

Selected Tunes from Level Three

in

Free Piano Music!

at

www.gmajormusictheory.org

systematically building students' concepts and skills



Courtesy of
Gilbert DeBenedetti

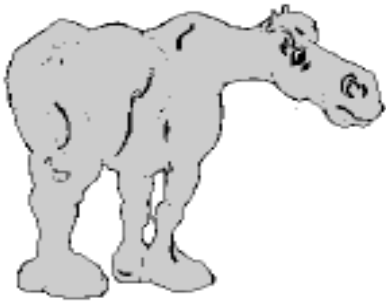


Level Three

Table of Contents, with Concepts and Skills

More in 6/8; I, IV and V7 in D; D scale, 16th notes; stretching 7ths and 8ves

Name	Concepts and Skills
1. The Old Gray Mare	F: IV in RH (Review)
2. Wayfaring Stranger	Review D minor; eighth, dotted-quarter rhythm
3. Where the Road Makes a Turn / <i>Hist Hvor Vejen Slar Bugt</i>	D scale
4. Vive la Compagnie	Review 6/8
5. Little Sir Echo	I, IV, V7 in D
6. Wild Mountain Thyme	eighth, dotted-quarter rhythm
7. All in an Easter Garden	Sixteenth notes; eighth, quarter, eighth rhythm
8. The Happy Wanderer	dotted eighth, sixteenth rhythm
9. La Bergera / The Shepherdess	eighth, two sixteenths rhythm
10. Sakura	overlapping pedaling; 8va in LH
11. Yalla Tnam	two sixteenths, eighth rhythm
12. The Yellow Rose of Texas	Cut time; Stretch to a 7 th in RH
13. Oh Hannukah	7 th in LH
14. Brahms' Lullaby	8va in RH; notes above the treble staff
15. Go Down Moses	Notes below the bass staff
16. The First Noel	Review D scale
17. Swing Low, Sweet Chariot	7 th in LH; Melody in LH
18. My Grandfather's Clock	8ves in LH with finger 2 on fifth; Cut time
19. The Gallant Gavotte	Binary form
20. Diabelli: Bagatelle in C	Alberti bass
21. Musette	Dorian mode
22. Chinese Folk Song	Pentatonic Scale
23. DeBenedetti: Sonaina in G	



1. The Old Gray Mare

Arr: Gilbert DeBenedetti

Musical notation for measures 1-3. Treble clef, C major, common time. Fingerings: 1, 3 1, 1, 3.

The old gray mare, she ain't what she used to be, Ain't what she used to be,

1 3 5 2 5

Musical notation for measures 4-6. Treble clef, C major, common time. Fingerings: 3, 3.

Ain't what she used to be, The old gray mare, she ain't what she used to be, Man - y long years a -

Musical notation for measures 7-10. Treble clef, C major, common time. Fingerings: 4 1, 2 1, 3, 3, 4, 2, 3, 1.

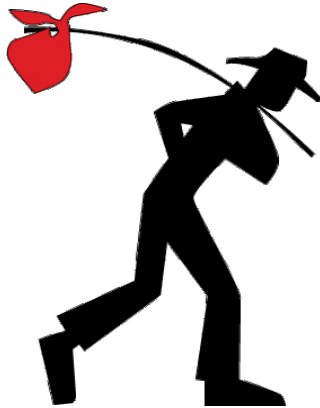
go. Man-y long years a - go, Man-y long years a - go, The

Musical notation for measures 11-14. Treble clef, C major, common time. Fingerings: 1, 3 5, 3 5, 1, 5.

old gray mare she ain't what she used to be man-y long years a - go.

