *f*) and articulations.



Santa Lucia

Traditional Italian Song

Andante

mp

f

simile

1. 2. rit. DK

Chapter VIII

SONGS
&
CHRISTMAS CAROLS



Twinkle, Twinkle Little Star

Moderato

Twin - kle, twin - kle, lit - tle star, How I won - der what you are!
 Up a - bove the world so high, Like a dia - mond in the sky!
 Twin - kle, twin - kle, lit - tle star, How I won - der what you are! **rit.**

mf
mf
p
mf

1 3 4 3 1 3 2 1
 4 2 1 2 1 2 3 1
 4 3 2 4 3 2 1
 2 1 2 3 2 1 2 3
 1 3 4 3 1 3 **rit.**
 4 2 1 2 3 4 2 1 5

My Pony

Moderato

French Folk Song

Trot a - long my po - ny, up the hills and down; Trot a - long my

First system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated as 3, 2, 1, 2, 3, 1, 3, 2, 1. The bass clef staff contains a bass line with notes G2, G2, G2, G2, G2. Fingerings are indicated as 2, 2, 2, 3, 2. The dynamic marking *mf* is present.

po - ny, can - ter in - to town. Good Pier - rot is wait - ing,

Second system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated as 3, 3, 2, 1, 4, 1. The bass clef staff contains a bass line with notes G2, G2, G2, G2, G2. Fingerings are indicated as 2, 2. The dynamic marking *mf* is present.

at the vil - lage fair; Trot a - long my po - ny, we will soon be there.

Third system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated as 4, 1, 3, 2, 1, 2, 3, 3. The bass clef staff contains a bass line with notes G2, G2, G2, G2, G2. Fingerings are indicated as 4, 3, 1, 2. The dynamic marking *mf* is present.

DK



Good King Wenceslas

Moderato

English Christmas Carol

Good King Wen - ces - las looked out, On the Feast of Ste - phen, When the snow lay

The first system of music is in 4/4 time, marked *mf*. The right hand (treble clef) plays a melody with fingerings 1, 2, 3, 4, 3, 2, 4, 3, 1, 2, 3, 4. The left hand (bass clef) plays a simple accompaniment with notes 4, 2, 1, 4, 2.

round a_bout, Deep and crisp and e - ven. Bright_ly shone the moon that night, Though the frost was

The second system continues the melody. The right hand has fingerings 2, 2, 5, 3, 2. The left hand has notes 1, 5, 2.

cru - el, When a woods_man came in sight, Gath'_ring win - ter fu - - - el.

The third system concludes the piece. The right hand has fingerings 4, 4, 2, 1, 4, 1, 2, 5, 2, 1, 4. The left hand has notes 3, 1, 5, 1, 5. The piece ends with a double bar line and the initials 'DK'.

Angels from Realms of Glory

Christmas Carol

Andante

1. An - gels from the realms of glo - ry, wing your flight o'er all the earth,
2. Shep - herds, in the field a - bid - ing, watch - ing o'er your flocks by night,

Ye who sang cre - a - tion's sto - ry, now pro - claim Mes - si - ah's birth.
God with man is now re - sid - ing; yon - der shines the inf - ant Light.

Come and wor - ship! Come and wor - ship! Wor - ship Christ the new - born King!



A Ship A-Sailing

Old English Childrens Song

Allegretto

I saw a ship a - sai - ling, A - sai - ling on the sea. And,

mf

oh, but it was la - den With pret - ty things for thee. There were com - fits in the ca - bin, And

ap - ples in the hold; The sails were made of silk And the masts were all of gold.

rit. *a tempo*

DK

Auld Lang Syne

Traditional Scottish

Lyrics: Robert Burns (1759–1796)

Andante

Should auld ac - quain - tance be for - got, And ne - ver brought to mind? Should

auld ac - quain - tance be for - got, And days o' lang syne? For

auld lang syne my dear, For auld lang syne; We'll

tak' a cup o' kind - ness yet, For auld lang syne.

DK



Amazing Grace

Music: William Walker (1809–1875)

Lyrics: John Newton (1725–1807)

Largo

A - ma - zing grace! How sweet the sound That
 saved a wretch like me. I once was lost, but
 now 'am found, Was blind but now I see.

