

Bruce Phelps Sight Reading Manual

Volume I

*Written, Compiled and Edited by
Bruce Phelps*

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A NOTE FROM THE AUTHOR

BRUCE PHELPS

Welcome to the **Bruce Phelps Sight Reading Manual**. I would like to remind you from the beginning that YOU are the teacher and YOU decide how to teach sight reading to your students. The purpose of this manual is to provide you with a tool to assist you in teaching sight reading. Your students will enjoy the exercises and at the same time develop their sight reading skills. **Use this every day!** Five minutes is all it takes. I guarantee that your singers will grow in their sight reading ability. **SIGHT READ EVERY DAY!** That is the secret.

The proficiency exams written for each level are a means for you to determine whether a student is ready to move on to the next level. The test melodies are generally easier than most of the exercises in the level. I purposely did this to encourage students in their progress. There are three at each level. I expect my students to sing through all three of them in order to pass. You, as evaluator, will determine if your students pass. This varies from student to student, as many factors are involved. For me, the bottom line is progress. How do you give the exams? In my time at Anoka high school, we did it one on one. I also had the students tape their tests and evaluated the tapes at a later time. I prefer the one on one approach.

How do I deal with varying levels in a particular class? I really do not. I push everybody as hard as I can and each class moves at its own pace. We do provide “help” sessions before and after school once or twice a week for those who are having difficulties. Believe me, those fifteen to twenty minutes with small groups pay high dividends.

A NOTE FROM THE AUTHOR

We teach sol-feg at Anoka because it works for us. We use the moveable “do” because we like the feeling of the home tone being “do.” There may be a time after the fifth or sixth level when syllables are no longer necessary because students can sing the melodies or parts independently. If we have difficulty with certain intervals, we can revert to syllable singing to refresh their memories. To start teaching syllables, we do two things. We use a set of warm-up exercises that incorporate different syllabic patterns and use them everyday as part of our vocal warm-ups. Secondly, we do a lot of whiteboard work asking students to sing indicated pitches. This teaches them the relationship of syllables to various pitches within the scale pattern. Prior to level four, accidentals are introduced in the sol-feg system by having the students sing chromatic scales every day. This is also a tremendous ear-training technique. Prior to level five, class time is used to teach the concept of finding “do” in various keys. Gradually as we sing through level five, we teach key signatures to the students. Levels eight, nine, and ten introduce two, three, and four part singing. These exercises are not only fun to sing, but now approach the actual part singing the students experience in their choirs. Again, I re-emphasize that this manual is a tool to assist you in making your students better sight readers and thus more comprehensive musicians.

One more note before you begin. I have spent many hours on this project and consequently decided to publish it myself. **You have my permission to copy the student exercises for your own school’s use.** Copy the levels as you need them. This should be a great savings for your school. **Please do not allow someone from another school to copy this for their use.** Please share this concept with your colleagues and friends and inform them where they, too, may purchase the **BRUCE PHELPS SIGHT READING MANUAL.**

The following is a brief description of each aspect of the manual. Read through them initially, and then re-read each level description before you begin teaching that level.

WARM UP EXERCISES

There are three pates of exercises with syllables included. Use them as vocal warm-ups and they will serve two purposes. First, singing the exercises helps the students grow accustomed to using the sol-feg syllables. Secondly, by singing them in various keys, you will promote vocal range development. Make up your own accompaniment or have the examples sung a cappella. Add rhythmic clapping and physical movement to the exercises. Have fun with them. When you get tired of these, write new ones. The more your students use the syllables, the sooner they will become familiar with them and thus transfer the process to choral singing.

LEVEL ONE

The intent of level one is to help the students sing a rising and falling melodic line. Give them “do.” Set the tempo. Give them a pulse and start them singing. Do not fix wrong notes. Keep going. You may wish to repeat exercises, but the idea is to get your students used to singing correctly straight through without stopping. You can easily sing a full page in less than five minutes. Singing the exercises backwards will double their practice. The more practice the students have, the more confidence they will gain.

LEVEL TWO

This level deals specifically with rhythms. Preliminary work is needed to introduce notation values. Do board work to teach the concept of quarter notes, half notes, eighth notes, etc... Use a variety of techniques to help students understand note values. Then begin singing these exercises. Deal with eighth and sixteenth note concepts prior to the exercise in which they are used. Rhythmic reading is very important so take your time. Your class can easily sing through one page in less than five minutes, especially after you have taught the basics. To extend the exercises, sing them forwards and backwards. Look at each page before you begin. There are new concepts to be introduced as you move along such as the tie and the dotted rhythm. Introduce them prior to the exercise in which they first appear. Students retain information better bits at a time and the repeated usage of the concept helps reinforce learning and retention.

LEVEL THREE

Level three combines rhythms and melodies for the first time. You set tempos and establish “do” based on the ranges of the voices singing the exercises. You may find this is the most difficult transition for some of your students, so go slowly and be thorough in your teaching. If you have individuals who are struggling, take the time NOW to give them extra help. Sessions before and after school once or twice a week will greatly benefit those who need the additional assistance.

LEVEL FOUR

Level four introduces accidentals. Teach the chromatic scale with the following syllables:

Ascending Scale: (DO DI RE RI MI FA FI SOL SI LA LI TI DO)

Descending Scale: (DO TI TE LA LE SOL SE FA MI ME RE RA DO)

Singing the chromatic scale not only familiarizes students with the accidentals in the Sol-feg system, but is also a tremendous ear training device to teach half steps. Prior to singing each exercise in level four, ask your students to identify the accidentals in each melodic line. This provides them with the syllable name and alerts them to an altered pitch. All melodies are in the key of C, so the only new concept is accidentals. As the exercises become more complex, you may find that you can only get through half a page per day. That is just fine, but be persistent and do it at least five minutes every day.

LEVEL FIVE

Level five introduces the movable “do” as we sing in various key signatures. Take time to teach students how to find “do” within the framework of flats and sharps. If they do not know note names, take time to teach them. With each exercise, ask two questions. “What pitch is ‘do’?” And, “What syllable do you sing first?” Give the students “do,” set the tempo and sing through the melody. Level five is a difficult transition as students have previously connected syllables with certain lines and spaces in the staff. **TAKE YOUR TIME. GIVE EXTRA HELP.** Praise, encourage, and always compliment your singers. While you are sight reading in level five, teach key signatures to the students as well. When you complete level five, the students should be able to identify key signatures as well as find “do.” There are some minor modes included which offer you an excellent opportunity to discuss the difference between major and minor. More ear training at your discretion would help solidify this concept.

LEVEL SIX

Level six adds accidentals to melodies in various keys. Assist your students by asking them to name the accidentals prior to singing the exercise. Then ask where “do” is and have them identify the key in which they are singing. By guiding them through, you will structure their thinking process in a way that best prepares them to sing in all keys. As a sideline, you are also teaching some valuable music theory.

LEVEL SEVEN

Most of us have male voices in our choirs that need to learn to sing in bass clef. Thus, level seven is specifically designed for the basses. The entire choir, however, should sing them as well. After all, the basses have been singing in treble clef, why not have the rest of the choir learn to sing in bass clef? The first forty exercises are in the key of C with scattered accidentals to acquaint students with line and space notation of the bass clef. The rest of the level moves to other keys so follow the same procedure as used in levels four and six. Ask students to identify the key signature, find “do,” and identify their starting pitch. The extra practice signing solo melodic lines helps prepare them for upcoming part singing.

LEVEL EIGHT

Two part singing. Fun! SA and SB settings. Have your students sing both top and bottom parts. Divide up the class any way you wish. Encourage small groups to demonstrate. As for volunteers. Use your imagination to provide students a variety of options to enjoy these eight measure melodies.

LEVEL NINE

Three part singing! More Fun! SSA and SAB settings. Encourage your students to sing different lines for each exercise so they become aware of the role of the top, middle, and bottom parts. If they have problems initially, sing one line at a time. Then divide the class up into three parts and sing through the exercise. It may take some time for the singers to hear how their line fits into the whole, but once they do, they will experience a great sense of accomplishment.

LEVEL TEN

Four part singing! Much effort went into incorporating some variety in these exercises while keeping them original and singable. If the students have problems, sing one line at a time and then put them together. These are basically straight forward four part exercises. Harmonies and rhythms are very traditional. When your students sing through this level, they will have developed excellent skills which will carry over into all of their musical endeavors.

PROFICIENCY EXAMS

How to use them

As you will notice, there are three test exercises for each level of sight reading. Have your students sing through all three for you. Then determine whether they pass, or need more work. If they are having difficulties, use this testing time for an extra help session. Testing does take time, but it is necessary. If your schedule does not allow one to one contact with all your students, here are some alternatives:

1. Tape the tests. Have each student walk into a practice room, play “do,” and sing through the exercise to the best of their ability. Listen to the tape and make the determination as to whether they are ready to move to the next level.
2. Test in small groups. Have 2, 3, or 4 students test together. This may not be the best, but all students will be re-enforced by each other and it does save you time.
3. Test sections of your choir at a time. Bring all the sopranos together and give them the test. Do the same with other sections of your choir.
4. Test your entire choir. The leaders will carry the others, so use some creative testing methods to give all the opportunity to demonstrate their progress.

The tests are important because the students needs to be held accountable for their work and feel a sense of accomplishment. Again, I reiterate, continue to praise and encourage the students because **your** acknowledgment of their progress only assures them that they are doing well. **YOU** are their main source of inspiration. Only **YOU** can challenge them to surpass their potential. Have fun with this method and remember: **SIGHT READ EVERY DAY!**

Vocal Warm Up Exercises Using Sol-Feg

EXERCISE NUMBER 1

DO RE MI RE MI FA MI FA SOL FA SOL LA

SOL LA TI LA TI DO TI DO RE DO

DO TI LA TI LA SOL LA SOL FA SOL FA MI

FA MI RE MI RE DO RE DO TI DO

EXERCISE NUMBER 2

DO MI RE FA MI SOL FA LA

SOL TI LA DO TI RE DO

DO LA TI SOL LA FA SOL ME

FA RE MI DO RE TI DO

DO MI SOL MI DO DO FA LA FA DO DO MI SOL MI DO DO FA LA FA DO DO DO DO

DO MI SOL DO DO SOL MI DO DO FA LA DO DO LA FA DO

DO MI SOL DO DO SOL MI DO DO FA LA DO DO LA FA DO DO DO DO

Three staves of musical notation for a song. The first staff has a treble clef and a 2/4 time signature. The notes are DO, DO, RE, DO, DO, MI, DO, DO, FA. The second staff has a treble clef and the notes DO, DO, SOL, DO, DO, LA, DO, DO, TI, DO. The third staff has a treble clef and the notes DO, DO, DO, DO, TI, LA, SOL, FA, MI, RE, DO, DO, DO. The notes are written as quarter notes, except for the first and last notes of each staff which are half notes.

EXERCISE NUMBER 5



EXERCISE NUMBER 6

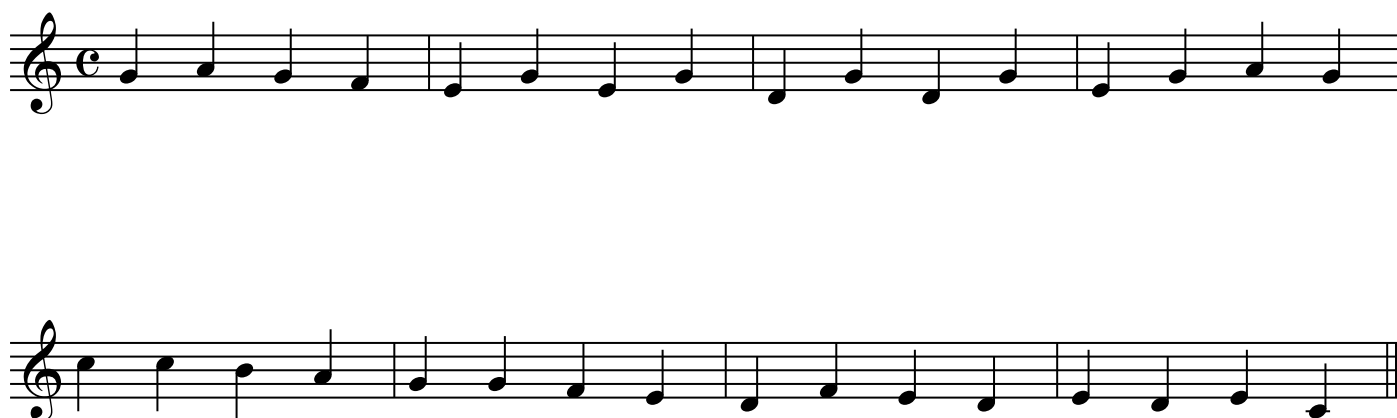


Proficiency Test Level 1

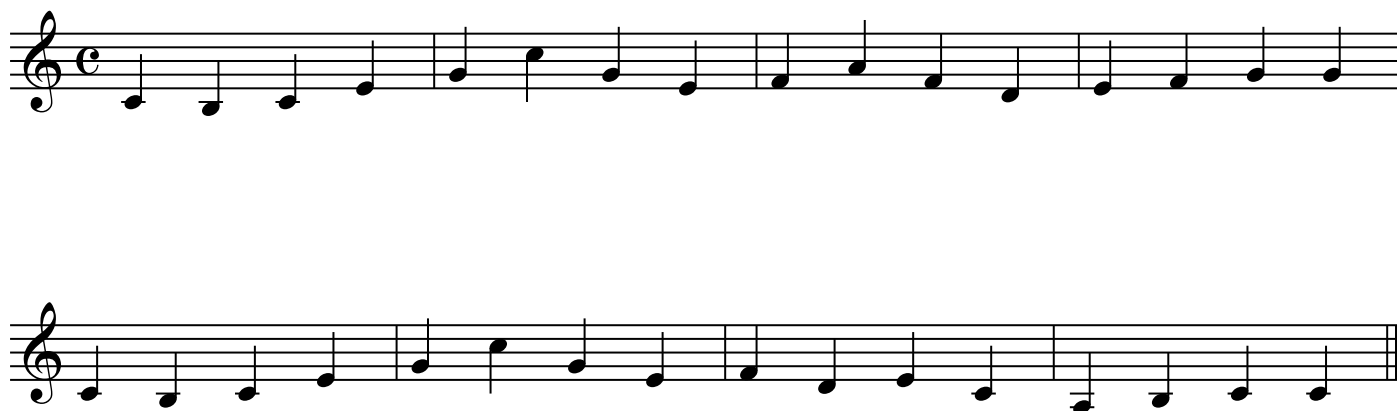
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Proficiency Test Level 2

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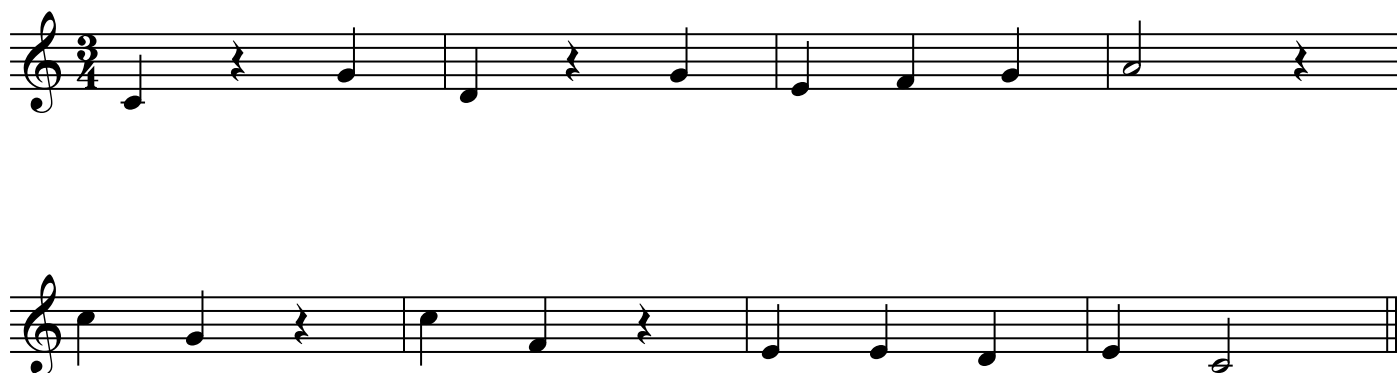


Proficiency Test Level 3

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NUMBER 3



Proficiency Test Level 4

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NUMBER 3



Proficiency Test Level 5

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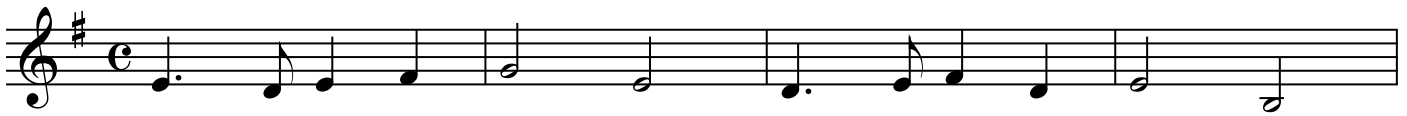


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Proficiency Test Level 6

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Proficiency Test Level 7

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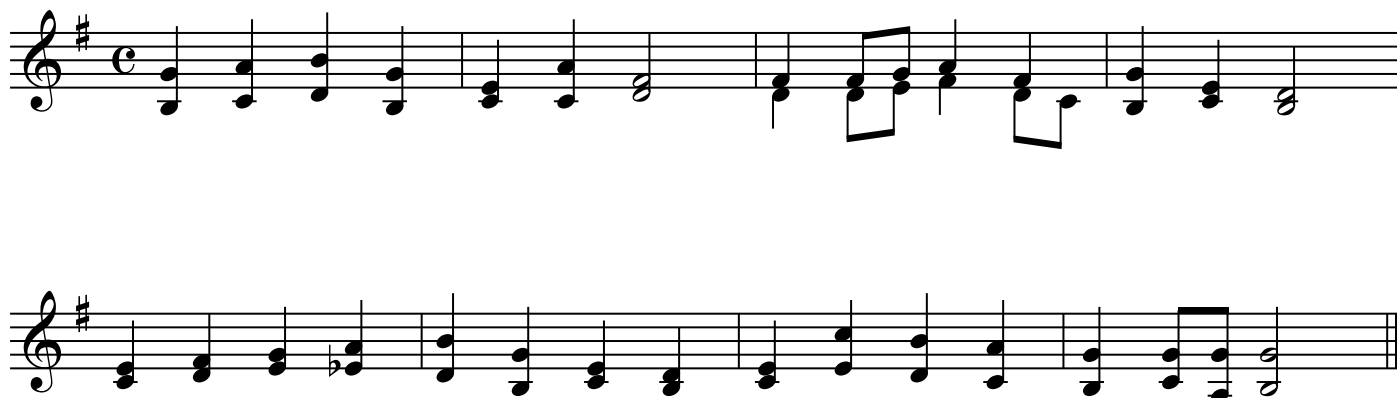


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Proficiency Test Level 8

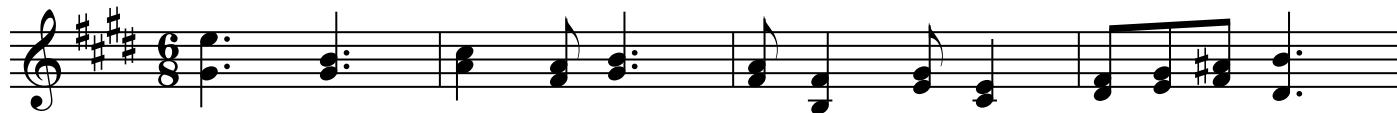
NUMBER 1



NUMBER 2



NUMBER 3



Proficiency Test Level 9

NUMBER 1

Number 1 is a short piece in common time (C). The first system contains measures 1 through 4. The second system contains measures 5 through 8. The key signature has one sharp (F#). The melody is primarily composed of chords, while the bass line features a simple eighth-note pattern.

NUMBER 2

Number 2 is a short piece in 3/4 time. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The key signature has one sharp (F#). The melody consists of chords, and the bass line features a simple eighth-note pattern.

NUMBER 3

Number 3 is a short piece in 6/8 time. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The key signature has two sharps (F# and C#). The melody consists of chords, and the bass line features a simple eighth-note pattern.

Proficiency Test Level 10

NUMBER 1

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), indicating the key of D major. The melody starts on a whole note D4, followed by a half note E4, a quarter note F#4, and a quarter note G4. This is followed by a half note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The melody then descends: A4, G4, F#4, E4, D4. The accompaniment starts with a whole note D3, followed by a half note E3, a quarter note F#3, and a quarter note G3. This is followed by a half note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The accompaniment then descends: A3, G3, F#3, E3, D3. The piece ends with a double bar line.

NUMBER 2

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in 3/4 time and one flat (B-flat major or D minor). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 3/4.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in the key of B-flat major (indicated by two flats). The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

NUMBER 3

A musical score for the song 'The Rose Tree'. The score is written for two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is in the treble staff, and the bass line is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The score is written in a simple, clear style, suitable for a children's songbook.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat). The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The music is written in a simple, folk-like style.

Bruce Phelps Sight Reading Manual Volume I

LEVEL ONE

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LEVEL TWO

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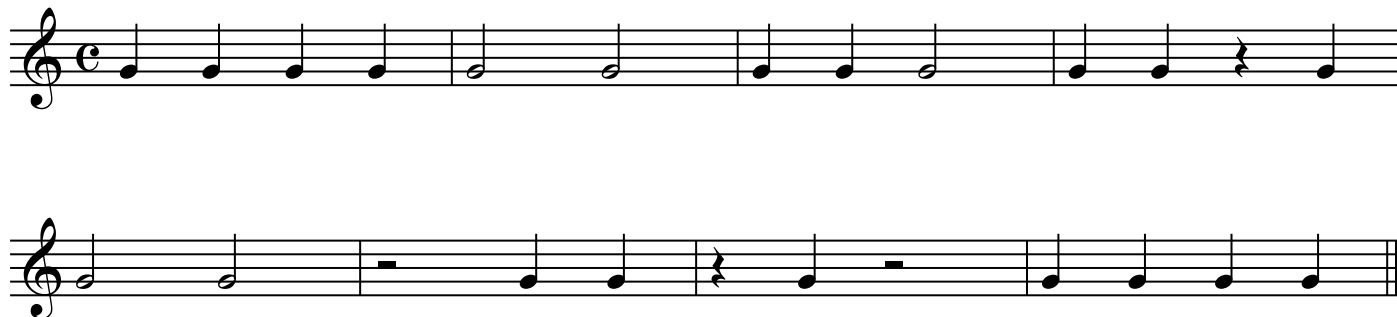
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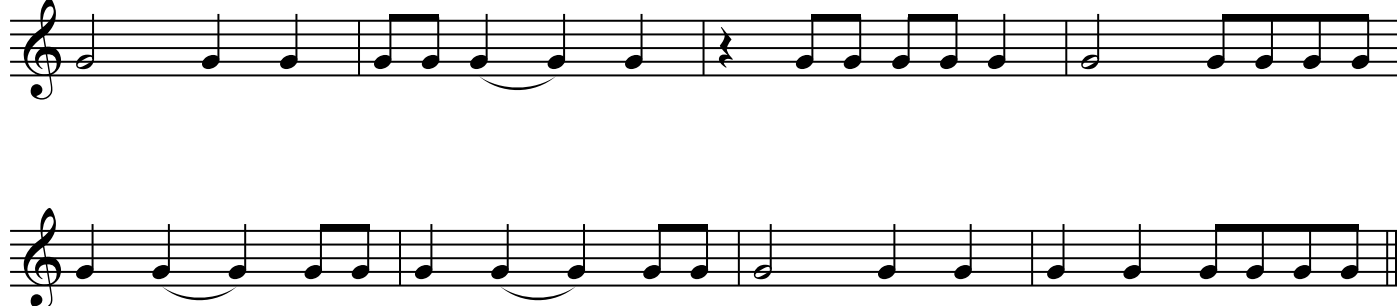
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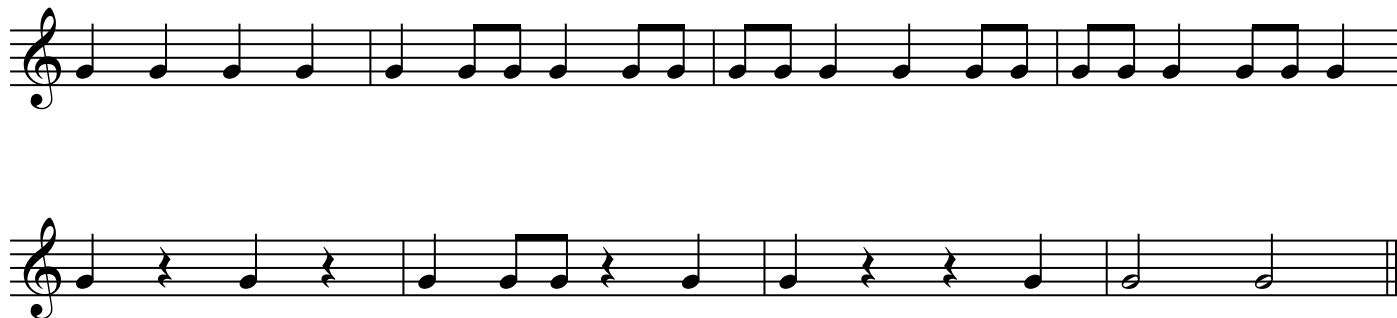
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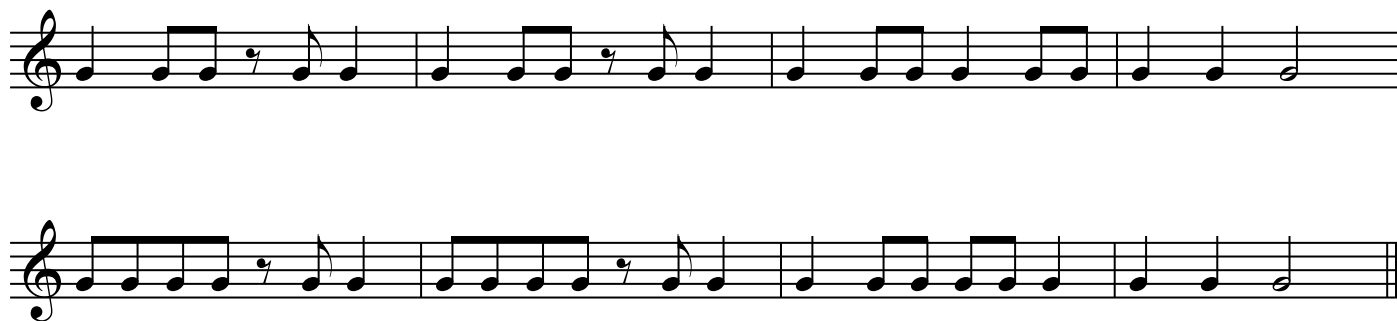
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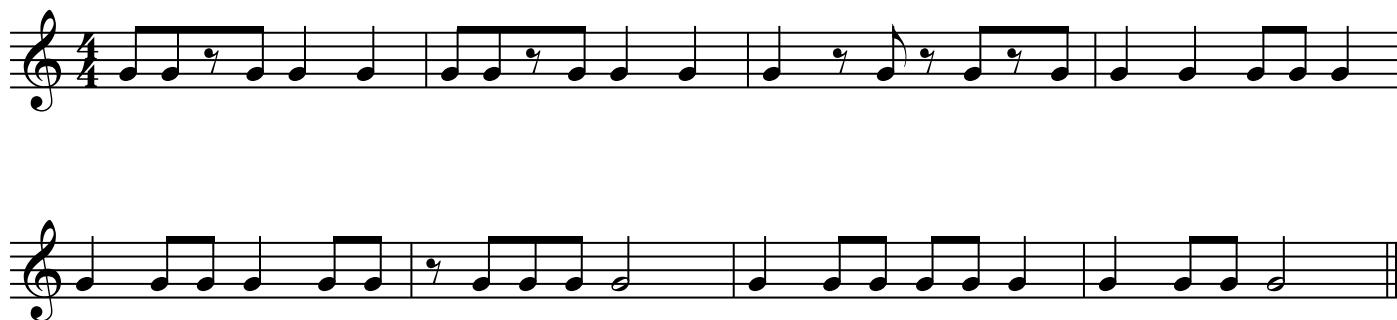
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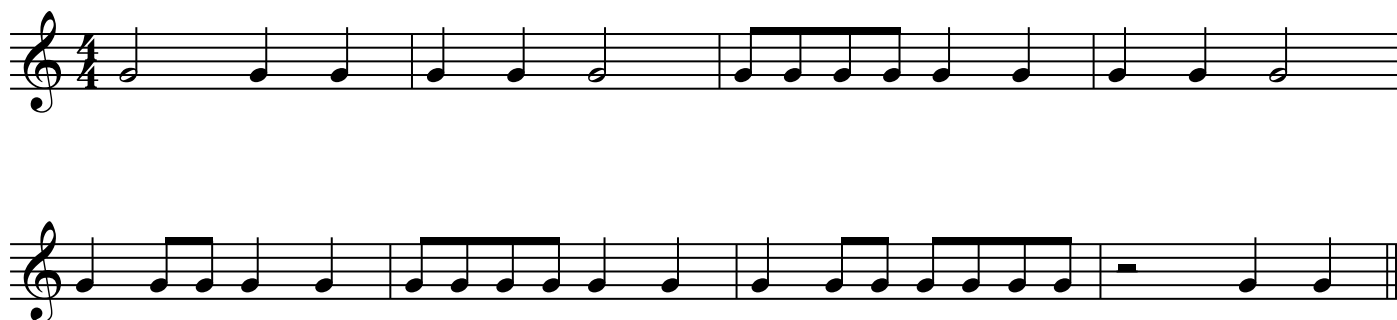
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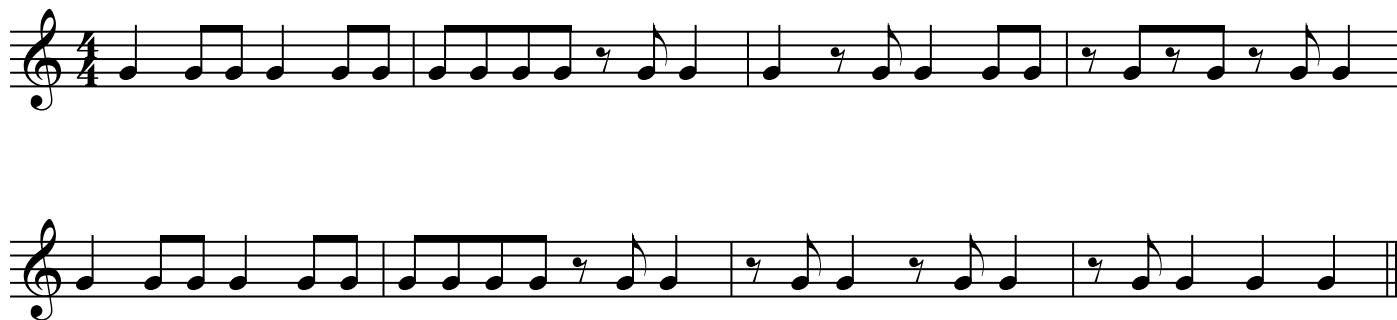
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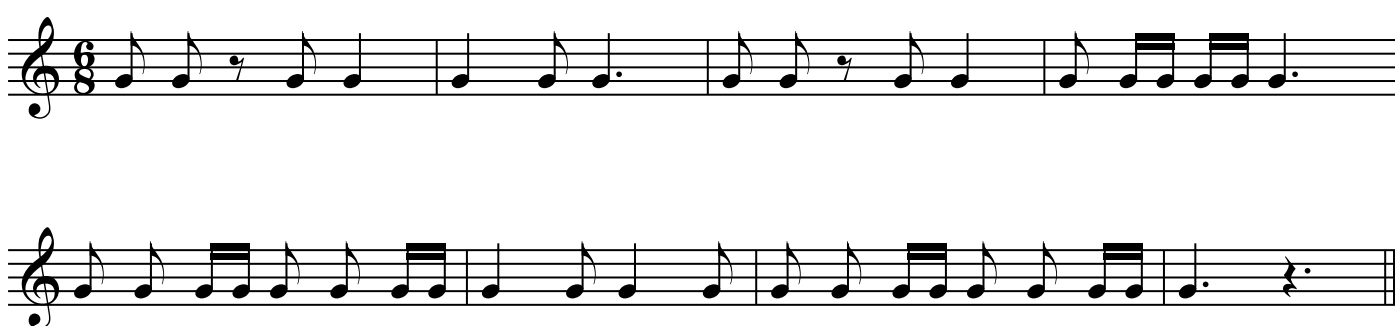
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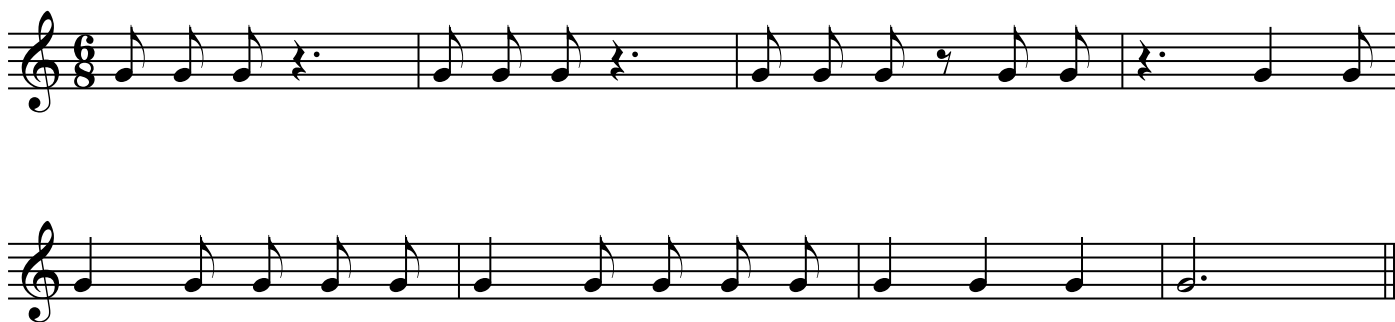
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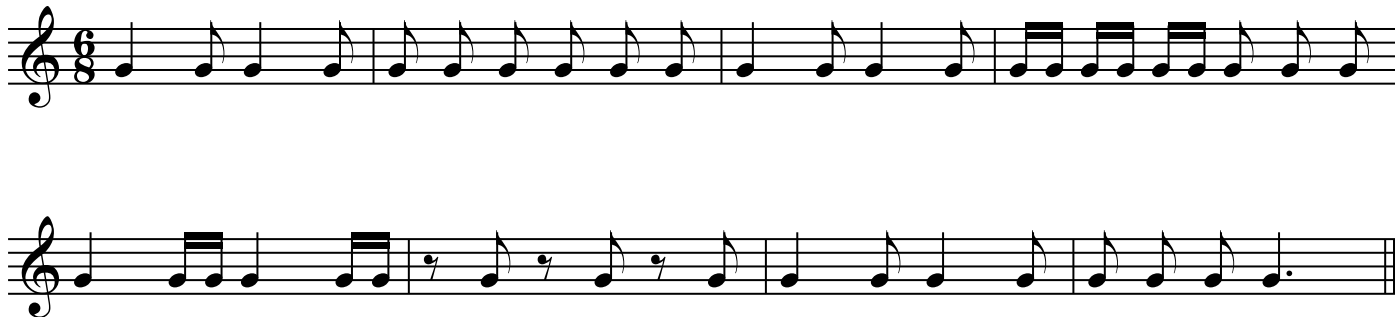
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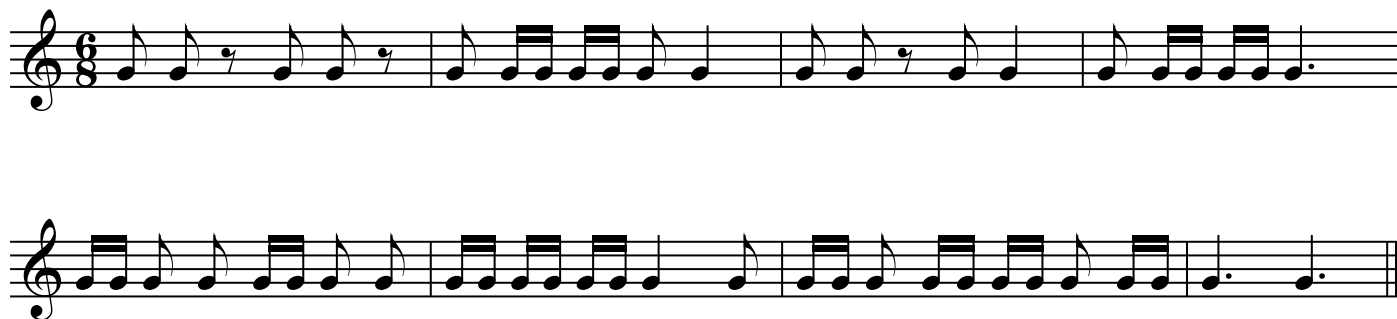
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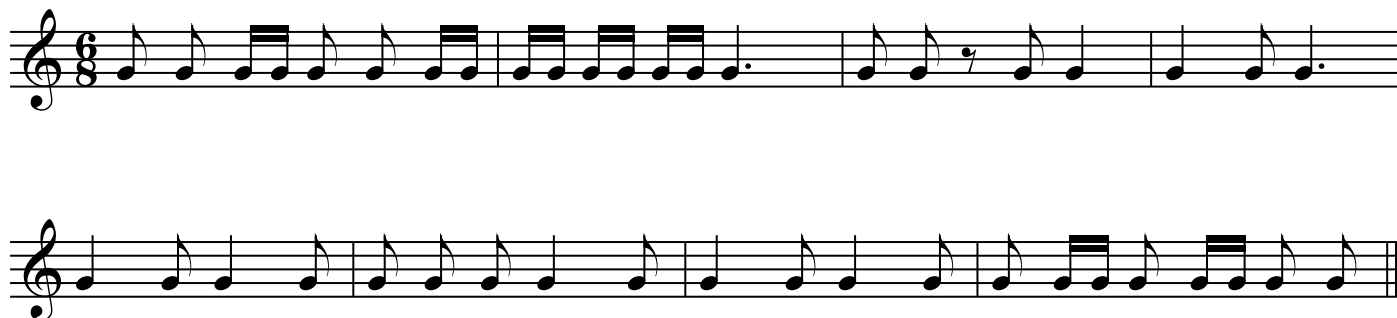
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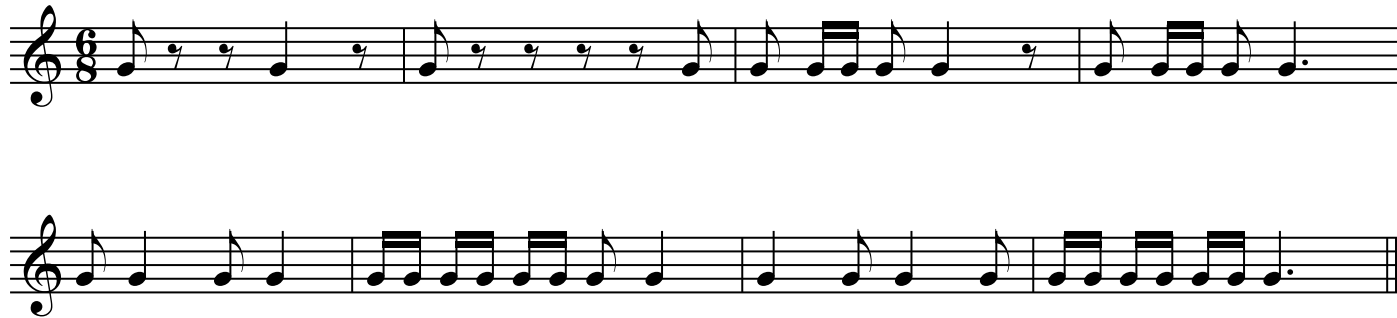
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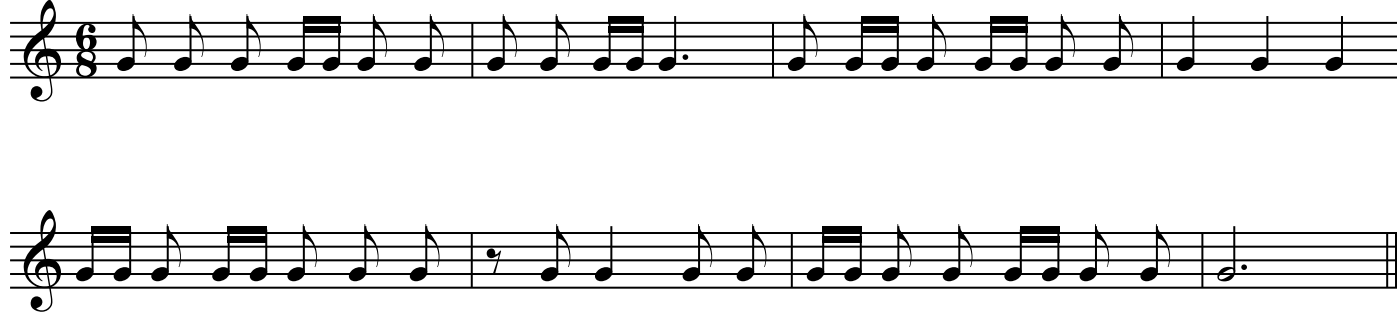
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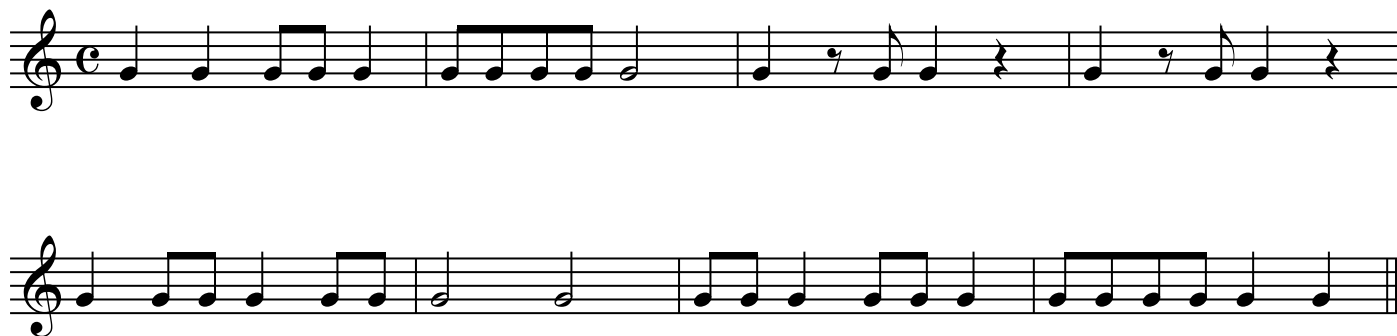
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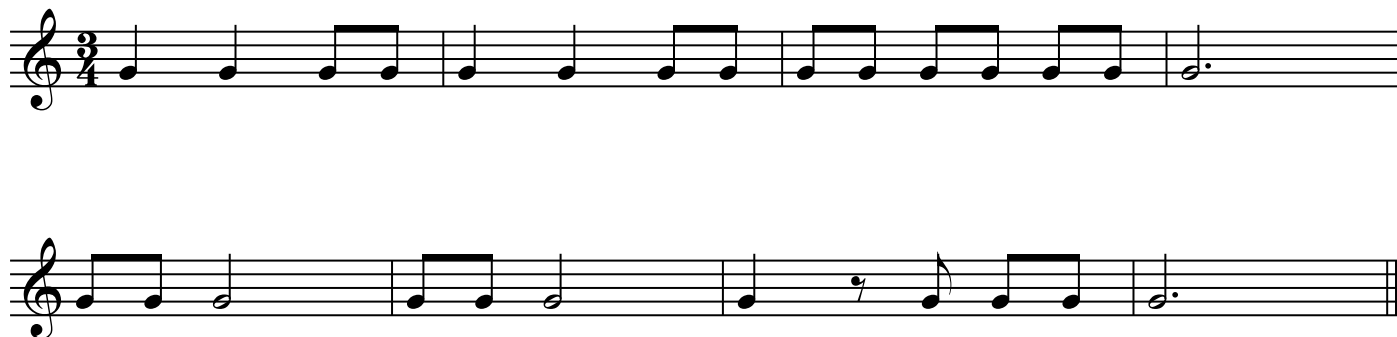
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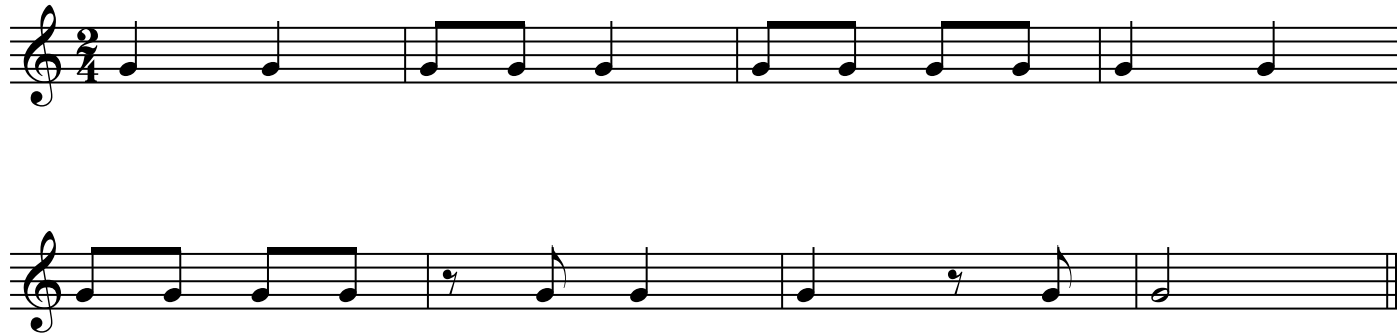
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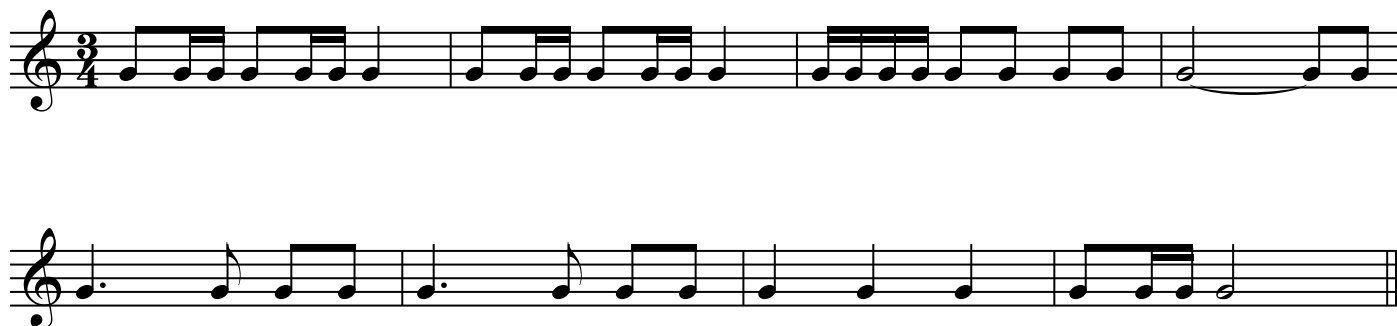
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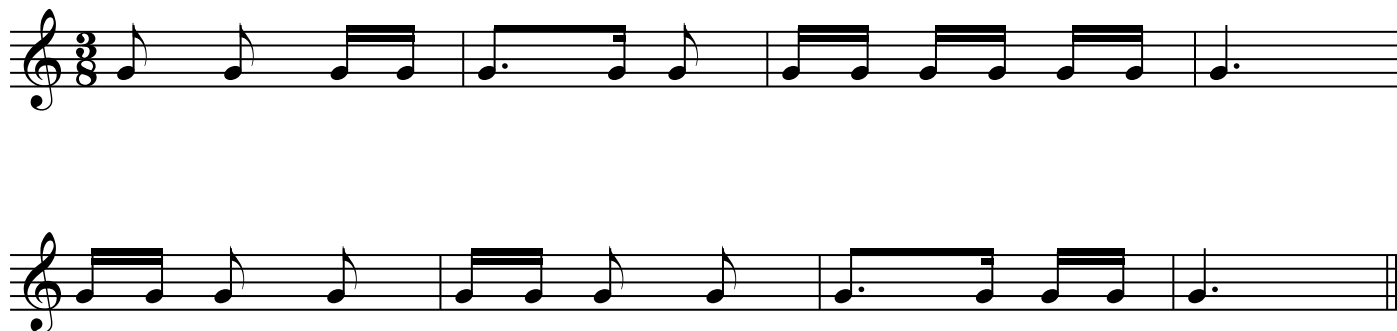
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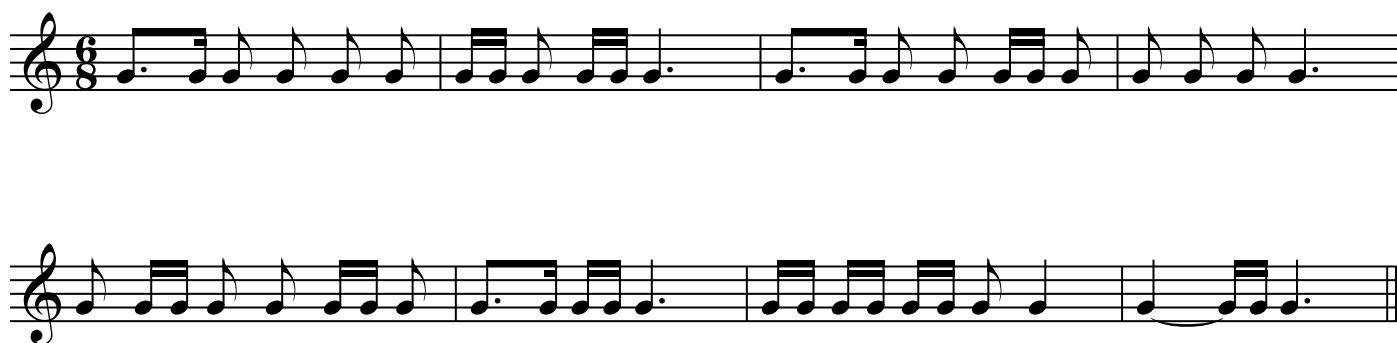
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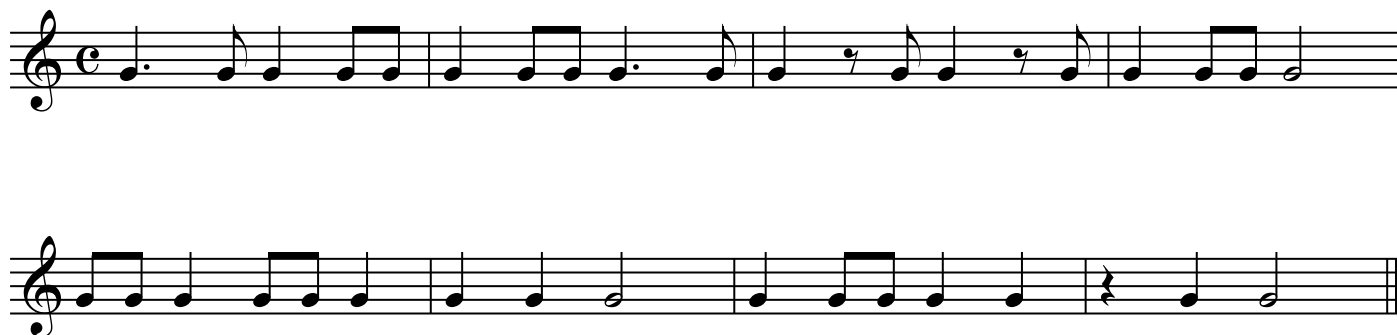
The first staff of music is written in treble clef with a 4/8 time signature. It contains the following notes: an eighth note G4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.



The first staff of music is in treble clef with a common time signature (C). It contains four measures of music. The first measure has a quarter rest followed by a dotted quarter note, an eighth note, and a quarter note. The second measure has a quarter note, an eighth note, a quarter note, and an eighth note. The third measure has a dotted quarter note, an eighth note, a quarter note, and an eighth note. The fourth measure has a quarter note, an eighth note, a quarter note, and an eighth note.

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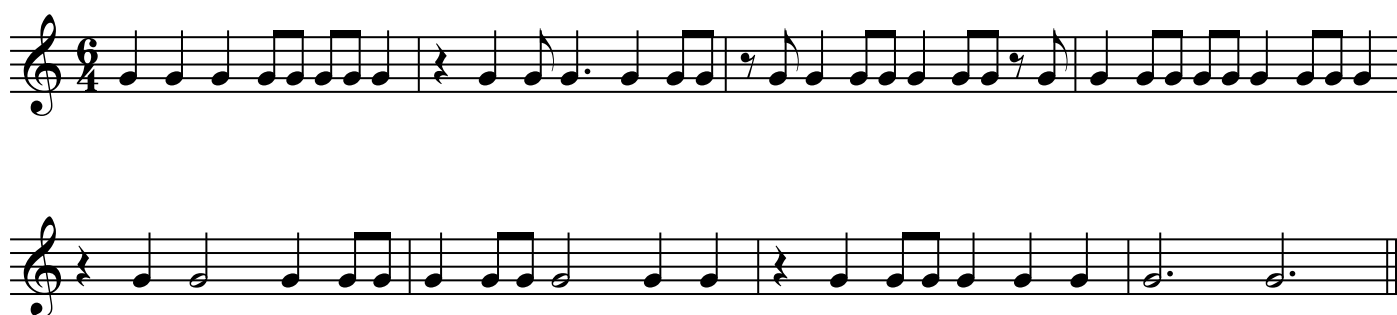
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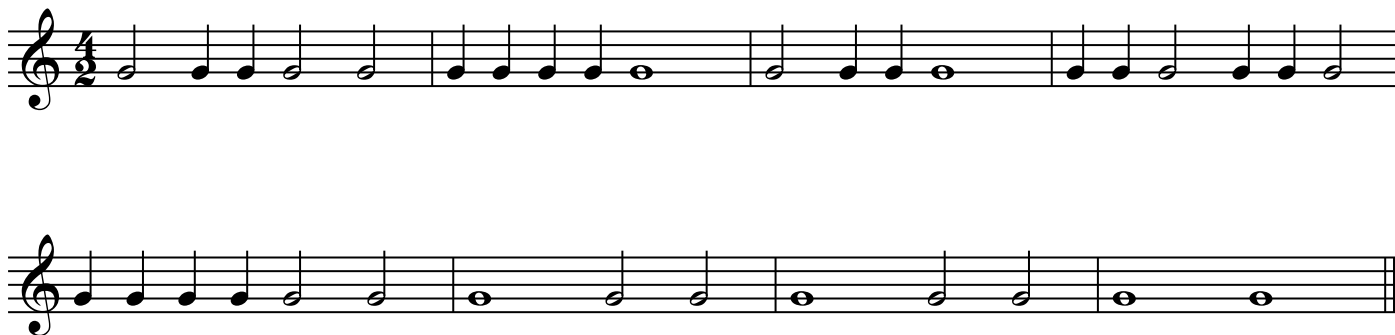
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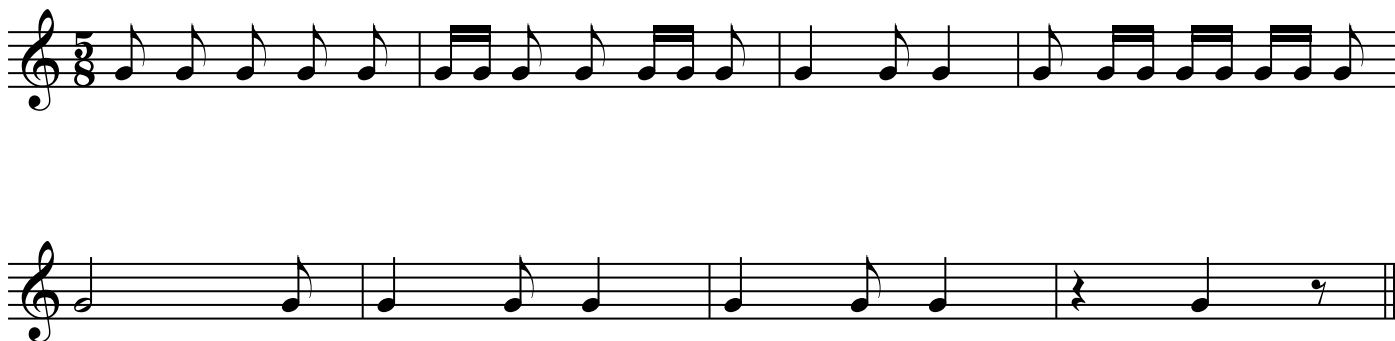
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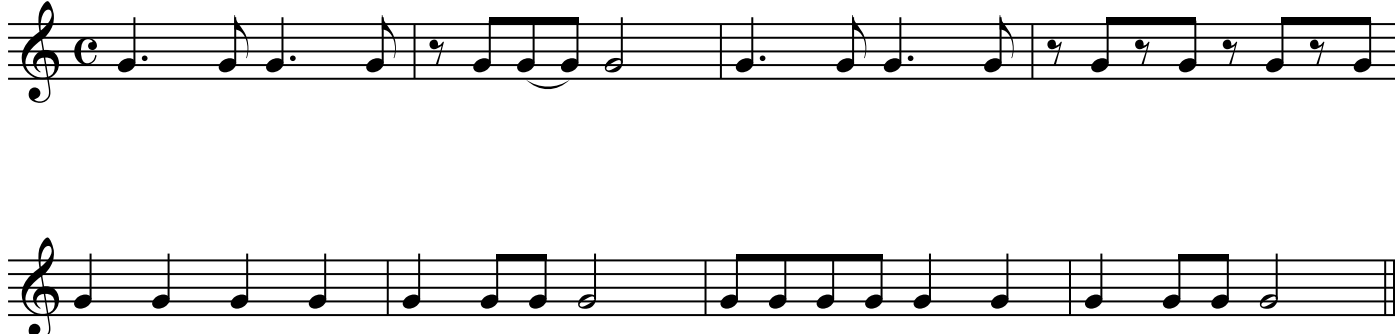
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The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains four measures: the first measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4; the second measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4; the third measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4; the fourth measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4. The bottom staff is in treble clef and contains four measures: the first measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4; the second measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4; the third measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4; the fourth measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4.

