



Pathway for Young Cellists

by **OLGA KRAUS STEWART**

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PREFACE

ROTE PLAYING

The first songs should be taught by rote, as the pupil may not be able to read the music while he is experimenting with his fingering and bowing. Before he starts each piece, the teacher should show him which string to use, which fingering, the bowing pattern, and the rhythmic pattern.

BOWING

The importance of correct bowing should be stressed from the beginning. In this book the bowing has been carefully worked out for the convenience of young beginners. The pupil should practice long whole bows, and short bows at the point and at the frog, before going on to the problems of fingering.

FINGERING

This book begins with the first finger away from the nut; and then alternates using the second and third fingers, so that the pupil will feel that one is no more difficult than the other, and will easily learn the differences between the major and minor modes.

RHYTHM

In this book I have simplified the rhythmic problem by the use of *long bows* for *white notes* and *short bows* for *black notes* (except when a black note precedes a white, in which case a *long, fast* bow is needed).

The use of words will help impart a feeling of rhythm and phrasing, resulting in more expressive playing by the appeal to the pupil's imagination.

The idea that *white* notes are *slow* and *black* notes are *fast* will be understood by the younger pupil, whereas actual note values may be too difficult to grasp.

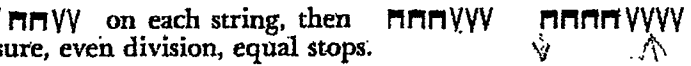

The whole notes are very slow; the half notes, slow; the quarter notes walk; the eighth notes run. and the sixteenth notes fly!

This volume may be used by pupils of any age, through Junior School.

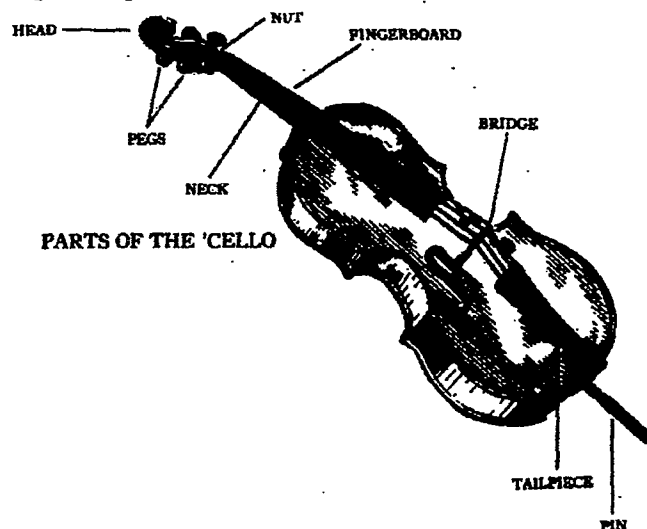
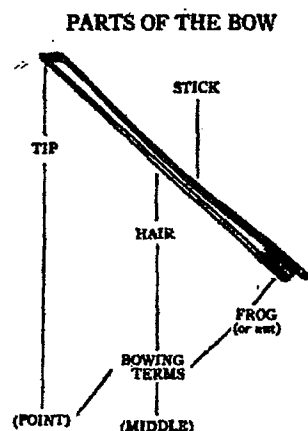
Olga Kraus Stewart

1. FIRST ASSIGNMENT

(To be practiced daily for the first few weeks, or until perfectly done.)

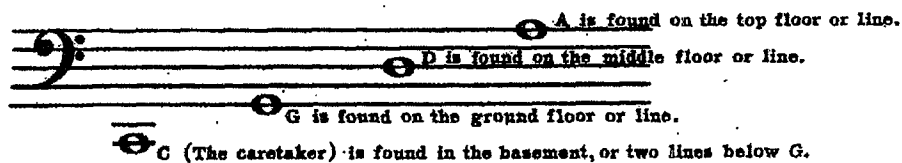
1. With the palm of the left hand resting on the ribs (near the neck) of the 'cello, practice drawing long, whole, *down* bows, straightening (or opening) the elbow gradually, and drawing the arm so that the bow moves parallel with the bridge. (All strings)
2. Then practice long, whole, *up* bows, gradually bending (or shutting) the elbow, and finally, bending (or pushing up) the wrist. (All strings)
3. Now put the down bows and up bows together, always using all of the bow-length.
4. Practice taking *short* bows, first at the frog (lower part); then at the point (upper part). Use about one-third of the bow-length for these. (All strings)
5. Play *one long* bow followed by *two short* bows (long, short, short) over and over on each string.
6. The open string cycle: C, G, D, A - A, D, G, C. Play each string four times, then three times, then twice; first with whole bows, then in the lower half, then in the upper half.
7. Staccato bowing.  on each string, then  with firm bow pressure, even division, equal stops.
8. Spiccato bowing. Bounce eight times on each string, then six times, then four times. (lower part of the bow — high, bounces).

Note: At the first lesson the pupil should be taught the parts of the 'cello and bow, and how to take care of them.



2. INTRODUCING THE FOUR STRINGS






This is the apartment house where they are to be found. It is called the *staff*, and is managed by F. clef.



INTRODUCING THE KINDS OF NOTES






(Like different kinds of people)



- | | | |
|---|------------------|--|
|  | Whole Note. | It is slow and lazy and needs long, slow bows. |
|  | Half Note. | It is faster than the whole note, but is still slow enough to require long bows. |
|  | Quarter Note. | It is rather fast, and needs only short bows. |
|  | Eighth Notes. | They are fast and take still shorter bows. |
|  | Sixteenth Notes. | They go so fast they take very tiny bows. |

THE RESTS

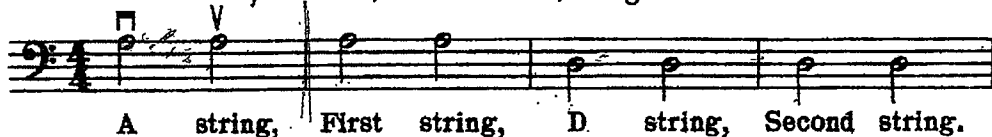
They indicate length of silence.

- | | |
|---|----------------|
|  | Whole Rest |
|  | Half Rest |
|  | Quarter Rest |
|  | Eighth Rest |
|  | Sixteenth Rest |

3. EIGHT SONGS FOR OPEN STRINGS

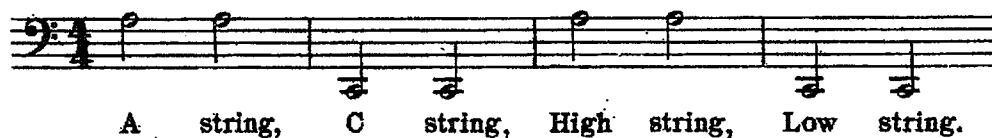
FIRST SONG

Play four A's, then four D's, using whole bows.



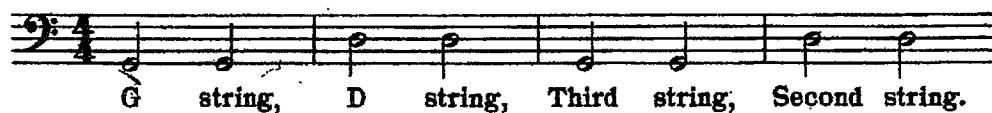
SECOND SONG

Play two A's, two C's, and repeat, using whole bows. Do not lift the bow from the strings, but turn it silently when going from A to C.



