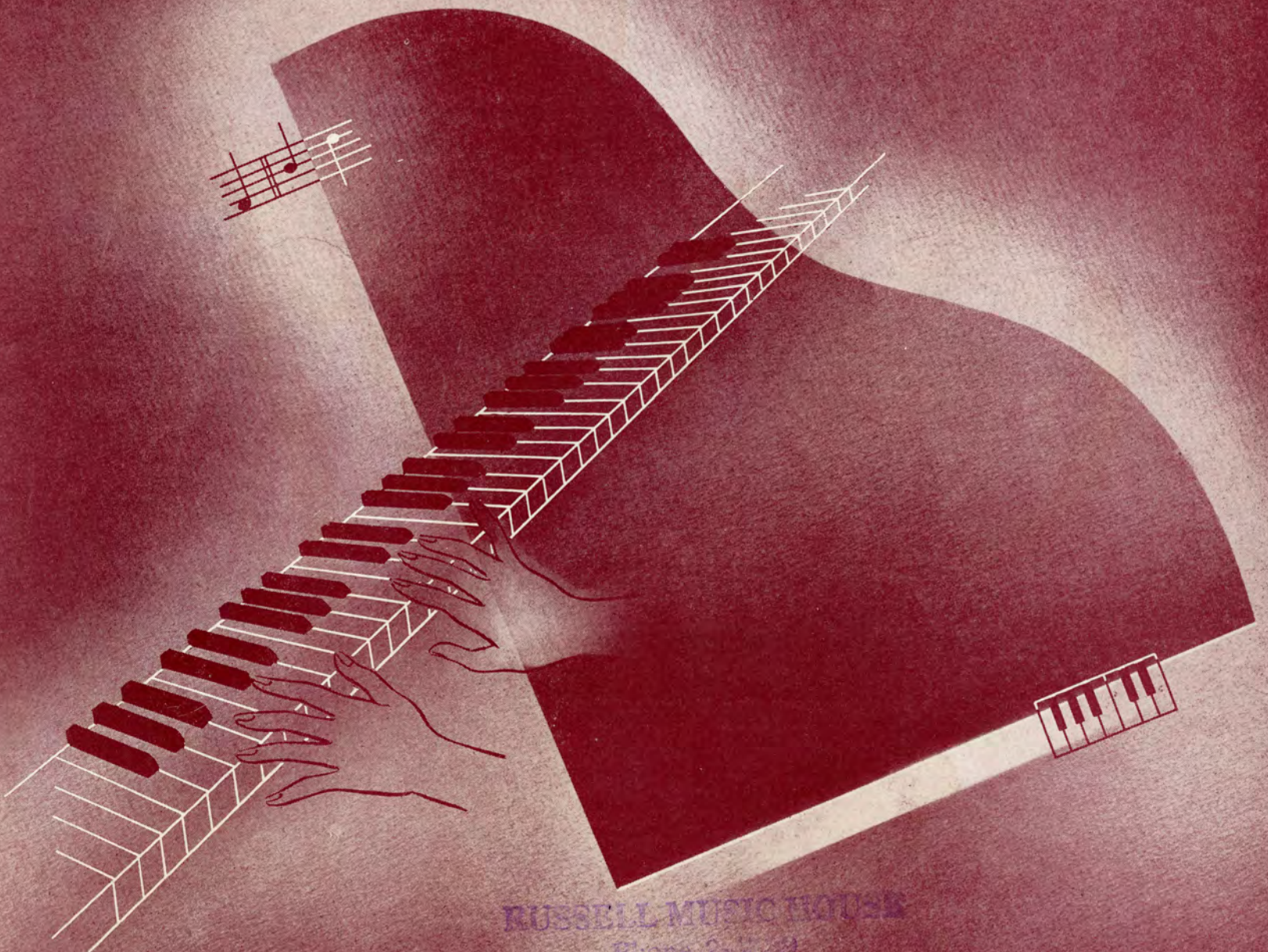


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DIXIELAND SERIES

LOOK AT 'EM DOING IT!

By LARRY SHIELDS



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LOOK AT 'EM DOING IT!

by
LARRY SHIELDS
of The Original Dixieland Jazz Band

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features a complex, syncopated melody in the treble clef. The bass clef provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *f* and *sfz*. The system concludes with a repeat sign.

The second system of musical notation continues the piece. It features a melody in the treble clef with a *mf* dynamic marking. The bass clef accompaniment consists of chords and eighth notes. The system ends with a repeat sign.

The third system of musical notation continues the piece. The treble clef melody is characterized by eighth-note patterns and rests. The bass clef accompaniment includes chords and eighth notes. The system ends with a repeat sign.

The fourth system of musical notation continues the piece. The treble clef melody features a mix of eighth and sixteenth notes. The bass clef accompaniment includes chords and eighth notes. The system ends with a repeat sign.

The fifth system of musical notation continues the piece. The treble clef melody features a mix of eighth and sixteenth notes. The bass clef accompaniment includes chords and eighth notes. The system ends with a repeat sign.

3845-3

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First system of musical notation, featuring a treble and bass clef. The piece begins with a dynamic marking of *mf-f*. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The treble clef features more complex rhythmic patterns, including some triplets, while the bass clef maintains a consistent accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef has a more active line with various intervals and rhythms.

Fourth system of musical notation, including first and second endings. The first ending is marked with a '1' and a triplet of eighth notes. The second ending is marked with a '2' and a triplet of eighth notes. Both endings lead to a final chord.

Fifth system of musical notation, featuring a dynamic marking of *f*. A section of the bass line is specifically labeled 'L.H.' (Left Hand) with an accent mark (>), indicating a virtuosic solo passage.

Sixth and final system of musical notation on the page, concluding the piece with a final melodic flourish in the treble clef and a supporting bass line.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. It features similar melodic and harmonic textures to the first system, with the upper staff carrying the main melody and the lower staff providing accompaniment. The notation includes various note values and rests.

The third system of musical notation shows the progression of the solo. The melodic line in the upper staff becomes more active with sixteenth-note patterns, while the bass line continues to support the harmony with steady chords and movement.

The fourth system of musical notation features a continuation of the musical themes. The upper staff has a melodic line with some grace notes, and the lower staff maintains a consistent accompaniment pattern.

The fifth system of musical notation shows further development of the solo. The upper staff has a more complex melodic line with many sixteenth notes, and the lower staff provides a steady accompaniment.

The sixth and final system of musical notation concludes the piece. It features a final melodic phrase in the upper staff and a concluding accompaniment in the lower staff, ending with a double bar line.

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