



# INSTRUCTIONS FOR STARTING TO PLAY FAMOUS PIANO

## *Compositions*

Self-Playing Guide To Piano Music By  
Bach, Mozart, Beethoven And Great  
Composers

# La donna è mobile

$\text{♩} = 60$

Giuseppe Verdi

The musical score is presented in two systems. The first system contains the first four measures, and the second system contains the next four measures. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The tempo is indicated as  $\text{♩} = 60$ . The composer's name, Giuseppe Verdi, is written above the first system. The score includes various musical notations such as slurs, fingerings (e.g., 1, 2, 3, 4, 5, 7), and dynamic markings (*mf*, *f*, *mp*).

System 1: Treble clef, bass clef. Treble staff notes: G4 (finger 4), A4 (finger 2), B4 (finger 2), C5 (finger 1), D5 (finger 1), E5 (finger 1), F5 (finger 1), G5 (finger 1). Bass staff notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *f* (treble), *mf* (bass).

System 2: Treble clef, bass clef. Treble staff notes: G5 (finger 3), A5 (finger 4), B5 (finger 4), C6 (finger 2), D6 (finger 2), E6 (finger 2), F6 (finger 2), G6 (finger 1). Bass staff notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *mf* (treble), *f* (bass).

System 3: Treble clef, bass clef. Treble staff notes: G6 (finger 4), A6 (finger 3), B6 (finger 1), C7 (finger 1), D7 (finger 1), E7 (finger 1), F7 (finger 1), G7 (finger 1). Bass staff notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *f* (treble), *mf* (bass).

First system of a musical score. The left hand (bass clef) plays a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The right hand (treble clef) plays a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *mf* is present. Fingering numbers 1, 2, 2, 2, 1, 2, 2, 3 are written above the notes.

Second system of a musical score. The left hand (bass clef) plays a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The right hand (treble clef) plays a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *f* is present. Fingering numbers 3, 4, 4, 3, 3, 2, 2, 1 are written above the notes.

Third system of a musical score. The left hand (bass clef) plays a sequence of chords: C major, F major, C major, F major, C major, F major, C major, F major. The right hand (treble clef) plays a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *mp* is present. Fingering numbers 2, 3, 3, 2, 2, 1, 3, 3, 2, 2 are written above the notes.

The image shows three systems of musical notation for a piano piece. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system begins with a dynamic marking of *mf* (mezzo-forte) in the bass staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingering numbers (1, 2, 3, 5) are placed above or below notes to indicate fingerings. The second system continues the melodic and harmonic development. The third system concludes with a final chord in the bass staff and a fermata over a note in the treble staff.

This musical score consists of three systems, each with a piano (piano) part on the left and a violin part on the right. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single treble clef. The first system shows a piano introduction with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The violin part begins with a series of notes, some marked with fingering numbers 1, 2, 3, 4, and 5. The second system continues the piano part with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The violin part features a series of notes with fingering numbers 1, 2, 3, 4, and 5. The third system concludes the piano part with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The violin part features a series of notes with fingering numbers 1, 2, 3, 4, and 5. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system features a melody in the treble clef with dynamics *f* and *mf*, and a bass line with dynamics *f* and *mf*. The second system continues the melody with dynamics *f* and *mf*, and includes a section with a slur and a fermata. The third system concludes the piece with dynamics *f* and *mf*. Fingering numbers (1-5) are provided for many notes throughout the score.

# *More Treble Clef Exercises:*

## *Middle C, D, E & F (RH)*

- Let's add the note F, which is on the 1st space of the Treble Clef.
- Remember to find Middle C with the Thumb of your right hand (RH).

F is on the first space of the Treble Clef.



RH

F Notes:



Finger Numbers: 1 2 3 4 5

New Note



RH

Notes: C D E F G

Finger Numbers: 1 2 3 4 5

F

New Note

Exercise 1

Finger Numbers: 2 1 2 4 4 3 3 3 2 2 1 2 4 4 1 1

F

Exercise 2

Finger Numbers: 3 2 4 3 2 1 2 2 1

F

Exercise 3

Finger Numbers: 3 2 2 3 1 4 3 2 1 2 1

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

*f*

This system shows a piano score with a treble and bass clef. The right hand has a melodic line with a slur over the first four notes. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present. Fingerings are indicated by numbers 1-4 above the notes.

Subdivide here.  
Count: 1 & 2 & 3 & 4 &

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

*mf* *f*

This system continues the piano score. It features a dynamic change from *mf* to *f*. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above the notes.

Subdivide here too.  
Count: 1 & 2 & 3 & 4 &

The right hand goes into the bass clef here.

# Sonatina in C: Third Movement



[Check out Video Lesson 20.  
Click Here!](#)

♩ = 100

Count 1, 2, 3 for each eighth note.

Musical score for piano, measures 9-17. The score is written in treble and bass clefs. It features various dynamics including *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Fingerings are indicated by numbers 1-5. Measure numbers 9, 13, and 17 are marked at the beginning of their respective systems. The music consists of eighth and sixteenth notes, often beamed together, with some measures containing slurs and ties.

This musical score is written for piano and voice. It consists of three systems of music. The piano part is written in treble and bass clefs, and the voice part is written in a single staff with a soprano clef. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte), as well as fingerings and slurs. The first system shows a piano introduction with a *mf* dynamic. The second system features a vocal entry with a *mp* dynamic, followed by a piano accompaniment with a *f* dynamic. The third system concludes with a vocal phrase marked *mp*.

*mf* *mp* *f* *mp*

Musical score for piano, measures 1-4. The score is written for the right and left hands on a grand staff. Measure 1 features a right-hand melody starting on G4 and a left-hand accompaniment on E3. Measure 2 continues the right-hand melody and adds a left-hand accompaniment on G3. Measure 3 features a right-hand melody starting on A4 and a left-hand accompaniment on A3. Measure 4 features a right-hand melody starting on B4 and a left-hand accompaniment on B3. The dynamic marking *mp* (mezzo-piano) is present in measures 1 and 2. The first finger (1) is used for the right hand in all measures, and the fifth finger (5) is used for the left hand in all measures. A slur is placed over the first four measures of the right hand.

## Joy to the World Overview & Lesson

With *Joy to the World*, we are going to learn a new and very useful piano concept: moving the right-hand thumb under and third finger over. This technique will allow us to smoothly connect different finger positions on the piano. In this progression of exercises, we will practice the technique, which is used in *Joy to the World* and many other pieces.



**Check out Video Lesson 11. Click Here!**

Use these notes for the first hand position in the right hand.



In exercise one, let's practice the first right-hand position: F, G, A, B, C.

Use these notes for the second hand position in the right hand.



In exercise two, let's practice the second right-hand position: C, D, E, F, G.

Use these notes for the first hand position in the right hand.



Third finger goes over the to thumb for the second, right-hand position.



Use these notes for the first hand position in the right hand.

A single treble clef staff with five notes: G4 (finger 4), A4 (finger 3), B4 (finger 2), C5 (finger 1), and D5 (finger 1). A bracket above the staff groups the first four notes, and another bracket groups the last two notes.

Third finger goes over the to thumb for the second, right-hand position.

A single treble clef staff with five notes: D5 (finger 2), E5 (finger 1), F5 (finger 3), G5 (finger 2), and A5 (finger 1). A bracket above the staff groups the first three notes, and another bracket groups the last two notes.

Now, let's go back to position one and shift it into position two by moving the third finger over the thumb (from F to E) in measure 4. You may start to hear a little bit of the tune. This is the "finger-over" technique. We will use it many times in the upcoming pieces.

A single treble clef staff with five measures of music. The notes are: G4 (finger 4), A4 (finger 3), B4 (finger 2), C5 (finger 1), and D5 (finger 1). A bracket above the staff groups the first four notes. The lyrics "Joy to the world" are written below the staff.

the Lord is born.

In exercise four, let's now add the melody with the correct rhythm.

A single bass clef staff with five measures of music. The notes are: G3 (finger 1), F3 (finger 2), E3 (finger 3), D3 (finger 1), and C3 (finger 1). A bracket above the staff groups the first three notes. The lyrics "Joy to the world" are written above the staff.

For exercise five, let's practice the chords for the left hand.

Use first hand position.

A grand staff with two staves. The right hand has five notes: G4 (finger 4), A4 (finger 3), B4 (finger 2), C5 (finger 1), and D5 (finger 1). The left hand has five chords: G3 (finger 1), F3 (finger 2), E3 (finger 3), D3 (finger 1), and C3 (finger 1). A bracket above the right hand staff groups the first four notes. The lyrics "Joy to the world" are written above the right hand staff.

Third finger over to second hand position.

A grand staff with two staves. The right hand has five notes: D5 (finger 2), E5 (finger 1), F5 (finger 3), G5 (finger 2), and A5 (finger 1). The left hand has five chords: D3 (finger 1), C3 (finger 2), B2 (finger 3), A2 (finger 1), and G2 (finger 1). A bracket above the right hand staff groups the first three notes. The lyrics "the Lord is born." are written above the right hand staff.

Now, for exercise six, let's put both hands together.

# Air

This lyrical piece by Purcell is marked quarter note equals eighty-four. This means that the tempo ("speed") of the piece is at eighty-four beats per minute. If you don't have a metronome, you can find many free or very inexpensive digital metronomes and metronome apps online.

There are four systems ("lines") in this piece. In your practicing, it might be best if you play the first measure of a system (right hand, left hand, then both hands). Once you have the first measure down, follow the same process with the second, third, and fourth measures in the system. Once you have mastered each individual measure, play two-measure groups. For example, play measures one and two. Then, play measures three and four. Then play all four measures.

$\text{♩} = 84$

Henry Purcell

The image shows a musical score for the piece 'Air' by Henry Purcell. It consists of two systems of music. The first system is in treble clef, 3/4 time, and begins with a tempo marking of quarter note = 84. The music is in G major. The first system contains four measures. The first measure has a triplet of eighth notes (F4, G4, A4) with a '3' above them. The second measure has a quarter note (A4) with a '1' above it. The third measure has a quarter note (B4) with a '1' above it. The fourth measure has a quarter note (C5) with a '1' above it. The second system is in bass clef, 3/4 time, and begins with a dynamic marking of *mp*. It also contains four measures. The first measure has a quarter note (F3) with a '2' above it. The second measure has a quarter note (G3) with a '1' above it. The third measure has a quarter note (A3) with a '1' above it. The fourth measure has a quarter note (B3) with a '1' above it. Fingerings are indicated by numbers 1-5 above or below notes. The piece is attributed to Henry Purcell.

6-07

mp

This system contains the first four measures of a piece. The right hand features a melodic line with slurs and fingerings (1-2-3, 1-2-3-4, 1-2-3, 1-2-3-4). The left hand provides a harmonic accompaniment with chords and single notes, including a bass line with a low B-flat. The dynamic marking 'mp' is present.

This system contains measures 5 through 8. The right hand continues the melodic line with slurs and fingerings (1-2-3-4, 1-2-3, 1-2-3-4, 1-2-3-4, 1-2-3). The left hand accompaniment includes chords and a bass line with a low B-flat. The system concludes with a double bar line.

*p*

This system contains measures 9 through 12. The right hand continues the melodic line with slurs and fingerings (1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4). The left hand accompaniment includes chords and a bass line with a low B-flat. The dynamic marking 'p' is present. The system concludes with a double bar line.

This system contains measures 13 through 16. The right hand continues the melodic line with slurs and fingerings (1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4). The left hand accompaniment includes chords and a bass line with a low B-flat. The system concludes with a double bar line.

# Gymnopedie

For this gentle piece, remember to count to three for each measure. Try the left hand alone, first. Then, try the right hand alone. Slowly, play with both hands together; it might be best to play hands together for groups of four measures, following the melody.

Adagio

Erik Satie

The image shows the first system of the musical score for 'Gymnopedie No. 1' by Erik Satie. The score is written for piano and consists of two systems of staves. The first system has a treble clef on the right and a bass clef on the left. The time signature is 3/4. The first measure of the bass line starts with a dynamic marking of *mf* and contains a half note G3 and a quarter note G3. The treble line is silent. The second system continues the piece, with the treble line starting a melody in the second measure. The dynamic marking *mp* appears in the second system. The score includes various musical notations such as notes, rests, and dynamic markings.

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

*mf* *mp*

Make the left-hand part a little quieter than the right-hand part.

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

*mp* *p*

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

*mf* *mp*

# The Toreador Song

$\text{♩} = 100$

*mf*

Georges Bizet

The musical score is presented in two systems. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with fingerings (1-4, 3-1, 1-2, 1-2, 3-2, 3-1, 4-2, 3-1, 4-2, 4-2, 5-1) and dynamics (*mf*). The bass staff provides harmonic accompaniment with fingerings (1-4, 2-4, 3-1, 2-4). The second system also has two staves. The treble staff continues the melody with fingerings (5-1, 1-2, 3-2, 4-3, 5-1, 2-3, 1-2, 3-2, 1-2, 3-1, 5-1) and a long slur over the first five notes. The bass staff continues the accompaniment with fingerings (1-3, 1-3, 1-2, 1-3).

Musical score for piano, measures 1 through 11. The score is written in treble and bass clefs. It features a complex melodic line in the right hand and a supporting bass line in the left hand. Fingerings are indicated by numbers 1-5. Measure 1 starts with a treble clef and a bass clef. Measure 7 has a treble clef and a bass clef. Measure 9 has a treble clef and a bass clef. Measure 11 has a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and slurs.

Fourth finger over

*f* *mf* *mp*

*mf* *mp*

This system consists of two staves. The upper staff (treble clef) contains a melodic line with a triplet of eighth notes (fingerings 3, 2, 1) and a quarter note (fingering 4). The lower staff (bass clef) contains a bass line with a quarter note (fingering 3), a quarter note (fingering 1), and a quarter note (fingering 2). Dynamic markings *f*, *mf*, and *mp* are placed above the notes. A box labeled "Fourth finger over" points to the quarter note in the upper staff. Below the staves, a long horizontal line is labeled *mf* and another line is labeled *mp*.

*mp* *mf* *mp*

Fourth finger over

This system consists of two staves. The upper staff (treble clef) contains a melodic line with a quarter note (fingering 4), a quarter note (fingering 3), and a quarter note (fingering 2). The lower staff (bass clef) contains a bass line with a quarter note (fingering 3), a quarter note (fingering 2), and a quarter note (fingering 1). Dynamic markings *mp*, *mf*, and *mp* are placed above the notes. A box labeled "Fourth finger over" points to the quarter note in the upper staff. Below the staves, a long horizontal line is labeled *mp*.



Musical score for piano, consisting of two systems of staves. The first system shows the right hand (RH) and left hand (LH) parts. The RH part has dynamic markings *mf*, *mf*, *mf*, and *mp*. The LH part has dynamic markings *f* and *mf*. A box labeled "Fourth finger over" points to the fourth measure of the RH part. The second system continues the piece. The RH part has dynamic markings *mf*, *mf*, and *mp*. The LH part has dynamic markings *f* and *mf*. A box labeled "Second finger over" points to the second measure of the RH part. Fingering numbers (1-5) are indicated for various notes throughout the score.

Play hands alone for the whole piece first, then, one system at a time, add both hands.

# New World Symphony Theme

Antonin Dvorák

♩ = 60

The comma means lift your hand to separate the notes.

The first system of musical notation consists of two staves. The right-hand staff (treble clef) begins with a quarter note G4, followed by a comma, then a quarter note A4, and a quarter note B4. The left-hand staff (bass clef) begins with a quarter note G2, followed by a comma, then a quarter note A2, and a quarter note B2. The right-hand staff has dynamics markings *mp* and *mf*. The left-hand staff has dynamics markings *mf* and *p*. Fingering numbers 1, 2, 3, 4, and 5 are indicated below various notes.

The second system of musical notation continues from the first. The right-hand staff has dynamics markings *mf* and *p*. The left-hand staff has dynamics markings *mp* and *mf*. Fingering numbers 1, 2, 3, 4, and 5 are indicated below various notes.

For the next two lines, move your right-hand thumb up to F (four notes to the right).

The third system of musical notation shows the right-hand staff starting with a quarter note F4, followed by a comma, then a quarter note G4, and a quarter note A4. The left-hand staff continues with a quarter note G2, followed by a comma, then a quarter note A2, and a quarter note B2. Dynamics markings *mf* and *p* are present in both staves. Fingering numbers 1, 2, 3, 4, and 5 are indicated below various notes.

For the next two lines, move your right-hand thumb up to F (four notes to the right).

8<sup>va</sup> [8va means to play one octave (eight notes) higher than written.]

Bring out the melody in the left hand.

# Easy Left-Hand Chords: C Major, F Major & G7

- Chords are 3 or more notes played at the same time.
- In order to play chords well, keep your fingers curved for the notes that you play and lift your fingers that are not being used for the chord.
- Take a look at video lesson 8 to see and hear how these techniques work.
- For these chords, use the Left Hand (LH).
- We are going to look at 3 chords in this lesson.



*Check out Video Lesson 8.  
Click Here!*



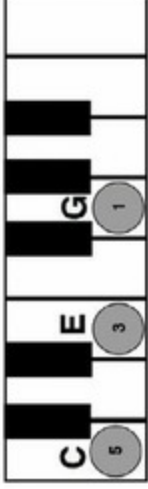
C Major

The numbers are  
for the fingers.



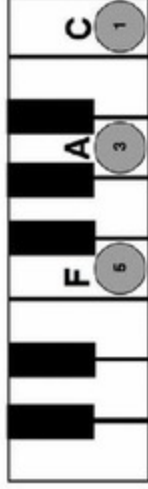
The numbers are for the fingers.

### C Major



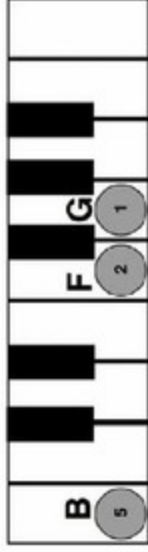
C Major

### F Major



F Major

### G7



G7

# Eine kleine Nachtmusik

To help us play this wonderful piece by Mozart, we are going to focus on subdividing (counting the halfway points between each beat). Since the piece is in 4/4 time, we count, "1 & 2 & 3 & 4 & ", for each measure. Practice one measure at a time: right hand, left hand, then both hands. Gradually put two measures together; then, put four measures together and continue in this manner.

Wolfgang Amadeus Mozart

**Allegro**

Musical score for the first system of 'Eine kleine Nachtmusik' by Mozart. The score is in 4/4 time and consists of two staves: the right hand (treble clef) and the left hand (bass clef). The first measure is marked *mf* and the second *f*. Fingerings are indicated by numbers 1-5. A box highlights the first note of each two-note slur in both hands.

Throughout the piece, drop your right-hand wrist for the first note of each two-note slur.

Musical score for the second system of 'Eine kleine Nachtmusik' by Mozart. The score is in 4/4 time and consists of a single staff with a treble clef. Fingerings are indicated by numbers 1-5. A box highlights the first note of each two-note slur.

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

*f* *mf* *f* *mf*

Throughout the piece, drop your right-hand wrist for the first note of each two-note slur.

Make the left hand softer than the right hand.

2 3 2 1 3 2 3 2 1 1 2 1 3 1 2 3 2 2 3 2 2 3 2 2 3 2 1 2

*f* *mf* *f* *mf*

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

*mf* *mp* *f* *mp*

*mf*  
 1 2 3 1 2 3 1 4 2 3 4 1 2 1 2 1  
 1 2 3 1 3 1 3 1  
*mp*  
 5

Bring out the contrasting sounds between legato (smooth) notes and staccato (detached) notes.

*mf*  
 1 2 3 1 2 3 4 1 2 3 4  
 1 2 3 1 5 2  
*mp*  
 1 5 2

Drop the right-hand wrist



Drop the right-hand wrist  
for the first note of each  
three-note group in these bars.

# An Overview of Counting and Measures



[Check out Video Lesson 2,  
Click Here!](#)

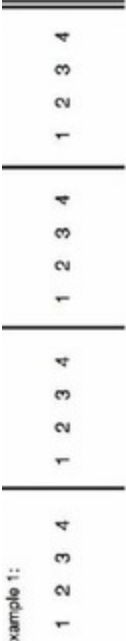
- Music is composed of groups of beats called measures.
- Measures are set off by vertical lines, called bar lines.
- Measures most commonly contain 2, 3, or 4 beats.
- Below, are examples of sets of four measures in 4/4 time.
- In 4/4 time, you will count 4 beats for each measure.
- In other words, you will count: 1234, 1234, 1234, 1234.
- Try counting aloud and clapping the beats for the exercise below.

