To
My Little Son George
No. 2000

The
JUNIOR
ILLUSTRATED
PIANO METHOD

PART ONE

OR THE

A  B  C

OF PIANO PLAYING

Compiled by

G. Molineux

PART I $1.50
Published by
GEO. MOLINEUX
145 Euclid Ave.
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NEW JERSEY
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PART II $1.50
Six-Hand Music (Three Performers on one Piano—Piano Trio)

**Something new and unique. Brilliant—Show enough for concert, etc. Easy—Even those with little ability—more beginners, in fact may take part in them.** In nearly all the pieces, two of the parts (low and middle) are played within the compass of a few simple notes or chords, and even the **Prim(octave)** part is not difficult. Most of the ledger-line notes are written on the staff, with directions to play them higher or lower as is necessary. This music is published in sheet form, also in books entitled “McEwen’s Six-Hand Collections.” See following sample pages reduced in size. We will send you this music on approval, E. McEwen

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**PELL-MELL GALOP.**

**FIRST PLAYER.**

**SECOND PLAYER.**

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**PELL-MELL GALOP.**

**SECOND PLAYER.**

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FOREWORD

While it is true, there is "No Royal Road to Learning" it is equally true that there are two roads,—The old unattractive one, and the new and more pleasing one. Bright colors and illustrations we believe, will, instead of distracting the pupil's attention, be an incentive to study.

In this age, with so much to learn and so little time in which to learn it, we consider that all study should be presented in such a form that it will be a pleasure rather than an irksome duty. With this object in view, this book has been made.

Realizing that all pupils cannot be taught precisely alike, and therefore the impossibility of compiling a book that will progress equally well in every case, it is suggested that teachers, at their discretion, omit certain exercises and return to them later.

ONE OCTAVE OF THE KEY BOARD.

If the pupil has difficulty in learning the value of the notes the following diagrams may be helpful.

This square represents a whole note.

This represents a half note.

This represents a quarter note.

This represents an eighth note.

This represents a sixteenth note.

A diagram like the above may be drawn, cut up, or folded.
Piano Music is written on two staves of five lines and four spaces each, on which are placed the notes and other characters. Lines above and below the staff are also used, called Leger Lines.

Two signs called Clefs are placed at the beginning of the staff, the Treble or G Clef on the upper staff, and usually played with the right hand, and the Bass or F Clef on the lower staff and usually played with the left hand. See illustrations below.

When notes are placed above or below the Staff, short lines are added which are called leger lines. On and between these lines notes are placed, thus:

**ILLUSTRATION.**

See the Leger lines above and below the staff.

Section of Key Board of the Piano or Organ with corresponding notes on the staff below in Treble clef.

Section of Key Board of the Piano or Organ with corresponding notes on the staff below in Bass clef.
THE KEYBOARD.

Pianos are made with a key-board from 6 to 7½ octaves. We give below a drawing of a Piano key-board, containing seven octaves. The notes and names below the key-board correspond with the keys and names above.

Names of all the Black Keys, Flats and Sharps.

![Diagram of Piano Key-Board with Note Names and Finger Numbers]

When playing the piano the fingers are numbered as follows.
EXERCISES IN THE KEY OF C FOR EITHER HAND IN TREBLE CLEF,
IN WHOLE NOTES
Count four to each measure

This fingering for the Right Hand

This fingering for the Left Hand

EXERCISES IN HALF NOTES, Count four to each measure

A measure containing four quarter notes, or their equivalent, is called common, or four, or four quarter time.

Example

Equal to
four
notes

Equal to
two
quarter
notes

Ending

The staff is divided by bars into measures.

The double bar is usually used to denote the end of a strain.

Example

Common
or
Time

Equal to

Whole
Note

Ending

Treble
or
C clef
EXERCISE IN WHOLE AND HALF NOTES.
Count four to each measure.

EXERCISES IN QUARTER NOTES.
Count two to each measure.

EXERCISE IN HALF AND QUARTER NOTES.
Count four to each measure.

