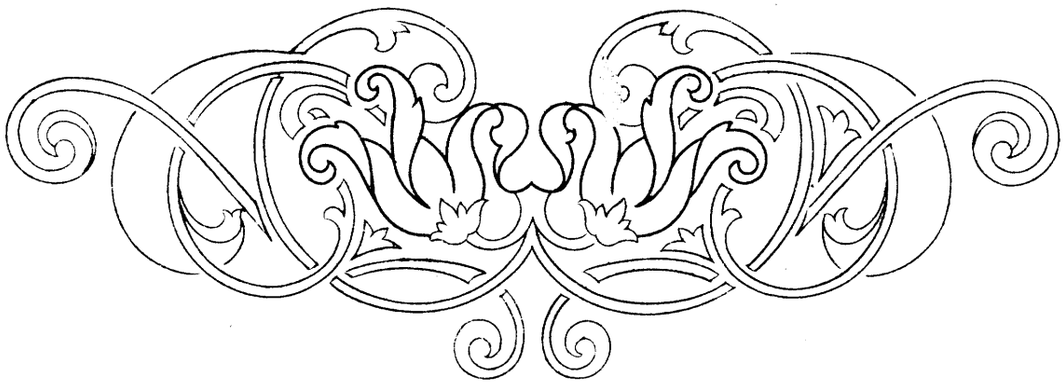
113079

MELODY PICTURES

FOR

STUDY AND RECREATION



FOR THE PIANO

BY

ANTON SCHMOLL

Price 90¢

Philadelphia.
Theodore Presser
1712 Chestnut Str.

MT
243
S35

№ 4891

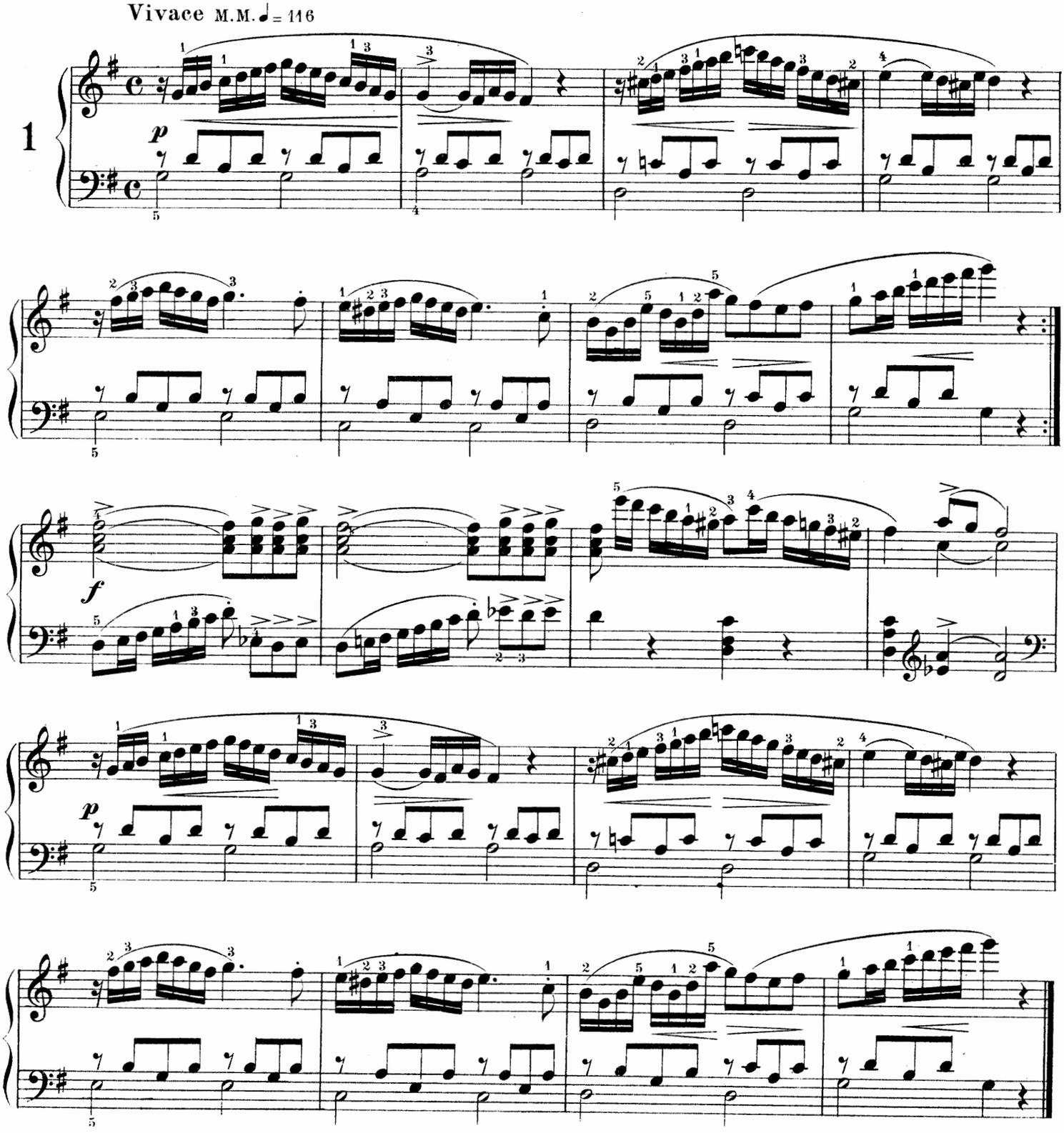
MELODY PICTURES

Edited by F. S. LAW

A. SCHMOLL

A Merry Heart

This piece requires a mastery of the scale of G. Play the first measure repeatedly until it goes smoothly and without fault; then add the second measure, taking care to execute the change of fingers on G with neatness and despatch. Practise the next two measures similarly. Note the contraction of the hand -from D to B- in the seventh measure; to play it accurately practise the second group of sixteenths separately. The first two measures of the second part afford scale practice for the left hand.



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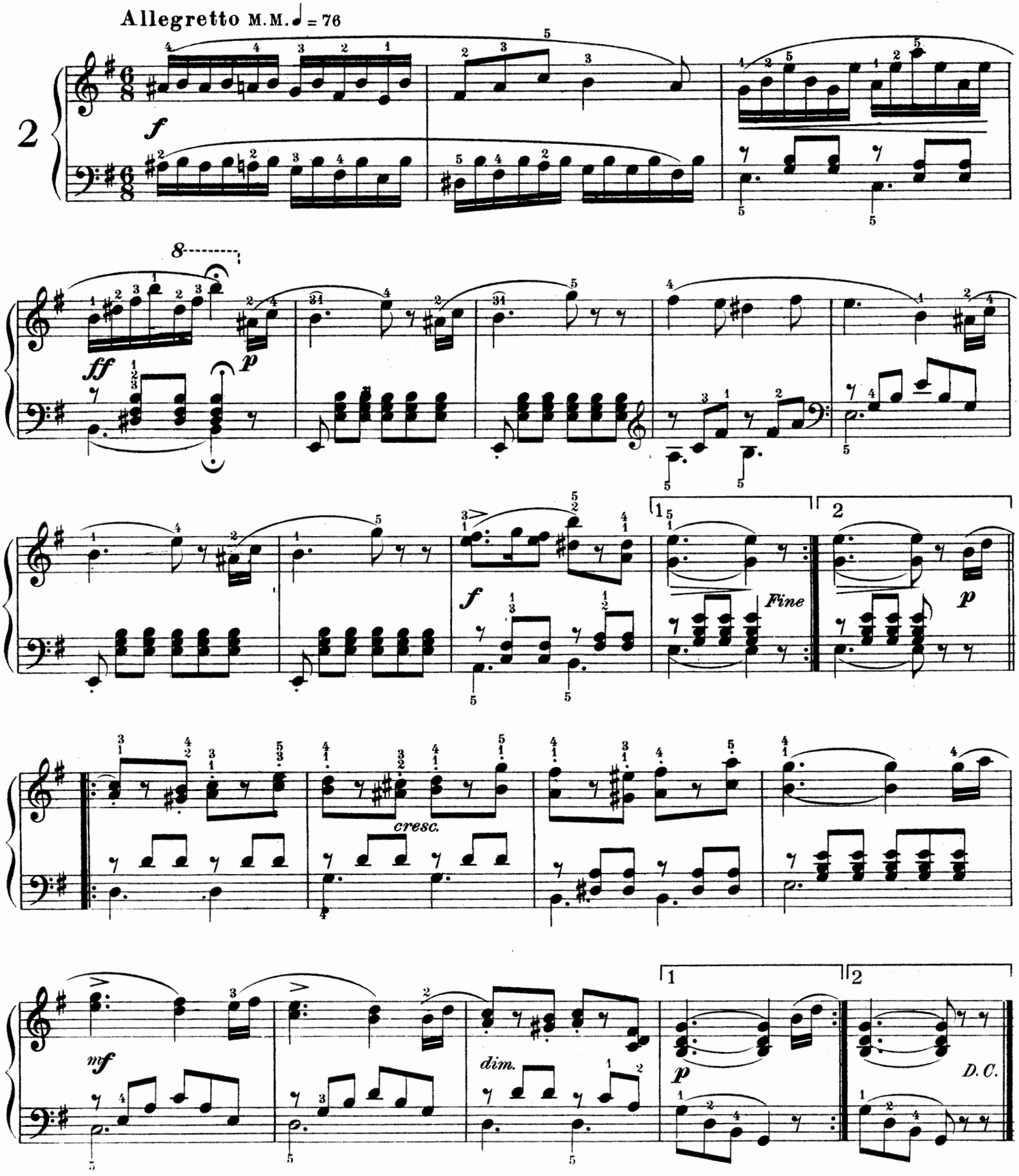
The Song of the Cavalier

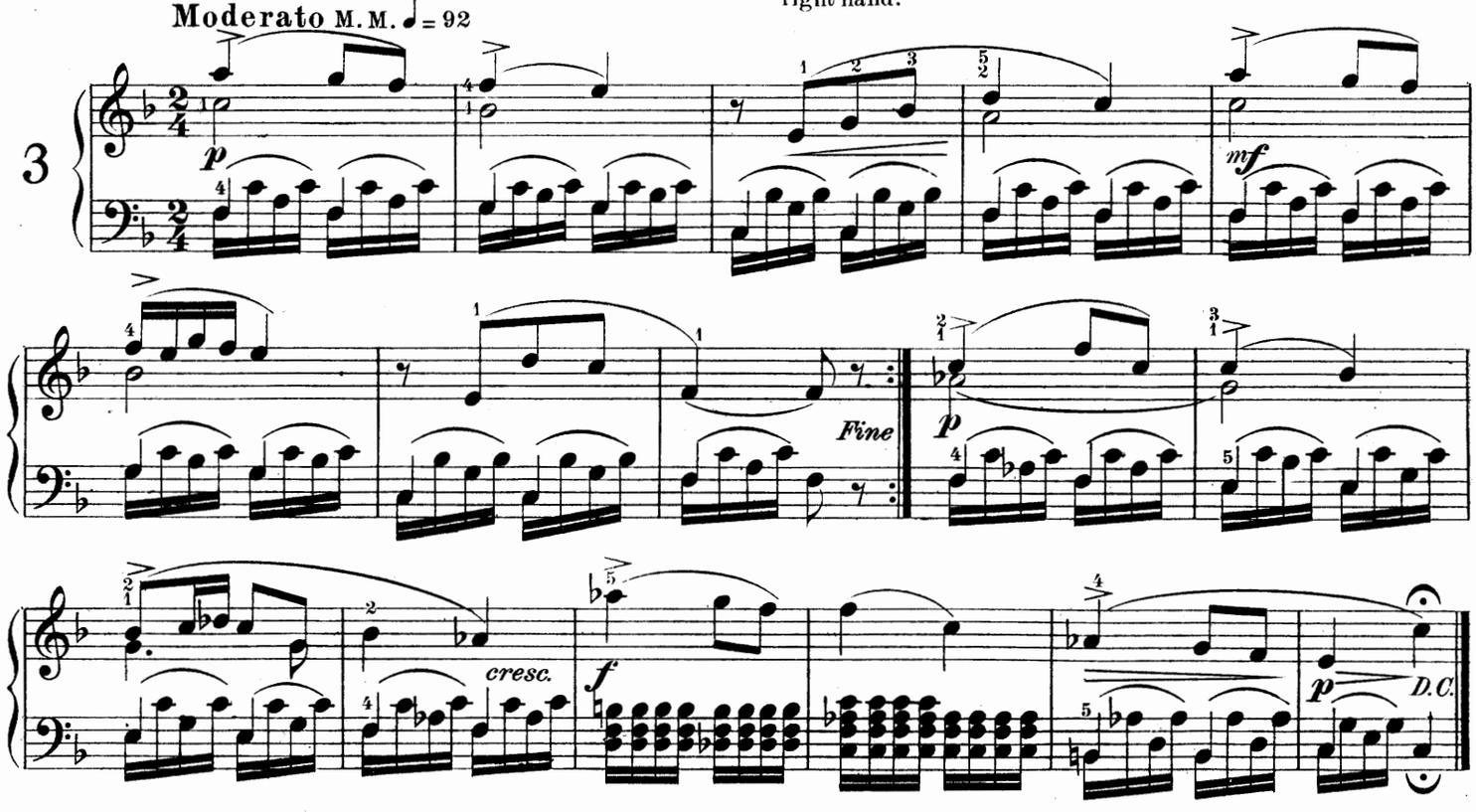
The first four measures demand a firm and decisive attack. Practise them therefore separately, particularly the third and fourth. Separate practice for the right hand in the four measures following the first repeat is also recommended, in order to make sure of the fingering of the thirds and sixths. The shifting fingers noted in the beginning of the fifth and sixth measures may be avoided by the more simple fingering of the same passage in measures nine and ten.



