

BEAUTIFUL MUSIC FOR STRING INSTRUMENTS

by Samuel Applebaum

FOREWORD

The study of string instruments should include ensemble playing at the earliest possible stage. There is much to be gained from the playing of duets. Each player learns how to listen to the other, and in a short time develops an awareness of balance, musical phrasing, intonation and tone quality. This type of training is excellent preparation for participation in large groups.

These four volumes of duets for two basses will help fill the need for early ensemble experience in the public schools. They should be used in string classes as a supplement to any of the standard string methods. They will also encourage music-making outside of the school, with parents or with other students. These duets are ideal for recitals in the public schools and in public school Festivals. They may be played by two performers, or by multiple performers on each part, with or without piano accompaniment.

These duets may be played by any combination of string instruments, such as:

Two Violins	Violin and Viola	Viola and Cello	Cello and Bass
Two Violas	Violin and Cello	Viola and Bass	
Two Cellos	Violin and Bass		
Two Basses			

THE SIGNS USED IN THIS BOOK

▢ means down-bow.

∨ means up-bow.

A note with a dot above or below means that the martelé bowing is to be used. These notes are to start with a sharp accent and end with a clean stop. Each note should be clearly enunciated.

When there are two notes in one bow that are marked with dashes, we leave a slight pause between each note. They are not to be played as sharply as if marked with dots. Stress each note slightly but with the tone remaining continuous. This is called portato.

A fermata (♯) or hold, above a note means that the note should be held a little longer than its value.

A.M. means to play above the middle of the bow.

B.M. means to play below the middle of the bow.

W.B. means whole bow. (This term is approximate.)

The two slanted lines (//) mean that the bow is to be lifted from the string. This is done usually at the end of a phrase.

The two slanted lines will also frequently be used when skipping strings. Lifting the bow will encourage a cleaner performance as it will avoid sounding the middle string or strings and also will be helpful in developing an artistic style.

The comma (,) means a slight pause, also usually at the end of a phrase, with the bow remaining on the string. This usually occurs when the phrase ends on the down-bow above the middle of the bow.

p means soft.

mp means moderately soft.

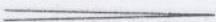
pp means very soft.

f means loud.

mf means moderately loud.

ff means very loud.

Cresc. or  means gradually louder.

Dim. or  means gradually softer.

Rit. means gradually slower.

The measures are numbered according to phrases and should be studied by the players. As a general rule, the melody should be played a bit stronger than the accompanying part, except when the two voices move together in 3rds, 6ths or octaves.

The duets are carefully chosen and arranged to provide technical benefit and musical enjoyment. Each duet may be played twice with the partners changing parts.

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1. The duets on this page are to be played below the middle of the bow, using a smooth détaché bowing.
2. Lift the bow at each //. Leave a slight pause at each comma, with the bow remaining on the string.

1. The Little Star

Moderately slow - smoothly (Key of D)

W. A. MOZART

B.M.

2. Lightly Row

In moderate time - with spirit (Key of G)

FOLK SONG

B.M.

- 1. In these duets, we play above the middle of the bow, using the détaché bowing.
- 2. Be careful to observe the rests and keep strict time.

3. The Clock Shop

Moderately slow - tenderly (Key of C)

C. HOHMANN

A.M.

The musical score for 'The Clock Shop' is written for a single bass clef instrument in 3/4 time, key of C. It consists of three systems of two staves each. The first system starts with a first finger (1) on the first note. The second system begins at measure 9 and ends with a 'Fine' instruction. The third system begins at measure 17 and ends with a 'D.C. al Fine' instruction. Fingerings are indicated by numbers 1, 2, and 4. Bowing marks include accents (A.M.), breath marks (V), and slurs. Measure numbers 5, 9, 13, 17, and 21 are circled. The piece concludes with a repeat sign.

4. The Mule Driver's Song

Moderately slow - steadily (Key of C)

TH. HENNING

A.M.

The musical score for 'The Mule Driver's Song' is written for a single bass clef instrument in 3/4 time, key of C. It consists of two systems of two staves each. The first system starts with a second finger (2) on the first note. The second system begins at measure 9 and ends with a 'D.C. al Fine' instruction. Fingerings are indicated by numbers 1, 2, and 4. Bowing marks include accents (A.M.), breath marks (V), and slurs. Measure numbers 5, 9, and 13 are circled. The piece concludes with a repeat sign.

