

ALFRED'S
BASIC ADULT
PIANO
COURSE
LESSON BOOK LEVEL THREE

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Correlated materials to be used with Adult Lesson Book, Level 3:

Title	Start on page
Adult Theory Book 3	4

The goal of Level Three of Alfred's Basic Adult Piano Course is to provide a very flexible and highly enjoyable presentation that will allow the student to progress smoothly and easily, without gaps, toward playing in some of the more advanced keys, as well as playing some of the great masterworks of piano literature.

This book is divided into four sections:

1. A REVIEW OF OLD KEY SIGNATURES (but with some new concepts added).
2. NEW KEY SIGNATURES AND CONCEPTS.
3. "JUST FOR FUN" SECTION. Pieces in this section are for relaxation and amusement.
They may be played whenever the student wishes.
4. "AMBITIOUS" SECTION. This section is for the student who is willing to devote a little extra effort toward learning some of the great masterworks that require a bit of additional practice. They are within the capabilities of anyone who has completed the previous books of this series and the first two sections of this book.

The book closes with a Dictionary of Musical Terms. Students who wish to review all the scales and the primary chords of each key may use pages 90–94 of Alfred's Basic Adult Piano Course, Level TWO.

The authors are confident that the selection of material for this book will provide the student with a great variety of pleasing music to play, since it includes many favorites, along with a variety of effective original keyboard compositions.



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A SUPER-SPECIAL SORTA SONG!

This book begins with a piece that is just for fun. It reviews the key of C major, and you will find it easy to play. There are more "JUST FOR FUN" pieces in this book on pages 62–73. You may play from that section of the book any time you wish.

Moderate & relaxed

Play eighth notes in long-short pairs.

Willard A. Palmer

Moderate & relaxed
Play eighth notes in long-short pairs.

LH staccato

mf Oh, what fun it is to play pi - an - o When ya

sing a spe - cial song that makes ya smile like a Pol - ly - an-na. I could sit and play it

all day long, be - cause it's such a sup - er - spec - ial sort - a song! **f** And the beat is so

Optional 2nd verse: Light and easy, play it bright and breezy,
And this super-special song will make you smile like the "Mona Leezy."
It's all right, it never can be wrong,
Because it's such a super-special sorta song!
And the beat is so neat, etc.

You are now ready to begin Adult THEORY BOOK 3 (#11745).

1. neat,
2. play,

And the notes are so
And the rhy-thm's so

nice,
right,

That I'm tap - pin' my
I could play it all

feet,
day!

And I'm play - in' it
I could play it all

twice!
night!

1.

f

It's a pleas - ure to

2.

pp

f

Repeat the entire
piece from here,
as many times as
you wish

1 2 5

CALYPSO RHUMBA

A STUDY IN OVERLAPPING PEDALING

KEY OF C MAJOR

Key Signature: no ♯, no ♯.

Andante moderato

2nd time 8va

*Play eighth notes evenly!

1
3
5

1.
2.

p

1.
2.

FANDANGO

The *FANDANGO* is a lively Spanish dance with three beats per measure. It is usually based on this chord progression:

KEY OF A MINOR*
Key Signature: no ♯, no ♯.

Allegro

2nd time 8va

*Reminder: A MINOR is the *relative minor* of the key of C MAJOR. Both keys have the same key signature.

Fingering: 2, 3, 1, 2, 1, 2, 1

2nd time 8va

mf-pp

Fingering: 2, 2, 2, 2, 2, 2, 2, 2

2nd time 8va

f-p

Fingering: 3, 3, 3, 3, 3, 3, 3, 3

Fingering: 3, 3, 3, 3, 3, 3, 3, 3

D. C. al Fine

MODERN SOUNDS

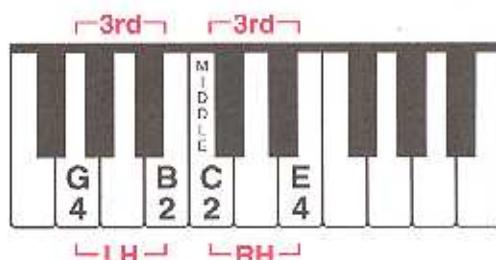
This piece begins with the RH and LH moving up and down the keyboard in thirds. All the thirds are fingered with the 2nd and 4th fingers. RH and LH 2s are on neighboring white keys.

In the second section only the RH plays thirds.

The LH plays fifths with 5 and 1.

This piece shows how thirds and fifths can be used to produce very modern sounds.

STARTING POSITION



KEY OF C MAJOR

Key Signature: no ♯, no ♭.

Moderato

2nd time both hands 8va

last time ritardando

KEY OF A MINOR*

(relative of C MAJOR)

loco (as written)

D. C. al Fine

*This piece combines the use of the relative minor and major keys.

Alberti Bass

This style of LH accompaniment takes its name from the 18th-century Italian composer, Domenico Alberti, who used it extensively in his keyboard music. It consists of broken chords played as follows:



This style was frequently used by almost all the "classical" composers, including Haydn, Mozart, Clementi and Beethoven. The following two examples of *Alberti bass* are from Mozart's *Sonata in C Major*, K. 545, and Clementi's *Sonatina in D Major*, Op. 36, No. 6.

The image shows a page of sheet music for piano duet. The top staff is in common time (indicated by 'C') and has a treble clef. The bottom staff is also in common time ('C') and has a bass clef. The music is labeled 'Allegro' at the top left and 'W. A. Mozart' at the top right. The notation includes various dynamics like '1', '3', 'tr.', and '4'. The piano part consists of two staves, each with a series of eighth and sixteenth notes.

The image shows the first page of a piano sonata by Muzio Clementi. The title "Allegro con spirto" is at the top left, and the author's name "Muzio Clementi" is at the top right. The music is in common time (indicated by a '4') and major (indicated by a 'F' with a sharp sign). The left hand plays a steady eighth-note bass line, while the right hand plays a more complex melody. Fingerings are indicated above the right-hand notes: 4 3 2 3, 5, 3 2 1 2 4, 1, 5, 3, and 5. Articulation marks include a dynamic 'fz' (fortissimo) with a wavy line. The page number '1' is at the bottom right.

The first line of the music below shows a basic I-IV-V⁷ progression in C major. The second line shows the corresponding Alberti bass. Practice each line several times before playing *SERENADE* (pages 12 and 13). Be sure to play the eighth notes evenly.

Chord Progression

A musical staff in G major (Bass clef, 4/4 time) showing four chords: I (G), IV (C), V7 (D7), and I (G). The chords are indicated by Roman numerals below the staff.

Alberti Bass

SERENADE from String Quartet, Op. 3, No. 5

Play the eighth notes *evenly!*

Andante cantabile

Franz Joseph Haydn

*OPTIONAL: The LH may be played one octave higher in the first and second lines.
When doing so, play the RH G half note (measure 4) as an eighth note.

Piano sheet music in G major. The right hand plays eighth-note patterns with fingerings: 1 3, 2, 4, and 5. The left hand provides harmonic support. Measure 5 includes dynamic markings *p* and fingerings 5 1 3.

Piano sheet music in G major. The right hand continues eighth-note patterns with fingerings 4, 4, 4, 3, and 4. The left hand provides harmonic support. Fingerings 5 1 2 are shown at the beginning of the measure.

Piano sheet music in G major. The right hand plays eighth-note patterns with fingerings 1, 1 2, 1 2, and 1. The left hand provides harmonic support. Dynamic marking *pp* is present.

Piano sheet music in G major. The right hand plays eighth-note patterns with fingerings 4, 4 2 1 2, 1, 2 1, 2-1, 4 2 1 2, and 1. The left hand provides harmonic support. Dynamic marking *ritard.* is present.

A New Style of Bass

This style of accompaniment is often used in popular as well as classical music.

Begin with this as a warm-up:

Play the following exactly the same as the above, but HOLD the first note of each group of four notes:

A VERY SPECIAL DAY

KEY OF F MAJOR

Key Signature: 1 flat (B♭)

Willard A. Palmer

Andante moderato

ver-y spe-cial day
ver-y spe-cial day

I'm of-fer-ing to
I'd love for you to
you,
share.

The day I dream of when I pray
It's such a ver-y spe-cial way

That wish-es may come
To show how much we

true.
care.

You'd bet - ter op - en it with care,
And as our day be-gins to grow

You may spread
And years go

sun-shine ev-'ry-where!
by I'm sure we'll know

As you may
That on this
guess,
day

It's full of
We're glad we

love found and hap - pi - ness!
the words to say

2. It's such a
"Let's share this day."

Oh, please say you'll

Slower

stay and share this day!

RH 3

*ritardando and diminuendo

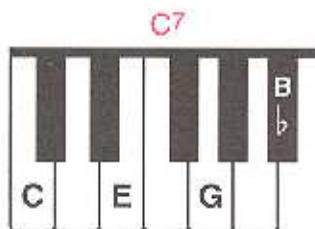
The Diminished Seventh Chord

The DIMINISHED SEVENTH chord may be formed by lowering each note of the DOMINANT SEVENTH (V⁷) chord one half step, except the root, which remains the same.

IMPORTANT! The interval between each note of a diminished seventh chord is a *minor* 3rd (3 half steps)!

Be sure to *spell* each chord correctly! The Gdim7 chord must not be spelled **G B♭ D♭ E**, even though the notes E and F♯ are ENHARMONIC (that is, they represent the same key on the piano). The interval from G to E is a 6th. The interval from G to F♯ is a 7th (in this case a *diminished* 7th).

