



# When the Saints Go Marching In

Traditional

Arr. by Janet Vogt

Place hands in the G Position.

Joyfully

*f*

Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and dynamic markings *mf* and *f*. The lyrics "Oh when the" are written below the treble staff.

5  
March-ing, march-ing, march-ing, march-ing, march-ing in.

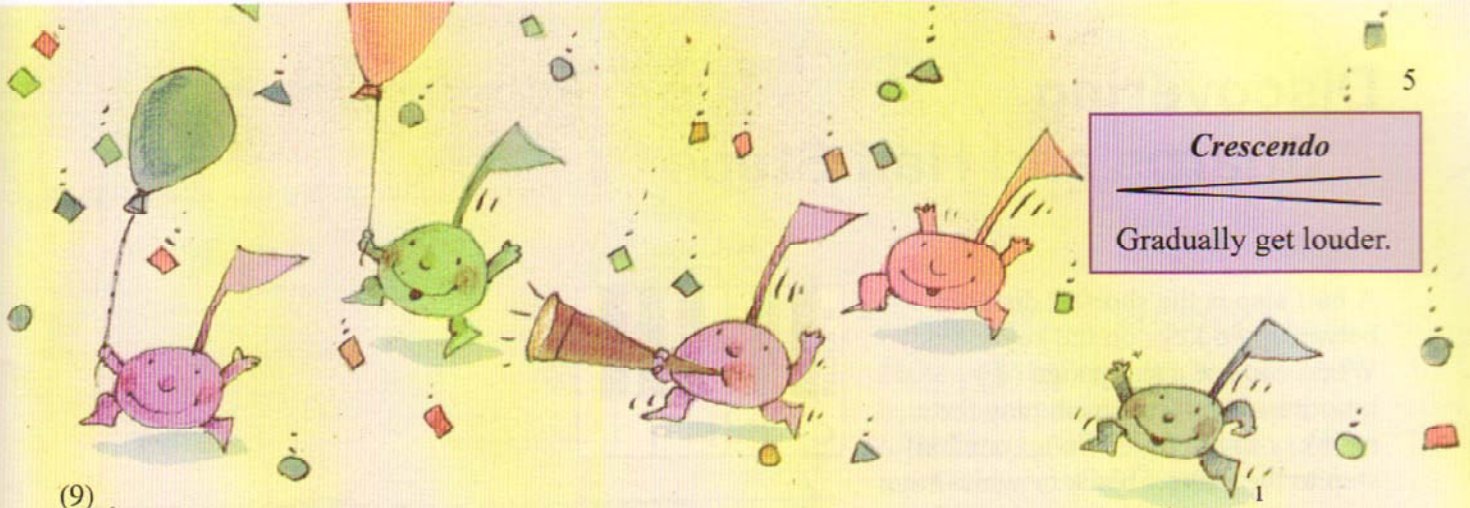
Musical notation for the second system, including treble and bass clefs, a 4/4 time signature, and dynamic markings *f* and *p*. The lyrics "saints go march-ing in, Oh when the" are written below the treble staff.

*p* 5 Oh when the saints *p* go march-ing in,

Play both hands two octaves higher

Musical notation for the third system, including treble and bass clefs, a 4/4 time signature, and dynamic markings *f* and *p*. It includes repeat signs with first and second endings, and the instruction "staccato".





**Crescendo**  
 —————  
 Gradually get louder.

(9)

saints go march - ing in, *mf* I want to be there

1

March-ing, march-ing in

(14)

in that num - ber and march-ing when the saints go march - ing

2 2

(19)

in. *mp* March-ing, march-ing in! *f*

March-ing, march-ing, march-ing, march-ing,

(13) (19)

**CHECK OFF!**  When you play a long crescendo, imagine you are gradually “turning up the volume” with each measure. Try this: Make measure 19 volume 1; measure 20 volume 2; measure 21 volume 3; and measure 22 volume 4.

### Building Technique: Playing Independent Rhythms

The RH and LH don't always "line up" and play together on strong beats, especially when music is syncopated. The style of ragtime music, made popular in the early 1900's, is lively and syncopated, with the RH and LH often playing independent rhythms on different beats. Practice these syncopated rhythms before playing *Ragamuffin Rag*.

**Step 1:** Pat these rhythms on a flat surface or on your knees.

RH 4/4  $\gamma$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$  ||

LH 4/4  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  ||

1 and 2 and 3 and 4      1 and 2 and 3 and 4      1 and 2 and 3 and 4

**Step 2:** On the closed lid of your piano, "play" the same rhythms in the following example, using the indicated fingering.

RH 4/4  $\gamma$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$  ||

LH 4/4  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  ||

1                      4                      1                      4                      1                      4

**Step 3:** Now play the above measures on your keyboard.  
**Step 4:** Play these rhythms in the piece below.

## Ragamuffin Rag

Moderato

Janet Vogt

RH 4/4  $\gamma$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$  ||

LH 4/4  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  ||

1                      4

RH 4/4  $\gamma$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{8}$  ||

LH 4/4  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  |  $\frac{1}{4}$   $\frac{1}{4}$  ||

2                      2                      2

(7)

Musical notation for system (7). The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line with a quarter rest, followed by quarter notes G3, A3, B3, C4. A second measure shows the treble staff with a quarter rest and eighth notes G4, A4, B4, C5, B4, A4, G4, and the bass staff with quarter notes G3, A3, B3, C4. A third measure shows the treble staff with a quarter rest and eighth notes G4, A4, B4, C5, B4, A4, G4, and the bass staff with a quarter rest.

