

# Duval County Public Schools

## Recorder Level 1

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Instructor:

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### Ensembles:

Go From My Window	Ens:1
Tune of the Buffens	Ens:2
French Suite	Ens:3
Dance of Hercules	Ens:4
Hamburg	Ens:5
Mes De Mayo	Ens:6
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A Sailor Likes His Bottle-o	Ens:20

# Recorder Day 1 - Exploring the Recorder

## Talk about the instrument:

- Yamaha, three piece, using the English or Baroque Fingering. 6th and 7th holes are doubled, some of the lower and upper fingerings are different. German or Renaissance fingerings are simpler, louder, and a little out of tune.
- Baroque style recorder allows tuning by ear, has a sweeter tone and is more suitable for chamber music. Renaissance style recorders have a larger bore, fuller more strident tone, and are more suitable for larger spaces or outdoors.

## Take it apart:

- The tail piece and the mid-section can be separated and cleaned. Use a clarinet cleaner or a clean rag or hanky on a string.
- The mouthpiece can be cleaned with a pipecleaner or a small feather. The block can be removed for a more thorough cleaning. They are dishwasher safe. 😊
- The Mouth piece can be a nice slide whistle if you use your pinky for a plunger. Try it!

## Breath Control (Remember, FUNdamentals are FUN!)

- Students must be taught breathe! In the right places, at the right time and in the right way. Phrasing, tone, musicality are at stake. Sooo... we:
- Stick to the Wall.
  - » Give everyone a sheet of paper. “Stick” it to the wall with your breath. If it’s too hard with a full sheet, tear it in half and try, then in half again. Time everyone. Find the biggest “blowhard.” :)
- Warm Air, Cold Air.
  - » Breathe on your hand. Hard (Cold), Soft (Warm) Ask students to use warm air from now on..
- Learn a Breathing Song: (*Breathe* by BMH. Canons Too! p.10)
  - » **Breathe in with the diaphragm.** Watch my mid-section expand. Use a manipulative. Breathe IN by simply relaxing the diaphragm. Breathe OUT in a controlled, sustained exhale. Create some resistance vocally or feel the resistance with the recorder. Experiment with variations of tone and length of phrase as you exhale with and without the recorder. Find the dynamic range.
  - » **Sit up Straight and Start to Jam.** Extoll the virtues of good posture with the students. The diaphragm and the lungs must be free and clear for breathing to be controlled.
  - » **Catch a Breath so no one Hears.** Breathe IN quietly through the corners of your mouth when playing recorder or on an open vowel for singing.
  - » **And put some music in their ears!** Making music is the goal. Creating a beautiful tone, an interesting phrase, pleasant melody.

Use this great warm-up canon to help a young choir or recorder class remember good  
 The First Three Notes: SPRB Unit 1:

1  
 2  
 3  
 4  
 Breathe in with the di - a - phragm; sit up straight and start to jam!  
 3  
 4  
 Catch a breath so no - one hears, and put some mus - ic in their ears.

SX  
 AX  
 Woodblock  
 Triangle  
 BX

- G A B
- Explain finger charts, show my boughtin' ones....
- Fingers on the holes, flat not rounded. Finger pads cover the holes, NOT finger tips.
- Discuss "tonguing" TAH or DAH? Any intial consonant can be used, some work better than others. Soft consonants: L, H, N, etc. Hard consonants: T, D, K, inG (against the soft palate. Try them all. (Touguing = Articulation)
- Play the echo game with BAG. Sighted, then unsighted. Anyone want to try it?
- Play some examples. Students select. All count off and play. Try #25 at the end....

**Lesson:** *Gonna Make Music* LSPD by MRN p. 3



## Day 3 Recorder, Unit 3 high D

### Unit 3 - High "D" (D1)

Warm-up Canon: *The Laugh Canon* by BMH, *Canons Too!* p. 8.

