

TEACHER'S GUIDE

HOPE Publishing Company
Since 1892

Sol Fa, So Good!

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by

**John Carter &
Mary Kay Beall**

HOPE Publishing Company
Carol Stream, IL 60188
Since 1892

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♪♪♪ FROM THE COMPOSERS

SOL FA, SO GOOD! is a collection of 12 fun-filled original songs designed to familiarize students with the solfege syllables and to enable them to sing independent vocal parts with increasing skill and enjoyment. The songs go far beyond the boundaries of a training text; they are not only suited to classroom use but *would enhance any school musical performance.*

Every song is a learning experience! Text, melody, harmony parts, solfege syllables and learning sequence activities offer countless opportunities for musical growth and awareness. Individual or group performances will allow ample opportunity for evaluation. However, a written evaluation may be easily obtained by providing the students with excerpts of individual songs where DO is named or the first two or three notes in the excerpt are named by solfege names. The students may write in the solfege names of the remaining notes.

The Students' Edition will provide each student with melody, words and harmony parts for 12 songs. The Teacher's Guide will include complete piano accompaniments for all 12 songs as well as the learning activity sequence.

SOL FA! SO GOOD! will prove to be an invaluable teaching tool for the elementary or middle school vocal music teacher. The rounds, canons, quodlibets and simple part-songs will make every teacher's musical garden grow as they watch their singers blossom into competent and successful choral musicians.

MARY KAY BEALL and JOHN CARTER

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SO FA,
HOPE Publishing
Company
Since 1892

So Good!

by
JOHN CARTER
and
MARY KAY BEALL

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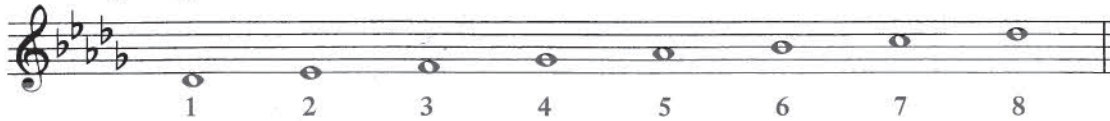
SOMERSET PRESS, CAROL STREAM, IL 60188

Sol Fa, So Good!

MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on D flat with numbers.



B. Sing the scale beginning on D flat with solfege names.

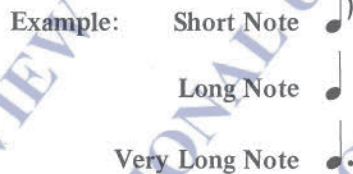


C. Teach the *Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



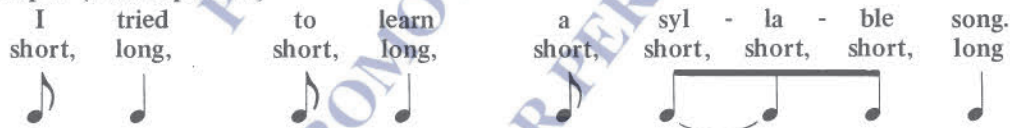
D. Sing the D flat scale with solfege names using the Kodály hand signs.

E. Explain 6/8 rhythm simply as groups of short, long and very long notes.



F. Read the notes in the song aloud according to their value as indicated above.

Example: (First 2 phrases)



G. Clap the rhythm and repeat the exercise above.

H. Clap the rhythm and read the words to the song as you clap.

I. Practice these melodic patterns before attempting to sing the song.



J. Locate each of the melodic patterns above and circle them in the song. Identify each one with the corresponding number given above.

K. Sing each melodic pattern and add the hand signs for each tone as you sing.

L. Slowly sing the song together using both solfege and hand signs.

M. Sing the song together with words.

N. Sing the song together and add the piano accompaniment.

*Originated with John Curwen in 1870.

Sol Fa, So Good!

MARY KAY BEALL

JOHN CARTER

Quietly

sol sol sol sol sol
I tried to learn a

fa mi re do mi sol sol sol do sol sol sol sol sol
syl - la - ble song; I did the best I could. My friend who heard it

fa mi re do mi sol sol fa sol mi sol fa sol mi sol la ti do do
was im - pressed, And said, "Sol fa, so good!" Sol fa, so good! I knew I could! And

1 2
fa mi re mi do do sol ti do sol sol ti do
is - n't it sound - ing just like it should? Sol like it should!

