



GUIDE TO PLAYING PIANO

Music For Beginners

Teaches You To Play Piano Music By Yourself By Bach, Mozart, Beethoven And The Great Composers

La donna è mobile

$\text{♩} = 60$

Giuseppe Verdi

The musical score is presented in two systems. The first system includes a piano introduction in the left hand and a vocal line in the right hand. The piano part features a triplet of eighth notes (3/8) and a half note (1/2). The vocal line begins with a half note (1) and a quarter note (2). Dynamics include *mf* and *f*. The second system continues the piano accompaniment with a half note (5) and a quarter note (1). The vocal line continues with a half note (1) and a quarter note (2). Dynamics include *f* and *mp*. Fingerings and breath marks are indicated throughout.

Musical score system 1, consisting of two staves. The right staff (treble clef) contains a melodic line with notes G4, A4, B4, C5, and B4. It features dynamic markings *f* and *mp*, and fingering numbers 4, 2, 2, 1, 1, 2, 2, 4, 2, 1, 1, and 7. The left staff (bass clef) contains a harmonic accompaniment with notes G3, A3, B3, C4, and B3.

Musical score system 2, consisting of two staves. The right staff (treble clef) contains a melodic line with notes G4, A4, B4, C5, and B4. It features dynamic markings *mf*, *f*, and *mf*, and fingering numbers 5, 2, 4, 2, 2, 4, 3, 1, and 7. The left staff (bass clef) contains a harmonic accompaniment with notes G3, A3, B3, C4, and B3.

Musical score system 3, consisting of two staves. The right staff (treble clef) contains a melodic line with notes G4, A4, B4, C5, and B4. It features dynamic markings *f* and *mp*, and fingering numbers 4, 3, 2, 2, 1, 1, 2, 1, 1, 2, 4, 2, 2, 1, 1, and 7. The left staff (bass clef) contains a harmonic accompaniment with notes G3, A3, B3, C4, and B3.

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. Fingerings are indicated by numbers 1, 2, 3, 2, 2, 1, 2, 3.

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. Fingerings are indicated by numbers 3, 4, 4, 3, 3, 2, 2, 1.

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. Fingerings are indicated by numbers 2, 3, 3, 2, 2, 1, 3, 3, 2, 2.

Musical score for piano, page 85. The score consists of three systems of two staves each (treble and bass clef). The first system includes a *mf* dynamic marking. The second system has a '2' above the first measure. The third system has a '1' above the first measure. The music features complex rhythmic patterns and fingerings.

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 treble and bass clefs, while the violin part is in 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 forte (*f*) dynamic. The second system features a mezzo-forte (*mf*) dynamic for both instruments, with a piano (*f*) dynamic marking appearing in the piano part. The third system concludes with a forte (*f*) dynamic for the piano and a mezzo-forte (*mf*) dynamic for the violin. Fingering numbers (1-5) are indicated throughout the score to guide the performer. The piano part includes various articulations such as slurs and accents, and the violin part features a series of slurs and accents.

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 and a bass line in the bass clef, with dynamics ranging from *f* to *mf*. The second system continues the piece, showing more complex fingering and dynamics like *f* and *mf*. The third system concludes the section with a final *mf* dynamic. The notation includes various note values, rests, and articulation marks.

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

Notes: C D E F G

Finger Numbers: 1 2 3 4 5



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

Musical score system 1, featuring a grand staff with treble and bass clefs. The right hand part includes a melodic line with a slur over measures 1-4 and a dynamic marking of *f*. Fingerings are indicated by numbers 1-4 above the notes. The left hand part consists of a rhythmic accompaniment of eighth notes.

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

Musical score system 2, continuing the piece. It features a grand staff with treble and bass clefs. The right hand part has a melodic line with a dynamic marking of *mf* and a *f* marking later. Fingerings are indicated by numbers 1-5. The left hand part continues with a rhythmic accompaniment. A box containing the instruction "Subdivide here. Count: 1 & 2 & 3 & 4 &" is positioned above the first measure of this system.

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!](#)

$\text{♩} = 100$

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. Slurs and ties are used to connect notes across measures. Measure numbers 9, 13, and 17 are clearly marked at the beginning of their respective systems.

This musical score consists of three systems of piano and voice parts. The piano accompaniment is written in treble and bass clefs, while the voice part is in a single staff.

System 1: The piano part features a melodic line in the right hand with fingerings 1, 2, 3, 4, 5 and a bass line with fingerings 1, 2, 3, 4, 5. The voice part has a melodic line with fingerings 1, 2, 3, 4, 5 and a dynamic marking of *mp*.

System 2: The piano part continues with similar fingerings. The voice part has a melodic line with fingerings 1, 2, 3, 4, 5 and a dynamic marking of *mf*. A slur covers the first five notes of the voice line.

