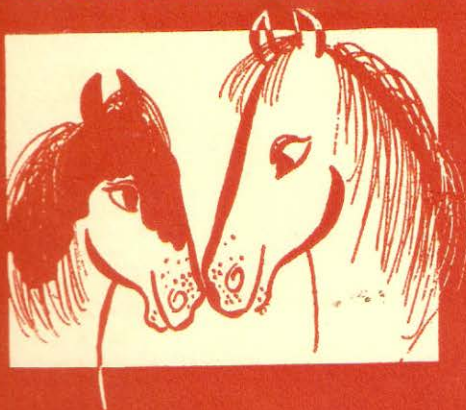


# САМАЯ ПЕРВАЯ ФОРТЕПИАННАЯ КНИГА

ИСТОРИЯ ТОНИ  
В СЛОВАХ И В МУЗЫКЕ

ДЛЯ КЛАССНОГО И ИНДИВИДУАЛЬНОГО  
ОБУЧЕНИЯ

ЭЛИЗАБЕТ КУЭЛЬ



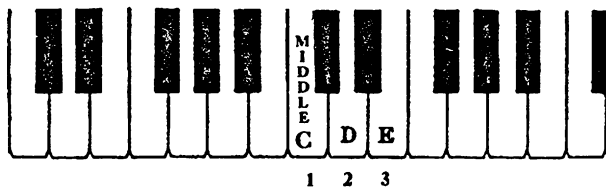
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G. SCHIRMER  
*New York / London*

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# A Surprise



1

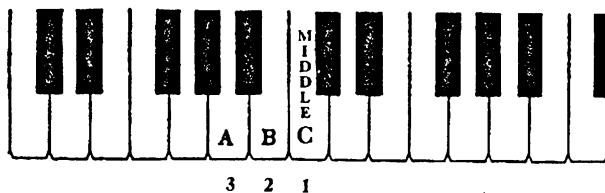
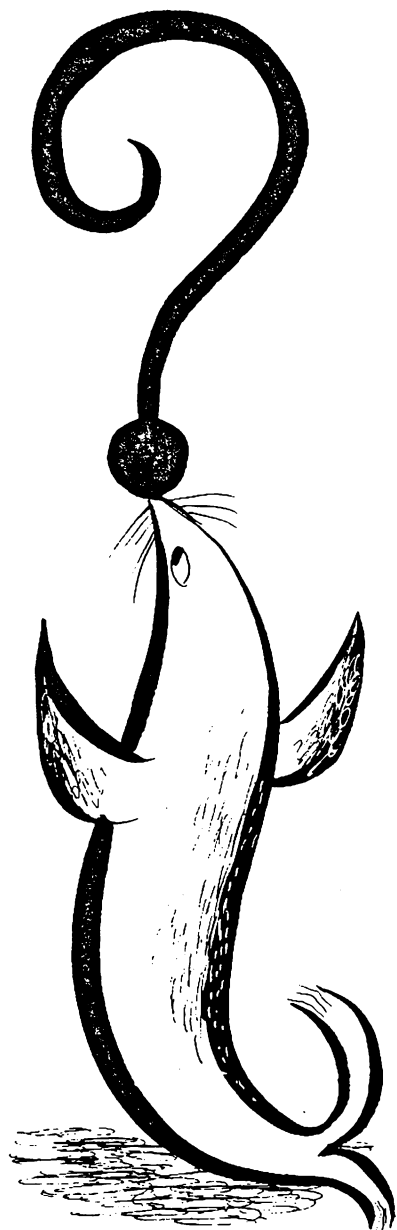
|      |     |       |
|------|-----|-------|
| 1    | 2   | 1     |
| What | sur | prise |
| Will | you | need  |

|        |      |       |
|--------|------|-------|
| 2      | 3    | 2     |
| in     | this | book? |
| an - y |      | hint? |

|      |     |        |     |      |    |        |
|------|-----|--------|-----|------|----|--------|
| 1    |     | 1      | 2   | 3    |    |        |
| Can  | you | guess, | by  | hook | or | crook? |
| Must | we  | give   | you | one  | in | print? |