The second system of the exercise consists of two staves. The top staff begins with a treble clef and a 4/8 time signature. It contains a sequence of eighth and sixteenth notes, including beamed sixteenth notes. The bottom staff continues the melody with similar rhythmic patterns, ending with a double bar line.

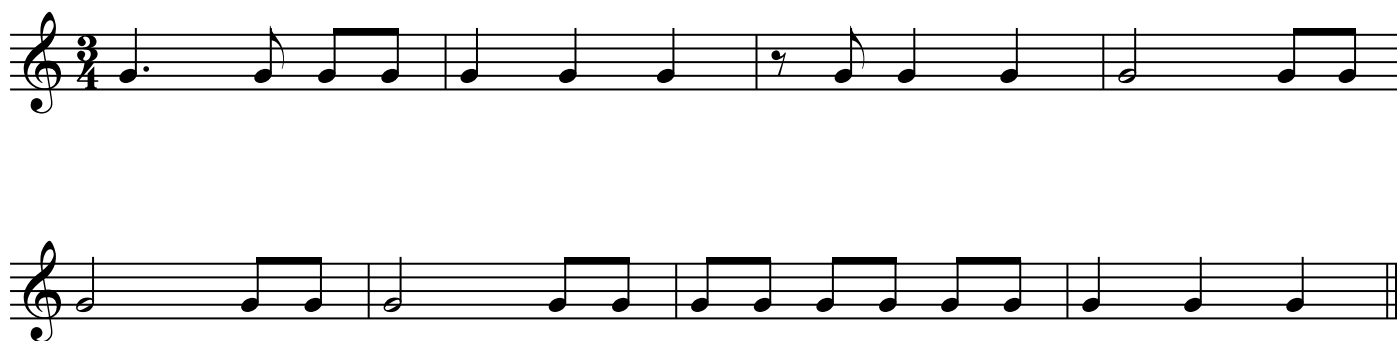
The first system of the musical score is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The system ends with a double bar line.

The first system of the musical score is written on two staves. The top staff is in treble clef with a 2/4 time signature. It contains four measures: the first measure has a quarter note G4, an eighth note A4, and a quarter note G4; the second measure has a quarter note F4, a quarter rest, and a quarter note E4; the third measure has a quarter note D4, a quarter rest, and a quarter note C4; the fourth measure has a quarter note B3, an eighth note A3, and a quarter note G3. The bottom staff is in treble clef with a 7/8 time signature. It contains four measures: the first measure has an eighth note G4, an eighth note A4, and a quarter note G4; the second measure has an eighth note F4, an eighth note G4, and a quarter note E4; the third measure has an eighth note D4, an eighth note E4, and a quarter note C4; the fourth measure has an eighth note B3, an eighth note A3, and a half note G3. The system ends with a double bar line.

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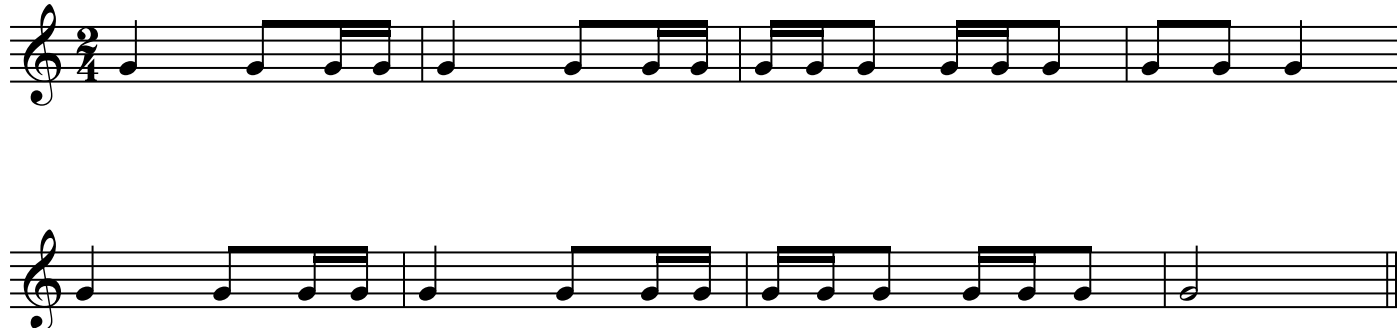
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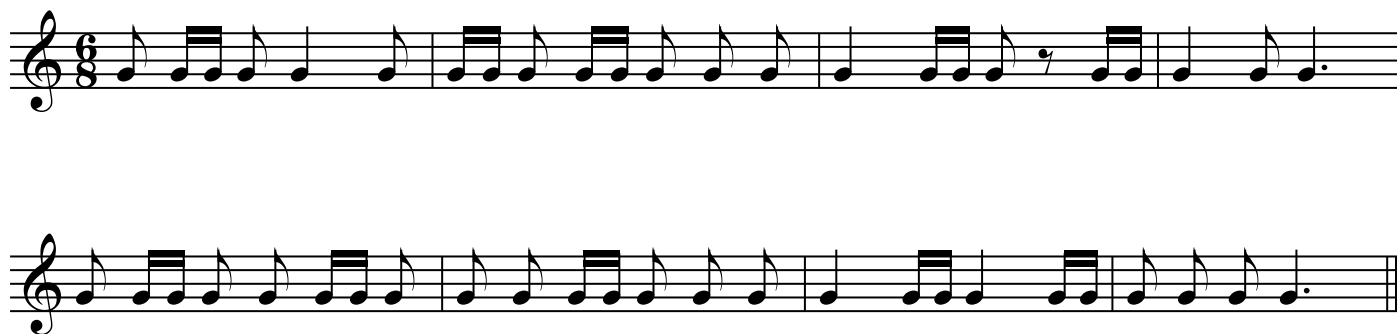
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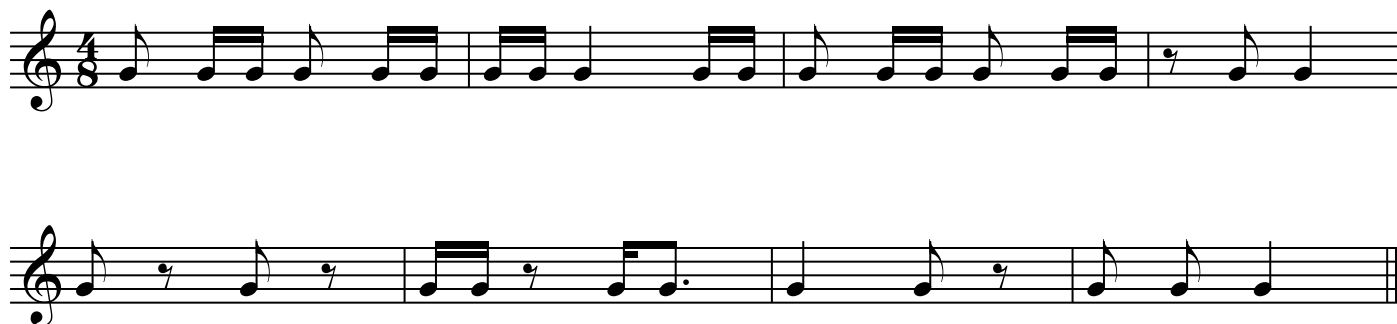
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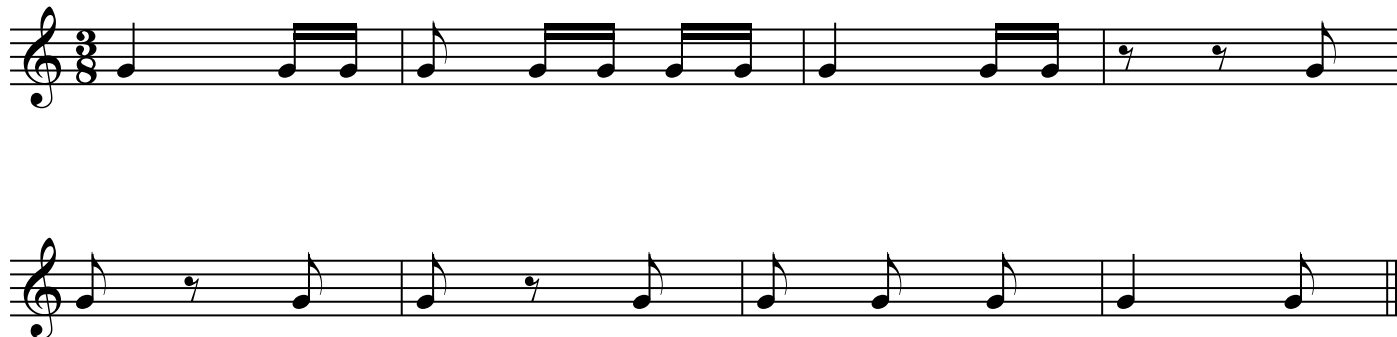
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Bruce Phelps Sight Reading Manual Volume I

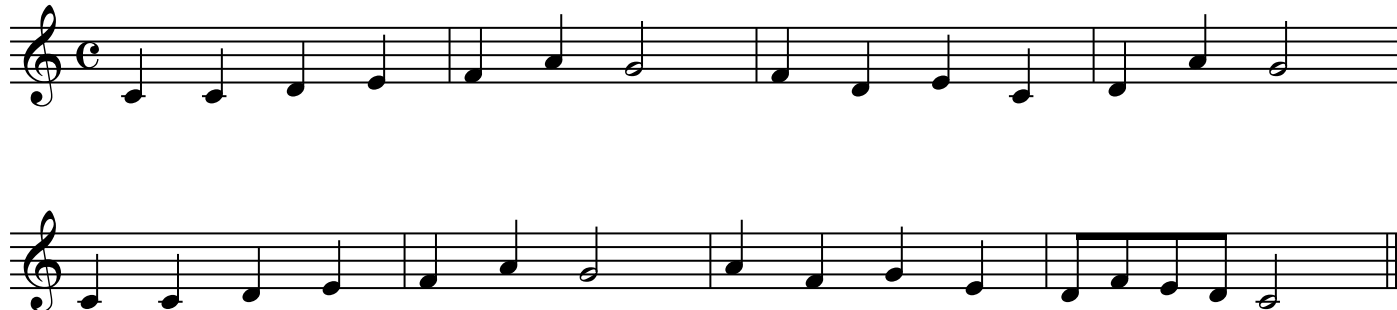
LEVEL THREE

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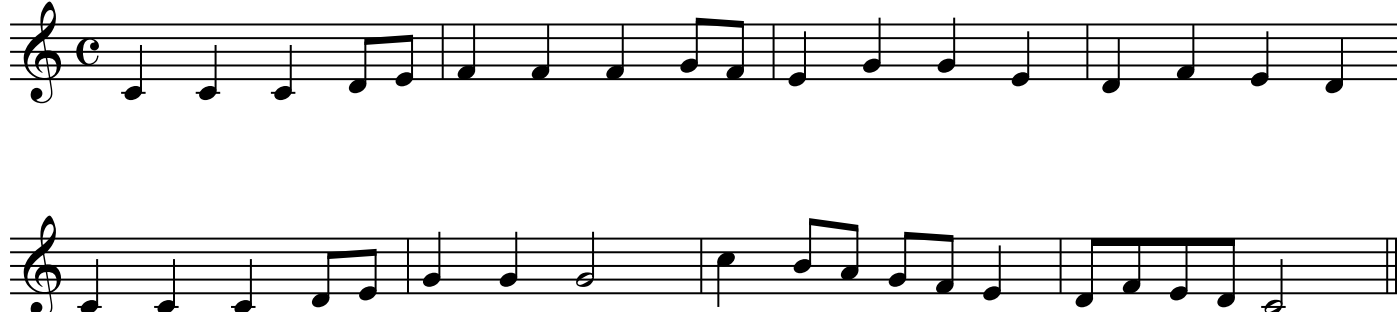
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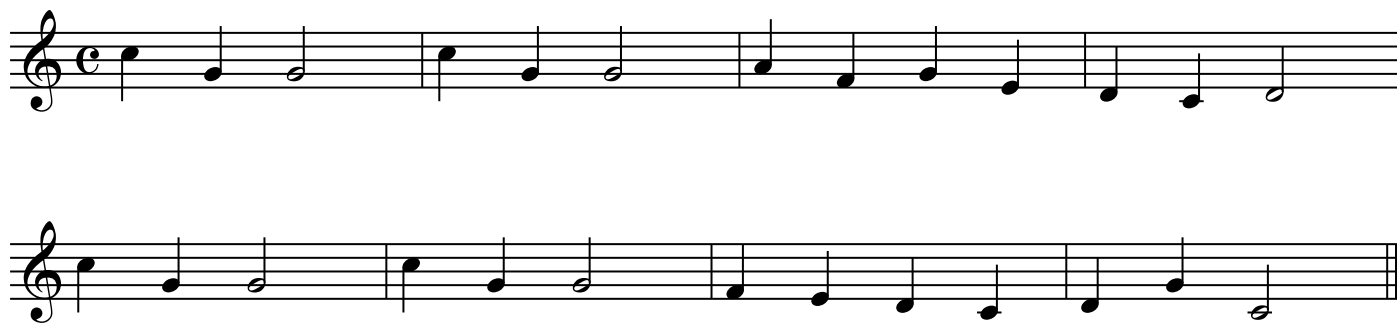
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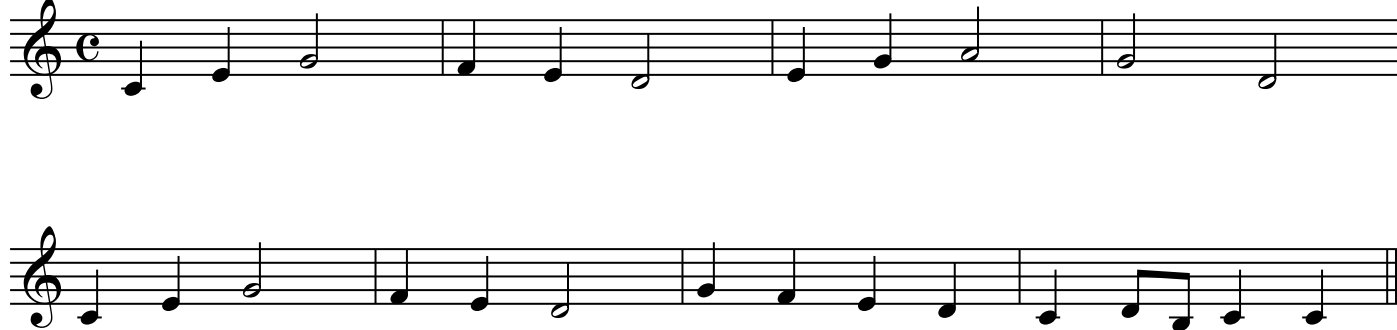
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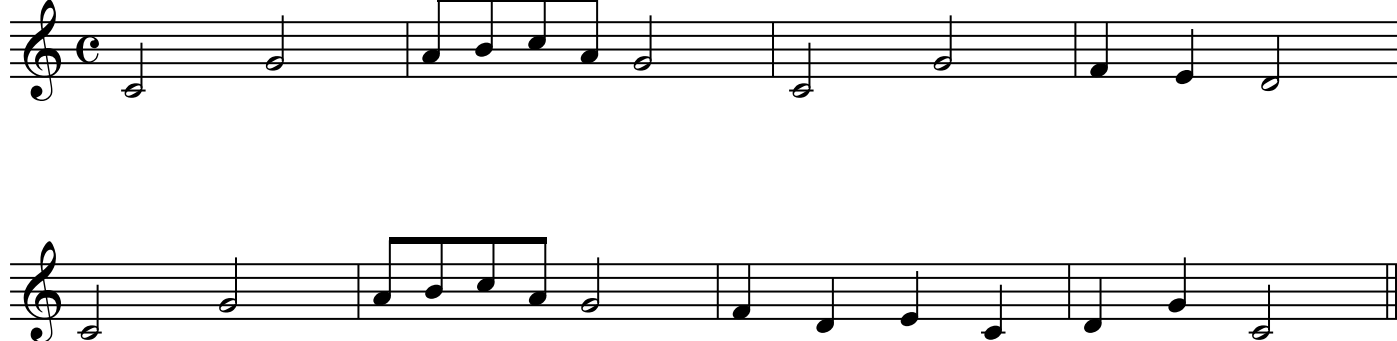
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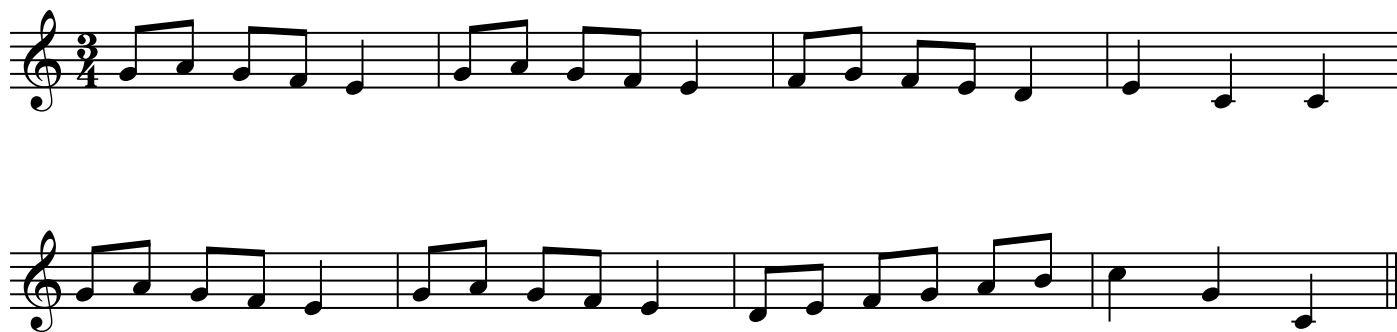
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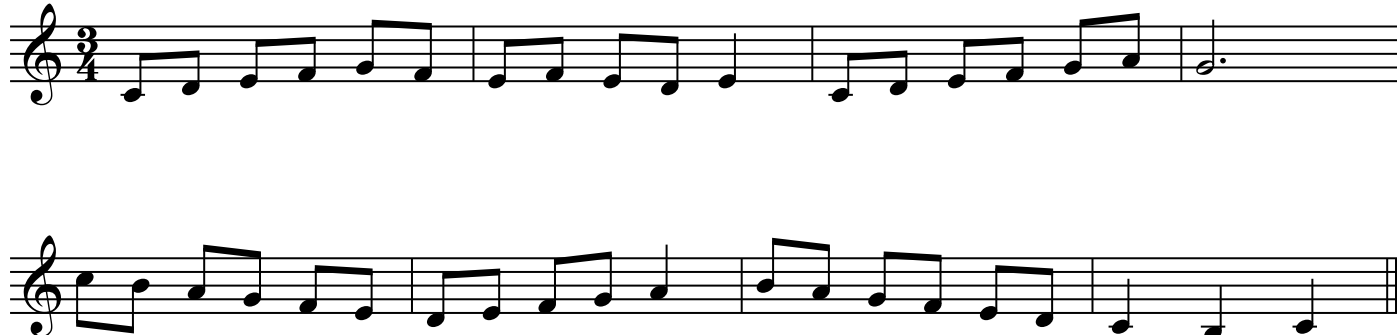
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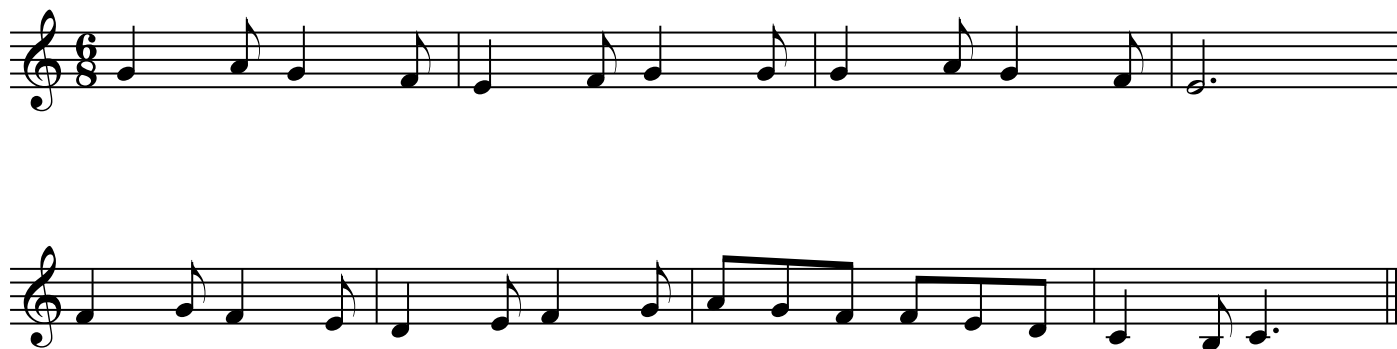
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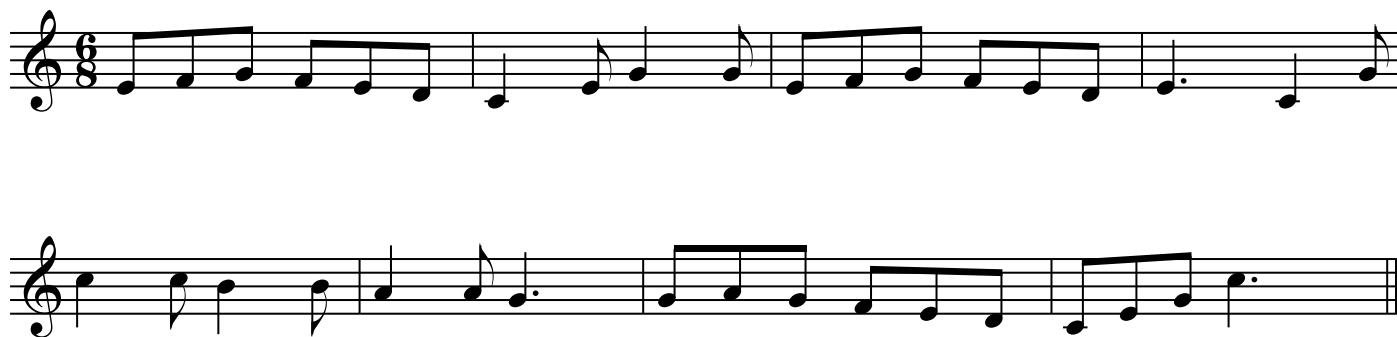
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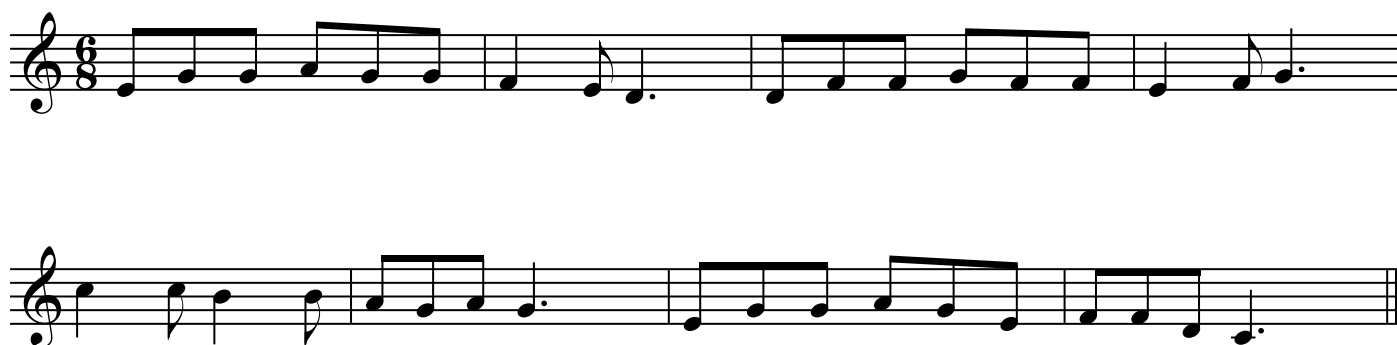
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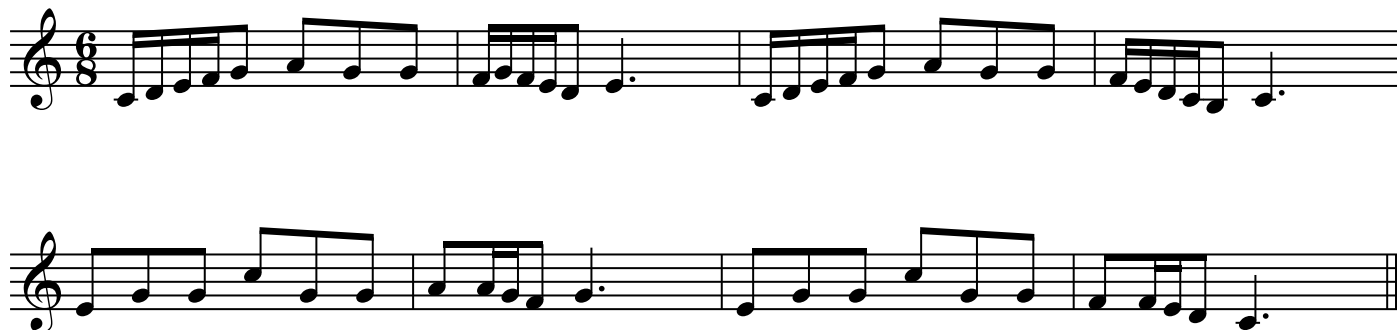
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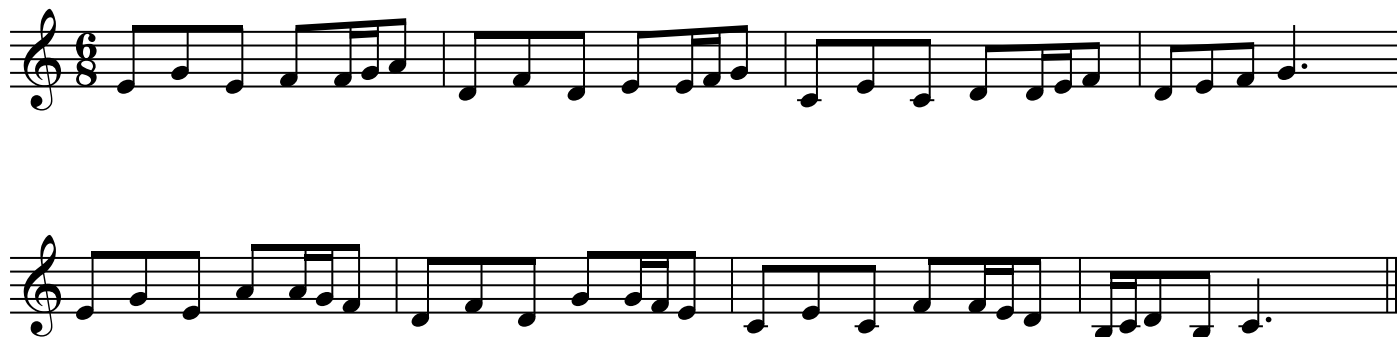
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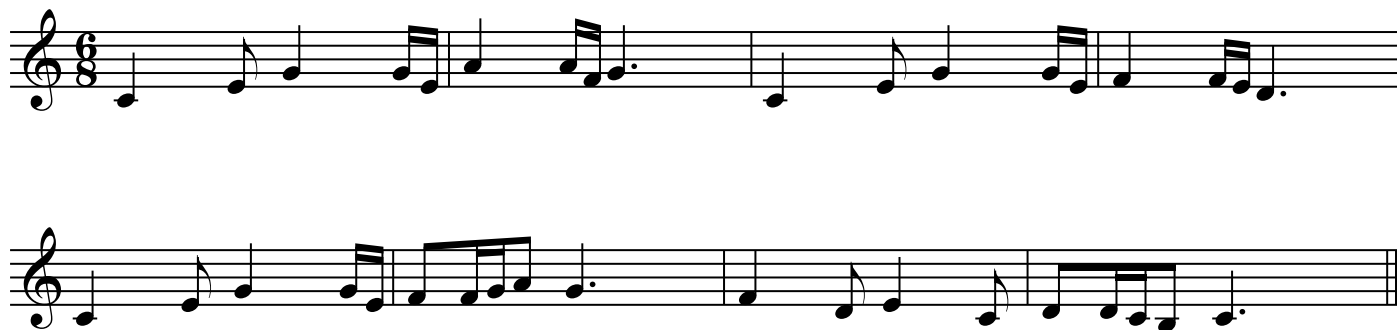
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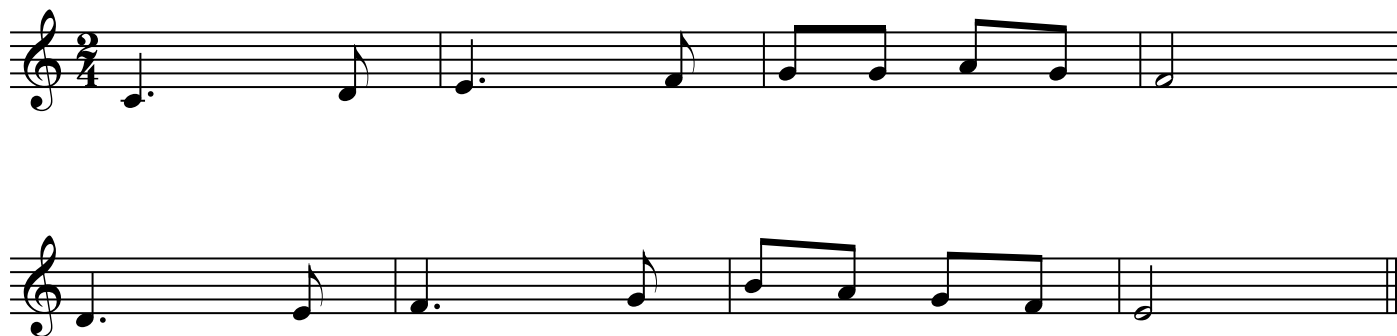
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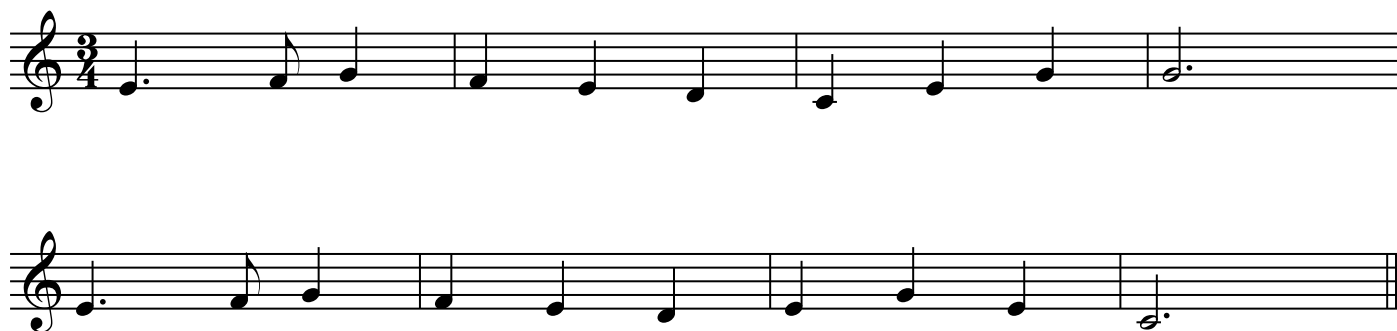
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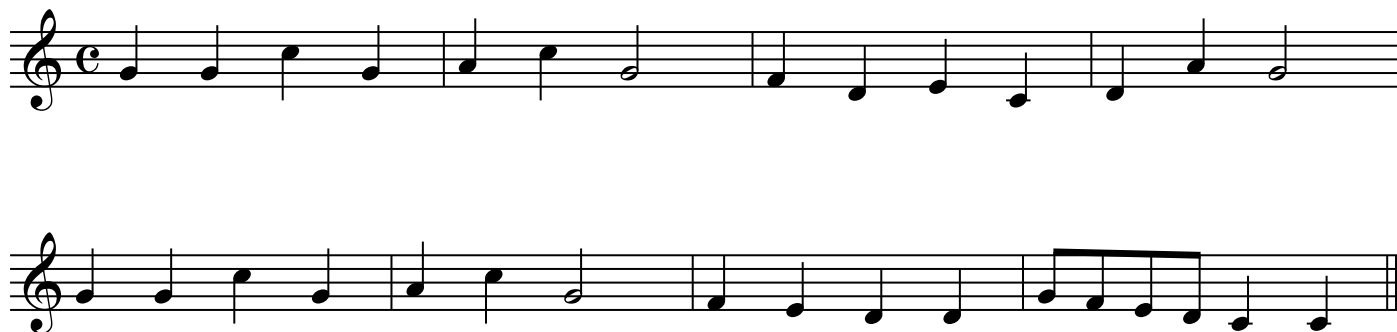
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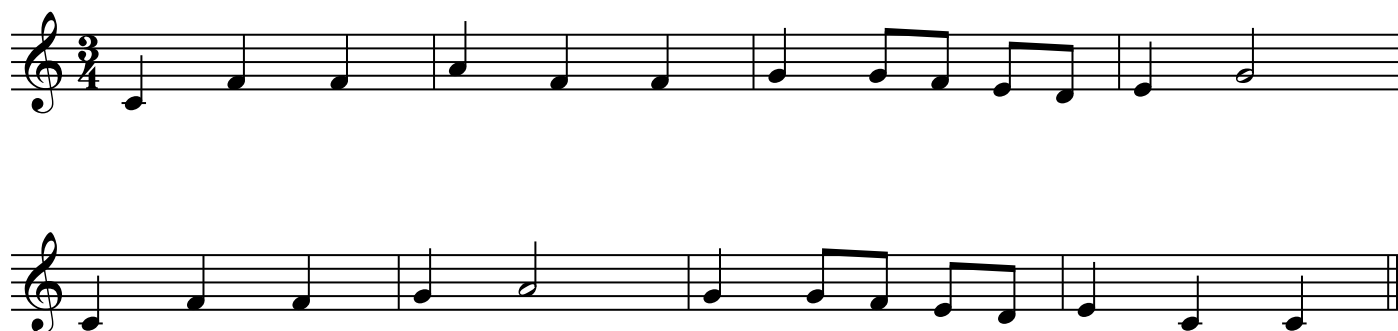
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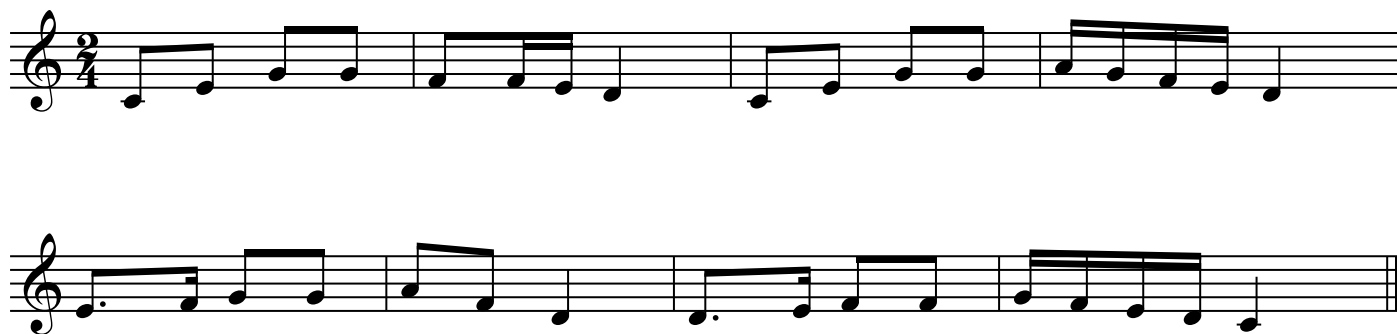
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The first system of the musical score is written on a single five-line staff with a treble clef and a 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The system concludes with a double bar line.

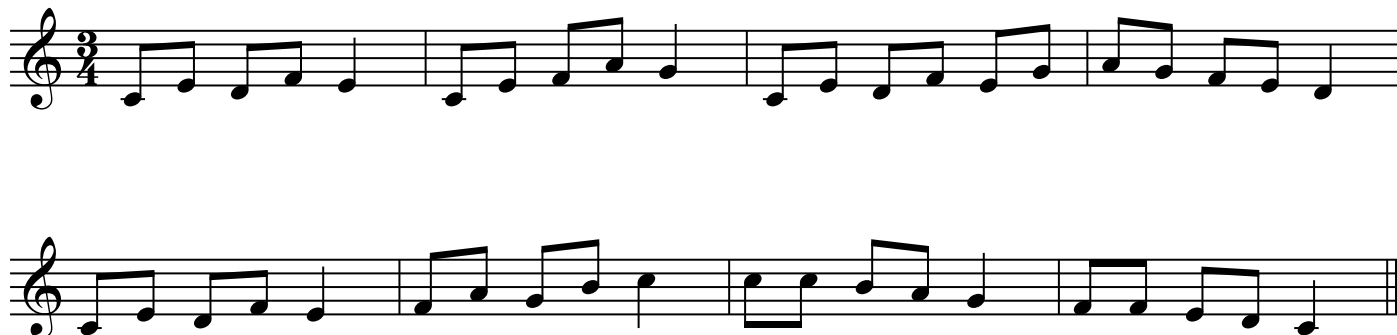
The first system of the musical score is written on a single staff in treble clef, 3/8 time. It consists of eight measures. The first four measures are: G4 (quarter), A4 (quarter), B4 (quarter), and A4-G4 (beamed eighth notes). The next four measures are: G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (quarter). The final measure of the system is a whole note chord of G4 and D4.

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures: the first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4; the second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4; the third measure has a quarter note on G4, a quarter note on F4, a quarter note on E4, and a quarter note on D4; the fourth measure has a quarter note on C4 and a half note on B3. The bottom staff is in bass clef and contains four measures: the first measure has a quarter note on G3, a quarter note on F3, and a quarter note on E3; the second measure has a quarter note on D3, a quarter note on C3, and a quarter note on B2; the third measure has a quarter note on A2, a quarter note on G2, a quarter note on F2, and a quarter note on E2; the fourth measure has a quarter note on D2 and a half note on C2.

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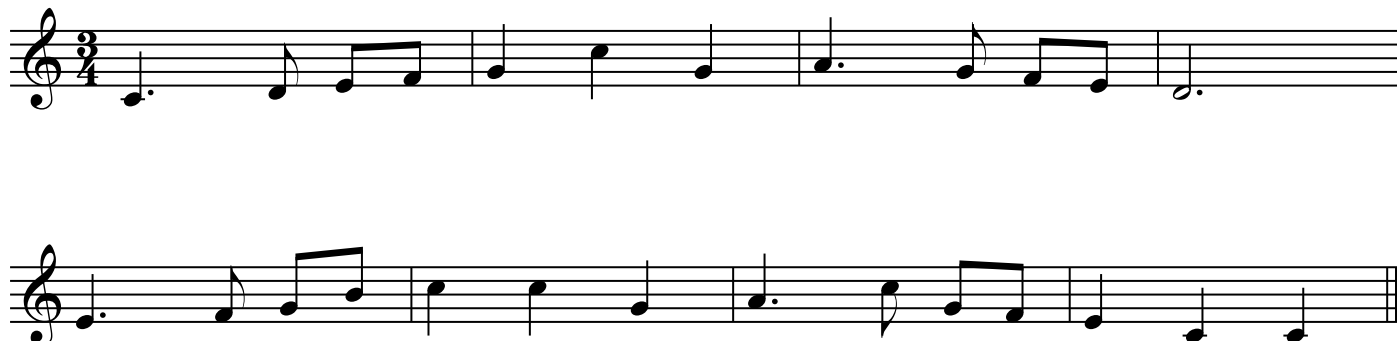
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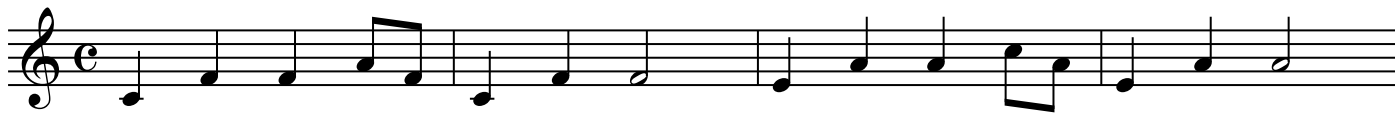
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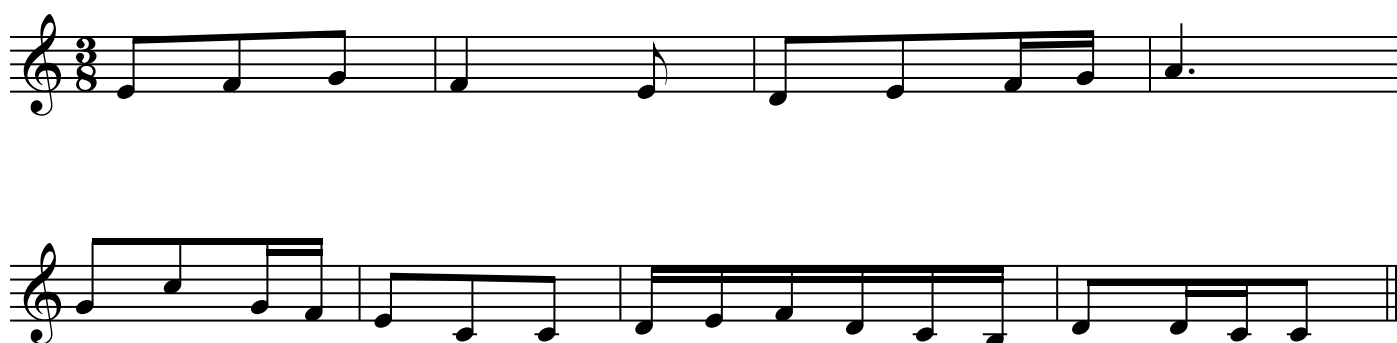
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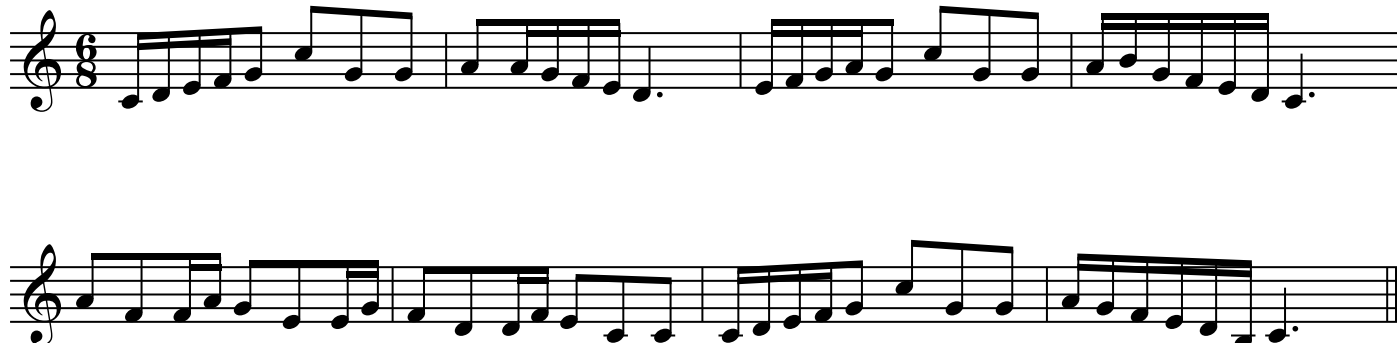
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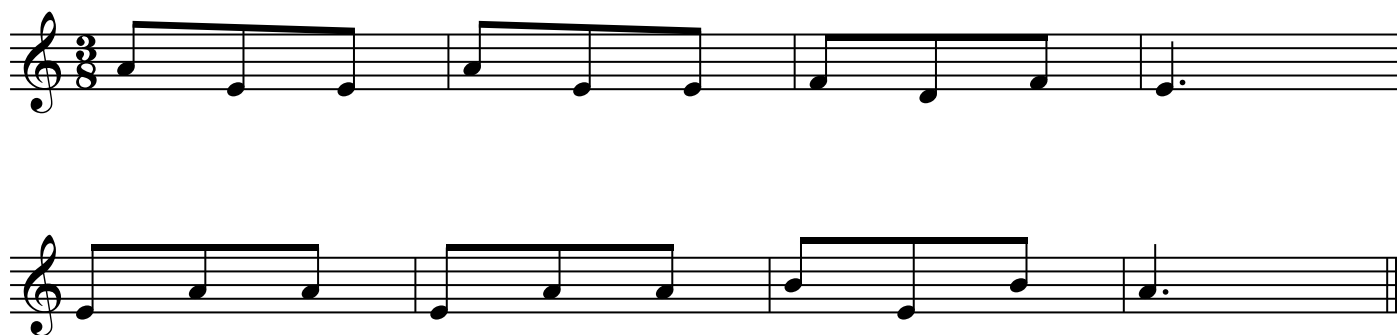
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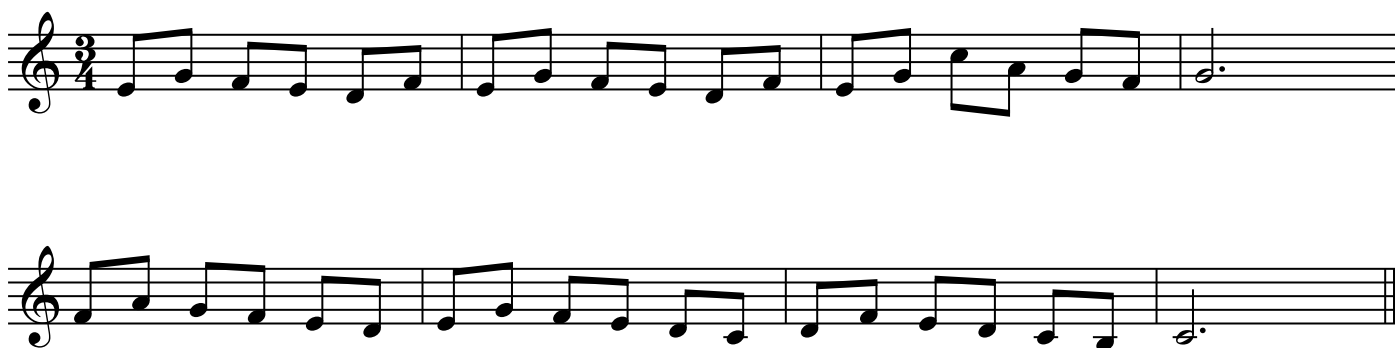
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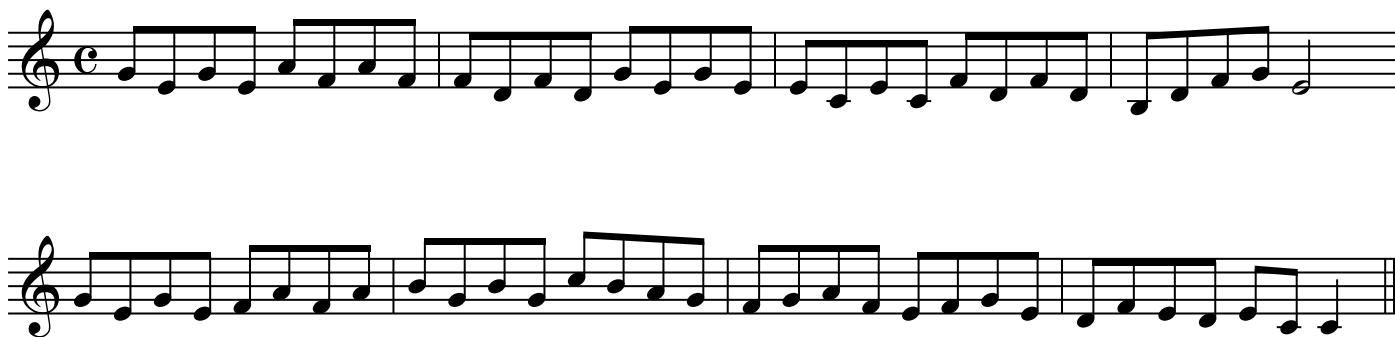
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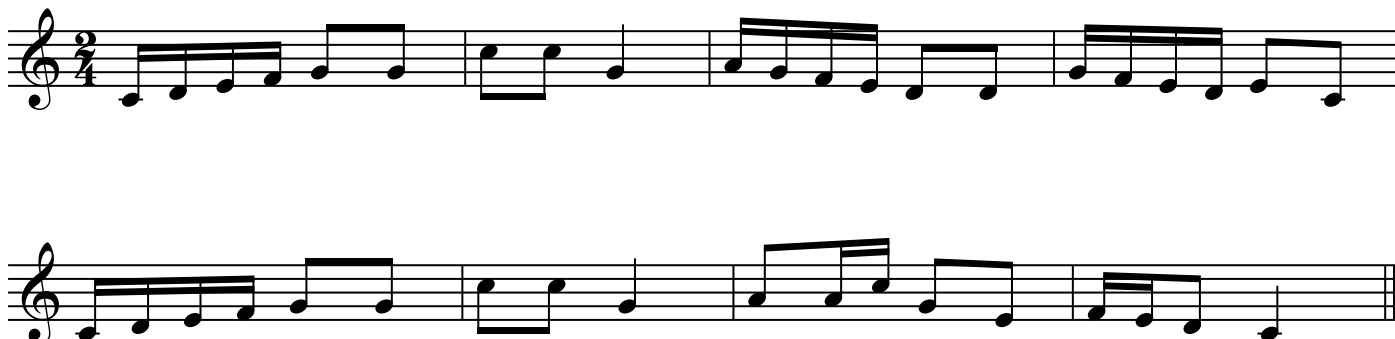
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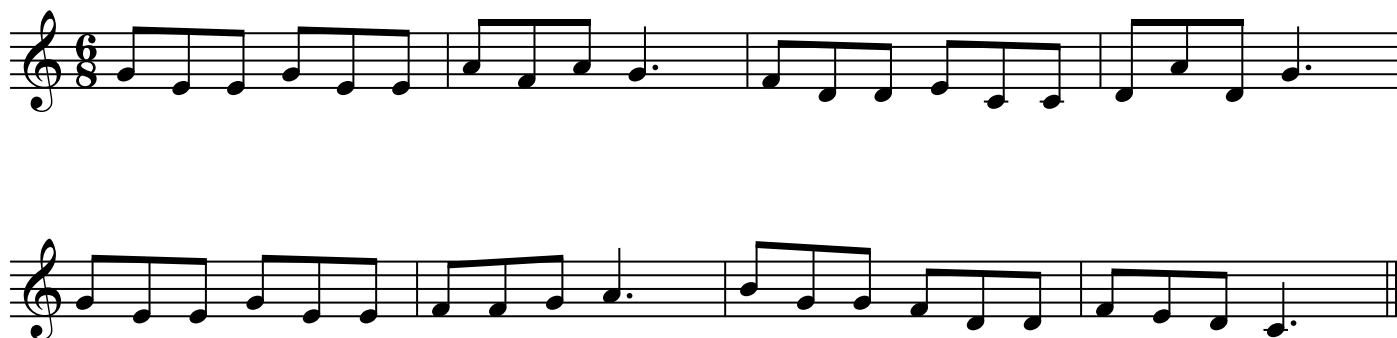
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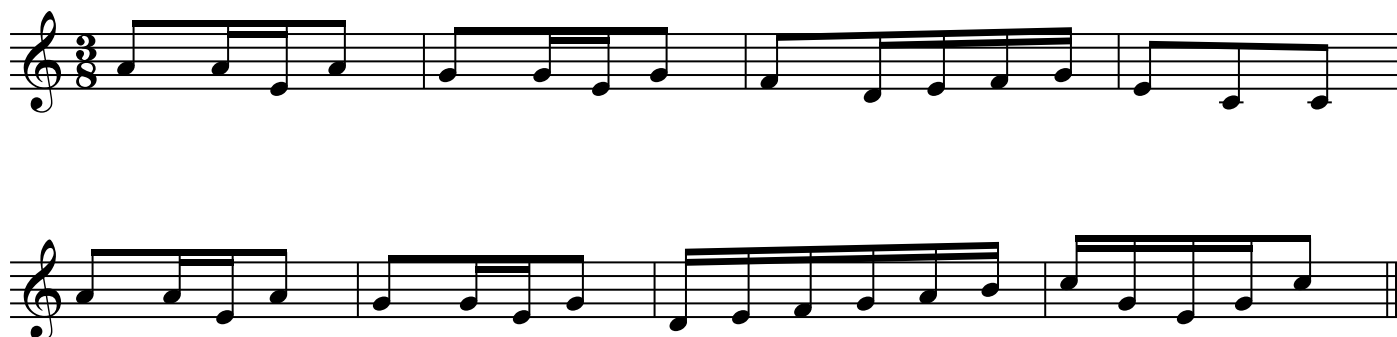
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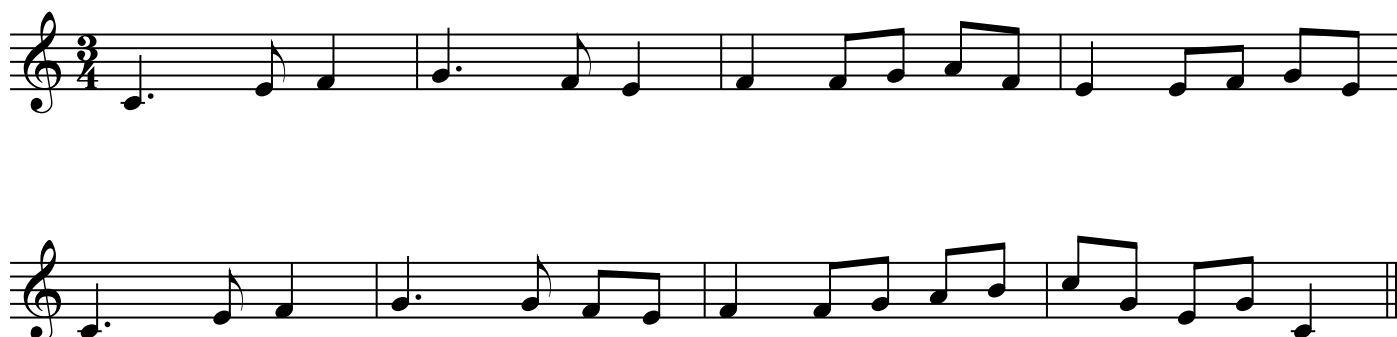
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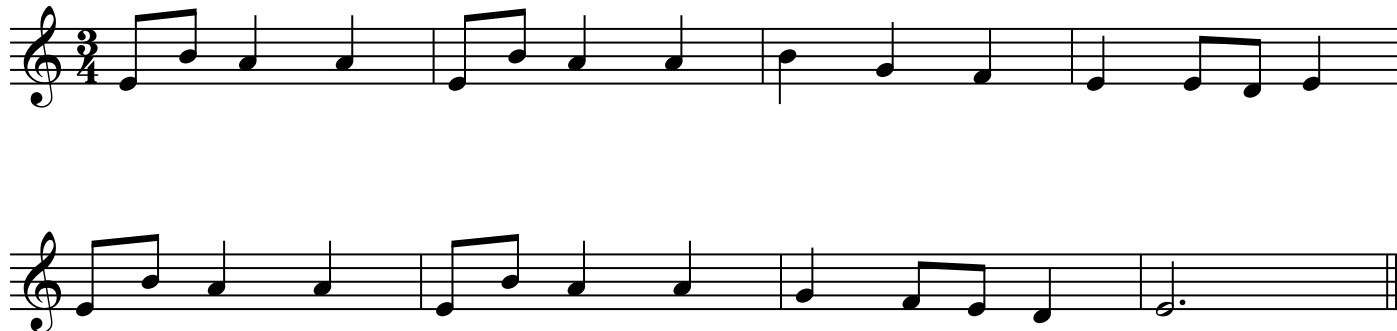
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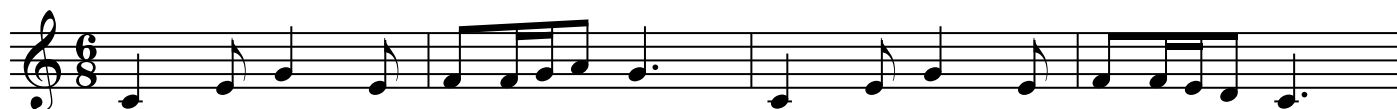
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LEVEL FOUR

