

LONDON BRIDGES

Page 4

THE FARMER IN THE DELL

Page 6

THOU STAYEST WITHIN MY HEART

Page 9 Waltz 3/4 Time

COLLEGE SONG

Page 12

OLD BLACK JOE

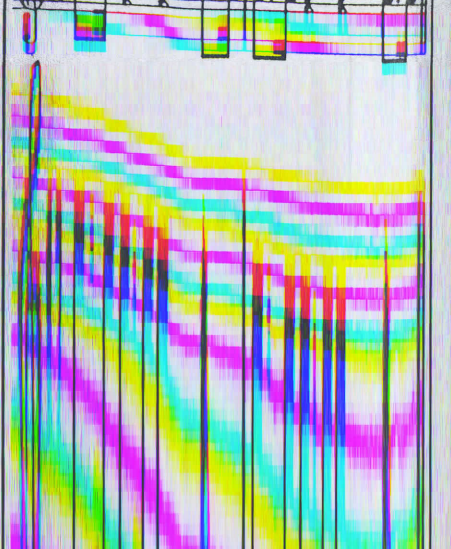
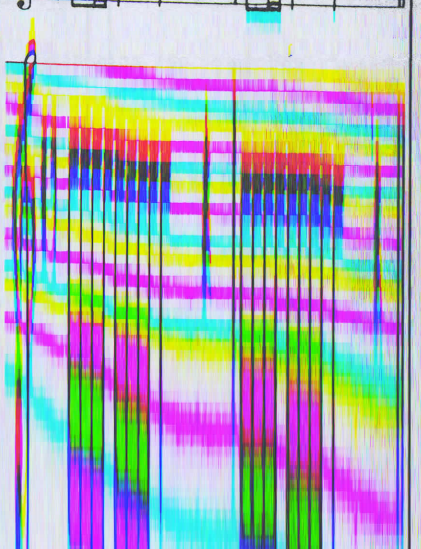
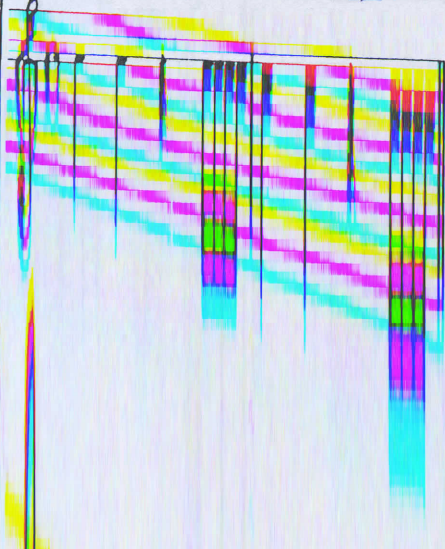
Page 24

POLLY WOLLY DOODLE

Page 27

MERRILY WE ROLL ALONG

Page 30



CHART

Rhythm Practice

LITTLE BROWN JUG
Page 15

Musical notation for 'Little Brown Jug' on page 15, consisting of 12 staves of music in 2/4 time.

**WHILE STROLLING IN THE PARK
ONE DAY**
Page 18

Musical notation for 'While Strolling in the Park One Day' on page 18, consisting of 12 staves of music in 2/4 time.

BILLY BOY
Page 21

Musical notation for 'Billy Boy' on page 21, consisting of 12 staves of music in 2/4 time.

LIGHTLY ROW
Alla Breve C (Cut Time)
Page 33

Musical notation for 'Lightly Row' on page 33, consisting of 12 staves of music in cut time.

THREE BLIND MICE
 $\frac{6}{8}$ Time
Page 35

Musical notation for 'Three Blind Mice' on page 35, consisting of 12 staves of music in 6/8 time.

VIVE LA CAMPAGNE
 $\frac{9}{8}$ Time
Page 37

Musical notation for 'Vive La Campagne' on page 37, consisting of 12 staves of music in 9/8 time.

LIGHTLY ROW
Syncopation
Page 39

Musical notation for 'Lightly Row' on page 39, featuring syncopation, consisting of 12 staves of music in cut time.

CHROMATIC FINGERING CHART

Chromatic fingering chart for the C major scale, showing ascending and descending patterns for each note from F# to E. Fingerings are indicated by numbers 1-4 and 'or' for alternative fingerings.

DIATONIC SCALE

Diatonic scale for the C major scale, showing the sequence of notes G through C with fingerings (1-4) for ascending and (4-1) for descending.

MAJOR AND THEIR RELATIVE MINOR (Harmonic) SCALES ASCENDING

Scale of C major	A minor Relative to C major	G major	E minor Relative to G major
D major	B minor Relative to D major	A major	F# minor Relative to A major
E major	C# minor Relative to E major	B major	G# minor Relative to B major
F# major	D# minor Relative to F# major	F major	D minor Relative to F major
Bb major	G minor Relative to Bb major	Eb major	C minor Relative to Eb major
Ab major	F minor Relative to Ab major	Db major	Bb minor Relative to Db major
Gb major	Fb minor Relative to Gb major	Eb minor Relative to Gb major	

- Harmonic Minor Scales = (1) Maintains the same key signature as its relative major.
 (2) Starts on the 6th tone of its relative major scale.
 (3) The 7th note is raised a semi-tone (half step) in ascending.
 (4) Is the same ascending and descending.
- Melodic Minor Scales = — as found on page 8, 11, 14, 17, 20, 23, 26, 29, 32.
 (1) Maintains the same key signature as its relative major.
 (2) Starts on the 6th tone of its relative major scale.
 (3) The 6th and 7th steps are raised a semi-tone (half step) in ascending.
 (4) The 6th and 7th steps are then lowered back a semi-tone (half step) in descending.

SECTION ONE

Basic Fundamentals

Whole note \circ = 4 counts
 Whole rest — = 4 counts
 Memorize names, notes, and fingering
 To start each tone use syllable "too"

1 "Too"
 Count 1 2 3 4 1 2 3 4 "Too"

2 (1)
 "Too"

3 (1/2)
 "Too"

4 (1/3)
 "Too"

5 (0)
 "Too"

6 (0) (1) (1) (0)
 "Too" F F G

7 (1) (1/2) (1/2) (1)
 "Too" E E F

8 (1/2) (1/2) (1/2) (1/2)
 "Too" D D E

9 (1/3) (0) (1/3) (0)
 "Too" C D C

10 (0) (1/3) (0) (1/3) (1/2) (1/3)
 "Too" D C D E D

11 (1/2) (1) (1/2) (1) (0) (1)
 "Too" F E F G F

12 (0) (1) (0) (1) (1/2) (1)
 "Too" F G F E F

C = G Clef
 C = $\frac{4}{4}$ (four quarter) rhythm. Four counts to each measure.
 Indicated fingering = Valve combinations: — (1) = first valve; $(\frac{1}{2})$ = 1st and 2nd valves; $(\frac{1}{3})$ = 1st and 3rd valves.
 v = Breath mark = advisable place to take a breath.
 ||: || = Repeat Sign = Measures enclosed within "Repeat Sign" are to be played TWICE.

Half note $d = 2$ counts
Half rest $\text{—} = 2$ counts

13

E D E E D C

14

C D C E F E D C

15

E F G F E D

16

Slowly

Count 1 2 3 4

17

18

19

20

21

Count 1 2 3 4

22

23

24

— = Half Rest is similar in appearance to the Whole Rest (—). It's value is two (2) silent counts and is placed on top of the third line.

MARY HAD A LITTLE LAMB

25 Musical notation for the first line, starting with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes.

HYMN

26 Musical notation for the second line, starting with a treble clef and a 4/4 time signature. The melody consists of quarter notes. The name 'PLEYEL' is written at the end of the line.

LIGHTLY ROW

27 Musical notation for the third line, starting with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes.

GAILY THE TROUBADOUR

28 Musical notation for the fourth line, starting with a treble clef and a 4/4 time signature. The melody consists of quarter notes. Below the staff, it says '4/4 Time = C four beats to each measure'.

ODE TO JOY

29 Musical notation for the fifth line, starting with a treble clef and a common time signature (C). The melody consists of quarter notes. The name 'BEETHOVEN 1770 - 1827' is written at the end of the line.

ROUND THE MULBERRY BUSH

30 Musical notation for the sixth line, starting with a treble clef and a 4/4 time signature. The melody consists of quarter notes.

DIDDLE, DIDDLE DUMPLING

31 Musical notation for the seventh line, starting with a treble clef and a common time signature (C). The melody consists of quarter notes.

EXCERPT

32 Musical notation for the eighth line, starting with a treble clef and a common time signature (C). The melody consists of quarter notes. The name 'MOZART 1756 - 1791 (mo-Isart)' is written at the end of the line.

HYMN

33 Musical notation for the ninth line, starting with a treble clef and a common time signature (C). The melody consists of quarter notes. The name 'DECIUS 1540' is written at the end of the line.

HOME SWEET HOME

34 Musical notation for the tenth line, starting with a treble clef and a 4/4 time signature. The melody consists of quarter notes. Above the first measure, there is a circled '1/2' and below it, 'A new note'.

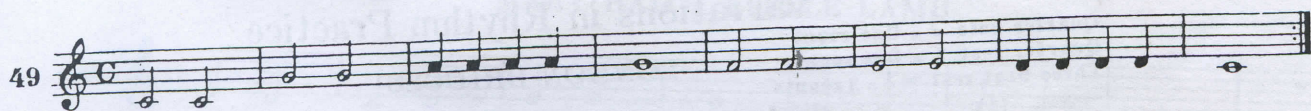
LA MARSEILLAISE

35 Musical notation for the eleventh line, starting with a treble clef and a common time signature (C). The melody consists of quarter notes. The name 'FRENCH TRADITIONAL' is written at the end of the line.

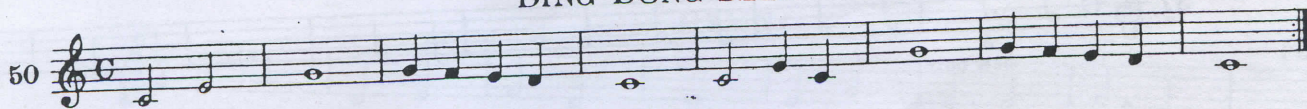
OH SUSANNA

36 Musical notation for the twelfth line, starting with a treble clef and a 4/4 time signature. The melody consists of quarter notes. Above the first measure, there is a circled '1/2' and below it, 'A new note'.

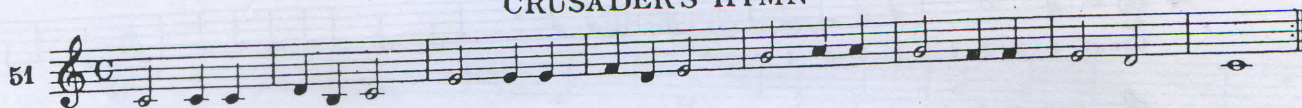
BA BA BLACK SHEEP



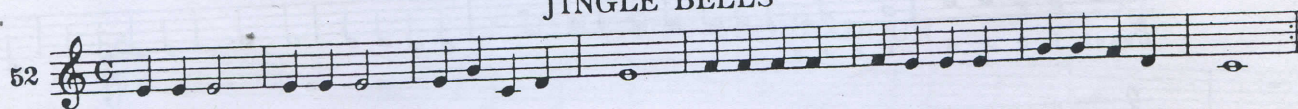
DING DONG BELL



CRUSADER'S HYMN



JINGLE BELLS



MY OLD KENTUCKY HOME



ABIDE WITH ME



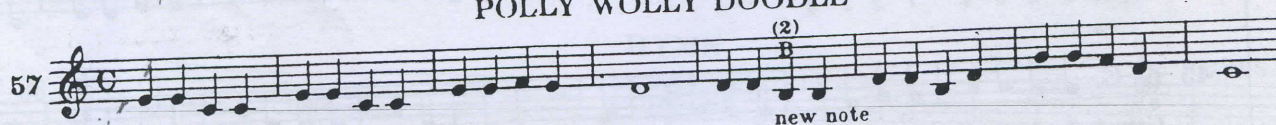
TWINKLE, TWINKLE LITTLE STAR



GERMAN FOLK SONG



POLLY WOLLY DOODLE



LET ALL MEN PRAISE THE LORD



FLEMISH MELODY



HANSEL AND GRETEL



LITTLE SALLY WATERS

FOLK SONG

73 Merrily

Musical notation for 'Little Sally Waters' in G major, 2/4 time, starting on a treble clef. The melody is simple and cheerful, consisting of eighth and quarter notes.

