John Thompson's Easiest Piano Course

PART EIGHT

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FOREWORD

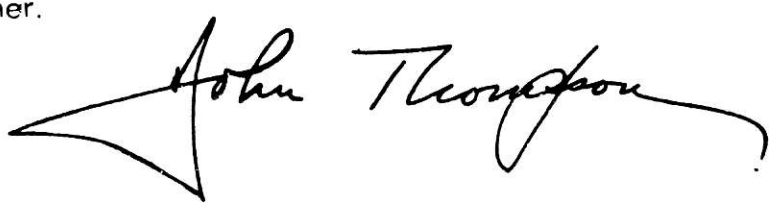
Part Eight presents material slightly more advanced than that found in Part Seven, and is designed to develop 'style' as well as technical fluency on the part of the pupil.

More demands on Musicianship also should be made throughout the progress of this book.

As a supplementary book of Technic, the author's THIRD GRADE VELOCITY is recommended.

Since each pupil is 'a law unto himself', no two pupils can be handled alike. Therefore the book is planned to allow the teacher a wide latitude.

The prime purpose of the book is to present **material** which can be adapted to the individual pupil's needs according to the discretion of the teacher.



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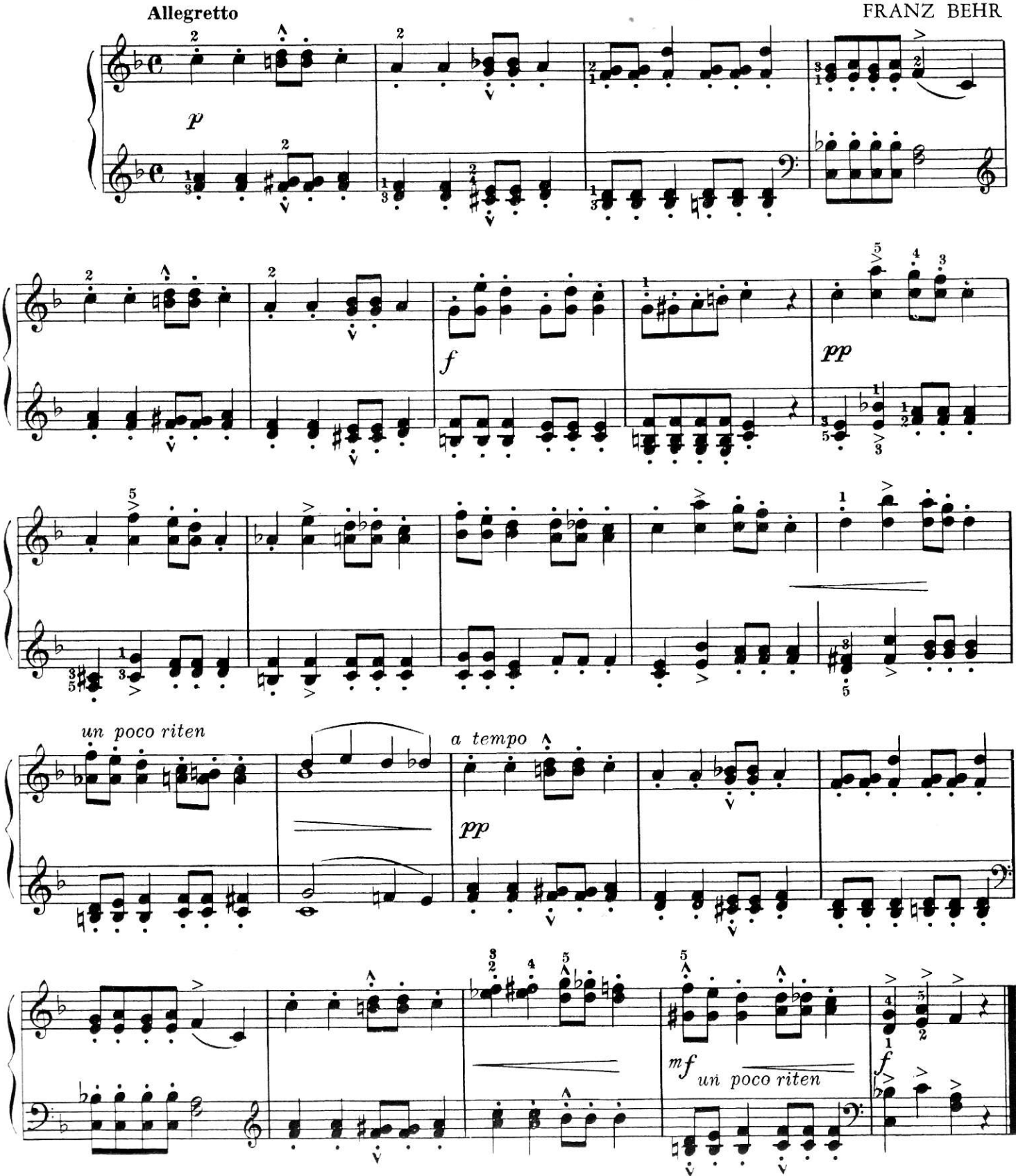
Play this with light, forearm attack and try to suggest the mysterious, dancing light of the Will o' the wisp. Note that the accents are wedge-shaped. This indicates more emphasis than that given the usual accent sign.

