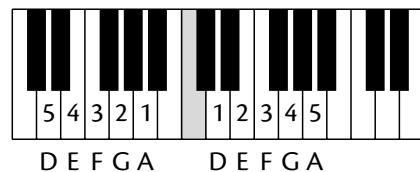




- track 13 Solo
- track 14 Duet

The First Waltz



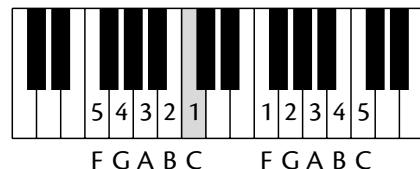
Steady and flowing

3/4 time signature. Treble staff starts with a quarter note. Bass staff starts with a quarter note, followed by a bass clef, a '3' indicating a bass clef, and a '3' below the staff.

Continuation of the piano sheet music, showing the melody continuing across the page.

- track 15 Solo
- track 16 Duet

Evening Calm



Smoothly and steadily

Common time. Treble staff starts with a quarter note. Bass staff starts with a quarter note, followed by a bass clef, a 'c' indicating a common time signature, and a '3' below the staff.

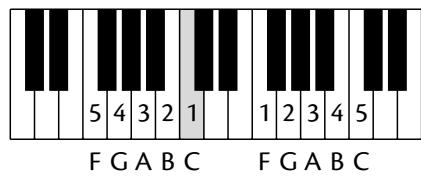
Continuation of the piano sheet music, showing the melody continuing across the page.

Continuation of the piano sheet music, showing the melody continuing across the page.

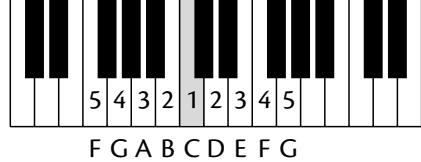


- track 19 Solo
- track 20 Duet

Sharing a Tune



Gently



- track 21 Solo
- track 22 Duet

Good King Wenceslas

Piae Cantiones (1582)

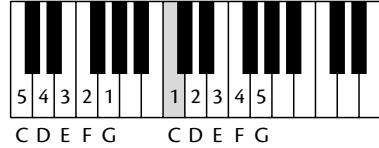
Joyfully



Accents

The sign $>$ is an accent, and indicates that you should play the note more forcefully.

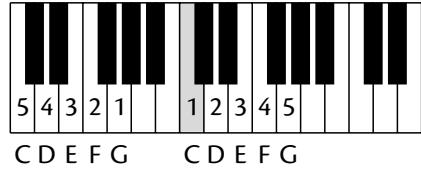
In this short exercise, emphasize the accented notes, but do not play them harshly; relax the tension as soon as the note has been struck. Listen to **track 31** to hear how this should sound.



African Song uses 'call and response', typical of African work songs and of the blues—a leader sings a phrase, and everyone else echoes it. Traditional sailors' songs or 'shanties' were a European equivalent.

track 32 Solo
 track 33 Duet

African Song



Firmly and detached

Call and response exercises

On **track 34–8** are some more call and response exercises for you to try. Just follow the instructions on the CD.



When the Saints Go Marching In

Allegro

American spiritual

1

mf (repeat *f*)

5

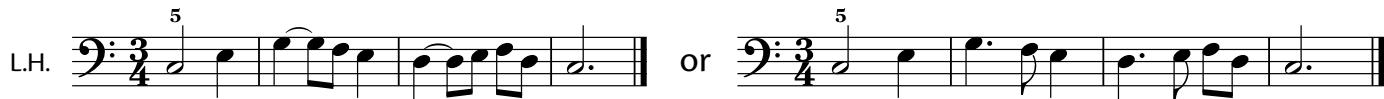
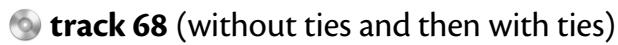
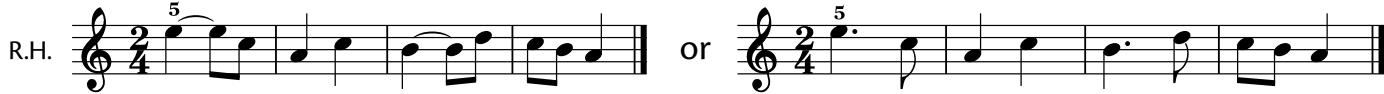
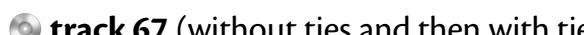
6

11

More dots

The same rule applies to the *dotted crotchet* as to the dotted minim: to the crotchet (one beat) we add a quaver (half a beat): | - | ↗

Think of them as tied notes, and count 'and' for the quavers (as on page 24).





track 92 Solo

You and Me

A. B.

Andante

1

p

Ped.

7

1 4 5 1

p

14

f *p*

rit. *a tempo*

20

2 5 5 2 1/5 1/5 1/5 1/5

Ped.

27

1 5 2 1/5 4 5 1 2 5 2

f *p*

rit.

Ped.