REJOICE

SCHUMANN 1810 - 1856
(shoo-mahn)

74 Grandioso (Pompously)
(grahn-dee-o-so)

Musical notation for 'Rejoice' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Grandioso (Pompously)'. The melody features a prominent dotted quarter note followed by an eighth note.

SLEEP BABY SLEEP

ANONYMOUS

75 Moderato

Musical notation for 'Sleep Baby Sleep' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Moderato'. The melody is a simple, lullaby-like tune.

HAND ME DOWN MY WALKING CANE

FOLK SONG

76 Spirited

Musical notation for 'Hand Me Down My Walking Cane' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Spirited'. The melody is more rhythmic and energetic.

SONATINA

MOZART 1756 - 1791
(mo-tsart)

77 Slowly

Musical notation for 'Sonatina' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Slowly'. The melody is gentle and melodic.

ACADEMIC FESTIVAL OVERTURE

BRAHMS 1833 - 1897
(brahmz)

78 Brightly

Musical notation for 'Academic Festival Overture' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Brightly'. The melody is lively and rhythmic.

SERENADE

R. DRIGO

79 Dolce (sweetly)
(dohl'-chek)

Musical notation for 'Serenade' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Dolce (sweetly)'. The melody is soft and romantic.

ALOUETTE

FRENCH TRADITIONAL

80 Brightly

Musical notation for 'Alouette' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Brightly'. The melody is light and bouncy.

HARK THE HERALD ANGELS SING

MENDELSSOHN 1809 - 1847
(men-dels-sohn)

81 Moderato (moderate tempo)

Musical notation for 'Hark the Herald Angels Sing' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Moderato (moderate tempo)'. The melody is grand and majestic.

LONG, LONG AGO

BAYLY

82 Andante (moderately slow)
(ahn-dahn'-teh)

Musical notation for 'Long, Long Ago' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Andante (moderately slow)'. The melody is slow and nostalgic.

DE CAMPTOWN RACES

FOSTER 1824 - 1864

83 Gleefully

Musical notation for 'De Camptown Races' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Gleefully'. The melody is very lively and rhythmic.

AUGUSTINE

FOLK SONG

84 Joyfully

Musical notation for 'Augustine' in G major, 2/4 time, starting on a treble clef. The tempo is marked 'Joyfully'. The melody is cheerful and rhythmic.

) Breath mark
 > Accent = Emphasis or stress upon the accented note.
 p = Piano (pee-ah'-no) = softly.
 f = Forte (for'-teh) = loudly.

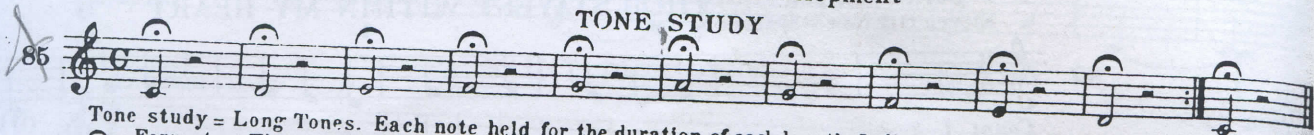
mf = Mezzo forte (med'-so for'-teh) = medium loud.
 mp = Mezzo piano (med'-so pee-ah'-no) = medium softly.
 Staccato = Distinct, separated, crisp in a detached style.

SECTION FOUR

KEY of C MAJOR

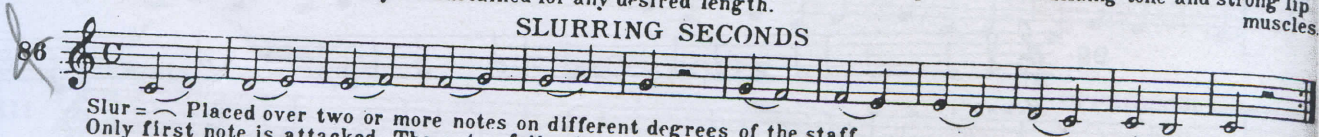
Lip, Finger, and Breath Development

TONE STUDY

85 

Tone study = Long Tones. Each note held for the duration of each breath. Indispensable for building tone and strong lip muscles.
 ◡ = Fermata = The tone may be sustained for any desired length.

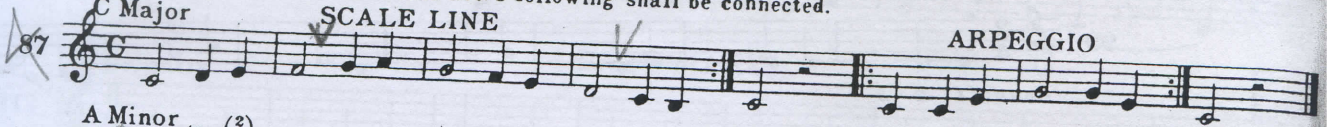
SLURRING SECONDS

86 

Slur = ◡ Placed over two or more notes on different degrees of the staff. Only first note is attacked. The notes following shall be connected.

C Major SCALE LINE

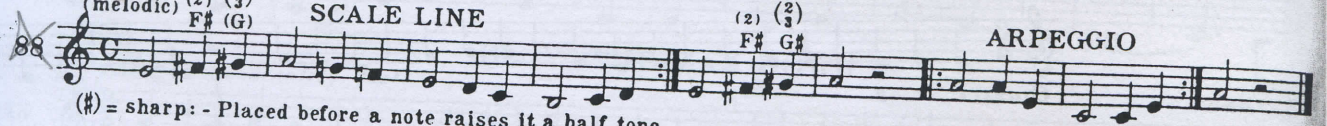
ARPEGGIO

87 

A Minor (melodic) (2) (3)
 F# (G)

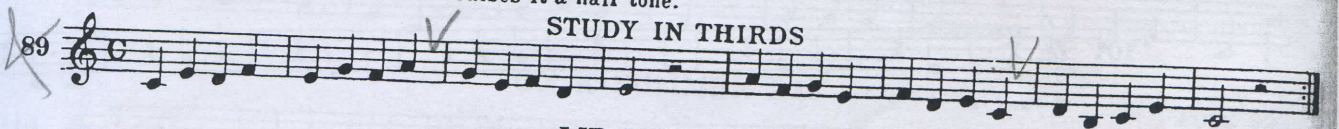
SCALE LINE

ARPEGGIO

88 

(#) = sharp: - Placed before a note raises it a half tone.

STUDY IN THIRDS

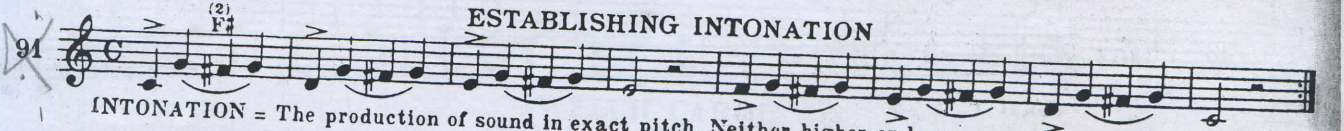
89 

LIP FLEXIBILITY

90 

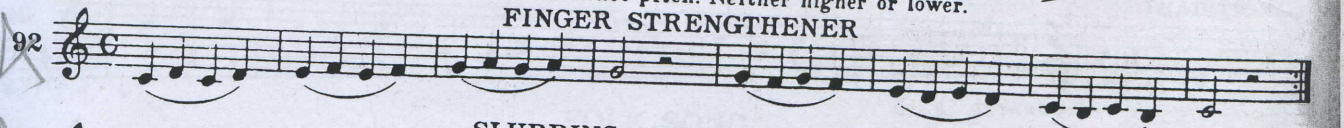
To-who Tee-ho

ESTABLISHING INTONATION

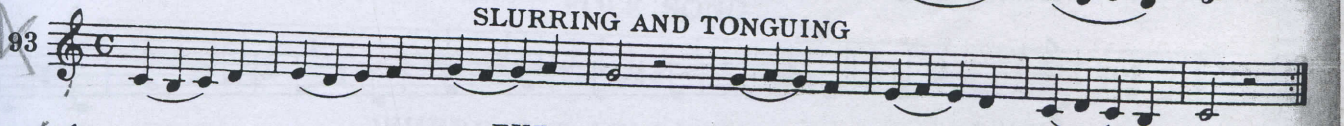
91 

INTONATION = The production of sound in exact pitch. Neither higher or lower.

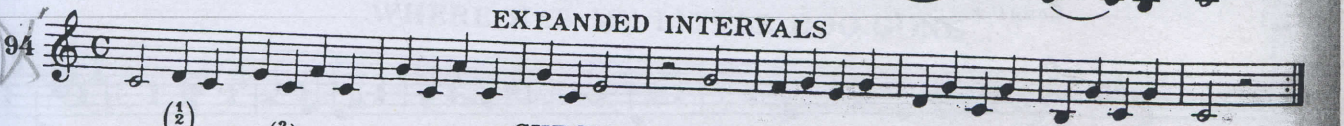
FINGER STRENGTHENER

92 

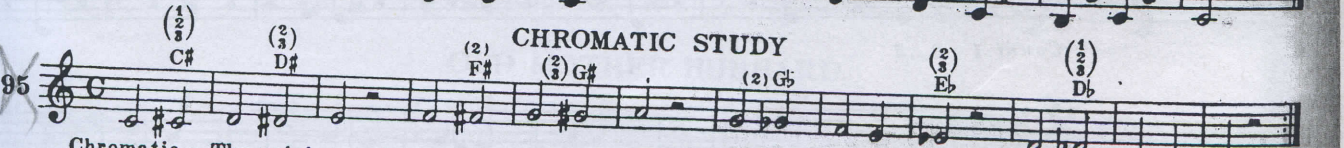
SLURRING AND TONGUING

93 

EXPANDED INTERVALS

94 

CHROMATIC STUDY

95 

Chromatic = The raising or lowering of a tone by a sharp (#) or a flat (b).

VELOCITY STUDY

96 

Velocity = Speed. - Exercise 96 can be played 6 variations. (1) Single tongue; (2) Slur two notes; (3) Slur one measure; (4) Slur two measures; (5) Slur four measures; (6) Slur entire exercise.

For Complete SCALES and Advanced Lip Flexibilities. Turn to References Pages at the end of the book.

Variations in Rhythm Practice

$\frac{3}{4}$ Time

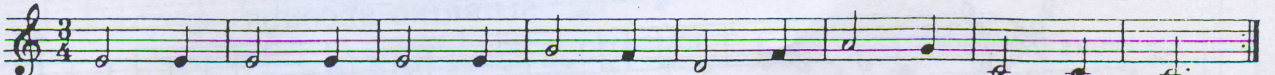
d. Dotted half note

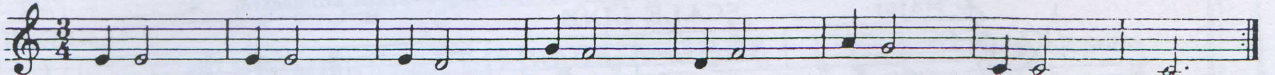
Eleven (11) New Rhythms


THOU STAYEST WITHIN MY HEART

FOLK SONG

97 
Count 1 2 3


98 
Count 1 2 3

99 
Count 1 2 3


100 
Count 1 2 3

101 
Count 1 2 3

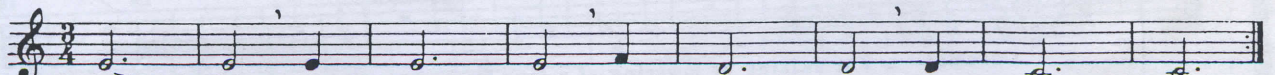
102 
Count 1 2 3

103 
Count 1 2 3

104 
Count 1 2 3

105 
Count 1 2 3

106 
Count 1 2 3

107 
Count 1 2 3 1 2 3

108 
Count 1 2 3 1 2 3

$\frac{3}{4}$ Time = Three counts to each measure. (*d.*) Quarter note receives one count.