More sheet music at:
www.gmajormusictheory.org





2. (I'm Just a Poor) Wayfaring Stranger

Arr: Gilbert DeBenedetti

1 3

mp

I'm just a poor way-far-ing stran-ger, A-trav'-ling

1
4

4 1

through this world be-low; Yet there's no sick-ness, toil, nor

1
4 1
4

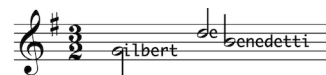
7 3 2 2

f

dan-ger, In that bright land to which I go. I'm go-ing

1
4 1
5

More sheet music at:
www.gmajormusictheory.org



10 ⁵/₁

there to see my Fa-ther, I'm go-ing there, no more to

2 5 1/4 1

13 *a tempo*

roam; I'm just a go - ing o-ver Jor-dan, I'm just a -

rit. *mf*

1 2 1/4 3

16

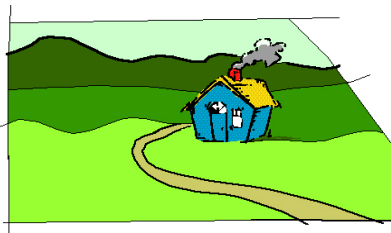
go - ing o-ver home. *p*

2



More sheet music at:
www.gmajormusictheory.org

I'm Just a Poor Wayfaring Stranger
Gilbert de Benedetti



3. Hist hvor vejen slår en bugt

Where the Road Makes a Turn

melody, lyrics and translation from mamalisa.com

J. C. Gebauer (Denmark)
Arr: Gilbert DeBenedetti

Words: Hans Christian Andersen

Musical score for piano and voice. The score is in 4/4 time and consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are in Danish and English. The piano accompaniment includes various fingering and articulation markings such as slurs, accents, and finger numbers (1-5).

System 1:
Vocal: Hist, hvor ve - jen slår en bugt, lig - ger der et hus så smukt.
Piano: Accompaniment with a 3-measure slur and a 5-measure slur.

System 2:
Vocal: væg - ge - ne lidt skæ - ve stå, ru - der - ne er gan - ske små,
Piano: Accompaniment with a 3-measure slur and a 4-measure slur. Includes the annotation "scale fingering" in red.

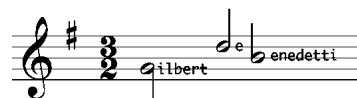
System 3:
Vocal: dø - ren syn - ker halvt i knæ, hun - den gør, det lil - le kræ,
Piano: Accompaniment with a 5-measure slur and a 3-measure slur.

System 4:
Vocal: un - der ta - get sva - ler kvid - 're, so - len syn - ker og så vid' - re.
Piano: Accompaniment with a 3-measure slur and a 5-measure slur.

Over where the road makes a turn
There lies a house so beautiful -
Over where the road makes a turn
There lies a house so beautiful,
The walls stand a little crooked

The windows are very small
The door sags
The dog barks, that little creature,
Under the roof, swallows twitter,
The sun sets and so on.

More sheet music at:
www.gmajormusictheory.org



4. Vive la Compagnie



Arr: Gilbert DeBenedetti

p Let ev'-ry good fell-ow, now join in our song, f Vi - ve la com - pa - gnie. — p Suc-

cess to each o - ther, and pass it a-long, f Vi - ve la com - pa - gnie.

Vi - ve la, vi - ve la, Vi - ve l'a-mour. Vi - ve la, vi - ve la, Vi - ve l'a-mour.

p Vi - ve l'a-mour, vi - ve l'a-mour, f Vi - ve la com - pa - gnie! —

5. Little Sir Echo



Words: Laura R. Smith

J. S. Fearis
Arr: Gilbert DeBenedetti

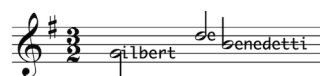
Musical score for "Little Sir Echo" in D major, 3/4 time. The score is divided into three systems, each with a vocal line and a piano accompaniment line.

System 1: The vocal line begins with "Lit - tle Sir Ech - o, how do you do? Hel -". The piano accompaniment features chords D (I), G (IV), and D (I). Fingerings are indicated as 1 3 5 for the first D chord, 1 2 5 for the G chord, and I for the final D chord. Dynamics include *mf* and *f*.

System 2: The vocal line continues with "lo (Hel - lo!) Hel - lo! (Hel - lo!)". The piano accompaniment features chords D (I) and G (IV). Dynamics include *f* and *p*.

System 3: The vocal line concludes with "do you do? Hel - lo (Hel - lo!) Hel - lo!". The piano accompaniment features chords D (I), A7 (V7), and D (I). Fingerings are indicated as 2 1 for the A7 chord and 5 1 for the final D chord. Dynamics include *f* and *p*.

More sheet music at:
www.gmajormusictheory.org





6. Wild Mountain Thyme

Ireland/Scotland
Arr: Gilbert DeBenedetti

4 1 2

Oh the sum - mer time is com-ing And the

4 5 4 3

trees are sweet - ly bloom-ing And the wild moun-tain thyme Grows a -

1 5 2

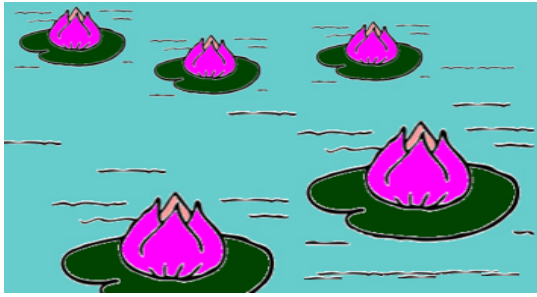
round the bloom - ing heath-er Will ye go, Las-sie go? And we'll

12 3 3

all go to - geth-er To pluck wild moun-tain thyme All a -

16 2 3 3

round the bloom - ing heath-er Will ye go, Las-sie go?



