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MELODY PICTURES

Volume 2

for
Little Players

by
Margaret R. Martin

Price Sixty Cents

The John Church Company
Cincinnati New York London



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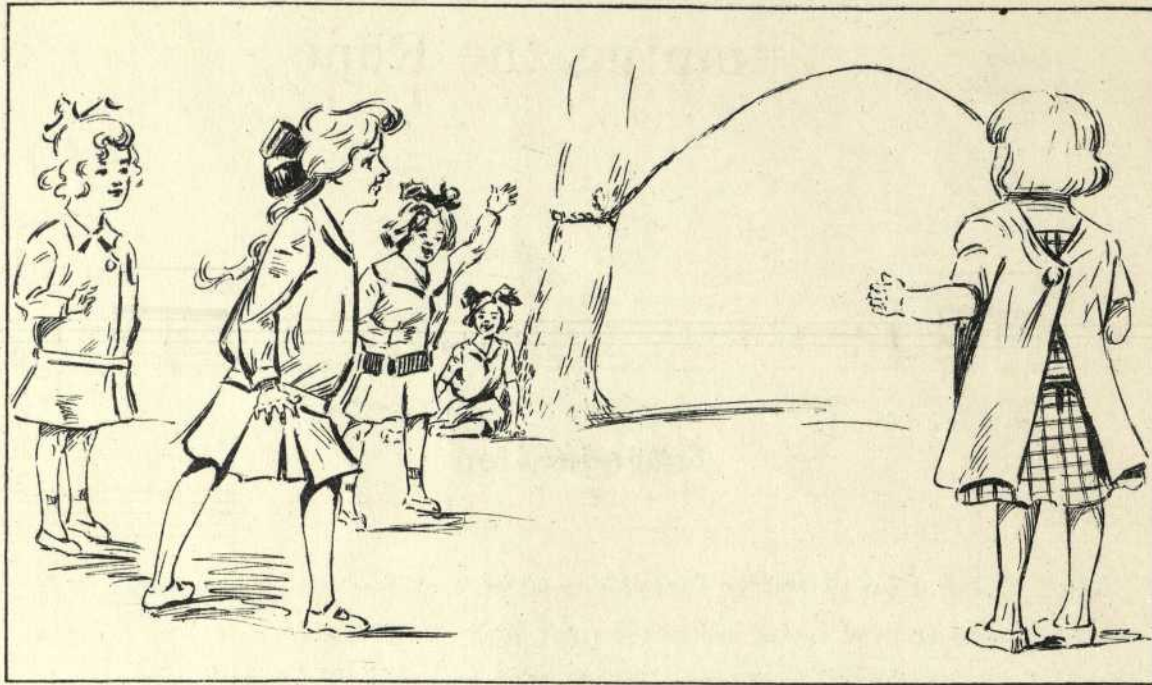
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Introduction

This Second Book of Melody Pictures, — which embodies the same teaching methods as those employed in the use of the first book of the series, — is not, in any sense, a graded course of studies, though each little piece, as a separate number, not only involves the study of some especial point in technique necessary to the pupil's progress, but also is intended to develop his powers of *expression and interpretation*.

The fact that children love a "picture", or a "story", needs no demonstration, and there is nothing especially new in the idea of the rhymes and sketches which accompany the musical numbers in this book. These rhymes do not indicate the *rhythm* of the melodies, (excepting in the "Spinning Song", the "Hunting Song", and the "Minuet"), — but the "story" in them is a stimulant to the imagination, and through the simplicity and familiarity of their subject matter does the childish mind develop an appreciation of the musical phrase as the *expression of an idea*, and also an intuitive analysis and understanding of it.

Margaret R. Martin



Jumping the Rope

In the following study the rhythm suggests the turning of the "jumping rope."
The responsibility of turning the rope, very evenly and steadily, rests upon the pupil.

Preparatory phrase, to be transposed:

Stead - i - ly, stead - i - ly, turn - ing the rope.

We jump the rope, just you and I,
To see who jumps the best we try,
But Baby Sister, standing by,
She tries to jump, and then, oh my!
She stops the rope!

She laughs, she doubles up in glee!
We must begin again, you see,
So if our turner and the tree
Will turn again for you and me
We'll jump the rope!

