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HOW TO SIT CORRECTLY

It is important to sit correctly at the piano. The more comfortable you are, the easier it is to play. Sit as shown here and you will always feel comfortable and relaxed.

Sit facing the middle of the instrument, your feet opposite the pedals. Sit upright. Adjust your seat so that your arms are level with the keyboard—or sloping down slightly towards it.

POSITION OF THE HANDS

Support your hands from the wrists. Curve your fingers slightly as if you were grasping lightly an imaginary ball.

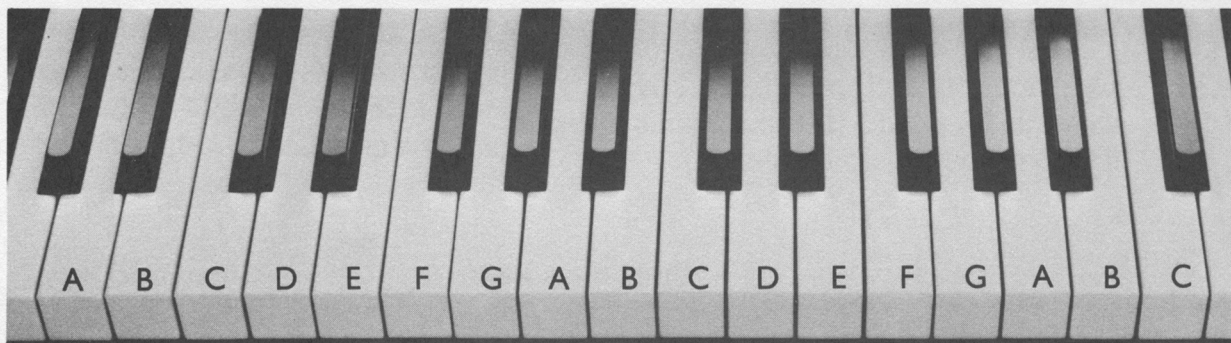


With the tips of your fingers cover five adjacent notes in each hand. This is the normal Five-Finger Playing Position. It is also the hand's most relaxed state. After all fingering and hand changes during a piece, you should return to this position.



THE PIANO KEYBOARD

2

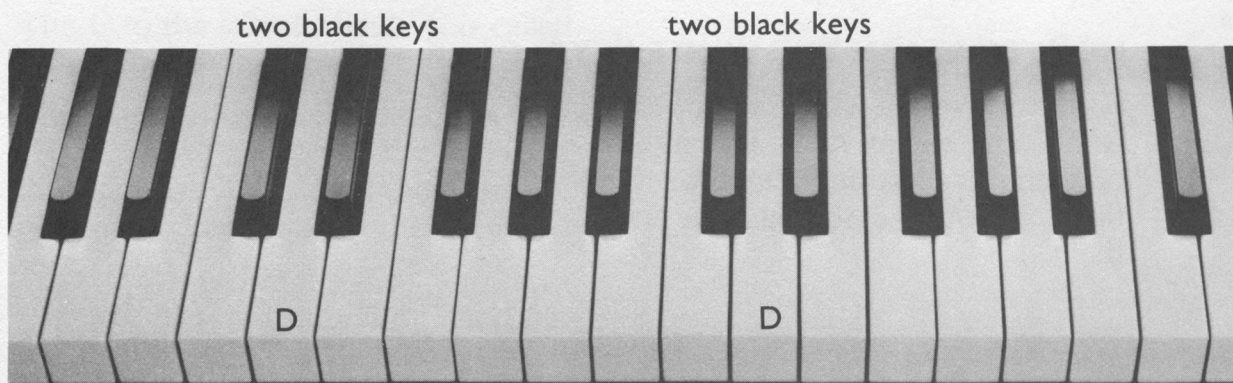


There are only seven letter names used in music: A B C D E F G. These seven letter names repeat over and over again on the keyboard.

The black keys are arranged in groups of twos and threes.

HOW TO LEARN THE WHITE KEYS: C, D & E

Use the black keys to locate the white keys.
For example, 'D' lies between two black keys.

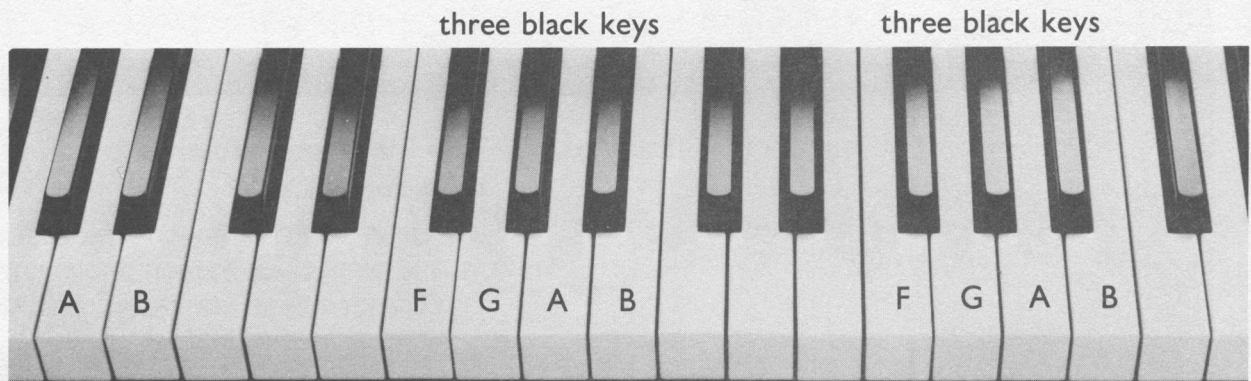


To the left of D lies C.
To the right of D lies E:



HOW TO LEARN THE WHITE KEYS: F, G, A & B

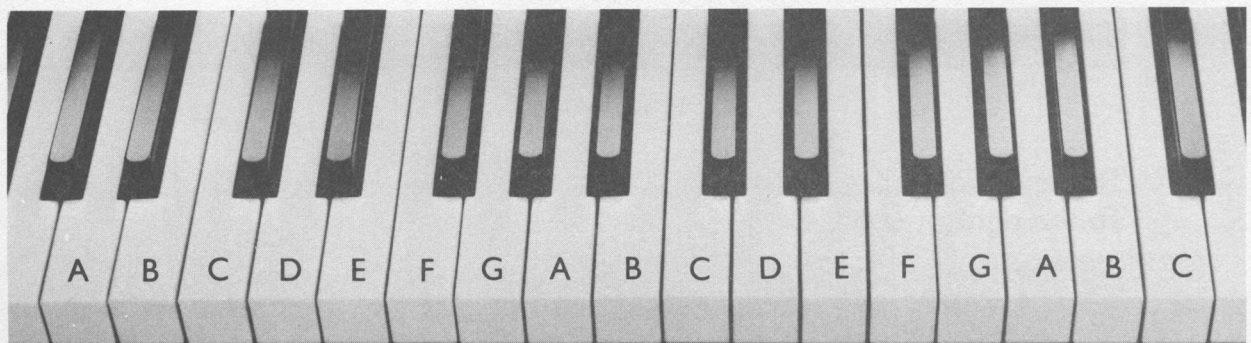
Use the groups of three black keys to locate F, G, A and B (the remaining four letters of the musical alphabet):



Find all the F's, G's, A's and B's on your piano.
Play each note in turn and name it.

HOW TO LEARN THE WHITE KEYS: C to B

Play every 'set' of white notes, beginning with C and ending on B. Play in all positions on the piano. Do this several times, naming the notes as you play them.