## A Riddle

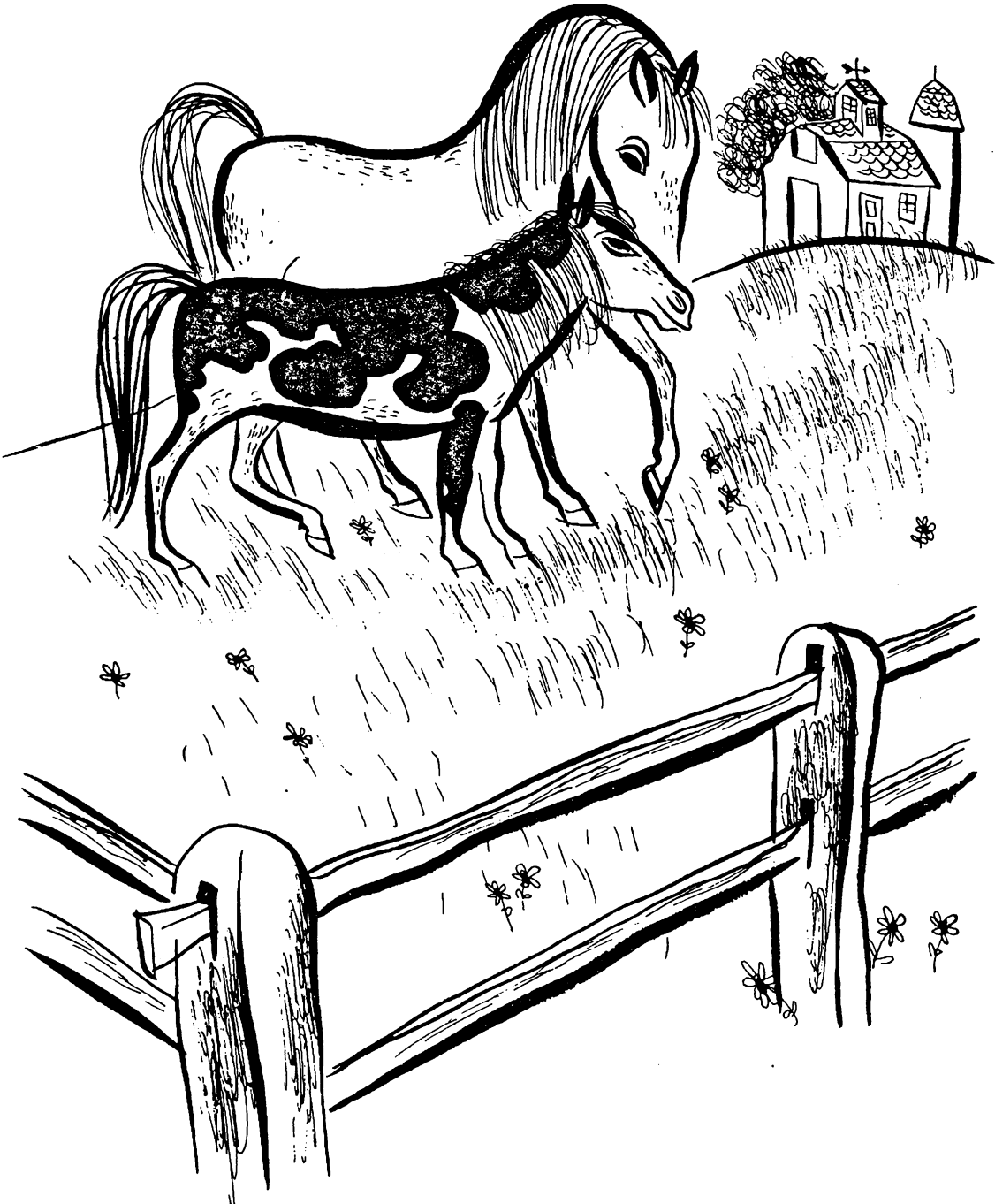


2

|       |        |
|-------|--------|
| Is it | black? |
| Is it | wood?  |
| 1 2   | 1      |

|       |        |
|-------|--------|
| Is it | white? |
| Is it | stone? |
| 2 3   | 2      |

|        |          |           |         |
|--------|----------|-----------|---------|
| Is it  | dull or  | is it     | bright? |
| Can it | walk a - | round a - | lone?   |
| 1 2    | 1 2      | 3 2       |         |



# Tony

4

1 On a farm not  
He is marked with

1 far a  
brown and

3 way  
white,

Detailed description: This is the first system of music for the song 'Tony'. It consists of two staves, treble and bass, in 2/4 time. The melody is in the treble clef. The first measure contains two eighth notes: 'On' (quarter rest) and 'a' (quarter note). The second measure contains two eighth notes: 'farm' (quarter rest) and 'not' (quarter note). The third measure contains two eighth notes: 'far' (quarter rest) and 'a' (quarter note). The fourth measure contains a half note: 'way' (quarter rest). The lyrics are: 'On a farm not marked with far a way white,'.

2 There's a  
And his

lit - tle  
name is

po -  
To -

ny.  
ny.

