

# LET'S REVIEW THE BASICS AGAIN



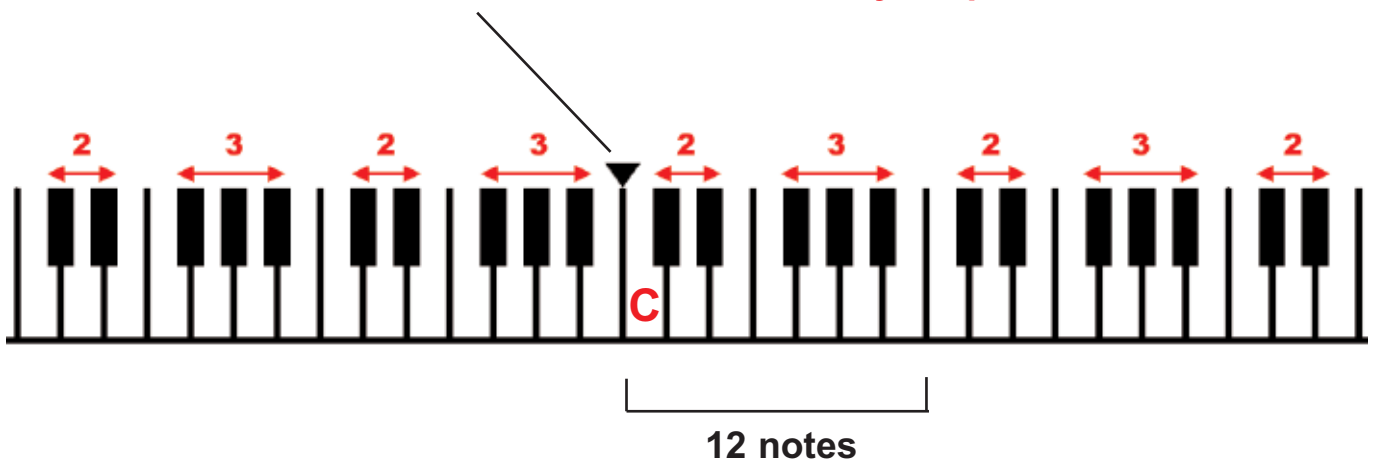
## STEP 1

### GETTING TO KNOW THE KEYBOARD

**Notice how the pattern of the keys repeats itself.**

See how there are two black keys then three black keys - then two again - then three and so on

**IMPORTANT!** The tiny black arrow in the keyboard diagrams always indicates **MIDDLE C** the C nearest the centre of your piano.



Each pattern contains the **SAME 12 notes** but at higher or lower pitches.

Think of Mickey Mouse singing a high C note and Pavarotti singing a low C note – same note but at different pitches.

# THE WHITE KEYS

These notes are represented by the first seven letters of the alphabet ....

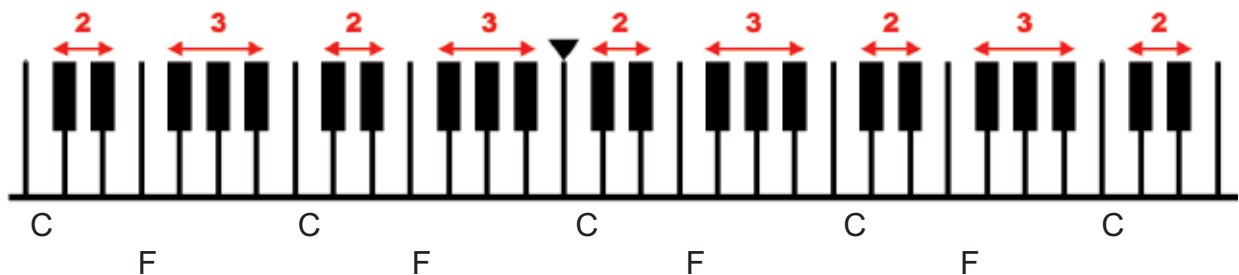
A, B, C, D, E, F and G repeated at different pitches.



It is important that you are able (eventually) to name ALL the white notes.

Use the pattern of the BLACK keys to help you.

For instance, notice that the C keys are the keys to the left of the '2' black keys or that the F keys are one key to left of the '3' black keys.



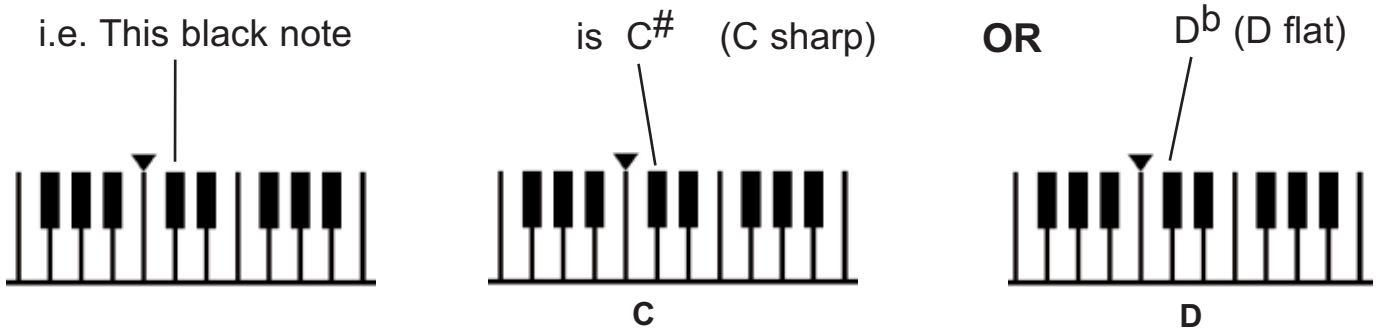
Using the black keys to guide you see if you can find the following notes and where they are repeated.

(G, B, A, D, C, E)

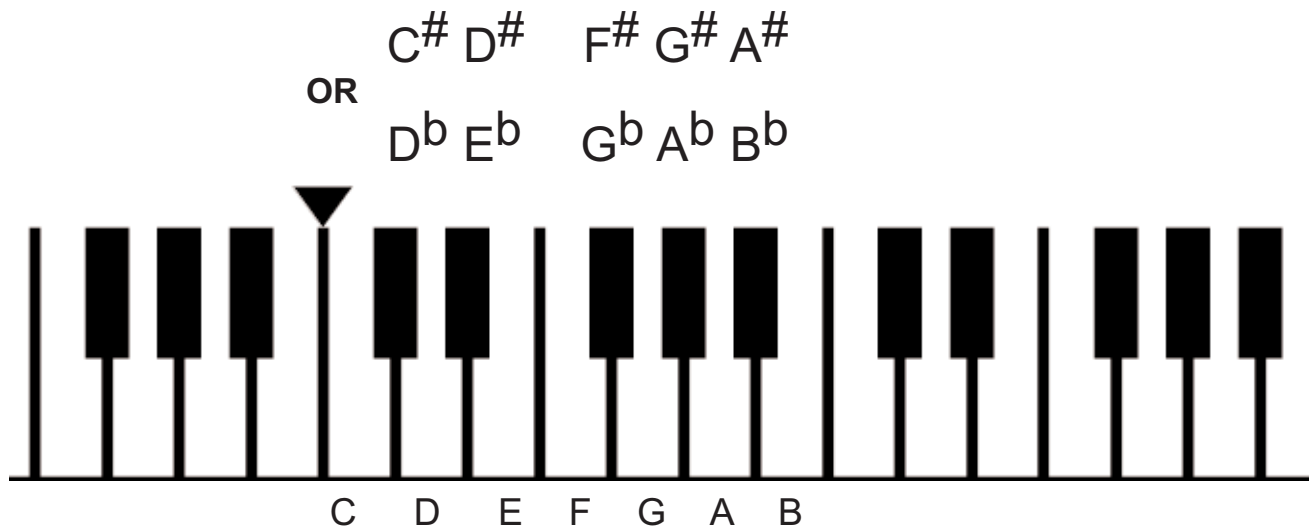
# THE BLACK KEYS

The black keys are known as either SHARPS (  $\sharp$  ) or FLATS (  $\flat$  )  
(don't worry about WHY - just memorize it all for now)

They are named using the white key NEAREST to them on their left or right.



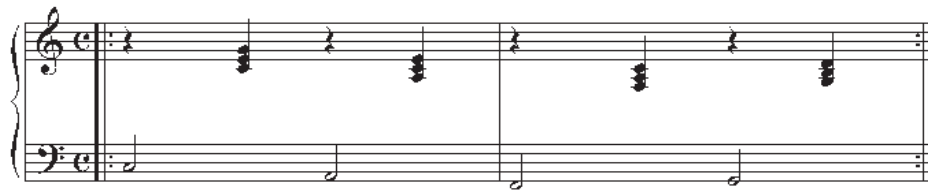
Can you see how the other black keys are named




**REMEMBER - DON'T ASK WHY - JUST ACCEPT IT FOR NOW**


# Basic Musical Notation

So what do all the lines and symbols MEAN?

