

# First Lessons<sup>®</sup>

## Violin

by Craig Duncan

## PIANO

# ACCOMPANIMENT

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any easier.....

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# Lesson 5

## Hungarian Folk Song Number 1

Bela Bartok

The first system of the piece consists of four measures. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by quarter notes G#4, A4, B4, C5, and a half note B4. The bass line consists of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, 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# Lesson 6

## Scherzando

Bela Bartok

The first system of the piece, measures 1-4. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment.

The second system of the piece, measures 5-8. The right hand begins with a series of chords, followed by a melodic line. The left hand continues with eighth-note accompaniment, including some chromatic movement.

The third system of the piece, measures 9-12. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

The fourth system of the piece, measures 13-16. The right hand has a melodic line, and the left hand continues with eighth-note accompaniment. The system ends with a double bar line.



# Lesson 9 Rigaudon

Henry Purcell

$\text{♩} = 100$

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 100. The first staff (treble clef) begins with a *mf* dynamic. The second staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. At the start of measure 8, there is a '(lift bow)' instruction. The dynamic changes to *f* in measure 8. The first staff features a melodic line with a fermata over the final note of measure 10. The second staff continues the accompaniment.

Musical notation for measures 11-16. The first staff has a fermata over the final note of measure 16. The second staff continues the accompaniment.

Musical notation for measures 17-20. The first staff begins with a *mf* dynamic. The second staff continues the accompaniment.

Musical notation for measures 21-24. The first staff has a fermata over the final note of measure 24. The second staff continues the accompaniment.



# Lesson 10

## Lavender's Blue

Musical notation for measures 1-5. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *mf*.

Musical notation for measures 6-9. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *f*.

Musical notation for measures 10-16. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *p*.

Musical notation for measures 17-20. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *mf*.

Musical notation for measures 21-24. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *mf*.



# Lesson 10

## Allegretto

Ludwig van Beethoven

5

*mf*

6

10

*f*

17



# Lesson 11

## Gavotte

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of three systems of music, each with a treble and bass clef staff joined by a brace. The first system begins with a mezzo-forte (*mf*) dynamic. The second system begins with a forte (*f*) dynamic. The piece concludes with a double bar line at the end of the third system.



# Lesson 12

## Fanfare Minuet

Musical notation for the first system (measures 1-6). The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note bass line.

Musical notation for the second system (measures 7-12). The melody continues with eighth and quarter notes, including some beamed eighth notes. The bass clef accompaniment maintains the eighth-note pattern.

Musical notation for the third system (measures 13-18). The melody includes some rests and beamed eighth notes. The bass clef accompaniment continues with eighth notes.

Musical notation for the fourth system (measures 19-24). The melody concludes with a final cadence. The bass clef accompaniment ends with a final note.



# Lesson 12

## King William's March

Jeremiah Clarke

The first system of music is in 4/4 time with a key signature of two sharps (F# and C#). The treble clef part begins with a square box containing a 'V' and a downward-pointing accent (>). The melody consists of quarter and eighth notes. The bass clef part provides a simple accompaniment of quarter notes.

5

The second system continues the melody from the first system. It features a repeat sign at the end of the system. The treble clef part has a square box with a 'V' and an accent (>) above the first note.

9

The third system continues the melody. It features a repeat sign at the beginning of the system. The treble clef part has a square box with a 'V' and an accent (>) above the first note.

13

The fourth system concludes the piece. It features a repeat sign at the end of the system. The treble clef part has a square box with a 'V' and an accent (>) above the first note.



# Lesson 13

## London Symphony

Joseph Haydn

$\text{♩} = 98$

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass clef accompaniment begins with a half note chord of G4 and B4, followed by quarter notes G4, A4, and B4. Measure 6 ends with a repeat sign.

Musical notation for measures 7-12. The melody continues with quarter notes D5, E5, and F#5. The bass clef accompaniment features a steady eighth-note bass line. Measure 12 ends with a repeat sign.

Musical notation for measures 13-19. The melody consists of quarter notes G4, A4, B4, and C5. The bass clef accompaniment includes a half note chord of G4 and B4. Measure 19 ends with a repeat sign.

