

LESSON BOOK

LEVEL

4

# PIANO

*Adventures*<sup>®</sup> by Nancy and Randall Faber  
A BASIC PIANO METHOD













THE  
F·J·H  
MUSIC  
COMPANY  
I N C.



# Review Test

## Rhythm

1. Match the symbols to the correct terms with a connecting line.

|   |                                    |
|---|------------------------------------|
|    | half rest                          |
|    | triplet                            |
|    | eighth note                        |
|    | cut time                           |
|    | half note                          |
|    | whole rest                         |
|    | the eighth note equals one beat    |
|    | gets 3 beats in $\frac{4}{4}$ time |
|  | eighth rest                        |
|  | quarter rest                       |

2. Fill in the blanks below.

*Ritardando* means to \_\_\_\_\_

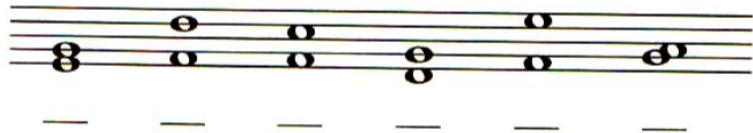
The term *al tempo* means \_\_\_\_\_

This upbeat begins on beat \_\_\_\_ . 

*Fermata*  means \_\_\_\_\_

## Reading

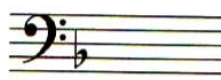
3. Name the following intervals:  
(2nd, 3rd, 4th, 5th, 6th, 7th)



4. Name these key signatures.



Key of \_\_\_\_



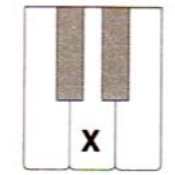
Key of \_\_\_\_



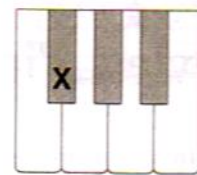
Key of \_\_\_\_

# Theory

5. Circle the correct key from the X.

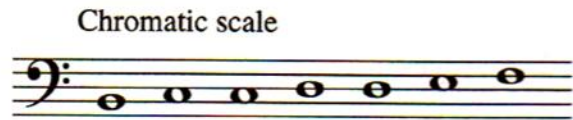
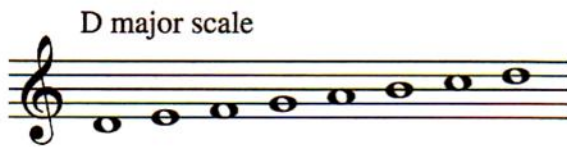
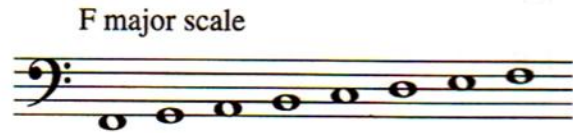
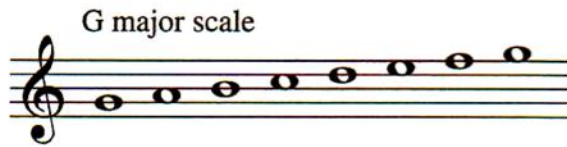


up a half step

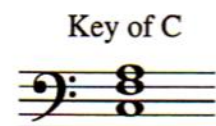
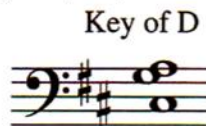


up a whole step

6. Add the correct sharps or flats to complete each scale.



7. Label these chords correctly as I, IV, or V7.



## Symbols & Terms

8. Put these dynamic marks in order from softest to loudest.

*f ff mp mf p pp*

|  |  |  |  |  |  |
|--|--|--|--|--|--|
|  |  |  |  |  |  |
|--|--|--|--|--|--|

softest

loudest

9. Fill in the blanks below.

Draw a sharp —, a flat —, a natural —

*Allegro* means \_\_\_\_\_

*Andante* means \_\_\_\_\_

*Vivace* means \_\_\_\_\_

*Moderato* means \_\_\_\_\_

10. Under each note draw:



an accent mark:



tenuto (stress) mark:




staccato mark:

# Review Piece

Tap this rhythm from *Maple Leaf Rag* with both hands. Your teacher may ask you to count aloud. (Notice each beat is divided into 2 equal parts.)

R.H.  $\frac{4}{4}$  4 and | 1 and 2 and 3 and 4 and | 1 and 2 and 3 and 4 and |

L.H.  $\frac{4}{4}$  

## Practice Hints:

1. First tap the whole piece hands together at a slow tempo.
2. Play hands separately noticing the fingering and dynamics.
3. Now play hands together, gradually working up to performance speed.



