

ADULT PIANO

Adventures

Popular

Timeless Hits
and Popular
Favorites

1

Arranged by Nancy and Randall Faber



FABER
PIANO ADVENTURES®

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*Timeless Hits
and Popular
Favorites*

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Arranged by Nancy and Randall Faber

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FABER
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FOREWORD

Popular songs connect a generation. And special songs take us back to special moments. This book enables you to reconnect to those melodies and those times at the piano. You'll find songs by the Beatles, Adele, Elton John, Ed Sheeran, Richard Marx, and Louis Armstrong, along with hits from movies and musicals.

Adult Piano Adventures® Popular Book 1 is designed for adult beginners and for those who have played piano in the past and are reacquainting with the keyboard. Those exploring the piano for the first time will find the arrangements appealing and well within reach. Adults returning to the keyboard can “brush up on basics” while exploring timeless hits and popular favorites.

This book has three sections.

- Section 1 features piano arrangements with minimal hand position changes. Many selections include an optional duet part.
- Section 2 introduces the I, IV, and V7 chords in the key of C major. With these three chords, a pianist can play many melodies.
- Section 3 presents the I, IV, and V7 chords in the key of G major.

Enjoy these popular tunes from across the decades.

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My Heart Will Go On

Love Theme from *Titanic*

Music by James Horner
Lyric by Will Jennings

Wistfully

1

p Ev - 'ry night in my dreams I see you, I feel you.
Far a-cross the dis - tance and spac - es be - tween us,

1

5

That is how I know you go on.
you have come to show you go on.

3

9

1 5 3

mf Near, far, wher - ev - er you are I be -

3

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H. *pp* with pedal

5

2-1

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13

lieve that the heart does go on.

1

17

Once more you o - pen the door and you're

21

here in my heart and my heart will go on and on.

rit.

9 17

mp

13 21

1.

2.

rit.

Edelweiss

from *The Sound of Music*

Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Slowly

mp E - del - weiss, E - del - weiss,

ev - 'ry morn - ing you greet me.

Small and white, clean and bright,

you look hap - py to meet me.

Teacher Duet: (Student plays 1 octave higher)

R.H. *p* E - del - weiss, E - del - weiss,

L.H. *p* ev - 'ry morn - ing you greet me.

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17

2

mf Blossom of snow, may you bloom and grow,

3 1 5

21

bloom and grow for - ev - er.

2 1

25

mp Edel - weiss, Edel - weiss,

5

29

bless my home - land for - ev - er.

17

21

25

29

mp

p

2-1 2 4 2-1 2

Let It Be

Words and Music by
John Lennon and Paul McCartney

Moderately, with a steady beat (♩ = 60)

1

When I find my - self in times of trou - ble
mp when the bro - ken heart - ed peo - ple

2

3

Moth - er Mar - y comes to me speak - ing words of
liv - ing in the world a - gree there will be an

6

wis - dom; let it be. And
an - swer, let it be. For

9

in my hour of dark - ness she is stand - ing right in
though they may be part - ed there is still a chance that

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12

front of me. See. Speak - ing words of wis - dom, let it
they will see. There will be an an - swer, let it

15

be. be. Let it *mf* be, let it 1 3 5 be, let it L.H. 2 R.H. 5 1

2/4

19

be, let it 3 be. 8 Whis - per words of There will be an wis - dom, let it an - swer, let it

1

23

be. And 1. be. 2. 3 1

1/5

Oh, What a Beautiful Mornin'

from *Oklahoma!*

Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Slow waltz

There's a bright gold - en haze on the mead - ow,

(rest) there's a bright gold - en haze on the mead - ow.

(1 - 2) The corn is as high as an el - e - phant's eye, *mf*

(rest) an' it looks like it's climb - in' right up to the sky. *f*

rit.

L.H. 2 *R.H. 5*

L.H. 2 *over*

Teacher Duet: (Student plays 1 octave higher)

R.H. *L.H.* *p* *with pedal* *cresc.* *mf* *cresc. e rit.*

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18 *f* Oh, what a beau - ti - ful morn - in',
a tempo

22 oh, what a beau - ti - ful day.

26 I got a beau - ti - ful feel - ing.

30 Ev - 'ry - thing's go - in' my way.

18 *mf* a tempo

22

26 *cresc.*

30

Downton Abbey (Theme)

Music by John Lunn

Moderately fast

The piano score for the Downton Abbey Theme is written in 4/4 time. The first system (measures 1-2) features a treble clef with a whole rest and a bass clef with a melody starting on G4, marked *mp*. The second system (measures 3-4) continues the bass melody, marked *f*. The third system (measures 5-6) shows the treble clef entering with a melody, marked *mp*, while the bass continues. The fourth system (measures 7-8) continues both parts, with the treble marked *mp* and the bass marked *f*. Fingerings and articulation marks are provided throughout.

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11

mf *f*

13

mf *f*

15

mp *mf*

18

f *mf rit.* *p*

8va

There's No Business Like Show Business

from the stage production *Annie Get Your Gun*

Words and Music by
Irving Berlin

Fast and brightly

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *mf* (mezzo-forte). The first system shows the piano accompaniment with a treble clef and a bass clef. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics "There's no bus - 'ness like show bus - 'ness like" are written below the notes. The second system continues the melody with a half note C5, a quarter note D5, and a quarter note E5. The lyrics "no bus - 'ness I know." are written below. The third system features a melodic line with a slur over five notes: G4, A4, B4, C5, and D5. The lyrics "Ev - 'ry - thing a - bout it is ap - peal - ing." are written below. The fourth system continues the melodic line with a slur over five notes: E5, F#5, G5, A5, and B5. The lyrics "Ev - 'ry - thing that traf - fic will al - low." are written below. The score includes various musical notations such as slurs, ties, and fingerings.

