

# ALFRED'S BASIC ADULT PIANO COURSE

LESSON BOOK                      LEVEL THREE

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Correlated materials to be used with Adult Lesson Book, Level 3:

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The goal of Level Three of Alfred's Basic Adult Piano Course is to provide a very flexible and highly enjoyable presentation that will allow the student to progress smoothly and easily, without gaps, toward playing in some of the more advanced keys, as well as playing some of the great masterworks of piano literature.

This book is divided into four sections:

1. A REVIEW OF OLD KEY SIGNATURES (but with some new concepts added).
2. NEW KEY SIGNATURES AND CONCEPTS.
3. "JUST FOR FUN" SECTION. Pieces in this section are for relaxation and amusement. They may be played whenever the student wishes.
4. "AMBITIOUS" SECTION. This section is for the student who is willing to devote a little extra effort toward learning some of the great masterworks that require a bit of additional practice. They are within the capabilities of anyone who has completed the previous books of this series and the first two sections of this book.

The book closes with a Dictionary of Musical Terms. Students who wish to review all the scales and the primary chords of each key may use pages 90-94 of Alfred's Basic Adult Piano Course, Level TWO.

The authors are confident that the selection of material for this book will provide the student with a great variety of pleasing music to play, since it includes many favorites, along with a variety of effective original keyboard compositions.



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# A SUPER-SPECIAL SORTA SONG!

This book begins with a piece that is just for fun. It reviews the key of C major, and you will find it easy to play. There are more "JUST FOR FUN" pieces in this book on pages 62–73. You may play from that section of the book any time you wish.

Moderate & relaxed

*Play eighth notes in long-short pairs.*

Willard A. Palmer

The first system of musical notation is in 4/4 time. The right hand (RH) plays a melody of eighth notes in long-short pairs, starting with a finger number 5 above the first note. The left hand (LH) plays a bass line of eighth notes, also in long-short pairs, starting with a finger number 5 below the first note. The dynamic marking is *p*. The instruction *LH staccato* is written above the second measure of the LH part.

The second system of musical notation includes the vocal line. The right hand continues the melody. The left hand continues the bass line. The dynamic marking is *mf*. The lyrics are: "Oh, what fun it is to play pi - an - o When ya". Finger numbers 1, 2, 5, 1, 3, 5 are indicated above the notes in the RH part.

The third system of musical notation includes the vocal line. The right hand continues the melody. The left hand continues the bass line. The lyrics are: "sing a spe - cial song that makes ya smile like a Pol - ly - an - na. I could sit and play it". Finger numbers 4, 1, 2, 5, 1, 2 are indicated above the notes in the RH part.

The fourth system of musical notation includes the vocal line. The right hand continues the melody. The left hand continues the bass line. The lyrics are: "all day long, be - cause it's such a sup - er - spec - ial sort - a song! *f* And the beat is so". Finger numbers 1, 2 are indicated above the notes in the RH part.

**Optional 2nd verse:** Light and easy, play it bright and breezy,  
 And this super-special song will make you smile like the "Mona Leezy."  
 It's all right, it never can be wrong,  
 Because it's such a super-special sorta song!  
 And the beat is so neat, etc.

You are now ready to begin Adult THEORY BOOK 3 (#11745).



5 1

*p*  
1. neat,  
2. play,

*f*  
And the notes are so  
And the rhy- thm's so

2

4 1

*p*  
nice,  
right,

3

*f*  
That I'm tap- pin' my  
I could play it all

*p*  
feet,  
day!

*f*  
And I'm play- in' it  
I could play it all

*p*  
twice!  
night!

1.

*f*  
It's a pleas- ure to

2.

*pp*

*f*

5 1

2

1 2 5

4

Repeat the entire piece from here, as many times as you wish

# CALYPSO RHUMBA

## A STUDY IN OVERLAPPING PEDALING

KEY OF C MAJOR

Key Signature: no ♯, no ♭.

Andante moderato

The first system of the musical score is in 4/4 time. The right hand (treble clef) plays a melody of eighth notes with a 4/2 fingering (4, 2) indicated above the first two notes. The left hand (bass clef) plays a bass line with a 3/1/5/3/1 fingering. A pink box above the first measure contains the text 'KEY OF C MAJOR' and 'Key Signature: no ♯, no ♭.'. A red arrow points from this box to the first measure. The tempo is 'Andante moderato' and the dynamic is 'p' (piano). A double bar line is present after the second measure.

The second system of the musical score continues the piece. It features a first ending (1.) and a second ending (2.). The right hand has a 3/2/3 fingering above the first three notes of the first ending. The left hand has a 5/3/1 fingering. The dynamic is 'f' (forte). A double bar line separates the first and second endings. The second ending has a 1 fingering above the first note.

The third system of the musical score is marked '2nd time 8va' and 'mf-f' (mezzo-forte to forte). The right hand plays a melody with a 2 fingering above the first note. The left hand plays a bass line with a 5/1/4/2 fingering. The dynamic is 'mf-f'. A double bar line is present at the beginning of the system.

\*Play eighth notes evenly!

System 1: Treble clef, bass clef. Treble staff: 5 1, 2, 4. Bass staff: 1 3 5.

System 2: Treble clef, bass clef. Treble staff: 2 1 2 3 1. Bass staff: 2 1.

System 3: Treble clef, bass clef. Treble staff: 4 2, 4 2. Bass staff: 5, 3, 1, 5, 3, 1. Dynamics: *p*.

System 4: Treble clef, bass clef. Treble staff: 5 3 1. Bass staff: 2 1. First ending: 1. Second ending: 2. Dynamics: *f*.



# FANDANGO

The *FANDANGO* is a lively Spanish dance with three beats per measure. It is usually based on this chord progression:

**KEY OF A MINOR\***  
Key Signature: no #, no b.



**Allegro**

*2nd time 8va*

\***Reminder:** A MINOR is the *relative minor* of the key of C MAJOR. Both keys have the same key signature.

4/2 3 1 2 1

2nd time 8va

*mf-pp*

2 2

2nd time 8va

*f-p*

3 3

3 3

*D. C. al Fine*

# MODERN SOUNDS

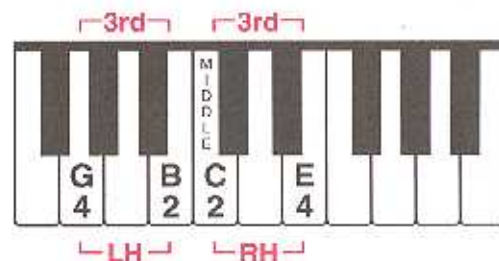
This piece begins with the RH and LH moving up and down the keyboard in thirds. All the thirds are fingered with the 2nd and 4th fingers. RH and LH 2s are on neighboring white keys.

In the second section only the RH plays thirds.

The LH plays fifths with 5 and 1.

This piece shows how thirds and fifths can be used to produce very modern sounds.

## STARTING POSITION



### KEY OF C MAJOR

Key Signature: no #, no b.

#### Moderato

2nd time both hands 8va

last time ritardando

### KEY OF A MINOR\*

(relative of C MAJOR)

loco (as written)

\*This piece combines the use of the relative minor and major keys.

D. C. al Fine



## Alberti Bass

This style of LH accompaniment takes its name from the 18th-century Italian composer, Domenico Alberti, who used it extensively in his keyboard music. It consists of broken chords played as follows:



This style was frequently used by almost all the "classical" composers, including Haydn, Mozart, Clementi and Beethoven. The following two examples of *Alberti bass* are from Mozart's *Sonata in C Major*, K. 545, and Clementi's *Sonatina in D Major*, Op. 36, No. 6.

**Allegro** W. A. Mozart

**Allegro con spirito** Muzio Clementi

The first line of the music below shows a basic **I-IV-V<sup>7</sup>** progression in C major. The second line shows the corresponding Alberti bass. Practice each line several times before playing *SERENADE* (pages 12 and 13). Be sure to play the eighth notes evenly.

### Chord Progression

**I**                      **IV**                      **V7**                      **I**

### Alberti Bass

**I**                      **IV**                      **V7**                      **I**

# SERENADE from String Quartet, Op. 3, No. 5

Play the eighth notes *evenly!*

Franz Joseph Haydn

**Andante cantabile**

**\*OPTIONAL:** The LH may be played one octave higher in the first and second lines. When doing so, play the RH G half note (measure 4) as an eighth note.



1 3 2 4 5

*p*

1 5 1 3 5 1 2

Detailed description: This system contains the first two measures of the piece. The treble clef staff has a melodic line with fingerings 1, 3, 2, 4, and 5. The bass clef staff has a rhythmic accompaniment with fingerings 1, 5, 1, 3, 5, 1, and 2. A dynamic marking of *p* is placed between the staves.

4 4 4 3 4

5 1 2

Detailed description: This system contains the next two measures. The treble clef staff continues the melodic line with fingerings 4, 4, 4, 3, and 4. The bass clef staff continues the accompaniment with fingerings 5, 1, and 2.

1 3 1 2 1 1

*pp*

Detailed description: This system contains the next two measures. The treble clef staff has fingerings 1, 3, 1, 2, 1, and 1. The bass clef staff continues the accompaniment. A dynamic marking of *pp* is placed between the staves.

4 4 2 1 2 1 2 1 2-1 4 2 1 2

*ritard.*

5 1 2

Detailed description: This system contains the final two measures of the piece. The treble clef staff has fingerings 4, 4, 2, 1, 2, 1, 2-1, 4, 2, 1, and 2. The bass clef staff has fingerings 5, 1, and 2. A dynamic marking of *ritard.* is placed between the staves.



# A New Style of Bass

This style of accompaniment is often used in popular as well as classical music.

Begin with this as a warm-up:

*p*

Play the following exactly the same as the above, but HOLD the first note of each group of four notes:

*p*

## A VERY SPECIAL DAY

KEY OF F MAJOR

Key Signature: 1 flat (B $\flat$ )

Andante moderato

Willard A. Palmer

1. This is a

ver - y spe - cial day  
ver - y spe - cial day

I'm of - fer - ing to you,  
I'd love for you to share.

The day I dream of when I pray  
It's such a ver - y spe - cial way

That wish - es may come  
To show how much we

true. care. You'd bet - ter op - en it with care, You may spread  
And as our day be-gins to grow And years go

sun-shine ev-'ry- where! As you may this guess, It's full of  
by I'm sure we'll know That on may this day We're glad we

love found and hap-pi- ness! 2. It's such a "Let's share this day." Oh, please say you'll

stay and share this day!

\*ritardando and diminuendo



# The Diminished Seventh Chord

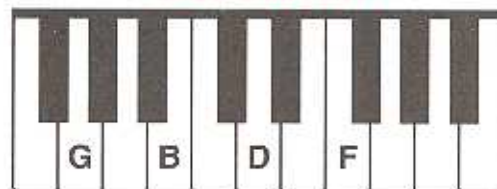
The DIMINISHED SEVENTH chord may be formed by lowering each note of the DOMINANT SEVENTH ( $V^7$ ) chord one half step, except the root, which remains the same.

