

PLAYING THE SOPRANO RECORDER

A Soprano Recorder Music Method

LESSON XVIII

SUPPLEMENTARY SOLOS

Putting it all together

Using what you have learned in this recorder method, learn the following pieces that begin on the next page. Be sure to observe every marking in the music.

LESSON XVIII PIECES

Soprano Recorder Part I

Jingle Bells

(use with or after Lesson I)

Music by James Pierpont
Arr. by Lois Veenhoven Guderian

B B B B B B B B G A B B
A A A A G G G B A A B A A
B B B B B B B B G A B B
A A A A G G G A A A A G G

Soprano Recorder Part II

Jingle Bells(use with or after Lesson I)
(for more experienced students - or use after Lesson IV)Music by James Pierpont
Arr. by Lois Veenhoven Guderian

G G G G G G G D G G G G
C C C C C B B B A A B A D
G G G G G G G D G G G G
C C C C C B B D D C A G G

God Is Good To Me

(use Part I with or after Lesson III)
(Parts II, III and IV are optional and for more experienced students) Words and music by
Lois Veenhoven Guderian

Musical score for Soprano Recorder, Parts I, II, III, and IV, measures 1-4. The score is written in 4/4 time and G major. Part I is the first staff, Part II is the second, Part III is the third, and Part IV is the fourth. The music consists of simple melodic lines with some rests.

Musical score for Soprano Recorder, Parts I, II, III, and IV, measures 5-8. The score continues from the previous system. The music features a variety of note values including quarter, eighth, and half notes, along with rests.

Musical score for Soprano Recorder, Parts I, II, III, and IV, measures 9-12. The score concludes with a final cadence. The music is simple and suitable for young students.

Go Tell Aunt Rhodie

(use with or after Lesson IV)

Traditional American
Arr. by Lois Veenhoven Guderian

The musical score is written on four staves in 4/4 time. The key signature has one flat (Bb). The melody consists of 16 measures. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The piece concludes with a double bar line at the end of the fourth staff.

Du Liegst mir im Herzen

(use with or after Lesson IV)

Traditional German
Arr. by Lois Veenhoven Guderian

The musical score is written on four staves in treble clef, 3/4 time. The first staff begins with a 3-measure triplet of eighth notes, indicated by a '3' above the notes. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

Dance for Lelia

(use with or after Lesson V)

Lois Veenhoven Guderian

The musical score for "Dance for Lelia" is written in 3/4 time and consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F5, followed by a dotted quarter note G5. The third staff continues with quarter notes A5, B5, and C6, followed by a dotted quarter note D6. The fourth staff concludes the piece with quarter notes E6, F6, and G6, followed by a dotted quarter note A6. Dynamic markings are placed below the notes: *f* (forte) under the first and third staves, and *p* (piano) under the second and fourth staves.

Christ the Lord Has Risen Today

(use Soprano Recorder Part I with or after Lesson VI)

Words by Charles Wesley Lyricist (1707-1788)

Composer unknown

Arr. by Lois Veenhoven Guderian

Soprano Recorder Part I

mf

Soprano Recorder Part II

From Heav'n Above to Earth I Come

(use with or after Lesson VII)

Music and words by Martin Luther
Arr. by Lois Veenhoven Guderian

mf From heav'n a - bove to earth I come To
And thus, dear Lord, it pleas - eth Thee To
My heart for ve - ry joy doth leap, My

bear good news to ev' - ry home; Glad tid - ings of great
make this truth quite plain to me, That all the world's wealth,
lips no more can si - lence keep; I, too, must sing with

joy I bring, Where - of I now will say and sing.
hon - or, might, Are naught and worth - less in Thy sight
joy - ful tongue That sweet - est an - cient cra - dle - song.

Alouette

(use with or after Lesson VIII)

Traditional French Folk Song
Arr. by Lois Veenhoven Guderian

mf A - lou - et - te, gen - tille A - lou - et - te, A - lou - et - te

Je te plu - me - rai. Je te plu - me - rai la tete, Je te plu - me - rai la tete,

Et la tete, Et la tete. Oh! _____ A - lou - et - te

gen - tille A - lou - et - te, A - lou - et - te, Je te plu - me - rai.