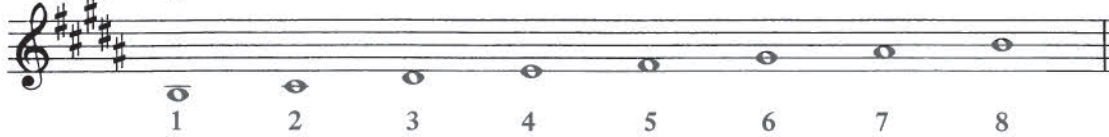
slowing

The Dodo Bird

MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on B with numbers.



B. Sing the scale beginning on B with solfege names.



C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



D. Sing the B Major scale with solfege names using the Kodály hand signs.

E. Read the words to the song rhythmically as if reading a poem. The students will likely read the dotted rhythms as straight eighth note patterns. Point out the places in the lyric where a dotted rhythm occurs. Demonstrate the reading of these rhythms and practice with the students. Also point out the word "pigeons" and the rhythmic notation of that measure. Read the entire lyric with the students several times emphasizing the unusual rhythms where they occur.

F. Practice these melodic patterns before attempting to sing the song.



G. Sing the entire song in solfege using the hand signs as a reinforcement.

H. Sing the song as written with the piano accompaniment.

The Dodo Bird

MARY KAY BEALL

JOHN CARTER

Moderately

sol do do do do do do do la la
The Do - do was a fun - ny bird, He

marcato

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sol do do do re sol do do mi mi sol sol do do
nev - er learned to fly; Though some birds said they'd show him how, He

sol do do do do do do do re re sol sol sol do do re re sol sol
was too scared to try. His cous - ins were all pi - geons, Who taunt - ed him and winked; And

slowing *a tempo*

do do do do do do do do sol do do do do
so the Do - do went a - way to a place they call Ex - tinct!

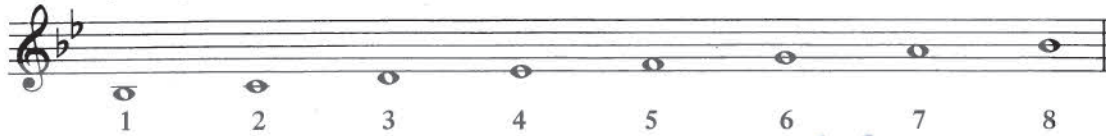
slowing *a tempo*

Apples

MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on B flat with numbers.



B. Sing the scale beginning on B flat with solfege names.



C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



D. Sing the B flat scale with solfege names using the Kodály hand signs.

E. Read the words to the song rhythmically as if reading a poem. The students will likely read it in quarter and half notes. Point out the places in the lyric where a dotted quarter note followed by an eighth note occurs. Demonstrate the reading of this rhythm and practice with the students. Read the entire lyric again with particular attention to the dotted quarter notes when they occur.

F. Practice these melodic patterns before attempting to sing the song.



G. Sing the song in solfege using the hand signs as a rhythmic reinforcement.

H. Sing the song with words, smoothly, adding piano accompaniment.

Apples

MARY KAY BEALL

JOHN CARTER

Moderately slow; smoothly

do mi sol do re mi do la sol sol sol la sol do
I had a bright red ap - ple, I got it from a tree; It

mi sol do re mi do ti la sol la ti ti ti ti
was as close to per - fect As an ap - ple ought to be; And

do do do ti ti la la re do ti la sol re
so I got an - oth - er, And placed them on the stair; But

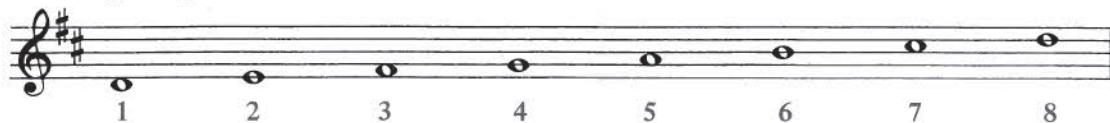
mi sol do re mi re do la sol do re do do
when I went to pick them up, I found I had a pear!

The Baker

MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on D with numbers.



