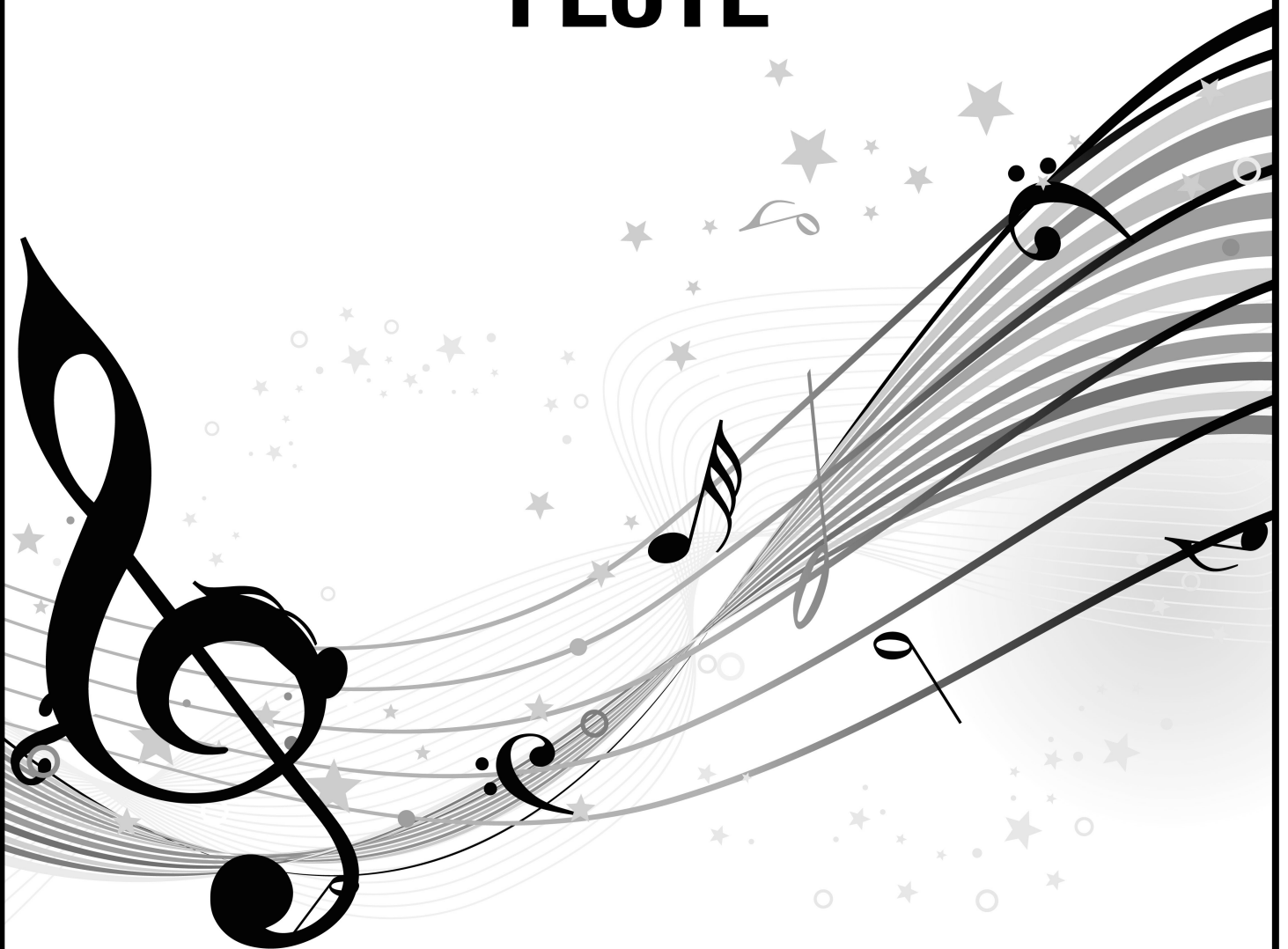


# Measure by Measure

## *The Steps to Success*

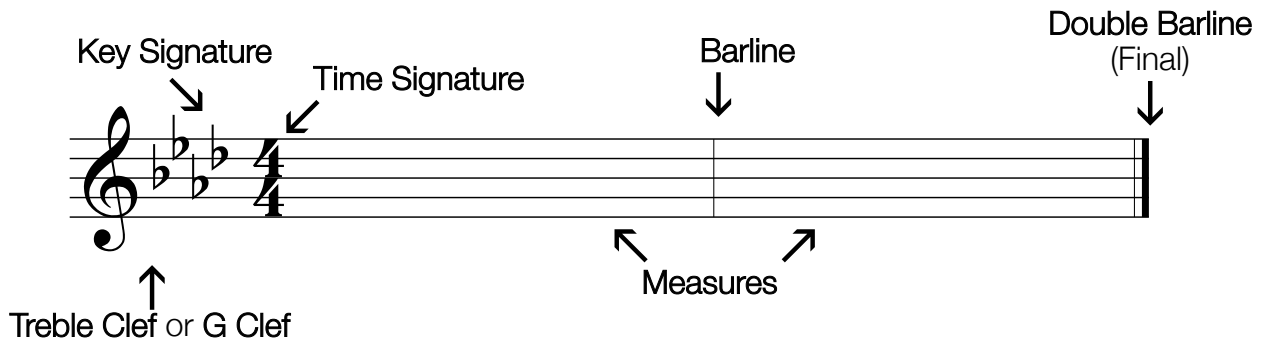
Complete Beginning Band Method

# FLUTE

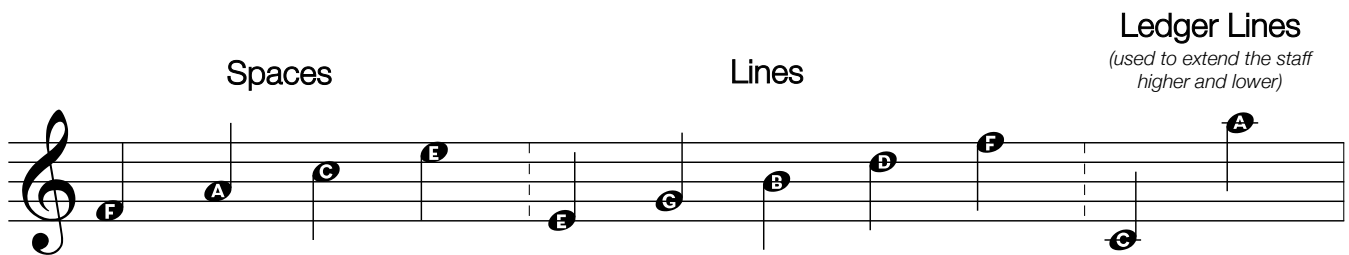




# Music Staff



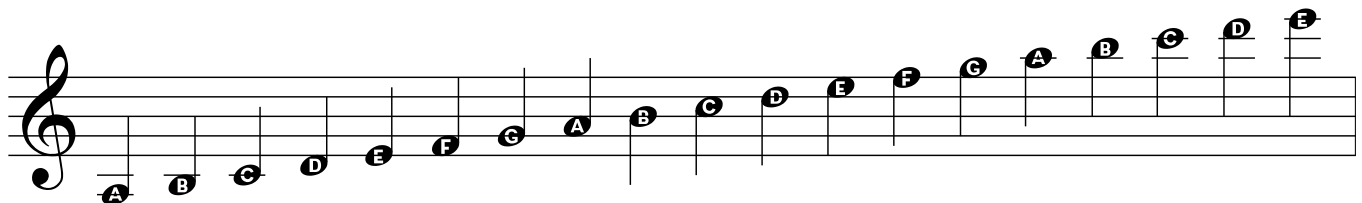
# Note Naming



I can remember the names of the spaces and lines, from bottom to top, by saying:

Spaces \_\_\_\_\_


Lines \_\_\_\_\_



# Note Values

As you learn each new note value, fill in the chart below with your teacher.

Note Value	Rest	Beamed appearance...	Name	# of Beats
------------	------	----------------------	------	------------

			_____	_____
-----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	--	-------	-------

			_____	_____
-----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	--	-------	-------

			_____	_____
-----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	--	-------	-------

      			_____	_____
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--	-------	-------

      			_____	_____
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--	-------	-------

## Dotted Note Values

A dot adds HALF the value of the NOTE it is dotting.

Note Value	Name	# of Beats
------------	------	------------

 = _____ + _____	_____	_____
-----------------------------------------------------------------------------------------------------	-------	-------

 = _____ + _____	_____	_____
-----------------------------------------------------------------------------------------------------	-------	-------

 = _____ + _____	_____	_____
-----------------------------------------------------------------------------------------------------	-------	-------

# Daily Practice Routine

Following this routine every day will help you to develop the skills necessary to become a successful musician!

## Step #1 - Posture Check

- ✓ Feet flat on the floor
- ✓ Back away from the chair
- ✓ "Tailbone" out
- ✓ Shoulders wide
- ✓ Chest high
- ✓ Head up
- ✓ Arms away from your body.

## Step #2 - Breathing

- ✓ Breathe through your mouth, deep, to your seat
- ✓ Think "OH", "WHOA", or "OH, UP"
- ✓ Belly expands, shoulders DO NOT rise
- ✓ RELAX!

### #1 - The Big Sigh

- 4 in - 4 out (2x)
- 3 in - 3 out (2x)
- 2 in - 2 out (2x)
- 1 in - 1 out (2x)
- Rest - Sigh

### #2 - The Distance

- 2 in - 8 out (2x)
- 2 in - 16 out (2x)
- 2 in - 20 out (2x)
- 2 in - 24 out (2x)
- 1 in - ? out (2x)

### #3 - Sip, Sip, Sip!

- 4 in - Hold 2
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- 8 out - REST

### #4 - Speed up!

- 2 in - 12 out, speed up your air counts 9-12
- Variations (always speeding up the last 4 counts):  
2 in - 16 out  
1 in - 16 out  
1 in - 20 out, etc.

## Step #3 - Mouthpieces (Next page!)

## Step #4 - Warm-up

Focus on developing a great sound. Quality time spent here will make learning your music so much easier!

## Step #5 - Rhythm Charts

## Step #6 - Songs in the Book or Performance Pieces

Start with the songs you are having the most trouble with, THEN end with something you are great at and enjoy playing!

# Mouthpiece Mania!!!

## Mouthpiece Check!

- ✓ Pouty bottom lip
- ✓ Place edge of "blow hole" where the wet and the dry part meet
- ✓ Lips parallel to the embouchure plate
- ✓ Gum ball between your back teeth
- ✓ Think "TOO" to start the air
- ✓ MIRROR CHECK: Look for CENTERED "triangle of condensation" on the lip plate
- ✓ TROUBLESHOOT: Roll the head joint in or out, or aim the airstream towards the end of the head joint or towards the "fingers and keys" end until you hear a nice clear tone.

Listen for a "solid brick" of sound, with a straight Beginning, Middle, and End. **AVOID:**



OPEN **1**

OPEN **2**

OPEN **3**

LOW  
Cover end,  
aim air down

**4**

HIGH  
Cover end,  
aim air up,  
bring lip forward,  
think skinny air!

**5**

HIGH **6**

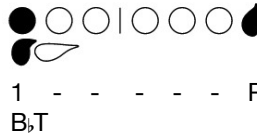
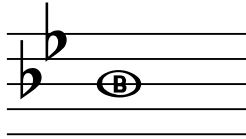
HIGH **7**

HIGH  
to  
Low **8**

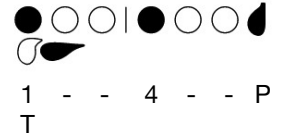
# First 5 Notes

- ▶ Memorize each note, how it looks on the music staff, the name, and fingering. Use flash cards!
- ▶ Take a deep breath and hold each note out for at least 4 seconds
  - ▶ Perform #1-3 of your mouthpiece exercises using each below note.
  - ▶ Play all 5 notes in a row.

**Note 1**  
**B<sub>b</sub>**



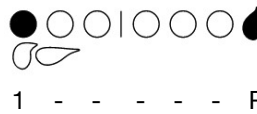
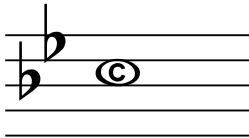
OR



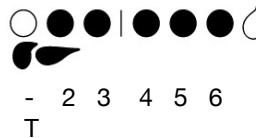
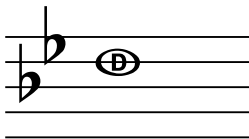
★ There are a few ways to play B<sub>b</sub>.

The LEFT THUMB key is called B<sub>b</sub> thumb and allows you to play B<sub>b</sub> without 4th finger.  
The RIGHT THUMB key is called B<sub>b</sub> thumb. You have to use the 4th finger to play B<sub>b</sub> when using this thumb.

**Note 2**  
**C**

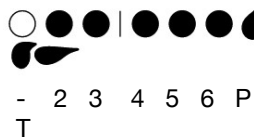
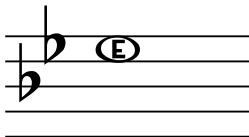


**Note 3**  
**D**

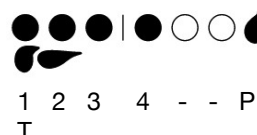
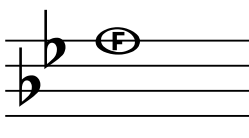


★ For the remaining notes, use the same thumb you used for B<sub>b</sub> above!

**Note 4**  
**E<sub>b</sub>**



**Note 5**  
**F**

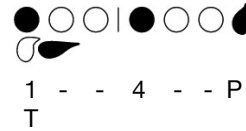
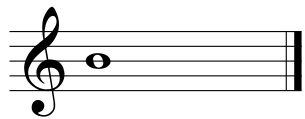


# Ready to Play!

## Checks for Success!

- Sit tall, arms open and away from body.
- Start each sound with your tongue.
- Breathe deep, to your seat.
- Steady, straight sound. No waves or wiggles.
- Start and Stop together!

9

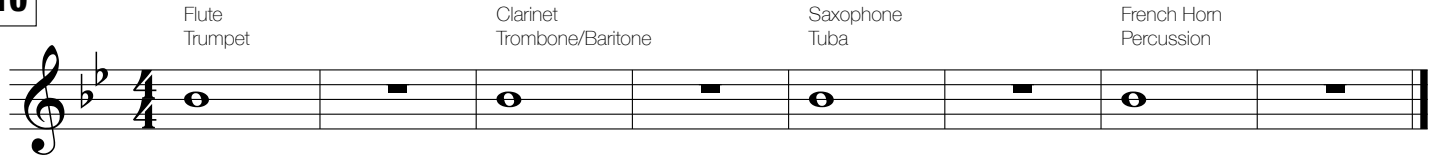


### Longest Note!

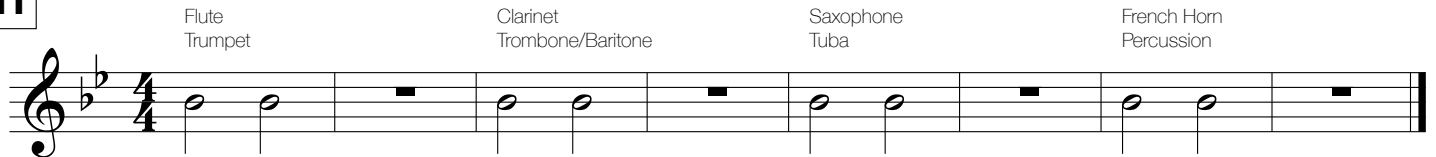
How many seconds can you hold your new note? Track your progress!

My Goal = \_\_\_\_\_ seconds

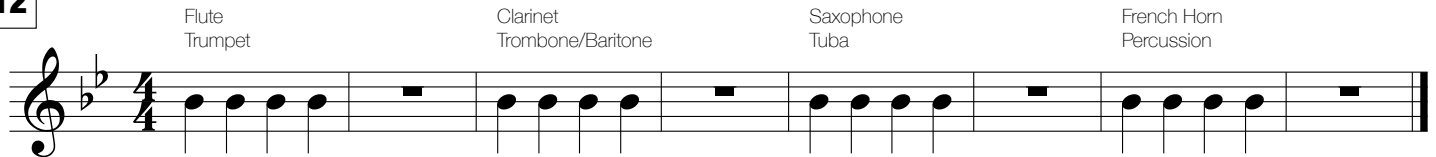
10



11

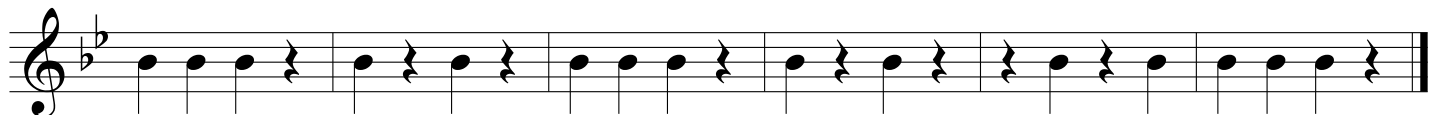


12



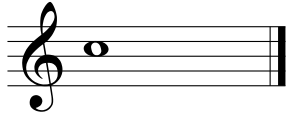
13

## WOODCHOPPER'S BALL





14



**Longest Note!**  
 How many seconds can you hold your new note? Track your progress!

**My Goal = \_\_\_\_\_ seconds**

\_\_\_\_\_

15

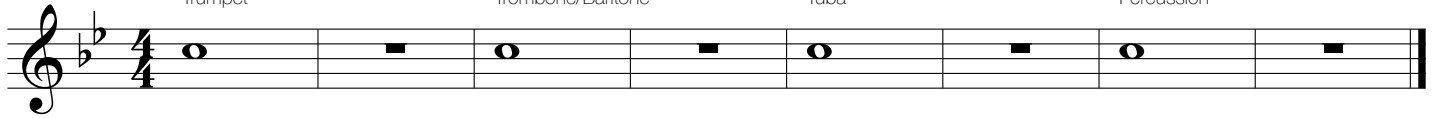
► Are you holding the note out steady, "like a brick"?

Flute  
Trumpet

Clarinet  
Trombone/Baritone

Saxophone  
Tuba

French Horn  
Percussion



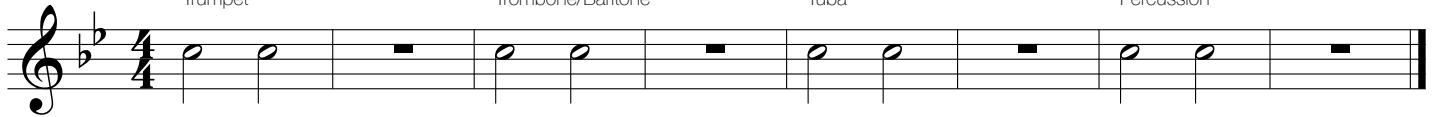
16

Flute  
Trumpet

Clarinet  
Trombone/Baritone

Saxophone  
Tuba

French Horn  
Percussion



17

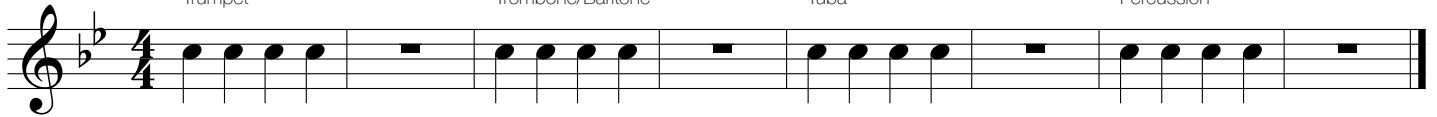
► Are you only moving the TIP of your tongue?

Flute  
Trumpet

Clarinet  
Trombone/Baritone

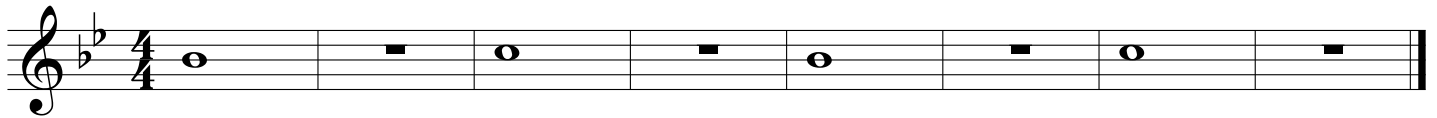
Saxophone  
Tuba

French Horn  
Percussion



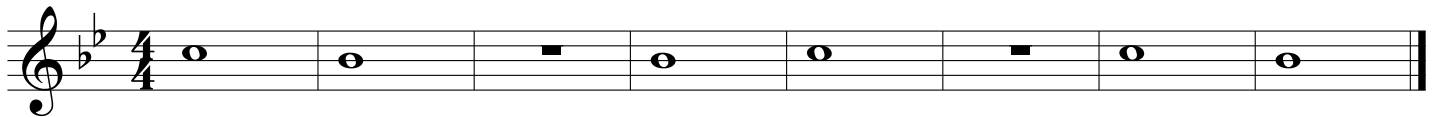
18

► Are you playing with a straight, steady sound?



19

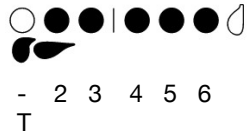
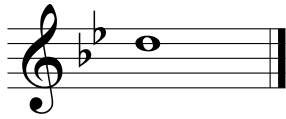
► As you hold out the note, LOOK AHEAD and get ready to MOVE fingers on beat 1!



20



21



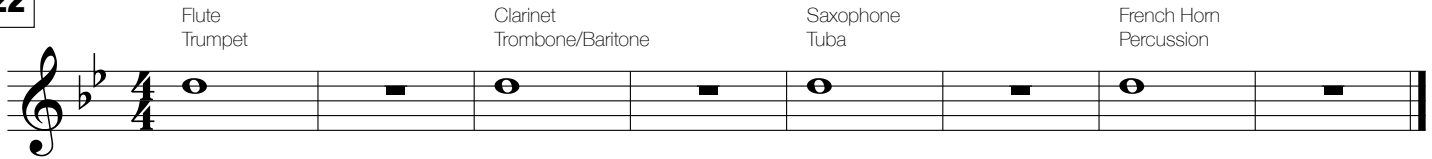
★ Use the same thumb you used for B!

### Longest Note!

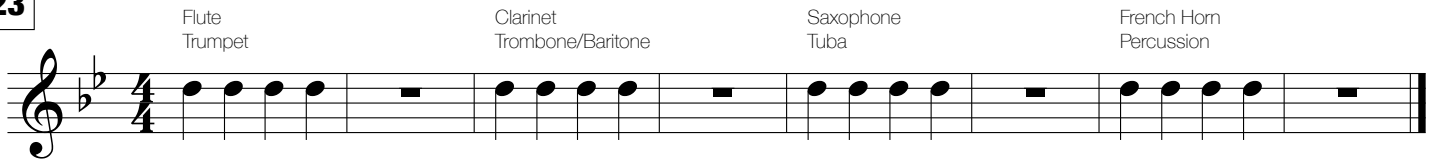
How many seconds can you hold your new note? Track your progress!

My Goal = \_\_\_\_\_ seconds

22



23

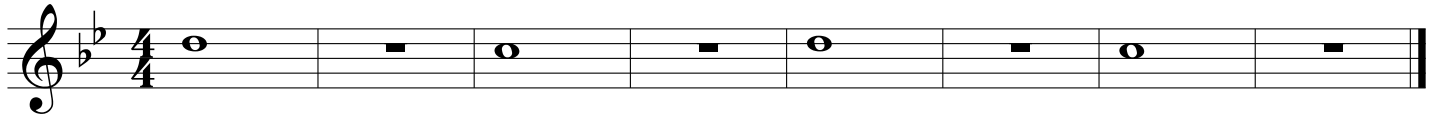


### Always ask yourself... Are you...

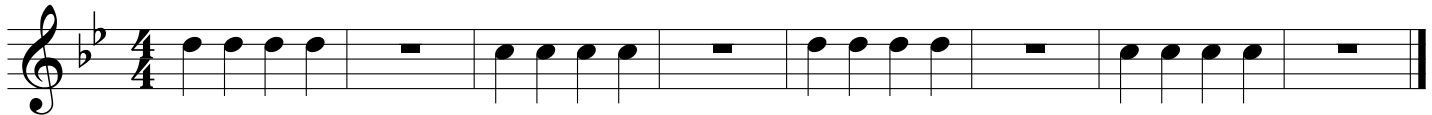
- 👉 Sitting tall, to the edge of your seat, with arms open?
- 👉 Counting?
- 👉 Using fast, steady air?
- 👉 Using a "pouty" bottom lip?
- 👉 Starting each note with "too"?
- 👉 Stopping with everyone else?

