



Thanksgiving Piano Pieces

Level 1 - First Thanks

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

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1. Old 100th (Doxology)

Key	Time Signature	Tempo	Difficulty	Measures
C major	4/4	Maestoso (88 BPM)	Beginner - Level 1	13

About This Piece

This is the melody millions of families sing before Thanksgiving dinner: Praise God from Whom All Blessings Flow. Louis Bourgeois wrote the tune for the Genevan Psalter in 1551, and Thomas Ken added the famous doxology words in 1674, making it one of the oldest melodies still sung every single week. The Pilgrims' spiritual heirs carried it across New England, where it became the classic sung table grace. We keep the stately 1551 rhythm here, with long notes opening and closing every phrase. Play it like a full church singing together: broad, calm, and grateful.

Notes and Hand Positions

Fingering Guide

Right Hand: G4 to G5 (one octave, all white keys)

One five-finger position per phrase: phrase 1 starts with the thumb on G4 and shifts up at the leap to C5; phrase 2 sits in C position (thumb on C5); phrase 3 drops to A position (thumb on A4); phrase 4 returns to C position for the climb to G5.

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

Pinky on C3, index on F3, thumb on G3: the hand never moves. One or two long bell notes per measure spell out the I, IV and V harmonies.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
G4	Second line of treble staff	White key left of the three black keys	Thumb (1)
A4	Second space of treble staff	Between last two of three black keys	1 or 2
B4	Middle line of treble staff	Right of three black keys	2 or 3
C5	Third space of treble staff	One octave above middle C	1, 3 or 4
D5	Fourth line of treble staff	Right of C5, between two black keys	2 or 4
E5	Fourth space of treble staff	Right of D5	3 or 5
F5	Top line of treble staff	Left of the three black keys above C5	Ring (4)
G5	Space above top line	Highest note: fifth above C5	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	Fourth white key above C3	Index (2)
G3	Top space of bass staff	Fifth white key above C3	Thumb (1)

Section A - Praise God from Whom All Blessings Flow (Measures 1-6)

The first two lines of the doxology. Phrase 1 walks down from C5 to G4 and then leaps back up to climb to E5: play fingers 4-4-3-2-1, then let the index and ring fingers carry you up (3-4-5). Phrase 2 stays in C position: three repeated E5s, a step down, and a warm reach to F5 before settling on D5.

Maestoso (♩ = 88)



Old 100th (Doxology) - Section A - Praise God from Whom All Blessings Flow

How to Practice This Section

The opening C is a half note: count two full beats before moving. At the leap in measure 2, the thumb plays G4 and then the middle finger (3) lands on C5, moving the whole hand up one step.

Section B - Praise Father, Son, and Holy Ghost (Measures 7-13)

Phrase 3 sits quietly in A position (thumb on A4) and dips to the lowest cadence of the piece. Phrase 4 is the famous ending: a proud G5 with the pinky, a falling arpeggio to C5, and the final Amen-like descent E-D-C under a fermata.

Maestoso (♩ = 88)



Old 100th (Doxology) - Section B - Praise Father, Son, and Holy Ghost

How to Practice This Section

Measure 10 is the peak of the whole hymn: place the pinky on G5 and the middle finger on E5 without rushing. Hold the final whole note in measure 13 until the sound fades.

Full Score

Here is the complete piece with all sections combined.

Maestoso (♩ = 88)



Old 100th (Doxology) - Louis Bourgeois, Genevan Psalter (1551)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Learn phrase 1 (measures 1-3): C-C-B-A-G with fingers 4-4-3-2-1, then shift up for C-D-E with 3-4-5
2. Phrase 2 (measures 4-6) stays in C position: repeated E5s with finger 3, F5 with 4
3. Phrase 3 (measures 7-9): thumb on A4, walk C-D-E up with 3-4-5 and settle on A-B-C
4. Phrase 4 (measures 10-13): pinky on G5, then 3-1-2-4 down and up, ending E-D-C with 3-2-1

Step 2: Left Hand Alone

1. Only three notes all piece: C3 (pinky), F3 (index), G3 (thumb)
2. Play one or two long notes per measure and count every beat out loud
3. Practice the cadence measures 12-13: C, G, then a final whole-note C held with a fermata

Step 3: Hands Together

1. Start at 60 BPM: the left hand lands exactly on beat 1 while the right hand holds its half notes
2. Think of each of the four phrases as one long breath, like a congregation singing a line
3. Do not rush the half notes at phrase endings: they are the amen of each line
4. Target tempo: 88 BPM, broad and majestic, with a gentle slowdown into the final fermata