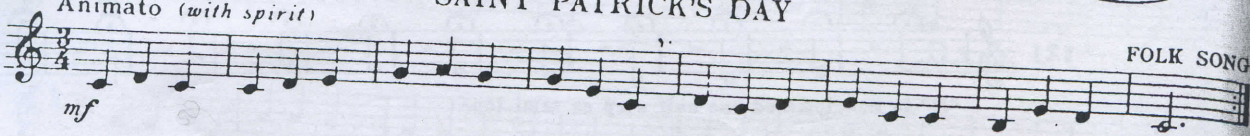
CARNIVAL OF VENICE

Cantabile (singing style)

109  Musical notation for Carnival of Venice, measures 109-110. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

SAINT PATRICK'S DAY


Animato (with spirit)

110  Musical notation for Saint Patrick's Day, measures 110-111. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes. *mf* dynamic marking.

FOLK SONG

BARCAROLLE

Legato

111  Musical notation for Barcarolle, measures 111-112. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes. *mp* dynamic marking.

OFFENBACH 1819 - 1880

LAZY MARY

Brightly

112  Musical notation for Lazy Mary, measures 112-113. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

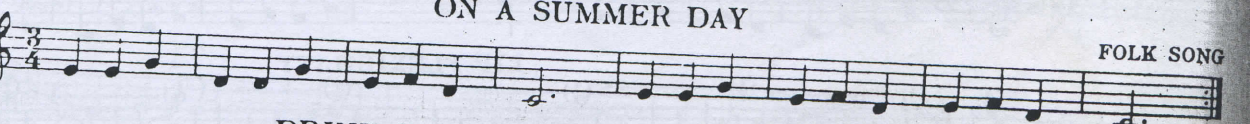
BLOW THE MAN DOWN

Allegro (moderately fast)

113  Musical notation for Blow the Man Down, measures 113-114. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

CHANTEY

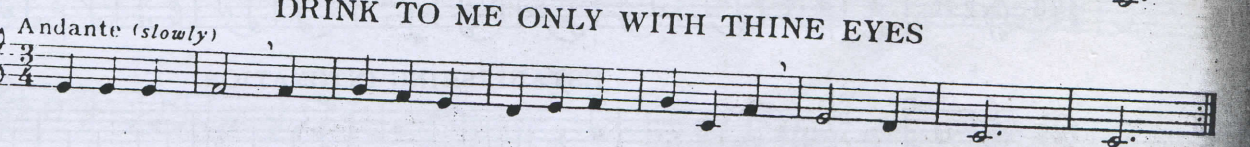
ON A SUMMER DAY

114  Musical notation for On a Summer Day, measures 114-115. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

FOLK SONG

DRINK TO ME ONLY WITH THINE EYES

Andante (slowly)

115  Musical notation for Drink to Me Only with Thine Eyes, measures 115-116. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

WELCH CAROL


116  Musical notation for Welch Carol, measures 116-117. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

TRADITIONAL

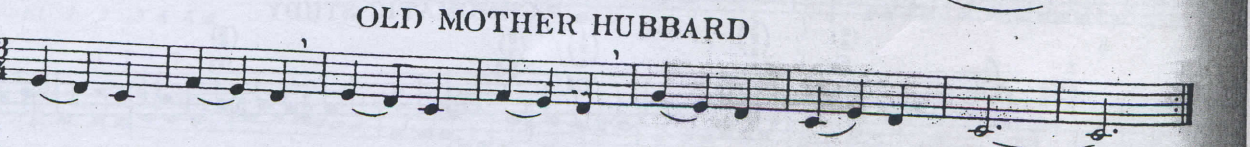
FOLK SONG

117  Musical notation for Folk Song, measures 117-118. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

WHERE HAS MY LITTLE DOG GONE

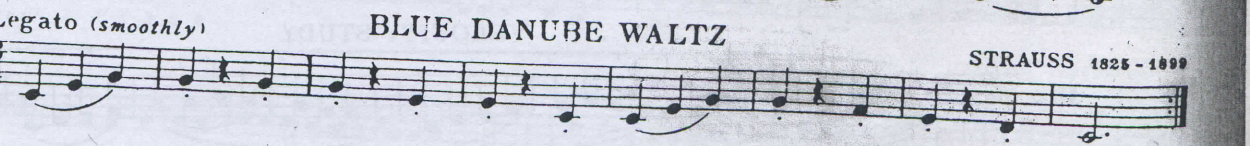
118  Musical notation for Where Has My Little Dog Gone, measures 118-119. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

OLD MOTHER HUBBARD

119  Musical notation for Old Mother Hubbard, measures 119-120. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

BLUE DANUBE WALTZ

Legato (smoothly)

120  Musical notation for Blue Danube Waltz, measures 120-121. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes.

STRAUSS 1825 - 1899

SECTION FIVE

KEY of F MAJOR

Lip, Finger, and Breath Development

121 TONE STUDY

"B" is now lowered one half step or semi-tone.

122 SLURRING SECONDS

F Major

123 SCALE LINE

ARPEGGIO

D Minor
(melodic)

124 SCALE LINE

(1) (2) (1 2/3)

ARPEGGIO

new note

125 STUDY IN THIRDS

126 LIP FLEXIBILITY

127 ESTABLISHING INTONATION

128 FINGER STRENGTHENER

129 SLURRING AND TONGUING

130 EXPANDED INTERVALS

131 CHROMATIC STUDY

132 VELOCITY STUDY

Key of F Major = Key Signature contains one flat; B \flat which appears on the 3rd line. — Every B is now lowered one semi-tone.

For Complete SCALES and Advanced Lip Flexibilities. Turn to Reference Pages at the end of the book.

COLLEGE SONG

A. LISI

133 Moderato

134

135

Count 1 & 2 3 4

136

Count 1 & 2 3 4

137

Count 1 2 & 3 4

138

Count 1 2 3 4 &

139

Count 1 2 3 & 4

140

Count 1 & 2 3 & 4

141

Count 1 2 & 3 4 &

142

Count 1 2 3 & 4 &

143

Count 1 2 & 3 & 4

144

Count 1 & 2 3 4 &

Eighth note (♩) = One half (1/2) beat. Two eighth notes (♩♩) = Whole beat.

CARRY ME BACK TO OLD VIRGINNY

JAMES A. BLAND

Lento (slowly)

145 Musical notation for 'Carry Me Back to Old Virginny' in G major, 2/4 time, starting with a treble clef and a common time signature. The melody is simple and features a mix of quarter and eighth notes.

OH DEM GOLDEN SLIPPERS

JAMES A. BLAND

Allegretto (moderately quick)

146 Musical notation for 'Oh Dem Golden Slippers' in G major, 2/4 time. The tempo is marked 'Allegretto' and the dynamics are 'mf staccato' and 'mp'. The melody is more rhythmic and includes many eighth notes.

Brightly

FOLK SONG

ENGLISH

147 Musical notation for 'Folk Song' in G major, 2/4 time. The tempo is marked 'Brightly'. The melody is simple and features a mix of quarter and eighth notes.

OLD HUNDRED THE DOXOIOGY

LOUIS BOURGEOIS

Maestoso (majestically)
(mah-es-to'-so)

148 Musical notation for 'Old Hundred' in G major, 4/4 time. The tempo is marked 'Maestoso' and the dynamics are 'mf'. The melody is slow and features many half notes.

Giocoso (joyously)

OLD MAC DONALD

149 Musical notation for 'Old MacDonald' in G major, 2/4 time. The tempo is marked 'Giocoso'. The melody is simple and features a mix of quarter and eighth notes.

Lively

STANDIN' IN THE NEED OF PRAYER

NEGRO SPIRITUAL

150 Musical notation for 'Standin' in the Need of Prayer' in G major, 2/4 time. The tempo is marked 'Lively' and the dynamics are 'p'. The melody is simple and features a mix of quarter and eighth notes.

Adagio (quite slow)
(ah-dah-tee-o)

ALOHA OHE

QUEEN LILUOKALOMI

151 Musical notation for 'Aloha Ohe' in G major, 2/4 time. The tempo is marked 'Adagio'. The melody is simple and features a mix of quarter and eighth notes.

Spirited

OLD GRAY MARE

152 Musical notation for 'Old Gray Mare' in G major, 2/4 time. The tempo is marked 'Spirited' and the dynamics are 'f'. The melody is simple and features a mix of quarter and eighth notes.

Con Brio (with spirit)

AU CLAIR DE LA LUNE

FRENCH FOLK SONG

153 Musical notation for 'Au Clair de la Lune' in G major, 2/4 time. The tempo is marked 'Con Brio' and the dynamics are 'mp'. The melody is simple and features a mix of quarter and eighth notes.

Moderato (a moderate tempo)
(mod-e-rah'-to)

LES BELLES DAMES

OLD FRENCH SONG

154 Musical notation for 'Les Belles Dames' in G major, 2/4 time. The tempo is marked 'Moderato'. The melody is simple and features a mix of quarter and eighth notes.

Joyfully

LITTLE JACK HORNER

155 Musical notation for 'Little Jack Horner' in G major, 2/4 time. The tempo is marked 'Joyfully'. The melody is simple and features a mix of quarter and eighth notes.

Lento

ADESTE FIDELIS

TRADITIONAL

156 Musical notation for 'Adeste Fidelis' in G major, 2/4 time. The tempo is marked 'Lento' and the dynamics are 'mf'. The melody is simple and features a mix of quarter and eighth notes.

SECTION SIX

KEY of G MAJOR

Lip, Finger, and Breath Development

TONE STUDY

157 (2) B \sharp (0) C
F is now raised one semi-tone or half step. new note new note

SLURRING SECONDS

158

G Major SCALE LINE

159 ARPEGGIO

E Minor (melodic) SCALE LINE

160 ARPEGGIO

STUDY IN THIRDS

161

LIP FLEXIBILITY

162 (0) (2) (1/2) (1) (3) (1/2) (2)

ESTABLISHING INTONATION

163 (1/2)

FINGER STRENGTHENER

164

SLURRING AND TONGUING

165

EXPANDED INTERVALS

166

CHROMATIC STUDY

167 (2) E \flat (2) D \sharp (2) G \sharp (1) A \sharp (2) A \flat

VELOCITY STUDY

168

Key of D Major = Key Signature contains one sharp; F \sharp which appears on the 5th line. Every F is now raised one semi-tone or half step.
For Complete SCALES and Advanced Lip Flexibilities. Turn to Reference Pages at the end of the book.

Handwritten signature
06-04-04

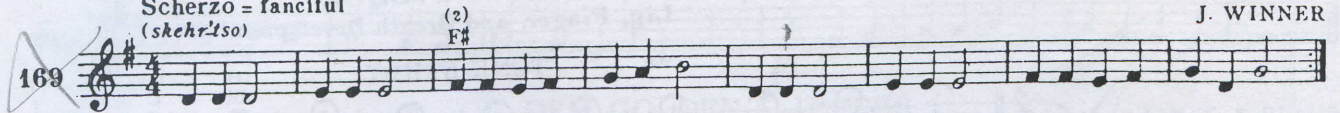
Variations in Rhythm Practice

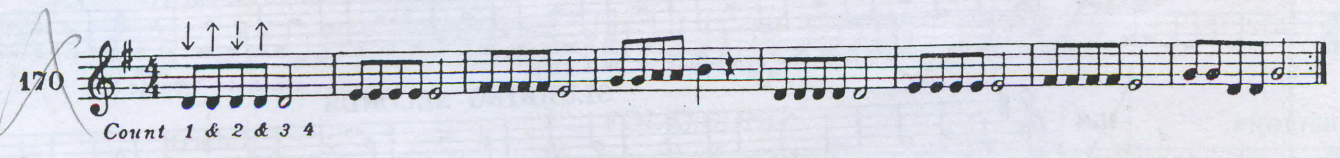
Dotted quarter note ♩.
Eleven (11) New Rhythms

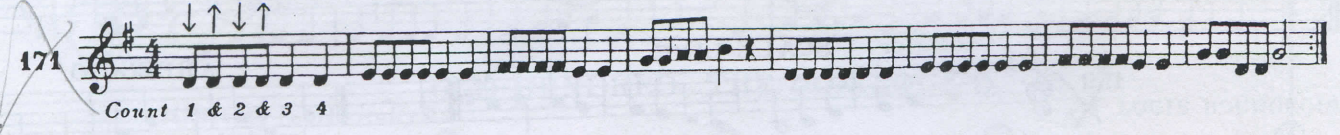
Scherzo = fanciful
(*shehr'tso*)

