

**JOHN THOMPSON'S MODERN COURSE  
FOR THE PIANO**

# TEACHING LITTLE FINGERS TO PLAY



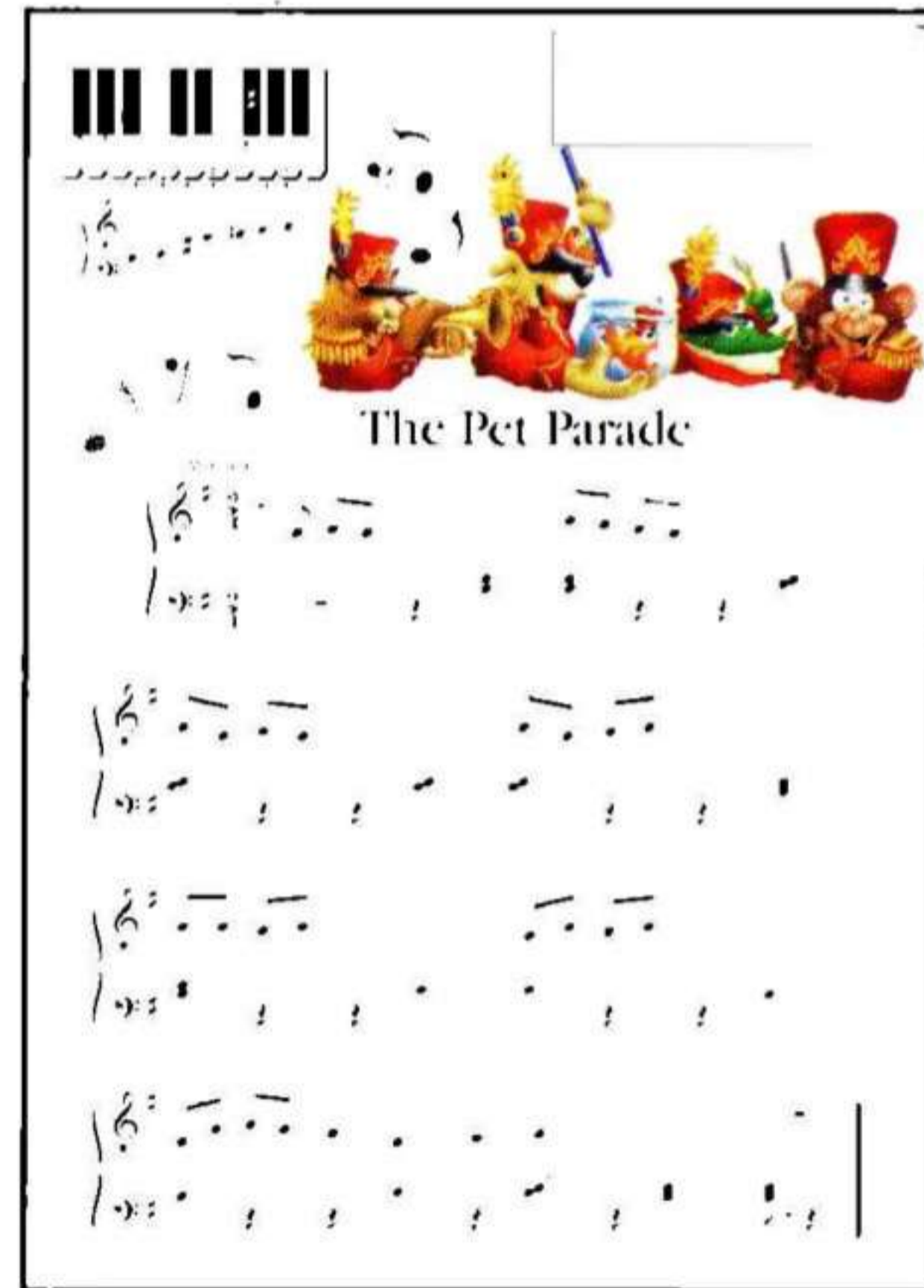
**A BOOK FOR THE EARLIEST  
BEGINNER  
COMBINING ROTE & NOTE APPROACH  
"SOMETHING NEW IN EVERY LESSON"**



**W.M. Co. 5639**

**THE WILLIS MUSIC COMPANY  
FLORENCE, KENTUCKY 41042**

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## TEACHING LITTLE FINGERS TO PLAY MORE

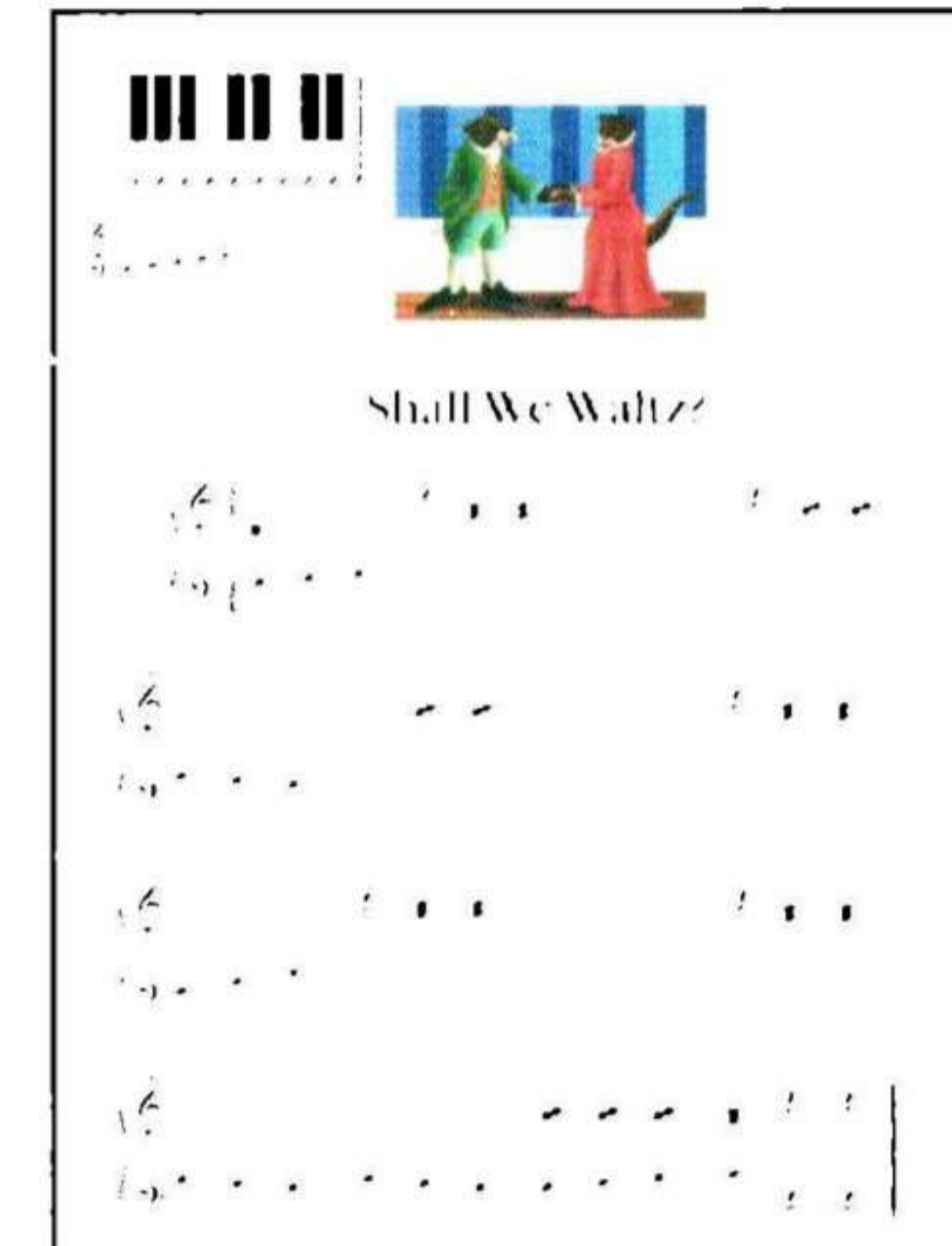
by  
Leigh Kaplan



Strengthens the skills learned in *Teaching Little Fingers to Play*  
Eases the transition into the *Modern Course, First Grade Book*

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SHALL WE WALTZ? This is an excellent study for correct balance between melody and harmony. With a simple waltz rhythm and easy to read notes, the student can concentrate on bringing out the melody and keeping the harmony quiet.



Shall We Waltz?

The purpose of this book is to strengthen the skills learned in *John Thompson's Teaching Little Fingers to Play*, thereby making the transition to the *First Grade Book* a comfortable one. Both hands stay in the five-finger positions, but the new juxtapositions are added. Some easy two-note chords are introduced, thus preparing the student for their more challenging use in the *First Grade Book*. In *Teaching Little Fingers More*, all previously learned terms, principles, and techniques are employed in new contexts in order to reinforce skills. Generally the pieces are longer than those in *Teaching Little Fingers to Play*, thereby furthering concentration and stamina.

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# **JOHN THOMPSON'S MODERN COURSE FOR THE PIANO**

## TEACHING LITTLE FINGERS TO PLAY

### **NOTE TO PARENTS**

This is your child's FIRST PIANO BOOK.

As a parent you have a right to expect progress. If you will assist the teacher by arousing your child's interest and enthusiasm in each successive lesson, the result will speak for itself.

Words have been added to most of the musical examples to help interpret the spirit of the little melodies. So READ THEM to the youngster and EXPLAIN their meaning. These melodies were written with careful thought and were kept as simple as possible in order to keep them within the grasp of a child's hand, which is quite naturally, small. Help the student play in strict time. Even if you do not play piano yourself, it will be fun.

### **DUET PLAYING FOR PARENT AND PUPIL**

Parents who play the piano even a little are advised to examine a supplementary book to "TEACHING LITTLE FINGERS TO PLAY," called "TEACHING LITTLE FINGERS TO PLAY ENSEMBLE." This is a separate book containing duet-accompaniments that have been arranged to supply the harmonies for use with each little melody found in "TEACHING LITTLE FINGERS TO PLAY." By using the supplementary book, parents or teacher may play DUETS with the child from the very beginning. The attractiveness of playing with someone else is very strong to any young beginner who finds the study of piano a bit lonesome at the start. It is also one of the most delightful means of enjoying music in the home and, incidentally, develops strict observance of rhythm and quick thinking.

Psychologists claim that the hazard of loneliness in piano study is a very real one, and "TEACHING LITTLE FINGERS TO PLAY ENSEMBLE" banishes this obstacle to the happy progress of the child.

Ask your teacher or music dealer to show you the book called "TEACHING LITTLE FINGERS TO PLAY ENSEMBLE".

**THE WILLIS MUSIC COMPANY**

**FLORENCE, KENTUCKY 41042**

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# TO THE TEACHER

## HOW TO PRESENT THE FIRST THREE LESSONS IN *TEACHING LITTLE FINGERS TO PLAY*

When children can place their tiny fingers on the piano keyboard and PLAY A TUNE during the first few moments of their first lesson they discover that to learn music is as easy as any play-time activity. Hence, the advisability of TEACHING BY ROTE.

This book incorporates rote teaching, the ADVANTAGE of this being that the pupil cheerfully makes music while simultaneously mastering the necessary rudiments required to PLAY BY NOTE.

The following procedure, if carefully observed, will teach any pupil to MAKE MUSIC FIVE MINUTES after the first lesson, and by the fourth lesson the pupil will be able to PLAY BY NOTE.

### FIRST LESSON

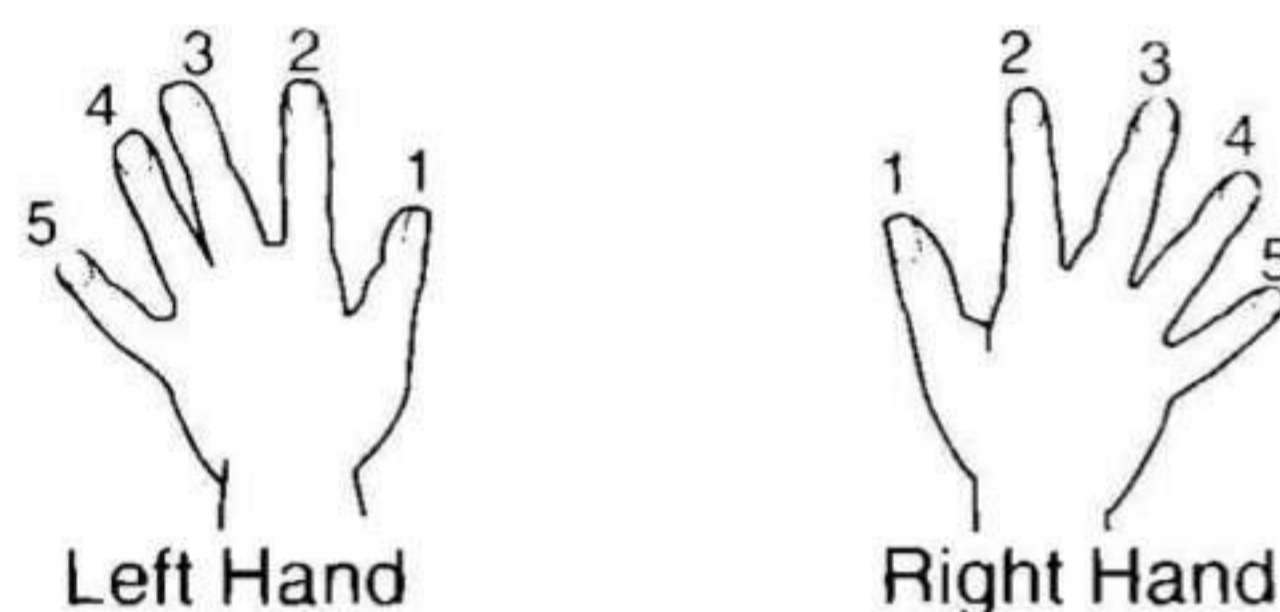
The musical examples in the first three lessons are to be taught ENTIRELY BY ROTE (i.e., imitation). The purpose is to teach the NAMES OF THE KEYS ONLY. The notes will be learned later.

**1.** Teach *Stepping* and *Skipping*, first as a song. The teacher plays and sings a few times until the pupil memorizes both TUNE and WORDS. (The pupil is already making music.)

When the pupil can SING it correctly, teach him to PLAY it on the piano by *finger patterns*.



**2.** Teach the *number names* of the fingers.



**3.** Teacher PLAYS and SINGS the *first pattern* slowly using the number names of the fingers thus:

#### FIRST PATTERN



SING: ONE TWO THREE

#### SECOND PATTERN



SING: THREE TWO ONE

**4.** When the pupil can *imitate* the first pattern, PLAY and SING the second pattern the same way and have the pupil imitate.

**5.** Now PLAY and SING the *third pattern* and have the pupil imitate in exactly the same way.

#### THIRD PATTERN



SING: TWO THREE ONE

**6.** When the pupil can play all three patterns using the number names of the fingers, then teach him or her to play and sing the *letter names of the keys*:



**7.** After the pupil has played the three patterns, first with the RIGHT HAND and then with the LEFT HAND ALONE, he or she should be instructed to play them in different octaves on the keyboard; see example below.