1. Use the whole bow.
2. When there are two notes in a slur, divide the bow equally.

5. The Wise Man

Moderately slow - with dignity (Key of G)

C. HOHMANN

W.B.

5

9

13

17

21

[Melody]

[Melody]

rit.

6. Twilight

Moderately slow - broadly (Key of C)

C. HOHMANN

W.B.

5

9

13

[Melody]

1. Here we use the détaché above and below the middle of the bow. Follow the bowing signs.
2. Again, it is important to observe the rests very strictly.

7. The Maypole

In moderate time - gaily (Key of C)

C. HOHMANN

Musical score for 'The Maypole' in 4/4 time, key of C. The score is written for two staves (treble and bass clef). It consists of three systems of music, each with a circled measure number (5, 9, 13, 17, 21) above the first measure of the system. The notation includes various bowing signs: B.M. (Bowed Middle), W.B. (Washed Bow), A.M. (Above Middle), and V (Vibrato). Fingerings (1, 2) are indicated below notes. The piece concludes with a double bar line and repeat dots.

8. Pierrot in the Moonlight

In moderate time - gently (Key of G)

FRENCH FOLK SONG

Musical score for 'Pierrot in the Moonlight' in 4/4 time, key of G. The score is written for two staves (treble and bass clef). It consists of two systems of music, each with a circled measure number (5, 9, 13) above the first measure of the system. The notation includes various bowing signs: B.M. (Bowed Middle), W.B. (Washed Bow), A.M. (Above Middle), and V (Vibrato). Fingerings (1) are indicated below notes. The piece concludes with a double bar line and repeat dots. The label '[Melody]' is placed below the first measure of the second system.

Be sure to play the melody more strongly when it occurs in your part.

9. At the Playground

Rather slowly - smoothly (Key of G)

F. WOHLFAHRT

Musical score for 'At the Playground' in G major, 4/4 time. The score consists of two systems of two staves each. The first system covers measures 1 through 8, with a circled measure number '5' above the fifth measure. The second system covers measures 9 through 13, with circled measure numbers '9' and '13' above the first and fifth measures respectively. Fingerings '1' are indicated below the notes in measures 5 and 13. The notation includes whole, half, and quarter notes, rests, and repeat signs. Performance markings include 'W.B.' (Whole Bass), 'A.M.' (Alto Middle), and 'B.M.' (Bass Middle) above notes, and '[Melody]' below notes in measures 9 and 13.

10. Early to Rise

In moderate time - brightly (Key of C)

F. MAZAS

Musical score for 'Early to Rise' in C major, 4/4 time. The score consists of three systems of two staves each. The first system covers measures 1 through 8, with a circled measure number '5' above the fifth measure. The second system covers measures 9 through 13, with circled measure numbers '9' and '13' above the first and fifth measures respectively. The third system covers measures 17 through 21, with circled measure numbers '17' and '21' above the first and fifth measures respectively. Fingerings '1' are indicated below the notes in measures 5, 13, and 21. The notation includes whole, half, and quarter notes, rests, and repeat signs. Performance markings include 'B.M.' (Bass Middle), 'W.B.' (Whole Bass), and 'A.M.' (Alto Middle) above notes, and '[Melody]' below notes in measures 9 and 17. A 'rit.' (ritardando) marking is present in measure 20.

1. In No. 11, the up-bows are played quickly. In No. 12, the down-bows are played quickly.
2. If there are no bowing signs, play the notes in any part of the bow.
3. Observe these dynamic signs - *p* (soft) and *mf* (medium loud).

11. Lullaby

Moderately slow - tenderly (Key of C)

CARL MARIA VON WEBER

12. Dream Waltz

In moderate time - gracefully (Key of C)

TH. HENNING

Notice that the fast up and down bows are combined in both parts.

13. The Last Leaf

Rather slowly - sadly (Key of G)

OLD SONG

Musical score for 'The Last Leaf' in 3/4 time, Key of G. The score consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic and includes fingering numbers 1, 4, and 1. It ends with a double bar line and the word 'Fine'. The second system starts with a forte (*f*) dynamic and includes fingering numbers 1 and 0. It ends with a double bar line and the instruction 'D. C. al Fine'. Measure numbers 5, 9, and 13 are circled above the staves.

