

# Contents

<b>Stage 1</b>	Semiquaver and quaver dotted rhythms .....	5
	Dolly's Funeral • Semiquaver Study • Largo	
<b>Stage 2</b>	Compound time signatures .....	14
	Plaisir d'Amour • My Bonnie Lies Over the Ocean • Morning Has Broken • Lacrymosa	
<b>Stage 3</b>	Playing more than one 'voice' in each hand .....	23
	Passion Chorale • Autumn Morning • Piano Blues in G • Pavan. The Earle of Salisbury	
<b>Stage 4</b>	Using the sustaining/damper pedal .....	32
	Prélude • Nocturne • Stoke Woods • Blues for Lydia	
<b>Stage 5</b>	Expanding your knowledge of keys – B flat major and G minor .....	42
	The Skippy Rag • The Water is Wide [O Waly, Waly] • Minor Bossa	
<b>Stage 6</b>	Broken chords, arpeggios and the 'Alberti' bass .....	52
	Sonata in F • Sonata in F – Duet • Theme from 'Six Variations' • Your Song	
<b>Stage 7</b>	Expanding your knowledge of keys – D major and B minor .....	64
	Shenandoah • David of the White Rock • Seventh Heaven	
<b>Stage 8</b>	An introduction to improvisation 1 .....	73
<b>Stage 9</b>	Additional repertoire .....	79
	Early Morning at Dahouet • Chapelle de Trémalo • London Bridge is Falling Down • The Hickory Rag • The London Eye • Palace Parade – Duet	
	Aural answers .....	88

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**Additional repertoire** – more pieces to play for each stage of the book.

**Broken chords and arpeggios** – in major and minor keys

**Improvisation** – an additional section on the subject of improvisation

## Performance

The first performance piece, *Dolly's Funeral*, introduces the semiquaver in the context of the dotted quaver rhythm. The piece is set in the key of D minor, so be prepared to play B flat in place of the note B wherever this arises [as shown in the **key signature**] and look out for the **accidentals** – C and G sharps. The direction **Grave** means very slow and solemn.

### Dolly's Funeral | Transposed and adapted excerpt from *24 Easy Pieces – Op. 39* |

CD 1 Pyotr Il'yich Tchaikovsky [1840–1893]

Track 6 performance | Count in: **one, two, one, two**

**Grave** ♩ = 62

The musical score for 'Dolly's Funeral' is presented in three systems, each containing six measures. The key signature is D minor (two flats), and the time signature is 2/4. The tempo is marked 'Grave' with a quarter note equal to 62 beats per minute. The first system (measures 1-6) begins with a piano (*pp*) dynamic. The second system (measures 7-12) begins with a mezzo-piano (*mp*) dynamic. The third system (measures 13-18) includes a first ending (measures 13-14) and a second ending (measures 15-18). Fingerings and articulation marks are provided throughout the piece.

The next performance piece, *Semiquaver Study*, introduces **semiquavers** in groups of four and in pairs beamed together with a quaver. Listen to the CD recording while reading the notation to establish the rhythms firmly in your mind. Note the time signature –  $\frac{2}{4}$  [two crotchet beats in a bar] and the occurrence of accidentals in the left hand.

Much of the effect of this piece depends upon the **articulation** – **staccatos** and **slurred** sequences of notes – and the changing **dynamics**. When the piece is securely under your hands and up to tempo, try performing it with the play-along track. The two-bar introduction on this track corresponds to the count-in given below:

However, remembering that this piece is in duple time – two beats in a bar – a better approach would be to count the dotted crotchet beats over two bars, as follows: **one**, two, **one** two, remembering to play your first note on the sixth quaver of the second count-in bar. This count-in will then fit the play-along track which has a two bar introduction. Note the key signature of F major.

CD 1 **Plaisir d'Amour** | Jean Paul Egide Martini [1741–1816] | arr. Mike Cornick  
 Track 18 performance with play-along | Track 19 play-along

**Adagio** ♩. = 44

The musical score is written for piano and bass. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (F major). The time signature is 6/8. The tempo is Adagio, with a quarter note equal to 44 beats per minute. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. There are also some specific markings like *2̇5* and *3̇* above notes. The piece concludes with a first ending and a second ending marked *rall.* (rallentando).