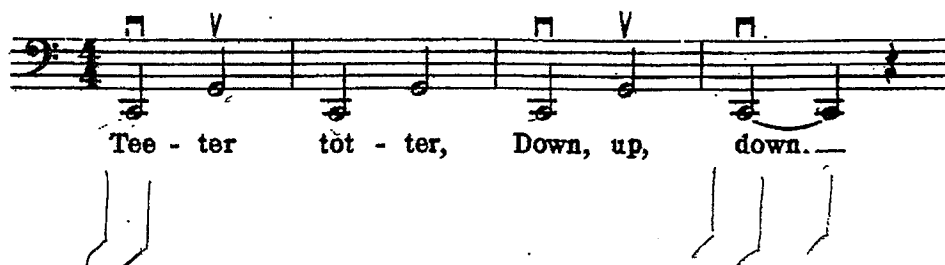
THIRD SONG

Play two G's, two D's, and repeat. Remember to bow straight!



TEETER TOTTER

The curved line at the end is called a tie. It ties two notes into a longer one.



NOTICE BOWING SIGNS

▮ means down bow.
(Pull bow from frog to tip)

∨ means up bow.
(Represents V, or tip of bow)

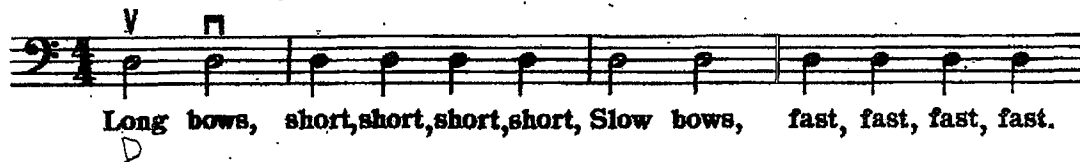
Give white notes long whole bows (W.B.)

Play black notes either at the frog (Fr.)
or at the point (Pt.) using short bows.

M. stands for the middle of the bow.

D STRING SONG

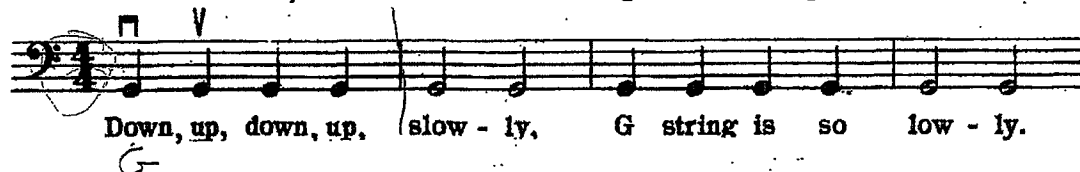
Play two long bows, four short bows, and repeat.



Long bows, short, short, short, short, Slow bows, fast, fast, fast, fast.

G STRING SONG

Play four short bows, two long bows, and repeat.



Down, up, down, up, / slow - ly, G string is so low - ly.

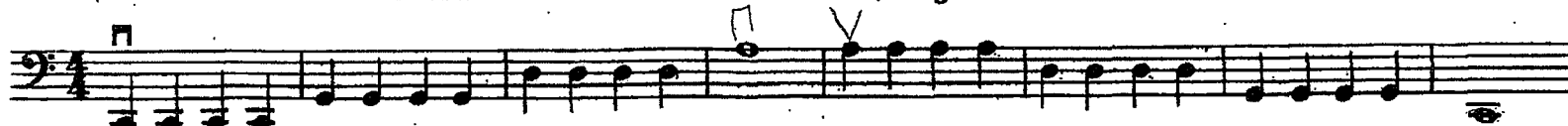
SONG OF THE NOTE VALUES



Long, short, short, long, long, Long, short, short, very long, Slow, fast, fast, slow, slow, Fast, fast, fast, fast, very slow.

SONG OF THE STRINGS

Remember! Short bows on black notes, long bows on white notes!



C 2 3 4 G 2 3 4 D 2 3 4 This one gets four. A 2 3 4 D 2 3 4 G 2 3 4 Whole note gets four.

To the teacher: Variations on "First Finger Songs" suggested for additional practice, as follows:

1. Pupil plays half of the song on one string, then crosses over to the next string for the other half (practice in moving fingers across, as well as bow). Teacher points to various notes — pupil to find correct string.
2. Play 0101010-0101010 and repeat, drawing the notes on board or paper to show the difference between open and first finger (line-space), and for practice in lifting finger and coordinating bow change with finger change.
3. Play the quarter notes staccato — also spiccato (slow, high bounces).

4. FIRST FINGER SONGS

COUNTING SONG

Play six short bows, one long bow, then repeat.

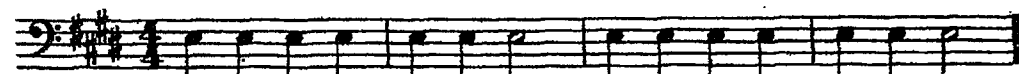
Place first finger away from the nut. Play on tip of finger, pressing down firmly.

(For A String)

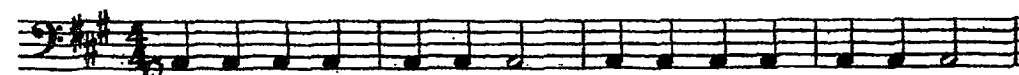


One, two, three, four, five, six, sev-en, All good chil-dren go to ~~SCHOOL~~
SCHOOL

(For D String)



(For G String)



(For C String)



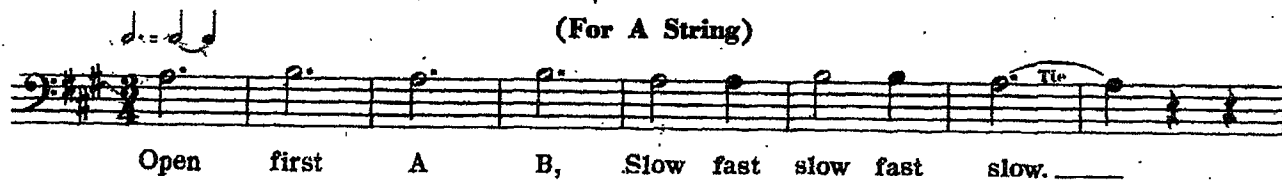
O = 

FIRST FINGER WALTZ

Play a long fast bow on a black note preceding a white. Notice the quarter rests, the dotted half notes, the tie. Notice that open string notes are all on lines; first fingers, on spaces!

3 = 3
4 = 1

(For A String)



Open first A B, Slow fast slow fast slow. _____

(For D String)



Open first D E, Slow fast slow fast slow. _____

(For G String)



Open first G A, Slow fast slow fast slow. _____

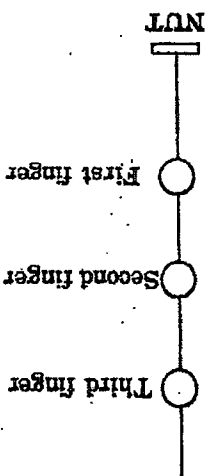
(For C String)



Open first C D, Slow fast slow fast slow. _____

5. SONGS FOR THE SECOND AND THIRD FINGERS

KANGAROOS



Handwritten: 2nd finger

Kan-ga-roos, kan-ga-roos, Fun-ny, hop-ping kan-ga-roos.

(For A String)

Handwritten: 2nd finger

Kan-ga-roos, kan-ga-roos, Fun-ny, hop-ping kan-ga-roos.

(For D String)

Kan-ga-roos, kan-ga-roos, Fun-ny, hop-ping kan-ga-roos.

(For G String)

Kan-ga-roos, kan-ga-roos, Fun-ny, hop-ping kan-ga-roos.