EXERCISE IN EIGHTH NOTES.
HALF NOTES AND DOTTED HALF NOTES.
EXERCISE IN WHOLE NOTES FOR THE LEFT HAND, IN THE BASS CLEF.
Count four to each measure.

EXERCISE IN HALF NOTES FOR THE LEFT HAND, IN THE BASS CLEF.
Count four to each measure.

EXERCISE IN TWO FOUR TIME IN QUARTER NOTES FOR THE LEFT HAND, IN THE BASS CLEF.
Count two to each measure.

EXERCISE IN THREE FOUR TIME IN HALF AND QUARTER NOTES FOR THE LEFT HAND, IN THE BASS CLEF.
Count three to each measure.

Observe that notes in the bass clef are one line or one space lower than when the same notes appear in the treble clef.

Example, C in each clef

Key of C

All the preceding exercises, and those which follow up to page 25 are in the key of G, having no sharp or flat at the beginning of signature.

3/4 Time

A measure containing three quarter notes or their equivalent, is called three-four, or three quarter time.

Example
TEACHERS differ in opinion as to whether the pupil should begin at once with Exercises in Treble and Bass Clefs, or with treble clef for both hands. Those who prefer the former plan agree that while it may be more difficult at first, in the end it is the easier way, as the pupil is not obliged to relearn what has already been learned. continued on next page.

DUETS.

SECONDO

J. W. L.

If additional Duets, a shade more difficult are desired, those mentioned on next page are suggested.
For any who consider tre-both-hands-in-treble-plan the better, the following Duets are given. The pupil may learn each part, the primo first, then the secondo, and play them, with the teacher or another pupil, alternately.

**DUETS.**

**PRIMO**

16

17

18

19

20

Putty Cake Waltz 25¢; Toddler’s March 25¢; E. Z. Waltz 40¢ all by J.W. Lerman.
A curved line from one note to the next on the same degree of the staff is called a tie, which shows that the second note should be held without being struck.
Exercise for both hands in whole notes.

Rests denote intervals of silence.

Whole
Rest

Equal to a whole note.

Exercise for both hands in half notes.

Half
Rest

Equal to a half note.

Exercise for both hands in quarter notes.

Quarter
Rest

Equal to a quarter note.
EXERCISES FOR BOTH HANDS IN WHOLE, HALF AND QUARTER NOTES.
TINY TUNES.

No. 1

J. W. L.

No. 2

No. 3
TINY TUNES.

No. 4

33

No. 5

34

No. 6

35

A measure containing six eight notes or their equivalent is called six eight time.

Equal and eighth note to Eighth Note.
WORDS AD LIBITUM

THE ALPHABET.

J.W.L.

ROCKING HORSE.

WHAT THE BELL SAYS.

The words may or may not be used.
WINTER.

Snow-flakes, snow-flakes falling to the ground, Snow-flakes,

snow-flakes making not a sound; Sleigh-bells, sleigh-bells,

Very soon we'll hear, Oh, their merry jingle fills us with good cheer.

THE OLD MILL-WHEEL.

The dusty old mill-wheel goes creaking around,

Turning and turning all day, For bread must be eaten so

Wheat must be ground, Keep on old wheel—turn away!
DOLLY'S LULLABY.

Sing one syllable to two notes.

Hush-a-bye, my Dolly dear, Close your eyes,
It's nearly ten; Mother watches never fear,
Sleep till daylight comes again.

THE LITTLE SOLDIER BOY.

See the little soldier boy, Marching proudly with his gun;
How his face lights up with joy!

Playing soldier is such fun, Playing soldier is such fun.
THE MUSICAL FAMILY.

J.W.L.

1. Pa-pa plays the cornet,
Ma, the mandolin, While

2. Charlie plays the cello,
George the double bass, While

Harry plays the trombone
And Sue the violin;

or a sweet violin
Our Gertie plays with grace;

Mary plays piano,
Then we hear a foot

Last of all the family,
I assist them some, My

Fred-die on the instrument is French born, And You

John-ny on the see, I play the flute.

*Pronounced "chello"

SPRING TIME.

Spring is coming, Flow-ers bloom-ing,
Birds are sing-ing, Tra-la, la.
SCALE OF C MAJOR.