7. All in an Easter Garden

Arr: Gilbert DeBenedetti

2 1 2 5

All in an Ea - ster gar - den, be - fore the break of day, An

6 5 2

an - gel came from hea - ven, and rolled the stone a - way. When

10 5 4 3 2

Je - sus' friends came see - king, with myrrh and spi - ces rare, They

14 1 2 5 4 4 1

found the an - gels at the door, but Je - sus was not there.

sixteenth notes



8. The Happy Wanderer

Der Fröhliche Wanderer

Friedrich-Wilhelm Möller
Arr: Gilbert DeBenedetti

Florenz Friedrich Sigismund

5 2

I love to go a - wan - der - ing, A - long the mountain track, And
 Mein Va - ter war ein Wan - der - smann, Und mir steckt's auch im Blut; Drum

6 2 4 1 2 1 1 3 2

as I go, I love to sing, My knap - sack on my back. Val - de -
 wan - dr'ich flott, so lang ich kann, Und schwen - ke mein - en Hut. Fa - le -

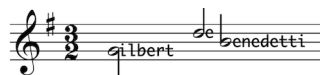
10 4 1 1 3 2 1 2

ri, val - de - ra, val - de - ri, Val - de - ra ha ha ha ha ha Val - de -
 ri, fa - le - ra, fa - le - ri, Fa - le - ra ha ha ha ha ha Fa - le -

14 4 1 1 3

ri, Val - de - ra. My knap - sack on my back.
 ri, fa - le - ra, Und schwen - ke mein - en Hut.

More sheet music at:
www.gmajormusictheory.org





9. La Bergera (A l'umbréa del bùssun)

The shepherdess (In the shade of a hedge)
La Bergera (All'ombretta della siepe)



Piedmont, Italy
Piemonte, Italia
Arr: Gilbert DeBenedetti

1

A l'um - bré - ta del bùs-sun be-la ber - ge - ra l'è'n - dur - mi - a,

2

J'é da li pas - sè - tre jo - li fran - ssé - a l'an

3

di: Be - la ber - ge - ra vui l'e - vi la freu.

In English
In the shade of a hedge a shepherdess has fallen asleep;
And from afar three handsome Frenchmen passed by,
And they said to her, "Lovely shepherdess, you have a fever."

In Italiano
*All'ombretta della siepe la pastora s'addormenta.
Di là passarono tre bei Francesi.
Le han detto: --Bella pastora, voi avete la febbre.*

More sheet music at:
www.gmajormusictheory.org





さくら

10. Sakura Cherry Blossoms

Japan

Arr: Gilbert DeBenedetti

Slowly, peacefully

More sheet music at:
www.gmajormusictheory.org



ريما ريما الحندقة
 شعرا أشقر و منقى
 واللي يحبك بيبوسك
 واللي بغضك شو بيتلقى
 يلا تنام..... يلا تنام
 لادبلا طير الحمام
 روح يا حمام لا تصدق
 نضحك عا ريما تننام

11. Yalla Tnam

A lullaby

Thank you Monique Palomaris at
 mamalisa.com for the transcription



Syria, Lebanon
 Arr: Gilbert DeBenedetti

2

p

Yal - la tnam yal - la tnam Lad - bah - la tay - rel ha - mam

5 1

5

Ruh ya ha - mam la — tehad - di Lak - zeb 'a Ri - ma tat - nam

5

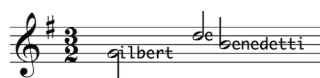
5

Ri - ma, Ri - ma el - hin - da' - a Sha' - ra as - wad we m - na' - a

rit.

Wil - li ye - hib - bek bi - bu - sek Wil - li ba - gha - dek shu bit - la' - a.

More sheet music at:
www.gmajormusictheory.org





12. The Yellow Rose of Texas

Traditional
Arr: Gilbert DeBenedetti

4 2 4 5 2 1 3 4 5

There's a yel - low rose in Tex - as I'm go - ing back to see, She's

1 5 5 4 2 5 4 4

wait - ing there in Tex - as for me and on - ly me. She—

4 1 2 1 2 1

2 4 2 1 3

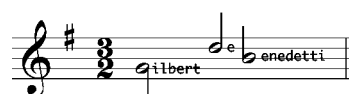
cried so when I left her, 'Twas like to break her heart, And

1 5 2 3 1 5 4 3

when I'm home, no more to roam, We ne - ver more shall part.