Teacher Duet: (Student plays 1 octave higher)

The Teacher Duet section is written in 4/4 time with a key signature of one sharp (F#). It features two staves, each with a treble clef and a bass clef. The tempo is marked *mp* (mezzo-piano). The first system shows the piano accompaniment with a treble clef and a bass clef. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics "There's no bus - 'ness like show bus - 'ness like" are written below. The second system continues the melody with a half note C5, a quarter note D5, and a quarter note E5. The lyrics "no bus - 'ness I know." are written below. The third system features a melodic line with a slur over five notes: G4, A4, B4, C5, and D5. The lyrics "Ev - 'ry - thing a - bout it is ap - peal - ing." are written below. The fourth system continues the melodic line with a slur over five notes: E5, F#5, G5, A5, and B5. The lyrics "Ev - 'ry - thing that traf - fic will al - low." are written below. The score includes various musical notations such as slurs, ties, and fingerings.

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17

No - where could you get that hap - py feel - ing when you are

f

21

steal - ing that ex - tra bow. There's

f

$\frac{1}{2}$ $\frac{1}{2}$

25

no peo - ple like show peo - ple. They

29

smile when they are low.

f

1

17

mf

21

f

25

mf

29

f

33

E - ven with a tur - key that you know will fold, you

2 1 1 5

37

may be strand - ed out in the cold.

1 2 1 3

41

Still you would - n't change it for a sack of gold. Let's

45

go on with the show.

5 1 2

33

37

41

45

Do-Re-Mi

from *The Sound of Music*

Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Happily

mf Doe, a deer, a fe - male deer,

Ray, a drop of gold - en sun,

5 move to D

2 4

Teacher Duet: (Student plays 1 octave higher)

Teacher Intro:

Student begins:

R.H. *mf* *p*

L.H. *mf* *p*

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FF3031

9 *move to E*

①

Me, a name I call my - self,

1

13 *move to F*

①

Far, a long, long way to run.

17 *move to the C Pentascale*

⑤

Sew, a nee - dle pull - ing thread,

1

L.H. over to A

②

9

13

17

21 *move to the D Pentascale* *L.H. over to B*

La, a note to fol - low sew, bread.

25 *move to the E Pentascale* *L.H. over to C*

Tea, a drink with jam and bread.

29

That will bring us back to

1. 5 2 (2) (2) 2. 5

do! oh - oh - oh! do! oh - oh - oh!

f *f*

1

21 25 29

Chim Chim Cher-ee

from Walt Disney's *Mary Poppins*

Words and Music by
Richard M. Sherman
and Robert B. Sherman

Cheerfully, lightly

mp

Chim chim-in - ey, chim chim-in - ey, chim chim cher - ee! A

sweep is as luck - y as luck - y can be.

Teacher Duet: (Student plays 1 octave higher)

Teacher Intro:

Student begins:

R.H.

L.H.

mf

mp
with pedal

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9

3

Chim chim-in - ey, chim chim-in - ey, chim chim cher - oo! Good

2 3 1 3

13

1 2 3 2

luck will rub off when I shake hands with you.

(prepare R.H.)

4 4 3 2

17

5 2 1 3 4

Chim chim-in - ey, chim chim, cher - ee, chim cher - oo!

f

1 2 4 3 1 2

9 13 17

mf

Let's Go Fly a Kite

from Walt Disney's *Mary Poppins*

Words and Music by
Richard M. Sherman and
Robert B. Sherman

With gusto

3 2 1 5

mp

Let's (2 - 3) go (2 - 3) fly a kite, (2 - 3) up (2 - 3)

1 2 3

9 2

to the high - est height! (2 - 3) Let's (2 - 3) go (2 - 3)

1 4

Teacher Duet: (Student plays 1 octave higher)

R.H. 5

L.H. *p* 2

9 13

17

cresc. *mf*

13

fly a kite and send it soar - ing,

3 2 1 cross 2 over

17

3 *f* up

through the at - mos - phere, up

1 2 1 2

25

where the air is clear, Oh, let's

2 3 1 2 *mf*

29

go fly a kite! Let's fly a kite!

2 3 *f*

21

Let's fly a kite!

2 *mp*

29

Let's fly a kite!

1. 2 1 3 2 1 *p* *f*

Tomorrow

from the Musical Production *Annie*

Lyric by Martin Charnin
Music by Charles Strouse

Moderato

The sun will come out (4 - 1) to - mor - row. (rest) Bet your bot - tom

dol - lar that to - mor - row (3 - 4) 1 - 2) there'll be sun!

Teacher Duet: (Student plays 1 octave higher)

R.H. L.H. *mp* with pedal

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 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822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 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1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 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2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147

9

Just *mf* think-ing a - bout (4 - 1) to - mor - row, (rest) so you got to

3

13

hang on till to - mor - row, (3 - 4 1 - 2) come what may!

