

# BRAVE SAGE

and the magical motives



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and the magical motives

by Andrea and Trevor Dow



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## **Brave Sage and the Magical Motives**

*A Composing Quest*

Brave Sage awakens one morning to discover that her father, the king, is missing. After finding a note on the castle door, our heroic young knight sets off on a quest to conquer seven composing challenges and rescue the King.

*Brave Sage and the Magical Motives* has the kooky characters, engaging illustrations, and creative music that teachers need to capture the imaginations of young students, motivating them to compose masterpiece after masterpiece.

Designed to make composing fun and memorable for your elementary piano students, this book is a simple-to-follow, step-by-step resource that will take you and your students on an exciting adventure into the world of music composition.

Enjoy the journey,

Andrea and Trevor

# How To Use This Book

**Brave Sage needs your help** to rescue her father, the king! On her quest, she must use her knowledge of music to compose her way past seven challenges. But Brave Sage can't write seven piano pieces all by herself...

And that's where you come in!

To help Brave Sage compose her way past a challenge, first read the accompanying story segment on the Challenge Page and then build the motive. Next, write the motive in the blank spaces (indicated by the colored boxes) on the unfinished piece that follows the Challenge Page. Finally, perform the music.

Once you have successfully helped Brave Sage complete a piano piece, continue your quest by moving on to the next Challenge Page.

## **Wondering how to build a motive?**

Composing instructions can be found on the illustrated Challenge Pages that precede each of Brave Sage's seven unfinished pieces. Simply follow along with the instructions and create the heroic motives that Brave Sage needs to complete her composing quest and rescue her father.

*Each piece in this book is designed to work with any motive your students create. For optimal success, ensure that your students' rhythm choices match the time signature of each piece. As with any music writing process, some melodic choices will sound better than others. Encourage your students to experiment with various note combinations until they find a motive that sounds "just right".*

**A completed sample page and piece is included at the end of this book.**





It was 6 o'clock one morning, when Sage woke up in bed.  
 She'd tossed and turned for hours; dreams lingered in her head.  
 Now Sage lived in a castle where her daddy was the king,  
 but on this sunny Tuesday morn **his trumpets didn't sing!**

Those trumpets sounded every day, so something wasn't right!  
 Who or what had snatched the King, concealed by dark of night?  
 She dressed in all her armor (she knew that would be best),  
 for **Sage the Knight** had never once backed down from any quest.

Nailed to the castle door she found a note penned in black ink:  
*"If you want the King returned, you'd better have a think.  
 He's the best composer that this kingdom's ever seen.  
 I need to learn to write like him **to find myself a queen.**"*

*It's no fun living all alone, days spent without a sound.  
 I've tried my hand at music... no motives could be found.  
 He will teach me how to write that music oh so sweet.  
**Fine melodies are what I need** to woo each queen I meet.*

*Don't try to come and find me Sage - I know your type is deft -  
 for you will never make it past the challenges I've left.  
 The strongest knight would falter, so you should just stay back.  
 Signed by The King Of Yonderyor: **Sir Eli Hammertack.**"*





Sage hopped upon her noble steed and quickly rode away.

These seven challenges could not keep Sage the Knight at bay.

Her dad was all she thought of, she told herself, "Be brave!"

But straight ahead she saw a dark and gloomy-looking cave.

"Challenge One!" a voice did boom; it seemed to shake the air.

Hopping off her horse Sage saw a giant grizzly bear!

His massive mouth, it opened. He yawned a sort of roar:

"I've waited here to scare you off!"... then slumped down to the floor.

Sage knew he must be tired, for in winter bears should sleep.

If she could get him snoozing... then safely she could creep!

Sage had to find a motive to write a lullaby

to lull this grouchy bear to sleep, so she could slip on by.

Sage needs your help! Follow the steps below to create a motive using the phrase...