(For C String)

Handwritten: 1st finger

Note: Use the second finger the first time, then use the third. Listen to the difference in sound!

- To the pupil:** Variations on "Kangaroos."
1. Play half the song on one string, then finish on the next string, or skip one or two strings.
 2. Play 202, 202, 2020202. Then 303, 303, 3030303, drawing the correct notes on board or paper.
 3. Play the first four quarter notes staccato, and the next six quarter notes spiccato.

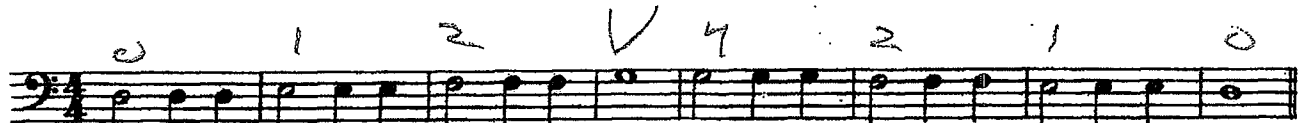
4. Play 212, 212, 2121212. Then 131, 131, 1313131, drawing notes on the correct lines and spaces.
5. Underline the numbers that you hold longer.

O = whole note

6. LITTLE FINGER SONG



A (fast,fast), B (fast,fast), C (fast,fast), D: D (short,short), C(short,short),B(short,short), A.



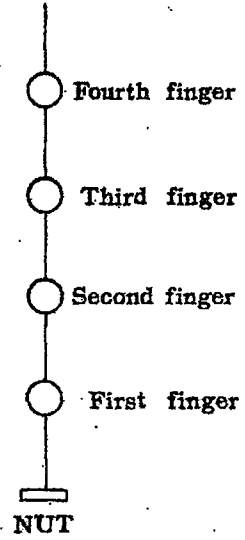
D (fast,fast), E (fast,fast), F (fast,fast), G: G (short,short),F(short,short),E(short,short),D.



G (fast,fast), A (fast,fast), B (fast,fast), C: C (short,short),B(short,short),A(short,short),G.



C (fast,fast), D (fast,fast), E (fast,fast), F: F (short,short),E(short,short),D(short,short),C.



Note: Use the second finger the first time through. Repeat, using the third finger.

7. INTRODUCING THE SHARP, THE FLAT, THE NATURAL, MAJOR, AND MINOR

The sharp looks like this: \sharp It raises a tone one half step.

The flat looks like this: \flat It lowers a tone one half step.

The natural looks like this: \natural It cancels a sharp or flat.

These signs are good for the whole measure (from one bar to the next) or, if found after the clef sign, for the entire line.

A

Staff A: Bass clef, 3/4 time. The first measure (Minor Mode) contains four eighth notes with fingerings 0, 1, 2, 4. The second measure contains two eighth notes with fingerings 2, 1 and a whole note with a 'lift bow' instruction. The third measure (Major Mode) contains four eighth notes with fingerings 0, 1, $\sharp 2$, 4. The fourth measure contains two eighth notes with fingerings 3, 1 and a whole note. The staff ends with a double bar line and a 'C' time signature.

Slow, fast, slow, fast; Mi - nor Mode. Fast, slow, fast, slow; Ma - jor Mode.

D

Staff D: Bass clef, 3/4 time. The first measure (Minor Mode) contains four eighth notes with fingerings 0, 1, 2, 4. The second measure contains two eighth notes with fingerings 2, 1 and a whole note. The third measure (Major Mode) contains four eighth notes with fingerings 0, 1, 3, 4. The fourth measure contains two eighth notes with fingerings 3, 1 and a whole note. The staff ends with a double bar line and a 'P' time signature.

Slow, fast, slow, fast; Mi - nor Mode. Fast, slow, fast, slow; Ma - jor Mode.

G

Staff G: Bass clef, 3/4 time. The first measure (Minor Mode) contains four eighth notes with fingerings 0, 1, 2, 4. The second measure contains two eighth notes with fingerings 2, 1 and a whole note. The third measure (Major Mode) contains four eighth notes with fingerings 0, 1, 3, 4. The fourth measure contains two eighth notes with fingerings 3, 1 and a whole note. The staff ends with a double bar line.

Slow, fast, slow, fast; Mi - nor Mode. Fast, slow, fast, slow; Ma - jor Mode.

C

Staff C: Bass clef, 3/4 time. The first measure (Minor Mode) contains four eighth notes with fingerings 0, 1, 2, 4. The second measure contains two eighth notes with fingerings 2, 1 and a whole note. The third measure (Major Mode) contains four eighth notes with fingerings 0, 1, 3, 4. The fourth measure contains two eighth notes with fingerings 3, 1 and a whole note. The staff ends with a double bar line.

Slow, fast, slow, fast; Mi - nor Mode. Fast, slow, fast, slow; Ma - jor Mode.

To the pupil: The second finger is natural on the two upper strings, but on the two lower strings, the second finger is flat! What do you notice about the third fingers?

Progress not Perfection

13

8. UP THE STRING AND DOWN AGAIN, NATURALLY!

X *A*

Go - ing up? Go - ing down! A B C D C B A.

Going Up?
Put Fingers Down!

X *A*

Go - ing up? Go - ing down! D E F G F E D.

Going Down?
Take Fingers Off!

X *G*

Go - ing up? Go - ing down! G A B C B A G.

Minor

Major



X *C*

Go - ing up? Go - ing down! C D E F E D C.

Note: Play the first two lines in the minor mode, using the second finger. The last two lines are in the major mode. Use the third finger.

SAD, GLAD WALTZ

(For A String)



(For D String)



(For G String)



(For C String)



PETER, PETER

(01010101 — 21212121 — 01010101 — 3131030)

(For A String)



Pe-ter, Pe-ter, pump-kineat-er, Had a wife and could-n't keep her, Put her in a pump-kin shell, And there he kept her ver-y well!

(For D String)



(For G String)



(For C String)



Note: The first part of this song is sad, so it is in the *minor* mode. Use the second finger here.)
 The second part of this song is glad, so it is in the *major* mode. (Use the third finger here.)

MARY HAD A LITTLE LAMB

3101333 111 310, 210122211210

Note: Play with long bows on the underlined fingerings.

(For A String)

Ma-ry had a lit-tle lamb, lit-tle lamb, a good lamb; Ma-ry had a bad,bad lamb,it ran a-way one day!

(For D String)

A single staff of music in bass clef, 4/4 time signature. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. Above the first measure are fingerings 9, 1, 0. Above the second measure are fingerings 2, 1, 0. The piece ends with a double bar line.

(For G String)

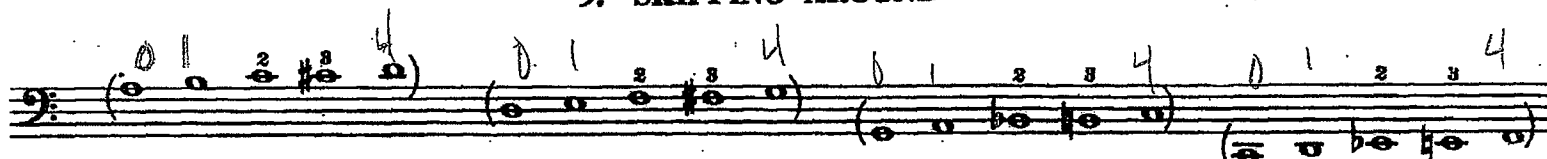
(For C String)

A musical staff in bass clef with a 4/4 time signature. The melody consists of eighth and quarter notes. Fingering numbers (1, 2, 3) are written below the first few notes of the first and third measures.