B. Sing the scale beginning on D with solfege names.



C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



D. Sing the D Major scale with solfege names using the Kodály hand signs.

E. Read the words to the song rhythmically as if reading a poem. Point out the dotted rhythms and demonstrate the reading and clapping of them. Practice with the students until they can read and clap the entire song correctly. Be sure to explain and demonstrate the fermata and the tenuto markings.

F. Practice these melodic patterns before attempting to sing the song.

Three musical staves in treble clef with a key signature of two sharps (F# and C#). The notes are:

Staff 1: sol mi sol do do la sol sol sol sol sol fa do do

Staff 2: do sol sol do do do do ti sol mi

Staff 3: la la re re sol sol sol do do do

Fermatas are placed over the final 'do' of the first staff, the final 'do' of the second staff, and the final 'do' of the third staff. Tenuto markings are placed over the 'do' notes in the second and third staves.

G. Sing the entire song in solfege using the hand signs as reinforcement.

H. Point out the humor in the lyric and use the puns. If the students understand the humor, they will perform the song accordingly.

I. Sing the song as written with the piano accompaniment.

The Baker

MARY KAY BEALL

JOHN CARTER

Moderately slow (but don't loaf)

sol sol sol sol mi sol sol sol sol
A bak - er baked a lot of bread, He

do do do do do la sol sol sol sol fa do do do
real - ly was a pro! He spent the hours from nine to five, Just

sol sol do do do sol la la la la ti sol mi mi
go - ing dough to dough! The peo - ple said he loafed a lot, And

la la re re sol sol sol sol sol fa do do do sol sol do do do
he a - greed, "It's true! A loaf a day just seems to be the yeast that I can do!"

ten.

ten.

ten.

A Girl Named Mimi

MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on E flat with numbers.



B. Sing the scale beginning on E flat with solfege names.

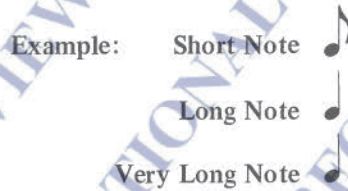


C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



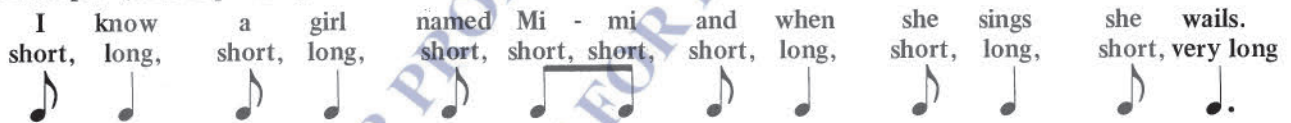
D. Sing the E flat scale with solfege names using the Kodály hand signs.

E. Explain 6/8 rhythm simply as groups of short, long and very long notes.



F. Read the notes in the song aloud according to their value as indicated above.

Example: (First 2 phrases)



G. Clap the rhythm and repeat the exercise above.

H. Clap the rhythm and read the words to the song as you clap.

I. Practice these melodic patterns before attempting to sing the song.



J. Sing the entire song in solfege using the hand signs as reinforcement.

K. Sing the entire song with piano accompaniment. The second time, divide the class into two groups and let Group I sing the words and Group II sing the solfege syllables at the same time.

A Girl Named Mimi

MARY KAY BEALL

JOHN CARTER

Leisurely

mi sol mi sol la
I know a girl named

mi mi mi sol mi sol la mi mi mi re do re mi mi mi
Mi - mi, And when she sings, she wails; I get a pain from Mi - mi, es -

mi do mi do sol mi sol mi sol la mi mi mi sol mi sol la
pe - cially from her scales. She al - ways stops on one note, And won't go up or

mi mi mi mi do
down; Lis - ten, my dear, and you will hear how Mi - mi al - ways sounds.



There's a Place Where I'm Longin' to Be

(La-Re-Do)

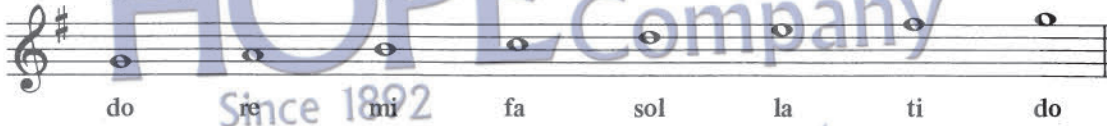
MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on G with numbers.