System 3: The piano part concludes with fingerings 1, 2, 3, 4, 5. The voice part has a melodic line with fingerings 1, 2, 3, 4, 5 and a dynamic marking of *mp*. A slur covers the first five notes of the voice line.

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 with notes G4, A4, B4, and C5, and a left-hand accompaniment with notes G3, A3, B3, and C4. A slur covers measures 1-4 in the right hand. Measure 2 continues the right-hand melody with notes D5, E5, F5, and G5, and the left hand with notes G3, A3, B3, and C4. Measure 3 continues the right-hand melody with notes A5, B5, C6, and D6, and the left hand with notes G3, A3, B3, and C4. Measure 4 concludes the right-hand melody with notes E6, F6, G6, and A6, and the left hand with notes G3, A3, B3, and C4. 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.

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 containing five notes: G4, A4, B4, C5, and D5. The notes are numbered 1 through 5 from left to right. A bracket above the staff groups the last three notes (B4, C5, D5). A box above the staff contains the text: "Third finger goes over the to thumb for the second, right-hand position."

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 lyrics: "Joy to the world the Lord is born." The notes are G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The notes are numbered 1 through 5. A bracket above the staff groups the last three notes (B4, C5, D5). A box above the staff contains the text: "Third finger goes over the to thumb for the second, right-hand position."

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

A single bass clef staff showing chords for the left hand. The notes are G2, A2, B2, C3, D3, E3, D3, C3, B2, A2, G2. The notes are numbered 1 through 5. A bracket above the staff groups the last three notes (B2, C3, D3). A box above the staff contains the text: "Third finger goes over the to thumb for the second, right-hand position."

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

Use first hand position.

A grand staff (treble and bass clefs) showing chords for the left hand. The notes are G2, A2, B2, C3, D3, E3, D3, C3, B2, A2, G2. The notes are numbered 1 through 5. A bracket above the staff groups the last three notes (B2, C3, D3). A box above the staff contains the text: "Third finger goes over the to thumb for the second, right-hand position."

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, each with a treble and bass clef. The tempo is marked as quarter note = 84. The first system has a dynamic marking of *mp*. The score includes various musical notations such as notes, rests, and slurs. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The piece is in a 3/4 time signature.

6-07

mp

p

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' by Erik Satie. It is written for piano in 3/4 time, marked 'Adagio' and 'mf'. The score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The right hand (treble clef) plays a simple melody with notes G4, A4, B4, and C5. The left hand (bass clef) plays a simple accompaniment with notes G3, A3, B3, and C4. The first measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The second measure is marked with a '5' below the bass clef and a '1 2 3' above the treble clef. The third measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The fourth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The fifth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The sixth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The seventh measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The eighth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The ninth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The tenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The eleventh measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The twelfth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The thirteenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The fourteenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The fifteenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The sixteenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The seventeenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The eighteenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The nineteenth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The twentieth measure is marked with a '5' below the bass clef and a '1 3 5' above the treble clef. The score ends with a double bar line.

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

mp *p*

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 written for piano. It consists of two systems of four measures each. The first system begins with a tempo marking of quarter note = 100 and a dynamic marking of *mf*. The first measure of the first system contains a complex fingering: 3, 4, 3, 1, 1, 2, 1, 2, 3, 2, 2, 1, 4, 3, 1, 4. The second system begins with a dynamic marking of *f*. The first measure of the second system contains a complex fingering: 5, 1, 1, 3, 5, 2, 2, 1, 1, 2, 3, 2, 1, 1, 2, 3, 4. The score includes various musical notations such as slurs, ties, and accents.

Musical score for piano, measures 1-11. The score is written for two staves (treble and bass clef) and includes fingering numbers (1-5) and slurs. 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 (fingerings 1, 2, 3). The lower staff (bass clef) contains a bass line with a quarter note (fingerings 3, 2, 1) and a quarter note (fingerings 1, 2, 3). Dynamic markings *f*, *mf*, and *mp* are placed above the notes. A box labeled "Fourth finger over" points to the first note of the lower staff. A long horizontal line with the dynamic marking *mf* spans the width of the system below the staves.

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 (fingerings 1, 2, 3), a quarter note (fingerings 1, 2, 3), and a quarter note (fingerings 1, 2, 3). The lower staff (bass clef) contains a bass line with a quarter note (fingerings 4, 3, 2), a quarter note (fingerings 3, 2, 1), and a quarter note (fingerings 5, 2, 1). Dynamic markings *mp*, *mf*, and *mp* are placed above the notes. A box labeled "Fourth finger over" points to the first note of the lower staff.

Musical score for piano, consisting of two systems of staves. The first system contains four staves, and the second system contains two staves. Dynamics include *mf*, *mp*, *f*, and *mp*. Fingerings (1-5) are indicated for various notes. Technical annotations include "Fourth finger over" and "Second finger over".