Etude

Will O' The Wisp

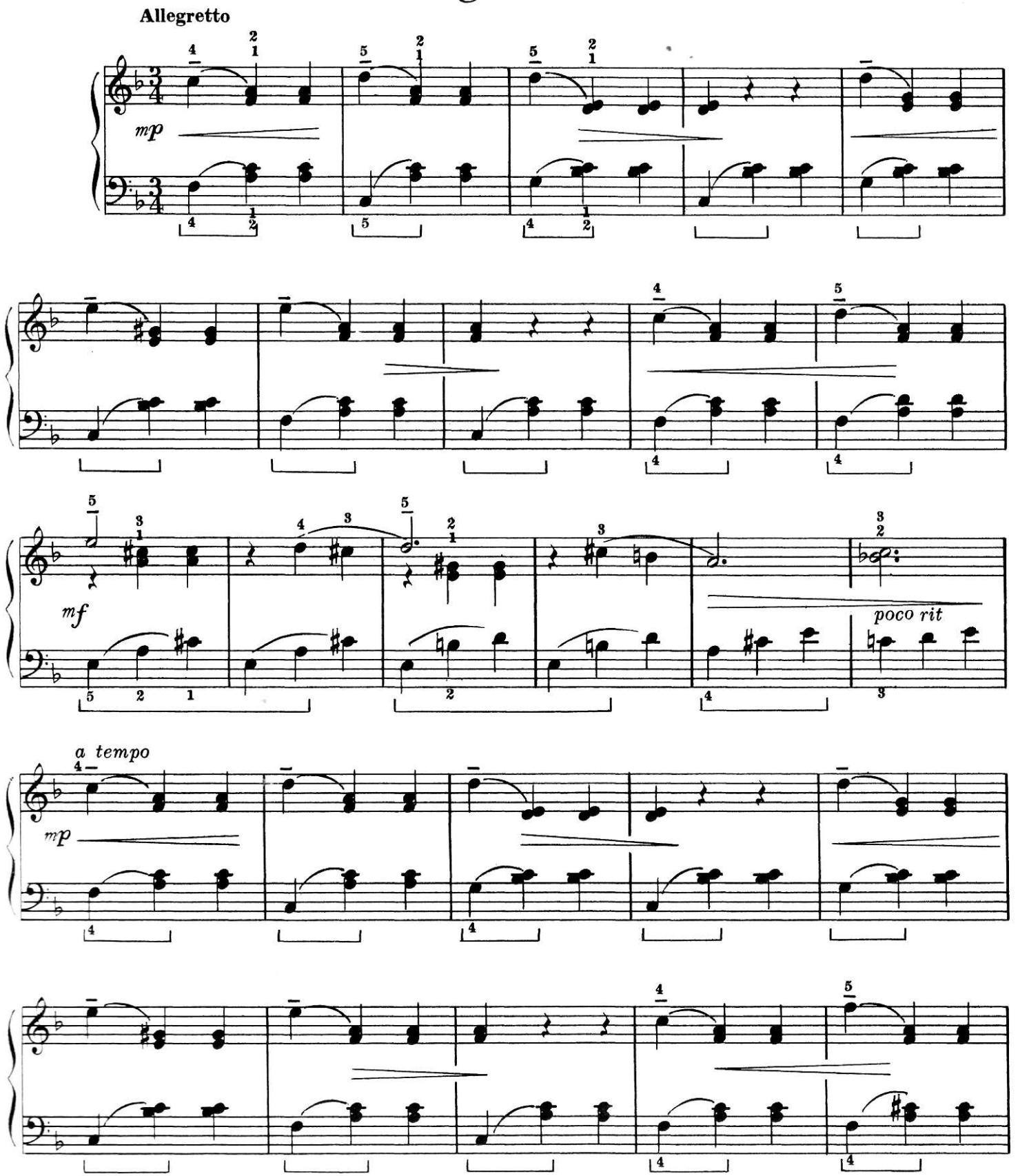
Allegretto

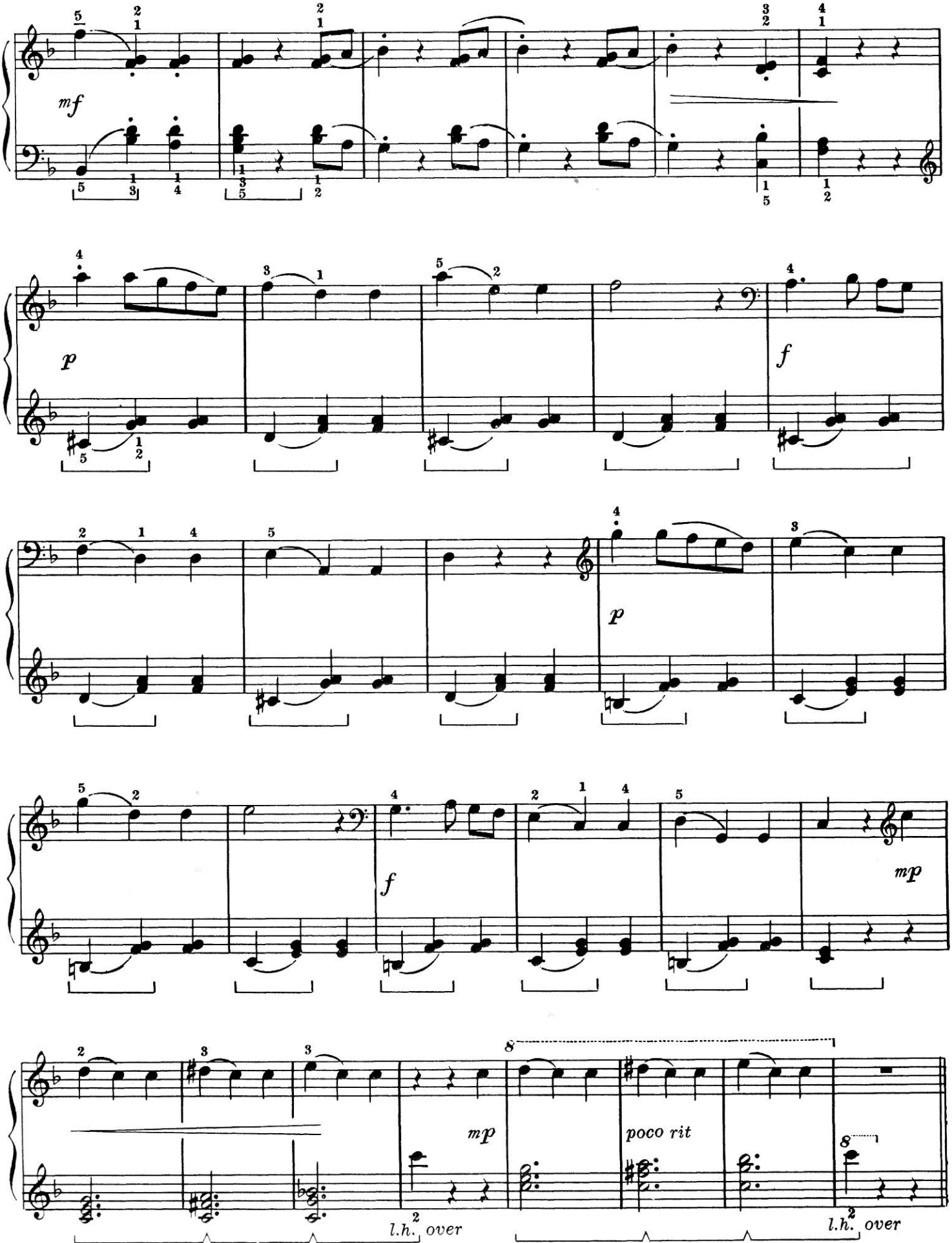
FRANZ BEHR

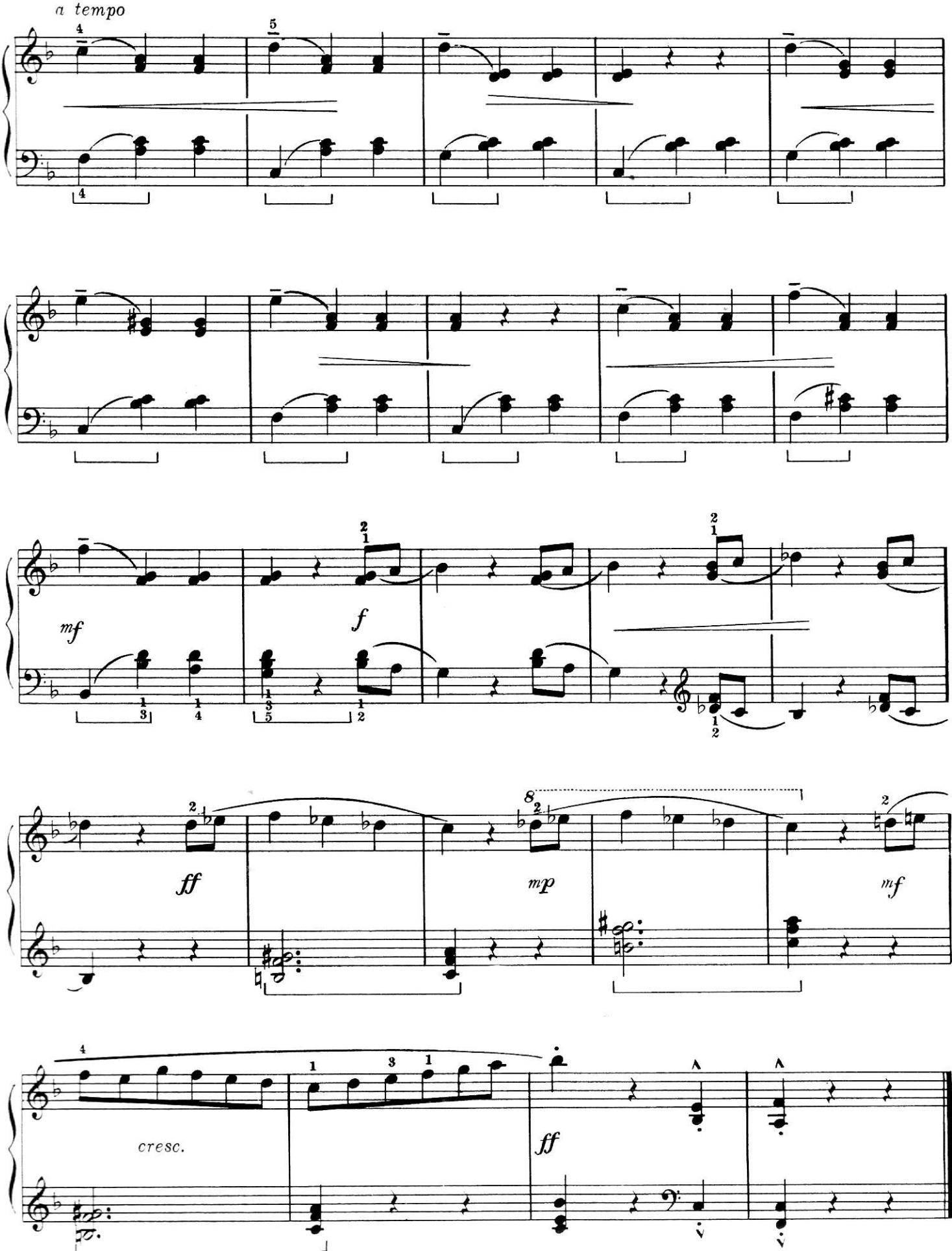


In all dance forms, rhythm is uppermost. In addition to the normal accent, note the sostenuto sign ($\bar{\rho}$) over the first note of each measure in the right hand. All slurs should be tossed off rather sharply. Give a rather vigorous treatment throughout to suggest the clumping of the heavy wooden shoes.

Clog Dance

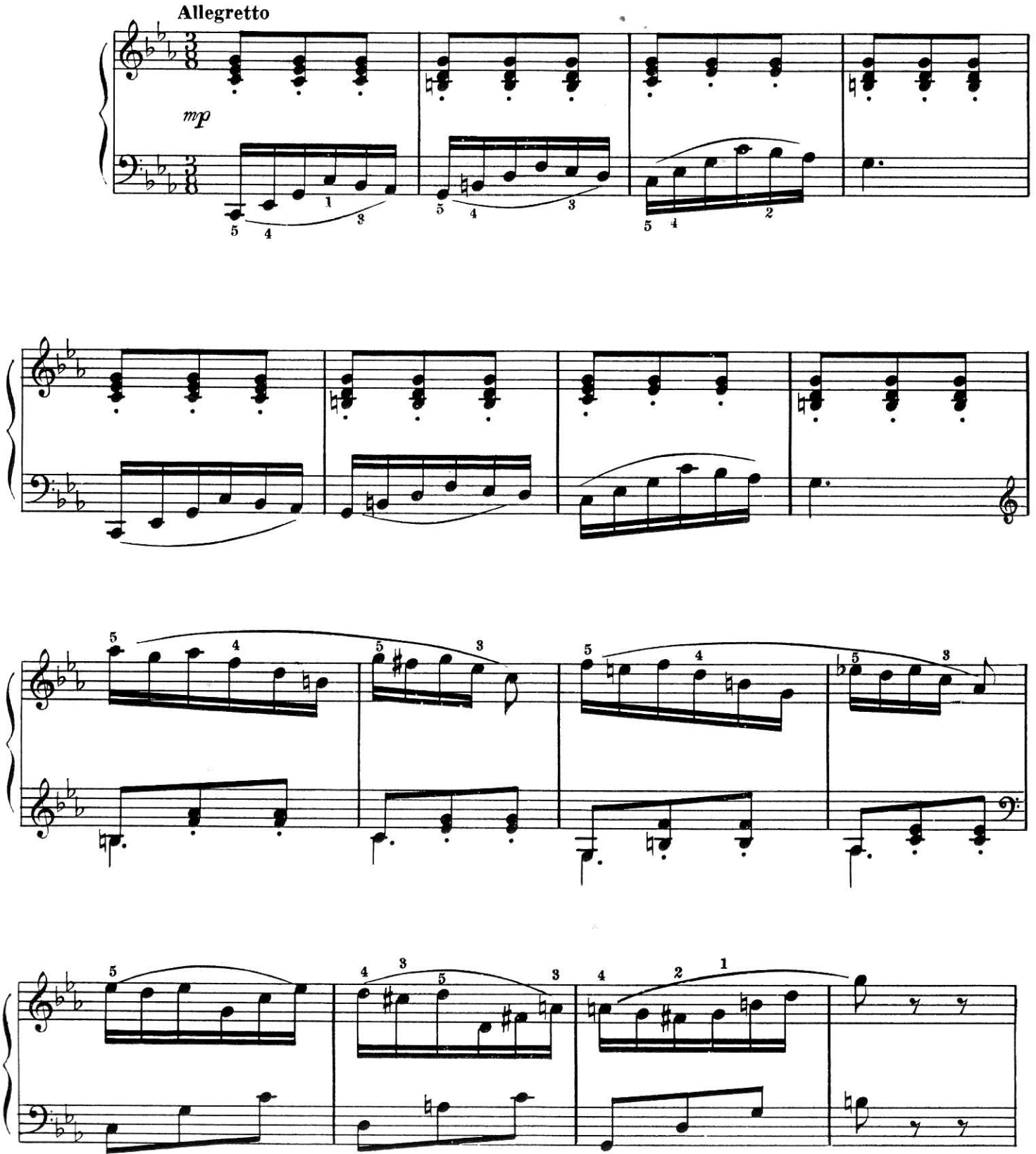


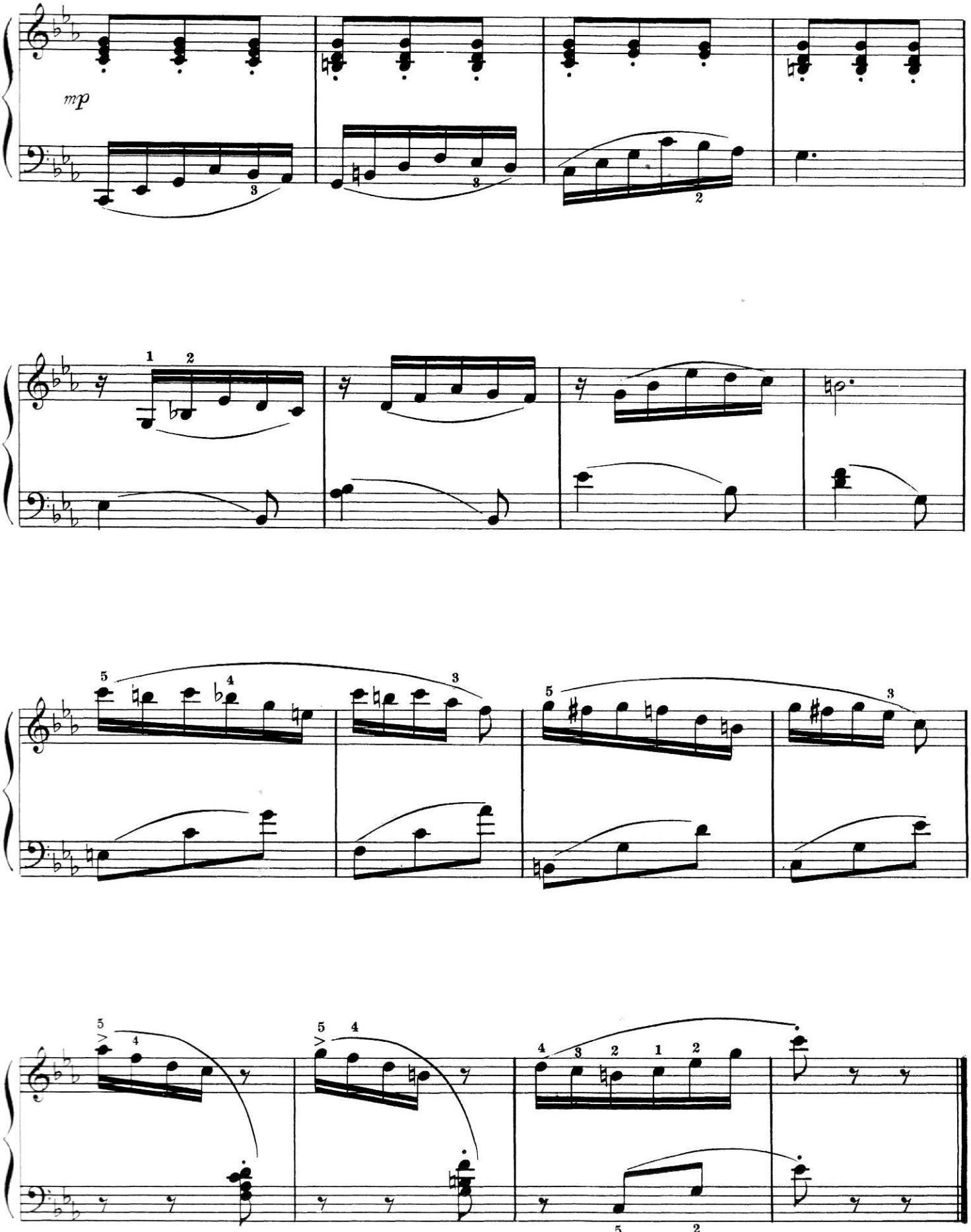

mf
p
f
p
f
mp
mp
poco rit
l.h. over
l.h. over


a tempo
mf
f
ff
mp
mf
cresc.
ff

The Time Signature of this piece is Three-Eight – which means three counts to each measure and one count to each eighth note. This is a study in playing forearm staccato in one hand against finger legato in the other. After it has been learned in slow tempo, try to build up the speed, with accuracy of course!

