

Esther Klein · Michael Dartsch

Together on **Strings**

23 Song Settings for Young String Players

With Suggestions for Playing, Practicing and Making Music

Score
English Translations

NB: Song texts remain untranslated; playing instructions and scoring information
belonging to the music are included in the printed books.



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On the Back of the Book

Songs are part of our childhood. This collection aims to provide a variety of songs for string ensembles, such as young string orchestras and string classes. It includes both older and newer songs, songs of various origins and songs for different occasions, with themes ranging from animals to the seasons and times of day to tongue-in-cheek scary subjects.

The six-part arrangements are not limited to the usual cadence harmonies and accompaniment forms, but take up the theme of diversity in their own way. Each song has something special to discover. There are short texts in the parts that draw the children's attention to this, and they can be used in rehearsals and lessons. Special emphasis is placed on playing together – true to the title: Together on Strings!

Overview of *Together on Strings*

- collection of 23 German and international children's and folk songs
- set for string ensemble from 1 year of lessons onwards
- scored for 2 violins, 2 violas, 2 cellos and double bass
 - violins 3 and 4 as alternative parts for the violas
 - for the first steps in ensemble playing with increasing level of difficulty
 - practicing and applying elementary bowing and playing techniques
- colored highlighting of the leading melody part in the student books
- suggestions for playing, practicing and performing
- an overview of the technical requirements for playing

About the Authors

Esther Klein (*1976) studied music education at the Saarland University of Music and Drama (now the Saar University of Music), with a major in the recorder with Wolfram Koch and an additional major in elementary music pedagogy with Prof. Dr. Michael Dartsch. Since 2003, she has been working at the music school of the state capital Saarbrücken as a teacher for recorder and elementary music practice with various focuses, such as music theater, elementary music practice with preschool children as well as cooperation projects with elementary schools. She started playing the violin at the age of 24 years and continues playing in various genres and formations to this day. Her passion for arranging songs has accompanied her ever since her student days.

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Preface

Songs are part of our childhood. You sing them with your parents, at daycare, later at school. You may also listen to them from recordings. At some point, they fade into the background, possibly displaced by pop songs, until perhaps there are children of your own with whom you can sing them once again. In former times, they were still more a part of social life. Folk songs were also sung by adults, as they still are today in many regions of the world. In Germany, after the misuse of singing songs under National Socialism, people are finding it harder to do so. For children, there is, in addition to the traditional ones, a large number of new songs, some of them written by successful children's songwriters, which have become widely known through the media and personal sharing.

Children learning an instrument usually also want to play songs on it. Initially, this refers to songs that they know. In addition, however, they are generally also happy about new songs they get to know with the instrument. Thus, this collection aims to offer a variety of songs for string ensembles – such as young string orchestras and string classes. Older and newer songs are included, songs of various origins, as well as songs for different occasions and with themes ranging from animals to seasons and times of day to tongue-in-cheek scary subjects. The book aims to introduce children to these songs and thus expand their repertoire.

The last piece, a Turkish folk song, is special. On the one hand, the meter is perhaps unusual due to the division of the nine eighth notes in each measure according to the pattern 2+2+2+3. For another, there is a note in the first two voices that is traditionally sung 20 to 30 cents, or about a quarter of a semitone, lower than the major second – here the b^1 . The piece can be played quite easily with b^1 at first. To avoid the difficulties that the unfamiliar tone brings, it can be left at that, although in doing so, the authenticity suffers. However, if you want to try out the unfamiliar tone, you should place the first finger a little lower than b^1 in the second step, but still much closer to b^1 than to b -flat! It is advisable to first listen to recordings of the song on the Internet where this tone can be heard. For the consultations on this piece, we sincerely thank Cansu Eralp and Uğraş Durmuş!

The arrangements are likewise intended to broaden the horizon. They are thus not limited to the usual cadenza harmonies and accompaniment forms, but take up the motif of diversity in their own way. Basically, the respective song text also shapes the specifics of the correspond-

ing arrangement. As such, each of the songs has something special to discover. In the parts, there are short texts that draw the children's attention to this; these can be taken up in rehearsals and lessons. Sometimes the arrangement varies between the individual verses of a song. In printing the stanzas, no attempt at completeness has been made. Where only one stanza has been printed, it is of course possible to search for further stanzas.