Pomp and Circumstance

(use with or after Lesson IX)

arr. by Lois Veenhoven Guderian

The musical score consists of five staves of music in G major (one sharp) and 2/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff continues the melody. The third staff continues the melody. The fourth staff includes a crescendo (*cresc.*) marking. The fifth staff concludes with a forte (*f*) dynamic and a double bar line.

My Country Tis of Thee / God Save the Queen

(use with or after Lesson X)

American words by S. F. Smith

English

English words attributed to Henry Carey, 1740

Arr. by Lois Veenhoven Guderian

Maestoso (q = ca.112-120)

mf My coun - try 'tis of thee, Sweet land of lib - er - ty,
God save our gra - cious Queen, Long live our no - ble Queen,

Of thee I sing: *f* Land where my fa - thers died, Land of the
God save the Queen! Send her vic - to - ri - ous, Hap - py and

pil - grim's pride, From ev - 'ry moun - tain side Let free - dom ring!
glo - ri - ous, Long to reign o - ver us; God save the Queen!

March of the Toy Soldiers

(use with or after Lesson XI)

Music by Victor Herbert
Arr. by Lois Veenhoven Guderian*Allegro* (q = ca.100-112)

The musical score consists of ten staves of music in 2/4 time. The tempo is marked *Allegro* with a quarter note equal to approximately 100-112 beats per minute. The key signature has one sharp (F#). The music is written in a single melodic line on a treble clef staff. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a sequence of eighth notes. The fourth staff includes a quarter rest followed by eighth notes. The fifth staff shows a sequence of eighth notes. The sixth staff begins with a quarter rest followed by eighth notes. The seventh staff features a sequence of eighth notes with a slur over the first four notes. The eighth staff continues with eighth notes. The ninth staff features a sequence of eighth notes. The tenth staff concludes the piece with a final cadence, including a double bar line.

Hatikvah

(use with or after Lesson XII)

Melody by Samuel Cohen

Arr. by Lois Veenhoven Guderian

Espressivo (q = ca.60-80)

mp

Ode to Joy

Words by Lyricist Henry Van Dyke

(use with or after Lesson XII)

Music by Ludvig van Beethoven

Arr. by Lois Veenhoven Guderian

Joyfully (q = ca.100-120)

mf Joy - ful, joy - ful we a - dore Thee, God of Glo ry,

Lord of love; Hearts un - fold like flow'rs be - fore Thee, Op' - ning to the

sun a - bove. p Melt the clouds of sin and sad - ness, Drive the dark of

doubt a - way; mf Giv - er of im - mor - tal glad - ness,

Fill us with the light of day, the f light of day. _____

There is Balm in Gilead

(use with or after Lesson XIII)

Traditional American
Arr. by Lois Veenhoven Guderian*Espressivo* (q = ca.60)

The musical score is written for a soprano recorder in 4/4 time, featuring a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a whole rest followed by a piano (p) dynamic marking. The melody is characterized by eighth-note patterns and some longer note values. The piece concludes with a double bar line on the seventh staff.

Barcarolle

(use with or after Lesson XIV)

Music by J. Offenbach

Arr. by Lois Veenhoven Guderian

Espressione (e = ca.100-112)

The musical score for the Barcarolle is written for Soprano Recorder in 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a dynamic marking of *mp*. The music is in a key with one flat (B-flat major or D minor). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs in the first and second staves. The piece concludes with a double bar line at the end of the seventh staff.

Some Folks Do

(use with or after Lesson XV)

Words by Stephen Foster (1826-1864)

Music by Stephen Foster (1826-1864)

Gaily (q = ca.84-100)

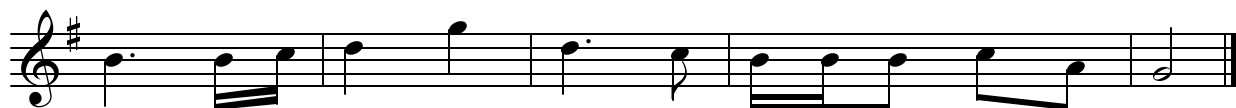
Arr. by Lois Veenhoven Guderian



Some folks like to sigh, Some folks do, some folks do; Some folks wish to die but



that's not me nor you. Long live the mer - ry, mer - ry heart that laughs both night and



day, like the Queen of Mirth no mat - ter what some folks say!