Etude



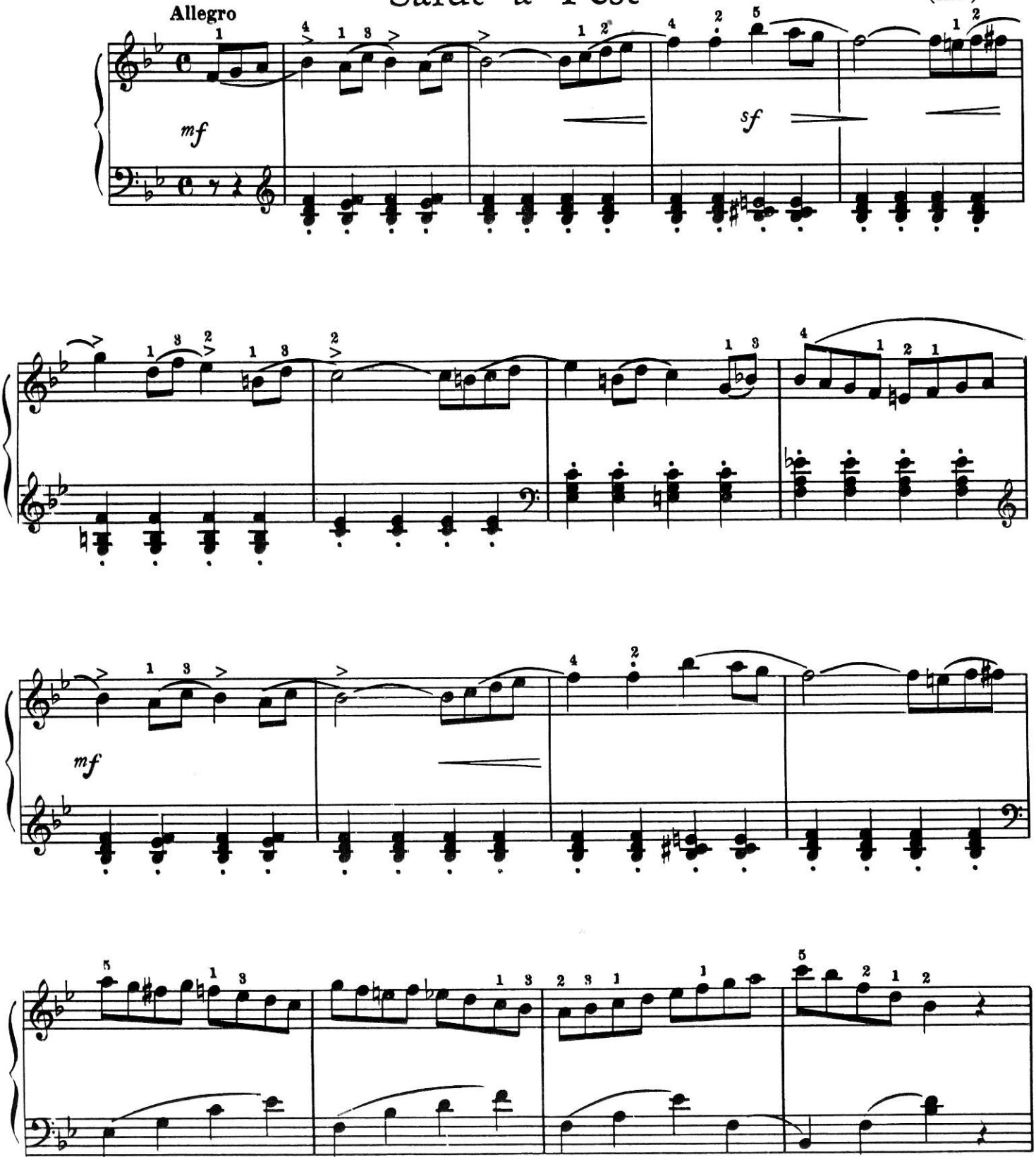

mp

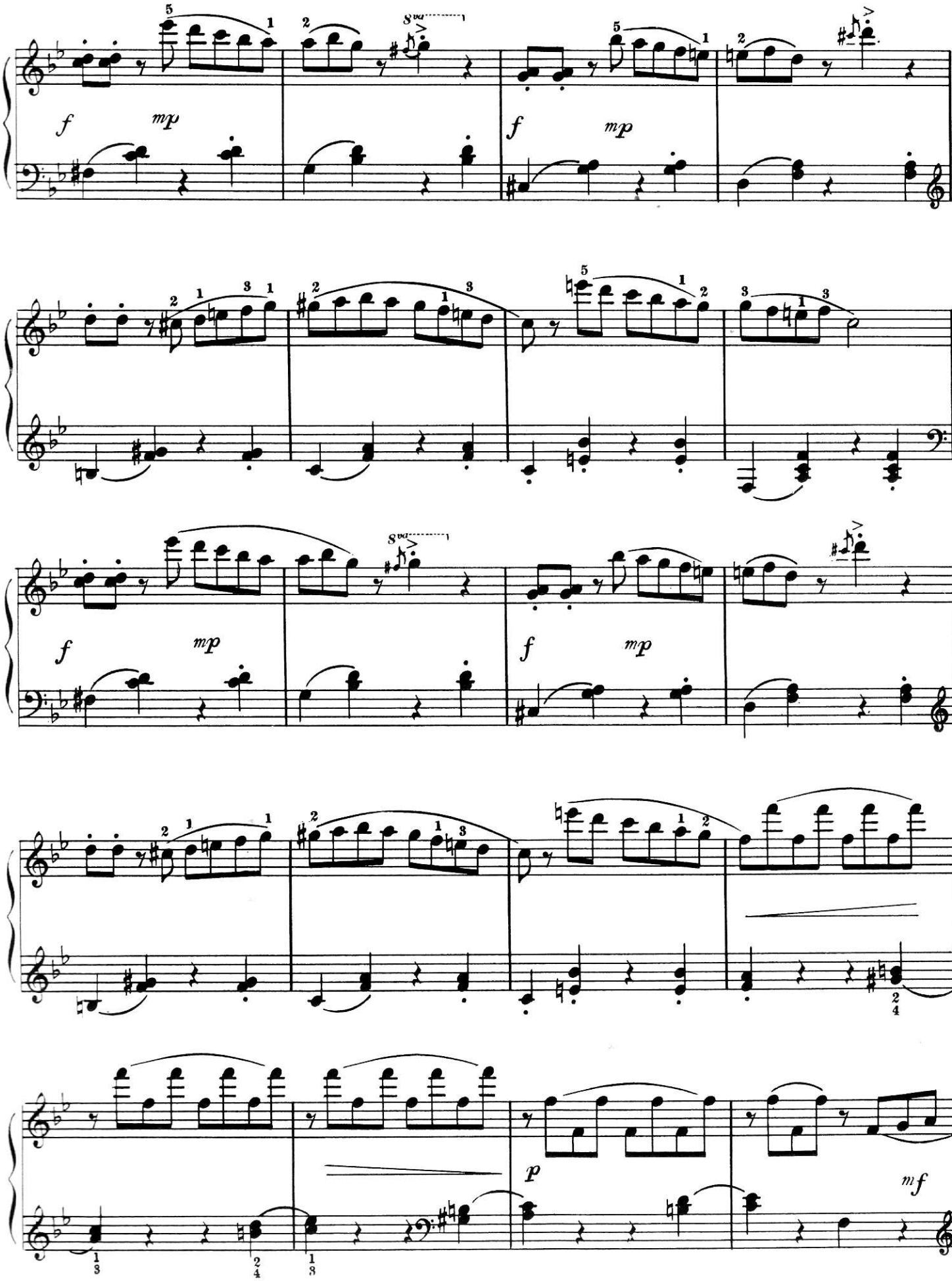
This piece was written as a tribute to the beautiful city of Pest, which forms half of the twin cities known as Budapest, capital of Hungary. The two cities are separated by the river Danube. The original version of this number presents the melody in octaves and it is very popular as a four-handed piece. Keep a well marked rhythm throughout and make sharp contrast between staccato and legato.

