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BY

JOHN KINROSS.

(Op. 11.)

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GRADE I. 2nd STEP.

FINGER EXERCISES.

1. 2. 3.

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

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

This block contains the first three exercises. Each exercise is written on a grand staff with treble and bass clefs. Exercise 1: Treble clef has notes C4, E4, G4, A4 with fingerings 1, 3; Bass clef has notes C3, E3, G3, A3 with fingerings 1, 3. Exercise 2: Treble clef has notes D4, F4, A4, B4 with fingerings 2, 4; Bass clef has notes D3, F3, A3, B3 with fingerings 2, 4. Exercise 3: Treble clef has notes E4, G4, B4, C5 with fingerings 3, 5; Bass clef has notes E3, G3, B3, C4 with fingerings 3, 5. Exercises 4, 5, and 6: Treble clef has notes F4, A4, C5, B4 with fingerings 5, 3; Bass clef has notes F3, A3, C4, B3 with fingerings 5, 3. Exercises 7, 8, and 9: Treble clef has notes G4, B4, C5, B4 with fingerings 4, 2; Bass clef has notes G3, B3, C4, B3 with fingerings 4, 2. Exercise 10: Treble clef has notes A4, C5, B4, A4 with fingerings 3, 1; Bass clef has notes A3, C4, B3, A3 with fingerings 3, 1. Each exercise is repeated twice and ends with 'etc.'.

4. 5. 6.

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

1 2 3 5 4 3 5 etc.

This block contains exercises 4, 5, and 6. Exercise 4: Treble clef has notes B4, A4, G4, F4 with fingerings 1, 3, 2, 3; Bass clef has notes B3, A3, G3, F3 with fingerings 1, 2, 3, 5. Exercise 5: Treble clef has notes A4, G4, F4, E4 with fingerings 2, 5; Bass clef has notes A3, G3, F3, E3 with fingerings 2, 5. Exercise 6: Treble clef has notes G4, F4, E4, D4 with fingerings 4, 3, 1; Bass clef has notes G3, F3, E3, D3 with fingerings 4, 3, 5. Each exercise is repeated twice and ends with 'etc.'.

7. 8. 9. 10.

1 2 5 4 1 2 5 4 etc.

1 2 5 4 5 4 1 2 etc.

This block contains exercises 7, 8, 9, and 10. Exercise 7: Treble clef has notes F4, E4, D4, C4 with fingerings 1, 2, 5, 4; Bass clef has notes F3, E3, D3, C3 with fingerings 1, 2, 5, 4. Exercise 8: Treble clef has notes E4, D4, C4, B3 with fingerings 5, 4; Bass clef has notes E3, D3, C3, B2 with fingerings 5, 4. Exercise 9: Treble clef has notes D4, C4, B3, A3 with fingerings 1, 2, 5, 4; Bass clef has notes D3, C3, B2, A2 with fingerings 1, 2, 5, 4. Exercise 10: Treble clef has notes C4, B3, A3, G3 with fingerings 5, 4; Bass clef has notes C3, B2, A2, G2 with fingerings 5, 4. Each exercise is repeated twice and ends with 'etc.'.

11. 12. 13.

1 5 1 etc.

1 5 5 etc.

This block contains exercises 11, 12, and 13. Exercise 11: Treble clef has notes G3, F3, E3, D3 with fingerings 1, 5; Bass clef has notes G2, F2, E2, D2 with fingerings 1, 5. Exercise 12: Treble clef has notes F3, E3, D3, C3 with fingerings 1, 5; Bass clef has notes F2, E2, D2, C2 with fingerings 1, 5. Exercise 13: Treble clef has notes E3, D3, C3, B2 with fingerings 1, 5; Bass clef has notes E2, D2, C2, B1 with fingerings 1, 5. Each exercise is repeated twice and ends with 'etc.'.

14. 15. 16. 17.

1 5 1 etc. 5 etc.

1 5 5 etc. etc.

This block contains exercises 14, 15, 16, and 17. Exercise 14: Treble clef has notes D3, C3, B2, A2 with fingerings 1, 5; Bass clef has notes D2, C2, B1, A1 with fingerings 1, 5. Exercise 15: Treble clef has notes C3, B2, A2, G2 with fingerings 1, 5; Bass clef has notes C2, B1, A1, G1 with fingerings 1, 5. Exercise 16: Treble clef has notes B2, A2, G2, F2 with fingerings 1, 5; Bass clef has notes B1, A1, G1, F1 with fingerings 1, 5. Exercise 17: Treble clef has notes A2, G2, F2, E2 with fingerings 1, 5; Bass clef has notes A1, G1, F1, E1 with fingerings 1, 5. Each exercise is repeated twice and ends with 'etc.'.

GRADE I. 2nd STEP.

1st LESSON.

1. Finger Exercise.
2. Locality. Naming.

3. Dictation.

4. Interval. Seconds & Thirds. Fingering.

5. Ear exercise.

6. Time. How many pulses in a measure?

7. Dictation.

8. Time and Interval combined.

GRADE I. 2nd STEP.

