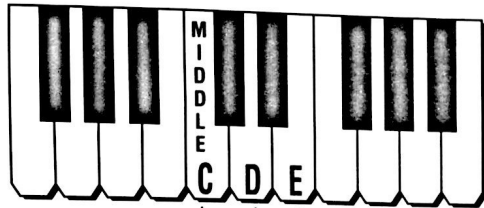
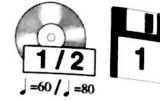


# Birthday Party

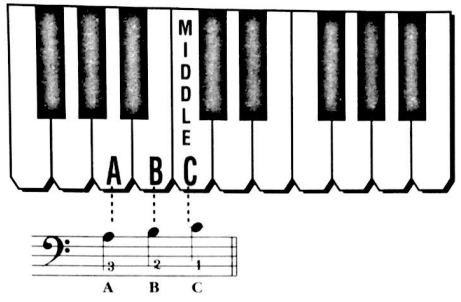


**Right hand GROUP for this piece.  
Locate C D E in other parts  
of keyboard**

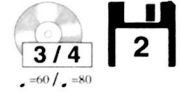
Strong beat Weak beat



Left hand GROUP  
for this piece.  
Locate and play  
A B C in other parts  
of the keyboard.



# Sandman's Near

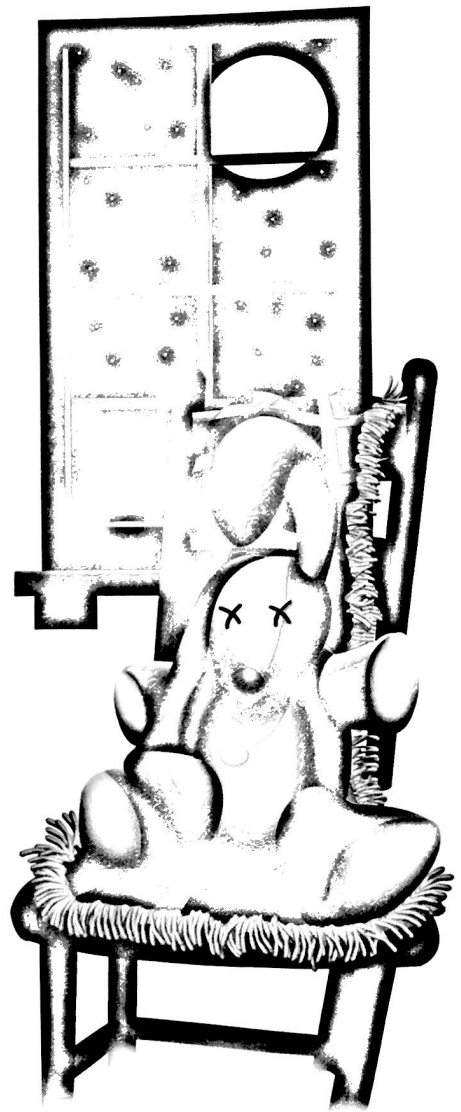


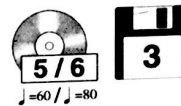
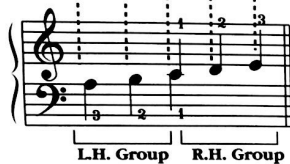
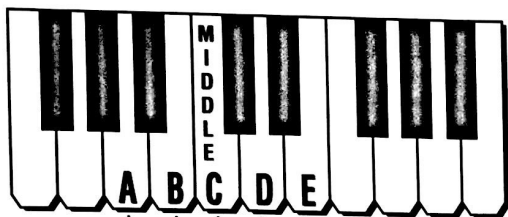
*♩ = 60 / ♩ = 80*

Dol - ly		dear,	Sand-man's		near,
1	2	3	1	2	3

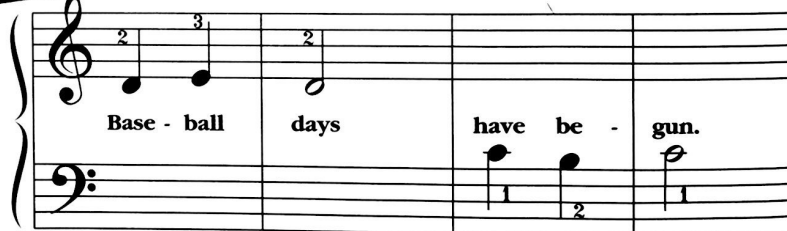
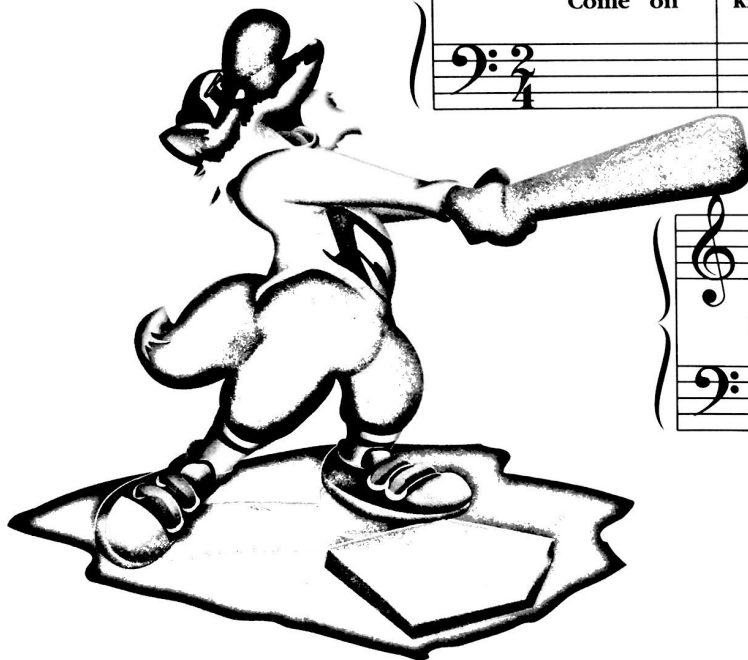
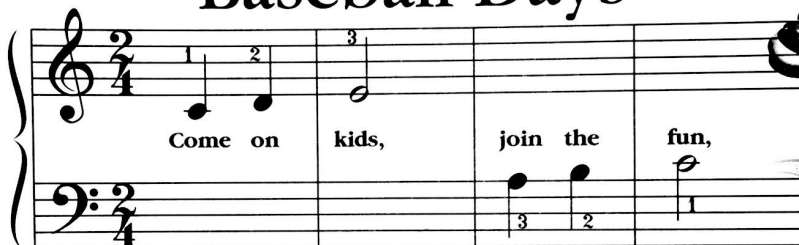
  

You will		soon be	sleep -	ing.
2	1	2	1	3





# Baseball Days



When the stem of Middle C goes  
Up play it with the right hand.  
When the stem of Middle C goes  
Down play it with the left hand.