Musical notation for measures 20-26. The melody features quarter notes D5, E5, and F#5. The bass clef accompaniment has a half note chord of G4 and B4. Measure 26 ends with a repeat sign.

Musical notation for measures 27-32. The melody consists of quarter notes G4, A4, B4, and C5. The bass clef accompaniment includes a half note chord of G4 and B4. Measure 32 ends with a repeat sign.



# Lesson 14

## Jamaica

♩=104

English Dance Tune

6

12

17

22

27

*f*

*decresc*

*p*

*mf*

*f*

*mf*

*cresc.*

*f*

*p*

*cresc.*

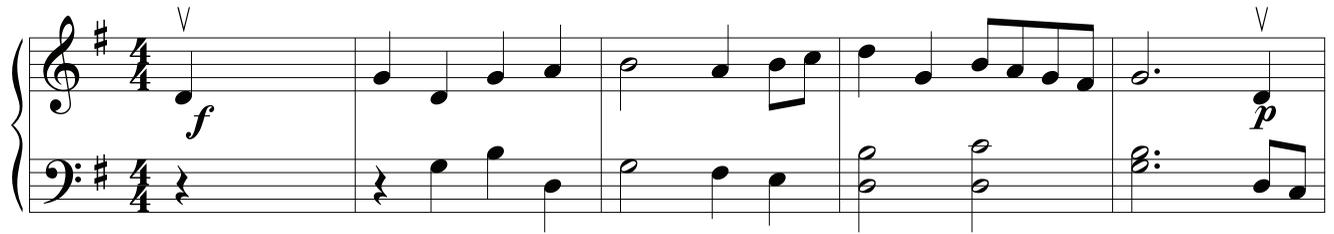
*f*

# Lesson 15

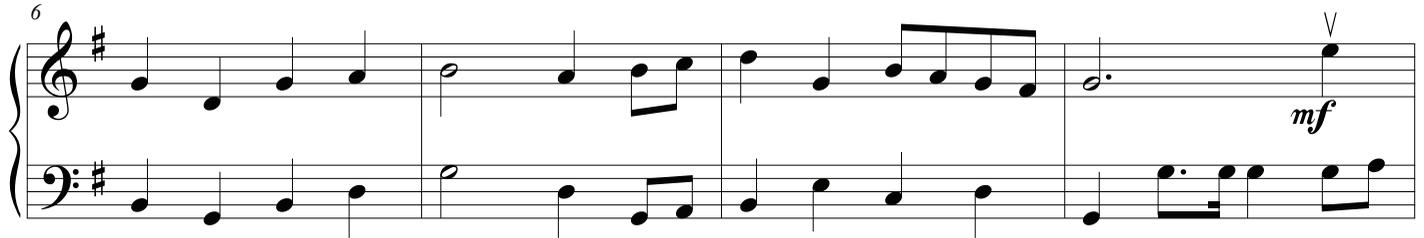
## British Grenadiers

♩=94

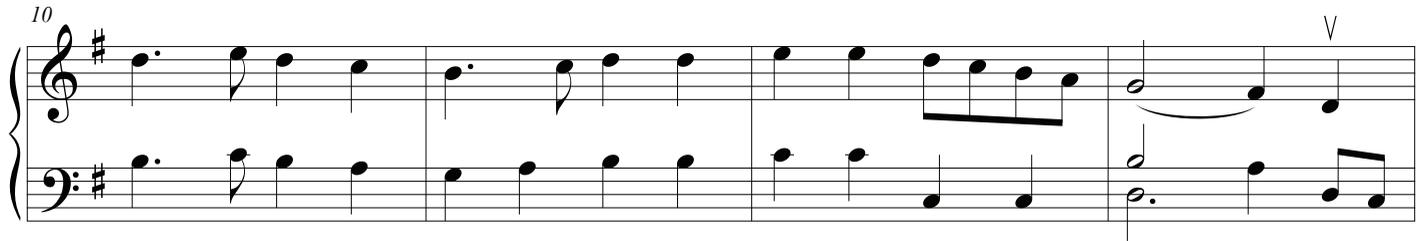
Joseph Haydn



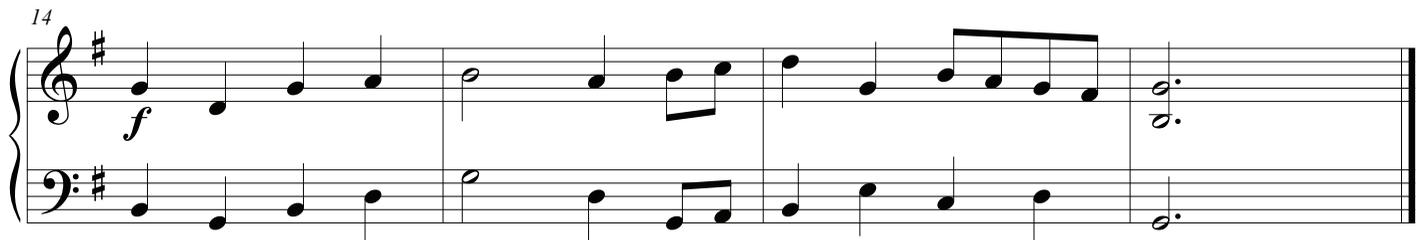
Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). The first measure starts with a forte (*f*) dynamic and a breath mark (V). The music features a melody in the right hand and a bass line in the left hand. The piece concludes with a piano (*p*) dynamic and a breath mark (V).



Musical notation for measures 6-9. The melody continues in the right hand, and the bass line provides harmonic support. The piece ends with a mezzo-forte (*mf*) dynamic and a breath mark (V).



Musical notation for measures 10-13. The right hand features a more active melody with eighth notes, while the left hand continues with a steady bass line. The piece concludes with a breath mark (V).



Musical notation for measures 14-17. The piece begins with a forte (*f*) dynamic. The melody in the right hand is similar to the first system, and the bass line continues. The piece ends with a double bar line.



# Lesson 15

## Symphony Theme

Johannes Brahms

♩=94

mf

6

10

cresc

f

14



# Lesson 16

## Minuet

Georg Philipp Telemann

$\text{♩} = 96$

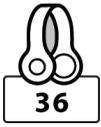
mf

1X  
2X

mf  
crescendo  
f

p

f



# Lesson 17

## Trumpet Minuet

♩=108