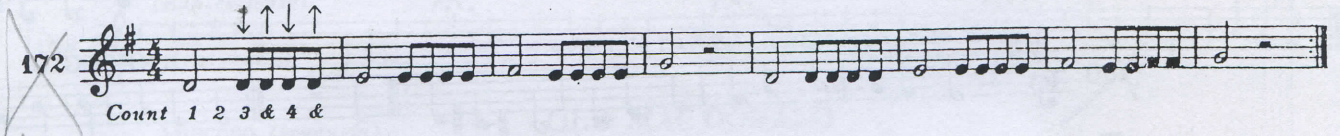
LITTLE BROWN JUG

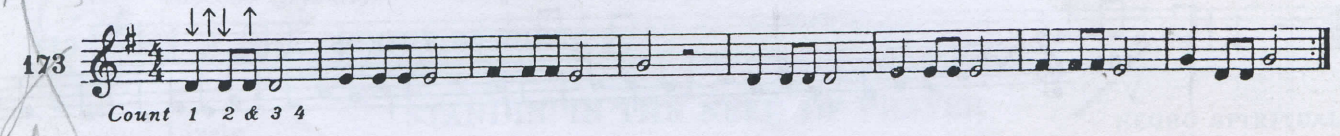
J. WINNER

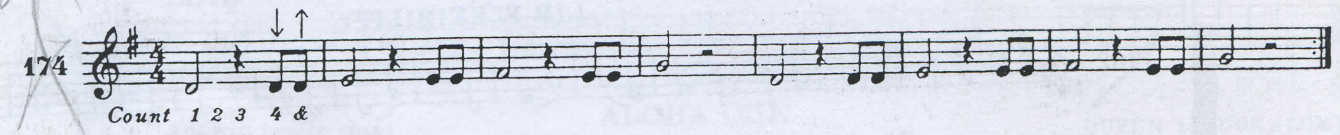
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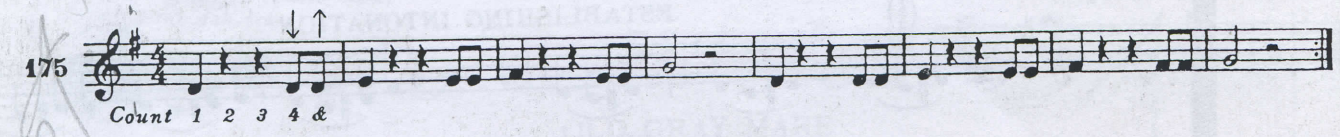
170 
Count 1 & 2 & 3 4

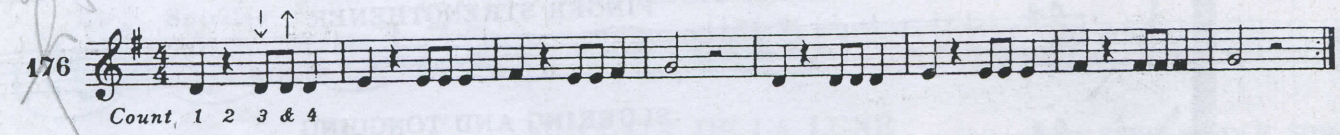
171 
Count 1 & 2 & 3 4

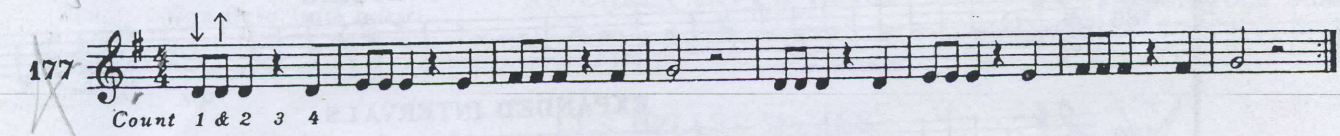
172 
Count 1 2 3 & 4 &

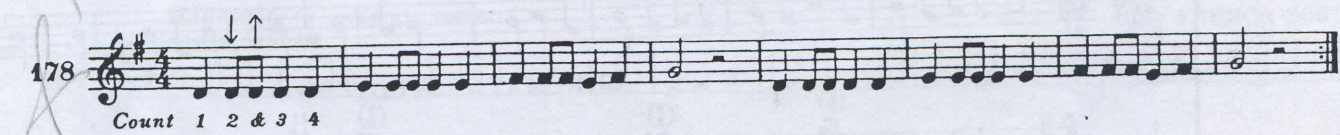
173 
Count 1 2 & 3 4

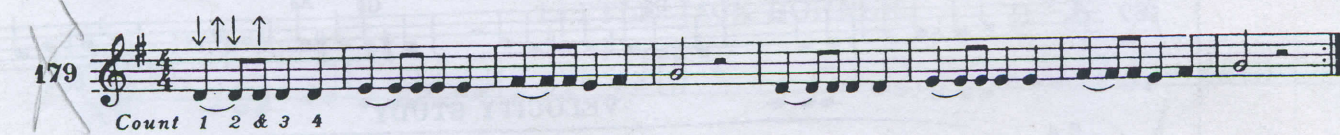
174 
Count 1 2 3 4 &

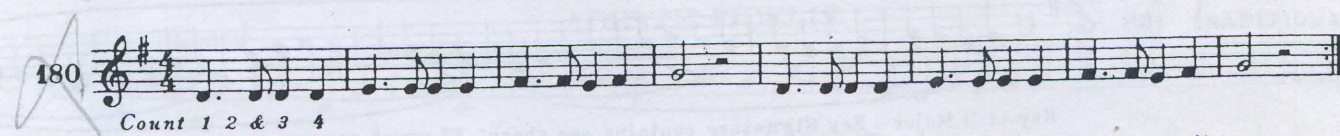
175 
Count 1 2 3 4 &

176 
Count 1 2 3 & 4

177 
Count 1 & 2 3 4

178 
Count 1 2 & 3 4

179 
Count 1 2 & 3 4

180 
Count 1 2 & 3 4

♩. = Dotted quarter note. A dot placed after a note = $\frac{1}{2}$ (one half of the value of the note before it.)

181 *Con spirito (with spirit)*
(sp'e-ree-to)
HAIL, HAIL THE GANG'S ALL HERE
ARTHUR SULLIVAN
f *mp* *f*

182 *Andante (moderately slow)*
(ahn-dahn-teh)
NEARER MY GOD TO THEE
mp

183 *Moderato (a moderate tempo)*
THERE'S MUSIC IN THE AIR

184 I GOT A SHOE
NEGRO SPIRIT

185 *Allegretto (moderately quick tempo)*
OUR BOYS WILL SHINE

186 *Andante*
1st SYMPHONY
JOHANNES BRAHMS 1833-
(brahmz)

187 *Lento*
THE LOST CHORD
ARTHUR SULLIVAN 1842-11

188 *Moderato*
mf
GOLDEN SLIPPERS

189 RELIGION
NEGRO SPIRITUAL

190 NELLIE WAS A LADY
STEPHEN C. FOSTER

191 ANVIL CHORUS
GIUSEPPE VERDI 1813 - 1901
vair-dee

192 SYMPHONY in B MINOR (Unfinished)
FRANZ SCHUBERT 1797-1828
(shoo-bayrt)

SECTION SEVEN

KEY of B \flat MAJOR

Lip, Finger, and Breath Development

STONE STUDY

193

SLURRING SECONDS

194

B \flat Major

SCALE LINE

ARPEGGIO

195

G Minor (melodic)

SCALE LINE

ARPEGGIO

196

STUDY IN THIRDS

197

LIP FLEXIBILITY

198

ESTABLISHING INTONATION

199

FINGER STRENGTHENER

200

SLURRING AND TONGUING

201

EXPANDED INTERVALS

202

CHROMATIC STUDY

203

VELOCITY STUDY

204

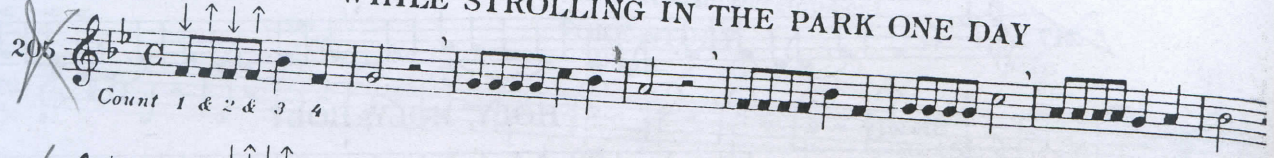
Key of B \flat Major = Key Signature contains (2) two flats B \flat and E \flat . "B" and "E" are now lowered one semi-tone or half step.

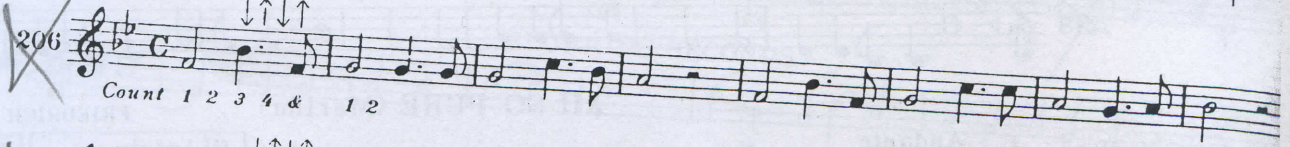
For Complete SCALES and Advanced Lip Flexibilities. Turn to Reference Pages at the end of the book.

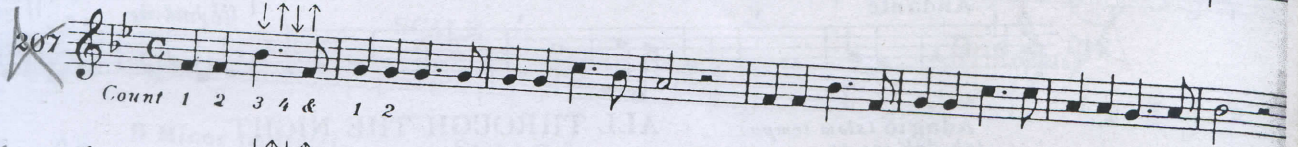
216
Dotted quarter note
Eighth notes
Eleven (11) New Rhythms