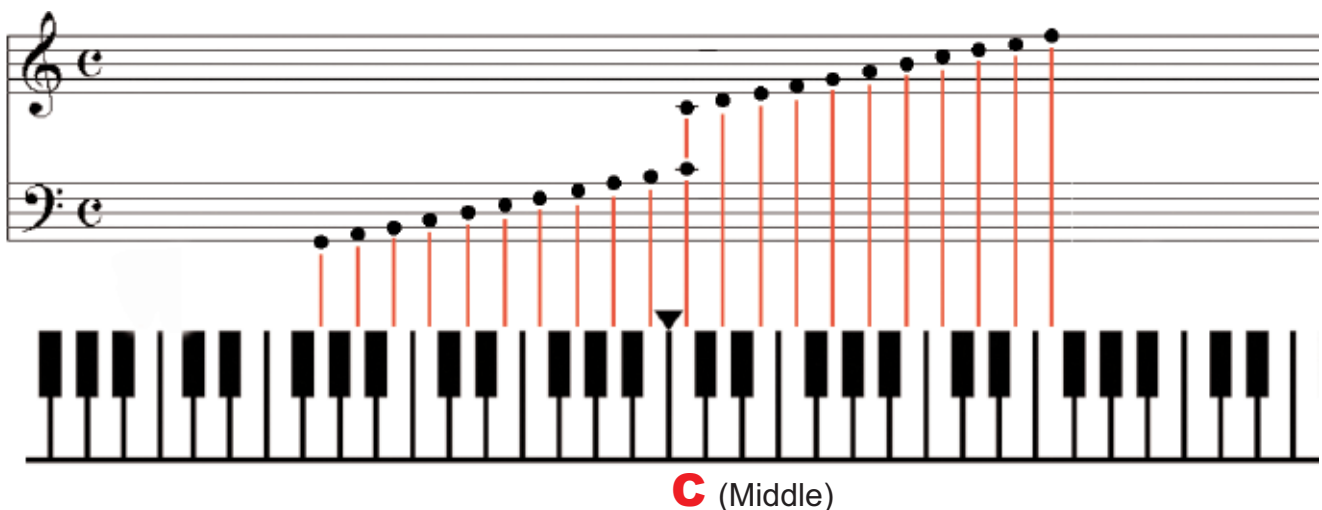


It's simple...

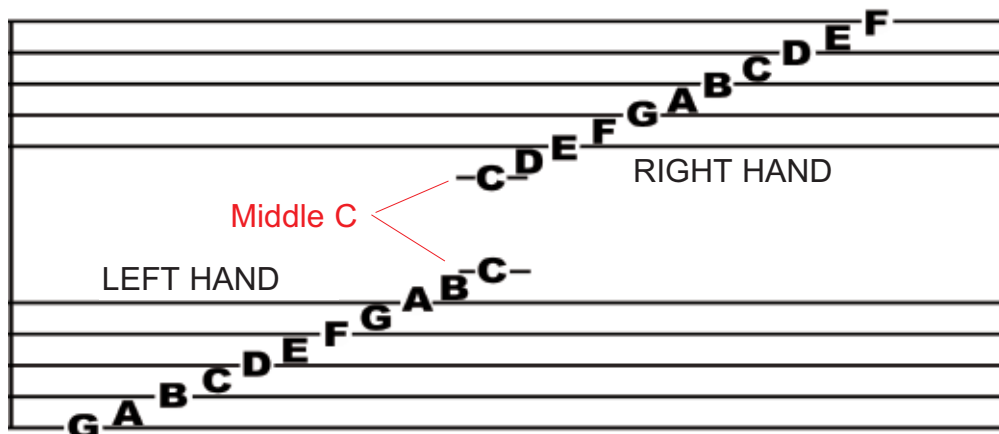
The **TOP** set of lines (and the spaces between them) represent keys to the **RIGHT** of middle C on your piano that are often played with the **RIGHT HAND**. (The symbol )

The **BOTTOM** set of lines (and the spaces between them) represent keys to the **LEFT** of middle C that are often played with your **LEFT HAND**. (The symbol )

The two sets of lines are 'split' at MIDDLE C - which is indicated by a separate small line **either** below the Right Hand lines **or** above the Left Hand lines



Or look at it this way



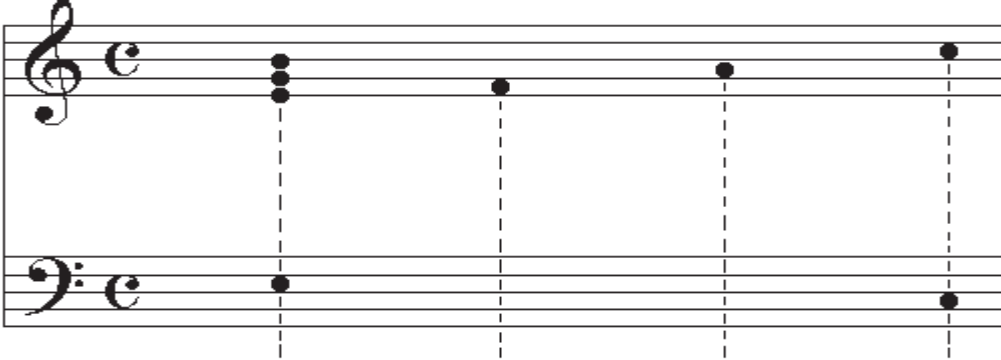
# JUST LIKE READING A BOOK

We read music in the same way that we read the sentences of a novel – **from the left of the page to the right.**

Getting back to our 'dots' on the Lines and Spaces. As we scan from left to right we play those keys (notes) that the dots on the Lines and Spaces represent.

Should there be SEVERAL dots (notes) in the SAME VERTICAL PLANE we must play these keys SIMULTANEOUSLY.

Read from left to right

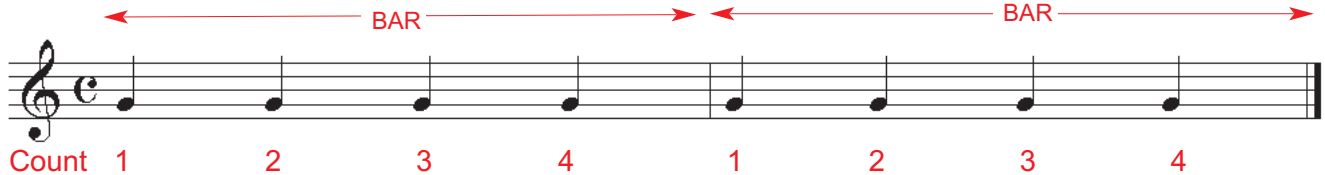
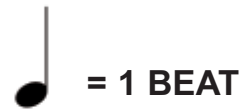


Order of play      1st      2nd      3rd      4th

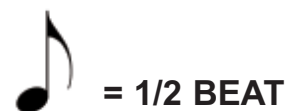
# BARS & BEATS

To make music easier to follow it is divided into segments called BARS.  
BARS are divided into BEATS.

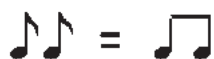
The most commonly used rhythm is 4 BEATS in EACH BAR.



A beat with a 'hook' on it is a HALF BEAT.  
You could play up to 8 half beats in each bar.



To make half beats easier to write out, if there are two, three or four in a row they are grouped together by joining the hooks of their tails.



So 8 HALF beats are written:



Notice that half beats are counted with the use of the word 'and' (or the symbol + ).  
This means we don't have to start counting out too many numbers.



Notes can be HELD for 2 beats (hold each note DOWN for 2 beats)

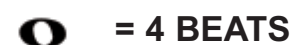







Count ( 1 2) (3 4) (1 2) (3 4)

Notes can be HELD for 4 beats (hold each note DOWN for 4 beats)







Count ( 1 2 3 4) (1 2 3 4)

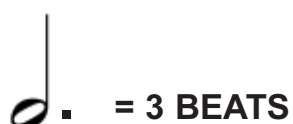
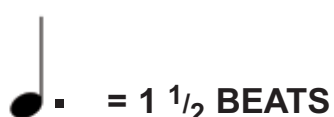
Periods of **silence** are shown by symbols called RESTS.





Count 1 2 3 (4) 1 2 (3 4) 1 + 2 + 3 + 4 (+) (1 2 3 4)

A DOT placed BESIDE a note means you extend the duration of the note by another HALF it's length - ie.



Etc

# ADDITIONAL THEORY



# KEY SIGNATURES

You will hear musicians saying “What ‘key’ is the song in?”

When you play all the white notes from one C up to another you have played the SCALE of C major. If you write a melody or chord progression based on that scale you are playing in the KEY of C major - simple as that.

Since there are lots of scales there are lots of ‘KEYS’. (Don’t worry about WHY) Some have a certain number of sharps or flats.

For instance the SCALE of Bb is Bb, C, D, Eb, F, G, A, back to Bb  
Can you see there are two flat notes - Bb and Eb

In written notation - instead of writing in a sharp or flat EVERY time it occurs they decided to just write them at the start so that you know which KEY you are playing in.

So.. if you see sharps or flats at the START of a piece of music you will know that any note that falls on those lines or spaces has to be a sharp or flat.

For example



The KEY of ‘C’ - NO sharps or flats



The KEY of ‘D’ -

This has TWO sharps C# and F#

Notice the two sharps at the start of the bar - this means all ‘C’s and ‘F’s are sharp



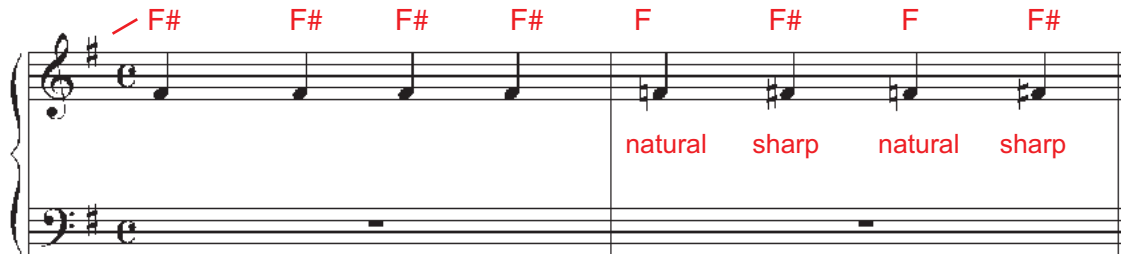
The KEY of ‘Bb’ -

This has TWO flats Bb and Eb

Notice the two flats at the start of the bar - this means all ‘B’s and ‘E’s are flat

## The 'NATURAL' symbol

A key signature may indicate that a certain note is to be sharp or flat but IF at times that note is to be played 'naturally' (NOT sharp or flat) then a 'natural' symbol is put beside it. If it is then to be sharpened again in the same bar a sharp symbol is placed beside it.