(*p*)

8 4

17

(prepare) 3 4 1 4 1 4 1

To - mor - row, to - mor - row, I love ya to -

f (*mf*) 1 2 3

21

5 2

mf mor - row. You're on - ly a day a - way! *rit.* *p*

1 2 2/3 4

cross under

If I Were a Rich Man

from the Musical *Fiddler on the Roof*

Words by Sheldon Harnick

Music by Jerry Bock

Lively

mp If I were a rich man, Dai - dle, dee - dle, dai - dle,

3

1

3

1

5

1

5

4 3 2 1

mf All day long I'd bid - dy, bid - dy bum,

2

Teacher Duet: (Student plays 1 octave higher)

R.H. 1 9 3 1 5 13 4 1

L.H. *p* 2 *mp* 1. 4. 1. 2. 15 1. 2.

mf *rit.* *mf*

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7 9

If I were a wealth - y man. *f* Would - n't have to work hard, *mf*

3

1 3 5

3

Dai - dle dee - dle, dai - dle, dig - guh, dig - guh, dee - dle, dai - dle, dum.

13 4

mf If I were a bid - dy, bid - dy rich,

2

15 5

dig - guh, dig - guh, dee - dle, dai - dle man. *f*

rit.

2 4 2 1 2 3 1 2

turn under

1 5

Climb Ev'ry Mountain

from *The Sound of Music*

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

Dignified

2 3

mp Climb
mf Climb

ev - 'ry moun - tain,
ev - 'ry moun - tain,

1 3 2 4

5

1

search
ford

high ev - 'ry and low,
stream,

Fol - low
Fol - low

2 4 5 3 3 5

10

5

ev - 'ry by - way,
ev - 'ry rain - bow,

ev - 'ry path you
till you find your

1 2 4

15

1. know.

2. dream!

A
mp

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19

1 2 3 ① 4 3

dream that will need all the love you can

2

23

give, Ev - 'ry day of your

① 3 ① 3 4 3

28

life for as long as you live. *mf*

① 4 1 5

32

Climb *f* ev - 'ry

① 3 1 4

37

moun - tain, ford ev - 'ry

41

stream, Fol - low ev - 'ry

45

rain - bow, till you

49

find your dream! *ff*

Twist and Shout

Words and Music by
Bert Russell and Phil Medley

Fast Rock

mf Well, shake it up ba - by, now, (*Shake it, ba - by.*) Twist and shout. (*Twist and shout.*) Come on, come on, come on

Teacher Duet: (Student plays 1 octave higher)

Teacher Intro:

Student begins:

R.H. *f*

L.H. *f*

mp

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FF3031

6

ba - by now, (*Come on, ba - by.*) Work it on out. (*Work it out.*)

2 2

9

Well, work it on out, — (*Work it out.*) You know you look so

12

good. — (*Look so good.*) You know you got me go - in' now, (*Got me goin'.*)

6 9 12

15

Just like I knew you would. (Knew you would.)

3

18

Ah *p*

Ah *mp*

2

4

2

21

Ah *mf*

f

2 4

4 3 2 1 3 1

15

18

p

mf

21


cresc.


mf

SECTION 2

KEY OF C

C Major Scale

R.H. 

L.H. 

Primary Chords

The **I**, **IV**, and **V** chords are called the *primary* chords. They are built on scale degrees 1, 4, and 5 of the major scale.

chord letter names: **C**

F

G



Roman numerals: **I**

IV

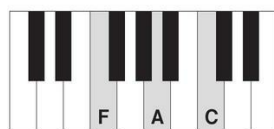
V

C, F, and G are the **I**, **IV**, and **V** chords in the Key of C.

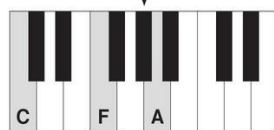
Common Chord Positions

The chords above are shown in the *root position*, built up in 3rds from the chord *root* (chord name). By inverting the notes, the **I**, **IV**, and **V7** chords can be played with little motion of the hand.

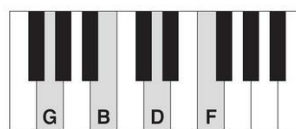
F chord



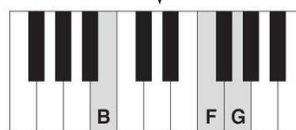
inverts (rearranges) to




G7 chord



inverts to



(The D is omitted.)

Play: 

I IV I V7 I

This Land Is Your Land

Words and Music by
Woody Guthrie

Lively

System 1:

mf This land is your land,
mp As I was walk - ing this land is my land,
 that ribbon of high - way,

System 2:

From Cal - i - for - nia
 I saw a - bove me to (the) New York is - land,
 that end - less sky - way,

System 3:

From (the) red - wood for - est
 I saw be - low me to (the) Gulf Stream wa - ters;
 that gold - en val - ley,

System 4:

f This land was made for you and me.

The Tide Is High

Words and Music by
John Holt, Tyrone Evans,
and Howard Barrett

Slow Rock beat

mf
The tide is high but I'm hold - in' on,

3
I'm gon - na be your num - ber one,

5
f
I'm not the kind of girl who gives up just like

cross over

Lean On Me

Words and Music by
Bill Withers

Steadily

System 1: *mf* Some - times in our lives... we all have pain, —

System 2: we all have sor - row. —

System 3: But if we are wise... we know that there's —

System 4: al - ways to - mor - row. *f* Lean on me —

1 3 5 pedal optional

5 3 1 2 1

1 3 5

1 2 5

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18

when you're not strong, and I'll be your friend.

22

I'll help you car - ry on, for

26

it won't be long till I'm gon - na need some -

30

bod - y to lean on. *p*

Theme from "Jurassic Park"

from the Universal Motion Picture *Jurassic Park*

Composed by John Williams

Reverently

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a mezzo-piano (*mp*) dynamic. The second system starts at measure 4. The third system starts at measure 7 and includes a mezzo-forte (*mf*) dynamic. The fourth system starts at measure 10. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

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13

2 4 1 3

16

2 1 5 1 5

f

19

1 1 5 1 5

22

5 2 1 1 5 5

molto rit.