14. The County Fair

In moderate time - brightly (Key of C)

C. HOHMANN

Musical score for 'The County Fair' in 3/4 time, Key of C. The score consists of three systems of two staves each. The first system starts with a forte (*f*) dynamic and includes fingering numbers 2, 1, 1, 2, 4, 1, 2, 4. The second system includes fingering numbers 2, 1, 1, 0, 2, 4, 1. The third system starts with a piano (*p*) dynamic and includes fingering numbers 2, 1, 1, 1, 1, 2. It ends with a double bar line and the instruction 'rit.'. Measure numbers 5, 9, 13, 17, and 21 are circled above the staves.

[Melody]

- 1. Starting from the 9th measure of No. 15, we have a series of down-bows to be played below the middle.
- 2. In No. 16, the two parts are written in contrary motion.

15. Riding the Carousel

GERMAN FOLK SONG

Moderately slow - smoothly (Key of G)

Musical score for 'Riding the Carousel' in 3/4 time, Key of G. The score consists of two systems of two staves each. The first system starts with a treble clef and a bass clef. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The first system ends with a double bar line. The second system starts with a treble clef and a bass clef. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a bass line with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The second system ends with a double bar line. The score includes dynamic markings such as *p* and *f*, and performance instructions like *B.M.* (below the middle), *V* (down-bow), and *W.B.* (above the middle). Measure numbers 5, 9, and 13 are circled.

16. Ups and Downs

TH. HENNING

In moderate time - with spirit (Key of C)

Musical score for 'Ups and Downs' in 4/4 time, Key of C. The score consists of three systems of two staves each. The first system starts with a treble clef and a bass clef. The treble staff contains a melody with notes C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains a bass line with notes C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The first system ends with a double bar line. The second system starts with a treble clef and a bass clef. The treble staff contains a melody with notes C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains a bass line with notes C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second system ends with a double bar line. The third system starts with a treble clef and a bass clef. The treble staff contains a melody with notes C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains a bass line with notes C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The third system ends with a double bar line. The score includes dynamic markings such as *f* and *p*, and performance instructions like *[Melody]*, *rit.*, and *f a tempo*. Measure numbers 5, 9, 13, 17, and 21 are circled.

1. In the soft passages (*p*), use less bow.
2. Left hand finger pressure must be firm when playing softly.

17. Coronation in London

Rather slowly - in a singing style (Key of C)

F. MAZAS

Musical score for 'Coronation in London' in 4/4 time, Key of C. The score is written for two staves (treble and bass clef). It features a melody in the upper staff and a bass line in the lower staff. The piece is marked 'Rather slowly - in a singing style'. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like 'W.B.' (with bow) and 'A.M.' (accented). Fingerings are indicated by numbers 1, 2, 3, 4, and 0. Measure numbers 5, 9, and 13 are circled. The piece concludes with a double bar line and repeat dots.

18. The Huntsman

In moderate time - with spirit (Key of G)

GERMAN FOLK SONG

Musical score for 'The Huntsman' in 4/4 time, Key of G. The score is written for two staves (treble and bass clef). It features a melody in the upper staff and a bass line in the lower staff. The piece is marked 'In moderate time - with spirit'. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like 'B.M.' (breath mark), 'W.B.' (with bow), and 'A.M.' (accented). Fingerings are indicated by numbers 1, 2, 3, 4, and 0. Measure numbers 5, 9, 13, 17, and 21 are circled. The piece concludes with a double bar line and repeat dots.

Here is a piece (No. 19) in which the second bass "follows the leader" and plays the same theme one bar later. This is one kind of "canon".

19. Follow the Leader

Moderately slow - gracefully (Key of C)

F. MAZAS

20. Right after You

In moderate time - gaily (Key of C)

F. WOHLFAHRT

- 1. Another canon (No. 21), introduces a second voice which enters two measures later on the same note.
- 2. Dots below or above the notes in the same bow indicate a definite stop between the notes. This occurs in No. 22.

21. A Late Start

Rather fast - smoothly (Key of C)

M. HAUPTMANN

Musical score for 'A Late Start' in 4/4 time, key of C. The score is written for two staves (treble and bass clef). It features a canon with two voices. The first voice starts at measure 1, and the second voice enters at measure 3. The score includes dynamic markings (*f*, *p*) and articulation marks (W.B., B.M.). Measure numbers 5, 9, and 13 are circled. The piece concludes with a double bar line and repeat dots.

