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# CANONIC ETUDE IN MELODIC MINOR

D.W.

Moderato

*mp*

Musical score for 'CANONIC ETUDE IN MELODIC MINOR' in 2/4 time, marked Moderato and mp. The score consists of three systems of piano accompaniment. The first system has a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Fingerings are indicated by numbers 1-4 above the notes. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence. A large watermark 'Copyrighted Material' is visible across the score.

... Conversation in Major/Minor

## FESTIVE DANCE

*Zivchu Zivchey Tzedek*

Israeli Folk Dance arr. D.W.

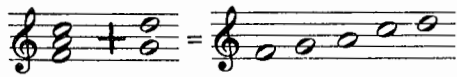
Allegretto

*mf*

Musical score for 'FESTIVE DANCE' in 2/4 time, marked Allegretto and mf. The score consists of two systems of piano accompaniment. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above the notes. The second system continues the piece, ending with a final cadence. A large watermark 'Copyrighted Material' is visible across the score.

# ETUDE OF PENTATONIC PATTERNS

THE PENTATONIC SCALE is a 5 note scale made up of the triad plus the whole tone above the 1st and 5th note.



On the keyboard the 5 black keys starting on F sharp or G flat make up a pentatonic scale. Much Chinese and far Eastern music is derived from the pentatonic scale (see p. 21, *Love's Lament*). Try composing a piece made up only of the 5 black keys.

tonic scale. Much Chinese and far Eastern music is derived from the pentatonic scale (see p. 21, *Love's Lament*). Try composing a piece made up only of the 5 black keys.

## Allegretto

... Jaunty Jack

## RICKETT'S HORNPIPE

Early American Reel  
arr. D.W.

## Allegro

D.S.  $\text{al Fine}$

# BENEDICTION

*Sm'ma Y'isroel*

From the Jewish Sacred Service  
arr. D.W.

Moderato

*p* *f*

# THE THREE PRINCESSES

*Les trois princesses*

French Canadian  
Folksong arr. D.W.

Gently

*mp*

# DO RE MI

## DUET

4 Part Round from  
the "School Round  
Book" (1851) arr. D.W.

Allegretto

**PRIMO** \*

**SECONDO** \*

Do, re, mi, fa, I'm so tir'd of this so - fa - ing,

Do, re,

Do, re, mi, fa, I'm so tir'd of this so - fa - ing, I've for-got all you've been saying.

I've for-got all you've been saying, Do!

mi, fa I'm so tir'd of this so - fa - ing, I've for-got all you've been saying, Do!

I'm so tir'd of this so - fa - ing, I've for-got all you've been saying, Do!

Do!

\*Note: Try also reading this piece in the key of E. Substitute 4 #s for 3 b's. Change the fingering as needed.

# FIRST SYMPHONY

## DUET

JOHANNES BRAHMS worked on his FIRST SYMPHONY for almost twenty years. He was 43 years old when he considered it finished and ready for performance. It is a long and powerful work with often a dark, melancholy side; but in the FINALE, the music breaks into this sunny, cheerful theme, which is almost like a folksong or a school march.

Johannes BRAHMS  
(1833-1897) arr. D.W.

Allegro non troppo

SECONDO

Strings  
*mf*  
Cellos, Basses, pizz.

*mp*

*f*

*p*

The musical score is written for a duet of strings and piano. It consists of five systems of music. The first system shows the beginning of the piece with a tempo marking of 'Allegro non troppo'. The strings play a melody in the upper register, while the piano provides a rhythmic accompaniment in the lower register. The score includes various dynamic markings such as *mf*, *mp*, *f*, and *p*. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a final chord in the piano part.