Note: The first half of this song is happy. It is in the major mode. The second half is sad. It is in the minor mode.

E 70 BAY

9. SKIPPING AROUND

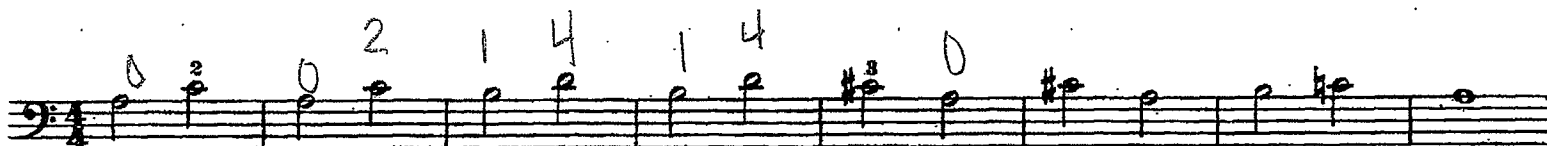


A string notes begin on the top line.

D string notes begin on the middle line.

G string notes begin on the bottom line.

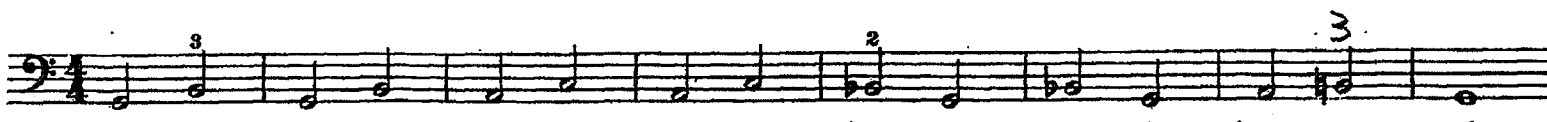
C string notes begin on the added lines.



A C A C B D B D Skip - ping, skip - ping, home a - gain.



D F D F E G E G Skip - ping, skip - ping, home a - gain.



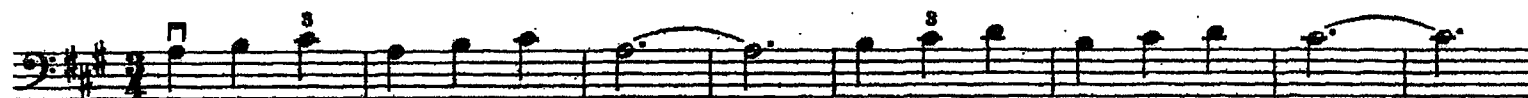
G B G B A C A C Skip - ping, skip - ping, home a - gain.



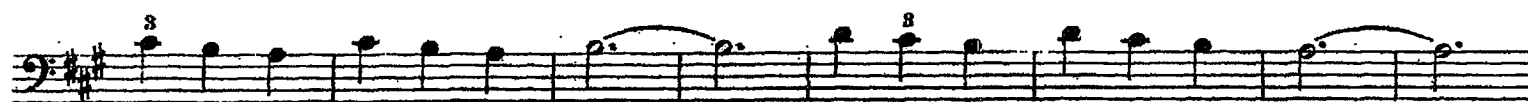
C E C E D F D F Skip - ping, skip - ping, home a - gain.

10. SONGS OF THE TIE

TWO NOTES LIKE ONE



If you have two lit - tle strings, — Tie them and then you'll have one. —



As you can ver - y well see, — Now you'll play two notes like one. —

BROKEN TIES

Stop slightly after each note.



Stop be - tween bro - ken ties, — Down, down, up, up. Now I'm wise!

MORE ARITHMETIC

Tie the four notes into one bow, stopping slightly after each note.

□ First time
V Second time



Practice on all strings.

11. SONGS OF THE SLUR

TWO IN A BOW

Do not stop the bow between these notes, but keep it moving.



Half a bow for ev-ry finger, Down, up, Down, up. Do not stop be-tween these notes, for they're con-nect-ed, as you see.

THREE IN A BOW



D E F D E F# All in one, Ma - jor mode, mi - nor mode, Now I'm done.

FOUR IN A BOW

Move the bow *slowly*. Save it from the very beginning.



Move the bow so ver-y slow-ly or you'll nev-er get them all in; Save your bow, now, take it ea-sy, so that you will sure-ly win.

SLURRING

After you can do this two-slurred, try it four-slurred. (All Strings)



Up the string and down we go, Play - ing two notes in one bow.

SKIPS AND SLURS

Review "Skipping Around", slurring first two, then four notes.

12. SONGS FOR CROSSING STRINGS

DANCE FOR THREE STRINGS

Use open strings.

Use open strings.

Fast Slow Fast

Fast Slow Fast

SECOND FINGER WALTZ

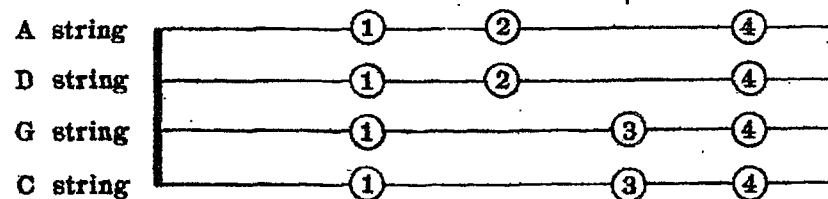
The musical score for 'The Rose Tree' is presented on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes, some beamed together, and several measures with slurs. The bottom staff continues the melody, also in treble clef and one flat key signature. It includes a repeat sign at the beginning and ends with a double bar line. The notation is clear and legible, typical of a printed musical score.

THE ROCKING CRADLE

The second system of the musical score is written on a bass staff with a 3/4 time signature. The melody continues with eighth and sixteenth notes, including slurs and a 'slower' marking.

13. CHART OF ALL FOUR STRINGS

When all the notes are natural (h)



JACK AND JILL

See if you can remember the correct fingering. All these notes are natural, so follow the above chart.



TARGET SHOOTING

See if you can hit the right spot each time!




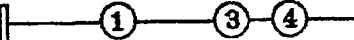
AIM CAREFULLY!



To the pupil: For additional "target" practice: slur four eighth notes in a bow. Also practice slurred staccato and spiccato. Change the rhythm to six notes in a measure; then "*slow, fast*", for lifting the fingers quickly; and "*fast, slow*", for strengthening the fingers. (Come down strongly.)

14. REVIEW OF FINGER PLACEMENTS

When all the notes are natural (h)

On A and D strings use: On G and C strings use: 

THE ROLLER COASTER

Andante (*walking*)Allegro (*fast*)

Play each note twice (turning each quarter note into two eighth notes).

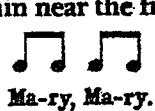
Vivace (*very fast*)

Play each note three times (triplet eighths).

Presto (*as fast as possible*)

Play each note four times (sixteenth notes).

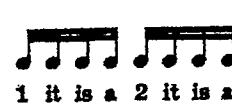
Also practice the repeated notes slurred staccato (all the black notes in one bow); then spiccato, lifting the bow after each half note and beginning again near the frog.



Ma-ry, Ma-ry.



Mer-ri-ly, Mer-ri-ly.



1 it is a 2 it is a etc.

15. KEY SIGNATURES

PROMENADE IN C

This piece is in the Key of C. There are no sharps or flats in this key.

Andante (walking)

(Home)
Key-note

PROMENADE IN G

(Sharp every F in the entire piece, according to the key signature.)

Moderato

Key-note

PROMENADE IN F

(Flat every B in the entire piece, according to the key signature.)

