

*W. H. Wood*

# Rudimental Solos for Accomplished Drummers

JOHN PRATT

With a foreword by Robin Engleman



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*Помни ме  
С нехеранима  
зоро зворекоро  
а зене унооро  
уфр б муфур  
30.10.2005 г.*

*[Signature]*

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## FOREWORD

During my junior year at Ithaca College, my teacher, Warren Benson, told me to purchase a new book of rudimental drum solos by John S. Pratt. (Warren had just put this book on the New York State School Music Association's required list of performance materials.) I was not a rudimental drummer enthusiast—to me the rudiments meant tedious exercises and solos, seemingly written only to be difficult—but I did what Warren told me to do and I'm glad I did.

That book, the now legendary "14 Modern Contest Solos" for snare drum (1959), was a revelation. The solos were challenging, structurally interesting, swinging and readable. They were fun to play, technically productive, and with all of that, accurately notated. The pure intelligence, humor, and poetry in those pieces literally changed the face and direction of rudimental drumming.

They also elicited the ire of hidebound traditionalists. John's compound rudiments, over-the-barline groupings, and deceptive cadences were too new for some people, but those innovations and his innate musicality delighted and inspired more open-minded drummers. The Pratt solos also convinced many "classical" percussionists to re-evaluate the rudiments' place in symphonic snare drum technique.

John, as the poet Keats said, is "Forever piping songs forever new." **RUDIMENTAL SOLOS FOR ACCOMPLISHED DRUMMERS**, written during an intensely creative period between 1998 and 2000, contains John Pratt's latest thoughts on rudimental drumming. Drummers of all styles can be assured of finding delights here that will stay with them for the rest of their lives, and this book will assume its place in the collections of music connoisseurs—old and new—all over the world.

Robin Engelman  
Toronto, Canada

## AUTHOR'S NOTE

Traditional rudimental drummers, especially those who have had an Ancient Fife and Drum Corps background, "squeeze" 7, 10/11, 15, and 19-stroke rolls into the musical notations used for of the next smaller rolls (such as the 5, 9, 13, and 17). In this collection of solos, the full musical notation is used as well as the "squeezed" type. If all the roll strokes are not to be accounted for musically, the larger rolls are "squeezed" into the time of the nearest smaller roll; 7 will appear in the notation of a 5; 10 and 11 in the time of a 9; 15 in the time of a 13; and 19 in the time of a 17. Also, "squeezed" rolls are labeled according to the number of intended strokes. Some of the solos in this collection may even contain both types of rolls—full musical notations for each stroke, and "squeezed" notations when the strokes are not an exact musical fit. **A WORD OF CAUTION** is advised in reference to the solos on pages 11; 14-15; 16; 18; 19; 20; 25 and 31, where I have used 5-stroke rolls, written as grace notes and inserted between the primary/secondary note groups that the 5's are a structural part of. They should not be mistaken as flam or ruff grace notes, but full "squeezed" 5's that must be fitted into the primary/secondary note rhythms. Measures on pages containing such 5's are indicated by asterisks (\*).

John S. Pratt

# RUFFING THE DOWNFALL OF PARIS

Dedicated to C.A.D.R.E. (Canadian Associates Drumming Rudimental Excellence)

♩ = 88 - 92

*Handwritten: Ruffing*

**A**

*f* L R LLR RL RRL L R RRL LLR LRL LR LLR RL RRL L R RRL LLR LRL

L R LLR RL RRL L R RRL LLR LRL LRL R RRL LLR LRL RRL LRL LLR LRL RRL LRL

R RRL LLR LRL LR LLR RL RRL L R RRL LLR LRL LRL R RRL LLR LRL RRL

LLR LRL RRL LRL LLR RRL LLR L LLR RRL LLR RRL LLR L < R L <

R LLR RL RRL L R LLR L RRL LLR L < R L < R LLR RL RRL L

R RRL LLR LRL LR LLR RL RRL L R RRL LLR LRL LR LLR RL RRL L R RRL LLR LRL

LRL RRL LLR L RRL LLR LRL RRL LLR RRL LLR RRL LLR RRL LLR L

**C**

*ff* R LRL RRL RLR LLR LRL RRL RLR LLR LLR RLR RRL L R LLR LRL

*ff* R LRL RRL RLR LLR LRL RRL RLR LLR LRL RRL LRRLLLR L

**D**

*ff* R L RRL RRL RLLR LLR L RRL RRL RLLR LLR L RRL RRL RLLR LLR RRL LLR L

RRL RRL RRL LLR LRL RRL LLR LRL RRL LLR L LR RRL LLR L LR RRL LLR











# FARMERS' MUSEUM MUSTER

Dedicated to Dominick Cuccia of Carmel, NY.