B. Sing the scale beginning on G with solfege names.



C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



D. Sing the G Major scale with solfege names using the Kodály hand signals.

E. Read the words to the song rhythmically as if reading a poem. Point out the sixteenth note rhythms and the dotted rhythms and demonstrate the reading and clapping of them. Practice with the students until they can read and clap the entire song correctly.

F. Practice these melodic patterns before attempting to sing the song.



G. Sing the entire song in solfege using the hand signs as reinforcement.

H. Ask the students to locate the "musical pun". . . (where the solfege syllables LA - RE - DO actually occur when the name of the town is sung).

I. Sing the song as written with piano accompaniment.

There's a Place Where I'm Longin' to Be (La-Re-Do)

MARY KAY BEALL

JOHN CARTER

Moderately; at a leisurely pace

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sol sol
1. There's a
2. There's a
3. There's a

sol do do do ti la sol sol sol do do do ti do
place where I'm long - in' to be, Where the Ri - o Grande Riv - er flows
place down in Tex - as I've heard, Where the sky is as blue as a
place where I'm want - in' to go, Where the blue bon - nets blos - som and

re sol sol sol mi re do sol sol la fa mi re do la
free; Where a cow - boy stands tall And is king of it all in La -
bird; And the stars ev - ery night Shine a sil - ver - y light on La -
grow; Yes, I'll trav - el some day to that place far a - way, to La -

re do
re - do.
re - do.
re - do.

la
La -
La -
La -

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re do la re do la do la sol sol sol la la la la re do
re - do, La - re - do, you're call - in', And you know that I'm long - in' to
re - do, La - re - do, you're call - in', And you know that I'm long - in' to
re - do, La - re - do, you're call - in', And you know that I'm long - in' to

ti sol sol sol mi re do sol sol la fa mi re do la
go; Where a cow - boy stands tall and is king of it all in La -
go; Where the stars ev - ery night shine a sil - ver - y light on La -
go; I will trav - el some day to that place far a - way to La -

after last stanza

re do
re - do.
re - do.
re - do.

slowing

Dona Nobis Pacem

(Give Us Peace)

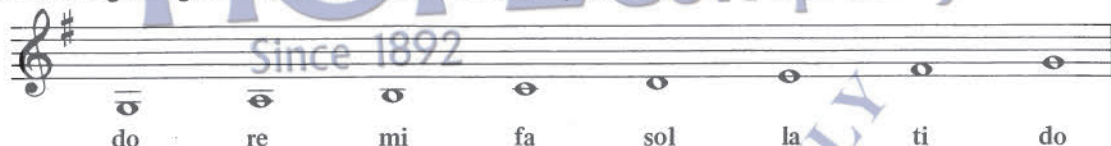
MARY KAY BEALL

JOHN CARTER

- A. Sing the scale beginning on G below middle C with numbers.



- B. Sing the scale beginning on G below middle C with solfege names.



- C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



- D. Sing the G scale with solfege names using the Kodály hand signals.

- E. Read the text to the students rhythmically. Be sure to point out the D. S. to Part II. Next read the solfege syllables rhythmically. When the students feel comfortable with the tempo and the rhythmic notation, have them read both the Latin text and the solfege text aloud together. (The Latin should be read: doh-nah no-bees pah-chem, etc.).

- F. Practice these melodic patterns before attempting to sing the song.



- G. Sing the entire song phrase by imitation. Sing it to the class and have them sing it back to you.
- H. Sing the entire song with solfege syllables using the Kodály hand signs for reinforcement. Be sure to follow the D. S. to Part II and take the second ending.
- I. Sing the entire song (with the repeat section) with piano accompaniment taking care to create the mood and dynamic level.
- J. Divide the class into two sections and sing the song in two parts as notated. Emphasize the canonic structure before putting the two vocal parts together.

Dona Nobis Pacem

(Give Us Peace)

JOHN CARTER

Quietly

Part I (Part I)

sol do re do la fa sol fa mi re do la do sol
Do-na no-bis pa - cem, Do-na no-bis pa - cem,

Part II (Part II)

sol do re do la fa sol fa mi
Do-na no-bis pa - cem, Do-na

smoothly

1 *D.S. to Part II*

sol do re do la fa sol la do fa mi re do
Do-na no-bis pa - cem, no-bis pa - cem.