Jumping the Rope

1

R.H. 2
L.H. 1 3 5
R.H. 2
L.H. 4
R.H. 1
L.H. 3 5

R.H. 1
"She stops the rope"
R.H. 1 5
R.H. 1 2 5
L.H. 3 5
R.H. 1
L.H. 3 5

R.H. 4
L.H. 3 5
R.H. 5 2 1
R.H. 2
L.H. 4
L.H. 1 3 5

R.H. 1
L.H. 3 5
R.H. 1 2 5
R.H. 1 2 5
R.H. 1 2 5
R.H. 1 2 5

Spinning Song

(The accompanying verses indicate the rhythm of the music, and can be sung to it if desired.)

Spinning, spinning, all day long,
It was a very pleasant song,
The whirring, whirring, purring, purring
Of the busy spinning wheel.

As round and round, so fast it flew,
And ever longer, stronger grew
The thread that Grandma used to spin
On the busy spinning wheel!

The musical score is written for piano and includes a vocal line. It consists of five systems of music. The first system includes the lyrics: "Spin-ning, spin-ning, all day long, It was a ver - y pleas-ant song,". The score features various musical notations such as treble and bass clefs, a common time signature (C), and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line.

Swinging

Swing me high, swing me low,
Just as far as the swing will go!
Swing me low, swing me high,
Then I'll "let the old cat die!"

3

The first system of piano accompaniment consists of two staves. The right-hand staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth notes and quarter notes, including fingerings such as 4, 1 4 2, 1 5 1 2, and 1 4 1 2. The left-hand staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with quarter notes and rests.

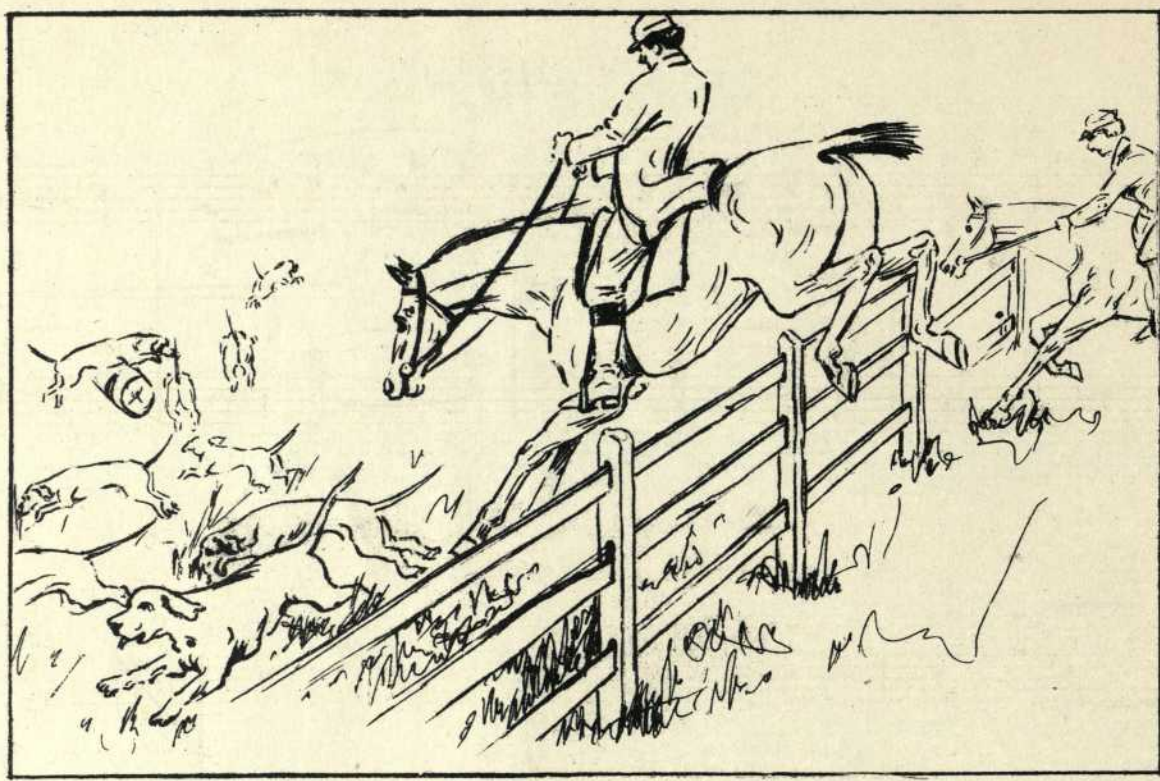
The second system of piano accompaniment continues the melodic and harmonic development. The right-hand staff includes fingerings like 1, 1 5 2 #4, 3 5, 1 5 4 2 1, and 1. The left-hand staff continues with a steady accompaniment of quarter notes and rests.