5

More *FREE* music at:
www.gmajormusictheory.org



13. Oh Hanukkah



Brightly

Arr: Gilbert DeBenedetti

1 2 5 3

f Oh Ha - nuk - kah, Oh Ha - nuk - kah, come light the me - no - ra,

$\frac{3}{5}$ $\frac{2}{5}$

2 3 3

Let's have a par - ty, we'll all dance the ho - ra, Ga - ther 'round the ta - ble, we'll

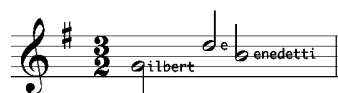
$\frac{3}{5}$ $\frac{1}{3}$

4 3

give you a treat, se - vi - von to play with and lat - kes to eat. *p* And

$\frac{1}{5}$ $\frac{2}{4}$ $\frac{1}{3}$ $\frac{2}{4}$

More *FREE* music at:
www.gmajormusictheory.org



5 5 3
while we are danc - ing the can - dles are burn - ing low,

5 1

Detailed description: This system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part has a key signature of one flat (Bb) and a 3/4 time signature. It features a melody with a fermata over the first measure. Fingerings are indicated as 5, 5, and 3. The lyrics are 'while we are danc - ing the can - dles are burn - ing low,'. The bass clef part provides a simple harmonic accompaniment with fingerings 5 and 1.

f 3
One for each night, they will shed a sweet light to re -

2 3

Detailed description: This system continues the melody. It starts with a forte (*f*) dynamic marking. The treble clef part has a triplet of eighth notes in the first measure. Fingerings 2 and 3 are shown. The lyrics are 'One for each night, they will shed a sweet light to re -'. The bass clef part has a simple accompaniment with fingerings 2 and 3.

1
mind us of days long a - go. One for each night, they will

Detailed description: This system continues the melody. The treble clef part has a first-measure rest. Fingerings 1 and 3 are shown. The lyrics are 'mind us of days long a - go. One for each night, they will'. The bass clef part has a simple accompaniment.

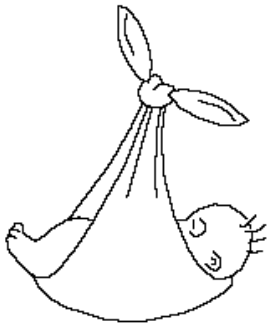
1 3
shed a sweet light to re - mind us of days long a - go.

5 1 2 3

Detailed description: This system concludes the melody. The treble clef part has a first-measure rest. Fingerings 1, 3, 5, 1, 2, and 3 are shown. The lyrics are 'shed a sweet light to re - mind us of days long a - go.'. The bass clef part has a simple accompaniment with fingerings 5, 1, 2, and 3.

14. Lullaby

Johannes Brahms
Arr: Gilbert DeBenedetti



Gently

p

mf

p

rit.

Sva



15. Go Down Moses

African-American Spritual
 Arr: Gilbert DeBenedetti

1 5 3 1 4 4 5
 1 1 1

mp When Is - rael was in E - gypt's land, *f* Let my peo - ple go,

6 5 4
 1 1 1

mp Op - pressed so hard they could not stand, *f* Let my peo - ple go.

11 4 5
 1 2

Go down, Mo - ses, Way down in E - gypt's land,—

15 5 3 4
 1 1 1

mp Tell old Pha - roah *f* to Let my peo - ple go.



16. The First Noel

Comforting

Arr: Gilbert DeBenedetti

1. The first No - el the an - gels did say, Was to
 In fields where they lay keep - ing their sheep, On a

cer - tain poor shep - herds in fields where they lay.
 cold win - ter's night in that was so deep.

No - el, No - el, No - el, No - el.

Born is the King of Is - ra - el.

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

More *FREE* music at:
www.gmajormusictheory.org



18. My Grandfather's Clock



Henry Clay Work
Arr: Gilbert DeBenedetti

With precision

mf My grand - fa - ther's clock was too tall for the

1 3 4 1

2/5 2/5 1/5

shelf So it stood nine-ty years on the floor,

1 4 3 2

2 1 5 1 2

It was tall - er by half than the old man him - self, But it

1 3 4 1 1 4

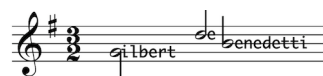
5. 3 2

weighed not a pen-ny-weight more. *f* It was bought on the morn on the

3 3 5 3 1 3

1 1 2 . 5 3 1 5

More *FREE* music at:
www.gmajormusictheory.org



day that he was born, *p* It was al - ways his treas - ure and pride.

