

SEVEN MYSTERY MELODIES

ROUNDS FOR LIKE STRING INSTRUMENTS OR STRING ORCHESTRA

BY MATTHEW HOEY

This creative collection presents seven original rounds, each written from the scrambled notes of a traditional tune. Play these entertaining pieces through from the beginning like traditional rounds. When all four parts of each round are played together, the well-known melody of its related tune appears. To identify the mystery melody, listen to the entire group as they play. Though the mystery melody cannot be identified in the individual parts, at the end of each round, an “Unscrambled Ensemble” version can help solve the mystery. Try swapping parts in this section.

Throughout this book, courtesy accidentals are used to help you learn correct finger patterns. These markings, along with some bowing patterns, are only marked in their initial appearance. Future appearances are generally not marked to encourage you to remember how to perform them as part of your musical development.

The pieces may be performed with only four cellos, or with as many as you like—just split up into four groups. The string basses may perform the accompaniment parts on the “Mystery Melody” pages as the cellos perform the round. The bass parts beginning on page 24 include the melody and can be played as a bass ensemble by two, three, or four basses (or more!). You can swap parts and take turns playing the melodies.

There’s also a matching book for violins and violas, so you can play with them, too—when you play the melody, they play a special ensemble accompaniment. And when they play the melody, you can use the accompaniment parts in this book. Your teacher can also play the piano accompaniments that are provided in the teacher’s score.

Have fun!

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STRING BASS

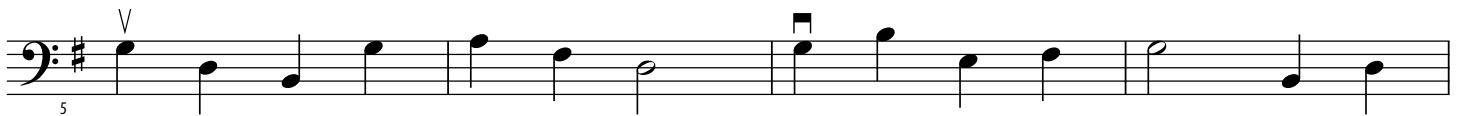
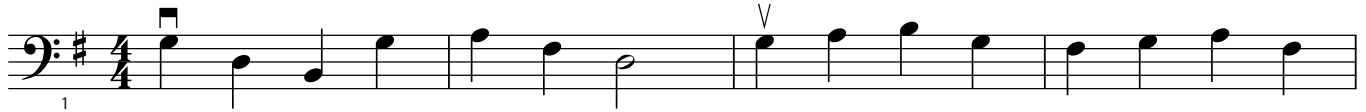
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2. IT'S EASIER THAN SWIMMING

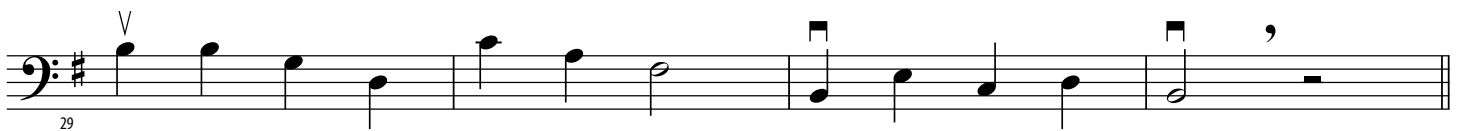
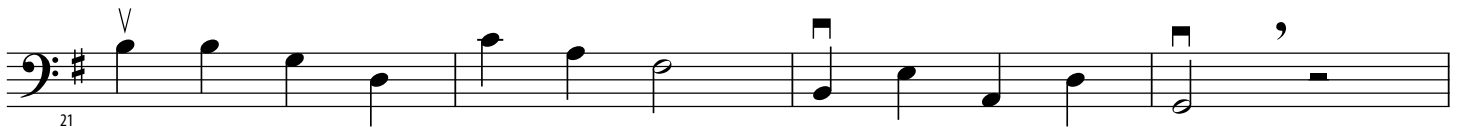
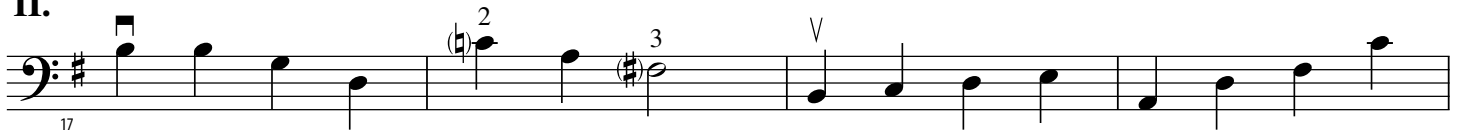
Mystery Melody