System 1 (Four staves):

- Staff 1: *mf*, notes with fingerings 4, 5, 1, 2.
- Staff 2: *mf*, notes with fingerings 5, 1, 2.
- Staff 3: *mp*, notes with fingerings 5, 1, 2.
- Staff 4: *mp*, notes with fingerings 5, 1, 2.

System 2 (Two staves):

- Staff 5: *f*, notes with fingerings 5, 3, 1, 2, 3.
- Staff 6: *mf*, notes with fingerings 5, 3, 1, 2, 3.

Technical annotations:

- "Fourth finger over" with an arrow pointing to the fourth finger of the right hand in the second staff of the first system.
- "Second finger over" with an arrow pointing to the second finger of the right hand in the first staff of the second system.

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.

mf mp mf p

mp mf p mf

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

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

8^{va} [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.

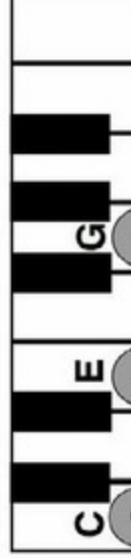


*Check out Video Lesson 8.
Click Here!*



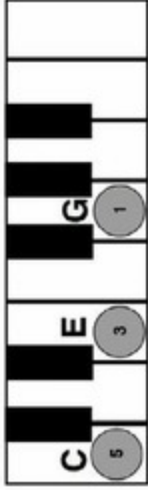
C Major

The numbers are
for the fingers.



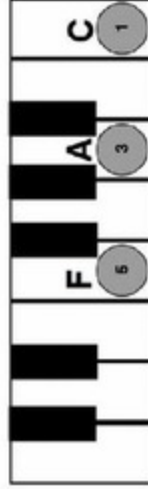
The numbers are for the fingers.

C Major



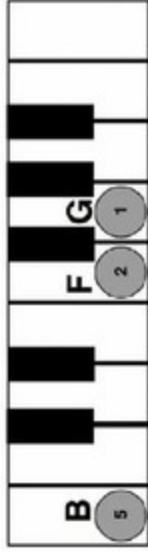
C Major

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.

Allegro

Wolfgang Amadeus Mozart

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

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

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

f *mf* *f* *mf*

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*

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

mf *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

Musical staff with bass clef and five measures of music. Fingerings 1, 3, 1, 2, 1 are written above the first three notes.

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

Musical staff with treble and bass clefs and five measures of music. Dynamics *p*, *mp*, *mf* are indicated. Fingerings are written above the notes.

Musical staff with treble and bass clefs and five measures of music. Dynamics *mp*, *mf*, *mf* are indicated. Fingerings are written above the notes.

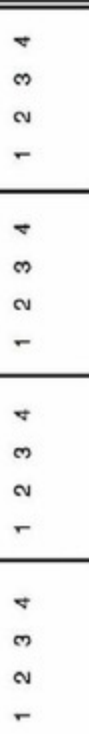
An Overview of Counting and Measures



*Check out Video Lesson 2,
Click Here!*

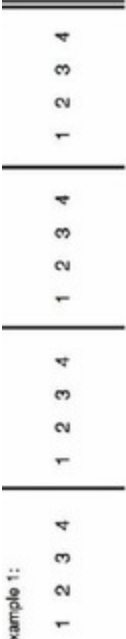
- Music is composed of groups of beats called measures.
- Measures are set off by vertical lines, called bar lines.
- Measures most commonly contain 2, 3, or 4 beats.
- Below, are examples of sets of four measures in 4/4 time.
- In 4/4 time, you will count 4 beats for each measure.
- In other words,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

Example 1:

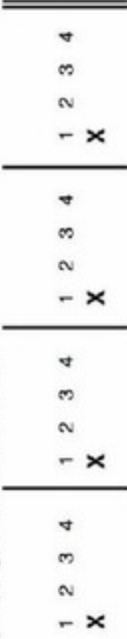


Example 2:

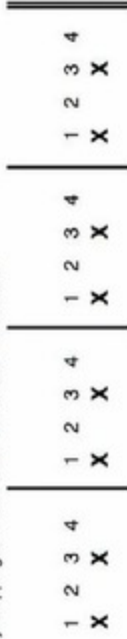
Example 1:



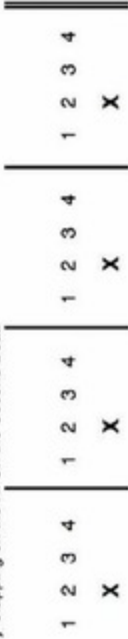
Example 2:
Try Clapping on the X: On the First Beat.



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 *mf* *f*

Second finger over

Musical score for piano, measures 57-65. The score is in treble and bass clefs. It features dynamic markings of *mf*, *f*, and *mp*. Fingerings are indicated by numbers 1-5. A "Second finger over" instruction is present in measures 57 and 65. Slurs and ties connect notes across measures.