# Lesson 18

## French March

Joseph Haydn

♩=93

Measures 1-6. Dynamics: *mf*, *p*.

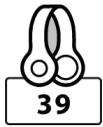
Measures 7-12. Dynamics: *mf*.

Measures 13-17. Dynamics: *p*, *f*.

Measures 18-22. Dynamics: *p*.

Measures 23-28. Dynamics: *f*.

Measures 29-34. Dynamics: *p*, *f ritard*.



# Lesson 19

## Gavotte in C

♩=98

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand plays chords and a melodic line, while the left hand plays a simple bass line with some rests.

Musical notation for measures 5-8. The right hand continues with chords and a melodic line, and the left hand plays a steady bass line.

Musical notation for measures 9-12. The right hand features a series of chords and a melodic line, with a sharp sign appearing in the right hand in measure 11.

Musical notation for measures 13-16. The right hand plays a melodic line with some chords, and the left hand plays a bass line with some rests.

Musical notation for measures 17-20. The right hand plays a melodic line with chords, and the left hand plays a bass line. The piece concludes with a double bar line in measure 20.



# Lesson 19

## Marche from the Algerian Suite

Camille Saint-Saens

$\text{♩} = 98$

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand features chords and a melodic line, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 5-8. The right hand continues with chords and a melodic line, and the left hand maintains the rhythmic accompaniment.

Musical notation for measures 9-12. The right hand features chords and a melodic line, and the left hand provides a rhythmic accompaniment.

Musical notation for measures 13-16. The right hand continues with chords and a melodic line, and the left hand maintains the rhythmic accompaniment.

Musical notation for measures 17-20. The right hand features chords and a melodic line, and the left hand provides a rhythmic accompaniment. The piece concludes with a double bar line.

