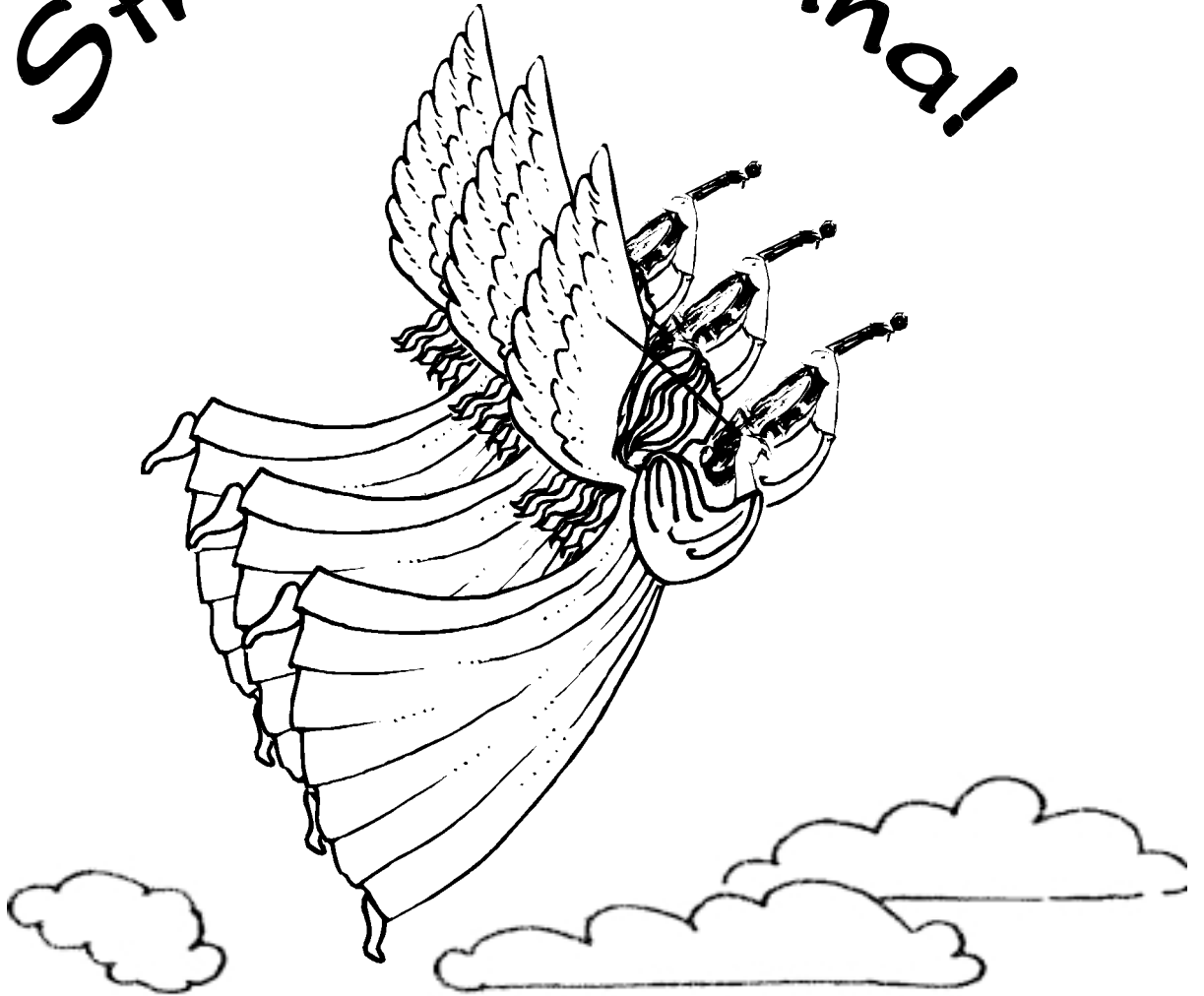


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# String Hosanna!