**THE DOTTED HALF-NOTE**  
*(THREE-BEAT NOTE)*

HOLD 3 BEATS (1,2,3).  
A DOT after a note increases its value half the value of the note before it.

Upper figure means that there are 3 counts in each measure.

Lower figure means that each quarter note gets one count.

# The Postman



STRONG WEAK WEAK

Post-man I'll be when I grow tall;

Let-ters I'll bring you in win-ter and fall.

In 3-4 Time be sure to accent the first beat of each measure.

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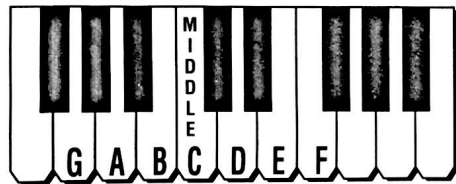


# Rain on the Roof

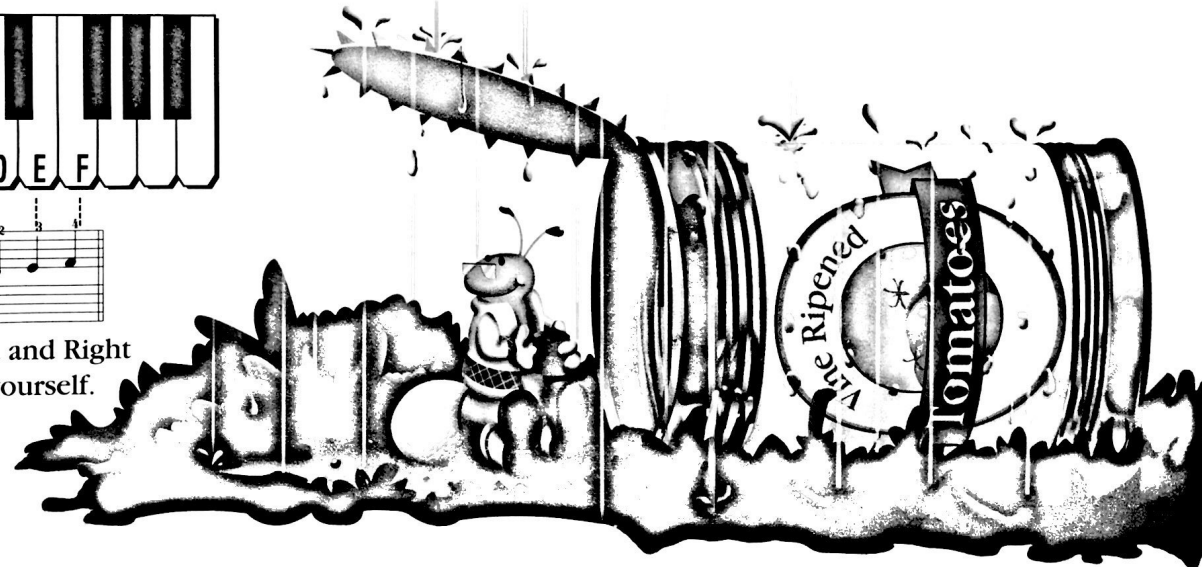


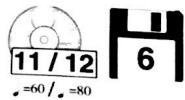
4 Counts to each measure.  
Quarter Note gets one count.

4/4 Time has one strong beat  
and three weak beats.



Mark the Left hand and Right  
hand GROUPS yourself.





The Dotted Half Note  
In Four-Four Time.

# Song of the Volga Boatmen

Yo, yo, heave ho! Oh, yo, yo, heave ho! So

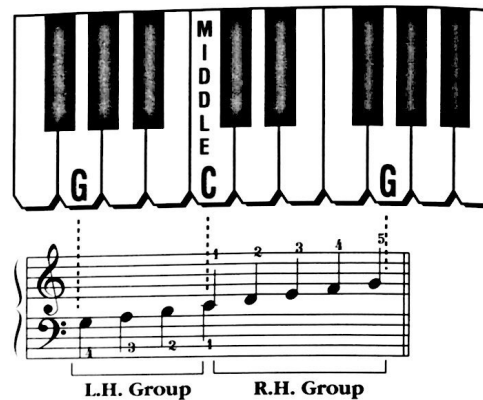
pull to - geth - er; for - ward still we go.

Music is written in HAPPY KEYS (*Major*) and SAD keys (*Minor*). This famous Russian Folk-Song is an example in a SAD key.

Years ago, before there were steamboats, the peasants who lived along the banks of the Volga used to pull boats and barges, heavily loaded with merchandise, up the river from one village to the next.

The plodding along the banks of those condemned to this labor was terrible. While struggling along they used to lighten their burden by singing the sad strains of this rhythmical melody.

Groups of notes, like words in books, tell stories when arranged in sentences and punctuated. A curved line over groups of notes indicates MUSICAL SENTENCES called PHRASES.



# A Message

13/14 7  
♩=65 ♪=85

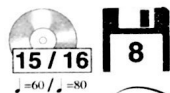
English Folk-Tune

The musical score is in 4/4 time and consists of two systems. The first system has the following lyrics: "Tap, tap, tap, tap, someone's knock-ing at my door to bring a let-ter,". The second system has the following lyrics: "Tap, tap, tap, tap, I wish they'd ring; Our bell sounds much bet-ter". Fingerings are indicated above the notes, and a curved line (phrase) is drawn over the first four notes of each system.