# Lesson 20

## Bourée from the Water Music

Georg Frederic Handel

$\text{♩} = 96$



*mf*

6

11

# Lesson 20

## Etude

Nikolai Paganini

$\text{♩} = 102$



The musical score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-5) features a treble staff with eighth-note chords and a bass staff with quarter notes. The second system (measures 6-10) continues the treble staff pattern and adds a bass line with quarter notes. The third system (measures 11-15) includes a piano (*p*) dynamic marking in the treble staff. The fourth system (measures 16-20) concludes the piece with a final chord in the treble staff and a bass line ending on a whole note.



# Lesson 21

## Gavotte from Sonata No. 2, Opus 5

Georg Frederic Handel

$\text{♩} = 102$

*f* *mf* *f* *mf* *f* *ritard*



# Lesson 21

## Menuet

J. S. Bach

$\text{♩} = 96$

*mf*

*f*

*p*

crescendo

*f*



# Lesson 22

## German Dance

Ludwig van Beethoven

$\text{♩} = 114$

*mf*

7

12

*p*

18

22

*f*

28

# Lesson 23

## German Dance in A

Ludwig van Beethoven

$\text{♩} = 104$



*mf*

*f*

*p* *mf*

*mf*

*mf*

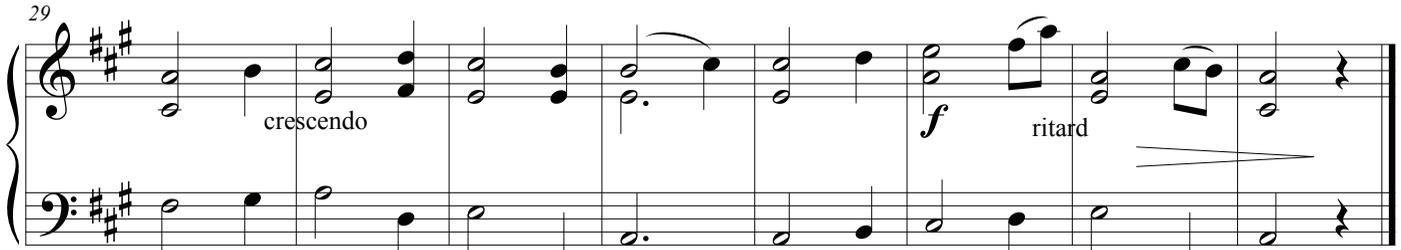
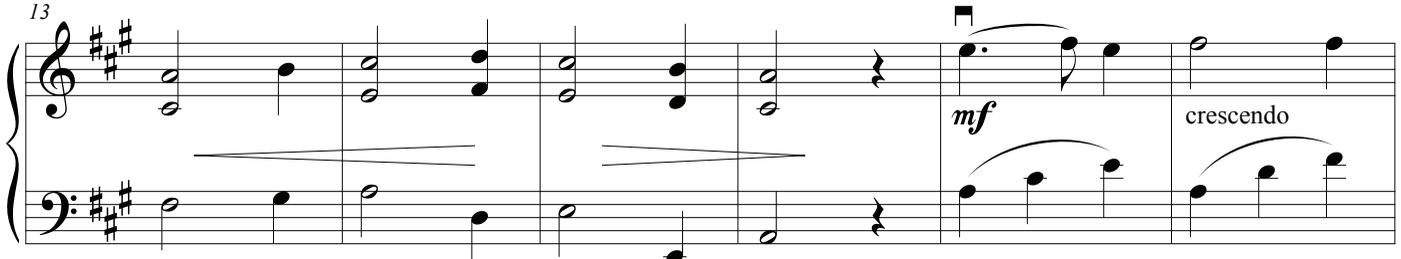
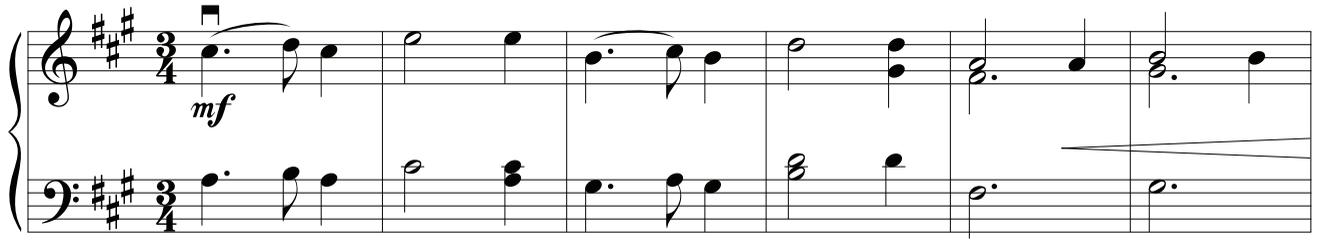
4x