22. Sweet Betsy from Pike

In moderate time - merrily (Key of F)

AMERICAN TRADITIONAL

Musical score for 'Sweet Betsy from Pike' in 3/4 time, key of F. The score is written for two staves (treble and bass clef). It features a canon with two voices. The first voice starts at measure 1, and the second voice enters at measure 3. The score includes dynamic markings (*f*, *p*) and articulation marks (V, B.M.). Measure numbers 5, 9, 13, 17, and 21 are circled. The piece concludes with a double bar line and repeat dots.

Let's play eighth notes or running notes, two of which receive one count.

23. He's My Donkey

Moderately fast - with spirit (Key of F)

ITALIAN FOLK SONG

Musical score for 'He's My Donkey' in 4/4 time, key of F major. The score consists of two systems of piano accompaniment. The first system starts with a forte (*f*) dynamic and includes fingerings (4, 2) and accents (V). A circled measure number '5' is placed above the first staff. The second system includes dynamics *p* and *f*, and circled measure numbers '9' and '13'. The piece concludes with a double bar line and repeat dots.

24. Old Mac Donald Had a Farm

In moderate time - gaily (Key of G)

AMERICAN TRADITIONAL

Musical score for 'Old Mac Donald Had a Farm' in 4/4 time, key of G major. The score consists of two systems of piano accompaniment. The first system includes dynamics *p* and *f*, and fingering '1'. Above the first staff are letters B.M., W.B., A.M., W.B., B.M., W.B., A.M. with small square symbols below them. The second system includes dynamics *p* and *f rit.*, and circled measure numbers '9' and '13'. The piece concludes with a double bar line and repeat dots.

1. From this page on, please study the signature carefully. Except for an occasional reminder, you will have to know which notes are flatted or sharped.
2. "2nd" means second position. "1st" means first position. " $\frac{1}{2}$ " means half position.
3. Make sure that the left thumb moves with the hand when going from one position to another. The thumb must always be opposite or behind the second finger.

25. Up the Hills

Moderately fast - joyfully (Key of D)

G. ROSSINI

26. There's Music in the Air

In moderate time - in a singing style (Key of G)

G. F. ROOT

- 1. We now have eighth notes slurred, two to a bow. Play them evenly.
- 2. No. 28 is an interesting duet. The lower part imitates the upper one on a different part of the scale.

27. Dancing on the Green

Rather slowly - gracefully (Key of A minor)

C. HOHMANN

Musical score for 'Dancing on the Green' in 2/4 time, key of A minor. The score consists of two systems of two staves each. The first system starts with a forte (*f*) dynamic and includes a circled measure number 5. The second system starts with a circled measure number 9 and includes a circled measure number 13. The piece concludes with a *Fine* marking and a *D. C. al Fine* instruction. Fingerings and bowings are indicated throughout the score.

28. Come Play with Me

In moderate time - gaily (Key of C)

GERMAN FOLK DANCE

Musical score for 'Come Play with Me' in 4/4 time, key of C. The score consists of three systems of two staves each. The first system starts with a forte (*f*) dynamic and includes a circled measure number 5. The second system starts with a circled measure number 9. The third system starts with a circled measure number 13 and includes a *rit.* marking. The piece concludes with a *Fine* marking. The score is annotated with 'W.B.' (Whole Bow) and 'A.M.' (Across the Middle) for bowing, and 'B.M.' (Between the Middle) for fingering. Fingerings and bowings are indicated throughout the score.

1. It is important in No. 29 to keep strict time and to pay attention to all rests.
2. In Hopak the accented notes are played by drawing the bow a bit faster, and by applying additional bow pressure followed by an immediate release.

29. Echo in the Valley

In moderate time - merrily (Key of Bb)

TH. HENNING

Musical score for 'Echo in the Valley' in 4/4 time, Key of Bb. The score is written for piano and includes various bowing techniques such as B.M. (Bowed), W.B. (Wet Bow), A.M. (Accented), and V (Vibrato). It features dynamic markings like *p* and *f*, and includes fingerings (1, 2, 4) and articulation marks (accents, slurs). The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

30. Hopak

Quick - energetically (Key of F)

RUSSIAN FOLK MELODY

Musical score for 'Hopak' in 2/4 time, Key of F. The score is written for piano and includes various bowing techniques such as W.B. (Wet Bow), A.M. (Accented), and B.M. (Bowed). It features dynamic markings like *f* and *p*, and includes fingerings (1, 2, 4) and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots.