**LAUGH CANON** BRENT M. HOLL

1. Ha ha ha ha, hee hee, hoh hoh, hoo hoo.

2. Ha ha ha ha, hee hee hee hee, hoh hoh hoh hoh, hoo!

Hand Drum

**Put singing, recorders, hand drums, and movement all together in this canon.**

- Sing the canon in unison as a warm up reinforcing the vowels and good breathing technique with the aspirate "H."
- Teach the rhythm accompaniment using imitation; transfer to hand drums and play in canon.

### High D (D1) (bonus note: low D)

- Warm-up and review G, A, B, C1
- Echo game, everyone takes a turn. Four beats at a time. ONLY notes we've learned.
- Add the new note, "D1." or High D.
- Discuss technique for High D, reviewing warm air and tuning. Try alternate fingerings.
- Take another turn at the Echo Game.
- Play the *Laugh Canon* from a Visual.
- Do the "pick and count-off" practice routine in the book.
  - » Be sure to include: # 56, 57, & 64.

**Lesson - *Love Somebody*, by MRN, *LSPD* p. 25.**

### Extensions:

- From *Moods and Modes* by Rob Amchin:
  - » Dance in Seven, part 1
  - » Chaconne, part 1
- Review Ensembles from yesterday

## Day 4 Recorder, Unit 4 F#

### Unit 4 - F# Bonus Notes: Low E and D.

#### Warm-up and Review

- Learn a new game: Question/Answer or Call/Response
  - » Review elements of QA
  - » Use only learned notes so far.
  - » Everyone gets a turn with the new game.

#### The new note: F#; The engagement of the right hand. (At Last!)

- Try it out with some long tones in tune.
- Echo game
- Q/A with the new note
- Add a bordun in G and everyone gets a turn.

#### Practice

- “Pick and Count-off” routine.
  - » Make sure to play #74

#### Lesson: *Frolics in F#*, by Rob Amchin, *Recorder Frolics*, p. 10.

- Using Flash Cards (put them on the floor for better posture) or a Visual (LSPD KeyNote Slide) play the “point & play” game. Start easy and work up to the new note.
- Play/point the tune
- Play point the tune with the recording.
- Add one or two players on hand drum.
- Appoint a student conductor to take over for the teacher.
- Play and point with the student. Teacher points to part 2 and asks when finished, “What’s New?”
- **Discover the new “bonus” notes: E and D.** Find some volunteers to try them out. Find enough for some players to follow the student and some to follow the teacher.
- Appoint another student to point to part 2. Play the duet.
- Add the Visual of the score so everyone can play and the Tenor part for the Teacher.
- Play the whole thing, first with the recording, then without.

#### Ensembles:

- French Suite - parts 1 & 3 (with bonus notes)
- Tune of the Buffens - parts 1 & 2
- German Suite
- Stille, Stille.
- Dance of Hercules, parts 1 & 2

# Day 5 Recorder - Unit 5 low E

## Unit 5 - Low E (bonus note: High E (E1))

### Warm-up and Review:

- Learn the new note. Remember “warm” air? It becomes more necessary when the low notes are played.
- Discuss the effectiveness of various tonguing styles for the low notes.
- Play some long tones for tuning. Review the low D, yesterday’s bonus note.
- Using E minor pentatonic (E, G, A, B, D) Play some questions and answers.
  - » Add a crossover bordun and a lively tempo.
  - » Everyone gets a turn.
  - » Learn Carol’s Tune from the Visual. Make it a joyous refrain for a Rondo.
  - » Add the funky percussion.
  - » Assign Questions and Answers, percussionists, and play the whole thing.

### Practice:

- Pick and Count-off
- Make sure to include: #94, 96.

