

MELODY BOOK

A FIRST BOOK

BY

DOROTHY GAYNOR BLAKE



(In U. S. A.)

THE WILLIS MUSIC COMPANY
CINCINNATI

MELODY BOOK

A FIRST BOOK

BY

DOROTHY GAYNOR BLAKE



THE WILLIS MUSIC COMPANY
CINCINNATI

Preface

These little pieces have been written and planned with the purpose in view of teaching the letter names on the staves. The general idea has been to teach from middle C out, a tone at a time, in both directions simultaneously, so as to assure an equal knowledge of the bass and treble clefs. This provides the child with something to play before he has finished learning all the notes.

Before taking up this book, it is expected that the child shall have learned the syllables of the scale and their positions relative to each other. Also he should have had work with rhythm and ear training as is outlined in Jessie L. Gaynor's *Elements of Musical Expression*.

After the first few melodies have been learned it is interesting to the child and helps to establish in his mind the movable doh, to have the simpler ones played and written in all keys if possible. As the melodies increase in technical difficulties, I have found it very valuable to introduce to the child as a preliminary exercise the main figure or difficulty in each one. Then after the child has memorized each piece, I would suggest as a memory test that he be required to write down on paper or a blackboard the piece just learned.

I trust that this little book may be helpful with beginners and a useful addition to other material planned along the same line.

Dorothy Gaynor Blake

The need for much material based on the same principles makes this little book a valuable addition to the teaching material all ready available for children beginning the study of music and piano. The use of minor melodies is a fine idea preparing the ear of the young student and giving a broader idea of the possibilities of tone combinations. As a teacher I welcome this little book as useful in my work and also as a teacher of the author I am glad to see the results of my early efforts.

Jessie L. Gaynor

First lesson taken at Cahalls Aug. 16. 1933.

Soprano
Solo 2³

The Pussy

Music, Verses and Illustrations
by
DOROTHY GAYNOR BLAKE



1. Feel the pus-sy's silk - y fur. I can hear her soft - ly purr.

E
to
B



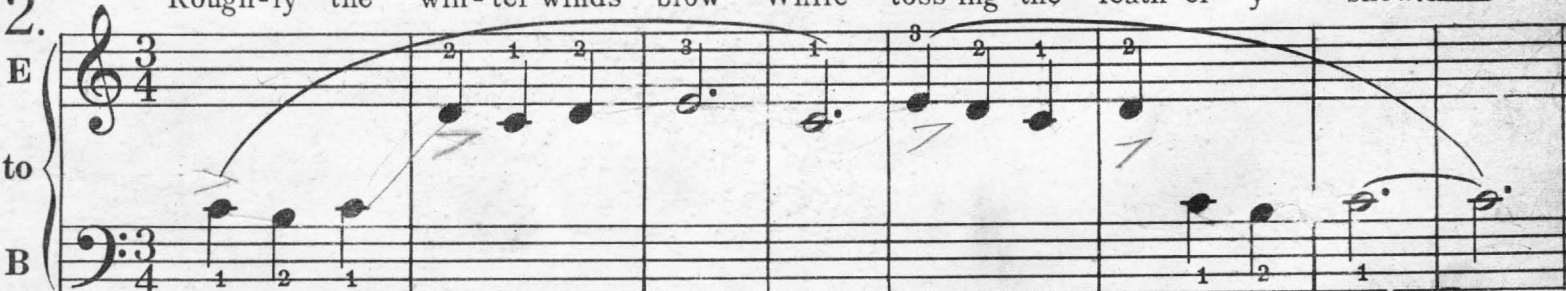
Solo 2³

Winter Winds



2. Rough-ly the win-ter winds blow While toss-ing the feath-er - y snow. —

E
to
B



Copyright, MCMXVI, by The Willis Music Company
Printed in the U. S. A.

