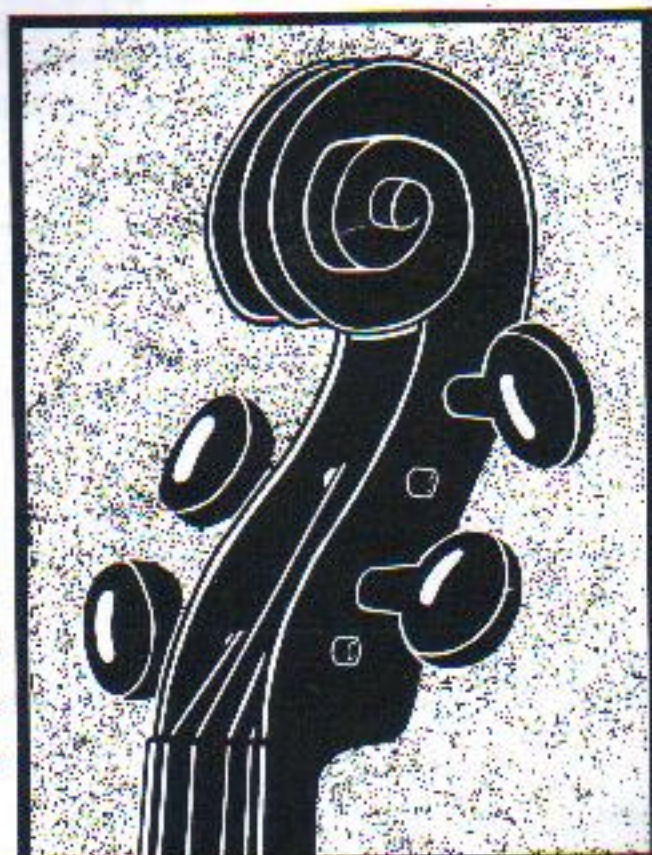


# Stringsongs

BY SHEILA M. NELSON



**Tetratunes**  
SERIES

FOR VIOLIN/VIOLA/CELLO

BOOSEY & HAWKES

TEACHER'S BOOK WITH ACCOMPANIMENTS

# STRINGSONGS

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## Sound for us (2 part canon)

SHEILA M. NELSON

Andante

Anon.

1. 2.  
Sound for us, O e - cho sweet, e - cho sweet, Soft - ly now our song re - peat.

The score consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features two parts: Part 1 starts with a quarter rest followed by a half note, and Part 2 starts with a quarter note. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. It provides harmonic support for the vocal line with chords and a simple bass line.

Gen - tle e - cho, wake from sleep, Gen - tle e - cho clear and deep.

This block continues the musical score from the previous block. It shows the continuation of the vocal line and piano accompaniment. The vocal line continues with the lyrics "Gen - tle e - cho, wake from sleep, Gen - tle e - cho clear and deep." The piano accompaniment continues with chords and a bass line, ending with a double bar line.

## London's burning (4 part round)

Allegro

Traditional

1. 2.  
Lon - don's burn - ing, Lon - don's burn - ing, Fetch some wa - ter, fetch some wa - ter,

3. 4.  
Fire, fire! Fire, fire! Call the en - gine, call the en - gine!

The score is for a four-part round. It features four vocal parts (1, 2, 3, 4) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Allegro". The lyrics are: "Lon - don's burn - ing, Lon - don's burn - ing, Fetch some wa - ter, fetch some wa - ter, Fire, fire! Fire, fire! Call the en - gine, call the en - gine!". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

even bow spacing  
rhythm

# Long, long ago

T. H. BAYLEY

**Andante**

VI. I *mp*  
Tell me the tales that to me were so dear, Long, long a - go.

VI. II *mp*

Vc. I *mp*

Vc. II *mp*

**Andante**

*mp*

7

Long, long a - go. Sing me the songs I de - ligh - ted to hear,  
Let me be - lieve that you love as you loved,

*p*

*p*

*p*

*p*

13

*Fine mf*

Long, long a - go, long a - go.      Now you are come all my  
 Long, long a - go, long a - go.

*Fine*

19

grief is re - moved:      Let me for - get that so long you have roved.

*D.S. al Fine*

# My dame hath a lame, tame crane

(4 part round)

**Moderato** Traditional

1. My dame hath a lame, tame crane, 2. My dame hath a lame, tame crane.

3. Pray, gen - te Jane, let my dame's lame, tame crane 4. Feed and come home a - gain.

The score consists of four vocal staves and a piano accompaniment. The first two staves contain the first two parts of the round, and the next two staves contain the last two parts. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The tempo is marked 'Moderato' and the piece is noted as 'Traditional'.

