



Christmas Piano Carols

Level 1 - First Carols

One hand leads: five-finger carol melodies over single slow bass notes.

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1. Jingle Bells

Key	Time Signature	Tempo	Difficulty	Measures
C major	4/4	Allegretto (120 BPM)	Beginner - Level 1	16

About This Piece

James Lord Pierpont published this song in 1857 as "One Horse Open Sleigh", and he probably wrote it for Thanksgiving, not Christmas. It only became the world's favorite sleigh song later, when the chorus proved impossible to forget. In December 1965 the astronauts of Gemini 6 smuggled a harmonica and sleigh bells aboard and played it to Mission Control, making Jingle Bells the first song ever performed in space. This arrangement gives you the real song: the galloping verse about dashing through the snow, then the famous chorus everyone will sing along to.

Notes and Hand Positions

Fingering Guide

Right Hand: G3, A3, B3, C4, D4, E4, F4, G4

Two homes: the verse keeps fingers 2-5 resting on C4-F4 while the thumb reaches down for G3, A3 and B3; at the chorus the hand settles into classic C position with the thumb on middle C: C(1) D(2) E(3) F(4) G(5).

Left Hand: C3, D3, F3, G3 (single whole and half notes)

One five-finger bass position for the whole piece: pinky on C3, then D3(4), F3(2) and G3(1).
Whole notes under the verse, two half notes per measure under the chorus.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
G3	Two ledger lines below the treble	White key left of mid C, between first two	Thumb (1)
A3	Ledger space below the treble sta	Between last two of three blacks below n	Thumb (1)
B3	Just below the treble staff	White key just left of middle C	Thumb (1)
C4	Ledger line below treble (mid C)	Middle C	2 (verse) / 1 (chorus)
D4	Just below the bottom line	Between the two black keys right of midd	3 (verse) / 2 (chorus)
E4	Bottom line of treble staff	Right of the two black keys	4 (verse) / 3 (chorus)
F4	First space of treble staff	Left of the three black keys	5 (verse) / 4 (chorus)
G4	Second line of treble staff	Between first two of three black keys	Pinky (5)

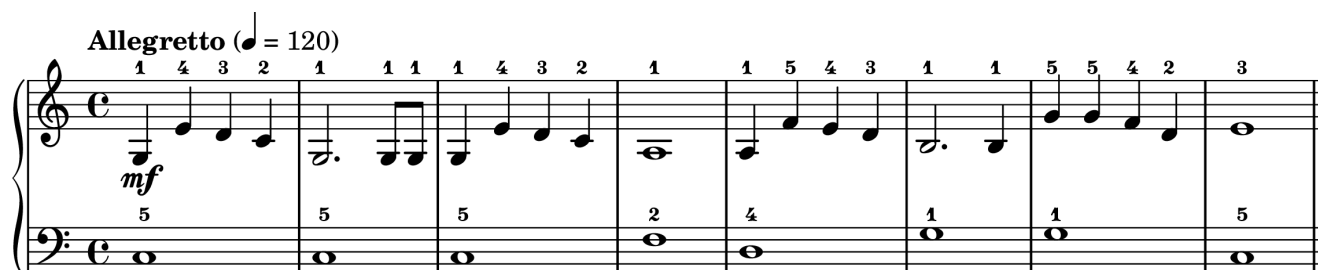
Left Hand

Note	On the Staff	On the Keyboard	Finger
C3	Second space of bass staff	One octave below middle C	Pinky (5)
D3	Third line of bass staff	Between the two black keys below middl	Ring (4)
F3	Fourth line of bass staff	Left of three black keys below middle C	Index (2)
G3	Fourth space of bass staff	White key left of middle C	Thumb (1)

Section A - Dashing Through the Snow (Measures 1-8)

The verse starts low: the thumb plays G3 on "Dash" and the melody leaps up a sixth to E4, then walks down. "Sleigh" lands on a long A3, "go" on a long B3, and "laughing all the way" climbs to G4 before settling on E4. The left hand holds one calm whole note per measure: C, C, C, F, D, G, G, C.