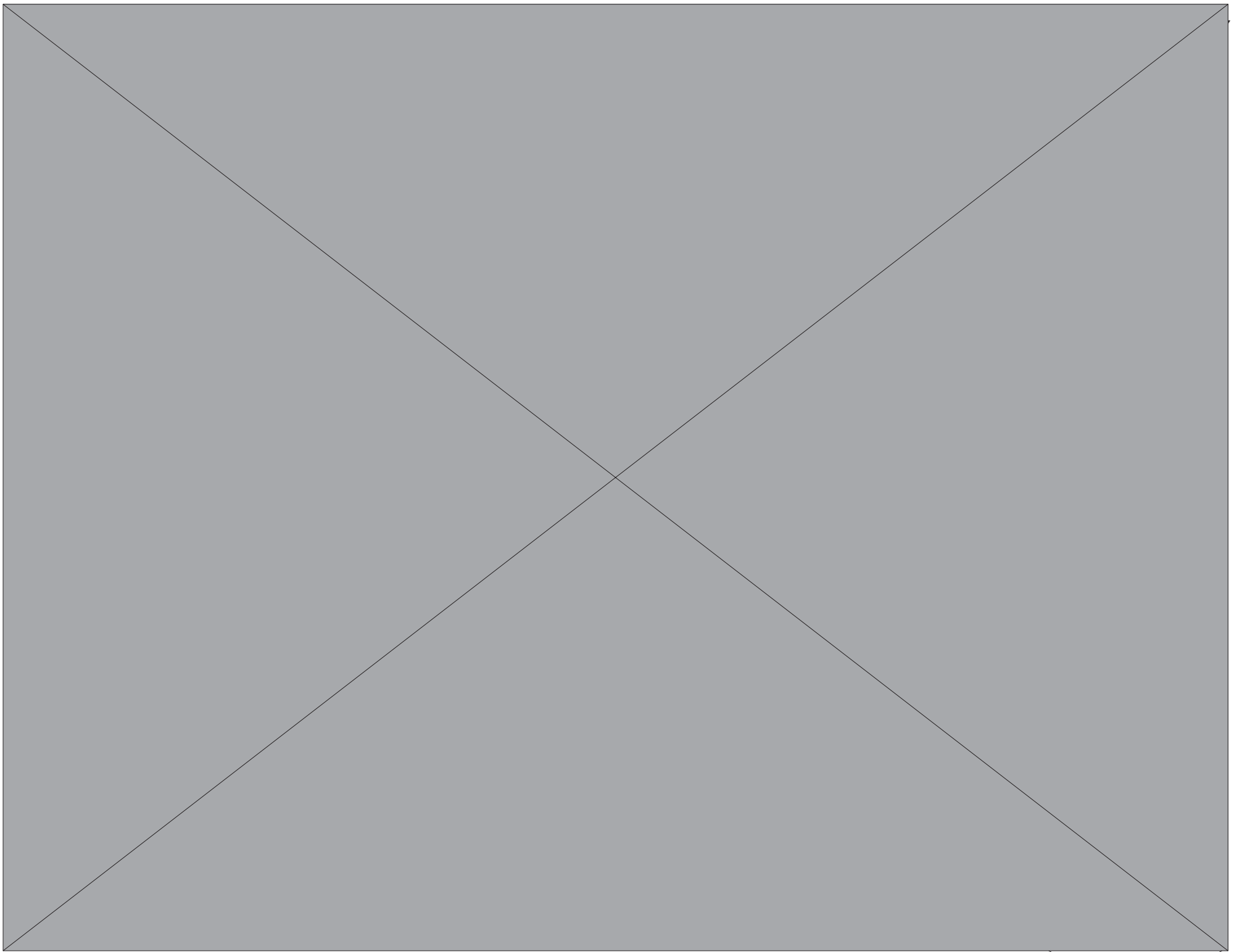
f

red. **red.* **red. simile* $\frac{3}{5}$

red. **red.* **red.* $\frac{3}{5}$ **red.* **red. simile*

$\frac{3}{5}$ $\frac{1}{4}$ $\frac{3}{5}$ $\frac{1}{2}$

DK



Deck the Halls

Allegretto

Christmas Carol

1. Deck the halls with boughs of hol - ly, Fa la la la, la la la la.
 2. 'Tis the sea - son to be jol - ly, 2 1.

The first system of musical notation is in G major (one sharp) and 4/4 time. It features a piano introduction with a forte (*f*) dynamic. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a repeat sign and first/second endings. The first ending leads back to the beginning of the system, and the second ending leads to the start of the second system.

la la la. Don we now our gay ap - par - el, Fa - la la, la la la,

The second system continues the melody and bass line. It includes a piano introduction with a first ending that loops back to the start of the system. The melody features a triplet of eighth notes. The bass line includes a triplet of eighth notes. The system ends with a repeat sign and first/second endings. The first ending leads back to the start of the system, and the second ending leads to the start of the third system.

la la la. Troll the an - cient yule - tide ca - rol; Fa la la la, la la la la.

The third system continues the melody and bass line. It features a piano introduction with a first ending that loops back to the start of the system. The melody includes a triplet of eighth notes. The bass line includes a triplet of eighth notes. The system concludes with a repeat sign and first/second endings. The first ending leads back to the start of the system, and the second ending leads to the end of the piece. The initials 'DK' are printed at the bottom right of the system.

Silent Night

Music: Franz Gruber (1787–1863)

Lyrics: Joseph Mohr (1792–1848)

Andante

Si - lent night, Ho - ly night! All is calm, all is bright

Round yon Vir - gin Mo - ther and Child! Ho - ly In - fant so ten - der and mild,

Sleep in hea - venly peace, Sleep in hea - venly peace.

mp *p* *mf* DK

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is G major (one sharp) and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The piece concludes with a double bar line and the initials 'DK'.

This piece also can be played in B flat major.



We Wish You a Merry Christmas

Christmas Carol

Allegretto

We wish you a Mer-ry Christ - mas, We wish you a Mer-ry Christ - mas, We

wish you a Mer-ry Christ-mas and a Hap - py New Year! Good tid - ings to you wher -

ev - er you - are. Good tid - ings for Christ - mas and a Hap - py New Year!

DK

The musical score is written for piano in 3/4 time, B-flat major. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto' and the dynamics are 'mf'. The score is divided into three systems, each with lyrics above the staff. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the initials 'DK'.

Jingle Bells

Music and lyrics: James Pierpont
(1822–1893)

Allegretto

Dashing through the snow In a one horse o - pen sleigh O'er the fields we go

Laughing all the way Bells on bob tails ring Making spirits bright What fun it is to

laugh and sing A sleighing song to - night Oh, jin_gle bells, jin_gle bells Jin_gle all the way

Oh, what fun it is to ride In a ^{1.} one horse o - pen sleigh ^{2.} one horse o - pen sleigh!



Little Fir Tree

Russian Christmas Song

Music: Leonid Bekman (1872–1939)

English lyrics: Barry Taylor

Andante

Twas once u - pon a time, they say That in the fo - rest green The

mp

ti - niest fir tree was — born The fi - nest e - ver seen. The

ti - niest fir tree was — born The fi - nest e - ver seen.