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Bruce Phelps Sight Reading Manual Volume I: Level Four

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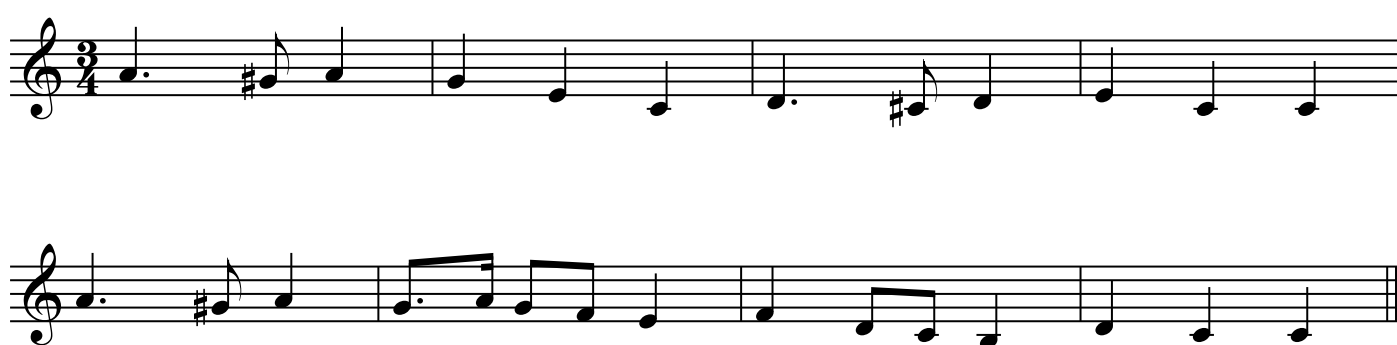
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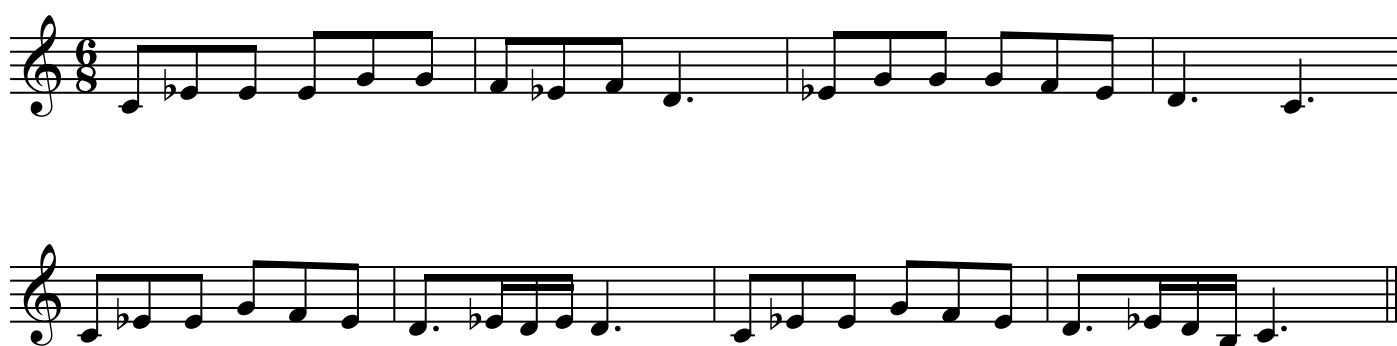
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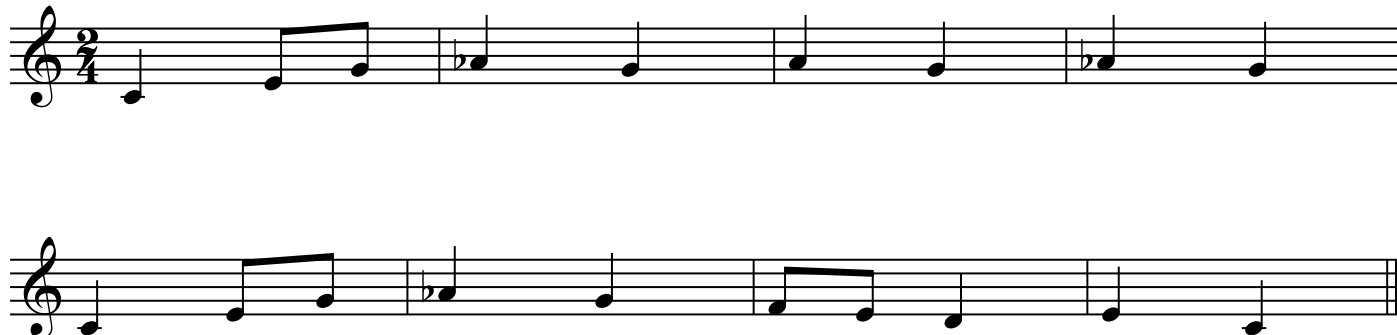
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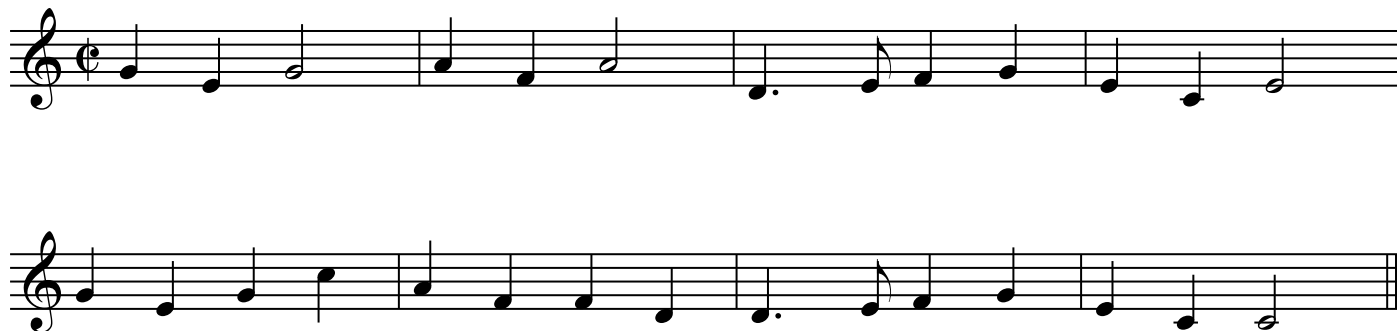
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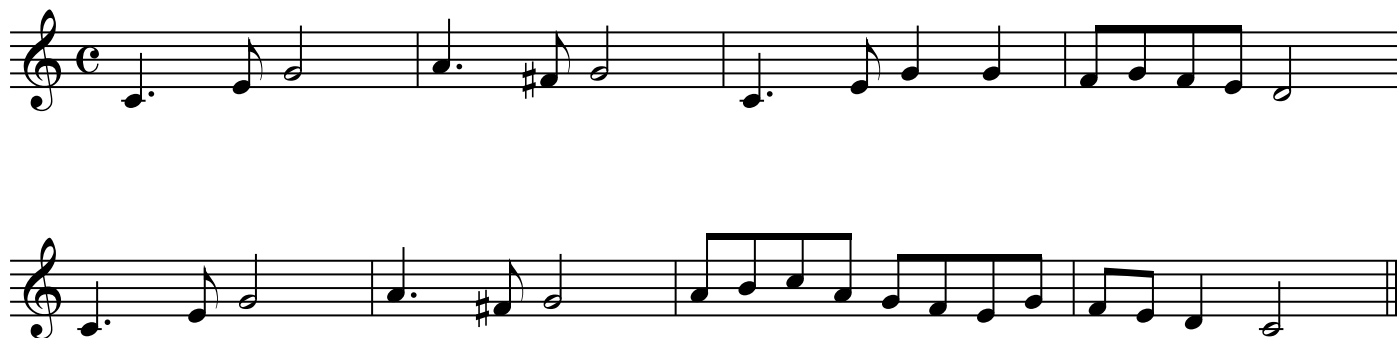
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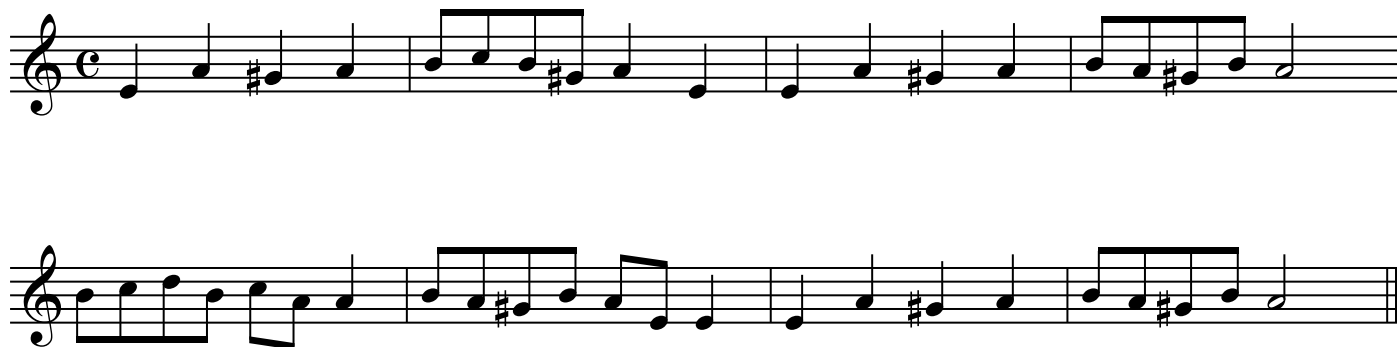
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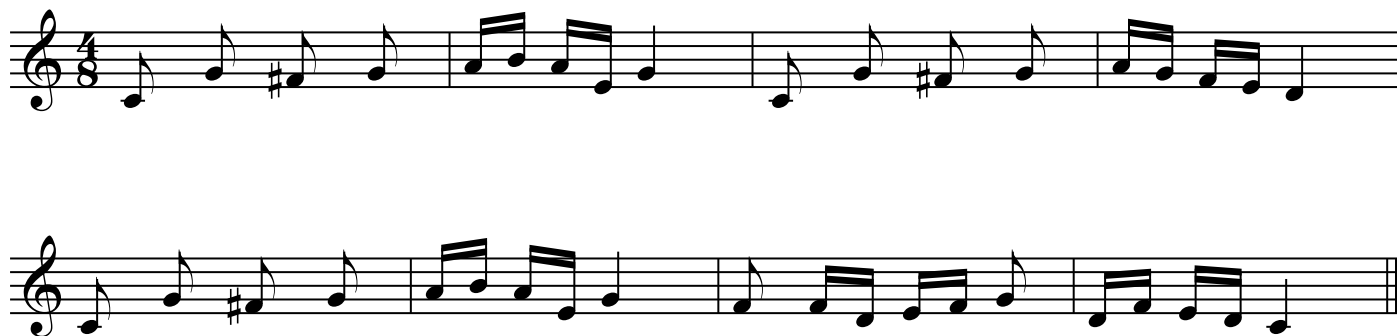
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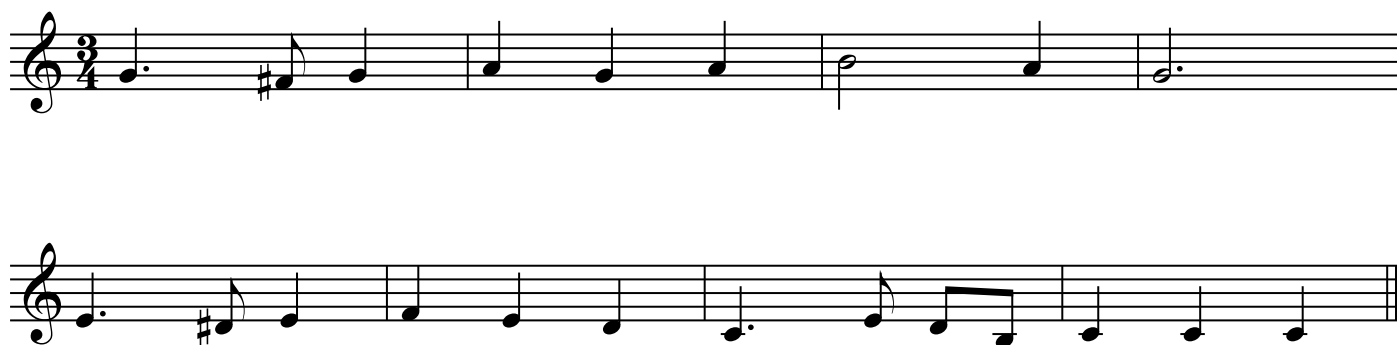
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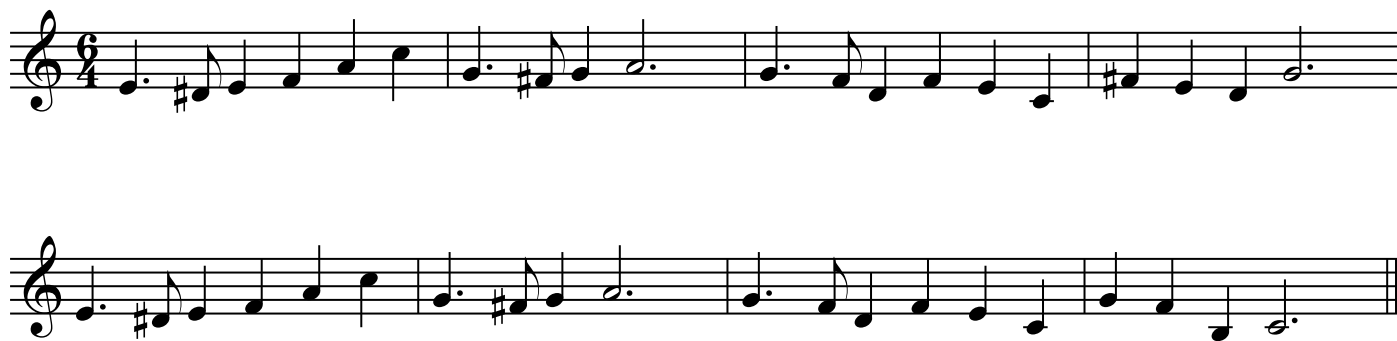
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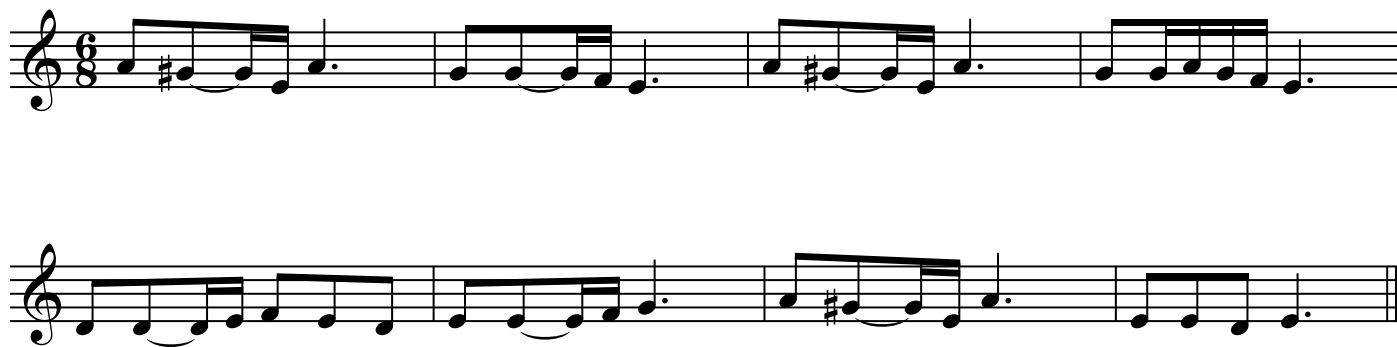
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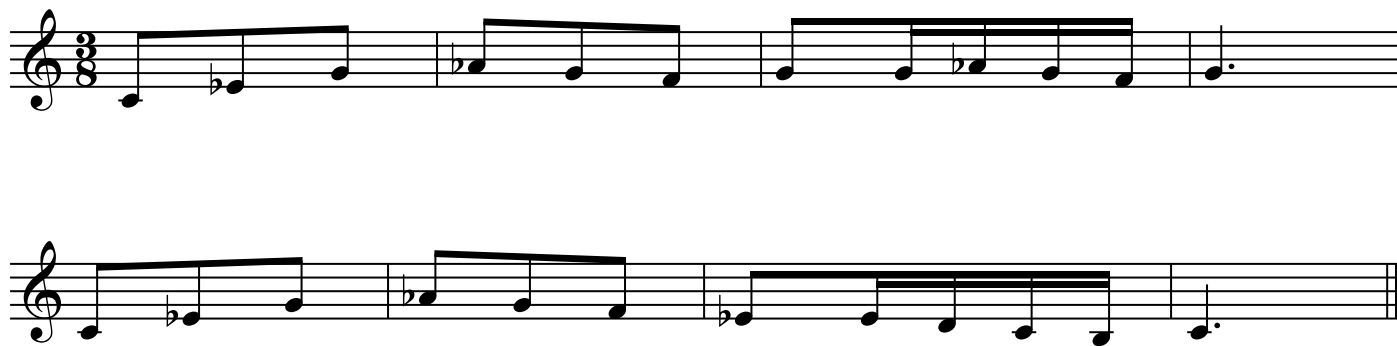
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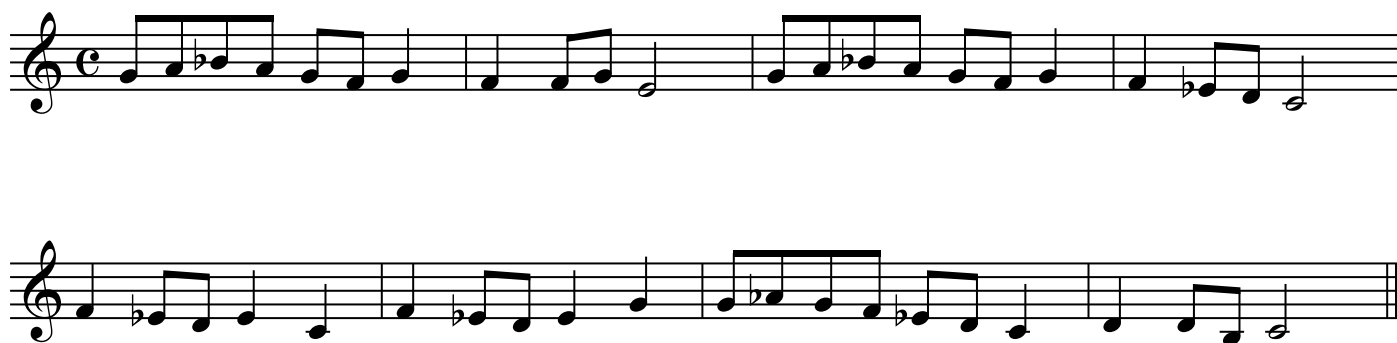
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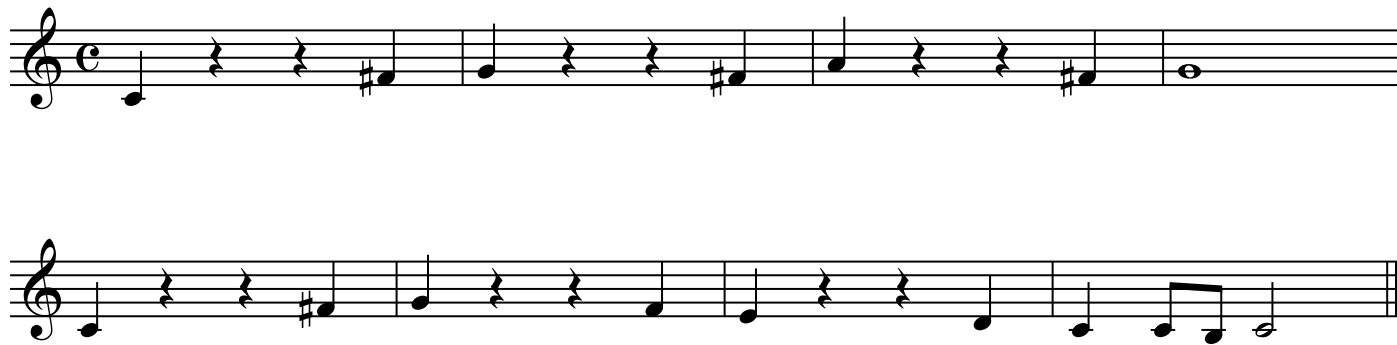
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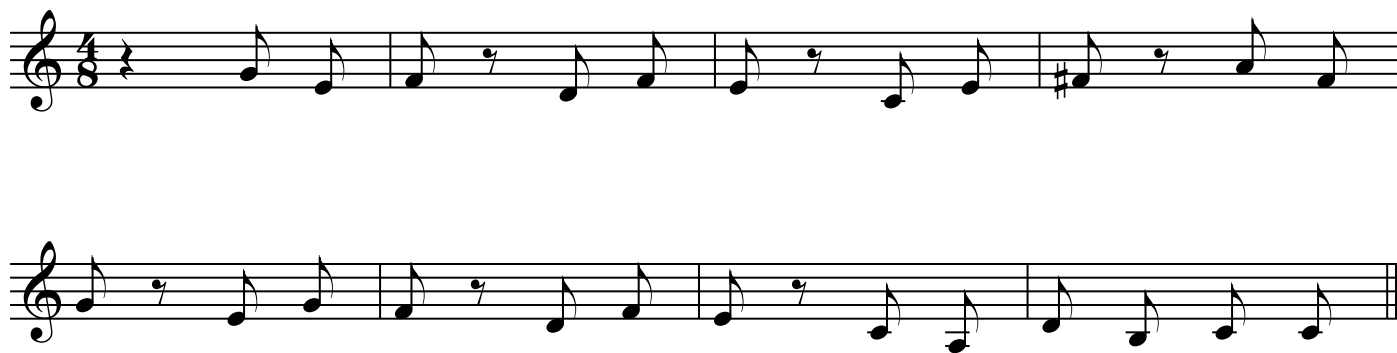
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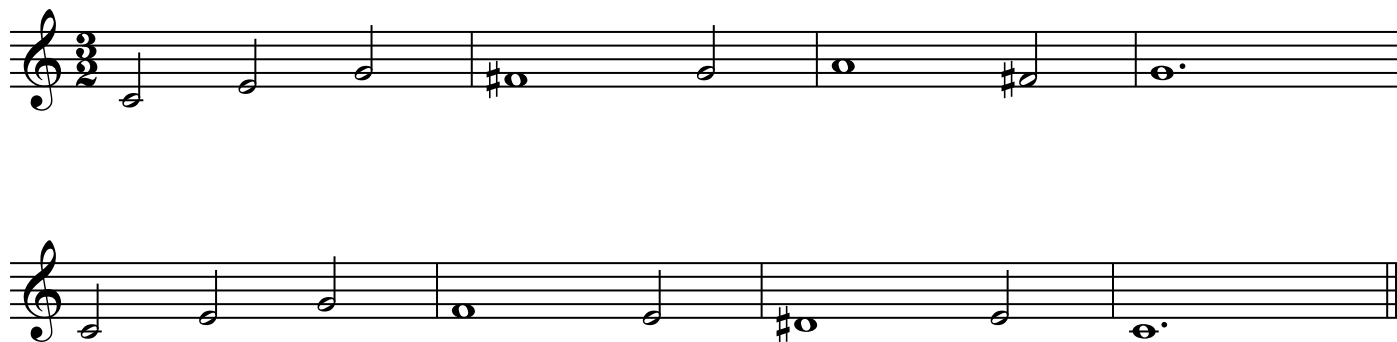
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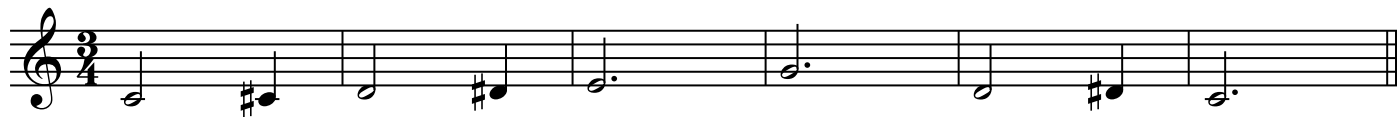
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Musical notation for Example 6-10: A single staff in treble clef, 2/4 time signature. The melody consists of eighth notes and quarter notes across six measures.

The first staff of music is written in 4/8 time with a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line.

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LEVEL FIVE

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LEVEL SIX

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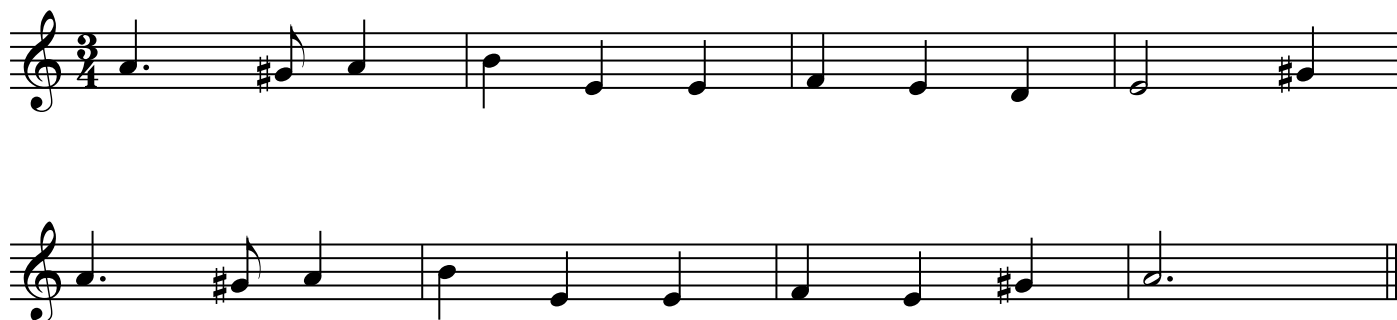
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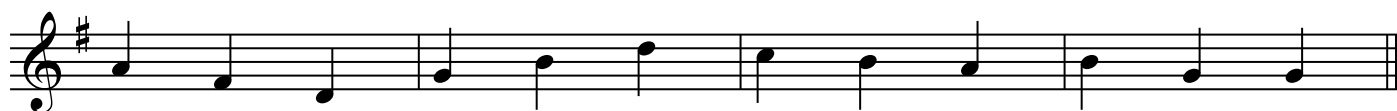
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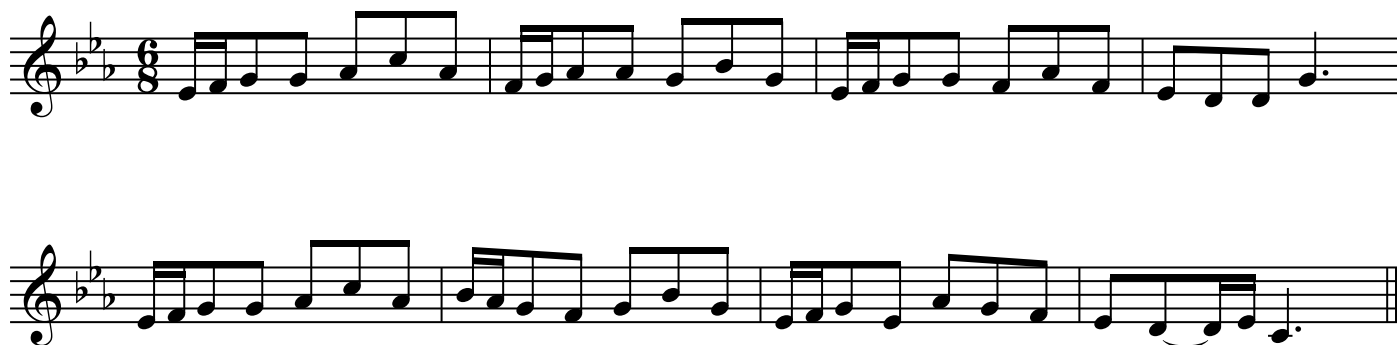
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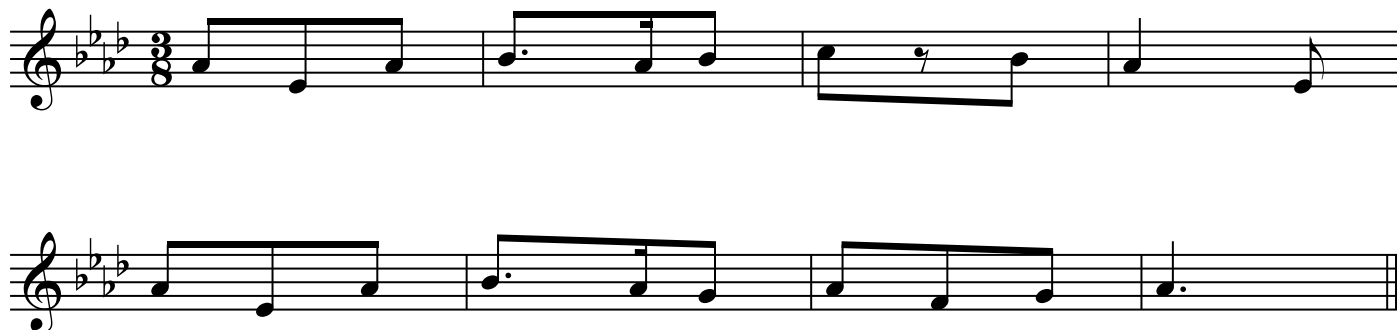
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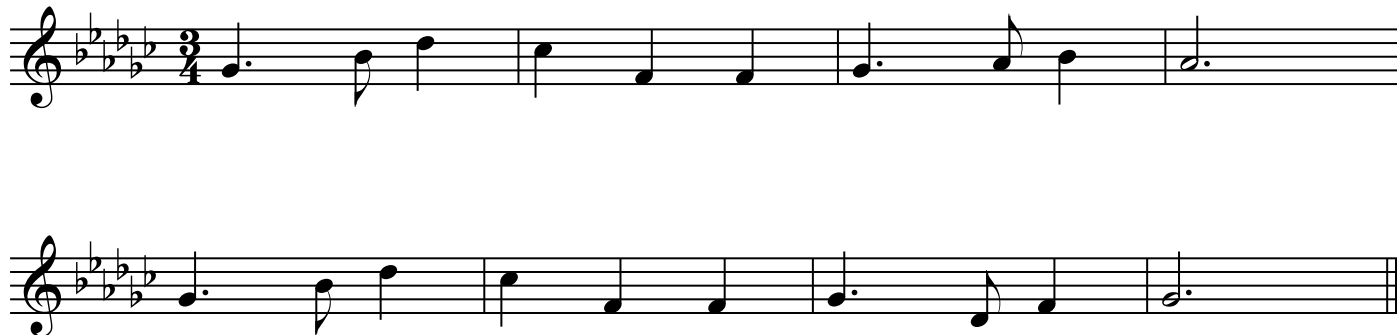
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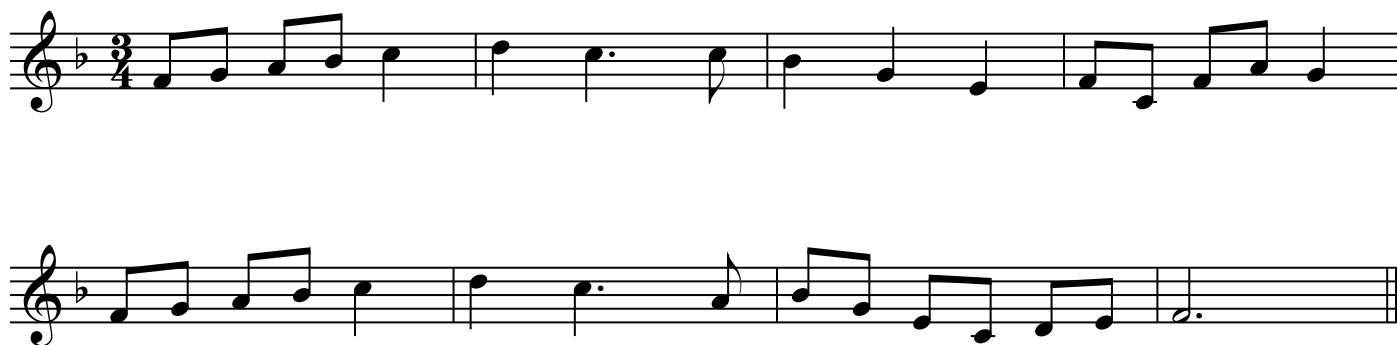
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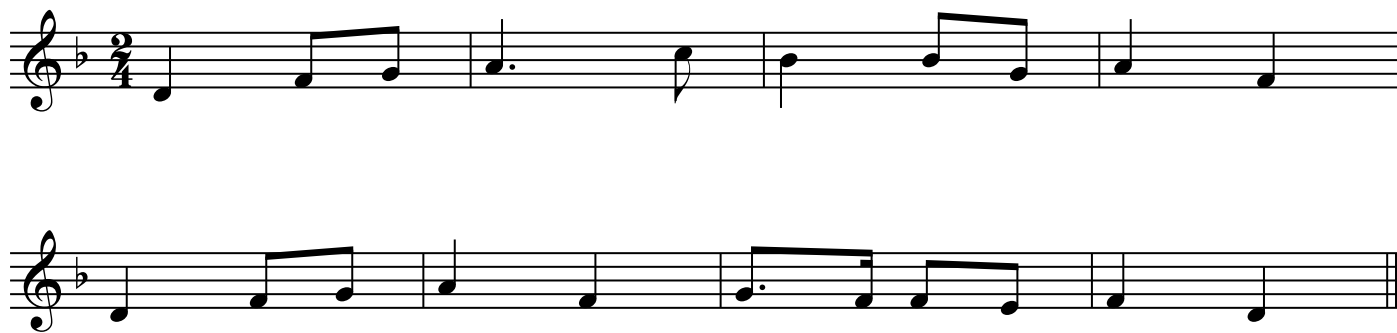
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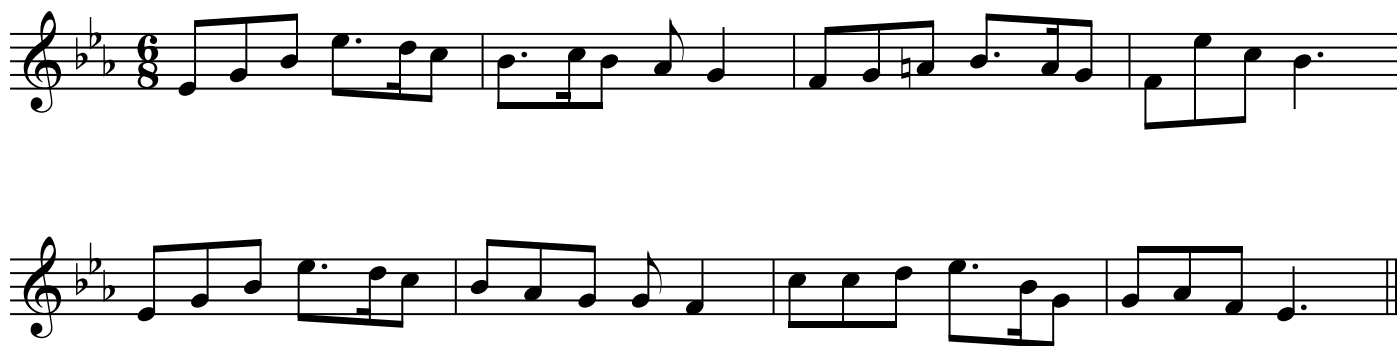
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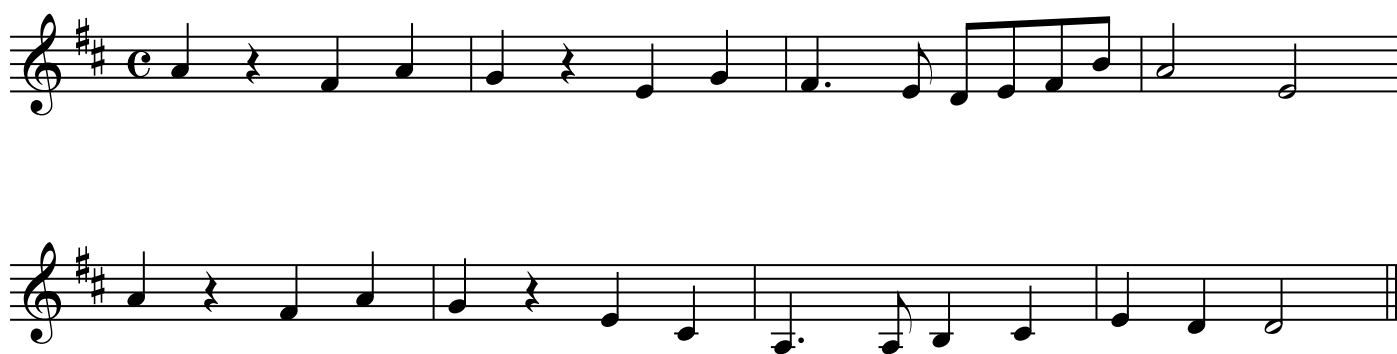
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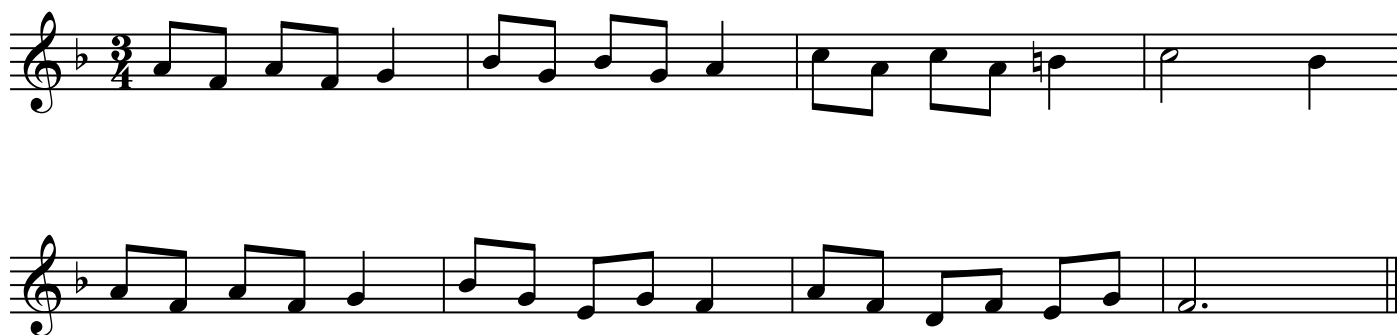
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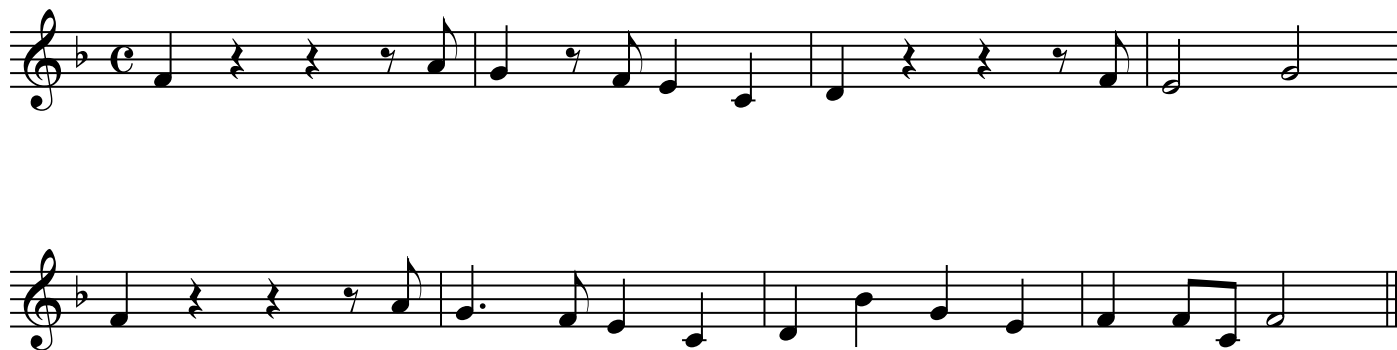
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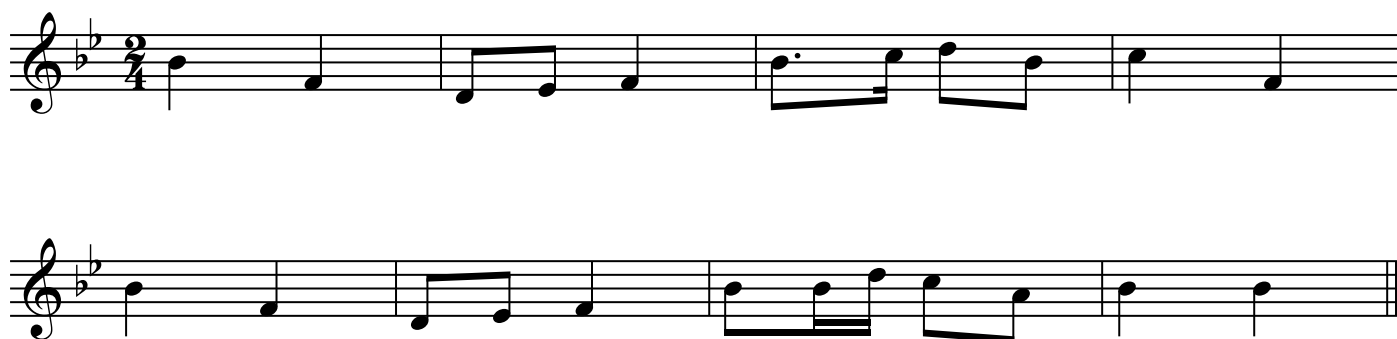
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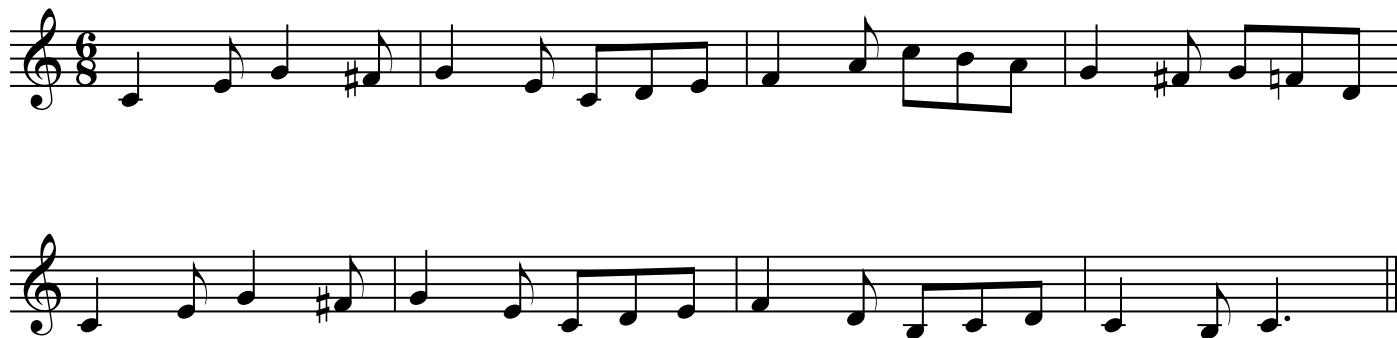
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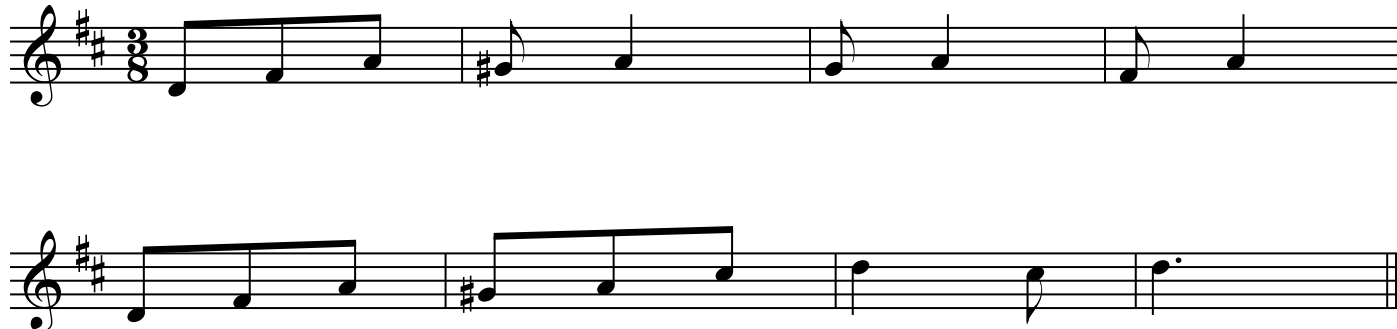
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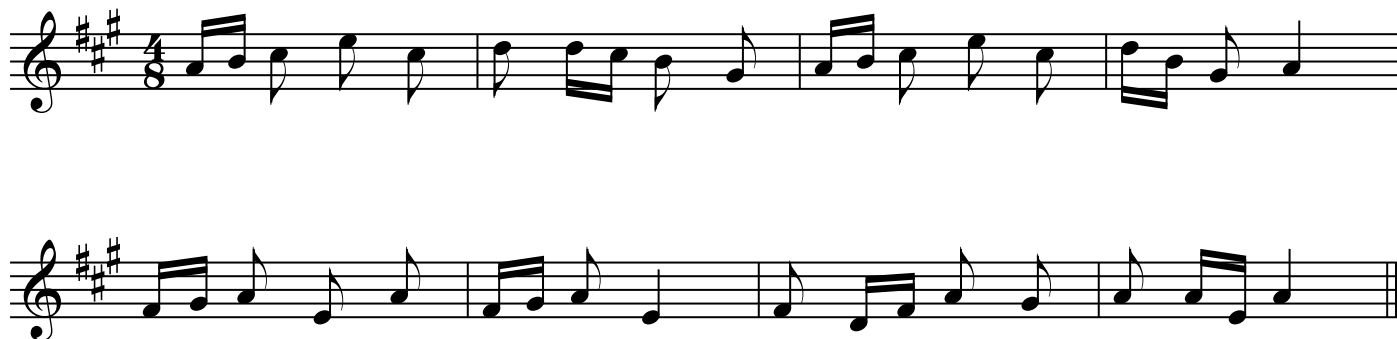
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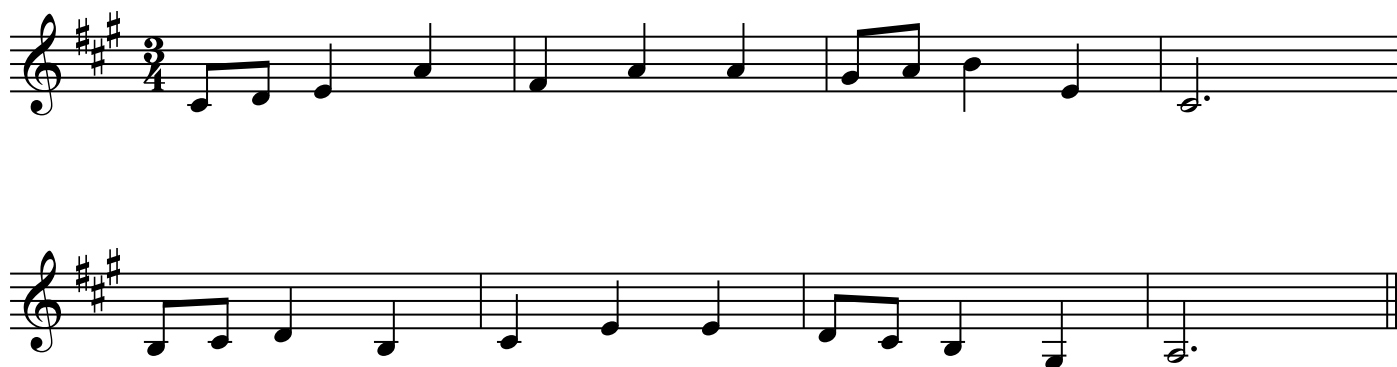
The first system of the musical score is written on a single staff in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E-flat4 (quarter), D4 (half), and C4 (half). The system ends with a double bar line.

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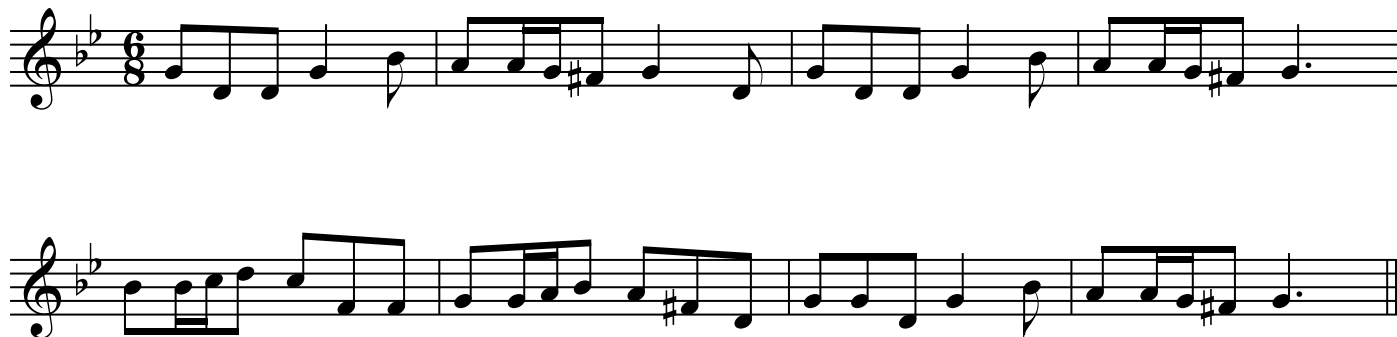
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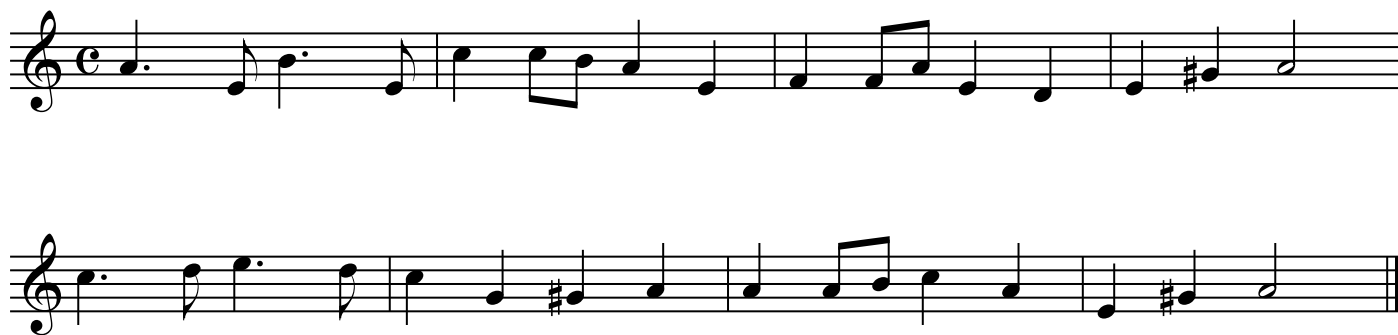
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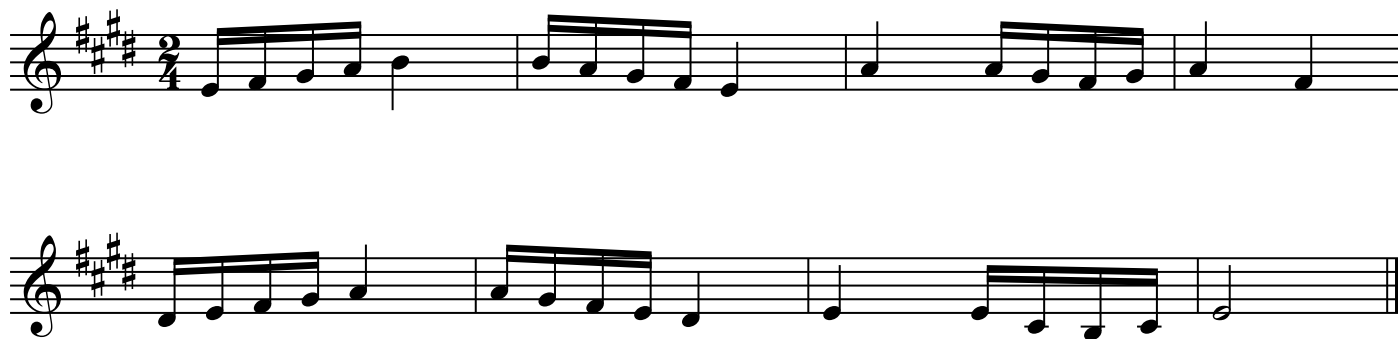
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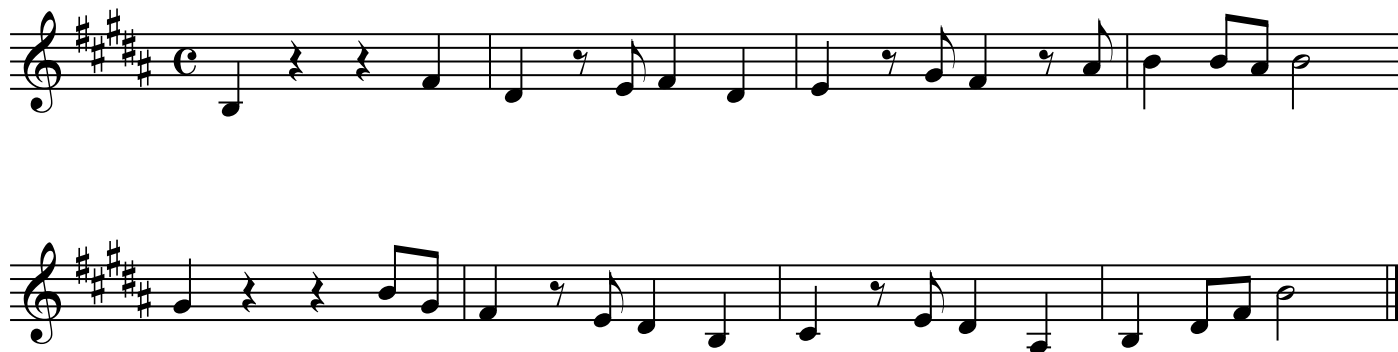
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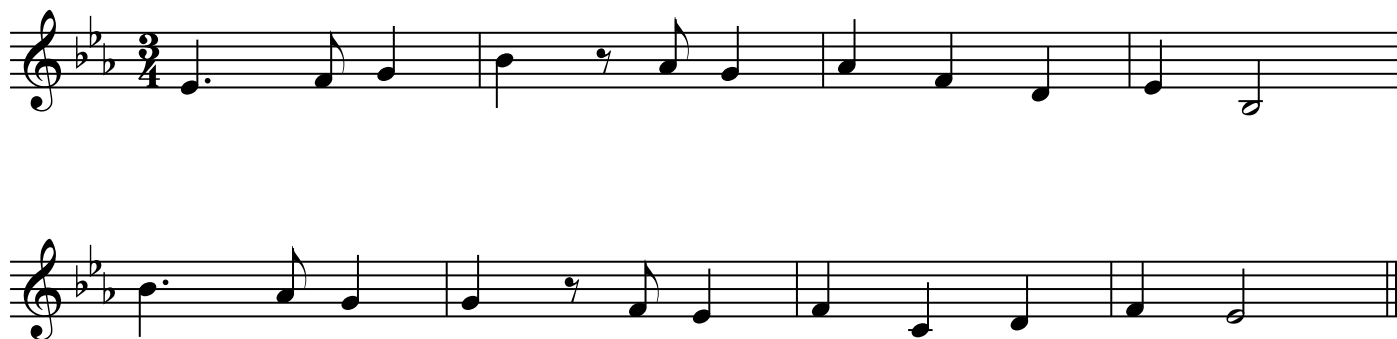
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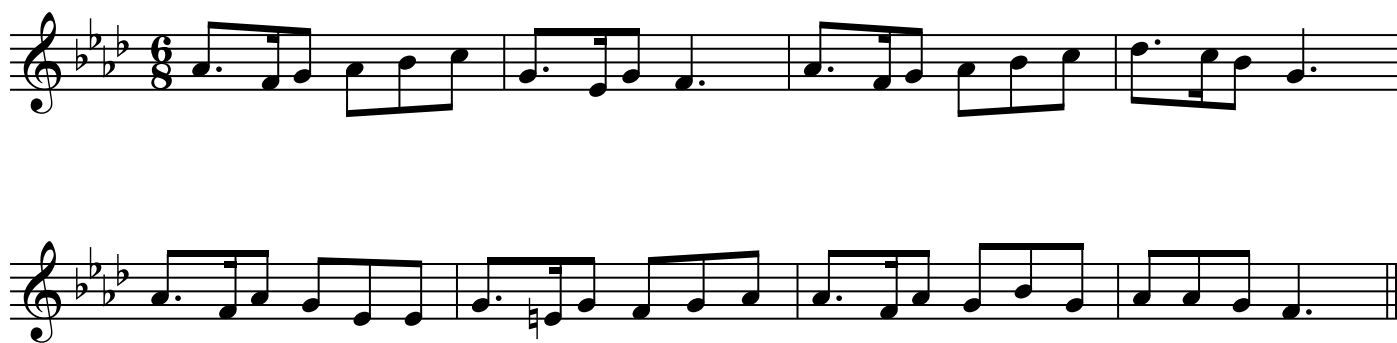
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The first system of the musical score is written on a single five-line staff with a treble clef. The time signature is 3/4, indicated by a '3' over a '4'. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The system ends with a repeat sign.