(10)

Musical notation for system (10). The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line with a quarter rest, followed by quarter notes G3, A3, B3, C4. A third measure shows the treble staff with a quarter rest and eighth notes G4, A4, B4, C5, B4, A4, G4, and the bass staff with quarter notes G3, A3, B3, C4. A fourth measure shows the treble staff with a quarter rest and eighth notes G4, A4, B4, C5, B4, A4, G4, and the bass staff with quarter notes G3, A3, B3, C4. A dynamic marking of 8 is present in the treble staff.

(13)

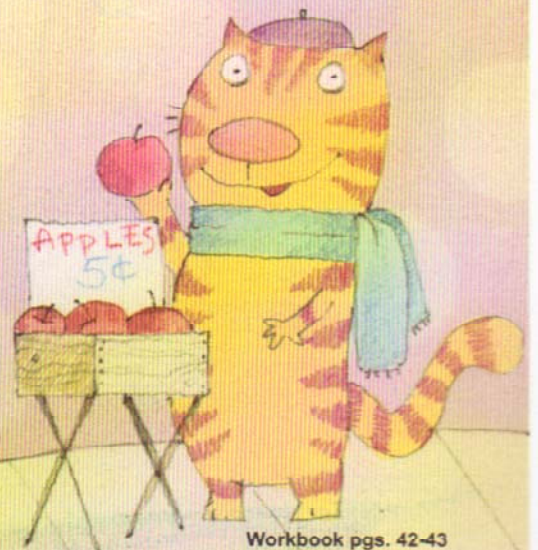
Musical notation for system (13). The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line with a quarter rest, followed by quarter notes G3, A3, B3, C4. A dynamic marking of *f* is present in the bass staff. Fingerings are indicated: 5 4 4 3 3 3 1.

(16)

Musical notation for system (16). The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line with a quarter rest, followed by quarter notes G3, A3, B3, C4. A dynamic marking of *mp* is present in the bass staff. Fingerings are indicated: 2 3 3. A dynamic marking of *both hands 8va* is present above the treble staff.

(19)

Musical notation for system (19). The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a bass line with a quarter rest, followed by quarter notes G3, A3, B3, C4. A dynamic marking of *mf* is present in the bass staff. A dynamic marking of *both hands 15<sup>ma</sup>* is present above the treble staff. Fingerings are indicated: 1 5. A dynamic marking of *8va* is present below the bass staff.



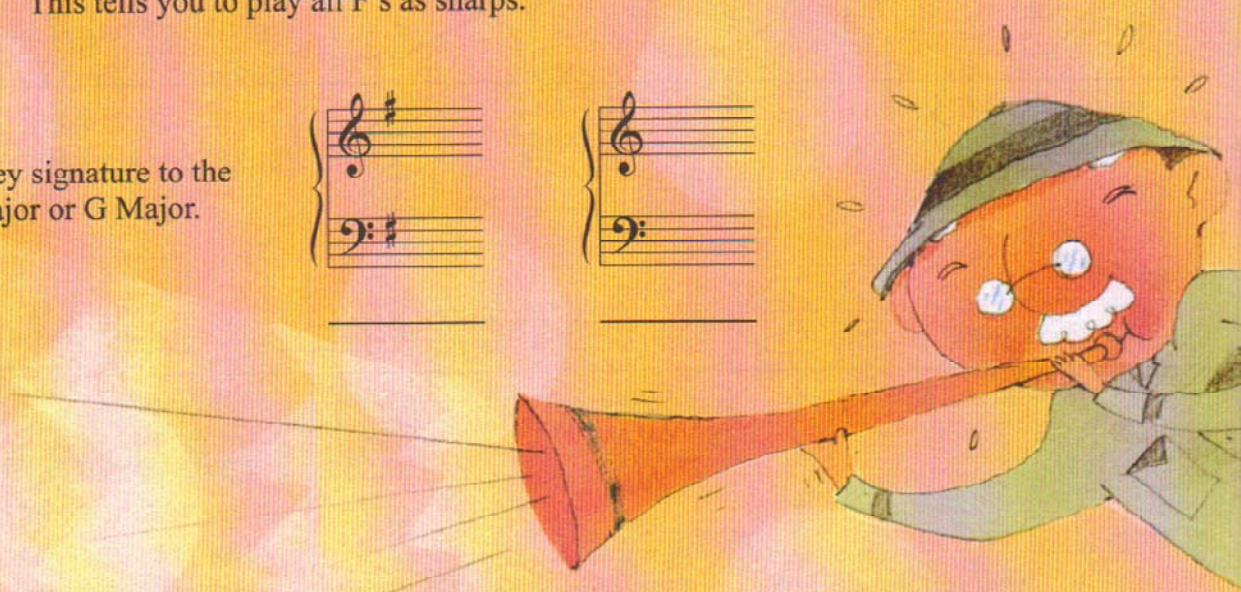
# Discovering Key Signatures and the Key of G Major

The sharps or flats at the beginning of each piece and staff represent the *key signature*. The key signature tells you which notes are to be played as sharps or flats throughout the piece. As you know, however, the key of C Major has no sharps or flats.



The key of G Major has one sharp: F#. Notice the sharp symbol captures the F line in both the treble and bass clef. This tells you to play all F's as sharps.

Label each key signature to the right as C Major or G Major.



## Remembering to Sharp All F's

In the key of G Major, the F's are not notated with sharp symbols before each note. Instead, the performer needs to *remember* to sharp all F's. Circle all the F's in the musical example as a reminder that these are the notes that need to be sharped.