# Tallis' canon

(8 part canon)

THOMAS TALLIS  
(c. 1561)

**Andante**

1. All praise to Thee, my God this night, For all the bles - sings of the light,

2. 3. 4.

5. 6. 7. 8. Keep me, oh keep me, King of kings, Be - neath Thine own al - migh - ty wings.

The score features eight vocal parts, each with a numbered line (1-8) corresponding to the lyrics. The piano accompaniment is written in a grand staff. The tempo is marked 'Andante'. The piece is attributed to Thomas Tallis, circa 1561.

even bow-spacing with slurs

# Summer song

SHEILA M. NELSON

Andante

VI. I II

Vc. I II

6

Fine

11

D.C. al Fine

6/8 time

## Summer is a-coming in

(6 part round)

Anon.  
(English, 13th century)

**Moderato**

1. Sum - mer is a - com - ing in, — Loud - ly sing cuc - koo.

2. Loud - ly sing cuc - koo.

3. Grow - eth seed and blow - eth mead And springs the wood a - new.

4. And springs the wood a - new.

5. Sing cuc - koo!

6. Sing cuc - koo,

2 part \*)  
ostinato  
Sing cuc - koo new, — Sing cuc - koo!

Sing cuc - koo! Sing cuc - koo new. —

**Moderato**

contrasted dynamics

## \*\*) Echo dance

SHEILA M. NELSON

**Presto**

VI. I II *f* *p* *f* *p*

Vc. I II *f* *p* *f* *p*

\*) To be repeated throughout the round.

\*\*) This piece can be performed by one violinist or cellist only (except for the last two bars where the top part should be taken)

8 *f* *p* *f* *p* *Fine*

*f* *p* *f* *p* *Fine*

17 *f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

25 *f* *p* *pp* *f* *pp* *f* *p* *pp* *f* *p* *pp* *f*

*f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f*

*D.C. al Fine*



## Ave Maria

(3 part round)

Andante

1. 2. 3. Anon.

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a.

## Idle cowboy

$\frac{6}{8}$  time, tied notes

Moderato

Words and music:  
SHEILA M. NELSON

VI. I *mp*

I'm a la - zy i - dle cow-boy.

VI. II *mp*

Vc. I *mp*

Vc. II *mp*

Moderato *mp*

7

I got no-thing, nothing to do at all, Rid-ing in the sun-shine

13

I just don't care for day or time, For I'm just a la-zy id-le cow-boy.

1st time only last time *Fine*

*Fine*

19

*mf* Jog-ging a-long, hum-ming a song, Think-ing of no-thing all day long.

*mf*

*mf*

*mf*

*mf*

*D.S. al Fine*

## \*) Three blind mice

(4 part round)

**Moderato**

Traditional

1. Three blind mice, three blind mice,

2. See how they run, see how they run; — They

3. all ran af-ter the far-mer's wife, Who cut off their tails with a carv-ing knife, Did

4. e-ver you see such a thing in your life as three blind mice?

**Moderato**

\*) may be played together with 'Frère Jacques' ('Tetratunes', Book 1)

# Gavotte

**Allegro non troppo**

G. F. HANDEL  
(1685 - 1759)

Musical score for measures 1-4 of the Gavotte. The score includes staves for Violin I (VI. I), Violin II (VI. II), Viola I (Vc. I), Viola II (Vc. II), and Piano. The tempo is **Allegro non troppo**. The dynamics are marked *mf non legato*. The key signature is one sharp (F#) and the time signature is 4/4. The music features a lively, semi-staccato bow stroke style.

**Allegro non troppo**

Musical score for measures 5-8 of the Gavotte. The score includes staves for Violin I (VI. I), Violin II (VI. II), Viola I (Vc. I), Viola II (Vc. II), and Piano. The tempo is **Allegro non troppo**. The dynamics are marked *p* for the strings and *mf* for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the lively, semi-staccato bow stroke style.

Musical score for measures 9-12. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked *mf* (mezzo-forte) throughout the section. The music features a melodic line in the vocal parts and a harmonic accompaniment in the piano. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

Musical score for measures 13-16. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked *p cresc.* (piano crescendo) and *f* (forte). The music features a melodic line in the vocal parts and a harmonic accompaniment in the piano. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The section concludes with a double bar line.