# Maple Leaf Rag

Scott Joplin  
(1868-1917, U.S.A.)  
arranged

Cheerfully (♩ = 144-160)





7

*p* R.H. 1 2 5 R.H. 1 2 5 *cresc.*

L.H. 2

9

*mf*

11

*mf*

13

16

1. 2.



*f*

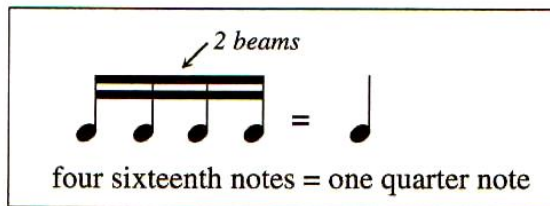


Point out the following in this piece:

- eighth rest    
  accidental    
  V7 chord    
  6th

# 16th Notes

 **sixteenth note**  
 **sixteenth rest**


  
 four sixteenth notes = one quarter note

With your teacher, tap and count aloud the rhythm below. Notice each beat is divided into 4 equal parts: **1 e and a**



"hot po- ta- to soup, hot po- ta- to soup, hot po- ta- to, hot po- ta- to, hot po- ta- to soup"  
 1 e and a 2 (e and a) 3 e and a 4 (e and a) 1 e and a 2 e and a 3 e and a 4 (e and a)



(Your teacher may have other ways for you to count.)

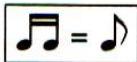




## Drummer at the Keyboard

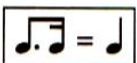
On the closed keyboard lid, tap your R.H. and L.H. together counting aloud. Practice this drill until you can do it with ease. Can you tap with the metronome at ♩ = 72?





1 e and a 2 e and a 3 e and a 4 e and a (etc.)  
 R.H.   
 L.H. 

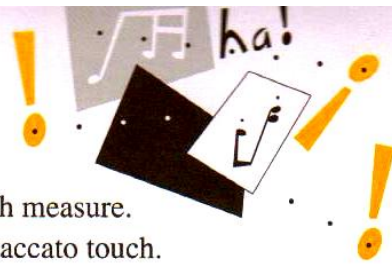


1 e and a 2 e and a 3 e and a 4 e and a (etc.)  
 R.H.   
 L.H. 



1 e and a 2 e and a 3 e and a 4 e and a (etc.)  
 R.H.   
 L.H. 





# Little Joke

(Op. 39, No. 12)

As you play *Little Joke*, drop into beat 1 of each measure.  
Play the right hand eighth notes with a crisp, staccato touch.

Dmitri Kabalevsky  
(1904-1987, Russia)  
original form

Allegro (♩ = 132-152)

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The piece is in 2/4 time and marked 'Allegro' with a tempo of 132-152 beats per minute. The first system (measures 1-8) begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords on the first beat of each measure, while the left hand plays eighth-note patterns. Fingerings are indicated with numbers 1, 3, and 5. The second system (measures 9-16) continues the piece, with a forte (*f*) dynamic marking appearing in the final measure. Measure numbers 5, 9, and 13 are boxed in the left margin.

### DISCOVERY

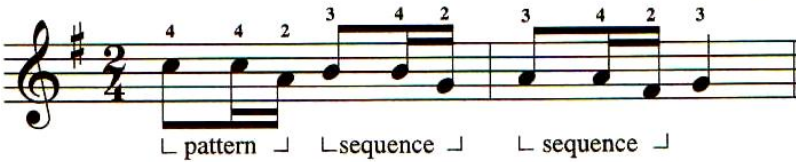


Play the L.H. alone as blocked chords. Then play the R.H. alone as blocked chords.  
Can you play hands together using blocked chords?

Performance p.4, Theory p.3

## Sequence

A short musical pattern that is repeated on another pitch is called a *sequence*.

Play: 

Can you make up a pattern and sequence of your own?

### Practice Hints:

1. Play *Burlesca* with the right hand alone, noticing the patterns and sequences.
2. The left hand uses broken octaves. Practice the L.H. alone slowly, keeping a relaxed wrist. Shift your hand slightly to help reach the octave.
3. Now play hands together, gradually working up to performance speed.