1. For the first time we have four eighth notes to a bow. Play them evenly and listen carefully.
2. The word *crescendo* (*cresc.*) in Measure 22, means to play gradually louder.

31. Minuet

J. S. BACH

Moderately fast - gaily (Key of G)

The musical score is written for two staves in G major and 3/4 time. It consists of 30 measures. The first staff is the treble clef and the second is the bass clef. The piece begins with a forte (*f*) dynamic. Measure 5 contains a circled number 5 and fingerings for the right hand: 4 2 1 for the first two eighth notes and 1 4 2 1 for the next two. Measure 9 has a circled number 9. Measure 13 has a circled number 13 and fingerings 4 2 1 and 1 4 2 1. Measure 17 has a circled number 17 and a piano (*p*) dynamic. Measure 21 has a circled number 21 and a *cresc.* marking. Measure 25 has a circled number 25 and a forte (*f*) dynamic. Measure 29 has a circled number 29 and a *rit.* marking. The piece ends with a double bar line and repeat dots.

1. A Fermata (♯) or hold above a note, means that the note should be held a little longer than its value.
2. Players often make a slight ritard one or two beats before a hold.

32. The Cathedral

Slowly - with dignity (Key of F)

J. CRUGER

33. I'm a Poor Lonesome Cowboy

Rather slowly - sadly (Key of G)

COWBOY SONG

Here again we have four eighth notes to a bow which are to be played evenly and distinctly.

34. Fun and Frolic

G. F. HANDEL

In moderate time - with spirit (Key of D)

35. The Roller Coaster

F. WOHLFAHRT

In moderate time - distinctly (Key of Bb)

In the second measure, there are two quarter notes to a bow marked with dashes. The dash indicates we are to leave a slight pause between each note. However, the notes are not to be played as sharply as if marked with dots.

36. My Pretty Partner

In moderate time - gracefully (Key of D)

W. A. MOZART

Musical notation for measures 1-8. The score is in 3/4 time with a key signature of two sharps (D major). The first system shows the right hand (RH) and left hand (LH) staves. The RH part features a melody with slurs and accents, while the LH part provides harmonic support. Performance markings include *f* (forte) and various bowing techniques: *W.B.* (with bow), *A.M.* (arco), and *B.M.* (bowed). Measure numbers 1, 5, and 8 are indicated in circles.

Musical notation for measures 9-16. The RH part continues with a melodic line, marked *p* (piano) in measure 9. The LH part has rests in measure 9, then enters with a bass line. Performance markings include *W.B.*, *A.M.*, *B.M.*, and *V* (vibrato). Measure numbers 9, 13, and 16 are indicated in circles. The word *[Melody]* is written below the LH staff in measure 13. The word *cresc.* (crescendo) is written above the RH staff in measure 16.

Musical notation for measures 17-24. The RH part features a melodic line with slurs and accents, marked *f* (forte) in measure 17. The LH part continues with a bass line. Performance markings include *W.B.*, *A.M.*, *B.M.*, and *V*. Measure numbers 17, 21, and 24 are indicated in circles. The word *Fine* is written at the end of the system.

Musical notation for measures 25-32. The RH part features a melodic line with slurs and accents, marked *p* (piano) in measure 25. The LH part continues with a bass line. Performance markings include *W.B.*, *A.M.*, and *V*. Measure numbers 25, 29, and 32 are indicated in circles. The word *[Melody]* is written below the LH staff in measure 25.

Musical notation for measures 33-40. The RH part features a melodic line with slurs and accents, marked *p* (piano) in measure 33. The LH part continues with a bass line. Performance markings include *W.B.*, *B.M.*, *f* (forte), *dim.* (diminuendo), and *V*. Measure numbers 33, 37, and 40 are indicated in circles. The word *D.C. al Fine* is written at the end of the system.

Notice that in the duets on this page, we often start on the second beat of the measure. Count carefully.

