

VOLUME 5

Cello Part and Piano Part

Solos for Young Cellists

Selections from the
Cello Repertoire

Compiled, Edited, Arranged
and Composed by Cellist
Carey Cheney



SUMMY-BIRCHARD, INC.

Solos for Young Cellists

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INTRODUCTION

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Contents

Salut d' Amour, Op. 12.	<i>E. Elgar</i>	6
Pieces from the 10th, 12th and 14th Concerti	<i>F. Couperin*</i>	
Prelude.		10
Siciliene.		12
La Tromba		13
Plainte		15
Air de Diable		18
Adagio & Allegro, Op. 70	<i>R. Schumann</i>	20
Mazurka	<i>D. Popper</i>	38
Meditation.	<i>F. Bridge</i>	46

*Keyboard realizations by David Dunford.

Salut d'Amour, Op. 12

("Love's Greeting")

Edward Elgar
(1857-1934)

Andantino (♩ = 84-88)

Cello

Piano

p dolce *legatissimo*

Andantino (♩ = 84-88)

Piano

mf *pp* *segue*

con Ped.

Vc.

cresc.

Pno.

ten. *cresc.*

Vc.

sf *p* *rit.*

Pno.

p *pp* *rit.*

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18 Vc. *rit.* *pp* *a tempo*

Pno. *rit.* *ppp* *a tempo*

22 Vc. *p cresc. molto*

Pno. *cresc.* *p*

28 Vc. *sf* *poco rit.* *pp dolcissimo* *a tempo*

Pno. *f* *dim.* *pp* *colla parte*

34 Vc.

Pno.

40

Vc. *rit.* *p dolce* *a tempo*

Pno. *rit.* *p* *a tempo* *sonore* *pp*

46

Vc. *cresc.* *sf*

Pno. *pp*

Red.

52

Vc. *I* *p* *espress.* *II* *cresc.* *string.* *f*

Pno. *cresc.* *string.* *sf*

Red.

58

Vc. *II* *p accel.*

Pno. *accel.*

64 *largamente* *ff* *p rit. molto* *pp* *Tempo più lento*
Tempo più lento
f rit. *colla parte* *pp*
 Reo

70 *mf* *poco rit.*
ppp *poco rit.*
 Reo

76 *mf a tempo* *a tempo* *pp*
 Reo

81 *rall. e dim.* *rall. e dim.*
 Reo

Pieces from the 10th, 12th and 14th Concerti

(originally for flute, oboe or violin and basso continuo)

Prélude

F. Couperin
(1632-1701)

Keyboard realizations by
David Dunford

Gravement ($\text{♩} = 60$)

Cello *mp*

Piano *mp*

Vc. *mf*

Pno. *cresc.*

Vc. *mf*

Pno. *mf*

Vc. *p*

Pno. *p* *mp* *dim.*

Vc. *mp* *cresc.*

Pno. *cresc.*

Vc. *mf*

Pno. *mf*

Vc. *f* *x4*

Pno.

Vc. *tr* *V* *1*

Pno.

Sicilienne

Tendrement et louré (♩ = 56)

Cello

Piano

Vc.

Pno.

Vc.

Pno.

Vc.

Pno.

3 1 2 1 V 4 V 2 V 1 0 3

II p II

Tendrement et louré (♩ = 56)

p

3 1 4 V 3 1 3 2

II mf

mf dim.

6 V 1 1 1 1 1 4 1 1 1

mp cresc. II mp

mp mf mp

10 4 4 V 1 1 2 4 tr

cresc. mf (mf)

cresc. mf mp mf

Vc. *mf*

Pno. *mf mp*

Vc. *mp f*

Pno. *mp f*

2' 38"

La Tromba

Légèrement (J. = 104)

Cello *p f*

Piano *p*

Vc. *p*

Pno. *f p*

Vc. ¹⁰ *cresc.* *f*

Pno. *cresc.* *f*

Vc. ¹⁵ *p*

Pno. *p*

Vc. ¹⁹ *cresc.* *mf*

Pno. *mf*

Vc. ²⁴ *f* *mf*

Pno. *f* *dim.*

Vc. *f*

Pno. *mf* *f*

Vc. *p* *f* *p* *cresc.*

Pno. *p* *cresc.*

Vc. *f*

Pno. *f*

2nd time ritard.

1' 33"

Plainte

Lentement et douloureusement (♩ = ca. 66)

Cello (on D string ad lib.) *p*

Piano *p*

5

Vc. *1* *x3* *1* *x3* *2* *1* *4* *1.* *v* *1* *1*

Pno. *1.*

8

Vc. *2.* *1* *4* *4* *3* *2* *1* *mf*

Pno. *mp*

13

Vc. *2* *1* *4* *1* *a tempo* *v* *1* *x3* *1* *3* *p*

Pno. *poco rall.* *a tempo*

17

Vc. *1* *2* *2* *3* *rall.* *4* *3* *Fine* *pp*

Pno. *mf* *rall.* *pp* *Fine*

Seconde partie
Plus légèrement et coulé (♩ = 94)

Vc. 20

II
mp

Pno.

