

Recorder Karate Packet Three

White	Skin and Bones
Yellow	Closet Key
Orange	Morning
Green	Row, Row, Row Your Boat
Purple	On Top of Old Smoky
Blue	To London Town
Red	Pomp and Circumstance
Brown	Auld Lang Syne
Black	The Star Spangled Banner

**Extra Credit Songs are optional but can
be used to earn beads.**

Skin and Bones

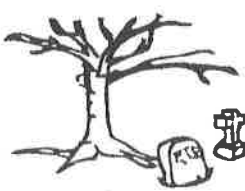
White

Em

Was an old wom - an all skin and bones,

Am Em

oo - - - oo - - - oo - - - oo



2. She lived down by the old graveyard
3. One night she thought she'd take a walk
4. She walked down by the old graveyard
5. She saw the bones a layin' around
6. She went to the closet to get a broom
7. She opened the door and boo!



Accompany Skin and Bones with E and B tone bars.

Fingering Chart

left-hand fingers

right-hand fingers

C C# D D# Eb E F F# G G# A A# Bb B C

left-hand fingers

right-hand fingers

C# D D# Eb E F F# G



Johann Sebastian Bach 1685-1750

Johann Sebastian Bach was one of the greatest composers of the Baroque age. He was born in Germany more than 300 years ago. His family were all good musicians. When he was in school he was a choir boy. Later, he worked playing violin in a court orchestra, and organ in several different churches. Bach was the music director at the court of Prince Leopold. At the court he wrote church music, music for instruments and books to teach his wife & children the keyboard. Bach's music is hard to play. The player must be able to play many fast notes. Some of his pieces are very slow and expressive. Bach wrote many cantatas for church services. 'Jesu, Joy of Man's Desiring' is from 'Cantata 147' for chorus and orchestra.

Extra Credit

Jesu Joy of Man's Desiring

CD 28-66

J. S. Bach

Chords: G, C/E, D, C/D, G, D, G, C/E, G/D, Em, D, G/D, D, G

This is a whole rest. It is a whole measure of rest in any time signature. In Jesu Joy there are three beats in each measure, so you will rest for three beats.

Yellow



CD 31-69

2 bar intro

Closet Key

Traditional

Chords: F, C, F, F, C, F

I have lost my clo - set key in my la - dies gar - den

I have lost my clo - set key in my la - dies gar - den.

Antonin Dvorak 1841-1904

Dvorak was born in a village in Czechoslovakia. His father played the violin and sang, and Antonin studied music with the village schoolteacher. When he was 16 he went to Prague to study organ. When he finished school he worked in Prague playing violin in a small orchestra and in the pit orchestra of the National Theater. He continued to study music and began composing, but his works weren't performed and he didn't make any money from them. Another great Czech composer, Smetana, began performing Dvorak's pieces. This helped Dvorak in his career. Another famous composer, Johannes Brahms heard his music and also helped him in his career. Dvorak became famous throughout Europe and was often asked to conduct his works in other countries. He was hired to be the director of the National Conservatory in New York City, and lived in the United States for several years. His Symphony No. 9, 'From the New World', was written to celebrate the centennial of Columbus's discovery of America.



CD 32-70

Theme From the New World

Extra Credit

Antonin Dvorak

2 bar intro

Extra Credit

Happy Birthday

Orange

33. Morning

2 bar intro

Musical score for 'Morning' by Edvard Grieg, featuring four staves of treble clef notation with a 3/4 time signature. The melody is simple and repetitive, with chords F and Dm indicated above the notes.

EDVARD GRIEG

1841-1907



Grieg was born in Norway in 1843. His mother was his first music teacher. Then he studied at the Leipzig Conservatory where he learned piano & musical theory. His music was romantic. He was a master of miniature musical forms. His music used the melodies & rhythms of Norway. This is called nationalism. Grieg worked to promote the music of Norway. In 1867 Grieg started the Norwegian Academy of Music. Because of his nationalistic style, the Norwegian government granted him an annual salary of 1600 crowns to help him write Norwegian music. His popularity throughout Europe increased, & he was admired by such greats as Brahms & Tchaikovsky. Grieg was successful, but he was shy. He spent his later years away from public attention, though he continued to compose music. 'Morning' is the theme of one of the movements of the 'Peer Gynt Suite'. Grieg wrote this as incidental music for the play 'Peer Gynt' by famous Norwegian author, Ibsen.

Green

Row, Row, Row Your Boat (4 PART ROUND)

Merrily M.M. ♩ = 92-96

U.S.
E.O. Lyte

Musical score for 'Row, Row, Row Your Boat' (4-part round) by E.O. Lyte. It shows two staves of treble clef notation with lyrics. The first staff has lyrics "Row, row, row your boat gently down the stream." and the second staff has "Mer-ri-ly mer-ri-ly mer-ri-ly mer-ri-ly Life is but a dream." The score includes first and second endings for both staves.