Detailed description: This is the second system of music for the song 'Tony'. It consists of two staves, treble and bass, in 2/4 time. The melody is in the treble clef. The first measure contains two eighth notes: 'There's' (quarter rest) and 'a' (quarter note). The second measure contains two eighth notes: 'lit - tle' (quarter rest) and 'name is' (quarter note). The third measure contains a half note: 'po -' (quarter rest). The fourth measure contains a half note: 'ny.' (quarter rest). The lyrics are: 'There's a lit - tle name is po - ny. And his name is To - ny.'.

# The Little Ducks

5

On this farm are  
And their meals are

duck - lings,  
al - ways

too,  
served

Detailed description: This is the first system of music for the song 'The Little Ducks'. It consists of two staves, treble and bass, in 2/4 time. The melody is in the treble clef. The first measure contains two eighth notes: 'On' (quarter rest) and 'this' (quarter note). The second measure contains two eighth notes: 'farm' (quarter rest) and 'are' (quarter note). The third measure contains two eighth notes: 'duck - lings,' (quarter rest) and 'al - ways' (quarter note). The fourth measure contains a half note: 'too,' (quarter rest). The lyrics are: 'On this farm are duck - lings, al - ways too, served'.

Swim - ming  
By the

in the  
farm - er's

wa -  
daugh -

- ter;  
- ter.

Detailed description: This is the second system of music for the song 'The Little Ducks'. It consists of two staves, treble and bass, in 2/4 time. The melody is in the treble clef. The first measure contains two eighth notes: 'Swim - ming' (quarter rest) and 'By the' (quarter note). The second measure contains two eighth notes: 'in the' (quarter rest) and 'farm - er's' (quarter note). The third measure contains a half note: 'wa -' (quarter rest). The fourth measure contains a half note: '- ter;' (quarter rest). The lyrics are: 'Swim - ming By the in the farm - er's wa - daugh - - ter; - ter.'

# At the Farm

6

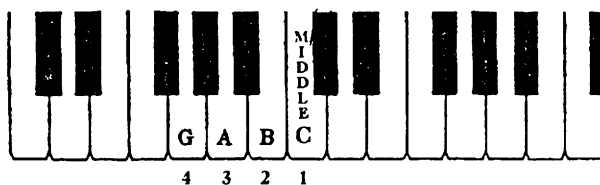
1 2 3 2 3

Cows and chick - ens, goats and pigs,  
Milk and eggs, and but - ter too,

2 1

Live in field and sta - ble.  
Fresh up - on the ta - ble.

## Jack



7

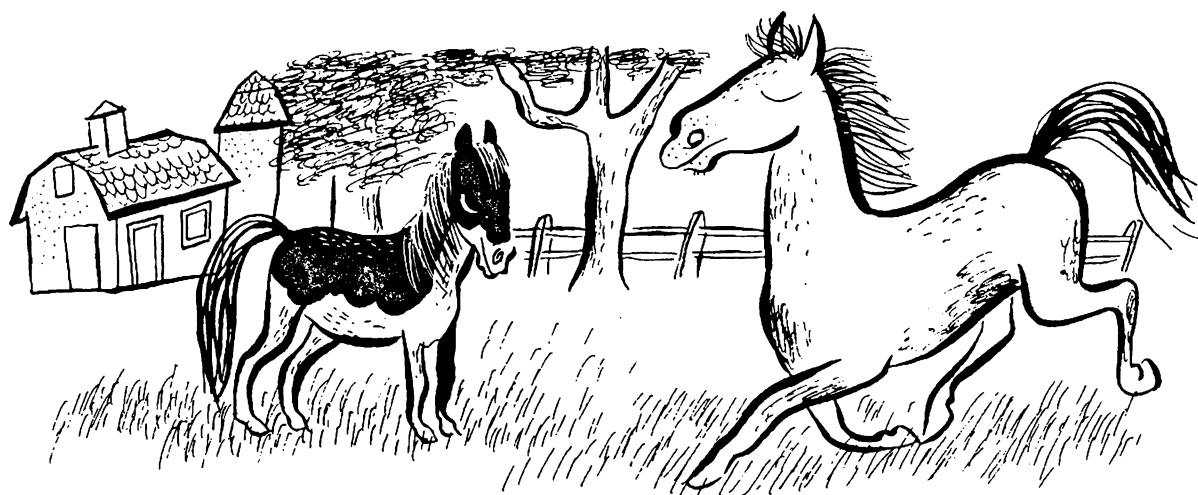
1 2 3 2 3

Jack, the horse, is To - ny's friend;  
And they say they'll al - ways be

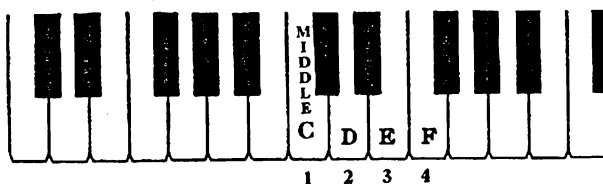
4

They are part - ed nev - er.  
Best of friends for ev - er.