Example 1:

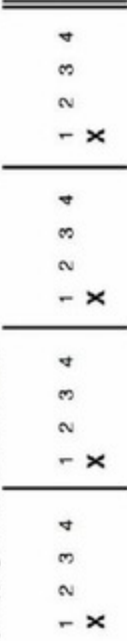


Example 2:

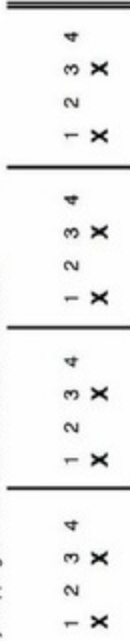
Example 1:



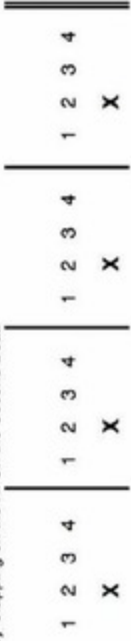
Example 2:  
Try Clapping on the X: On the First Beat.



Example 3:  
Try Clapping on the X: On the First and Third Beats.



Example 4:  
Try Clapping on the X: On the Second Beat.



45 *mf* *f* *mf* *f*

49 *mp* *f*

53 *mf* *mp* *f*

57 *Second finger over*

The musical score consists of two systems of two staves each. The first system (measures 45-48) features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics range from *mf* to *f*. The second system (measures 49-52) continues the melodic and harmonic development, with a *mp* marking in the bass staff. The third system (measures 53-56) shows a return to *f* dynamics. The final measure (57) includes a specific fingering instruction: 'Second finger over'.

Musical score for piano, measures 57-65. The score is written in treble and bass clefs. It features dynamic markings (*mf*, *f*, *mp*) and technical instructions like "Second finger over". Fingerings are indicated by numbers 1-5 above notes. A large slur covers measures 61-65.

## *Left-Hand Chord Studies*

In this lesson, we are going to practice playing some of the chords from the previous two lessons. With each of these exercises, take your time to master the transition from one chord to the next.

Building up this kind of left-hand coordination will greatly help you, once we start learning the pieces from the next section of the book. If you have a metronome, you might set it to quarter note equals 60 (in other words sixty beats per minute) for this exercise. As a side note, there are many free metronome apps available online. If you have a smart phone, tablet, computer, or similar electronic device, you might take a moment to find a free metronome app for it online; you can use a metronome to help you learn the pieces later in the book.

When you move from one chord to the next, try to form the new chord with your fingers, before playing the keys. This technique will improve your muscle memory for the chords. Along these lines, try to avoid sliding your fingers along the keyboard to find the notes of the chords. This will not only hamper the development of your muscle memory for playing chords, but it will also make it more likely that

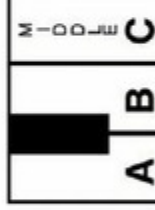
When you move from one chord to the next, try to form the new chord with your fingers, before playing the keys. This technique will improve your muscle memory for the chords. Along these lines, try to avoid sliding your fingers along the keyboard to find the notes of the chords. This will not only hamper the development of your muscle memory for playing chords, but it will also make it more likely that you will play a few wrong notes.

The image displays four numbered musical staves, each representing a different chord. Each staff begins with a circled number (1, 2, 3, or 4) and a treble clef. The notes are represented by dots on the staff lines, with some dots having small numbers (1-5) next to them to indicate fingerings. The chords shown are: 1. C major (C4, E4, G4), 2. F major (F4, A4, C5), 3. G major (G4, B4, D5), and 4. D major (D4, F4, A4). The staves are arranged vertically on the page.

## ***Three-Note Exercises: Studies for the Left Hand (“LH”)***

- Try these exercises, which use the notes A, B, and Middle C in the left hand (“LH”).
- In your left hand, use Thumb for Middle C, use Pointer for B, and use Middle Finger for A.
- Take a look at the keyboard chart and photo below and practice each one 5-10 times.
- As an extra bonus, try saying the letter names aloud as you play each exercise. This will help you associate the note name with the key and finger number.

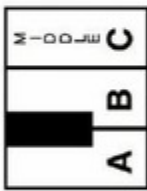
***Have Fun!***



Notes:







LH

Notes:

Finger Numbers: 3 2 1

The numbers here are for fingers, not beats.

Exercise #1

LH: 1 1 2 3 | 1 1 2 3 | 2 2 3 3 | 2 2 3 3  
 C C B A | C C B A | B B A A | B B A A


Exercise #2

LH: 3 2 1 2 | 3 2 1 2 | 1 1 3 3 | 1 2 3 3  
 A B C B | A B C B | C C A A | C B A A

## *Lesson on Dvorák's New World Symphony Theme & Dotted Rhythms*

In Dvorák's *Theme from the New World Symphony*, we have a few interesting musical concepts. The first one is syncopation. Syncopation is when notes occur on weaker beats or between beats. The strongest beat in every measure is beat 1, which is called the "downbeat" of the measure. In 4/4 time, beat 3 is the second strongest beat.

When notes occur between beats, we have to use a technique called subdividing to count the rhythm. We talked about subdividing for our lesson on *Simple Gifts*, as well. Subdividing means that we are going to cut the beats into smaller sections. The simplest of these subdivisions is to cut each beat in half. In music, we use the word "and" and the symbol "&" for the halfway point between each beat. For example, if we have a measure of 4/4 time, where we want to subdivide each beat in half we would count: "1 & 2 & 3 & 4 &". Try counting it aloud. The eighth notes (notes with a flag or beam), count as half of a beat. In other words, two eighth notes equal one quarter note.

Just to refresh your memory, this is what an eighth note looks like: 

In exercise one, we have two rhythms for the melody of the piece.  
Try counting these out loud, while playing the rhythms on middle C.

Beats: 1 2 & 3 4    1 2 & 3 4    1 2 & 3 4 &    1 2 3 4

Just to refresh your memory, this is what an eighth note looks like: ♪

In exercise one, we have two rhythms for the melody of the piece. Try counting these out loud, while playing the rhythms on middle C.

Beats: 1 2 & 3 4 1 2 & 3 4 1 2 & 3 4 & 1 2 3 4

Now, in exercise two, let's play the melody in the right hand.

*mp* *mf* *p*

In exercise three, let's play the left-hand part. Each chord or note will occur on a beat. For each measure, count: 1, 2, 3, 4.

Now, let's put both hands together for exercise four. Listen to how the right hand is syncopated against the left hand. Remember to subdivide while you are counting.

# 5th Symphony Theme

$\text{♩} = 100$

Ludwig van Beethoven

Hold for two measures.

The arrow indicates to go from right to left hand with the melody.

Musical notation for measures 1-6. The bass clef contains a melody starting on G4, moving up to A4, B4, and C5. The treble clef contains a sustained chord of G4-B4-D5.

The arrow indicates to go from right to left hand with the melody.

Musical notation for measures 7-10. Measure 7: Treble clef has a melody starting on G4, moving up to A4, B4, and C5. Bass clef has a sustained chord of G4-B4-D5. Measure 8: Treble clef has a melody starting on C5, moving down to B4, A4, and G4. Bass clef has a sustained chord of G4-B4-D5. Measure 9: Treble clef has a melody starting on G4, moving up to A4, B4, and C5. Bass clef has a sustained chord of G4-B4-D5. Measure 10: Treble clef has a melody starting on C5, moving down to B4, A4, and G4. Bass clef has a sustained chord of G4-B4-D5. The dynamic marking *mf* is present in measure 7.

Musical notation for measures 11-14. Measure 11: Treble clef has a melody starting on G4, moving up to A4, B4, and C5. Bass clef has a sustained chord of G4-B4-D5. Measure 12: Treble clef has a melody starting on C5, moving down to B4, A4, and G4. Bass clef has a sustained chord of G4-B4-D5. Measure 13: Treble clef has a melody starting on G4, moving up to A4, B4, and C5. Bass clef has a sustained chord of G4-B4-D5. Measure 14: Treble clef has a melody starting on C5, moving down to B4, A4, and G4. Bass clef has a sustained chord of G4-B4-D5.

Musical notation for measures 15-18. Measure 15: Treble clef has a melody starting on G4, moving up to A4, B4, and C5. Bass clef has a sustained chord of G4-B4-D5. Measure 16: Treble clef has a melody starting on C5, moving down to B4, A4, and G4. Bass clef has a sustained chord of G4-B4-D5. Measure 17: Treble clef has a melody starting on G4, moving up to A4, B4, and C5. Bass clef has a sustained chord of G4-B4-D5. Measure 18: Treble clef has a melody starting on C5, moving down to B4, A4, and G4. Bass clef has a sustained chord of G4-B4-D5. The dynamic marking *f* is present in measure 15.

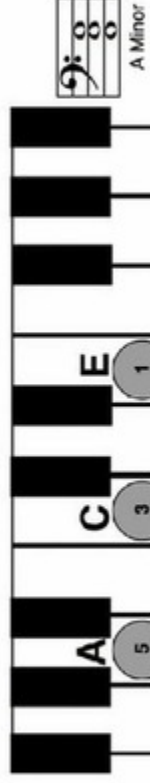
## *More Easy Left-Hand Chords A Minor, D Minor & G Major*

- Let's look at 3 more chords for the Left Hand: A Minor, D Minor, & G Major.
- Make sure to keep your fingers curved and lift the fingers that do not play.



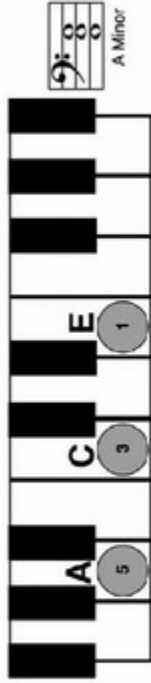
*Check out Video Lesson 8.  
Click Here!*

The numbers are  
for the fingers.

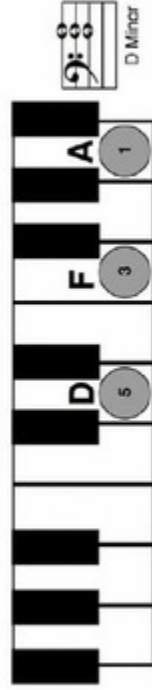


finger numbers are for the fingers.

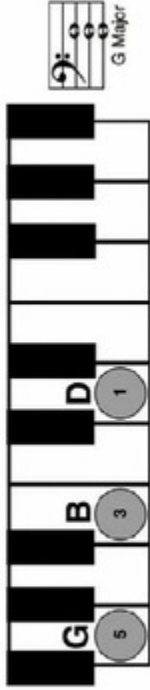
### A Minor



### D Minor



### G Major







The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system begins with a *mf* dynamic and features a complex right-hand passage with triplets and a four-note slur. The second system includes *mf* and *f* dynamics, with a prominent four-note slur in the right hand and a *mf* dynamic in the left hand. The third system concludes with *f* and *mf* dynamics, showing a four-note slur in the right hand and a *mf* dynamic in the left hand. Fingerings are indicated by numbers 1-5, and accents are placed over various notes throughout the piece.

## ***Section 1: Introduction and Review of Basic Music Concepts***

Section 1 of this book serves as a review of basic music and piano concepts or as an introduction to these ideas for readers who are just beginning to play the piano for the first time. The focus of Section 1, which is about thirty-one pages, is to present some of these beginner-level piano fundamentals, like the finger numbers, names of the notes, the treble and bass clefs, counting and rhythm, and playing with both hands. If you have some experience playing the piano already and can read music, you may want to glance over the lessons in this section as a brief review, before starting on Section 2: Famous Pieces by Great Composers. If you are new to the piano or are not familiar with these concepts, take your time with the lessons in Section 1; they will provide you with a good foundation for playing the music in Section 2.

Although there are some pieces of music in Section 1, the primary goal for this section is to refresh your memory about basic music concepts or introduce you to them, if you are new to the piano. Interspersed throughout Section 1, there are excerpts of famous pieces for the right hand, left hand, or hands together. There are also exercises to help you practice rhythm, counting, learning the notes on the keyboard, and playing with both hands at the same time. Some of the pieces included

for this section is to refresh your memory about basic music concepts or introduce you to them, if you are new to the piano. Interspersed throughout Section 1, there are excerpts of famous pieces for the right hand, left hand, or hands together. There are also exercises to help you practice rhythm, counting, learning the notes on the keyboard, and playing with both hands at the same time. Some of the pieces included in Section 1 are easier versions of pieces that will also appear in Section 2.



### The Video Lessons:

This symbol means that there is a video lesson that corresponds to the material presented on the lesson page. These video lessons cover the concepts presented and also give tips on how to play certain famous pieces from the book.

To access the video lessons, click on the video lesson image (shown above) on selected pages of the book. This will connect you to the video.

For older devices, without WiFi, go to [steeplechasemusic.com](http://steeplechasemusic.com) and click on the link at the top of the page for Piano Books. Then, from the Piano Books webpage, click on the image for this book, "Beginner Classical Piano Music". On the webpage for *Beginner Classical Piano Music*, you will see a link to Video Lessons. Click that link for the Video Lessons webpage for this book. The video lessons are free and there is no limit on the number of times you may watch them.

(8)

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

Lift your right hand.

Lift your right hand.

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

The image shows a musical score for piano, consisting of three systems of notation. Each system includes a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a single melodic line that alternates between the two staves. Fingerings are indicated by numbers 1-5. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are three instructional text boxes:

- System 1:** A box labeled "Lift your right hand." points to the first measure of the right-hand staff.
- System 2:** A box labeled "Go from the right hand to the left hand." points to the first measure of the left-hand staff. Below it, a box labeled "The left hand is in the treble clef" points to the first measure of the right-hand staff.
- System 3:** A box labeled "The left hand is in the bass clef" points to the first measure of the left-hand staff. Above it, a box labeled "Second finger over" points to the second measure of the right-hand staff.

# *William Tell Overture* *(Theme from the Lone Ranger)*

**f**  $\text{♩} = 120$  **Introduction**

Gioachino Rossini

For these two measures, count: 1 & 2 & a.

For this measure, in the

For this measure, in the

For this measure, in the left hand, count: 1 & 2 & a.

For this measure, in the left hand, count: 1 & 2 & a.

Hold this G major chord for three measures.  
Count: 1 & 2 &, 1 & 2 &, 1 & 2 &.

For this measure, count: 1 & 2 & a.

# Simple Gifts

Practice the left-hand chords alone, until they are comfortable, before playing with both hands.

Remember to subdivide for the eighth notes.

♩ = 120

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

*mf* *f* *mf* *f* *mp* *mp mf*

The note names are listed inside each note.

0 1 1 2 3 1 3 4 5 5 4 3 2 1 2 2 3 3 2 1 1 1



*mf*  *mp mf*

The note names are listed inside each note.



1 *mf*  
2 *f*  
3 *mf*  
4 *f*  
5 *mf*  
4 *f*  
3 *mf*  
2 *f*  
1 *mf*

The dynamic marks indicate how loud or soft to play the piece. They also indicate whether the music should get gradually louder or softer.



5 *f*  
5 *mf*  
4 *f*  
3 *mf*  
2 *f*  
1 *mf*  
2 *f*  
3 *mf*  
4 *f*  
5 *mf*  
4 *f*  
3 *mf*  
2 *f*  
1 *mf*

# Intermezzo from Cavalleria Rusticana

In the first eight measures of this beautifully lyrical piece, you may be a little bit flexible about the rhythm. You may “stretch” the time to follow the flow of the melody in this eight-measure introduction. In music, we use the term “rubato” (which means “stolen” in Italian) to indicate a free, rhythmic feel. It’s as if we “steal” a little time. Try it out and have fun!

$\text{♩} = 72$

Pietro Mascagni

5

Musical score for piano, measures 1-13. The score is written in treble and bass clefs. It features dynamic markings such as *mp*, *mf*, *f*, and *mp*. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingering numbers (1-5) are indicated below the notes. Measure numbers 1, 5, 9, and 13 are marked at the beginning of their respective systems.

First system of a musical score. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) has a melodic line starting with a quarter note G4, followed by a half note A4, and a quarter note B4. The left hand (bass clef) has a bass line starting with a quarter note G2, followed by a half note A2, and a quarter note B2. The dynamic marking *mf* is placed above the first measure of the right hand. The system concludes with a double bar line.


Second system of a musical score. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) has a melodic line starting with a quarter note G4, followed by a half note A4, and a quarter note B4. The left hand (bass clef) has a bass line starting with a quarter note G2, followed by a half note A2, and a quarter note B2. The dynamic marking *mf* is placed above the first measure of the right hand. The system concludes with a double bar line.

Third system of a musical score. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) has a melodic line starting with a quarter note G4, followed by a half note A4, and a quarter note B4. The left hand (bass clef) has a bass line starting with a quarter note G2, followed by a half note A2, and a quarter note B2. The dynamic marking *mf* is placed above the first measure of the right hand. The system concludes with a double bar line.

Musical score for the first system, consisting of a piano (right) and bass (left) staff. The piano staff begins with a dynamic marking of *mf* and contains a triplet of eighth notes. This is followed by a dynamic shift to *f* for a half note, and finally to *mp* for a quarter note. The bass staff has a dynamic marking of *mf* and contains a triplet of eighth notes.

Musical score for the second system, consisting of a piano (right) and bass (left) staff. The piano staff begins with a dynamic marking of *mf* and contains a half note. This is followed by a dynamic shift to *f* for a half note. The bass staff has a dynamic marking of *mf* and contains a half note.

Musical score for the third system, consisting of a piano (right) and bass (left) staff. The piano staff begins with a dynamic marking of *mf* and contains a half note. This is followed by a dynamic shift to *mp* for a half note, and finally to *f* for a half note. The bass staff has a dynamic marking of *mf* and contains a half note.



*Section 2*  
*Famous Pieces by*  
*Great Composers*



38

*mf*  
Cresc.  
8<sup>va</sup>  
Play left hand one octave higher.

41

*mf*  
Cresc.

44

*mf*  
Cresc.



Musical score for measures 44-46. Measure 44 features a treble clef with a melody starting on G4, marked with a forte *f* dynamic and a slur. Measure 45 continues the melody with a slur and a forte *f* dynamic. Measure 46 shows a change to a bass clef, with the melody starting on G3, marked with a forte *f* dynamic. A box labeled "Change to treble clef." is positioned below the staff.

Musical score for measures 47-49. Measure 47 features a treble clef with a melody starting on G4, marked with a forte *f* dynamic and a slur. Measure 48 continues the melody with a slur and a forte *f* dynamic. Measure 49 shows a change to a bass clef, with the melody starting on G3, marked with a forte *f* dynamic. A box labeled "Change to bass clef." is positioned below the staff.

Musical score for measures 50-52. Measure 50 features a treble clef with a melody starting on G4, marked with a mezzo-forte *mf* dynamic and a slur. Measure 51 continues the melody with a slur and a mezzo-forte *mf* dynamic. Measure 52 shows a change to a bass clef, with the melody starting on G3, marked with a mezzo-forte *mf* dynamic.

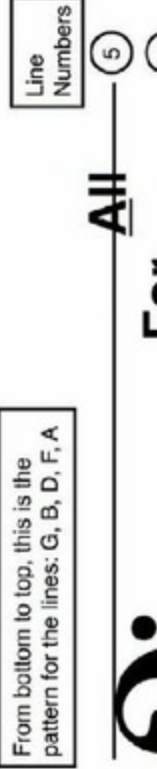
# Bass Clef Lines: Overview

- Each line of the Bass Clef stands for a specific note and key on the piano.
- The lines have numbers that go from 1 to 5. Line 1 is the lowest line. Line 5 is the top line (or highest line) on the Bass Clef.
- To help you remember the note names of each line, memorize the saying below. In the saying ("Good Baked Desserts For All"), "Good" stands for "G", "Baked" stands for "B", "Desserts" stands for "D", "For" stands for "F", and "All" stands for "A".
- The "A" of "All" stands for the "A" piano key two notes below Middle C. See the charts below to better understand these notes.



*Check out Video Lesson 7.  
Click Here!*

From bottom to top, this is the pattern for the lines: G, B, D, F, A



From bottom to top, this is the pattern for the lines: G, B, D, F, A

Line Numbers

**All**  
**For**  
**Desserts**  
**Baked**  
**Good**

The lines on the Bass Clef (G, B, D, F, A) correspond to these keys on the piano.

**F** **G** **A** **B** **C** **D** **E** **F** **G** **A** **B** **C**

**o** **o** **a** **k** **e** **d** **e** **s** **s** **e** **r** **t** **s** **i**

**M** **I** **D** **D** **L** **E** **C**

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

*mf*

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

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

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

*mp*

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

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

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

*mf*

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

**Move your third finger over.**

**Change to the bass clef.**

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

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

*mf*

Lift your right hand and move to the next position.

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

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

The right hand is one octave (eight notes) higher than written.

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

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

8<sup>va</sup>

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# *Naming the Notes on the Grand Staff*

For this lesson, let's try naming the notes on the grand staff below. Remember to use your note-name sayings from earlier in the book. You may also refer back to the grand staff on the previous page. Try naming the notes for one measure, then go back and repeat naming the notes for that measure three times. Once you feel confident about the note names, go on to the next measure. After you have finished naming the notes on the entire page, go back to the beginning of the lesson and slowly play each note on the piano. You might also say the note aloud as you play it. This will begin to reinforce your understanding of the notes on the page and the keys on the piano keyboard.