24

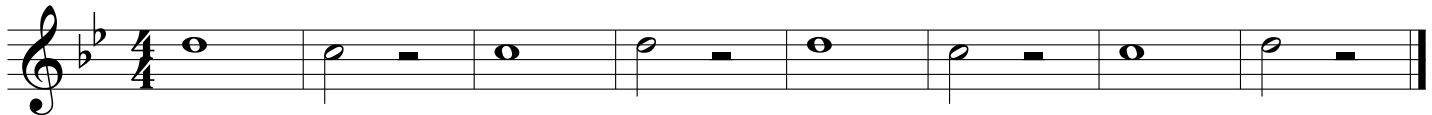
▶ Are you playing with a straight, steady sound?



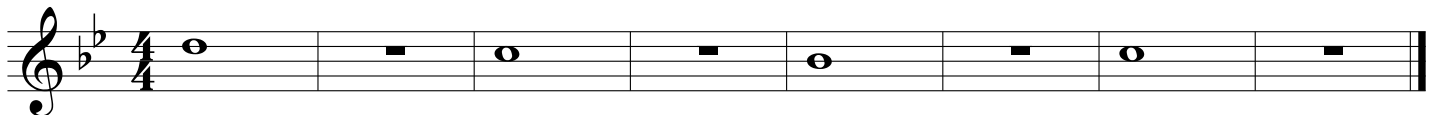
25



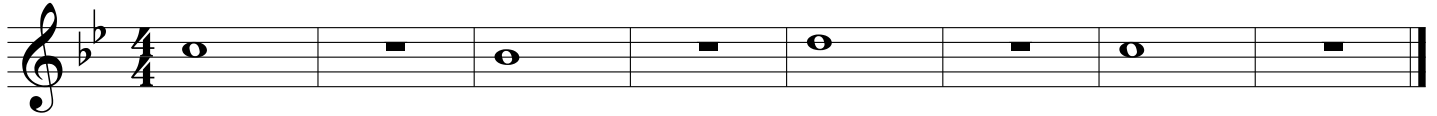
26



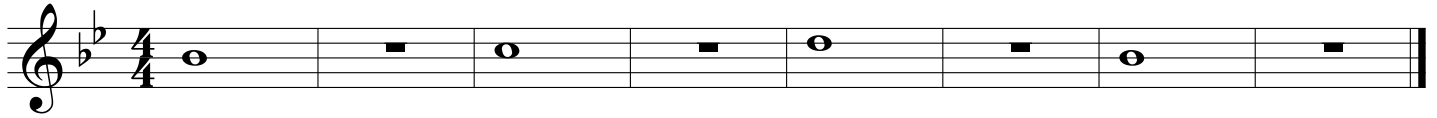
27



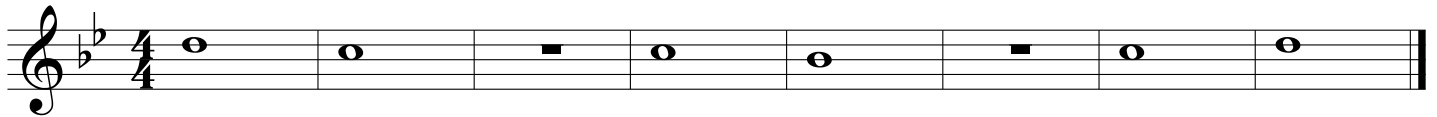
**28** ▶ Are you playing with a straight, steady sound?



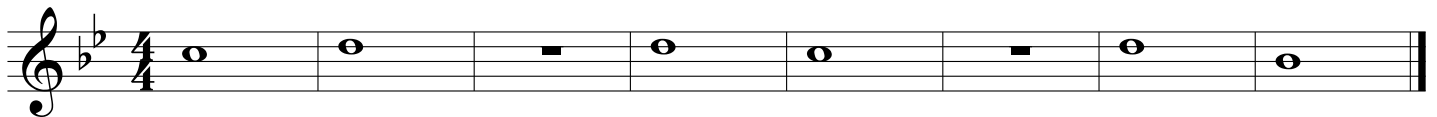
**29**



**30** ▶ **GOAL:** Play both whole notes in one breath. Breathe deep, thinking "WHOA" or "OH", and pace your air to make it!



**31**



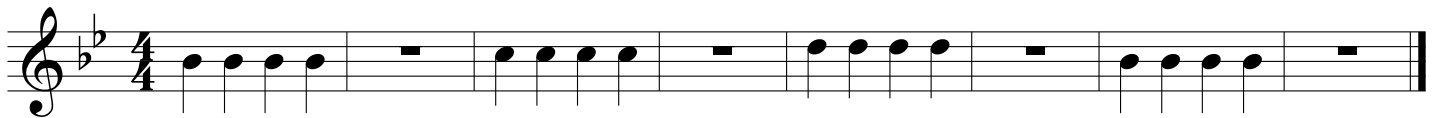
**32** ▶ Release together on beat 3, thinking "HALF-NOTE-OFF"



**33**



**34** ▶ Are you only moving the TIP of your tongue?



**35**



Repeat sign

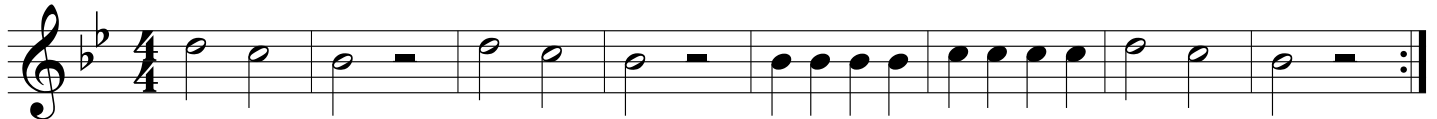
## Practice Strategy

Count It! ⇨ Ta It! ⇨ Note Name It! ⇨ Finger It! ⇨ Play It!

**Trouble?** Chunk It! *(Play the trouble spot many times in a row)*

### 36 HOT CROSS BUNS

English Folk Song

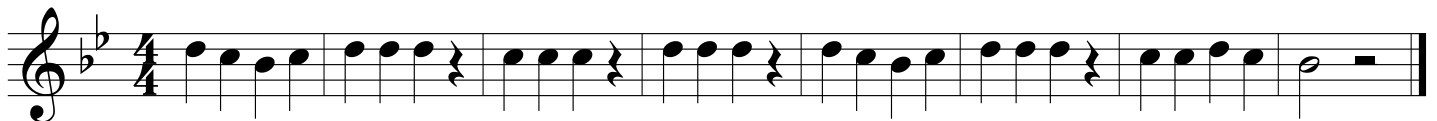


▶▶▶Remember, we don't WRITE our note names in the book.

Instead, try saying the names aloud and fingering it several times until you've got it!

### 37 MARY HAD A LITTLE LAMB

Traditional



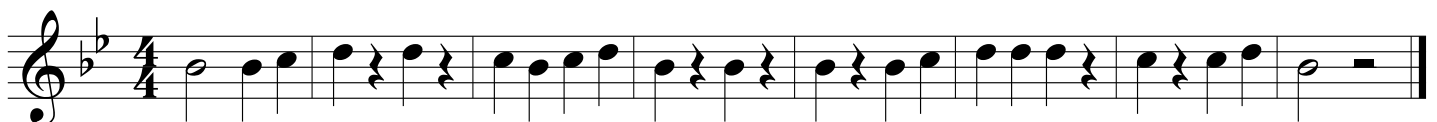
### 38 AU CLAIRE DE LA LUNE

French Folk Song



### 39 DOWN BY THE STATION

Traditional



### Performance Checklist

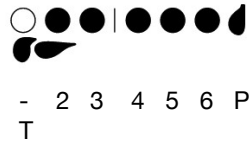
Each time you play, self-evaluate your performance using this checklist.

- |                                                                        |                                          |
|------------------------------------------------------------------------|------------------------------------------|
| <input type="checkbox"/> Sitting tall, with arms open                  | <input type="checkbox"/> Correct notes   |
| <input type="checkbox"/> Full clear tone, using lots of air            | <input type="checkbox"/> Correct rhythms |
| <input type="checkbox"/> Starting each note with the tip of the tongue | <input type="checkbox"/> Steady tempo    |

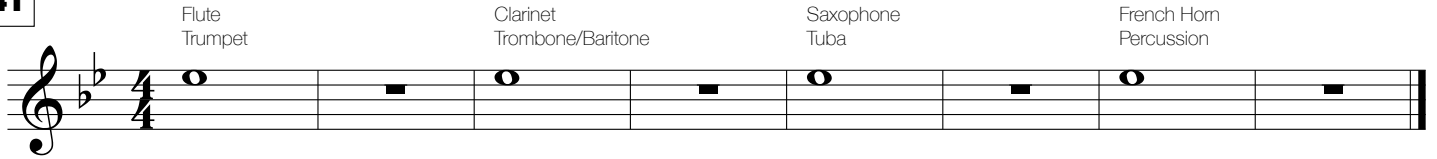
An area of improvement that I need to focus on is \_\_\_\_\_.

I can improve on this by \_\_\_\_\_.

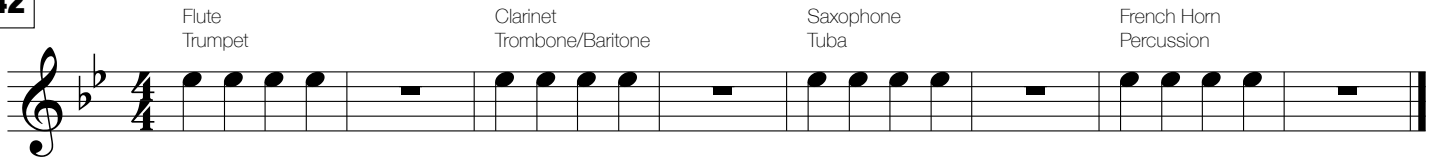
40



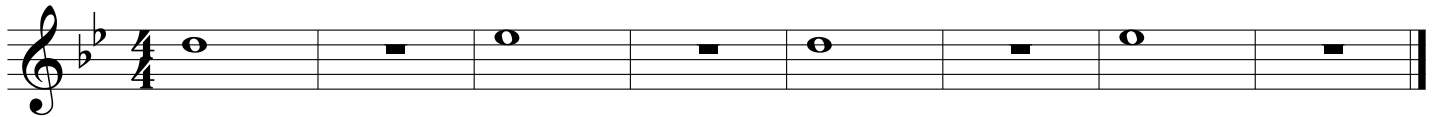
41



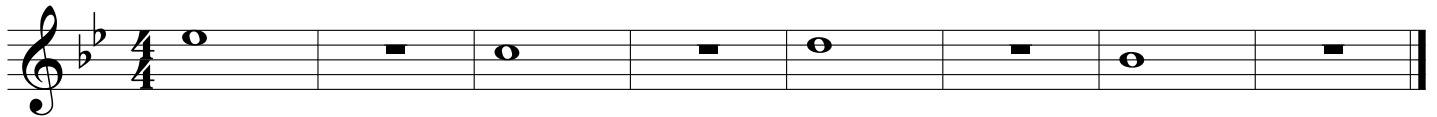
42



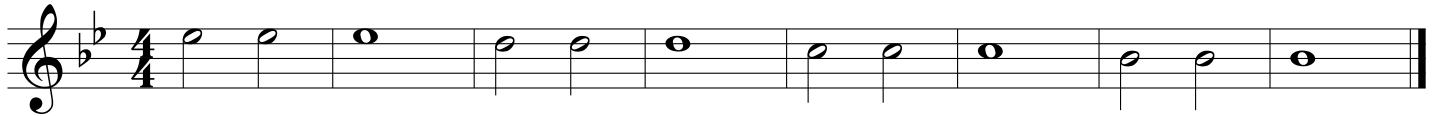
43



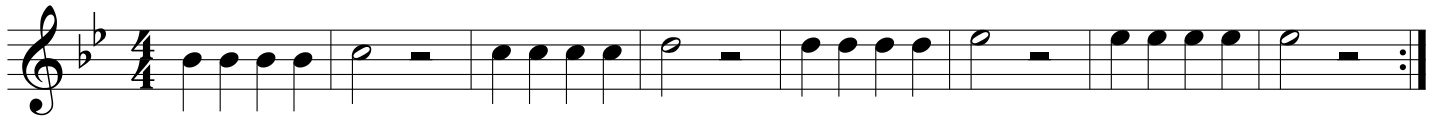
44



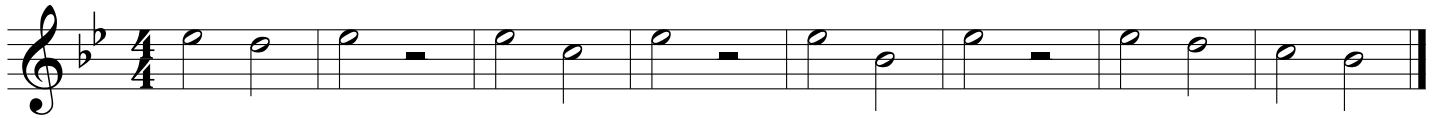
45



46



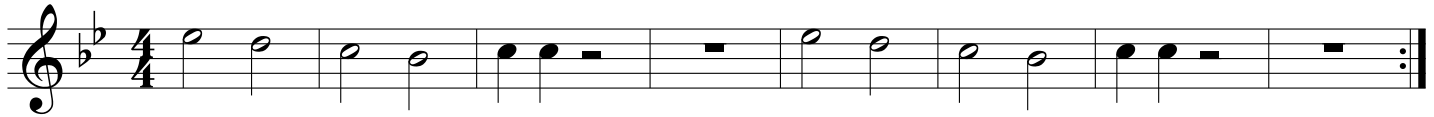
47



48

WE WILL ROCK YOU

Queen



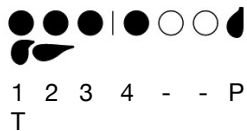
49

THEME from JAWS

John Williams

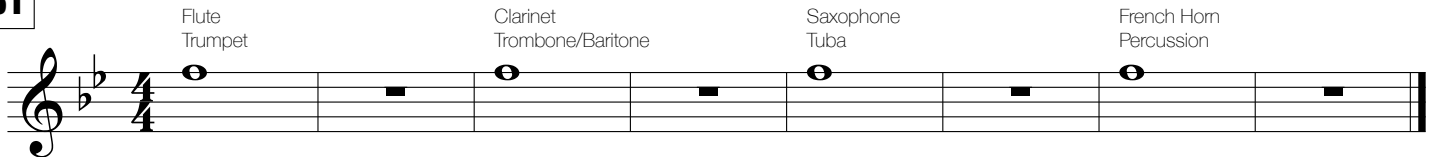


50

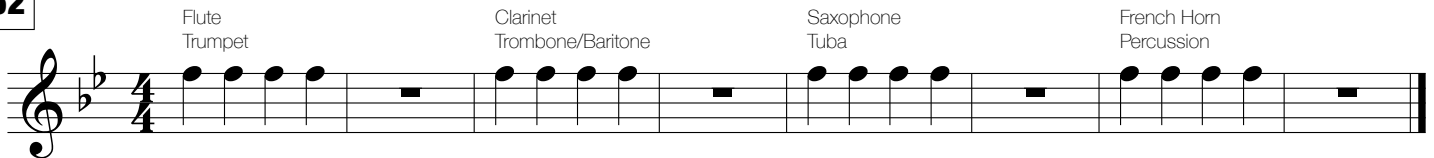


**Longest Note!**  
 How many seconds can you hold your new note? Track your progress!  
**My Goal = \_\_\_\_\_** seconds  
 \_\_\_\_\_

51

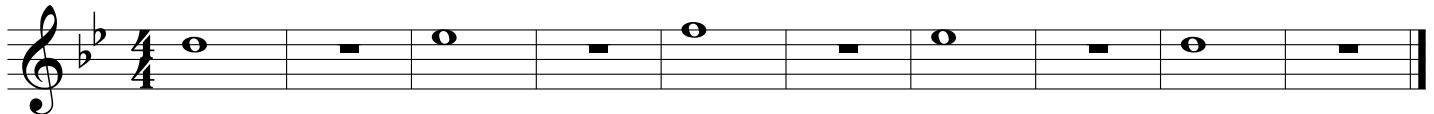


52

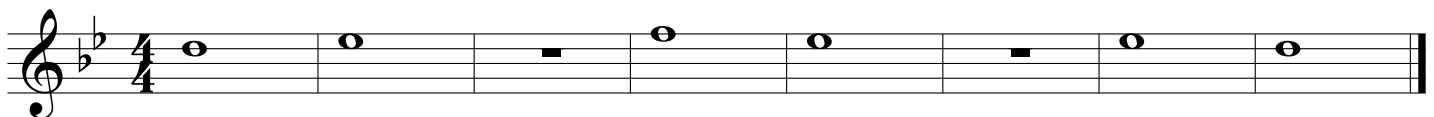


53

► How is the "BME" of each note? The Beginning, Middle, and End of each note should sound the same!



54



55



# Daily Warm-Up 1



Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

**56 CONCERT F** ▶ Are all groups matching with a full, steady sound?

All                      All                      Group 1                      Group 2                      Group 3                      Group 4

**57 ARTICULATION** ▶ Are all groups matching?

All                      All                      Group 1                      Group 2                      Group 3                      Group 4

**58 LOW WALKDOWN (Flute Only)** ▶ Aim your airstream down as you go lower!

★ Simply add one finger at a time!

B $\flat$                       A                      G                      F                      E $\flat$                       E $\flat$                       D

**59 HIGH WALKDOWN (Flute only)** ▶ Aim your airstream higher

★ Simply add one finger at a time!

B $\flat$                       A                      G                      F                      E $\flat$                       E $\flat$                       D

★ 1st finger comes up!

**60 Bb CONCERT 5-NOTE SCALE** ▶ Listen for a steady "BME" for each note.

▶ There are many different ways you can work on your Bb Scale for better technique - Consider all the options below!

Opt. 2                      Opt. 3                      Opt. 4                      Opt. 5                      Opt. 6

etc...                      etc...                      etc...

61

**INTERVALS**

▶ Practice tongued and slurred. Work for a full, pretty sound.

62

**SECONDS**

▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

63

**THIRDS**

▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

64

**MINI SCALES**

▶ Are you slurring and tonguing at the correct time?

65

**SCALE PATTERN #1**

66

**SCALE PATTERN #2**



**B**e your best  
**A**im for success  
**N**ever settle for less  
**D**emand excellence everyday!

**67** **MERRILY WE ROLL ALONG** Traditional

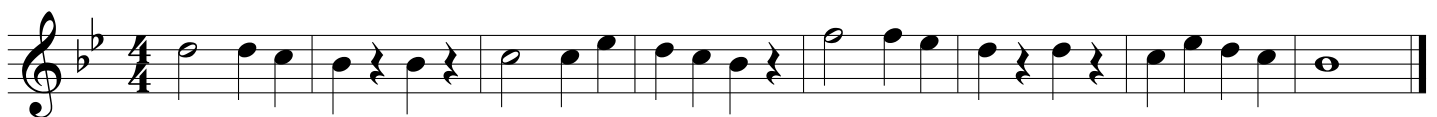


Ludwig van Beethoven was a German composer and pianist. He was considered an innovator, expanding the way symphonies were written. By his late 20s, he began to lose his hearing, and by the last decade of his life he was almost completely deaf. He relied on his imagination of the music and the vibrations of the piano in order to write what would later become his most famous works.

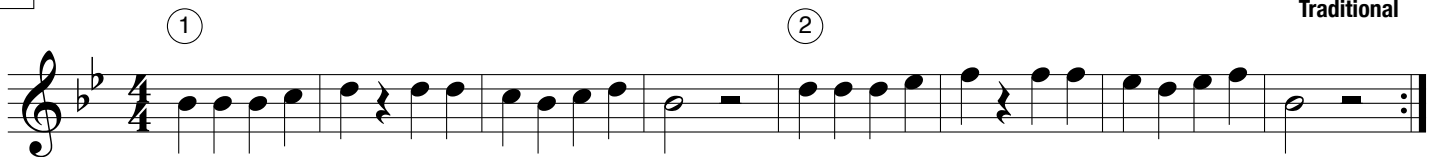
**68** **ODE TO JOY (from Symphony No. 9)** Ludwig van Beethoven (1770-1827)



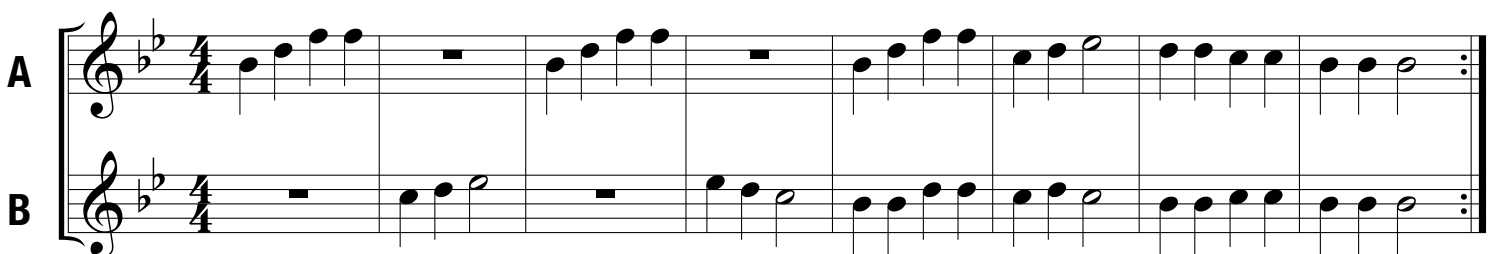
**69** **GO TELL AUNT RHODY** American Folk Song



**70** **ITSY, BITSY SPIDER** Traditional



**71** **LOVE SOMEBODY (Duet)** Traditional



## Two areas of improvement that I would like to be reminded of . . .

(for example, "Sit taller!", "Play with a fuller sound!", "Tap my toe!", "Take bigger breaths!")

