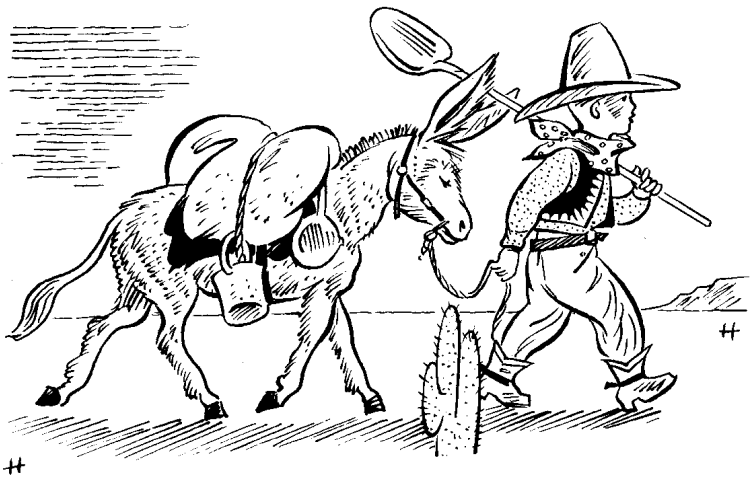
# John Thompson's Easiest Piano Course

## PART SEVEN

THE WILLIS MUSIC CO. CINCINNATI, OHIO

# Contents


| | | Page |
|---|---|---|
| FOREWORD | | 3 |
| THE BURRO | | 5 |
| STREET CARNIVAL | | 8 |
| SANTA LUCIA | | 10 |
| VICTORY MARCH | | 12 |
| TANGO | | 14 |
| MAZURKA | | 16 |
| SYNCOPATIN' SAM | | 18 |
| VALSE CHROMATIQUE | | 20 |
| FLIGHT TO THE MOON | | 22 |
| FIFTH NOCTURNE (arr.) | Leybach | 25 |
| POLONAISE, Op. 53 (arr.) | Chopin | 28 |
| BLACK KEY STUDY | | 30 |
| WITH COLORS FLYING | | 32 |
| SIMPLE AVEU (arr.) | Thomé | 34 |
| THE SOFT SHOE DANCER | | 36 |
| HYMN TO THE SUN from the Opera, "The GOLDEN COCKEREL" (arr.) | Rimsky-Korsakoff | 38 |
| SIX ETUDES | | 41 |
| CERTIFICATE OF MERIT | | 47 |



The correct metre for this piece is really 9/8. But for convenience in reading, it has been scored in 3/4.

After it is learned, try to increase the tempo until you can play it with *one count to the measure* when the metronome is set at 96.

The piece is descriptive in style. Be sure to observe all accent and staccato marks, etc.

# The Burro

Allegro vivace (♩. = 96)

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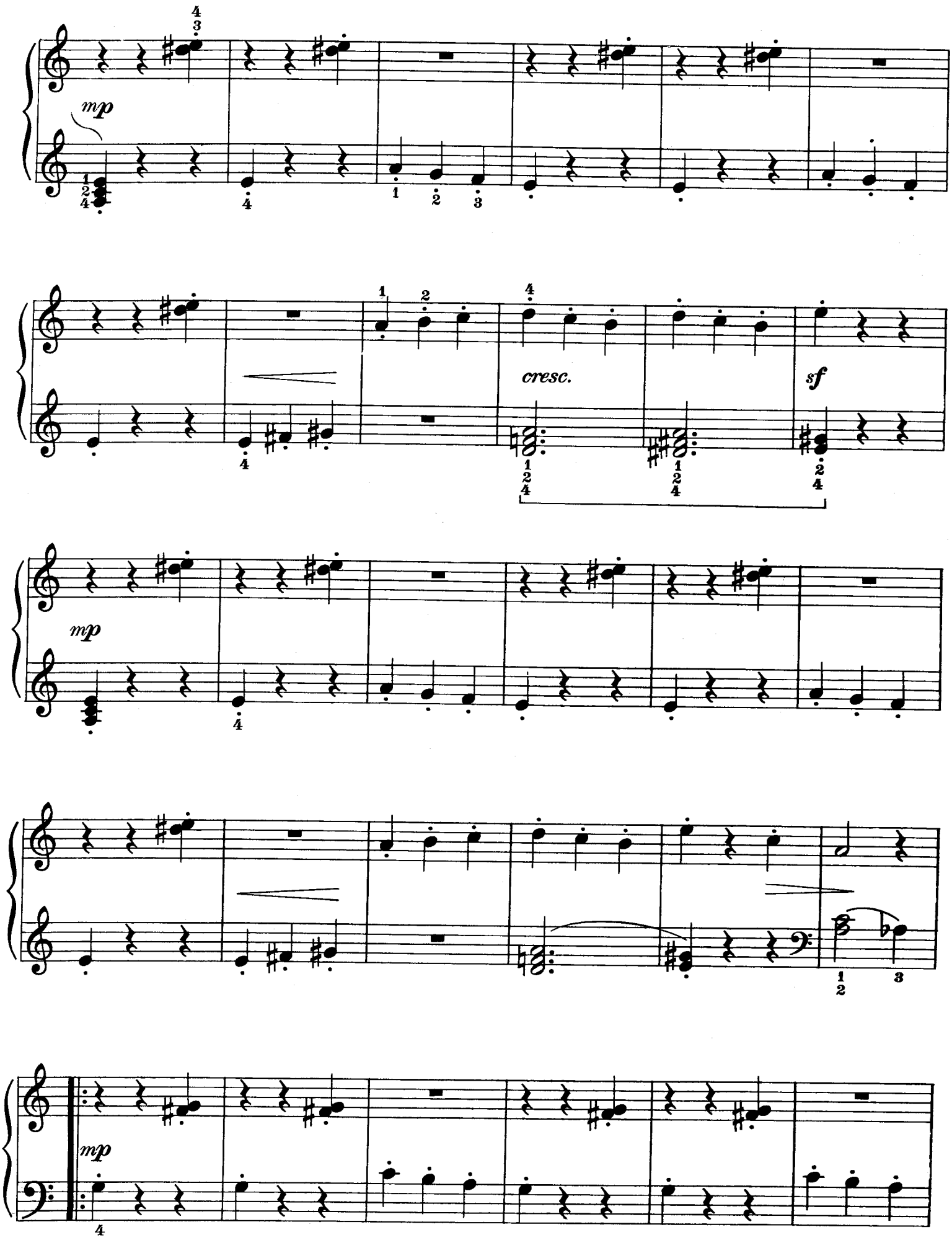
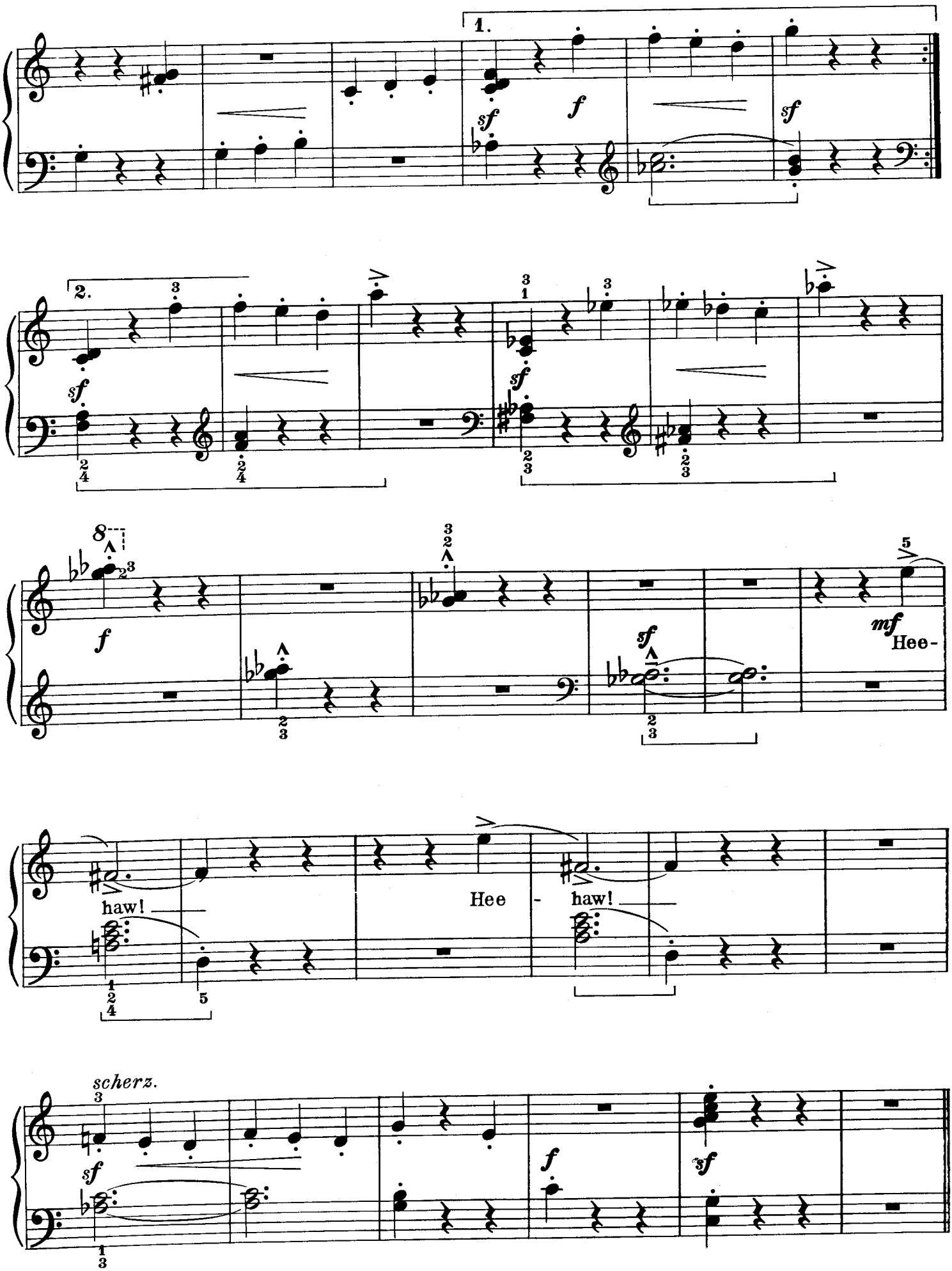
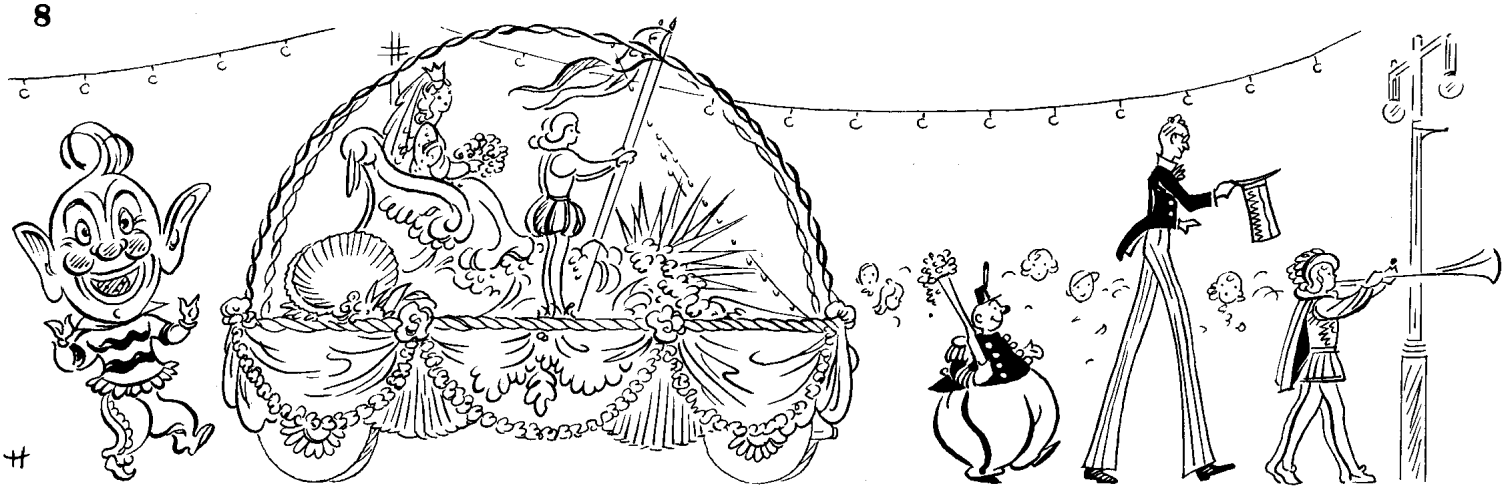

mp
cresc.
sf
mp
mp


1.
sf
f
sf
2.
sf
sf
8
f
sf
mf
Hee-
haw!
Hee - haw!
scherz.
sf
f
sf

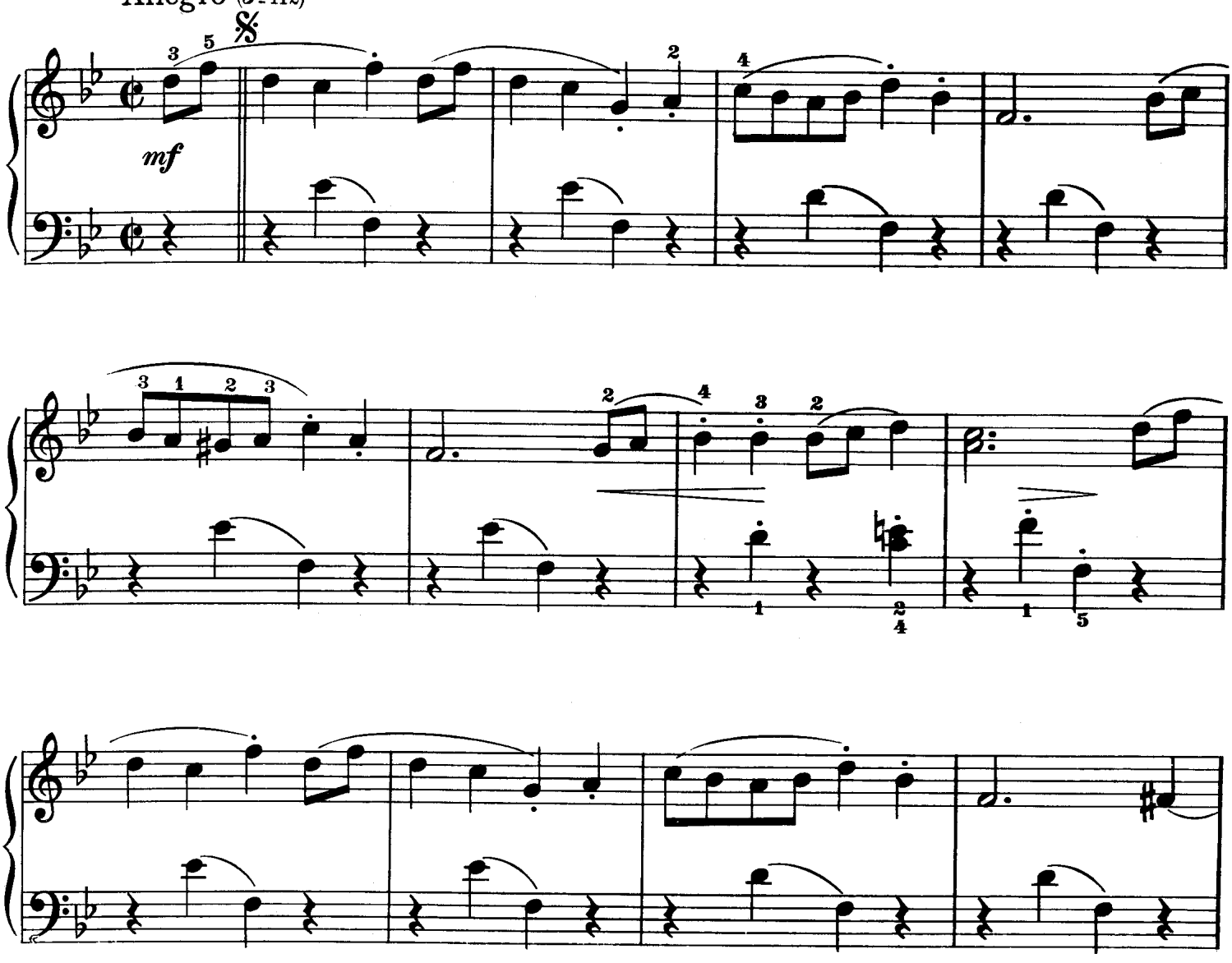


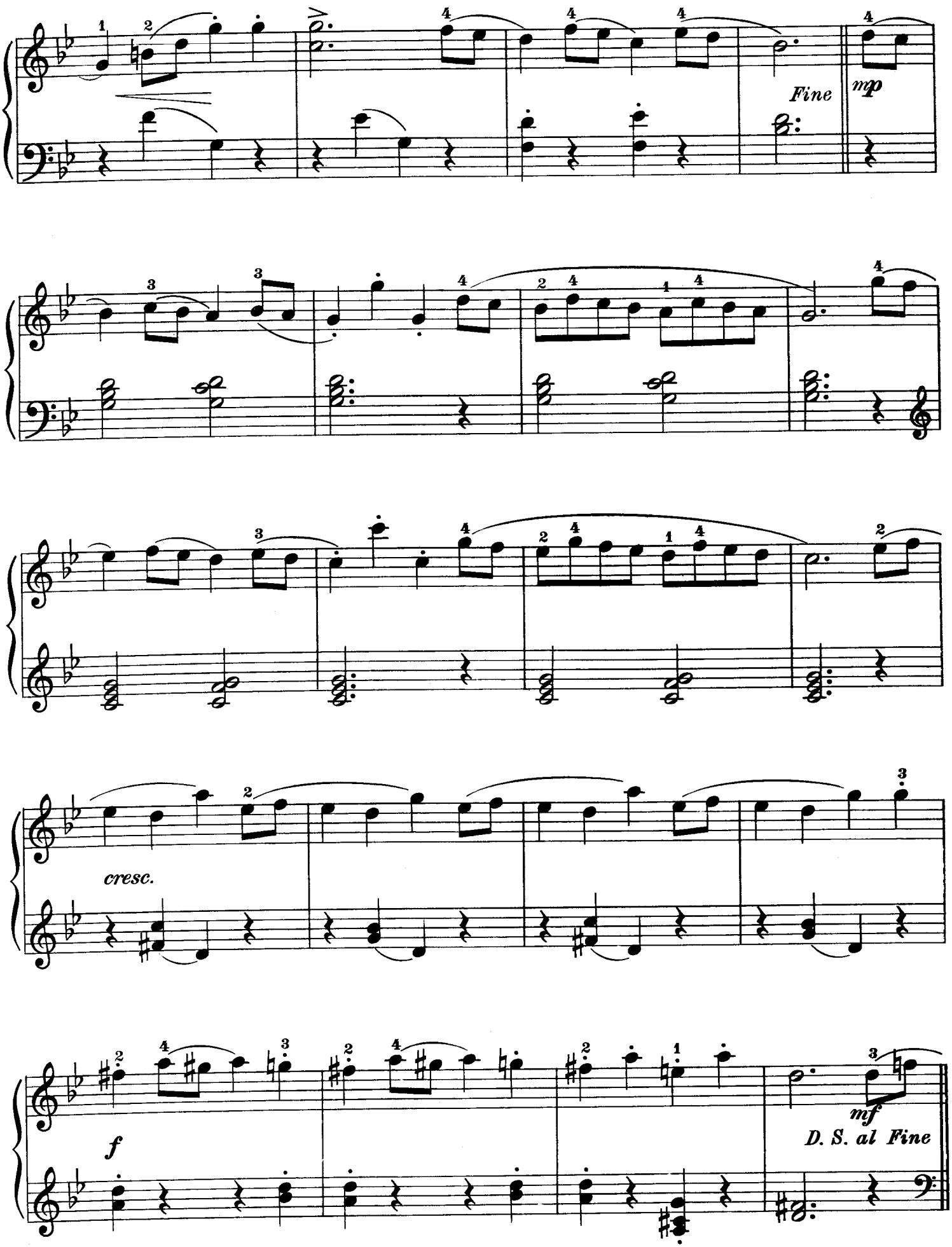
Play this piece in a whimsical, carefree manner. Toss off all the phrases sharply, and make as much contrast as possible between staccato and legato.

