

ORFF ORCHESTRATIONS | Grade 5 Sampler

MUSIC STUDIO

SPOTLIGHT ON MUSIC



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The Orff approach to music education actively involves students in speech, movement, singing, instrument playing, and drama. Developed by the German composer Carl Orff (1895–1982), the approach is based on the instinctive learning behavior of children.

Improvisation and movement permeate the learning process, and the use of specially designed Orff instruments enables children to create and perform ensemble music at every level.

The materials used include both folk and composed music, along with chants, rhymes, and poetry. As children experience this music, they develop a musical vocabulary and skills that may then be used to create original works.

Orff orchestrations have been created for selected songs in SPOTLIGHT ON MUSIC. Teaching suggestions are found before each selection. They include:

Instrumentation—All parts except timpani are commonly written in the treble clef. Bass xylophone and bass metallophone sound an octave below the written pitch. Soprano xylophone, soprano metallophone, and alto glockenspiel sound an octave above the written pitch. The soprano glockenspiel sounds two octaves above the written pitch. The alto xylophone and alto metallophone sound at the written pitch.

Teaching the Orchestration—A suggested basic teaching sequence is given for each orchestration. In orchestrations, the bass part is usually the most important. Throughout this book, the rhythm pattern is used to accompany a number of songs. This pattern outlines the length of the musical phrase. If children have difficulty playing this pattern while the song is being sung, have them play the bass pitches on the steady quarter-note beat.

NOTE: It is not expected that children will be able to play the accompanying parts while singing the song, although, in some cases, singing the song makes playing easier.

The teacher may also choose to use only some of the suggested parts, depending on circumstances such as ability of student, time available, or the accessibility of specific instruments. Many of the arrangements can be musically satisfying with only the bass part and one other part added for tone color and/or rhythmic interest.

Parts in Orff orchestrations are commonly taught with children mirroring the teacher, using the body as an instrument. The teacher is, therefore, required to perform many motions “backwards.” To aid in this process, some directions in this book are given from the teacher’s perspective (i.e., right refers to the teacher’s right; children will mirror with the left hand).

Opportunities for Creativity/

Improvisation—For each song, strategies are outlined which allow children to make musical decisions and/or improvise rhythmically or melodically.

Form—Suggestions for the final form may include introductions, interludes, codas, chants, and opportunities for improvisation.

Noteworthy—This is a list of important musical elements that can be reinforced with the orchestration.

The Orff approach can infuse music classes with a spirit of cooperation and joy, enabling students to develop concentration and perception skills, increased aesthetic awareness and physical coordination, and a high level of motivation.

1. Teach one pattern at a time. Allow students to take their time in learning each part. They should feel comfortable with singing the song while playing a pattern before adding the next pattern.
 2. Teach each pattern through movement, with the song. Have students:
 - Mirror you in doing each new rhythm pattern with body movement—preferably large locomotor movements (walking, jumping)—especially for parts that occur on the beat and/or the strong beat. Others can be done with body percussion patterns you create (clapping, patting and/or stamping) or mirroring you in doing the movements required to play the part on the instrument.
 - Sing the song, doing the pattern in movement.
 - Remove any unused bars on pitched instruments, to make understanding and playing the patterns easier.
 - Form groups of three or four students around any available instruments and take turns playing the pattern. (Later, the pattern can be assigned to the instrument indicated in the score. At this time, you only want to give all the students an opportunity to learn the pattern and to help others in their groups to learn it.)
 3. After teaching the most basic part, add other parts one at a time. Have students:
 - Sing the song, watching and listening as you play each new pattern.
 - Form two groups and sing the pitches or say the rhythm of the pattern while doing the pattern in body percussion (or by mirroring you) as the other group sings the song and plays previously learned patterns. Switch roles for the groups and repeat. (Use speech patterns given, or create your own. Patterns occurring only on the beat and strong beat, or on a single note—such as at the ends of phrases—can usually be taught without spoken patterns.)
 - All together, sing the song while doing the pattern in body percussion (or mirroring you).
- Clarify pitches played, or learn about instrument technique as needed. Take turns playing the pattern while singing the song.
4. Relate the accompaniment to the lesson focus. Have students:
 - Recognize and describe ways that the accompaniment connects with and relates to the musical focus of the lesson. (It is important for students to realize what they are learning musically and how playing the accompaniments contributes to this.)
 - Review this connection each time you work on the orchestration.
 5. Perform the accompaniment as indicated in the score, or as adapted by you and the students. Have students form groups at each instrument needed and take turns playing each part with the song.