**Lesson:** *Cotton-Eye Joe* by MRN, LSPD, p. 15

### Ensembles:

- Southwell
- There Was a Pretty Lass part 1
- German Suite (bonus note: low C)
- Stille, Stille
- Dance of Hercules
- Review previous Ensembles adding parts:

E, G, A, B, D1

# CAROL'S TUNE

CAROL KING  
ARR. BRENT M. HOLL

The musical score is presented in two systems. Each system consists of seven staves. The top staff is labeled 'SR' and uses a treble clef with a 2/4 time signature. The bottom staff is labeled 'BX' and also uses a treble clef with a 2/4 time signature. Between these two staves are five staves, each preceded by a different percussion icon: a pair of cymbals, two maracas, a conga, a bongo, and a tom. The music is written in 2/4 time and spans four measures. The SR and BX staves contain melodic lines with eighth and quarter notes. The percussion staves contain rhythmic patterns using various note values and rests. The second system is identical to the first but includes repeat signs at the beginning and end of the piece.

# Day 6 Recorder - Unit 6 high E

## Unit 6: High E

**Warm-up: Sing Noel** Sing and Play with the new note: Low D

### Technique:

- Demonstrate the “thumb roll”
- It’s a vertical move NOT horizontal.
- High E can be played (out of tune) by leaving off the thumb altogether. It’s always a pragmatic option.

### Practice:

- Pick and Count-off
- include #'s 102; 104; 105; 108; 113

### Ensemble Assignment

- Everyone must play recorder in at least one ensemble.
- There must be only one recorder per part.
- If there is a non-recorder part in your piece, pick up someone from outside your group.
- You must be able to play each part in the ensemble.

### Solo Assignment

- Pick one of the following pieces from SPRB at each level.
- Practice fingerings, articulation, tone, and phrasing.
- Play privately or in class for evaluation. Accompanists are allowed on unpitched instruments only.
  - » Bronze = #'s 102; 104; 105; 108;
  - » Silver = #'s 113; 121; 136; 145
  - » Gold = #'s 155; 159; 169; 165
  - » Platinum = #180; 153; 132;

### Improvisation assignment

- Improvise question/answer phrases over a given bordun in the following Pentatonic keys:
  - » G/Em;
  - » C/Am;
  - » F/Dm;

### Ensembles:

- Jingle Bells

### Extensions:

- E’s and Low D - Canon in Three - Recorder Frolics, p. 9
- Round E Round WE Go-e - Recorder Frolics, p. 11
- Warm and Witty - Recorder Frolics p. 12
- Egyptie

## Day 7 Recorder - Units 7, 8, and 9 low D, high C#, low C

### **Unit 8: Unit 7 Low D, Unit 8 High C#, Unit 9 Low C**

#### **Warm-up and Review** *The Water is Wide*, arr. BMH

#### **Technique:**

- Use Warm Air for low D.
- Make sure and use the pads of your fingers.
- Pick and Count off: Include # 121;
- Introduce High C#
- Pick and Count off: Include #'s 132; 136
- Introduce Low C
- Pick and count off: Include: #'s 145

#### **Practice**

- Use the new notes to play Question and Answers in C and Am Pentatonic, G and Em Pentatonic.
- Play Canon

#### **Lesson:** *Bamboo* arr. by BMH

#### **Ensembles:**

- Au Claire De La Lune
- There Was a Pretty Lass
- Holy Manna
- Tempus Adest Floridum (bonus notes: F1, G1. Volunteers?)

#### **Testing**

- Time will be spent each day for the rest of the week with supervised individual and ensemble practice.
- Testing will ensue when preparations for each component are complete.
- Question/Answer evaluations will happen at the beginning of each class.

## Day 8 Recorder - Unit 10, 11, and 12, F, Bb, G#

**Unit 10 F, Unit 11 Bb, Unit 12 G# (for bonus)**

**Warm-up - Canon for Two** by Rob Amchin, arr. BMH

Sing and Play:

**CANON AFTER TWO**

ROBERT A. AMCHIN  
ARR. BRENT M. HOLL

Hand Drum

HD

### Technique:

- Introduce the new notes; Try them out with tuning notes and imitation.
- Discuss “forked” fingering. Talk about the difference between “baroque” and “german” fingerings. Use the whistle as a demo.
- Play Question/Answers using the key of D and F. Evaluations may ensue.
- Pick and count off; include: #'s 153; 155; 159; 169; 165; 180;

### Ensembles:

- O Come Little Children
- Pastime with Good Company (BPCC version)

Ensemble, Solo practice and evaluations.

