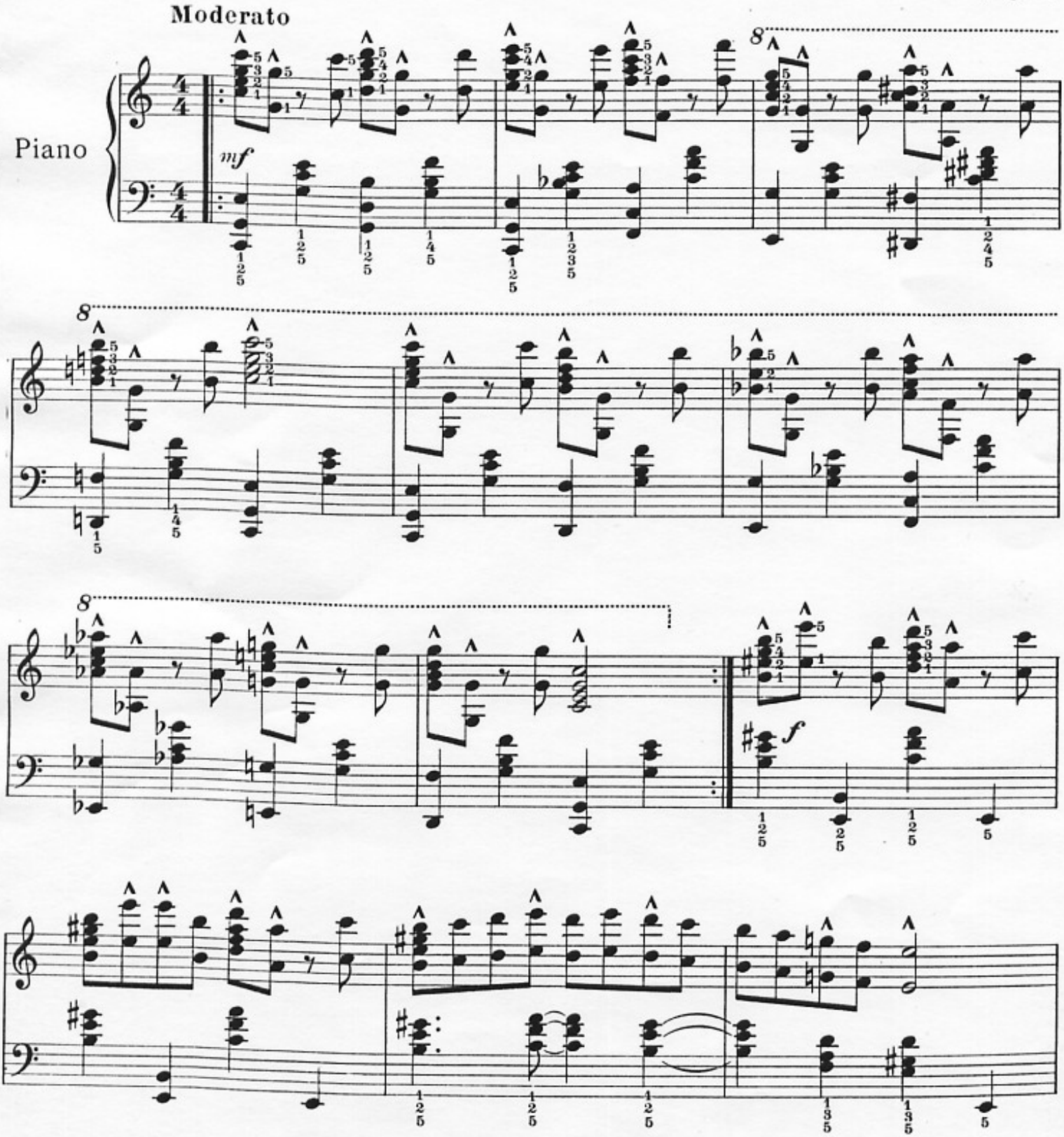
SIX STUDIES IN SYNCOPATION

Book I.

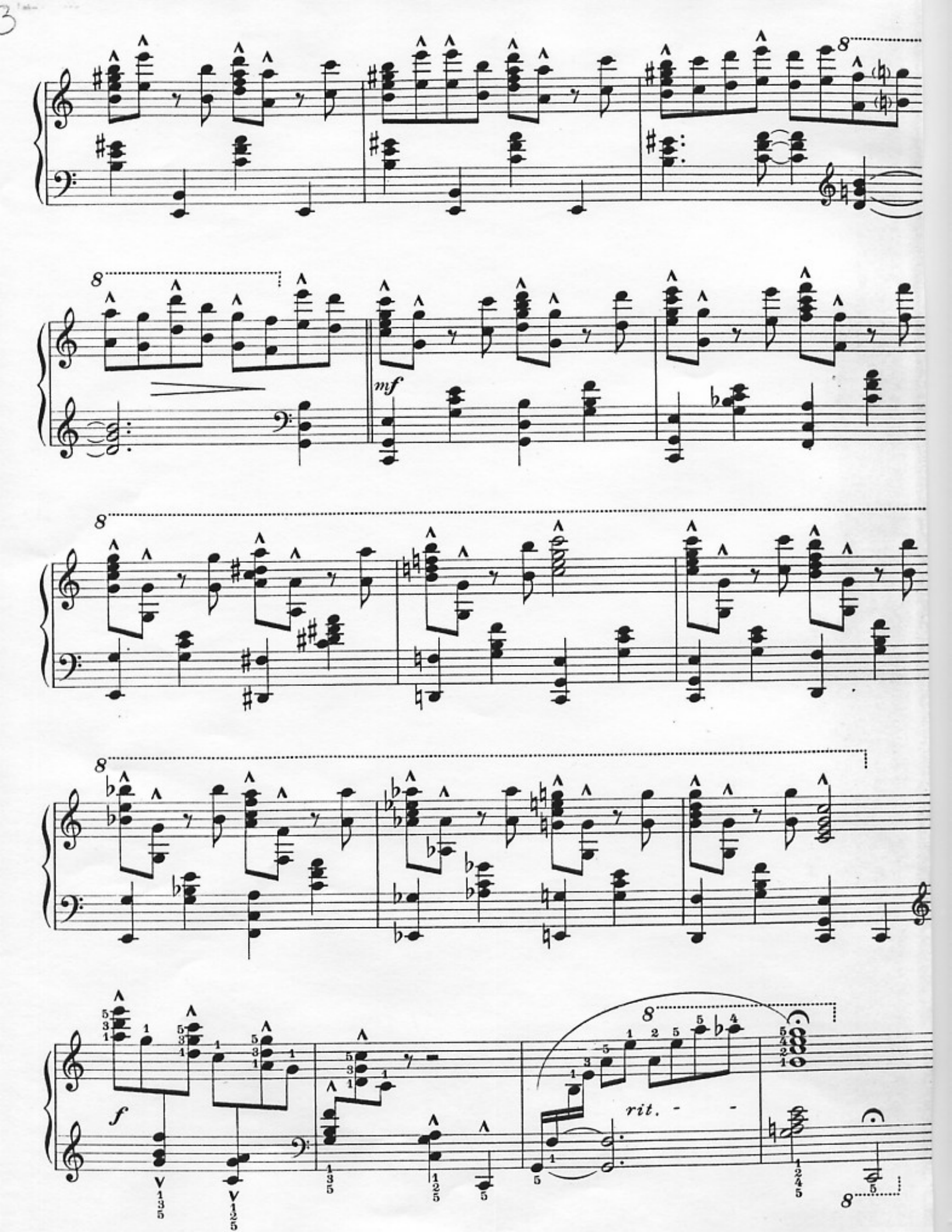
No. 1

A study for the development of the wrist movement so necessary when playing passages containing considerable "jumps." Please note carefully the grouping of accents in the second subject.