THE VI CHORD

Recall that the **I**, **IV**, and **V** chords are built on scale degrees 1, 4, and 5 of the major scale.

NEW: The **vi** chord is built on scale degree 6.

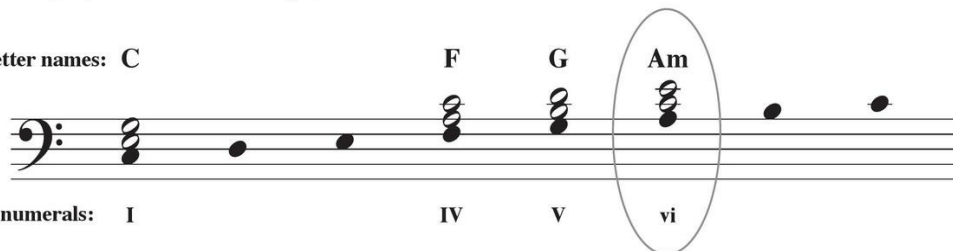
Whereas the **I**, **IV**, and **V** chords are major, the **vi** chord is minor.

chord letter names: **C**

F

G

Am



Roman numerals: **I**

IV

V

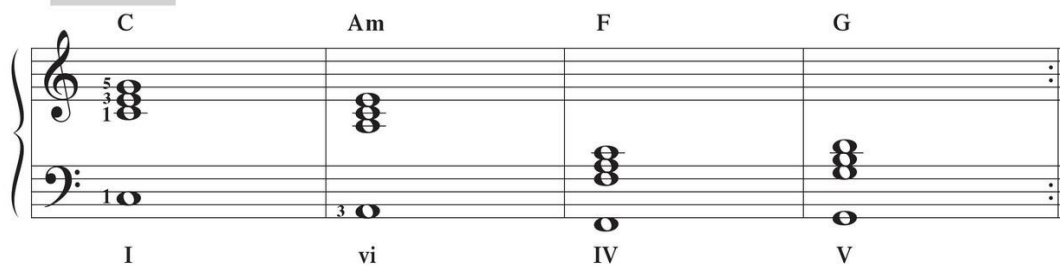
vi

A minor is the **vi** chord in the Key of C.

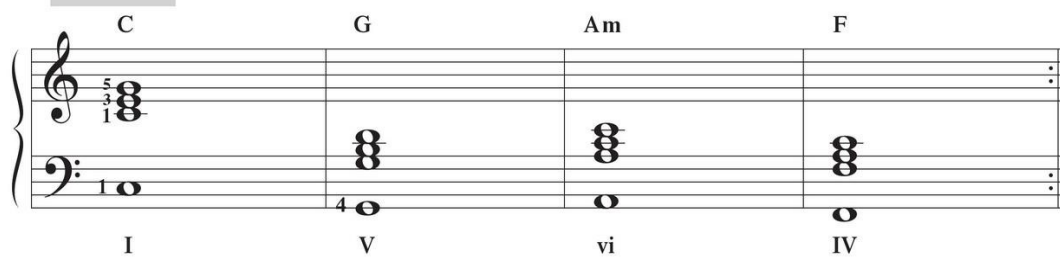
Common Chord Progressions

Below are two common chord progressions used in popular music.

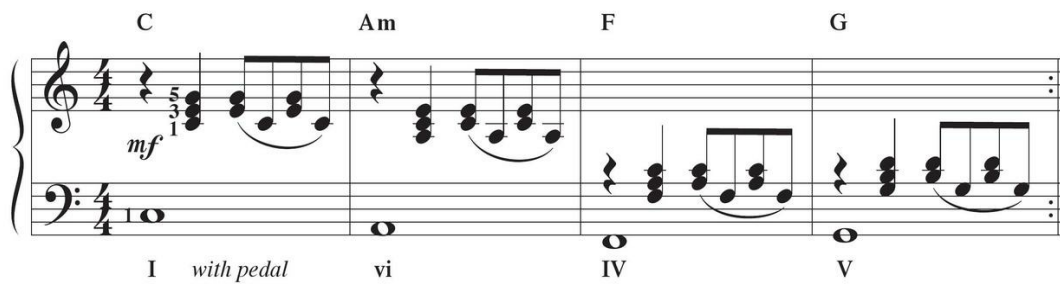
I-vi-IV-V



I-V-vi-IV



Try these accompaniment patterns for each of the above progressions.



One Call Away

Words and Music by Charlie Puth, Breyan Isaac, Matt Prime,
Justin Franks, Blake Anthony Carter and Maureen McDonald

Soulfully

3
I'm on - ly one call a - way.

4
I'll be there to save the day.

8
Su - per - man got noth - ing on me.

12
I'm on - ly one call a - way.

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FF3031

Heart and Soul

from the Paramount Short Subject *A Song is Born*

Words by Frank Loesser
Music by Hoagy Carmichael

Moderate swing rhythm (♩ = ♩³ ♩)

System 1: Treble clef, 4/4 time. Key signature: one flat (Bb). *mp* (mezzo-piano). Measure 1: Treble has a triplet of quarter notes (Bb4, D5, E5) with lyrics "Heart and soul,". Bass has a half note (Bb3). Measure 2: Treble has a triplet of eighth notes (F#5, G5, A5) with lyrics "I fell in love with you." (labeled "swing the 8ths!"). Bass has a half note (Bb3).

System 2: Measure 3: Treble has a triplet of quarter notes (Bb4, D5, E5) with lyrics "Heart and soul,". Bass has a half note (Bb3). Measure 4: Treble has a triplet of eighth notes (F#5, G5, A5) with lyrics "the way a fool would do,". Bass has a half note (Bb3).

