

Gospel Piano Profiles

A Collection of
Inspirational Piano Transcriptions

Compiled and Arranged by

MARIAN B. TALLEY

May be used for:

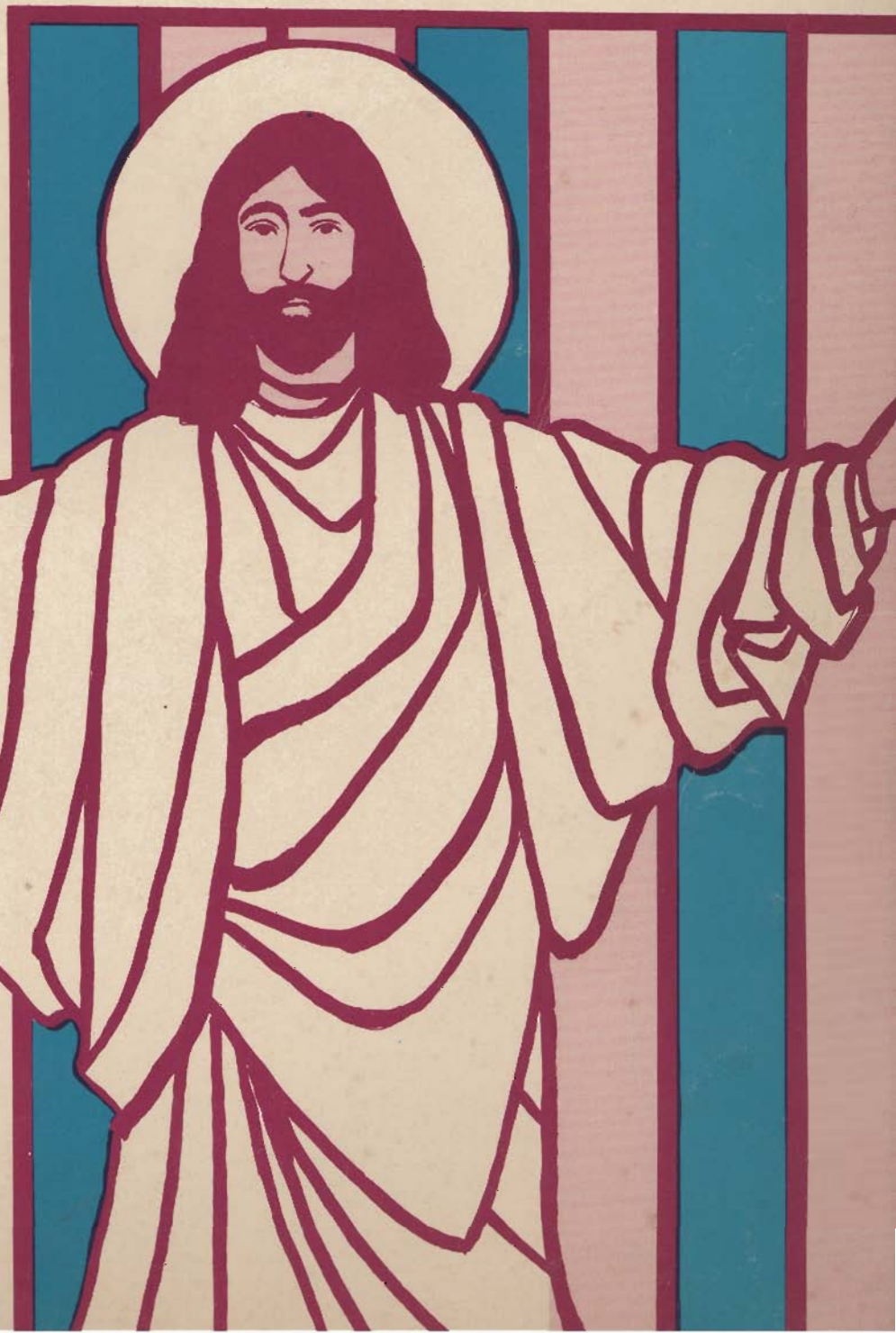
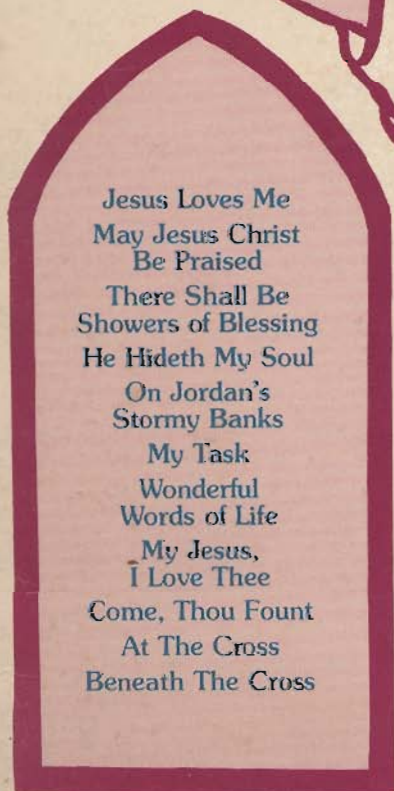
PRELUDES