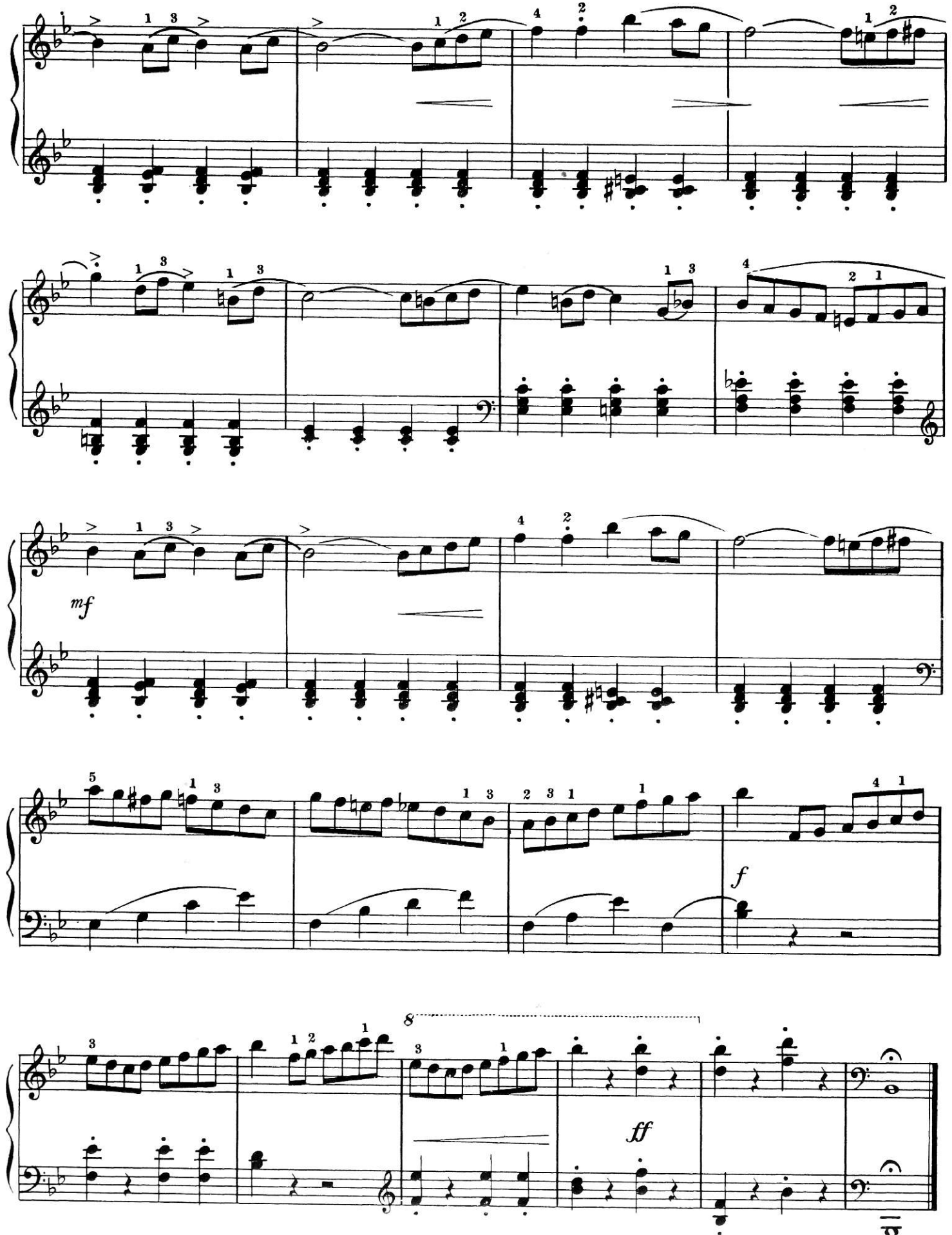
from

Salut á Pest

Henri Kowalski
(Arr.)



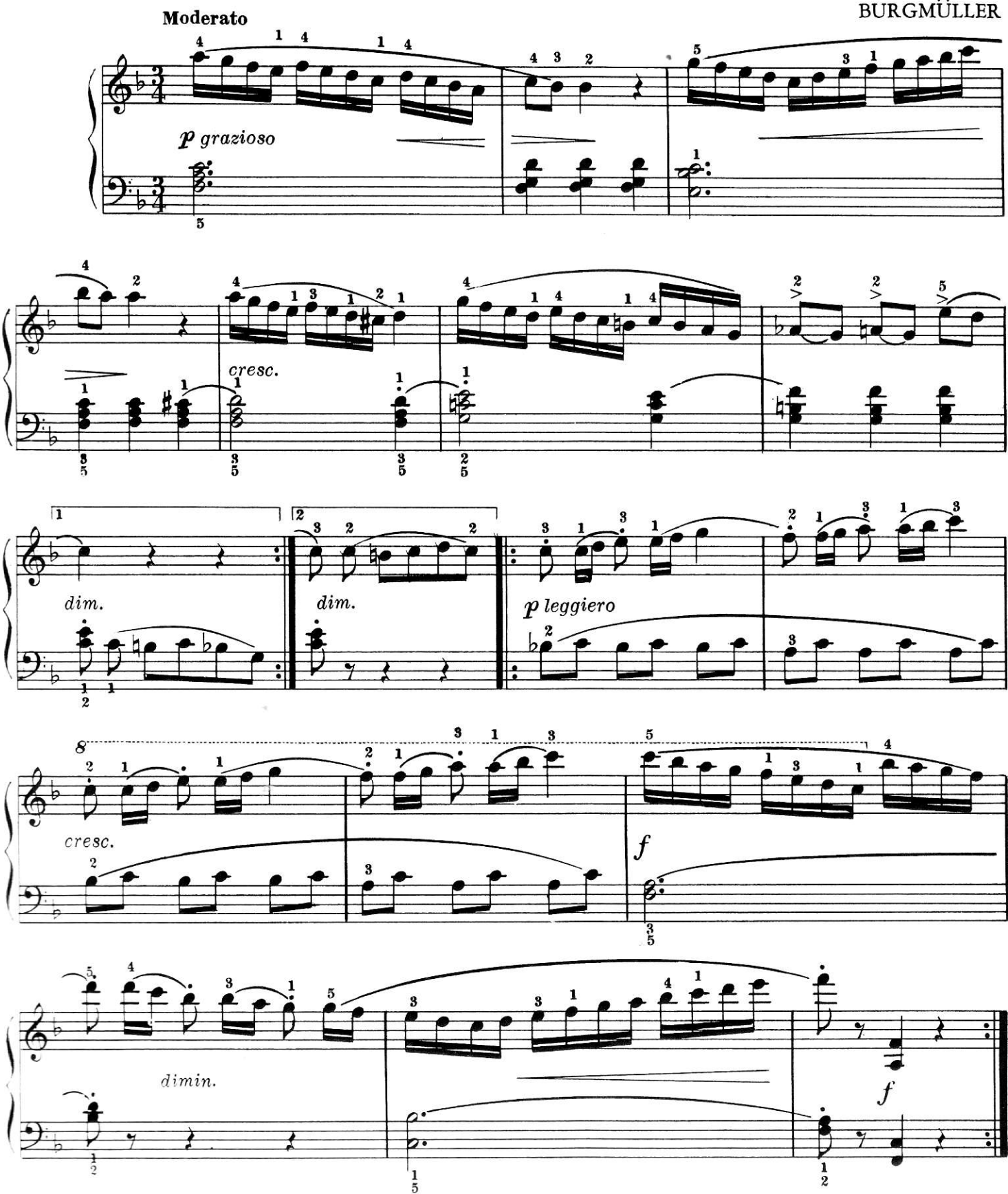

f
mp
8va
f
mp
f
mp
8va
f
mp
f
mp
p
mf


mf
f
8
ff

Here is a study in smooth finger legato alternating with two and three-note slurs. Play it with all the care given to a solo piece. It contains pianistic passages that will occur in many of your future pieces.

Etude

BURGMÜLLER



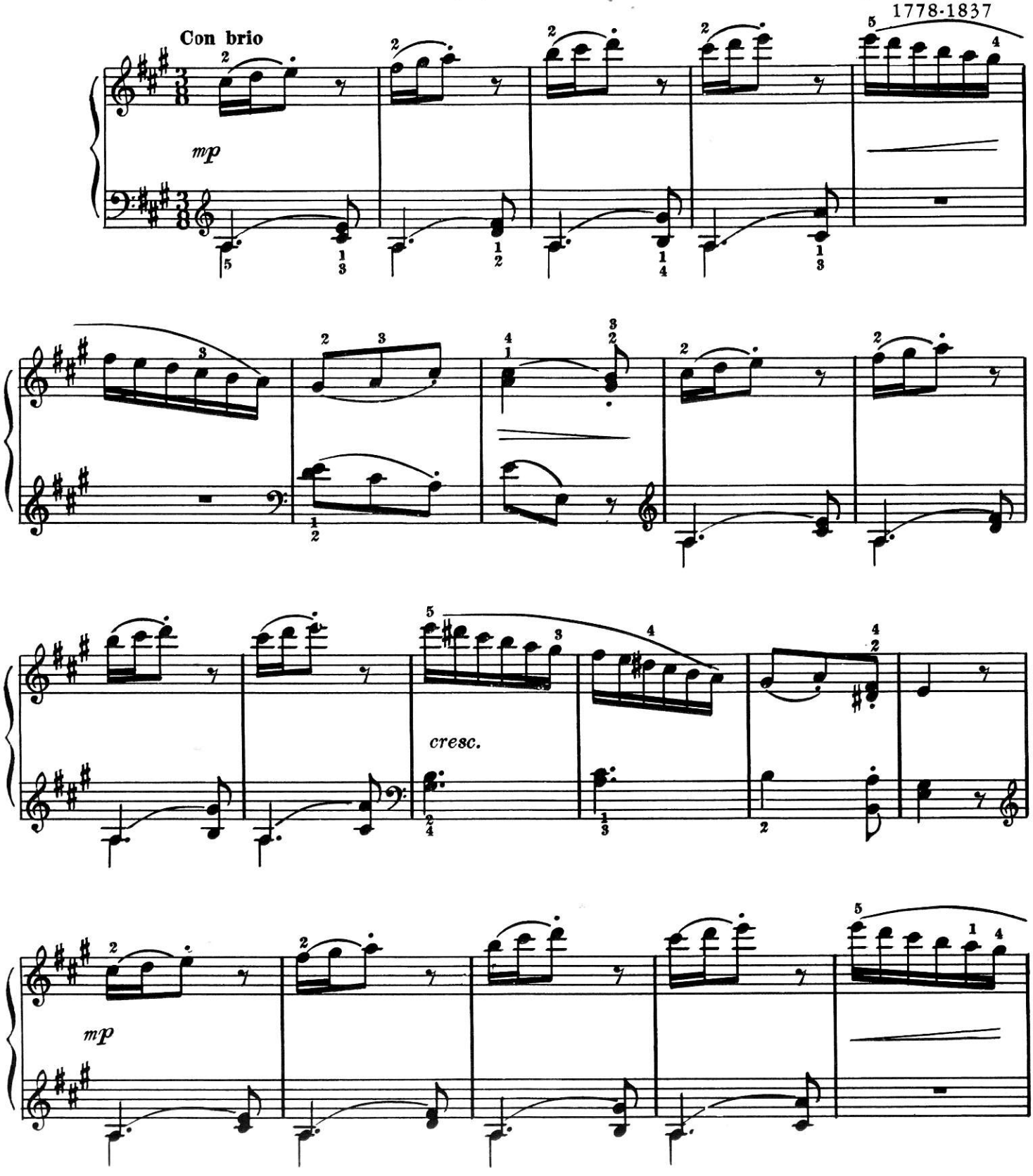
Johann Nepomuk Hummel was a celebrated pianist and composer of his day. His compositions are distinguished for excellence of construction and brilliancy of ornament. He was born in Pressburg, Germany in 1778 and died in Weimar in 1837.