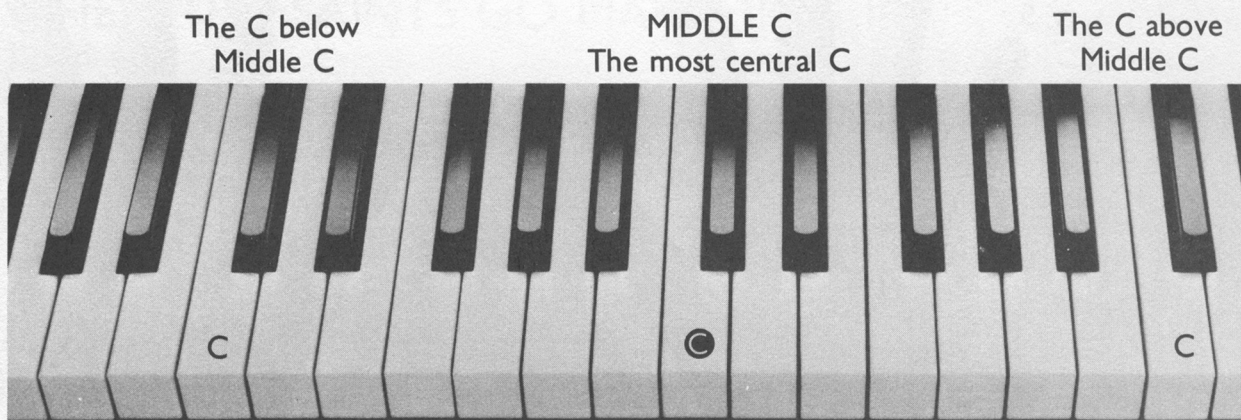


You now know all the white notes and their names.

AN IMPORTANT NOTE: MIDDLE C

3

One of the most important notes on the piano is Middle C. This is the C nearest the middle of the instrument, directly opposite the manufacturer's name, as you sit at the piano.



Look at the illustration above. From it, you will see that:

The C to the left of Middle C is called 'The C below middle C.'

The C to the right of middle C is called 'The C above middle C.' You should, at this stage, be able to find these three C's right away. Learn to find them this easy way:

- Play Middle C with the right hand (any finger will do).
- Play Middle C with the left hand.
- Play The C below Middle C with the left hand.
- Play The C above Middle C with the right hand.
- Finally: play Middle C again with one of the fingers of each hand.

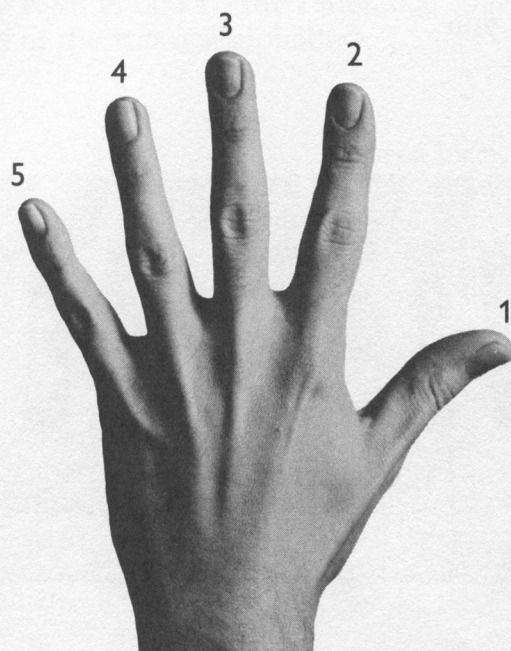
You now know where to find Middle C and the C's immediately above and below it.

FINGER NUMBERS

4



To make learning easy, the fingers of both hands are given numbers:



left hand



right hand

You will see that the thumb counts as finger Number 1.

To familiarize you with the finger numbers of the right hand, we are going to play the great jazz number: *When The Saints Go Marching In*.

Before you start to play, cover the five notes from Middle C to G above it with the five fingers of your right hand, like this:



R.H.
(Right
Hand)

Now play each note with the fingers shown below. To help you play in time, tap your foot to the music. The little diagrams below the finger numbers show you when to tap.

Notice that every so often the tune 'stays still,' while you go on tapping your foot. Remember to hold the note down during this time.

WHEN THE SAINTS GO MARCHING IN

Traditional

finger

number:

1	3	4	5				
Oh	when	the	Saints				
!	!	!	!	!	!	!	!
1	3	4	5				
Go	march	ing	in				
!	!	!	!	!	!	!	!
1	3	4	5		3	1	3
Oh	when	the	Saints	go	march	ing	
!	!	!	!	!	!	!	!
2				3	3	2	1
in				I'm	going	to	be
!	!	!	!	!	!	!	!
3		5	5	4			
in	that	num	ber				
!	!	!	!	!	!	!	!
3	4	5		3	1	2	
when	the	Saints	go	mar	ch	ing	
!	!	!	!	!	!	!	!
1							
in							
!	!	!	!	!			

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You now know the finger numbers of the right hand.

HOW TO PLAY LEGATO

5

Legato means 'joined up'. When you play legato, your playing sounds smooth and connected.

To get this smooth and connected effect, as each new note is played you release the preceding note. In other words: one finger exactly replaces another. The result is a continuous, unbroken flow of sound. This is true legato playing.

Always play legato unless the music is marked otherwise.

In your efforts to play legato, never let one sound overlap the next. If you do, you may get an ugly sound mixture. Your ear will tell you when you are playing legato. Remember:

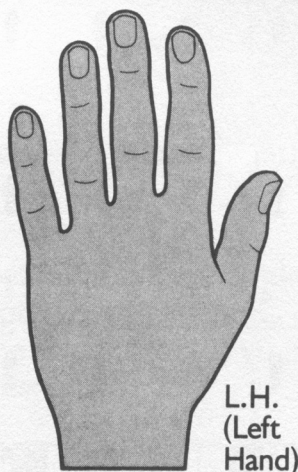
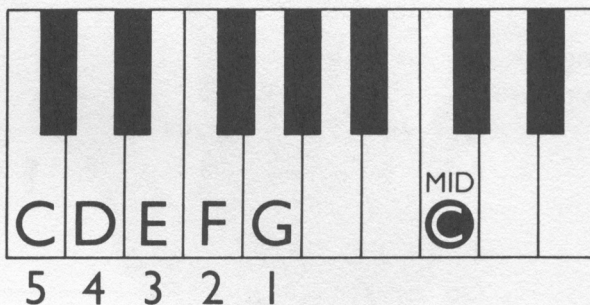
- No gaps.
- No overlaps.

Now play *When The Saints Go Marching In* again. Are you playing smoothly? Do all the notes join up? If so, you are playing legato.

LEFT HAND FINGER NUMBERS

You are now going to learn the left hand finger numbers by playing the traditional tune: *Banks Of The Ohio*.

Before you start to play, cover the five notes from C below Middle C to G with the five fingers of your left hand:



Now, play each note according to the finger numbers given.

Tap your foot to keep time, as before...

Remember: play legato

BANKS OF THE OHIO

Traditional

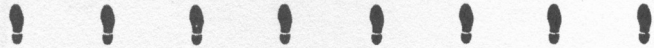
finger

number:

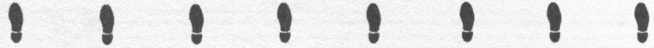
5 5 3 3
I asked my love



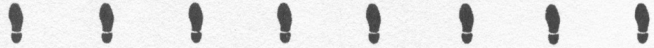
5 5 4 4
to take a walk



4 4 3 2
to take a walk



2 1 4 3
a lit - tle walk



3 3 1 1
Right down be - side



3 2 1 2
where wa - ters flow



5 5 4 3
down by the banks



3 4 4 5
of the O - hi - o



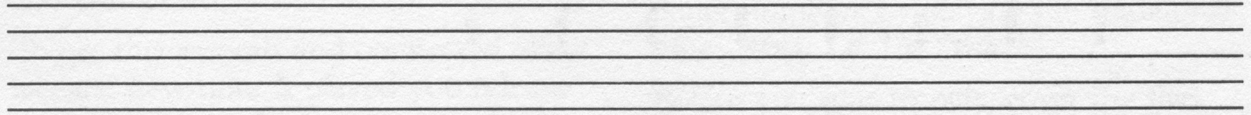
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You now know the finger numbers of the left hand.