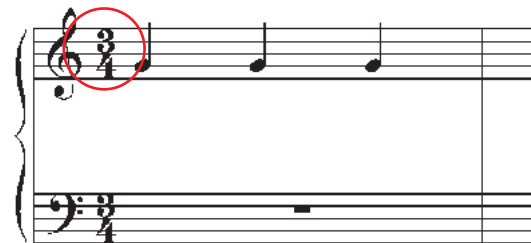
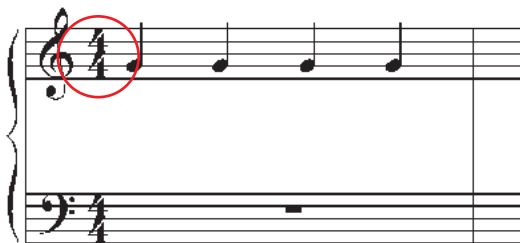


## TEMPO

Mostly you have been playing music which has four beats in each bar  
This is known as 4/4 time or 'compound time (C)

You have also played a few tunes with three beats to a bar (Like a waltz)  
This is known as 3/4 time

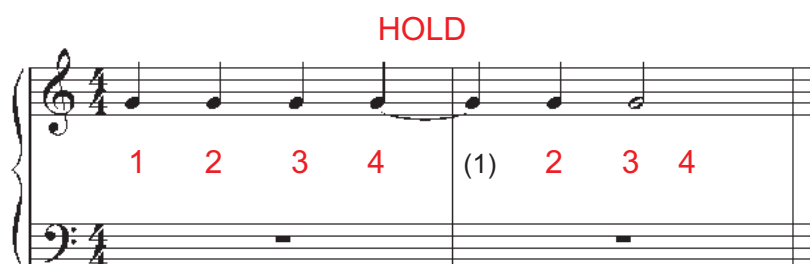
So, when you see these type of numbers at the start of a tune you will know what 'tempo' you are to play in - (how many beats to the bar).



## TIES

If you see a CURVED LINE joining two notes that are EXACTLY the same this means you HOLD the note for the entire length of both notes (join the lengths together)

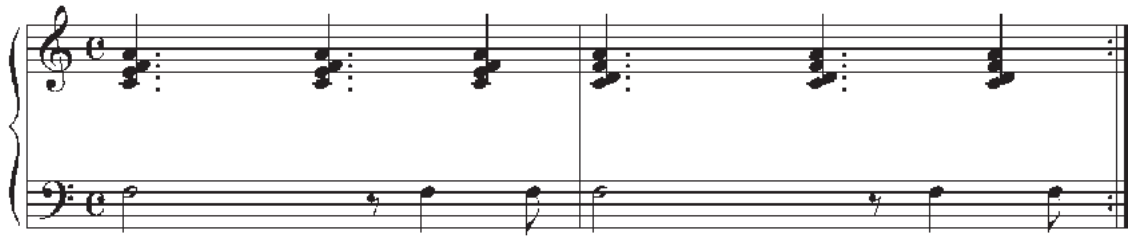
Remember DON'T play the second note IF there is a curved line connecting them



## REPEATS

If you see a thick and thin line with two dots at the end of a section of music this means you are to REPEAT the entire section

REPEAT



## MUSICAL 'LANGUAGE'

In order for a composer to convey in written notation exactly HOW they want a sight reader to play a piece they use certain words or symbols that have certain meanings.

For instance

“f” stands for ‘forte’ which means loud - ‘ff’ stands for VERY loud and so on

‘p’ stands for ‘piano’ which means softly - ‘pp’ stands for Very soft

‘mf’ stands for ‘medium loud’ - ‘mp’ stands for ‘medium soft’

You may see words like ‘Allegro’ which means ‘fast tempo’ or ‘Largo’ which means ‘very slow’

If you want to explore musical language in more depth there are plenty of books that deal with this in greater detail or there are lots of internet sites dedicated to musical theory.

The main purpose of pianoforall is to give you information you CAN'T find elsewhere!

## SEEING THE NOTATION IN TERMS OF 'DISTANCES'

There are several ways to sight read - obviously you can simply learn the names of all the lines and spaces and get to know where they are on the piano.

But there is another way you can approach sight reading. You can see lines and spaces as DISTANCES apart

For instance



Most melodies have many notes close together, otherwise the music would sound rather dis-jointed so you will be able to use this method of sight reading quite often.

# MEMORISING THE LINES AND SPACES

I'm sure everyone has heard the phrase "Every Good Boy Deserves Football" and of course this is used to help memorise the lines of the Right Hand staff in musical notation.

This really IS the best way to do it. There is a special 'Note Finder' on the next page which you can print out but it is still best to use your memory.

Here are the usual tricks.. Check this on your NOTE FINDER

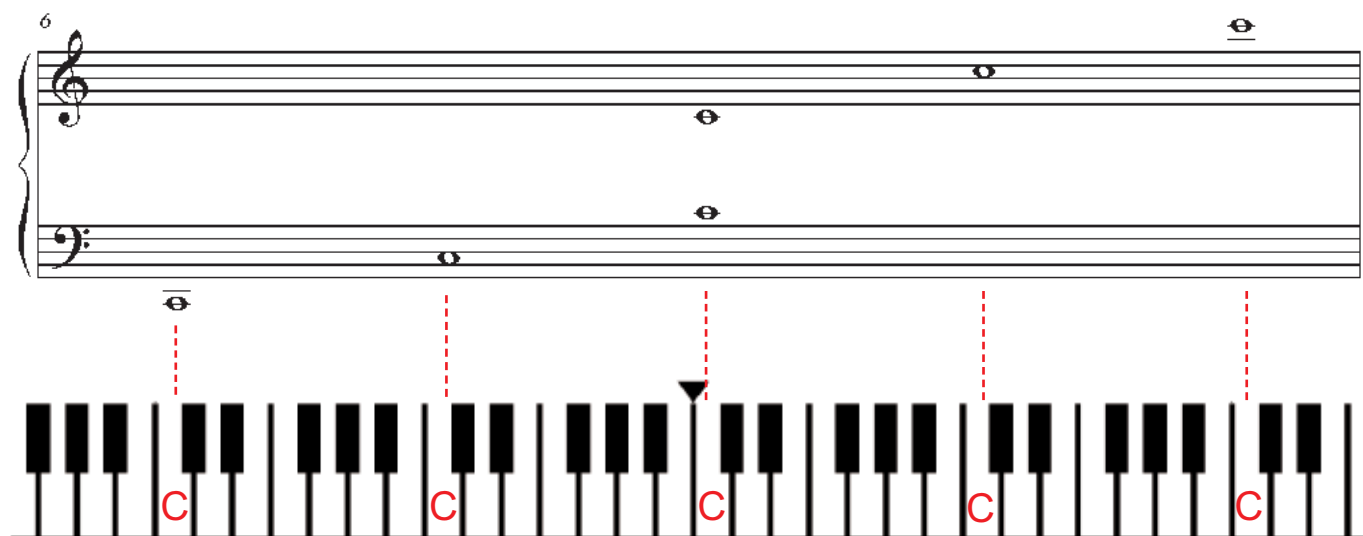
RIGHT HAND LINES      **E**very **G**ood **B**oy **D**eserves **F**ootball  
RIGHT HAND SPACES    **F A C E**

LEFT HAND LINES      **G**ood **B**oys **D**on't **F**righten **A**nimals  
LEFT HAND SPACES    **A C E** Garage

Then notice that the Lines and Spaces above and below the Right Hand lines have the same pattern. This is the same for the Left Hand.

## USE ALL THE C NOTES AS ROUGH GUIDES

Very often I will write in the names of the notes for you but you STILL have to know WHERE each note is. If you memorise the position of the C notes. this will help you 'get your bearings'.



# NOTE FINDER

Print this out

MIDDLE C

The position of the C's



# ODDS & ENDS

## **PRACTICE HANDS SEPARATELY**

Always practice both hands SEPARATELY before you attempt hands together. If you try a tune with both hands and can't do it you get frustrated and give up. When you practice hands SEPARATELY you get the sense that you WILL be able to do it - it will just take some practice.

## **SING THE MELODY AS YOU PLAY THE LEFT HAND**

If you find it difficult to 'match' the two hands together try SINGING the right hand AS you play the left hand part a few times BEFORE you use your right hand. Your brain is then able to translate this into your hand much easier.

## **USE A METRONOME**

If you practice with a Metronome from the start you will have much better timing as you progress. When we play on our own we tend to take slightly longer over more difficult passages but don't really realise that we are behind the time. Try playing along with a metronome and you will see exactly what I mean.

## **BUY CHILDRENS SIGHT READING BOOKS** (Second Hand if you can)

If you are really interested in taking sight reading seriously buy as many starter books as you can.

## **THE 'GOLDEN' RULE**

Practice what you CAN'T play not what you CAN play.  
This is the only sure way to improve.

## **USE THE 'THREE TIMES' PER SESSION RULE**

When you are learning a difficult piece which you are tending to avoid - promise yourself to practice it THREE times each practice session. It doesn't matter if you make loads of mistakes just muddle through it three times then leave it. Be prepared to do this for several weeks before you see any improvement.  
Then see what happens..