F MIDDLE C G

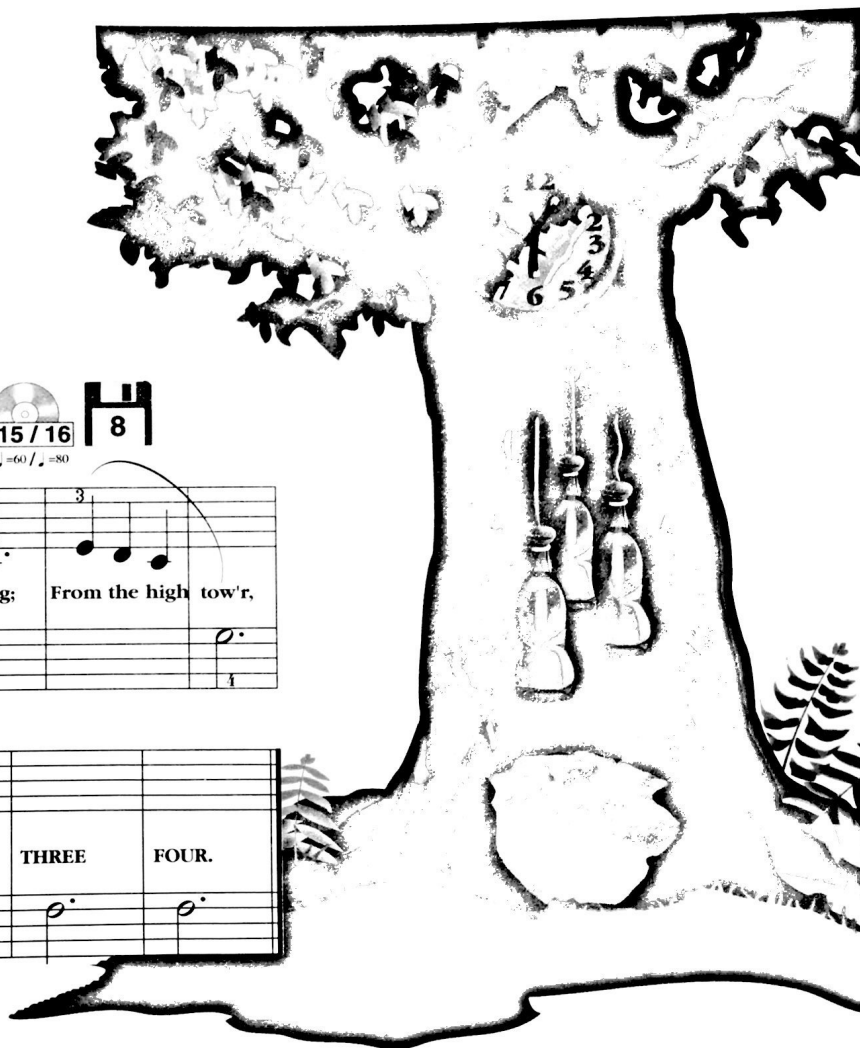
L.H. Group R.H. Group

# Chimes



Ding dong, dong ding Hear the chimes ring; From the high tow'r,

Hark to the hour. ONE TWO THREE FOUR.







# Good King Wenceslas



**T**HIS very ancient tune was a great favorite among the carol singers who used to beg for alms many centuries ago. It is based on the legend of King Wenceslas, the Holy, who was king of Bohemia in the Tenth Century. On the Feast of St. Stephen (Dec. 26) this good king went out among the poor and gave liberally.

English Christmas Carol

Musical notation for the first system of the carol. It consists of a treble and bass clef staff in 2/4 time. The melody is written in the treble clef with lyrics underneath. The bass clef staff contains a simple accompaniment with fingerings indicated by numbers 1-4.

Good King Wen - ces - las look'd out On the feast of Ste - phen,

Musical notation for the second system of the carol. It continues the melody and accompaniment from the first system. The lyrics are: "Where the snow lay round a bout, Deep and crisp - and e - ven."

Where the snow lay round a bout, Deep and crisp - and e - ven.

In music notation there are also SIGNS of SILENCE, called RESTS, which tell us when and how many beats our fingers should be silent.

	QUARTER REST	HALF REST	WHOLE * REST
Pictures of RESTS			
Relative NOTE value			
BEATS (Count)	1	1, 2	1, 2, 3, 4

\*The WHOLE REST covers the whole measure, regardless of the TIME SIGNATURE.



# Lazy Mary



La - zy Ma - ry, will you get up? Will

you, will you, will you get up?

La - zy Ma - ry, will you get up? It's ver - y late in the morn - ing.

*READ and name the four notes above and three notes below MIDDLE C. Count as you play.*

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MIDDLE C

G C G C

L.H. Group R.H. Group L.H. cross over R.H.

Detailed description: A diagram of a piano keyboard focusing on the middle register. The white keys are labeled G, C, G, C. Above the keyboard, the word 'MIDDLE C' is written vertically. Below the keyboard, a musical staff shows the notes G and C with fingerings: G (1, 2, 3, 4, 5) and C (1, 2, 3, 4, 5). The staff is divided into 'L.H. Group' and 'R.H. Group'. A dashed line indicates the 'L.H. cross over R.H.' technique.

# Betty and Bill



Gal - lop - ing, gal - lop - ing o - ver the hill,

Detailed description: Musical notation for the first line of the song. It features a treble clef and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are 'Gal - lop - ing, gal - lop - ing o - ver the hill,'. The bass line has rests.

O, what a frolic for Betty and Bill.

L.H. L.H. over

Detailed description: Musical notation for the second line of the song. It features a treble clef and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are 'O, what a frolic for Betty and Bill.' The word 'L.H.' is written in a box under the note B4. The bass line has rests. The text 'L.H. over' is written at the end of the line.