**Hushabye Sleepy Bear**

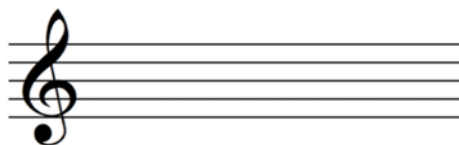
1. Clap the phrase and then write its rhythm...

4  
4

2. In the C Major Five-Finger Scale...

Choose any combination of notes to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your melody from Step 2. Write your motive below...



4. Use the motive above to complete the piece on the next page (colored box = insert motive).

# Hushabye Sleepy Bear

Andrea Dow

Soothingly ♩ = 100

Measures 1-4 of the piece. The key signature is one flat (B-flat) and the time signature is 4/4. Measures 1 and 3 contain light blue rectangular boxes, likely for a student to write lyrics or draw. Measures 2 and 4 contain musical notation: two eighth notes in the treble clef and a half note in the bass clef, all beamed together.

Measures 5-8 of the piece. Measures 5 and 7 contain light blue rectangular boxes. Measures 6 and 8 contain musical notation: two eighth notes in the treble clef and a half note in the bass clef, all beamed together. Measure 8 has fingerings '1' and '2' written above the notes.

Measures 9-12 of the piece. Measure 9 starts with a repeat sign and a piano (*p*) dynamic marking. Measures 9 and 10 contain a melodic line in the treble clef with eighth notes, beamed together. Measures 11 and 12 contain a half note in the bass clef. Measures 9 and 11 have repeat signs at the end.

Measures 13-16 of the piece. Measures 13 and 15 contain light blue rectangular boxes. Measures 14 and 16 contain musical notation: two eighth notes in the treble clef and a half note in the bass clef, all beamed together. The piece ends with a double bar line at the end of measure 16.



Upon her horse she galloped  
until something made her shiver.

Straight ahead she saw a vast,  
whirling, raging river!

"Challenge Two!" the voice called out;  
it could be heard for miles.

This was not a plain old stream;  
'twas filled with crocodiles!

The water burbled 'round their eyes;  
their teeth gave her a fright!

What could get her past these beasts?  
"Think fast!" thought Sage the Knight.

Then she spotted one large croc  
away from all the rest.

A toothache had him crying tears;  
she saw that he looked stressed.

"I have some medicine," he wept,  
"but I can't hold a spoon!

All I need is help... and could  
you sing a toothy tune?

I promise you'll cross safely,  
just help me with this ache."

Sage needed a good motive to  
escape this croc-filled lake.

Sage needs your help! Follow the steps below  
to create a motive using the phrase...

#### Play A Toothy Tune

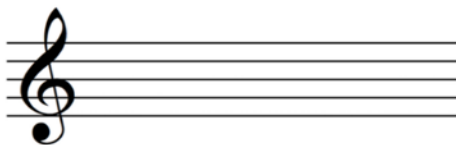
1. Clap the phrase and then write its rhythm...

4  
4

2. In the C Minor Five-Finger Scale...

Choose any combination of notes  
to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your  
melody from Step 2. Write your motive below...



4. Use the motive above to complete the piece on  
the next page (colored box = insert motive).



# Play A Toothy Tune

Andrea Dow

Lively ♩ = 136

Measures 1-4 of the piece. The key signature has one flat (B-flat). The time signature is 4/4. Measures 1 and 3 are shaded gray. Measure 2 contains a melody in the treble clef: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass clef has a steady eighth-note accompaniment: B-flat3, A3, G3, F3. Measure 4 contains a melody in the treble clef: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). The bass clef continues the eighth-note accompaniment. Fingering numbers 2, 5, and 5 are shown above the notes in measure 4.

Measures 5-8 of the piece. Measures 5 and 7 are shaded gray. Measure 6 contains a melody in the treble clef: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass clef has a steady eighth-note accompaniment: B-flat3, A3, G3, F3. Measure 8 contains a melody in the treble clef: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter). The bass clef continues the eighth-note accompaniment.

