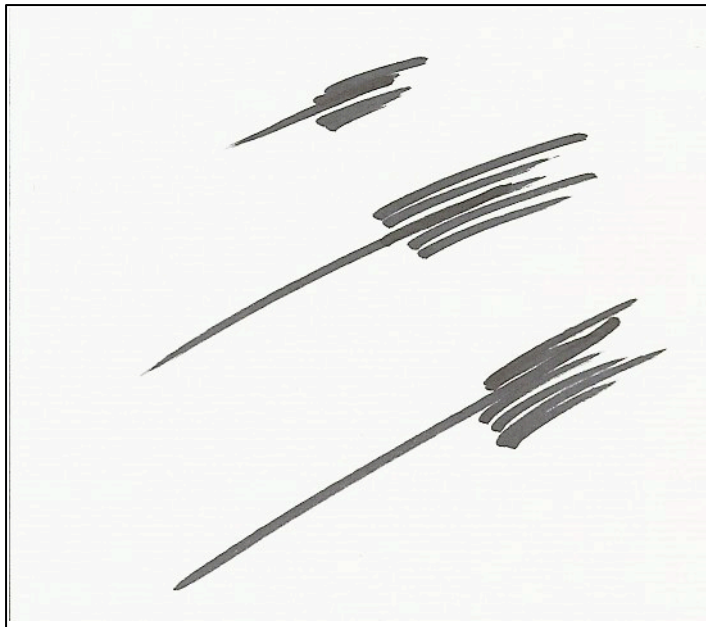


Beginning Piano For the Classroom

8th Edition

Lou Warde



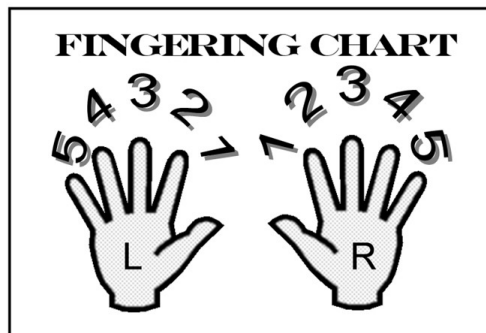
Platso Music

Copyright © 2023, Platso Music
International Copyright Secured All Rights Reserved

Table of Contents

5-Finger Position.....	4
Reading Music.....	5
Right-Hand Review Worksheet.....	6
Rhythm.....	7
Right Hand Practice Exercises.....	8
Left-Hand Review Worksheet.....	9
Half Notes and Whole Notes	10
Left Hand Practice Exercises.....	11
Reading in the Grand Staff.....	12
Reading Practice.....	13
Playing Two Hands Together.....	16
Dotted Half Notes.....	18
Eighth Notes.....	19
Chords, Ties.....	20
5-Finger Positon in G.....	21
<i>A Little Jig, Dolce</i>	22
The Octave Sign.....	23
Note Review.....	24
Shifting 5-Finger Positions, <i>Little Scherzo</i>	25
<i>Three Days in November</i>	26
Accidentals, <i>Study</i>	27
Key Signatures.....	28
6/8 Time Signatures (2 <i>Etudes</i>)	29
<i>Little Prelude</i>	30
<i>Quadrille</i>	31
<i>Morning</i>	32
<i>Two Preludes</i>	33
<i>Tarantella</i>	34
<i>Für Elise</i>	35

Introduction



Finger Numbers

In piano music, you will often see numbers next to notes. These numbers represent the fingers of the hand, telling you to use that particular finger when playing that note:

- 1 = Thumb
- 2 = Index Finger
- 3 = Middle Finger
- 4 = Ring Finger
- 5 = Pinkie

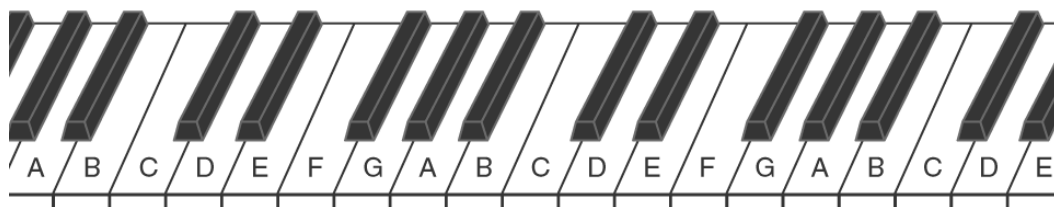


Use the ring finger when playing this note.

The Music Alphabet

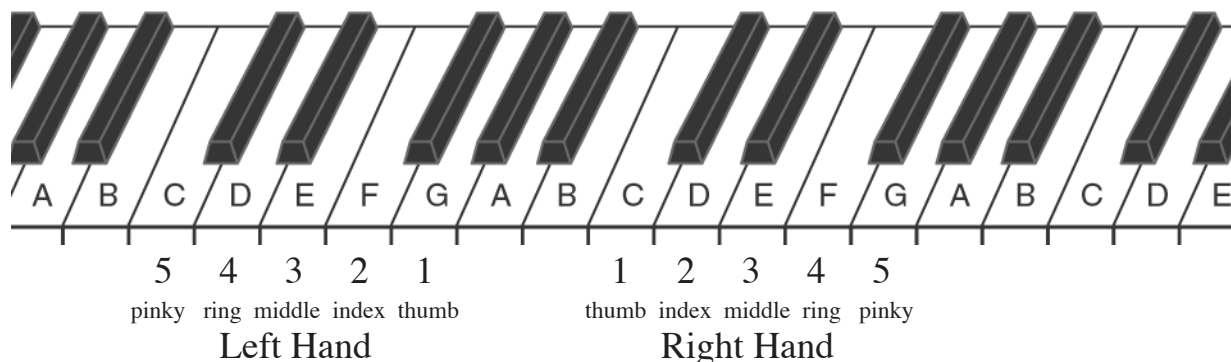
In music, we identify notes by letter names: A B C D E F G. Each white key on the piano is assigned to one of these seven notes and these notes are repeated all the way up the keyboard. (see keyboard below)

Notice that the black keys on the piano keyboard are grouped in sets of two's and three's. These groupings allow us to quickly locate the white-key notes. For instance, the note C is always the white key before the two black keys. D is always the white key in between the two black keys, etc. (see below)



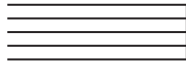
5-Finger Position

To help you learn the notes on the keyboard quickly, we will begin playing the piano in *5-finger position*. This means that both hands stay in one position, each finger being assigned to only one note. For instance, in the right hand, the thumb (1) plays only C; the index finger (2) plays only D, and so on. (see below.)



Reading Music

This is a **staff**

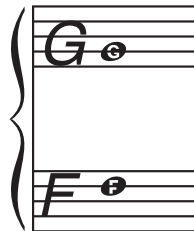


We place notes in the **spaces** and on the **lines** in the staff.

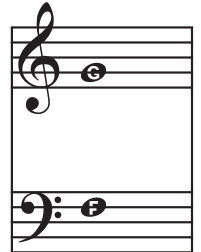


In piano music, we read two staves (or **staves**) at the same time. The top staff, played by the right hand, has higher-sounding notes, and the bottom staff, played by the left hand, contains lower-sounding notes. The notes are different on these two staves, so a **clef**, placed in front of each staff, identifies the notes we're reading in that staff. Clefs are simply large letters that identify one **pitch** (note) on that particular staff.

