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# TA-RA-RA-BOOM-DE-AY

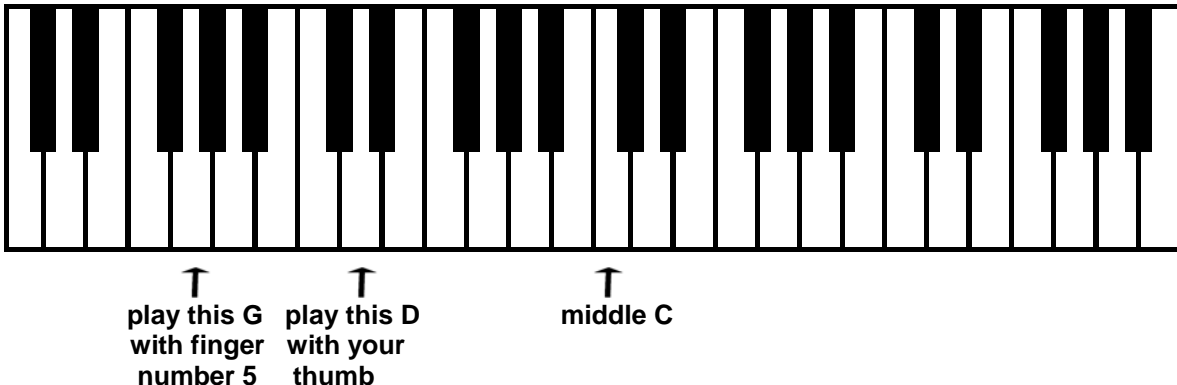
(♩ = 100)

**RIGHT HAND** - play the melody as written.

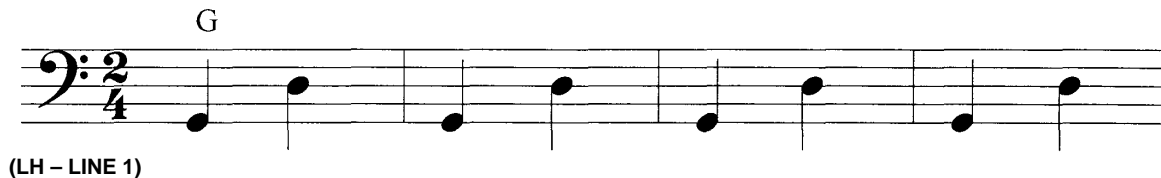
**LEFT HAND** – *alternating bass*

When played in the bass area, switching between the root note and the 5<sup>th</sup> up from the root note is called an alternating bass. For example: C is the root note of the C chord, so an alternating bass would use the notes C and G (the 5<sup>th</sup> up from C). On the keyboard, you can move either up or down to the 5<sup>th</sup>. It is also not necessary that the first bass note be the root. Some measures can begin with the 5<sup>th</sup> on the first beat and the root on the third beat. Alternating bass notes are possible only when there is time for two bass notes under the same chord.

Play an alternating bass by switching between the root note of the chord and the 5<sup>th</sup> up from the root note. G is the root note of the G chord. The 5<sup>th</sup> up from G is D. Locate the G and D notes you will use to play the alternating bass notes.



Play the bass note G on the first beat of measure one. Play the alternate bass note D on the second beat of measure one. Continue alternating the bass notes throughout the piece on all measures except the N.C. (No Chord) measures. Hold each bass note down until you switch to the next bass note.



In the N.C. measures (measures 6, 7, 14, 15 and 16), the left hand will play the melody notes two octaves lower than the right hand (both hands will be playing the melody notes at the same time).

# TA-RA-RA-BOOM-DE-AY

Musical staff 1: Treble clef, 2/4 time signature. Chord G with a 5th fret marker above the first measure. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef. Chord N.C. above the second measure and chord G above the fourth measure. The melody continues with eighth and quarter notes.

Musical staff 3: Treble clef. This staff continues the melody from the first staff, featuring eighth and quarter notes.

Musical staff 4: Treble clef. Chord N.C. above the second measure. The melody concludes with a final quarter note and a double bar line.

# I HEAR AN ECHO

(♩ = 120)

## CREATE YOUR OWN ARRANGEMENT

### RIGHT HAND

- Play the melody as written.

### FILL

Play an echo fill in measures 4 and 8 by repeating the melody you played in measures 3 and 7.

- In measure 4, play the echo fill with your right hand one octave higher than written.
- In measure 8, play the echo fill with your left hand three octaves lower than written.

### LEFT HAND

- For the first two lines, play root notes (in the bass area) holding each down until the next chord change. On measure 5, repeat the root note G.
- On the third line, create a stride pattern by playing a root note (in the bass area) on the first beat of a measure and then a chord (in the chord area) on the first beat of the next measure. Continue this pattern, holding the bass and chord notes through each measure.
- On the first two measures of the last line, choose one of the following:
  - Play a short blocked chord (in the chord area) on every beat of each measure.
  - Play a short blocked chord (in the chord area) on the second and fourth beats of each measure.
- On the last two measures of the last line (N.C.), play the melody only with:
  - Your right hand as written.
  - Your left hand two octaves lower than written.
  - Both hands. Your left hand will be playing the melody notes two octaves lower than your right hand.

# I HEAR AN ECHO

J. Lundeen

