

MAESTRO IN THE MAKING

Original Music for Beginning Musicians



MUSICANEO

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Introduction

Thanks to the joint efforts of composers from different countries of the world, we managed to compile a unique edition with original educational music scores for beginning musicians. The booklet contains 12 fun easy-level music pieces, both for ensemble and solo instruments. The digital booklet is now available for FREE download at the project's official page:
www.musicaneo.com/music-for-children.html

Please feel free to benefit from it and let your friends and colleagues make use of it, too. There is no way to express how grateful we are to all those who contributed to the project: helped to raise funds, composed music, spread word. It all came true thanks to You!

Let's keep up the good work together.
Warmest regards,
MusicaNeo Team

A sincere Thank-you to those who made their contribution and supported the project:
Phillip Martin, Friedrich Kisters, Denis Donaire Junior, Christina Voss, Alexander Svyazin,
David Solomons, Kuchynski Yan, Cheryl Leonard, John Hawkins, Donald E Newsom,
Rolf R. Gehlhaar, John Gibson



10 Little Duets for Teacher and Student

by Jordan Grigg

Jordan Grigg is a noticeable Canadian conductor, composer, performer, teacher and music director. Having started playing the violin at 2 he already had a full-fledged music career by the age of 18. He started conducting at 14 and since youth has headed such orchestras as New England Symphony Orchestra, Acadia Symphony orchestra, Chebucto Symphony Orchestra. Jordan Grigg was also invited as a music director to Acadia Theatre and Teatro di Meruchini in Italy. Today, Jordan is a reputable teacher in schools and academies as well as founder of his own studio. By now, his repertoire

as a composer totals more than 750 works, including 24 symphonies and 18 string quartets. After teaching, conducting and composing through a number of schools (Wolfville Strings, Horton Strings, Cambridge Elementary Strings, Landmark East, Kings-Edgehill) and academies (Annapolis Music Academy, Dorian Hall) , he now teaches at his own studio in the fields of classical, pop and jazz music, violin, fiddle, viola, cello, double bass, guitar, piano, clarinet, saxophone, trombone, theory, harmony, history, counterpoint, analysis, conducting and composition.

These are all pretty easy pieces for all young ages and can be used in any educational setting.
Have fun and remember, enjoy music.

10 Little Duets for Teacher and Student

(2 Flutes)

- 1 -

Jordan Grigg
(b.1972)

Waltz ♩=120

Flute 1 (Student)

Flute 2 (Teacher)

mf

8

Fl. 1 (S.)

Fl. 2 (T.)

16

Fl. 1 (S.)

Fl. 2 (T.)

23

Fl. 1 (S.)

Fl. 2 (T.)

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28

Fl. 1 (S.)

Fl. 2 (T.)

- 2 -

33

March ♩=100

Fl. 1 (S.)

Fl. 2 (T.)

f

5

Fl. 1 (S.)

Fl. 2 (T.)

9

Fl. 1 (S.)

Fl. 2 (T.)

13

Fl. 1 (S.)

Fl. 2 (T.)

Allegro ♩=138

Fl. 1 (S.)

Fl. 2 (T.)

mf

7

Fl. 1 (S.)

Fl. 2 (T.)

13

Fl. 1 (S.)

Fl. 2 (T.)

19

Fl. 1 (S.)

Fl. 2 (T.)

25

Fl. 1 (S.)

Fl. 2 (T.)

29

Fl. 1 (S.)

Fl. 2 (T.)

- 4 -

Slow ♩=72

Fl. 1 (S.)

Fl. 2 (T.)

mf

9

Fl. 1 (S.)

Fl. 2 (T.)

f

18

Fl. 1 (S.)

Fl. 2 (T.)

26

Fl. 1 (S.)

Fl. 2 (T.)

mf

34

Fl. 1 (S.)

Fl. 2 (T.)

42

Fl. 1 (S.)

Fl. 2 (T.)

47

rit.

Fl. 1 (S.)

Fl. 2 (T.)

- 5 -

Vivace ♩ = 84

Fl. 1 (S.)

Fl. 2 (T.)

f

mf

6

Fl. 1 (S.)

Fl. 2 (T.)

f

11

Fl. 1 (S.)

Fl. 2 (T.)

Allegro ♩=120

- 6 -

Fl. 1 (S.)

Fl. 2 (T.)

f

5

Fl. 1 (S.)

Fl. 2 (T.)

tr

9

Fl. 1 (S.)

Fl. 2 (T.)

mf

13

Fl. 1 (S.)

Fl. 2 (T.)

17

Fl. 1 (S.)

Fl. 2 (T.)

f

21

Fl. 1 (S.)

Fl. 2 (T.)

24

Fl. 1 (S.)

Fl. 2 (T.)

trm

rit.

trm

Maestoso ♩=84

- 7 -

Fl. 1 (S.)

Fl. 2 (T.)

f

6

Fl. 1 (S.)

Fl. 2 (T.)

1.

2.

10

Fl. 1 (S.)

Fl. 2 (T.)

p

14

Fl. 1 (S.)

Fl. 2 (T.)

18

Fl. 1 (S.)

Fl. 2 (T.)

f

23

Fl. 1 (S.)

Fl. 2 (T.)

1.

26

rit.

Fl. 1 (S.)

Fl. 2 (T.)

- 8 -

Slow ♩=100

mf

Fl. 1 (S.)

Fl. 2 (T.)

7

Fl. 1 (S.)

Fl. 2 (T.)

13

1.

2.

rit.

Fl. 1 (S.)

Fl. 2 (T.)

Siciliano $\text{♩} = 60$

Fl. 1 (S.)

mf

Fl. 2 (T.)

6

Fl. 1 (S.)

Fl. 2 (T.)

11

Fl. 1 (S.)

Fl. 2 (T.)

rit. - - - -

Maestoso $\text{♩} = 76$

Fl. 1 (S.)

Fl. 2 (T.)

ff

6

Fl. 1 (S.)

Fl. 2 (T.)

11

Fl. 1 (S.)

Fl. 2 (T.)

16

1. 2.

Fl. 1 (S.)

Fl. 2 (T.)

ff

21

Fl. 1 (S.)

Fl. 2 (T.)

24

rit.

Fl. 1 (S.)

Fl. 2 (T.)

ff



A Little Hedgehog is Off to a Party

by Vladimir Malganov

Vladimir Malganov was born in 1960 in Russia. He finished music school majoring in guitar. Since 1991 he has been living and working in Belarus. Vladimir has two degrees, technical and musical. He graduated from the Higher Technical Academy in Russia (1982) and Belarusian State University of Culture and Arts (2012) with honours. Before moving to Belarus he worked as an engineer and held various mid to high executive positions at a number of various enterprises in Russia. At the same time he studied music at the amateur level, performed in rock and jazz ensembles. After moving to Belarus he dedicated himself to professional music. He worked as a teacher in the class of electric, bass and classical guitar, was the leader of the «Evergreen Jazz Quartet» in Brest Philharmonic, and was a maker of musical instruments. As a participant of various music ensembles,

he gave concerts in most European countries and the former Soviet Union. Vladimir has been awarded diplomas, certificates and winner titles for musical achievements at various levels. Many of his students have chosen music as their career path and have been working successfully both in Belarus and abroad. Most of his pupils have earned the title of 'laureate' at national and international levels. Vladimir is currently working as a guitar teacher in one of the children's art schools of the city of Minsk; he also takes part in concerts, writes music for guitar and guitar-featuring ensembles. He is a resident composer of the National Center of Intellectual Property of the Republic of Belarus. Vladimir has many publications the list of which is constantly growing; he pays special attention to children's educational repertoire.

The music miniature "A Little Hedgehog is Off To a Party" is very vivid and funny. It can be performed by a student and a teacher or by two students. The solo part is designed for juniors, the second part - for middle school pupils.

A Little Hedgehog is Off To a Party

In the Mood

Vladimir Malganov

Guitar

Acoustic Guitar

mp

4

mf

8

f

11

1. 2.