D.S. to Part I

re do la do sol sol do re do la fa sol la sol sol do re do la fa
no-bis pa - cem, Do-na no-bis pa - cem, pa - cem, Do-na no-bis pa -

1 *D.S.*

2

la do fa mi re do
No - bis, no - bis pa - cem.

re do la fa sol la do re do
no - bis pa - cem, No - bis pa - cem.

2

slowing

Psyllable Psalm

MARY KAY BEALL

JOHN CARTER

- A. Sing the scale beginning on C with numbers.



- B. Sing the scale beginning on C with solfege names.



- C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



- D. Sing a C scale with solfege names using the Kodály hand signs.

- E. Explain 4/4 rhythm simply. Begin with the whole note and actively explore the relationship between whole, half and quarter notes in this time signature. Divide the class into three groups and have each group clap only the kind of note. When each group can clap their notes comfortably, exchange parts.

- F. Clap the rhythm to Part I together. Clap it again and read the solfege syllables as you clap.

- G. Clap the rhythm to Part II together. Clap it again and read the solfege syllables as you clap.

- H. Repeat activity F and sing the notes as you clap.

- I. Practice singing these melodic patterns from Part II. You may want to use a melodic instrument such as tone bells to reinforce this exercise.



- J. Repeat activity G and sing the notes as you clap.

- K. Divide the students into two parts and perform Parts I and II of the song together. When this is successful, exchange parts.

- L. Part III is obviously not for the beginning part singer. However, when the class is very comfortable performing Parts I and II, Part III might be introduced on the piano as they sing Parts I and II, or a good instrumentalist might play it as they sing. The class should begin singing Part III on a neutral syllable such as LOO. Add the solfege syllables when they are ready.

- M. Sing the song with the piano accompaniment three times. The first time, all students should sing Part I. The second time, Part II and the third time Part III.

- N. Divide the class into three parts and sing the song as written with the piano accompaniment.

Psyllable Psalm

Moderately

JOHN CARTER

Part I

Part II

Part III

do re mi fa

mi sol re sol do sol do fa

do ti do sol re sol la ti la sol do do re mi re do fa fa sol la sol fa

sol la ti do do ti

mi do la fa mi re do mi la sol mi

mi do ti do sol la sol fa sol la sol fa mi ti la ti mi do la ti do ti la do ti la do ti la sol ti

la sol fa mi re do

do fa mi re la sol do fa re do

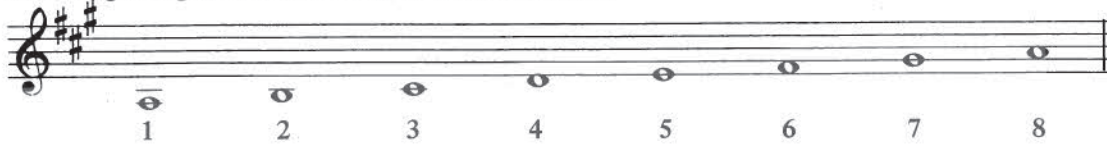
la sol fa sol la sol mi fa sol fa mi re la sol fa sol la sol mi do ti la sol la re do ti la ti do

Birthday Song

MARY KAY BEALL

JOHN CARTER

- A. Sing the scale beginning on A below middle C with numbers.



- B. Sing the scale beginning on A below middle C with solfege names.



- C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



- D. Sing the A Major scale with solfege names using the Kodály hand signs.

- E. Read the text aloud rhythmically to the class. After one or two readings, have them punctuate the rests with a clap or a snap of the fingers. Have them read along and add the rhythmic punctuation. After they have done this several times and feel in command of the rhythm, split the class into two groups and have them read it canonically. (Explain the concept of rhythmic and melodic canons if they have not encountered one previously.)

- F. Practice these melodic patterns before attempting to sing the song.



- G. Sing the entire song (Part I only) with solfege syllables slowly. Sing it several times. Add the piano accompaniment.

- H. Sing the entire song (Part I only) with words and piano accompaniment.

- I. Sing Part I with piano accompaniment. Play Part II on a melodic instrument or let the teacher sing Part II.

