

INTRODUCTION

HOW WILL YOU LEARN TO PLAY THE PIANO?

PRACTICE!!!

You must practice six days a week (30+ minutes) if you really want to learn to play.

Learning to play the piano is like taking a trip. When you come to class it's for getting directions, you actually travel the distance in your practice time;
if you don't practice, you won't get anywhere.

How will you spend your practice time?

- | | |
|---|--------|
| I. Technique [warm ups, exercises and scales] | 10 min |
| II. Theory [reading drills, rhythm, circle of fifths] | 15 min |
| III. Pieces [learned by reading] | 10 min |
| IV. Tunes [learned by ear, rote and watching] | 15 min |
| V. Improvisation | 10 min |

For an hour, I would split the time up as indicated. Some students might prefer to cover all the areas in multiple sessions, and some students may only be covering one or two out of Pieces/Tunes/Improvisation.

Reading Music

Reading music means reading notes and rhythms

Notes



C D E F G A B C

RHYTHMS

Time Signature 4 quarter time

quarter notes one beat long	half notes two beats long	whole note four beats long	dotted half & quarter three... and one
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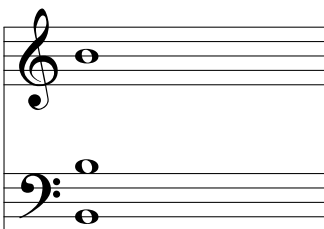
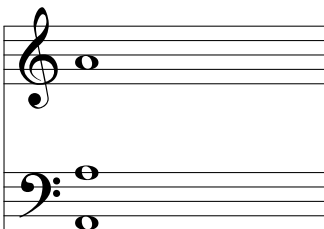
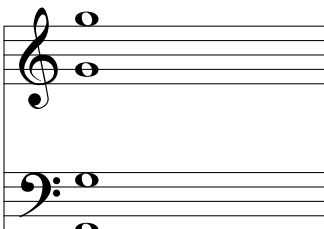
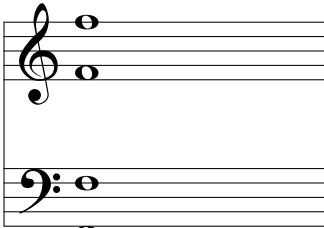
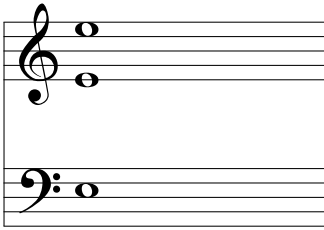
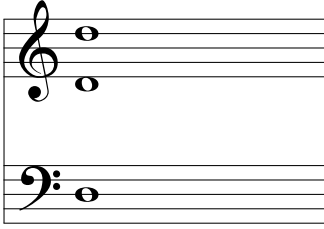
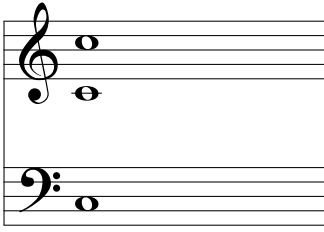
eighth notes beat divided in 2	triplets beat divided in 3	sixteenth notes beat divided in 4
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RESTS

quarter rests	half rest	whole rest	eighth rest	sixteenth rest
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DIFFERENT TIME SIGNATURES

MAKE FLASH CARDS



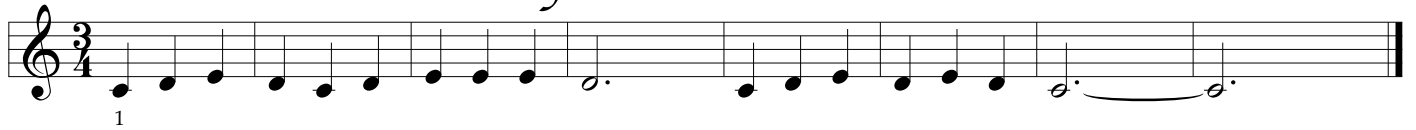
This Page is for the right hand (RH) only