HOW NOTES ARE WRITTEN

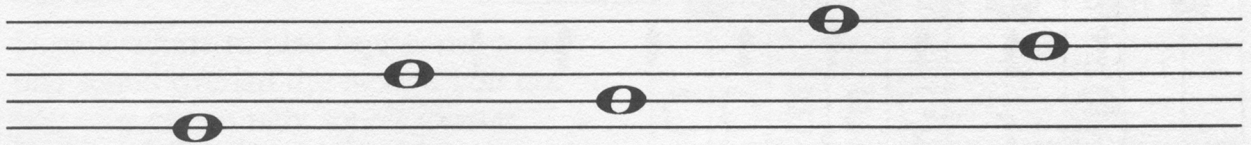
6

Musical notes are written on groups of five lines called 'staves':

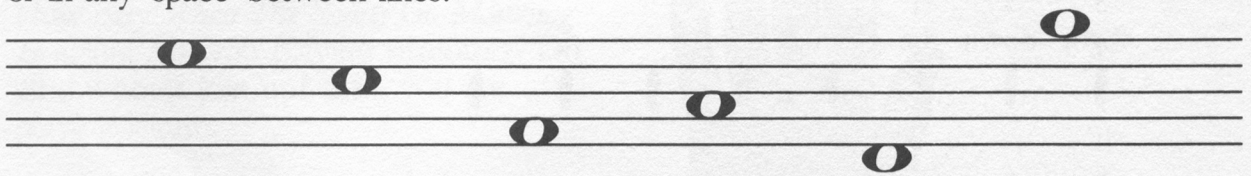


A staff

The notes may be written on any 'line':



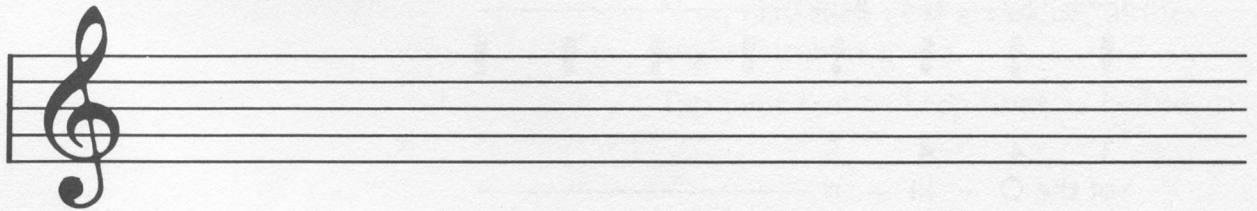
or in any 'space' between lines:



this counts as a 'space'

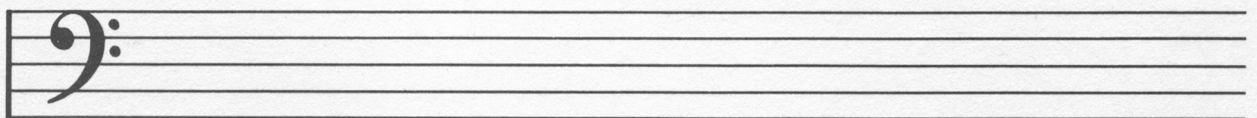
this counts as a 'space'

The piano needs two staves: one for the top half of the instrument:



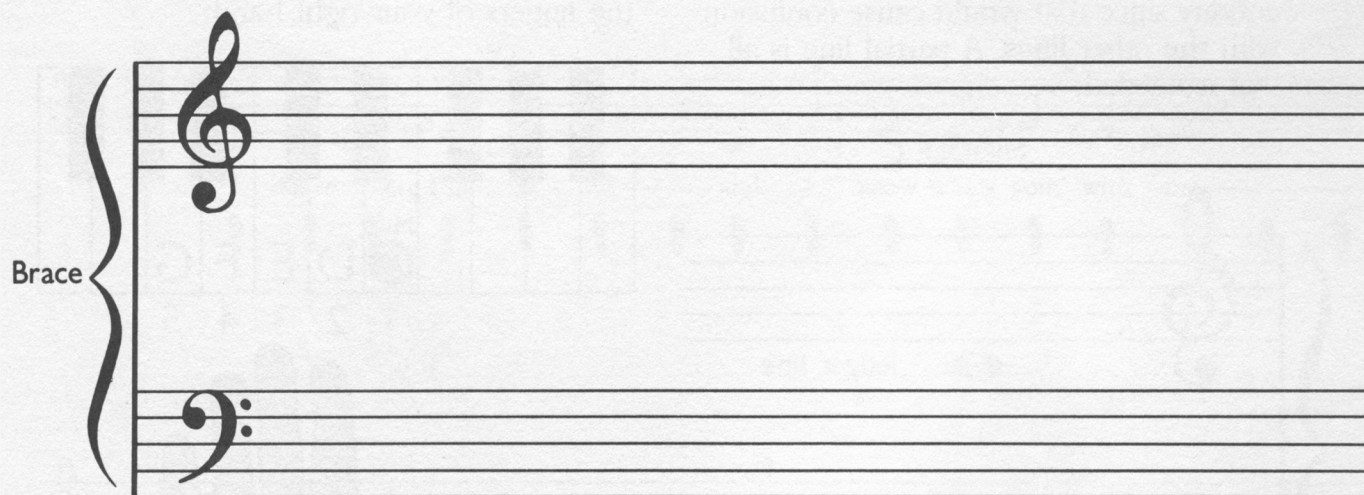
This sign is called the 'Treble Clef'

and one for the bottom half:



This sign is called the 'Bass Clef'

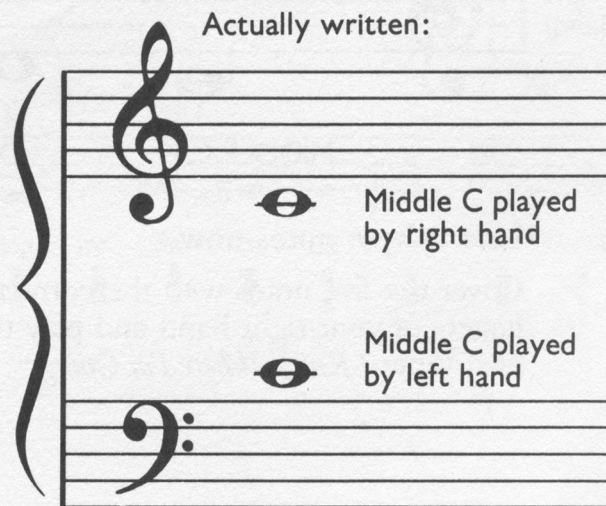
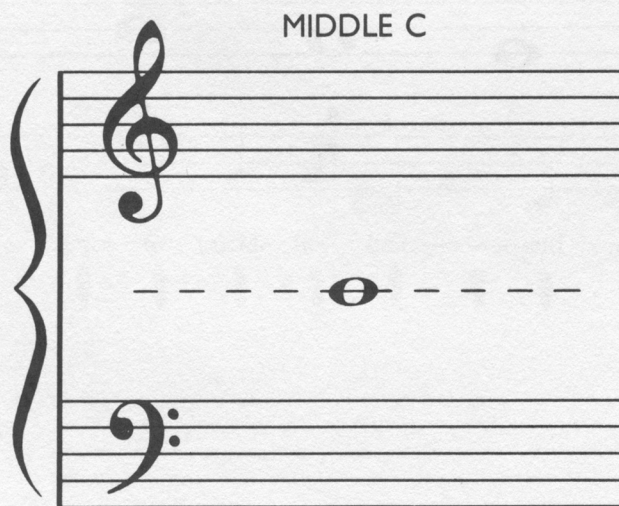
The two staves are joined together by a 'brace':