DK

The Moody Cat

Viktor Kalinnikov (1870–1927)

Andantino

Kit - ty is wal - king from the kit - chen,

Cry - ing and rub - bing eyes that'ar it - chy.

mp Mi - aow!

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. A dynamic marking of *mp* is placed below the piano staff. The vocal line ends with a half note G4, and the piano accompaniment ends with a half note chord of G2, B2, and D3. A fermata is placed over the final notes of both staves.

Mi - aow! Tell me why are you cry - ing? Mi - aow! I have a

Detailed description: This system contains measures 3 through 6. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a half note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a half note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. A fermata is placed over the final notes of both staves.

Cook in 'kit - chen stole the cream

rea - son to be cry - ing, Mi - aow! *cresc.* *mf*

Detailed description: This system contains measures 7 through 10. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a half note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a half note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. A fermata is placed over the final notes of both staves.

Then he said that it was me! **a tempo**

dim. *rit.* *p* *m.d.* *pp* DK

m.s. *m.s.*

3 *m.d.* 3 5 2 1

Detailed description: This system contains measures 11 through 14. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a half note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a half note chord of G2, B2, and D3, followed by quarter notes E2, F2, and G2. A fermata is placed over the final notes of both staves. The system concludes with a dynamic marking of *pp* and the initials 'DK'. Below the piano staff, there are two triplet markings: the first is a triplet of eighth notes with a dynamic marking of *m.d.*, and the second is a triplet of eighth notes with a dynamic marking of *m.s.*. The notes in the second triplet are numbered 5, 2, and 1.



Heaven and Earth

Russian Christmas Song

Allegretto

The score is written for piano in 3/4 time, featuring two systems of music. The first system consists of two staves (treble and bass clef) with a grand staff bracket. The second system also consists of two staves. The music includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as articulations like *cresc.* (crescendo) and *rit.* (ritardando). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the initials 'DK'.

System 1:

- Staff 1 (Treble): *mf* dynamics, triplets of eighth notes, slurs, and accents.
- Staff 2 (Bass): *f* dynamics, eighth notes, slurs, and accents.

System 2:

- Staff 1 (Treble): *mf* dynamics, eighth notes, slurs, and accents.
- Staff 2 (Bass): *f* dynamics, eighth notes, slurs, and accents.

System 3:

- Staff 1 (Treble): *mp* dynamics, eighth notes, slurs, and accents, followed by *cresc.* and *rit.* markings.
- Staff 2 (Bass): *f* dynamics, eighth notes, slurs, and accents.

DK

Chapter IX

STUDIES



First system of musical notation in 4/4 time. The upper staff (treble clef) features a melody with triplets and slurs, starting with a dynamic marking of *f*. The lower staff (bass clef) provides accompaniment with slurs and fingerings (1, 2, 3) indicated below the notes.

Second system of musical notation in 4/4 time. The upper staff (treble clef) contains chords with slurs. The lower staff (bass clef) continues the accompaniment with slurs and fingerings (3, 2, 3, 2, 4, 5) indicated below the notes. The initials "DK" are present at the end of the system.

Third system of musical notation in 4/4 time. The upper staff (treble clef) features a melody with triplets and slurs, starting with a dynamic marking of *mp*. The lower staff (bass clef) provides accompaniment with slurs and fingerings (3, 3, 4, 4, 2) indicated below the notes.

Fourth system of musical notation in 4/4 time. The upper staff (treble clef) features a melody with triplets and slurs. The lower staff (bass clef) provides accompaniment with slurs and fingerings (3, 4, 2, 5) indicated below the notes. The initials "DK" are present at the end of the system.

Largo

f

Musical score for the first system, measures 1-4. Treble clef, 4/4 time. Bass clef, 4/4 time. Fingerings: Treble (4, 2, 3, 4, 2), Bass (2, 3, 2).

Largo

mp

Musical score for the second system, measures 5-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Fingerings: Treble (4, 2, 5, 2), Bass (2, 4, 3, 2, 2, 4).

DK



Which degree of C major is lowered in these studies?

First study: Treble clef, C major. First ending: G4 (finger 2), A4 (finger 3), B4 (finger 2), C5 (finger 2). Second ending: G4 (finger 2), F#4 (finger 2), E4 (finger 2), D4 (finger 2). Bass clef: G2 (finger 2), A2 (finger 3), B2 (finger 2), C3 (finger 4), D3 (finger 2), E3 (finger 4), F3 (finger 2), G3 (finger 1).

Second study: Treble clef, C major. First ending: G4 (finger 3), A4 (finger 2), B4 (finger 4), C5 (finger 2), D5 (finger 3), E5 (finger 4), F5 (finger 2), G5 (finger 4). Second ending: G4 (finger 4), F#4 (finger 2), E4 (finger 4), D4 (finger 4), C4 (finger 2), B3 (finger 4), A3 (finger 2), G3 (finger 4). Bass clef: G2 (finger 3), A2 (finger 3), B2 (finger 3), C3 (finger 3), D3 (finger 3), E3 (finger 3), F3 (finger 3), G3 (finger 3).

Allegretto

mf

Third study: Treble clef, C major. First ending: G4 (finger 2), A4 (finger 3), B4 (finger 3), C5 (finger 2), D5 (finger 2), E5 (finger 2), F5 (finger 2), G5 (finger 2). Second ending: G4 (finger 2), F#4 (finger 2), E4 (finger 2), D4 (finger 2), C4 (finger 2), B3 (finger 2), A3 (finger 2), G3 (finger 2). Bass clef: G2 (finger 3), A2 (finger 2), B2 (finger 2), C3 (finger 3), D3 (finger 2), E3 (finger 3), F3 (finger 2), G3 (finger 2).