2nd LESSON.

1. Wrist Exercise.
2. Locality. Naming.

3. Dictation.

4. Interval. Seconds & Thirds. Fingering.

5. Ear exercise.

6. Time. How many pulses in a measure?

a.

b.

7. Dictation.

8. Time and Interval combined.

a.

b.

GRADE I. 2nd STEP.

3rd LESSON.

1. Finger exercise & Wrist exercise.

2. Locality. Naming.

3. Dictation.

4. Interval. Seconds & Thirds. Fingering.

5. Ear exercise.

6. Time. How many pulses in a measure?

7. Dictation.

8. Time and Interval combined.

GRADE I. 2nd STEP.

4th LESSON.

1. Finger exercise.
2. Locality. Naming.

3. Dictation.

4. Interval. Seconds & Thirds. Fingering.

5. Ear exercise.

6. Time How many pulses in a measure?

7. Dictation.

8. Time and Interval combined.

GRADE I. 2nd STEP.

ADDITIONAL READING EXERCISES.

1. ⁵



2. ¹



3. ³



4. ⁵



5. ¹



6. ³



7. ⁵



8. ⁵



9. ₁



10. ₁



11. $\frac{12}{8}$ 3 1

12. 5

13. 3

14. 5

15. 3

16. 3

17. 5

18. 1

19. 1

20. 3

21. 

22. 

23. 

24. 

25. 

26. 

27. 

28. 

29. 

30. 

31.



32. ²



33. ⁸



34. ³



35. ⁴



36. ¹



37. ¹



38. ³



39. ¹



40. ⁵



41.



42.



43.



44.



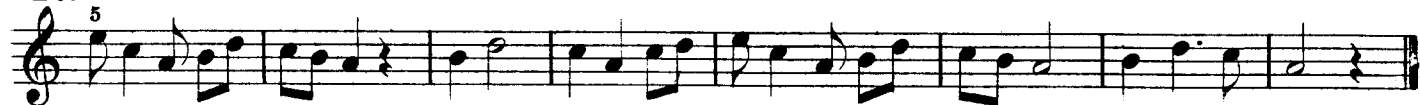
45.



46.



47.



48.



49.



50.



GRADE I. 2nd STEP.

UNBARRED SENTENCES.

1. 3-pulse measure.



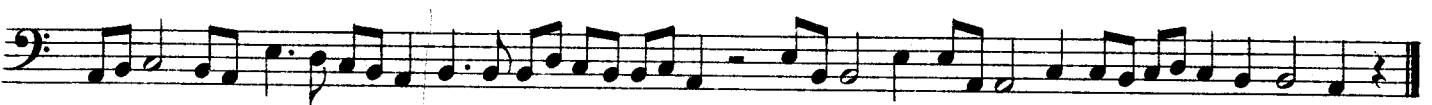
2. 4-pulse measure.



3. 4-pulse measure.



4. 4-pulse measure.



5. 4-pulse measure.



6. 3-pulse measure.



7.



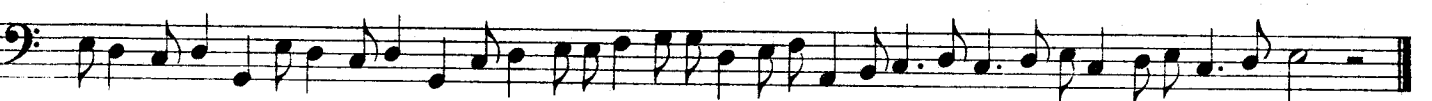
8.



9.



10.



MELODY.

Andante con espressione.

John Kinross.

The musical score is presented in three systems, each with two staves. The first system is labeled 'P.' (Piano) on the left, '1.' (First Hand) on the left, and 'T.' (Tenor) on the left. The tempo is 'Andante con espressione' and the dynamics are 'mf'. The score includes a melody line with a fermata and a 'poco rit.' instruction. The accompaniment consists of a bass line with a rhythmic pattern and a tenor line with chords. The second system continues the melody and accompaniment. The third system concludes the piece with a final fermata and 'poco rit.' instruction.

INTERLUDE.

Allegro moderato.

John Kinross.

T. *f marcato*

2.

P. *f marcato*

ff *poco a poco rall.*

ff *poco a poco rall.*

NOCTURNE.

Andante cantabile.

John Kinross.

P.
p
3.
T.
p

8

8

8

mf
poco rit.

poco rit.

BOLERO.

Tempo di Boléro

John Kinross.

T

4.

P.

mf

mf

1

8

8

f

f

1.

2.

8

First system of musical notation. It consists of a grand staff with five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are a grand staff with a treble clef and a bass clef, both with a key signature of one sharp. The fourth and fifth staves are a grand staff with a bass clef and a bass clef, both with a key signature of one sharp. The music features a complex melodic line in the top staff with many beamed notes and slurs. The middle and bottom staves have a rhythmic accompaniment of chords and single notes. Dynamics include *mf* and *f*. There are also accents and a fermata over the final note of the first staff.