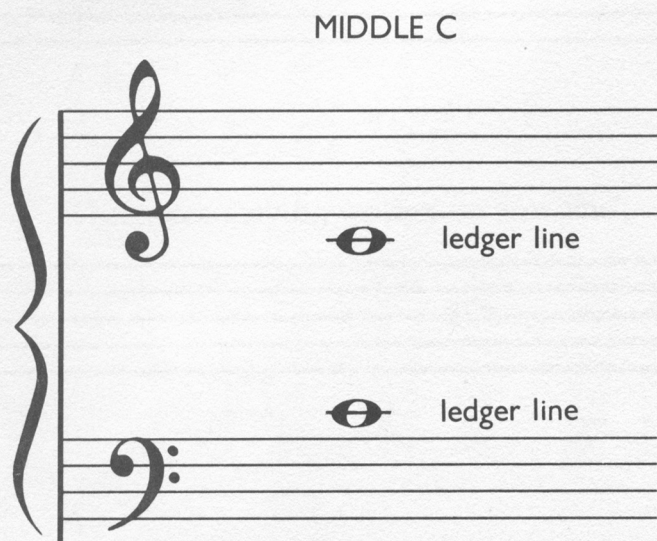
The notes on the upper staff (indicated by the Treble Clef) are usually played by the right hand.

The notes on the lower staff (indicated by the Bass Clef) are usually played by the left hand.

Middle C falls on a line exactly between the two staves.

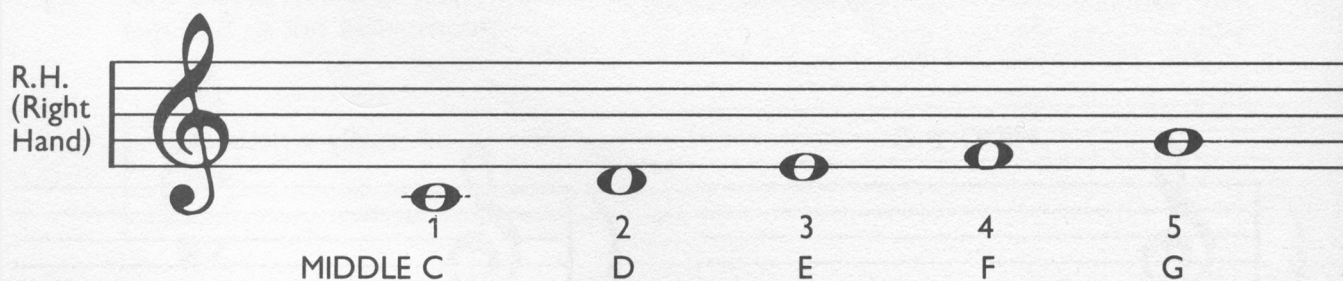


The Middle C line is never drawn in its entirety since that would cause confusion with the other lines. A partial line is all that is needed:



Such partial lines are called 'ledger lines.'

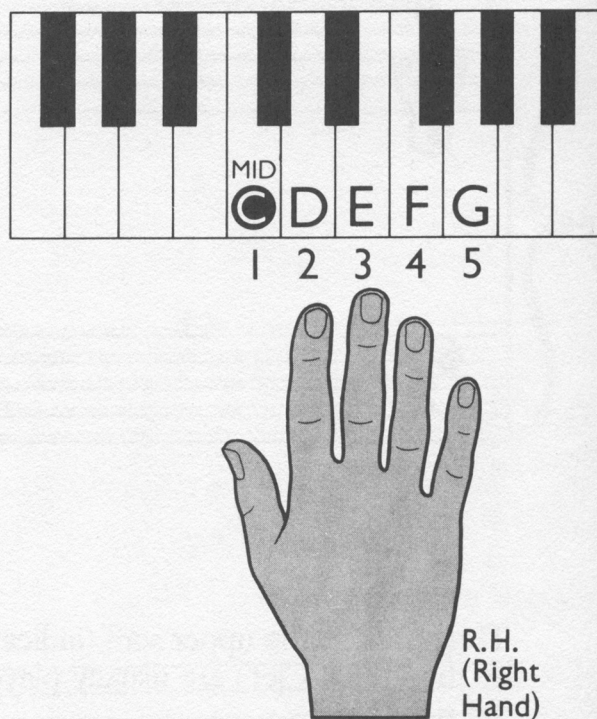
Now let's see how your first five notes for right hand are written:



Learn these notes now.

Cover the five notes with the correct fingers of your right hand and play the next tune: *I Know Where I'm Going*:

Cover the five notes Middle C to G with the fingers of your right hand:



You used these notes in *When The Saints Go Marching In*, on page 11.

I KNOW WHERE I'M GOING

Words & Music: Herbert Hughes

R.H. (right hand)

1 3

I know where I'm go - ing and I know who's goin' with me

5 1 2

I know who I love, but my dear knows who I'll mar - ry

1 3

She has stockings of silk and shoes of bright green leath - er

5 1 2

Combs to buckle her hair and a ring for ev - 'ry fin - ger

HOW NOTES ARE WRITTEN-2

7

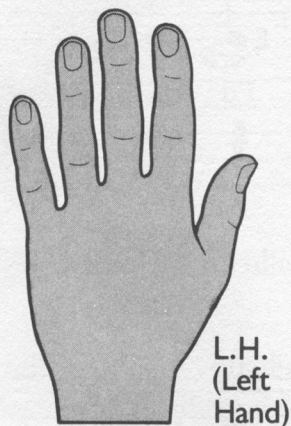
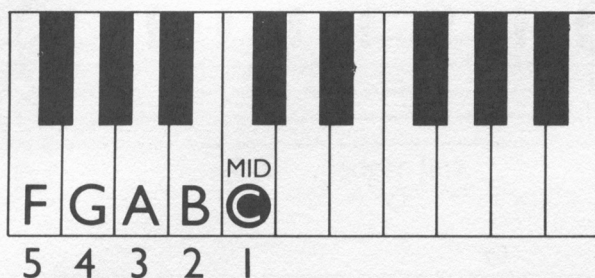


You now know your first five right hand notes and how they are written.

Let's learn the first five left hand notes.

Start at Middle C and work down the keyboard (i.e. to the left).

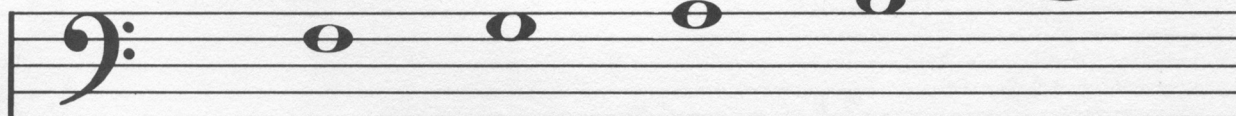
These are the five notes:



L.H.
(Left
Hand)

They are written: F G A B MIDDLE C
5 4 3 2 1

L.H.
(Left
Hand)



Learn these notes now.

Cover the notes with the correct fingers of your left hand and play your next tune:

Rivers Of Babylon.

RIVERS OF BABYLON

Words & Music adapted by Brent Dowe and Trevor McMaughton.