Seconde partie
Plus légèrement et coulé (♩ = 94)

mp

Vc. 24

f

I

Pno.

f

Vc. 27

II
mp

Pno.

mp

Vc. 31

II
mf

II

Pno.

mf

Vc. 34 *D.C. al Fine*

Pno. *D.C. al Fine*

3' 55"

Air de Diable

Cello *Très vif (♩ = 118)* *f*

Piano *Très vif (♩ = 118)* *f* *p*

Vc. 6 *mp* *f* *mf*

Pno. *cresc.*

Vc. 11 *f*

Pno. *f*

212X0

16 Vc. *p* *cresc.*

Pno. *p*

22 Vc. *f p* *cresc.*

Pno. *cresc.* *f mp*

28 Vc. *f*

Pno. *cresc.* *f*

34 Vc. *f* II *mf* *cresc.*

Pno. *mp*

40 Vc. *rall.* II *ff*

Pno. *cresc.* *mf* *f* *rall.*

Adagio and Allegro, Op. 70*

(originally for French Horn and Piano)

R. Schumann
(1810-1856)

Langsam, mit innigen Ausdruck-sehr gebunden ($\text{♩} = \text{ca. } 70-74$)

Cello

p

Piano

p

Vc.

pp

Pno.

mp

Vc.

Pno.

*original title "Romanza & Allegro Op. 70"

Vc. 11 *p*

Pno.

Vc. 15

Pno. *mp*

Vc. 18 *p*

Pno. *p*

Vc. 22 *p*

Pno. *mp* *cresc.* *p*

26

Vc.

Pno.

f

sf

V 4 1

V 1

29

Vc.

Pno.

fp

f

sf

3 3 3 3 3 3

V 1 2 3

V 3

33

Vc.

Pno.

sf

f

cresc.

sfp

f

p cresc.

2 2 4 1 4

V 2

V 4

37

Vc.

Pno.

f

dim.

4 1 2 3 2 4

V 4

V 2

dim.

41

Vc.

Pno.

f *p*

p *mp* *f* *p*

47

Vc.

Pno.

p *rall.* *dim.* *rall.* *Erste zeitmas* *p*

p *rall.* *Erste zeitmas*

51

Vc.

Pno.

p

55

Vc.

Pno.

pp *pp*

Rasch und feurig ($\text{♩} = \text{ca. } 78-80$)

59

Vc. *dim.* *attacca* *f*

Pno. *dim.* *pp* *f*

Rasch und feurig ($\text{♩} = \text{ca. } 78-80$)

63

Vc.

Pno.

66

Vc. *sf*

Pno. *sf*

69

Vc. *sf*

Pno. *sf*

71

Vc. *mf* *cresc.*

Pno. *sf* *mf* *cresc.*

73

Vc. *ff*

Pno. *ff*

76

Vc. *mf* *sf*

Pno. *f* *sf*

79

Vc. *p*

Pno.

82

Vc.

p

fp

Pno.

85

Vc.

mp

p

p

Pno.

cresc.

88

Vc.

cresc.

mp

cresc.

Pno.

91

Vc.

mf

mf

Pno.

94 *mf* *fp*

Vc.

Pno.

97 *p*

Vc.

Pno.

100 *f* *p*

Vc.

Pno.

103 *f*

Vc.

Pno.

106

Vc. *sf*

Pno. *sf*

109

Vc. *sf*

Pno.

112

Vc. *mf* *cresc.*

Pno. *sf* *cresc.*

115

Vc. *ff*

Pno. *ff*

118

Vc. *mf* *sf* *p* *Etwas ruhiger*

Pno. *f* *sf* *p* *Etwas ruhiger*

121

Vc.

Pno.

124

Vc. *cresc.* II

Pno. *cresc.*

127

Vc. *mf*

Pno. *dim.* *p*

130

Vc. *p*

Pno.

133

Vc. *cresc.*

Pno. *cresc.*

136

Vc. *cresc.*

Pno. *mf*

139

Vc. *cresc.*

Pno. *cresc.*

142

Vc.

Pno.

cresc.

145

Vc.

Pno.

rall.

f

Erste zeitmas

148

Vc.

Pno.

f.

II I

151

Vc.

Pno.

sf

Vc. *sf*

Pno. *sf*

Vc. *mf* *cresc.* *ff*

Pno. *mf* *cresc.* *ff*

Vc. *mf* III

Pno. *f*

Vc. *sf* *p*

Pno. *sf* *mf*

166

Vc.

Pno.

Violin (Vc.) part: Measure 166 has a long note with a fermata. Measure 167 has a long note with a fermata. Measure 168 has a long note with a fermata.

Piano (Pno.) part: Measure 166 has a melodic line with slurs and dynamics *f* and *fp*. Measure 167 has a melodic line with slurs and dynamics *f* and *fp*. Measure 168 has a melodic line with slurs and dynamics *f* and *fp*.

169

Vc.

Pno.

Violin (Vc.) part: Measure 169 has a long note with a fermata. Measure 170 has a melodic line with dynamics *mp* and *f*. Measure 171 has a melodic line with dynamics *mp* and *f*.