This is called a **G Clef**. It surrounds the line that the note, G, sits on. It's also called a **treble clef** because its staff contains high-sounding notes.



The clef evolved to look like this – a "fancy" G.



This is an **F Clef**. It surrounds the line that the note, F, sits on. It's also called the **bass clef** because it contains low-sounding notes.



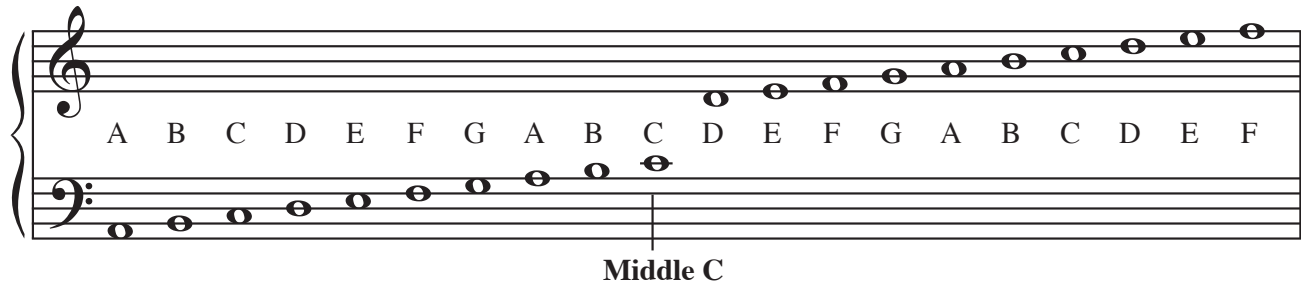
The clef evolved to look like this – a "fancy" F.



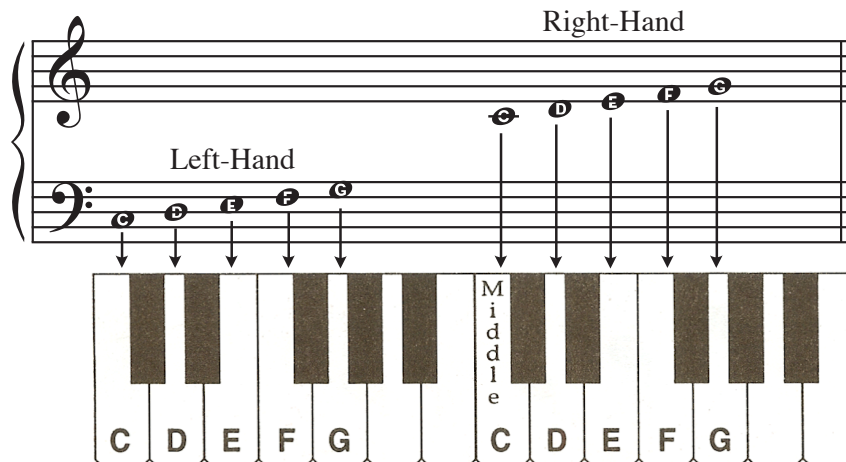
The Grand Staff

Since piano music is written on two staves, it's called a **Grand Staff**. Again, the right hand plays the notes in the treble staff because the higher notes are on the right side of the piano keyboard, and the left hand plays the notes in the bass staff, since the lower notes are on the left side of the piano keyboard.

Notice below how the notes from the bass staff connects with the notes in the treble. The C in between both staves is called **Middle C**. It is also the C right in the middle of the full-sized keyboard, which has 88 keys.

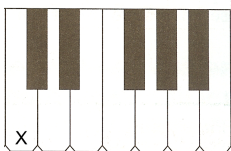


Each note on the staff correlates to a key on the piano keyboard. Here are the notes in 5-finger position:

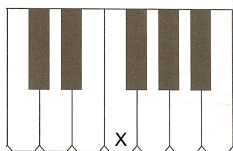


Review Worksheet

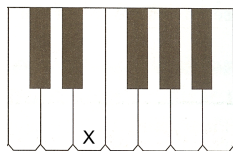
A. Write the letter name of the marked keys.



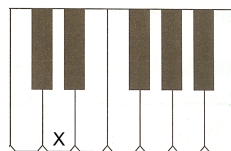
1. ____



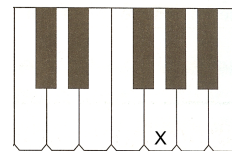
2. ____



3. ____



4. ____



5. ____

B. Write the letter name of the note in the staff. Note that all notes are in treble clef.



6. ____

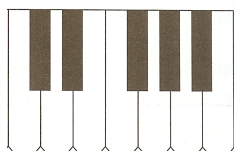
7. ____

8. ____

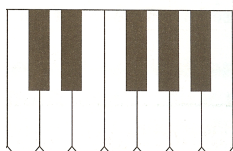
9. ____

10. ____

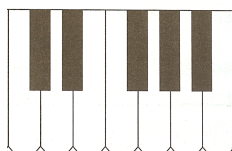
C. Place an X on the corresponding piano key below the staff. (See A above)



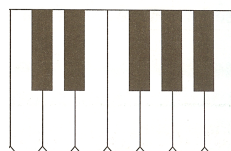
11.



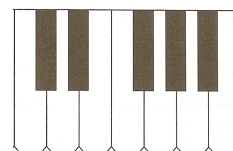
12.



13.



14.



15.

D. Draw the indicated note inside the staff. (Draw hollowed-shaped notes as in exercise C above)



16. F

17. D

18. G

19. C

20. E

Rhythm

Recognizing notes on the staff is only half the challenge when learning to read music. Knowing *when* to play the notes and knowing *how long* they last is equally important. This part of music reading is called **rhythm**.

The key to understanding rhythm is to know that music is always played to a **beat**. Beats are markers in time. Those markers tell us exactly when to strike a note and how long to let it ring. A note may last for one beat, four beats, a half a beat, or any other division of a beat. But there must be a beat as a point of reference so that we know exactly when and how long to hold notes. As you play, always be aware of the beat.

This is a **quarter note**.
It lasts for 1 beat.



In music, silence is called **rest**. This is called a **quarter rest**. It means silence for 1 beat.



Music is organized into groups of beats. Beats can be grouped into any number, but the most common is four. To the right is a **Time Signature**. The top number tells you that the music is organized into groups of 4 beats. These groups of beats are called **bars** or **measures**.



Below are six rhythm exercises using quarter notes and quarter rests. Each exercise is 4 measures long.

1

2

3

4

5

6

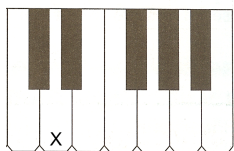
Reading Practice

Play the following right-hand reading exercises to the beat of a metronome or to the tapping of your foot.

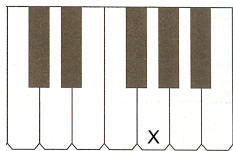
[illegible]

Review Worksheet

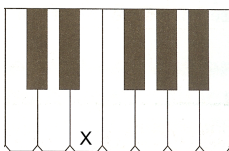
A. Write the letter name of the marked keys.