Sept 133

Sub 25

Summer Showers



3. Gen - tly fall Sum - mer show'rs To re - fresh the thirst - y flow'rs.

E

to

A

Musical notation for the piece 'Summer Showers'. It features a treble clef (E) and a bass clef (A) with a 2/4 time signature. The melody is written on the treble staff, and the accompaniment is on the bass staff. The piece consists of 12 measures. The first two measures are rests. The melody begins in the third measure with a quarter note G4, followed by quarter notes A4, B4, and A4. The melody continues with quarter notes G4, F4, E4, and D4. The piece concludes with a quarter note D4. Fingerings are indicated by numbers 1, 2, and 3.

Sept 133

Swinging



4. Swing - ing, Swing - ing, Up and down we go.

E

to

A

Musical notation for the piece 'Swinging'. It features a treble clef (E) and a bass clef (A) with a 3/4 time signature. The melody is written on the treble staff, and the accompaniment is on the bass staff. The piece consists of 12 measures. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and A4. The melody continues with quarter notes G4, F4, E4, and D4. The piece concludes with a quarter note D4. Fingerings are indicated by numbers 1, 2, and 3.

Sept. 19

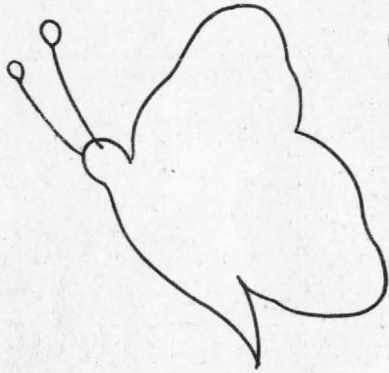
Marching

5. March, march like sol - diers When you hear the drum.

March, march like sol - diers, For - ward now we come.

Sept 8

Butterfly Wings



6. **F** **A**

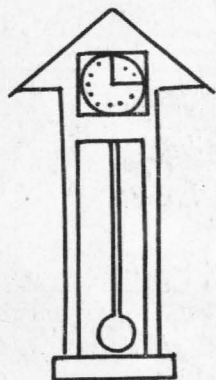
What pret - ty things! But - ter - fly wings,

to

Float - ing on the air.

staccato notes
Sept. 12

The Big Clock



7. "Tick! Tock! Tick! Tock!" Hear the voice in - side the clock say,

F
to
G

1 and 2 and 3 and 4 and

1 2 3 4 2

1 4 1 4

1 and 2 and 3 and 4 and

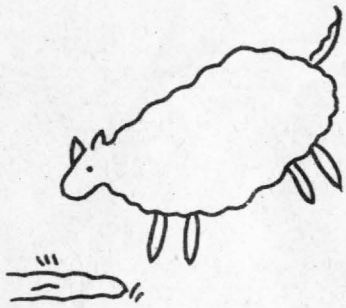
"Tick! Tock! Tick! Tock!" All the live - long day.

1 3 2 3 1

1 4 1 4

Sept. 29

Sheep in the Meadow



8. To a shad - y pool, clear and deep;

F

to

F

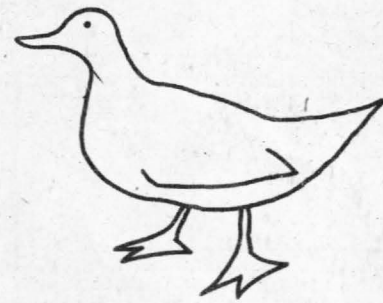
Musical notation for the first system, including treble and bass clefs, a 2/4 time signature, and fingerings (4, 1, 2, 3, 4) for the treble staff and (1, 2, 3) for the bass staff.

For the wa - ter cool, come the thirst - y sheep.

Musical notation for the second system, including treble and bass clefs and fingerings (4, 1, 2, 3, 4) for the treble staff and (1, 2, 3, 4, 5) for the bass staff.

Sept 12

Quack! Quack!



9. Quack! Quack! Quack's the duck's fun - ny song.

to

Wad - dle, wad - dle, wad - dle! See him hur - ry a - long.