Measures 9-12 of the piece. Measure 9 is marked with a repeat sign and a *p-f* dynamic marking. Measures 9 and 12 are marked with repeat signs. Measure 10 contains a melody in the treble clef: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass clef has a steady eighth-note accompaniment: B-flat3, A3, G3, F3. Measure 11 contains a melody in the treble clef: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter). The bass clef continues the eighth-note accompaniment. Measure 12 contains a melody in the treble clef: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass clef continues the eighth-note accompaniment.

Measures 13-16 of the piece. Measures 13 and 15 are shaded gray. Measure 14 contains a melody in the treble clef: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass clef has a steady eighth-note accompaniment: B-flat3, A3, G3, F3. Measure 16 contains a melody in the treble clef: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter). The bass clef continues the eighth-note accompaniment.



**S**afely past the grinning crocs she found a desert wide.

"Challenge Three!" the voice called out, but Sage did bravely ride.

Pointy ears appeared behind a massive pile of rocks.

The bushy tail then followed of a cunning desert fox.

"I made this rock pile by myself!" the tiny fox did yip.

"Just beyond there's more of them; they'll surely make you trip!"

Sage thought fast and she called out, "Wow! You must be tired!"

"No, never!" called the desert fox (he liked to be admired).

"Oh I can move them all again," he said with pride, "I'm strong!"

But I can't move these rocks at all without a rockin' song."

"I can help with that!" said Sage and wrote without delay.

She needed a great motive so he'd move those stones away.

Sage needs your help! Follow the steps below to create a motive using the phrase...

**Fox, Move Those Rocks!**

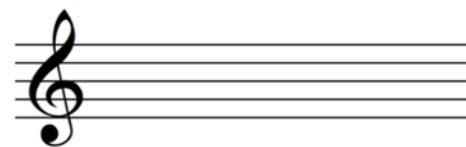
1. Clap the phrase and then write its rhythm...

4  
4

2. In the G Minor Five-Finger Scale...

Choose any combination of notes to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your melody from Step 2. Write your motive below...



4. Use the motive above to complete the piece on the next page (colored box = insert motive).

# Fox, Move Those Rocks!

Andrea Dow

Rockin' ♩ = 144

Measures 1-4 of the piece. The key signature is one flat (Bb) and the time signature is 4/4. The music is written for piano. Measures 1 and 3 have light blue shaded boxes in the treble clef. Measures 2 and 4 have a whole rest in the treble clef. The bass clef contains a steady eighth-note accompaniment: Bb2, C3, D3, Eb3 in measures 1 and 3, and Bb2, C3, D3, Eb3 in measures 2 and 4.

Measures 5-8 of the piece. The notation is identical to measures 1-4, with light blue shaded boxes in the treble clef for measures 5 and 7, and whole rests for measures 6 and 8. The bass clef accompaniment remains the same.

Measures 9-12 of the piece. Measure 9 begins with a double bar line and a forte (*f*) dynamic marking. The treble clef contains a melodic line: Bb2 (quarter), C3 (quarter), D3 (quarter), Eb3 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), Eb3 (quarter). Measures 10 and 11 continue this melody. Measure 12 ends with a double bar line. The bass clef contains a steady eighth-note accompaniment: Bb2, C3, D3, Eb3 in measures 9 and 10, and Bb2, C3, D3, Eb3 in measures 11 and 12.

Measures 13-16 of the piece. Measures 13 and 15 have light blue shaded boxes in the treble clef. Measures 14 and 16 have a whole rest in the treble clef. The bass clef contains a steady eighth-note accompaniment: Bb2, C3, D3, Eb3 in measures 13 and 15, and Bb2, C3, D3, Eb3 in measures 14 and 16.





She rode through dark for hours 'til  
the dawn of a new morn.

The place she found was frightful;  
she rode through spiky thorns.

"Challenge Four!" the voice called out,  
so loud it made her tilt.