# Flying to the Moon



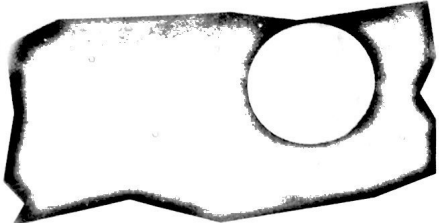
23 / 24





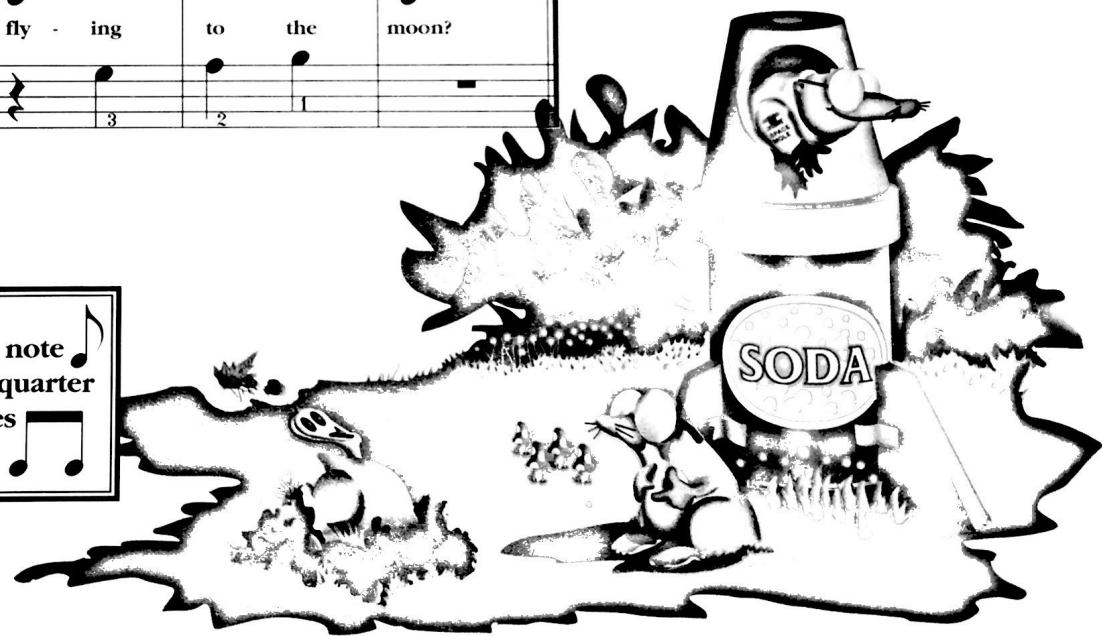
12

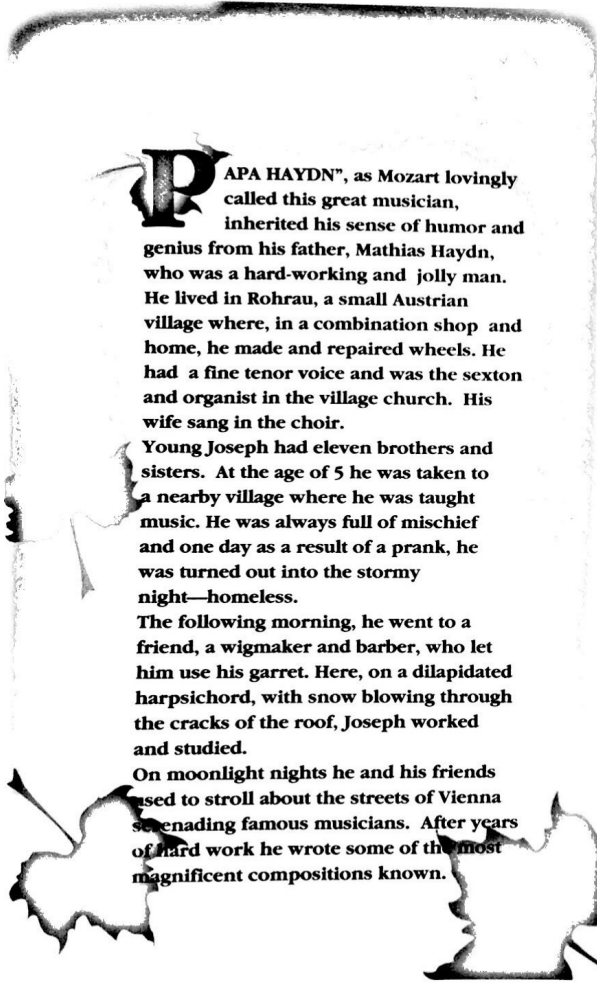
$\text{♩} = 62 / \text{♩} = 82$

American Folk Tune  
(Adapted)



The time value of an eighth note  is HALF as long as that of a quarter  note. Play TWO eighth notes to ONE count.





**P**APA HAYDN™, as Mozart lovingly called this great musician, inherited his sense of humor and genius from his father, Mathias Haydn, who was a hard-working and jolly man. He lived in Rohrau, a small Austrian village where, in a combination shop and home, he made and repaired wheels. He had a fine tenor voice and was the sexton and organist in the village church. His wife sang in the choir.

Young Joseph had eleven brothers and sisters. At the age of 5 he was taken to a nearby village where he was taught music. He was always full of mischief and one day as a result of a prank, he was turned out into the stormy night—homeless.

The following morning, he went to a friend, a wigmaker and barber, who let him use his garret. Here, on a dilapidated harpsichord, with snow blowing through the cracks of the roof, Joseph worked and studied.

On moonlight nights he and his friends used to stroll about the streets of Vienna serenading famous musicians. After years of hard work he wrote some of the most magnificent compositions known.

L.H. Group R.H. Group  
 Skipping 1 WHITE KEY Skipping 2 WHITE KEYS

## Air

(from Surprise Symphony)



Pa - pa Hay - dn's dead and gone, But his mem' - ry lin - gers on;

When his mood was one of bliss, He wrote jol - ly tunes like this.

MIDDLE C

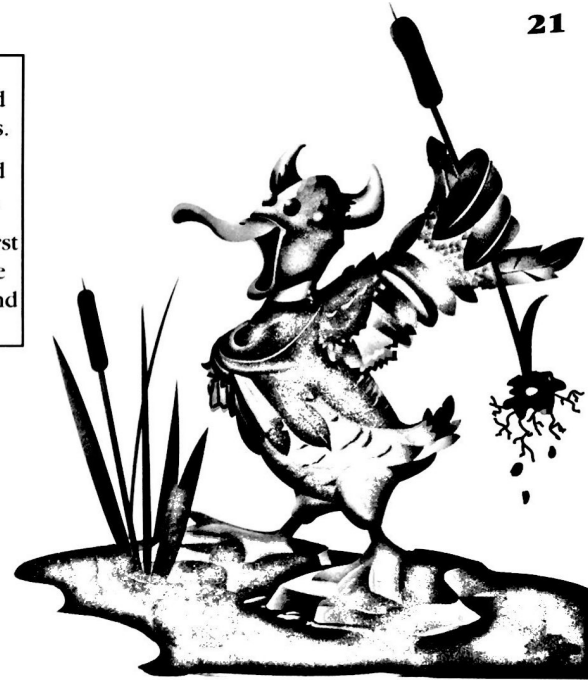
2nd L.H. Group      1st L.H. Group      R.H.