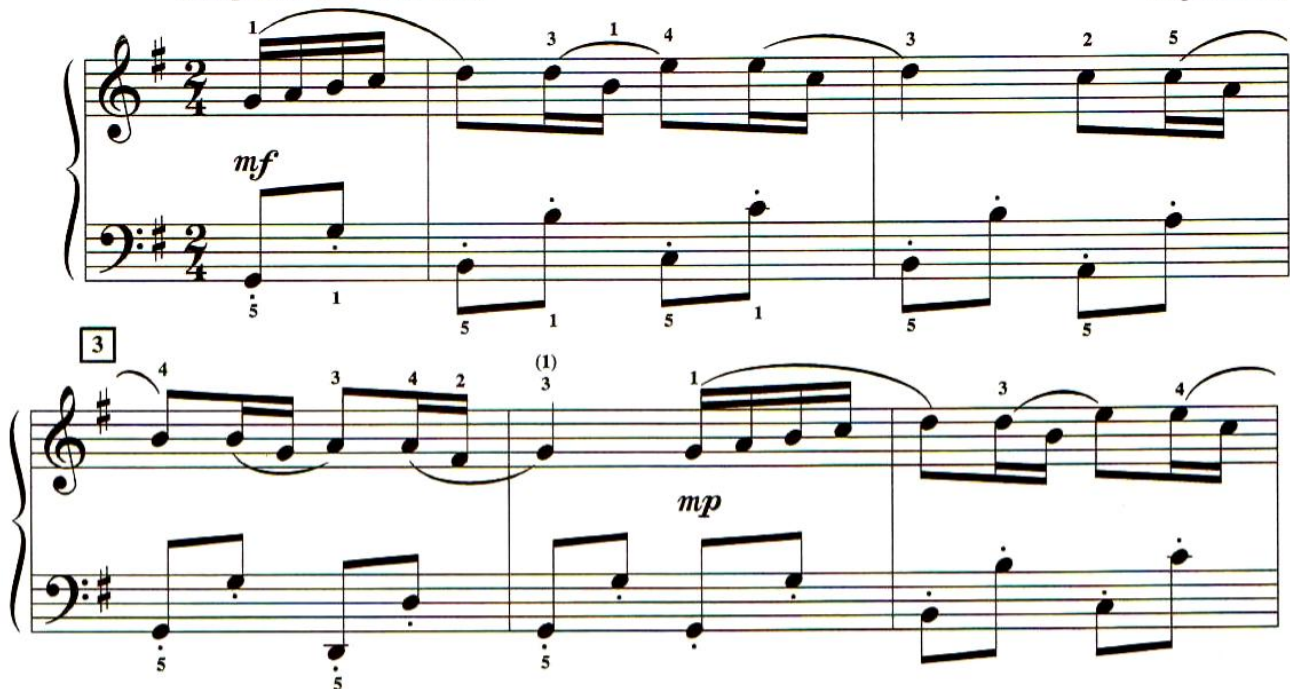
## Burlesca\*

**Review:** *Allegretto* means cheerful and rather fast (but not as fast as *Allegro*).

(from Notebook for Wolfgang)

Leopold Mozart  
(1719-1787, Austria)  
original form

*Allegretto* (♩ = 100-116)



\*A *burlesca* is a composition with a lively, playful character.  
Leopold Mozart wrote this piece while teaching his son, the famous Wolfgang Amadeus Mozart.



6

9

12

15

CREATIVE



Compose your own pattern followed by 3 sequences.  
Call it "Mountain Climbing" or a title of your choice.

**Extra Credit:** Can you transpose the first 8 measures of *Burlesca* to the Key of C?  
Reading the intervals and using your "ear" will help you transpose.

The  $\text{♩.♩}$  rhythm is used in many marches.  
This familiar wedding march will help you master  
this common dotted rhythm.



# Bridal March

(from the opera *Lohengrin*)

Richard Wagner  
(1813-1883, Germany)  
arranged

Slow march ( $\text{♩} = 63-72$ )

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system starts with a piano (*p*) dynamic and includes the lyrics "e and a 2 e and a". The second system begins with a boxed measure number "5". The third system begins with a boxed measure number "9" and a mezzo-forte (*mf*) dynamic. The fourth system begins with a boxed measure number "13". The fifth system begins with a boxed measure number "17" and includes dynamics *mf* and *f*. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout the piece.