1. \_\_\_\_\_

2. \_\_\_\_\_

72

### A LA RUEDA

Spanish Folk Song

Solo/Soli

Tutti

Solo/Soli

Tutti



73

### SWEETLY SINGS THE DONKEY

American Folk Song

①

②



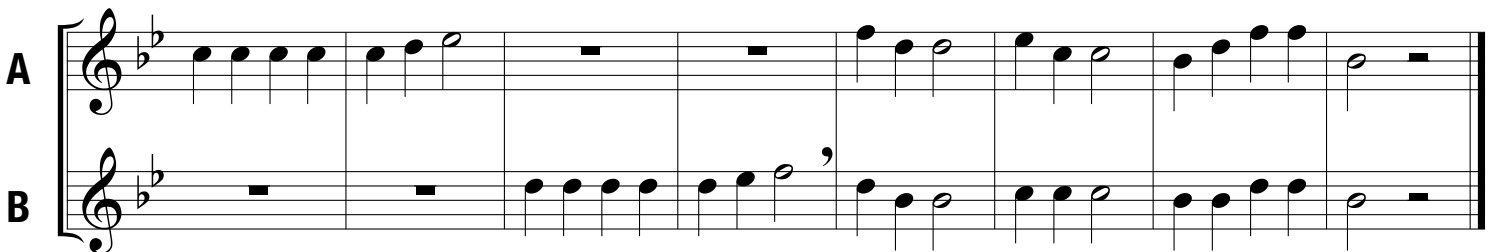
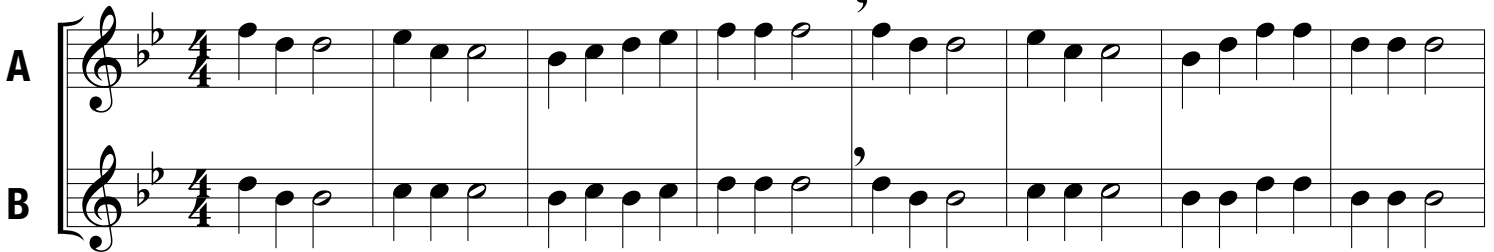
③



74

### LIGHTLY ROW

Traditional

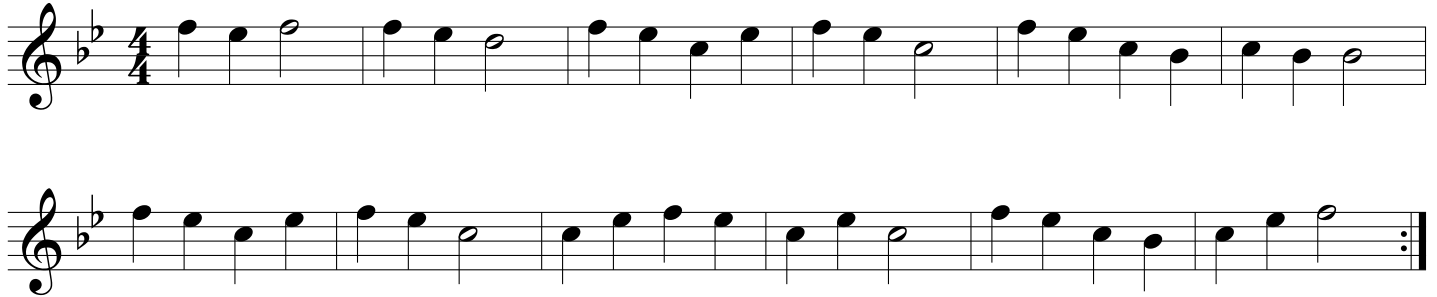


**75 CELEBRATION**

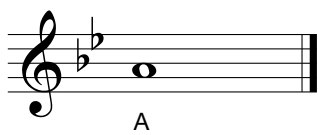
Kool & the Gang (1980)



**76 BLUES IN F**

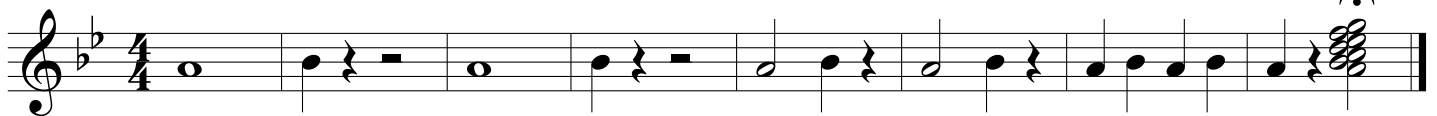


**77**

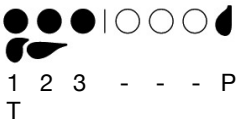
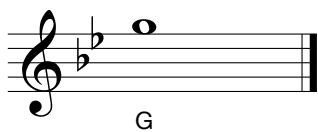


Pick any note to play!  
Make sure to play it with a good tone!

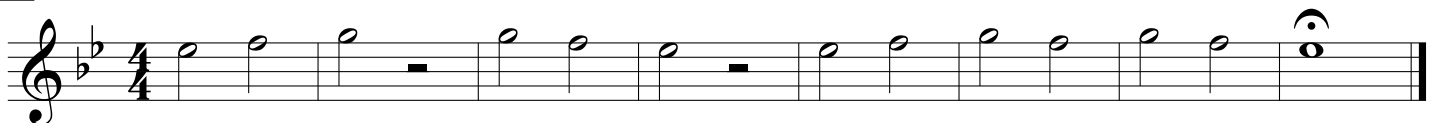
**78 SHARK ATTACK!**



**79**



**80**



# Daily Warm-Up 2

 Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

**81 CONCERT F** ▶ Are all groups matching with a full, steady sound?

All All Group 1 Group 2 Group 3 Group 4

**82 ARTICULATION** ▶ Are all groups matching? ▶ Also try this exercise using different 8th note combinations!

All All Group 1 Group 2 Group 3 Group 4

**83 LOW WALKDOWN (Flute Only)** ▶ Aim your airstream down as you go lower!

★ Simply add one finger at a time!

A G F E<sup>♯</sup> E<sup>♭</sup> D

**84 HIGH WALKDOWN (Flute only)** ▶ Aim your airstream higher

★ Simply add one finger at a time!

B<sup>♭</sup> A G F E<sup>♯</sup> E<sup>♭</sup> D

★ 1st finger comes up!

**85 B♭ CONCERT 6-NOTE SCALE** ▶ Once you have established a straight steady sound, choose an option below to replace the whole notes with!

Opt. 2 Opt. 3 Opt. 4 Opt. 5 Opt. 6 Opt. 7 Opt. 8

etc... etc... etc... etc... etc... etc...

**86****INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.

Exercise 86 consists of two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures, each with a circled letter (A, B, C, D) above it. Each measure contains a pair of notes: A (quarter), B (quarter), C (quarter), and D (quarter). The second staff contains four measures, each with a circled letter (E, F, G, H) above it. Each measure contains a pair of notes: E (quarter), F (quarter), G (quarter), and H (quarter).

**87****SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

Exercise 87 is a single staff of music in 4/4 time, key of B-flat major. It is divided into five sections labeled A through E, each marked with a circled letter above the staff. Section A: quarter notes G, A, B, C. Section B: quarter notes D, E, F, G. Section C: quarter notes A, B, C, D. Section D: quarter notes E, F, G, A. Section E: quarter notes B, C, D, E.

**88****THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

Exercise 88 is a single staff of music in 4/4 time, key of B-flat major. It is divided into five sections labeled A through E, each marked with a circled letter above the staff. Section A: quarter notes G, A, B, C. Section B: quarter notes D, E, F, G. Section C: quarter notes A, B, C, D. Section D: quarter notes E, F, G, A. Section E: quarter notes B, C, D, E.

**89****MINI SCALES** ▶ Are you *slurring* and *tonguing* at the correct time?

Exercise 89 is a single staff of music in 4/4 time, key of B-flat major. It is divided into four sections labeled A through D, each marked with a circled letter above the staff. Section A: quarter notes G, A, B, C. Section B: quarter notes D, E, F, G. Section C: quarter notes A, B, C, D. Section D: quarter notes E, F, G, A.

**90****SCALE PATTERN #1**

Exercise 90 is a single staff of music in 4/4 time, key of B-flat major. It is divided into four sections labeled A through D, each marked with a circled letter above the staff. Section A: quarter notes G, A, B, C. Section B: quarter notes D, E, F, G. Section C: quarter notes A, B, C, D. Section D: quarter notes E, F, G, A.

**91****SCALE PATTERN #2**

Exercise 91 is a single staff of music in 4/4 time, key of B-flat major. It is divided into four sections labeled A through D, each marked with a circled letter above the staff. Section A: quarter notes G, A, B, C. Section B: quarter notes D, E, F, G. Section C: quarter notes A, B, C, D. Section D: quarter notes E, F, G, A.

**Wolfgang Amadeus Mozart**, born in Austria, was considered a child prodigy. He started performing professionally when he was 6 years old, playing keyboard and violin across Europe for royalty. He wrote more than 600 compositions in his short lifetime, composing "as fast as he could think". He wrote for every genre of music, elevating each form. Twinkle, Twinkle is an example of this, as he did not originally compose it, but arranged it for piano.

**92 TWINKLE, TWINKLE**

Wolfgang Amadeus Mozart (1756-1791)

Musical notation for 'Twinkle, Twinkle' in G major, 4/4 time. The melody consists of two staves of music. The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The key signature has one sharp (F#) and the time signature is 4/4.

**93 OLD MACDONALD**

American Folk Song

Musical notation for 'Old MacDonald' in G major, 4/4 time. The melody consists of two staves of music. The first staff contains the first eight measures, and the second staff contains the remaining eight measures. The key signature has one sharp (F#) and the time signature is 4/4.

**94 ALOUETTE**

French-Canadian Folk Song

Musical notation for 'Alouette' in G major, 4/4 time. The melody consists of one staff of music with 12 measures. The key signature has one sharp (F#) and the time signature is 4/4.

**95 SHOO FLY!**

American Folk Song

Musical notation for 'Shoo Fly!' in G major, 4/4 time. The melody consists of one staff of music with 12 measures. The key signature has one sharp (F#) and the time signature is 4/4. Accents (>) are placed over the first and fifth notes of the first measure.

**96 RUSSIAN FOLK SONG (Duet)**

Ludwig van Beethoven (1770-1827)

Musical notation for 'Russian Folk Song (Duet)' in G major, 4/4 time. The piece is written for two parts, A and B, on two staves. The key signature has one sharp (F#) and the time signature is 4/4. Both parts consist of 12 measures.

# Dynamics

★ To change volume, change the AMOUNT of air. Always use FAST AIR!

<i>f</i>	<i>forte</i>	loud	use MORE air <i>How loud is loud?</i>
<i>mf</i>	<i>mezzo forte</i>	medium loud	<i>As full as you can play while still maintaining a pretty sound!</i> "normal playing volume"
<i>mp</i>	<i>mezzo piano</i>	medium soft	use a little LESS air
<i>p</i>	<i>piano</i>	soft	use a lot LESS air

97

Exercise 97 consists of three staves of music in 4/4 time, each with a key signature of one flat (Bb). The first staff has four measures: *f* (quarter note), *p* (half note), *f* (quarter notes), and *p* (quarter notes). The second staff has four measures: *f* (quarter note), *p* (half note), *f* (quarter notes), and *p* (quarter notes). The third staff has four measures: *p* (quarter note), *mp* (half note), *mf* (quarter notes), and *f* (quarter notes).

98

**LONDON BRIDGE** ▶ Change the AMOUNT of air you use. Always keep your AIR SPEED FAST!

English Folk Song

Exercise 98 is a single staff of music in 4/4 time with a key signature of one flat (Bb). It contains eight measures with dynamic markings: *f* (quarter notes), *p* (quarter notes), *f* (quarter notes), and *p* (quarter notes).

99

**POLLY WOLLY DOODLE** ▶ Are you GRADUALLY stepping up in volume every two measures?

American Folk Song

Exercise 99 is a single staff of music in 4/4 time with a key signature of one flat (Bb). It contains eight measures with dynamic markings: *p* (quarter notes), *mp* (quarter notes), *mf* (quarter notes), and *f* (quarter notes).

# ❄️ Holiday Tunes ❄️

## 100 GOOD KING WENCESLAS Traditional English Carol

Solo/Soli Tutti Solo/Soli Tutti

Musical notation for 'Good King Wenceslas' in 4/4 time, key of B-flat major. The melody consists of quarter and eighth notes, with some rests. The piece is marked with dynamics: Solo/Soli, Tutti, Solo/Soli, and Tutti.

## 101 JOLLY OLD ST. NICHOLAS (Duet) American Carol

First system of musical notation for 'Jolly Old St. Nicholas' (Duet) in 4/4 time, key of B-flat major. It features two staves, A and B, with a duet melody. The melody consists of quarter and eighth notes, with some rests. The piece is marked with dynamics: Solo/Soli, Tutti, Solo/Soli, and Tutti.

Second system of musical notation for 'Jolly Old St. Nicholas' (Duet) in 4/4 time, key of B-flat major. It features two staves, A and B, with a duet melody. The melody consists of quarter and eighth notes, with some rests. The piece is marked with dynamics: Solo/Soli, Tutti, Solo/Soli, and Tutti.

## 102 JINGLE BELLS (Duet) J.S. Pierpont

First system of musical notation for 'Jingle Bells' (Duet) in 4/4 time, key of B-flat major. It features two staves, A and B, with a duet melody. The melody consists of quarter and eighth notes, with some rests. The piece is marked with dynamics: *f*, *p*, and *f*.

Second system of musical notation for 'Jingle Bells' (Duet) in 4/4 time, key of B-flat major. It features two staves, A and B, with a duet melody. The melody consists of quarter and eighth notes, with some rests. The piece is marked with dynamics: *p*, *f*, *p*, and *f*.



# Accidentals

Any sharp (#), flat (♭), or natural (♮) sign which appears in the music without being in the key signature.

♭ = flat

*lowers a note*

♮ = natural

*cancel a ♭ or #*

# = sharp

*raises a note*

Rule of the Accidental - An accidental remains in effect for the rest of the measure.

# Key Signatures

Tell us which notes to play sharp # or flat ♭ throughout the song.

INSTRUCTIONS: Below each key signature, name the notes that would be sharp # or flat ♭



\_\_\_\_\_



\_\_\_\_\_



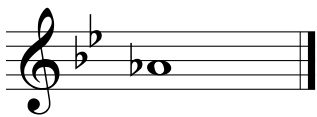
\_\_\_\_\_

Key signatures apply to ALL the **octaves** of the notes it identifies. For example:



Both the higher and the lower A will be A♭!

103



A♭

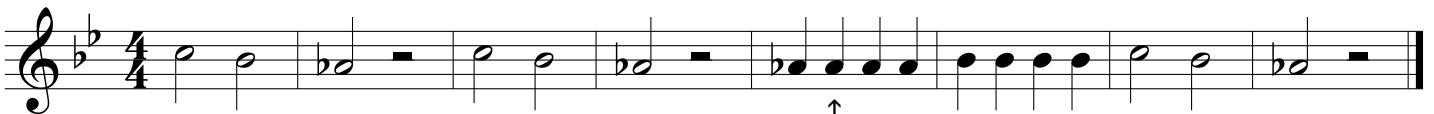


A♭ Pinky

1 2 3 - - - P  
T

104

## HOT CROSS ACCIDENTAL!



The "Rule of the Accidental" applies!  
All of the following A's in this measure will be A♭

105

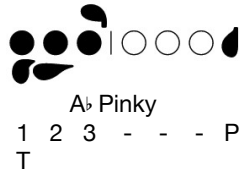
## MARY HAD A KEY SIGNATURE!

★ Always check the key signature before you begin a piece! Then, look for any notes effected by it. You may want to mark these!



106

★ Use higher, faster air for this A<sup>b</sup>



107

**YANKEE DOODLE**

★ Don't forget to check your key signature first and mark any notes that may be effected by it!

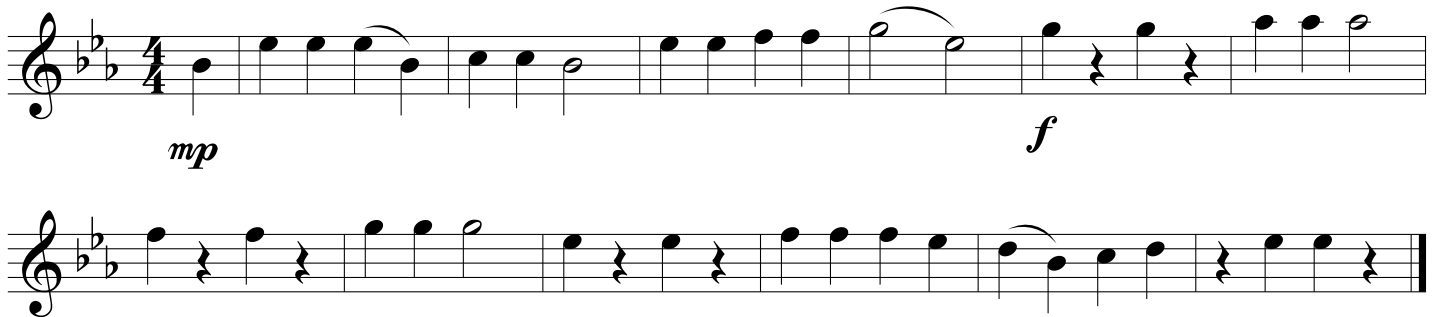
**Traditional**



108

**BINGO**

**American Folk Song**



★ Practice the **3/4 Rhythm Chart** before proceeding with the next three songs!

109

**FAIS DO-DO**

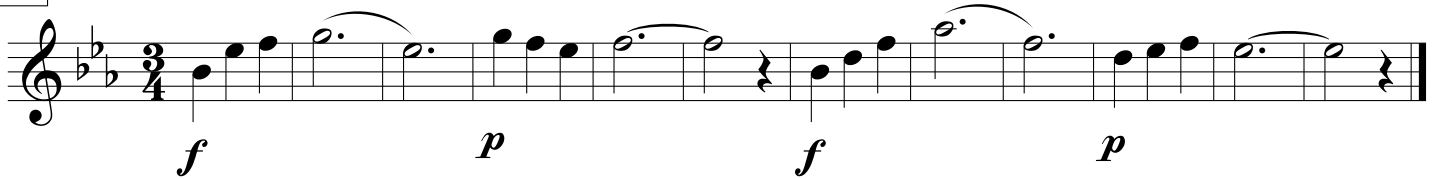
**French Folk Song**



110

**DOWN IN THE VALLEY**

**American Folk Song**

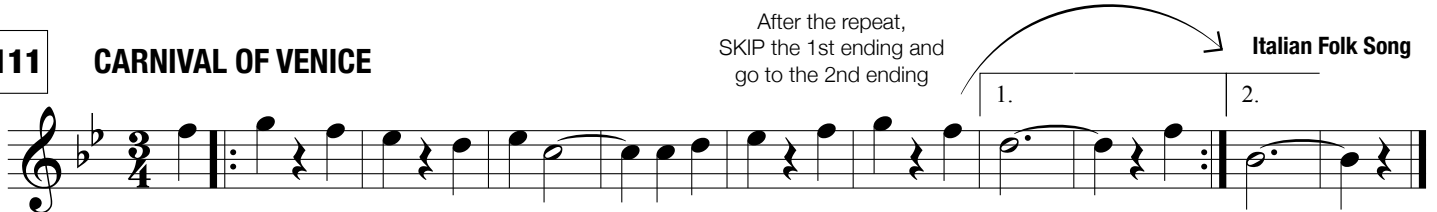


111

**CARNIVAL OF VENICE**

After the repeat, SKIP the 1st ending and go to the 2nd ending

**Italian Folk Song**



## The Birth of Rock & Roll

In the early 1950s, a new form of music exploded onto the scene, exciting the teenage audience. "Rock & Roll", as it came to be known, was a product of the blues, rhythm & blues, country, and gospel music. The use of electric guitars replaced the traditional use of piano as the lead instrument. Teenagers fell in love with this new sound, listening to it on radio and vinyl records. Many parents believed that this music was too rebellious and had a negative influence on teenagers.

Mississippi native, **Elvis Presley**, brought this style of music to the mainstream in 1956 with popular hits such as "Jailhouse Rock", "Hound Dog", and "All Shook Up". John Lennon of **The Beatles** once said, "Nothing really effected me until I heard Elvis. If there hadn't been Elvis, there would not have been the Beatles." The Beatles touched down in the U.S.A. from England in 1964, starting what would later be called the "British Invasion" of rock & roll bands from England. The Beatles continued to experiment and expand the rock genre until their last album, Let It Be, was released in 1970. Most modern bands on the radio today can trace their influences back to Elvis or The Beatles!

### 112 LOVE ME DO

John Lennon and Paul McCartney of The Beatles

Moderato

Musical notation for "Love Me Do" in B-flat major, 4/4 time. The piece is marked "Moderato". It begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. A "5" above the first measure indicates a five-measure rest. The melody is written on a single staff, and the accompaniment is written on a second staff below it. The piece ends with a double bar line and repeat dots.

### 113 LOVE ME TENDER

Ken Darby, recorded by Elvis Presley

Moderately Slow

Musical notation for "Love Me Tender" in B-flat major, 4/4 time. The piece is marked "Moderately Slow". It begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is written on a second staff below it. The piece ends with a double bar line and repeat dots.

### 114 EIGHT DAYS A WEEK

John Lennon and Paul McCartney of The Beatles

Brightly

Musical notation for "Eight Days a Week" in B-flat major, 4/4 time. The piece is marked "Brightly". It begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. A "5" above the first measure indicates a five-measure rest. The melody is written on a single staff, and the accompaniment is written on a second staff below it. The piece ends with a double bar line and repeat dots. The word "Fine" is written below the second staff, and "D.C. al Fine" is written below the third staff.

★ Practice the **8th Notes Rhythm Charts** before proceeding any further!

**115 FEEL THE FORCE!**

**116 SKIP TO MY LOU**

American Folk Song

**117 FRERE JACQUES**

French Folk Song

**Performance Checklist**

Each time you play, self-evaluate your performance using this checklist.

- |                                                                        |                                          |
|------------------------------------------------------------------------|------------------------------------------|
| <input type="checkbox"/> Sitting tall, with arms open                  | <input type="checkbox"/> Correct rhythms |
| <input type="checkbox"/> Full clear tone, using lots of air            | <input type="checkbox"/> Steady tempo    |
| <input type="checkbox"/> Starting each note with the tip of the tongue | <input type="checkbox"/> All dynamics    |
| <input type="checkbox"/> Correct notes                                 |                                          |

An area of improvement that I need to focus on is \_\_\_\_\_.

I can improve on this by \_\_\_\_\_.

# Dynamics

A **crescendo** means to gradually get louder.

TIP: When you see a crescendo, think "play soft" so you have room to grow!



A **decrescendo** or **diminuendo** means to gradually get softer.



## 118 THIS OLD MAN

Traditional

## 119 HARD ROCK BLUES

Allegro

## 120

## 121 ROCK & ROLL PART 2 (THE "HEY" SONG)

Heavy Rock Shuffle

Mike Leander and Gary Glitter

**Improvisation** is the spontaneous composition of music through playing or singing and is the cornerstone of what makes jazz and blues music. In measures 1-2 play the written notes. In measures 3-5 improvise your own melody using the same notes.

**122 IMPROVISATION**

Improvise - - - - -



**Ragtime** is a musical style that was popular from the 1890's until the time of World War I. "The Entertainer" and "Maple Leaf Rag", both written by Scott Joplin, were two famous pieces of this genre. In the song below, the trombones will learn how to play a *glissando*, a popular technique used in ragtime music.

**123 TROMBONE RAG**  
**Allegro**



**124 BLUES ADVENTURE**  
**Allegro**

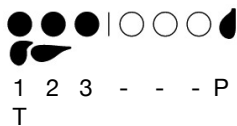
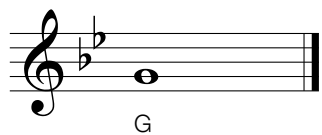


**"America's Classical Music"**

**Jazz** is seen by many as "America's classical music" and is one of the most well respected American art forms. Born out of the **blues** and **ragtime music** in the early 1900s, jazz has shaped the music industry. This art form continues to evolve and change drastically and encompasses be-bop, fusion, Latin jazz, free jazz, funk, hard-bop, smooth jazz, cool jazz, and so much more. Jazz is characterized by swing, blue notes, call and response vocals, polyrhythms and improvisation. Below are some of the best known blues and jazz musicians. Choose a few to look up videos of online!