Spotlight on Music™ ORFF Orchestrations

Instrument Abbreviations

SG	soprano glockenspiel	Ji. Bl.	jingle bells
AG	alto glockenspiel	Low Drum	low drum
SX	soprano xylophone	Mar.	maracas
SM	soprano metallophone	Picc. Blks.	piccolo blocks
AX	alto xylophone	R. St.	rhythm sticks
AM	alto metallophone	Ratchet	ratchet
BX	bass xylophone	Rec.	recorder
BM	bass metallophone	Res. Bells	resonator bells
Af. Slit Drum	African slit drum	Rh. St.	rhythm sticks
AR	alto recorder	S. Cym.	suspended cymbal
Bamboo	bamboo	S. Rec	soprano recorder
Bass Drum	bass drum	SB	sand blocks
Bell Tree	bell tree	SD	snare drum
Bells	bells	Shaker	shaker
Bongo	bongos	Shekere	shekere
Cab.	cabasa	Shells	shells
Cast.	castanets	Ship's Bell	ship's bell
CB	contrabass bar(s)	Slap Stick	slap stick
Choice	choice (of instruments)	Slit. D.	slit drum
Chopsticks	chopsticks	Small Bell	small bell
Claves	claves	SR	soprano recorder
Clvs.	claves	Tamb.	tambourine
Conga	conga drum	TB	temple blocks
Cowbl.	cowbell	Tick Tock	tick tock
Cym.	cymbals	Timp.	timpani
Djembe	djembe	Tri.	triangle
Drum	drum	Tumba	tumba
Dul.	dulcimer	V. Slap	vibra slap
Egg Shakers	egg shakers	Voice	voice
F. Cym.	finger cymbals	Washboard	washboard
Gong	gong	WB	woodblock
Güiro	güiro	Whip	whip
HD	hand drum	Whistle	whistle
Headless Tamb.	headless tambourine	Wind Sounds	wind sounds

Suggestions for Good Mallet Technique

1. Stand or sit with the arms slightly away from the body. Elbows should not touch the sides of the body, nor should they stick out at an uncomfortable angle.
2. Grip the mallets lightly as if holding bicycle handlebars, palms toward the floor. Hold the mallets above the bars to be played.
3. One mallet should be a little closer to the body than the other. This will help to avoid entangling the two mallets. However, the bar should always be struck near the center for the best tone production.
4. Alternate mallets whenever possible. This provides for greater technical facility in fast passages, evenness in ascending and descending melodic patterns, and general coordination.
5. Keep wrist flexible. Pull the sound from the bars by using wrist motion rather than arm motion.
6. Allow the mallet to bounce back up after playing each note. Do not rest the mallet head on the bar.
7. Always keep the mallets close to the bars.

O•2 Amazing Grace

INSTRUMENTATION

SG/AG		G	A	B	C	D	E	F [#]	G	A	finger cymbals, triangle
SM/AM	C	D	G	A		C	D		G	A	
BM		D	G			C					

FORM

Introduction: Melody played by a solo instrument, with barred instrument accompaniment

Song: Verse 1 with *tutti* instruments

Interlude: Improvisation in G pentatonic over G tremolo

Song: Verse 2 with *tutti* instruments
(Continue with other improvised sections and additional verses as desired.)

NOTEWORTHY

Rhythm: dotted quarter-eighth in triple meter

Pitch: *so, la, do re mi so* (pentatonic)

Harmony: G major

TEACHING THE ORCHESTRATION

1. Teach the bass metallophone part.

- Have students:
- Mirror you while singing pitch letter names or pitch syllables.
 - Form two groups: one group sings the song while the other uses imaginary mallets and sings the BM part. Switch parts.
 - Use any available barred instruments to practice the BM part while singing the song.

2. Teach the soprano metallophone/alto metallophone part.

- Have students:
- Sway back and forth on the downbeats while singing the song and snapping with both hands on beat 2 of each measure.
 - Read the SM/AM part in rhythm, in four measure sections, from board, overhead, or chart, snapping and speaking letter names.
 - Speak, read, and play the part on all barred instruments except BM.
 - Combine the SM/AM and BM parts and accompany while some students sing the song.