## Jack's Great News



8

|         |           |            |      |
|---------|-----------|------------|------|
| 1       | 2         | 3          | 4    |
| One day | Jack came | run - ning | out  |
| He told | To - ny   | he would   | race |

|        |           |            |       |   |
|--------|-----------|------------|-------|---|
| 4      |           |            | 3     | 1 |
| With a | most im - | por - tant | air.  |   |
| In the | com - ing | coun - ty  | fair. |   |

# Tony's Wish

9

To - ny wished he were a horse  
But he longed to have a share

(Not for ev - 'ry day, of course)  
In the rac - ing at the fair.

## *First Rote Piece* Stepping High

*Allegro*

10

*mf* 1 2

*f* 5 4 3

# Tony's Question

11

“How do they race? Who sets the pace?”  
 “Hors - es so fine Stand in a line,”  
 “Each in his place, Ea - ger to race,”

“Well, I shall tell you,” said Jack, with a grin.  
 Wait for the signal be - fore they be - gin.  
 On - ly the speed - i - est hors - es can win.”

# Jack's Daily Practice

12

Click - e - ty clack, O - ver goes Jack,  
 Cir - cles the track Three times and back,

Jump - ing his hur - dles each morn - ing at ten,  
 Prac - tis - ing o - ver and o - ver a - gain.

# Tony's Lament

13

All a lone he wan - ders all day:  
No one comes to play or to ride;

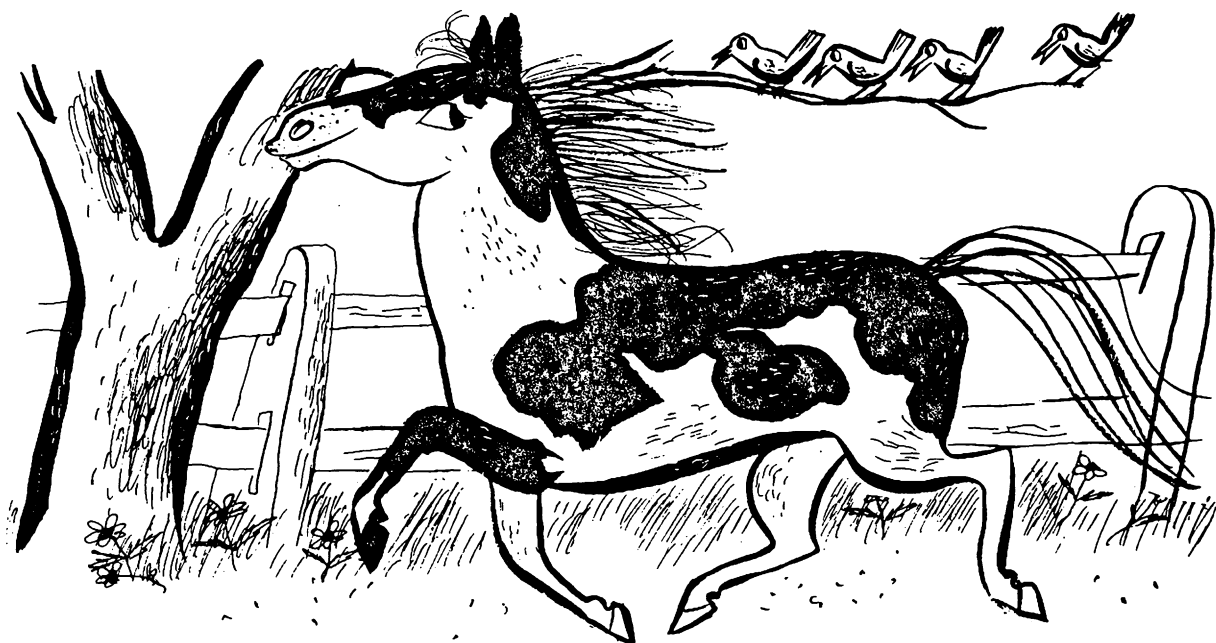
No one comes to ride or to play.  
"I am so un hap - py!" he sighed.

# Tony's New Friend

14

Up and down the pas - ture he ran,  
Lone - ly To - ny whin - nied and sighed;  
This new part - ner - raced him a while,

Feel - ing sad, as a small po - ny can.  
Then his shad - ow he sud - den - ly spied.  
Round the mead - ow in cir - cu - lar style.



