MEDITATION

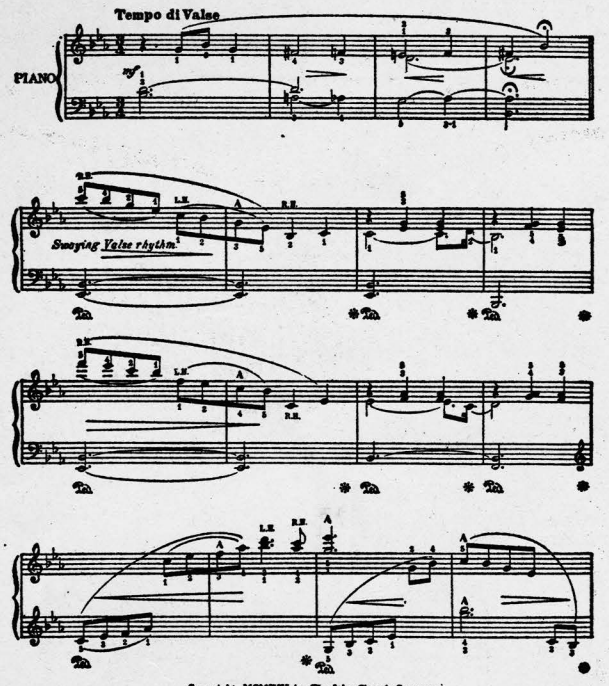
for the PIANO

5

BY

C.S.MORRISON.

THE JOHN CHURCH COMPANY
Cincinnati, New York, London.