Sept. 19

Grandma's Garden

10. Grand - ma's gar - den's full of nod - ding ros - es.

The first system of music is for the first four measures. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter notes: G4 (finger 4), F#4 (finger 3), E4 (finger 2), and D4 (finger 1). The bass clef accompaniment has a 2/4 time signature and consists of quarter notes: D3 (finger 2), E3 (finger 3), F#3 (finger 2), and G3 (finger 1). A slur covers the first two measures of both staves, and another slur covers the last two measures. A long slur spans the entire four-measure phrase.

Dais - ies white and flow'rs of ev - 'ry hue.

The second system of music is for the next four measures. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter notes: G4 (finger 4), F#4 (finger 3), E4 (finger 2), and D4 (finger 1). The bass clef accompaniment has a 2/4 time signature and consists of quarter notes: D3 (finger 2), E3 (finger 3), F#3 (finger 4), and G3 (finger 3). A slur covers the first two measures of both staves, and another slur covers the last two measures. A long slur spans the entire four-measure phrase.

Sept 15

A March



11. Say! Do you hear the tramp of march - ing feet?

G to G

One, two and three, four; Count the meas - ured - beat.

Sea Gulls

Triplets

Sept 15
land

12. See, fly - ing a - way, Gulls o - ver the bay.

Hear them scream - ing! Hark, what do they say?

Sept. 22

The Country Band

Hear the trom-bone sounding! Hear the drummer pounding! Poom, Bah! Poom, Bah!

13.

G
to
G

Red his cheeks with toot - ing, While the flut - er's flut - ing. Poom, Bah! Poom!

Sept. 29

Snow



14. In the win - ter gen - tly fall the deep white snows,

A

to

C

1 2 3 2 1 2 3 2

1 2 #2 1

4/4

4/4

And the trees all shiv - er as the north wind blows.

1 2 3 2 1 2 3 4 5 3 1

4/4

4/4

Note: Before taking up N^o 15, use the following as an exercise. First with left and then with both hands.

Soft

Sing Tra-la



15. Hear the sing - ing! Tra la la la la la la,

Sweet - ly ring - ing, Tra la la la.

Handwritten signature

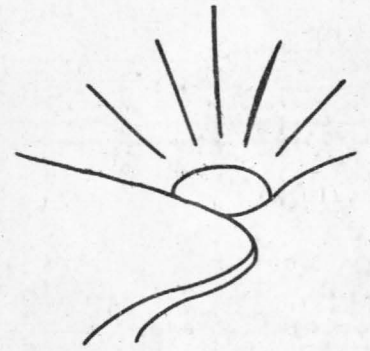
The Drum

16. Thrum! Thrum! Thrum! Thrum! Thrum! Hear the drummer's live-ly measured beat!

Thrum! Thrum! Hear the drum keep - ing time for all those march - ing feet.

Sept 29

Sunset



17. Day is dy - ing, All the sky is grow - ing pale;

G

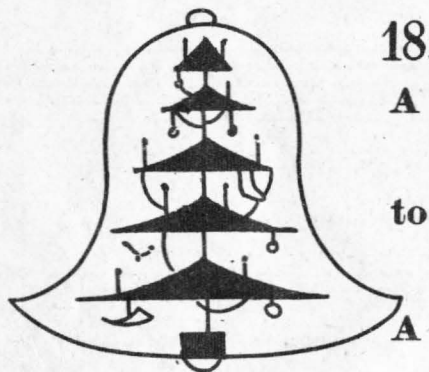
to

E

Twi - light's fall - ing o - ver hill and dale.

Sept 26

Christmas Bells



18. Christ-mas bells are chim - ing, don't you hear them ring?

A

to

A

Mes - sag - es of hap - pi - ness and joy they bring.

Note: At this point the child may transpose Nos. 8, 9, 10, 11, 13 - using the Keys of C, F, G and D.