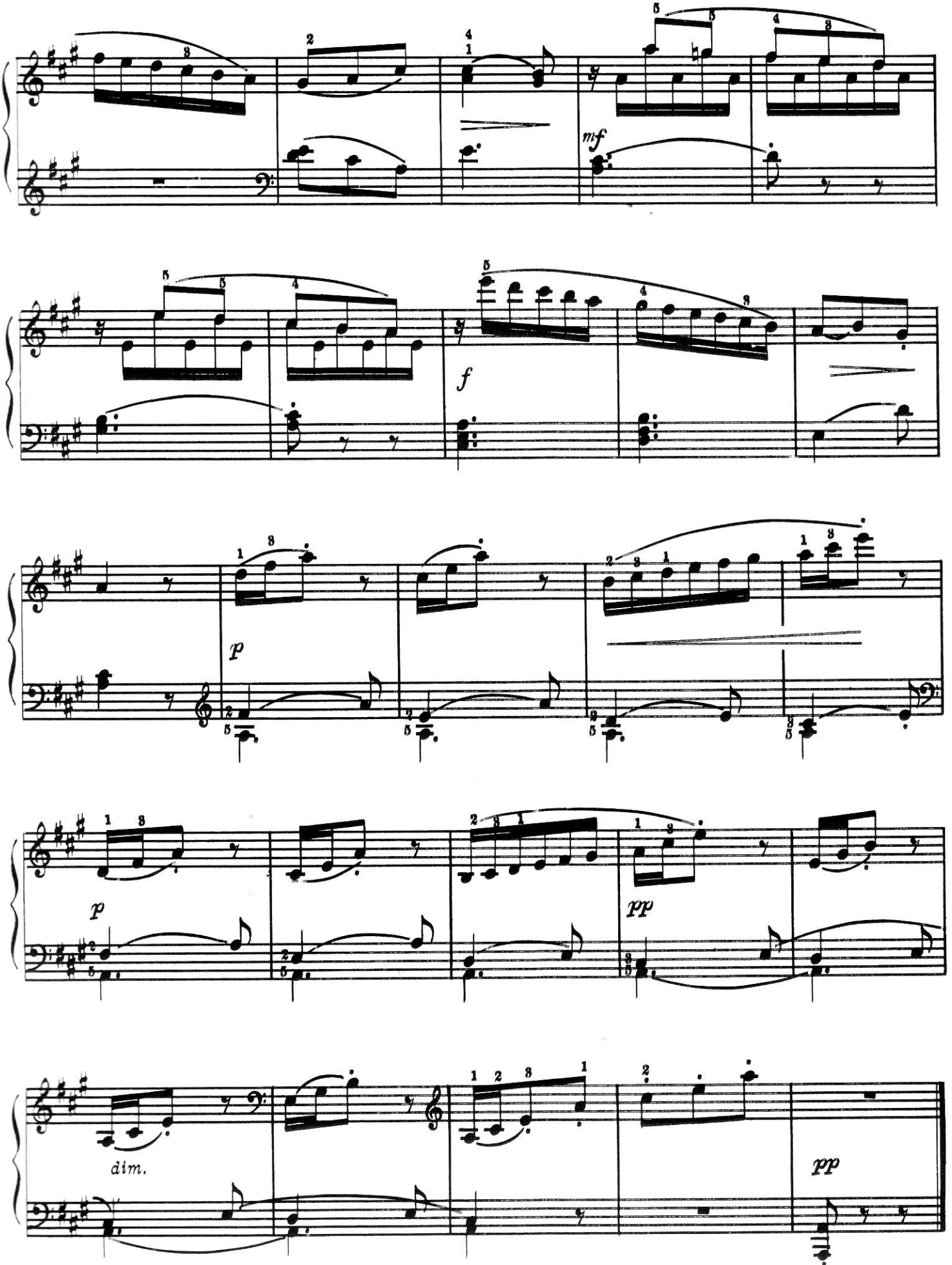
Scherzo means a joke or jest. When applied as a title, it means an instrumental composition in humorous character. This should give you a clue as to the proper interpretation of the following number.

from

Scherzo

J. N. HUMMEL
1778-1837



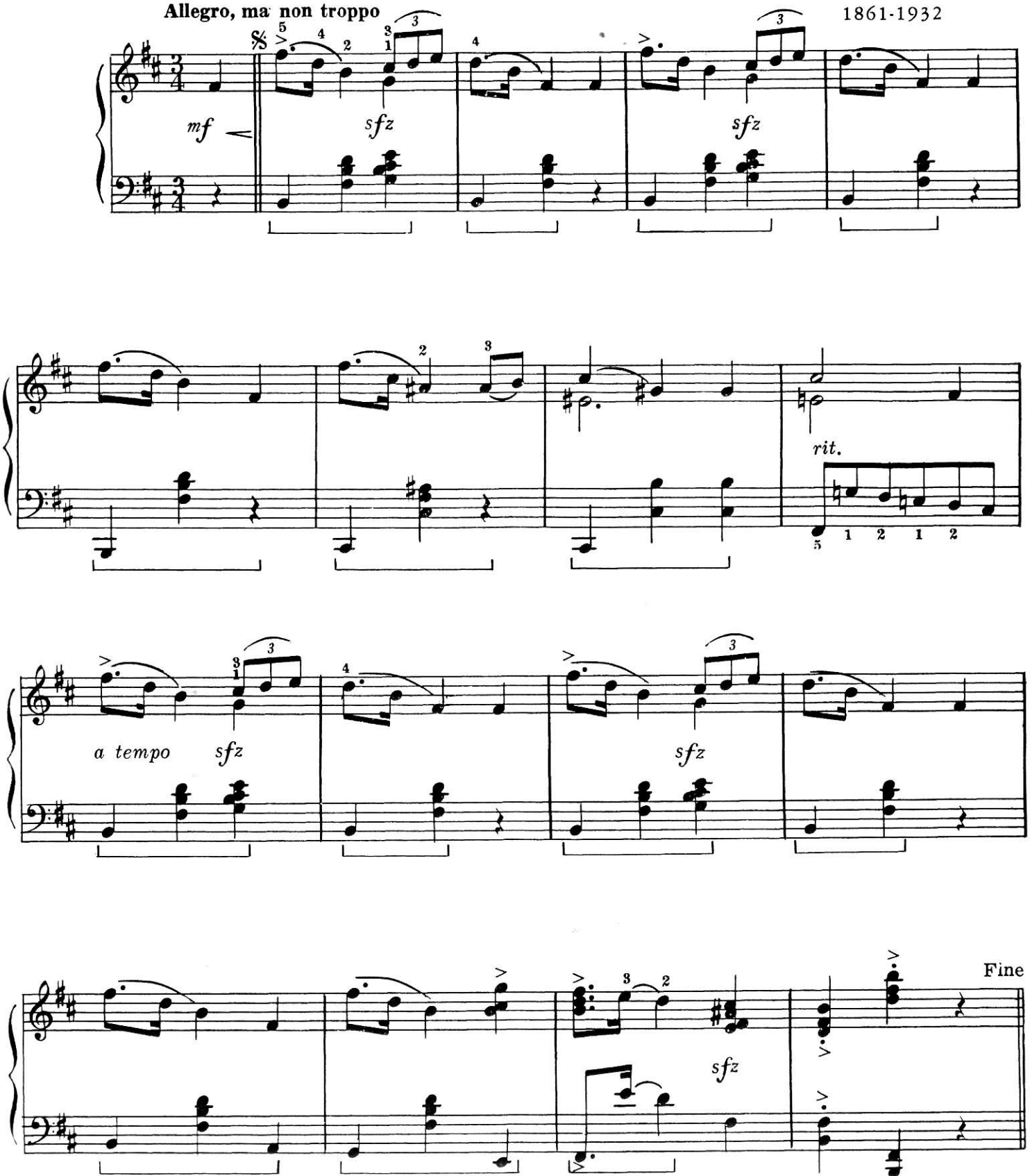

mf
f
p
p
pp
dim.
pp

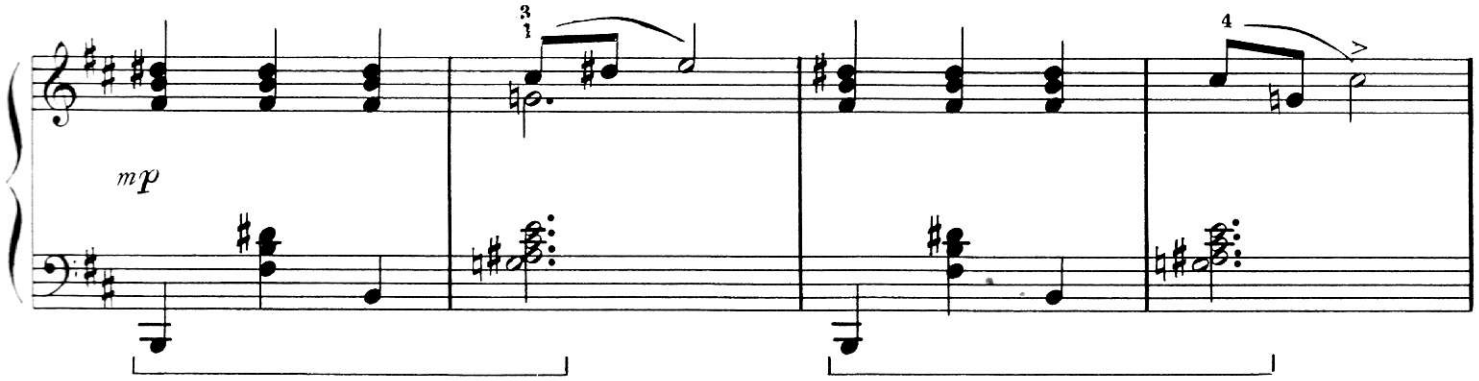
THE DOUBLE SHARP

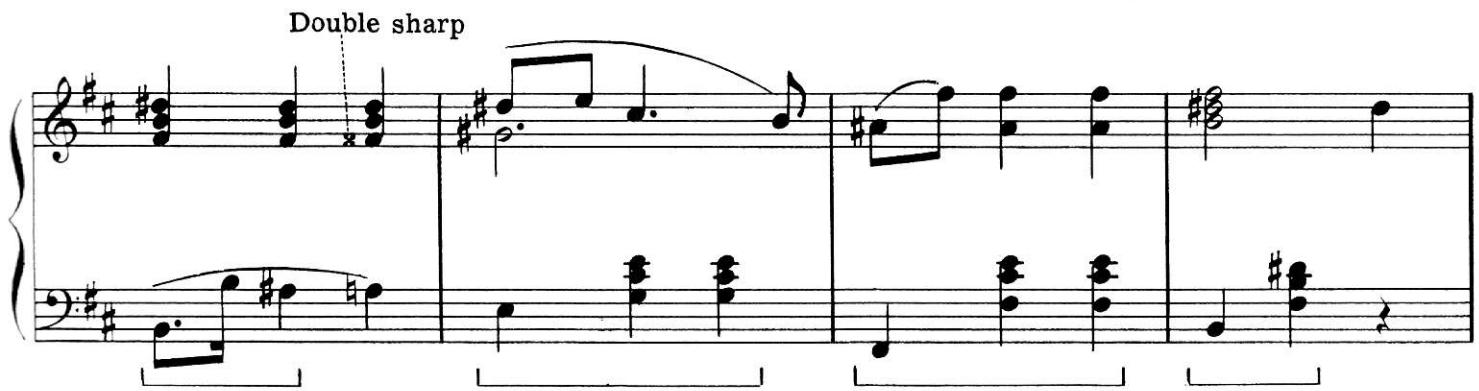
This example presents a new Accidental — the *Double Sharp.* It looks like this 𝄪 and is used to indicate that the following note be raised *two half-steps.*