Song Without Words

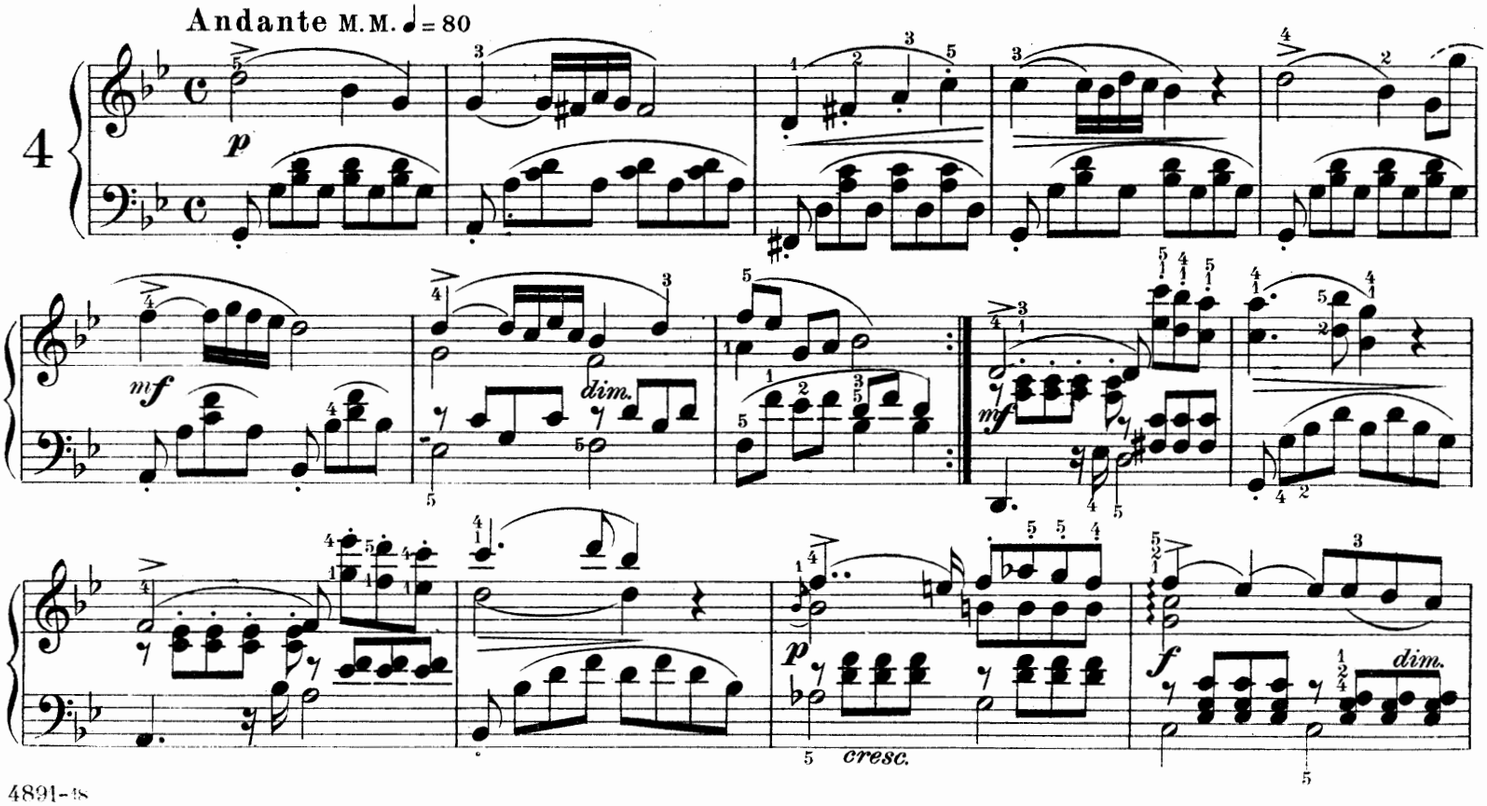
(Lied ohne Worte)

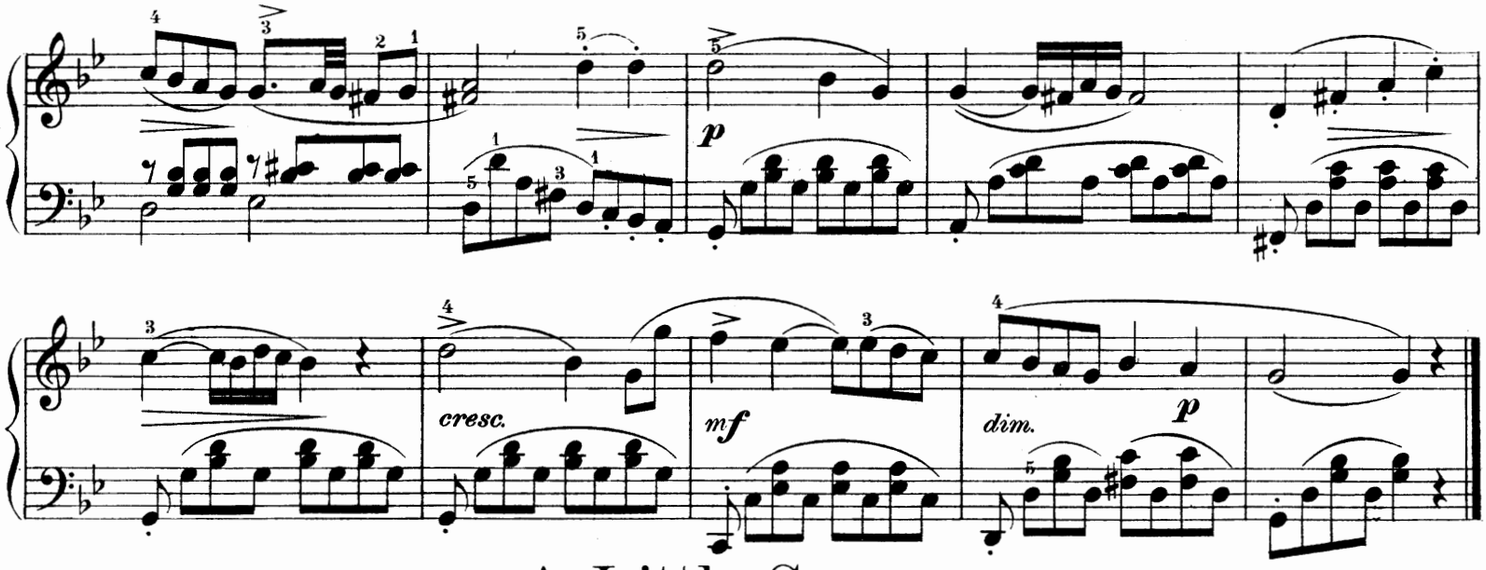
This song without words presents no especial technical difficulties. A separate practice of the left hand, however, is advisable in order to sustain the tones indicated by the double-stemed notes and to be sure that the remaining notes are played lightly and evenly. The few chords in the second part must be played with the fingers resting on the keys as nearly as possible, the wrist rising and falling in their delivery rather than the fingers. They must also not be allowed to overpower the melody in the right hand.



The Wish

This piece requires an expressive singing tone and the careful subordination of the left hand to the right. The third measure must receive especial care to gain the effect indicated by the dots and slurs, called *non legato*. It is neither pure staccato nor pure legato but nearer the latter than the former, since the notes are separated by rests equalling a fourth of their value. By speaking or singing on each note a word of one syllable an idea of the effect desired can be obtained.

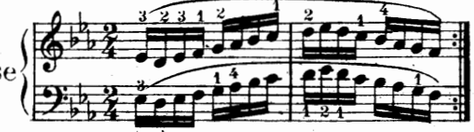




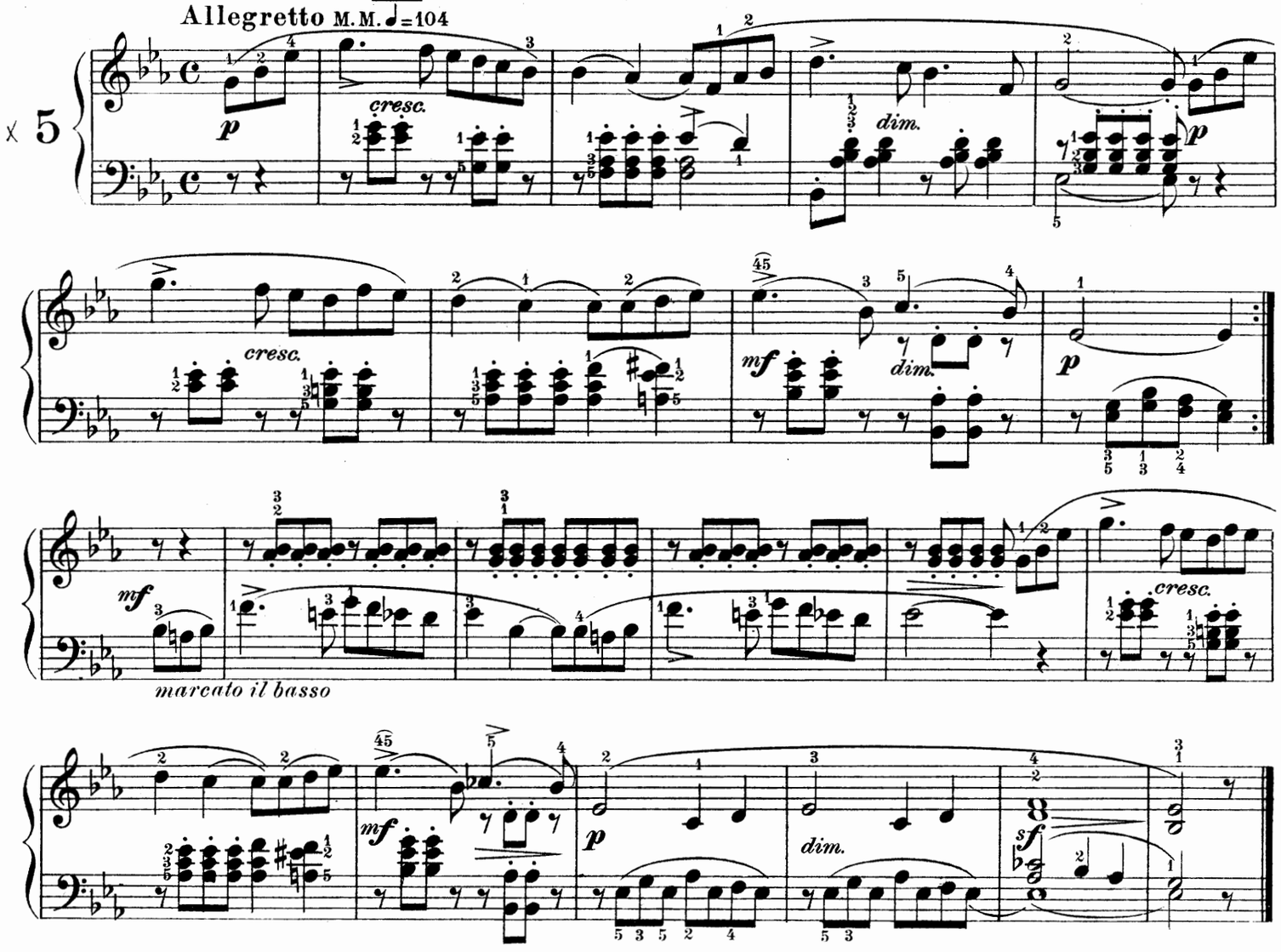
A Little Song

The most important point is to bring out the melody wherever it occurs; in the first part with the right hand, in the second part with the left hand. The latter requires especial attention, as indicated by the words, *marcato il basso* (marked the bass), since the left hand generally lacks the strength of the right hand and in melody playing is apt to want character and distinctness. Play the preliminary exercise from ten to twenty times without stopping in order to gain the necessary fluency and command of the scale of E flat.