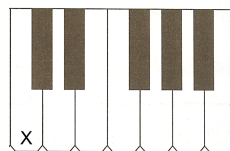
1. ____



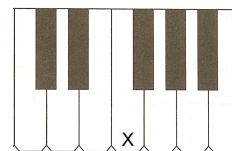
2. ____



3. ____



4. ____



5. ____

B. Write the letter name of the note in the staff. Notice that all notes are in bass clef.



6. ____

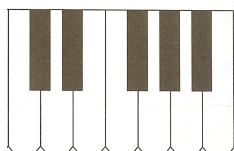
7. ____

8. ____

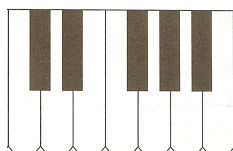
9. ____

10. ____

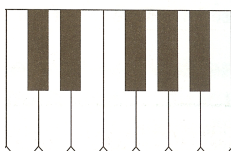
C. Place an X on the corresponding piano key below the staff. (See A above)



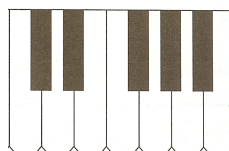
11.



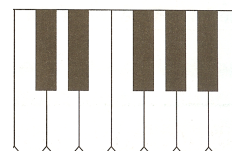
12.



13.

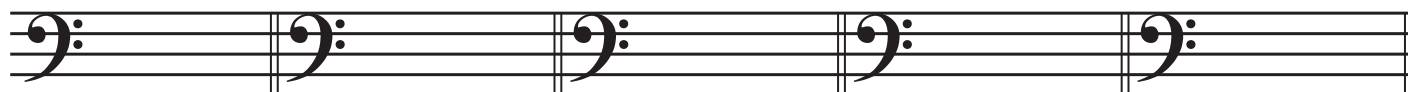


14.



15.

D. Draw the indicated note inside the staff. Draw hollow-shaped notes. (see exercise C above)



16. F

17. D

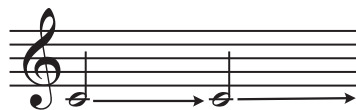
18. G

19. C

20. E

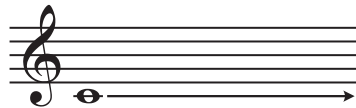
Half Notes and Whole Notes

When a note is held for **2** beats, it is called a **half note**: 
For now, you think of a half note as lasting for *half* a measure.



Beats: 1 2 3 4

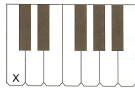
When a note is held for **4** beats, it is called a **whole note**: 
Again, think of a whole note as lasting for a *whole* measure.

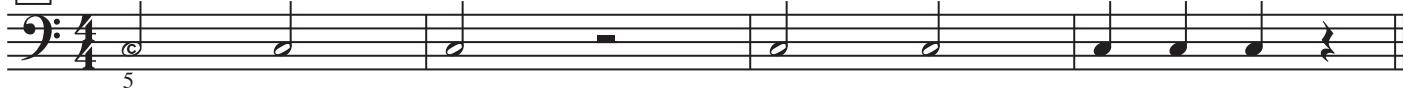


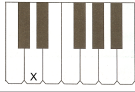
These are the corresponding rests. It's easy to confuse the two.

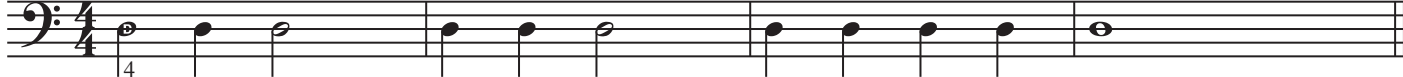


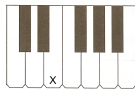
Below are exercises in quarter note, half note, and whole note rhythms. Note that the notes are in **bass clef**.

1 



2 

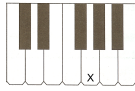


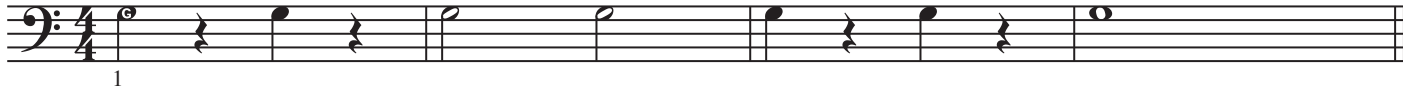
3 



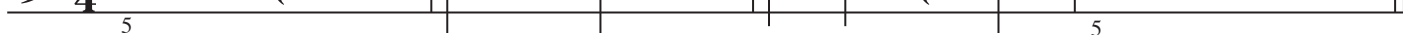
4 



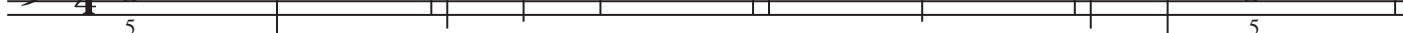
5 



6 

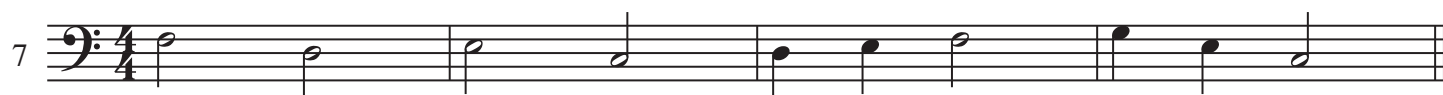
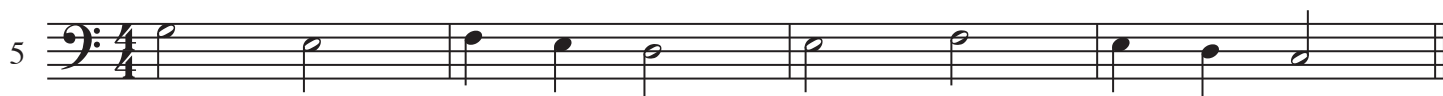
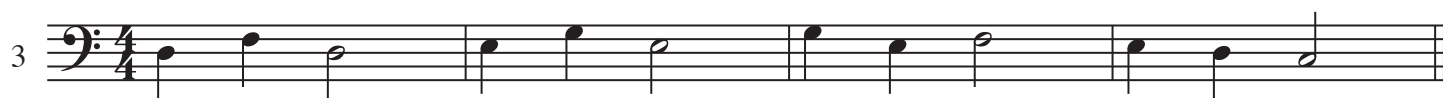
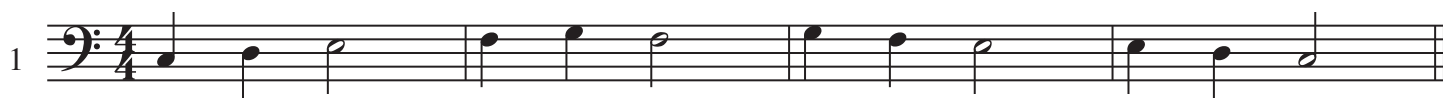


7 



Reading Practice

Play the following left-hand reading exercises to the beat of a metronome or to the tapping of your foot.