- viola players join in  
the school assembly

## Kerry Milan

a selection of favourites, old and new,  
with specially written parts to involve  
beginners from the very first term.

# Preface

These pieces are all suitable for young viola players, some - such as the first two accompaniments - from the very first term, other pieces only two or three years later.

Of the twenty six pieces there are sixteen which include the melody line; but in only a few cases would it be likely that first year beginners could cope with the melody itself. Their accompaniment parts are much more straightforward, however, and many of these should be accessible within the second year.

Each "accompaniment" is actually a short viola piece in its own right, with its own focus and characteristics, and point of interest. This may be a rhythmic or melodic pattern, or even a bowing or fingering sequence.

The latter part of the book, pages 9 -11, comprises a further ten of these pieces. These get progressively harder with the change to flat keys; but again, by focusing upon just one point, a school's visiting instrumental teacher should be able to teach them fairly readily. Each of these is inspired by one of the more modern songs so often heard in today's assemblies. Their more lively rhythms and more awkward keys often make their melodies less suitable for young string players, and so for this and also for copyright reasons they are not included here.

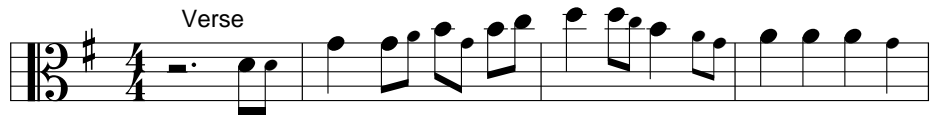
The listing at the back of the book is not intended to be comprehensive; but it does indicate at least one source for each of the songs listed, where a suitable piano accompaniment can be found, and in the correct key. All the pieces can be played with piano and just the viola accompaniment. The melody line can be played by violas or a variety of other instruments; but the lower parts have been specially written with strings in mind, and may not always be appropriate for other instruments. The accompanying comments are intended to help interested but non-specialist class teachers in handling what *can* be the real joy of *String Hosanna*..



## Simple Things / Lord of the Dance

Needing just the open strings this accompaniment is very popular with beginners in their first term. There are slight differences between the two songs; but nothing which need trouble the beginners! Play by heart and with plenty of vigour.

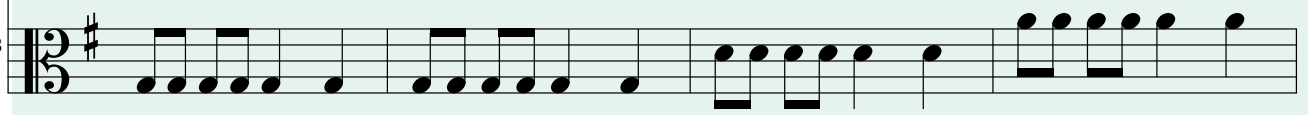
Verse



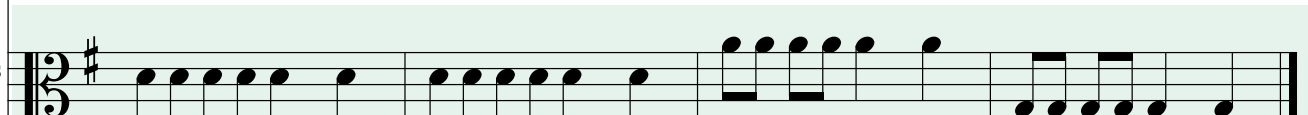
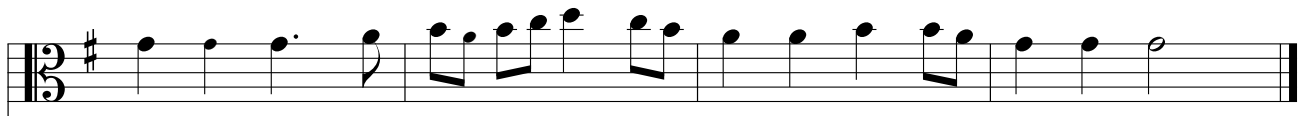
Chorus