In forming a Cdim7 chord, it is necessary to flat the note B♭. When a flattened note is flattened again, it becomes a DOUBLE FLAT, indicated by the sign ♭♭. In this case, the note must be called B♭♭, not A!



REMEMBER: When diminished 7th chords are properly spelled, one letter of the musical alphabet is skipped between each note. Use your SEVENTH CHORD VOCABULARY (Adult Lesson Book 2, page 46)!

Play a dim7 chord on each note of the CHROMATIC SCALE, beginning as shown below. Build each chord by adding 3 notes above the root, each 3 half steps apart. Play with RH using 1 2 3 5 on each chord. Repeat one octave lower with LH, using 5 3 2 1.

A CLASSY RAG

Circle all the broken diminished 7th chords before you play.

Moderato

Introduction

Fingerings: 5 1 2 1, 5 1 2 1, 5 1 2 1.

Fingerings: 5 1 2 1, 5 1 2 1, 5 1 2 1.

Fingerings: 1 2 3 5, 4 1, 5 1 2 1, 5 1 2 1.

Measure 2 ends with a repeat sign and a colon.

Fingerings: 1 2 3 5, 2 1, 5 1 2 1, 5 1 2 1.

Measure 2 ends with a repeat sign and a colon.

Fingerings: 1 2 3 5, 4, 3, 1 2 3 5, 4, 3, 1 2 3 5, 4.

Measure 2 ends with a repeat sign and a colon.

D. S. § at Fine

*OPTIONAL: Play the *Introduction* with both hands *8va* as an added ending (CODA) for the entire piece.

A Special Style of Pedaling

In the following piece, the pedal is applied only to the eighth notes played by the RH. These notes should be played with a clear legato touch, even though they are sustained by the pedal.

Observance of the two-part writing in the left hand results in the sustaining of the LH notes with the fingers. This is sometimes called *finger pedaling*. By combining LH finger pedaling with pedaled notes in the RH, a beautiful tone color is produced. This style of pedaling is often effective, especially in pieces constructed largely of broken-chord figurations.

PRELUDE IN D MINOR

KEY OF D MINOR*

Key Signature: 1 flat (B \flat)

Andante moderato

espressivo

Muzio Clementi
from *Introduction to the Art
of Playing on the Pianoforte*

*REMINDER: D MINOR is the *relative minor* of the key of F MAJOR.

1 2 3
1 2 3
1 2 4
poco dim.
2nd time ritardando

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

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

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

1 2 3
1 2 3
4 2 1
3 2 1
D. S. al Fine

How many broken diminished 7th chords can you find in this piece?

Check the spelling of each diminished 7th chord.

NOTE: You may now wish to play *PRELUDIUM IN C MAJOR*, from J. S. Bach's *Well Tempered Clavier*, Vol. 1, found on pages 74-77, in the "AMBITIOUS" section of this book. The Bach prelude is especially effective when you use the same style of pedaling as is mentioned above.

THE STAR-SPANGLED BANNER

KEY OF B⁺ MAJOR

Key Signature: 2 flats (B♭ & E♭)

Words by Francis Scott Key
Music by John Stafford Smith

Con spirito*

Can Spirits

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, and B-flat key signature. It features a vocal line with lyrics and a piano accompaniment. The piano part includes bass notes and chords. The bottom staff is in bass clef, also 3/4 time and B-flat key signature, providing harmonic support with sustained notes and chords. The vocal line begins with a dynamic of *f*.

A musical score for a piano-vocal duet. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. The lyrics are:

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad

Fingerings above the notes indicate specific hand movements: 1, 2, 4, 5, 3, 1, 2, 3, 4.

Below the notes, numbers 1, 3, 4, 2, 3, 4 are placed under the corresponding notes in the bass line, likely indicating which hand to play them with.

⁴**Con spirito* means "with spirit."

rock - et's red glare, The bombs burst - ing in air, gave

1 * 1 5 1 1

A.

Slower

proof through the night that our flag was still there. Oh,

1 4 4 3 2 5 2 1 2 1

A. A. A. A.

f say does that Star - Span - gled Ban - ner yet wave, O'er the

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

A. A. A. A. A. A. A.

land of the free and the home of the brave?

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

A. A. A. A. A. A. A.

ritardando



This sign means *tremolo*. Alternate the lower and upper note of the octave as rapidly as you can, keeping the wrist relaxed. (You may also just play the octave and hold it for the entire measure.)

SCENE FROM THE BALLET,
“SWAN LAKE”

Peter Ilyich Tchaikovsky (1840–1893) was a great Russian composer who found success in every musical medium, including symphonies, songs, opera, chamber music, instrumental and choral works, and ballet. There is no more popular large piano work than his famous *Concerto in B♭ Minor*, which American pianist Van Cliburn played when he won the International Piano Competition in Moscow in 1957. Tchaikovsky also gave the world its two most famous ballets: *The Nutcracker*, and *Swan Lake*, from which this scene is taken.

KEY OF G MINOR*

Key Signature: 2 flats (B♭ & E♭)

Tchaikovsky
adapted by P. M. L.

Andante

Andante

p

pp

5

p

1 3 5

2-1

4

5

2 5

2 5

4

2

1

2 5

2 5

1

2

2

3

5 3

5 1 2

5 3

5 3

5 3

5 1 2

5 1 2

***REMINDER:** G MINOR is the *relative minor* of the key of B \flat MAJOR.

5. 1 3
4
1
2

p

5 1
5 1
5 1
5 1

A A A A A A A A

crescendo e ritardando

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

A A A A A A A A

*meno mosso**

5 3 1
mf
1
5
5 3 1
5 3 1
5 3 1

p

A A A A A A A A

morendo e ritardando

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

A A A A A A A A

**meno mosso* means "slower."

SCHEHERAZADE

Theme from the Third Movement

"THE YOUNG PRINCE AND THE YOUNG PRINCESS"

KEY OF G MAJOR

Key Signature: 1 sharp (F#)

N. Rimsky-Korsakov

Andante

* Slide the thumb from D# to E, as smoothly as possible.

poco cresc.

mf

1 >

3-1 2

5 1

5 2

Poco meno mosso

p

Tempo primo**

8va

mp

pp

* The three notes of a sixteenth note triplet are played evenly, in the time of one eighth note.

** *Tempo primo* means "the first tempo," in this case, *Andante*.

Preparation: Play several times, counting aloud.

THEME FROM “THE UNFINISHED SYMPHONY”

COUNT: 1 & 2 & 3 & 1 & 2 & 3 &

Moderato

Franz Schubert

*Play the C & D together with the side tip of the thumb.

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. Measure 1 starts with a forte dynamic. Measure 2 begins with a half note followed by a dotted half note. Measure 3 features a melodic line with eighth-note patterns. Measures 4-5 show a return to the earlier melodic line. Measures 6-7 continue the eighth-note patterns. Measures 8-9 conclude the section with a final melodic line. Measure 10 ends with a half note followed by a dotted half note.

***REMINDER:** *sf* (*sforzando*) means suddenly louder on one note or chord. Here it applies to both RH and LH notes.

****OPTIONAL:** You may play octaves in place of the tremolo, using half notes.

SPOOKY STORY

KEY OF E MINOR*

Key Signature: 1 sharp (F#)

Andante moderato, mysteriously

VERY IMPORTANT: Play both hands one octave lower than written throughout!

Musical score for the first system of "Spooky Story". The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The dynamic is *p p*. The melody is primarily in eighth-note pairs, with some sixteenth-note patterns. Fingerings are indicated above the notes: 1, 3, 5 in the first measure; 1, 3, 5 in the second measure; and 5, 2, 1 in the third measure. The bass staff provides harmonic support with sustained notes.

Musical score for the second system of "Spooky Story". The key signature remains one sharp (F#). The time signature changes to 2/4. The dynamic is *mf*. The melody continues with eighth-note pairs. The bass staff shows a sustained note followed by a single note at the beginning of the measure.

Musical score for the third system of "Spooky Story". The key signature remains one sharp (F#). The time signature changes back to common time (4/4). The dynamic is *pp*. The melody consists of eighth-note pairs. The bass staff shows sustained notes.

Musical score for the final system of "Spooky Story". The key signature remains one sharp (F#). The time signature is 4/3. The dynamic is *f*, then *p*. The melody features eighth-note pairs. The bass staff shows sustained notes. The dynamic changes to *f* again, then *pp*. The piece concludes with a final dynamic of *pp*.

*REMINDER: E MINOR is the *relative minor* of the key of G MAJOR.

Fine

Musical score for two staves. The top staff (treble clef) has a key signature of one sharp. The bottom staff (bass clef) has a key signature of one sharp. Measure 1 starts with a dynamic *mp*. Measure 2 continues the melodic line. Measure numbers 5 and 1 are indicated above the staves.

Musical score for two staves. The top staff (treble clef) has a key signature of one sharp. The bottom staff (bass clef) has a key signature of one sharp. Measure 3 continues the melodic line. Measure 4 concludes the section. Measure numbers 3 and 1 are indicated above the staves.

Musical score for two staves. The top staff (treble clef) has a key signature of one sharp. The bottom staff (bass clef) has a key signature of one sharp. Measure 5 continues the melodic line. Measure 6 concludes the section. Measure numbers 5 and 1 are indicated above the staves.