L.H. (left hand)

By the rivers of Ba - by - lon _____ There we sat



down _____ Yeah _____ we wept _____ re -



- mem - bered Zi - on _____ By the rivers of Ba - by - lon _____



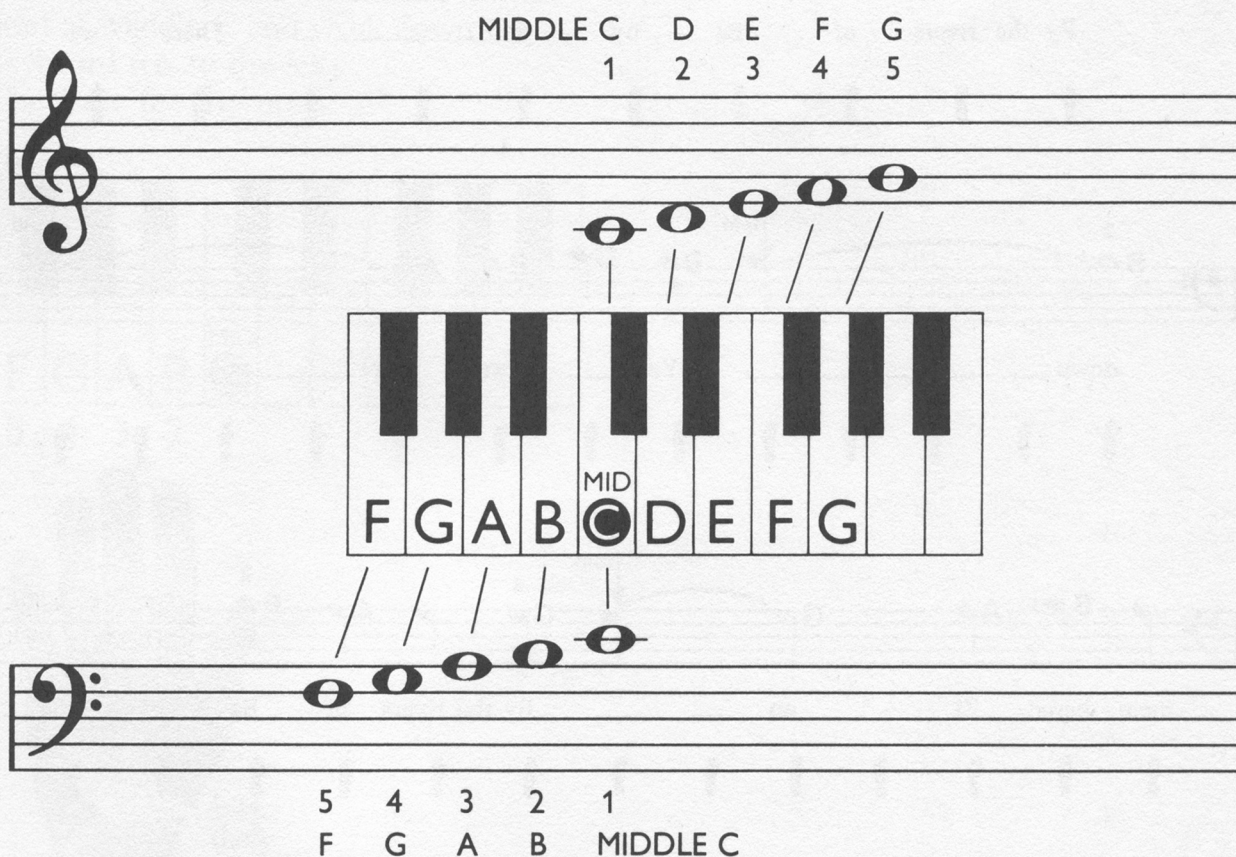
_____ There we sat down _____ Yeah _____ we



wept _____ re - mem - bered Zi - on _____



You now know nine important notes
and how they are written:



These nine notes are all that are needed
to play all the songs in this book.

After this, new notes will be added
gradually. Keyboard charts will be given
to illustrate new notes as they occur.

The cardboard chart included with this
book fits over the piano keyboard and
may be used for reference. In addition, in
this book, 'letter names' have been
written against the notes. **But, you
should memorize all new notes as
soon as possible.**

MUSICAL TIMING AND THE BEAT

8

The 'Beat' is the name given to the rhythmic pulse felt behind most music.

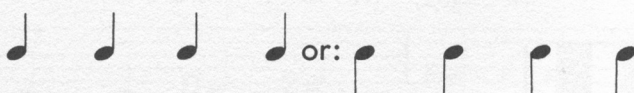
When you were tapping your foot to *When The Saints Go Marching In, Banks Of The Ohio*, and *Rivers Of Babylon*, you were tapping out the beat. In most tunes there is a series of natural 'accents', which recur regularly every few beats. A line called a 'bar line' is drawn in front of every one of these natural accents. These lines divide the music into 'bars' or 'measures'.

Accents (not usually marked)



Bar lines

In the above example the beat is written in 'quarter notes':



(Note that the 'tails' or 'stems' may be written up or down).

Look at the above example again, and you will see that there are four quarter notes to the bar. This is indicated at the beginning of the piece like this:



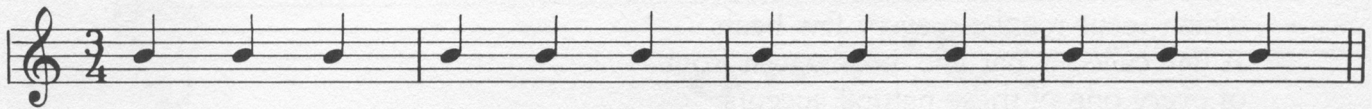
The above pair of numbers is called the 'time signature'. In every time signature there is:

An 'upper figure': this shows how many beats there are in the bar (four in our example).

A 'lower figure': this shows how the beats are written. In our example the lower figure 4 means that the beats are written as quarter notes.

Here is another example:

This time, the upper figure tells you that there are three beats to the bar. The lower figure is still 4, so there are: Three quarter notes to the bar.

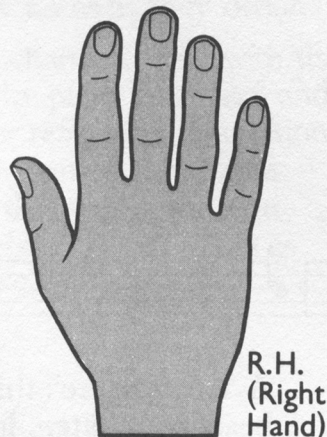
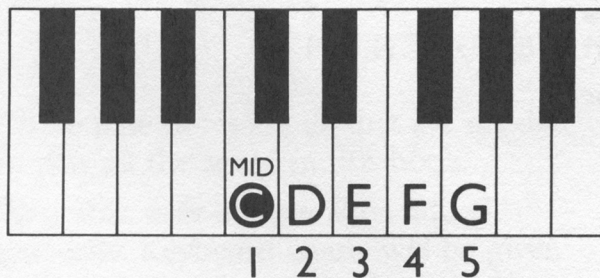


The next song you are going to learn is *This Ole House*. It is written entirely in quarter notes:



Tap your foot on each quarter note – this will help keep you in time.

You will be using the same five right hand notes as before:



Cover these notes before you start to play. Your first note is E, played by the 3rd finger.

Notice that there are four quarter notes in each bar, and the tune starts on the third beat of the bar.

THIS OLE HOUSE

Words & Music by: Stuart Hamblen

R.H.

3 1 4

This ole house once knew his child - ren, this ole house once knew his

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

↑
start playing here

5

wife This ole house was home and com - fort as they

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

1 3 1

fought the storms of life This ole house once rang with

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

4

laugh - ter, this ole house heard ma - ny shouts Now he

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

5

trem - bles in the dark - ness when the light - nin' walks a - bout.

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

↑ 1 2
2 beats only
in this bar
(making good
the deficiency
in bar 1).

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You now know about quarter notes.













DEVELOPING YOUR SENSE OF RHYTHM

9



The melody notes of *This Ole House* corresponded with the quarter note beat exactly. But usually a melody includes a number of notes of longer duration.

This is how some of these longer time notes are written:

Name of note	How written	Duration
Half Note	 =  	Lasts for two quarter note beats
Dotted Half Note	 =   	Lasts for three quarter note beats
Whole Note	 =    	Lasts for four quarter note beats

To get you used to these different time notes, I want you to play now some rhythm exercises. They are written entirely on Middle C.