The repeat mark at the end of the piece, *Dal Segno al Fine*, means return to the sign ( 𝄋 ) and play to *Fine*.

# Street Carnival

Allegro (♩= 112)




Fine
mp
cresc.
f
mf
D. S. al Fine

This old Italian Folk Song is popular the world over.

Play as expressively as possible, and give the melody your best singing tone.

Follow all pedal and phrasing marks carefully, and play the broken chords in the accompaniment with a rolling motion of the hand and forearm.

# Santa Lucia

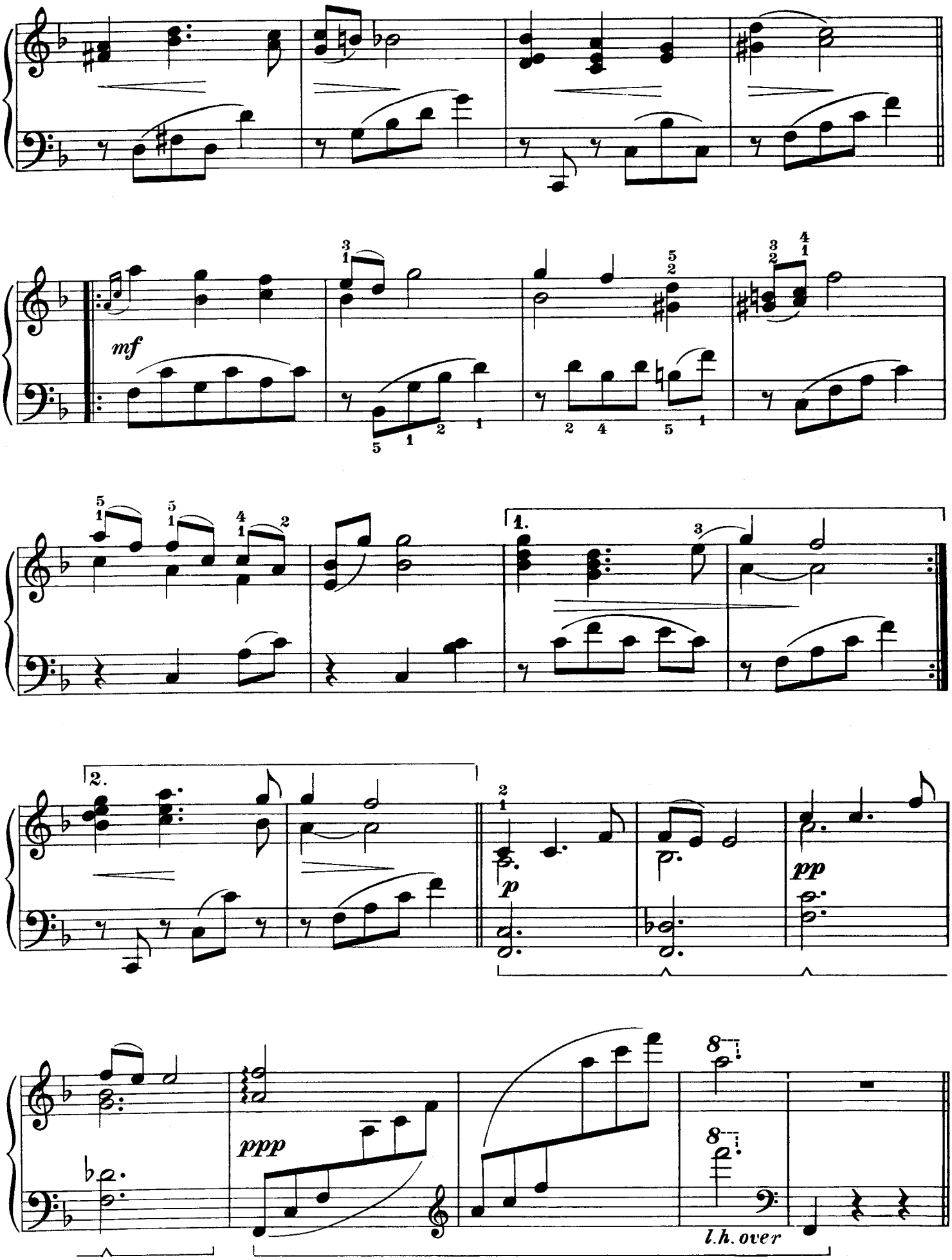
Andante (♩=80)

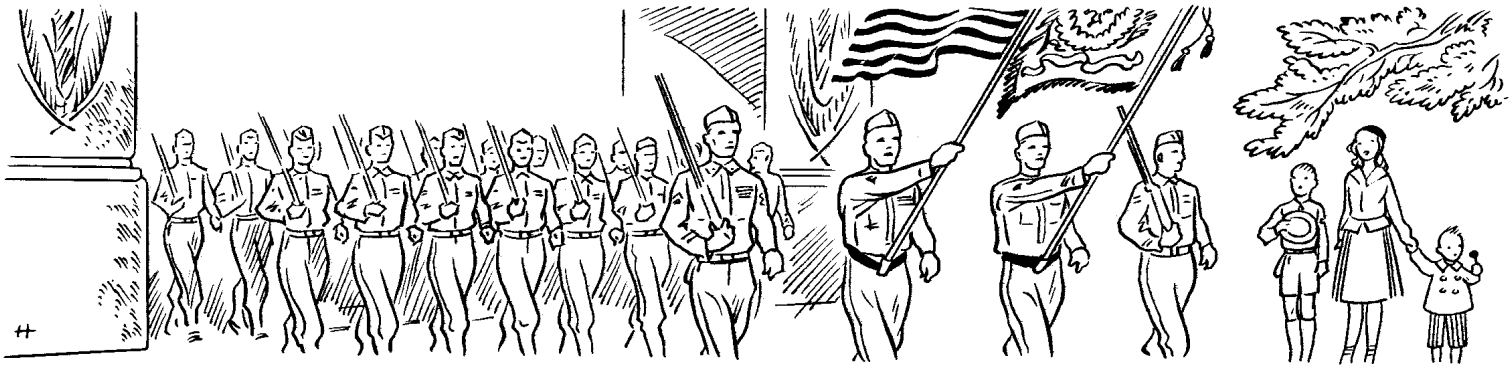
Italian Folk Song

*mf*

*mp*

*Ped. simile*


mf
1.
2.
p
pp
ppp
8
8
l.h. over



The most important factors in a March are Rhythm and Tempo. Sharp accents will establish a well-defined rhythm, and steady, even counting will insure the regular flow of the Tempo.

Be sure to give enough importance to the left-hand notes having double stems — one up and one down. They suggest the Trombones of the band and have almost the significance of a secondary theme.

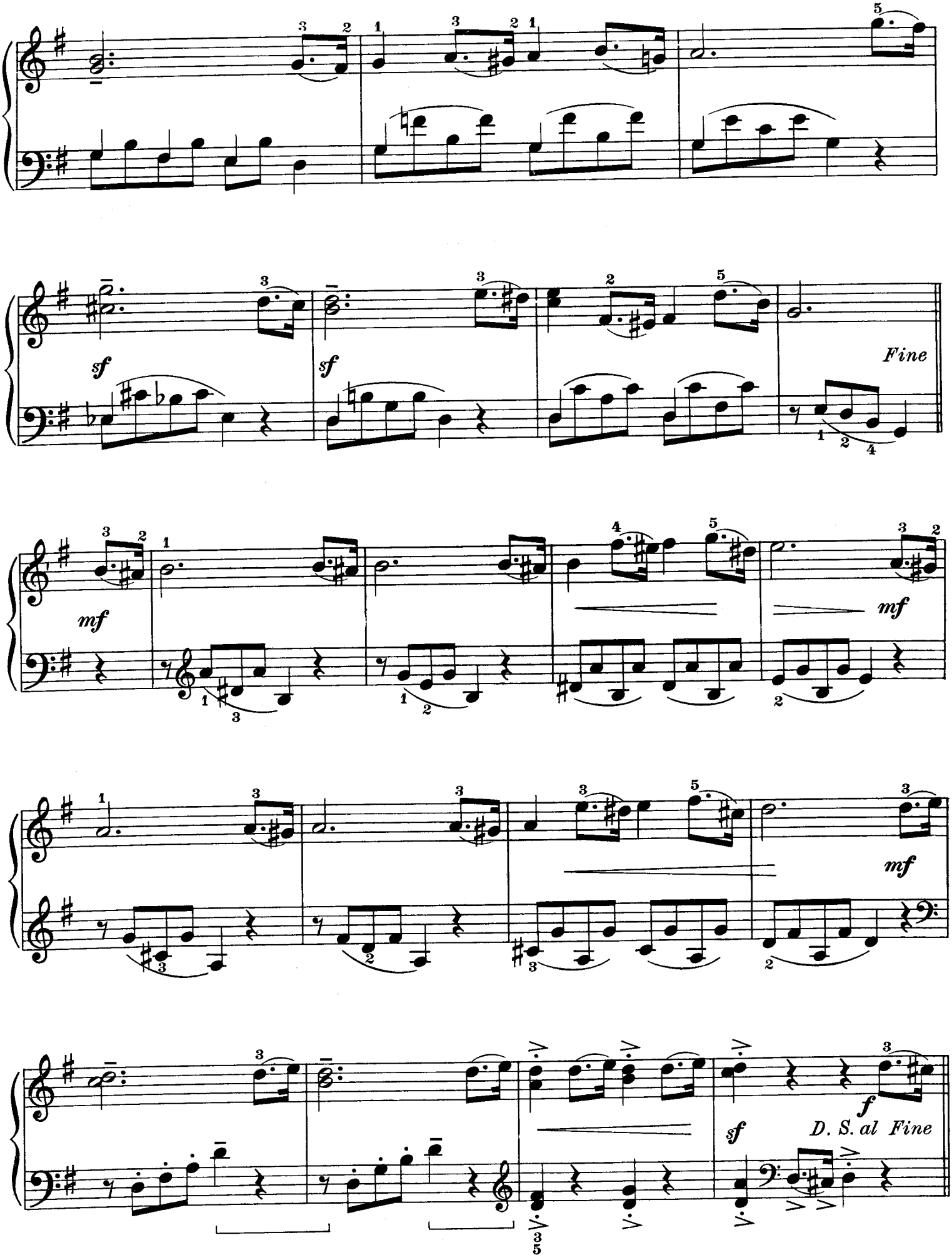
# Victory March

March tempo (♩= 132)

*mf*

*sf*

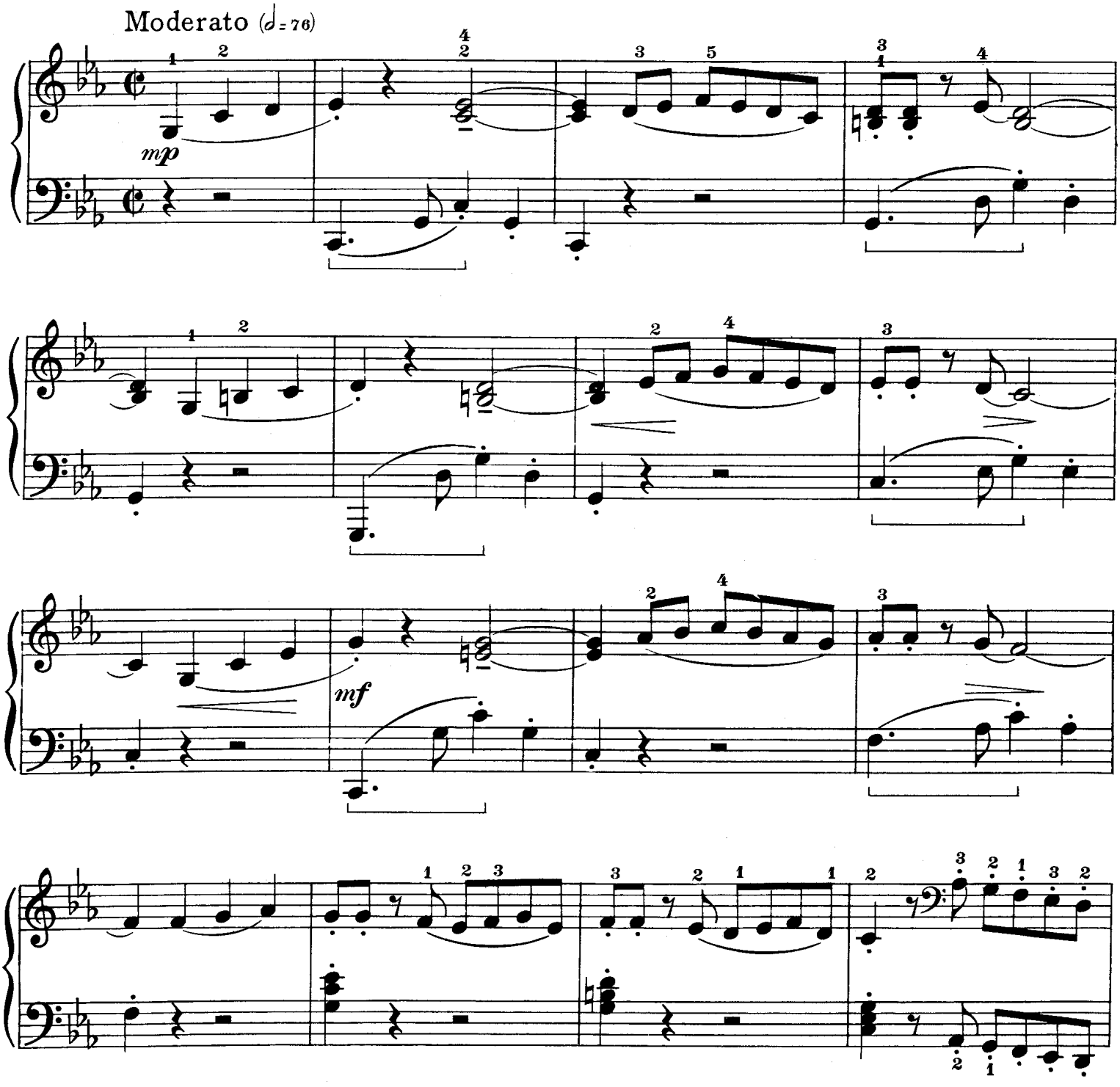
*f*


sf
sf
Fine
mf
mf
mf
f
sf
D. S. al Fine

As with all your pieces marked *alla breve*, learn this one first counting four to each measure. Later as speed develops, begin counting two to each measure (one count to each half note).

Since this number is in dance form, rhythm is of course uppermost. Be sure, therefore, to observe everything that will help 'point up' the rhythm such as accents, slurs, staccato, etc.

# Tango



*dolce*

*allarg.* ***p***

*a tempo*

1.

2.

8

The Mazurka is a Polish dance which dates back to the 16th Century.

It differs from the Waltz in that the accent usually occurs on the third beat — or sometimes on the second beat as in the following piece.

Be sure to observe all accents and slurs as they form a most important part of the interpretation.

