

Pawprints



Tales of a Tuxedo Cat

By Katrina Fox

Pawprints

By Katrina Fox

FREE USER LICENSE

Please enjoy this sheet music free of charge for personal use, education purposes and public performance.

Terms of Use:



YOU MAY: Download, print, copy and perform this piece freely.



YOU MAY NOT: Sell, redistribute the file for profit, include any parts within another volume, or claim it as your own composition.

© 2022 *Katrina Fox. All rights reserved.*

Contents

Hello Mr. Whiskers!

Pickles Comes to Play

In or Out?!

Struttin' His Fluff

The Empty Bowl

On the Prowl

Lullaby for Sammy

"Hello, Mr. Whiskers!"

Katrina Fox

With Cattitude! Swing ♩ = 112

The musical score is written for piano in 4/4 time, featuring a swing feel. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic and includes a *simile* marking. The second system (measures 5-8) continues the melody with various fingerings and accents. The third system (measures 9-11) features a forte (*f*) dynamic and includes first and second endings. The fourth system (measures 12-14) concludes the piece with a final cadence. The score includes numerous musical notations such as slurs, ties, and fingerings.

"Hello, Mr. Whiskers!"

Sammy has the longest whiskers and knows he is a handsome boy - his nickname is "Mr. Whiskers".

"Hello, Mr. Whiskers!" is in the key of C major.



Can you write out the C major scale?

Can you write out triads based on the 1st (I), 4th (IV) and 5th (V) degrees of C major scale:

I: _____

IV: _____

V: _____

Sammy Says:

"The notes of the scale are called the degrees of the scale, so G is the 5th degree of the C major scale."

"Hello, Mr. Whiskers" is an example of **twelve bar blues**.

Look at the left hand to work out the pattern of chords for the twelve bar blues (the first one has been done for you):

Chord I: Bars 1-4

Chord IV:

Chord I:

Chord V:

Chord IV:

Chord I:

Pickles Comes to Play

Katrina Fox

Amiably ♩ = 112

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). Measure 1 starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4 (marked with a fingering '1') followed by a half note A4 (marked with a fingering '5'). The dynamic is *mf*. Measures 2-4 continue with a melodic line in the treble clef and a bass line in the bass clef. Measure 4 ends with a dynamic of *f* and a fingering '5' on the bass line.

Musical notation for measures 5-8. Measure 5 starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4 (marked with a fingering '1') followed by a half note A4 (marked with a fingering '5'). The dynamic is *p*. Measures 6-8 continue with a melodic line in the treble clef and a bass line in the bass clef. Measure 8 ends with a dynamic of *p*.

Musical notation for measures 9-12. Measure 9 starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4 (marked with a fingering '5') followed by a half note A4. The dynamic is *f*. Measures 10-12 continue with a melodic line in the treble clef and a bass line in the bass clef. Measure 12 ends with a dynamic of *f*.

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4 (marked with a fingering '5') followed by a half note A4. The dynamic is *f*. Measures 14-16 continue with a melodic line in the treble clef and a bass line in the bass clef. Measure 16 ends with a dynamic of *f*. A *rit.* marking is present above the staff in measure 15.

Pickles Comes to Play

Sammy has a friend called Pickles who often comes to play.

Sometimes, music can tell a story. When I wrote this piece, I was thinking about Sammy and Pickles. See if you can think about them too and imagine what they might be doing or saying to each other during the piece.



Pickles Come to Play is in the key of D major.
Can you write out the first 5 notes of D major scale?

— — — — —

Sammy Says: “When a piece is “in the key of” D major, what we mean is that it is made up of notes belonging to the D major scale.”

When we play a piece in D major, when we stop on the note D the music feels as though it has come to some sort of ending, a bit like a full stop. We call this the **tonic note (I)**.

If we stop on the note A, the melody sounds open-ended, as if we are expecting something else to happen next. A is called the **dominant note (V)**.

Circle the tonic and dominant notes in your scale above and label them I and V.

Phrases

- Draw a rainbow phrase mark phrase 2 in blue over phrase 1 in red, and another over phrase 2 in blue.
- What similarity do you notice between the two phrases?
- What differences are there?

Chatting in Music

Phrases 1 and 2 have the same rhythm – when we hear this it helps us to hear these phrases as being linked to one another. We could think of them as two halves of the same musical conversation between Sammy and Pickles, with phrase 1 asking a question and phrase 2 giving the answer.

- Which features of the melody make phrase 1 sound like a question?
- Which features of the melody make phrase 2 sound like an answer?
- How do we know the character speaking has changed?

Music Tells a Story



There are four phrases in the piece – draw rainbow phrase marks over the third and fourth phrases.

Each phrases tells a different part of the story, but how the story goes is up to you! Here are two possible choices – but you can think of your own too!

Sammy Says:
“The proper name for the question is the antecedent phrase, and the answer is the consequent phrase.”

Story 1

- Phrase 1** Pickles asks Sammy to play.
- Phrase 2** Sammy/Pickles says “yes!”. .
- Phrase 3** They have a chat about where they will go exploring.
- Phrase 4** They walk off together into the distance.

Story 2

- Sammy asks Pickles to play.
- Pickles says “no, I don’t want to”.
- The cats have an argument.
- They walk off in different directions

- What changes might you make to how you play the piece if you decide on Story 2 instead of Story 1? (Feel free to change the dynamics and articulation to suit your own story).
- Which ending do you prefer?
- Which features of the music helps to show that the story is coming to an end?

"In or Out?!"

Katrina Fox

With complete lack of conviction ♩ = 76

molto rit.