**IMPORTANT!** The interval between each note of a diminished seventh chord is a *minor* 3rd (3 half steps)!

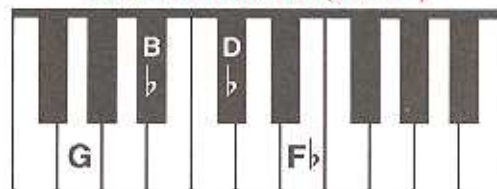
Be sure to *spell* each chord correctly! The Gdim7 chord must not be spelled  $G B\flat D\flat E$ , even though the notes E and  $F\flat$  are ENHARMONIC (that is, they represent the same key on the piano). The interval from G to E is a 6th. The interval from G to  $F\flat$  is a 7th (in this case a *diminished* 7th).

In forming a Cdim7 chord, it is necessary to flat the note  $B\flat$ . When a flatted note is flatted again, it becomes a DOUBLE FLAT, indicated by the sign  $\flat\flat$ . In this case, the note must be called  $B\flat\flat$ , not A!

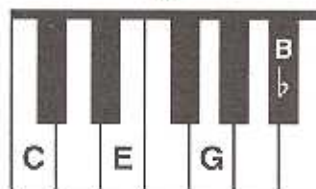
G dominant 7th



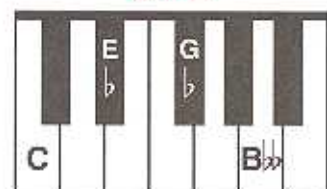
G diminished 7th (Gdim7)



C7

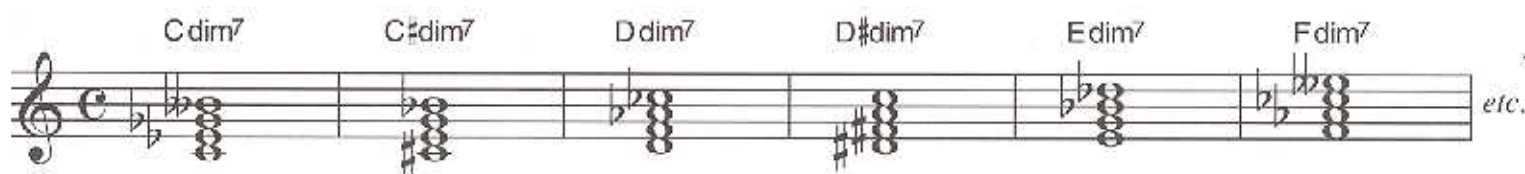


Cdim7



**REMEMBER:** When diminished 7th chords are properly spelled, one letter of the musical alphabet is skipped between each note. Use your SEVENTH CHORD VOCABULARY (Adult Lesson Book 2, page 46)!

Play a dim7 chord on each note of the CHROMATIC SCALE, beginning as shown below. Build each chord by adding 3 notes above the root, each 3 half steps apart. Play with RH using 1 2 3 5 on each chord. Repeat one octave lower with LH, using 5 3 2 1.



## A CLASSY RAG

Circle all the broken diminished 7th chords before you play.

**Moderato**  
*Introduction*



5 1 2 5 1 5 1 2 5 1

*p*

4 1 2 4 1 2 5

5 1 2 5 1 5 1 2 5 1

4 1 4 1 2

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

2. 5 1 2 5 1 5 1 2 5 1

5 3 2 1 1 5 1 2 1 1 2

*Fine\**

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

*f* *p*

5 3 2 1 5 3 2 1

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

*mf* *cresc.*

5 1 2 5 4 3 1

1. 2. 1

*D. S. al Fine*

\*OPTIONAL: Play the *Introduction* with both hands *diva* as an added ending (CODA) for the entire piece.

## A Special Style of Pedaling

In the following piece, the pedal is applied only to the eighth notes played by the RH. These notes should be played with a clear legato touch, even though they are sustained by the pedal.

Observance of the two-part writing in the left hand results in the sustaining of the LH notes with the fingers. This is sometimes called *finger pedaling*. By combining LH finger pedaling with pedaled notes in the RH, a beautiful tone color is produced. This style of pedaling is often effective, especially in pieces constructed largely of broken-chord figurations.

### PRELUDE IN D MINOR

KEY OF D MINOR\*

Key Signature: 1 flat (B $\flat$ )

Andante moderato  
*espressivo*

Muzio Clementi  
from *Introduction to the Art  
of Playing on the Pianoforte*

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one flat (B $\flat$ ). The tempo is *Andante moderato espressivo*. The right hand (RH) plays eighth-note patterns, and the left hand (LH) plays broken-chord figurations. Fingerings are indicated by numbers 1-5. Dynamics include piano (*p*) and *poco cresc.* A red scissor symbol indicates a cut in the RH line between the second and third systems. The RH line ends with a fermata.

\*REMINDER: D MINOR is the *relative minor* of the key of F MAJOR.



System 1: Treble clef, bass clef. Treble staff: 1 2 3, 1 2 3, 1 2 4. Bass staff: 3, 2, 5. Dynamics: *mf*.

System 2: Treble clef, bass clef. Treble staff: *poco dim.*, 2nd time ritardando. Bass staff: 1 4 3 1, 4 2 3 1. Dynamics: *poco dim.*, *2nd time ritardando*. *Fine* in red.

System 3: Treble clef, bass clef. Treble staff: 1 2 3, 1 2 4. Bass staff: 5 1, 5 2. Dynamics: *mp*.

System 4: Treble clef, bass clef. Treble staff: 1 2 3, 1 2 4, 1 2 4. Bass staff: 4 2, 3 1, 4 2. Dynamics: *p*, *fp*.

System 5: Treble clef, bass clef. Treble staff: 1 2 3, 1 2 3, 4 2 1. Bass staff: 3, 3, 3 2 1. Dynamics: *D. S. al Fine* in red.

How many broken diminished 7th chords can you find in this piece?

Check the *spelling* of each diminished 7th chord.

**NOTE:** You may now wish to play *PRELUDE IN C MAJOR*, from J. S. Bach's *Well Tempered Clavier, Vol. 1*, found on pages 74–77, in the "AMBITIOUS" section of this book. The Bach prelude is especially effective when you use the same style of pedaling as is mentioned above.



# THE STAR-SPANGLED BANNER

**KEY OF B $\flat$  MAJOR**

Key Signature: 2 flats (B $\flat$  & E $\flat$ )

Words by Francis Scott Key

Music by John Stafford Smith

**Con spirito\***

*f* Oh, say can you see, by the dawn's ear - ly light, what so

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad

stripes and bright stars, through the per - il - ous fight, O'er the

ram - parts we watched, were so gal - lant - ly stream - ing? And the

*mf*

\**Con spirito* means "with spirit."

rock - et's red glare, The bombs burst - ing in air, gave

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

5 \* 1 5 1

proof through the night that our flag was still there. Oh,

4 1 4 3 2 5 2 1 2 1

4 4 5 1 2 3 2 1

Slower

*f* say does that Star - Span - gled Ban - ner yet wave, O'er the

4 1 4 1 4 1 5 2 1 1

1 4 1 3 1 3 1 4 2

land of the free and the home of the brave?

2 5 3 1 4 1 5 3 1 4 1

1 4 3 1 2 2 1

*ritardando*



This sign means *tremolo*. Alternate the lower and upper note of the octave as rapidly as you can, keeping the wrist relaxed. (You may also just play the octave and hold it for the entire measure.)



SCENE FROM THE BALLET,  
**“SWAN LAKE”**

Peter Ilyich Tchaikovsky (1840–1893) was a great Russian composer who found success in every musical medium, including symphonies, songs, opera, chamber music, instrumental and choral works, and ballet. There is no more popular large piano work than his famous *Concerto in B $\flat$  Minor*, which American pianist Van Cliburn played when he won the International Piano Competition in Moscow in 1957. Tchaikovsky also gave the world its two most famous ballets: *The Nutcracker*, and *Swan Lake*, from which this scene is taken.

**KEY OF G MINOR\***

Key Signature: 2 flats (B $\flat$  & E $\flat$ )

Tchaikovsky  
 adapted by P. M. L.

**Andante**

The musical score is presented in four systems, each with a treble and bass staff. The tempo is marked 'Andante'. The key signature is G minor (two flats). The score includes various musical notations such as slurs, dynamics (pp, p), and fingerings (1-5). The bass line features a steady accompaniment of chords and moving lines, while the treble line contains the main melodic material. The piece concludes with a final cadence in the bass staff.

\*REMINDER: G MINOR is the *relative minor* of the key of B $\flat$  MAJOR.



5. 4 1 3

*p*

5 1 3 5 1 2 5 5 1 2

*crescendo e ritardando*

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

*meno mosso\**

5 3 1

*mf* *p*

1 5

*morendo e ritardando*

\**meno mosso* means "slower."

# SCHEHERAZADE

Theme from the Third Movement

"THE YOUNG PRINCE AND THE YOUNG PRINCESS"

KEY OF G MAJOR

Key Signature: 1 sharp (F#)

N. Rimsky-Korsakov

**Andante**

*p espressivo*

*p*

\* Slide the thumb from D# to E, as smoothly as possible.

\* Slide the thumb from D# to E, as smoothly as possible.



3 4 1 2 4 3 1 2

*poco cresc.* *mf*

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

1 > 5 1

3-1 2

5 5 2

**Poco meno mosso**

4 4 1 3 3\*

*p*

1/2 5 5 1/3

**Tempo primo\*\***

*8va*

5 1 1 4 4 4 4 4

*mp*

3 3 3 3

5 2

2 4 4 4 4 4 4 4

3 3 3 3

3 3 3 3

*pp*

5 1 5

\* The three notes of a sixteenth note triplet are played evenly, in the time of *one eighth note*.

\*\* *Tempo primo* means "the first tempo," in this case, *Andante*.



# THEME FROM "THE UNFINISHED SYMPHONY"

**Preparation:** Play several times, counting aloud.

COUNT: 1 & 2 & 3 & 1 & 2 & 3 &

The preparation exercise consists of two staves of music in 3/4 time, key of D major. The right hand plays a sequence of chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The left hand plays a sequence of chords: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The counting is: 1 & 2 & 3 & 1 & 2 & 3 &

**Moderato** Franz Schubert

The first system of the theme is in 3/4 time, key of D major. The right hand starts with a forte (*f*) dynamic, playing a sequence of chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The left hand plays a sequence of chords: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The tempo is marked *Moderato*. The dynamic is *f* in the right hand and *pp* in the left hand. The system ends with a repeat sign.

The second system of the theme is in 3/4 time, key of D major. The right hand starts with a piano (*pp*) dynamic, playing a sequence of chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The left hand plays a sequence of chords: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The tempo is *Moderato*. The dynamic is *pp* in the right hand and *p* in the left hand. The system ends with a repeat sign.

The third system of the theme is in 3/4 time, key of D major. The right hand starts with a piano (*p*) dynamic, playing a sequence of chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The left hand plays a sequence of chords: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The tempo is *Moderato*. The dynamic is *p* in the right hand and *p* in the left hand. The system ends with a repeat sign.

