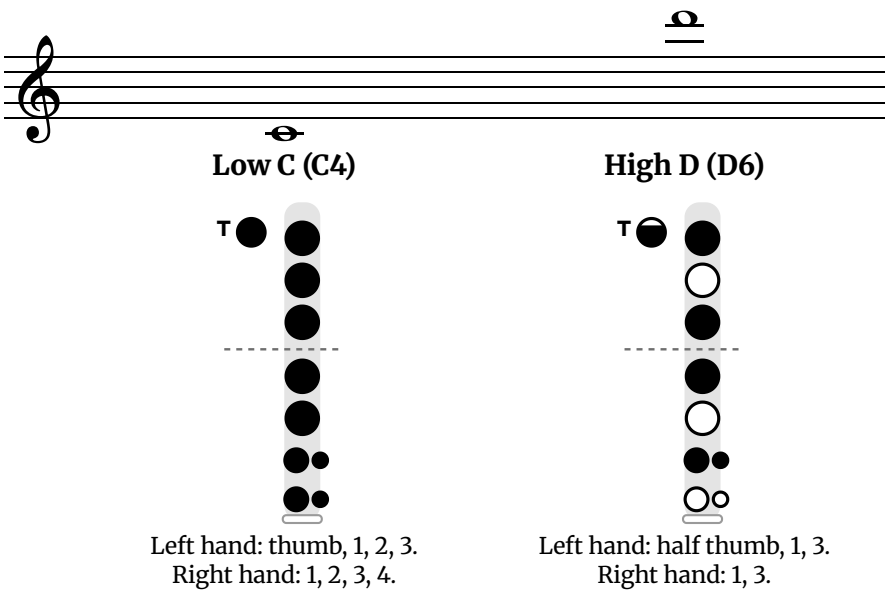
The Recorder Fingering Chart Book

Every Note from Low C to High D, All 12 Major Scales and 28 Songs with the Fingering Under Every Note (Soprano Recorder, Baroque Fingering)



Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3, 4.

Left hand: half thumb, 1, 3.
Right hand: 1, 3.

Nathan Early

Free edition
From thefingeringchart.com, November 2026. The author gives permission to print this book and to copy it for yourself and your students. It may not be sold.

The Recorder Fingering Chart Book

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The fingerings, diagrams and teaching notes come from thefingeringchart.com, where every note can also be heard. Every fingering was checked against a published manufacturer's recorder chart.

The melodies are traditional or were first published before 1929.

First edition, 2026.

Contents

How to Read This Book **4**

Getting Started **5**

The Fingering Chart **6**

Alternate Fingerings **8**

Every Note, One at a Time **9**

Same Fingers, Different Thumb **23**

The 12 Major Scales **24**

The Chromatic Scale **30**

Easy Songs **31**

- Hot Cross Buns **31**
- Mary Had a Little Lamb **32**
- Twinkle Twinkle Little Star **33**
- Ode to Joy **34**
- Happy Birthday **35**
- Jingle Bells **36**
- When the Saints Go Marching In **38**

Christmas Songs **39**

- Jolly Old Saint Nicholas **39**
- Good King Wenceslas **40**
- Up on the Housetop **42**
- Away in a Manger **44**
- O Christmas Tree **45**
- Auld Lang Syne **46**
- The First Noel **48**
- O Come, All Ye Faithful **50**
- Joy to the World **52**
- We Wish You a Merry Christmas **54**
- Deck the Halls **56**
- Hark! The Herald Angels Sing **58**
- Angels We Have Heard on High **60**
- Silent Night **62**

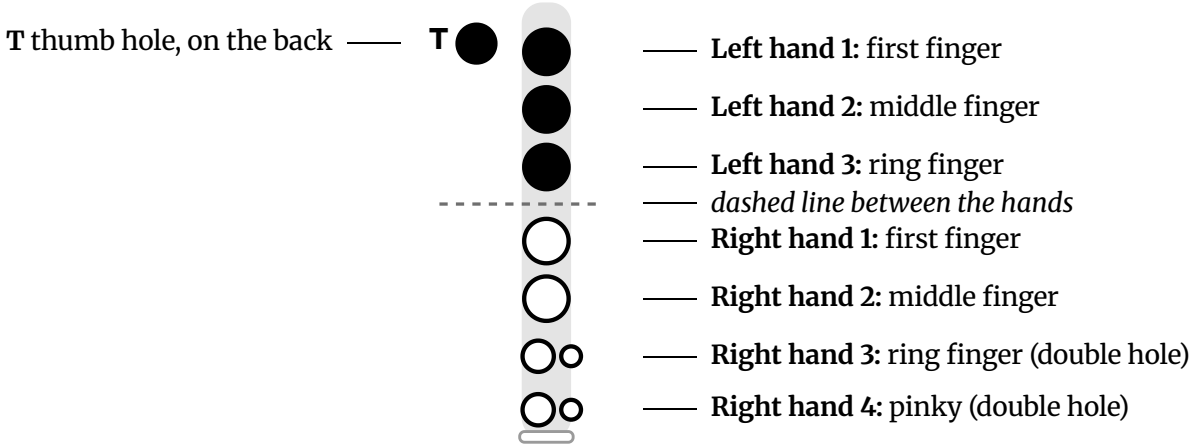
Patriotic Songs **64**

- Taps **64**
- My Country, 'Tis of Thee **65**
- Yankee Doodle **66**
- America the Beautiful **68**
- Battle Hymn of the Republic **70**
- Anchors Aweigh **72**
- The Star-Spangled Banner **74**

Every Note at a Glance **76**

How to Read This Book

This book is for the **soprano recorder in C** (called the descant recorder in the UK) with **baroque (English) fingering**, the kind most school recorders use. To check yours, look at the front: on a baroque recorder the 4th hole from the top is smaller than the 5th; on a German recorder the 4th hole is the bigger one. German recorders finger F, and a few notes near it, differently from this book.



The diagram above is G4: **Left hand: thumb, 1, 2, 3. Right hand: nothing down.**

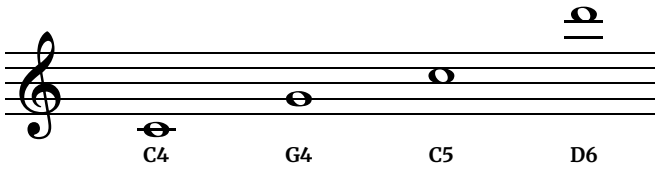


The diagrams

The thumb hole on the back, labeled T, sits left of the column. The front holes run top to bottom: three for the left hand, then four for the right hand below the dashed line. Black means covered, white means open. The bottom two holes are double holes, drawn as two small circles side by side. Cover both for the plain note, or just the bigger hole of a pair for low C♯ and D♯. A half-filled thumb hole means a pinched thumb. Bend the thumb so the nail opens a small gap at the top of the hole, which you need for notes from E5 up. The words under each diagram say the same thing: the numbers are the fingers of each hand, counted from the top hole down, “half thumb” means the pinched thumb, and “big hole only” means cover just the bigger hole of a double hole.

Written pitch and note names

The soprano recorder is written an octave lower than it sounds, to keep the notes inside the staff, so written C4 sounds C5. Notes are named with an octave number: C4 is the C on the first ledger line below the staff (the lowest note on the recorder), G4 is on the second line, C5 is in the third space and D6 sits just above the second ledger line above the staff. A sharp and a flat that sound the same, like F♯4 and G♭4, are the same note with the same fingering.



Getting Started

Holding the recorder

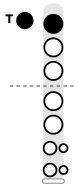
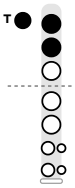
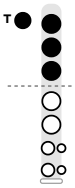
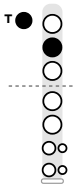
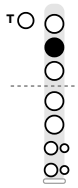
Cover the back hole with your left thumb and the top front hole with your left index finger, and leave every other hole open. Hold the recorder with your right thumb under the back, between the fourth and fifth holes. Use the flat pad of each finger rather than the tip, so no air leaks out.

Blowing

Blow gently, as if saying a soft “too”. If it squeaks, you are blowing too hard.

Your first notes

Most classes start with B, A and G, played by the left hand alone. B is thumb and first finger, A adds the middle finger, and G adds the ring finger. Songs like Hot Cross Buns use only these three notes. After those, students usually learn C and D above them.

B4	A4	G4	C5	D5
				
Left hand: thumb, 1. Right hand: nothing down.	Left hand: thumb, 1, 2. Right hand: nothing down.	Left hand: thumb, 1, 2, 3. Right hand: nothing down.	Left hand: thumb, 2. Right hand: nothing down.	Left hand: 2. Right hand: nothing down.

When something sounds wrong

Squeaking	Blow softer, and check for gaps under fingers. Use the flat pad of each finger rather than the tip.
Low notes come out high	Low C, D and E need very gentle air and every hole fully covered, including both small holes at the bottom.
High notes won’t sound	Use the thumb half-hole for E5 and up. Open only a small gap at the top of the thumb hole, not the whole hole.
F sounds wrong	Your recorder may be a German-system model. This chart uses baroque F, with the right middle finger lifted.

Tuning

Pull the head joint out slightly to lower the pitch. A recorder plays sharper the harder you blow, so use a gentle, steady breath when you check it. If a tuner says sharp, pull the head joint out a little; if it says flat, push the head joint back in and blow a little faster. School bands usually tune to concert B♭; orchestras tune to A.

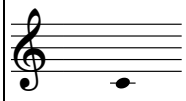
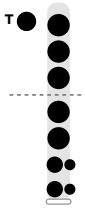
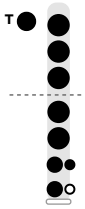
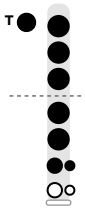
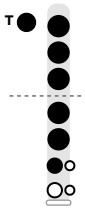
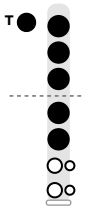
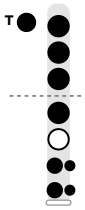
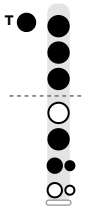
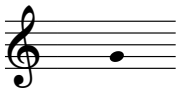
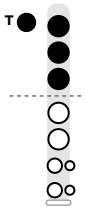
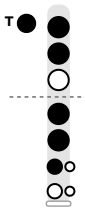
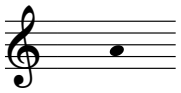
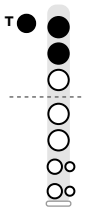
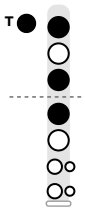
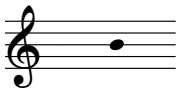
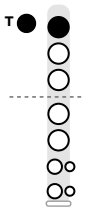
Reading the song pages

Each note of the melody has its own column: the note on the staff, its name, the recorder diagram, then the word you would sing on it. A dash in the word row means the word carries on from the note before (a slur, or a tie: a curved line joining two notes of the same pitch, played as one long note). “Fingerings used in this song” lists every fingering the song needs.

The Fingering Chart: First Octave

Cover the black holes and leave the white ones open. **T** is the thumb hole on the back. The left hand covers the holes above the dashed line and the right hand the holes below it. For a double hole, cover both little circles, or only the bigger one when just one is black. Soprano recorder, baroque (English) fingering, written as in school music books (it sounds an octave higher).

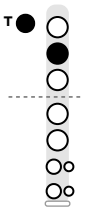
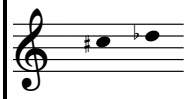
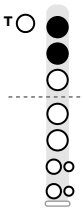
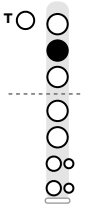
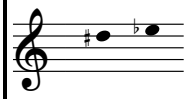
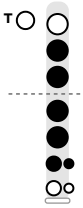
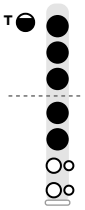
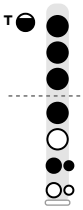
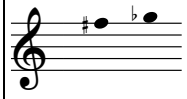
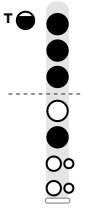
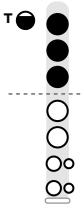
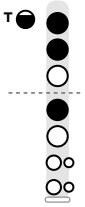
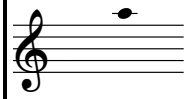
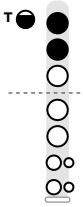
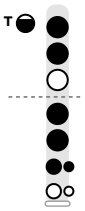
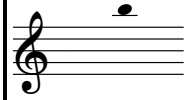
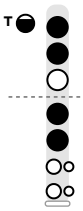
FIRST OCTAVE (C4 TO B4)

Note (Written Pitch)	Note Name	Holes	Fingering	Note (Written Pitch)	Note Name	Holes	Fingering
	**C4**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4.		**C♯4 / D♭4**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4 (big hole only).
	**D4**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.		**D♯4 / E♭4**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3 (big hole only).
	**E4**		Left hand: thumb, 1, 2, 3. Right hand: 1, 2.		**F4**		Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.
	**F♯4 / G♭4**		Left hand: thumb, 1, 2, 3. Right hand: 2, 3.		**G4**		Left hand: thumb, 1, 2, 3. Right hand: nothing down.
	**G♯4 / A♭4**		Left hand: thumb, 1, 2. Right hand: 1, 2, 3 (big hole only). *Alternate fingering: page 8*		**A4**		Left hand: thumb, 1, 2. Right hand: nothing down.
	**A♯4 / B♭4**		Left hand: thumb, 1, 3. Right hand: 1.		**B4**		Left hand: thumb, 1. Right hand: nothing down. *Alternate fingering: page 8*

The Fingering Chart: Second Octave

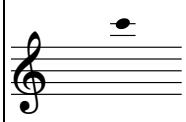
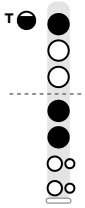
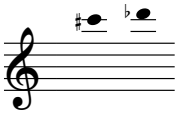
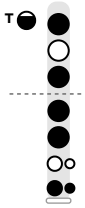
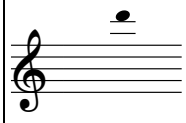
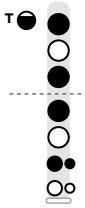
For C♯5, D5 and D♯5 the thumb comes off the back hole. From E5 up, pinch the thumb: bend it so the nail opens a small gap at the top of the thumb hole. The drawing shows it as a black thumb hole with a white gap at the top.

SECOND OCTAVE (C5 TO B5)

Note (Written Pitch)	Note Name	Holes	Fingering	Note (Written Pitch)	Note Name	Holes	Fingering
	**C5**		Left hand: thumb, 2. Right hand: nothing down.		**C♯5 / D♭5**		Left hand: 1, 2. Right hand: nothing down. *Alternate fingering: page 8*
	**D5**		Left hand: 2. Right hand: nothing down.		**D♯5 / E♭5**		Left hand: 2, 3. Right hand: 1, 2, 3.
	**E5**		Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.		**F5**		Left hand: half thumb, 1, 2, 3. Right hand: 1, 3.
	**F♯5 / G♭5**		Left hand: half thumb, 1, 2, 3. Right hand: 2.		**G5**		Left hand: half thumb, 1, 2, 3. Right hand: nothing down.
	**G♯5 / A♭5**		Left hand: half thumb, 1, 2. Right hand: 1.		**A5**		Left hand: half thumb, 1, 2. Right hand: nothing down.
	**A♯5 / B♭5**		Left hand: half thumb, 1, 2. Right hand: 1, 2, 3. *Alternate fingering: page 8* **ADVANCED**		**B5**		Left hand: half thumb, 1, 2. Right hand: 1, 2. *Alternate fingering: page 8* **ADVANCED**

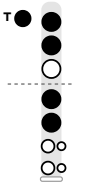
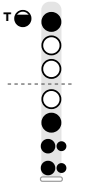
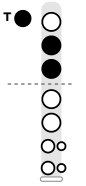
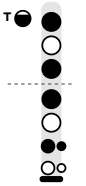
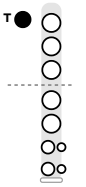
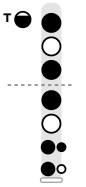
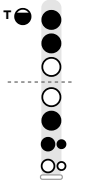
The Fingering Chart: Third Octave

THIRD OCTAVE (C6 TO D6)

Note (Written Pitch)	Note Name	Holes	Fingering	Note (Written Pitch)	Note Name	Holes	Fingering
	**C6**		Left hand: half thumb, 1. Right hand: 1, 2. **ADVANCED**		**C♯6 / D♭6**		Left hand: half thumb, 1, 3. Right hand: 1, 2, 4. *Alternate fingering: page 8* **ADVANCED**
	**D6**		Left hand: half thumb, 1, 3. Right hand: 1, 3. *Alternate fingering: page 8* **ADVANCED**				

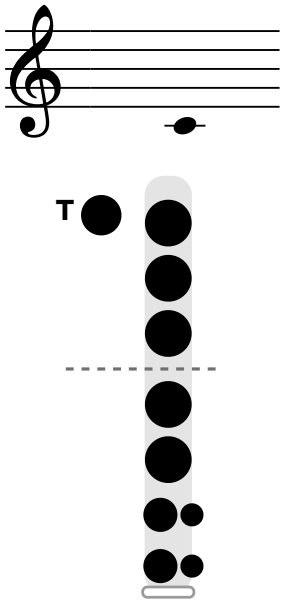
ALTERNATE FINGERINGS

Some notes have a second fingering. Use the main fingering unless you have a reason to change: these help with a hard finger move or with a note that is out of tune on your recorder.

Note	Main	Alternate	Note	Main	Alternate
G♯4 / A♭4	Left hand: thumb, 1, 2. Right hand: 1, 2, 3 (big hole only).	 **Without the ring finger (easier, can be sharp)** Left hand: thumb, 1, 2. Right hand: 1, 2.	**B5**	Left hand: half thumb, 1, 2. Right hand: 1, 2.	 **Other fingering** Left hand: half thumb, 1. Right hand: 2, 3, 4.
B4	Left hand: thumb, 1. Right hand: nothing down.	 **Easier next to C** Left hand: thumb, 2, 3. Right hand: nothing down.	**C♯6 / D♭6**	Left hand: half thumb, 1, 3. Right hand: 1, 2, 4.	 **Close the end of the recorder on your knee** Left hand: half thumb, 1, 3. Right hand: 1, 3, bell covered.
C♯5 / D♭5	Left hand: 1, 2. Right hand: nothing down.	 **Thumb only (next to C)** Left hand: thumb. Right hand: nothing down.	**D6**	Left hand: half thumb, 1, 3. Right hand: 1, 3.	 **Add the pinky if it is sharp** Left hand: half thumb, 1, 3. Right hand: 1, 3, 4 (big hole only).
A♯5 / B♭5	Left hand: half thumb, 1, 2. Right hand: 1, 2, 3.	 **Other common fingering** Left hand: half thumb, 1, 2. Right hand: 2, 3.			

Low C · C4

Sounds one octave higher, as C5

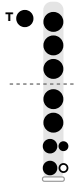


Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3, 4.

The lowest standard note on the recorder is C, written on the first ledger line below the staff.

Fingering: Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4. Cover every hole completely and blow very gently.

Half step above: **C♯4 / D♭4**

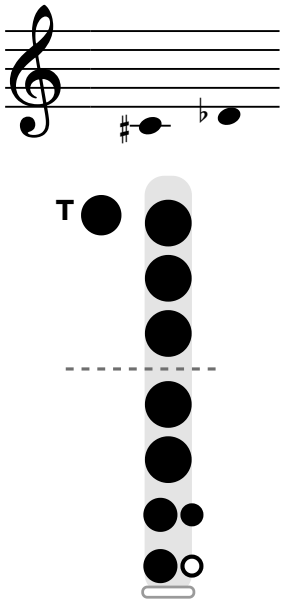


Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3, 4 (big hole only).

In this book: Songs: Silent Night (62), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: C major (24). Chromatic scale (30).

Low C♯ · C♯4 / D♭4

Sounds one octave higher, as C♯5 / D♭5

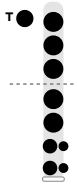


Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3, 4 (big hole only).

Low C♯ on the recorder is the C♯ written on the first ledger line below the staff (C♯4 in octave numbers). It is the same note as D♭, so the same fingering works for both.

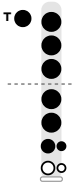
Fingering: Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4 (big hole only). Cover only the larger of the two bottom holes.

Half step below: **C4**



Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3, 4.

Half step above: **D4**

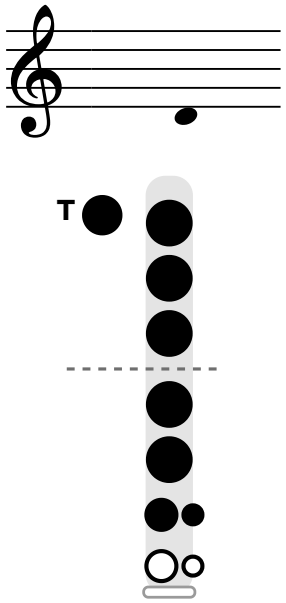


Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3.

In this book: Scales: D♭ major (27). Chromatic scale (30).

Low D · D4

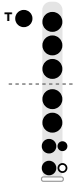
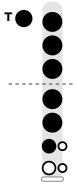
Sounds one octave higher, as D5



Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3.

Low D on the recorder is the D written just below the staff (D4 in octave numbers).

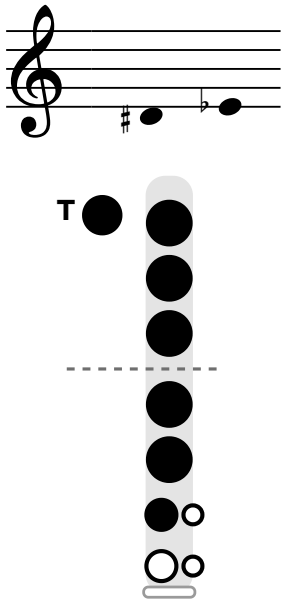
Fingering: Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3. Like low C with the pinky lifted.

Half step below: **C♯4 / D♭4**	**Half step above**: **D♯4 / E♭4**
 Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4 (big hole only).	 Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3 (big hole only).

In this book: Songs: Happy Birthday (35), Jolly Old Saint Nicholas (39), Good King Wenceslas (40), Away in a Manger (44), O Christmas Tree (45), Auld Lang Syne (46), O Come, All Ye Faithful (50), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (58), Angels We Have Heard on High (60), Silent Night (62), Taps (64), America the Beautiful (68), Anchors Aweigh (72). Scales: C major (24), D major (28). Chromatic scale (30).

Low E♭ · D♯4 / E♭4

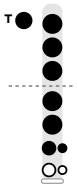
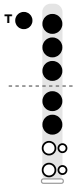
Sounds one octave higher, as D♯5 / E♭5



Left hand: thumb, 1, 2, 3.
Right hand: 1, 2, 3 (big hole only).

Low E♭ on the recorder is the E♭ written on the bottom line (E♭4 in octave numbers). It is the same note as D♯, so the same fingering works for both.

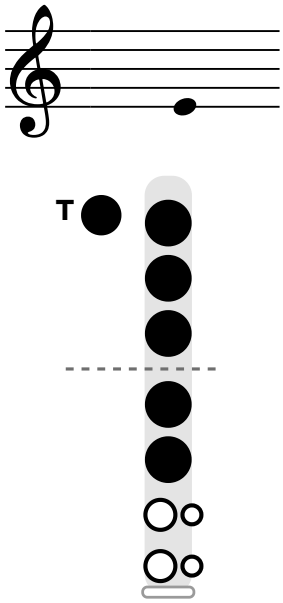
Fingering: Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3 (big hole only). Cover only the larger of the two holes under the right ring finger.

Half step below: **D4**	**Half step above**: **E4**
 Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	 Left hand: thumb, 1, 2, 3. Right hand: 1, 2.

In this book: Scales: E♭ major (26), D♭ major (27). Chromatic scale (30).

Low E · E4

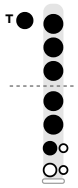
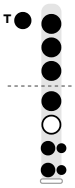
Sounds one octave higher, as E5



Left hand: thumb, 1, 2, 3.
Right hand: 1, 2.

Low E on the recorder is the E written on the bottom line (E4 in octave numbers).

