

# Pieces with no sharps or flats (quarter note rhythms)

## "Stride Knight"

C1 for the most part, has a range of an octave or less. Be sure to keep up the tempo in the running quarter note passages of letter B. Look at the fingering in the two bars before the first ending in order to accommodate the melodic line.

*Moderate*

C1 A C

G<sup>7</sup>

C

The first system of musical notation for "Stride Knight" is in 4/4 time. The treble clef staff begins with a dynamic marking of *mf*. The bass clef staff features a steady quarter-note accompaniment. The melody in the treble clef consists of quarter notes. Above the first two measures, the chord C is indicated, and above the next two measures, the chord G<sup>7</sup> is indicated. A box labeled 'A' is placed above the first measure.

The second system of musical notation continues the piece. The treble clef staff includes fingerings: 4 and 5 for the first two notes, 2 and 1 for the next two, 3, 4, 5, and 2 for the following four, and 1 for the first note of the first ending. The bass clef staff continues with quarter notes. Above the first two measures, the chord C is indicated, and above the next two measures, the chord G<sup>7</sup> is indicated. A box labeled '1' is placed above the first note of the first ending. The system concludes with a double bar line and repeat dots.

The third system of musical notation begins with a measure labeled '2' above it. The treble clef staff includes fingerings: 1 for the first note, 5, 3, 5, 4, 2, 1, 5, 4, 1, 2, 3 for the subsequent notes. The bass clef staff continues with quarter notes. Above the first two measures, the chord C is indicated, and above the next two measures, the chord F is indicated. A box labeled 'B' is placed above the first note of the second measure. The word *Fine* is written below the first measure. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. The treble clef staff includes fingerings: 4, 2, 3, 4, 5, 4, 1 for the first seven notes. The bass clef staff includes fingerings: 3, 1, 2-1, 5, 4, 2, 1, 2, 3, 5, 3 for the first ten notes. Above the first two measures, the chord C is indicated, and above the next two measures, the chord F is indicated. Above the final two measures, the chord C is indicated, and above the final note, the chord G<sup>7</sup> is indicated. The system concludes with a double bar line.

*D.C. al Fine (omit first ending)*

## Pieces in 2 (quarter note rhythms)

### “Pedal Pals”

D1 features pedal tones in both hands, giving this piece a slight drone effect. Aim for a legato touch in both hands.

*Moderate*

D1 A D

B G D/F# Emin<sup>7</sup> D G D/F# Emin<sup>7</sup> A

G D/F# Emin<sup>7</sup> D G D/F# Emin<sup>7</sup> A

*D.C. al Fine (omit first ending)*

# "Arriving At One"

G8 has more accidentals with stepwise and leaping motion in the melody. The task in this piece is to keep form, keep going and play (and cope with) the counterpoint supporting the harmony and melody.

*Moderately Fast*

G8

A

G

C/G

G

Amin

F<sup>7</sup>Ma

Amin

to Coda ⊕ D<sup>7</sup>

B

G

Amin

D<sup>7</sup>

G

Coda

⊕

G

*D.C. al Coda*

# "Where The Truth Lies"

**G8** should be played in a medium shuffle tempo. The challenge in this piece is to play the triads in the right hand with the anticipations and with a legato touch. For the correct stylistic effect be sure to play the repeated notes in the left hand with a tenuto followed by staccato articulation throughout as indicated.

*Moderate*

*Swing 8ths*

**G8** A    G    B $\flat$ /G F/G C/G    G    G    B $\flat$ /G F/G C/G    D

*f*

1 2 1 2  
*etc.*

D C/D    D C/D B $\flat$ /D C/F F/B $\flat$     G/C C/D C/F

D/G G    D/G G    1    2 (last time only)

*Fine*

B    C    B $\flat$ /C F/C C    F/C C C    C    B $\flat$ /G F/G C B $\flat$ /G C

C B $\flat$ /C F/C C    B $\flat$ /C F/C C    B $\flat$ /C B/C $\sharp$  C/D D

# "Country Hilarity"

In **D9** look out for octaves at convenient points in the melody. At letter C leave out bottom voice if necessary. Check the alternate fingerings in bar 6 of A.

*Either Country Swing or, Straight 8ths .  
Moderately fast*

**D9** A **D<sup>6</sup>**

**D<sup>6</sup>**

**A<sup>7</sup>** B **D<sup>6</sup>**

**D<sup>7</sup>** **G<sup>6</sup>**

$D^6$   $A^7$   $D^6$

3 2 1 2 1 5 4 2 3 4 3 1 3 5 5 4 1 3 2

4

$D^6$   $C\#^7$   $D^6$  (last time only)  $G^7$

1 2  $C$  5 3 2 3 2

*Fine* *mf*

$D^7$   $G^7$

$E^7$   $A^7$

*D.C. al Fine*

# "Take it From Here"

**B $\flat$ 9** features parallel motion with Major 7th chords and held notes under an arpeggiated melody which creates a layering effect. Fingering is often crucial.