*a tempo*

The fourth system of the theme is in 3/4 time, key of D major. The right hand starts with a piano (*p*) dynamic, playing a sequence of chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The left hand plays a sequence of chords: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The tempo is *Moderato*. The dynamic is *p* in the right hand and *mf* in the left hand. The system ends with a repeat sign.

\*Play the C & D together with the side tip of the thumb.

**\*REMINDER:** *sf* (*sforzando*) means suddenly louder on one note or chord. Here it applies to both RH and LH notes.

**\*\*OPTIONAL:** You may play octaves in place of the tremolo, using half notes.



# SPOOKY STORY

**KEY OF E MINOR\***

Key Signature: 1 sharp (F#)

**Andante moderato, mysteriously**

**VERY IMPORTANT:** Play both hands one octave lower than written throughout!

The first system of music is in 4/4 time and E minor. The right hand (RH) starts with a piano (*pp*) dynamic. It features a sequence of notes: a quarter rest, a quarter note G4, a dotted quarter note A4-B4, a quarter note G4, a quarter rest, a quarter note F#4, a dotted quarter note G4-A4, and a quarter note G4. The left hand (LH) plays a bass line starting on E3, with notes G2, B2, and D3. Fingerings are indicated: RH (1, 5, 3) and LH (5).

The second system continues the piece. The RH maintains the *pp* dynamic. The LH changes to a mezzo-forte (*mf*) dynamic. The RH melody is: quarter rest, quarter note G4, dotted quarter note A4-B4, quarter note G4, quarter rest, quarter note F#4, dotted quarter note G4-A4, quarter note G4. The LH plays a bass line starting on E3, with notes G2, B2, and D3. A fingering of 1 is shown for the first note in the LH.

The third system continues. The RH remains at *pp*. The LH returns to *pp*. The RH melody is: quarter rest, quarter note G4, dotted quarter note A4-B4, quarter note G4, quarter rest, quarter note F#4, dotted quarter note G4-A4, quarter note G4. The LH plays a bass line starting on E3, with notes G2, B2, and D3. Fingerings 5 and 4 are indicated for the first two notes in the LH.

The fourth system concludes the piece. The RH starts with a forte (*f*) dynamic, then moves to piano (*p*), and finally to *pp*. The LH starts with *f* and ends with *pp*. The RH melody is: quarter rest, quarter note G4, dotted quarter note A4-B4, quarter note G4, quarter rest, quarter note F#4, dotted quarter note G4-A4, quarter note G4. The LH plays a bass line starting on E3, with notes G2, B2, and D3. Fingerings 4, 3, 2, 1 are indicated for the RH notes. The system ends with a double bar line and repeat dots. The word "Fine" is written in red at the bottom right.

\***REMINDER:** E MINOR is the *relative minor* of the key of G MAJOR.

5 1

*mp*

3

5 1

3

Detailed description: This system contains the first two measures of the piece. The key signature has two sharps (F# and C#). The first measure features a treble clef with a chord of F#4 and C#5, and a bass clef with a triplet of eighth notes: F#3, G#3, and A3. The second measure is identical to the first.

5 1

3 1

4

5

Detailed description: This system contains measures 3 and 4. The treble clef in measure 3 has a chord of F#4 and C#5. The bass clef continues the triplet from measure 2. In measure 4, the treble clef has a chord of F#4 and C#5, and the bass clef has a triplet of eighth notes: F#3, G#3, and A3.

5 1

5 1

3

3

Detailed description: This system contains measures 5 and 6. The treble clef in measure 5 has a chord of F#4 and C#5. The bass clef continues the triplet. In measure 6, the treble clef has a chord of F#4 and C#5, and the bass clef has a triplet of eighth notes: F#3, G#3, and A3.

4 1

5 1

4

1 2 1

Detailed description: This system contains the final two measures. In measure 7, the treble clef has a chord of F#4 and C#5, and the bass clef has a triplet of eighth notes: F#3, G#3, and A3. In measure 8, the treble clef has a chord of F#4 and C#5, and the bass clef has a triplet of eighth notes: F#3, G#3, and A3. The piece concludes with a fermata over the final notes.

*D. C. al Fine*



# STEAL AWAY

KEY OF D MAJOR

Key Signature: 2 sharps (F# & C#)

Adagio moderato

Spiritual

First system of the musical score. The right hand (treble clef) features a melodic line with a slur over the first two measures, marked *p legato*. The left hand (bass clef) provides a simple accompaniment. Fingerings are indicated: 5 2 1 in the first measure of the right hand, and 4 2 1 in the second. Dynamics include *mf* in the third measure. The key signature is D major (two sharps).

Second system of the musical score. The right hand continues the melodic line with slurs and dynamics *p*, *mp*, and *p*. The left hand accompaniment includes a triplet in the final measure. Fingerings include 4 2 1, 5 2 1, and 4 2 1. The key signature remains D major.

Third system of the musical score, marked *Poco più mosso*. The right hand features a melodic line with slurs and dynamics *f*. The left hand accompaniment includes a triplet in the first measure and a final measure with a slur and dynamic *f*. Fingerings include 4, 1, 2, and 4. The key signature remains D major.

Fourth system of the musical score. The right hand features a melodic line with slurs and dynamics *f*. The left hand accompaniment includes a triplet in the first measure and a final measure with a slur and dynamic *f*. Fingerings include 4, 1, 2, and 4. The key signature remains D major.

Tempo primo

The first system of music features a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef provides harmonic support with chords and a few moving lines. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. A dynamic marking of *p* is present. A bracket under the first two measures is labeled with the fingering 4 2 1.

The second system continues the piece. The treble clef has a slur over the first two measures and a fermata over the final note. The bass clef has a slur over the first two measures and a fermata over the final note. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. A dynamic marking of *pp* is present. Brackets under the first two measures and the last two measures are labeled with the fingering 4 2 1.

The third system continues the piece. The treble clef has a slur over the first two measures and a fermata over the final note. The bass clef has a slur over the first two measures and a fermata over the final note. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. A dynamic marking of *mf* is present. Brackets under the first two measures and the last two measures are labeled with the fingering 4 2 1.

Molto meno mosso

The fourth system of music features a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef provides harmonic support with chords and a few moving lines. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. A dynamic marking of *pp* is present. A bracket under the first two measures is labeled with the fingering 3 1.



# COME BACK TO SORRENTO

This popular Neapolitan song has been a favorite selection for famous tenor soloists since the time of Caruso. It is often performed by Plácido Domingo and Luciano Pavarotti.

KEY OF D MINOR\*

Ernesto de Curtis

**Andante moderato**

*p espressivo*

5 3 1 1 5 3 1 1 5 2 2

3 1 5 3 1 4 1. 2.

*mf*

5 3 1 5 3 1 4 1 5 3 5

KEY OF D MAJOR\*

*mf*

5 1 3 1 4 1 5 3 5

*mp*

3 2 4 2 5 2

\* Some pieces combine a minor key and its parallel major key. Parallel keys have the same *key-note*. D minor and D major are *parallel keys*.

5 1 3 1 5 1 4 1

*mf* *poco ritard.*

4 5 1 3 5 1 3

*poco meno mosso*

3 1 5 3 1 4

1 2 1 3 1 2 3

*f*

4 1 4 1 3 1 3 1 2 1

*ff*

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

5 1 2 1 2 1 3

*mf* *ritardando* *p* *pp*

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

5 2 5 1 2 1 5 1 2 1

**NOTE:** You may now play Jeremiah Clarke's famous *TRUMPET TUNE*, on page 78 in the "AMBITIOUS" section of this book, if you wish!



# IN THE HALL OF THE MOUNTAIN KING

from "Peer Gynt Suite"

KEY OF B MINOR\*

Key Signature: 2 sharps (F# & C#)

**NOTE:** This piece begins with *both* hands playing in bass clef!

Alla marcia\*\*

Edvard Grieg

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B minor (two sharps: F# and C#). The time signature is common time (C), which is equivalent to 2/4 for this piece. The dynamics are marked as *pp* (pianissimo) in the first system, *p* (piano) in the third system, and *mp* (mezzo-piano) in the fourth system. The tempo/style marking is *Alla marcia\*\**. The instruction *sempre staccato* is placed in the second system. The score includes numerous fingering numbers (1-5) and accents (v) to guide the performer.

\***REMINDER:** B MINOR is the *relative minor* of the key of D MAJOR.

\*\**Alla marcia* means "march-like."

*mf poco a poco accelerando al fine*

*f*

*sf*

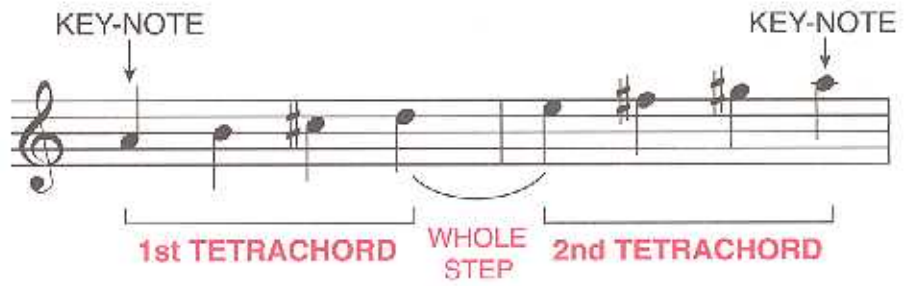
*sf*

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

\*Note the spelling of the diminished 7th chord: D E# G# B. This means that it is an inversion of the E#dim7: E# G# B D. The correct spelling of any dim7 in root position skips one letter of the musical alphabet between each note.



# The A Major Scale



**KEY OF A MAJOR**  
Key Signature: 3 sharps (F#, C# & G#)

Play with RH.

Play with LH.

## THE A MAJOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

## AN AMERICAN HYMN

Many famous American composers, including Aaron Copland and Charles Ives, have made special arrangements of this 19th century hymn. This is a very quiet and contemplative setting.

Shall we gather at the river  
Where bright angel feet have trod;  
With its crystal tide forever  
Flowing by the throne of God?

Yes, we'll gather at the river,  
The beautiful, the beautiful river;  
Gather with the saints at the river,  
That flows by the throne of God.

Slowly and quietly

Robert Lowry



First system of musical notation, measures 1-3. The key signature is three sharps (F#, C#, G#). The music features a treble and bass clef. Measure 1 has a whole note chord in the treble and a half note in the bass. Measure 2 has a triplet of eighth notes in the treble and a half note in the bass. Measure 3 has a triplet of eighth notes in the treble and a half note in the bass. A slur covers the first two measures of the treble part.

Second system of musical notation, measures 4-6. Measure 4 has a triplet of eighth notes in the treble and a half note in the bass. Measure 5 has a triplet of eighth notes in the treble and a half note in the bass. Measure 6 has a triplet of eighth notes in the treble and a half note in the bass. A slur covers the first two measures of the treble part. The dynamic marking *mf* is present in measure 6. Fingerings are indicated: 3, 5, 5, 4 in the treble of measure 4; 5, 2, 1, 5, 1, 2 in the bass of measure 5; and 3, 1, 5, 2 in the bass of measure 6.