Musical score for two staves. The top staff (treble clef) has a key signature of one sharp. The bottom staff (bass clef) has a key signature of one sharp. Measure 7 continues the melodic line. Measure 8 concludes the section. Measure numbers 4 and 1 are indicated above the staves. The bass staff ends with a fermata over the eighth note, followed by a repeat sign and a bass clef, indicating a repeat of the section.

D. C. al Fine

STEAL AWAY

KEY OF D MAJOR

Key Signature: 2 sharps (F# & C#)

Adagio moderato

Spiritual

A musical score for piano in G major (two sharps) and common time. The left hand (bass) plays sustained notes and chords. The right hand (treble) plays eighth-note patterns. Measure 1: Treble staff has a sixteenth-note grace note followed by a quarter note. Bass staff has a half note. Measure 2: Treble staff has a sixteenth-note grace note followed by a quarter note. Bass staff has a half note. Measure 3: Treble staff has a sixteenth-note grace note followed by a quarter note. Bass staff has a half note. Measure 4: Treble staff has a sixteenth-note grace note followed by a quarter note. Bass staff has a half note. Measure 5: Treble staff has a sixteenth-note grace note followed by a quarter note. Bass staff has a half note.

Poco più mosso

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 4 begins with a forte dynamic (f). Measure 5 follows.

Tempo primo

1
3
1 2 5

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

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

Molto meno mosso

3 1
1 3
1 2 5
1 2 5

COME BACK TO SORRENTO

This popular Neapolitan song has been a favorite selection for famous tenor soloists since the time of Caruso. It is often performed by Placido Domingo and Luciano Pavarotti.

KEY OF D MINOR*

Andante moderato

Sheet music for 'Come Back to Sorrento' in Key of D Minor. The music is in 3/4 time. The vocal line starts with a melodic line over a harmonic bass. Fingerings like 5, 3, 1 and 5, 2, 1 are shown above the notes. Dynamics include 'p' and 'espressivo'.

Ernesto de Curtis

Continuation of the sheet music in Key of D Minor. It shows more melodic lines with fingerings (e.g., 3, 1; 4) and dynamics (e.g., <mf>). The key signature changes to D Major at the end.

KEY OF D MAJOR*

Sheet music for 'Come Back to Sorrento' in Key of D Major. The vocal line continues with melodic lines and fingerings (e.g., 5, 1; 3, 1). The dynamic 'mf' is indicated.

Final section of the sheet music in Key of D Major. The vocal line concludes with melodic lines and fingerings (e.g., 3, 1; 2). The dynamic 'mp' is indicated.

* Some pieces combine a minor key and its parallel major key. Parallel keys have the same key-note. D minor and D major are parallel keys.

The sheet music consists of five staves of musical notation for trumpet, arranged vertically. The first staff begins with a dynamic of *mf*. The second staff starts with *poco ritard.* The third staff is marked *poco meno mosso*. The fourth staff features a dynamic of *f*. The fifth staff ends with *ritardando*, *p*, and *pp*.

Staff 1: Dynamics: *mf*. Fingerings: 5, 1; 3, 1. Measure 4: 4. Measure 5: 5, 3. Measure 6: 1, 3. Measure 7: 5, 1, 3.

Staff 2: Dynamics: *poco ritard.* Fingerings: 5, 1; 4. Measure 4: 1, 3. Measure 5: 1, 2, 5. Measure 6: 1, 3. Measure 7: 1, 2, 5.

Staff 3: Dynamics: *poco meno mosso*. Fingerings: 3, 1; 1, 3. Measure 4: 4. Fingerings: 3, 1; 3, 2, 1.

Staff 4: Dynamics: *f*. Fingerings: 4, 1; 3, 1. Measure 4: 1, 3. Measure 5: 1, 2, 5. Measure 6: 1, 3.

Staff 5: Dynamics: *ff*. Fingerings: 2, 1; 4, 2; 5, 1; 4, 1; 3, 1. Measure 4: 1, 3. Measure 5: 1, 2, 5. Measure 6: 1, 3.

Staff 6: Dynamics: *mf*. Fingerings: 5, 2, 1; 5, 3, 1. Measure 4: 1, 2, 1. Measure 5: 5, 2, 1. Measure 6: 1, 2, 1.

NOTE: You may now play Jeremiah Clarke's famous *TRUMPET TUNE*, on page 78 in the "AMBITIOUS" section of this book, if you wish!

IN THE HALL OF THE MOUNTAIN KING

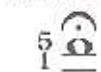
from "Peer Gynt Suite"

KEY OF B MINOR*

Key Signature: 2 sharps (F♯ & C♯)

NOTE: This piece begins with *both hands* playing in bass clef!

Alla marcia**



5

Ω

Edvard Grieg

The musical score is divided into five systems. System 1 starts with a bass clef, followed by three treble clefs. System 2 starts with a bass clef. System 3 starts with a bass clef. System 4 starts with a treble clef. System 5 starts with a treble clef.

*REMINDER: B MINOR is the *relative minor* of the key of D MAJOR.

***Alla marcia* means "march-like."

Sheet music for piano, page 35, featuring five staves of musical notation:

- Staff 1:** Treble clef, key signature of two sharps. Fingerings: 1 2 1 3 4, 3, 3, 1 2 1, 2 5. Dynamics: *mf*, *poco a poco accelerando al fine*. Measure numbers: 4, 4.
- Staff 2:** Bass clef, key signature of two sharps. Fingerings: 1 1, 3, 3, 1 1, 2. Dynamics: *f*. Measure numbers: 4.
- Staff 3:** Treble clef, key signature of one sharp. Fingerings: 5, 5, 1 2 1, 2, 3. Dynamics: *sf*, *sf*, *sf*. Measure numbers: 5, 4, 1/2, 5, 5, 1/3, 1/2.
- Staff 4:** Bass clef, key signature of one sharp. Fingerings: 1 2 1, 2, 3. Dynamics: *sf*, *sf*. Measure numbers: 4, 5, 1/3, 1/2.
- Staff 5:** Treble clef, key signature of one sharp. Fingerings: 1 2 1, 2, 3. Dynamics: *pp*, *f*, *p*, *ff*. Measure numbers: 1, 1, 1.

*Note the spelling of the diminished 7th chord: D E \sharp G \sharp B. This means that it is an inversion of the E \sharp dim7: E \sharp G \sharp B D. The correct spelling of any dim7 in root position skips one letter of the musical alphabet between each note.

The A Major Scale

KEY OF A MAJOR

 Key Signature: 3 sharps (F \sharp , C \sharp & G \sharp)

Play with RH.

Play with LH.

THE A MAJOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

AN AMERICAN HYMN

Many famous American composers, including Aaron Copland and Charles Ives, have made special arrangements of this 19th century hymn. This is a very quiet and contemplative setting.

Shall we gather at the river
Where bright angel feet have trod;
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river,
That flows by the throne of God.

Slowly and quietly

Robert Lowry

Piano sheet music in G major, 2/4 time. The music consists of ten staves of two-hand piano notation. Measure 1: Treble staff - whole note, bass staff - eighth-note pattern. Measure 2: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 3: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 4: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 5: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 6: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 7: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 8: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 9: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 10: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 11: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 12: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 13: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 14: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 15: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 16: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 17: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 18: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 19: Treble staff - eighth-note pattern, bass staff - eighth-note pattern. Measure 20: Treble staff - eighth-note pattern, bass staff - eighth-note pattern.

ADAGIO IN A MAJOR

This expressive piece is excellent preparation for the Chopin *PRELUDIUM IN A MAJOR*, found in the “AMBITIOUS” section on page 89.

Alexander Morovsky

Adagio cantabile

Musical score for Adagio cantabile, measures 1-4. The score consists of two staves. The top staff is treble clef, 6/8 time, key signature of A major (two sharps). The bottom staff is bass clef, 6/8 time, key signature of A major (two sharps). Measure 1: Treble starts with a dotted half note (4), bass has eighth-note triplets (5 2 1). Measure 2: Treble starts with a dotted half note (3 2 1), bass has eighth-note triplets (5 2 1). Measure 3: Treble starts with a dotted half note (2), bass has eighth-note triplets (3 1). Measure 4: Treble starts with a dotted half note (3), bass has eighth-note triplets (4).

Musical score for Adagio cantabile, measures 5-8. The score consists of two staves. The top staff is treble clef, 6/8 time, key signature of A major (two sharps). The bottom staff is bass clef, 6/8 time, key signature of A major (two sharps). Measure 5: Treble starts with a dotted half note (4), bass has eighth-note triplets (5 2 1). Measure 6: Treble starts with a dotted half note (3 2 1), bass has eighth-note triplets (5 2 1). Measure 7: Treble starts with a dotted half note (2), bass has eighth-note triplets (3 1). Measure 8: Treble starts with a dotted half note (3), bass has eighth-note triplets (4).

Musical score for Adagio cantabile, measures 9-12. The score consists of two staves. The top staff is treble clef, 6/8 time, key signature of A major (two sharps). The bottom staff is bass clef, 6/8 time, key signature of A major (two sharps). Measure 9: Treble starts with a dotted half note (5), bass has eighth-note triplets (5 2 1). Measure 10: Treble starts with a dotted half note (3), bass has eighth-note triplets (5 2 1). Measure 11: Treble starts with a dotted half note (2), bass has eighth-note triplets (3 1). Measure 12: Treble starts with a dotted half note (3), bass has eighth-note triplets (4).