OFFERTORIES

POSTLUDES

RECITALS, ETC.

\$2.00



Schaum

SCHAUM PUBLICATIONS, INC.

Gospel Piano Profiles

A Collection of Inspirational Piano Transcriptions

Compiled and Arranged by
MARIAN B. TALLEY

May be used for:
PRELUDES
OFFERTORIES
POSTLUDES
RECITALS, ETC.

contents

<i>Title</i>	<i>Page</i>
JESUS LOVES ME	2
MAY JESUS CHRIST BE PRAISED	4
(When Morning Gilds the Skies)	
THERE SHALL BE SHOWERS OF BLESSING	6
HE HIDETH MY SOUL	8
ON JORDAN'S STORMY BANKS	10
MY TASK	12
WONDERFUL WORDS OF LIFE	14
MY JESUS, I LOVE THEE	16
COME, THOU FOUNT	18
AT THE CROSS	20
BENEATH THE CROSS	22

SCHAUM PUBLICATIONS, INC.

2018 E. North Ave. Milwaukee, Wis. 53202

©Copyright 1973 by Schaum Publications, Inc., Milwaukee, Wisconsin
International Copyright Secured All Rights Reserved Printed in U.S.A.

WARNING

The reproduction of any part of this publication without prior written consent of Schaum Publications, Inc. is prohibited by U.S. Copyright Law and is subject to penalty. This prohibition extends to mimeograph, Xerox and any other method of copying or printing and to magnetic tape. Showing by any projector (slide, filmstrip, acetate, overhead, opaque, etc.) and by video tape is also illegal. All persons are cautioned and urged to observe this law.

Jesus Loves Me

William B. Bradbury
Arr. by Marian B. Talley

Andantino

Je - sus loves me! this I know, For the Bi - ble tells me so;

p espressivo

ten.

1- 3 3 2 1 5 3 1 3 2 1 5 3 2 1

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

5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2

Detailed description: This system contains the first four measures of the piece. It is in 4/4 time with a key signature of one flat (Bb). The melody is in the right hand, and the bass line is in the left hand. The first measure has a piano (*p*) dynamic and an *espressivo* marking. The piece ends with a *ten.* (ritardando) marking.

Lit - tle ones to Him be - long, They are weak, but He is strong.

mf

5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2

Detailed description: This system contains the next four measures. It begins with a mezzo-forte (*mf*) dynamic. The melody continues in the right hand, and the bass line remains in the left hand. The piece concludes with a final chord in the right hand.

Chorus Yes, Je - sus loves me! Yes, Je - sus loves me!

f cantando e sostenuto

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Detailed description: This system contains the first four measures of the chorus. It is marked *f cantando e sostenuto*. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a final chord in the right hand.

Yes, Je - sus loves me! The Bi - ble tells me so.

mf

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5

Detailed description: This system contains the next four measures of the chorus. It begins with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a final chord in the right hand.