*Second Rote Piece*

# Tony's March

Like a March

15

*p* 1 3 2 1 1 1 3 2 1 1 *cresc.* 1

*f* 1 3 2 1 1 3 2 1 *f* 1 3 2 1 *p*

# Tony's Reward

16

If he chanced to gal - lop in a head,  
Some - times if it came the oth - er way,

Then he'd have a treat of ap - ples red.  
He'd con - sole him - self by nib - bling hay.

## A Rehearsal

17

*mf* He'd im - ag - ine close be - side his shed  
Strut - ting past im - ag - in - a - ry eyes,  
Past the peo - ple cheer - ing in the lane,

*f* Stood the grand - stand paint - ed shin - y red.  
He could hear im - ag - in - a - ry cries -  
Bow - ing, nod - ding, shak - ing out his mane.

# The Day of the Fair

18

Au - tumn col - ors chang - ing all the trees,  
Pea - nut ven - ders cry - ing what they sell,

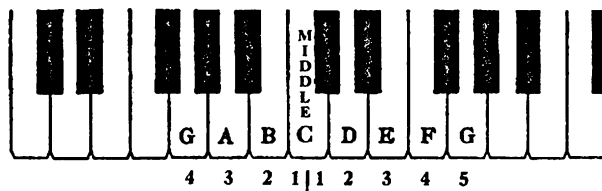
Ban - ners bright stream - ing out in the air,  
Ice - cream, pop - corn, and pink lem - on ade -

Cows or pump - kins - an - y - thing you please -  
Join the rid - ers on the car - ou - sel,\*

Ev - 'ry - one is gay at the big coun - ty fair.  
Bet - ter not be late for the morn - ing pa - rade.

\* Another name for "merry-go-round".

## Dressed for the Fair



19

*mp* Flow - ers blue and flow - ers red  
Flow - ers pink and flow - ers white,

*mp* Stuck in the hal - ter be - side his head,  
Wag - on and po - ny look gay and bright.

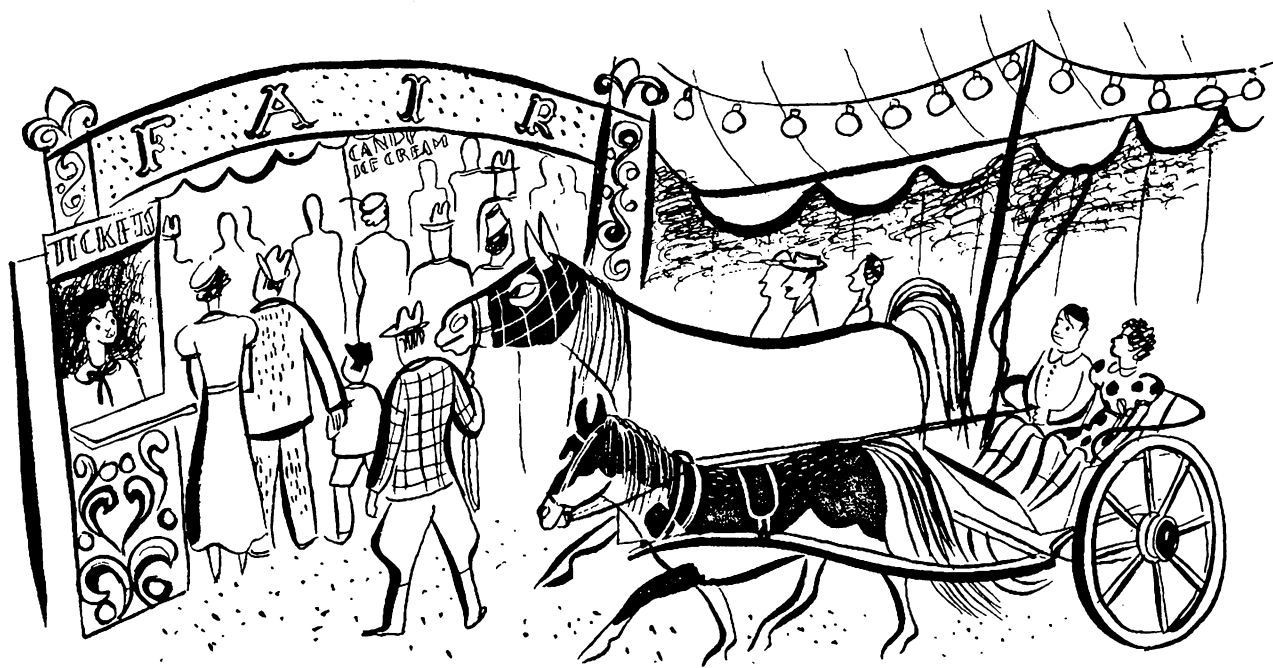
Off they go!