First Piece

count: 1 2 3



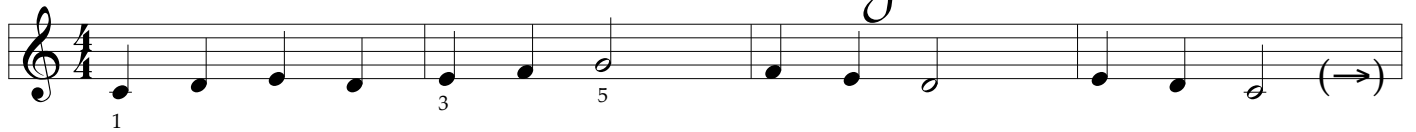
Up and Down



Mind the Gap!



Two Lines Long



Top Down

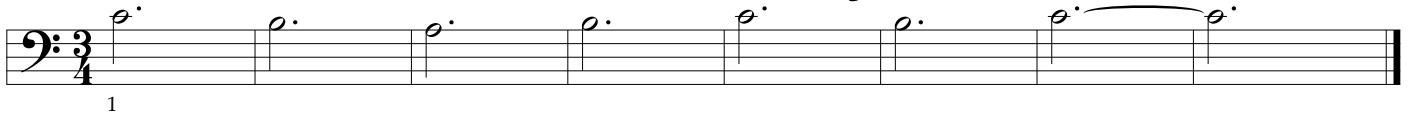


Marching Chorus



This Page is for the left hand (LH) only

Enter on the Left



Down and Up



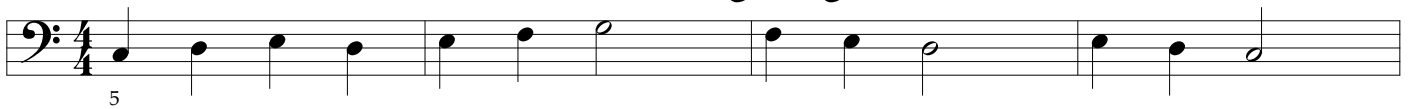
Bassline



Roundabout



Two Lines Long (again)



Almost a Surprise



Echo

The first system of the 'Echo' exercise consists of two staves in 4/4 time. The treble clef staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. A finger number '1' is placed below the first note. The bass clef staff begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a half note E3. A finger number '5' is placed below the first note.

The second system of the 'Echo' exercise consists of two staves in 4/4 time. The treble clef staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef staff begins with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3.

Aria

The first system of the 'Aria' exercise consists of two staves in 4/4 time. The treble clef staff begins with a half note G4, followed by a half note A4, a half note B4, and a half note C5. A finger number '5' is placed below the first note. The bass clef staff begins with a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. A finger number '5' is placed below the first note.

The second system of the 'Aria' exercise consists of two staves in 4/4 time. The treble clef staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef staff begins with a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3.

Fugue-like

The first system of the 'Fugue-like' exercise consists of two staves in 4/4 time. The treble clef staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. A finger number '1' is placed below the first note. The bass clef staff begins with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. A finger number '5' is placed below the first note.

Remember: Even though there are no dynamics or expression marks indicated, you should still play with dynamics and expression.

First Waltz

The first system of music for 'First Waltz' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), then continues with a series of eighth and quarter notes. The lower staff is in bass clef with a 3/4 time signature, starting with a dotted quarter note (G3) and followed by a series of quarter notes.

The second system of music for 'First Waltz' continues the melody from the first system. The upper staff features a melodic line with a final phrase that concludes with a half note (C5) and a quarter note (B4) tied together. The lower staff continues with a steady bass line of quarter notes.

Over the Hills...

The first system of music for 'Over the Hills...' consists of two staves. The upper staff is in treble clef with a 3/4 time signature, starting with a dotted quarter note (G4) and followed by a series of quarter notes. The lower staff is in bass clef with a 3/4 time signature, starting with a dotted quarter note (G3) and followed by a series of quarter notes.

