

Studies in Song

New *Standards* for Piano

Ned Gerhart

Second edition
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Preface

This book is the result of a hobby I stumbled on in 1990. The nice thing about creating something as a hobbyist is that you don't have to please anyone's taste besides your own. When one's own satisfaction with the result is all that matters, artistic development becomes like the evolution of life in the Galapagos Islands. Without exposure to the homogenizing effect which regular criticism or concerns for merchantability might produce, an artist who is an independent hobbyist, remote from cares beyond his own happiness, is arguably more inclined to develop an individual, eccentric style, at least if he continues to stay with it long enough. I have been doing my piano music thing alone in obscurity for sixteen years. Now that you have come upon my island, I hope you will be able to enjoy whatever special uniqueness I have managed to evolve.

I have used very few instructions or dynamic markings in the music. You are an artist too, and I know you have good taste. The indication *swing-style 8th notes* means that eighth notes should not be played with the usual 50/50 division per beat, they should be played more like 60/40 per beat. And go ahead and use the pedal as much as you want.

N.G.
July, 2006

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Candles in the Moonlight

This is one of my best melodies! It features an ordinary "AABA" form, but I am rather pleased with the way the first two sections are actually in different keys. Of course you will see that right off, but the shift is so subtle that I believe listeners hardly notice anything unusual happening.

The first system of musical notation is in 4/4 time, with a tempo marking of quarter note = 84. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G2, a quarter note B1, and a quarter note D2. Both staves feature several triplet markings over the notes.

The second system of musical notation continues the piece. The treble clef staff features a series of eighth notes and quarter notes, with a quarter rest at the end of the system. The bass clef staff provides a steady accompaniment with quarter notes and chords.

The third system of musical notation continues the piece. The treble clef staff features a series of quarter notes and eighth notes, with a quarter rest at the end of the system. The bass clef staff provides a steady accompaniment with quarter notes and chords.

The fourth system of musical notation concludes the piece. The treble clef staff features a series of quarter notes and eighth notes, with a quarter rest at the end of the system. The bass clef staff provides a steady accompaniment with quarter notes and chords.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes in both hands, with some chords and rests.

Second system of musical notation, continuing the piece. It features more complex chordal textures and melodic lines in both hands, with some triplets indicated by a '3' over the notes.

Third system of musical notation, featuring prominent triplet markings in both the treble and bass staves. The music continues with intricate rhythmic patterns and chordal accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes. The bass line has a more active role with eighth-note patterns, while the treble part features chords and melodic fragments.

Fifth system of musical notation, the final system on the page. It includes a *rit.* (ritardando) marking in the bass staff, indicating a gradual deceleration of the tempo. The system concludes with a double bar line and a final chord in the bass.

October in Paris

Ah, October in Paris, chestnut leaves falling... This AABA-form tune is only 16 bars long because I chose to use 4/4 time rather than 2/2, which would have been the traditional choice. Before continuing after the sustained chord three measures from the end, I like to take a long, deep breath and feel the hair on my neck stand up a moment.

Wistfully, ♩ = 68

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a single quarter note in the treble staff, followed by a series of chords and moving lines in both staves.

The second system of music continues the piece. It features a variety of chordal textures and melodic fragments in both the treble and bass staves, maintaining the wistful mood.

The third system of music shows further development of the harmonic and melodic ideas. The bass line becomes more active with eighth notes, while the treble staff continues with sustained chords and moving lines.

The fourth system concludes the piece. It features a prominent sustained chord in the treble staff for the final three measures, as mentioned in the text, before ending with a final melodic flourish in the bass staff.

The first system of music consists of two staves. The treble clef staff begins with a series of quarter notes (G4, A4, B4, C5) followed by a dotted quarter note (D5) and an eighth rest. The bass clef staff starts with a whole note chord (F4, A3, C4) and continues with a series of quarter notes (B3, A3, G3, F3).

The second system continues the piece. The treble clef staff features a melodic line with eighth and quarter notes, including a dotted quarter note. The bass clef staff provides a steady accompaniment with quarter notes.

The third system shows further development of the musical themes. A fermata is placed over a note in the treble staff. The bass clef staff continues with its accompaniment.

The fourth system includes a crescendo hairpin leading to a forte (*f*) dynamic marking. The treble clef staff has a fermata over a note, and the bass clef staff continues with quarter notes.

The fifth system begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The treble clef staff features a long fermata over a note, and the bass clef staff continues with quarter notes.