13

The cuff on the upper soundboard guitar

sp

pizz. Bartoca

ima XIX

①

②

③

④

⑤

⑥ Sliding palm along the strings

ima III

sf



Camel of Mine, Travels with a Three-Legged Camel

by John Gibson

John Gibson is a veteran music arranger who has been supplying woodwind players with interesting, well-crafted arrangements since 1998. That was the year JB Linear Music was formed to market great sheet music for flute, oboe, clarinet, saxophone and bassoon. John has over 600 pieces of music ranging from solos to duets to large woodwind ensembles. Many of them have been performed all over the world and reviewed in international woodwind magazines.

John was born in Dallas, Texas and began studying with Oakley Pittman, who was director of bands at Southern Methodist University and principal clarinetist of the

Dallas Symphony. John and his family moved to Denver, Colorado where he studied with the retired principal clarinetist of the Denver Symphony, Val (Tiny) Henrich. Further studies with David Etheridge, Jerry Neil Smith, and John McGrosso completed his studies and resulted in a music education degree and a masters of music performance degree from the University of Colorado. During his time at CU, John discovered his interest in arranging, taking classes in that topic whenever possible. As a school band director John wrote many arrangements for students of all levels to play.

Camel of Mine, Travels with a Three-Legged Camel” is a piece for four saxophones – all of the same key. It could be played by four altos, four tenors, or three altos and a baritone sax. It would also be playable by clarinets. This is a fun piece that will allow kids to imagine

what traveling with a three-legged camel might be like. It serves as a good introduction to simple jazz rhythms and harmonies as well as an easy way to learn playing in an odd meter like 5/8 (that is the three-legged part).

Parts for individual instruments are available for download at the composition's page.

http://www.musicaneo.com/sheetmusic/sm-190678_camel_of_mine_-_travels_with_a_three-legged_camel.html

Camel of Mine

Score

Travels with a Three-Legged Camel

For Saxophone Quartet (all same key)

John Gibson

Moderate Swing

Part 1
finger snaps

Part 2
finger snaps

Part 3
finger snaps

Part 4
f

The first system of the score consists of four staves. Staves 1, 2, and 3 are for finger snaps, indicated by 'x' marks on the notes. Staff 4 contains a melodic line starting with a forte (*f*) dynamic. The key signature has two flats and the time signature is 4/4.

1
p < f

2
p < f

3
p < f

4

A

B

The second system of the score consists of four staves. Staves 1, 2, and 3 contain melodic lines with dynamics *p < f* and accents. Staff 4 continues the melodic line from the first system. The system is divided into two sections, A and B, by a double bar line. The key signature and time signature remain the same.

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Camel of Mine

10

1 *p* \longleftarrow *f* *p* \longleftarrow *f* *f* *creas.*

2 *p* \longleftarrow *f* *p* \longleftarrow *f* *p* \longleftarrow *f*

3 *p* \longleftarrow *f* *p* \longleftarrow *f* *f* *p* \longleftarrow *f*

4

Detailed description: This system contains measures 10 through 13. It features four staves. Staves 1, 2, and 3 are in treble clef with a key signature of three flats. Staff 4 is in bass clef. Measures 10 and 11 show a crescendo from piano (*p*) to forte (*f*) in all parts. Measure 12 features a forte (*f*) dynamic with a *creas.* (crescendo) marking. Measure 13 shows a decrescendo from piano (*p*) to forte (*f*) in staves 2 and 3. The bass line in staff 4 consists of eighth-note patterns.

14

1 *ff* *f* *creas.*

2 *p* \longleftarrow *f* *p* \longleftarrow *f* *ff* *p* \longleftarrow *f*

3 *p* \longleftarrow *f* *p* \longleftarrow *f* *ff* *p* \longleftarrow *f*

4

Detailed description: This system contains measures 14 through 17. It features four staves. Staves 1, 2, and 3 are in treble clef with a key signature of three flats. Staff 4 is in bass clef. Measure 14 features a fortissimo (*ff*) dynamic in staff 1. Measure 15 shows a decrescendo from piano (*p*) to forte (*f*) in staves 2 and 3. Measure 16 features a fortissimo (*ff*) dynamic in staves 1 and 3. Measure 17 shows a decrescendo from piano (*p*) to forte (*f*) in staves 2 and 3, with a *creas.* (crescendo) marking in staff 1. The bass line in staff 4 continues with eighth-note patterns.

Camel of Mine

C $\text{♩} = \text{♩}$

18

Musical score for measures 18-22. The score is for four staves (1-4). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music features a variety of dynamics: *p* (piano), *f* (forte), and *ff* (fortissimo). Slurs and accents are used throughout. The first three staves (1-3) have a similar melodic contour, while the fourth staff (4) provides a bass line. The piece concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

23

Musical score for measures 23-27. The score is for four staves (1-4). The key signature is two flats (B-flat, E-flat). The time signature is 4/4. The music features a consistent rhythmic pattern of eighth notes in the upper staves and a bass line in the lower staves. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

Camel of Mine

D
29

1
2
3
4

This musical score consists of four staves, numbered 1 to 4. The music is in 4/4 time and begins with a key signature of one flat (B-flat). A box containing the letter 'D' is positioned above the first staff, and the number '29' is written above the first measure. The notation includes various note values such as quarter notes, eighth notes, and half notes, with some notes beamed together. The piece concludes with a double bar line.

33

1
2
3
4

This musical score continues from the previous system, starting at measure 33. It features four staves (1-4) in 4/4 time with a key signature of one flat. The notation includes quarter notes, eighth notes, and half notes, with some notes beamed together. The piece concludes with a double bar line.

Camel of Mine

E

38

1

2

3

4

p *mf* *ff*

mp *f* *ff*

p *mf* *ff*

mp *f* *ff*

rit. **Slowly** **Tempo I**



Exercises and Etudes in the “Country Style” for Guitar Solo

by Alexander Khodakovsky

Alexander is a teacher, composer, inventor of a stringed musical instrument, Honored Artist of Ukraine.

He is the apprentice of I. Krivenchuk, V. Petrov, composer A. Stetsjuk.

The founder and the first classical guitar teacher at Zhitomir State Musical College named after V.S. Kosenko (in 1981), Zhitomir music school № 1 named after B. Liatoshynsky and music school № 3, Zhitomir State Institute of Arts, National Academy of Culture and Arts Management. Disciplines taught – major (guitar), conducting, orchestration, sheet music reading, ‘ensemble’ class, practical aspects of teaching, accompaniment and performing. Author of the “Informatics for musicians - 2000” course.

Author of artistic and educational programs on the history of guitar in Volyn-Zhitomir.

Researcher of folklore and ethnology of Polesye. Creator of the “International Guitar Academy - 89” concept (IGA-89). Author of numerous methodological publications. More than 100 of his students are soloists, orchestra members, Doctors of Arts, teachers at Zhitomir College of Culture and Arts named after I. Ogienko and other music schools and colleges in Ukraine and Russia. He has trained 10 laureates and winners of national and international competitions.

State awards: Lesya Ukrainka Prize in the field of literature and art (2012). Diplomas from Zhitomir Regional Council (1987, 1995, 2005, 2009) and Ministry of Culture of Ukraine (2000). First degree “Order of Merit” from Russian Awards Committee (Moscow, 2008).

Exercises and Etudes in the country style” for guitar solo were composed for children who would like to get acquainted with the basics of this style. The compositions represent short structures easy for quick memorizing and variations, which helps to develop the improvisational skills in the future. During

the creation of the pieces the author used diatonicism, pentatonism, chromatic and blues tones, specific moves, syncopation, melismata and chords. The pieces of the cycle are put in the ascending order by the level of difficulty.