- Billie Holiday
- B.B. King
- Charlie Parker
- Count Basie
- Dizzy Gillespie
- Duke Ellington
- Jelly Roll Morton
- John Coltrane
- Louis Armstrong
- Miles Davis
- Thelonious Monk

125



126

**LEAN ON IT**

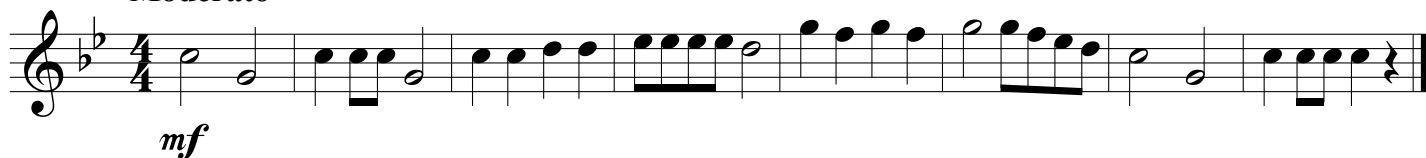
An accent > indicates to play the marked note louder.



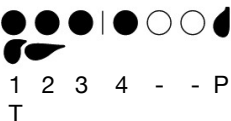
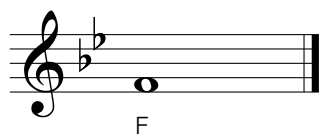
127

**HEY HO NOBODY'S HOME**

Moderato



128



129

**AU CLAIRE DE LA LOW NOTES**



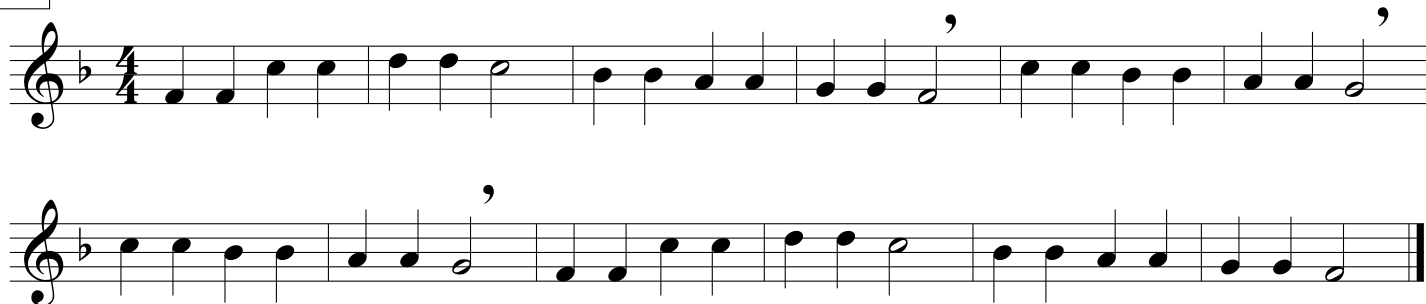
130

**LONDON BRIDGE FELL DOWN**



131

**FALLING STAR**



## The Classics

Much of what we consider classical music was really just movie music of that time! Before the technology of TV and cinema, people would attend the opera, plays, or the ballet. "Morning Mood" was written for a play in 1875 to depict the rising of the sun. In the plot, the main character **Peer Gynt** wakes up and realizes he is stranded in the Moroccan desert after his companions took his yacht and abandoned him there while he slept. You may recognize this theme from its frequent use in cartoons!

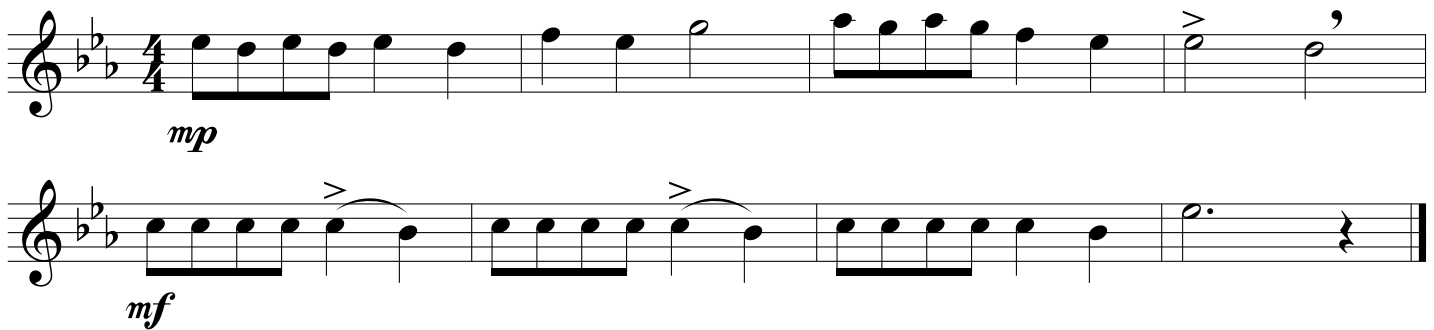
### 132 MORNING MOOD (from Peer Gynt)

Edvard Grieg (1843-1907)



### 133 THEME (from the Nutcracker Ballet)

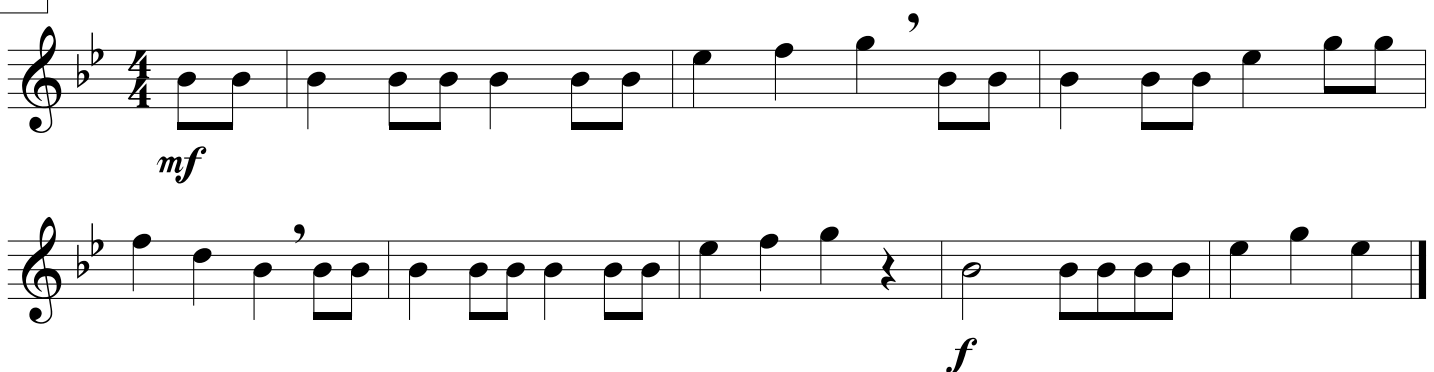
Pyotr Ilyich Tchaikovsky (1840-1893)



This overture was written for an opera in 1829 by Italian composer, **Gioachino Rossini**. This famous theme is frequently used in cartoons and TV ads. It is most associated with the TV show "The Lone Ranger", which was about a masked avenger of the Wild West.

### 134 WILLIAM TELL OVERTURE

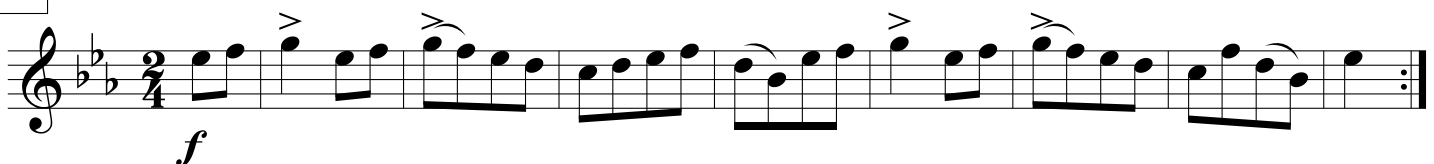
Gioachino Rossini (1792-1868)



The "Turkish March" was written by **Wolfgang Amadeus Mozart** in the 1780s. It was written in the style of the Turkish military bands, which were very fashionable at that time. These bands are thought to be the oldest form of military marching bands in the world.

### 135 MARCH (from Rondo alla Turca)

Wolfgang Amadeus Mozart (1756-1791)





# Daily Warm-Up 3

## IN TONE + IN TRIO = IN TUNE

**136 CONCERT F** ▶ Are you playing "IN TONE" and "IN TRIO" with your neighbor left to right of you?

All                      All                      Group 1                      Group 2                      Group 3                      Group 4

**137 ARTICULATION** ▶ Are all groups matching?

All                      All                      Group 1                      Group 2                      Group 3                      Group 4

**138 LOW WALKDOWN (Flute Only)** ▶ Aim your airstream down as you go lower!

**139 HIGH WALKDOWN (Flute only)** ▶ Aim your airstream higher

**140 Bb CONCERT SCALE** ▶ Are you blending inside your "TRIO"?

Opt. 2                      Opt. 3                      Opt. 4                      Opt. 5                      Opt. 6                      Opt. 7                      Opt. 8

**141 INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.

Exercise 141 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff contains four exercises labeled A, B, C, and D. Each exercise is a slur over two eighth notes followed by a quarter rest. The second staff contains four exercises labeled E, F, G, and H, each also a slur over two eighth notes followed by a quarter rest.

**142 SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

Exercise 142 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff contains four exercises labeled A, B, C, and D. Each exercise is a quarter note followed by an eighth note. The second staff contains four exercises labeled E, F, G, and H, each also a quarter note followed by an eighth note.

**143 THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!

Exercise 143 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff contains three exercises labeled A, B, and C. Each exercise is a quarter note followed by a half note. The second staff contains three exercises labeled D, E, and F, each also a quarter note followed by a half note.

**144 MINI SCALES** ▶ Also practice repeating letters A & C 3 times!

Exercise 144 is a single staff of music in 4/4 time with a key signature of two flats. It consists of a sequence of eighth notes and quarter notes. The exercise is divided into sections labeled A, B, C, and D.

**145 SCALE PATTERN #1**

Exercise 145 is a single staff of music in 4/4 time with a key signature of two flats. It consists of a sequence of eighth notes and quarter notes. The exercise is divided into sections labeled A, B, C, and D.

**146 SCALE PATTERN #2**

Exercise 146 is a single staff of music in 4/4 time with a key signature of two flats. It consists of a sequence of eighth notes and quarter notes. The exercise is divided into sections labeled A, B, C, and D.

# Major Scales



Circle your key signature for each scale and mark any notes effected by it!

147

## C CONCERT SCALE

Must use B<sub>1</sub> side of the thumb key!

148

## F CONCERT SCALE

149

## Bb CONCERT SCALE

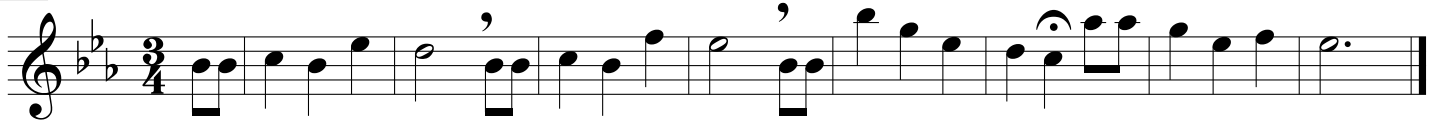
150

## Eb CONCERT SCALE

151

## Ab CONCERT SCALE

**152** HAPPY BIRTHDAY TO YOU

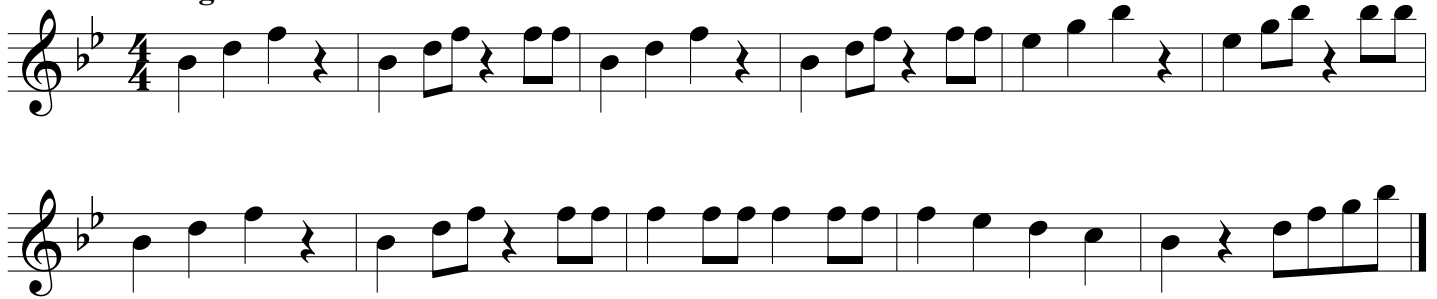


**Seconding Lining** with a traditional New Orleans-style brass band dates back to the 1800s. Brass bands usually have trumpet, trombone, saxophone, tuba (sousaphone), bass drum and snare drum. The sound is very different from traditional jazz or Dixieland music. It is very heavy on improvisation and funkier interpretations of modern pop songs. The term "second line parade" refers to those who join in the excitement. The people that are part of the hosting organization are the "first line" of the parade (at a jazz funeral, this would be the family members of the deceased, the hearse, and the band) while those who follow it along, dancing and singing as they go, form what is known as the "second line".

**153** JOE AVERY'S BLUES (SECOND LINE)

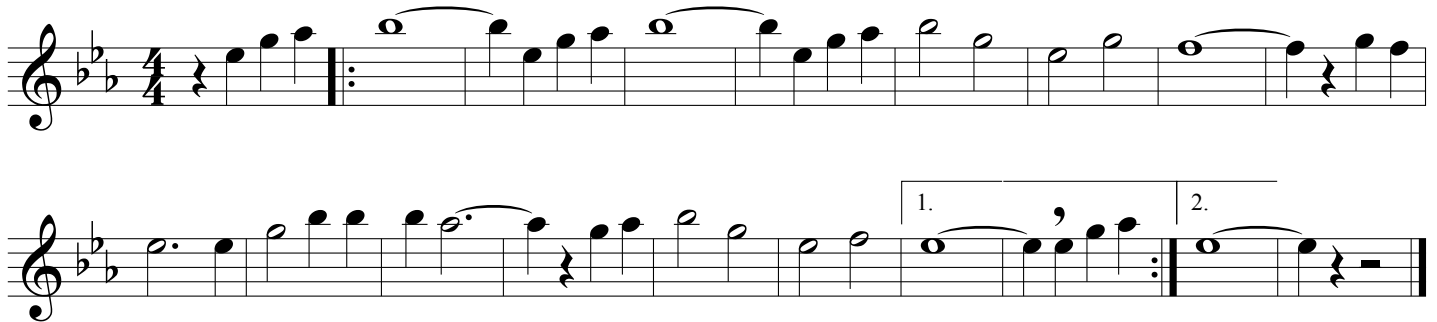
Willie Norman "Bill" Sinegal (1928-2014)

Swing! ♩ = ♪<sup>3</sup>♪



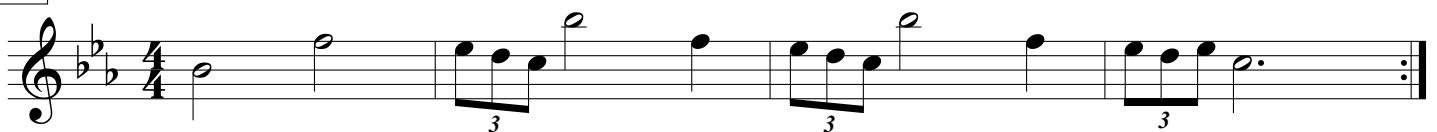
**154** WHEN THE SAINTS GO MARCHING IN

Allegro



**155** STAR WARS (Main Theme)

John Williams



## More Classics

Many famous classical composers made their living writing music for the church or royal courts. This music was primarily for major life events such as weddings and coronations, or for social gatherings such as royal balls. Many composers simply titled the piece after the type of dance that it was for. Gavotte, polonaise, badinerie, waltz, allemande, pavane, polka, hornpipe, mazurka, sarabande, and minuet were all types of dances and therefore the titles of thousands of pieces that came out of the classical era. You wouldn't just say you were listening to "Minuet". You would have to say "Minuet in G [the key] by Bach [the composer]". This minuet was found in a notebook that **Johann Sebastian Bach** gave to his second wife, Anna Magdalena in the 1720s.

### 156 MINUET IN G (from the Anna Magdalena Notebook) Moderato

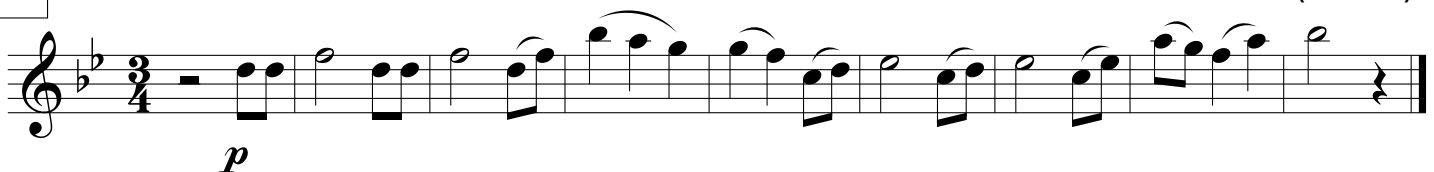
Johann Sebastian Bach (1685-1750)



German-born **Johannes Brahms** was a composer during the 19th century Romantic Period. This was a time of great change to the classical musical style. Called the "War of the Romantics", he was caught in a musical disagreement between composers like **Richard Wagner** and **Franz Liszt**, who represented a more radical approach to music. Brahms felt the need to preserve the musical form of his greatest influences like Bach, Beethoven, and Mozart. Wagner and Liszt, however, felt the need to evolve.

### 157 LULLABY

Johannes Brahms (1833-1897)



**Operettas** are shorter, more light-hearted, and often comedic versions of operas. The operetta was the first time Offenbach used Greek mythology as a background. The production ends with the "Infernal Galop" that shocked some in the audience at the premier. This later became known as the "can-can".

### 158 THEME (from "Orpheus in the Underworld")

Jacques Offenbach (1819-1880)



Chester is a patriotic anthem that was sung during the American Revolutionary War.

159

**CHESTER**  
Andante

William Billings (1746-1800)

*f* *p*  
*f* *rit.*

Described as "one of the great American masters of light orchestral music", Leroy Anderson composed popular orchestral pieces with memorable, happy melodies and often unusual percussion effects. **Sleigh Ride** is one of his most performed works.

160

**BUGLER'S HOLIDAY**

Leroy Anderson (1908-1975)

*mf* *f* *mf* *f*  
*mf* *f*



**166** ALOUETTE

Fine

Musical score for 'ALOUETTE' in 4/4 time, key of B-flat major. The first staff begins with a forte (*f*) dynamic. The second staff concludes with a 'D.C. al Fine' instruction.

**167** THEME (from Swan Lake)  
Mournfully

Pyotr Ilyich Tchaikovsky (1840-1893)

Musical score for 'THEME (from Swan Lake)' in 4/4 time, key of B-flat major. The first staff starts with a mezzo-piano (*mp*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff features two endings, labeled '1.' and '2.', with repeat signs.

**168** MARINE'S HYMN  
Allegro

Fine

Musical score for 'MARINE'S HYMN' in 2/4 time, key of B-flat major. The first staff begins with a forte (*f*) dynamic. The second staff concludes with a 'D.C. al Fine' instruction.

**169** THE YANKEE DOODLE BOY  
Allegro

Musical score for 'THE YANKEE DOODLE BOY' in 2/4 time, key of B-flat major. The first staff is followed by two staves, each with a first and second ending, labeled '1.' and '2.', respectively, with repeat signs.



# Staccato

A dot under or above the note. Play the note shorter, lighter, and separated. Think "ti", "di", or "dit".

★ TIP: Go back through the book and find some songs you felt confident playing and play them staccato!

## 170 THEME (from Symphony No. 94 "The Surprise Symphony")

Franz Joseph Haydn (1732-1809)

*mf* *f*

## 171 CLASSICAL DANCE

Allegro

Wolfgang Amadeus Mozart (1756-1791)

*f* *p* *rit.*

## 172 SHEPHERD'S HEY

Moderato

English Folk Song

Fine

*mf* *p* **D.C. al Fine**

## 173 C JAM BLUES

Swing! ♩ = ♩<sup>3</sup>

*mf* 1. 2.

# Reaching Higher

174

B $\flat$  C D E $\flat$  F

175

**HOT CROSS BUNS**

English Folk Song

176

**MARY HAD A LITTLE LAMB**

Traditional

177

**ODE TO JOY (from Symphony No. 9)**

Ludwig van Beethoven (1770-1827)

178

**SWEETLY SINGS THE DONKEY**

American Folk Song

# Just for Fun

179

## FIGHT SONG

Rachel Platten, Dave Bassett, Jon Levine

Musical notation for 'Fight Song' in 4/4 time, key of B-flat major. The piece consists of three staves. The first staff contains four measures of music, each starting with a quarter rest followed by a quarter note, then a half note, and finally a whole note. The second staff contains eight measures, starting with a quarter note, followed by eighth notes, quarter notes, and ending with a half note. The third staff contains four measures, starting with a quarter note, followed by eighth notes, quarter notes, and ending with a half note.

180

## FIREWORK

Katy Perry, Mikkel S. Ericksen, Tor Erik Hermansen, Sandy Wilhelm, Ester Dean

Musical notation for 'Firework' in 4/4 time, key of B-flat major. The piece consists of three staves. The first staff contains six measures of music, each starting with a quarter rest followed by a quarter note, then a half note, and finally a whole note. The second staff contains eight measures, starting with a quarter note, followed by eighth notes, quarter notes, and ending with a half note. The third staff contains four measures, starting with a quarter note, followed by eighth notes, quarter notes, and ending with a half note.