System 3: Measure 5: Treble has a half note (Bb4) with lyrics "mad - ly,". Bass has a half note (Bb3). Measure 6: Treble has a triplet of eighth notes (F#5, G5, A5) with lyrics "be - cause you held me" (labeled "cross over"). Bass has a half note (Bb3).

System 4: Measure 7: Treble has a half note (Bb4) with lyrics "tight and stole a" (labeled "1"). Bass has a half note (Bb3). Measure 8: Treble has a half note (Bb4) with lyrics "kiss in the night." (labeled "1"). Bass has a half note (Bb3).

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9

1 3

Now I see what one em - brace can do.

2 4 1

11

3

Look at me, it's got me lov - ing you

3

13

mf mad - ly, that lit - tle kiss you stole

3 3 3

5

16

cross over

held all my heart and soul. *rit.* *p*

4 1 2 1 3 1 5

1 3 5

Right Here Waiting

Words and Music by
Richard Marx

Flowing

mp

Where - ev - er you go, _____

what - ev - er you do, _____

I will be right here

wait - ing for you. _____ What -

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10

ev - er it takes, or

12

how my heart breaks, I

14

will be right here

16

wait - ing for you. *rit.*

Someone Like You

Words and Music by
Adele Adkins and Dan Wilson

Slow, soulfully

mf Ne - ver mind I'll find some - one like

you. I wish

noth - ing but the best for you,

too. Don't for - get me I beg, I re -

ped. simile

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11

mem - ber you said, — "Some - times it lasts in love, but

14

some - times it hurts in - stead. — Some - times it

17

lasts in love, — but some - times it hurts in -

19

stead."

I Want to Hold Your Hand

Words and Music by
John Lennon and Paul McCartney

Moderately fast

mf Yeah, I'll _____ tell you some - thing I think you'll un - der -

stand. Then I'll _____ say that some - thing,

I want to hold your hand! *f* I want to hold your

hand. _____ I want to hold your hand. Oh, *mf*

cross over

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13

please _____ say to me _____ you'll let me be your

5 1 3 1 3 2

cross over

16

man, and please _____ say to me _____

1 3 5 5 1 3 1 3

19

you'll let me hold your hand! *f* Now, let me hold your

2 1 3 5 2 4

22

hand. _____ I want to hold your hand.

3 1 3 5

Yesterday

Words and Music by
John Lennon and Paul McCartney

Slowly, with expression

System 1:

mp Yes - ter - day,
Sud - den - ly,
Yes - ter - day,

all my trou - bles seemed so
I'm not half the man I
love was such an eas - y

System 2:

mf far used game a - way, —
to be, —
to play, —

mp now there's a I looks shad - ow hang - ing
now I need a place to

System 3:

here to stay. — Oh
o - ver me. — Oh
hide a - way. — Oh

I be - lieve in yes - ter - day. —
yes - ter - day came sud - den - ly. —
I be - lieve in yes - ter - day. —

To Coda

8

Why *mf* she had to go I don't

3 3 5 5 5

1 2 1 1 1

3 1 3 1 3

10

know, she would - n't say. I said

4 1 3

1 3 1 2 3

1 3 5 1 2 3

13

some - thing wrong, now I long for yes - ter - day. *D.C. al Coda*

5 1 5 1 3

1 1 2 5

1 1 2 5

Coda

16

p Mm mm mm *rit.* mm. *p*

1 1 2 5

The Winner Takes It All

from *Mamma Mia!*

Moderately

Words and Music by Benny Andersson
and Björn Ulvaeus

The musical score is written for piano and voice in 4/4 time. It consists of four systems of music, each with a measure number in a box at the beginning of the first staff. The lyrics are written below the vocal line. Fingerings and breath marks are indicated throughout the score.

System 1 (Measures 1-4): The tempo is marked 'Moderately'. The key signature has one sharp (F#). The first measure is marked 'mp' (mezzo-piano). The lyrics are: 'I don't wan-na talk arms a-bout things we've gone through, think-ing I be - longed there,'.

System 2 (Measures 5-8): The lyrics are: 'though it's hurt-ing I figured it made me, sense, now it's his - to - ry. build-ing me a fence,'.

System 3 (Measures 9-12): The lyrics are: 'I've played all my cards home, and that's what you've done, too, build-ing me a think-ing I'd be strong there,'.

System 4 (Measures 13-16): The lyrics are: 'noth-ing more to say, fool, no more ace to play. rules. but I was a fool, play-ing by the rules.'

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16 *f*

The win-ner takes it all, dice, the los-er stand-ing small ice,
The gods may throw a their minds as cold as

1 5 1 5 1 5

20 *f*

be - side the vic - to - ry, here that's her des - ti - ny.
and some-one may down los - es some - one

1 5 1 5 1 5

24 *mp*

I was in your dear. The win - ner takes it

2 1

27 *ritardando*

all.