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

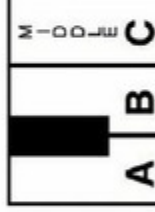
When you move from one chord to the next, try to form the new chord with your fingers, before playing the keys. This technique will improve your muscle memory for the chords. Along these lines, try to avoid sliding your fingers along the keyboard to find the notes of the chords. This will not only hamper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

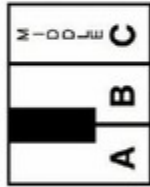
- Try these exercises, which use the notes A, B, and Middle C in the left hand (“LH”).
- In your left hand, use Thumb for Middle C, use Pointer for B, and use Middle Finger for A.
- Take a look at the keyboard chart and photo below and practice each one 5-10 times.
- As an extra bonus, try saying the 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.

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

7 *mf*

11

15 *f*

Detailed description: The image shows a musical score for piano, consisting of a single staff with a grand staff (treble and bass clefs) and a separate bass clef staff. The score is divided into four measures. The first measure (measure 7) shows a melody in the right hand (treble clef) and a bass line in the left hand (bass clef). A callout box with an arrow points from the right hand to the left hand, with the text 'The arrow indicates to go from right to left hand with the melody.' The second measure (measure 11) shows the melody continuing in the right hand and the bass line in the left hand. The third measure (measure 15) shows the melody continuing in the right hand and the bass line in the left hand. The fourth measure shows the melody continuing in the right hand and the bass line in the left hand. The dynamic markings are *mf* (mezzo-forte) and *f* (forte). The key signature has one sharp (F#) and the time signature is 3/4.

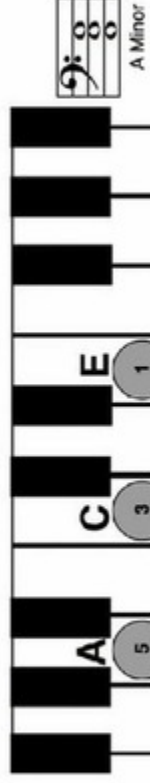
More Easy Left-Hand Chords A Minor, D Minor & G Major

- 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

A Minor

D Minor

D Minor

G Major

G Major

The Wedding March

Felix Mendelssohn

Allegro

The image displays a musical score for 'The Wedding March' by Felix Mendelssohn. The score is written for piano and violin. The piano part is in 4/4 time, marked 'Allegro' and 'mp'. The violin part is in 4/4 time, marked 'mf'. The score consists of two systems. The first system shows the piano part with a treble clef and a bass clef, and the violin part with a treble clef. The second system shows the piano part with a treble clef and a bass clef, and the violin part with a treble clef. The piano part features several triplet markings (3) and dynamic markings (mp, mf, f). The violin part features several triplet markings (3) and dynamic markings (mf, f). The score is written in black ink on a white background.

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 large slur encompassing the right-hand part and a four-note slur in the left hand. The third system starts with a *f* dynamic and includes a *mf* dynamic in the right hand. Fingerings are indicated by numbers 1-5, and accents are placed over various notes. The notation is clear and professional, typical of a published musical score.

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

The image shows a musical score for piano, consisting of three systems of notation. Each system has a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a single melodic line that alternates between the two staves.

- System 1:** The right hand is in the treble clef. A box labeled "Lift your right hand." points to the first measure. The left hand is in the bass clef.
- System 2:** The right hand has moved to the bass clef. A box labeled "Go from the right hand to the left hand." points to the first measure. The left hand is in the treble clef. A box labeled "The left hand is in the treble clef" points to the first measure. The dynamic marking *mp* is present.
- System 3:** The right hand is in the treble clef. A box labeled "Second finger over" points to the first measure. The left hand is in the bass clef. A box labeled "The left hand is in the bass clef" points to the first measure. The dynamic marking *mp* is present.

Throughout the score, various fingerings (1-5) are indicated below the notes. Arrows point to specific notes in the second and third systems. The piece concludes with a final chord in the bass clef.

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*

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

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.

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

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

The musical score is written for piano and consists of two systems of four measures each. The first system begins with a tempo marking of quarter note = 72. The melody in the right hand starts on a whole note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass line consists of quarter notes G3, A3, B3, and C4. The second system continues the melody with quarter notes D5, E5, and F5, followed by a half note E5. The bass line continues with quarter notes D4, E4, and F4, followed by a half note E4. Dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings and slurs are provided for both hands.

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 sixteenth 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. The piece concludes with a fermata over the final notes.

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 system 1, measures 1-4. The system consists of two staves. The right-hand staff (treble clef) contains a melodic line with notes G4, A4, B4, C5, and D5. The left-hand staff (bass clef) contains a bass line with notes G2, A2, B2, C3, and D3. Dynamics include *mf* and *mp*. Fingerings are indicated by numbers 1-5.