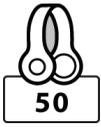
# Lesson 23

## Andante Grazioso

Wolfgang Amadeus Mozart

♩=98





# Lesson 24

## Ride, Ride

Dmitri Kabalevsky

$\text{♩} = 64$

*f*

5

9

13

17

21

# Lesson 24

## Bonaparte's Retreat

$\text{♩} = 64$



5

9

13

17

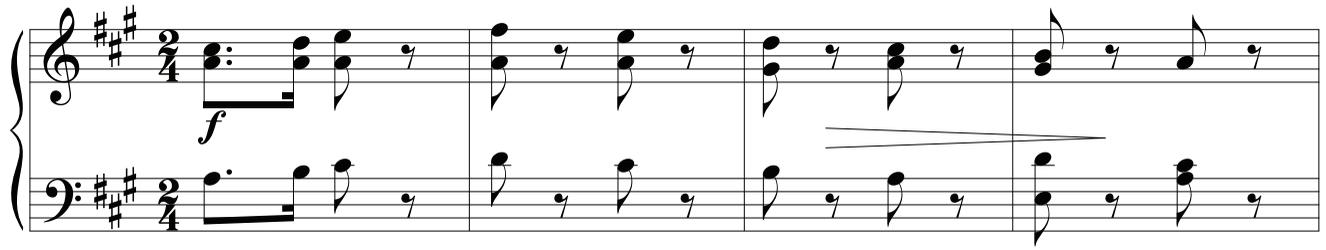
21

# Lesson 25

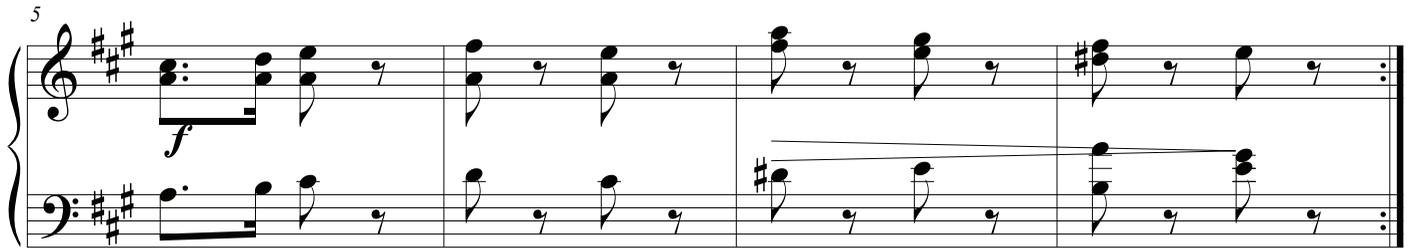
## Soldier's March

Robert Schumann

$\text{♩} = 106$



Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 106. The music is in a grand staff with treble and bass clefs. The first measure starts with a forte (*f*) dynamic. The melody in the right hand consists of quarter notes and eighth notes, while the left hand provides a steady accompaniment of quarter notes.