37. Let's End Together

In moderate time - gaily (Key of C)

F. WOHLFAHRT

Musical score for 'Let's End Together' in 3/4 time, key of C. The score consists of two systems of piano accompaniment. The first system (measures 1-8) features a melody in the right hand starting on the second beat of the first measure. Fingerings are indicated with numbers 1, 2, 3, 4. Dynamics include *f* and *p*. The second system (measures 9-16) continues the melody and accompaniment. Measure numbers 5, 9, and 13 are circled. Performance markings include *B.M.* (Basso Medio), *W.B.* (Wohlfahrt Bass), and *A.M.* (Alto Medio).

38. The Lion and the Lamb

In moderate time - with spirit (Key of C)

F. WOHLFAHRT

Musical score for 'The Lion and the Lamb' in 3/4 time, key of C. The score consists of two systems of piano accompaniment. The first system (measures 1-8) features a melody in the right hand starting on the second beat of the first measure. Fingerings are indicated with numbers 1, 2, 3, 4. Dynamics include *f* and *p*. The second system (measures 9-16) continues the melody and accompaniment. Measure numbers 9, 13, 17, and 21 are circled. Performance markings include *B.M.* (Basso Medio), *W.B.* (Wohlfahrt Bass), and *A.M.* (Alto Medio).

We now introduce you to the dotted quarter note. Be sure to hold it for its full value. Listen carefully to the eighth notes that follow the dotted quarter notes – they are to be played together.

39. America, the Beautiful

In moderate time - majestically (Key of C)

S. A. WARD

Musical score for 'America, the Beautiful' in 4/4 time, Key of C. The score is written for piano and includes fingerings and dynamics. It consists of three systems of music. The first system starts with a *mf* dynamic and includes fingerings like 2, 4, 2, 0, 2, 1. The second system includes a *f* dynamic and fingerings like 4, 2, 1. The third system includes a *ff* dynamic, a *rit.* marking, and fingerings like 4, 4, 0, 2. Measure numbers 5, 9, and 13 are circled.

40. The Enchanted Minuet

Moderately fast - with elegance (Key of Bb)

C. GLUCK

Musical score for 'The Enchanted Minuet' in 3/4 time, Key of Bb. The score is written for piano and includes fingerings, dynamics, and articulation. It consists of two systems of music. The first system starts with a *p* dynamic and includes fingerings like 1, 4, 2, 4, 1, 4, 2. The second system includes a *f* dynamic, a *cresc.* marking, and fingerings like 1, 4, 2, 4, 1, 4, 2. Measure numbers 5, 9, and 13 are circled. The word '[Melody]' is used to indicate the main melodic line in several places.

The dotted quarter and eighth notes are slurred in one bow.

41. Santa Lucia

Moderately slow - with feeling (Key of C)

ITALIAN FOLK SONG

Musical score for 'Santa Lucia' in 3/4 time, Key of C. The score is written for piano and includes fingering and bowing instructions. It consists of two systems of music. The first system starts with a piano (*p*) dynamic and includes measures 1 through 8. The second system starts with a forte (*f*) dynamic and includes measures 9 through 16. The piece concludes with a *rit.* (ritardando) marking. Various bowing techniques are indicated, such as *2nd*, *1st*, *1/2*, and *V* (vibrato). Fingering numbers (1-4) are provided for both hands.

42. Sailing Above the Clouds

In moderate time - gracefully (Key of C)

C. HOHMANN

Musical score for 'Sailing Above the Clouds' in 2/4 time, Key of C. The score is written for piano and includes fingering and bowing instructions. It consists of three systems of music. The first system starts with a piano (*p*) dynamic and includes measures 1 through 10. The second system starts with a mezzo-forte (*mf*) dynamic and includes measures 11 through 20. The third system includes measures 21 through 30. The piece concludes with a *rit.* (ritardando) marking. Various bowing techniques are indicated, such as *B.M.* (Basso Medio), *W.B.* (Wedge Bow), *A.M.* (Alto Medio), *2nd*, *1st*, and *V* (vibrato). Fingering numbers (1-4) are provided for both hands.

We have two eighths and a quarter note in one bow. Listen carefully to the quarter note. It must be held for its full value.