The third system of piano accompaniment features a melodic line with a slur over the first two measures and a fingering of 4. The left-hand staff continues with quarter notes and rests.

(“Letting the old cat die”)

rit.

The fourth system of piano accompaniment concludes the piece. The right-hand staff includes fingerings like 1 5, 1 2, 1 2 3 1, 1 2 1 2, and 1. The left-hand staff includes a fingering of 1-5. The system ends with a double bar line and repeat dots.



Hunting Song

Blow you the horn! blow you the horn!
 Ready! We're off to the chase!
 Gallop, a-gallop, skim over the ground!
 Taking the fence and the ditch at a bound!
 The barking of dogs, the shouting of men,
 Make glorious song of the hunt, sir!

(The Horn)

4 *mf*

("Gallop, a-Gallop")

The first system of music consists of two staves. The treble staff begins with a series of chords and notes, with fingerings 4-1, 5, 4-1, and 2. A slur covers a sequence of notes with fingerings 4, 1, 2. The bass staff provides a harmonic accompaniment with chords and rests.

The second system continues the piece. It starts with a *mf* dynamic. The treble staff has fingerings 3, 2, 1, 5 and a slur. The bass staff has rests. The system concludes with a *slower* instruction and the note *(in time)*. Fingerings 4, 2, 1, 5, 2 are shown above the final notes.

The third system features a *f* dynamic. The treble staff has fingerings 4, 2, 1 and a slur. The bass staff has rests. The system ends with a slur and a final chord.

The fourth system begins with a *mf* dynamic. The treble staff has fingerings 2, 1, 2, 5 and a slur. The bass staff has rests. The system concludes with a slur and a final chord.



Question and Answer

To the Pupil:

As you play this music, dear,

Find the "questions," one by one.

If you listen you will hear

The "answers," too, before you're done!

Question and Answer.

5

mf *p*

p

mf *slower* *p*

The Evening Bell

(A Pedal Study)

The pedal is used throughout this number in order that a *smooth legato* may be obtained in the accompaniment of broken chords. It is presumed that the pupil has had previous training in the careful use of the legato, or sustaining pedal, and is able to produce the desired legato without any *blurring, or overlapping of tones.*

6

Andante cantabile

mf poco a

Red. *

poco rit. pp pp

Red. *

mf pp pp

Red. *

p p

Red. *

pp pp p

Red. *

The Minuet



'Tis an old-fashioned dance,
 Very stately and slow,
 It was danced first in France,
 By the King, long ago!
 When he stepped to the music
 (Which begins upon "three")
 Bowing low to his partner,
 'Twas charming to see!



Moderato

7 'Tis an old-fash-ioned dance, Ver-y state-ly, and slow,
 (*Legato*)

 The first system of musical notation for 'The Minuet'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated with numbers 1-5. The lyrics are written below the treble staff.

The second system of musical notation, continuing the melody and bass line from the first system. It includes various musical notations such as slurs, ties, and dynamic markings.

"Bowing low to his partner"

The third system of musical notation, featuring a section titled "Bowing low to his partner". The tempo is marked 'a tempo'. This system includes a fermata over a note in the treble staff and a 'Ped.' (pedal) marking in the bass staff.

Più mosso

The fourth system of musical notation, marked 'Più mosso'. It continues the piece with a faster tempo. The system includes multiple 'Ped.' (pedal) markings and asterisks indicating specific performance instructions.

First system of musical notation. Treble clef, bass clef. Pedal marks (Ped. *) are present under the bass line. Fingerings 1 and 2 are indicated above the treble staff.

Second system of musical notation. Treble clef, bass clef. Pedal marks (Ped. *) are present under the bass line. Fingerings 3 and 2 are indicated above the treble staff.