**PREPARATION**  
 LOCATE, NAME and PLAY the THREE G's.  
 LOCATE, NAME and PLAY the TWO C's.  
 Play and name the first L.H. group, then the second L.H. group and the R.H. group.

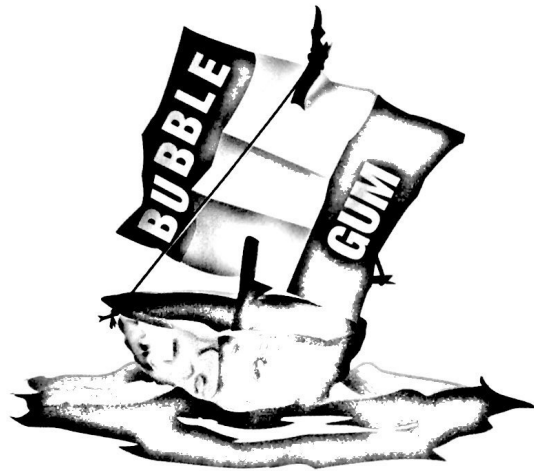
# By the Pond



"Quack", "quack", "quack!" goes the fun - ny duck,

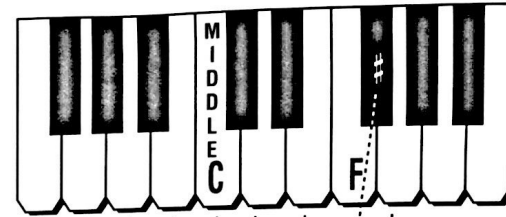


"Croak", "croak", "croak!" goes the frog - gie too.



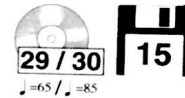
**A**lways  
**B**e  
**C**urious  
to find other **F#**  
BLACK keys on the piano.

This sign # is called a SHARP. In this piece you will see it in the first and fifth measures in front of F. It means to play the BLACK key to the right of F instead of the white key F.



L.H. Group R.H. Group - Note BLACK KEY

# Paper Ships



When I launch my pa - per ships in moth - er's shin - y pail, Ah,

How I wish I were a cap - tain real - ly un - der sail.

When the SHARP sign # is placed between the Clef sign and the time signature it becomes the KEY SIGNATURE. In this piece ALL F's must be sharped — played on **BLACK** key F.

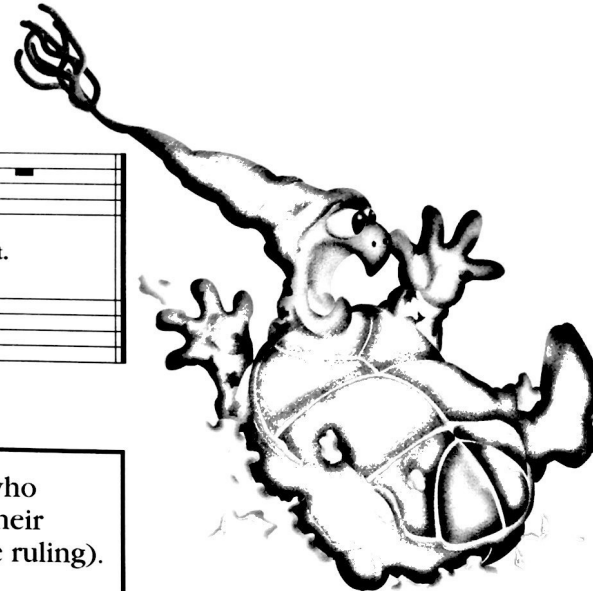
# Sledding



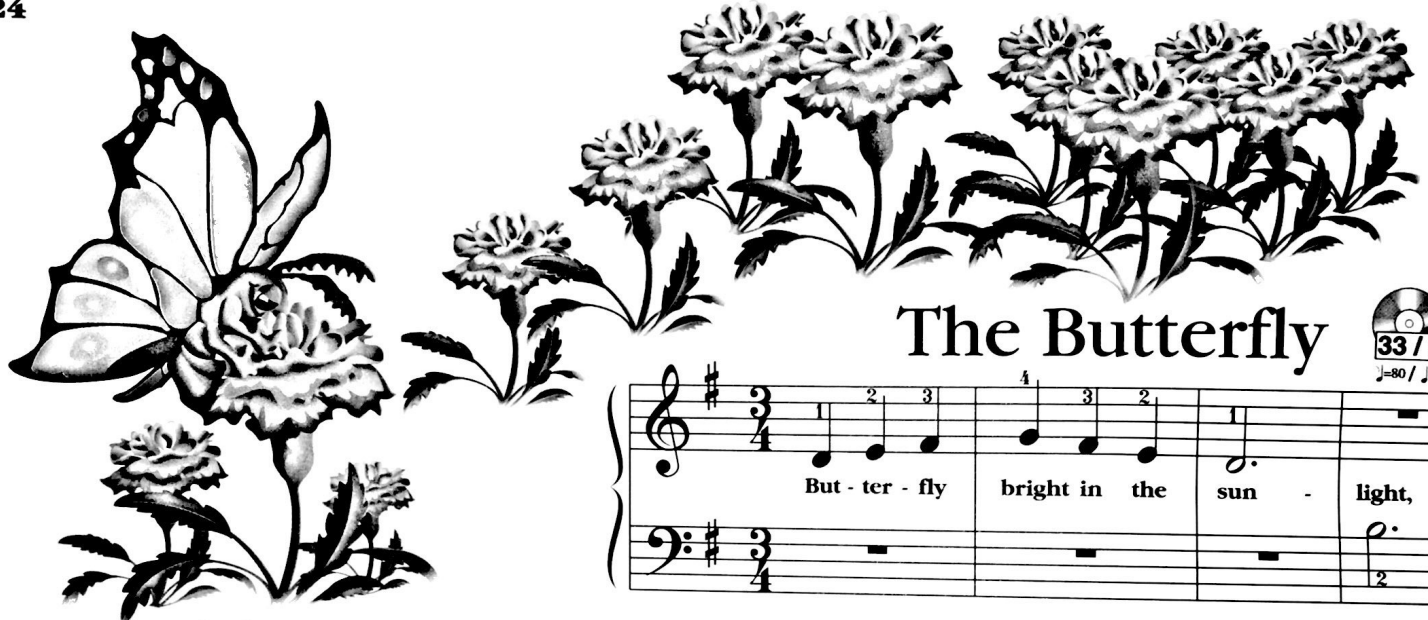
Musical notation for the first system of "Sledding". It consists of a treble and bass staff in 3/4 time with a key signature of one sharp (F#). The lyrics are: "Snow - flakes fall - ing fluff - y and white;". Fingerings are indicated below the notes: 1 3, 2 3, 1 3 2.