3. Teach the glockenspiel/recorder part (descant).

- Have students:
- Practice playing the G-major scale ascending up to high A and descending, on any barred instruments and/or recorder.
 - Practice the SG/AG/SR/AR part for phrases 1, 2 and 4 and notice the different phrase endings.
 - Learn phrase 3.
 - Practice the descant while some students sing the song. Switch parts.

4. Teach the unpitched percussion part.

- Have students:
- Add the finger cymbal/triangle part on the third measure of each phrase.

5. Sing the song with the instrumental accompaniment.

OPPORTUNITY FOR CREATIVITY

- Have students:
- Create a 16-measure interlude as follows: Have some students play a tremolo on G on BX and/or BM, while partners improvise four measure question-and-answer phrases in G pentatonic (D E G A B). Question phrases should end on *re* or *so* (A or D), answer phrases should end on *do* (G). Use barred instruments and recorders. Play the interludes between verses of the song. (See Form above.)
 - Invite students who play band or orchestra instruments to practice “Amazing Grace” at home, then bring their instruments to class. Experiment with using the melody and accompaniment in different combinations, depending on instruments available and skill of the students. This may provide an opportunity to teach students about transposition, depending on instruments available.
 - Experiment with adding the accompaniment from S1U1L4 to the other possibilities.

Amazing Grace

Traditional American Melody
Words by John Newton
Arranged by Judy Bond

Music score for "Amazing Grace" featuring Voice, SG/AG/SR/AR, SM/AM, Tri. F. Cym., and BM.

First System:

- Voice:** A - maz - ing — grace, how sweet the sound That
- SG/AG/SR/AR:** (Musical notation)
- SM/AM:** (Musical notation)
- Tri. F. Cym.:** (Musical notation)
- BM:** (Musical notation)

Second System:

- Voice:** saved a — wretch like me! — I
- SG/AG/SR/AR:** (Musical notation)
- SM/AM:** (Musical notation)
- Tri. F. Cym.:** (Musical notation)
- BM:** (Musical notation)

Voice

once _____ was _____ lost, but now _____ am _____ found, Was

SG/AG/
SR/AR

SM/AM

Tri.
F. Cym.

BM

The first system of the musical score for 'Amazing Grace' (page 2) is for Grade 5. It features five staves: Voice, SG/AG/SR/AR, SM/AM, Tri. F. Cym., and BM. The key signature is one sharp (F#). The Voice part begins with a half note 'once', followed by a quarter note 'was', a half note 'lost,', a quarter note 'but', a half note 'now', a quarter note 'am', a half note 'found,', and a quarter note 'Was'. The SG/AG/SR/AR part has a half note 'once', a quarter note 'was', a half note 'lost,', a quarter note 'but', a half note 'now', a quarter note 'am', a half note 'found,', and a quarter note 'Was'. The SM/AM part has a half note 'once', a quarter note 'was', a half note 'lost,', a quarter note 'but', a half note 'now', a quarter note 'am', a half note 'found,', and a quarter note 'Was'. The Tri. F. Cym. part has a half note 'once', a quarter note 'was', a half note 'lost,', a quarter note 'but', a half note 'now', a quarter note 'am', a half note 'found,', and a quarter note 'Was'. The BM part has a half note 'once', a quarter note 'was', a half note 'lost,', a quarter note 'but', a half note 'now', a quarter note 'am', a half note 'found,', and a quarter note 'Was'.

Voice

blind, but _____ now I see. _____

SG/AG/
SR/AR

SM/AM

Tri.
F. Cym.

BM

The second system of the musical score for 'Amazing Grace' (page 2) is for Grade 5. It features five staves: Voice, SG/AG/SR/AR, SM/AM, Tri. F. Cym., and BM. The key signature is one sharp (F#). The Voice part begins with a half note 'blind,', followed by a quarter note 'but', a half note 'now', a quarter note 'I', a half note 'see.', and a quarter note '_____'. The SG/AG/SR/AR part has a half note 'blind,', a quarter note 'but', a half note 'now', a quarter note 'I', a half note 'see.', and a quarter note '_____'. The SM/AM part has a half note 'blind,', a quarter note 'but', a half note 'now', a quarter note 'I', a half note 'see.', and a quarter note '_____'. The Tri. F. Cym. part has a half note 'blind,', a quarter note 'but', a half note 'now', a quarter note 'I', a half note 'see.', and a quarter note '_____'. The BM part has a half note 'blind,', a quarter note 'but', a half note 'now', a quarter note 'I', a half note 'see.', and a quarter note '_____'. The system ends with a double bar line.