2. Over the River and Through the Wood

Key	Time Signature	Tempo	Difficulty	Measures
C major	6/8	Allegretto (dotted quarter =	Beginner - Level 1	16

About This Piece

In 1844 Lydia Maria Child, a Boston writer and abolitionist, published a poem remembering the sleigh rides of her childhood Thanksgivings in Massachusetts. Set to a bouncy traditional melody, it became THE Thanksgiving song: over the river and through the wood, to grandmother's house we go. The 6/8 rhythm is the trotting of the horse, and the long held notes are the sleigh gliding over the snow. Generations of American children have sung it on the way to Thanksgiving dinner, and the horse really did know the way. Feel two big beats per measure and let the tune trot.

Notes and Hand Positions

Fingering Guide

Right Hand: C4 to C5 (one octave, all white keys)

One five-finger position per phrase: the verse starts with the thumb on E4, leaps up to G position (thumb on G4) for grandmother's house, drops to D position (thumb on D4) for the horse, and finishes in middle C position for the final hills.

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

Pinky on C3, index on F3, thumb on G3: one long note per measure, like sleigh bells ringing once per bar. The hand never moves.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
C4	Ledger line below treble staff	Middle C	Thumb (1)
D4	Just below bottom line	Right of middle C	1 or 2
E4	Bottom line of treble staff	Third white key from middle C	1, 2 or 3
F4	First space of treble staff	Left of the three black keys	2, 3 or 4
G4	Second line of treble staff	Fifth white key from middle C	3, 4 or 5
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)

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	Fourth white key above C3	Index (2)
G3	Top space of bass staff	Fifth white key above C3	Thumb (1)

Section A - To Grandmother's House We Go (Measures 1-8)

The sleigh sets off: repeated Gs with the middle finger, a dip to E-F, then the leap up to C5 for grandmother's house (measures 3-4). The answer is the trotting horse: a bar of Fs, a bar of Es, a bar of Ds, each one step lower, until snow rises D to G like a little horn call (measure 8).

Allegretto (♩ = 63)



Over the River and Through the Wood - Section A - To Grandmother's House We Go

How to Practice This Section

On the long G of go (measure 4), the printed fingering changes from 1 to 4 on the repeated note: that silent substitution slides your hand down into D position just in time for the horse. Practice measures 4-5 alone until the switch feels invisible.

Section B - Oh How the Wind Does Blow (Measures 9-16)

The second verse begins exactly like the first, but the ending changes: it stings the nose and bites the toes (measures 13-14) tumbles down G-E-C to middle C, and over the hills we go (measures 15-16) walks E-E-F-E-D home to a long C. The wind is in the eighth notes: keep them light.

Allegretto (♩ = 63)



Over the River and Through the Wood - Section B - Oh How the Wind Does Blow

How to Practice This Section

Measure 14 is the big hand shift: after A4 with finger 2, the pinky (5) lands on G4 so the thumb can reach middle C on toes. Practice just measures 13-14, hands separately, five times slowly.

Full Score

Here is the complete piece with all sections combined.

Allegretto (♩ = 63)



Over the River and Through the Wood - Traditional melody, lyrics Lydia Maria Child (1844)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Measures 1-2: repeated Gs with finger 3, dip to E(1)-F(2), thumb stays home on E4
2. Measures 3-4: leap to C5 with finger 4, then the substitution 1-to-4 on the long G of go
3. Measures 5-8: one finger per bar: Fs with 3, Es with 2, Ds with 1, then D-G with 1-4 for snow
4. Measures 13-16: shift down at bites (G with 5, C with 1) and walk home E-E-F-E-D-C

Step 2: Left Hand Alone

1. One dotted half note per measure: C3 (pinky), F3 (index) or G3 (thumb)
2. Count 1-2-3 4-5-6 on every bar and feel two big pulses
3. Measures 14-15 have two notes each (C then G): practice that gentle rocking alone

Step 3: Hands Together

1. Start at dotted quarter = 45: left hand rings on beat 1, right hand trots in eighths
2. Sing the words while you play: the lyrics keep the 6/8 rhythm honest
3. Keep the repeated notes light and bouncy, like hooves on packed snow
4. Target tempo: dotted quarter = 63, one cheerful sleigh ride with no stops

3. For the Beauty of the Earth

Key	Time Signature	Tempo	Difficulty	Measures
C major	4/4	Moderato (96 BPM)	Beginner - Level 1	12

About This Piece

German organist Conrad Kocher wrote this melody in 1838, and it was later named Dix after the English poet William Chatterton Dix. In 1864 Folliott Pierpoint, walking the hills above Bath in late spring, wrote the words that turned it into the great gratitude hymn: for the beauty of the earth, for the glory of the skies. Every line of the text gives thanks for something, which is why churches and families reach for it every Thanksgiving. The refrain, Lord of all to thee we raise, is the emotional high point, and in this arrangement it climbs to the highest note of the piece. Play it simply, like counting blessings out loud.

