LAZY MORNING

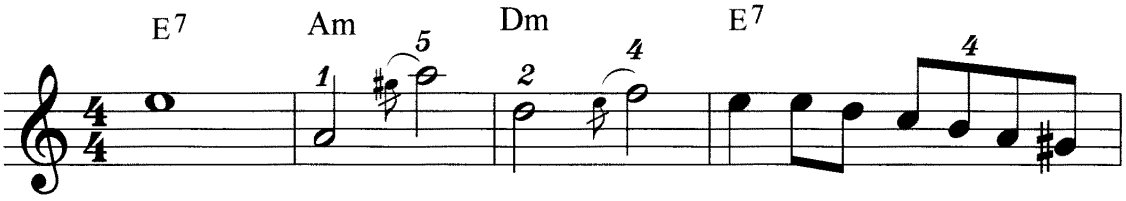
(♩ = 90)

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.

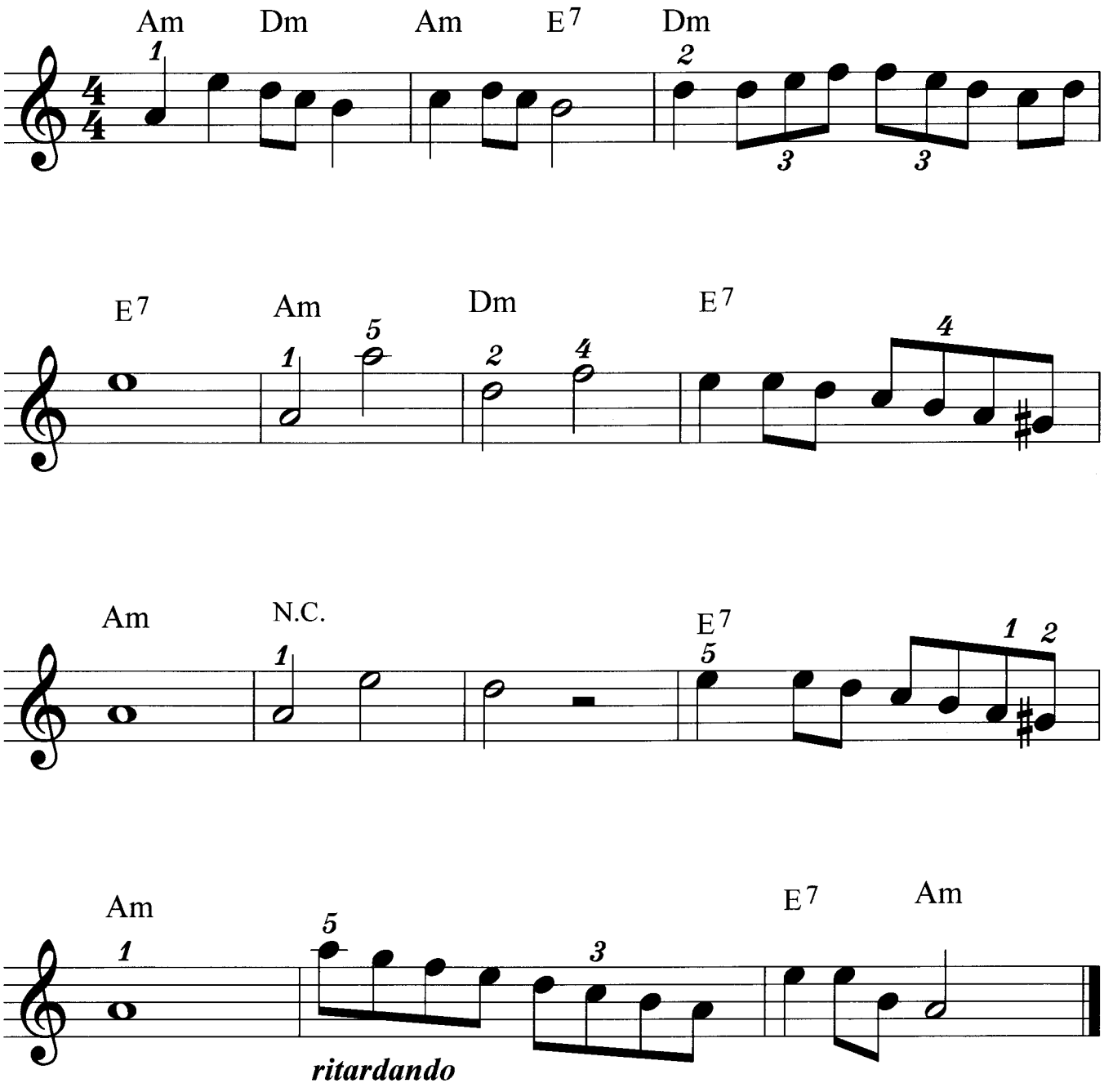
Play an accent chord (in the chord area) on the first beat of measure 13.