Sept. 19

1 and 2 and 3 and
4 and

Rain is Coming

19. All the sky is gray and cloud - y; Soon will come the rain.

A
to
E

Soon we'll hear the rain - drops on the win - dow pane.

Feb 23

Sept 29

Snow Blankets

*1 and 2 and 3 and
4 and 2 and 3 and*



20.

A

to

E

See the snow - flakes fall - ing gen - tly down;

Musical notation for the first system. The treble clef part has notes on the 1st, 2nd, 4th, and 5th lines, followed by a 4th and 2nd line. The bass clef part has notes on the 1st, 2nd, and 3rd spaces. A slur covers the first two measures of the treble part, and another slur covers the last three notes of the bass part.

Soon they'll spread a blank - et o'er the town.

Musical notation for the second system. The treble clef part has notes on the 2nd and 3rd lines, followed by a 1st line. The bass clef part has notes on the 4th, 5th, 4th, 2nd, 3rd, and 1st lines. A slur covers the first five notes of the bass part, and another slur covers the last three notes of the treble part.

A Speckled Froggie

Sept 26

21. Would - n't it be fun to be a speck - led frog - gie,

B
to
B

div - ing down and swim - ming in a dark green pool.

Note: Measures 1 and 2 of N^o 21 ought to be practised separately. Also measures 4, 5 and 6.

Sept 29 9

A Highland Laddie



22. Who is it a - com - in' in a High - land plaid - die,

B

to

B

3 4 5 3 2 1

1 2 4 2 5 2

Com - in' o'er the heath - er? 'Tis a High - land Lad - die.

5 3 2 1

1 3 5 4 3 4 3 1

Oct. 10. 33

A Fairy Ring

(Teach measures 3 and 7 separately as exercises)



24. C to F

Skip it light - ly, trip it spright-ly, danc - ing gai - ly in a row.

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

Skip it light - ly, trip it spright - ly, bow - ing to your part - ners so.

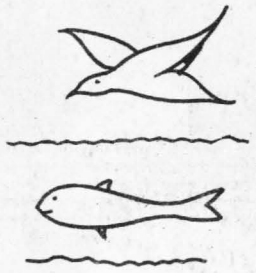
L.H.

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

Oct 17

Birds and Fishes

Wrist staccato



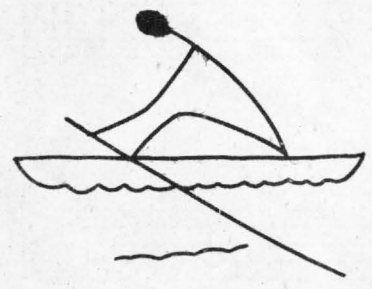
25. Hop, hop, hop, hop. Bird-ies hop-ping go. Flop, flop, flop, flop, fish-es down be - low.

E
to
A

 Musical score for 'Birds and Fishes' in 2/4 time. The treble clef (E) has a melody of quarter notes: G4, A4, B4, G4, F4, E4, D4, C4. The bass clef (A) has a melody of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5.

Oct 13

Boating



26. Swift-ly we row, mer-ri-ly so, O-ver the wa-ter a - glid - ing we go.

D
to
C

 Musical score for 'Boating' in 3/4 time. The treble clef (D) has a melody of quarter notes: G4, A4, B4, G4, F4, E4, D4, C4. The bass clef (C) has a melody of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5.

The Country Fair

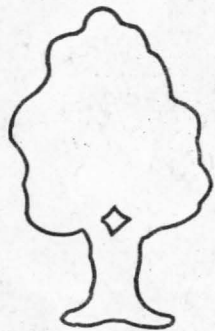
27. **A** *Bim! bam! bim! bam! Flags are wav - ing, bands are play - ing! Bim! bam! bim! bam! Clear on the air.*

G

Bim! bam! bim! bam! All the horns and drums are say - ing: "Bim! bam! bim! bam! Come ye to the fair."

