

Stanley Fletcher

NEW TUNES FOR STRINGS

Instructional Design by

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Advisory Editors

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Book I

\$ 7.75

Cover design by Leonard Brooks

BOOSEY & HAWKES

FOREWORD

The NEW TUNES FOR STRINGS were inspired by Paul Rolland's remarkable University of Illinois String Research Project, when a need became evident for idiomatic materials that would fulfill both the musical and technical requirements of the new (and, from a traditional point of view, revolutionary) methods of teaching being developed in that enterprise.

The instructional program, as it was laid out by Prof. Rolland for his demonstration class at the University in Urbana and for experimental classes in a widespread number of school systems, will be made clear to any string teacher by Mr. Rolland's editorial notes in the following pages. In brief, the pieces were composed within specification of interval-patterns judiciously selected for good intonation and fingering ease, with emphasis on use of the upper fingers from the start through octave-playing and left-hand pizzicato, and with ample scope for metrical variation to develop free and rhythmical bowing.

To facilitate early learning by ear and rote, the pieces are, as the title indicates, predominantly "Tunes". Though only #40 uses an actual traditional folk-tune, the idioms employed have in general been chosen to offer the confidence-building appeal of a familiar language.

Whenever possible, the tune has been made available to all instruments. I am indebted to Mrs. Rowell and Mr. Krolick for help in the sensitive problem of seeing to it that the differing needs of the lower strings at this level of learning should be allowed for in the instructional program. It was as an ideal not always fully attainable, and the double-bass, for example, in the context of the mixed string class ensemble so common in U.S. schools, will much of the time play its traditional supporting role as "continuo bass" player. So will the cello, if only as an optional alternative to its participation in tune-playing. To compensate for this service to the ensemble, several of the Tunes are specifically designed for cello or double-bass "lead" (even when also adapted for upper strings), and as many of the other Tunes as could be have been made available in solo versions for those lower instruments, with piano accompaniment.

All the pieces are playable in a variety of instrumentations, which will be found summarised for the teacher's reference under the title. For convenience in individual-lesson teaching and for string teachers lacking sufficient keyboard skill or an available pianist for the accompaniments, alternative versions of the accompaniment, for violin or cello, are supplied for many of the pieces. These will be found in the part-books.

Use of the piano accompaniment when possible is nevertheless of great value, both as an aid to intonation and as a source of the rhythmic vitality it can stimulate in the student's performance. If the group of strings is large and (as can happen) "top-heavy", the pianist is advised to emphasise proportionately the bass, doubling it in octaves if possible, his ear and rhythmic sense making the judgment of need. (Recorded accompaniments, at both practice and performance tempi, have been found useful and are being made available through the publisher.)

The sixty-eight pieces in this collection should be conceived as offering supplementary materials for use over perhaps the first two or three years of string study, depending upon the age-group and the amount of instructional time that is available. They have been found flexibly adaptable to either studio or classroom use in conjunction with a variety of teaching methods. Much to be recommended, of course, is the "Prelude to String Playing" by Paul Rolland, which will be found to coordinate closely with this collection.

In the sequence here given, new challenges to the players are introduced in approximately progressive order, though make-up problems and the discrepancies between upper and lower strings precluded an ideal gradient for all strings alike. Teachers will select a sequence for their particular group of students with judgment, weighing the stimulus of challenge against the rewards of success and sheer delight in musical performance.

For, above all, it was to this last purpose, the pleasure and profit of the players, that these pieces were made.

S.F.

SUGGESTIONS TO THE TEACHER

The main musical and technical challenges that each piece presents to the students are here noted, with suggestions for points of emphasis in the instructional program. Every piece is adaptable to performance in a variety of instrumental combinations (Solo with piano, Duo, Trio or larger Ensemble), which are summarised with each title throughout the book. Finger patterns used by the string instruments in each piece are also given in the "box-code" by the title, so that left-hand position may be sized up at a glance.

P.R.

1. JIG 6
(A Tuning Tune. Open strings for all instruments, with Tune in piano or advanced violin or cello. Part I is built around the open fifths of the violin and the upper three strings of the double-bass. Part II, around the open fifths of the viola and cello. Either part may be played separately.)
Play open string parts in either of two ways: L.H. pizz., to strengthen the finger and shape the hand (D.B., R.H. pizz.); or, bowing on two strings, to develop firmness of tone. The "advanced" tune of Part II is, on cello, only moderately advanced and may later be played by a student. Double-bass may use either open string or the harmonic an octave higher.
2. HOE DOWN 8
(A Tuning Tune. Open string variations with piano. The piano gives "signal" in the first two measures for each bowing variant, as given in footnotes.)
Strings should play with vigorous tone. D.B. may play either open strings or the octave harmonics.
3. PUPPET BALLET 10
(First use of fingered notes.)
Study each "Scene" separately for good finger placement. Combine them later in sequence for performance with advanced tune and optional piano accompaniment. Use pizzicato, or arco with short strokes.
4. PERSIAN SONG 11
5. CAMEL DRIVER'S SONG 12
6. CHINESE FLUTE 13
(Three Duos with octave ostinato and tune for an advanced player.)
Students play the ostinato and its variants by rote, developing awareness of intonation between the open string and its upper fingered octave. In #4, always include the pizzicato beat in any large ensemble, for rhythmic security.
The cello ostinato serves as introduction to positions, by substituting different fingers on the octave note.
7. ECHO SONG 14
(“Echoes” — perfect fourth and minor third — played by students in answer to the model given by piano, advanced violin or cello.)
Play the echoes by rote, training the ear to hear the sound and correct intonation of the two intervals.
8. SARABAND 15
(The minor third below the open string, and the major third above.)
Keep the finger down while playing the adjacent open string. A special duo version for viola or cello and D.B. introduces for the double-bass player the important technic of holding the fourth finger while playing the first a minor third higher on the adjacent string.
9. SWEET EYED SUE 16
(A “one-finger” tune — with “two-finger” variation — playable as solo by all strings.)
Use free-swinging and flexible movement for the détaché strokes. Play them in smooth as well as accented style.
The Ensemble D.B. part introduces half-position.
10. JUNGLE DANCE 17
(The minor third above the open string, in duos for all instruments.)
Play the open-fifth accompaniment with good sonority, using accented détaché bowing with rhythmic variations.
11. CRADLE SONG 18
(Perfect fourths and octaves, between open string and one playing finger.)
Play this “octave tune” with long strokes in legato style, matching octaves well to the open strings. Play without stiffness; move the body a little!
D.B. solo uses positions 1 & 3. Violin, viola and cello restudy later playing harmonics with third position fingering.
12. MARCH 20
(Octaves, martelé.)
Play with crisp martelé strokes. Repeat with pizzicato; again, with spiccato at the frog. In measures 5, 9 and 17 the optional rhythms may be used for added interest. “Tune-in” strings and octaves carefully. Raise and lower the elbow when changing strings.
Violins, violas and cellos re-study later in 3rd position.