# I sing when I'm happy

Words and music:  
SHEILA M. NELSON

## Vivace

1. I sing when I'm hap-py, I sing, I swing when I'm happy, I swing, I  
fourth is a ve-ry fine thing, A fifth gives you more of a swing, A

Vi. I

Vi. II

## Vivace

5

ring when I'm hap-py, I ding when I'm hap-py, sing, ring, Fine  
sixth is still il-ler, a seventh here is mi-nor, An oc - ding-a- ding. 2.A  
thing.

Vi. I

Vi. II

10 *mp*

Mus - ic's made for all of us, You and me too,

14

I can hear a me - lo - dy, That's why I

*D.S. al Fine*

bow division in threes

## The rose

(4 part round)

PHILIP HAYES  
(1738 - 1797)

Andante

1. The ro - se's age is but a day, Its bloom the pledge of its de - cay;

2. And sweet is its scent, its co - lour bright, It blows at morn and faces at night.

3. And sweet is its scent, its co - lour bright, It blows at morn and faces at night.

4. And sweet is its scent, its co - lour bright, It blows at morn and faces at night.

## Oh, how lovely is the evening

(3 part round)

Andante tranquillo

Anon.

1. Oh, how love - ly is the eve - ning, is the eve - ning

2. When the bells are sweet - ly ring - ing, sweet - ly ring - ing,

3. Ding, dong, ding, dong, ding, dong.

Andante tranquillo



Rumba rhythm

# Rumba time

SHEILA M. NELSON

Moderato

Violin I and II, Viola I and II, and Piano staves for measures 1-5. Dynamics: *mf*.

Measures 6-11. Dynamics: *Fine p*, *p*, *f*.

Measures 12-15. Dynamics: *rall.*

D.C.al Fine

# A boat, a boat

(3 part round)

JOHN JENKINS  
(1592 - 1678)

1.  
A boat, a boat, un - to the fer - ry,

2.  
For we'll go o - ver to be mer - cy

3.  
And laugh and sing and drink old sher - ry.

# Haste thee, nymph

(3 part round)

JOHN ARNOLD  
(1720 - 1792)

1.  
Haste thee, nymph, and bring with thee  
jest and youth - ful - jol - li - ty,

2.  
Quips and cranks and wan - too - wiles,  
Nods and becks and wreath - ed smiles,

3.  
Sport that - wrink - led care de - tides,  
And laugh - ter - hol - ding both her sides.

## The flower wondrous-fair

Allegretto

L. van BEETHOVEN  
(1770 - 1827)

Vi. I II *p*

Be - side the lane there blooms a flower which shy - ly hides a - way, It

Vc. I II *p*

*p* *sempre*

5

soothes the heart and charms the eye like eve - ning's sun - ny ray. More pre - cious far than jew - els rare, Than

11

dia - mond, pearl and gold, The name 'the Flo - wer Wond - rous fair' this flower a - lone could

16

hold. *pp*

*pp*

## Come, follow

(3 part round)

JOHN HILTON  
(1599 - 1657)

1.  
Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me.

2.  
Whi-ther shall I fol - low, fol - low, fol - low, whi-ther shall I fol - low, fol - low thee?

3.  
To the green - wood, to the green - wood, to the green - wood fol - low me.

## <sup>a)</sup>O my love

(4 part round)

Anon.  
(18th century or earlier)

Major, minor

1. O my love, 2. lov'st thou me? 3. Then quick - ly come and save 4. him that dies for thee.

<sup>a)</sup> This round can also be played in D minor to good effect. (Play F# instead of F#)

left hand pizzicato

## The four posted bed

Allegro

Country dance

VI. I *f*

VI. II *f*

Vc. I *f*

Vc. II *f*

Allegro

*f*

Detailed description: This system contains the first four staves of the piece. The top two staves are for Violins I and II, and the bottom two are for Violas I and II. The piano part is shown in grand staff notation. The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes.

*p*

L. H. pizz. +

\*) 1st corner 2nd corner 3rd corner 4th corner

*p* *mp* *mf*

L. H. pizz. +

\*) 1st corner 2nd corner 3rd corner 4th corner

*p* *mp* *mf*

*p* *mp* *mf*

Detailed description: This system contains the next four staves. The first two staves are for Violins I and II, and the last two are for Violas I and II. The piano part continues in grand staff notation. The tempo remains 'Allegro'. The dynamics are 'p' (piano), 'mp' (mezzo-piano), and 'mf' (mezzo-forte). The left hand pizzicato section is marked with '+' signs above the notes. The key signature and time signature remain the same. The music continues with eighth and sixteenth notes.