Spiritoso

Je - sus loves me! loves me still, Tho' I'm weak and

f

Detailed description: This system contains the final four measures of the piece. It is marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a final chord in the right hand.

ver - y ill; That I might from sin be free,

Musical notation for the first system, featuring piano accompaniment for the vocal line "ver - y ill; That I might from sin be free,". The music is in a minor key and consists of two staves: a treble staff with chords and a bass staff with a rhythmic accompaniment of eighth notes.

Chorus

Bled and died up - on the tree. Yes, Je - sus loves me!

Musical notation for the second system, starting the chorus with piano accompaniment for "Bled and died up - on the tree. Yes, Je - sus loves me!". The music continues with piano accompaniment. The tempo is marked *p leggiero*. The key signature changes to a major key for the chorus. The piano part features a steady eighth-note accompaniment.

Yes, Je - sus loves me! Yes, Je - sus loves me! The

Musical notation for the third system, continuing the chorus with piano accompaniment for "Yes, Je - sus loves me! Yes, Je - sus loves me! The". The piano accompaniment continues with a consistent eighth-note pattern.

Drammatico

Bi - ble tells me so. Je - sus loves me! He will stay Close be - side me

Musical notation for the fourth system, starting the dramatic section with piano accompaniment for "Bi - ble tells me so. Je - sus loves me! He will stay Close be - side me". The tempo is marked *rit.* and the dynamics are marked *ff pesante*. The piano accompaniment features a more complex, rhythmic pattern.

all the way; Thou hast bled and died for me, I will hence-forth live for Thee.

Musical notation for the fifth system, concluding the piece with piano accompaniment for "all the way; Thou hast bled and died for me, I will hence-forth live for Thee.". The piano accompaniment continues with a steady eighth-note accompaniment.

Con eleganza

Chorus Yes, Je - sus loves me! Yes, Je - sus loves me.

Musical score for the first system of the chorus. It features a piano accompaniment with a treble and bass clef. The tempo is marked 'Con eleganza' and the dynamics include 'sempre ff'. The lyrics 'Yes, Je - sus loves me!' are written above the staff.

Yes, Je - sus loves me! The Bi - ble tells me so.

Musical score for the second system of the chorus. The piano accompaniment continues with dynamic markings of 'fff molto rit.' and 'ff'. The lyrics 'Yes, Je - sus loves me! The Bi - ble tells me so.' are written above the staff.

May Jesus Christ Be Praised

(When Morning Gilds the Skies)

Sir Joseph Barnby
Arr. by Marian B. Talley

Animato

When morn - ing gilds the skies, My heart a - wak - ing

Musical score for the first system of the piece. It features a piano accompaniment with a treble and bass clef. The tempo is marked 'Animato' and the dynamics include 'f sostenuto'. The lyrics 'When morn - ing gilds the skies, My heart a - wak - ing' are written above the staff.

cries: May Je - sus Christ be praised; A -

Musical score for the second system of the piece. The piano accompaniment continues with dynamic markings of 'ten.'. The lyrics 'cries: May Je - sus Christ be praised; A -' are written above the staff.

like at work and prayer, To Je - sus I re -

Musical score for the third system of the piece. The piano accompaniment continues with dynamic markings of 'ten.'. The lyrics 'like at work and prayer, To Je - sus I re -' are written above the staff.

pair: May Je - sus Christ be

ten.

praised. Be this, while life is mine, — My can - ti - cle di -

ten.

vine May Je - sus Christ be praised; Be this th'e - ter - nal

8

song, Thru all the a - ges on: May

ten.

Je - sus Christ be praised.

ff

p sotto voce

mf

8.....!

8--!

There Shall Be Showers of Blessing

E. Nathan

James M^c Granahan
Arr. by Marian B. Talley

Animato

mf rit.

The piano introduction consists of four measures. The right hand plays a series of chords in a 6/8 time signature, with a dynamic marking of *mf*. The left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked *Animato* and the piece concludes with a *rit.* (ritardando) marking.