# TO THE TEACHER (Continued)

The pupil has sung and played a tune in much less time than it has taken to describe. He or she has played with the LEFT and RIGHT hands and developed the first three fingers of each hand equally.

THE PUPIL HAS LEARNED TO RECOGNIZE AND PLAY THREE KEYS ON THE KEYBOARD

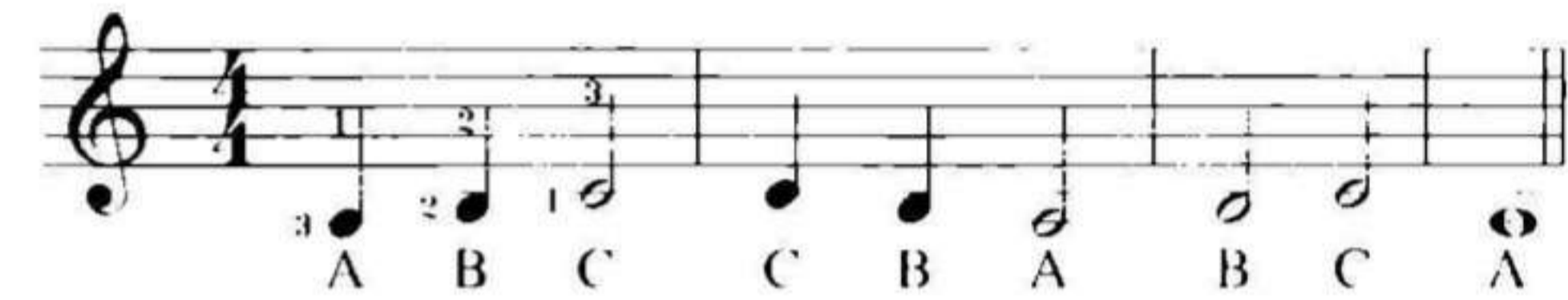
## THE LESSON IN NOTATION

The first lesson is very simple. The pupil is taught to recognize the TREBLE and BASS CLEF signs, BAR LINES and MEASURES as illustrated on page 5. Teachers usually have individual methods for teaching the rudiments; hence, all examples are subject to the effect of a suggestion — the success of your own individuality.

### SECOND LESSON

Proceed exactly as in Lesson One. First as a SONG, then by FINGER PATTERNS (*pupil singing number names of fingers*). Finally as shown in example (*pupil now singing letter names of keys*).

After the pupil can play the example with each hand separately in various octaves COMBINE GROUPS 2 and 1 as follows:



**SING:**

*The pupil has learned FIVE keys on the keyboard — A B C D E — and can PLAY and SING a tune of 8 measures, using both hands.*

## THE LESSON IN NOTATION

In this second lesson, the pupil is taught to recognize and know the value of QUARTER-NOTES, HALF- and WHOLE - NOTES. (The quarter - note is used as a unit instead of the whole - note to avoid fractions. "ONE NOTE, ONE COUNT," is easily understood, whereas when the whole - note is taught first, the child is asked to *divide a note in his* mind into four fractional parts.)

### THIRD LESSON

Teach the remaining letter - names E F G by presenting Stepping and Skipping on the new keys as in other lessons.

When the example can be played with either hand in various octaves COMBINE GROUPS 3 and 1 as follows:

The pupil now learns TIME SIGNATURES in the LESSON IN NOTATION (pg. 7). He has learned all 7 white keys — A B C D E F G, has been making music for three lessons and has absorbed enough knowledge of NOTATION to enable him or her to read without dictation from now on. Thus ROTE TEACHING has been used as a MEANS TOWARD AN END.

(NOTE: — After the third lesson, material should be assigned according to the capacity of each individual pupil)

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*Teachers who, for the sake of thoroughness, desire to have the pupil practice writing BAR LINES, CLEFS, TIME SIGNATURES, etc., etc., will find “JOHN THOMPSON’S NOTE SPELLER” very useful. — J.T.*

# FIRST LESSON AT THE KEYBOARD

## LEARNING THE KEYS C D E

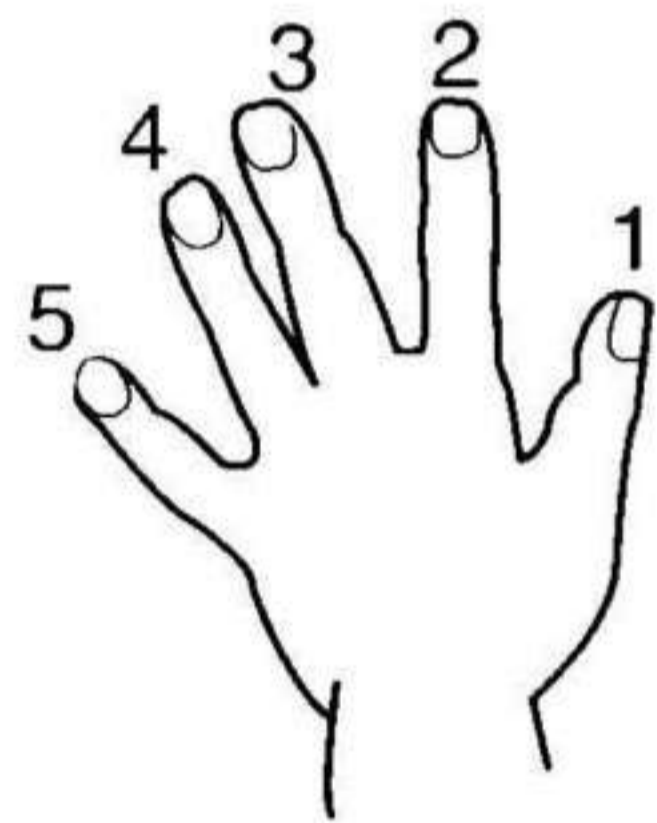
The **BLACK** keys of the piano keyboard are divided into patterns of **TWO** and **THREE**. To the left of the **TWO BLACK** key pattern, in the center of your piano under the maker's name, is **MIDDLE C**.

Locate, and play **MIDDLE C** with the **FIRST** finger (*THUMB*) of your **RIGHT** hand.

D is between

To the **RIGHT** of the **TWO BLACK** key pattern is E

## Stepping and Skipping

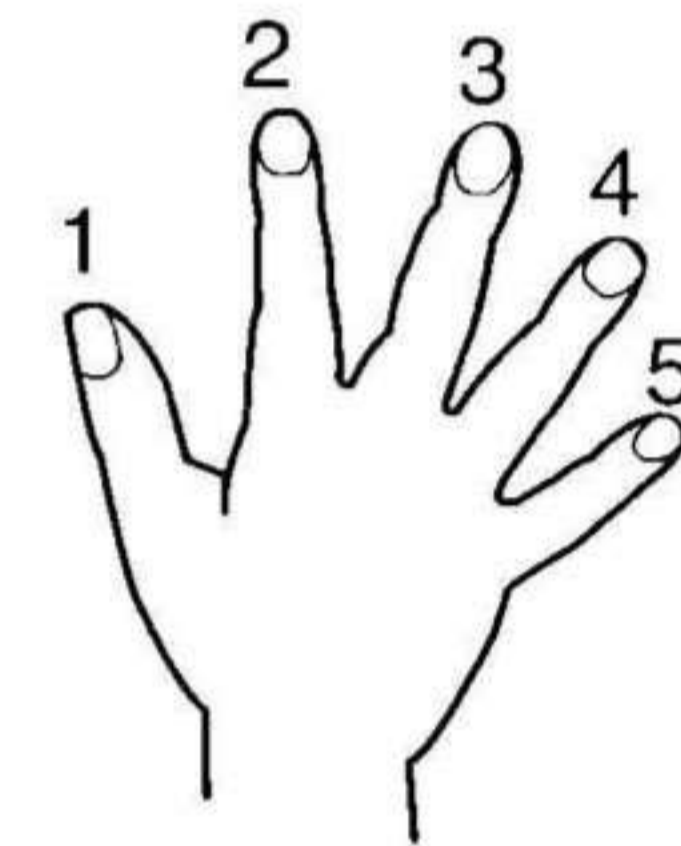


LEFT HAND



Step-ping up, Step-ping down, Then a skip.

(1) Learn first as a SONG. (2) PLAY and SING the words. (3) Play and sing the letter-names of the KEYS. (4) Play each hand separately in VARIOUS OCTAVES



RIGHT HAND

## FIRST LESSON IN NOTATION

*Learning the Grand Staff, Clef Signs, Bars and Measures*

TREBLE CLEF SIGN

BASS CLEF

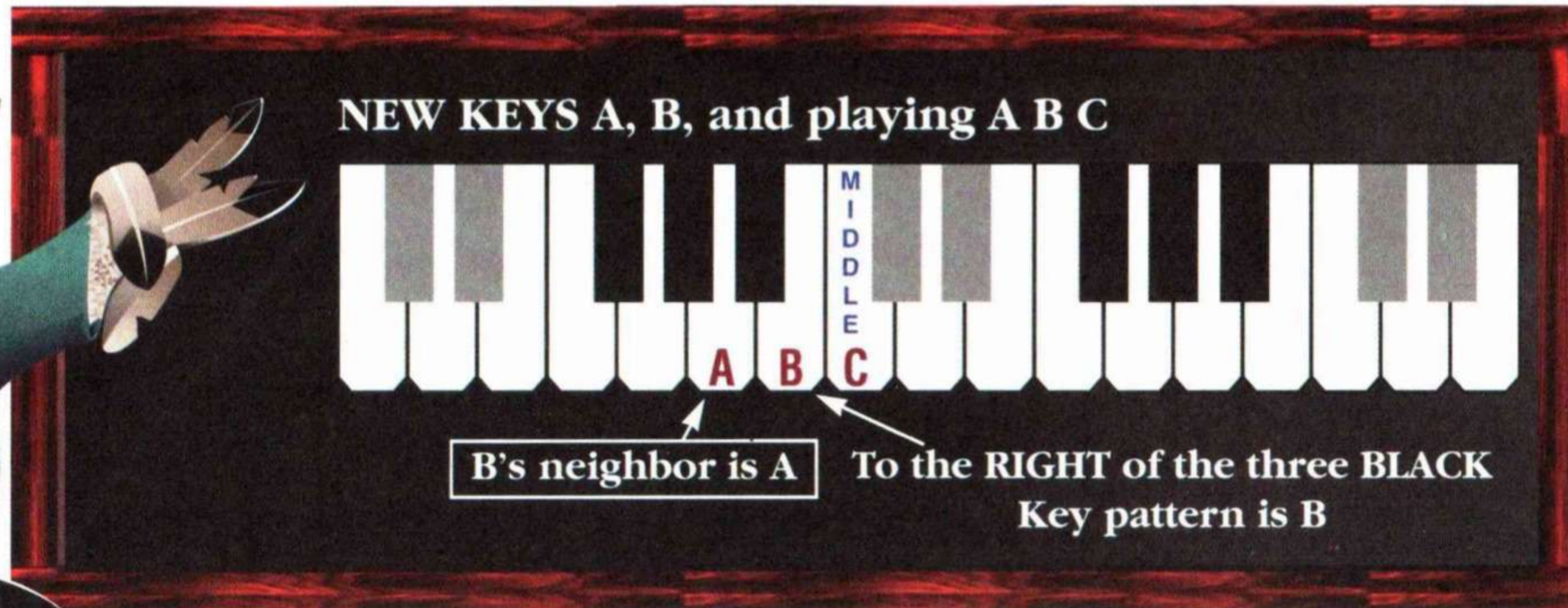
BAR LINE

MEASURE

DOUBLE BAR LINE

Always placed at the end of a piece of music.

# SECOND LESSON AT THE KEYBOARD

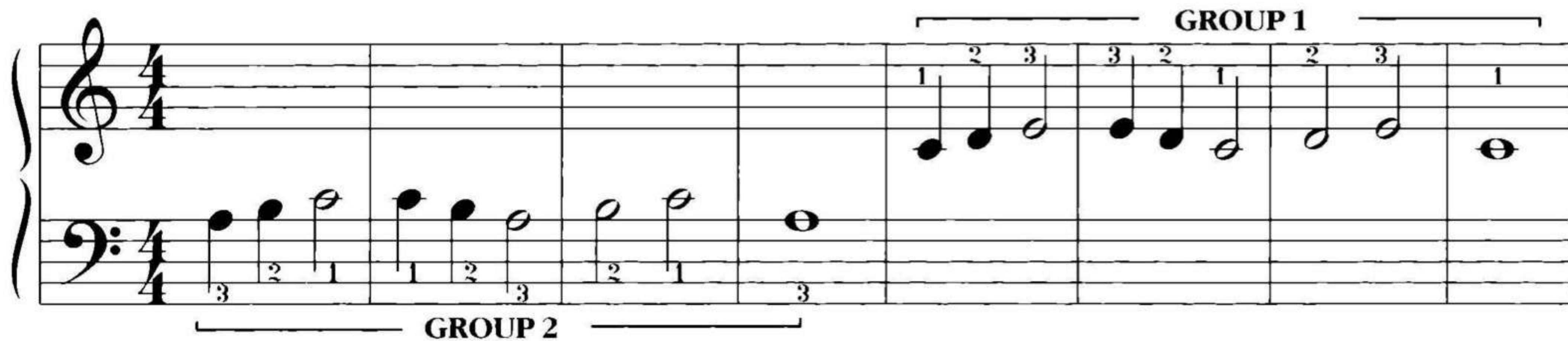


**A**lways  
**B**e  
**C**urious  
 to find other A, B, C's  
 on the keyboard

## Stepping and Skipping from A



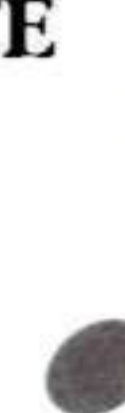
## Combining Group 2 and Group 1



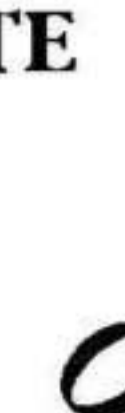
## SECOND LESSON IN NOTATION:

*Notes, like Coins, have different values*

A QUARTER - NOTE  
 IS HELD FOR  
 1 COUNT



A HALF - NOTE  
 IS HELD FOR  
 2 COUNTS



A WHOLE - NOTE  
 IS HELD FOR  
 4 COUNTS



New Keys F, G and playing E F G

MIDDLE C F G

To the LEFT of the three BLACK Key pattern is F

F's neighbor is G

**A**lways  
**B**e  
**C**urious  
 to find other E, F, G's  
 on the keyboard

## Stepping and Skipping from E

Step-ping up, Step-ping down, Then a skip.

## Combining Group 3 and 1

GROUP 3 - Play with right hand

GROUP 1 - Play with left hand

## THIRD LESSON IN NOTATION

The **TIME SIGNATURE** next to the **CLEF** sign at the beginning of a piece tells us how it should be counted.