43. Good Night

Rather slowly - calmly (Key of F)

GERMAN FOLK SONG

Musical score for 'Good Night' in 4/4 time, key of F major. The score is written for a single bass clef instrument. It consists of three systems of music. The first system contains measures 1-8, the second system contains measures 9-12, and the third system contains measures 13-16. Fingerings are indicated by numbers 1-4 below notes. Dynamic markings include *p* (piano) and *f* (forte). Performance instructions include 'W.B.' (with bow), 'B.M.' (breath mark), 'A.M.' (accents), and '2nd W.B.' (second with bow). Circled numbers 5, 9, and 13 indicate specific measures. The piece concludes with a *rit.* (ritardando) and *f* marking.

44. The Dreamy Tide

In moderate time - gracefully and sweetly (Key of F)

W. A. MOZART

Musical score for 'The Dreamy Tide' in 3/4 time, key of F major. The score is written for a single bass clef instrument. It consists of two systems of music. The first system contains measures 1-8, and the second system contains measures 9-16. Fingerings are indicated by numbers 1-4 below notes. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include 'W.B.' (with bow), 'B.M.' (breath mark), 'A.M.' (accents), and '2nd W.B.' (second with bow). Circled numbers 5, 9, and 13 indicate specific measures. The piece concludes with a *cresc.* (crescendo) and *f* marking.

In three-eighth time each eighth note receives one count. There are three beats to each measure.

45. The Boat Song

In moderate time - in a singing style (Key of C)

B. TOURS

W.B. *p* W.B. **5** **9** **13** *cresc.* *mf* *cresc.* *f rit.*

4 2 1 2 1 0 4 2 1

4 4 4 1 1 4 2 1

4 4 4 1 1 4 2 1

4 4 4 1 1 4 2 1

46. The Swan

Moderately fast - smoothly and gracefully (Key of C)

F. WOHLFAHRT

W.B. *p* W.B. **5** **9** **13** **17** **21** **25** **29** 1st 2nd 1st 2nd 1st 2nd

2 1 4 2 4 1 1 1 4 4 1 2 4 2 4 0 2 4 1 0 1 4 2 0 2 2 1 2 0 2 4 1 0 1 2

1 2 1 4 2 4 1 1 1 4 4 1 2 4 2 4 0 2 4 1 0 1 4 2 0 2 2 1 2 0 2 4 1 0 1 2

1 2 1 4 2 4 1 1 1 4 4 1 2 4 2 4 0 2 4 1 0 1 4 2 0 2 2 1 2 0 2 4 1 0 1 2

1 2 1 4 2 4 1 1 1 4 4 1 2 4 2 4 0 2 4 1 0 1 4 2 0 2 2 1 2 0 2 4 1 0 1 2

rit. *p 2 a tempo*

Count carefully for the dotted quarter and eighth notes.

47. Clara

In moderate time - gracefully - with elegance (Key of F)

MAX WINKLER

The musical score is written for piano and bass clef in 3/4 time, key of F major. It consists of five systems of music. The first system (measures 1-8) starts with a piano (*p*) dynamic and includes a 2nd fingering (V) and a circled measure 5. The second system (measures 9-12) includes a 1st fingering (V) and a circled measure 9. The third system (measures 13-18) includes a 1st fingering (V), a crescendo (*cresc.*), and a forte (*f*) dynamic, with circled measures 13 and 17. The fourth system (measures 19-26) includes a 2nd fingering (V), a piano (*p*) dynamic, and circled measures 21 and 25. The fifth system (measures 27-32) includes a 1st fingering (V) and a circled measure 29. The score includes various dynamics such as *p*, *cresc.*, *rit.*, *f*, and *atempo*, along with fingering numbers (1, 2, 4) and breath marks (V). Measure numbers 5, 9, 13, 17, 21, 25, and 29 are circled.

When the dotted quarter and eighth notes are played in one bow and marked with dashes, leave a slight pause between them.

48. All Through the Night

Moderately slow - tenderly (Key of G)

OLD WELSH

Train yourselves to listen to each other. In Number 49, the dotted quarters and eighths must sound together.

49. The Church Bells

F. WOHLFAHRT

In moderate time - pompously (Key of D)

Musical score for 'The Church Bells' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system starts with a dynamic marking of *f* and includes a circled measure number 5. The second system includes circled measure numbers 9 and 13. The music features dotted quarter notes and eighth notes in both hands, with some chords and rests.