- J. Divide the students into two groups. Sing the song with piano accompaniment and both vocal parts.

Birthday Song

MARY KAY BEALL

JOHN CARTER

Moderately; don't rush

Part I

sol la do sol la do re mi
Hap-py, Hap-py Birth - day to you!

sol la do sol la do
Hap-py, Hap-py Birth - day

detached

sol la do sol la do mi re do re mi do re do la
Hap-py, Hap-py Birth - day! Do you know you're look - ing old - er? It's

re mi sol la do sol la do mi re do re mi do
to you! Hap-py, Hap-py Birth - day! Do you know you're look - ing

do do sol la do sol la do re do
true! But Hap-py, Hap-py Birth - day to you!

re do la do do sol la do sol la do re do
old - er? It's true! But Hap-py, Hap-py Birth - day to you!

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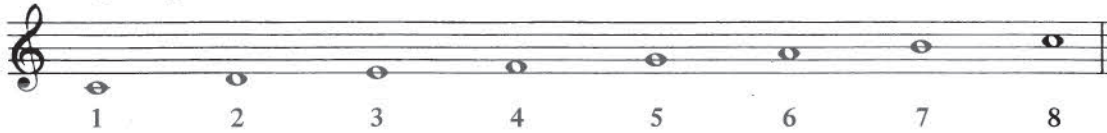


Winter Is Just a Round

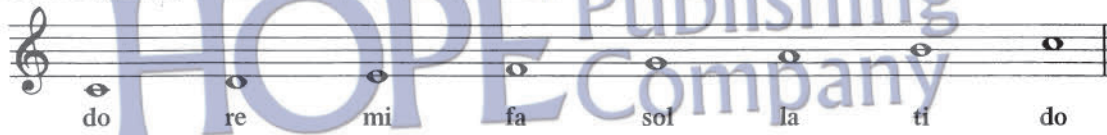
MARY KAY BEALL

JOHN CARTER

- A. Sing the scale beginning on Middle C with numbers.



- B. Sing the scale beginning on Middle C with solfege names.



- C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



- D. Sing the C Major scale with solfege names using the Kodály hand signs.

- E. Read the words to the song rhythmically as if reading a poem. After one or two readings, have the students punctuate the rests with some physical motions such as claps, stomps, or snaps. Read the song together and perform the rhythmic punctuation movements.

- F. Ask the students to identify the pun in the song lyric. Discuss the concept of a round. Have them differentiate between rounds and canons.

- G. Practice these melodic patterns before attempting to sing the song.

Three musical staves in treble clef, each showing a melodic pattern of quarter notes. The first staff has notes: mi, fa, sol, sol, la, sol, re, mi, fa. The second staff has notes: sol, mi, sol, ti, sol, re, re, do, la, sol. The third staff has notes: do, ti, la, sol, do, la, ti, do.

- H. Sing the entire song, phrase by phrase, with solfege syllables until the students feel at home with the melody. Add the piano accompaniment.
- I. Sing the song with words, Part I only, and piano accompaniment.
- J. Select a small group of students to play the melody on tone bells. When they have practiced several times, allow them to play Part II while the rest of the students sing Part I.
- K. Divide the class into two groups and sing the song in two parts with the piano accompaniment. One or two bell players may reinforce each vocal part.
- L. Students who have had a good deal of experience with performing the solfege hand signs may wish to sing the song and perform the hand signs as they sing. However, the moderate tempo and the number of syllables in each measure will make this activity a difficult one.

Winter Is Just a Round

MARY KAY BEALL

JOHN CARTER

Moderately, don't rush

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth-note triplets and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Part I

mi mi mi mi fa sol sol la sol re re re re mi fa sol mi
 Win-ter is just a - round the cor - ner, Win-ter is just a - round the bend;

Part II

mi mi mi mi fa sol sol la sol re re re re mi fa sol
 Win-ter is just a - round the cor - ner, Win-ter is just a - round the

detached

The first two parts of the song are presented with vocal lines and piano accompaniment. Part I and Part II are clearly marked. The piano accompaniment includes a 'detached' section. A large watermark for 'HOPE Publishing Company' is visible across the page.

mi mi mi mi fa sol sol ti sol re re re re re do la sol
 Win-ter is just a sea - son which I'd heart-i - ly like to re - com - mend!