Musical score for Adagio cantabile, measures 13-16. The score consists of two staves. The top staff is treble clef, 6/8 time, key signature of A major (two sharps). The bottom staff is bass clef, 6/8 time, key signature of A major (two sharps). Measure 13: Treble starts with a dotted half note (5), bass has eighth-note triplets (5 2 1). Measure 14: Treble starts with a dotted half note (3), bass has eighth-note triplets (5 2 1). Measure 15: Treble starts with a dotted half note (2), bass has eighth-note triplets (3 1). Measure 16: Treble starts with a dotted half note (3), bass has eighth-note triplets (4).

1 3
5 2 1

mp

A

2

2

1 3
5 2 1

ritardando

mf *pp*

2 1

1 4
2 1

morendo e ritardando

1 4

A

* // = Caesura or pause.

The Key of F# Minor (Relative of A Major)

F# MINOR is the relative of A MAJOR. Both keys have the same key signature (3 sharps, F#, C# & G#).

THE F# HARMONIC MINOR SCALE

Play with RH.

THE F# HARMONIC MINOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no E#).

- The MELODIC MINOR scale adds D# and E# ascending.

The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

BLUE RONDO*

Moderate blues tempo

Section (A)

*A *rondo* has at least three sections. The first section is repeated after each of the other sections, and there is often a *CODA* (added ending).

5 1
2
5
5 1
5 4 2
5 1

Section B

2
f
5
3 1 2
>
p
2 1
1 3
4 1 5
5 .

f
3
2 1
p
1 3
4 1

Section A

5 1
p
3
5 1
5 3
5

5 1
5

Section C

Musical score for Section C, measures 2-4. The score consists of two staves: treble and bass. Measure 2 starts with a dynamic *f*. Measure 3 begins with a dynamic *p*. Measure 4 concludes with a dynamic *p*.

Section A

Musical score for Section A, measures 5-8. The score consists of two staves: treble and bass. Measure 5 starts with a dynamic *p*. Measures 6-7 show eighth-note patterns. Measure 8 concludes with a dynamic *p*.

Musical score for the Coda, measures 1-4. The score consists of two staves: treble and bass. Measures 1-3 show eighth-note patterns. Measure 4 concludes with a dynamic *p*.

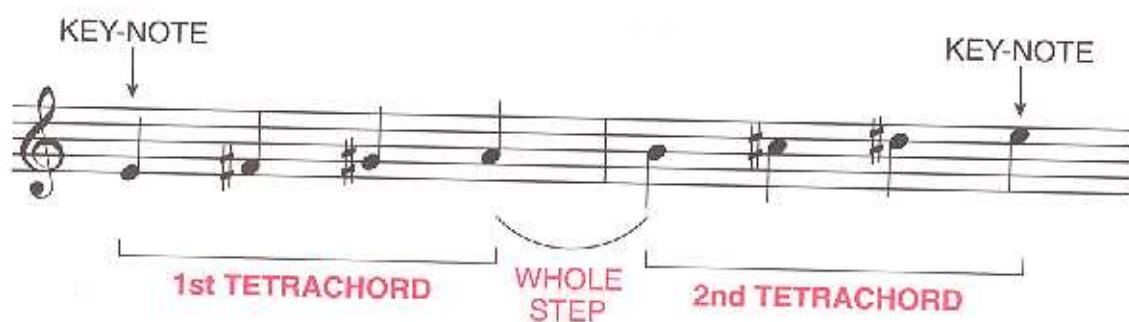
Coda

Musical score for the Coda, measures 5-8. The score consists of two staves: treble and bass. Measures 5-7 show eighth-note patterns. Measure 8 concludes with a dynamic *f*.

The last two chords may be played with *tremolo*:

A diagram showing a tremolo technique for the bass staff. It consists of two groups of four eighth notes each, with sixteenth-note heads. The first group has a bass clef, and the second group has a bass clef with a sharp sign.

The E Major Scale



KEY OF E MAJOR

Key Signature: 4 sharps (F#, C#, G# & D#)

Play with RH.

Play with LH.

THE E MAJOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

LH Warm-up for LAREDO

Play several times, counting aloud.

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

LAREDO

This favorite Mexican folk song was used by the great American composer, Aaron Copland, as one of the themes in his famous symphonic composition, *El Salón Mexico*.

Traditional

Andante moderato

Musical score for the first system of Laredo. The key signature is C major (no sharps or flats). The tempo is Andante moderato. The music consists of two staves: treble and bass. The treble staff starts with a half note followed by a quarter note. The bass staff starts with a quarter note. Fingerings are indicated above the notes: 2 over the first note of the treble staff, 1 over the second note of the treble staff, 1 over the first note of the bass staff, and 5 over the first note of the bass staff. A dynamic marking 'p' is shown below the bass staff. Measure lines are present at the end of the first measure and before the repeat sign.

Musical score for the second system of Laredo. The key signature changes to G major (one sharp). The music continues from the previous system. Fingerings are shown above the notes: 4 over the first note of the treble staff, 3 over the second note of the treble staff, 2 over the first note of the bass staff, 1 over the second note of the bass staff, 4 over the first note of the treble staff, 3 over the second note of the treble staff, 2 over the first note of the bass staff, 1 over the second note of the bass staff, and 1 over the first note of the treble staff. Measure lines are present at the end of the first measure and before the repeat sign.

Musical score for the third system of Laredo. The key signature changes to F# major (two sharps). The music continues from the previous system. Fingerings are shown above the notes: 3 over the first note of the treble staff, 1 over the second note of the treble staff, 1 over the first note of the bass staff, 2 over the second note of the bass staff, 4 over the first note of the treble staff, 5 over the second note of the treble staff, 3 over the first note of the bass staff, 2 over the second note of the bass staff, and 1 over the first note of the treble staff. A dynamic marking 'mp' is shown below the bass staff. Measure lines are present at the end of the first measure and before the repeat sign.

Musical score for the fourth system of Laredo. The key signature changes to D major (one sharp). The music continues from the previous system. Fingerings are shown above the notes: 4 over the first note of the treble staff, 3 over the second note of the treble staff, 2 over the first note of the bass staff, 1 over the second note of the bass staff, 4 over the first note of the treble staff, 5 over the second note of the treble staff, 2 over the first note of the bass staff, 1 over the second note of the bass staff, and 2 over the first note of the treble staff. Measure lines are present at the end of the first measure and before the repeat sign.

* Double sharp raises a sharped note one *half step*, or a natural note one *whole step*.

Sheet music for piano, page 45, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10.

Staff 1: Measures 1-2. Treble clef. Key signature: F major (one sharp). Dynamics: *mf*. Fingerings: 4, 3₁, 4, 5, 4, 3₁, 4, 4, 3₁, 4, 4. Measure 3: Bass clef. Dynamics: *p*.

Staff 2: Measures 1-2. Treble clef. Key signature: C major. Fingerings: 3₁, 2, 2, 3₁, 2. Measure 3: Bass clef. Dynamics: *f*.

Staff 3: Measures 1-2. Treble clef. Key signature: G major (two sharps). Fingerings: 4, 5, 4, 4, 3₁, 4, 5, 1, 3₁, 2, 3₁, 2. Measure 3: Bass clef. Dynamics: *p*.

Staff 4: Measures 1-2. Treble clef. Key signature: F major (one sharp). Fingerings: 2, 3₁, 4, 5, 4, 3₁, 4, 5, 4, 3₁, 4, 5. Measure 3: Bass clef. Dynamics: *mf*. Measure 4: Dynamics: *mp*.

Staff 5: Measures 1-2. Treble clef. Key signature: F major (one sharp). Fingerings: 3₁, 2, 3₁, 2, 3₁, 2, 3₁, 2, 3₁, 2, 3₁, 2. Measure 3: Bass clef. Dynamics: *p*. Measure 4: Dynamics: *pp*.

SHENANDOAH

American Folk Song

Adagio moderato*espressivo*

p Oh She - nan - doah, I long to hear you, A -

way, you roll - ing riv - er! Oh She - nan - doah, I would be

near you, Way, a - way, I'm bound a -

way, 'Cross the wide ritardando Mis - sou - ri.

The Key of C♯ Minor (Relative of E Major)

C♯ MINOR is the relative of E MAJOR.

Both keys have the same key signature (4 sharps, F♯, C♯, G♯ & D♯).

THE C♯ HARMONIC MINOR SCALE

Play with RH.

Play with LH.

THE C♯ HARMONIC MINOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no B♯).
- The MELODIC MINOR scale uses A♯ and B♯ ascending.
The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

JAZZ OSTINATO* IN C[#] MINOR

This particular LH pattern is an excellent technical exercise!

Moderate blues tempo

*Ostinato = Italian for "obstinate" or "persistent"; a pattern of notes repeated throughout the composition.

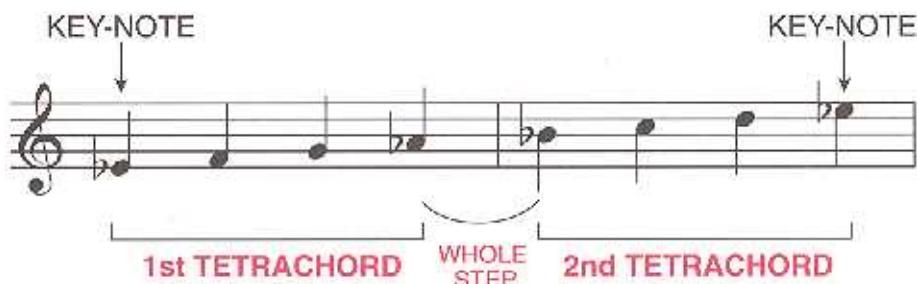
**Play the pairs of eighth notes a bit unevenly, long-short.