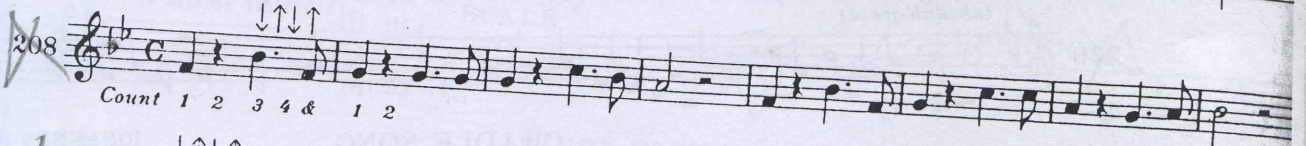
Variations in Rhythm Practice

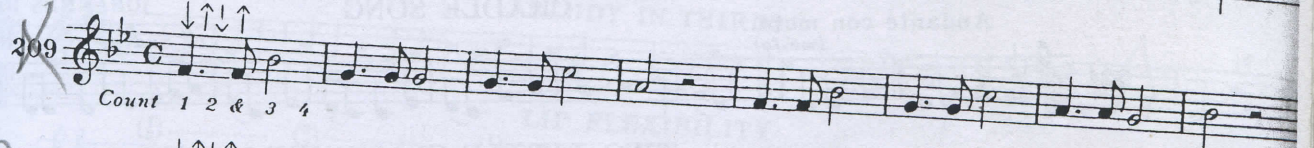
WHILE STROLLING IN THE PARK ONE DAY

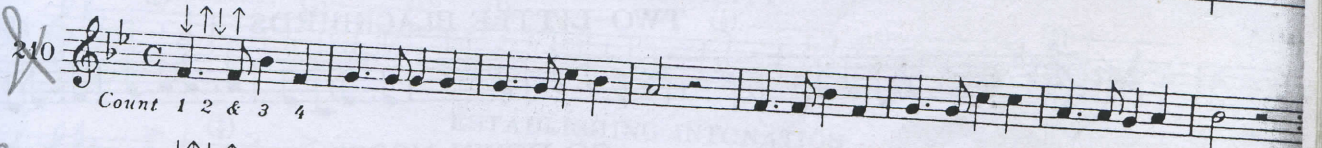
205 
Count 1 & 2 & 3 4

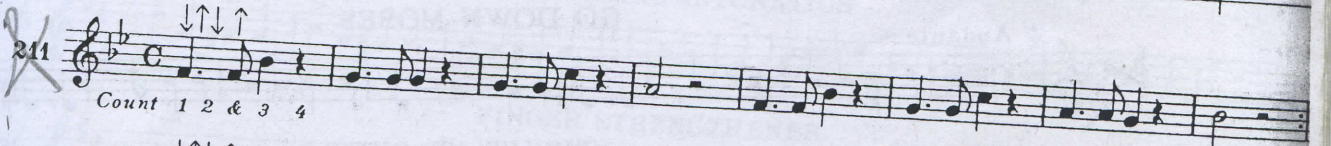
206 
Count 1 2 3 4 & 1 2

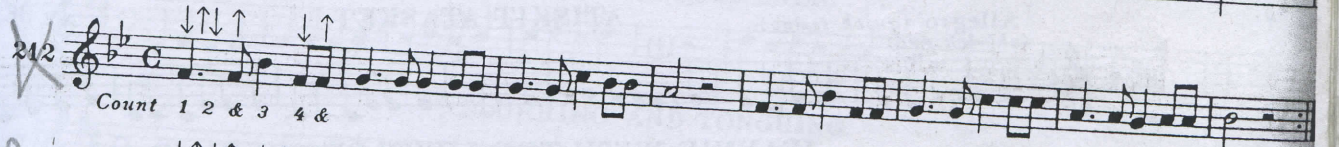
207 
Count 1 2 3 4 & 1 2

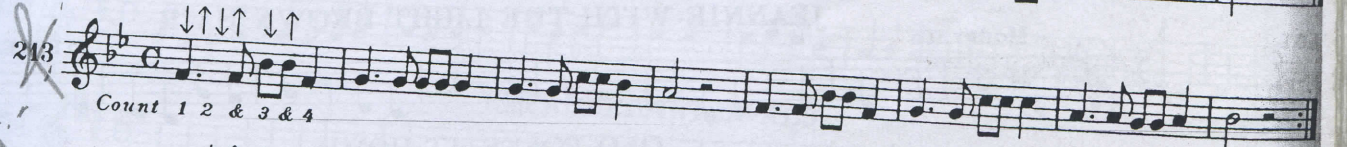
208 
Count 1 2 3 4 & 1 2

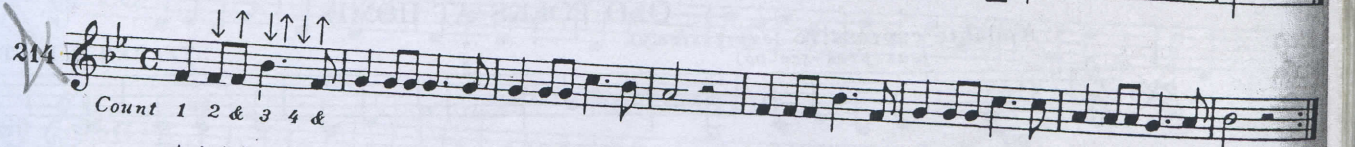
209 
Count 1 2 & 3 4

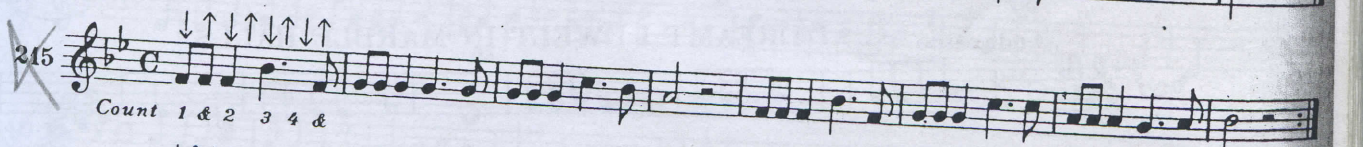
210 
Count 1 2 & 3 4

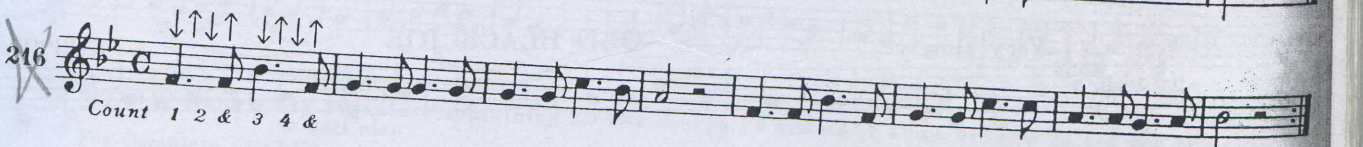
211 
Count 1 2 & 3 4

212 
Count 1 2 & 3 4 &

213 
Count 1 2 & 3 & 4

214 
Count 1 2 & 3 4 &

215 
Count 1 & 2 3 4 &

216 
Count 1 2 & 3 4 &

AMERICA THE BEAUTIFUL

SAMUEL A. WARD

Cantabile (in singing style)

217 Musical notation for 'America the Beautiful' in G major, 4/4 time, starting with a treble clef and a common time signature. The melody is written on a single staff.

Slowly

HOLY, HOLY, HOLY

J. B. DUPES

218 Musical notation for 'Holy, Holy, Holy' in G major, 4/4 time, starting with a treble clef and a common time signature. The melody is written on a single staff.

AH SO PURE (Martha)

FRIEDRICH FLOTOW 1812 - 1883

Andante

219 Musical notation for 'Ah So Pure (Martha)' in G major, 4/4 time, starting with a treble clef and a common time signature. The piece includes two endings: '1st Ending' and '2nd Ending'.

Adagio (slow tempo)
(ah-dah-jee-o)

ALL THROUGH THE NIGHT

WELSH

220 Musical notation for 'All Through the Night' in G major, 4/4 time, starting with a treble clef and a common time signature. The piece begins with a piano (pp) dynamic marking.

Andante con moto
(mo-to)

CRADLE SONG

JOHANNES BRAHMS 1833 - 1897

221 Musical notation for 'Cradle Song' in G major, 3/4 time, starting with a treble clef and a 3/4 time signature. The piece includes two endings: '1st Ending' and '2nd Ending'.

TWO LITTLE BLACKBIRDS

222 Musical notation for 'Two Little Blackbirds' in G major, 4/4 time, starting with a treble clef and a common time signature.

Andante

GO DOWN MOSES

223 Musical notation for 'Go Down Moses' in G major, 4/4 time, starting with a treble clef and a common time signature.

Allegro (quick tempo)
(ahl-leh-gro)

ATISKIT ATASKET

224 Musical notation for 'Atiskit Atasket' in G major, 4/4 time, starting with a treble clef and a common time signature. The piece includes a first ending marked with a circled '1'.

Moderato

JEANNIE WITH THE LIGHT BROWN HAIR

STEPHEN C. FOSTER

225 Musical notation for 'Jeannie with the Light Brown Hair' in G major, 4/4 time, starting with a treble clef and a common time signature.

Andante espressivo (expressively)
(eas-pres-see'vo)

OLD FOLKS AT HOME

STEPHEN C. FOSTER 1826 - 1864

226 Musical notation for 'Old Folks at Home' in G major, 4/4 time, starting with a treble clef and a common time signature. The piece begins with a mezzo-forte (mf) dynamic marking.

Andantino

I DREAMT I DWELT IN MARBLE HALLS

BALFE

227 Musical notation for 'I Dreamt I Dwelt in Marble Halls' in G major, 4/4 time, starting with a treble clef and a common time signature.

Very slowly

OLD BLACK JOE

STEPHEN C. FOSTER

228 Musical notation for 'Old Black Joe' in G major, 4/4 time, starting with a treble clef and a common time signature.

Ob. 0104

SECTION EIGHT
KEY of D MAJOR
Lip, Finger, and Breath Development

TONE STUDY

229 (2) F# (1/2) C# (1/2) C# (2) F#

230 SLURRING SECONDS

231 D Major SCALE ARPEGGIO

232 B Minor (melodic) SCALE ARPEGGIO (3) G# (1) A#

233 STUDY IN THIRDS

234 LIP FLEXIBILITY (1) (2) (1) (2) (2) (1)

235 ESTABLISHING INTONATION (3) G#

236 FINGER STRENGTHENER

237 SLURRING AND TONGUING

238 EXPANDED INTERVALS

239 CHROMATIC STUDY (2) D# (1) A#

240 VELOCITY STUDY

Key of D Major = Key Signature containing (2) two sharps F# and C#. F and C are now raised one semi-tone or half step.
For Complete SCALES and Advanced Lip Flexibilities. Turn to Reference Pages at the end of the book.

Variations in Rhythm Practice

♩. Dotted quarter note
Eighth notes
Eleven (11) New Rhythms

BILLY BOY

241

242

243

244

245

246

247

248

249

250

251

252

LONDONDERRY AIR

IRISH

253 *Andante cantabile* 1st Ending 2nd Ending

JOY TO THE WORLD

GEORGE F. HANDLE 1685 - 1759
(hand'le)

254 *Con spirito*

PROCESSIONAL MARCH

FRANZ JOSEPH HAYDN 1732 - 1809

255 *Maestoso*

WEARING OF THE GREEN

IRISH FOLK SONG

256 *Vivace (lively)*

DEEP RIVER

Lento

257

WAY DOWN YONDER IN THE CORNFIELD

258 *mf mp mf mp*

JUANITA

259

AMARYLLIS

260

SANTA LUCIA

ITALIAN

261 *Cantabile* 1st Ending 2nd Ending

COUNTRY GARDENS

Vivace (quite fast)

262

IN THE GLOAMING

HARRISON

263

ONWARD CHRISTIAN SOLDIERS

A. SULLIVAN

264 *Maestoso* *p mp mf f*

SECTION NINE

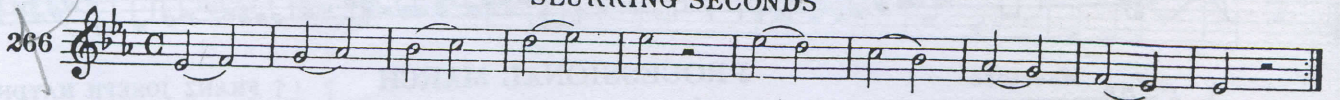
KEY of E \flat MAJOR

Lip, Finger, and Breath Development

TONE STUDY

265 

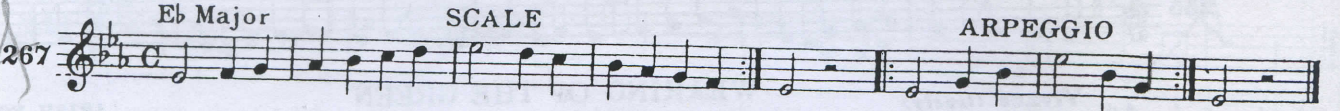
SLURRING SECONDS

266 

E \flat Major

SCALE

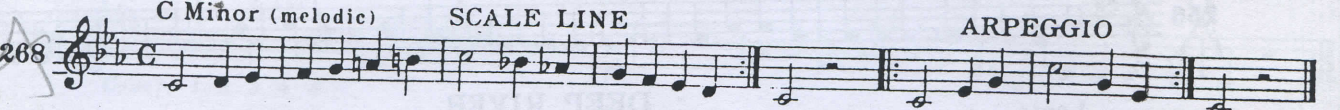
ARPEGGIO

267 

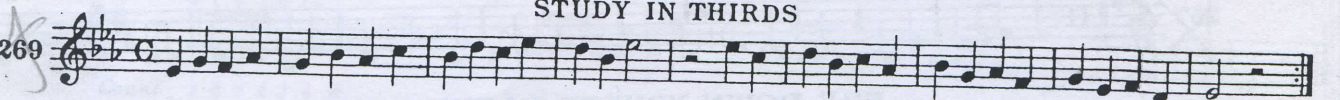
C Minor (melodic)