Exercises and Etudes in the “Country Style” for Guitar Solo

Alexander Khodakovsky

Op.15, No.3 (1992)

1 con sordino
pizz.

mp *p*

6

10

14

2 con sordino
pizz.

mp

9

⑤ ⑥

3 pizz.

mp

6

1 **4**

mp

5

Detailed description: This block contains the first exercise, numbered 4. It consists of two staves of music. The first staff starts with a treble clef, a common time signature, and a dynamic marking of *mp*. The melody is written in a key with one sharp (F#). The second staff continues the melody from measure 5. The music features eighth and quarter notes with various accidentals.

1 **5** Medium *nat.* ♩ = 77

f

4

9

Detailed description: This block contains the second exercise, numbered 5. It is marked 'Medium' with a tempo of ♩ = 77 and 'nat.' (natural). The first staff is in 4/4 time with a dynamic marking of *f*. The melody is in a key with two flats (Bb). The second and third staves continue the piece, with the third staff starting at measure 9. The music includes chords and melodic lines with various accidentals.

1 **6** Con moto ♩ = 170

f

5

9

14

20

Detailed description: This block contains the third exercise, numbered 6. It is marked 'Con moto' with a tempo of ♩ = 170. The first staff is in common time with a dynamic marking of *f*. The melody is in a key with one flat (Bb). The second, third, fourth, and fifth staves continue the piece, with the fifth staff starting at measure 20. The music features a steady melodic line with some chromaticism.

26

32

38

44

7 ♩ = 127

1

4

8

11

13

18

22

8

1 con sordino

7

12

18

24

30

33

9

1 nat.

5

10

$\text{♩} = 197$ **Più mosso**

m a i a

14

18

21

Fine

D.S. al Fine



Fly, Carpet, Fly

by Robert Barr

Born in London 1950. I studied literature at Cambridge University. But the musician in me took me to South America, where I studied Villa Lobos and Tom Jobim. I began composing guitar pieces because I could not find the sort of music that I wanted to play, so I had to write it myself. And it

came out playful, jazzy, danceable, popular, but all requiring a classical technique. For many years I didn't think to publish. My music was for me, my friends, family and students. But then one day, I decided to gather all the pieces together and make them available to anybody that likes to play enjoyable, fun, stimulating guitar music. Please enjoy it.

An exciting guitar duet, a mix of driving motion and lyrical floating. There is plenty of room for the players to explore different effects by using varied right finger styles and left finger positioning. There is a hair-

raising octave-unison passage and a stretch of melody in which the two guitars play alternate lightly-strummed cords. A fun and attractive piece, not difficult but challenging, and rewarding.

Fly, Carpet, Fly

Guitar Duet

Robert Barr

♩ = 112

Guitar 1

Guitar 2

3

5

9

13

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17

21

25

29

32

37

41

initial tempo

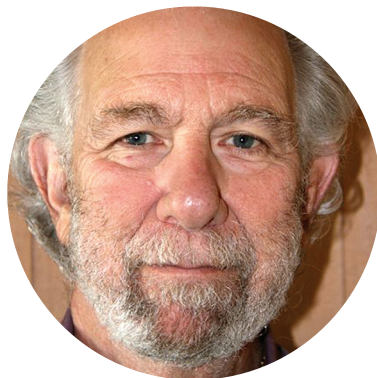
44

47

51

54

57



I Own A Rocking Horse

by Seth Evans

I started studying piano at the age of six at the St. Felix Street Playhouse in Brooklyn, NY, and continued my studies, privately with Noel Sokolow, and the Henry Street Settlement House in Manhattan. After graduating from Brooklyn College, CUNY in 1969, I studied bass with Carol Kaye in Los Angeles. I have studied composition with David Garner and Alden Jenks at the San Francisco Conservatory of Music, composing synthesized film scores and chamber music. Two of my pieces, A New York (Circa 1950) Suite and Scherzo for Woodwind Quartet have been performed at the San Francisco Conservatory

of Music, and “A New York (Circa 1950) Suite” was recently performed at a Society of Composers conference in Portland, Oregon. Most recently I have completed writing the music for a new musical, Roscoe, with book and lyrics by on Stitt. This is the infamous story of Roscoe ‘Fatty’ Arbuckle the silent movie star whose career was destroyed by an overly ambitious San Francisco district attorney, and William Randolph Hearst. Truly a Comic Tragedy. A concert version of Roscoe was recently performed in New York City at The Symphony Space.

This is part of “A Modal Suite for ‘Cello Duet”. The suite is designed to introduce the student to the various and aurally interesting modalities of music. Throughout the suite the aspiring ‘cello student will encounter both new time signatures and extended techniques. It is the desire of the composer to present this suite as a learning experience while at the same time creating interesting music for the student to master. Each of the

seven pieces in this suite is in a different mode -Locrian, Mixolydian, Aeolian, Ionian, Phrygian, Lydian and Dorian - and together the present the student with the seven diatonic modes. This piece is in the Ionian mode.

I hope that the students who play these pieces will find as much enjoyment in them as I have had in the composing.

I Own A Rocking Horse

(Ionian)

by Seth Evans

1 **Freely**
♩ = 72

Cello 1

1 **Freely**
♩ = 72 *Legato* *pp* *simile*

6

6

11 *Stringendo* *a tempo* 1. 2. *rit.*

11 *Stringendo* *a tempo* 1. 2. *rit.*

16 *a tempo* *p* *a tempo* *p* 3:2

16

21 *mp*

21

I Own A Rocking Horse

Musical notation for measures 26-30. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in alto clef with a key signature of one flat. Both staves feature melodic lines with slurs and dynamic markings.

Musical notation for measures 31-35. The top staff is in bass clef with a key signature of one flat. The bottom staff is in alto clef with a key signature of one flat. The bottom staff includes a dynamic marking of *p* (piano).

Musical notation for measures 36-40. The top staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The bottom staff includes a dynamic marking of *mp* (mezzo-piano).

Musical notation for measures 41-45. The top staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat.

Musical notation for measures 46-50. The top staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The bottom staff includes dynamic markings of *pp* (pianissimo) and *rit.* (ritardando).

a tempo

50 *p*

a tempo *simile*

50

54

54

Stringendo *a tempo* 1. 2. *rit.*

58

Stringendo *a tempo* 1. 2. *rit.*

58

a tempo

63

a tempo

63

rit.

67

rit.

67



Red Boy

by Kirill Voljanin

Kirill Voljanin, a guitarist and composer, Guitar Virtuoso 2013 Award Winner, was born in Kazan, Russian Federation in 1968. His music education started in his childhood under the guidance of his father, a composer and piano teacher in a music school. At the age of ten Kirill started to study accordion and then, at the age of fourteen, he started studying guitar on his own. Studying classical guitar in V.F. Antonov's class, he graduated from the college cum laude. From the age of sixteen, while still in college, Kirill started to work in a philharmonic as a guitarist in folk groups.

In 1993 he becomes a record producer in Soyuz Records in Moscow. There he managed the commercial music recording division. In 2000 Kirill becomes an independent composer and music teacher. Today he is the author of thematic music shows like "Guitar in Russia - 20th Century", "Anders Segovia", "The Quiet Joy" and others. Kirill Voljanin's work is the new Russian classical guitar music, it's a continuation of the creative traditions of Russian guitar players of the 19th and 20th centuries, a style that could be called "Light Naïve".

"Red Boy" is a solo guitar piece and a musical portrait of a young Irish lad. It's a simple work in a style of Celtic folk motives.

Red Boy

Kirill Voljanin

Guitar

19 III
4 1 4 0 4
3
Golpe
a
simile

22

25

28

31
4
3
0
1
0

34
rit.



Sha-la-la-Song for Kids

by Dieter Angerer

I was born on the 6th of April 1952 and finished the music school of Leoben. Later on, I studied music at the University of Music and Performing Arts of Vienna.

My horn studies ran under the supervision of Prof. F. Gabler. I graduated with honors and received a state award “Staatlicher Würdigungspreis”.

For 40 years I worked as a hornist in the orchestra of Vienna State Opera. I am also a member of “Die Stadtmusik Wien” music

band and The Vienna Horn Society. Since 2012 I have been the President of this society. I was the leader of many music bands and also worked as a music teacher for kids practicing music.