“There shall be show-ers of bless - ing:” This is the prom-ise of love;

ten. ten. ten.

The first vocal line spans four measures. The melody is in the treble clef with a key signature of one sharp (F#). The lyrics are: “There shall be show-ers of bless - ing:” This is the prom-ise of love;. The piano accompaniment is in the bass clef. The first measure has a *ten.* (tenuto) marking. The second measure has a *ten.* marking. The third measure has a *ten.* marking. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

There shall be sea-sons re - fresh - ing, Sent from the Sav-iour a - bove.

ten.

The second vocal line spans four measures. The melody is in the treble clef with a key signature of one sharp (F#). The lyrics are: There shall be sea-sons re - fresh - ing, Sent from the Sav-iour a - bove;. The piano accompaniment is in the bass clef. The first measure has a *ten.* (tenuto) marking. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Chorus Show - ers of bless - ing, Show-ers of bless - ing we need:

f

The chorus spans four measures. The melody is in the treble clef with a key signature of one sharp (F#). The lyrics are: Show - ers of bless - ing, Show-ers of bless - ing we need;. The piano accompaniment is in the bass clef. The first measure has a *f* (forte) dynamic marking. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

Mer-cy-drops round us are fall - ing, But for the show-ers we plead.

ten. ten.

The final vocal line spans four measures. The melody is in the treble clef with a key signature of one sharp (F#). The lyrics are: Mer-cy-drops round us are fall - ing, But for the show-ers we plead;. The piano accompaniment is in the bass clef. The first measure has a *ten.* (tenuto) marking. The second measure has a *ten.* marking. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Grandioso

“There shall be show - ers of bless - ing:” Oh, that to-day they might

Musical notation for the first system, featuring piano accompaniment with a forte (*f*) dynamic. The right hand has a triplet of eighth notes. The left hand has fingerings 5-2, 5-3, and 5-2.

fall, Now as to God we're con - fess - ing,

Musical notation for the second system, including piano accompaniment with fingerings 5-2, 2-4, and 1-2.

Tempo I

Now as on Je - sus we call! Chorus Show - ers of

Musical notation for the third system, starting a chorus section with dynamics *ten.* and *ff*. The left hand has fingerings 5-2, 4, and 1-2.

bless - ing, Show-ers of bless - ing we need:

Musical notation for the fourth system, including piano accompaniment with fingerings 5, 2, 1, 2, 1, 2, 1, 2.

Mer - cy-drops round us are fall - ing, But for the show-ers we plead.

Musical notation for the fifth system, including piano accompaniment with dynamics *ten.* and fingerings 5, 2, 2, 1, 3.

He Hideth My Soul

Fanny J. Crosby

William J. Kirkpatrick
Arr. by Marian B. Talley

Tranquillo

A won-der-ful Sav-ior is Je - sus my Lord, A won - der-ful Sav - ior to

mf cantabile

me, He hid - eth my soul in the cleft of the rock, Where

cresc. f

Chorus

riv - ers of pleas - ure I see. He hid-eth my soul in the cleft of the rock That

mf f

shad - ows a dry, thirst - y land; He hid - eth my life In the depths of His love, And

ff f

cov - ers me there with His hand, And cov - ers me there with His hand.

p

With number-less bless-ings each mo-ment He crowns, And filled with His full-ness di -

Musical notation for the first system. The piano part consists of two staves: the upper staff is the left hand (L.H.) with chords and the lower staff is the right hand (R.H.) with a melodic line. The tempo is marked *mf* and *marcato la melodia*. The key signature has one sharp (F#).

vine, I sing in my rap-ture, oh glo - ry to God For such a Re-deem-er as

Musical notation for the second system. The piano part continues with two staves. The vocal line is written in a single staff with a treble clef. The tempo remains *mf*.