Preliminary Exercise

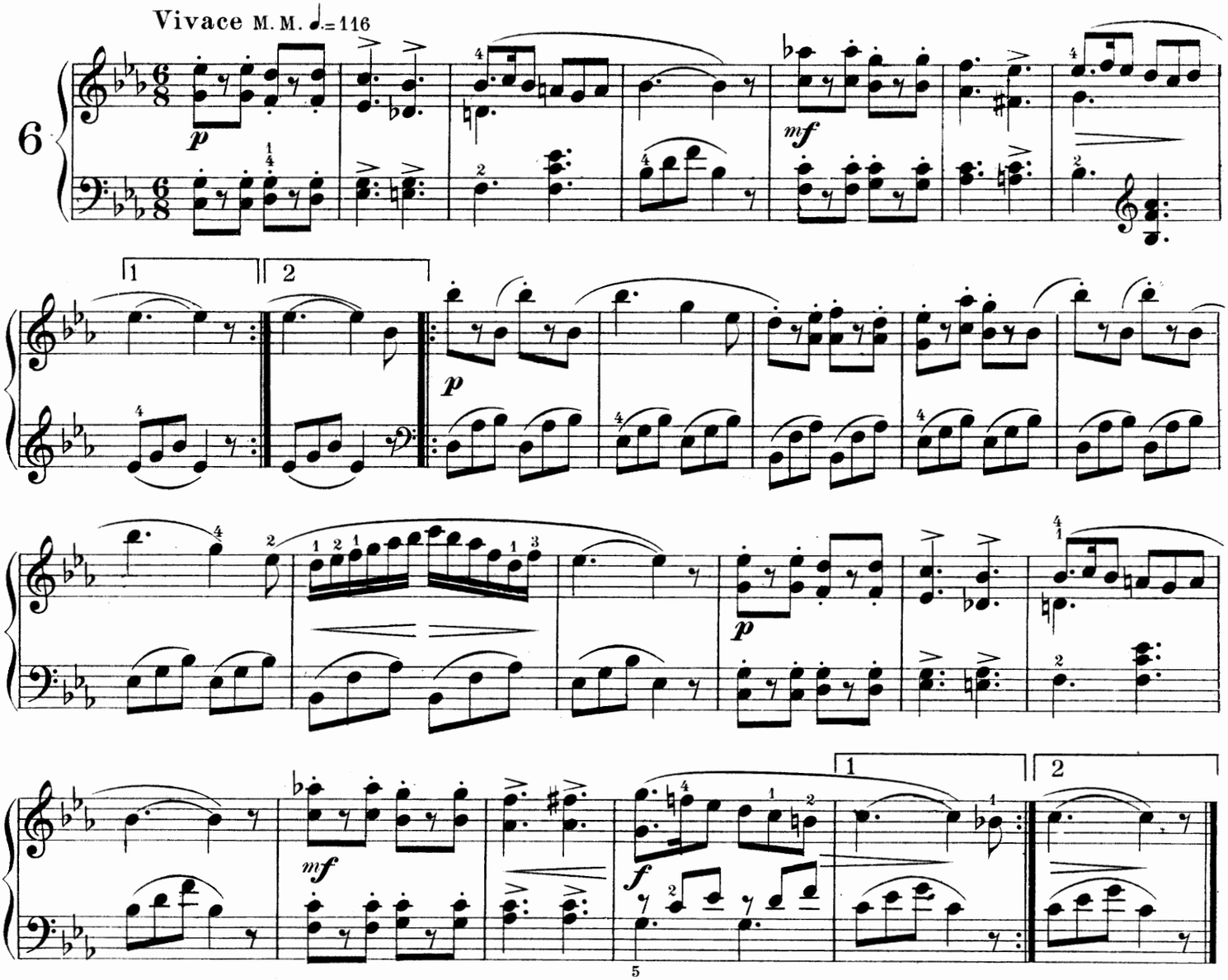


Allegretto M.M. ♩=104



The Song of the Hunter

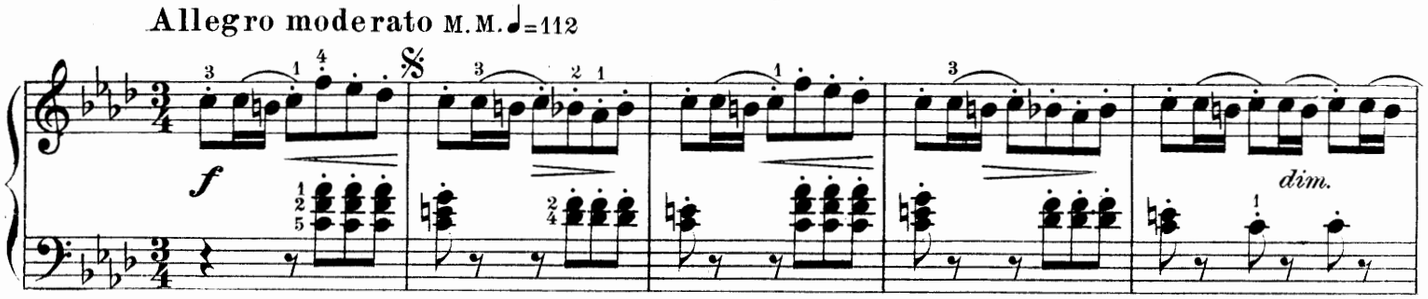
The staccato notes clear and crisp, the legato passages closely joined. The spirit of the composition depends largely on the contrast between the two styles.

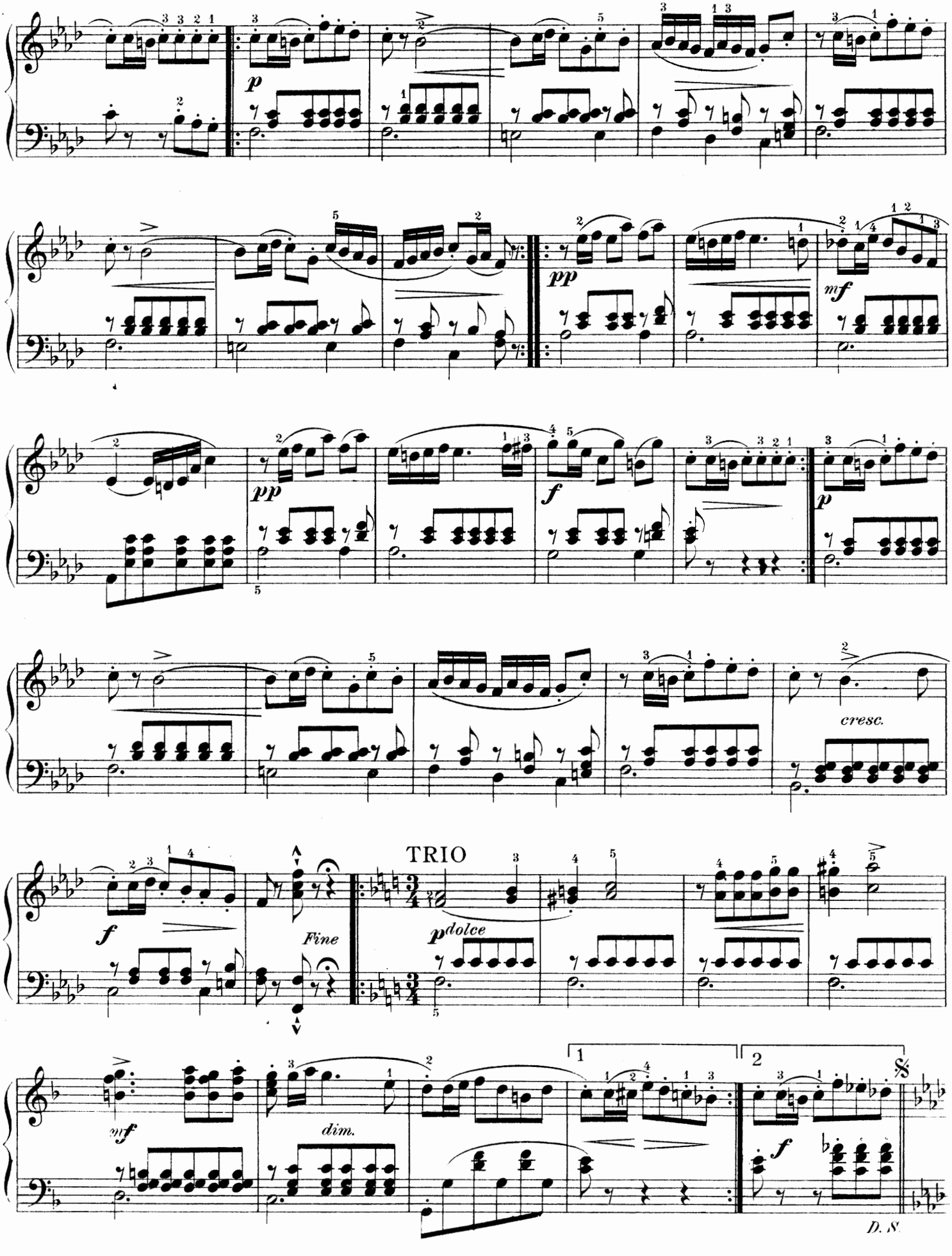


Bolero

The Bolero is a Spanish dance having a peculiarly characteristic rhythm. In Spain it is generally accompanied by the mandolin, guitar, and castanets. The principal theme is in the minor; this is ordinarily followed by what is known as the trio, in the parallel major key, quiet and expressive in style. The first six measures of this bolero form the introduction. The principal essential is to observe carefully the rhythm, which is ♪♬ or 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. Much depends on giving this with freedom and elasticity; the eighth note staccato and accented, the sixteenth notes light and as it were shaken out of the sleeve by a loose hand and wrist.

The trio (F major) demands a particularly singing touch and subdued tone coloring as is indicated by the directions— *dolce* and *piano*.

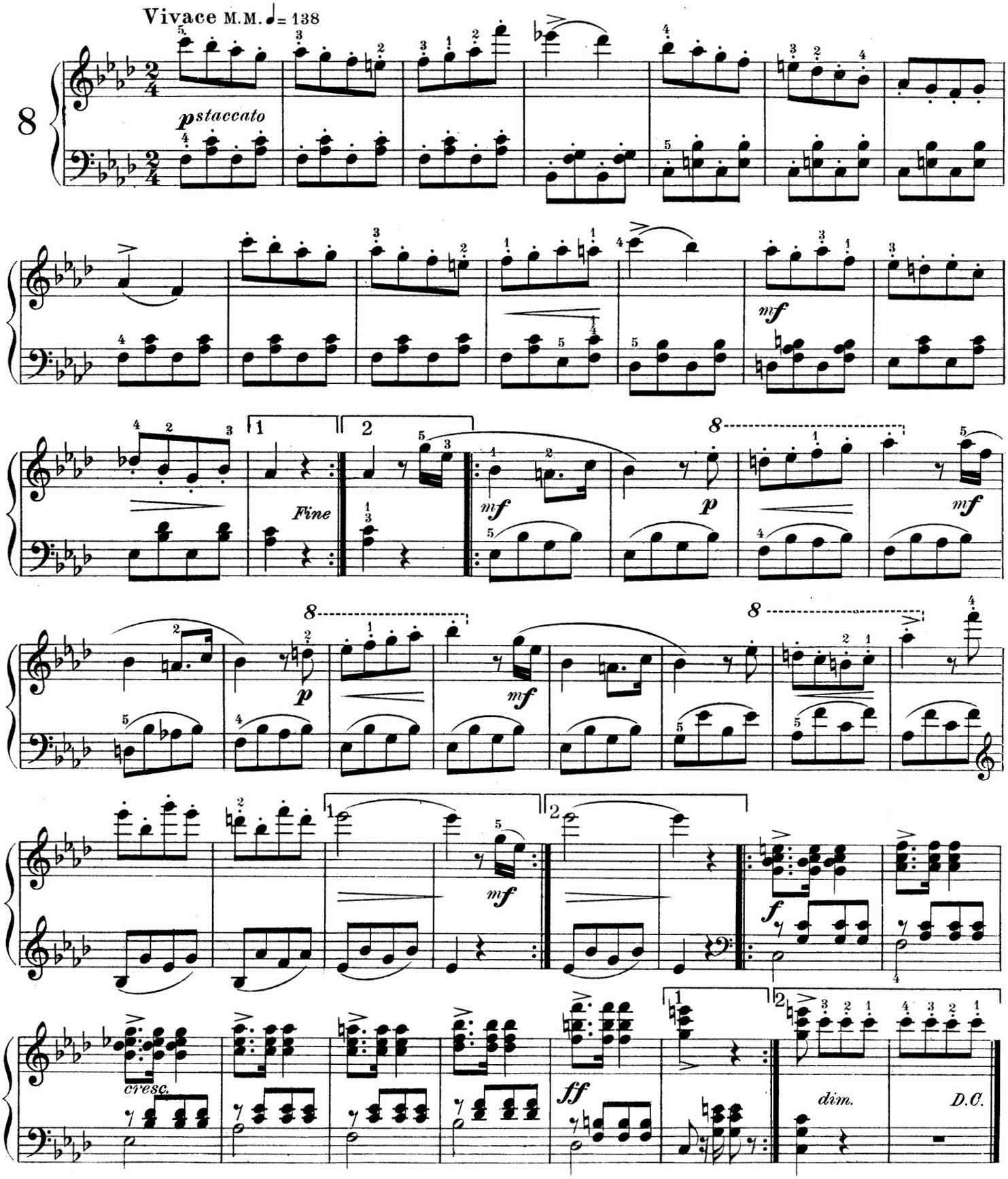



p
pp
mf
pp
f
p
cresc.
f
Fine
TRIO
p dolce
mf
dim.
1
2
f
D. S.