Basically, the songs are given according to the level of difficulty. They begin with the fingering positions that are usually learned at the beginning of the lessons, until finally songs appear that make cautious excursions into a different fingering at individual points or later contain new fingering requirements throughout. In terms of bowing technique, two upstrokes or two downstrokes may appear in succession over time. Individual songs offer the opportunity to try out tremolo, glissando and flageolet. Nevertheless, the book remains at the elementary level.

A specific claim of the book lies in ensemble playing. Here the children may gain important experiences. This includes both the importance of a stable tempo independent of the respective rhythms as well as listening to one another. In particular, attention can be paid to which part has the theme – the song melody. This can be emphasized while the other parts accompany. The movements are deliberately arranged so that the melody is not always in the first violins, but often in other parts, and sometimes changes from one part to another during a song. The corresponding passages are highlighted by a different color in the student books. Of course, it is recommended to also sing the songs before and in between. Although the song melodies are not printed in the part books, the children can easily learn them from the teacher. For easier songs, this is done simply by joining in the teacher's singing. For more difficult lyrics, it is a good idea to rhythmically speak the individual lines before singing and then have them repeat them; the same principle applies to the song lines of more complex melodies. If the children sing the songs first, they can then play something they already know and have as a figure in their heads. Also, the part that has the melody can sing it once, while the others play their parts on the instruments.

The book offers different parts and levels of difficulty for each instrument. The six-part set is intended for two violin parts, two viola parts and two cello parts, with the

second cello part also playing the double bass part. Both viola parts can also be replaced by violins; a third and a fourth violin part are available for this. Since it is likely to happen more often that at least the first of the viola parts is reinforced or replaced by a third violin, the third violin part is also included in the score.

Compared to the more common four-part version, the six-part version increases the chamber-musical demands, but also enhances the richness of the sound.

Finally, the book contains some special materials. First of all, these are improvisation suggestions that are quite suitable for the stage and can be coupled with the corresponding songs. For songs in the middle of the

book, there are games aimed at concentration, reacting and listening. For songs in the back of the book, there is also a number of preliminary exercises, which, however, are often designed as polyphonic pieces and can accordingly be played in a group. The table on page 6 provides an overview of the songs, their respective demands and the additional materials.

We hope that all children and teachers using this book will enjoy playing the songs together!

Remagen / Saarbrücken in Fall 2023

Michael Dartsch
Esther Klein

Inhalt | Contents

	Score	Vl. 1, 2	Vl. 3, 4	Va.	Vc.	Db.
Overview of Songs with Their Requirements and Additional Materials	6					
1 Summ, summ, summ	8	6	6	7	5	4
<i>Ideas for Improvisation: Bee Concert</i>	9					
2 Ihr Blätter, wollt ihr tanzen?	10	7	7	8	6	5
3 Poli, Poli, olizisti	12	8	8	9	7	6
<i>Suggestion for Improvisation: Once for Everyone</i>	13					
4 Der Mond ist aufgegangen	14	9	9	10	8	7
5 Grün, grün, grün	15	10	10	11	9	8
6 Bella Bimba	17	12	11	12	10	9
7 Eine kleine Geige	20	14	12	14	12	10
8 Schneeflöckchen, Weißbröckchen	23	16	14	16	14	11
9 Meinem Weinberg	27	18	16	18	16	12
10 Kalinka	29	20	17	20	17	13
11 Wüstenkanon (Durch die Wüste)	31	22	18	22	18	14
12 Auf der Mauer, auf der Lauer	34	24	20	24	20	15
<i>Suggestion for Playing: Tone Omitting Game</i>	35					
13 Dracula-Rock	36	26	22	26	22	16
14 Morgenlied	40	28	24	28	24	17
15 If You're Happy Wenn du glücklich bist	42	29	25	29	25	18
<i>Suggestion for Playing: Clap-Stomp-Slap Game</i>	43					
16 Möge die Straße uns zusammenführen	44	30	26	30	26	19
<i>Game Suggestion: Street Game</i>	46					
17 I Like the Flowers Ich lieb' den Frühling	47	32	27	32	28	20
18 Auf einem Baum ein Kuckuck saß	50	34	28	34	30	21
19 Leise rieselt der Schnee	52	35	29	35	31	22
20 Der Kuckuck und der Esel	53	36	30	36	32	23
<i>Preliminary Exercise for the Flageolet: Fireflies at Dusk</i>	55					
21 Miaou, miaou Miaou, miaou	56	38	31	38	34	24
22 Abendlied	59	40	32	40	36	25
<i>Preliminary Exercise for the B-flat: Toad Walk</i>	61					
23 Dere geliyor Sieh, der Fluss	62	42	34	42	38	26
<i>Preliminary Exercises</i>	63					
1. On the Meter						
• Poem in Two Versions						
• Game: Animals without Music Skills						
2. For the First Finger in the Violin Parts						
• To Turkey and Back						
3. On the Meter and for the First Finger in the Violin Parts						
• Improvisation: Lots of Fish without Music Skills						