BILLY MAYERL, Op. 55



Copyright, 1931, by Keith Prowse & Co. Ltd. for all Countries


8
8
mf
8
8
f
rit.
8

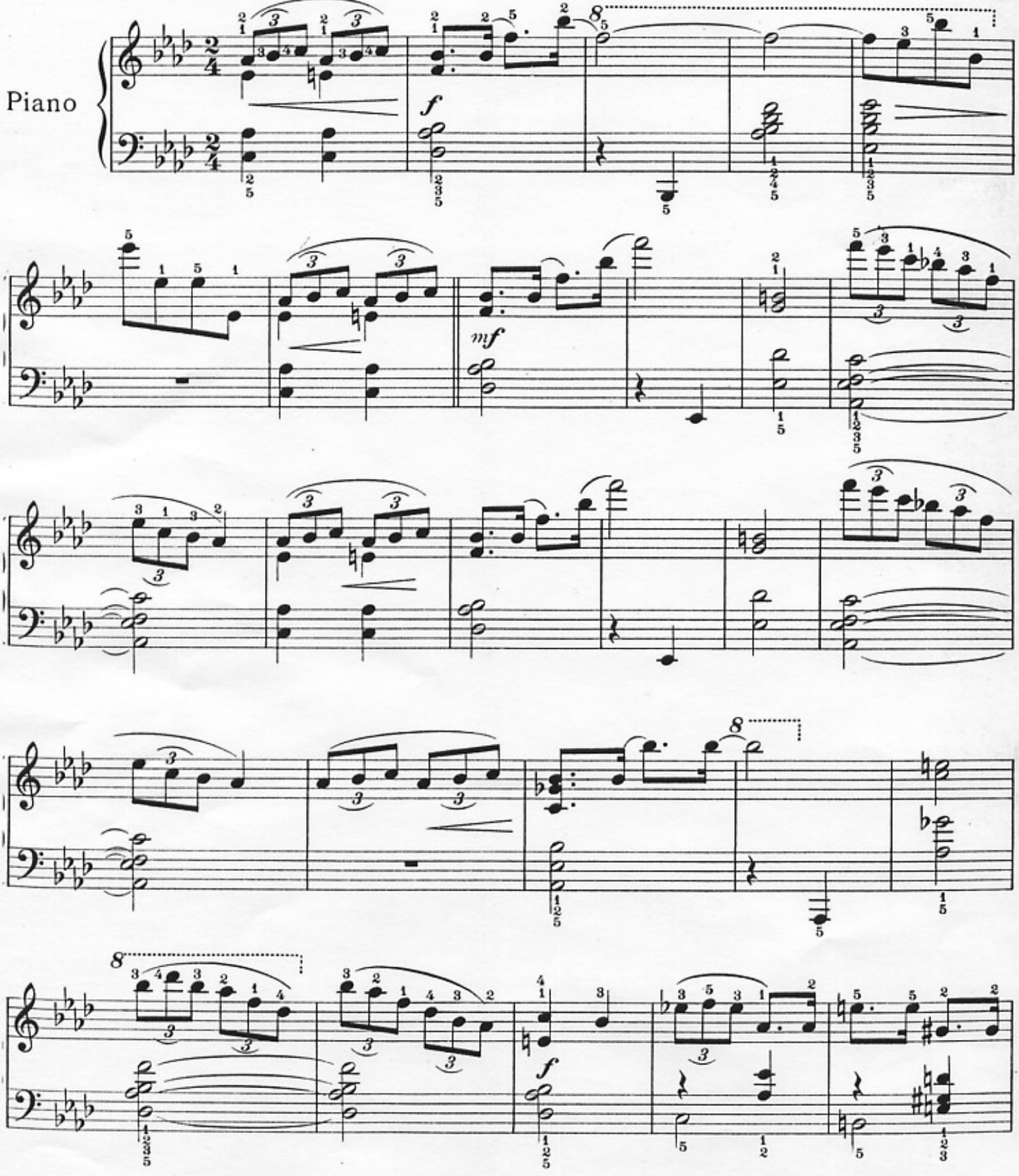
No. 2

A study for the development of light touch and correct phrasing. The accented countermelody in bars 13 to 18 of the second subject should not be allowed to detract from the above.