## THE PIANOFORALL WAY TO SIGHT READ

If you look at the following pieces you will see that there are several devices that will help you along the way

### **CHORDS - PATTERNS - MOTIFS**

All classical pieces are created using chords, patterns and motifs. Some are more obvious than others and you can use this to your advantage.

Since you now have a thorough understanding of chords and Inversions you will easily be able to pick them out in the following pieces. I have written in the various chords used to help you pick out the notes more easily.

Certain pieces also use very repetitive patterns and motifs. This allows you to concentrate on the notes themselves.

### **I HAVE NAMED SOME OF THE NOTES FOR YOU**

I believe that half the incentive to learn to sight read comes from really enjoying being able to play these beautiful pieces. So why should you be deprived of this because it is so difficult to memorize the notes. In some pieces I have written in some or all of the notes so that you can play and enjoy the music. There may then be the same piece WITHOUT these visual clues on the next page. I will leave it up to you to decide whether you wish to play with a 'safety net' or not.

### **THE PIANOFORALL 'RED DOT' SIGHT READING AID**

This is one of the simplest yet most effective sight reading aids you will ever try. Basically - I have made all sharp or flat notes RED so that you don't have to figure it out yourself.

One of the most difficult aspects of sight reading is remembering which notes are sharp or flat depending which key you are playing in (see page 11) pianoforall takes care of this by simply making these notes RED.

Should you then wish to practice these tunes WITHOUT these helpful red dots simply photocopy the pieces on a black and white photocopier and hey presto - the red dots will be gone.

### **GOOD LUCK**

Sight reading is not easy but it is a skill worth practicing. To be able to read and play what artists like Chopin and Beethoven actually wrote down is an incredible feeling. Keep practicing, you WILL get better day by day.

# PRACTICE PIECES



# RIGHT HAND ONLY PRACTICE

## Lavender Blue



Sheet music for "Lavender Blue" (Right Hand Only). The piece is in 3/4 time and B-flat major. The melody is written on a single staff. Fingering numbers (1-5) are provided below the notes. Red letter names (F, C, B, A, G) are placed above the corresponding notes.

Measure 1: F (1), C (5), C, C, B (4), A (1), G (5), F (5), D (5), D, D.

Measure 2: F (1), C (5), C, C, B (4), A (1), G (4), F (4), B (4), A (4), G (4), F (4).

## Lullaby (Brahms)



Sheet music for "Lullaby (Brahms)" (Right Hand Only). The piece is in 3/4 time and E-flat major. The melody is written on a single staff. Fingering numbers (1-5) are provided below the notes. Red letter names (E, G, C, B, A, D, F) are placed above the corresponding notes.

Measure 1: E (1), E (2), G (2), E (1), E (2), G (2), E (1), G (2), C (2), B (2), A (2), A (2), G (2), D (2), E (2), F (2), D (2), D (2), E (2).

Measure 2: F (1), D (2), F (5), B (4), A (4), G (4), B (4), C (4), C (4), C (4), A (3), F (3), G (3), E (2), C (2).

Measure 3: F (2), G (1), A (1), E (1), G (1), C (1), C (1), C (1), A (3), F (2), G (2), E (2), C (2), F (2), G (2), F (2), D (2), C (2).

## Auld Lang Sang



Sheet music for "Auld Lang Sang" (Right Hand Only). The piece is in 4/4 time and C major. The melody is written on a single staff. Fingering numbers (1-5) are provided below the notes. Red letter names (C, F, A, G, F, A, F, C) are placed above the corresponding notes.

Measure 1: C (1), F (3), F (3), A (3), G (3), F (3), A (3), G (3), F (3), F (3), A (3), C (3).

Measure 2: D (5), D (2), C (1), A (2), A (1), F (3), G (1), F (2), G (2), A (2), G (2), F (2), D (1), D (2), C (2), F (5).

# RIGHT HAND ONLY PRACTICE

## Toreador's Song (from Carmen)



Handwritten musical notation for Toreador's Song (from Carmen) in 4/4 time. The melody is written on a single staff. Fingerings are indicated by numbers 1-5 below the notes. Red dots mark specific notes. The notes are labeled with letters above them.

Notes and fingerings: 3, 1, 2, 3, 3. Notes: C, D, C, A, A, A, G, A, B, A, B, G, C, A, F, D, G, C.

Notes and fingerings: 1, 5, 1, 3, 2, 1. Notes: G, HOLD, D, C, B, A, G, A, B, A, E, A, A, G#, B.

Notes and fingerings: 5, 1, 2, 5, 2, 4. Notes: E, HOLD, D, C#, D, G, A, B, A, F, D, C, F, C, B, A, G, F.

## Greensleaves



Handwritten musical notation for Greensleaves in 4/4 time. The melody is written on a single staff. Fingerings are indicated by numbers 1-5 below the notes. Red dots mark specific notes. The notes are labeled with letters above them.

Notes and fingerings: 1, 2, 2, 2, 2, 2, 1, 1. Notes: A, C, D, E, F, E, D, B, G, A, B, C, A, A, G, A, B, G#, E, A.

Notes and fingerings: 2, 2, 2, 3, 1, 3, 2, 3, 4. Notes: C, D, E, F, E, D, B, G, A, B, C, B, A, G#, F#, G, A, A.

## Oh When The Saints



Handwritten musical notation for Oh When The Saints in 4/4 time. The melody is written on a single staff. Fingerings are indicated by numbers 1-5 below the notes. Red dots mark specific notes. The notes are labeled with letters above them.

Notes and fingerings: 1, 2, 2, 1, 1, 3. Notes: G, B, C, D, G, B, C, D, B, G, B, A, B, B, A.

Notes and fingerings: 1, 2, 4, 2, 2, 1. Notes: G, G, B, D, D, C, HOLD, B, B, C, D, B, G, A, G.

# CHOPSTICKS!

It's still a lot of fun!

Only use your **2nd finger of both hands**. These are your 'chopsticks'



Note that although you are to use both hands - these are RIGHT HAND staves only

The musical score consists of eight staves of music, each representing a right-hand part. The notes are written in a 2/4 time signature. The notes are labeled with red letters indicating the fingerings: G, F, E, B, C, D, E, C, F, E, C, D, C, B, A, G, A, G, F, E, A, G, E, D, C, B, A, G, A, G, B, A, B, C, G, C, F, E. The notes are written in a 2/4 time signature. The notes are labeled with red letters indicating the fingerings: G, F, E, B, C, D, E, C, F, E, C, D, C, B, A, G, A, G, F, E, A, G, E, D, C, B, A, G, A, G, B, A, B, C, G, C, F, E.

## Fur Elise

The reason this piece is often used for beginners is that it makes very obvious use of chord tones and the Left and Right hands are almost separate.

Notice that the Left hand is very often in the Ballad style discussed in book 5. The only exception is the E chord which is simply a 'broken chord'

See if you can MEMORISE this piece.



## Fur Elise

Am (bkwds)

E chord

Chord progressions and notes for measures 1-10:

- Measures 1-2: Treble staff has notes E, D# (4), E, D# (3), E, B, D, C, A. Bass staff has notes A, E, A.
- Measures 3-4: Treble staff has notes C, E, A, B. Bass staff has notes E, G#, B.
- Measures 5-6: Treble staff has notes E, E, D# (1), E, D# (4), E, B, D, C, A. Bass staff has notes A, E, A.
- Measures 7-8: Treble staff has notes B, E, C, B, A. Bass staff has notes A, E, A.
- Measures 9-10: Treble staff has notes B, C, D, E. Bass staff has notes C, G, C.

# BEETHOVEN

## Fur Elise

page 2

10

D F E D C E D C B E

G Am E

G D G A E A E B E

13

E D# E D# E D# E B D C A C E A

Am

A E A

17

B E G# B C E E D# E D# E B D C

E Am

E G# B A E A

20

A C E A B D C B A

Am E

A E A E G# B A



# BACH Prelude and Fugue No. 1 in C Major (Ave Maria)

(from The Well Tempered Clavier Book 1)

This beautiful Prelude by Bach is a great piece to sightread because it sounds incredibly impressive yet is relatively easy to play once you discover the repetitive pattern.

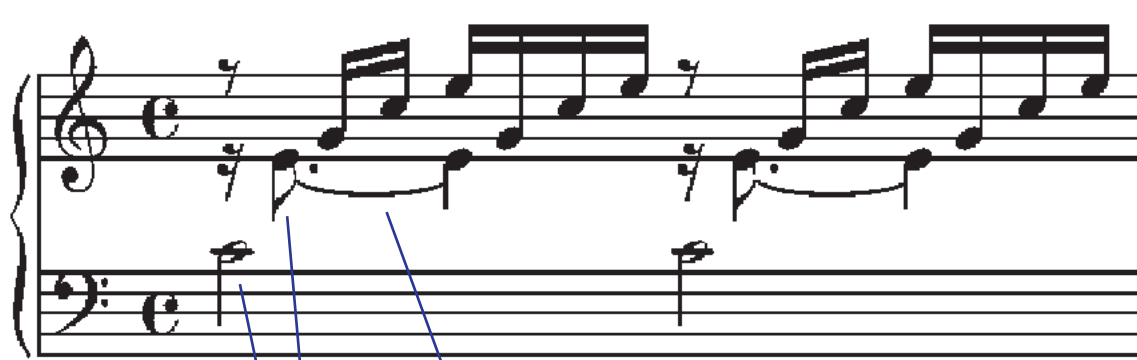
The secret is that each bar uses a repeat pattern of 5 notes. So once you find the 5 notes you can play the rest of the bar while studying the NEXT bar to find the next 5 notes and so on.