Overview of Songs with Their Requirements and Additional Materials

No.	Song	Finger positions on violins and violas	Special requirements in terms of fingering technique	Challenges	Additional material
1	Summ, summ, summ	1st		<ul style="list-style-type: none"> Vl. 3, Va. 1: Slurs and crescendi against the slurs as ossia 	Ideas for Improvisation: <i>Bee Concert</i>
2	Ihr Blätter, wollt ihr tanzen?	1st			
3	Poli, Poli, olizisti	1st			Suggestion for Improvisation: <i>Once for Everyone</i>
4	Der Mond ist aufgegangen	1st		<ul style="list-style-type: none"> Two upbows in a row 	
5	Grün, grün, grün	1st		<ul style="list-style-type: none"> Bow retake Vc., Kb.: two upbows in a row 	
6	Bella Bimba	1st		<ul style="list-style-type: none"> Bow retake 	
7	Eine kleine Geige	1st		<ul style="list-style-type: none"> Bow retake Two downbows in a row 	
8	Schneeflöckchen, Weißröckchen	1st		<ul style="list-style-type: none"> Special bowing patterns, length 	
9	Meinem Weinberg	1st		<ul style="list-style-type: none"> Bow retake Rhythm 	
10	Kalinka	Vl. 1: low 2nd finger ¹		<ul style="list-style-type: none"> Bow retake 	
11	Wüstenkanon (Durch die Wüste)	Vl. 1: low 2nd finger		<ul style="list-style-type: none"> Slurs 	
12	Auf der Mauer, auf der Lauer	Vl. 2: 1x low 2nd finger		<ul style="list-style-type: none"> Portato 	Suggestion for Playing: <i>Tone Omitting Game</i>
13	Dracula-Rock	Vl. 2: 1x low 2nd finger	Vc. 1: 1 x 2nd finger	<ul style="list-style-type: none"> Tremolo (can be bypassed by Ossia) 	
14	Morgenlied	Vl. 1: low 2nd finger	Vc. 1: 2nd finger	<ul style="list-style-type: none"> Bow retake Vl. 2: two upbows in a row Vl. 3, Va. 1: two downbows in a row 	
15	If You're Happy Wenn du glücklich bist	Vl. 1: low 2nd finger	Vl. 1: low 2nd finger	<ul style="list-style-type: none"> Switch between Pizzicato and Arco Two upbows in a row 	Suggestion for Playing: <i>Clap-Stomp-Slap Game</i>

¹ From here on, only the deviations from the 1st grip position are indicated.