Reading in the Grand Staff

Ode To Joy

Ludwig van Beethoven

5 ← Measure number

Clair De La Lune

French Folk Song

[illegible]

5

5

Frère Jacques

French Folk Song

[illegible]

5

Example 10-10

Reading Practice

Play the following reading exercises to the beat of a metronome or to the tapping of your foot.



4

System 4, measures 1-4. Treble clef, 4/4 time. Notes: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). Bass clef: rests.

5

System 5, measures 1-4. Treble clef: rests. Bass clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). M5 (half), M6 (quarter), M7 (quarter), M8 (half).

5

System 6, measures 1-4. Treble clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter), M5 (half), M6 (quarter), M7 (quarter), M8 (half). Bass clef: rests.

5

System 7, measures 1-4. Treble clef: rests. Bass clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter), M5 (half), M6 (quarter), M7 (quarter), M8 (half).

6

System 8, measures 1-4. Treble clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter), M5 (half), M6 (quarter), M7 (quarter), M8 (half). Bass clef: rests.

5

System 9, measures 1-4. Treble clef: rests. Bass clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter), M5 (half), M6 (quarter), M7 (quarter), M8 (half).

7

System 7, measures 1-4. Treble clef, 4/4 time. Notes: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). Bass clef: all rests.

5

System 5, measures 1-4. Treble clef: all rests. Bass clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). Ends with a double bar line.

8

System 8, measures 1-4. Treble clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). Bass clef: all rests.

5

System 5, measures 1-4. Treble clef: all rests. Bass clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). Ends with a double bar line.

9

System 9, measures 1-4. Treble clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). Bass clef: all rests.

5

System 5, measures 1-4. Treble clef: all rests. Bass clef: M1 (quarter), M2 (quarter), M3 (half), M4 (quarter). Ends with a double bar line.

Playing Two Hands Together

1

Exercise 1, measures 1-4. Treble clef, 4/4 time. Measure 1: Treble has a whole rest, Bass has a quarter note G4, quarter note A4, half note B4. Measure 2: Treble has a whole rest, Bass has a whole rest. Measure 3: Treble has a whole rest, Bass has a quarter note G4, quarter note F4, half note E4. Measure 4: Treble has a whole rest, Bass has a whole rest.

5

Exercise 1, measures 5-8. Measure 5: Treble has a whole rest, Bass has a quarter note G4, quarter note A4, half note B4. Measure 6: Treble has a quarter note C5, quarter note B4, half note A4. Measure 7: Treble has a quarter note G4, quarter note F4, half note E4. Measure 8: Treble has a whole note D5, Bass has a whole note G3.

2

Exercise 2, measures 1-4. Treble clef, 4/4 time. Measure 1: Treble has a quarter note G4, quarter note A4, half note B4, Bass has a whole rest. Measure 2: Treble has a whole rest, Bass has a quarter note G4, quarter note F4, half note E4. Measure 3: Treble has a quarter note C5, quarter note B4, half note A4, Bass has a whole rest. Measure 4: Treble has a whole rest, Bass has a quarter note G4, quarter note F4, half note E4.

5

Exercise 2, measures 5-8. Measure 5: Treble has a quarter note G4, quarter note A4, half note B4, Bass has a whole rest. Measure 6: Treble has a whole rest, Bass has a quarter note G4, quarter note F4, half note E4. Measure 7: Treble has a quarter note C5, quarter note B4, half note A4, Bass has a quarter note G4, quarter note F4, half note E4. Measure 8: Treble has a whole note D5, Bass has a whole note G3.

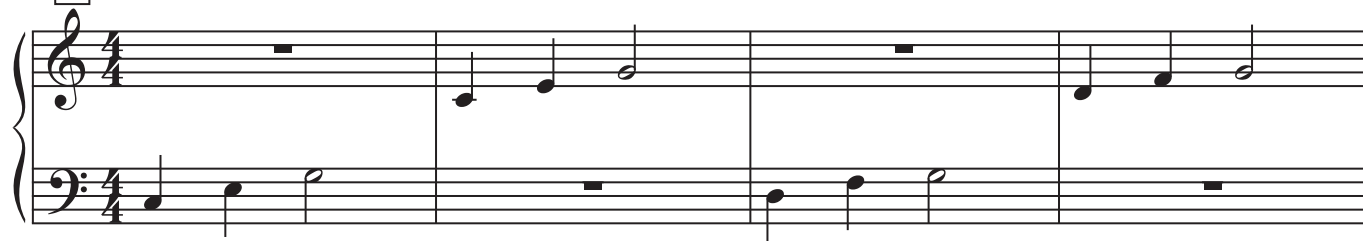
3

Exercise 3, measures 1-4. Treble clef, 4/4 time. Measure 1: Treble has a quarter note G4, quarter note A4, half note B4, Bass has a whole rest. Measure 2: Treble has a whole rest, Bass has a quarter note G4, quarter note F4, half note E4. Measure 3: Treble has a quarter note C5, quarter note B4, half note A4, Bass has a whole rest. Measure 4: Treble has a whole rest, Bass has a quarter note G4, quarter note F4, half note E4.

5

Exercise 3, measures 5-8. Measure 5: Treble has a quarter note G4, quarter note A4, half note B4, Bass has a quarter note G4, quarter note F4, half note E4. Measure 6: Treble has a quarter note C5, quarter note B4, half note A4, Bass has a quarter note G4, quarter note F4, half note E4. Measure 7: Treble has a quarter note G4, quarter note F4, half note E4, Bass has a quarter note G4, quarter note F4, half note E4. Measure 8: Treble has a whole note D5, Bass has a whole note G3.

4



5



5



5



6



5



Dotted Half Notes

Dotted half notes last for 3 beats.



7 3 beats per measure.

Musical notation for exercise 7, measures 1-4. The key signature has one sharp (F#). The time signature is 3/4. The right hand (treble clef) plays dotted half notes: F#4, G#4, A4, B4. The left hand (bass clef) plays quarter notes: F#3, G#3, A3, B3. A box with the number 7 is above the first measure, and an arrow points to the first note with the text "3 beats per measure."

5

Musical notation for exercise 7, measures 5-8. The right hand (treble clef) continues with dotted half notes: C5, D5, E5, F#5. The left hand (bass clef) continues with quarter notes: C4, D4, E4, F#4. A box with the number 5 is above the first measure.

Playing Two or More Notes Together in One Hand

In this exercise, the left hand plays two notes together. Note that the thumb will always play the G.

8

Musical notation for exercise 8, measures 1-4. The key signature has one sharp (F#). The time signature is 3/4. The right hand (treble clef) plays dotted half notes: F#4, G#4, A4, B4. The left hand (bass clef) plays chords of two notes together: G#3 and F#4 in the first measure, G#3 and A4 in the second, A4 and B4 in the third, and B4 and C5 in the fourth. Fingerings are indicated: 1 and 3 for the first measure, 1 and 2 for the second. A box with the number 8 is above the first measure.