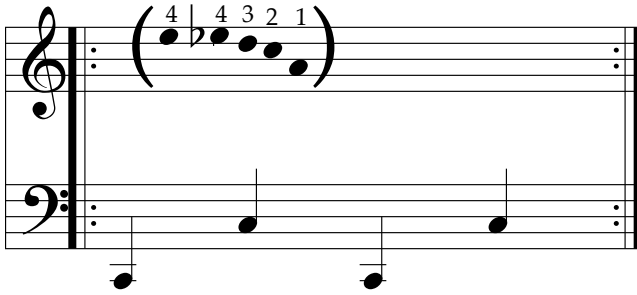
The second system of music for 'Over the Hills...' continues the melody from the first system. The upper staff features a melodic line that concludes with a half note (G4) and a quarter note (F4) tied together. The lower staff continues with a steady bass line of quarter notes.

Triumphal March

The first system of music for 'Triumphal March' consists of two staves. The upper staff is in treble clef with a 4/4 time signature, starting with a dotted quarter note (G4) and followed by a series of quarter notes. The lower staff is in bass clef with a 4/4 time signature, starting with a dotted quarter note (G3) and followed by a series of quarter notes.

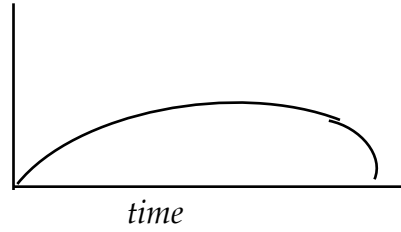
THREE IMPROV GAMES

1

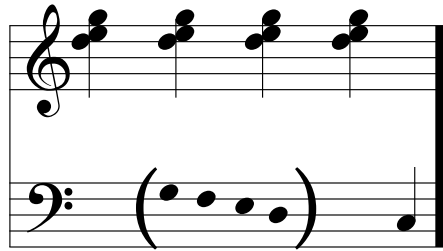


Musical notation for Game 1. The treble clef staff contains a melodic line with a slur over the notes G4, A4, Bb4, C5, Bb4, A4, G4. Above the first two notes (G4 and A4) is a '4' with a vertical line, and above the last three notes (Bb4, C5, Bb4) is a '4 3 2 1'. The bass clef staff contains a bass line with notes G2, C3, G2, C3.

intensity

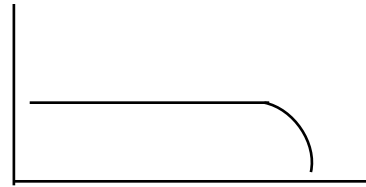


2



Musical notation for Game 2. The treble clef staff contains a chordal line with four chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The bass clef staff contains a melodic line with notes C3, D3, E3, F3, G3, and a final note C3.

end on "C"



3

USE THE BLACK KEYS TO PLAY "OLD MACDONALD"

The C Major Scale

Musical notation for the C Major Scale. The treble clef staff shows the scale ascending from C4 to C5 with fingerings: 1, 3, 1, 4, 5, 3, 1, 3, 1. The bass clef staff shows the scale descending from C5 to C4 with fingerings: 5, 3, 1, 3, 1, 3, 1, 5.

First, play the scale one hand at a time.

Then, try playing the scale with both hands, in contrary motion.

EACH HAND WILL ALWAYS BE USING THE SAME FINGER.

Finally, try playing with both hands in parallel motion.

Up the Scale

Musical notation for 'Up the Scale' in 4/4 time. The treble clef staff shows an ascending scale from C4 to C5 with fingerings: 1, 1, 1. The bass clef staff shows a descending scale from C5 to C4 with fingerings: 5, 5, 5.

Walking Song

Musical notation for 'Walking Song' in 3/8 time. The treble clef staff shows an ascending scale from C4 to C5 with fingerings: 1, 1, 4, 5, 1, 3. The bass clef staff shows a descending scale from C5 to C4 with fingerings: 3, 3, 3, 3, 3, 3.

Down Eight Notes

Musical notation for 'Down Eight Notes' in 4/4 time. The treble clef staff shows a descending scale from C5 to C4 with fingerings: 5, 1, 3, 5. The bass clef staff shows an ascending scale from C4 to C5 with fingerings: 5, 5, 5.