Notes and Hand Positions

Fingering Guide

Right Hand: G4 to G5 (one octave, all white keys)

One five-finger position per line: the verse alternates between B position (thumb on B4) and G position (thumb on G4); the refrain opens in C position (thumb on C5) and ends in A position with one reach to F5 with the pinky.

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

Pinky on C3, index on F3, thumb on G3: long anchor notes, one or two per measure, and the hand never moves.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
G4	Second line of treble staff	White key left of the three black keys	Thumb (1)
A4	Second space of treble staff	Between last two of three black keys	1 or 2
B4	Middle line of treble staff	Right of three black keys	1, 2 or 3
C5	Third space of treble staff	One octave above middle C	2, 3 or 4
D5	Fourth line of treble staff	Right of C5, between two black keys	2 or 3
E5	Fourth space of treble staff	Right of D5	3 or 4
F5	Top line of treble staff	Left of the three black keys above C5	4 or 5
G5	Space above top line	Highest note of the refrain	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	Fourth white key above C3	Index (2)
G3	Top space of bass staff	Fifth white key above C3	Thumb (1)

Section A - For the Beauty of the Earth (Measures 1-8)

Two matching couplets. The first line rocks around C5 with a quick B-C eighth-note pair (thumb and index) and reaches F5 twice with the pinky. The answering line drops into G position, climbs A-B-C, and settles onto three calm repeated Gs. Then the whole thing repeats note for note.

Moderato (♩ = 96)



For the Beauty of the Earth - Section A - For the Beauty of the Earth

How to Practice This Section

Measures 1 and 5 are identical, and so are 3 and 7: learn the first couplet slowly and you have learned the whole section. Keep the eighth-note pair (fingers 1-2) as light as a grace note.

Section B - Lord of All, to Thee We Raise (Measures 9-12)

The refrain. E-D-C walks down in C position, then the melody blooms up to G5 (pinky, dotted quarter) and eases back. The last line climbs A-B-C with 1-2-3 and one stretch to F5 with the pinky before the final E-D-C cadence.

Moderato (♩ = 96)



For the Beauty of the Earth - Section B - Lord of All, to Thee We Raise

How to Practice This Section

Measure 10 has the only dotted rhythm in the piece: count one-two-and while G5 sings, then drop the ring finger onto F5. Practice the pinky reach in measure 11 (C to F, fingers 3 to 5) as its own little exercise.

Full Score

Here is the complete piece with all sections combined.

Moderato (♩ = 96)



For the Beauty of the Earth - Conrad Kocher, tune 'Dix' (1838)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Measure 1: thumb on B4, play C-B-C-D-C with fingers 2-1-2-3-2, the eighth pair light
2. Measure 2: pinky twice on F5, ring finger on E5, no stretching needed
3. Measures 3-4: G position: A-B-C-A with 2-3-4-2, then three repeated Gs with the thumb
4. Measures 9-12 (refrain): E-D-C with 3-2-1, up to G5 with 5, then A-B-C-F with 1-2-3-5

Step 2: Left Hand Alone

1. Three notes only: C3 (pinky), F3 (index), G3 (thumb), mostly whole notes
2. Measures 2, 4, 6, 8: two half notes each: F-C or G-C, a gentle amen every line
3. Play the left hand alone while singing the melody to hear how the harmony breathes

Step 3: Hands Together

1. Begin at 66 BPM, hands together only after each hand is comfortable alone
2. The verse repeats: play measures 1-4, then let 5-8 be your instant review
3. Lift both hands slightly at the end of measure 8 to breathe before the refrain
4. Target tempo: 96 BPM, flowing and thankful, with a small crest on G5 in measure 10

4. Come, Ye Thankful People, Come

Key	Time Signature	Tempo	Difficulty	Measures
C major	4/4	Moderato (92 BPM)	Beginner - Level 1	16

About This Piece

Henry Alford wrote this harvest text in 1844 for English village churches celebrating the crops safely gathered in before winter. Sir George Job Elvey, organist of St George's Chapel at Windsor Castle, gave it the sturdy tune that now bears his chapel's name, and the pairing became the great harvest-home hymn of the English-speaking world. American churches adopted it as a Thanksgiving anthem: raise the song of harvest home. The dotted rhythm at the start of almost every line is its signature, like a confident step into the church. It even hides one single black key, F sharp, right on the word winter.