The image shows two musical staves. The top staff is a grand staff with a treble clef on the left and a bass clef on the right. The first measure of the grand staff contains a whole note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second measure of the grand staff contains a whole note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5.



The image displays five systems of musical notation, each consisting of two staves. The first system features a single bass clef staff with a whole rest. The second system uses a grand staff with a treble clef on the upper staff and a bass clef on the lower staff; the upper staff contains a melodic line of eighth notes, while the lower staff has a whole rest. The third system is a grand staff where both the treble and bass staves contain a melodic line of eighth notes. The fourth system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff; both staves contain a melodic line of eighth notes. The fifth system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff; the upper staff contains a melodic line of eighth notes, and the lower staff has a whole rest.

## *An Overview of Time Signatures*

- Measures are composed of groups of beats called Time Signatures or Meter (both terms mean the same thing and are interchangeable).
- The most common Time Signatures (or "meters") are groups of 2, 3, or 4 beats per measure: 2/4, 3/4, and 4/4 Time Signatures.
- 2/4 Time Signature groups the notes into measures of 2 beats. Count: "One, Two" for each measure.
- 3/4 Time Signature groups the notes into measures of 3 beats. Count: "One, Two, Three" for each measure.
- 4/4 Time Signature groups the notes into measures of 4 beats. Count: "One, Two, Three, Four" for each measure.
- Below, are examples of sets of 4 measures in 2/4, 3/4, and 4/4.
- Count aloud and clap on the first beat for the exercises below.



***Check out Video Lesson 3.  
Click Here!***

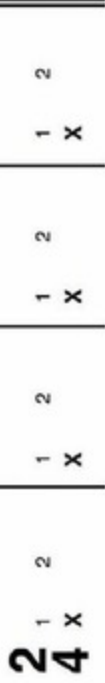
**Example 1: 2/4 Time Signature**  
Try Clapping on the X: On the First Beat.



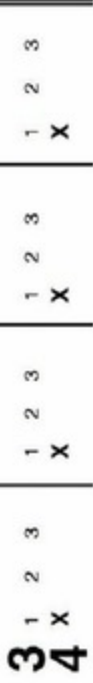
Check out Video Lesson 3.  
[Click Here!](#)



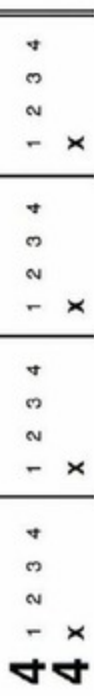
**Example 1: 2/4 Time Signature**  
Try Clapping on the X: On the First Beat.



**Example 2: 3/4 Time Signature**  
Try Clapping on the X: On the First Beat.



**Example 3: 4/4 Time Signature**  
Try Clapping on the X: On the First Beat.

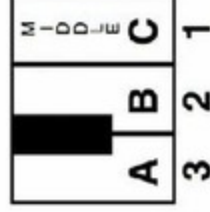


# *Bass Clef*

## *Exercises:*

### *A, B & Middle C*

- Let's play 4 exercises with notes of the Bass Clef: A, B, and C.
- Remember to find Middle C with the Thumb of your left hand (LH).

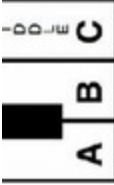


Notes:

Finger Numbers: **3 2 1**

Try saying the notes aloud as you play each exercise.

LH



Try saying the notes aloud as you play each exercise.

Notes:

Finger Numbers: 3 2 1

Exercise 1

LH

C B A A B B B C B A A B B A

The numbers here are for fingers, not beats.

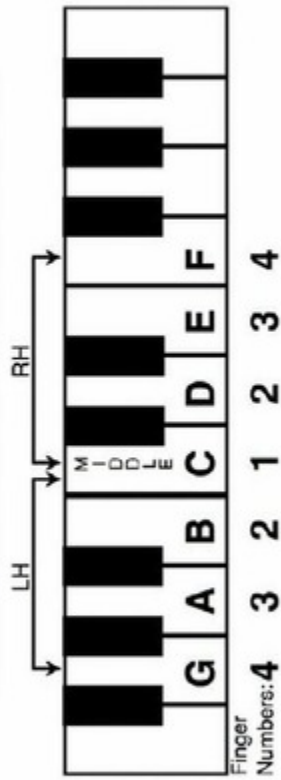
Exercise 2

Exercise 3

Exercise 4

# Mozart's *Twinkle, Twinkle, Little Star* with Both Hands: *G, A, B, C, D, E & F*

- If you see a blank space, don't play for that beat or beats.
- Remember to place both of your thumbs on Middle C.



Twinkle, Twinkle, Little Star

- Try to count the beats aloud, while you play.

**4** RH: D D | E E | C C | |

Twinkle, Twinkle, Little Star

• Try to count the beats aloud, while you play.

RH: **D D | E E D | C C**  
 Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4**

LH: **G G | B B | A A G**

RH: **D D C C | D D C C**  
 Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4**

LH: **B B A**

RH: **D D | E E D | C C**  
 Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4**

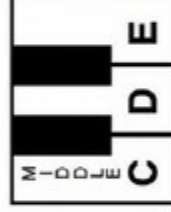
LH: **G G | B B | A A G**

We will learn a more advanced version of Mozart's *Twinkle, Twinkle, Little Star*, a bit later in this book.

## *Three-Note Exercises: Using the Right Hand (“RH”)*

- Try these exercises, which use the notes C, D, and E in the right hand (“RH”).
- In your right hand, use Thumb for Middle C, use Pointer for D, and use Middle Finger for E.
- Take a look at the keyboard chart and photo below and practice each one 5-10 times.
- As an extra bonus, try saying the letter names aloud as you play each exercise.

This will help you associate the note name with the key and finger number.

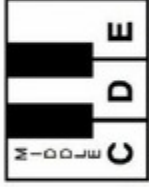


Notes:





**RH**



Notes:

Finger Numbers: 1 2 3



C, D, and E in the Right Hand

Exercise #1

RH: 1 1 1 1 | 2 2 2 2 | 3 3 3 3 | 2 2 1 1 |  
C C C C | D D D D | E E E E | D D C C ||

Exercise #2

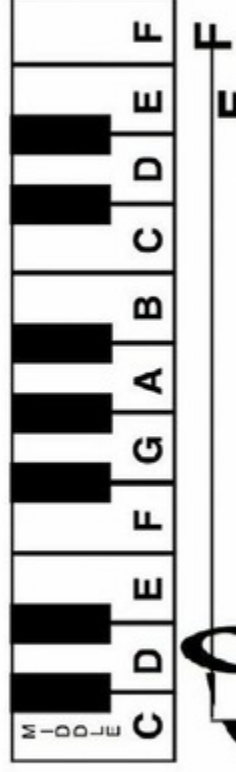
RH: 1 1 2 2 | 1 1 3 3 | 1 1 2 2 | 1 1 1 1 |  
C C D D | C C E E | C C D D | C C C C ||

# *The Grand Staff: Overview*

- The Grand Staff is formed by combining the Treble and Bass Clefs.
- All of the rules that we have learned so far about both clefs are still true for the Grand Staff. Using the Grand Staff makes it easier to read music written for both hands.
- Study the chart below to understand how the Staff works.



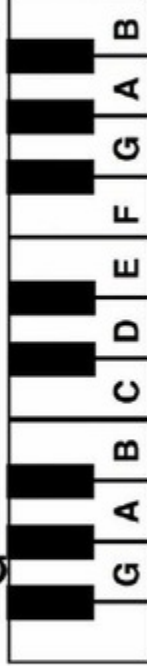
*Check out Video Lesson 9.  
Click Here!*





Musical notation for a scale exercise. It features two staves: a treble clef staff and a bass clef staff. A large brace is positioned below the bass clef staff, extending upwards to encompass both staves. The notes for the exercise are as follows:

- Treble clef staff: E, F, G, A, B, C, D, E, F
- Bass clef staff: G, A, B, C, D, E, F, G, A, B



## *Music Theory: An Overview of Intervals*

- In music, the distance between any 2 notes is called an "interval".
- Intervals can be played at the same time, for example, if you press down two piano keys or they can be played one after the other, for example, if you play the note "C" and then the note "D".
- On the piano, the easiest way to understand intervals is to look at the keyboard. Play Middle C with your Left-Hand Index Finger, then play D with your Right-Hand Index finger. This interval is called a 2nd.
- Next, play Middle C with your Left-Hand Index Finger, then play E with your Right-Hand Index finger. This interval is called a 3rd.
- Follow these steps in the 2 diagrams below. Use the Left-Hand Index Finger when you see LH and use the Right-Hand Index Finger when you see RH.

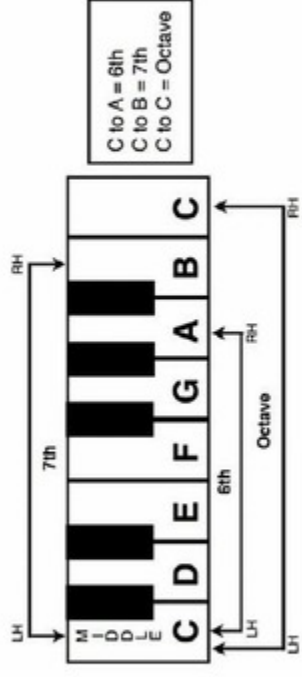
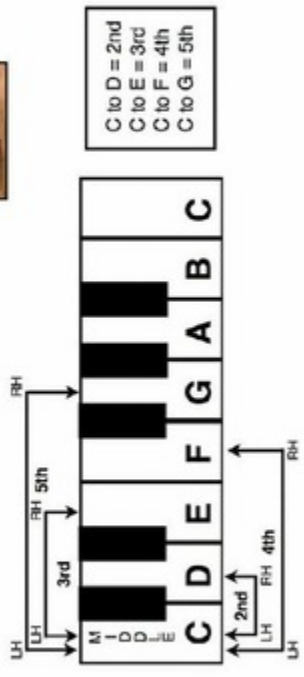


*Check out Video Lesson 4.  
Click Here!*





**Check out Video Lesson 4.**  
***Click Here!***



First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with notes and rests, including a dotted quarter note. The bass staff contains a bass line with notes and rests. Dynamics markings include *mp* (mezzo-piano) and *fu* (forte). Fingerings are indicated by numbers 1-5. A large bracket spans across both staves, indicating a phrase.

Second system of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with notes and rests, including a dotted quarter note. The bass staff contains a bass line with notes and rests. Dynamics markings include *mp* (mezzo-piano) and *fu* (forte). Fingerings are indicated by numbers 1-5. A large bracket spans across both staves, indicating a phrase.

Third system of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with notes and rests, including a dotted quarter note. The bass staff contains a bass line with notes and rests. Dynamics markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. A large bracket spans across both staves, indicating a phrase.

Musical score for piano, measures 74-76. The score is written for the right and left hands on a grand staff. Measure 74: The right hand plays a sequence of notes (F4, G4, A4, B4, C5) with dynamics *mp* and *mf*. The left hand plays a sequence of notes (F3, G3, A3, B3, C4) with dynamics *mp* and *mf*. Measure 75: The right hand plays a sequence of notes (F4, G4, A4, B4, C5) with dynamics *mp* and *mf*. The left hand plays a sequence of notes (F3, G3, A3, B3, C4) with dynamics *mp* and *mf*. Measure 76: The right hand plays a sequence of notes (F4, G4, A4, B4, C5) with dynamics *mp* and *mf*. The left hand plays a sequence of notes (F3, G3, A3, B3, C4) with dynamics *mp* and *mf*. The score includes fingering numbers (1-5) and dynamic markings (*mp*, *mf*, *mf*).

19

*ff*

23

*mf*

26

The hands will "leap frog" over one another here.

*mf*



26 *mf* The hands will "leap frog" over one another here.

Change to treble clef. Change to bass clef.

30 *mf* The hands will again "leap frog" over one another here.

Change to treble clef. Change to bass clef.

34 *f*

## *A Lesson on Mozart's Twinkle, Twinkle, Little Star:*

Did you know that Mozart made twelve variations on the famous melody to *Twinkle, Twinkle, Little Star*? In this lesson, we are going to look at the left-hand chords for the piece and also practice playing right-hand staccato notes.

The names of the notes are indicated inside each note. The note names will be included for the pieces at the beginning of this part of the book. However, little by little, we are going to take the note names away. So, start to memorize the notes on the staff. Remember to use the sayings for the treble and bass clefs. You might also refer back to the treble and bass clef lessons from Section 1 of the book. For learning chords, name the notes from bottom to top.

1

1 3 5

1 3 5

1 3 5

1 3 5

1

Let's lock first at the left-hand chords, in exercise one. We have three chords for the left hand: C major, F major, and G major. The C major chord uses the notes C, E, and G (from bottom note to top). This F major chord uses the notes C, F, and A (from bottom to top). The G major chord we are using for the piece has the notes D, G, and B from bottom to top.

2

Next, in exercise two, let's practice the first part of the right-hand melody. There will be a little stretch between your right-hand thumb, when you go from C to G. Also, please note that there are staccato symbols (the dots below the notes) for the melody. These staccato symbols indicate that the notes should be played in a bouncy, disconnected manner. Have fun playing the pieces and try to make a lively sound for the melody.

## ***Grieg's Hall of the Mountain King & Pachelbel's Canon: For the Left Hand***

These next two pieces are studies for the left hand.

For Grieg's *Hall of the Mountain King*, start with the fifth finger (pinky) of your left hand on the key of D, which is seven keys below middle C. The notes for hand position one are D, E, F, G and A. In measure six of the piece, you will shift your hand position and play the A with the third finger (middle finger) of your left hand. The notes for hand position two are F, A, middle C and D.

For Pachelbel's *Canon*, there are four easy left-hand positions. Each hand position uses only three fingers: thumb, index, and middle finger. You will start on middle C for hand position one. For hand position two, you will move your thumb to G (the top space of the bass clef). In hand position three, you will move your thumb to E (just two notes above middle C). Place your thumb on B (just below middle C) for hand position number four. For the last note of the piece (C), just move your thumb one key higher than B (to middle C).

Remember, you can download the free, MP3 audio files for all of the pieces in this book from the [Steeplechase Music website](#). This way, you can hear how each piece sounds.

***Grieg: Hall of the Mountain King***

the piece (C), just move your thumb one key higher than B (to middle C).

Remember, you can download the free, MP3 audio files for all of the pieces in this book from the Steeplechase Music website. This way, you can hear how each piece sounds.

### **Grieg: *Hall of the Mountain King***

Hand Position One

Hand Position Two

The image shows two staves of music in bass clef. The first staff is labeled 'Hand Position One' and contains notes with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 3, 5, 3. The second staff is labeled 'Hand Position Two' and contains notes with fingerings 1, 3, 2, 1, 3, 5, 3, 1.

### **Pachelbel: *Canon***

Hand Position One

Hand Position Two

Hand Position Three

Hand Position Four

Move thumb to G.

Move thumb to B.

Move thumb to E.

Move thumb to C.

The image shows four staves of music in bass clef. The first staff is labeled 'Hand Position One' with fingerings 1, 2, 3, 1, 3, 2, 1. The second staff is labeled 'Hand Position Two' with fingerings 1, 2, 3, 2, 1. The third staff is labeled 'Hand Position Three' with fingerings 1, 2, 3, 1, 3, 2, 1. The fourth staff is labeled 'Hand Position Four' with fingerings 1, 2, 3, 2, 1. Between the first and second staves, there is a box labeled 'Move thumb to G.'. Between the second and third staves, there is a box labeled 'Move thumb to B.'. Between the third and fourth staves, there is a box labeled 'Move thumb to E.'. At the end of the fourth staff, there is a box labeled 'Move thumb to C.'.

# Joy to the World

George Frideric Handel

Use first hand position.

Third finger over to second hand position.

Go back to the first hand position.

Third finger over.

Go back to the first hand position.

Go to second hand position.

5

9

9

13

17

Third finger over.

Go back to the first hand position.

Go to second hand position.

Go to first hand position.

Go to second hand position.

Go to first hand position.

Third finger over.

Go to second hand position.

# Für Elise



Check out Video Lesson 17.  
Click Here!

**Andante**

Link directly to the left hand.

Link directly to the right hand.

Link directly to the left hand.

Link directly to the right hand.

Link directly to the left hand.

Link directly to the right hand.

Second finger over.

Ludwig van Beethoven



Link directly to the left hand.

Link directly to the right hand.

Second finger over.

Link directly to the right hand.

Link directly to the right hand.

Second finger over.

Link directly to the right hand.

Link directly to the right hand.

Second finger over.

# Orfeo ed Euridice

Christoph Willibald Gluck

$\text{♩} = 80$

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

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

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

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

8<sub>A</sub> 4 1 2 1 4 2 1 3 . . . 4 2 1 5 4 2 1 5 4 3 2 1

Musical score for piano, featuring three systems of music. Each system consists of a grand staff with a treble and bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 8, 11, and 14 are placed at the beginning of their respective systems.

System 1 (Measures 8-10):  
Measure 8: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (5, 1, 3, 1, 4, 1, 3, 1), Bass (4, 1, 2, 1, 4, 2, 1, 3).  
Measure 9: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (4, 1, 3, 1, 4, 1, 3, 1), Bass (4, 2, 1, 5, 4, 2, 1, 2).  
Measure 10: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (4, 1, 3, 1, 4, 1, 3, 1), Bass (4, 2, 1, 5, 4, 2, 1, 2).

System 2 (Measures 11-13):  
Measure 11: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (1, 4, 4, 3, 3, 1, 1, 5), Bass (5, 1, 2, 4, 5, 1, 5, 1).  
Measure 12: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (5, 1, 4, 2, 5, 2, 5, 2), Bass (5, 1, 4, 2, 5, 2, 5, 2).  
Measure 13: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (5, 1, 4, 2, 5, 2, 5, 2), Bass (5, 1, 4, 2, 5, 2, 5, 2).

System 3 (Measures 14-16):  
Measure 14: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (5, 1, 3, 1, 4, 1, 3, 1), Bass (4, 1, 5, 1, 5, 1, 5, 1).  
Measure 15: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (5, 1, 3, 1, 4, 1, 3, 1), Bass (4, 1, 5, 1, 5, 1, 5, 1).  
Measure 16: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef, notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings: Treble (5, 1, 3, 1, 4, 1, 3, 1), Bass (4, 1, 5, 1, 5, 1, 5, 1).

13

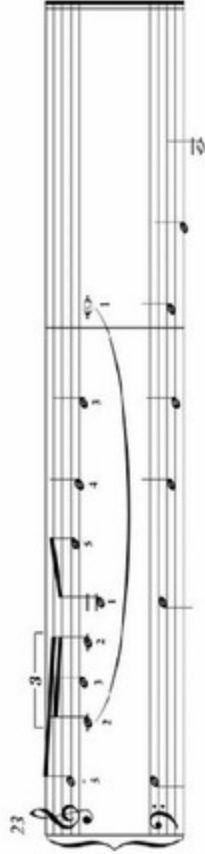
Musical notation for measures 13 and 14. Measure 13 contains a treble clef with notes G4, A4, B4, C5, and a bass clef with notes G3, B2, D3, F3. Measure 14 contains a treble clef with notes D5, C5, B4, A4, G4 and a bass clef with notes G3, B2, D3, F3. Fingerings are indicated by numbers 1-5 above the notes.

15

Musical notation for measures 15 and 16. Measure 15 contains a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, B2, D3, F3. Measure 16 contains a treble clef with notes D5, C5, B4, A4, G4 and a bass clef with notes G3, B2, D3, F3. Fingerings are indicated by numbers 1-5 above the notes.


17

Musical notation for measures 17 and 18. Measure 17 contains a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, B2, D3, F3. Measure 18 contains a treble clef with notes D5, C5, B4, A4, G4 and a bass clef with notes G3, B2, D3, F3. Fingerings are indicated by numbers 1-5 above the notes.



# Purcell Minuet: Overview & Lesson

A minuet is a stately dance form in 3/4 time. When you play a minuet, take a moderate tempo: not too fast and not too slow. In exercise one, let's practice the first four measures of Purcell's minuet in the right hand.



Musical notation for exercise one, right hand. The notation is in treble clef, 3/4 time, and mezzo-forte (mf) dynamics. It consists of four measures of music. The first measure contains a triplet of eighth notes (G4, A4, B4) with a '3' above them. The second measure contains a quarter note (C5), a quarter note (B4), and a quarter note (A4), with a '4' above the first two notes. The third measure contains a quarter note (G4), a quarter note (F4), and a quarter note (E4), with a '3' above the first two notes. The fourth measure contains a quarter note (D4), a quarter note (C4), and a quarter note (B3), with a '3' above the first two notes. A slur covers the last three notes of the fourth measure.

Now, in exercise two, let's practice the first four measures of the left hand.