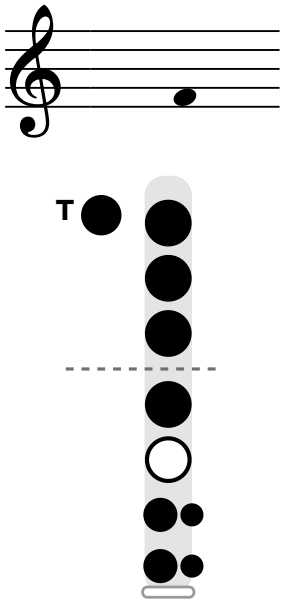
Fingering: Left hand: thumb, 1, 2, 3. Right hand: 1, 2.

Half step below: **D♯4 / E♭4**	**Half step above**: **F4**
 Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3 (big hole only).	 Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.

In this book: Songs: Happy Birthday (35), Jolly Old Saint Nicholas (39), Good King Wenceslas (40), Away in a Manger (44), Auld Lang Syne (46), O Come, All Ye Faithful (50), We Wish You a Merry Christmas (54), Hark! The Herald Angels Sing (58), Silent Night (62), Yankee Doodle (66), America the Beautiful (68), Battle Hymn of the Republic (70), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: C major (24), D major (28), E major (29). Chromatic scale (30).

Low F · F4

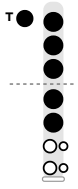
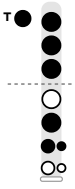
Sounds one octave higher, as F5



Left hand: thumb, 1, 2, 3.
Right hand: 1, 3, 4.

Low F on the recorder is the F written in the first space (F4 in octave numbers).

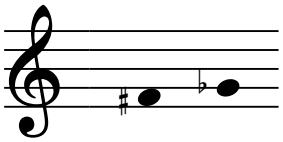
Fingering: Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4. Fork fingering: lift only the right middle finger.

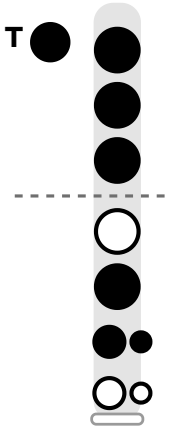
Half step below: **E4**	**Half step above**: **F♯4 / G♭4**
 Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	 Left hand: thumb, 1, 2, 3. Right hand: 2, 3.

In this book: Songs: Silent Night (62), Yankee Doodle (66), America the Beautiful (68), Battle Hymn of the Republic (70), Anchors Aweigh (72). Scales: C major (24), F major (25), E♭ major (26), D♭ major (27). Chromatic scale (30).

F♯ · F♯4 / G♭4

Sounds one octave higher, as F♯5 / G♭5

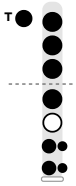
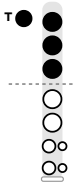




Left hand: thumb, 1, 2, 3.
Right hand: 2, 3.

F♯ on the recorder is written in the first space. It is the same note as G♭, so the same fingering works for both.

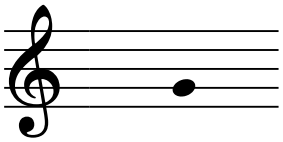
Fingering: Left hand: thumb, 1, 2, 3. Right hand: 2, 3. Like D with the right first finger lifted.

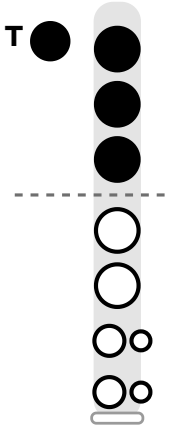
Half step below: **F4**	**Half step above**: **G4**
 Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.	 Left hand: thumb, 1, 2, 3. Right hand: nothing down.

In this book: Songs: Happy Birthday (35), Jolly Old Saint Nicholas (39), Good King Wenceslas (40), Away in a Manger (44), O Christmas Tree (45), O Come, All Ye Faithful (50), We Wish You a Merry Christmas (54), Deck the Halls (56), Hark! The Herald Angels Sing (58), My Country, 'Tis of Thee (65), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: D♭ major (27), F♯ major (27), D major (28), E major (29). Chromatic scale (30).

Low G · G4

Sounds one octave higher, as G5

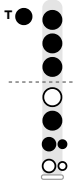
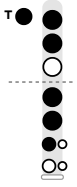




Left hand: thumb, 1, 2, 3.
Right hand: nothing down.

Low G on the recorder is the G written on the second line (G4 in octave numbers).

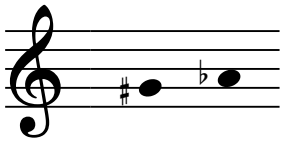
Fingering: Left hand: thumb, 1, 2, 3. Right hand: nothing down.

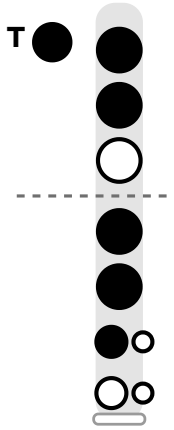
Half step below: **F♯4 / G♭4**	**Half step above**: **G♯4 / A♭4**
 Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	 Left hand: thumb, 1, 2. Right hand: 1, 2, 3 (big hole only).

In this book: Songs: every song in this book. Scales: G major (24), C major (24), F major (25), E♭ major (26), D major (28). Chromatic scale (30).

Low A♭ · G♯4 / A♭4

Sounds one octave higher, as G♯5 / A♭5

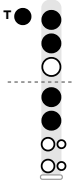
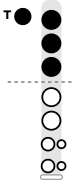
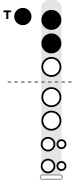




Left hand: thumb, 1, 2.
Right hand: 1, 2, 3 (big hole only).

Low A♭ on the recorder is the A♭ written in the second space (A♭4 in octave numbers). It is the same note as G♯, so the same fingering works for both.

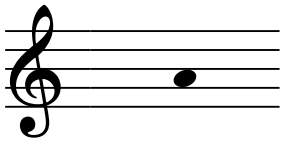
Fingering: Left hand: thumb, 1, 2. Right hand: 1, 2, 3 (big hole only). Left ring finger up; the right ring finger covers only the larger of its two holes.

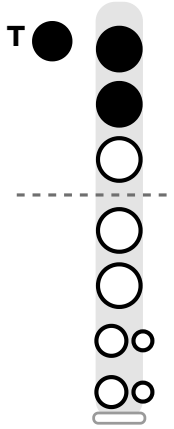
Alternate fingering *Without the ring finger (easier, can be sharp)*	**Half step below** **G4**	**Half step above** **A4**
 Left hand: thumb, 1, 2. Right hand: 1, 2.	 Left hand: thumb, 1, 2, 3. Right hand: nothing down.	 Left hand: thumb, 1, 2. Right hand: nothing down.

In this book: Scales: E♭ major (26), A♭ major (26), D♭ major (27), F♯ major (27), E major (29). Chromatic scale (30).

Low A · A4

Sounds one octave higher, as A5

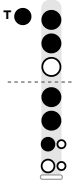
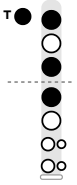




Left hand: thumb, 1, 2.
Right hand: nothing down.

Low A on the recorder is the A written in the second space (A4 in octave numbers).

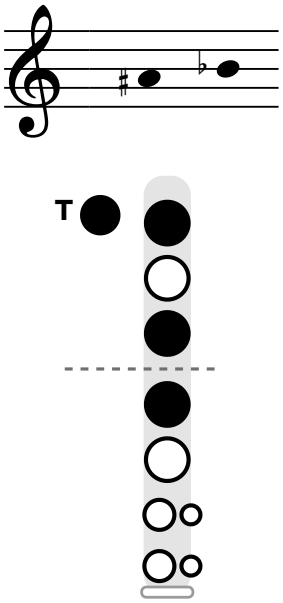
Fingering: Left hand: thumb, 1, 2. Right hand: nothing down.

Half step below: **G♯4 / A♭4**	**Half step above**: **A♯4 / B♭4**
 Left hand: thumb, 1, 2. Right hand: 1, 2, 3 (big hole only).	 Left hand: thumb, 1, 3. Right hand: 1.

In this book: Songs: every song except Taps (64). Scales: G major (24), C major (24), F major (25), D major (28), A major (28), E major (29). Chromatic scale (30).

B♭ · A♯4 / B♭4

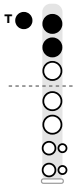
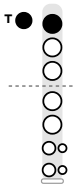
Sounds one octave higher, as A♯5 / B♭5



Left hand: thumb, 1, 3.
Right hand: 1.

B♭ on the recorder is written on the middle line. It is the same note as A♯, so the same fingering works for both.

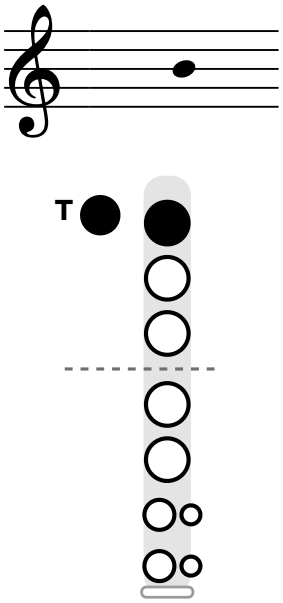
Fingering: Left hand: thumb, 1, 3. Right hand: 1. Skip the left middle finger.

Half step below: **A4**	**Half step above**: **B4**
 Left hand: thumb, 1, 2. Right hand: nothing down.	 Left hand: thumb, 1. Right hand: nothing down.

In this book: Scales: F major (25), B♭ major (25), E♭ major (26), A♭ major (26), D♭ major (27), F♯ major (27). Chromatic scale (30).

Low B · B4

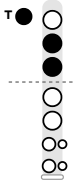
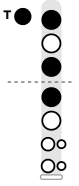
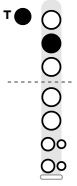
Sounds one octave higher, as B5



Left hand: thumb, 1.
Right hand: nothing down.

Low B on the recorder is the B written on the middle line (B4 in octave numbers).

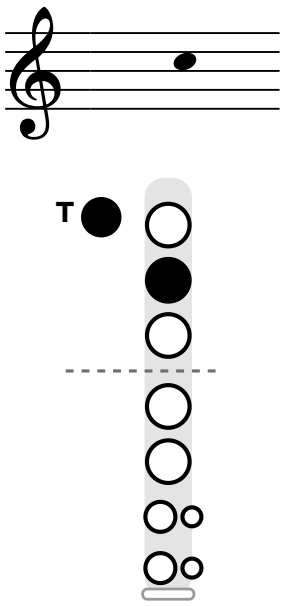
Fingering: Left hand: thumb, 1. Right hand: nothing down.

Alternate fingering *Easier next to C*	**Half step below** **A♯4 / B♭4**	**Half step above** **C5**
 Left hand: thumb, 2, 3. Right hand: nothing down.	 Left hand: thumb, 1, 3. Right hand: 1.	 Left hand: thumb, 2. Right hand: nothing down.

In this book: Songs: every song in this book. Scales: G major (24), C major (24), F♯ major (27), D major (28), A major (28), B major (29), E major (29). Chromatic scale (30).

High C · C5

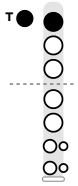
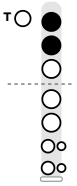
Sounds one octave higher, as C6



Left hand: thumb, 2.
Right hand: nothing down.

High C on the recorder is the C written in the third space.

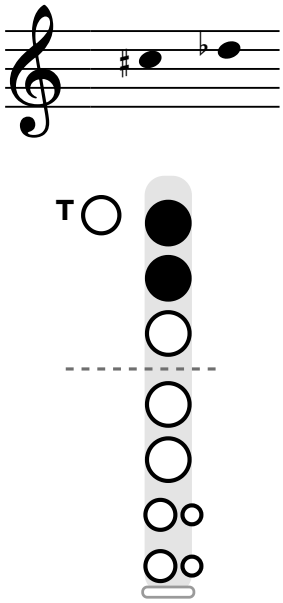
Fingering: Left hand: thumb, 2. Right hand: nothing down.

Half step below: **B4**	**Half step above**: **C♯5 / D♭5**
 Left hand: thumb, 1. Right hand: nothing down.	 Left hand: 1, 2. Right hand: nothing down.

In this book: Songs: every song except Hot Cross Buns (31), Mary Had a Little Lamb (32), Jolly Old Saint Nicholas (39), Auld Lang Syne (46), Taps (64). Scales: G major (24), C major (24), F major (25), B♭ major (25), E♭ major (26), A♭ major (26), D♭ major (27). Chromatic scale (30).

C♯ · C♯5 / D♭5

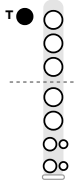
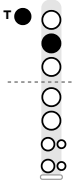
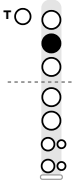
Sounds one octave higher, as C♯6 / D♭6



Left hand: 1, 2.
Right hand: nothing down.

C♯ on the recorder is written in the third space. It is the same note as D♭, so the same fingering works for both.

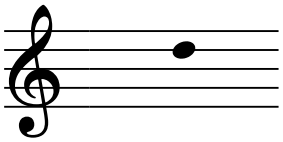
Fingering: Left hand: 1, 2. Right hand: nothing down. Thumb off; first two fingers down.

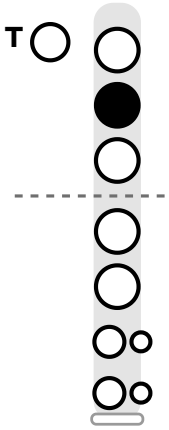
Alternate fingering *Thumb only (next to C)*	**Half step below** **C5**	**Half step above** **D5**
 Left hand: thumb. Right hand: nothing down.	 Left hand: thumb, 2. Right hand: nothing down.	 Left hand: 2. Right hand: nothing down.

In this book: Songs: Deck the Halls (56), America the Beautiful (68). Scales: A♭ major (26), D♭ major (27), F♯ major (27), D major (28), A major (28), B major (29), E major (29).

D · D5

Sounds one octave higher, as D6

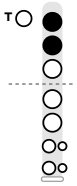
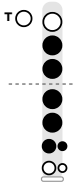




Left hand: 2.
Right hand: nothing down.

D on the recorder is the D written on the fourth line (D5 in octave numbers).

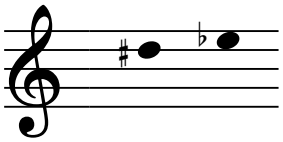
Fingering: Left hand: 2. Right hand: nothing down. Thumb off; only the left middle finger stays down.

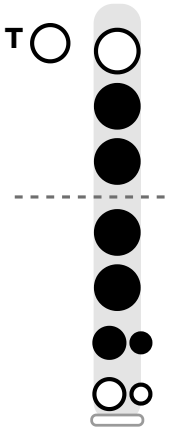
Half step below: **C♯5 / D♭5**	**Half step above**: **D♯5 / E♭5**
 Left hand: 1, 2. Right hand: nothing down.	 Left hand: 2, 3. Right hand: 1, 2, 3.

In this book: Songs: every song except Hot Cross Buns (31), Jolly Old Saint Nicholas (39). Scales: G major (24), F major (25), B♭ major (25), E♭ major (26), D major (28), A major (28).

E♭ · D♯5 / E♭5

Sounds one octave higher, as D♯6 / E♭6

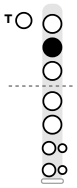
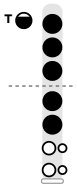




Left hand: 2, 3.
Right hand: 1, 2, 3.

E♭ on the recorder is written in the top space. It is the same note as D♯, so the same fingering works for both.

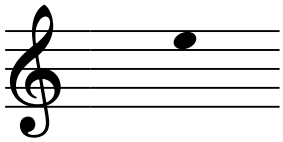
Fingering: Left hand: 2, 3. Right hand: 1, 2, 3. Thumb and left first finger off; the other fingers stay down, but keep the right pinky up.

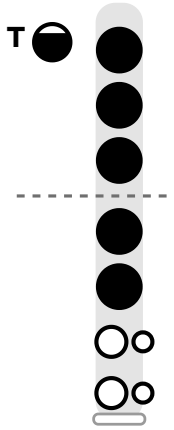
Half step below: **D5**	**Half step above**: **E5**
 Left hand: 2. Right hand: nothing down.	 Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.

In this book: Scales: B♭ major (25), E♭ major (26), A♭ major (26), F♯ major (27), B major (29), E major (29).

High E · E5

Sounds one octave higher, as E6

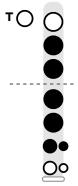
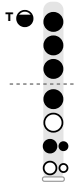




Left hand: half thumb, 1, 2, 3.
Right hand: 1, 2.

High E on the recorder is the E written in the top space (E5 in octave numbers).

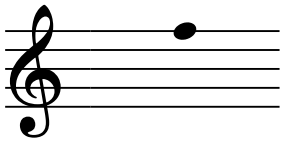
Fingering: Left hand: half thumb, 1, 2, 3. Right hand: 1, 2. Pinch the thumb: bend it so a small gap opens at the top of the thumb hole.

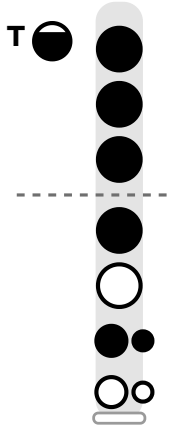
Half step below: **D♯5 / E♭5**	**Half step above**: **F5**
 Left hand: 2, 3. Right hand: 1, 2, 3.	 Left hand: half thumb, 1, 2, 3. Right hand: 1, 3.

In this book: Songs: Twinkle Twinkle Little Star (33), Up on the Housetop (42), O Christmas Tree (45), Auld Lang Syne (46), The First Noel (48), Joy to the World (52), Deck the Halls (56), Hark! The Herald Angels Sing (58), Angels We Have Heard on High (60), Silent Night (62), My Country, 'Tis of Thee (65), Yankee Doodle (66), America the Beautiful (68), Battle Hymn of the Republic (70), Anchors Aweigh (72), The Star-Spangled Banner (74). Scales: G major (24), F major (25), A major (28), B major (29), E major (29).

High F · F5

Sounds one octave higher, as F6

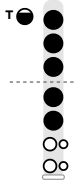
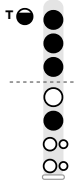




Left hand: half thumb, 1, 2, 3.
Right hand: 1, 3.

High F on the recorder is the F written on the top line (F5 in octave numbers).

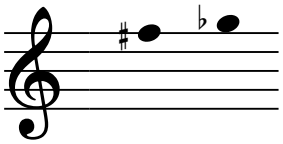
Fingering: Left hand: half thumb, 1, 2, 3. Right hand: 1, 3. Like low F with the thumb pinched and the pinky up: right middle finger up, right ring finger down.

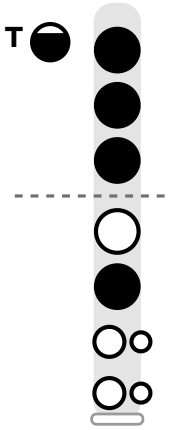
Half step below: **E5**	**Half step above**: **F♯5 / G♭5**
 Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.	 Left hand: half thumb, 1, 2, 3. Right hand: 2.

In this book: Songs: Silent Night (62), Yankee Doodle (66), The Star-Spangled Banner (74). Scales: F major (25), B♭ major (25), A♭ major (26), F♯ major (27).

High F♯ · F♯5 / G♭5

Sounds one octave higher, as F♯6 / G♭6

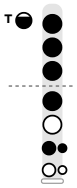
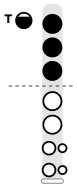




Left hand: half thumb, 1, 2, 3.
Right hand: 2.

High F♯ on the recorder is the F♯ written on the top line (F♯5 in octave numbers). It is the same note as G♭, so the same fingering works for both.

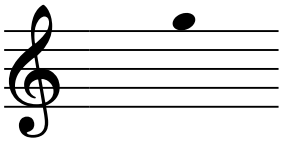
Fingering: Left hand: half thumb, 1, 2, 3. Right hand: 2. Pinched thumb; only the right middle finger stays down.

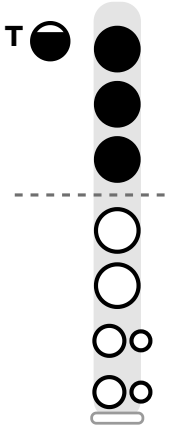
Half step below: **F5**	**Half step above**: **G5**
 Left hand: half thumb, 1, 2, 3. Right hand: 1, 3.	 Left hand: half thumb, 1, 2, 3. Right hand: nothing down.

In this book: Songs: The First Noel (48), Joy to the World (52), Deck the Halls (56). Scales: G major (24), F♯ major (27), A major (28), B major (29).

High G · G5

Sounds one octave higher, as G6

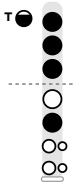
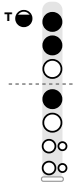




Left hand: half thumb, 1, 2, 3.
Right hand: nothing down.

High G on the recorder is the G written just above the staff (G5 in octave numbers).

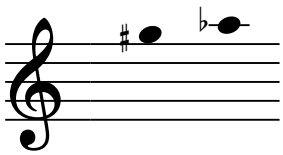
Fingering: Left hand: half thumb, 1, 2, 3. Right hand: nothing down. Same as low G with the thumb pinched; blow a little faster.

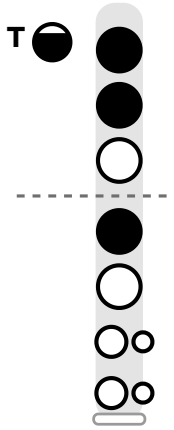
Half step below: **F♯5 / G♭5**	**Half step above**: **G♯5 / A♭5**
 Left hand: half thumb, 1, 2, 3. Right hand: 2.	 Left hand: half thumb, 1, 2. Right hand: 1.

In this book: Songs: The First Noel (48), Joy to the World (52), Deck the Halls (56), The Star-Spangled Banner (74). Scales: G major (24), B♭ major (25), A♭ major (26).

High A♭ · G♯5 / A♭5

Sounds one octave higher, as G♯6 / A♭6

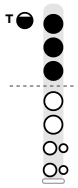
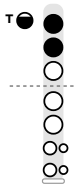




Left hand: half thumb, 1, 2.
Right hand: 1.

High A♭ on the recorder is the A♭ written on the first ledger line above the staff (A♭5 in octave numbers). It is the same note as G♯, so the same fingering works for both.

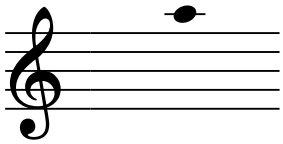
Fingering: Left hand: half thumb, 1, 2. Right hand: 1.

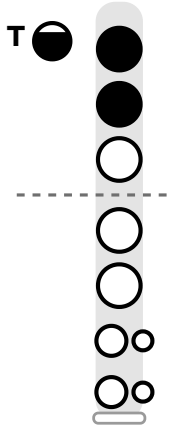
Half step below: **G5**	**Half step above**: **A5**
 Left hand: half thumb, 1, 2, 3. Right hand: nothing down.	 Left hand: half thumb, 1, 2. Right hand: nothing down.

In this book: Scales: A♭ major (26), A major (28), B major (29).

High A · A5

Sounds one octave higher, as A6

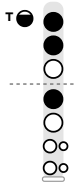
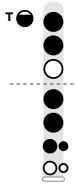




Left hand: half thumb, 1, 2.
Right hand: nothing down.

High A on the recorder is the A written on the first ledger line above the staff (A5 in octave numbers).

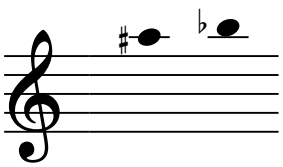
Fingering: Left hand: half thumb, 1, 2. Right hand: nothing down. Same as A with the thumb pinched; keep the thumb gap small.

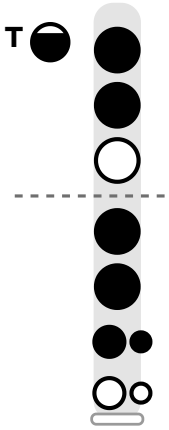
Half step below: **G♯5 / A♭5**	**Half step above**: **A♯5 / B♭5**
 Left hand: half thumb, 1, 2. Right hand: 1.	 Left hand: half thumb, 1, 2. Right hand: 1, 2, 3.

In this book: Scales: B♭ major (25), A major (28).

High B♭ · A♯5 / B♭5 ADVANCED

Sounds one octave higher, as A♯6 / B♭6

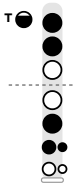
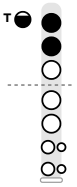
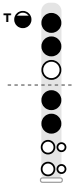




Left hand: half thumb, 1, 2.
Right hand: 1, 2, 3.

High B♭ on the recorder is the B♭ written just above the first ledger line above the staff (B♭5 in octave numbers). It is the same note as A♯, so the same fingering works for both.