Piano (Pno.) part: Measure 169 has a melodic line with slurs and dynamics *fp* and *cresc.*. Measure 170 has a melodic line with slurs and dynamics *fp* and *cresc.*. Measure 171 has a melodic line with slurs and dynamics *mp* and *cresc.*.

172

Vc.

Pno.

Violin (Vc.) part: Measure 172 has a melodic line with dynamics *mp* and *cresc.*. Measure 173 has a melodic line with dynamics *mp* and *cresc.*. Measure 174 has a melodic line with dynamics *mp* and *cresc.*.

Piano (Pno.) part: Measure 172 has a melodic line with slurs and dynamics *p* and *mp*. Measure 173 has a melodic line with slurs and dynamics *mp* and *cresc.*. Measure 174 has a melodic line with slurs and dynamics *p* and *cresc.*.

175

Vc.

Pno.

Violin (Vc.) part: Measure 175 has a long note with a fermata. Measure 176 has a melodic line with dynamics *mf* and *f*. Measure 177 has a melodic line with dynamics *mf* and *f*.

Piano (Pno.) part: Measure 175 has a melodic line with slurs and dynamics *mf* and *f*. Measure 176 has a melodic line with slurs and dynamics *mf* and *f*. Measure 177 has a melodic line with slurs and dynamics *mf* and *f*.

178

Vc. *fp*

Pno. *mf*

181

Vc.

Pno. *p*

184

Vc. *f*

Pno. *f* *p*

187

Vc. *f*

Pno. *f*

190

Vc.

Pno.

sf

193

Vc.

Pno.

cresc.

sf

mf

cresc.

196

Vc.

Pno.

sf

sf

199

Vc.

Pno.

sf

sf

202

Vc. *mf* *sf* *mf*

Pno. *mf* *sf* *mf*

205

Vc. *sf* *ff*

Pno. *sf* *ff* *sf*

208

Vc. *ff*

Pno. *ff* *sf* *ff*

211

Vc. *f* **Schneller**

Pno. **Schneller**

214 Vc. *sf* *sf* V 2 4 V P V

Pno. *sf* *sf* *sf* *sf* (b)

217 Vc. *ff* 2 V V 1

Pno. *sf* *sf* *ff*

220 Vc. *ff*

Pno. *ff*

Mazurka, Op. 11, No. 3

(dedicated to B. Cossmann)

David Popper
(1843-1913)

Lebhaft und frisch (♩ = 138)

Cello

Piano

ff wild

Lebhaft und frisch (♩ = 138)

energico

Vc.

Pno.

p

Vc.

Pno.

grazioso

p dolce

grazioso sempre stacc.

Vc. 15 *pp*

Pno.

Vc. 19

Pno.

Vc. 23 *f* II *sempre cresc.*

Pno. *ff* wild

Vc. 27 *f*

Pno.

Vc. 31 *f* *rit.* *ff*

Pno. *ff* *rit.*

Vc. 36 *fz* *mf*

Pno. *fz* *p*

Vc. 41 *II*

Pno.

Vc. 46 *tranquillo*

Pno. *tranquillo*

51

Vc. *ritard.* *a tempo* *mf dolce* *a tempo* *ritard.*

Pno. *ritard.* *ff* *pp*

55

Vc. *string.*

Pno. *string.*

59

Vc. *sempre cresc.* *f*

Pno. *sf*

63

Vc. *ff* *ritard.*

Pno. *ritard.*

67 *a tempo*
 Vc. *p dolce grazioso*

Pno. *a tempo*
p ten. grazioso ten. ten. sim.

72

Vc. II

Pno. *ten. ten.*

77 *ritard.* *string.* *tranquillo* *ritard.*

Vc. II

Pno. *ten. ritard. ritard. ritard.*

82 *a tempo pizz.* *arco*

Vc. *ff* *a tempo* *mf*

Pno. *ff* *ff* *mf*

86 *pizz.* *arco*

Vc.

Pno.

ff *f*

90

Vc.

Pno.

94 *cresc.* *ff wild*

Vc.

Pno.

99 *f energico* *a tempo* *ritard.* *p*

Vc.

Pno.

104

Vc.

Pno.

109

Vc.

p dolce grazioso

pp

Pno.

p grazioso

114

Vc.

Pno.

119

Vc.

f

II

Pno.

ff

123

Vc. *sempre cresc.* *f*

Pno. *ff* *wild*

127

Vc. *f*

Pno. *p*

131

Vc. *ff* *ritard.* *fz*

Pno. *f* *ff* *ritard.* *fz*

Meditation

Frank Bridge
(1879-1941)

Andante moderato ($\text{♩} = 80-84$)

Cello

III dolce
pp

III *p*

Andante moderato ($\text{♩} = 80-84$)

Piano

pp dolce

p

Vc.

III *cresc.*

I *mf*

f

Pno.

cresc.

mf

f

Vc.

11 *dim.* II

mf dim. p

mf

p

III

Pno.

dim.

mf dim. p

mf

p

Vc.