Musical notation for exercise two, left hand. The notation is in bass clef, 3/4 time, and mezzo-forte (mf) dynamics. It consists of four measures of music. The first measure contains a triplet of eighth notes (F3, G3, A3) with a '3' above them. The second measure contains a quarter note (B3), a quarter note (A3), and a quarter note (G3), with a '2' above the first two notes. The third measure contains a quarter note (F3), a quarter note (E3), and a quarter note (D3), with a '3' above the first two notes. The fourth measure contains a quarter note (C3), a quarter note (B2), and a quarter note (A2), with a '4' above the first two notes. A slur covers the last three notes of the fourth measure.

For exercise three, let's put both hands together. Practice this slowly, at first. It is all right if you would like to practice and each measure by repeating the measure several times.



Musical notation for exercise three, both hands. The notation is in bass clef, 3/4 time, and mezzo-forte (mf) dynamics. It consists of four measures of music. The first measure contains a triplet of eighth notes (F3, G3, A3) with a '3' above them. The second measure contains a quarter note (B3), a quarter note (A3), and a quarter note (G3), with a '4' above the first two notes. The third measure contains a quarter note (F3), a quarter note (E3), and a quarter note (D3), with a '3' above the first two notes. The fourth measure contains a quarter note (C3), a quarter note (B2), and a quarter note (A2), with a '4' above the first two notes. A slur covers the last three notes of the fourth measure.



For exercise three, let's put both hands together. Practice this slowly, at first. It is all right if you would like to practice and each measure by repeating the measure several times.



In exercise four, let's work on the right-hand part for the second system of music. You might notice that there are some similar patterns between exercises one and four.



For exercise five, let's put both hands together.





Check out Video Lesson 14.  
Click Here!

Adagio

Johann Pachelbel

# Canon

For the first four measures, the right hand is one octave (eight notes) higher than written.

*p* *p*

8<sup>va</sup>

Go from the left hand to the right hand.

The left hand starts in the treble clef.

8



The left hand starts in the treble clef.

68

*mp*

*mp*

Get ready for the treble clef in the left hand.

## *Beethoven's Ode to Joy: Overview on Dynamics*

As our first piece, let's look at this easy, piano version of the famous theme from Beethoven's ninth symphony. The piece starts on the next page. Before we begin, let's look at a few music concepts that will help you play the piece.

Dynamics is a term that we use for the loudness and softness of the notes in music. In pieces and songs you will see dynamic indications represented as letters (F, P, MP, or MF, for example). These letters are abbreviations for Italian words.

*p* stands for the term "piano", which means soft (like a whisper, but not the quietest whisper).

*mp* stands for the term "mezzo-piano", which means medium soft (like a quiet conversation).

***p*** stands for the term "piano", which means soft (like a whisper, but not the quietest whisper).

***mp*** stands for the term "mezzo-piano", which means medium soft (like a quiet conversation).

***mf*** stands for the term "mezzo-forte", which means medium loud (like a normal conversation).

***f*** stands for the term "forte", which means loud (like a shout).

Dynamics are a relative concept in music. In other words, you might consider that each piece has a slightly different range from soft to loud. Forte ("loud") in the context of a Beethoven piece may be a little different than forte in a Mozart piece. So, let's think of dynamics as a general concept that varies slightly from piece to piece. Part of what makes music so exciting and inspiring is finding the nuance and detail in the poetics of each piece. Exploring dynamics on the piano, along with many other musical concepts, will be a big part of this book.

In piano sheet music (sometimes called the "score"), we are given indications on how to make the music gradually louder or softer. In a lighthearted way, you might think of this as the piano version of turning up or turning down the volume on a car stereo, TV, or an audio device. In piano music we use two symbols:

**Crescendo** means to get gradually louder



**Diminuendo** means to get gradually quieter



# Santa Lucia

The first system of the musical score for 'Santa Lucia' consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking of *mf* and contains a melodic line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The bass staff begins with a dynamic marking of *mf* and contains a bass line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The system concludes with a final dynamic marking of *mp*. Fingering numbers (1, 2, 3, 5) are indicated above and below notes throughout the system.

The second system of the musical score for 'Santa Lucia' consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking of *mf* and contains a melodic line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The bass staff begins with a dynamic marking of *mf* and contains a bass line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The system concludes with a final dynamic marking of *mp*. Fingering numbers (1, 2, 3, 4, 5) are indicated above and below notes throughout the system.

Musical score system 1, measures 1-4. The system consists of two staves. The left staff (bass clef) contains a melodic line with dynamics *mf*, *f*, *mf*, and *f*. The right staff (treble clef) contains a chordal accompaniment with dynamics *mf*, *f*, *mp*, and *f*.

Musical score system 2, measures 5-8. The system consists of two staves. The left staff (bass clef) contains a melodic line with dynamics *f*, *mf*, and *f*. The right staff (treble clef) contains a chordal accompaniment with dynamics *f*, *mf*, *mp*, and *f*.

Musical score system 3, measures 9-12. The system consists of two staves. The left staff (bass clef) contains a melodic line with dynamics *f*, *mf*, *f*, and *f*. The right staff (treble clef) contains a chordal accompaniment with dynamics *mf*, *mp*, *mf*, and *f*.

***Tchaikovsky's Swan Lake Theme & Rossini's  
William Tell Overture Theme for the Right Hand***

Let's take a look at the theme from Tchaikovsky's *Swan Lake*. This melody will be in the right hand. There will be two hand positions for the piece. The first hand position will cover the notes A, B, C, D, and E. For this position, place your thumb on the note A, which is six keys above middle C. The second position will cover the notes F, G, A, B, and C. For the second position, place your thumb on the note F, which is four keys above middle C.

For Rossini's *William Tell Overture*, which you might recognize as the theme from the *Lone Ranger*, the right hand will be on these notes G, B, C, D, and E. Place your thumb on the note G, five keys above middle C. There will be one key (the note A) between your thumb and index finger. We will present more advanced versions of each of these pieces later in the book.

The small numbers above the notes indicate the finger numbers. The brackets indicate the hand positions. The numbers below are for the

index finger. We will present more advanced versions of each of these pieces later in the book.

The small numbers above the notes indicate the finger numbers. The brackets indicate the hand positions. The numbers below are for the beats. The letters for each note are indicated inside each note head. As you are playing, try to memorize the notes on the staff and make a connection with the piano keys.

**Hand Position One** *Swan Lake* The dotted half note is equal to 3 beats.

**Hand Position Two**

*William Tell Overture*

# J.S. Bach *Prelude in C Major*: *Overview & Arpeggios*

In this lesson, we are going to prepare for playing the *C Major Prelude* by J.S. Bach. Arpeggios are one of the key concepts at work in this piece. The term "arpeggio" comes from the Italian word "arpa", which means "harp". Along these lines, an arpeggio is a chord played one note at a time, instead of a chord where all of the notes are played at once. This style of playing one note at a time mimics the sound of a harp.



[Check out Video Lesson 13.](#)  
[Click Here!](#)

Left hand starts in the treble clef.

Let's start by playing the first eight measures as chords, rather than arpeggios. Once you are comfortable with the fingering, try playing the first four measures as arpeggios (one note at a time). This method of reducing the arpeggios to block chords can be done for the entire piece and will make it easier to learn.



Let's start by playing the first eight measures as chords, rather than arpeggios. Once you are comfortable with the fingering, try playing the first four measures as arpeggios (one note at a time). This method of reducing the arpeggios to block chords can be done for the entire piece and will make it easier to learn.

# The Blue Danube Waltz

This famous piece is a waltz; so, it is in 3/4 time. Make sure that you count, "1, 2, 3", for each measure. Your left hand will do the job of keeping the time in an "um-pah-pah" style. There are three main types of chords for the left hand: C Major (the notes C, E, G), G Dominant Seventh (the notes G, B, D, F), and F Major (the notes F, A, C). Some of the chord forms for the left hand leave out a note or two, especially the G Dominant Seventh forms.

The right hand alternates between staccato (bouncy) and legato (smooth) notes and phrases. Try to bring out the contrast between the bouncy and smooth notes. The legato phrases often outline chords and their inversions played one note at a time, for example C Major (C, E, G) or G Major in first inversion (B, D, G).

At first, learn one system of music at a time, rather than practicing the entire piece. Listen to the interplay between the right and left hand part. One of the great things about playing the piano is that we can have fun exploring the interaction between the musical figures played in each hand. It's a little like being our own mini orchestra.

A **Andante** 1 3 3 3 3 3 3 3

Johann Strauss

1

entire piece. Listen to the interplay between the right and left hand part.  
One of the great things about playing the piano is that we can have fun  
exploring the interaction between the musical figures played in each  
hand. It's a little like being our own mini orchestra.

The image displays a musical score for Johann Strauss's piece, 'Andante'. The score is written for piano and violin. The piano part is in 3/4 time and begins with a melody in the right hand and a bass line in the left hand. The violin part enters with a melody in the right hand and rests in the left hand. The score is divided into three systems. The first system is marked 'Andante' and 'mp'. The second system is marked 'mf'. The third system is marked 'mp'. The composer's name 'Johann Strauss' is written above the violin staff in the first system.

The third finger goes over here.

The thumb goes under on the A.

This is a reminder to play Bb.

The left hand goes down to a low E. Use fingers five and one.

The image displays a musical score for piano, consisting of three systems of staves. Each system includes a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are used throughout. A specific annotation in the second system reads: "The melody goes below middle C in this measure." This points to a note in the bass clef. The score features various musical notations including slurs, ties, and accidentals.

13

Bring out the melody in the right hand.

*p* *mp*

16

*p* *mf* *mp* *mf*

18

Bring out the melody in the right hand.

*mp* *mf*

7

18 *mp* *mf* *mp*

Bring out the melody in the right hand.

21 *mp* *mf* *p* *mf* *mp*

Bring out the melody in the left hand.

24 *mf* *mp* *mf*

# Sonatina in C: First Movement



Check out Video Lesson 18.  
Click Here!

Muzio Clementi

$\text{♩} = 120$

*mf*

*f*

*mp*

Bring out the staccato notes.

*mf*

*f*

*mp*

Drop, then lift your wrist.

Drop, then lift your wrist.



Musical score for piano, featuring fingerings and dynamics. The score is divided into systems with measure numbers 5, 9, 13, and 16. Dynamics range from piano (*p*) to forte (*f*). Fingerings are indicated by numbers 1-5. Performance instructions include "Drop, then lift your wrist." and "This is a repeat symbol. Go back to measure one."

System 1 (Measures 5-8):  
 Measure 5: *mf*, 5  
 Measure 6: *mp*, 3  
 Measure 7: *f*, 5  
 Measure 8: *mp*, 3

System 2 (Measures 9-12):  
 Measure 9: *mf*, 5, 1, 2, 3, 4, 5  
 Measure 10: *mf*, 1, 2, 3, 4, 5  
 Measure 11: *mf*, 4, 1, 2, 3, 4, 1, 2, 1, 2  
 Measure 12: *mp*, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1

System 3 (Measures 13-15):  
 Measure 13: *mf*, 5, 1, 2, 3, 4, 3, 2, 1  
 Measure 14: *f*, 4, 3, 2, 1, 5, 4, 3, 2, 1  
 Measure 15: *mf*, 1, 2, 3, 4, 3, 2, 1, 5

System 4 (Measures 16-18):  
 Measure 16: *p*, 5  
 Measure 17: *p*, 5  
 Measure 18: *p*, 5

This is a repeat symbol. Go back to measure one.

# Hallelujah

George Frideric Handel

$\text{♩} = 100$

The musical score is written for piano. It features two systems of music, each with a treble and bass clef staff. The tempo is marked as quarter note = 100. The score includes various musical notations such as chords, single notes, and rests. Fingerings (1-5) and articulation marks (accents) are indicated throughout the piece. The first system covers measures 1 through 8, and the second system covers measures 9 through 16.

The image displays a musical score for piano, organized into four systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes various note values, rests, and fingerings. The first system shows a melodic line in the treble clef and a supporting bass line. The second system continues the melodic development with some chromatic movement. The third system features a more complex texture with overlapping lines and some triplets. The fourth system concludes the piece with a final melodic flourish and a sustained bass line. Fingerings are indicated by numbers 1-5 below the notes.

Exercise #3

For exercise three, let's put both hands together. Remember to practice slowly and count the beats aloud or in your mind. Try to make the left hand a little bouncy and the right hand a little bit smooth.

The musical score for Exercise #3 consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The piece is in 3/4 time. The right hand part begins with a *mf* dynamic and features a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a quarter note (C5) in the second measure and a quarter note (B4) in the third measure. The left hand part begins with a *mf* dynamic and features a quarter note (G3) in the first measure, a quarter note (F3) in the second measure, and a quarter note (E3) in the third measure. The second measure of the right hand has a slur over the notes and a dynamic marking of *f*. The second measure of the left hand has a slur over the notes and a dynamic marking of *mp*. The final measure of the right hand has a slur over the notes and a dynamic marking of *f*. The final measure of the left hand has a slur over the notes and a dynamic marking of *mp*. Fingerings are indicated by numbers 1-5 above or below notes.

Exercise #4

Exercise four will use a similar wrist technique as exercise two. At the beginning of the slur, drop your right wrist down a little bit. Then, lift the wrist back to the position parallel to the right hand on the second note of the slur (or phrase). There are four slurs in the first two measures: E and C, C and G, G and E, and F and D.

The musical staff shows a sequence of notes: E4, C4, C4, G4, G4, E4, F4, D4. There are four slurs, each starting on the first note of a pair and ending on the second note: E-C, C-G, G-E, and F-D. Fingerings are indicated by numbers 1-5 above the notes.

Exercise four will use a similar wrist technique as exercise two. At the beginning of the slur, drop your right wrist down a little bit. Then, lift the wrist back to the position parallel to the right hand on the second note of the slur (or phrase). There are four slurs in the first two measures: E and C, C and G, G and E, and F and D.

Exercise #5

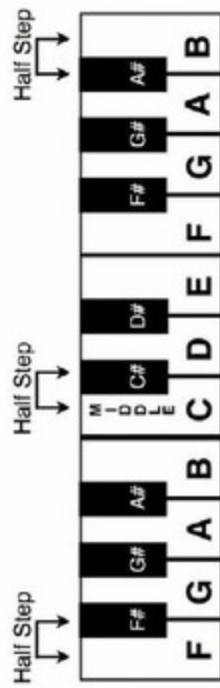
In exercise five, let's put both hands together. Focus mainly on the right-hand part. The last note of the piece is a low C (two octaves below middle C). You should play it with the fifth finger of your left hand.

## *Music Theory: What are Sharps & Flats?*

- On the piano, there are two types of keys: Black Keys and White Keys.
- The White Keys stand for natural notes, for example, C, D, E, F, G, A and B.
- The Black Keys (also called "accidentals") stand for Sharp or Flat Notes.
- Sharp Notes use this symbol: #
- Flat Notes use this symbol: ♭
- Here are some examples of Sharp Notes: F#, G#, A#, C#, D#
- Here are some examples of Flat Notes: Gb, Ab, Bb, Db, Eb

- On the piano keyboard, Sharp Keys are located directly to the right of their corresponding Natural Key (White Key). For example, F Sharp (F#) is the next key to the right from F (also called "F Natural"). C Sharp (C#) is the black key directly to the right of C (also called "C Natural").
- This pattern, of going to the next key directly to the right, holds true for all of the sharp notes going up and down the piano keyboard.
- Using the chart below, try locating the following sharp keys on the piano: C#,

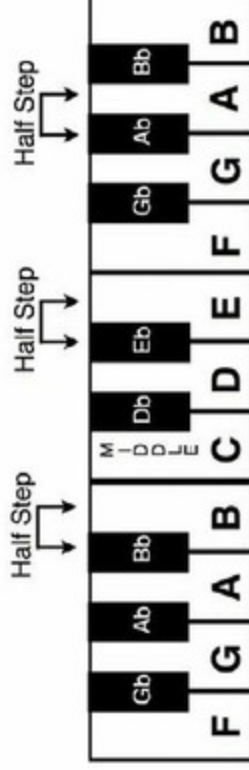
- On the piano keyboard, Sharp Keys are located directly to the right of their corresponding Natural Key (White Key). For example, F Sharp (F#) is the next key to the right from F (also called "F Natural"). C Sharp (C#) is the black key directly to the right of C (also called "C Natural").
- This pattern, of going to the next key directly to the right, holds true for all of the sharp notes going up and down the piano keyboard.
- Using the chart below, try locating the following sharp keys on the piano: C#, F#, D#, A#, G#.



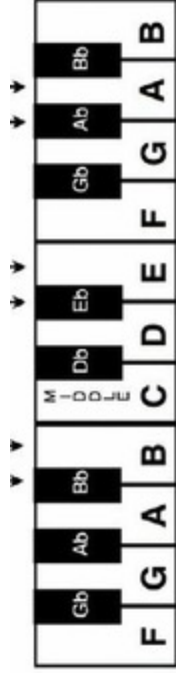
- The distance from a White Key to a Black Key, for example, F to F#, C to C#, or A# to B, is called a **Half Step** or **Minor Second**. **Remember this.** It is a bit of important information we will be referring to many times in the next book.

## *Music Theory: More on Sharps and Flats*

- On the piano keyboard, Flat Keys are located directly to the left of their corresponding Natural Key (White Key). For example, G Flat (Gb) is the next black key to the left from G (also called "G Natural"). E Flat (Eb) is the black key directly to the left of E (also called "E Natural").
- This pattern, of going to the next key directly to the left, holds true for all of the flat notes going up and down the piano keyboard.
- Using the chart below, try locating the following flat keys on the piano: Ab, Db, Gb, Eb, Bb. **Remember: This pattern is the same for the entire keyboard.**







• The distance (up or down) from a White Key to a Black Key, for example, from B to Bb, Eb to E, or A to Ab, is called a Half Step or Minor Second. See Above.



• You might have noticed in the last two lessons that there are 2 names for each Black Key: A Sharp Name and a Flat Name. This is true for the entire piano.  
 • Depending on the musical context (which we will learn more about throughout this book), a black key may be called by either its sharp or flat name. For example, A Flat and G Sharp are the same key on the piano; C Sharp and D Flat are the same key; and F Sharp and G Flat are the same key. See Above.

# Scarborough Fair

- Scarborough Fair is in 3/4 time. Count: "One, Two, Three" for each measure.
- Place your left-hand thumb on middle C and your right-hand thumb on the D, which is located next to middle C on the right-hand side.
- For the F#, play the black key directly to the right of F on the piano.

♩ = 100

Go to the right hand.

Go to the right hand.

Go to the left hand.

Go to the left hand.

Start with the left hand.

Play the F# here.

The dotted half-note is equal to three beats.

Go to the right hand.

6

The musical score is written in 3/4 time with a tempo marking of ♩ = 100. It consists of six measures. The first measure is a whole note in the right hand (D4) and a whole note in the left hand (C4). The second measure has a dotted half note in the right hand (D4) and a whole note in the left hand (C4). The third measure has a dotted half note in the right hand (D4) and a whole note in the left hand (C4). The fourth measure has a dotted half note in the right hand (D4) and a whole note in the left hand (C4). The fifth measure has a dotted half note in the right hand (D4) and a whole note in the left hand (C4). The sixth measure has a dotted half note in the right hand (D4) and a whole note in the left hand (C4). Fingering is indicated by numbers 1-4. Performance instructions are provided in boxes: 'Go to the right hand.' (twice), 'Go to the left hand.' (twice), 'Start with the left hand.', 'Play the F# here.', and 'The dotted half-note is equal to three beats.'.

Start with the left hand.

Go to the left hand.

Play the F# here.

The dotted half-note is equal to three beats.

Go to the right hand.

Go to the left hand.

# Hungarian Dance

In studying this famous piece by Franz Liszt, first learn the left-hand part for the first page. The regularity of the rhythm will help you keep an even beat. For the first two systems in the right hand, you will have a repeated rhythmic figure. Try counting, "1, 2, 3, 4, &," for each of these first seven measures. When you first start working on the scale figures on page two, play one hand at a time. Have fun!

Franz Liszt

**Allegro**

*mf*

*mp*

The image displays a musical score for piano, consisting of four systems of notation. Each system includes a grand staff with a treble and bass clef. The first system begins with a bass clef staff containing a sequence of notes with fingerings 4, 1, 5, 1, 5, 1, 5, 1, 5, 1. The dynamic marking *mp* is placed below the first staff. The second system features a treble clef staff with notes and fingerings 2, 3, 4, 3, 2, 3, 4, 3, 2, 3, 5, 2, 1, 5, and a dynamic marking *f*. The third system shows a treble clef staff with notes and fingerings 5, 3, 2, 3, 1, 5, 1, 3, 4, 2, 1, 2, 3, 4, and a dynamic marking *mf*. The fourth system includes a treble clef staff with notes and fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 3, 2, 1, 5, 3, 2, 1, 5, and a dynamic marking *f* with an accent (>) and *mf* below it. The score is written in a 4/4 time signature.

