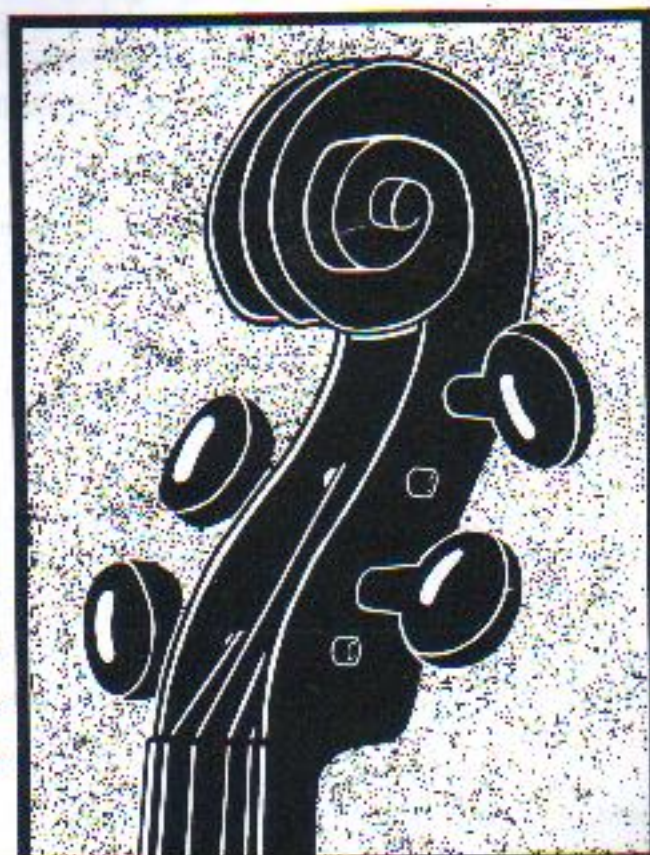


Stringsongs

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

SHEILA M. NELSON

Andante

(2 part canon)

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 same two-part structure. The piano accompaniment continues with chords and a bass line. The piece concludes with a double bar line.

London's burning

(4 part round)

Allegro

Traditional

1. 2.

Lan - 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 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 four parts: Part 1 starts with a quarter rest followed by a half note, Part 2 starts with a quarter note, Part 3 starts with a quarter rest followed by a half note, and Part 4 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.

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 *p*

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

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 - de 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 shown in grand staff notation below the vocal parts.

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 consists of eight vocal staves and a piano accompaniment. The first two staves contain the first four parts of the canon, and the next two staves contain the last four parts. The piano accompaniment is shown in grand staff notation below the vocal parts.

even bow-spacing with slurs

Summer song

SHEILA M. NELSON

Andante

VI. I II

Vc. I II

p

p

p

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 now.

Moderato

contrasted dynamics

**) Echo dance

SHEILA M. NELSON

Presto

VI. I
II

Vc. I
II

Presto

*) 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* *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

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.

9

mf

mf

mf

mf

mf

13

p cresc.

f

p cresc.

f

p cresc.

p cresc.

f

p cresc.

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,

mp

mp

mp

14

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

mp

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.

4.

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

vi. I II

mf

Vo. I II

mf

mf

6

Fine p

p

p

f *p*

12

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 - ry

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 hecks 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

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.

^{*)}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.

^{*)} This round can also be played in D minor to good effect. (Play F \sharp instead of F \natural)

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. All parts begin with a forte (*f*) dynamic. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of rhythmic patterns with some melodic lines.

5 *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 music continues with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The left-hand pizzicato part is indicated by '+' signs above the notes. The tempo remains 'Allegro'. The key signature and time signature are consistent with the previous system.

*) 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 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.*, *mf*, and *mf*. There are also *V* markings above notes in the first two systems.

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 is a grand staff (treble and bass clef). The fifth system is a grand staff (treble and bass clef). Dynamics include *f*, *f*, and *f*. There are also *V* markings above notes in the first three systems.

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*

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 consists of five systems of staves. 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. Dynamics include *cresc.* and *f*. A downward arrow is present above the first staff in measure 29.

rall.

30

Musical score for measures 30-36. The score consists of five systems of staves. 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. The fifth system is a grand staff. Dynamics include *ff*, *dim.*, and *fz*. The word *Fine* appears at the end of the first and fourth systems. A first ending bracket is present above the first system, and a second ending bracket is present above the fourth system. The word *rall.* is written below the first system.

7

7

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

Musical score for measures 7-14. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature has one flat (B-flat). The time signature is 4/4. The music features a melodic line in the vocal staves and a harmonic accompaniment in the piano staves. Dynamics include *cresc.* and *mf*. There are some markings above the vocal staves, possibly indicating breath marks or phrasing.

15

15

f

f

f

Musical score for measures 15-22. The score continues from the previous system. It features the same four-staff arrangement. The music is more rhythmic and features a prominent *f* (forte) dynamic. There are some markings above the vocal staves, possibly indicating breath marks or phrasing.

23

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

rall.

30

fs *dim.* *fs* *Fine*

fs *dim.* *fs*

fs *dim.* *fs*

fs *dim.* *fs*

rall.

dim. *fs* *Fine*

33

Musical score for measures 33-40. The score is arranged in three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line starts with a dynamic marking of *mp* and features a melodic line with slurs and ties. The piano accompaniment includes chords and single notes, with a dynamic marking of *p* and a *simile* instruction. The second system continues the vocal and piano parts, with the piano part also marked *p* and *simile*. The third system shows the piano accompaniment in grand staff (treble and bass clefs), with a dynamic marking of *p*.

41

Musical score for measures 41-48. The score is arranged in three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line continues with a melodic line, featuring slurs and ties. The piano accompaniment includes chords and single notes. The second system continues the vocal and piano parts. The third system shows the piano accompaniment in grand staff (treble and bass clefs).

49

mf f

57

cresc. ff ffz

D. C. al Fine

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.