16

Poco più mosso ($\text{♩} = 104$)

II *p*

Poco più mosso ($\text{♩} = 104$)

Pno.

p

20

Vc. *pp*

Pno. *pp*

24

Vc. *cresc.* *f allargando*

Pno. *cresc.* *f colla parte*

28

Vc. *dim.* *p* *mf*

Pno. *dim.* *p* *mf*

32

Vc. *rit.* *pp* *Tempo I*

Pno. *rit.* *pp* *Tempo I*

36

Vc. *III* *III* *II cresc.*

Pno. *cresc.*

40

Vc. *I* *mf* *f* *dim.*

Pno. *mf* *f*

44

Vc. *mf dim.* *p* *mf* *pp III*

Pno. *mf* *p* *mf* *pp*

48

Vc. *poco rit.* *V* *pp*

Pno. *pp poco rit.* *mp* *pp*

Tea *** *Tea*

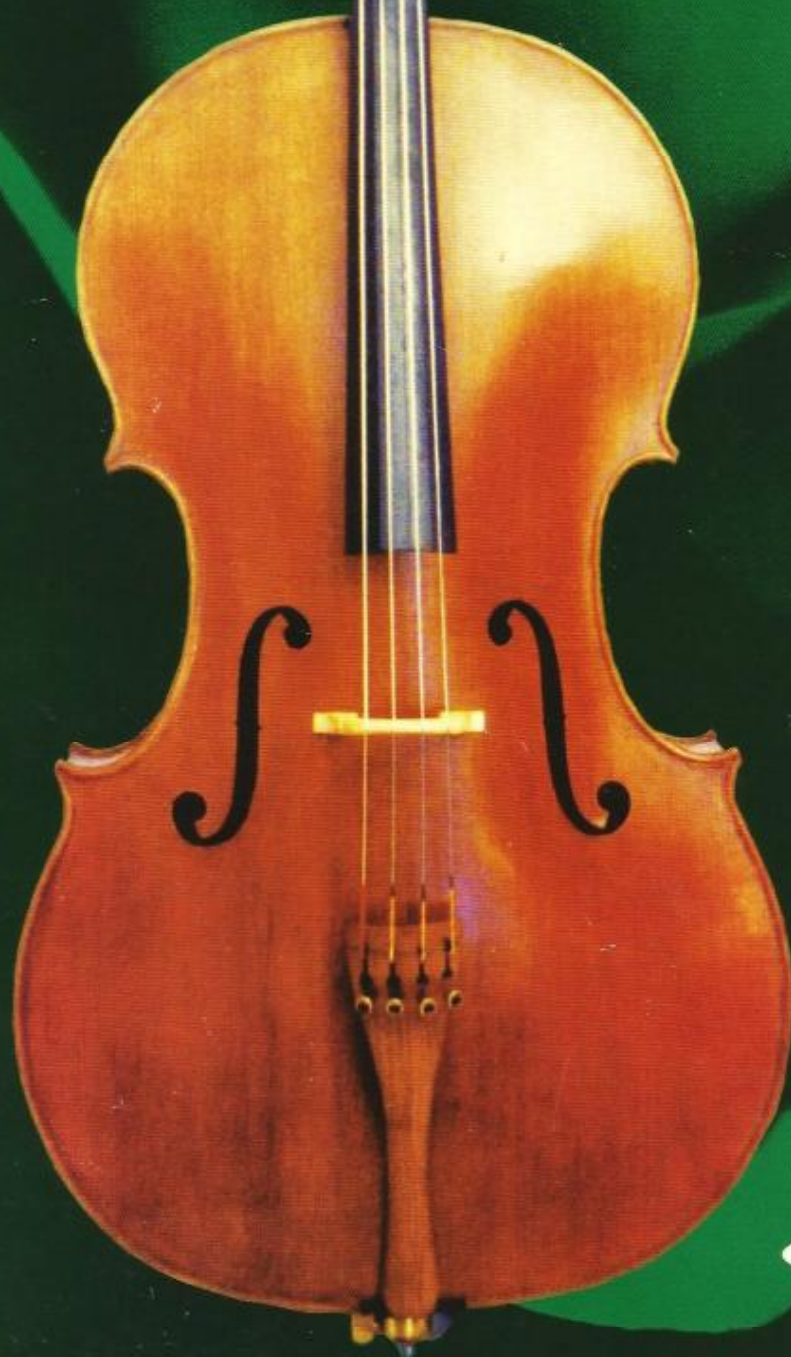
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Pieces from the 10th, 12th and 14th Concerti.....	<i>F. Couperin*</i>	9
Prelude.....		9
Sicilienne.....		9
La Tromba.....		10
Plainte.....		11
Air de Diable.....		12
(Audio CD: 2 versions – first with harpsichord, second with piano)		
Adagio & Allegro, Op. 70.....	<i>R. Schumann</i>	14
Mazurka, Op. 11, No. 3.....	<i>D. Popper</i>	18
Meditation.....	<i>F. Bridge</i>	21
Julie-O.....	<i>M. Summer/arr. C. Cheney</i>	26

*Keyboard realizations by David Dunford.