21

*p*

25

*f*

29

33

37



**DISCOVERY** The rhythm in this piece always occurs on:  
*beat 1* *beat 2* (circle one)

Review:  $\frac{6}{8}$  = 6 beats in a measure  
 $\text{♪}$  gets 1 beat



# The Gondola

**Success Hint:** Learn this piece hands separately before playing hands together.

**Andante** (♩ = 120) *cantabile\** (singing)

Count: 1 and 2 3 4 5 6 1 and 2 3 4 5 6 *mp*

*p*

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

4 *lift* 1

2 1 2 3 5 2 1 3 1 3 1

7 5 4 2 1 3 2 3 1

*Ped. simile* (pedal similarly)

10 *mp* (1 and 2 3 4 and 5 and 6 and)

1 5 4

\*The Italian word *cantabile* is pronounced, "con-TAH-bee-lay."



13

16

19

22

26

DISCOVERY



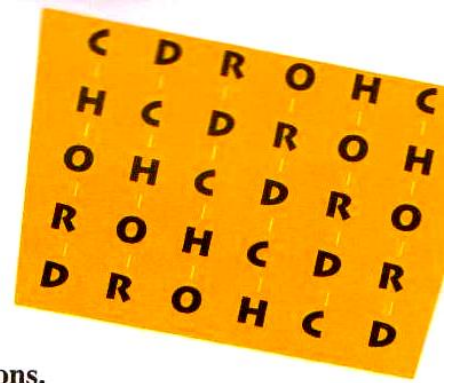
In  $\frac{6}{8}$  time, how many beats does each rhythm below receive?

$\underline{\underline{\cdot}} \underline{\underline{\cdot}} = \underline{\quad}$  beats

$\underline{\underline{\cdot}} \underline{\underline{\cdot}} = \underline{\quad}$  beats

$\underline{\underline{\cdot}} \underline{\underline{\cdot}} = \underline{\quad}$  beats

# Chord Inversions



- Major and minor chords are composed of a **root**, **3rd**, and **5th**. These notes can be rearranged, or **inverted** to form **chord inversions**.

To invert a chord, bring the lowest tone up an octave.

**C major chord**

5th  
3rd  
root (chord name)

root (one octave higher)  
5th  
3rd

The letter names stay the same, even though the notes are rearranged.

- Major and minor chords have three positions: **root position**, **1st inversion**, and **2nd inversion**. Play the following positions of the C major chord. Notice the fingering.

**Root position**

The root (chord name) is on the bottom.

**1st inversion**

The 3rd is on the bottom.

**2nd inversion**

The 5th is on the bottom.

- To find the root (chord name) of a chord inversion:**

Locate the interval of a 4th in the inversion.

The root will always be the *upper* note of the 4th.

Ex.

The root is C.  
(upper note of the 4th)

Ex.

The root is G.  
(upper note of the 4th)

- For each chord below, darken the interval of a 4th. Then write the name of the root (chord name) in the blank.

Ex. C  
chord name

—  
chord name

—  
chord name

—  
chord name



# Table of Chord Inversions

Put a check (✓) in the box as you master the following chord inversions at a moderate tempo.

## C major chords

## F major chords

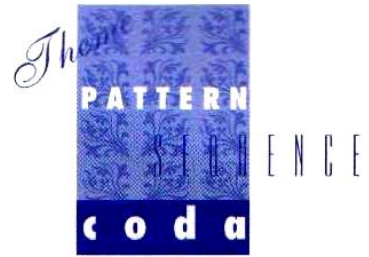
## G major chords

## D major chords

Your teacher may ask you to play the exercise above using the following chords.  
(You may proceed in the book while practicing these chords.)

- |                                     |                                     |                                     |                                     |
|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| 1. <input type="checkbox"/> A minor | 2. <input type="checkbox"/> D minor | 3. <input type="checkbox"/> E minor | 4. <input type="checkbox"/> C minor |
| 5. <input type="checkbox"/> G minor | 6. <input type="checkbox"/> F minor | 7. <input type="checkbox"/> A major | 8. <input type="checkbox"/> E major |

**Analyzing** a piece (studying the patterns) can help you learn and memorize the music quickly.  
 Analyze this piece with your teacher before playing hands together.



# Sonatina in C

**1st Theme**

Allegro (♩ = 88-104)

Frank Lynes  
 (1853-1913, U.S.A.)  
 original form

4

7

**2nd Theme**

10



Transition back to 1st Theme

13

sequence  
*dim.*  
sequence  
*p*

16

*cresc.*

19 1st Theme

*p*

22

*p*

25 2nd Theme

*mf*

28

31

Coda C scale over Alberti bass

(skip!)

*mf*

34

*p*

37

*f*



What inversion of the C major chord is used for the R.H. in measures 37-40? \_\_\_\_\_

Extra Credit: Can you transpose the Coda to the Key of G?









