

Whistle Stop

Light Swing

From the 1973 film "Robin Hood"

Roger Miller

Guytano Martorano

The musical score for "Whistle Stop" is presented in five variations, each consisting of two staves of music in bass clef. The first variation (1) is in the key of D major (one sharp) and 4/4 time. The second variation (2) is in the key of B-flat major (two flats). The third variation (3) is in the key of G major (one sharp). The fourth variation (4) is in the key of D major (one sharp). The fifth variation (5) is in the key of B-flat major (two flats). Each variation features a melodic line on the top staff and a bass line on the bottom staff, with various rhythmic patterns and articulations such as accents and slurs. The score is numbered 1 through 5 in circles at the beginning of each variation.

⑥

Exercise 6 consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff contains measures 1 and 2. Measure 1 starts with a quarter rest, followed by a quarter note B-flat, a quarter note G, and a quarter note F. Measure 2 starts with a quarter note E, followed by a quarter note D, a quarter note C, and a quarter note B-flat. The second staff contains measures 3 and 4. Measure 3 starts with a quarter note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. Measure 4 starts with a quarter note E, followed by a quarter note D, a quarter note C, and a quarter note B-flat. The piece ends with a double bar line.

⑦

Exercise 7 consists of two staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The first staff contains measures 1 and 2. Measure 1 starts with a quarter note F#, followed by a quarter note E, a quarter note D, and a quarter note C. Measure 2 starts with a quarter note B, followed by a quarter note A, a quarter note G, and a quarter note F#. The second staff contains measures 3 and 4. Measure 3 starts with a quarter note E, followed by a quarter note D, a quarter note C, and a quarter note B. Measure 4 starts with a quarter note A, followed by a quarter note G, a quarter note F#, and a quarter note E. The piece ends with a double bar line.

⑧

Exercise 8 consists of two staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The first staff contains measures 1 and 2. Measure 1 starts with a quarter note F#, followed by a quarter note E, a quarter note D, and a quarter note C. Measure 2 starts with a quarter note B, followed by a quarter note A, a quarter note G, and a quarter note F#. The second staff contains measures 3 and 4. Measure 3 starts with a quarter note E, followed by a quarter note D, a quarter note C, and a quarter note B. Measure 4 starts with a quarter note A, followed by a quarter note G, a quarter note F#, and a quarter note E. The piece ends with a double bar line.

⑨

Exercise 9 consists of two staves of music in bass clef with a key signature of two flats (B-flat, E-flat). The first staff contains measures 1 and 2. Measure 1 starts with a quarter note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. Measure 2 starts with a quarter note E-flat, followed by a quarter note D, a quarter note C, and a quarter note B-flat. The second staff contains measures 3 and 4. Measure 3 starts with a quarter note A, followed by a quarter note G, a quarter note F, and a quarter note E-flat. Measure 4 starts with a quarter note D, followed by a quarter note C, a quarter note B-flat, and a quarter note A. The piece ends with a double bar line.

⑩

Exercise 10 consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff contains measures 1 and 2. Measure 1 starts with a quarter note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. Measure 2 starts with a quarter note E, followed by a quarter note D, a quarter note C, and a quarter note B-flat. The second staff contains measures 3 and 4. Measure 3 starts with a quarter note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. Measure 4 starts with a quarter note E, followed by a quarter note D, a quarter note C, and a quarter note B-flat. The piece ends with a double bar line.

⑪

Exercise 11, first system. Bass clef, key signature of one sharp (F#). The first staff contains a melodic line with eighth and quarter notes, some beamed together, and a fermata. The second staff contains a bass line with quarter and eighth notes, some beamed together, and a fermata.

⑫

Exercise 12, first system. Bass clef, key signature of three flats (Bb, Eb, Ab). The first staff contains a melodic line with quarter and eighth notes, some beamed together, and a fermata. The second staff contains a bass line with quarter and eighth notes, some beamed together, and a fermata.

⑬

Exercise 13, first system. Bass clef, key signature of three flats (Bb, Eb, Ab). The first staff contains a melodic line with eighth and quarter notes, some beamed together, and a fermata. The second staff contains a bass line with quarter and eighth notes, some beamed together, and a fermata.

⑭

Exercise 14, first system. Bass clef, key signature of one sharp (F#). The first staff contains a melodic line with quarter and eighth notes, some beamed together, and a fermata. The second staff contains a bass line with quarter and eighth notes, some beamed together, and a fermata.

⑮

Exercise 15, first system. Bass clef, key signature of one flat (Bb). The first staff contains a melodic line with eighth and quarter notes, some beamed together, and a fermata. The second staff contains a bass line with quarter and eighth notes, some beamed together, and a fermata.