Blessing

(use with or after Lesson XVI)

Words by Lois Veenhoven Guderian

Music by Lois Veenhoven Guderian

Espressivo (q = ca.100-108)

4

Soprano Recorder Part I and Voice I (optional)

Soprano Recorder Part II and Voice II (melody)

Alto Recorder (optional)

p Go a — bout your way and pros - per.

p Go a — bout your way and pros - per.

Take ev - 'ry thing that you have learned. Your whole life un - folds a - bout you,

Take ev - 'ry thing that you have learned. Your whole life un - folds a - bout you,

Reach for — what is good and true. *mp* Go a - bout your way and — pros - per.

Reach for — what is good and true. *mp* Go a — bout your way and pros - per.

Take ev-'ry-thing that you have learned. Your whole life un-folds a-round you,
 Take ev-'ry thing that you have learned. Your whole_ life un-folds a-bout you,

Reach for what is good and true. *pp* Some-times your life may bring you sad-ness,
 Reach for_ what is good and true. *pp* Some-times your life may bring you sad-ness,
pp

And it may of-ten seem un-fair. *mf* Keep your re-solve, af-firm your hope_
 And it may of-ten seem un-fair. *mf* Keep your re-solve, af-firm your hope_
mf

(Instruments only)

cour-age will car-ry you through time. *f*
 cour-age will car-ry you through time. *f*
f

mp
If your life be - comes un - cer - tain,
mp
If your life be - comes un - cer - tain,
mp

And it is hard to choose your way. *mf* Look for the faith that is with - in you
And it is hard to choose your way. *mf* Look for the faith that is with - in you
mf

and your path will be re - vealed. **3**
and your path will be re - vealed. **3**
and your path will be re - vealed. **3**

Good Christian Men, Rejoice

(use with or after Lesson XVII)

Translated from the German by the Rev. J.M. Neale

Old Melody

Vivace (q. = ca.52-60)

Arr. by Lois Veenhoven Guderian

Soprano Recorder Part I and Voice I

Soprano Recorder Part II and Voice II (Optional)

Alto Recorder and Altos (Optional)
Alto voices sing one octave lower than written part.

f Good Chris - tian men re -

f Good Chris - tian men re -

f Good Chris - tian men re -

joice, With heart and soul and voice; Give ye heed to

joice, With heart and soul and voice; Give ye heed to

joice, With heart and soul and voice; Give ye heed to

what we say; News! News! Je - sus Christ is born to - day:

what we say; News! News! Je - sus Christ is born to - day:

what we say; News! News! Je - sus Christ is born to - day:

Ox and ass be - fore Him bow, And He is in the man - ger now

Ox and ass be - fore Him bow, And He is in the man - ger now

Ox and ass be - fore Him bow, And He is in the man - ger now

Christ is born to - day, Christ is born to - day. He is

Christ is born to - day, Christ is born to - day. He is

Christ is born to - day, Christ is born to - day. He is

born to - day, He is born to - day, Christ is born to - day.

born to - day, He is born to - day, Christ is born to - day.

born to - day, He is born to - day, Christ is born to - day.

Greensleeves

(use with or after Lesson XVII)

Words by an unknown lyricist

Famous Dorian melody from the Renaissance

Dolce (q. = ca.52-60)

Arr. by Lois Veenhoven Guderian

p
A - las my love—you do me wrong to cast me off—dis - cour - teous - ly. For

I have loved—you oh so long,—De - light - ing in your com - pa - ny.

Green - sleeves was all my joy,—yes Green - sleeves— was my de - light.

Green - sleeves was my heart of gold,—and who but my la - dy Green - sleeves