O•7 Fung Yang Song

INSTRUMENTATION

SG	D	E	A	D	E	finger cymbals, hand drum, cymbal
SX	D	E	F [#]	A	B	(or gong)
AX	D		A	B	D	
AM	D		A		D	A
BX	D		A		D	

FORM

Introduction: Drum and cymbal improvise
 Song: Voices with *tutti* instruments
 Interlude: Improvised question-and-answer phrases over BX and AM accompaniment
 Coda: Drum and cymbal improvise again

NOTEWORTHY

Melody: D pentatonic (D E F[#] A B)
 Rhythm: eighth, quarter, dotted quarter, half, whole notes; eighth and quarter rests
 Harmony: crossover bordun

TEACHING THE ORCHESTRATION

1. Teach bass xylophone part.

- Have students:
- Practice the crossover bordun pattern:
 - left hand, left leg
 - right hand, two eighth notes on right leg
 - left hand cross over to outside of right leg
 - right hand on right leg
 - Transfer to D A-A D^b A on BX.
 - Sing the song and play the BX part.

2. Teach alto metallophone part.

- Have students:
- Practice the notes of the pattern in the air, top to bottom and back up:
 - high D and A, down to A and D,
 - down to D and A, back up to A and D
 - Transfer pattern to AM. The D-A interval is played both in root position and in inversion.
 - Sing the song with the BM and AM parts.

3. Teach alto xylophone part.

- Have students:
- Pat legs for AX pattern:
 - right hand, right leg on D
 - left hand left leg on A
 - right hand on inside left leg for B
 - left hand, left leg for A
 - Chant the rhythm with these words: *this is my drum*. This pattern begins on the third beat of odd-numbered measures. Note pattern change in third measure from the end.
 - Transfer the pattern to AX.
 - Sing the song with BM, AM, and AX parts.

4. Teach soprano xylophone part.

- Have students:
- Read the first two measures of the pattern from the board with pitch letter names.
 - Note change to the pitches D and A at words *Flow-er drums of Fung Yang* and the third measure from the end.
 - Sing the song with the parts learned so far.

5. Teach soprano glockenspiel part.

- Have students:
- Pat the low D and E together on the third beat of the measure on left leg, then high D and E on the fourth beat of the measure on right leg.
 - Transfer to SG.
 - Play the pattern on every measure for the first four measures, the even measures in the next six measures, rest in measures 11-12, in measure 13 play D A D A, play the first pattern for measures 14-15.
 - Sing the song and play the SG part.
 - Sing the song with all the parts learned so far.

6. Teach hand drum part.

- Have students:
- Echo-clap the one-measure pattern.
 - Transfer to hand drum.

7. Teach finger cymbal part.

- Have students:
- Clap-slide the four-measure pattern.
 - Transfer to finger cymbals. Let sound ring on pattern. The pattern is consistent throughout except for last three measures.

8. Teach cymbal (gong) part.

- Have students:
- Play this "punctuation mark" on cymbal or gong. Notice its location in relation to the phrases.
 - Sing the song with all the parts.

OPPORTUNITIES FOR CREATIVITY

- Have students:
- Improvise eight-beat question/answer phrases in D pentatonic. End questions on A, answers on D. Use the phrases as an interlude. (See Form above.)
 - Dramatize movement for a Chinese New Year parade. Use instruments if they choose.

Fung Yang Song

Chinese Folk Song
Arranged by Virginia Nylander Ebinger

The musical score is for the 'Fung Yang Song', a Chinese folk song arranged by Virginia Nylander Ebinger. It is written in 4/4 time and the key of D major (indicated by two sharps). The score includes parts for Voice, SG, SX, AX, AM, F. Cym., HD, Cym. (Gong), and BX. The lyrics are: 'Sing the Fung Yang song. Sing it loud and long. With drums and cym-bals we'.