# Register Slurs Supplemental Song Pack

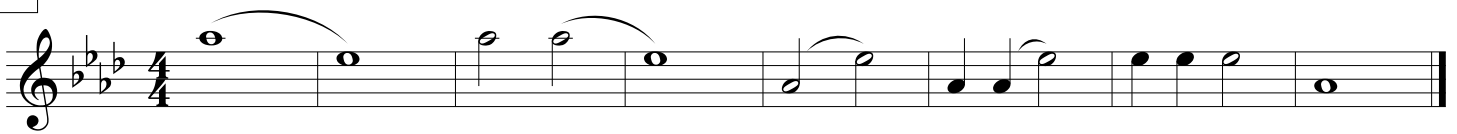
**181 EASY GORILLA JUMP**



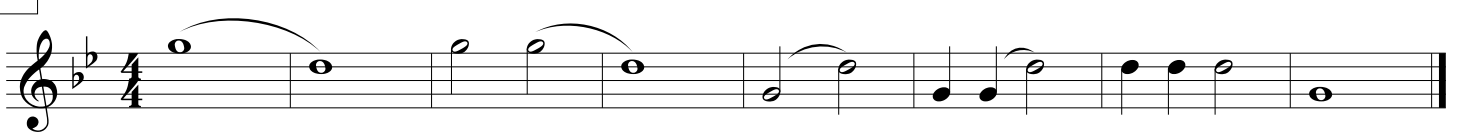
**182 ZERO GRAVITY**



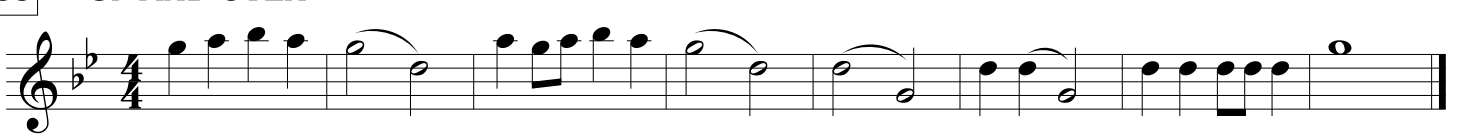
**183 CLIMB ON**



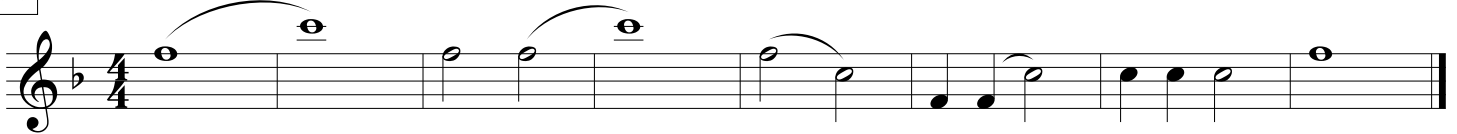
**184 CATAPULT!**



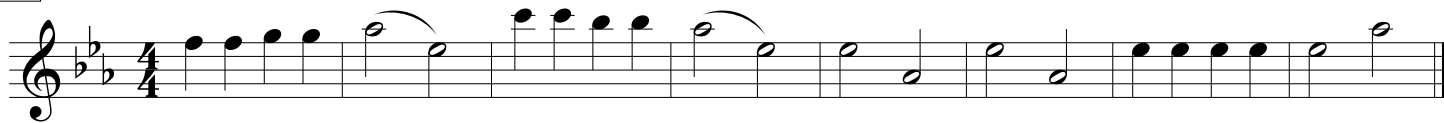
**185 UP AND OVER**



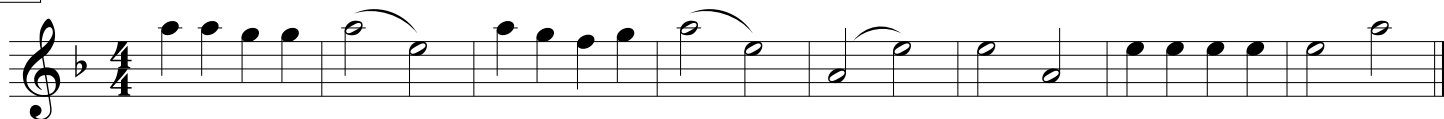
**186 SMOOTH HORIZONS**



**187 JUMPIN' JACKS**



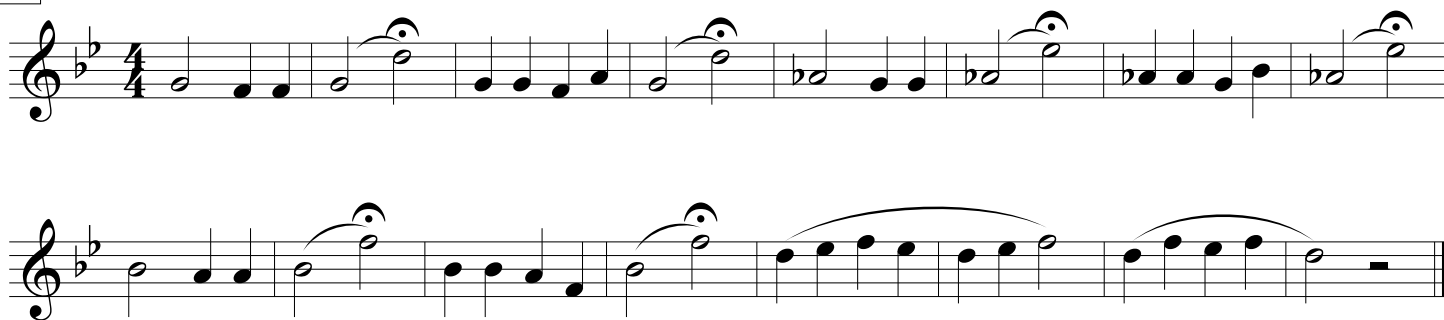
**188 GRENADILLA GORILLA JUMP NO. 4**



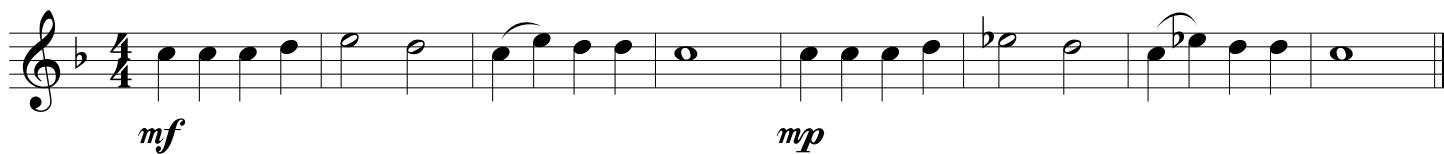
**189 DANZA GIOVANNI**



**190 CLARINET CLIMB**



**191 THE MOON TURNS DARK**



**192 STEADY DOES IT**



**193 MUSETTE**

Musical notation for 'MUSSETTE' in 4/4 time, key of B-flat major. The piece consists of a single melodic line with a first ending and a second ending. The first ending is marked with a '1.' and the second ending with a '2.'. The notation includes slurs and a repeat sign.

**194 WHEN THE SAINTS GO MARCHING IN**

Musical notation for 'WHEN THE SAINTS GO MARCHING IN' in 4/4 time, key of B-flat major. The piece consists of two staves of music. The first staff contains the main melody with slurs and a repeat sign. The second staff contains a bass line with slurs and accents.

**195 GRENADILLA GORILLA JUMP NO. 5**

Musical notation for 'GRENADILLA GORILLA JUMP NO. 5' in 4/4 time, key of B-flat major. The piece consists of a single melodic line with slurs and a repeat sign.

**196 HIGH FLYING**

Musical notation for 'HIGH FLYING' in 3/4 time, key of B-flat major. The piece consists of two staves of music. The first staff contains the main melody with slurs. The second staff contains a bass line with slurs.

**197 ODE TO JOY**

Musical notation for 'ODE TO JOY' in 4/4 time, key of B-flat major. The piece consists of two staves of music. The first staff contains the main melody with slurs and a dynamic marking of *p*. The second staff contains a bass line with slurs and dynamic markings of *mf* and *f*.

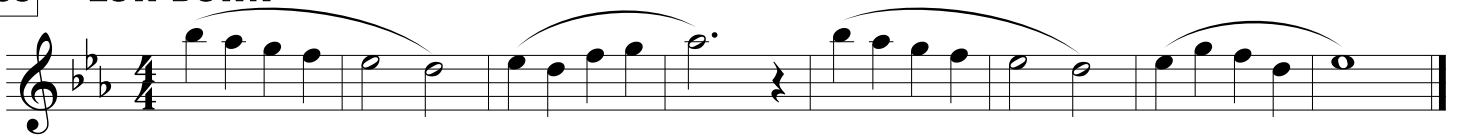
**198 BREAK IT DOWN**



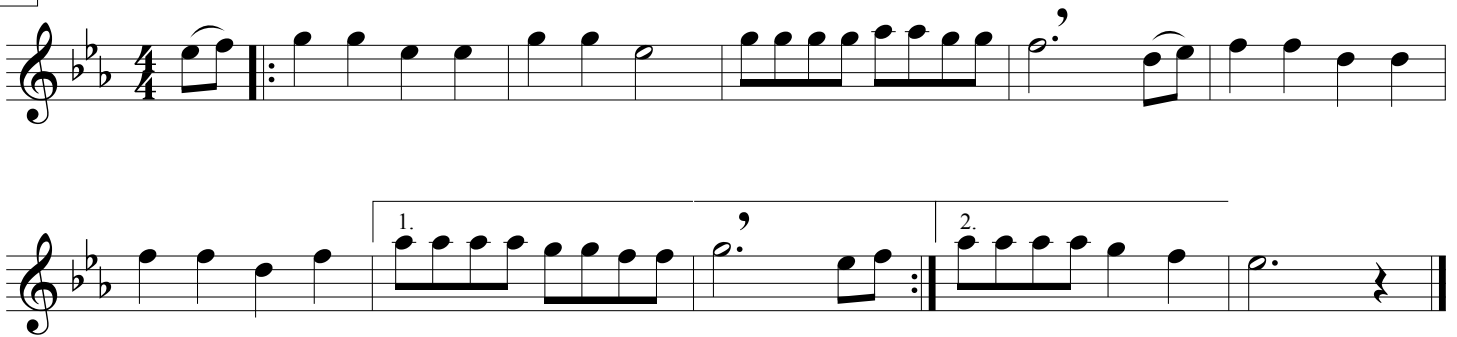
**199 LOWLAND GORILLA WALK**



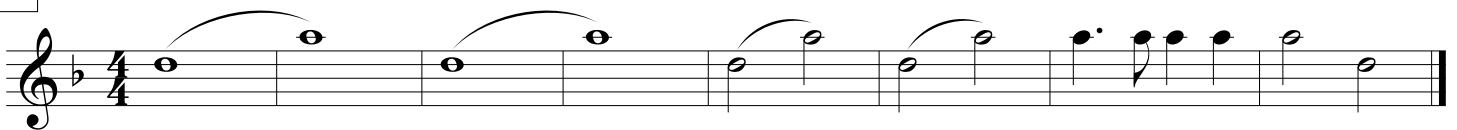
**200 LOW DOWN**



**201 POLLY WOLLY DOODLE**



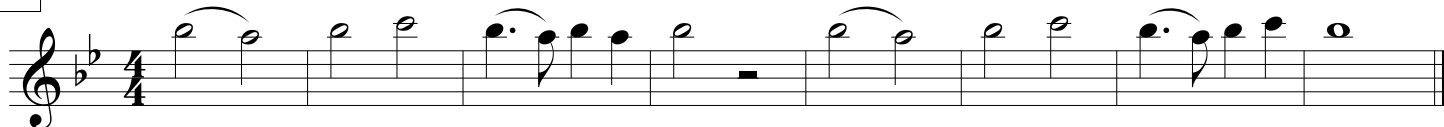
**202 MORE GORILLA JUMPS**



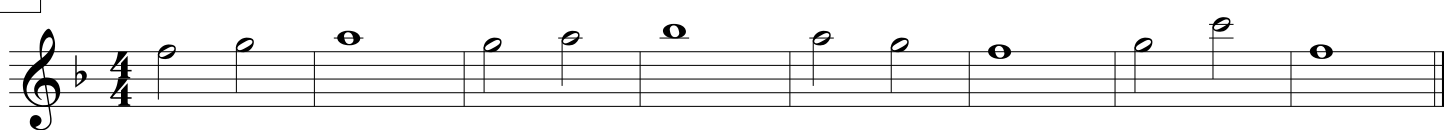
**203 FULL COVERAGE**



**204 OH YEAH!**



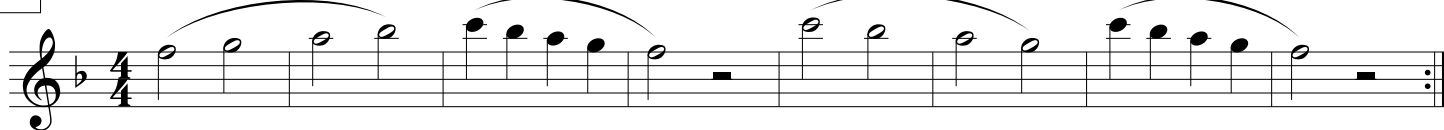
**205 BREAK UP**



**206 SAKURA**



**207 READY OR NOT!**



**208 SKILL BUILDER**





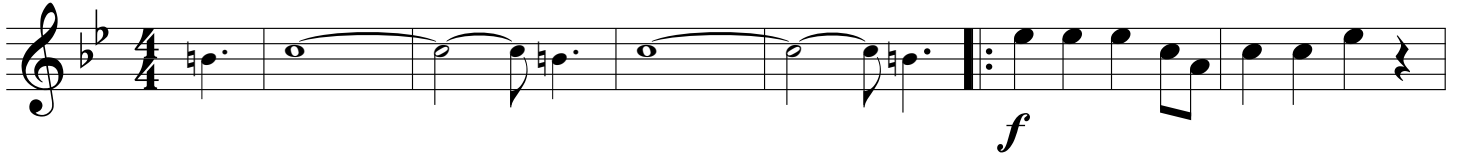
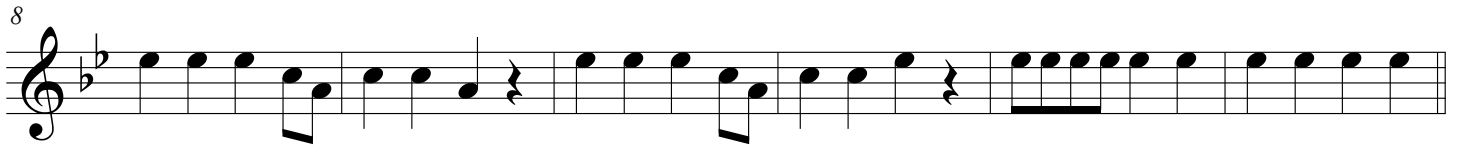
# Radio Classics

## 209 Jailhouse Rock

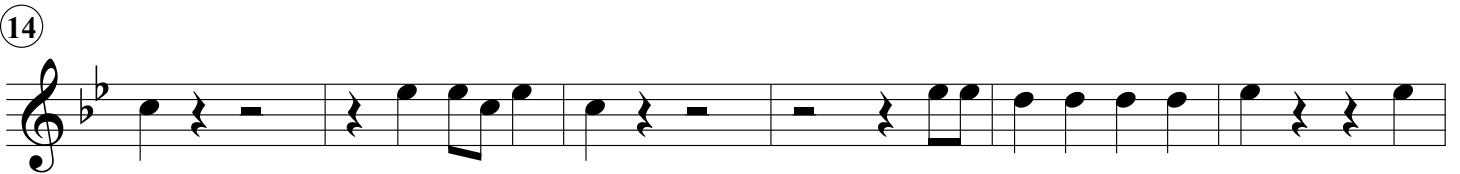
Moderate rock 

Recorded by ELVIS PRESLEY (1957)  
Words and Music by JERRY LEIBER and MIKE STOLLER

⑥ *Play*

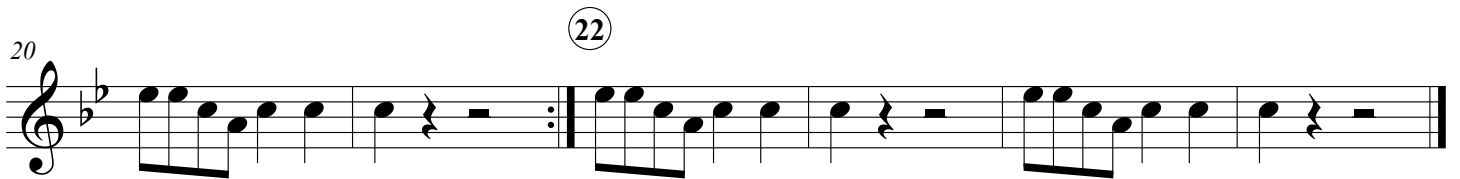



⑭

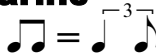


20

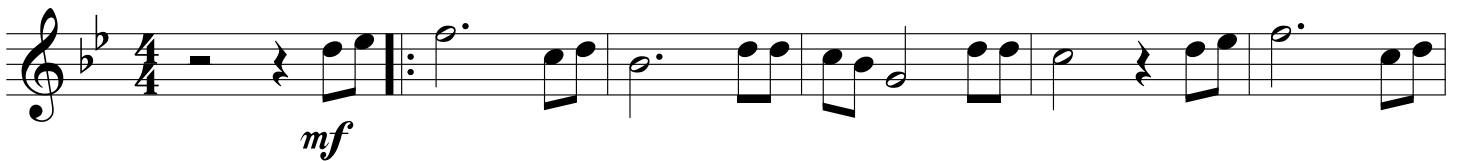
⑳



## 210 Yellow Submarine

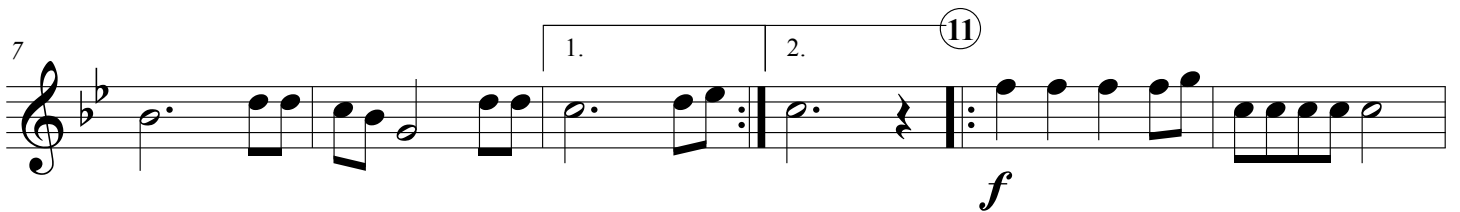
Shuffle feel 

Recorded by THE BEATLES (1966)  
Word and Music by JOHN LENNON and PAUL McCARTNEY



7

1. 2. ⑪



13



**211** Ob-la-di, Ob-la-da

Moderately

Recorded by THE BEATLES (1968)  
Words and Music by JOHN LENNON and PAUL McCARTNEY

Musical score for 'Ob-la-di, Ob-la-da' for flute. The score is in 4/4 time and B-flat major. It begins with a 3-measure rest followed by a circled 4. The first staff contains measures 1-7, ending with a circled 12. The second staff contains measures 8-12. The third staff contains measures 13-17. The fourth staff contains measures 18-23, with a first ending bracket over measures 19-23. The fifth staff contains measures 24-28, with a second ending bracket over measures 25-28. The piece concludes with a double bar line.

**212** Imagine

Slowly

Written and Recorded by JOHN LENNON (1971)

Musical score for 'Imagine' for flute. The score is in 4/4 time and B-flat major. It begins with a 2-measure rest followed by a circled 3. The first staff contains measures 1-6, ending with a circled 11. The second staff contains measures 7-11. The piece concludes with a double bar line.

# Radio Classics

Flute pg. 3 of 8

12

15

18

## 213 Standy By Me

Moderately slow

Recorded by BEN E. KING (1958)  
Words and Music by JERRY LIEBER, MIKE STOLLER, and BEN E. KING

4

7

12

17

20

*f*

22

**214 I Heard it Through the Grapevine**

Recorded by MARVIN GAYE (1966)  
Words and Music by NORMAN J. WHITFIELD and BARRETT STRONG

Moderately

Musical score for 'I Heard it Through the Grapevine' in 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a triplet of eighth notes on the first beat, followed by a quarter rest and a quarter note on the second beat. A circled number 5 is placed above the second measure. The dynamic marking *mf* is centered below the staff. The second staff starts at measure 8 and continues the melodic line. The third staff starts at measure 13 and includes a circled number 17 above the final measure, with a dynamic marking of *f*. The fourth staff starts at measure 18. The fifth staff starts at measure 23 and includes first and second endings, with a circled number 17 above the first ending and a dynamic marking of *mf* at the end.

**215 Louie, Louie**

Recorded by THE KINGSMEN (1957)  
Words and Music by RICHARD BERRY

Moderately

Musical score for 'Louie, Louie' in 4/4 time, key of B-flat major. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a quarter rest on the first beat, followed by a quarter note on the second beat. A circled number 6 is placed above the second measure, and a section symbol is placed above the third measure. The dynamic marking *f* is centered below the staff. The second staff starts at measure 11 and includes the text 'To Coda' above the first measure, followed by a circled number 13 above the final measure.

# Radio Classics

Flute pg. 5 of 8

17 D.S. al Coda

22

Musical notation for measures 17-26. Measure 17 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes and rests. Measure 22 begins with a repeat sign and a fermata over the first measure, followed by eighth-note patterns.

## 216 Brown Eyed Girl

Written and Recorded by VAN MORRISON (1967)

Moderately

⑤

4

*mf*

10

16

②①

22

28

③①

34

Musical notation for the song "Brown Eyed Girl". The piece is in 4/4 time with a key signature of two flats. It features a prominent four-measure rest at the beginning. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Performance markings include a dynamic of *mf* and several first and second endings. Measure numbers 5, 10, 16, 21, 28, and 31 are circled to indicate specific points in the score.

**217** **Born to Be Wild**

Moderate Rock

Recorded by STEPPENWOLF (1968)  
Words and Music by MARS BONFIRE

Musical score for 'Born to Be Wild' in 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff begins with a measure rest marked with a circled '2', followed by a repeat sign and a circled '3'. The first measure of the melody is marked with a forte 'f' dynamic. The second staff starts at measure 8 and contains a circled '11'. The third staff starts at measure 14 and contains a circled '19'. The fourth staff starts at measure 20. The fifth staff starts at measure 26 and contains a circled '27'. The piece concludes with a double bar line.

**218** **Another One Bites the Dust**

Steady Rock

Recorded by QUEEN (1980)  
Words and Music by JOHN DEACON

⑤ *Play*

Musical score for 'Another One Bites the Dust' in 4/4 time, key of B-flat major. The score consists of two staves of music. The first staff begins with a measure rest, followed by a circled '5' and the word 'Play'. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4, and a quarter rest. The second staff starts at measure 6 and continues the melody with eighth notes and quarter notes.

# Radio Classics

Flute pg. 7 of 8

11 (13)

16 1.

21 3 2.

## 219 La Bamba

Moderate Latin Rock

Written and Recorded by RITCHIE VALENS (1958)

(5)

mf

8

13 15 f

19 23 Play 3x's

220

# Oye Como Va

Moderate Latin Rock

Written and Recorded by TITO PUENTE (1963)

Musical score for 'Oye Como Va' in G minor, 4/4 time. The score consists of five staves of music. The first staff begins with a 4-measure rest, followed by a first ending bracketed with a circled 5. The second staff starts at measure 10 and includes a circled 9 and a circled 13. The third staff starts at measure 15 and includes circled 17 and 19. The fourth staff starts at measure 20 and includes a circled 23. The fifth staff starts at measure 26 and includes a circled 27. The piece concludes with a double bar line. A dynamic marking of *f* is placed below the first staff.

221

# Na Na Hey Hey Kiss Him Goodbye

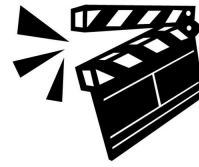
Moderate rock (♩ = 112)

Recorded by STEAM (1969)  
Words and Music by GARY DE CARLO, DALE FRASHUER  
and PAUL LEKA

Musical score for 'Na Na Hey Hey Kiss Him Goodbye' in G minor, 4/4 time. The score consists of two staves of music. The first staff begins with a 3-measure rest, followed by a first ending bracketed with a circled 5. The second staff starts at measure 8 and includes first and second endings labeled '1, 2, 3.' and '4.' respectively. The piece concludes with a double bar line. A dynamic marking of *ff* is placed below the second staff.



# Movie Themes



222

## Can You Feel the Love Tonight from THE LION KING

Music by ELTON JOHN  
Lyrics by TIM RICE

③

2

*p*

9

16

①9

*mf*

23

30

1.

2.

Detailed description: This is the musical score for the flute part of 'Can You Feel the Love Tonight'. It is written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of five staves. The first staff begins with a circled '3' above a measure containing a triplet of eighth notes. The second staff starts at measure 9. The third staff starts at measure 16 and includes a circled '19' above a measure with a repeat sign. The fourth staff starts at measure 23. The fifth staff starts at measure 30 and includes first and second endings, marked with '1.' and '2.' above the staff.

223

## I Just Can't Wait to Be King from THE LION KING

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately

⑤

3

*mf*

10

①3

17

24

②5

*f*

Detailed description: This is the musical score for the flute part of 'I Just Can't Wait to Be King'. It is written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of four staves. The first staff begins with a circled '5' above a measure containing a triplet of eighth notes. The second staff starts at measure 10 and includes a circled '13' above a measure. The third staff starts at measure 17. The fourth staff starts at measure 24 and includes a circled '25' above a measure. The piece concludes with a double bar line and repeat dots.