9-7-5-3

Musical score for '9-7-5-3' in 3/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a dotted quarter note on G4, followed by quarter notes on A4, B4, and C5. The bass staff provides accompaniment with quarter notes on G2, F2, E2, and D2. Fingering numbers (1-5) are indicated for both hands. A 'rit.' (ritardando) marking is present at the end of the piece.

Soft and Dreamy

Musical score for 'Soft and Dreamy' in 4/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is composed of half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff provides accompaniment with half notes: G2, F2, E2, D2, C2, B1, A1, G1. The piece concludes with a whole note G4 in the treble and a whole note G1 in the bass.

On the Playground

Musical score for 'On the Playground' in 4/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is composed of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff provides accompaniment with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Fingering numbers (1, 5) are indicated for both hands.

Musical score for 'On the Playground' in 4/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is composed of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff provides accompaniment with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Fingering numbers (1, 3, 5) are indicated for both hands.

Four Versions of "Mary Had a Little Lamb"

1.

Musical notation for version 1 of "Mary Had a Little Lamb". The piece is in 4/4 time. The treble clef part begins with a triplet of eighth notes (G4, A4, B4) and continues with a melody of quarter and eighth notes. The bass clef part starts with a whole note G3 and provides a simple accompaniment of quarter notes.

2.

Musical notation for version 2 of "Mary Had a Little Lamb". The piece is in 6/8 time. The treble clef part features a triplet of eighth notes (G4, A4, B4) and a more active melody with eighth and sixteenth notes. The bass clef part starts with a triplet of eighth notes (G3, A3, B3) and has a steady accompaniment of quarter notes.

3.

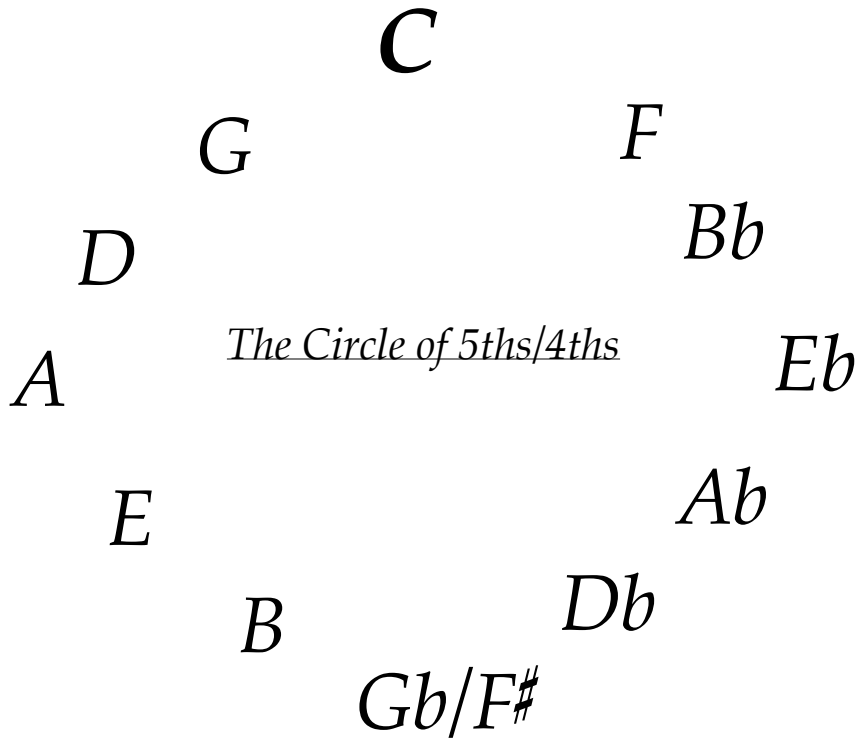
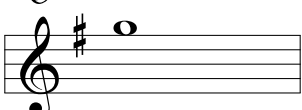
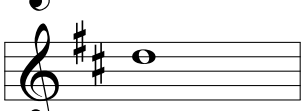
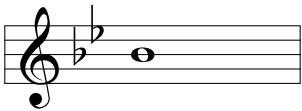
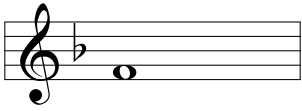
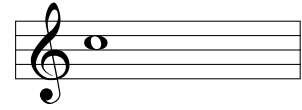
Musical notation for version 3 of "Mary Had a Little Lamb". The piece is in 3/4 time with a key signature of one sharp (F#). The treble clef part begins with a triplet of eighth notes (G4, A4, B4) and has a melody of quarter and eighth notes. The bass clef part features a complex accompaniment with many chords and a triplet of eighth notes (G3, A3, B3) in the first measure.