17 *a tempo*

*p*

19

21

*poco rit.*

23 *a tempo*

*mp*

25

*rit.*

*pp*

8va



Find a two-measure pattern and sequence for the L.H. on p. 22.

**trill (tr)** - a rapid alternation between two neighboring notes.  
Your teacher will show you how to play the trill in the last measure.



## 2. Mysterious Cove

Slow and mysterious (♩. = 60-69)

The musical score for "Mysterious Cove" is written for piano in 6/8 time. It consists of four systems of music, each with a measure number in a box at the beginning of the system.

- System 1 (Measure 1):** The right hand plays a series of chords: a whole note chord with notes G4, B4, and D5 (fingerings 5, 3, 1), followed by two half notes (G4, B4) and two quarter notes (G4, B4). The left hand plays a whole note chord (G3, B2) and a half note (G3). A trill is indicated in the final measure of the system. Dynamics: *pp*. A dashed line labeled "8va" spans the first two measures.
- System 2 (Measure 4):** The right hand continues with chords: a whole note chord (G4, B4, D5), a half note (G4, B4), and a quarter note (G4). The left hand plays a half note (G3), a quarter note (A3), a quarter note (B3), and a quarter note (C4). Dynamics: *pp*. A dashed line labeled "8va" spans the first two measures.
- System 3 (Measure 7):** The right hand plays chords: a whole note chord (G4, B4, D5), a half note (G4, B4), and a quarter note (G4). The left hand plays a half note (G3), a quarter note (A3), a quarter note (B3), and a quarter note (C4). Dynamics: *mp*.
- System 4 (Measure 10):** The right hand plays chords: a whole note chord (G4, B4, D5), a half note (G4, B4), and a quarter note (G4). The left hand plays a half note (G3), a quarter note (A3), a quarter note (B3), and a quarter note (C4). Dynamics: *p*. A dashed line labeled "8va" spans the first two measures.



13

mf

5 3 1

4 3 2 1 2

16

5 3 1

3 4 3 1

19

f

mp

8va

8va

22

p

2 3 2 3

25

p

pp

tr

4 3 2 1 3 2

8va



CREATIVE Hold the pedal down and play a low G in the L.H.  
For the R.H., play *1st inversion chords* using only white keys.

This last movement uses **2nd inversion chords** for the R.H.

Keeping your hand in a relaxed, but molded playing position will help you play the consecutive 2nd inversion chords.



### 3. Surfboards

Fast and fun (♩ = 144-168)

The musical score for 'Surfboards' is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a right-hand (RH) and left-hand (LH) part. The RH part primarily uses 2nd inversion chords, which are indicated by a '5' above the chord symbol. The LH part provides a rhythmic accompaniment with eighth and quarter notes. The piece starts with a forte (*f*) dynamic and moves to mezzo-piano (*mp*) later. Measure numbers 4, 7, and 10 are marked in boxes. Fingerings are indicated by numbers 1-5. A note with a '5' above it in the LH part of the first system is marked with an asterisk (\*). The score includes various musical notations such as slurs, accents, and repeat signs.

\*Delete lower note of octaves, if necessary.





# Theory of Minor Scales

- Every major key also has a minor key that shares the **same key signature**.  
The minor key is called the **relative minor**.
- The relative minor starts on the **6th step** of the major scale.  
Hint: You can also find it quickly by counting down 3 half steps from the tonic of the major key.

C major scale      6th step

relative minor

A natural minor scale

F major scale      6th step

relative minor

D natural minor scale

Play these two major scales and their relative minors. Listen to the difference in sound!

## The Harmonic Minor Scale

- The minor scales shown above are called **natural minor** scales.  
Notice the **whole step** between steps 7 and 8 in the natural minor scale.
- The **harmonic minor** scale is formed by **raising the 7th step** of the natural minor scale.  
This creates a **half step** between steps 7 and 8 (*leading tone to tonic*).  
Notice an accidental is needed to raise the 7th step.

A harmonic minor

half step

7th step

1 2 3 4 5 6 7 8

Play the A harmonic minor scale and listen to the sound!





***sfz*** - *sforzando*

A sudden, strong accent on a single note or chord.

# In the Hall of the Mountain King

(from *Peer Gynt Suite*)



Edvard Grieg  
(1843-1907, Norway)  
arranged

Crisp march tempo (♩ = 100-120)



13

16

19

21

24



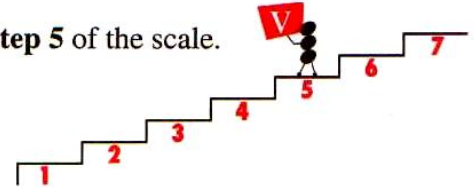
Does the G# in the last measure belong to the A natural minor scale or the A harmonic minor scale? \_\_\_\_\_

Extra Credit: Can you transpose measures 2-9 to D minor?