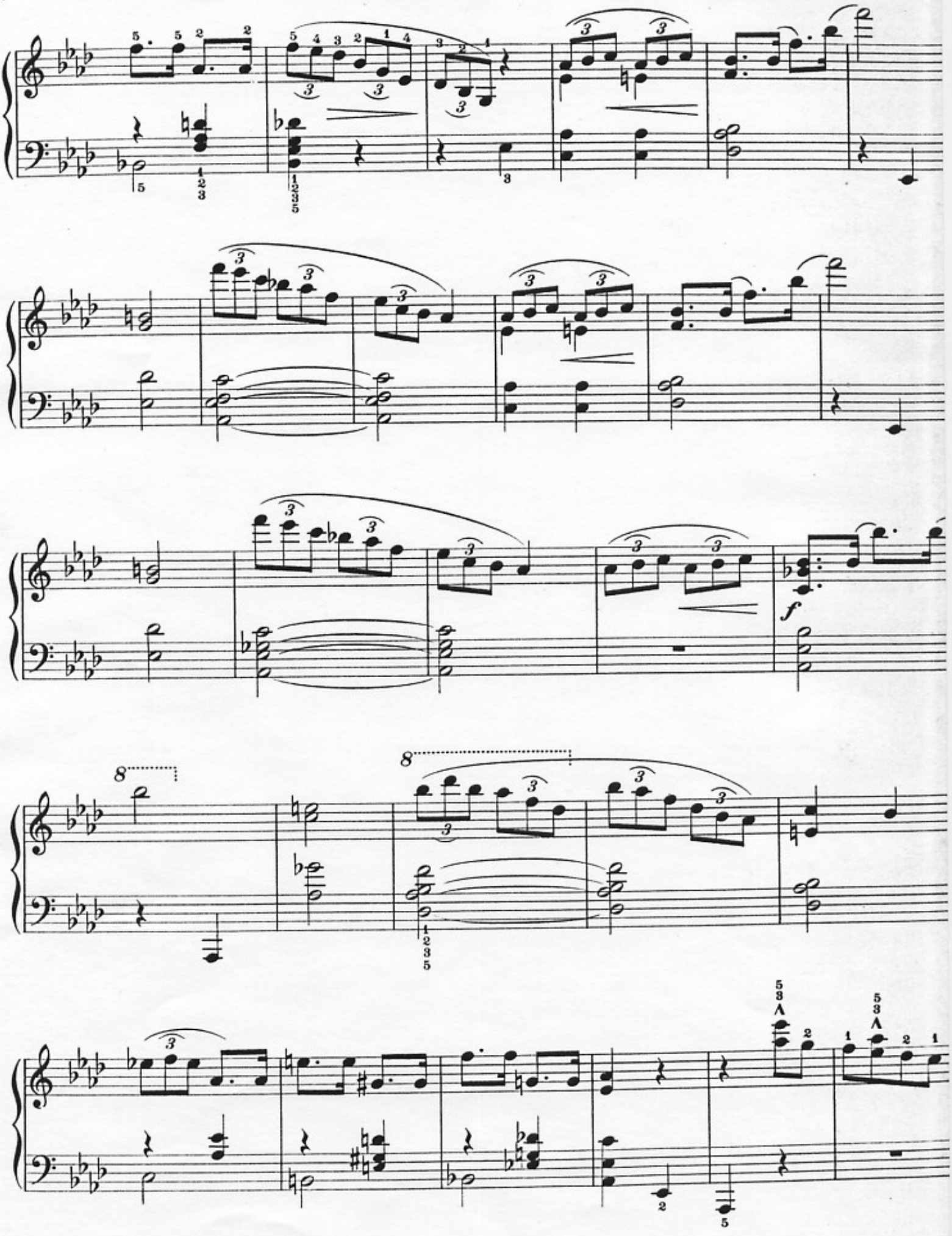
Allegretto

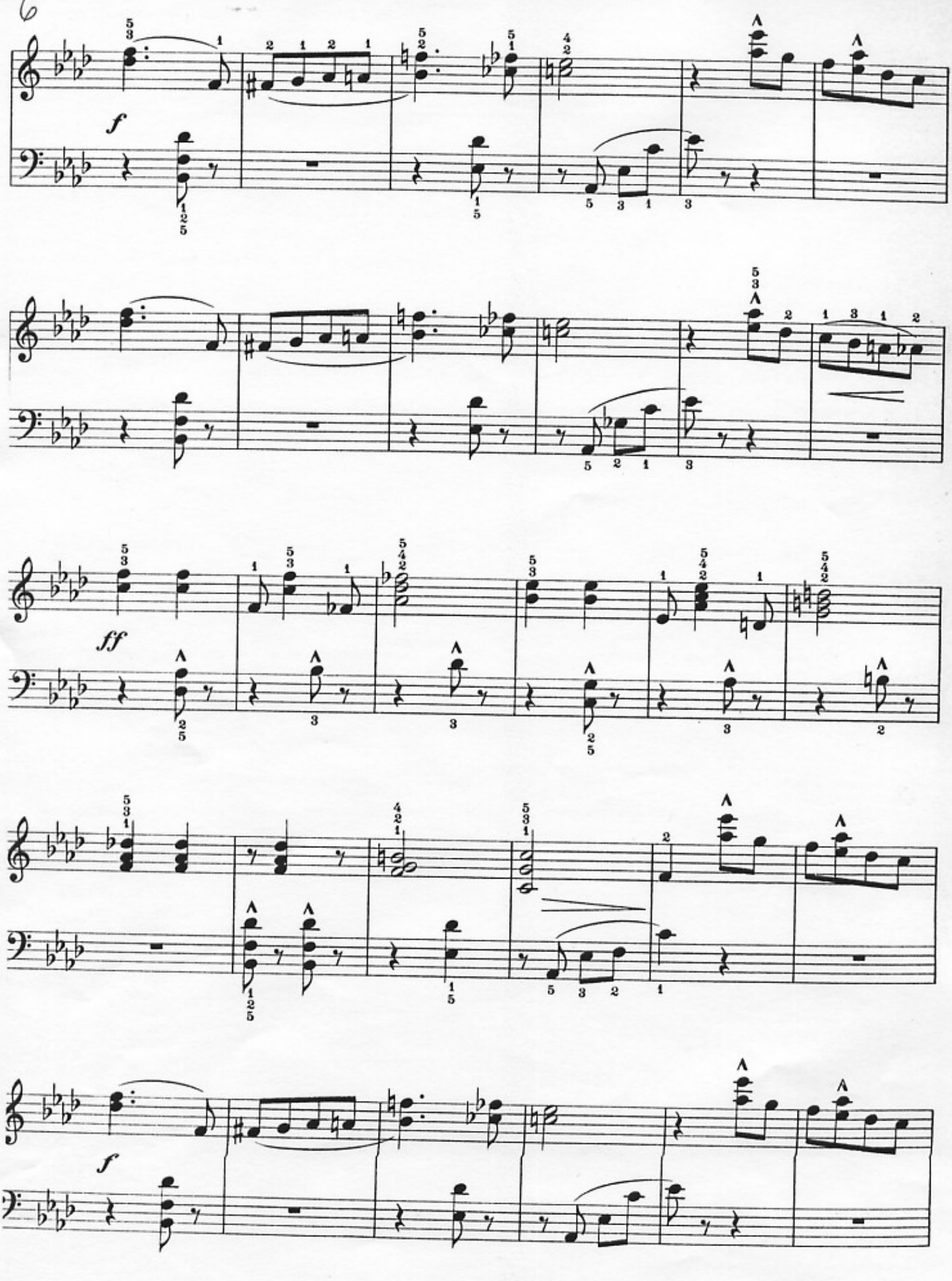
BILLY MAYERL, Op. 55

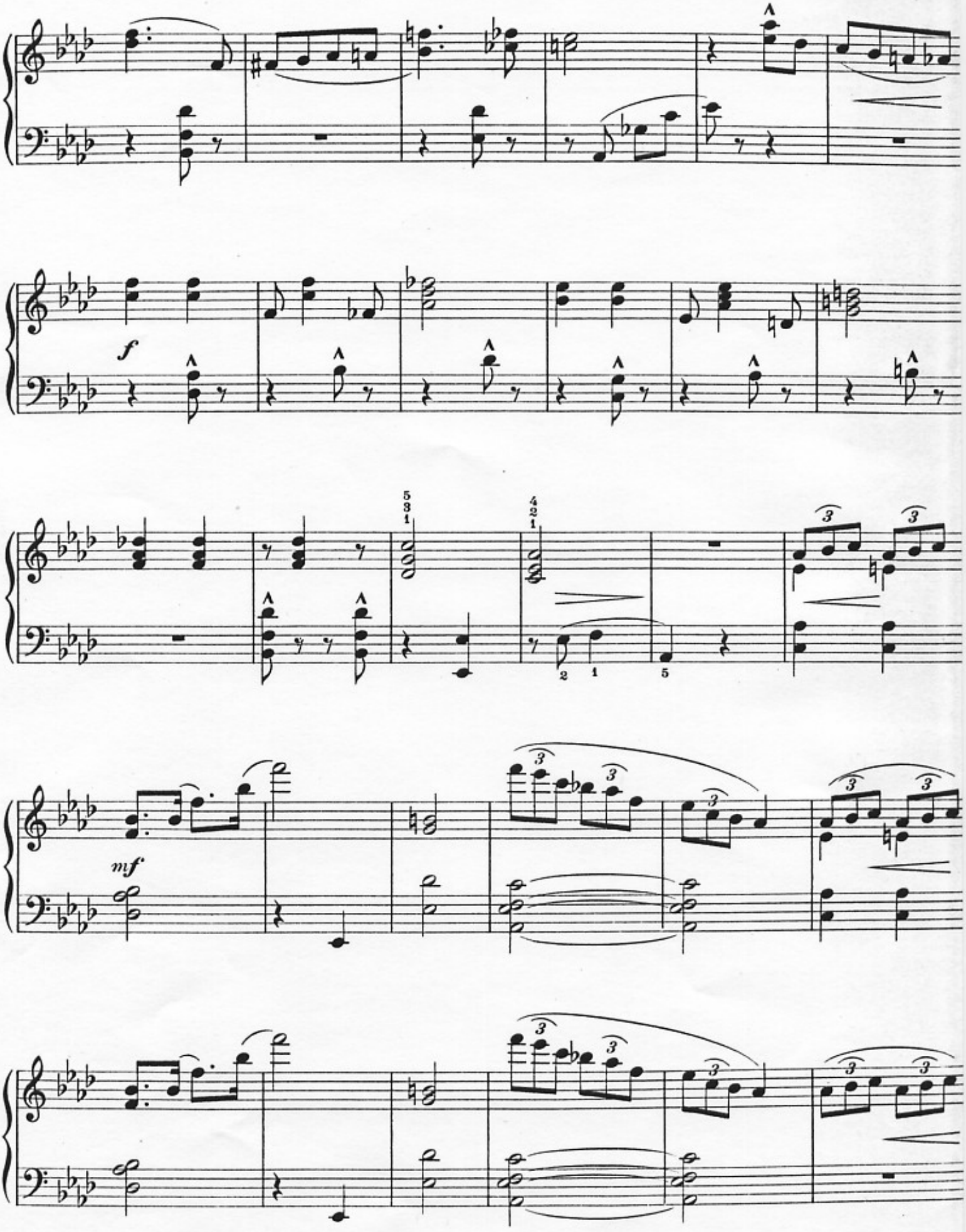
Piano

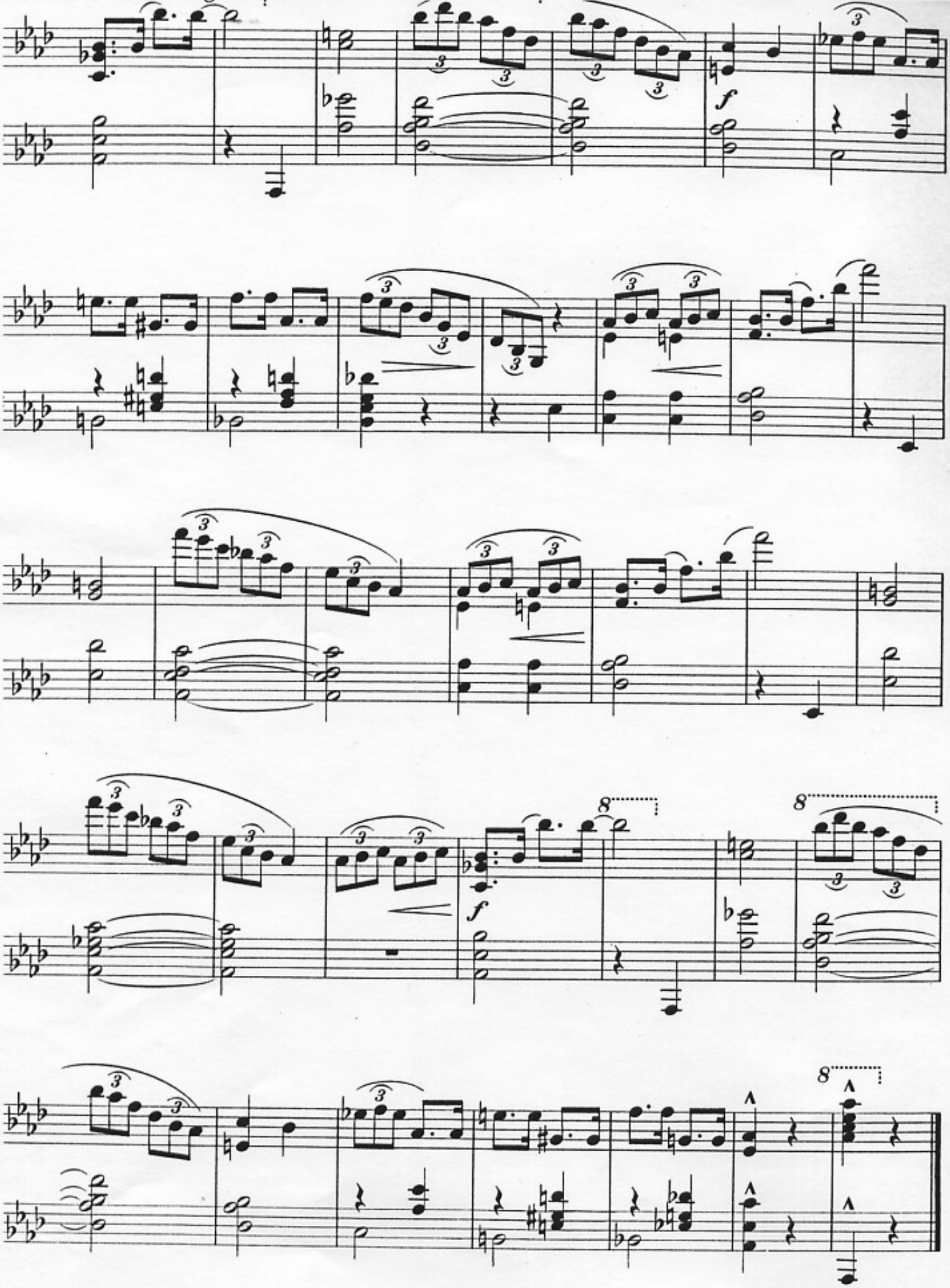