Salut d'Amour, Op. 12

("Love's Greeting")

Edward Elgar
(1857-1934)

Andantino (♩ = 84-88)

Piano *p* dolce legatissimo

6 *cresc.*

12 *sf* *p* *rit.*

18 *rit.* *a tempo* *pp*

22 *p cresc. molto*

28 *sf* *a tempo* *poco rit.* *pp dolcissimo*

34

40 *rit.* *p dolce*

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46 *cresc.*

51 *sf* *p* *espress.*

56 *cresc.* *string.* *f* *p accel.*

61 *rit.* *largamente*

66 *ff* *p rit. molto* *pp* *Tempo più lento*

71 *mf* *poco rit.*

76 *mf a tempo*

81 *rall. e dim.*

General Information and French terms for “Pieces from the 10th, 12th, and 14th Concerti”

These concerti are from a collection called, “Les Gôuts-Réunis ou Nouveaux concerts l’usage de toutes les sortes d’instruments de musique”, which translates approximately as: “Various tastes brought together or new concertos using all types of musical instruments.” These pieces were originally written for flute/oboe or violin on the melody part, with a bass line and figures provided for a keyboard player, and continuo player. Each concerto has a series of dance movements alternating between slow and fast tempi with a specific rhythmical character within each dance.

This edition is a collection of some of the most adaptable movements presented in the most idiomatic keys for the cello. The realization of the keyboard part, by pianist David Dunford, can also be performed effectively on the harpsichord.

French Terms

<i>Gravement</i>	very slowly and stately
<i>Sicilienne</i>	a dance in compound meter that often groups three eights notes as two slurred, one separate articulation pattern
<i>Tendrement</i>	tenderly
<i>Louré</i>	emphasizing gently the main beat in the Sicilienne (the quarter note, or dotted quarter note is emphasized); in the style of the dance, loure, a slow, dignified, French Dance of the 17th and 18th centuries usually in 3/4 or 6/4 time. The name of the dance, loure, is derived from a bagpipe used in Normandy. The dance is usually in 6/4 time and has been described as a slow gigue.
<i>La Tromba</i>	the trumpet
<i>Légerement</i>	lightly; elegantly
<i>Plainte</i>	a lament
<i>Douloureusement</i>	mournfully
<i>Lentement</i>	very slowly
<i>Coulé</i>	very flowing
<i>Très vif</i>	very lively (tempo)
<i>Air de Diable</i>	Song of the Devil

Pieces from the 10th, 12th and 14th Concerti

(originally for flute, oboe or violin and basso continuo)

Prélude

F. Couperin
(1632-1701)

(Keyboard realizations by
David Dunford)

Gravement (♩ = 60)

The musical score for the Prélude consists of five staves of music. The first staff begins with a dynamic marking of *mp* and includes a triplet of eighth notes. The second staff features a dynamic marking of *mf* and includes a trill (tr) and a fermata. The third staff starts with a dynamic marking of *p* and includes a trill and a fermata. The fourth staff begins with a dynamic marking of *mf* and includes a trill and a fermata. The fifth staff starts with a dynamic marking of *f* and includes a trill and a fermata. The piece concludes with a double bar line and a duration of 1' 58".

Sicilienne

Tendrement et louré (♩ = 56)

The musical score for the Sicilienne consists of four staves of music. The first staff begins with a dynamic marking of *p* and includes a trill and a fermata. The second staff features a dynamic marking of *mf* and includes a trill and a fermata. The third staff starts with a dynamic marking of *mp* and includes a trill and a fermata. The fourth staff begins with a dynamic marking of *mf* and includes a trill and a fermata. The piece concludes with a double bar line.

12 *mp* *mf*

16 *mp* *f* II 2' 38"

Légerement (♩. = 104)

La Tromba

7 *p* *f* II *p*

13 *p* *f* II *p*

18 *cresc.* *f* *cresc.*

23 *f*

28 *mf* *f*

33 *p* II *f* *p* *cresc.*

38 *f* I' 33"

Plainte

Lentement et douloureusement ($\text{♩} = \text{ca. } 66$)

p (on D string ad lib.)

5

8

12

16

mp

mf

a tempo

poco rall.

p

mf

rall.

pp

Fine

Seconde partie

Plus légèrement et coulé ($\text{♩} = 94$)

20

24

27

31

34

mp

f

mf

mf

D.C. al Fine

Air de Diable

Très vif (♩ = 118)

Musical score for "Air de Diable" in 2/4 time, marked "Très vif (♩ = 118)". The score consists of ten staves of music, each starting with a measure number. The key signature is one sharp (F#). The piece features a variety of dynamics and techniques:

- Staff 1 (Measures 1-4):** Starts with a forte (*f*) dynamic. Includes a trill (tr) and slurs.
- Staff 2 (Measures 5-8):** Dynamics range from *f* to mezzo-piano (*mp*). Includes a trill (tr) and slurs.
- Staff 3 (Measures 9-12):** Dynamics range from *f* to mezzo-forte (*mf*). Includes a trill (tr) and a second ending (II).
- Staff 4 (Measures 13-15):** Starts with a forte (*f*) dynamic. Includes a trill (tr) and slurs.
- Staff 5 (Measures 16-20):** Starts with a piano (*p*) dynamic. Includes a trill (tr) and slurs.
- Staff 6 (Measures 21-24):** Dynamics range from *cresc.* to *f* and *p*. Includes a trill (tr) and slurs.
- Staff 7 (Measures 25-28):** Dynamics range from *cresc.* to *f*. Includes a trill (tr) and slurs.
- Staff 8 (Measures 29-32):** Starts with a forte (*f*) dynamic. Includes a trill (tr) and slurs.
- Staff 9 (Measures 33-36):** Dynamics range from *f* to *mf*. Includes a trill (tr) and slurs.
- Staff 10 (Measures 37-40):** Dynamics range from *mf* to *cresc.*. Includes a trill (tr) and slurs.
- Staff 11 (Measures 41-44):** Dynamics range from *rall.* to *ff*. Includes a trill (tr) and a second ending (II).

ADAGIO & ALLEGRO, Op. 70
Robert Schumann (1810-1856)

This piece was originally for French horn and piano and was entitled “Romanza & Allegro,” Op. 70. The key used in this transcription is a more resonant key for the cello, so it is not in the original key.

Musical terms:

<i>Langsam, mit innigen Ausdruck – sehr gebunden</i>	Slowly with heartfelt expression – very sustained, smooth
<i>rasch und feurig</i>	swiftly and fiery
<i>etwas ruhiger</i>	somewhat quieter and more relaxed
<i>schneller</i>	faster
<i>Erste zeitmas</i>	Tempo I or first tempo

Adagio and Allegro, Op. 70*

(originally for French Horn and Piano)

R. Schumann
(1810-1856)

Langsam, mit innigen Ausdruck-sehr gebunden (♩ = ca. 70-74)

1 *p*

7 *pp*

13 *p*

19 *p*

25 *f* *sf* *fp*

31 *f* *sf* *f* *cresc.*

37 *f* *dim.* *dim.*

43 *f* *p*

49 *rall.* *p* *II*

55 *II* *pp* *dim.*

Erste zeitmas

Rasch und feurig (♩ = ca. 78-80)

61 *attacca* *f*

65 *sf*

70 *sf* *mf* *cresc.* *ff*

75 *mf* *sf*

79 *p*

85 *mp* *cresc.*

90 *mf* *fp*

96 *f*

102 *f*

107 *sf*

112 *mf* *cresc.* *ff*

Etwas ruhiger

116 *mf* *sf* *p*

121 *cresc.* II

127 *mf* *p* II

133 *cresc.* *cresc.* II

139 *cresc.* II

Erste zeitmas

145 *I rall.* *f* II I

149 *sf*

154 *sf* *mf* *cresc.*

159 *ff* *sf* III *mf*

164 *p*

170 *mp* *mp* *mp* *cresc.*

175 *mf* *f* *fp*

181 *f*

187 *f*

192 *sf* *cresc.* *sf*

197 *sf* *sf*

202 *mf* *sf* *mf* *sf* *ff*

207 *ff*

211 *f* *sf* *sf*

Schneller

217 *ff*

Mazurka, Op. 11, No. 3

(dedicated to B. Cossmann)

David Popper
(1843-1913)

Lebhaft und frisch (♩ = 138)

3

f *energico*

8

p *dolce grazioso*

14

pp

18

22

f *sempre cresc.*

26

f

31

f *ff* *rit.* *fz*

37

mf

42

II

48 *tranquillo*

 Musical staff 48-51 in bass clef, key of B-flat major. Features four-measure rests and complex fingering (1-2-3-4, 2-3-4, 1-2-3-4). Includes dynamic markings *ritard.* and *ten.* with an accent. Roman numerals *V* and *II* are present.

52 *a tempo*

 Musical staff 52-56 in bass clef, key of B-flat major. Features six-measure rests and complex fingering. Includes dynamic marking *mf* and an accent.

57 *string. mf dolce*

 Musical staff 57-60 in bass clef, key of B-flat major. Includes dynamic marking *mf dolce* and the instruction *string.* Features complex fingering and accents. Includes the instruction *sempre cresc.*

61 *f* *ff*

 Musical staff 61-64 in bass clef, key of B-flat major. Includes dynamic markings *f* and *ff*. Features complex fingering and accents.

65 *ritard.* *p dolce grazioso*

 Musical staff 65-68 in bass clef, key of B-flat major. Includes dynamic marking *p dolce grazioso* and the instruction *ritard.* Features complex fingering and accents.

69

 Musical staff 69-74 in bass clef, key of B-flat major. Features complex fingering and accents. Roman numeral *II* is present.

75 *string.* *ritard.*

 Musical staff 75-79 in bass clef, key of B-flat major. Includes dynamic marking *string.* and the instruction *ritard.* Features complex fingering and accents.

80 *tranquillo* *ritard.* *a tempo pizz. ff*

 Musical staff 80-84 in bass clef, key of B-flat major. Includes dynamic marking *ff* and the instruction *a tempo pizz.* Features complex fingering and accents. Roman numeral *II* and Roman numeral *V* are present.

85 *arco* *pizz.* *arco*

 Musical staff 85-89 in bass clef, key of B-flat major. Includes dynamic marking *arco* and the instruction *pizz.* Features complex fingering and accents.