\*) On these rests, touch each corner of the instrument in turn with the nut of the bow.

9 arco

arco

mf

f

f

f

Lifted bows at the heel, dotted rhythms.  
C major, first finger back(↓)

## Emperor waltz

Tempo di Valse

JOHANN STRAUSS  
(1825 - 1899)

VI. I

mp

VI. II

mp

Vc. I

mp

Vc. II

mp

Tempo di Valse

mp

7

Musical score for measures 7-14. The score consists of five systems. The first system has a treble clef and contains a melodic line with a *cresc.* marking and a *mf* dynamic. The second system has a treble clef and contains a bass line with *cresc.* and *mf* markings. The third system has a bass clef and contains a melodic line with *cresc.* and *mf* markings. The fourth system has a bass clef and contains a bass line with *cresc.* and *mf* markings. The fifth system is a grand staff (treble and bass clefs) containing a piano accompaniment with *cresc.* and *mf* markings.

15

Musical score for measures 15-22. The score consists of five systems. The first system has a treble clef and contains a melodic line with *f* dynamics. The second system has a treble clef and contains a bass line with *f* dynamics. The third system has a bass clef and contains a melodic line with *f* dynamics. The fourth system has a bass clef and contains a bass line with *f* dynamics. The fifth system is a grand staff (treble and bass clefs) containing a piano accompaniment with *f* dynamics.

23

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

30

**rall.**

*fz* *dim.* *fz* *Fine*

*fz* *dim.* *fz*

*fz* *dim.* *fz*

*fz* *dim.* *fz*

**rall.** *dim.* *fz* *Fine*



7

Musical score for measures 7-14. The score consists of five systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The fourth system is a grand staff (treble and bass clef). The fifth system is a grand staff (treble and bass clef). Dynamics include *cresc.* and *mf*. There are also some markings like 'V' and 'n' above notes.

15

Musical score for measures 15-22. The score consists of five systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The fourth system has two staves (treble and bass clef). The fifth system is a grand staff (treble and bass clef). Dynamics include *f* and *mf*. There are also some markings like 'V' and 'n' above notes.

23

Musical score for measures 23-29. The score is written for four staves: two vocal staves (top two) and two piano staves (bottom two). The music features a melodic line in the vocal staves and a harmonic accompaniment in the piano staves. The tempo is marked *rall.* (rallentando). The dynamics include *cresc.* (crescendo) and *f* (forte). A downward-pointing arrow is present above the first measure of the vocal staves. The piano part consists of chords and moving lines in both hands.

*rall.*

30

Musical score for measures 30-36. The score is written for four staves: two vocal staves (top two) and two piano staves (bottom two). The tempo is marked *rall.* (rallentando). The dynamics include *fs* (fortissimo), *dim.* (diminuendo), and *Fine*. The piano part features chords and moving lines in both hands. The vocal staves have melodic lines with some rests. The score ends with a double bar line and the word *Fine*.

*rall.*

7

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

15

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f* *f* *f*

23

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

**rall.**

30

*fz* *dim.* *fz* *Fine*

*fz* *dim.* *fz*

*fz* *dim.* *fz*

*dim.* *fz* *Fine*

33

Musical score for measures 33-40. The score consists of four staves. The top staff is in treble clef with a dynamic marking of *mp*. The second staff is in treble clef with a dynamic marking of *p* and includes the instruction *simile*. The third staff is in bass clef with a dynamic marking of *mp*. The fourth staff is in bass clef with a dynamic marking of *p* and includes the instruction *simile*. The piano accompaniment (bottom two staves) features chords and bass notes.

41

Musical score for measures 41-48. The score consists of four staves. The top staff is in treble clef. The second staff is in treble clef. The third staff is in bass clef. The fourth staff is in bass clef. The piano accompaniment (bottom two staves) features chords and bass notes.

49

mf f

mf f

mf f

mf f

57

cresc. ff ffz

cresc. ff ffz

cresc. ff ffz

cresc. ff ffz

ff ffz

## Little brown jug

Moderato

R. A. EASTBURN

VI. I II *mf*

My wife and I lived all a-lone in a lit-tle log hut we called our own; She loved gin and

Vc. I II *mf*

6

I loved run, I tell you what, we'd lots of fun. Ha, ha, ha, you and me,

11

Lit-tle brown jug, don't I love thee, Ha, ha, ha, you and me, Lit-tle brown jug, don't I love thee.