20

*f* Give a cheer and sing a song;

Now we're read - y to go a - long.





*Third Rote Piece*

# Arriving at the Fair

Joyfully

21

*pedal*

# The Horse Race

22 *mf* There's the sig-nal, and now they're off! O - ver hur-dles, see how they run.

*f* Here they come to the fin-ish line. Off with your hats, our Jack has won!

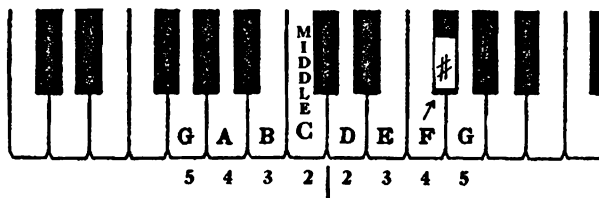
*ff*

# Cheers for Jack

23 *mf* Now it's time to cheer the winning horse: Deck him with flowers while the people shout.

*mp* Poor lit-tle To - ny, no race for him! Oh, it is sad to be the one left out!

# G Major Scale



24

24

*mp* 5

Play the scale an octave higher when the teacher's part is used.

## The Teacher's Part

*p*

# Now for Home!

25

“Pack up your things, it's time to go, Take your hat, take your coat and your bag.

We're rid-ing home in To-ny's cart, So we can race with the butch-er's nag.”

## Fourth Rote Piece

# The Whistling Jockey

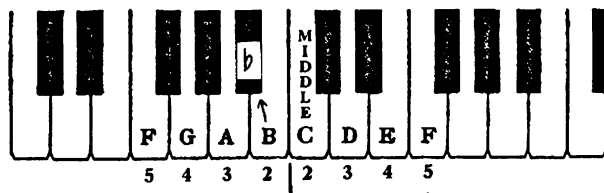
26

Allegro

*mp*

*mp* *p* *mp* *mf* l.h.

# F Major Scale



27

Play the scale an octave higher when the teacher's part is used.

## The Teacher's Part

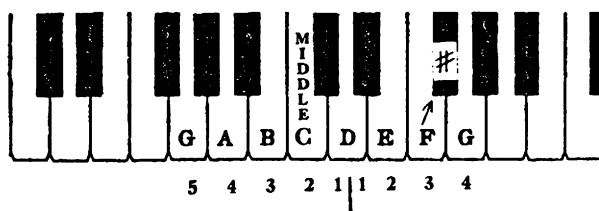
# Something Unexpected

28

“What did that man an - nounce just now?”  
 “That means a race- oh, may we stay?”

*mf* “He said, ‘The po - nies will now make their bow.’  
 Don't be so anx - ious to hur - ry a way!”

If we had only known!



29

*mp.* What a shame that we did not know - To - ny might have been en - tered, too!

*mp.* No use now, for the race is set! Oh, what a pit - y that no one knew!

# The Ponies in Line

30

Ponies next, come, form a line- Not quite so close, keep them fur-ther a-part.

See them strain, look, how they prance! Now it is time for the race to start.

# The Lost Chance

31

Gone is the chance for a po-ny race! Gone the chance for a hope come true!

Poor lit-tle chap, it was not for him. How he longed to be rac-ing too!

# The Start



32

*mf*

Now they are all at the post,

Rest - less - ly toss - ing a - bout.

*f*

There goes the flag! No one must lag!

"Off they go!" peo - ple all shout!



# Tony decides

33 *mf* To - ny makes up his mind,

Rules are far too un - kind.

*mp* When I say, "Whoa!" To - ny says, "No!"

Naught will hold him, with us be - hind!



### *Fifth Rote Piece*

Away he goes!

Allegro

34

34

mf

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The melody is marked with a dynamic of *mf* (mezzo-forte). The score is divided into four measures by vertical bar lines. The first measure contains the notes G4, F4, E4, and D4. The second measure contains the notes C4, B3, A3, and G3. The third measure contains the notes F3, E3, D3, and C3. The fourth measure contains the notes B2, A2, G2, and F2. The melody ends with a final note on F2.

# Wild Excitement!

35

“Look out, he’s off!” “Oh, To - ny’s go - ing, too!”

*mf*

1 4 3

Detailed description: This system of music is in 2/4 time. The treble clef staff contains the melody with lyrics. The bass clef staff provides a simple accompaniment. The melody starts on a whole note '1' (C4), followed by a half note '4' (F4), a half note '1' (C4), and a half note '4' (F4). This is followed by a triplet of eighth notes: '3' (C4), '3' (E4), and '3' (G4). The system ends with a whole note '1' (C4). The lyrics are: “Look out, he’s off!” “Oh, To - ny’s go - ing, too!”.