*Moderate*  
*Swing 8ths*

The musical score is written for piano in 4/4 time with a swing feel. It consists of five systems of two staves each (treble and bass clef). The key signature has two flats (Bb major). The tempo is marked 'Moderate' and the rhythm is 'Swing 8ths'. The score begins with a dynamic marking of *mf*. The first system includes a **B $\flat$ 9** chord and a **B $\flat$ Ma<sup>7</sup>** chord. The second system includes **A $\flat$ Ma<sup>7</sup>** and **A $\flat$ Ma<sup>7</sup>** chords, ending with a 'to Coda' symbol. The third system includes **G $\flat$ Ma<sup>7</sup>**, **GMa<sup>7</sup>**, and **G $\flat$ Ma<sup>7</sup>** chords. The fourth system includes **G $\flat$ Ma<sup>7</sup>**, **FMa<sup>7</sup>**, **EMa<sup>7</sup>**, and **E $\flat$ Ma<sup>7</sup>** chords. The fifth system includes **DMa<sup>7</sup>** and **D $\flat$ 7( $\sharp$ 11)** chords. The score features parallel motion between the hands, with Major 7th chords held in the bass line and an arpeggiated melody in the treble line. Fingering numbers (1-5) are provided for many notes. A 'to Coda' symbol is present at the end of the second system.

$C^{7(\#11)}$   $F^{7(\flat 9)}$   $F^{\#min 9}$   $Baug^7$

*D.C. al Coda*

*Coda*

$G\flat Ma^7$   $F Ma^7$

$E Ma^7$

$E\flat Ma^7$   $A^{7(\#9)}$   $D^{7(\#9)}$   $G^7$   $D\flat^{7(\#11)}$

$Cmin^7$   $F^{7(\#9)}$   $B\flat Ma^7$



# “The Oblique Obligato Obligation”

**A11** features a layered left hand accompaniment which has a repeated obligato line with voice-led pedal tones above it—be sure to keep a relaxed hand. In section B there may be some difficulty in coordinating anticipations in the right hand and the articulations in the left hand.

*Moderately fast*

**A11**

**A**  $F\#min^7$   $C\#^7$

*mf* *crescendo*

2 3 4 5

$F\#^7$   $Bmin^7$  1  $C\#^7$  2  $F\#$

*rit. (last x)* *f* *Fine*

**B**  $F\#min^7$   $B^7$   $Bmin^7$   $E^7$

*mp*

$Emin^7$   $A^7$   $G\#min^7$   $C\#^7$

*D.C. al Fine (omit first ending)*

## “Progressive Linkage”

E7 features a melody with broken thirds in stepwise motion (note the fingering) and in the B section, sequential material in 5ths and 4ths. The left hand consists of voice-led “shell” voicings which are really voice-led seventh chords with two inner voices removed for clarity (seventh chords played in a full 4 note closed-voice voicing when played too low tend to sound muddy or unclear—so the inner 2 voices are removed).

*Moderate*

**E7**    **A**    EMa<sup>7</sup>    A/E    F<sup>♯</sup>min<sup>7</sup>    B/F<sup>♯</sup>    G<sup>♯</sup>min<sup>7</sup>    C<sup>♯</sup>min/G<sup>♯</sup>    AMa<sup>7</sup>    D<sup>♯</sup>min<sup>7(b5)</sup>/A

3    2    4    1    3    2    4    4    1    4

**B**    C<sup>♯</sup>min<sup>7</sup>    F<sup>♯</sup>/C<sup>♯</sup>    F<sup>♯</sup>min<sup>7</sup>    B/F<sup>♯</sup>    B<sup>7</sup>    E/B    EMa<sup>7</sup>    A/E

1    4    1    4    1    2    1    4

A Ma<sup>7</sup>    A<sup>6</sup>    D<sup>♯</sup>min<sup>7(b5)</sup>    G<sup>♯</sup>/D<sup>♯</sup>    G<sup>♯</sup><sup>7</sup>    C<sup>♯</sup>min<sup>7</sup>/G<sup>♯</sup>

5    1    4    1    5    2    4    2    5    1

F<sup>♯</sup><sup>7</sup>    B/F<sup>♯</sup>    Coda    F<sup>♯</sup>min<sup>7</sup>    B/F<sup>♯</sup>    EMa<sup>7</sup>

D.C. al Coda

# "Alma Matters"

**E14** is a slow ballad ("Alma" means "soul"). It incorporates polychords or chords over chords and their resolutions which give it a haunting yearning quality. Note the first bar which arpeggiates a Bb triad over an E13(#9) chord. This first phrase ends on C#, which in the minor 3rd of the Bb chord (the "numerator" of the polychord "fraction") and simultaneously is the 13th of the E7(#9) chord (the "denominator" of the polychord fraction). These are generally called 'slash chords.'