Second system of musical notation, continuing from the first. It features similar notation to the first system, with a complex melodic line in the top staff and rhythmic accompaniment in the lower staves. Dynamics include *f*. There are accents and a fermata over the final note of the first staff. Fingering numbers (1, 2, 5, 3, 4, 5, 2, 3, 4) are present above the final notes of the top staff.

Third system of musical notation, featuring two first and second endings. The first ending is marked with a box and the number '1.' and the second ending with a box and the number '2.'. The notation includes complex melodic lines with many beamed notes and slurs, and rhythmic accompaniment. Dynamics include *f*. There are accents and a fermata over the final note of the first ending. Fingering numbers (1, 2, 5, 3, 4, 5, 2, 3, 4) are present above the final notes of the top staff.

HUNGARIAN DANCE.

Allegro vivace.

John Kinross.

The musical score is arranged in three systems, each with three staves. The top staff is labeled 'P.' (Piano), the middle '5.' (5th finger), and the bottom 'T.' (Tenor). The first system begins with a treble clef and a 2/2 time signature. The piano part starts with a forte (*f*) dynamic and includes a first ending marked '1.' and a tenuto (*ten.*) marking. The 5th finger part features a forte (*f*) dynamic and a tenuto (*ten.*) marking. The tenor part starts with a forte (*f*) dynamic. The second system continues the piano part with a piano (*p*) dynamic and a crescendo (*cresc.*) marking, followed by a first ending marked '1.' and a tenuto (*ten.*) marking, and a second ending marked '2.'. The 5th finger part also has a piano (*p*) dynamic and a crescendo (*cresc.*) marking, with first and second endings. The tenor part continues with a piano (*p*) dynamic. The third system features a piano part starting with a forte (*f*) dynamic and a tenuto (*ten.*) marking, transitioning to a piano (*p*) dynamic and a 'leggiero' (light) marking. The 5th finger part starts with a forte (*f*) dynamic and a tenuto (*ten.*) marking, also transitioning to a piano (*p*) dynamic and a 'leggiero' marking. The tenor part continues with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

1. 2.

cresc.

cresc.

This system contains the first two measures of a musical piece. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of flowing sixteenth-note passages in the upper staves and a more rhythmic accompaniment in the lower staves. A first ending bracket spans the last two measures, with a second ending marked '2.' following. The instruction 'cresc.' is written in the middle of the first two staves.

ff >

ff

This system contains the next two measures. The top staff begins with a fortissimo (*ff*) dynamic and an accent (>). The music continues with similar rhythmic patterns. The bottom staff also features fortissimo dynamics. The system concludes with a first ending bracket and a second ending marked '2.'.

mf

sost.

mf

allegro

This system contains the final two measures. The top staff has a mezzo-forte (*mf*) dynamic. The bottom staff begins with an *allegro* tempo marking. The music features a 'sost.' (sostenuto) instruction in the second measure. The system ends with a first ending bracket and a second ending marked '2.'.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff begins with a dynamic marking of *f*. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. A dynamic marking of *ff* is present in the second staff. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The word *ten.* is written above the first staff. The music concludes with various note values and rests.

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The first two staves contain melodic lines with various note values and slurs. The first staff has a dynamic marking *mf* and the second staff has a dynamic marking *p leggiero*. The bottom two staves contain harmonic accompaniment with chords and some slurs. The first staff has a dynamic marking *mf* and the second staff has a dynamic marking *p leggiero*. There are also some markings like *stacc.* above notes in the bottom two staves.

Second system of musical notation, continuing from the first system. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The first two staves contain melodic lines with various note values and slurs. The first staff has a dynamic marking *cresc.* and the second staff has a dynamic marking *f più mosso*. The bottom two staves contain harmonic accompaniment with chords and some slurs. The first staff has a dynamic marking *cresc.* and the second staff has a dynamic marking *f più mosso*.

Third system of musical notation, continuing from the second system. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The first two staves contain melodic lines with various note values and slurs. The first staff has a dynamic marking *f più mosso* and the second staff has a dynamic marking *f più mosso*. The bottom two staves contain harmonic accompaniment with chords and some slurs. The first staff has a dynamic marking *f più mosso* and the second staff has a dynamic marking *f più mosso*. There are also some markings like *stacc.* above notes in the bottom two staves.

MINUET.

John Kinross.

Moderato.

T. *f*

6.

P. *f*

p

cresc. *f rit.* > >

cresc. *f rit.* > > >

STUDY IN SYNCOPATION.

Nº 2.

Molto Moderato.

John Kinross.

The musical score is presented in three systems. Each system contains two staves for piano accompaniment (P.) and two staves for vocal parts (T. and 8.). The piano part begins with a *mf* dynamic and includes a crescendo and decrescendo hairpin. The vocal parts feature syncopated rhythms and melodic lines, with some notes marked with a '7' (likely a fingering or breath mark). The score concludes with a double bar line.

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