

# 55 EASY TO PLAY PIANO CLASSICS

Selected and edited by Debra Wanless

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# Canon in D

Johann Pachelbel (1653 - 1706)

Andante

The musical score is written for piano in D major, 4/4 time, and consists of 16 measures. It is divided into four systems of two staves each (treble and bass clef).  
- **System 1:** Treble clef has a melodic line starting with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5. Bass clef has a bass line starting with a half note D3, followed by quarter notes G2, F#2, E2, D2. Fingerings: Treble (1, 2, 3, 5), Bass (1, 3, 2, 5). Dynamics: *p*.  
- **System 2:** Treble clef continues the melodic line. Bass clef has a descending eighth-note pattern: G4, F#4, E4, D4, C4, B3, A3, G3. Fingerings: Treble (5), Bass (5, 4, 2, 1, 5, 4, 2, 1). Dynamics: *p*. Instruction: *ped. simile*.  
- **System 3:** Treble clef has a half-note chordal accompaniment: D4, F#4, A4. Bass clef continues the descending eighth-note pattern. Fingerings: Treble (1, 2), Bass (5, 4, 2, 1). Dynamics: *mp*.  
- **System 4:** Treble clef has a half-note chordal accompaniment: D4, F#4, A4. Bass clef continues the descending eighth-note pattern. Fingerings: Treble (5, 3), Bass (4, 5, 2, 1). Dynamics: *mp*.

# Concerto No. 1 in B Flat Minor

Opening Theme  
Op.23

Peter Ilyich Tchaikovsky (1840 - 1893)  
(1874 - 1875)

Moderato maestoso

5 1 5 1 5 1 3 1

*ff*

5 4 4 2

5

*f*

5 5 5

9

5 2

13

2 3 4 5

3 3

1 3 5 1 2 5 1 3 5

# Étude

Tristesse  
Op. 10, No. 3

Frederic Chopin (1810 - 1949)  
(1832)

Lento, ma non troppo

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature has one flat (B-flat major), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic. The first system (measures 1-3) features a melody in the right hand with slurs and a triplet of eighth notes in measure 3. The left hand plays a steady eighth-note accompaniment with fingering numbers 2, 1, 2, 1. The second system (measures 4-6) continues the melody and accompaniment, with a *cresc.* marking in measure 5. The third system (measures 7-9) includes tempo changes: *hurrying* in measure 7, *poco rit.* in measure 8, and *a tempo* in measure 9. The final system (measures 10) concludes the piece with a melody in the right hand and accompaniment in the left hand.