Chorus

mine! He hid - eth my soul in the cleft of the rock That shadows a dry, thirst-y

Musical notation for the third system. The piano part continues with two staves. The vocal line is written in a single staff with a treble clef. The tempo is marked *mf* and *f*. The key signature changes to two flats (Bb, Eb).

land; He hid - eth my life in the depths of His love, And

Musical notation for the fourth system. The piano part continues with two staves. The vocal line is written in a single staff with a treble clef. The tempo is marked *ff* and *f*. The key signature remains two flats.

cov - ers me there with His hand, And cov - ers me there with His hand.

Musical notation for the fifth system. The piano part continues with two staves. The vocal line is written in a single staff with a treble clef. The tempo is marked *p* and *rit.*. The key signature remains two flats.

On Jordan's Stormy Banks

Samuel Stennet

American Folk Hymn
Arr. by Marian B. Talley

Larghetto

On Jor - dan's storm - y banks I stand, And cast a wish - ful

Musical notation for the first line of the hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Larghetto'. The first measure starts with a piano (*p*) dynamic. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides accompaniment with a half note G3 and a half note Bb3. Fingerings are indicated: '1' for the first finger on G4 and '3' for the third finger on C5. There are also some slurs and ties in the bass staff.

eye, To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie.

Musical notation for the second line of the hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is 'Larghetto'. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides accompaniment with a half note G3 and a half note Bb3. Dynamics change to *f* in the final measures. There are many slurs and ties throughout the piece.

Refrain

I am bound for the prom - ised land, I am bound for the prom - ised

Musical notation for the first part of the refrain. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is 'Larghetto'. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides accompaniment with a half note G3 and a half note Bb3. There are many slurs and ties throughout the piece.

land; *ten.* O who will come and go with me? I am bound for the prom - ised land.

Musical notation for the second part of the refrain. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is 'Larghetto'. The first measure starts with a forte (*f*) dynamic. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides accompaniment with a half note G3 and a half note Bb3. A *ten.* marking is present in the first measure. There are many slurs and ties throughout the piece.

No chill - ing winds, nor pois - 'nous breath, Can

pp

p

Fingerings: 1, 3, 1, 4, 5, 1, 3, 1, 2

reach that health-ful shore; Sick - ness and sor - row,

mf

Fingerings: 1, 3, 1, 4, 5, 3, 2, 1, 1, 3, 4

pain and death, Are felt and feared no more.

Fingerings: 3, 4, 1, 3

Refrain

I am bound for the prom-ised land, I am bound for the prom-ised

ff pesante

Fingerings: 8, 8

land; O who will come and go with me? I am bound for the prom-ised land.

My Task

Maude Louise Ray

E. L. Ashford
Arr. by Marian B. Talley

Andantino

p *mf* *p* *mf* To

love some - one more dear - ly ev - 'ry day, *ten.* To

help a wand-ring child to find his way, To pon - der o'er a

no - ble thought and pray, And smile when eve - ning falls, And smile when

eve-ning falls: *pp* *mf* This is my task. *mf*

To fol - low truth as

Musical notation for the first system, including piano and vocal staves. The piano part features a complex accompaniment with various chords and melodic lines. The vocal part begins with the lyrics "To fol - low truth as". Performance markings include *p* (piano), *mf* (mezzo-forte), and *cantabile*. Fingerings and articulation marks are present throughout the system.

blind men long for light, To

Musical notation for the second system, including piano and vocal staves. The piano part continues with harmonic support for the vocal line. The vocal part continues with the lyrics "blind men long for light, To". Performance markings include *p* and *mf*.

do my best from dawn of day till night,

Musical notation for the third system, including piano and vocal staves. The piano part provides accompaniment for the vocal line. The vocal part continues with the lyrics "do my best from dawn of day till night,". Performance markings include *p* and *mf*.

To keep my heart fit for His ho - ly

Musical notation for the fourth system, including piano and vocal staves. The piano part features a more active accompaniment. The vocal part continues with the lyrics "To keep my heart fit for His ho - ly". Performance markings include *f* (forte).

sight, And an-swer when He calls, And an-swer

Musical notation for the fifth system, including piano and vocal staves. The piano part has a more rhythmic accompaniment. The vocal part continues with the lyrics "sight, And an-swer when He calls, And an-swer". Performance markings include *rubato* and *mf*.

when He calls: This is my task.