13. THE IRRITABLE CUCKOO	21
(A good study of tone-colors and tremolo, with the minor third, "cuckoo".)	
Play <i>sul ponticello</i> (near the bridge) thin and hissing; play <i>sul tasto</i> (over the fingerboard) veiled and smooth. Continue the tremolo lightly for 5-6 seconds without stiffening the arm.	
D.B. uses positions 1 or 2-1/2.	
A glossary of the several technical terms and expression signs introduced in this piece is given in each part-book.	
14. BANJO TUNE	22
(Minor thirds and détaché bowing.)	
In détaché, use flexible arm, wrist and fingers. In the sixteenth-note variation use very short strokes between the balance-point and middle for fast detache or sautille bowing. In the hooked-bowing variation, separate the notes in a leisurely fashion without stopping the arm. Match well the octaves to the open strings.	
D.B. is in positions 1 & 3.	
15. MOUNTAIN SERENADE	23
(Two-finger syncopated melody; three-finger ostinato pattern. Duos for all instruments.)	
Keep fingers down when possible. Teacher or moderately advanced student plays the melody.	
16. DREAMY EYED SUE	24
(The same tune as #9, now in natural harmonics for all instruments except the double-bass, which does not play.)	
String part-books contain rules for playing natural harmonics: 1) Place only one finger lightly on the string, not so much on the tip as usually. 2) Use long strokes and move the bow rather fast. 3) The bow hair must cross the string at a right angle.	
17. BLUE LULLABY	25
(Fourth finger is introduced for violin and viola in its low placement. The melody lies in extended first position for cello, but should not be attempted until that position has been carefully studied. Duo settings are given for all instruments, those for cellos and double-basses in a transposed key not playable with piano accompaniment or ensemble. A third, advanced, part makes trios for violins, violas or cellos. Ensemble D.B. uses half and first positions.)	
Play with long strokes in very legato style.	
18, 19, 20 DANCE VARIATIONS	
I. POLKA	26
II. DUTCH WALTZ	28
III. COKE DATE	30
(Three rhythmic transformations of the same tune, all using the same two-finger pattern in violin, viola and cello. Ensemble D.B. uses half and first positions. In absence of D.B. a similar bass part may be played by a second cello.)	
In the Polka, use well-articulated strokes without "choking" the tone. For the Dutch Waltz, use long sweeping strokes in legato style. Play the Coke Date in a rhythmic and easy-going manner.	
21. SONG OF THE WAVES	32
(For violin and viola, a one-finger octave tune. Solo cello setting has shifts to 3rd and 4th positions. D.B. solo setting uses half, first and third positions.)	
Use long spacious strokes in legato style, singingly. Play octave harmonics ad lib. in the tune. Match octaves to open strings; tune the strings well!	
22. BAGPIPERS' DANCE	36
(A first-position duo for cellos, with arrangements for other instruments.)	
Play the running figures with agile fingers to avoid muffled articulation. Practice without bow and try to produce sound by left-hand percussion to strengthen fingers.	
23. SLUMBER SONG	38
(Duos for upper strings. Violin and "adapted" viola melody parts and all accompaniment parts are in first position. Unadapted viola melody requires a more advanced player. So does melody part for cello, which shifts to 3rd and 4th positions. An open-string D.B. part for fuller ensemble.)	
Play the melody with spacious legato strokes. The accompaniment is an excellent 1st-position string-crossing study. Use smooth and round strokes with flexible joints and a relaxed shoulder.	
24. THE BIRDS AT SUNRISE	39
(Improvised shifting study. Against piano background, all strings improvise parts based on harmonics and shifting action, in sequence given by score. The signal for change of action is given by the "Woodpecker" — played on a woodblock or any "dry" soundmaker. Last Woodpecker note signals the end. A solo violin or viola can take the signal for change from the high note in the piano, without need of Woodpecker.)	
Special actions are as follows:	
<i>Free harmonic glissando</i> : slide lightly and freely up and down the string producing the harmonic series of the string.	
<i>Glissando-tremolo</i> : the same with tremolo strokes near the tip.	
25. SONG FOR THE OPEN AIR	41
(Duo for cello and viola, adapted for other instruments also. D.B. in duo with cello II uses positions 1/2, 1, 2, & 3.)	
Play with good sonority.	

26. THE SPIRIT BUGLER	42
27. DISTANT FIFE AND DRUM	43
(Duos for all strings. Upper part is a "Bugle Tune" in harmonics. Lower part of #26 is a string-crossing accompaniment; the fast-march accompaniment of #27 is <i>col legno</i> . Optional D.B. ostinato for larger ensemble playing. The two pieces are played in sequence.)	
"Taps", the familiar bugle-call, is given in all part-books as preliminary exercise in harmonics. Refer to rules under #9.	
28. SWEET MELODY	44
(Alternating major and minor thirds; violins and violas alternate high and low placement of 2nd finger. Cello melody and D.B. continuo both in first position.)	
Play with singing tone, using vibrato. Notice that high and low finger placement is emphasised in score by arrows up or down.	
29. ARGENTINE TANGO	46
(A two-finger tune in syncopated rhythm, with a similarly syncopated rhythmic accompaniment for D.B. in Ensemble and for viola and cello in Duo settings.)	
Play with robust tone near the frog. Advanced violin, viola and cello players may play the entire tune on the G string.	
30. FIDDLER'S BLUES	48
(Minor thirds and dotted rhythms, in a variety of settings for all instruments. D.B. uses positions 1 & 2.)	
Play this piece as if dancing. To feel the beats during rests, mark them with some body motion: bend knees or tap feet. Play well-articulated quarter notes; do not "choke" them.	
31. CREOLE TUNE	49
(Tune in <i>détaché</i> bowing with open-string accompaniment. Syncopated rhythm in closing measures. Cello has shift to and from 2nd position. D.B. uses positions 1, 2 & 3.)	
Invent rhythmic bowing variants if you wish.	
32. THE DANCERS	50
(Introduces stepwise slurred shifts between positions one through four for all instruments.)	
Learn the tune first in first position; then with shifting. Keep shifts flexible and clean. Be sure it dances!	
33. SQUARE DANCE I	52
(Easy fingering of major triad for upper strings, with open-string accompaniment. D.B. solo uses positions 1, 2 & 3.)	
Develop speed and flexible bowing in this tune.	
34. SQUARE DANCE II	53
(Sequel to previous dance, using same finger positions.)	
Use crisp martelé near tip, or spiccato near frog for the eighth notes.	
35. MAYDAY CAROL	54
(Part-playing. Violins match open string and fourth finger in first-position fingering. Advanced violins alternate 2nd and 3rd positions. Cello ensemble part is in extended first position throughout. Setting for cello solo with piano is much more advanced, uses 1st, 2nd, extended third and fourth positions, and also involves substituting one finger for another on the same note.)	
Use lightly singing tone and long strokes in legato style. Note that the value of the quarter note remains the same throughout, though the measure changes.	
36. MAYDAY DANCE	56
(A gay swinging dance to follow #35. Similar matching of open string and fourth finger in violin-violin tune. Cello tune is in plain and extended 1st position.)	
Play with a swing. Emphasize clarity of finger articulation in the melody, especially in descending passages. Use the tips of the fingers when articulating fast notes.	
37. TROPICAL NIGHT	58
(A broad rich melody for cello with accompaniment of piano and D.B., and obbligatos for violin and viola — somewhat more advanced players. D.B. may alternatively, with fine effect, play melody along with the cellos. Cello tune is in either 1st or 4th position. D.B. tune uses positions 1/2, 1 & 2. Tune may also be played as solo by viola or, in slightly adapted form, by violin. The obbligatos are optional, but recommended.)	
38. SWINGIN' ALONG	62
(A light and carefree tune for violin solo with viola obbligato, both using low placement of second finger. Bass parts for cello and D.B.)	
Play lightly with crisp articulation.	
39. THE SPANISH TRAVELER'S TALE	64
(Backward extension of the first finger in violin, viola and cello melody. Note the arrows which accompany fingering in the score, indicating direction of extension. D.B. part uses positions 1/2, 1 & 3.)	
Extend the finger without moving the hand back. Use smoothly separated portato strokes in <i>parlando</i> (speaking) style.	
PAGODA MUSIC (Supplement)	
(Piano solo, while strings are tuning. The composite "tuning-chord" serves as reference for tuning of all instruments.)	
The piece can also be used as accompaniment for open-string free improvisation of any kind.	