Copyright, 1931, by Keith Prowse & Co. Ltd. for all Countries


f
8
8


6
f
ff
f

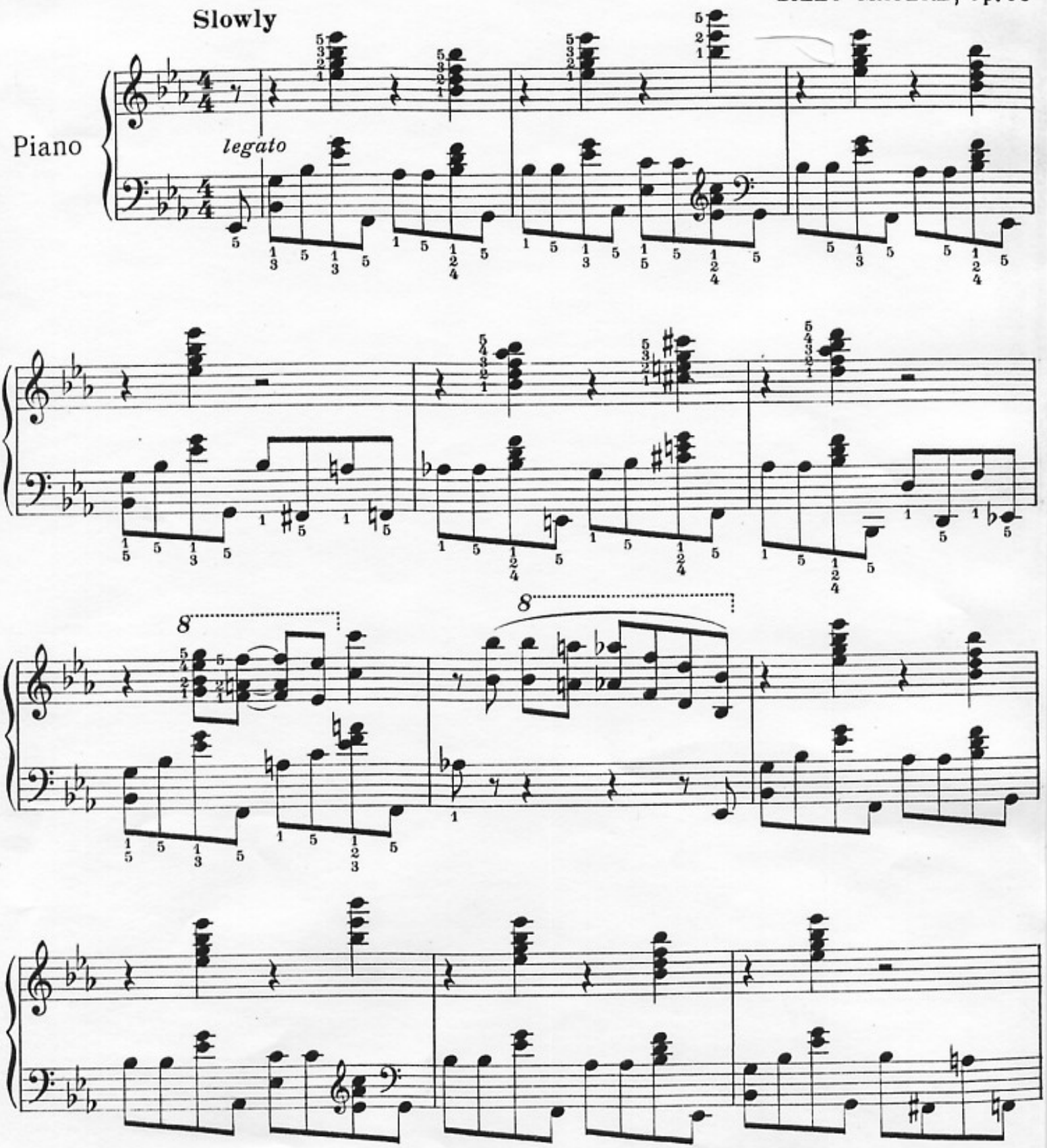

f
mf


f
f
8
8
8

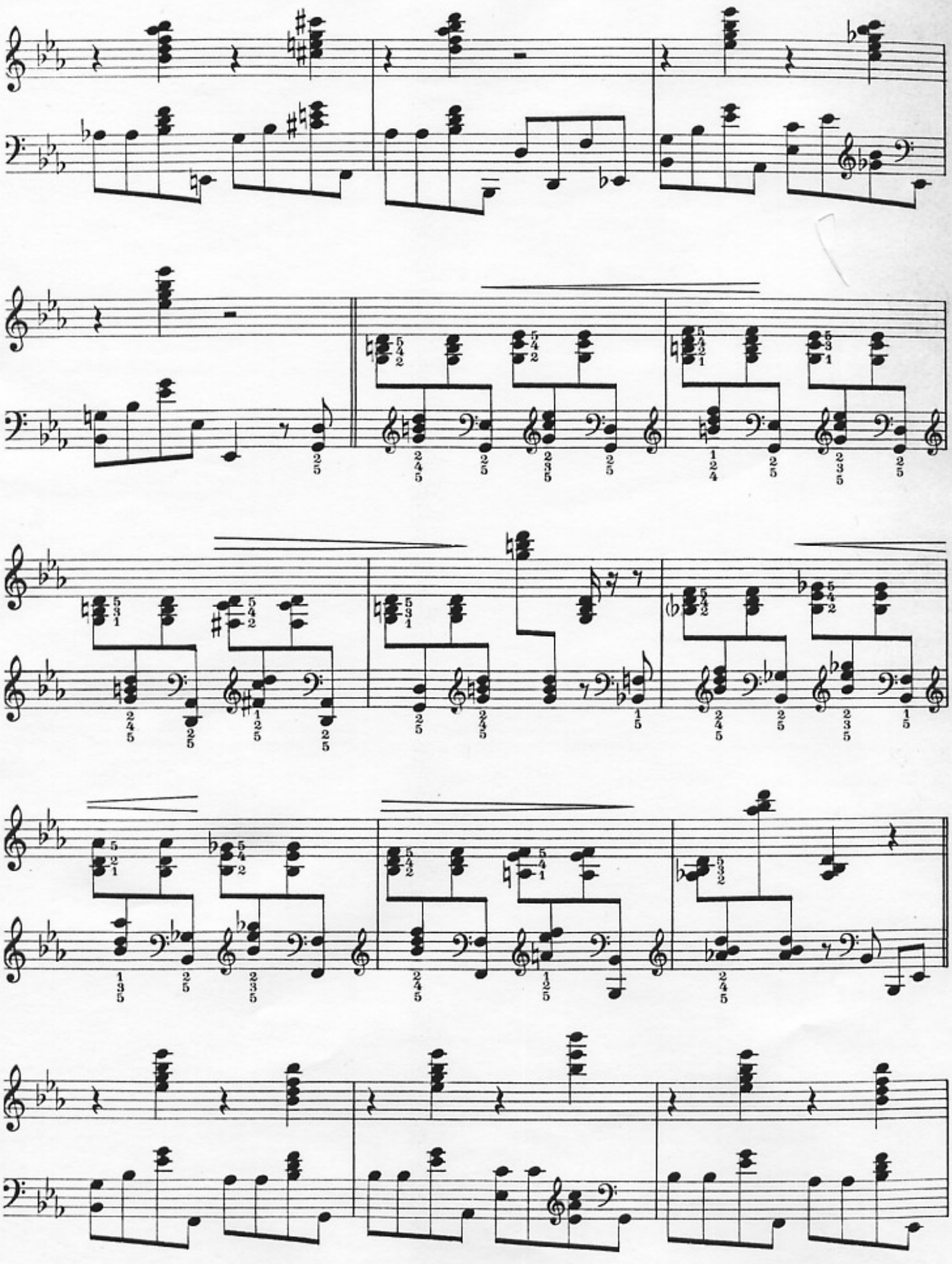
No. 3