# The V<sup>7</sup> Chord in Root Position

**Review:** Tonic refers to **step 1** of the scale. Dominant refers to **step 5** of the scale.



## 1. Playing the V Chord in Root Position

The dominant chord is always a **major chord** built on **step 5** of the scale. It is also called the V (five) chord.

In the keys shown below, play and say the following:

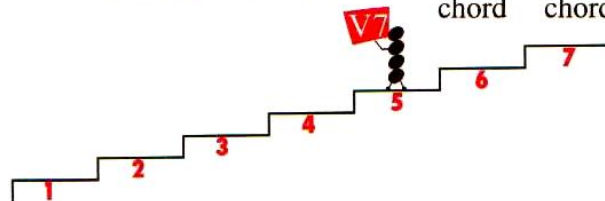
“C major: 1 2 3 4 5 V chord I chord”

“A minor: 1 2 3 4 5 V chord I chord”

“F major: 1 2 3 4 5 V chord I chord”

“D minor: 1 2 3 4 5 V chord I chord”

## 2. Playing the V<sup>7</sup> Chord in Root Position



The **V<sup>7</sup>** (dominant 7) chord adds a **7th above the root** of the major V chord. It is a four-note chord. Often, one of the middle notes is omitted, making it easier to play.

In the keys shown below, play and say the following:

chord symbols: C G G7 *omitted 5th* *omitted 3rd* C

R.H.

“Key of C: I chord V chord V<sup>7</sup> chord I chord” (2nd inversion)

G D D7 *omitted 5th* *omitted 3rd* G

L.H.

“Key of G: I chord V chord V<sup>7</sup> chord I chord” (2nd inversion)



## I and V7 Chords in D minor (root position)

Chord progressions and fingerings:

- Treble Clef: Dm (mf), A7, Dm (2nd inversion)
- Bass Clef: I, Dm, A7, Dm (2nd inversion)

Labels below bass staff: I, V7, I(2nd inversion)

## Prelude in D Minor

(from Op. 43)



**Practice Hint:** Play this piece slowly in  $\frac{4}{4}$  time, gradually working up to performance tempo in cut time.

Muzio Clementi  
(1752-1832, Italy)  
original form

Moderato ( $\text{♩} = 52$ )

Key markings and dynamics:

- mp* broken I chord
- mf*
- f*

Performance instructions:

- hold as you play

Performance p.20

## Naming Key Signatures

A key signature indicates a major key or the relative minor key.  
 For example, the key signature of *Night Ride* is either F major or D minor.  
 To determine the correct key, look at the harmony in the last measure.

Look at the last measure of *Night Ride*, then name the key. **Key of \_\_\_\_\_**

### Technique Hints:

1. Practice the R.H. with a loose, relaxed wrist.  
 Play lightly and close to the keys.
2. Practice the L.H. with a rich tone, "shaping" each phrase.



## Night Ride

Key of \_\_\_\_ minor

Cornelius Gurlitt  
 (1820-1901, Germany)  
 original form

**Allegro moderato** (♩ = 104-116)  
 $\frac{4}{2}$  relaxed wrist

*mp*

3

$\frac{3}{2}$   $\frac{3}{1}$

(V chord)

5

$\frac{4}{2}$  (3)

(I chord)

2



8

11

14

17



DISCOVERY In measures 8-11 this piece moves to F major.  
 In what measure does the leading tone appear, returning the piece to D minor? *measure* \_\_\_\_

## I and V7 Chords in E minor (root position)

Em B7 Em (2nd inversion)

*mf* I V7 omitted 5th omitted 3rd I Em B7 omitted 5th omitted 3rd Em

I V7 I (2nd inversion)



### New Tempo Mark

*Adagio* (a-DAH-zhee-o) means slow, slower than *Andante*.

## The Sailor's Story

*Adagio* (♩ = 56-63)

*p*

*mp* *ff* *p*

8va

(8va)

DISCOVERY



Point out a V7 chord in the last line of music.



Sometimes a composer uses the major key and its relative minor key in the same piece.

Name the form of the piece and the key used for each section.