ENDING – the last two measures – gradually slow down.

LAZY MORNING

(grand staff notation - page 62)

J. Lundeen



I'VE BEEN WORKING ON THE RAILROAD

(♩ = 100)

CREATE YOUR OWN ARRANGEMENT

INTRODUCTION

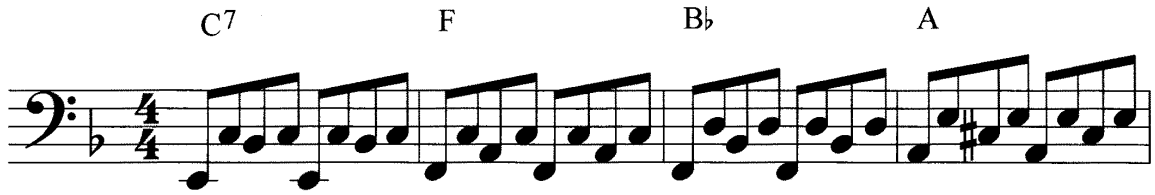
- **Choose one of these introductions:**
    - **Last four measures: play with the left hand only, two octaves lower than written.**
    - **Rhythmic pattern introduction: use the first chord and the rhythmic pattern of the left hand chosen below for the first two lines. Play two measures (in the bass 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 <u>first two lines</u>:**
    - **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 <u>measure 8</u> and continuing through the <u>last two lines</u>, 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.**



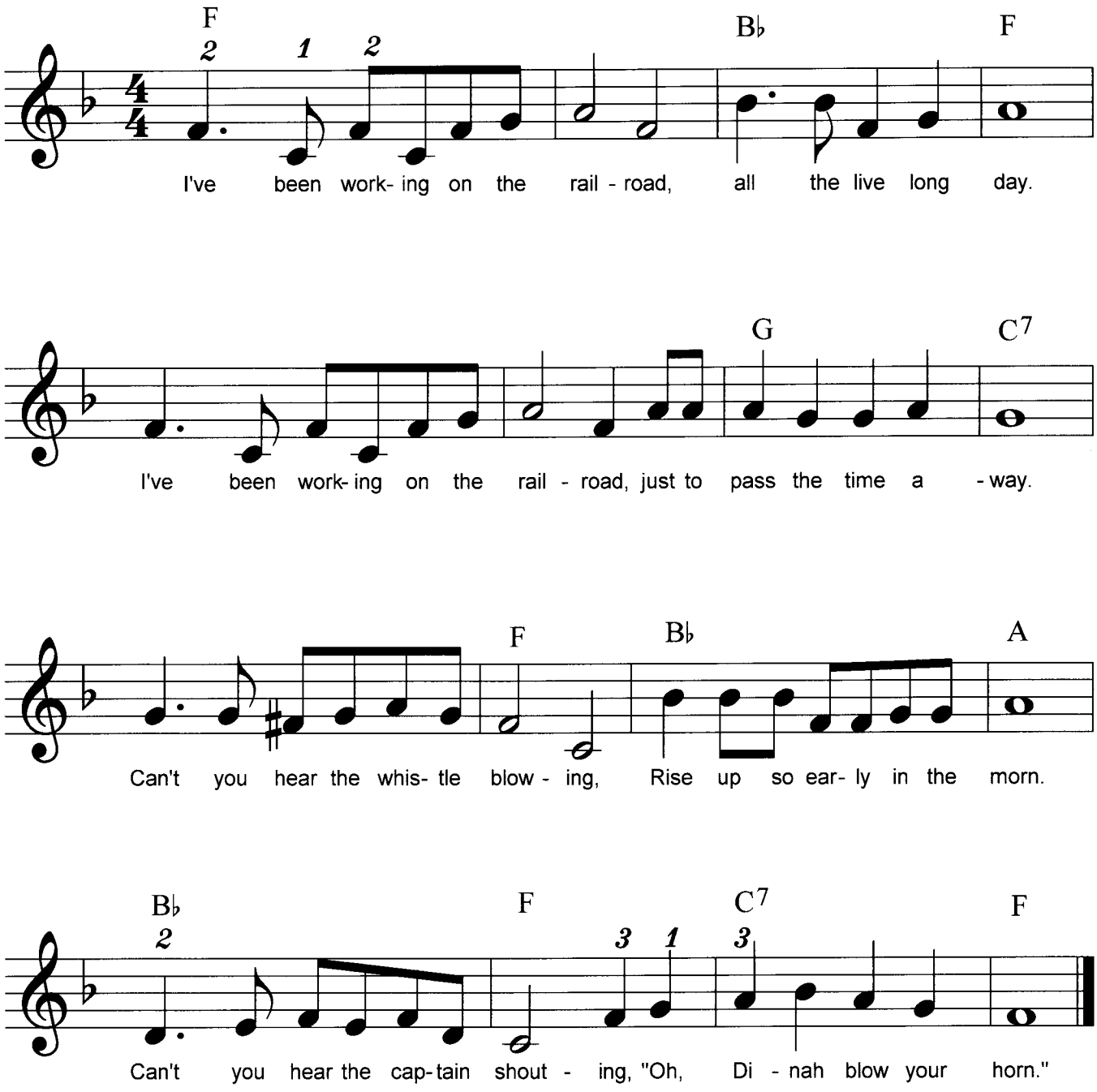
(LH – LINE 3)