Third system of musical notation, measures 7-9. Measure 7 has a triplet of eighth notes in the treble and a half note in the bass. Measure 8 has a triplet of eighth notes in the treble and a half note in the bass. Measure 9 has a triplet of eighth notes in the treble and a half note in the bass. A slur covers the first two measures of the treble part. Fingerings are indicated: 2, 1 in the treble of measure 7; 3, 1 in the treble of measure 8; and 5, 2, 5, 1, 2 in the bass of measure 9.

Fourth system of musical notation, measures 10-12. Measure 10 has a triplet of eighth notes in the treble and a half note in the bass. Measure 11 has a triplet of eighth notes in the treble and a half note in the bass. Measure 12 has a triplet of eighth notes in the treble and a half note in the bass. A slur covers the first two measures of the treble part. Fingerings are indicated: 3, 1 in the treble of measure 10; 2, 1 in the treble of measure 11; and 5, 2, 2-1, 5, 2, 2-1 in the bass of measure 12.

Fifth system of musical notation, measures 13-15. Measure 13 has a half note in the treble and a half note in the bass. Measure 14 has a half note in the treble and a half note in the bass. Measure 15 has a half note in the treble and a half note in the bass. A slur covers the first two measures of the treble part. The dynamic marking *p* is present in measure 13, and *pp ritardando* is present in measure 14. Fingerings are indicated: 5, 2, 1, 1 in the bass of measure 13; and 5 in the bass of measure 14.

# ADAGIO IN A MAJOR

This expressive piece is excellent preparation for the Chopin *PRELUDE IN A MAJOR*, found in the "AMBITIOUS" section on page 89.

Alexander Morovsky

## Adagio cantabile

First system of the musical score. The right hand (treble clef) features a melodic line with a slur over the first four measures. Fingerings are indicated: 4 1, 3 2 1, 5, 2 1, 3 1, 4. The left hand (bass clef) plays a steady eighth-note accompaniment. The dynamic marking is *p espressivo*. Fingerings for the left hand are 5 2 1, 5 2 1.

Second system of the musical score. The right hand continues the melodic line with a slur over the first three measures. Fingerings are 4 1, 3 2 1, 5, 2 1. The left hand continues the eighth-note accompaniment. Fingerings for the left hand are 5 2 1, 5 2 1.

Third system of the musical score. The right hand has a dynamic marking of *p* and a slur over the first two measures. The left hand has a dynamic marking of *mp*. The word *simile* is written above the right hand. Fingerings for the right hand are 5 2, 3. Fingerings for the left hand are 5 2 1, 5 2 1.

Fourth system of the musical score. The right hand has a dynamic marking of *pp* and a slur over the first two measures. The left hand has a dynamic marking of *pp*. Fingerings for the right hand are 3. Fingerings for the left hand are 5 3 1, 5 3 1.

First system of the musical score. The right hand (treble clef) features a melodic line with a first measure containing a quarter note G4 (finger 1) and a half note G4 (finger 3), and a second measure with a quarter note G4 (finger 1) and a half note G4 (finger 3). The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *mp* is placed above the right hand. Fingerings 5, 2, 1 are indicated for the first measure of the left hand.

Second system of the musical score. The right hand continues the melodic line with a quarter note G4 (finger 5) and a half note G4 (finger 3) in the first measure, and a quarter note G4 (finger 5) and a half note G4 (finger 3) in the second measure. The left hand continues the eighth-note accompaniment.

Third system of the musical score. The right hand features a long melodic phrase starting with a quarter note G4 (finger 1) and a half note G4 (finger 3), followed by a quarter note G4 (finger 4) and a half note G4 (finger 3), and ending with a quarter note G4 (finger 2) and a half note G4 (finger 1). A dynamic marking of *mf* is placed above the right hand, which then tapers to *pp*. The left hand continues the eighth-note accompaniment. A *ritardando* marking is placed above the left hand. The system concludes with a double bar line and an asterisk (\*).

Fourth system of the musical score. The right hand features a long melodic phrase starting with a quarter note G4 (finger 5) and a half note G4 (finger 2), followed by a quarter note G4 (finger 4) and a half note G4 (finger 1). A dynamic marking of *morendo e ritardando* is placed above the right hand. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

\* // = Caesura or pause.



## The Key of F# Minor (Relative of A Major)

F# MINOR is the relative of A MAJOR. Both keys have the same key signature (3 sharps, F#, C# & G#).

### THE F# HARMONIC MINOR SCALE

Play with RH.

### THE F# HARMONIC MINOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together. The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no E#).
- The MELODIC MINOR scale adds D# and E# ascending.  
The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

## BLUE RONDO\*

Moderate blues tempo

### Section (A)

\*A *rondo* has at least three sections. The first section is repeated after each of the other sections, and there is often a *CODA* (added ending).

5 1 5 4 2 5 1

## Section (B)

2 3 1 2 2 5 1 4 1 5

*f* *p*

2 5 1 4 1

*f* *p*

## Section (A)

5 1 3 5 1 3

*p*

5



## Section C

Musical score for Section C, measures 1-4. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).  
 Measure 1: Treble clef has a quarter note G5 (finger 2), quarter rest, quarter note A5 (finger 2), quarter note B5 (finger 2). Bass clef has a whole note G4 (finger 5).  
 Measure 2: Treble clef has a quarter note C6 (finger 3), quarter note B5 (finger 3), quarter note A5 (finger 3), quarter note G5 (finger 3). Bass clef has a whole rest.  
 Measure 3: Treble clef has a whole rest. Bass clef has a quarter note G4 (finger 3), quarter rest, quarter note A4 (finger 3), quarter note B4 (finger 3).  
 Measure 4: Treble clef has a quarter note C5 (finger 4), quarter note B4 (finger 4), quarter note A4 (finger 4), quarter note G4 (finger 4). Bass clef has a quarter note G4 (finger 1), quarter note F#4 (finger 4), quarter note E4 (finger 3), quarter note D4 (finger 3).

## Section A

Musical score for Section A, measures 5-8. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).  
 Measure 5: Treble clef has a quarter note G5 (finger 5), quarter note F#5 (finger 1), quarter note E5 (finger 1), quarter note D5 (finger 1). Bass clef has a quarter note G4 (finger 5), quarter note F#4 (finger 1), quarter note E4 (finger 1), quarter note D4 (finger 1).  
 Measure 6: Treble clef has a quarter note C6 (finger 5), quarter note B5 (finger 1), quarter note A5 (finger 1), quarter note G5 (finger 1). Bass clef has a quarter note G4 (finger 5), quarter note F#4 (finger 1), quarter note E4 (finger 1), quarter note D4 (finger 1).  
 Measure 7: Treble clef has a quarter note F#5 (finger 5), quarter note E5 (finger 1), quarter note D5 (finger 1), quarter note C5 (finger 1). Bass clef has a quarter note G4 (finger 5), quarter note F#4 (finger 1), quarter note E4 (finger 1), quarter note D4 (finger 1).  
 Measure 8: Treble clef has a quarter note A5 (finger 5), quarter note G5 (finger 1), quarter note F#5 (finger 1), quarter note E5 (finger 1). Bass clef has a quarter note G4 (finger 5), quarter note F#4 (finger 1), quarter note E4 (finger 1), quarter note D4 (finger 1).

## Coda

Musical score for Coda, measures 9-12. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).  
 Measure 9: Treble clef has a quarter note G5 (finger 2), quarter note F#5 (finger 2), quarter note E5 (finger 2), quarter note D5 (finger 2). Bass clef has a whole rest.  
 Measure 10: Treble clef has a quarter note C6 (finger 2), quarter note B5 (finger 1), quarter note A5 (finger 1), quarter note G5 (finger 1). Bass clef has a whole rest.  
 Measure 11: Treble clef has a quarter note F#5 (finger 2), quarter note E5 (finger 1), quarter note D5 (finger 1), quarter note C5 (finger 1). Bass clef has a whole rest.  
 Measure 12: Treble clef has a quarter note A5 (finger 2), quarter note G5 (finger 1), quarter note F#5 (finger 1), quarter note E5 (finger 1). Bass clef has a whole rest.  
 Measure 13: Treble clef has a whole rest. Bass clef has a whole note G4 (finger 5), whole note F#4 (finger 1), whole note E4 (finger 1), whole note D4 (finger 1).  
 Measure 14: Treble clef has a whole rest. Bass clef has a whole note G4 (finger 5), whole note F#4 (finger 1), whole note E4 (finger 1), whole note D4 (finger 1).

The last two chords may be played with *tremolo*:

Musical score showing tremolo for the last two chords. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).  
 Measure 13: Treble clef has a whole note G5 (finger 5), whole note F#5 (finger 1), whole note E5 (finger 1), whole note D5 (finger 1). Bass clef has a whole note G4 (finger 5), whole note F#4 (finger 1), whole note E4 (finger 1), whole note D4 (finger 1).  
 Measure 14: Treble clef has a whole note C6 (finger 5), whole note B5 (finger 1), whole note A5 (finger 1), whole note G5 (finger 1). Bass clef has a whole note G4 (finger 5), whole note F#4 (finger 1), whole note E4 (finger 1), whole note D4 (finger 1).



# The E Major Scale

KEY-NOTE

KEY-NOTE

1st TETRACHORD

WHOLE STEP

2nd TETRACHORD

## KEY OF E MAJOR

Key Signature: 4 sharps (F#, C#, G# & D#)

Play with RH.

Play with LH.

## THE E MAJOR SCALE IN CONTRARY MOTION

*mf*

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

## LH Warm-up for LAREDO

COUNT: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Play several times, counting aloud.

# LAREDO

This favorite Mexican folk song was used by the great American composer, Aaron Copland, as one of the themes in his famous symphonic composition, *El Salón Mexico*.

Traditional

Andante moderato

The musical score is written for piano and consists of four systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andante moderato'. The first system begins with a piano (*p*) dynamic. The second system features a first ending. The third system includes a second ending and a mezzo-piano (*mp*) dynamic. The fourth system contains first and second endings. Fingerings are indicated by numbers 1 through 5. A double sharp symbol (x) is used to raise a note by a half step.

\* x Double sharp raises a sharped note one *half step*, or a natural note one *whole step*.

The first system of music consists of two staves. The treble clef staff begins with a series of chords and notes, with fingerings 4 1, 3 1, 4 1, 5 1, 4 1, 3 1, 4 1, 4 1, 3 1, and 4 1 indicated above the notes. A mezzo-forte (*mf*) dynamic marking is present. The bass clef staff contains a simple melodic line with quarter notes and rests.

The second system features two staves. The treble clef staff includes first and second endings, with fingerings 3 1, 2, 3 1, 2, 4 1, 5 1, and 4 1. A forte (*f*) dynamic marking is used. The bass clef staff continues the melodic line from the first system.

The third system consists of two staves. The treble clef staff has first and second endings with fingerings 4 1, 5 1, 4 1, 4 1, 3 1, 4 1, 5 1, 3 1, and 4 1. The bass clef staff continues the melodic line.

The fourth system consists of two staves. The treble clef staff starts with a mezzo-forte (*mf*) dynamic and later changes to mezzo-piano (*mp*). Fingerings 4 2, 3 1, 4 2, 4 1, 3 1, 4 1, and 5 1 are indicated. The bass clef staff continues the melodic line.