Look at the musical notation for the first bar. Observe the process.




1. The left hand plays the first 2 notes
2. then the right hand plays the next 3 notes and then repeats them
3. Then all the above is repeated for the second half of the bar

C E G C E G C E C E G C E G C E

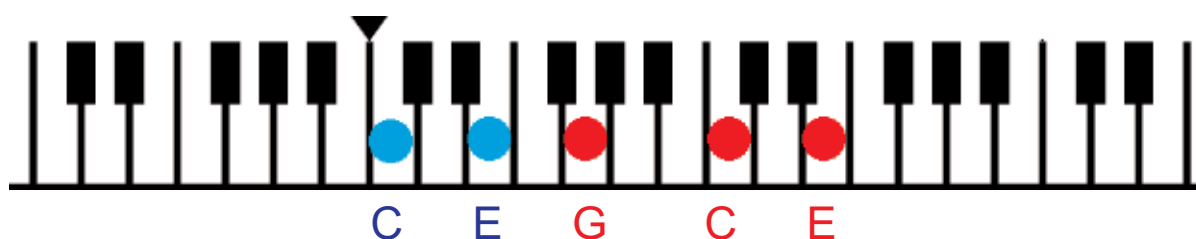


LEFT HAND This means the note is TIED (held) - (so it isn't played again)



The image shows the first bar of the musical score for Bach's Prelude in C Major. The notation is for a grand staff (treble and bass clefs). The first half of the bar (measures 1 and 2) shows the left hand playing a C (C4) and an E (E4), which are tied across the bar line. The right hand plays a G (G4), C (C5), and E (E5) in the first measure, and then repeats G (G4), C (C5), and E (E5) in the second measure. The second half of the bar (measures 3 and 4) repeats the same pattern. The notes are color-coded: C and E are blue, G is red. A speaker icon is located at the bottom right of the notation.

## Bar 1 notes



Now it's time to try the whole piece.

There are two versions - one with the five notes written out and one without. Try to play without the 'safety net' as soon as you can.

# BACH Prelude and Fugue No. 1 in C Major (Ave Maria) (from The Well Tempered Clavier Book 1)



CEGCE C D A D F

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

C D F# A D B D G D G B C E G C

A C E G C D A D F# C G B D G B

G Bb E G C# F A D A D F Ab D F B

E G C G C E F A C F D F A C F

# BACH Prelude and Fugue No. 1 in C Major (Ave Maria)

(page 2)

18 GD GBF CE GCE CG Bb CE

21 FF ACE F#C ACEb Ab F BCD

24 GF GBD GE GCE GD GCF

27 GD GBF GEb AC F# GE GCG

30 GD GCF GD GBF CC G Bb E

33 CC F A C F C A C A F A F D F D CCG BD F DB DB GBD F E D CBckwds

The musical score is presented in a standard notation format with a treble and bass clef. The right hand plays a continuous eighth-note pattern, while the left hand plays a bass line. The score is divided into six systems, each with a key signature change indicated by a red dot on the staff. The key signatures are: C major (18-20), C major (21-23), C major (24-26), C major (27-29), C major (30-32), and C major (33-35). The final measure is a whole note chord.

# CHOPIN

## Waltz in A minor

This next piece is also quite easy once you analyse the chords and patterns.

- The left hand plays the same chord progression Am, Dm G7, C four times
- The first Left Hand note of each bar is the ROOT note of the chord that follows
- The Right Hand very often uses a chord note at the start of each bar

Try the Left Hand chord progression before you play hands together



Notice how low the first A note is



Am Dm (middle) G7 (no 5th) C (middle)

A D G C

Count 1 2 3 1 2 3 1 2 3 1 2 3

### ALTERNATIVE LEFT HAND

There is another really easy way to play the left hand of this piece if you can stretch your fingers far enough.

Instead of using a STRIDE - ie hitting a bass note and then moving your hand up to play a chord - you use a broken chord which spans TEN notes. Try it!



Am Dm G C

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

A D G C

# CHOPIN

## Waltz in A minor



E A B C C D E F B C D A G F  $\text{EF}$  E  $\text{F\#}$  E

Am Dm (middle) G7 C (middle)

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

Am Dm (middle) G7 C (middle)

A B C C D E F B C D A G F  $\text{EF}$  E  $\text{F\#}$  E

Am Dm (middle) G7 C (middle)

C D E E F G A G  $\text{F\#}$  G D F E

Am Dm (middle) G7 C (middle)



# JEAN PHILIPPE RAMEAU

## Rondino



5 4 3 2 1 3

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

C C B A B G C C G F

5 3 1 4 1 5 1 5 1 2

G F E F D E F E D E C D E G F E D E C

E A D G C G G C G C

9 5 4 3 2 1 3

D C B C A B C B A B G A B D C B A G A G F# E D

G G F# E F# D G G D C

13 5 3 4 5

D C B C A B C B A B G A B D C B A G G

B E A D G D D G

J. S. BACH  
**Jesu Joy of Man's Desiring (in C)**  
(used by The Beach Boys in "Lady Lynda")

RIGHT HAND

Even if you just learn the RIGHT hand part of this piece it still sounds great.  
See if you can spot the broken chords in the right hand.

Just be careful with the fingering.

LEFT HAND

Don't just READ the left hand - NOTICE how it has certain memorable  
PATTERNS in it - this makes it FAR easier to remember.

LINE 1 (two octave patterns)

C - C - A - E - E - A

LINE 2 (almost a straight bass run)

D - E - F - G - B - B - G

LINE 3 (same as line 1)

C - C - A - E - E - A

LINE 4 (another bass run then octave C's)

F - F# - G - C - C - E - C

Try to look at ALL the pieces in this way.

Pick out shapes - patterns - repeat patterns - bass runs - chords



J. S. BACH

# Jesu Joy of Man's Desiring (in C)

(used by The Beach Boys in "Lady Lynda")



Sheet music for J. S. Bach's "Jesu Joy of Man's Desiring (in C)". The music is presented in four systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5. Chords are labeled with letters C, D, E, F, G, A, B. The key signature is one flat (B-flat).

**System 1:**

Treble staff: C D E G F F A G G C B C G E C D E  
Fingerings: 1 4 1 3 2 5 5 3 2 1 2 1  
Bass staff: C C A E E A  
Fingerings: 5 1 2 5 1 2

**System 2:**

Treble staff: F G A G F E D E C B C D G B D F E D  
Fingerings: 3 1 3 2 1 1 2 3 4 1 2 3 4  
Bass staff: D E F G B B G  
Fingerings: 5 4 3 2 1 1 2

**System 3:**

Treble staff: E C D E G F F A G G C B C G E C D E  
Fingerings: 3 1 4 1 3 2 5 5 3 2 1  
Bass staff: C C A E E A  
Fingerings: 5 1 2 5 1 2

**System 4:**

Treble staff: A G F E D C G C B C E G C G E C E G C (middle)  
Fingerings: 1 4 3 2 1 3 1 3 2 1 2 3 5 3 2 1 2 3  
Bass staff: F F# G C C E C  
Fingerings: 3 2 1 5 1 5 1



# J. S. BACH

## Jesu Joy of Man's Desiring (in G)

Moderato

*p*

1 1 5 5 3 2 1 2 1

G A B D C C E D D G F# G D B G A B

G G E B B E

3 C D E D C B A B G F# G A D F# A C B A

3 1 3 1 2 3 4 1 2 3 4

A B C D F F D

B G A B D C C E D D G F# G D B G A B

1 1 5 4 5 3 2 1

G G E B B E

7 E D C B A G D G F# G B D G D B G B D G (middle)

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

C C# D G G B G

# BACH

## Air on a G String

You will instantly recognize this piece for it's very distinctive Left Hand bass OCTAVE bass line.

Practice hands separately and sing along when you play the left hand.

Try to memorize pieces like this - if you play it a few dozen times you will be able to play it by ear!.



C Chord (Middle)

A F D C B C

A (note on bottom)

5 3 2 1 2 4

C C B B A A G G F F F# F#

B A G G Bb A Bb G Bb A E Bb A D C# G F

3 5 2 2 2 3 2 5

G G F F E E D D C# C# A A

F D C D E F D G D A G C B F E E F# G

4 2 1 5 2 3 1 4 2 3

D D C C B B G G C C B B

C C D E E D D C B A A B C C B A G backwards

1 1 3 1

F# G

A D C D

G A B C D F E D

NOT Octaves



# BACH

## Minuet in G

page 1

This Minuet is in the key of G which has one Sharp - F#  
So every time you play an F it must be Sharp (marked in red)



**System 1 (Measures 1-4):**

- Measure 1: Treble (D5, G5, A5, B5, C6), Bass (G2 chord)
- Measure 2: Treble (D5, G5, A5, B5, C6), Bass (A3)
- Measure 3: Treble (D5, G5, A5, B5, C6), Bass (B3)
- Measure 4: Treble (D5, G5, A5, B5, C6), Bass (C3)

**System 2 (Measures 5-8):**

- Measure 5: Treble (C5, D5, C5, B4, A4, B4), Bass (A3)
- Measure 6: Treble (C5, D5, C5, B4, A4, B4), Bass (G3)
- Measure 7: Treble (C5, D5, C5, B4, A4, B4), Bass (D3)
- Measure 8: Treble (C5, D5, C5, B4, A4, B4), Bass (B2, C3, B2, A2)

**System 3 (Measures 9-12):**

- Measure 9: Treble (D5, G5, A5, B5, C6), Bass (B3)
- Measure 10: Treble (D5, G5, A5, B5, C6), Bass (A3)
- Measure 11: Treble (D5, G5, A5, B5, C6), Bass (G3)
- Measure 12: Treble (D5, G5, A5, B5, C6), Bass (B3)

**System 4 (Measures 13-16):**

- Measure 13: Treble (C5, D5, C5, B4, A4, B4), Bass (A3)
- Measure 14: Treble (C5, D5, C5, B4, A4, B4), Bass (F#3)
- Measure 15: Treble (C5, D5, C5, B4, A4, B4), Bass (G3)
- Measure 16: Treble (C5, D5, C5, B4, A4, B4), Bass (B3)

# BACH

## Minuet in G

page 2

17 B G A B G A D E F# D G E F# G D

4 2 3 1 4 2

1 3

G F# E G E

20 C# B C# A A B C# D E F# G F# E

3 1 2 3 1 4 3

A A A B D C#

23 F# A C# D D G F# G E G F# G

3 3 5 1 2 1 5

D F# A D C B D B C E C

27 D C B A G F# G A D E F# G A B

5 2 2 1 2 1 1 2 3 1

B A G D D F#

30 C B A B D G F# G (backwards)

3 1 2

E G F# G B D G D G

# VERDI

## La Donna e Mobile (from Rigoletto)

The Left Hand of this piece is full of SPLIT CHORDS

Listen to the sound clip to remind you how the tune goes.