Out stepped two huge giants  
wearing giant checkered kilts.

"You can't go past," they shouted loud  
and held their hands out: "Stop!"

Sage thought fast for what to say,  
and an idea popped.

She called, "You must love dancing!"  
The giants they just stared.

"I think you'd like some music with  
a dancing sort of flair!"

Sage knew a happy tune would get  
those giants dancing quick.

A Celtic sort of motive...  
the perfect kind of trick!

While they were dancing, she could ride  
away without a care,

and trick them like the fox, the croc,  
and that old grouchy bear.

Sage needs your help! Follow the steps below  
to create a motive using the phrase...

#### Dance Giants

1. Clap the phrase and then write its rhythm...

3  
4

2. In the C Major Five-Finger Scale...

Choose any combination of notes  
to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your  
melody from Step 2. Write your motive below...



4. Use the motive above to complete the piece on  
the next page (colored box = insert motive).

# Dance Giants

Andrea Dow

Quickly  $\text{♩} = 100$

Measures 1-4 of the piece. The key signature has one flat (B-flat) and the time signature is 3/4. Measures 1 and 2 are marked with light blue rectangular boxes. Measures 3 and 4 contain a melody in the treble clef consisting of six eighth notes (G4, A4, Bb4, A4, G4, F4) beamed together, with a slur over the entire phrase. The bass clef has a single half note (Bb3) in measure 3 and measure 4.

5

Measures 5-8. Measures 5 and 6 are marked with light blue rectangular boxes. Measures 7 and 8 contain a melody in the treble clef consisting of four eighth notes (G4, A4, Bb4, A4) beamed together, with a slur over the entire phrase. The bass clef has a single half note (Bb3) in measure 7 and measure 8.

9

Measures 9-12. Measure 9 begins with a forte (*f*) dynamic marking. Measures 9 and 10 contain a melody in the treble clef consisting of six eighth notes (G4, A4, Bb4, A4, G4, F4) beamed together, with a slur over the entire phrase. Measures 11 and 12 contain a melody in the treble clef consisting of two half notes (G4, F4) beamed together. The bass clef has a single half note (Bb3) in measure 9 and measure 10, and a single half note (Bb3) in measure 11 and measure 12.

13

Measures 13-16. Measures 13 and 14 are marked with light blue rectangular boxes. Measures 15 and 16 contain a melody in the treble clef consisting of four eighth notes (G4, A4, Bb4, A4) beamed together, with a slur over the entire phrase. The bass clef has a single half note (Bb3) in measure 13 and measure 14, and a single half note (Bb3) in measure 15 and measure 16.

17

Musical notation for measures 17-20. Measures 17 and 18 are empty staves with light blue shaded backgrounds. Measures 19 and 20 show a melody in the treble clef and a bass line in the bass clef. The melody consists of six eighth notes (G4, A4, B4, C5, B4, A4) beamed together. The bass line consists of two dotted half notes (G3, G3).

21

Musical notation for measures 21-24. Measures 21 and 22 are empty staves with light blue shaded backgrounds. Measures 23 and 24 show a melody in the treble clef and a bass line in the bass clef. The melody consists of four eighth notes (G4, A4, B4, C5) beamed together, followed by a quarter rest. The bass line consists of two dotted half notes (G3, G3).



Sage soon saw a swamp that squelched and burbled like a pot.

"Challenge Five!" the voice called out; she braced for the onslaught.

There then appeared a large bullfrog, a greenish-sort of gray.

It croaked and stuck its tongue out fast and said, "You! Go away."

"Please let me pass," Sage said to him (her manners kept in check).

"You can try!" the frog called out.

"It's really quite a trek.

You see, this swamp is quicksand, you'll stick and sink and slump.

The only way to get across is with a frog-like jump."

Sage knew her horse could do it, but she'd need to know the spot.

So what might make him show her where to jump (and where to not!)?