4.

Musical notation for version 4 of "Mary Had a Little Lamb". The piece is in 4/4 time with a key signature of two flats (Bb). The treble clef part starts with a triplet of eighth notes (G4, A4, B4) and has a steady eighth-note melody. The bass clef part begins with a triplet of eighth notes (G3, A3, B3) and has a simple accompaniment of quarter notes.

Musical notation for version 5 of "Mary Had a Little Lamb". The piece is in 4/4 time with a key signature of two flats (Bb). The treble clef part has a steady eighth-note melody. The bass clef part has a simple accompaniment of quarter notes. The piece concludes with the instruction "rit." (ritardando) over the final notes.

**The Key Signatures,
along with the "Do"
for each major key.**



As you look at the Key Signatures, notice how the last sharp is always one note below Do (the last sharp added is Ti), and the last flat is a fourth above Do (the last flat added is Fa).

Note: You may see the Circle written out in mirror image to the above version. This version is more helpful for understanding harmony, since the most common and important root motion is down a 5th.

TWO SELECTIONS FROM

"24 SHORT AND EASY PIECES"

I. Minuetto

Alexander Reinagle (1756-1809)

Musical notation for the first system of 'I. Minuetto'. The piece is in 3/4 time. The first measure is marked with a box containing the number 1. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G3. The first measure is marked with a box containing the number 1. The dynamic marking *f* is present in the first measure of the bass staff.

Musical notation for the second system of 'I. Minuetto'. The piece is in 3/4 time. The first measure is marked with a box containing the number 9. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G3. The dynamic marking *p* is present in the first measure of the bass staff.

X. Minuetto

Musical notation for the first system of 'X. Minuetto'. The piece is in 3/4 time. The first measure is marked with a box containing the number 17. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G3. The dynamic marking *p* is present in the first measure of the bass staff. The second measure is marked with a box containing the number 5. The third measure is marked with a box containing the number 1. The fourth measure is marked with a box containing the number 4. The fifth measure is marked with a box containing the number 2. The sixth measure is marked with a box containing the number 4. The dynamic marking *f* is present in the fifth measure of the bass staff.

Musical notation for the second system of 'X. Minuetto'. The piece is in 3/4 time. The first measure is marked with a box containing the number 25. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G3. The dynamic marking *f* is present in the first measure of the bass staff. The second measure is marked with a box containing the number 3. The third measure is marked with a box containing the number 4. The fourth measure is marked with a box containing the number 1. The fifth measure is marked with a box containing the number 2. The sixth measure is marked with a box containing the number 4. The seventh measure is marked with a box containing the number 2. The eighth measure is marked with a box containing the number 3. The ninth measure is marked with a box containing the number 2. The dynamic marking *p* is present in the fifth measure of the bass staff.

Minuet in F

W.A. Mozart (1756-1791)

Musical notation for measures 1-6. The piece is in 3/4 time and F major. Measure 1 starts with a treble clef and a piano (*p*) dynamic. Fingerings are indicated: 3, 1, 2 in the first measure; 2, 3 in the second; 1, 2 in the third; 2 in the fourth; 1 in the fifth; and 5 in the sixth. The bass line consists of quarter notes: F2, C2, F2, C2, F2, C2.