Musical score system 2, measures 5-8. The system consists of two staves. The right-hand staff (treble clef) contains a melodic line with notes E4, F4, G4, A4, and B4. The left-hand staff (bass clef) contains a bass line with notes C3, D3, E3, F3, and G3. Dynamics include *mf* and *f*. Fingerings are indicated by numbers 1-5.

Musical score system 3, measures 9-12. The system consists of two staves. The right-hand staff (treble clef) contains a melodic line with notes C5, B4, A4, G4, and F4. The left-hand staff (bass clef) contains a bass line with notes E3, F3, G3, A3, and B3. Dynamics include *mf* and *f*. Fingerings are indicated by numbers 1-5.



Section 2
Famous Pieces by
Great Composers



38

mf
Cresc.

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. Measure 45 shows a bass clef with a melody starting on G3, marked with a fortissimo *ff* dynamic. Measure 46 returns to the treble clef with a melody starting on G4, marked with a forte *f* dynamic. A bracket labeled (b) spans measures 44 and 45. A box at the end of measure 46 contains the instruction "Change to treble clef."

Musical score for measures 47-48. Measure 47 features a treble clef with a melody starting on G4, marked with a forte *f* dynamic. Measure 48 shows a bass clef with a melody starting on G3, marked with a forte *f* dynamic. A box at the end of measure 48 contains the instruction "Change to bass clef."

Musical score for measures 49-50. Measure 49 features a treble clef with a melody starting on G4, marked with a forte *f* dynamic. Measure 50 shows a bass clef with a melody starting on G3, marked with a mezzo-forte *mf* dynamic. A box at the end of measure 50 contains the instruction "Change to bass clef."

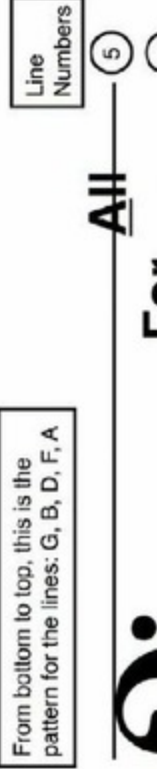
Bass Clef Lines: Overview

- 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

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

Move your third finger over.

mf *f* *mp*

Change to the bass clef.

mf *mp*

mf *mf*

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 1

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

f

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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 measures of music on a grand staff. The first measure contains a whole note G4, a half note A4, a quarter note B4, a quarter note C5, a half note D5, and a whole note E5. The second measure contains a whole note F5, a half note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note D6. The notes are written on a grand staff with a treble clef on the left and a bass clef on the right.

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 eighth-note patterns. The fourth system is a grand staff with eighth-note patterns in both staves. The fifth system is a grand staff with eighth-note patterns in both staves, ending with a double bar line.

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!***

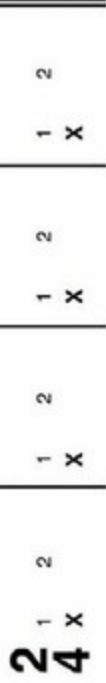
Example 1: 2/4 Time Signature
Try Clapping on the X: On the First Beat.



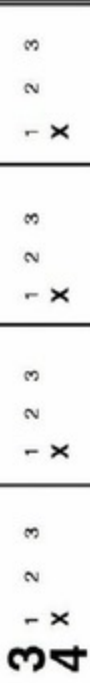
Check out Video Lesson 3.
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Example 1: 2/4 Time Signature
Try Clapping on the X: On the First Beat.



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

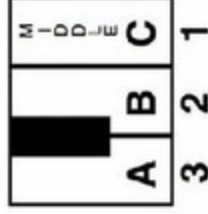


Example 3: 4/4 Time Signature
Try Clapping on the X: On the First Beat.



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).

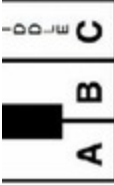


Notes:

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

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

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

The numbers here are for fingers, not beats.

Exercise 2

2 3 1 3 2 2 3 3 1 3

Exercise 3

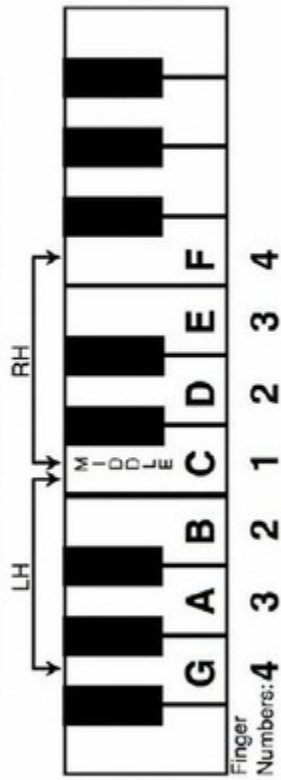
3 2 1 2 3 2 1 3 2 1 2 3 3 3

Exercise 4

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

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.

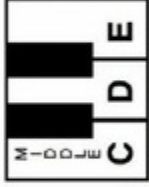
This will help you associate the note name with the key and finger number.