Fourth study: Treble clef, C major. First ending: G4 (finger 2), A4 (finger 2), B4 (finger 2), C5 (finger 2), D5 (finger 2), E5 (finger 2), F5 (finger 2), G5 (finger 2). Second ending: G4 (finger 2), F#4 (finger 2), E4 (finger 2), D4 (finger 2), C4 (finger 2), B3 (finger 2), A3 (finger 2), G3 (finger 2). Bass clef: G2 (finger 3), A2 (finger 2), B2 (finger 2), C3 (finger 3), D3 (finger 2), E3 (finger 3), F3 (finger 2), G3 (finger 2).

DK

DK

Two Studies

Ludwig Schytte
(1848–1909)

Moderato

f

1 3

1 5

2 4

1 5

2 4

1 4

2 4

Moderato

f

5 4 1

4 2 1

5 2 1

4 2 1

5 2 1

5

2



Ludwig Schytte
(1848–1909)

Allegretto

Musical score for **Allegretto**, measures 1 through 12. The piece is in 3/4 time and begins with a forte (*f*) dynamic. The right hand plays a series of chords, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are placed above the staff. The score concludes with a double bar line.

Andante

Musical score for **Andante**, measures 1 through 12. The piece is in 6/8 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. The score includes first and second endings, marked with "1." and "2." above the staff. The piece concludes with a double bar line and the initials "DK" in the right margin.

Op. 108, No.1

Ludwig Schytte
(1848–1909)

Allegro moderato

mf

The first system consists of five measures in 3/4 time. The treble clef staff features a melodic line with slurs and fingerings (2, 1, 5, 2, 1, 2, 5). The bass clef staff provides harmonic support with chords and fingerings (2, 4, 1, 3, 5, 2, 4, 1, 3, 5, 2, 4). The second system consists of five measures in 4/4 time, continuing the melodic and harmonic development. The third system also consists of five measures in 4/4 time, concluding the first section.

Andante

mf

The 'Andante' section is in 6/8 time and consists of five measures. The treble clef staff has a melodic line with slurs and fingerings (2, 3, 1, 4). The bass clef staff has a rhythmic accompaniment with slurs and fingerings (7, 1, 5, 2, 4, 3). The first measure has a dynamic marking of *mf*. The section concludes with a first ending bracket containing two endings, with the second ending marked 'DK'.



Ludwig Schytte
(1848–1909)

Moderato

The musical score is written for piano in 6/8 time. It consists of four systems of music, each with a treble and bass clef staff. The first system includes fingerings (4, 2, 1 and 5, 3, 1) and a dynamic marking of *mf*. The second system includes a *dim.* marking. The third system includes a *mf* marking. The fourth system includes a *dim.* marking and a first ending bracket labeled 1 and 2. The piece concludes with a double bar line.

Moderato

mf

$\frac{2}{4}$ DK

Moderato

mf

DK



Allegretto

mp *cresc.* *f* *dim.* *mp*

DK

Albert Loeschhorn
(1816–1905)

Moderato

mf

Suggested fingering
for a repeated
pattern in the entire
piece:

1-2-3 *or*
2-3-4 *or*
3-4-5



Largo

mp *cresc.*

ff

fff

Sub. - J
Red. DK *

Moderato

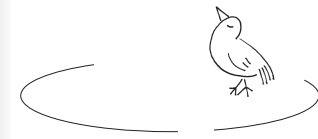
1. 4 2 3 1 3 2 4

2.

Tempo di valse

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

2.



Andante

mf

3 1 5 1 3

2/4 1/4 12/4

1 3 DK

Andante

mf

5 1 3 1 3 1

4/2 3/2 rit. 1 3 5 1 DK

Allegretto

mf

1 2 1 3 1 2

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

DK

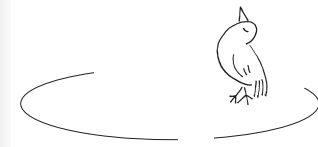
Allegretto

mf

1 2 1 1 1 1 2

1 4 1 2 1 1 2

DK



Skipping Up and Down the Scale

Allegro

Musical score for "Skipping Up and Down the Scale" in 2/4 time, marked **Allegro** and **f**. The piece consists of three systems of two staves each (treble and bass clef). The first system contains five measures with fingerings: (3, 3, 1), (3), (4, 2), (4), (5, 3). The second system contains five measures with fingerings: (5, 2), (5), (1, 3), (3), (3). The third system contains five measures with fingerings: (4), (4), (5), (5, 2), and a final chord with fingerings (1, 3). A dynamic marking **f** appears in the fifth measure of the third system. A dashed line with a flat sign and the text "8vb" is positioned below the bass staff of the third system. The initials "DK" are in the bottom right corner.

A Sad Little Bird

Allegro

Musical score for "A Sad Little Bird" in 4/4 time, marked **Allegro** and **mf**. The piece consists of two systems of two staves each (treble and bass clef). The first system contains four measures with fingerings: (2), (2), (2), (5). The second system contains four measures with fingerings: (2), (2), (2), (1, 3, 5). A dynamic marking **mf** is present in the first measure of the first system.

Put a check mark above a bar-line to indicate the ending of every musical sentence.

DK



Op. 210, No. 6

Cornelius Gurlitt
(1820–1901)

Allegretto

mf

legato

p *cresc.*

f *mf* *sfz*

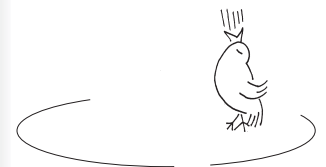
1 4 3 2 1 4 3 1 4 3 1 4

3 5 3 5

Cornelius Gurlitt
(1820–1901)

Allegretto

The musical score consists of four systems, each with a grand staff (treble and bass clefs). The piece is in 6/8 time and marked 'Allegretto'. The first system begins with a *mf* dynamic and includes fingering numbers 1, 2, 4, 1, 2, 5, 1, 3. The second system starts with *mf* and features a *f* dynamic later, with fingering numbers 5, 3, 4, 2, 1, 1, 5. The third system is marked *f* throughout and includes a crescendo hairpin. The fourth system begins with *mf* and ends with a *f* dynamic, featuring fingering numbers 2, 4, 1, 2, 5, 3. Fingerings are also indicated below the bass staff in the first and fourth systems: 2, 1, 4 in the first system; 1, 5, 2, 4 in the second system; and 2, 1 in the fourth system.