The Courier

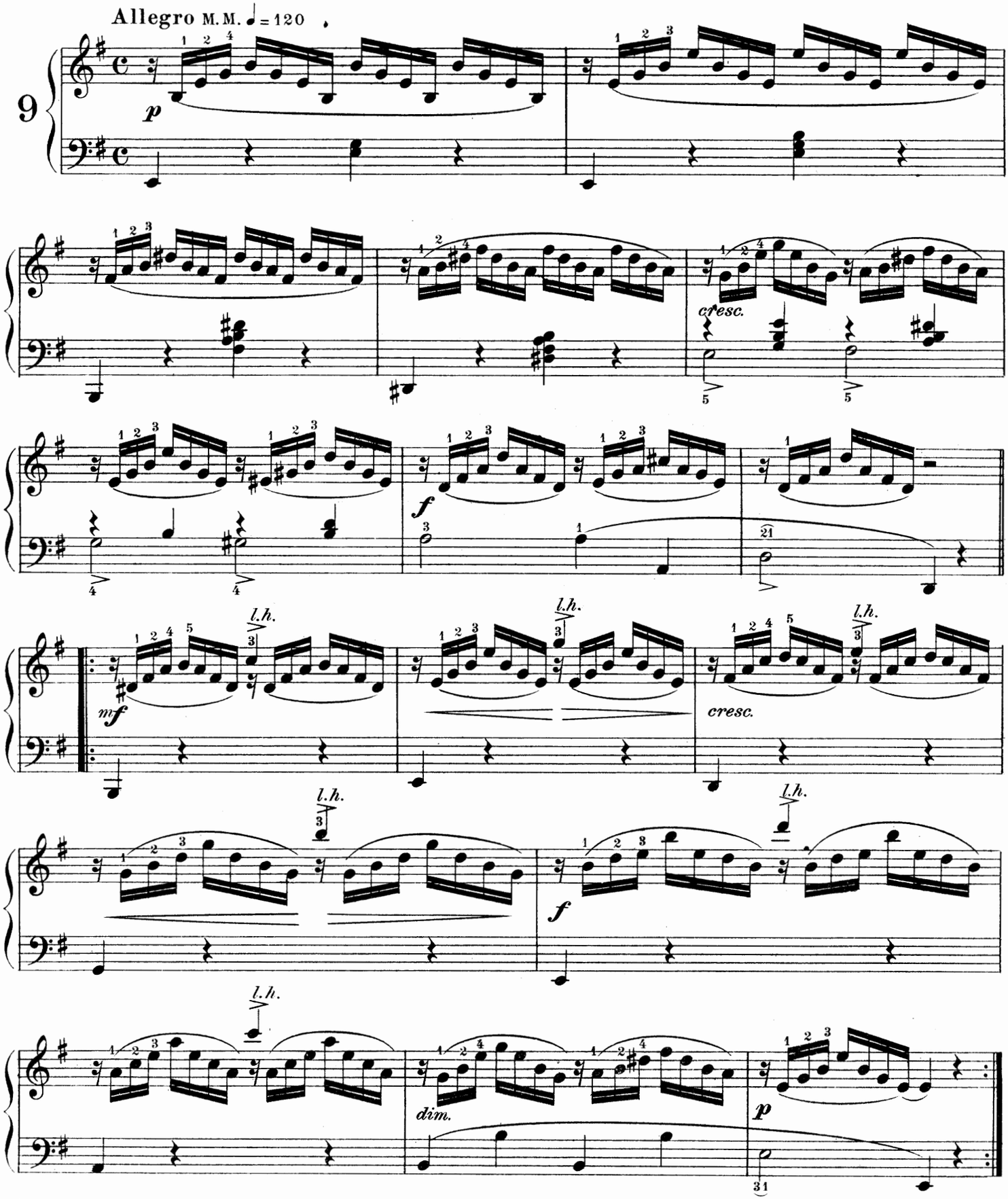
Note that the eigthth notes in the first section of this galop are *staccato* and that the quarter notes, the first of which receives a slight accent, alone are joined. In the second section the *legato* passages are played *mf*, the *staccato* passages *p*.

The most important thing in the third section is to maintain the strict rhythm of the chords in the right hand; i.e. the dotted eighths played with an accent and the following sixteenths with a light rebound of the hand, the whole passage played *crescendo* to the end without the least slackening of the tempo.



Rippling Waves

An interesting study in chord arpeggios. The melody is carried by the fifth finger of the right hand assisted by the left hand crossing over in the second section. These notes must be played distinctly and well differentiated from the accompaniment notes, which require great lightness and equality of touch. The right hand should not be held stiffly but allowed a certain swaying motion in executing the arpeggios.

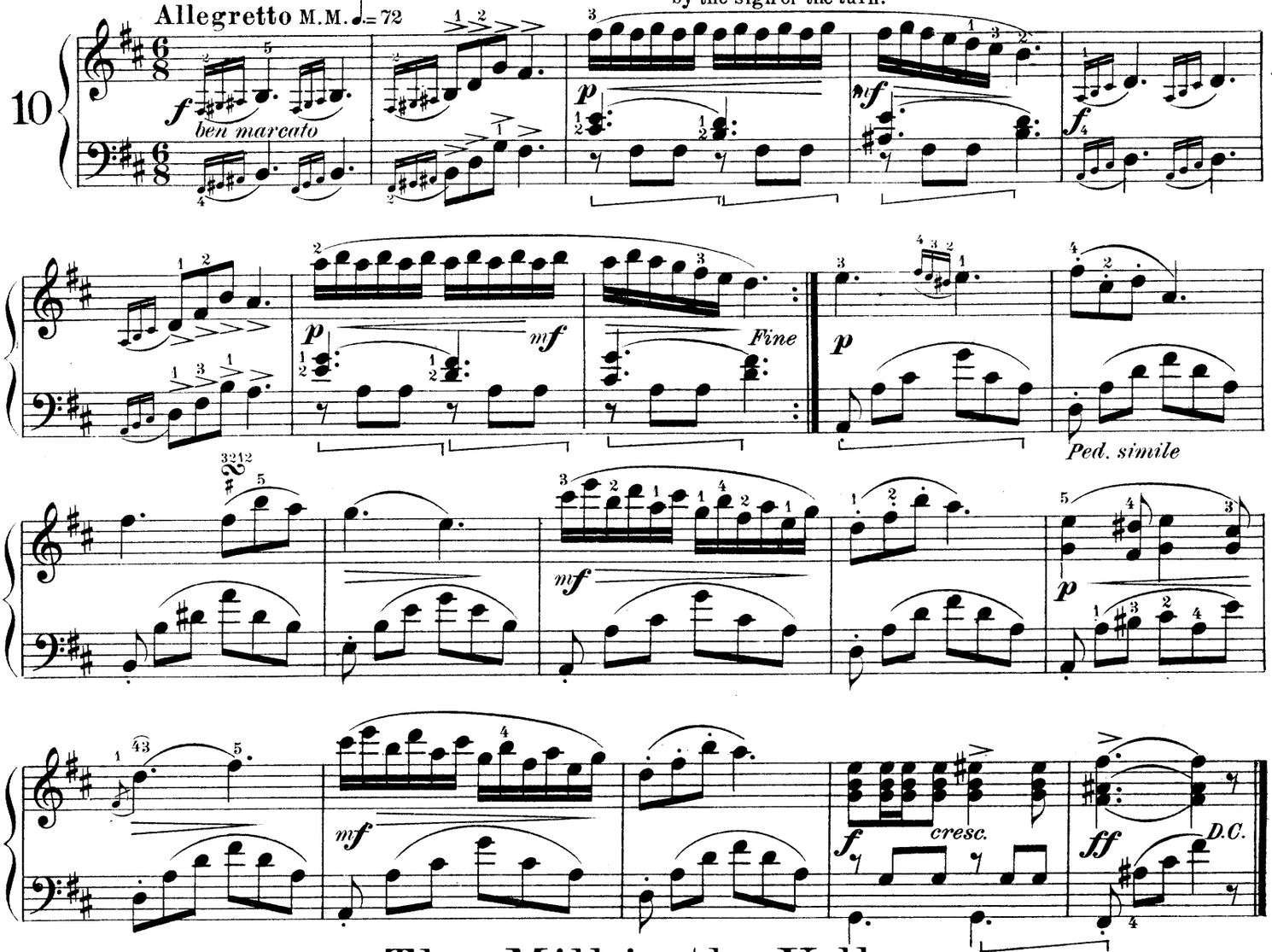


The Reveille

The groups of small notes which occur in the first and second, the fifth and sixth measures are played very rapidly and as close to the principal note as possible, imitating the roll of the drum.

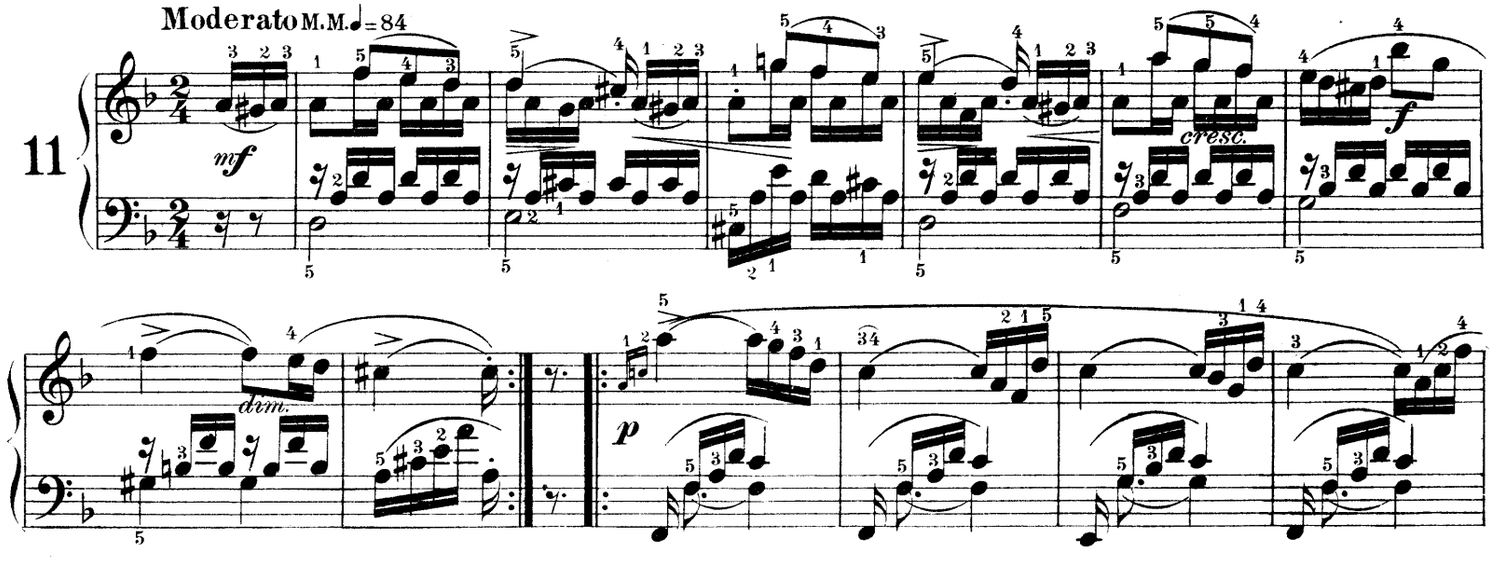
The small notes in the ninth measure are played similarly but partake of the nature of the turn, which receives explanation in No 15.