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

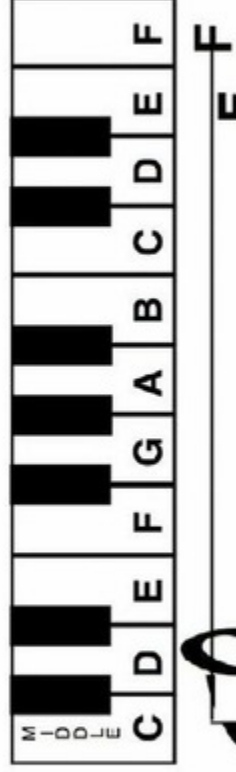
RH: 1 1 2 2 | 1 1 3 3 | 1 1 2 2 | 1 1 1 1
C C D D | C C E E | C C D D | C C C C

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 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.

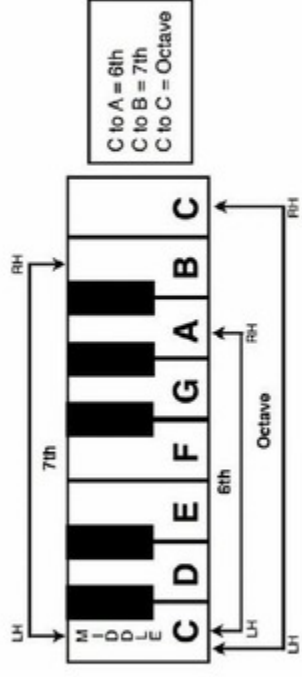
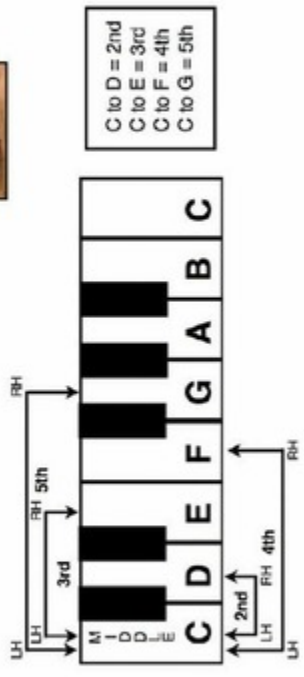


*Check out Video Lesson 4.
Click Here!*





*Check out Video Lesson 4.
Click Here!*



First system of a musical score. It features a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) contains a melodic line with notes and rests, including a dotted quarter note. The left hand (bass clef) 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 slur spans across the first two measures of the right hand.

Second system of the musical score. It continues the grand staff notation. The right hand has a melodic line with notes and rests, including a dotted quarter note. The left hand has a bass line with notes and rests. Dynamics markings include *mp* and *fu*. Fingerings are indicated by numbers 1-5. A slur spans across the first two measures of the right hand.

Third system of the musical score. It continues the grand staff notation. The right hand has a melodic line with notes and rests, including a dotted quarter note. The left hand has a bass line with notes and rests. Dynamics markings include *mp* and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. A slur spans across the first two measures of the right hand.

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 (D4, E4, F4, G4, A4, B4, C5) with dynamics *mp* and *mf*. The left hand plays a sequence of notes (F3, E3, D3, C3, B2, A2, G2) with dynamics *mf* and *mp*. Measure 75: The right hand plays a sequence of notes (D4, E4, F4, G4, A4, B4, C5) with dynamics *mp* and *mf*. The left hand plays a sequence of notes (F3, E3, D3, C3, B2, A2, G2) with dynamics *mf* and *mp*. Measure 76: The right hand plays a sequence of notes (D4, E4, F4, G4, A4, B4, C5) with dynamics *mp* and *mf*. The left hand plays a sequence of notes (F3, E3, D3, C3, B2, A2, G2) with dynamics *mf* and *mp*. The score includes fingering numbers (1-5) and dynamic markings (*mp*, *mf*, *mf*, *mp*).

19

ff

23

ff

26

mf

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

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 for the piece 'Hall of the Mountain King' by Grieg. The first staff is labeled 'Hand Position One' and contains a sequence of notes with fingerings 1, 2, 3, 4, 5, 3, 2, 1. The second staff is labeled 'Hand Position Two' and contains a sequence of notes with fingerings 1, 2, 3, 4, 5, 3, 2, 1. Both staves end with a double bar line.

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 C.

The image shows four staves of music for the piece 'Canon' by Pachelbel. The first staff is labeled 'Hand Position One' and contains notes with fingerings 1, 2, 3. The second staff is labeled 'Hand Position Two' and contains notes with fingerings 1, 2, 3. The third staff is labeled 'Hand Position Three' and contains notes with fingerings 1, 2, 3. The fourth staff is labeled 'Hand Position Four' and contains notes with fingerings 1, 2, 3. 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 C.'. Each staff ends with a double bar line.

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

Third finger over.

Go back to the first hand position.

Go to second hand position.