**224** Part of Your World from THE LITTLE MERMAID

Music by ALAN MENKEN  
Lyrics by HOWARD ASHMAN

Moderately fast

Musical score for 'Part of Your World' from The Little Mermaid. The score is written for flute in 4/4 time, key of B-flat major. It consists of six staves of music. The first staff begins with a circled '3' and a '2' above a bar line. The second staff has a circled '11' above it. The third staff has a circled '21' above it with the instruction 'A little slower'. The fourth staff has a circled '29' above it. The fifth staff has a circled '2' above it. Dynamics include *mp*, *rit.*, *mf*, and *f*.

**225** The Medallion Calls from PIRATES OF THE CARIBBEAN

Music by KLAUS BADEL

Moderately

Musical score for 'The Medallion Calls' from Pirates of the Caribbean. The score is written for flute in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a circled '3' and a '2' above a bar line. The second staff has a circled '13' above it. The third staff has a circled '22' above it. Dynamics include *f* and *mp*.

25 (30)

32

*f*

Musical notation for measures 25-31. Measure 25 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes. Measure 30 is circled. A dynamic marking of *f* is placed below measure 30. Measure 32 begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody continues with eighth and quarter notes, ending with a half note and a fermata.

**226** Whistle While You Work from SNOW WHITE

Words by LARRY MOREY  
Music by FRANK CHURCHILL

Moderately bright ♩=138

(5)

10 (13)

18 (21)

Musical notation for measures 5-17. Measure 5 is circled. A dynamic marking of *f* is placed below measure 5. Measure 10 is circled. Measure 13 is circled. Musical notation for measures 10-17. Measure 18 is circled. Measure 21 is circled. Musical notation for measures 18-24. Measure 21 is circled. Measure 24 ends with a fermata.

**227** You'll Be in My Heart from TARZAN

Words by PHIL COLLINS

Moderately

(5)

9 (13)

15 (21)

22

Musical notation for measures 5-14. Measure 5 is circled. A dynamic marking of *mf* is placed below measure 5. Measure 9 is circled. Measure 13 is circled. Musical notation for measures 9-14. Measure 15 is circled. Measure 21 is circled. Musical notation for measures 15-21. Measure 22 is circled. Musical notation for measures 22-28. Measure 28 ends with a fermata.

**228** **Mickey Mouse March** from THE MICKEY MOUSE CLUB Words and Music by JIMMIE DODD

Shuffle

Musical score for Mickey Mouse March, Flute part. The score is in 4/4 time with a key signature of one flat (Bb). It begins with a 2-measure rest, followed by a circled 3 indicating a triplet. The first measure of the triplet is marked with a circled 2. The dynamic is *f*. The score consists of four staves of music, with measure numbers 6, 10, and 15 indicated at the start of their respective staves. The piece concludes with a double bar line.

**229** **I'm a Believer** from SHREK Words and Music by NEIL DIAMOND

Moderately

Musical score for I'm a Believer, Flute part. The score is in 4/4 time with a key signature of one flat (Bb). It begins with a 3-measure rest, followed by a circled 5 indicating a quintuplet. The dynamic is *mf*. The score consists of five staves of music, with measure numbers 9, 16, 22, and 29 indicated at the start of their respective staves. The piece concludes with a double bar line.

**230** You Can Fly! from PETER PAN

Words by SAMMY CAHN  
Music by SAMMY FAIN

Lively

Musical score for 'You Can Fly!' in 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a 2-measure rest, followed by a first ending bracketed with a circled 3. The second staff starts at measure 7. The third staff starts at measure 13 and ends with a double bar line and repeat dots.

**231** Over the Rainbow from THE WIZARD OF OZ

Music by HAROLD ARLEN

Moderately slow, with expression ♩ = 84

Musical score for 'Over the Rainbow' in 4/4 time, key of B-flat major. The score consists of six staves. The first staff begins with a 4-measure rest, followed by a first ending bracketed with a circled 5. The second staff starts at measure 10 and includes a first ending bracketed with a circled 14. The third staff starts at measure 15. The fourth staff starts at measure 20 and includes a circled 22. The fifth staff starts at measure 26 and includes a circled 3. The sixth staff starts at measure 33 and ends with a double bar line and repeat dots.

*rit.*  $\langle$  *f*



# Festival Solos

232

## Abide with Me

Andante

W.H. MONK

Musical score for 'Abide with Me' in G major, 4/4 time, Andante. The score consists of three staves. The first staff begins with a 4-measure rest followed by a circled 5. The second staff has a circled 13. The third staff ends with a *rit.* marking. Dynamics include *mf* and *p*.

233

## Melody Op. 44, No. 6

Andante maestoso (♩ = 92)

ALBERT BIEHL (1836-1899)

Musical score for 'Melody Op. 44, No. 6' in G major, 4/4 time, Andante maestoso. The score consists of five staves. The first staff begins with a 4-measure rest followed by a circled 5. The second staff has a circled 9 and a circled 13. The third staff has a circled 17 and a circled 21. The fourth staff has a circled 25. The fifth staff has a circled 29. Dynamics include *mf*, *f*, *p*, *mp*, and *mf*.

**234** Springtime Waltz  
Allegretto (♩ = 116)

FRANZ BEHR (1837-1898)

Musical score for Springtime Waltz, measures 1-44. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegretto (♩ = 116). The score consists of four staves of music. Measure numbers 4, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41 are circled. Dynamics include *mf*, *p*, and *mf*. There are repeat signs with first and second endings. A crescendo hairpin is present at the end of the piece.

**235** Waltz  
Allegro (♩ = 120)

MORITZ VOGEL

Musical score for Waltz, measures 1-29. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegro (♩ = 120). The score consists of four staves of music. Measure numbers 5, 13, 21, 29 are circled. Dynamics include *mf* and *p*. There are repeat signs with first and second endings. The piece concludes with a double bar line and a repeat sign. Performance instructions include *rit. on D.S.* and *D.S. al Fine*. A crescendo hairpin is present at the end of the piece.



236

# Happy Song

EDMUND J. SIENNICKI

Allegretto (♩ = 126)

4

5

*mf* *p*

13

*mf* *f* *mf*

21

*p* *mf*

29

*f*

37

*mf* *poco rit.* *a tempo* *p*

45

*f* *mf* *poco rit.* *a tempo*

51

*f* *p* *f*

237

### Wooden Shoe Dance

Allegro (♩ = 120)

VICTOR HERBERT (1859-1924)

4 5 *mf* 13 Fine 21 *f* *mf* 29 *p* 33 37 D.S. al Fine 4

238

### The Good Life

Moderato

RYAN NOWLIN

2 3 *mf* 1. 2. 13 *f*

①7

*p* *mp* *mf* *f* 4

Musical staff 17-24. Treble clef, key signature of two flats, 4/4 time. Measures 17-24. Dynamics: *p*, *mp*, *mf*, *f*. A fermata is placed over measure 24, with a '4' above it.

②5

*mf*

Musical staff 25-28. Treble clef, key signature of two flats, 4/4 time. Measures 25-28. Dynamics: *mf*.

**239** Theme from Symphony No. 1

JOHANNES BRAHMS, arr. by JOHN HIGGNS

Allegro

③

*mf*

Musical staff 3-4. Treble clef, key signature of two flats, 4/4 time. Measures 3-4. Dynamics: *mf*.

⑦

Musical staff 7-10. Treble clef, key signature of two flats, 4/4 time. Measures 7-10.

⑪

*p*

Musical staff 11-14. Treble clef, key signature of two flats, 4/4 time. Measures 11-14. Dynamics: *p*.

⑮

*f* *mf*

Musical staff 15-18. Treble clef, key signature of two flats, 4/4 time. Measures 15-18. Dynamics: *f*, *mf*.

1. 2.

*f*

Musical staff 19-22. Treble clef, key signature of two flats, 4/4 time. Measures 19-22. Dynamics: *f*. First and second endings are indicated.

**240** Hail the Conquering Hero  
Moderato

GEORGE F. HANDEL, arr. BRIAN BALMAGES

Musical score for 'Hail the Conquering Hero' in G minor, 4/4 time. The score consists of four staves. The first staff begins with a 4-measure rest, followed by a circled 5. The first measure of music is marked with a forte *f* dynamic. The second staff has a circled 13 and a mezzo-piano *mp* dynamic. The third staff has a circled 21 and a forte *f* dynamic. The fourth staff ends with a *rit.* marking. The key signature has two flats (Bb and Eb).

**241** Panorama Trail  
Bold (♩ = 108)

SEAN O'LOUGHLIN

Musical score for 'Panorama Trail' in G minor, 4/4 time. The score consists of three staves. The first staff begins with a 4-measure rest, followed by a circled 5. The first measure of music is marked with a forte *f* dynamic. The second staff has a circled 13 and a forte *f* dynamic. The third staff continues the melody. The key signature has two flats (Bb and Eb).

Festival Solos  
Flute pg 8 of 8

Musical staff 1: Flute melody starting at measure 27. Dynamics range from *p* to *mf*.

Musical staff 2: Flute melody with a 9-measure rest. Dynamics range from *p* to *f*.

Musical staff 3: Flute melody starting at measure 41. Dynamics range from *p* to *f*, then *mf*.

Musical staff 4: Flute melody with a 2-measure rest.

Musical staff 5: Flute melody starting at measure 54. Dynamics range from *f*.

Musical staff 6: Flute melody starting at measure 60. Dynamics range from *p* to *mf*.

Musical staff 7: Flute melody with a 4-measure rest. Dynamics range from *p* to *f*.



# Festival Duets

## 242 Tag! You're It!

JOHN O'REILLY and JOHN KINYON

Musical score for 'Tag! You're It!' in 4/4 time, key of B-flat major. The score consists of two systems of three staves each. The first system starts at measure 1 and ends at measure 6, with a circled '5' above the first staff of the second measure. The second system starts at measure 7 and ends at measure 12, with a circled '9' above the first staff of the first measure. The instruction 'Repeat and trade parts!' is written above the second system. The music features a simple melody in the first staff of each system, with the second and third staves providing accompaniment.

## 243 Irish Folk Song

Moderato

Traditional, arr. JOHN KINYON and JOHN O'REILLY

Musical score for 'Irish Folk Song' in 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts at measure 1 and ends at measure 8, with a dynamic marking of *mf* at the beginning. The second system starts at measure 9 and ends at measure 16, with a circled '9' above the first staff of the first measure. The music features a simple melody in the first staff of each system, with the second staff providing accompaniment.

**244** **Aura Lee**

Andante

Traditional

Musical score for 'Aura Lee' in 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 9 and ends at measure 16. Dynamics include *mf* (mezzo-forte) and *p* (piano). A circled '5' is placed above the first staff at measure 5. A circled '9' is placed to the left of the first staff at measure 9. A circled '13' is placed above the first staff at measure 13. The piece concludes with a repeat sign at the end of measure 16.

**245** **Yellow Ribbon**

Allegretto

arr. JOHN KINYON and JOHN O'REILLY

Musical score for 'Yellow Ribbon' in 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 9 and ends at measure 16. Dynamics include *f* (forte). A circled '5' is placed above the first staff at measure 5. A circled '9' is placed to the left of the first staff at measure 9. A circled '13' is placed above the first staff at measure 13. The piece concludes with a repeat sign at the end of measure 16.



**246** Vesper Chimes

JOHN O'REILLY and JOHN KINYON

Moderato

Musical score for 'Vesper Chimes' in 4/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system begins with a circled measure number 9. The third system begins with a circled measure number 17. The piece concludes with a double bar line and repeat dots.

**247** Duo de España

ED SUETA

Allegro

Musical score for 'Duo de España' in 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system includes a circled measure number 5 and a dynamic accent (>) over a note. The second system begins with a circled measure number 9 and includes a circled measure number 13. The piece concludes with a double bar line and repeat dots.

**248** **Waltz for Two**

ED SUETA

Allegro

**249** **Abide With Me**

WILLIAM HENRY MONK

Andante

250 Sea Chantey

Allegro

The musical score for "Sea Chantey" is written in 3/4 time and consists of two staves. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with measure numbers in circles above the first staff of the system.

- System 1:** Measures 1-8. The first staff starts with a *mf* dynamic. Measure 5 is marked with a circled 5.
- System 2:** Measures 9-16. Measure 13 is marked with a circled 13.
- System 3:** Measures 17-24. The first staff starts with a *f* dynamic. Measure 21 is marked with a circled 21.
- System 4:** Measures 25-32. The first staff starts with a *mf* dynamic and changes to *f* at measure 29. The second staff starts with a *f* dynamic and changes to *f* at measure 29. Measure 29 is marked with a circled 29.

**251** A Minor Miracle

JOHN O'REILLY and JOHN KINYON

Andante

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. Both staves begin with a piano (*p*) dynamic. The melody in the upper staff consists of quarter notes, and the lower staff provides a simple harmonic accompaniment.

Musical notation for measures 7-13. Measure 9 is circled with the number 9. The melody continues with quarter notes, and the accompaniment remains simple. The dynamic remains piano.

Musical notation for measures 14-19. Measure 17 is circled with the number 17. A repeat sign is placed at the beginning of measure 17. The dynamic changes to mezzo-forte (*mf*) starting at measure 17. The melody features a slur over measures 17-18.

Musical notation for measures 20-25. Measure 25 is circled with the number 25. A repeat sign is placed at the beginning of measure 25. The dynamic changes to piano (*p*) starting at measure 25. The melody features a slur over measures 20-21.

Musical notation for measures 26-31. Measure 26 is circled with the number 26. The dynamic changes to *rit.* (ritardando) starting at measure 26. The melody features a slur over measures 26-27. The piece concludes with a double bar line at the end of measure 31.

**252 Irish Folk Dance**

arr. JOHN KINYON and JOHN O'REILLY

Andante

The musical score is written for flute and piano in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score is divided into four systems, each with three staves (flute, piano, and piano). The first system contains measures 1 through 5. The second system contains measures 6 through 9, with a repeat sign at measure 9. The third system contains measures 11 through 15, with a first ending bracket over measures 11-12 and a second ending bracket over measures 13-15. The fourth system contains measures 17 through 20. The flute part features a melodic line with various ornaments and slurs, while the piano accompaniment provides a harmonic foundation with chords and moving bass lines.

**253** Grandfather's Clock

JOHN O'REILLY and JOHN KINYON

Andante

The first system of music consists of three staves in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The music begins with a double bar line and a repeat sign. The first staff starts with a piano (*p*) dynamic. The melody is simple and consists of quarter and half notes. The second and third staves provide harmonic accompaniment with similar rhythmic patterns.

The second system of music starts at measure 8. It features two first endings, labeled '1.' and '2.', which are separated by a double bar line. The first ending leads back to the beginning of the piece. The second ending leads to a circled measure number '12'. The melody in the first staff includes a slur over several notes. The accompaniment in the lower staves continues with quarter notes and rests.

The third system of music starts at measure 15. It continues the melody and accompaniment. A circled measure number '20' is present. The first staff has a slur over a phrase of notes. The second and third staves have rests in some measures, indicating they are not playing during those moments.

*Festival Duets*

Flute pg 10 of 18

22

Musical score for measures 22-27. The score is written for three staves in a key signature of two flats (B-flat and E-flat). The music consists of eighth and quarter notes, with some measures containing half notes. A dynamic marking of *f* (forte) is present in measure 27. The piece concludes with a double bar line at the end of measure 27.

28

Musical score for measures 28-33. The score is written for three staves in a key signature of two flats. The music features dotted rhythms and eighth notes. Dynamic markings of *f* (forte) are present in measures 30 and 31. The piece concludes with a double bar line at the end of measure 33.

34

Musical score for measures 34-39. The score is written for three staves in a key signature of two flats. The music consists of eighth and quarter notes, with some measures containing half notes. The piece concludes with a double bar line at the end of measure 39.

254 The Carnival of Venice

arr. JOHN KINYON and JOHN O'REILLY

Musical score for measures 1-7. The score is in 3/4 time and B-flat major. It features three staves: Treble Clef (Flute 1), Treble Clef (Flute 2), and Bass Clef (Bassoon). The dynamic marking *p* (piano) is present on each staff. The music consists of quarter and eighth notes, with some slurs and ties.

Musical score for measures 8-14. The score continues from the previous system. Measure 10 is circled with the number 10. The music features a mix of quarter and eighth notes, with some slurs and ties.

Musical score for measures 15-21. Measure 18 is circled with the number 18. The score includes a repeat sign (double bar line with dots) at the beginning of measure 18. The music features quarter and eighth notes, with some slurs and ties.



Festival Duets  
Flute pg 12 of 18

22

1. 2.

*f*

This system contains measures 22 through 28. It is written for three staves in a key signature of two flats (B-flat and E-flat). The music features a first ending (marked '1.') and a second ending (marked '2.'). The first ending spans measures 22-24, and the second ending spans measures 25-28. The second ending concludes with a forte (*f*) dynamic marking. The notation includes quarter notes, eighth notes, and half notes, with various phrasing slurs and breath marks.

29

This system contains measures 29 through 36. It continues the piece with three staves. The music consists of quarter notes, eighth notes, and half notes, with phrasing slurs and breath marks. The key signature remains two flats.

37

This system contains measures 37 through 44. It continues the piece with three staves. The music consists of quarter notes, eighth notes, and half notes, with phrasing slurs and breath marks. The key signature remains two flats.

255 Waltzing Winds

JOHN O'REILLY and JOHN KINYON

Moderato

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves. The first two staves begin with a piano (*p*) dynamic. A repeat sign with first and second endings is present. A section symbol (S) is located above the first staff. The first ending leads to measure 7, and the second ending leads to measure 12.

Musical notation for measures 7-12. Measure 7 is marked with a circled '7'. The first ending (1.) leads to measure 7, and the second ending (2.) leads to measure 12. A 'Fine' marking is placed above measure 12, which is also circled. The dynamic changes to forte (*f*) at the beginning of measure 12.

Musical notation for measures 13-18. Measure 13 is marked with a circled '13'. The dynamic is piano (*p*). The section concludes with a 'D.S. al Fine' marking above measure 18.

**256** German Waltz  
Moderato

JOHN O'REILLY and JOHN KINYON

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (flute) starts with a dynamic marking of *mf*. The second staff (piano) starts with a dynamic marking of *mp*. The third staff (bass) starts with a dynamic marking of *mp*. The music features a waltz-like melody in the flute and piano accompaniment.

Musical notation for measures 7-12. Measure 9 is circled with the number 9. The notation continues the waltz melody and accompaniment from the previous system.

Musical notation for measures 13-16. Measure 13 is marked with the number 13. Measures 14 and 15 are marked with first and second endings (1. and 2.). The piece concludes with a double bar line at the end of measure 16.

257 Military March

arr. JOHN KINYON and JOHN O'REILLY

Allegro

Musical score for measures 1-9. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves. The first two staves are for the flute parts, and the third is for the bass line. The music begins with a first ending bracket over measures 1-9. The dynamic marking is *mp* (mezzo-piano).

Musical score for measures 10-18. The score continues with three staves. A second ending bracket covers measures 10-18, with a circled measure number 12. The dynamic marking is *mf* (mezzo-forte).

Musical score for measures 19-20. The score continues with three staves. A circled measure number 20 is shown. The dynamic marking is *f* (forte). The piece concludes with a final cadence in measure 20.

258 Rock a Bye Baby

JOHN O'REILLY and JOHN KINYON

Moderato

The first system of music consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The dynamic marking 'mf' (mezzo-forte) is placed below each staff. The music features a rhythmic pattern of eighth notes in the upper staves and a bass line with a mix of eighth and quarter notes.

The second system of music consists of three staves, continuing the piece from the first system. It maintains the same key signature, time signature, and dynamic marking. The musical notation continues with similar rhythmic patterns and melodic lines.

The third system of music consists of three staves. It begins with a circled number '10' indicating the start of a new section. The music features a change in dynamics to 'f' (forte). The notation includes a first ending bracket and a second ending bracket, both marked with a '2' above them. The piece concludes with a double bar line.

259 Blue Danube Waltz

JOHANN STRAUSS

8

10

14

18

20

22

26

27

*p* *f* *p* *f* *p*

*p* *f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *mp*

*f* *p* *f* *mp*

*f* *mf* *f*

*f* *mf* *f*

260 Polka for Two

JIM MEREDITH

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Both staves are marked with a forte (*f*) dynamic. Measure 5 contains a circled number 5.

Musical notation for measures 6-9. Measure 6 is marked with a circled number 6. Measure 9 is marked with a circled number 9. The text "To Coda" is centered above the staff. Dynamics include *f* and *p* (piano).

Musical notation for measures 12-13. Measure 12 is marked with a circled number 12. Measure 13 is marked with a circled number 13. The text "D.C. al Coda" is centered above the staff. Dynamics include *mf* (mezzo-forte) and *p*.

Musical notation for the CODA section, measures 17-20. Measure 17 is marked with a circled number 17. The section concludes with a double bar line.



# Winter Celebrations!



## 261 IN THE BLEAK MIDWINTER

GUSTAV HOLST

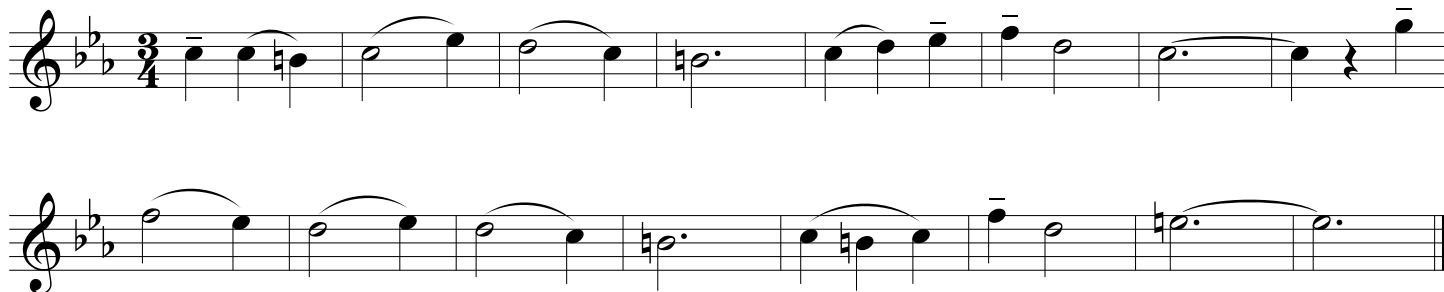
Slowly



## 262 COVENTRY CAROL

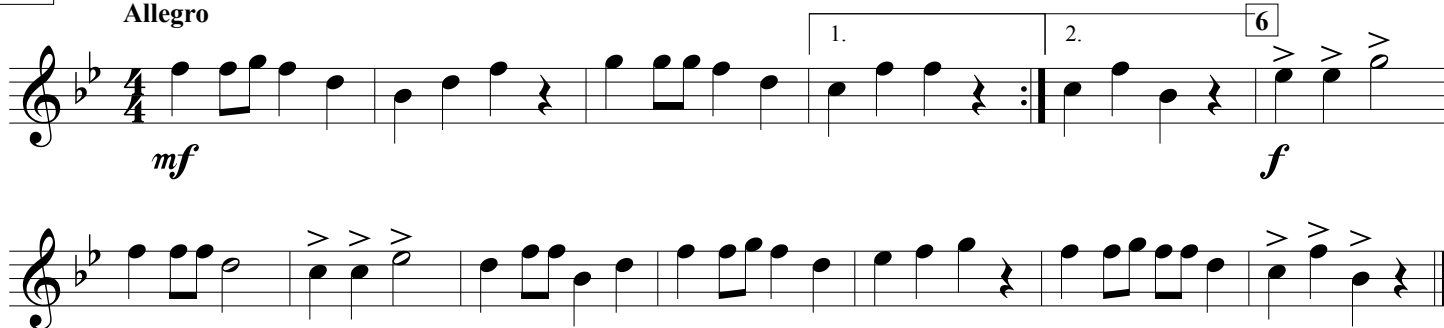
ENGLISH CAROL

Expressivo



## 263 UP ON THE HOUSETOP

Allegro



## 264 JOLLY OLD ST. NICK (Duet)

Moderato





**265** LULLABY (Duet)

Cantabile

JOHANNES BRAHMS (1833-1897)

Musical score for Lullaby (Duet) by Johannes Brahms. The score consists of two staves of music in 3/4 time with a key signature of two flats. The melody is characterized by a gentle, flowing line with many slurs and ties, typical of the 'Cantabile' tempo.