The first rhythm exercise is for the right hand. It features quarter notes, half notes, dotted half notes and whole notes. In each bar, there are four quarter notes (or their equivalent).

Choose a suitable speed (not too fast), and maintain the same speed throughout. Tap your foot once on every quarter note beat.

RHYTHM EXERCISE 1

R.H.

BAR 1 BAR 2 BAR 3 BAR 4



Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

BAR 5 BAR 6 BAR 7 BAR 8



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

Bar 1 Play Middle C on beats 1, 2, 3 and 4.

Bar 2 Play C on beat 1 and let the sound continue while you count and tap beat 2. Play C on beat 3 and let the sound continue while you count and tap beat 4.

Bar 3 Play C on beat 1.
Play C on beat 2 and let the sound continue while you count and tap beat 3.
Play C on beat 4.

Bar 4 Play C on beat 1 and let the sound continue while you count and tap beats 2, 3 and 4.

Continue similarly to bar 8.

Did you keep your speed constant?

Now another rhythm exercise, this time for the left hand. Again you will be using Middle C only.

This exercise is in $\frac{3}{4}$ Time, in other words there are three quarter notes (or their equivalent) to the bar.

RHYTHM EXERCISE 2

L.H.

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

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

Did you keep your speed constant?

You now know about:

1 beat notes ♩ Quarter notes
2 beat notes ♪ Half notes

3 beat notes ♪. Dotted half notes
4 beat notes ♩ Whole notes

MORE ABOUT RHYTHM

10

From now on you will be called upon to put your knowledge of rhythm to work. The popular tunes you are going to learn will use all four kinds of notes: quarter notes, half notes, dotted half notes and whole notes. Check that you know them thoroughly.

You are first going to play *White Rose Of Athens* for the right hand. As usual before you start to play, cover the notes Middle C to G with the five fingers of your right hand.

The tune starts on Middle C played with the thumb. There are four quarter notes (or their equivalent) to the bar.

Remember to play legato

WHITE ROSE OF ATHENS

Music: Manos Hadjidakis. Words: Norman Newell.
Additional Words: Archie Bleyer.

NOTES
REQUIRED



FINGERING

1 2 3 4 5
RIGHT HAND

R.H. 1

Till the white rose blooms a - gain

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5 4 1

You must leave me, leave me lone - ly.

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

So good - bye my love till then

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

5

Till the white rose blooms a - gain.

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

Hold this note down for four beats

Hold

Hold

Now two famous Beatles themes, both for left hand. Before you start to play, cover the notes Middle C to F with the fingers of your left hand.

The first theme starts on F with the fifth finger and you start playing on the second beat of the bar.

Remember to play legato.

CAN'T BUY ME LOVE/ SHE LOVES YOU

Words & Music: John Lennon & Paul McCartney

NOTES
REQUIRED



FINGERING 5 4 3 2 1
LEFT HAND

L.H. 4/4

Count: 1 2 3 4 1 2 3 4 1 2 3 4

Start playing here ↑

Can't buy me love love

Can't buy me love She loves you, yeh!

yeh! yeh! She loves you, yeh! yeh! yeh! She

loves you, yeh! yeh! yeh! yeh!

Hold the note down here

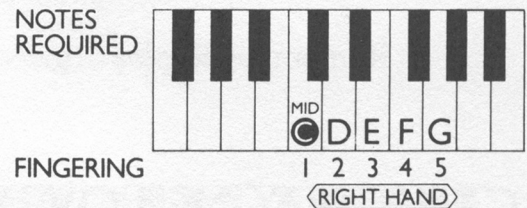
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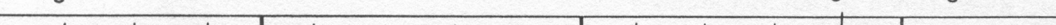
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Before you start to play, cover the notes Middle C to G with the five fingers of your right hand.

The tune starts on the second beat of the bar with the note E (3rd finger).

Words & Music: John Lennon and Paul McCartney



R.H. 

When I was young-er, So much young-er than to - day.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Start playing here ↑

Nev - er need - ed an - y - bod - y's help in an - y way.

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

Oh but now those days are gone I'm not so self as - sured

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

*This curved line concerns the singer only and is called a 'Melisma Mark' or 'Singer's Slur'. Here the singer continues

the syllable ‘-sured’ through the three notes E, D and C. Look on the next page for five more ‘Singer’s Slurs’.

4

Now I find I've changed my mind, I've o - pened up the doors.

5

Help me if you can, I'm feel - ing down And I

5

do ap - pre - ci - ate you be - ing 'round

5

Help me get my feet back on the ground Won't you

3

5

please, please help me?

*This curved line is a 'tie' (see page 31)
not a 'Singer's Slur'.

EXCERPT FROM A FAMOUS CLASSIC



Your next piece is the Largo from *The New World Symphony* by Dvořák.

Watch out for quarter notes, half notes and whole notes in this piece.



The first part is played by your left hand; the second part is played by your right hand; the final part is played by your left hand.

LARGO

(FROM THE NEW WORLD SYMPHONY)

By: Antonin Dvořák

NOTES
REQUIRED



FINGERING

5 4 3 1 2 3 4
LEFT HAND RIGHT HAND

L.H.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

R.H.

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

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

L.H.





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

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

TIES

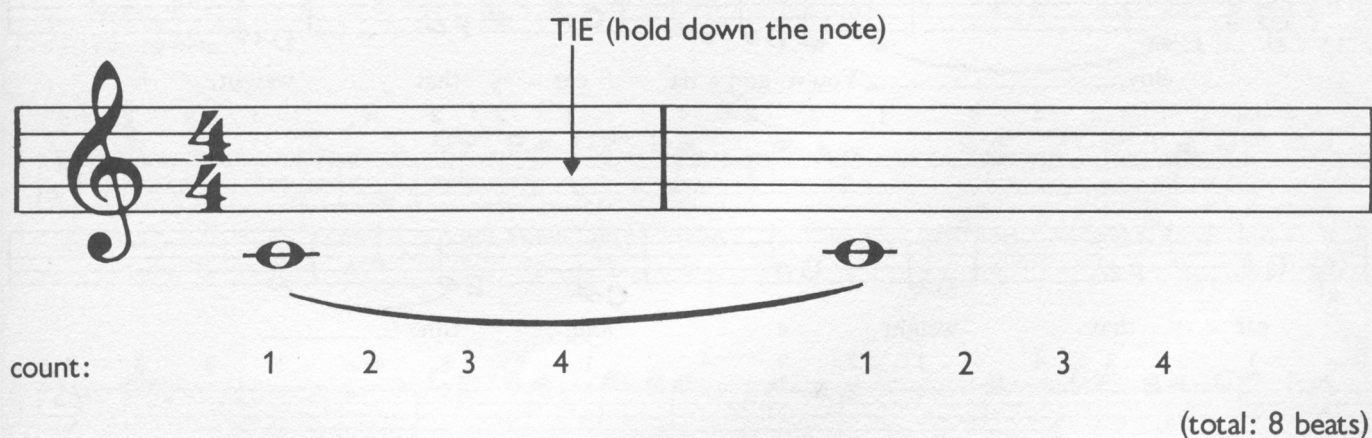
12

Let me just remind you of the names of the time notes and how long they last:

Quarter note		1 beat
Half note		2 beats
Dotted half note		3 beats
Whole note		4 beats

Each of the time notes may be extended by the use of a 'Tie'. A tie is a curved line connecting two notes of the same pitch – in other words, two notes in the same position on the staff.

TIE (hold down the note)



count: 1 2 3 4 1 2 3 4 (total: 8 beats)

Here you play the first Middle C and count for the second Middle C without striking the note again. Total time: 2 whole notes, or 8 quarter note beats.