No.	Song	Finger positions on violins and violas	Special requirements in terms of fingering technique	Challenges	Additional material
16	Möge die Straße uns zusammenführen	low 2nd finger	Vc. 1: 2nd finger	<ul style="list-style-type: none"> Bow retake Two upbows in a row 	Game Suggestion: <i>Street Game</i>
17	I Like the Flowers Ich lieb' den Frühling	low 2nd finger	Vc. 1: 2nd finger	<ul style="list-style-type: none"> Bow retake (attached) dottings; possibly ternary execution 	
18	Auf einem Baum ein Kuckuck saß	Vl. 1, 2: low 2nd finger		<ul style="list-style-type: none"> Dottings, special bowing patterns 	
19	Leise rieselt der Schnee	Vl. 2: low 2nd finger and high 3rd finger		<ul style="list-style-type: none"> Bowing patterns in 6/8 time 	
20	Der Kuckuck und der Esel	Vl. 2: low 2nd finger	Vc. 1: 2nd finger	<ul style="list-style-type: none"> Vl. 1: Octave flageolet and special bowing patterns 	Preliminary Exercise for the Flageolet: <i>Fireflies at Dusk</i>
21	Miaou, miaou Miaou, miau	low 2nd finger Vl. 1: Glissando to the low 1st finger	Vc. 1: 2nd finger	<ul style="list-style-type: none"> Dottings, special bowing patterns 	
22	Abendlied	Vl. 1, 2: low 1st finger	Vc. 1, 2: 2nd finger Cb.: half position		Preliminary Exercise for the B-flat: <i>Toad Walk</i>
23	Dere geliyor Sieh, der Fluss	Vl. 1, 2: "special" 1st finger	Vc. 1: 2nd finger	<ul style="list-style-type: none"> 9/8-time (2+2+2+3) 	Preliminary Exercises 1. On the Meter <ul style="list-style-type: none"> Poem in Two Versions: <i>The Difference</i> Game: <i>Animals without Music Skills</i> 2. For the First Finger in the Violin Parts <ul style="list-style-type: none"> <i>To Turkey and Back</i> 3. On the Meter and for the First Finger in the Violin Parts <ul style="list-style-type: none"> Improvisation: <i>Lots of Fish without Music Skills</i>

1

Summ, summ, summ

For English speakers:

Summ, summ, summ = Buzz buzz buzz

Text in the student books

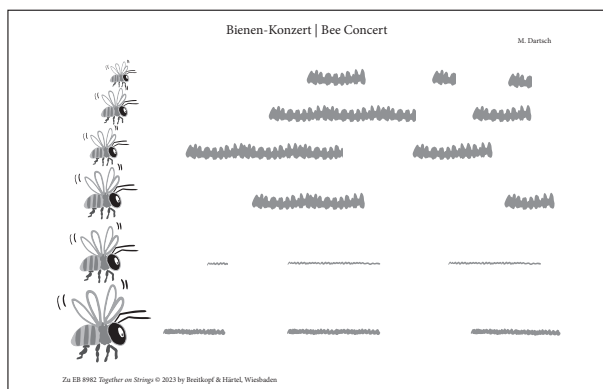
The summ summ summ rhythm is hidden everywhere. Can you hear and find it in your part? The third violins and first violas can also play alone for once. Doesn't that sound like bees?

Ideas for Improvisation

Bee Concert

The PDF with the Bee score is available for download at www.breitkopf.com.

For the *Bienen-Konzert* [Bee Concert], there are different possibilities of execution. All variants can also be played as prelude, interlude and postlude to *summ, summ, summ*.



Variant 1

The picture is understood as an improvisation template. The teacher gives a cue and each child now decides on one of the bee parts, creating it with means of his or her own choosing and acting it out at his or her own pace. The piece is over when everyone has finished. Afterwards, you can talk about what it was like. You may think of new possibilities and in turn try them out.

Variant 2

The picture is understood as a suggestion for a self-designed bee music.

The teacher can also create a bee concert, in which the parts start and stop at different times. The teacher guides the music by deciding at the moment of playing, which parts are to be added or discontinued. This may result in

sequences of dense passages with many parts and rather soloistic passages with only one or two parts.

Children can also improvise as conductors, giving parts their cue and cutting off parts, thus creating their own bee music!

Variant 3

The picture is read like a score and played “note-for-note”.

- The first violins play the upper bee part. They slide up and down a bit on the E string with the second finger, so that they are roughly between g^2 and $g\sharp^2$. Each child does this at their own tempo.
- The second violins play the second bee part from the top. They slide their second finger up and down a little on the D string so that they move approximately between f^1 and $f\sharp^1$. Each child does this at their own tempo.
- The third violins and first violas play the third bee part from the top. They slide their second finger up and down a little on the G string, so that they move approximately between b -flat and b . Each child does this at their own tempo.
- The second violas play the fourth bee part from the top. They slide their second finger up and down a little on the C string, so that they move approximately between e flat and e . Each child does this at their own tempo.
- The first cellos play the second bee part from the bottom. They play a tremolo on the open C string. Each child does this at their own tempo.
- The second cellos and the double basses play the lower bee part. They play a tremolo on the open E string. Each child does this at their own tempo.