SCALE LINE

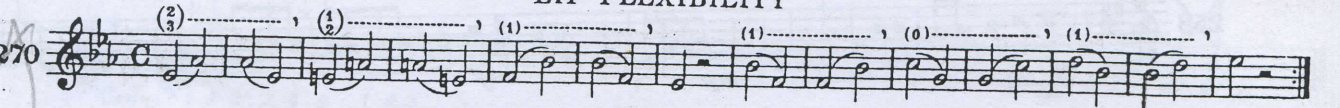
ARPEGGIO

268 

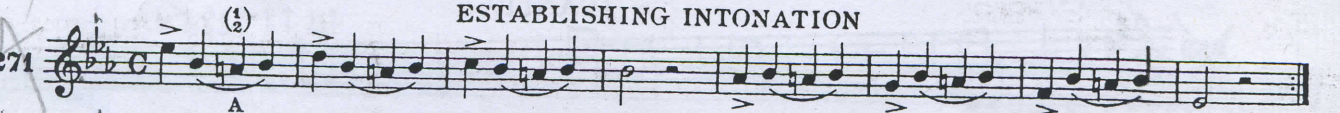
STUDY IN THIRDS

269 

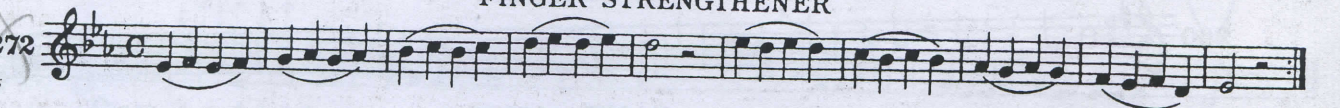
LIP FLEXIBILITY

270 

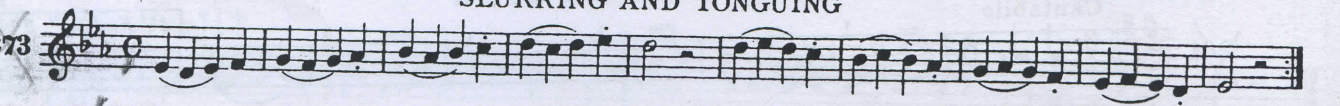
ESTABLISHING INTONATION

271 

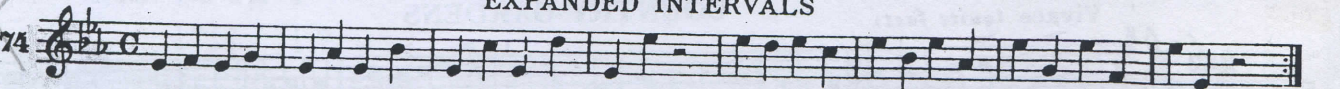
FINGER STRENGTHENER

272 

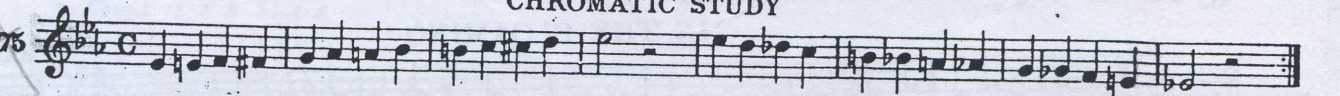
SLURRING AND TONGUING

273 

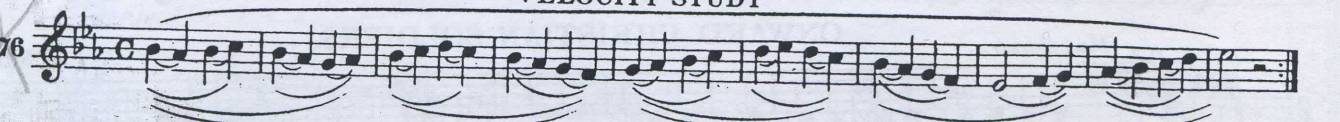
EXPANDED INTERVALS

274 

CHROMATIC STUDY

275 

VELOCITY STUDY

276 

Key of E \flat Major = Key Signature contains (3) three flats B \flat , E \flat , and A \flat . B, E, and A are now lowered one semi-tone.

For Complete SCALES and Advanced Lip Flexibilities. Turn to Reference Pages at the end of the book.

Sixteenth Notes
Eleven (11) New Rhythms

Variations in Rhythm Practice

OLD BLACK JOE

⁽²⁾
Eb
 ⁽²⁾
Ab
 ⁽¹⁾
Bb
 ⁽²⁾
Eb
 ⁽²⁾
Eb
 ⁽¹⁾
F
 ⁽²⁾
Eb

277

278
Count 1 2 3 4 &

279
Count 1 2 3 da & da 4 da & da

280
Count 1 da & da 2 da & da 3 4

281
Count 1 da & da 2 da & da 2 3 &

282
Count 1 & 2 3 4

283
Count 1 da&da 2 3 4

284
Count 1 da&da 2 3 4

285
Count 1 2 da&da 3 4

286
Count 1 2 3 da&da 4

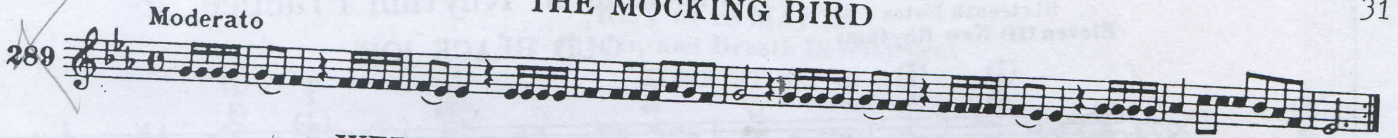
287
Count 1 2 3 4 da&da

288
Count 1 2 3 da&da 4

Four (4) Sixteenth notes (♯♯♯♯) = one quarter note (♯) = one beat or one count.

THE MOCKING BIRD

Moderato

289 

WEDDING MARCH (MIDSUMMER NIGHT'S DREAM)

F. MENDELSSOHN

Moderato

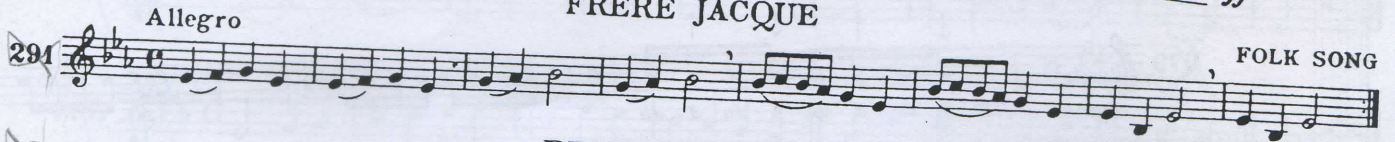
290 

mf *f* *ff*

FRERE JACQUE

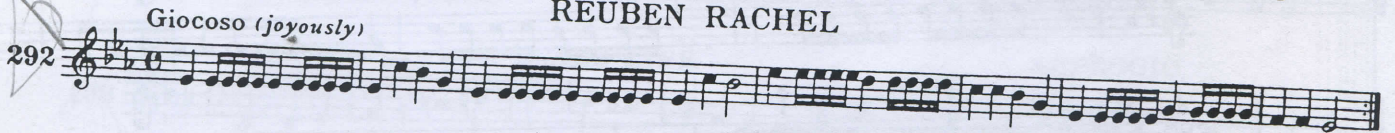
FOLK SONG

Allegro

291 

REUBEN RACHEL

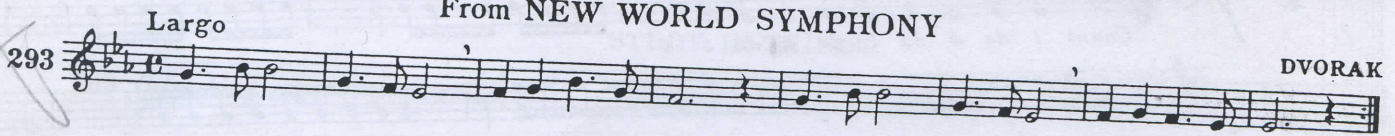
Giocoso (joyously)

292 

From NEW WORLD SYMPHONY

DVORAK

Largo

293 

THE KERRY DANCE

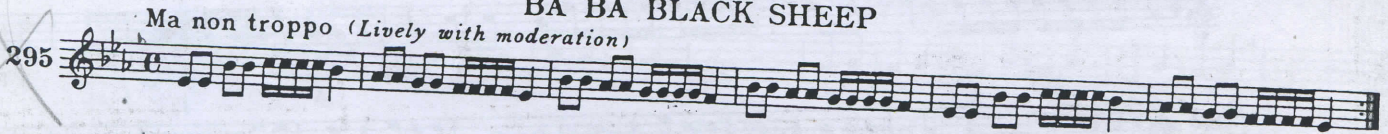
IRISH JIG

Con brio (with spirit)

294 

BA BA BLACK SHEEP

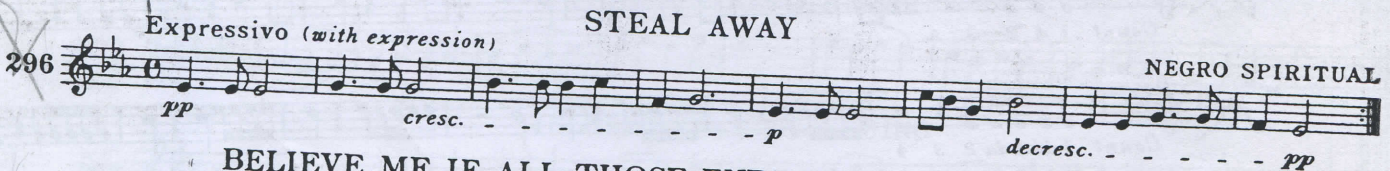
Ma non troppo (Lively with moderation)

295 

STEAL AWAY

NEGRO SPIRITUAL

Expressivo (with expression)

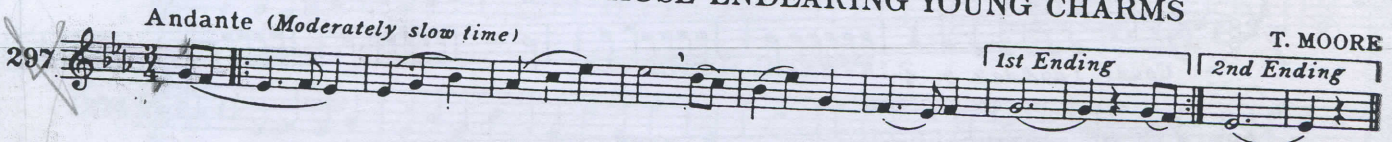
296 

pp *cresc.* *p* *decresc.* *pp*

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

T. MOORE

Andante (Moderately slow time)

297 

1st Ending 2nd Ending

CARMEN

BIZET

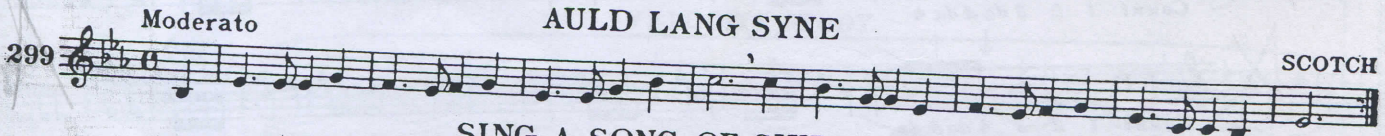
Animato (with animation)

298 

AULD LANG SYNE

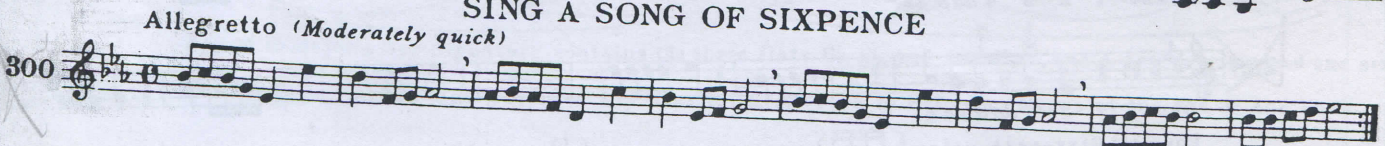
SCOTCH

Moderato

299 

SING A SONG OF SIXPENCE

Allegretto (Moderately quick)

300 



SECTION TEN

KEY of A MAJOR

Lip, Finger, and Breath Development

TONE STUDY

301

SLURRING SECONDS

302

303 **A Major** SCALE ARPEGGIO

304 **F# Minor (melodic)** SCALE LINE ARPEGGIO

305 **STUDY IN THIRDS**

306 **LIP FLEXIBILITY**

307 **ESTABLISHING INTONATION**

308 **FINGER STRENGTHENER**

309 **SLURRING AND TONGUING**

310 **EXPANDED INTERVALS**

311 **CHROMATIC STUDY**

312 **VELOCITY STUDY**

Key of A Major = Key Signature contains (3) three sharps F#, C#, and G#. F, C, and G are now raised one semi-tone.