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

Lower figure means that each quarter-note gets one count.

Count: 1 2 1 2

**THREE** Counts to a measure.

Quarter-Note gets one count.

Count: 1 2 3 1 2 3

**FOUR** counts to a measure.

Quarter Note gets one count.

Count: 1 2 3 4 1 2 3 4 1 2 3 4

# Birthday Party

1/2



♩ = 60 / ♩ = 80

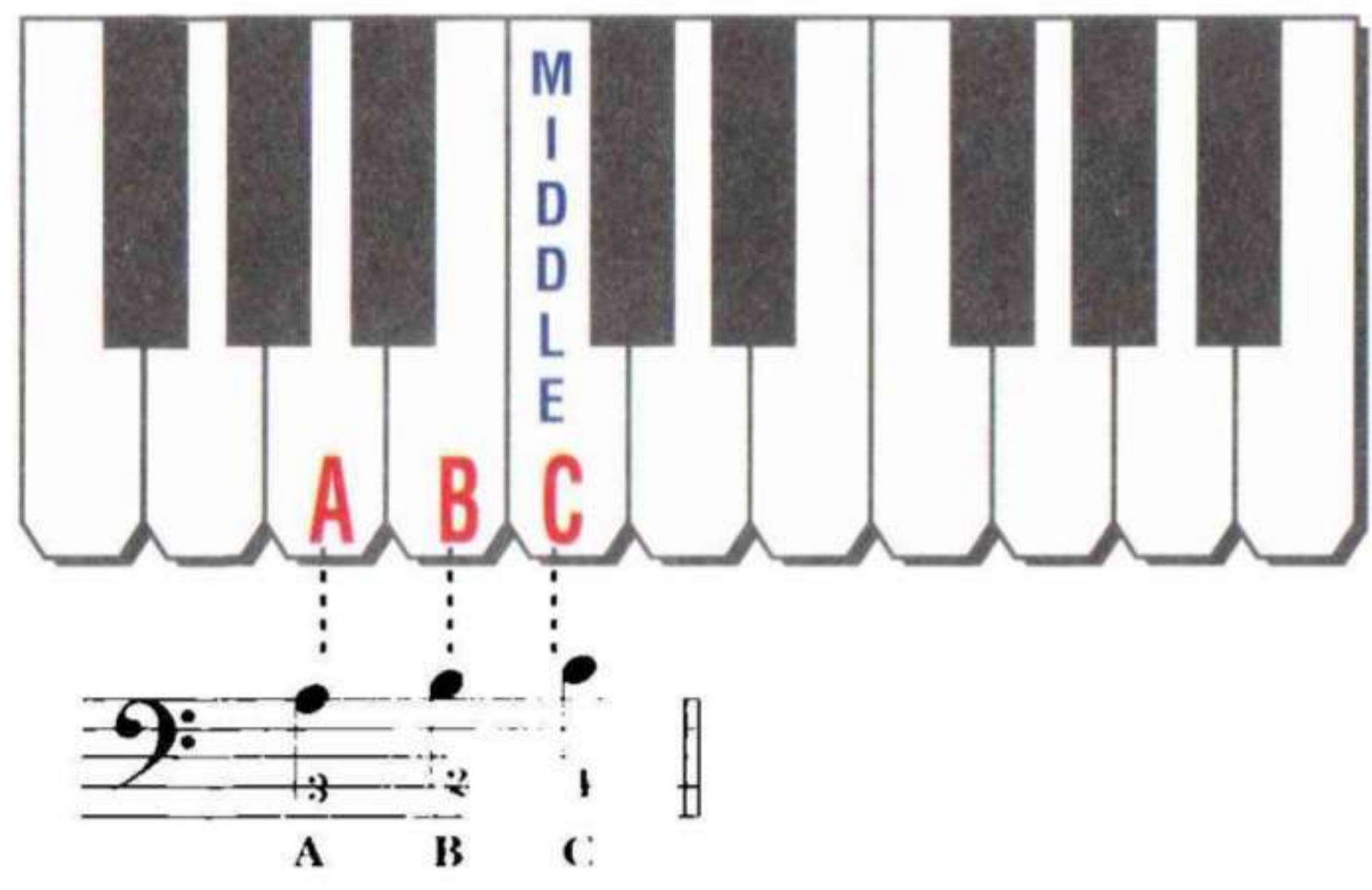


Right hand GROUP for this piece.  
Locate C D E in other parts  
of keyboard

Strong beat      Weak beat



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

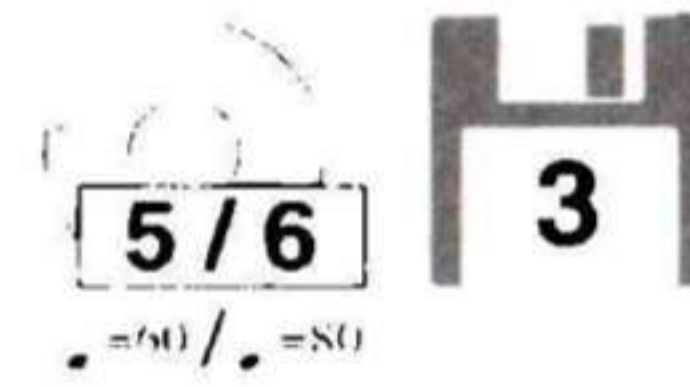
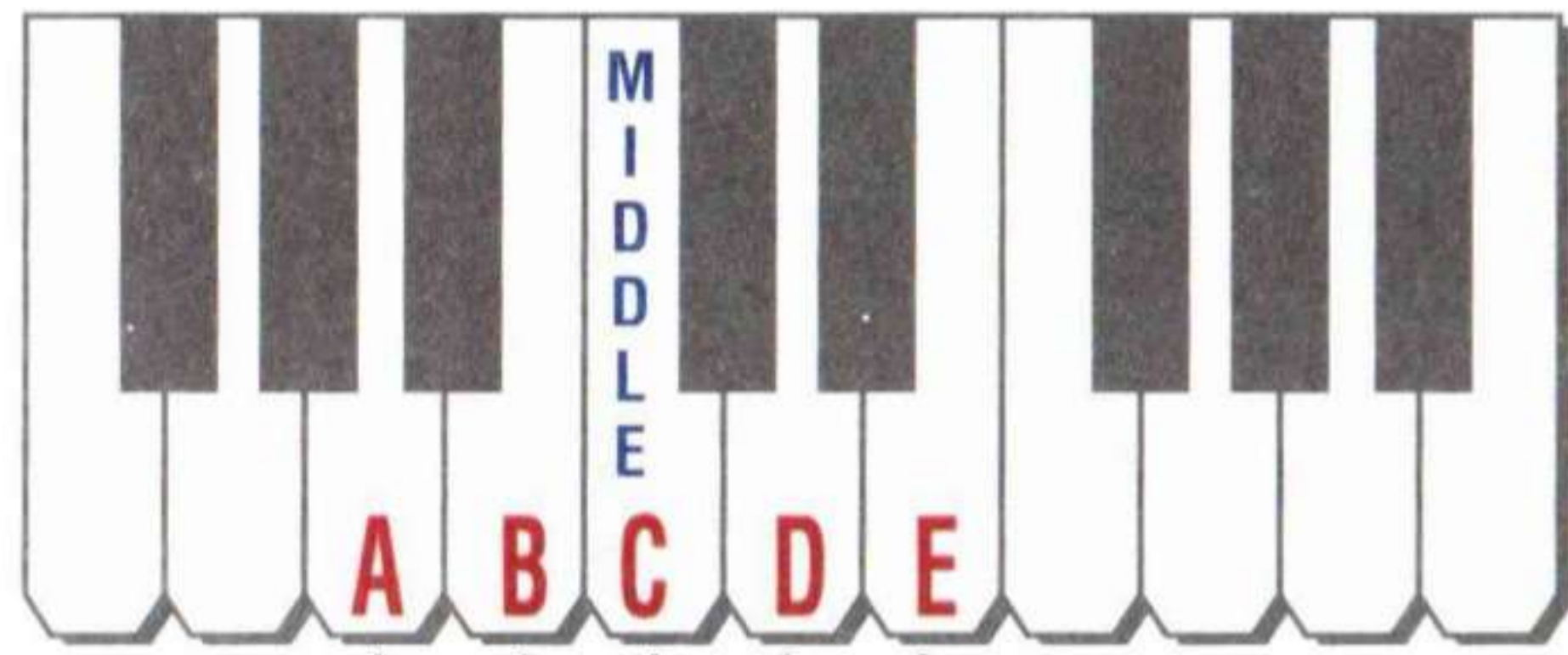


# Sandman's Near

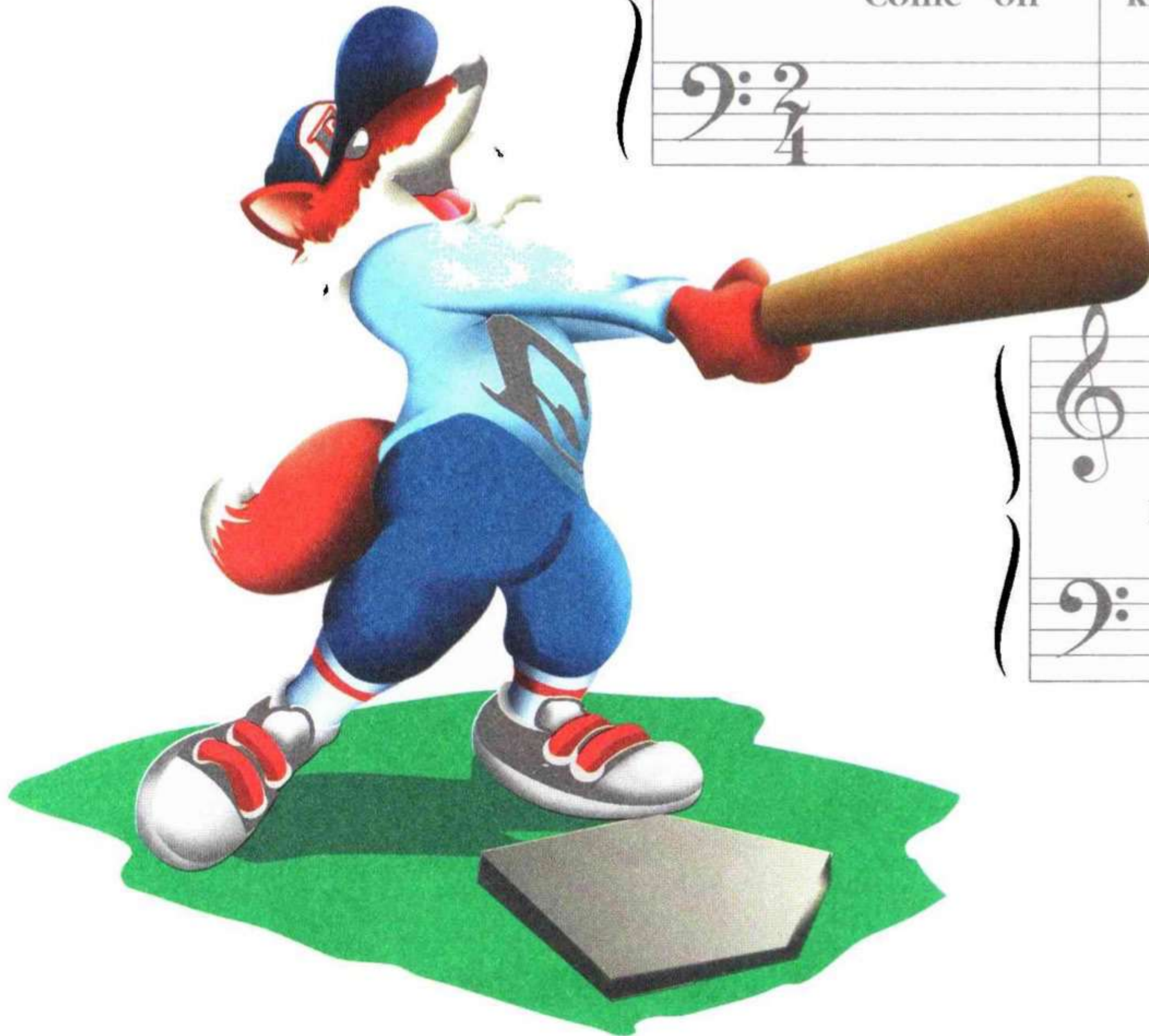
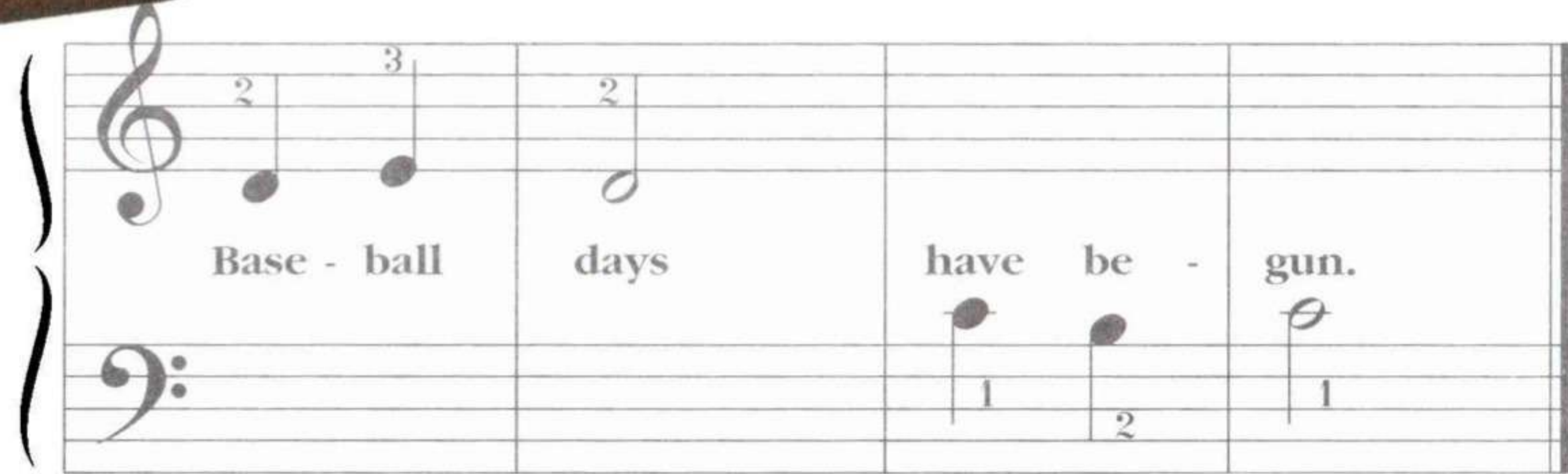
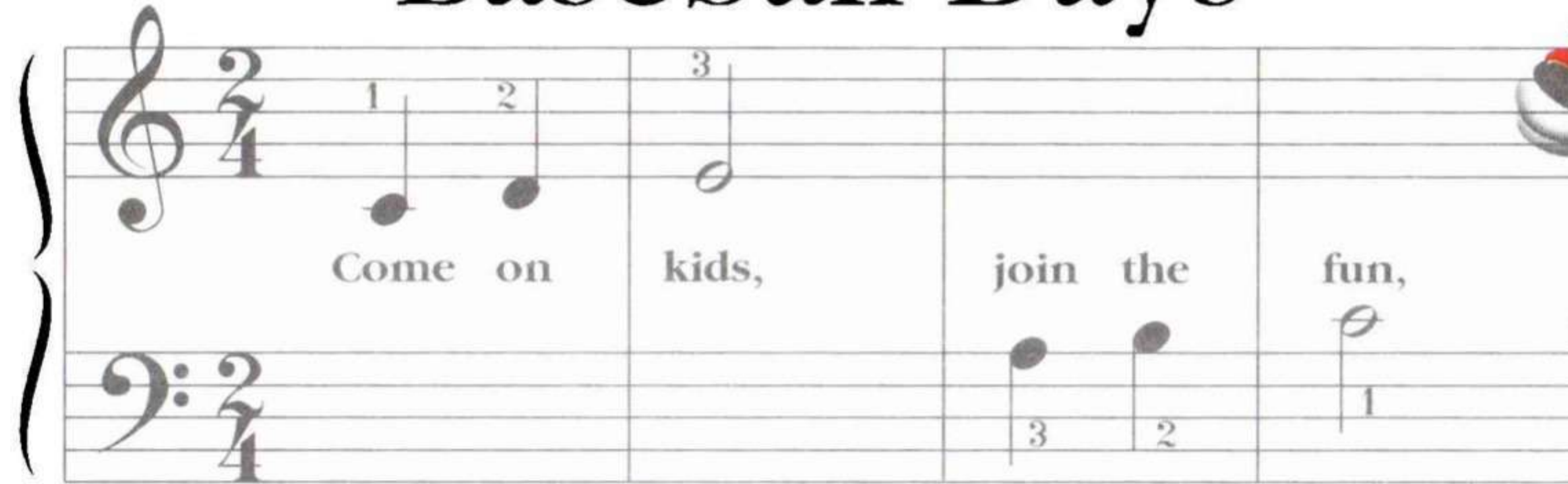
$\frac{3}{4}$  2  
=60 / =80