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, 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E139, F139, G139, A139

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line. The bottom staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written in a single line. The score is for a single melodic line, likely for a voice or a simple instrument.

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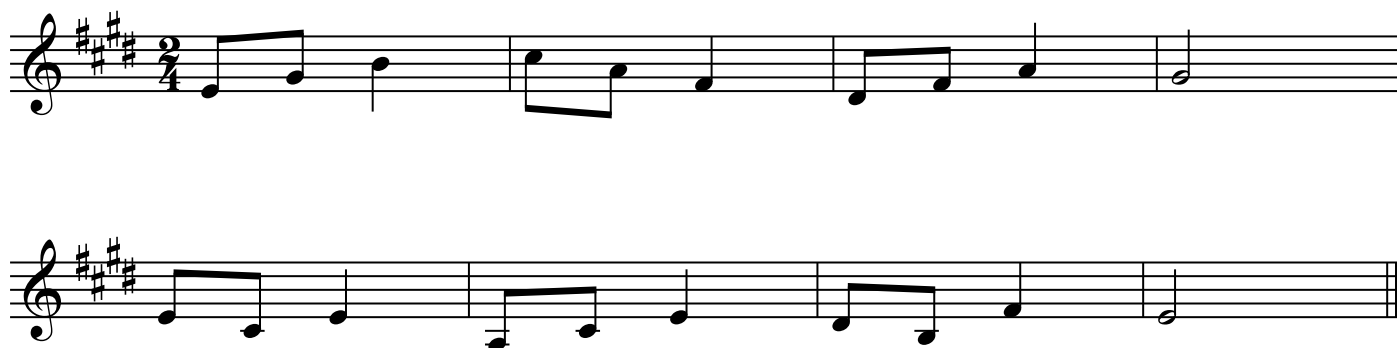
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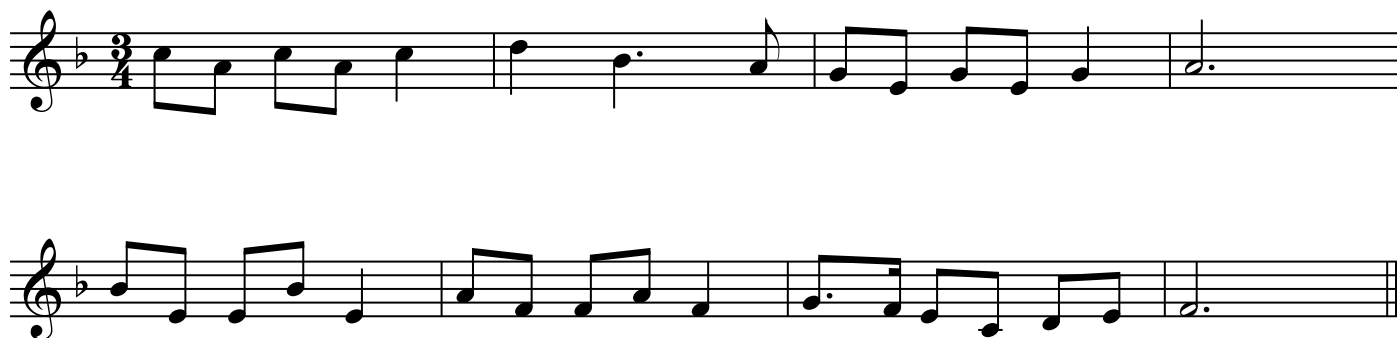
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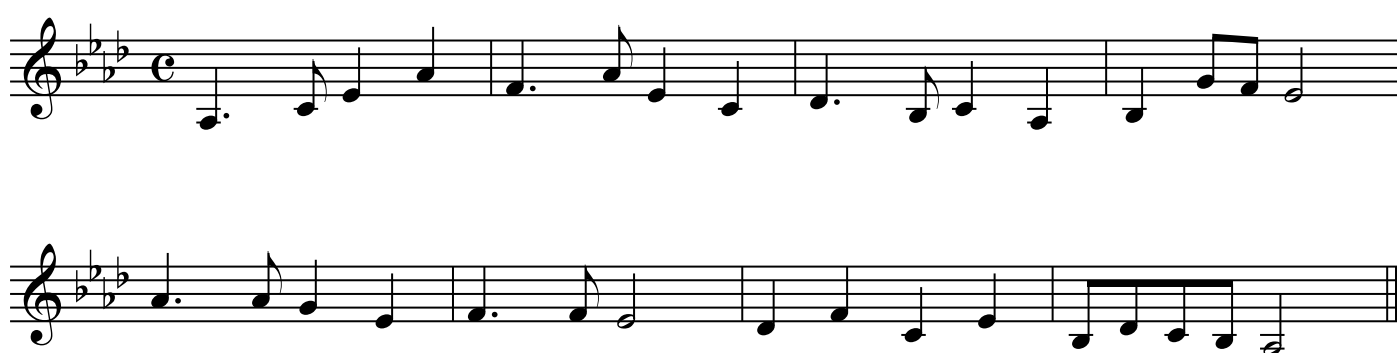
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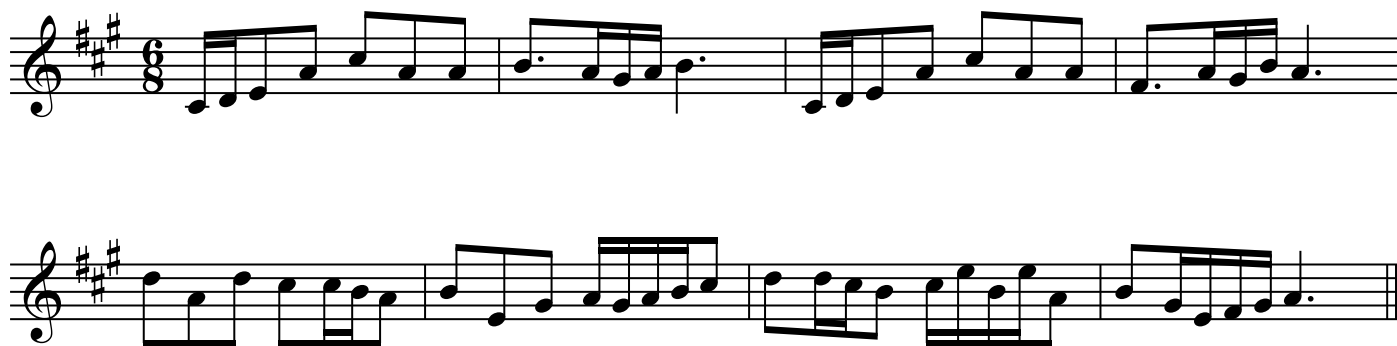
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The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains a simple harmonic accompaniment of quarter and eighth notes. The system concludes with a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is simple and consists of eighth and quarter notes. The piano accompaniment provides a steady rhythm with quarter and eighth notes.

The image displays a musical score for the song "The Rose Tree". It consists of two staves of music, both in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a five-line staff. The first staff contains the first line of the melody, and the second staff contains the second line. The music is written in a simple, clear style, suitable for a children's songbook. The notes are black, and the staff lines are black. The key signature is indicated by a single flat symbol (B-flat) on the first line of the first staff. The time signature is a 'C' for common time. The melody is a simple, catchy tune, typical of a children's song.

The image displays a musical score for the song "The Rose Tree". It consists of two staves, both in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music is in common time, with a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note C5. The accompaniment starts with a quarter note G3, followed by a quarter note A3, then a quarter note B-flat3, and a quarter note C4. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody ends with a quarter note G4, and the accompaniment ends with a quarter note G3. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Bruce Phelps Sight Reading Manual Volume I

LEVEL SEVEN

*Written, Compiled and Edited by
Bruce Phelps*

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5820 Prairie Ridge Dr.
Shoreview, Mn 55126

Bruce Phelps Sight Reading Manual Volume I: Level Seven



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A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The key signature has one flat (B-flat).

A musical staff in bass clef with a common time signature (C). The melody consists of eighth and quarter notes, with a final double bar line. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, 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G138, A138, B138,

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat) and the time signature is 3/8. The melody consists of the following notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, 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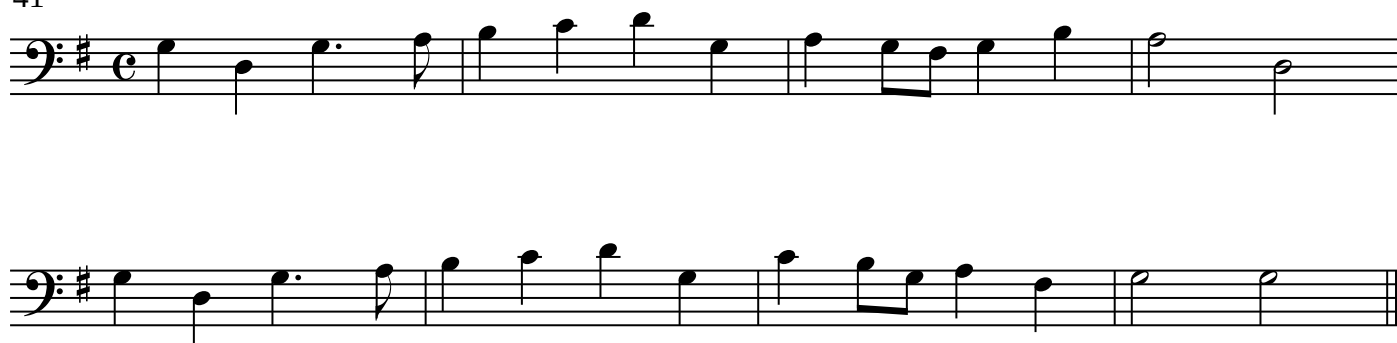
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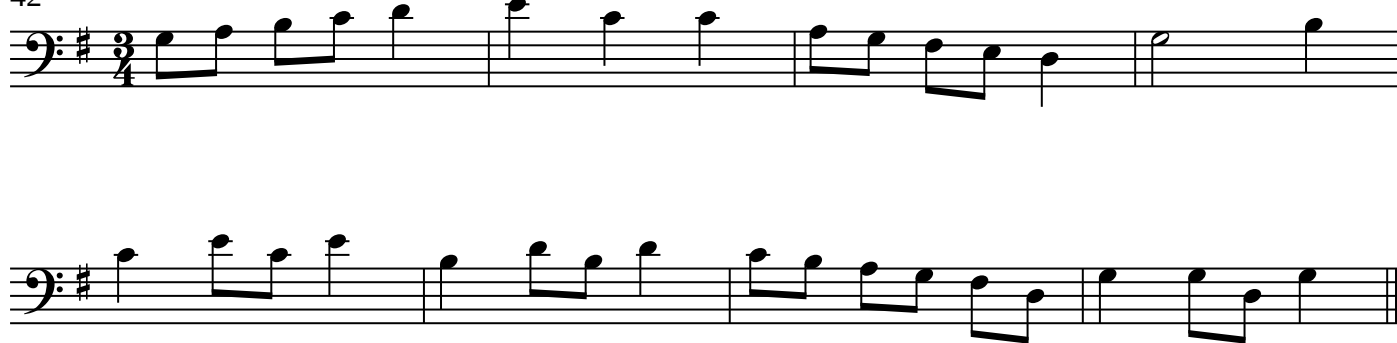
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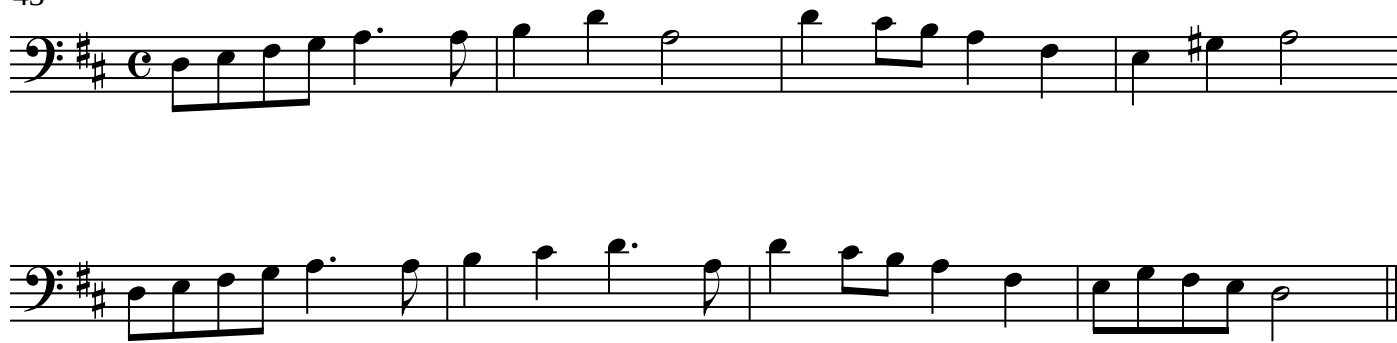
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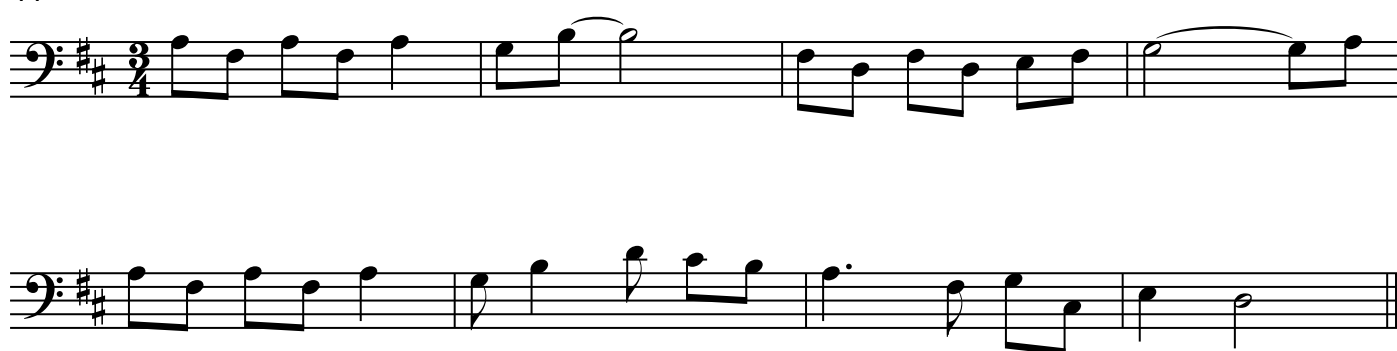
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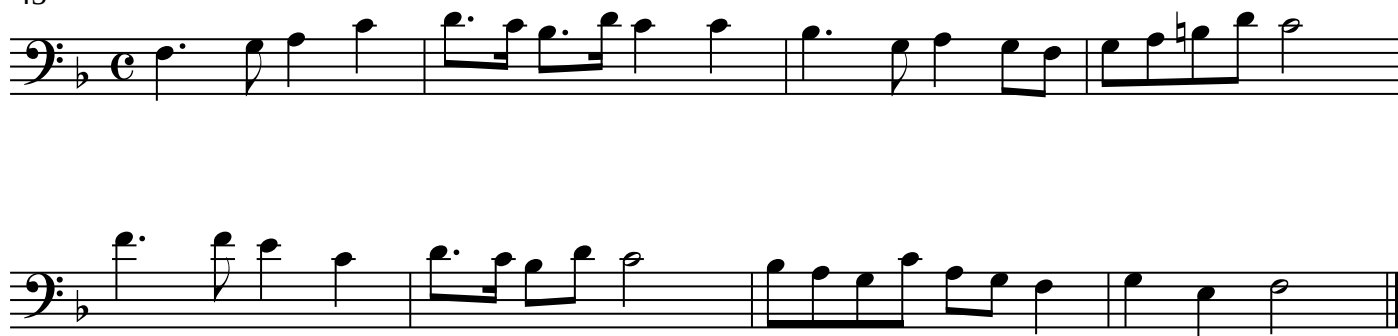
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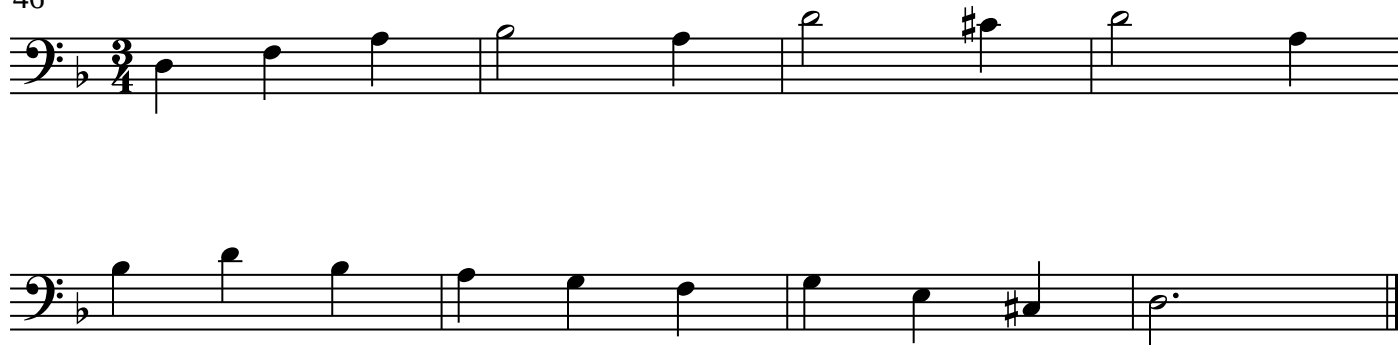
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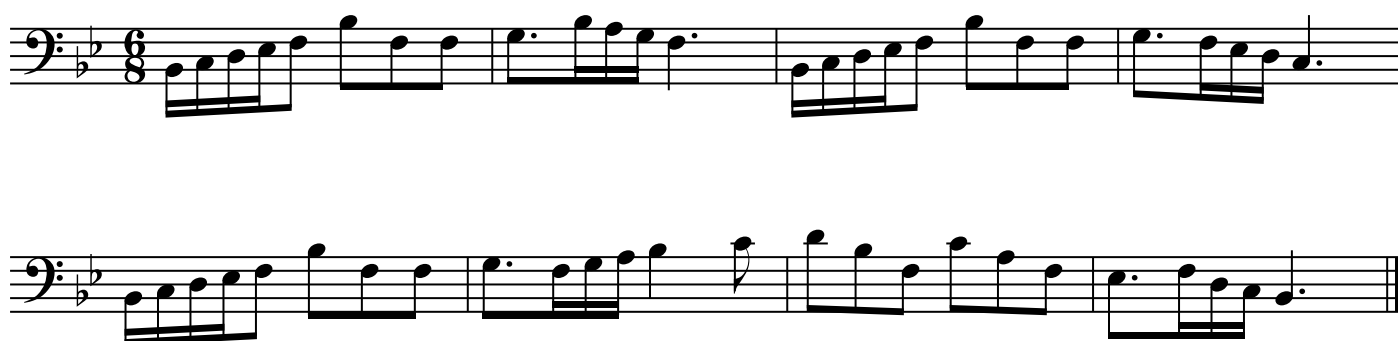
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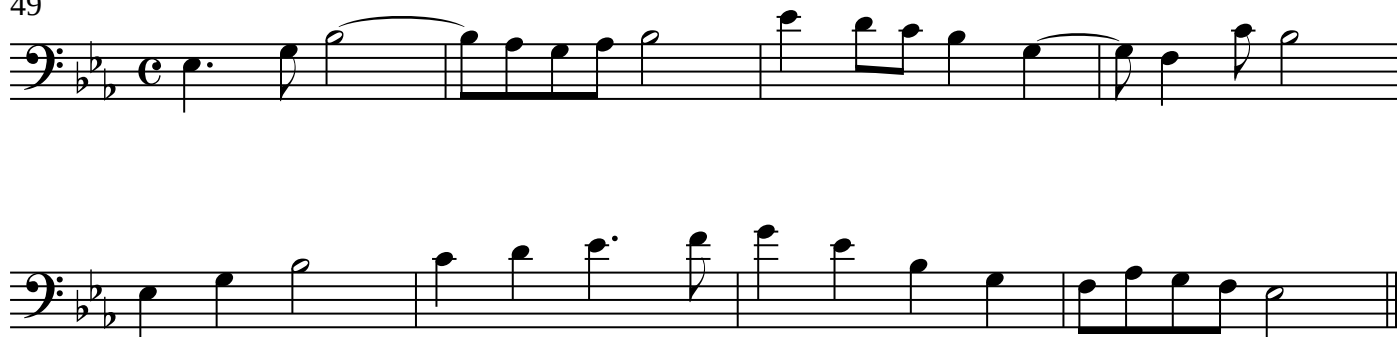
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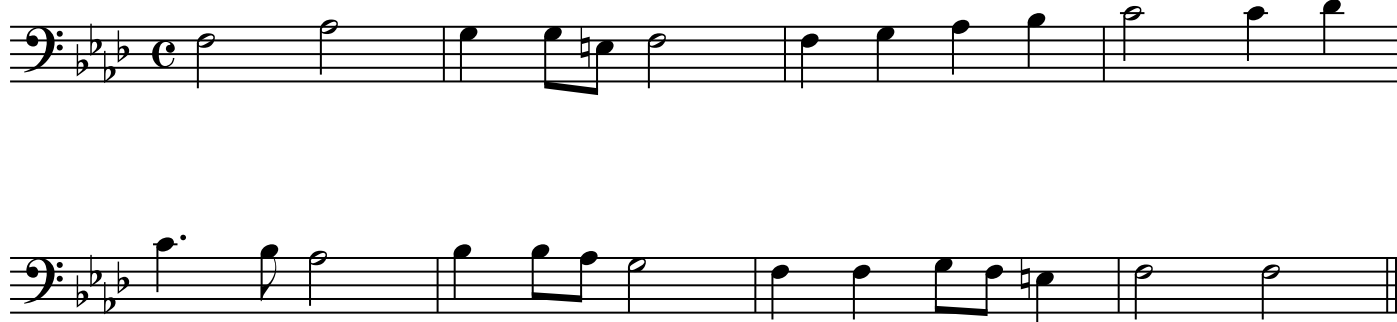
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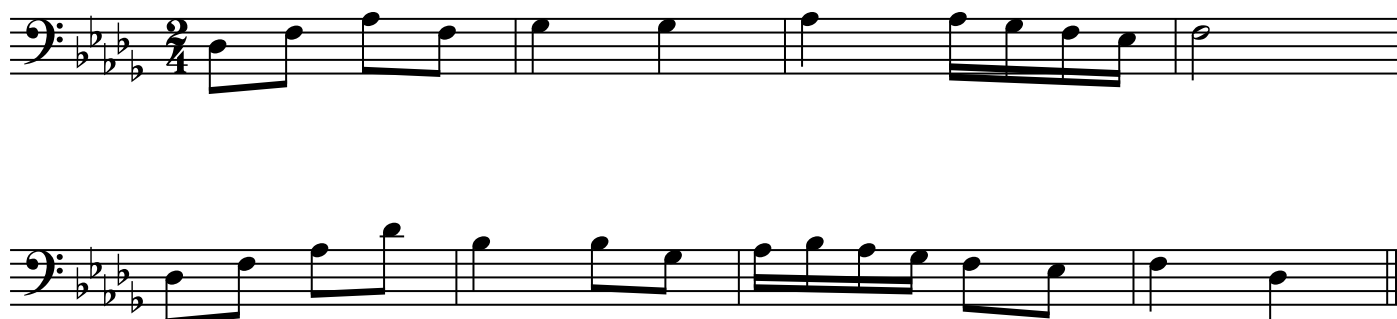
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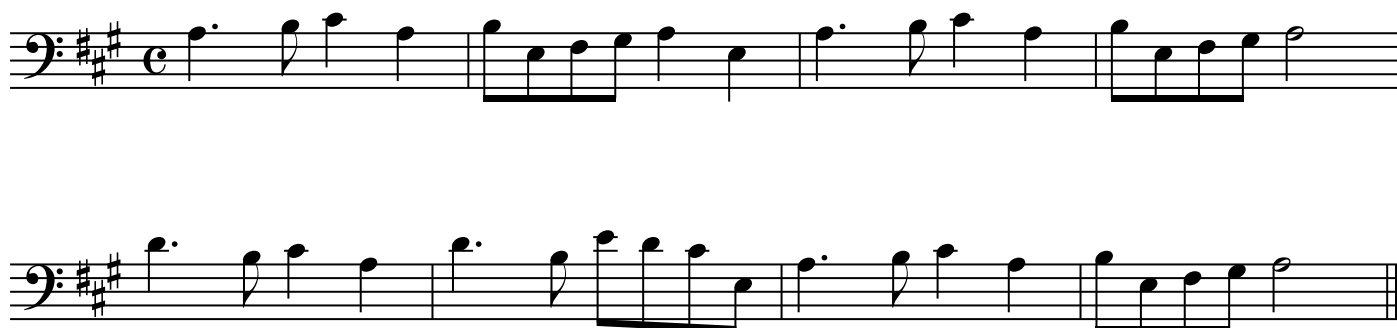
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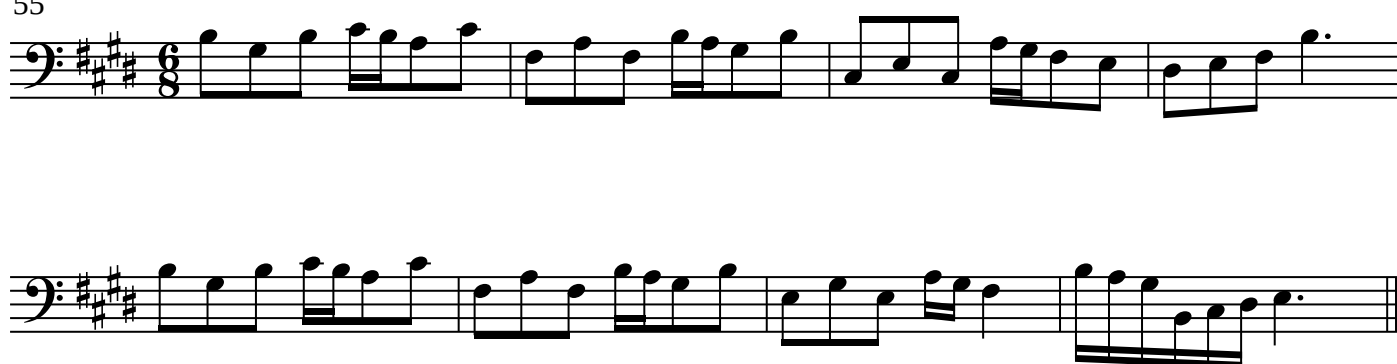
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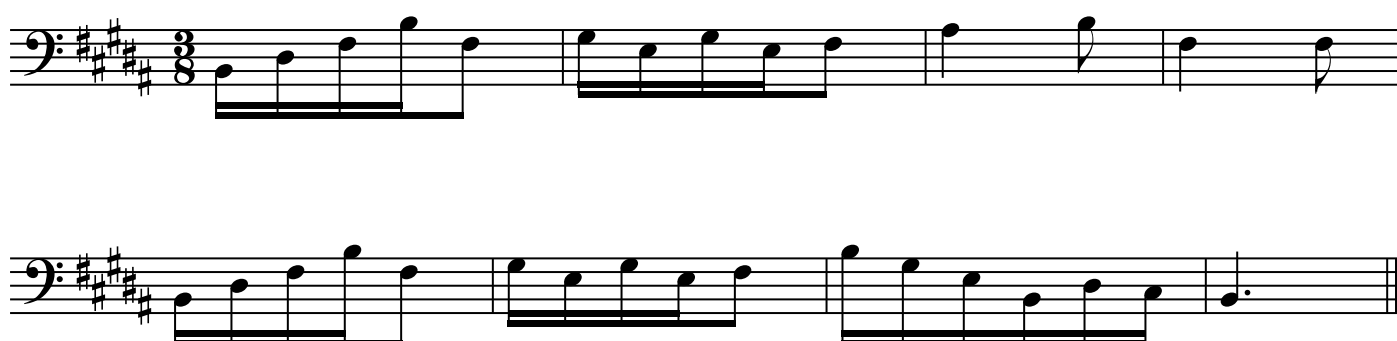
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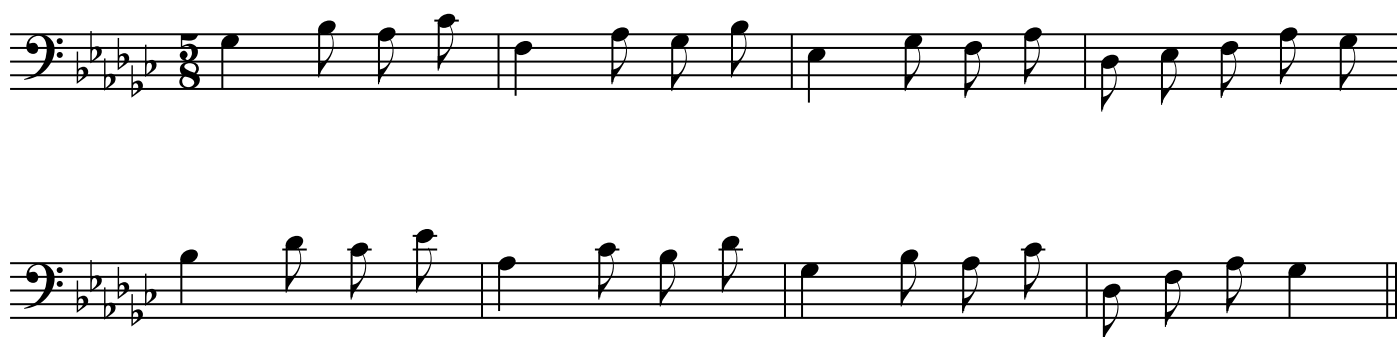
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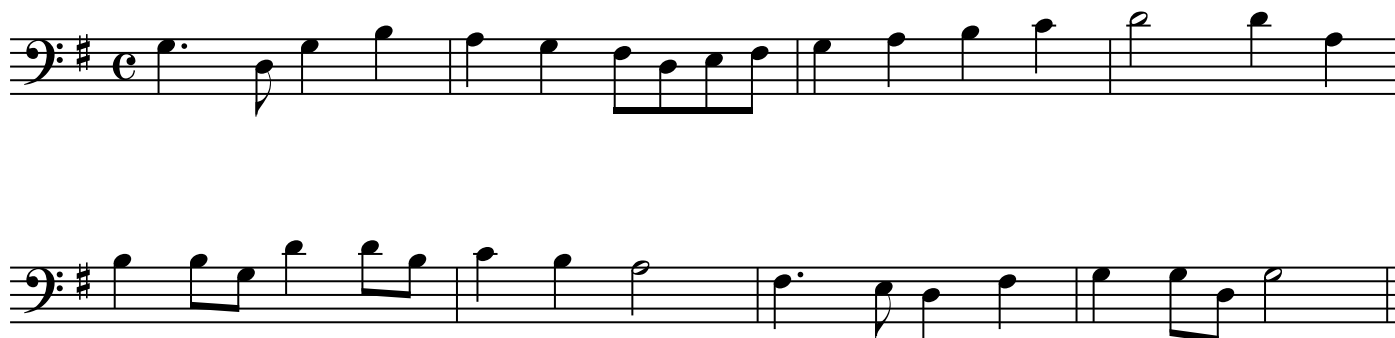
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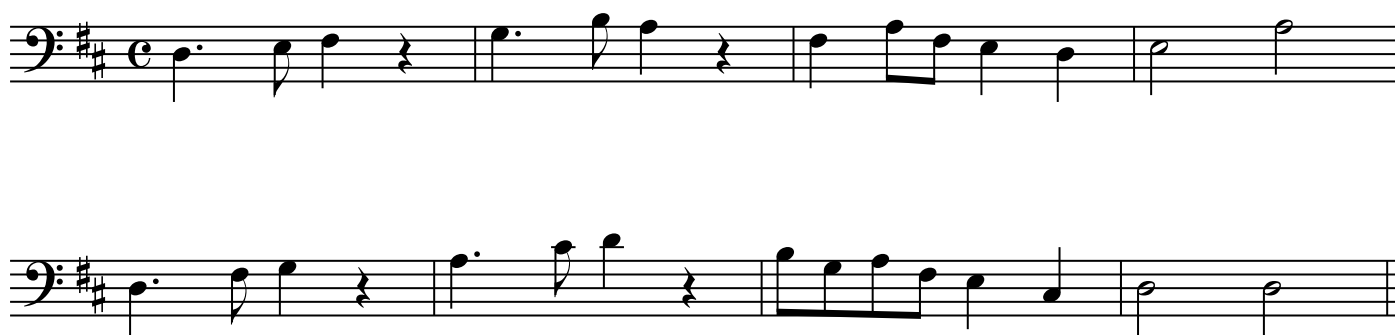
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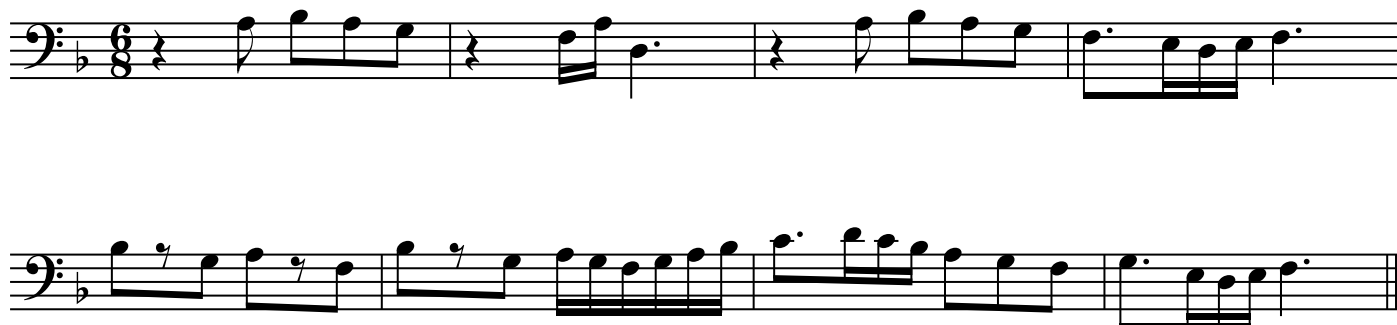
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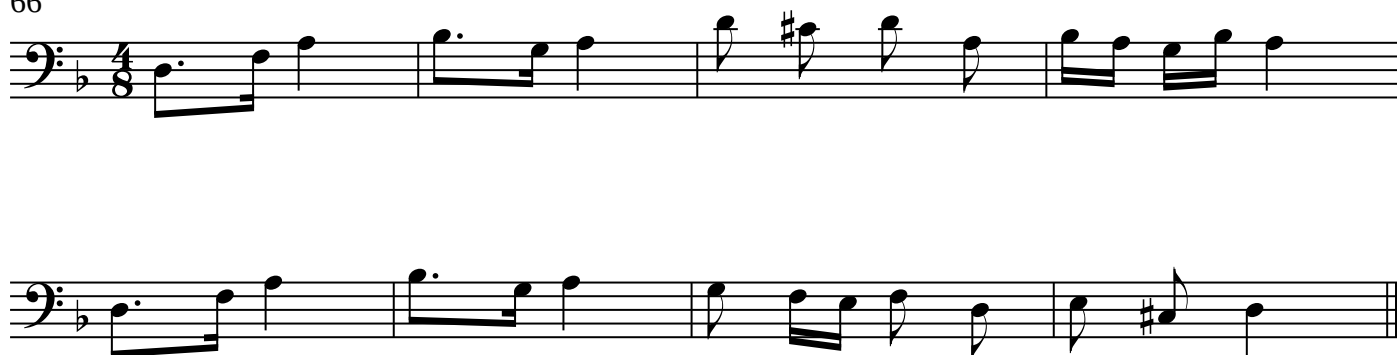
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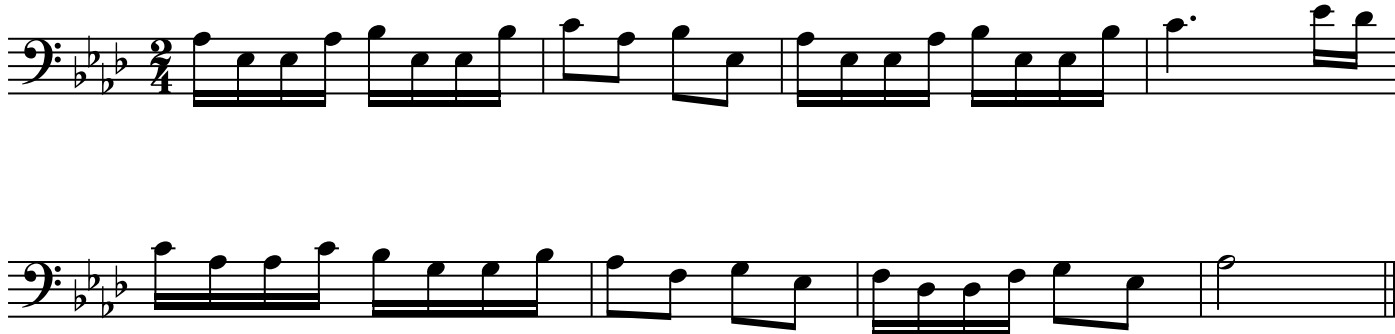
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Bruce Phelps Sight Reading Manual Volume I

LEVEL EIGHT

*Written, Compiled and Edited by
Bruce Phelps*

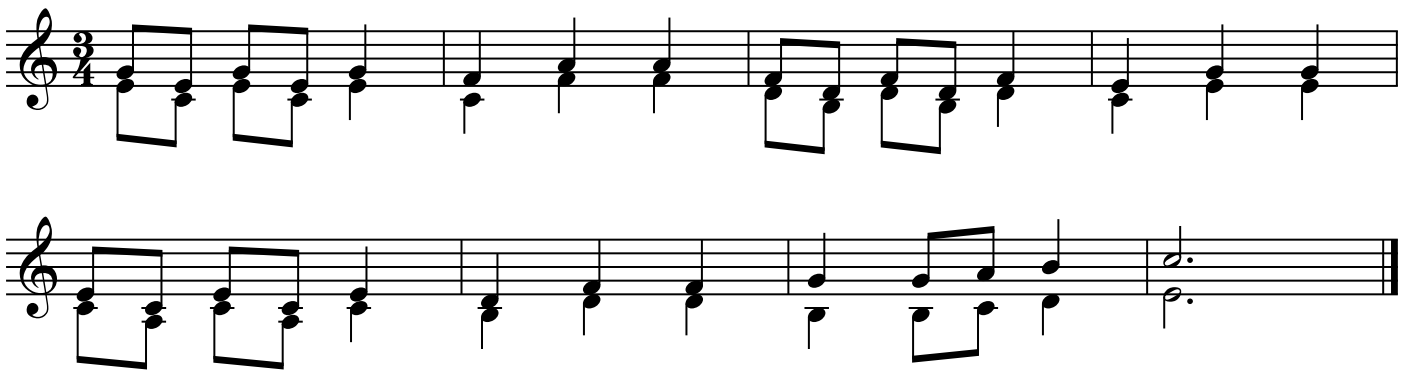
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Bruce Phelps Sight Reading Manual Volume I: Level Eight

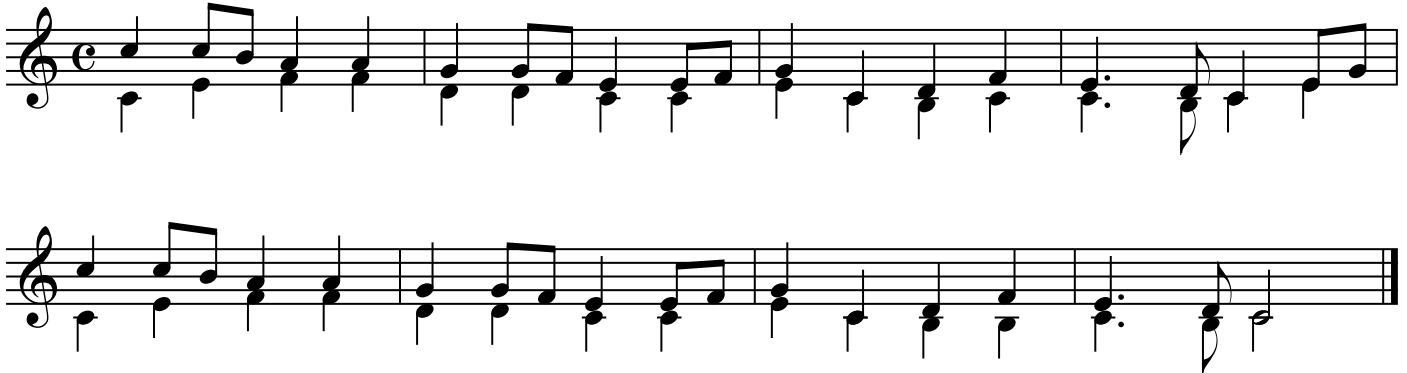
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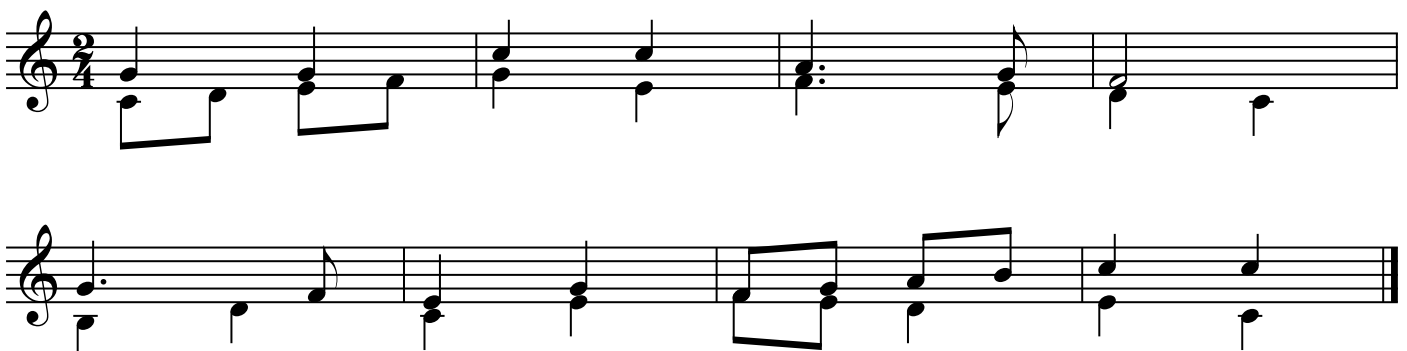
2



3



4



5

Exercise 5 consists of two staves of music in 6/8 time. The first staff contains four measures of music, featuring eighth and sixteenth notes. The second staff contains four measures of music, ending with a double bar line.

6

Exercise 6 consists of two staves of music in 6/8 time. The first staff contains four measures of music, featuring eighth and sixteenth notes. The second staff contains four measures of music, ending with a double bar line.

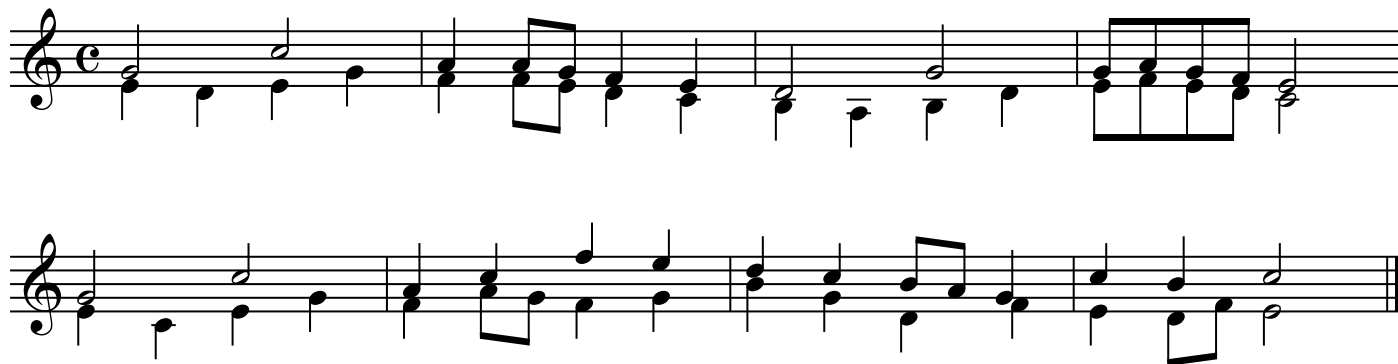
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Exercise 7 consists of two staves of music in 3/8 time. The first staff contains four measures of music, featuring eighth and sixteenth notes. The second staff contains four measures of music, ending with a double bar line.

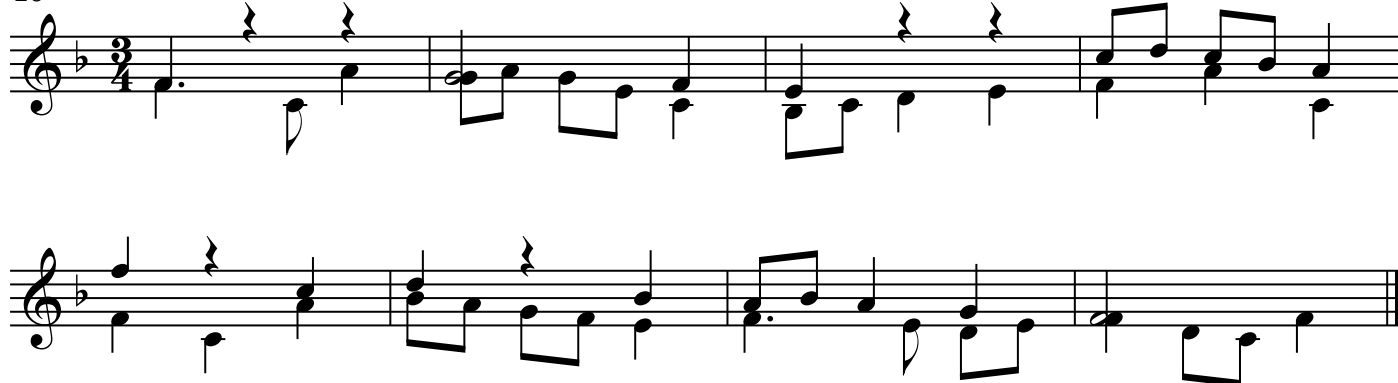
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Exercise 8 consists of two staves of music in common time. The first staff contains four measures of music, featuring eighth and sixteenth notes. The second staff contains four measures of music, ending with a double bar line.

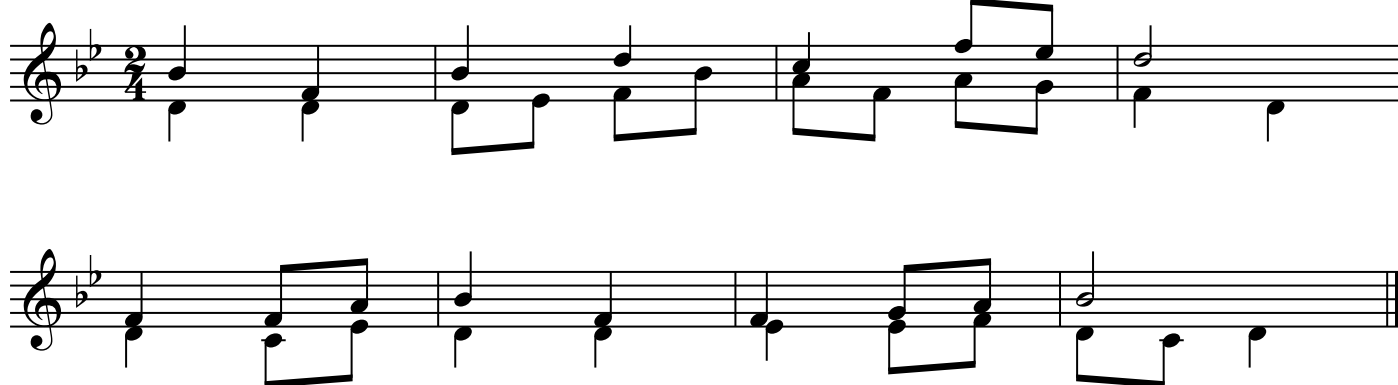
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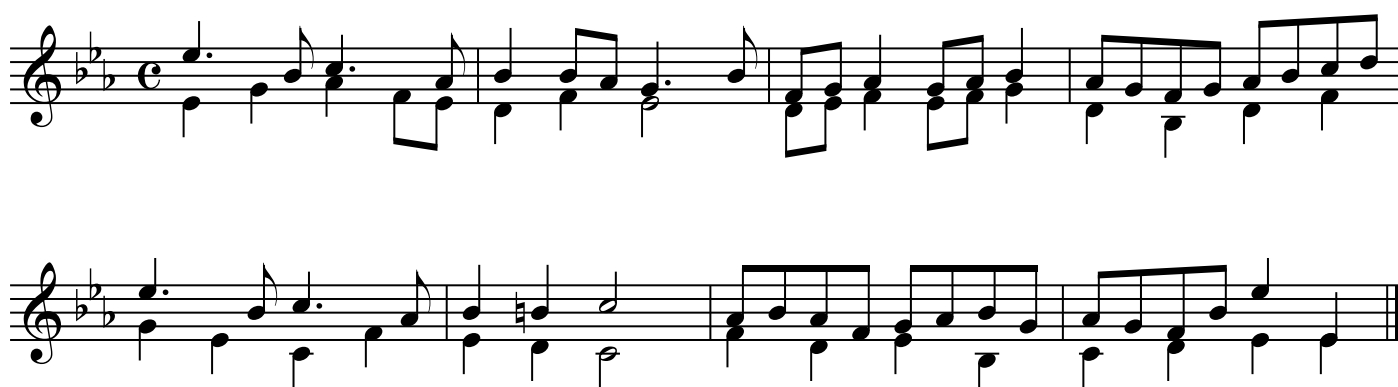
10



11



12



13

The musical score for Example 13 consists of two staves. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 10. The music is written in treble clef with a key signature of one sharp (F#). The first staff begins with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign.

14

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the song, and the second system contains the final two measures. The music is written in treble clef with a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, often beamed together. The accompaniment is written in the bass clef, featuring a steady eighth-note pattern. The piece concludes with a final double bar line.

15

This block contains measures 15 through 18 of the musical score. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. The melody continues with eighth and quarter notes, including a repeat sign in measure 16. The bass line provides harmonic support with chords and single notes. The piece concludes in measure 18 with a final double bar line.

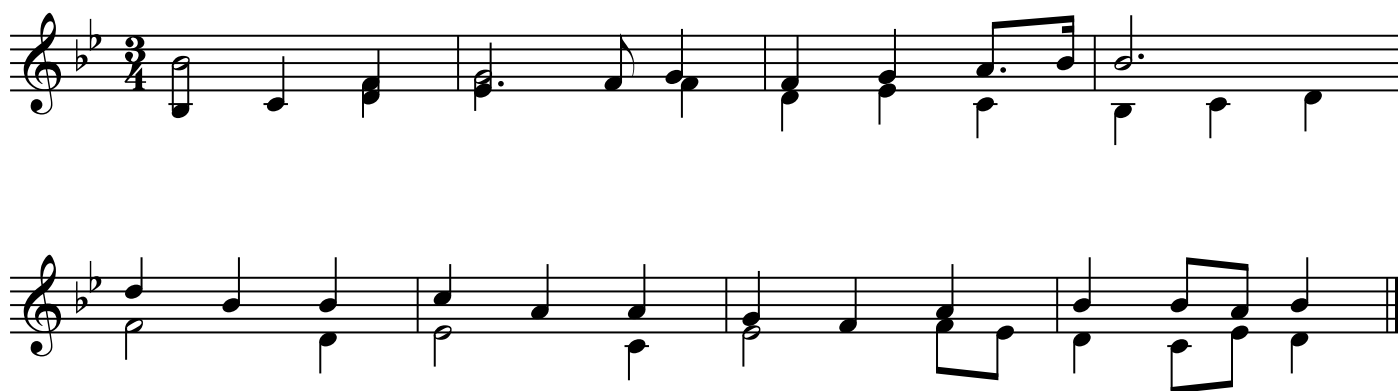
16

The image shows measures 16 and 17 of a musical score. Measure 16 begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass line consists of dotted half notes: G3, D3, G2, D2. Measure 17 continues the melody with eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of dotted half notes: G3, D3, G2, D2. The score ends with a double bar line.