5 3 3 3 5

5 2/4 5 5 5

f But it stopped, short, ne-ver to go a - gain when the old

1 3 3 4 4 3

2/4 3/5 2 1

man died. *mf* Nine-ty years with-out slum-ber-ing, (Tick tock

2 2 5 2 3 1 2

5 1 2 5 1 2 2

tick tock) His life's sec-onds num-ber-ing (Tick tock tick) But it stopped

1 2 5 5

3/5

short ne-ver to go a-gain, when the old man died.

3 4 4

5 2 2

19. The Gallant Gavotte

Gilbert DeBenedetti

Stately, not too fast



image from www.classicfm.com

20. Bagatelle in C

Vivace

Antonio Diabelli

The musical score is presented in a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Vivace'. The score is divided into four systems of two staves each. The first system (measures 1-6) starts with a mezzo-piano (*mp*) dynamic. The second system (measures 7-12) includes a repeat sign and a mezzo-forte (*mf*) dynamic. The third system (measures 13-18) features a forte (*f*) dynamic. The fourth system (measures 19-25) begins with a piano (*p*) dynamic and ends with a repeat sign. Fingerings are indicated by numbers 1-5 above or below notes. The bass line consistently uses the fifth finger (5) for the root notes of the chords.



21. Musette

Gilbert DeBenedetti

In a slow 2

Prepare R.H. *mp* L.H. over E *R.H.* 5 1

17

pp *L.H. over*

D

21

4 1 5

G

25

4

29



22. Chinese Folk Song: Jasmine Flower / *Molihua*

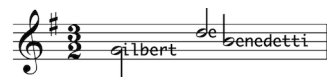
Jiang Su Province
Arr: Gilbert DeBenedetti

Moderato

1

2

More *FREE* music at:
www.gmajormusictheory.org



Chinese Folk Song, Jasmine Flower, page 2

Musical notation for measures 9-13. Measure 9 starts with a treble clef and a bass clef. Measure 9 has a triplet of eighth notes in both hands. Measure 10 has a whole note in the treble and a whole note in the bass. Measure 11 has a quarter note in the treble and a quarter note in the bass. Measure 12 has a quarter note in the treble and a quarter note in the bass. Measure 13 has a quarter note in the treble and a quarter note in the bass. The dynamic *f* is marked in measure 13.

Musical notation for measures 14-18. Measure 14 starts with a treble clef and a bass clef. Measure 14 has a quarter note in the treble and a quarter note in the bass. Measure 15 has a quarter note in the treble and a quarter note in the bass. Measure 16 has a quarter note in the treble and a quarter note in the bass. Measure 17 has a quarter note in the treble and a quarter note in the bass. Measure 18 has a quarter note in the treble and a quarter note in the bass. The dynamic *p* is marked in measure 15. The tempo marking *8va* is indicated above the staff.

Musical notation for measures 19-23. Measure 19 starts with a treble clef and a bass clef. Measure 19 has a quarter note in the treble and a quarter note in the bass. Measure 20 has a quarter note in the treble and a quarter note in the bass. Measure 21 has a quarter note in the treble and a quarter note in the bass. Measure 22 has a quarter note in the treble and a quarter note in the bass. Measure 23 has a quarter note in the treble and a quarter note in the bass. The dynamic *mf* is marked in measure 19. The dynamic *p* is marked in measure 21.

Musical notation for measures 24-28. Measure 24 starts with a treble clef and a bass clef. Measure 24 has a quarter note in the treble and a quarter note in the bass. Measure 25 has a quarter note in the treble and a quarter note in the bass. Measure 26 has a quarter note in the treble and a quarter note in the bass. Measure 27 has a quarter note in the treble and a quarter note in the bass. Measure 28 has a quarter note in the treble and a quarter note in the bass. The dynamic *pp* is marked in measure 25. The tempo marking *Slower* is indicated above the staff. The tempo marking *8va* is indicated above the staff.

23. Sonatina in G

Movement Three

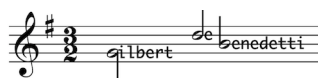
Commisioned by the Westmoreland Chapter of
the Pennsylvania Music Teachers Association

Allegro giocoso

Gilbert DeBenedetti

The musical score is written for piano in G major (one sharp) and common time (C). It consists of three systems of piano accompaniment. The first system starts with a forte (*f*) dynamic. The second system continues the piece. The third system starts with a piano (*p*) dynamic and includes a crescendo and decrescendo marking. Fingerings and articulation marks are provided throughout.

More *FREE* music at:
www.gmajormusictheory.org



13 *p* *f* *l.h. over*

17 *f*

23 *r.h. over*

More *FREE* music at:
www.gmajormusictheory.org

Gilbert de Benedetti