For nine years I was leading the “Bezirksblasorchester Donaustadt”. In this extent I wrote a lot of music for horn solo and also for different groups of instruments. Music is the basic of my life and I’m glad if I can communicate it to all musicians.

This little piece is not only for kids practicing music but also for all those who are able to stay in the beat. It is based on percussion mostly playing in the same rhythm.

Yes, and there’s also a light melody inside accompanied by a string quintet. Have much fun performing it!

Parts for individual instruments are available for download at the composition’s page.
http://www.musicaneo.com/sheetmusic/sm-194791_sha-la-la_song_for_kids.html#194791

Sha-la-la-Song for Kids

DIETER ANGERER

$\text{♩} = 100$

The musical score is arranged in a system of 15 staves. The top three staves (Flöte, Gitarre, Voice) are currently empty. The Glockenspiel staff features a rhythmic pattern of quarter notes and eighth notes. The three xylophone staves (Sopran, Alt, Bass) play a consistent eighth-note pattern. The Alt Metallophon staff has a simple quarter-note accompaniment. The Woodblock and Güiro staves provide a steady eighth-note accompaniment. The bottom five staves (Violine I, Violine II, Viola, Violoncello, Kontrabass) are also empty.

Flöte

Gitarre

Voice

Glockenspiel

Sopran Xylophon

Alt Xylophon

Alt Metallophon

Woodblock

Güiro

Bass Xylophon

Violine I

Violine II

Viola

Violoncello

Kontrabass

A

7

Fl.

Git.

Voice

Sha - la - la La - la - la, Sha - la - la La - la - la

Glsp.

Sop. Xyl.

Alt Xyl.

Alt Met.

W.B.

Gro.

Bass Xyl.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This is a musical score for a children's song. It consists of 12 staves. The top three staves are for Flute (Fl.), Guitar (Git.), and Voice. The voice part has lyrics: 'Sha - la - la La - la - la, Sha - la - la La - la - la'. Below the voice are six percussion staves: Gloriosa (Glsp.), Soprano Xylophone (Sop. Xyl.), Alto Xylophone (Alt Xyl.), Alto Mallets (Alt Met.), Wood Blocks (W.B.), and Gong (Gro.). The bottom five staves are for string instruments: Bass Xylophone (Bass Xyl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is marked with a '7' at the beginning and a boxed 'A' above the first measure. The music is in a simple, rhythmic style suitable for children.

B

13

Fl.

Git.

Voice
Sha - la - la La - Sha - la - la Sha - la - la Sha - la - la - la - la - la

Glsp.

Sop. Xyl.

Alt Xyl.

Alt Met.

W.B.

Gro.

Bass Xyl.

VI. I

VI. II

Vla.

Vc. pizz.

Kb. pizz.

19

Fl.

Git.

Voice
Sha - la - la La - la - la Sha - la - la la, Sha - la - la, Sha - la - la.

Glsp.

Sop. Xyl.

Alt Xyl.

Alt Met.

W.B.

Gro.

Bass Xyl.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This is a musical score for a children's song. It consists of 19 measures. The vocal line is the central focus, with lyrics 'Sha - la - la La - la - la Sha - la - la la, Sha - la - la, Sha - la - la.' The accompaniment includes guitar, glass harmonica, soprano and alto xylophone, alto metal, woodblock, gong, bass xylophone, and a string section (Violin I, Violin II, Viola, Violoncello, and Kontrabaß). The guitar and woodblock parts provide a rhythmic accompaniment, while the string section provides harmonic support. The xylophone and metal parts add a percussive texture. The glass harmonica part is a melodic line that complements the vocal melody.

25 C

Fl.
Git.
Voice
Glsp.
Sop. Xyl.
Alt Xyl.
Alt Met.
W.B.
Gro.
Bass Xyl.
Vl. I
Vl. II
Vla.
Vc. arco
Kb. arco

31

Fl.

Git.

Voice
Sha - la - la - la - la - la, Sha - la - la La - la - la, Sha - la - la la, Sha - la

Glsp.

Sop. Xyl.

Alt Xyl.

Alt Met.

W.B.

Gro.

Bass Xyl.

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score for a children's song. It features a vocal line with lyrics and a variety of instrumental parts. The instruments include Flute, Guitar, Glass Harmonica, Soprano and Alto Xylophone, Alto Mellophone, Wood Bass, Gong, Bass Xylophone, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a common time signature and consists of six measures. The vocal line is the central focus, with the lyrics 'Sha - la - la - la - la - la, Sha - la - la La - la - la, Sha - la - la la, Sha - la' written below the notes. The instrumental parts provide accompaniment, with some instruments like the xylophone and mellophone playing rhythmic patterns.

37

Fl.

Git.

Voice
la, Sha - la - la.

Glsp.

Sop. Xyl.

Alt Xyl.

Alt Met.

W.B.

Gro.

Bass Xyl.

VI. I

VI. II

Vla.

Vc.

Kb.

pizz.

pizz.

pizz.

pizz.

pizz.

Detailed description: This is a page of a musical score for a children's song. It features a vocal line with the lyrics 'la, Sha - la - la.' and a full instrumental ensemble. The instruments include Flute, Guitar, Glass Harmonica, Soprano and Alto Xylophone, Alto Mellophone, Wood Bass, Snare Drum, Bass Xylophone, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a common time signature. The vocal line is in the treble clef. The instrumental parts are distributed across multiple staves. The guitar part is in the treble clef. The woodwind and percussion parts are in the treble clef. The string parts are in the bass clef. The score is marked with 'pizz.' (pizzicato) for the string parts in the final measure of the system.



Suite for the Young for Violin and Cello

by Malcolm Dedman

Malcolm Dedman was born in London, UK, in 1948. He was taught piano at an early age, but soon preferred to improvise. Although he later had formal violin and singing lessons, it was composition, arising out of improvising at the piano, that he was most interested in pursuing.

He had formal lessons in composition with Patric Standford at the Guildhall School of Music and Drama in 1974-75, but did not receive a formal qualification in music until 2005, when he passed his Masters Degree in Composing Concert Music at Thames Valley University with distinction.

Malcolm's earlier writing reflected the developments in serialism, but within a modal context. Such works include the first Piano Sonata – Restoration of 1973 and the String Quartet of 1977-79. Although he is still attracted to the possibility of different types of modes, his style has more links with so-called post-modern idioms. The modal writing also aims to integrate music from different cultures. He firmly believes in writing music that has a message and can be approached by concert audiences and that such music need not sacrifice quality.

Major first performances that have been received well by both audiences and critics include: Christmas Cantata – 'The Word was Made Flesh' in 1975 (Birmingham); Three Dance Episodes for oboe, guitar and piano at the Wigmore Hall in 1977; String Quartet at the Purcell Room in 1980; Piano Sonata No. 2 – 'In Search' at the Purcell Room in 1986 and Two Reflections for piano in 1988, also at the Purcell Room; and Light of Unity for two cellos and piano at the Aardklop Festival, Potchefstroom (South Africa) and other venues in 2010.

He has received performances in England, Ireland, France, Italy, USA, Brazil, Mexico, New Zealand and South Africa. Many of these performances have been received well by audiences and critics, including two excellent reviews by Anthony Payne.

Malcolm has also gained several composition awards, including: Brent Music and Dance Festival in 1969 for a movement from a piano sonata; Recontres Internationales de Chant Choral in 1985 for an anthem Come Unto Me... and Thames Valley University composition prize in 2005 for Scherzo for piano quartet.

This suite of 5 pieces for violin and cello was originally intended for children to play. All the pieces can be treated as studies and can be played in first position so that the players can concentrate on the rhythms and the ensemble with each other.

Suite for the Young

for violin and 'cello

1991, rev. 2008

1. Fanfare

Malcolm Dedman

Lively, $\text{♩} = 100$

Violin

Violoncello

ff

f

poco staccato

5

Vln.

Vc.

ff

ff

Vln.

Vc.

pp

mf

pp

p

15

Vln.