5

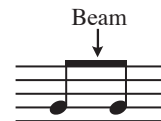
Musical notation for exercise 8, measures 5-8. The right hand (treble clef) continues with dotted half notes: C5, D5, E5, F#5. The left hand (bass clef) continues with chords of two notes together: C4 and D4 in the first measure, D4 and E4 in the second, E4 and F#4 in the third, and F#4 and G#4 in the fourth. A box with the number 5 is above the first measure.

Eighth Notes

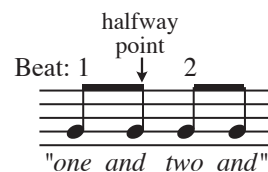
Eighth notes lasts for *half* of a beat.
Here's an **8th note** and **8th rest**:



Since they last for half a beat, we can fit two 8th notes in one beat. These two 8th notes are **beamed** together:



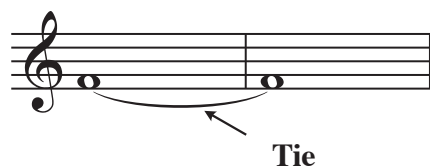
When playing two 8th notes, the first one is played right on the beat, and the second 8th note is played at the second half of the beat. When counting 8th notes, the first one is called by whatever beat it lands on, just like quarter notes. For instance, "one" or "two." The second 8th note is always called "and."



This is a **repeat sign**. It tells you to go back to the closest facing repeat sign and play that music again. If there isn't a facing repeat sign, go back to the very beginning.



The Tie

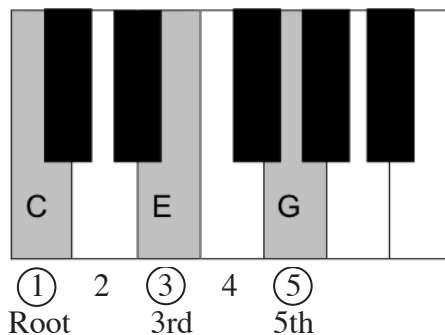


This curved line is called a **tie**. A tie attaches notes of the same pitch together to extend the duration of that pitch. In the example to the left, the whole note F in the first measure would normally ring for only four beats. But since it's tied to the whole note F in the next measure, it rings for four *more* beats. In other words, the F rings for a total of eight beats.

Chords

The basic chord is built with three different notes – a Root, 3rd, and 5th. The root is the foundation of the chord, so every chord is named after the root. For instance, a C chord's root is C; a G chord's root is G, etc. The 3rd and 5th are just distances, or **intervals**, from the root. For example, C is the root in a C chord, and should be thought of as 1. Since C is 1, E is 3 (a 3rd from C), and G is 5 (a 5th from C). (see right)

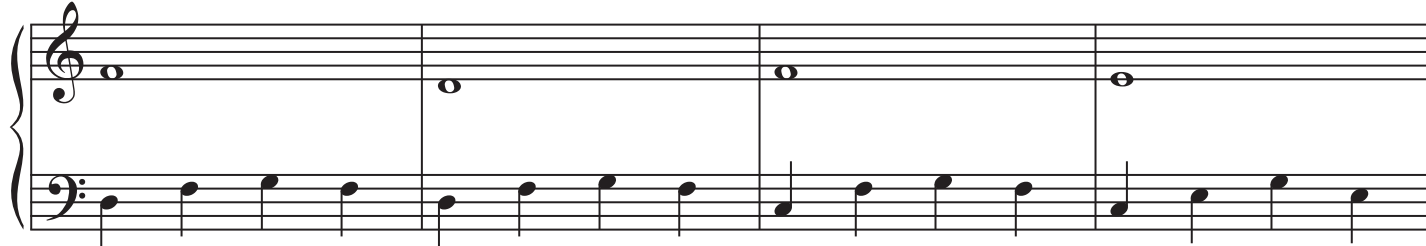
The notes in chords can be played one after the other or simultaneously. (See measure 9 below.)



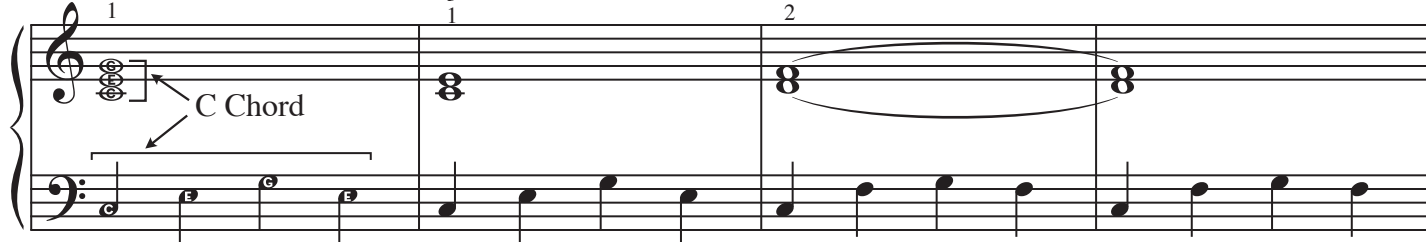
11



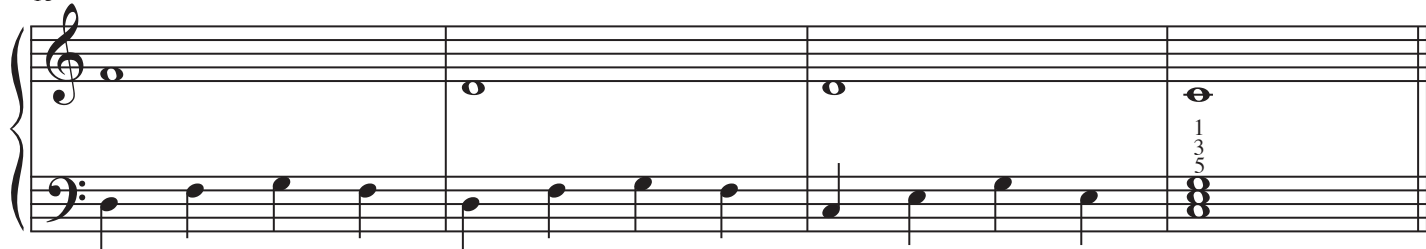
5



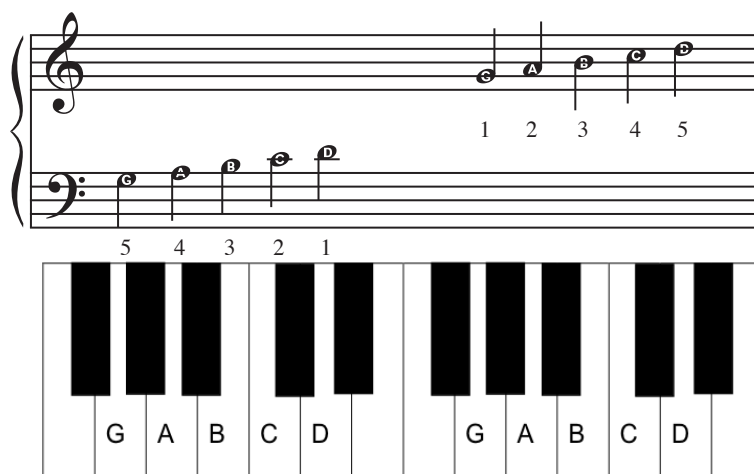
9



13



5 Finger Position in G



A dot at the notehead means to play the note **staccato**, an Italian term meaning, *short and detached*.