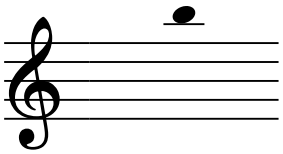
Fingering: Left hand: half thumb, 1, 2. Right hand: 1, 2, 3.

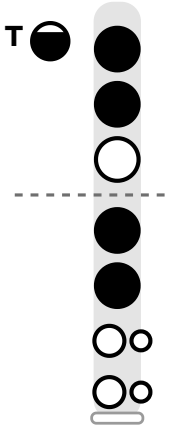
Alternate fingering *Other common fingering*	**Half step below** **A5**	**Half step above** **B5**
 Left hand: half thumb, 1, 2. Right hand: 2, 3.	 Left hand: half thumb, 1, 2. Right hand: nothing down.	 Left hand: half thumb, 1, 2. Right hand: 1, 2.

In this book: Scales: B♭ major (25), B major (29).

High B · B5 ADVANCED

Sounds one octave higher, as B6

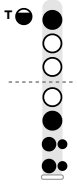
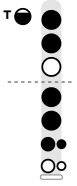
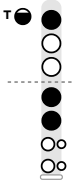




Left hand: half thumb, 1, 2.
Right hand: 1, 2.

High B on the recorder is the B written just above the first ledger line above the staff (B5 in octave numbers).

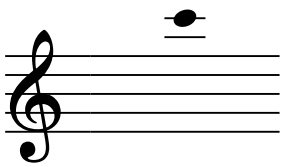
Fingering: Left hand: half thumb, 1, 2. Right hand: 1, 2.

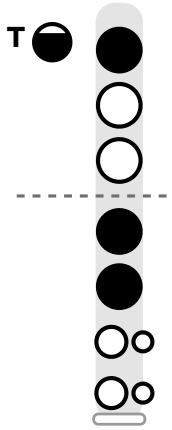
Alternate fingering *Other fingering*	**Half step below** **A♯5 / B♭5**	**Half step above** **C6**
 Left hand: half thumb, 1. Right hand: 2, 3, 4.	 Left hand: half thumb, 1, 2. Right hand: 1, 2, 3.	 Left hand: half thumb, 1. Right hand: 1, 2.

In this book: Scales: B major (29).

High C · C6 ADVANCED

Sounds one octave higher, as C7

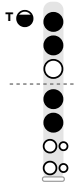
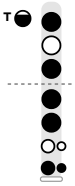




Left hand: half thumb, 1.
Right hand: 1, 2.

High C on the recorder is the C written on the second ledger line above the staff (C6 in octave numbers).

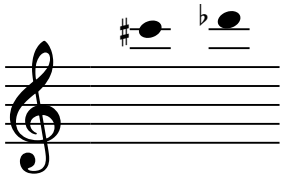
Fingering: Left hand: half thumb, 1. Right hand: 1, 2. Small thumb gap and fast, steady air.

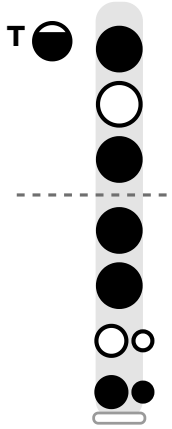
Half step below: **B5**	**Half step above**: **C♯6 / D♭6**
 Left hand: half thumb, 1, 2. Right hand: 1, 2.	 Left hand: half thumb, 1, 3. Right hand: 1, 2, 4.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

High C♯ · C♯6 / D♭6 ADVANCED

Sounds one octave higher, as C♯7 / D♭7

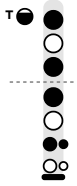
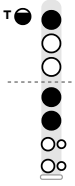
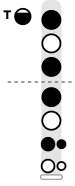




Left hand: half thumb, 1, 3.
Right hand: 1, 2, 4.

High C♯ on the recorder is the C♯ written on the second ledger line above the staff (C♯6 in octave numbers). It is the same note as D♭, so the same fingering works for both.

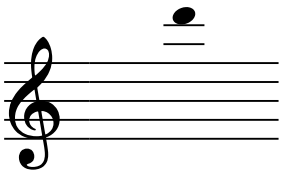
Fingering: Left hand: half thumb, 1, 3. Right hand: 1, 2, 4. The hardest note on the recorder, and this fingering can be out of tune on some recorders. If it is, sit down and use the alternate: high D fingering with the end of the recorder closed against your knee.

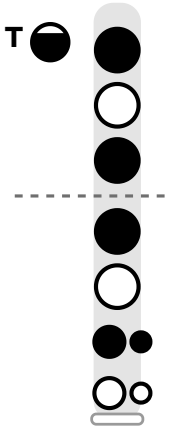
Alternate fingering *Close the end of the recorder on your knee*	**Half step below** **C6**	**Half step above** **D6**
 Left hand: half thumb, 1, 3. Right hand: 1, 3, bell covered.	 Left hand: half thumb, 1. Right hand: 1, 2.	 Left hand: half thumb, 1, 3. Right hand: 1, 3.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

High D · D6 ADVANCED

Sounds one octave higher, as D7

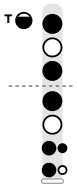
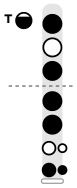




Left hand: half thumb, 1, 3.
Right hand: 1, 3.

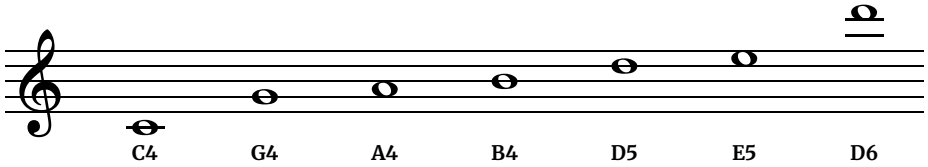
The highest note on this chart is D, written just above the second ledger line above the staff. Advanced players can sometimes go higher, but notes above this vary a lot from player to player and instrument to instrument.

Fingering: Left hand: half thumb, 1, 3. Right hand: 1, 3.

Alternate fingering: *Add the pinky if it is sharp*	**Half step below**: **C♯6 / D♭6**
 Left hand: half thumb, 1, 3. Right hand: 1, 3, 4 (big hole only).	 Left hand: half thumb, 1, 3. Right hand: 1, 2, 4.

In this book: Not used in the songs or one-octave scales; it is on the chart on page 8.

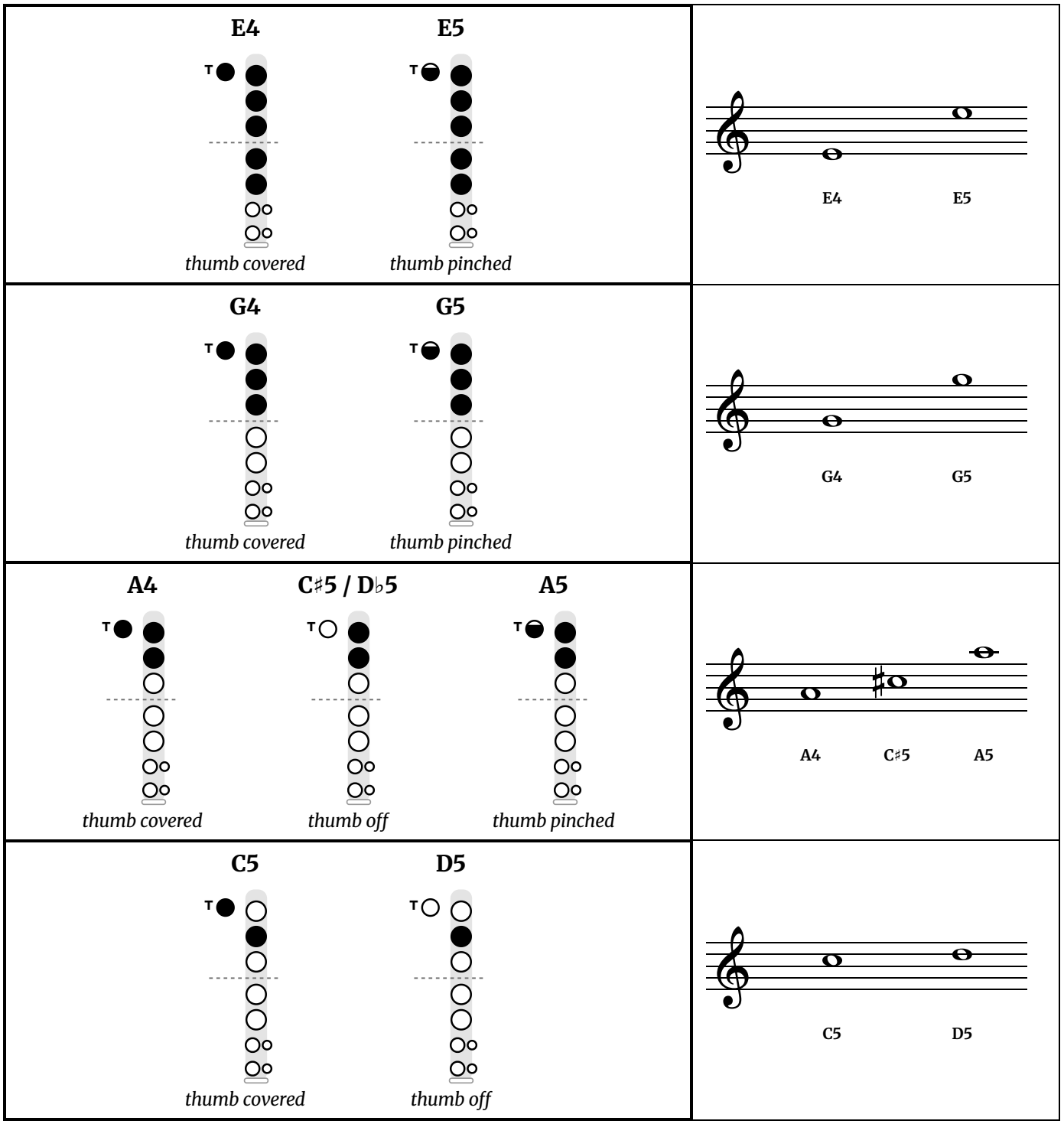
Range and Where to Start



The chart covers written C4 to D6. A soprano recorder sounds one octave higher than written, so written C4 sounds C5, about 523 Hz. Written music stays inside the staff this way. Notes from E5 up need the thumb half-hole. Nearly every class starts with B, A and G (B4, A4 and G4), which use only the left hand, then adds C and D above, then low E and D with the right hand.

Same Fingers, Different Thumb

The thumb hole changes the note. In each row the fingers on the front are the same; only the thumb is different. Covering the thumb hole gives the lower note. Pinching it, with a small gap open at the top, gives the note an octave higher. Taking the thumb off gives C♯5 and D5.



Only the main fingerings are shown. When two notes share their fingers, listen for the right one: the pinched thumb and a little more air make the upper note.

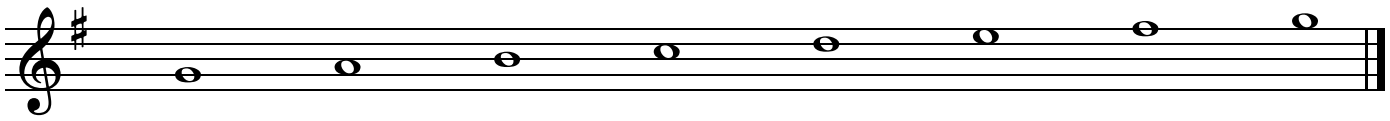
Free at thefingeringchart.com

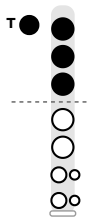
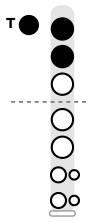
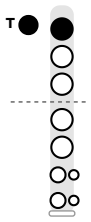
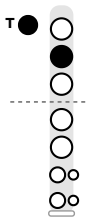
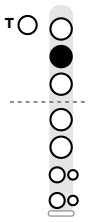
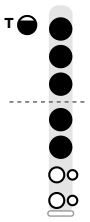
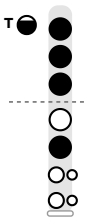
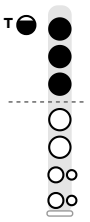
The 12 Major Scales

Each scale is shown in the octave that sits most comfortably on the instrument. They start with G, C and F major, the first scales most recorder classes learn.

G major

1 sharp in the key signature: F♯.

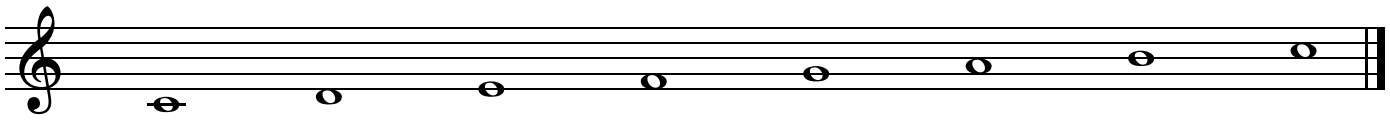


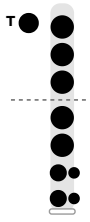
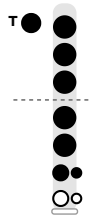
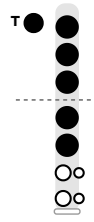
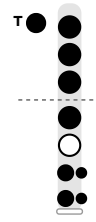
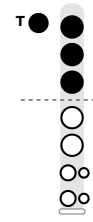
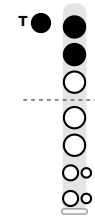
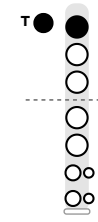
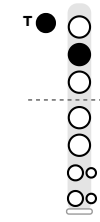
HOLES								
NOTE	G4	A4	B4	C5	D5	E5	F♯5	G5

D5: Thumb off; only the left middle finger stays down. **E5:** Pinch the thumb: bend it so a small gap opens at the top of the thumb hole. **F♯5:** Pinched thumb; only the right middle finger stays down. **G5:** Same as low G with the thumb pinched; blow a little faster.

C major

No sharps or flats in the key signature.

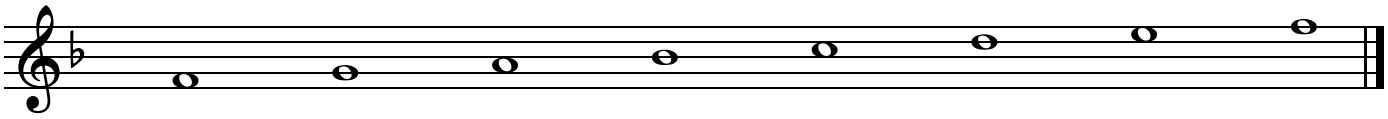


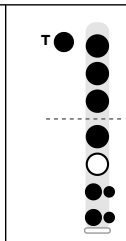
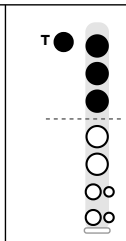
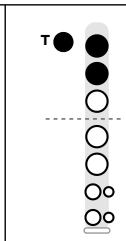
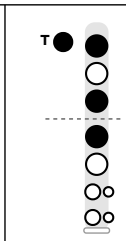
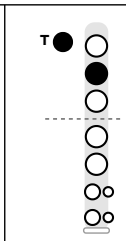
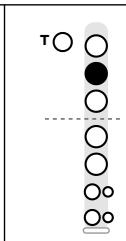
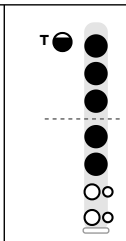
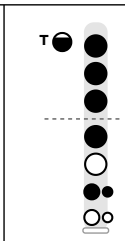
HOLES								
NOTE	C4	D4	E4	F4	G4	A4	B4	C5

C4: Cover every hole completely and blow very gently. **D4:** Like low C with the pinky lifted. **F4:** Fork fingering: lift only the right middle finger.

F major

1 flat in the key signature: B♭.

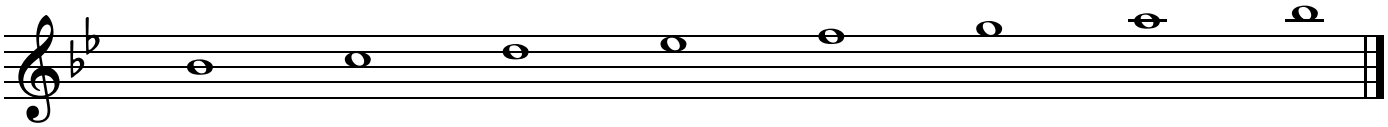


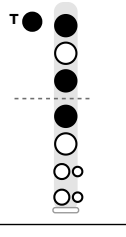
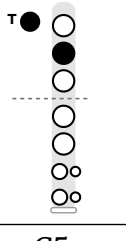
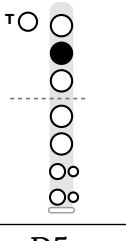
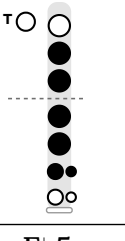
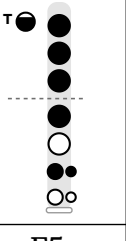
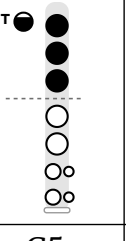
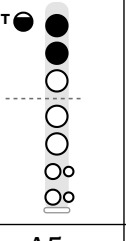
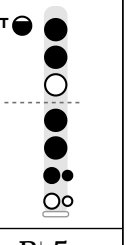
HOLES								
NOTE	F4	G4	A4	B♭4	C5	D5	E5	F5

F4: Fork fingering: lift only the right middle finger. **B♭4:** Skip the left middle finger. **D5:** Thumb off; only the left middle finger stays down. **E5:** Pinch the thumb: bend it so a small gap opens at the top of the thumb hole. **F5:** Like low F with the thumb pinched and the pinky up: right middle finger up, right ring finger down.

B♭ major

2 flats in the key signature: B♭, E♭.

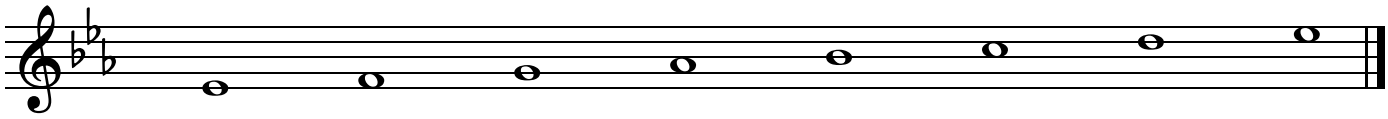


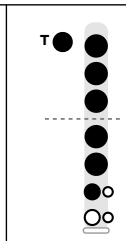
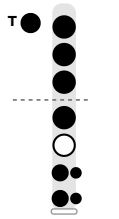
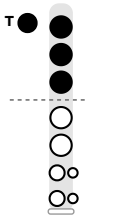
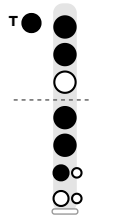
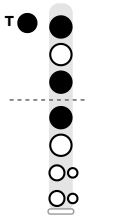
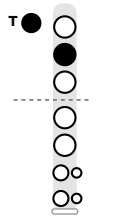
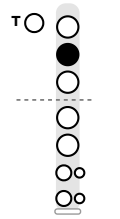
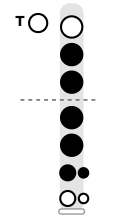
HOLES								
NOTE	B♭4	C5	D5	E♭5	F5	G5	A5	B♭5

B♭4: Skip the left middle finger. **D5:** Thumb off; only the left middle finger stays down. **E♭5:** Thumb and left first finger off; the other fingers stay down, but keep the right pinky up. **F5:** Like low F with the thumb pinched and the pinky up: right middle finger up, right ring finger down. **G5:** Same as low G with the thumb pinched; blow a little faster. **A5:** Same as A with the thumb pinched; keep the thumb gap small.

E♭ major

3 flats in the key signature: B♭, E♭, A♭.

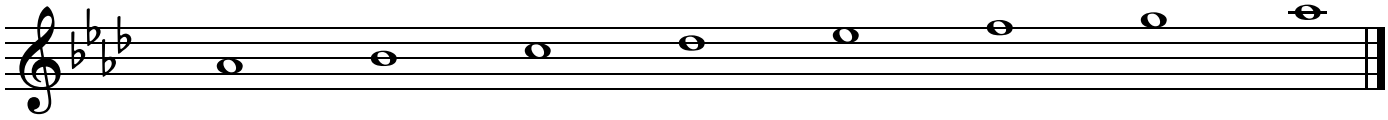


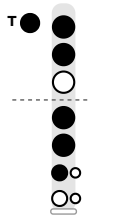
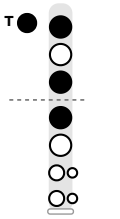
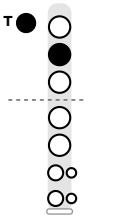
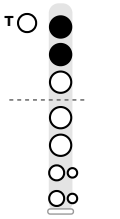
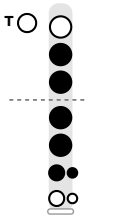
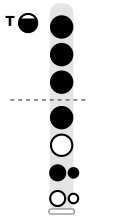
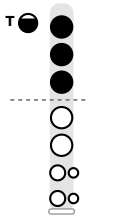
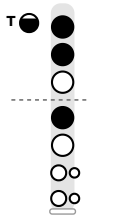
HOLES								
NOTE	E♭4	F4	G4	A♭4	B♭4	C5	D5	E♭5

E♭4: Cover only the larger of the two holes under the right ring finger. **F4:** Fork fingering: lift only the right middle finger. **A♭4:** Left ring finger up; the right ring finger covers only the larger of its two holes. **B♭4:** Skip the left middle finger. **D5:** Thumb off; only the left middle finger stays down. **E♭5:** Thumb and left first finger off; the other fingers stay down, but keep the right pinky up.

A♭ major

4 flats in the key signature: B♭, E♭, A♭, D♭.

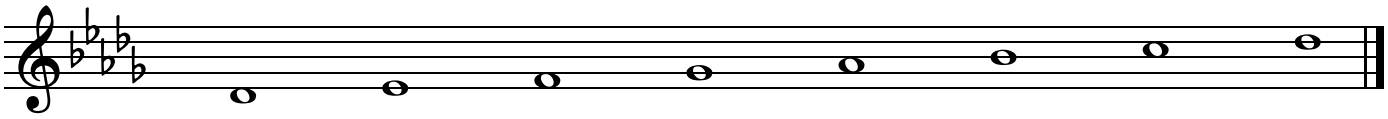


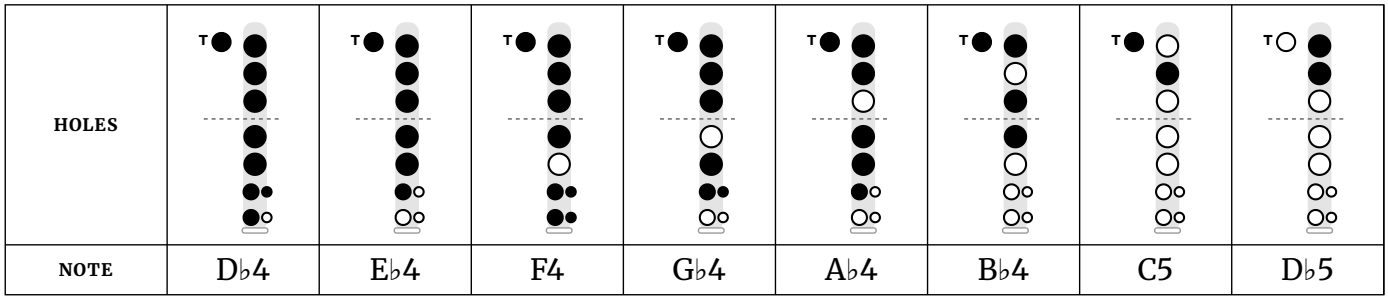
HOLES								
NOTE	A♭4	B♭4	C5	D♭5	E♭5	F5	G5	A♭5

A♭4: Left ring finger up; the right ring finger covers only the larger of its two holes. **B♭4:** Skip the left middle finger. **D♭5:** Thumb off; first two fingers down. **E♭5:** Thumb and left first finger off; the other fingers stay down, but keep the right pinky up. **F5:** Like low F with the thumb pinched and the pinky up: right middle finger up, right ring finger down. **G5:** Same as low G with the thumb pinched; blow a little faster.

D♭ major

5 flats in the key signature: B♭, E♭, A♭, D♭, G♭.