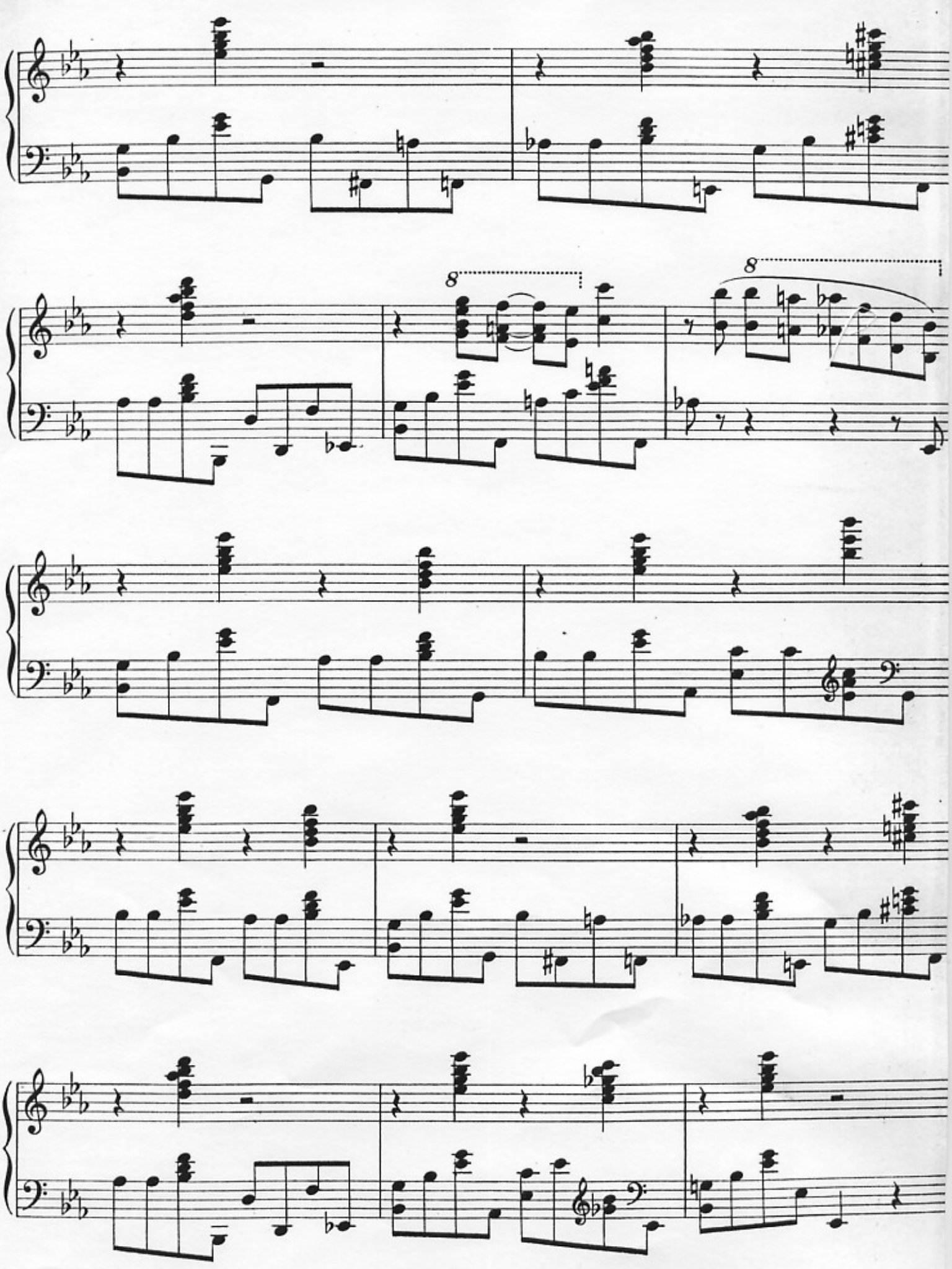
A study essentially for the left hand. It is to be played very *legato* throughout. The "thumb-note," which serves as a counter-melody, must be emphasised.