Oct-13

Call of Spring



28. O - ver the hills, Far a - - way;

A

to

A

Hark to the call: "Come and play."

Bunny Rabbit



29. See the lit - tle rab - bit com - ing, hop! hop! hop!

C C

to

C

4 4

4 3 2 1 4 3 2 1 4 3 2

4 3 2

4 #3 2 1

4 #3 2 1

4 #3 2 1

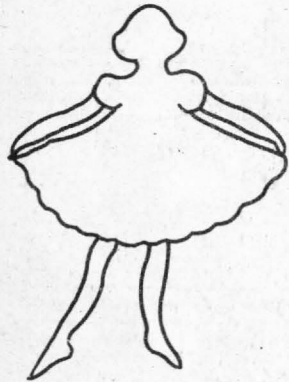
How I wish that I could make him stop, stop, stop!

4 3 2 1 4 3 2 1 3 2 1

1 2 3 5

Oct-17

Waltz



30. When you hear a lit - tle tune with meas - ure one, two, three;

G
to
C

Then you know it is a waltz, so, come and dance with me.

Oct 17

The Organ Man



31. See the poor old or - gan man Grind-ing tunes the best he can.

D
to
G

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

1 2 3

lower notes L. H.

When it rains the chil - dren leave him. Poor old lone - ly or - gan man.

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

1 2 3 5 2 3

Church Bell



32. Ding!Dong! Hear the church-bell. Ding!Dong! Hear the church-bell. It is call - ing

A

to

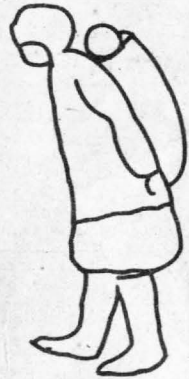
F

from the stee-ple: "Come and wor - ship, all ye peo - ple." Ding! Dong! Hear the church-bell. Ding! Dong!

Hear the church-bell. I can hear it ring - ing clear this bright and sun - ny morn.

Op 20

An Eskimo Lullaby



33. Sleep, my pa - poose, it is snow - ing, snow - ing,

A

to

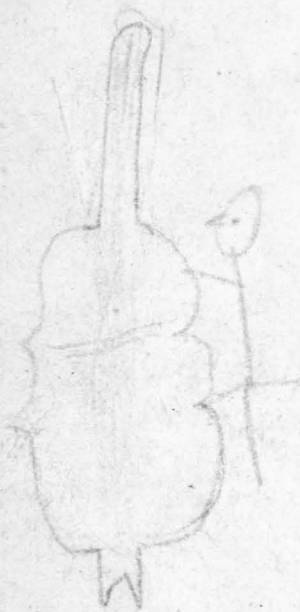
C

Out in the night it is blow - ing, blow - ing. Safe in my arms, while the

fire is glow - ing; sleep, lit - tle ba - by, sleep.

(Father sings) Sleep, lit - tle ba - by sleep.

Note: The last two measures for the right hand should be practised separately. Also the exercise at top of page 33 may be given in advance.



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

The Cello

34.

B
to
D

3 1 3 2 3 1

4 1 3 1 4 2 3 1 3 2

3 1 4 1 3 1 3 2 3 1

The Rocking Chair Boat to the Land of Nod



35.

C

to

G

Moth - er's rock - ing, See her rock the ba - by;

1 3 2 3 1 2 3 4 5 2

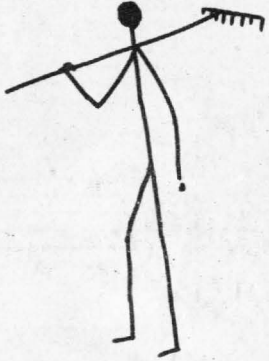
2 5 3 5 2 1

Ba - by'll soon be nod - ding off to sleep.

1 3 2 3 1 2 3 4 5

2 3 2 1 3

A Jolly Workman



36.

