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**John Thompson**  
**ADULT PIANO BOOK II**

**THE WILLIS MUSIC COMPANY**

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## FOREWORD

To compile a Course of Piano Study for pupils who will never be seen, much less heard, is anything but an easy task. The difficulties are greatly increased when outlining such a Course for the "Adult Student", for today pianistically speaking, the word adult applies equally to "teen agers" as well as older beginners and grown-ups.

However, whether one is six or sixty years of age, the progressive points of pianism and musicianship remain the same. The only difference lies in the manner of presentation. And here is where the teacher becomes vitally important. He, or she, must be governed by the following:

1. The pupil's natural talent, if any.
2. The mental capacity of each student.
3. Whether the pupil wishes to study seriously, including the Theory and Technical development necessary for expert pianism or whether the desire is simply to "play for pleasure" avoiding all tasks that might, from the pupil's viewpoint be considered "work".
4. How much time the pupil is able and willing to devote to study.

The variables that result from the above must be met by a wise choice of Supplementary Material, assigned of course, to meet the individual needs. For that reason, the Course is very "elastic", presenting the various steps along the road in the most tuneful and palatable manner possible as to capture and hold the interest of those who are just "taking piano" while at the same time laying definite foundation for those who wish to pursue the study of piano seriously.

Such matters as Scales, Arpeggios, Chords and Cadences, etc., are presented but whether they are studied intently, or at all, is purely optional according to the discretion of the teacher.

Supplementary material covering practically all phases of Pianism is listed on page 47 and should be consulted frequently.

The metronome marks are simply a suggestion and should be modified at the discretion of the teacher.

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## 2nd FINGER CROSSING THUMB

Before playing this piece, practice the following exercise until the crossing over of the 2nd finger can be done smoothly. Practice each hand separately, the left hand playing one octave lower than written.

R.H. 1 2 1 2 1 2 1 2 1 2 2 1 2 2 1 2 2 1 2 2 1 2 1 2 1

L.H. 1 2 1 2 1 2 1 2 1 2 2 1 2 2 1 2 2 1 2 2 1 2 2 1 1

The exercise consists of two staves. The right hand (R.H.) is in treble clef and the left hand (L.H.) is in bass clef. Both are in 3/4 time. The R.H. melody starts on G4 and ends on G4. The L.H. melody starts on G3 and ends on G3. The exercise is a sequence of eighth and sixteenth notes with specific fingering indicated above each note.

## Hop O' My Thumb

John Thompson

Allegro moderato (♩ = 184)

*mp*

The score is for a piano piece in 3/4 time, marked 'Allegro moderato' with a tempo of 184 beats per minute. It consists of four systems of music. The first system shows the beginning of the piece with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system features a change in dynamics to *mp* and includes a fermata over the right hand. The fourth system concludes the piece with a *dim.* (diminuendo) marking, a *poco rit.* (ritardando) marking, and a final *pp* (pianissimo) dynamic. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 5).

# LEGER LINES

LEGER-LINES are *added* lines used above or below the staff.  
 An easy way to remember Leger Lines is to note the following:

**LEGER LINES ABOVE THE TREBLE STAFF**

The Leger Lines above the Treble have the same LETTER-NAMES as the spaces in the Bass.

**LEGER LINES BELOW THE BASS STAFF**

Leger Lines below the Bass have the same LETTER-NAMES as the spaces in the Treble.

**LEGER LINES BETWEEN THE CLEFFS**

Leger Lines *between* the Clefs are *borrowed* lines. In the example below notice how the Treble Lines are *borrowed* to become Leger Lines in the Bass.

Middle C  
Same in both Clefs.

E) Here the E line of the  
C) Treble is borrowed and used as a Leger Line in the Bass.

G) Both the E and G  
E) lines are borrowed  
C)

The same idea works *in reverse* when borrowing Bass lines to use as Leger Lines in the Treble.

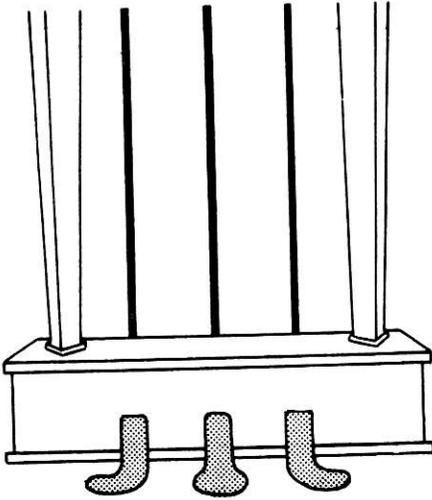
Middle C

A and C

F, A and C



## THE PEDAL



There are three pedals on the modern piano.

