

In the Bleak Midwinter

Gustav Holst
(1874-1934)

First system of musical notation (measures 1-4). The key signature is one sharp (F#) and the time signature is 4/8. The melody is written on a treble clef staff. Fingerings are indicated by numbers 1-4. A bracket labeled 'VII' spans measures 1-4. A circled '2' is above the second measure. A 'V' is above the final measure. The bass staff shows a simple accompaniment with a 0 on the first string.

Second system of musical notation (measures 5-8). The key signature is one sharp (F#) and the time signature is 4/8. The melody continues on the treble clef staff. Fingerings are indicated by numbers 1-4. A bracket labeled 'VII' spans measures 5-8. A circled '2' is above the sixth measure. A triplet of eighth notes is marked with a '3' and 'CV' above it. The bass staff shows a simple accompaniment with a 0 on the first string.

Third system of musical notation (measures 9-12). The key signature is one sharp (F#) and the time signature is 4/8. The melody continues on the treble clef staff. Fingerings are indicated by numbers 1-4. A circled '1' is above the tenth measure. A circled '2' is above the twelfth measure. A triplet of eighth notes is marked with a '3' and 'CV' above it. The bass staff shows a simple accompaniment with a 0 on the first string.

Fourth system of musical notation (measures 13-16). The key signature is one sharp (F#) and the time signature is 4/8. The melody continues on the treble clef staff. Fingerings are indicated by numbers 1-4. A circled '2' is above the fourteenth measure. A triplet of eighth notes is marked with a '3' and 'CV' above it. The word 'rit.' (ritardando) is written above the staff. The bass staff shows a simple accompaniment with a 0 on the first string.

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Musical notation for measures 1-4. Chords: G VII, Em, Am, D7.

Measure 1: G VII (1, 2, 4, 1), Em (1), Am (1, 3, 1), D7 (1, 4, 3, 0).
Measure 2: Em (1), Am (1, 3, 1), D7 (1, 4, 3, 0).
Measure 3: Am (1, 3, 1), D7 (1, 4, 3, 0).
Measure 4: D7 (1, 4, 3, 0).

Musical notation for measures 5-8. Chords: G VII, Em, C, D7, G.

Measure 5: G VII (1, 2, 4, 1), Em (1), C (1, 4, 4), D7 (1, 4, 4), G (2).
Measure 6: Em (1), C (1, 4, 4), D7 (1, 4, 4), G (2).
Measure 7: C (1, 4, 4), D7 (1, 4, 4), G (2).
Measure 8: G (2).

Musical notation for measures 9-12. Chords: C, Em, G, D7.

Measure 9: C (1, 4, 4), Em (1), G (1, 4, 2), D7 (1, 4, 2).
Measure 10: Em (1), G (1, 4, 2), D7 (1, 4, 2).
Measure 11: G (1, 4, 2), D7 (1, 4, 2).
Measure 12: D7 (1, 4, 2).

Musical notation for measures 13-16. Chords: G VII, Em, C, D7, G. Includes a **rit.** marking.

Measure 13: G VII (1, 2, 4, 1), Em (1), C (1, 4, 4), D7 (1, 4, 4), G (2).
Measure 14: Em (1), C (1, 4, 4), D7 (1, 4, 4), G (2).
Measure 15: C (1, 4, 4), D7 (1, 4, 4), G (2).
Measure 16: G (2).

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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