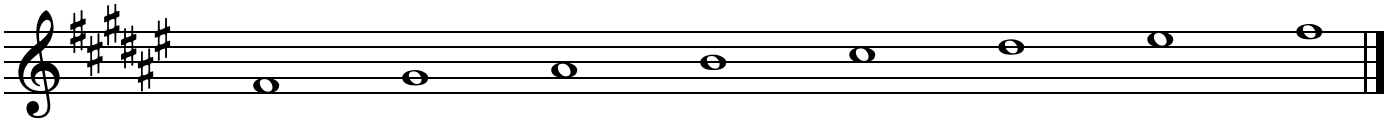


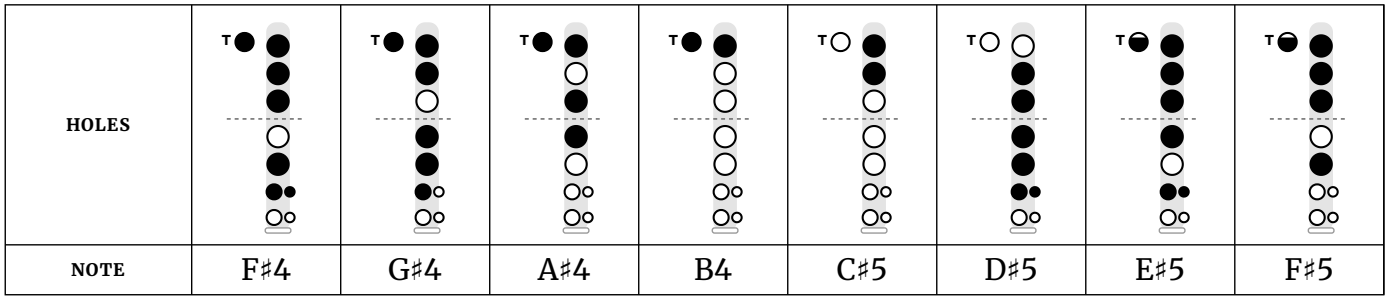


D♭4: Cover only the larger of the two bottom holes. **E♭4:** Cover only the larger of the two holes under the right ring finger. **F4:** Fork fingering: lift only the right middle finger. **G♭4:** Like D with the right first finger lifted. **A♭4:** Left ring finger up; the right ring finger covers only the larger of its two holes. **B♭4:** Skip the left middle finger. **D♭5:** Thumb off; first two fingers down.

F♯ major (same notes as G♭ major)

6 sharps in the key signature: F♯, C♯, G♯, D♯, A♯, E♯.

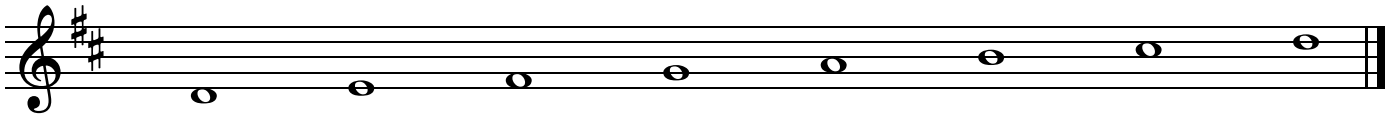


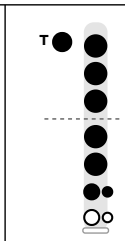
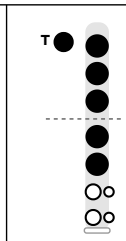
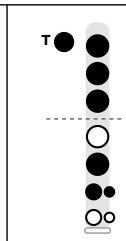
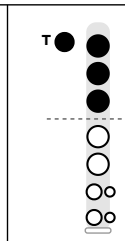
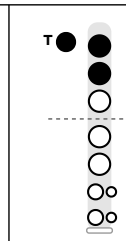
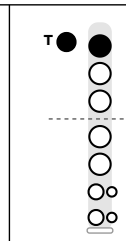
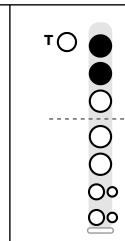
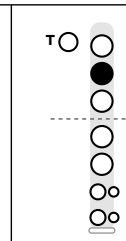


F♯4: Like D with the right first finger lifted. **G♯4:** Left ring finger up; the right ring finger covers only the larger of its two holes. **A♯4:** Skip the left middle finger. **C♯5:** Thumb off; first two fingers down. **D♯5:** Thumb and left first finger off; the other fingers stay down, but keep the right pinky up. **E♯5:** Like low F with the thumb pinched and the pinky up: right middle finger up, right ring finger down. **F♯5:** Pinched thumb; only the right middle finger stays down.

D major

2 sharps in the key signature: F♯, C♯.

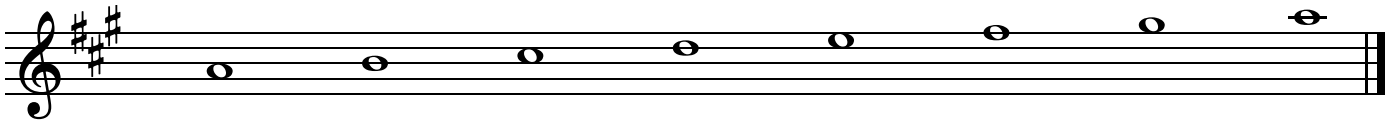


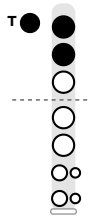
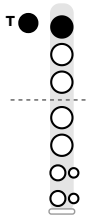
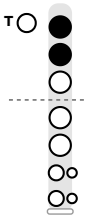
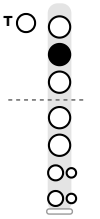
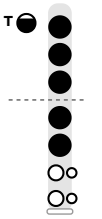
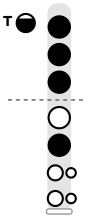
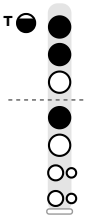
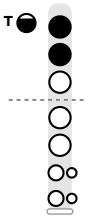
HOLES								
NOTE	D4	E4	F♯4	G4	A4	B4	C♯5	D5

D4: Like low C with the pinky lifted. **F♯4:** Like D with the right first finger lifted. **C♯5:** Thumb off; first two fingers down. **D5:** Thumb off; only the left middle finger stays down.

A major

3 sharps in the key signature: F♯, C♯, G♯.

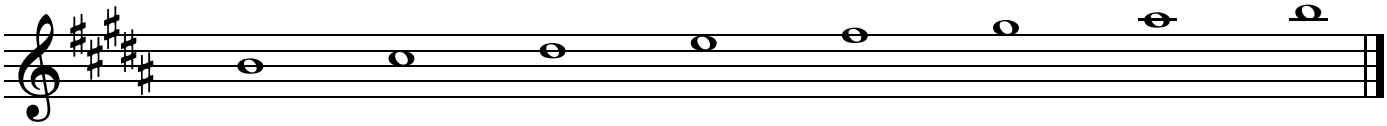


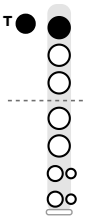
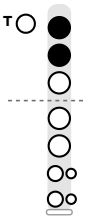
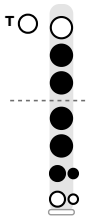
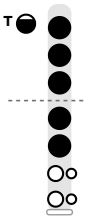
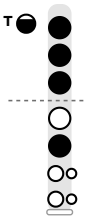
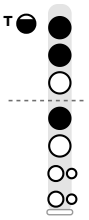
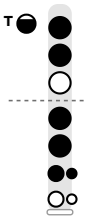
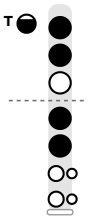
HOLES								
NOTE	A4	B4	C♯5	D5	E5	F♯5	G♯5	A5

C♯5: Thumb off; first two fingers down. **D5:** Thumb off; only the left middle finger stays down. **E5:** Pinch the thumb: bend it so a small gap opens at the top of the thumb hole. **F♯5:** Pinched thumb; only the right middle finger stays down. **A5:** Same as A with the thumb pinched; keep the thumb gap small.

B major

5 sharps in the key signature: F♯, C♯, G♯, D♯, A♯.

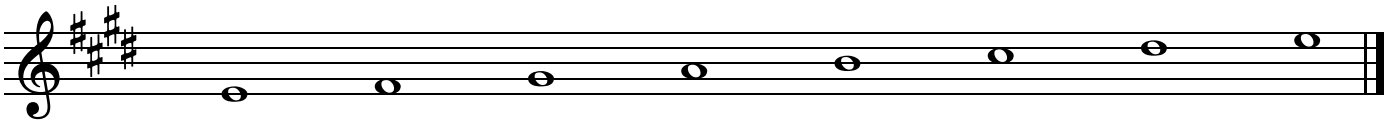


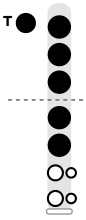
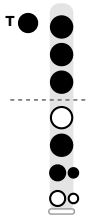
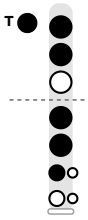
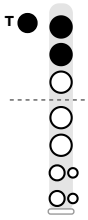
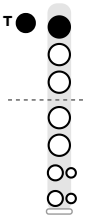
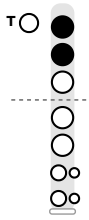
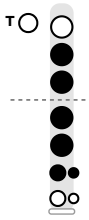
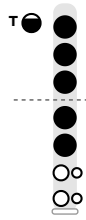
HOLES								
NOTE	B4	C♯5	D♯5	E5	F♯5	G♯5	A♯5	B5

C♯5: Thumb off; first two fingers down. **D♯5:** Thumb and left first finger off; the other fingers stay down, but keep the right pinky up. **E5:** Pinch the thumb: bend it so a small gap opens at the top of the thumb hole. **F♯5:** Pinched thumb; only the right middle finger stays down.

E major

4 sharps in the key signature: F♯, C♯, G♯, D♯.

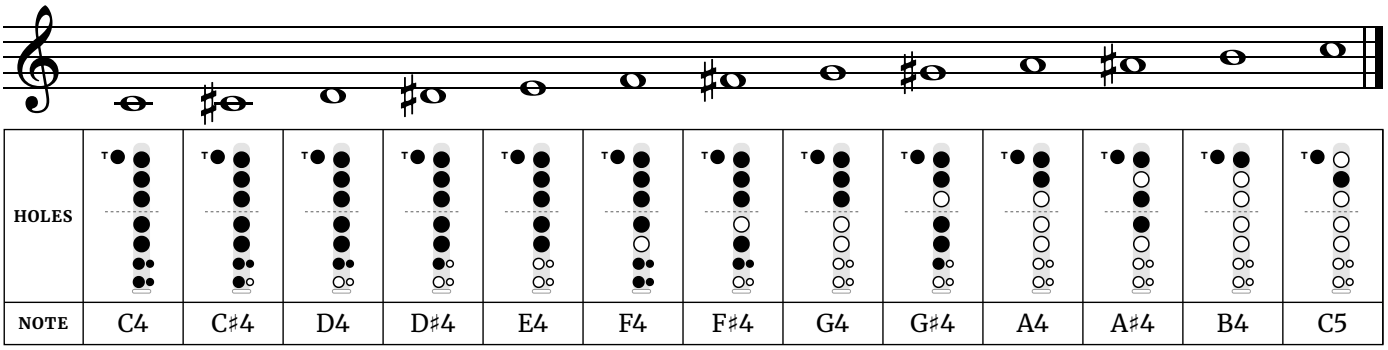


HOLES								
NOTE	E4	F♯4	G♯4	A4	B4	C♯5	D♯5	E5

F♯4: Like D with the right first finger lifted. **G♯4:** Left ring finger up; the right ring finger covers only the larger of its two holes. **C♯5:** Thumb off; first two fingers down. **D♯5:** Thumb and left first finger off; the other fingers stay down, but keep the right pinky up. **E5:** Pinch the thumb: bend it so a small gap opens at the top of the thumb hole.

The Chromatic Scale

All twelve notes from C4 up to the next C, one half step at a time. Going up, the in-between notes are written as sharps; coming down they are usually written as flats (A♯ going up is the same note and fingering as B♭ coming down).



HOLES													
NOTE	C4	C♯4	D4	D♯4	E4	F4	F♯4	G4	G♯4	A4	A♯4	B4	C5

How to Practice a Scale

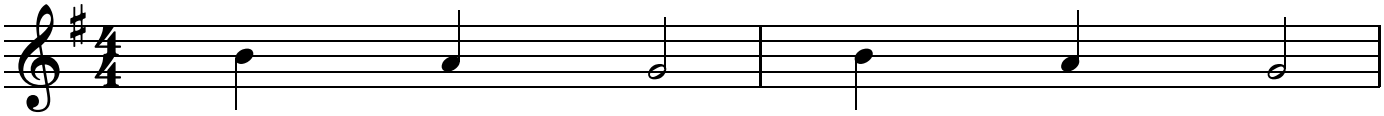
Play it slowly enough that every note is correct the first time, with a metronome. Tongue each note, then slur the whole octave in one breath. Raise the tempo only after three clean runs in a row.

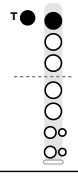
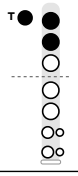
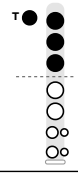
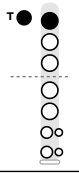
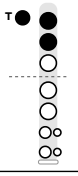
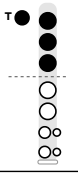
Which Scales First

Start with G major, whose only sharp is F♯, then C major and F major. Recorder reads in C, so these names are what you see on the page. One recorder tip: when a scale climbs into the second octave, the step from D5 to E5 brings in the thumb half-hole. Practice that one move slowly before playing the whole scale at speed.

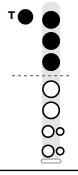
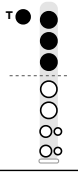
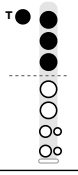
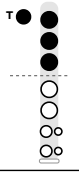
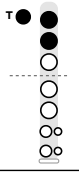
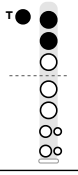
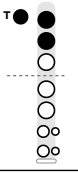
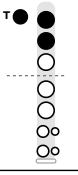
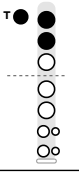
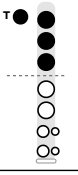
Hot Cross Buns

Written in G major (sounds one octave higher) · 4/4 time. A three-note song most band and recorder books start with.



NOTE	B4	A4	G4	B4	A4	G4
HOLES						
WORDS	Hot	cross	buns!	Hot	cross	buns!



	G4	G4	G4	G4	A4	A4	A4	A4	B4	A4	G4
											
	One	a	pen-	ny,	two	a	pen-	ny,	hot	cross	buns!

Fingerings used in this song
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.

Tip: The widest jump is a major third, from G4 to B4. Every phrase walks down three notes and back. Use it to get clean finger changes between neighboring notes before you worry about speed.

Hardest finger change: Going from G4 (cover: thumb hole, left first finger, left second finger and left third finger) to B4 (cover: thumb hole and left first finger), 2 holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole phrase.

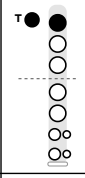
Recorder tip: Squeaking. Blow softer, and check for gaps under fingers. Use the flat pad of each finger rather than the tip.

Traditional English street cry; the words were printed in 1767.

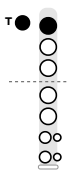
Mary Had a Little Lamb

Written in G major (sounds one octave higher) · 4/4 time. Uses four notes next to each other, plus one jump up.



NOTE	B4	A4	G4	A4	B4	B4	B4	A4	A4	A4	B4	D5	D5
HOLES													
WORDS	Ma-	ry	had	a	lit-	tle	lamb,	lit-	tle	lamb,	lit-	tle	lamb,



	B4	A4	G4	A4	B4	B4	B4	B4	A4	A4	B4	A4	G4
													
	Ma-	ry	had	a	lit-	tle	lamb,	its	fleece	was	white	as	snow.

Fingerings used in this song
G4 — Left hand: thumb, 1, 2, 3. Right hand: nothing down.
A4 — Left hand: thumb, 1, 2. Right hand: nothing down.
B4 — Left hand: thumb, 1. Right hand: nothing down.
D5 — Left hand: 2. Right hand: nothing down.

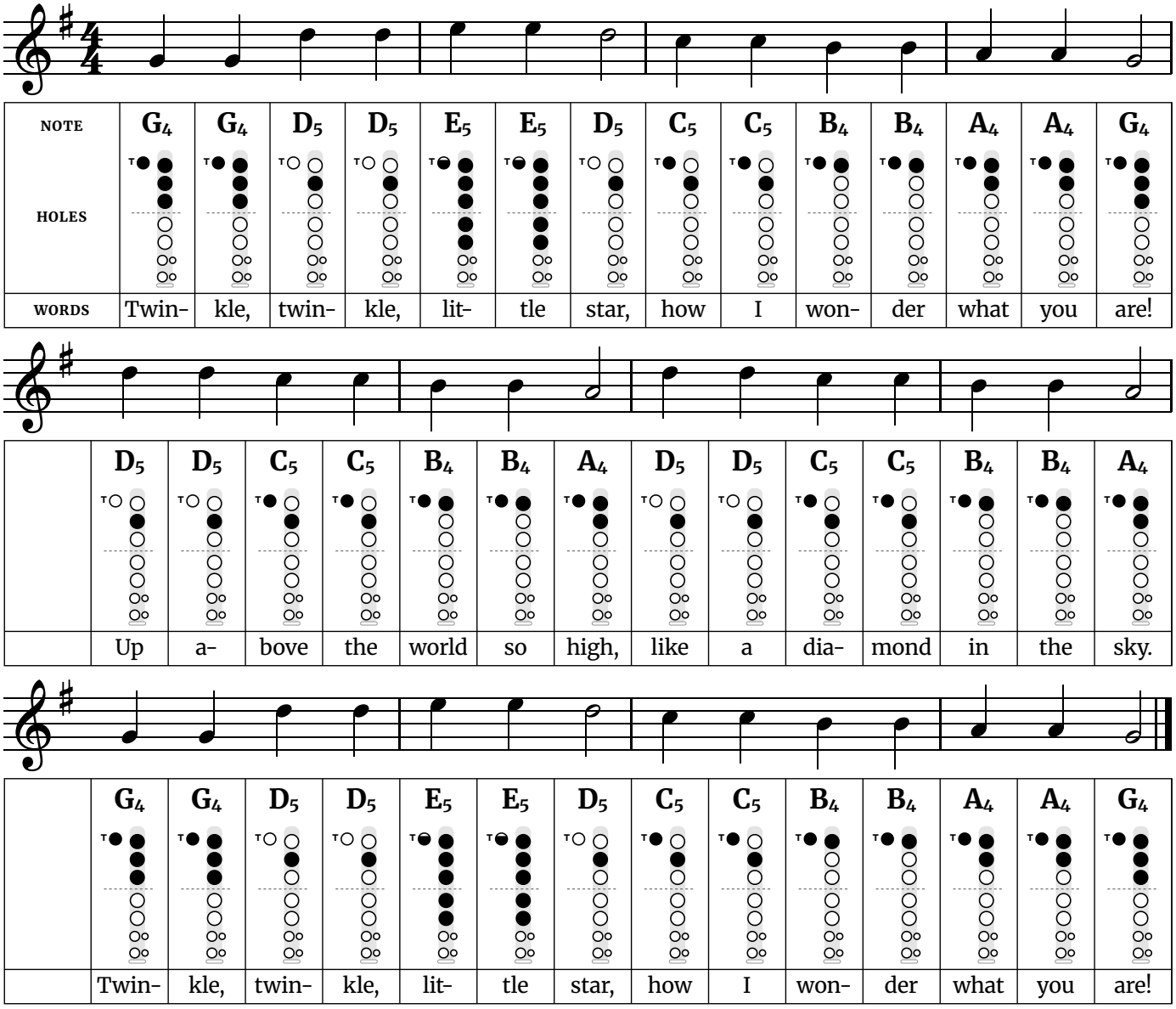
Tip: The widest jump is a minor third, from D5 to B4. The tune adds one note to Hot Cross Buns and repeats a single pitch several times. Keep the repeated notes even, tonguing each one without stopping the air.

Hardest finger change: Going from B4 (cover: thumb hole and left first finger) to D5 (cover: left second finger), 3 holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole phrase.

Words: Sarah Josepha Hale (1830). Music: traditional American.

Twinkle Twinkle Little Star

Written in G major (sounds one octave higher) · 4/4 time. Six notes of the major scale, with a leap from the first note to the fifth.



Fingerings used in this song	
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.

Tip: The widest jump is a fifth, from G4 to D5. The opening jump is a fifth, the first real leap in this set of songs. Hear the second note in your head before you play it, then come down the scale one step at a time.

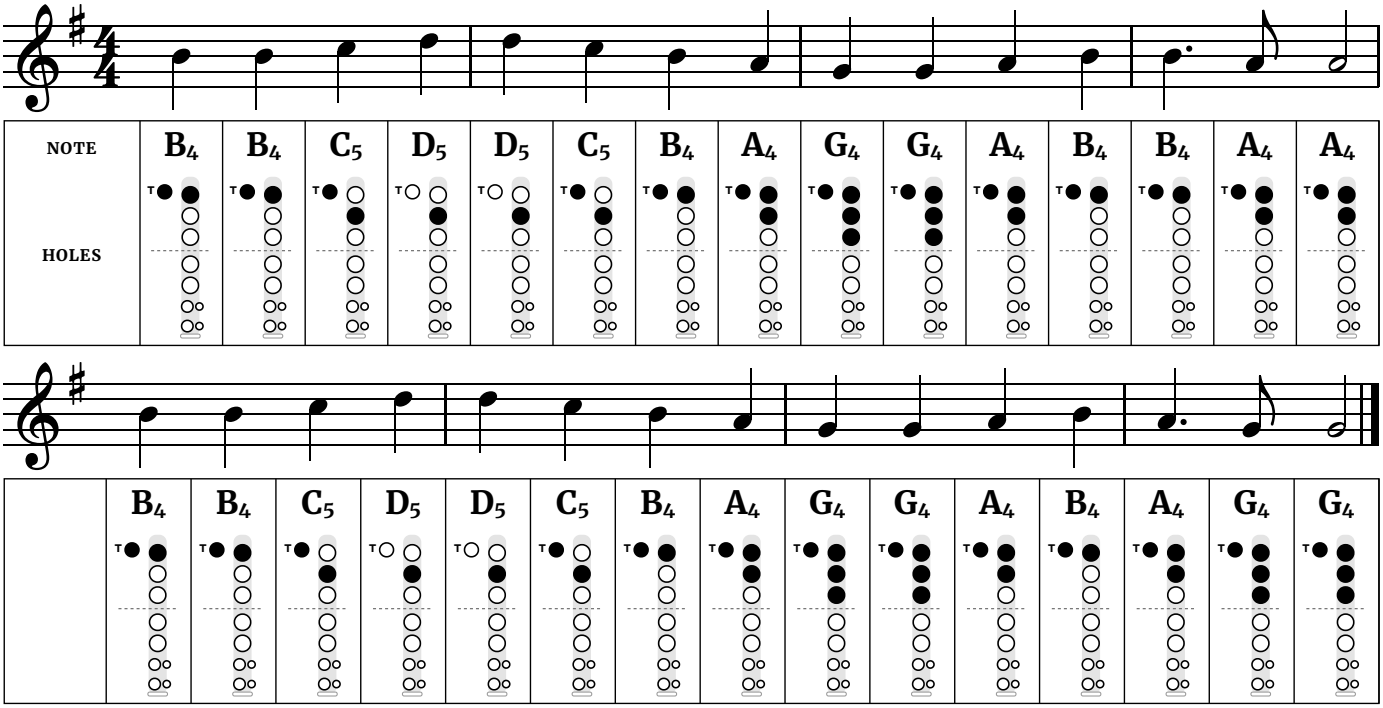
Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

Words: Jane Taylor (1806). Music: the French song "Ah! vous dirai-je, maman" (1761).

Free at thefingeringchart.com

Ode to Joy

Written in G major (sounds one octave higher) · 4/4 time. Beethoven's melody from the Ninth Symphony, using the first five notes of the scale.



Fingerings used in this song	
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.	

Tip: The widest jump is a whole step, from D5 to C5. Almost the whole melody moves by step, which makes it a good test of even fingers. Watch the rhythm at the end of each phrase, where one note is held longer.

Hardest finger change: Going from B4 (cover: thumb hole and left first finger) to C5 (cover: thumb hole and left second finger), 2 holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole phrase.