4 2 1 5 1

8va

Pachelbel Canon

(Originally in the Key of D)

Johann Pachelbel

Flowing

p *legato*

5

mp

9

13

mf

16

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

19

f *mp*

22

mf

26

f

30


rit. *p*

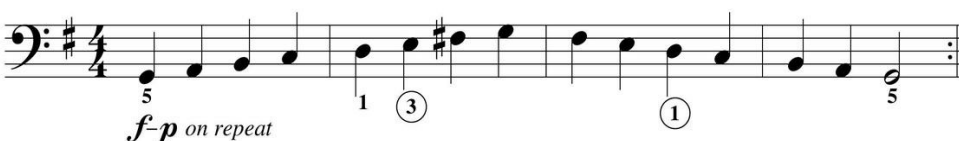
Detailed description: This page contains five systems of musical notation for piano, measures 16 through 30. Each system consists of a grand staff with a treble and bass clef. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A *rit.* (ritardando) marking is present in measure 29. Measure 30 ends with a double bar line. Fingerings for measure 16: Treble (1 2 5, 1 2 5, 1 5 3, 1 5 2), Bass (3 2, 1 2, 1 3). Fingerings for measure 19: Treble (5 4 2, 1 3 4 3 4, 1 3 4), Bass (2, 3 2, 1, 1 3). Fingerings for measure 22: Treble (1 3, 4), Bass (1 3, 1 3, 1 2, 1 2, 1 2). Fingerings for measure 26: Treble (2 1, 4, 2 1, 2 1, 3 1, 5 3, 5 3), Bass (1, 3 2, 1 2, 1 2). Fingerings for measure 30: Treble (4 2 1, 5 3, 4 2 1, 3 1, 4 2, 4 3 4 3 2 3, 5 1), Bass (1, 3 2, 1 2, 1 2).

SECTION 3

KEY OF G

G Major Scale

R.H. 

L.H. 

Primary Chords in G

REVIEW: The primary chords are built on scale degrees 1, 4, and 5 of the major scale.

NEW: Here are the **I**, **IV**, and **V** chords in the Key of G.

chord letter names: **G**

C

D



Roman numerals: **I**

IV

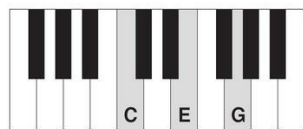
V

In the Key of G the **I**, **IV**, and **V** chords are **G**, **C**, and **D**.

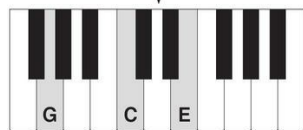
Common Chord Positions

By inverting the notes, the **I**, **IV**, and **V7** chords can be played with little motion of the hand.

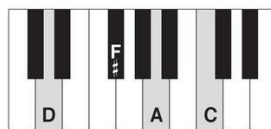
C chord



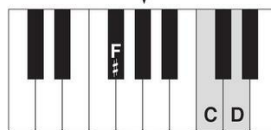
inverts to



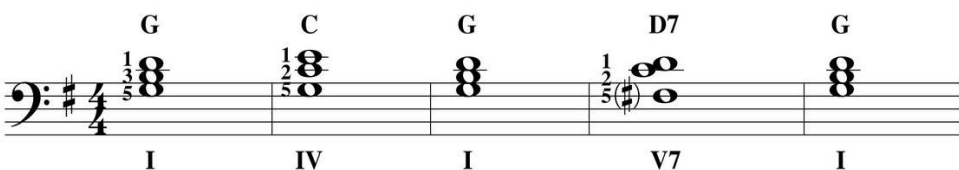
D7 chord



inverts to



(The A is omitted.)

Play: 

Rocky Top

Words and Music by
Boudleaux Bryant and Felice Bryant

Brightly

mf Wish that I was on ol' Rock-y Top, down in (the) Ten-nes-see hills.
Once I had a girl on Rock-y Top, half bear, oth-er half cat,

Ain't no smog-gy smoke on Rock-y Top, ain't no tel-e-phone bills.
Wild as (a) mink but sweet as so-da pop; I still dream a-bout that.

Rock-y Top, you'll al-ways be home sweet home to me; Good ol'

Rock-y Top, Rock-y Top, Ten-nes-see, Rock-y Top, Ten-nes-see.
mf *mp rit.*

Can You Feel the Love Tonight

from Walt Disney Pictures' *The Lion King*

Music by Elton John

Lyrics by Tim Rice

Moderately

mp There's a calm sur - ren - der to the rush of day

when the heat of a roll - ing wind can be turned a - way.

An en - chant - ed mo - ment, and it sees me through. It's e - nough for this

rest - less warrior just to be with you.

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18

Can you feel the love to - night?
Can you feel the love to - night?

22

It is where we are.
How it's laid to rest?

26

mf It's e-nough for this wide - eyed and wan - der - er
It's e-nough to make kings and vag - a - bonds be -

30

1. that we got this far.
lieve the

34

2. ver - y best.

Thinking Out Loud

Words and Music by
Ed Sheeran and Amy Wadge

Moderately

1
Dar - ling, I
mf

will heart be lov - in' you
still fall as

3
'til hard we're sev - en - ty.
at twen - ty three.

6
cresc. And, ba - by, my

9
2.
So hon - ey now
f

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12

take me in - to your lov - ing arms.

16

Kiss me un - der the light of a thou - sand stars.

19

Place your head on my beat - ing heart.

23

I'm think - ing out loud, may - be.

26

we found love right where we are.

Unchained Melody

from the Motion Picture *Unchained*

Lyric by Hy Zaret
Music by Alex North

Tenderly

1
Oh, my love, my dar - ling, I've

4
hun - gered for your touch a long, lone - ly

7
time. *pp* Time *mp* goes by so

11

slow - ly, and time can do so much, Are you still

15

mf mine? I need your love, I

19

need your love. God speed your love to

23

mp me. *rit.* *p*

Angel of Music

from *The Phantom of the Opera*

Music by Andrew Lloyd Webber
 Lyrics by Charles Hart
 Additional Lyrics by Richard Stilgoe

Flowing gently

mp

Where in the world have you been hid - ing?