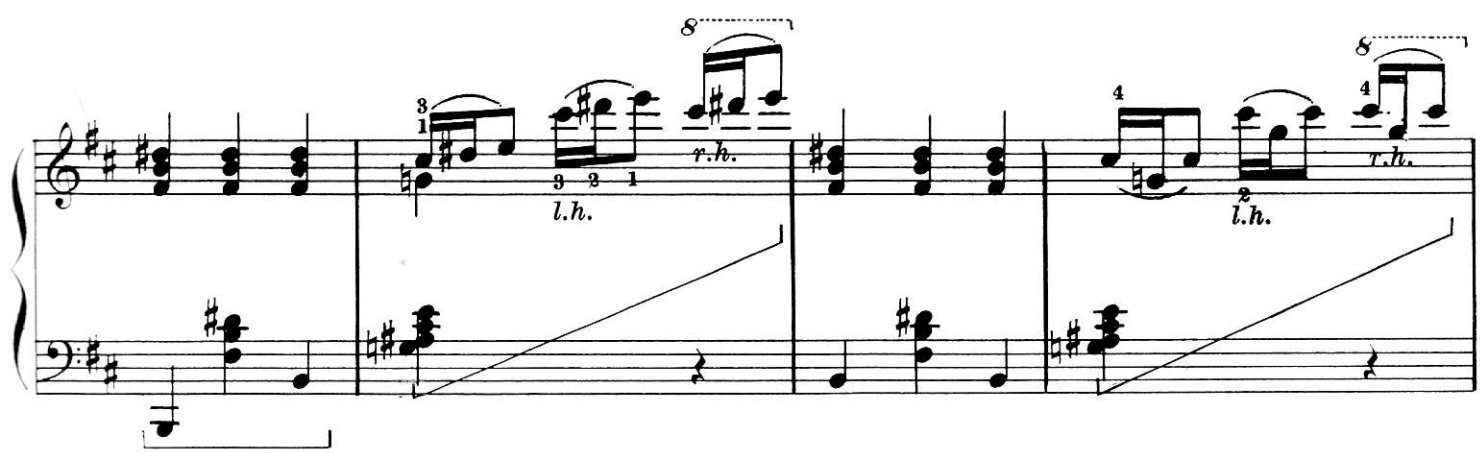
Mazurka

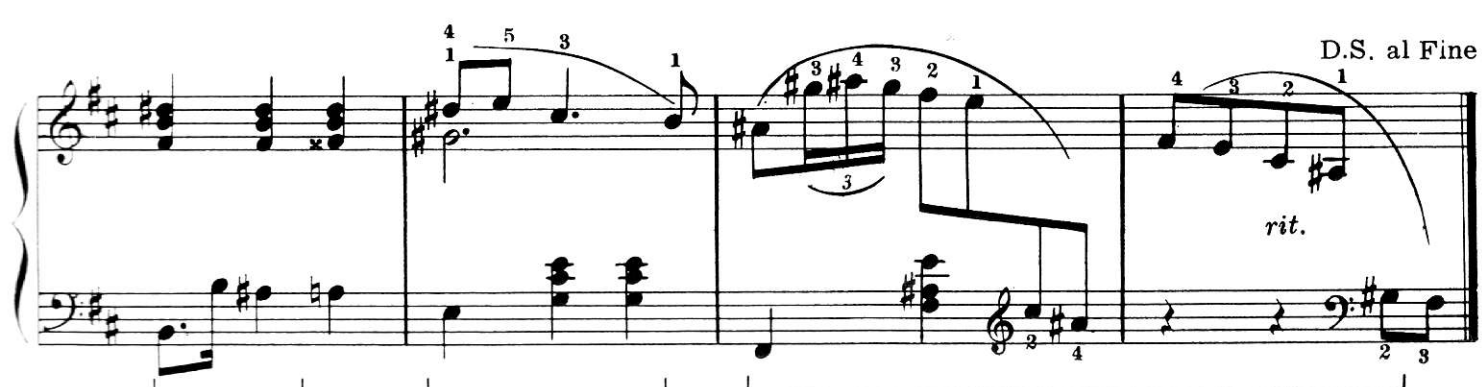
ERIK MEYER-HELMUND
1861-1932




mp


Double sharp

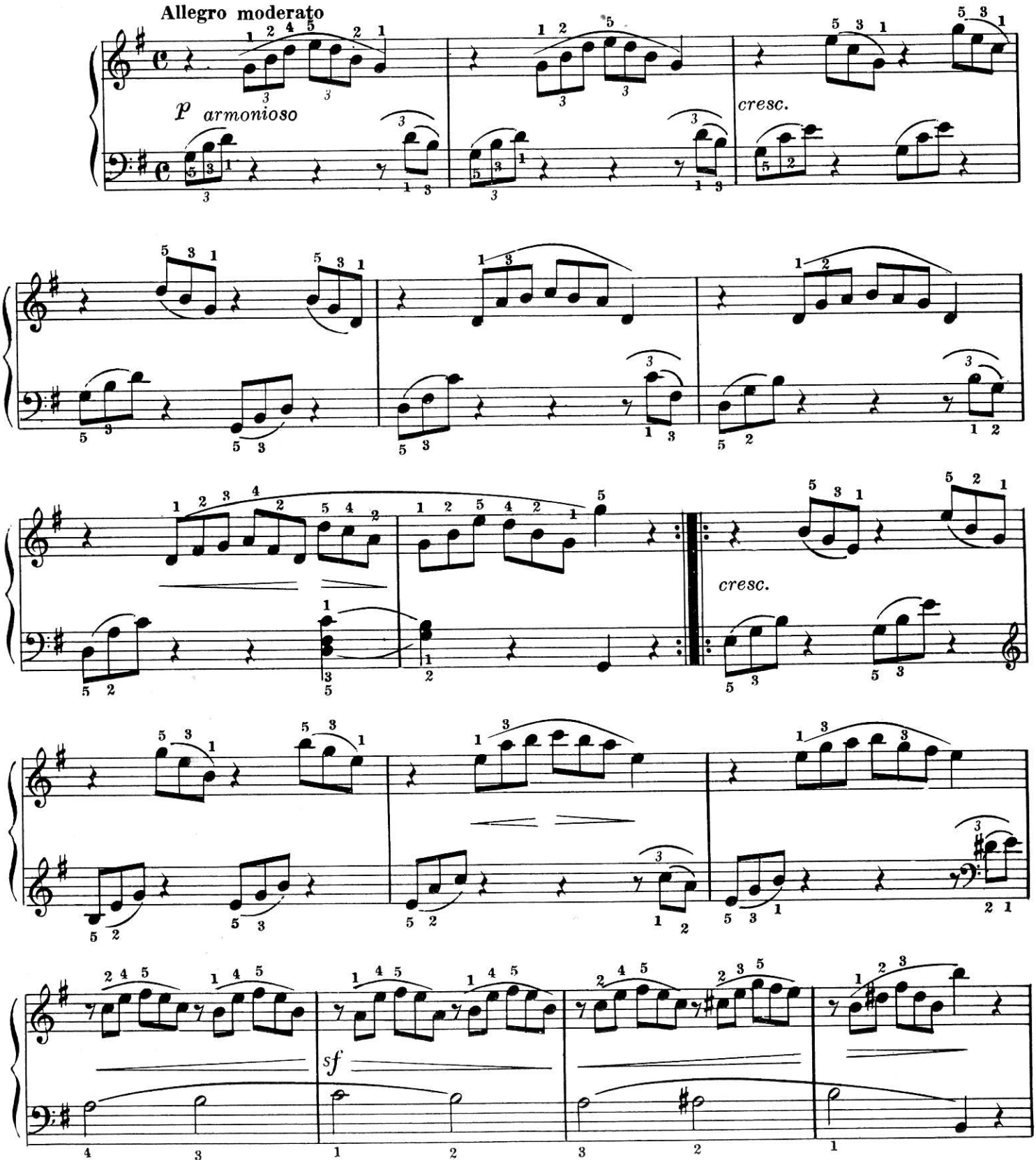

l.h.
r.h.
l.h.
r.h.

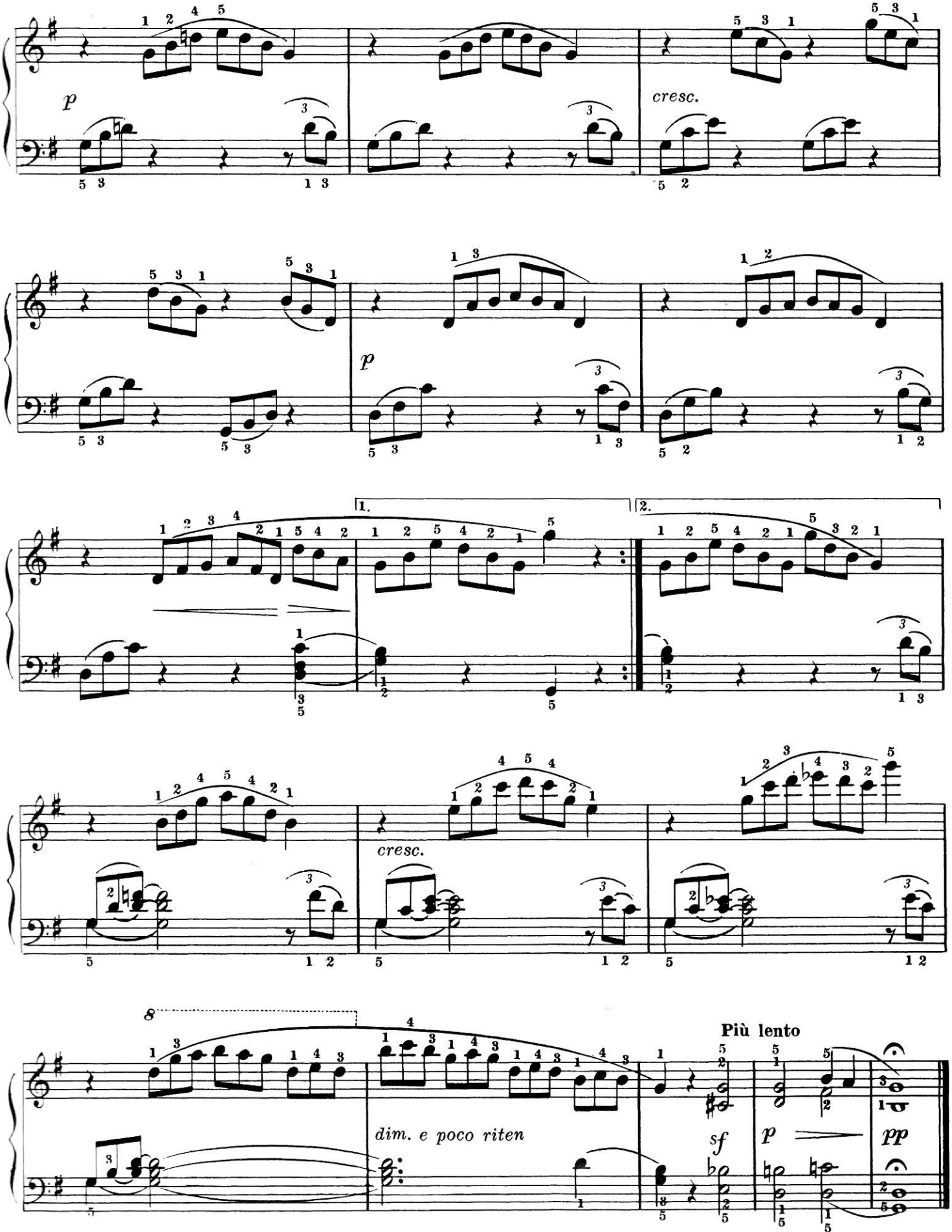

D.S. al Fine
rit.

The following is a study in arpeggio playing and consists of broken chords divided between the hands. The transfer from one hand to the other must be made as smoothly as possible. Each group should be played with a rolling motion of the hand, using the minimum amount of finger action.

Etude

BURGMÜLLER




p
cresc.
p
1.
2.
cresc.
8
dim. e poco riten
Più lento
sf
p
pp

Arcangelo Corelli was one of the very early Italian musicians and was recognized in his day as a great violinist and composer. Very little is known of his life until he settled in Rome at the age of 28, where he enjoyed the friendship and patronage of Cardinal Ottoboni, a lover of the arts in general and of music especially.

Corelli made friends with many famous painters and his chief hobby was that of collecting valuable pictures.

His greatest work was the Concerti-grossi which was published only six weeks before his death.

He was buried in the Pantheon at Rome not far from the tomb of the famous painter, Raphael. Cardinal Ottoboni errected a handsome monument to his memory and a statue of him was placed in the Vatican.

It is claimed he laid a firm foundation for future violin technic and that his works advanced materially, the progress of musical composition.

A GIGUE is an old Italian dance, played in lively tempo and it was often used as the last movement of a Suite. It is thought that the name derived from the GIGA, which was an early Italian fiddle.

In the following example, be sure to make sharp contrast between staccato and legato and toss off all slurs crisply.