Then learn the LEFT hand and SING the tune as you play. Then try both hands.

It's easier than it looks.

There are two versions - the first is easier.

Version 1.

The left hand chords are mostly very basic split chords.

Version 2.

The left hand chords are a bit more complicated.

ie bars 1 and 2 uses a low C note followed by a C middle chord

bars 3 and 4 use a split G7 chord with no 5th

There are also a few 'Grace notes' in the Right Hand - these are notes played VERY quickly just before the main note. These notes are written in smaller than other notes



# VERDI

## La Donna e Mobile (from Rigoletto)



Sheet music for the piano accompaniment of "La Donna e Mobile" from Verdi's *Rigoletto*. The music is in 3/4 time and features a melody with various chords and fingerings indicated.

**Measures 1-5:** Melody starts with a whole rest, followed by E, G F D, D, and F E C. Chords in the bass are C, G, and G. Fingerings: 3, 3.

**Measures 6-10:** Melody continues with E D C, C B B, D C A, A G G, and E. Chords in the bass are G, G, C, and C. Fingerings: 4, 5, 3.

**Measures 11-15:** Melody continues with G F D, D, F E C, E D C, and C B B. Chords in the bass are G, C (middle), and G. Fingerings: 3, 5.

**Measures 16-20:** Melody continues with D C A, A G G, D E D, G D, and E F E. Chords in the bass are C, 5 F#, G, and E. Fingerings: 5, 2, 5.

**Measures 21-25:** Melody continues with A E, G A G, A G, F G F E, and D C. Chords in the bass are Am, G7, C, G, and C. Fingerings: 3, 2 3 1 2, 1.

VERDI  
La Donna e Mobile (from Rigoletto)  
harder version

Sheet music system 1 (measures 1-5). The key signature is one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated in red above the staff: E, G F D, D, F E C. The bass line includes a C middle octave and a C/G chord.

Sheet music system 2 (measures 6-10). The key signature is one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated in red above the staff: E, D, C, B C, B B, D, C, A, B A, G G, E. The bass line includes a G7 chord and a C chord.

Sheet music system 3 (measures 11-15). The key signature is one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated in red above the staff: G F D, D, F E C, E, D, C, B C, B B. The bass line includes a G7 chord and a C/G chord.

Sheet music system 4 (measures 16-20). The key signature is one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated in red above the staff: D, C, A, B A, G G, D, E D, D, G, D, E, F E, E. The bass line includes a C chord, a D7 chord, a G chord, and an E7 chord.

Sheet music system 5 (measures 21-25). The key signature is one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated in red above the staff: A, E, G, A G, G, A, G, F G F E, D, C. The bass line includes an Am chord, a G/B chord, a C chord, a G7 chord, and a C chord.





# STRAUSS

## The Blue Danube



Sheet music for "The Blue Danube" by Strauss, featuring piano accompaniment with fingerings and chord markings.

**Measures 1-6:** Treble clef notes: C, C, E, G, G, G, G, E, E, C, C, E, G, G, G. Bass clef notes: (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest). Chord markings: C, C, (G7), D.

**Measures 7-12:** Treble clef notes: G, F, F, B, B, D, A, A, A, A, F, F, B. Bass clef notes: (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest). Chord markings: D.

**Measures 13-18:** Treble clef notes: B, D, A, A, A, A, E, E, C, C, E, G, C, C. Bass clef notes: (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest). Chord markings: C, C (backwards), E.

**Measures 19-25:** Treble clef notes: C, G, G, C, C, E, G, C, C, C, A, A, D, D, F, A. Bass clef notes: (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest). Chord markings: Dm.

**Measures 26-31:** Treble clef notes: A, F#, G, E, C, E, E, D, A, G, C, C, C, C. Bass clef notes: (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest), (rest). Chord markings: (G7), C, C (backwards), D, B, 5, 5, 5.

# STRAUSS

## The Blue Danube

harder version

Measures 1-6 of the piano introduction. The key signature has one sharp (F#). The time signature is 3/4. Fingerings are indicated by numbers 1-5. Chords C and G are marked in red. The bass line starts with a whole rest in measure 1, then plays a descending eighth-note scale in measures 2-3, and a series of chords in measures 4-6.

Measures 7-12. The melody continues in the right hand with eighth-note patterns. The bass line consists of a steady eighth-note accompaniment. Chords D and B are marked in red.

Measures 13-18. The right hand features a mix of eighth and sixteenth notes. The bass line continues with eighth-note accompaniment. A chord of 5 is marked in red at the end of measure 18.

Measures 19-25. The key signature changes to two sharps (F# and C#). The melody in the right hand uses eighth-note patterns. The bass line continues with eighth-note accompaniment. Chords 5 and 3 are marked in red.

Measures 26-31. The melody in the right hand continues with eighth-note patterns. The bass line continues with eighth-note accompaniment. Chords 3, 2, 1, 5, 1, 2, 5 are marked in red.

# BRAHMS

## HUNGARIAN DANCE

This is a piece of two halves

Bars 17 to 32 are exactly the same as bars 1 to 16 but played an octave higher.

So if you learn the first 16 bars you'll know how to play the whole piece.

Notice that the Left Hand is in a 'Marching Rhythm' and uses very simple chord shapes

In bar 26 you will notice a strange dotted line with the symbol '8va' in front of it. This means you are to play everything (on that stave) an octave HIGHER than written for as long as the dotted line lasts. The reason for this is simply to make the music easier to write out.



Play all notes on the Right Hand stave an OCTAVE (eight notes) higher than written

In bars 13 and 14 notice that the fingering for the pattern is the SAME even though the pattern moves downwards. This makes it easier to remember. Just 'bounce' the whole shape left each time.

# BRAHMS

## HUNGARIAN DANCE



The first system of the musical score for 'The Christmas Song' consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a single eighth note G4 (labeled '1' below it) with a red 'E' above it. The second measure contains a beamed eighth-note pair (F#4, G4) and a quarter note A4 (labeled '5' below it) with red 'D C B' above it. The third measure contains a half note A4 (labeled '5' below it) with a red 'A' above it. The fourth measure contains a single eighth note G4 (labeled '1' below it) with a red 'E' above it. The fifth measure contains a beamed eighth-note pair (F#4, G4) and a quarter note A4 (labeled '3' below it) with red 'C' above it. The sixth measure contains a single eighth note G4 (labeled '5' below it) with a red 'E' above it. The seventh measure contains a beamed eighth-note pair (F#4, G4) and a quarter note A4 (labeled '3' below it) with red 'C' above it. The eighth measure contains a single eighth note G4 (labeled '5' below it) with a red 'B' above it. The ninth measure contains a beamed eighth-note pair (F#4, G4) and a quarter note A4 (labeled '5' below it) with red 'C D' above it. The bass staff begins with a bass clef. The first measure contains a whole note chord (F#2, A2, C3) with a red 'Am' above it. The second measure contains a whole note chord (F#2, A2, C3, E3) with a red 'E7' above it. The third measure contains a whole note chord (F#2, A2, C3, E3) with a red 'Am' above it. The fourth measure contains a whole note chord (F#2, A2, C3, E3) with a red 'Am' above it. The fifth measure contains a whole note chord (F#2, A2, C3, E3) with a red 'Am' above it. The sixth measure contains a whole note chord (F#2, A2, C3, E3) with a red 'Am' above it. The seventh measure contains a whole note chord (F#2, A2, C3, E3) with a red 'Am' above it. The eighth measure contains a whole note chord (F#2, A2, C3, E3) with a red 'Am' above it. The ninth measure contains a whole note chord (F#2, A2, C3, E3) with a red 'Dm' above it.

The piano accompaniment is written for a grand piano (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The piece consists of six measures. The first measure is marked with a red '17' in the top left corner. The notes in the treble clef are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass line consists of a steady eighth-note accompaniment: G3, A3, Bb3, A3, G3, F3, E3, D3. The chords are indicated by red text below the treble clef: Am (first measure), Am (second measure), Am (third measure), Dm (fourth measure), Am (fifth measure), and Am (sixth measure). The notes in the bass line are: G3, A3, Bb3, A3, G3, F3, E3, D3.

