

LAZY MORNING

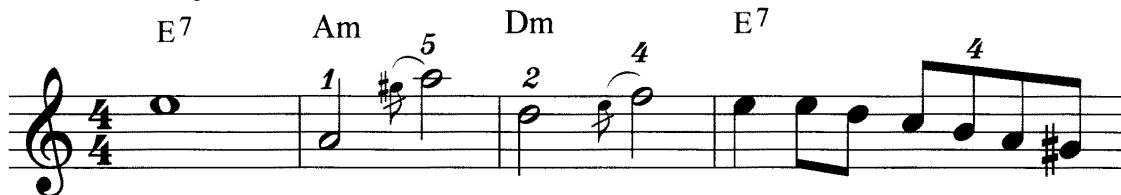
(♩ = 90)

RIGHT HAND – single grace notes

A grace note is a note that has no time value of its own. It takes its value from either the note just before it or just after it. When written in music, it looks like a small note with a slash through it. It can come from above or below the melody note. Be careful not to use too many in a song. A single grace note can be played with two different fingers or you can slide off a black note onto a white note.

Add the following grace notes:

- On the third beat of measure 5, play a G# grace note just before playing the melody note A.
- On the third beat of measure 6, play an E grace note just before playing the melody note F.
- On the first beat of measure 10, play an Eb grace note just before playing the melody note D.



LEFT HAND – blocked chords / octaves / accent chords

This song is written in the Key of Am.

Find the following I, IV and V7 chords in the Key of Am:

Am (A – C – E)	Dm (A – D – F)	E7 (G# – D – E)
LH fingering 5 3 1	5 2 1	5 2 1

Play blocked chords (in the chord area) on all measures except measures 9, 10 and 13. Hold each blocked chord down until the next chord change.

In measure 9, play a blocked octave on the A note (in the bass area) on beat two and a blocked octave on the E note on beat four. In measure 10, play a D note blocked octave (in the bass area) on beat two.

Play an accent chord (in the chord area) on the first beat of measure 13.

ENDING – the last two measures – gradually slow down.

LAZY MORNING

(grand staff notation - page 62)

J. Lundeen

Am 1 Dm Am E7 Dm 2

3 3

E7 Am 5 Dm 2 4 E7 4

1 5 2 4 4

Am N.C. E7 5 1 2

1 5 1 2

Am 1 5 3 E7 Am

1 5 3 ritardando E7 Am

I'VE BEEN WORKING ON THE RAILROAD

(♩ = 100)

CREATE YOUR OWN ARRANGEMENT

INTRODUCTION

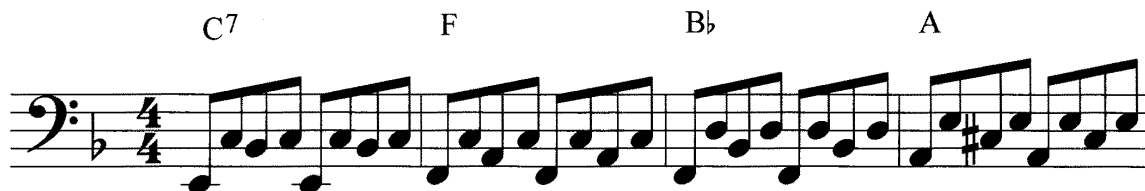
- Choose one of these introductions:
 - Last four measures: play with the left hand only, two octaves lower than written.
 - Rhythmic pattern introduction: use the first chord and the rhythmic pattern of the left hand chosen below for the first two lines. Play two measures (in the bass area).
 - Combine both of the above introductions above by playing the top one first and then follow it with the one below it.

RIGHT HAND

- Play the melody as written.

LEFT HAND

- Choose one of the following for the first two lines:
 - Play a blocked fifth (in the bass area) on every beat.
 - Play an alternating bass pattern (in the bass area) on every beat. Start with the root note on each measure.
- Starting on measure 8 and continuing through the last two lines, play an Alberti bass. Play the bottom note of the chord position, then the top note, then the middle note and finally the top note. Use eighth notes and play all notes in the bass area.



(LH - LINE 3)

ENDING

- Continue the Alberti bass for as long as you like. Gradually slow down until you come to a stop. End on a root note. This ending is based on the title and is the sound of a train coming to a stop.

I'VE BEEN WORKING ON THE RAILROAD

(grand staff notation - page 63)

F B \flat F

2 1 2

I've been work-ing on the rail - road, all the live long day.

G C7

I've been work-ing on the rail - road, just to pass the time a - way.

F B \flat A

Can't you hear the whis- tle blow - ing, Rise up so ear- ly in the morn.

B \flat F C7 F

2 3 1 3

Can't you hear the cap- tain shout - ing, "Oh, Di - nah blow your horn."

LAZY MORNING

(Level 3B - pages 12-13)

J. Lundeen

Am 1 Dm Am E7 Dm 2

4/4

3 3

This system contains the first five measures of the piece. The treble clef staff features a melody with eighth notes and quarter notes, including two triplet markings. The bass clef staff provides a harmonic accompaniment with chords and single notes.

E7 Am 5 Dm E7 4

1 2 4

This system contains measures 6 through 9. The treble clef staff continues the melody with a quarter rest in measure 7 and a four-measure slur in measure 9. The bass clef staff continues with chords and single notes.

Am N.C. E7 1 2

1 5

This system contains measures 10 through 13. Measure 11 includes a 'N.C.' (No Chord) instruction. The treble clef staff has a quarter rest in measure 11 and a two-measure slur in measure 13. The bass clef staff features a rhythmic pattern of eighth notes with stems pointing down.

Am E7 Am

1 5 3

ritardando

This system contains the final four measures (14-17) of the piece. The treble clef staff ends with a quarter note in measure 17. The bass clef staff includes a *ritardando* instruction and ends with a quarter rest in measure 17.

I'VE BEEN WORKING ON THE RAILROAD

(Level 3B - pages 14-15)

(one possible arrangement)

Introductions - See pages 82 - 83

First system of musical notation. Treble clef, 4/4 time signature, key signature of one flat (Bb). Chords: F (with fingerings 2, 1, 2), Bb, F. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, 4/4 time signature, key signature of one flat (Bb). Chords: G, C7. The bass line continues with eighth-note accompaniment.

Third system of musical notation. Treble clef, 4/4 time signature, key signature of one flat (Bb). Chords: F, Bb, A. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef, 4/4 time signature, key signature of one flat (Bb). Chords: Bb (with fingering 2), F, C7 (with fingerings 3, 1, 3), F. The system ends with a double bar line.

Ending - See page 83

INTROS AND ENDINGS

THERE IS A TAVERN IN THE TOWN – Introduction – left hand – rhythmic pattern

C

4/4

THERE IS A TAVERN IN THE TOWN – Ending – left hand – rhythmic pattern

C

4/4

I'VE BEEN WORKING ON THE RAILROAD – Introduction – left hand – last four measures followed by a rhythmic pattern (blocked fifth)

4/4

F