Real - ly you were per - fect.

I on - ly wish I knew your se - cret.

Who is this new tu - tor?

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17 *mf* Fa - ther once spoke of an an - gel, *cross over*

21 I used to dream he'd ap - pear.

25 *mf* Now as I sing, I can sense him and I

29 know he's here.

33 *8va (optional)-*

An - gel of mu - sic, guide and guar - dian,

37 *(8va)-*

grant to me your glo - ry!

41 *(8va)-*

An - gel of mu - sic, hide no long - er!

45 *(8va)-*

Come to me, strange an - gel!

49

f I am your an - gel of mu - sic.

52

mf Come to me, an - gel of mu - sic!

55

8^{va}-----

mp I am your an - gel of mu - sic.

58

15^{ma} (2 octaves higher)-----

p Come to me, an - gel of mu - sic! *rit.* *pp*

5 4 3 2 1 5

8^{va}-----

Beauty and the Beast

from Walt Disney's *Beauty and the Beast*

Music by Alan Menken
Lyrics by Howard Ashman

Tenderly

mp

1 2 4 5 1

Tale as old as time,

3

1 2 3 4 5

true as it can be.

5

1 5

Bare - ly e - ven friends, then some - bod - y

7

1 5 2 1

bends un - ex - pect - ed - ly.

9

Just a lit - tle change.

11

Small, to say the least. Both a lit - tle

13

scared, nei - ther one pre - pared. Beau - ty and the

15

Beast. Ev - er just the

17 same. *f* Ev - er a sur - prise.

20 Ev - er as be - fore, ev - er just as sure as the sun will

23 *p* rise. *mp* Tale as old as time,

26 tune as old as song. Bit - ter - sweet and

29 strange, find - ing you can change, learn - ing you were wrong.

32

Cer - tain as the sun ris - ing in the

35

East. Tale as old as time, song as old as

mf

mp

37

rhyme. Beau - ty and the Beast. Beau - ty and the

mp

p

40

Beast.

p

rit.

Chariots of Fire

from the Feature Film *Chariots of Fire*

By Vangelis

Moderately slow

p

mp - f on final D.S.

To Coda

mf

13

2 5 3 2 1 3 4 2

1 3 1 3

17

3 4 1 5 4 3 1

1 2 1 3

mf

21

4 2 2 1 3

25

1 4 3 1 1 3

D.S. al Coda

Coda

mp

p rit.

8^{va} 5 4 1 3

Detailed description of the musical score: The score is for a piano piece. It begins at measure 13 with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music consists of several measures with various notes, rests, and triplets. Measure 13 starts with a treble staff note of D4 (quarter note) and a bass staff note of F#3 (half note). Measure 14 has a treble staff note of E4 (quarter note) and a bass staff note of F#3 (half note). Measure 15 has a treble staff note of F#4 (quarter note) and a bass staff note of F#3 (half note). Measure 16 has a treble staff note of G4 (quarter note) and a bass staff note of F#3 (half note). Measure 17 has a treble staff note of A4 (quarter note) and a bass staff note of F#3 (half note). Measure 18 has a treble staff note of B4 (quarter note) and a bass staff note of F#3 (half note). Measure 19 has a treble staff note of C5 (quarter note) and a bass staff note of F#3 (half note). Measure 20 has a treble staff note of B4 (quarter note) and a bass staff note of F#3 (half note). Measure 21 has a treble staff note of A4 (quarter note) and a bass staff note of F#3 (half note). Measure 22 has a treble staff note of G4 (quarter note) and a bass staff note of F#3 (half note). Measure 23 has a treble staff note of F#4 (quarter note) and a bass staff note of F#3 (half note). Measure 24 has a treble staff note of E4 (quarter note) and a bass staff note of F#3 (half note). Measure 25 has a treble staff note of D4 (quarter note) and a bass staff note of F#3 (half note). The Coda section starts at measure 26 with a Coda symbol and a key signature change to C major (no sharps or flats). The Coda section consists of several measures with various notes, rests, and triplets. The Coda section ends with a double bar line.

What a Wonderful World

Words and Music by
George David Weiss and Bob Thiele

Slowly

mp I see trees of green, red ros-es too, I see them bloom
for me and you, and I think to my-self What a won-der-ful
world. I see skies of blue and I
clouds of white the bright bless-ed day, the dark sa-cred night, and I
watch them grow they'll learn much more than I'll ev-er know, and I

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13 *To Coda*

think to my-self think to my-self

What a won-der-ful world.

The

$\frac{1}{3}$

17

col-ors of the rain - bow, so

pret - ty in the sky, are

al - so on the fac - es of

20

peo - ple go - in' by, I see

friends shak-in' hands, say - in', "How do you do?"

"How do you do?"

$\frac{1}{3}$ $\frac{1}{5}$

23 *D.S. al Coda*

They're real-ly say - in' "I love you," I hear

world.