At present we shall use only the one on the right—the damper pedal.

It is sometimes (incorrectly) called the loud pedal.

Actually it has nothing to do with the loudness of piano playing.

Its function is to sustain the tone by raising the dampers from the strings.

There are several markings in use to indicate the pedal.

In this book, this sign  will be used.

The pedal is pressed down at the beginning and released immediately at the end of the sign.

From  
The Beautiful Blue Danube

Johann Strauss

**Moderato** (♩. = 56)

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a treble staff containing notes with fingerings 2, 1, 3, 5 and dynamics *mp*, *pp*, *pp*, *mp*. The second system continues with fingerings 5, 4, 1, 5, 4, 2 and dynamics *pp*, *pp*, *mp*. The third system has fingerings 1, 2, 5, 5, 3, 3, 1, 2 and dynamics *mp*. Pedal signs are placed at the beginning of the second and third systems.

System 1: Treble clef contains a melodic line with notes G4, A4, B4. Bass clef contains a sustained chord of G2, B1, D2. Fingerings: 1, 2, 3 in treble; 1, 5 in bass. Dynamics: *mf*.

System 2: Treble clef contains a melodic line with notes G4, A4, B4. Bass clef contains a sustained chord of G2, B1, D2. Fingerings: 1, 2 in treble; 1, 5 in bass. Dynamics: *f*, *p*, *mf*.

System 3: Treble clef contains a melodic line with notes G4, A4, B4. Bass clef contains a sustained chord of G2, B1, D2. Fingerings: 1, 2 in treble; 1, 5 in bass. Dynamics: *f*, *p*, *mp*.

System 4: Treble clef contains a melodic line with notes G4, A4, B4. Bass clef contains a sustained chord of G2, B1, D2. Fingerings: 1, 2, 4 in treble; 4, 3, 1 in bass. Dynamics: *mp*.

System 5: Treble clef contains a melodic line with notes G4, A4, B4. Bass clef contains a sustained chord of G2, B1, D2. Fingerings: 4, 1, 2, 5 in treble; 2, 4, 5, 1, 2, 4, 1, 3 in bass.

## SIGNATURE FOR FOUR - FOUR

The word ELEGY in literature denotes a poem which is sad and touching.  
In this music of Massenet's we find the same feeling.

The sign C is used as a Time Signature to indicate 4/4. It is the modern version of the broken circle C which was formerly used.

In the following example play the left hand melody with best possible singing tone and subdue the right hand accompanying chords. Pass the Thumb smoothly under the third finger.

from  
Elegy

Jules Massenet  
(1894-1912)

Expressively (♩ = 112)

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is G major (one sharp). The time signature is 4/4, indicated by a 'C' with a vertical line through it. The first system includes a tempo marking 'Expressively (♩ = 112)' and a dynamic marking 'mf'. The second and third systems also have 'mf' markings. The fourth system has 'mf' and the fifth system has 'pp' and 'p' markings. The score features a melodic line in the right hand and a more active line in the left hand, with various fingerings and articulations indicated.

When a bass note is sustained or repeated in measure after measure against other moving harmonies it is known as Pedal Point (or Organ Point).  
D is the Pedal Point in the following number, the well-known Cradle Song of Brahms.

Cradle Song

Arranged  
Johannes Brahms  
1833-1897

Moderato (♩ = 84)

*p*

*pp*

*poco allargando*

## SUSTAINING LOW BASS NOTES IN THE PEDAL

By catching the low note of the bass in the pedal, the left hand is enabled to move up to the next hand position without any noticeable 'break'. This is a device often used in accompaniments.

## The Evening Star

from the Opera "Tannhauser"

Richard Wagner  
1813 - 1883

*Andante* (♩ = 54)

*mp*

The musical score is presented in five systems, each with a right-hand (treble clef) and left-hand (bass clef) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 54 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score illustrates the technique of sustaining low bass notes in the right hand (pedal) to facilitate smooth transitions in the left hand. Fingerings are indicated by numbers 1-5. The systems are as follows:

- System 1:** Right hand starts with a dotted quarter note (F#4), followed by a half note (F#5). Left hand has a quarter note (F#2), a quarter note (F#4), and a quarter note (F#2). Pedal notes are F#2, F#4, and F#2.
- System 2:** Right hand has a dotted quarter note (F#4), a half note (F#5), and a dotted quarter note (F#6). Left hand has a quarter note (F#2), a quarter note (F#4), and a quarter note (F#2). Pedal notes are F#2, F#4, and F#2.
- System 3:** Right hand has a dotted quarter note (F#4), a half note (F#5), and a dotted quarter note (F#6). Left hand has a quarter note (F#2), a quarter note (F#4), and a quarter note (F#2). Pedal notes are F#2, F#4, and F#2.
- System 4:** Right hand has a dotted quarter note (F#4), a half note (F#5), and a dotted quarter note (F#6). Left hand has a quarter note (F#2), a quarter note (F#4), and a quarter note (F#2). Pedal notes are F#2, F#4, and F#2.
- System 5:** Right hand has a dotted quarter note (F#4), a half note (F#5), and a dotted quarter note (F#6). Left hand has a quarter note (F#2), a quarter note (F#4), and a quarter note (F#2). Pedal notes are F#2, F#4, and F#2.



# GRACE NOTES

There are several varieties of GRACE NOTES, but the one most frequently used looks like this.

It has no set Time Value and should be "flipped" into the principal note as quickly as possible.

Be careful to phrase the two-note slurs properly and make a clear distinction between forte and piano in this little piece.

from  
**Rondo**

W. A. Mozart  
1756 1791

**Allegro** (♩ = 100)

The musical score is written for piano and bass. It consists of five systems of music. The first system is marked *f* (forte) and includes a *mf* (mezzo-forte) section. The second system is marked *f* and includes a *p* (piano) section. The third system is marked *f* and includes a *mf* section. The fourth system is marked *f* and includes a *mf* section. The fifth system is marked *p* and includes a *cresc.* (crescendo) section. The score features various rhythmic patterns, including slurs and grace notes. A box labeled "Grace Note" points to a specific note in the second system. The piece concludes with a double bar line.

The following theme is from one of the Bach Sonatas for violin.

In this music we find DOUBLE GRACE NOTES which, like single grace notes, have no special Time Value.

from  
Gavotte

Johann Sebastian Bach  
1685-1750

**Moderato** (♩ = 126)

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 126 beats per minute. The dynamics range from mezzo-piano (mp) to forte (f). The score includes various musical notations such as grace notes, slurs, and fingering numbers (1-5). The first system begins with a mezzo-piano (mp) dynamic. The second system includes a forte (f) dynamic. The third system returns to mezzo-piano (mp). The fourth system ends with a forte (f) dynamic. The score includes various musical notations such as grace notes, slurs, and fingering numbers (1-5).

For those wishing to play more themes from the Masters, John Thompson's SECOND YEAR PIANO CLASSICS are recommended. The set includes favorite airs from fourteen of the Masters, ranging from Bach to Schumann.

# THE DOTTED EIGHTH

The dotted 8th is played exactly the same as the dotted quarter (already learned) except of course, it is done in half the time. To get the "feel" of it play the following slowly counting "AND" on the half beats. Note that the 16th comes between "AND" and the following count.

Count 1 and 2 and 3 and 4

Count 1 and 2 and 3 and 4

Another way is to count 16ths, ie; count four to each GROUP, playing the 16th on the 4th count.

When playing up to tempo, it is impossible to count fast enough. It may help to think of the 16ths as grace notes, thus:

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

Note how this new rhythmical pattern adds life, sparkle and verve to this beautiful old English Folk Dance.

## Country Gardens

Old English Morris Dance

Lively (♩ = 168)

Song of India  
from the legend "Sadko"

Rimsky-Korsakoff  
1884-1908

Andante (♩ = 84)

*p* *mp*

1. *p* *mp* 2. *p* *mf*

*mp* *mp*

# STACCATO NOVELTY

from  
**Funeral March of a Marionette**

Charles Gounod  
1818-1893

**Allegro moderato**  $\text{♩} = 76$

With brittle staccato

The musical score is written for piano and consists of five systems. The first system includes a box with the instruction "With brittle staccato". The tempo is marked "Allegro moderato" with a quarter note equal to 76. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings like "V". The piece concludes with the word "Fine".

Return to the beginning and play to *Fine*.

*dim.*

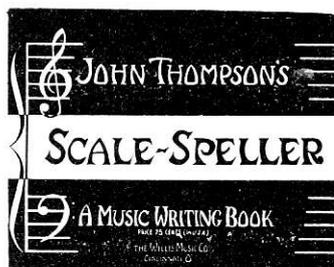
*D.C. al Fine*

## SCALES IN EXTENDED FORM

Scales should now be practiced in extended form (that is, not divided between the hands) for two to four octaves in length.