17



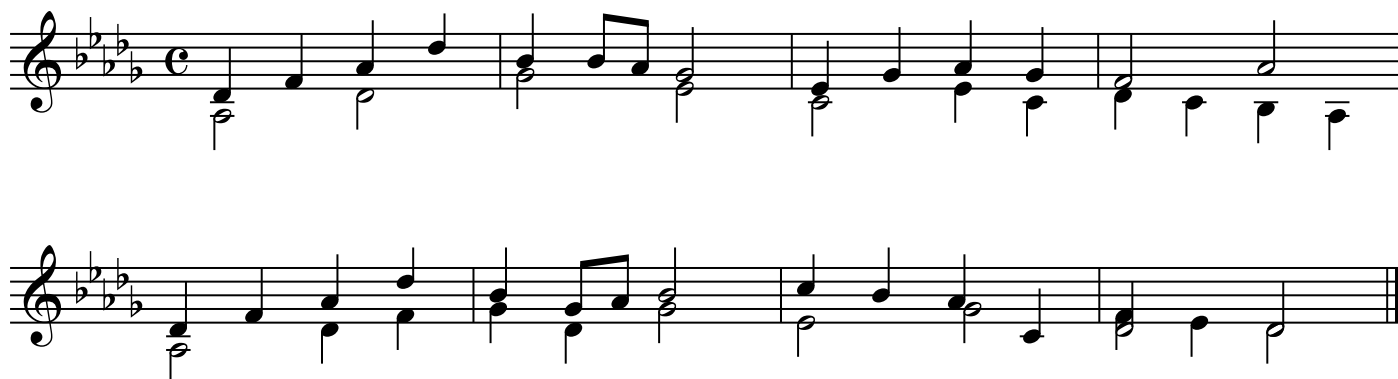
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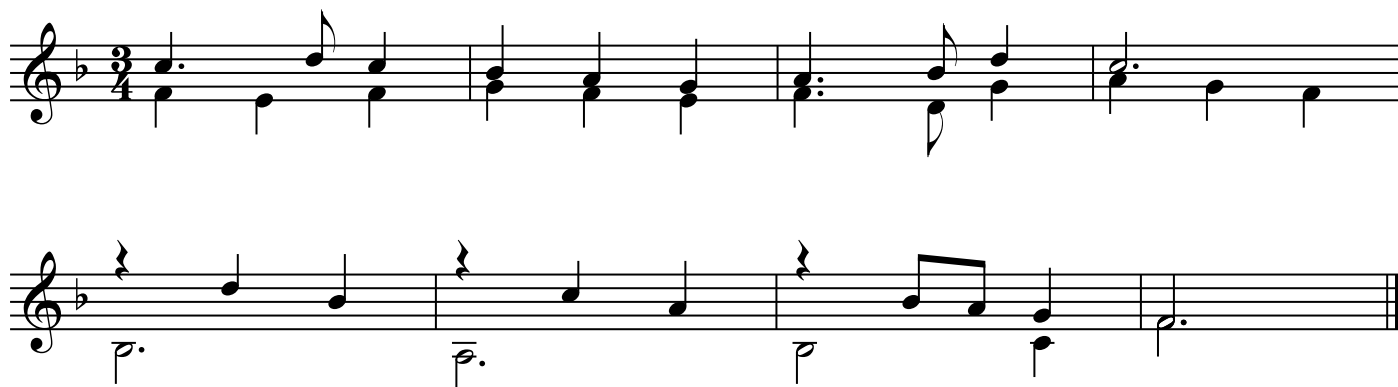
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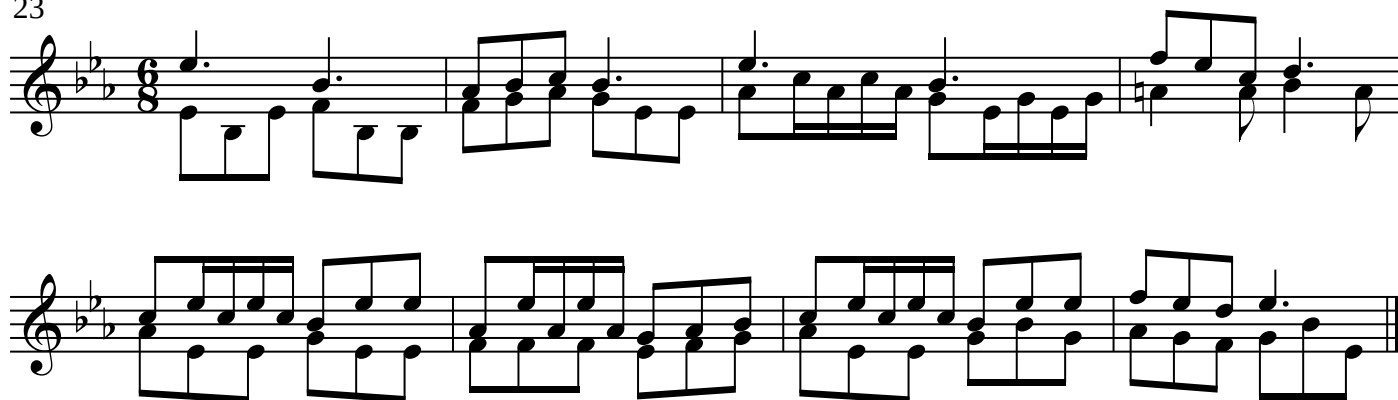
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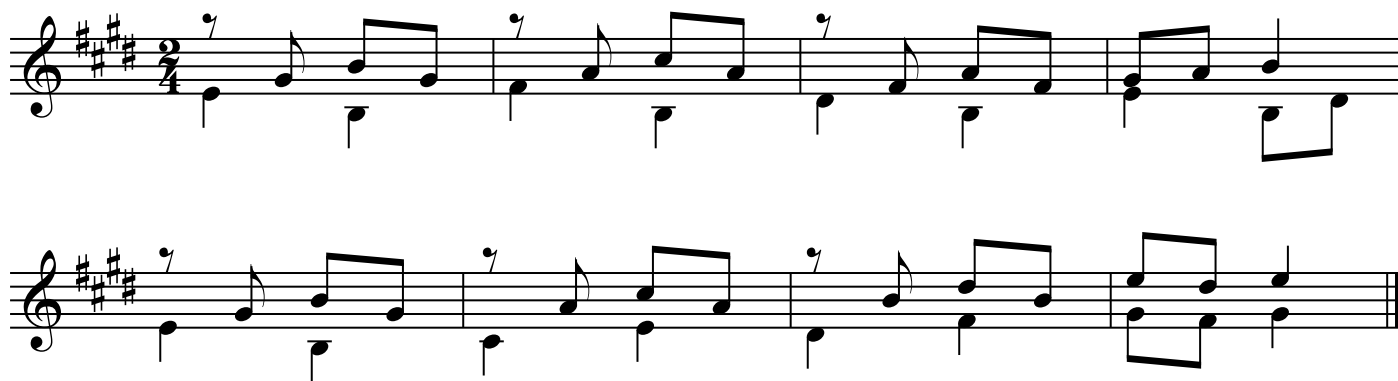
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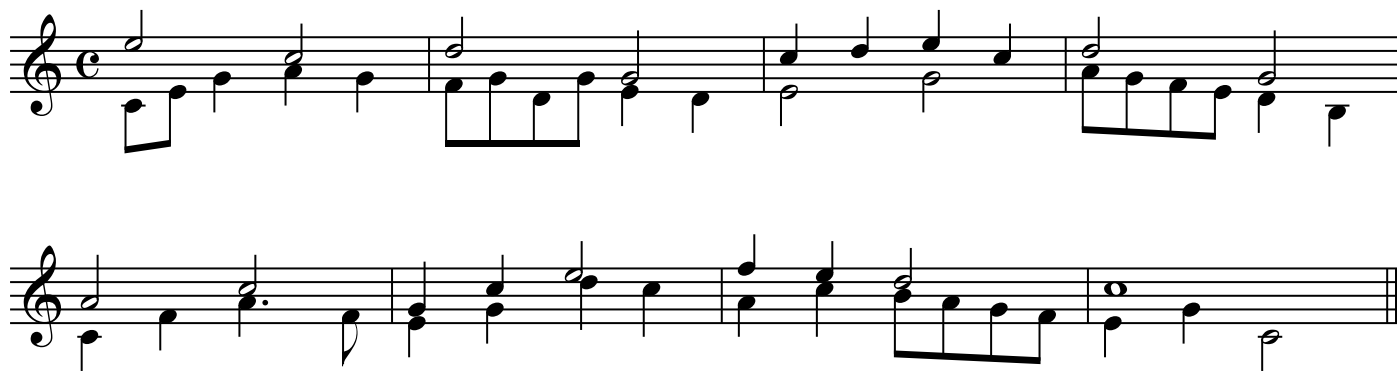
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a melody of eighth and quarter notes, including a dotted quarter note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The second system also consists of two staves. The upper staff continues the melody, featuring a triplet of eighth notes. The lower staff continues the accompaniment. The piece concludes with a double bar line on the final note of the lower staff.

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is simple and catchy, with a repeating chorus. The piano accompaniment provides a steady harmonic foundation with chords and some moving lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The melody in the upper staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff provides a simple accompaniment with a quarter note B2, a quarter note A2, and a quarter note G2. The second system also consists of two staves. The upper staff continues the melody with a quarter note G4, a quarter note F4, and a quarter note E4. The bass staff continues the accompaniment with a quarter note F2, a quarter note E2, and a quarter note D2. The piece concludes with a double bar line.

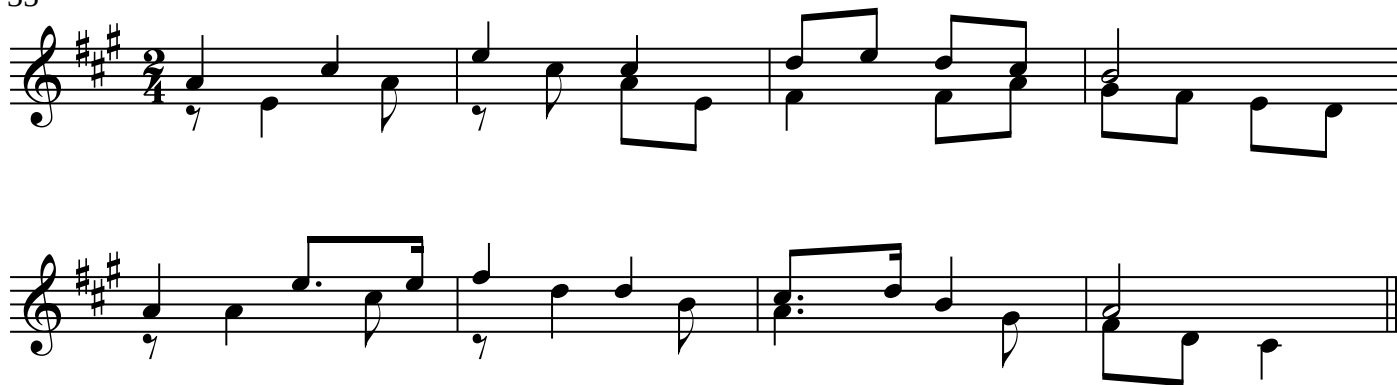
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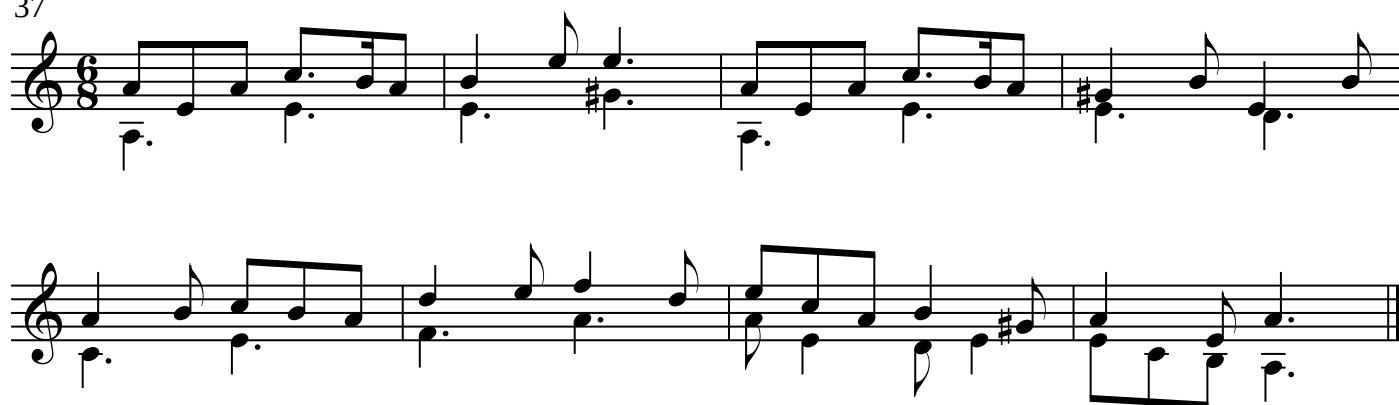
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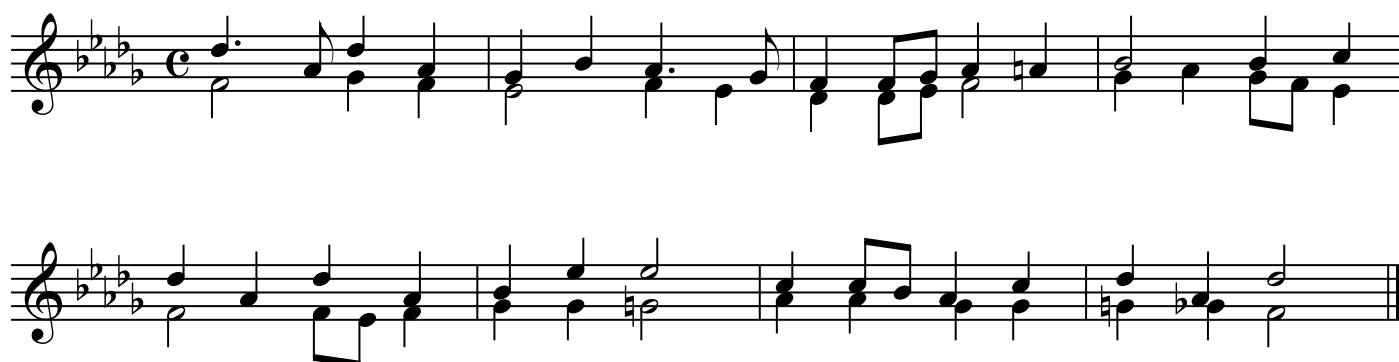
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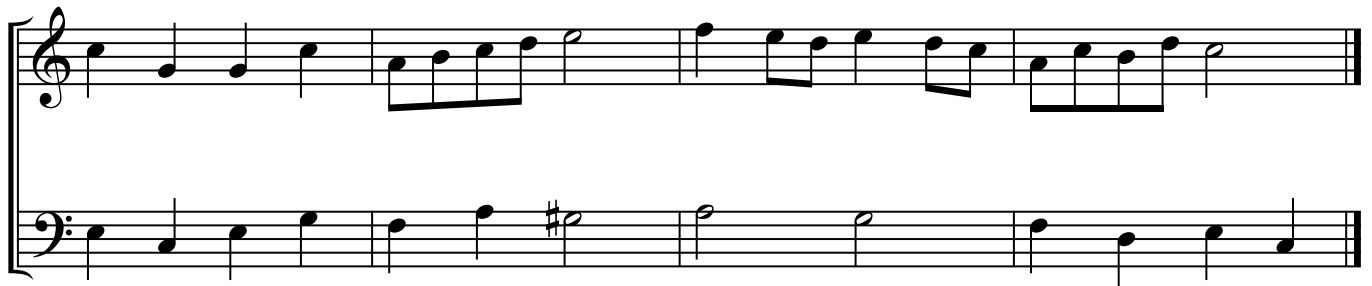
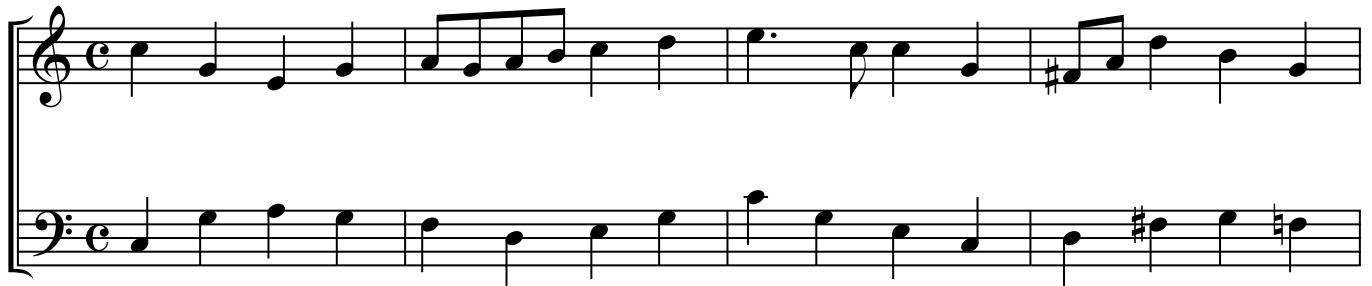
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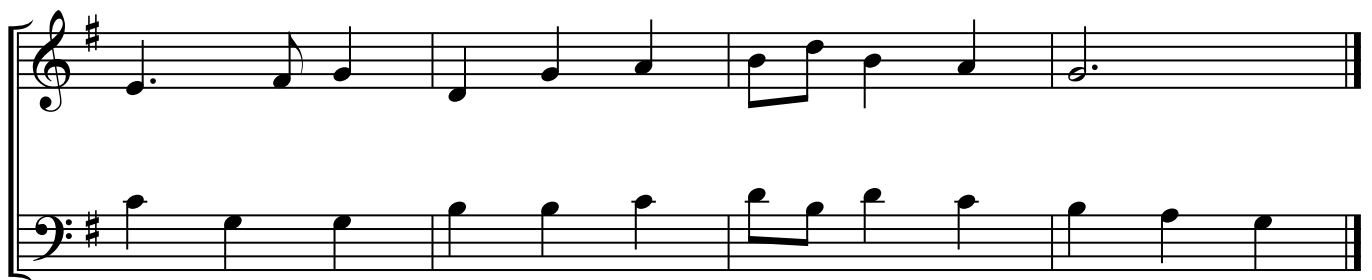
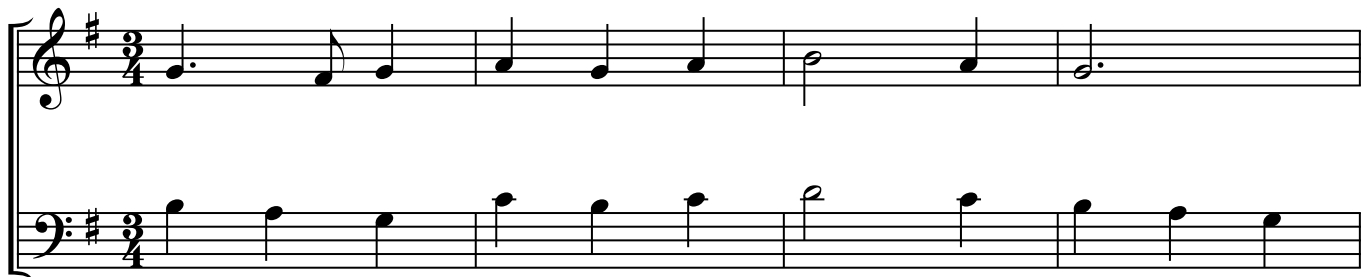
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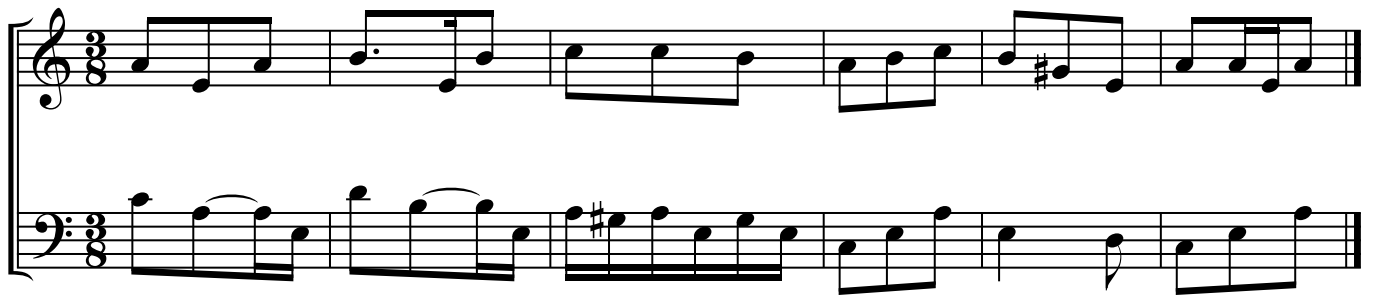
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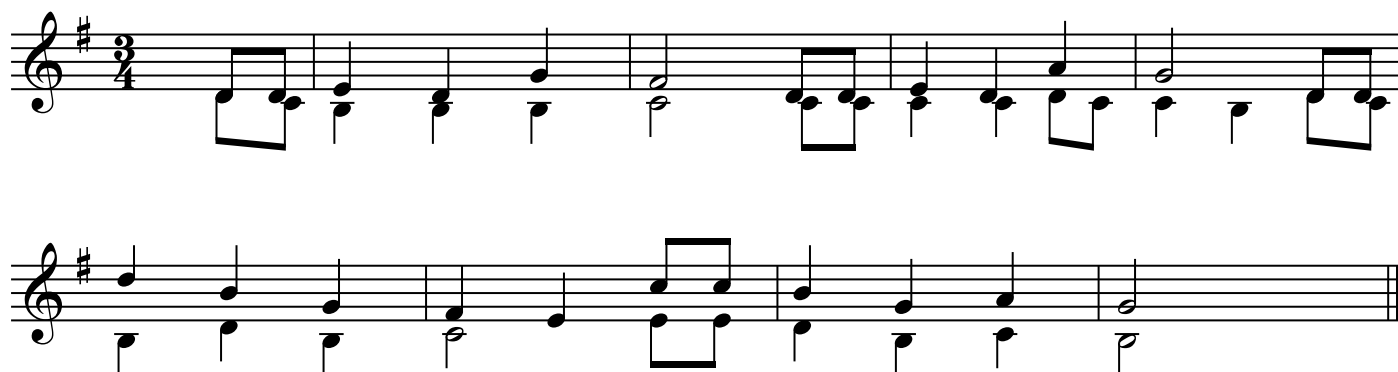
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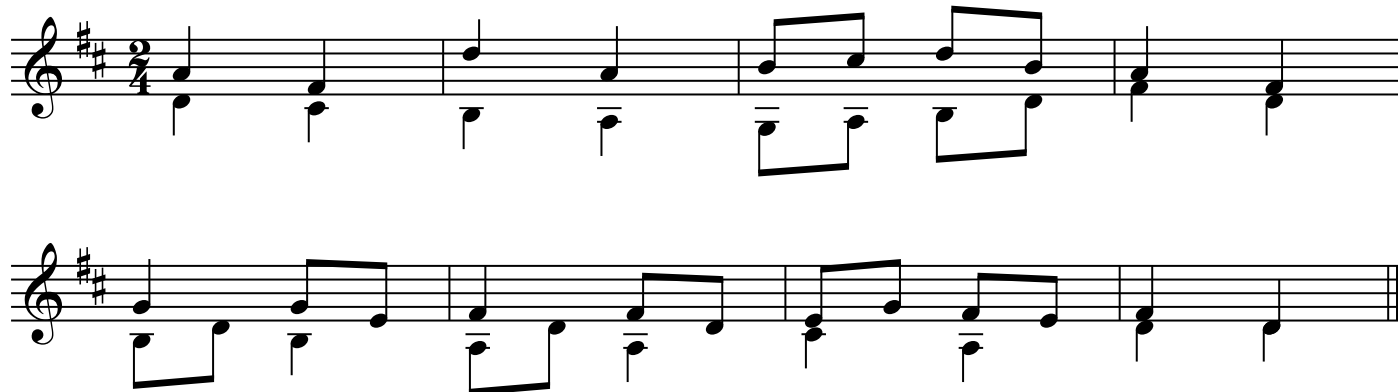
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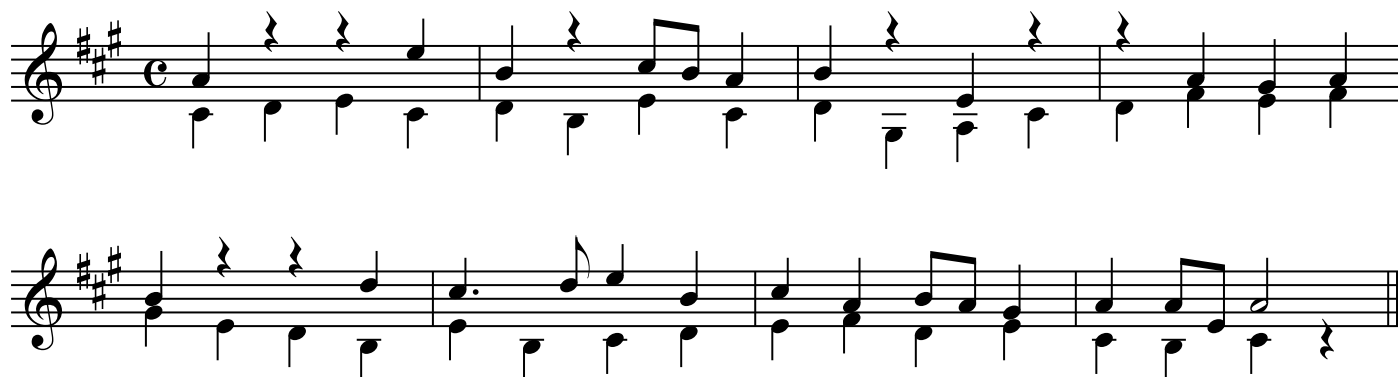
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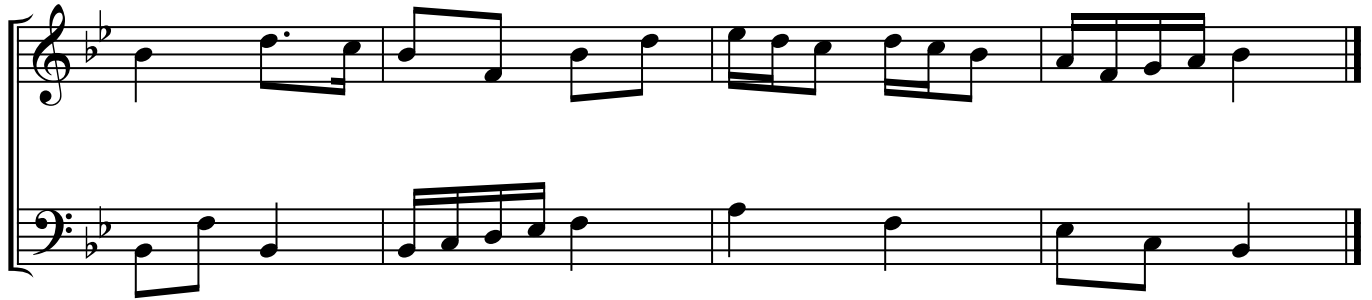
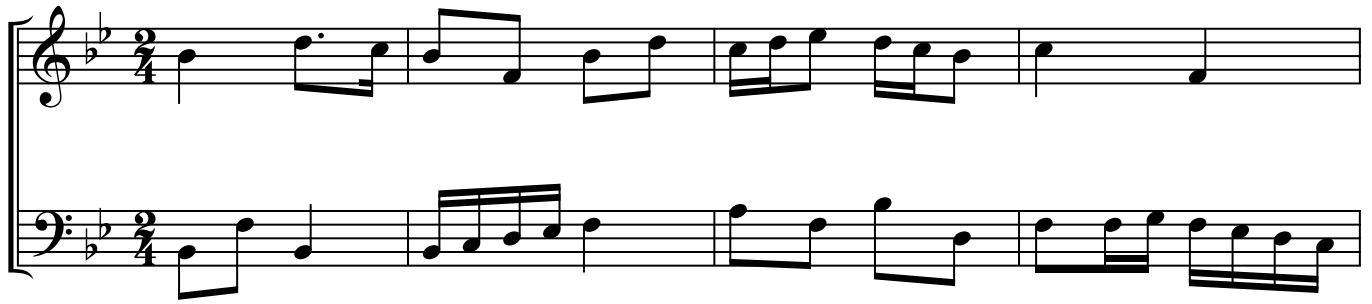
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Exercise 61 consists of four measures of music in common time (C). The first two measures are written on a grand staff (treble and bass clefs). The first measure contains eighth-note patterns in both hands. The second measure continues the eighth-note patterns. The last two measures are written on a single staff (treble clef). The third measure contains eighth-note patterns, and the fourth measure concludes with a double bar line.

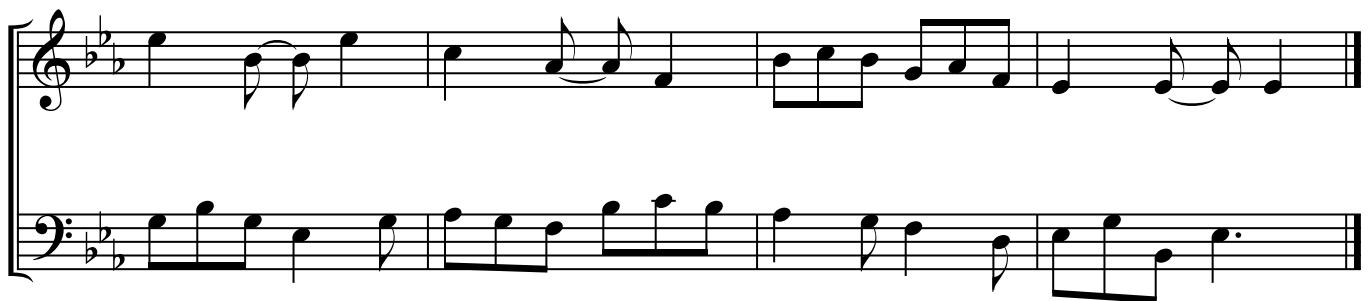
62

Exercise 62 consists of four measures of music in 3/4 time, with a key signature of one flat (B-flat). The first two measures are written on a grand staff (treble and bass clefs). The first measure contains eighth-note patterns in both hands. The second measure continues the eighth-note patterns. The last two measures are written on a single staff (treble clef). The third measure contains eighth-note patterns, and the fourth measure concludes with a double bar line.

63



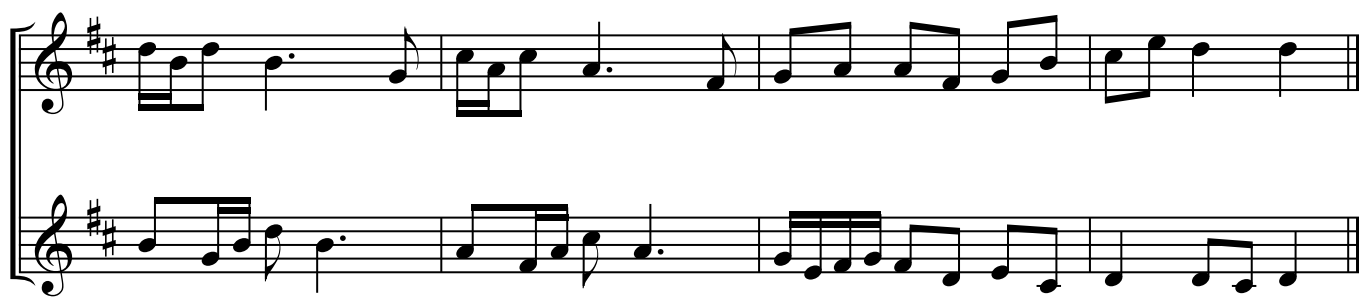
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66



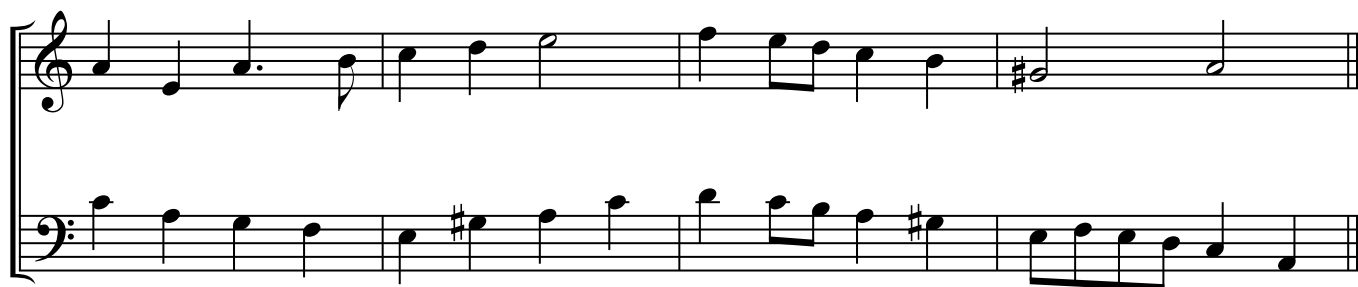
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Exercise 67 consists of eight measures of music in 3/4 time, key of D major (two sharps). The notation is arranged in four systems, each with a grand staff (treble and bass clefs). The first system contains measures 1-2, the second system contains measures 3-4, the third system contains measures 5-6, and the fourth system contains measures 7-8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

68

Exercise 68 consists of eight measures of music in 3/4 time, key of D major (two sharps). The notation is arranged in four systems, each with a grand staff (treble and bass clefs). The first system contains measures 1-2, the second system contains measures 3-4, the third system contains measures 5-6, and the fourth system contains measures 7-8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

69



70

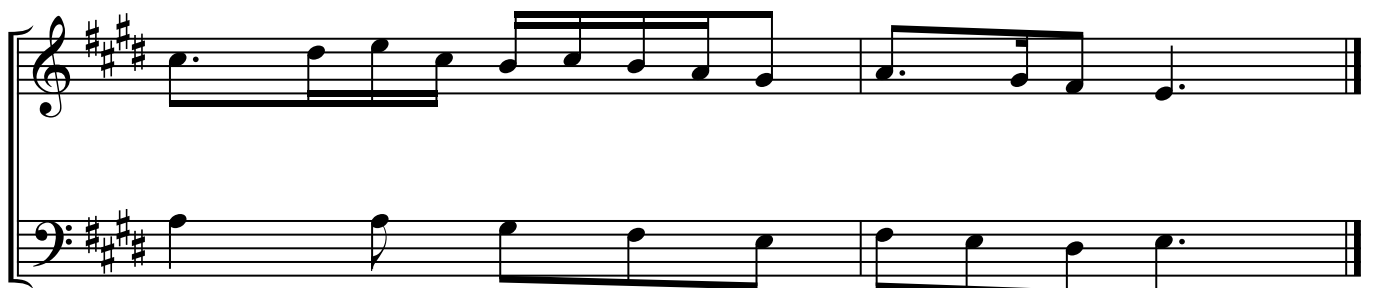


The musical score is written for a single melodic line in 2/4 time, with a key signature of two sharps (F# and C#). The melody is presented in a single staff, likely representing the treble clef. The notes are as follows:

- Measure 1: Quarter note (F#4), Quarter note (A4).
- Measure 2: Quarter note (B4), Quarter note (C#5).
- Measure 3: Quarter note (B4), Quarter note (A4), Quarter note (G#4), Quarter note (F#4).
- Measure 4: Quarter note (E4), Quarter note (D4), Quarter note (C#4), Quarter note (B3).



A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff has a half note G3 in the first measure, followed by a half note F#3 in the second measure, and then a series of eighth and quarter notes in the subsequent measures. The score ends with a double bar line.



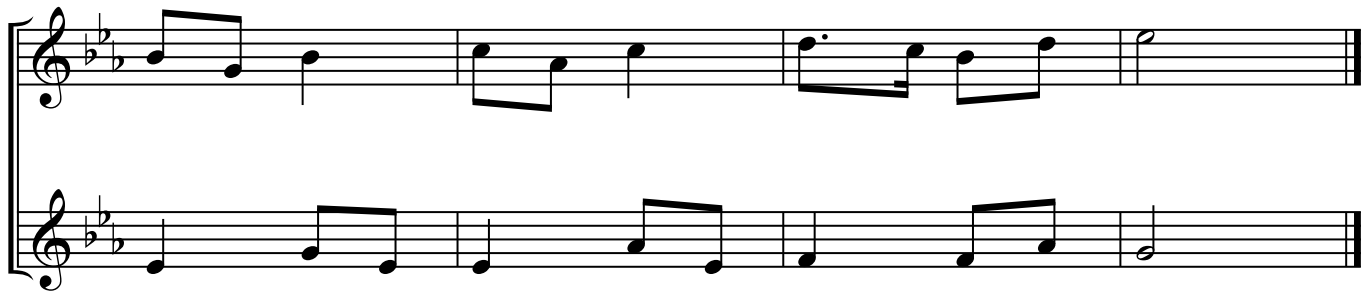
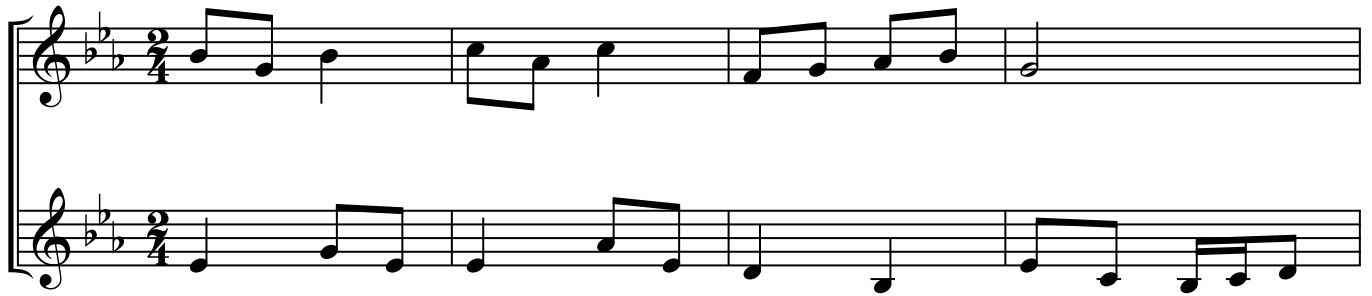
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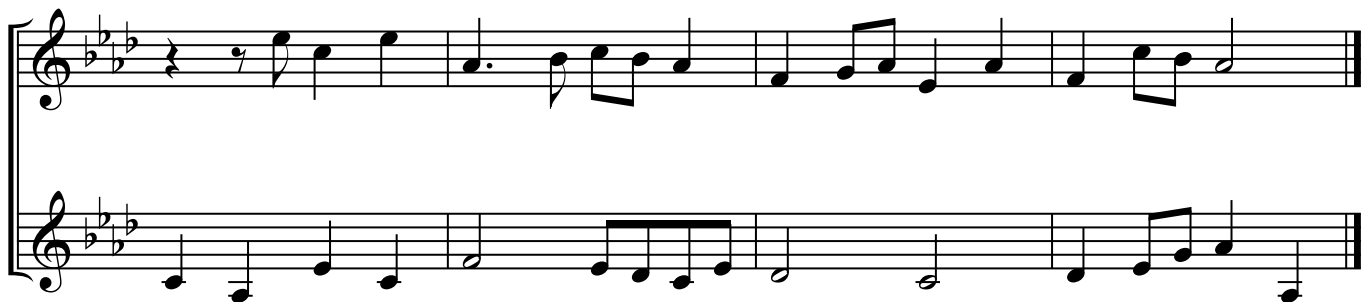
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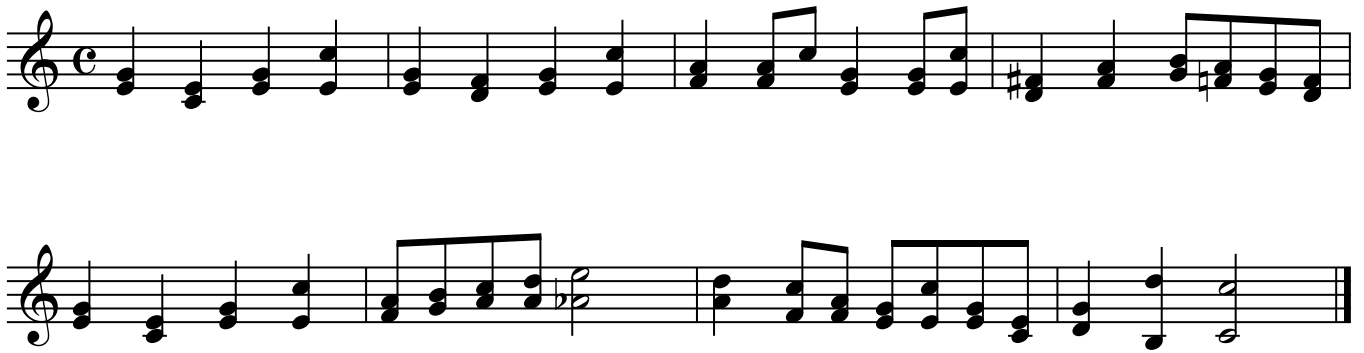
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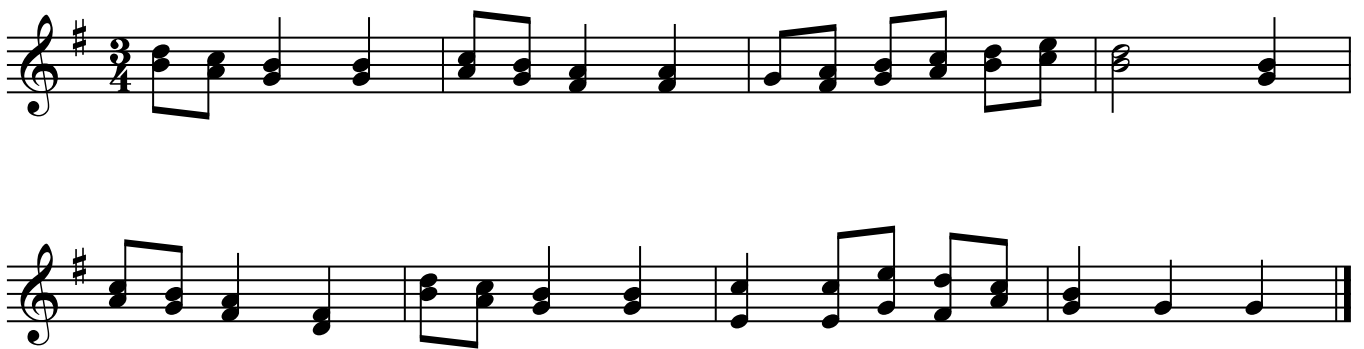
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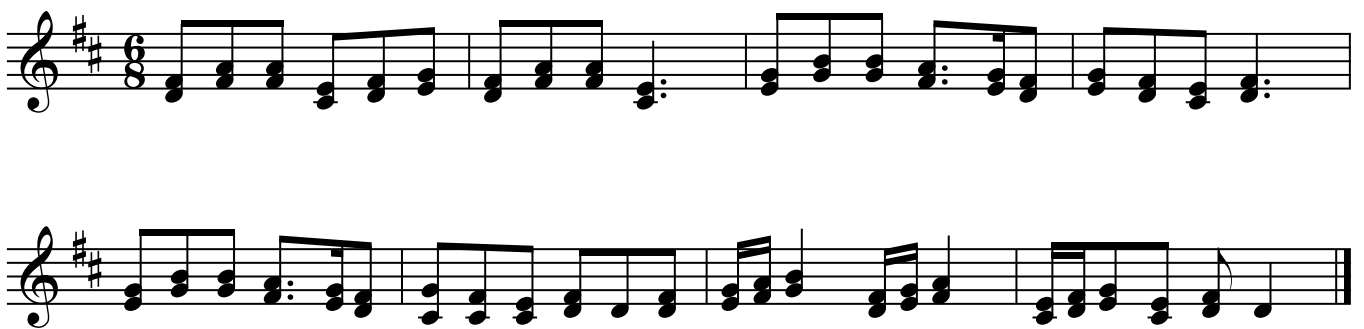
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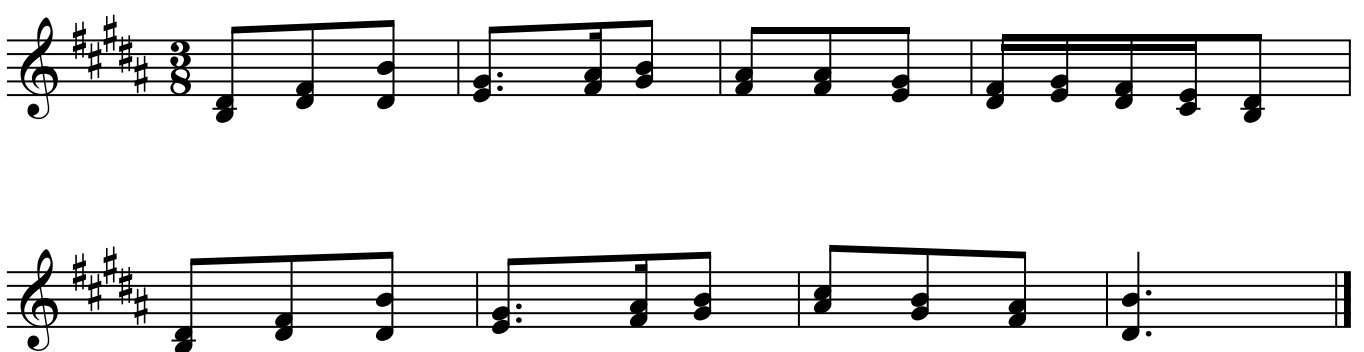
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79