BILLY MAYERL, Op. 55



Copyright, 1931, by Keith Prowse & Co Ltd. for all Countries

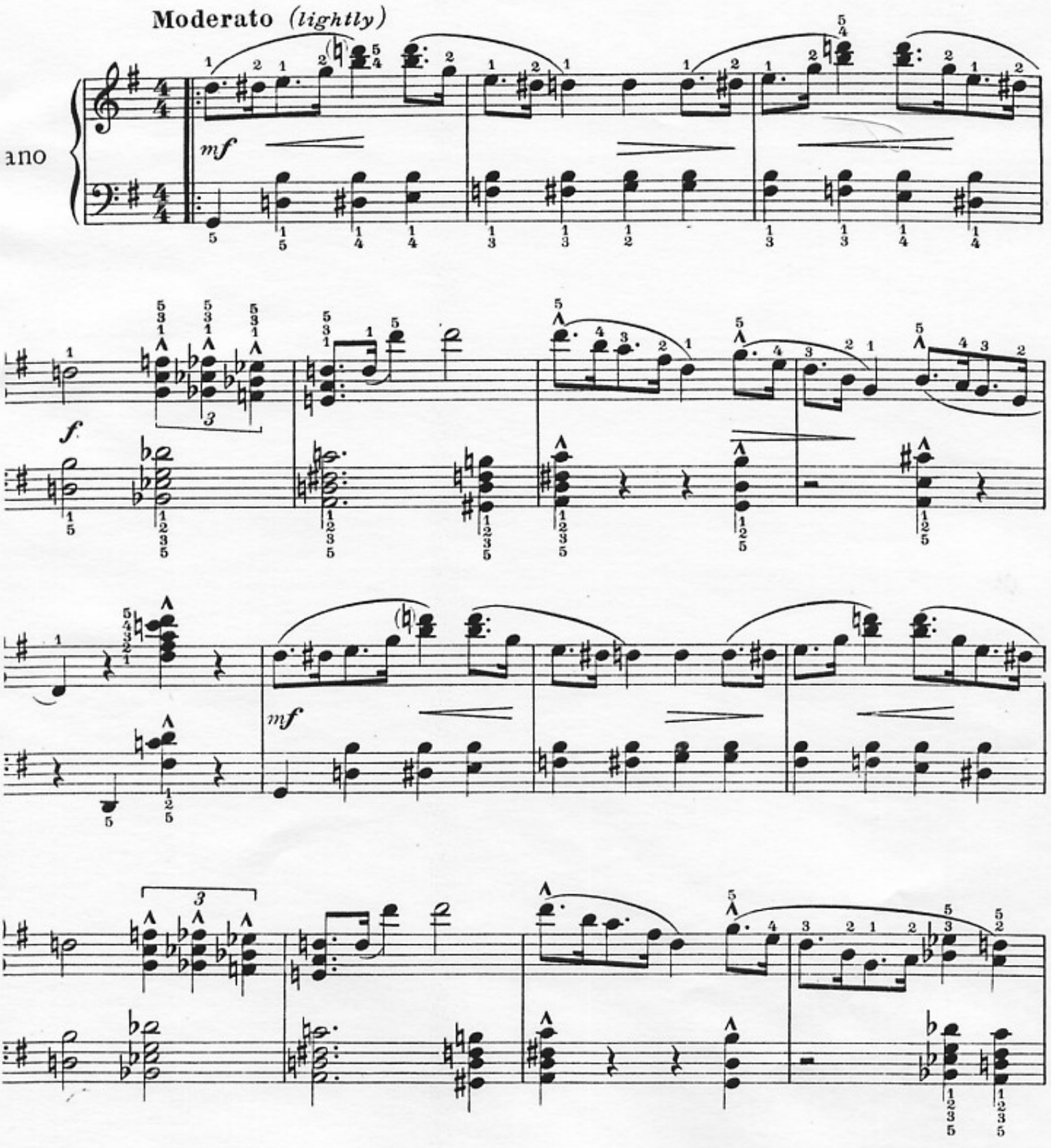


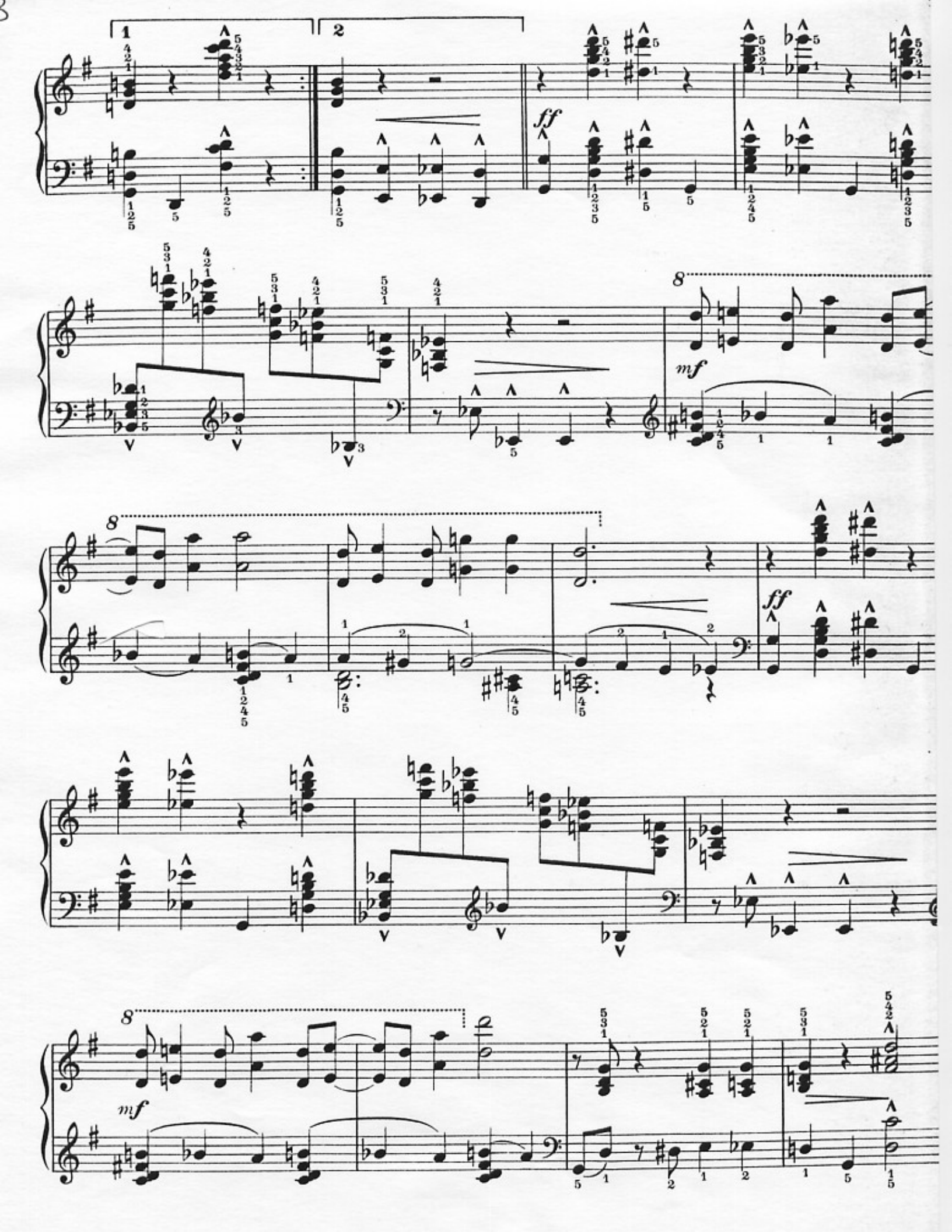

8
8

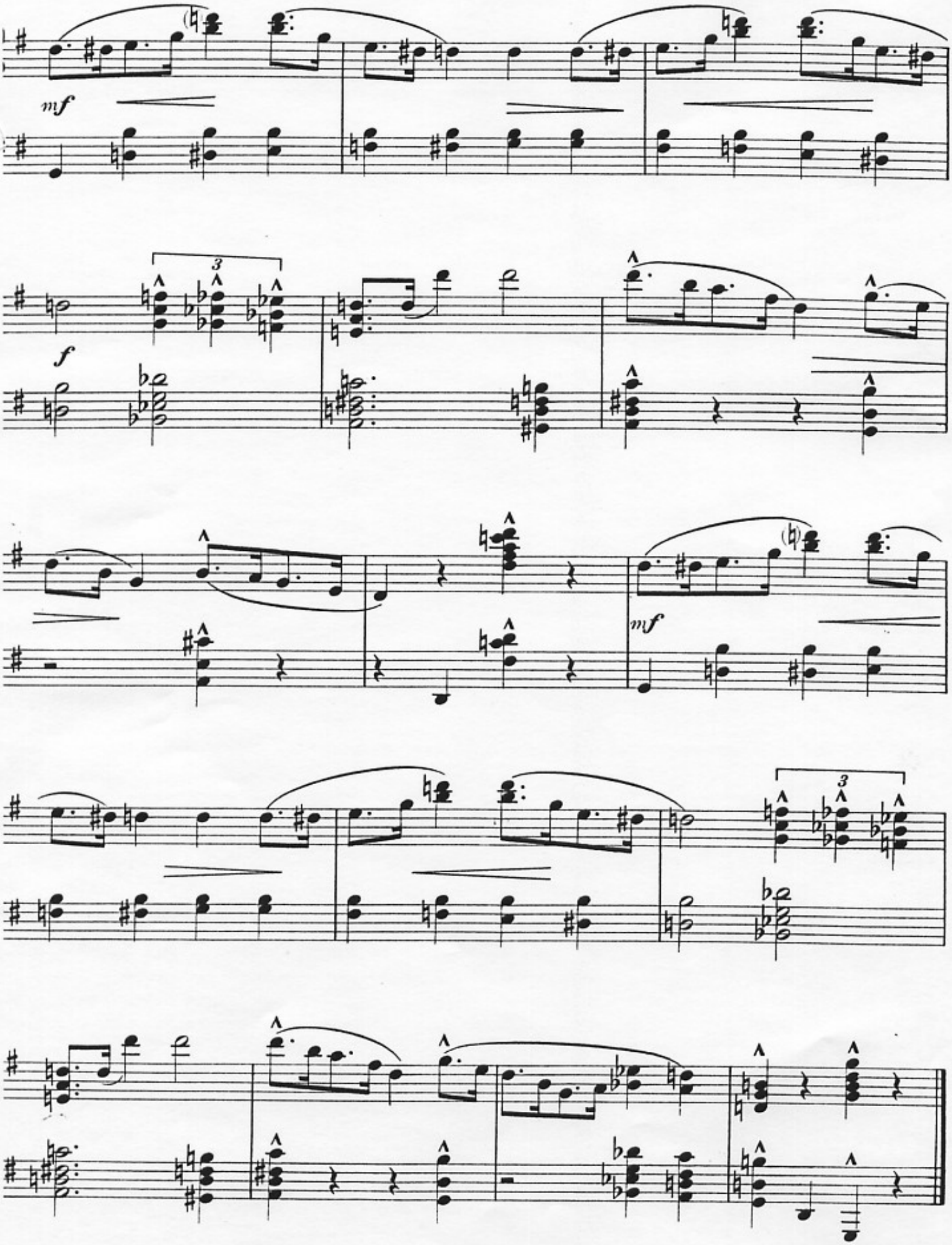
No. 4

A study in "cross-rhythms." Many students of syncopation experience difficulty over the correct asing of the "1-2-3" rhythm. This study introduces varying types of cross-rhythm; and the ret of correct interpretation lies in the proper placing of the accents.