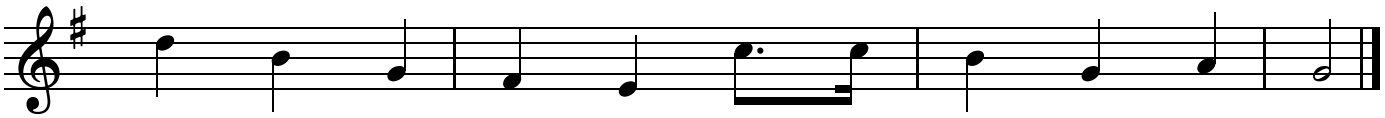
Music: Ludwig van Beethoven, from the Ninth Symphony (1824).

Happy Birthday

Written in G major (sounds one octave higher) · 3/4 time. Covers an octave, from the low fifth up to the high fifth.



NOTE	D4	D4	E4	D4	G4	F♯4	D4	D4	E4	D4	A4	G4	D4	D4
HOLES														
WORDS	Hap-	py	birth-	day	to	you,	Hap-	py	birth-	day	to	you,	Hap-	py



	D5	B4	G4	F♯4	E4	C5	C5	B4	G4	A4	G4
	birth-	day,	dear	(name)	–	Hap-	py	birth-	day	to	you!

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: thumb, 1, 2. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.

Tip: The widest jump is an octave, from D4 to D5. The third phrase has the widest leap in this set, an octave. Practice the two notes of the octave on their own, slowly, before playing the phrase.

Hardest finger change: Going from D4 (cover: thumb hole, left first finger, left second finger, left third finger, right first finger, right second finger and right third finger (both small holes)) to D5 (cover: left second finger), 7 holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole phrase.

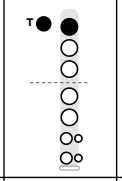
Recorder tip: Low notes come out high. Low C, D and E need very gentle air and every hole fully covered, including both small holes at the bottom.

Music: "Good Morning to All" by Mildred J. Hill and Patty Smith Hill (1893). Words: traditional.

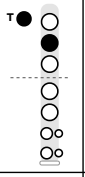
Jingle Bells

Written in G major (sounds one octave higher) · 4/4 time. The chorus, using the first five notes of the scale.



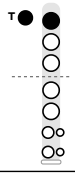
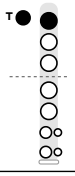
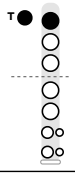
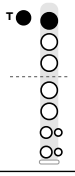
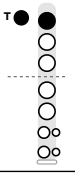
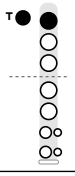
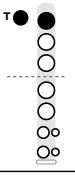
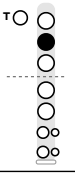
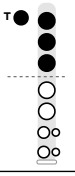
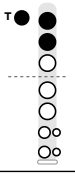
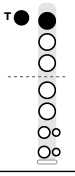
NOTE	B4	B4	B4	B4	B4	B4	B4	D5	G4	A4	B4
HOLES											
WORDS	Jin-	gle	bells,	jin-	gle	bells,	jin-	gle	all	the	way!



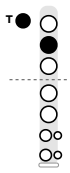
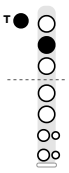
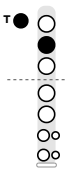
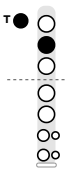
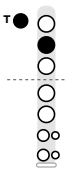
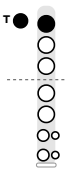
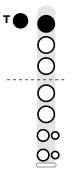
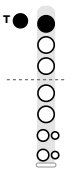
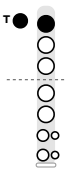
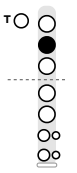
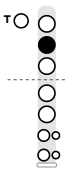
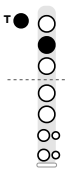
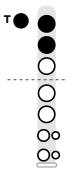
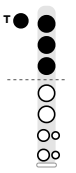
	C5	C5	C5	C5	C5	B4	B4	B4	B4	B4	A4	A4	B4	A4	D5
															
	Oh,	what	fun	it	is	to	ride	in	a	one-	horse	o-	pen	sleigh,	hey!

Jingle Bells *(continued)*



NOTE	B_4	B_4	B_4	B_4	B_4	B_4	B_4	D_5	G_4	A_4	B_4
HOLES											
WORDS	Jin-	gle	bells,	jin-	gle	bells,	jin-	gle	all	the	way!



	C_5	C_5	C_5	C_5	C_5	B_4	B_4	B_4	B_4	D_5	D_5	C_5	A_4	G_4
														
	Oh,	what	fun	it	is	to	ride	in	a	one-	horse	o-	pen	sleigh!

Fingerings used in this song	
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.	

Tip: The widest jump is a fifth, from D5 to G4. The chorus repeats one note three times in a row more than once. Light, short tonguing keeps it bouncing; heavy tonguing makes it sound like marching.

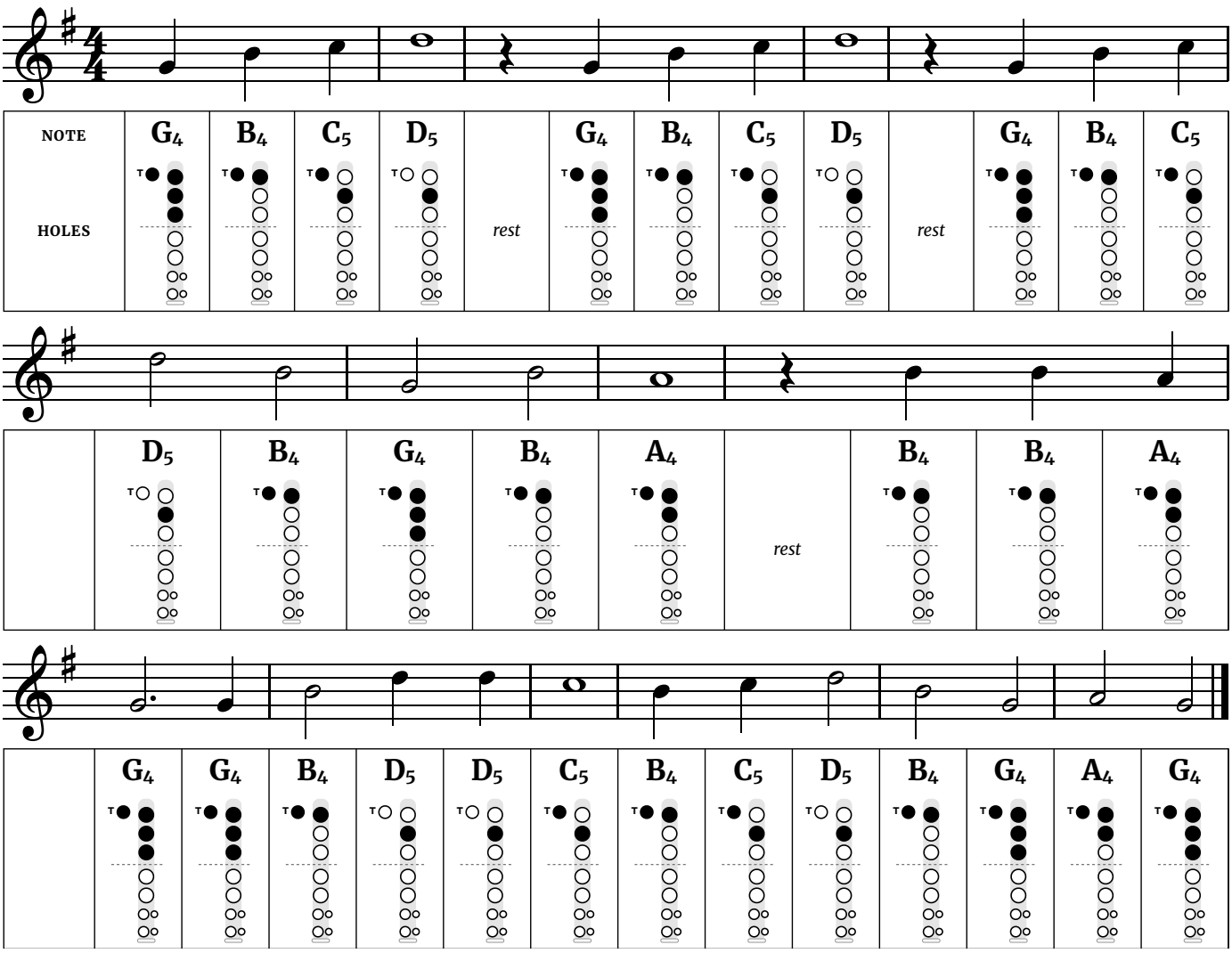
Hardest finger change: Going from B4 (cover: thumb hole and left first finger) to D5 (cover: left second finger), 3 holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole phrase.

Recorder tip: Squeaking. Blow softer, and check for gaps under fingers. Use the flat pad of each finger rather than the tip.

Words and music by James Lord Pierpont (1857).

When the Saints Go Marching In

Written in G major (sounds one octave higher) · 4/4 time. Built on the first five notes of the scale.



Fingerings used in this song	
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.	

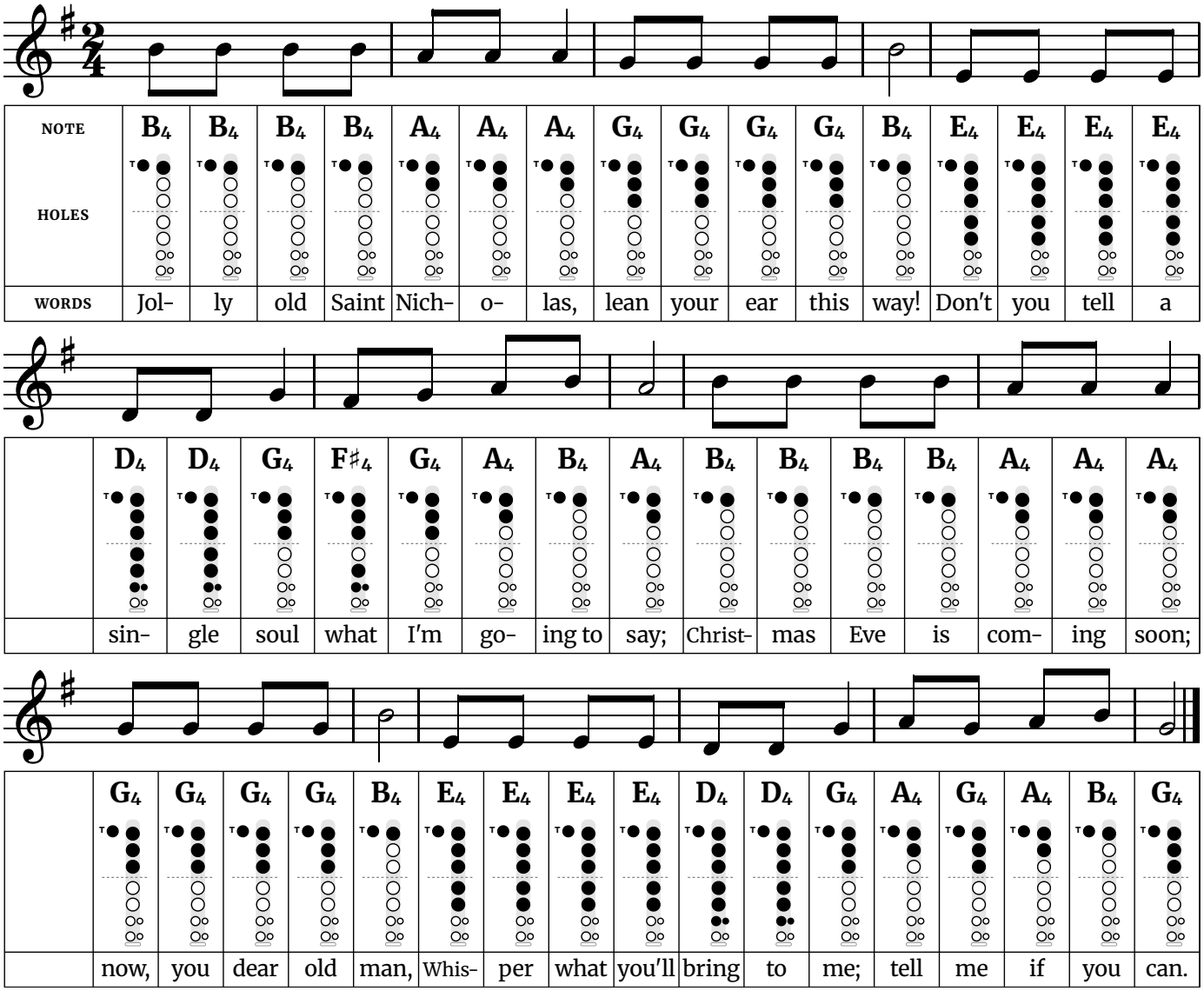
Tip: The widest jump is a fifth, from D5 to G4. Each phrase starts after a rest, on the second beat. Count the rest out loud a few times so the first note comes in on time.

Hardest finger change: Going from D5 (cover: left second finger) to G4 (cover: thumb hole, left first finger, left second finger and left third finger), 3 holes change. Move all the fingers together, and keep them close to the instrument so nothing has far to travel. Practice just those two notes back and forth, slowly, before playing the whole phrase.

Traditional American spiritual.

Jolly Old Saint Nicholas

Easy · Written in G major (sounds one octave higher) · 2/4 time · 6 notes, D4 to B4



Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**G4** – Left hand: thumb, 1, 2, 3. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**A4** – Left hand: thumb, 1, 2. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**B4** – Left hand: thumb, 1. Right hand: nothing down.

Tip: Each phrase opens with the same note four times. Players tend to rush repeated notes, so keep them even and let the last note of each phrase ring for its full length.

The widest jump is a fifth, down from B4 to E4 in line 3.

The busiest finger change is B4 to E4, where 4 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

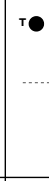
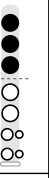
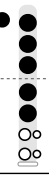
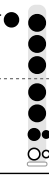
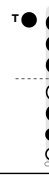
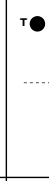
Words: Emily Huntington Miller (1865). Music: attributed to James R. Murray (1874).

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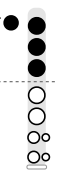
Good King Wenceslas

Easy · Written in G major (sounds one octave higher) · 4/4 time · 8 notes, D4 to D5



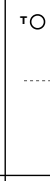
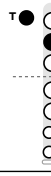
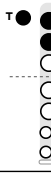
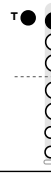
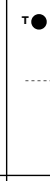
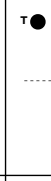
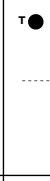
NOTE	G4	G4	G4	A4	G4	G4	D4	E4	D4	E4	F♯4	G4	G4
HOLES													
WORDS	Good	King	Wen-	ces-	las	looked	out	on	the	Feast	of	Ste-	phen,



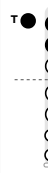
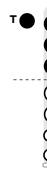
	G4	G4	G4	A4	G4	G4	D4	E4	D4	E4	F♯4	G4	G4
													
	When	the	snow	lay	round	a-	bout,	deep	and	crisp	and	e-	ven;

Good King Wenceslas *(continued)*



NOTE	D5	C5	B4	A4	B4	A4	G4	E4	D4	E4	F♯4	G4	G4
HOLES													
WORDS	Bright-	ly	shone	the	moon	that	night,	though	the	frost	was	cru-	el,



	D4	D4	E4	F♯4	G4	G4	A4	D5	C5	B4	A4	G4	C5	G4
														
	When	a	poor	man	came	in	sight,	gath′-	ring	win-	ter	fu-	–	el.

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: thumb, 1, 2. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.

Tip: Nearly every note is a quarter note or longer, so the rhythm is the easiest of the Christmas songs. Play it like a sturdy march and give each half note its full two beats.

The widest jump is a fifth, up from G4 to D5 in line 3.

The busiest finger change is G4 to D4, where 4 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: John Mason Neale (1853). Music: "Tempus adest floridum", from Piae Cantiones (1582).

Up on the Housetop

Easy · Written in G major (sounds one octave higher) · 4/4 time · 6 notes, G4 to E5



NOTE	D5	D5	E5	D5	B4	A4	G4	B4	D5	E5	E5	D5	B4	A4	D5	D5
HOLES																
WORDS	Up	on	the	house-	top	–	rein-	deer	pause,	out	jumps	good	old	San-	ta	Claus;



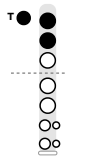
	D5	D5	E5	D5	B4	A4	G4	B4	D5	E5	E5	E5	D5	D5	B4
	Down	through	the	chim-	ney	with	lots	of	toys,	all	for	the	lit-	tle	ones'



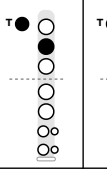
	A4	D5	G4	C5	C5	E5	D5	D5	D5	B4
	Christ-	mas	joys.	Ho,	ho,	ho!	Who	would-	n't	go!

Up on the Housetop *(continued)*



NOTE	A4	C5	C5	B4	D5	D5	G4	D5	D5	E5	D5	B4
HOLES												
WORDS	Ho,	ho,	ho!	Who	would-	n't	go!	Up	on	the	house-	top,



	C5	D5	E5		D5	D5	E5	D5	D5	B4	A4	D5	G4	
				*rest*										*rest*
	click,	click,	click,		down	through	the	chim-	ney	with	good	Saint	Nick.	

Fingerings used in this song	
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.

Tip: Pairs of quick notes ("on the", "lit-tle") sit in the middle of the verse phrases. Tongue them lightly without speeding up, then give the three "Ho, ho, ho" notes their full length.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a fifth, down from D5 to G4 in line 5.

The busiest finger change is C5 to E5, where 6 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words and music: Benjamin Hanby (1864).

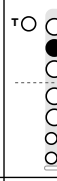
Free at thefingeringchart.com

Christmas Songs

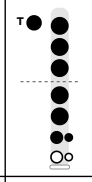
Away in a Manger

Easy · Written in G major (sounds one octave higher) · 3/4 time · 8 notes, D4 to D5

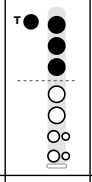


NOTE	D5	D5	C5	B4	B4	A4	G4	G4	F♯4	E4	D4	D4	D4	E4	D4
HOLES															
WORDS	A-	way	in	a	man-	ger,	no	crib	for	a	bed,	The	lit-	tle	Lord



	D4	A4	F♯4	E4	D4	G4	B4	D5	D5	C5	B4	B4	A4	G4
														
	Je-	sus	laid	down	his	sweet	head.	The	stars	in	the	bright	sky	looked



	G4	F♯4	E4	D4	D4	C5	B4	A4	B4	A4	G4	A4	E4	F♯4	G4
															
	down	where	he	lay,	The	lit-	tle	Lord	Je-	sus,	a-	sleep	on	the	hay.

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: thumb, 1, 2. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.

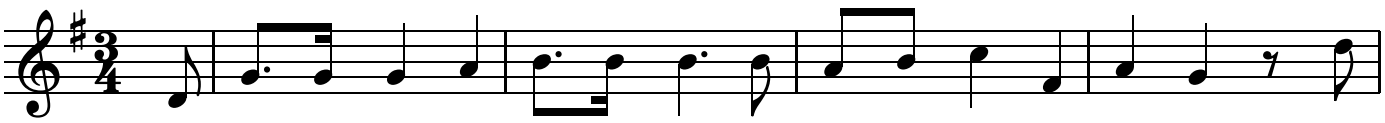
Tip: It is a slow waltz with a long note at the end of every phrase. Hold those for all their beats and breathe after them, never in the middle of a phrase.

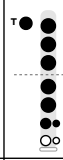
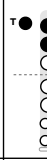
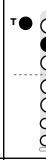
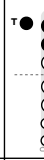
The widest jump is a minor seventh, up from D4 to C5 in line 3.

Words: anonymous (1880s, American). Music: "Mueller" by James Ramsey Murray (1887).

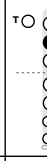
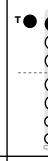
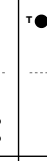
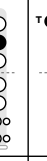
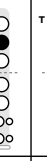
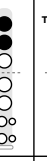
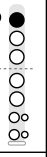
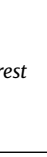
O Christmas Tree

Medium · Written in G major (sounds one octave higher) · 3/4 time · 8 notes, D4 to E5

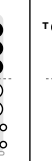
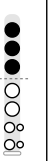


NOTE	D4	G4	G4	G4	A4	B4	B4	B4	B4	A4	B4	C5	F♯4	A4	G4	rest	D5
HOLES																	
WORDS	O	Tan-	nen-	baum,	o	Tan-	nen-	baum,	wie	treu	sind	dei-	ne	Blät-	ter!		Du



	D5	B4	E5	D5	D5	C5	C5	C5	C5	A4	D5	C5	C5	B4	B4	rest	D4
																	
	grünst	nicht	nur	zur	Som-	mer-	zeit,	nein,	auch	im	Win-	ter,	wenn	es	schneit.		O



	G4	G4	G4	A4	B4	B4	B4	B4	A4	B4	C5	F♯4	A4	G4	rest
															
	Tan-	nen-	baum,	o	Tan-	nen-	baum,	wie	treu	sind	dei-	ne	Blät-	ter!	

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.

Tip: The long-short dotted rhythm at the start of each phrase gives the carol its lilt. Make the short note quick and light so it does not turn into two even notes.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a sixth, down from B4 to D4 in line 2.

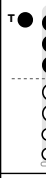
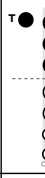
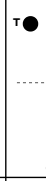
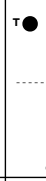
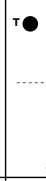
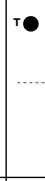
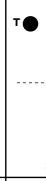
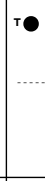
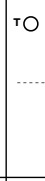
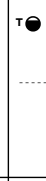
Words: Ernst Anschütz (1824), shown in the original German. Music: traditional German.

Free at thefingeringchart.com

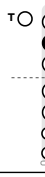
Auld Lang Syne

Medium · Written in G major (sounds one octave higher) · 4/4 time · 7 notes, D4 to E5



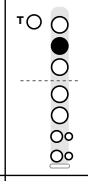
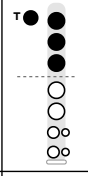
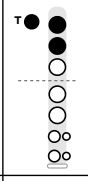
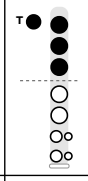
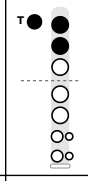
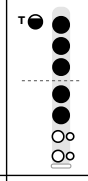
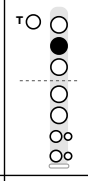
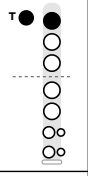
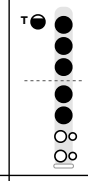
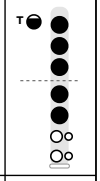
NOTE	D4	G4	G4	G4	B4	A4	G4	A4	B4	G4	G4	B4	D5	E5	E5
HOLES															
WORDS	Should	auld	ac-	quain-	tance	be	for-	got,	and	nev-	er	brought	to	mind?	Should



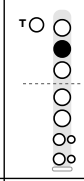
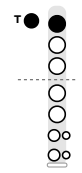
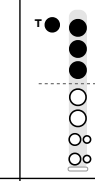
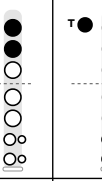
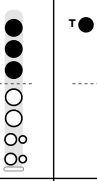
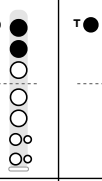
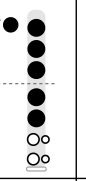
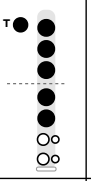
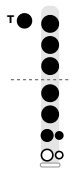
	D5	B4	B4	G4	A4	G4	A4	B4	G4	E4	E4	D4	G4	E5
														
	auld	ac-	quain-	tance	be	for-	got,	and	days	of	auld	lang	syne?	For

Auld Lang Syne *(continued)*



NOTE	D5	B4	B4	G4	A4	G4	A4	E5	D5	B4	B4	D5	E5	E5
HOLES														
WORDS	auld	–	lang	–	syne,	my	dear,	for	auld	–	lang	–	syne,	We′ll



	D5	B4	B4	G4	A4	G4	A4	B4	G4	E4	E4	D4	G4
													
	take	a	cup	o′	kind-	ness	yet,	for	auld	–	lang	–	syne.

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**D5** – Left hand: 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	

Tip: The tune uses only five pitch names (a pentatonic scale), so nothing falls outside the key. The long-short dotted rhythm comes back in almost every bar; keep the short note crisp and late.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a sixth, up from G4 to E5 in line 2.

