

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 phrases, each starting with a measure rest. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords and moving lines, while the left hand plays 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 contains the second phrase of the vocal line and the corresponding piano accompaniment. The notation and layout are consistent with the first block.

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 is a four-part round. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four phrases, each starting with a measure rest. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

4 even bow spacing
rhythm

Long, long ago

T. H. BAYLEY

Andante

mp

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

mp

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

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 vocal lines for the first and second parts, with lyrics underneath. The third and fourth staves contain the vocal lines for the third and fourth parts, also with lyrics. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom.

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 staves and a piano accompaniment. The first two staves show the first and second parts of the canon with lyrics. The next two staves show parts 3 and 4. The final two staves show parts 5 and 6. The piano accompaniment is in a grand staff at the bottom.

even bow-spacing with slurs

Summer song

SHEILA M. NELSON

Andante

VI. I II

Vc. I II

6

Fine

11

D.C. al Fine

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

Presto

SHEILA M. NELSON

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

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

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.

The score consists of a vocal line and a piano accompaniment. The vocal line features three variations of the melody, each with its own lyrics. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal parts.

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*

The score is for a string quartet and piano. It includes parts for Violin I, Violin II, Violin I, and Violin II, along with a piano accompaniment. The tempo is Moderato and the time signature is 6/8. The lyrics are "I'm a la - zy i - dle cow-boy." The piano part features a steady eighth-note accompaniment.

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

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 (Vl. I), Violin II (Vl. II), Viola I (Vc. I), Viola II (Vc. II), and Piano. The tempo is **Allegro non troppo**. The dynamics are marked *mf non legato* for all parts. The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes in the strings and chords in the piano.

Allegro non troppo

Musical score for measures 5-8 of the Gavotte. The score includes staves for Violin I (Vl. I), Violin II (Vl. 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 same rhythmic patterns and chordal accompaniment.

9

mf

mf

mf

mf

13

p cresc.

f

p cresc.

f

p cresc.

f

p cresc.

f

I sing when I'm happy

Words and music:
SHEILA M. NELSON

Vivace

f $\text{\textcircled{S}}$

VL I

1. 1 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

VL II

f

Vc. I

f

Vc. II

f

Vivace

f $\text{\textcircled{S}}$

5

1 *Fine* | 2

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

10

mp

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

mp

mp

mp

mp

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)

(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

Vc. 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

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 score. The first two staves are for Violins I and II, the next two for Violas I and II. The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The music is in 4/4 time and G major. The piano part begins with a forte 'f' dynamic.

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 for Violas I and II. The tempo remains 'Allegro'. The dynamics are 'p' (piano), 'mp' (mezzo-piano), and 'mf' (mezzo-forte). The left hand part is marked 'L. H. pizz.' (left hand pizzicato) with '+' signs above the notes. A footnote explains the '+' signs: '*) On these rests, touch each corner of the instrument in turn with the nut of the bow.' The piano part continues with 'p', 'mp', and 'mf' dynamics.

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

9 arco

arco

mf

f

f

f

Emperor waltz

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

Tempo di Valse

JOHANN STRAUSS
(1825 - 1899)

VI. I

mp

VI. II

mp

Vc. I

mp

Vc. II

mp

Tempo di Valse

mp

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 second and fourth staves of the first system.

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, second, and third staves of the first system.

23

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

30

rall.

fz *dim.* *fz* *Fine*

fz *dim.* *fz*

fz *dim.* *fz*

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 is a grand staff (treble and bass clef). The fifth system is a grand staff (treble and bass clef). Dynamics include *f*. There are also some markings like 'V' and 'n' above notes.

23

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

rall.

30

fz *dim.* *fz* *Fine*

fz *dim.* *fz*

fz *dim.* *fz*

fz *dim.* *fz*

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

Musical score for measures 7-14. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte). The piano part includes chords and arpeggiated figures.

Musical score for measures 15-22. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano part includes chords and arpeggiated figures.

23

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

rall.

30

fz *dim.* *fz* *Fine*

fz *dim.* *fz*

fz *dim.* *fz*

fz *dim.* *fz*

rall.

dim. *fz* *Fine*

33

Musical score for measures 33-40. The score consists of four staves: two vocal staves (Soprano and Bass) and a piano accompaniment (Grand Staff).
- **Staff 1 (Soprano):** Treble clef, *mp*. Notes: G4, A4, B4, A4, G4, F4, E4, D4. Phrasing slurs are present over the first four and last two notes.
- **Staff 2 (Bass):** Treble clef, *p*. Notes: G4, A4, B4, A4, G4, F4, E4, D4. Phrasing slurs are present over the first four and last two notes. *simile* marking above the staff.
- **Staff 3 (Soprano):** Bass clef, *mp*. Notes: G3, A3, B3, A3, G3, F3, E3, D3. Phrasing slurs are present over the first four and last two notes.
- **Staff 4 (Bass):** Bass clef, *p*. Notes: G3, A3, B3, A3, G3, F3, E3, D3. Phrasing slurs are present over the first four and last two notes. *simile* marking above the staff.
- **Staff 5 (Piano):** Grand staff, *p*. Chords: G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4.

41

Musical score for measures 41-48. The score consists of four staves: two vocal staves (Soprano and Bass) and a piano accompaniment (Grand Staff).
- **Staff 1 (Soprano):** Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4. Phrasing slurs are present over the first four and last two notes.
- **Staff 2 (Bass):** Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4. Phrasing slurs are present over the first four and last two notes.
- **Staff 3 (Soprano):** Bass clef. Notes: G3, A3, B3, A3, G3, F3, E3, D3. Phrasing slurs are present over the first four and last two notes.
- **Staff 4 (Bass):** Bass clef. Notes: G3, A3, B3, A3, G3, F3, E3, D3. Phrasing slurs are present over the first four and last two notes.
- **Staff 5 (Piano):** Grand staff. Chords: G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; G4, A4, B4.

49

mf f

57

cresc. ff ffs

Little brown jug

Moderato

R. A. EASTBURN

VI. I II *mf*

Vc. 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

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.