For Complete SCALES and Advanced Lip Flexibilities. Turn to Reference Pages at the end of the book.

Variations in Rhythm Practice

Eighth note followed by two 16th notes
Eleven (11) New Rhythms

↓ = down beat ↑ = up beat

POLLY WOLLY DOODLE

313 (1) C# (2) G# (2) G#

314 ↓ ↑

315 ↓ ↑ ↓ ↑

316 ↓ ↑

317 ↓ ↑

318 ↓ ↑

319 ↓ ↑

320 ↓ ↑

321 ↓ ↑

322 ↓ ↑

323 ↓ ↑ ↓ ↑

324 ↓ ↑ ↓ ↑

LA DONNÉ MOBILE

Allegro

325

1st Ending || 2nd En

HOW CAN I LEAVE THEE

Andante cantabile

326

1st Ending || 2nd En

THURI

rit.

BATTLE HYMN OF THE REPUBLIC

Andante maestoso

327

MARCH SLAVE

Adagio (slow leisurely)

328

1st Ending || 2nd En

TSCHAIKOV

MAGIC FLUTE

Grazioso (graceful style)

329

MO

TURKEY IN THE STRAW

a capriccio (at pleasure)

330

HAIL COLUMBIA

Alla Marcia

331

1st Ending || 2nd En

WASN'T THAT A MIGHTY DAY

Moderato

332

NEGRO SPIRI

SONG OF VOLGA BOATMAN

Con dolore (with grief)

333

RUSSIAN FOLK

p *mp* *p* *mf* *mp*

YANKEE DOODLE

Con spirito (with spirit)

334

staccato

MARYLAND MY MARYLAND

Maestoso (majestically)

335

FANTASIE IMPROMPTU

Cantabile (in a singing style)

336

1st Ending || 2nd Ending

SECTION ELEVEN

KEY of A \flat MAJOR
Lip, Finger, and Breath Development

TONE STUDY

337

A \flat B \flat D \flat E \flat D B \flat A \flat E \flat D \flat B \flat A \flat

SLURRING SECONDS

338

A \flat Major

SCALE

ARPEGGIO

339

F Minor (melodic)

SCALE LINE

ARPEGGIO

340

STUDY IN THIRDS

341

LIP FLEXIBILITY

342

ESTABLISHING INTONATION

343

FINGER STRENGTHENER

344

SLURRING AND TONGUING

345

EXPANDED INTERVALS

346

CHROMATIC STUDY

347

G \flat D \flat C \flat B \flat

VELOCITY STUDY

348

Key of A \flat Major = Key Signature contains (4) four flats B \flat , E \flat , A \flat , D \flat . B, E, A, D are now lowered one semi-tone.

For Complete Scales and Advanced Lip Flexibilities: Turn to Reference Pages at the end of the book.

Variations in Rhythm Practice

Dotted 8th note followed by a 16th note
Eleven (11) New Rhythms

MERRILY WE ROLL ALONG

349 Ab Eb Ab Db Ab

350
Count 1 & 2 3 & 4

351
Count 1 da & da 2 3 da & da 4

352
Count 1 & da 2 3 & da 4

353
Count 1 da 2 3 da 4

354
Count 1 2 da 3 4 da

355
Count 1 2 da 3 4

356
Count 1 2 3 4 da

357
Count 1 2 3 4 da

358
Count 1 da 2 3 4 da

359
Count 1 da 2 da 3 4

360
Count 1 2 3 da 4 da

A dot placed after a note = $\frac{1}{2}$ (one half) the value of the note before it.

OH MY DARLING CLEMENTINE

Moderately
361 OH MY DARLING CLEMENTINE

Moderato (moderate tempo)
(mod-e-rah-to)
362 GRANDFATHER'S CLOCK
HENRY C. WORK

Maestoso
legato
363 ANDANTINO
LEMARE

Alla Marcia
364 COLUMBIA THE GEM OF THE OCEAN
THOMAS A. BECKET

Con spirito
365 MARCHING THRU GEORGIA
HENRY C. WORK

Andantino
366 LA CINQUANTAINE
GABRIEL - MARIE
1st Ending 2nd Ending

Moderato
367 KILLARNY
M. W. BALLE

Andantino
368 SANTA LUCIA
NEAPOLITAN SONG

Marcato
369 LA MARSEILLAISE
ROUGET De LISLE
p

Alla Marcia
370 THE BATTLE CRY OF FREEDOM
GEORGE F. ROOT

CHORUS
Andante
371 MY OLD KENTUCKY HOME
STEPHEN C. FOSTER
f p rit.

Marziale
372 TRAMP! TRAMP! TRAMP!
GEORGE F. ROOT

SECTION TWELVE

KEY of E MAJOR
Lip, Finger, and Breath Development

TONE STUDY

373

F# G# C# C# G# F#

SLURRING SECONDS

374

E Major

SCALE

ARPEGGIO

375

C# Minor (melodic)

SCALE

ARPEGGIO

376

A# B#

STUDY IN THIRDS

377

LIP FLEXIBILITY

378

ESTABLISHING INTONATION

379

A#

FINGER STRENGTHENER

380

SLURRING AND TONGUING

381

EXPANDED INTERVALS

382

CHROMATIC STUDY

383

F# G# A# C# D# D# G# F#

VELOCITY STUDY

384

Key of E Major = Key Signature contains (4) four sharps F#, C#, G#, D#. F, C, G, D, are now raised one semi-tone.
For Complete Scales and Advanced Lip Flexibilities: Turn to Reference Pages at the end of the book.

Variations in Rhythm Practice

Cut Time
Eleven (11) New Rhythms

ALLA BREVE (Cut Time)

↓ = Down beat
↑ = Up beat

LIGHTLY ROW

385
Count 1 2 1 2 1 2 1 2 1 2 1 2 1 2

386
Count 1 & 2 & 1

387
Count 1 & 2

388
Count 1 2 &

389
Count 1 2 &

390
Count 1 & 2 & 1 & 2 &

391
Count 1 2 da & da 1

392
Count 1 da & 2 da &

393
Count 1 & da 2 & da

394
Count 1 & da 2 & da

395
Count 1 da & 2 & da

396
Count 1 da & 2 & da

Cut Time = The value of each note is cut in half.

OUT THE WINDOW HE MUST GO

Melodies in various keys
(Cut Time) Alla Breve

397 *Allegro*
mf

Musical notation for 'OUT THE WINDOW HE MUST GO' in cut time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is marked 'Allegro' and 'mf'.

398 *Moderato*
COMIN' THRU THE RYE ROBERT BU

Musical notation for 'COMIN' THRU THE RYE' in cut time, starting with a treble clef and a key signature of one flat (F). The melody is marked 'Moderato'.

399 *Largo*
NOW THE DAY IS OVER JOSEPH BAR

Musical notation for 'NOW THE DAY IS OVER' in cut time, starting with a treble clef and a key signature of one flat (F). The melody is marked 'Largo'.

400 *Moderato*
TWO GUITARS RUSS
1st Ending 2nd Ending

Musical notation for 'TWO GUITARS' in cut time, starting with a treble clef and a key signature of two flats (Bb, Eb). The melody is marked 'Moderato' and includes two endings.

401 *Andante*
O, LITTLE TOWN OF BETHLEHEM TRADITIO

Musical notation for 'O, LITTLE TOWN OF BETHLEHEM' in cut time, starting with a treble clef and a key signature of one sharp (F#). The melody is marked 'Andante'.

402 *Allegro vivace*
OLD KING COLE

Musical notation for 'OLD KING COLE' in cut time, starting with a treble clef and a key signature of one flat (F). The melody is marked 'Allegro vivace'.

403 *Grave (slow tempo)*
MASSAS' IN DE COLD, COLD GROUND STEPHEN C. FOS

Musical notation for 'MASSAS' IN DE COLD, COLD GROUND' in cut time, starting with a treble clef and a key signature of one sharp (F#). The melody is marked 'Grave (slow tempo)'.

404 *Andante*
COME BACK TO ERIN CLARI
1st Ending 2nd Ending

Musical notation for 'COME BACK TO ERIN' in cut time, starting with a treble clef and a key signature of one flat (F). The melody is marked 'Andante' and includes two endings.

405 *rit.*
OLD FOLKS AT HOME STEPHEN C. FOS

Musical notation for 'OLD FOLKS AT HOME' in cut time, starting with a treble clef and a key signature of one flat (F). The melody is marked 'rit.'.

406 *Legato*
BLUE BELLS OF SCOTLAND SCOTCH

Musical notation for 'BLUE BELLS OF SCOTLAND' in cut time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is marked 'Legato'.

407 *Andante* (1) A#
SPRING SONG F. MENDELSS
1st Ending 2nd Ending

Musical notation for 'SPRING SONG' in cut time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is marked 'Andante' and includes two endings.

408 *Moderato*
DIXIE DAN EM
staccato

Musical notation for 'DIXIE' in cut time, starting with a treble clef and a key signature of one flat (F). The melody is marked 'Moderato' and 'staccato'.

SECTION THIRTEEN

Variations in Rhythm Practice

Six beats to the measure
Eleven (11) New Rhythms


THREE BLIND MICE


Slowly

(ROUND)


409 
Count 1 2 3 4 5 6 1 2 3 4 5 6

410 
Count 1 2 3 4 5 6

411 
Count 1 2 3 4 5 6

412 
Count 1 2 3 4 5 6

413 
Count 1 2 3 4 5 6

414 
Count 1 2 3 4 5 6

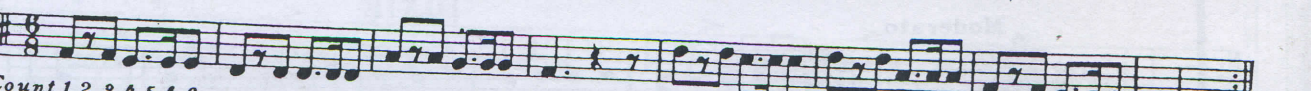
415 
Count 1 2 3 4 5 6

416 
Count 1 2 3 4 5 6

417 
Count 1 2 3 4 5 6

418 
Count 1 2 3 4 5 6

419 
Count 1 2 3 4 5 6

420 
Count 1 2 3 4 5 & 6

$\frac{6}{8}$ Time = Eighth note = one count. Each measure = six counts.

MAN ON THE FLYING TRAPEZE

6/8 Time (slow 6 counts to each measure)
Variety of Key Signatures

421 A. L.

422 *Alla Marcia* CAMPBELL'S ARE COMING SCOTISH DANCE

423 *Andante con moto (slightly faster than andante)* MY BONNIE TRADITION

424 *Andante* SWEET AND LOW JOSEPH BARNES

425 *Andante* THE LORELY *rall.* FREDRICH GILCH

426 *Andante* IT CAME UPON A MIDNIGHT CLEAR RICHARD S. WILL

427 *Andante cantabile (cahn-tah-bee-leh)* WAVES OF THE DANUBE IVANOVI

428 *Aria (melody, ah-ree-ah)* COME TO THE SEA ITALY

429 *Animato (with spirit, ah-nee-mah-to)* OH MARI E. DI CAPI

430 *VERSE Andante* HOME ON THE RANGE TRADITION

431 *Grazioso (gracefully, grah-tsi-o-so)* CIELITO LINDO FERNAND

432 *Tranquillo (calmly, peacefully, trhn-quil-lo)* ROCK-A-BYE BABY

SECTION FOURTEEN

Variations in Rhythm Practice

6/8 Time
2/4 Time Triplets
Eleven (11) New Rhythms

6/8 Time and 2/4 Time Triplets

VIVE LA CAMPAGNE

Allegro

433
Count 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

434
Count 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

435
Count 1 2 1

436
Count 1 2 1 2

437
Count 1 2 1 2

438
Count 1 2 1 2

439
Count 1 2 1 2

440
Count 1 2 1 2

441
Count 1 2 1 2

442
Count 1 2 1 2

443
Count 1 2 1 2

444
Count 1 2 1 2

6/8 = Six beats to a measure = Each eighth note receives one beat. At a quicker tempo the measure may be divided in two parts where three eighth notes receive one beat.