**266** WE WISH YOU A MERRY CHRISTMAS

Moderato

Musical score for We Wish You a Merry Christmas. The score consists of two staves of music in 3/4 time with a key signature of two flats. It includes a first ending (1.) and a second ending (2.) leading to a repeat sign.

**267** SING NOEL (Round)

Musical score for Sing Noel (Round). The score consists of two staves of music in 3/4 time with a key signature of two flats. It features three distinct melodic lines, each starting with a circled number (1, 2, 3) to indicate the beginning of a new part in the round.

**268** DECK THE HALLS

Vivace

Musical score for Deck the Halls. The score consists of two staves of music in 4/4 time with a key signature of two flats. It includes dynamic markings such as *mf*, *f*, and *mp*, and features a section starting at measure 9.

# BLIZZARD BLUES

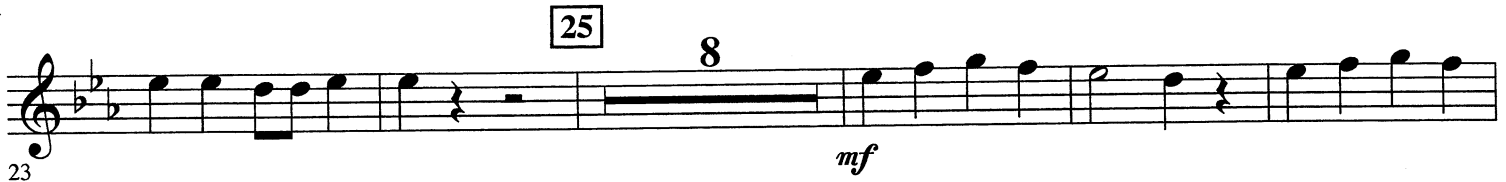
FLUTE

FRANÇOIS DORION

Moderate Rock

12

13



# Ancient Hunters

SEAN O'LOUGHLIN

Slow ♩ = 88

BPS30

1 *p* 2 3 4 5 6

9 Fast ♩ = 144-152

7 8 *rit.* 9 *f* 10 11 12

17

13 14 15 16 17 18

19 20 21 22 23 24

26

30

25 26 *ff* 27 30 *p* 31 32

38

33 34 35 36 37 38 *mf*

39 40 41 42 43 44

46

45 46 *f* 47 48 49 50

54

51 52 53 54 *ff* 55 56 *p*

58

57 58 *f* 59 60 61 62

63 64 65 66 67 68 69

From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK"  
and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases

# STAR WARS

(Main Theme)

C FLUTE

Music by **JOHN WILLIAMS**  
Arranged by **CARL STROMMEN**

Moderately

4

5

1

mp

6

7

8

9

10

11

12

7

14

mf

21

22

23

24

25

26

27

28

29

30

31

32

mf

33

34

35

36

37

f

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

p gradual cresc.

mp

mf

f poco rit.

# LEVEL 1

## Quarter Notes and Rests

1  $\frac{4}{4}$  

2  $\frac{4}{4}$  

3  $\frac{4}{4}$  

4  $\frac{4}{4}$  

5  $\frac{4}{4}$  

6  $\frac{4}{4}$  

7  $\frac{4}{4}$  

8  $\frac{4}{4}$  

9  $\frac{4}{4}$  

10  $\frac{4}{4}$  

# LEVEL 2

## Quarter Notes and Rests

**1**  $\frac{4}{4}$  1 2 3 4 | 5 <sup>2</sup> 6 7 | 8 9 10 <sup>3</sup> 11 | 12 13 14 <sup>4</sup> 15 |

**2** 16 17 <sup>5</sup> 18 19 | 20 21 22 23 <sup>6</sup> 24 | 25 26 27 28 <sup>7</sup> 29 | 30 31 32 <sup>8</sup> 33 |

**3** 34 35 36 <sup>9</sup> 37 | 38 39 40 41 <sup>10</sup> 42 | 43 44 45 46 <sup>11</sup> 47 | 48 49 50 51 <sup>12</sup> 52 |

**4** 53 54 55 56 <sup>13</sup> 57 | 58 59 60 61 <sup>14</sup> 62 | 63 64 65 66 <sup>15</sup> 67 | 68 69 70 71 <sup>16</sup> 72 |

**5** 73 74 75 76 <sup>17</sup> 77 | 78 79 80 81 <sup>18</sup> 82 | 83 84 85 86 <sup>19</sup> 87 | 88 89 90 91 <sup>20</sup> 92 |

**6** 93 94 95 96 <sup>21</sup> 97 | 98 99 100 101 <sup>22</sup> 102 | 103 104 105 106 <sup>23</sup> 107 | 108 109 110 111 <sup>24</sup> 112 |

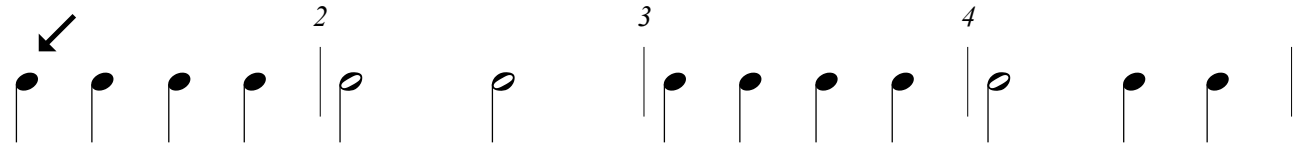
**7** 113 114 115 116 <sup>25</sup> 117 | 118 119 120 121 <sup>26</sup> 122 | 123 124 125 126 <sup>27</sup> 127 | 128 129 130 131 <sup>28</sup> 132 |


**8** 133 134 135 136 <sup>29</sup> 137 | 138 139 140 141 <sup>30</sup> 142 | 143 144 145 146 <sup>31</sup> 147 | 148 149 150 151 <sup>32</sup> 152 ||

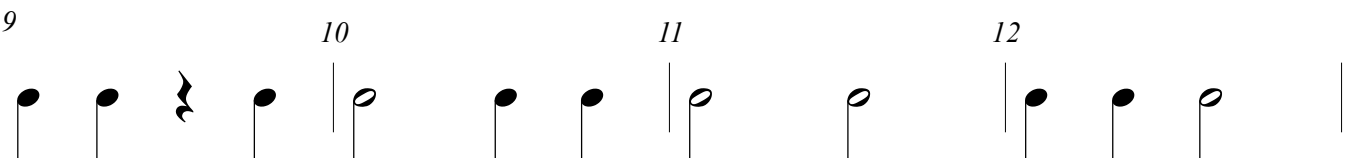
# LEVEL 3

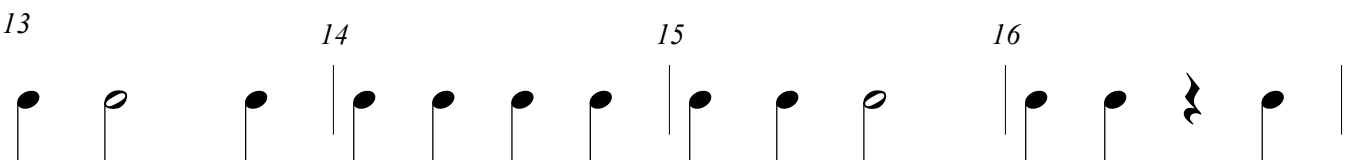
## Half Notes

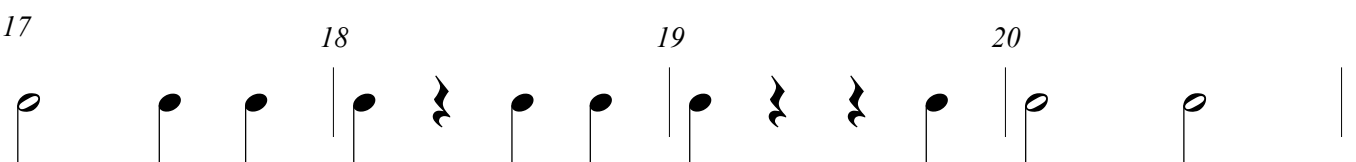
It doesn't matter if the stem is pointing UP or DOWN! The rhythm is still counted the same!

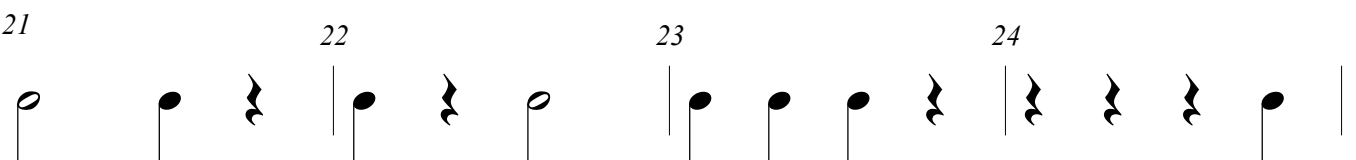
**1**  $\frac{4}{4}$  

**2** 

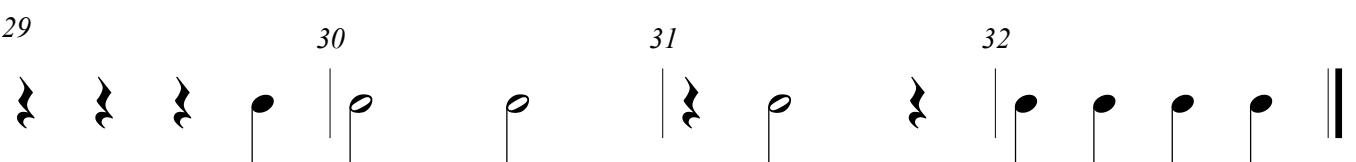
**3** 

**4** 

**5** 

**6** 

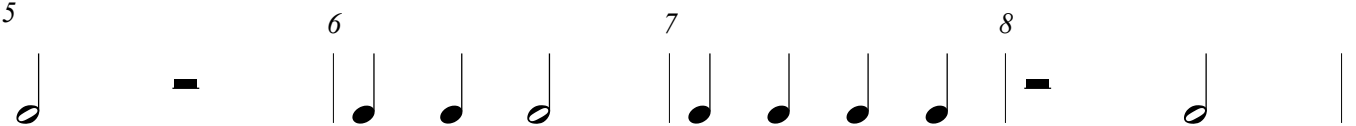
**7** 

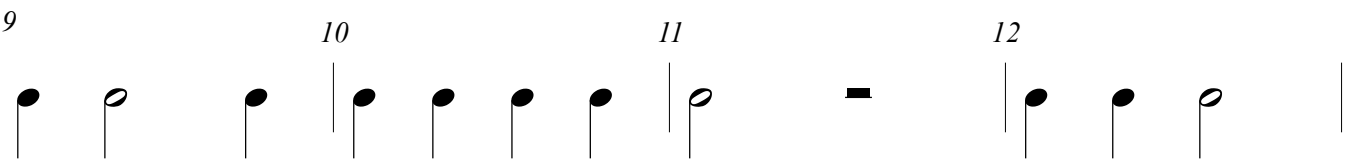
**8** 

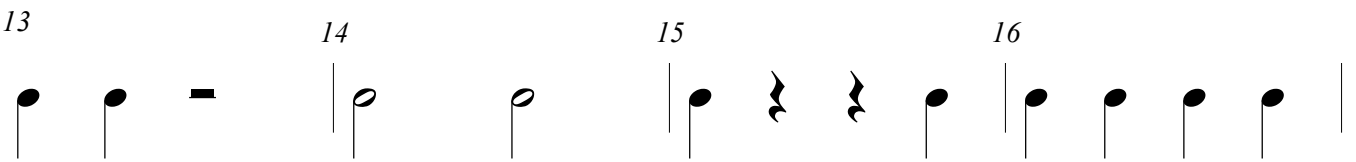
# LEVEL 4

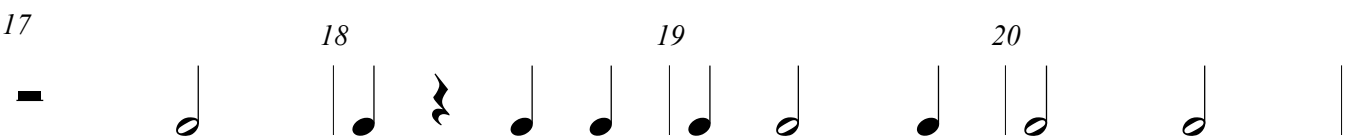
## Half Rests

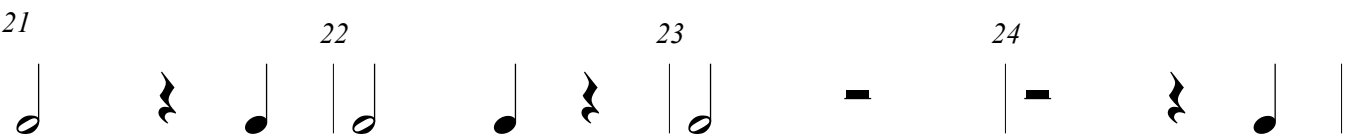
**1**  $\frac{4}{4}$  

**2** 

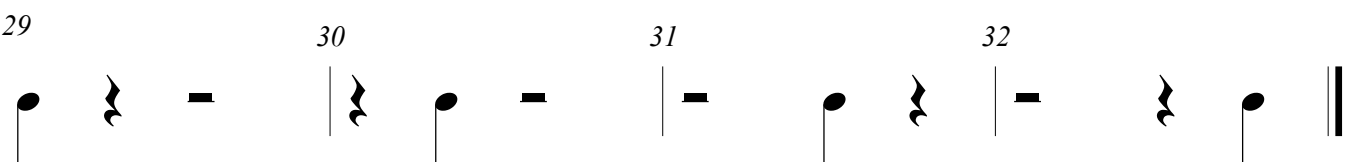
**3** 

**4** 

**5** 

**6** 

**7** 

**8** 



# LEVEL 5

Whole Note

**1**  $\frac{4}{4}$  1 2 3 4 | 5 6 7 8 |

**2** 1 2 3 4 | 5 6 7 8 |

**3** 1 2 3 4 | 5 6 7 8 |

**4** 1 2 3 4 | 5 6 7 8 |

**5** 1 2 3 4 | 5 6 7 8 |

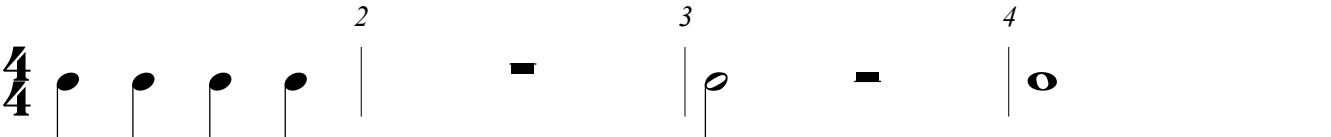
**6** 1 2 3 4 | 5 6 7 8 |

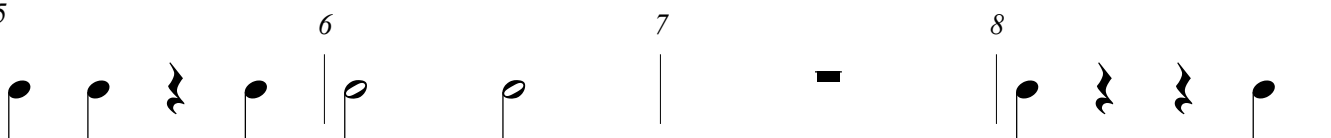
**7** 1 2 3 4 | 5 6 7 8 |

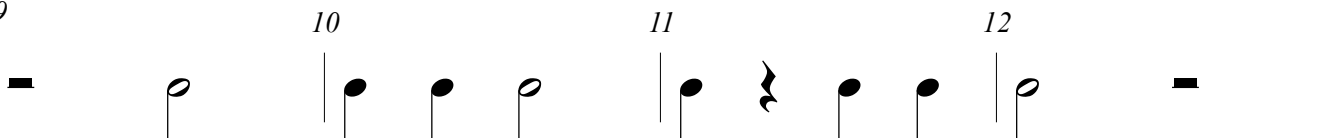
**8** 1 2 3 4 | 5 6 7 8 |

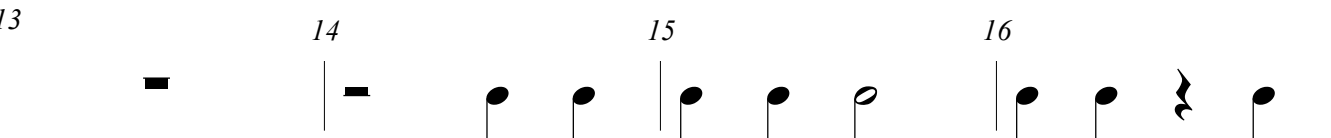
# LEVEL 6

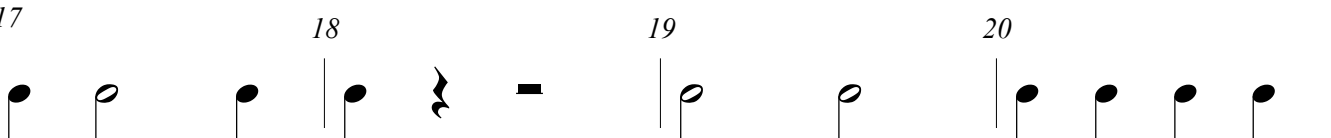
## Whole Rests

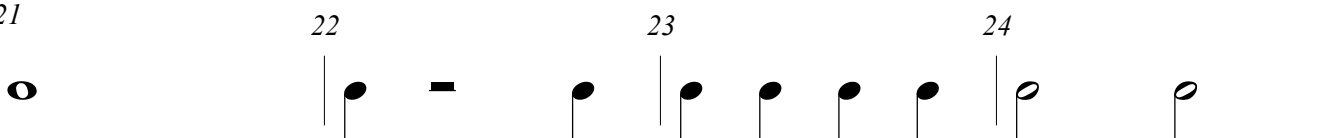
**1**  $\frac{4}{4}$   2 3 4

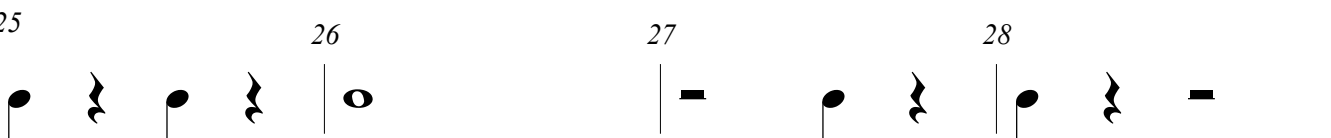
**2**  5 6 7 8

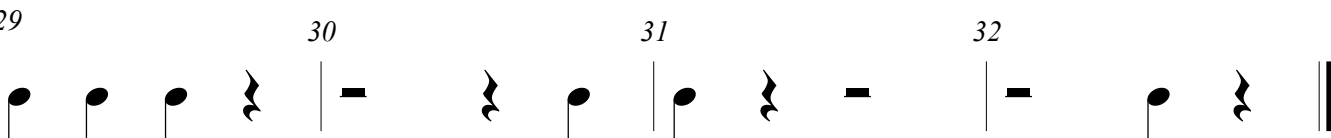
**3**  9 10 11 12

**4**  13 14 15 16

**5**  17 18 19 20

**6**  21 22 23 24

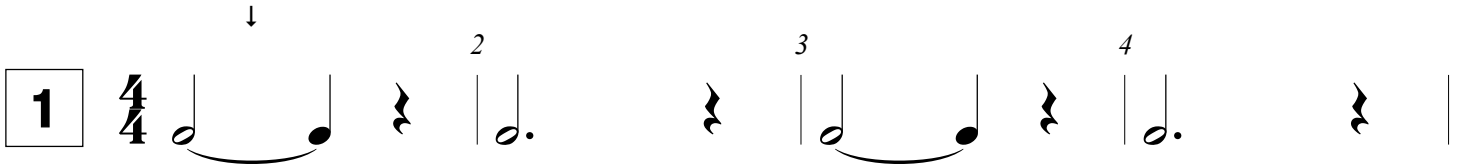
**7**  25 26 27 28

**8**  29 30 31 32

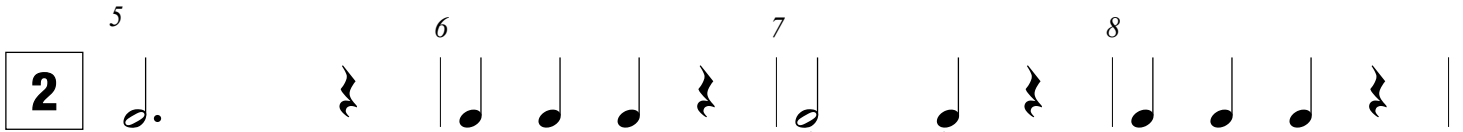
# LEVEL 7

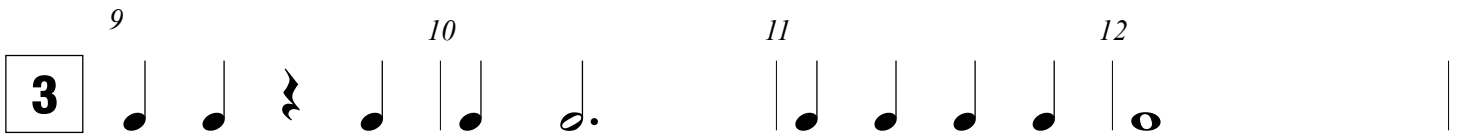
## Dotted Half Notes and Ties

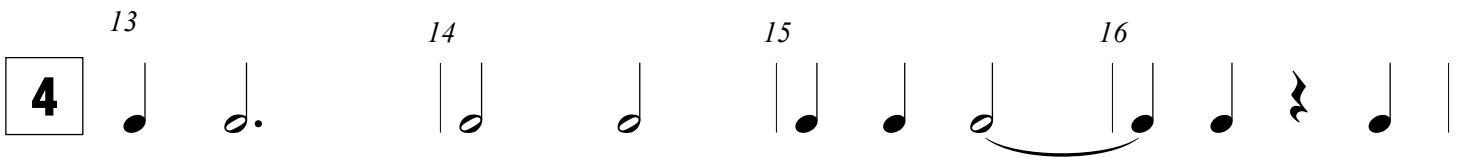
A curved line, or a **TIE**, combines two notes together. You only tongue the first note of the tie!