***The bass notes should fit with the first and third notes of the RH triplet.

Sheet music for piano, page 49, featuring five staves of musical notation. The top staff is treble clef, G major, 2/4 time. The second and third staves are bass clef, D major, 2/4 time. The fourth and fifth staves are bass clef, D major, 2/4 time. The music includes dynamic markings *f*, *mf*, and *p*, and various fingering numbers (1-5) and grace notes.

NOTE: You may now begin to learn the first movement of Beethoven's famous *Moonlight Sonata*, if you wish. It is found in the "AMBITIOUS" section of this book, on pages 90-93.

The E♭ Major Scale



KEY OF E♭ MAJOR

Key Signature: 3 flats (B♭, E♭ & A♭)

After beginning with RH 3, the scale is fingered in groups of 1 2 3 4 – 1 2 3. End on 3.

After beginning with LH 3, the scale is fingered in groups of 3 2 1 – 4 3 2 1. End on 3.

THE E♭ MAJOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

SOLDIER'S JOY (HORNPIPE)

Allegro

f

simile

Traditional

Fine

(8va)

D. C. al Fine

TOREADOR SONG from "Carmen"

George Bizet

Alla marcia

The sheet music consists of four staves of musical notation for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The tempo is marked 'Alla marcia'. Fingerings are indicated above the notes, such as '4 2 1' over a series of eighth notes. Dynamics include 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). The music includes various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The bass staff features sustained notes with grace notes and slurs.

***REMINDER:** The three notes of a sixteenth-note triplet are played *evenly*, in the time of one EIGHTH NOTE.

ff

mf

ff

ritardando

The Key of C Minor (Relative of E♭ Major)

C MINOR is the relative of E♭ MAJOR.

Both keys have the same key signature (3 flats, B♭, E♭ & A♭).

THE C HARMONIC MINOR SCALE

Play with RH.

Play with LH.

THE C HARMONIC MINOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.
The fingering is the same.

The NATURAL MINOR scale uses only the flats in the key signature (no B♭).

The MELODIC MINOR scale uses A♯ and B♯ ascending.

It descends like the natural minor.

VARIATIONS ON A SEA CHANTY

Allegro moderato

Musical score for piano, two staves. Treble staff: measure 1, eighth-note chords (1, 2, 3); measure 2, eighth-note chords (1, 2, 3); measure 3, eighth-note chords (1, 2, 3); measure 4, eighth-note chords (1, 2, 3); measure 5, eighth-note chords (1, 2, 3). Bass staff: measure 1, eighth-note chords (1, 2, 3); measure 2, eighth-note chords (1, 2, 3); measure 3, eighth-note chords (1, 2, 3); measure 4, eighth-note chords (1, 2, 3); measure 5, eighth-note chords (1, 2, 3). Measure 5 includes dynamic *p*.

Musical score for piano, two staves. Treble staff: measure 6, eighth-note chords (2, 3); measure 7, eighth-note chords (1, 2, 4); measure 8, eighth-note chords (2, 3); measure 9, eighth-note chords (1, 2, 4); measure 10, eighth-note chords (3, 1, 4, 2). Bass staff: measure 6, eighth-note chords (1, 2, 3); measure 7, eighth-note chords (1, 2, 3); measure 8, eighth-note chords (1, 2, 3); measure 9, eighth-note chords (1, 2, 3); measure 10, eighth-note chords (1, 2, 3).

Musical score for piano, two staves. Treble staff: measure 11, eighth-note chords (4, 2); measure 12, eighth-note chords (1, 2, 4); measure 13, eighth-note chords (4, 2); measure 14, eighth-note chords (1, 2, 4); measure 15, eighth-note chords (4, 2). Bass staff: measure 11, eighth-note chords (5, 1); measure 12, eighth-note chords (2); measure 13, eighth-note chords (5, 1); measure 14, eighth-note chords (2); measure 15, eighth-note chords (2). Measure 11 includes dynamic *ff*.

Musical score for piano, two staves. Treble staff: measure 16, eighth-note chords (2); measure 17, eighth-note chords (3, 1, 4, 2); measure 18, eighth-note chords (4, 2); measure 19, eighth-note chords (1, 2, 4). Bass staff: measure 16, eighth-note chords (2); measure 17, eighth-note chords (1, 2, 3); measure 18, eighth-note chords (1, 2, 3); measure 19, eighth-note chords (1, 2, 3).

Musical score for piano, two staves. Treble staff: measure 20, eighth-note chords (4, 2); measure 21, eighth-note chords (1, 2, 3); measure 22, eighth-note chords (3, 1, 4, 2); measure 23, eighth-note chords (1, 2, 3). Bass staff: measure 20, eighth-note chords (1, 2, 3); measure 21, eighth-note chords (1, 2, 3); measure 22, eighth-note chords (1, 2, 3); measure 23, eighth-note chords (1, 2, 3). Measure 23 includes dynamic *molto ritard.*

The A♭ Major Scale

KEY-NOTE
↓
1st TETRACHORD WHOLE STEP 2nd TETRACHORD

KEY OF A♭ MAJOR

Key Signature: 4 flats (B♭, E♭, A♭ & D♭)

Play with RH.

Play with LH.

THE A♭ MAJOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

DRY BONES

This piece will take you through the following major triads in all positions: A♭ major, A major, B♭ major, B major and C major. By using the suggestions at the bottom of the next page, you can use it to practice ALL the major triads!

Traditional

Moderato, rhythmically

pp

E - ze - kiel saw them, dry bones, E - ze - kiel saw them, dry bones, E -

all bass notes staccato

ze - kiel • saw them, dry bones, Now hear the word of the Lord! A-well, the

$\text{5 } \overset{1}{\text{V}}$ $\text{5 } \overset{3}{\text{V}} \text{ } \overset{2}{\text{V}} \text{ } \overset{1}{\text{V}}$ $\text{5 } \overset{1}{\text{V}}$ $\text{5 } \overset{1}{\text{V}}$ $\text{4 } \overset{2}{\text{V}} \text{ } \overset{1}{\text{V}}$ $\text{4 } \overset{2}{\text{V}} \text{ } \overset{1}{\text{V}}$ $\text{* } \overset{2}{\text{V}}$

pp head bone's con-nect-ed to the neck bone, The neck bone's con-nect-ed to the

$\text{5 } \overset{1}{\text{V}}$ $\text{5 } \overset{1}{\text{V}}$

back - bone, The back - bone's con-nect-ed to the hip bone, The

$\text{5 } \overset{1}{\text{V}}$ $\text{5 } \overset{1}{\text{V}}$

$\text{mf } \overset{4}{\text{V}}$ hip bone's con-nect-ed to the leg bone, The leg bone's con-nect-ed to the

$\text{5 } \overset{1}{\text{V}}$ $\text{5 } \overset{1}{\text{V}}$

foot bone, Now hear the word of the Lord! E -

$\text{5 } \overset{1}{\text{V}}$ $\text{5 } \overset{1}{\text{V}}$

* Play the eighth notes in long-short pairs.

** To play ALL major triads in all positions, continue moving one half step up the keyboard every two measures until the 5th finger of the LH plays G. Use the following sequence of bones:

head, neck, shoulder, back, hip, thigh, knee, shin, leg, heel, foot, toe.

ze - kiel saw them, dry bones, E - ze - kiel saw them, dry bones, E -

ze - kiel saw them, dry bones, Now hear the word of the Lord! A-well, the

foot bone's con-nect-ed from the leg bone, The leg bone's con-nect-ed from the

hip bone, The hip bone's con-nect-ed from the back - bone, The

mp 4

back-bone's con-nect-ed from the neck bone, The neck bone's con-nect-ed from the

5 3

5 3 > 1 >

5 1 > 1 >

5 1 > 1 >

5 3 > 1 >

5 3 > 1 >

head bone, Now hear the word of the Lord! E -

5 3 > 1 >

3 5 > 1 >

3 5 > 1 >

3 5 > 1 >

3 5 > 1 >

2

ze-kiel saw them, dry bones, E - ze-kiel saw them, dry bones, E -

5

5 3 > 1 >

3 5 > 1 >

3 5 > 1 >

3 5 > 1 >

2

Maestoso

ze-kiel saw them, dry bones, Now hear the

5

5 3 > 1 >

3 5 > 1 >

3 5 > 1 >

3 5 > 1 >

2

word of the Lord!

4 > 1 >

3 > 1 >

4 2 1 >

5 2 1 >

5 2 1 >

5 2 1 >

5 2 1 >

COUNTRY SONG

Very slowly, with a gentle lilt

Willard A. Palmer

2nd time 8va - - -

2nd time 8va - - -

2nd time 8va - - -

2nd time 8va segue

* Play the small note on the beat, together with the top note of the 3rd, then move rather quickly to the lower note of the 3rd. This produces a characteristic "country sound."

** Play the pairs of eighth notes long-short.

Sheet music for piano, page 61, featuring four staves of musical notation with fingerings and performance instructions.

Staff 1: Treble clef, 2 flats. Dynamics: *mf*. Fingerings: 4, 2; 1, 2; 2, 4, 1; 2, 4; 5, 1; 1, 2, 3. Measure 1: 4, 2. Measure 2: 1, 2. Measure 3: 2, 4. Measure 4: 5, 1. Measure 5: 1, 2, 3.