The teacher gives cues (E) and cuts off (WA) in this order:

1. E: second cellos, double basses
2. E: third violins, first violas
3. E: first cellos
4. WA: second cellos, double basses

- | | |
|---|--|
| 5. E a little later: second violas | 13. E: first violins |
| 6. E: second violins | 14. WA: shortly after: first violins and E: first cellos |
| 7. E shortly after: second cellos, double basses | 15. E: second violins, second cellos, double basses |
| 8. E: first violins | 16. WA: a little later: third violins, first violas |
| 9. WA a little later: third violins, first violas | 17. E: first violins, second violas |
| 10. WA: first violins, second violas | 18. WA: first and second violins |
| 11. WA: shortly after: second cellos, double basses | 19. WA: second violas, first cellos |
| 12. WA: second violins and E: third violins, first violas | 20. WA: second cellos, double basses |

2

Ihr Blätter, wollt ihr tanzen?

Text in the student books

Prior to the melody, you can hear the wind in the violins and the first violas. And when the second violins and the second violas play on their own from the ninth bar on (with upbeat), you can imagine how several leaves start to dance one after the other.

3

Poli, poli, olizisti

In Hungarian, the melody is known as Pandur andanduri. “Pandur” means “gendarme” and “andanduri” is a play on words that takes the word “pandur” and continues playing with it. This is now simply applied to the word “Polizist” [policeman]. Then the text is: “Poli, poli, olizisti!”. In Hungarian, the syllables are distributed just like in the German text.

For English speakers: You could use “Heli, heli, helicopter” instead.

Text in the student books

It sounds a bit like it did almost five hundred years ago. The second violas play the drums, and the cellos and double basses play an instrument called the hurdy-gurdy. “Poli, Poli, olizisti” is a pun (Polizist = Policeman).

Suggestion for Improvisation

Once for Everyone

The Viola 2 children play their part repeatedly in succession. To keep it from getting too boring, they may also add small deviations from the rhythm, but at first, they should only use quarter notes, eighth notes and quarter rests for this (see the upper half of the improvisation construction kit). Later, eighth-note rests can be added (see the lower half).

The others play short motifs with open A and E strings

along – in such a way that each child plays such a motif only once. So you have to think carefully about when you want to do this. Whoever has played his motif gets up from the chair and stands in front of it; this way you can see when everyone has had their turn. When this is the case, the Viola 2 children play a fade-out with their part until you can no longer hear anything.

Impro construction kit for viola 2

For the music, see the printed book.

4

Der Mond ist aufgegangen

Text in the student books

The first violin plays higher than the other parts – just like the moon is above us up in the sky.

5

Grün, grün, grün

Text in the student books

Do you find something in your part that sounds like “alles, was ich” [all that I]? Or do you find something that sounds like “Grün, grün, grün sind” [green, green, green are]. Already at the beginning, you hear “alles, was ich” several times in a row.

6

Bella Bimba

Text in the student books

Just as the ribbon goes round in circles, so do the parts in this song: They circle around certain tones that they pass over and over again. What are the tones in your part?

7

Eine kleine Geige

Text in the student books

What does it sound like if, starting from the beginning, each part plays only the measures that have eighth notes, while all the other parts rest during this time? You can play through the whole piece like this and you’ll hear a lot of questions and answers – and sometimes you won’t hear anyone playing.

And by the way: Viola, cello and double bass are also members of the violin family. These instruments all look very similar! Even though the song is called “Eine kleine

Geige” [A Little Violin], it also refers to the other string instruments! Some of you would like to have a violin, others a viola, a cello or a double bass!

8

Schneeflöckchen, Weißröckchen

Text in the student books

From the first violin, you can hear the snowing getting stronger in the second stanza, the flowers sleeping in the third stanza and the children playing in the fourth stanza. Can you also hear the ball being thrown?