The fifth system consists of two staves. The treble clef staff features piano (*p*) and pianissimo (*pp*) dynamics, with fingerings 3 1 and 3 1. The bass clef staff continues the melodic line.



## SHENANDOAH

American Folk Song

Adagio moderato  
*espressivo*

1 3 1̇ 2 3 1 3 5

*p* Oh She - nan - doah, I long to hear you, A -

1 3 5

1 3 1 2 4 5 1 4 2 5 3

way, you roll - ing riv - er! Oh She - nan - doah, I would be

1 2 5

2 1 2 5

near you, Way, a - way, I'm bound a -

4 1 1 1

way, 'Cross the wide *ritardando* Mis - sou - ri.

2 1 1 5 3

## The Key of C# Minor (Relative of E Major)

C# MINOR is the relative of E MAJOR.

Both keys have the same key signature (4 sharps, F#, C#, G# & D#).

### THE C# HARMONIC MINOR SCALE

Play with RH.

Play with LH.

### THE C# HARMONIC MINOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion.

- The NATURAL MINOR scale uses only the sharps in the key signature (no B#).
- The MELODIC MINOR scale uses A# and B# ascending.  
The RH ascending fingering is 3 4 1 2 3 4 1 3. It descends like the natural minor.

# JAZZ OSTINATO\* IN C# MINOR

This particular LH pattern is an excellent technical exercise!

Moderate blues tempo

The musical score is written for piano in C# minor, 4/4 time, with a moderate blues tempo. It consists of five systems of two staves each (treble and bass clef). The key signature has three sharps (F#, C#, G#). The piece features a repeating eighth-note ostinato pattern in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score includes various rhythmic patterns, including triplets and slurs. A red asterisk (\*\*\*) is placed under a triplet in the final system.

\**Ostinato* = Italian for "obstinate" or "persistent"; a pattern of notes repeated throughout the composition.

\*\*Play the pairs of eighth notes a bit unevenly, long-short.

\*\*\*The bass notes should fit with the first and third notes of the RH triplet.



3 4 2 3 1 4

*f* *mf*

2 1 2 2 2 3

3 3 2 3

3 3 5 3

*ritard. e diminuendo* *p* 8va

**NOTE:** You may now begin to learn the first movement of Beethoven's famous *Moonlight Sonata*, if you wish. It is found in the "AMBITIOUS" section of this book, on pages 90–93.

# The E $\flat$ Major Scale

KEY-NOTE

KEY-NOTE

1st TETRACHORD

WHOLE STEP

2nd TETRACHORD

## KEY OF E $\flat$ MAJOR

Key Signature: 3 flats (B $\flat$ , E $\flat$  & A $\flat$ )

After beginning with RH 3, the scale is fingered in groups of 1 2 3 4 – 1 2 3. End on 3.

After beginning with LH 3, the scale is fingered in groups of 3 2 1 – 4 3 2 1. End on 3.

## THE E $\flat$ MAJOR SCALE IN CONTRARY MOTION

*mf*

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

## SOLDIER'S JOY (HORNSPIPE)

Allegro

*f*

Traditional

*simile*







# TOREADOR SONG from "Carmen"

George Bizet

Alla marcia

The musical score is presented in four systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Alla marcia".

- System 1:** Treble clef starts with a fortissimo (*f*) dynamic. Fingerings include 4-2-1, 5, 2-1, 3-1, 4-1, 2-1, 5-3-1. Bass clef has fingerings 1-5, 2, 1-5, 3, 1.
- System 2:** Treble clef has fingerings 4-1, 2-1, 2-1, 5, 3-4, 3-1. A mezzo-forte (*mf*) dynamic is indicated. Bass clef has fingerings 3, 3-1, 2, 3, 5, 2, 3.
- System 3:** Treble clef has fingerings 2-1, 5-2, 3-1, 2-3, 5-4-1, 3, 1-3. A fortissimo (*f*) dynamic is indicated. A triplet of sixteenth notes is marked with a red asterisk (\*). Bass clef has fingerings 5, 2, 1, 2, 2, 3.
- System 4:** Treble clef has fingerings 2, 2, 5, 5-1, 4-2-1, 2-1, 2-3, 1-2-3-4-1, 1. Bass clef has fingerings 1-2-5, 3, 3.

**\*REMINDER:** The three notes of a sixteenth-note triplet are played *evenly*, in the time of one EIGHTH NOTE.

4 2 1  
3 1  
4 1  
*ff*

4 1  
2 1  
3-4  
3 1  
*mf*

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

2  
3  
2  
1 2 1 3 2 5  
3

1 2 1 3  
5 1  
3 2 1  
*ff* *ritardando*



## The Key of C Minor (Relative of E $\flat$ Major)

C MINOR is the relative of E $\flat$  MAJOR.

Both keys have the same key signature (3 flats, B $\flat$ , E $\flat$  & A $\flat$ ).

### THE C HARMONIC MINOR SCALE

Play with RH.

Play with LH.

### THE C HARMONIC MINOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

The NATURAL & MELODIC MINOR scales may also be practiced in parallel and contrary motion. The fingering is the same.

The NATURAL MINOR scale uses only the flats in the key signature (no B $\flat$ ).

The MELODIC MINOR scale uses A $\flat$  and B $\flat$  ascending.

It descends like the natural minor.

## VARIATIONS ON A SEA CHANTY

**Allegro moderato**

1 3 1 4 2 1 2 3 1 2 4

*p*

5

This system contains the first two measures of the piece. The right hand features a melodic line with fingerings 1, 3, 1, 4, 2, 1, 2, 3, 1, 2, 4. The left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the second measure.

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

This system contains the next two measures. The right hand continues the melodic line with fingerings 2, 3, 1, 2, 4, 2, 3, 1, 3, 1, 4, 2, 1. The left hand accompaniment remains consistent.

4 2 1 2 4 4 2 1 2 4 4 2

*ff*

5 5 2 5 5 2

This system contains the next two measures. The right hand features a more rhythmic pattern with fingerings 4, 2, 1, 2, 4, 4, 2, 1, 2, 4, 4, 2. The left hand has a more active accompaniment with accents and fingerings 5, 5, 2, 5, 5, 2. A fortissimo (*ff*) dynamic marking is present in the first measure.

2 3 1 4 2 1 4 2 1 2 4

*f*

This system contains the next two measures. The right hand has a melodic line with fingerings 2, 3, 1, 4, 2, 1, 4, 2, 1, 2, 4. The left hand accompaniment includes accents and fingerings 2. A forte (*f*) dynamic marking is present in the second measure.

4 2 4 2 1 3 1 4 2 1 5

*molto ritard.*

This system contains the final two measures. The right hand has a melodic line with fingerings 4, 2, 4, 2, 1, 3, 1, 4, 2, 1, 5. The left hand accompaniment includes accents and fingerings 2. A *molto ritard.* (very ritardando) marking is present in the second measure.



# The A $\flat$ Major Scale

## KEY OF A $\flat$ MAJOR

Key Signature: 4 flats (B $\flat$ , E $\flat$ , A $\flat$  & D $\flat$ )

Play with RH.

Play with LH.

## THE A $\flat$ MAJOR SCALE IN CONTRARY MOTION

Practice this scale in parallel motion by playing the top two lines of this page with hands together.

## DRY BONES

This piece will take you through the following major triads in all positions: A $\flat$  major, A major, B $\flat$  major, B major and C major. By using the suggestions at the bottom of the next page, you can use it to practice ALL the major triads!

Traditional

Moderato, rhythmically

*all bass notes staccato*

ze - kiel · saw them, dry bones, Now hear the word of the Lord! A - well, the

head bone's con-nect-ed to the neck bone, The neck bone's con-nect-ed to the

back - bone, The back - bone's con-nect-ed to the hip bone, The

hip bone's con-nect-ed to the leg bone, The leg bone's con-nect-ed to the

foot bone, Now hear the word of the Lord! E -

\* Play the eighth notes in long-short pairs.

\*\* To play ALL major triads in all positions, continue moving one half step up the keyboard every two measures until the 5th finger of the LH plays G. Use the following sequence of bones:

head, neck, shoulder, back, hip, thigh, knee, shin, leg, heel, foot, toe.



ze - kiel saw them, dry bones, E - ze - kiel saw them, dry bones, E -

ze - kiel saw them, dry bones, Now hear the word of the Lord! A-well, the

foot bone's con-nect-ed from the leg bone, The leg bone's con-nect-ed from the

hip bone, The hip bone's con-nect-ed from the back - bone, The

*mp* 4/1

back-bone's con-nect-ed from the neck bone, The neck bone's con-nect-ed from the

5 3 5 3

head bone, Now hear the word of the Lord!

3 3 3 2

*pp* E -

ze - kiel saw them, dry bones, E - ze - kiel saw them, dry bones, E -

4 1 3 4 1 2 3 2

**Maestoso**

ze - kiel saw them, dry bones, Now hear the

3 3 2 5

*ff* 5

word of the Lord!

4 2 1 5 5 5 5 3



## COUNTRY SONG

Willard A. Palmer

Very slowly, with a gentle lilt

2nd time 8va - - -

2nd time 8va - - -

2nd time 8va - - -

\* Play the small note on the beat, together with the top note of the 3rd, then move rather quickly to the lower note of the 3rd. This produces a characteristic "country sound."

\*\* Play the pairs of eighth notes long-short.

4 2 1 2 4 1 2 4 1

mf

5 2

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

5 2

4 2 1 2 4 1 2 4 1

5 2

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

5 2

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

pp ritardando Still slower

4

\*REMINDER: *loco* means play as written (not *gva*).



## "JUST FOR FUN" SECTION

This section (pages 62–73) contains pieces that are just a lot of fun to play! You may play from this section anytime you wish!

# WHISTLIN' SAM

**Andante moderato**

First system of musical notation for "Whistlin' Sam". It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked "Andante moderato". The first measure is marked with a piano dynamic (*p*). The bass line starts with a triplet of eighth notes (3, 1, .) and is marked "LH staccato". The treble line has a triplet of eighth notes in the third measure, with the lyrics "See him slip-pin'" underneath.

Second system of musical notation. The treble line continues with eighth notes and includes the lyrics "'Round the cor-ner;" and "Must be Whist-lin'". The bass line continues with eighth notes. The system ends with a triplet of eighth notes in the treble line and the lyrics "Sam!".

Third system of musical notation. The treble line continues with eighth notes and includes the lyrics "Al-ways tip-pin'", "'Round the cor-ner;", and "Must be Whist-lin'". The bass line continues with eighth notes.

Fourth system of musical notation. The key signature changes to two sharps (D major). The treble line includes the lyrics "Sam!", "There he goes", and "On tip-toes;". The dynamic is marked *mf*. The bass line continues with eighth notes. The system ends with a triplet of eighth notes in the treble line.

**OPTIONAL:** All pairs of eighth notes may be played long-short.

Where he goes No one knows! Tips a - long,

Slips a - long, Whist - lin' this old song.

*p*

(Vanishing away)

*pp*



# JAZZ SEQUENCES\*

Willard A. Palmer

**Allegro moderato***2nd time both hands 8va*

\*The repetition of a musical pattern, beginning on a higher or lower note, is called a *sequence*.