Musical notation for the second system of "Sledding". It continues the treble and bass staff. The lyrics are: "O, what fun! We're sled - ding to - night.". Fingerings are indicated: 5 4 3 2, 1 2 3 4.

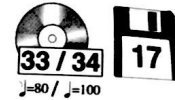
Note: — This piece contains the SCALE OF G MAJOR. Those who desire to introduce scales at this stage of instruction may have their pupils make good use of "PETER'S BLANK MUSIC BOOK" (wide ruling).







# The Butterfly



But - ter - fly bright in the sun - light,

play - ing, sway - ing, Fly - ing from flow - er to flow - er,

blithe and gay.

**THE TIE**  
 The TIE is a curved line joining one note to another of the SAME PITCH and means that the second note is to be held for its full value without being struck.

**PREPARATION**  
Locate, name and play  
the L.H. Group and then  
the R.H. Group

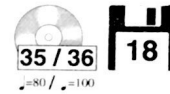
MIDDLE

C D E C D E

L.H. Group R.H. Group



# Questions



*Dwarf*

1 2

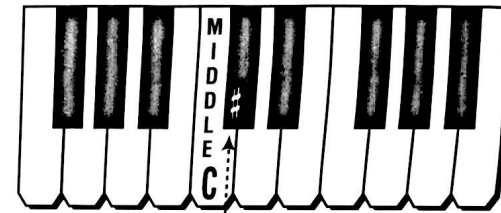
"Gi - ant, why are you so tall?"



*Giant*

"Well, sir, why are you so small?"

3 2 1 2



C#(Sharp)  
Look and listen for **Black Middle C**

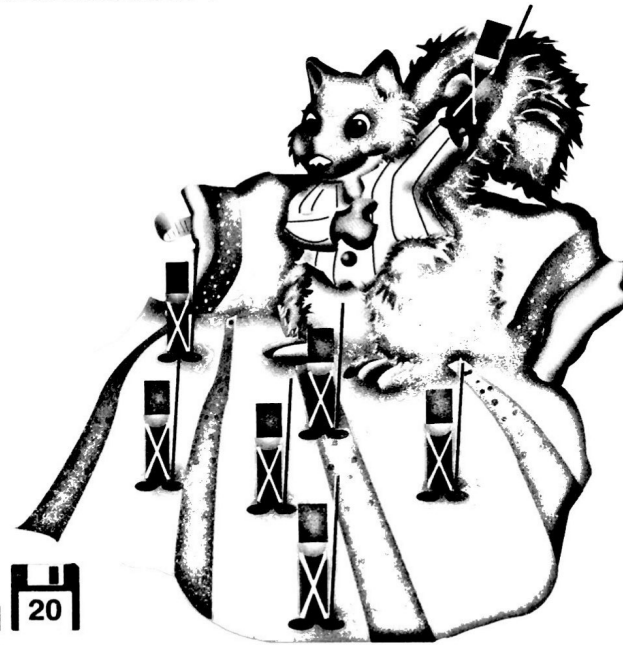
# Blue-Bells of Scotland

O where, and O where is your High-land lad-die gone? O where, and O  
where is your High-land lad-die gone? He's gone to fight the foe for King  
George up-on the throne; And it's Oh! in my heart, I wish him safe at home!



**L.H. Group**  
Skipping 2 LINE NOTES

**R.H. Group**  
Skipping 2 SPACE NOTES



# Toy Soldiers

Sol - diers in blue, Sol - diers in red, Stag - ing a bat - tle, here on my bed.

Line up the rank, Charge on the flank, On - ward, brave sol-diers! go where you're led.

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# Big Ships



I see the big ships a - sail - ing

 The first system of musical notation for the song 'Big Ships'. It consists of a treble clef staff and a bass clef staff, both in 3/4 time. The treble staff has a whole rest in the first measure, followed by quarter notes G4, A4, and B4 in the second measure, and quarter notes G4, F4, and E4 in the third measure. The bass staff has quarter notes G3, F3, and E3 in the first measure, a whole rest in the second measure, and a whole note G3 in the third measure.

O - ver the pret - ty blue sea, I'd like to know where they're

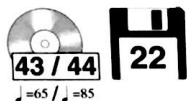
 The second system of musical notation. The treble staff has a whole rest in the first measure, followed by quarter notes G4, A4, and B4 in the second measure, and a half note G4 in the third measure. The bass staff has quarter notes G3, F3, and E3 in the first measure, a whole rest in the second measure, and a whole note G3 in the third measure.

go - ing, But they will nev - er tell me.

 The third system of musical notation. The treble staff has quarter notes G4, A4, and B4 in the first measure, a whole note G4 in the second measure, quarter notes G4, A4, and B4 in the third measure, quarter notes G4, F4, and E4 in the fourth measure, and a whole note G4 in the fifth measure. The bass staff has a whole note G3 in the first measure, a whole rest in the second measure, a whole note G3 in the third measure, and a whole note G3 in the fourth measure.

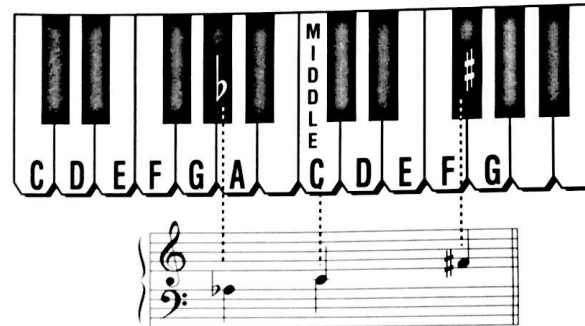
**A**lways  
**B**e  
**C**areful

to look and listen for the  
FLAT, SHARP, and NATURAL



This ♭ is the **BLACK** key sign called FLAT. It means that you must play the first **BLACK** key to the **LEFT** of the white key **A** in this piece.