Beginners



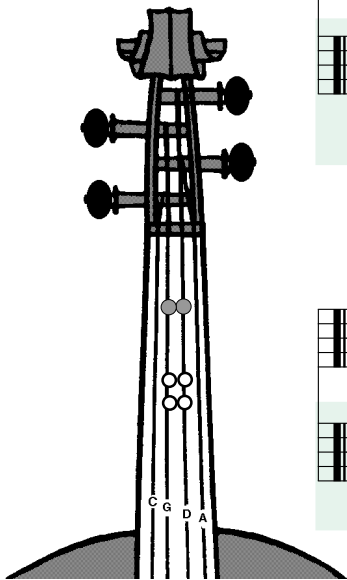
Beginners



# Jesus' Hands were Kind Hands

The second part only uses the open strings. The sign  is a reminder to 'recover' the bow and start again at the heel.

Musical score for 'Jesus' Hands were Kind Hands' in 4/4 time, key of D major. It consists of two systems of two staves each. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system is similar but the bass line is highlighted in green. Arrows pointing left are placed above the bass line in the first system to indicate bow recovery points.



Fingers used for the lower part.

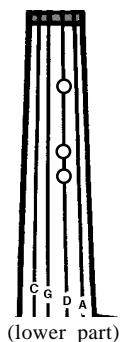
# Kum Ba Yah, my Lord

Musical score for 'Kum Ba Yah, my Lord' in 3/2 time, key of D major. It consists of two systems of two staves each. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system is similar but the bass line is highlighted in green. Arrows pointing left are placed above the bass line in the second system to indicate bow recovery points.



# Spirit of God

Musical score for 'Spirit of God' in 3/4 time, key of D major. It consists of two systems of two staves each. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system is similar but the bass line is highlighted in green. The score ends with 'Fine' and 'D.C. al Fine' markings.

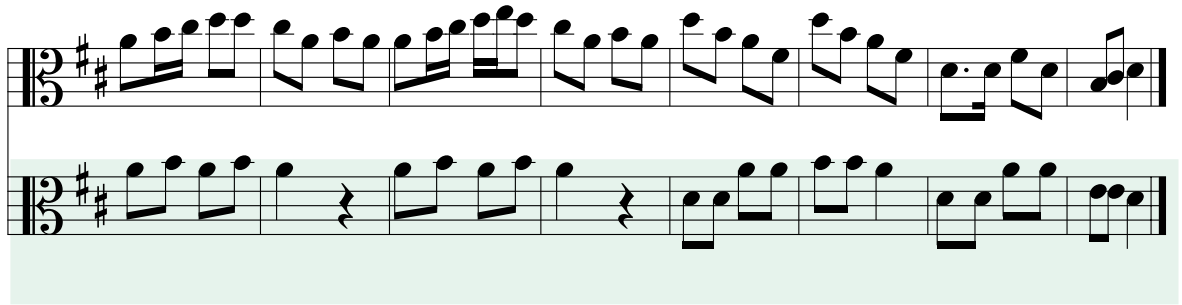


(lower part)

# Can You Count the Stars?

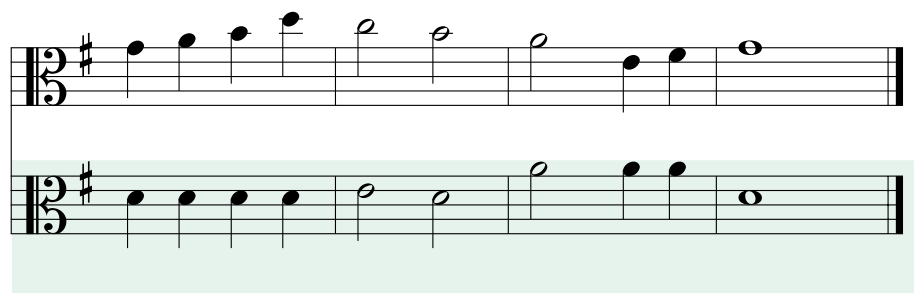
J. Lloyd Williams (1855-1928)

A tricky melody; but the lower part is fun to play, with its hint of "Twinkle Twinkle". As in the next piece, the second part only uses open strings and the first finger.