Vc.

ff

pp

20

Vln.

Vc.

f

pp

f

pp

25

Vln. *harm.* *pp* *ff* *f* *ff*

Vc. *harm.* *pp* *ff* *f* *ff*

30

2. A Bit Lonely

Sadly, $\text{♩} = 80$

Vln. *p* *mp* *p* *mf*

Vc. *p* *mp* *p* *mf*

5

Vln. *f* *più f* *ff* *pp*

Vc. *f* *più f* *ff* *pp*

10

Vln. *pp* *p*

Vc. *pp* *p*

15

Vln. *pp* *p*

Vc. *pp* *p*

20

Slower, $\text{♩} = 72$

Vln. *pp*

Vc. *pp*

25

3. Waltz

Lively, ♩ = 132

Violin

Violoncello

pizz. *ff* *arco* *mf*

5

Vln.

Vc.

10 15

f *pizz.* *mf* *arco* *f* *mf*

Vln.

Vc.

20

f *pizz.* *ff*

Vln.

Vc.

25 30

arco *mf* *p* *mf* *p*

Vln.

Vc.

35

pizz. *pp* *arco* *pp* *mp* *mp*

arco

40

45

Vln.

Vc.

mf

f

ff

mf

f

ff

50

accel.

Vln.

Vc.

f

f

staccato

Più mosso, ♩ = 160

55

Vln.

Vc.

ff

ff

4. Passacaglia

Moderate, ♩ = 88

5

Violin

Violoncello

p

p

mf

p

10

15

Vln.

Vc.

mf

p

mf

p

20

Vln. *cresc.* *f*

Vc. *cresc.* *f*

25

Vln. *ff* *rit.* *pp*

Vc. *ff* *mf*

A tempo

30

Vln. *p*

Vc. *pizz.* *p*

35

Vln. *cresc.* *mf* *f*

Vc. *cresc.* *f*

40

45

Vln. *dim.* *pp*

Vc. *dim.* *arco* *pp*

5. Finale - A Race

Moderately Fast, ♩ = 72

5

Violin

Violoncello

10

Vln.

Vc.

staccato

staccato

p

f

p

mf

mf

15

Vln.

Vc.

legato

f

f

20

Vln.

Vc.

25

Vln.

Vc.

cresc.

cresc.

ff

ff

30

Vln. *mf* *cresc.*

Vc. *mf* *cresc.*

35 *accel.* *Slightly Slower, ♩ = 66*

Vln. *ff*

Vc. *ff*

40

Vln. *mf* *f* *mf*

Vc. *mf* *f* *mf*

45 *accel.* *Faster, ♩ = 88* *♩ = 66*

Vln. *cresc.* *ff*

Vc. *cresc.* *ff*



The Farmyard

by Sonja Grossner

Sonja Grossner, born in Berkshire. A holiday trip 1960 turned into a permanent stay in former East Germany and she subsequently studied violin and composition with Manfred Weiss at the “Carl Maria von Weber Hochschule für Musik” in Dresden, prior to working as both a music teacher and a violinist in the Freiberg Theater Orchestra and the Dresden

Operetta Theater. Following her return to the UK in 1984 she continued to work as an instrumental tutor.

1995 she completed her MA in composition at De Montfort University, studying with Gavin Bryars. She has completed her PhD at the Birmingham Conservatoire.

‘The Farmyard’ is a collection of easy pieces for violin and piano aimed at allowing children to imitate animals at a farm. Can be played either in a group or solo.

The violin part is available for download at the composition’s page.
http://www.musicaneo.com/sheetmusic/sm-168940_the_farmyard.html#168940

1. The Farmer (on his way to work)

Sonja Grossner

Moderato

The musical score is written for Violin and Piano. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The Violin part starts with a whole rest for the first two measures, followed by a quarter rest in the third measure, and then a quarter note with a 'v' (vibrato) marking and a dynamic of 'f' in the fourth measure. The Piano part consists of two staves. The right hand starts with a quarter rest, followed by a quarter note in the second measure, and then a series of chords and notes. The left hand plays a steady eighth-note accompaniment. Dynamics are marked as 'mp' (mezzo-piano) in the first measure, 'mf' (mezzo-forte) in the second measure, and 'f' (forte) in the fourth measure. The score is divided into four systems, each with a Violin staff and a grand staff for the Piano. The piece concludes with a double bar line.

Violin

Piano

mp

mf

f

f

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2.Sheep

Allegretto

The musical score for "2. Sheep" is written in 3/4 time with a key signature of two sharps (D major). It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked "Allegretto".

System 1: The vocal line begins with a rest for two measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note chord (D4, F#4) in the right hand and a quarter note chord (G3, B2) in the left hand. Dynamics include *f* for the vocal line and *mp*, *mf*, and *f* for the piano accompaniment.

System 2: The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment features a rhythmic pattern of quarter notes in the left hand and chords in the right hand. Dynamics include *mp* and *p*.

System 3: The vocal line has a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with chords and a rhythmic pattern. Dynamics include *p* and *f*.

System 4: The vocal line concludes with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment ends with a final chord and a rhythmic pattern. Dynamics include *mp*.

3. Donkeys

Andantino

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a half note G4 marked with a 'v' and 'ff', and another half note G4 marked with a 'v' and 'ff'. The lyrics 'e - or e - or-' are written below the notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with 'ff' dynamics. The second system continues the vocal line with a half note G4 marked with a 'v' and 'mp', and a half note G4 marked with a 'v' and 'mp'. The piano accompaniment continues with 'mp' dynamics. The third system features a vocal line with a half note G4 marked with a 'v' and 'ff', and a half note G4 marked with a 'v' and 'ff'. The piano accompaniment includes a section with 'f' dynamics in the right hand and 'ff' dynamics in the left hand. The fourth system concludes the piece with a final vocal note G4 marked with a 'v' and 'ff', and a final piano accompaniment chord.

4.Cockerels

Allegro

The musical score for '4.Cockerels' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'cock a dodel do -' and features various dynamics including *f*, *ff*, *mp*, and *ff*. The piano accompaniment includes chords and melodic lines in both the right and left hands, with dynamics such as *f*, *ff*, and *mp*. The piece concludes with a final double bar line.

5.Hens and Chicks

Allegro

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. The first system begins with a treble clef staff containing a whole rest, followed by a melody starting on the second measure. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with a more active right-hand melody. The third system features a melody in the treble clef starting in the second measure, with a piano accompaniment that includes a *f* dynamic marking. The fourth system concludes the piece with a final cadence in the piano accompaniment.

6.Cows

Andantino

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system includes a vocal line with lyrics 'f moo' and 'mooo' and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a piano accompaniment with a melodic line in the bass clef and chords in the treble clef, marked with a piano (*p*) dynamic. The fourth system concludes with a piano accompaniment featuring a melodic line in the treble clef and chords in the bass clef, marked with a forte (*f*) and fortissimo (*ff*) dynamic.

7. Horses

Moderato

The musical score is written for piano in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of staves. The first system features a treble clef staff with a *mf* dynamic and a *v* (accents) marking, and a grand staff (treble and bass clefs) with a *mf* dynamic. The second system includes a *pizz* (pizzicato) marking and a *f* dynamic in the treble staff, and a *f* dynamic in the grand staff. The third system continues the melodic and harmonic development. The fourth system concludes with *sfz* (sforzando) markings in the bass staff.

First system of a musical score in A major (three sharps). The top staff is a single melodic line. The bottom two staves are a grand staff. The first measure of the grand staff has a forte (*sfz*) dynamic. The second measure has a forte (*sfz*) dynamic. The third measure has a forte (*sfz*) dynamic. The fourth measure has a mezzo-forte (*mf*) dynamic. The top staff has an *arco* marking and a bowing symbol (v) above the first note of the second measure. The bottom staff has a *mf* dynamic marking above the first note of the second measure.

Second system of the musical score. It continues the melodic line in the top staff and the accompaniment in the grand staff. The dynamics remain consistent with the previous system.