# Mazurka

Allegro

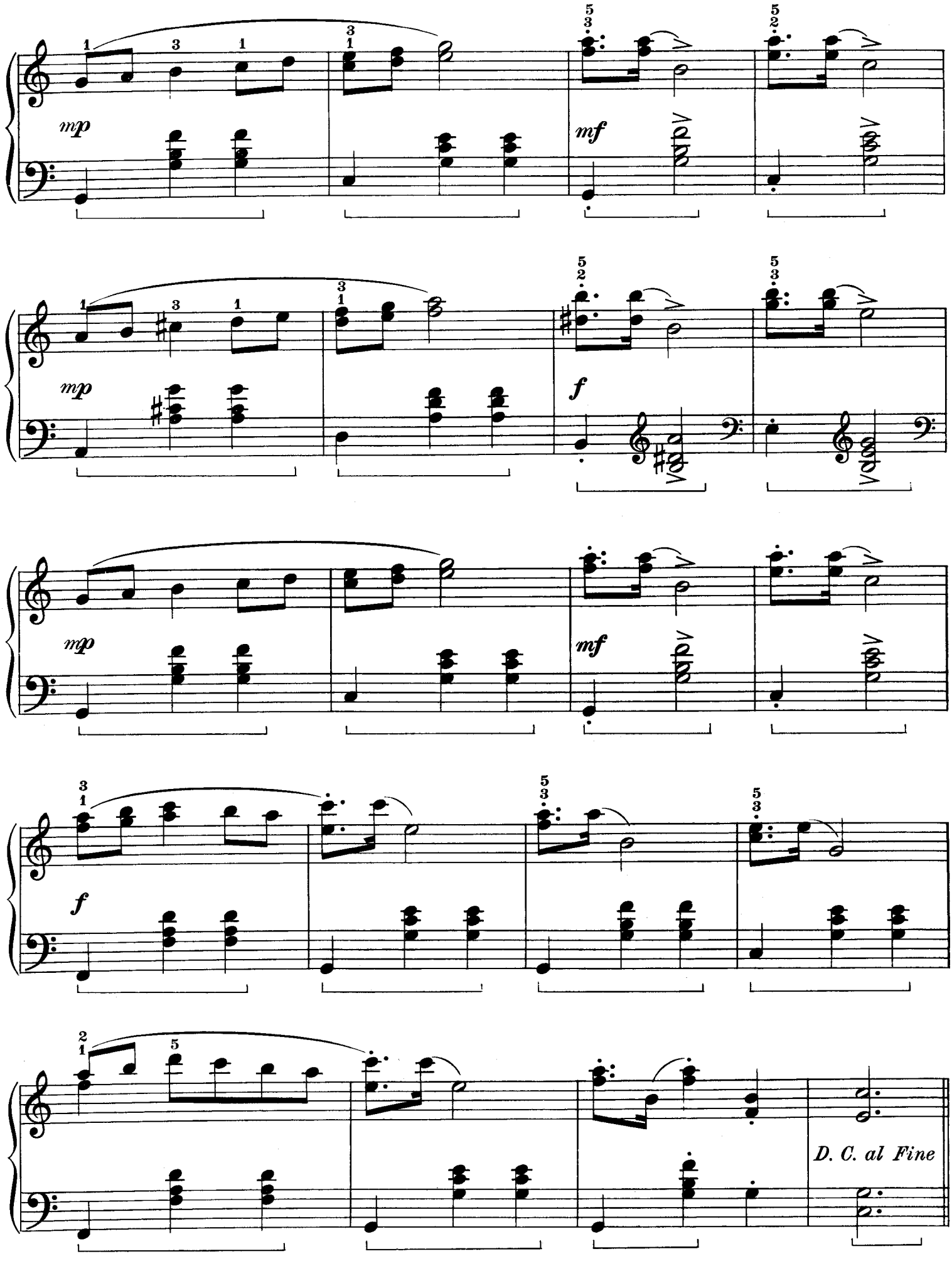
*mf*

*f*

*mf*

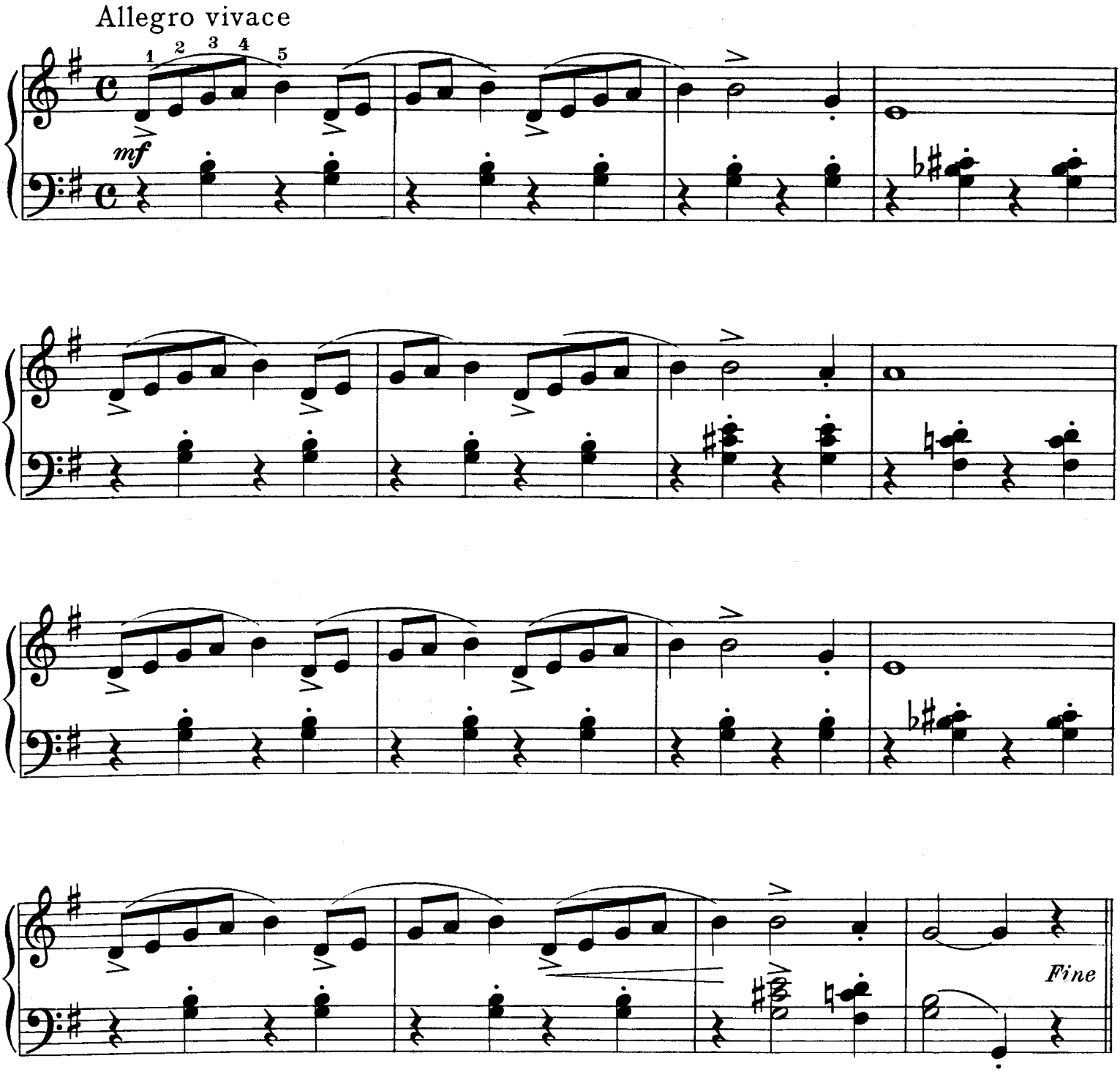
*f*

*Fine*


mp
mf
mp
f
mp
mf
f
D. C. al Fine

A powerful syncopation results when the accents are applied strictly as marked in the following piece. They are easy to play, however, when it is remembered that in the first two measures of each line (first page) the accents always fall on the same key (D), and are played by the thumb each time.

# Syncopatin' Sam



*mf*

*mf*

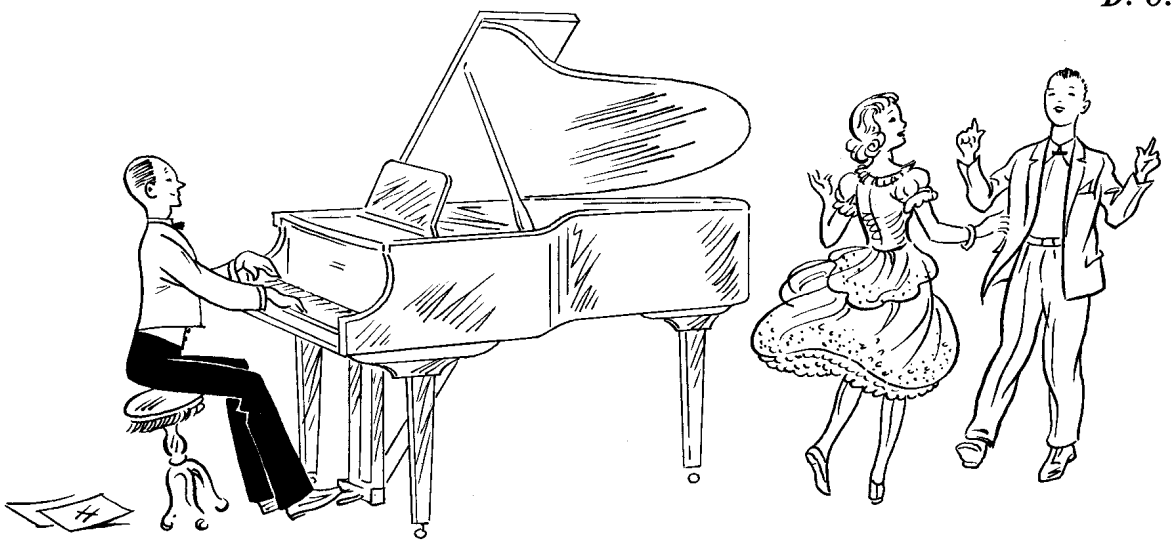
*mf*

*ff*

*sf*

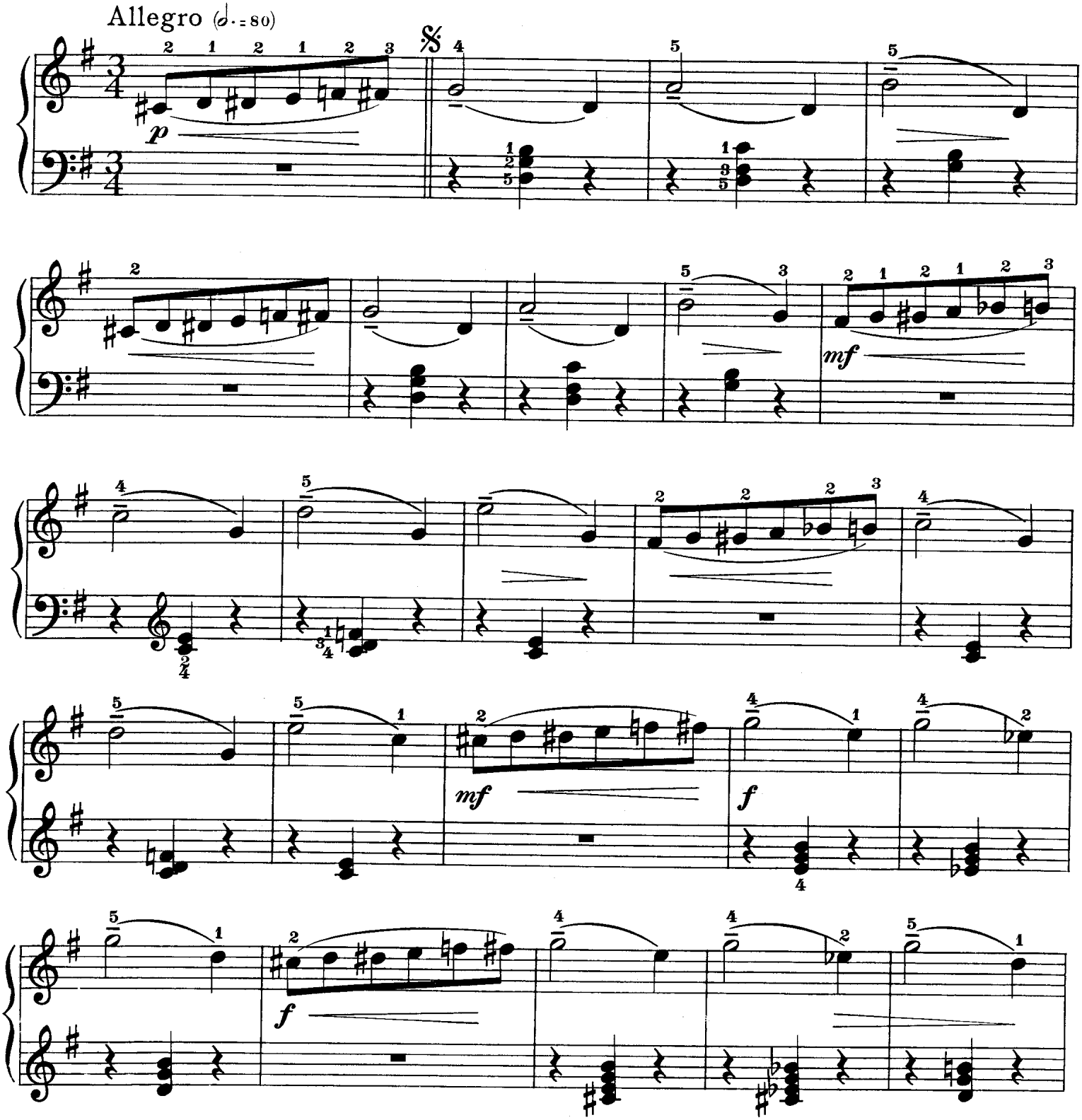
*rall.*

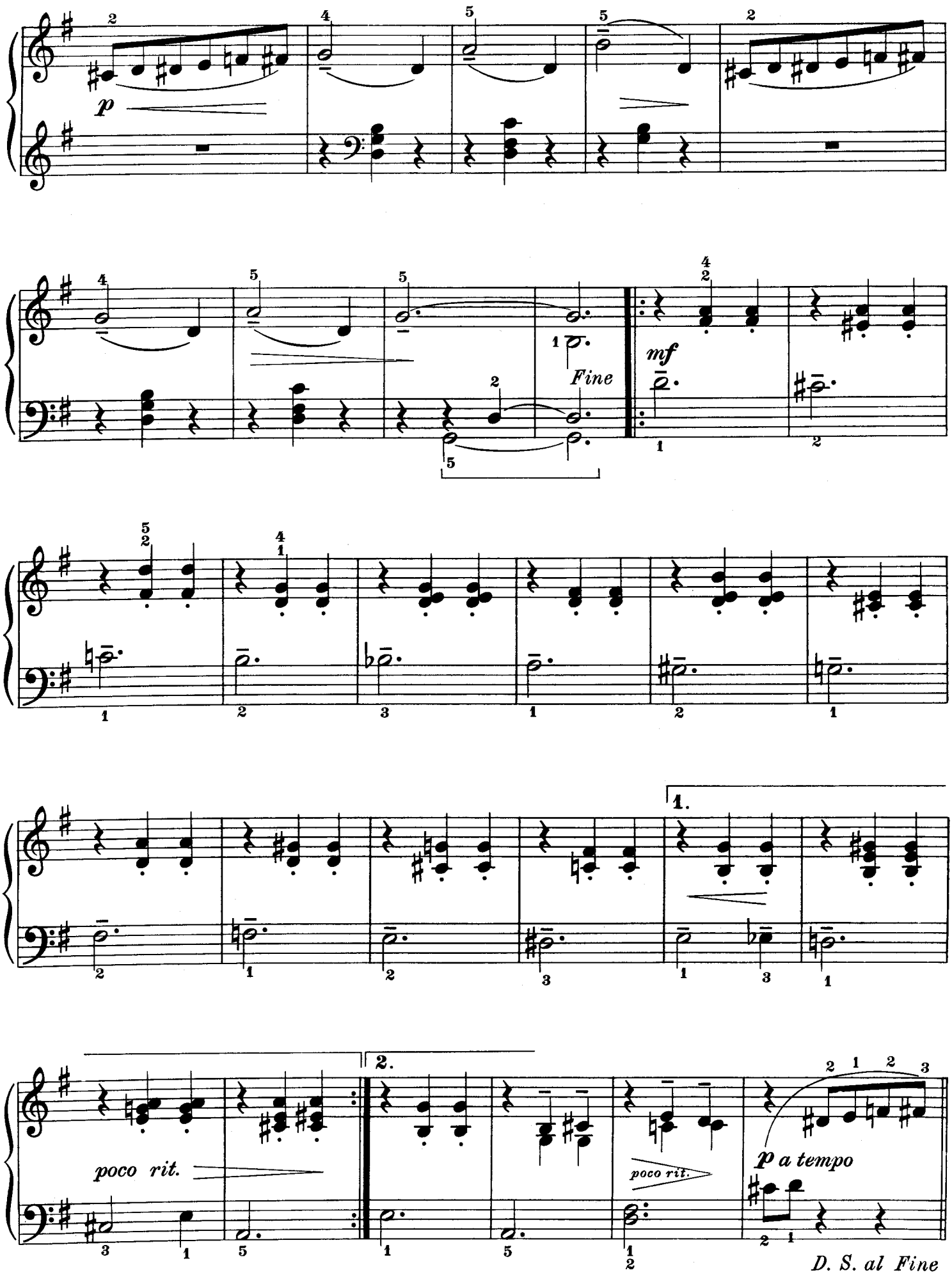
*D. C. al Fine*



This piece is a novelty in that it is built almost exclusively on the Chromatic Scale. In the first theme, an ascending chromatic figure is repeated over and over while the second theme, page 21, is in the left hand and consists entirely of notes of the Chromatic Scale descending.

# Valse Chromatique




p
Fine
mf
1.
2.
poco rit.
poco rit.
p a tempo
D. S. al Fine

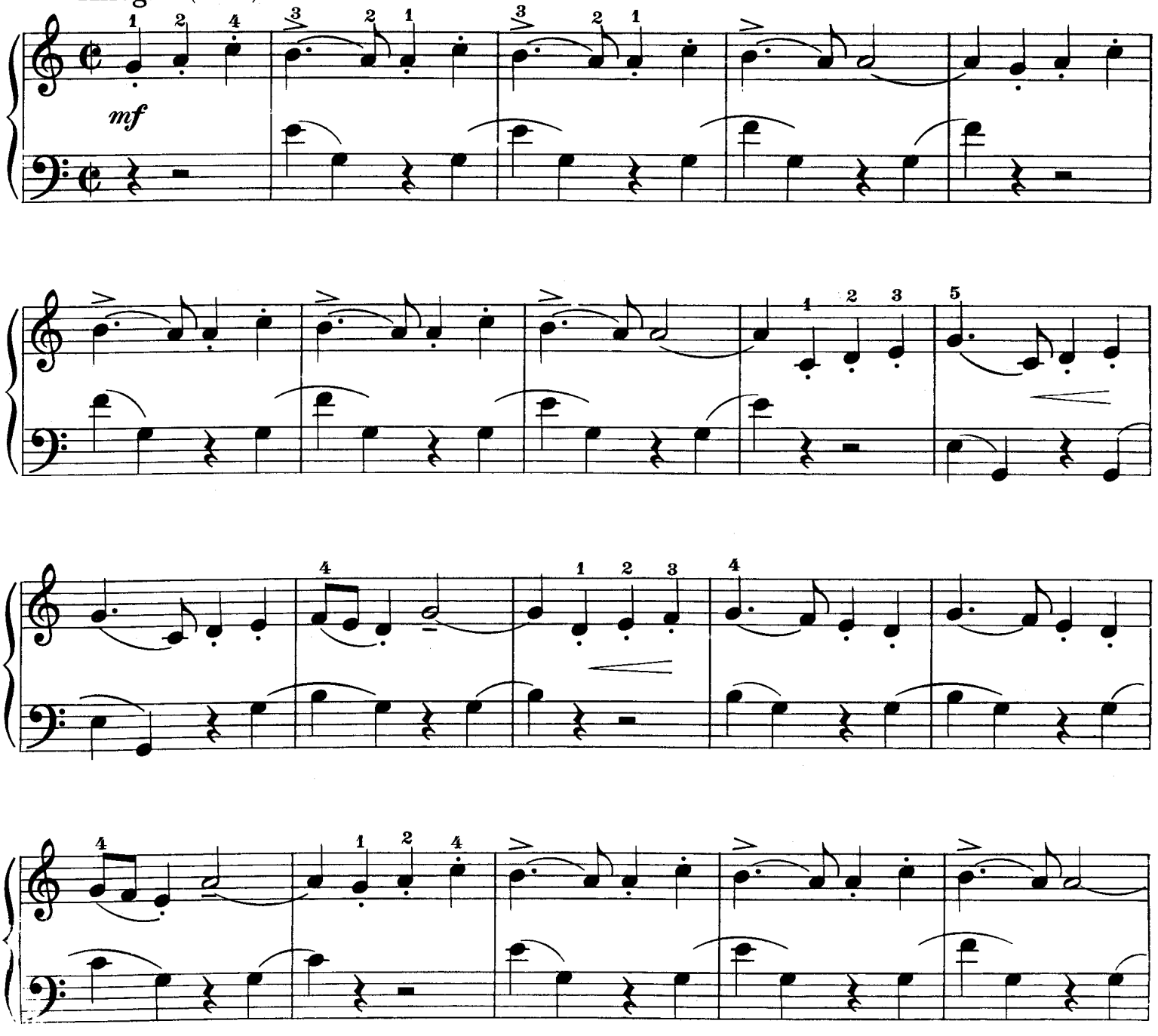
Rhythm is uppermost in this piece.