She started writing music, a bouncing, jumping groove...

and sure enough that frog it hopped and showed her how to move.

Sage needs your help! Follow the steps below to create a motive using the phrase...

**Jump, Hop, Don't You Stop!**

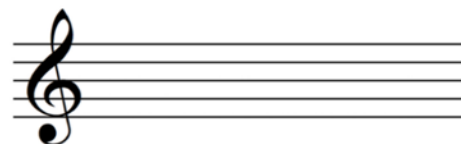
1. Clap the phrase and then write its rhythm...

4  
4

2. In the D Major Five-Finger Scale...

Choose any combination of notes to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your melody from Step 2. Write your motive below...



4. Use the motive above to complete the piece on the next page (colored box = insert motive).

# Jump, Hop, Don't You Stop!

Andrea Dow

With Bounce ♩ = 132

Measures 1-4 of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'With Bounce ♩ = 132'. The first staff (treble clef) has a grey box covering measures 1 and 2, and another grey box covering measures 3 and 4. The second staff (bass clef) has a grey box covering measures 1 and 2, and another grey box covering measures 3 and 4. The melody in the treble clef starts on a whole note G4 in measure 1, followed by quarter notes A4, B4, and C5 in measures 2, 3, and 4 respectively. The bass line consists of a whole note G3 in measure 1, followed by quarter notes A3, B3, and C4 in measures 2, 3, and 4 respectively.

Measures 5-8 of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) has a grey box covering measures 5 and 6, and another grey box covering measures 7 and 8. The second staff (bass clef) has a grey box covering measures 5 and 6, and another grey box covering measures 7 and 8. The melody in the treble clef starts on a whole note G4 in measure 5, followed by quarter notes A4, B4, and C5 in measures 6, 7, and 8 respectively. The bass line consists of a whole note G3 in measure 5, followed by quarter notes A3, B3, and C4 in measures 6, 7, and 8 respectively.

Measures 9-12 of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) has a grey box covering measures 9 and 10, and another grey box covering measures 11 and 12. The second staff (bass clef) has a grey box covering measures 9 and 10, and another grey box covering measures 11 and 12. The melody in the treble clef starts on a whole note G4 in measure 9, followed by quarter notes A4, B4, and C5 in measures 10, 11, and 12 respectively. The bass line consists of a whole note G3 in measure 9, followed by quarter notes A3, B3, and C4 in measures 10, 11, and 12 respectively.

Measures 13-16 of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) has a grey box covering measures 13 and 14, and another grey box covering measures 15 and 16. The second staff (bass clef) has a grey box covering measures 13 and 14, and another grey box covering measures 15 and 16. The melody in the treble clef starts on a whole note G4 in measure 13, followed by quarter notes A4, B4, and C5 in measures 14, 15, and 16 respectively. The bass line consists of a whole note G3 in measure 13, followed by quarter notes A3, B3, and C4 in measures 14, 15, and 16 respectively.





By this time Sage was tired, but she knew the end was near.

"Challenge Six!" the voice called out; it echoed in her ears.

Something slithered out beneath a shady jungle hedge.

So long and thick and slippery, it crawled up to a ledge.

"Yessssss?" the snake hissed loudly from its coiled resting place.

"I can't let you pass you see... I recognize your face."

Sage remembered something that she'd learned one day in class:

a lesson on snake charming tunes... Yes! That might let her pass!

"Have you heard a song like this?" Sage asked and started writing.

The snake rose up and stared at her; its eyes flashed just like lightning.

Undeterred she penned a piece that had a charming feel.

The snake, it started dancing and right by it Sage did steal.

Sage needs your help! Follow the steps below to create a motive using the phrase...

**Look Into My Eyes**

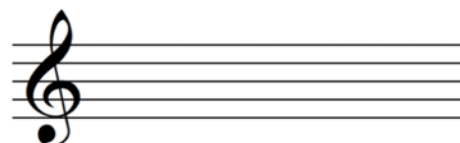
1. Clap the phrase and then write its rhythm...