Allegretto (♩ = 120)



Jingle Bells - Section A - Dashing Through the Snow

How to Practice This Section

The verse is a thumb workout: G3, A3 and B3 are all played by the thumb while fingers 2-5 wait on C4-F4. Practice just the thumb notes first, then add the walking fingers.

Section B - The Famous Chorus (Measures 9-16)

E-E-E, E-E-E: the most famous repeated notes in music, all played by finger 3 in C position. "Jingle all the way" is E-G-C-D with fingers 3-5-1-2, and the last line "G-G-F-D, C" closes the piece on a big whole-note middle C. The left hand switches to two half notes per bar, like sleigh horses trotting.

Allegretto (♩ = 120)



Jingle Bells - Section B - The Famous Chorus

How to Practice This Section

Keep the repeated E's light and bouncy: same finger 3, wrist relaxed. The left hand half notes are the trotting horse, so keep them absolutely steady at every tempo.

Full Score

Here is the complete piece with all sections combined.

Allegretto (♩ = 120)



Jingle Bells - James Lord Pierpont (1857)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Chorus first (measures 9-16): C position, play E-E-E twice with finger 3, then E(3) G(5) C(1) D(2) and hold E
2. Add the second chorus line: four F's with finger 4, F-E-E-E, then G(5) G(5) F(4) D(2) and finish on C with the thumb
3. Verse (measures 1-8): park fingers 2-5 on C-D-E-F and let the thumb drop to G3 for "Dash", then play E(4) D(3) C(2)
4. Practice the three long thumb notes of the verse: A3 under "sleigh" (measure 4), B3 under "go" (measure 6), then jump to G(5) for "laughing"

Step 2: Left Hand Alone

1. Verse: one whole note per measure with the C3-G3 hand: C(5) three times, F(2), D(4), G(1) twice, C(5)
2. Chorus: two half notes per measure, mostly C(5)-C(5), with F(2) and G(1) in the last four bars
3. Count 1-2-3-4 out loud on every whole note so the verse never rushes

Step 3: Hands Together

1. Start with the chorus hands together at 80 BPM: left hand halves land on beats 1 and 3 while the right hand sings
2. Verse hands together: the left hand whole note and the right thumb G3 start each phrase almost side by side, listen to them ring together
3. Play the full piece verse into chorus, and switch from mf to f at measure 9 like the sleigh bursting into view
4. Target tempo: 120 BPM, light, bouncy, and impossible not to sing along with

2. Good King Wenceslas

Key	Time Signature	Tempo	Difficulty	Measures
C major	4/4	Moderato (100 BPM)	Beginner - Level 1	17

About This Piece

The melody is older than the words by six hundred years: it began as "Tempus adest floridum", a 13th century spring carol printed in the Finnish collection Piae Cantiones in 1582. In 1853 the English hymn writer John Mason Neale gave it new words about Wenceslas, a real 10th century Duke of Bohemia famous for his kindness, who trudges through deep snow on the day after Christmas to bring food and firewood to a poor man. Almost every note moves by step or repeats, which is why this carol is the perfect very first Christmas piece. Its final line even adds one extra measure for the famous held "fu-el", a little surprise that has been part of the tune since medieval times.

Notes and Hand Positions

Fingering Guide

Right Hand: G4, A4, B4, C5, D5 plus E5, F5, G5 in the bright third line

G position for most of the carol: thumb on G4, so G(1) A(2) B(3) C5(4) D5(5). For "Brightly shone the moon" and "Gath'ring winter fuel" the hand steps up to C5 position: C5(1) D5(2) E5(3) F5(4) G5(5).

Left Hand: C3, E3, F3, G3 (single whole and half notes)

Pinky on C3, one position throughout: C3(5) E3(3) F3(2) G3(1). Mostly whole notes, with F-G half-note pairs under "on the Feast of Stephen".