Musical score for 'Sandman's Near' in 3/4 time, 2 parts. The score is written for a grand staff (treble and bass clefs). The lyrics are: 'Dol - ly dear, Sand-man's near, You will soon be sleep - ing.' Fingerings are indicated for the left hand: 1, 2, 3 for the first line; 1, 2, 3 for the second line.





# 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


$\frac{7}{8}$  4  
-60 / -80

STRONG WEAK WEAK

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



# Rain on the Roof

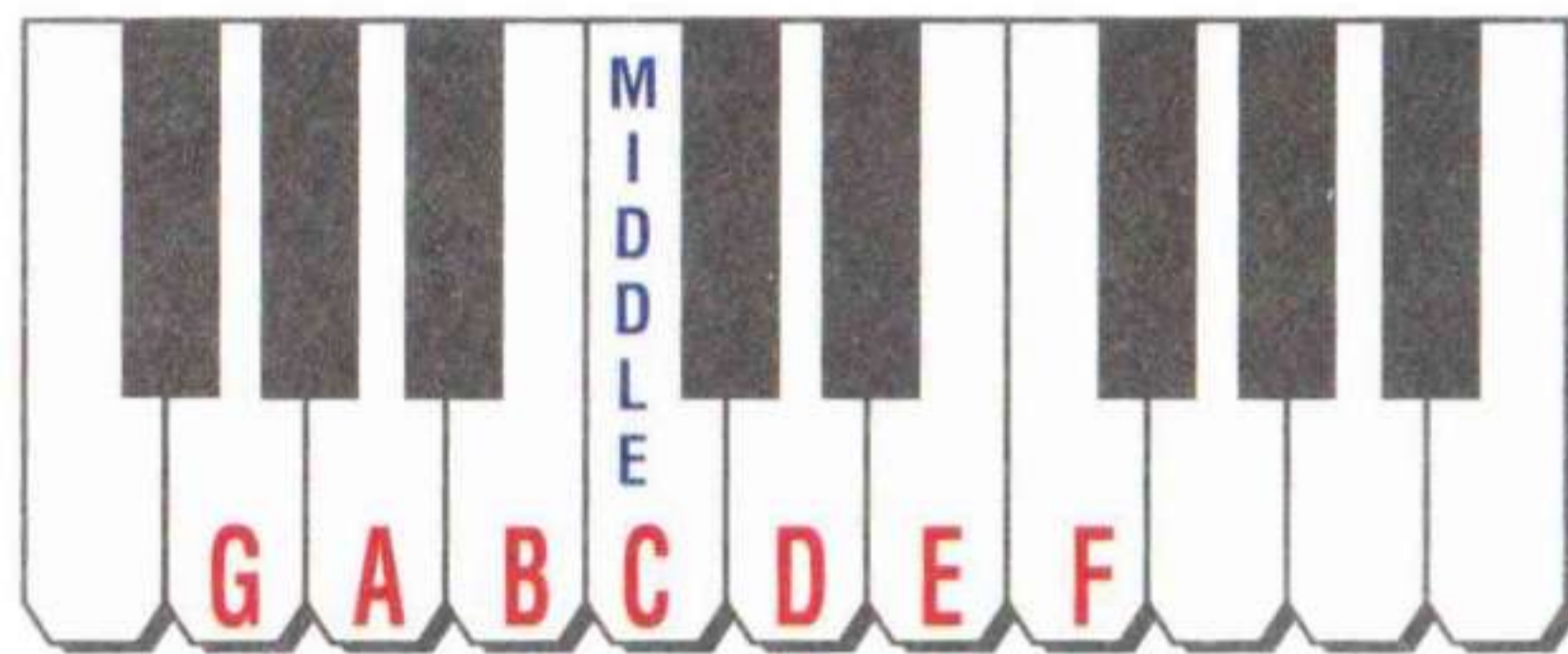
9 / 10    
 ♩ = 60 / ♩ = 80

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

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

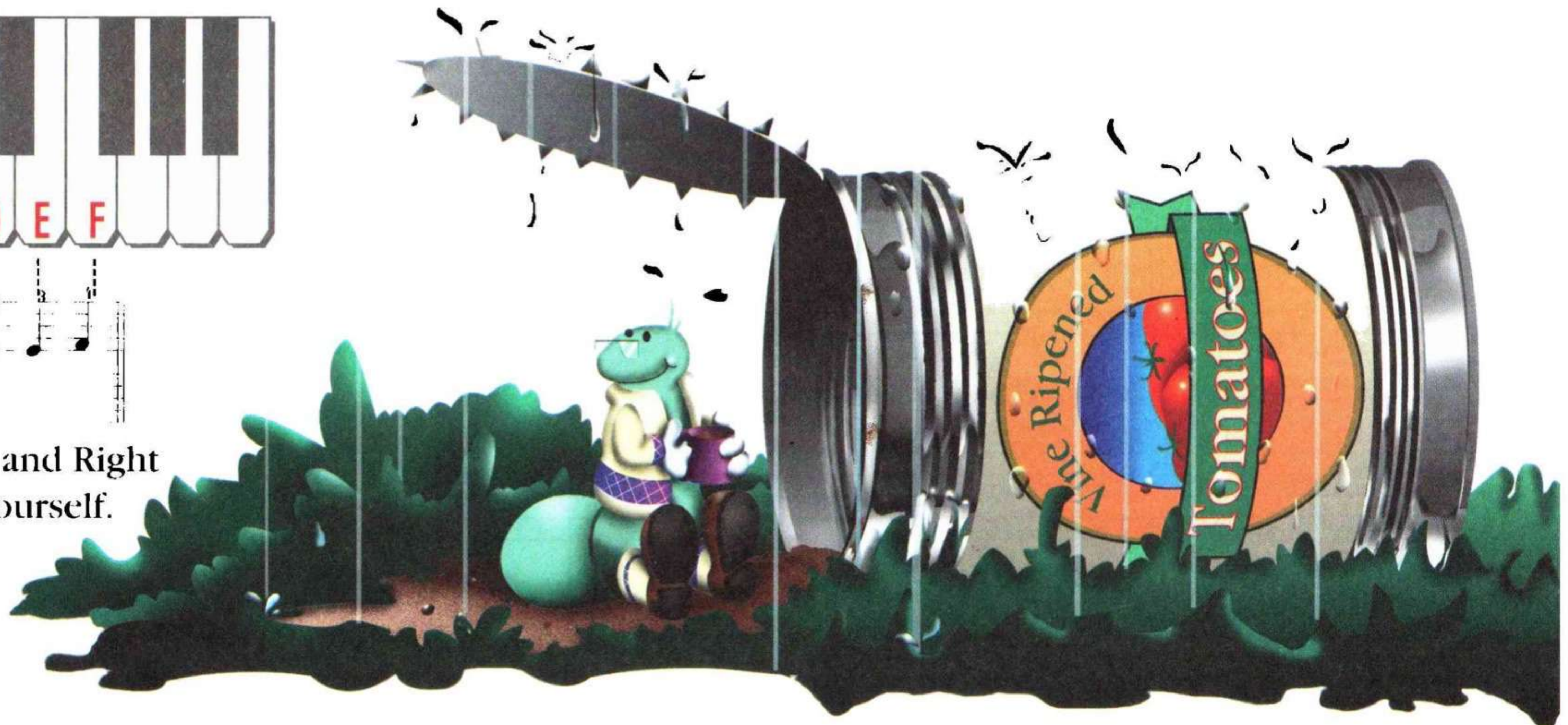
Musical notation for the first system. Treble clef, 4/4 time. Lyrics: Pit-ter, pat-ter, go the rain-drops on the tin roof fall-ing,.

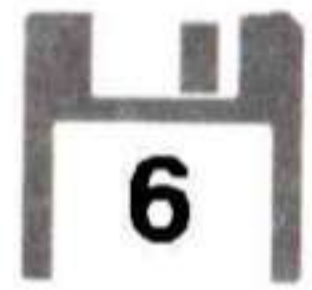
Musical notation for the second system. Treble clef, 4/4 time. Lyrics: I can hear their ti - ny voic-es call-ing, call-ing, call-ing.



Musical notation for the G-A-B-C-D-E-F sequence, showing the notes on a treble clef staff.

Mark the Left hand and Right  
hand GROUPS yourself.



11 / 12  6  
♩ = 60 / ♩ = 80



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.

**M**usic 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.

The diagram shows a section of a piano keyboard with three white keys labeled G, C, and G. The word 'MIDDLE' is written vertically between the C and the second G. Below the keyboard is a musical staff with a treble clef. The notes G, C, and G are written on the staff. A curved line (phrase) is drawn over the first G and the C. Fingerings are indicated: 1 for the first G, 2 for the C, 3 for the second G, 4 for the next G, and 5 for the final G. Below the staff, two groups are labeled: 'L.H. Group' under the first G and C, and 'R.H. Group' under the second G and the final G.



# A Message

13 / 14   
 ♩ = 65 / ♩ = 85

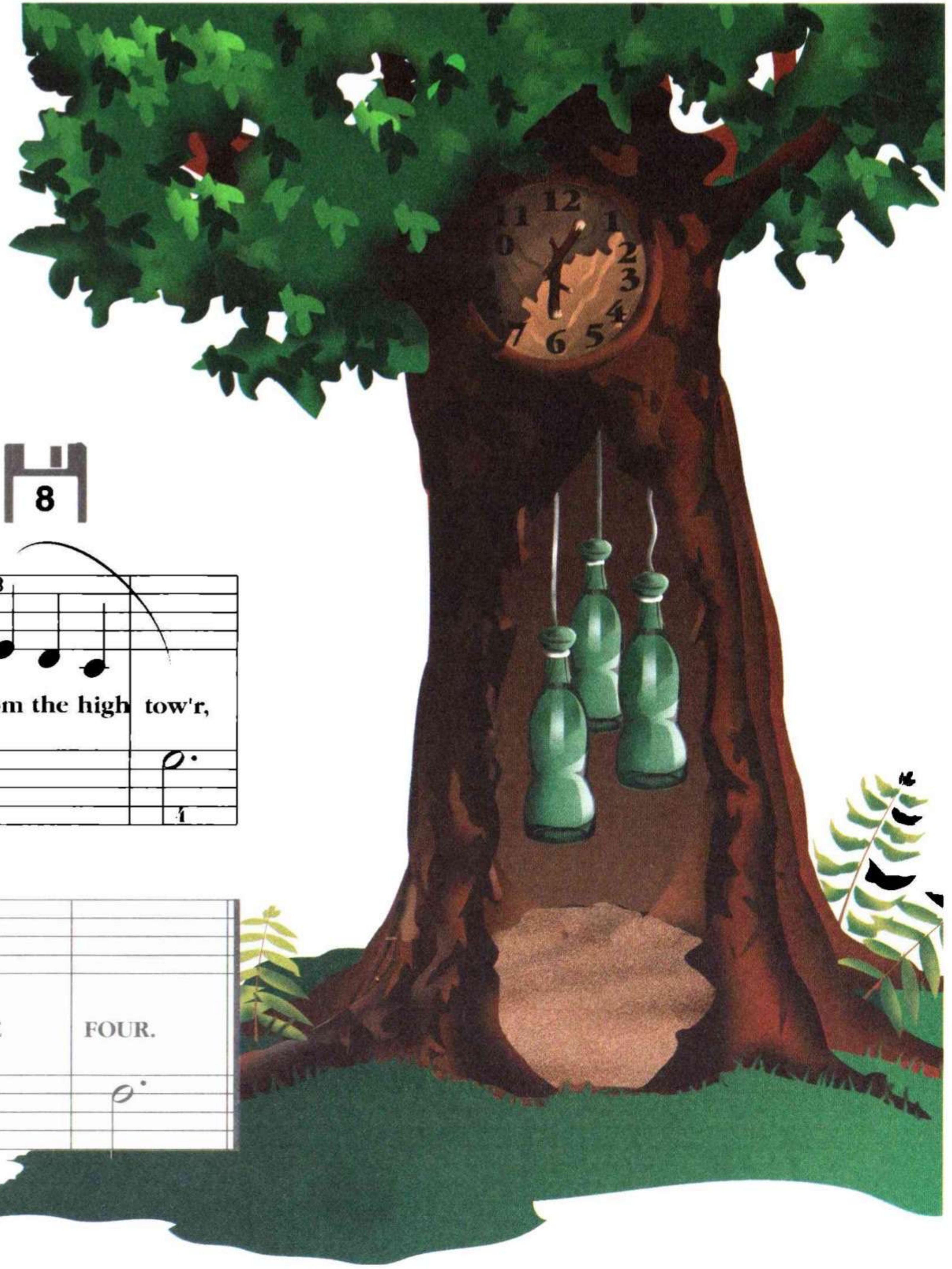
English Folk-Tune

The musical score is written in 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Tap, tap, tap, tap, someone's knock-ing at my door to bring a let- ter, Tap, tap, tap, tap, I wish they'd ring; Our bell sounds much bet- ter." The score includes fingerings (1-5) and phrasing slurs. Chords C and G are indicated above the first two measures. The piano part has a simple bass line with fingerings 1, 2, 1, 2, 1, 2, 1.