Moderato

mf

Moderato

mf

DK

Allegretto

mf

Allegretto

mf

DK

Allegretto

Musical score for "Allegretto" in 3/4 time, marked *p* (piano). The score is written for piano and includes fingerings, dynamics, and articulation.

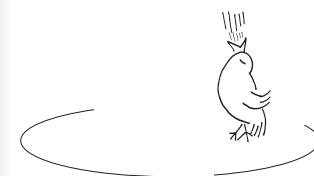
First System: Treble clef, 3/4 time. The right hand plays a sequence of eighth notes with slurs and fingerings: 2-1, 3, 3-4, 4-5, 4-3. The left hand plays a steady eighth-note accompaniment with fingerings: 2, 1, 2, 1.

Second System: Treble clef, 3/4 time. The right hand continues with slurs and fingerings: 3-2, 3-1, 3-2-1, 3-2. The left hand continues with eighth notes and fingerings: 2, 1, 3, 2/4, 2/4. A *dim.* (diminuendo) marking is present.

Third System: Treble clef, 3/4 time. The right hand continues with slurs and fingerings: 3-2, 4, 4-1, 3, 3-2, 4, 4-1, 3. The left hand continues with eighth notes and fingerings: 2, 1, 2#, 1.

Fourth System: Treble clef, 3/4 time. The right hand continues with slurs and fingerings: 3-2, 4, 4-1, 5-4, 4-2, 4-2, 4-2, 5-1, 5-1, 3. The left hand continues with eighth notes and fingerings: 2#, 1, 3, 5. A *cresc.* (crescendo) marking is present. The piece concludes with a double bar line.

The score is published by DK.



Balalayka

Moderato

Balalayka

is the Russian traditional plucking instrument. It is in the shape of triangle and has three strings.

The musical score for Balalayka is presented in four systems, each consisting of a treble and bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Moderato'.

System 1: Treble staff begins with a half note G4 (finger 4), followed by quarter notes A4 (finger 5), G4 (finger 3), and F4 (finger 5). Bass staff has a half note G3 (finger 1) and a half note F3 (finger 2). Dynamics: *p legato*.

System 2: Treble staff continues with quarter notes E4 (finger 4), D4 (finger 3), C4 (finger 4), and B3 (finger 3). Bass staff has a half note G3 (finger 1) and a half note F3 (finger 3). Dynamics: *p legato*.

System 3: Treble staff has quarter notes A4 (finger 2), G4 (finger 4), F4 (finger 1), and E4 (finger 4). Bass staff has quarter notes D3 (finger 1), C3 (finger 2), B2 (finger 3), and A2 (finger 2). Dynamics: *mp legato*.

System 4: Treble staff has quarter notes G4 (finger 4), F4 (finger 1), E4 (finger 3), and D4 (finger 1). Bass staff has quarter notes C3 (finger 3), B2 (finger 2), A2 (finger 4), and G2 (finger 3). Dynamics: *mp legato*.

The piece concludes with a double bar line at the end of the fourth system.

Op. 160, No. 19

Ludwig Schytte
(1848–1909)

Allegretto

mf

1 2 3 1 3 4 1 3



Carl Czerny
(1791–1857)

Allegretto

f

5

1 3 1

1 3 1

1 3 1

5

1 3 1

5 3 2 1 5 2

Allegro

f

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

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

sf

Allegretto

mp *mf*

DK

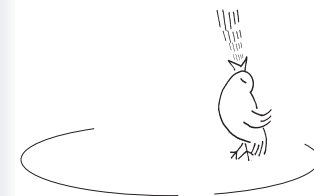
Op. 108, No. 21

Ludwig Schytte
(1848–1909)

Allegretto

p

DK



Op. 108, No. 16

Ludwig Schytte
(1848–1909)

Allegretto

The musical score is presented in four systems, each with a piano (left) and treble (right) staff. The piece is in 3/4 time and begins with a forte (*f*) dynamic. The first system features a treble staff with a melodic line of eighth notes, marked with fingering 1 4 1 4, and a piano staff with a triplet of eighth notes. The second system continues the melodic line in the treble and the triplet in the piano. The third system introduces a more complex piano accompaniment with a triplet of eighth notes, followed by groups of four and then three notes, some with dashed lines indicating phrasing. The fourth system concludes with a treble staff featuring a melodic line with fingering 1 1 1 2 2 1 and a piano staff with a triplet of eighth notes and a final chord.

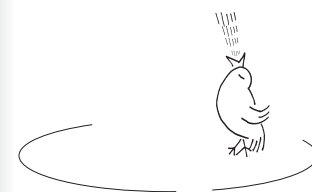
Op. 108, No.19

Ludwig Schytte
(1848–1909)

Allegro moderato

mf

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The first system begins with a dynamic marking of *mf*. The score includes numerous slurs, accents, and fingerings (1-5) for both hands. The piece concludes with a fermata over the final chord.



