# 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 that students are challenged to identify. Whether in the classroom or on the concert program, the mystery delights one and all.

Students can 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. The mystery melody cannot be identified in the individual parts, but at the end of each round, an "Unscrambled Ensemble" version can help solve the mystery.

Designed for maximum flexibility, these pieces may be performed with as few as four like instruments or with as many instruments as desired, divided into four groups. There are options for same instrument groups, mixed instrument groups, and string orchestra.

Throughout the instrument part books, courtesy accidentals are used to help students 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 students to remember how to perform them as part of their musical development. The violin and viola parts are identical, and so both are presented in treble clef in the score. The end of this book also includes optional piano accompaniments, which are reproducible.

Below are suggested ways in which the teacher can present these rounds to students.

#### 1. For violins and violas (separate but compatible violin/viola books)

- As four-part rounds for violins and/or violas
- As four-part rounds for violins and/or violas with piano accompaniment
- As four-part rounds with string orchestra accompaniment. If basses are not available, the piano accompaniment works with the cello ensemble part.
- As "unscrambled" four-part pieces. This version also works with the piano and string orchestra accompaniments.
- As string orchestra pieces with cellos playing the melody

### 2. For cellos and/or string basses (combined cello/string bass book)

- As four-part rounds for cellos
- As four-part rounds for cellos and any/all of the three optional string bass parts
- As four-part rounds for cellos (and any/all of the three optional string bass parts) and piano accompaniment
- As four-part rounds for cello (with or without any/all of the optional string bass parts) and string orchestra accompaniment. If violas are not available, the piano accompaniment works with the violin ensemble part.
- As "unscrambled" four-part pieces. This version also works with the piano and string orchestra accompaniments.
- As string orchestra pieces with the violins/violas playing the melody

#### 3. For string basses (combined cello/string bass book)

- As stand-alone pieces for two or more players, comprising the melody and any/all of the accompaniment parts
- In combination with the cellos (and/or piano accompaniment)
- As string orchestra pieces

The rounds should be played from beginning to end, as with traditional rounds. However unlike with traditional rounds, in these pieces the players finish together (meaning that not all players are at the end of the round when the group finishes). They can be repeated as many times as desired, giving all players the chance to play the entire round.

The "Unscrambled Ensemble" section shows how the rounds sound with the lines uncrossed. Students can take turns playing each of the four lines, including the melody.

I wrote these rounds to help students develop their playing and listening skills in an enjoyable way.

Have fun! Matthew Hoey

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Alfred Music P.O. Box 10003 Van Nuys, CA 91410-0003 alfred.com

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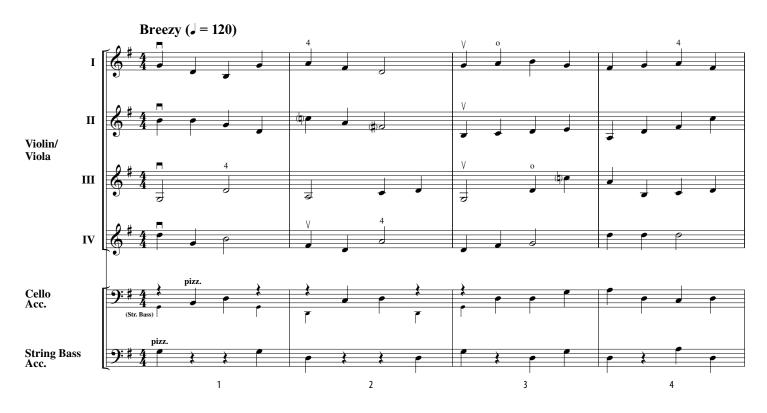
The purchase of this book carries with it the right to reproduce the piano accompaniments on pages 46-52.

ISBN-10: 1-4706-4356-1 ISBN-13: 978-1-4706-4356-0

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## **Mystery Melody**

Instruct the students to play the scrambled tune as a traditional round. Divide the Violin/Viola players into four groups. The first group will 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 will start part I sixteen measures after the first group and continue through the other parts as well. The next two groups will 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.





## **Mystery Melody**

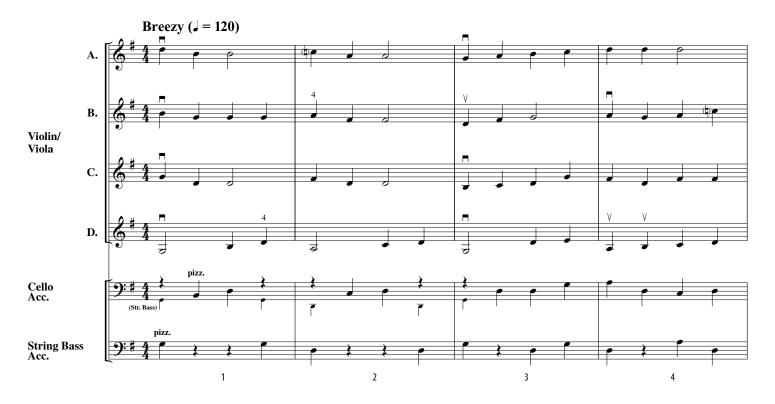
Instruct the students to play the scrambled tune as a traditional round. Divide the Cello players into four groups. The first group will begin the round by playing through part I and moving to part II when finished, continuing this way through the following parts and then back to part I. The second group will start part I sixteen measures after the first group and continue through the other parts as well. The following groups will play the parts in the same manner, beginning sixteen measures after the preceding group. String Bass players can play any of parts I, II, or III and switch parts as needed. *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.



## **Unscrambled Ensemble**

Instruct the students to play the unscrambled ensemble four times. Divide the Violin/Viola players into four groups and assign each part to one group. Then have the groups switch parts on each repeat.

What is the name of this tune? Lightly Row





## **Unscrambled Ensemble**

Instruct the students to play the unscrambled ensemble four times. Divide the Cello players into four groups. Then have the groups switch parts on each repeat. String Bass players can play any of parts I, II, or III and switch parts as needed.

What is the name of this tune? Lightly Row



If there are no Violas, the Piano may be used with the Violins.

<sup>\*</sup>To facilitate playability of the melody on String Bass, it has been voiced an octave lower. However, this melody part should only be played when the Basses are playing alone as an ensemble.