♩. = 60 - 66

The musical score is written on a single staff in 6/8 time. It consists of several measures of music, each with a corresponding footwork pattern written below. The notation includes eighth notes, sixteenth notes, and rests, with accents (>) and slurs. Measure numbers 7, 9, 10, 11, 12, and 13 are indicated above the notes. Section markers A, B, and C are enclosed in boxes. Dynamics include *f* and *ff*.

**Measure 7:** L R LLR L RRL RRL R LLR L RRL RRL R L R LLR L RRL RRL R

**Measure 8:** LLR L RRL RLL R L R LLR L RRL R R LLR L RRL R

**Measure 9:** R L RRL RLL R RLL R LLR LLR L RLL R L LLR LLR L RLL R L

**Measure 10:** R L RRL RRL R LLR LLR LLR L RLL R L R LLR L

**Measure 11:** R L RRL RRL R LLR LLR LLR L RLL R L R LLR RRL R LLR

**Measure 12:** LLR LLR L RLL R L R LLR RRL R LLR R LLR RRL R LLR

**Measure 13:** R LLR L RL RRL RRL RL R LLR LLR LLR L R R LLR L R LLR RRL R LLR L

**Measure 14:** LLR LLR L RLL R L R LLR RRL R LLR L LLR LLR L RLL R L LLR LLR L RLL R L

R L RRL R L RRL R R L RRL R L RRL R R L RRL RRL R L RRL R L

RRL RRL R L RLL R L R L RRL RRL RRL RLL RLL R LL RLL RRL L RRL L R L

R L RRL RRL RRL R LLL R LL LL R LL RRL L RRL L R L RRL RRL R LL R L L

RRL RLL RLL R L RRL RRL LL R L R L R L RLL RLL RRL L R LL RLL RRL L RRL L

LLR LLR R LLR R LLR L R R L LR RLL R R L R L RRL L RRL L R L R L

*fff*

L RL RLR LRL RLR LRL RLR LLR LLRLRL RRL RRLRLR LLRL RRL RLLRL RRL RLLRL RRL

LLR L RRL RRL RRL R LLL R LLR LLR L R RLL R L RRL R L L RRL R

LLR L RRL RRL R LLL R LLR LLRL RRL RLLRL RRL L LLRL RRL RLLR

\* See Author's Note





# WESTBROOK MUSTER

Dedicated to the New Jersey Field Music 1983

♩ = 88 - 92

The musical score is written for a single melodic line in 2/4 time. It consists of ten systems, each with a rhythmic staff and a corresponding line of rhythmic notation (L for left hand, R for right hand). The score includes various musical notations such as accents (>), slurs, and fingerings (7, 3, 5). Dynamics range from *f* (forte) to *fff* (fortissimo). Section markers A, B, C, D, and E are placed at the beginning of their respective systems. A double bar line with repeat dots is used at the end of the first system. A double bar line with repeat dots and a star symbol is used at the end of the fifth system. The rhythmic notation includes patterns like L RLLR L RL RLLR L RLR LRLRRL RLL LRLRLRL, RLLR LRLR R LRR LRLRL RLLR LRLRLLRL LRLRRLRL, f RLRRLRLRL LRRRLRLRL LLRLRRLRLRL RLRRLRLRL, LRRLRRRLR RRLRRLRL RLRLRRLRLRLRLR LRLRLRL, f RLLRL RRLRRL RLLRLLRLRL RLRRLRRRL LRLRLRL, ff RLRLRLR LLRLRLR LLRLRRLRLRL LRLRLRLRL, f RLRRRLRLRL LLRLRRLRLRLRL RLRLRLRLRL RLRLRLRLRL, f RLLR LLRR LRRLL RRLRLRLRLRL LLRLRRLRLRL, f RLLRLRLRL RRLRRLRLRL LLRLRLRLRL RRLRRLRLRL, LRLRLRLRL RRLRRLRLRL LLRLRRLRLRL RRLRRLRLRL.