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.**

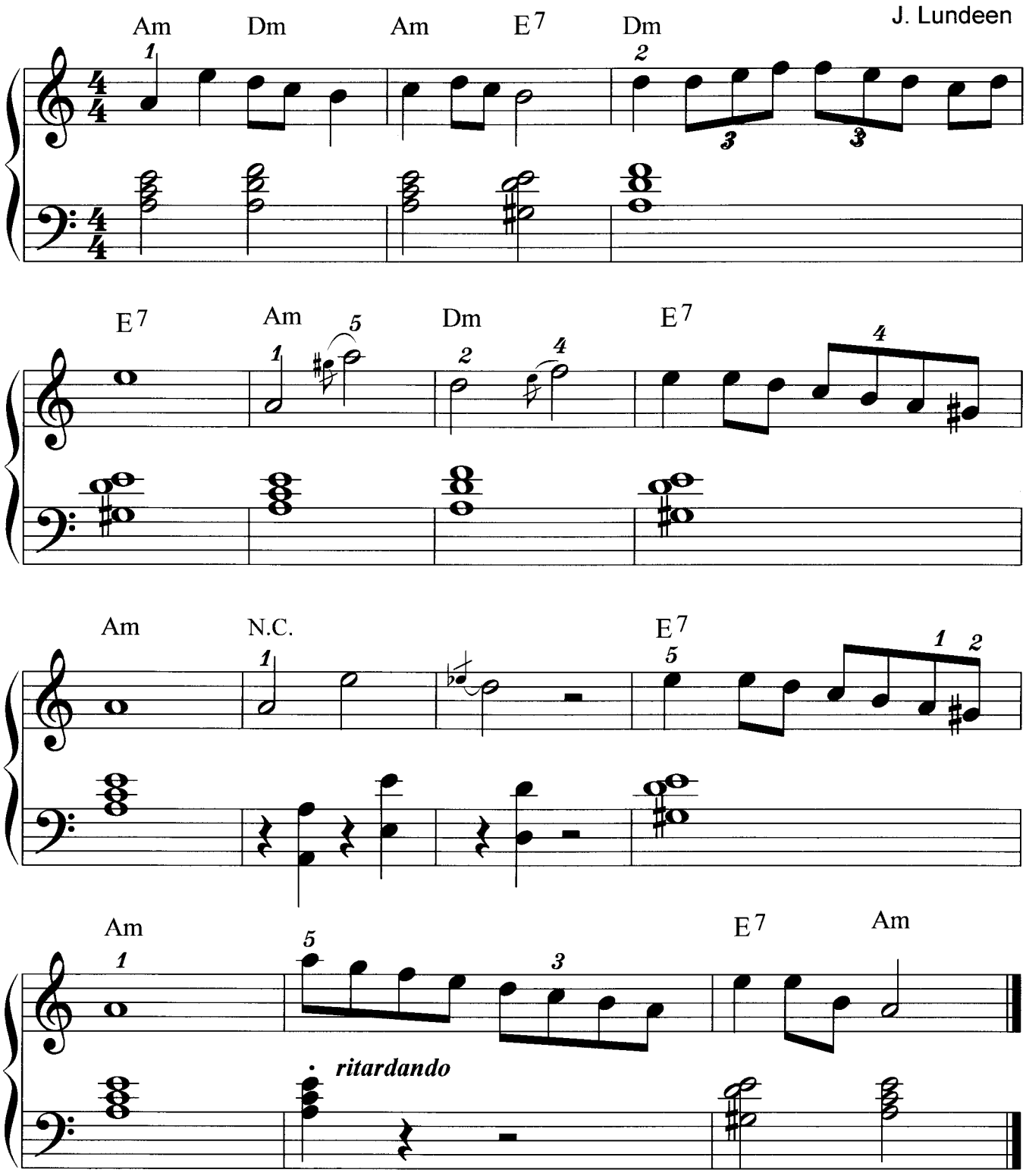
I'VE BEEN WORKING ON THE RAILROAD

(grand staff notation - page 63)