The busiest finger change is D5 to E5, where 5 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Robert Burns (1788). Music: traditional Scottish.

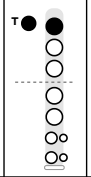
Free at thefingeringchart.com

Christmas Songs

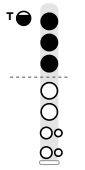
The First Noel

Medium · Written in G major (sounds one octave higher) · 3/4 time · 8 notes, G4 to G5

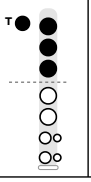


NOTE	B4	A4	G4	A4	B4	C5	D5	E5	F♯5	G5	F♯5	E5	D5	E5	F♯5
HOLES															
WORDS	The first Noel the angel did say														

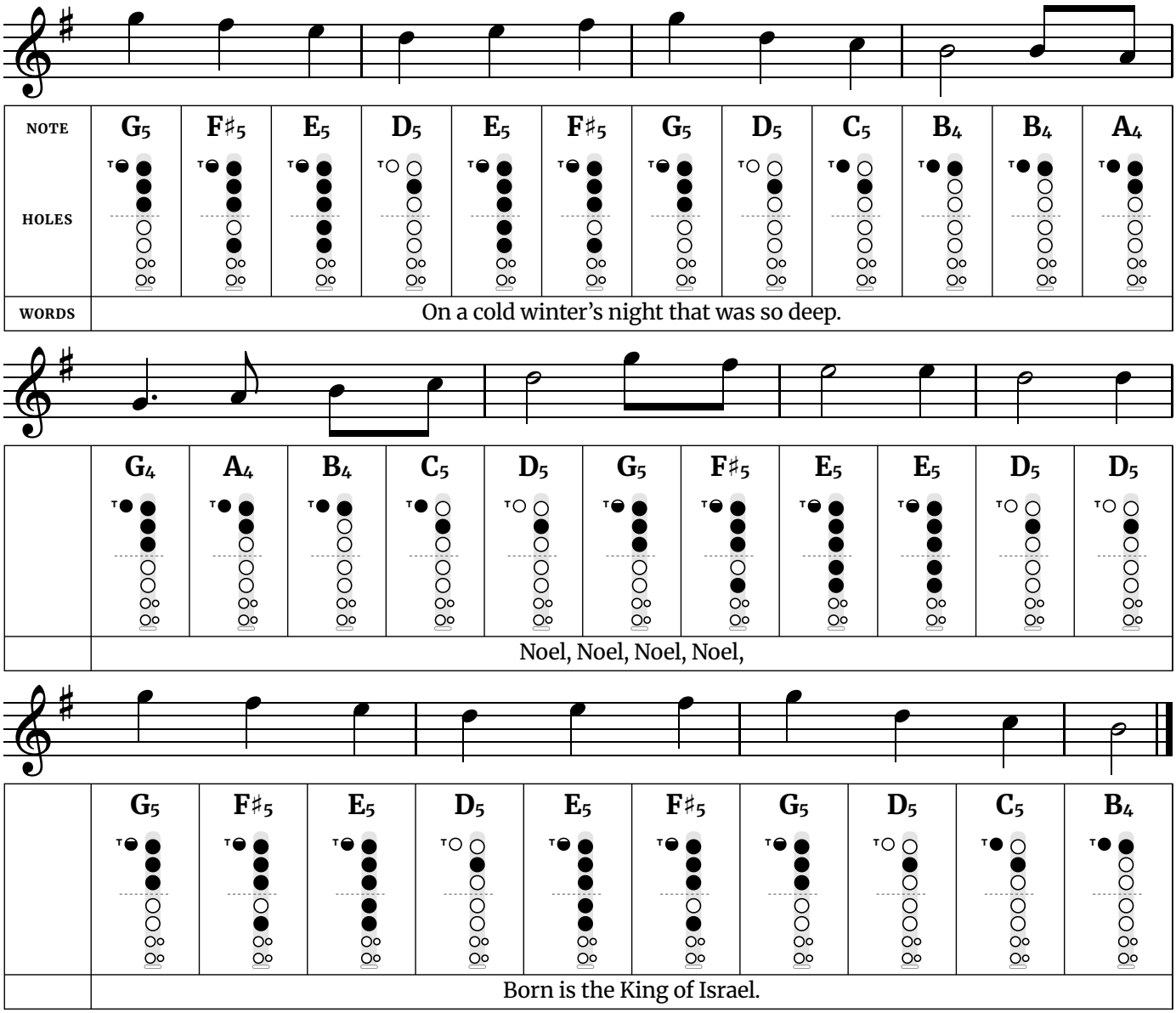


	G5	F♯5	E5	D5	E5	F♯5	G5	D5	C5	B4	B4	A4
												
	Was to certain poor shepherds in fields as they lay;											



	G4	A4	B4	C5	D5	E5	F♯5	G5	F♯5	E5	D5	E5	F♯5
													
	In fields where they lay keeping their sheep,												

The First Noel *(continued)*



Fingerings used in this song	
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: thumb, 1. Right hand: nothing down.	**F♯5** – Left hand: half thumb, 1, 2, 3. Right hand: 2.
C5 – Left hand: thumb, 2. Right hand: nothing down.	**G5** – Left hand: half thumb, 1, 2, 3. Right hand: nothing down.

Tip: Every second phrase ends on the same note, so it is easy to lose your place; follow the words. The two quick notes that start most phrases are a pickup: play them lightly into the strong beat.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

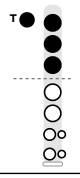
The busiest finger change is D5 to E5, where 5 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

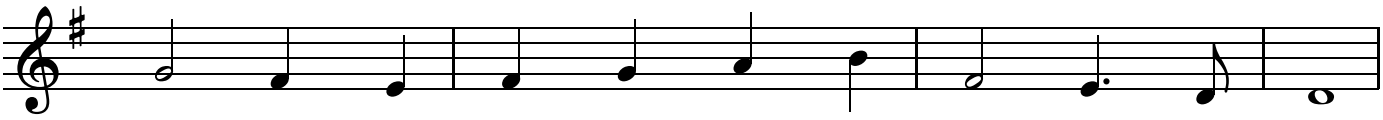
Words and music: traditional English (Cornish), first printed in the 1820s.

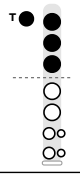
O Come, All Ye Faithful

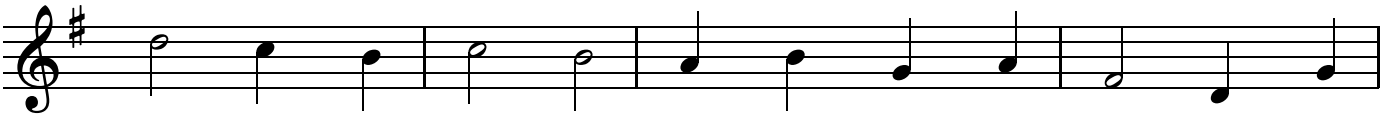
Medium · Written in G major (sounds one octave higher) · 4/4 time · 8 notes, D4 to D5

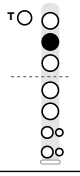


NOTE	G4	G4	D4	G4	A4	D4	B4	A4	B4	C5	B4	A4	G4
HOLES													
WORDS	O	come,	all	ye	faith-	ful,	joy-	ful	and	tri-	um-	phant!	O



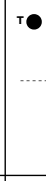
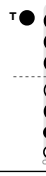
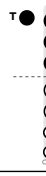
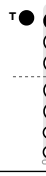
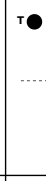
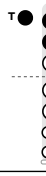
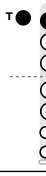
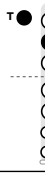
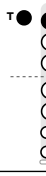
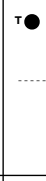
	G4	F♯4	E4	F♯4	G4	A4	B4	F♯4	E4	D4	D4
											
	come	ye,	O	come	–	ye	to	Beth-	–	le-	hem;

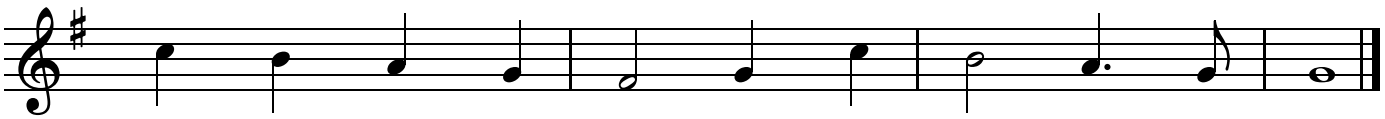


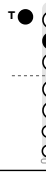
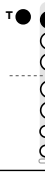
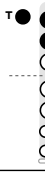
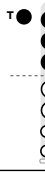
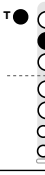
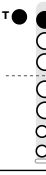
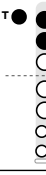
	D5	C5	B4	C5	B4	A4	B4	G4	A4	F♯4	D4	G4
												
	Come	and	be-	hold	him,	born	the	King	of	an-	gels;	O

O Come, All Ye Faithful *(continued)*



NOTE	G_4	$F\sharp_4$	G_4	A_4	G_4	D_4	B_4	B_4	A_4	B_4	C_5	B_4	A_4	B_4
HOLES														
WORDS	come,	let	us	a-	dore	him,	O	come,	let	us	a-	dore	him,	O



	C_5	B_4	A_4	G_4	$F\sharp_4$	G_4	C_5	B_4	A_4	G_4	G_4
											
	come,	let	us	a-	dore	him,	–	Christ	–	the	Lord.

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: thumb, 1, 2. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.

Tip: The three "O come, let us adore him" phrases each start a little higher than the one before. Save some air and some volume for the third.

The widest jump is an octave, up from D4 to D5 in line 3.

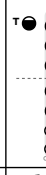
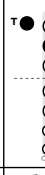
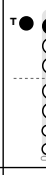
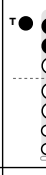
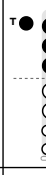
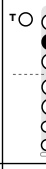
The busiest finger change is D4 to D5, where 7 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Latin hymn "Adeste Fideles", English by Frederick Oakeley (1841, current wording printed 1852). Music: attributed to John Francis Wade.

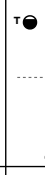
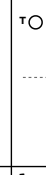
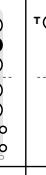
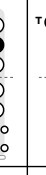
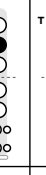
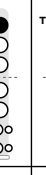
Joy to the World

Medium · Written in G major (sounds one octave higher) · 2/4 time · 8 notes, G4 to G5



NOTE	G_5	$F\sharp_5$	E_5	D_5	C_5	B_4	A_4	G_4	D_5	E_5	E_5	$F\sharp_5$	$F\sharp_5$	G_5	G_5	G_5
HOLES																
WORDS	Joy	to	the	world!	the	Lord	is	come;	Let	earth	re-	ceive	her	King;	–	Let



	G_5	$F\sharp_5$	E_5	D_5	D_5	C_5	B_4	G_5	G_5	$F\sharp_5$	E_5	D_5	D_5	C_5	B_4	B_4
																
	ev′-	–	ry	–	heart	–	–	pre-	pare	–	Him	–	room,	–	–	And

Joy to the World *(continued)*



NOTE	B_4	B_4	B_4	B_4	C_5	D_5	C_5	B_4	A_4	A_4	A_4	A_4	B_4
HOLES													
WORDS	heav′n	and	na-	ture	–	sing,	and	–	heav′n	and	na-	ture	–



	C_5	B_4	A_4	B_4	G_5	E_5	D_5	C_5	B_4	C_5	B_4	A_4	G_4
	sing,	and	–	heav-	en,	and	heav-	–	en	and	na-	ture	sing.

Fingerings used in this song	
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: thumb, 1. Right hand: nothing down.	**F♯5** – Left hand: half thumb, 1, 2, 3. Right hand: 2.
C5 – Left hand: thumb, 2. Right hand: nothing down.	**G5** – Left hand: half thumb, 1, 2, 3. Right hand: nothing down.

Tip: The first phrase walks straight down the scale, one note at a time, which makes it a good test of clean finger changes. Later the repeated “and heaven and nature sing” notes need light, even tonguing.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a minor sixth, up from B4 to G5 in line 4.

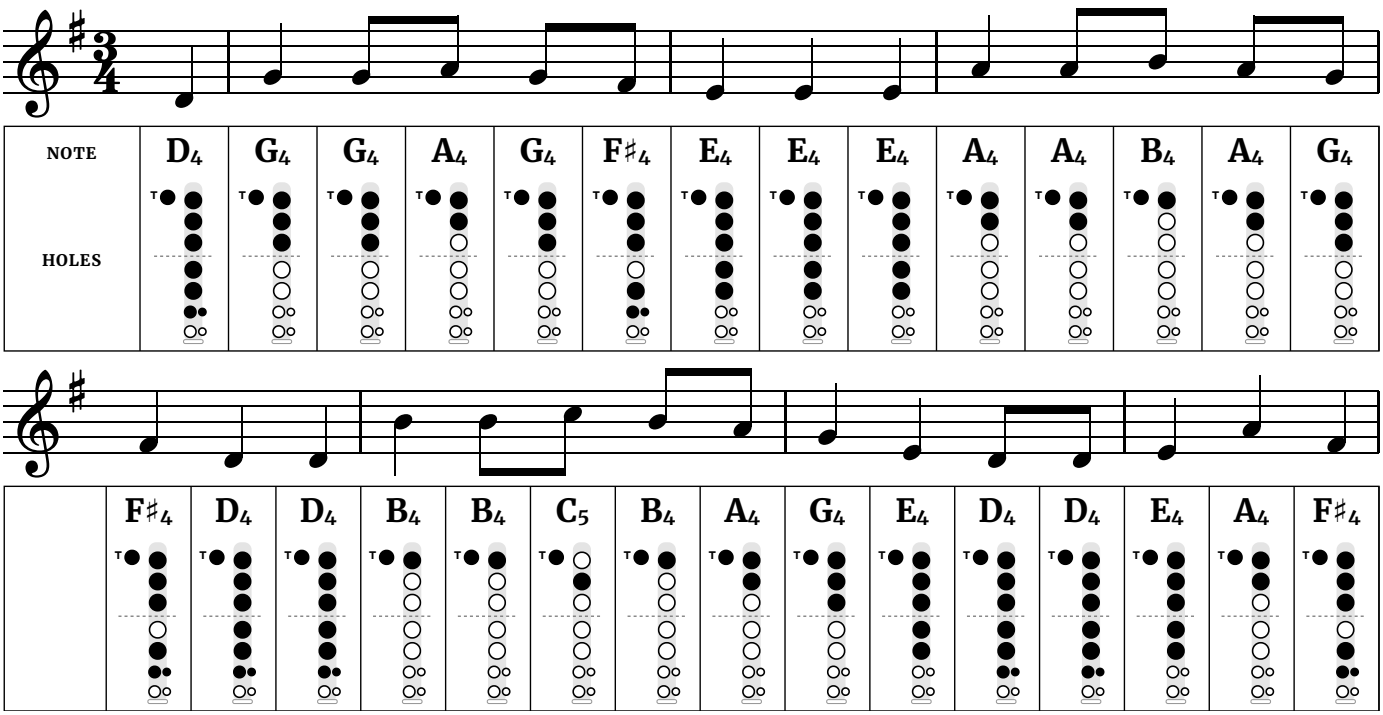
The busiest finger change is E5 to D5, where 5 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Isaac Watts (1719). Music: “Antioch”, arranged by Lowell Mason.

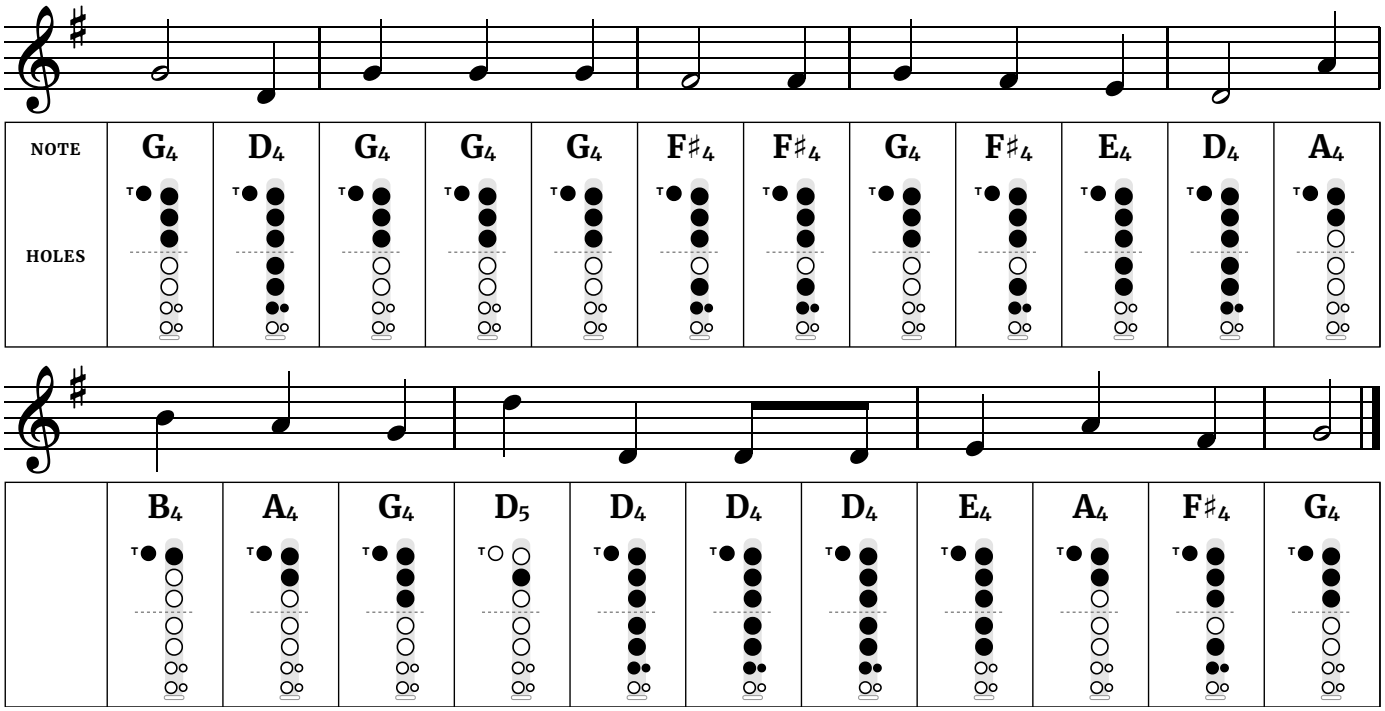
Free at thefingeringchart.com

We Wish You a Merry Christmas

Medium · Written in G major (sounds one octave higher) · 3/4 time · 8 notes, D4 to D5



We Wish You a Merry Christmas *(continued)*



Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**A4** – Left hand: thumb, 1, 2. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.

Tip: It moves quickly in three, with a jump of a sixth at the start of the second phrase and a drop of a full octave in the last phrase. Think of the landing note before you leave the first one.

The widest jump is an octave, down from D5 to D4 in line 4.

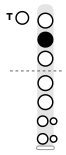
The busiest finger change is D5 to D4, where 7 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Music: English traditional (West Country). Words not shown.

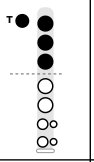
Deck the Halls

Harder · Written in G major (sounds one octave higher) · 4/4 time · 10 notes, F♯4 to G5

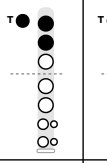


NOTE	D5	C5	B4	A4	G4	A4	B4	G4	A4	B4	C5	A4	B4	A4
HOLES														
WORDS	Deck	the	halls	with	boughs	of	hol-	ly,	Fa	la	la	la	la,	la



	G4	F♯4	G4	rest	D5	C5	B4	A4	G4	A4	B4	G4
												
	la	la	la!		'Tis	the	sea-	son	to	be	jol-	ly,



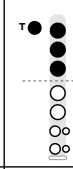
	A4	B4	C5	A4	B4	A4	G4	F♯4	G4	rest	A4	B4	C5	A4
														
	Fa	la	la	la	la,	la	la	la	la!		Don	we	now	our

Deck the Halls *(continued)*



NOTE	B4	C5	D5	A4	B4	C♯5	D5	E5	F♯5	G5	F♯5	E5	D5	D5	C5	B4	A4
HOLES																	
WORDS	gay	ap-	par-	el,	Fa	la	la,	la	la	la,	la	la	la!	Troll	the	an-	cient



	G4	A4	B4	G4	E5	E5	E5	E5	D5	C5	B4	A4	G4	
														*rest*
	Christ-	mas	car-	ol,	Fa	la	la	la	la,	la	la	la	la!	

Fingerings used in this song	
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C♯5** – Left hand: 1, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: thumb, 1. Right hand: nothing down.	**F♯5** – Left hand: half thumb, 1, 2, 3. Right hand: 2.
C5 – Left hand: thumb, 2. Right hand: nothing down.	**G5** – Left hand: half thumb, 1, 2, 3. Right hand: nothing down.

Tip: The third phrase climbs to the highest note of the carol in one long run of fa-las. Take a full breath before it and play it as one phrase.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

One note falls outside the key: C♯5 in line 4, fingered with left first finger and left second finger.

The widest jump is a sixth, up from G4 to E5 in line 5.

Words: Thomas Oliphant (1862), as revised in 1877. Music: Welsh traditional ("Nos Galan").

Free at thefingeringchart.com

Hark! The Herald Angels Sing

Harder · Written in G major (sounds one octave higher) · 4/4 time · 9 notes, D4 to E5



NOTE	D4	G4	G4	F♯4	G4	B4	B4	A4	D5	D5	D5	C5	B4	A4	B4
HOLES															
WORDS	Hark!	the	her-	ald	an-	gels	sing,	–	“Glo-	ry	to	the	new-	born	King;



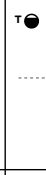
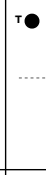
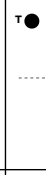
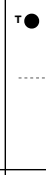
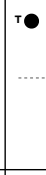
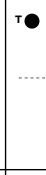
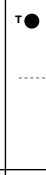
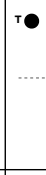
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	peace	on	earth,	and	mer-	cy	mild,	–	God	and	sin-	ners	rec-	on-	ciled!”



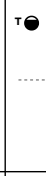
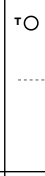
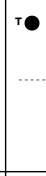
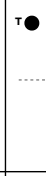
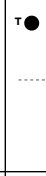
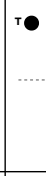
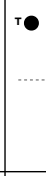
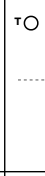
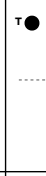
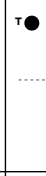
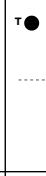
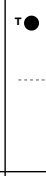
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	Joy-	ful,	all	ye	na-	tions,	rise,	–	join	the	tri-	umph	of	the	skies;	–

Hark! The Herald Angels Sing *(continued)*



NOTE	E5	E5	E5	D5	C5	B4	C5	A4	B4	C5	D5	G4	G4	A4	B4
HOLES															
WORDS	With	th′an-	gel-	ic	host	pro-	claim,	“Christ	is	–	born	in	Beth-	le-	hem!”



	E5	E5	E5	D5	C5	B4	C5	A4	B4	C5	D5	G4	G4	A4	G4
															
	Hark!	the	her-	ald	an-	gels	sing,	“Glo-	ry	–	to	the	new-	born	King!”

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**D5** – Left hand: 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	

Tip: It is long, with five phrases and no rests to speak of. Breathe at the commas in the words, and save air for the last two phrases, which sit highest.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is an octave, up from D4 to D5 in line 3.

The busiest finger change is D4 to D5, where 7 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

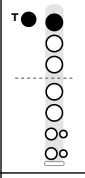
Words: Charles Wesley (1739), altered by George Whitefield. Music: Felix Mendelssohn (1840).