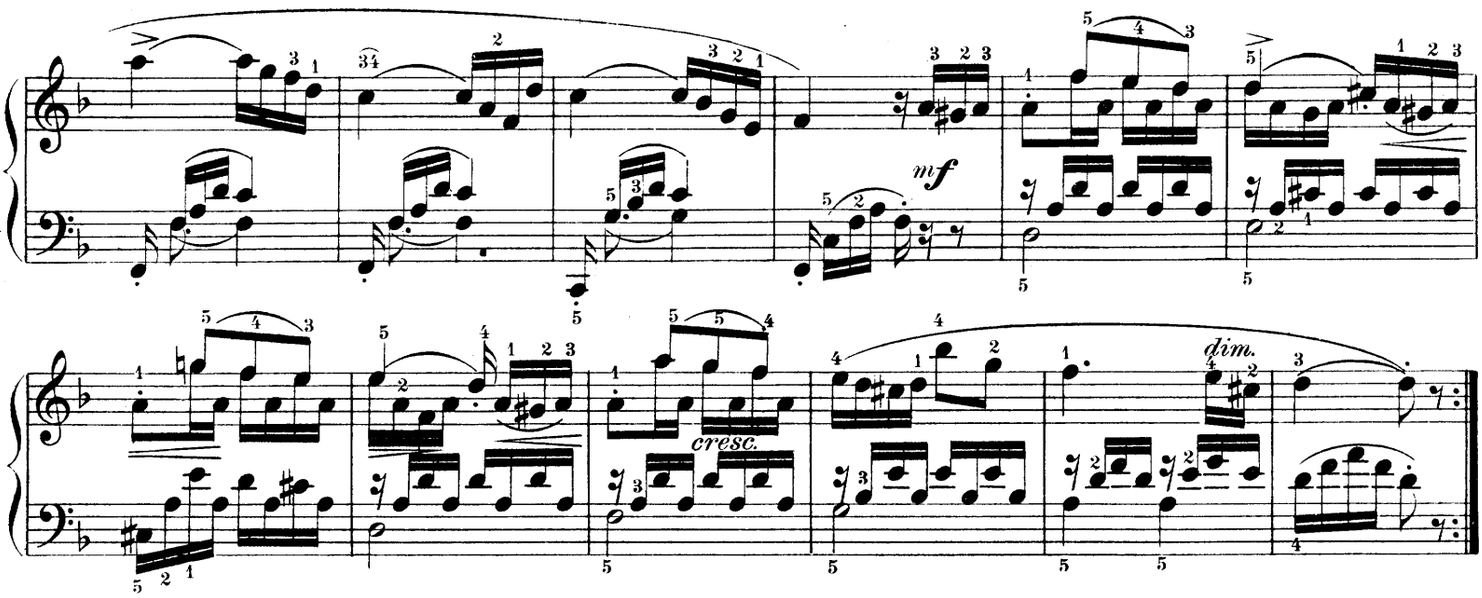
In the eleventh measure precisely the same effect is indicated by the sign of the turn.



The Mill in the Valley

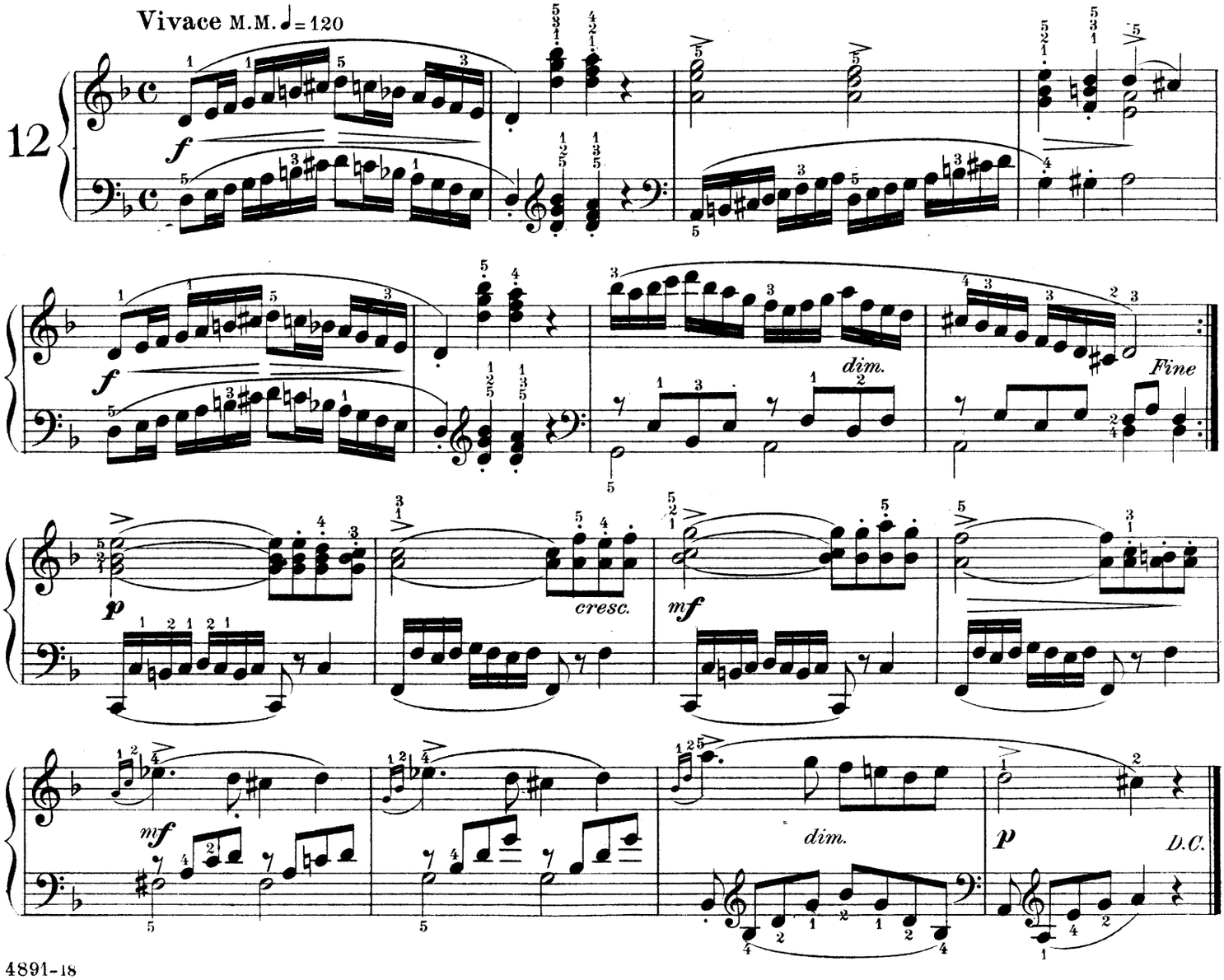
First play the melody of this piece through. Where there are double stemmed notes play them alone, omitting the accompanying sixteenths, for the most part played by the thumb, until the melody is clearly recognized. Then add the sixteenths, taking care that the weight of the touch remains on the melodic notes and that the thumb plays in a light, semi-staccato manner. In the passage following the first repeat mark, the left hand has a figure which alternates with one in the right hand; see that both are brought out clearly.





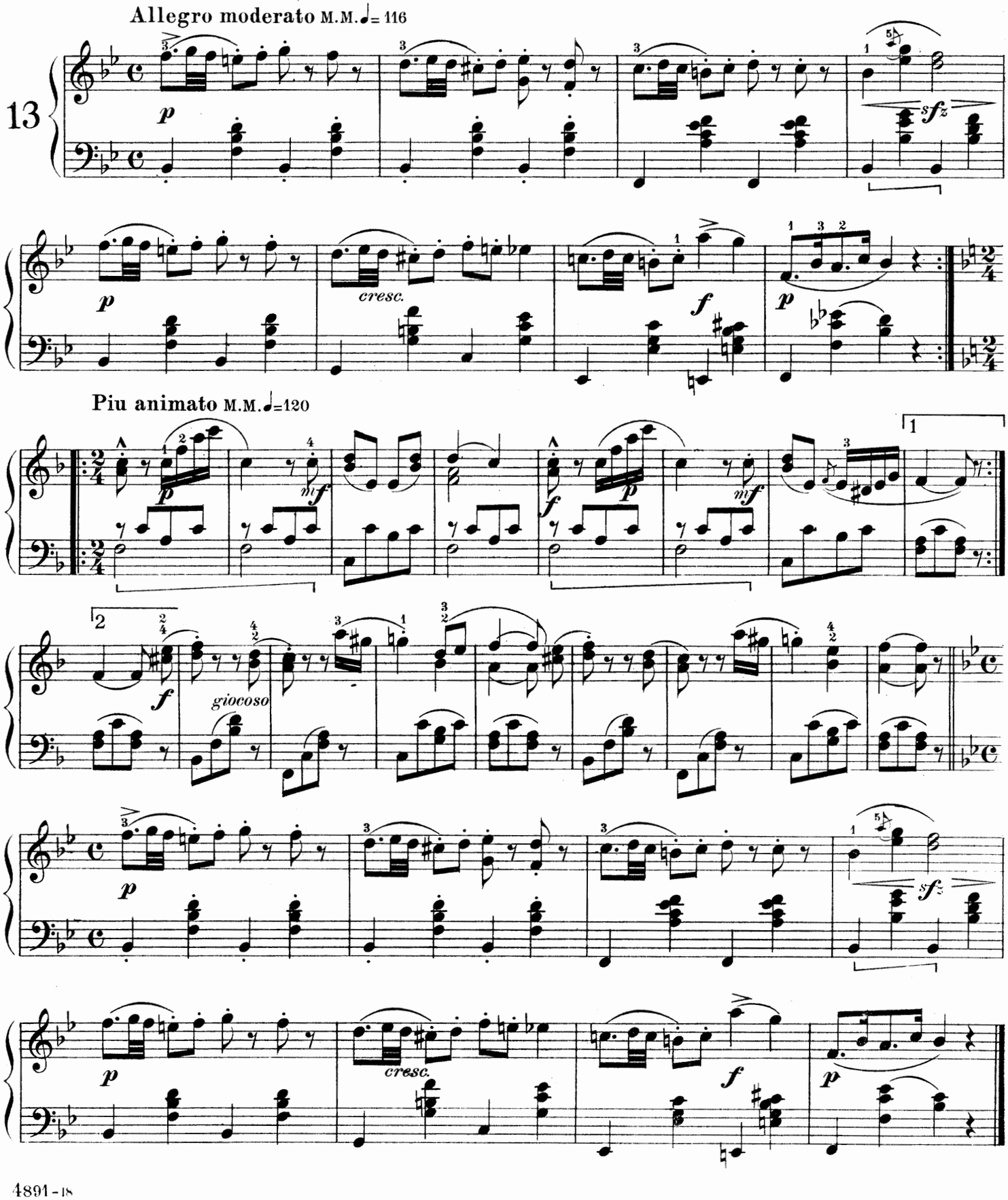
The North Wind

Every scale passage, whether in the right hand or in the left, or in both, must be studied separately in order to attain the requisite fluency. The figure in sixteenth notes in the left hand following the first repeat mark demands this practice in particular; it must be played repeatedly until the hand executes it almost mechanically. The whole piece must be played with no little spirit and vivacity.



A Morning Walk

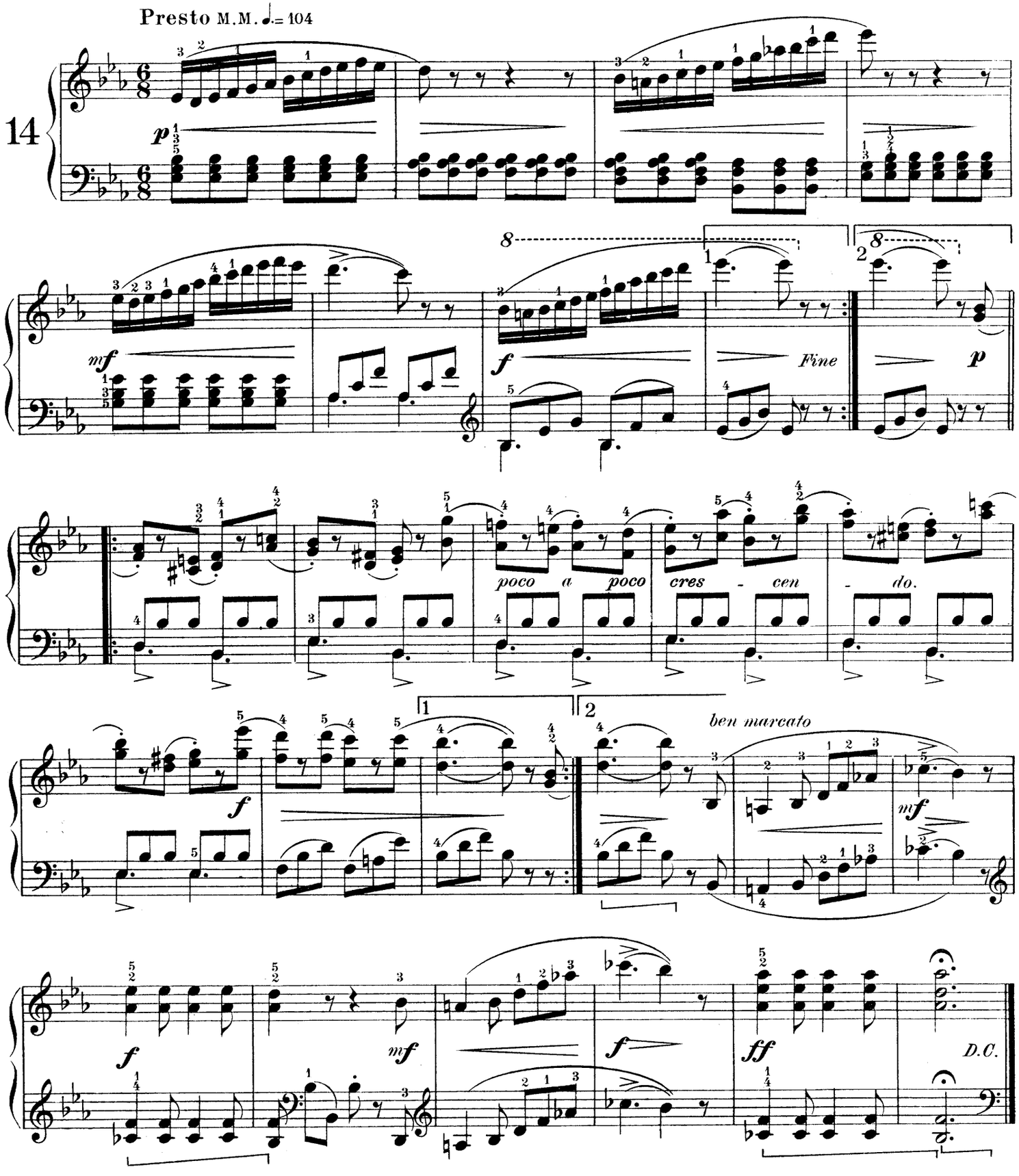
Freshness, gaiety and spirit are the characteristics of this piece. In the first section the left hand will require especial attention, not only for sureness of attack in the skips but for the accent which is demanded for the single notes played by a weak finger. The staccato notes in the right hand are played with an elastic curling of the fingers toward the palm of the hand. The small note in the fourth measure is what is known as an harmonic appogiatura – that is, it occurs with another note and must therefore be played exactly with the lower note of the third which follows it and not as written, by itself. The change from quadruple to double measure indicates increased animation as shown by the direction *piu animato*.