A reminder:

You have already met ties in *Rivers Of Babylon*, *White Rose Of Athens*, *She Loves You*, and *Help* (see the last note E).

Now play all these pieces through again, and this time pay particular attention to the ties.

TWO MORE POPULAR TUNES WITH TIES

13

The next tune, *Carry That Weight*, also features ties and is for the right hand. Before you start to play, cover the usual notes, Middle C to G, with the right hand fingers.

The tune starts on the second beat of the bar.

CARRY THAT WEIGHT

Words & Music: John Lennon and Paul McCartney.

NOTES
REQUIRED



FINGERING

1 2 3 4 5
RIGHT HAND

1 Tie (hold down the note) 5

R.H.

Boy, You're gon - na car - ry that weight,

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5 1 Tie

car - ry that weight a long time.

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

1 Tie 5

Boy, You're gon - na car - ry that weight,

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

5 1 Tie

car - ry that weight a long time.

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

Here is another tune which features ties.
It is for the left hand.

Before you start to play, cover Middle C
to F with the five fingers of the left hand:

This tune starts on G with the 4th finger.
There are four quarter notes (or their
equivalent) per bar, and the tune starts
on beat 2:

ONE OF THOSE SONGS (LE BAL DE MADAME DE MORTEMOUILLE)

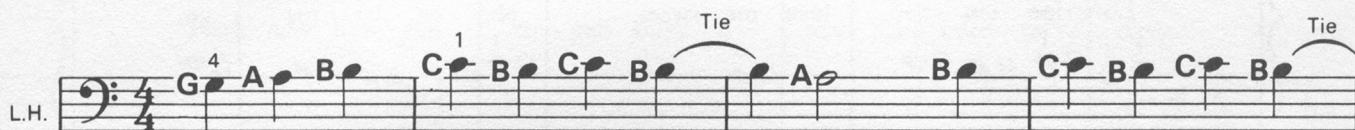
English lyric: Will Holt. Music: Gerard Calvi

NOTES
REQUIRED



FINGERING

4 3 2 1
LEFT HAND



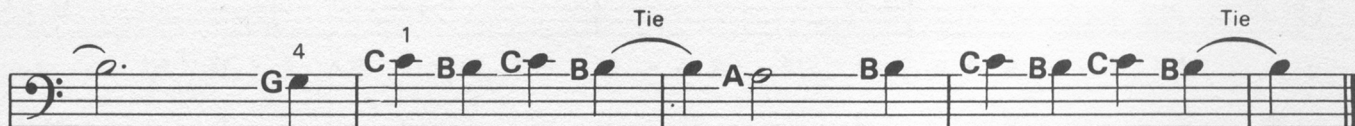
Well this is one of those songs — that you hear now and then —
Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
start playing here ↑



You don't know just where — and you don't know just when —
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



It's one of those songs — that are o - ver and then —
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



It's one of those songs — that start play - ing a - gain. —
1 2 3 4 1 2 3 4 1 2 3 4 1

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Now you know about ties and how
they make the notes last longer.

PLAYING FROM TWO STAVES

14

This is the first time that you have had to read music written on two staves. In your next piece both hands share the tune. This is why two staves are necessary. Play the piece several times

and get used to reading two staves.

The left hand plays first. It starts on G with the 4th finger.

LOVE ME TENDER

Words and Music: Elvis Presley & Vera Matson

NOTES
REQUIRED



FINGERING

4 3 2 1 2 3 4
LEFT HAND RIGHT HAND

First system of the musical score for 'Love Me Tender'. It consists of two staves: R.H. (Right Hand) and L.H. (Left Hand). The L.H. starts with a G on the 4th line of the bass clef. The R.H. starts with a D on the 2nd line of the treble clef. The lyrics are: 'Love me ten - der, love me sweet. Nev - er let me go.' The count is 1 2 3 4 for each measure.

Second system of the musical score. The L.H. continues with the same melody. The R.H. continues with the same melody. The lyrics are: 'You have made my life com - plete. And I love you so.' The count is 1 2 3 4 for each measure.

Third system of the musical score. The R.H. starts with an E on the 1st line of the treble clef. The L.H. continues with the same melody. The lyrics are: 'Love me ten - der, love me true, All my dreams ful - fil.' The count is 1 2 3 4 for each measure.

Fourth system of the musical score. The R.H. continues with the same melody. The L.H. continues with the same melody. The lyrics are: 'For my dar - lin' I love you, And I al - ways will.' The count is 1 2 3 4 for each measure.

TWO STAVES AGAIN

15

You will use both hands again in the next piece: *Mary's Little Boy Child*. The right hand plays first. It starts on E with the 3rd finger.

MARY'S LITTLE BOY CHILD

Words & Music: Jester Hairston

NOTES REQUIRED



FINGERING

5 4 3 2 1 2 3 4
LEFT HAND RIGHT HAND

R.H. 3 2 1

Hark, now hear the an - gels sing, a new King born to - day. And

L.H. B² A

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3 2

Man will live for ev - er - more, Be - cause of Christ - mas Day.

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

3 2 1

Trum - pets sound and an - gels sing. Listen to what they say. That

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

3 2

Man will live for ev - er - more, be - cause of Christ - mas Day.

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

PHRASE MARKS

16

Curved lines over or under the notes are called: 'Phrase Marks,' or 'Slurs.' Phrase marks are not to be confused with 'ties':

Phrase mark (play legato)



Tie (hold down the note)



Unless directed otherwise, play all notes within phrase marks legato (joined up).

I'D LIKE TO TEACH THE WORLD TO SING

Words & Music: Roger Cook, Roger Greenaway, Billy Backer & Billy Davis

NOTES REQUIRED



FINGERING

4 3 1 2 3 5
LEFT HAND RIGHT HAND

R.H. 2

L.H. 1

I'd like to build the world a home and fur-nish it with love, Grow

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Start playing here ↑

2 1

ap - ple trees and hon - ey - bees and snow-white tur - tle - doves. I'd

3

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

2

like to teach the world to sing in per - fect har - mo - ny. I'd

4 1

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

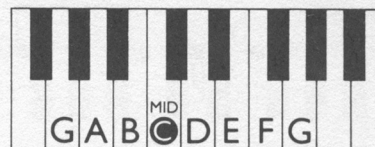
like to hold it in my arms and keep it com - pa - ny.

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

STREETS OF LONDON

Words & Music: Ralph McTell

NOTES
REQUIRED



FINGERING

4 3 2 1 2 3 4 5
LEFT HAND RIGHT HAND

Have you seen the old man in the closed down mar - ket,

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Kick - ing up the pa - pers with his worn out shoes?

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

In his eyes you see no pride, hand held loose - ly by his side,

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

Yes - ter - day's pa - per tell - ing yes - ter - day's news.

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

EIGHTH NOTES

17

The next three pieces feature a new time note: the eighth note.

Eighth notes



Eighth notes move twice as fast as the basic quarter note beat:



If you say the word 'and' between beat numbers, it will give you the time of the eighth note. You will come across eighth notes in bars 10 and 11 of the famous theme from the *Choral Symphony* by Beethoven. In this and the following two pieces I have marked the places at which you should say 'and' when counting.

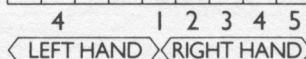
Theme from CHORAL SYMPHONY

By: Ludwig van Beethoven

NOTES
REQUIRED



FINGERING



Piano introduction for Chitty Chitty Bang Bang. The melody is in treble clef, starting on E4, moving up to G4 (third finger), then down to F4 (second finger), E4 (first finger), D4 (fifth finger), C4 (first finger), D4 (second finger), E4 (third finger), D4 (fourth finger), C4 (fifth finger). The bass line is empty.