Be - fore they know it, the chil - dren and the cart

1 2 1

Detailed description: This system continues the melody. It starts with a whole note '1' (C4), followed by a half note '2' (D4), a half note '1' (C4), and a half note '2' (D4). This is followed by a half note '1' (C4) and a half note '2' (D4). The system ends with a whole note '1' (C4). The lyrics are: Be - fore they know it, the chil - dren and the cart.

Are in the race; and what are they to do,

*mf*

1 4 3

Detailed description: This system continues the melody. It starts with a whole note '1' (C4), followed by a half note '4' (F4), a half note '1' (C4), and a half note '4' (F4). This is followed by a triplet of eighth notes: '3' (C4), '3' (E4), and '3' (G4). The system ends with a whole note '1' (C4). The lyrics are: Are in the race; and what are they to do,

For all the rest have a big head - start!

*f*

1 4

Detailed description: This system continues the melody. It starts with a whole note '1' (C4), followed by a half note '4' (F4), a half note '1' (C4), and a half note '4' (F4). This is followed by a half note '1' (C4) and a half note '4' (F4). The system ends with a whole note '1' (C4). The lyrics are: For all the rest have a big head - start!.

## A Slim Chance

36 *mp* Come a - long, come a - long, nev - er mind, don't care,

*mf* Give a shout for the one run-ning last at the fair.

*mf* Come a - long, come a - long, nev - er care, don't mind,

*mf* What a shame lit - tle To - ny is so far be - hind!



# A Winning Chance

39

He has passed the po-ny last in line. Watch his stead-y and sure ad-vance

*mp*

See him pass the oth-ers one by one. He, af-ter all, has a win-ning chance.

*mf*

## A Close Race

40

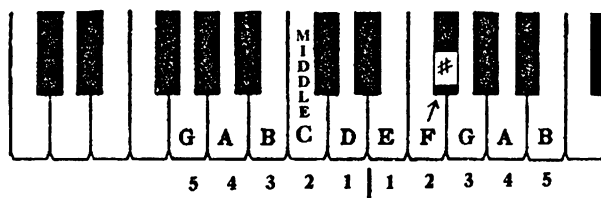
When To-ny came to the fi-nal turn, There was one who ran a - head.

*mf*

So close the race, it was hard to tell Whether he or To-ny led.

*mp*

# The Victor



41 They are *mf* rac-ing down the stretch in the fi - nal spurt.

*mf* Watch them close - ly: To - ny has them all on the run.

*mf* With the chil-dren in the cart shout-ing, "Keep it up!"

*f* He's o - ver the fin-ish line, and now he's won!

*Sixth Rote Piece*  
**The Pony Race**

**Allegro**

42

First system of musical notation (measures 42-45). The right hand (treble clef) contains a melody with triplets and slurs. The left hand (bass clef) is mostly empty. Dynamics include *mf* (measures 42-43), *f* (measure 44), and *f* (measure 45). The tempo is marked **Allegro**. The instruction *as lightly as possible* is written below the first measure.

Second system of musical notation (measures 46-49). The right hand continues the melody with triplets and slurs. The left hand has some accompaniment. Dynamics include *mp* (measure 46), *mf* (measure 48), and *mf* (measure 49).

Third system of musical notation (measures 50-53). The right hand continues the melody with slurs and some triplets. The left hand has some accompaniment. Dynamics include *mp* (measure 50), *mf* (measure 52), and *mf* (measure 53).

Fourth system of musical notation (measures 54-57). The right hand continues the melody with slurs and triplets. The left hand has some accompaniment. Dynamics include *mf* (measure 54), *f* (measure 56), *cresc.* (measure 56), and *ff* (measure 57). The piece ends with a double bar line.

\*Throughout the piece, use only the 3rd finger of each hand. Down stems—left hand; up stems—right hand.



# Tony's Triumph

43

*mf* Hear the cheer-ing! Hear the shout-ing For our stout-heart-ed steed!

What a gal-lant lit-tle he-ro! It's a tri-umph in-deed!

# The Apple Woman

44

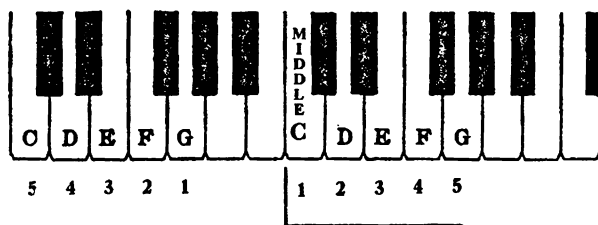
*mp* Then a wo-man with a bas-ket pushed her way through the crowd;

And a bur-ly po-lice-man shout-ed, "Back! Not al-lowed!"