9

13

Go to first hand position.

Go to second hand position.

17

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

The image displays three systems of musical notation, each consisting of a treble and bass clef staff. The systems are numbered 4, 8, and 12 at the beginning of their respective staves.

- System 4:** Shows a sequence of notes in both hands. Annotations include "Link directly to the left hand." (pointing to a note in the left hand), "Link directly to the right hand." (pointing to a note in the right hand), and "Second finger over." (pointing to a specific note).
- System 8:** Continues the sequence with similar annotations for linking hands and finger techniques.
- System 12:** Further continues the sequence, including the "Second finger over." annotation.

Orfeo ed Euridice

Christoph Willibald Gluck

$\text{♩} = 80$

8 A

Musical score for piano, showing measures 8, 11, and 14. The score is written for the left hand (bass clef) and right hand (treble clef). Fingerings are indicated by numbers 1-5. Measure numbers 8, 11, and 14 are marked at the beginning of their respective systems.

Measure 8: Bass clef, treble clef. Fingerings: 5, 1, 3, 1, 4, 1, 3, 1, 4, 1, 2, 1, 4, 2, 1, 5, 4, 3, 2, 1.

Measure 11: Bass clef, treble clef. Fingerings: 2, 1, 4, 4, 3, 3, 1, 1, 2, 1, 5, 5, 1, 2, 4, 5, 1, 4, 2, 5, 2, 5, 2.

Measure 14: Bass clef, treble clef. Fingerings: 1, 4, 5, 1, 5, 1, 5, 1, 3, 1, 2, 1, 5, 1, 2, 1, 5, 4, 3, 2.

13

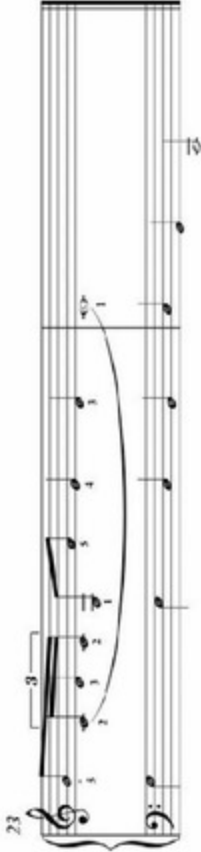
2 3 2 1 1 2 3 2

15

3 1 4 2 4 2 3 1

17

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



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 the first four measures of Purcell's Minuet in the right hand. The notation is in treble clef, 3/4 time, and mezzo-forte (mf) dynamics. The first measure contains a triplet of eighth notes (G4, A4, B4) with fingerings 3, 2, 3. The second measure contains a quarter note (C5) with fingering 4, followed by a quarter note (B4) with fingering 4. The third measure contains a quarter note (A4) with fingering 3, followed by a quarter note (G4) with fingering 3. The fourth measure contains a quarter note (F4) with fingering 3, followed by a quarter note (E4) with fingering 3, and a quarter note (D4) with fingering 3. 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 the first four measures of Purcell's Minuet in the left hand. The notation is in bass clef, 3/4 time, and mezzo-forte (mf) dynamics. The first measure contains a triplet of eighth notes (F3, G3, A3) with fingerings 1, 2, 3. The second measure contains a quarter note (B3) with fingering 3, followed by a quarter note (A3) with fingering 3. The third measure contains a quarter note (G3) with fingering 3, followed by a quarter note (F3) with fingering 3. The fourth measure contains a quarter note (E3) with fingering 3, followed by a quarter note (D3) with fingering 3, and a quarter note (C3) with fingering 3. 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.



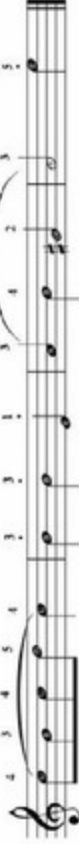
Musical notation for the first four measures of Purcell's Minuet with both hands together. The notation is in bass clef, 3/4 time, and mezzo-forte (mf) dynamics. The first measure contains a triplet of eighth notes (F3, G3, A3) with fingerings 1, 2, 3. The second measure contains a quarter note (B3) with fingering 3, followed by a quarter note (A3) with fingering 3. The third measure contains a quarter note (G3) with fingering 3, followed by a quarter note (F3) with fingering 3. The fourth measure contains a quarter note (E3) with fingering 3, followed by a quarter note (D3) with fingering 3, and a quarter note (C3) with fingering 3. 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^{va}

Go from the left hand to the right hand.

The left hand starts in the treble clef.

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 *mf* dynamic marking and contains a melodic line with a triplet of eighth notes (beamed together) and a quarter note. The bass staff begins with a *mf* dynamic marking and contains a bass line with a triplet of eighth notes and a quarter note. The system concludes with a *mp* dynamic marking. Fingerings are indicated by numbers 1-5 above or below notes. A fermata is placed over the final note of the treble staff.