Third system of musical notation. Treble clef, bass clef. Includes markings *rit.* and *a tempo*. Pedal marks (Ped. *) are present under the bass line. Fingerings 5, 2-1, 5-4, 2-1, 1, 2 are indicated above the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Fingerings 5-4, 4-2, 3-1, 2, 1 are indicated above the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Includes markings *rit.* and *a tempo*. Pedal marks (Ped. *) are present under the bass line. Fingerings 4, 4, 1 are indicated above the treble staff.

The Gavotte

Another very old French dance, and, like the Minuet, it is graceful and dignified. The *movement*, — (in $\frac{4}{4}$ metre) is more lively, however, and the music begins upon the *last half of the measure*, and ends upon the *first half*.

8

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, and D5, with fingerings 5, 4, 2, 1. The bass clef staff contains a bass line with notes G3, F3, E3, D3, and C3, with a fingering of 5. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. The treble clef staff contains a melodic line with notes D5, C5, B4, A4, G4, F4, E4, and D4. The bass clef staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, and B1. Fingerings 1, 2, 1, 4 are shown in the bass line.

Third system of musical notation. The treble clef staff contains a melodic line with notes D5, C5, B4, A4, G4, F4, E4, and D4, with fingerings 1, 2, 3, 1, 3, 2, 4, 1. The bass clef staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, and B1, with a fingering of 1. Dynamics include *rit.* (ritardando) and *a tempo*. A key signature change to one flat is indicated.

Fourth system of musical notation. The treble clef staff contains a melodic line with notes D5, C5, B4, A4, G4, F4, E4, and D4, with a fingering of 3. The bass clef staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, and B1, with fingerings 4, 3, 4, 4. A fingering of 1-2 is shown in the bass line.

Fifth system of musical notation. The treble clef staff contains a melodic line with notes D5, C5, B4, A4, G4, F4, E4, and D4, with fingerings 1, 1, 2, 5, 5, 4, 2, 1. The bass clef staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, and B1, with a key signature change to one flat.



Butterfly Waltz

9 *mf*

 The first system of musical notation for the Butterfly Waltz, measures 1-4. It is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef features a series of eighth notes with fingerings 1, 2, 3, 1, 4, 3, 2, 1, 3. The bass clef accompaniment consists of a steady eighth-note pattern with fingerings 5, 4, 3, 1. A dynamic marking of *mf* is present.

4

The second system of musical notation, measures 5-8. The treble clef melody continues with fingerings 3, 1, 3, 1, 2, 3, 1. The bass clef accompaniment includes a triplet of eighth notes in measure 6 with fingerings 2, 4.

The third system of musical notation, measures 9-12. The treble clef melody has fingerings 3, 1, 3, 2, 1, 3, 1, 4. The bass clef accompaniment continues with eighth notes and a final chord in measure 12.

3 1 3 2 4

3 3 1 3 3 1 3

Ped. *

3 3 2 4 1 2 3 4 3 2 1

R.H. L.H.

Ped. * Ped. *

2 2 4 3 1 2 2

2 4 3 1 2 3 5 2 5 2

mf

Ped. * Ped. *

2 4 1 5 3 1 2 1 1

Ped. * Ped. * Ped. *

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a slur over the first three measures, containing notes with fingerings 2, 2, 4, and 3. The bass line consists of chords and single notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with a slur over the first two measures, followed by notes with fingerings 1 and 5. The bass line continues with chords and single notes. Below the system, the markings "Ped." and "*" are repeated.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a slur over the first two measures with fingering 5, followed by notes with fingerings 1, 2, and 1. The system concludes with a double bar line and a key signature change to two sharps (F# and C#). The bass line includes notes with fingerings 4, 1, and 2. Below the system, the markings "Ped." and "*" are repeated.

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a long slur over the first four measures with fingerings 1, 2, 3, 1, and 4, followed by notes with fingerings 3 and 1. The bass line starts with a descending scale of notes with fingerings 5, 4, 3, and 1, then continues with chords and single notes.

The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes (fingerings 3, 1, 3) followed by another triplet (fingerings 1, 3). The bass staff has a whole note chord, followed by a quarter note with fingerings 2 and 4, and then a series of eighth notes.

The second system continues the piece. The treble staff features a melodic line with fingerings 1, 1, 4, 3, 1, 3, 1, and 3, 1. The bass staff includes a sequence of eighth notes and a quarter note with fingerings 2 and 4.

The third system shows a continuation of the melodic and harmonic themes. The treble staff has a series of quarter notes and eighth notes, while the bass staff maintains a steady eighth-note accompaniment.