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

CHITTY CHITTY BANG BANG

Words & Music: Richard M. Sherman and Robert B. Sherman

NOTES
REQUIRED



FINGERING

4 3 2 1 2 3 4
LEFT HAND RIGHT HAND

COMMON TIME. Another way of writing: $\frac{4}{4}$

First system of the song. The melody is in treble clef, starting on C4 (first finger), moving up to D4 (second finger), E4 (third finger), F4 (fourth finger), G4 (fifth finger). The bass line is empty.

Oh you pret - ty Chit - ty Bang Bang Chit - ty Chit - ty Bang Bang we love you

Count: 1 2 3 4 1 and 2 and 3 4 1 and 2 and 3 4 1 2 3 4

Second system of the song. The melody is in treble clef, starting on D4 (second finger), moving up to E4 (third finger), F4 (fourth finger), G4 (fifth finger). The bass line is empty.

And our pret - ty Chit - ty Bang Bang Chit - ty Chit - ty Bang Bang loves us too!

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

Third system of the song. The melody is in treble clef, starting on E4 (third finger), moving up to F4 (fourth finger), G4 (fifth finger), A4 (first finger), B4 (second finger), C5 (third finger). The bass line is empty.

High, low, An - y - where we go on Chit - ty Chit - ty we de - pend.

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

Fourth system of the song. The melody is in treble clef, starting on C4 (first finger), moving up to D4 (second finger), E4 (third finger), F4 (fourth finger), G4 (fifth finger), A4 (first finger), B4 (second finger), C5 (third finger). The bass line is empty.

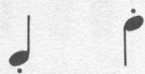
Bang Bang Chit - ty Chit - ty Bang Bang, our fine four fen - dered friend!

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

STACCATO AND ACCENT

18

A dot over or under a note means that the note is to be played 'Staccato,' which means 'cut short.' Keep the wrist loose and 'peck' at the note with the finger. Staccato (cut short) is the opposite of legato (smooth and connected).



Staccato - cut the note(s) short

A dash over or under a note means hold the note for its full value, or even a fraction more.



Accent (Tenuto mark) - hold the note(s) for its full value

In the next piece make the contrast between staccato and accented notes.

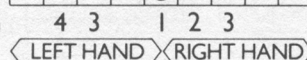
OLD MACDONALD HAD A FARM

Traditional

NOTES
REQUIRED



FINGERING



1 3

Old Mac - don - ald had a farm Ee - i - ee - i - o! And

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 3

on this farm he had some chicks, Ee - i - ee - i - o! With a

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

1 1 2 2

chick chick here and a chick chick there, here a chick, there a chick, ev' - ry - where a chick chick,

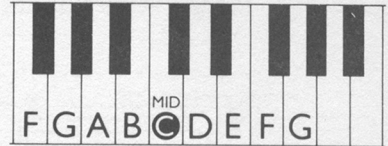
1 2 3 4 and 1 2 3 4 1 and 2 3 and 4 1 and 2 and 3 4

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

SCARLET RIBBONS

Words & Music: Jack Segal and Evelyn Danzig.

NOTES
REQUIRED



FINGERING

5 4 3 2 1 2 3 4 5
LEFT HAND RIGHT HAND

p (soft) *mf* (moderately loud)

p

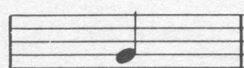
Ritendo or Rit. (Slowing down)

*Repeat Marking. Go back to the matching sign: and play through the first 8 Bars again.

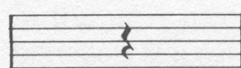
RESTS AND SILENCE

19

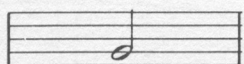
Silence in music is important. Silences can be dramatic, romantic, or add an air of expectancy. To indicate silence in music, signs called 'Rests' are used. Each Time Note has its own rest.



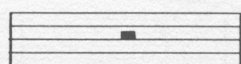
Quarter Note



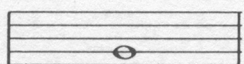
Quarter Note Rest.
A silence lasting
1 quarter note beat.



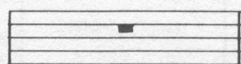
Half Note



Half Note Rest.
A silence lasting
2 quarter note beats.



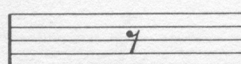
Whole Note



A Whole Note Rest.
A silence lasting
4 quarter note beats –
or, one whole bar's rest,
regardless of Time
Signature.



Eighth Note



Eighth Note Rest.
A silence lasting $\frac{1}{2}$
a quarter note beat.

You will come across various rests in *Annie's Song* which you are going to play now. Make sure you respect these silences. The first few rests are 'arrowed' to make it easier for you.

ANNIE'S SONG

Words & Music by John Denver

NOTES
REQUIRED



FINGERING



4 2 These two notes are played together

4 3 1 2

You fill up my senses like a

p

quarter note rest

whole note rest (whole bar)

whole note rest (whole bar) quarter note rests

night in a for - est Like the moun- tains in

These two notes (E and C) are played together

spring - time Like a walk in the rain

Like a storm in the des - ert Like a sleep - y blue

o - cean You fill up my sen - ses

come fill me a - gain.

I have 'arrowed' the first few rests in this piece. After that I leave it to you to watch for and respect the rests.

STRANGERS IN THE NIGHT

Music: Bert Kaempfert. Words: Charles Singleton & Eddie Snyder.

NOTES
REQUIRED



FINGERING

3 2 1 2 3 4 5
LEFT HAND RIGHT HAND

1
Stran-gers in the night *mp* (moderately soft) ex-chang-ing glan - ces, won-d'ring in the night

what were the chanc - es we'd be shar-ing love be - fore the night was

4 2 through Some-thing in your eyes was so in - vi - ting,

some-thing in your smile was so ex - cit - ing, some-thing in my heart

1 told me I must have you Strang-ers in the night *cresc.*

— two lone - ly peo - ple we were stran - gers in the night

— up to the mo-ment when we said our first hel - lo, lit - tle did we know,

love was just a glance a - way, a warm em-brac-ing dance a - way and ev - er since that night

— we've been to - ge - ther lov - ers at first sight in love for - ev - er

It turned out so right for stran - gers in the night.

SINGIN' IN THE RAIN

Words: Arthur Freed. Music: Nacio Herb Brown

NOTES
REQUIRED



FINGERING

4 3 2 1 2 3 4 5
LEFT HAND RIGHT HAND

5 4 1

mf I'm sing - ing in the rain, Just sing - ing in the

4 2 2

G B A C D E F C

1

rain, What a glo - ri - ous feel - ing I'm

4 2

G A B C D E G E G

5

hap - py a - gain. I'm laugh - ing at

2 2

B A G B A G

5

clouds, so dark up a - bove, The

2 2

A G B A G

5

sun's in my heart and I'm ready for love. Let the

1

stormy clouds chase Ev'ry one from the place, Come

1 5

on with the rain, I've a smile on my face. I'll

5

walk down the lane, with a happy refrain, And

3 5 3

sing - in' Just sing - in' in the rain.

cresc.

f

LAST WORD

Congratulations on completing Book One of 'The Complete Piano Player.'

In the meantime your last song in this book is: *Super Trouper*

In Book Two you will be:

- Learning new notes
- Finding out more about 'fingering'
- Using sharps and flats
- Understanding something about 'keys'
- Discovering new piano techniques.

SUPER TROUPER

Words & Music by Benny Andersson and Bjorn Ulvaeus

NOTES
REQUIRED



FINGERING

4 1 2 3 4 5
LEFT HAND RIGHT HAND

3

f Su - per Trou - per lights are gon - na find me, Shin - ing like the sun.

1

C

4

4

Smi - ling, hav - ing fun, Feel - ing like a num - ber one. To - night the

C

G

7

3

Su - per Trou - per beams are gon - na blind me, but I won't feel blue,

1

C

4

G

4

like I al - ways do. 'Cause some - where in the crowd there's you.

C

G

5 3

1

C