This ♮ sign is a NATURAL which means that when you see it in front of a note that has been played on a **BLACK** key you must play it on its NATURAL, the white key.



# Steam-boat Round the Bend

1 2 3 4 5

On the Mis- sis sip - pi Steam - boat 'round the bend,

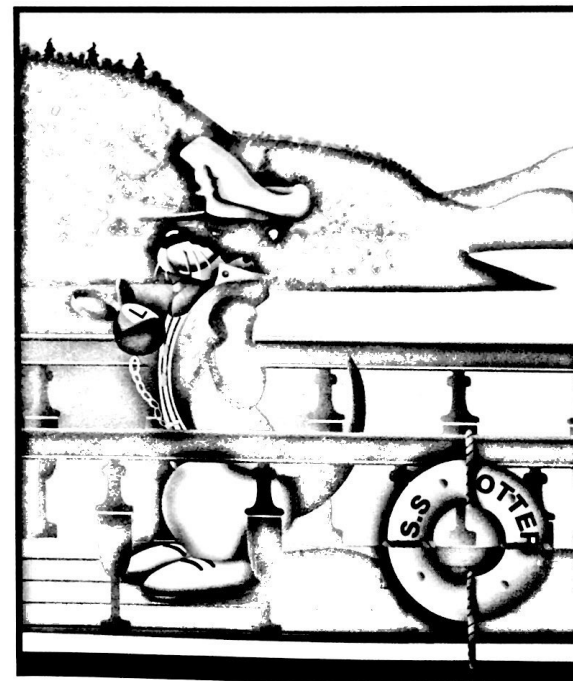
5 4 3 2 1

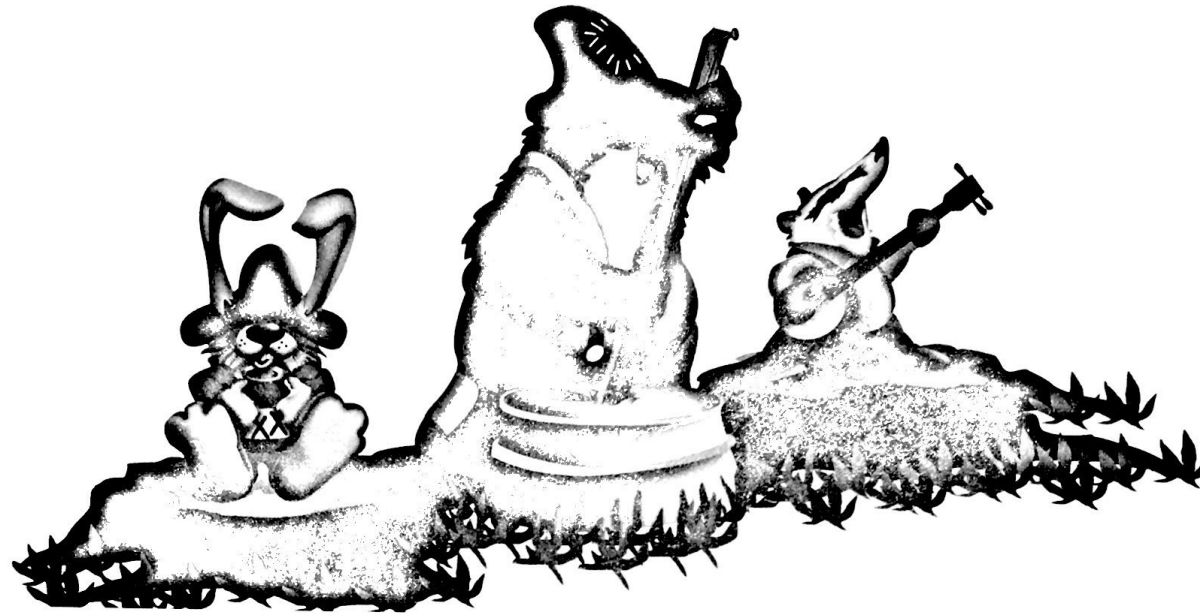
4 1 5 4 3 2 1

Chug, chug, chug, chug, To the jour- ney's end.

2 2 1 2 3 4 5

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# Comin' Round the Mountain

SECONDO

(For Teacher or Slightly Advanced Pupil)

As lively as possible

*sempre stacc.*

Repeat ad lib.

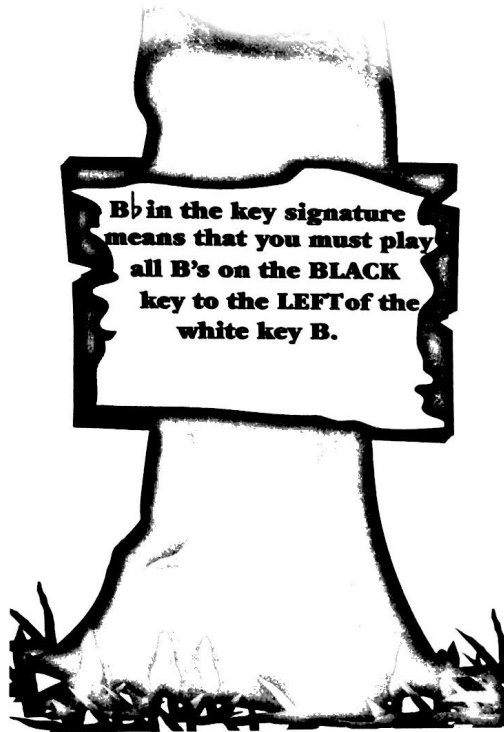


# Comin' Round the Mountain

PRIMO

As lively as possible

Southern Mountain Song



Musical notation for the first system, measures 1-4. Treble clef, bass clef, 4/4 time signature. Treble clef notes: measure 1 (rest), measure 2 (quarter notes G4, A4, B4, C5), measure 3 (quarter notes D5, C5, B4, A4), measure 4 (quarter notes G4, F4, E4, D4). Bass clef notes: measure 1 (quarter notes G2, A2), measure 2 (quarter notes B2, C3), measure 3 (quarter notes D3, E3), measure 4 (quarter notes F3, G3). Fingering: 3, 2, 2, 3, 5, 3.