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
G4	Second line of treble staff	Between first two of three black keys	Thumb (1)
A4	Second space of treble staff	Between last two of three black keys	Index (2)
B4	Middle line of treble staff	Right of three black keys	Middle (3)
C5	Third space of treble staff	One octave above middle C	Ring (4), or Thumb (1) i
D5	Fourth line of treble staff	Right of C5, between two black keys	Pinky (5), or Index (2)
E5	Fourth space of treble staff	Right of the two black keys above C5	Middle (3)
F5	Top line of treble staff	Left of three black keys above C5	Ring (4)
G5	Space above the top line	Two white keys above the top-line F	Pinky (5)

Left Hand

Note	On the Staff	On the Keyboard	Finger
C3	Second space of bass staff	One octave below middle C	Pinky (5)
E3	Third space of bass staff	Right of two black keys, below middle C	Middle (3)
F3	Fourth line of bass staff	Left of three black keys below middle C	Index (2)
G3	Fourth space of bass staff	White key just left of middle C	Thumb (1)

Section A - Good King Wenceslas Looked Out (Measures 1-8)

Two identical four-bar phrases, both pure G position: three repeated C5's with finger 4, a step up to D5(5), back down to a long G4 with the thumb on "out", then the gentle stepwise answer A-G-A-B into two half-note C5's. Learn four measures and you have learned eight.

Moderato (♩ = 100)



Good King Wenceslas - Section A - Good King Wenceslas Looked Out

How to Practice This Section

This is the easiest start in the whole book: fingers never leave G position. Say the fingering out loud as you play: 4-4-4-5, 4-4-1, 2-1-2-3, 4-4.

Section B - Brightly Shone the Moon (Measures 9-17)

The moonlight line climbs to the top: the hand steps up to C5 position and walks down from G5 with fingers 5-4-3-2. After one more G position phrase, the page and peasant march upward from G4, and the final line returns to the high position for "Gath'ring winter fuel", ending with the famous C5 to F5 swell and a whole-note C5.

Moderato (♩ = 100)



Good King Wenceslas - Section B - Brightly Shone the Moon

How to Practice This Section

Practice the two position jumps slowly: pinky from D5 (end of measure 14) leaps to G5, allowed because a new phrase starts there. Then the last two bars: thumb on C5, ring finger on F5, thumb back on C5.

Full Score

Here is the complete piece with all sections combined.

Moderato (♩ = 100)



Good King Wenceslas - Traditional, tune "Tempus adest florum" (13th century); lyrics John Mason Neale (1853)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

- Measures 1-4 in G position: C5-C5-C5-D5 with 4-4-4-5, C5-C5 then long G4 with the thumb, A-G-A-B with 2-1-2-3, two half-note C5's with 4
- Measures 5-8 are an exact repeat: play them from memory to prove it
- High phrase (measures 9-10): shift to C5 position and walk G5-F5-E5-D5 with 5-4-3-2, then E5-D5-C5 with 3-2-1
- Final line (measures 15-17): same 5-4-3-2 walk, then C5(1) F5(4) and hold the last C5 with the thumb for four slow beats

Step 2: Left Hand Alone

- Whole notes on C3 with the pinky for most measures, it is the carol's steady ground
- Under "on the Feast of Stephen": two half notes F3(2) then G3(1), the only moving bar, practice it alone
- Measure 10 is a whole note on E3(3) and measure 13 on G3(1), mark them in the score before playing
- Measure 14 pairs C3(5) and G3(1) in half notes, then the last three bars are C, F, C

Step 3: Hands Together

- Hands together on measures 1-4 at 70 BPM: the left hand changes only once (F to G half notes), so keep eyes on the right hand
- Add the repeat, then stop: that is section A mastered, half the carol
- Practice measures 9-10 hands together five times in a row: high walk in the right hand over C3 then E3
- Full carol at 100 BPM with the dynamic story: mf for the king, f for the bright moon, mf for the poor man, f for the final line

3. We Wish You a Merry Christmas

Key	Time Signature	Tempo	Difficulty	Measures
C major	3/4	Allegro (132 BPM)	Beginner - Level 1	16

About This Piece

Five hundred years ago in the West Country of England, carolers went door to door singing for treats, and this was their cheekiest number: after wishing the household a merry Christmas three times, the original verses demand figgy pudding and refuse to leave until they get some. The song stayed a local wassailing tradition until the Bristol composer Arthur Warrell arranged it for his university singers in 1935, after which it conquered the world. Each "We wish you" starts one step higher than the last, which makes it a perfect little ladder for a beginner's hand. It is also the piece with this book's biggest thrill: one joyful leap to high G near the end.