The Valiant Cavalier

Presto signifies a very rapid rate of movement. Its superlative *prestissimo* indicates the most rapid tempo possible.

To acquire the necessary velocity in the following piece practice each hand separately to gain fluency in the scale passages played by the right hand and a loose wrist action in the left hand, taking care to sustain the double-stemmed notes with accent and their full length. In putting both hands together consider the measure as composed of two instead of six counts, accenting the groups of eighth notes like triplets, making the unit the dotted quarter instead of the eighth note.

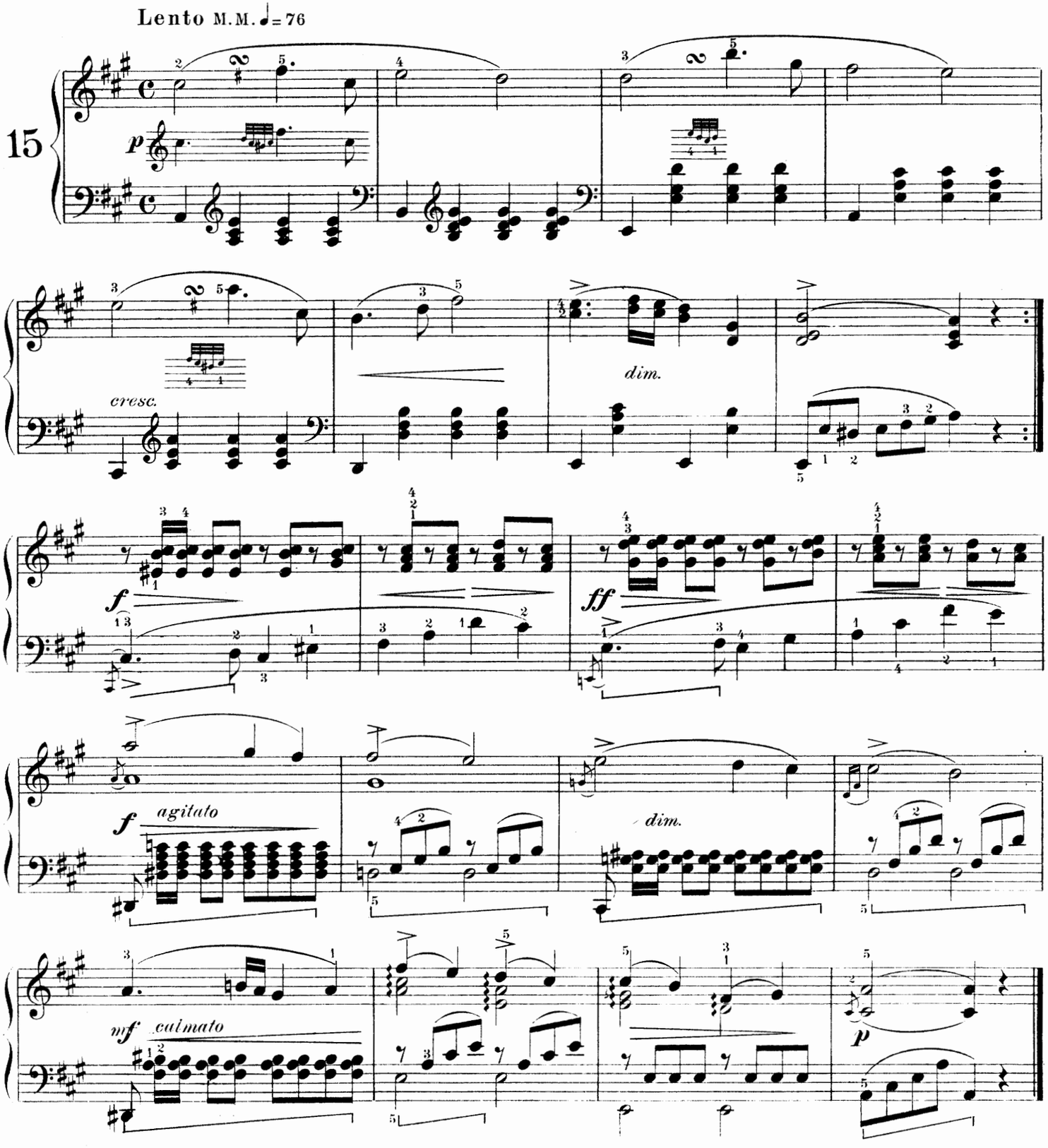


Hope

Song Without Words

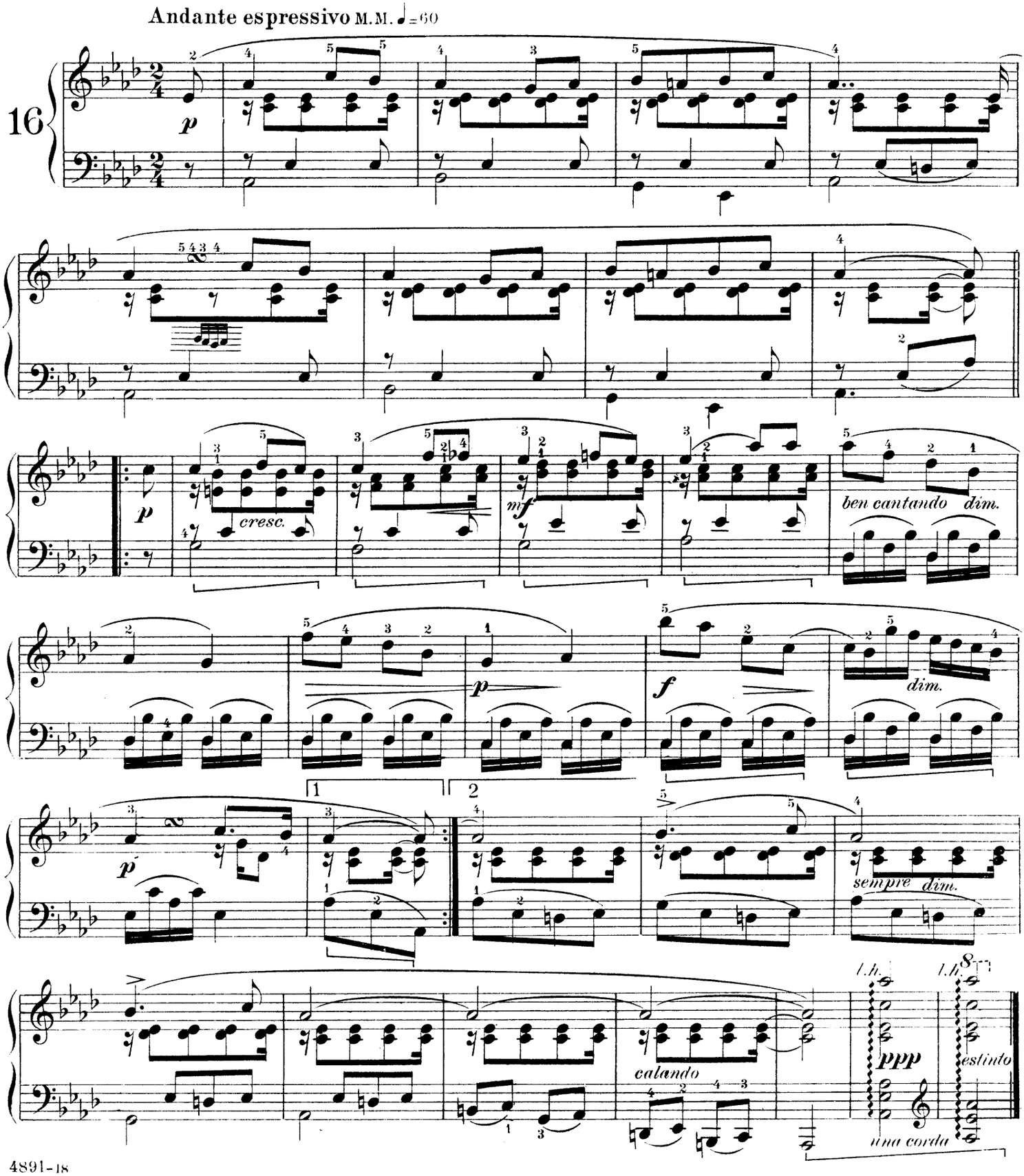
The turn is indicated by the sign ∞. It is composed of four notes played in the following order: first the note above the principal note, i.e., the note over or after which it stands; then the principal note and the note below it, ending with the principal note.

An accidental placed over the sign affects the highest note; placed under the sign it affects the lower note. Since the note after the turn follows it immediately it is necessary to sustain the principal note before executing the turn, which is played with a certain degree of rapidity. There is no absolute rule as to the duration of this pause; it depends upon the tempo and character of the composition. In this case the tempo is slow and the turn is accordingly played on the fourth eighth note of the measure, as shown by the example in small notes between the staves. It demands a light but clear execution. The most common faults are inequality and haste, and this holds good of the execution of all musical embellish - ments.



Evening Song

Before attempting this piece consider carefully its various melodic parts. There are no less than four: two in the right hand and two in the left. The inner parts are syncopated, the outer parts are regular in movement, and each must preserve its individual character. In the fifth measure the second syncopated note is omitted in order to admit of the turn, which is played rapidly and lightly in the time of a sixteenth note, as indicated by the example in small notes between the staves. Note the crossing of the hands at the end; also that the arpeggios must begin with the lowest note of the left hand and continue in succession to the notes of the right hand in such a way that time is given for the left hand to cross over and deliver the note at the top with great delicacy, so as to justify the use of the term *estinto* (extinguished).

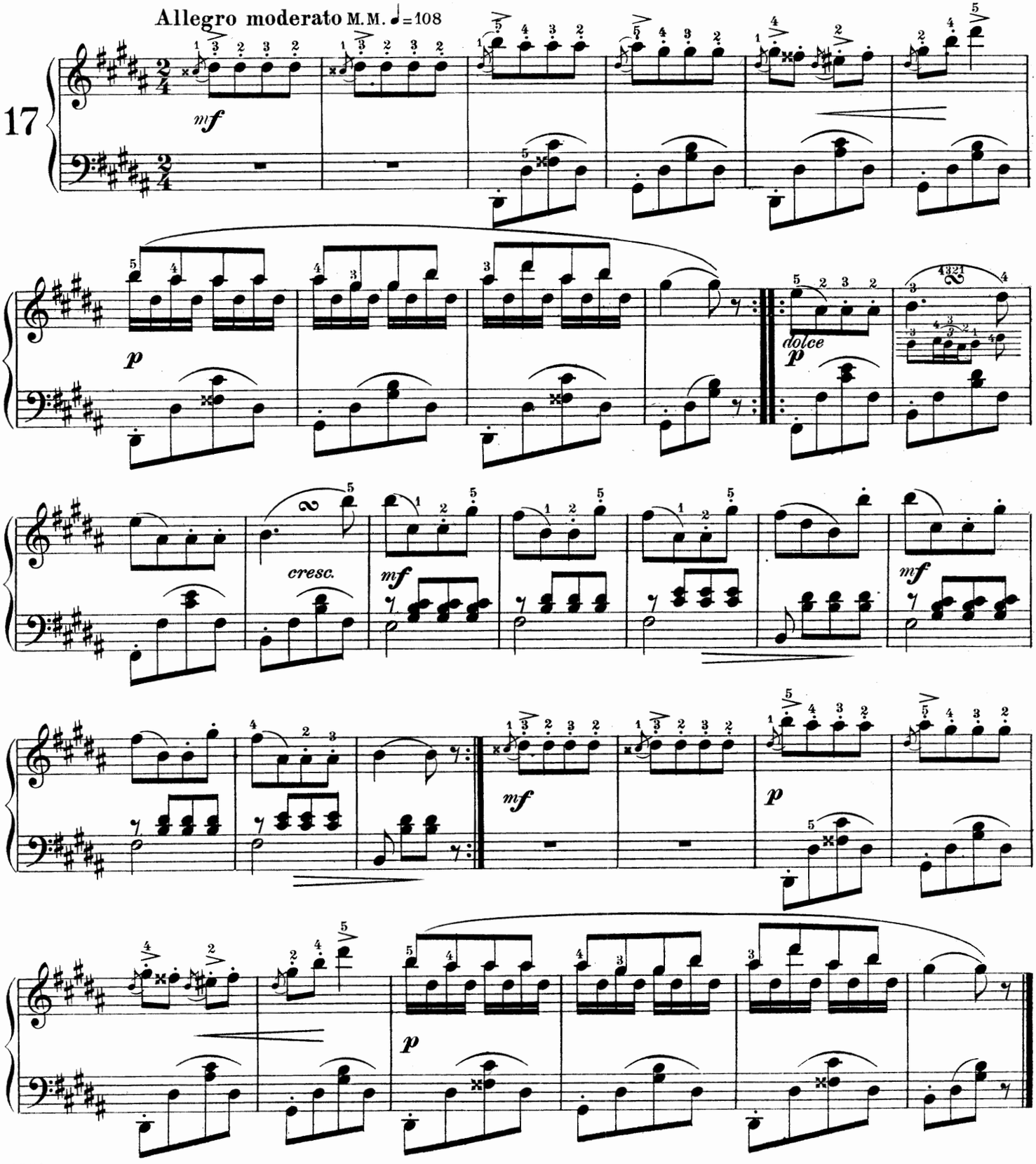


The Little Mill

Here we have the turn on a dotted note, which differs materially in rhythm from the turn considered in № 15.

