

1. Japanese Rag

DAVID HELLEWELL
 ("Mister D" Music Op. 65)

Here's a novel, modern/traditional/oriental mixture for you! Japanese-style open 4ths and 5ths and 'pentatonic scale' * (e.g. opening bars); modern syncopation and 'funky' bits; funky ragtime (e.g. sections B and D); and heavy 'Japanese Rock' (e.g. section C), all cunningly put together to produce a unique little piece which is really not too difficult to play.

The rhythm should be very precise — and don't syncopate where it isn't marked. The Japanese-Rock wants to be really heavy — and especially in the bass, whereas the Japanese modal parts should be light and spiky. Watch the accent marks; these are very important.

* To hear the 'pentatonic scale', play on the black notes of the piano.

♩ = 160 Japanese style. Rhythmic.

IMPORTANT NOTICE
 The unauthorised copying of the whole or part of this publication is illegal.

A

5 2 4 1 2 1 4 1 5 2

f *mf*

3 5 3 2 1 2 3 1 2 3 5

L.H.

B Funky ragtime

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

f sfz *sfz*

5 4 2 1 1 2 4 2 3

sfz

C Japanese Rock!

5 2 4 1

ff *sfz*

2. Madelaine

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This is a gentle classical piece, in three parts throughout. Always bring out the melody above the accompaniment, and aim for a lovely singing tone even in the strong climaxes. Watch for the sudden changes in dynamics, and the long crescendos and ritenutos. This is a piece for developing a true legato style of playing.

A Smooth and flowing ♩ = 120

p *4 2* *red.* *sim.*

B *5 2 1 2 4 1 2* *cresc.*

mf *psub.*

3. Root Blues

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Here we have a total contrast to the previous piece. It's a heavy and funky 'Root Blues' — right back to the basic 'work songs' of the black slave labourers of the Deep South of the U.S.A. The rhythm should be absolutely solid; and really go for the strong accented notes and sforzandos. The chord bass wants to be a solid 4-to-the-bar, with a very strong 'jazz-legato' style of melody-playing.

A ♩ = 120
 Heavy beat

Musical score for section A, measures 1-4. The piece is in 12/8 time with a tempo of 120 beats per minute. The bass line is a solid 4-to-the-bar pattern. The melody in the right hand features a 'Call' (measures 1-2) and a 'Response' (measures 3-4). Dynamics include *mf* and *sfz*. Fingerings and accents are indicated throughout.

B

Musical score for section B, measures 5-8. This section continues the piano introduction with a more complex melodic line in the right hand and a consistent bass line. Dynamics include *f* and *sfz*. Fingerings and accents are indicated throughout.

C

Musical score for section C, measures 9-12. This section features a more intricate melodic line in the right hand and a consistent bass line. Dynamics include *sfz*. Fingerings and accents are indicated throughout.

4. Willow Weep

DAVID HELLEWELL
("Mister D" Music Op. 60)

Here's another contrasting 'classical' piece, but with unusual phrasing and modern harmonies. It's a slow and expansive 4-to-the-bar, but with a wide range of tempo changes within phrases. Really *push* the accelerandos forward, and slow down at the ritardandos almost to a stop before the short pauses (9) between phrases.

♩ = 58. Gently moving

The musical score for "Willow Weep" is presented in four systems, each with a grand staff (treble and bass clefs).
 - **System 1:** Marked "Tempo rubato" and "mp". It features a melodic line in the treble clef with long slurs and a bass line with chords and moving lines. Performance markings include "rit." at the end and "p" and "sim." in the bass line.
 - **System 2:** Marked "A" and "a tempo legato". The treble clef has a melodic line with slurs, and the bass line continues with rhythmic patterns. Performance markings include "rit." at the end and "p" and "sim." in the bass line.
 - **System 3:** Marked "accel." and "rit.". The treble clef has a melodic line with slurs, and the bass line continues with rhythmic patterns. Performance markings include "rit." at the end.
 - **System 4:** Marked "B" and "accel.". The treble clef has a melodic line with slurs, and the bass line continues with rhythmic patterns. Performance markings include "rit." at the end.

5. Bimbo's Boogie

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This piece was written for 6-year old JAMES (BIMBO') TORNIAINEN, and was a large step up from COWBOY BLUES (PRELIM BOOK) which he had already learnt, and which uses the same boogie bass. He has since played the piece at many concerts and on TV where he was a great success.

It's not really as difficult to play as it looks – and sounds! – as there are many repeated motives and patterns which fall easily under the fingers – given a good sense of rhythm, which James has. It makes a super 'party piece' for a concert. Your friends will think you're a terrific pianist if you can play this!

♩ = 126 + Jazzy

The musical score for "Bimbo's Boogie" is written in 12/8 time and consists of five systems of piano accompaniment. Each system includes a treble and bass clef staff. The first system begins with a dynamic marking of *mf* and includes fingering numbers (1, 2, 3, 4, 5) and a slur over the first two measures. The second system is marked with a box 'A' and a dynamic marking of *f*, featuring a slur over the first four measures and a *sim.* (sustained) marking. The third system is marked with a box 'B' and includes a slur over the first two measures. The fourth system includes a slur over the first two measures. The fifth system is marked with a box 'C' and includes a slur over the first two measures. The score concludes with a final chord in the bass clef.