Notes and Hand Positions

Fingering Guide

Right Hand: G4 to A5 (one octave and a step, one F#5)

One five-finger position per line: lines 1-3 in C position (thumb on C5), line 4 reaches F#5 and drops to G position, then A position, E position (thumb on E5) and D position (thumb on D5) each take one line of the second half.

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

Pinky on C3, ring finger on D3, index on F3, thumb on G3: one position all piece, one or two long notes per measure.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
G4	Second line of treble staff	White key left of the 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	2 or 3
C5	Third space of treble staff	One octave above middle C	1, 3 or 4
D5	Fourth line of treble staff	Right of C5	1, 2 or 4
E5	Fourth space of treble staff	Right of D5	1, 2 or 3
F5	Top line of treble staff	Left of three black keys above C5	2, 3 or 4
F#5	Top line, sharp sign	First of the three black keys above C5	Ring (4)
G5	Space above top line	Sixth white key above C5	3, 4 or 5
A5	First ledger line above staff	Highest note of the piece	4 or 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	Right of C3	Ring (4)
F3	Fourth line of bass staff	Fourth white key above C3	Index (2)
G3	Top space of bass staff	Fifth white key above C3	Thumb (1)

Section B - Come to God's Own Temple, Come (Measures 9-16)

Each line moves the hand to a new home: B4 under finger 2, then thumb on E5 climbing to the radiant A5 peak (measure 12), then thumb on D5 for the descent from A5, and the final line F-A-G-C, E-D-C, landing on the fermata. It is the same dotted step all the way, now marching home.

Moderato (♩ = 92)



Come, Ye Thankful People, Come - Section B - Come to God's Own Temple, Come

How to Practice This Section

Measures 12-13 hold the two A5 peaks: pinky plays both, first at the end of the climb, then twice to start the next line (a repeated note keeps the same finger). Practice the last line (measures 15-16) alone: F-A-G with 3-5-4, thumb on C5, then 3-2-1 home.

Full Score

Here is the complete piece with all sections combined.

Moderato (♩ = 92)



Come, Ye Thankful People, Come - George J. Elvey, tune 'St. George's Windsor' (1844 text)

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Measures 1-2: dotted call E-E-G-E with 3-3-5-3, answer C-D-E with 1-2-3, then repeat (3-4)
2. Measures 7-8: E-F#-G-C with 3-4-5-4, ring finger on the black key, then B-A-G with 3-2-1
3. Measures 11-12: thumb on E5, climb E-G-E then F-G-A with 2-3-4 to the top
4. Measures 15-16: F-A-G-C with 3-5-4-1, finish E-D-C with 3-2-1 and hold the fermata

Step 2: Left Hand Alone

1. Four notes all piece: C3 (5), D3 (4), F3 (2), G3 (1), one or two per measure
2. Measure 7 walks D3 to G3 (fingers 4 to 1) under the F sharp: practice that half-step of harmony alone
3. Measures 15-16: F-G then G-C, the classic harvest amen: play it like a cadence in church

Step 3: Hands Together

1. Start at 60 BPM and speak the words in rhythm before playing hands together
2. Lines 1, 2 and the dotted rhythm never change: once measure 1 is solid, half the piece is
3. Let the left-hand whole notes ring through the dotted figures like an organ pedal
4. Target tempo: 92 BPM, steady as a procession, with a broad final measure

5. All Things Bright and Beautiful

Key	Time Signature	Tempo	Difficulty	Measures
C major	4/4	Allegretto (100 BPM)	Beginner - Level 1	16

About This Piece

The words come from Cecil Frances Alexander's 1848 collection of hymns for children, a list of everything worth being thankful for: each little flower that opens, each little bird that sings. The merry tune is far older: it began as The Twenty-Ninth of May, a 17th-century English dance printed in Playford's Dancing Master in 1686, and its name Royal Oak remembers the oak tree where King Charles II famously hid. William Henry Monk wrote a rival tune in 1887, but it is this old dance melody that children around the world still sing. Its most charming trick is the sudden dip: the tune leaps down cheerfully in the middle of a line, like a bird hopping off a branch. A perfect closing hymn for a Thanksgiving of small blessings.