MIDDLE

F C G

L.H. Group R.H. Group



# Chimes

15 / 16 8

♩ = 60 / ♩ = 80

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 clef staff and a bass clef staff, both in 2/4 time. The treble staff contains the melody with lyrics: "Good King Wen - ces - las look'd out On the feast of Ste - phen,". The bass staff contains the piano accompaniment with fingerings: 1, 3, 4, 3, 2, 1.







Musical notation for the second system of the carol. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The treble staff contains the melody with lyrics: "Where the snow lay round a bout, Deep and crisp - and e - ven." The bass staff contains the piano accompaniment with fingerings: 4, 3, 3, 2, 1.

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

Pictures of RESTS

Relative NOTE value

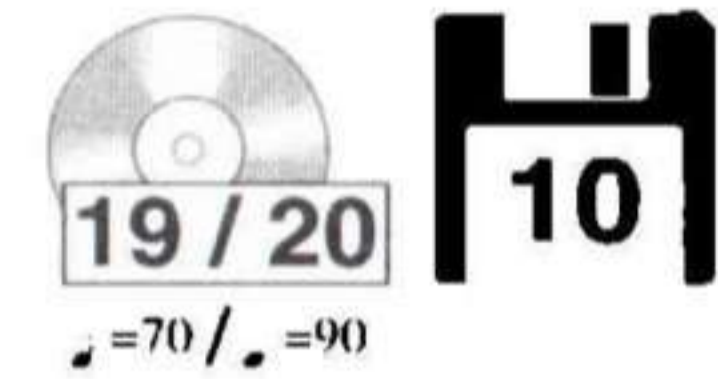
BEATS (Count)

QUARTER REST	HALF REST	WHOLE *
		
		
1	1, 2	1, 2, 3, 4

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



# Lazy Mary



Handwritten '1' above the first measure.

Handwritten '2 3 5 3' above the second, third, fourth, and fifth measures.

Handwritten '1' above the sixth measure.

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

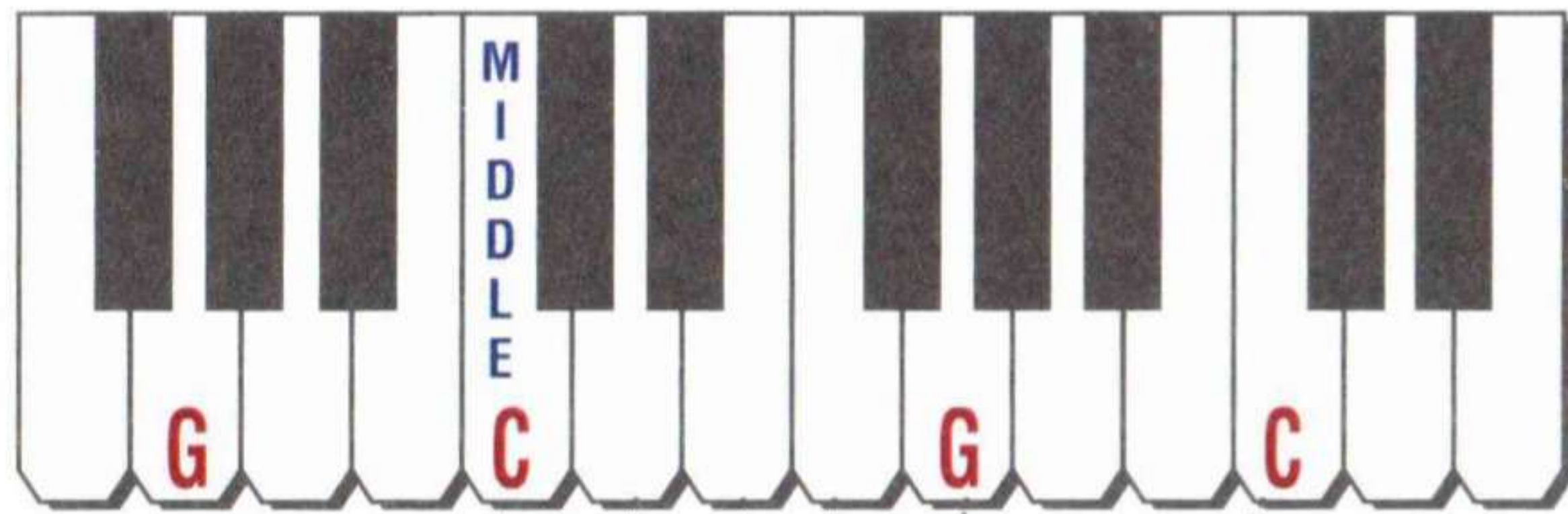
Handwritten '2' above the first measure.

Lyrics: you, will you, will you get up?

Handwritten 'G' above the first measure.

Lyrics: 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.*



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

# Betty and Bill

21 / 22 11  
=65 / =85

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

O, what a frolic for *L.H.* Betty and Bill.  
*L.H. over*



# Flying to the Moon

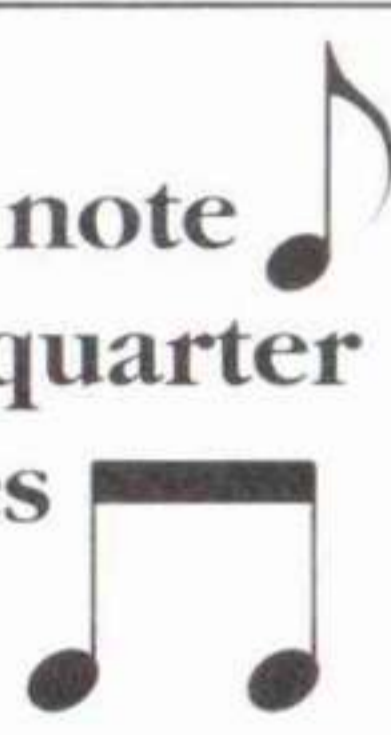
23 / 24 12  
 ♩ = 62 / ♩ = 82  
 American Folk Tune  
 (Adapted)



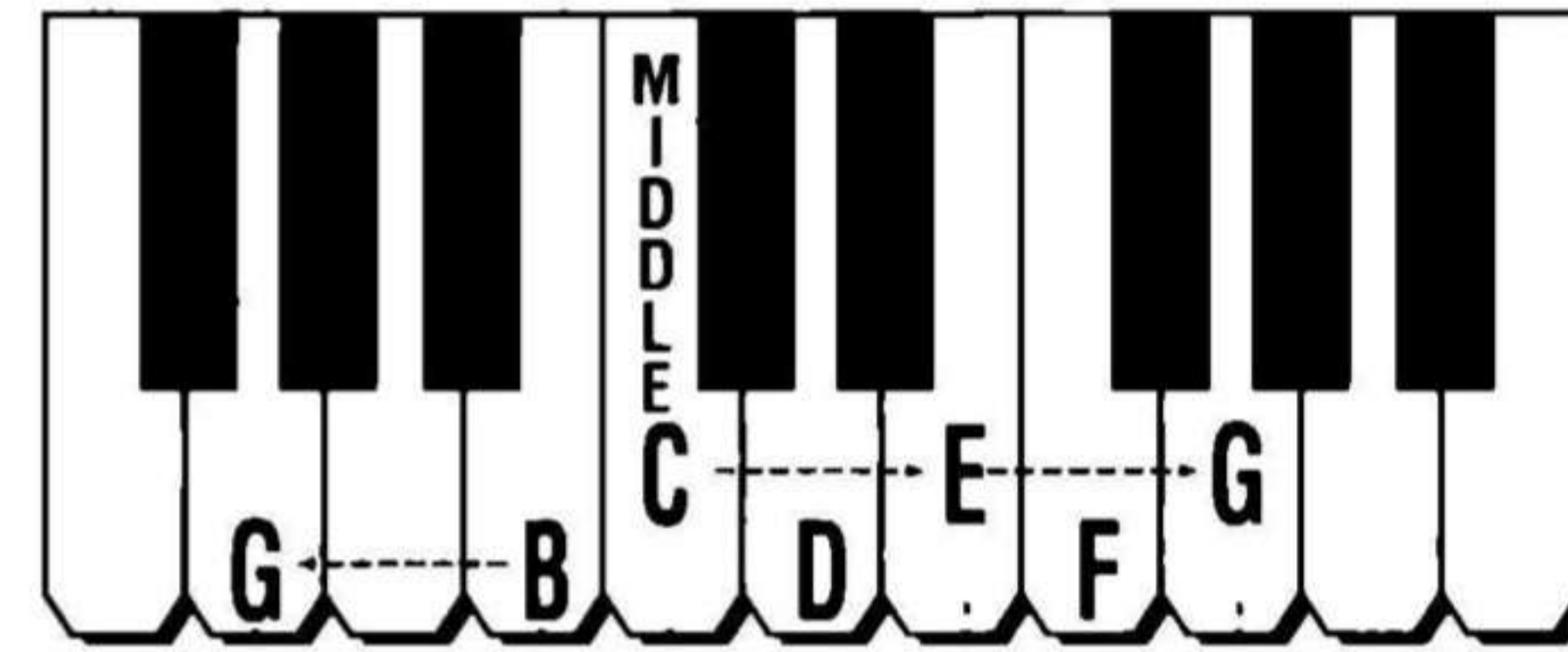
Musical notation for the first system of 'Flying to the Moon'. The treble clef staff contains the melody with lyrics: 'Shall we go a - fly - ing, fly - ing, fly - ing?'. The bass clef staff provides accompaniment. Fingerings 1, 2, 3 are indicated above the first three notes of the melody.

Musical notation for the second system of 'Flying to the Moon'. The treble clef staff contains the melody with lyrics: 'Shall we go a - fly - ing to the moon?'. The bass clef staff provides accompaniment. Fingerings 3, 2, 1 are indicated below the last three notes of the melody.

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)

**25 / 26** **13**  
 ♩ = 15 / ♩ = 65

1 3 5 3 4 2

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

1 3 5 3 4 2 3

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

Diagram of a piano keyboard highlighting the notes G, C, G, C, G. Below the keyboard, musical notation shows the 2nd L.H. Group (G, C), the 1st L.H. Group (G, C), and the R.H. group (G, C, G, C, G). Fingerings are indicated: 1 for G, 2 for C in the R.H. group.

**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

27 / 28 14  
 =55 / =75

Musical score for the duck section. The melody is in 2/4 time. The lyrics are: "Quack", "quack", "quack!" goes the fun - ny duck,.

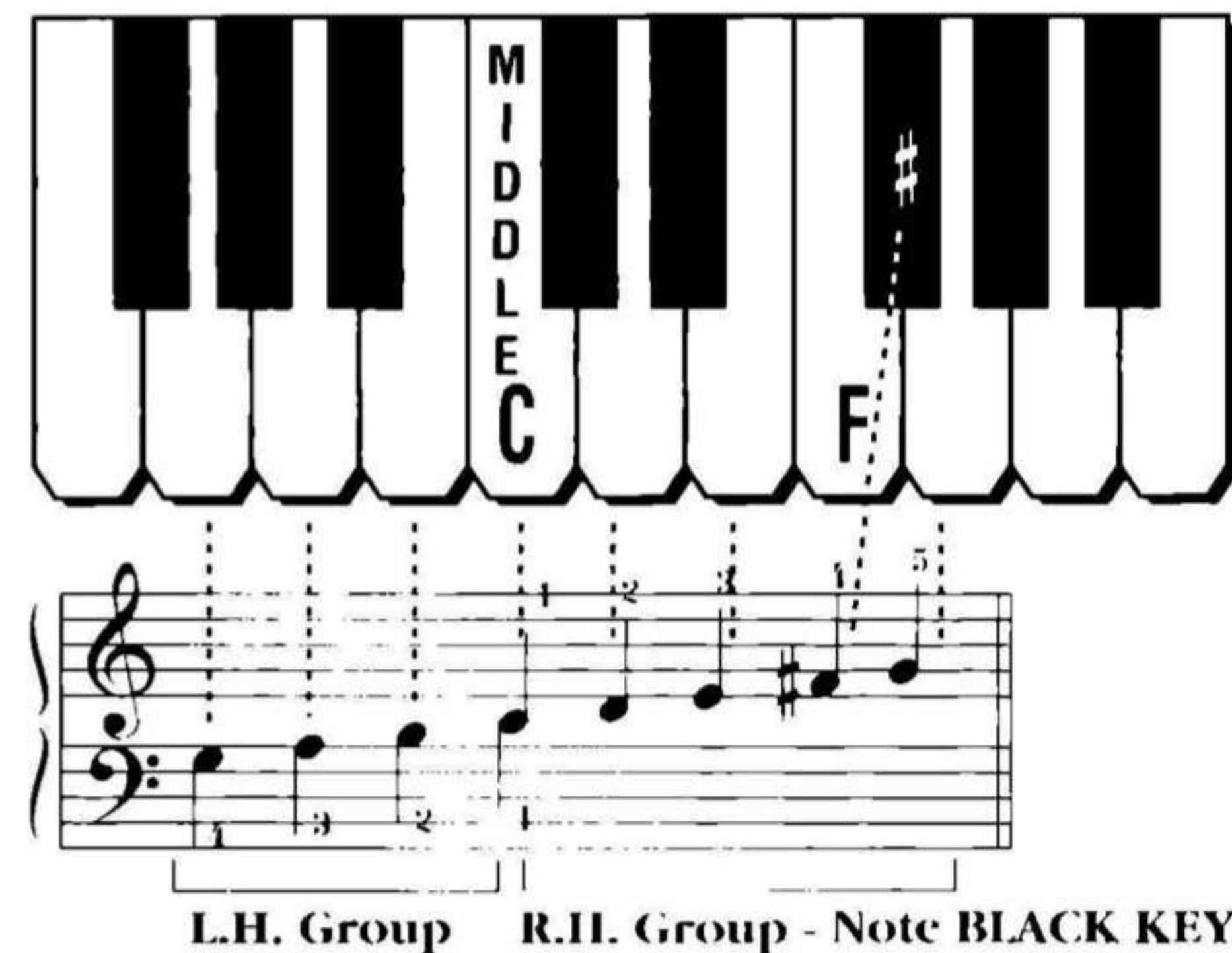


Musical score for the frog section. The melody is in 2/4 time. The lyrics are: "Croak", "croak", "croak!" goes the frog - gie too.

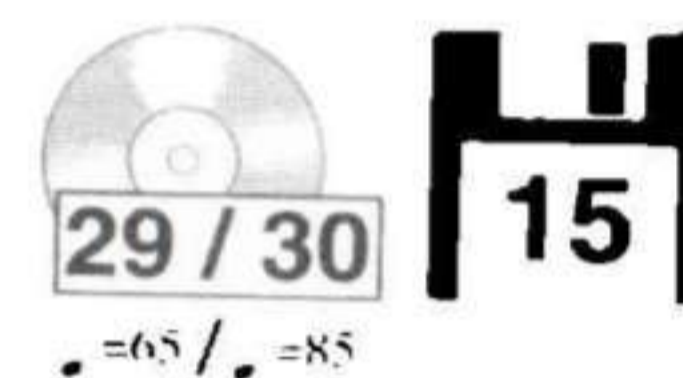


**A**lways  
**B**e  
**C**urious  
 to find other F#  
**BLACK** keys on the piano.

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.