80



Bruce Phelps Sight Reading Manual Volume I

LEVEL NINE

*Written, Compiled and Edited by
Bruce Phelps*

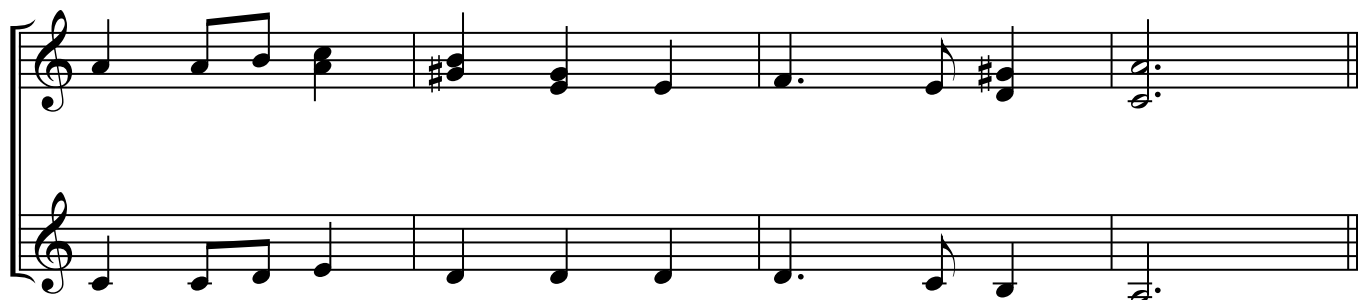
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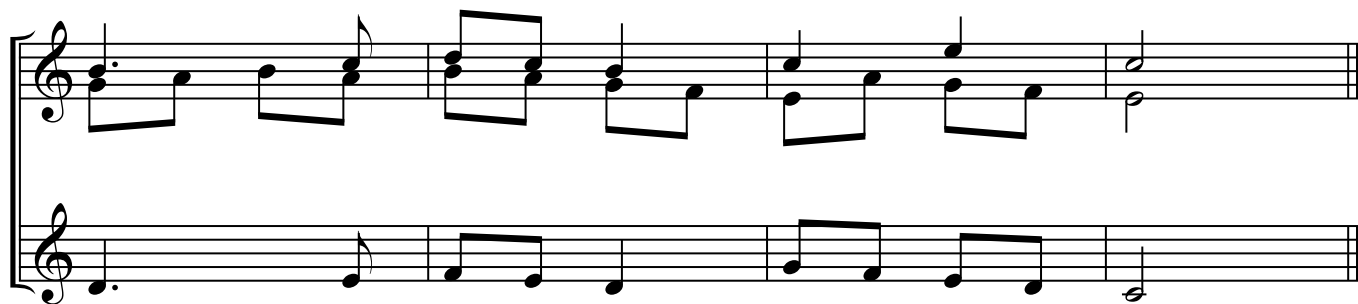
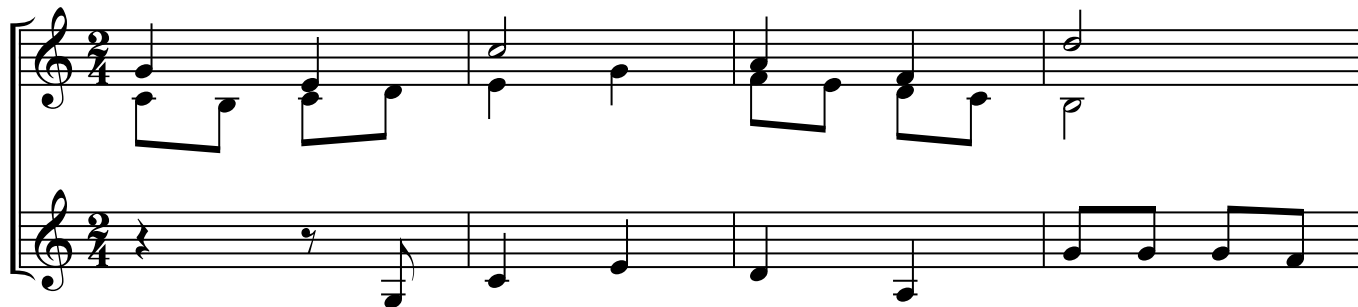
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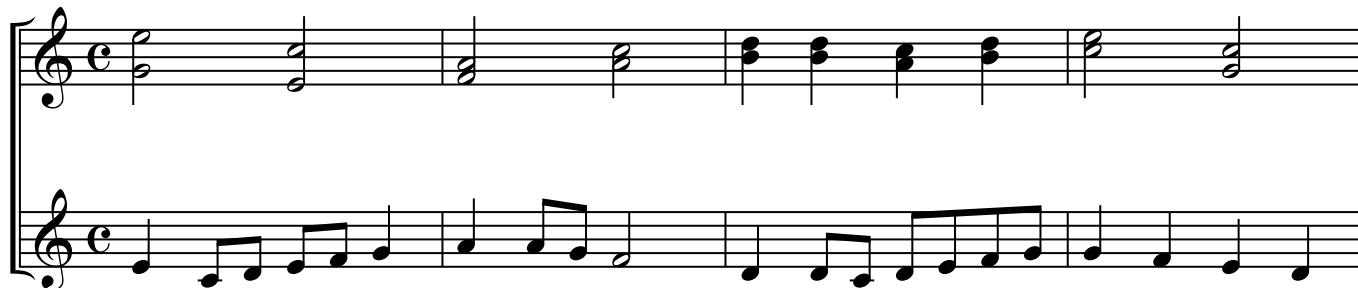
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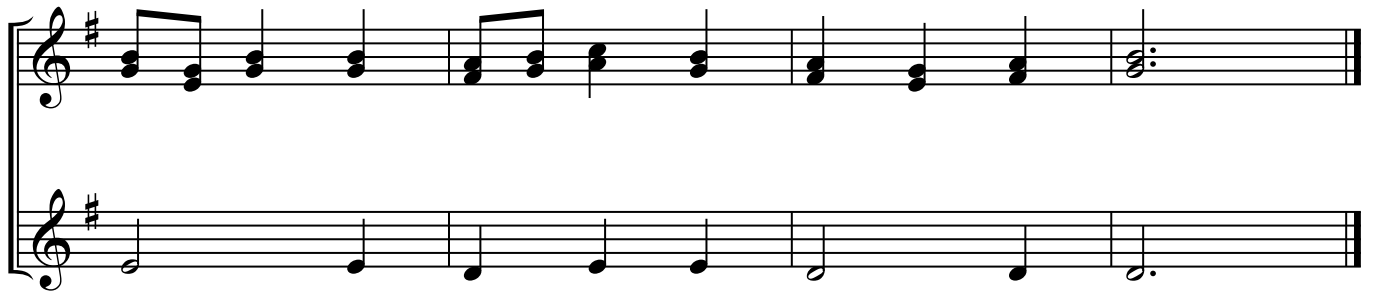
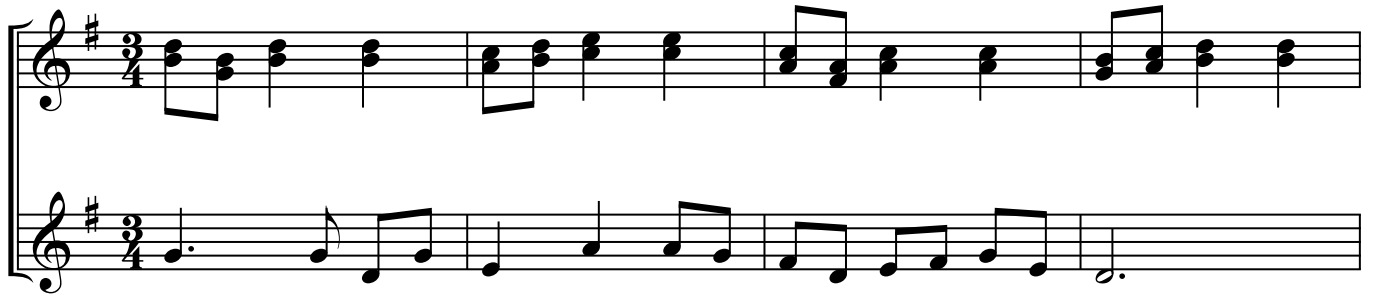
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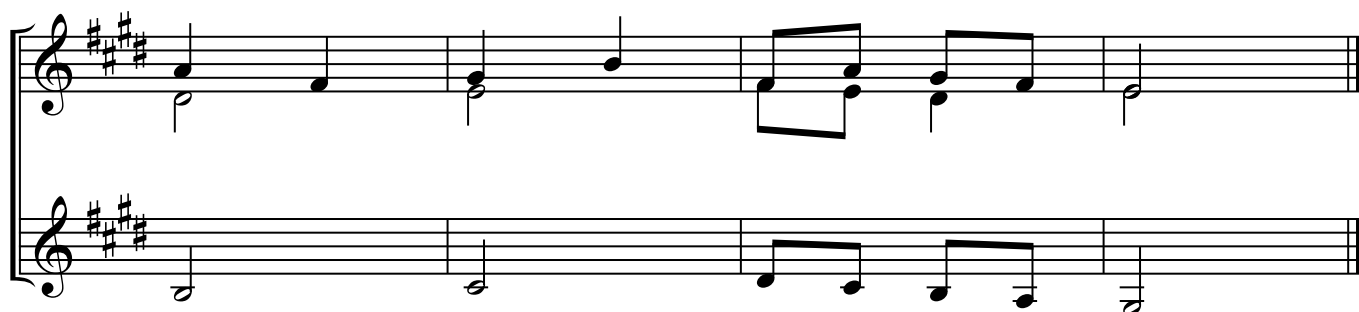
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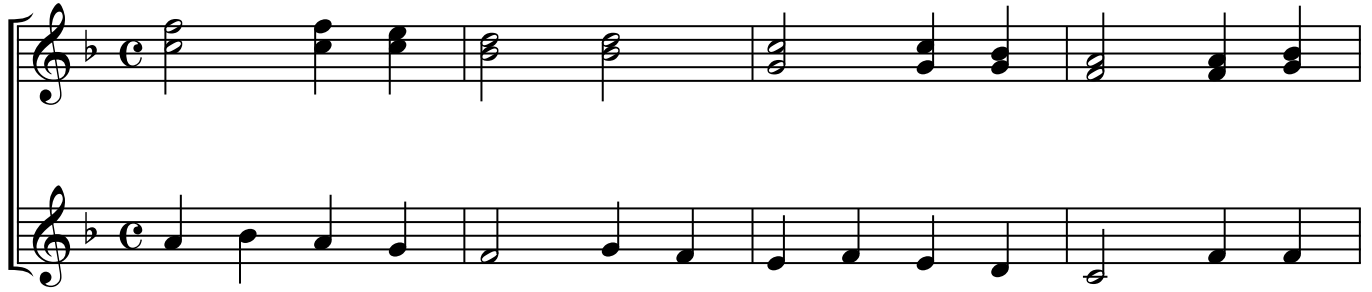
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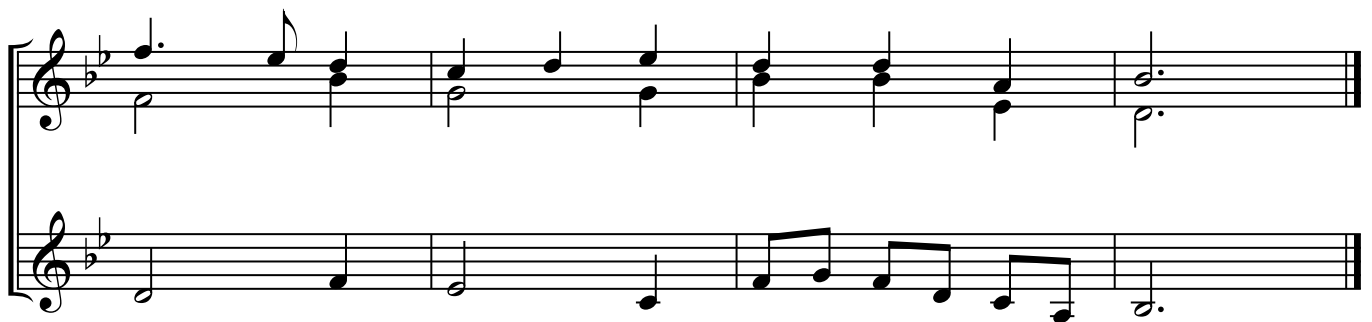
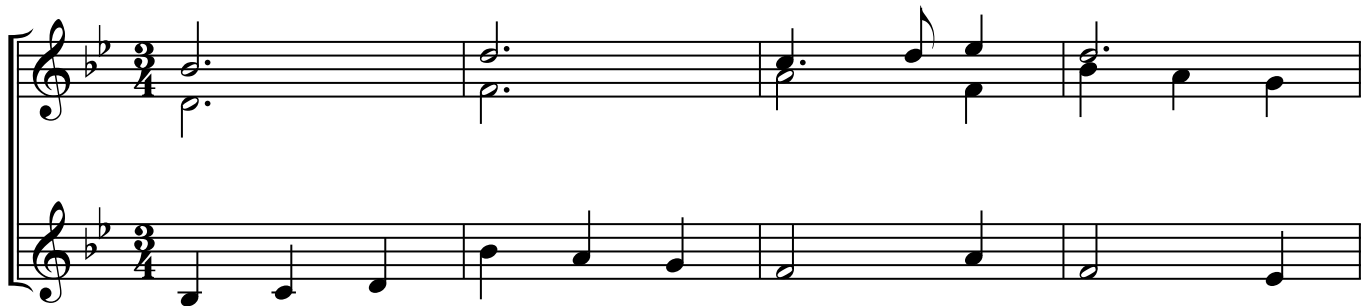
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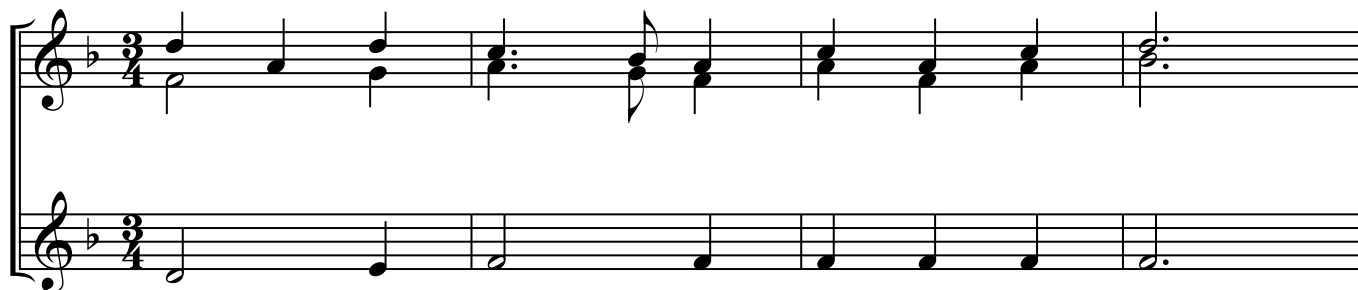
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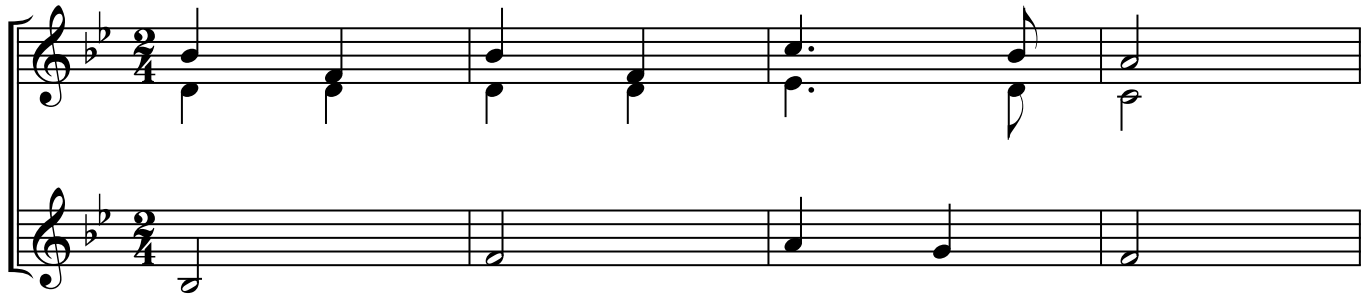
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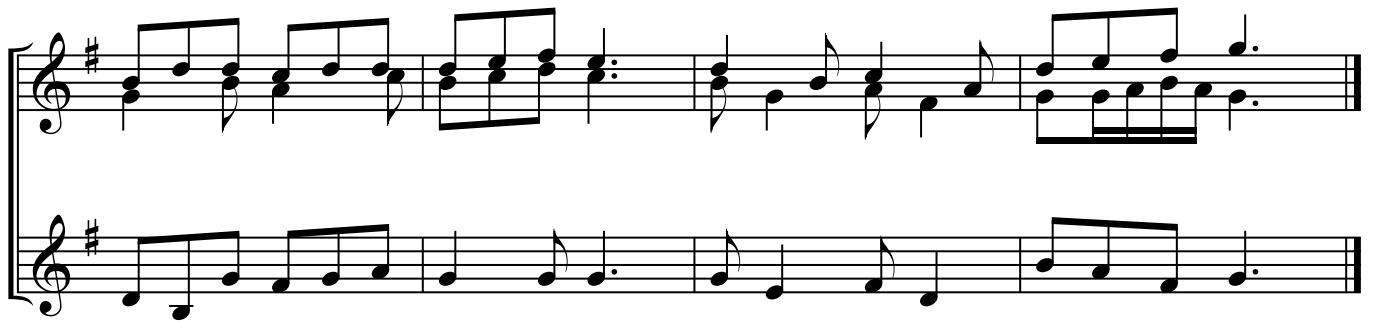
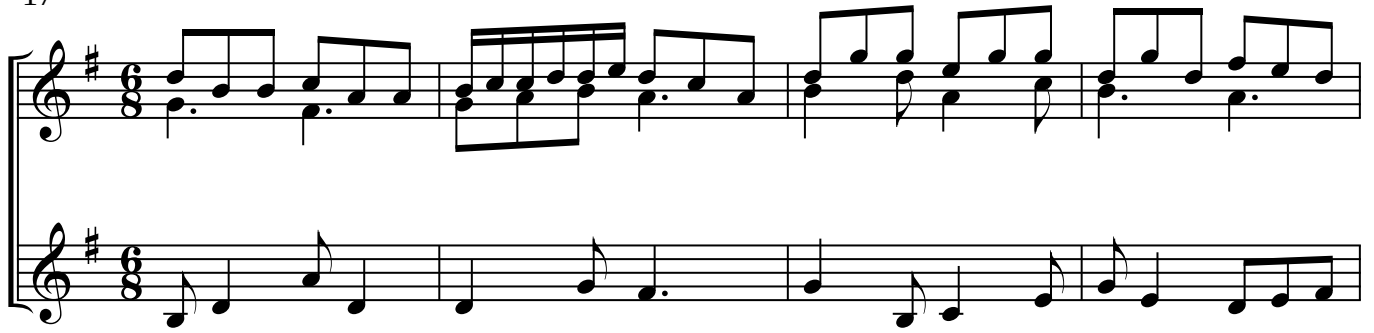
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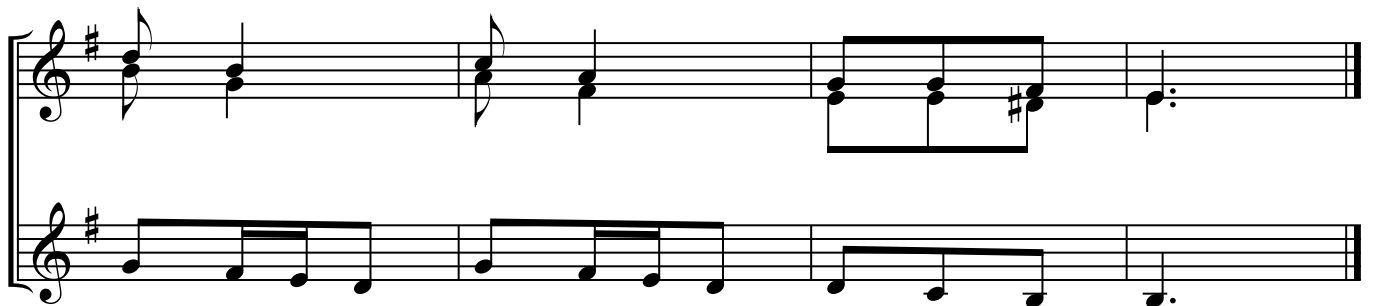
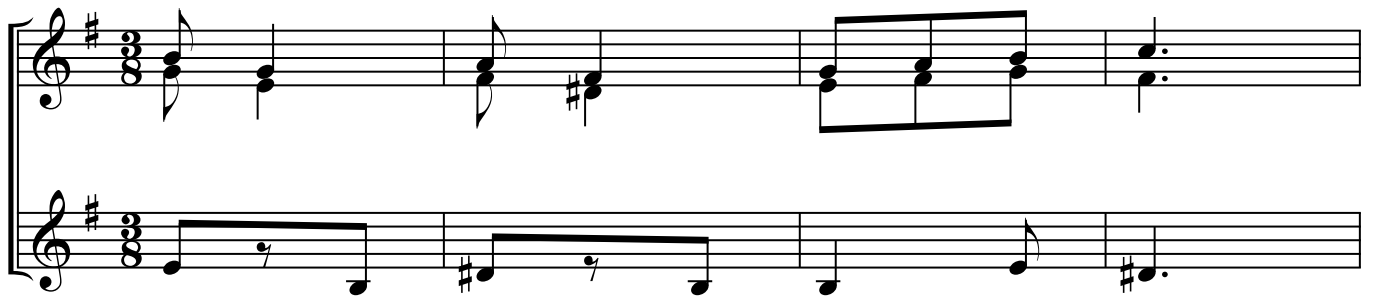
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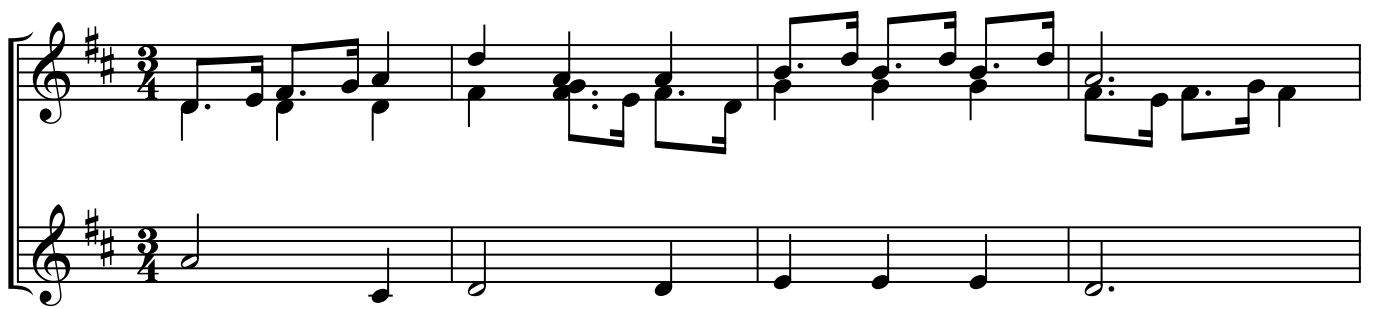
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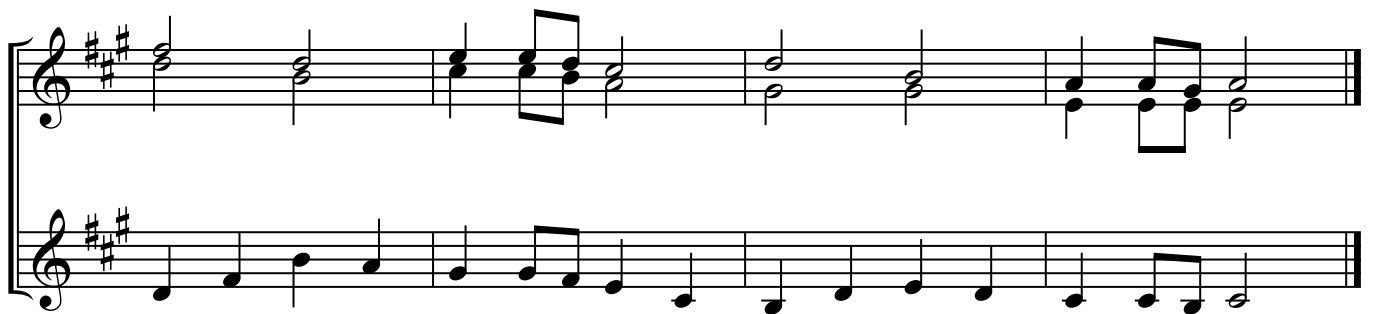
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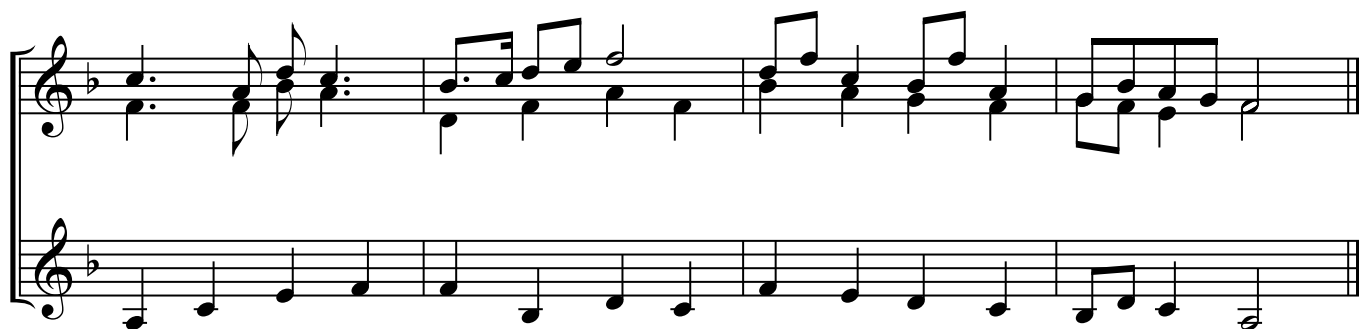
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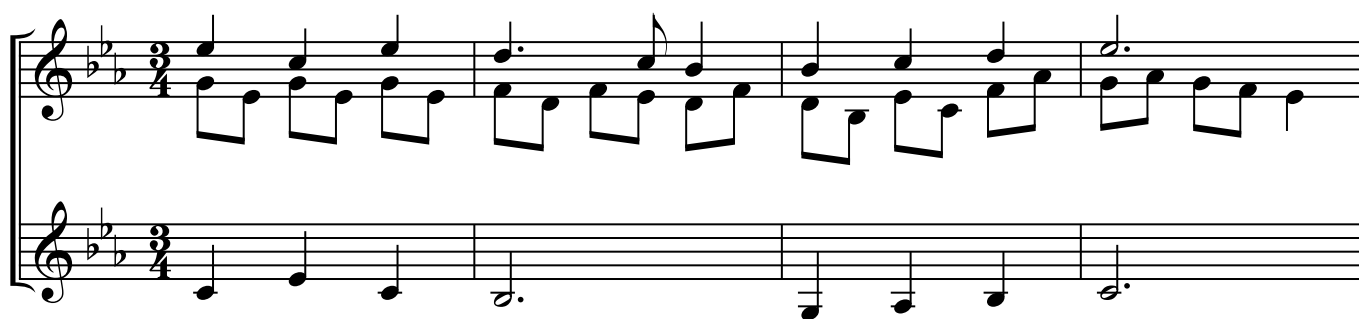
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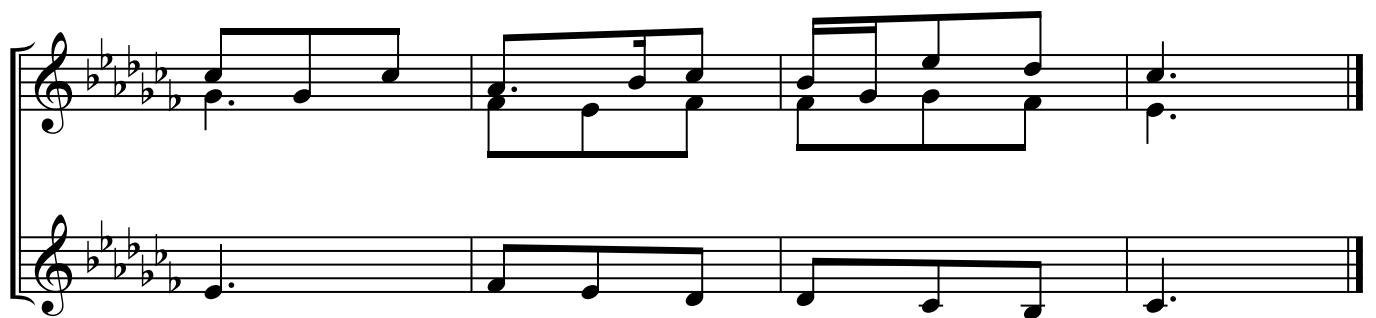
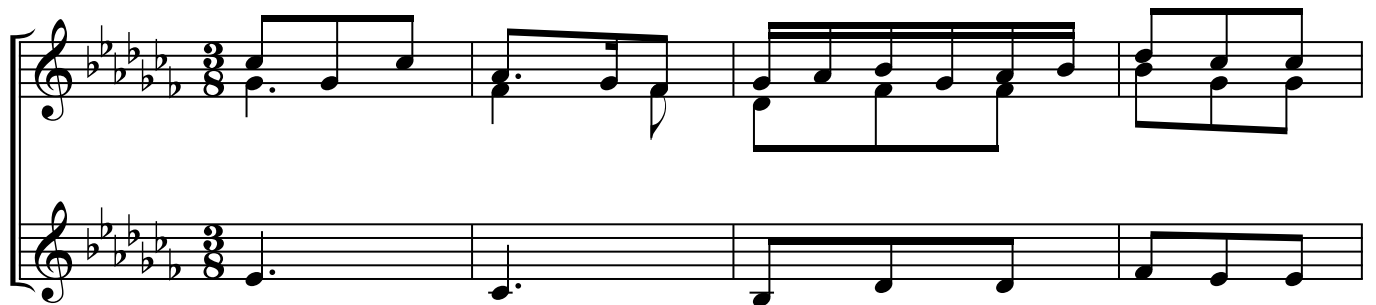
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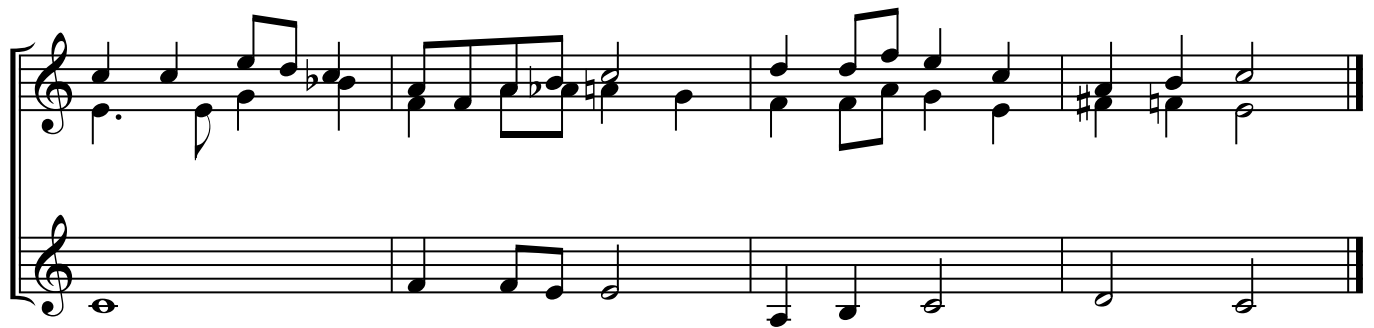
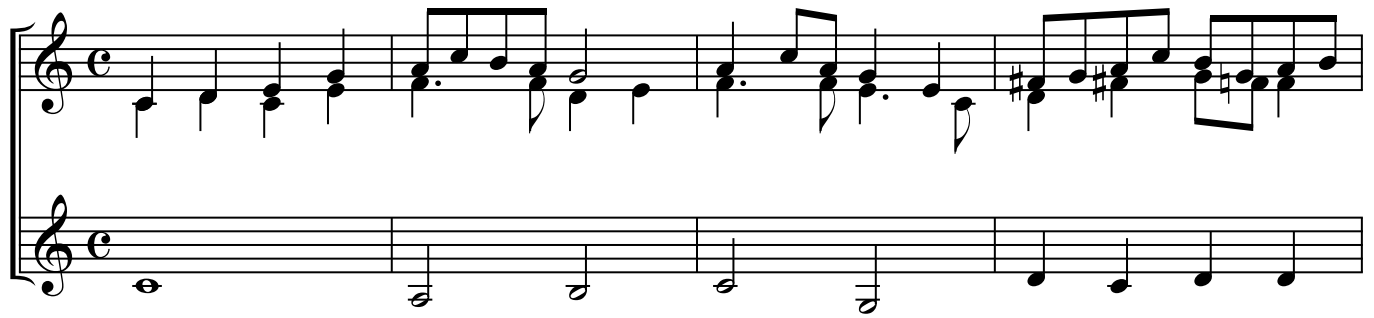
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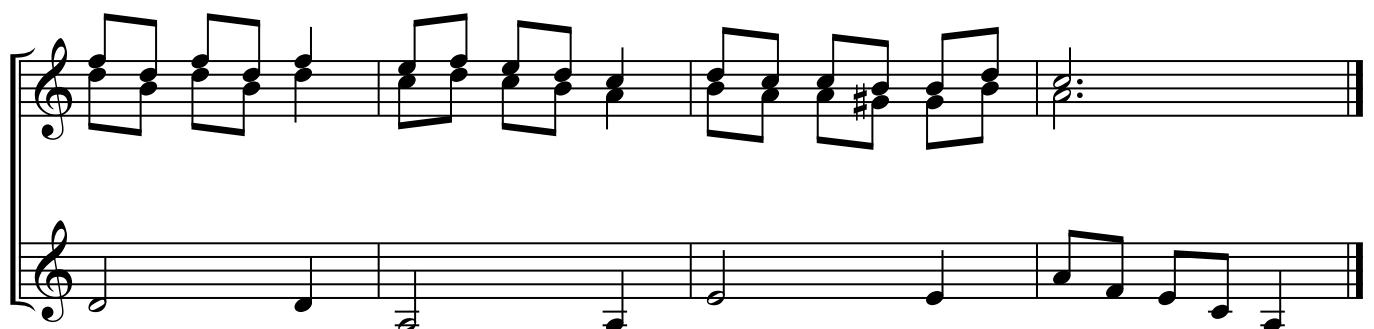
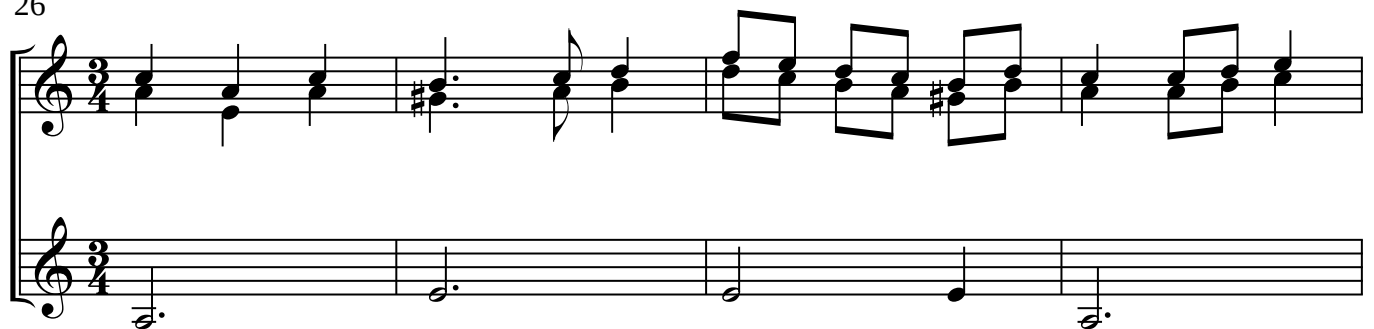
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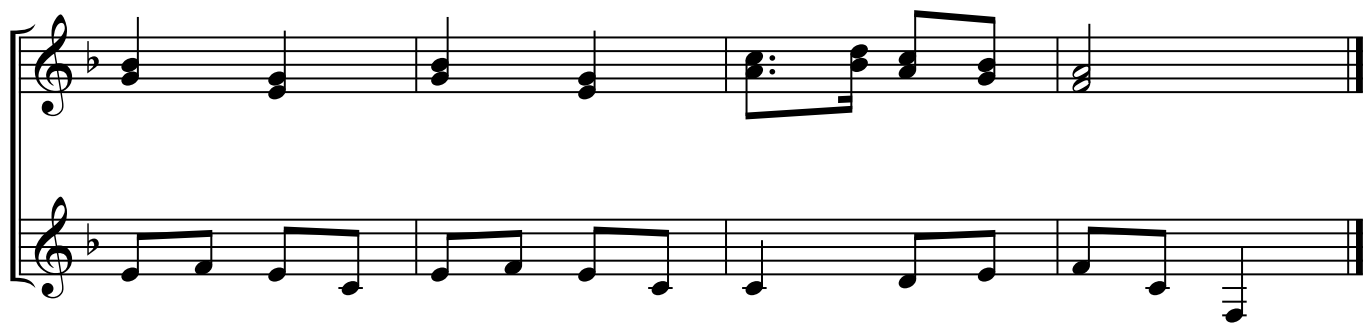
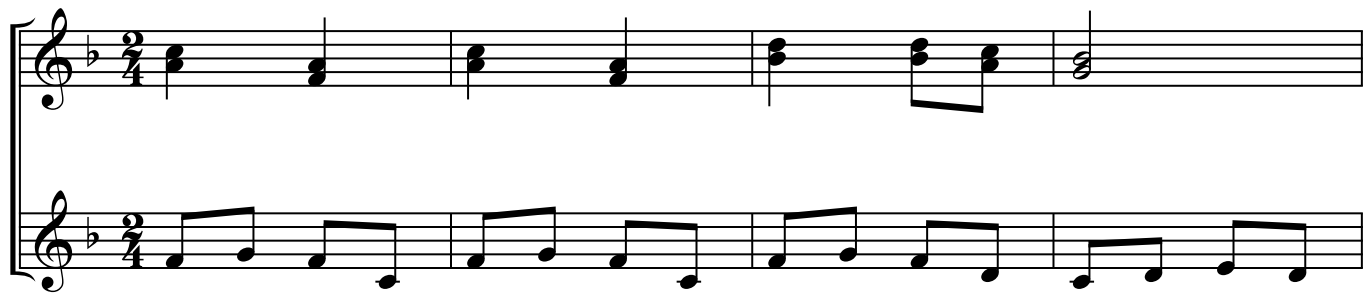
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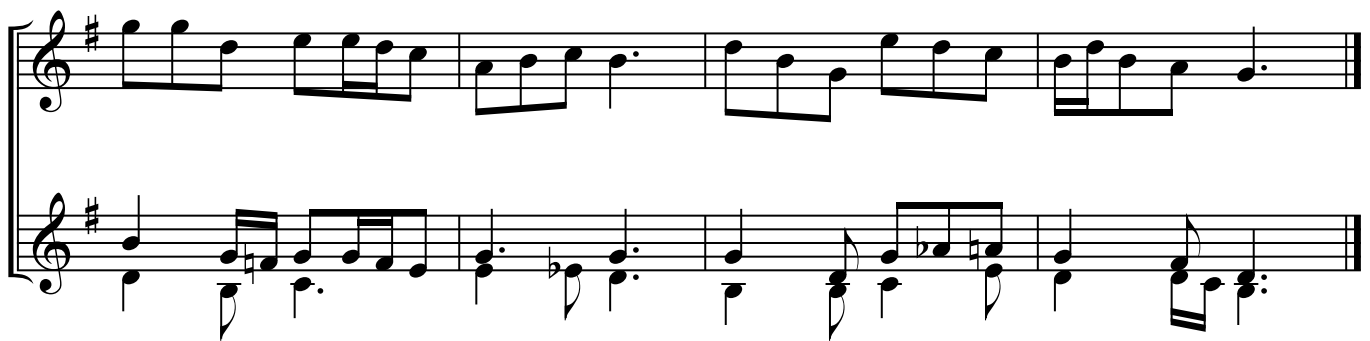
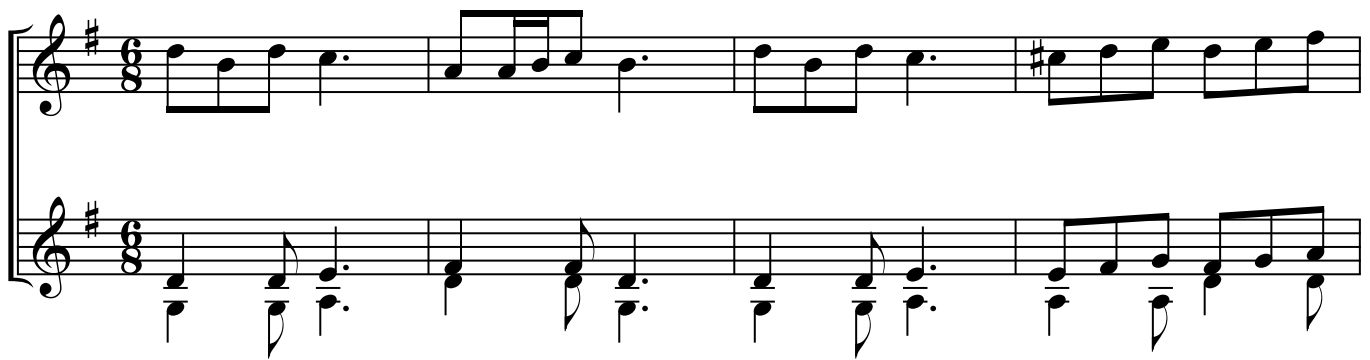
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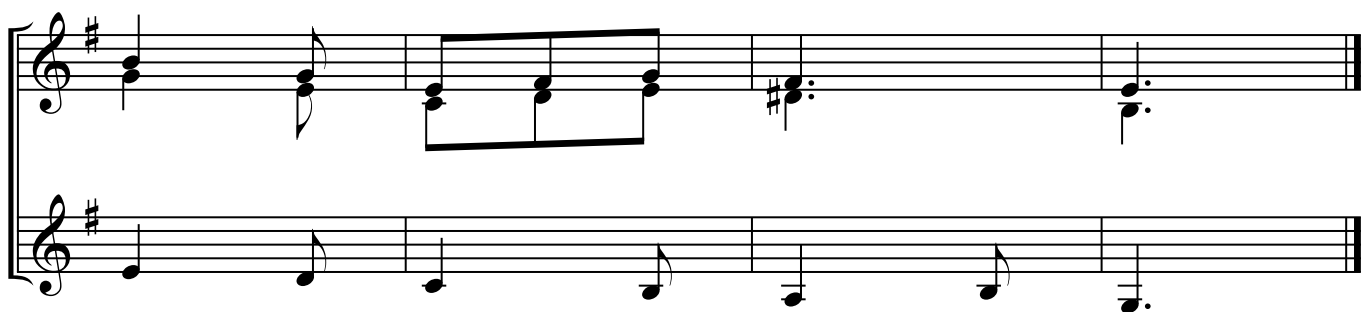
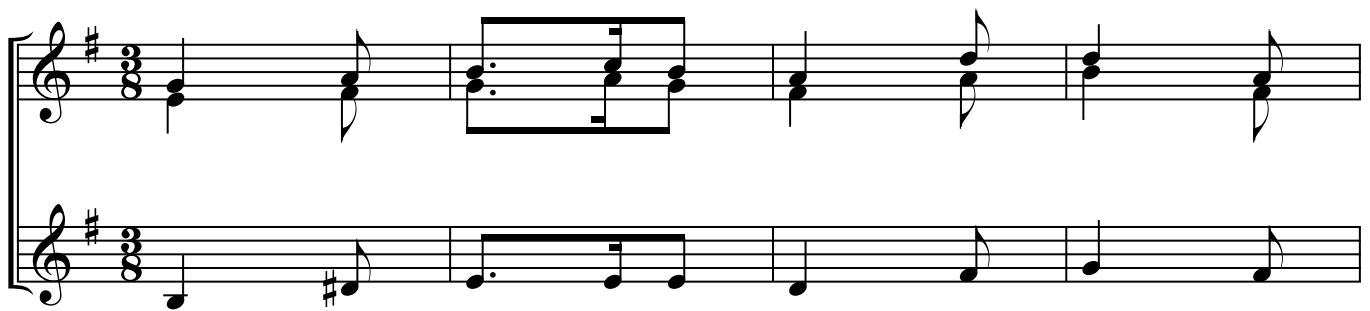
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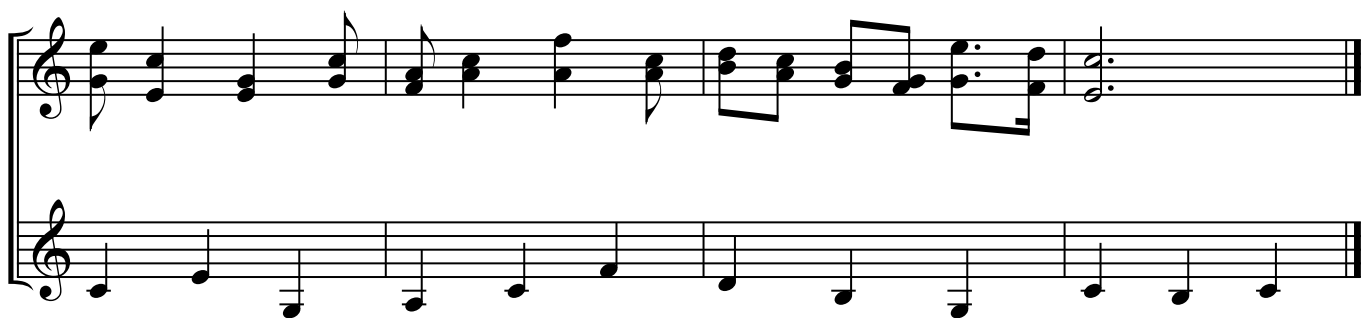
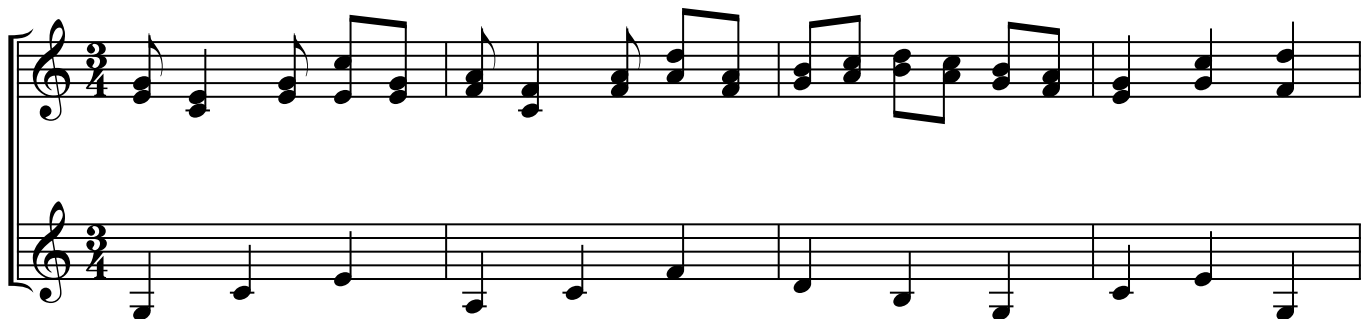
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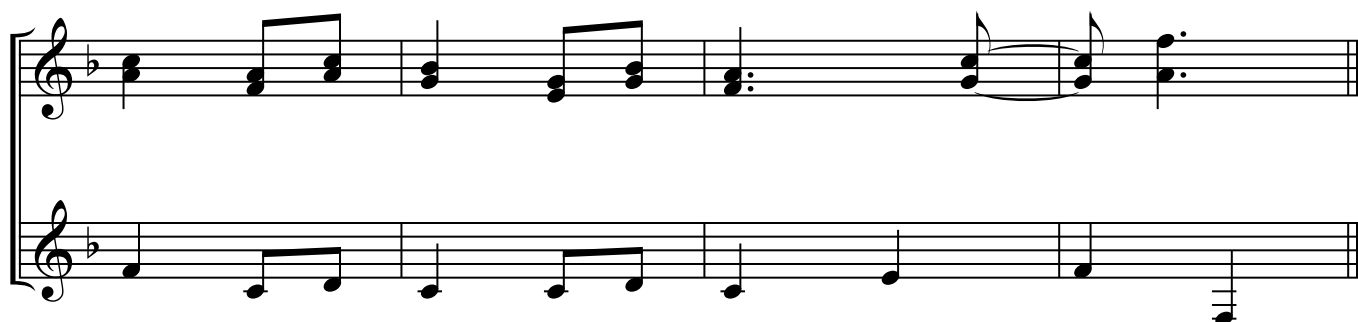
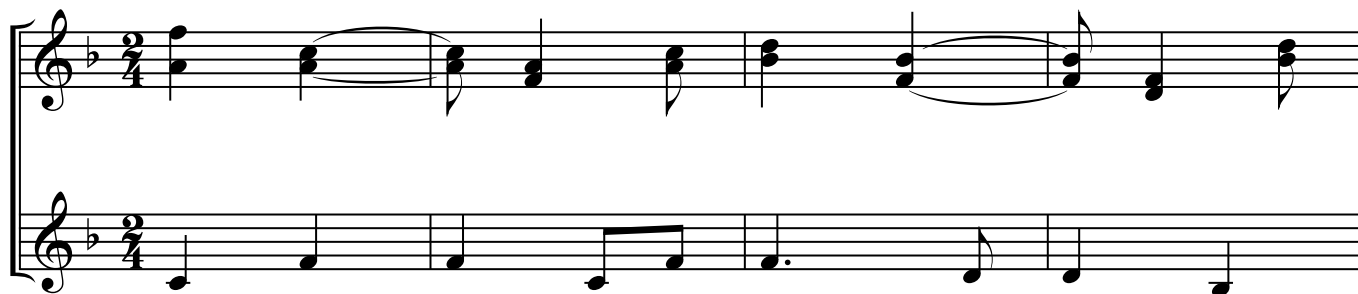
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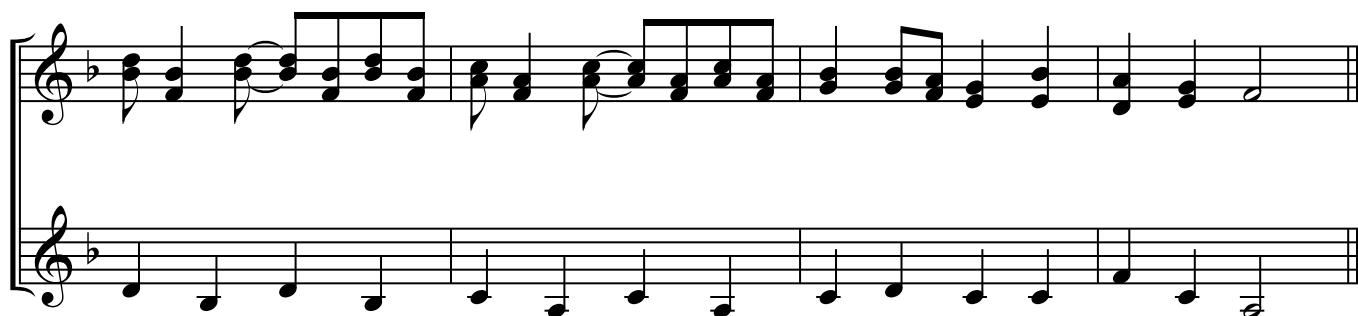
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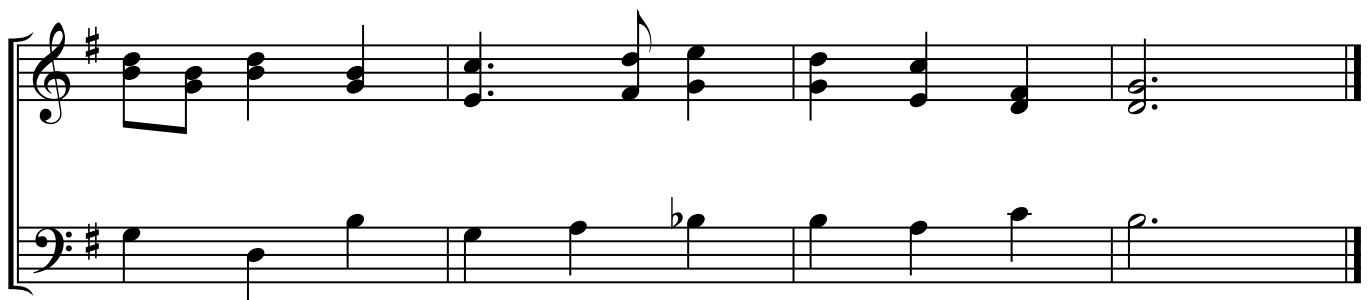
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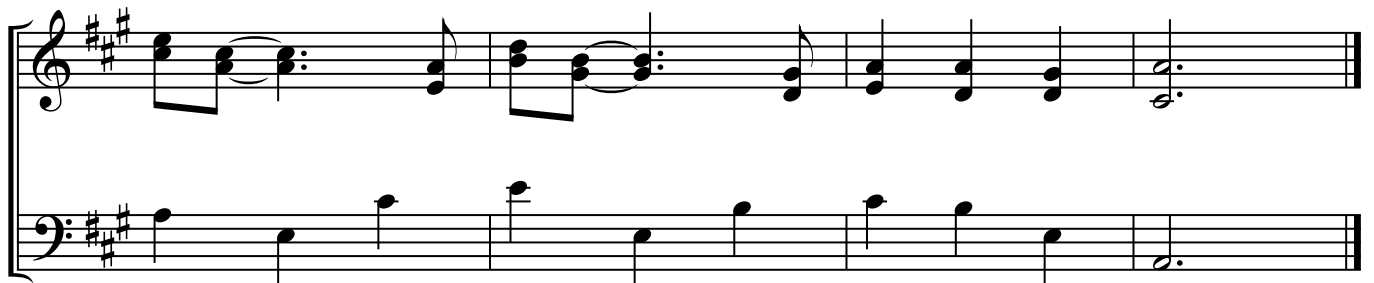
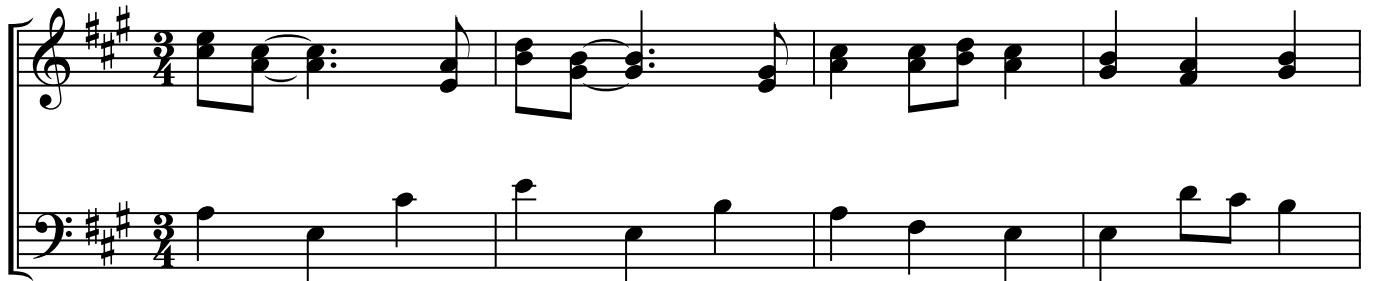
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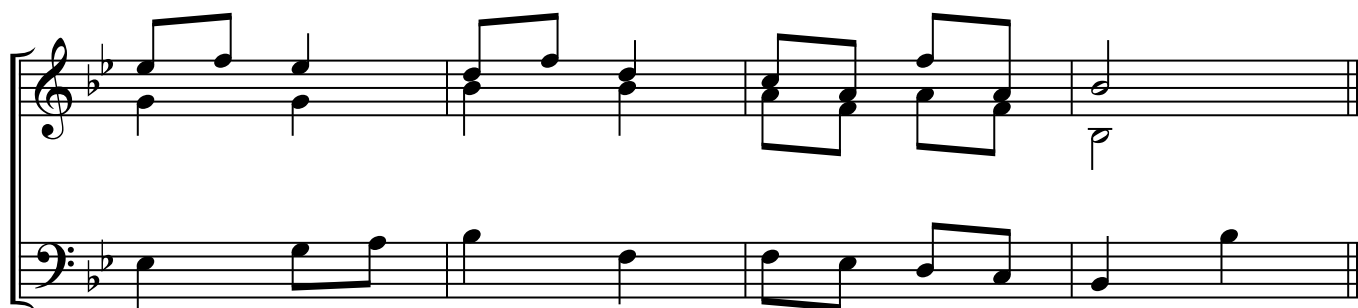
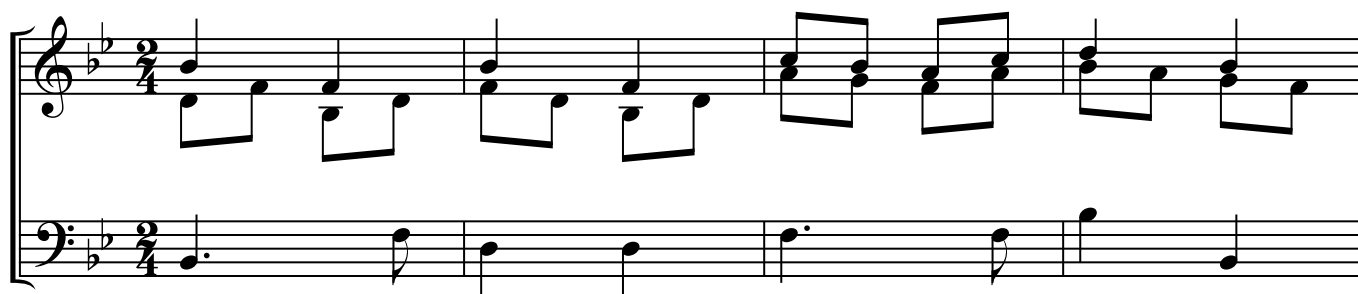
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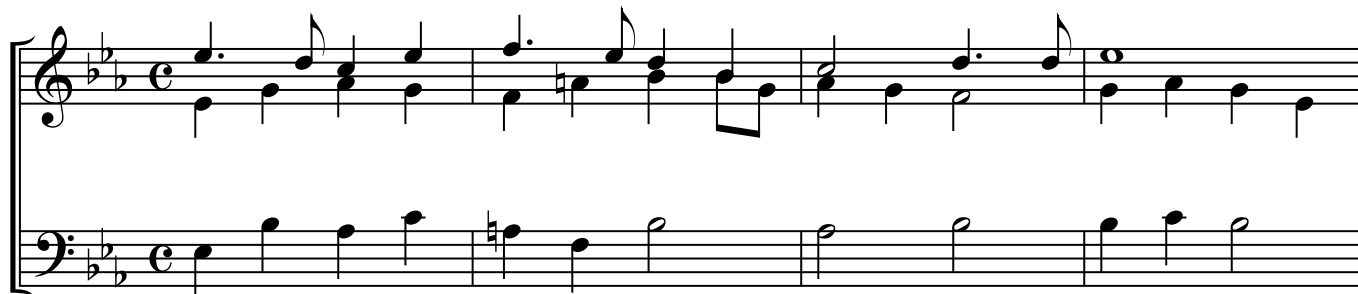
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43



44



45

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a common time signature (C). It contains four measures of music, each featuring a single chord: C major (C4-E4-G4), F major (F4-A4-C5), G major (G4-B4-D5), and C major (C4-E4-G4). The bottom staff is in bass clef with a common time signature (C). It contains four measures of music. The first three measures each contain a descending eighth-note scale: C4-B3-A3-G3, F3-E3-D3-C3, and B2-A2-G2. The fourth measure contains a whole note C2.

[illegible]

46

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 6/8 time. The key signature has one sharp (F#), indicating the key of D major. The melody is written in the treble staff, and the bass line is in the bass staff. The music is a simple, folk-style tune.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line is written in a simple, folk-like style with eighth and quarter notes. The score is enclosed in a rectangular box with a double-line border. The title 'The Rose Tree' is written in a decorative, cursive font at the top center of the page. The lyrics 'The Rose Tree' are written in a simple, sans-serif font below the treble staff. The lyrics 'The Rose Tree' are written in a simple, sans-serif font below the bass staff. The score is for a single melodic line and a simple bass line.

47

Exercise 47, measures 1-4. The music is in G major (one sharp) and 4/8 time. The upper staff features a complex melody with eighth and sixteenth notes, while the lower staff provides a simple bass line with quarter notes.

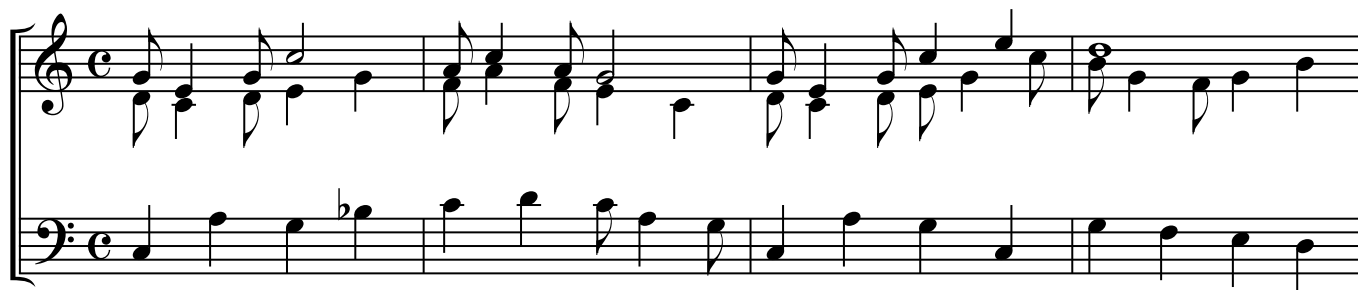
Exercise 47, measures 5-8. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The bass line remains simple, using quarter notes.

48

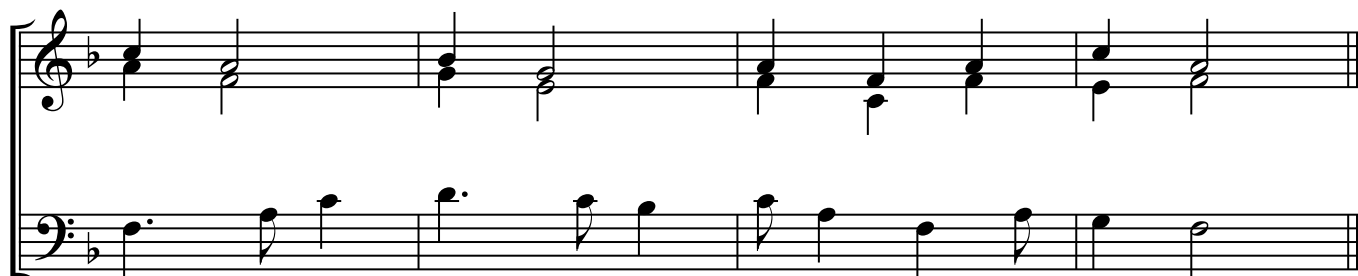
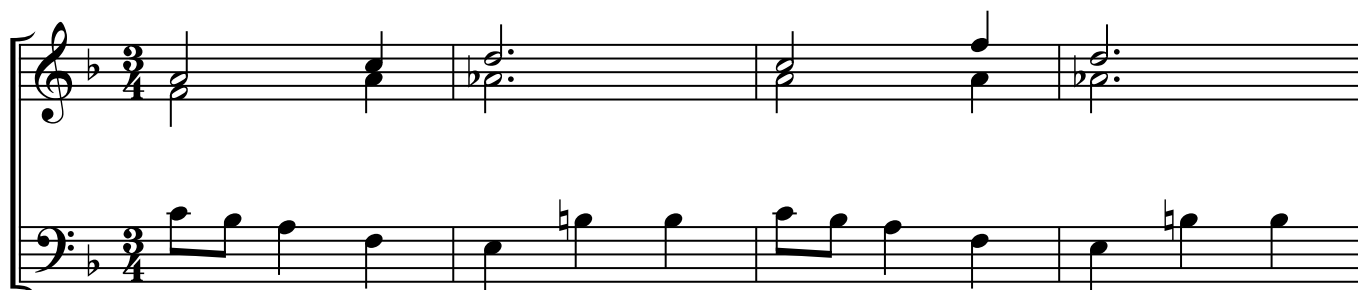
Exercise 48, measures 1-4. The music is in D major (two sharps) and 3/8 time. The upper staff features a melody with eighth notes, and the lower staff provides a simple bass line with quarter notes.

Exercise 48, measures 5-8. The melody continues with eighth notes and rests. The bass line remains simple, using quarter notes.