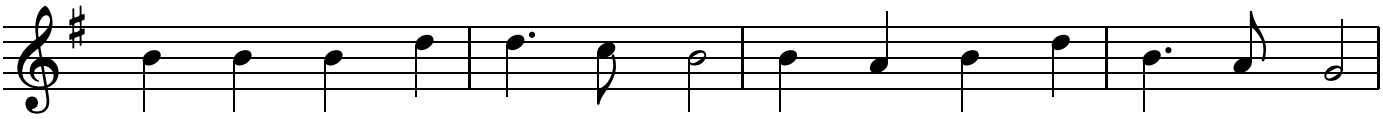
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Angels We Have Heard on High

Harder · Written in G major (sounds one octave higher) · 4/4 time · 7 notes, D4 to E5



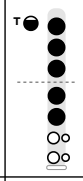
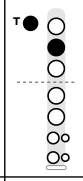
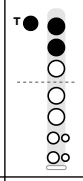
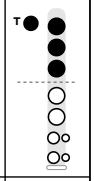
NOTE	B4	B4	B4	D5	D5	C5	B4	B4	A4	B4	D5	B4	A4	G4
HOLES														
WORDS	An-	gels	we	have	heard	on	high	sweet-	ly	sing-	ing	o'er	the	plains,



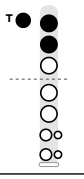
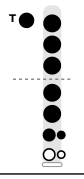
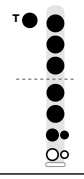
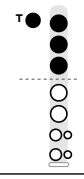
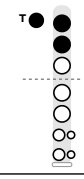
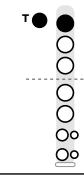
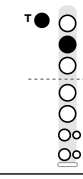
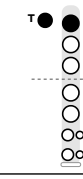
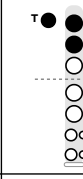
	B4	B4	B4	D5	D5	C5	B4	B4	A4	B4	D5	B4	A4	G4
														
	And	the	moun-	tains	in	re-	ply	ech-	o-	ing	their	joy-	ous	strains.

Angels We Have Heard on High *(continued)*



NOTE	D5	E5	D5	C5	B4	C5	D5	C5	B4	A4	B4	C5	B4	A4	G4
HOLES															
WORDS	Glo–	–	–	–	–	–	–	–	–	–	–	–	–	–	–



	A4	D4	D4	G4	A4	B4	C5	B4	A4	G4
										
	–	ri-	a	in	ex-	cel-	sis	De-	–	o!

Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: thumb, 1. Right hand: nothing down.	

Tip: The Gloria run is the hard part: 16 notes on one syllable. Slur it, learn it slowly in groups of four, and take a full breath just before it starts.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a fifth, down from A4 to D4 in line 4.

The busiest finger change is D5 to E5, where 5 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

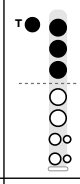
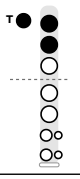
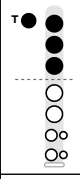
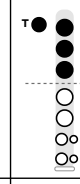
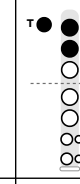
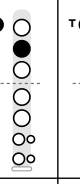
Words: James Chadwick (1862), after the French carol "Les Anges dans nos campagnes". Music: "Gloria", French traditional. The Gloria is printed once, as in the 1891 Parish Choir setting.

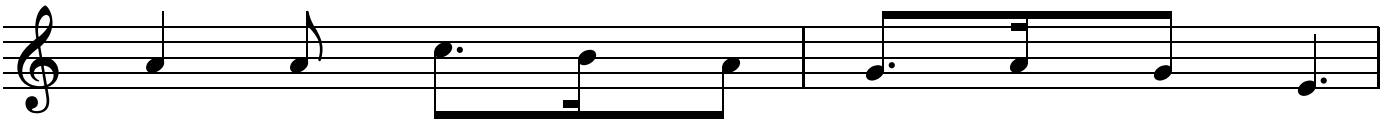
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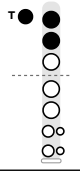
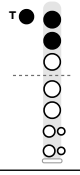
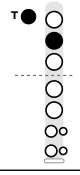
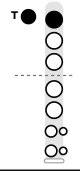
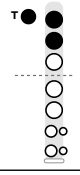
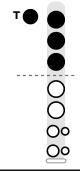
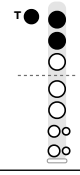
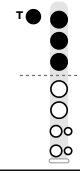
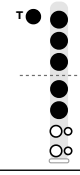
Silent Night

Harder · Written in C major (sounds one octave higher) · 6/8 time · 11 notes, C4 to F5

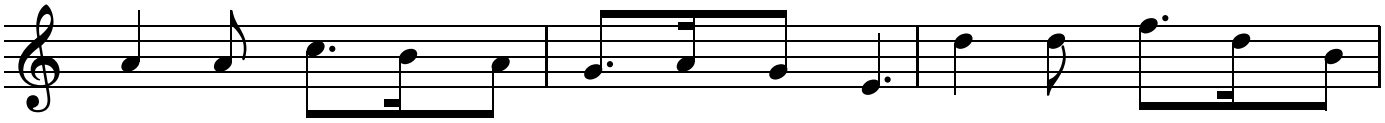


NOTE	G4	A4	G4	E4	G4	A4	G4	E4	D5	D5	B4	C5	C5	G4
HOLES														
WORDS	Si-	lent	night,	–	ho-	ly	night,	–	All	is	calm,	all	is	bright,

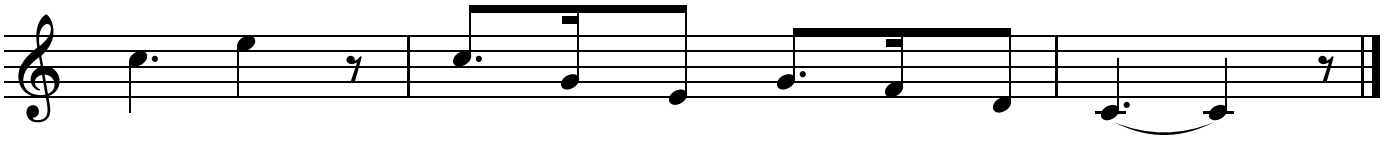


	A4	A4	C5	B4	A4	G4	A4	G4	E4
									
	'Round	yon	vir-	gin	moth-	er	and	child,	–

Silent Night *(continued)*



NOTE	A_4	A_4	C_5	B_4	A_4	G_4	A_4	G_4	E_4	D_5	D_5	F_5	D_5	B_4
HOLES														
WORDS	Ho-	ly	in-	fant	so	ten-	der	and	mild,	Sleep	in	heav-	en-	ly



	C_5	E_5		C_5	G_4	E_4	G_4	F_4	D_4	C_4	C_4	
	peace,	–	*rest*	Sleep	–	in	heav-	en-	ly	peace.	–	*rest*

Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**D5** – Left hand: 2. Right hand: nothing down.
F4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 3.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	

Tip: This has the widest range of the Christmas songs and the slowest tempo. The work is in the air, not the fingers: play each phrase in one breath and keep the long notes steady to the very end.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a minor seventh, up from E4 to D5 in line 3.

The busiest finger change is D5 to F5, where 6 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

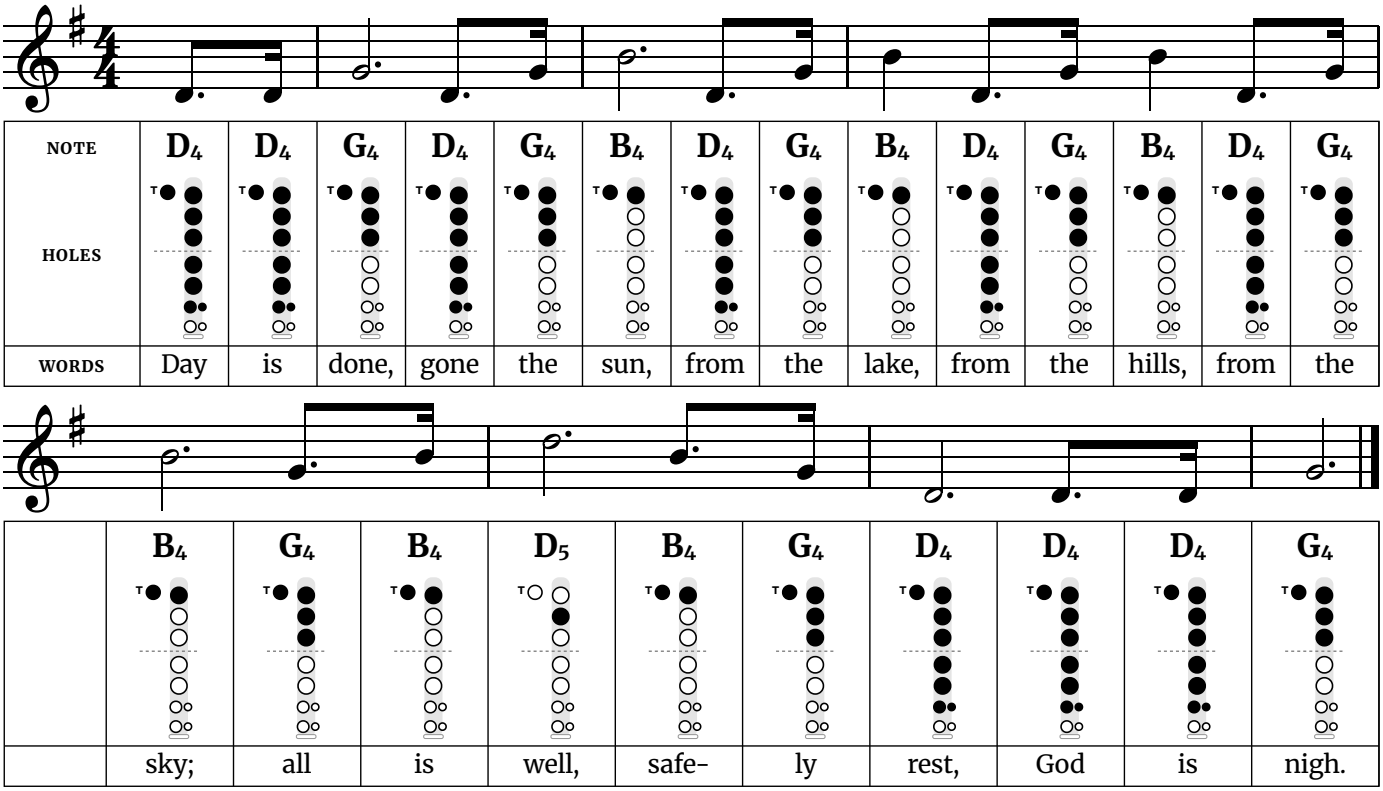
Words: Joseph Mohr (1816), English by John Freeman Young (1859). Music: Franz Xaver Gruber (1818).

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Patriotic Songs

Taps

Easy · Written in G major (sounds one octave higher) · 4/4 time · 4 notes, D4 to D5



Fingerings used in this song
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.
D5 – Left hand: 2. Right hand: nothing down.

Tip: Taps is played slowly and freely, so let each long note ring for its full length before you move on. Keep the short pickup notes light, keep the volume steady through each held note, and don't hurry it.

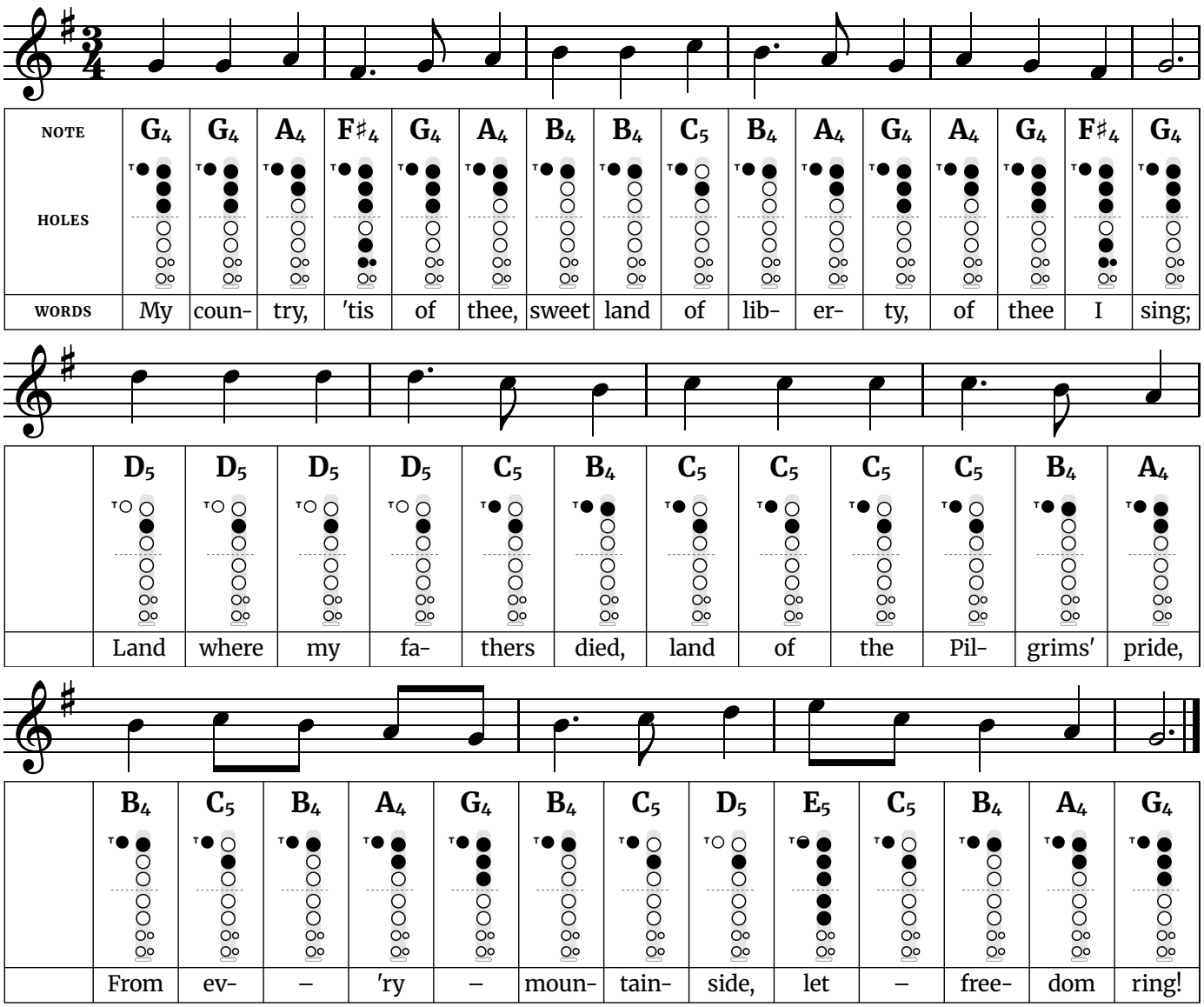
The widest jump is a sixth, down from B4 to D4 in line 1.

The busiest finger change is B4 to D4, where 6 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Music: arranged by Daniel Butterfield (1862). Words: traditional, not official.

My Country, 'Tis of Thee

Easy · Written in G major (sounds one octave higher) · 3/4 time · 7 notes, F♯4 to E5



Fingerings used in this song	
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
B4 – Left hand: thumb, 1. Right hand: nothing down.	

Tip: This is a slow waltz with three beats to a bar. The dotted quarter and eighth pairs ("'tis of", "lib-er") are the main rhythm, so count them carefully. Give the last note of each phrase all three beats.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a fifth, up from G4 to D5 in line 2.

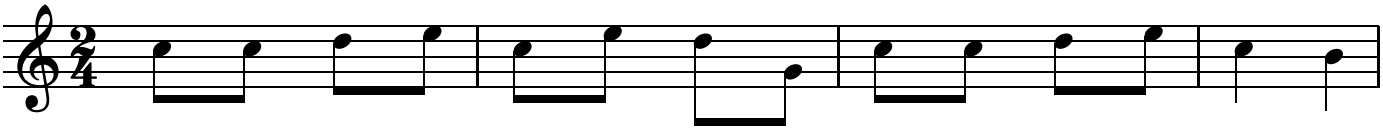
Words: Samuel Francis Smith (1831). Music: the tune of "God Save the King" (anonymous, 1740s).

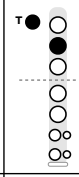
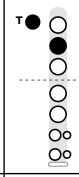
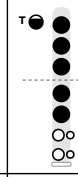
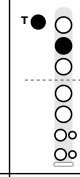
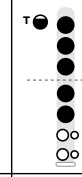
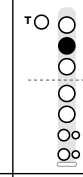
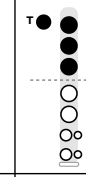
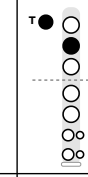
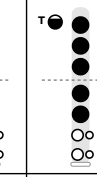
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Patriotic Songs

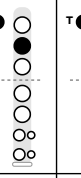
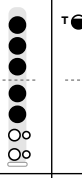
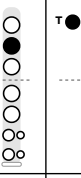
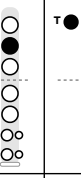
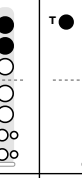
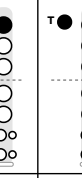
Yankee Doodle

Easy · Written in C major (sounds one octave higher) · 2/4 time · 9 notes, E4 to F5

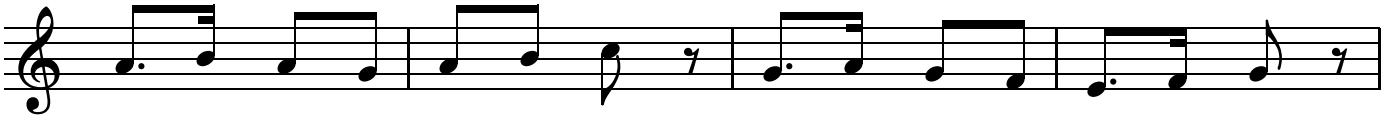


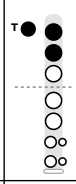
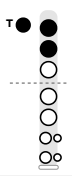
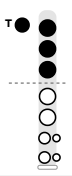
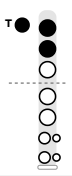
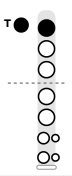
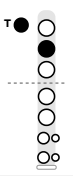
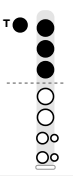
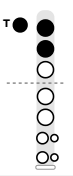
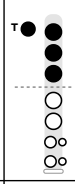
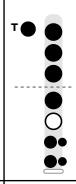
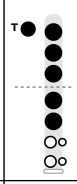
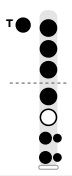
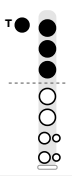
NOTE	C5	C5	D5	E5	C5	E5	D5	G4	C5	C5	D5	E5	C5	B4
HOLES														
WORDS	Yan-	kee	Doo-	dle	went	to	town,	a-	rid-	ing	on	a	po-	ny;

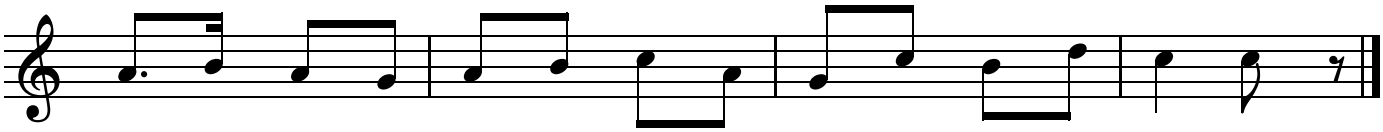


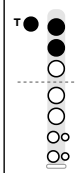
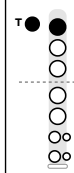
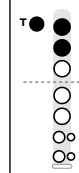
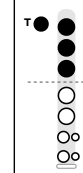
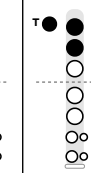
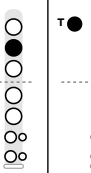
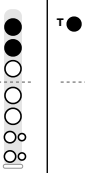
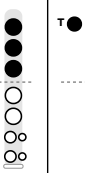
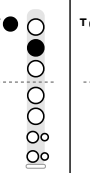
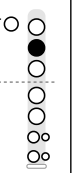
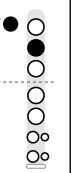
	C5	C5	D5	E5	F5	E5	D5	C5	B4	G4	A4	B4	C5	C5	
															*rest*
	Stuck	a	fea-	ther	in	his	cap	and	called	it	mac-	a-	ro-	ni.	

Yankee Doodle *(continued)*



NOTE	A4	B4	A4	G4	A4	B4	C5	rest	G4	A4	G4	F4	E4	F4	G4	rest
HOLES																
WORDS	Yan-	kee	Doo-	dle,	keep	it	up,		Yan-	kee	Doo-	dle	dan-	–	dy,	



	A4	B4	A4	G4	A4	B4	C5	A4	G4	C5	B4	D5	C5	C5	rest
															
	Mind	the	mu-	sic	and	the	step,	and	with	the	girls	be	han-	dy.	

Fingerings used in this song	
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
F4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.	**D5** – Left hand: 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**F5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 3.
B4 – Left hand: thumb, 1. Right hand: nothing down.	

Tip: The verse moves in steady eighth notes. Tongue every note separately and keep them even, and keep the dotted pairs in the chorus short-long-short, like a march.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

The widest jump is a fifth, down from D5 to G4 in line 1.

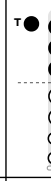
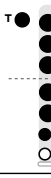
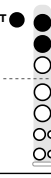
The busiest finger change is E5 to C5, where 6 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Music: traditional (known by the 1750s). Words: traditional verse; chorus as printed in The Everyday Song Book (1927).

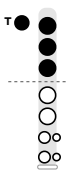
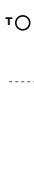
America the Beautiful

Medium · Written in C major (sounds one octave higher) · 4/4 time · 10 notes, D4 to E5

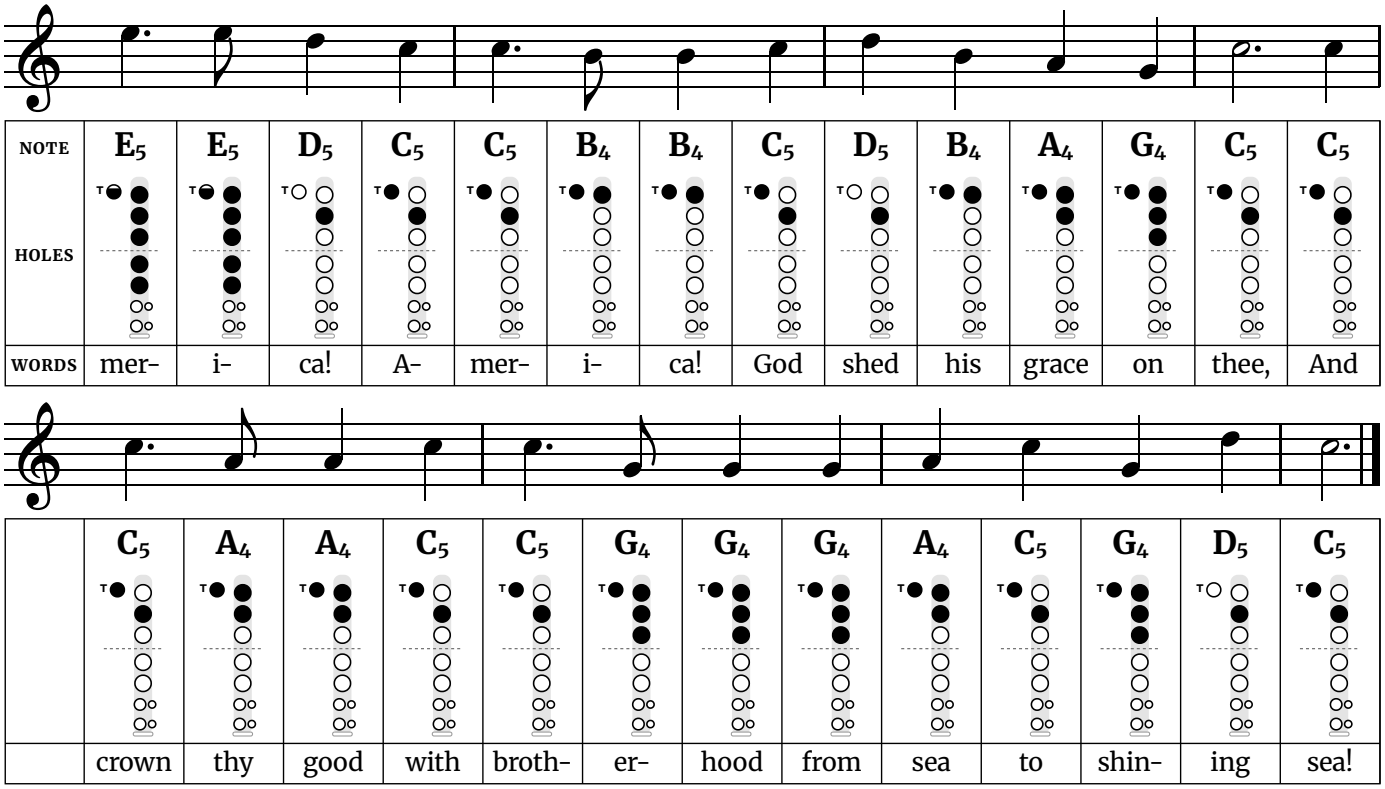


NOTE	G4	G4	E4	E4	G4	G4	D4	D4	E4	F4	G4	A4	B4	G4	G4
HOLES															
WORDS	O	beau-	ti-	ful	for	spa-	cious	skies,	for	am-	ber	waves	of	grain,	For



	G4	E4	E4	G4	G4	D4	D4	D5	C♯5	D5	E5	A4	D5	G4
														
	pur-	ple	moun-	tain	maj-	es-	ties	a-	bove	the	fruit-	ed	plain!	A-

America the Beautiful *(continued)*



Fingerings used in this song	
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
F4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.	**C♯5** – Left hand: 1, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.