# Paper Ships



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

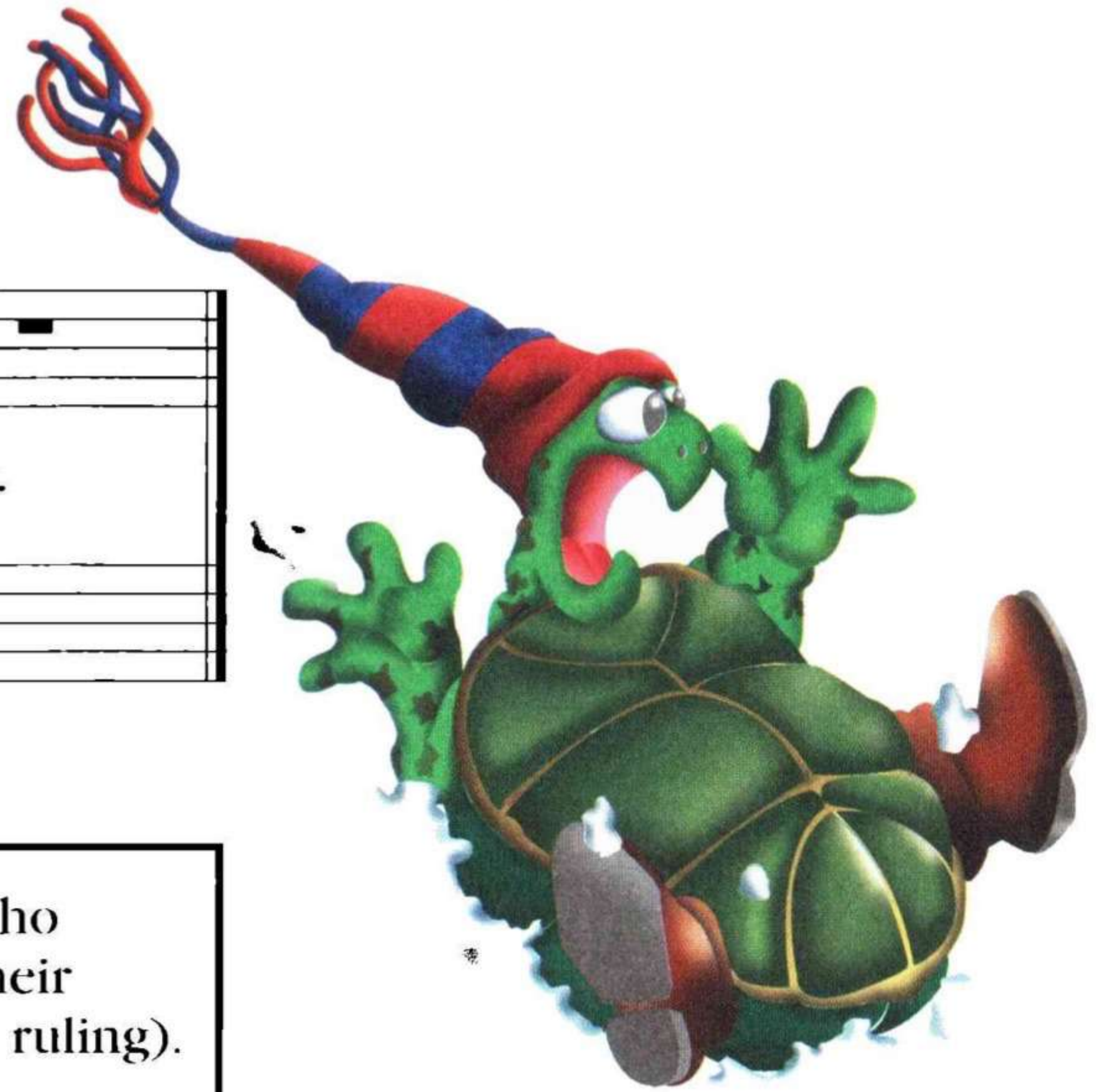
How I wish I were a cap - tain real - ly un - der sail.



# Sledding

Musical notation for the first system of 'Sledding'. It features a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble clef with lyrics: "Snow - flakes fall - ing fluff - y and white;". The bass line provides accompaniment with fingerings 1, 3, 2, 3, 4, 3, 2.

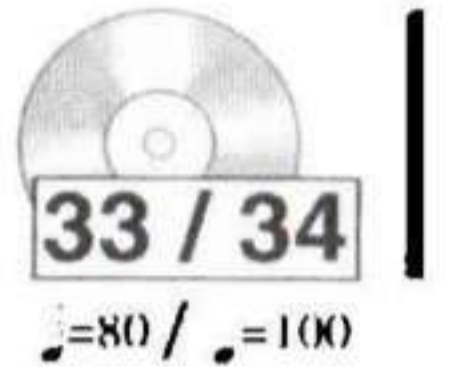
Musical notation for the second system of 'Sledding'. The melody continues with lyrics: "O, what fun! We're sled - ding to - night.". The bass line continues with fingerings 1, 2, 3, 4.



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



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated above the notes. The lyrics are: "But - ter - fly bright in the sun - light,"

Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated above the notes. The lyrics are: "play - ing, sway - ing, Fly - ing from flow - er to flow - er,"

Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated above the notes. The lyrics are: "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

A diagram of a piano keyboard with the first three keys of the left hand (C, D, E) and the first three keys of the right hand (C, D, E) highlighted in red. Below the keyboard, musical notation shows the L.H. Group (C, D, E) on the bass clef and the R.H. Group (C, D, E) on the treble clef. The L.H. Group is marked with fingerings 3, 2, 1. The R.H. Group is marked with fingerings 1, 2, 3.



# Questions

35 / 36 18  
 ♩ = 80 / ♩ = 100

*Dwarf*

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

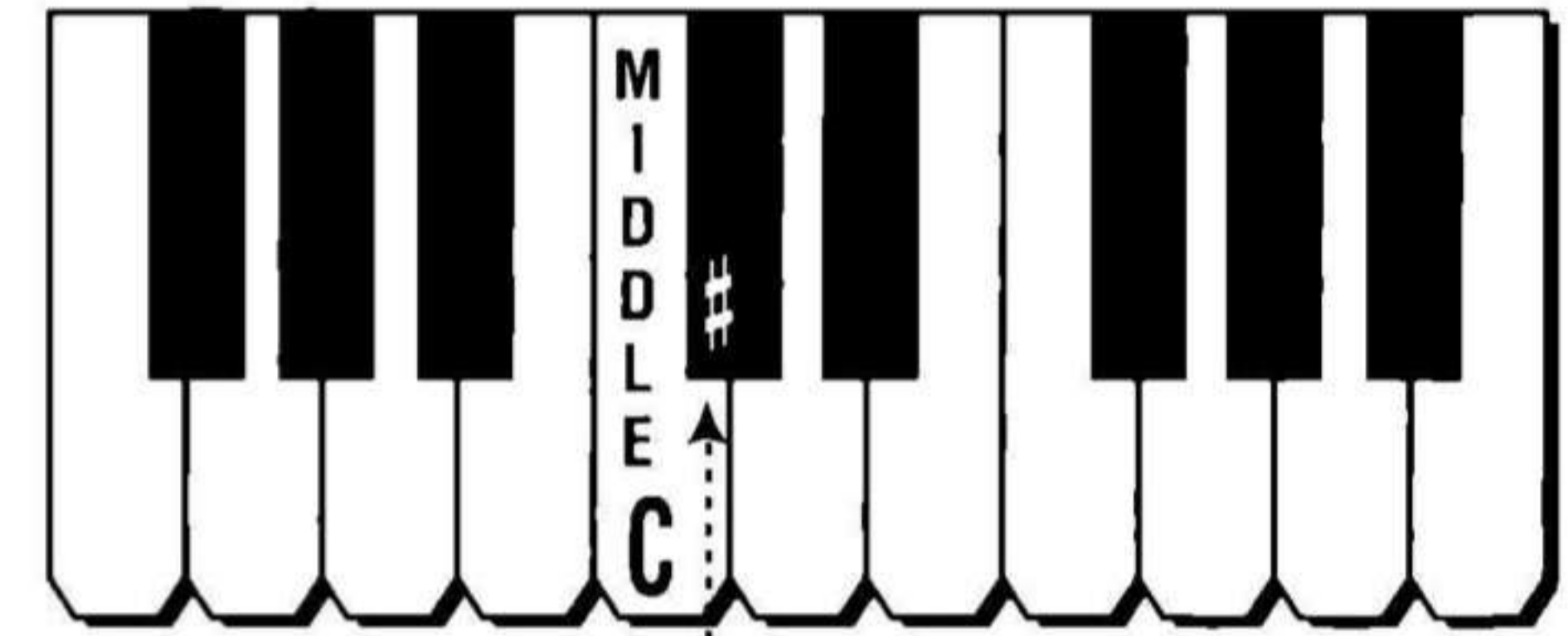
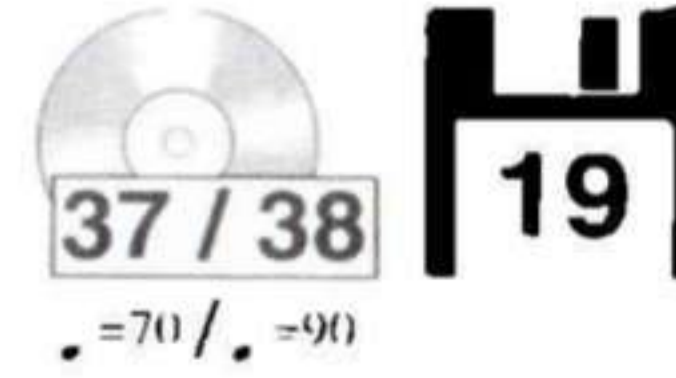
Musical notation for the Dwarf's question in 2/4 time. The melody is on the treble clef, starting on G4. The lyrics are "Gi - ant, why are you so tall?". The bass clef has a simple accompaniment.



*Giant*

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

Musical notation for the Giant's question in 2/4 time. The melody is on the treble clef, starting on G4. The lyrics are "Well, sir, why are you so small?". The bass clef has a simple accompaniment with fingerings 3, 2, 1, 2.



C#(Sharp)

Look and listen for **Black Middle C**

# Blue-Bells of Scotland

Musical notation for the first system of the song. The treble clef staff contains the melody with lyrics: "O where, and O where is your High-land lad-die gone? O where, and O". The bass clef staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings are indicated by numbers 1-4 above the notes.

Musical notation for the second system of the song. The treble clef staff contains the melody with lyrics: "where is your High-land lad- die gone? He's gone to fight the foe for King". The bass clef staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings are indicated by numbers 1-4 above the notes.

Musical notation for the third system of the song. The treble clef staff contains the melody with lyrics: "George up-on the throne; And it's Oh! in my heart, I wish him safe at home!". The bass clef staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings are indicated by numbers 1-4 above the notes.



MIDDLE C

C E G C E G

L.H. Group  
Skipping 2 LINE NOTES

R.H. Group  
Skipping 2 SPACE NOTES



# Toy Soldiers

39 / 40 20  
♩ = 85 / ♩ = 105

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.



# Big Ships

41 / 42  21  
♩ = 80 / ♩ = 100

Musical notation for the first system of 'Big Ships'. It consists of a treble clef staff and a bass clef staff, both in 3/4 time. The treble staff contains the melody with lyrics: 'I see the big ships a - sail - ing'. The bass staff contains the accompaniment with lyrics: 'I see the big ships a - sail - ing'. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A fermata is placed over the final note of the melody.

Musical notation for the second system of 'Big Ships'. It consists of a treble clef staff and a bass clef staff, both in 3/4 time. The treble staff contains the melody with lyrics: 'O - ver the pret - ty blue sea, I'd like to know where they're'. The bass staff contains the accompaniment with lyrics: 'O - ver the pret - ty blue sea, I'd like to know where they're'. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A fermata is placed over the final note of the melody.

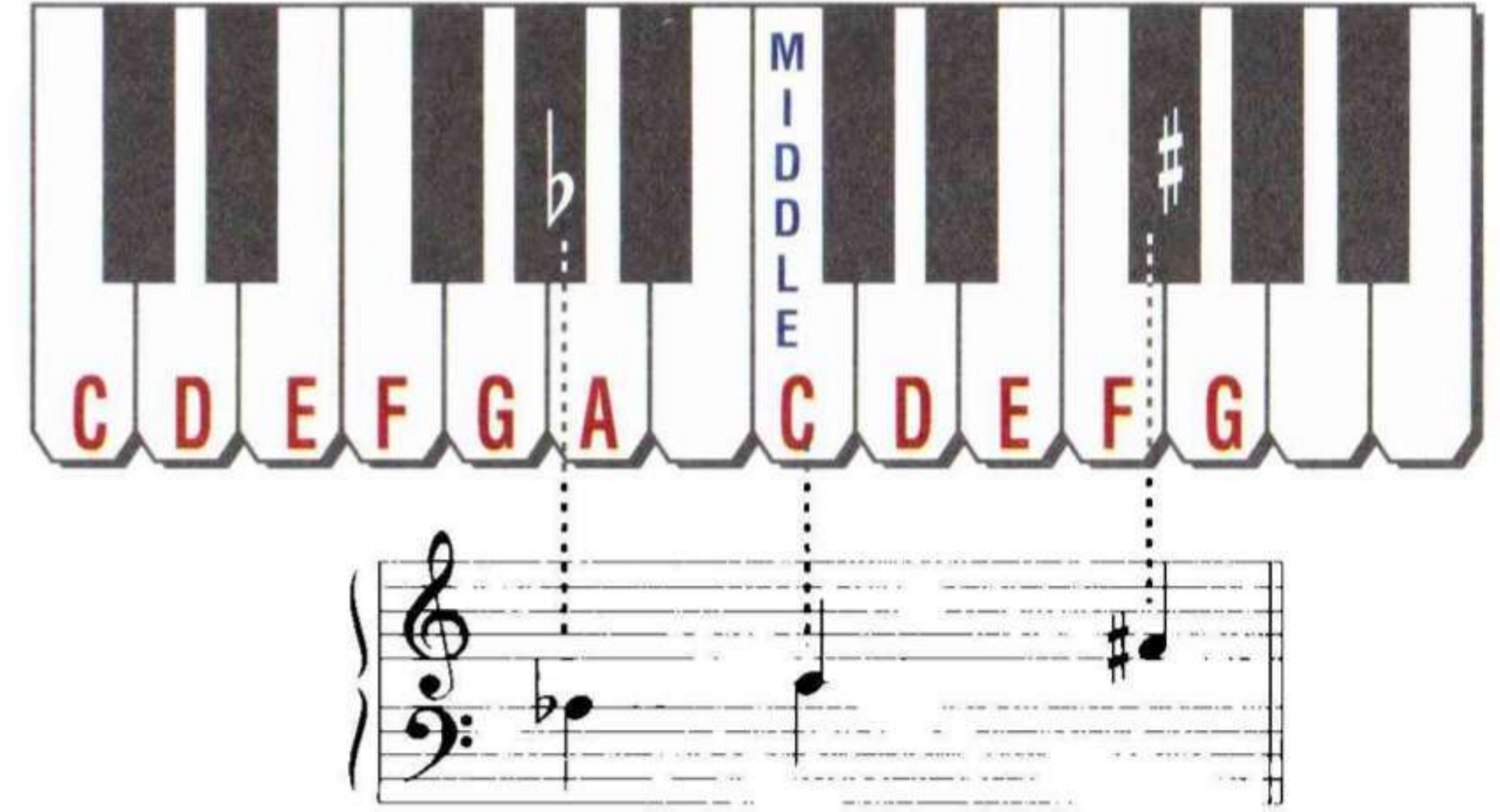
Musical notation for the third system of 'Big Ships'. It consists of a treble clef staff and a bass clef staff, both in 3/4 time. The treble staff contains the melody with lyrics: 'go - ing, But they will nev - er tell me.'. The bass staff contains the accompaniment with lyrics: 'go - ing, But they will nev - er tell me.'. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A fermata is placed over the final note of the melody.