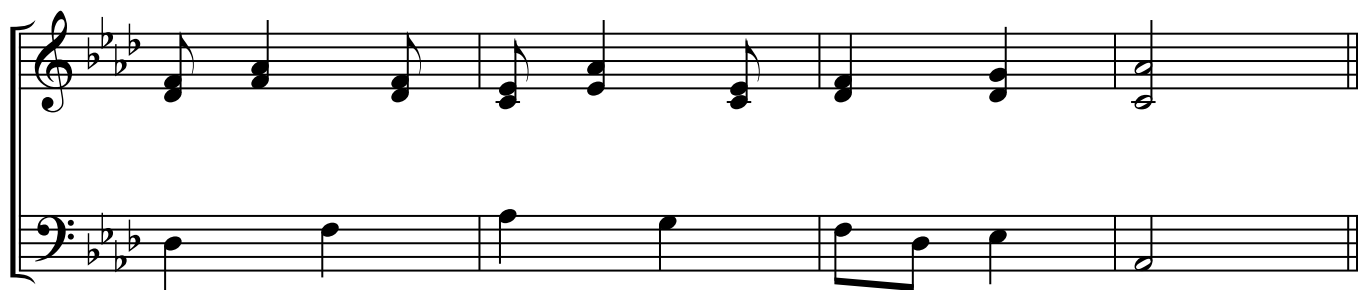
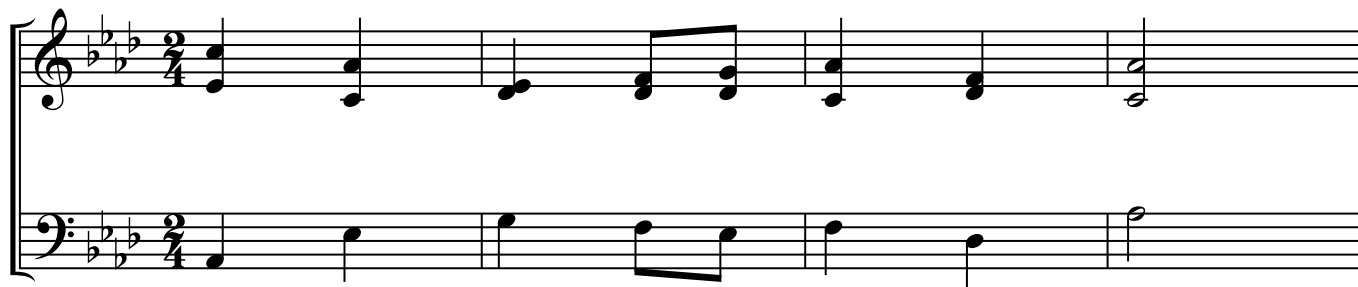
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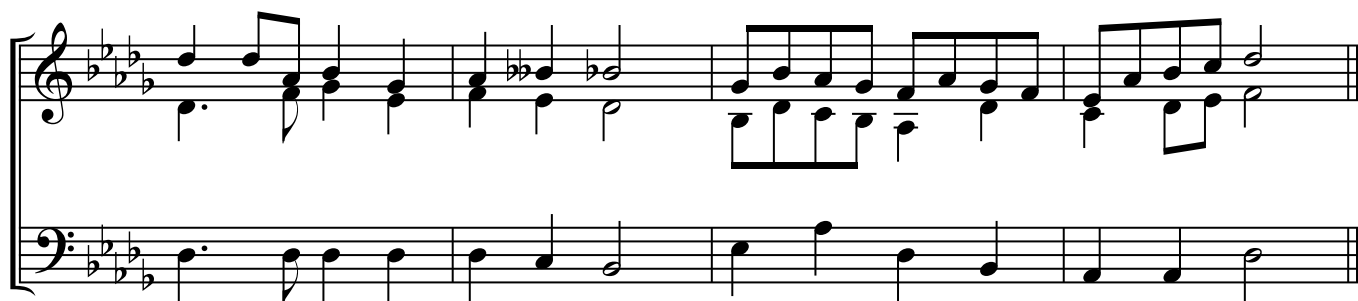
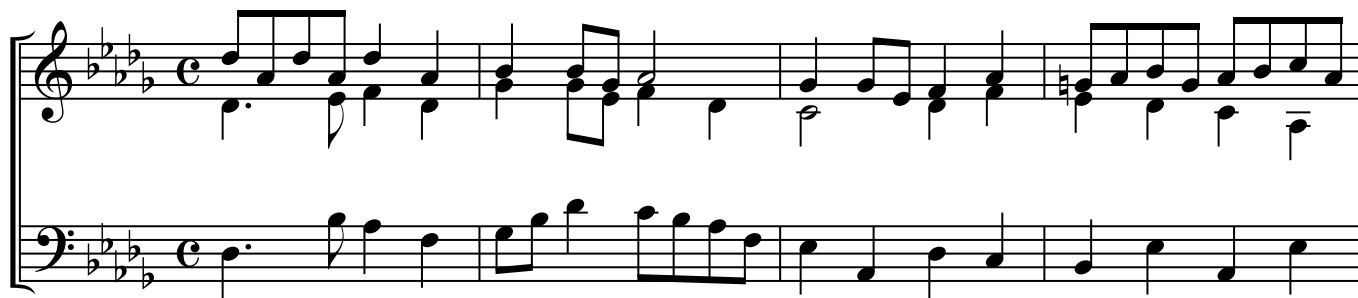
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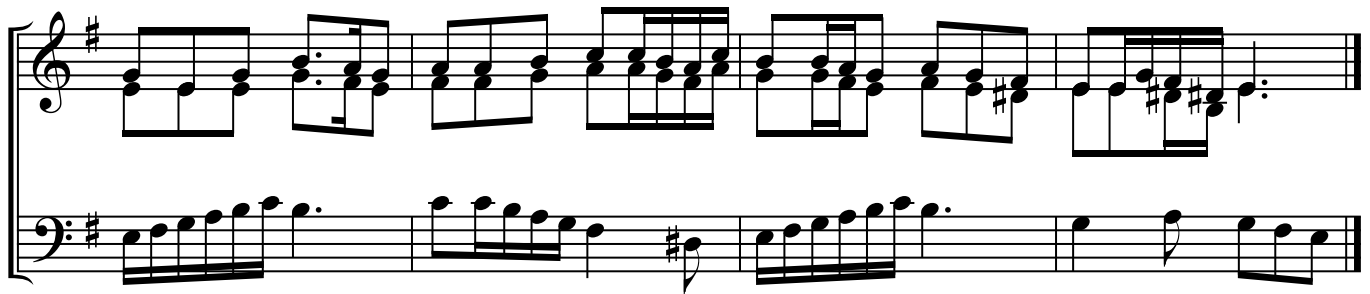
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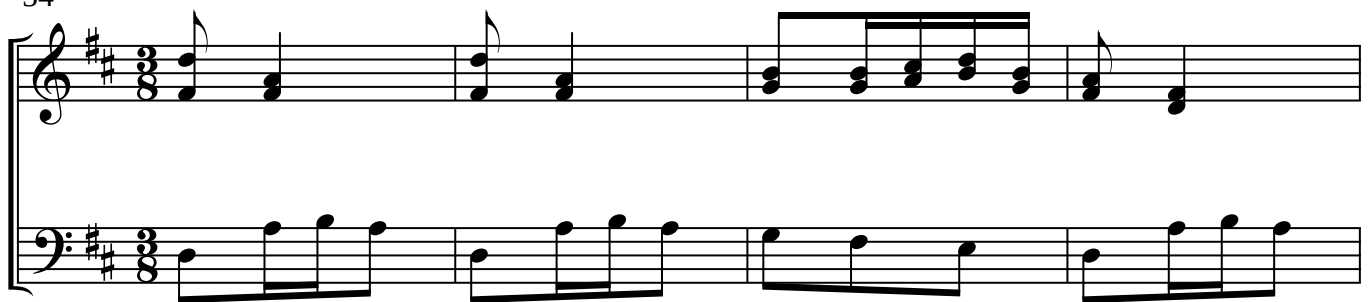
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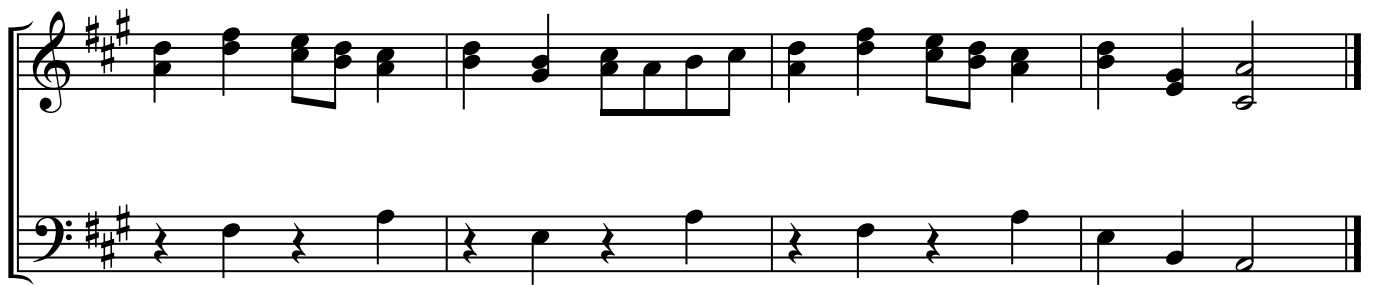
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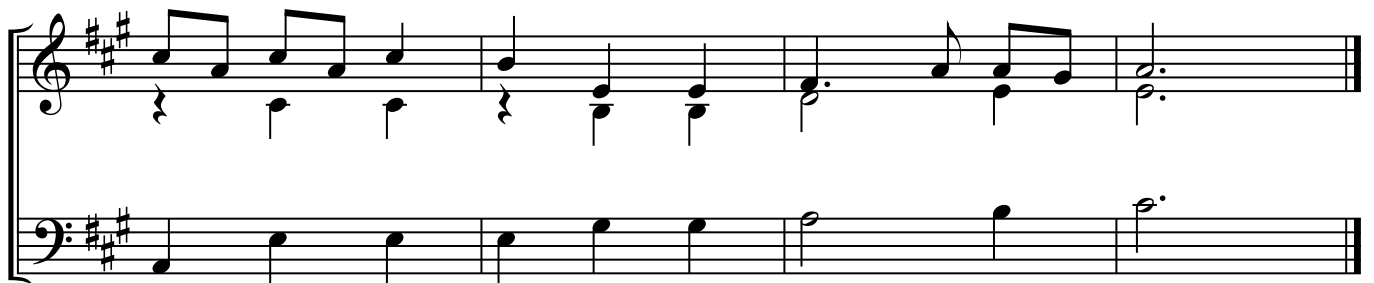
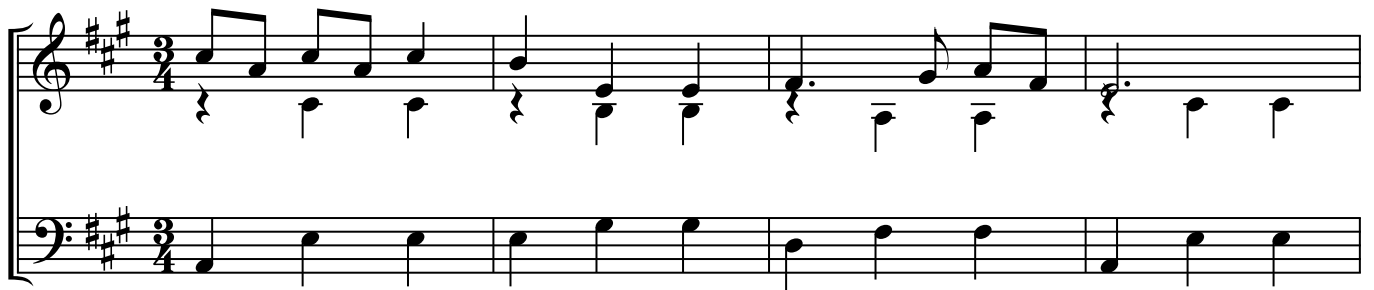
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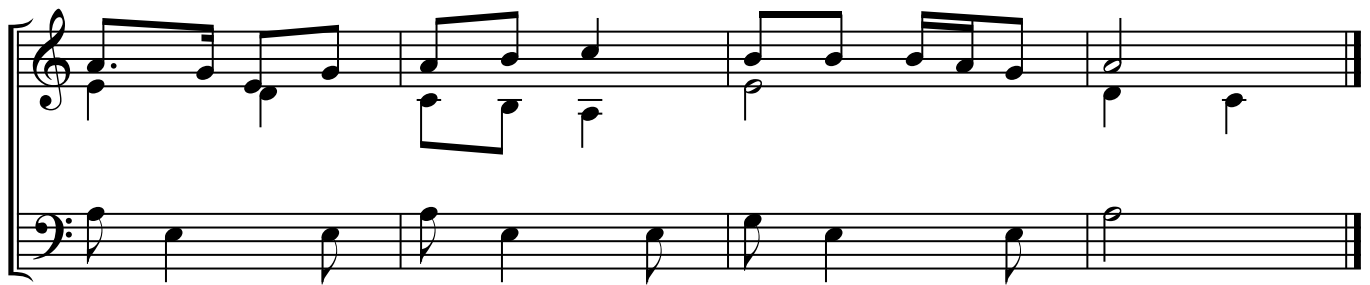
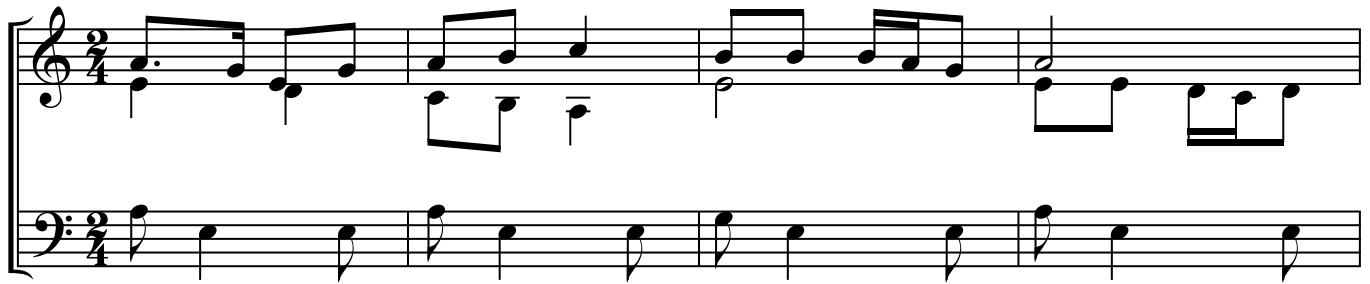
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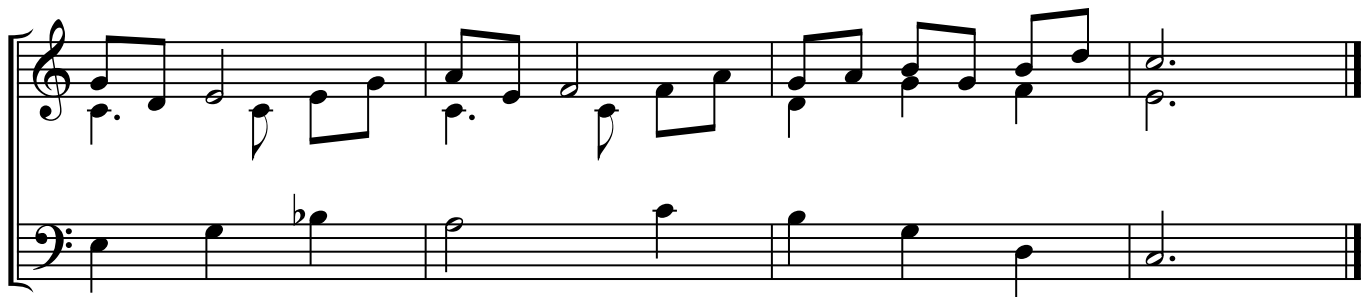
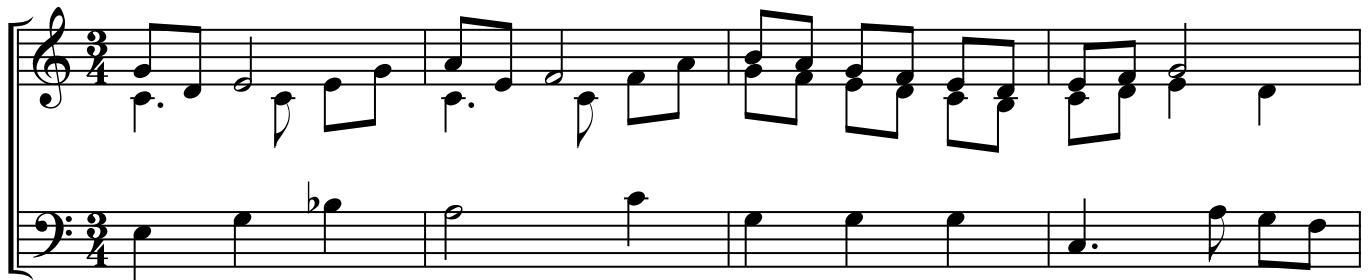
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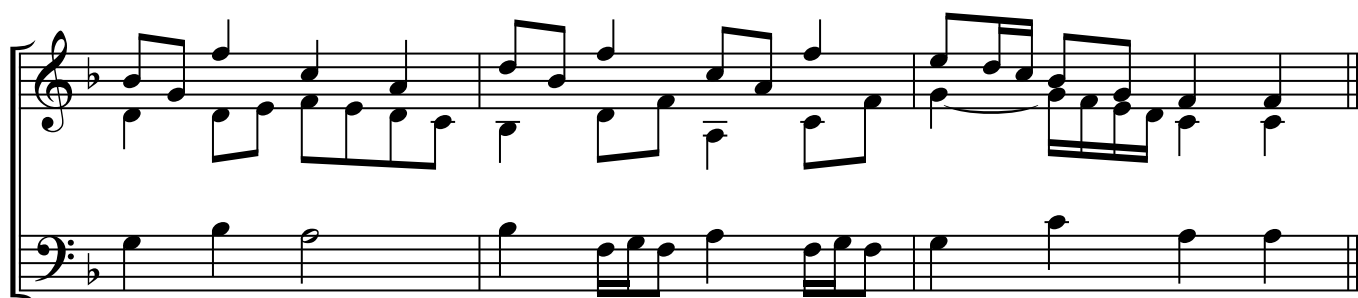
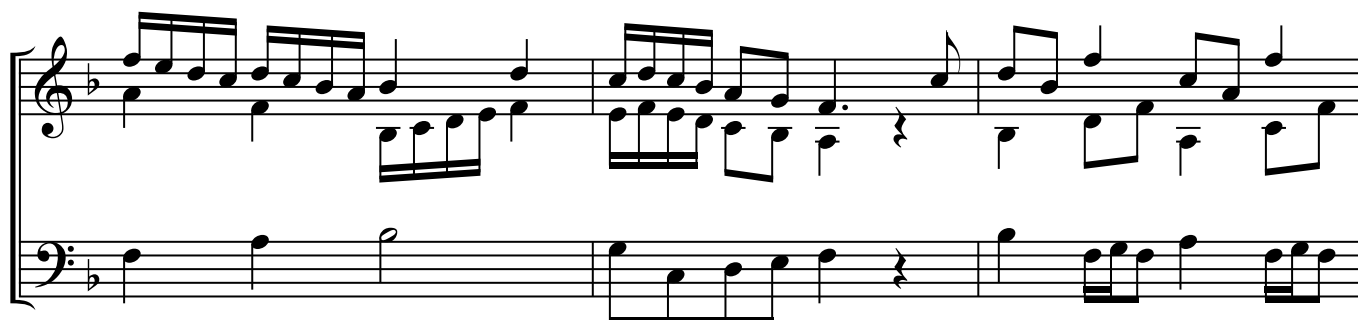
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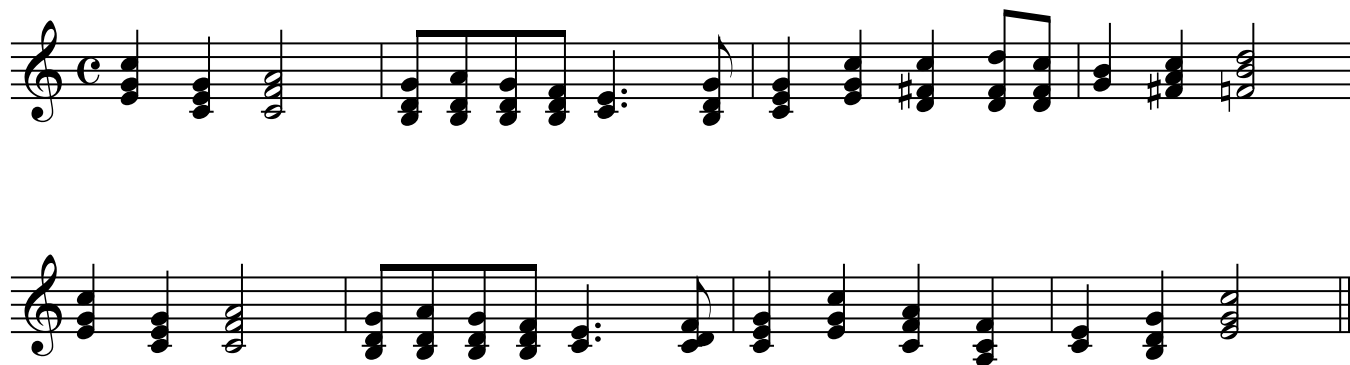
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62



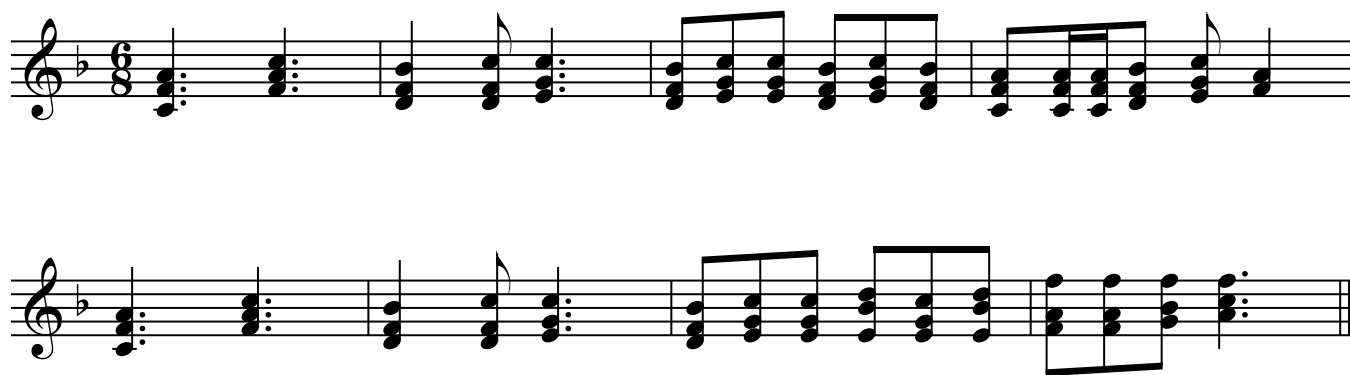
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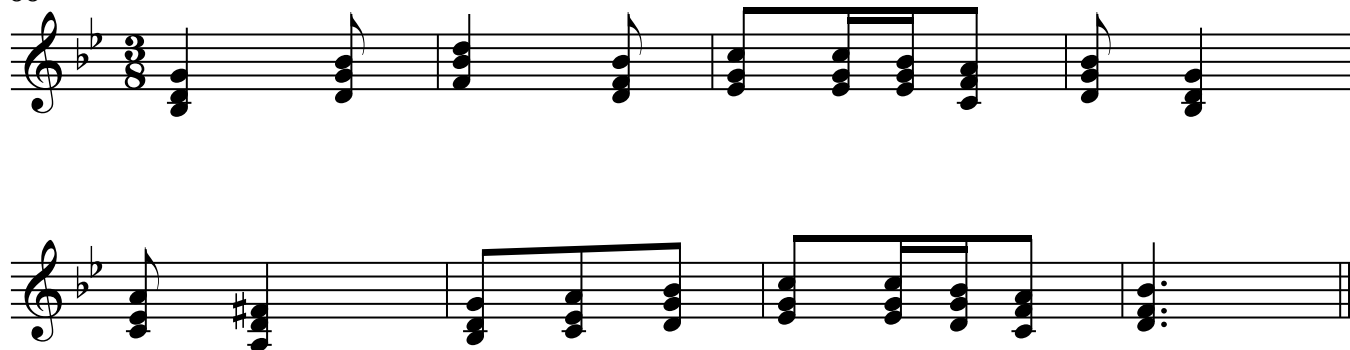
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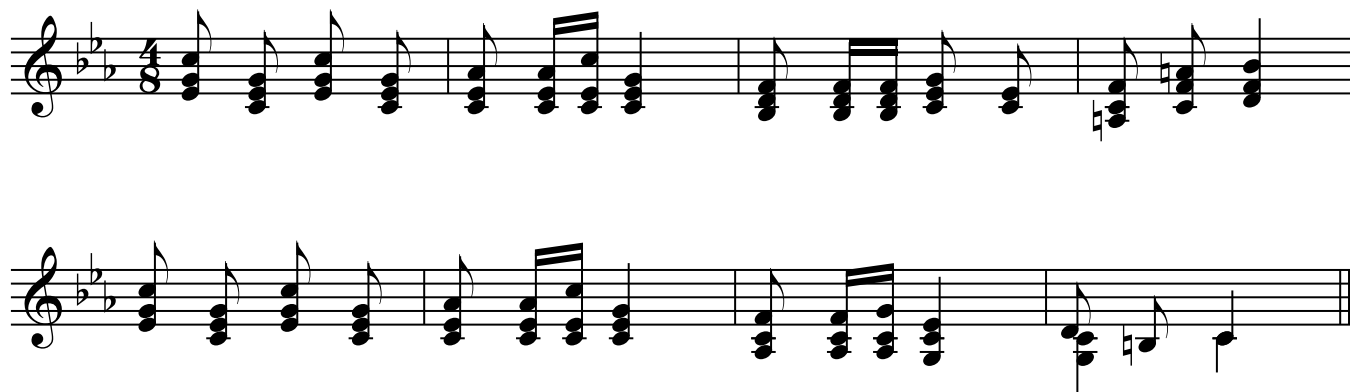
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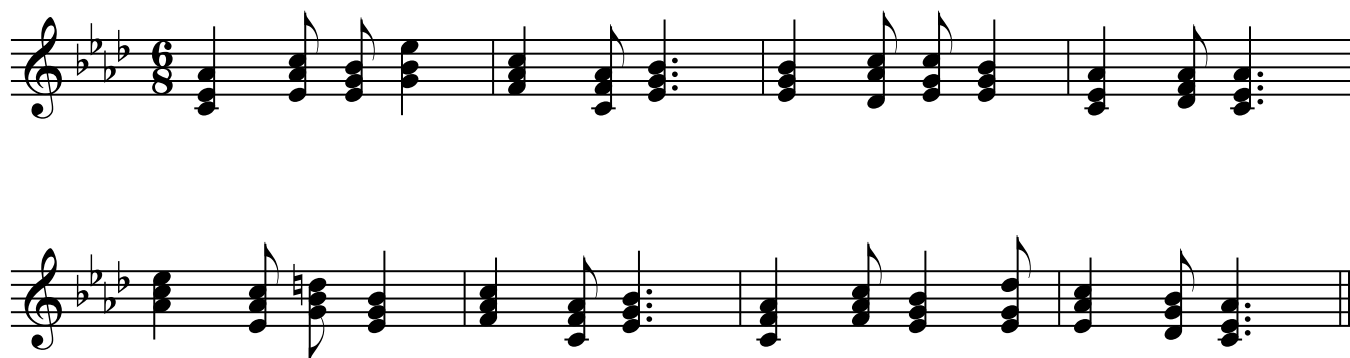
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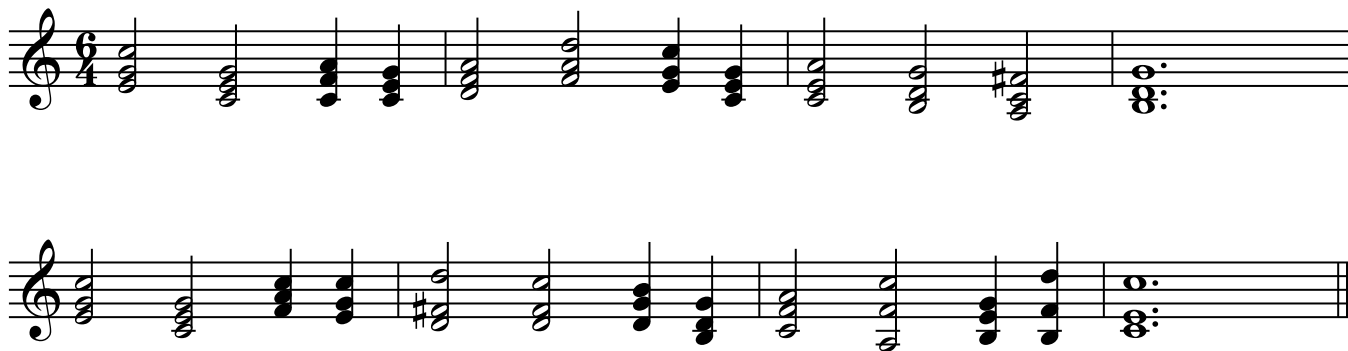
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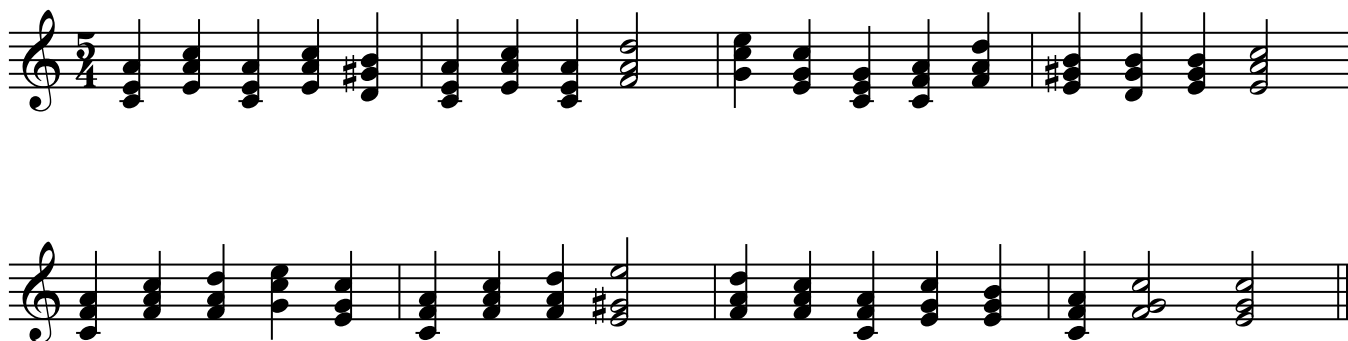
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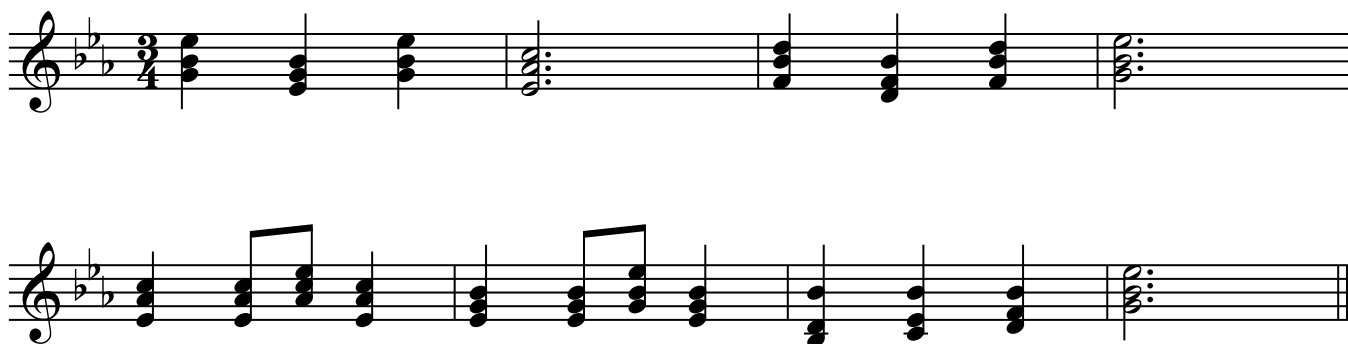
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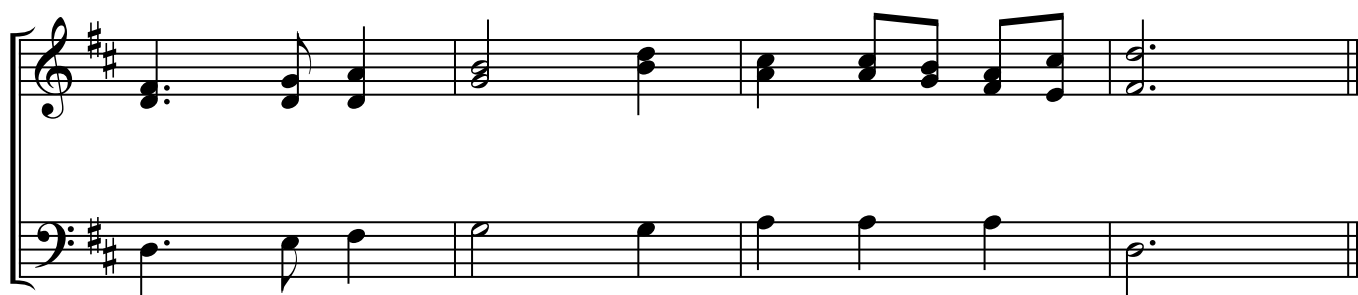
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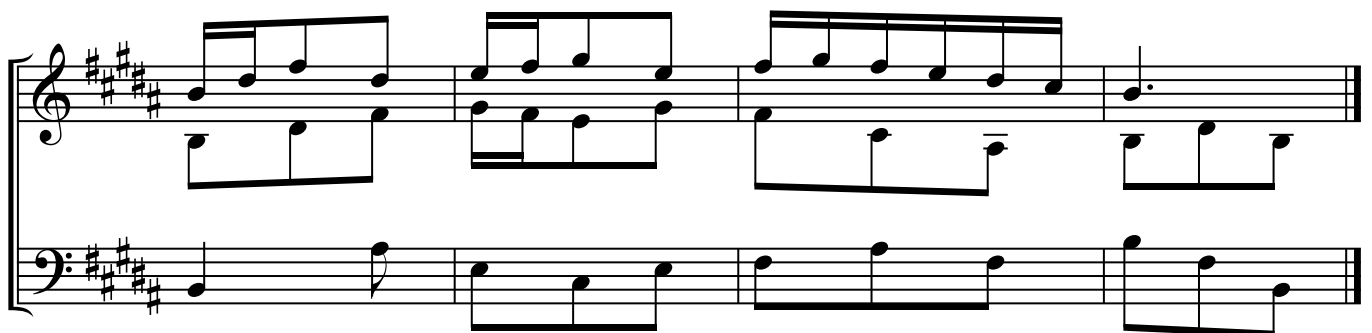
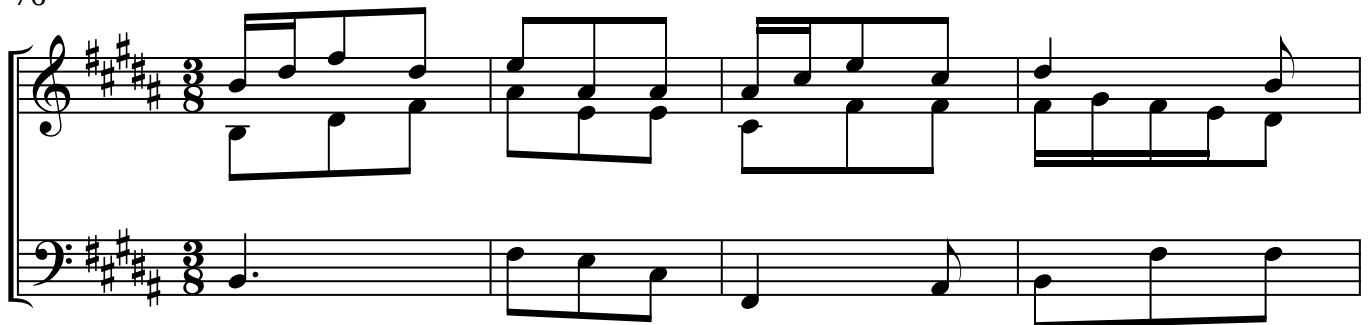
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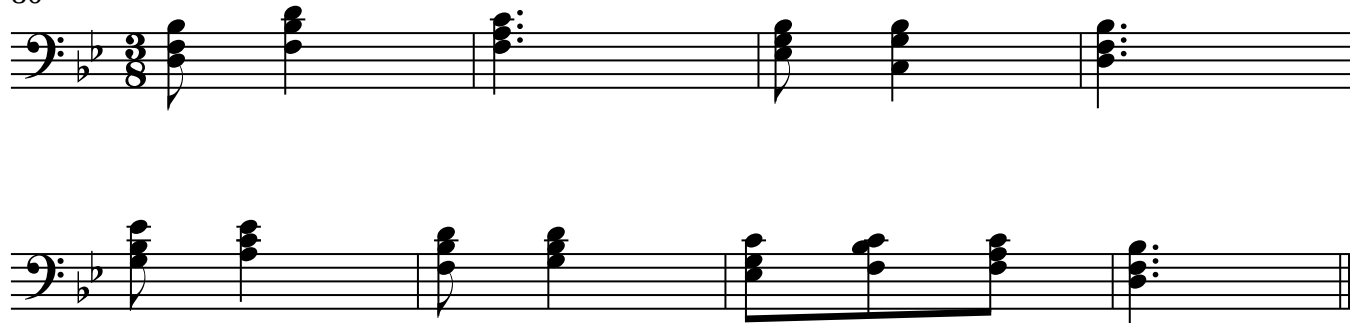
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Bruce Phelps Sight Reading Manual Volume I

LEVEL TEN

*Written, Compiled and Edited by
Bruce Phelps*

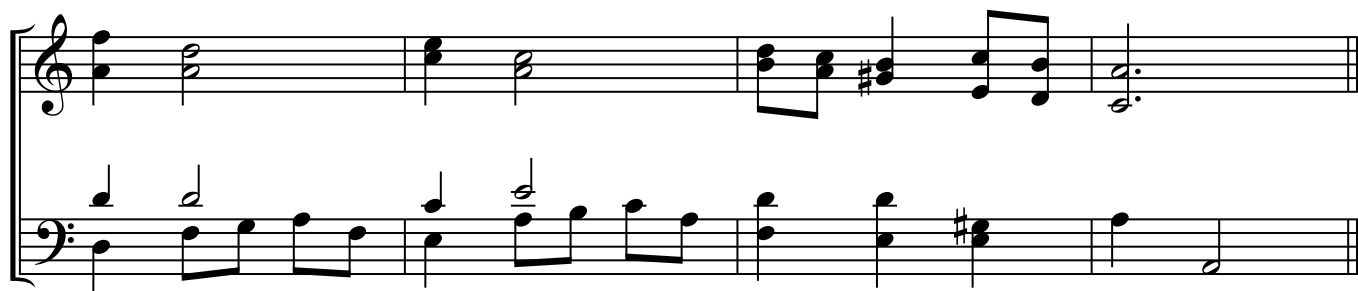
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Bruce Phelps Sight Reading Manual Volume I: Level Ten

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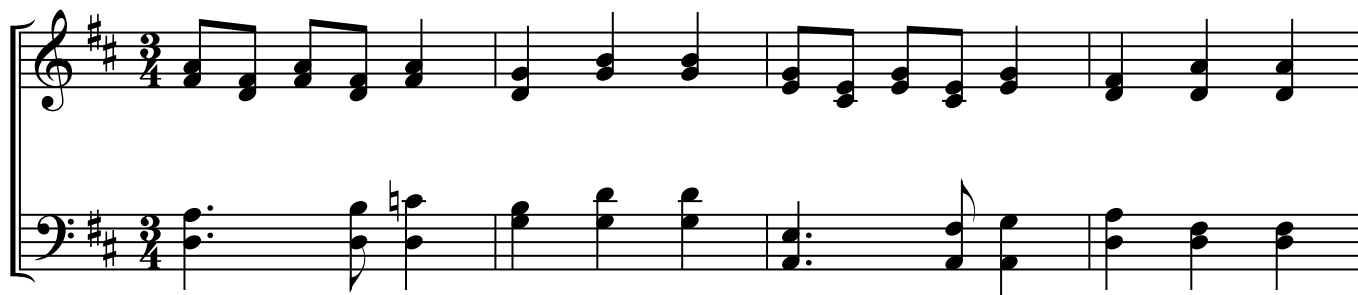
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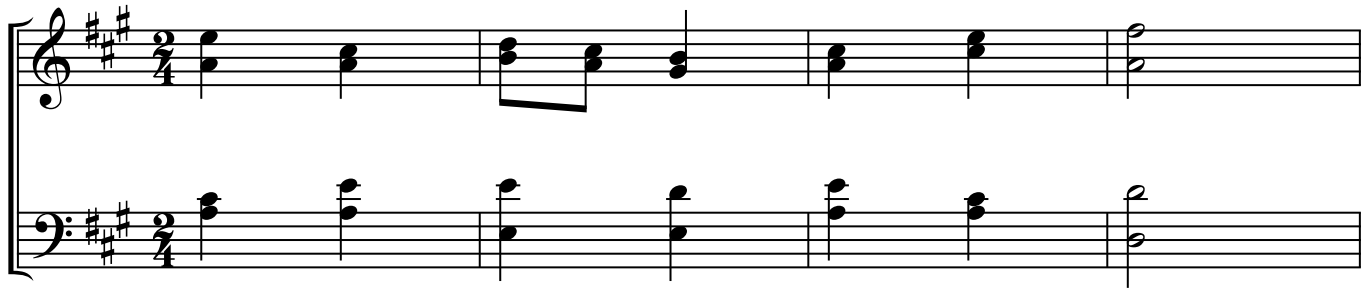
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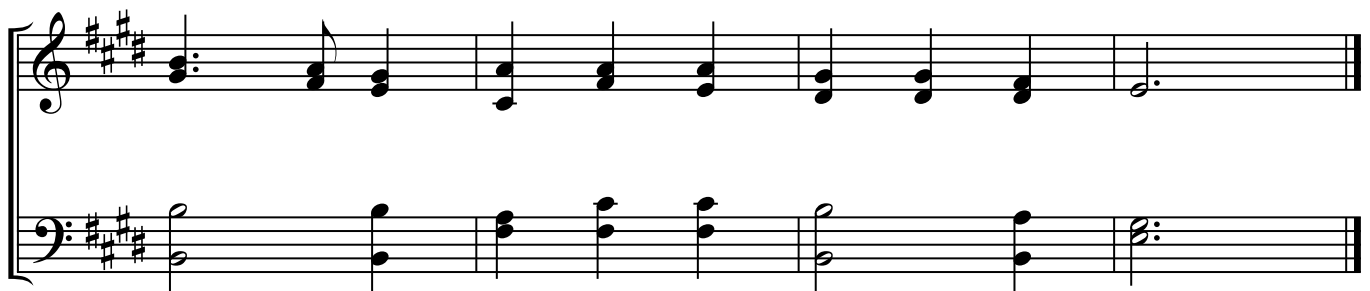
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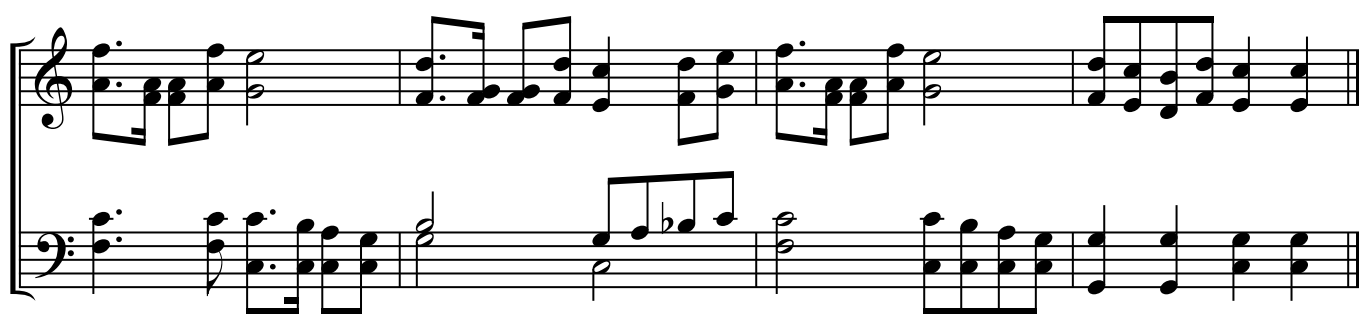
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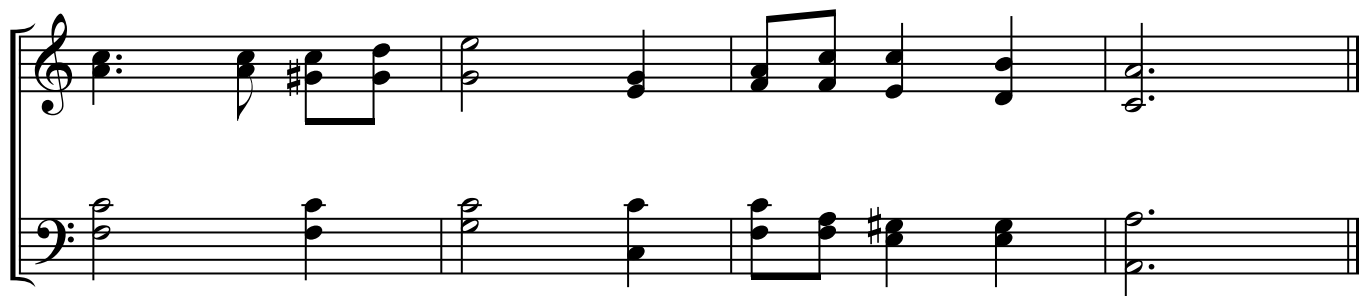
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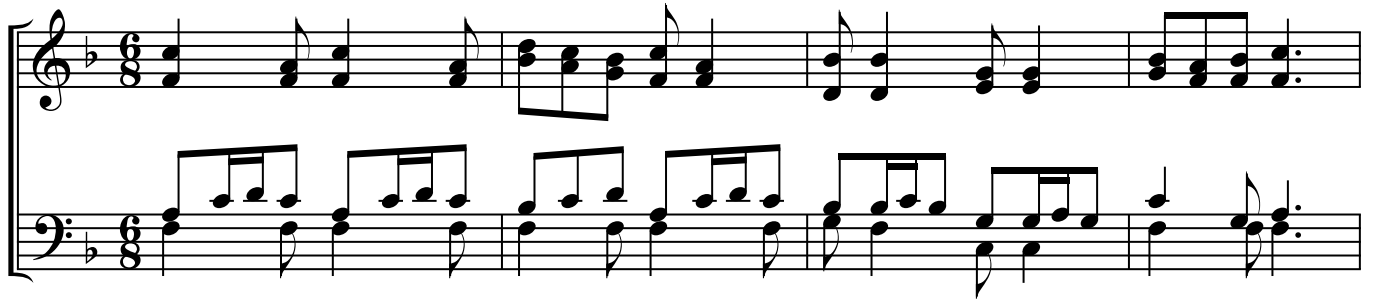
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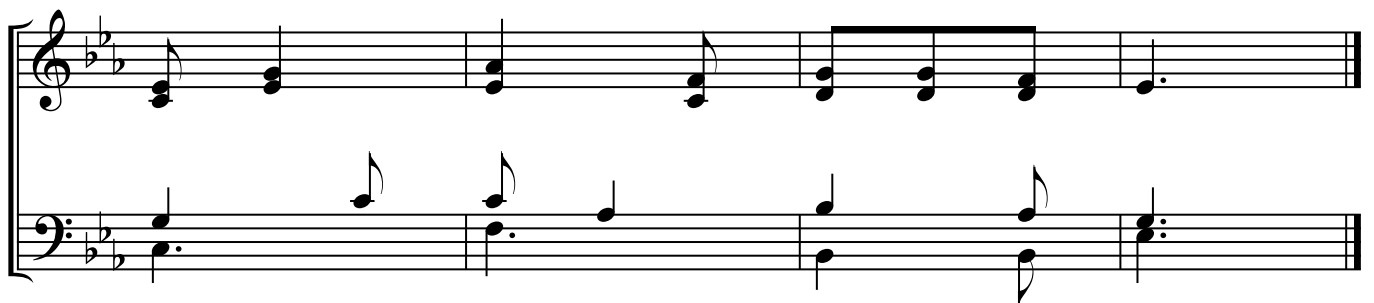
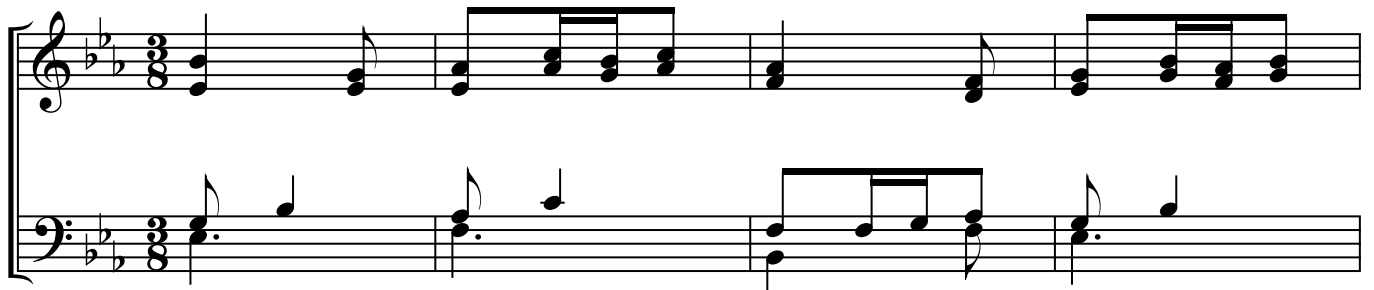
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13

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in common time (C). The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C). The score is presented in a clean, black-and-white format with a large bracket on the left side connecting the two staves.

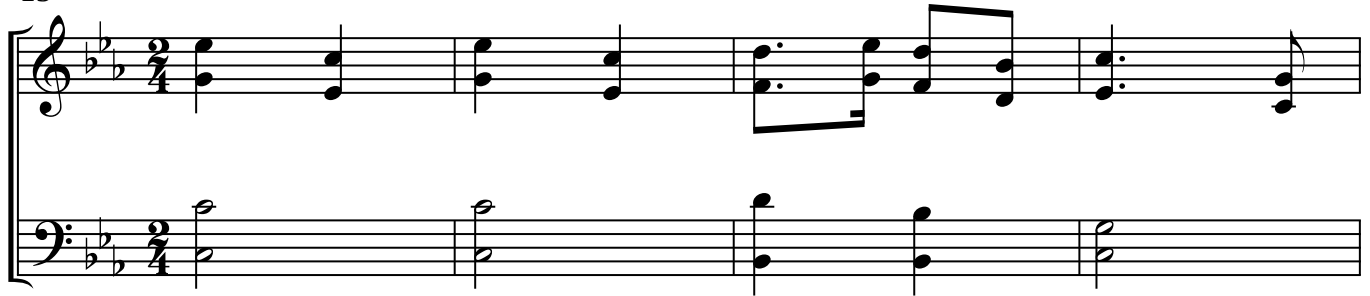
A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts on G4, goes up to A4, B4, and then has a half note rest. The accompaniment starts on G3, goes up to A3, B3, and then has a half note rest. The melody continues with a half note G4, a quarter note A4, a quarter note B4, and a half note rest. The accompaniment continues with a half note G3, a quarter note A3, a quarter note B3, and a half note rest. The melody ends with a half note G4, a quarter note A4, a quarter note B4, and a half note rest. The accompaniment ends with a half note G3, a quarter note A3, a quarter note B3, and a half note rest.

14

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The music is in 4/4 time and consists of 16 measures. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The music ends with a double bar line.

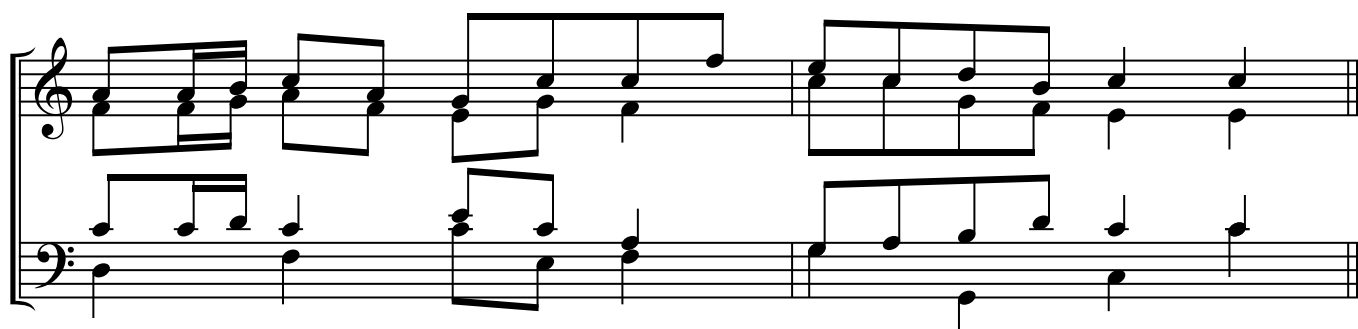
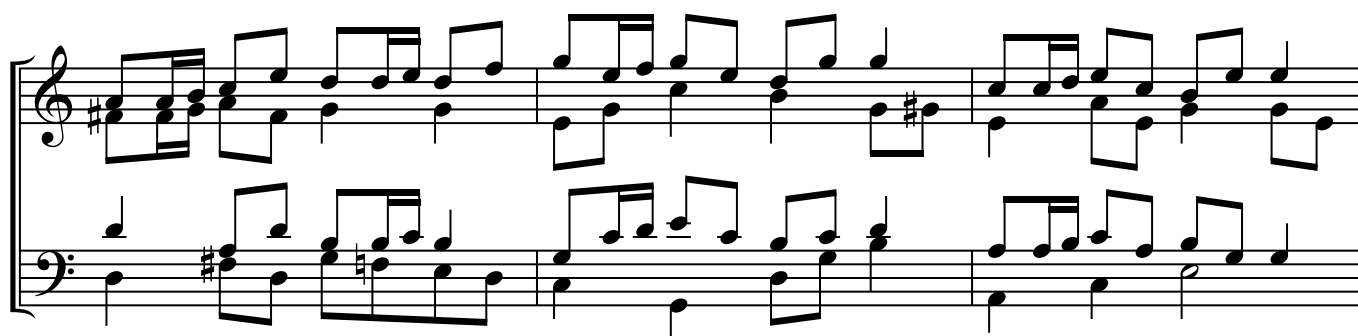
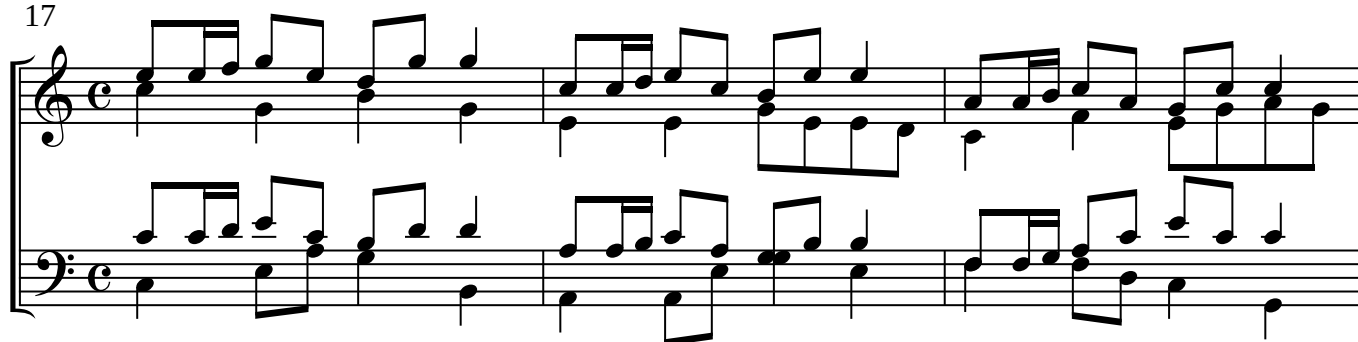
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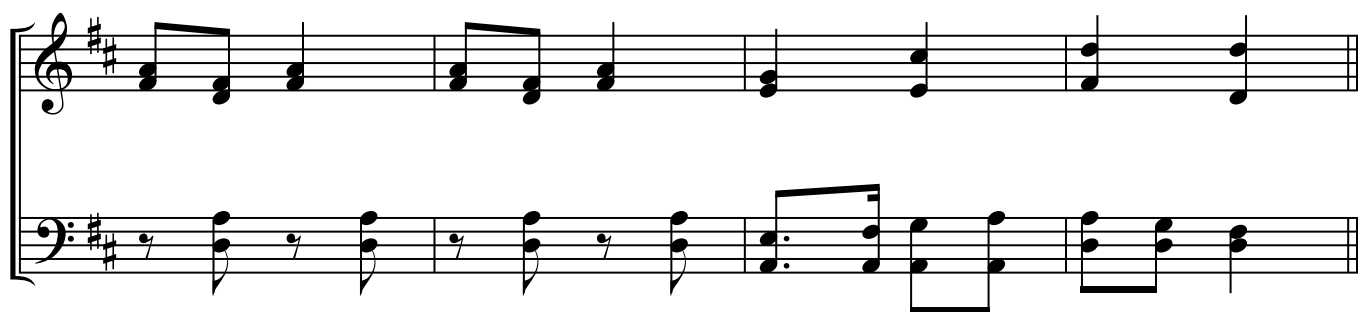
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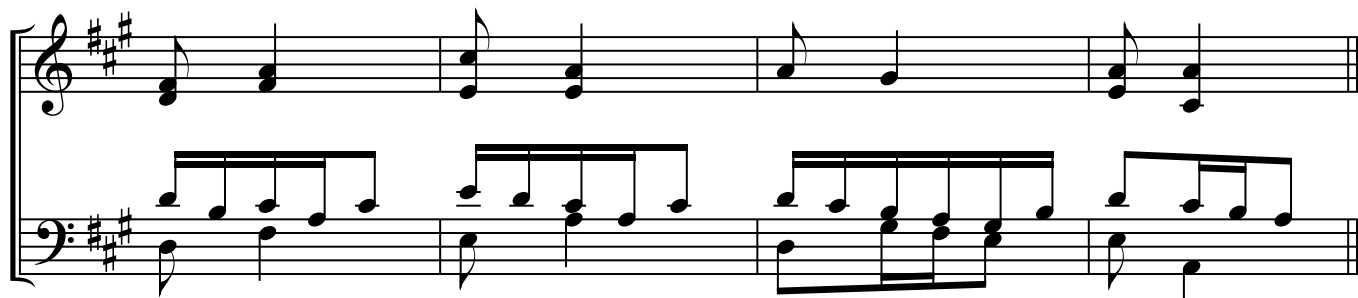
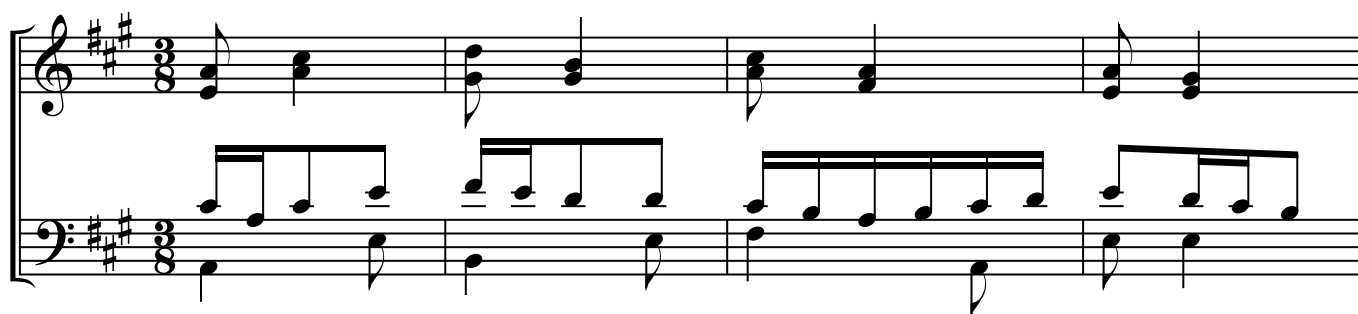
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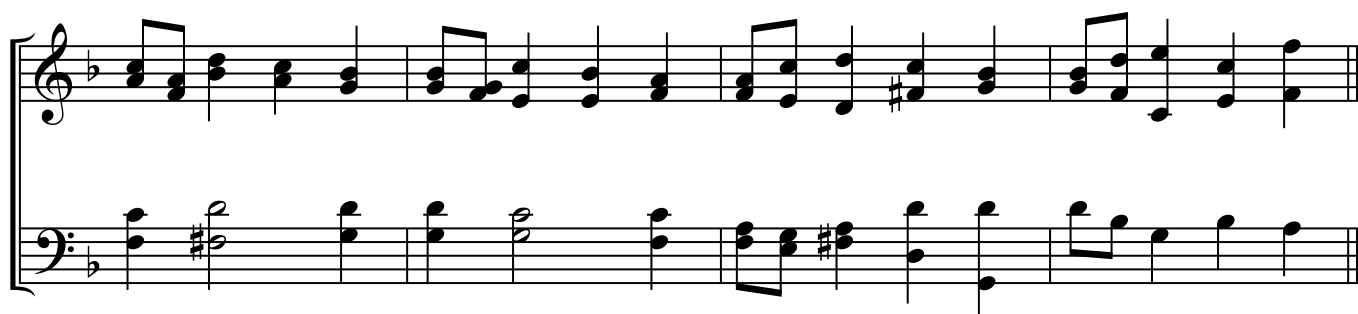
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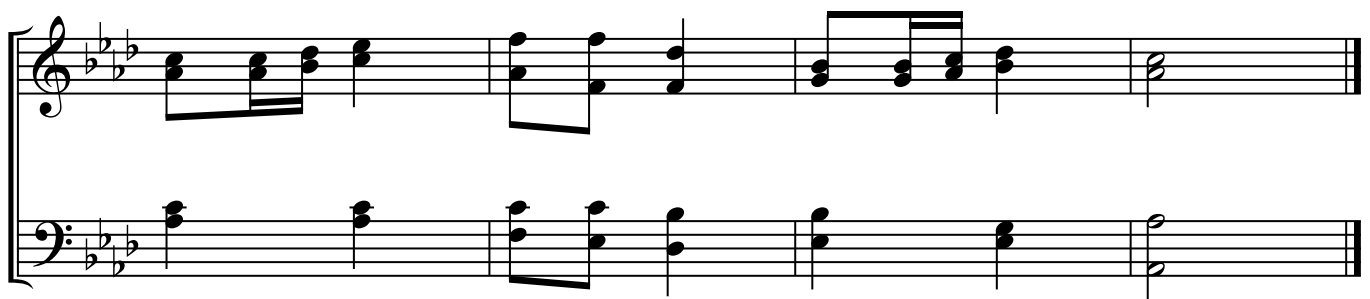
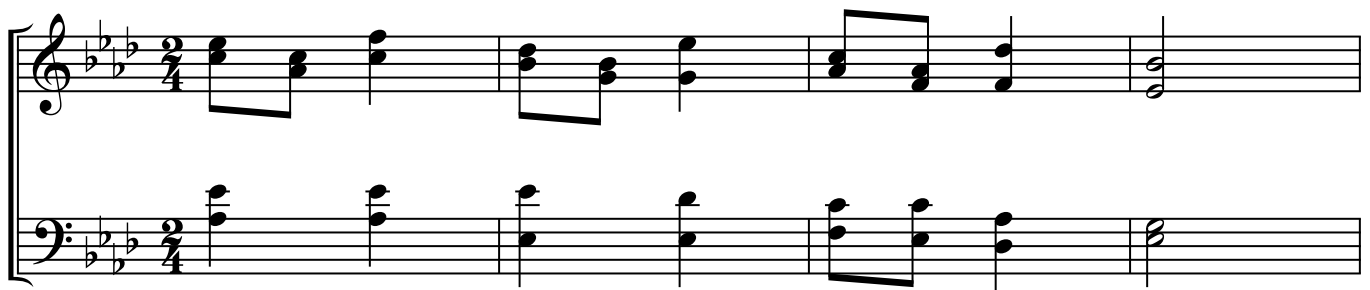
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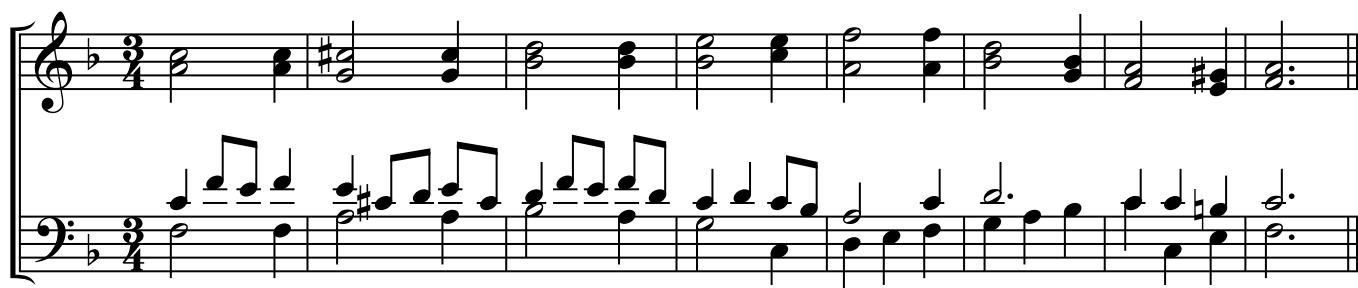
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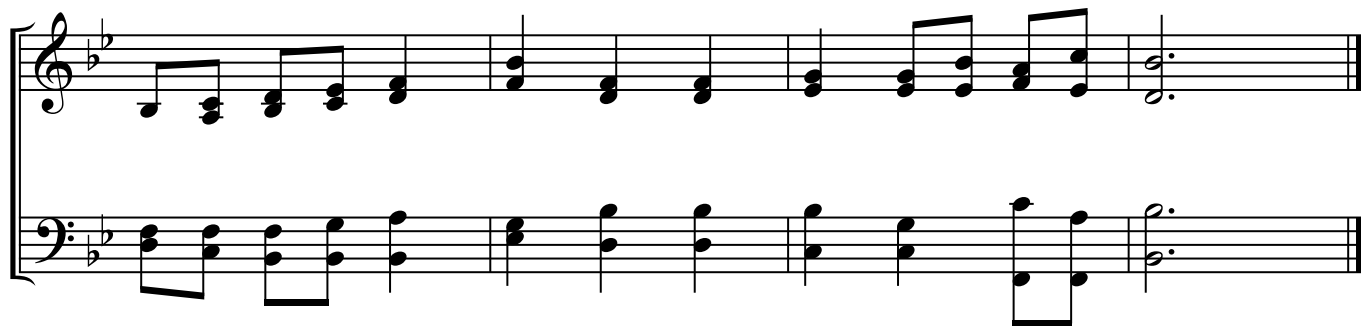
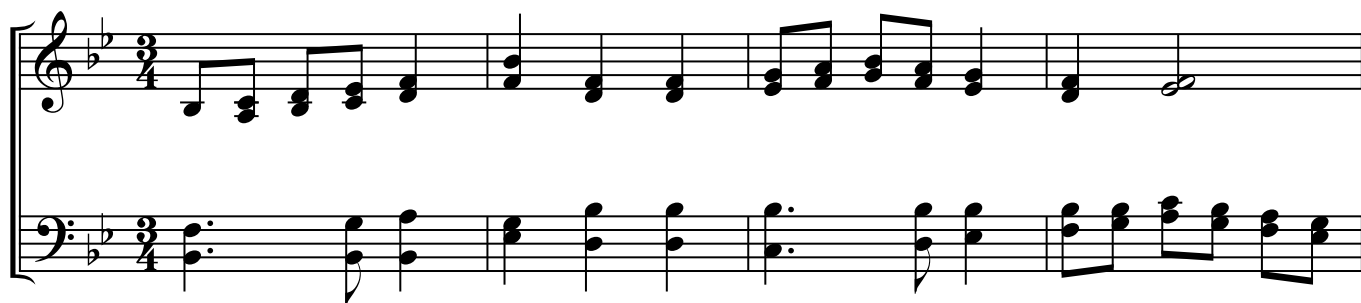