1. JIG

Solo: Open string part for any string instrument with Piano accompaniment.

Duo: Same with melody played by teacher on Violin, Viola or Cello.

Ensemble: Open string choir with Piano; optional Violin, Viola or Cello tune.

STANLEY FLETCHER

Part I *l. h. or r. h. pizzicato or a combination*

Violin

(Viola 8va)
Cello

pizz. or arco

D. Bass

Part I

Piano

f

staccato sempre

(A)

FINE

(A)

FINE

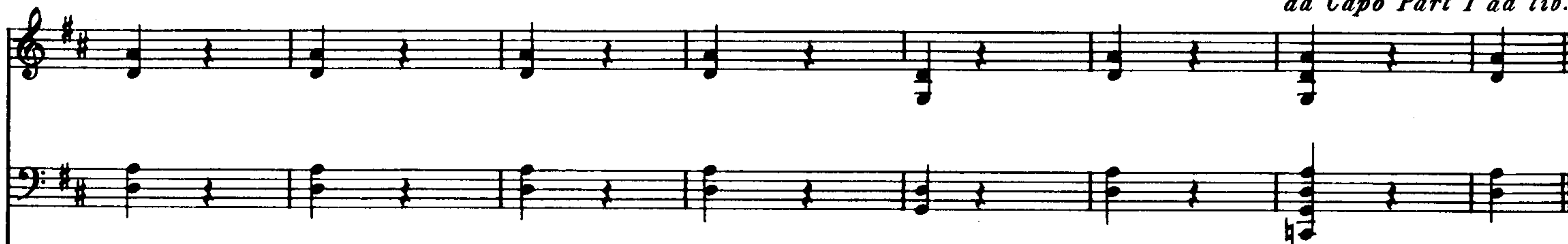
Part II



Part II



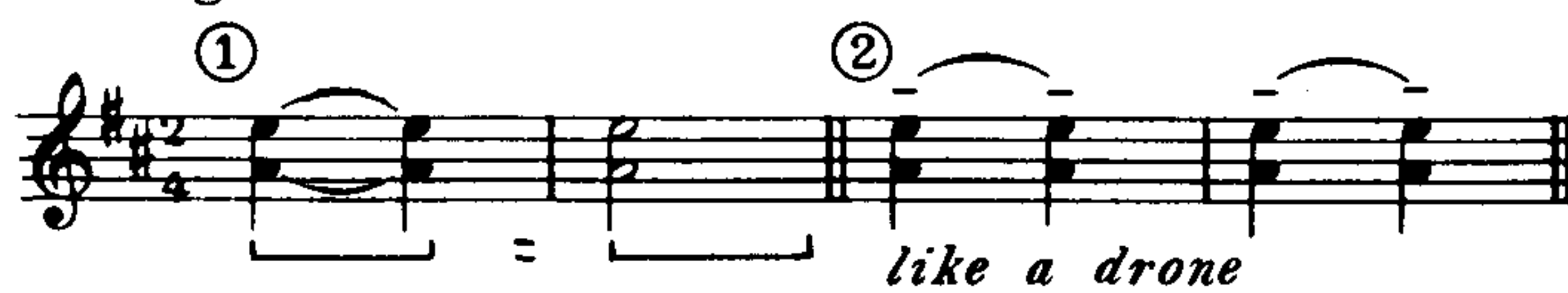
Ⓑ

da Capo Part I ad lib.

Ⓑ

da Capo Part I ad lib.

Bowling Variations



2. HOE DOWN

Tuning Tune

Vn., Vla, Cello: Open strings
D. B. Open strings (Harmonic)

Solo: Open string variations with Piano.

Ensemble: As in score.

Hoedown tempo, but not too fast

Part I

Violin

Viola (8va)
Cello

D. Bass

8ve harmonics ad lib.

Hoedown tempo, but not too fast

Part I

Piano

[Signal] To be changed as below for each repetition

Attacca
Part II
each time

Do not play in ensemble

Part II

Part II

always as written

*Repeat with changed
Signal in Part I*
*Repeat with changed
Signal in part I*

SOLO

3 2 1

Piano Signal Variations

Var. 1

Var. 2

Var. 3

Open String Bowing Variations

String players take cue for bowing variations from the Signal in Piano

Var. 1

Var. 2

Var. 3

3. PUPPET BALLET

Vn. Vla	0	1	0	1	2	0	1	23
Cello	0	1	0	1	3	0	1	34
D. B.	0	1	0	1	4	0	1	40

Solo: Violin, Viola, Cello or Bass, with Piano accompaniment.

Duo: Easy: Violins, Violas, Cellos or their combinations. (Advanced, i.e. Teacher's part for duo or trio.)

Ensemble: All string parts with optional Piano, as in score.