6. Lake of Dreams

DAVID HELLEWELL
("Mister D" Music Op. 58)

This is basically a slow, lilting and dreamy piece, but with a passionate climax near the end. A little more difficult, technically, but quite a substantial little composition with unusual harmonic progressions; a bit of 'Impressionistic' "Mister D"!

Pedalling, dynamics and ebb and flow are all very important, but there also has to be a gentle, rhythmic pulse throughout, and in the **D** section there should be a strong, broad rhythm, and a big passionate climax just before **E**. Let the piece fade away to a tinkle at the end.

♩ = 104

Dolce 8va.....

The first system of the score is for the beginning of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 104. The first staff has a dynamic marking of *mp* and a *8va* instruction with a dotted line. The second staff has a *ped.* instruction. The music is characterized by a slow, lilting feel with a gentle, rhythmic pulse.

A Gently rocking

Section A, 'Gently rocking', consists of two systems of two staves each. The first system starts with a dynamic marking of *p* and a *sim.* instruction. The second system also has a *sim.* instruction. The music is characterized by a gentle, rocking feel with a soft, rhythmic pulse.

The middle section of the score consists of two systems of two staves each. The first system starts with a dynamic marking of *mp* and a *cresc.* instruction. The second system has a dynamic marking of *mf* and a *ped.* instruction. The music is characterized by a more pronounced, rhythmic pulse and a gradual increase in volume.

Section B consists of two systems of two staves each. The first system has a dynamic marking of *mf* and a *cresc.* instruction. The second system has a *ped.* instruction. The music is characterized by a strong, broad rhythm and a big, passionate climax.

The final section of the score consists of two systems of two staves each. The first system has a dynamic marking of *mf*. The second system has a *ped.* instruction. The music is characterized by a gentle, rhythmic pulse and a soft, tinkling end.

7. Slavic Song

DAVID HELLEWELL
("Mister D" Music Op. 64)

Here's a new piece which is quite different; a piece of 'Slavic' "Mister D": is no idiom safe?!

At **1** the chords should be very crisp and staccato; at **3** the bass note should be heavy, the pedal coming off on the 4th beat; at **4** the arpeggios should be 'pushed' upwards, otherwise they will drag; at **6** the *off-beat* is the most powerful – a really heavy off-beat rock. At **7** the 'Schmalzy-Blues' should be out of tempo and very expressive.

♩ = 76

Intro

1 Tempo giusto

mf *pp* *mp*

stacc.

2

3 Swinging Slavic-Rock

mf *f* *sfz* *sim.*

sim.

8va..... *p*

4 Dolce

INTERMEDIATE ALBUM SAMPLES

8. Ballad

20

DAVID HELLEWELL
("Mister D" Music Op. 68)

This is new ballad without words – but it sounds like an old one: one of those “they’re not writing songs like that anymore”! It is pared down to bare essentials, but is very effective if played well, with feeling. Don’t rush it, keep a steady pulse and make sure you connect the melody phrases by a good legato (like organ playing). You should take great care to play each chord change cleanly and firmly – you don’t get the chance to rectify wrong notes in a piece as open as this. The ‘twiddly bits’ are tricky, and fast, but very effective fill-ins. Legato pedalling is essential.

Slow and expressive ♩ = 84

The musical score is written for piano in 2/2 time, key of B-flat major. It consists of six systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and a tempo marking of "Slow and expressive ♩ = 84". It includes a "rit." (ritardando) section followed by a boxed section labeled "A" marked "a tempo". The score features various musical notations including dynamics (*mp*, *f*, *p*), articulation (legato, pedaling), and fingering. Section markers A, B, and C are placed above the staff. The piece concludes with a final chord and a fermata.

9. Happy-Go-Lucky

DAVID HELLEWELL
("Mister D" Music Op. 56)

Here is a bright and lively piece, with a contrasting modal, bluesy middle section (D). The bass is quite melodic, and should have an equal role with the melody. Watch for the pauses followed by a smooth scale run-up to the returning bright rhythm. The last section should be strong and dynamic with an exuberant finish.

♩ = 132 Dolce

A Rhythmic and lively

B

C

D Folk Song. *espress.*

10. 'Cor Blimey' Rock

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This piece was inspired by the well-known Cockney duo "Chas and Dave" – hence the title. It really has to have a terrific drive to pull it off, and especially in the bass.

You may find the fingering to be awkward when played slowly, but these fingerings are very typical of funky rock-boogie piano playing, which you don't normally find written-down (except in "Mister D" Music, of course!). Make sure you emphasize the accents on the top of the right hand, this is very important.

Heavy 4-beat

♩ = 138-160

The musical score is written for piano and bass in 4/4 time. It consists of several systems of music. The first system shows the beginning with a forte (*f*) dynamic. The second system, marked with a box 'A', starts with a fortissimo (*ff*) dynamic and includes numerous fingerings and accents. The third system continues the piece with various dynamics and fingerings. The fourth system features a mezzo-forte (*mf*) dynamic. The fifth system, marked with a box 'B', concludes the piece with a mezzo-forte (*mf*) dynamic. The score includes many accents, slurs, and specific fingering instructions for both hands.