First system of musical notation. Treble clef: notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 2, 1, 1, 3, 2, 5, 1.

Second system of musical notation. Treble clef: notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 1, 3, 5, 1, 5, 1. Dynamic: *p*. Time signature: 4/4.

Third system of musical notation. Treble clef: notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 5, 1, 5, 1, 1, 2, 4, 5, 1.

Fourth system of musical notation. Treble clef: notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 5, 1, 5, 1, 5, 1, 3, 1, 3, 5. Dynamic: *ritardando*.

*D. C. al ☉, then play CODA\**

**☉ CODA**

*Both hands 8va --- loco*

CODA section of musical notation. Treble clef: notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 2, 1, 1, 3, 2, 5, 1, 5, 1, 3, 5. Dynamic: *ritardando*, *pp*.

\*Go back to the beginning and play to the sign ☉; then play the CODA.



# THE BIRTHSTONE BLUES

Bert Konowitz

Briskly, with energy

5

mf

4

mf

2

3

5

9

mf

4

2

5

1

13

mf

2

5

Play all pairs of eighth notes long-short.

This and the next page are from *Jazz Gems*, Book 1 (#14756), by Bert Konowitz.

17

5 3 3

5 4 2 1

21

5 4 2 1 1

25

4 1 2 4 1 2

*f* *p*

5 5

29

4 1 4 2 1

*mf* *pp*

5 2 4



# THE GRAND PIANO BAND

March tempo

Willard A. Palmer

*Eighths and quarters detached except where slurred.*

1. If you can't strike up a tune Up - on the con - tra - bas - soon; If you don't  
*mf* don't have to own A clar - i - net or trom - bone; You need - n't

know how to toot Up - on the trum - pet or flute, And if pi - an - o's your for -  
 go out and get your - self a shin - y cor - net; You need - n't play a horn at

1. te, all! I bring good news to you to - day! 2. You real - ly

2. *ritardando* need to heed this call! *f* Come join the *a tempo* Grand Pi - an - o

\*Play all eighth notes *evenly!*

Band! You've nev - er heard a band so grand! So bring your

3 1 5 2 4 1 2 1

song, And come a - long! Come lend our band a help - ing hand! So don't de-

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

lay! Come on to - day! Come join the best band in the land! You real-ly *mf*

4 1 2 3 1 2 4 1 2 1 4

Play this line 3 times

1. don't have to be a ver - y great vir - tu - o - so, So if  
2. you have a song that you can ev - en play so - so, Well, just  
3. bring it a - long, you'll sound oh so gran - di - o - so, In the

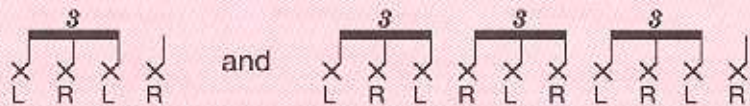
2 1 2 1 2 1 2 1

*f* Grand Pi an - o Band!

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



Extend the fingers of LH & RH, palms downward, to tap the rhythms indicated with x's on the wood *above* the fall-board. Or if you prefer, drum on your thighs. Only the following rhythms are used:



L = LEFT HAND

R = RIGHT HAND

## THE TAP-DANCER

**Molto moderato** (*not fast!*)  
*light and detached*

Willard A. Palmer

2nd time 8va

(8va)



3 2 1 1 1 2 1 4 4

5

1 3 5

3 3 3 3

3 3

3 2 1 1 1 2 1 1 3

5 2

1 3 5

3 3 3 3

3 3

LH 1/2  
mf

3 3 4 3 3 3 1

3

3 3 3 3

3 3 3 3

3 3

p mp

2 3

D. S.  $\text{\textcircled{C}}$  at  $\text{\textcircled{C}}$ , then CODA

$\text{\textcircled{C}}$  CODA

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

3 3 3 3 3 3

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

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

3 3 3 3 3 3

3 3 3 3 3 3

pp

8va

2

1

8va

# JUST A "GOOD OLD TUNE"

Happily

2nd time only, play both hands 8va

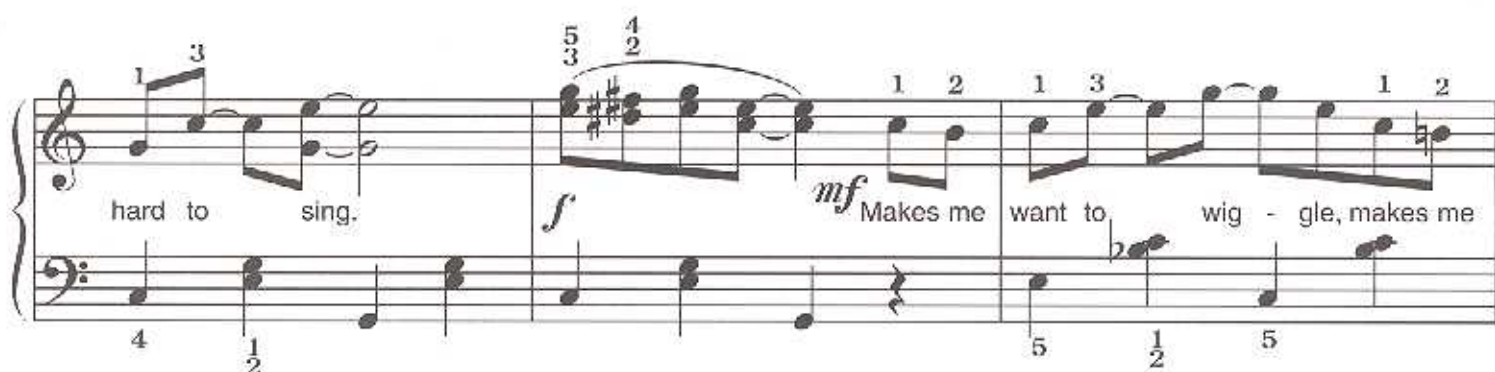
Willard A. Palmer



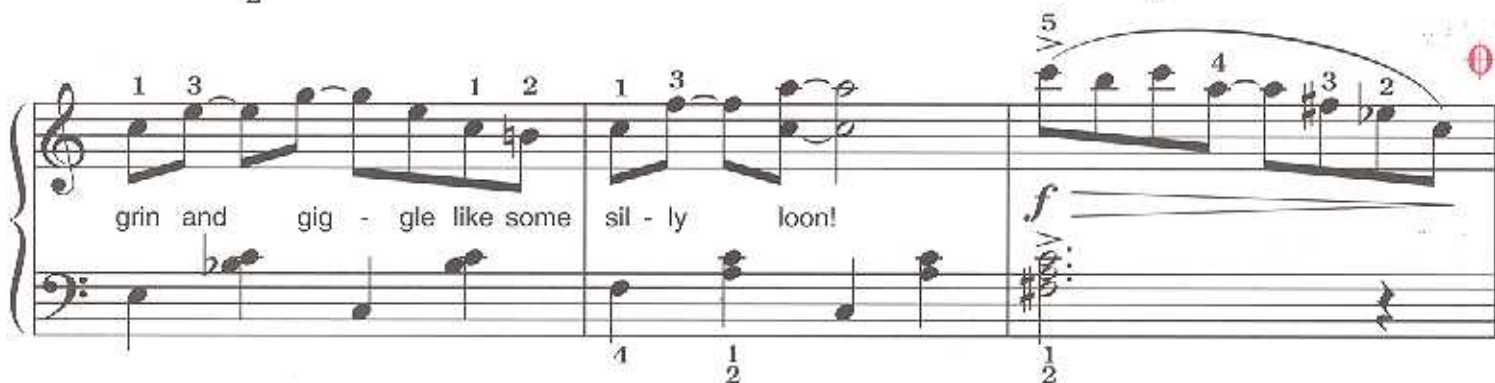
*mf* Not a rhapsody and not a symphony, It's just a simple thing.



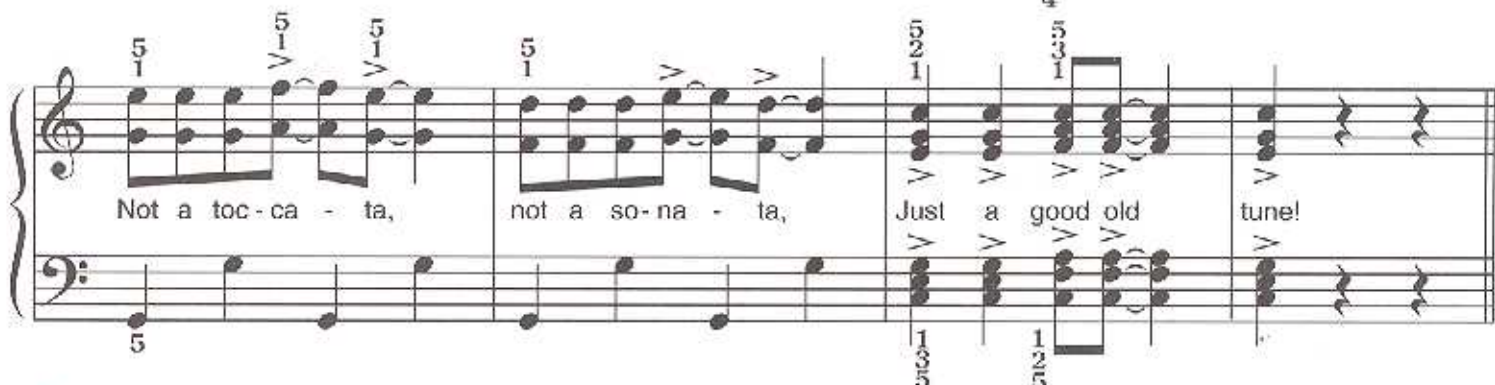
*f* *mf* Not an intermezzo, not a string quartet, So it's not



hard to sing. *f* *mf* Makes me want to wiggle, makes me



grin and giggle like some silly loon!



Not a toccata, not a sonata, Just a good old tune!

\*This piece is effective with eighth notes played evenly or with a slight lift, long-short.



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

*p* *mf* *p* *mf* *p*

5 2 4 2

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

*mf* *p* *mf*

Makes me

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

want to wig - gle, makes me grin and gig - gle like some sil - ly loon!

*f*

5

5 1 5 1 5 1 5 1

Not a toc-ca - ta, not a so-na - ta, Just a good old tune!

*f*

5

*D. C. al  $\Phi$ , then CODA*

**CODA** Both hands 8va 1st time  
Both hands loco 2nd time

5 1 5 1 5 1 5 1

Not a toc-ca - ta, not a so-na - ta, Just a good old tune! (Once more)!\* tune!

*f*

5

\*Spoken: "Once more!"

## "AMBITIOUS" Section

This section (pages 74 through 93) is included for those who would like to play well-known classics in their original form, and who are ambitious enough to apply a little extra effort to do so.

Each one of these pieces is possible for anyone who has carefully studied all of the preceding material, and who is willing to put in a little careful and patient practice. The results should be very satisfying!