23 4 1 2 4 5 3

**E7** **Am** **Dm**

5 5

28 (8<sup>va</sup>)

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

Dm Am E Am

5 1 2 1 2 1 2 1 5

8-44



# J. S. BACH

## Menuet in Bb

Page 1



Piano

4 3 1 5 1 3

Bb A G A D D G G A Bb C D

G F Eb D D C Bb A

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

Eb F Eb D C D Eb D C Bb C D C Bb C A

Bb G A Bb G A F# G D D C Bb A

9 4 1 5 1

Bb A G A D D G G A Bb C D

G F Eb D D C Bb A

13 3 3 2 1 1 5 2 1 5 2 4 1 5

F G F Eb D Eb F Eb D C D G C Bb (backwards chord)

D B G C A F Bb Eb A F Bb Bb

J. S. BACH  
Menuet in Bb

Page 2

17 D Bb C D E F G A Bb G A Bb G A G A F

4 2 1 1 4 2 1 3 5 2

Bb A G F G E C F

21 F G A Bb C D Eb D C F Bb A Bb

1 4 1 5 2 4 1 5 1 5 1

A G F G F Eb D Eb F Bb D C

25 G D C D G Eb D Eb G D F# C G Bb A

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

D B C D Bb A G D A G F# E

29 D E F# G A Bb C Bb A Bb C D G F# Gm (backwards)

1 1 3 2 1 2 4 1 4

D Eb D C Bb C D G G

# ERIK SATIE

## Gymnopedie No. 1

This is a beautiful piece that uses a very repetitive left hand pattern for 16 bars.

There are two versions - the first simplifies the Left hand chords but sounds reasonably close to the original. Learn the easier version before you tackle the harder one.

Try practicing the repeat pattern in the first 16 bars without looking at the keys! If you can do this it makes it much easier to add in the right hand melody.

Notice that the first 16 bars consist of -

a low F note followed by an A minor chord (which is basically the notes of F7)  
then

a low C note followed by an E minor chord (basically the notes of C maj7)



# ERIK SATIE

## Gymnopedie No. 1

(Used in many an advertisement)



Sheet music for Erik Satie's Gymnopedie No. 1, showing measures 1 through 32. The music is in 3/4 time and features a simple, repetitive melody in the right hand and a bass line in the left hand. Chords and notes are labeled in red.

Measures 1-9: (Am) (Em) etc. F C etc. E G F E B A B C G E

Measures 10-17: E G F E B A B C G B Em

Measures 18-24: E D G A Bb D C A C Bb A Am Dm Dm7 Cm Gm Dm/C Dm/C

Measures 25-31: C C D Eb F G Bb C D C A C C C7 C7 Eb/C Gm/C Dm/C C7 C7

Measures 32: F E A G A B C D B C D E C F Gm middle C backwards Dm Em Am Dm7 Dm7 Dm Gm C





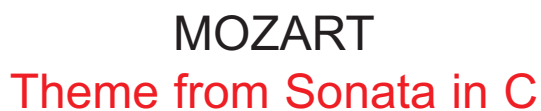
# MOZART

## Theme from Sonata in C

If you practice this piece HANDS SEPARATELY for a while you will see that it is easier than it first appears.

The reason for this is that it uses a lot of ascending and descending SCALES in the melody.

The fingering is the difficult part.



Notice that the notation uses TWO right Hand TREBLE CLEFS for the first 4 and  $\frac{3}{4}$  bars to make it easier to notate.

This page of sheet music for 'The Rose Tree' in G major consists of five systems of piano accompaniment. Each system contains a treble staff and a bass staff. The music is written in 2/4 time and includes various musical notations such as slurs, ties, and fingerings (1-5). Chord names (C, E, G, B, A, F, D) are written above the notes in red. The first system (measures 1-3) shows a treble staff with a C4 octave extension and a bass staff with a C4 octave extension. The second system (measures 4-5) includes a 'BASS CLEF' label and a '1 C 5 F' fingering. The third system (measures 6-7) shows a treble staff with a C4 octave extension and a bass staff with a C4 octave extension. The fourth system (measures 8-9) shows a treble staff with a C4 octave extension and a bass staff with a C4 octave extension. The fifth system (measures 10-12) shows a treble staff with a C4 octave extension and a bass staff with a C4 octave extension. The music concludes with a final chord of G major.



# BACH

## Minuet (in G)

from the notebook of Anna Magdalena Bach



First system of the Minuet (in G) score, measures 1-4. The treble clef staff shows a melody with fingerings 1-2-3 and 1-4. The bass clef staff shows a bass line with fingerings 1, 2, 5-4, and 5-4. Chord labels are provided above and below the staves.

Notes: G B D G A F# G G G G B D G A F# G G G

Fingerings: 1 2 3 1 4 1 2 5 4 5 4

Chord labels: G D G B D G D B G D G B D G D B

Second system of the Minuet (in G) score, measures 5-8. The treble clef staff shows a melody with fingerings 5-4-3 and 2. The bass clef staff shows a bass line with fingerings 3, 3, 4, 2, and 4. Chord labels are provided above and below the staves.

Notes: E E E G D D D G C D C B C A

Fingerings: 5 4 3 2 3 4 2 4

Chord labels: C G C B G B A F# G D E F# D E F#

Third system of the Minuet (in G) score, measures 9-12. The treble clef staff shows a melody with fingerings 1-2-3 and 1-4. The bass clef staff shows a bass line with fingerings 1, 2, 3, 1-4, and 1-4. Chord labels are provided above and below the staves.

Notes: G B D G A F# G G G G B D G A F# G G G

Fingerings: 1 2 3 1 4 1 2 3 1 4 1 4

Chord labels: G D G B D G D B G D G B D G D B

Fourth system of the Minuet (in G) score, measures 13-16. The treble clef staff shows a melody with fingerings 5, 5, 3-3, and a final whole note. The bass clef staff shows a bass line with fingerings 3, 2, 5, 3, 4, and 2. Chord labels are provided above and below the staves.

Notes: E D C B A D C B A G A B C D F# G

Fingerings: 5 5 3 3 4 2

Chord labels: E D C B A D C B A G A B C D F G D G

# BACH

## Prelude in C minor

This prelude is not as daunting as it looks.

Each bar uses a similar 12 note pattern and many of the notes are repeated.

Try a few bars and you'll see what I mean.



# BACH

## Prelude in C minor

Page 1

This Prelude is in the key of Eb which has 3 flats - Bb, Eb, Ab (marked in red)



Chords and notes for measures 1-12:

- Measures 1-3: Chords C Eb G, C Eb G, C F Ab. Notes: 1 3 5, 1 3 5, 1 3 5.
- Measures 4-6: Chords C F Ab, B D F, B D F. Notes: 1 3 5, 1 3 5, 1 3 5.
- Measures 7-9: Chords G C Eb, G C Eb, G C Eb. Notes: 1 3 5, 1 3 5, 1 3 5.
- Measures 10-12: Chords G C Eb, A C Eb, A C Eb. Notes: 1 3 5, 1 3 5, 1 3 5.

# BACH

## Prelude in C minor

Page 2

73 A Bb D G Bb D G

1 2 4 1 3 5 1 2 5

1 3 1 2 1 2

G D Bb G Bb G Eb G Eb

16 A Eb G A C F# A C F#

1 3 5 1 2 5 1 2 5

1 2 1 2 1 2

C C A D D A D D A

19 Bb D G C F# A D G B

1 2 5 1 3 5 1 2 4

1 2 1 2 1 2

D D Bb D Eb C D G D

22 D F# C C# G Bb C Eb A

1 2 5 1 3 5 1 2 5

1 2 1 2 1 2

D A F# D G Eb D F# D

25 Bb E G A C G A C F#

1 2 5 1 2 5 1 2 5

1 2 1 2 1 2

D E A# D Eb C D D A

BACH  
Prelude in Cminor

Page 3

28 G Bb E F# A Eb G Bb D

1 2 5 1 2 5 1 3 5

D C# Bb D C A D Bb G

31 G A C F# A Eb F# A Eb

1 2 4 1 2 5 1 2 5

D Eb C D D A G Eb C

34 G A C A C F# C F# A

1 2 4 1 2 5 1 3 5

G D B G Eb C G Eb C

37 B D G B D F G C Eb

1 2 5 1 3 5 1 2 4

G G D G Ab F G Eb C

40 F# C Bb F# C Bb G B D B G B D E C A F# G

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

G Eb C G Eb C G G



# J. S. BACH

## Prelude in C



C E G    Bb G A C F A    C A B G B D    F D    C middle

D C A    G B D    C    D F# A    C A

F# D    A    D D    G

B G B D    F D E G C E    G E F# A C    A

G    G    etc    G G B D    F D

C E G C    Bb G A    B G

E C E G    C E F    D E C G    G    C

# BEETHOVEN

## Moonlight Sonata

(I think Norman Bates played this in Psycho 2 - very apt!)



Measures 1-3 of the first system. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a simple harmonic accompaniment. Fingerings are indicated by numbers 1-5. Chords are labeled above and below the staff: A D F (measures 1-2), Bb (measure 3), Bb Eb (measures 3-4).

Measures 4-6 of the second system. The treble clef staff continues the melody with some grace notes. The bass clef staff has a more active accompaniment. Fingerings are indicated. Chords are labeled: A C# G (measure 4), G C# F A (measure 5), A D (measure 6), E A (measures 6-7), A (measures 7-8).

Measures 7-9 of the third system. The treble clef staff features a more complex melody with grace notes. The bass clef staff has a steady accompaniment. Fingerings are indicated. Chords are labeled: A D A Bb Bb A A (measures 7-8), C (measure 9), F (measures 9-10).

Measures 10-12 of the fourth system. The treble clef staff continues with a flowing melody. The bass clef staff has a consistent accompaniment. Fingerings are indicated. Chords are labeled: Ab (measures 10-11), Gb Ab (measure 11), Db Ab D (measures 12-13).