## ***Bass Clef Spaces: Overview***

- Each space of the Bass Clef stands for a specific note and key on the piano.
- The spaces have numbers that go from 1 to 4. Space 1 is the lowest space. Space 4 is the top space (or highest space) on the Bass Clef.
- To help you learn the note names of each space, remember that the spaces of the Bass Clef form the phrase "All cows eat grass".
- The word "All" stands for the key and note "A"; the word "Cows" stands for "C".
- See the charts below to better understand the other notes.



***Check out Video Lesson 7.  
Click Here!***

**Space  
Numbers**

Check out Video Lesson 7.  
Click Here!

Space  
Numbers

Grass ④  
Eat ③  
Cows ②  
All ①

The spaces on the Bass Clef (A, C, E, G) correspond to these keys on the piano.

F G A B C D E F G A B C  
i o w s r a s s  
M I D D L E C



***Section 1:***



***Section 1:  
Introduction &  
Review of Basic  
Music Concepts***

## ***Treble Clef Lines: Overview***

- Each line of the Treble Clef stands for a specific note and key on the piano.
- The lines have numbers that go from 1 to 5. Line 1 is the lowest line. Line 5 is the top line (or highest line) on the Treble Clef.
- To help you remember the note names of each line, memorize the saying below. In the saying ("Every Good Bird Does Fly"). "Every" stands for "E", "Good" stands for "G", "Bird" stands for "B", "Does" stands for "D", and "Fly" stands for "F".
- The "E" of "Every" stands for the "E" piano key 2 notes above Middle C. See the charts below to better understand these notes.



***Check out Video Lesson 6.  
Click Here!***

**From bottom to top, this is the  
pattern for the lines: E, G, B, D, F**

**Line  
Numbers**



From bottom to top, this is the pattern for the lines: E, G, B, D, F

Line Numbers

Line Numbers: 5, 4, 3, 2, 1

The lines on the Treble Clef (E, G, B, D, F) correspond to these keys on the piano.

# Minuet in G



Check out Video Lesson 15.  
Click Here!

Andante

*mp*

*mf*

J.S. Bach

Thumb Under

1 3 3

Thumb Under

*mp*

This system shows a musical score for the first system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with various fingerings indicated by numbers 1-5. A box labeled "Thumb Under" is placed above the upper staff, indicating a specific technique. The lower staff contains a bass line. The dynamic marking *mp* is present.

*mp*

*mf*

2

Second Finger Over

This system shows the second system of the musical score. It continues with the grand staff notation. The upper staff has a melodic line with fingerings. The lower staff has a bass line. The dynamic marking *mp* is in the upper staff and *mf* is in the lower staff. A box labeled "Second Finger Over" is placed above the upper staff. A small number "2" is centered between the two staves.

Second Finger Over

*mp*

This system shows the third system of the musical score. It continues with the grand staff notation. The upper staff has a melodic line with fingerings. The lower staff has a bass line. The dynamic marking *mp* is in the upper staff. A box labeled "Second Finger Over" is placed above the upper staff.

Musical score system 1. The treble clef staff contains a sequence of notes with fingerings 4, 2, 1, 2, 3, 1, 2, 3, 4, 2, 3, 4. The bass clef staff contains notes with fingerings 2, 1, 3, 5. Dynamics are marked *mp* and *mf*.

Bring out the contrasting sounds between legato (smooth) notes and staccato (detached) notes.

Musical score system 2. The treble clef staff contains notes with fingerings 3, 2, 3, 1, 1, 2, 3, 4, 1, 2, 3, 2, 1, 1, 2, 3, 4, 1. The bass clef staff contains notes with fingerings 2, 1, 3, 5. Dynamics are marked *mp* and *p*.

The image shows a musical score for piano, consisting of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate staff above it. The first system starts with a *mf* dynamic. The second system includes a technical instruction box: "Drop the right-hand wrist for the first note of each two-note group in this bar." The third system starts with a *mp* dynamic and ends with a *f* dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The score is written in a key signature with one flat (B-flat) and a 2/4 time signature.

# Ode to Joy (Theme from the 9th Symphony)

Make the right-hand melody a little louder than the left-hand chords for the piece.

Ludwig van Beethoven

The first system of the musical score consists of two staves. The right-hand staff (treble clef) contains a melody of five eighth notes: G4, A4, B4, C5, and B4. The left-hand staff (bass clef) contains a chord progression: G2-B2-E3, A2-C3-E3, and G2-B2-E3. Fingerings are indicated below the notes: 1-2-3-4-5 for the right hand and 1-3-5 for the left hand. Dynamics include *mf* for the first measure, *f* for the second, and *mf* for the third.

The numbers below the notes are for the finger numbers.

The second system of the musical score consists of two staves. The right-hand staff (treble clef) contains a melody of five eighth notes: A4, B4, C5, B4, and A4. The left-hand staff (bass clef) contains a chord progression: A2-C3-E3, B2-D3-F3, and A2-C3-E3. Fingerings are indicated below the notes: 1-2-3-4-5 for the right hand and 1-3-5 for the left hand. Dynamics include *mf* for the first measure, *f* for the second, and *mf* for the third.



The melody goes from the D (in the right hand) to the G (in the left hand). Follow the dashed arrow.

Make this section a little quieter. It starts mezzo-piano ("medium soft").

# Greensleeves

The first system of the musical score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. This is followed by a half note B4 and a quarter note A4. The next measure has a quarter note G4, a quarter note F#4, and a quarter note E4. The final measure has a quarter note D4, a quarter note C4, and a quarter note B3. The bass staff contains a whole rest in the first measure, followed by a whole note B3 in the second measure, and a whole note A3 in the third measure. Dynamic markings include *mf* in the first measure of the treble staff and *mp* in the second measure of the bass staff. Fingering numbers 1-5 are placed above the notes in the treble staff.

Play the left-hand part softer than the right-hand part.

The second system of the musical score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. This is followed by a half note B4 and a quarter note A4. The next measure has a quarter note G4, a quarter note F#4, and a quarter note E4. The final measure has a quarter note D4, a quarter note C4, and a quarter note B3. The bass staff contains a whole rest in the first measure, followed by a whole note B3 in the second measure, and a whole note A3 in the third measure. Dynamic markings include *f* in the first measure of the treble staff, *mp* in the second measure of the bass staff, and *mf* in the third measure of the treble staff. Fingering numbers 1-5 are placed above the notes in the treble staff.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace. The music features a series of chords and melodic lines. Fingerings are indicated by numbers 1-5. Dynamics include *f*, *mp*, *mf*, and *fu*.

Second system of musical notation. It continues the piece with similar chordal and melodic structures. Fingerings and dynamics like *mf* are present.

Second finger over

Third system of musical notation. It includes a specific annotation: a box containing the text "Second finger over" with an arrow pointing to the second finger of the right hand in the first measure of this system. Dynamics include *f*, *mp*, *mf*, and *mp*.

# The Wild Horseman



Check out Video Lesson 16.  
Click Here!

$\text{♩} = 100$

Remember the accents.

*mf*

Robert Schumann

This musical score page contains five systems of music, each consisting of a vocal line and a piano accompaniment. The systems are numbered 10, 14, 18, and 22 at the beginning of the piano part. The vocal line is written on a single staff with a soprano clef and includes lyrics. The piano accompaniment is written on two staves (treble and bass clefs) and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The music is in a minor key, as indicated by the key signature of one flat. The piano part includes various articulations such as slurs, accents, and dynamic markings like *pp* and *ff*. The vocal line consists of short phrases, often with a melisma or a sustained note. The overall texture is dense and rhythmic.

# Lesson & Overview on Grieg's Hall of the Mountain King

*Hall of the Mountain King* is a fun and energetic piece to play. If you are not familiar with the music, please download and listen to the MP3 audio file from the [SteeplechaseMusic](http://SteeplechaseMusic.com) website.

In exercise one, we are going to practice the Alberti bass figures for the left hand. Please notice that the position changes in the fourth measure. There is a new symbol in this piece: **8vb**. This symbol and the bracket that follows it indicates that we should play one octave (eight notes) lower than what is written. There is a corresponding symbol: **8va**. When you see this symbol, play an octave (eight notes) higher than written.



The image shows a musical staff in bass clef with a 4/4 time signature. It contains eight measures of music. The notes are: G2, A2, B2, C3, D3, E3, F3, G3. The first measure has a bracket under the notes with '8vb' written below it. The second measure has a bracket under the notes with '8va' written below it. The third measure has a bracket under the notes with '8vb' written below it. The fourth measure has a bracket under the notes with '8va' written below it. The fifth measure has a bracket under the notes with '8vb' written below it. The sixth measure has a bracket under the notes with '8va' written below it. The seventh measure has a bracket under the notes with '8vb' written below it. The eighth measure has a bracket under the notes with '8va' written below it. A dashed line is drawn below the staff, and a box containing the text 'Play one octave lower than written in the left hand.' is positioned below the dashed line.

We will now move to the right hand, for exercise two. Please note that the piece starts in the bass clef for the right hand and gradually rises up into the treble clef for the right hand. For the first two and a half measures, we will stay in a position around the notes A, B, C, D and E. Halfway through measure three, we will change to a new position. This right hand pattern will repeat throughout the piece.

♯.-----] ]

Play one octave lower than written in the left hand.

We will now move to the right hand, for exercise two. Please note that the piece starts in the bass clef for the right hand and gradually rises up into the treble clef for the right hand. For the first two and a half measures, we will stay in a position around the notes A, B, C, D and E. Halfway through measure three, we will change to a new position. This right hand pattern will repeat throughout the piece.

Position 1

Position 2

The right hand starts in the bass clef.

(♯) This symbol means that the sharp is carried over to the note.

Position 1

Position 2

Play one octave lower than written in the left hand.

For exercise three, let's put both hands together.

# Paganini Caprice

## Lesson & Overview



[Check out Video Lesson 12.](#)  
[Click Here!](#)

In exercise one, let's practice moving from one chord to the next in the left hand. Start to move to the next chord on beat three of each measure. While your hand is in the air, form the shape of the chord in your hand. This way, you won't have to "scramble" to find the notes of the chord.

1 3 3 1 3 3

For exercise two, let's practice the melody. It starts with the thumb on A and then, in the third measure, goes to a position with the thumb on E.

Thumb on A 1 1 3 2 1 5 1 3 2 1 1 3 2 4 1

Thumb on E

Let's put both hands together, for exercise three.

Thumb on A

Thumb on E



Thumb on A

Thumb on E

Let's put both hands together, for exercise three.

Thumb on A

Thumb on E

In exercise four, we have some sequences to practice. Sequences are musical patterns that repeat on different sets of notes. There are six sequences in this exercise. Can you hear them?  
 (\*hint: Each one contains six notes.)

Thumb on A

Thumb on D

Thumb on C

Thumb on A

Thumb on B

Thumb on A

17

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

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

20

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

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

23

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

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

1 2 3 4 2

23

26

29

## *Treble Clef Spaces: Overview*

- Each space of the Treble Clef stands for a specific note and key on the piano.
- The spaces have numbers that go from 1 to 4. Space 1 is the lowest space. Space 4 is the top space (or highest space) on the Treble Clef.
- To help you learn the note names of each space, remember that the spaces of the Treble Clef form the word "Face" spelled upside down (from bottom space to top.)
- The "F" of "Face" stands for the "F" piano key 4 notes above Middle C.
- See the charts below to better understand the other notes.



*Check out Video Lesson 6.  
Click Here!*

From bottom to top, this is the  
pattern for the Spaces: F A C E



Check out Video Lesson 6.  
[Click Here!](#)

From bottom to top, this is the pattern for the Spaces: F, A, C, E

Space Numbers

F A C E

④  
③  
②  
①

The spaces on the Treble Clef (F, A, C, E) correspond to these keys on the piano.

M-O-O-J  
C D E F G A B C D E F

# Turkish Rondo

♩ = 100

Wolfgang Amadeus Mozart

The musical score is written for piano in 2/4 time. It features a right-hand melody and a left-hand accompaniment. The first system begins with a tempo marking of ♩ = 100. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a slur over two eighth notes (C5, B4). The left hand provides a bass line with chords. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The second system continues the melodic and harmonic development, ending with a forte (f) dynamic. The score includes various musical notations such as slurs, triplets, and fingerings.

First system of a musical score. The right hand (treble clef) features a melodic line with a triplet of eighth notes (G4, A4, B4) marked with a '3' above it. This is followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The left hand (bass clef) provides a harmonic accompaniment with a quarter note (F3), a quarter note (C4), and a quarter note (F3). The dynamic marking *mp* is placed below the right hand, and *f* is placed below the left hand.

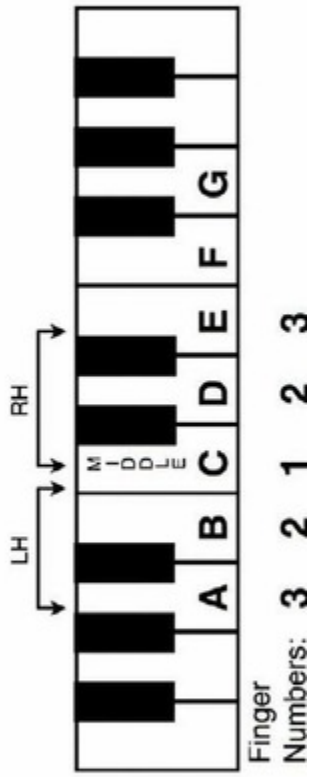
Second system of a musical score. The right hand (treble clef) has a melodic line starting with a quarter note (G4), followed by a quarter note (A4), and a quarter note (B4). The left hand (bass clef) has a quarter note (F3), a quarter note (C4), and a quarter note (F3). The dynamic marking *mf* is placed below the right hand.

Third system of a musical score. The right hand (treble clef) has a melodic line starting with a quarter note (G4), followed by a quarter note (A4), and a quarter note (B4). The left hand (bass clef) has a quarter note (F3), a quarter note (C4), and a quarter note (F3). The dynamic marking *mp* is placed below the right hand.

# *Putting Both Hands Together*

## *Using the Keyboard Notes: A, B, C, D & E*

- Here are 2 pieces for both hands. They use the notes A, B, C, D, and E.
- The numbers listed are for the beats, not the finger numbers.
- If there is a blank space, don't play for that beat or beats.
- Both Thumbs will share Middle C.







Finger

Numbers: 3 2 1 2 3

Both Thumbs (RH and LH) share Middle C.

Beethoven 5th Symphony Theme

RH: E E E C | D D D |  
 Beats: 1 2 3 1 2 3 | 1 2 3 |  
 LH: 3 4 | B

We will learn a more advanced version of Beethoven's 5th Symphony Theme, later in this book.

Study for Both Hands

RH: C D E C | C D E G | C  
 Beats: 1 2 3 1 2 3 | 1 2 3 | 2 3 |  
 LH: 3 4 | G G | G

## *Lesson on Brahms' Hungarian Dance, Alberti Bass & Ties*

Brahms' *Hungarian Dance* features a very important left-hand accompaniment figure, which is called "Alberti Bass". As a common, left-hand technique in piano music, Alberti Bass provides harmonic and rhythmic energy and movement for a piece. The way it works is that instead of playing all the notes of a chord at the same time in the left hand, you will play the notes of the chord one at a time, in an alternating pattern.

If you look at exercise one, the first two measures contain an A minor chord (the notes A, C & E). Instead of playing all three notes at the same time, we are going to play one note at a time going from fifth finger (pinky) to first finger (thumb) to third finger (middle) and finally back to first finger (thumb). This will make a propulsive, rocking sound for the left hand. In measure three, as the chord changes, the Alberti Bass gives a little extra harmonic excitement to the music.

Let's give exercise one a try.

The image shows a musical staff in bass clef with a 4/4 time signature. It contains three measures of music. The first two measures are for an A minor chord (A, C, E). In the first measure, the notes are played sequentially: A (5), C (1), E (3). In the second measure, the notes are played sequentially: A (5), C (1), E (3). The third measure shows a chord change to A minor (A, C, E). In the first measure of the third measure, the notes are played sequentially: A (5), C (1), E (3). In the second measure of the third measure, the notes are played sequentially: A (5), C (1), E (3). In the third measure of the third measure, the notes are played sequentially: A (5), C (1), E (3). Fingerings are indicated by numbers 1-5 below the notes.

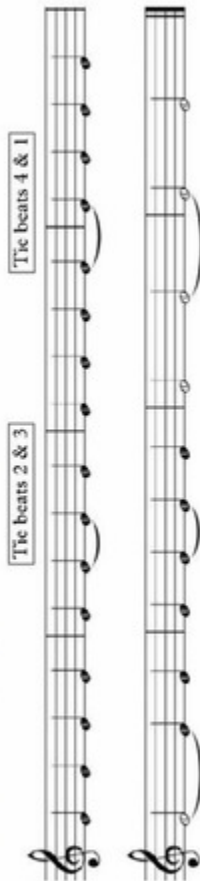
In exercise two, we are going to look at another important music concept: ties. Ties are curved lines that connect two of the same notes so that their duration is combined. In other



In exercise two, we are going to look at another important music concept: ties. Ties are curved lines that connect two of the same notes so that their duration is combined. In other words, if you tie a whole note D (four beats) to a half note D (two beats), you would hold down the key for D for six beats (four beats plus two beats). It would look like this:



Ties are curved lines that connect two of the same notes (like two Es or two Ds). The notes that are tied must be next to each other. Ties can connect two notes in the same measure or they can connect two notes from different measures. They always, only connect the **same** notes (like two Gs). You will **never** see a tie connecting two different notes (like a tie from a C to a G). The curved lines of ties can go over or under those two notes; whether the tie (the curved line) is above or below the notes really depends on the page layout for the music, nothing more. In other words, it does not mean anything different if the tie is above or below the notes.



In the exercise above, let's practice playing some tied notes on E.

# Prelude in C Major



Check out Video Lesson 13.  
Click Here!

**Adagio** Try to bring out the top note of each measure.

*mf*

J.S. Bach

This measure has the same fingering as the previous one. This two-measure pattern occurs for the whole piece.

Left hand starts in the treble clef.

The image shows a musical score for a piano piece, consisting of two systems of two staves each. The first system includes two callout boxes: one pointing to the first measure of the left hand stating "Left hand starts in the treble clef." and another pointing to the second measure of the right hand stating "This measure has the same fingering as the previous one. This two-measure pattern occurs for the whole piece." The second system includes three callout boxes: one pointing to the first two measures of the left hand stating "These two measures are the same as the first two in the piece. They act as a kind of 'little ending', before the music moves in a different harmonic direction.", another pointing to the first measure of the right hand stating "These are high A notes.", and a third pointing to the second measure of the right hand stating "The F# repeats in this measure too." Fingerings (1-5) and accents (>) are clearly marked throughout the score.

# Surprise Symphony Theme

Joseph Haydn

♩ = 100

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The first system contains measures 1 through 5. The second system contains measures 6 through 10. The piece is in 4/4 time and marked with a tempo of quarter note = 100. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. A specific instruction in measure 9 states: "The F# carries over." A bracket at the end of the second system indicates: "Bring out the left hand here."

*mp* *mf* *mp*  
 The *F#* carries over.  
 Bring out the left hand here.

*mp* *mf* *mp*

Move your thumb one octave up to the right (to C).  
 Move your 5th finger up to C.  
 Move your 5th finger one key up to the right (to D)

The first system of the musical score consists of two staves. The left staff (treble clef) contains a sequence of notes: a quarter note G4 (fingered 1), a quarter note A4 (fingered 3), a quarter note B4 (fingered 5), a quarter note C5 (fingered 1), a quarter note D5 (fingered 2), and a quarter note E5 (fingered 3). The right staff (bass clef) contains a sequence of notes: a quarter note C4 (fingered 3), a quarter note D4 (fingered 1), a quarter note E4 (fingered 2), and a quarter note F4 (fingered 3).

This is the B  
below middle C.

The second system of the musical score consists of two staves. The left staff (treble clef) contains a sequence of notes: a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4 (fingered 5), a quarter note C5 (fingered 1), a quarter note D5 (fingered 2), and a quarter note E5 (fingered 3). The right staff (bass clef) contains a sequence of notes: a quarter note C4 (fingered 3), a quarter note D4 (fingered 1), a quarter note E4 (fingered 2), and a quarter note F4 (fingered 3).

The F# repeats

This is the A

This is the A



The F# repeats in this measure.

This is the A below middle C.

This is the A below middle C.

The left hand will go into the bass clef in this measure.

Slow down a little bit in the last two measures. This will indicate that the piece is ending.

45 *mf*

49 *f*

53 The Main Theme Returns

57 *mf*

Musical score for guitar, measures 57-65. The score is written in standard notation with a treble clef and a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 57 includes a 'Change position.' instruction. Measure 61 also includes a 'Change position.' instruction. Measure 65 includes a 'Change position.' instruction. The score is divided into four systems, each with a measure number (57, 61, 65) at the beginning of the first staff. The notation includes various fingerings (1-5) and slurs.