Op. 261, No. 1

Carl Czerny
(1791–1857)

legato

1 2

Op. 261, No. 2

legato

legato

*Op. 261, No.5*Carl Czerny
(1791–1857)

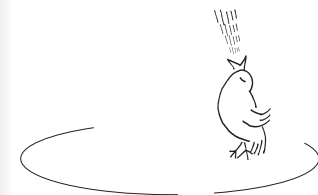
legato

Musical score for Op. 261, No. 5, measures 1-4. The piece is in G major and common time. The first two measures feature a continuous eighth-note melody in the right hand and a bass line with dotted rhythms in the left hand. The third measure contains a triplet of eighth notes in the right hand, followed by a quarter note and a half note. The fourth measure concludes with a quarter note and a half note in the right hand. The left hand continues with dotted rhythms throughout.

Op. 261, No.6

legato

Musical score for Op. 261, No. 6, measures 1-4. The piece is in G major and common time. The first two measures feature a melody in the right hand with dotted rhythms and a continuous eighth-note bass line in the left hand. The third measure contains a quarter note and a half note in the right hand, with the left hand continuing its eighth-note pattern. The fourth measure concludes with a quarter note and a half note in the right hand, and the left hand continues with eighth notes.



Allegretto

The first system of the musical score consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and fingerings (1, 5, 1, 5, 3, 3, 3). The lower staff provides harmonic accompaniment with chords and fingerings (3, 2, 5, 3, 2, 5). The system concludes with a double bar line and the initials "DK".

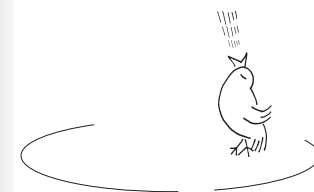
The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and fingerings (3, 4, 5, 4, 3, 2, 2). The lower staff provides harmonic accompaniment with chords and fingerings (1, 3, 1, 5, 2, 4, 1, 5, 2, 5, 1, 3). The system concludes with a double bar line and the initials "DK".

Op. 17, No.6

Felix Le Couppey
(1811–1887)

Allegretto

The musical score is written for piano and consists of five systems of two staves each. The tempo is marked *Allegretto*. The piece begins with a piano (*p*) dynamic. The first system includes fingerings of 5 and 1, and a 2/4 time signature. The second system continues the melodic and harmonic development. The third system features a *poco cresc.* (poco crescendo) marking and a *p* dynamic. The fourth system includes a *f* (forte) dynamic marking. The score is characterized by intricate sixteenth-note passages, often with slurs and accents, and includes various fingerings and dynamic markings throughout.



Andante

3 1 4 5 3 2 1

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

Andante

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

3 1 4 1 3 1 1 3

DK

At the Circus

Allegretto

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

Allegretto

1 3/2 1. 2.

4 4 3 4 3 1 2 1

DK

In Mozart's Turkish Style

Moderato

The musical score is written for piano in common time (C) and consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system begins with a treble clef, a common time signature, and a dynamic marking of *f*. The first measure of the treble staff contains a triplet of eighth notes (B-flat, A-flat, G-flat) with a '3' above and a '2' below. The bass staff has a whole rest in the first measure, followed by chords in the second and third measures. The second system continues the melodic line in the treble staff with eighth notes and rests, while the bass staff provides harmonic support with chords. The third system features a change in the bass staff to a 1/4 time signature. The fourth and fifth systems conclude the piece with more melodic development in the treble and harmonic accompaniment in the bass, ending with a double bar line.



Merry Rolling Along

Moderato

The musical score for "Merry Rolling Along" is presented in five systems, each consisting of a grand staff (treble and bass clefs). The piece is in C major and 4/4 time. The tempo is marked "Moderato".

The first system begins with a treble clef and a key signature of one flat (B-flat). The bass line starts with a triplet of eighth notes (B-flat, A, G) and continues with a series of eighth and quarter notes. The treble part features a series of chords and a few notes.

The second system continues the bass line with a triplet of eighth notes (F, E, D) and further develops the treble part with chords and notes.

The third system introduces a key signature change to two flats (B-flat, E-flat) and features a more active bass line with eighth notes and quarter notes. The treble part consists of chords.

The fourth system continues the two-flat key signature and features a complex bass line with many eighth notes and quarter notes. The treble part has chords and a few notes.

The fifth system concludes the piece with a key signature change to three flats (B-flat, E-flat, A-flat). The bass line has eighth notes and quarter notes, while the treble part has chords and a few notes.

A musical score for the first system, consisting of two staves. The treble staff contains four measures of whole notes, each with a different chord. The bass staff contains four measures of eighth-note patterns, with some notes beamed together. The key signature has two flats, and the time signature is 3/4.

DK

Allegretto

A musical score for the second system, starting with the tempo marking 'Allegretto' and the dynamic marking 'p'. It consists of two staves. The treble staff has five measures with eighth-note patterns and fingerings (1, 4, 1, 2, 4). The bass staff has five measures with quarter notes and fingerings (1, 2). The key signature has one sharp, and the time signature is 3/4.

A musical score for the third system, consisting of two staves. The treble staff has six measures with eighth-note patterns and fingerings (1, 4, 1, 2, 5, 4, 1, 4, 1, 2). The bass staff has six measures with quarter notes and fingerings (3, 2). The key signature has one sharp, and the time signature is 3/4.

A musical score for the fourth system, consisting of two staves. The treble staff has five measures with eighth-note patterns and fingerings (5, 1, 4, 1, 4, 1, 2, 1). The bass staff has five measures with quarter notes and fingerings (3, 2). The key signature has one sharp, and the time signature is 3/4.

DK



Allegretto

mp cresc.

cresc.

mf cresc. *rit.* *f*

a tempo *mp dim.*

DK

William Tell

Gioachino Rossini
(1792–1868)

Vivace

The musical score is written for piano and violin in 2/4 time, B-flat major. It consists of four systems of music.