4  
4

2. In the C Minor Five-Finger Scale...

Choose any combination of notes to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your melody from Step 2. Write your motive below...



4. Use the motive above to complete the piece on the next page (colored box = insert motive).

# Look Into My Eyes

Andrea Dow

Slithering ♩ = 120

Measures 1-4 of the piece. The key signature has one flat (Bb) and the time signature is 4/4. Measures 1 and 3 are shaded grey. The melody in the right hand consists of quarter notes: Bb2, Bb2, Bb2, and A2 in measures 1-3, followed by a half note G1 in measure 4. The bass line consists of quarter notes: Bb1, Bb1, and A1 in measures 1-3, followed by a half note G1 in measure 4.

Measures 5-8 of the piece. Measures 5 and 7 are shaded grey. The melody in the right hand consists of quarter notes: Bb2, Bb2, Bb2, and A2 in measures 5-7, followed by a half note G1 in measure 8. The bass line consists of quarter notes: Bb1, Bb1, and A1 in measures 5-7, followed by a half note G1 in measure 8. A forte (*f*) dynamic marking is present in measure 8.

Measures 9-12 of the piece. Measures 9 and 11 are shaded grey. The melody in the right hand consists of quarter notes: Bb2, Bb2, Bb2, and A2 in measures 9-11, followed by a half note G1 in measure 12. The bass line consists of quarter notes: Bb1, Bb1, and A1 in measures 9-11, followed by a half note G1 in measure 12. A mezzo-forte (*mp-f*) dynamic marking is present in measure 9. The piece ends with a double bar line in measure 12.

Measures 13-16 of the piece. Measures 13 and 15 are shaded grey. The melody in the right hand consists of quarter notes: Bb2, Bb2, Bb2, and A2 in measures 13-15, followed by a half note G1 in measure 16. The bass line consists of quarter notes: Bb1, Bb1, and A1 in measures 13-15, followed by a half note G1 in measure 16. The piece ends with a double bar line in measure 16.





At last the town of Yonderyor was stretched out right ahead.

Sage the Knight continued on; a plan formed in her head.

The King appeared before her, their horses nose to nose.

He sputtered "How and what and who?! What magic do you know?"

"It's not magic," Sage replied and handed him a sack filled with music manuscripts she'd carried on her back.

Sir Eli rifled through them, his frown became a smile.

"This is what I've struggled with for such a long, long while?!"

Jumping off her horse Sage stated, "Give me back my dad.

You can learn to write your own; I'll show you, I'd be glad!

Matching notes to rhythm is my very favorite thing.

Writing your own music is the way your heart can sing."

Sage needs your help! Follow the steps below to create a motive using the phrase...

**I'm The King Of Music**

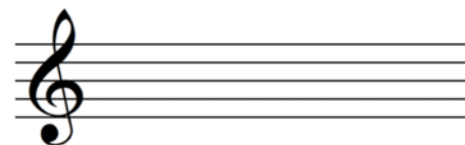
1. Clap the phrase and then write its rhythm...

$\frac{4}{4}$

2. In the G Major Five-Finger Scale...

Choose any combination of notes to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your melody from Step 2. Write your motive below...