# Greensleeves Lesson & Overview

In exercise one, we are going to look at the left-hand technique for *Greensleeves*. Most of the left-hand sections outline chords, played one note at a time. These are called "arpeggios" in music terminology. The word "arpeggio" is Italian and means harp. So, when you are playing this preliminary exercise, try to imagine the piano sounding a little bit like a harp. If possible, let your left-hand wrist drop down a little bit at the beginning of each measure. At the end of each measure, let it raise back to its normal position: parallel to the left hand.

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

In exercise two, we are going to focus on the rhythm for the melody in the right hand. We are going to exclude all of the notes of the melody, except for "D". As you take a look at the rhythm for the melody of *Greensleeves*, you will notice that it is in 3/4 time (that is, three quarter notes or their equivalent in each measure) and composed of half notes, quarter notes, eighth notes, and dotted-quarter notes. The dotted quarter notes are equal to one and a half beats. You should count them like this: 1&2. Take a moment to find the note "D" with your right hand thumb and try the exercise. Remember to count the beats and subdivisions (the sections marked between each beat).

We are going to exclude all of the notes of the melody, except for "D". As you take a look at the rhythm for the melody of Greensleeves, you will notice that it is in 3/4 time (that is, three quarter notes or their equivalent in each measure) and composed of half notes, quarter notes, eighth notes, and dotted-quarter notes. The dotted quarter notes are equal to one and a half beats. You should count them like this: 1&2. Take a moment to find the note "D" with your right hand thumb and try the exercise. Remember to count the beats and subdivisions (the sections marked between each beat).



Now, in exercise three, let's try playing the right-hand melody of the opening. Please use (and even memorize) the fingering that is listed. As a general guideline, it's best to always strive to use the same fingering once you learn a piece of music. This way, your mind will not have to constantly be figuring out which fingers to place on the keys.



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

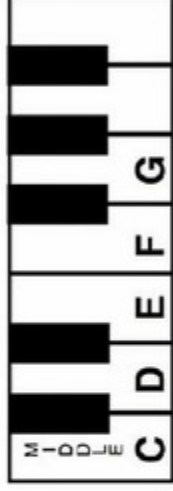
In exercise four, let's take a look at another section of the melody in the right hand. You might notice that the index finger will move over the thumb in measure two. As well, notice the dynamics: forte down to mezzopiano. This means that it will go from loud (relative to the overall sound of the piece) down to fairly soft. When you are playing the piece, starting on the next page, try to make the right hand a little bit louder than the left. This will balance the sound of the piece and bring out the melody.



## *Five-Note Pieces as Studies for the Right Hand (RH)*

- Here are a few more pieces that use the five fingers of the right hand.
- Remember to find Middle C with the Thumb of your right hand (RH).

RH



Notes:

Finger Numbers: 1 2 3 4 5

New Notes

Exercise #1

The numbers here are for beats, not fingers. When there is a blank space, don't allow for that hand or beat.

finger numbers. 1 2 3 4 5  
 ↑ ↑ ↑ ↑ ↑  
 New Notes

**Exercise #1**

The numbers here are for beats, not fingers. When there is a blank space, don't play for that beat or beats.

|                       |         |         |         |
|-----------------------|---------|---------|---------|
| <b>Beats:</b> 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
| F E D C               | G G G G | F E D C | G G C C |

We will learn a more advanced version of Beethoven's *Ode to Joy*, later in this book.

**Ode to Joy**

|                       |         |         |         |
|-----------------------|---------|---------|---------|
| <b>Beats:</b> 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
| E E F G               | G F E D | C C D E | E D D   |

|                       |         |         |         |
|-----------------------|---------|---------|---------|
| <b>Beats:</b> 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
| E E F G               | G F E D | C C D E | D C C   |

Remember, you can download and listen to a free MP3 audio file recording of all the pieces in the book.



Click for the MP3 audio files!

# Twinkle, Twinkle, Little Star

♩ = 100

Wolfgang Amadeus Mozart

*mf* *f* *mf*

Play right hand alone, then left hand alone for each



Play right hand alone, then left hand alone for each four-measure group. Then, put both hands together.

## Getting Started

The inspiration for this book came from helping people who have dreamt of playing these famous pieces of classical music, but who haven't known where to begin. Over the last few decades of playing and teaching the piano, I have picked up a few helpful pointers that I would like to share with you at the beginning of the book:

1. One of the most important aspects for learning an instrument is cultivating a positive attitude. If you approach learning the piano with a happy, fun-loving spirit your mind and body will be much more receptive to learning new ideas. Having a can-do, positive outlook will not only make the process of learning more fun, but it has been proven to speed up the process of improving. So, you should always approach your piano playing as an exciting and rewarding activity of your day.
2. Another important aspect of playing the piano is forming good practice habits. Learning the piano is a fun and creative endeavor if you develop

Having a can-do, positive outlook will not only make the process of learning more fun, but it has been proven to speed up the process of improving. So, you should always approach your piano playing as an exciting and rewarding activity of your day.

2. Another important aspect of playing the piano is forming good practice habits. Learning the piano is a fun and creative endeavor; if you develop good practice habits you will make rapid progress with your playing. This will require a little bit of focus and a proactive attitude on your part. However, it will make a big difference for you.

Ideally, you should strive to practice around five to seven times per week (once per day) for about 20 to 40 minutes. If you have more time, that's great. However, it's best to spend your time practicing well (in an organized manner), rather than just spending a lot of time practicing. Along these lines, one of the most important facets of learning to play the piano is having some continuity in your practice routine. So, even on days that you are extremely busy, try to take 10-15 minutes to work on your piano playing. As best as you can, try to avoid missing more than three days of practicing in a row.




3. Have patience and a longterm perspective: You are embarking on a grand and lifelong adventure in music. Through this journey, you will discover new perspectives on sound, communication, friendship, success, coordination, self confidence, concentration, memory, and determination. For the most part, this learning will be a step-by-step process, where your ability and understanding of music will move ahead at a gradual pace. At other times, your progress may suddenly leap ahead to another level in a flash of inspiration.

# Basic Rhythms: Whole Notes, Half Notes & Quarter Notes

- Let's take a look at some basic rhythms.
- Quarter Notes are notes that get 1 Beat (or Count).
- Half Notes are notes that get 2 Beats (or Counts).
- Whole Notes are notes that get 4 Beats (or Counts).
- In the next 3 examples, try counting on each beat of the 4/4 measures aloud, for example: 1,2,3,4.
- Clap on the quarter, half, and whole notes.



Check out Video Lesson 5.  
Click Here!

 = 1 Beat      = 2 Beats      = 4 Beats

Example 1:  
Try Clapping on each "X", while counting the beats.

1   |   2   |   3   |   4   |   1   |   2   |   3   |   4   |

**Example 1:**  
 Try Clapping on each "X", while counting the beats.

|          |         |         |         |         |
|----------|---------|---------|---------|---------|
| <b>4</b> |         |         |         |         |
| <b>4</b> | 1 2 3 4 | 1 2 3 4 | X X X X | 1 2 3 4 |
|          | X X X X | X       |         | X       |

**Example 2:**  
 Try Clapping on each "X", while counting the beats.

|          |         |         |         |         |
|----------|---------|---------|---------|---------|
| <b>4</b> |         |         |         |         |
| <b>4</b> | 1 2 3 4 | 1 2 3 4 | X X X X | 1 2 3 4 |
|          | X       | X X X X | X       | X X X X |

**Example 3:**  
 Try Clapping on each "X", while counting the beats.

|          |         |         |         |         |
|----------|---------|---------|---------|---------|
| <b>4</b> |         |         |         |         |
| <b>4</b> | 1 2 3 4 | 1 2 3 4 | X X X X | 1 2 3 4 |
|          | X X X X | X       |         | X       |

# Dance of the Mirlitons (from *The Nutcracker*)

The dots indicate staccato  
(or "bouncy") notes

**Andante**

**Pyotr Ilyich  
Tchaikovsky**

The image shows three systems of musical notation for piano. Each system consists of two staves: a treble clef staff and a bass clef staff. The music is written in a rhythmic style with eighth and sixteenth notes, often grouped with beams. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano). Performance instructions include a box labeled "Suddenly loud" with a hairpin symbol. There are also some markings that look like "A" or "V" above the staves. The first system has a *mp* marking in the bass staff. The second system has *mp* markings in both staves and a "Suddenly loud" instruction. The third system has a *mp* marking in the bass staff.

# Caprice Number 24

Niccolò Paganini

The image displays two systems of musical notation for the guitar. Each system consists of a treble clef staff with a 4/4 time signature and a bass clef staff with a 4/4 time signature. The first system includes a box labeled "Thumb on A" above the treble staff and another box labeled "Thumb on E" above the bass staff. The second system includes a box labeled "Thumb on A" above the treble staff and another box labeled "Thumb on E" above the bass staff. The notation includes various notes, rests, and fingerings (1, 2, 3, 4, 5) for both hands. The bass staff features a prominent bass line with a double bar line and a sharp sign (#) in the second measure.



The image displays three systems of piano sheet music, each consisting of a right-hand (RH) and left-hand (LH) staff. The music is in D major, indicated by two sharps (F# and C#) in the key signature.

- System 1:**
  - Right Hand:** Starts with a quarter rest, followed by a sequence of eighth notes: A4 (finger 1), B4 (finger 2), C#5 (finger 3), D5 (finger 1), E5 (finger 2), F#5 (finger 3), G5 (finger 1), A5 (finger 2). A slur covers the notes from B4 to G5. The system ends with a whole note chord: D5, F#5, A5. A box labeled "Thumb on A" points to the first note.
  - Left Hand:** Starts with a whole note chord: D4, F#4, A4. The system ends with a whole note chord: D5, F#5, A5. A box labeled "Thumb on E" points to the first note of the final chord.
- System 2:**
  - Right Hand:** Starts with a quarter rest, followed by a sequence of eighth notes: A4 (finger 1), B4 (finger 2), C#5 (finger 3), D5 (finger 1), E5 (finger 2), F#5 (finger 3), G5 (finger 1), A5 (finger 2). A slur covers the notes from B4 to G5. The system ends with a whole note chord: D5, F#5, A5. A box labeled "Thumb on A" points to the first note.
  - Left Hand:** Starts with a whole note chord: D4, F#4, A4. The system ends with a whole note chord: D5, F#5, A5. A box labeled "Thumb on E" points to the first note of the final chord.
- System 3:**
  - Right Hand:** Starts with a quarter rest, followed by a sequence of eighth notes: A4 (finger 1), B4 (finger 2), C#5 (finger 3), D5 (finger 1), E5 (finger 2), F#5 (finger 3), G5 (finger 1), A5 (finger 2). A slur covers the notes from B4 to G5. The system ends with a whole note chord: D5, F#5, A5. A box labeled "Thumb on A" points to the first note.
  - Left Hand:** Starts with a whole note chord: D4, F#4, A4. The system ends with a whole note chord: D5, F#5, A5. A box labeled "Thumb on E" points to the first note of the final chord.

17

*mf* *mp* *mf*

20

Second finger over

*mp* *f*

Thumb under.

Bring out this descending bassline: G, A, G, F, E.  
This will create a beautiful and dramatic effect!

23

*mf* *f*

Bring out this descending bassline: G, A, G, F, E.  
This will create a beautiful and dramatic effect!

23

Bring out this descending bassline: C, B, A, G, F, E, D.  
This will create a beautiful and dramatic effect!

26

Bring out this descending bassline  
in the measures 28 & 29:  
C, B, A, G, F, E, F.

29

*Practice the piece slowly, mastering one system (a line of music) at a time, before moving on to the next system. This way, you will learn the music faster, assembling and mastering one section of music, before moving on to the next.*

The melody moves between hands here.

1 1 1 1 1 1 1 1 1 1 1 1

mf f mf

*Practice the right-hand chords alone, until they are comfortable, before playing with both hands.*

5 5 5 5 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1 1 1 1 1

chords alone, until they are comfortable, before playing with both hands.

The first system of music consists of two staves. The left staff (bass clef) begins with a chord of G4, B4, D5, and E5, with fingerings 5, 3, 1, 2. This is followed by a melodic line: G4 (fing. 5), A4 (fing. 4), B4 (fing. 3), C5 (fing. 2), D5 (fing. 1), E5 (fing. 2), F5 (fing. 3), G5 (fing. 4), A5 (fing. 5), B5 (fing. 4), C6 (fing. 3), D6 (fing. 2), E6 (fing. 1), F6 (fing. 2), G6 (fing. 3), A6 (fing. 4), B6 (fing. 5). The right staff (treble clef) begins with a chord of G4, B4, D5, and E5, with fingerings 5, 3, 1, 2. This is followed by a melodic line: G4 (fing. 5), A4 (fing. 4), B4 (fing. 3), C5 (fing. 2), D5 (fing. 1), E5 (fing. 2), F5 (fing. 3), G5 (fing. 4), A5 (fing. 5), B5 (fing. 4), C6 (fing. 3), D6 (fing. 2), E6 (fing. 1), F6 (fing. 2), G6 (fing. 3), A6 (fing. 4), B6 (fing. 5). Dynamics include *mf*, *f*, *mf*, *f*, *mf*, and *mp mf*.

Pay attention to the finger numbers in the left hand.

The second system of music consists of two staves. The left staff (bass clef) begins with a chord of G4, B4, D5, and E5, with fingerings 5, 3, 1, 2. This is followed by a melodic line: G4 (fing. 5), A4 (fing. 4), B4 (fing. 3), C5 (fing. 2), D5 (fing. 1), E5 (fing. 2), F5 (fing. 3), G5 (fing. 4), A5 (fing. 5), B5 (fing. 4), C6 (fing. 3), D6 (fing. 2), E6 (fing. 1), F6 (fing. 2), G6 (fing. 3), A6 (fing. 4), B6 (fing. 5). The right staff (treble clef) begins with a chord of G4, B4, D5, and E5, with fingerings 5, 3, 1, 2. This is followed by a melodic line: G4 (fing. 5), A4 (fing. 4), B4 (fing. 3), C5 (fing. 2), D5 (fing. 1), E5 (fing. 2), F5 (fing. 3), G5 (fing. 4), A5 (fing. 5), B5 (fing. 4), C6 (fing. 3), D6 (fing. 2), E6 (fing. 1), F6 (fing. 2), G6 (fing. 3), A6 (fing. 4), B6 (fing. 5). Dynamics include *mf*, *f*, *mf*, *f*, *mf*, and *f*.

# Minuet in G Minor

For this piece by Bach, practice one hand at a time in groups of four measures. Take one system (line) of music at a time. Then, play with both hands in four-measure groups. Remember to count to three for each measure.

**Andante**

J.S. Bach

The musical score is written for piano in G minor, 3/4 time, with an Andante tempo. It consists of two systems of music. The first system contains four measures, and the second system contains three measures. The score includes fingerings (1-5) and dynamics (mp, mf) for both hands. A box highlights the first three measures of the second system, with a note explaining that these measures are sequences of the same pattern played on different notes.

These three measures are sequences:  
the same pattern played on different notes.

1 2 3 4

These three measures are sequences:  
the same pattern played on different notes.

Musical notation for the first system, measures 1-3. The treble clef staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a sequence of eighth notes: E3, F3, G3, A3, B3, C4, D4. The dynamic marking *mf* is present. Fingerings are indicated by numbers 1-5. A bracket above the treble staff spans measures 1-3, and a bracket below the bass staff spans measures 1-3.

Musical notation for the second system, measures 4-5. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of eighth notes: E3, F3, G3, A3, B3, C4, D4. The dynamic marking *mf* is present. Fingerings are indicated by numbers 1-5. A bracket above the treble staff spans measures 4-5, and a bracket below the bass staff spans measures 4-5.

These two measures are sequences.

Musical notation for the third system, measures 6-7. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of eighth notes: E3, F3, G3, A3, B3, C4, D4. The dynamic marking *f* is present. Fingerings are indicated by numbers 1-5. A bracket above the treble staff spans measures 6-7, and a bracket below the bass staff spans measures 6-7.

17

*mf*

Second finger over.

20

For the E's in these two measures, play: Left, Left, Right, Right, Left, Left, Right, Right.

*mp*

*p*

Alternate hands.

Left hand in the treble clef



*mp* *p* Alternate hands.  
Left hand in the treble clef

*mp* Second finger over.

# Hark the Herald Angels Sing

Andante

Felix Mendelssohn

The image displays a musical score for the hymn 'Hark the Herald Angels Sing' by Felix Mendelssohn. The score is written for piano and voice. It begins with the tempo marking 'Andante' and the composer's name 'Felix Mendelssohn'. The music is in 4/4 time and the key signature has one sharp (F#). The piano part consists of two staves, with the right hand playing chords and the left hand providing a bass line. The vocal part is written on a single staff with a treble clef. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Fingerings are indicated by numbers 1-5. The score is divided into two systems, with the second system continuing the vocal and piano parts.

The image displays a musical score for piano, organized into four systems. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The music is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics range from *mf* (mezzo-forte) to *f* (forte). Fingering is indicated by numbers 1 through 5 above or below notes. Slurs are used to group notes across measures. The first system begins with *mf* in the right hand and *f* in the left hand. The second system features *f* in the right hand and *mf* in the left hand. The third system has *f* in the right hand and *mf* in the left hand. The fourth system concludes with *f* in the right hand and *mf* in the left hand.

Give an accent on the second beat.

The first system of music consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. The bass staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. A box containing the instruction "Give an accent on the second beat." is positioned above the first two measures. The right-hand part of the system is a separate staff with a treble clef, starting with a mezzo-forte (*mf*) dynamic and containing a sequence of notes with a slur over the first two measures and a forte (*f*) dynamic. A box containing the instruction "Play these two measures legato (smooth)." is positioned above this staff. The system concludes with a final forte (*f*) dynamic.

Play these two measures legato (smooth).

The second system of music consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. The bass staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. A box containing the instruction "Play these two measures legato (smooth)." is positioned above the first two measures. The right-hand part of the system is a separate staff with a treble clef, starting with a mezzo-forte (*mf*) dynamic and containing a sequence of notes with a slur over the first two measures and a forte (*f*) dynamic. A box containing the instruction "Play these two measures legato (smooth)." is positioned above this staff. The system concludes with a final forte (*f*) dynamic.

The first system of music consists of two staves. The left staff is in bass clef and contains a piano introduction with a forte (*ff*) dynamic. The right staff is in treble clef and contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The key signature has one flat, and the time signature is 3/4.

The second system of music consists of two staves. The left staff is in treble clef and contains a piano introduction with a forte (*ff*) dynamic. The right staff is in bass clef and contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The key signature has one flat, and the time signature is 3/4.

These two measures are one big A Minor scale.

The third system of music consists of two staves. The left staff is in treble clef and contains a piano introduction with a mezzo-forte (*mf*) dynamic. The right staff is in bass clef and contains a melodic line starting with a forte (*f*) dynamic and ending with a forte (*ff*) dynamic. The key signature has one flat, and the time signature is 3/4.

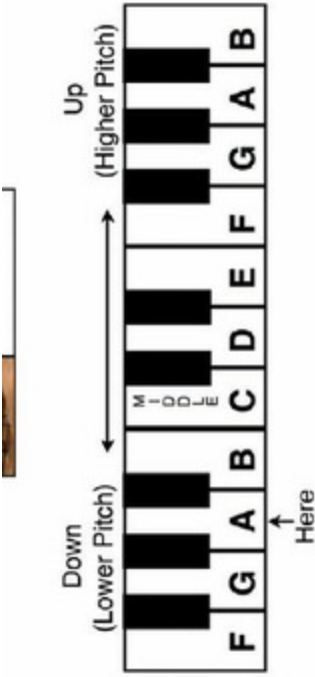
## *Getting Started: An Overview of the Notes on the Keyboard*

- The White Keys on the piano follow an alphabetic pattern that goes from A to G. In other words, this is the pattern: A, B, C, D, E, F, G.
- This pattern starts at the bottom (low bass notes) of the piano keyboard and repeats many times as the notes go upward and get higher in pitch ("sound").
- With your RH ("Right Hand") Index Finger, find the "A" key just 2 keys below Middle C (See the Chart below). Move your Index Finger up (to the right) one key at a time. Try saying the letters as you press down each key.



*Check out  
Video Lesson 1.  
Click Here!*





• It is a good idea to associate each key with some object and imagine the object on top of the key. This will help you remember the name and location of each key.

• For this exercise, let's imagine that the piano keyboard is a table with food on it. The food, on this imagined table, will be placed in a set order going from left to right (See the chart below). Find the key "A" below Middle C and name the foods as you move upward (right). When you get to the second key "A", the pattern will repeat. Repeat this exercise.