*Beginners 1 and 2
Exchange parts on repeat*

Scene I

Beginners I II

Advanced
Violin, Viola or
Cello 8va bassa

Piano
(optional)

Play G#'s 2nd time only

leggero staccato

Scene II

Beginners

Advanced

Piano

Scene III

Beginners
unison

Advanced

Piano

Bowing Variations (*ad lib.*)

a) || b)

4. PERSIAN SONG

Duo

Vn., Vla	0	3
Cello	0	4
D. B.	0	0

Duo: Octave ostinato on any instrument with moderately advanced melody.

Ensemble: Two-part string choir. Some player(s) should play open D string pizzicato beat twice each measure to give secure rhythm to the ensemble.

Moderate, Liltng

Rote players

Advanced Violin
Viola or
Cello 8va bassa

(In Ensemble, this pizzicato beat by one or more players will make the rhythm secure.)

Ostinato patterns

5. CAMEL DRIVER'S SONG

Vn., Vla	0	3
Cello	0	4
D.B. Open Str. & Harmonics		

Duo: Ostinato on any instrument with melody played by teacher on Violin.

Ensemble: All instruments play ostinato with melody as above.

Slow and Steady

Advanced Violin

Rote players

pizz.

arco

(A)

(B)

Alternate patterns

a)

b)

1st position or 3rd position, or combination of both

leave out last time
and finish on next
down beat

Double-bass ostinatos

①

②

6. CHINESE FLUTE

Vn., Vla	0	3
Cello	0	4
D. B.	0	1 0

Duo: Ostinato on any instrument with moderately advanced melody on Violin, Viola or Cello.

Ensemble: Ostinato on all instruments with melody as above.

Steady, not fast

Advanced player
Violin, Viola,
Cello (8va bassa)

Violin, Viola,
Cello, Bass

D. B.
Cello II

1st pos. fingering

3rd pos. fingering

pizz.

(4)

(A)

(B)

V

die away

Alternate patterns in ostinato

Violin, Viola

Cello

Bass

pizz. (or arco)

pizz.

pizz.

7. ECHO SONG

Vn.	0	1	3
Vla	0	1	2 3
Cello	0	1	4
D. B.	Harmonics		

- Duo:** a) Student plays echoes (any instrument) with Piano.
 b) Student plays echoes (any instrument) with Violin melody part.
 c) Transposed version of (b) for Violas or Cellos. (No Piano.)

Ensemble: All strings play echoes, with Piano part or Violin melody.

Leisurely

Rote players

Advanced player
or Piano

(D.B. tacet)

Alternate fingering in 3rd position

Violin

8. SARABAND

Vn., Vla	0	2
Cello	0	3
D. B.	1st	pos.

Solo: Violin, Viola or Cello, with Piano accompaniment.

Trio: Viola or Cello with Bass obbligato and Piano accompaniment.

Ensemble: As in score, with piano accompaniment.

Solemnly, Slowly

Violin
Viola

Cello
Bass

Piano

mf keep fingers down *Swing gently with the pulse*

mf *obblig. D. B.*

Solemnly, Slowly

Roll gently *mf*

1 2 3 1 2 3 1 2 3 *2nd time pp*

swing *f*

2nd time pp *f*

1 2 3 1 2 3 1. 2. *rit.*

swing *pp* *pp*

1. 2.

9. SWEET EYED SUE

Vn., Vla	0	3
Cello	0	4
D. B.	HP &	pos. 1

Solo: Any string instrument with Piano accompaniment.

Duo: Solo string instrument with Teacher's (advanced)
Violin, Viola or Cello accompaniment. (In Part Books.)

Trio: Teacher's accompaniment part of duet may be divided
between two students.

Ensemble: Violin, Viola, Cello unison melody with D. Bass
and Piano accompaniment.

Violin, Viola,
Cello 8va bassa

Ens. Bass

Piano
acc.

Lilting Dance

a) legato
b) marcato

sim.

(A)

Melody Variation
(accompaniment as before)

Optional fingering

1. 2.

Bowing Variations

Var. 1

Var. 2

Var. 3
Invent your own!

Piano accompaniment
may be varied to
conform to bowing
rhythm variations

etc.

etc.

10. JUNGLE DANCE

Vn., Vla	0	2
Cello	0	2
D. B.	HP	

Solo: Any string instrument with Piano ostinato.

Duo: Violin, Viola, Cello or D. Bass melody with open string ostinato.

Ensemble: Two part string choir — optional Piano.

Savage, heavy

Rote players

Tune

near frog

*Repeat Da Capo ad lib.
with rhythm and bowing variants*

Rhythm and Bowing Variants

1.) accented détaché 2.) 3.)

4.) 5.) 6.) pizz. l.h. or r.h. or arco

11. CRADLE SONG

Vn., Vla	0	3
(or 3rd pos.)	0	1 2
Cello	0	4
D. B.	Pos. 1 & 3	

Solo: Any string instrument with Piano accompaniment.

Duo: a) Melody with teacher's or advanced player's accompaniment for Violins.

b) Transposed duet for Violas or Cellos. (In Part Books.)

Ensemble: Violin-Viola-Cello unison melody and Cello-Bass part with Piano accompaniment.

Rocking

Violin, Viola,
Solo Cello 8va bassa

Ensemble
Cello, Bass

Version for
Bass solo only

Piano

legato

W. B. 1
Restudy later in 3rd pos.

Rocking

Violin, Viola,
Solo Cello 8va bassa

Ensemble
Cello, Bass

Version for
Bass solo only

Piano

legato

W. B. 1
Restudy later in 3rd pos.

(A)

First system of music, measures 1-8. The key signature is one sharp (F#). The first staff (soprano) contains notes with fingerings 1, 1, 1, 1, 1, 1, 3, 1. The second staff (alto) contains notes with dynamics *p.* and *p.*. The third staff (piano) contains notes with dynamics *p.* and *p.*, and a measure marked (V). The system concludes with a circled letter B.

Second system of music, measures 9-16. The key signature is one sharp (F#). The first staff (soprano) contains notes with fingerings 1, 1, 2, 2, 1. The second staff (alto) contains notes with dynamics *p.* and *p.*. The third staff (piano) contains notes with dynamics *p.* and *p.*. The system concludes with a circled letter C.

Third system of music, measures 17-24. The key signature is one sharp (F#). The first staff (soprano) contains notes with fingerings 3, 3, 1, 1, 2, 3, 1. The second staff (alto) contains notes with dynamics *p.* and *p.*. The third staff (piano) contains notes with dynamics *p.* and *p.*. The system is divided into two parts: "To repeat D. C." and "To end". The "To end" part features a large oval shape.

Vn., Vla	0	3
Cello	0 1	4
D. B.	Open Strings	

Solo: Violin or (adapted) Viola or Cello — with Piano accompaniment.

Ensemble: Unison Violin and Viola Melody, ensemble Cello-Bass and Piano accompaniment.