Notes and Hand Positions

Fingering Guide

Right Hand: F4, G4, A4, B4, C5, D5, E5, F5 and one high G5

A climbing hand: each wish sits in its own five-finger position, first with the thumb on G4, then on A4, then on B4, with the thumb dipping one key below the position for the "Christmas" notes. The last line leaps to G5 with the pinky and lands back in G position.

Left Hand: C3, D3, E3, F3, G3 (single dotted half notes)

One five-finger bass position, never moving: C3(5) D3(4) E3(3) F3(2) G3(1). One long note per measure, changing with the harmony.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
F4	First space of treble staff	Left of the three black keys	Thumb (1), reaching below
G4	Second line of treble staff	Between first two of three black keys	Thumb (1)
A4	Second space of treble staff	Between last two of three black keys	Index (2) or Thumb (1)
B4	Middle line of treble staff	Right of three black keys	Middle (3) or Index (2)
C5	Third space of treble staff	One octave above middle C	Ring (4), Middle (3) or
D5	Fourth line of treble staff	Right of C5	Pinky (5) or Ring (4)
E5	Fourth space of treble staff	Right of the two black keys above C5	Pinky (5) or Ring (4)
F5	Top line of treble staff	Left of three black keys above C5	Pinky (5)
G5	Space above the top line	Two white keys above top-line F	Pinky (5), the big leap

Left Hand

Note	On the Staff	On the Keyboard	Finger
C3	Second space of bass staff	One octave below middle C	Pinky (5)
D3	Third line of bass staff	Between the two black keys below middle C	Ring (4)
E3	Third space of bass staff	Right of two black keys, below middle C	Middle (3)
F3	Fourth line of bass staff	Left of three black keys below middle C	Index (2)
G3	Fourth space of bass staff	White key just left of middle C	Thumb (1)

Section A - Three Rising Wishes (Upbeat and measures 1-8)

After the upbeat "We" on G4, each wish climbs one step higher: C5, then D5, then E5, each with the same quarter-plus-eighths rhythm on "wish you a mer-ry" and each "Christmas" dropping a third. The tag "and a happy new year" settles the hand back into G position with the leap A(2) to D5(5) on "hap-py". The left hand plays one dotted half note per bar: C, F, D, G, E, F, G, C.

Allegro (♩ = 132)



We Wish You a Merry Christmas - Section A - Three Rising Wishes

How to Practice This Section

Learn wish number one perfectly (fingers 4, 4-5-4-3, then 2-1-1), then notice wishes two and three use exactly the same finger pattern one and two steps higher.

Section B - Glad Tidings and the Big Leap (Upbeat and measures 9-16)

The middle section is calm and stepwise: repeated C5's with finger 4, a held B4, and a walk down to a long G4, all in G position. Then comes the grand finale: "mer-ry" leaps from C5 up to G5 with the pinky, the thumb answers a whole octave below on G4, and "happy new year" closes on a long C5.

Allegro (♩ = 132)



We Wish You a Merry Christmas - Section B - Glad Tidings and the Big Leap

How to Practice This Section

Isolate the leap in measure 14: play C5(3), G5(5), G4(1) slowly ten times, letting the whole arm float up and drop back down. It is a jump, not a stretch.

Full Score

Here is the complete piece with all sections combined.