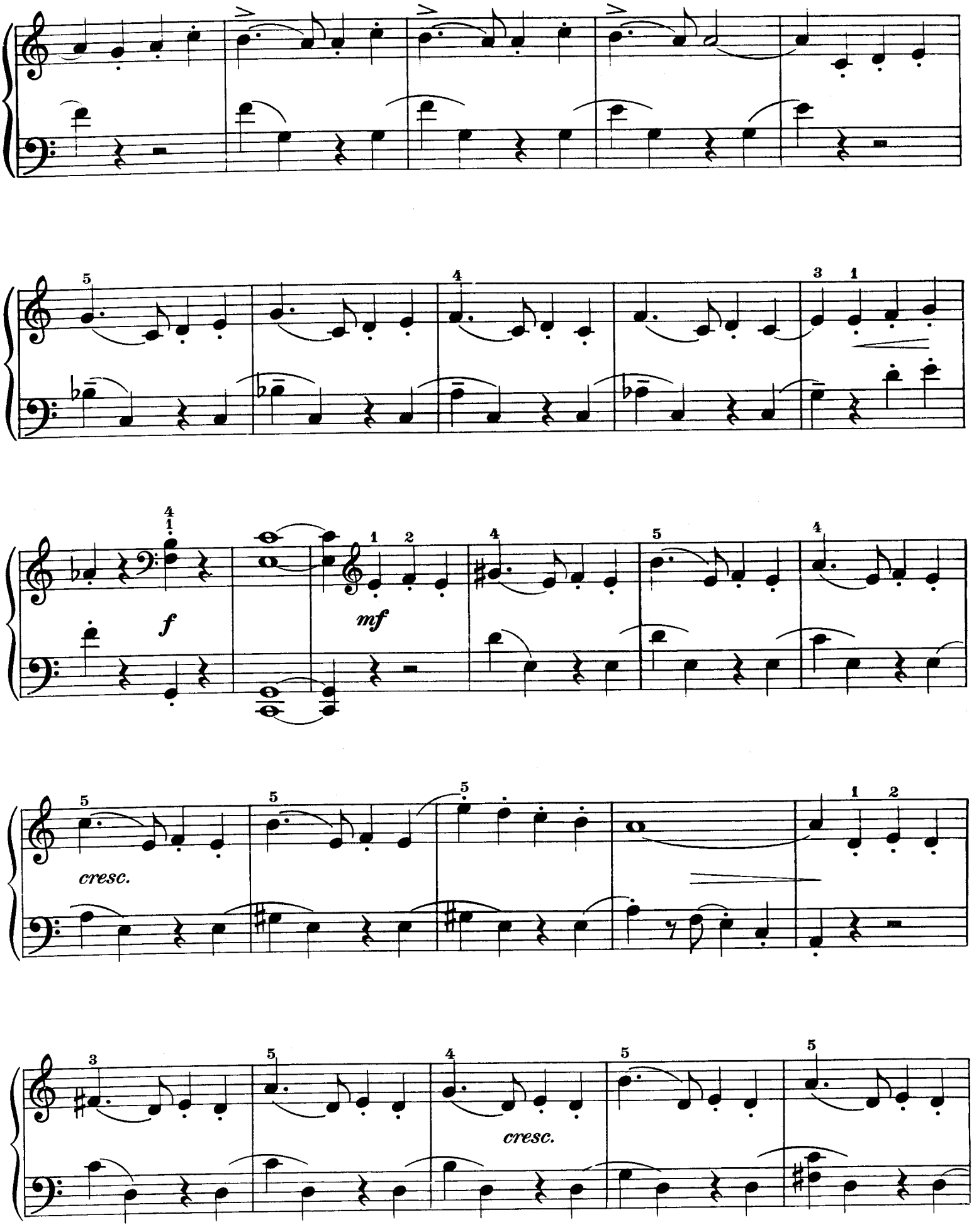
Pay strict attention to all accents, slur signs, staccatos, etc.

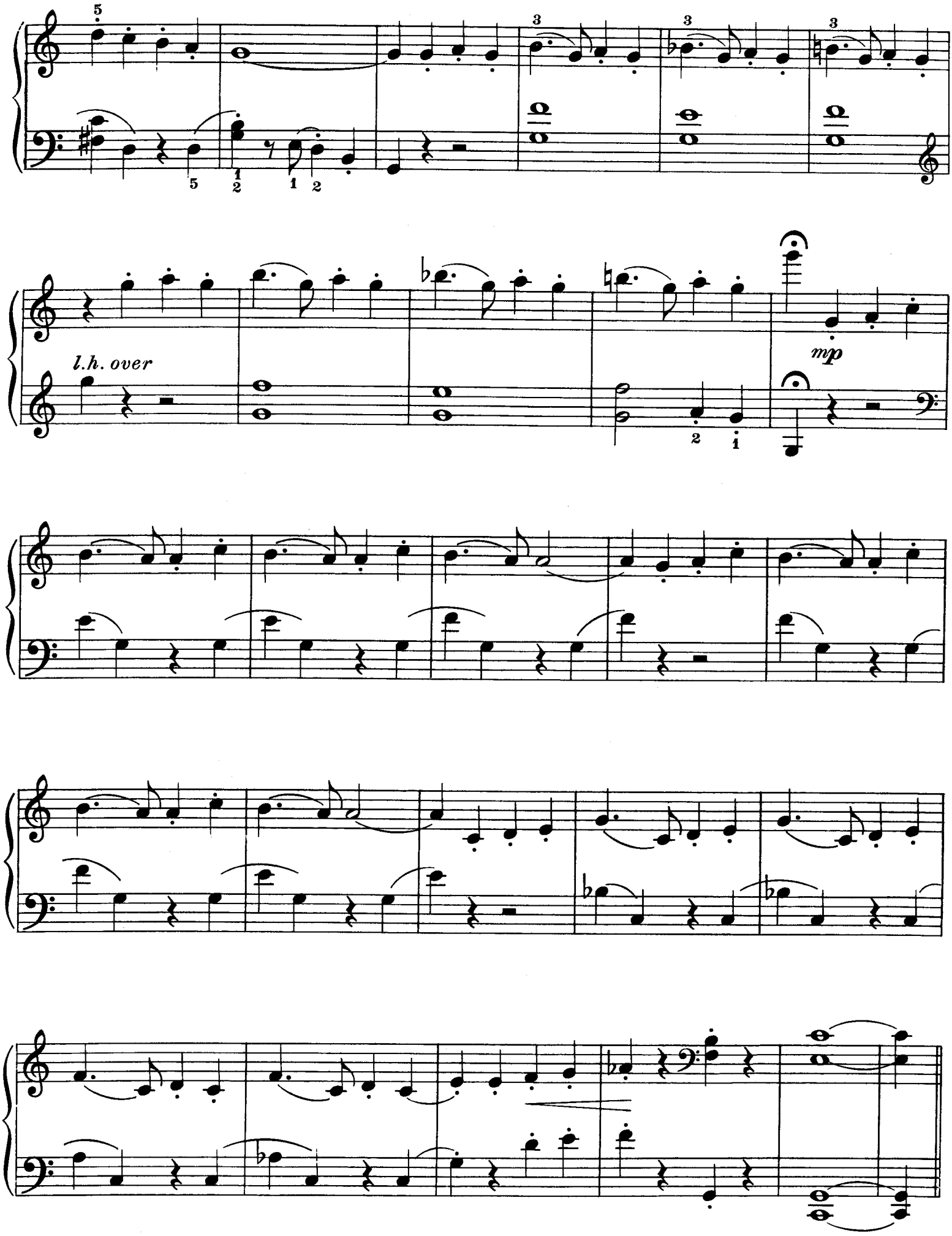
Learn it first in four-four, then gradually increase the tempo until you can play it at the speed indicated, counting two to the measure.

# Flight to the Moon

Allegro (𝅗𝅥 = 116)




f
mf
cresc.
cresc.


l.h. over
mp

Ignace Leybach was a pianist, born in Gambshiem, Alsace.

He studied under several masters, including some piano instruction under Chopin in Paris.

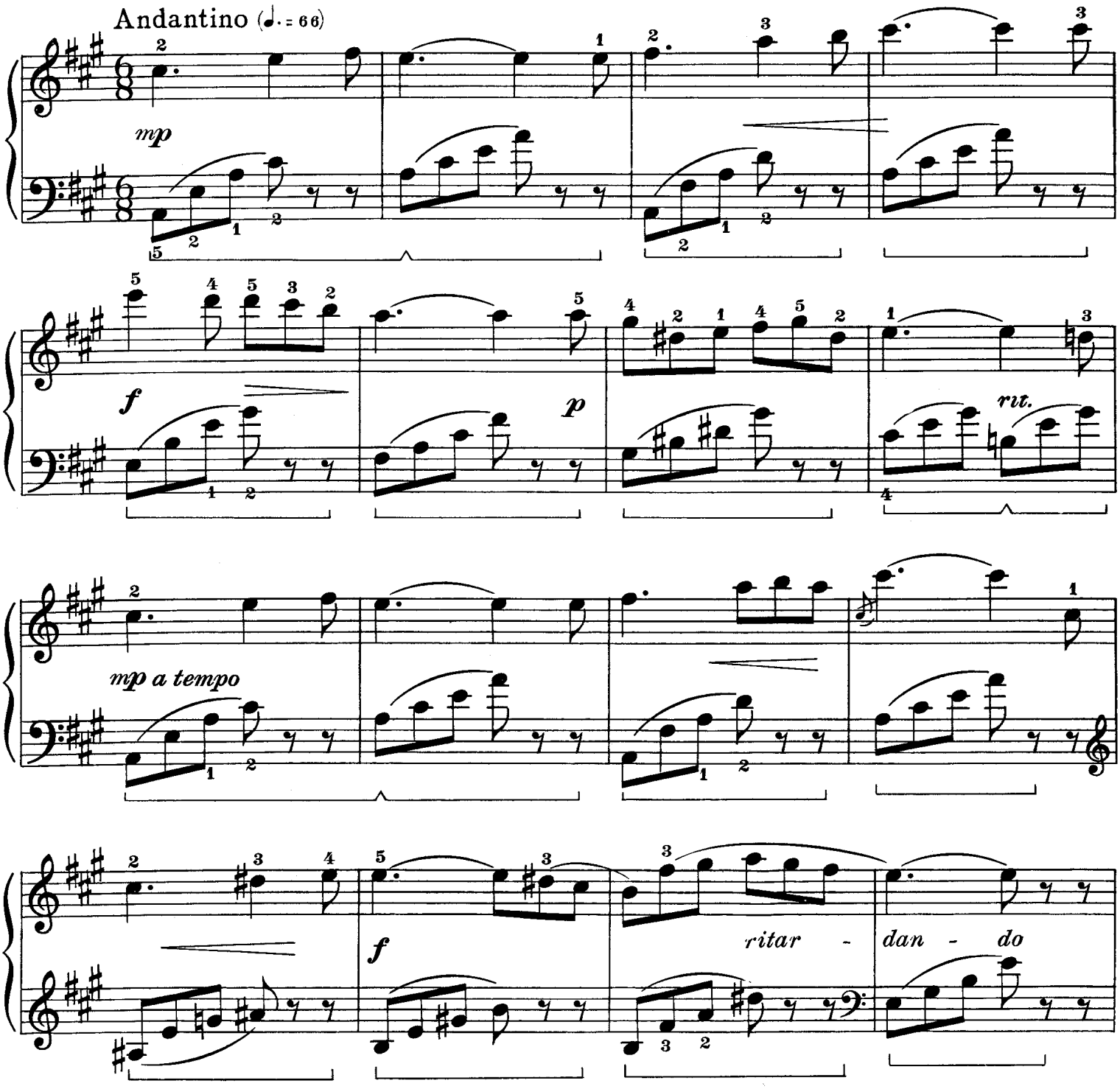
He composed light, drawing-room pieces which became very popular. The following example is probably the most popular of all his pieces, and still occupies a prominent place in the list of salon music.

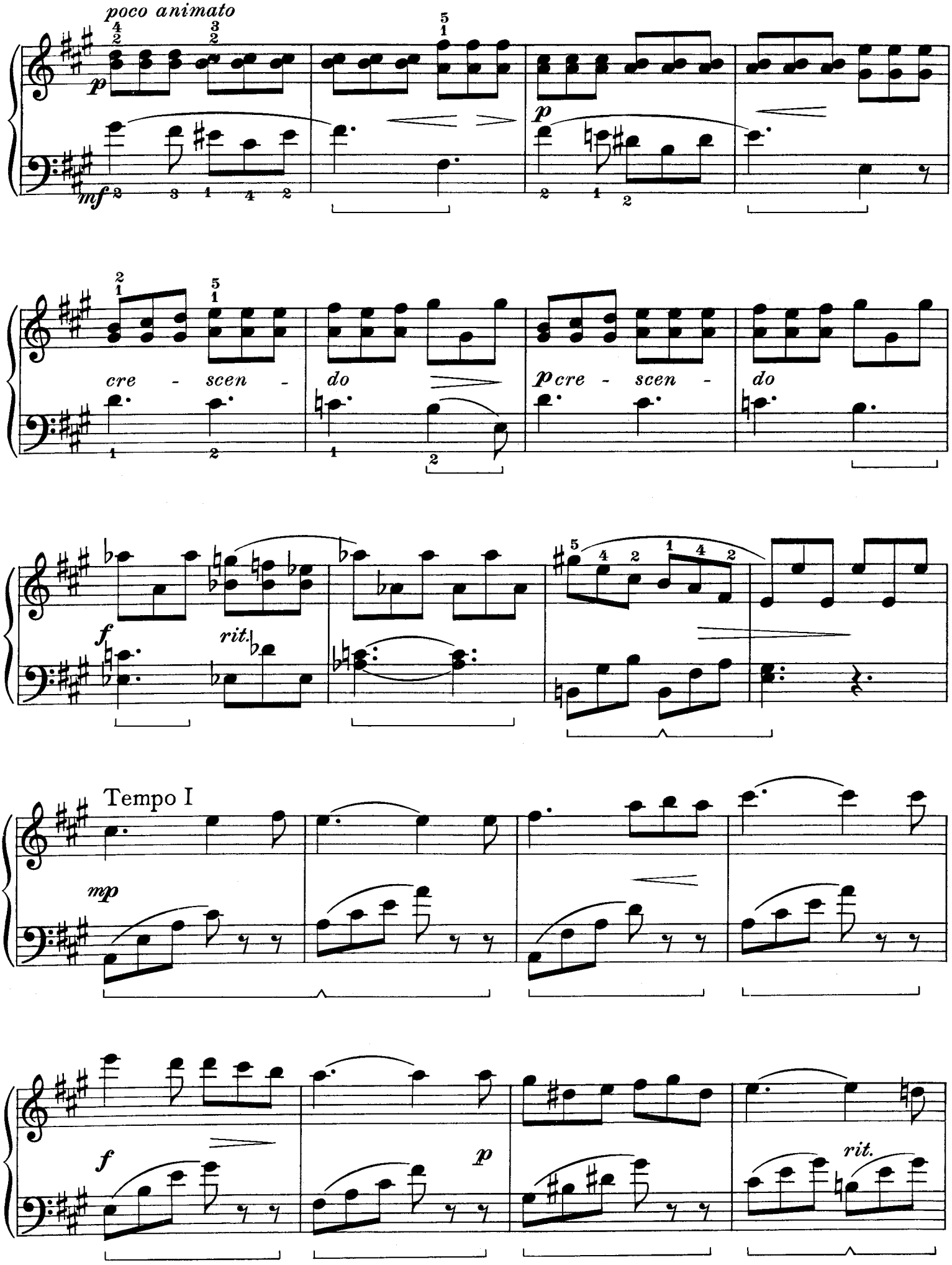
Nocturne means "Night Song," which gives a clue to the interpretation. Note that the middle section becomes more animated after which a return is made to the first theme, and the piece ends on a Coda played a little more slowly and very softly.

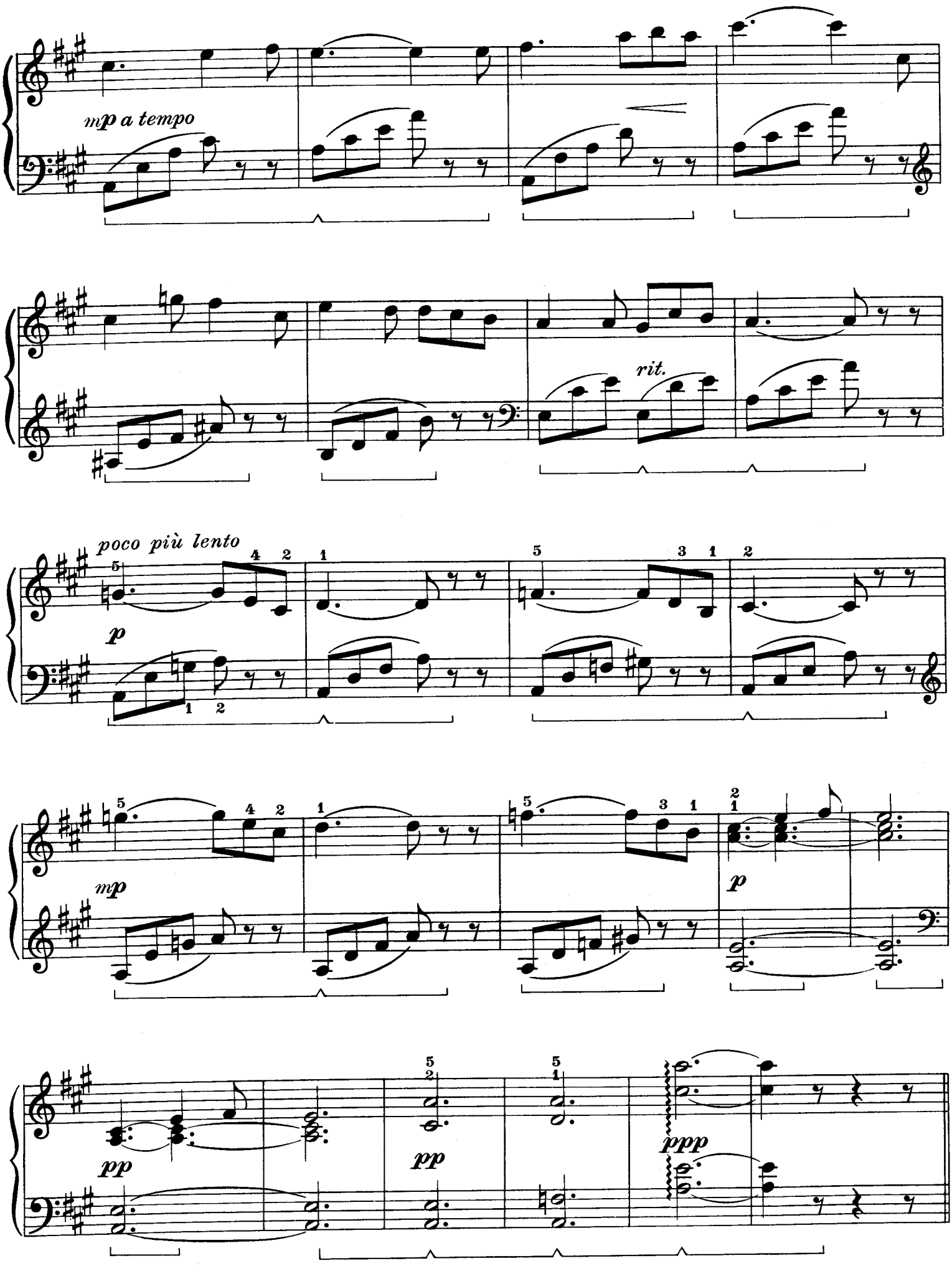
from

# Fifth Nocturne

I. Leybach
(arr.)




poco animato
p
mf
p
cre - scen - do
p cre - scen - do
f
rit.
Tempo I
mp
f
p
rit.