Voice: Sing the Fung Yang song. Sing it loud and long. With drums and cym-bals we

SG: [Musical notation]

SX: [Musical notation]

AX: [Musical notation]

AM: [Musical notation]

F. Cym.: [Musical notation]

HD: [Musical notation]

Cym. (Gong): [Musical notation]

BX: [Musical notation]

Fung Yang Song (page 2)

Orff
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Score for Fung Yang Song (page 2), featuring Voice, SG, SX, AX, AM, F. Cym., HD, Cym. (Gong), and BX.

The score is written for eight parts: Voice, SG, SX, AX, AM, F. Cym., HD, Cym. (Gong), and BX. The key signature is one sharp (F#) and the time signature is 4/4.

The lyrics for the Voice part are: "sing the Fung Yang song. This is a song we can sing the whole day long."

The score includes musical notation for each part, including notes, rests, and percussion symbols (diamonds for F. Cym. and Cym. (Gong)).

Score for Fung Yang Song (page 3), featuring Voice, SG, SX, AX, AM, F. Cym., HD, Cym. (Gong), and BX.

The score is written for a mixed ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "We strike the gong to the Fung_ Yang_ song. Flow - er drums of Fung_ Yang_".

The parts include:

- Voice:** Melody with lyrics.
- SG (Soprano Gong):** Accompaniment.
- SX (Soprano Xylophone):** Accompaniment.
- AX (Alto Xylophone):** Accompaniment.
- AM (Alto Maracas):** Accompaniment.
- F. Cym. (F. Cymbal):** Accompaniment.
- HD (Hand Drum):** Accompaniment.
- Cym. (Gong):** Accompaniment.
- BX (Bass Xylophone):** Accompaniment.

Fung Yang Song (page 4)

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Score for Fung Yang Song (page 4), featuring Voice, SG, SX, AX, AM, F. Cym., HD, Cym. (Gong), and BX.

The score is written in G major (one sharp) and 4/4 time. The lyrics are: *yi ho ya, drr ling tang piao yi piao, drr ling tang piao yi piao.*

The instruments and their parts are:

- Voice:** Carries the melody and lyrics.
- SG (Sheng Gong):** Provides harmonic support with chords.
- SX (Sheng Gong):** Provides harmonic support with chords.
- AX (Sheng Gong):** Provides harmonic support with chords.
- AM (Sheng Gong):** Provides harmonic support with chords.
- F. Cym. (F. Gong):** Provides rhythmic support with diamond-shaped notes.
- HD (Hao Gong):** Provides rhythmic support with vertical strokes.
- Cym. (Gong):** Provides rhythmic support with vertical strokes.
- BX (Bao Gong):** Provides harmonic support with chords.

Score for Fung Yang Song (page 5), featuring Voice, SG, SX, AX, AM, F. Cym., HD, Cym. (Gong), and BX.

Voice: drr piao, drr piao, drr piao drr piao piao drr piao ling tang piao yi piao.

SG: [Musical notation]

SX: [Musical notation]

AX: [Musical notation]

AM: [Musical notation]

F. Cym.: [Musical notation]

HD: [Musical notation]

Cym. (Gong): [Musical notation]

BX: [Musical notation]

O-15 Mary Ann

INSTRUMENTATION

SG/AG/SM/AM	E	F	G	A	C	G	claves, conga drum, cowbell, maracas
AX	C	D					
BX	C		F	G	C		

FORM

Introduction: All instruments, as written
 Song: Voices with *tutti* instruments, including improvisations

NOTEWORTHY

Pitch: F major
 Rhythm: whole notes, quarter notes and rests, eighth note pairs, syncopation
 Harmony: I-V

TEACHING THE ORCHESTRATION

1. Teach the soprano/alto glockenspiel and soprano/alto metallophone parts.

Have students:

- Watch as you notate on the board the I and V chords in the key of F; then, listen as you play each chord on a piano or other chordal instrument with pitches separate, then together.
- Sing the song, with hands on legs when they hear the I chord and hands in the air when they hear the V chord.
- Identify the measure in every phrase on which the harmony changes. (measure 3)
- Transfer the body percussion to playing F-A-C and E-G-C on the instruments, playing any two pitches of their choice.