D
to
C

5 Fine

D. C. al Fine

Peasant Dance



38. E to C

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

Musical notation for the first system, including treble and bass clefs, notes, rests, and fingerings.

Musical notation for the second system, including treble and bass clefs, notes, rests, and fingerings.

Fine

Musical notation for the third system, including treble and bass clefs, notes, rests, and fingerings.

D. C. al Fine

Attractive Recreations, Supplementary to Any Book

A BOOK EVERY

TEACHER SHOULD KNOW

"Keyboard Secrets"

Dorothy Gaynor Blake



AN INVITATION
*"Down, connect and up!" we'll say
 When a three note phrase we play.
 Hear the question, "Will you come?"
 Then the answer, "Not today!"*

ED NAUMAN

THIS book is intended to serve two specific purposes. First: By short simple finger drills the pupil quickly develops keyboard freedom, accuracy, rapidity, strength and control. Secondly: Presented in the most condensed form, all problems of phrasing and hand control usually so marked in pieces of first and second grade music, have been briefly taken up one at a time and with the least possible distraction.

The progress is gradual, systematic and thorough and the book is therefore particularly desirable for any pupil who has completed half or two-thirds of the work in Blake's *Melody Book I*.

Handsomely Illustrated

Price, \$1.00

THE WILLIS MUSIC CO.
 Cincinnati, Ohio

SUMMER
*Now it is the Right hand's turn!
 Left hand soft! You too must learn!
 "Skies are clear, Summer time now is here!"*

Moderato

26

D.G. NAUMAN

Important Books for Successful Teaching



THE EIGHT INTERVALS

Dorothy Gaynor Blake

A DECIDEDLY practical book serving several definite purposes. It contains simple means of sight-reading music in which *two or more notes are played at the same time*. It develops a foundation of *musical intelligence*. In training the pupil to recognize at sight the *numerical size of any interval* it encourages an early interest in harmony.

A pupil should begin the study of "The Eight Intervals" before the appearance of double notes in "Melody Book I" or any of the other beginners books so as to be familiar with the subject when they need it. This work is invaluable as an aid to sight-reading rather than analysis. Analysis, while always interesting, is neither practical nor helpful unless introduced simultaneously with the problem.

Delay in the teaching of "The Eight Intervals" defeats its possibilities and usefulness.

Price, 75 cents

FIRST STEPS IN THE USE OF THE PEDAL

Dorothy Gaynor Blake

THIS splendid book on the use of the damper pedal should be taken up with the first piece in which the use of the pedal is required. The mechanism and symbols so thoroughly described, should be explained before presenting the first piece. Preparation—logically, intelligently—is very important and often saves misunderstanding and confusion later *after* the pedal has been used carelessly.

These studies, written in the form of melodic and entertaining pieces were designed so as not to suffer musically from the *slow tempo* necessary in order that the pupil may have time to understand and experience the effect of each foot pressure. The work teaches complete independence of hand- and foot-motion and cultivates the habit of keen and attentive listening.

Price, 75 cents

THE THREE MAJORS

Dorothy Gaynor Blake

THE aim of this book is to present *Triads* so simply that a pupil will quickly recognize them, develop early appreciation for harmonic analysis, learn to transpose intelligently and analyze whatever material he may study. "The Three Majors" should be introduced before *Triads* appear in any pieces or in "Melody Book II." *Preparedness* should be the slogan always.

Fundamental rules, told in clever verses correlated with tuneful melodies, are made easy to remember somewhat like we fix the days of the months by means of that delightful rhyme, "Thirty days has September," etc.

It is a work that will aid materially to the attractive study of music.

Price, 75 cents

THRO' THE CASTLE GATE

Dorothy Gaynor Blake

A CAPTIVATING piano suite for the development of *facility and style* introducing greater freedom over the various registers—high and low—of the keyboard. Each piece is planned to carry on *definitely* some point of technical skill introduced in "Keyboard Secrets." The pieces lie easily and well under the fingers, yet sound quite pretentious when played in the tempo. Contents: *The Juggler, The Courtyard Fountain, The Jester, The King Returns, Garden Romance, The Dancers*. Each piece may also be secured in sheet music form.