Allegro (♩ = 132)



We Wish You a Merry Christmas - Traditional English West Country (16th century)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Upbeat and measures 1-2: G4 with the thumb, then C5(4), C5-D5-C5-B4 as eighths with 4-5-4-3, then A4(2) F4(1) A4(1), thumb dipping to F
2. Measures 3-4 and 5-6: the same pattern starting on D5(4) then on E5(4), with the thumb dipping to G4 after each Christmas
3. The tag (measures 7-8): A4(2) D5(5) B4(3), then hold C5(4) for two beats
4. Section B leap drill (measures 13-14): E5(5) D5-D5(4) C5(3), then G5 with the pinky, thumb lands on G4, three repeated G4's

Step 2: Left Hand Alone

1. One dotted half note per measure, hand fixed on C3-G3: say the letter names in rhythm before playing
2. Section A order: C(5) F(2) D(4) G(1) E(3) F(2) G(1) C(5), every finger of the hand gets a turn
3. Section B order: C(5) G(1) D(4) G(1) C(5) G(1) G(1) C(5)
4. Hold each note a full three counts, this song is a waltz

Step 3: Hands Together

1. Hands together on wish number one only, at 80 BPM, until the eighth notes stop wobbling
2. Add wishes two and three: notice the left hand walks D-G then E-F under the climbing right hand
3. Play section B slowly and make the left hand louder than usual: C against B4 in measure 10 is a lovely crunch that resolves
4. Full song at 132 BPM, one beat per measure feel, f for the wishes, mf for glad tidings, f for the leap

4. Away in a Manger

Key	Time Signature	Tempo	Difficulty	Measures
C major	3/4	Andante (84 BPM)	Beginner - Level 1	16

About This Piece

The words first appeared in an American children's collection in 1885 and were long whispered to be by Martin Luther himself, a legend that sold many songbooks but turns out to be pure invention. Ten years later the Philadelphia hymn writer William J. Kirkpatrick composed this gentle waltz of a tune, called "Cradle Song", for a Christmas pageant collection, and it became the melody most of the world hums over the manger. It is a true lullaby: quiet, rocking, and meant to make a room fall still. Both halves are almost identical, so once you can play the first eight bars, the whole carol is nearly yours.

Notes and Hand Positions

Fingering Guide

Right Hand: G3, A3, B3, C4, D4, E4, F4, G4, A4

A gently drifting hand: the upbeat starts with the thumb on G3, finger substitution on the repeated middle C's slides the hand into C position, a second substitution on the repeated G4's opens it to D position for the high A4, and the last line sinks to A3 position with the thumb on A3.

Left Hand: C3, F3, G3 (single dotted half notes)

The simplest bass in the book: pinky on C3, index on F3, thumb on G3, one long rocking note per measure.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
G3	Two ledger lines below the treble	White key left of mid C, between first two	Thumb (1)
A3	Ledger space below the treble sta	Between last two of three blacks below n	Thumb (1)
B3	Just below the treble staff	White key just left of middle C	Index (2)
C4	Ledger line below the staff (middle	Middle C	Ring (4) then Thumb (1)
D4	Just below the bottom line	Between the two black keys right of midd	Index (2), Thumb (1), or
E4	Bottom line of treble staff	Right of the two black keys	Middle (3) or Pinky (5)
F4	First space of treble staff	Left of the three black keys	Middle (3)
G4	Second line of treble staff	Between first two of three black keys	Pinky (5) then Ring (4)
A4	Second space of treble staff	Between last two of three black keys	Pinky (5)

Left Hand

Note	On the Staff	On the Keyboard	Finger
C3	Second space of bass staff	One octave below middle C	Pinky (5)
F3	Fourth line of bass staff	Left of three black keys below middle C	Index (2)
G3	Fourth space of bass staff	White key just left of middle C	Thumb (1)

Section A - No Crib for a Bed (Upbeat and measures 1-8)

The thumb starts alone on G3 for "A-", rises a fourth to middle C, and the melody rocks upward through "no crib for a bed" to its highest note A4. The answer floats back down: F-F-G, E-E-C, then "down his sweet head" settles on a soft low B3. Two finger substitutions steer the hand: C(4) to C(1) in measure 1, and G(5) to G(4) in measure 3.

Andante (♩ = 84)



Away in a Manger - Section A - No Crib for a Bed

How to Practice This Section

Practice the two substitutions alone, without rhythm: play C4 with finger 4, silently replace it with the thumb, then play D. Then G4 with 5, replace with 4, play A. Slow-motion swaps first, then in tempo.