Purple

On Top of Old Smoky

American Folk Song



1. On top of old Smok - y _____ All covered with snow, _____
2. Oh, court-ing is pleas - ure _____ and part-ing is grief, _____
3. A thief will just rob you _____ of all that you save, _____
4. The grave will de - cay you _____ and turn you to dust, _____
5. They'll kiss you and squeeze you _____ and tell you more lies _____



- I lost my true lov - er _____ By court - ing too slow. _____
- But a false-heart - ed lov - er _____ is worse than a thief. _____
- But a false-heart - ed lov - er _____ will lead to the grave. _____
- Not one in a mil - lion _____ a poor girl (boy) can trust. _____
- Than the rain drops from heav-en, _____ or stars from the skies. _____

5. They'll swear that they love you, your heart for to please,
But as soon as your back's turned, they'll love who they please.
7. It's raining and hailing this cold, stormy night,
Your horses can't travel for the moon gives no light.
8. So put up your horses, and give them some hay,
And come sit beside me as long as you stay.
9. My horses aren't hungry, they don't want your hay,
I'm anxious to leave so I'll be on my way.
10. (Repeat the first verse.)

Blue

To London Town

English Song

Moderately
D

do

1. What is the dis - tance to Lon - don Town, pray?
2. There they have cas - tles and there they have kings;

D G A7 D

D G A7 D

You could not walk there in man - y a day.
There they have thou - sands of won - der - ful things.

Old Brass Wagon Extra Credit

Sop 1

Sop 2

Sop 1

Sop 2

Red

Pomp And Circumstance

Stately march

Edward Elgar

Musical notation for the first part of the piece. It consists of three staves of music in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The notes are: C4 (quarter), G4 (quarter), C4 (quarter), F4 (quarter), C4 (quarter), G4 (quarter), C4 (quarter), D5 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter). Above the staff are the chords: C, G, C, F, C, G, C, D7. The second staff has a treble clef and a key signature of one sharp. The notes are: G4 (quarter), E4 (quarter), A4 (quarter), D5 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), C4 (quarter). Above the staff are the chords: G, Em, Am, D7, G. A first ending bracket covers the last two notes (F4, G4) with the chord F. A second ending bracket covers the last two notes (G4, C4) with the chord G7. The third staff has a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter).

Brown

Auld Lang Syne

Words by Robert Burns
Traditional Melody

Musical notation for the song 'Auld Lang Syne' with lyrics. It consists of four staves of music in 4/4 time with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter). Above the staff are the chords: G, D7, G, C. The lyrics are: Should auld ac-quain-tance be for-got, And nev - er bro't to mind? Should auld ac-quain - tance be for - got, And days of auld lang syne? For auld lang syne, my dear, For auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang syne.

Black

The Star-Spangled Banner

Words by Francis Scott Key
Music by John Stafford Smith

Moderately

Oh, say! can you see, by the dawn's early light, What so
 stripes and bright stars, thro' the perilous fight, O'er the
 proud - ly we hailed, at the twi - light's last gleam - ing? Whose broad
 ram - parts we watched, were so gal - lant - ly
 stream - ing? And the rock - ets' red glare, the bombs burst - ing in air, Gave
 proof thro' the night that our flag was still there. Oh,
 say, does that star - span - gled ban - ner yet wave O'er the
 land of the free and the home of the brave?

Strains from the "Shire" and "Patris Terra"

mp

First ending

1.

Second ending

2.

rit:

new notes

As the Owl Flies

Handwritten musical notation for the first staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eight measures: four quarter notes (F#, G, A, B) followed by a dotted quarter note (C#) and an eighth rest. The final note is circled and labeled with a piano dynamic marking '(p)'.

Handwritten musical notation for the second staff. It continues with a treble clef and a key signature of one sharp. The melody consists of seven measures: a quarter note (F#), a dotted quarter note (G) with a circled note and a sharp sign above it, a quarter note (A) with a circled note, a quarter note (B) with a circled note, a dotted quarter note (C#), and two eighth notes (D, E) beamed together. The final note is circled.

Handwritten musical notation for the third staff. It continues with a treble clef and a key signature of one sharp. The melody consists of seven measures: a quarter note (F#), a dotted quarter note (G), a quarter note (A) with a circled note, a quarter note (B) with a circled note, a dotted quarter note (C#), a quarter note (D) with a circled note, and a quarter note (E) with a sharp sign above it. The final note is circled.

Handwritten musical notation for the fourth staff. It continues with a treble clef and a key signature of one sharp. The melody consists of seven measures: a quarter note (F#), a dotted quarter note (G), a quarter note (A), a quarter note (B), a dotted quarter note (C#), a quarter note (D), and a quarter note (E). The final note is circled. Above the staff, there are markings '1.' and '2.' with arrows pointing to the first and second measures of the final two notes.

Handwritten musical notation for the fifth staff, which serves as a legend for the notation. It is divided into three sections by vertical lines. The first section shows a treble clef with a quarter note (F#) and a vertical bar containing notes G, A, B, C, D, E, F, G. Below it is the text 'A# (Same as Bb)'. The second section shows a treble clef with a dotted quarter note (G) and a vertical bar containing notes A, B, C, D, E, F, G, A. Below it is the text 'Bb (Same as C#)'. The third section shows a treble clef with a 3/8 time signature and three eighth notes (F#, G, A) numbered 1, 2, 3. Below it is the text '3 beats in a measure', followed by a legend: a quarter note = 1 beat, a dotted quarter note = 2 beats, and a dotted eighth note = 3 beats. To the right of this section is the text 'Ab'.

Four empty musical staves at the bottom of the page, consisting of five-line systems.