9

Meinem Weinberg

Text in the student books

In the first part, the second violins play the fox approaching cautiously. In the second part, the fox sneaks away with the grapes in the third violins, violas and cellos.

10

Kalinka

Kalinka is the diminutive form of the Russian word *Kalina*, which means the berry of the snowball bush.

Text in the student books

When the cellos and double basses are going strong, everyone is swept off their feet and all you want to do is dance!

11

Wüstenkanon (Durch die Wüste)

Text in the student books

Here, the second cellos and double basses are a camel slowly trotting along. The first violins, second violas and first cellos play a camel caravan.

12

Auf der Mauer, auf der Lauer

Version for English speakers:

On the brickwall, on the lookout
sits a little beetle.
See the little beetle there,
see the beetle dancing, yeah!
On the brickwall, on the lookout
sits a little beetle.

Text in the student books

First you can practice the beginning and the end. The violins and the first violas can repeatedly imagine the words “On the brickwall”; they may then only think the word “on”, but the words “the brickwall” are to be played. If the others play along, the whole thing – like a good brickwall – must not break apart!

Suggestion for Playing
Tone Omitting Game

First pass: The song is played as it is written in the music.

Second pass: The second syllable of “beetle” and “dancing” is omitted.
Meaning: Everyone has rests on the fourth count of measures 4, 6 and 10, on the sixth eighth of measure 7 and on the fourth and sixth eighth of measure 8.

Third pass: The words “beetle” and “dancing” are omitted entirely.

Meaning: Everyone has rests on the fourth and fifth beats of measures 4, 6, and 10, on the third beat of measure 7 and on the third and fourth beat of measure 8.

Whoever plays into a rest will have to put something in pledge.

13

Dracula-Rock

Text in the student books

You can hear a lot here: the trembling with fear (if you play the tremolo), the twelve chimes at the beginning in the first cellos and the opening of Dracula’s coffin lid right after in the second violas.

14 Morgenlied

Text in the student books

Can you hear the sun rising in the first cellos? It even rises twice in a row – and for the third time just a little bit.

15 If You're Happy | Wenn du glücklich bist

Text in the student books

Unfortunately, you can't clap your hands while playing the violin, viola, cello or double bass when you're happy – but you can pluck, and maybe that will sound nice as well.

Suggestion for Playing

Clap-Stomp-Slap Game

If you're happy and you know it, clap your hands.
If you're happy and you know it, clap your hands.
If you're happy, then you clap, and
show them all and stomp and slap.
If you're happy and you know it clap your hands.

When singing the song, each time the word “clap” can be clapped, the word “stomp” can be stomped with your feet, and the word “slap” can be slapped with both hands

on your thighs. Additionally, two quarters can be clapped each time after the word “hands”. It would also be nice to do a passage, where you only sing silently in your mind, but you clap, stomp and slap at the respective places! For English speakers: The actions described here for the words “stomp” and “slap” refer to the free German translation of the original text, in which only the word “clap” appears. The English text has been adapted to the German one in order to convey the same meaning

16 Möge die Straße uns zusammenführen

Text in the student books

The composer Johann Pachelbel wrote a famous canon for string instruments. Those of you who know it may notice that it sounds similar in the third violins and first violas, as well as in the second cellos and double basses.

Game Suggestion

Street Game

Everyone thinks in their head the words “Möge die Straße uns zusammenführen” [May the road rise up

to meet you] in the rhythm in which it appears in the song (quarters, two eighths, two quarters; four eighths,

two quarters). On a signal, everyone starts to play this rhythm simultaneously on a note of their choice at the tempo previously presented. Now play until everyone is playing the rhythm at the same tempo and on the same note. Then someone cuts

off. Instead of waiting until everyone is on the same note, you can cut off when a chord has been created that satisfies everyone. Then the notes are asked for and the chord is written down and perhaps briefly explained.

17

I Like the Flowers | Ich lieb' den Frühling

Text in the student books

In the beginning, the violins chat with the first violas and tell each other what they like. Later on, they play in canon. Parts of the melody also appear in the accompanying parts. Can you find them?