\_\_\_\_\_ form

\_\_\_\_\_ keys

# Chanson\*



**Technique Hint:** Play the L.H. alone with pedal. Keep your wrist in motion as your hand moves gracefully through the wide leaps.

Flowing, expressively

4

8

12

*mp*

*mf*

*mp*

*mf*

\* Chanson is the French word for "song."

17

5 1 4 1 5 1 5 1 5 1 4

5 2 1 2 1 5 2 1

*mp*

21

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

5 2 5 5 2 1

*mf*

25

5 1 5 1 3 1 3

5 1 2 5 1 2

29

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

5 1 5 1 4 1 1 5

*f* *mf* *mp poco rit.* *p* *a tempo*

33

3 5 3 1

*mp*



37

41

45

49



Compose a 4-measure melody in G major.  
Can you play your melody in the relative minor (E minor)?

# Sharp Key Signatures

To name a key signature with sharps, follow this rule:

Go **up a half step** from the **last sharp** in the key signature.

The name of that note is the name of the key.

(Hint: The last sharp in the key signature is the *leading tone* of the key.)

|                           |                           |                         |                         |
|---------------------------|---------------------------|-------------------------|-------------------------|
|                           |                           |                         |                         |
| Ex. Last sharp: <u>F#</u> | Ex. Last sharp: <u>C#</u> | Last sharp: <u>    </u> | Last sharp: <u>    </u> |
| Key name: <u>G</u>        | Key name: <u>D</u>        | Key name: <u>    </u>   | Key name: <u>    </u>   |
|                           |                           | (you write)             | (you write)             |

The pattern of sharps is always the same.  
Study the example below and the rules to the right.  
Then write 2 complete sharp patterns on your own.

1. Always begin with F#.
2. Continue the pattern moving **down a 4th** and **up a 5th**.
3. After the fourth sharp, D#, move **down** to A#.  
Then continue the "up 5, down 4" pattern.

(you write)                      (you write)

## 1. Two-Octave Scales

Practice these scales **hands separately**. Use *cresc.* and *dim.* to add "shape" to the scale.

Put a ✓ or date in the blanks below as each tempo is mastered.

C major

Hands Separately: ♩ = 80    ♩ = 96    ♩ = 120



2. G major

Musical notation for G major scale, two octaves, hands separately. The piece is in 4/4 time and marked *mp*. The right hand starts on G4 and the left hand starts on G2. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final G note in both hands.

Hands Separately: ♩ = 80 — ♩ = 96 — ♩ = 120 —



3. D major

Musical notation for D major scale, two octaves, hands separately. The piece is in 4/4 time and marked *mp*. The right hand starts on D4 and the left hand starts on D2. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final D note in both hands.

Hands Separately: ♩ = 80 — ♩ = 96 — ♩ = 120 —



4. A major

Musical notation for A major scale, two octaves, hands separately. The piece is in 4/4 time and marked *mp*. The right hand starts on A4 and the left hand starts on A2. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final A note in both hands.

Hands Separately: ♩ = 80 — ♩ = 96 — ♩ = 120 —



5. E major

Musical notation for E major scale, two octaves, hands separately. The piece is in 4/4 time and marked *mp*. The right hand starts on E4 and the left hand starts on E2. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final E note in both hands.

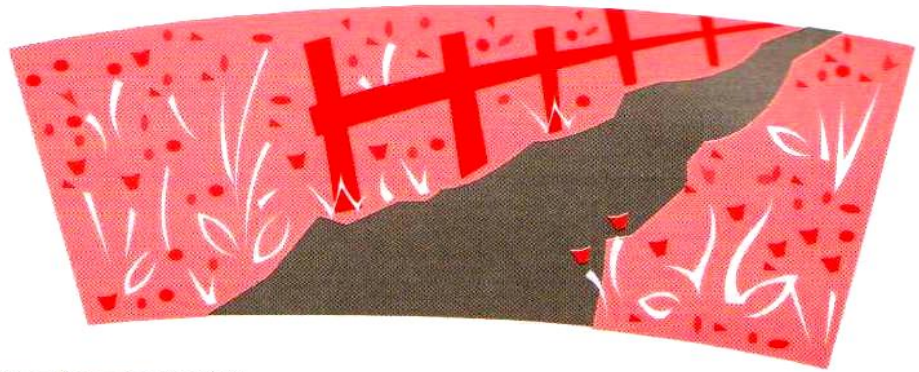
Hands Separately: ♩ = 80 — ♩ = 96 — ♩ = 120 —



Note to Teacher: The student may continue learning all 12 major scales with *Achievement Skill Sheet No. 5. Two Octave Major Scales & Arpeggios.*



**Molto** means “very.”  
For example, *molto rit.* means  
to make a very big *ritardando*.



## Wild Flowers

Moderato, espressivo (expressively)

The musical score for "Wild Flowers" is written in 3/4 time and consists of four systems of piano and bass staves. The key signature is three sharps (F#, C#, G#).