Tip: Every phrase starts with the same short-long pattern (“O beau-ti-ful”). Keep the eighth note short, then breathe at the end of each phrase so the next one starts on time.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

One note falls outside the key: C♯5 in line 2, fingered with left first finger and left second finger.

The widest jump is an octave, up from D4 to D5 in line 2.

Words: Katharine Lee Bates (1895, revised 1911). Music: “Materna” by Samuel A. Ward (1882).

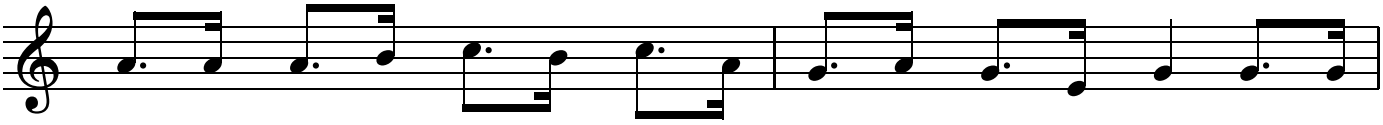
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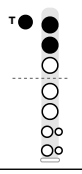
Battle Hymn of the Republic

Medium · Written in C major (sounds one octave higher) · 4/4 time · 8 notes, E4 to E5

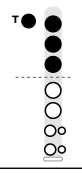


NOTE	G4	G4	G4	G4	F4	E4	G4	C5	D5	E5	E5	E5	D5	C5	C5	B4
HOLES																
WORDS	Mine	eyes	have	seen	the	glo-	ry	of	the	com-	ing	of	the	Lord;	He	is

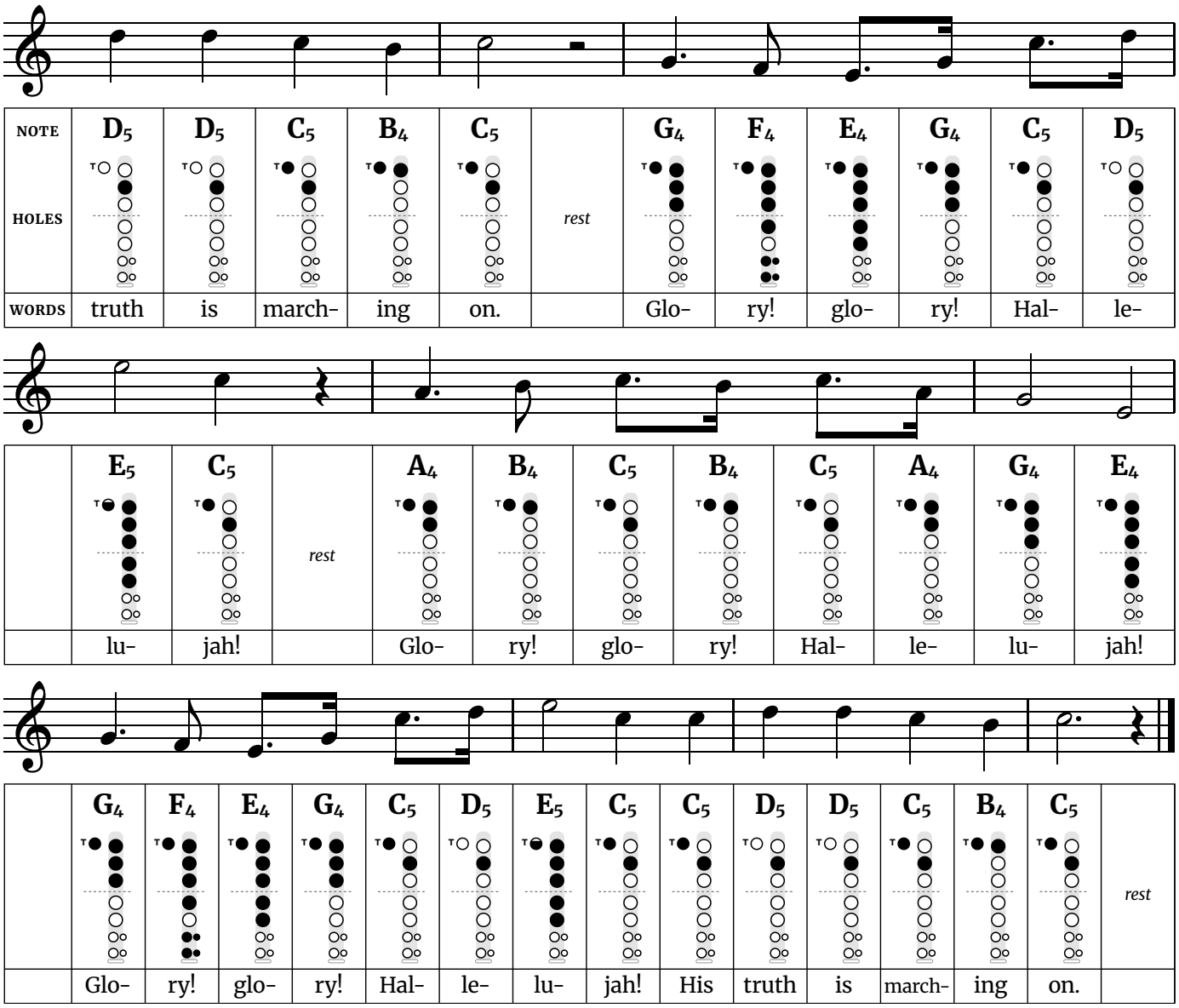


	A4	A4	A4	B4	C5	B4	C5	A4	G4	A4	G4	E4	G4	G4	G4
															
	tram-	pling	out	the	vin-	tage	where	the	grapes	of	wrath	are	stored;	He	hath



	G4	G4	G4	F4	E4	G4	C5	D5	E5	E5	E5	D5	C5	C5
														
	loosed	the	fate-	ful	light-	ning	of	His	ter-	ri-	ble	swift	sword;	His

Battle Hymn of the Republic *(continued)*



Fingerings used in this song	
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
F4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**D5** – Left hand: 2. Right hand: nothing down.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.

Tip: The verse is almost all dotted-eighth and sixteenth pairs. Make the long note of each pair three times as long as the short one, not a lazy swing. Then let the Glory, glory, hallelujah chorus broaden out.

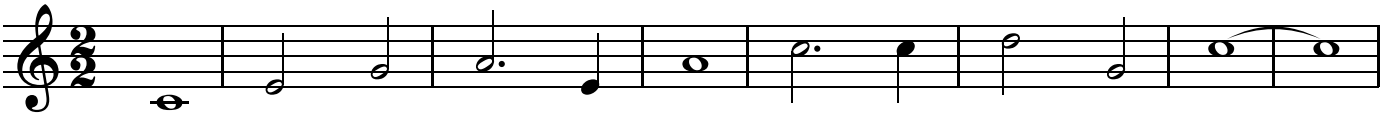
Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

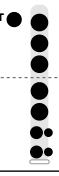
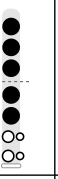
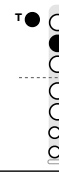
The busiest finger change is E5 to C5, where 6 holes move at once. Practice that pair slowly on its own until both notes speak cleanly.

Words: Julia Ward Howe (1861). Music: "John Brown's Body", from a camp-meeting tune credited to William Steffe (1856).

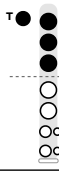
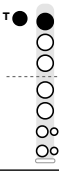
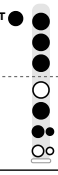
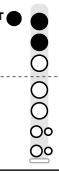
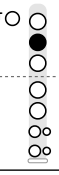
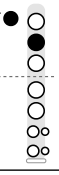
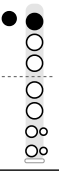
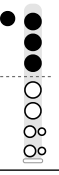
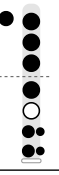
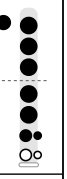
Anchors Aweigh

Harder · Written in C major (sounds one octave higher) · 2/2 time · 11 notes, C4 to E5

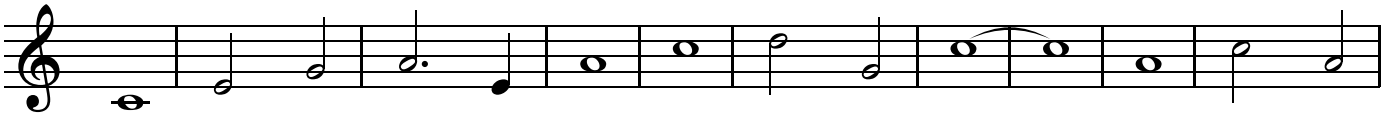


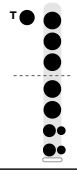
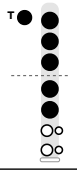
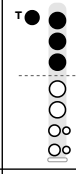
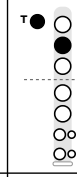
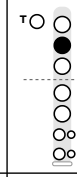
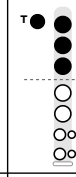
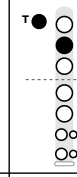
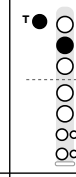
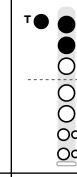
NOTE	C4	E4	G4	A4	E4	A4	C5	C5	D5	G4	C5	C5
HOLES												
WORDS	An-	chors	a-	weigh,	my	boys,	An-	–	chors	a-	weigh!	–



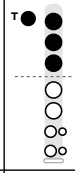
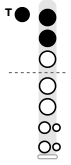
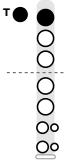
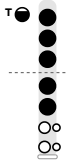
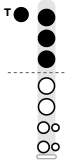
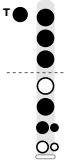
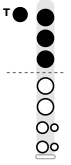
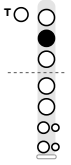
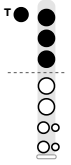
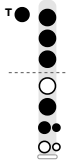
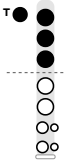
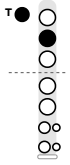
	A4	C5	A4	G4	A4	B4	C5	F♯4	A4	D5	C5	B4	G4	F4	D4
															
	Fare-	well	to	col-	lege	joys,	we	sail	at	break	of	day-	ay-	ay-	ay.

Anchors Aweigh *(continued)*



NOTE	C_4	E_4	G_4	A_4	E_4	A_4	C_5	D_5	G_4	C_5	C_5	A_4	C_5	A_4
HOLES														
WORDS	Through	our	last	night	on	shore,	drink	to	the	foam,	–	Un-	til	we



	G_4	A_4	B_4	C_5	E_5		G_4	$F\sharp_4$	G_4	D_5		G_4	$F\sharp_4$	G_4	C_5	C_5
						*rest*					*rest*					
	meet	once	more,	here's	wish-		ing	you	a	hap-		py	voy-	age	home!	–

Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4.	**A4** – Left hand: thumb, 1, 2. Right hand: nothing down.
D4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3.	**B4** – Left hand: thumb, 1. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
F4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 3, 4.	**D5** – Left hand: 2. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	

Tip: It is a march counted in two big beats per bar, so the whole notes are long. Hold "boys", "aweigh" and "foam" for their full length. Then tongue the quick notes near the end ("here's wishing you a happy voyage") lightly.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

One note falls outside the key: F♯4 in line 2, fingered with thumb hole, left first finger, left second finger, left third finger, right second finger and right third finger (both small holes).

The widest jump is a sixth, down from E5 to G4 in line 4.

Music: Charles A. Zimmermann (1906). Words of this verse: 1926 revision of Alfred Hart Miles's 1906 lyrics.

Free at thefingeringchart.com

The Star-Spangled Banner

Harder · Written in C major (sounds one octave higher) · 3/4 time · 11 notes, C4 to G5



NOTE	G4	E4	C4	E4	G4	C5	E5	D5	C5	E4	F♯4	G4	G4	G4
HOLES														
WORDS	O	–	say,	can	you	see,	by	the	dawn's	ear-	ly	light,	What	so



	E5	D5	C5	B4	A4	B4	C5	C5	G4	E4	C4	G4	E4
	proud-	ly	we	hailed	at	the	twi-	light's	last	gleam-	ing?	Whose	broad

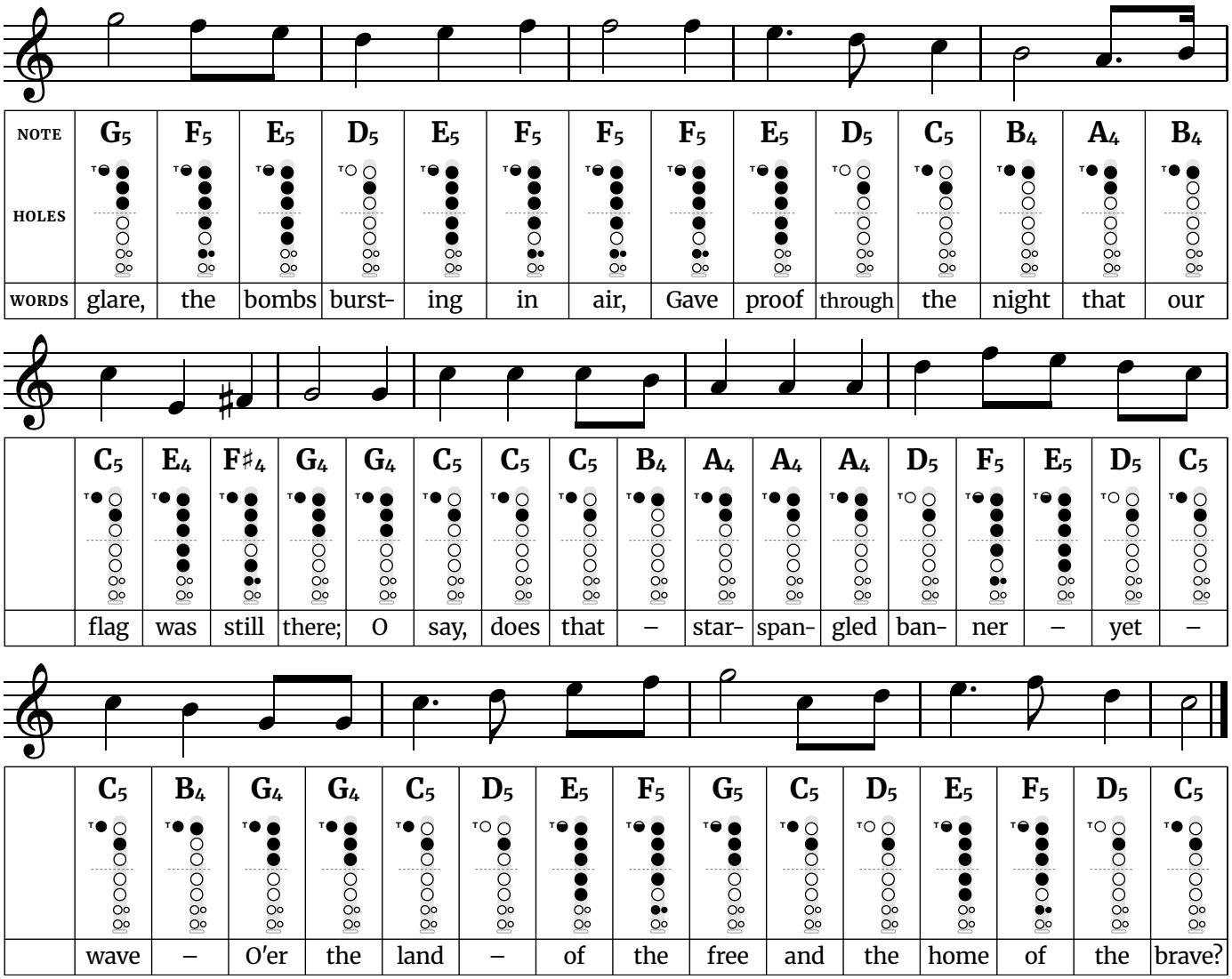


	C4	E4	G4	C5	E5	D5	C5	E4	F♯4	G4	G4	G4	E5	D5	C5
	stripes	and	bright	stars,	through	the	per-	il-	ous	fight,	O'er	the	ram-	parts	we



	B4	A4	B4	C5	C5	G4	E4	C4	E5	E5	E5	F5	G5
	watched,	were	so	gal-	lant-	ly	stream-	ing?	And	the	rock-	ets'	red

The Star-Spangled Banner *(continued)*



Fingerings used in this song	
C4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2, 3, 4.	**C5** – Left hand: thumb, 2. Right hand: nothing down.
E4 – Left hand: thumb, 1, 2, 3. Right hand: 1, 2.	**D5** – Left hand: 2. Right hand: nothing down.
F♯4 – Left hand: thumb, 1, 2, 3. Right hand: 2, 3.	**E5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 2.
G4 – Left hand: thumb, 1, 2, 3. Right hand: nothing down.	**F5** – Left hand: half thumb, 1, 2, 3. Right hand: 1, 3.
A4 – Left hand: thumb, 1, 2. Right hand: nothing down.	**G5** – Left hand: half thumb, 1, 2, 3. Right hand: nothing down.
B4 – Left hand: thumb, 1. Right hand: nothing down.	

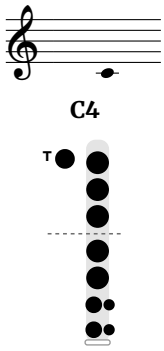
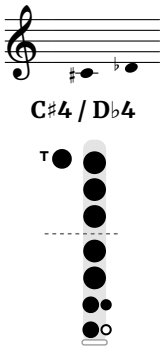
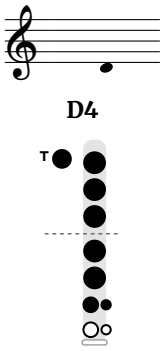
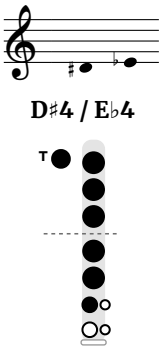
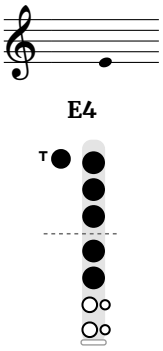
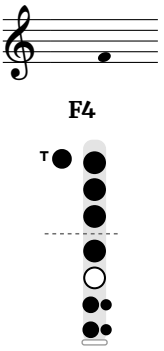
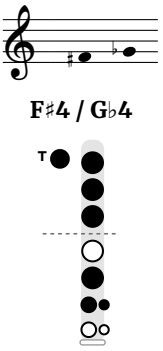
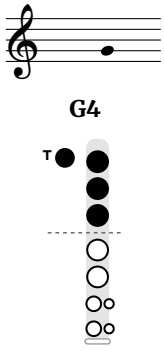
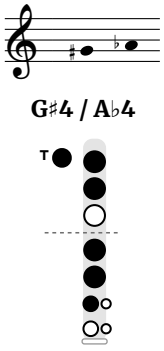
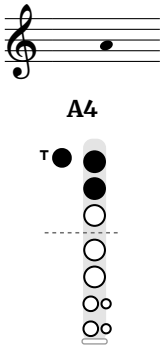
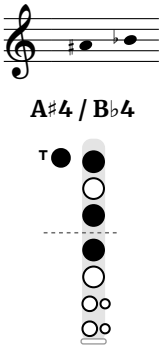
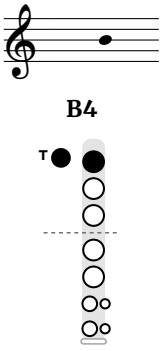
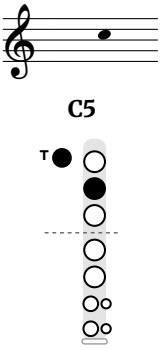
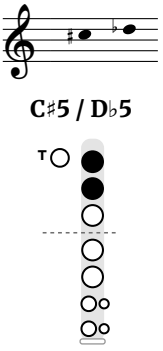
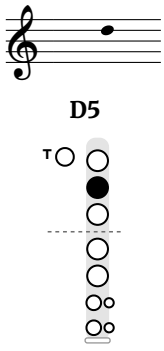
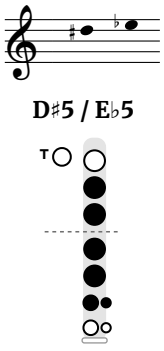
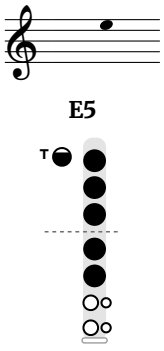
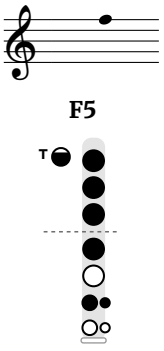
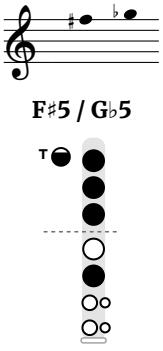
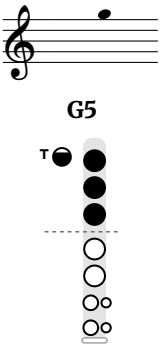
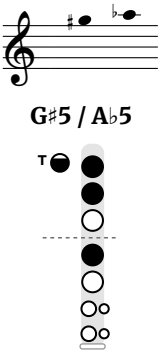
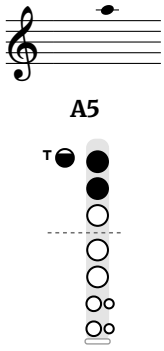
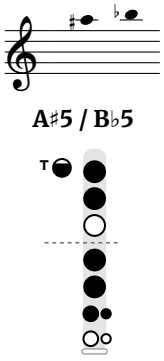
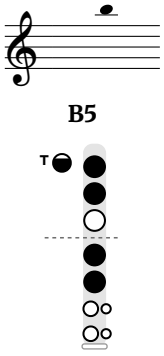
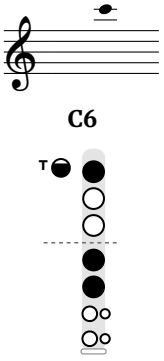
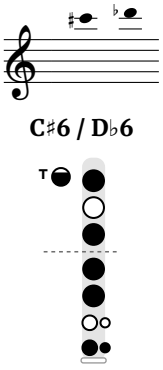
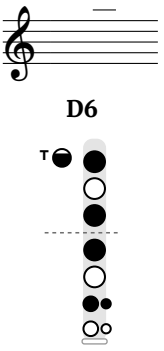
Tip: The anthem covers the widest range of the patriotic songs, so practice the high part ("And the rockets' red glare") and the last phrase slowly before playing it straight through. Take a full breath before each of those phrases.

Thumb: for E5 and up, pinch the thumb so the nail opens a small gap at the top of the hole.

One note falls outside the key: F♯4 in line 1, fingered with thumb hole, left first finger, left second finger, left third finger, right second finger and right third finger (both small holes).

Words: Francis Scott Key (1814). Music: "To Anacreon in Heaven" by John Stafford Smith (c. 1773). Service version of 1918.

Every Note at a Glance

 C4	 C♯4 / D♭4	 D4	 D♯4 / E♭4	 E4	 F4	 F♯4 / G♭4
 G4	 G♯4 / A♭4	 A4	 A♯4 / B♭4	 B4	 C5	 C♯5 / D♭5
 D5	 D♯5 / E♭5	 E5	 F5	 F♯5 / G♭5	 G5	 G♯5 / A♭5
 A5	 A♯5 / B♭5	 B5	 C6	 C♯6 / D♭6	 D6	Soprano recorder, baroque fingering. Written pitch; it sounds an octave higher. Black: cover the hole. White: leave it open. Thumb with a gap at the top: pinch it.