Musical notation for the sixth system, including piano and vocal staves. The piano part features a complex accompaniment with chords and melodic lines. The vocal part concludes with the lyrics "when He calls: This is my task.". Performance markings include *pp* (pianissimo), *mf*, and *pp rit.* (pianissimo ritardando).

Wonderful Words of Life

P. P. Bliss

Arr. by Marian B. Talley

Allegretto

Sing them o-ver a - gain to me, Won-der-ful words of Life; —

mf

Let me more of their beau - ty see, Won-der-ful words of Life. —

ten.

Words of life and beau - ty, Teach me faith and du - ty:

f *mf* *f*

Beau-ti - ful words, won-der-ful words, Won-der-ful words of Life. —

Beau - ti - ful words, won-der-ful words, Won-der-ful words of Life.

Sweet - ly ech - o the gos - pel call, Won - der - ful words of Life; _____

Musical score for the first system. The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with fingerings 5, 3, 5, 3, 1, 2, 4, 1, 3, 4. Dynamics include *mf* and *f*. A 4-measure rest is indicated in the first measure of the right hand.

Of - fer par - don and peace to all, Won - der - ful words of Life. _____

Musical score for the second system. The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with fingerings 5, 3, 1, 2, 4, 1, 3, 4. Dynamics include *mf* and *f*. A 4-measure rest is indicated in the first measure of the right hand.

Je - sus, on - ly Sav - iour, Sanc - ti - fy_ for - ev - er:

Musical score for the third system. The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with fingerings 4, 4. Dynamics include *mf* and *f*. A 4-measure rest is indicated in the first measure of the right hand.

Beau - ti - ful words, won - der - ful words, Won - der - ful words of Life. _____

Musical score for the fourth system. The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with fingerings 4, 1, 3, 4. Dynamics include *mf* and *f*. A 4-measure rest is indicated in the first measure of the right hand.

Beau - ti - ful words, won - der - ful words, Won - der - ful words of Life.

Musical score for the fifth system. The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with fingerings 2, 4, 1, 2, 4, 5, 2, 1, 3, 4. Dynamics include *mf*, *p*, *rit.*, and *pp*. A 4-measure rest is indicated in the first measure of the right hand.

My Jesus, I Love Thee

Wm. R. Featherstone

A. J. Gordon

Lento

Arr. by Marian B. Talley

My Je - sus, I love — Thee, I know Thou art

mine, — For Thee all the fol - lies of sin I re -

sign; — My gra - cious Re - deem - er, my

Sav - ior art Thou; — If

ev - er I loved — Thee, my Je - sus, 'tis now.

In man - sions of glo - ry and end - less de -

ten.

P molto espressivo

light, I'll ev - er a - dore — Thee in

ten.

mf

heav - en so bright; I'll sing with the

ff brillante

glit - ter - ing crown — on my brow, If

p

ev - er I loved — Thee, my Je - sus, 'tis now.

molto espressivo

ritenuto

Come, Thou Fount

John Wyeth
Arr. by Marian B. Talley

Maestoso

Come, Thou Fount of ev-'ry bless-ing, Tune my heart to sing Thy

Musical notation for the first system, featuring piano accompaniment with chords and a melodic line in the right hand. The music is in 2/4 time and begins with a forte (*ff*) dynamic.

grace; Streams of mer-cy, nev-er ceas-ing, Call for songs of loud-est praise.

Musical notation for the second system, continuing the piano accompaniment with a mezzo-forte (*mf*) dynamic and a 'no rit.' marking.

Teach me some me-lo-dious son-net, Sung by

Musical notation for the third system, including piano accompaniment and a melodic line with a 'no break' marking and a forte (*ff*) dynamic. The system includes fingering numbers 5, 3, 2, and 1.

flam-ing tongues a-bove; Praise the mount I'm fixed up-

Musical notation for the fourth system, featuring piano accompaniment with chords and a melodic line.

on it Mount of Thy re-deem-ing love.