Tip Toe Staccato

The exercise is written in 3/4 time. It consists of four measures of music. The first measure shows a treble clef staff with a quarter rest followed by two dotted quarter notes (G4 and A4) and a bass clef staff with a dotted half note (G3). The second measure shows a treble clef staff with a quarter rest followed by two dotted quarter notes (B4 and C5) and a bass clef staff with a dotted half note (A3). The third measure shows a treble clef staff with a quarter rest followed by two dotted quarter notes (D5 and C5) and a bass clef staff with a dotted half note (B3). The fourth measure shows a treble clef staff with a quarter rest followed by two dotted quarter notes (B4 and A4) and a bass clef staff with a dotted half note (C3). The exercise is marked with a '5' at the beginning of the first measure, a '9' at the beginning of the third measure, and a '13' at the beginning of the fourth measure. The piece ends with a double bar line.

A Little Jig



Dolce



(Play this bar the first time, then repeat.)

(On the repeat, skip the 1st ending and jump to this bar.)

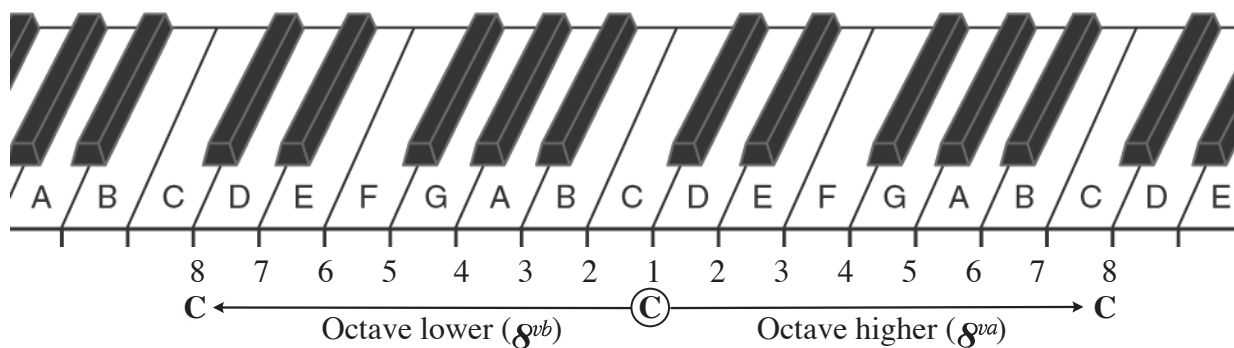
1. (1st ending)

2. (2nd ending)



The Octave Sign

An **octave** is an interval that is *eight* notes away from the starting pitch. No matter if the octave is up or down from the starting pitch, the resulting pitch name will always be the same as that pitch.



*Notice the new note, E in measures 6 and 7.

1

5

8va - - - - - (optional) *loco* (play in normal position)

8vb -
(Play note an octave lower)

2

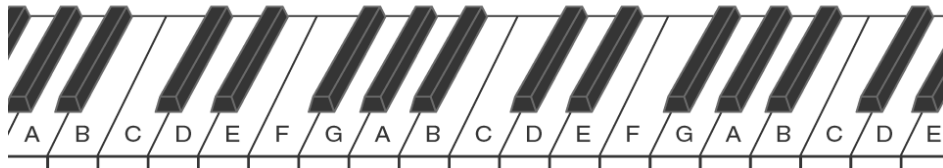
(Play note an octave higher)

5

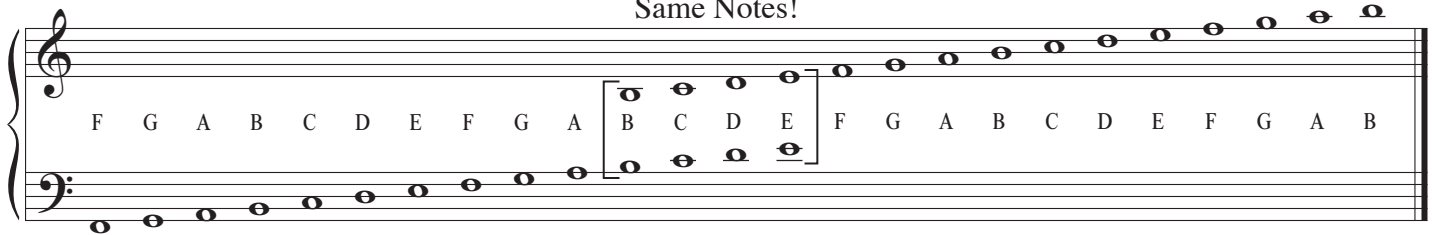
8va -

Note Review

Below are the notes you've learned since the beginning of the book, which includes the notes in five-finger positions in C and G, as well as notes you have not learned yet, but will be using in the pieces on the following pages. Notice the bracketed notes in the middle. These notes are the same, but are commonly placed in either staff, so you'll need to recognize them both staves.



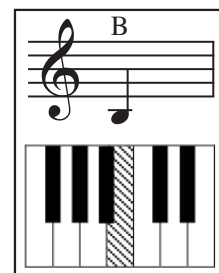
Same Notes!



Moving Away From 5-Finger Positions

Playing in a five-finger position is beneficial when first learning to play piano because the hands stay in one place, making it much easier to focus on learning the notes, rhythms and technique. But playing the same five notes in both hands is musically limiting. Eventually, it's necessary to move beyond playing only five notes. We will ease into that process now with *Little Scherzo* below. In this piece, both hands do stay in a five-finger position, but that position shifts down the keyboard a few times, as noted in parentheses below.

Note: The left hand is also in treble clef! Also, there are three new notes: **B** (see right), **F** and **G** (see beat 2 in bar 1). Finally, notice that most of the notes are played staccato.



Little Scherzo

New Notes

G F

Dmitri Kabalevsky
(1904 - 1987)

Animato

1 3 5 4 2 4

(not staccato!) (staccato)

5 3 1 2 4 2

5 3 1 2 4 2

5 3 1 2 4 2

(shift hands to the left)

9 1 3 5 1 3 5

(shift) (shift)

5 3 1 5 3 1

13 1 3 5 4

5 3 1 2 3 4

Three Days in November

Lou Warde

Notice the fermatas ($\frown$) in the last measure. They tell you to hold these notes by a length of your choice.

Measures 1-4 of the piece. The key signature has one flat (B-flat) and the time signature is 3/4. Fingerings are indicated: 5, 1, 4, 3, 1 in the right hand and 1, 2, 3 in the left hand. The last measure contains fermatas over the final notes in both hands.

2nd time: Play both hands an octave higher

Measures 5-8. Measure 5 is marked with a '5' above the first note. Measure 8 ends with the word 'Fine'. The instruction '2nd time: molto rit.' is written above the staff in measure 7.

Measures 9-12. Fingerings are indicated: 3, 5, 2, 4, 1 in the right hand and 5, 1, 3, 5, 1, 3, 5 in the left hand.

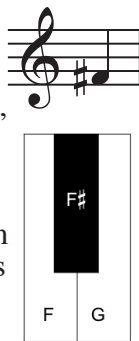
Measures 13-16. The left hand has a fingering of 4 in measure 15 and 3 in measure 16.