### Extensions:

- Moods and Modes
- Recorder Frolics
- Ensembles in SPRB

# Day 9 Recorder - Review and Evaluation

## **Review**

### **Warm-Up**

- Play some ensembles from SPRB:

### **Practice**

- Question/Answer in F and Dm. Evaluations may ensue
- Ensembles may practice
- Solos may practice
- Evaluations may occur

### **Ensembles:**

- Enjoy some favorites

**Questions, Comments, Observations, Requests.**

## Day 10 Recorder - Finish

NOTES:

Part 1: G, A, B, C<sup>1</sup>  
Part 2: B, C<sup>1</sup>, D<sup>1</sup>, E<sup>1</sup>.

# GO FROM MY WINDOW

SPR3 #50

ENGLISH FOLK SONG  
ARR. BRENT M. HOLL

Musical score for Soprano, Soprano 2, Tenor (Alto), and Bass Xylophone. The score is in G major (one sharp) and 3/4 time. It consists of four staves. The Soprano part starts with a treble clef and a soprano clef (C1). The Soprano 2 part starts with a treble clef and a soprano clef (C1). The Tenor (Alto) part starts with a treble clef and an alto clef (C1). The Bass Xylophone part starts with a treble clef and a bass clef (B). The music is written in a single system with four staves.

Musical score for Soprano, Soprano 2, Tenor (Alto), and Bass Xylophone. The score is in G major (one sharp) and 3/4 time. It consists of four staves. The Soprano part starts with a treble clef and a soprano clef (C1). The Soprano 2 part starts with a treble clef and a soprano clef (C1). The Tenor (Alto) part starts with a treble clef and an alto clef (C1). The Bass Xylophone part starts with a treble clef and a bass clef (B). The music is written in a single system with four staves.

Ens:1

PART 1: G, A, B, C  
PART 2: D, E, F#, G, G, B, C1, D1

# TUNE OF THE BUFFENS

SPRB #39

THOINOT ARBEAU  
ARR. BRENT M. HOLL

Soprano Recorder 1

Soprano Recorder 2

Bass Xylophone

S. Rec. 1

S. Rec. 2

BX

S. Rec. 1

S. Rec. 2

BX

PART 1: G, A, B, C1  
PART 2: B, C1, D1, E1  
PART 3: D, E, F#, G

# FRENCH SUITE

for Sopra Niños

SPRB #'S 35, 38, & 40.

ARR. BY BRENT M. HOLL

La Capucine

SOPRANO RECORDER 1  
SOPRANO RECORDER 2  
SOPRANO RECORDER 3

Detailed description: This block contains the musical notation for the first piece, 'La Capucine'. It consists of three staves, each labeled 'SOPRANO RECORDER 1', 'SOPRANO RECORDER 2', and 'SOPRANO RECORDER 3' respectively. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and repeat signs. A box labeled 'La Capucine' is placed above the first staff.

Chanson

Les Cloches

S. REC. 1  
S. REC. 2  
S. REC. 3

Detailed description: This block contains the musical notation for the second and third pieces, 'Chanson' and 'Les Cloches'. It consists of three staves, each labeled 'S. REC. 1', 'S. REC. 2', and 'S. REC. 3' respectively. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and repeat signs. A box labeled 'Chanson' is placed above the first staff, and a box labeled 'Les Cloches' is placed above the second staff.

S. REC. 1  
S. REC. 2  
S. REC. 3

Detailed description: This block contains the musical notation for the third piece. It consists of three staves, each labeled 'S. REC. 1', 'S. REC. 2', and 'S. REC. 3' respectively. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and repeat signs.