When the note is not dotted the four notes comprising the turn are equal in length, but in order to preserve the effect of the dot it is necessary to vary them as follows: The note and the dot are divided into three equal parts, the dot forming the third; the principal note takes the first part, the first three notes of the turn are played rapidly as a triplet to the second part, while the principal note fills the time of the third part, as is seen by the example in small notes between the staves.

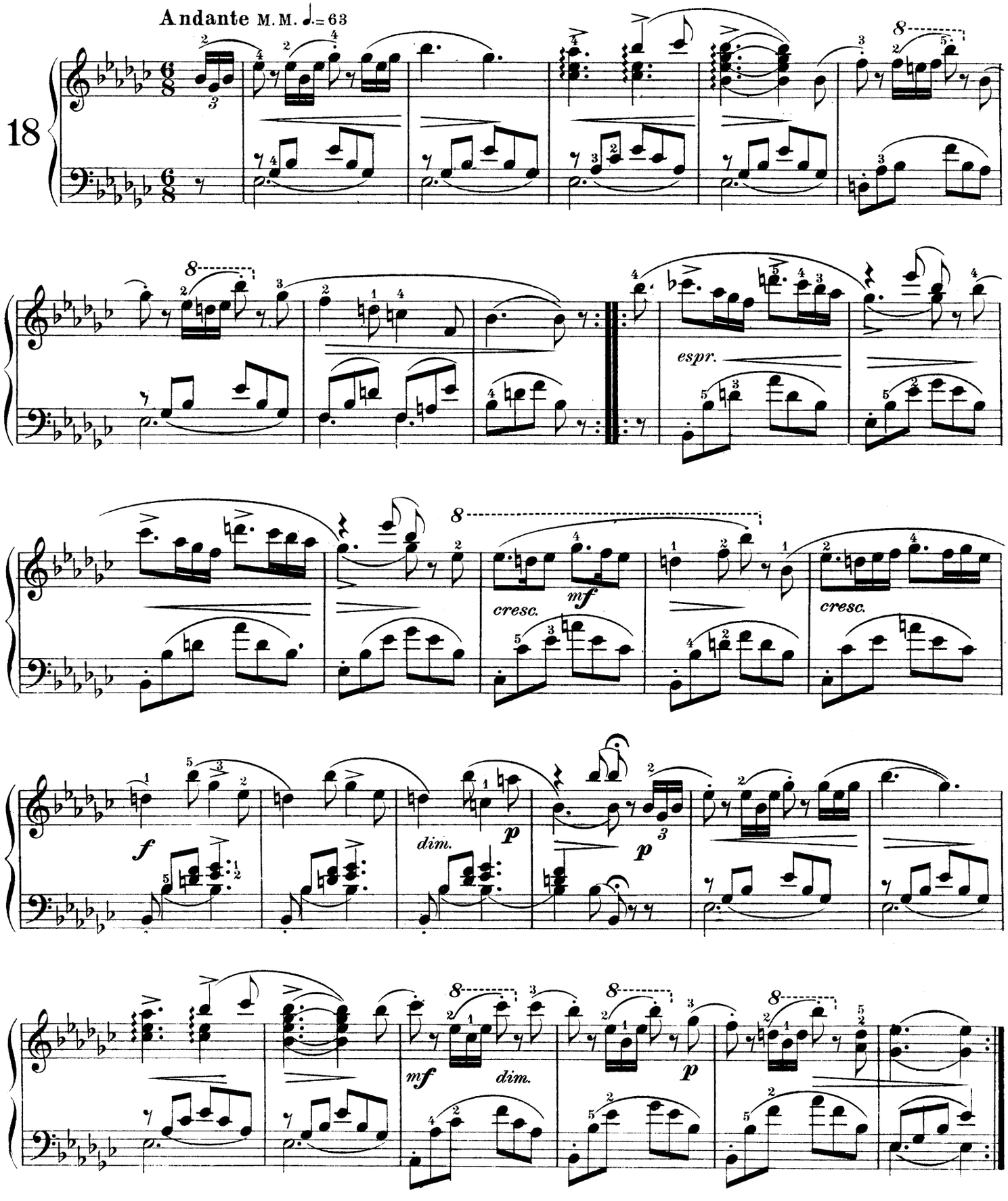
The *staccato* eighth notes are played with fingers lightly flexing toward the palm of the hand; the slurred notes require especial attention to elasticity of wrist and forearm.



The Captive Swallow

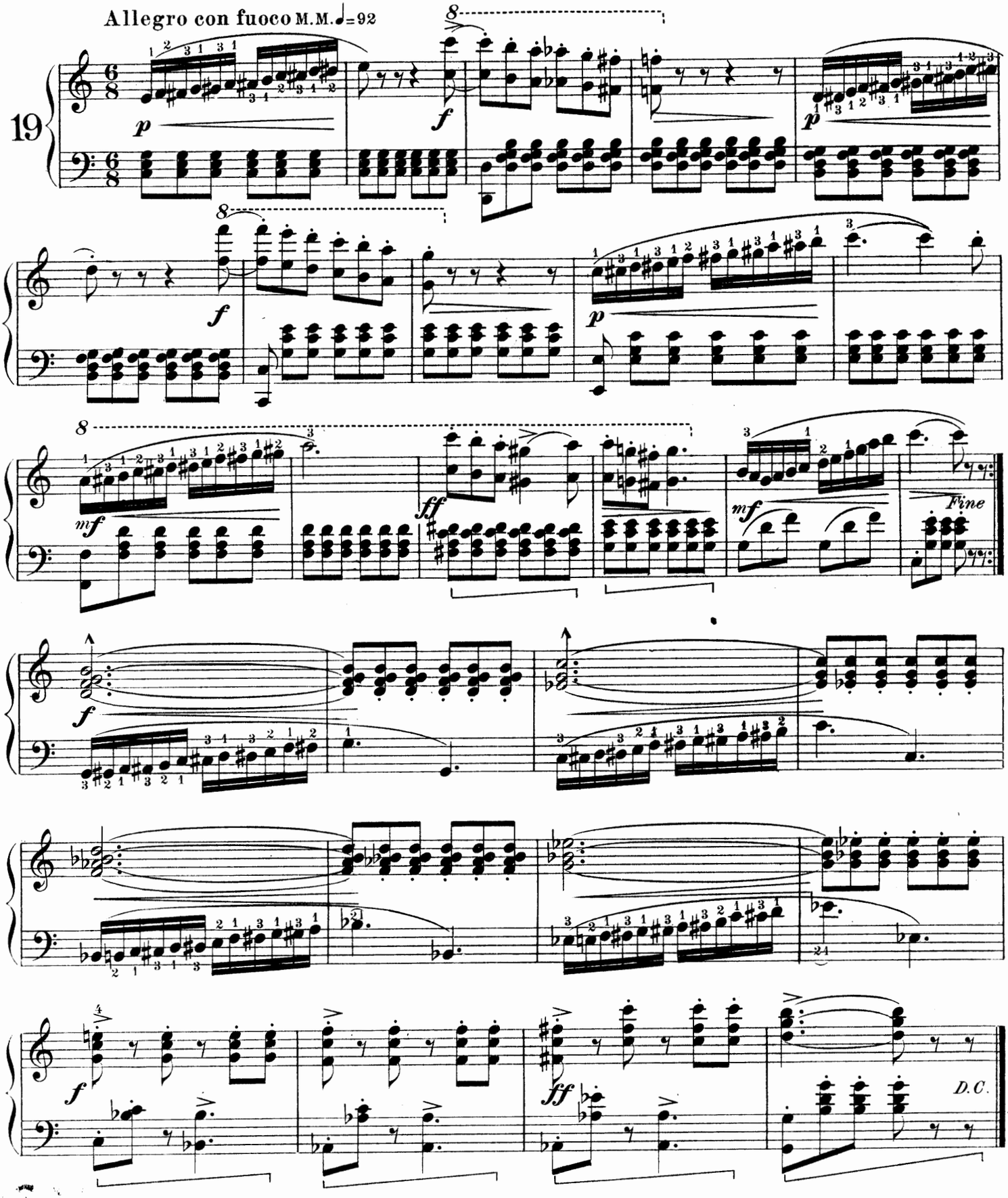
Give especial care to holding the sustained notes in the left hand.

The imitative bird-notes marked *8va* found in the fifth and sixth measures and in the three measures before the end should be played lightly in order to distinguish them from the melody notes below.



The Storm

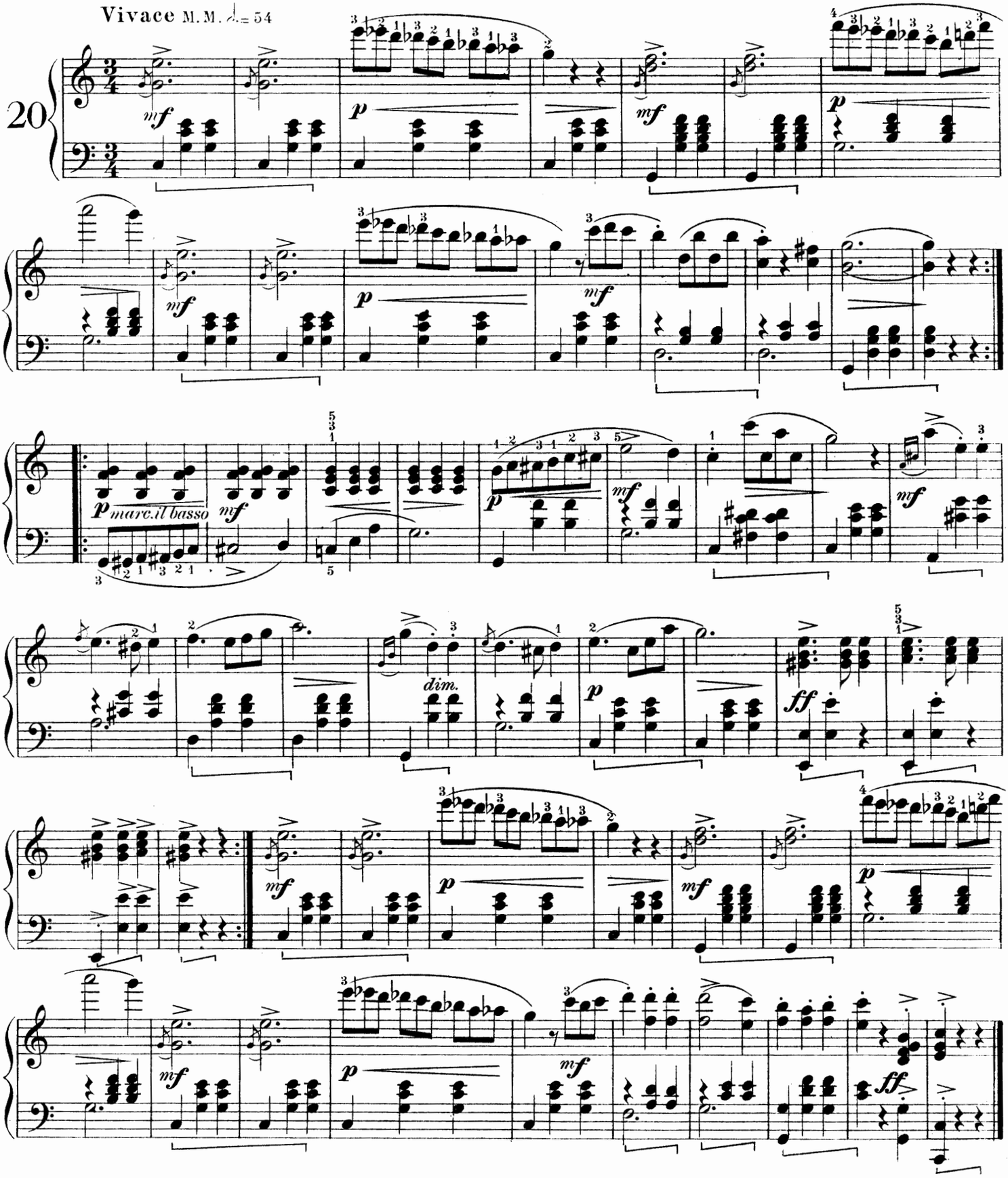
The tempestuous effect demanded in the following piece depends largely upon a clear and rapid execution of the various chromatic scales, which should be played *crescendo*. Therefore practise them separately with each hand until they can be tossed off with ease and certainty. The staccato octaves require a light swing of the hand from the wrist.