# Performance

Frédéric Chopin also provides us with the first of our performance pieces – *Nocturne* [Opus 55, No.1]. Once again, because of the complexity of Chopin’s piano writing, this example has been transposed and simplified and is a modified extract of the original. Use the sustaining pedal to connect each left-hand bass note and the chord which follows it so that you are, effectively, re-pedalling every half bar.

CD 1 **Nocturne** | Op. 55, No. 1 [Excerpt – simplified & transposed] | Frédéric Chopin [1810–1849] | arr. Mike Cornick  
 Track 42 performance | Count in: **one**, two, three

## Andante – tempo rubato

♩ = 78

Measures 1-4. Treble clef, common time. Right hand has a melodic line with fingerings 1, 4, 1 2 3 4 3 1, 4, 1 2 1 4 3 2 1. Left hand has a bass line with chords. Dynamics include piano (*p*). Pedal markings are shown below the bass line.

Measures 5-9. Treble clef, common time. Right hand has a melodic line with fingerings 5, 4, 1 3, 2 tr, 5 2 1, 1 5, 2 1. Left hand has a bass line with chords. Dynamics include *poco rit.* and **Tempo primo**. Pedal markings are shown below the bass line.

Measures 10-13. Treble clef, common time. Right hand has a melodic line with fingerings 1 2 3 4 3 1, 3 4 3 1 2 3 5 4, 3 2 1 4 3 2, 4. Left hand has a bass line with chords. Dynamics include *cresc.*, *mp*, and *p*. Pedal markings are shown below the bass line.

Measures 14-18. Treble clef, common time. Right hand has a melodic line with fingerings 1 3, 2 tr, 5 2 1, 1 5, 2 1, and a final note. Left hand has a bass line with chords. Dynamics include *poco rit.*, *rall.*, and *pp*. Pedal markings are shown below the bass line.

CD 1 **The Skippy Rag** | Mike Cornick

Track 46 performance | Count in: **one, two, one, two**

**At a steady ragtime tempo**

♩ = 122

The musical score is written in 2/4 time with a key signature of one flat (B-flat major/G minor). It consists of five systems of piano accompaniment. The first system (measures 1-8) is marked *p* and includes the instruction "Bring out the L.H.". The second system (measures 9-16) is marked *mf* and *mp*, with the instruction "Bring out the R.H. to the end". The third system (measures 17-22) is marked *mp*, *mf*, and *p*. The fourth system (measures 23-28) is marked *mp* and *mf*. The fifth system (measures 29-32) features a first ending (1.) and a second ending (2.), both marked *f*. Fingerings and articulation marks are provided throughout the score.

The following piece – *The London Eye* – describes the rotation and intermittent slowing of this gigantic Ferris wheel on the South Bank of the river Thames. Again, use your judgement in the execution of the *rallentandos* and the *poco rit.* [*rit.* being an abbreviation of the Italian term *ritenuto* meaning ‘held back’; *poco* means little]. *Tempo primo* directs the player to return to the first tempo.

CD 2 **The London Eye** | Mike Cornick

Track 18 performance | Count in: **one, two, one, two**

**Moderato** ♩ = 65

The musical score is written for piano and consists of 18 measures. It is in 6/8 time and begins with a count-in of 'one, two, one, two'. The tempo is marked 'Moderato' with a quarter note equal to 65 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems of five measures each. The first system (measures 1-5) is marked *mp* and *mf*. The second system (measures 6-10) includes a *poco rit.* marking at measure 7 and a *Tempo primo* marking at measure 8. The third system (measures 11-15) includes a *rall.* marking at measure 14. The fourth system (measures 16-18) includes a *rall.* marking at measure 17 and a *pp* marking at measure 18. The score includes various musical notations such as slurs, ties, and dynamic hairpins. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in measure 18.