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Part 1: F#, G, A, B, C<sup>1</sup>  
Part 2: D, E, F#, G, A

# DANCE OF HERCULES

SPR8 #186

C. GERVAISE  
ARR. BRENT M. HOLL

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. The score is in 2/4 time and G major. The Soprano part starts with a fermata on the first measure. The Soprano 2 part has a melodic line with eighth notes. The Tenor part has a simple harmonic line. The Bass Xylophone part has a rhythmic accompaniment of eighth notes.

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. This section continues the piece. The Soprano part has a fermata on the first measure. The Soprano 2 part has a melodic line with eighth notes. The Tenor part has a simple harmonic line. The Bass Xylophone part has a rhythmic accompaniment of eighth notes.

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PART 1: F#, G, A, B  
PART 2: B, C1, D1, E1  
PART 3: D, E, F#, G

# HAMBURG

SPR8 #75

LOWELL MASON  
ARR. BRENT HOLL

Musical score for Soprano Recorder, Soprano 2, Soprano 3, and Bass Xylophone, measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). The Soprano Recorder part starts with a first ending bracket over measures 1-5. The Soprano 2, Soprano 3, and Bass Xylophone parts follow the same melodic line.

Musical score for Soprano (S), Soprano 2 (S2), Soprano 3 (S3), and Bass Xylophone (BX), measures 6-10. The Soprano part has a first ending bracket over measures 6-10. The other parts continue the melody.

Musical score for Soprano (S), Soprano 2 (S2), Soprano 3 (S3), and Bass Xylophone (BX), measures 11-15. The Soprano part has a first ending bracket over measures 11-15. The other parts continue the melody.

Part 1: F, G, A, Bb, C1  
PART 2: A, Bb, C1, D1, F1

# MES DE MAYO

JOS WUYTACK  
ARR. BRENT M. HOLL

Musical score for measures 1-5. The score is in 2/4 time and B-flat major. It features three staves: Soprano Recorder (S), Soprano 2 (S2), and Bass Xylophone (BX). The Soprano Recorder and Soprano 2 parts are in treble clef, while the Bass Xylophone is in bass clef. The Soprano Recorder part starts with a measure rest, then plays a melody of quarter notes. The Soprano 2 part plays a similar melody. The Bass Xylophone part provides a rhythmic accompaniment with eighth notes.

Musical score for measures 6-10. The score is in 2/4 time and B-flat major. It features three staves: Soprano (S), Soprano 2 (S2), and Bass Xylophone (BX). The Soprano and Soprano 2 parts are in treble clef, while the Bass Xylophone is in bass clef. A double bar line is present at the end of measure 7, with the word "Fine" written above it. The Soprano and Soprano 2 parts continue with their melodic lines, while the Bass Xylophone part has a measure rest in measure 8.

Musical score for measures 11-15. The score is in 2/4 time and B-flat major. It features three staves: Soprano (S), Soprano 2 (S2), and Bass Xylophone (BX). The Soprano and Soprano 2 parts are in treble clef, while the Bass Xylophone is in bass clef. A double bar line is present at the end of measure 11, with the instruction "D.C. al Fine" written above it. The Soprano and Soprano 2 parts continue with their melodic lines, while the Bass Xylophone part has a measure rest in measure 12.

Part 1: D, E, G, A, B, D<sup>1</sup>  
Part 2: F#, G, A, B, C, D<sup>1</sup>

# HOLY MANNA

SPCC #1

WILLIAM MOORE  
ARR. BRENT M. HOLL

Musical score for the first system of 'Holy Manna'. It features four staves: Soprano, Soprano 2, Tenor (Alto), and Bass Xylophone. The key signature is one sharp (F#) and the time signature is common time (C). The Soprano and Soprano 2 parts begin with a fermata and a breath mark (B). The Tenor (Alto) part also begins with a fermata and a breath mark (B). The Bass Xylophone part begins with a fermata and a breath mark (B). The piece concludes with a double bar line and the word 'Fine'.