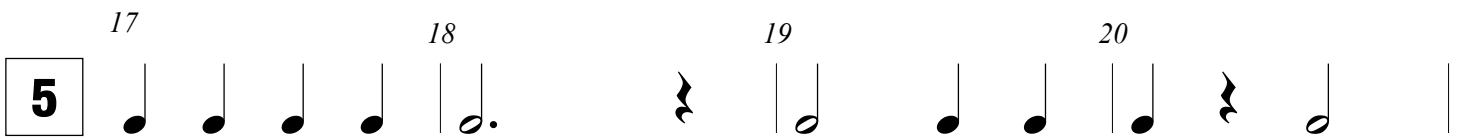
1  $\frac{4}{4}$  

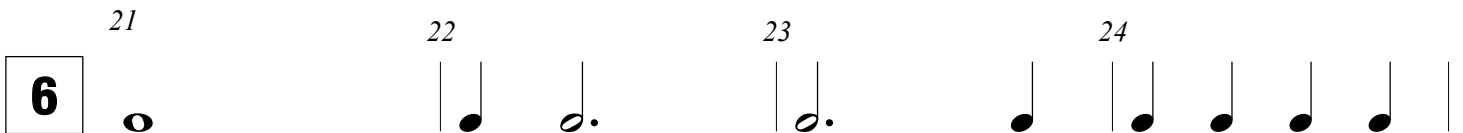
↑ A dotted note = the note + 1/2 the note it is dotting

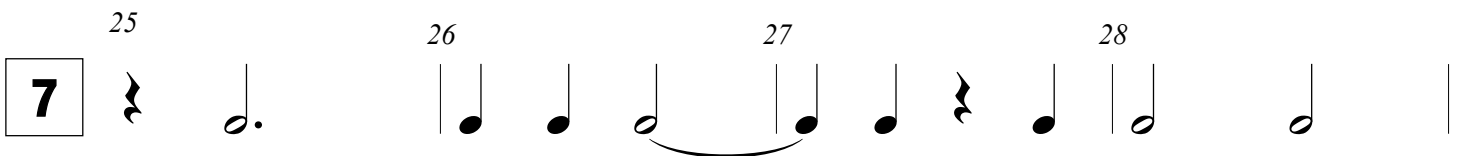
2 

3 

4 

5 

6 

7 

8 

# LEVEL 8

Dotted Half Notes and Ties (more practice)

**1**  $\frac{4}{4}$  1 2 3 4 | 5̣. 6 7 8 | 9

**2** 5 - 6 7 8 9 | 10 11 12 13 | 14 15 16 17 | 18

**3** 9 10 11 12 13 | 14 15 16 17 18 | 19 20 21 22 23 | 24

**4** 13 14 15 16 17 | 18 19 20 21 22 | 23 24 25 26 27 | 28

**5** 17 18 19 20 21 22 | 23 24 25 26 27 28 | 29 30 31 32 33 | 34

**6** 21 22 23 24 25 26 | 27 28 29 30 31 32 | 33 34 35 36 37 | 38

**7** 25 26 27 28 29 30 | 31 32 33 34 35 36 | 37 38 39 40 41 42 | 43

**8** 29 30 31 32 33 34 | 35 36 37 38 39 40 | 41 42 43 44 45 46 | 47

# LEVEL 9

3/4 Time

**1**  $\frac{3}{4}$  **2** **3** **4**

**5** **6** **7** **8**

**9** **10** **11** **12**

**13** **14** **15** **16**

**17** **18** **19** **20**

**21** **22** **23** **24**

**25** **26** **27** **28**

**29** **30** **31** **32**

# LEVEL 10

## 8th Notes

**1**  $\frac{4}{4}$  1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

**2** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

**3** 1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

**4** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

**5** 1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16


**6** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

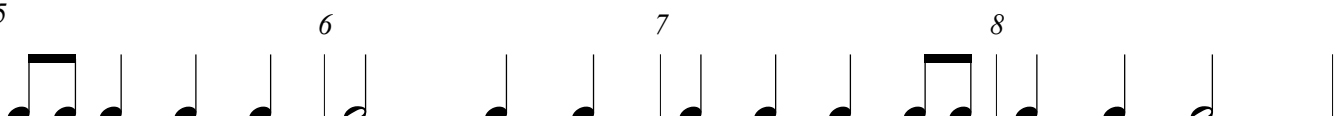
**7** 1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16

**8** 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32

# LEVEL 11

8th Notes (more practice)

**1**  $\frac{4}{4}$  

**2** 

**3** 

**4** 

**5** 

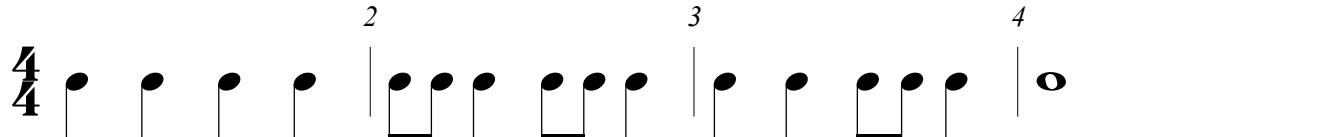
**6** 

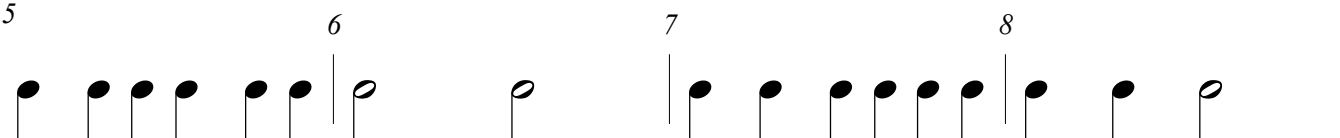
**7** 

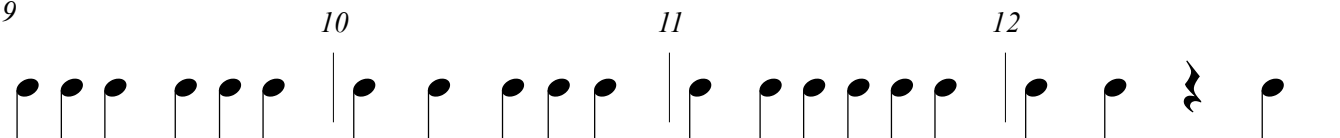
**8** 

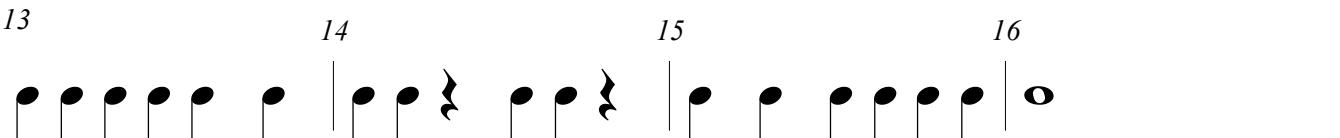
# LEVEL 12

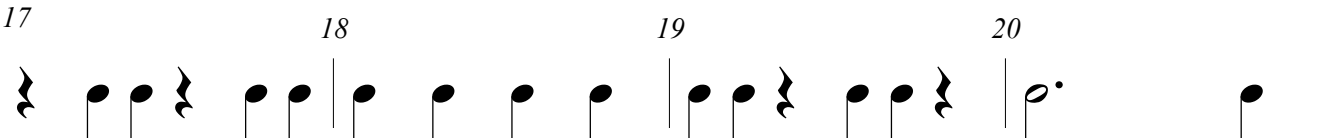
8th Notes (yep... even more practice)

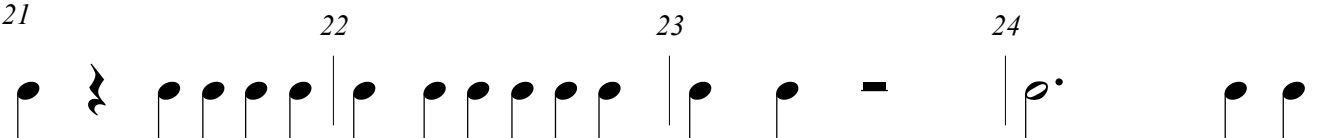
**1**  $\frac{4}{4}$  

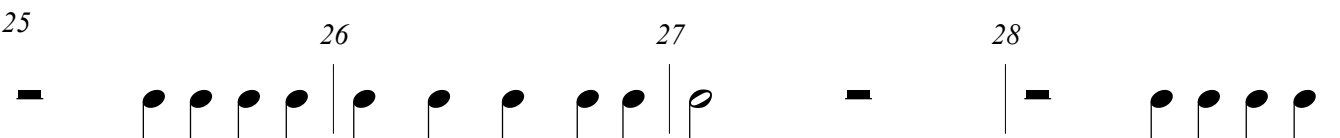
**2** 

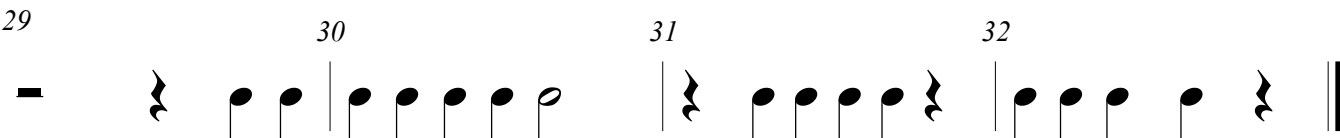
**3** 

**4** 

**5** 

**6** 

**7** 

**8** 

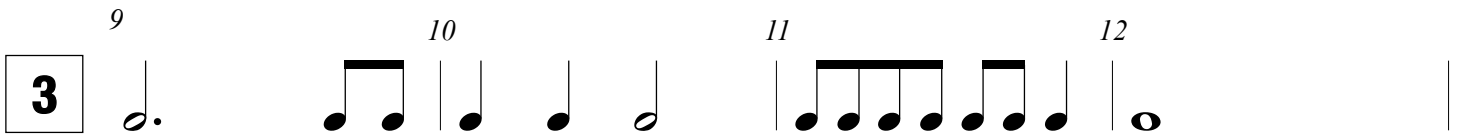


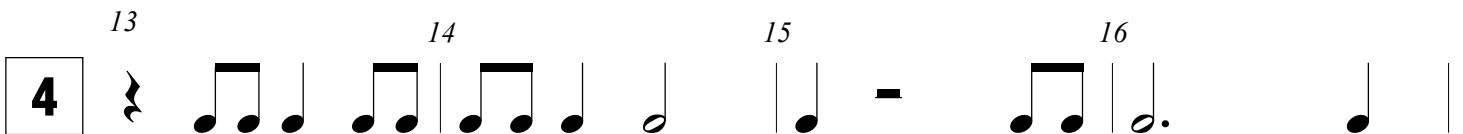
# LEVEL 13

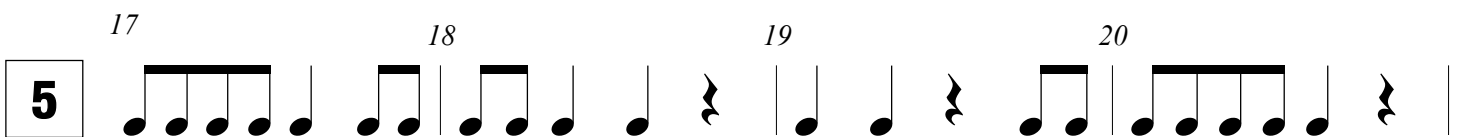
Eighth Notes (still again! more practice)

**1**  $\frac{4}{4}$  

**2** 

**3** 

**4** 

**5** 

**6** 

**7** 

**8** 

# LEVEL 14

8th Rest on the Beat


**1**  $\frac{4}{4}$  

**2** 

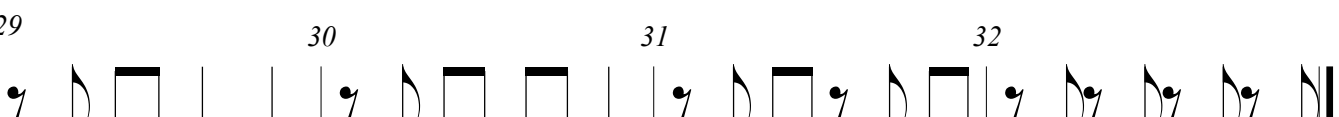
**3** 

**4** 

**5** 

**6** 

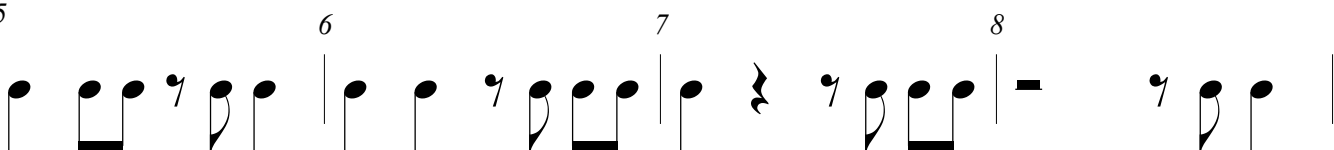
**7** 

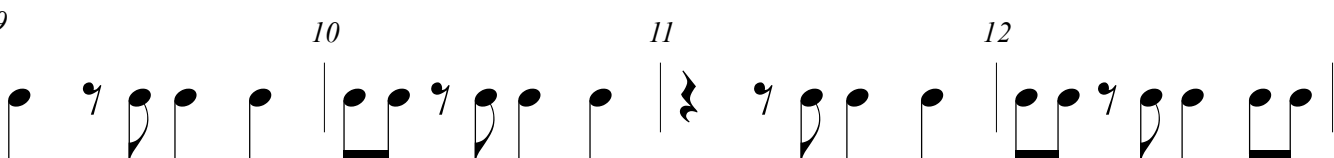
**8** 

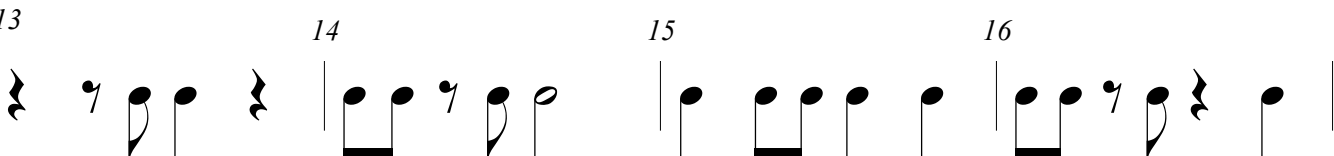
# LEVEL 15

8th Rest on the Beat (more practice)

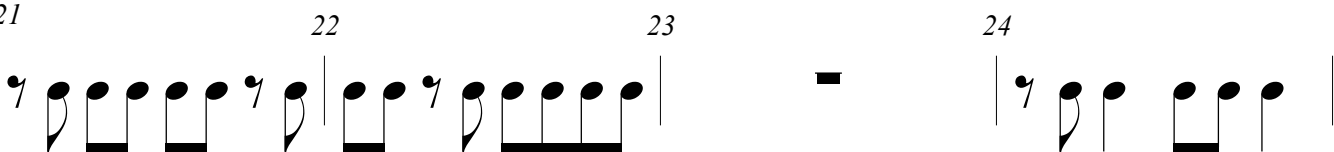
**1**  $\frac{4}{4}$  

**2** 

**3** 

**4** 

**5** 

**6** 

**7** 

**8** 

# LEVEL 16

Eighth Rest on the Up-Beat

1  $\frac{4}{4}$  |  $\overset{2}{\text{quarter}}$  |  $\overset{3}{\text{eighth}}$  |  $\overset{4}{\text{eighth}}$  |

2  $\overset{5}{\text{quarter}}$  |  $\overset{6}{\text{quarter}}$  |  $\overset{7}{\text{quarter}}$  |  $\overset{8}{\text{quarter}}$  |

3  $\overset{9}{\text{quarter}}$  |  $\overset{10}{\text{quarter}}$  |  $\overset{11}{\text{quarter}}$  |  $\overset{12}{\text{quarter}}$  |

4  $\overset{13}{\text{quarter}}$  |  $\overset{14}{\text{quarter}}$  |  $\overset{15}{\text{quarter}}$  |  $\overset{16}{\text{quarter}}$  |

5  $\overset{17}{\text{quarter}}$  |  $\overset{18}{\text{quarter}}$  |  $\overset{19}{\text{quarter}}$  |  $\overset{20}{\text{quarter}}$  |

6  $\overset{21}{\text{quarter}}$  |  $\overset{22}{\text{quarter}}$  |  $\overset{23}{\text{quarter}}$  |  $\overset{24}{\text{quarter}}$  |

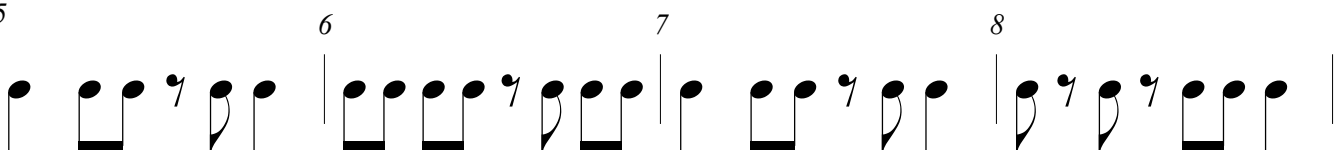
7  $\overset{25}{\text{quarter}}$  |  $\overset{26}{\text{quarter}}$  |  $\overset{27}{\text{quarter}}$  |  $\overset{28}{\text{quarter}}$  |

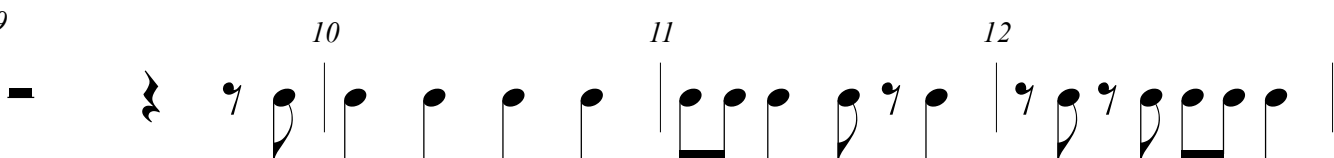
8  $\overset{29}{\text{quarter}}$  |  $\overset{30}{\text{quarter}}$  |  $\overset{31}{\text{quarter}}$  |  $\overset{32}{\text{quarter}}$  |

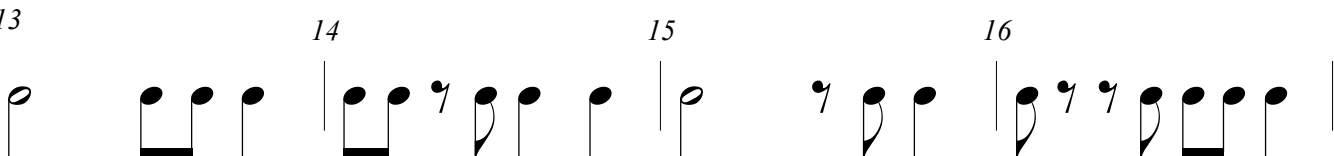
# LEVEL 17

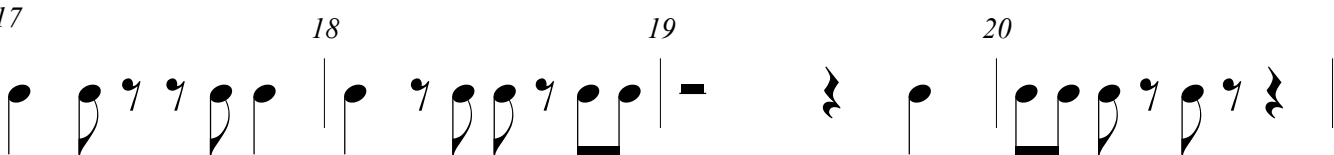
Eighth Rest on the Up-Beat & Down-Beat

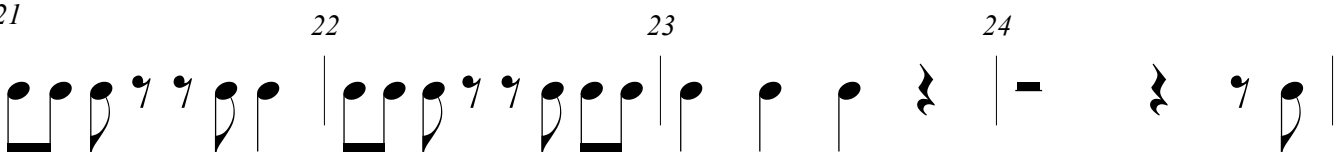
**1**  $\frac{4}{4}$  

**2** 

**3** 

**4** 

**5** 

**6** 

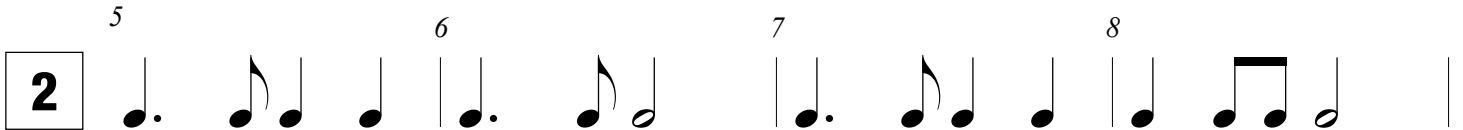
**7** 

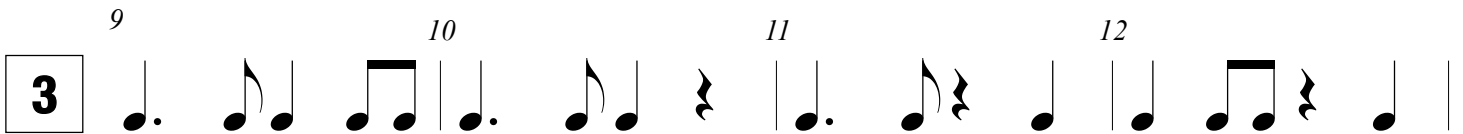
**8** 

# LEVEL 18

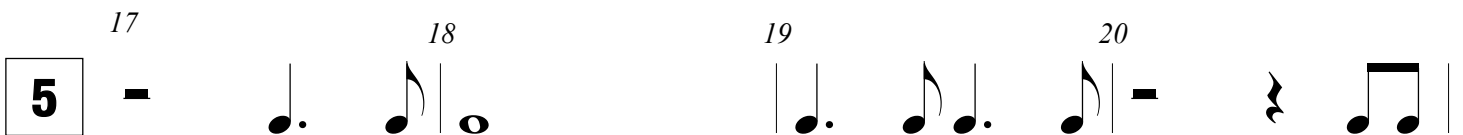
Dotted Quarter Eighth


**1**  $\frac{4}{4}$  

**2** 

**3** 

**4** 

**5** 

**6** 

**7** 

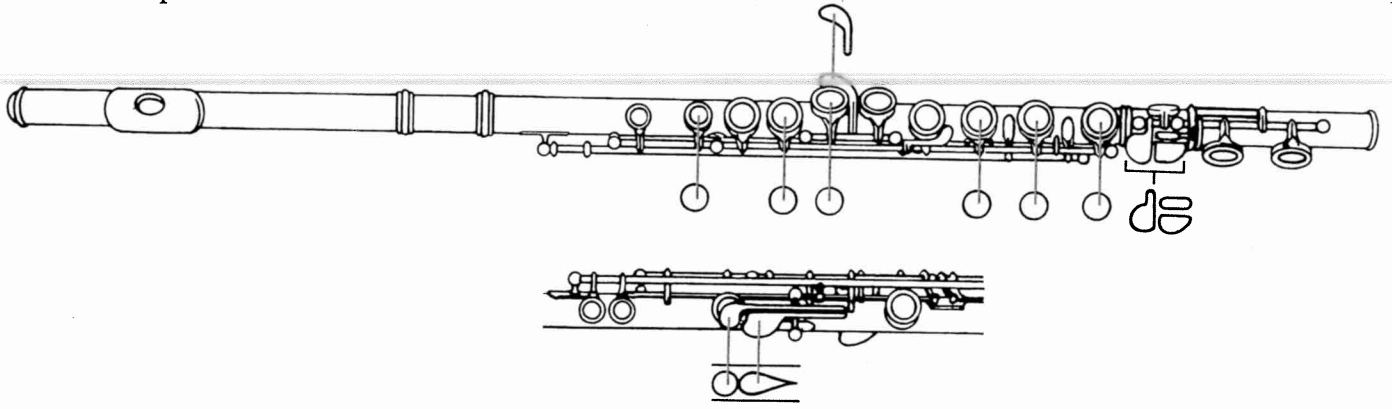
**8** 

# Flute Fingering Chart

○ = open

● = pressed down

When more than one fingering is shown, the first is the most commonly used. The additional fingerings, known as **alternate fingerings**, are used in certain situations to allow for better technique



C	C# D $\flat$	D	D# E $\flat$	E F $\flat$	E# F

F# G $\flat$	G	G# A $\flat$	A	A# B $\flat$	B C $\flat$

B# C	C# D $\flat$	D	D# E $\flat$	E F $\flat$	E# F

F# G $\flat$	G	G# A $\flat$	A	A# B $\flat$	B C $\flat$

B# C	C# D $\flat$	D	D# E $\flat$	E F $\flat$	E# F