Violin, Viola
(Cello 8va bassa)

Cello - Bass

Piano

Briskly

f

V

ossia: *opp.*

A Always arco from here on.
(ossia simile)

B
(ossia simile)

B

Repeat with variations

1. Pizzicato.
2. Spiccato.

3. 

13. THE IRRITABLE CUCKOO

Vn. Vla	0	1	3
Cello	0	1	4
D. B. pos.	1	or	2 1/2

Solo: Any string instrument with Piano.
Ensemble: Like instruments in unison, with Piano. (Conduct!)

Not fast, and a bit freely

Solo

Piano

trem.

sul Tasto

rit.

FINE

Freely

FINE

sul Pont.

trem.

sul Tasto

Dal segno al Fine

rit.

Dal segno al Fine

14. BANJO TUNE

Vln	Vla	0	1	3
Cello		0	1	4
D B solo	Pos.	1	&	3

Solo: Tune (any string instrument) with Piano accompaniment.

Duo: Any two string instruments (second part always easy). (In Part Books.)

Ensemble: As in score.

Allegretto *Gaily*

Tune
Vn. Vla. Cello

Acc. Cello
D.B.

Piano

ossia:

(A) (B)

(A) (B)

Repeat with variations Fine, last time

Repeat with variations Fine, last time

Bowing Variations

① *Détaché at the middle* etc.

② *Hooked bowing in upper half of bow* etc.

③ *Sautillé - Lightly bouncing at balance point of the bow* etc.

Vary the rhythm of the accompaniment in repeats with ② etc.

with ③ etc.

15. MOUNTAIN SERENADE

Vn., Vla	0	1	2	3
Cello	0	1	3	4
D. B.	1st pos.			

Duo: Violins, Violas, Cellos or D. Basses play tune with easy (rote) ostinato accompaniment. (Ostinato may be played by Piano.)

Ensemble: Foregoing combined.

Rote players
Ostinato acc.

Tune: Advanced

* Syncopation

16. DREAMY EYED SUE

Vn., Vla	3	4
or 3rd pos.	1	2
Cello	1	3
or 3rd pos.		
D.B. TACET		

Solo: Violin, Viola or Cello with Piano accompaniment. (No D.B.)
Duo: The same with teacher's (advanced) Violin, Viola or Cello accompaniment. (In Part Books.) (No D.B.)
Ensemble: Solos combined (No. D.B.) with Piano accompaniment.

Tune
Violin, Viola, Cello
(all harmonics)

Andantino

sul D A D

Piano
(sempre 8va)

Andantino

pp

una Corda

4 3 4 3 4 3

sul G D G D

(A) (A)

4 3 4 3 4 3

sul A D G

17. BLUE LULLABY

Vn. Vla	1	2	3	4
Cello	Ext. 1st pos.			
D. B.	Hp & pos. 1			

Solo: Violin, Viola or Cello — with Piano accompaniment.

Duo: Violins, Violas or Cellos. Transposed version for D. Bass. (In Part books.)

Trio: Violins or Violas. (Advanced part, like Piano right hand part, supplementing the Duos, is in Part Books.) (Transposed version for Cellos in Cello Book.)

Ensemble: All strings with optional Piano as in score.

Tune
Violin, Viola,
Cello 8va bassa

Slowly sul A

Piano

Slowly

Vla. Cello. D. B. pizz.

(A)

(A)

(B)

(B)

18. DANCE VARIATIONS

Vn., Vla	0	1	3
Cello	0	1	4
D. B.	Pos.	$\frac{1}{2}$	& 1

Solo: Violin, Viola or Cello with Piano accompaniment.
Duo: Violin, Viola or Cello melody with advanced Violin accompaniment.
(In Part Book.)
Ensemble: Unison Violin, Viola and Cello melody with Cello and D. Bass
part and Piano accompaniment.

I POLKA

Tune Players
Vn. Vla. Cello

Bass Players
Cello D. B.

Piano

Strutting

W. B.

arco

pizz.

Strutting

The first system of the musical score consists of three staves. The top staff is for Violin (V), the middle for Cello (Cello), and the bottom for Piano (Piano). The Violin part begins with a treble clef and a key signature of one flat (B-flat). The Cello part begins with a bass clef and a key signature of one flat. The Piano part begins with a grand staff (treble and bass clefs) and a key signature of one flat. The music is in 4/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests.

The second system of the musical score continues the composition. It includes a section marked 'A' in a circle. The Violin part has a 'V' marking above it. The Cello part has a 'W. B.' marking above it. The Piano part has a 'Cello' marking above it. The music continues with various note values and rests, maintaining the 4/4 time signature and one-flat key signature.

The third system of the musical score includes a section marked 'B' in a circle. The Violin part is marked 'scherzando' (playfully). The Cello part has a 'B' marking above it. The Piano part has a 'B' marking above it. The music continues with various note values and rests, maintaining the 4/4 time signature and one-flat key signature.

Short strokes near the frog

Practice Patterns:

Alternate bowing:

The 'Practice Patterns' section shows two examples of short strokes near the frog, labeled 'a)' and 'b)'. The 'Alternate bowing' section shows a pattern of alternating bowing directions, indicated by 'V' (upbow) and 'V' (downbow) markings, with a '(4)' indicating a four-measure phrase.

* Studio accompaniment in Violin Book. Bass in Cello Book can serve for studio accompaniment also.

19. DANCE VARIATIONS

II DUTCH WALTZ

Tune players

Waltz tempo

Bass players
Cello D.B.

Piano

Waltz tempo

W. B.

arco

pizz.

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes a circled 'A' and a '(4)' marking. The piano accompaniment consists of chords and single notes.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features chords and single notes.

Third system of musical notation, including a circled 'B' and the instruction *lightly*. The piano accompaniment features chords and single notes.

Fourth system of musical notation, including the instruction *Repeat ad lib.* The piano accompaniment features chords and single notes.

20. DANCE VARIATIONS

III COKE DATE

Tune Players
(Violin, Viola, Cello)

Bass players
Cello D.B.

Piano

Relaxed

Relaxed

pizz.

arco

The image displays a musical score for a string ensemble and piano. The top section features staves for Violin, Viola, and Cello (labeled 'Tune Players'), Cello and Double Bass (labeled 'Bass players'), and a grand piano (labeled 'Piano'). The tempo/mood is marked 'Relaxed'. The key signature has one flat (B-flat) and the time signature is 4/4. The Violin, Viola, and Cello parts play a melodic line with triplets and a repeat sign. The Cello and Double Bass parts play a bass line with triplets and a repeat sign. The piano part features a complex rhythmic pattern with triplets and a repeat sign. The bottom section of the image shows a continuation of the piano part, with a measure marked with a circled '4'.

①

②

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W. B.

lightly

Repeat ad lib.

Repeat ad lib.