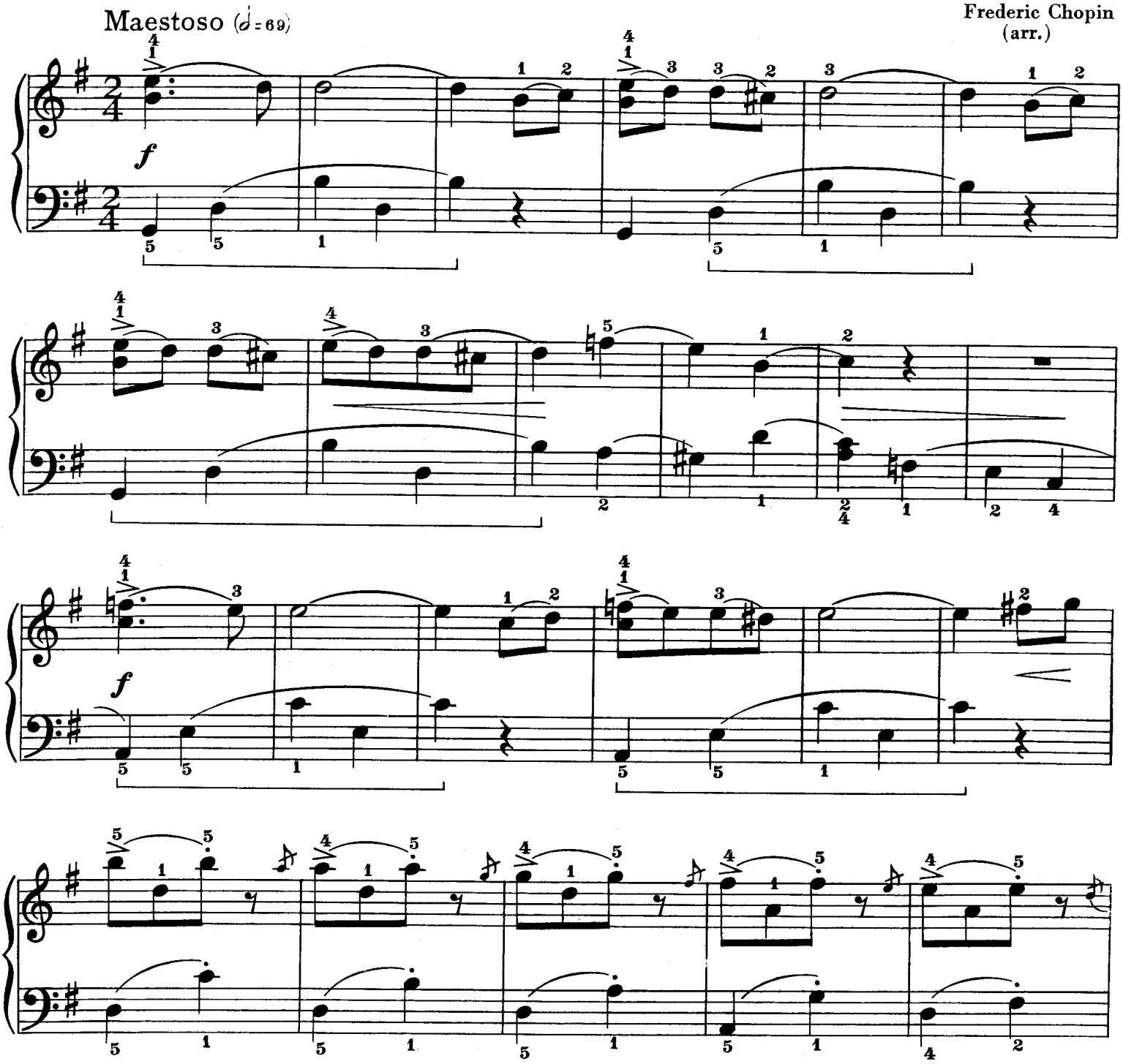

mp a tempo
rit.
poco più lento
p
mp
p
pp
pp
ppp

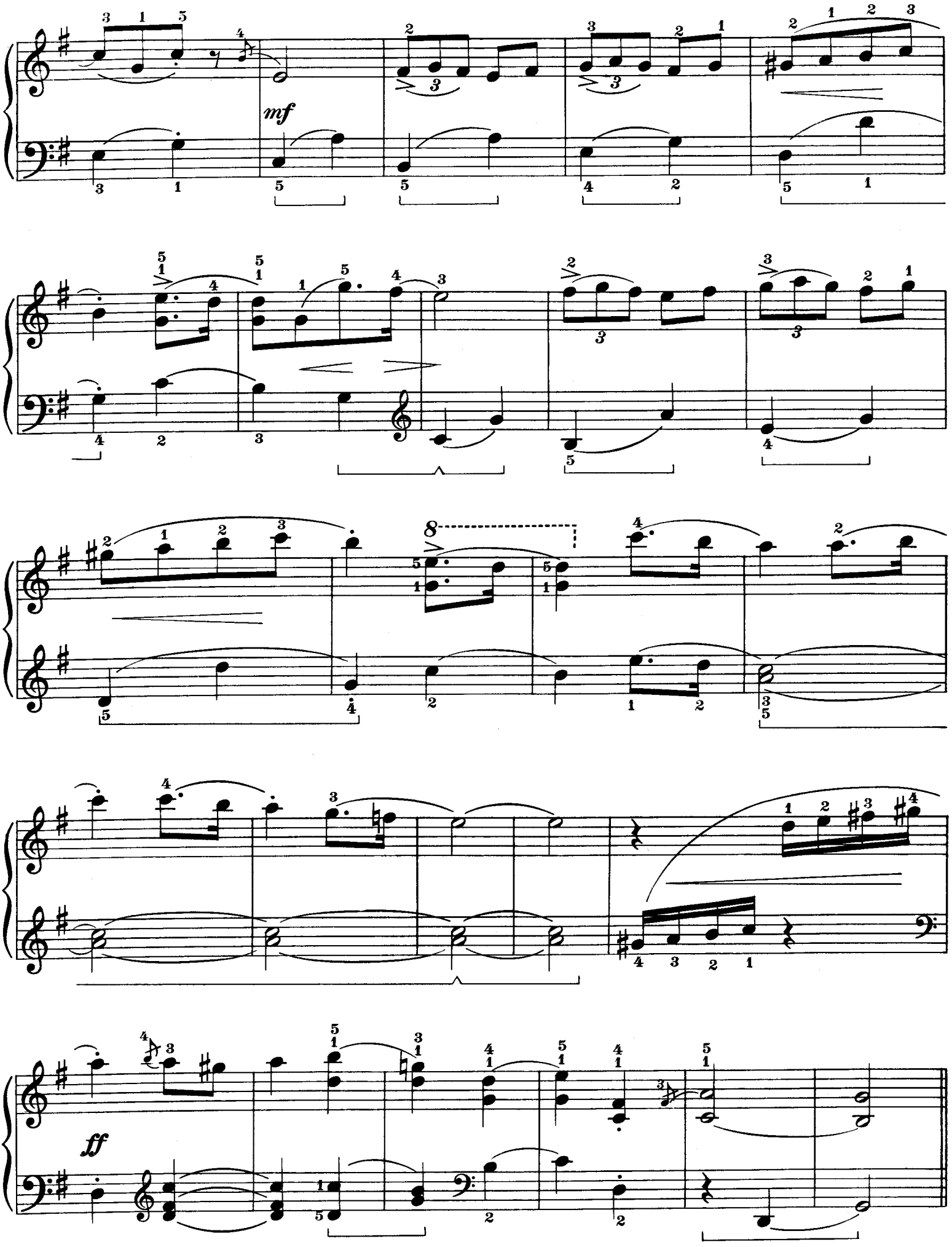
The Polonaise is more of a procession than a dance. It was used in Poland as the nobles marched in stately fashion before the throne.

The original metre of a Polonaise is 3/4 but, for convenience in reading, this example has been scored in 2/4 — *each measure representing one beat of the original.* Follow all accents and slur signs faithfully as they are essentially part of the rhythm.

from

# Polonaise, Op. 53



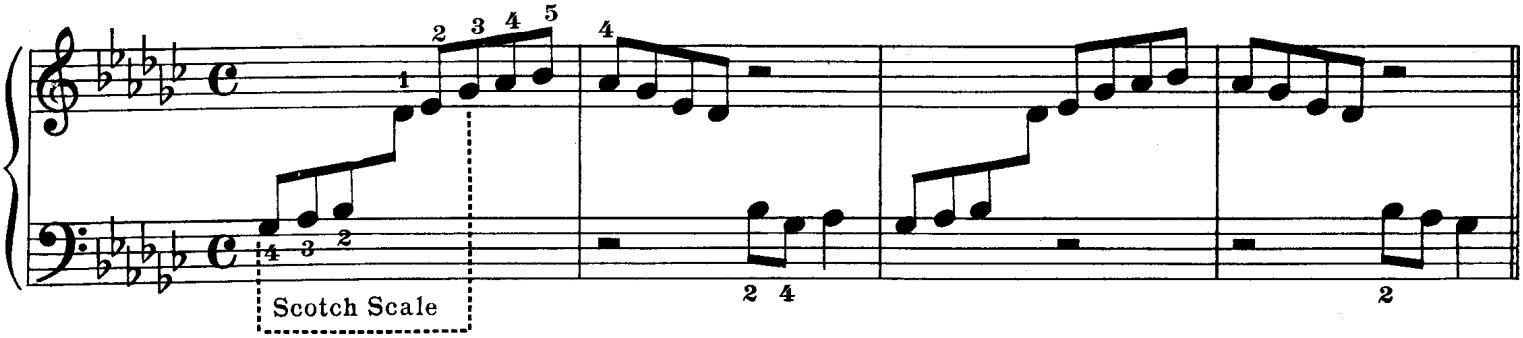

mf
ff

Here is a little "Rhapsody in Black" in which the right hand plays on black keys only.

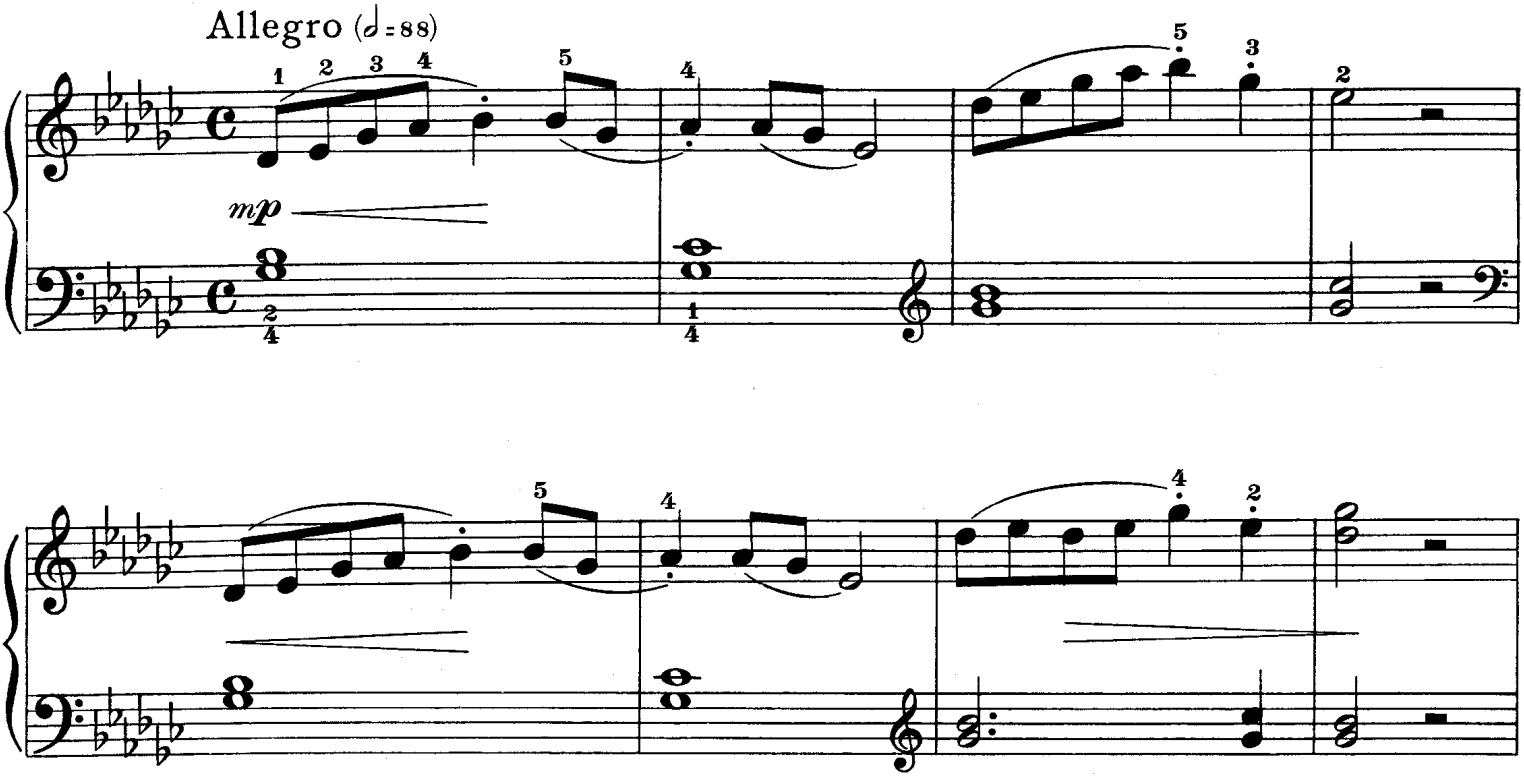
The piece is written on the Pentatonic Scale. The Pentatonic Scale is a five-note scale having no 4th or 7th. It is sometimes called the Scotch Scale because most Scotch folk tunes are based on it. However, it was also used by the Chinese.

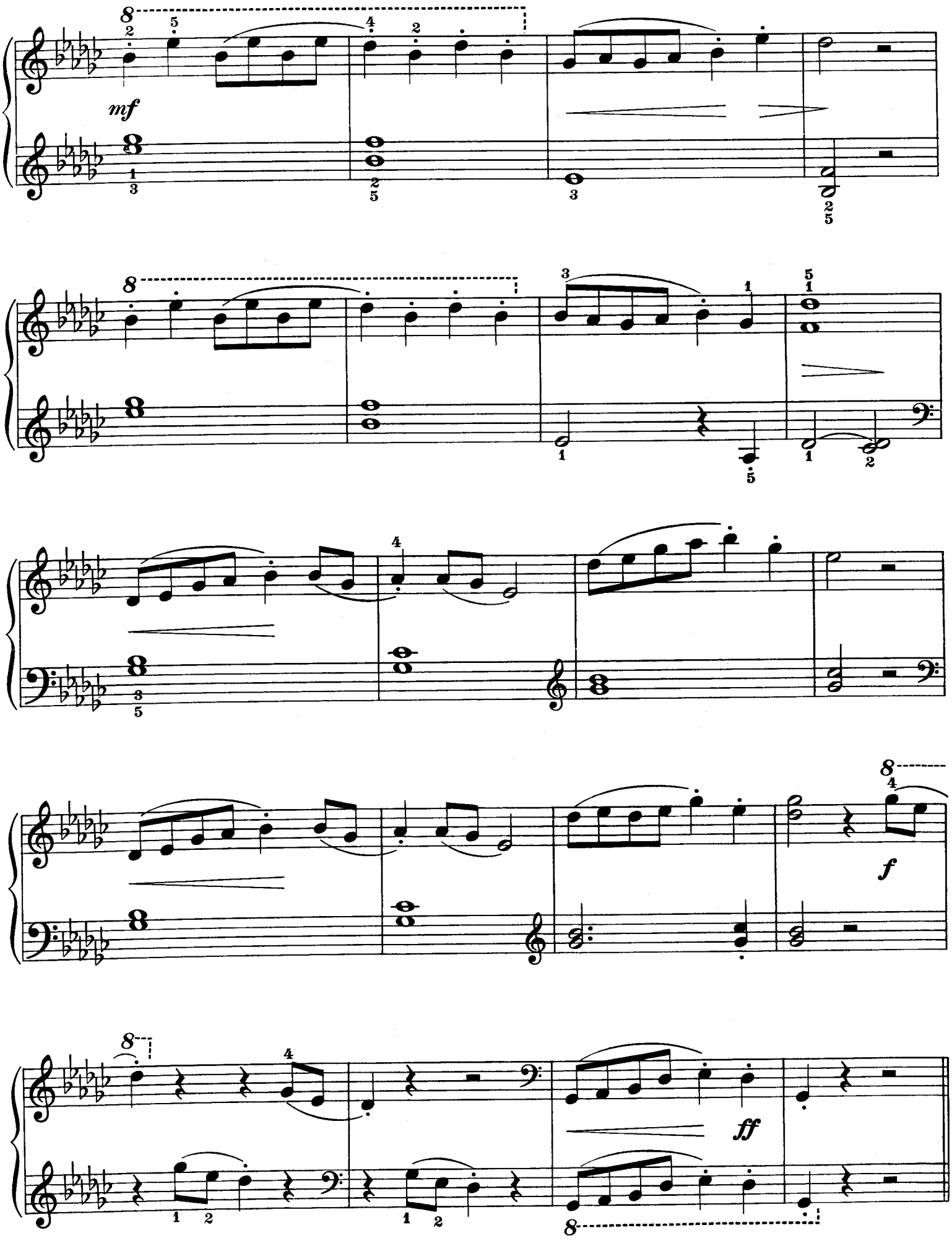
When the following example has been learned, it will be good practice to transpose it to G major, one half-step higher.