Musical notation for the fifth system, concluding the piano accompaniment with a mezzo-forte (*mf*) dynamic and a 'rit.' marking.

* Note: Chords rolled from bottom up

O to grace how great a debt - or Dai - ly

f a tempo
piu mosso

I'm con - strained to be! Let Thy good - ness, like a

fet - ter, Bind my wan - d'ring heart to Thee: Prone to

meno mosso

wan - der, Lord, I feel it, Prone to leave the God I love; Here's my

ff

heart, O take and seal it; Seal it for Thy courts a - bove.

pesante

At The Cross

Isaac Watts

Ralph E. Hudson
Arr. by Marian B. Talley

Andantino

A - las! and did my Sav - ior bleed? And did my Sov - 'reign

Musical notation for the first system, featuring a piano (*p*) accompaniment in 4/4 time. The right hand plays chords and moving lines, while the left hand features a bass line with triplets and fingerings (4, 5, 2, 5, 2).

die? Would He de-vote that sa - cred head For such a worm as

Musical notation for the second system, featuring a mezzo-forte (*mf*) accompaniment. The right hand continues with chords and moving lines, while the left hand features a bass line with triplets and fingerings (3, 5, 2, 3, 1, 5, 3).

Chorus

I? At the cross, at the cross where I first saw the light, And the

Musical notation for the third system, featuring a forte (*f*) and *spiritoso* accompaniment. The right hand continues with chords and moving lines, while the left hand features a bass line with triplets and fingerings (5, 3, 12, 4, 1).

bur - den of my heart rolled a - way, ——— It was there by faith I re-

Musical notation for the fourth system, featuring a forte (*f*) accompaniment. The right hand continues with chords and moving lines, while the left hand features a bass line with a long note and fingerings (4, 2, 5, 2). A note in the right hand is marked with a slur and the text "(rolled a way)".

ceived my sight, And now I am hap - py all the day!

Musical notation for the fifth system, featuring a forte (*f*) accompaniment. The right hand continues with chords and moving lines, while the left hand features a bass line with a long note and fingerings (3, 1, 5, 3).

Animato

But drops of grief can

mf meno mosso

f marcato la melodia e legato

ne'er re-pay The debt of love I owe: Here, Lord, I give my -

Maestoso

self a-way, 'Tis all that I can do! At the cross, at the

ff con bravura

cross where I first saw the light, And the bur-den of my heart rolled a-

way, (rolled a - way) It was there by faith I re -

con molto passione

ceived my sight, And now I am hap-py all the day!

Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal textures and a 'rit.' marking.

Beneath The Cross

Elizabeth C. Clephane

Andante cantabile

Frederick C. Maker

Arr. by Marian B. Talley

Be - neath the cross of Je - sus I fain would take my stand, The

Piano accompaniment for the second system, starting with a 4/4 time signature and dynamic markings 'f' and 'ff'.

shad - ow of a might - y Rock With - in a wear - y land; A

Piano accompaniment for the third system, including a 'mf' dynamic marking and a fermata.

home with-in the wil - der - ness, A rest up - on the way, From the

Piano accompaniment for the fourth system, featuring a 'sotto voce' marking and a fermata.

burn - ing of the noon-tide heat, And the bur - den of the day. I

Piano accompaniment for the fifth system, concluding the piece with a fermata.

take, O cross, thy shad - ow For my a - bid - ing

f piu mosso

place; I ask no oth - er sun - shine than the

sun - shine of His face; Con - tent to let the

ff grandioso

world go by, To know no gain nor loss, My

sin - ful self my on - ly shame, My glo - ry all the cross.