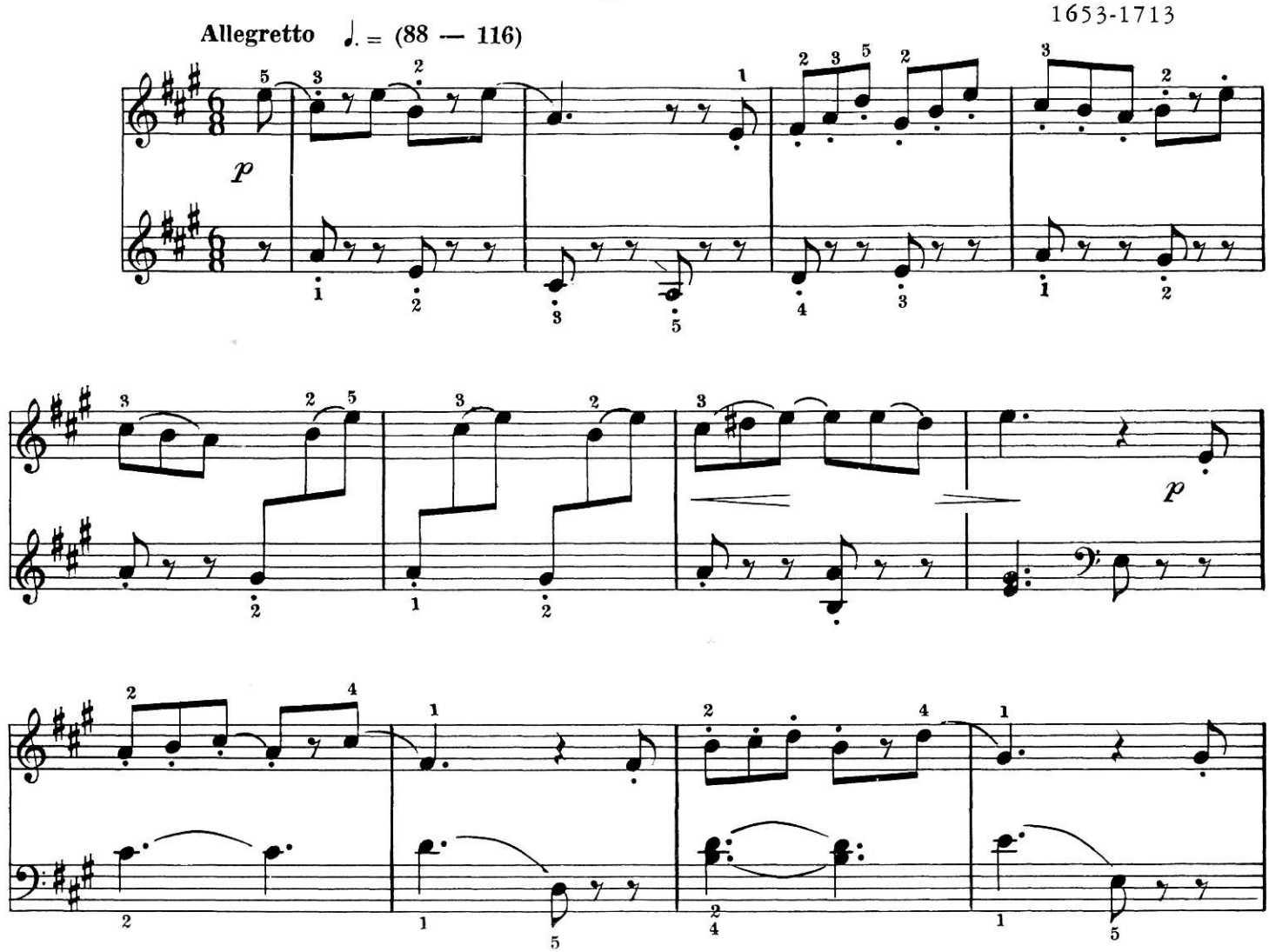
Try to create an atmosphere of mirth and gaiety suggesting the dancing of happy peasants.

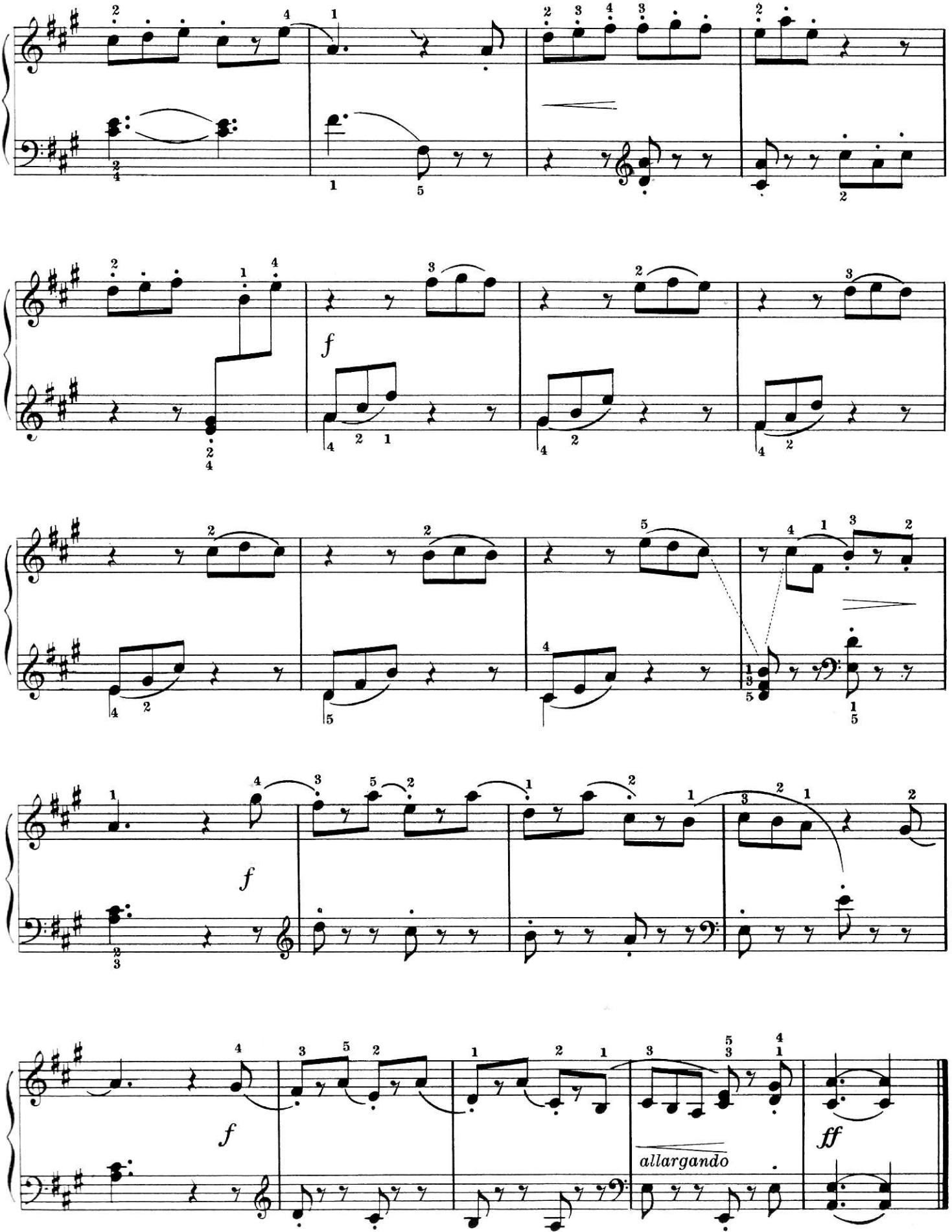
Preserve strict tempo and well-defined rhythm at all times.