Musical notation for measures 7-12. Measure 7 has a treble clef and a mezzo-forte (*mf*) dynamic. It features a repeat sign and a key signature change to F# major. Fingerings are indicated: 3, 3 in the first measure; 2, 1, 2 in the second; 3, 1, 2 in the third; 1, 2 in the fourth; 1, 2 in the fifth; and 4 in the sixth. The bass line continues with quarter notes: F2, C2, F2, C2, F2, C2.

Musical notation for measures 13-18. Measure 13 has a treble clef. Fingerings are indicated: 3, 1, 2 in the first measure; 1, 2 in the second; 1, 2 in the third; 1, 2 in the fourth; 1, 2 in the fifth; and 1, 2 in the sixth. The bass line continues with quarter notes: F2, C2, F2, C2, F2, C2.

Musical notation for measures 19-24. Measure 19 has a treble clef. The piece concludes with a *poco rit.* marking. Fingerings are indicated: 1, 2 in the first measure; 1, 2 in the second; 1, 2 in the third; 1, 2 in the fourth; 1, 2 in the fifth; and 1, 2 in the sixth. The bass line continues with quarter notes: F2, C2, F2, C2, F2, C2.

TWO REPEATING FORMS

Canon in D

(Theme)

Johann Pachelbel (1653-1706)

Musical notation for the first system of Canon in D, showing the beginning of the piece in D major, 4/4 time. The treble clef part starts with a whole note chord (D major) and the bass clef part starts with a whole note chord (D major). Fingerings are indicated: 5-1 in the treble and 1-4 in the bass for the first chord, and 4-2 in the treble and 4-1-3 in the bass for the second chord.

Musical notation for the second system of Canon in D, showing the continuation of the piece. The treble clef part features a rhythmic pattern of eighth notes and quarter notes, while the bass clef part continues with whole notes.

Ground Bass

Andante

Musical notation for the first system of Ground Bass in D minor, 3/4 time. The treble clef part starts with a half note chord (D minor) and the bass clef part starts with a half note chord (D minor). Fingerings are indicated: 1 in the treble and 1 in the bass for the first chord, and 5 in the treble for the second chord.

Musical notation for the second system of Ground Bass in D minor, 3/4 time. The treble clef part features a rhythmic pattern of eighth notes and quarter notes, while the bass clef part continues with half notes. Fingerings are indicated: 5-2-1-3-4 in the treble and 1-3-1 in the bass for the first chord, and 5-2-1-3-4 in the treble and 1-3-1 in the bass for the second chord.

TWO FOLK SONGS

1. PLASIR D'AMOUR

French

Musical notation for the first system of 'Plasir d'Amour'. It consists of a treble and bass staff in 3/4 time, key of F major. The treble staff contains a melody with notes G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The bass staff contains a bass line with notes F3, G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3. Fingerings are indicated by numbers 1-5.

Musical notation for the second system of 'Plasir d'Amour'. It continues the melody and bass line from the first system. The treble staff notes are G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The bass staff notes are F3, G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3. Fingerings are indicated by numbers 1-5.

2. THE KING OF LOVE MY SHEPHERD IS

Irish

Musical notation for the first system of 'The King of Love My Shepherd Is'. It consists of a treble and bass staff in 3/4 time, key of F major. The treble staff contains a melody with notes G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The bass staff contains a bass line with notes F3, G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3. Fingerings are indicated by numbers 1-5.

Musical notation for the second system of 'The King of Love My Shepherd Is'. It continues the melody and bass line from the first system. The treble staff notes are G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The bass staff notes are F3, G3, A3, Bb3, C4, D4, E4, D4, C4, Bb3, A3, G3. Fingerings are indicated by numbers 1-5.

Chords Used: F F/A F/C
C C/E C7 Bb Dmin

Air

Moderato

Wilhelm Friedemann Bach (1710-1784)

1

p

legato

5

1. 2.

5 2 1 3 1 3

10

2 3 4 1 # #

14

3 4 2 1 1 1 3

MINUET IN G

J.S. Bach (1685-1750)

1

legato

9

17

25

EVENING SONG

Charles Tomlinson Griffes (1884-1920)

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand (treble clef) begins with a quarter note G4 (finger 2), followed by a half note A4 (finger 4), and then a series of quarter notes: B4 (finger 1), C5 (finger 1), D5, E5, F#5, G5, A5, B5, and C6 (finger 5). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, including a dynamic marking of *p* (piano) at measure 2.