# PRELUDE IN C MAJOR

## from "The Well-Tempered Clavier," Vol. 1

Andante con moto\*

Johann Sebastian Bach

mf

3

*Ped. simile*

4

3

1 3 5

1 2 5

p

2

\**con moto* means "with motion." Avoid holding back or dragging the tempo.



1 3 5 1 2 5

*mp* *p*

3 2

This system contains the first two measures of the piece. The first measure is marked *mp* and features a treble clef with a triplet of eighth notes (1, 3, 5) and a bass clef with a quarter note (3). The second measure is marked *p* and features a treble clef with a triplet of eighth notes (1, 2, 5) and a bass clef with a quarter note (2).

1 2 5 1 2 5

3 5

This system contains the third and fourth measures. The first measure has a treble clef with a triplet of eighth notes (1, 2, 5) and a bass clef with a quarter note (3). The second measure has a treble clef with a triplet of eighth notes (1, 2, 5) and a bass clef with a quarter note (5).

1 2 4 1 2 4

*poco cresc.*

3 3

This system contains the fifth and sixth measures. The first measure has a treble clef with a triplet of eighth notes (1, 2, 4) and a bass clef with a quarter note (3). The second measure has a treble clef with a triplet of eighth notes (1, 2, 4) and a bass clef with a quarter note (3). The instruction *poco cresc.* is placed above the second measure.

1 3 5 1 2 5

*dim.*

4 3

This system contains the seventh and eighth measures. The first measure has a treble clef with a triplet of eighth notes (1, 3, 5) and a bass clef with a quarter note (4). The second measure has a treble clef with a triplet of eighth notes (1, 2, 5) and a bass clef with a quarter note (3). The instruction *dim.* is placed above the second measure.

First system, measures 1-2. Treble clef: measure 1 has fingering 1 3 5; measure 2 has fingering 1 2 5. Bass clef: measure 1 has fingering 4; measure 2 has fingering 2. Dynamic marking *pp* is present in measure 2.

Second system, measures 3-4. Treble clef: measure 3 has fingering 1 2 5; measure 4 has fingering 1 2 5. Bass clef: measure 3 has fingering 3; measure 4 has fingering 5. Dynamic marking *poco cresc.* is present in measure 3.

Third system, measures 5-6. Treble clef: measure 5 has fingering 1 3 5; measure 6 has fingering 1 2 4. Bass clef: measure 5 has fingering 3; measure 6 has fingering 3. Dynamic marking *dim.* is present in measure 5, and *p* is present in measure 6.

Fourth system, measures 7-8. Treble clef: measure 7 has fingering 1 2 4; measure 8 has fingering 1 2 4. Bass clef: measure 7 has fingering 5; measure 8 has fingering 5. Dynamic marking *poco cresc.* is present in measure 8. A red asterisk is located at the end of the system.

Fifth system, measures 9-10. Treble clef: measure 9 has fingering 1; measure 10 has fingering 1 2 4. Bass clef: measure 9 has fingering 4; measure 10 has fingering 4. Dynamic marking *cresc. poco a poco* is present in measure 10.

\* Some editions have an extra measure added between this bar and the next. It is incorrect, and is not found in any of J. S. Bach's manuscripts or those of his family members.





# TRUMPET TUNE

This piece, played at many festive occasions and often used as a wedding march, is sometimes attributed to the great English composer, Henry Purcell. It was actually composed by one of his friends, Jeremiah Clarke (c. 1673–1707).

*Alla marcia*

Jeremiah Clarke

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef with the same key signature and time signature. Fingerings are indicated by numbers 1-5 above or below notes. The system contains four measures of music.

The second system of musical notation continues the piece. It features a trill (tr) in the upper staff at the end of the second measure. The lower staff continues with its bass line. The system contains four measures of music.

The third system of musical notation begins with a dynamic marking of *mf* (mezzo-forte). The upper staff features a triplet of eighth notes in the first measure. The lower staff continues with its bass line. The system contains four measures of music.

The fourth system of musical notation concludes the piece. It features a trill (tr) in the upper staff at the end of the second measure. The lower staff continues with its bass line. The system contains four measures of music.



# Thirty-Second Notes

When one thirty-second note is written alone, it looks like this:



Thirty-second notes are usually written:

in pairs,



or in groups of four,



or in groups of eight.



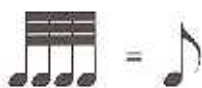
Eight thirty-second notes are played  
in the time of one quarter note.



There can be 32 thirty-second notes in one measure of COMMON ( $\frac{4}{4}$ ) TIME!

Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

Four thirty-second notes are played  
in the time of one eighth note.



Play several times—first ADAGIO, then ANDANTE, then ALLEGRO MODERATO.

# TOCCATA IN D MINOR

This piano transcription of the toccata from one of J. S. Bach's most famous organ works, *TOCCATA AND FUGUE IN D MINOR*, is not a simplification. All of the notes of the original are included.

**Adagio molto**

Johann Sebastian Bach

ff

RH 3

LH 1

3

4 2

3

1

2

3

4 2

3

1

2

RH 2 3 1

LH

3

3

3

1

2

1

2

1

2

8va

**Allegro**

mf

2 3 4 2

\* 1

3 4 2

1

3 4 2

1

3 4 2

4

3 2 4

1

3 2 4

1

3 2 1

2

3 4 2

1

3 4 2

1

3 4 2

4

3 2 4

1

3 2 4

1

3 2 4

\*Pairs of eighths within the triplet pattern are played long-short to accommodate them to the basic triplet rhythm, according to the practice of the period. (This applies only to measures 6–14.)



*mf* *cresc.*

*f* 8va

*p* 8va

*meno mosso e staccato*

*RH over LH*

*broadly*

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

*mf* *f*

1 2

This system contains two staves. The upper staff is in bass clef and the lower in treble clef. The key signature has one sharp (F#). The music is marked *broadly*. The first measure has a dynamic of *mf* and the second *f*. Fingerings are indicated by numbers 1-5 above the notes. The lower staff has fingerings 1 and 2 under the first two notes.

*a tempo* *broadly*

*mf* *f*

1 2

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music is marked *a tempo* and *broadly*. The first measure has a dynamic of *mf* and the second *f*. Fingerings are indicated by numbers 1-5 above the notes. The lower staff has fingerings 1 and 2 under the first two notes.

*a tempo* *broadly*

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

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music is marked *a tempo* and *broadly*. The first measure has a dynamic of *mf* and the second *f*. Fingerings are indicated by numbers 1-5 above the notes. The lower staff has fingerings 1 and 2 under the first two notes.

*a tempo* *broadly*

*mf* *f*

1 2

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music is marked *a tempo* and *broadly*. The first measure has a dynamic of *mf* and the second *f*. Fingerings are indicated by numbers 1-5 above the notes. The lower staff has fingerings 1 and 2 under the first two notes.

*broadly*

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

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music is marked *broadly*. Fingerings are indicated by numbers 1-5 above the notes. The lower staff has fingerings 1 and 2 under the first two notes.



4-3 2 3 1 4 2 1 2 2

*legato*

1-2 1 2 4 2 1 2 4 1 2 4 2

*Ped. ad lib.*

2 4 2 1 2 1 1

1 2 4 1 2 4 2 4 1

1 4

2 1 2 1 4 1 2 1 2 1 4 1 2 1 2 1 4 1 2 4 1 2 1

*cresc.*

2 1 4 2 1 4 2 4 1 3 2

Molto maestoso

3 1 2 4

*ff*

*pesante\**

1 2 1 5

4 2 1

*ritardando*

3

8va

\**Pesante* means "heavy." Play each note with great firmness and emphasis.

**Preparation for FÜR ELISE** This piece, dedicated to a girl named *Elise* in 1810, is one of the most popular of all masterworks. The following measures contain unusual crossings of the LH 2nd finger over the thumb. Play the  $\frac{3}{4}$  measures first. Begin slowly, gradually increasing speed, then play the  $\frac{3}{8}$  measures.

Three staves of bass clef music in 3/4 time. The first two staves include the instruction "COUNT: 1 & 2 & 3 &". The music features a sequence of notes with specific fingerings: 5, 2, 1 and 5, 1, 2.

## FÜR ELISE

Ludwig van Beethoven

Main musical score for "Für Elise" in G minor, 3/8 time. The score includes dynamic markings such as *pp* and *mf*, and performance instructions like *Poco moto\**. The score shows the right hand with chords and the left hand with the characteristic thumb-finger crossings.

\**Moto* means "motion." *Poco moto* means "moving along a bit," or "rather fast."

\*\*The pedal indications, derived from the original edition, have been adapted to the greater resonance of the modern piano and for modern "overlapping pedal" techniques.

\*\*\*Most editions have D instead of E. The original edition and the only known fragmentary Beethoven manuscript both have E, as shown above.




pp

1. 2.

*mp espressivo*

*Ped. ad lib.*

*p*

\*  The dots over or under the slurs indicate *portato*, sometimes called *mezzo staccato*. The notes are only slightly separated (long but detached).

\*\* Play the small notes very quickly, on the beat of the following large note.

Musical score for piano, page 86. The score consists of five systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *dim.*, *pp*, *p*, and *cresc.*. Fingerings are indicated by numbers 1-5. A pedal marking *Ped. ad lib.* is present at the end of the piece.

System 1: Treble clef starts with a triplet of eighth notes (F#, G, A) marked *dim.* and *pp*. Bass clef has a triplet of eighth notes (F#, G, A) and a quarter note (B).

System 2: Treble clef has a triplet of eighth notes (F#, G, A) and a quarter note (B). Bass clef has a quarter note (B) and a quarter note (C).

System 3: Treble clef has a quarter note (B) and a quarter note (C). Bass clef has a quarter note (C) and a quarter note (D).

System 4: Treble clef has a quarter note (D) and a quarter note (E). Bass clef has a quarter note (E) and a quarter note (F#).

System 5: Treble clef has a quarter note (F#) and a quarter note (G). Bass clef has a quarter note (G) and a quarter note (A). The piece ends with a *cresc.* marking and a final chord (F#, G, A, B) marked with a red asterisk and fingerings 4, 3, 2, 1.

\* Note Beethoven's spelling of the diminished 7th chord: E G B $\flat$  C $\sharp$ . This means that it is an inversion of the C $\sharp$ dim7: C $\sharp$  E G B $\flat$ . The correct spelling of any diminished 7th in root position skips one letter of the musical alphabet between each note.



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

*f*, *dim.*

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

*p*, *cresc.*

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

*f*, *dim.*

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

*pp*, \*\*

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

*poco cresc.*, *dim.*

\* This chord is a G $\sharp$ dim7 with the 3rd (B) omitted.

\*\* In the original edition, the pedal is held from here to the end of the page. The resonance of the modern piano makes this impractical, in the opinion of the editors.

First system of musical notation. The treble clef staff begins with a piano (*pp*) dynamic marking. It features a melodic line with a four-note chordal figure (marked with a '4') and a bass line with a rhythmic accompaniment. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It maintains the melodic and bass line patterns established in the first system, ending with a fermata.

Third system of musical notation. The treble clef staff begins with a mezzo-forte (*mf*) dynamic marking. The piece continues with the established melodic and bass line patterns. The system ends with a *dim.* (diminuendo) marking and a fermata.