from

Gigue

ARCANGELO CORELLI
1653-1713

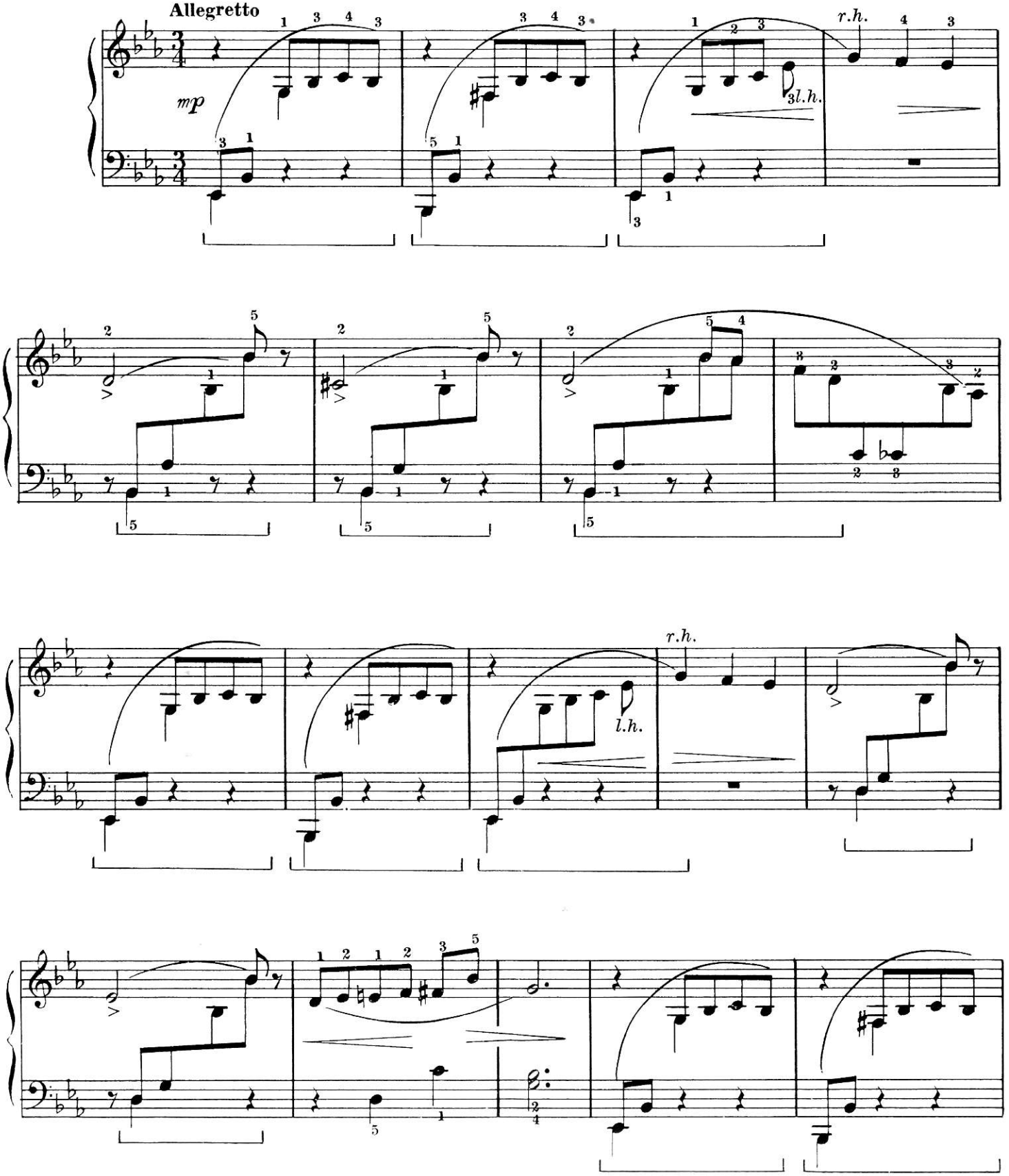


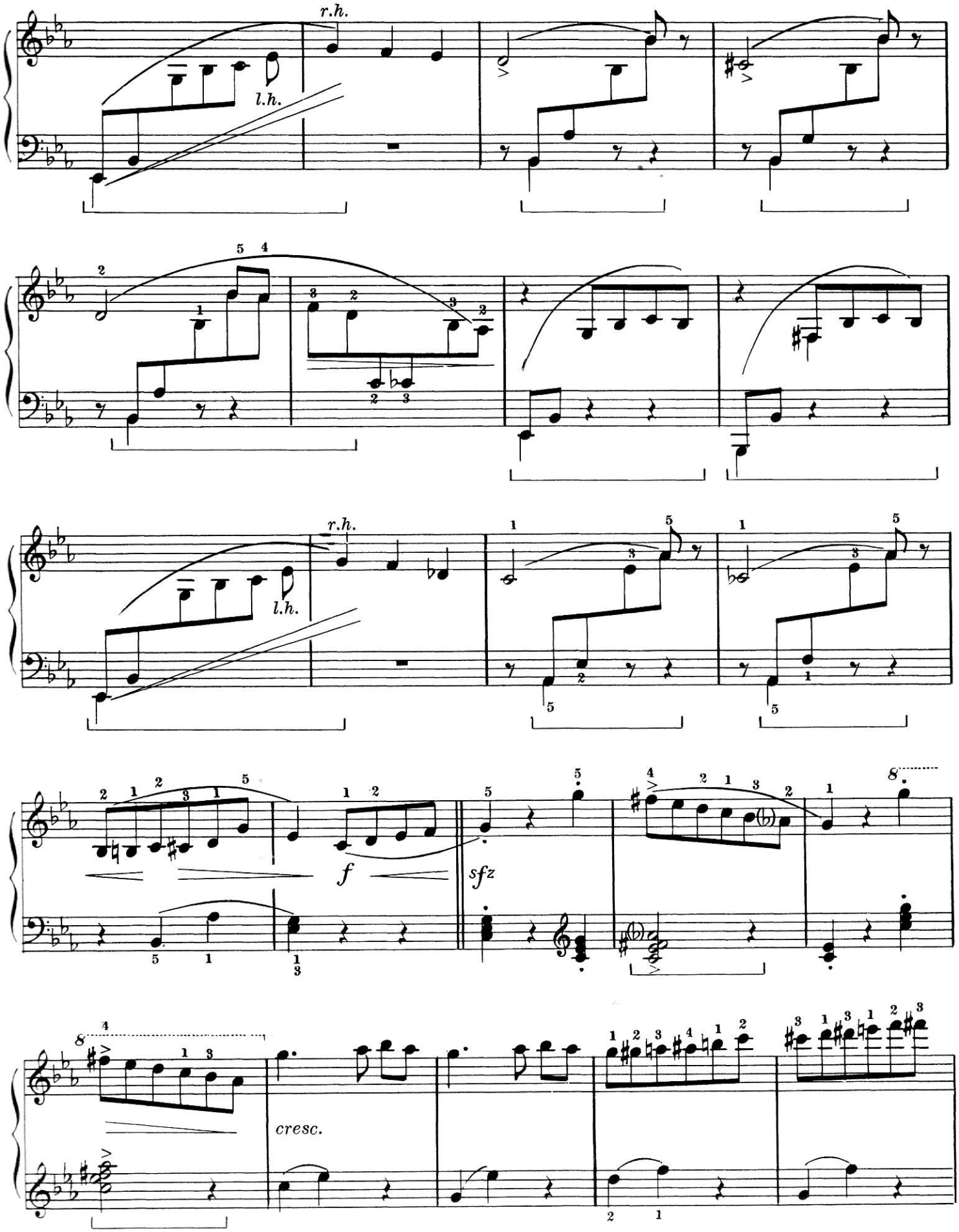

f
f
f
allargando
ff

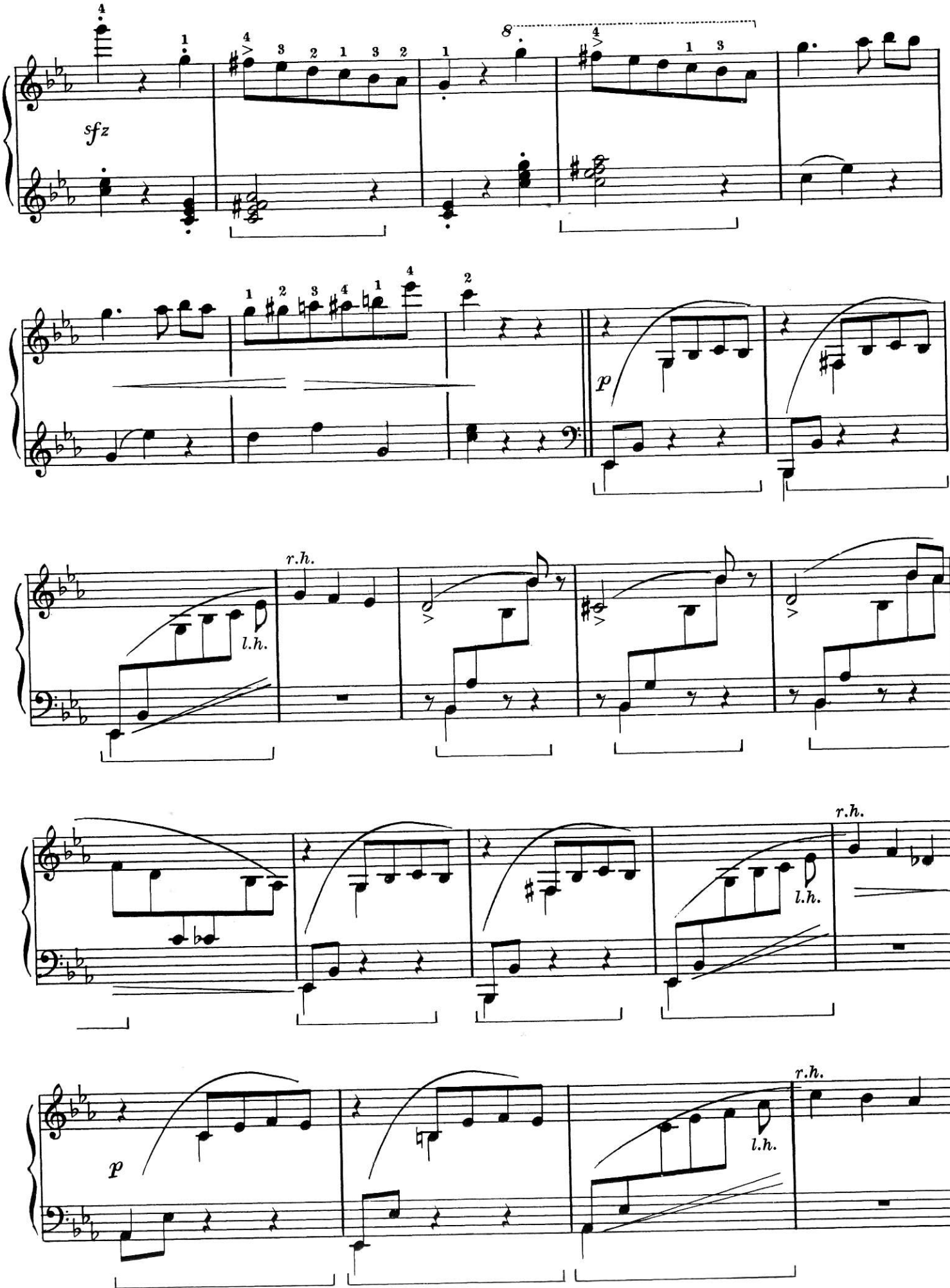
This piece should be played with all the smoothness and grace associated with the dancers of the ballet. As the figures pass from one hand to the other, the transfer should be made without perceptible break. This is a piece that can be used for recital purposes.

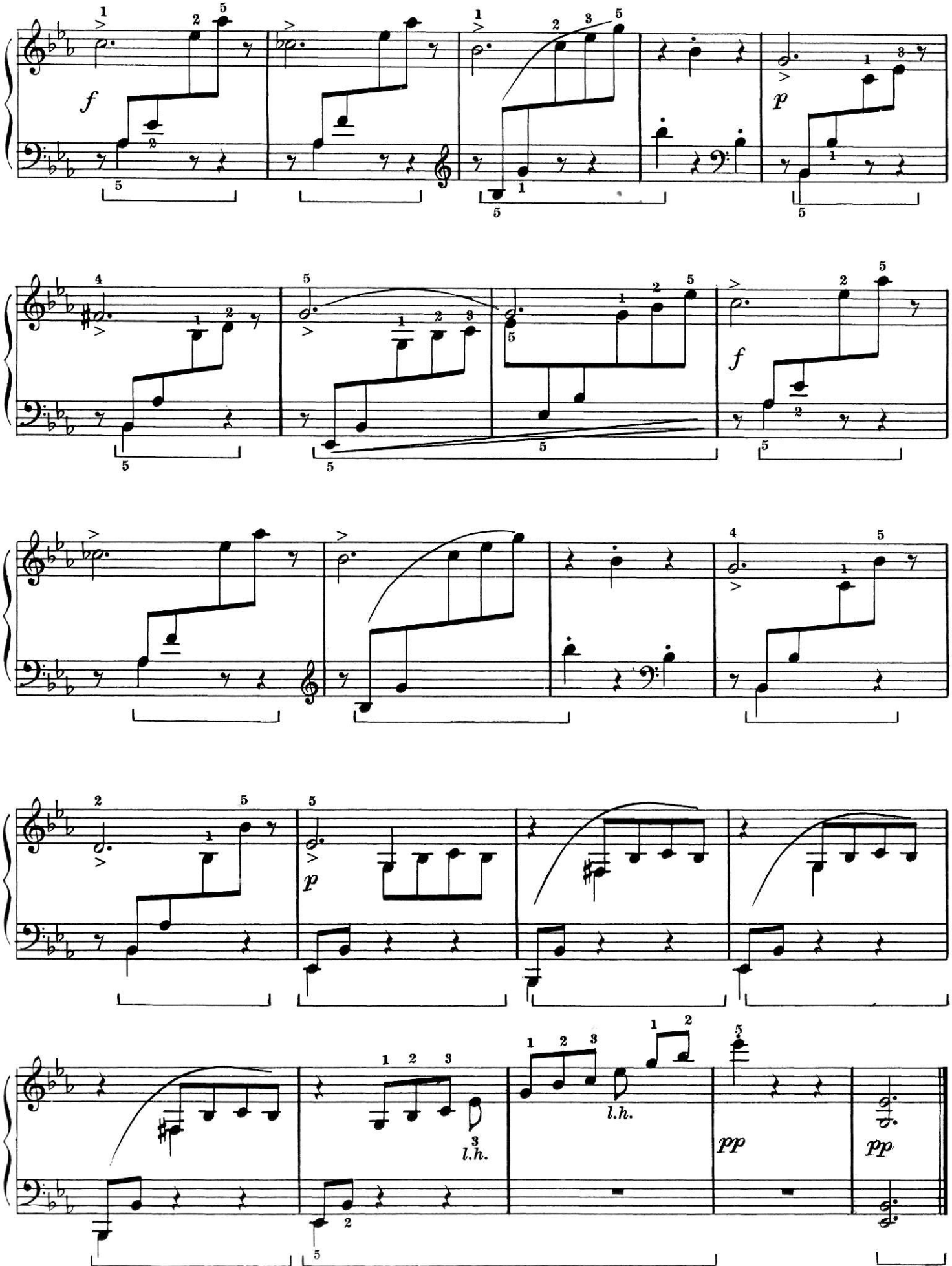
Air de Ballet

JOHN THOMPSON




r.h.
l.h.
r.h.
l.h.
f
sfz
cresc.


sfz
8
p
r.h.
l.h.
r.h.
l.h.
p
r.h.
l.h.


f
p
f
p
l.h.
l.h.
pp
pp