2/4 = Two beats to the measure.

Triplets = Three equal tones having the value of a quarter note.

FOR HE'S A JOLLY GOOD FELLOW

TRADITIONAL

445 *Animato*
 Musical notation for "FOR HE'S A JOLLY GOOD FELLOW" (measures 445-446). Includes a *rit.* marking.

AROUND THE MULBERRY BUSH

446 *Vivace (lively)*
(vee-vah-keh)
 Musical notation for "AROUND THE MULBERRY BUSH" (measures 447-448).

SAILING, SAILING

GODFREY MARK

447 *Con spirito (with spirit)*
(spe-ree-to)
 Musical notation for "SAILING, SAILING" (measures 449-450).

POP GOES THE WEASEL

VIRGINIA REE

448 *Allegro vivace*
 Musical notation for "POP GOES THE WEASEL" (measures 451-452).

VIVE L'AMOUR

449 *Veloce (swiftly, brilliantly)*
(veh-lo-keh)
 Musical notation for "VIVE L'AMOUR" (measures 453-454).

SILENT NIGHT

GRUBB

450 *Dolce*
 Musical notation for "SILENT NIGHT" (measures 455-456).

ROW, ROW, ROW YOUR BOAT

451 *Delicato (delicately)*
(deh-lee-kah-to)
 Musical notation for "ROW, ROW, ROW YOUR BOAT" (measures 457-458). Includes triplets.

SURPRISE SYMPHONY

HAYDN 1782
(high'dn)

452 *Spiritoso (with spirit)*
(spee-ree-to'-so)
 Musical notation for "SURPRISE SYMPHONY" (measures 459-460). Includes triplets and a *f* marking.

CORONATION MARCH

MEYER

453 *Grandioso (pompously)*
(grahn-dee-o'-so)
 Musical notation for "CORONATION MARCH" (measures 461-462). Includes triplets and first/second ending markings.

PILGRIM'S CHORUS

454 *Maestoso*
 Musical notation for "PILGRIM'S CHORUS" (measures 463-464). Includes triplets.

VESTI LA GAUBBA

LEONCAVALLO 1871
(lay-on-ka-vahl-loh)

455 *Agitato (agitated style)*
(ah-jee-tah-to)
 Musical notation for "VESTI LA GAUBBA" (measures 465-466). Includes triplets.

FAUST (Soldier's Chorus)

CHARLES FRANCIS GOUNOD 1859
(goo-no)

456 *Alla Marcia (march style)*
 Musical notation for "FAUST (Soldier's Chorus)" (measures 467-468). Includes triplets and first/second ending markings.

SECTION FIFTEEN

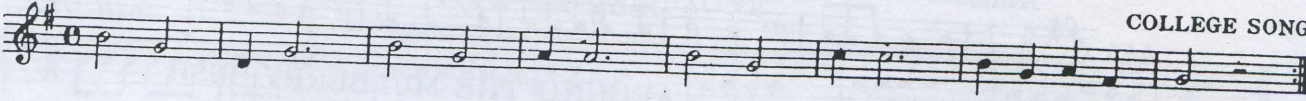
Variations in Rhythm Practice

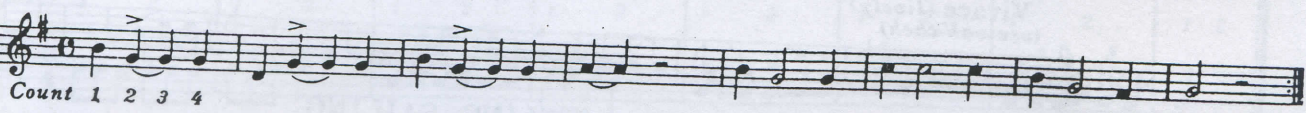
Syncopation
Eleven (11) New Rhythms
↓ = Down Beat
↑ = Up Beat

SYNCOPIATION

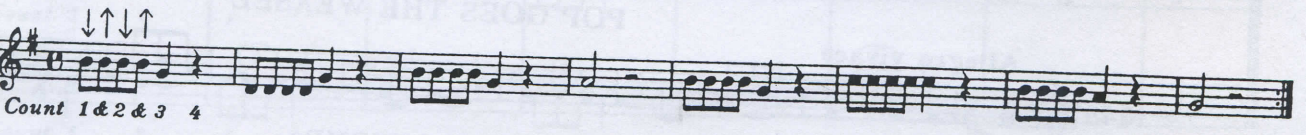
GOOD NIGHT LADIES

COLLEGE SONG

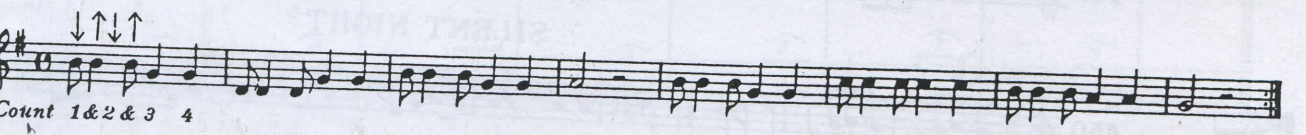
457 

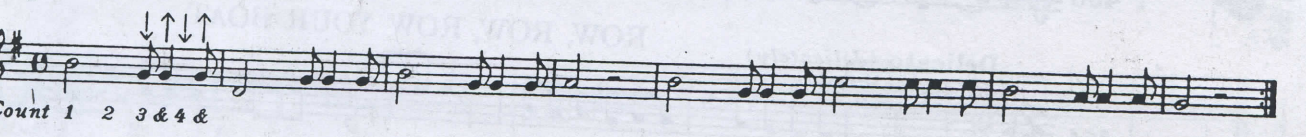
458 
Count 1 2 3 4

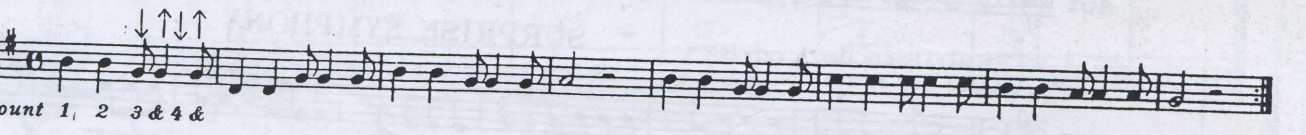
459 
Count 1 2 3 4 &

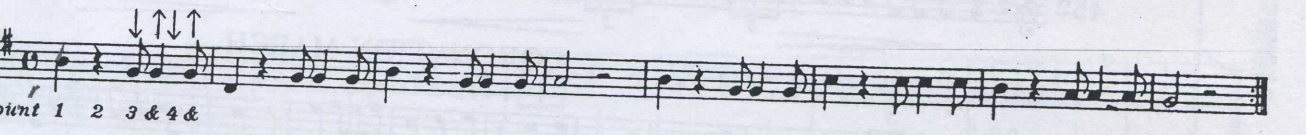
460 
Count 1 & 2 & 3 4

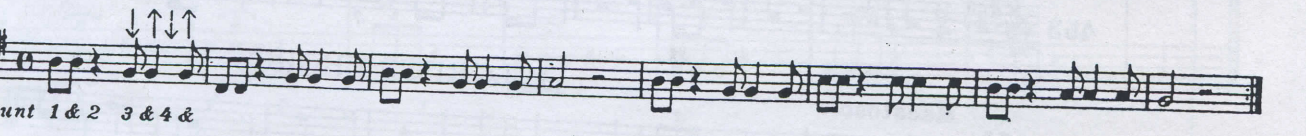
461 
Count 1 & 2 & 3 4

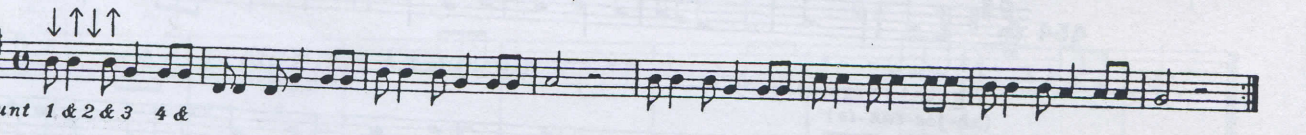
462 
Count 1 & 2 & 3 4

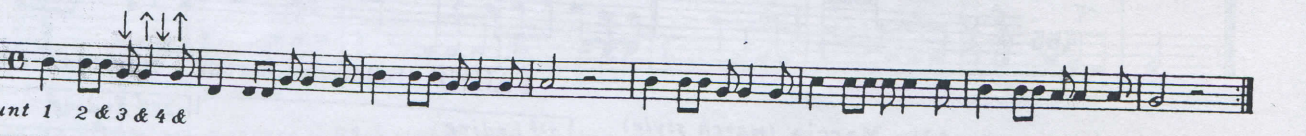
463 
Count 1 2 3 & 4 &

464 
Count 1, 2 3 & 4 &

465 
Count 1 2 3 & 4 &

466 
Count 1 & 2 3 & 4 &

467 
Count 1 & 2 & 3 4 &

468 
Count 1 2 & 3 & 4 &

Syncopation = A shifting of the accent from the strong beat to the weaker one.

ANDANTE (5th Symphony)

PETER I. TSCHAIKOWSKY 1840-1893

(g'hy-koff'-skee)

469 *Con amore (with affection)*
mf LISTEN TO THE MOCKING BIRD ALICE HAWTHORN

Musical notation for the first piece, featuring a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is characterized by triplets and slurs, with a dynamic marking of mezzo-forte (mf).

470 *Moderato*
mf WHEN YOU AND I WERE YOUNG MAGGIE V. A. BUTTERFIELD

Musical notation for the second piece, featuring a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is moderately paced with a dynamic marking of mezzo-forte (mf).

471 *Andante*
p OLD CAMP GROUND WALTER KITTREDGE

Musical notation for the third piece, featuring a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody is slow and features a dynamic marking of piano (p).

472 *Moderato*
mp SOMETIMES I FEEL LIKE A MOTHERLESS CHILD NEGRO SPIRITUAL

Musical notation for the fourth piece, featuring a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The melody is moderately paced with a dynamic marking of mezzo-piano (mp).

473 *Con dolore (with grief)*
p WE'RE TENTING TO-NIGHT WALTER KITTREDGE

Musical notation for the fifth piece, featuring a treble clef, a key signature of one flat (B-flat major), and a common time signature. The melody is slow and features a dynamic marking of piano (p).

474 *Andante*
p NOBODY KNOWS THE TROUBLE I'VE SEEN NEGRO SPIRITUAL

Musical notation for the sixth piece, featuring a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is slow and features a dynamic marking of piano (p).

475 *Adagio (slowly)*
(ah-dah'-jee-o) *p* EVERY TIME I FEEL THE SPIRIT NEGRO SPIRITUAL

Musical notation for the seventh piece, featuring a treble clef, a key signature of one flat (B-flat major), and a common time signature. The melody is very slow and features a dynamic marking of piano (p).

476 *Allegro*
mf QUILTING PARTY NEGRO SPIRITUAL

Musical notation for the eighth piece, featuring a treble clef, a key signature of one flat (B-flat major), and a common time signature. The melody is lively and features a dynamic marking of mezzo-forte (mf).

477 *Moderato*
p SWING LOW SWEET CHARIOT HARRY F. BURLEIGH

Musical notation for the ninth piece, featuring a treble clef, a key signature of one flat (B-flat major), and a common time signature. The melody is moderately paced with a dynamic marking of piano (p).

478 *Fervente (ardent)*
mf OH! DEM GOLDEN SLIPPERS J. F. BLAKE

Musical notation for the tenth piece, featuring a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is moderately paced with a dynamic marking of mezzo-forte (mf).

479 *Allegro*
mf LIL' DAVID PLAY ON YO' HARP NEGRO SPIRITUAL

Musical notation for the eleventh piece, featuring a treble clef, a key signature of one flat (B-flat major), and a common time signature. The melody is lively with a dynamic marking of mezzo-forte (mf).

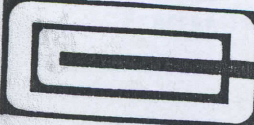
480 *Allegro con spirito (fast with spirit)*
(spee'-ree-to) *mp* NEGRO SPIRITUAL

Musical notation for the twelfth piece, featuring a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The melody is fast and features a dynamic marking of mezzo-piano (mp). It includes first and second endings.

1st Ending | 2nd Ending

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