Price, complete, 75 cents

THE WILLIS MUSIC CO. : : : Cincinnati, Ohio

Original Pieces to Develop Appreciation for Good Music

Feb 25/4 apppy Birthday Kathryn Ann

Handwritten musical notation on a staff with lyrics: *HAPPY BIRTH DAY TO YOU HAPPY BIRTH DAY TO YOU HAPPY BIRTH DAY DEAR (name) HAPPY BIRTH DAY TO YOU.*

Price, 30 cents
DOROTHY GAYNOR BLAKE

Printed musical notation for the first piece, including piano accompaniment and vocal lines.

The

Blank musical staves for the second piece.

Hop Price, 30 cents
DOROTHY GAYNOR BLAKE

Printed musical notation for the second piece, including piano accompaniment and vocal lines.

PUBLIS

NATI, OHIO

a half acre ever day

The Famous

MELODY BOOKS

by Dorothy Gaynor Blake

MELODY BOOK
A FIRST BOOK
by
DOROTHY GAYNOR BLAKE

THE WILLIS MUSIC COMPANY
Cincinnati

A book of little pieces for beginners planned and written to teach the letter names of the notes on the staves. The general idea has been to teach from Middle C out, a tone at a time in both directions so as to assure an equal knowledge of both treble and bass clefs.

The Pussy

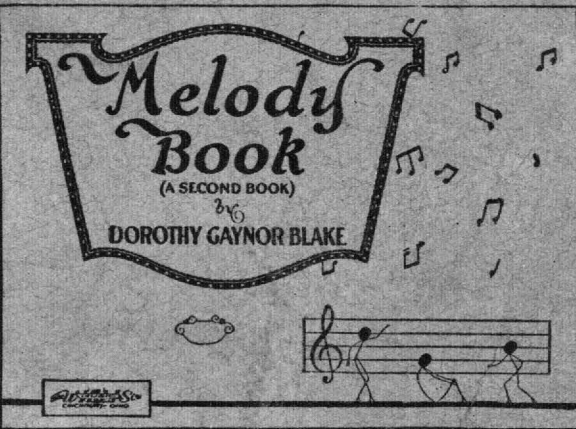
Music and Illustration
by
DOROTHY GAYNOR BLAKE

Reduced Specimen
of First Lesson



Feel the puz-zy soft-ly fur. I can hear her soft-ly purr.

The twelve pieces that make up this book are designed to come after the pupil has learned the notes on the two staves and has played some simple compositions using both hands together. The pieces progress systematically, amplifying in musical interest the objects for which the pupil has been prepared in "Keyboard Secrets," "Eight Intervals" and "First Steps in the Use of the Pedal."



Laughing Waters DOROTHY GAYNOR BLAKE

Allegretto grazioso



Reduced Specimen
of Page 7

Copyright, 1923, by The Willis Music Company

"ADVENTURES IN STYLE"

Based on the same general idea as the two Melody Books, the author has intended that each piece in this book shall have its special usefulness, finger and wrist staccato, melody playing, passage and pedal work. The keys are introduced in chromatic succession to dispel the mental habit of regarding one key as more difficult than another.

W.M.C. 214

Published by

THE WILLIS MUSIC CO.



CONTENTS

- | | |
|-----------------|---------------------------|
| 1. Little Duet | 9. Hide and Seek |
| 2. May Dance | 10. The Hunt |
| 3. The Piper | 11. Military March |
| 4. Echo | 12. Autumn Winds |
| 5. The Violin | 13. The Music Box |
| 6. Minuet | 14. March of the
Elves |
| 7. On the River | 15. In Venice |
| 8. A Hymn | |

Cincinnati, Ohio