Measures 17-20. The left hand has a fingering of 1, 3, 5 in measures 17, 18, and 19.

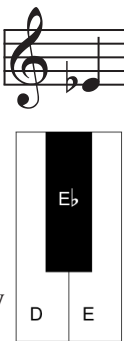
Measures 21-24. Measure 24 ends with the instruction 'D.C. al Fine'. The word 'rit.' is written above the staff in measure 23. The last measure contains fermatas over the final notes in both hands.

Accidentals

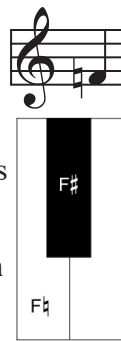
A **sharp sign (#)** before a note *raises* the pitch by a half step, which is the very next key to the *right* (and usually a black key). For example, the # sign next to the note, F, tells you to play the black key just *after* F.



A **flat sign (b)** before a note *lowers* the pitch by a half step, which is the very next key to the *left* (and usually a black key.) For example, the b sign next to the note, E, tells you to play the black key just *before* E.



A **natural sign (natural sign)** before a note cancels a sharp or flat so that you play a note in its *natural* state, which is always a white key. Be careful not to confuse this sign with the sharp sign. It's easy to do at first.



Accidental Rule: When a note is altered by an accidental, if that note(s) appears again in the *same* measure, it will automatically be altered, and therefore, it is not necessary to place an accidental on that note(s). For instance, in bar 5 below, the B in the left hand is altered to B $\flat$. The second B is also B $\flat$, even though there's not flat sign before it. In bar 6, however, a flat sign *is* needed on the first B, since this is a new measure.

Study

Expressively

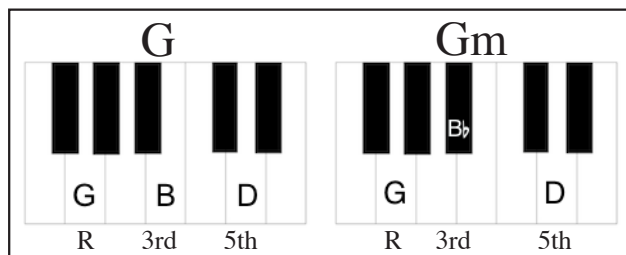
*Tuck the thumb under the finger holding down the previous note.

Key Signatures

Notice the flat sign (♭) after the clef on every staff in *Dance* below. This is called a **key signature**. A key signature is a convenient way to tell you which notes will be sharp or flat throughout the piece, making it unnecessary to place accidentals on each of those notes. Because the flat sign below is sitting on the line where the note B sits on, this key signature tells you that *all* B's will be flat – not just the B sitting on that line. Since all B's are flat, if the composer wants any B to *not* be flat, he or she must place a natural sign (♮) in front of that B. (see measures 7 & 8)

The Difference Between a Major and Minor Chord

The only difference between a major and minor chord is that the 3rd in a minor chord is one **half step** (one key) lower than the 3rd in a major chord. The root and 5th are the same in both chords. Notice to the right that G and Gm chord shares the same root (G) and 5th (D). But the 3rd in the G chord is B and the 3rd the Gm chord is B♭.



Dance

This **key signature** tells you that *all* B's will be flat.

From "Twenty-four Little Pieces", Op. 39

Dmitri Kabalevsky
(1904 - 1975)

1 3 5

5 3 2 1

F

1 3 5

5 3 2 1

Gm B♭

G

also B♭

also B♭

1 3 5

9 4 1

F C/E Dm7 C/E F

1 3 5

*This is a **tenuto** marking (–) tells you to hold the note for its full duration. In other words, *non stacatto*.

6 Time Signatures

Normally, the top number in a time signature tells us directly how many beats are in each measure. But $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$ time signatures are unique in that we have to first divide the top number by three to know how many beats are in each measure. Why? Because there are *three* eighth notes in each beat, *not* two, as in $\frac{4}{4}$. In $\frac{6}{8}$, dividing 6 by 3 tells us that there are two beats in each measure with 3 eighth notes on each beat. (Notice below that the three eighth notes are beamed together, indicating that they belong to one beat.)

We count $\frac{6}{8}$ as: "ONE and a TWO and a", emphasizing ONE and TWO, like "Bubble gum, Bubble gum."

Lastly, notice the pedal markings under measure one and two below. Ped. = pedal down, * = pedal up.

Etude

Carl Czerny

All F's are sharped.

ONE and a TWO and a

Ped. * Ped. * simile

1. 2.

Etude

(optional)

J.B. Duvernoy

Ped. * Ped. * simile

Dynamics (Volume)					
<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
<i>pianissimo</i>	<i>piano</i>	<i>mezzo piano</i>	<i>mezzo forte</i>	<i>forte</i>	<i>fortissimo</i>
(very soft)	(soft)	(medium soft)	(medium loud)	(loud)	(very loud)

Little Prelude

Ludwig Schytte (1848-1909)

Moderato

The score is written for piano in 6/8 time. It begins with a piano (*p*) dynamic. The first phrase, marked with an asterisk (*), spans measures 1-3 and ends with a 'simile' marking. The second phrase, also marked with an asterisk, spans measures 4-6. The third phrase, marked with an asterisk, spans measures 7-9 and begins with a mezzo-forte (*mf*) dynamic. The fourth phrase, marked with an asterisk, spans measures 10-12 and ends with a 'poco cresc.' (poco crescendo) marking. The fifth phrase, marked with an asterisk, spans measures 13-15 and ends with a 'poco rit.' (poco ritardando) marking. The piece concludes in measure 16. Fingerings are indicated by numbers 1-5 above or below notes. A 'simile' marking appears at the end of the first phrase.

*These are phrase markings. Play the notes underneath so that they flow together as one musical thought.

Quadrille

Franz Joseph Haydn
(1732 - 1809)

Allegretto

The musical score is written for piano and bass. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked **Allegretto**. The score is divided into four systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece concludes with a double bar line and repeat dots.

System 1: Treble staff starts with a half note G4 (finger 1), followed by a quarter note A4 (finger 3), a quarter note B4, and a quarter note C5. Bass staff has a whole rest followed by four chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. Dynamics: *mf*.

System 2: Treble staff continues with a half note D5 (finger 5), a quarter note E5, a quarter note F5, and a quarter note G5. Bass staff has four chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. Dynamics: *mf*.

System 3: Treble staff starts with a half note A5 (finger 2), followed by a quarter note B5 (finger 4), a quarter note C6, and a quarter note D6. Bass staff has four chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. Dynamics: *mf*.

System 4: Treble staff continues with a half note E6 (finger 1), a quarter note F6, a quarter note G6, and a quarter note A6. Bass staff has four chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. Dynamics: *mf*.

Morning

Anton Diabelli
(1781 - 1858)

Notice the treble clef in the left-hand staff in measures 1-8.