# Always Be Careful

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.



43 / 44 22  
♩ = 65 / ♩ = 85

## Steam-boat Round the Bend

1 2 3 4 5

On the Mis- sis - sip - pi Steam - boat round the bend.

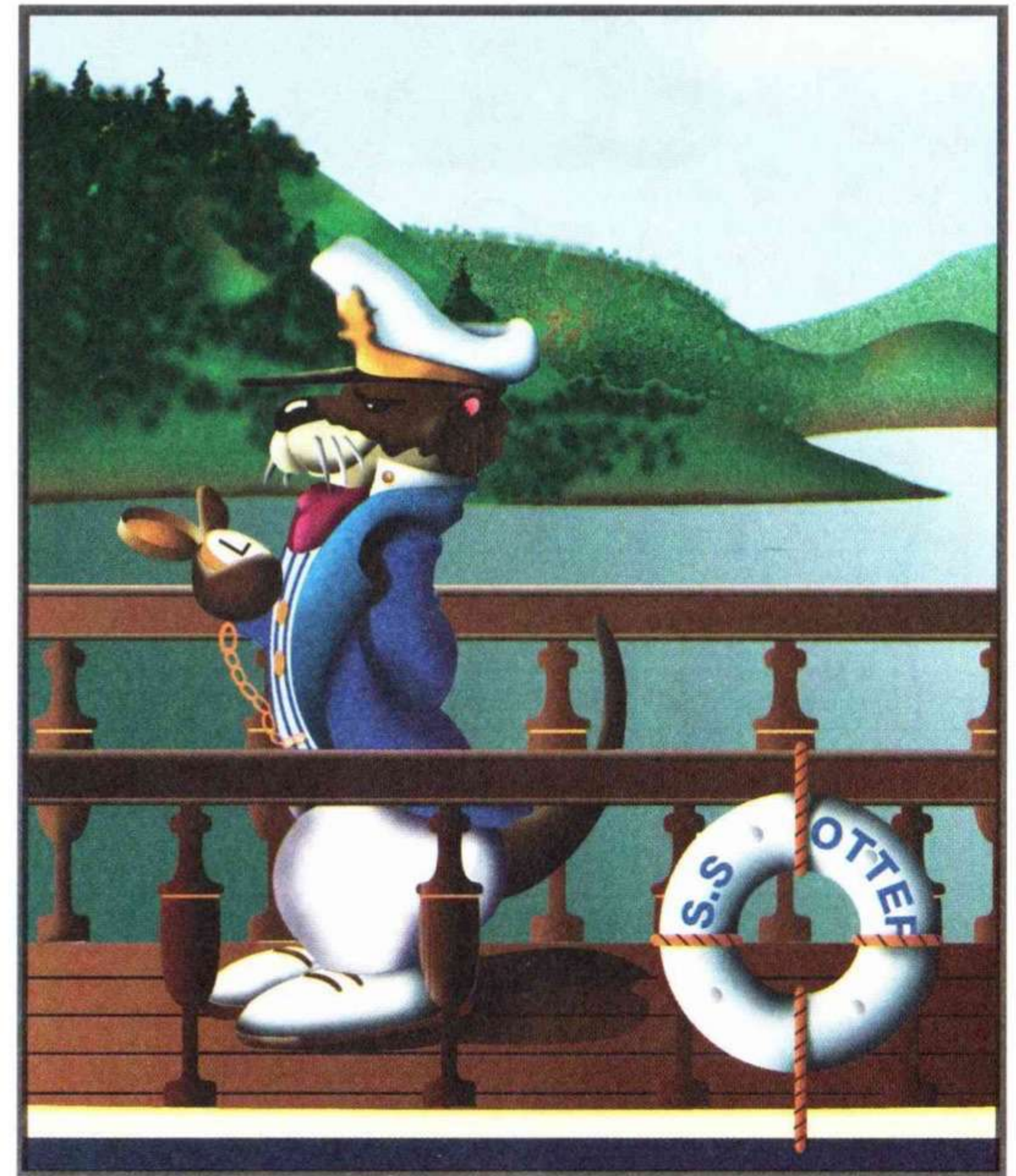
5 4 3 2 1

4 4 5 4 3 2 1

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

2 2 1 2 3 4 5

W.M. Co. 5639





# Comin' Round the Mountain

## SECONDO

(For Teacher or Slightly Advanced Pupil)

As lively as possible

*sempre stacc.*

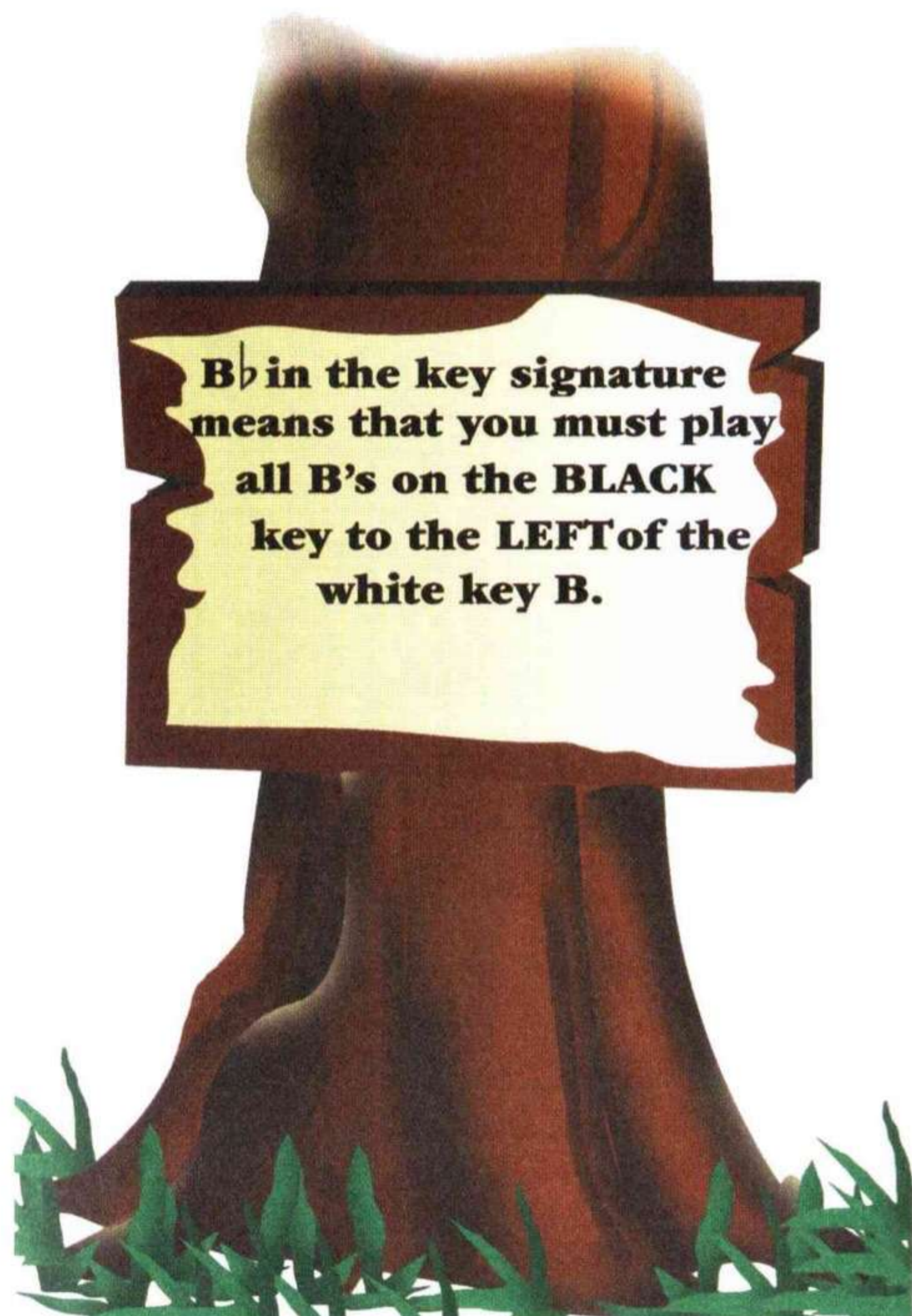
Repeat ad lib.

# Comin' Round the Mountain

PRIMO

As lively as possible

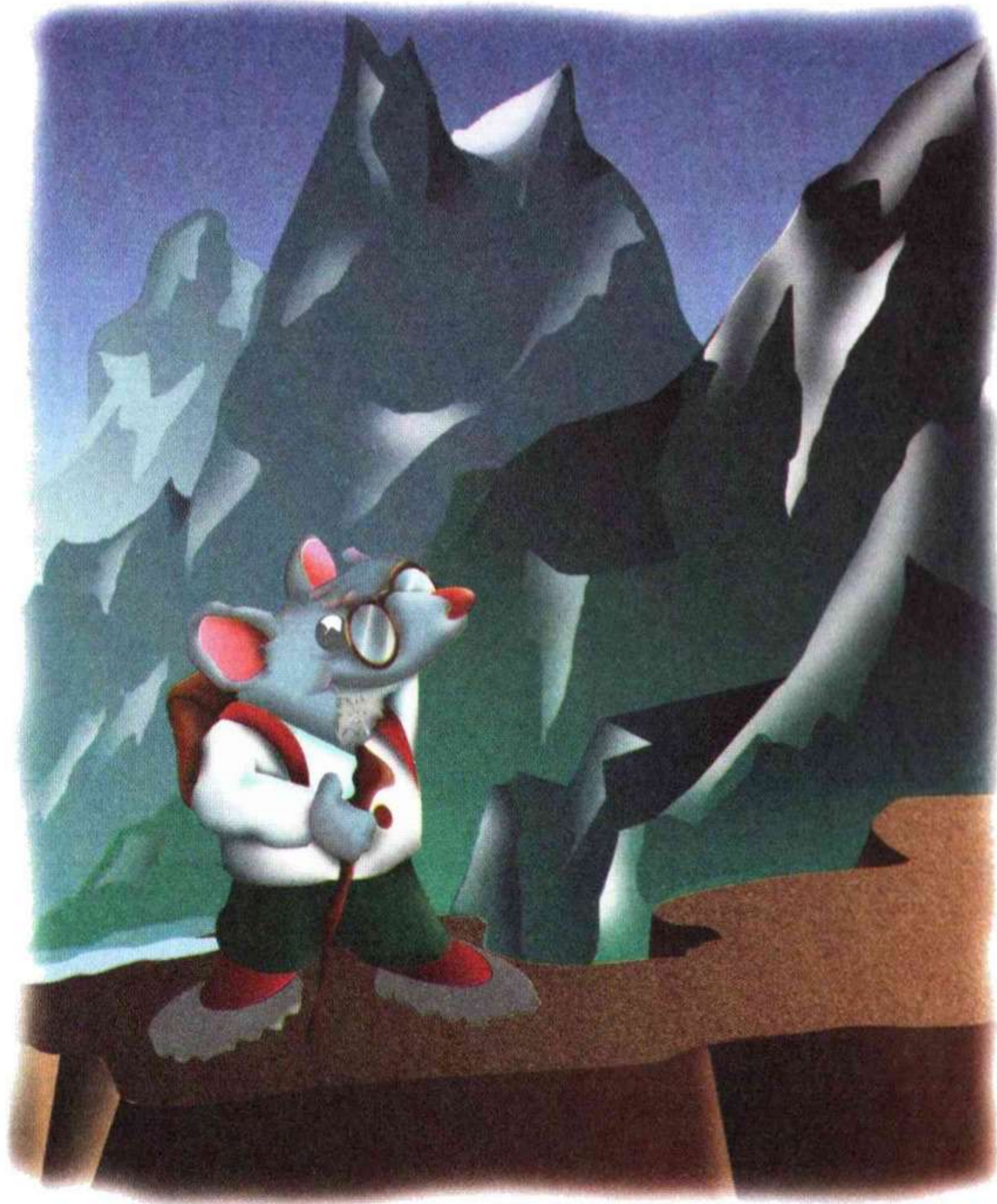
Southern Mountain Song



Musical notation for the first system, measures 1-4. Treble clef, bass clef, 4/4 time signature, key signature of B-flat. Fingerings: 1, 2, 3, 4, 5.

Musical notation for the second system, measures 5-8. Treble clef, bass clef, 4/4 time signature, key signature of B-flat. Fingerings: 3, 5, 3, 2, 1, 2, 5, 4.

Musical notation for the third system, measures 9-14. Treble clef, bass clef, 4/4 time signature, key signature of B-flat. Fingerings: 3, 2, 1, 2, 1, 1, 2, 3, 2, 1. Includes *L.H.* markings and **Repeat ad lib.** instruction.



# The Long Trail

*R.H.*  
5

Hik-ing the trails of the Rock - ies,

*L.H. over*

lots of fun.