BILLY MAYERL, Op. 55



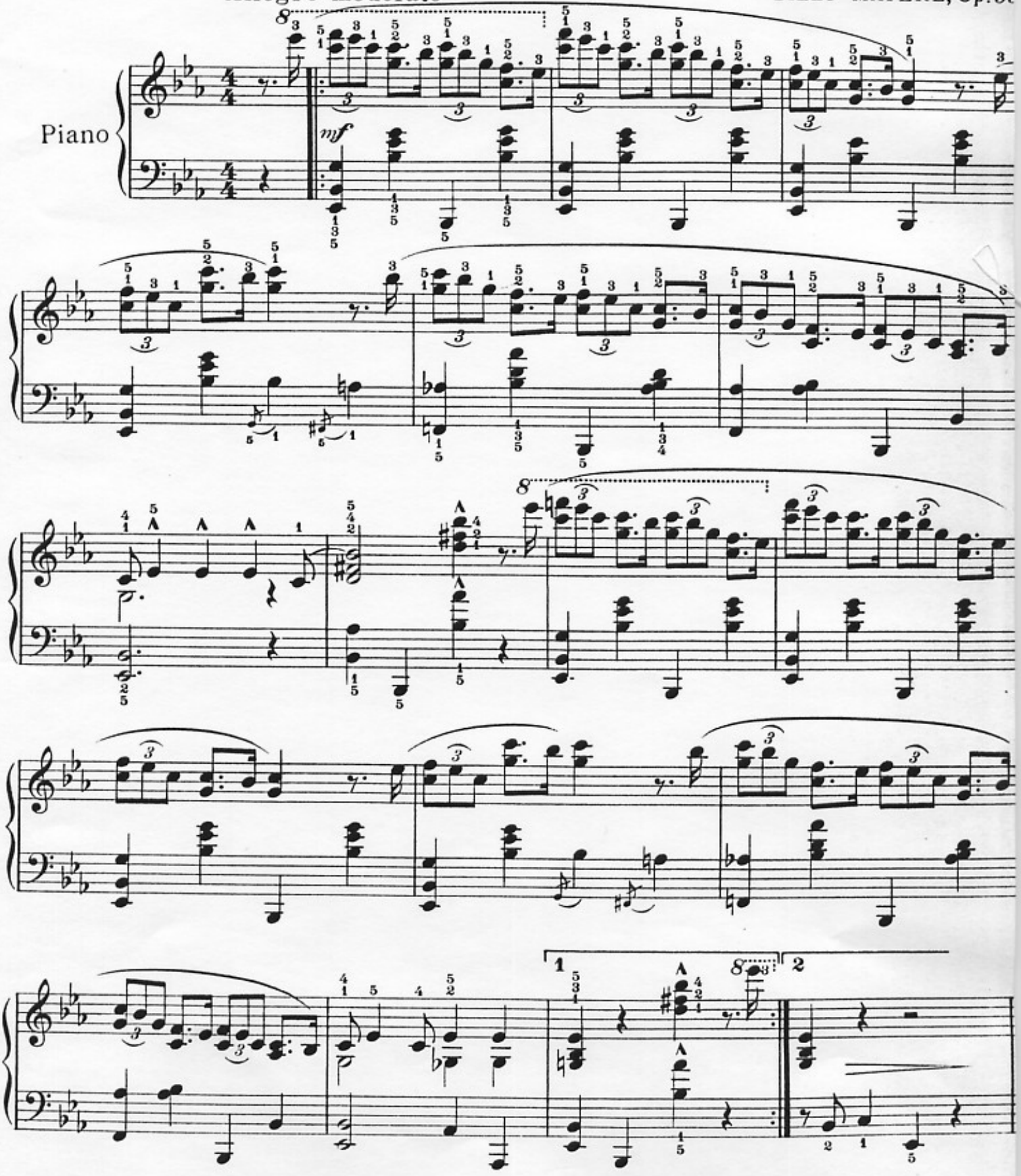

1
2
ff
8
mf
8
ff
8
mf


mf
3
f
mf
3

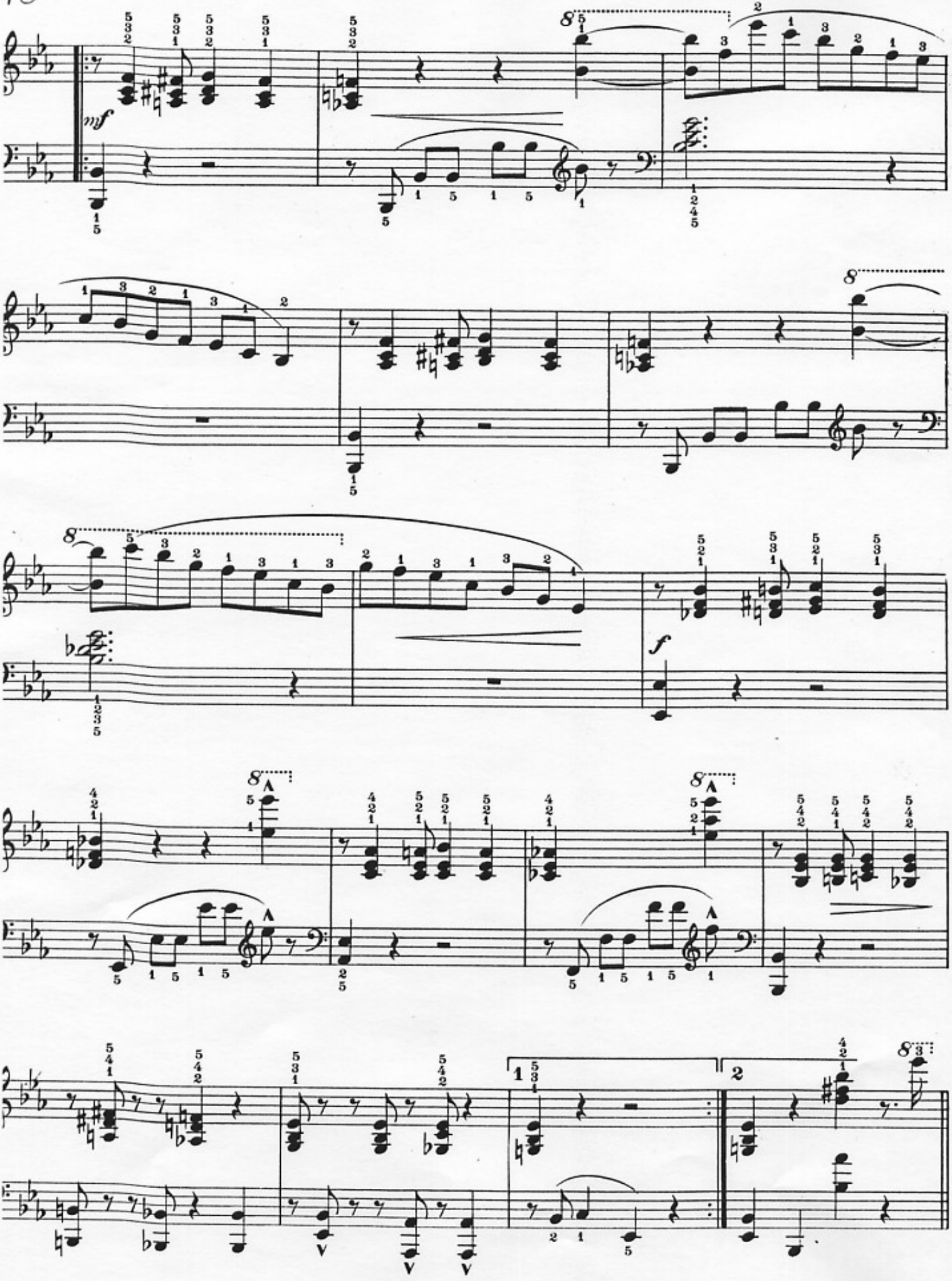
No. 5

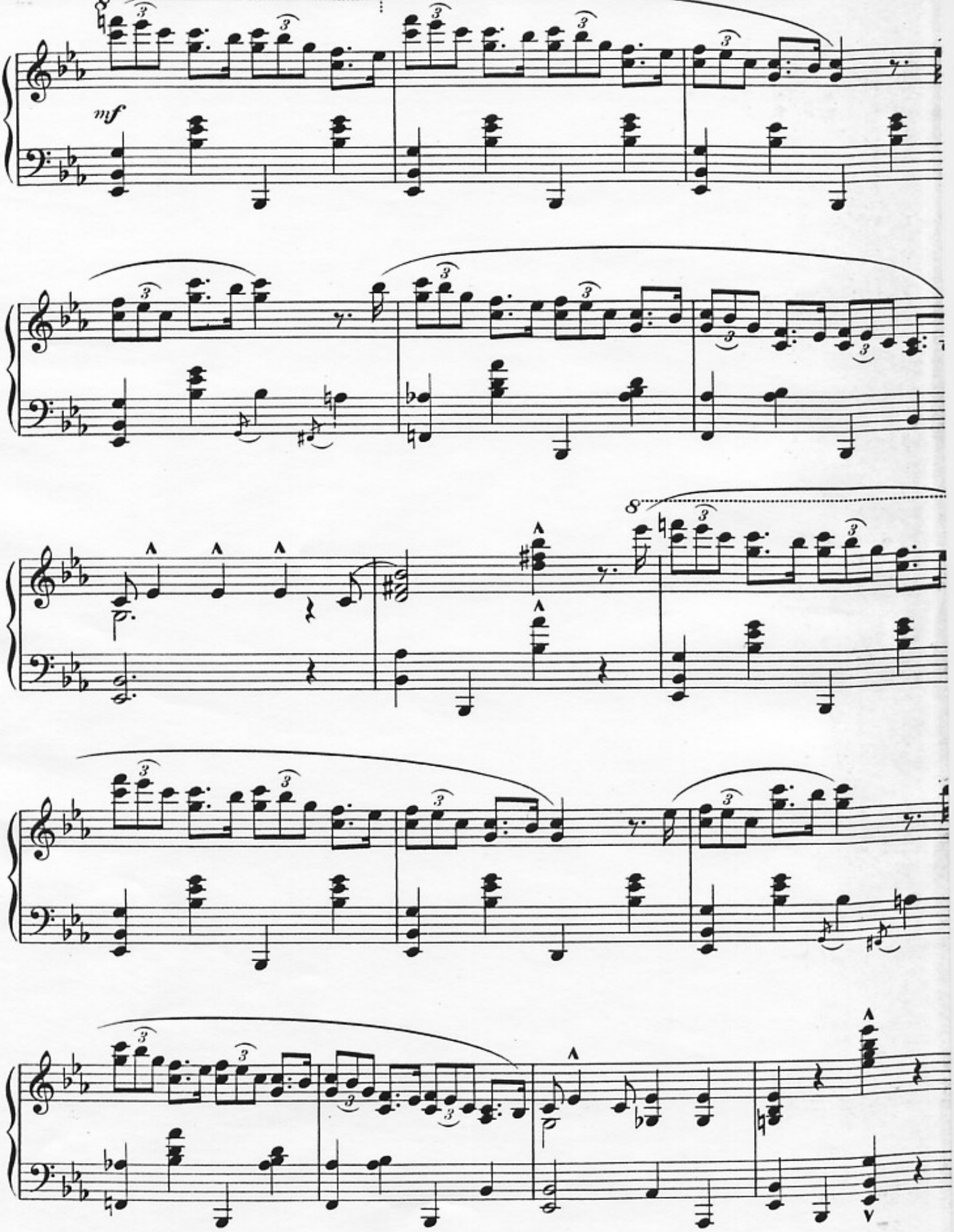
A study in the combination of the triplet and the dotted quaver, in "fourth figuration" style Lightness of touch is very essential here. Particular attention should be paid to the accents at th end of the second subject.