Third system of the musical score. It continues the melodic line in the top staff and the accompaniment in the grand staff. The dynamics remain consistent with the previous system.

Fourth system of the musical score. The top staff begins with a *pizz* (pizzicato) marking and a forte (*f*) dynamic. The grand staff continues with a forte (*f*) dynamic. The system concludes with a double bar line.

8. Goats

presto

ff

mee ee me

arco

ff

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system features a vocal line with the lyrics 'mee ee me' and a piano accompaniment marked *ff*. The second system is marked *arco* and *ff*, with a *v* (pizzicato) marking above the first measure. The third system continues the piano accompaniment with a *v* marking above the first measure. The fourth system concludes the piece with a final melodic line in the upper voice and a bass line.

First system of a musical score in G major. The right hand begins with a half rest, followed by a sixteenth-note triplet. The left hand features a series of chords and a melodic line. A dynamic marking of *ff* (fortissimo) is present.

Second system of the musical score. The right hand continues with a sixteenth-note triplet and a melodic line. The left hand provides harmonic support with chords and a bass line. A *v* (accents) marking is visible above a note in the right hand.

Third system of the musical score, concluding with a double bar line. The right hand features a melodic line with a *v* marking. The left hand continues with a bass line and chords.

9. Ducks and Geese

Allegro

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is two sharps (F# and C#), and the tempo is marked 'Allegro'. The score is divided into four systems. The first system includes the instruction 'f quack quack' above the right-hand staff. The second system features a 'piano' (p) dynamic marking in the left hand. The third system includes a 'piano' (p) dynamic marking in the left hand. The fourth system features a 'fortissimo' (ff) dynamic marking in both the right and left hands. The melody consists of eighth and quarter notes, while the accompaniment uses chords and rhythmic patterns.

The first system of music consists of three staves. The top staff is a single treble clef containing a melodic line with eighth and quarter notes, including a fermata over a quarter note. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features chords and moving lines in both hands, with a dynamic marking of *f* (forte) appearing in both staves.

The second system continues the musical piece. The top staff shows the continuation of the melody, ending with a double bar line. The grand staff below continues the piano accompaniment, also concluding with a double bar line.

10. Pigs and Piglets

Allegro

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The music begins with a whole rest in the treble staff, followed by a melodic line starting on a quarter rest. The piano accompaniment consists of a bass line with chords and a treble line with chords. Dynamics include *f* in the treble staff and *sfz* and *mf* in the piano accompaniment.

The second system continues the piece. The treble staff has a melodic line with dynamics *mp*, *crescendo*, and *mf*. The piano accompaniment features a bass line with chords and a treble line with chords, with dynamics *mp* and *crescendo* indicated.

The third system shows a melodic line in the treble staff with dynamics *f* and *f*. The piano accompaniment includes a bass line with chords and a treble line with chords, with dynamics *f* and *f* indicated.

The fourth system concludes the piece. The treble staff has a melodic line with dynamics *ff*. The piano accompaniment features a bass line with chords and a treble line with chords, with dynamics *ff* indicated.

11. The Farmyard Cat

Moderato

The musical score is written in 5/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of staves. The first system features a vocal line with lyrics 'miau' and a piano accompaniment. The second system includes the lyrics 'chasing mice' and continues the piano accompaniment. The third system shows dynamic markings such as *mp*, *sfz*, and *mf*. The fourth system concludes the piece with a final vocal note and piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

mf miau miau

mf

chasing mice

mp

mp *sfz* *sfz* *mf* *sfz*

sfz *sfz* *mf* *sfz*

f

sfz *f*

12. The Farmyard Dog

Moderato

The musical score for 'The Farmyard Dog' is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked 'Moderato'. The score includes various dynamics such as *ff* (fortissimo) and *ffz* (fortissimo zando), and features accents and slurs. The piano accompaniment includes chords and arpeggiated figures. The vocal line features a melodic line with some rests and a final note marked with an accent.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff contains a melodic line with several accents (v) and a slur. The grand staff contains a piano accompaniment with chords and a dynamic marking of *ff* (fortissimo) in the bass line.

Second system of musical notation, continuing from the first. It also consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature remains one sharp (F#). The top staff continues the melodic line with accents (v) and a slur. The grand staff continues the piano accompaniment with various chordal textures and a dynamic marking of *ff* in the bass line.

13. Mice in the Farmyard

Allegro

The musical score is written for a single instrument, likely a piano, in a 3/8 time signature. The key signature consists of three sharps (F#, C#, G#). The piece is marked 'Allegro'. The score is divided into four systems, each with a treble and bass staff. The first system begins with a treble staff containing a whole rest followed by a melodic line starting on G5, and a bass staff with a rhythmic accompaniment of eighth notes. Dynamics include *mp*. The second system continues the melodic and rhythmic patterns, with dynamics reaching *mf*. The third system features a more complex texture with chords in the treble and a melodic line in the bass, with dynamics reaching *f*. The fourth system concludes the piece with a *pizz* (pizzicato) marking in the treble staff and a final melodic flourish in the bass staff.

14. The Farmer (on his way home)

Moderato

arco

f

mp *mf* *f*

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system includes a treble clef staff with a whole rest, a bass clef staff with chords, and a separate bass clef staff with a melodic line. Dynamics range from *mp* to *f*. The second system continues the piano accompaniment and the separate bass line. The third system features a treble clef staff with a melodic line and a separate bass line. The fourth system concludes the piece with a final chord in the piano accompaniment and a final note in the separate bass line.

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The Letter from Kansas

by Ariel Davydov

Ariel Davydov, composer and musicologist, member of the Israeli Composers' Guild and Composers Union of Russia.

From 1988 until 1992 he studied composition and theory of music in St. Petersburg Conservatory (MA), Russia. From 1992 until 1994 he continued his education in the Graduate School of St. Petersburg Conservatory (PhD), Russia.

His primary works include: one symphony, Concerto Grosso for Flute, Oboe and String Orchestra, Concerto for Double Bass and Orchestra, several symphony poems and overtures, a ballet suite "This Wonderful World", and numerous works for various instruments and ensembles (Trio for Flute, Harp and Double Bass "Raghavi 2", Alto Saxophone and Piano "Refuges", etc.). Music by Ariel Davy-

dov has been performed in Argentina, India, Israel, Kazakhstan, Tajikistan, Russia, the U.S. and most of European countries.

From 1984 until 2005 he worked as a teacher, lecturer and assistant professor in various music institutes of Russia and Israel and gave private lessons in composition, theory of music and piano.

Three of his students (Daria Rossokhina, Pavel Tovpich, and Stanislav Izmailov) won international young composers' competitions; two students (Andrei Denisov and Olga Sedova) graduated from St. Petersburg Conservatory with Ph.D. and four with M.A.

Ariel Davydov is a citizen of Russia and Israel. Since 2005 he has been permanently living in the USA.

A piece for piano four hands in the country style "A Letter from Kansas" was composed on January 2011. The premiere took place on June 27, 2011 in New York City at the concert of piano students of Ariel Davydov.

The Letter from Kansas

To Mariya Babayeva

Piano Four-Hands

Ariel Davydov

Vivace ♩ = 160

The musical score is written for Piano Four-Hands in 4/4 time, key of B-flat major. It is marked 'Vivace' with a tempo of 160 beats per minute. The score is divided into two systems, each with four staves. The first system is labeled 'Piano' and the second 'Pno.'. The notation includes treble and bass clefs, dynamic markings of 'mf', and various musical notations such as notes, rests, and fingerings. The first system shows the beginning of the piece with a melodic line in the right hand and a bass line in the left hand. The second system continues the piece with more complex melodic and harmonic developments.

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9

Fl.

Pno.

1 2 3 4 2 1 5 2 5 3

14

Pno.

1 2 1 2 1 3 1 3 2 2 3 4 4 3 2 1 2 3 2 1 5 3 2 3 1 3 4 2 5 2 5 1 2

f

19

Pno.