The fourth system concludes the page. It includes specific instructions: "L.H." with fingerings 1, 2, 3 and "R.H." with fingerings 4, 3. The system ends with a double bar line and a fermata over the final notes. Below the staves, there are markings: "Ped. *", "Ped. *", "Ped. *", "L.H.", and "Ped. *".

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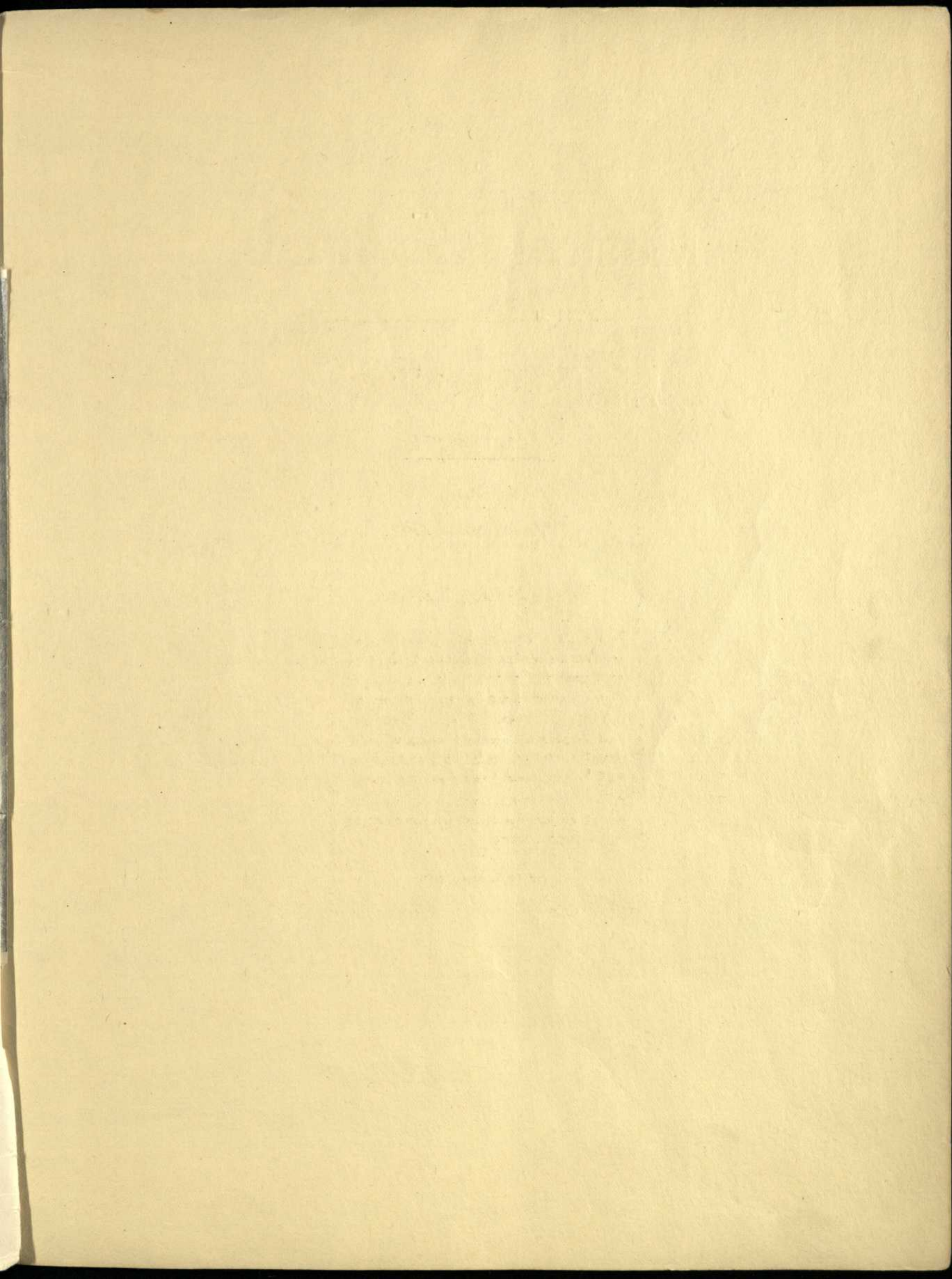
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