# BEETHOVEN

## Moonlight Sonata

73

G Eb Ab F G B G Eb E

C 2 F Ab G G C

16

Db Ab C C# Ab

F Ab F C F Ab F Octaves Octaves

19

C Eb Gb Bb Ab Eb Ab Bb G

C Octaves A F# G C Db Octaves

22

G Bb D D F# Bb

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

# CHOPIN

## Mazurka in F Major



This is in the key of F which has one flat - Bb. Notice how closely this piece sticks to chord tones and that the second half is nearly identical to the first half



First system of the Mazurka in F Major, measures 1-4. Chords are indicated above the staff: F, C, Dm, Am, F. The key signature is one flat (Bb).

Second system of the Mazurka in F Major, measures 5-8. Chords are indicated above the staff: Bb, F, Bb/F, Bb, F, Bb/F, G, C. The key signature is one flat (Bb).

Third system of the Mazurka in F Major, measures 9-12. Chords are indicated above the staff: F, C, Dm, Am, F. The key signature is one flat (Bb).

Fourth system of the Mazurka in F Major, measures 13-16. Chords are indicated above the staff: Bb, F, Bb/F, Bb, F, Bb/F, Bb, C. The key signature is one flat (Bb).



# CHOPIN

## Prelude "The Polish Dance" (easier version)

This is in the key of A which has 3 Sharps - F# - C# - G# (marked in red)

The Bass sticks closely to the chord names



Chord progression for measures 1-4:

- Measure 1: E7 (C# in treble, D in bass)
- Measure 2: E7 (F# in treble, E in bass)
- Measure 3: A (D# in treble, A in bass)
- Measure 4: A (E C in treble, A in bass)

Chord progression for measures 5-8:

- Measure 5: E7 (A# B in treble, E in bass)
- Measure 6: E7 (F# in treble, E in bass)
- Measure 7: A (G# in treble, A in bass)
- Measure 8: A/E (C# in treble, E in bass)

Chord progression for measures 9-12:

- Measure 9: E7 (C# D in treble, E in bass)
- Measure 10: E7 (F# in treble, E in bass)
- Measure 11: A (D# E C# in treble, A in bass)
- Measure 12: F#7 (C# A# in treble, A in bass)

Chord progression for measures 13-16:

- Measure 13: Bm (C# D F# in treble, B F# in bass)
- Measure 14: E7 (D in treble, E in bass)
- Measure 15: A (G# in treble, A in bass)
- Measure 16: A/E (A in treble, E in bass)

CHOPIN  
Prelude "The Polish Dance" (harder version)

**E7** **A**

Measures 1-4 of the prelude. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation shows a treble and bass staff. Red dots indicate the notes for the E7 and A chords.

**E7** **A** **A/E**

5

Measures 5-8 of the prelude. The notation continues with measures 5, 6, 7, and 8. Red dots indicate the notes for the E7, A, and A/E chords.

**E7** **A** **F#7**

9

Measures 9-12 of the prelude. The notation continues with measures 9, 10, 11, and 12. Red dots indicate the notes for the E7, A, and F#7 chords.

**Bm** **E7** **A** **A/E** **A**

13

Measures 13-16 of the prelude. The notation continues with measures 13, 14, 15, and 16. Red dots indicate the notes for the Bm, E7, A, A/E, and A chords.

# CHOPIN Op.28, No.4 in E minor

(Jack Nicholson played this in the film Five Easy Pieces)

page 1



Because this piece is so slow you have plenty of time to look ahead and work out the next movement in the Left Hand. It's a lot easier than it looks!

In the Key of G (so all F notes are sharp - marked in red)



**System 1 (Measures 1-3):**

- Right Hand: Treble clef, G major key signature. Notes: B (chord), B (chord), C (chord), B (chord), C (chord), B (chord), C (chord).
- Left Hand: Bass clef, G major key signature. Notes: E, B, G (chord).

**System 2 (Measures 4-6):**

- Right Hand: Treble clef, G major key signature. Notes: B (chord), Bb (chord), A (chord), B (chord), A (chord), B (chord).
- Left Hand: Bass clef, G major key signature. Notes: E, B, G (chord).

**System 3 (Measures 7-9):**

- Right Hand: Treble clef, G major key signature. Notes: A (chord), B (chord), A (chord), G# (hold), A (chord), B (chord), D (chord), C (chord), E (chord), A (chord).
- Left Hand: Bass clef, G major key signature. Notes: E, B, G (chord).

**System 4 (Measures 10-12):**

- Right Hand: Treble clef, G major key signature. Notes: F# (chord), A (chord), F# (chord), BA (chord), G (chord), F# (chord), C (chord), B (chord), D# (chord), F# (chord), D (chord), C (chord), B (chord).
- Left Hand: Bass clef, G major key signature. Notes: E, B, G (chord).

# CHOPIN Op.28, No.4 in E minor

page 2

13

B C B C B C

16

B A# 5 G F# E D# C D# D# E G B

3 2 5 4 2 5 2 3 5 1

18

D C E E' A F# A F# B A

4 3 5 1 4 2 4 3

20

F# HOLD E E F# E F#

2 1 3 1

23

E

RIGHT HAND

LEFT HAND

LEFT HAND



# SCOTT JOPLIN

## The Entertainer

Page 1



5 D E C A B A D E C A B A D E C A B A Ab G G D D#

OCTAVES OCTAVES OCTAVES

5 E C E C E C C D D# E C D E B D C D D#

C C7 F G C

9 E C E C E C A G F# A C E D C A D D D#

C C7 F Bass run E Eb D G Octave Bass run

13 E C E C E C C D D# E C D E B D C C D

C C7 F G C

17 E C D E C D C E C D E C D C E C D E B D C E F F#

C C7 F/A Fm/Ab C/G G C Octave Bass run

Bb Ab F Ab G A B

# SCOTT JOPLIN

## The Entertainer

Page 2

4 G A G E F F# G A G E C G A B C D E D C D G E F F#

1 2 3 3 2 1 2 1 1 4

C C F Fm C

5 G A G E F F# G A G G A A# B B B A F# D G E F F#

4 1 2 3 1 2 3 3 2 1 1

C C D C Octave Bass run

F E D

9 G A G E F F# G A G E C G A B C D E D C D C G F# G

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

C C F Fm C C7

13 C A C A C A G C E G E C G A C E D C

3 2 3 2 1 2 3 5 1 2 4

F D C D7 G C G C

F# C Middle



# CHOPIN

## Prelude in Cm Op. 28, No. 20

Barry Mannilow used this at the start of 'Could it be Magic'

SIMPLIFIED VERSION



Cm Fm G7+ Cm Ab Db Eb6 Ab G7 C7 Fm Cm

First system of musical notation (measures 1-3) for the simplified version of Chopin's Prelude in Cm Op. 28, No. 20. The notation is in C minor, 2/4 time, and features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and moving lines. Red dots highlight specific notes in the chords.

D7 G D7 G Cm Ab/C Bdim Bb Am7 Ab7 G G/F

Second system of musical notation (measures 4-6). Measure 4 begins with a '4' time signature. The notation continues with the same piano accompaniment style, featuring chords and moving lines in the treble and bass staves. Red dots highlight specific notes.

Cm/Eb Fm G/B Cm Ab Db G7+ Cm Cm Ab/C Bdim Bb

Third system of musical notation (measures 7-9). The notation continues with the same piano accompaniment style, featuring chords and moving lines in the treble and bass staves. Red dots highlight specific notes.

Am7 Ab7 G G/F Cm/Eb Fm G/B Cm Ab Db G7+ Cm

Fourth system of musical notation (measures 10-12). Measure 10 begins with a '10' time signature. The notation continues with the same piano accompaniment style, featuring chords and moving lines in the treble and bass staves. Red dots highlight specific notes.

CHOPIN  
Prelude in Cm Op. 28, No. 20  
FULL VERSION



Cm Fm G7+ Cm Ab Db Eb6 Ab G7 C7 Fm Cm

4 D7 G D7 G Cm Ab/C Bdim Bb Am7 Ab7 G G/F

7 Cm/Eb Fm G/B Cm Ab Db G7+ Cm Cm Ab/C Bdim Bb

10 Am7 Ab7 G G/F Cm/Eb Fm G/B Cm Ab Db G7+ Cm

# CHOPIN

## Waltz in B Minor Op.69, No. 2

Page 1



Notice how often F# is used as a bass note (Left hand) in the 2nd and 3rd beats of each bar..

Measures 1-4. Right hand notes: F# G F# C# D B A# F# G F# C# E D B F#. Left hand notes: B (F#) C# A# B. The F# in the left hand of measure 2 is circled in red.

Measures 5-8. Right hand notes: G F F# B D D F D E C# B A# G F# C#. Left hand notes: B (G#). The G# in the left hand of measure 6 is circled in red.

Measures 9-12. Right hand notes: D G F# C# D B A# F# G F# C# E D B F#. Left hand notes: B C# F# B. The F# in the left hand of measure 10 is circled in red.

Measures 13-16. Right hand notes: F# C# D A# B A G B C# D E G F# B D C# F# B F F# A# B C#. Left hand notes: D E F# (A#) B. The G and C# in the left hand of measure 14 are circled in red.

# CHOPIN

## Waltz in B Minor Op.69, No. 2

Page 2

17 D G F# C# D B A# F# G F# C# E D B F#

B (F#) C# A# B

21 G F F# B D D F D E C# B A# G F# C#

B (G #)

25 D G F# C# D B A# F# G F# C# E D B F#

B C# F# B

29 F# C# D A# B F# A G B C# D E G F# B D C# F# B

D E F# (A#) B

You can now try  
Book 9