Slow (16th ballad)

Sostenuto

**E14**

The musical score for "Alma Matters" is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of piano accompaniment, each with a treble and bass staff. The score includes various chord voicings and articulations:

- System 1:** Chords include Bb/E<sup>7</sup>, E<sup>13</sup>, Ab/D<sup>7</sup>, D<sup>13</sup>, C/C# min<sup>7(b5)</sup>, and CMa<sup>7</sup>. The first bar features an arpeggiated Bb triad over an E13(#9) chord. Dynamics include *mp*.
- System 2:** Chords include Bmin<sup>7</sup>, B<sup>7(b9)</sup>, Emin/B, Bb/E<sup>7(#9)</sup>, E<sup>13</sup>, Ab/D<sup>7(#9)</sup>, and D<sup>13</sup>. A *Sforzando* (sf) marking is present. Dynamics include *mf*.
- System 3:** Chords include C/C# min<sup>7(b5)</sup>, CMa<sup>7</sup>, B<sup>7(b13)</sup>, and Emin<sup>11</sup>. A *Sforzando* (Sf) marking is present. Dynamics include *mf*.
- System 4:** Chords include Bb/E<sup>7(#9)</sup>, Ab/AMa<sup>7</sup>, C#min / G#<sup>7 sus 4</sup>, C#Ma<sup>7(#5)</sup>, and C#<sup>6</sup>. A *Sforzando* (Sf) marking is present. Dynamics include *mf*.

The score also includes performance instructions such as "to Coda" and "Sva" (Sforzando) markings. Fingering numbers (5, 2, 1, 4) are indicated in the bass staff of the final system.

$F^{7(\sharp 11)}$   $E^{\flat 7(\sharp 11)}$   $C^{\sharp 13(\sharp 9)}$   $B^{7(\sharp 9)}$

8va

$C^{min 11}$   $F^{7(\sharp 9)}$   $E^6$   $A^6$

8va

$C^{Ma 7}$   $B^{7(\sharp 9)}$   $G^{\sharp min 7(\flat 5)}$   $G^{min 7(\flat 5)}$   $F^{\sharp min 7(\flat 5)}$   $B^{7(\sharp 9)}$

8va

*D.S. al Coda*

*Coda*

8va

$B^{7(\flat 13)}$   $E^{min 11}$

# "Reflections"

**E<sub>b</sub>4** features some rhythm and coordination challenges. Note the slashed chord symbols and how they are voiced. Check the coda for the introduction of 16th notes and check for left hand leaps especially between bars 6 and 7.

*Ballad*  
*Sostenuto*

**E<sub>b</sub>4** A A<sub>b</sub>Ma<sup>7</sup><sub>4</sub> E<sub>b</sub>/G F<sup>7</sup>min B<sup>7</sup><sub>b</sub> E<sub>b</sub>

**E<sub>b</sub>** A<sub>b</sub>Ma<sup>7</sup> E<sub>b</sub>/G

**F<sup>7</sup>min** **B<sup>7</sup><sub>b</sub> sus<sup>4</sup>** **E<sub>b</sub><sup>2</sup>** **E<sub>b</sub>** **D<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>**

*to Coda*

**E<sub>b</sub>** 5 4 ⊖ **A<sub>b</sub>/D<sub>b</sub>** **E<sub>b</sub>/A<sub>b</sub>** **B<sub>b</sub>/E<sub>b</sub>**

**B**  $E\flat/G$   $E\flat\text{min}/G\flat$   $F\text{min}^7$   $A\flat/B\flat$

$A\flat/B\flat$   $E\flat/G$   $E\flat\text{min}/G\flat$

$E\text{Ma}^7$   $E\flat$   $E\flat/G$

*mp* *crescendo*

$F^7/A$   $B\flat^7_{\text{sus}}^4$   $E\flat\text{sus}$

*ff*

*D.C. al Coda*

*Coda*  $A\flat/D\flat$   $E\flat/A\flat$   $B\flat/E\flat$   $A\flat/D\flat$   $E\flat/A\flat$   $B\flat/E\flat$

*crescendo* *ff*

# “Diads and Triads”

**E<sub>b</sub>12** creates a textural sound with two chord tones in the right hand on every beat—for legato touch look at the fingering suggested. At letter B note the repetition in the right hand—be sure to play the articulations which are facilitated with the fingering given. Let the left hand “Power Chords” (1–5–1) in letter B ring out—be sure to drop on them with full arm weight.