Andante

Key-note

Your teacher will give you a chart or system for learning other key signatures and tempos.

16. FOLK SONGS, CLASSICS, FAMILIAR MELODIES

CHINESE DANCE

Pizz.—Pluck the string with the first finger of your right hand, holding the bow in the palm of your hand, with the tip of the thumb against the edge of the fingerboard.

Arco—Use the bow again.

Fine—the end

D.C. al Fine—Go back to the beginning and play to *Fine*.

Two staves of music in 2/4 time. The first staff begins with a *pizz.* (pizzicato) instruction and ends with a *Fine* marking. The second staff begins with an *arco* (arco) instruction and ends with a *D.C. al Fine* marking. Both staves contain eighth and sixteenth note patterns with some triplets.

RAINDROPS

Bohemian Folk Song

Two staves of music in 2/4 time. The first staff starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The second staff starts with a piano (*p*) dynamic, followed by a *crescendo* (gradually louder) section, and ends with a *diminuendo* (gradually softer) section. The music features various note values, including triplets and slurs.

WALTZ SONG

A single staff of music in 3/4 time. It begins with a second ending bracket and a repeat sign. The melody consists of eighth and sixteenth notes, with some slurs and accents.

LULLABY

Cross strings as gently as you would rock a cradle.

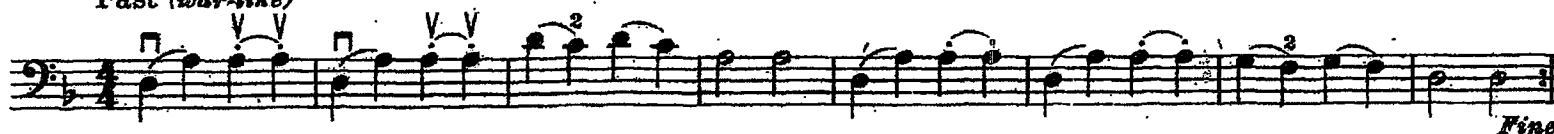
Slowly (*softly*)



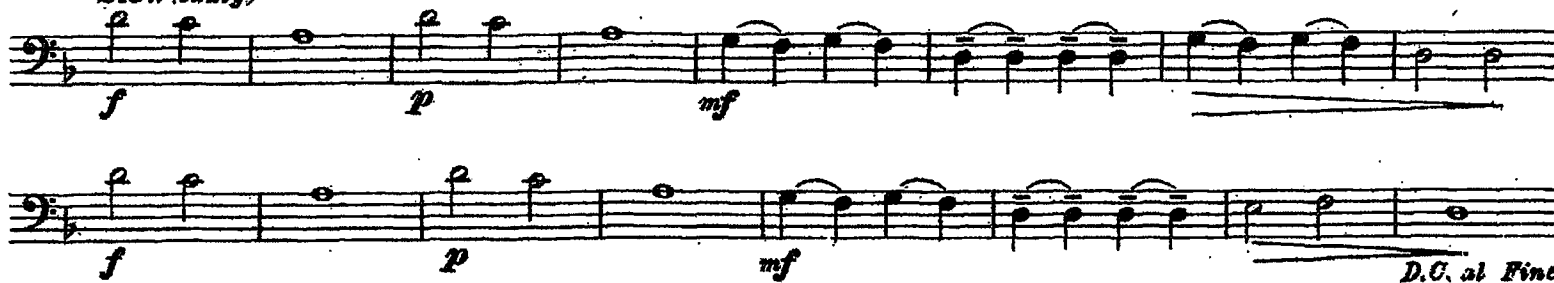
INDIAN DANCE AND SONG

Fast (*war-like*)

Stop the bow *quickly* after each note that has a dot. This is playing *staccato*.



Slow (*sadly*)



PIT-A-PAT



Pit - a - pat, pit - a - pat, See the rain com - ing, See the rain fall - ing, Hear the rain call - ing.
 Pit - a - pat, pit - a - pat, Hear the rain drum - ming, Hear the rain hum - ming, Pit - a - pat, pat - pat.

EASY SONG



A B C, Sing a song to me, C D E, Eas - y as can be!

TICK-TOCK



Tick-tock, tick-tock, What is that you're say - ing? Tick-tock, tick-tock, time to go to bed!

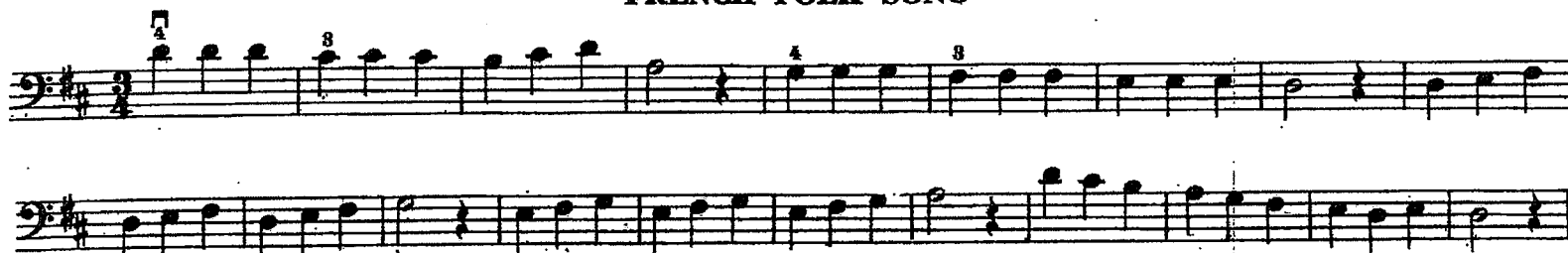
BY THE LIGHT OF THE MOON

(Au Clair de la Lune)