mi mi mi mi fa sol sol ti sol re re re re re do la
 bend; Win-ter is just a sea - son which I'd heart-i - ly like to re - com -

The final part of the song continues the vocal and piano accompaniment. The piano part features a triplet in the bass line. A large watermark for 'HOPE Publishing Company' is visible across the page.

mi mi mi mi fa sol sol la sol re re re re mi fa sol mi
 Win-ter be-gins in mid - De - cem - ber, Win-ter be-gins with ice and snow;

sol mend! mi mi mi mi fa sol mid sol De la cem ber, Win-ter be-gins with ice sol and

do do do do do do do ti la sol sol sol do sol la ti do
 Win-ter is just the sea - son when I lis-ten to hear that Ho! Ho! Ho!

mi snow; do do do do do do do ti la sol sol sol do sol la ti
 Win-ter is just the sea - son when I lis-ten to hear that Ho! Ho!

mi mi mi mi fa la sol la ti do *spoken* > > >
 Win-ter is just a - Ho! that Ho! Ho! Ho! Ho! Ho! Ho!

do sol fa re do *spoken* > > >
 Ho! that Ho! Ho! Ho! Ho! Ho! Ho!

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Since 1892

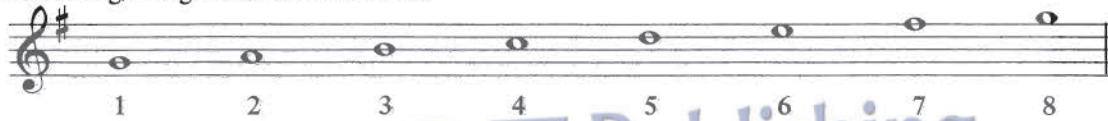
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Goin' Down to Cairo

MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on G with numbers.



B. Sing the scale beginning on G with solfege names.



C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



D. Sing the G Major scale with solfege names using the Kodály hand signs.

E. Read the words to the song rhythmically as if reading a poem. Read one phrase at a time and let the class echo it. When they have read it several times in this manner, read Part I together.

F. Practice these melodic patterns before attempting to sing the song.



G. Sing the song, Part I only, *very slowly* using the solfege syllables.

H. Sing Part I again *very slowly* using solfege syllables and the hand signs as a reinforcement.

I. Sing the song once again *A TEMPO* with the piano accompaniment.

J. Before teaching Part III, practice these melodic patterns.

do do do sol la sol re re re la ti sol sol sol ti ti la la

sol sol la ti do do do do fa sol sol sol mi re do

K. Sing each phrase of Part III for the students and have them echo the patterns.

L. Sing Part III together in solfege syllables *very slowly*.

M. Sing Part III together in solfege syllables once more still at a slow tempo. Add the solfege hand signs as a reinforcement.

N. Divide the class into two groups. Sing Parts I and III together without the piano accompaniment. Add a melody instrument to each part for support if necessary.

O. Sing Parts I and III together with the piano accompaniment. Again, add a melody instrument to each part for support if necessary.

P. Before teaching Part II, practice these melodic patterns.

sol do do do re mi sol sol re re re mi fa sol

sol fa fa fa fa do re do do la ti do la do la

sol sol sol sol do sol mi mi mi do re do

Q. Follow all procedures in K, L, and M using Part II melody line.

R. Divide the students into three groups. Sing Parts I, II and III together without the piano accompaniment. Add a melody instrument to each part for support if necessary.

S. Sing Parts I, II and III together with the piano accompaniment. Again, add a melody instrument to each part for support if necessary.

Goin' Down to Cairo

MARY KAY BEALL

JOHN CARTER

With spirit

Part I

sol do do do re mi sol mi
I'm go - in' down to Cai - ro to

Part II

sol
I'm

Part III

do do do sol la sol
Go - in' down to Cai - ro,

crisply

do do do la sol give a - way my heart; sol do do do re mi sol sol mi re re re mi re sol
My love is down in Cai - ro and it's hard to be a - part; I'm

do do do re mi sol go - in' down to Cai - ro, sol re re re mi fa sol
I'm go - in' down to Cai - ro,

do do do sol la sol re re re la ti sol
Go - in' down to Cai - ro, Go - in' down to Cai - ro,

do do do re mi sol mi re do do la do re mi mi mi mi re do re
 go - in' down to Cai - ro, I'm leav - in' on the train, And when I get to Cai - ro I'll

sol fa fa fa fa do do do re re re do re
 I'm leav - in' on the train, when I get to Cai - ro I'll

do do do sol la sol la la la la la sol sol ti ti la la la
 Go - in' down to Cai - ro, leav - in' on the train, when I get to Cai - ro I'll