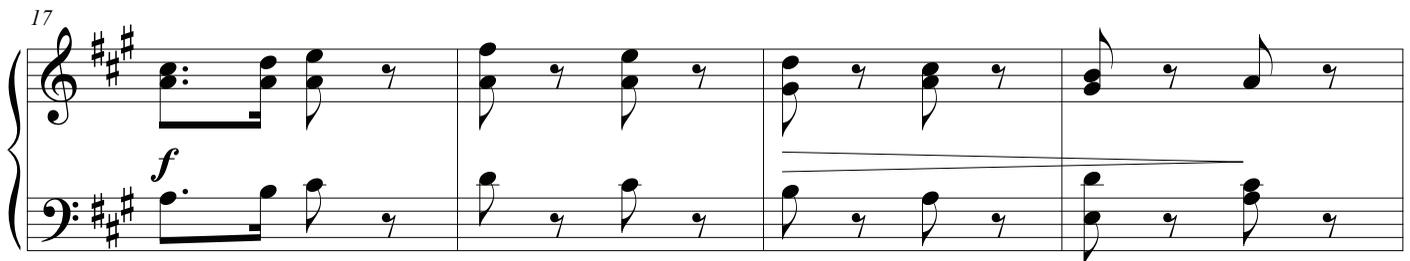
Musical notation for measures 5-8. The melody continues with quarter notes and eighth notes. The left hand accompaniment remains consistent. The piece concludes this section with a repeat sign at the end of measure 8.



Musical notation for measures 9-12. The melody features a sequence of quarter notes. The left hand accompaniment continues with quarter notes. The piece concludes this section with a repeat sign at the end of measure 12.



Musical notation for measures 13-16. The melody consists of quarter notes and eighth notes. The left hand accompaniment continues with quarter notes. The piece concludes this section with a repeat sign at the end of measure 16.



Musical notation for measures 17-20. The melody continues with quarter notes and eighth notes. The left hand accompaniment continues with quarter notes. The piece concludes this section with a repeat sign at the end of measure 20.



Musical notation for measures 21-24. The melody consists of quarter notes and eighth notes. The left hand accompaniment continues with quarter notes. The piece concludes this section with a repeat sign at the end of measure 24.

# Lesson 25

## Theme from the Fourth Symphony

Franz Schubert



$\text{♩} = 64$   
*p*

5

9

13

17  
*mf*

21

25

*p*

Musical notation for measures 25-28. The piece is in G major (one sharp). The right hand features a sequence of chords: G4-B4 (quarter), G4-B4-A4 (quarter), G4-B4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, D4, E4, F4, G4.

29

Musical notation for measures 29-32. The right hand continues with chords: G4-B4 (quarter), G4-B4-A4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand continues with the eighth-note bass line: G3, A3, B3, C4, D4, E4, F4, G4.

33

*p*

Musical notation for measures 33-36. The right hand continues with chords: G4-B4 (quarter), G4-B4-A4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand continues with the eighth-note bass line: G3, A3, B3, C4, D4, E4, F4, G4.

37

Musical notation for measures 37-40. The right hand continues with chords: G4-B4 (quarter), G4-B4-A4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand continues with the eighth-note bass line: G3, A3, B3, C4, D4, E4, F4, G4.

41

*mf*

Musical notation for measures 41-44. The right hand continues with chords: G4-B4 (quarter), G4-B4-A4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand continues with the eighth-note bass line: G3, A3, B3, C4, D4, E4, F4, G4.

45

*pp*

Musical notation for measures 45-48. The right hand continues with chords: G4-B4 (quarter), G4-B4-A4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand continues with the eighth-note bass line: G3, A3, B3, C4, D4, E4, F4, G4.