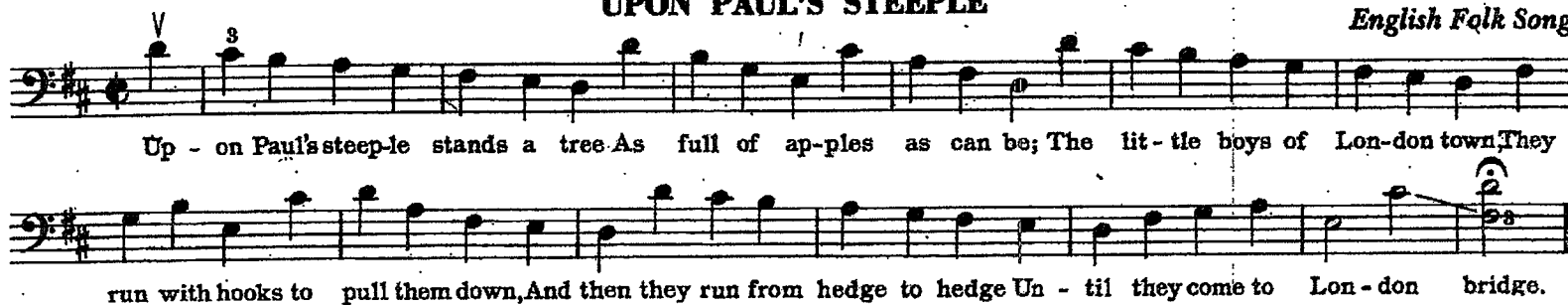
French Folk Song



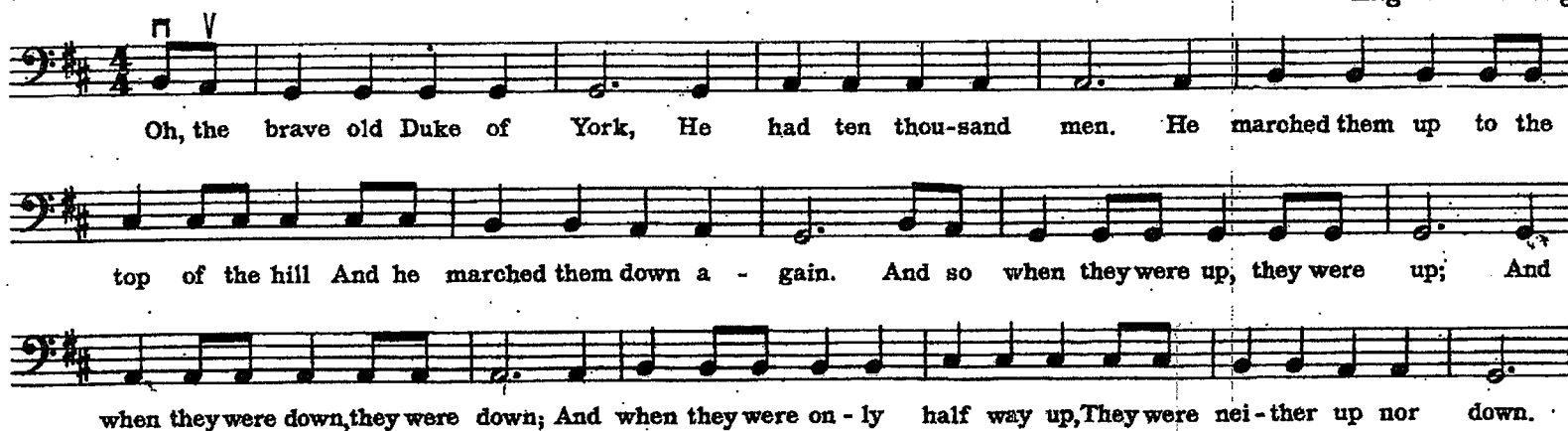
FRENCH FOLK SONG



UPON PAUL'S STEEPLE

English Folk Song

THE DUKE OF YORK

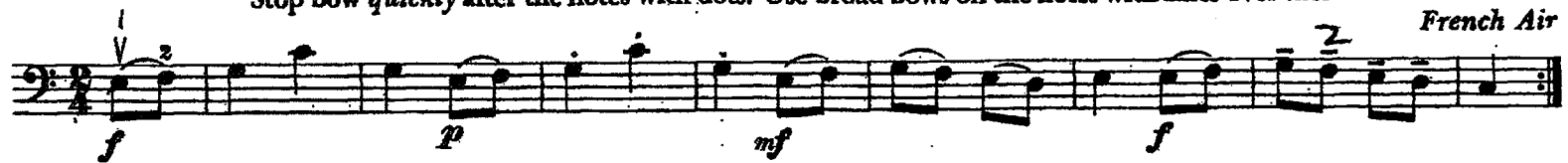
English Folk Song

DREAM SONG

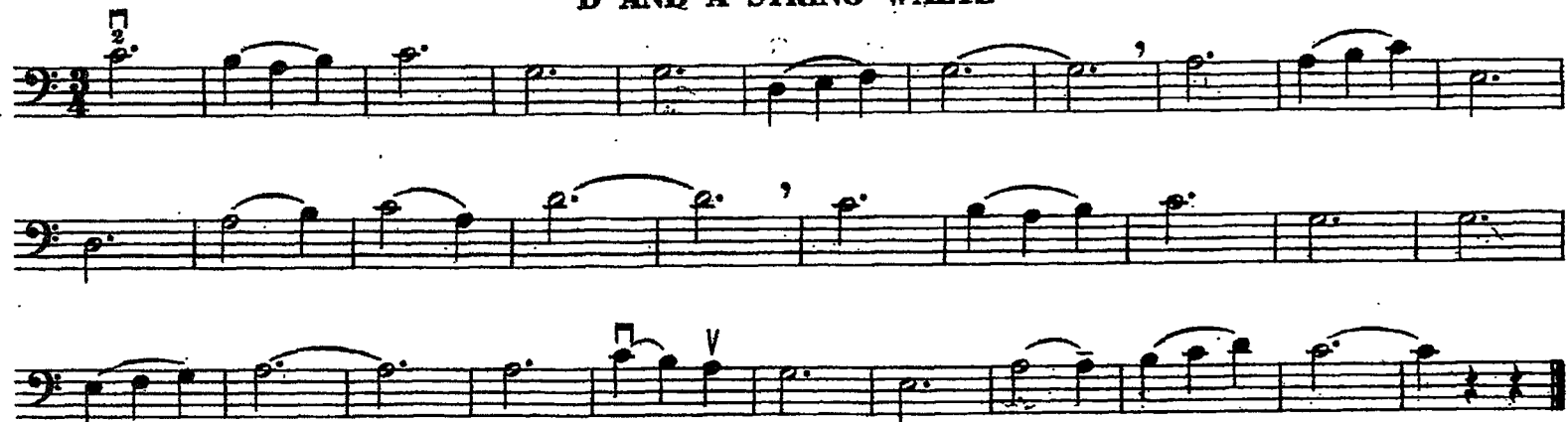


IN THE SUMMER TIME

Stop bow *quickly* after the notes with dots. Use broad bows on the notes with lines over them.



D AND A STRING WALTZ



CATERPILLAR

Russian Folk Song



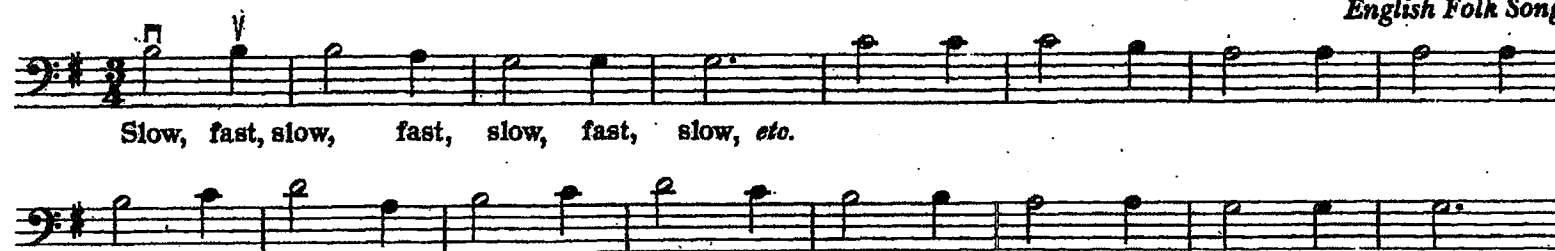
PUSSYCAT

English Folk Song



OATS AND BEANS

English Folk Song



Slow, fast, slow, fast, slow, fast, slow, etc.

Note: Use as much bow on the quarter notes as on the half notes, but go twice as fast.

WINTER

Bohemian Folk Song

THE TRUMPET SPEAKS

(Duet)

French Folk Song

musical score for 'THE TRUMPET SPEAKS' (Duet) (French Folk Song). The score is for two cellos, labeled 'First Cello' and 'Second Cello'. The music is in 4/4 time and features a melody with eighth and sixteenth notes. The first staff is marked 'First Cello' and the second staff is marked 'Second Cello'.

Note: The pupil should practice both parts, counting out the rests carefully.

