

for Summer

Creepy Crocodile

Catherine Rollin

Sneakily

1 3

mp See the creep - y croc - o - *p* dile,

5 4

mp Long, sharp teeth and scar - y *p* smile,

9

mp See the creep - y croc - o - *p* dile,

5 3

OPTIONAL DUET PART: (Both hands one octave lower than written)

19 5

Sneakily .

RH

LH

p *pp* *p* *pp*

13 17|21

p *pp* *p* *mf*

25 29

p *pp* *p* *pp* *f*

Spaceship to Mars

Carol Matz

Flowing

mf I want to ride on a space-ship to Mars, roll...
Com - ets and me - te - ors, we're on a

3 2

1

5
blast through the at - mos - phere, see all the stars!
care - ful, we have to a - void that black hole!
3 2

3 5

9
Sat - urn is al - so a beau - ti - ful place...
Now we re - en - ter Earth's at - mos - phere then
3 2

1

Optional Duet Accompaniment (Student plays one octave higher)

Flowing

RH
LH *mp* 1 (no pedal) 3

2 1 2 5

3 1 3 9 1 3 4

A Perfect



10

10 Piano Solos in 10 Styles

Melody Bober

What could be more exhilarating than receiving the score of a perfect “10”? Olympic athletes, as well as competitors in sports, dance, and music, strive for those high marks. In fact, we all work to achieve perfection in the activities we enjoy. Wouldn’t it be wonderful to find a resource that offers pianists a chance to shine at any level—solos in all styles and from all periods of music history that promote technical skills and offer the dream to succeed in performance?

Introducing *A Perfect 10*, Book 1, a collection of solos designed to promote musical excellence for the elementary to late-elementary pianist. I chose a favorite teaching piece from the four stylistic periods—Baroque, Classical, Romantic, and Contemporary. I then wrote six original pieces in jazz, blues, ragtime, Latin, ballad, and showstopper styles. Many of these pieces have optional duet accompaniments. These 10 solos provide students with technical challenges as well as expressive opportunities for musical growth in mood, rhythm, melody, harmony, form, articulation, and dynamics.

You do not have to be an Olympic hopeful to achieve a perfect “10,” but you might feel like one as you practice and perform these selections!

Best wishes for successful music making,

Melody Bober

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Evening in Spain

Latin

Melody Bober

Boldly (♩ = 152)

2

f

3

5

mp

f

1

3

10

5

mp

Detailed description: This block contains the first three systems of a piano score for 'Evening in Spain'. The music is in 3/4 time. The first system (measures 1-4) features a treble clef with a melody starting on a dotted quarter note, and a bass clef with a bass line. A dynamic marking of *f* is present. The second system (measures 5-8) continues the melody with a triplet of eighth notes in the treble and a bass line. A dynamic marking of *mp* is shown. The third system (measures 9-12) features a melody with a slur over measures 9-11 and a dynamic marking of *mp*, followed by a *f* dynamic in measure 12.

DUET ACCOMPANIMENT: Student plays one octave higher.

Boldly (♩ = 152)

RH

LH

mf

1

5

3

1

4

2

1

5

p

4

2

10

mf

p

Detailed description: This block contains the duet accompaniment for the piano score. It is written for Right Hand (RH) and Left Hand (LH) in 3/4 time. The RH part consists of chords and single notes, with dynamic markings of *mf* and *p*. The LH part features a rhythmic accompaniment with chords and single notes, also with dynamic markings of *mf* and *p*. Measure numbers 1, 5, 10, and 15 are indicated. Fingerings are shown for several notes.

Wishing Well Waltz

Ballad

Melody Bober

Flowing (♩ = 108)

3
1

mp

3 2

6

mf

DUET ACCOMPANIMENT: Student plays one octave higher.

Flowing (♩ = 108)

RH

LH

p

1 5

6

mp

Blue Shoes Boogie

Jazz

Melody Bober

Driving (♩ = 88)

4/4 #G *f*

4 2 3 1 2 1

3 4

5 *mf*

2 4 2

10 *mp*

LH 2 5 2

2

Detailed description: This block contains the first three systems of piano accompaniment for 'Blue Shoes Boogie'. The first system (measures 1-4) is in 4/4 time with a key signature of one sharp (F#). The right hand (RH) plays chords and moving lines, while the left hand (LH) plays a steady bass line. Fingerings are indicated above notes. The second system (measures 5-8) features a melodic line in the RH with slurs and a bass line in the LH. The third system (measures 9-12) continues the melodic development in the RH and bass line in the LH, with a change in dynamics to mezzo-piano (mp).

DUET ACCOMPANIMENT: Student plays one octave higher.

Driving (♩ = 88)

RH LH *mf*

1 2 3 5 4 3 2 1

5 4 3 2 1

5

mp

4 1 3

4

10 *p*

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

Detailed description: This block contains the duet accompaniment for 'Blue Shoes Boogie', where the student plays one octave higher. It consists of three systems of music. The first system (measures 1-4) shows the right hand (RH) playing a melodic line with slurs and fingerings (1, 2, 3, 5, 4, 3, 2, 1) and the left hand (LH) playing chords. The second system (measures 5-8) continues the melodic line in the RH and bass line in the LH. The third system (measures 9-12) features a melodic line in the RH with slurs and fingerings (1, 2, 3, 4, 5, 1, 3, 2, 1, 4, 5, 3, 2, 1, 2, 1) and a bass line in the LH. Dynamics range from mezzo-forte (mf) to piano (p).

Ragtime Fun

Ragtime

Melody Bober

Spirited (♩ = 108)

Musical notation for measures 1-5. The piece is in 4/4 time with a tempo of 108 beats per minute. The first measure starts with a *mf* dynamic. The bass line features a triplet of eighth notes in the first measure. Fingerings 1 and 4 are indicated above the notes in the third measure.

6

Musical notation for measures 6-10. The melody continues with a slur over measures 6-7. The bass line has a triplet of eighth notes in measure 9.

12

Musical notation for measures 11-15. The melody is a continuous eighth-note line across all five measures.

DUET ACCOMPANIMENT: Student plays one octave higher.

Spirited (♩ = 108)

Duet accompaniment notation for measures 1-15. The right hand (RH) and left hand (LH) parts are shown. The RH part starts with a *mf* dynamic and includes a triplet of eighth notes in measure 1. The LH part starts with a *mp* dynamic. Fingerings 5 and 1 are indicated for the RH, and 1, 3, 1, 3, 5 are indicated for the LH. Measure numbers 6 and 12 are boxed.

Jungle Safari

Carol Matz

Moderately fast

1 *mf* dream of one day go - ing on a jun - gle sa - fa - ri. I

2 4 3 3

4 4

5 want to climb on swing - ing bridg - es high up in the air! The

3 4 3 2

2 1 4

9 rain for - est a - waits me on my jun - gle sa - fa ri, and

2 4 3

Optional Duet Accompaniment (Student plays one octave higher)

Moderately fast

RH 2 1 5

LH *mp* 5 5

5 9

2 1 5