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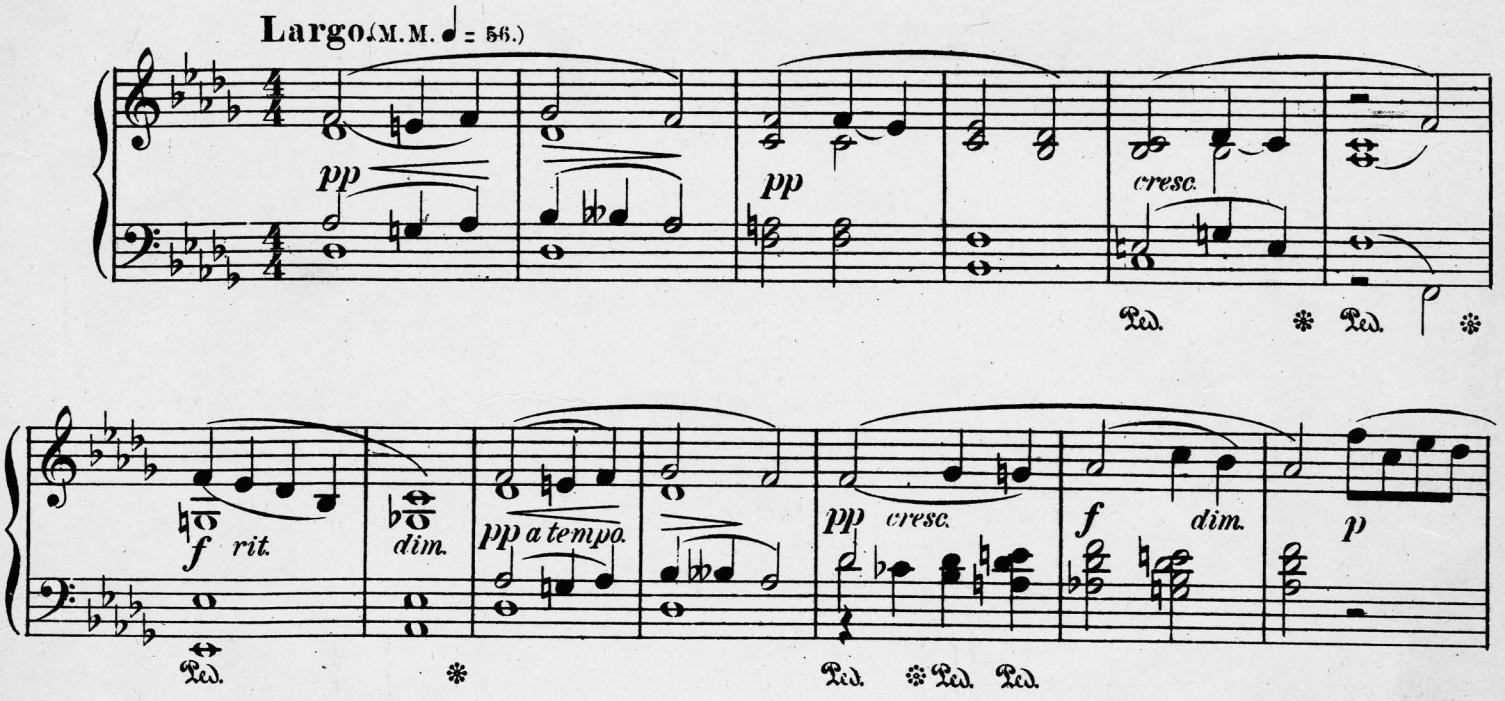
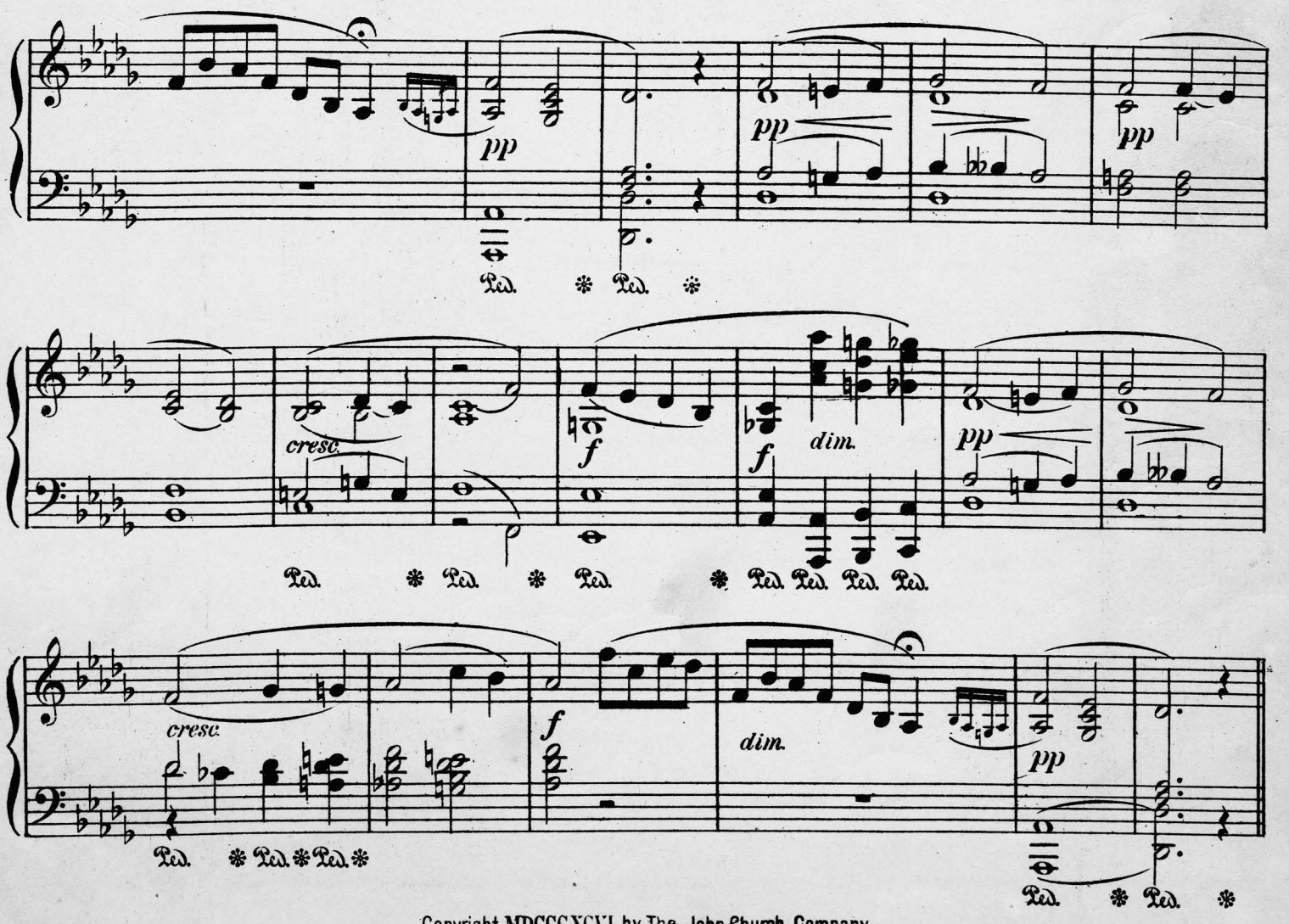
FLICKERING SHADOWS