Musical notation for measures 8-14. The right hand continues with a half note G4 (finger 4), followed by quarter notes A4 (finger 1), B4 (finger 1), C5, D5, E5, F#5, G5, A5, and B5 (finger 2). The left hand accompaniment continues with chords and single notes.

Musical notation for measures 15-21. The right hand starts with a quarter note G4 (finger 2), followed by a half note A4 (finger 4), and then quarter notes B4 (finger 3), C5 (finger 4), D5, E5, F#5, G5, A5, and B5 (finger 1). The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) at measure 17.

Musical notation for measures 22-27. The right hand begins with a quarter note G4 (finger 2), followed by a half note A4 (finger 1), and then quarter notes B4 (finger 1), C5, D5, E5, F#5, G5, A5, and B5 (finger 4). The left hand accompaniment includes a dynamic marking of *p* (piano) at measure 24.

Musical notation for measures 28-34. The right hand starts with a quarter note G4 (finger 3), followed by quarter notes A4 (finger 1), B4 (finger 2), C5, D5, E5, F#5, G5, A5, and B5. The left hand accompaniment continues with chords and single notes.

Sarabande in D Minor [Theme]

G. F. Handel (1685-1759)

Slow

4 4 3 4 5 4 2 4

2 5 3 4 5 4 5 2 1

Chaconne in G [Theme]

G. F. Handel (1685-1759)

3 tr 2 tr 1 2 2 2 3

2 2 3

FUGUE IN E MINOR

J. C. Fischer (ca. 1665-1746)

First system of musical notation (measures 1-4). The piece is in E minor (one sharp) and 4/4 time. The right hand (RH) begins with a quarter rest, followed by a quarter note G4 (finger 5), an eighth note A4 (finger 4), and a quarter note B4 (finger 5). The left hand (L.H.) has a whole rest. In measure 2, the RH continues with a quarter note C5 (finger 2), an eighth note B4 (finger 2), and a quarter note A4 (finger 2). The L.H. has a whole rest. In measure 3, the RH has a quarter note G4 (finger 4), an eighth note F4 (finger 3), and a quarter note E4 (finger 1). The L.H. has a quarter note D4 (finger 1), an eighth note C4 (finger 5), and a quarter note B3 (finger 1). In measure 4, the RH has a quarter note D4 (finger 5), an eighth note C4 (finger 3), and a quarter note B3 (finger 1). The L.H. has a quarter note A3 (finger 5), an eighth note G3 (finger 2), and a quarter note F3 (finger 1).

Second system of musical notation (measures 5-8). In measure 5, the RH has a quarter note E4 (finger 1), an eighth note D4 (finger 3), and a quarter note C4 (finger 3). The L.H. has a whole rest. In measure 6, the RH has a quarter note B3 (finger 1), an eighth note A3 (finger 5), and a quarter note G3 (finger 2). The L.H. has a quarter note F3 (finger 1), an eighth note E3 (finger 5), and a quarter note D3 (finger 2). In measure 7, the RH has a quarter note G3 (finger 5), an eighth note F3 (finger 2), and a quarter note E3 (finger 1). The L.H. has a quarter note D3 (finger 1), an eighth note C3 (finger 5), and a quarter note B2 (finger 1). In measure 8, the RH has a quarter note D3 (finger 5), an eighth note C3 (finger 3), and a quarter note B2 (finger 1). The L.H. has a quarter note A2 (finger 5), an eighth note G2 (finger 2), and a quarter note F2 (finger 1).