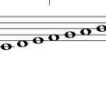


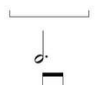



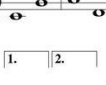
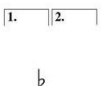




p

















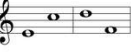









Coda

DICTIONARY OF MUSICAL TERMS

DYNAMIC MARKS

| | | | | | |
|---|----------------------|---------------------------------------|--|----------------------|--------------------------------|
| <i>pp</i> | <i>p</i> | <i>mp</i> | <i>mf</i> | <i>f</i> | <i>ff</i> |
| <i>pianissimo</i>
very soft | <i>piano</i>
soft | <i>mezzo piano</i>
moderately soft | <i>mezzo forte</i>
moderately loud | <i>forte</i>
loud | <i>fortissimo</i>
very loud |
| <i>crescendo (cresc.)</i>
Play gradually louder. | | | <i>diminuendo (dim.) or decrescendo (decresc.)</i>
Play gradually softer. | | |

| SIGN | TERM | DEFINITION |
|---|----------------------------|--|
|  | accent mark | Play this note louder. |
|  | accidental | Sharps, flats, or naturals added to a piece and not in the key signature. |
|  | C major chord | A three-note chord built in 3rds above C: C-E-G. |
|  | C major scale | An eight-note scale (C-D-E-F-G-A-B-C) with half steps between scale steps 3-4 and 7-8. |
| | chord | Three or more tones sounding together. |
| | I ("one") chord | The Roman numeral I indicates the triad built on scale degree 1. |
| | IV ("four") | The Roman numeral IV indicates the triad built on scale degree 4. |
| | V7 ("five-seven") | A four-note chord built up in 3rds from scale degree 5 (often played with only three notes.) |
|  | chord symbol | The letter name of a chord (shown above the staff) indicating the harmony. |
|  | coda | Ending section. |
| | D7 chord | A four-note chord built up in 3rds from D (D-F#-A-C). The notes of the D7 chord are often inverted to form a 3-note D7 chord. |
| <i>D.C. al Fine</i> | Da Capo al Fine | Return to the beginning and play until <i>Fine</i> (end). |
| <i>D.S.</i> | Dal Segno | Repeat from the S sign. |
|  | damper pedal | The right pedal, which sustains the sound, played with the right foot. |
|  | dotted half note | Three counts or beats. |
|  | eighth notes | Two eighth notes equal one quarter note. |
|  | fermata | Hold this note longer than its normal value. |
|  | fifth (5th) | The interval of a 5th spans five letter names. (Ex. C up to G, or A down to D) Line-(skip-a-line)-line, or space-(skip-a-space)-space. |
|  | 1st and 2nd endings | Play the 1st ending and repeat from the beginning. Then play the 2nd ending, skipping over the 1st ending. |
|  | flat | A flat lowers a note one half step. |
|  | fourth (4th) | The interval of a 4th spans four letter names. (Ex. C up to F, or G down to D) Line-(skip-a-line)-space, or space-(skip-a-space)-line. |
|  | G major chord | A three-note chord built in 3rds above G: G-B-D.
G is the root. B is the 3rd. D is the 5th. |
|  | G major scale | An eight-note scale (G-A-B-C-D-E-F#-G) with half steps between scale degrees 3-4 and 7-8. |
| | G7 chord | A four-note chord built up in 3rds from G (G-B-D-F). The notes of the G7 chord are often inverted to form a 3-note G7 chord. |

| | | |
|---|------------------------------|--|
|  | half note | Two counts or beats (one-half the value of a whole note). |
|  | half rest | Two counts of silence. (Sits on line 3 of the staff) |
|  | half step | The distance from one key to the very closest key on the keyboard. (Ex. C-C#, or E-F) |
| | interval | The distance between two musical tones, keys on the keyboard, or notes on the staff. (Ex. 2nd, 3rd, 4th, 5th) |
|  | key signature | The key signature appears at the beginning of each line of music. It indicates sharps or flats to be used throughout the piece. |
|  | ledger line | A short line used to extend the staff. |
| | legato | Smooth, connected. |
| | major scale | An eight-note scale with half steps between scale degrees 3-4 and 7-8. |
|  | natural | A natural (always a white key) cancels a sharp or a flat. |
| | octave | The interval which spans 8 letter names. (Ex. C to C) |
|  | ottava | Play one octave higher (or lower) than written. |
|  | pedal change | Shows the down-up motion of the damper pedal. |
|  | phrase | A musical sentence. A phrase is often shown by a slur, also called a phrase mark. |
| | primary chords | The I, IV, and V chords are the primary chords in any major key. |
|  | quarter note | One count or beat. (One-quarter the value of a whole note.) |
|  | quarter rest | One beat of silence. |
|  | repeat sign | Play the music within the repeat signs again. |
|  | ritardando | Gradually slowing down. |
|  | root position | The letter name of the chord is the lowest note. |
| | scale | From the Latin word <i>scala</i> , meaning "ladder." The notes of a scale move up or down by 2nds (steps). |
|  | second (2nd) (step) | The interval that spans two letter names. (Ex. C up to D, or F down to E) On the staff: line-to-the-next-space or space-to-the-next-line. |
|  | sharp | A sharp raises the note one half step. |
|  | sixth (6th) | The interval that spans six letter names. (Ex. E up to C, or D down to F) On the staff a 6th is written line-(skip 2 lines)-space or space-(skip 2 spaces)-line. |
|  | slur | A curved line that indicates legato playing. |
|  | staccato | Detached, disconnected. |
|  | tempo | The speed of the music. |
| | third (3rd) (skip) | The interval that spans three letter names. (Ex. C up to E, or F down to D) On the staff: line-to-the-next-line or space-to-the-next-space. |
|  | tie | A curved line that connects two notes on the same line or space. Hold for the total counts of both notes. |
|  | time signature | Two numbers at the beginning of a piece (one above the other). The top number indicates the number of beats per measure; the bottom number represents the note receiving the beat. |
|  | triad | A 3-note chord built in 3rds. |
| | upbeat (pick-up note) | The note(s) of an incomplete opening measure. |
|  | whole note | Four counts or beats. |
|  | whole rest | Silence for any whole measure. (Hangs below line 4) |
|  | whole step | The distance of two half steps. |

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