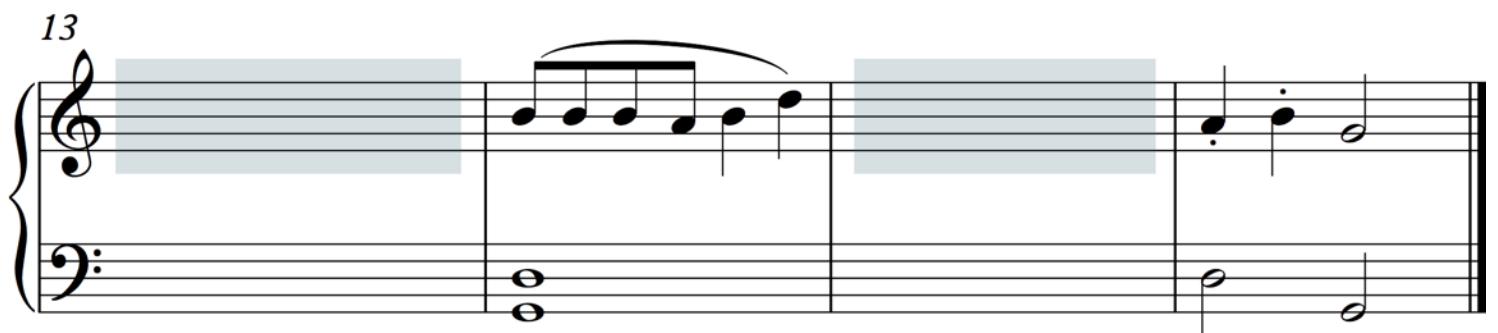
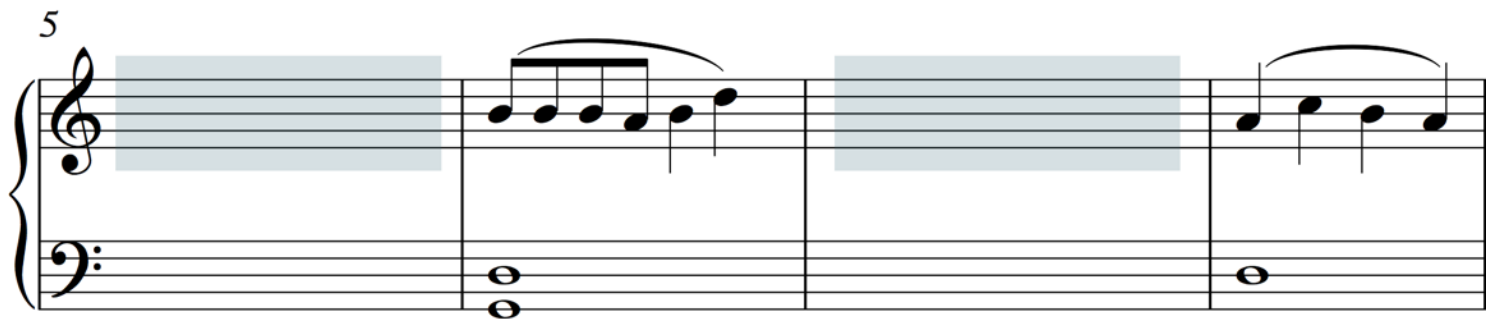
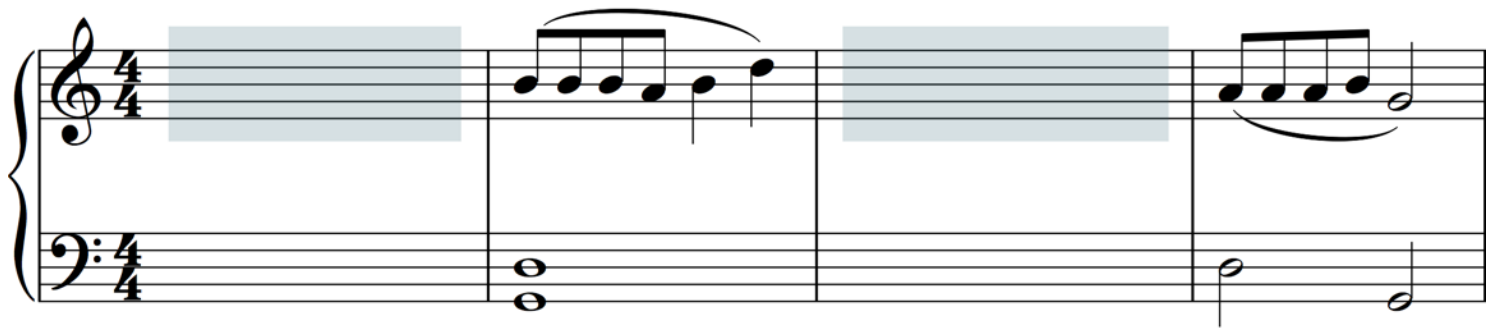