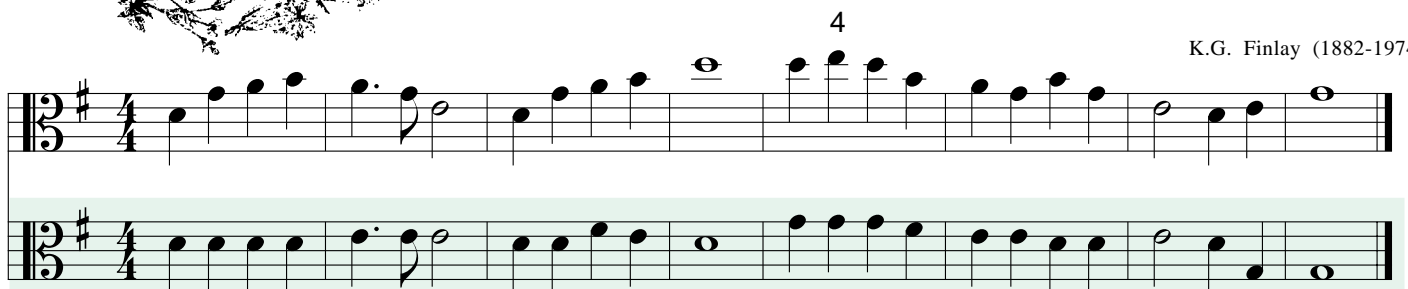
# God Who Made the Earth

In the following two pieces both parts always move in step together. The melody here needs care in placing the second finger - not a problem in "Daisies..." whose tune avoids the finger altogether.

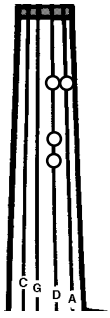


# Daisies are our Silver

K.G. Finlay (1882-1974)



# For the Beauty of the Earth



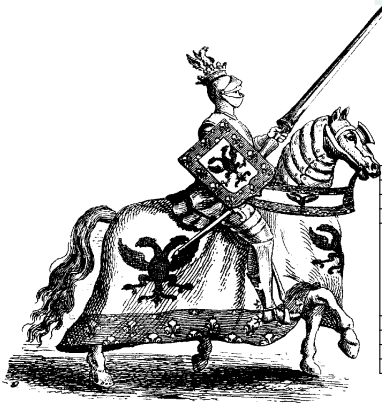
(lower part)

Encourage plenty of bow, here. It should have all the resonance of a church organ.

Musical score for 'For the Beauty of the Earth' in 4/4 time, key of D major. The score consists of two systems of two staves each. The first system includes dynamic markings *mf* and *f*. The second system includes a dynamic marking *ff*.

# When a Knight won his Spurs

Trad. Collected by C. Sharp (1859-1924)



For the second part, just the first finger is needed; but the counting can go wrong in line two. Make sure the minims are sustained for two beats. Encourage good strong down bows.

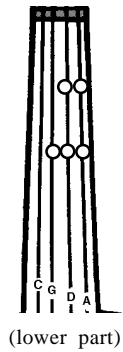
Musical score for 'When a Knight won his Spurs' in 3/4 time, key of D major. The score consists of two systems of two staves each.