21. SONG OF THE WAVES

Vn., Vla	0	3
Cello	Pos. I	011234
	(or 4th pos.)	
D. B.	1st pos.	1
	(Solo pos.	2, 1, 3)

Solo: Violin, Viola, Cello (adapted) or D. Bass (adapted) — with Piano accompaniment.

Duo: Violins: — student's melody with teacher's (advanced) accompaniment. (In Part Book.)

Ensemble: Violin, Viola (and Cello) play melody; Cello and D. Bass parts —Piano accompaniment.

In swaying rhythm *singing*

Violin, Viola

Obbl. Cello
Ens. Cello-Bass

Special
Bass solo version

D. B. loco

In swaying rhythm

Piano

3rd pos.

Ⓐ
Viola harmonics
f

Obblig. Cello
Cello II
D. B.
(Advanced)

II

Ⓐ

simile

3rd pos.

The musical score is arranged in two systems. The first system contains three staves: a single treble staff for Viola harmonics, a double bass staff for Obblig. Cello, Cello II, and D. B., and a double bass staff for the piano accompaniment. The second system contains four staves: a single treble staff for Viola harmonics, a double bass staff for Obblig. Cello, Cello II, and D. B., and a grand staff (treble and bass) for the piano accompaniment. The score includes various musical notations such as treble and bass staves, clefs, key signatures, and dynamic markings.

Violin (B) *mp*

D.B. pizz.

D. String *p*

Viola 8va lower

upper notes Adv.

$\frac{1}{2}$ pos.

Piano

The musical score is written for five staves. The top staff is Violin (B), the second is Double Bass (D.B. pizz.), the third is Double String (D. String), the fourth is Viola (8va lower), and the fifth is Piano. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A section marked (B) appears in the Violin and Piano staves. The Viola part is marked 8va lower. The Double Bass part has a pizzicato marking. The Double String part has a dynamic marking of *p*. The Viola part has a marking of 8va lower. The Piano part has a marking of upper notes Adv. and a marking of $\frac{1}{2}$ pos. The score is in G major and 4/4 time.

(echo) (C) singing

D. C. ad lib (C) (C)

D. B. arco

D. C. ad lib. (C)

22. BAGPIPERS' DANCE

Vn. Vla	0	1	2	3
Cello	0	1	2	3.4
D. B.	Pos. 1 & 2			

Duo: Violins, Violas or Cellos.

Trio: Viola or Cello with 2 Double-basses.

Ensemble: Combine Violin, Viola and Cello duos with Ensemble D. Bass.

Vivo

Cello I
Vn. Vla

Cello II
Vn. Vla
D. B. div.

mp

f

cresc.

ff at frog

(A)

(1)

(2)

(3)

(4)

(5) (6)

(7) *dim.* (8)

Ⓑ *mf* *sub. mp*

Ⓒ

cresc. e rit.

23. SLUMBER SONG

Vn., Vla	I	0	12234
	II	0	12
Cello	I	Pos. 1, 3, 4	
	II	0	12
D. B.	O.	S. Harmonics	

Duo: Violins, Violas or Cellos, or their combination. (Accompaniment may be played on Piano 8va bassa.)

Ensemble: Combine Duos with Ensemble D. Bass.

Rocking, singing

For Piano acc.
(if wanted)
Play 8va bassa

I
W. B.

II
D. B.
legato
sim.

(Vla Vc.)

(A)
Viola and Cello

rit.

24. THE BIRDS AT SUNRISE

Solo: Violin or Viola — Piano and Woodblock (knock).

Ensemble: All strings, with Piano and Woodblock, as in score.

Senza tempo

Violin

gliss.

gliss.

Viola

(trem.)

“Woodpecker”

Senza tempo

“Woodpecker” plays after last note of piano to signal change of activity in strings

Piano

lungo

lungo

sempre dolce piano

Vln

gliss.

gliss. tremolando

Vla

gliss. tremolando

W. P.

Cello

con Sordino

gliss.

D. B.

con Sordino

pp trem.

A *sempre p*

lungo

gliss. 8

pp

Red. ten.

Vln II
 Vln I
 W.P.
 Vc I
 D.B. II
 pp trem.
 gliss.
 pp
 Ped. ten.

Vln IV
 Vln I
 Vln III
 W.P.
 Vc II
 D.B. I
 gliss. tremolando
 gliss. trem.
 gliss. tremolando
 trem. senza gliss. dim.
 Begin close to bridge
 gliss. tremolando
 trem. dim. poco a poco meno tremolando al fine
 gliss. tremolando
 senza trem. pp
 allarg.
 rit.

25. SONG for the OPEN AIR

Vn., Vla	0	12	3	4
Cello	0	1234		
D. B. Pos.	$\frac{1}{2}$	1, 2, 3		

Duo: Violins, Violas and Cellos or their combination. D.B. and Cello II.

Andante con moto

Optional
Violin parts

Obblig. Viola
or Cello II
8va bassa

Cello solo
or D.B. solo

(A)

(B)

(C)

26. THE SPIRIT BUGLER

Vn., Vla	3	4
or 3rd pos	1	2
Cello 3rd pos	1	2
D. B. Harmonics		

Duo: For all strings.

Ensemble: Combine Violin and Viola Duos with Cello and D. Bass accompaniment.

Steady slow march

Tune
Vn. Vla Cello

Rote Acc.
Vn. Vla

Cello - Bass
acc.

D.B. pizz. harmonics

natural harmonics
sul G

sul D

(Viola sim.)

attacca n. 27

27. DISTANT FIFE and DRUM

Variation of N. 26

Fast march

I.Vn. Vla, Cello

II. Vn. Vla
Cello, D. B. 8va

pp

Col legno or pizz.

G string

natural harmonics

D string (A)

An excellent preparatory exercise to the foregoing pieces
is the traditional bugle call "Taps" played in harmonics.
(Vln, Vla 3rd pos.: Cello extended 3rd pos.)

Slow

Vln. Vla

Cello 8va bassa

Vln. Vla

Cello

28. SWEET MELODY

Vn., Vla	0	1	2	3	4
Cello	0	1	2	3	4
D. B.	Pos. I				

Solo: Violin, Viola or Cello — with Piano accompaniment.

Ensemble: Unison melody (Violin, Viola and Cello) with Ensemble D. Bass.

Moderato semplice

Tune Players

Bass Players

Piano

Moderato semplice

With singing tone

D. B. 8va

mf

espress.

p dolce

(A)

The musical score is written for three parts: Tune Players, Bass Players, and Piano. The key signature is D major (two sharps). The tempo is Moderato semplice. The score is divided into two systems. The first system includes a section for the Tune Players and Bass Players, which begins with a rest and then enters with a melody. The Piano part begins with a melody in the right hand and a bass line in the left hand. The second system continues the Piano part, which includes a section marked 'espress.' and a section marked 'p dolce' with a circled 'A' above it. The score is written in a standard musical notation with treble and bass staves for each part.

espress.

obbl. Cello

espress.