The major scale is composed of five whole tones, and two half tones, the half tones being the third and fourth, and seventh and eighth degrees of the scale.

PUSSY-CAT WALTZ.

J.W.L.
ROVER TAKES A WALK.

THE PASSING TRAIN.

Accent.
With extra
Sopporta.
LITTLE STUDIES.

Introducing the Sharp (♯), Flat (♭) and Cancel (♮), or natural.

J.W.L.

52

53

54

55

A flat before a note lowers it a half tone.
LITTLE STUDIES.
Introducing Eighth notes, Dotted notes and Ties.

J.W.L.

56

57

58

59

60

61
SCALE OF G MAJOR.

Remember to play F sharp

Right Hand

Left Hand

Both Hands

The sharper or flats at the beginning of a piece of music are called the signature.

THE ACORN.

J. W. L.
ROLLING THE HOOP WALTZ.

For supplementary music about same grade, see foot of this, and following pages—E. Z. Waltz, J. W. Lerman 25¢

s000-64
SCALE OF F MAJOR.

Remember to play B flat

Right Hand

Left Hand

THE SAIL BOAT.

THE MAN IN THE MOON.

My Dream Nocturne, A. H. Rosewig 25¢
FOLLOW MY LEADER.
MARCH.

SOAP BUBBLE WALTZ.

Play to the end of first ending, then from beginning of piece to end of second ending, omitting first ending.
ANDANTE.
From the "Surprise" Symphony by J. Haydn.

Staccato. Play short and snappy.

Cresc. Crescendo. Gradually increasing the tone.

Forte f Loud.

Piano p Softly.

Crescendo Sign

AMERICA.

A series of notes slurred to be played connectedly.

Hold

Means that the note should be held longer than the regular time.

Virginia Polka, Mortimer 254
EVENING NOCTURNE.

Legato.
Connectedly and Smoothly.

9 Time

A measure containing nine eighth notes is called nine  
eight time.

Fine
The End.

rall.
or rallentando

A gradual diminution of the speed of the movement.

D.C.
at Fine

Go back to beginning and play to Fine.
MERCURY GALOP.

Allegro

J. W. LERMAN.

NEARER, MY GOD, TO THEE.

Andante

A measure containing six quarter notes is called six quarter time.

Little Gem Waltz (Solo) H. Caëmus 35¢
LINWOOD WALTZ.
Duet.

SECONDO.

C. H. H. BOOTH.

Tempo di Valse

80

\( \text{D.C.} \)
LINWOOD WALTZ.
Duet.

PRIMO.

Tempo di Valse

C.H.H. BOOTE.

Silver Dale Waltz, Duet, C.H.H. Booth 25c
FLOWER SONG.

Andante

G. LANGE.
Simplified by J. W. Lerman.

Love's Old Sweet Song Waltz, Molloy, arr. by J.W. Lerman 25¢
ANDANTE PASTORALE.

HUNTEM.

Go back to the sign, \( \text{\textit{8}} \) and play to \textit{Fine}.

Hold lower notes 3 beats.

MISERERE.

From the Opera "Il Trovatore" by Verdi.

Moderato

Grace Note

To be crushed into the following note.
FLOWER SONG.

From the Opera "Faust" by Gounod.

Waltz tempo

Tempo. Rate
of speed

At the Picnic—Rondo, J.W. Lerman 25¢
TEMPEST OF THE HEART.
From the Opera "Il Trovatore."

Andante moderato

A measure containing twelve eighth notes is called twelve eight time.

VERDI.
Simplified by J. W. Lerman.
MARCH.
From the Opera "Tannhäuser" by Wagner.
Arr. by J.W.L.

A measure containing this sign is to be played the same as preceding measure.

Sonatina in G, Beethoven 40¢
EXERCISE IN DOUBLE NOTES.

Allegretto

Beyer.
MARCHING THROUGH GEORGIA.

HENRY C. WORK.
Arr. by J. W. Lerman.

Words ad lib.