50. Will You Marry Me?

FRENCH FOLK SONG

In moderate time - with spirit (Key of D minor)

Musical score for 'Will You Marry Me?' in 4/4 time, key of D minor. The score consists of three systems of piano accompaniment. The first system starts with a dynamic marking of *f* and includes various fingering and articulation markings such as 'B.M.', 'W.B.', 'A.M.', and 'V.'. The second system includes circled measure numbers 5 and 9, and a dynamic marking of *p*. The third system includes circled measure number 13 and a dynamic marking of *rit.*. The music features a mix of eighth and quarter notes, with some chords and rests.

You are now to use the martelé stroke on all notes marked with dots. This stroke starts with a slight attack which is released at the moment that the bow is drawn. Leave a clean stop between each note.

51. Tick, Tack, Toc

In moderate time - energetically (Key of G)

C. DANCLA

B.M. 5

f B.M. 9 13

17 21

Detailed description: This is a two-staff musical score for a piece titled '51. Tick, Tack, Toc' by C. Dancla. The key signature is G major (one sharp) and the time signature is 4/4. The tempo/style is 'In moderate time - energetically'. The score is written in bass clef. It features a martelé stroke on all notes, indicated by dots above the notes and 'V' above the stems. The piece is divided into measures, with measure numbers 5, 9, 13, 17, and 21 circled. Fingerings are indicated by numbers 1-4 below the notes. The first system (measures 1-8) includes a 'B.M.' (Basso Medio) marking. The second system (measures 9-16) includes '2nd' and '1st' markings. The third system (measures 17-24) includes '2nd' and '1st' markings. The piece ends with a double bar line.

52. A Grotesque Dance

Rather quickly - with precision (Key of F)

17TH CENTURY DANCE

f 5

p 9 13

f rit.

Detailed description: This is a two-staff musical score for a piece titled '52. A Grotesque Dance' by C. Dancla. The key signature is F major (one flat) and the time signature is 4/4. The tempo/style is 'Rather quickly - with precision'. The score is written in bass clef. It features a martelé stroke on all notes, indicated by dots above the notes and 'V' above the stems. The piece is divided into measures, with measure numbers 5, 9, and 13 circled. Fingerings are indicated by numbers 1-4 below the notes. The first system (measures 1-8) includes a dynamic marking of *f*. The second system (measures 9-16) includes dynamic markings of *p* and *f*. The third system (measures 17-24) includes dynamic markings of *p* and *f rit.*. The piece ends with a double bar line.

We continue with the martelé stroke. The notes that are not marked with dots are to be played smoothly.

53. Clap Your Hands

Moderately fast - gaily and with spirit (Key of C)

F. WOHLFAHRT

Musical score for 'Clap Your Hands' in 4/4 time, Key of C. The score is written for piano and includes fingerings and articulation marks. The first system (measures 1-8) features a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1 and a treble line with notes C4, D4, E4, F4, G4, A4, B4, C5. The second system (measures 9-16) continues the piece with a bass line of G1, F1, E1, D1, C1, B0, A0, G0 and a treble line of C4, D4, E4, F4, G4, A4, B4, C5. The score includes dynamic markings like *f* and *p*, and articulation marks like *W.B.* (Wet Breath) and *A.M.* (Allegretto Moderato). Measure numbers 5, 9, and 13 are circled.

54. The Coronation

In moderate time - majestically (Key of C)

F. WOHLFAHRT

Musical score for 'The Coronation' in 4/4 time, Key of C. The score is written for piano and includes fingerings and articulation marks. The first system (measures 1-4) features a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1 and a treble line with notes C4, D4, E4, F4, G4, A4, B4, C5. The second system (measures 5-8) continues the piece with a bass line of G1, F1, E1, D1, C1, B0, A0, G0 and a treble line of C4, D4, E4, F4, G4, A4, B4, C5. The score includes dynamic markings like *f* and *p*, and articulation marks like *W.B.* and *A.M.*. Measure numbers 5, 9, and 13 are circled. The word *[Melody]* is written below the treble staff in measure 5.

In six-eight time each eighth note will receive one count. There will be six beats to each measure. The second bass part in this number is quite difficult. Aim for a smooth string change. Repeat this number, changing parts.

55. A Country Scene

Moderately fast - gracefully (Key of C)

B. TOURS