## PRELIMINARY EXERCISE



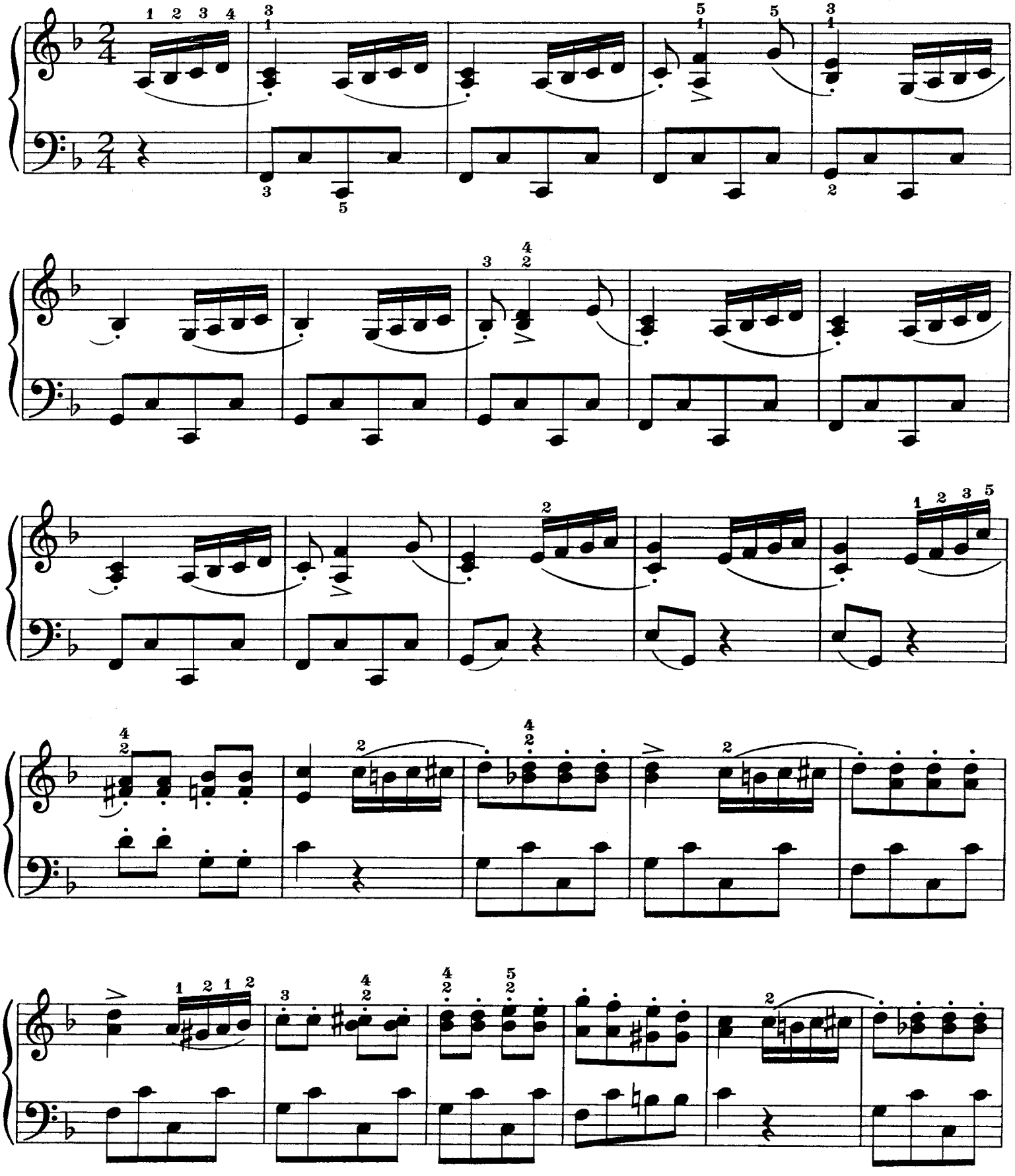

# Black Key Study

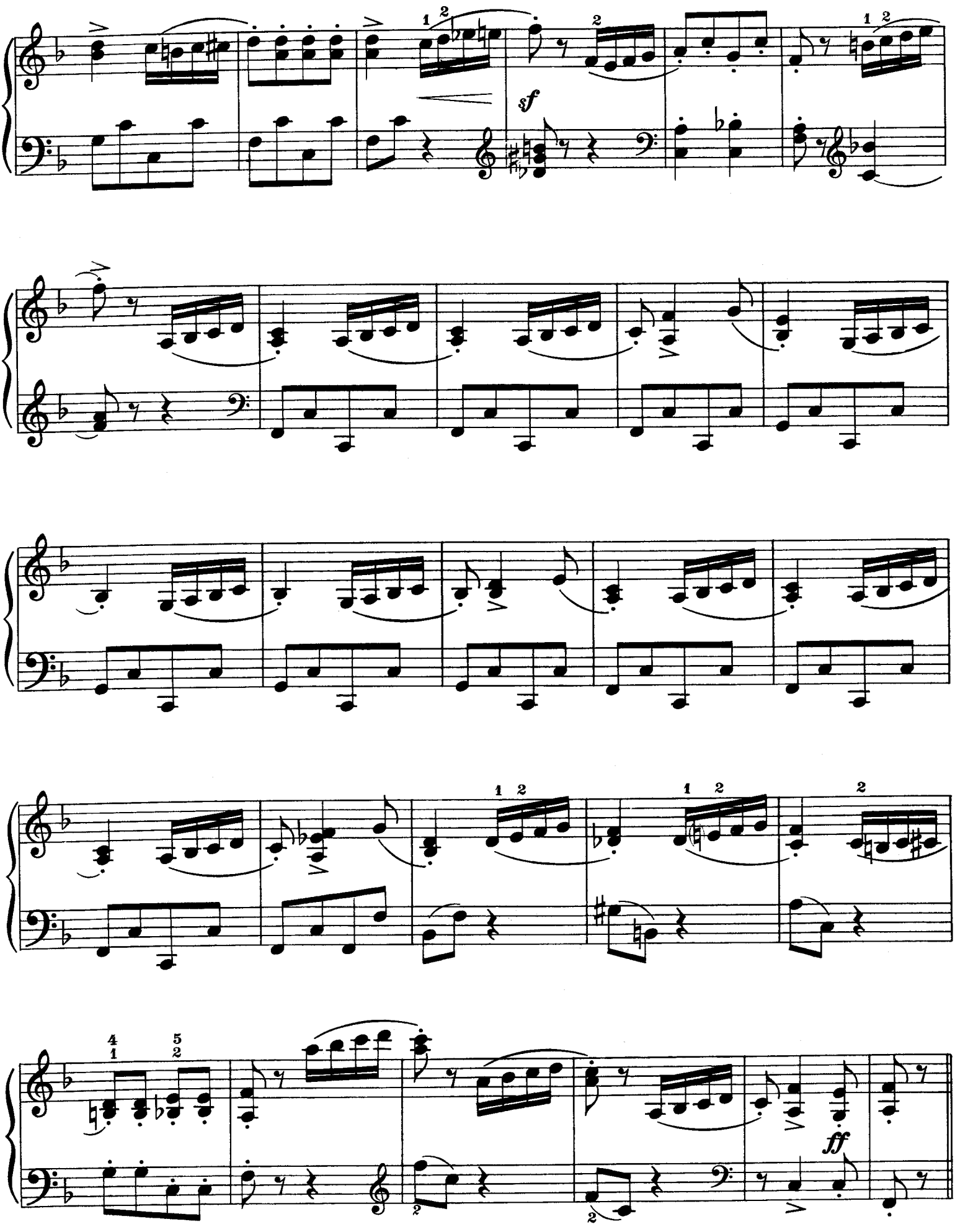



mf
f
ff

# With Colors Flying

Allegro (♩= 120)

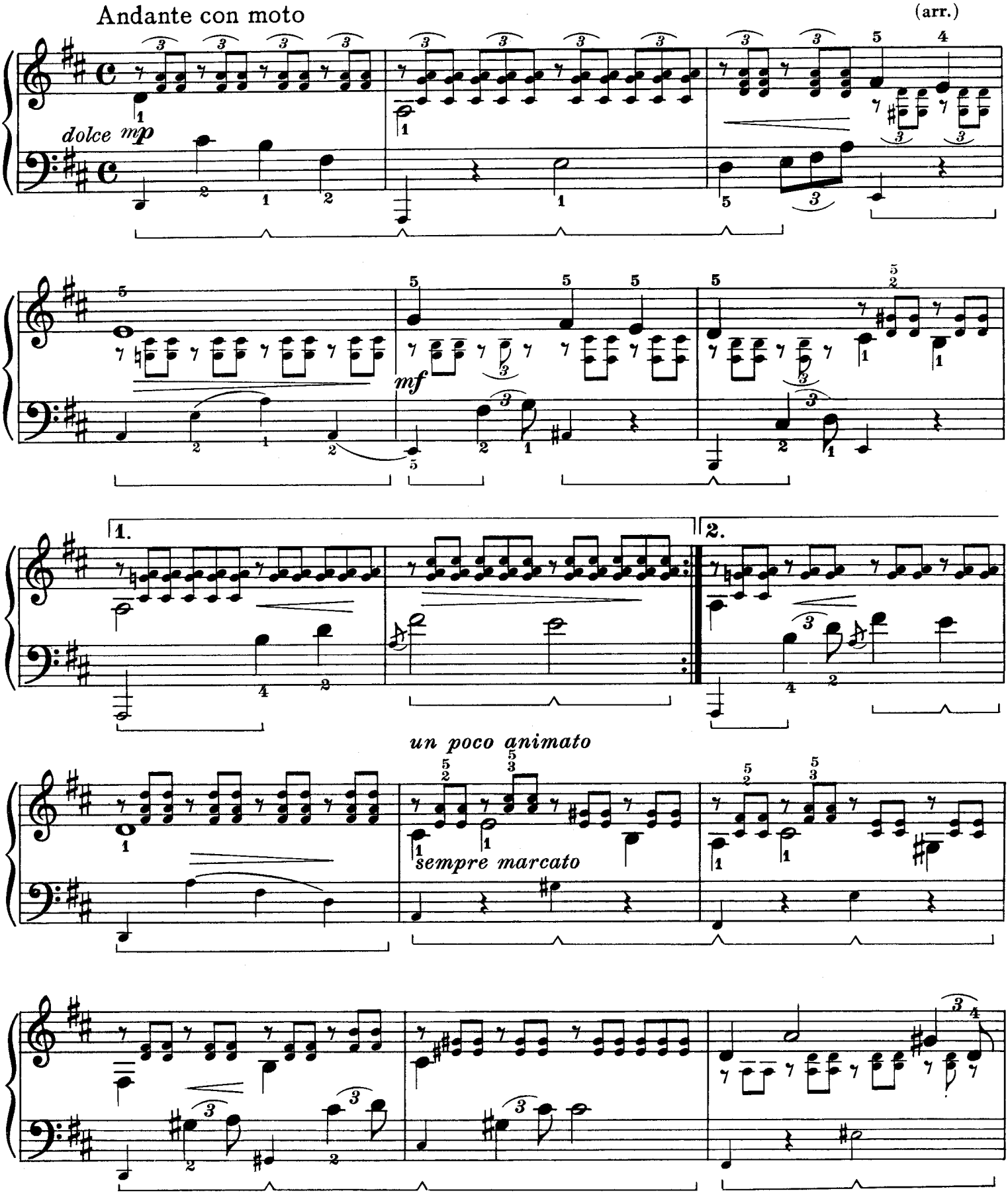


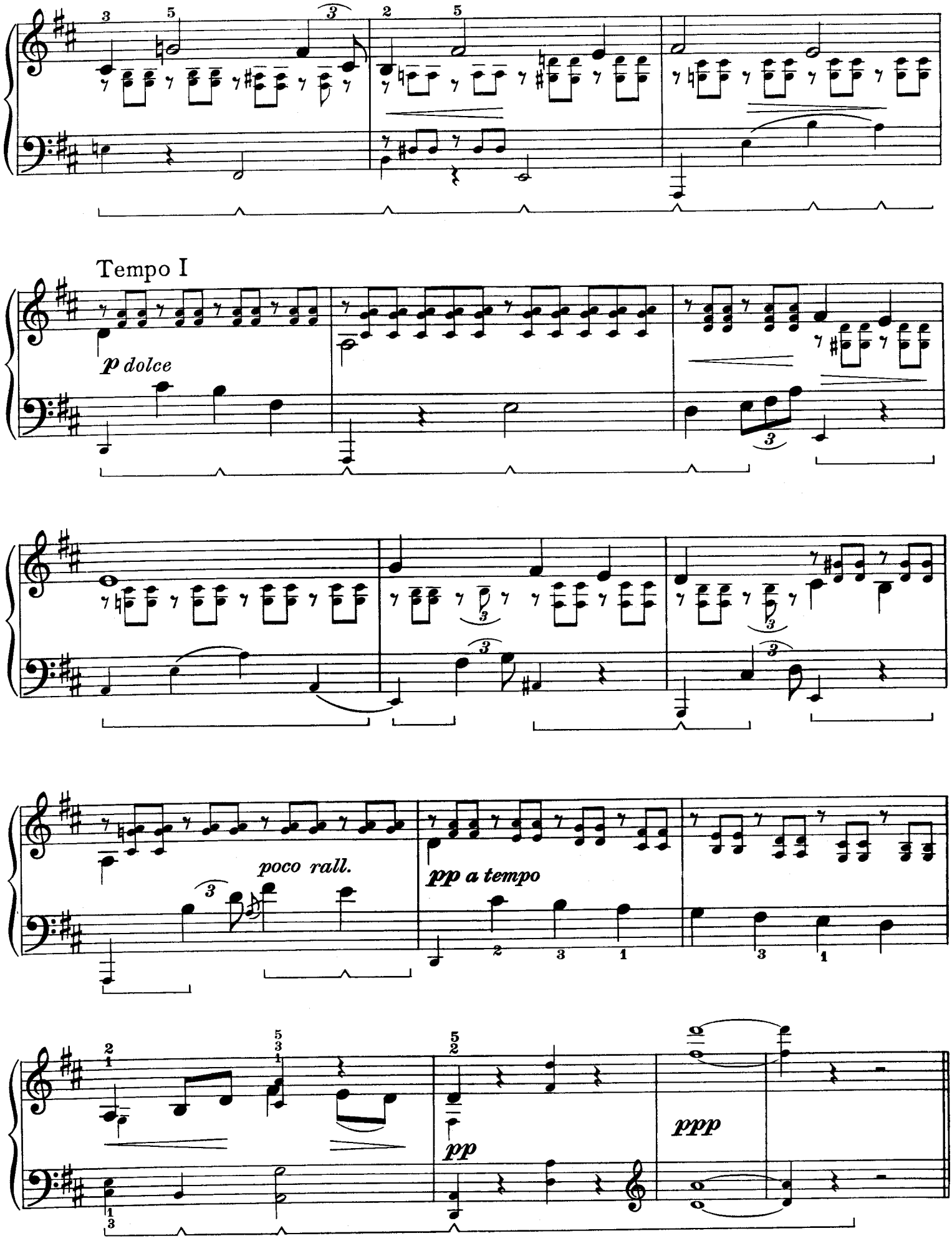

sf
ff

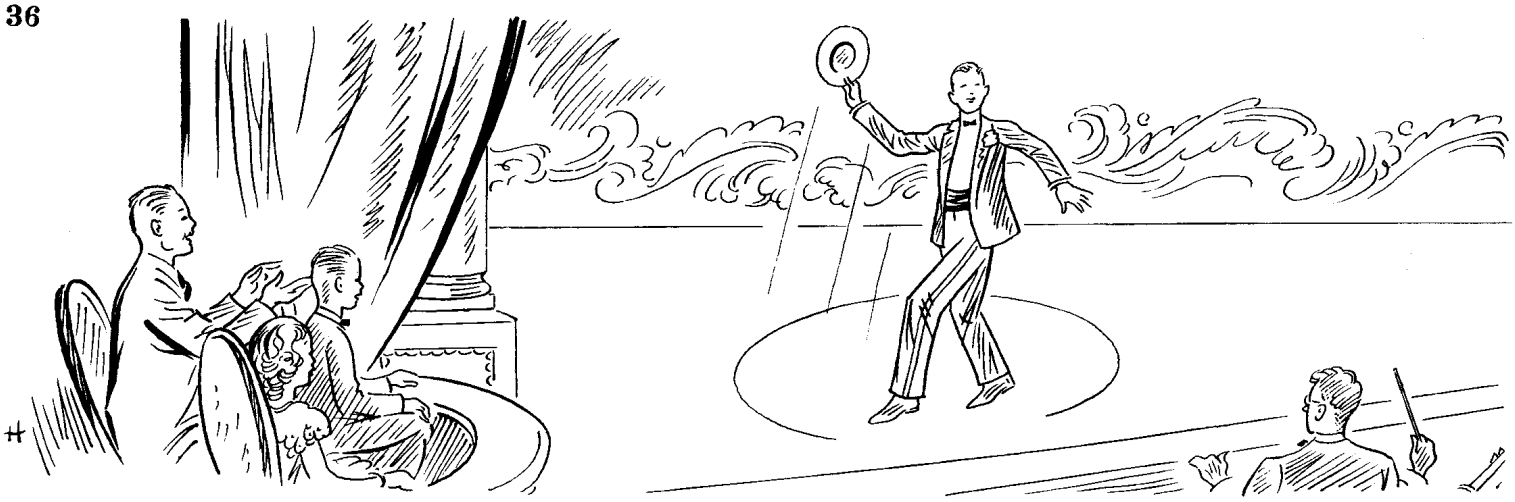
In the following example, the melody passes from one hand to the other. However, it should be easy to follow as it is shown in large notes. Properly played, it should sound like a cello solo.

# Simple Aveu

Francis Thomé
(arr.)