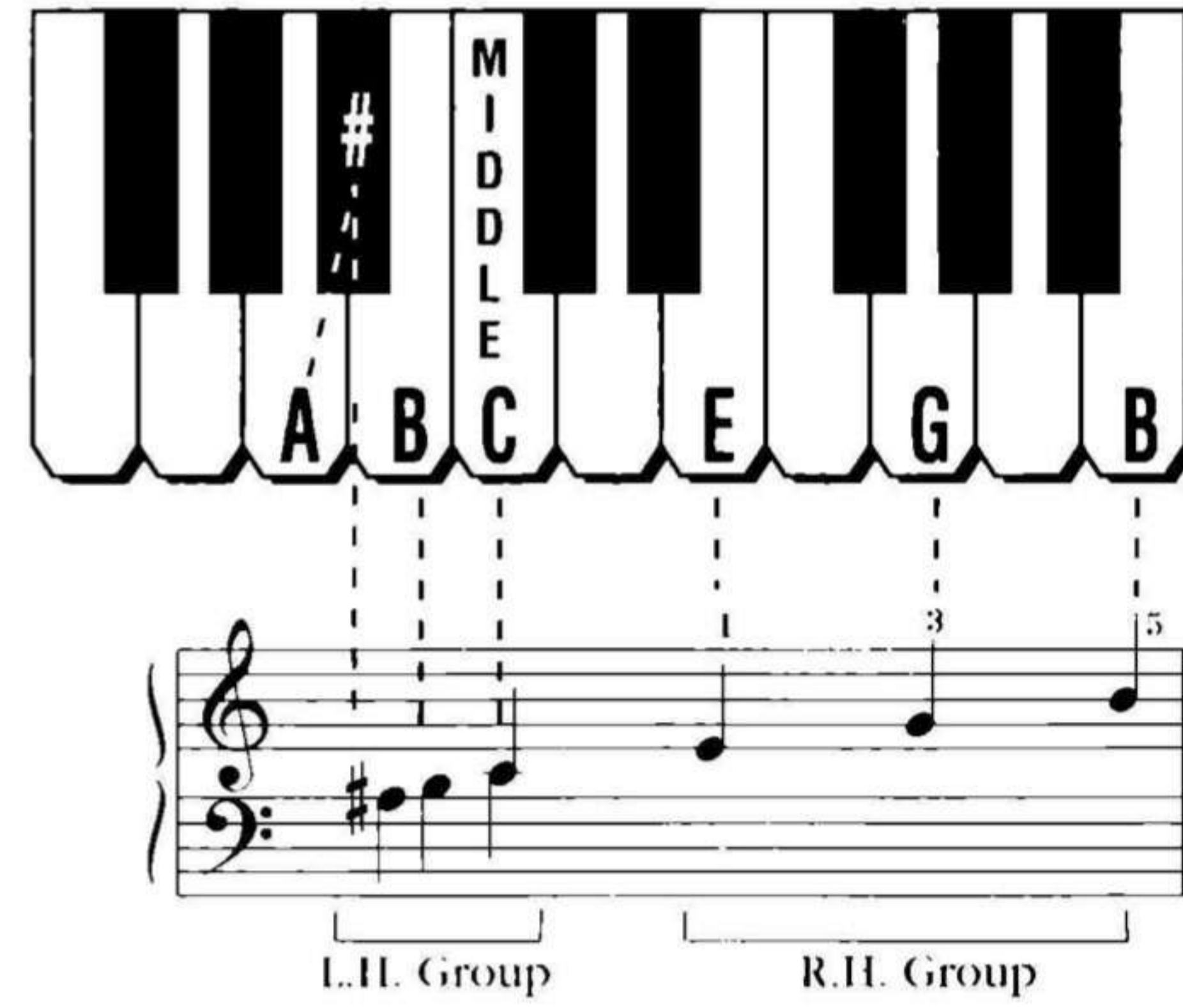
*R.H.*  
5

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

*L.H. over*



49 / 50 25



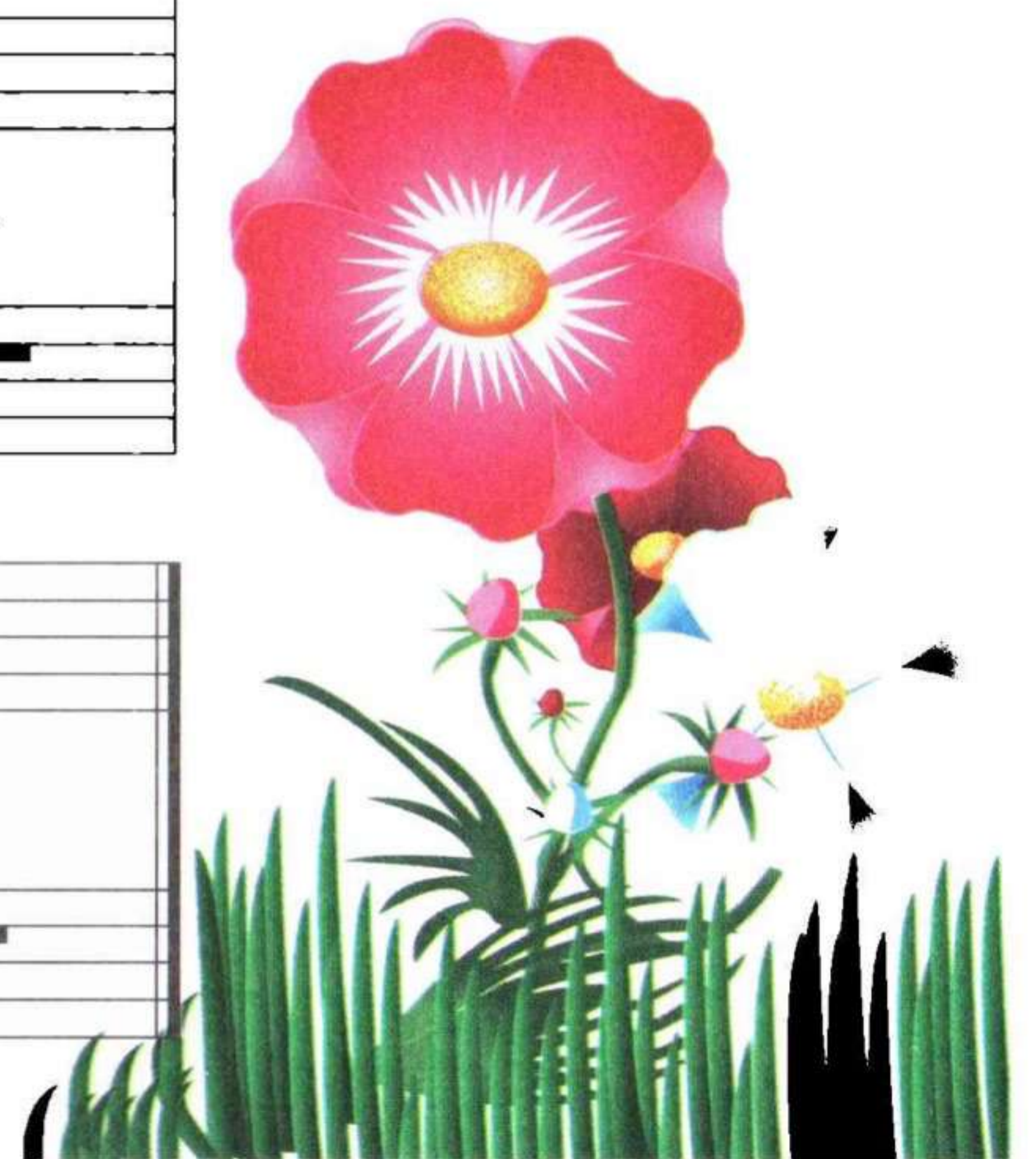
"A" SHARP is the first BLACK KEY to the Right of A

Skipping SPACE notes F and A

# The Bee

Buzz - ing, buzz - ing, buzz - ing, buzz - ing, bee in the grass,

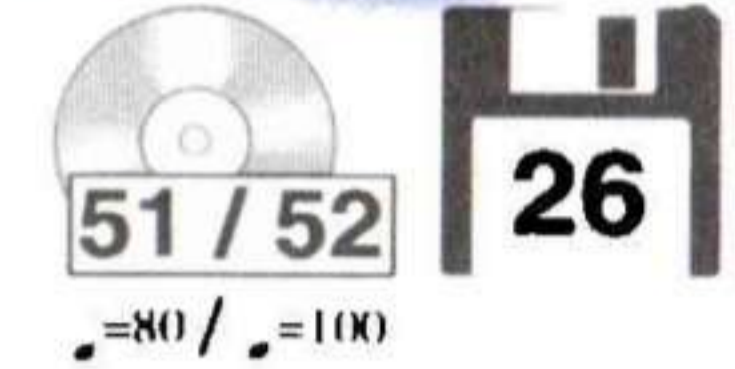
Please to be po - lite e - nough to let me pass.

 A musical score for the song "The Bee". It consists of two systems of music. Each system has a treble clef staff with lyrics and a bass clef staff with fingerings. The first system covers the lyrics "Buzz - ing, buzz - ing, buzz - ing, buzz - ing, bee in the grass,". The second system covers "Please to be po - lite e - nough to let me pass." Fingerings are indicated by numbers 1, 2, 3, and 5.


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



Musical notation for the first system of "My Bonnie". The treble clef staff contains the melody with lyrics: "My Bon-nie is o-ver the o-cean, My". The bass clef staff contains the accompaniment with lyrics: "Bon-nie is o-ver the sea My Bon-nie is". Fingerings are indicated by numbers 1-5. The time signature is 3/4.

Musical notation for the second system of "My Bonnie". The treble clef staff contains the melody with lyrics: "Bon-nie is o-ver the sea My Bon-nie is". The bass clef staff contains the accompaniment with lyrics: "Bon-nie is o-ver the sea My Bon-nie is". Fingerings are indicated by numbers 1-5. The time signature is 3/4.

Musical notation for the third system of "My Bonnie". The treble clef staff contains the melody with lyrics: "o-ver the o-cean, Oh bring back my Bon-nie to me." The bass clef staff contains the accompaniment with lyrics: "o-ver the o-cean, Oh bring back my Bon-nie to me." Fingerings are indicated by numbers 1-5. The time signature is 3/4.

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

# Vacation Time

53 / 54  
♩ = 80 / ♩ = 100

27

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.



# Home on the Range

SECONDO

Slowly with much expression

Teacher or slightly advanced pupil

Cowboy Ballad

First system of musical notation for the piano accompaniment, including rests (A) and (B).

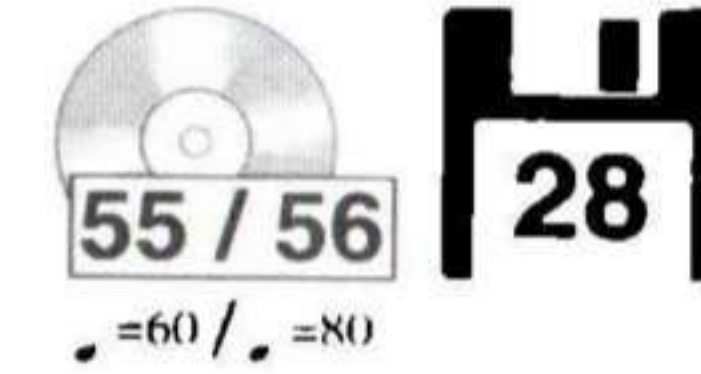
Second system of musical notation, including a section marked with a double bar line and a slash (C), and a 'Fine' marking.

Refrain

D.S. al Fine

Third system of musical notation, including a 'Refrain' section and a 'D.S. al Fine' marking.

# 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 home where 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 cloudy 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 2 (F) 1 1 2 |

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



# The Juggler

57 / 58 29  
 =60 / =80

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



MIDDLE C

C E F G C E G

1 2 3 5

Together

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

# From a Wigwam

59 / 60 30  
 =75 / =95

5

3 2 3 1 5

3 2

5 4 3 1 2 5 4 3 1 2

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This certifies that

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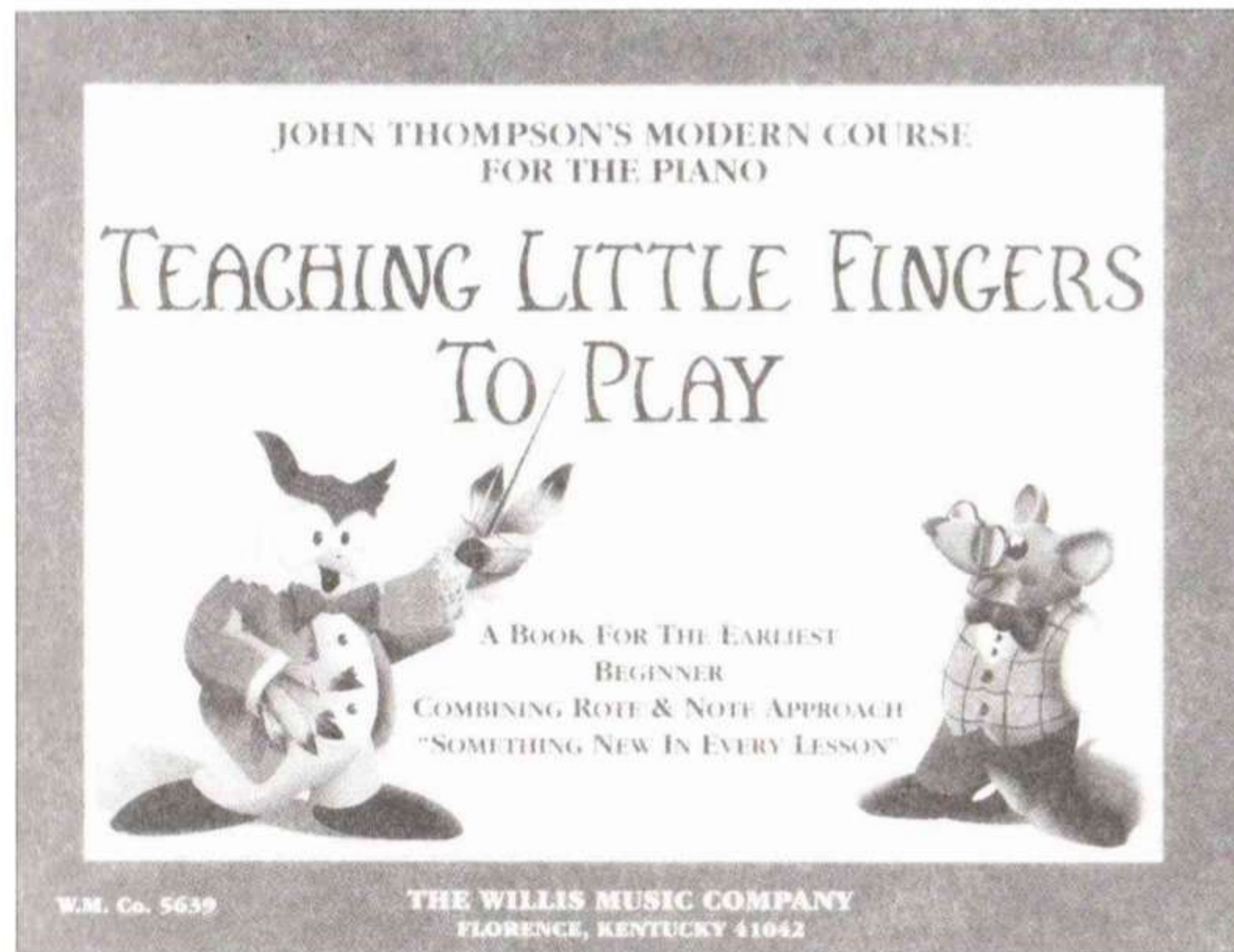
.....

*Teacher*

.....

*Date*

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