\* See Author's Note

**F** *ff*  $\text{RLRLRLRL}$   $\text{RRLRLRLR}$   $\text{LLRLRRLR}$   $\text{LLRRLRLR}$

*ff*  $\text{LLRLRLRL}$   $\text{RRLRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

**G** *f*  $\text{RLRLRLRL}$   $\text{RLRLRLRL}$   $\text{LRLRLRLR}$   $\text{LRLRLRLR}$   $\text{RLRLRLRL}$   $\text{RLRLRLRL}$

*fff*  $\text{LLRLRLRL}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

**H** *ff*  $\text{RLRLRLRL}$   $\text{RLRLRLRL}$   $\text{LLRLRLRL}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

$\text{RLRLRLRL}$   $\text{RLRLRLRL}$   $\text{LLRLRLRL}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$  *rit.*

**I** *f*  $\text{RLRLRLRL}$   $\text{RLRLRLRL}$   $\text{LLRLRLRL}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

$\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

**J** *ff*  $\text{RLRLRLRL}$   $\text{RLRLRLRL}$   $\text{LLRLRLRL}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

$\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

*ff*  $\text{RLRLRLRL}$   $\text{RLRLRLRL}$   $\text{LLRLRLRL}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

$\text{RLRLRLRL}$   $\text{RLRLRLRL}$   $\text{LLRLRLRL}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$   $\text{LLRRLRLR}$

\* See Author's Note

# ALLENTOWN INDUCTIONS: 1990; 1997

Dedicated to Colonel Stephen Boyer Peth, (USA Ret.)

♩ = 88 - 92

**A**  
*f*  
 R RLRLRRL RR LRL RLLR LLRLRLRR LRLR LLR LLRLR LRRL RRRLRLRL

*ff*  
 RLRLRRL RRL RRLRLRL LLR LLRLRLRLRLRLR LLRLRLRRLRL

**B**  
*f*  
 RRL RLRLRR LRRRLRLLR LLRLRLRRRLRLR LLRLRLRRLRLRL

*ff*  
 \* RLRLRLRRL RLLRLRR LLRLRRL RLLRLRRL RRLRLLRRLRRLRLRL

**C**  
*ff*  
 LLRRLRLRRL LLRR LLRLRLRL RLRLRRLRLRLRL RRLLLRRLRLR

*f*  
 RLRLRRLRLRL RLRLRRLRLRL RLRLRRLRLRL RLRLRRLRLRL

**D**  
*ff*  
 RLRLRRLRLRL RLLRRLRLRLRL RLLR LLRLRRL RRL RLLRLRRLRLRL

*ff*  
 LLRLRLRLRL RRLRLRLRLRL RLRLRRLRLRL RLLRLRRLRLRL

\* See Author's Note



♩. = 66 - 72

**E**

R RLLR LLR RL RRLR L RLRLRRL RRL RRLRLRLLR L

*f*

R LLR LLRLRLRR L RRL RRLRLRLL RL RRLR LLRL LR LLRL RRLR LLRL RRLR

*ff* *fff*

**F**

RRLRLRL RRL RRLRLRLLR LLR LLRL RRL RRLR LLR LLR LLRLRL RRLR

*f*

LLRLRLRRL RRLR LLR LLRLRRLRLRLL R LLRLRRLRLRRL RL RRLRLLR L

*f* *ff*

**G**

R LLRLRRLRLRLL RLRLRRL RRLR LLRLRLRRL RRL RRLRLRLLR LLR

*f*

LLR LLRL RRL RRLR LLRL RRL RRLR LLR LLR LLR LLRL LR LLRLRLRLR LLR L

*ff*

**H**

RLRRLRLLRLLR RL RRLRLLRLLR RL RRLRRLRLRRLRRL RL RRLRLLRLLR

*fff*

R L RRLRRLR LLR RL RRL RRLRLLR RL RRLRLRLR L RRLRLR LLRL RRLR LR

# CANADA'S DRUMMING AMBASSADOR

Dedicated to Fred Johnson, First Canadian Drummer to be Inducted into World Drum Corps' Hall of Fame & Founder of C.A.D.R.E.