REFRAIN:

mi mi re re do do do do do do do fa do do do do sol la sol
 see my love a - gain. Get a - long, get a - long, Hey! Hey! Go - in' down to Cai - ro;

do do la ti do la la la la la la do la sol sol sol sol do sol
 see my love a - gain. Get a - long, get a - long, Hey! Hey! Go - in' down to Cai - ro;

sol sol la ti do do do do mi mi mi mi mi sol mi do
 see my love a - gain. Hey! Hey! Go - in' down to Cai - ro to - day!

do do do do do do do do do la sol sol sol mi re do
 Get a - long, get a - long, get a - long, go! Go - in' down to Cai - ro!

do do do do do do do do do do mi mi mi do re do
 Get a - long, get a - long, get a - long, go! Go - in' down to Cai - ro!

do do do do do do do do do fa sol sol sol mi re do
 Get a - long, get a - long, get a - long, go! Go - in' down to Cai - ro!

(last time only)

*Last time only.

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The Midnight Train

MARY KAY BEALL

JOHN CARTER

A. Sing the scale beginning on F with numbers.



B. Sing the scale beginning on F with solfege names.



C. Teach the Kodály hand signs if the students do not already know them. If these signs are familiar, review them slowly.



D. Sing the F Major scale with solfege names using the Kodály hand signs.

E. Read each phrase aloud to the students rhythmically. Have them echo the phrase.

F. Read Part I aloud to the students rhythmically. Say the word "REST" for each beat of rest i. e. a whole rest would be read . . . "REST, REST, REST, REST," etc. Let the students read Part I aloud in the same manner.

G. Read Part I aloud together and clap the rhythm as you speak it.

H. Practice these melodic patterns before attempting to sing the song.



I. Sing Part I phrase by phrase in solfege.

J. Sing Part I phrase by phrase in solfege adding the hand signs for reinforcement.

K. Sing Part I slowly with the piano accompaniment using the solfege syllables.

L. Sing Part I *A TEMPO* with the piano accompaniment using the text.

M. Sing Part II phrase by phrase in solfege.

N. Sing Part II phrase by phrase in solfege adding the hand signs for reinforcement.

O. Sing Part II slowly with the piano accompaniment using the solfege syllables.

P. Divide the class into two groups and sing parts I and II slowly using solfege syllables and piano accompaniment.

Q. Still in two groups, sing both Parts II and II *A TEMPO* with the text.

The Midnight Train

MARY KAY BEALL

JOHN CARTER

Moderately fast

Part I

Part II

do la sol do la sol
Let's get a - way on the

do do do — do do la sol do do
mid-night train, — Chug - ga chug - ga choo choo!

do la sol do do do la sol do do mi do
Let's get a - way, Chug - ga chug - ga choo choo Who - whoo!

do do la sol do mi mi re do mi mi sol mi
Take a lit - tle trip, Chug - ga chug - ga choo choo Who - whoo!

do do la sol do do re do do do la sol do do mi do
Take a lit - tle trip to Du - quesne, Chug - ga chug - ga choo choo Who - whoo!

re re re re re re re mi re —
 Let's get a-way with a click-e - ty clack, —

do do do do do do do re do —
 Let's get a-way and nev - er come back; —

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do la sol do la sol do do do — mi mi re do mi mi sol mi
 Let's get a-way on a train for two, — Chug-ga chug-ga choo choo Whoo - whoo!

do la sol do la sol do do do — do do la sol do do mi do
 Let's get a-way on a train for two, — Chug-ga chug-ga choo choo Whoo - whoo!

1

do do la sol do do do do la sol do do mi do
 Chug-ga chug-ga choo choo Chug-ga chug-ga choo choo Whoo-who!

do do la sol do do do do la sol do la do
 Chug-ga chug-ga choo choo Chug-ga chug-ga choo Whoo-who!

2

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