LAZY MORNING

(Level 3B - pages 12-13)

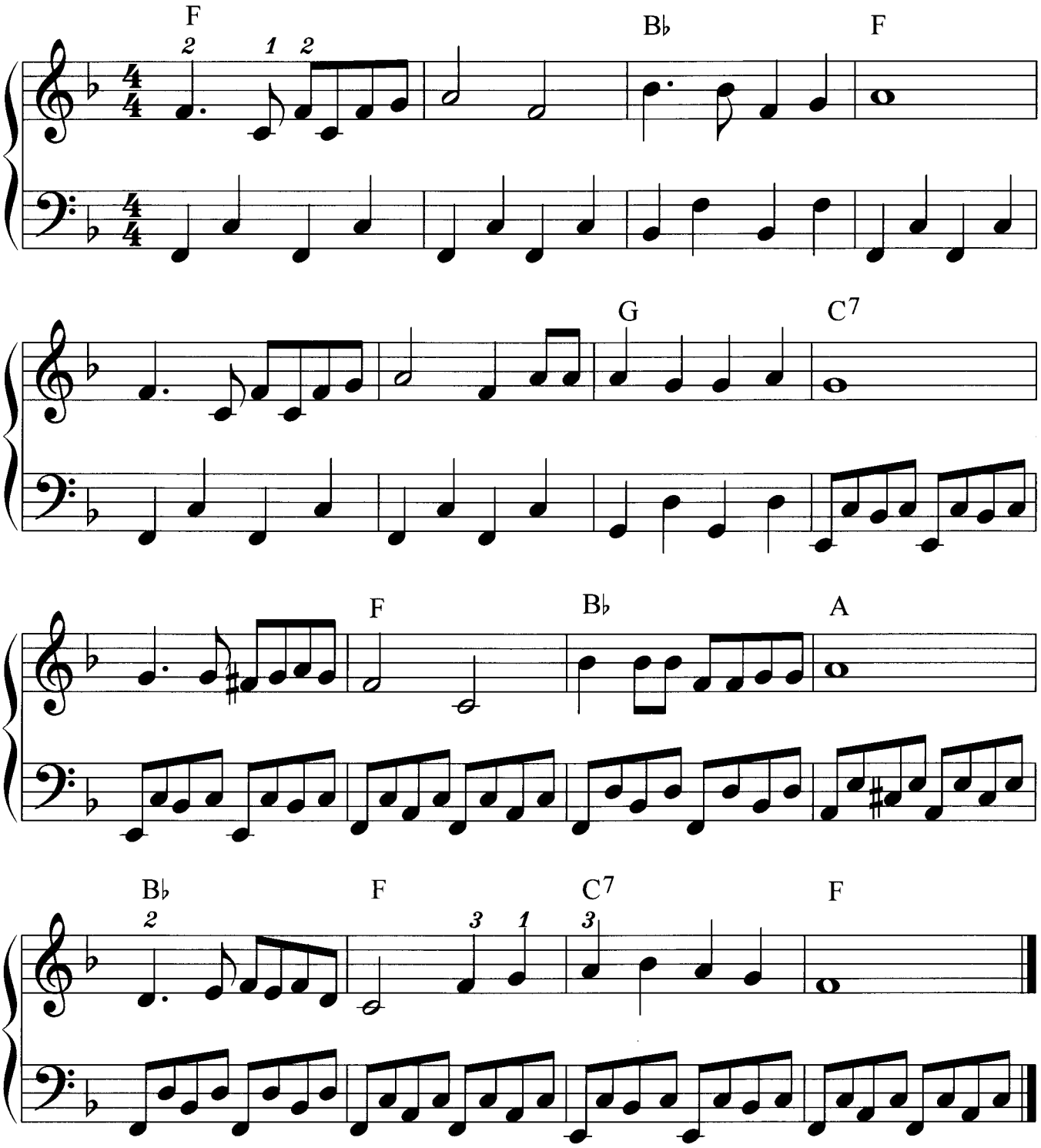


I'VE BEEN WORKING ON THE RAILROAD

(Level 3B - pages 14-15)