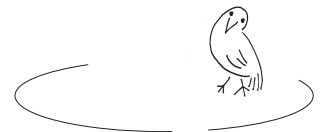
- System 1:** The piano part begins with a *mp* dynamic. The violin part features a series of eighth-note patterns with fingerings: 2 1, 3 2 1 3, 2 1, 3 4 5, 2 1, 3 2 1 3, 5, 4 2 1, 2 1.
- System 2:** The piano part continues with chords and some eighth notes. The violin part has a *sf* dynamic and includes a slur over a sequence of notes with fingerings: 3, 2 1, 3, 1, 5, 3, 1, 2, 4. The system ends with a *Fine* instruction.
- System 3:** The piano part starts with a *f* dynamic. The violin part has a repeat sign and includes fingerings: 1 3, 2 1 4 3, 2 5, 2 1, 3, 1 3. The system ends with a *Fine* instruction.
- System 4:** The piano part continues with chords. The violin part has a repeat sign and includes fingerings: 2 1 4 3, 2 5 1 4, 1 3, 4 3 2. The system ends with a *DK* (Da Capo) instruction and a *Da capo al Fine* instruction.

Chapter X

ITALIAN-ENGLISH VOCABULARY OF MUSICAL EXPRESSIONS

Chapters XI–XII

SCALES & EXERCISES



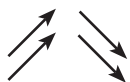
ITALIAN-ENGLISH VOCABULARY OF MUSICAL EXPRESSIONS USED IN THIS BOOK

<i>ITALIAN</i>	<i>ENGLISH</i>	<i>ITALIAN</i>	<i>ENGLISH</i>
Adagio	slow	<i>leggiero</i>	lightly
Allegretto	fairly fast	Lento	Slow. Slower than Adagio
Allegro	lively and fast	<i>lunga</i>	long
Andante	at the walking pace	<i>m.d. (mano destra)</i>	right hand
Andantino	faster than Andante	<i>m.s. (mano sinistra)</i>	left hand
<i>alla</i>	in the style of	<i>maestoso</i>	majestically
<i>assai</i>	very much	<i>marciale</i>	marching
<i>cantabile</i>	in a singing style	Meno mosso	slower than the main tempo
<i>cantando</i>	singing	Moderato	Moderate
<i>capriccioso</i>	whimsical	<i>non troppo</i>	not too much
Con moto	with motion	<i>poco</i>	little
<i>crescendo (cresc.)</i>	getting louder	<i>poco a poco</i>	little by little
Da capo al Fine	from the beginning to the word "Fine"	<i>quasi</i>	like
<i>diminuendo (dim.)</i>	getting softer	rallentando (rall.)	getting slower
<i>dolce</i>	sweet and tender	<i>recitando</i>	recitative
Giocoso	playful	ritenuto (rit.)	getting slower
<i>e</i>	and	<i>scherzando</i>	with humour
<i>espressivo</i>	expressive	<i>sempre</i>	all the time
Fine	end	<i>senza</i>	without
<i>grazioso</i>	gracefully	<i>stringendo</i>	getting faster
Largo	broadly	Vivace	fast
<i>legato</i>	smoothly	<i>volante</i>	flying

EXERCISES ON THE SCALES AND CHORDS

1. ONE, TWO AND MORE OCTAVE SCALES IN FOLLOWING MOTIONS:

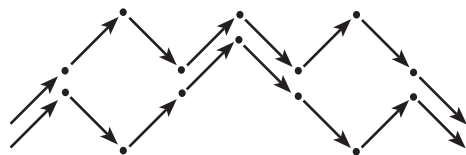
Parallel



Contrary



Formula Pattern



2. CHROMATIC SCALE



3. SOLID, BROCKEN AND ALTERNATE NOTE CHORDS

Solid



Brocken



Alternate (middle note first)



Alternate (upper note first)



Tonic, I

Subdominant, IV

Dominant, V

Leading note, VII



Dominant seventh chord



Diminished seventh chord



4. ARPEGGIOS

One hand arpeggio

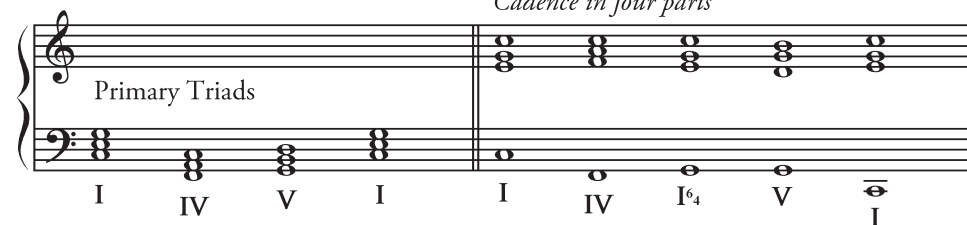


Alternate hands arpeggio



5. PRIMARY TRIADS AND CADENCE

Cadence in four parts



MINOR SCALES

	<i>Melodic</i>	<i>Harmonic</i>	Relative key
F# -	2 1 3 4 1 3 2 1	1 3	A+
	4 1 3 1 2 1 2 1 2		
B -	1 3 1 2 4 5 4 4 5		D+
	4 3 1 4 1 3 1		
E -	1 3 1 2 4 5 4 4 5		G+
	5 1 3 1 3 3 1		
A -	1 3 1 2 4 5 4 4 5		C+
	5 1 3 1 3 3 1		

Note: the black keys are marked with black note heads and the white note heads are for the white keys.