Daisies Waltz

Most of the chromatic passages in this waltz differ from those in the preceding piece by being divided into three groups of triplets instead of two groups of sextolets, materially altering their character. Each triplet receives an accent.

In measures 17 and 21 the scale is grouped by twos with but one principal accent on the first note of the whole group.



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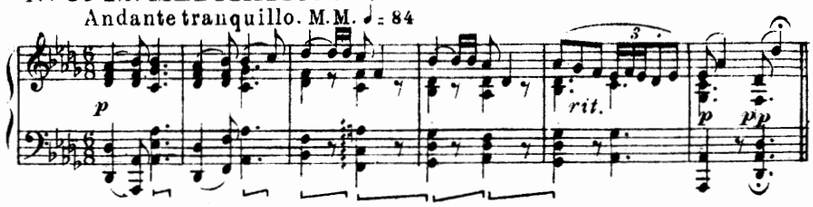
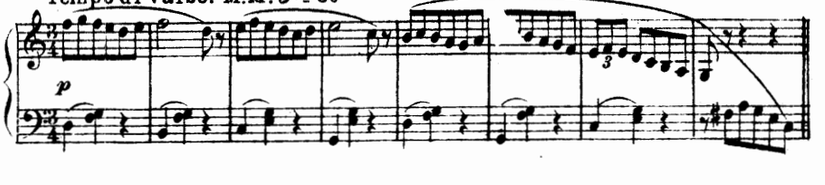
Nº 3942. MEDITATION. *D. JOHNSON.* 25 cts.

Andante tranquillo. M.M. ♩ = 84



Nº 4011. VALSE DIVERTISSEMENT. *H. WEYTS.* 35 cts.

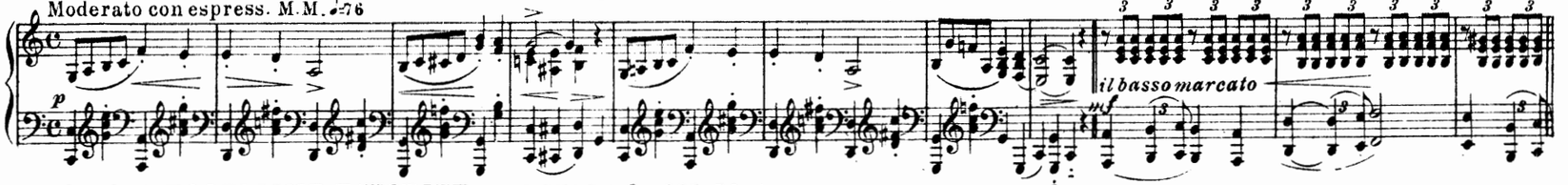
Tempo di Valse. M.M. 𝅗𝅥 = 80



Nº 4010. MELODY OF LOVE. *H. ENGELMANN.* Op. 600. 35 cts.

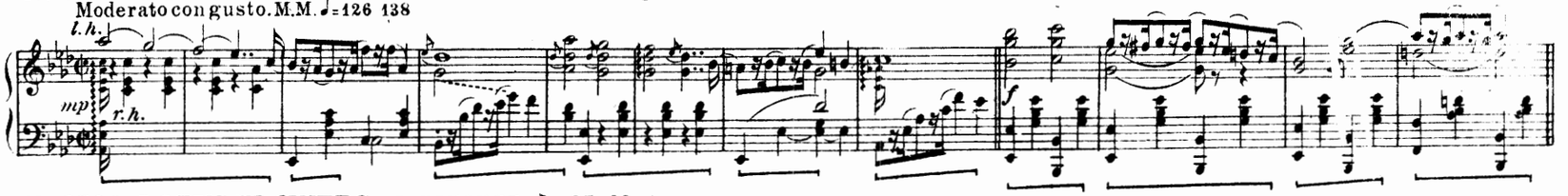
Moderato con espress. M.M. ♩ = 76

Animato. M.M. ♩ = 104



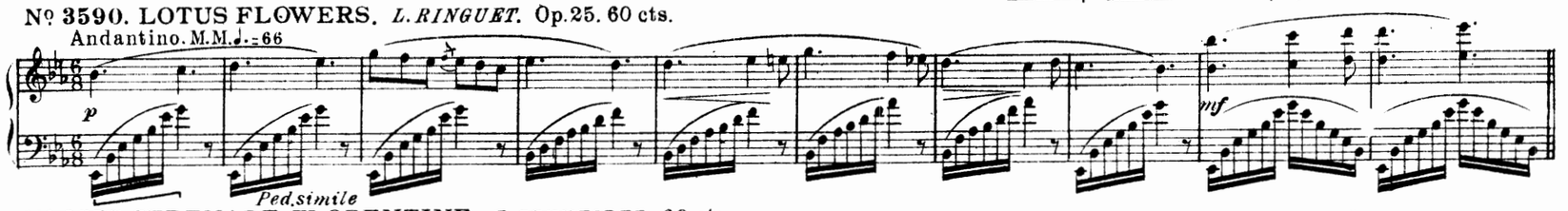
Nº 3889. A FOOTLIGHT FAVORITE. *W. F. SUDDS.* Op. 285. 50 cts.

Moderato con gusto. M.M. ♩ = 126 138



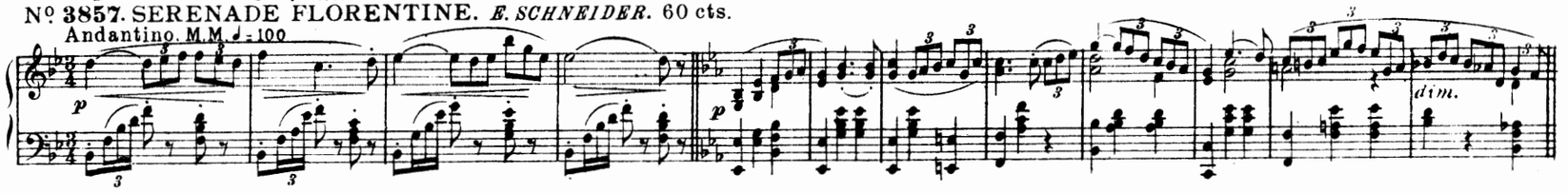
Nº 3590. LOTUS FLOWERS. *L. RINGUET.* Op. 25. 60 cts.

Andantino. M.M. ♩. = 66



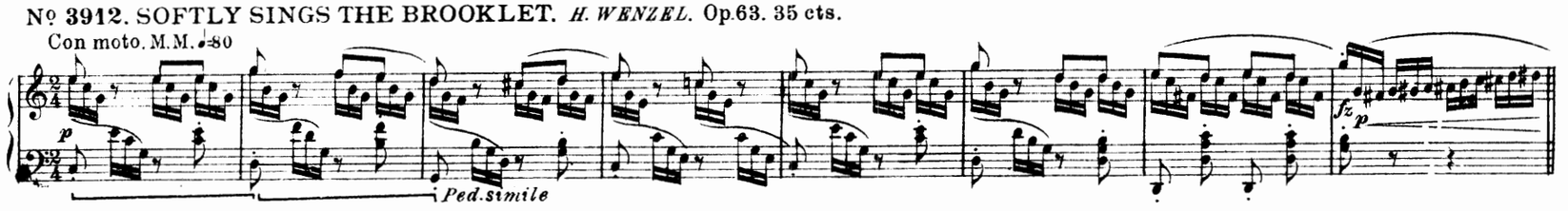
Nº 3857. SERENADE FLORENTINE. *E. SCHNEIDER.* 60 cts.

Andantino. M.M. ♩ = 100



Nº 3912. SOFTLY SINGS THE BROOKLET. *H. WENZEL.* Op. 63. 35 cts.

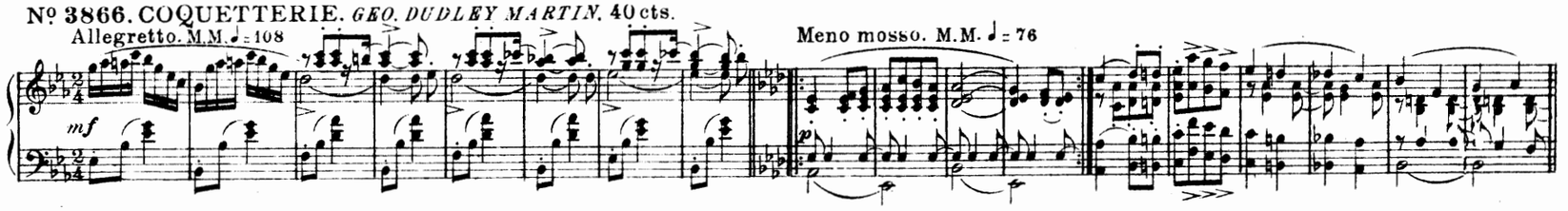
Con moto. M.M. ♩ = 80



Nº 3866. COQUETTERIE. *GEO. DUDLEY MARTIN.* 40 cts.

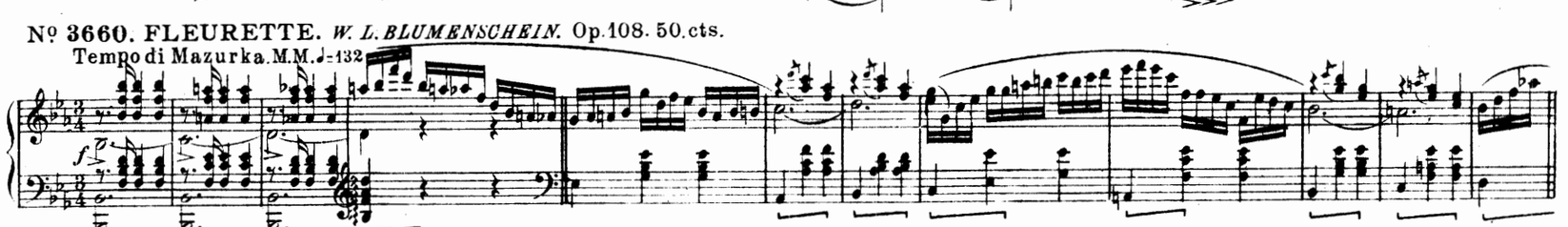
Allegretto. M.M. ♩ = 108

Meno mosso. M.M. ♩ = 76



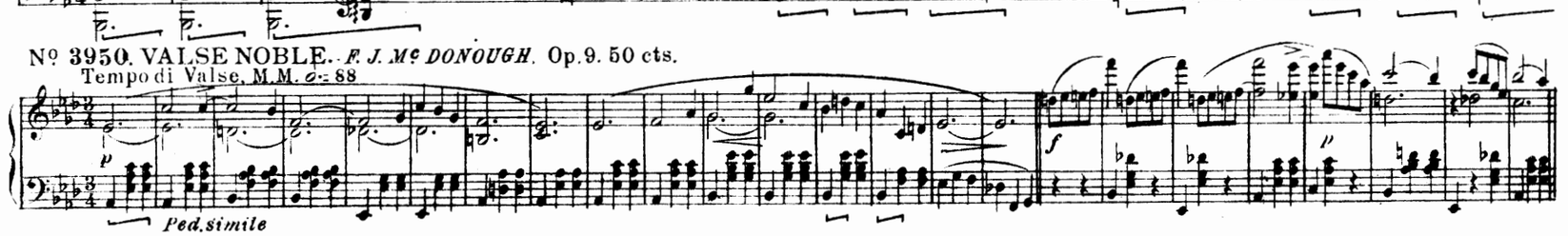
Nº 3660. FLEURETTE. *W. L. BLUMENSCHEIN.* Op. 108. 50. cts.

Tempo di Mazurka. M.M. ♩ = 132



Nº 3950. VALSE NOBLE. *F. J. Mc DONOUGH.* Op. 9. 50 cts.

Tempo di Valse. M.M. 𝅗𝅥 = 88



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