♩ = 88 - 92

7 **A**

*f* L RRRL LLRL RRL RLLRL RRLR LLRL RRLRRLR LLRLLRRL

\* 5 5

LRLRRLRRL LRLRL RRLRRL LRLRRLRRLRRL LRLRLRRL

2. **B** 10 15

LRLRLRRLRRLR LR LLR L RL RRLRRLRRLR LLRLLRRL

5 5

LRLRRLRRL LRLRL RRLRRL LRLRRLRRLRRL LRLRLRRLRRL

2. **C** 3 3 3 3 6 6

LRLRLRRL RRL LLRRL LRRL LRRLLRRLRRL LLRRLRRLRRL

6 6 *ff* 3 3 3 3 6 6

RLLRLLRRLRRL LRRRLRRLRRLRRL RLLRRLRRLRRL LLRRLRRLRRLRRL

1. 7 2. **D** 10 15

LLR LRRL RLLR L LLR LRRL RLLR LRRLR LLR LLR L RL

6 6 3 3 3 3

RRLRRLRRLRRL RLLRLLRRLRRL LRRLRRLRRLRRL RLLRRLRRLRRL

6 6 1. 7 **E** 3 Tag

LLRRLRRLRRLRRL LLRLRRLRLLRRLR LLRLRRLRLLRRL RRLRRLRRL

3 3 3 10 *fff*

RRLRRLRRLRRL LLRLRRLRRLRRL RRLRRL L RLRLRRLRRLRRL

RRL R LRRL R LRRL R LLR L RLLR LRRL R L RRL R L RLLR

\* See Author's Note





# HANDS ACROSS THE SEA

Dedicated to Alfons Grieder of Switzerland

♩ = 72 - 76

**A**

*f* L RRLR<sup>R</sup>LLRL L<sup>L</sup>RRL<sup>R</sup>LRL<sup>L</sup>RRL RLLRLL<sup>L</sup>RRLR R<sup>R</sup>LRL<sup>L</sup>R<sup>R</sup>LLRR

L RRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL R<sup>R</sup>LLRRL<sup>L</sup>RRL<sup>L</sup>RRL L RLL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>L LRLRL<sup>L</sup>RRL

**B**

RRLRL<sup>R</sup>LLRL<sup>L</sup>L L<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL R<sup>R</sup>LLRRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL

RLLR<sup>R</sup>LLR<sup>R</sup>LLR<sup>R</sup>LLR<sup>R</sup>LL L<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL R<sup>R</sup>LLR<sup>R</sup>LLR<sup>R</sup>LLR<sup>R</sup>LLR<sup>R</sup>LL

L RRLRL<sup>R</sup>LLR<sup>R</sup>LLR<sup>R</sup>LL L<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL R LRL<sup>L</sup>RRL<sup>L</sup>RRL

*ff* LLRL<sup>R</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL RRL<sup>R</sup>LLR<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL LLRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL

RRL R L RRL R L RRL R LLR RRL L RRL L L R R LLR L RRL R LLR L

**D**

RLRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL L<sup>L</sup>RL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL RRL<sup>R</sup>RL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL

RRL<sup>R</sup>LLR<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL L<sup>L</sup>RL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL RRL<sup>R</sup>LLR<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL

1. LLRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL L<sup>L</sup>RL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL L LLRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL

2. LLRL<sup>L</sup>RRL<sup>L</sup>RRL<sup>L</sup>RRL

# EMPEROR JUSTINIAN AT CONSTANTINOPLE

Dedicated to John Dowlan of the "Reilly Raiders"

♩ = 88 - 92

**A**

*f*

L RLRR RRR LRL LLL RLRR RLRL LLLL RLRL

RLRL RLRL RRR RLRL LRL LRL RLRL RLRL

**B**

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

**C**

*ff*

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

**D**

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL









# SPASMODIC PERMUTATIONS

Dedicated to Paul Mosley, Toronto "Marching Ambassadors"

♩ = 88 - 92

The musical score consists of ten staves of music, each with a corresponding line of drum notation (L for Left, R for Right). The notation includes various rhythmic figures such as triplets, sixths, and groups of seven notes. Dynamic markings include *ff* (fortissimo), *f* (forte), and *fff* (fortississimo). Section markers A, B, C, D, and E are placed at the beginning of specific staves. The score is written in 2/4 time and features a variety of rhythmic patterns and accents throughout.