Musical notation for the second system, measures 5-8. Treble clef notes: measure 5 (quarter notes G4, A4, B4, C5), measure 6 (quarter notes D5, C5, B4, A4), measure 7 (quarter notes G4, F4, E4, D4), measure 8 (quarter notes C4, B3, A3, G3). Bass clef notes: measure 5 (rest), measure 6 (rest), measure 7 (rest), measure 8 (rest). Fingering: 3, 5, 3, 2, 1, 2, 5, 4.

Musical notation for the third system, measures 9-12. Treble clef notes: measure 9 (quarter notes G4, A4, B4, C5), measure 10 (quarter notes D5, C5, B4, A4), measure 11 (quarter notes G4, F4, E4, D4), measure 12 (quarter notes C4, B3, A3, G3). Bass clef notes: measure 9 (rest), measure 10 (quarter notes G2, A2), measure 11 (quarter notes B2, C3), measure 12 (quarter notes D3, E3). Fingering: 3, 2, 2, 1, 2, 1, 2, 3, 2, 1, 2, 1. Labels 'L.H.' are placed under the bass clef notes in measures 11 and 12. The system ends with a double bar line and the instruction 'Repeat ad lib.' above the staff.





# The Long Trail

*R.H.*

Hik-ing the trails of the Rock - ies,

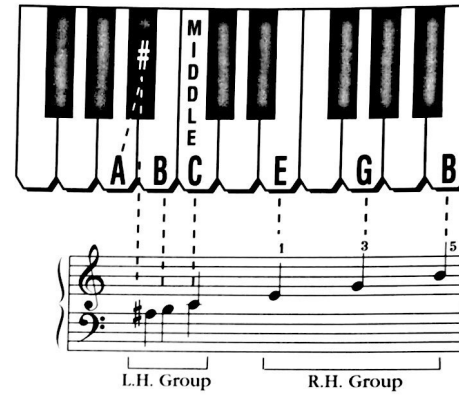
*L.H. over*

lots of fun.

*R.H.*

Climb-ing up hill ver - y slow - ly, come down on the run.

*L.H. over*



"A" SHARP is the first BLACK KEY to the Right of A

Skipping SPACE notes F and A

# The Bee

A musical score for the song "The Bee" in 2/4 time. It consists of two systems of music. The first system has a treble clef staff with lyrics "Buzz - ing, buzz - ing, buzz - ing, buzz - ing, bee in the grass," and a bass clef staff with fingerings 2, 1, 2, 3, 2, 2, 2. The second system has a treble clef staff with lyrics "Please to be po - lite e - nough to let me pass." and a bass clef staff with fingerings 2, 1, 2, 3, 2, 2, 2. There are triplet markings (3) above the notes in the second system.



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This piece begins on a weak beat—the last count in a measure. You must therefore ACCENT the first beat after the bar line. The missing counts of the first measure will be found in the last measure of the piece.



# My Bonnie

51/52 26  
♩=80 / ♪=100



My Bonnie is o - ver the o - cean, My

Bon-nie is o - ver the sea My Bon-nie is

o - ver the o - cean, Oh bring back my Bon - nie to me.

8<sup>.....</sup> means: Play EIGHT keys higher

## Vacation Time



I'm waltz - ing a - round in a mer - ry mood, I'm hav - ing a great deal of

fun, There's nev - er a cloud in the sky to - day, Va -



ca - tion has be - gun.

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# Home on the Range

Slowly with much expression

SECONDO

Teacher or slightly advanced pupil

Cowboy Ballad

The first system of musical notation consists of two staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The right-hand staff contains a melody with notes G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and D5. It includes fingerings (1, 2, 3, 4, 5) and articulation marks like slurs and accents. A circled letter 'A' is above the first measure, and a circled letter 'B' is above the fourth measure. The left-hand staff provides a harmonic accompaniment with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, and D4. Fingerings (5, 2, 1, 2, 1, 5) are indicated below the notes.

The second system of musical notation continues the piece. It features a repeat sign (C-clef) at the beginning. The right-hand staff has notes G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and D5. Fingerings (1, 2, 3, 4, 2, 3) and articulation marks are present. A circled letter 'C' is above the first measure, and a circled letter 'D' is above the fifth measure. The word 'Fine' is written at the end of the system. The left-hand staff continues the accompaniment with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, and D4. Fingerings (5, 5, 5, 4, 3, 2, 1) are indicated below the notes.

Refrain

The third system of musical notation is the refrain. It begins with a circled letter 'E' above the first measure. The right-hand staff has notes G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and D5. Fingerings (1, 2, 5, 4, 2, 1, 1, 3, 2) and articulation marks are present. A circled letter 'F' is above the eighth measure. The word 'D.S. al Fine' is written at the end of the system. The left-hand staff continues the accompaniment with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, and D4. Fingerings (5, 1, 1, 1, 5, 5, 2, 5) are indicated below the notes.

# Home on the Range



PRIMO

Slowly with much expression

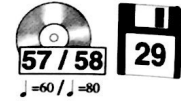
Cowboy Ballad

(A) 1 2 3 4 4 (B) 5 1 2  
 Oh, give me a homewhere the buf-fa-lo roam, Where deer and an-te-lope play, Where  
 sel-dom is heard a dis-cour-ag-ing word, And skies are not cloud-y all day. Fine  
 (C) 1 2 3 4 4 (D) 3 2 1 1 2  
 Home, home on the range; The deer and the an-te-lope play, Where  
 (E) 5 4 3 2 3 (F) 1 1 2  
 D.S. al Fine

D.S. al Fine-go back to the % sign and play until the Fine.



# The Juggler



Jug - gler, Jug - gler, what's your name?

L.H. over

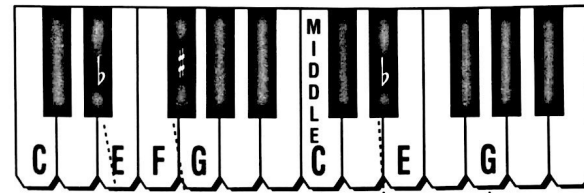
All the cir-cus post-ers ad-ver-tise your fame!

1

If I tried to toss a cup, I would on-ly have to pick the piec-es up.

L.H. over

R.H. over



Play both keys together E<sub>b</sub> is the 1st BLACK key to the LEFT of E.

# From a Wigwam



The main musical score for 'From a Wigwam' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains a melody with notes and rests, and the bass staff contains a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

W.M. Co. 5639