An attractive salon piece possessing real melody. In addition there exists technical points well worthy of study; the sustained left-hand throughout calls for a close observation of the pedal signs; the arpeggiated passages, evenly divided between the hands will facilitate hand-crossing and tend to strengthen the fourth finger by ascending and descending four-note arpeggios. NOT an Etude but a melody-picture containing the described technical features in a splendid five page musical composition.

Meditation.

C. S. MORRISON. Op. 90.





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11589-3-T

Moderato. (M.M. ♩ = 132)

f

5

1 2

fz

Largo. (M.M. ♩ = 56)

pp

pp

cresc.

f

dim.

pp

Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped.

cresc.

f

dim.

pp

Ped. * Ped. Ped.

Allegro. (M.M. ♩ = 100)

8

p

Ped. * Ped. * Ped. *

8

f

Ped. * Ped. * Ped. *

8

dim. *p*

Ped. * Ped. * Ped. *

8

cresc.

Ped. * Ped. * Ped. *

8

f

Ped. * Ped. * Ped. * Ped. *

1 8 2

dim. *p* *slower and softer, dying away.*

Ped. * Ped. *

I love you. (duet)
The Bob Ott Producing Co.
51 Elm Ave
Wollaston, Mass.

Piano Music for Recreation and Study by Jessie L. Gaynor.

First Pedal Studies

For the Piano

By

Jessie L. Gaynor

Price, 60 Cents

In her FIRST PEDAL STUDIES Jessie L. Gaynor gives the very young player the fundamental work in pedal technic which must prepare for the efforts of the advanced student. It might even be said that Mrs. Gaynor's work is the more important as, in an understandable manner, it lays the foundation for the correct use of the pedals which makes for the success of future development.

A "Preface" explains the scope and purpose of the work, which was written because the author found her "young pupils eager to use the pedal before the music they were playing required it." Stress is laid on the fact that the "foot should press the pedal down at the note and hold it during the time value of the note;" also that the foot when raised for a rest, should remain in contact with the pedal to avoid waste motion and form the habit of intimacy between foot and pedal.

Mrs. Gaynor considers the latter part of the first year none too early for a child to begin to use the pedals, and her studies have been planned for use in connection with second grade material in general, and in particular with volumes one and two of her MINIATURE MELODIES.

A simple pedal notation makes clear the application of every principle advocated by the author, and there are studies for the right hand and left hand alone, as well as for both hands. It should not be forgotten that in FIRST PEDAL STUDIES the author, as in so many of her other works, has not based her book on theories, but on facts. The book is valuable to teachers, because it is the work of a teacher and the fruit of practical observation and experience.

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