Play the scrambled tune as a traditional round. Your teacher will divide the Cello players into four groups. The first group should begin the round by playing through part I and moving to part II when finished, continuing this way through parts III and IV and then back to part I. The second group should start part I sixteen measures after the first group and continue through the other parts as well. The next two groups should play the parts in the same manner, beginning sixteen measures after the preceding group. *Parts should finish together, meaning that some players will not be at the end of the page when the piece ends.* The round can be repeated as many times as desired.

I. Breezy (♩ = 120)



II.



2. IT'S EASIER THAN SWIMMING

Unscrambled Ensemble

Play the unscrambled ensemble four times, and switch parts on each repeat.

What is the name of this tune? _____

Breezy (♩ = 120)

The musical score is for the piece "Breezy" in 4/4 time, with a tempo of 120 beats per minute. It is arranged for four unscrambled parts (A, B, C, D) for cello. The key signature is one sharp (F#). The score is divided into three systems of five measures each. Part A begins at measure 1, while parts B, C, and D begin at measure 2. The score includes various musical notations such as stems, beams, and accents.

System 1 (Measures 1-5):

- Measure 1: Part A has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Part B, C, and D have a whole rest.
- Measure 2: Part A has a quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Part B, C, and D have a whole rest.
- Measure 3: Part A has a quarter note A3, quarter note B3, quarter note C4, quarter note D4. Part B, C, and D have a whole rest.
- Measure 4: Part A has a quarter note E4, quarter note F#4, quarter note G4, quarter note A4. Part B, C, and D have a whole rest.
- Measure 5: Part A has a quarter note B4, quarter note C5, quarter note D5, quarter note E5. Part B, C, and D have a whole rest.

System 2 (Measures 6-10):

- Measure 6: Part A has a quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Part B, C, and D have a whole rest.
- Measure 7: Part A has a quarter note C5, quarter note D5, quarter note E5, quarter note F#5. Part B, C, and D have a whole rest.
- Measure 8: Part A has a quarter note G5, quarter note A5, quarter note B5, quarter note C6. Part B, C, and D have a whole rest.
- Measure 9: Part A has a quarter note D6, quarter note E6, quarter note F#6, quarter note G6. Part B, C, and D have a whole rest.
- Measure 10: Part A has a quarter note A6, quarter note B6, quarter note C7, quarter note D7. Part B, C, and D have a whole rest.

System 3 (Measures 11-15):

- Measure 11: Part A has a quarter note E7, quarter note F#7, quarter note G7, quarter note A7. Part B, C, and D have a whole rest.
- Measure 12: Part A has a quarter note B7, quarter note C8, quarter note D8, quarter note E8. Part B, C, and D have a whole rest.
- Measure 13: Part A has a quarter note F#8, quarter note G8, quarter note A8, quarter note B8. Part B, C, and D have a whole rest.
- Measure 14: Part A has a quarter note C9, quarter note D9, quarter note E9, quarter note F#9. Part B, C, and D have a whole rest.
- Measure 15: Part A has a quarter note G9, quarter note A9, quarter note B9, quarter note C10. Part B, C, and D have a whole rest.