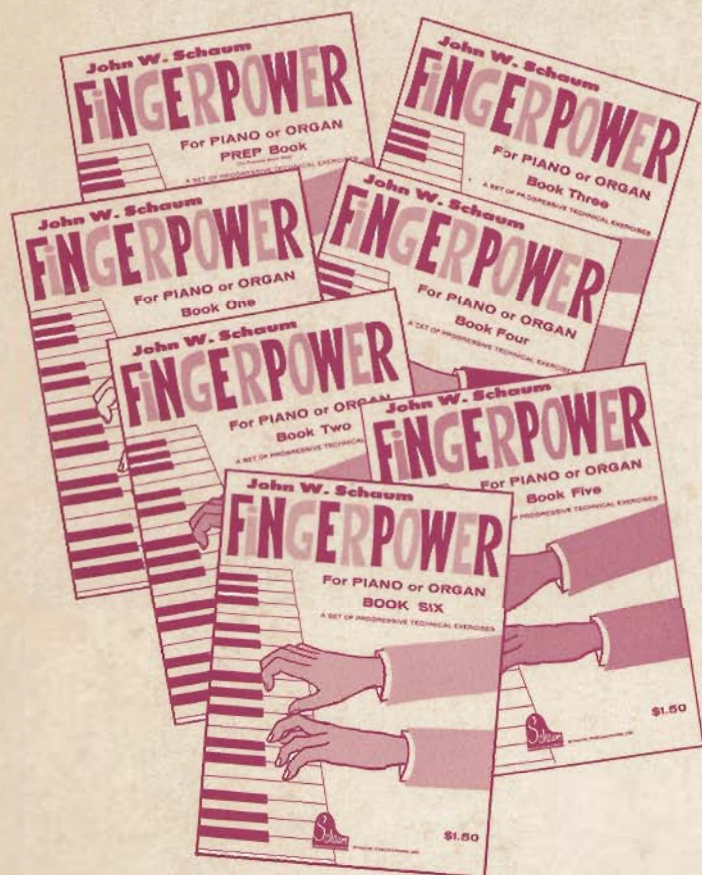
3 rit. *mf*

Schaum **FINGERPOWER** Books Help Develop Finger Strength

for **PIANO** or **ORGAN**

for **CHILDREN, TEEN-AGERS** and **ADULTS**

Price—\$1.25 each*



PREP Book	(Preparatory)
Book 1	(A or Grade 1)
Book 2	(B or Grade 1½)
Book 3	(C or Grade 2)
Book 4	(D or Grade 2½)
Book 5	(E or Grade 3)
Book 6	(F or Grade 4)

Each book contains short, progressive exercises designed to strengthen all fingers. **Equal hand development** is assured thru the performance of the same patterns in each hand—either in parallel motion or with alternating hands. Exercises are brief and condensed making them easily fitted in with a student's other musical assignments.

Prep Book—very easy technic for beginners. May be started after just 6 to 8 weeks study. Emphasizes basic 5-finger position. Includes legato and staccato, easy thumb crossings, sharps and flats, simple cross-hand situations.

Book One covers phrase development, rhythmic variety and different types of touch. Includes intervals of 3rds, 4ths and 5ths; blocked and broken triads; plus many practical suggestions for practice variety and review.

Book Two develops many same features from book one and adds wrist rotation, contrary motion, syncopation, hand expansion, thumb crossings, ascending & descending trills, chromatic scales and chromatic arpeggios.

Book Three continues many previous features plus triplets, cross hands, 16th notes and rests, sustaining each of the 5 fingers in both hands, chord inversions, legato thirds, hand stretching, and interlocking hands.

Book Four advances to trills in thirds, tremolo, grace notes, thumb passages, finger expansion, two-octave arpeggios, scales in contrary motion, legato triads and thirds, arpeggios in triplets, and chromatic hand contractions.

Book Five provides studies in finger repetition, sustained octaves and 3rds with tremolo, legato 6ths, arpeggios in parallel and contrary motion, diatonic and chromatic octaves, ascending and descending broken octaves.

Book Six contains *major and minor scales* in all keys (parallel motion, 2-octaves, ascending and descending). Also *major and minor arpeggios* in all keys (parallel motion, 4-octaves, ascending and descending). Plus melodic broken chord patterns.

◆ Excerpt from FINGERPOWER, Book Five: ◆

1. Finger Repetition Study

↓ Excerpt from FINGERPOWER, Book Six ↓

Melodic and Broken Chord Patterns