# All Creatures of our God and King

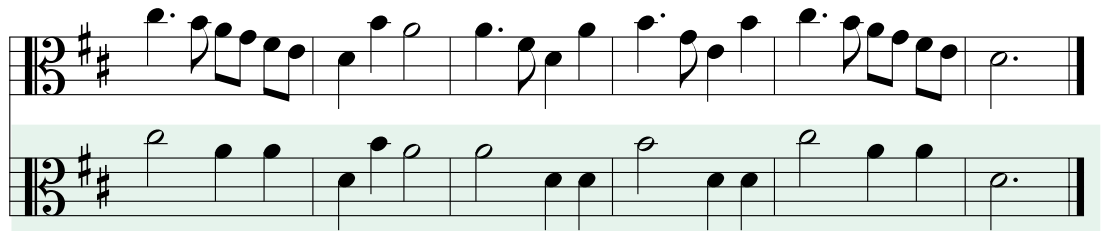
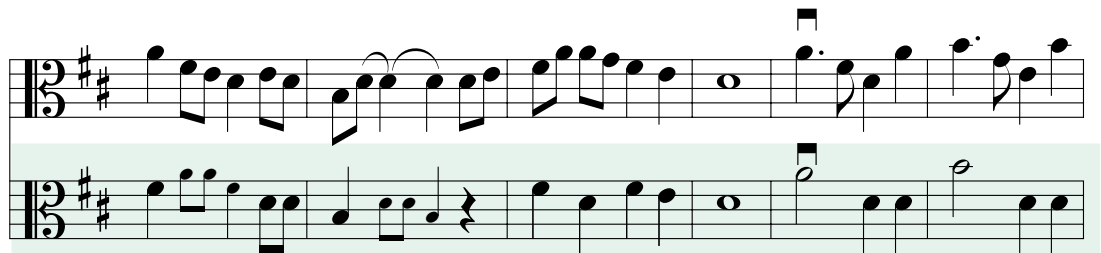
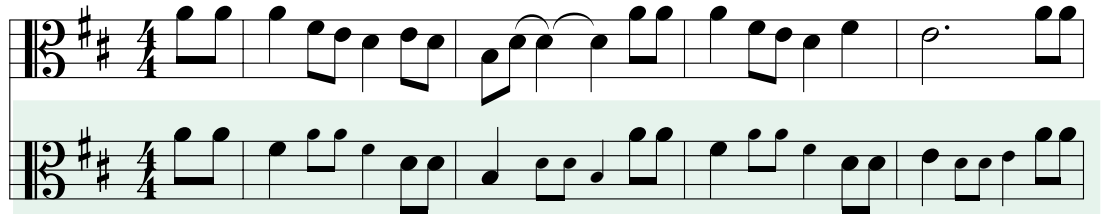
Musical score for 'All Creatures of our God and King' in 3/4 time, key of D major. The score consists of three systems of two staves each.

# Give Me Joy in my Heart (Sing Hosanna)

## Give Me Oil in my Lamp

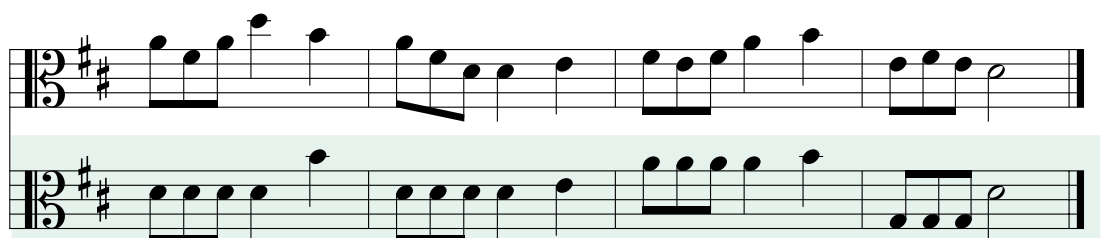
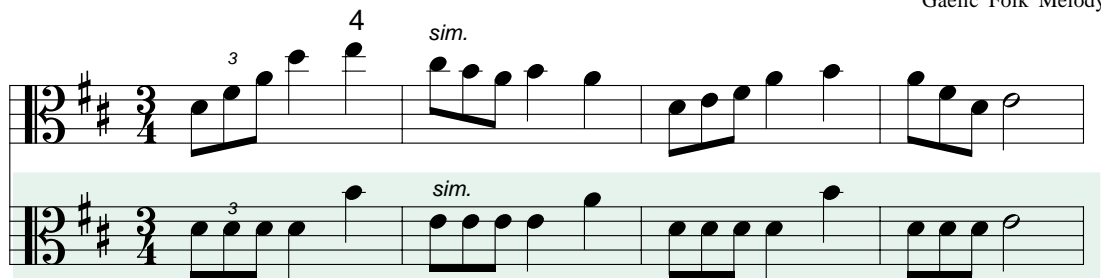