4. Use the motive above to complete the piece on the next page (colored box = *insert motive*).

# I'm The King Of Music

Andrea Dow

With Grandeur ♩ = 100





"Here's a song for sleepy bears and crocs who cannot grin!  
Here's one for a desert fox, a giant and his twin!  
Here's another for a snake to put him in a dream.  
Surely something found in here would please a future queen?"

And so the King of Yonderyor began his music quest.  
Sage taught him to write motives that simply were the best.  
Now he's writing symphonies, chorales and minuets.  
And did he find a queen? Not yet... but he did get a pet!

# The End



# **A Completed Sample**



Sage hopped upon her noble steed and quickly rode away.

These seven challenges could not keep Sage the Knight at bay.

Her dad was all she thought of, she told herself, "Be brave!"

But straight ahead she saw a dark and gloomy-looking cave.

"Challenge One!" a voice did boom; it seemed to shake the air.

Hopping off her horse Sage saw a giant grizzly bear!

His massive mouth, it opened. He yawned a sort of roar:

"I've waited here to scare you off!"... then slumped down to the floor.

Sage knew he must be tired, for in winter bears should sleep.

If she could get him snoozing... then safely she could creep!

Sage had to find a motive to write a lullaby

to lull this grouchy bear to sleep, so she could slip on by.

Sage needs your help! Follow the steps below to create a motive using the phrase...

#### Hushabye Sleepy Bear

1. Clap the phrase and then write its rhythm...

$\frac{4}{4}$



2. In the C Major Five-Finger Scale...

Choose any combination of notes to match the rhythm in Step 1.

3. Combine your rhythm from Step 1 with your melody from Step 2. Write your motive below...



4. Use the motive above to complete the piece on the next page (colored box = insert motive).

# Hushabye Sleepy Bear

Andrea Dow

Soothingly ♩ = 100

Measures 1-4 of the piece. The music is in 4/4 time. Measures 1 and 3 feature a treble clef staff with a sequence of six eighth notes (C4, D4, E4, F4, G4, A4) highlighted in a light blue box. Measures 2 and 4 feature a treble clef staff with a half note (C4) and a half note (G4) beamed together, and a bass clef staff with a half note (C3) and a half note (F3) beamed together. The piece is marked 'Soothingly' with a tempo of 100 beats per minute.

Measures 5-8 of the piece. Measures 5 and 7 feature a treble clef staff with a sequence of six eighth notes (C4, D4, E4, F4, G4, A4) highlighted in a light blue box. Measures 6 and 8 feature a treble clef staff with a half note (C4) and a half note (G4) beamed together, and a bass clef staff with a half note (C3) and a half note (F3) beamed together. The piece is marked 'Soothingly' with a tempo of 100 beats per minute.

Measures 9-12 of the piece. Measures 9 and 11 feature a treble clef staff with a sequence of six eighth notes (C4, D4, E4, F4, G4, A4) highlighted in a light blue box. Measures 10 and 12 feature a treble clef staff with a half note (C4) and a half note (G4) beamed together, and a bass clef staff with a half note (C3) and a half note (F3) beamed together. The piece is marked 'Soothingly' with a tempo of 100 beats per minute.

Measures 13-16 of the piece. Measures 13 and 15 feature a treble clef staff with a sequence of six eighth notes (C4, D4, E4, F4, G4, A4) highlighted in a light blue box. Measures 14 and 16 feature a treble clef staff with a half note (C4) and a half note (G4) beamed together, and a bass clef staff with a half note (C3) and a half note (F3) beamed together. The piece is marked 'Soothingly' with a tempo of 100 beats per minute.