Moderato

The musical score is for a piece titled "Morning" by Anton Diabelli, marked "Moderato". It consists of 16 measures, divided into four systems of four measures each. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation is for piano, with a treble staff and a bass staff. The left-hand staff in measures 1-8 has a treble clef, while in measures 9-16 it has a bass clef. The right-hand staff always has a treble clef. The score includes dynamic markings (*p* for piano, *mf* for mezzo-forte), articulation (accents), and fingerings. Measures 1-8 are marked *p* and measures 9-16 are marked *mf*. The piece ends with a double bar line and repeat dots in measure 16.

Measure 1: Treble staff: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff: quarter note G2, quarter note B1, quarter note D2, quarter note F2. Dynamics: *p*. Fingerings: 1 (treble), 3, 5 (bass).

Measure 2: Treble staff: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass staff: quarter note A2, quarter note C3, quarter note E3, quarter note G3. Dynamics: *p*. Fingerings: 2 (treble), 2 (bass).

Measure 3: Treble staff: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Bass staff: quarter note F3, quarter note A3, quarter note C4, quarter note E4. Dynamics: *p*. Fingerings: 3 (treble), 8 (bass).

Measure 4: Treble staff: quarter note B5, quarter note C6, quarter note D6, quarter note E6. Bass staff: quarter note G3, quarter note B3, quarter note D4, quarter note F4. Dynamics: *p*. Fingerings: 4 (treble), 8 (bass).

Measure 5: Treble staff: quarter note F5, quarter note E5, quarter note D5, quarter note C5. Bass staff: quarter note A2, quarter note C3, quarter note E3, quarter note G3. Dynamics: *mf*. Fingerings: 5 (treble), 2, 4, 1 (bass).

Measure 6: Treble staff: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Bass staff: quarter note F2, quarter note A2, quarter note C3, quarter note E3. Dynamics: *mf*. Fingerings: 3 (treble), 5 (bass).

Measure 7: Treble staff: quarter note D5, quarter note C5, quarter note B4, quarter note A4. Bass staff: quarter note G2, quarter note B1, quarter note D2, quarter note F2. Dynamics: *mf*. Fingerings: 1 (treble), 2 (bass).

Measure 8: Treble staff: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff: quarter note E2, quarter note G2, quarter note B2, quarter note D3. Dynamics: *mf*. Fingerings: 2 (treble), 5 (bass).

Measure 9: Treble staff: quarter note F5, quarter note E5, quarter note D5, quarter note C5. Bass staff: quarter note A2, quarter note C3, quarter note E3, quarter note G3. Dynamics: *p*. Fingerings: 5 (treble), 2 (bass).

Measure 10: Treble staff: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Bass staff: quarter note F2, quarter note A2, quarter note C3, quarter note E3. Dynamics: *p*. Fingerings: 5 (treble), 2 (bass).

Measure 11: Treble staff: quarter note D5, quarter note C5, quarter note B4, quarter note A4. Bass staff: quarter note G2, quarter note B1, quarter note D2, quarter note F2. Dynamics: *p*. Fingerings: 5 (treble), 1 (bass).

Measure 12: Treble staff: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff: quarter note E2, quarter note G2, quarter note B2, quarter note D3. Dynamics: *p*. Fingerings: 3, 2, 1 (treble), 8 (bass).

Measure 13: Treble staff: quarter note F5, quarter note E5, quarter note D5, quarter note C5. Bass staff: quarter note A2, quarter note C3, quarter note E3, quarter note G3. Dynamics: *mf*. Fingerings: 5 (treble), 5, 3, 2, 4, 1 (bass).

Measure 14: Treble staff: quarter note E5, quarter note D5, quarter note C5, quarter note B4. Bass staff: quarter note F2, quarter note A2, quarter note C3, quarter note E3. Dynamics: *mf*. Fingerings: 3 (treble), 5 (bass).

Measure 15: Treble staff: quarter note D5, quarter note C5, quarter note B4, quarter note A4. Bass staff: quarter note G2, quarter note B1, quarter note D2, quarter note F2. Dynamics: *mf*. Fingerings: 4 (treble), 1 (bass).

Measure 16: Treble staff: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff: quarter note E2, quarter note G2, quarter note B2, quarter note D3. Dynamics: *mf*. Fingerings: 5 (treble), 2 (bass).

Two Preludes

Fritz Spindler
(1817 - 1905)

I

Measures 1-5 of Prelude I. The piece is in 4/4 time with a key signature of one sharp (F#). The right hand features a continuous eighth-note melody with fingerings 1-3-5, 3-4, and 2. The left hand provides a harmonic accompaniment with notes G2, B2, D3, and F#3, with fingerings 5, 3, 1, and a *simile* marking. The piece concludes with a final chord in the right hand (F#4, A4, C5) and a whole note G2 in the left hand.

II

Measures 1-5 of Prelude II. The piece is in 4/4 time with a key signature of one sharp (F#). The right hand features a melody with notes G4, A4, B4, and C5, with fingerings 5, 2, 2, 1, 2, 3, and a *simile* marking. The left hand features a continuous eighth-note accompaniment with notes G2, B2, D3, and F#3, with fingerings 5, 3, 1, 4, 2, 1, and a *simile* marking. The piece concludes with a final chord in the right hand (F#4, A4, C5) and a whole note G2 in the left hand.

Performance suggestion: Play both Preludes as one, connecting the second to the first without pause.

Tarantella

Frank Lynes
(1858 - 1913)

Allegro

This is both an **accent mark** (play louder) and a **staccato mark** (short and detached).

The musical score for 'Tarantella' by Frank Lynes is presented in a grand staff format (treble and bass clefs). The piece is in 6/8 time and begins with a forte (*f*) dynamic and an **Allegro** tempo marking. The first system (measures 1-3) features a treble staff with eighth-note patterns and a bass staff with chords. Measure 1 includes an accent mark over the first eighth note. Measure 2 has an accent mark over the first eighth note. Measure 3 has an accent mark over the first eighth note. The second system (measures 4-6) continues the eighth-note patterns. Measure 4 has an accent mark over the first eighth note. Measure 5 has an accent mark over the first eighth note. Measure 6 has an accent mark over the first eighth note. The third system (measures 7-9) includes a mezzo-piano (*mp*) dynamic marking and a crescendo (*cresc.*) marking. Measure 7 has an accent mark over the first eighth note. Measure 8 has an accent mark over the first eighth note. Measure 9 has an accent mark over the first eighth note. The fourth system (measures 10-12) includes a *rit.* (ritardando) marking and an *a tempo* marking. Measure 10 has an accent mark over the first eighth note. Measure 11 has an accent mark over the first eighth note. Measure 12 has an accent mark over the first eighth note. The fifth system (measures 13-16) includes a forte (*f*) dynamic marking. Measure 13 has an accent mark over the first eighth note. Measure 14 has an accent mark over the first eighth note. Measure 15 has an accent mark over the first eighth note. Measure 16 has an accent mark over the first eighth note. The score includes various musical notations such as eighth notes, chords, and dynamic markings.

Poco moto

Poco moto

p

6

10

15

20

D.S.

The musical score is written for piano in 3/4 time. It begins with a piano introduction marked *p*. The main melody starts at measure 6 and continues through measure 20. The score includes fingerings (1-5) and dynamics (*p*) to guide the performer. The piece concludes with a *D.S.* (Da Capo) instruction at measure 20.