Musical score for the second system of 'Holy Manna'. It features four staves: Soprano (S), Soprano 2 (S2), Tenor (A), and Bass Xylophone (BX). The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part begins with a fermata and a breath mark (B) and a measure rest of 5. The Soprano 2, Tenor (A), and Bass Xylophone parts also begin with a fermata and a breath mark (B). The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

D, E, F#, G, A, B, C1, D1

# THE WATER IS WIDE

ARR. BRENT HOLL

1 2

Soprano Recorder

The wa-ter is wide, I can-not get o'er,

Alto Metallophone

Alto Xylophone

Bass Xylophone

5

And nei - ther have I wings to fly.

AM

AX

BX

9

Give me a boat that can-car - ry two,

AM

AX

BX

13

And both shall row, my love and I.

AM

AX

BX

**CANON AFTER ONE MEASURE IS POSSIBLE, BUT LEAVE OUT THE AM PART**

A SHIP THERE IS AND SHE SAILS THE SEA  
 SHE'S LOADED DEEP AS DEEP CAN BE  
 BUT NOT SO DEEP AS THE LOVE I'M IN  
 I KNOW NOT IF I SINK OR SWIM

OH LOVE BE HANDSOME AND LOVE BE KIND  
 GAY AS A JEWEL WHEN FIRST IT IS NEW  
 BUT LOVE GROWS OLD AND WAXES COLD  
 AND FADES AWAY LIKE THE MORNING DEW

I LEANED MY BACK AGAINST AN OAK  
 THINKING IT WAS A TRUSTY TREE  
 BUT FIRST IT BENT AND THEN IT BROKE  
 SO DID MY LOVE PROVE FALSE TO ME

MUST I GO BOUND WHILE YOU GO FREE  
 MUST I LOVE A MAN WHO DOESN'T LOVE ME  
 MUST I BE BORN WITH SO LITTLE ART  
 AS TO LOVE A MAN WHO'LL BREAK MY HEART

I REACHED MY FINGER INTO SOME SOFT BUSH  
 THINKING THE FAIREST FLOWER TO FIND  
 I PRICKED MY FINGER TO THE BONE  
 AND LEFT THE FAIREST FLOWER BEHIND

WHEN COCKLE SHELLS TURN SILVER BELLS  
 THEN WILL MY LOVE COME BACK TO ME  
 WHEN ROSES BLOOM IN WINTER'S GLOOM  
 THEN WILL MY LOVE RETURN TO ME

Part 1: E, F#, G, A, B, C1, D1  
PART 2: G, A, B, C1, D1

# SOUTHWELL

SPRB #94

ENGLISH (16TH CENTURY)

ARR. BRENT M. HOLL

Musical score for Soprano Recorder 1, Soprano Recorder 2, Tenor Recorder, and Bass Xylophone. The score is in G major (one sharp) and common time. It consists of four staves. Soprano Recorder 1 and 2 play a melodic line with eighth and quarter notes. Tenor Recorder plays a bass line with quarter and half notes. Bass Xylophone plays a rhythmic accompaniment with quarter and eighth notes. The piece ends with a double bar line and repeat dots.

Musical score for Soprano Recorder 1, Soprano Recorder 2, Tenor Recorder, and Bass Xylophone. This section continues the piece from the previous system. It consists of four staves. Soprano Recorder 1 and 2 play a melodic line with eighth and quarter notes. Tenor Recorder plays a bass line with quarter and half notes. Bass Xylophone plays a rhythmic accompaniment with quarter and eighth notes. The piece ends with a double bar line and repeat dots.

Part 1: E, F#, G, A, B, C, D<sup>1</sup>  
Part 2: D, E, F#, G, A, B

# THERE WAS A PRETTY LASS

SPRB #96

ENGLISH FOLK SONG  
ARR. BRENT M. HOLL

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. The score is in G major (one sharp) and 3/4 time. It begins with a double bar line and a repeat sign. The Soprano part features a melodic line with eighth and sixteenth notes. The Soprano 2 part follows a similar pattern. The Tenor part provides harmonic support with quarter and eighth notes. The Bass Xylophone part plays a steady accompaniment of quarter notes.