Section B - The Stars in the Bright Sky (Upbeat and measures 9-16)

The second verse is note-for-note the same until the very end: instead of closing on B3, "asleep on the hay" walks D4, A3, B3 and comes to rest on a fermata middle C, played by finger 3, while the left hand holds a final low C. Let the last chordless fifth ring until it fades.

Andante (♩ = 84)



Away in a Manger - Section B - The Stars in the Bright Sky

How to Practice This Section

Only the last two measures differ from section A. Play both endings back to back (D-A-C, B held, then D-A-B, C held) until your hand knows which verse it is in.

Full Score

Here is the complete piece with all sections combined.



Away in a Manger - William J. Kirkpatrick, tune "Cradle Song" (1895)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Upbeat and measures 1-2: thumb on G3, then C(4), substitute to C(1), D(2), then C-C-E with 1-1-3
2. Measures 3-4: G(5), substitute to G(4), A(5), then F(3) held and D(1), the hand is now in D position
3. Measures 5-7: F-F-G with 3-3-4, drop to E-E-C with 5-5-3 (hand slides down to A3 position), then D(4) A3(1) C(3)
4. Ending of each verse: measure 8 holds B3 with finger 2; measures 15-16 walk D(4) A3(1) B3(2) and rest on C4 with finger 3 under the fermata

Step 2: Left Hand Alone

1. Only three notes all piece: C3(5), F3(2), G3(1), one dotted half per measure
2. Verse pattern: C, C, F, F, F, C, G, G, then the same again ending C
3. Practice the rocking: press each note gently and count three slow beats, this is the cradle

Step 3: Hands Together

1. Hands together on the upbeat alone: right thumb G3 with nothing in the left hand, then both hands arrive together on measure 1
2. Play measures 1-4 at 60 BPM until the substitutions no longer break the legato
3. Verse two is a free gift: same notes, so play it softer (mp then p) like the baby is now asleep
4. Target 84 BPM, and on the final fermata count three, then let both hands float off the keys together

5. Up on the Housetop

Key	Time Signature	Tempo	Difficulty	Measures
C major	4/4	Allegro (120 BPM)	Beginner - Level 1	16

About This Piece

Benjamin Hanby was an Ohio preacher's son who wrote this bouncing tune in 1864, and it is generally counted as the first song ever written about Santa Claus himself, complete with reindeer pausing on the roof and a sack full of toys. Only Jingle Bells is older among America's secular Christmas songs, and Hanby's chorus of "Ho ho ho, who wouldn't go" has been shouted by children for a century and a half since. Gene Autry's 1953 recording sealed it as a holiday standard. The whole song fits within six white keys around middle C, making it a joyful romp for a small hand.

Notes and Hand Positions

Fingering Guide

Right Hand: C4, D4, E4, F4, G4, A4

Two neighboring positions: D position (thumb on D4, so G4 is finger 4 and A4 the pinky) for the rooftop phrases, and C position (thumb on middle C) for "reindeer pause" and the second "who wouldn't go". At each big cadence the thumb hops from D down to middle C for the final note.

Left Hand: C3, F3, G3 (single whole and half notes)

Pinky on C3, index on F3, thumb on G3: three bass notes cover the whole song, whole notes in the verse and half-note pairs at the cadences.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
C4	Ledger line below the staff (middle C)	Middle C	Thumb (1)
D4	Just below the bottom line	Between the two black keys right of middle C	Thumb (1) in D position,
E4	Bottom line of treble staff	Right of the two black keys	Index (2) or Middle (3)
F4	First space of treble staff	Left of the three black keys	Middle (3) or Ring (4)
G4	Second line of treble staff	Between first two of three black keys	Ring (4) or Pinky (5)
A4	Second space of treble staff	Between last two of three black keys	Pinky (5)

Left Hand

Note	On the Staff	On the Keyboard	Finger
C3	Second space of bass staff	One octave below middle C	Pinky (5)
F3	Fourth line of bass staff	Left of three black keys below middle C	Index (2)
G3	Fourth space of bass staff	White key just left of middle C	Thumb (1)

Section A - Reindeer on the Roof (Measures 1-8)

The verse skips along in D position: "Up on the housetop" is G-G-A-G with fingers 4-4-5-4, tumbling down E(3)-D(2) to middle C for "reindeer", and "pause" rings on G4 with the pinky. "Out jumps good old Santa Claus" answers from the top: A-A-G-E, then D(1)-G(4)-G. The second half repeats the tune for the chimney and the toys, closing with the thumb hopping down to a long middle C on "joys".