90

 Musical staff 90-94 in bass clef, key of B-flat major. Features complex fingering and accents.

95 *cresc.*

101 *f energico* II

107 *p dolce grazioso*

112 *pp*

116

120 *f* II *sempre cresc.*

124 *f*

129 *ff* *ritard.* *fz* 3' 30''

Editor's Note: The notes in mm. 49-52 and mm. 79-81 have been moved down one octave from the original to facilitate execution.

Meditation

Frank Bridge
(1879-1941)

Andante moderato (♩ = 80-84)

III *pp dolce*

III *mf* *f*

II *cresc.*

dim. II *mf dim. p* *mf*

Poco più mosso (♩ = 104)

II *p*

cresc. *f allargando*

dim. II *p*

Tempo I

rit. III *pp*

III *cresc.*

I *mf* *f* dim. *mf dim. p*

mf III *pp* poco rit.

IV *pp*

2' 45"

Mark Summer and *Julie-O* Performance Notes

Mark Summer is a founding member of the Turtle Island String Quartet. He is widely regarded as one of the outstanding cellists of our time. He has been innovative in his development of percussive and pizzicato techniques for the cello within the jazz idiom. A graduate of the Cleveland Institute of Music, he was a tenured member of the Winnipeg Symphony for three years before leaving to perform in several Canadian contemporary and Baroque ensembles, as well as his own group, The West-End String Band. Asked to perform at the Winnipeg Folk Festival in 1985, the group went on to record Summer's original music for CBC Radio. That same year, Summer visited the Bay Area where he was invited by David Balakrishnian to help form the Turtle Island String Quartet. He continued to touch base with his classical roots, performing with the Chamber Symphony of San Francisco, the Oakland Symphony, the Oakland Ballet, and the contemporary music ensemble, Earplay. In his twenty years on this improvisational musical odyssey, Summer has continued to develop a unique and multi-timbred style, incorporating virtuoso jazz soloing, distinctive bass lines, and extensive percussive techniques adapted from the guitar, bass and drums. The subject of feature articles in *Strings* and *Bass Player* magazines, Summer has published two pieces for solo cello, one of which, *Julie-O*, has been performed by cellists all over the world. Summer also performs in a trio with clarinet virtuoso, Paquito D'Rivera, and has performed and taught at several American Cello Congresses, the New Directions Cello Festival, and Cello Day at the University of Connecticut.

Julie-O is a solo cello piece in a jazz style. It sounds like an improvised piece and allows for great interpretive freedom. The form of the piece evolves from the variation of a tune in many exciting and different rhythmical figures; the middle section of the piece employs many of Summer's original and hip pizzicato and percussive techniques that are not found in the mainstream classical repertoire. Studying these techniques and integrating them into one's playing is a great way to extend one's knowledge of what is possible, and also builds a lot of technical endurance. The rhythm is often syncopated, routinely varied and this variation gives a sheer energy to the music that is compelling. Percussive slaps add a strong back beat feel during the strummed pizzicato section, which makes for a solid "groove".

Julie-O is a piece that every cellist I have ever played it for wants to immediately learn. I have found that by slightly simplifying some of the rhythms, presenting "previews" of how to begin learning the exciting but new techniques, this piece is accessible. The break-down of techniques makes it possible for students to succeed and truly enjoy the greatness of this wonderful piece.

This piece really develops tone, rhythm and endurance. It is my hope that *Julie-O* by Mark Summer will be an exciting door opening up to the amazing world of jazz styles, and that by presenting this version geared toward helping students figure things out, the students will hunger for more! As you read through the bowed sections of the piece, use a metronome to make sure you are feeling the pulse and learning rhythms correctly.

Previews for Julie-O

Left hand preparation:

Here are some suggested preparatory things to practice to help set the left hand double or triple stops and get things set with good, ringing intonation:

Use your bow first (before you practice pizzicato) to set the chordal shapes so that you can hear the ringing of good tuning. Slowly add the written rhythms and/or pizzicato.

E.G. #1 mm. 2-7 Left Hand (L.H.) Outline

Practice finding notes with bow — listen for ringing

Sustain with bow

Notice hand shape

Next, practice the rhythmic pattern in the written time signature with the correct string crossings using only open strings (see E.G. #5)

E.G. #2 mm. 29-32 L.H. Outline

Listen for ringing tuning — repeat patterns in tune many times

E.G. #3 mm. 39-49 L.H. Outline

Play arco slowly to hear ringing tuning before practicing pizzicato

Use bow to practice tuning before pizzicato — RINGING TUNING

E.G. #4 mm. 70-72 L.H. Outline

Practice slowly shifting back and forth between two or three of the thirds or sixths to listen for ringing intonation; practice also with slurred bowing to increase facility with accurate shifting. Play arco slowly to hear ringing tuning before practicing pizzicato

Practice slowly with ringing tone

continue up III/IV

Pizzicato Preparations:

Plucking with alternating first and second fingers of right hand: Practice getting the hang of this just with open strings starting on the C string and crossing upwards.