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. This system continues the piece, starting with a measure number of 5. The Soprano part continues with a melodic line. The Soprano 2 part follows. The Tenor part continues with harmonic support. The Bass Xylophone part continues with accompaniment.

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. This system continues the piece, starting with a measure number of 9. The Soprano part continues with a melodic line. The Soprano 2 part follows. The Tenor part continues with harmonic support. The Bass Xylophone part continues with accompaniment.

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Part 1: D, E, F#, A, B, C, D, E, (G<sup>1</sup>)

Part 2: E, F#, G, A, B, C<sup>1</sup>, D<sup>1</sup>, E<sup>1</sup>

# JINGLE BELLS

SPCC #14

J. S. PIERPOINT  
ARR. MICHAEL R. NICHOLS  
AND BRENT M. HOLL

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone, measures 1-8. The score is in G major (one sharp) and 2/4 time. The Soprano part starts with a fermata over the first measure. The Bass Xylophone part provides a steady accompaniment.

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone, measures 9-14. This section includes a first ending (marked '1') and a second ending (marked '2'). The Soprano part has a fermata over measure 10. The Bass Xylophone part continues with a consistent rhythmic pattern.

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone, measures 15-18. This section includes a first ending (marked '1') and a second ending (marked '2'). The Soprano part has a fermata over measure 16. The Bass Xylophone part continues with a consistent rhythmic pattern.

# PIPE AND DRUM

1.

2.

ROB AMCHIN

Musical notation for 'Pipe and Drum' in G major, 2/4 time. It consists of three staves of music. The first staff contains measures 1-6, the second staff contains measures 7-13, and the third staff contains measures 14-18. The piece concludes with a double bar line and repeat dots.

# EGYPTIE

Musical notation for 'Egyptie' in G major, 2/4 time. It consists of two staves of music. The first staff contains measures 1-8, and the second staff contains measures 9-16. The piece concludes with a double bar line and repeat dots.

# CANON

Musical notation for 'Canon' in G major, 2/4 time. It consists of two staves of music. The first staff contains measures 1-8, and the second staff contains measures 9-16. The piece concludes with a double bar line and repeat dots.

# SING NOEL

Musical notation for 'Sing Noel' in G major, 4/4 time. It features a voice line with lyrics and two piano accompaniment staves. The lyrics are: "Sing no - el, Cel - e - brate this joy - ful sea - son, Now and through - out the year, may your heart be mer - ry, Wel - come the spir - it of Christ - mas!". The piece concludes with a double bar line and repeat dots.

PART 1: D, E, F#, G, A, B  
PART 2: C, D, E, F#, G, A  
TENOR: FOR THE TEACHER

# AU CLAIR DE LA LUNE

SPCC #4

FRENCH FOLK SONG  
ARR. BRENT M. HOLL

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. The score is in G major (one sharp) and common time. It consists of four staves. The Soprano and Soprano 2 parts feature a melodic line with eighth and quarter notes. The Tenor part has a simpler line with quarter and eighth notes. The Bass Xylophone part provides a rhythmic accompaniment with eighth and quarter notes. A fermata is placed over the final note of the Bass Xylophone part.

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. The score is in G major (one sharp) and common time. It consists of four staves. The Soprano and Soprano 2 parts feature a melodic line with eighth and quarter notes. The Tenor part has a simpler line with quarter and eighth notes. The Bass Xylophone part provides a rhythmic accompaniment with eighth and quarter notes. A fermata is placed over the final note of the Bass Xylophone part.

D, E, F#, G, A, B, C1, D1, E1

# CANON AFTER TWO

ROBERT A. AMCHIN  
ARR. BRENT M. HOLL

1 2

AX  
Hand Drum  
BX

5

AX  
HD  
BX

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C, D, E, F#, G, A, B

# BAMBOO

South American Folk Song

arr. Brent Holl

V

You take a stick of bam-boo, You take a stick of bam-boo, You  
My home's a - cross the ri - ver, My home's a - cross the ri - ver, My  
You tra - vel on the ri - ver, You tra - vel on the ri - ver, You

GL

AX

OO

X

BX

D C

take a stick of bam - boo, and throw it in the wa - ter.  
home's a - cross the ri - ver, My home's a - cross the wa - ter,  
tra - vel on the ri - ver, You tra - vel on the wa - ter.