1 2 3 4 5 3 2 3 1 3 2 3 5 3 2 3 1 2 3 2 1 2 3 4 2 3 2 1

23

Pno.

29

Pno.

8vb - - -



Zita in Wonderland

by Stephan Beneking

Stephan Beneking, award-winning composer, is based in Berlin, Germany. Beneking's original compositions are in neo-classical, melodic style for piano solo. The unique melodies and often deep melancholy in his pieces attracts listeners all over the world,

even comparing him with the likes of Chopin, Schuman and Schubert. His repertoire comprises more than 200 piano works so far and his music is being played by hobby and professional pianists in many countries.

For a long time I had intended to write some piano pieces for children and beginners. My aim was to create original works that are relatively easy to play but nevertheless interesting and challenging modern classical music in "pure piano Beneking-Style". Now the 24 miniatures are finished, and I hope that many people will enjoy them!

As with all my scores, there are no markings in the scores, because I would like to encour-

age even the beginners (maybe with the help of their teachers) to develop an individual interpretation of the piece. Pedal usage is recommended. Children who can't reach the pedal can play the pieces without pedal as well.

Please feel free to copy and share the booklet! All pianists, piano teachers and piano schools can use it without any cost!

Zita in Wonderland



pure piano compositions
for children and beginners
by Stephan Beneking

Titles by Lewis Carroll
Illustrations by John Tenniel

For my daughters
Charlotta Isabella Zita Maria
Isabella Charlotta Maria Zita

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Berlin, 2013

Book I

Zita's Adventures in Wonderland

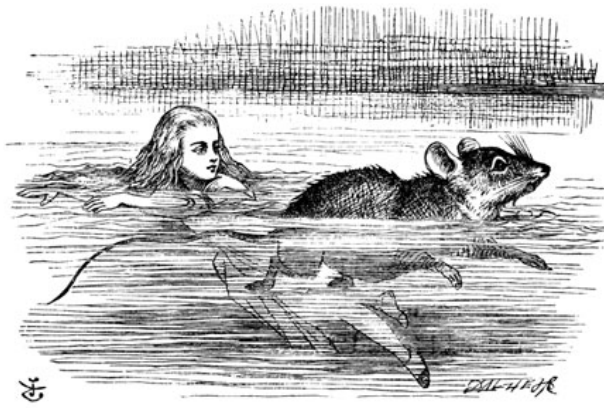




Chapter 1

Down the Rabbit-Hole





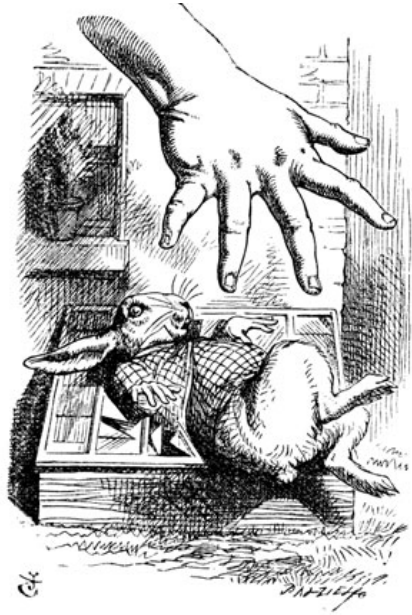
Chapter 2 The Pool of Tears





Chapter 3 A Caucus-Race and a Long Tale





Chapter 4 The Rabbit Sends in a Little Bill

11

22

31



Chapter 5 Advice from a Caterpillar

Musical notation for the first system, measures 1-7. The key signature is one flat (B-flat) and the time signature is 3/4. The melody in the treble clef starts with a quarter note D4, followed by quarter notes E4 and F4. The bass line consists of dotted half notes: G3, A3, B3, and C4.

Musical notation for the second system, measures 8-13. The melody continues with quarter notes G4, A4, B4, and C5. The bass line continues with dotted half notes: D4, E4, F4, and G4.

Musical notation for the third system, measures 14-19. The melody concludes with quarter notes G4, A4, B4, and C5. The bass line concludes with dotted half notes: D4, E4, F4, and G4. The system ends with a double bar line.



Chapter 6 Pig and Pepper

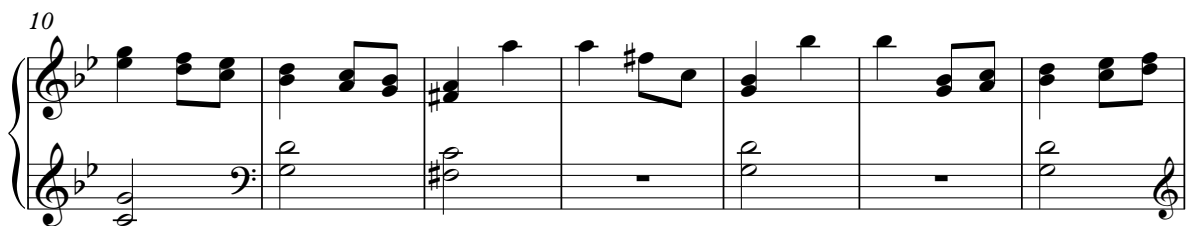
13



Chapter 7 A Mad Tea-Party



Chapter 8 The Queen's Croquet-Ground





Chapter 9 The Mock Turtle's Story

Musical score for 'The Mock Turtle's Story' in 3/4 time, featuring a melody and piano accompaniment. The score is divided into four systems, with measures 7, 14, and 19 marked at the beginning of their respective systems. The key signature is three flats (B-flat, E-flat, A-flat).



Chapter 10 The Lobster Quadrille

11

21

29



Chapter 11 - Who Stole the Tarts?

