

(Vol. III)

PREFACE

CHILDREN'S TREASURE BOX (Vol. III), Op. 90, is a group of 12 piano pieces written as a continuation of the various aspects of contemporary piano technique introduced in the first two volumes. While Volumes I and II concentrate on the more rudimentary elements of piano technique, Volume III presents greater technical and musical challenges.

New materials introduced in this volume include: broader contrasts in tempos, key signatures and dynamics, more advanced hand positions and pieces of greater length. As in the preceding volumes, the degree of difficulty increases with each succeeding piece. In addition to their educational value, these pieces are especially appropriate for presentation in recital.

INDEX with NOTES

38. A PRAYER

Largo: used to indicate the slowest possible tempo. Each beat should be divided in two, to insure an absolutely steady tempo throughout.

39. LITTLE CAPRICCIO

Presents more advanced fingering for the right hand (i.e. thumb under, shifting fingers.)

40. KEY SIGNATURES

In this piece the key signature is changed every three or four measures by the addition or deletion of one accidental. The piece moves in a full circle and returns to the original key.

41. SPECTRUM

Utilizes harmonic material similar to the preceding piece. When a key center changes so rapidly, the actual notation of key signatures becomes impractical.

42. A MIST

The marking tenuto ($\overline{\text{p}}$) is used to indicate a slightly accented note. In this case the marking emphasizes an internal melodic line.

43. SONG OF THE SOUTH

The double time signature ($\frac{2}{2} \frac{3}{2}$) indicates the meters to be used throughout the piece, but does not establish a definite metrical sequence.

44. A PUPPET

Polytonality: two or more different keys on the same or different tone centers. In this instance the right hand is in dissonant relation to the left hand.

45. BRIGHT DAY

Presto: indicates extremely fast tempo. Notes without phrasing marks (*non legato*) are to be played separately, but not abruptly.

46. CAREFREE

Each phrase in the left hand ends on the upbeat of the eighth note.

47. UNFINISHED PHRASE

The technique of fingering in this piece is closely related to the technique for organ.

48. MEDITATION

The outer voices which are played *staccato* contrasts with the chorale in the middle part. The last measure uses a square fermata (\square) which extends its duration 8-10 seconds.

49. PARALLEL SIXTHS

The position of the right hand remains unchanged throughout the section of parallel sixth intervals.