But the woman with the basket said she had something sweet,  
 "Here are big juicy apples for the pony to eat."

Tony, when he saw the basket with the apples so red,  
 Reaching out, took a big one; "He deserves it," she said.

## Now for a Party!



45 *mf* Now the po-ny race is done, and pluck-y To-ny's won;

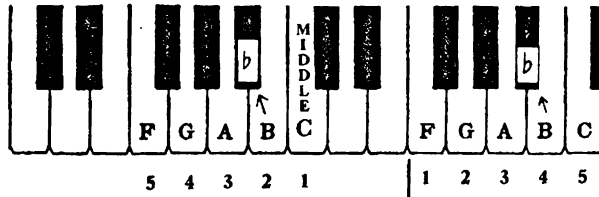
So we'll take him home and cel-e-brate in-deed,

*mf* With some ap-ples, crisp and red; then, when he goes to bed,

*f* He shall have one more sug-ar-lump with his ev-'ning feed.

# The March Home

41



46

*mf* Join in the line. The he-ro must go home. Banners bright, what delight, Ev - 'rything's grand!

*mf* All this for To - ny, What a fine dis-play! Marching proudly, leading us, Goes the band.

# A Rousing Welcome

47

*mf* All the an-i-mals are round a flag Of col-ors bright and gay,

*mf* And they hold it high for us to read: "Welcome, To-ny, welcome home to day".

Seventh Rote Piece  
A Frisky Pony

Allegretto

48

*mp* *r.h.* *l.h.*

*f* *r.h.* *l.h.* *cresc.*

*mf* *mp* *mf*

*f* *r.h.*



## The Goat and the Puppies

49

And the bil-ly goat is so pleased, you see, He tugs and pulls at his long goa-tee,

*mp*

While the dogs and the pups bark a-loud with glee, As they're al-ways sure to do, whether tied or free.

*mf* *f*



## The Pussy-Cat's Greeting

50

*mp* Arch-ing and stretch-ing, The cat is say-ing she's ver-y proud.

*p* Wash-ing and *mp* purr-ing, How can one cat purr so long and loud!

# The ducks join the show

51

Then *mp* up from the lil - y pond come duck - lings ga - lore,

And *f* out of the riv - er scram - ble more.

*mf* They wad - dle a - long, and they quack as they go,

And they join all the oth - ers who are giv - ing the show.

## And so to bed

52 *mf* The wel - come is fin - ished, and ev - 'ning has come.

The an - i - mals scam - ble to sta - ble and shed.

*mf* Good - night now to all, sta - ble and stall,

For To - ny and Jack must get read - y for l.h. bed.



## Eighth Rote Piece

## Now the day is done

Andante

53

The first system of the musical score is in 3/4 time and E-flat major. The right hand begins with a half note G4 (finger 5), followed by a half note F4 (finger 3), and then a half note E4 (finger 2). The left hand plays a half note G3 (finger 1) and a half note F3 (finger 5). The system concludes with a half note D4 (finger 2) in the right hand and a half note C3 (finger 5) in the left hand. Dynamics include *mp* and *p*. The instruction "both pedals\*" is written below the left hand.

*mp* *p*

*both pedals\**

The second system continues the melody. The right hand plays a half note C4 (finger 3), a half note B3 (finger 5), and a half note A3 (finger 3). The left hand plays a half note G3 (finger 1) and a half note F3 (finger 5). The system concludes with a half note E4 (finger 3) in the right hand and a half note D3 (finger 5) in the left hand. Dynamics include *mp*, *p*, and *pp*.

*mp* *p* *pp*

The third system features a more active right hand with eighth notes: G4 (finger 1), A4 (finger 2), B4 (finger 1), C5 (finger 2), D5 (finger 4), E5 (finger 2), F5 (finger 1), and G5 (finger 2). The left hand continues with a half note G3 (finger 1) and a half note F3 (finger 5). The system concludes with a half note E4 (finger 1) in the right hand and a half note D3 (finger 5) in the left hand. Dynamics include *p*.

*p*

The fourth system continues the eighth-note melody in the right hand: A4 (finger 5), B4 (finger 3), C5 (finger 2), D5 (finger 1), E5 (finger 3), F5 (finger 3), G5 (finger 3), and A5 (finger 3). The left hand plays a half note G3 (finger 1) and a half note F3 (finger 5). The system concludes with a half note E4 (finger 3) in the right hand and a half note D3 (finger 5) in the left hand. Dynamics include *p* and *pp*.

*p* *pp*