Vla *f*

f

To Repeat (ad lib.) *To End*

D. B. *loco*

To Repeat (ad lib.) *To End*

BH. BK. 703

29. ARGENTINE TANGO

Vn., Vla	0	1	3
Cello	0	1	4
D. B.		Pos. I	

Solo: Violin, Viola or Cello — with Piano accompaniment.

Duo: Violas or Cellos. (Accompaniment in Part Books.)

Ensemble: Unison melody (Violins, Violas and Cellos) with Piano and Ensemble D. Bass. (Optional Cello II).

Pesante ritmico

Strings

Piano

D.B.

segue simile

(V)

(2)

(A)

(2)

(3)

(1)

(3)

(0)

(3)

(2)

3

(B)

(B)

(C)

(C)

30. FIDDLER'S BLUES

Vn., Vla	0 1	3
Cello	0 1	4
D. B.	Pos. I & II	

Solo: Violin, Viola or Cello — with Piano accompaniment.

Duo: Violas or Cellos (optional Piano accompaniment).

Trio: Violin (Viola), Cello and D. Bass; or 3 Violas; or 3 Cellos.

Ensemble: As in score; Piano optional.

Blues tempo

Tune Players

Accompaniment Players

Piano

D. B.

middle

frog

(A)

(B)

middle

(B)

1. 2.

1. 2.

D. B. arco

D. B.

arco

Bowing Variations

1

2

3

4. Invent your own!

31. CREOLE TUNE

Vn., Vla	0	12	3	4
Cello	Pos. I & II			
D. B.	Pos. I, II, III			

Solo: Violin, Viola, Cello or D. Bass with Piano accompaniment.

Duo: Any string instrument plays melody with open string accompaniment. (In Part Books.)

Ensemble: As in score; Piano optional. D. Bass plays bass part only.

With spirit

Tune players

Violin II
Viola II

With spirit

Piano

Cello
(D. B.)

simile

(A)

(B)

(C)

(V)

The musical score is written for Violin II, Viola II, Piano, Cello, and Double Bass. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo/mood is indicated as 'With spirit'. The score is divided into several systems. The first system shows the Violin II and Viola II parts with rests, followed by the Piano and Cello/Double Bass parts. The second system continues the Piano and Cello/Double Bass parts. The third system introduces a section marked (A) for the Violin II and Viola II parts. The fourth system continues the Piano and Cello/Double Bass parts. The fifth system introduces a section marked (B) for the Violin II and Viola II parts. The sixth system continues the Piano and Cello/Double Bass parts. The seventh system introduces a section marked (C) for the Violin II and Viola II parts. The eighth system continues the Piano and Cello/Double Bass parts. The ninth system introduces a section marked (V) for the Violin II and Viola II parts. The tenth system continues the Piano and Cello/Double Bass parts. The score concludes with a final cadence.

Ensemble: Unison melody (Violin, Viola, Cello) with D. Bass part and Piano accompaniment.

BH. BK. 703

First system of the musical score. The upper staff (treble clef) contains a melodic line with a slur over measures 3 and 4, and a fermata over measure 5. The lower staff (bass clef) contains a bass line with a slur over measures 1 and 2. The key signature is two sharps (F# and C#).

D. B.

Second system of the musical score. The upper staff (treble clef) contains a melodic line with a slur over measures 1 and 2, and a fermata over measure 3. The lower staff (bass clef) contains a bass line with a slur over measures 1 and 2. The key signature is two sharps (F# and C#).

D. B.

Third system of the musical score. The upper staff (treble clef) contains a melodic line with a slur over measures 1 and 2, and a fermata over measure 3. The lower staff (bass clef) contains a bass line with a slur over measures 1 and 2. The key signature is two sharps (F# and C#).

Fourth system of the musical score. The upper staff (treble clef) contains a melodic line with a slur over measures 1 and 2, and a fermata over measure 3. The lower staff (bass clef) contains a bass line with a slur over measures 1 and 2. The key signature is two sharps (F# and C#).

33. SQUARE DANCE I

Vn., Vla	0	2 3
Cello	0	3 4
D. B. (Solo)	pos. I - III	

Solo: Violin, Viola or Cello — with Piano accompaniment.

Duo: Tune and open string part for each instrument. (In Part Books.)

Ensemble: Two-part string choir with D. Bass and/or Cello II for Bass.
Piano optional.

Fast and Gay

Tune

Fast and Gay

Piano or Strings

Vn. II., Vla II., D. B.

Cello

flexible wrist

(A)

(A)

(B)

(B)

D. C. or follow with Square Dance II

D. C. or follow with Square Dance II

35. MAYDAY CAROL

Vn.	0	1	23	4
Vla	0	1	2334	
Cello	Ext.1st pos., Solo: 2nd & Ext 3rd p.			
D.B.	H.P. & 1st pos.			

Solo: Violin or Cello with Piano accompaniment.

Ensemble: Strings as in score. (Piano optional if 3 upper strings are present.)

Happily, simply

Violin, Viola

Cello, D.B.

Piano

mp legato

p

mp W.B.

(A)

(A)

V

V

Section B (first system):

Section B (second system):

Section C (first system):

Section C (second system):

Section D (first system):

Section D (second system):

Section E (first system):

Section E (second system):

36. MAYDAY DANCE

Vn., Vla	0	1	23	4
Cello	Pos. I Ext.			
D. B.	Open Strings			

Solo: Violin, Viola or Cello — with Piano accompaniment.

Ensemble: Violin-Viola unison melody with Cello and D. Bass parts, as in score. Piano optional.

Very Gay

Tune players

Cello, D.B.

Very Gay

Piano

(V) (A) (V)

f marcato

f

cresc.

(B) *leggiere* (l.h. pizz.)

D.B. pizz. *simile*

leggiere



First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of eighth and sixteenth notes, with some measures containing rests.



Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a circled 'C' and includes the instruction "Vla" and "Adv Vc. II 8va bassa" below it. The music continues with eighth and sixteenth notes.



Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a circled 'D' and includes the instruction "f marcato" below it. The bass staff includes the instruction "arco" below it. The music continues with eighth and sixteenth notes.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a circled 'D' and includes the instruction "con forza" below it. The bass staff includes the instruction "cresc. to end" below it. The music continues with eighth and sixteenth notes, ending with a double bar line.

37. TROPICAL NIGHT

TUNE	Vn.	0	1	2	3
	Cello, Vla	0	2		
	D. B. Pos.	$\frac{1}{2}$	1	2	

Obblig Vn.	3rd pos.
Obblig Vla	01 2 3 4

Solo: Violin, Viola, Cello or D. Bass — Piano accompaniment.