The second system of the musical score continues the piece. It features two staves: treble and bass clef. The treble staff starts with a *mf* dynamic marking and includes a melodic line with a triplet of eighth notes and a quarter note. The bass staff starts with a *mf* dynamic marking and includes a bass line with a triplet of eighth notes and a quarter note. The system ends with a *mp* dynamic marking. Fingerings are indicated by numbers 1-5. A fermata is placed over the final note of the treble staff.

Musical score system 1, featuring two staves. The left staff contains a melodic line with dynamics *mf*, *f*, *mf*, and *f*. The right staff contains a chordal accompaniment with dynamics *mf*, *f*, *mp*, and *f*.

Musical score system 2, featuring two staves. The left staff contains a melodic line with dynamics *f*, *mf*, and *f*. The right staff contains a chordal accompaniment with dynamics *f*, *mf*, and *f*.

Musical score system 3, featuring two staves. The left staff contains a melodic line with dynamics *f*, *mf*, *f*, *mf*, *mp*, *mf*, and *f*. The right staff contains a chordal accompaniment with dynamics *f*, *mf*, *f*, *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.

Swan Lake

The dotted half note is equal to 3 beats.

Hand Position One

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.

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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.

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, titled "Andante". The score is written for piano and violin. The piano part is in the lower system, and the violin part is in the upper system. The tempo is marked "Andante" and the dynamics are "mp" (mezzo-piano). The score is divided into three systems. The first system shows the piano part with a melodic line in the right hand and a bass line in the left hand, and the violin part with a melodic line. The second system continues the piano part with a melodic line in the right hand and a bass line in the left hand, and the violin part with a melodic line. The third system continues the piano part with a melodic line in the right hand and a bass line in the left hand, and the violin part with a melodic line. The score is marked with "1" and "2" in the piano part, and "1" in the violin part.

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 shows a musical score for piano, consisting of three systems of staves. Each system has a grand staff with a treble and bass clef. The first system includes a separate line of notes above the treble clef with circled notes and a 'p' dynamic marking. The first system of the grand staff has a 'mf' dynamic marking. The second system has a 'mf' dynamic marking and a text box annotation: "The melody goes below middle C in this measure." pointing to a note in the bass clef. The third system has a 'f' dynamic marking. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5).

13 Bring out the melody in the right hand.

16

18 Bring out the melody in the right hand.

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, consisting of two systems of staves. The first system (measures 9-13) includes the following annotations:

- Measure 9: *mf* (piano), *mp* (mezzo-piano), *f* (forte). Fingerings: 5, 2, 1, 2, 3, 5.
- Measure 10: *mf* (piano), *mp* (mezzo-piano), *f* (forte). Fingerings: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.
- Measure 11: *mf* (piano), *mp* (mezzo-piano), *f* (forte). Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.
- Measure 12: *mf* (piano), *mp* (mezzo-piano), *f* (forte). Fingerings: 4, 3, 2, 1, 4, 3, 2, 1, 2, 1, 2.
- Measure 13: *mf* (piano), *mp* (mezzo-piano), *f* (forte). Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

The second system (measures 16-17) includes the following annotations:

- Measure 16: *p* (piano), *mf* (mezzo-forte). Fingerings: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.
- Measure 17: *p* (piano), *mf* (mezzo-forte). Fingerings: 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.

Technical annotations and text boxes:

- Measure 9: [Drop, then lift your wrist.]
- Measure 10: [Drop, then lift your wrist.]
- Measure 11: [Drop, then lift your wrist.]
- Measure 12: [Drop, then lift your wrist.]
- Measure 13: [Drop, then lift your wrist.]
- Measure 16: [Drop, then lift your wrist.]
- Measure 17: [Drop, then lift your wrist.]
- Measure 13: This is a repeat symbol. Go back to measure one.

Hallelujah

George Frideric Handel

$\text{♩} = 100$

The musical score is presented in two systems. Each system contains two staves, a treble clef on top and a bass clef on the bottom. The tempo is marked as quarter note = 100. The score includes various musical notations such as notes, rests, and fingerings. The first system shows the beginning of the piece with a tempo marking. The second system continues the piece with more complex rhythmic patterns and fingerings.

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 (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1-5. The first system shows a melodic line in the treble 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 cadence and a fermata over the final notes. The overall style is that of a classical piano exercise or short piece.

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 score includes various dynamic markings: *f* (forte) and *mf* (mezzo-forte) in the right hand, and *mp* (mezzo-piano) and *f* in the left hand. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in both hands.

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 notation for Exercise #4 shows a sequence of notes on a single staff. The notes are: E4 (quarter), C4 (quarter), C4 (quarter), G4 (quarter), G4 (quarter), E4 (quarter), and F4 (quarter). There are four slurs, each covering two notes: the first slur covers E4 and C4, the second covers C4 and G4, the third covers G4 and E4, and the fourth covers F4. 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: b
- 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#,