**White Keys Exercise:** A= Apple, B= Bread, C= Cheese, D= Dessert, E= Eggs, F= Fish, G= Grapes

**Exercises:**

- Try Locating Middle C with Finger #1 (Thumb) of your Right Hand (RH)
- Try Locating Middle C with Finger #1 (Thumb) of your Left Hand (LH)
- Try Locating D with Finger #2 (Pointer Finger) of your Right Hand (RH)
- Try Locating E with Finger #3 (Middle Finger) of your Right Hand (RH)

Whatever your goals in music may be, it's best to cultivate an attitude that music is a lifelong journey and process of creating and developing. As an artist, you should continue to explore and develop your musical voice. Life will take you along different paths and these will be reflected in your music making. Enjoy this adventure, especially if you are just beginning. You are like some explorer stepping onto the deck of your ship heading out from your land's port to find yet-unexplored, new places. Enjoy the journey!

4. Lastly, a lot of beginning musicians overlook the importance of practicing with a metronome. A metronome is a mechanical or electronic device that keeps a steady beat. You can change the speed of the beats, which in music is called the "tempo", on all metronomes to allow for slower or faster pulses of rhythm.

As soon as possible, you should incorporate a metronome into your practicing for these piano pieces. This will help build and solidify your internal rhythm.

You can find a number of free or inexpensive metronome apps online. These will work on your computer, tablet, and smartphone. There are also a wide assortment of digital metronomes that you can purchase. Many of these can be found online or at your local music store for around ten dollars.



internal rhythm.

You can find a number of free or inexpensive metronome apps online. These will work on your computer, tablet, and smartphone. There are also a wide assortment of digital metronomes that you can purchase. Many of these can be found online or at your local music store for around ten dollars.

Damon Ferrante



## **GOOD NEWS: BONUS LESSONS!**

There are free bonus lessons included with this edition of the book! Click here to access them.

*Have fun!*

Musical score for piano, consisting of five measures. The first measure is marked *f* and the fifth *mf*. The score is written on a grand staff with treble and bass clefs.

| Measure | Treble Clef | Bass Clef |
|---------|-------------|-----------|
| 1       | 4           | 1 3 5     |
| 2       | 3           | 1 2 5     |
| 3       | 3           | 1 3 5     |
| 4       | 2           | 1 3 5     |
| 5       | 1           | 1 2 5     |

Listen for any patterns in the melody or chords that repeat other sections. Make a mental note of these repetitions. This will make it easier to play the entire piece. Try using this kind of technique for the other pieces in this book. Have fun!

Musical score for piano, consisting of five measures. The notes and fingerings are: 4, 4, 4, 5, 4.

| Measure | Note | Fingering |
|---------|------|-----------|
| 1       | 4    | 4         |
| 2       | 4    | 4         |
| 3       | 4    | 4         |
| 4       | 5    | 5         |
| 5       | 4    | 4         |

Musical score for the first system, measures 1-5. The right hand plays a melody with notes G4, A4, B4, C5, B4, A4, G4. The left hand plays chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, G2-B2-D3, A2-C3-E3. Dynamics: *mf*, *f*, *mf*.

Musical score for the second system, measures 6-10. The right hand plays a melody with notes G4, A4, B4, C5, B4, A4, G4. The left hand plays chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, G2-B2-D3, A2-C3-E3. Dynamics: *f*, *mf*.

Remember to make the right-hand melody a little louder than the left hand chords. This will help to emphasize the melody.

# Sonatina in C: Second Movement



Check out Video Lesson 19.  
Click Here!

$\text{♩} = 60$

For the triplets, remember to count "1 2 3, 2 2 3, 3 2 3" for each measure.

*mf*

Bring out the melody in the right hand.

Drop your wrist at the beginning of each triplet.

See the video lesson for the trill style.

Drop your wrist at the beginning of each triplet.

3

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

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

Go from the left hand to the right hand here.

6

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

*mp*

9

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

*mf* *mp* *mf* *mp*

# Swan Lake Theme



You can download and listen to a free MP3 recording of all the pieces in the book.  
[Click here!](#)

**Andante**

Pyotr Ilyich  
Tchaikovsky

For each measure, count: 1 & 2 & 3 & 4 &. This is the rhythm of the left hand for the entire piece.

*mp*

*mf*

This type of left-hand pattern is used throughout the piece.

You will use fingers five and one for most of the piece in the left hand. If there are no finger numbers marked for the left hand, you should use finger numbers five and one (pinky and thumb).

The musical score is written for piano in 4/4 time. The first system consists of two staves. The left hand (bass clef) plays a rhythmic pattern of quarter notes: 5, 1, 5, 1, 5, 1, 5, 1. The right hand (treble clef) plays a melody of quarter notes: 1, 2, 3, 4. The tempo is marked 'Andante'. Dynamics include 'mp' (mezzo-piano) and 'mf' (mezzo-forte). Fingerings are indicated by numbers 1-5. A note in the right hand has a 'y' above it, indicating a grace note. The second system continues the piece with a 'f' (forte) dynamic and a 'y' above a note in the right hand.

(you should use finger numbers five and one (pinkie and thumb).)

The melody goes from the right hand to the left hand and back in this measure.

The melody goes from the right hand to the left hand and back in this measure.

The thumb goes under on the A.

This is a reminder to play Bb.

This musical score consists of three systems, each with two staves (treble and bass clef) and a grand staff bracket. The first system includes fingerings 3, 5, 2, 4, 2, 1, 3, 4, 3, 1 and dynamics *mf*, *f*, *mf*, *f*. The second system includes fingerings 4, 3, 2, 2, 1, 3, 5, 4, 2, 2, 1, 4 and dynamics *f*, *mf*, *mf*, *mp*. The third system includes fingerings 1, 2, 1, 1, 4, 1, 2, 3, 2, 2, 5, 2 and dynamics *mf*, *f*, *mf*, *f*, *mf*. The score features various musical notations including slurs, accents, and dynamic markings.



Musical score for piano, measures 1-10. The score is written in treble and bass clefs. It features dynamic markings of *mf* and *f*, and includes fingering numbers (1-5) and slurs. A box labeled "Second finger over" is present above the second measure of the second system.

Measure 1: Treble clef, *mf*, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Fingering: 1, 2, 1, 1 (treble); 5, 3 (bass).

Measure 2: Treble clef, *f*, notes C5, B4, A4, G4. Bass clef, notes A3, B3, C4, D4. Fingering: 2, 3, 2, 2 (treble); 5, 3 (bass).

Measure 3: Treble clef, *mf*, notes G4, A4, B4, C5. Bass clef, notes D4, E4, F4, G4. Fingering: 1, 1, 1, 1 (treble); 5, 3 (bass).

Measure 4: Treble clef, *f*, notes C5, B4, A4, G4. Bass clef, notes A3, B3, C4, D4. Fingering: 4, 1, 1, 1 (treble); 5, 3 (bass).

Measure 5: Treble clef, *mf*, notes G4, A4, B4, C5. Bass clef, notes D4, E4, F4, G4. Fingering: 1, 1, 1, 1 (treble); 5, 3 (bass).

Measure 6: Treble clef, *f*, notes C5, B4, A4, G4. Bass clef, notes A3, B3, C4, D4. Fingering: 4, 1, 1, 1 (treble); 5, 3 (bass).

Measure 7: Treble clef, *mf*, notes G4, A4, B4, C5. Bass clef, notes D4, E4, F4, G4. Fingering: 1, 1, 1, 1 (treble); 5, 3 (bass).

Measure 8: Treble clef, *f*, notes C5, B4, A4, G4. Bass clef, notes A3, B3, C4, D4. Fingering: 4, 1, 1, 1 (treble); 5, 3 (bass).

Measure 9: Treble clef, *mf*, notes G4, A4, B4, C5. Bass clef, notes D4, E4, F4, G4. Fingering: 1, 1, 1, 1 (treble); 5, 3 (bass).

Measure 10: Treble clef, *f*, notes C5, B4, A4, G4. Bass clef, notes A3, B3, C4, D4. Fingering: 4, 1, 1, 1 (treble); 5, 3 (bass).

In exercise four, let's practice this melody for the right hand. The first five notes of the melody fit comfortably under the hand; you will play part of an ascending (going up) A Minor scale (the notes A, B, C, D and E). On the sixth note of the melody, your hand will change positions and your fingers will need to spread out a little bit more. Also notice that the dynamics go from mezzo-forte (medium loud) to forte (loud). Try to play this melody in a smooth, legato manner, as opposed to the staccato (bouncy) style for the right hand in the previous exercise.

The first two measures of exercise five have dissonant ("spicy" or "agitated") chords. We also have accents (>) over the chords. Accents give a sudden jolt of energy to the music. In the left hand, you will play the notes C, Eb and Gb for the chord. Try playing each measure of this exercise hands alone. Then put both hands together for each measure. Finally, play the whole exercise with both hands.

Give an accent on the second beat.

Play these two measures legato (smooth).

playing each measure of this exercise hands alone. Then put both hands together for each measure. Finally, play the whole exercise with both hands.

Give an accent on the second beat.

Musical score for the first exercise. The first staff (treble clef) has a dynamic of *ff* and a fingering of 1, 2, 3, 4, 5. The second staff (bass clef) has a dynamic of *ff* and a fingering of 5, 4, 3, 2, 1. A box above the first two measures of the treble staff says "Play these two measures legato (smooth)." The piece ends with a dynamic of *f*.

Exercise six starts with a long, A Minor scale that goes from the left hand up to the right hand. On the sixth note of the scale, the third finger of your left hand will need to go over your thumb. In the second measure, the scale will continue in the right hand. Practice this exercise slowly to build up your coordination.

These two measures are one big A Minor scale.

Musical score for the second exercise. The first staff (treble clef) has a dynamic of *f* and a fingering of 1, 2, 3, 4. The second staff (bass clef) has a dynamic of *mf* and a fingering of 5, 4, 3, 2, 1. A box above the first two measures of the treble staff says "These two measures are one big A Minor scale." The piece ends with a dynamic of *ff*.

# *Santa Lucia*

## *(A Classic Neapolitan Song)*

### *Lesson & Overview*

In exercise one, let's first take a look at the left hand for this classic Italian song, which was immortalized by an early recording from the great Italian opera singer, Enrico Caruso. The song is in 3/4 time; so, make sure you have a steady three count (1, 2, 3) going in your mind or aloud for each measure. As you are practicing this left-hand exercise, try to create the dynamic flow, going from mezzo-forte (medium loud) to forte (loud), and then down to mezzo-piano (medium soft). The dots above or below the notes are staccato symbols. Staccato means bouncy or detached. Try to give this left hand part a bouncy feel.



The image shows a musical score for the left hand of the song "Santa Lucia". The notation is on a single staff with a bass clef and a 3/4 time signature. The key signature has one flat (B-flat). The piece consists of 12 measures, divided into three groups of four measures each. Each group of four measures is marked with a dynamic level: the first group is mezzo-forte (mf), the second is forte (f), and the third is mezzo-piano (mp). The notes are quarter notes with staccato dots above or below them. The first measure of each group starts with a staccato dot and a finger number (1 or 3). The notes in each group are: Group 1 (mf): G2, F2, E2, D2; Group 2 (f): C2, B1, A1, G1; Group 3 (mp): F1, E1, D1, C1.

Exercise #1

Now, in exercise two, let's practice the right-hand melody. At the start of each slur (the curved line that goes over the notes in measures one and three) drop your right wrist; lift up your right wrist (parallel to your hand) on the second note of the phrase.

Exercise #2

# Lesson on Brahms' Lullaby

Let's look at this famous lullaby by Johannes Brahms. In exercise one, we are going to focus on the left hand. This left-hand chord style of alternating a bass note with a small chord is a very common technique in piano playing. Some people refer to it as the "um, pa, pa" style, since it simulates the sound of an orchestra or band playing the accompaniment (or background music) for a melody. When playing this "um, pa, pa" style, lean your hand and wrist down slightly and to the left a little bit to emphasize the first note of the measure; in measure one, this would be the low note C. Then, slightly lift your hand back to its regular position for the second two beats; for the first measures, this would be the chords with the notes E and G. Follow this same motion for the entire piece. Count 1, 2, 3 for each measure.

1

In exercise two, let's look at the beginning melody of the piece. The music is in 3/4 time signature. This means that there will be three beats in a measure and that the quarter note will get the beat. Also, the first measure is an upbeat. An upbeat is a note or set of notes that push

In exercise two, let's look at the beginning melody of the piece. The music is in 3/4 time signature. This means that there will be three beats in a measure and that the quarter note will get the beat. Also, the first measure is an upbeat. An upbeat is a note or set of notes that push into the downbeat (the first beat of the next measure). You might think of the phrase "the end", where the word "the" is accented to emphasize the word "end". Try saying it emphasizing the word "the". The end. A similar effect takes place for the two E notes that begin the melody. They are slightly accented to "push" into the G, which is the third note of the melody. Count: 1, 2, 3. On the count of three, play the upbeat E. This upbeat figure occurs several times in the lullaby. Once you start practicing the piece, listen for when it happens. We will hear and see upbeat figures in many of the pieces later in this book.

For exercise three, let's put both hands together. Try this slowly and then gradually build up the speed to a moderate tempo. Remember to count to three (1, 2, 3) for each measure. Also, remember the upbeat figure at the beginning.

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and listen to a free MP3 audio  
file recording of all  
the pieces in the book.



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# Lullaby

♩ = 72

For each measure count 1, 2, 3.

Johannes Brahms

Musical score for Johannes Brahms' Lullaby. The score is in 3/4 time and consists of two systems. The first system has three measures, and the second system has three measures. The right hand plays a melody with slurs and accents, while the left hand provides a simple accompaniment. Dynamics include mp, mf, and mp. Fingerings are indicated by numbers 1-5. The piece ends with a fermata over the final note.



3 3 3 3 3 3 3 3

First system of musical notation. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) plays a melodic line with notes and rests, including slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *mf*. The lyrics "du" and "fu" are written below the notes.

Second system of musical notation. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) plays a melodic line with notes and rests, including slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *mf*. The lyrics "du" and "fu" are written below the notes.

Third system of musical notation. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) plays a melodic line with notes and rests, including slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *mf*. The lyrics "du" and "fu" are written below the notes.

# Bourrée

Andante *mf* J.S. Bach

The right hand goes into the bass clef.

The right hand goes into the bass clef.

The right hand goes into the bass clef.

The right hand goes into the bass clef.

The right hand goes into the bass clef.

Hand position #1: E, G#, A, B, C with fingers 1-5.

Musical notation for the right hand, measures 1-4. The notes are E4 (finger 1), G#4 (finger 3), A4 (finger 3), B4 (finger 2), and C5 (finger 3). Dynamics are *mf*, *f*, *mp*, and *mf*. Fingerings are indicated by numbers 1-5 above the notes.

In exercise one on this page, let's play the right-hand melody for the beginning of the piece. Do you see the ties between the first two notes of measures one, two, and three? That means you will hold those sets of half and quarter notes for three beats each.

Musical notation for the left hand, measures 1-4. The notes are E3 (finger 1), G#3 (finger 3), A3 (finger 1), B3 (finger 3), and C4 (finger 1). Dynamics are *mf*, *f*, *mp*, and *mf*. Fingerings are indicated by numbers 1-5 below the notes.

Now, in exercise two, let's put both hands together: the melody in the right hand and the Alberti bass in the left hand. Try playing right hand, then left hand, then both hands for each measure. Then, once you are comfortable, put all four measures together.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

Musical notation for the right hand, measures 5-8. The notes are F#4 (finger 3), G#4 (finger 3), A4 (finger 3), B4 (finger 2), and C5 (finger 3). Dynamics are *mf*, *f*, *mp*, and *mf*. Fingerings are indicated by numbers 1-5 above the notes.

Now, in exercise two, let's put both hands together: the melody in the right hand and the Alberti bass in the left hand. Try playing right hand, then left hand, then both hands for each measure. Then, once you are comfortable, put all four measures together.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

In exercise three, we are going to practice a finger pattern that repeats (going down) on different notes. The commas indicate that you should separate each four-note phrase.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

Now, let's put both hands together, in exercise four. As we did before, let's practice right hand, then left hand, then both hands for each measure. After you have the music in your fingers, play all four measures with both hands. As with all of these exercises, start slowly and then gradually build up the speed ("tempo") of the music.

Thumb on F for this phrase

Thumb on D

Thumb on C

Thumb on C

First system of musical notation. The bass clef part has notes G2, F2, E2, D2, C2, B1, A1, G1. The treble clef part has notes G4, F4, E4, D4, C4, B3, A3, G3. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The bass clef part has notes G2, F2, E2, D2, C2, B1, A1, G1. The treble clef part has notes G4, F4, E4, D4, C4, B3, A3, G3. Callouts include "Thumb on B" and "Thumb on A".

Third system of musical notation. The bass clef part has notes G2, F2, E2, D2, C2, B1, A1, G1. The treble clef part has notes G4, F4, E4, D4, C4, B3, A3, G3. Callouts include "Thumb on F", "Thumb on E", and "Thumb on E".

20

*p* *mf*

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

Bring out the left-hand melody.

24

*mf* *f*

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

28

*mf*

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



28 *mf* *mp*

32 *mf* *mp* *f*

36 *f*

Drop, then lift your wrist.

This is a repeat symbol. Go back to measure 16.

## Overview on Sixteenth Notes

A sixteenth note is one fourth of a quarter note. In other words, you need four sixteenth notes to equal one quarter note. Sixteenth notes have two beams (or flags); this distinguishes them from other notes, like eighth notes, which have one beam (or flag).

In the following exercises, we are going to practice the most common combinations for sixteenth notes. For these exercises, we are only playing the notes on middle C.

In the first exercise, let's play and count four quarter notes and then play and count groups of four sixteenth notes. When we count groups of four sixteenth notes, we say, "1 e & a". The first number of each group indicates the beat. For example the "2" in "2 e & a" indicates the second beat of the measure. The "3" in "3 e & a" indicates the third beat of the measure.



The first exercise is written on a single staff in 4/4 time. The first measure consists of four quarter notes on middle C, with the counts "1", "2", "3", and "4" written below each note. The second measure consists of four groups of four sixteenth notes on middle C, with the counts "1 e & a", "2 e & a", "3 e & a", and "4 e & a" written below each group.

In the second exercise, let's play and count four quarter notes and then play and count groups of four eighth notes and sixteenth notes.



The second exercise is written on a single staff in 4/4 time. The first measure consists of four quarter notes on middle C. The second measure consists of four groups of four eighth notes on middle C. The third measure consists of four groups of four sixteenth notes on middle C.

In the second exercise, let's play and count four quarter notes and then play and count groups of four eighth notes and sixteenth notes.

A musical staff in treble clef with a common time signature. It contains four quarter notes with stems pointing up, followed by a group of four eighth notes with stems pointing up, and another group of four sixteenth notes with stems pointing up.

In the third exercise, let's play and count four quarter notes and then play and count another combination of groups of four eighth notes and sixteenth notes.

A musical staff in treble clef with a common time signature. It contains four quarter notes with stems pointing up, followed by a group of four eighth notes with stems pointing up, and another group of four sixteenth notes with stems pointing up.

In the fourth exercise, let's play and count four quarter notes and then play and count groups of four dotted-eighth notes and sixteenth notes.

A musical staff in treble clef with a common time signature. It contains four quarter notes with stems pointing up, followed by a group of four dotted-eighth notes with stems pointing up, and another group of four sixteenth notes with stems pointing up.

In the fifth exercise, let's practice sixteenth-note triplets.

A musical staff in treble clef with a common time signature. It contains four groups of sixteenth-note triplets, each with a bracket above it and the number '3' below it. The notes are: 1) quarter note, eighth note, eighth note; 2) quarter note, eighth note, eighth note; 3) quarter note, eighth note, eighth note; 4) quarter note, eighth note, eighth note.

# Minuet

Henry Purcell

Andante

The image displays a musical score for a Minuet by Henry Purcell. The score is written for a single melodic line and a piano accompaniment. The tempo is marked 'Andante' and the dynamics are 'mf'. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction in the bass clef. The second system continues the melodic line with various ornaments and fingerings. The third system concludes the piece with a final flourish. The score includes numerous fingerings (1-5) and ornaments (trills and mordents) throughout.




Musical score for piano, page 67. The score consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system shows a single bass clef staff with a dotted quarter note and an eighth note. The second system has two staves: the right hand plays a sequence of notes with fingerings 1-2-3-4-5, and the left hand plays a sequence with fingerings 5-4-3-2-1. The third system has two staves: the right hand plays a sequence with fingerings 3-2-3-4-3, and the left hand plays a sequence with fingerings 4-3-2-1-2. The fourth system has two staves: the right hand plays a sequence with fingerings 4-3-4-5-4, and the left hand plays a sequence with fingerings 3-2-1-2-1. The score includes various musical notations such as notes, rests, and fingerings.