In playing the lower part, treat the notes in small print as an echo, perhaps played by different children. The low B needs the second finger on the G string.



# Morning has Broken

Gaelic Folk Melody



This is another piece where the second part moves in step with the melody. *Come and Praise* and *Morning Has Broken* have different harmonisations; but both should fit this accompaniment, which uses only the first finger and open strings.



# All Night, All Day

American Spiritual

- a good tune at any time of day! - with no second finger in this pentatonic version. The rolling accompanying figure is good slurring practice, without many left hand problems.

The first system of musical notation for 'All Night, All Day'. It consists of two staves. The top staff is the vocal line in 2/4 time, key of D major (one sharp). The bottom staff is the piano accompaniment, featuring a rolling eighth-note figure. The piano part is highlighted with a light green background.

The second system of musical notation for 'All Night, All Day'. It consists of two staves. The top staff continues the vocal line. The bottom staff continues the piano accompaniment with the rolling eighth-note figure. The piano part is highlighted with a light green background.

The third system of musical notation for 'All Night, All Day'. It consists of two staves. The top staff continues the vocal line. The bottom staff continues the piano accompaniment with the rolling eighth-note figure. The piano part is highlighted with a light green background.

The fourth system of musical notation for 'All Night, All Day'. It consists of two staves. The top staff continues the vocal line. The bottom staff continues the piano accompaniment with the rolling eighth-note figure. The piano part is highlighted with a light green background.



# God is Love

The first system of musical notation for 'God is Love'. It is a single staff in 4/4 time, key of D major (two sharps). The melody consists of quarter notes and half notes. A '4' is written above the fourth measure, and a 'p' is written below the eighth measure.

CHORUS

The first line of the chorus for 'God is Love'. It is a single staff in 4/4 time, key of D major. The melody consists of quarter notes and half notes.

The second line of the chorus for 'God is Love'. It is a single staff in 4/4 time, key of D major. The melody consists of quarter notes and half notes.

# Tell Me the Stories of Jesus



(lower part)

C major means F $\sharp$ , so the 2nd finger is close to the 1st finger.

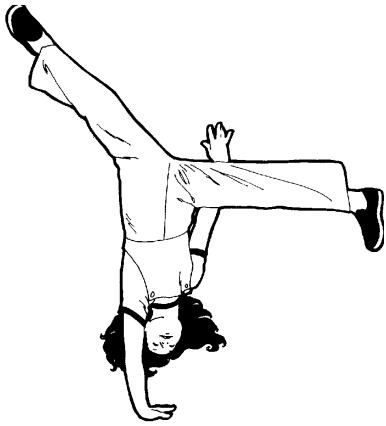
For the lower part, either long full bows or else a very soft tremolo, right at the point of the bow.

## The Sun that shines across the Sea.





# J've Got a Body

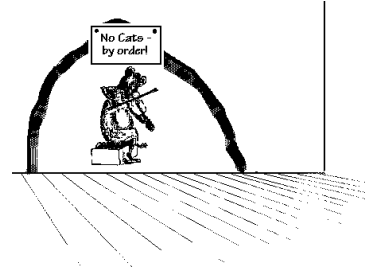


*Fine*

*D.C. al Fine*

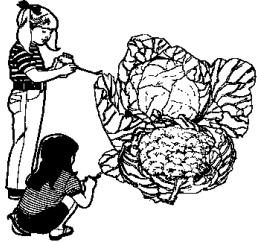
Musical notation for 'J've Got a Body' in 4/4 time, key of D major. The first staff contains the main melody with a 'Fine' marking. The second staff contains a double bar line, a whole rest, and a 'D.C. al Fine' marking.