Tempo I
p dolce
poco rall.
pp a tempo
pp
ppp



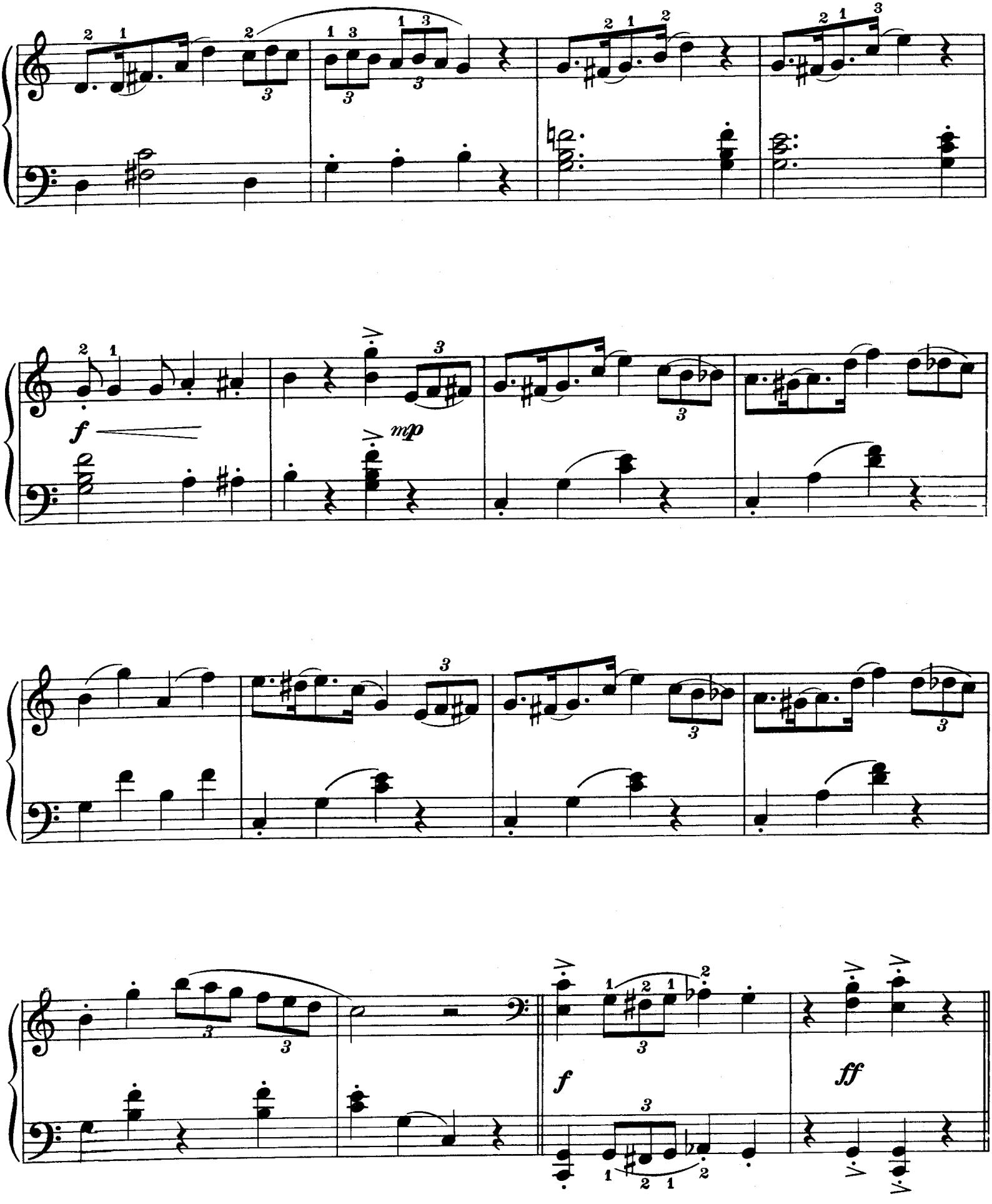
# The Soft Shoe Dancer

Moderato

*mf* *mp*

*mp* *f*

*f*


f
mp
f
ff

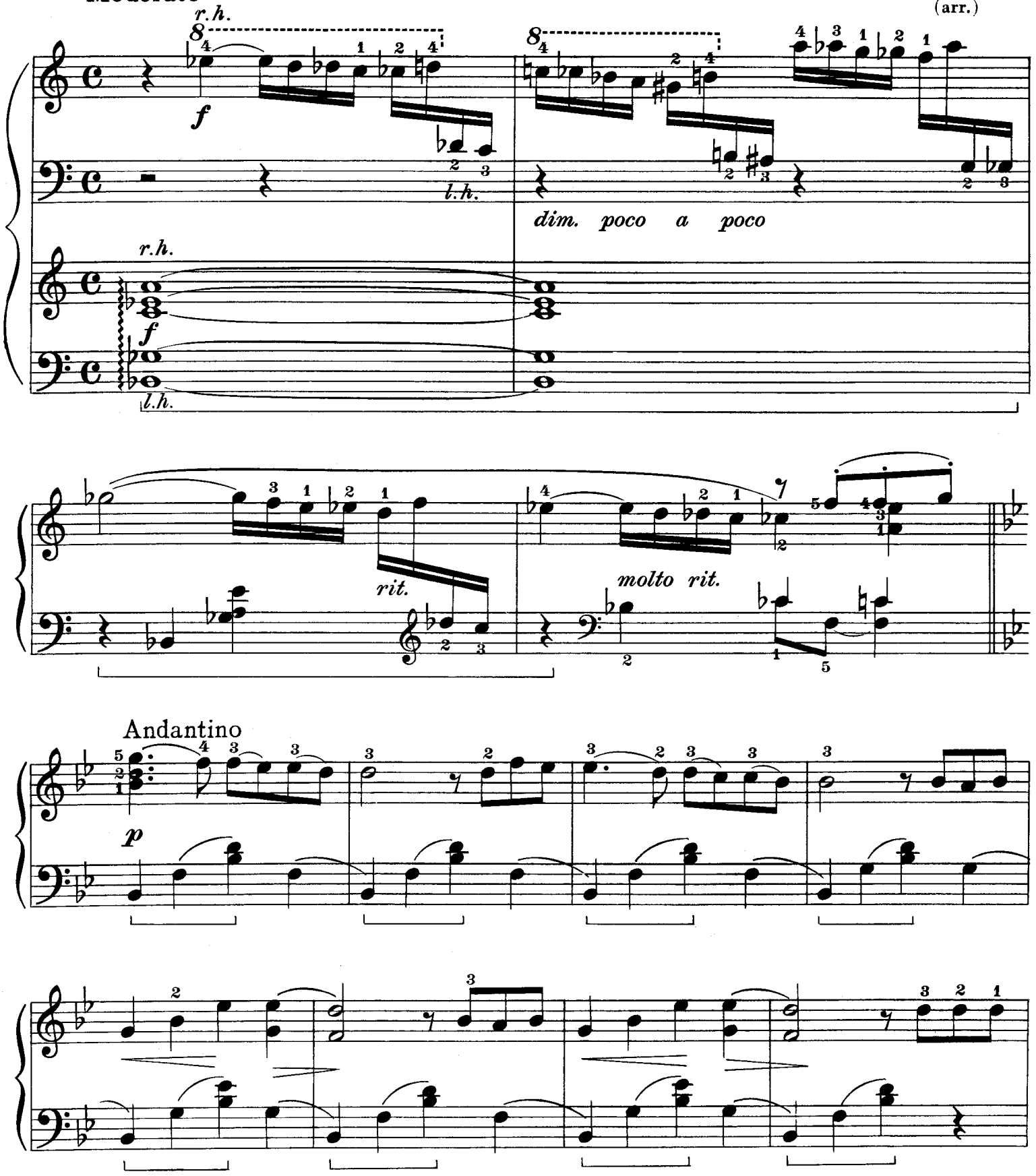
For convenience in reading, the first line is scored on four staves.

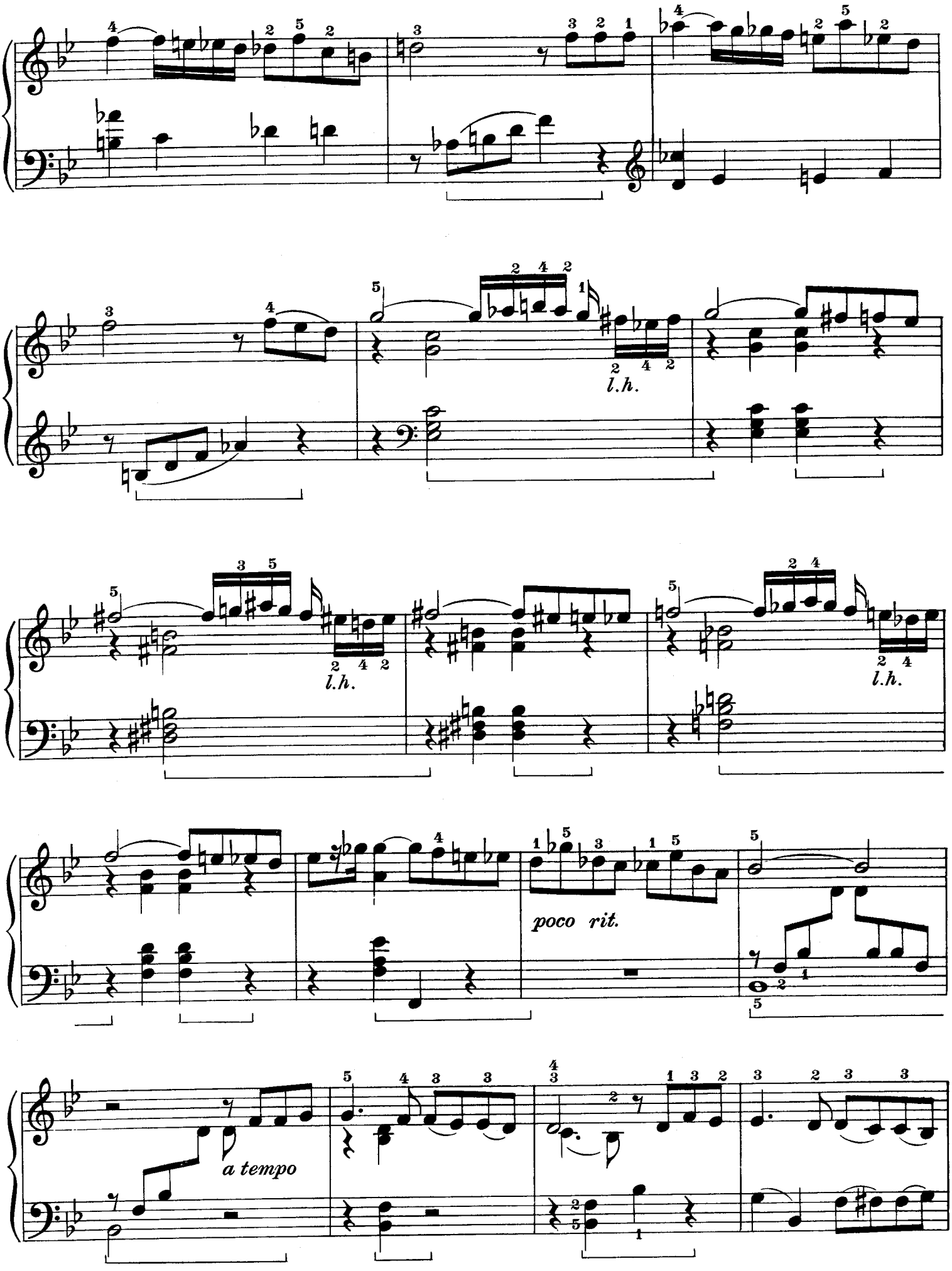
# Hymn to the Sun

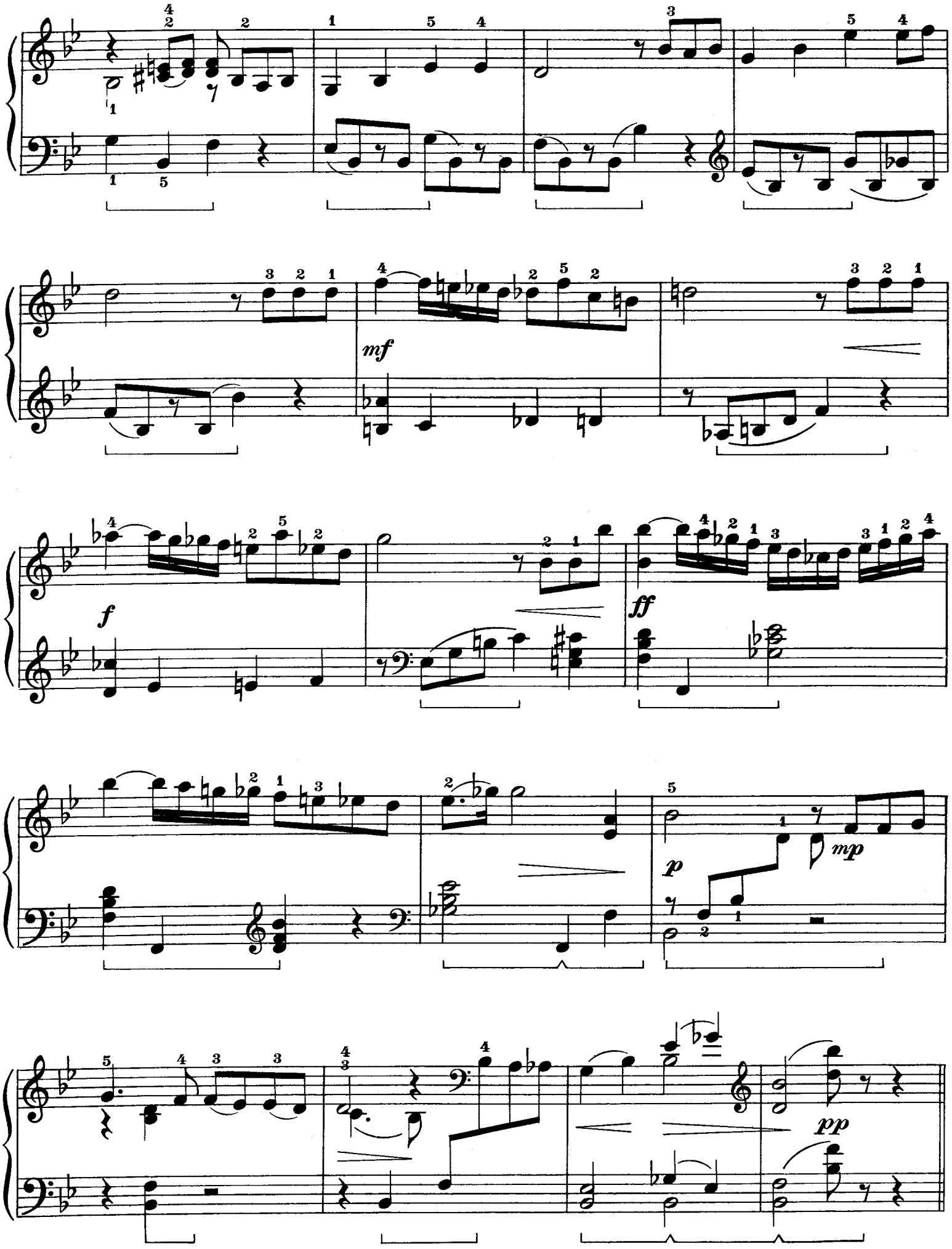
**from the Opera, "The Golden Cockerel"**

Moderato

Rimsky-Korsakoff
(arr.)