Staff 2: Bass clef, 2 flats. Fingerings: 5; 2. Measure 1: 5. Measure 2: 2.

Staff 3: Treble clef, 2 flats. Fingerings: 4, 2; 3, 1; 1, 2; 3, 2, 1; 2, 4; 1; 2, 5. Measure 1: 4, 2; 3, 1. Measure 2: 1, 2; 3, 2, 1. Measure 3: 2, 4. Measure 4: 1; 2, 5.

Staff 4: Bass clef, 2 flats. Fingerings: 5; 2. Measure 1: 5. Measure 2: 2.

Staff 5: Treble clef, 2 flats. Fingerings: 4, 2; 1, 2; 2, 4, 1; 2, 4; 5, 1; 1, 2, 3. Measure 1: 4, 2. Measure 2: 1, 2. Measure 3: 2, 4. Measure 4: 5, 1. Measure 5: 1, 2, 3.

Staff 6: Bass clef, 2 flats. Fingerings: 5; 2. Measure 1: 5. Measure 2: 2.

Staff 7: Treble clef, 2 flats. Fingerings: 4, 2; 1, 2; 3, 2, 1; 1, 3. Measure 1: 4, 2; 1, 2. Measure 2: 3, 2, 1. Measure 3: 1, 3.

Staff 8: Bass clef, 2 flats. Fingerings: 5; 2. Measure 1: 5. Measure 2: 2.

Staff 9: Treble clef, 2 flats. Fingerings: 3, 1; 1, 2, 3; 4; 1, 2; 3; 5. Measure 1: 3, 1. Measure 2: 1, 2, 3. Measure 3: 4. Measure 4: 1, 2; 3. Measure 5: 5.

Staff 10: Bass clef, 2 flats. Fingerings: 4; 2. Measure 1: 4. Measure 2: 2.

Performance Instructions:

- Loco:** *pp* (pianissimo)
- Ritardando:** (Measure 4)
- Still slower:** (Measure 5)

*REMINDER: *loco* means play as written (not *8va*).

"JUST FOR FUN" SECTION

This section (pages 62–73) contains pieces that are just a lot of fun to play! You may play from this section anytime you wish!

WHISTLIN' SAM

Andante moderato

p

LH staccato

See him slip - pin'

5
33

The musical score consists of two staves. The top staff is in treble clef and shows a melodic line with eighth and sixteenth notes. The lyrics 'Round the corner;' are written below the notes. The bottom staff is in bass clef and shows a steady eighth-note pattern. The lyrics 'Must be Whist-lin' Sam!' are written below the notes. Measure numbers 5 and 33 are at the top right, and measure number 8 is at the end of the second measure.

'Round the corner;

Must be Whist-lin' Sam!

8

A musical score for a two-part vocal piece. The top part is in treble clef and the bottom part is in bass clef. The lyrics are: 'Al-ways tip - pin', 'Round the cor-ner;', and 'Must be Whist-lin''. The music consists of eighth-note patterns.

A musical score for two voices and piano. The vocal parts are in treble and bass clef, with a key signature of one sharp. The piano part is in treble clef. The lyrics "Sam! There he goes On tip - toes;" are written below the vocal parts. The piano part features eighth-note patterns. Measure numbers 5 and 2 are indicated above the vocal parts. The dynamic "mf" is marked above the vocal parts in measure 5.

OPTIONAL: All pairs of eighth notes may be played long-short.

5 2

Where he goes
No one knows!
Tips a - long,

5 1 2

1 3

Slips a - long,
Whist - lin' this old
song.

5

3

p

(Vanishing away)

pp

i 5

JAZZ SEQUENCES*

Willard A. Palmer

Allegro moderato
2nd time both hands 8va

The sheet music contains four staves of musical notation for piano. The first staff begins with a dynamic marking 'p'. The subsequent staves show various eighth-note patterns with hand fingerings (1-5) and dynamic markings (mf). The music is labeled 'Allegro moderato' and '2nd time both hands 8va'.

*The repetition of a musical pattern, beginning on a higher or lower note, is called a *sequence*.

Fingerings: 2, 3, 2, 5; 1, 1, 1, 1, 1; 1, 3, 5; 1, 1, 1, 1, 1.

Fingerings: 5; 1, 1, 1, 1, 1; 5; 1, 1, 1, 1, 1.

Fingerings: 5; 1, 2, 4, 5; 1, 2, 4, 5.

[Measure bracket]

Fingerings: 5; 1, 5, 1, 3, 1, 3, 5.

ritardando

[Measure bracket] *D. C. al ♩, then play CODA**

♩ **CODA**

Both hands 8va--- loco

Fingerings: 2, 3, 2, 5; 1, 1, 1, 1, 1; 2, 3, 2, 5; 1, 1, 1, 1, 1.

ritardando

pp

*Go back to the beginning and play to the sign ♩; then play the CODA.

THE BIRTHSTONE BLUES

Bert Konowitz

Briskly, with energy

1
2
3
5

5

5 4 2
2
5 4 2
2

9

5 4 2
2
5
1

13

5
5

Play all pairs of eighth notes long-short.

This and the next page are from *Jazz Gems*, Book 1 (#14756), by Bert Konowitz.

17

Musical score page 17. Treble clef, key signature of one sharp (F#). Bass clef. Measure 1: Bassoon part shows two eighth-note chords with grace notes. Measure 2: Bassoon part shows two eighth-note chords with grace notes. Measures 3-4: Bassoon part shows eighth-note chords with grace notes. Measures 5-6: Bassoon part shows eighth-note chords with grace notes. Measures 7-8: Bassoon part shows eighth-note chords with grace notes. Measures 9-10: Bassoon part shows eighth-note chords with grace notes.

21

Musical score page 21. Treble clef, key signature of one sharp (F#). Bass clef. Measure 1: Bassoon part shows two eighth-note chords with grace notes. Measure 2: Bassoon part shows two eighth-note chords with grace notes. Measures 3-4: Bassoon part shows eighth-note chords with grace notes. Measures 5-6: Bassoon part shows eighth-note chords with grace notes. Measures 7-8: Bassoon part shows eighth-note chords with grace notes. Measures 9-10: Bassoon part shows eighth-note chords with grace notes.

25

Musical score page 25. Treble clef, key signature of one sharp (F#). Bass clef. Measures 1-2: Bassoon part shows eighth-note chords with grace notes. Measures 3-4: Bassoon part shows eighth-note chords with grace notes. Measures 5-6: Bassoon part shows eighth-note chords with grace notes. Measures 7-8: Bassoon part shows eighth-note chords with grace notes. Measures 9-10: Bassoon part shows eighth-note chords with grace notes.

29

Musical score page 29. Treble clef, key signature of one sharp (F#). Bass clef. Measures 1-2: Bassoon part shows eighth-note chords with grace notes. Measures 3-4: Bassoon part shows eighth-note chords with grace notes. Measures 5-6: Bassoon part shows eighth-note chords with grace notes. Measures 7-8: Bassoon part shows eighth-note chords with grace notes. Measures 9-10: Bassoon part shows eighth-note chords with grace notes.

THE GRAND PIANO BAND

March tempo

Eighths and quarters detached except where slurred.

Willard A. Palmer

1. If you can't
mf

strike up a tune Up - on the con - tra - bas - soon; If you don't
don't have to own A clar - i - net or trom - bone; You need - n't

5 1 4 2

know how to toot Up - on the trum - pet or flute, And if pi - an - o's your for -
go out and get your - self a shin - y cor - net; You need - n't play a horn at

3 2

te, all! I bring good news to you to - day! 2. You real - ly

1 2 5 2 1 2

1. *ritardando* - - - - - 2. *a tempo*

need to heed this call! Come join the Grand Pi - an - o

5 4 3 2 1 5

*Play all eighth notes *evenly!*

3 2 1
Band! You've nev - er heard a band so grand!
3 1 5 2
So bring your

4 1 2 3 4 5 4 3 2 1
song, And come a - long! Come lend our band a help - ing hand! So don't de-

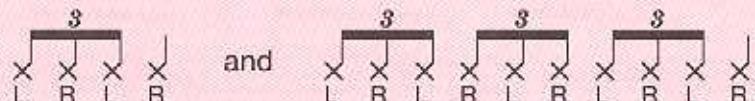
4 1 2 3 2 1 4 2 1 4
lay! Come on to - day! Come join the best band in the land! You real-ly
mf

Play this line 3 times

2
1. don't have to be
2. you have a song
3. bring it a - long,
a ver - y
that you can
you'll sound oh
great vir - tu - o - so, So if
ev - en play so - so, Well, just
so gran - di - o - so, In the

5 2 1
Grand Pi an - o Band!

Extend the fingers of LH & RH, palms downward, to tap the rhythms indicated with x's on the wood above the fall-board. Or if you prefer, drum on your thighs. Only the following rhythms are used:



L = LEFT HAND

R = RIGHT HAND

THE TAP-DANCER

Molto moderato (not fast!)
light and detached

Willard A. Palmer

2nd time 8va - - - -

(8va) - - - -

1. 2. 8va - - - -

Sheet music for piano showing two staves. The top staff has a treble clef, a B-flat key signature, and a common time signature. It features a sequence of eighth-note patterns with fingerings: 3-2-1, 1-2-1, 4, 4, 4. The bottom staff has a bass clef, an A-sharp key signature, and a common time signature. It features a sequence of sixteenth-note patterns with fingerings: 5, 1, 535.