2. Teach the bass xylophone part.

Have students:

- Sing the song, mirroring you in patting the changing pitches in the BX part. They will pat with left hands only, patting left legs for the F in the I chord, and right legs for the G in the V chord. (You will do the opposite. Review that the change from one pitch to the other is always on measure 3 of every phrase.)
- Sing the song, mirroring you in patting the entire pattern, adding high and low C on beats 3 and 4 of each measure. Chant, or think the words *All day and all night and*. (This will help students remember to rest during beat 2 of each measure.)
- Transfer the pattern to low C, F, G, and high C on the BX.
- Sing the song with the BX accompaniment.
- Sing the song with the accompaniment learned so far.

3. Teach the alto xylophone part.

Have students:

- Sing the song, patting rhythm of the first measure L (rest) L-R L three times, followed by a syncopated pattern on C, starting L and alternating hands.
- Transfer the pattern to low C and D on the AX.
- Sing the song with the accompaniment learned so far.

4. Teach parts for claves, conga, cowbell, and maracas.

Have students:

- Form four groups, one for each of the parts. Use the following body percussion and chants for the ostinatos:
 - Claves (clap normally)
Let us go now
 - Conga Drum (Pat L and R)
To the Ba-ha-mas
 - Cowbell (Clap with cupped hands)
Ja-mai-ca
 - Maracas (Snap L and R)
Puer-to Ri-co, Puer-to Ri-co
- Echo and mirror you to learn the chant and body percussion for their assigned part.
- Sing the song with one group doing its pattern with body percussion (saying the chant; whispering the chant, and finally thinking the chant). Do this for each group.
- Combine the patterns without, then with, the song (first in combinations of only any two patterns, then three, finally with all patterns at once).
- Transfer the patterns to the instruments.
- Sing the song with the percussion parts.

5. Sing the song with the accompaniment.

OPPORTUNITY FOR CREATIVITY

Encourage students who are playing the glockenspiels and metallophones to improvise different four-beat patterns on their assigned chord tones during measure 4 of each phrase (during the long notes in the melody). For example, instead of whole notes, a student could play quarter-eighth-eighth-eighth-eighth-quarter on the assigned chord tones during measure 4 of each phrase. (See Form above.)

Mary Ann

West Indian Calypso
Arranged by Marilyn Copeland Davidson

Score for Mary Ann, featuring Voice, G/M, AX, Clvs., Conga, Cowbl., Mar., and BX.

Voice: All day, all night, Miss Ma - ry Ann, _____

G/M: [Musical notation: Treble clef, 4/4 time, chords of G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5]

AX: [Musical notation: Treble clef, 4/4 time, melody: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4]

Clvs.: [Musical notation: 4/4 time, rhythm: quarter notes, eighth notes, quarter notes, eighth notes, quarter notes, eighth notes, quarter notes, eighth notes]

Conga: [Musical notation: 4/4 time, rhythm: quarter notes, eighth notes, quarter notes, eighth notes, quarter notes, eighth notes, quarter notes, eighth notes]

Cowbl.: [Musical notation: 4/4 time, rhythm: quarter notes, eighth notes, quarter notes, eighth notes, quarter notes, eighth notes, quarter notes, eighth notes]

Mar.: [Musical notation: 4/4 time, rhythm: eighth notes, quarter notes, eighth notes, quarter notes, eighth notes, quarter notes, eighth notes, quarter notes]

BX: [Musical notation: Treble clef, 4/4 time, melody: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4]

Voice: Down by the sea - shore sift - ing sand. _____
 G/M: 
 AX: 
 Clvs.: 
 Conga: 
 Cowbl.: 
 Mar.: 
 BX: 

Mary Ann (page 3)

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Voice: E - ven lit - tle chil - dren join in the band _____
 G/M: 
 AX: 
 Clvs.: 
 Conga: 
 Cowbl.: 
 Mar.: 
 BX: 

Score for Mary Ann (page 4), featuring Voice, G/M, AX, Clvs., Conga, Cowbl., Mar., and BX.

Voice: Down by the sea - shore sift - ing sand. _____

G/M: (Chords: F major, D minor, F major, D minor)

AX: (Melody: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4)

Clvs.: (Rhythm: Quarter notes, eighth notes, and sixteenth notes)

Conga: (Rhythm: Quarter notes, eighth notes, and sixteenth notes)

Cowbl.: (Rhythm: Quarter notes, eighth notes, and sixteenth notes)

Mar.: (Rhythm: Quarter notes, eighth notes, and sixteenth notes)

BX: (Melody: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4)