1. Bring the good old bugle, boys, we'll sing another song—Sing it with a spirit that will start the world along—
2. How the darkness shuddered when they heard the joyful sound! How the turkeys gobbled whichhour commissary found! How the sweet potatoes even
3. "Sherman's dashing Yankee boys will never reach the coast!" So the saucy rebels said, and 'twas a handsome boast, Had they not forgot, alas! to

fifty thousand strong, While we were marching thro' Georgia.
started from the ground, While we were marching thro' Georgia.
reck-on with the host, While we were marching thro' Georgia.

CHORUS

Hurrah! Hurrah! We bring the jubilees! Hurrah! Hurrah! The flag that makes you free! So we sang the chorus from At-

lan-ta to the sea, While we were marching thro' Georgia. D.C.

Similar pieces to this and No. 92, with the addition of variations are published in a book entitled (to page 48)
Andante

1. Soft o'er the fountain,
2. When in thy dreaming,

Lin'g'ring falls the southern moon; Far o'er the mount-ain
Moons like these shall shine a-gain, And day-light beam-ing,

The three notes to be played in the time of one note.

In thy dark eye's splen-dor, Where the warm light loves to dwell,
Wilt thou not, re-lent-ing, For thine ab-sent lov-er sigh,

"Play or Sing Collection" (19 Selections) 50¢
Con moto

Secondo.

Golden Star Waltz, Duet, Strabbog, arr. by Freeman 30¢
TEMPEST OF THE HEART.
from IL TROVATORE.
DUET.
SECONDIO.

Andante

Arr. by J.W. Lerman.

Old Folks at Home, Duet, Poster, arr. by J.W. Lerman 50¢
TEMPEST OF THE HEART.

from IL TROVATORE.

DUET.

PRIMO.

VERDI

Arr. by J.W. Lerman.

Andante

Quintus March, Duet, H. Cadmus 40¢
SHOULDER TO SHOULDER.
MARCH.
Piano Duet.
SECOND.

When practical, we suggest the use of piano trios (three performers on one piano) see next page.
SHOULDER TO SHOULDER.

MARCH.

PIANO DUET.

PRIMO.

J.W. Lerman.

E.Z. Waltz, 50¢; Cupid’s Conquest, 50¢; Fell Moll Galop, 50¢; (all trios) by J.W. Lerman.
SCALES AND CHORDS.
IN THE MAJOR AND MINOR MODES.

C Major

A Minor

G Major

E Minor

D Major

B Minor
F sharp major

D sharp minor

F Major

D Minor

B flat major

G Minor
HARMONY HINTS.

How to determine whether a piece of music is written in Major or Minor.

If the last lowest bass note of a piece is the key note or first note of the Scale which has the same signature (sharps or flats) as the piece, it is Major.

If the last lowest note in a third below such key note it is Minor.

MAJOR AND MINOR CHORDS.

A CHORD in its simplest form, usually called a common chord, consists of a tone, its third (above) and its fifth (above.)

When the third of a chord is two half-steps (or four half steps) steps from its root (lowest tone) the chord is major. When the third of a chord is but three half steps from its root (lowest tone) the chord is minor.

Any major chord may be changed to minor by lowering its third one half step.

C major C minor G major G minor D major D minor F# major F# minor G major Bb major Ab major Ab minor

A major A minor E major E minor B major B minor E# major E# minor Bb major B minor F major F minor

To demonstrate the difference to the ear between major and minor, we give a short example contrasting the two modes.

A strain of "Yankee Doodle" in the major mode.

The same in the minor mode. (This should have three flats for its signature, which is purposely omitted.)

MAJOR MODE.

The first or lowest note in the scale is called the tonic.

The second, supertonic—second.

The third, mediant—third.

The fourth, subdominant—fourth.

The fifth, dominant—fifth.

The sixth, submediant or subdominant—sixth.

The seventh leading note is always found a half tone below the key note or tonic.

Every chord may be written in as many ways as there are notes in the chord—

A chord of three notes in three ways or positions and a chord of four notes in four ways or positions—without changing the name of the chord thus:

Chords of C Chords of G Chords of F Four-note chords of G

KEY OF C MAJOR.

RELATIVE MINOR A.

RELATIVE MINOR A.

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