Musical notation for measures 1-4. The piece is in 6/8 time. The right hand starts with a piano (*mp*) dynamic and features a five-measure phrase (marked '5') and a three-measure phrase (marked '3'). The left hand provides a simple accompaniment. Both hands end with a fermata.

1

Musical notation for measures 5-8. The right hand has a three-measure phrase (marked '3') and a single note. The left hand has a five-measure phrase (marked '5') and a single note. The dynamic is *con cautela*. Both hands end with a fermata.

1

3 1

Musical notation for measures 9-13. The right hand has a one-measure phrase (marked '1') and a five-measure phrase (marked '5'). The left hand has a three-measure phrase (marked '3') and a three-measure phrase (marked '3'). Dynamics include *p*, *pp*, and *mf*. Both hands end with a fermata.

3

3

Musical notation for measures 14-17. The right hand has a three-measure phrase (marked '3') and a single note. The left hand has a single note. Dynamics include *affretando* and *rit.*. Both hands end with a fermata.

1

v

Struttin' his Fluff

Katrina Fox

Swaggering, swing time ♩ = 72

1 *mp* *simile*

6 *f* *mp*

11 *pp*

17 *f* *mp*

22 *f*

2 5 8vb]

The Empty Bowl

Katrina Fox

Doloroso ♩ = 96

mp *mf* *f* *p*

sempre legato

1 3 3 1 3

5 1 2 5

9 3 2 1 2 4 2 1

13 1 2 5

On the Prowl

Katrina Fox

Stealthily ♩=120

5

2

5

2 1 3

9

1 3

2

13

3 5 2 1

1 2 4 5 2 1

pp

mp

mf

pp

f

To coda

17 ⁵

pp

21 D.C.

mp *mf*

25 $\text{\textcircled{O}}$ accel. 1

pp *ff*

*lh-rh tremolo -
play with a butt wiggle!*

29

LH *RH* *8va* *8vb*

On the Prowl

Sammy often goes out on the prowl and brings home some exciting gifts – birds, mice, shrews, even a hot sausage during barbeque season! This piece is about Sammy's hunting antics.

Listen to your teacher play On the Prowl – do you think it sounds happy and light? Or a bit sad and dark?



Sammy Says:

“I remember the relative minors by thinking of them as “La scales”: Do- re -mi- fa- so -la- ti -do (1-2-3-4-5-6-7-8)”

Minor Scales

This piece is written in the key of A minor. Most people hear minor key pieces as sounding sadder or darker than major key pieces.

A minor is the relative minor of C major. We can work out the relative minor scale by starting on the 6th degree of the major scale and playing all the same notes:

c d e f g **A B C D E F G A**

This is called the **natural minor scale**.

Play A natural minor scale a few times. Does it sound a little strange to you, It might perhaps a bit ancient?

- Label the tonic (i) and dominant (v) notes in the scale above.
- Now write a triad based on each of these notes:
i: ___ ___ ___ (major/minor)
v: ___ ___ ___ (major/minor)
- For each triad you have written, work out if it is major or minor.



Sammy Says:

“When we write the Roman numerals for triads, major triads are written with an upper- case numeral and minor chords with a lower- case numeral.”

In the **melodic minor** scale above notice that there is a whole tone between the last two notes G and A.

In a major scale, the 7th note of a scale is one semitone lower than the tonic – it functions as a **leading note**, which seems to pull towards the tonic (home).

We can raise the 7th note of the scale by sharpening the G – this gives us the **harmonic minor** scale:

A B C D E F **G#** A

Using this scale, write a triad based on the dominant note – is it major or minor?

V: ___ ___ ___ (major/minor)

So, when we raise the 7th degree of the scale by a semitone, the dominant chord becomes major.

At the end of a piece, the tonic triad (I) is usually preceded by the dominant triad (V). This is called a **perfect cadence**. It's a bit like a musical "full stop". A perfect cadence always uses the major version of chord V.



Sammy Says:
"Did you
know the word *coda* is
Italian for tail!"

Sammy's Story

When Sammy goes out on the prowl, he begins at the park. When he feels very adventurous, he prowls down to the woods which are darker and more mysterious. But he always comes back to the park which is his favourite place.

- Can you hear the place in the music where it feels as though we pass into a new place?
- Which features of the music change here?
- Draw a box in **red** around the first section and label it A. Draw a box in **blue** around the second section and label it B.
- Many pieces of music are composed using the structure **ABA** – we call it **ternary form**. You can think of it like a musical sandwich – bread (A) and filling B). Ternary form pieces can also have a little ending piece called a coda.
- Having a structure helps us to understand the story or journey the music takes, giving us a sense of beginning, middle and end.
- What do you think happens in Sammy's story in the coda of On the Prowl?

Lullaby for Sammy

Katrina Fox

Gently Rocking ♩ = 140

5
mp

5
2 3 4 3 5

9
1 5 2 1
mf *mp*

14
p rit.
4

3
4
3

Lullaby for Sammy

After playing with his friend Pickles and hunting for sausages, Sammy gets very tired and has some very long naps on top of the piano.

Lullaby for Sammy is in the key of G major.

Can you write out the G major scale? (don't forget the sharp!)



Can you write out triads based on the 1st (I), 4th (IV) and 5th (V) degrees of G major scale:

I: _____

IV: _____

V: _____

Sammy Says:

“My favourite lullaby to snooze to is by a German composer called Brahms. ‘Wiegenlied’ is the German word for lullaby.”

Can you spot at least one bar that uses each triad?
Label these in your music.

Music for Snoozing

After all his *Pawprints* adventures, Sammy falls asleep at the end of this piece.

Can you list three features of the music that describe Sammy falling asleep?