*Moderately slow*

**E<sub>b</sub>12** A

E<sub>b</sub>
A<sub>b</sub>/E<sub>b</sub>
E<sub>b</sub>
E<sub>b</sub>
A<sub>b</sub>/E<sub>b</sub>
E<sub>b</sub>

5 3
5 3
5 3 4 3
5 3
4 2
3 4

2 1
2 1
2 1 2 1
2 1
2 1
1 2

*mf*

*to Coda*

**B**

A<sub>b</sub>Ma<sup>7</sup>/D<sub>b</sub>
A<sub>b</sub>Ma<sup>7</sup>
*etc.*
A<sub>b</sub>Ma<sup>7</sup>/E<sub>b</sub>
A<sub>b</sub>Ma<sup>7</sup>

5 3
5 3
*etc.*
5 3
5 3

2 1
2 1
*etc.*
2 1
2 1

*ff* *sostenuto*

A<sub>b</sub>Ma<sup>7</sup>/D<sub>b</sub>
A<sub>b</sub>Ma<sup>7</sup>
*etc.*
A<sub>b</sub>Ma<sup>7</sup>/E<sub>b</sub>

5 4 4 5
5 5 5 4

*Coda*

*D.C. al Coda*

# "Samba Sample"

Moderately fast  $C^{add}$ <sup>9</sup>

$B\flat_{min}$

$E\flat^2$

$A\flat^2$

$E\flat/G$

$A\flat^{12}$

**A**

to Coda (after repeat)

$E\flat/G$

$C_{min}$

$F_{min}$

$E\flat$

$D\flat$

$\text{Coda}$

1

$G^7_{sus}$

$^4$

2

$G^7_{sus}$

$D\flat$

$E\flat$

$C$

$A\flat^{Ma7}$

**B**

$G_{min}^7(\flat5)$

$D\flat^{Ma7}$



**D $\flat$ Ma<sup>7</sup>** **E $\flat$ <sup>7</sup>**

**D $\flat$ Ma<sup>7</sup>** **Cmin<sup>7</sup>**

**Cmin<sup>7</sup>** **Fmin** **E $\flat$**  **D $\flat$**

*f* *crescendo*

**Fmin** **E $\flat$**  **D $\flat$ Ma<sup>7</sup>**

*ff*

*D.C. al Coda*

**Coda** **G<sup>7</sup> sus<sup>4</sup>** **A $\flat$ <sup>7</sup> sus<sup>4</sup>** **B $\flat$ <sup>7</sup> sus<sup>4</sup>** **C**

*ff* *sfz*

## Pieces in 5 $\flat$ (quarter note rhythms)

### "A Monologue For Two"

Moderate

D $\flat$ 1

A D $\flat$

1  
G $\flat$  A $\flat$

B

D $\flat$  D $\flat$ Ma $^7$  D $\flat$  D $\flat$ Ma $^7$  E $\flat$ min E $\flat$ min $^7$  A $\flat$  A $\flat$  $^7$

D.C. al Fine (omit first ending)

### "Thumbation"

D $\flat$ 2 features contrary motion—note the thumbs play on black notes.

Moderately fast

D $\flat$ 2

A D $\flat$  E $\flat$ min D $\flat$  A $\flat$  $^7$  D $\flat$  E $\flat$ min A $\flat$  $^7$  D $\flat$   
1 1 1 1 1 1 5 3 1 2

B

B $\flat$ min/F Fmin/A $\flat$  B $\flat$ min/F A $\flat$  $^7$   
1 2 3 5 1 2 3 4 1 4

C

D $\flat$  E $\flat$ min D $\flat$  A $\flat$  D $\flat$  E $\flat$ min A $\flat$  $^7$  D $\flat$

## "Virtual Morning Walk"

**F#5** features contrary motion between the hands.

*Moderate*

**F#5**      **A**    F#      B<sup>6</sup>/F#    F#      F# C#    F#      B<sup>M6</sup>/F#    F#      C#<sup>7</sup>

2      C#<sup>7</sup> F#    **B** F#      C#/G#    F#      C#/G#    F#      C#/G#    F#      C# F#

*D.C. al Fine*

## "Rock Climber"

In **F#6** use the pedal and play the left hand with a strong staccato.