# Lesson 26

## Glockenspiel

Wolfgang A. Mozart

$\text{♩} = 105$



*mf*

7

13

*p*

19

crescendo *mf*

25

crescendo

29

*f*

# Lesson 27

## Surprise Symphony

Joseph Haydn

$\text{♩} = 112$



*p*

5

*ff*

9

*mf*

13

crescendo

17

*p*

21

crescendo

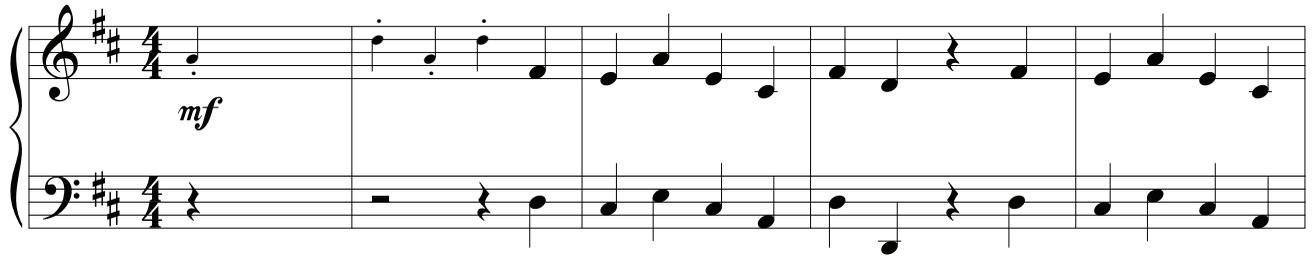
*mf* ritard

# Lesson 27

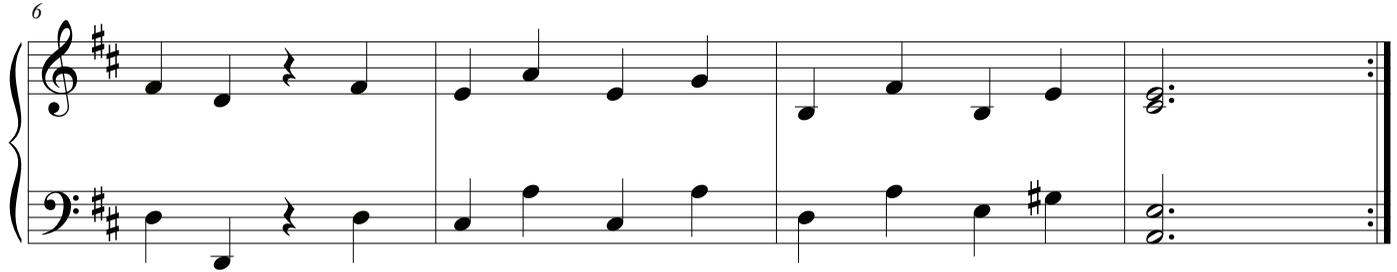
## Gavotte in D

$\text{♩} = 112$

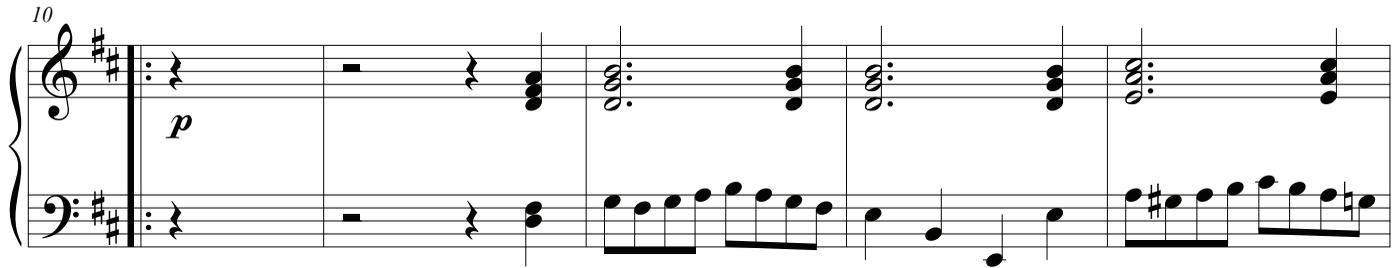
Arcangelo Corelli



Musical notation for measures 1-5. The piece is in D major (two sharps) and 4/4 time. The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) has a *mf* dynamic. The music features a mix of eighth and quarter notes.



Musical notation for measures 6-9. The first staff (treble clef) continues the melody. The second staff (bass clef) provides harmonic support. The piece concludes with a double bar line and repeat dots.



Musical notation for measures 10-14. The first staff (treble clef) features a *p* dynamic. The second staff (bass clef) has a *p* dynamic. The music includes chords and a rhythmic pattern of eighth notes.



Musical notation for measures 15-18. The first staff (treble clef) features a *p* dynamic. The second staff (bass clef) has a *p* dynamic. The music includes chords and a rhythmic pattern of eighth notes.

# Lesson 28

## Sonatina

Ludwig van Beethoven

$\text{♩} = 94$



*p* *crescendo*

*mf* *decrescendo* *mf*

*ritard* *p* *a tempo*

*crescendo* *mf* *decrescendo*

*mf*

*p* *crescendo* *f* *ritard*