- System 1:** Starts with a *mp* dynamic. The right hand has a melodic line with notes marked with fingerings 1, 2, and 1. The left hand has a bass line with notes marked with fingerings 5 and 1/3.
- System 2:** The right hand continues the melodic line with notes marked with fingerings 4, 3, 1, 3, and 3/1. The left hand has notes marked with fingerings 5, 1/3, 5, 1/3, and 5, 2, 1, 3.
- System 3:** The right hand has a triplet of notes marked with fingerings 3, 2, 1, followed by notes marked with fingerings 2 and 2. The left hand has notes marked with fingerings 2 and 5. A *mp* dynamic is indicated.
- System 4:** The right hand has notes marked with fingerings 5, 3, 1, 5, and 4. The left hand has notes marked with fingerings 5, 5, and 5. A *mf* dynamic is indicated.



16

19

*a tempo*

*poco rit.*

*mp*

23

*mf*

27

**Cadenza** (a decorative passage played freely)

*f*

*p*

*mf*

29

Slower, wistful

*mp*

*molto rit.*

*pp*

DISCOVERY



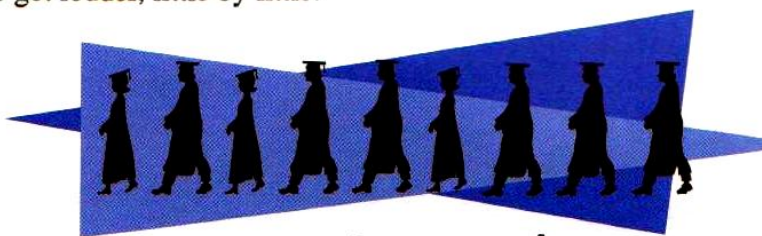
How many times does the opening theme appear?

Poco a poco means "little by little."

For example, *cresc. poco a poco* means to get louder, little by little.

# Procession

Key of \_\_\_\_\_ Major



Moderato, (♩ = 96)

5 3 1

5 3 1

4

4 2 1

3 2 1

5 2 1

4

*p-f on repeat*

5

5 2 1

1

5

3 1 3

5 2 1

9

5 2 1

1

5 2 1

5 3 1

1

*cresc. poco a poco*

12

5 2 1

3

5 2 1

4 2 1

5 2 1

5 2 1

5 3 1

5 2 1

5 3 1

*ff*

*molto rit.*



Does the opening chord have the root, 3rd, or 5th on top (as the melody)? \_\_\_\_\_  
Does the last chord have the root, 3rd, or 5th on top? \_\_\_\_\_



This prelude is one of Johann Sebastian Bach's most well-loved keyboard pieces. Bach was a master at creating an entire composition from a single musical idea.

Bach's original manuscript did not include dynamic marks. The dynamic marks given here show one interpretation for the piece. Your teacher may suggest other dynamic marks for you to play.

Congratulations on being able to play this advanced piece from the keyboard repertoire!\*



# Prelude in C

(No. 1 from *The Well-Tempered Clavier*, Book 1)

Johann Sebastian Bach  
(1685-1750, Germany)  
original form

Andante

The musical score is presented in three systems, each with a treble and bass staff. The first system starts with a piano (*p*) dynamic. The second system begins with a box containing the number '3' and includes a mezzo-piano (*mp*) dynamic. The third system begins with a box containing the number '6'. Fingerings are indicated by numbers 1-5 above or below notes. The bass staff includes triplet markings such as '3 1', '2 1', '2 1', '3 1', and '3 2'. The piece is in common time (C) and C major.

\*As a pianist, your *repertoire* is the collection of pieces you can play at performance level.

9

3 1 5 1 3 1

12

3 2 4 2 2

15

4 2 3 2 4 2 2 1

18

*mp* *p*  
1 5 (2) 3 1

21

*mp* *cresc.*  
5 1 # 1 4 b 1 4



24

1 3 5      1 3 5      1 2 5

*mf*      *cresc.*

27

1 2 5      1 2 5

*f*

30

1 2 5      1 2 5      1 2 5

33

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



Where does the L.H. bass note stay on the dominant for 8 consecutive measures?