Musical score for piano showing measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. The score concludes with a repeat sign and the instruction "D. S. & al Θ, then CODA".

D. S. & al 0, then CODA

Φ CODA

Coda

120

1 2 3 1 3 1 3 1 2 3 1 3

Sheet music for piano showing two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Both staves have a common time signature. The music consists of six measures. Measures 1-3 show a pattern of eighth notes with fingerings: 1-2-3, 1-3, 1-3, 1-2-3, 1-3, 1-2-3. Measures 4-6 show a pattern of sixteenth notes with fingerings: 3, 3, 3, 3, 3, 3. Measure 7 is a rest. Measure 8 starts with a dynamic 'pp' and a '2' above the note, followed by a rest. Measure 9 starts with a dynamic '1' above the note and a '8va' marking.

JUST A “GOOD OLD TUNE”

Happily

2nd time only, play both hands 8va

Willard A. Palmer

mf

Not a rhapsody and not a symphony, It's just a simple thing.

f *mf* Not an intermezzo, not a string quartet, So it's not

hard to sing.

f *mf* Makes me want to wiggle, makes me

grin and giggle like some silly loon!

Not a tocata, not a sonata, Just a good old tune!

*This piece is effective with eighth notes played evenly or with a slight lilt, *long-short*.

Fingerings: 1 2, 1 3, 5 2, 1 2, 1 3, 5 2, 1 2.

Fingerings: 1 3, 5 2, 1 2, 5 2, 1 2.

Makes me

want to wig - gle, makes me grin and gig - gle like some sil - ly loon!

Fingerings: 1 3, 1 2, 1 3, 1 2, 1 3.

f

Not a toc-ca - ta, not a so-na - ta, Just a good old tune!

Fingerings: 5 1, 5 1, 5 2, 5 3.

D. C. at ♩, then CODA

CODA Both hands 8va 1st time
Both hands loco 2nd time

Not a toc-ca - ta, not a so-na - ta, Just a good old tune! (Once more!)* tune!

Fingerings: 5 1, 5 1, 5 2, 5 3.

*Spoken: "Once more!"

"AMBITIOUS" Section

This section (pages 74 through 93) is included for those who would like to play well-known classics in their original form, and who are ambitious enough to apply a little extra effort to do so. Each one of these pieces is possible for anyone who has carefully studied all of the preceding material, and who is willing to put in a little careful and patient practice. The results should be very satisfying!

PRELUDE IN C MAJOR from "The Well-Tempered Clavier," Vol. 1

Andante con moto*

Johann Sebastian Bach

**con moto* means "with motion." Avoid holding back or dragging the tempo.

Musical score for piano, two staves. Treble staff: dynamic *mp*, measure 3: 1 3 5 (triolet), measure 4: 1 2 5 (triolet). Bass staff: measure 3: bass note, measure 4: bass note. Measure numbers 3 and 2 are written below the staves.

Musical score for piano, two staves. Treble staff: measure 3: 1 2 5 (triolet), measure 4: 1 2 5 (triolet). Bass staff: measure 3: bass note, measure 4: bass note, measure 5: bass note. Measure numbers 3 and 5 are written below the staves.

Musical score for piano, two staves. Treble staff: measure 3: 1 2 4 (triolet), measure 4: 1 2 4 (triolet). Bass staff: measure 3: bass note, measure 4: bass note. Dynamic *poco cresc.* is written above the treble staff. Measure numbers 3 and 4 are written below the staves.

Musical score for piano, two staves. Treble staff: measure 4: 1 3 5 (triolet), measure 5: 1 2 5 (triolet). Bass staff: measure 4: bass note, measure 5: bass note. Dynamic *dim.* is written above the treble staff. Measure numbers 4 and 3 are written below the staves.

5

poco cresc.

dim.

p

cresc. poco a poco -

* Some editions have an extra measure added between this bar and the next. It is incorrect, and is not found in any of J. S. Bach's manuscripts or those of his family members.

1 3 5 1 2 5

1 2 5 1 2 5

1 2 5 1 2 5

f *dim. poco a poco*

1 2 5 1 2 5

p *p* *p*

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

poco ritardando

5
2
8
2
8

TRUMPET TUNE

This piece, played at many festive occasions and often used as a wedding march, is sometimes attributed to the great English composer, Henry Purcell. It was actually composed by one of his friends, Jeremiah Clarke (c. 1673–1707).

Alla marcia

Jeremiah Clarke

Thirty-Second Notes

When one thirty-second note is written alone, it looks like this:



Thirty-second notes are usually written:

in pairs,



or in groups of four,



or in groups of eight.



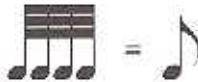
Eight thirty-second notes are played
in the time of one quarter note.



There can be 32 thirty-second notes in one measure of COMMON ($\frac{4}{4}$) TIME!

Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

Four thirty-second notes are played
in the time of one eighth note.



Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

TOCCATA IN D MINOR

Adagio molto

Johann Sebastian Bach

Allegro

This piano transcription of the toccata from one of J. S. Bach's most famous organ works, *TOCCATA AND FUGUE IN D MINOR*, is not a simplification. All of the notes of the original are included.

*Pairs of eighths within the triplet pattern are played long-short to accommodate them to the basic triplet rhythm, according to the practice of the period. (This applies only to measures 6–14.)

mf

cresc.

3
2 4
1
2
2
2

1 2 1 4
2
2
2
2
2

2

2
2
2
2
2
2

2
2
2
2
2
2

2 3 1 2 3-1 2 3

f

8va-

5
2
2
2
2
2

2
2
2
2
2
2

2 3 1 2 3-1 2 3

p

8va-

meno mosso e staccato

2 1 1
2 1 1

2 1 1
2 1 1

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

3

RH over LH

3 4 3 4
3 4 3 4

3 4 3 4
3 4 3 4

3 4 3 4
3 4 3 4

82

broadly

mf

a tempo

broadly

a tempo

broadly

mf

a tempo

broadly

mf

Molto maestoso

A musical score for piano. The top staff is treble clef, B-flat key signature, and common time. It features a melodic line with various note heads and stems, some with numbers (e.g., 4, 2, 1) and arrows indicating direction. The bottom staff is bass clef, B-flat key signature, and common time. It shows a harmonic bass line with eighth-note patterns. A dynamic instruction "ritardando" is placed above the treble staff, and a performance instruction "8va" is placed below the bass staff. The page number "4" is at the top center.

**Pesante* means "heavy." Play each note with great firmness and emphasis.

Preparation for *FÜR ELISE* This piece, dedicated to a girl named *Elise* in 1810, is one of the most popular of all masterworks. The following measures contain unusual crossings of the LH 2nd finger over the thumb. Play the $\frac{3}{4}$ measures first. Begin slowly, gradually increasing speed, then play the $\frac{3}{8}$ measures.

COUNT: 1 & 2 & 3 &

COUNT: 1 & 2 & 3 &

FÜR ELISE

Ludwig van Beethoven

Poco moto*

pp

1. 2. dim.

mf

**Moto* means "motion." *Poco moto* means "moving along a bit," or "rather fast."

**The pedal indications, derived from the original edition, have been adapted to the greater resonance of the modern piano and for modern "overlapping pedal" techniques.

***Most editions have D instead of E. The original edition and the only known fragmentary Beethoven manuscript both have E, as shown above.

pp

1.
2.

mp espressivo

4-1
2
4
3
4-1

Ped. ad lib.

4
2
5
1
3
5

p

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

* The dots over or under the slurs indicate *portato*, sometimes called *mezzo staccato*.

The notes are only slightly separated (long but detached).

** Play the small notes very quickly, on the beat of the following large note.

Sheet music for piano, page 86, featuring five staves of musical notation. The music is in common time and includes the following elements:

- Staff 1 (Treble Clef):** Contains six measures. Measure 1 starts with a eighth note followed by a sixteenth-note pair. Measures 2-4 show eighth-note pairs with dynamic markings "dim." and "pp". Measure 5 begins with a sixteenth-note pair, followed by a eighth-note pair, and ends with a sixteenth-note pair. Fingerings 3, 1, 4, and 1 are indicated above the notes.
- Staff 2 (Bass Clef):** Contains six measures. Measures 1-3 show eighth-note pairs. Measures 4-5 show eighth-note pairs with dynamic markings "dim." and "pp". Fingerings 3, 1, 5, 1, 2 are indicated below the notes.
- Staff 3 (Treble Clef):** Contains six measures. Measures 1-3 show eighth-note pairs. Measures 4-5 show eighth-note pairs with dynamic markings "dim." and "pp". Fingerings 1, 2 are indicated below the notes.
- Staff 4 (Bass Clef):** Contains six measures. Measures 1-3 show eighth-note pairs. Measures 4-5 show eighth-note pairs with dynamic markings "dim." and "pp". Fingerings 1, 2 are indicated below the notes.
- Staff 5 (Treble Clef):** Contains six measures. Measures 1-3 show eighth-note pairs. Measures 4-5 show eighth-note pairs with dynamic markings "dim." and "pp". Fingerings 1, 2 are indicated below the notes.
- Final Measures:** The music continues with six more measures. Measures 1-3 show eighth-note pairs. Measure 4 begins with a sixteenth-note pair, followed by a eighth-note pair, and ends with a sixteenth-note pair. Fingerings 1, 2 are indicated below the notes. Measure 5 begins with a sixteenth-note pair, followed by a eighth-note pair, and ends with a sixteenth-note pair. Fingerings 3, 2, 3, 2, 3, 2 are indicated below the notes. Measure 6 begins with a sixteenth-note pair, followed by a eighth-note pair, and ends with a sixteenth-note pair. Fingerings 3, 2, 3, 2 are indicated below the notes. A dynamic marking "p" is shown above measure 6. The instruction "cresc. ---" is written above measure 7. The instruction "Ped. ad lib." is written below measure 7.