# A House is a House for Me



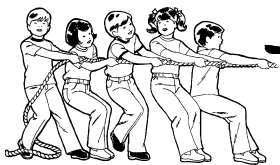
*Intro.*  $\frac{4}{4}$  (*Pizz.*)

Musical notation for 'A House is a House for Me' in 3/4 time, key of D major. It begins with an 'Intro.' section in 4/4 time marked '(Pizz.)'. The main melody is in 3/4 time. A '2' marking is present at the end of the second staff.

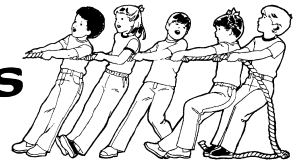


# Paint Box

Musical notation for 'Paint Box' in 4/4 time, key of D major. The notation includes accents and a 'V' marking above the notes.



# Thank You for my Friends



*(Pizz.) arco*

*(Pizz.) arco*

*(Pizz.) arco*

*(Pizz.) arco*

Musical notation for 'Thank You for my Friends' in 4/4 time, key of D major. The notation includes '(Pizz.) arco' markings above the notes.

# Who Put the Colours in the Rainbow?



Musical notation for "Who Put the Colours in the Rainbow?". The piece is in 3/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a repeat sign. The melody is simple and repetitive, using quarter and eighth notes with slurs.

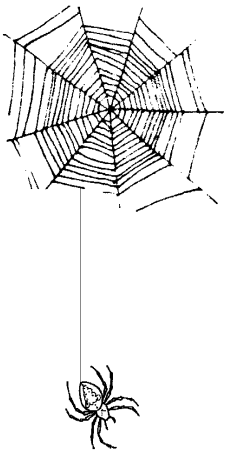
# The Wise Man and the Foolish Man



Musical notation for "The Wise Man and the Foolish Man". The piece is in 3/4 time with a key signature of one flat (Bb). It consists of two staves of music. The melody is characterized by many beamed eighth notes. A note head is present above the first staff.

2nd finger *low* throughout

# Try Again



Musical notation for "Try Again". The piece is in 3/4 time with a key signature of one flat (Bb). It consists of two staves of music. The melody is simple, using quarter notes. The word "Pizz." is written above the first staff.

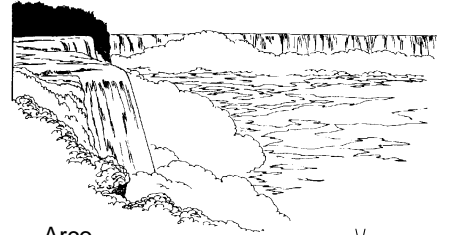
(2nd finger *low*)

# He Made Me



Musical notation for 'He Made Me' in 3/4 time. The first staff is the treble clef and the second is the bass clef. The melody consists of quarter and eighth notes with slurs.

# Have You Heard the Raindrops?



Musical notation for 'Have You Heard the Raindrops?' in 3/4 time. The first staff is the treble clef and the second is the bass clef. The piece includes dynamic markings: *Pizz.* (pizzicato), *Arco* (arco), and *V* (accents). A section is labeled '(chorus)'. The notation includes eighth and quarter notes with various articulations.

# J'm Going to Paint



Musical notation for 'J'm Going to Paint' in 3/4 time. The first staff is the treble clef and the second is the bass clef. The piece includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). It features a section labeled '(chorus)' and a section with a key signature change and time signature change, marked '4th time to ♯ // (3 verses)'. A section is marked 'Repeat 3 times'.

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\* Melody part not included

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