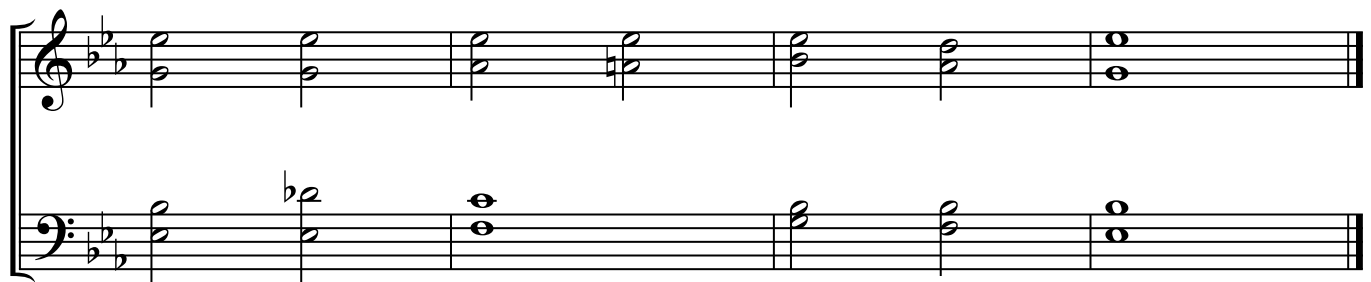
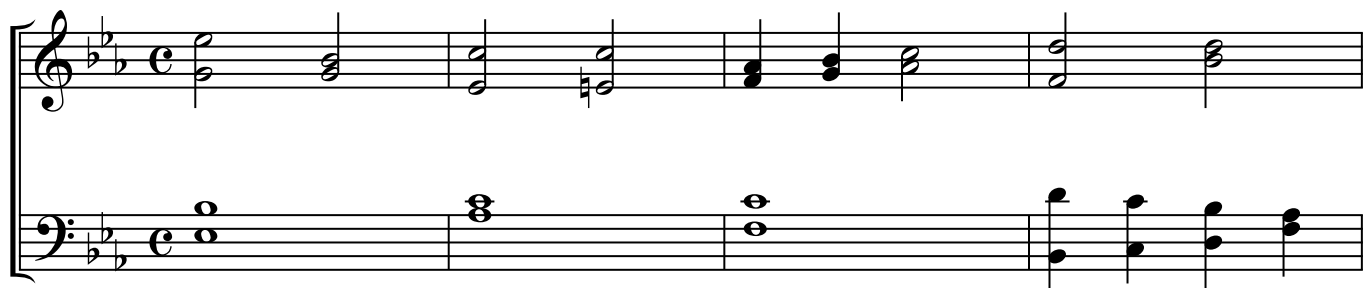
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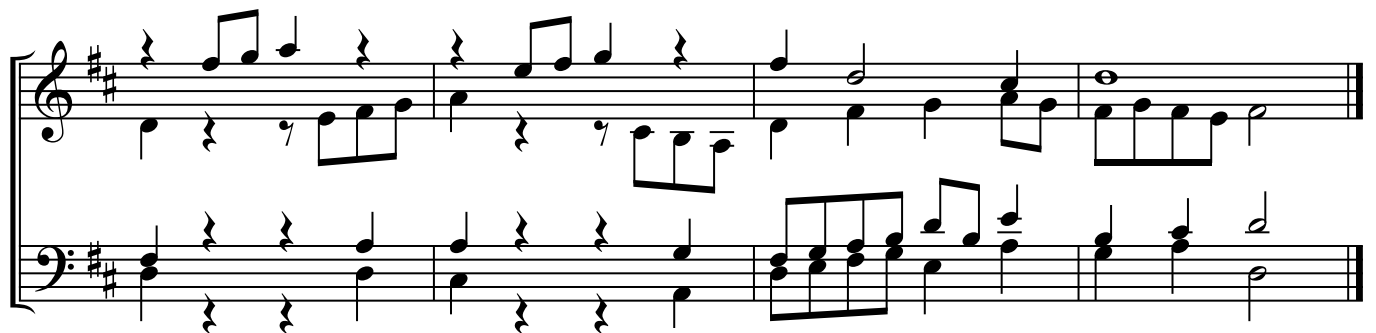
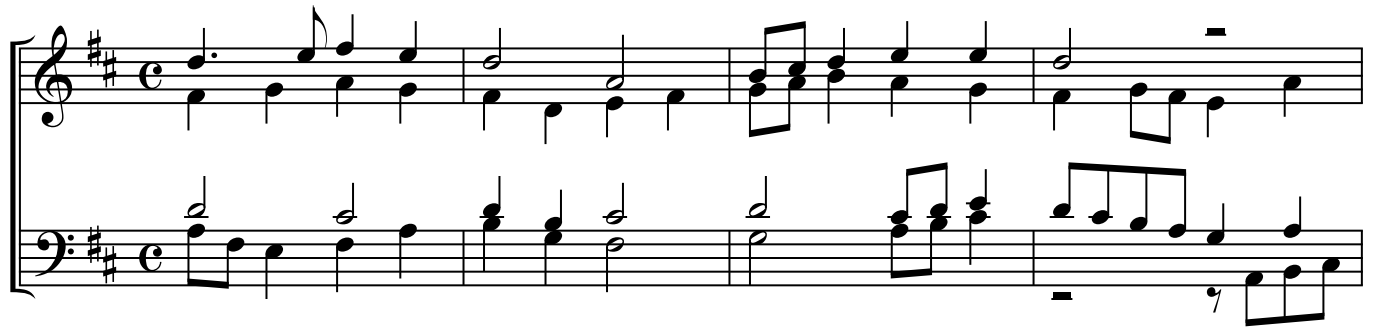
A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in common time (C). The treble staff begins with a treble clef and a common time signature. The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a common time signature. The accompaniment is written in a simple, folk-like style. The score is written in black ink on a white background.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 3/4 time and key of D major (indicated by two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The treble staff contains the melody, which begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass staff provides a simple accompaniment, starting with a quarter note G2, followed by a quarter note A2, and then a half note B2. The melody continues with a quarter note C5, followed by a quarter note B4, and then a half note A4. The bass staff continues with a quarter note G2, followed by a quarter note A2, and then a half note B2. The melody concludes with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass staff concludes with a quarter note G2, followed by a quarter note A2, and then a half note B2.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line and repeat dots.

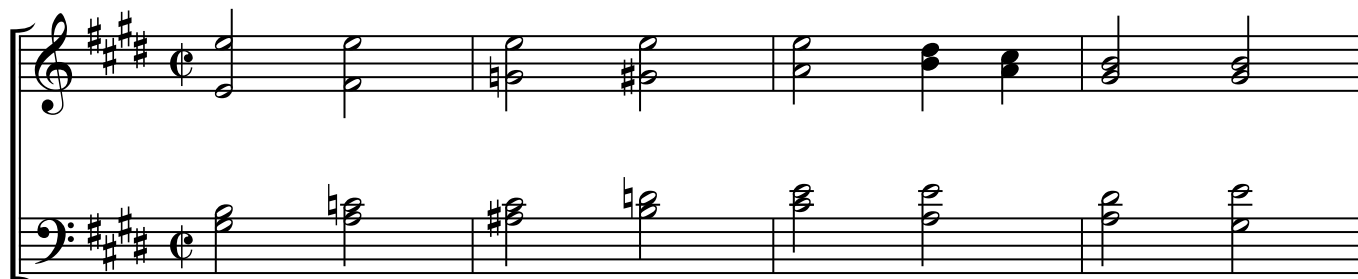
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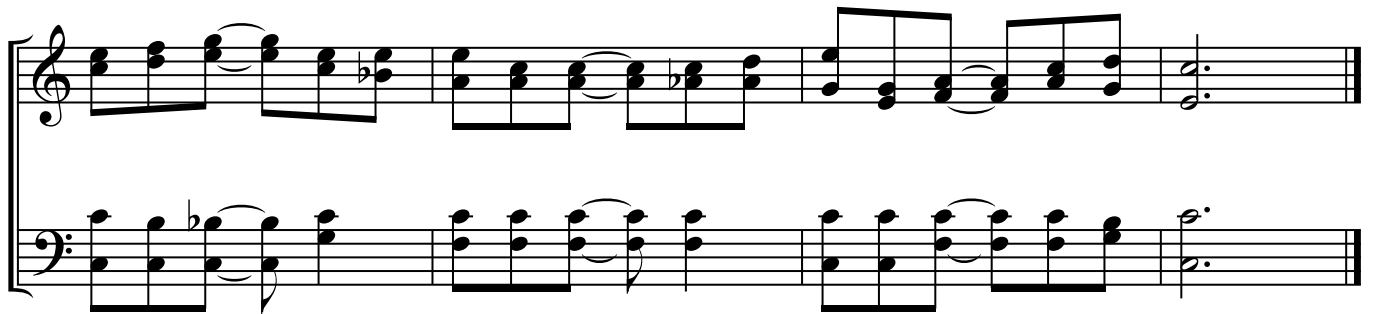
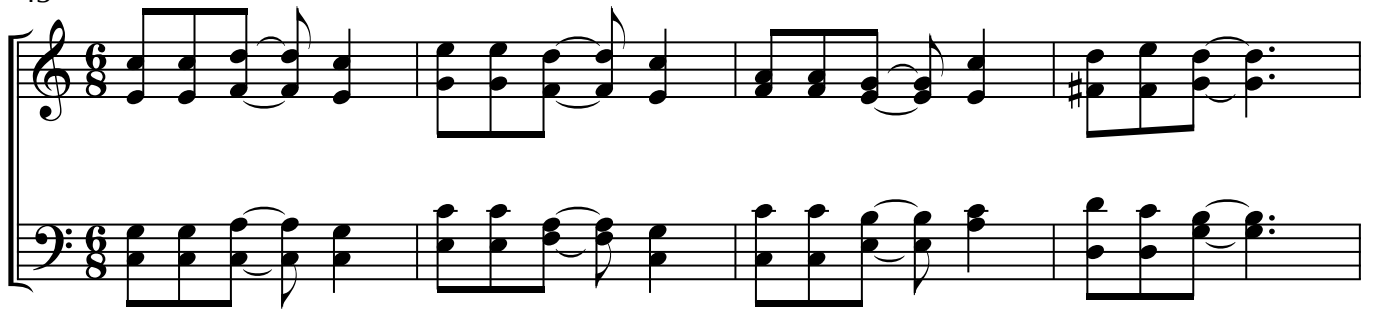
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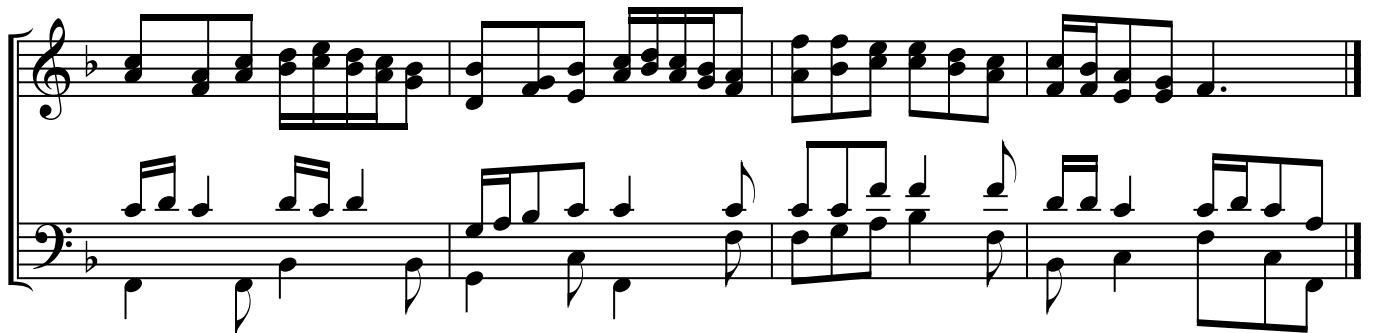
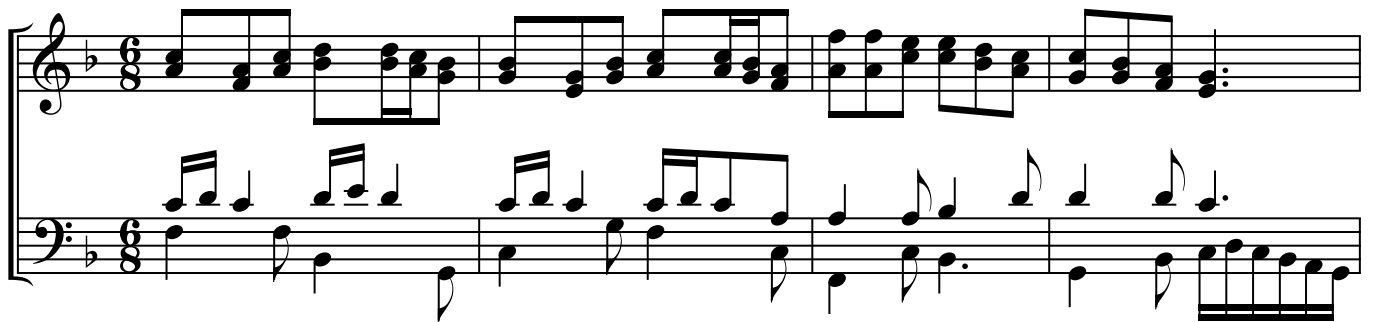
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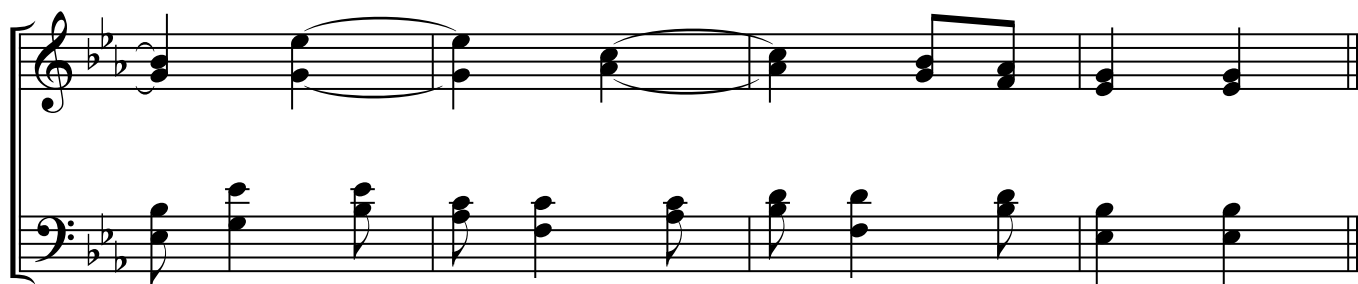
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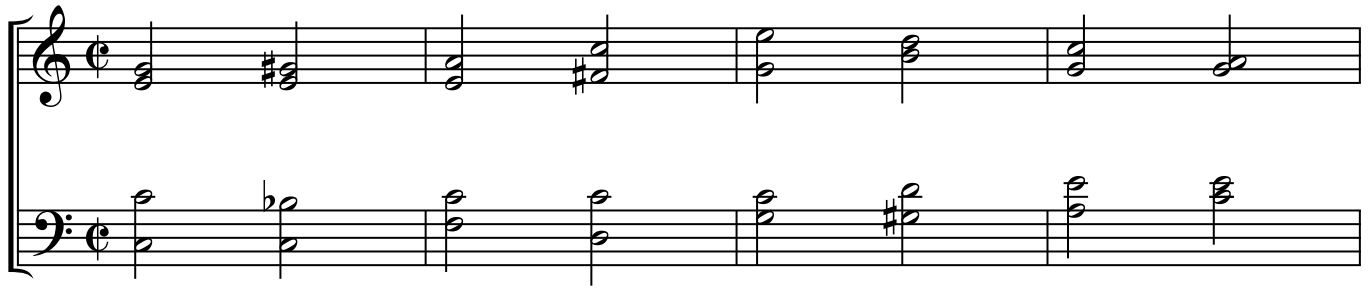
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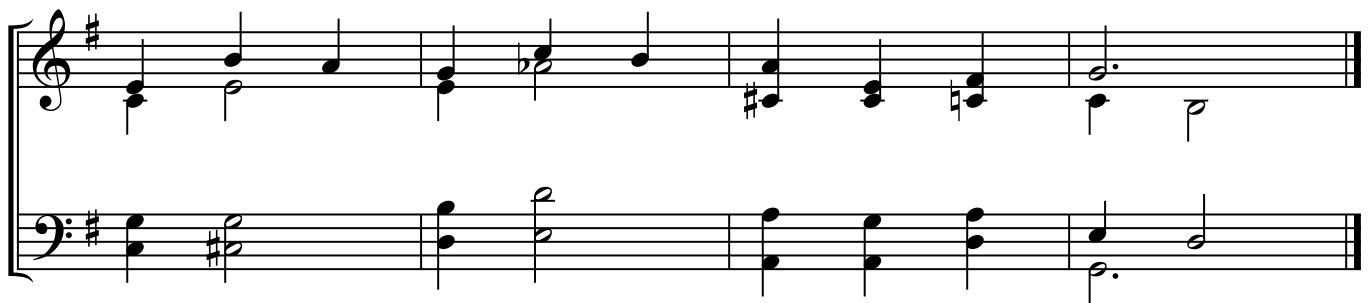
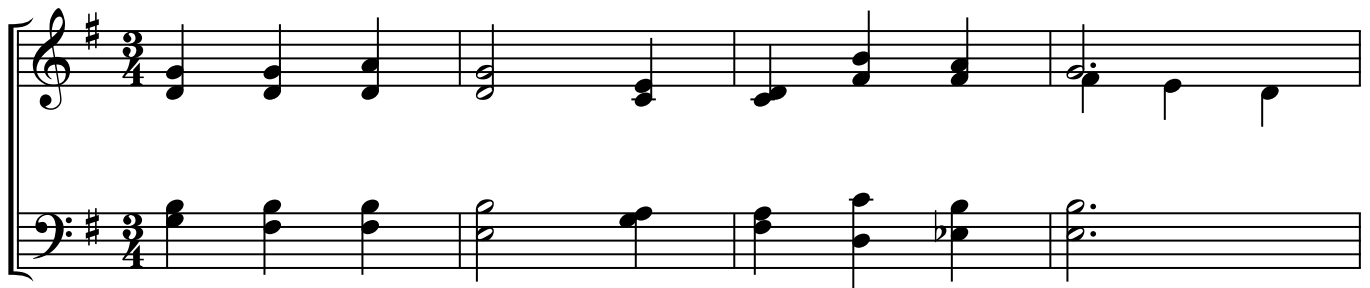
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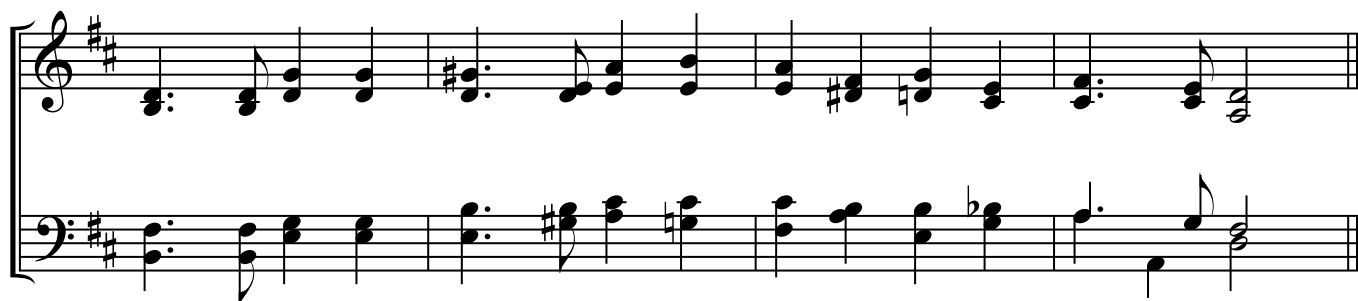
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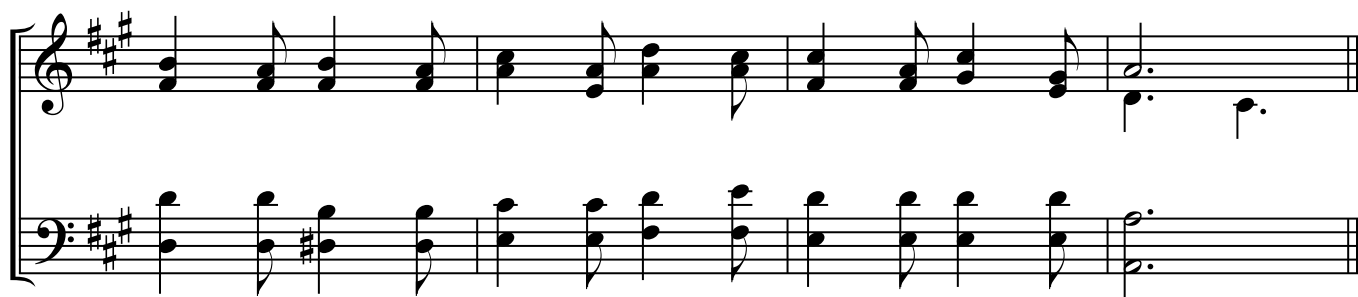
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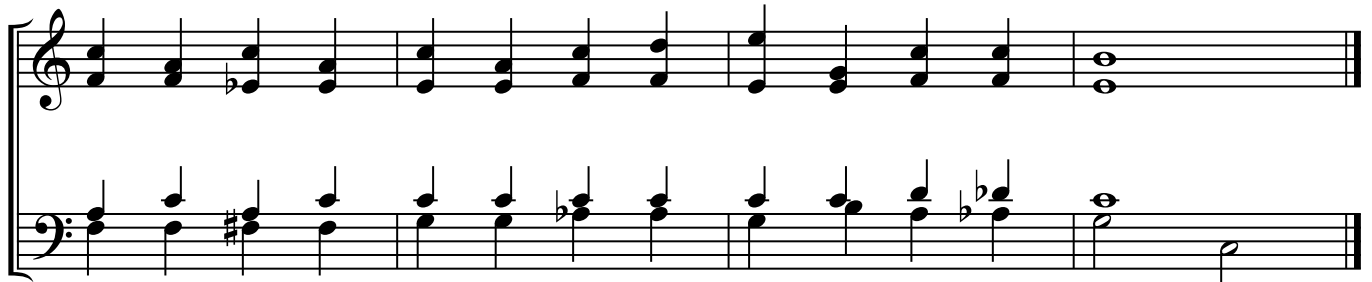
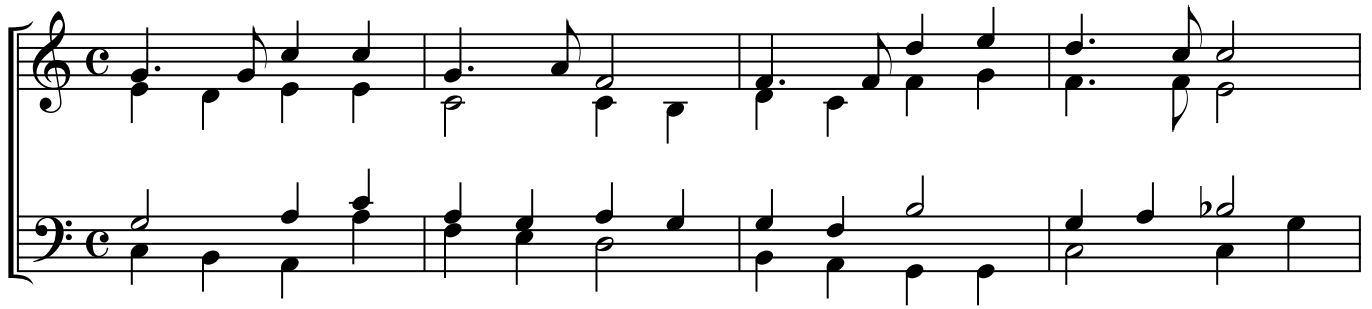
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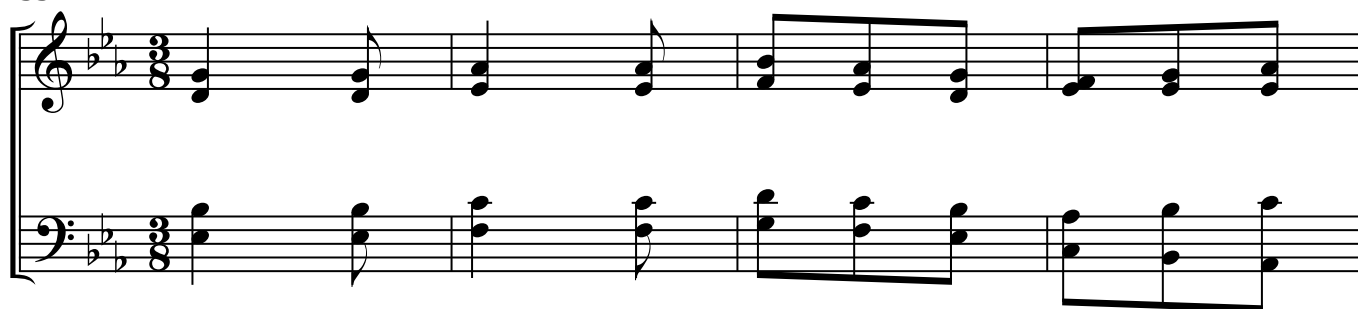
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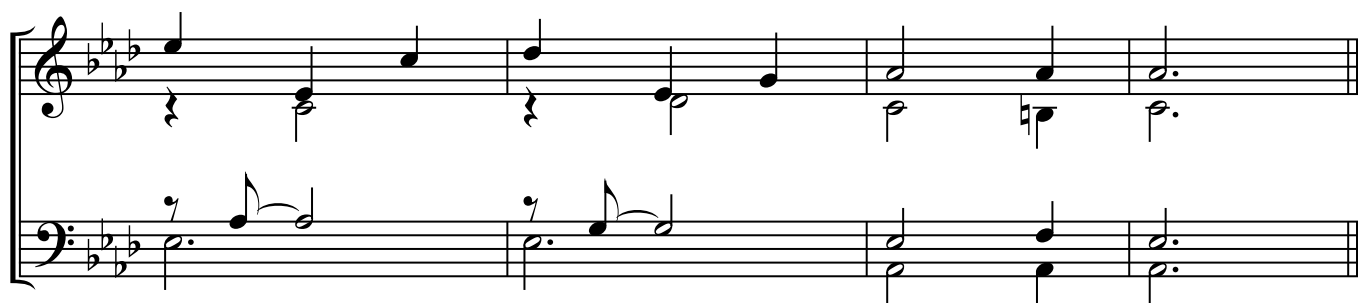
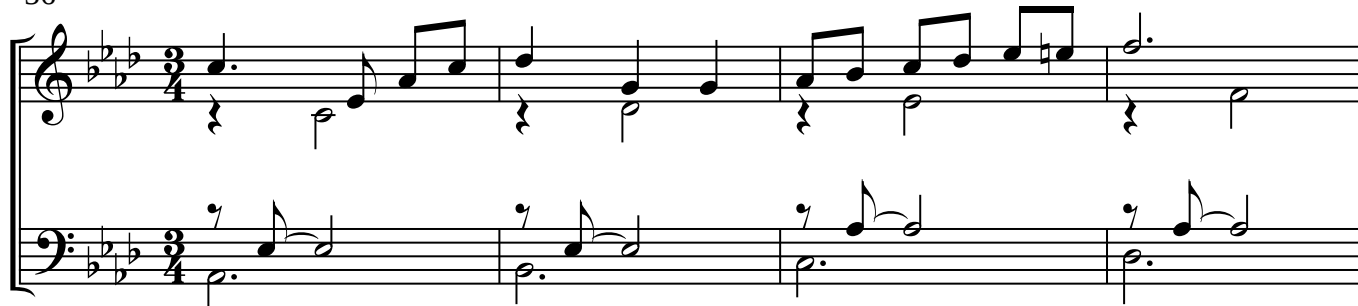
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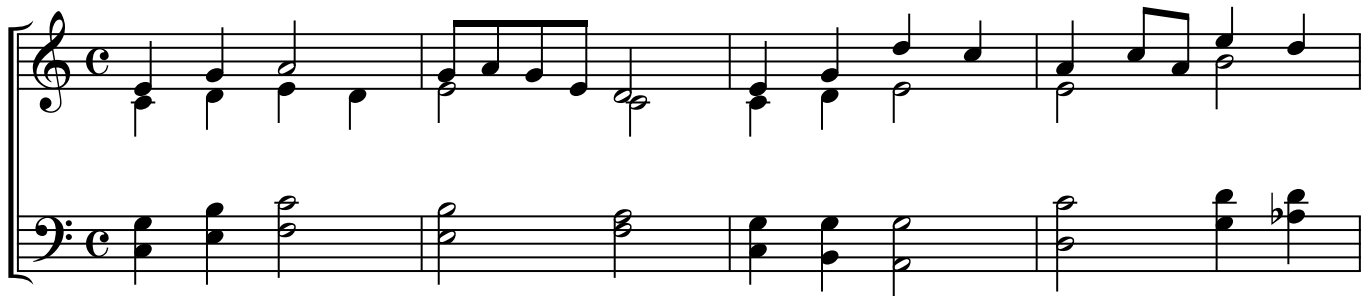
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A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat) and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts on a G4, goes up to A4, then Bb4, and continues with various intervals. The bass staff provides a harmonic foundation with chords and single notes. The piece ends with a double bar line.

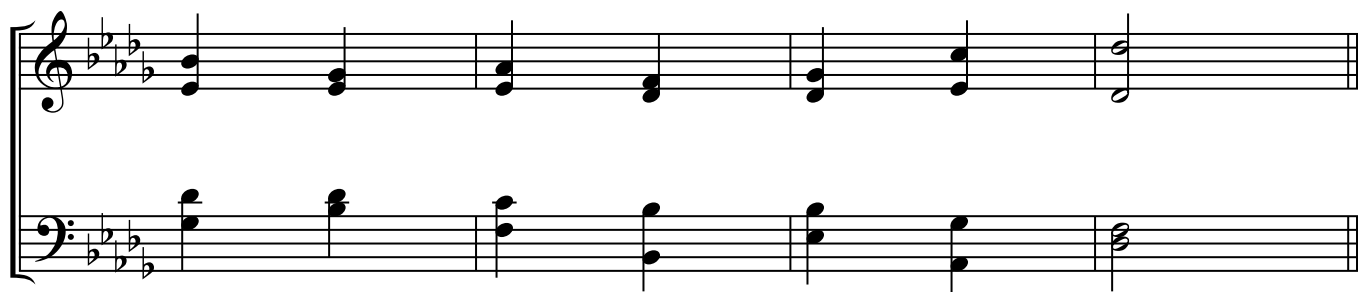
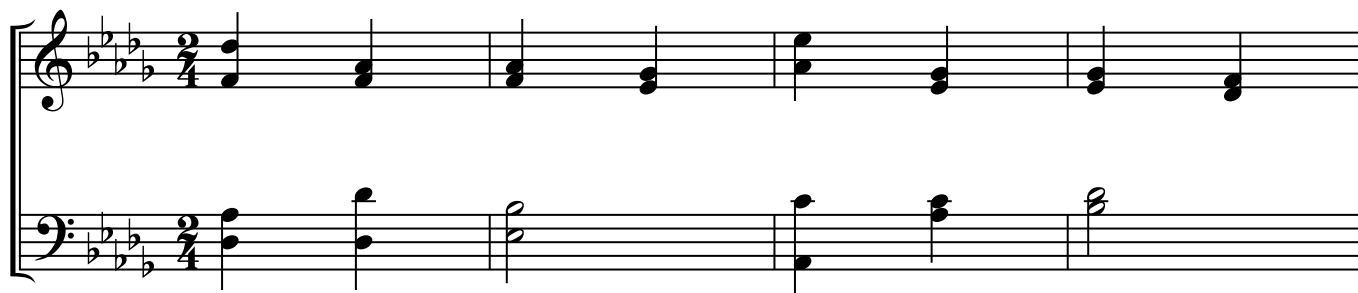
A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of eighth and sixteenth notes, with some triplets. The bass staff features a steady eighth-note accompaniment. The score is for a single system of music.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The melody in the top staff is composed of eighth and quarter notes, often beamed together. The bass staff provides a simple accompaniment using dotted half notes and quarter notes, with some measures featuring a grace note. The piece concludes with a double bar line on each staff.

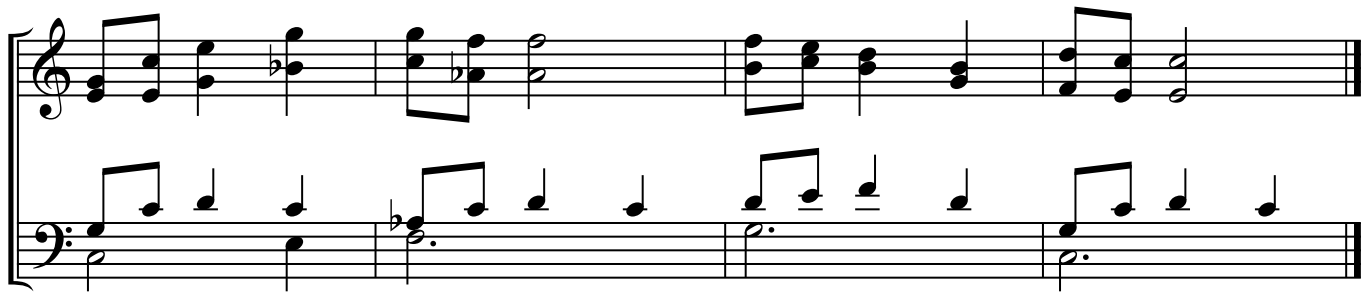
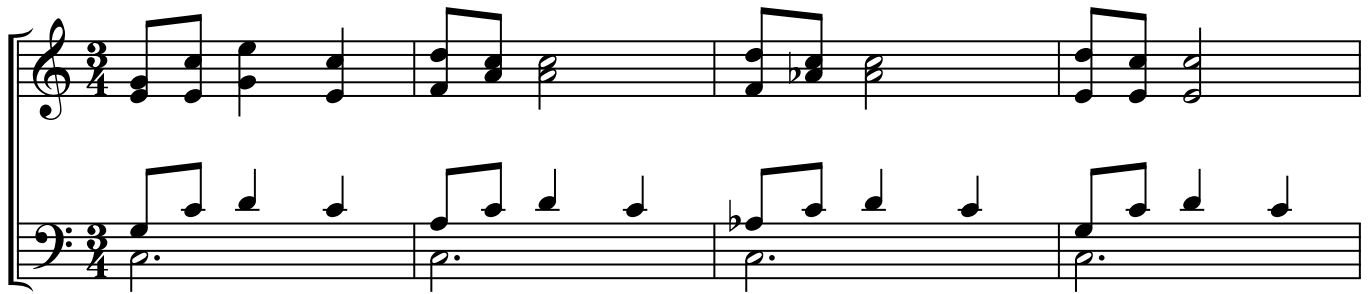
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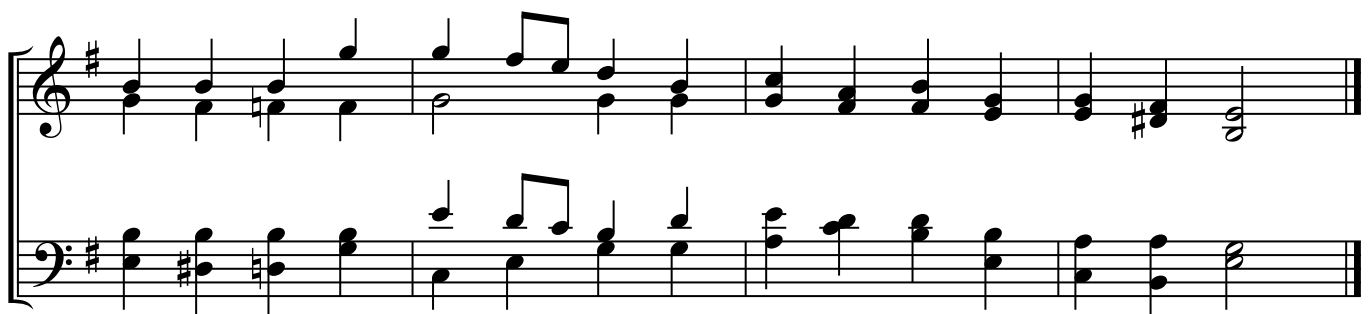
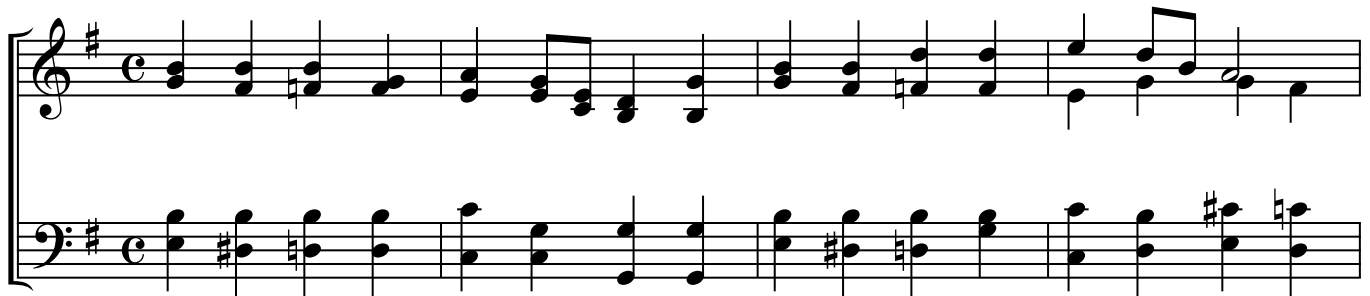
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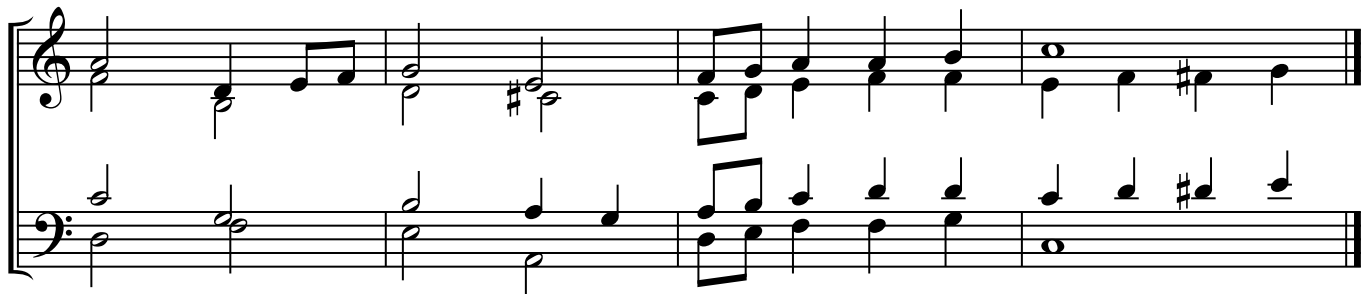
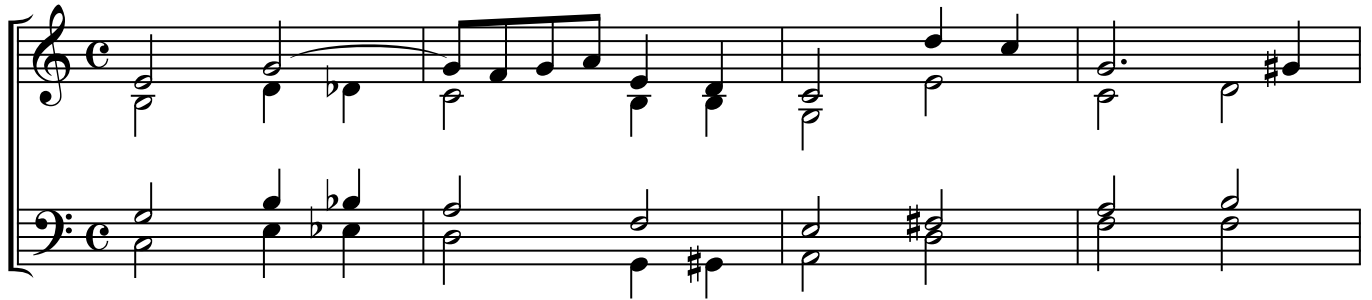
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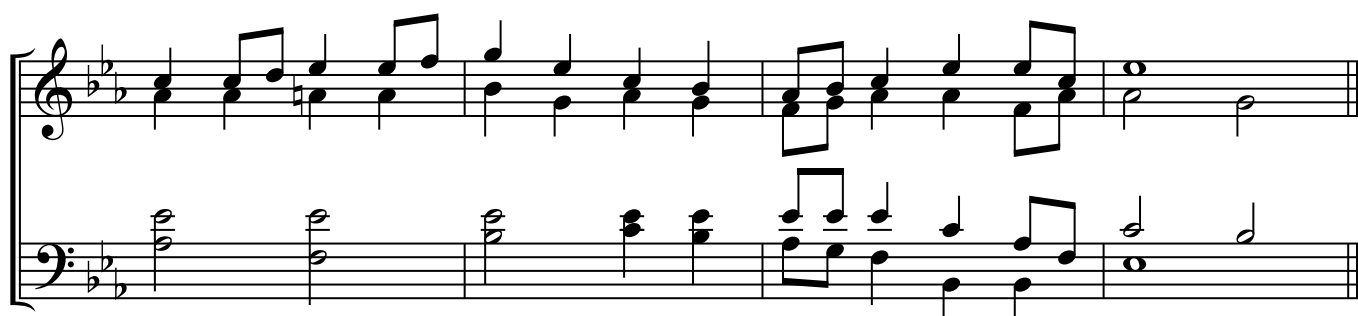
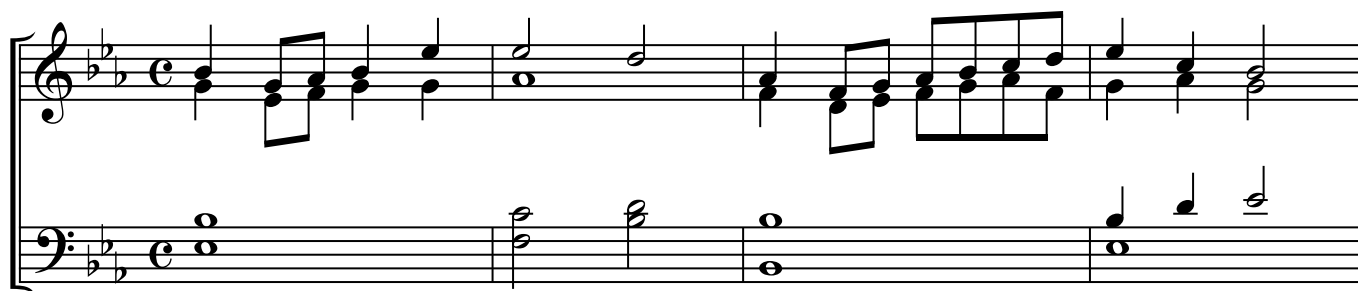
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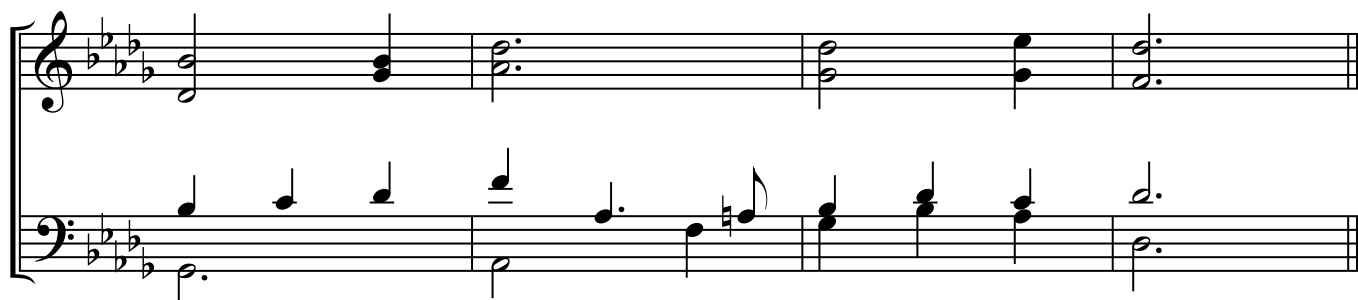
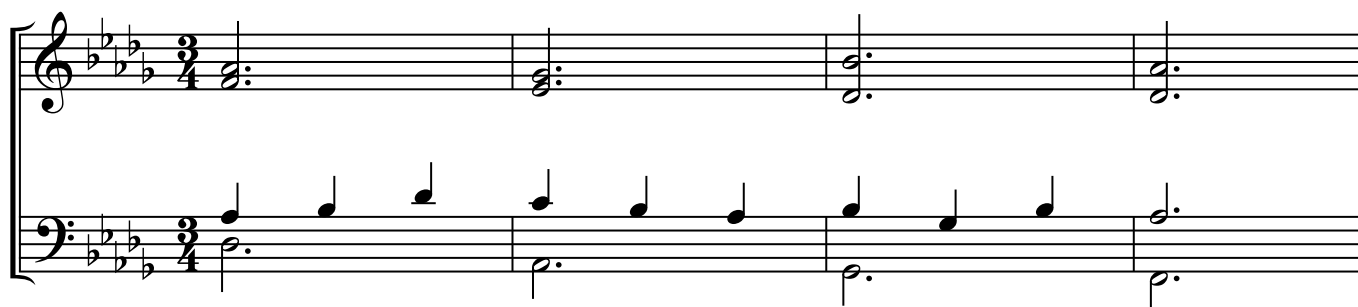
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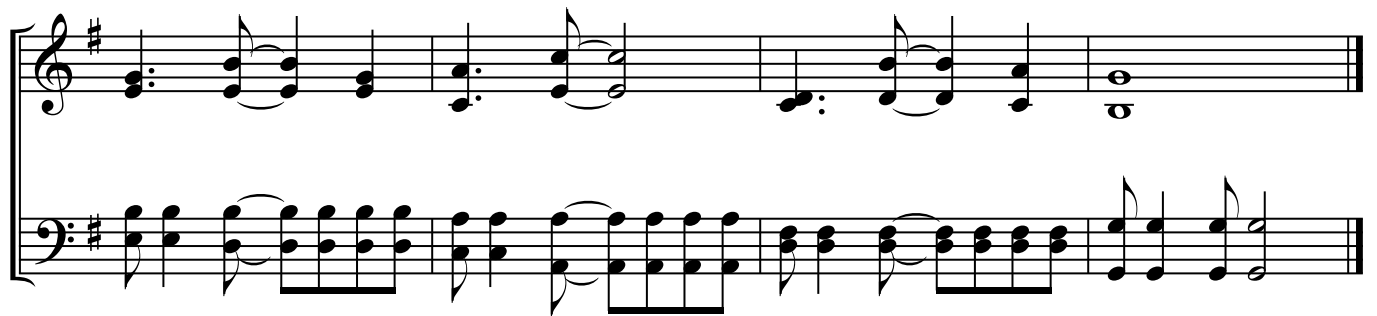
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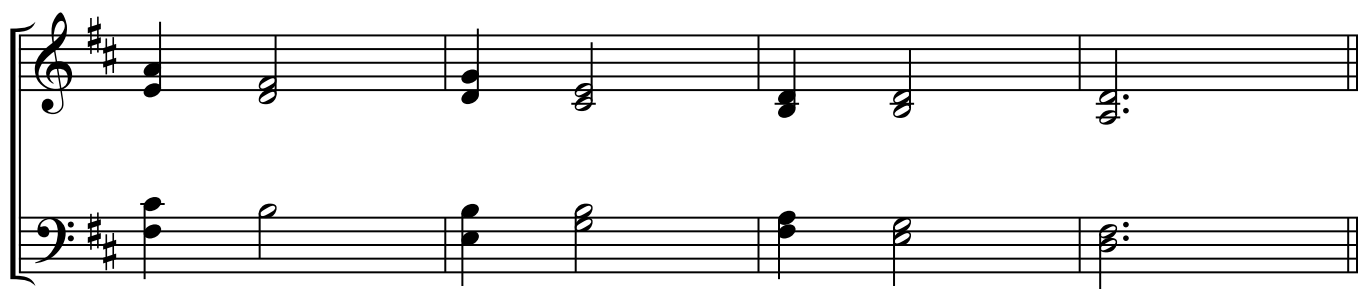
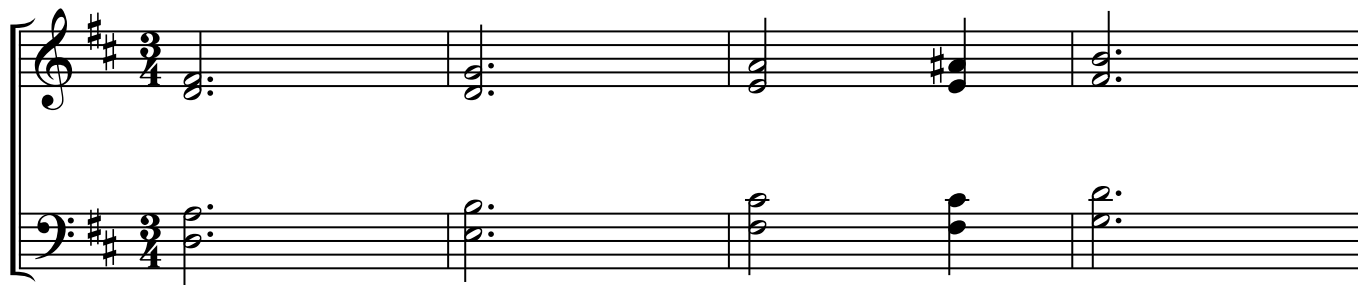
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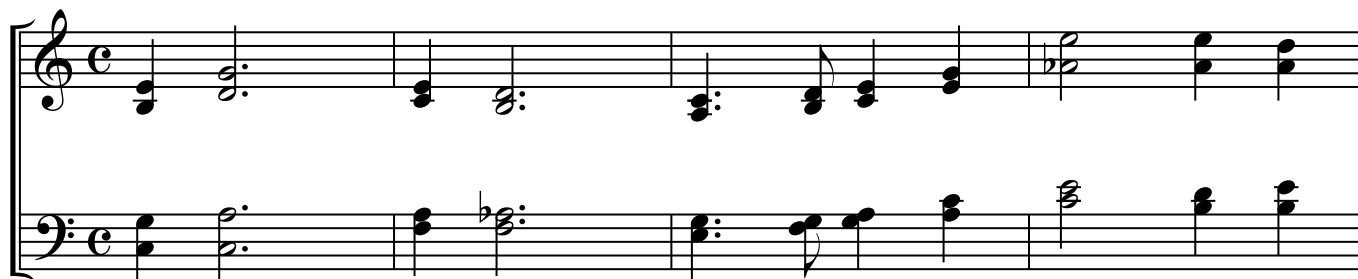
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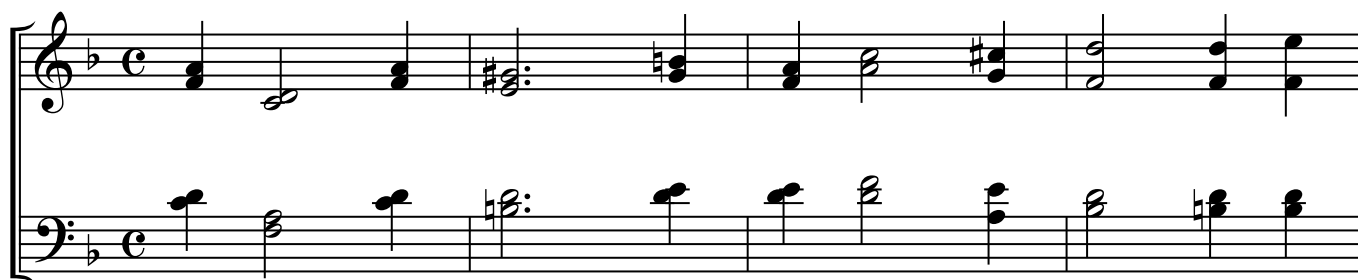
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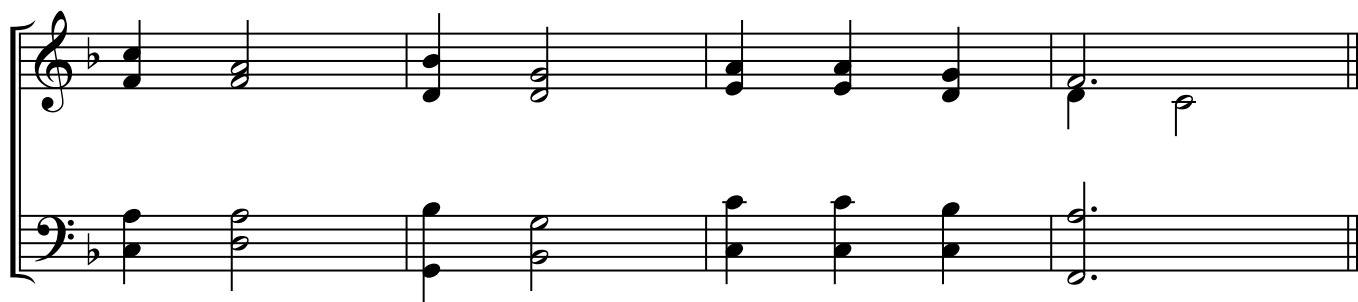
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