# Treble Clef Notes: Middle C, D & E



*Check out Video Lesson 6.  
Click Here!*

- The Treble Clef mainly is used for notes above Middle C.
- About 90% of the time, it is used for the Right Hand.
- (There are a few occasions in songs or pieces when it is used for the Left Hand.)
- The Treble Clef is made up of Lines and Spaces that correspond to keys on the piano. Each Line or Space is linked to one (and only one) key on the piano.
- We will learn more about the lines and spaces of the Treble Clef in the following lessons.

|  |   |   |
|--|---|---|
|  <p>Middle C</p> |  <p>M<br/>I<br/>D<br/>D<br/>E<br/>C</p> |  <p>RH</p> |
| <p>Middle C is under the Treble Clef. There is a line through the middle of the note.</p>            | <p>Note: <b>1</b></p>   | <p>Finger Number: <b>1</b></p>  |
| <p>This is the Treble Clef Symbol:</p>   |   |   |

Middle C is under the Treble Clef. There is a line through the middle of the note.



Middle C



This is the Treble Clef Symbol.




M  
I  
D  
D  
L  
E

**C**

**RH**

Note: **1**  
Finger Number: **1**

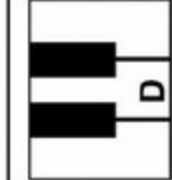


**D**


**RH**

**D** is under the Treble Clef, as well. It hangs under the lowest line of the Treble Clef.

Note: **2**  
Finger Number: **2**



**D**

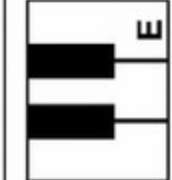


**E**

**RH**

**E** is on the first line of the Treble Clef.

Note: **3**  
Finger Number: **3**



**E**

# Hungarian Dance

Hand position #1: E, G#, A, B, C with fingers 1-5.

Hand position #2: A, B, C, D, E with fingers 1-5.

Move your thumb to F.

Johannes Brahms

Listen and look for musical patterns in the piece.

The image displays a musical score for Johannes Brahms' Hungarian Dance. It is written in 4/4 time and consists of two systems of music. The first system is labeled 'Hand position #1: E, G#, A, B, C with fingers 1-5.' and the second system is labeled 'Hand position #2: A, B, C, D, E with fingers 1-5.' The score is written for a single melodic line, likely for a piano or violin. The first system starts with a dynamic of *mf* (mezzo-forte) and includes a triplet of eighth notes. The second system starts with a dynamic of *f* (forte) and includes a triplet of eighth notes. The score is divided into two systems, each with a treble clef and a key signature of one sharp (F#). The first system has a dynamic of *mf* and the second system has a dynamic of *f*. The score is written for a single melodic line, likely for a piano or violin. The first system starts with a dynamic of *mf* and the second system starts with a dynamic of *f*. The score is divided into two systems, each with a treble clef and a key signature of one sharp (F#). The first system has a dynamic of *mf* and the second system has a dynamic of *f*. The score is written for a single melodic line, likely for a piano or violin. The first system starts with a dynamic of *mf* and the second system starts with a dynamic of *f*.



Hand position #3: A, B, C, D, E with fingers 1-5 one octave higher than hand position #2.

Remember that the comma symbol ( , ) means to lift your hand.

Hand position #3: A, B, C, D, E with fingers 1-5 one octave higher than hand position #2.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

21 *mf* *mp* *mf* *mp* *mf*

25 *f* *mp* *mf* *mp* *mf*

29 *f* *mf* *f* *mp*

Third finger over  
Fourth finger over  
Third finger over

32

Musical score for piano, measures 32-45. The score is written for two staves (treble and bass clef) and includes dynamic markings and fingering.

Measures 32-35: Treble clef starts with *f*, bass clef with *mf*. Measure 33 has *f* in bass clef. Measure 34 has *mf* in bass clef. Measure 35 has *mp* in bass clef.

Measures 36-39: Treble clef starts with *p*, bass clef with *mp*. Measure 36 has *mp* in bass clef. Measure 37 has *f* in bass clef. Measure 38 has *mf* in bass clef. Measure 39 has *f* in bass clef.

Measures 40-43: Treble clef starts with *f*, bass clef with *mf*. Measure 40 has *f* in bass clef. Measure 41 has *mf* in bass clef. Measure 42 has *f* in bass clef. Measure 43 has *mf* in bass clef.

Measures 44-45: Treble clef starts with *f*, bass clef with *mf*. Measure 44 has *f* in bass clef. Measure 45 has *mf* in bass clef.

|     |   |
|-----|---|
| 113 | Mascagni's <i>Intermezzo</i> from <i>Cavalleria Rusticana</i>       |
| 115 | Beethoven's <i>Für Elise</i>  |
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## Table of Contents for The Video Lessons

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## ***Important!***

To access the video lessons, click on the video lesson image (shown above) on selected pages of the book. This will connect you to the video.

For older devices, without WiFi, go to [stepplechase.com](http://stepplechase.com) and click on the link at the top of the page for Piano Books. Then, from the Piano Books webpage, click on the image for this book, "Beginner Classical Piano Music". On the webpage for Beginner Classical Piano Music, you will see a link to Video Lessons. Click that link for the Video Lessons webpage for this book. The video lessons are free and there is no limit on the number of times you may watch them.

Throughout Section 2, we will go over strategies that will make learning each piece easier for you. As we get started with this section, I would like to mention one approach that will greatly aid in your learning these pieces:

**Try this:** Focus on learning only one or two measures at a time, starting with the right hand, then the left hand, and, finally, when you have mastered playing the music for each hand separately, play both hands together. Then, repeat this process for learning the next measure or two measures of the piece. This approach will greatly speed up your learning. It will also make your playing of the pieces much more secure. Please focus on this approach in your practice sessions, rather than only playing the piece from beginning to end.

Here are some of the concepts and techniques that you will learn, along with the pieces, in this section of the book:

- dynamics
- crescendo and diminuendo markings
- dotted eighth notes
- subdividing
- coordinating both hands
- counting beats
- reading in both clefs

• **CHAPTER 11: ADVANCED PIANO TECHNIQUES**

- dotted eighth notes
- subdividing
- coordinating both hands
- counting beats
- reading in both clefs
- slurs: phrase markers
- left-hand accompaniment styles
- upbeats
- thumb-under technique
- Alberti Bass
- ties
- reading chords
- sequences
- arpeggios
- changing positions on the keyboard
- sixteenth notes
- playing scales

*Remember, you can download and listen to a recording of all the pieces in the book by going to [steplechasemusic.com](http://steplechasemusic.com) and downloading the free MP3 audio file from the book's webpage.*



*Click for the MP3 audio files!*

The image displays three systems of piano sheet music, each consisting of a treble and bass staff. The first system features a treble staff with a melodic line and a bass staff with accompaniment. Dynamics include *mf* and *f*. Fingerings are indicated by numbers 1-5. A large slur covers the first two systems. The second system includes a text box: "Bring out the melody in the left hand." The third system continues the piece with similar notation and dynamics.



Bring out the melody in the left hand.

The first system of music shows a piano introduction. The left hand plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and F4. The right hand plays a chordal accompaniment with notes G4, A4, B4, C5, B4, A4, G4, and F4. The piece concludes with a fermata over the final notes.

The second system of music features a melodic line in the left hand with notes G4, A4, B4, C5, B4, A4, G4, and F4. The right hand plays a chordal accompaniment with notes G4, A4, B4, C5, B4, A4, G4, and F4. The piece concludes with a fermata over the final notes.

Drop your wrists on the first note of each two-note phrase.

The third system of music features a melodic line in the left hand with notes G4, A4, B4, C5, B4, A4, G4, and F4. The right hand plays a chordal accompaniment with notes G4, A4, B4, C5, B4, A4, G4, and F4. The piece concludes with a fermata over the final notes.

# Hall of the Mountain King

Edward Grieg

The right hand starts in the bass clef.

Listen for the repeated patterns throughout the piece.

The first system of the musical score consists of two staves. The upper staff is in a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a dynamic marking of *mf*. The lower staff is also in a bass clef and contains a bass line. Fingerings are indicated by numbers 1-5. A dashed line below the lower staff indicates an octave shift: "Play one octave lower than written in the left hand."

Play one octave higher than written in the right hand.

The second system of the musical score consists of two staves. The upper staff is in a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a dynamic marking of *f*. The lower staff is also in a bass clef and contains a bass line. Fingerings are indicated by numbers 1-5. A dashed line below the lower staff indicates an octave shift: "Play one octave higher than written in the right hand."

Play one octave higher than written in the right hand.

8va

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

*f*

8va

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

This system contains measures 1 through 4. The right hand is written in bass clef with a  $8va$  instruction. The left hand is written in bass clef. Fingerings are indicated by numbers 1-5. A dynamic marking *f* is present in measure 2.

Play one octave lower than written in the left hand.

8vb

Change to treble clef.

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

8vb

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

8vb

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

8vb

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

This system contains measures 5 through 8. The right hand changes from bass clef to treble clef. The left hand remains in bass clef with a  $8vb$  instruction. Fingerings are indicated by numbers 1-5.

Play one octave lower than written in the left hand.

8vb

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

8vb

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

This system contains measures 9 through 12. The right hand is written in bass clef with a  $8vb$  instruction. The left hand is written in bass clef. Fingerings are indicated by numbers 1-5.

Play one octave lower than written in the left hand.

# Simple Gifts: Overview & Lesson

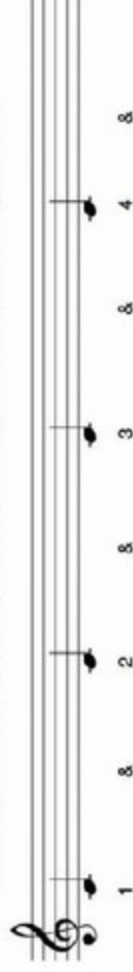
*Simple Gifts* is a wonderful Americana theme that inspired Aaron Copland in his famous piece, *Appalachian Spring*. The theme has a dance-like character, which is energized by the use of eighth notes in the melody. Eighth notes are equal to half of a quarter note and are counted as half of a beat.

They look like this:



In a measure of 4/4 time, eight eighth notes would be counted like this:  
1 &, 2 &, 3 &, 4 &. The "&" stands for the word "and". The "&" or "and" is the halfway point of a beat. See the example below:

Musicians often refer to the halfway point of a beat as the "and". For example, a musician might say, "play it on the and of two". This would mean: play it at the halfway point between beats two and three. Try to find it in the example below.



1 & 2 3 4 &

When you divide a beat into sections, it is called "subdividing". Let's practice counting and playing groups of eighth notes and quarter notes. Use middle C.

Remember to subdivide the eighth notes: for example, 1 &, 2 &, 3 &, 4 &.

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

21 **Main Theme**

25 **Change position.**

29 **Change position.**

33

Musical score for guitar, measures 33-41. The score is written for a single guitar on a grand staff (treble and bass clefs). It features a sequence of chords and melodic lines. Measure 33 includes a 'Change position.' instruction. Measure 37 includes a 'Change position.' instruction. Measure 41 includes a 'Change position.' instruction. The score is divided into four systems, each containing two staves. Measure numbers 33, 37, and 41 are indicated at the beginning of their respective systems. The notation includes various chord voicings, some with fingerings (1-5) and a '7' indicating a seventh. There are also some melodic lines with slurs and ties.

## *An Overview of Hand Position & Finger Numbers*

- To create a good hand position for piano playing is easy. With both hands, imagine that you are holding an apple (with your palms facing upward and your fingers curved). Then, turn your palms to the floor and keep your fingers curved. **See Video Lesson 1**
- For piano playing, our fingers are given numbers. The numbers are the same for both hands. **See Video Lesson 1**







*Check out Video Lesson 1.  
Click Here!*



- RH stands for Right Hand.
- LH stands for Left Hand.

The finger numbers are the same for both hands. For example, the thumb is finger #1 in both the right hand and left hand and the pinky is finger #5 in both hands.

- Finger Numbers**
- Thumb = Finger #1
  - Pointer = Finger #2
  - Middle = Finger #3
  - Ring = Finger #4
  - Pinky = Finger #5

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- 83 Tchaikovsky's *Dance of the Miriltions from The Nutcracker*
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- 109 Chopin's *Prelude*
- 110 Schumann's *The Wild Horseman*
- 111 Gluck's *Orfeo ed Euridice*

## Third Piano Concerto Theme

This dramatic concerto theme from Beethoven starts out loud and gets louder. Have fun bringing out the energy of the opening theme, which is doubled in octaves in both hands. Then, in measures three and four, decrease the dynamics and bring out the character of the staccato notes and the accents.

In systems two, three, and four, you might notice small numbers above the treble clef. These are measure numbers. In measures five through eight, learn right-hand and left-hand parts separately, first. Then, once you are comfortable with the music, play both hands together for these measures. In measures nine through fourteen, you might notice a descending scale pattern in the three phrases for the right hand. For the last three measures of the piece, practice each hand separately, before putting them both together.

♩ = 120

Ludwig van Beethoven

Second finger  
over en GR.

# Tales of Hoffmann

This famous piece by Offenbach is in 6/8 time. Each eighth note counts as a beat. You may count 1, 2, 3, 4, 5, 6 for each measure. Please note that the left-hand part often outlines a chord in an "um-pah-pah" style or arpeggiates it.

The image displays a musical score for a piece by Jacques Offenbach. It is divided into two sections: 'Andante' and 'um pah pah'.

**Andante Section:** This section is in 6/8 time and marked *mf*. It consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth notes and rests, with fingerings 3, 4, 3, 4, 3, 4, 5, 6 indicated above the notes. The left-hand staff (bass clef) features a bass line with eighth notes and rests, with fingerings 5, 1, 3, 5, 1, 3, 4, 5, 6 indicated below the notes. A large slur covers the first six measures of both staves.

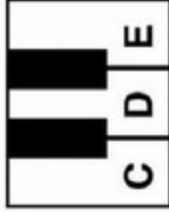
**um pah pah Section:** This section is also in 6/8 time and marked *mf*. It consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth notes and rests, with fingerings 2, 1, 3, 3, 2, 1, 3, 3, 2, 2 indicated above the notes. The left-hand staff (bass clef) features a bass line with eighth notes and rests, with fingerings 5, 1, 3, 5, 1, 3, 4, 5, 6 indicated below the notes. A large slur covers the first six measures of both staves.

The name 'Jacques Offenbach' is written above the right-hand staff of the 'um pah pah' section.

Musical score for piano, featuring a vocal line and piano accompaniment. The score is divided into three systems. The first system includes the instruction "um pah pah" above the vocal line. The piano accompaniment consists of arpeggiated chords in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1-5. The second system includes the instruction "arpeggiated chords" and "Lift your hand here." with an arrow pointing to the end of the first system. The third system includes the dynamic marking *mf* and *f*. The piano accompaniment continues with arpeggiated chords and a bass line.

# *Treble Clef Exercises: Middle C, D & E (RH)*

- Let's play 4 exercises with notes of the Treble Clef: C, D, and E.
- Remember to find Middle C with the Thumb of your right hand (RH).



Notes:

Finger Numbers: 1 2 3

Exercise 1



Finger Numbers: **1 2 3**

Exercise 1

A musical staff in treble clef with a 4/4 time signature. It contains four quarter notes: C (first line), D (second line), E (third line), and C (first line). Below the notes are the finger numbers 1, 2, 3, and 1 respectively.

Finger Numbers:

Exercise 2

A musical staff in treble clef with a 4/4 time signature. It contains four quarter notes: C (first line), D (second line), E (third line), and C (first line). Below the notes are the finger numbers 1, 2, 3, and 1 respectively.

Finger Numbers:

Exercise 3

A musical staff in treble clef with a 4/4 time signature. It contains four quarter notes: C (first line), D (second line), E (third line), and C (first line). Below the notes are the finger numbers 1, 2, 3, and 1 respectively.

Finger Numbers:

Exercise 4

A musical staff in treble clef with a 4/4 time signature. It contains four quarter notes: C (first line), D (second line), E (third line), and C (first line). Below the notes are the finger numbers 3, 2, 1, and 1 respectively.

Finger Numbers:

# ***Bass Clef Notes: Middle C, B & A***


- The Bass Clef mainly is used for notes below Middle C.
- About 90% of the time, it is used for the Left Hand.  
(There are a few occasions in pieces when it is used for the Right Hand.)
- The word "Bass" is pronounced like the word "Base" (as in "Baseball").
- The Bass Clef is made up of Lines and Spaces that correspond to keys on the piano. Each Line or Space is linked to one (and only one) key on the piano.
- We will learn more about the lines and spaces of the Bass Clef in the following lessons.



Middle C



Middle C is above the Bass Clef. There is a line through the middle of the note.

This is the Bass Clef Symbol: 

Note:

Finger Number: **1**



Middle C

This is the  
Bass Clef  
Symbol: 



Note: **C**  
Finger Number: **1**



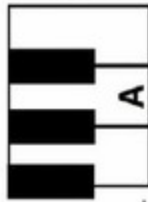
**B** is on the Bass Clef. It sits  
on top of the highest line of  
the Bass Clef.

Note: **B**  
Finger Number: **2**



**A** is on the fifth line of the  
Bass Clef.

Note: **A**  
Finger Number: **3**



# Haydn's Surprise Symphony: Overview



In exercise one, let's practice the opening measures of Haydn's *Surprise Symphony* theme.

Starting on middle C, this first part fits comfortably under the right hand with one finger per key.

Check out Video Lesson 10.  
Click Here!

*mp* ————— *mf* ————— *mp*

Exercise two features the left hand. In measure 3, you have two versions of a G major chord. Practice finding these chords and moving from one chord to the next.

*mp* ————— *mf* ————— *mp*

Now, in exercise three, let's put exercises one and two together. Take your time and practice each measure slowly. Then, gradually speed up to a moderate tempo.

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

Now, in exercise three, let's put exercises one and two together. Take your time and practice each measure slowly. Then, gradually speed up to a moderate tempo.

Exercise four is for the left hand. In measure three, you will shift your hand position by moving your thumb up to middle C. In measure three, there is also a sharp note. To play this F#, move your fourth finger (ring finger) up to the black key directly to the right of F. This F# will carry over to the F (the next note in the measure) and make it an F#.

Move your thumb up to middle C.

Exercise five is for the right hand and starts with the thumb one octave (eight notes) above middle C. In measure three, you will move your 5th finger up to the C that is two octaves above middle C.

The F# is carried over.

Move your thumb one octave up to the right (to C).

Move your 5th finger (pinky) up 3 white keys to the right (to C).

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The piano part begins with a treble clef and a key signature of one sharp (F#). The vocal line starts with a treble clef and a key signature of one sharp. The lyrics "du" are written under the first two notes of the vocal line. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter rest, and finally a quarter note (D5). The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The dynamic marking *mf* is placed below the piano staff. The system concludes with a repeat sign.

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The piano part begins with a treble clef and a key signature of one sharp (F#). The vocal line starts with a treble clef and a key signature of one sharp. The lyrics "du" are written under the first two notes of the vocal line. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter rest, and finally a quarter note (D5). The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The dynamic marking *f* is placed below the piano staff. The system concludes with a repeat sign.

*mp* *f*

*f*

*f*

In exercise one, we discover that the melody is exchanged between the left and right hands. The melody starts in the left hand and then moves to the right hand. Also, the first note is an upbeat or pickup note. This is a device that helps emphasize part of a musical phrase. The first note (G) leans into the second note (middle C). The G will be on the fourth beat of the measure. Count: 1, 2, 3, 4. On beat four, play the G. Then go into the next measure, the first full measure, and play middle C on the downbeat (beat one).

**Exercise #1**

$\text{♩} = 120$

*mf* The melody starts with a left-hand note and then goes to the right hand. *mp mf*

In piano music, phrases (the musical equivalent of sentences in language) are indicated by the use of slurs (or phrase markers). Slurs are curved lines that go over or under two or more different notes. When you finish a phrase in music, you should lift your hand or fingers a little bit to separate



In piano music, phrases (the musical equivalent of sentences in language) are indicated by the use of slurs (or phrase markers). Slurs are curved lines that go over or under two or more different notes. When you finish a phrase in music, you should lift your hand or fingers a little bit to separate it from the next phrase. Slurs also indicate to play in a smooth (*legato*) manner on the piano. You can see some slurs in the piece's melody.

Exercise #2

The image shows two staves of musical notation for Exercise #2. The top staff is in bass clef and contains a sequence of notes with slurs and dynamic markings: *mf*, *f*, *mf*, *f*, *mf*, and *mp mf*. The bottom staff is also in bass clef and contains a sequence of notes with slurs and dynamic markings: *mf*, *f*, *mf*, *f*, and *mf*. Fingerings are indicated by numbers 1-5 below the notes.

Let's now practice the melody in the left hand, as exercise two. Start this exercise slowly and then gradually build up the speed. Make sure that you pay special attention to the finger numbers; there are a few little shifts.

# Prelude

Frédéric Chopin

$\text{♩} = 60$

Place your thumb over the notes A and B.

Musical score for piano, consisting of four systems of music. Each system contains two staves (treble and bass clef). The score includes various dynamic markings such as *f*, *mp*, *mf*, *p*, and *f*. Fingering numbers (1-5) are indicated above notes. A specific instruction is provided in a box: "Place your thumb over the notes A and B." The score concludes with a final *f* dynamic marking.