GL

AX

OO

X

BX

D C

Oh, \_\_\_\_\_ Oh, \_\_\_\_\_ Ha - na! \_\_\_\_\_

D C D C

GL

AX

OO

X

BX

Add Recorders:

Ri - ver, she come down.

D C D C

GL

AX

OO

X

BX

Part 1: F, G, A, B $\flat$ , C $^1$ , F $^1$

Part 2: C, D, E, F, G, A, B $\flat$ ,

# O COME, LITTLE CHILDREN

BPCC #11

JOHANN A. P. SCHULZ (1747 - 1800)

ARR. MICHAEL R. NICHOLS

AND BRENT M. HOLL

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. The score is in 2/4 time and B-flat major. It features a first ending (1) and a second ending (2). The Soprano part starts with a treble clef and a soprano 8va line. The Soprano 2, Tenor, and Bass Xylophone parts also start with a treble clef and a soprano 8va line. The Bass Xylophone part has a bass clef and a soprano 8va line. The score consists of 8 measures, with a repeat sign at the beginning and end. The first ending (1) is marked with a '1' above the staff, and the second ending (2) is marked with a '2' above the staff.

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. The score is in 2/4 time and B-flat major. It features a first ending (1) and a second ending (2). The Soprano part starts with a treble clef and a soprano 8va line. The Soprano 2, Tenor, and Bass Xylophone parts also start with a treble clef and a soprano 8va line. The Bass Xylophone part has a bass clef and a soprano 8va line. The score consists of 8 measures, with a repeat sign at the beginning and end. The first ending (1) is marked with a '1' above the staff, and the second ending (2) is marked with a '2' above the staff.

Part 1: G, G#, A, B, C  
Part 2: B, C1, D1, E1

# PASTIME WITH GOOD COMPANY

BPCC # 20

KING HENRY VIII  
ARR. BRENT M. HOLL

Musical score for Soprano, Soprano 2, Tenor, and Bass Xylophone. The score is in 4/4 time and features a key signature of one sharp (F#). The Soprano and Soprano 2 parts have a melodic line with eighth and quarter notes. The Tenor and Bass Xylophone parts provide a harmonic accompaniment with quarter and eighth notes.

Musical score for Soprano (S), Soprano 2 (S2), Tenor (T), and Bass Xylophone (BX). This section includes first and second endings. The Soprano and Soprano 2 parts have a melodic line with eighth and quarter notes. The Tenor and Bass Xylophone parts provide a harmonic accompaniment with quarter and eighth notes. The first ending leads to the second ending, which then continues the piece.

Musical score for Soprano (S), Soprano 2 (S2), Tenor (T), and Bass Xylophone (BX). This section continues the piece with a melodic line for the Soprano and Soprano 2 parts and a harmonic accompaniment for the Tenor and Bass Xylophone parts. The score concludes with a final cadence.

# A Sailor Likes his Bottle-o

Two-pull Halyard Shantey

So ear - ly in the morn - ing The Sail - or likes his  
4 bot - tle - o A bot - tle o' rum and a bot - tle o' gin and a  
7 bot - tle o' I - rish whis - key - o So ear - ly in the  
10 morn - ing The Sail - or likes — his bot - tle - o

So early in the morning  
The sailor likes his baccy-o  
A packet o' shag and a packet o' twist  
and a packet o' Yankee Doodle-o  
So early in the morning  
The sailor likes his baccy-o

So early in the morning  
The sailor likes the lasses-o  
The lasses o' Blyth and the lasses o'  
Shields  
and the lasses across the water-o  
So early in the morning  
The sailor likes the lasses-o