7

13

18

24

28

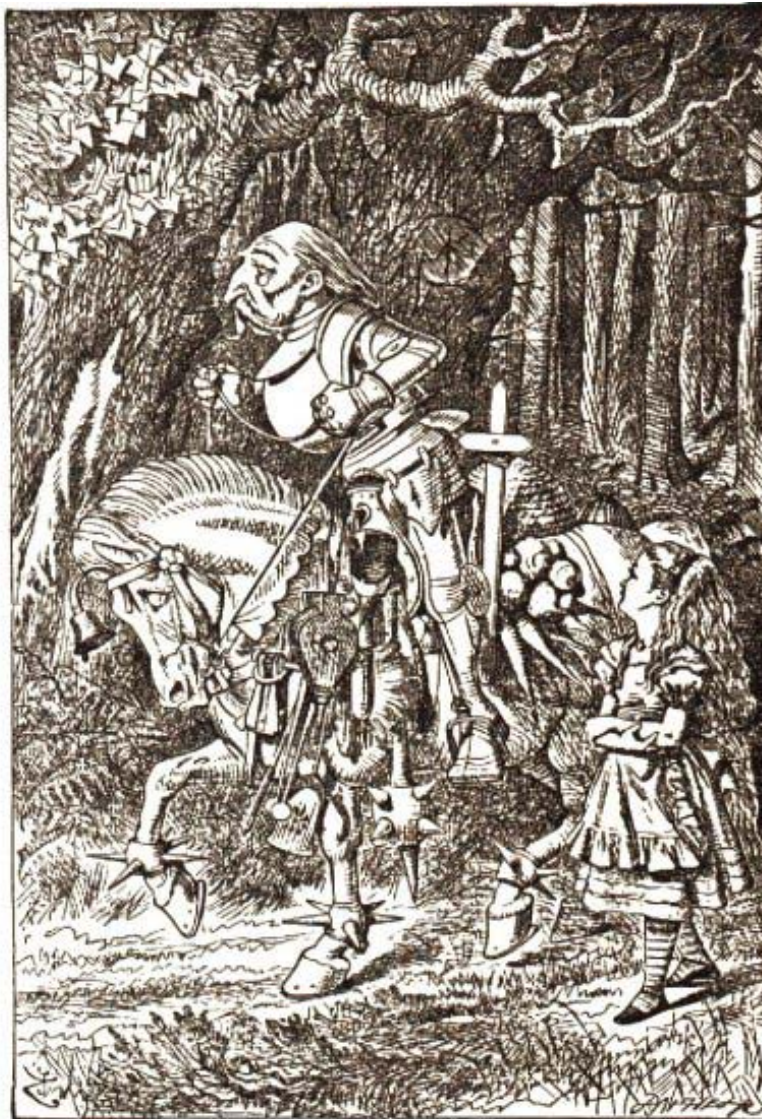


Kapitel 12 Zita's Evidence



Book II

Through the Looking Glass and what Zita found there

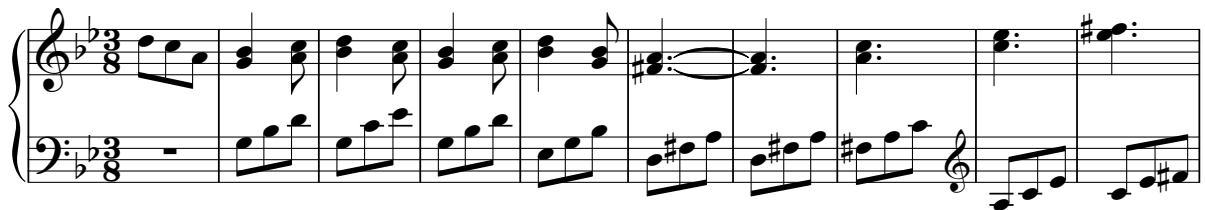




Chapter 1 Looking-Glass house



Chapter 2 The Garden of Live Flowers



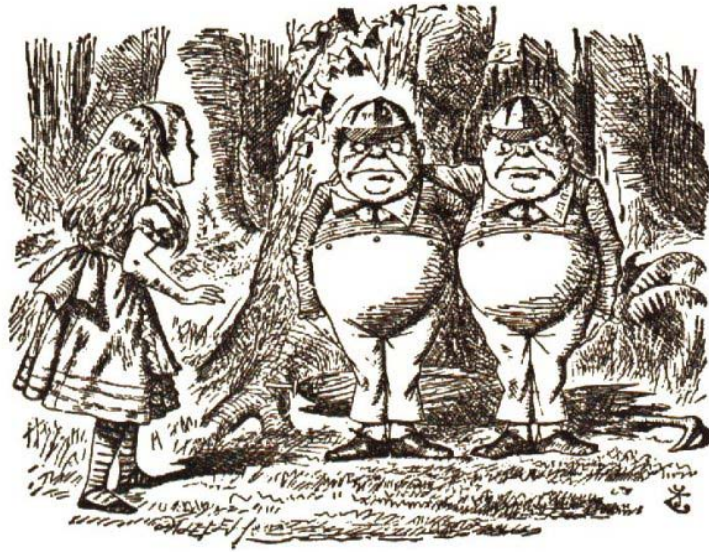


Chapter 3 Looking-Glass Insects

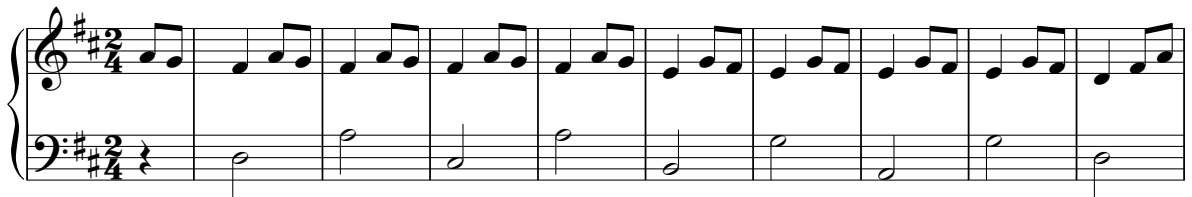
6

11

8va



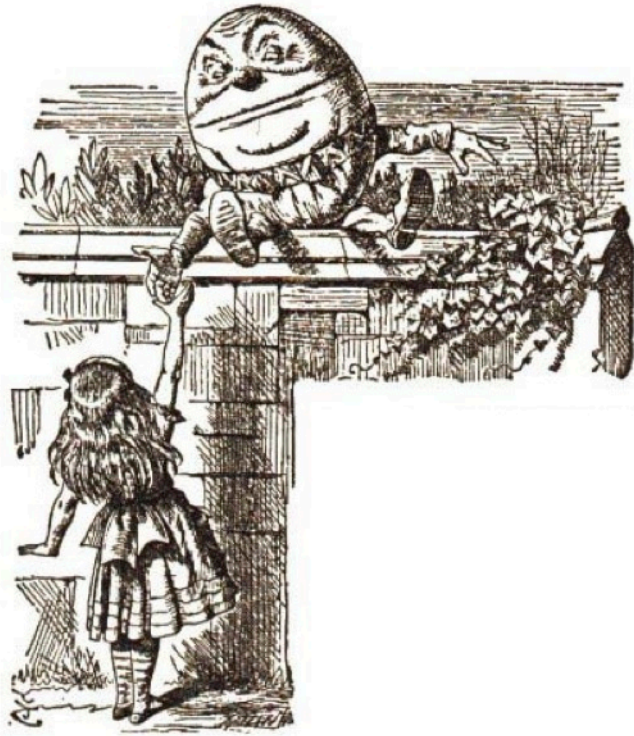
Chapter 4 Tweedledum and Tweedledee





Chapter 5 Wool and Water

The musical score is written in 2/4 time and consists of three systems of music. The first system (measures 1-7) features a piano accompaniment with a steady eighth-note bass line and a melody line with frequent triplets. The second system (measures 8-13) continues the melody with more complex triplet patterns and includes a repeat sign at the end. The third system (measures 14-18) concludes the piece with a final triplet in the melody and a sustained chord in the piano.

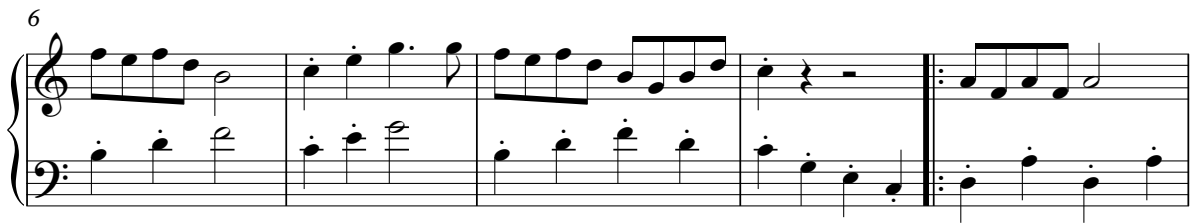


Chapter 6 Humpty Dumpty



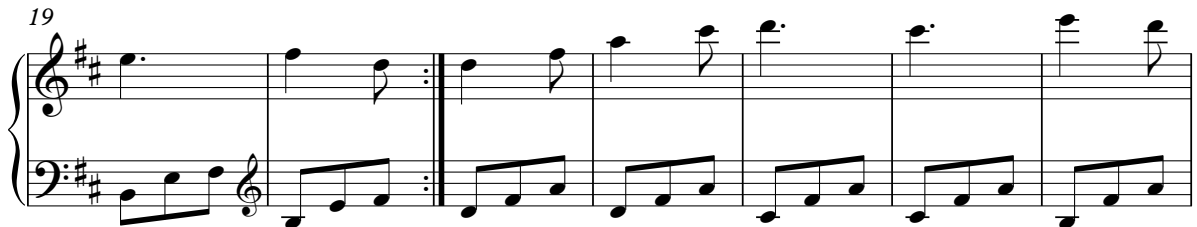


Chapter 7 The Lion and the Unicorn





Chapter 8 It's my own Invention





Chapter 9 Queen Zita

7

14

21

27



Chapter 10 Shaking





Chapter 11 Waking

10

19

26



Chapter 12 Which Dreamed it?

Musical score for piano, consisting of four systems of music. Each system has a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings (indicated by a '3' above or below the notes). The piece concludes with a double bar line and repeat dots.