D+

1 1 5 3 2 3 3

5 2 1 3 1 3 3 2 3

B-

G+

1 1 5 3 2 3 3

5 2 1 3 1 3 3 2 3

E-

C+

1 1 5 3 2 3 3

5 2 1 3 1 3 3 2 3

A-

D_b+

2 3 1 2 4 1 2 3 2 3 3

3 1 4 1 2 3 3 2 3

B_b-

D - F+

1 3 1 2 | 4 5 4 | 4 5

5 1 3 1 3 3 1

G - Bb+

1 3 1 2 | 4 5 4 | 4 5

5 1 3 1 3 3 1

C - Eb+

1 3 1 2 | 4 5 4 | 4 5

5 1 3 1 3 3 1

C# - E+

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

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

A_b+

2 3 1 3 1 3

3 1 4 1 2

3 3 2 3

F-

E_b+

2 1 4 1 3

3 1 4 1 2

3 3 2 3

C-

B_b+

2 1 3 1 3 4

3 1 4 1 2

3 3 2 3

G-

F+

1 4 1 3 4

5 4 1 3 1

3 3 2 3

D-

G# -

2 3 1 3 | 1 2 3 2 1 3 | 1 3 1 3

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

B+

E \flat -

2 1 | 4 1 3 2 1 | 1 3

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

G \flat +

B \flat -

2 1 3 1 2 | 4 3 2 2 4

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

D \flat +

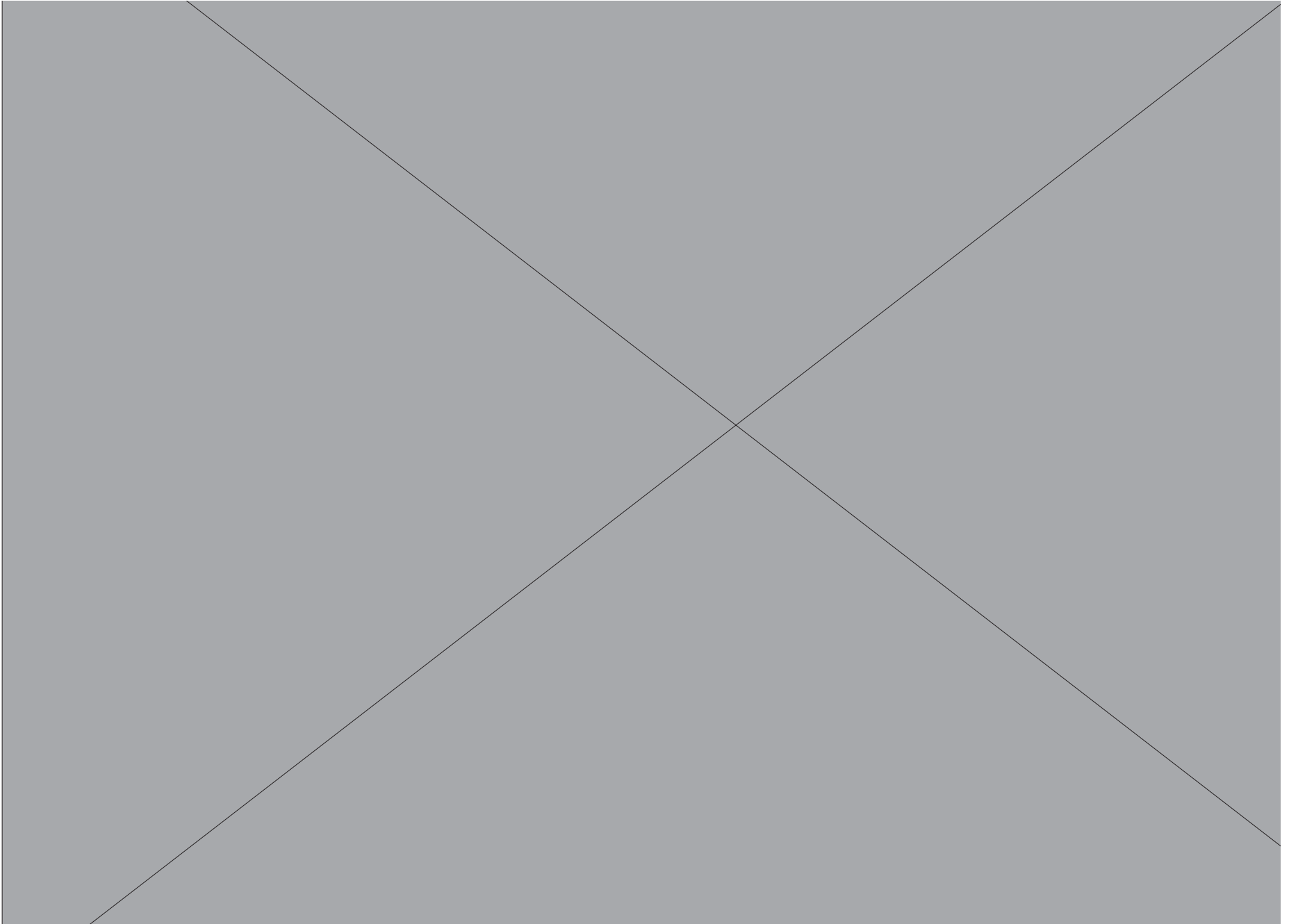
F -

1 3 4 1 2 | 4 3 2 2 4

5 1 3 1 3 3 1

A \flat +

SELECTED EXERCISES BY HANON





EXERCISES ON SUSTAINED KEYS

First exercise: A grand staff with treble and bass clefs. The music consists of sustained chords in both hands, with a slur over the entire piece.

Second exercise: A grand staff with treble and bass clefs. The music consists of sustained chords in both hands, with a slur over the entire piece.

legato

Third exercise: A grand staff with treble and bass clefs. The music consists of eighth-note patterns in both hands, with fingerings indicated by numbers 1, 2, 3, and 4.

Fourth exercise: A grand staff with treble and bass clefs. The music consists of eighth-note patterns in both hands, with fingerings indicated by numbers 1, 2, 3, and 4.

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

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

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

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

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