E.G. #5 mm. 2-7

After you are comfortable with alternating fingers, add the rhythm as written in mm. 2-7. This alternating technique helps to bring out the changing melodic note found in the middle of the broken chord.

Alternating pizzicato between right and left hands: This technique is very effective for defining a quick passing rhythm, and the timbre of the left hand pluck is distinctive; but this takes some getting used to, so practice very slowly the pattern of how the hands alternate:

E.G.#6 mm. 39—40

R = right hand strum pizz.
L or + = left hand pluck
X = slap with open right hand

Percussion Techniques:

This is another area in which Mark Summer is exceptionally innovative; he has brought to cello playing an integration of being the rhythm section while you play the music!

Hammering: (H) you can hammer with your left hand (probably first finger is the most powerful for this) to bring out a cross rhythm or syncopated feel; strike the strings and fingerboard from a higher supported posture of the left arm and practice the rhythmic pattern slowly to get a clear effect with the hammering.

E.G. #7 mm. 36 and m. 8

H = hammer with flattened first finger of left hand

Alternating Left Hand Hammer (H) and Open Right Hand Slap (X):

Going slowly is very helpful; you can also try grouping the alternating rhythm of mm. 37-38 in a sort of triplet feel to get the flow of I, but then it is challenging and fun to accent the main quarter note beat.

Try tapping the pattern alternating Left Hand (H)/Right Hand (R)

Repeat until it is easy!

Busting out of your shell: (trying to make up melodies and figures without judgment)

The “Cadenza” of this piece (where it says “freely and flowing”): it just would not be a jazz/improvisation piece without the opportunity to improvise. But any jazz musician I have ever talked to about the secret of improvisation has told me that a basic framework has been worked out ahead, with many possibilities having been practiced thoroughly, so that a “groove” can be set and then flow.

To have a little bit of fun, you could try taking these notes of a D Pentatonic scale (D E F# A B) and noodling around with different rhythms, following a steady beat of a metronome.

E.G. #9

D Pentatonic Improv

Try finding this set of notes in different octaves. Add triplet rhythms to change the feel of the rhythm. Slide into notes and try this in differing speeds. Borrow an upper neighbor tone to E and B and get two more “bluesy” notes (E# and B#) to slide into when you feel like it. Try more rhythms.

E.G. #10

Add Slides

E.G. #11

Add upper neighbor tones E#/A#

These suggestions are simple, unsophisticated ones, and with more experimentation you will discover many unique tunes and “riffs” that are distinctly your own.

I think it is important to experiment a lot, and to listen to many great improvisers like Mark Summer. See what evolves as you experiment a little more each time you practice the written notes and perhaps you will find yourself adding some new “riff” to something that is written, or changing the written notes completely.

What great joy could there be than to have complete autonomy over the music and reinventing new ways to express something? Have fun!

The original version of *Julie-O* as written by Mark Summer is available through Shar Music (sharmusic.com) and comes with another great solo piece called *Lo How a Rose E're Blooming*.

Julie-O

Mark Summer

Arranged by Carey Cheney

Put bow down

pizz.

(slide up & back)

$\text{♩} = 192$

mp

mf

f

$\text{♩} = 96$

mp semplice

mf

f

ponticello

pp

gradually normal

cresc.

mf

normal

II

Detailed description of the musical score: The score is written for a cello in the bass clef with a key signature of two sharps (D major). It consists of 24 measures. The first measure is marked 'Put bow down' and 'pizz.'. Measures 2-3 contain a triplet with a '3' above it and a 'pizz.' instruction. Measure 4 is marked 'mf' and features a triplet with 'x4' above it. Measures 5-6 are marked 'f'. Measure 7 has a '4' above the first note and 'H' above the second. Measure 8 has 'H' above the first note. Measure 9 has 'H' above the first note. Measure 10 is marked 'mp semplice' and 'arco', with a 'J=96' tempo marking. Measure 11 has 'H' above the first note. Measure 12 has 'H' above the first note. Measure 13 is marked 'mf' and 'f'. Measure 14 has 'V' above the first note. Measure 15 has 'V' above the first note. Measure 16 has 'V' above the first note. Measure 17 has 'V' above the first note. Measure 18 is marked 'pp' and 'ponticello'. Measure 19 has 'H' above the first note. Measure 20 is marked 'gradually normal' and 'cresc.', with 'mf' below the first note. Measure 21 has 'H' above the first note. Measure 22 has 'H' above the first note. Measure 23 has '3' above the first note. Measure 24 has 'V' above the first note, '1' above the second, and 'x2' above the third. The piece ends with a double bar line and the Roman numeral 'II' below it.

26 *cresc.* *f*

28 *sub. pp* *cresc.*

30 *mp* *mf* *cresc.*

32 *f*

35 *put bow down*

37 *pizz.*

40

42

44

46 *II* *III*

48 *poco rit.*

28
50 *gently slowing*

53 *arco* *very free and flowing*

56

58 *accel.* *rit.* *rit.*

61 *freely*

63

65 *slow glide*

67 $\text{♩} = 96$
a tempo
f

69

71 *sub. pp* *cresc.*

73 *mf* III/IV