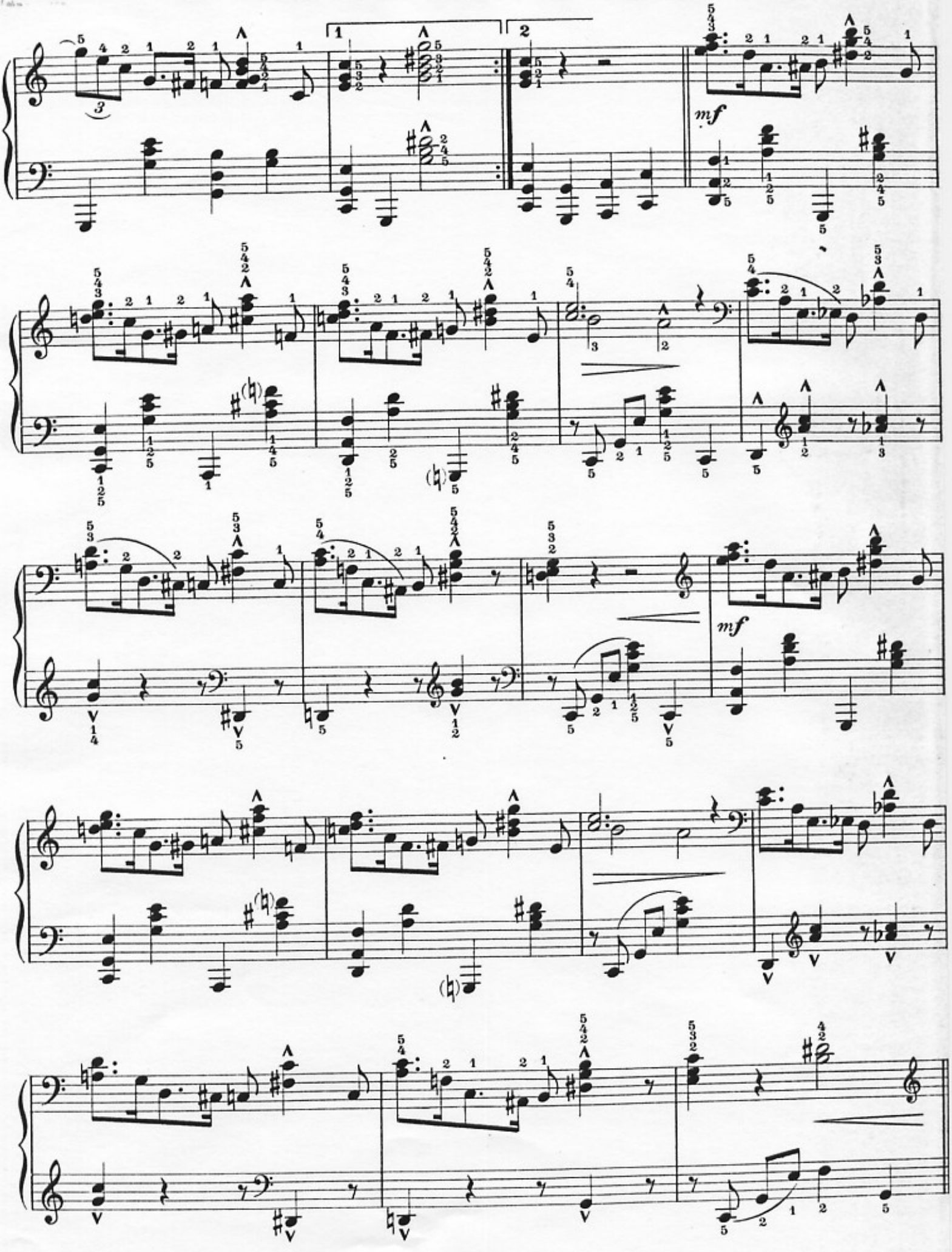
Allegro moderato BILLY MAYERL, Op.5



Copyright, 1931, by Keith Prowse & Co. Ltd. for all Countries


mf
8
f
1
2


mf
8

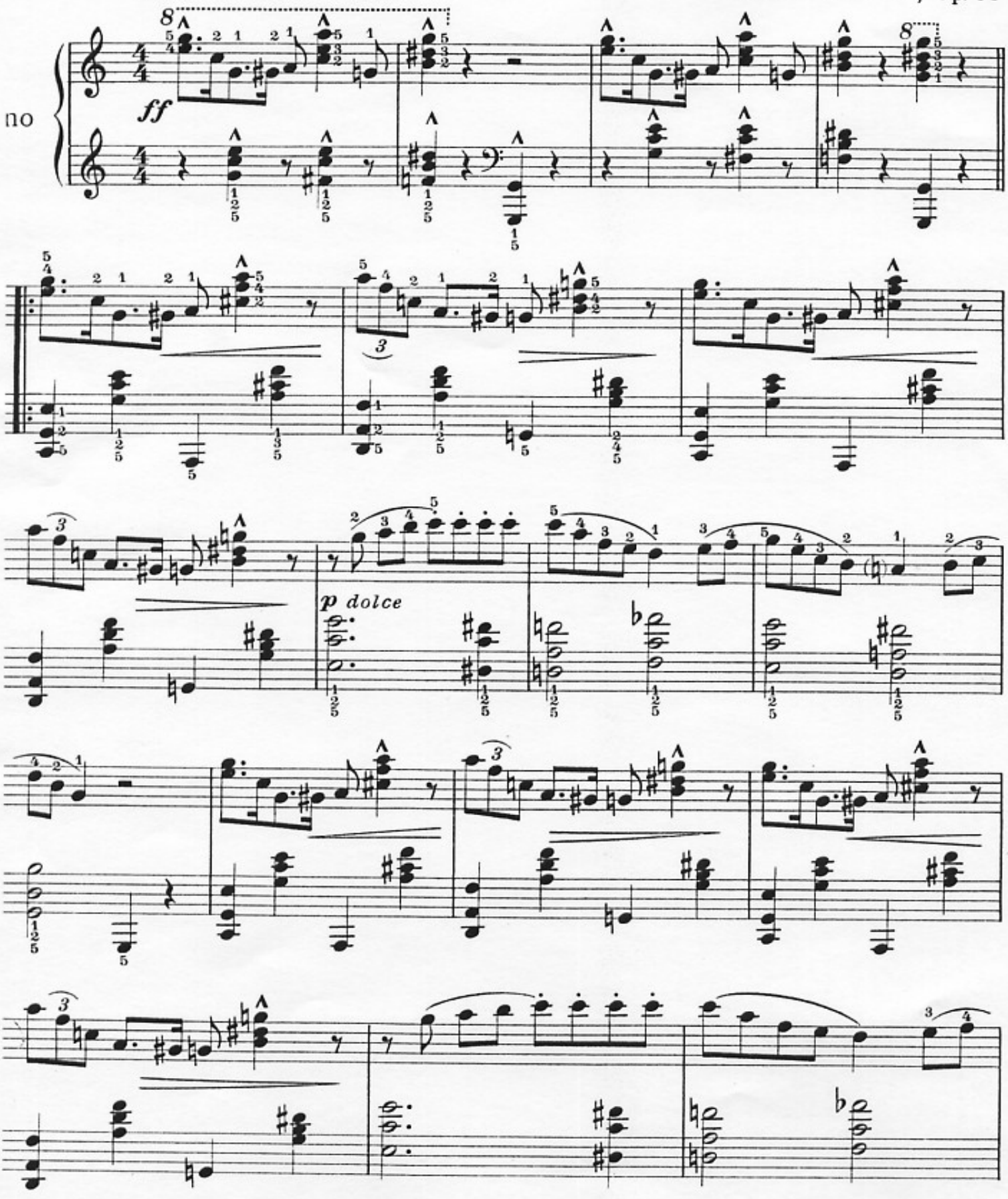

1
2
mf
mf

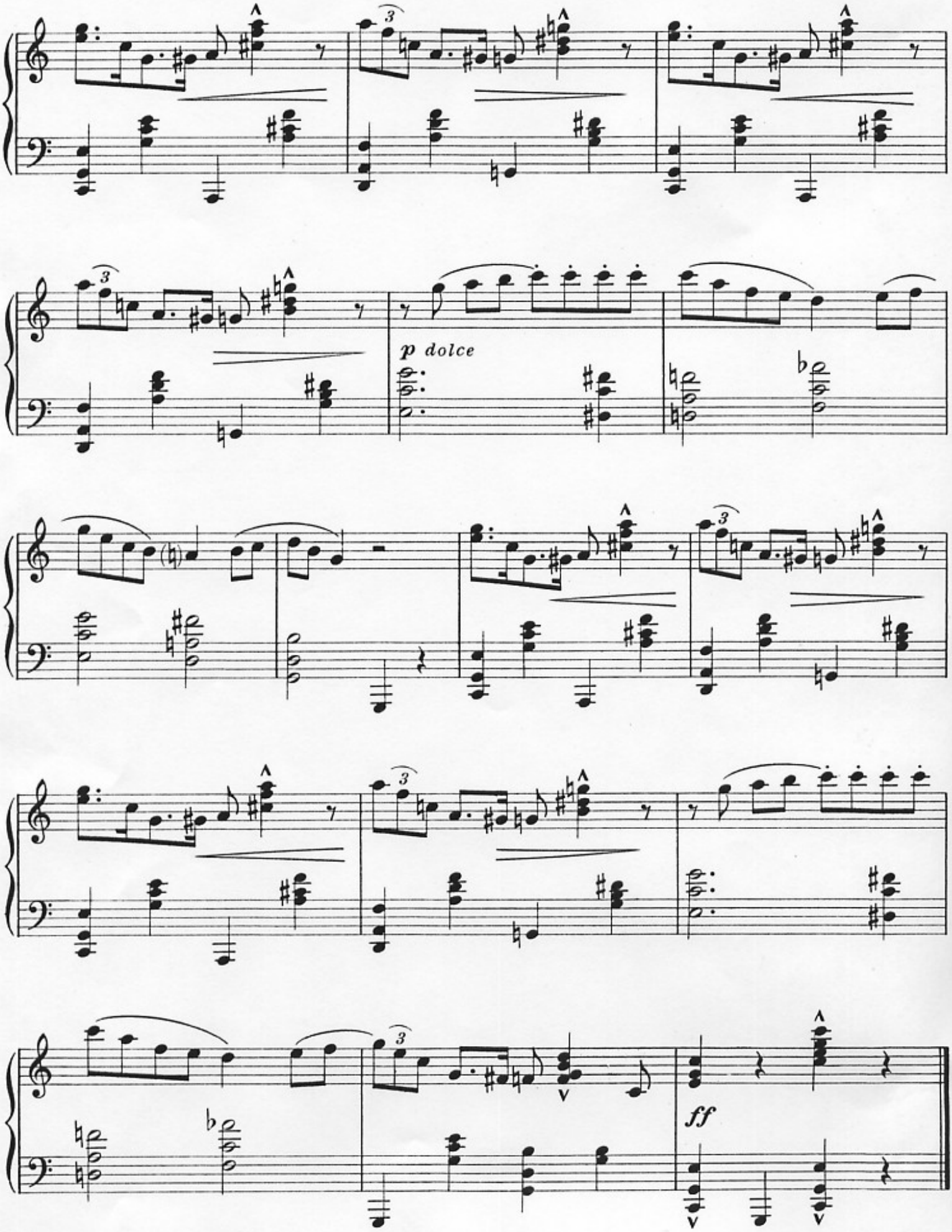
No. 6.

A study in common rhythmic sequences, illustrating how harmonic progressions may be split up rm a syncopated passage. A novel effect is obtained in the second subject by the crossing of s and the consequent juxtaposition of the accents.

Moderato con grazia

BILLY MAYERL, Op. 55




p dolce
ff