Allegro (♩ = 120)



Up on the Housetop - Section A - Reindeer on the Roof

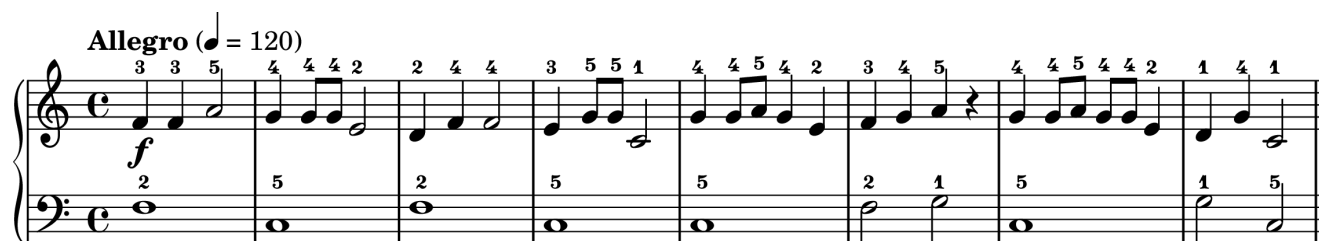
How to Practice This Section

Master the signature bar first: G(4), G-A as eighths with 4-5, G(4), then E(3)-D(2). It appears four times in the song with tiny ending changes, so this one bar is half the piece.

Section B - Ho Ho Ho! (Measures 9-16)

Santa's laugh: F-F-A with 3-3-5, answered by "who wouldn't go" on G-G-G-E. The second laugh sits lower, D(2)-F(4)-F, and its answer E(3)-G-G-C(1) lands the thumb on middle C. Then the rooftop tune returns with "click click click" on F(3)-G(4)-A(5), a beat of silence, and the final "good Saint Nick" cadence D(1)-G(4)-C(1).

Allegro (♩ = 120)



Up on the Housetop - Section B - Ho Ho Ho!

How to Practice This Section

The two laughs use different fingers on purpose: 3-3-5 for the first (D position), 2-4-4 for the second (C position). Practice them as question and answer until the switch feels automatic.

Full Score

Here is the complete piece with all sections combined.

Allegro (♩ = 120)



Up on the Housetop - Benjamin Hanby (1864)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Measure 1 loop in D position: G(4) quarter, G(4)-A(5) eighths, G(4), then E(3)-D(2) eighths, repeat until smooth
2. Cadence hop (measures 8 and 16): D with the thumb, G with finger 4, then hop the thumb down onto middle C and hold two beats
3. Chorus laughs: F(3)-F(3)-A(5) held, G(4)-G-G eighths-E(2) held; then D(2)-F(4)-F held, E(3)-G(5)-G-C(1)
4. Click click click (measure 14): F(3) G(4) A(5) then a quarter rest, count the silence, it is part of the joke

Step 2: Left Hand Alone

1. Verse: whole notes C(5), C, then halves F(2)-C(5), whole G(1), and repeat, with G(1)-C(5) halves at the cadence
2. Chorus: whole notes swinging F(2), C(5), F(2), C(5), then C, F(2)-G(1) halves under the clicks, C, and G(1)-C(5) to finish
3. Name each note aloud one measure ahead while playing, the left hand only ever chooses between C, F and G

Step 3: Hands Together

1. Hands together on measures 1-2 at 80 BPM: left C3 rings for the whole bar while the right hand skips
2. Practice every cadence bar (4, 8, 12, 16) hands together: the G-to-C motion happens in both hands at once
3. Play the chorus with the dynamics flipped to f: Santa's laugh should be the loudest moment of the piece
4. Full run at 120 BPM: verse mf, chorus f, and keep the quarter rest after the clicks perfectly silent



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