### WRITING BOOKS

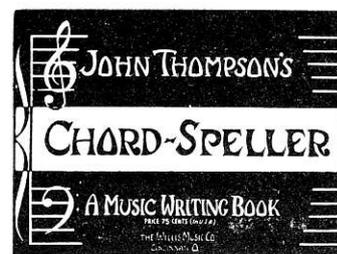
For a comprehensive knowledge of Scales and Chords, the two writing books suggested below are almost imperative.



Major, minor and chromatic scales are no problem for the pupil who uses this book. Intervals are also taught. Easy rules given which enable the pupil to identify all scales and intervals BY EAR as well as BY EYE.

Major, minor, augmented and diminished Triads hold no terrors for the pupil who has mastered Intervals in the preceding Speller. Triads with Inversions, Cadence Chords, Dominant and Diminished Sevenths follow in logical order.

Again pupil is taught to recognize all chords BY SOUND as well as BY SIGHT.



# Etude

John Thompson

Cheerful and lively (♩ = 112)

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Cheerful and lively" with a quarter note equal to 112 beats per minute. The score includes various musical notations: dynamics such as *mf*, *f*, *sfz*, *p*, *cresc.*, and *f*; articulation marks like accents (>) and slurs; and detailed fingerings (1-5) for both hands. The piece concludes with a double bar line and a final chord in the bass staff.

\* From "A Little Virtuoso Suite for Piano" by John Thompson

The GAVOTTE is an old French dance which always begins on the third count and moves at a moderately fast tempo.

It has been said that the following Gavotte was composed by King Louis XIII of France. However its real origin is uncertain.

Be sure to make strong contrasts between staccato and legato and pass the 3rd finger over as smoothly as possible. Observe all accents and keep an even tempo.

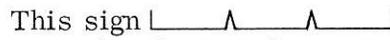
from  
 “Amaryllis”

Gavotte

King Louis XIII

Moderato (♩ = 138)

Return to the sign & and play to Fine

This sign  is used to show that the Pedal is released and pressed down again immediately in order to preserve an unbroken legato. It is used frequently in Chord Playing.

# Carry Me Back to Old Virginny

Introduction

James A. Bland

**Moderato** (♩ = 116)

The introduction is in 2/4 time, marked Moderato with a tempo of 116 beats per minute. It consists of two systems of piano accompaniment. The first system shows the right hand playing a melody of eighth notes and the left hand playing chords. A 'legato pedal' sign is placed under the first two measures of the right hand. The second system continues the melody and accompaniment, with 'R.H.' and 'L.H.' labels indicating the right and left hands respectively. The dynamics are marked *mp*.

**Andantino** (♩ = 92)

The main body of the piece is in 2/4 time, marked Andantino with a tempo of 92 beats per minute. It consists of two systems of piano accompaniment. The first system shows the right hand playing a melody of eighth notes and the left hand playing chords. The second system continues the melody and accompaniment. The dynamics are marked *mf*. The piece concludes with a final chord in the right hand.

## ARPEGGIO

A broken chord is called an Arpeggio.  
Arpeggio is an Italian word meaning "in the style of a Harp".  
 The following Etude consists of Arpeggios divided between the hands. Play as smoothly as possible and try to make the broken chords sound as though played with one hand.

## Etude

Carl Czerny

## THE BROKEN CHORD MARK

When a wavy line is placed before a chord, such as those shown in the following example, it means the chord is to be broken - quickly as though the lower notes were written as Grace Notes.

The right hand melody must be played as legato as possible against the staccatos of the left hand which represent the pizzicato of the violin, for which this piece was originally written.

from  
Orientale

Cesar Cui  
1835-1918

Moderato (♩ = 152)

Legato melody throughout

The musical score consists of five systems of music. Each system has a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part is a melodic line with various ornaments and phrasing. The left-hand part consists of chords, many of which are marked with a wavy line to indicate they should be broken. Fingerings are indicated by numbers 1-5. The score includes first and second endings, a repeat sign, and a double bar line. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is Moderato, with a metronome marking of 152 quarter notes per minute.

1 2 2 2 2 1 3 2 1 3 2

5 4 3 4 3

3 3 1

*mf* *molto* *ff* *dim.* *p*

*pp* *ppp* 8<sup>va</sup>