*Moderate*

**F#6**      F#      F# B/F#    F#      F#      B/F#

# "Count On It"

Moderately fast

Note the accent grouping in each bar: 3 - 2.

C#13

**A** C# A#min

*mf*

D#min G#/D# G#aug/D# *to Coda*

**B** E#min C#/E# D#min G#/D#

E#min A#min/E# F# G#/D#

*D.C. al Coda*

*Coda*

C#

*f accel. poco a poco*

# "Foursight"

**D<sub>b</sub>3** features scale-tone 4th intervals in three note patterns. In the accented patterns in bars 7 and 8 of A, note the superimposition of 3-note 4th chords (close attention to fingering will get the best results).

*Moderate*

**D<sub>b</sub>3** A **D<sub>b</sub>9<sup>6</sup>** <sup>5</sup> **A<sub>b</sub>7<sup>4</sup> sus** **A<sub>b</sub><sup>13</sup>** **D<sub>b</sub>9<sup>6</sup>** **B<sub>b</sub>min<sup>7</sup>**

*mf*  
*f* second and third times

**D<sub>b</sub>9<sup>6</sup>** **B<sub>b</sub>min<sup>7</sup>** **G<sub>b</sub>9<sup>6</sup>** **G<sub>b</sub>7<sup>4</sup> sus** **F<sub>min</sub><sup>7</sup>** **B<sub>b</sub>7<sup>4</sup> sus** **E<sub>b</sub>7<sup>4</sup> sus** **A<sub>b</sub><sup>7</sup>** *to Coda*

B **D<sub>b</sub>sus** **D<sub>b</sub>9<sup>6</sup>** **D<sub>b</sub>sus** **D<sub>b</sub>9<sup>6</sup>** **A<sub>b</sub>7<sup>4</sup> sus**

*ff*

**D<sub>b</sub>9<sup>6</sup>** **A<sub>b</sub>7<sup>4</sup> sus** **A<sub>b</sub>**

*D.C. al Coda*

*Coda*

**D<sub>b</sub>9<sup>6</sup>** **D<sub>b</sub>sus** **D<sub>b</sub>9<sup>6</sup>**

*cresc.* *ff*

# “Pentatonics On Parade”

G♭8 utilizes three-note pentatonic chords in the right hand over a drone-like bass line. Note that each right hand voicing is formed by skipping every other note in the pentatonic scale i.e. the G♭ pentatonic scale: G♭A♭B♭D♭E♭ is broken into three note voicings as in the 7th bar of B (from the top down: B♭G♭D♭, D♭A♭E♭ etc.).

*Moderate*

**G♭8** A G♭<sup>9</sup> C♭ C♭/D♭

*mf*

C♭<sup>9</sup> to Coda C♭/D♭

**B** E♭min<sup>7</sup> E♭min<sup>7</sup>/D♭ G♭/C♭ G♭<sup>9</sup>/D♭ E♭min<sup>7</sup> E♭min<sup>7</sup>/D♭ G♭<sup>9</sup>/C♭ G♭<sup>9</sup>/D♭

G♭<sup>9</sup>/E♭ G♭<sup>9</sup>/D♭ G♭<sup>9</sup>/C♭ G♭<sup>9</sup>/D♭ G♭<sup>9</sup>/E♭ G♭<sup>9</sup>/D♭ G♭<sup>9</sup>/C♭ C♭/D♭

*Coda*

C♭/D♭ G♭<sup>9</sup> *D.C. al Coda*

*f*

# "Ballad For A Tender Regret"

(For T. G.)

Ballad Tempo

Cantabile

**C<sub>b</sub>14**

**A**

**C<sub>b</sub>**

*a tempo on D.C.*

**B<sub>♭</sub>min<sup>7(b5)</sup>**

**E<sub>b</sub><sup>7</sup>**

**A<sub>♭</sub>min<sup>7</sup>**

**E<sub>♭</sub>/B<sub>♭</sub>**

$F\flat/C\flat$   $D\flat_{\min}^7$   $C_{\min}^7(b5)$   $E\flat_{\min}^7$   $Ddim$

*rit.* *a tempo*

C

$F\flat$   $E\flat_{\min}^7$   $E\flat\flat (D)$

$D\flat_{\min}^7$   $C_{\min}^7(b5)$   $E\flat_{\min}^7$   $Ddim$

$F\flat$   $G\flat^7$

*rit.*

Coda

*D.C. al Coda*

$G\flat^7$   $C\flat$

*rit.*