THE MULBERRY BUSH

The eighth note (♩) is twice as fast as the quarter note (♩)
 The dotted quarter (♩.) equals three tied eighth notes (♩♩♩)

English Folk Song



DRINK TO ME ONLY WITH THINE EYES

English Air



SONG OF MAY

Wolfgang Amadeus Mozart



Note: The pickup (the first note and the eighth notes following the rests) should not begin at the tip of the bow, but close to the frog.

THE FARMER IN THE DELL

English Folk Song



Play the above slowly the first time, faster the second time, still faster the third time.

CRADLE SONG

French Air



IN SPRINGTIME

Notice the sixteenth notes (♩♩). They are twice as fast as the eighths (♩♩).

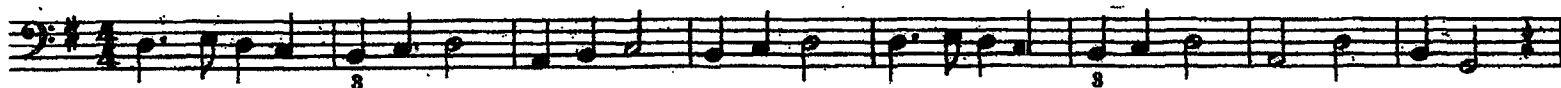
German Folk Song



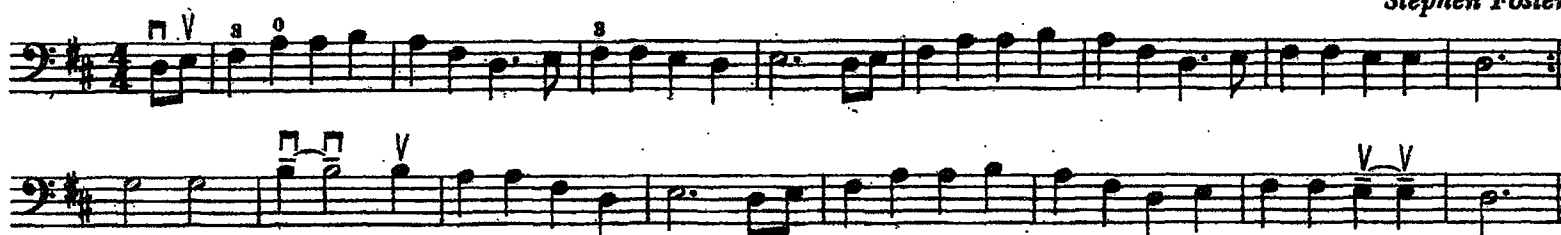
LONDON BRIDGE

Notice that the quarter note has a dot after it. This gives it half a count more. Play the eighth note quickly.

English Folk Song

**OH! SUSANNA**

Stephen Foster

**MOON SONG**

Bohemian Folk Song



ALL THROUGH THE NIGHT

Welsh Air



SONG OF THE VOLGA BOATMEN

Largo (very slowly)

Russian Folk Song



LARGO

Theme from Dvořák's "New World" Symphony



ROW, ROW, ROW YOUR BOAT

Notice the dotted eighth, followed by a sixteenth note (♩. ♩); also the triplet eighths ($\text{♩} \text{♩} \text{♩}$). Use a long, fast bow on sixteenth notes.

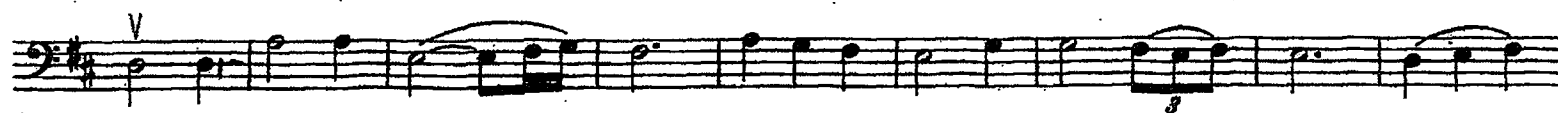


REVERIE

(Dreaming)

Notice the grace note (♩). Play it as quickly as possible, but distinctly.

Jean Jacques Rousseau



To the teacher: $\text{♩} \text{♩} \text{♩}$, ♩. ♩ , and ♩. ♩ . need not be explained at this point, but can be taught slowly by rote.

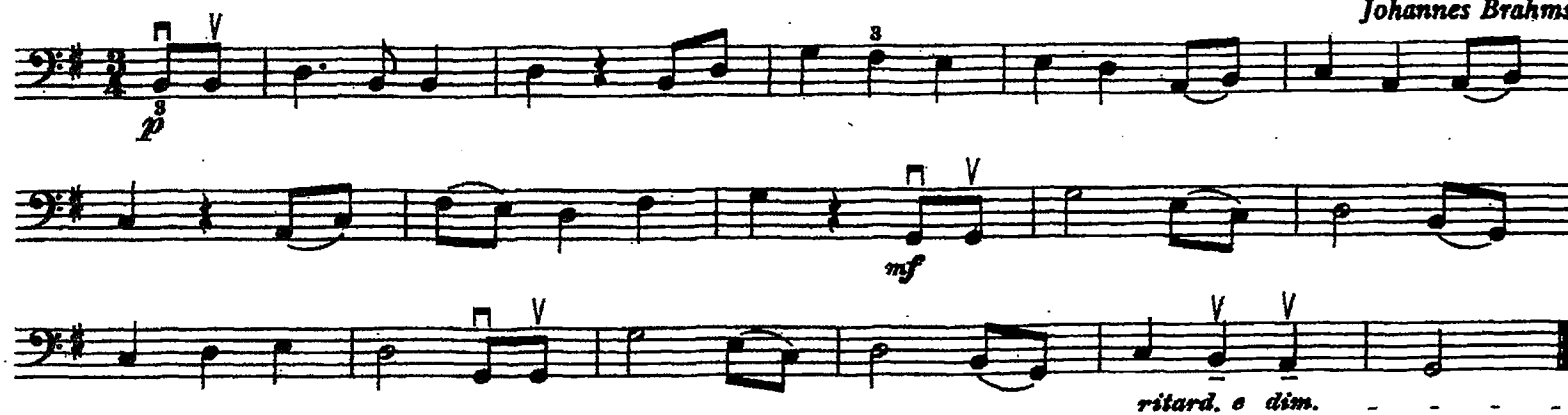
MELODY

Wolfgang Amadeus Mozart



LULLABY

Johannes Brahms



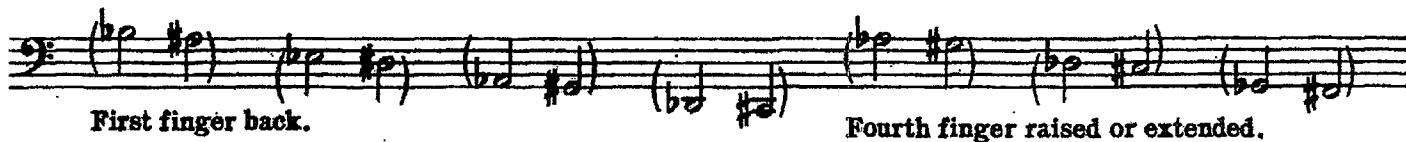
17. MOVING DAYS

Moving (sliding) the first finger back towards the nut.