Fourth system of musical notation. The treble clef staff begins with a four-note chordal figure (marked with a '4'). The system concludes with a fermata.

Fifth and final system of musical notation. The treble clef staff begins with a four-note chordal figure (marked with a '4'). The system concludes with a *dim.* (diminuendo) marking, a *poco rit.* (poco ritardando) marking, and a final fermata.



## PRELUDE IN A MAJOR

Frédéric Chopin  
Op. 28, No. 7

Andantino

*p dolce*

\* This chord may be divided between the hands as follows. Play the small notes very quickly. (The composer did not indicate the wavy line.)

RH 2 3 5 1 2

LH 5 2 1

# SONATA QUASI UNA FANTASIA

## "Moonlight Sonata" (First Movement)

When Beethoven's *SONATA QUASI UNA FANTASIA* (Sonata in the Style of a Fantasy) was first performed, a critic wrote that the first movement reminded him of "moonlight on Lake Lucerne." The public named it "Moonlight Sonata," and it is probably the most popular of Beethoven's piano works.

Ludwig van Beethoven  
Op. 27, No. 2

Adagio sostenuto\*

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo and mood are marked 'Adagio sostenuto\*'. The first system begins with a piano (*pp*) dynamic and a 'simile' instruction. The second system includes a 'pp' dynamic and a 'Ped. simile' instruction. The score features various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5) to guide the performer. The bass line is mostly sustained chords, while the treble line carries the main melody.

\**Sostenuto* means "sustaining the tone."

Beethoven's instructions at the beginning of this piece are as follows:

*This entire piece must be played very delicately and without dampers.*

The instruction "without dampers" was used on pieces written when the dampers were lifted by a knee lever rather than by a pedal. It means that the dampers should be off the strings. This is the same as our modern instructions to USE THE PEDAL. Thus "without dampers" = with pedal.

Modern pedal indications are added by the editors.



First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with slurs and fingerings (1, 2, 4, 2, 3, 1, 2, 4, 2, 3). The left hand has a bass line with slurs and fingerings (3, 1, 2-1).

Second system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (2, 3, 4, 5, 4). The left hand has a bass line with slurs and fingerings (4, 5, 4).

Third system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (1, 4, 4, 1, 2, 4). The left hand has a bass line with slurs and fingerings (5, 2, 4, 2, 3, 1, 2, 4, 1, 2, 3).

Fourth system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (2, 4, 2, 3, 1, 2, 4, 1, 2, 3, 5). The left hand has a bass line with slurs and fingerings (2, 5, 5).

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (2, 4, 2, 3, 2, 4). The left hand has a bass line with slurs and fingerings (2, 4, 2, 3, 2, 4). Dynamics include *cresc.* and *dim.*

Sixth system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (5, 4, 5, 3, 2, 4, 5, 2, 4). The left hand has a bass line with slurs and fingerings (1, 1, 1, 1). Dynamics include *p* and *RH*.

System 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. The right hand features a melodic line with slurs and fingerings (1, 2, 4, 1, 3, 2, 4, 3, 5, 1, 4, 1, 3, 2, 5, 1, 4, 2, 5). The left hand provides a steady accompaniment. The instruction *poco cresc.* is written below the first measure.

System 2: Continuation of the piece. The right hand continues with complex melodic patterns and slurs, including fingerings such as 1, 3, 2, 4, 1, 3, 1, 3, 2, 4, 2, 5, 1, 3, 2, 4, 1, 3, 2, 4, 3, 5, 1, 5, 3, 1, 5, 2, 3, 1, 4, 1, 5, 2, 3, 1. The left hand accompaniment remains consistent.

System 3: The right hand continues with melodic development, featuring slurs and fingerings like 4, 1, 4, 1, 5, 2, 5, 2, 3, 1, 3, 1, 3, 2, 1, 1, 1, 3, 5, 1, 3, 5. The left hand accompaniment is shown in the bass clef.

System 4: This system shows a change in dynamics. The right hand begins with *dim.* (diminuendo) and later moves to *pp* (pianissimo). Fingerings include 1, 3, 1, 2, 5, 1, 3, 5, 3, 3, 2, 1, 2, 4, 1, 2, 4, 1, 2, 3, 5. The left hand accompaniment is shown in the bass clef.

System 5: The right hand continues with a melodic line, featuring slurs and a long phrase spanning across the system. The left hand accompaniment is shown in the bass clef.

System 6: The final system on the page. The right hand continues with melodic patterns, including slurs and fingerings like 4, 3, 5. The instruction *cresc.* (crescendo) is written below the first measure. The left hand accompaniment is shown in the bass clef.



First system of musical notation, measures 1-3. The piece is in G major (one sharp) and 4/4 time. The right hand features a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, measures 4-6. The right hand continues with eighth-note patterns, including a four-measure phrase starting with a '4' above the staff. The left hand accompaniment remains consistent.

Third system of musical notation, measures 7-10. The right hand introduces sixteenth-note patterns with fingerings (1 2 3, 1 2 4, 1 2 3, 1 2 4, 1 2 3). The left hand accompaniment includes a *cresc.* (crescendo) marking.

Fourth system of musical notation, measures 11-14. The right hand features a sixteenth-note pattern with a *pp* (pianissimo) dynamic marking. The left hand accompaniment includes a four-measure phrase with a '4' above the staff.



Fifth system of musical notation, measures 15-18. The right hand contains complex sixteenth-note passages with detailed fingerings (e.g., 1 3 2 5 1 4, 2 5 2 5 3 2, 1 4 1 5 2 3, 1 4 5, 1 3, 4 1 5, 2 5 1 4, 1 3 2 5).

Sixth system of musical notation, measures 19-22. The right hand continues with sixteenth-note patterns and fingerings (1 4 1 5 2 3, 1 4 1 5 3, 4 1 2, 1 2 4). The left hand accompaniment includes a *dim.* (diminuendo) marking and a *pp* marking. The system concludes with a double bar line and repeat signs.

# Dictionary of Musical Terms

- Accelerando . . . . . gradually increasing in speed  
 Accent sign ( > ) . . . . . play with special emphasis  
 Adagio . . . . . slow  
 Alla marcia . . . . . in the style of a march, or "march-like"  
 Allargando . . . . . becoming slower and broader  
 Allegretto . . . . . rather fast; a little slower than *allegro*  
 Allegro . . . . . quickly, happily, fast  
 Andante . . . . . moving along (walking speed)  
 Animato . . . . . animated; lively  
 Appoggiatura ( ♯ or ♮ ) . . . a small ornamental note. Its purpose is to add expression to the melody.  
 Arpeggio . . . . . a chord played in a "harp-like" fashion, broken or rolled  
 A tempo . . . . . resume original speed  
 Atonal . . . . . not in any definite key  
 Cantabile . . . . . in a singing style  
 Coda . . . . . an added ending  
 Coda sign ( ⊕ ) . . . . . indication to proceed to *Coda*, which usually has the same sign  
 Common time ( C ) . . . . . same as  $\frac{4}{4}$  time  
 Con brio . . . . . with vigor or brilliance  
 Con moto . . . . . with motion (moving along)  
 Con spirito . . . . . with spirit  
 Contrary motion . . . . . hands moving in opposite directions  
 Crescendo ( <<< ) . . . . . gradually louder  
 Da Capo al Fine . . . . . repeat from the beginning to the word "Fine"  
 Dal Segno al Fine . . . . . repeat from the sign ♯ to the word "Fine"  
 Development . . . . . the part of a composition in which the main themes (subjects) are treated with freedom and imagination  
 Diminuendo ( >>> ) . . . . . gradually softer  
 Dolce . . . . . sweetly  
 Double flat ( ♭♭ ) . . . . . lowers a flatted note one *half* step, or a natural note one *whole* step  
 Double sharp ( × ) . . . . . raises a sharped note one *half* step, or a natural note one *whole* step  
 Elision . . . . . when one slur ends just as another begins on the same note  
 Espressivo . . . . . expressively  
 Exposition . . . . . the first statement of the main theme or themes of a composition  
 Fermata ( ⤴ ) . . . . . hold the note or notes under the sign longer  
 Fine . . . . . the end  
 Forte ( *f* ) . . . . . loud  
 Fortissimo ( *ff* ) . . . . . very loud  
 Grandioso . . . . . in a grand and majestic manner  
 Grazioso . . . . . gracefully  
 Interval . . . . . the distance from one note to the next  
 Largo . . . . . very slow  
 Legato . . . . . smoothly connected  
 Leggiero . . . . . lightly  
 Loco . . . . . as written (not *gva*)  
 Maestoso . . . . . majestically  
 Meno mosso . . . . . slower



- Mezzo forte (*mf*) . . . . . moderately loud
- Mezzo piano (*mp*) . . . . . moderately soft
- Moderato . . . . . a moderate speed
- Molto . . . . . much, very
- Mordent (♯) . . . . . an ornament that alternates the written note with the tone below.  
It is played quickly: written note, lower note, written note.
- Morendo . . . . . dying away
- Moto . . . . . motion
- Octave sign (*8va*) . . . . . play 8 scale tones (one octave) higher when the sign is above the notes;  
8 scale tones lower when the sign is below the notes
- Parallel motion . . . . . hands moving in the same direction
- Pesante . . . . . heavy
- Pianissimo (*pp*) . . . . . very soft
- Piano (*p*) . . . . . soft
- Più . . . . . more
- Più *f* . . . . . louder
- Più mosso . . . . . faster
- Poco . . . . . little, small
- Poco a poco . . . . . little by little
- Poco moto . . . . . moving along a bit; rather fast
- Polytonal . . . . . in two or more keys at the same time
- Portato . . . . . a manner of playing between legato & staccato, sometimes called  
*mezzo staccato*. The notes are only slightly separated (long but detached).
- Prestissimo . . . . . very fast
- Presto . . . . . fast
- Recapitulation . . . . . a repetition of the main theme or themes of a piece, after a development  
or other section has been heard
- Repeat sign (  ) . . . . . repeat from the beginning, or from 
- Risoluto . . . . . resolutely, boldly
- Ritardando . . . . . gradually slowing
- Ritenuto . . . . . literally "holding back." Slowing down the tempo immediately.
- Scherzo . . . . . a musical joke
- Segue . . . . . continue
- Sequence . . . . . repetition of a musical pattern, beginning on a higher or lower note
- Sforzando (*sf*) . . . . . forcing; suddenly loud on one note or chord
- Simile . . . . . continue in the same manner
- Sostenuto . . . . . sustaining the tone
- Staccato . . . . . short, detached
- Tempo . . . . . rate of speed
- Tenuto (—) . . . . . hold for full value; emphasize slightly
- Tetrachord . . . . . 4 tones having a pattern of *whole step—whole step—half step*
- Theme . . . . . a complete musical idea or subject
- Tonal . . . . . in a definite key
- Tranquillo . . . . . calm; tranquil
- Triad . . . . . a three-note chord: root, 3rd, 5th
- Trill (♯ or ✠) . . . . . an ornament that alternates the written note with the  
next scale tone above, several or many times
- Vivace . . . . . lively; faster than *allegro*, but slower than *presto*



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