

cathcy piano pieces for first beginners

(2019)

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1.

Exercise 1, measures 1-4. Treble clef, common time (C). Bass clef, common time (C). Fingerings: 1, 5. The exercise consists of four measures. Measures 1 and 3 have a half note in the treble and a half note in the bass. Measures 2 and 4 have a quarter note in the treble and a quarter note in the bass. The notes are: M1 (C4, G3), M2 (C4, F3), M3 (C4, E3), M4 (C4, D3).

2.

Exercise 2, measures 1-4. Treble clef, common time (C). Bass clef, common time (C). Fingerings: 2, 4. The exercise consists of four measures. Measures 1 and 3 have a half note in the treble and a half note in the bass. Measures 2 and 4 have a quarter note in the treble and a quarter note in the bass. The notes are: M1 (C4, F3), M2 (C4, E3), M3 (C4, D3), M4 (C4, C3).

3.

Exercise 3, measures 1-5. Treble clef, common time (C). Bass clef, common time (C). Fingerings: 2, 1. The exercise consists of five measures. Measures 1-4 have a half note in the treble and a half note in the bass. Measure 5 has a whole note in the treble and a whole note in the bass. The notes are: M1 (C4, F3), M2 (C4, E3), M3 (C4, D3), M4 (C4, C3), M5 (C4, C3).

4.

Exercise 4, measures 1-4. Treble clef, 5/4 time. Bass clef, 5/4 time. Fingerings: 2, 4. The exercise consists of four measures. Measures 1 and 3 have a half note in the treble and a half note in the bass. Measures 2 and 4 have a quarter note in the treble and a quarter note in the bass. The notes are: M1 (C4, F3), M2 (C4, E3), M3 (C4, D3), M4 (C4, C3).

5.

Exercise 5, measures 1-4. Treble clef, common time (C). Bass clef, common time (C). Fingerings: 1, 5. The exercise consists of four measures. Measures 1 and 3 have a half note in the treble and a half note in the bass. Measures 2 and 4 have a quarter note in the treble and a quarter note in the bass. The notes are: M1 (C4, F3), M2 (C4, E3), M3 (C4, D3), M4 (C4, C3).

6.

Exercise 6, measures 1-4. The piece is in 4/4 time. The right hand (treble clef) starts with a quarter note G4, followed by a quarter note A4, then a beamed eighth-note pair (B4, C5), and a quarter note D5. This pattern repeats. The left hand (bass clef) starts with a quarter note G3, followed by a quarter note A3, then a beamed eighth-note pair (B3, C4), and a quarter note D4. This pattern repeats.

Exercise 6, measures 5-8. The right hand continues the pattern from measure 1, ending with a half note D5. The left hand continues the pattern from measure 1, ending with a half note D4.

7.

Exercise 7, measures 1-4. The piece is in 4/4 time. The right hand (treble clef) starts with a quarter note G4, followed by a quarter note A4, then a beamed eighth-note pair (B4, C5), and a quarter note D5. This pattern repeats. The left hand (bass clef) starts with a quarter note G3, followed by a quarter note A3, then a beamed eighth-note pair (B3, C4), and a quarter note D4. This pattern repeats.

Exercise 7, measures 5-8. The right hand continues the pattern from measure 1, ending with a half note D5. The left hand continues the pattern from measure 1, ending with a half note D4.

Exercise 7, measures 9-12. The right hand continues the pattern from measure 1, ending with a half note D5. The left hand continues the pattern from measure 1, ending with a half note D4.

8.

Exercise 8, measures 1-4. The piece is in 2/4 time. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated: 1 for the right hand and 5 for the left hand in the first measure. In the second measure, the right hand has fingering 2 and the left hand has fingering 2. In the third measure, the right hand has fingering 1 and the left hand has fingering 1. In the fourth measure, the right hand has fingering 4 and the left hand has fingering 1.

Exercise 8, measures 5-8. The right hand continues the eighth-note sequence. The left hand continues the eighth-note sequence. Fingerings are indicated: 1 for the right hand and 5 for the left hand in the fifth measure. In the sixth measure, the right hand has fingering 2 and the left hand has fingering 2. In the seventh measure, the right hand has fingering 1 and the left hand has fingering 1. In the eighth measure, the right hand has fingering 4 and the left hand has fingering 1. The piece ends with a double bar line.