Notes and Hand Positions

Fingering Guide

Right Hand: E4 to G5 (a tenth, all white keys)

One five-finger position per phrase: the refrain uses C position (thumb on C5), G position for the falling run, and A position for the cadences; the verse starts with the thumb on E4 and climbs back through G, C and A positions.

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

Pinky on C3, index on F3, thumb on G3: one long note per measure in the verse, two in the refrain cadences. The hand never moves.

Notes Used in This Piece

Right Hand

Note	On the Staff	On the Keyboard	Finger
E4	Bottom line of treble staff	Third white key from middle C	Thumb (1)
F4	First space of treble staff	Left of the three black keys	Index (2)
G4	Second line of treble staff	Fifth white key from middle C	1 or 3
A4	Second space of treble staff	Between last two of three black keys	1, 2 or 4
B4	Middle line of treble staff	Right of three black keys	2 or 3
C5	Third space of treble staff	One octave above middle C	1, 3 or 4
D5	Fourth line of treble staff	Right of C5	2 or 5
E5	Fourth space of treble staff	Right of D5	Middle (3)
F5	Top line of treble staff	Left of three black keys above C5	Ring (4)
G5	Space above top line	Highest note of the piece	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	Fourth white key above C3	Index (2)
G3	Top space of bass staff	Fifth white key above C3	Thumb (1)

Section A - All Creatures Great and Small (Refrain) (Measures 1-8)

The refrain, sung twice. G5 opens with the pinky and rocks down to E5, then a sparkling eighth-note run D-C-B-A falls to the thumb on G4. Then comes the famous dip: up to E5-F5 and suddenly down to A4-B4 for great and small, closing on a long C5. Measures 5-8 repeat it all.

Allegretto (♩ = 100)



All Things Bright and Beautiful - Section A - All Creatures Great and Small (Refrain)

How to Practice This Section

Practice the run in measure 2 alone: fingers 5-4-3-2-1 falling like a little waterfall onto the thumb. The leap from F5 down to A4 in measure 3 is the tune's signature: move the whole hand calmly during the quarter rest of sound, thumb landing softly on A4.

Section B - Each Little Flower That Opens (Verse) (Upbeat + measures 9-16)

The verse starts low, with the thumb on E4, and tells its list gently: E-G-G-F-E, then F-A. Little bird that sings skips up B-C-D twice, rests on a long G4, and then the melody climbs stepwise E5 towards F5 and the bright G5 peak before the final dip A-B-C, the same cadence as the refrain.

Allegretto (♩ = 100)



All Things Bright and Beautiful - Section B - Each Little Flower That Opens (Verse)

How to Practice This Section

The verse begins with an upbeat: count 1-2-3 and play the lone G4 on beat 4. In measure 12, the long G4 (sings) is held for three beats while the hand floats up so the thumb can start He made on C5: the held note gives you all the time in the world.

Full Score

Here is the complete piece with all sections combined.

Allegretto (♩ = 100)



All Things Bright and Beautiful - Traditional English melody, 17th century (tune 'Royal Oak')

Step-by-Step Practice Guide

Step 1: Right Hand Alone

1. Measure 1: G5-E5-F5-E5 with 5-3-4-3, quiet hand, pinky curved
2. Measure 2: the run D-C-B-A-G with 5-4-3-2-1, then leap to E5 with finger 3
3. Measures 3-4: the dip: F5 with 4, then A-B-A-B-C low with 1-2-1-2-3
4. Verse measures 9-11: thumb on E4 for E-G-G-F-E, then B-C-D twice with 3-4-5

Step 2: Left Hand Alone

1. Three notes only: C3 (pinky), F3 (index), G3 (thumb), mostly whole notes
2. Refrain measures 2-3: G-C then F-G, two little half-note steps: practice them as a loop
3. Verse measures 9-11: C, F, G whole notes, one blessing per bar: count four full beats each

Step 3: Hands Together

1. Start at 66 BPM with only the refrain (measures 1-4), the verse will feel easy after it
2. Sing the words: the dip on great and small tells your hand exactly when to jump
3. Keep the eighth-note runs light and even, this was a dance tune long before it was a hymn
4. Target tempo: 100 BPM, bright and skipping, with a warm unhurried final C



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