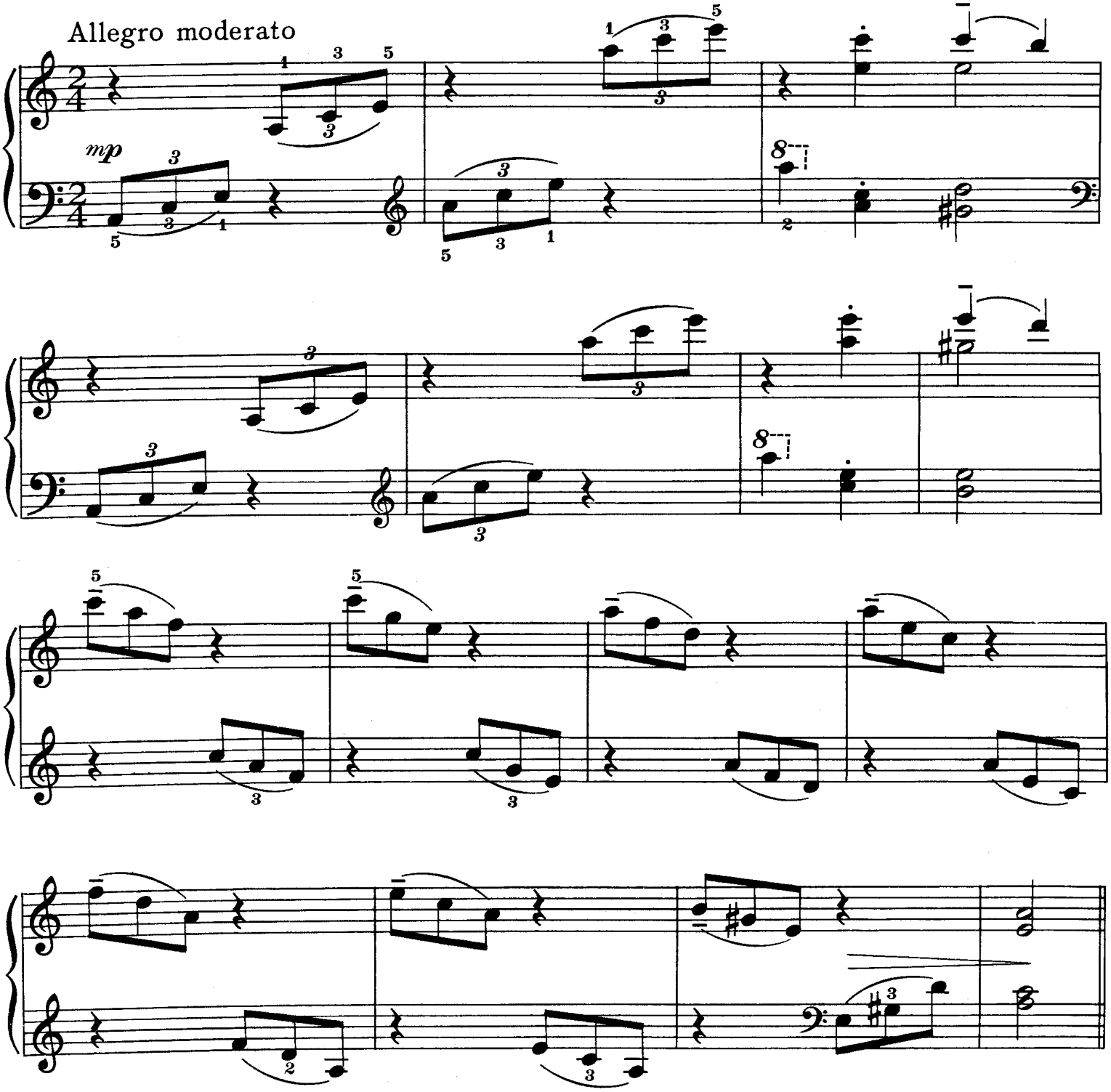



l.h.
l.h.
l.h.
poco rit.
a tempo

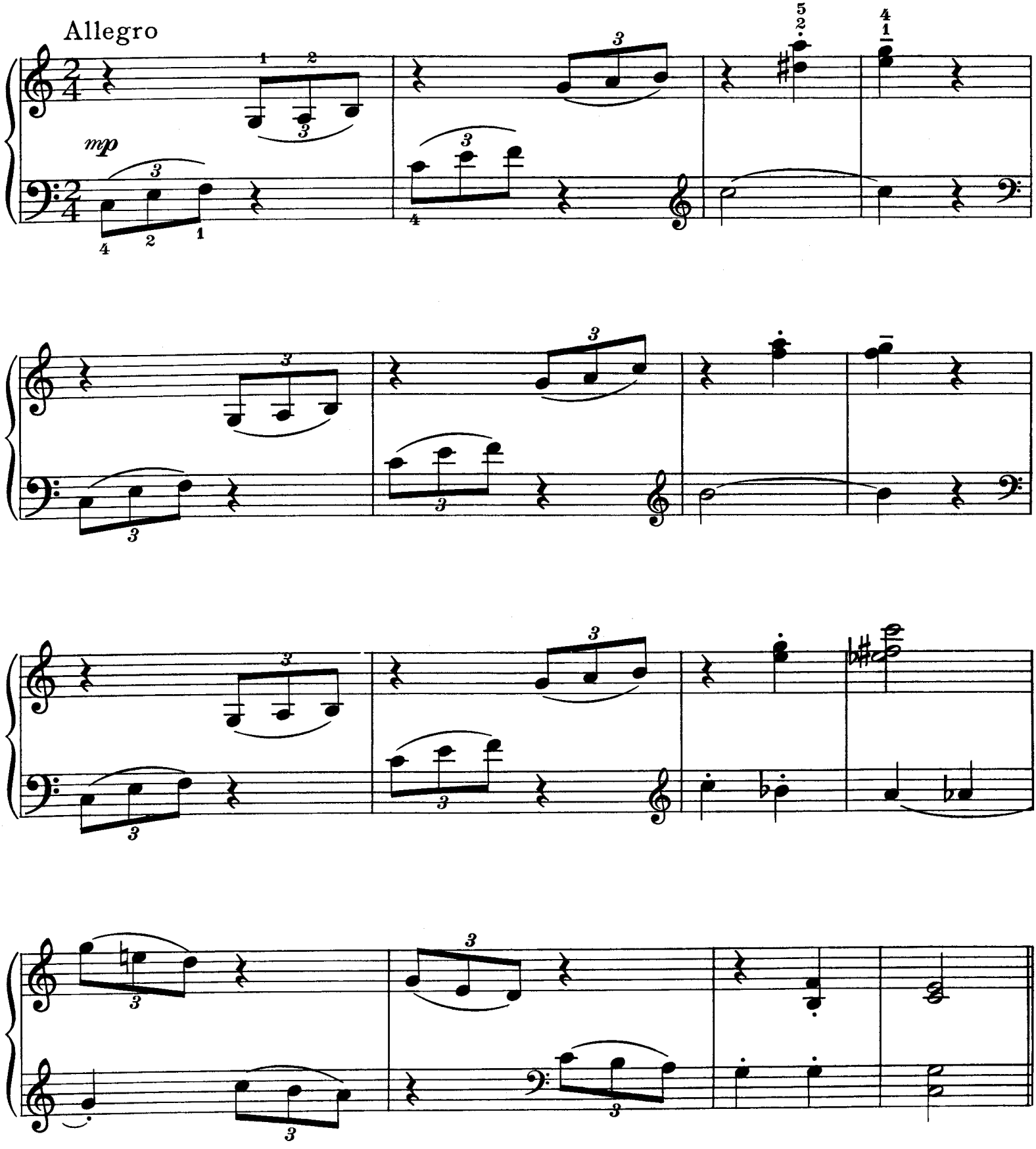

mf
f
ff
p
mp
pp

The six Etudes following are intended to be assigned, at the discretion of the teacher, as the student progresses through this book.

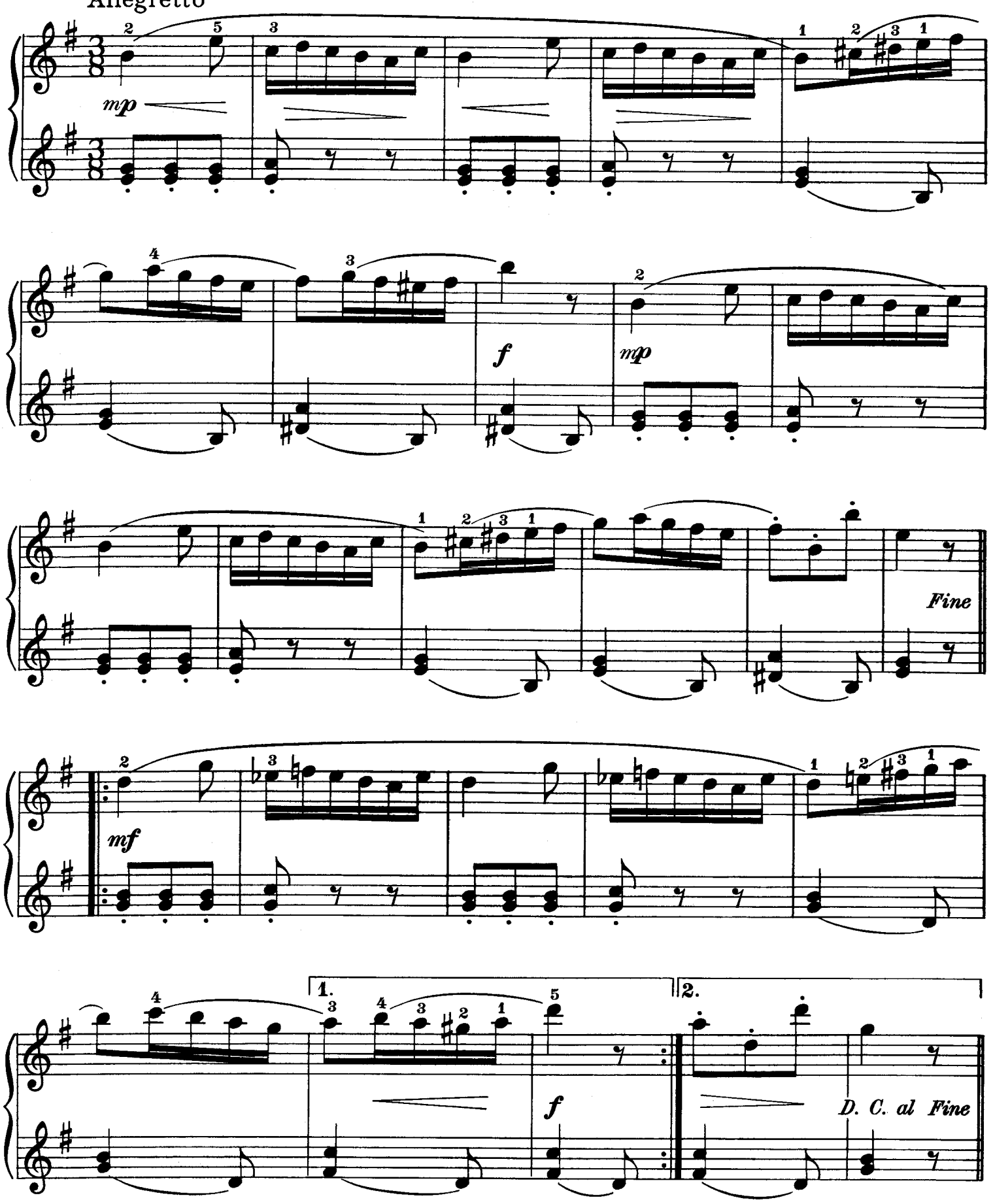
# Etude, No. 1



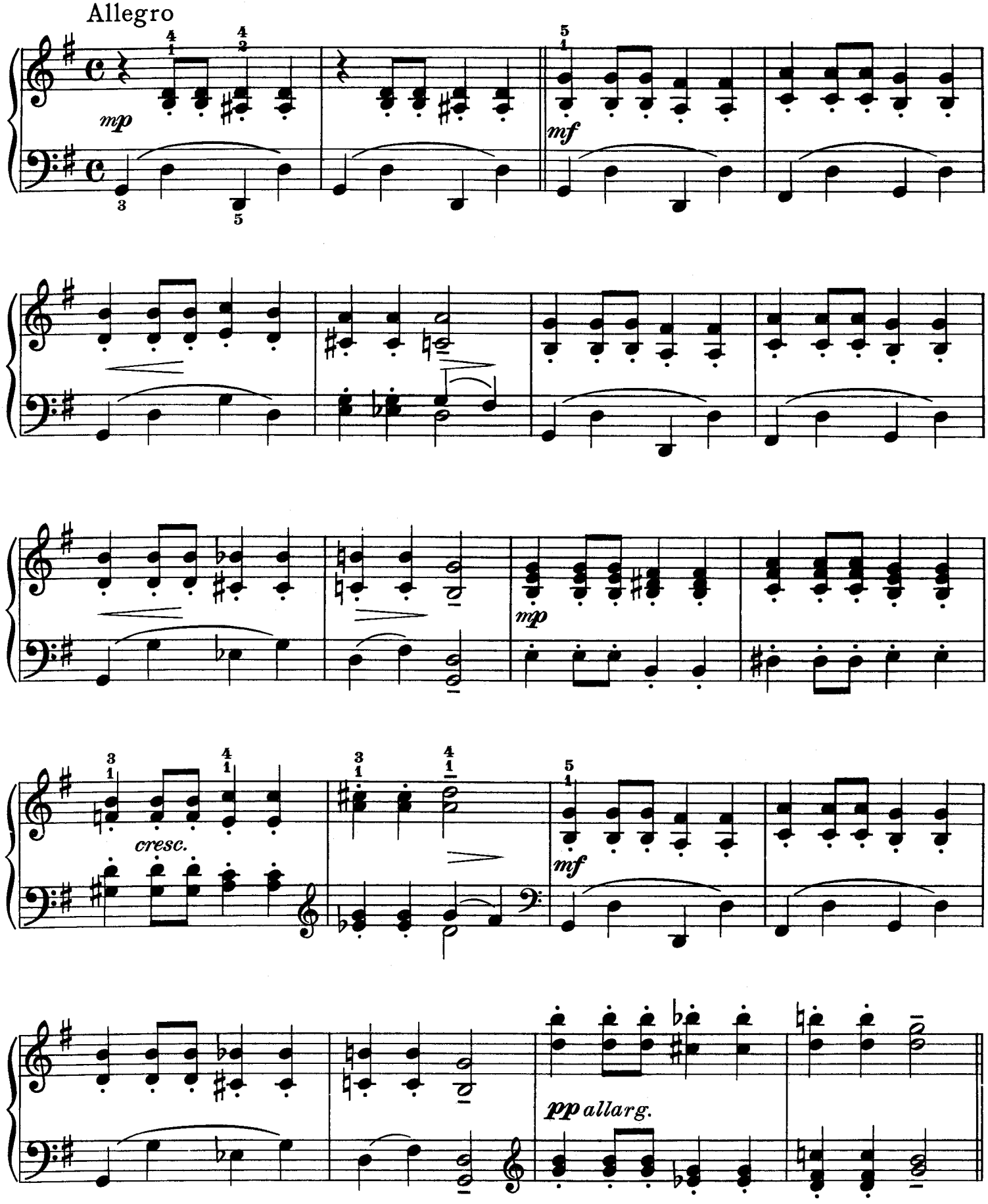
# Etude, No. 2



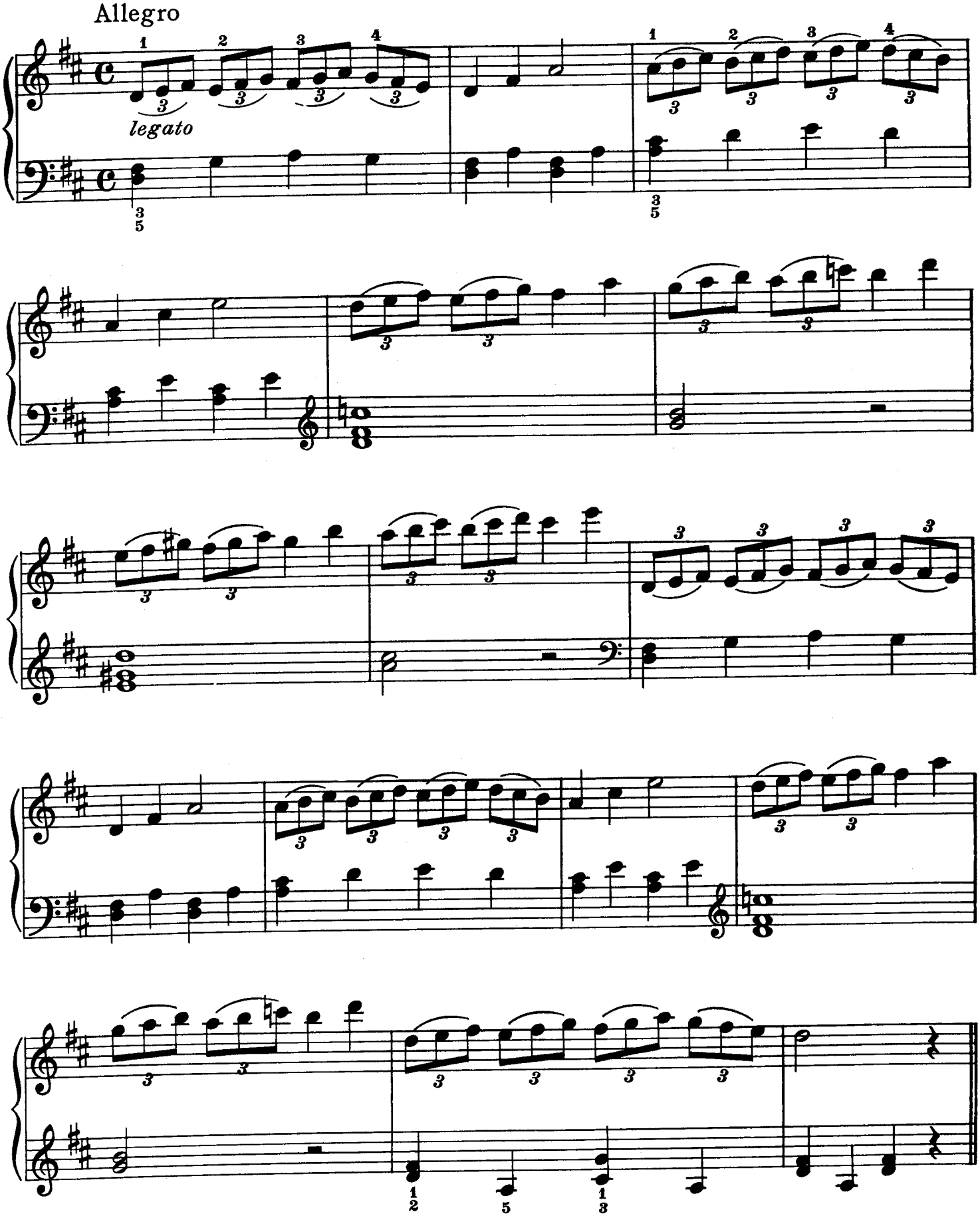
# Etude, No. 3



# Etude, No. 4

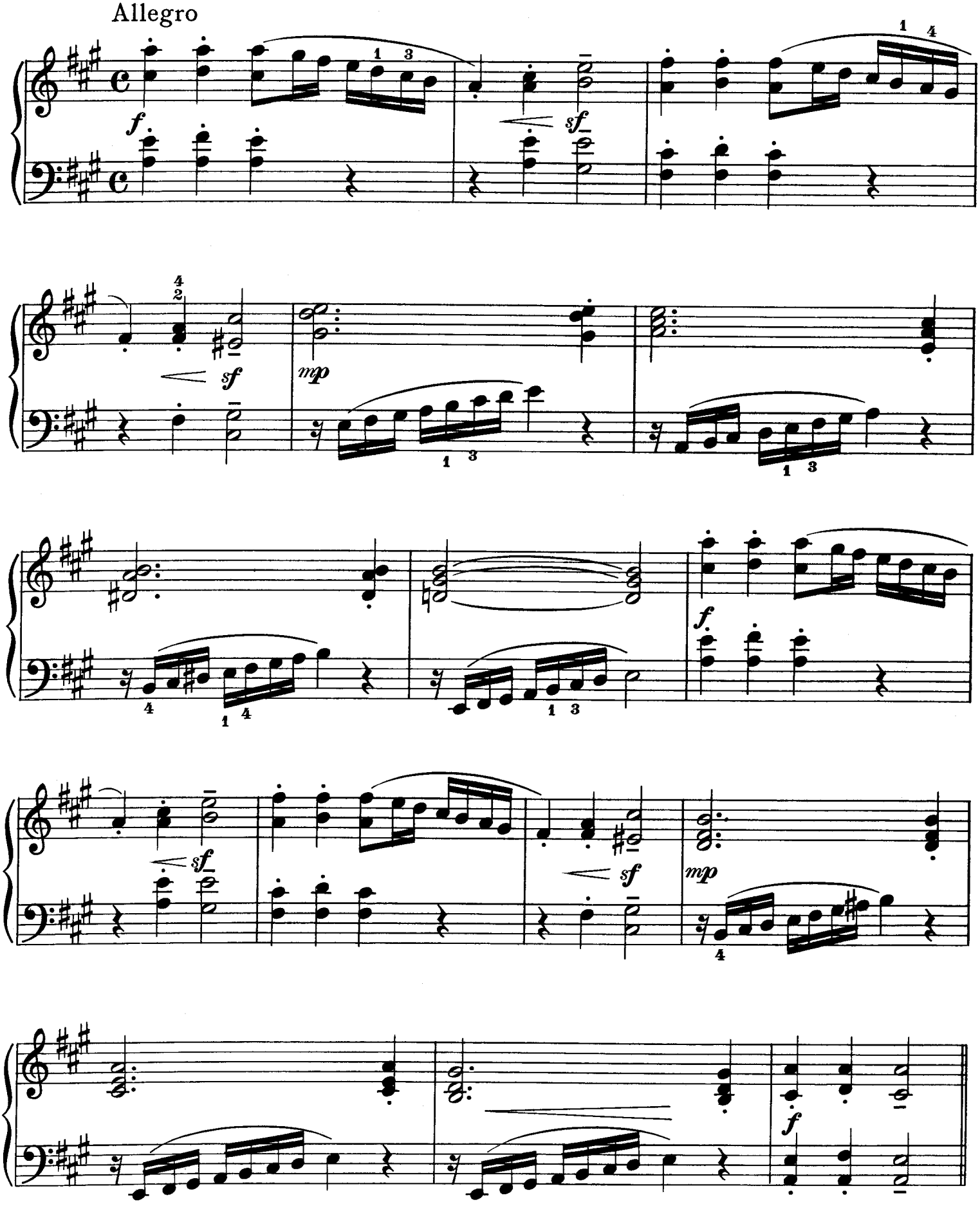


# Etude, No. 5



# Etude, No. 6

Allegro



# Certificate of Merit

This certifies that

.....

has successfully completed

**PART SEVEN**

**OF**

**John Thompson's**

**EASIEST PIANO COURSE**

and is eligible for promotion to

**PART EIGHT**

.....

*Teacher*

Date.....