*Note Beethoven's spelling of the diminished 7th chord: E G B♭ C♯. This means that it is an inversion of the C♯dim7: C♯ E G B♭. The correct spelling of any diminished 7th in root position skips one letter of the musical alphabet between each note.

Musical score for piano, page 87, featuring five staves of music. The score includes dynamic markings such as *f*, *dim.*, *cresc.*, *pp*, *poco cresc.*, and *8va*. Fingerings are indicated above the notes, and performance instructions like *dim.* and *cresc.* are placed between staves. The music consists of a mix of treble and bass clef staves, with various note values and rests.

* This chord is a G[#]dim7 with the 3rd (B) omitted.

** In the original edition, the pedal is held from here to the end of the page. The resonance of the modern piano makes this impractical, in the opinion of the editors.

Sheet music for piano, page 88, featuring two staves:

- Top Staff (Treble Clef):** Dynamics *pp* and *4*. Fingerings 1, 2, and 3 are indicated above specific notes.
- Bottom Staff (Bass Clef):** Fingerings 1, 2, and 3 are indicated above specific notes.

Performance instructions include:

- mf* (mezzo-forte) in the third measure of the first staff.
- dim.* (diminuendo) in the fifth measure of the first staff.
- poco rit.* (poco ritardando) in the eighth measure of the second staff.

PRELUDE IN A MAJOR

Frédéric Chopin
Op. 28, No. 7

Andantino

* This chord may be divided between the hands as follows. Play the small notes very quickly. (The composer did not indicate the wavy line.)

SONATA QUASI UNA FANTASIA

"Moonlight Sonata" (First Movement)

When Beethoven's *SONATA QUASI UNA FANTASIA* (Sonata in the Style of a Fantasy) was first performed, a critic wrote that the first movement reminded him of "moonlight on Lake Lucerne." The public named it "Moonlight Sonata," and it is probably the most popular of Beethoven's piano works.

Ludwig van Beethoven
Op. 27, No. 2

Adagio sostenuto*

1 2 4 1 2 4 1 3 5

pp *simile* *pp*

1 2 1 3 1 2 5

pp

1 2 3 1 2 3 1 2 4

Ped. simile

5 4

5 5

4

**Sostenuto* means "sustaining the tone."

Beethoven's instructions at the beginning of this piece are as follows:

This entire piece must be played very delicately and without dampers.

The instruction "without dampers" was used on pieces written when the dampers were lifted by a knee lever rather than by a pedal. It means that the dampers should be off the strings. This is the same as our modern instructions to USE THE PEDAL. Thus "without dampers" = with pedal.

Modern pedal indications are added by the editors.

Musical score for piano, page 91, featuring five staves of musical notation:

- Staff 1 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs (3, 1). Measure 2: eighth-note pairs (2-1). Measure 3: eighth-note pairs (2, 3). Measure 4: eighth-note pairs (1, 2-4). Measure 5: eighth-note pairs (2, 3).
- Staff 2 (Bass Clef):** Contains three measures. Measures 1-2: sustained notes. Measure 3: sustained note.
- Staff 3 (Treble Clef):** Contains six measures. Measure 1: eighth-note pairs (2, 3). Measure 2: eighth-note pairs (2, 3). Measure 3: eighth-note pairs (2, 3). Measure 4: eighth-note pairs (1, 2-4).
- Staff 4 (Bass Clef):** Contains three measures. Measures 1-2: sustained notes. Measure 3: sustained note.
- Staff 5 (Bass Clef):** Contains six measures. Measure 1: eighth-note pairs (2, 4). Measure 2: eighth-note pairs (2, 3). Measure 3: eighth-note pairs (1, 2-4). Measure 4: eighth-note pairs (1, 2-4). Measure 5: eighth-note pairs (2, 3). Measure 6: eighth-note pairs (2, 4).

Performance instructions and dynamics:

- Measure 1:** Crescendo (cresc.)
- Measure 2:** Diminuendo (dim.)
- Measure 5:** Dynamic *p* (pianissimo)
- Measure 6:** RH 1 (right hand 1)

Sheet music for guitar, page 92, featuring six staves of musical notation. The music is in 4/4 time and consists of six measures per staff. Fingerings are indicated above the notes, and dynamics such as *poco cresc.*, *dim.*, *pp*, and *cresc.* are used. The notation includes various note values and rests, with some measures featuring grace notes and slurs. The key signature changes between staves, with some staves in G major (no sharps or flats) and others in A major (one sharp). Measures 1-3 show a melodic line primarily in the treble clef staff, while measures 4-6 show more complex harmonic patterns involving both treble and bass clef staves.

Sheet music for piano, page 3, measures 55-68. The music is in common time, key signature of A major (no sharps or flats). The left hand provides harmonic support with sustained notes and chords. The right hand plays a continuous eighth-note pattern in the upper staff, while the lower staff features sixteenth-note patterns with fingerings (e.g., 123, 124, 123, 124) and dynamic markings like *p*, *pp*, and *cresc.*. Measure 68 concludes with a dynamic of *pp* and a measure number of 8.

Dictionary of Musical Terms

- Accelerando gradually increasing in speed
 Accent sign (>) play with special emphasis
 Adagio slow
 Alla marcia in the style of a march, or "march-like"
 Allargando becoming slower and broader
 Allegretto rather fast; a little slower than *allegro*
 Allegro quickly, happily, fast
 Andante moving along (walking speed)
 Animato animated; lively
 Appoggiatura (♪ or ♫) . . . a small ornamental note. Its purpose is to add expression to the melody.
 Arpeggio a chord played in a "harp-like" fashion, broken or rolled
 A tempo resume original speed
 Atonal not in any definite key
 Cantabile in a singing style
 Coda an added ending
 Coda sign (◊) indication to proceed to *Coda*, which usually has the same sign
 Common time (C) same as $\frac{4}{4}$ time
 Con brio with vigor or brilliance
 Con moto with motion (moving along)
 Con spirito with spirit
 Contrary motion hands moving in opposite directions
 Crescendo (— — —) gradually louder
 Da Capo al Fine repeat from the beginning to the word "Fine"
 Dal Segno al Fine repeat from the sign % to the word "Fine"
 Development the part of a composition in which the main themes (subjects) are treated with freedom and imagination
 Diminuendo (— — —) gradually softer
 Dolce sweetly
 Double flat (bb) lowers a flatted note one *half* step, or a natural note one *whole* step
 Double sharp (x) raises a sharped note one *half* step, or a natural note one *whole* step
 Elision when one slur ends just as another begins on the same note
 Espressivo expressively
 Exposition the first statement of the main theme or themes of a composition
 Fermata (⌒) hold the note or notes under the sign longer
 Fine the end
 Forte (f) loud
 Fortissimo (ff) very loud
 Grandioso in a grand and majestic manner
 Grazioso gracefully
 Interval the distance from one note to the next
 Largo very slow
 Legato smoothly connected
 Leggiero lightly
 Loco as written (not *8va*)
 Maestoso majestically
 Meno mosso slower

Mezzo forte (<i>mf</i>)	moderately loud
Mezzo piano (<i>mp</i>)	moderately soft
Moderato	a moderate speed
Molto	much, very
Mordent (♩)	an ornament that alternates the written note with the tone below. It is played quickly: written note, lower note, written note.
Morendo	dying away
Moto	motion
Octave sign (8va)	play 8 scale tones (one octave) higher when the sign is above the notes; 8 scale tones lower when the sign is below the notes
Parallel motion	hands moving in the same direction
Pesante	heavy
Pianissimo (<i>pp</i>)	very soft
Piano (<i>p</i>)	soft
Più	more
Più <i>f</i>	louder
Più mosso	faster
Poco	little, small
Poco a poco	little by little
Poco moto	moving along a bit; rather fast
Polytonal	in two or more keys at the same time
Portato	a manner of playing between legato & staccato, sometimes called <i>mezzo staccato</i> . The notes are only slightly separated (long but detached).
Prestissimo	very fast
Presto	fast
Recapitulation	a repetition of the main theme or themes of a piece, after a development or other section has been heard
Repeat sign (≡)	repeat from the beginning, or from ≡
Risoluto	resolutely, boldly
Ritardando	gradually slowing
Ritenuto	literally "holding back." Slowing down the tempo immediately.
Scherzo	a musical joke
Segue	continue
Sequence	repetition of a musical pattern, beginning on a higher or lower note
Sforzando (<i>sf</i>)	forcing; suddenly loud on one note or chord
Simile	continue in the same manner
Sostenuto	sustaining the tone
Staccato	short, detached
Tempo	rate of speed
Tenuto (-)	hold for full value; emphasize slightly
Tetrachord	4 tones having a pattern of <i>whole step—whole step—half step</i>
Theme	a complete musical idea or subject
Tonal	in a definite key
Tranquillo	calm; tranquil
Triad	a three-note chord: root, 3rd, 5th
Trill (♯ or tr)	an ornament that alternates the written note with the next scale tone above, several or many times
Vivace	lively; faster than <i>allegro</i> , but slower than <i>presto</i>

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