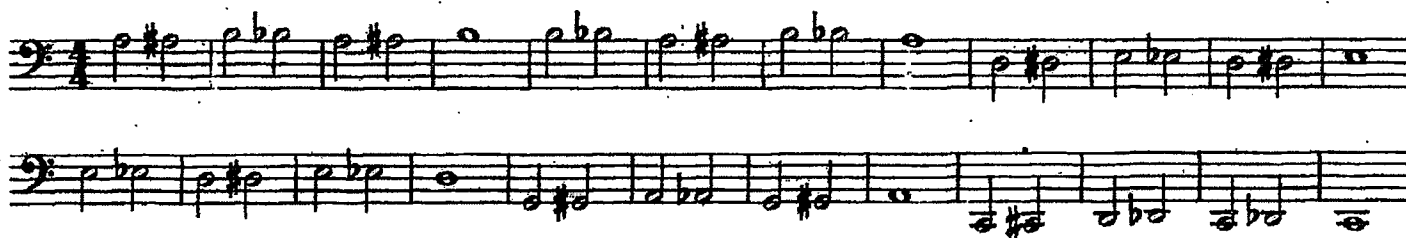
(Do not move the hand or thumb.)

Notice that these notes look different, but sound similar.

These enharmonic tones are for study only. You do not need to play them.



The sign is always in front of the note.



The natural sign (♮) cancels any previous ♯ or ♭.



Note to pupil: All fine players are careful to play the flatted tones low enough, and the sharped tones high enough. This sounds best to keen-eared listeners!

MOVING DAYS (continued)

Getting acquainted with higher tones and positions.

By moving the hand and arm toward the bridge, you will be playing higher tones, in the POSITIONS. Let's take a look at these new neighbors and learn their names.



Practice each of these sets of fingerings, moving up into a new position at each dash.

0	1	—	1	—	1	—	1	—	1	—	1	—	2
0	1		2	—	2	—	2	—	2	—	2	—	3
0	1	2		4	—	4	—	4	—	4	—	4	

The last note, A, is often played as a HARMONIC, by touching the string very lightly. It is marked \natural when this delicate sound is wanted.

Now play up the A string by half steps (chromatically), using only the first finger, for one octave (A to the A above). You should get in thirteen tones. There would be several ways of writing this. Here is one of the easier ones, because it uses only sharps going up and flats going down. See if you can figure out ways of writing this CHROMATIC SCALE.

Example: A, B \flat (instead of A, A \sharp , etc.)



Now play the above using 12 all the way up and back. Then 123 all the way, then 1234 (except for open A, of course).

Note: Use this EXTENDED placement when you see two whole steps in succession, as in the above studies.



18. ACCIDENTALS

41

Presto

FLIGHT OF THE BEE

Musical score for 'Flight of the Bee' in bass clef, 2/4 time. The piece is marked 'Presto'. It consists of three staves. The first staff has a key signature of one flat and a common time signature. The second staff has a key signature of one flat and a common time signature. The third staff has a key signature of one flat and a common time signature. The score includes various accidentals (sharps, flats, naturals) and fingerings (0, 1, 4). Performance instructions include 'l.h. pizz.' (left hand pizzicato), 'arco' (arco), 'pizz. + (r.h. l.h.)' (pizzicato with right and left hands), and 'tremolo' (tremolo).

ANOTHER "BEE"

(Written differently but sounds the same)

Musical score for 'Another Bee' in bass clef, 2/4 time. The piece is marked 'Presto'. It consists of one staff. The score includes various accidentals (sharps, flats, naturals) and fingerings (0, 1, 4). Performance instructions include 'etc.' (etcetera).

THE RAILROAD CROSSING

(Stop! Look! Listen! For those accidentals! Watch all signs!)

Moderato

Musical score for 'The Railroad Crossing' in bass clef, 2/4 time. The piece is marked 'Moderato'. It consists of four staves. The score includes various accidentals (sharps, flats, naturals) and fingerings (0, 1, 2, 3, 4). Performance instructions include 'Too, too, too -', 'Fine', and 'D.C. al Fine' (Da Capo al Fine).

19. SOLOS

MARCH OF THE MEN OF HARLECH

Alla Marcia (Key of G Major) *Welsh Folk Song*

(fast, slow, slow, fast)

Stop the bow between these notes because of the dot on the sixteenth note. Play them in the same bow because they are slurred. The second dot after the dotted quarter note receives half the value of the first dot. How much will that be?

OLD FRENCH DRINKING SONG

Allegretto (Key of G Minor)

Notice that the key of G major has $F\sharp$ in the signature, but the key of G minor has $F\flat$ as an *accidental*. Play the first finger close to the nut because it is flat in the signature. Do not move the hand or other fingers back for this.

Allegretto

MINUETTO

Wolfgang Amadeus Mozart

f *a tempo* *mp* *rall.* *Fine* *D.C. al Fine*

BARCAROLLE

from "The Tales of Hoffmann"

Jacques Offenbach

Moderato

p *mp* *mf* *f* *a tempo* *rit.* *p* *broad bows* *rallentando* *(Harmonics on the D string)*

MARCHE SLAVE

Marcia funebre (*very slowly*)

Peter Ilyitch Tchaikovsky

Musical score for the *Marcia funebre* section of the *Marche Slave* by Peter Ilyitch Tchaikovsky. The score is written in bass clef, 4/4 time, and D major. It consists of four staves. The first staff begins with a *p* dynamic and a *f* second time instruction. The second staff includes a *al Coda* instruction and first/second endings. The third staff has a *Coda* instruction. The fourth staff includes a *D.C. e poi al Coda* instruction, a *ff* dynamic, and a *p tremolo f* instruction.

Remember to extend the fourth finger upwards (towards the bridge) when it is a \sharp . Do not move the thumb.

Musical score for the *Soldier's March* section by Robert Schumann. The score is written in bass clef, 2/4 time, and D major. It consists of three staves. The first staff begins with an *Allegro* tempo marking and an *mf* dynamic. The second staff includes a *f* dynamic. The third staff includes a *f* dynamic and a *ff* dynamic. The score features various fingerings and articulations.

To play the last two chords, place all the fingers needed in position, then in *one down bow* start from the bottom note and cross strings quickly, sounding the middle note with the bottom and then with the top note.

WHEN LOVE IS KIND (Theme and Variations)

Theme
Moderato

Irish Melody

The musical score for the Theme is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves. The first staff begins with a piano (*p*) dynamic and includes fingerings (0, 2, 1, 2, 4, 0, 4, 2, 4, 4, 0, 4, 2, 4, 4, 0, 1, 3, 2). Dynamic markings include *mp* and *mf*. The second staff begins with a forte (*f*) dynamic and includes fingerings (3, 0, 3, 2, 1, 2, 3, 1, 1, 2, 1, 3, 1, 3, 2). Dynamic markings include *mf* and *p*. The piece concludes with a half note G2. The text "(first position)" is written below the end of the first staff.

First Variation: Double the eighth notes (for finger strengthening and TRILL preparation).

The musical score for the First Variation is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves. The first staff begins with a piano (*p*) dynamic and includes fingerings (0, 2, 4, 2, 1, 2, 4, 2, 1, 2, 4, 3, 1, 3, 2). Dynamic markings include *mp* and *mf*. The second staff begins with a forte (*f*) dynamic and includes fingerings (3, 0, 3, 2, 3, 2, 1, 2, 0, 1, 2, 1, 1, 2, 4, 0, 1, 2, 1, 1, 3, 4, 1, 2, 3, 0, 2). Dynamic markings include *mf* and *p*. The piece concludes with a half note G2. The text "(B A G) (stay)" is written below the first staff, "(stay)" below the second staff, and "(cross over to fourth position)" below the third staff. There are also two "V" markings above the notes in the final measure of the second staff.

ON WINGS OF SONG

Felix Mendelssohn

Andante cantabile

near frog

spread fingers

at point

at frog (or remain)

FINLANDIA

Jean Sibelius

Broad

mf

f

ff