Third system of musical notation (measures 9-12). In measure 9, the RH has a quarter note E3 (finger 1), an eighth note D3 (finger 3), and a quarter note C3 (finger 3). The L.H. has a quarter note B2 (finger 1), an eighth note A2 (finger 5), and a quarter note G2 (finger 2). In measure 10, the RH has a quarter note B2 (finger 1), an eighth note A2 (finger 5), and a quarter note G2 (finger 2). The L.H. has a quarter note F2 (finger 1), an eighth note E2 (finger 5), and a quarter note D2 (finger 2). In measure 11, the RH has a quarter note G2 (finger 5), an eighth note F2 (finger 2), and a quarter note E2 (finger 1). The L.H. has a quarter note D2 (finger 1), an eighth note C2 (finger 5), and a quarter note B1 (finger 1). In measure 12, the RH has a quarter note D2 (finger 5), an eighth note C2 (finger 3), and a quarter note B1 (finger 1). The L.H. has a quarter note A1 (finger 5), an eighth note G1 (finger 2), and a quarter note F1 (finger 1).

Fourth system of musical notation (measures 13-16). In measure 13, the RH has a quarter note E2 (finger 1), an eighth note D2 (finger 3), and a quarter note C2 (finger 3). The L.H. has a quarter note B1 (finger 1), an eighth note A1 (finger 5), and a quarter note G1 (finger 2). In measure 14, the RH has a quarter note B1 (finger 1), an eighth note A1 (finger 5), and a quarter note G1 (finger 2). The L.H. has a quarter note F1 (finger 1), an eighth note E1 (finger 5), and a quarter note D1 (finger 2). In measure 15, the RH has a quarter note G1 (finger 5), an eighth note F1 (finger 2), and a quarter note E1 (finger 1). The L.H. has a quarter note D1 (finger 1), an eighth note C1 (finger 5), and a quarter note B0 (finger 1). In measure 16, the RH has a quarter note D1 (finger 5), an eighth note C1 (finger 3), and a quarter note B0 (finger 1). The L.H. has a quarter note A0 (finger 5), an eighth note G0 (finger 2), and a quarter note F0 (finger 1).

MENUET

Georg Philipp Telemann (1681-1767)

Measures 1-6 of the Minuet. The piece is in G major and 3/4 time. It begins with a forte (*f*) dynamic. The right hand starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The left hand starts with a half note G3, followed by a quarter note F3, and then a quarter note E3. Fingerings are indicated by numbers 1-5. A first ending bracket spans measures 5 and 6.

Measures 7-12 of the Minuet. Measure 7 begins with a first ending bracket. Measure 8 starts with a piano (*p*) dynamic. The right hand has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand has a quarter note G3, followed by a quarter note F3, and then a quarter note E3. Fingerings are indicated by numbers 1-5. A second ending bracket spans measures 11 and 12.

Measures 13-18 of the Minuet. The right hand has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand has a quarter note G3, followed by a quarter note F3, and then a quarter note E3. Fingerings are indicated by numbers 1-5. A first ending bracket spans measures 17 and 18.

Measures 19-22 of the Minuet. The piece returns to a forte (*f*) dynamic. The right hand has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand has a quarter note G3, followed by a quarter note F3, and then a quarter note E3. Fingerings are indicated by numbers 1-5. A first ending bracket spans measures 21 and 22.

Measures 23-24 of the Minuet. Measure 23 begins with a first ending bracket. Measure 24 starts with a piano (*p*) dynamic. The right hand has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand has a quarter note G3, followed by a quarter note F3, and then a quarter note E3. Fingerings are indicated by numbers 1-5. A second ending bracket spans measures 23 and 24.

Andante

2nd Movt. from Sonata in C K.545 [1st Section]

W.A. Mozart (1756-1791)

1 *p* *cantabile*

pp *sempre legato*

5

9 *mp* *mf*

p *mp* *p*

13 *cresc.* *f* *mp* *p*

cresc. *mf* *mp* *p*

FIRST BLUES

Swing eighths

The first system of music for 'FIRST BLUES' consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a melodic line featuring triplets of eighth notes: a triplet of F#4, G4, and A4; a triplet of B4, C5, and D5; and a triplet of E5, F#5, and G5. This is followed by a triplet of G4, F#4, and E4, and then a quarter note D4. The bottom staff is in bass clef, 4/4 time, and provides a harmonic accompaniment with chords: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, 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