(one possible arrangement)

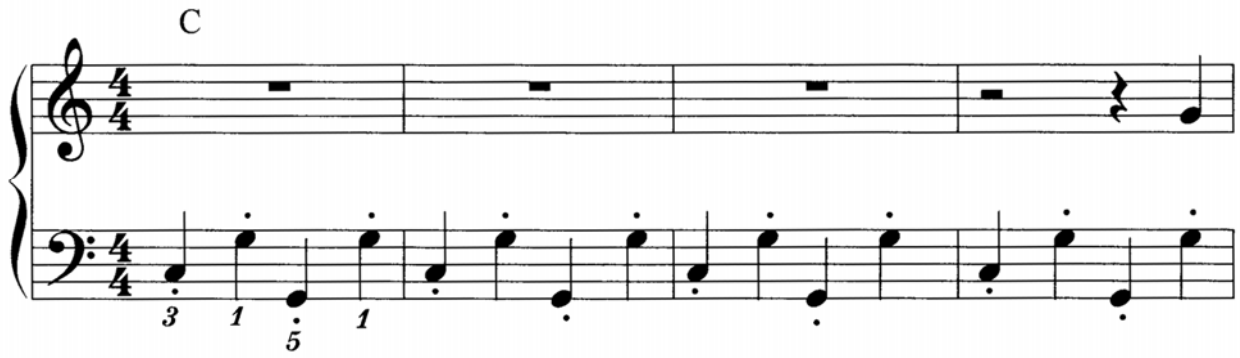
Introductions - See pages 82 - 83



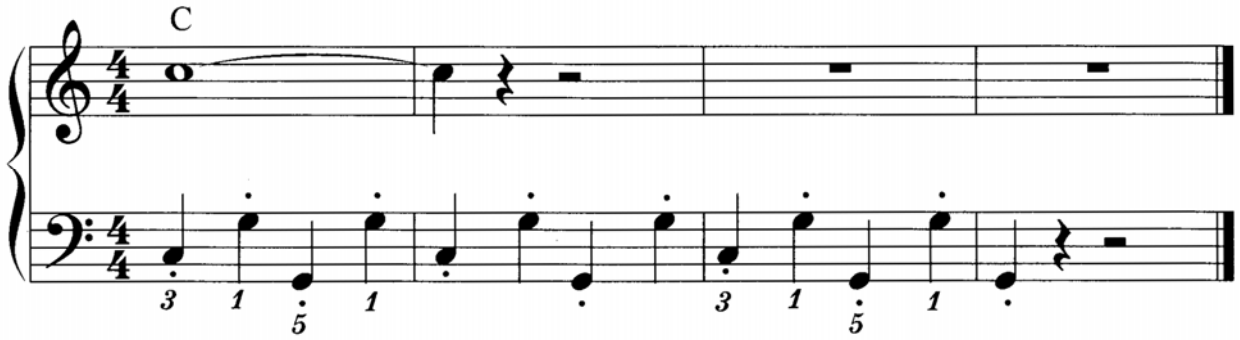
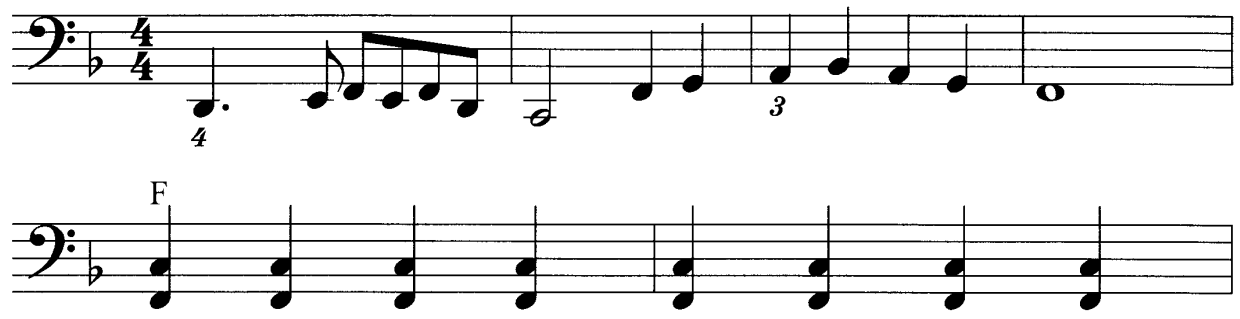
Ending - See page 83

INTROS AND ENDINGS

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



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



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