9.

Exercise 9, measures 1-4. The piece is in C major, 2/4 time. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The first measure is marked with a forte *f* dynamic. Fingerings are indicated: 4 for the right hand and 5 for the left hand in the first measure. In the second measure, the right hand has fingering 4 and the left hand has fingering 5. In the third measure, the right hand has fingering 4 and the left hand has fingering 5. In the fourth measure, the right hand has fingering 4 and the left hand has fingering 5.

Exercise 9, measures 5-8. The right hand continues the eighth-note sequence. The left hand continues the eighth-note sequence. The first measure is marked with a piano *p* dynamic. In the second measure, the right hand has fingering 1 and the left hand has fingering 1. In the third measure, the right hand has fingering 4 and the left hand has fingering 5. In the fourth measure, the right hand has fingering 4 and the left hand has fingering 5. The piece ends with a double bar line.

10.

Exercise 10 consists of four measures. The right hand (treble clef) starts with a dotted quarter note G5 (finger 5), followed by eighth notes A5, B5, and C6. The left hand (bass clef) plays a steady accompaniment of eighth notes: G3, B2, D3, F2, G3, B2, D3, F2. Dynamics include a forte (*f*) marking in the first measure.

Exercise 10 continues with measures 5-8. The right hand has a dotted quarter note G5 (finger 5), eighth notes A5, B5, and C6, followed by a descending eighth-note scale: B5, A5, G5, F5, E5, D5, C5. The left hand continues the eighth-note accompaniment. Dynamics include piano (*p*) in measure 5 and forte (*f*) in measure 7.

11.

Exercise 11 consists of four measures. The right hand (treble clef) plays a continuous eighth-note scale: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a steady accompaniment of eighth notes: G3, B2, D3, F2, G3, B2, D3, F2. Dynamics include a forte (*f*) marking in the first measure.

Exercise 11 continues with measures 5-8. The right hand plays a continuous eighth-note scale: G4, A4, B4, C5, D5, E5, F5, G5. The left hand continues the eighth-note accompaniment. The piece concludes with a final chord in the right hand.

12.

andantino
p

4 2 1 3

13.

p *sempre legato*

sempre legato

14.

p dolce

sempre legato

Exercise 14, measures 1-4. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. The first measure includes the instruction *p dolce*. The second measure includes the instruction *sempre legato*.

Exercise 14, measures 5-8. The melody in the right hand continues with eighth and quarter notes, and the eighth-note accompaniment in the left hand remains consistent.

Exercise 14, measures 9-12. The piece concludes with a final chord in the right hand and a half-note in the left hand.

15.

prancing

f

Exercise 15, measures 1-4. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. The first measure includes the instruction *f*. The second measure includes the instruction *prancing*.

Exercise 15, measures 5-8. The melody in the right hand continues with eighth and quarter notes, and the eighth-note accompaniment in the left hand remains consistent. The piece concludes with a final chord in the right hand and a half-note in the left hand.

16.

Exercise 16, measures 1-4. The key signature is one sharp (F#). The piece begins with a piano (*p*) dynamic. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes.

Exercise 16, measures 5-8. The melody continues with various note values and rests, ending with a whole note chord in the right hand and a half note chord in the left hand.

17.

Exercise 17, measures 1-4. The key signature is one flat (Bb). The melody in the right hand features eighth notes and quarter notes, with some notes marked with a trill (~). The left hand has a steady eighth-note accompaniment.

Exercise 17, measures 5-8. The melody continues with eighth and quarter notes, ending with a half note in the right hand and a whole note in the left hand.

Exercise 17, measures 9-12. The melody includes trills and eighth notes, while the left hand continues with a rhythmic accompaniment of eighth notes and chords.

Exercise 17, measures 13-16. The final section of the exercise, featuring a mix of eighth and quarter notes in the right hand and a steady accompaniment in the left hand, concluding with a whole note chord in the right hand and a half note in the left hand.