Ensemble: Cello (or Cello and D.B.) melody (Violins, Violas optional); obbligato Violin and Viola. Ensemble D. Bass part (if D.B. does not play melody with Cello); Piano accompaniment.

Molto espressivo

Advanced Violin oblig.

Viola oblig.

Solo Cello
With Opt.
Vn., Vla, D.B.

Piano

D.B. pizz.

V

pp

sonoro

Cello 4th pos.

(*d*)

pizz.

mf

3

arco

pp leggiero

2

2

e sim.

e sim.

(b)

A

D. B.

pizz.

mf

l. h.

2

2

A

arco

(B)

D. B. arco

Violin I: 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2

Violin II: 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2

Double Bass: 1 2 2 1 1

(B)

D. B.

Violin I: 1 4 3 2 1 2 3 4 1 4 3 2 1 4 3 2

Violin II: 1 4 3 2 1 2 3 4 1 4 3 2 1 4 3 2

Double Bass: 1 2 2 1 1

③

③

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38. SWINGIN' ALONG

Vn.	0	2
Vla	0	2 3
Cello	0	1 2 3 4
D B	$\frac{1}{2}$ pos.	

Solo: Violin with Piano accompaniment.
Duo: Violin and Viola with Piano accompaniment.
Ensemble: As in score.

Casually, with a swing

Violin

Viola

Cello
D. B.

Piano

pizz.

pizz.

stacc. sempre

Violin part: Treble clef, key signature of one flat. Notes include half notes, quarter notes, and eighth notes. Circled 'A' above the staff. 'V' and '2' above notes. 'l.h. arco' above the staff.

Viola part: Alto clef. Notes include half notes and quarter notes. 'arco' above the staff.

Piano part: Grand staff. Treble clef has chords. Bass clef has half notes. 'legato' written below the staff.

Violin part: Treble clef. Notes include half notes and quarter notes. 'V' and '2' above notes. 'Repeat twice' written above the staff.

Viola part: Alto clef. Notes include half notes and quarter notes. 'pizz.' below the staff.

Piano part: Grand staff. Treble clef has chords. Bass clef has half notes. 'Cello ossia' written above the staff. 'Repeat twice' written above the staff.

Practice Patterns - Violin

Two short musical phrases in treble clef, key signature of one flat. The first phrase is marked with a circled '1' and the second with a circled '2'. The second phrase ends with a double bar line and a '2' below the final note.

Practice Patterns - Viola

Three short musical phrases in alto clef, key signature of one flat. The first phrase is marked with a circled '1' and 'arco' below. The second phrase is marked with a circled '2' and 'pizz. arco' below. The third phrase is marked with a circled '3' and 'pizz. arco' below.

39. SPANISH TRAVELER'S TALE

Vn., Vla	0112 3 4
Cello	Ext 1st pos.
D. B.	Pos. $\frac{1}{2}$, 1, 3

Solo: Violin, Viola, Cello or D. Bass — with Piano accompaniment.

Duo: Violins (Student and Teacher), Violas, Cellos, D. Bases or their combinations. (In Part Books.)

Ensemble: Violin-Viola unison melody with Cello and D. Bass parts — Piano accompaniment.

Tune *Moderate, rhythmical*

p parlando

Piano *Moderate, rhythmical*

Bass string players

simile

(A)

8.....

The musical score is written for a solo instrument (Violin, Viola, Cello, or D. Bass) and piano accompaniment. The tempo and mood are 'Moderate, rhythmical'. The key signature has one flat (B-flat). The score is divided into three systems. The first system shows the 'Tune' for the solo instrument, marked 'Moderate, rhythmical' and 'p parlando', and the piano accompaniment, also marked 'Moderate, rhythmical'. The piano part features a repeating triplet pattern in the right hand and a steady bass line in the left hand. The second system continues the melody and accompaniment, with the word 'simile' indicating a similar style. The third system includes a section marked '(A)' and ends with a repeat sign and a dotted line followed by the number '8', suggesting an 8-measure repeat.

First system of musical notation. The upper staff is a single melodic line in treble clef, marked *cresc.* and *f*. It features a trill (V) at the end. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), featuring triplet chords in the right hand and single notes in the left hand.

Second system of musical notation. The upper staff is marked with a circled B and *2nd time softer*. It features a trill (V) and a *cresc.* marking. The lower staff is marked with a circled B and contains triplet chords in the right hand and single notes in the left hand.

Third system of musical notation. The upper staff is marked with a circled C and features a trill (V) and a *f* marking. The lower staff is marked with a circled C and contains triplet chords in the right hand and single notes in the left hand.

Fourth system of musical notation, featuring first and second endings. The upper staff has two endings, each marked with a trill (V). The lower staff also has two endings, each marked with a trill (V) and a *f* marking. The first ending in the lower staff includes a triplet chord.

PAGODA MUSIC

Piano solo while strings are tuning

With pervading atmosphere and gentle motion

♩ = ca. 80

(The four-note "tuning-chord" always softly audible.
The single notes ringing gently out in turn, like chimes.)

The first system of musical notation is in 5/4 time. The right hand (treble clef) features a melodic line with dotted rhythms and rests, marked *mp* and *sim.*. The left hand (bass clef) plays a continuous, flowing accompaniment of chords and single notes. Below the staff, the instruction *Both pedals constantly* is written.

The second system continues the musical piece. The right hand has a melodic line with dotted rhythms and rests. The left hand provides a continuous accompaniment of chords and single notes. The tempo and dynamics remain consistent with the first system.

The third system of musical notation. The right hand features a melodic line with dotted rhythms and rests, marked *il basso leggiero ma chiaro*. The left hand provides a continuous accompaniment of chords and single notes. The tempo and dynamics remain consistent with the previous systems.

The fourth system of musical notation. The right hand features a melodic line with dotted rhythms and rests, marked *cresc.*. The left hand provides a continuous accompaniment of chords and single notes. The tempo and dynamics remain consistent with the previous systems.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Features a right-hand melody starting with a dotted quarter note, marked *l. h.* and *r. h.*. The left hand plays a steady eighth-note accompaniment. A dotted line with an '8' indicates an octave extension.
- System 2:** The right hand continues the melody, marked *claro*. The left hand accompaniment remains. An octave extension is marked with an '8' and a dotted line.
- System 3:** The right hand melody is marked *dim.* (diminuendo). The left hand accompaniment continues. An octave extension is marked with an '8' and a dotted line.
- System 4:** The right hand features a series of chords, some marked with a 'V' (accents). The left hand has a long, sustained chord in the bass, marked *Red.* (Reduction). An octave extension is marked with an '8' and a dotted line.
- System 5:** The right hand melody is marked *rall.* (rallentando). The left hand accompaniment continues. An octave extension is marked with an '8' and a dotted line. The system concludes with a double bar line.

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Pagoda Music (*Piano solo while strings are tuning*) is the last piece in the book.