18

Auf einem Baum ein Kuckuck saß

Text in the student books

The beginning sounds similar to a real hunting horn signal – more precisely like the signal “Departure for Hunting”. In addition, there is a cuckoo call three times in the first violin: once as usual and twice slightly changed. Can you hear it?

19

Leise rieselt der Schnee

Text in the student books

Normally, it is not possible to hear snow falling, but it is in this piece. So, the soft flakes should not be played too hard.

20

Der Kuckuck und der Esel

Text in the student books

At the beginning, the first and the second violins take turns playing the cuckoo and the donkey. Pay attention to the cuckoo and the donkey in your part. Only the second cellos and double basses do not play either. The whole song should sound “as beautiful and lovely” as the duet of the two animals.

Preliminary Exercise for the Flageolet

Fireflies at Dusk

For the music, see the printed book.

21

Miaou, miaou | Miaou, miaou

Text in the student books

Here we meet a French cat. It is played by the first violins. Can you hear its constant meowing?

22

Abendlied

Text in the student books

At the beginning, the second cellos and double basses slowly descend note by note – just as one sinks into a deep dream. Even after that, they keep descending. At the end, the second violins also descend, but a bit faster – I wonder what beautiful dreams they are having?

Preliminary Exercise for the B-flat

Toad Walk

For the music, see the printed book.

23

Dele geliyor | Sieh, der Fluss

Text in the student books

In the upper three parts, you can hear the river flowing, the lower ones can be imagined rather as stones in the river.

Note on the execution in the student book for violin 1, 2

The inverted b-flat [♭] means that the b should be played a little lower, but not too close to the b-flat. To hear the unfamiliar tone, you can also listen to the song on the internet. In our sheet music, it only appears in the first and second violin.

Note on the performance in the other student books

The inverted b-flat [♭] means that the b should be played a little lower than usual. To hear the unfamiliar tone, you can also listen to the song on the internet. In our sheet music, this note only occurs in the first and second violin, not in your part.

Preliminary Exercises

1. On the Meter

Poem in Two Versions

Version 1 (4/4 time, continuous eighth notes)

The Difference

When I sat by the riverside,
thoughts of mine drifted far and wide:
Humans don't ever breathe through gills,
goldfish never have music skills.
Humans have neither gills nor fins,
goldfish never play violins.

English poem: Petra Kamlot

For the German poem, see the printed book.

Version 2 (9/8 time 2+2+2+3, continuous eighth notes)

The Difference

Sitting at times by the riverside,
thoughts of mine drifted ever so wide:
Humans never ever breathe through gills,
goldfish don't have any music skills.
Humans don't ever have gills or fins,
goldfish never play the violins.

If the German poem is to be spoken several times in a row, the word “und” must be added to the last line. The poem can also be accompanied by clapping. This involves clapping on the first, third, fifth, seventh and eighth syllable in each line, which somewhat anticipates the rhythm of the piece. On the seventh and eighth syllables each, the teacher can hold their clapping hands a little higher than usual to give the children some initial orientation.

Game: Animals without Music Skills

The children think of two-syllable animals.

All start:

“Goldfish never have music skills,
goldfish don't play the violins.”

Then the game continues in turn: each child inserts his or her animal without the meter stopping.

The same game is repeated with the word “and” at the end of each line.

In this game – or simply in speaking the two lines “Goldfish never have music skills, Goldfish don't play the violins” repeatedly – the teacher extends either two fingers or three fingers of one hand (one of which is always the thumb). Accordingly, the children speak the lines with (with three fingers) or without the word “and” at the end of the line (with two fingers). Later, also children can take over the part of finger pointing.

2. For the First Finger in the Violin Parts

To Turkey and Back

For the music, see the printed book.

3. On the Meter and for the First Finger in the Violin Parts

Improvisation: Lots of Fish without Music Skills

For the music, see the printed book.

The following four measures are repeated as often as desired.

To do this, each child in turn improvises once for four measures as a soloist; only notes of the A-string should be used: the open a¹, the “Turkish” first finger (just below b¹), the second (c²), the third (d²) and the fourth finger (e²). The rhythm given is continuous eighth notes, with the following line imagined four times. “Goldfish never have music skills, yeah”. Beforehand, the succession of the children is determined. Once a child has finished, the next one follows seamlessly.