Staff 1: *ff* L RRLRLR<sup>3</sup>LLRLRL RLR<sup>3</sup>RLRLRL<sup>3</sup>LRRL L<sup>3</sup>RRLRLR<sup>3</sup>LLRLRL

Staff 2: RLR<sup>3</sup>RLRLRL<sup>3</sup>LRRL LRRL<sup>3</sup>LRRL<sup>3</sup>LRRLRLR RLLR<sup>3</sup>RLRL<sup>3</sup>LLRLRL

Staff 3: RLR<sup>3</sup>RLRLRL<sup>3</sup>LRRL LRRLRLR<sup>3</sup>LLRLRL LRLRLR RLRLRL

Staff 4: RLRLRL RLRLRL LRRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

Staff 5: LRRLRLRL RLRLRL RLRLRL RLRLRL LRRLRLRL RLRLRL RLRLRL RLRLRL

Staff 6: LRRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

Staff 7: LRRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

Staff 8: LRRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

Staff 9: LRRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

Staff 10: LRRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

# FLAM PARADIDDLE-DIDDLE RUFF PARADIDDLE-DIDDLE

Dedicated to Don Mihok of the Archer Epler "Musketeers"

♩ = 88 - 92

**A**

*f*

L R R L L R L R R L L L R R L R L L R R R L L R L R L L R L R L R L

R R R L L L R L R L L R R R L L L R L R L L R L R R L L R L R L L R R L R L

**B**

R L R R L L L R L R R R L L L R L R R R L R L L R R R L R L L

L R L R R L L L R R L R L L L R R R L L R L R L R L R L R L R L R L

**C**

*ff*

R R R L L L R L R R L L R R R L R L L R R L L L R L R L L R R L L R R L R L R

R R L R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R L

**D**

R L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L R L R

L L R L R R L L R R L R R L R L L R R L L R R L L R R L L R R L L R R L L R L

Tag

**E**

*fff*

R L R R L L L R R L R L L R L R L R R L R L L R R R L L R L R R L R L R L R L

L R L R R L L R L R L L R R L L R L R L L R R L L R R L L R R L L R R L L R R L R R L





# SWINGING THE SWISS PATAFLAFLA

Dedicated to Roch St. Jean of the La Salle Cadets

♩ = 92 - 96

**A**

*f* L RRL L LRR RLRL LRLRRL LRLR L LRR RLRL LRL

**B**

*ff* RRL L LRR L RRL LRLRRL LRLR RLRL RRL LRLRRL LRLR

*f* RRL L LRR LRLRRL LRLR RLRL RRL RLLR RLLR RLLRRLRL

**C**

*f* RRL L LRR LRLRRL LRLR RLRL RLLR RLLR RLLRRLRL

*ff* LRL LRL LRLRRL LRLRRL LRLRRL LRLRRL LRLRRL LRLRRL LRLRRL

**D**

LRL L LRR LRLRRL RRL LRLRRL *f* RRL L LRR LRLRRL LRLR

*ff* RRL LRL RLLR LRLRRL LRLRRL RLLRRL LRLRRL

Tag

**E**

*fff* RLLR LRL R RLRLRRL R RLLR LRLRRL RRL LRLRRL RRL

R L LRR RRL RRL RLLR L RRL R LLR L R L RRL RRL R L

R L LRR L R R LLRLRLRRLR L RRL LR

# BUTTERMILK AND CRACKERS

Dedicated to Vinnie Czepiel of Newburgh, NY

♩ = 88 - 92

The musical score is written for a single melodic line in 2/4 time. It consists of 15 measures, divided into five systems (A-E). The notation includes eighth and sixteenth notes, often beamed together in groups of 3, 5, 6, 7, 10, 11, and 15. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings include *f*, *ff*, and *fff*. The score includes first and second endings for several phrases. Below the staff, rhythmic patterns are represented by 'L' and 'R' characters, where 'L' stands for a left-hand stroke and 'R' for a right-hand stroke. The patterns are as follows:

- System A: *f* L RLLRLRLRL L R RLLRLRRL RLLRLRLRRL RRLRLLLRRL
- System B: LLRRRLRL L LRL RRL LRLRRRLRL L LRRRLRLRL LRR
- System C: RLLRLRLRLRRL L R RLLRLLRLR LRLLR R LLRLRRLRLLRL
- System D: LLRLLRLRLRRL LLRRLRLRLRLLR LLRLLRLRLRRL LLRLLRLRLLRRL
- System E: LLRLLRLRLRRL LLRRLRLRLRLL LRRRLRLRRLRRL LRLRRLRRL

\* See Author's Note

