

Teachers . . .

Students join our string classes so that they can play melodies as soon as possible. They desire a pleasant social experience playing the most interesting and fascinating of all musical instruments.

- I. Solo Time for Strings puts fun into string playing.
- II. The student is motivated to learn music . . . the solo.
- III. Solo Time teaches reading in conjunction with rote learning.
- IV. The series is creative. The teacher is given room to teach . . . free to use exercises and drills that have a purpose.
- V. Solo Time Book I is flexible. It can be used as a supplement to any first year method book or it can be used in lieu of a method book.
- VI. Book I contains 24 unison solos in the keys of D, G, and C for Violin, Viola, Cello, and Bass. The solos were written and selected from a student-interest stand-point and to provide for the progressive technical development of the young student.
- VII. The essentials of string performance, such as finger placement, holding fingers down, crossing strings, slurs, bow division, staccato and louree bowing, etc., are introduced and learned by rote before they are read from the printed page and applied to the solo selections.
- VIII. The rote material, preparation suggestions, and rhythm drills are for the purpose of assisting in the performance of the specific selections as well as for the continued technical development of string playing ability.
- IX. The use of the suggested rhythm drills and rote materials at the beginning of each class session focuses the student's attention to the teacher, the instrument, intonation, counting, rhythm, class ensemble, the all-important bow stroke, and good left and right hand positions.
- X. In addition to the rote exercises, it is suggested that selections five, six, seven, and eight be learned by rote.
- XI. Ensemble parts are provided for several selections.
- XII. The teacher's manual contains many helpful suggestions for successful string class teaching.
- XIII. The printing, engraving, note-size, and art-work contribute to the finest possible publication for our growing school orchestras.
- XIV. Class "Progress Charts," size 10 by 14, on heavy paper are available from the publisher.

SOLO TIME FOR STRINGS

BOOK I

TITLE	SOLO	PIANO	TEACHER'S MANUAL
My First Solo	10	3	12
Evening Song	11	4	14
Scouts March	12	5	16
March Melody	13	6	18
Favorite Songs	14	8	22
Twinkle, Twinkle, Little Star	15	9	24
Holiday Songs	16	10	26
The Clown	17	12	30
Morning Song	18	13	32
In Church	19	14	34
Long, Long Ago	19	15	34
Songs for Christmas	20	16	38
Dream Waltz	21	17	40
Czech Folk Song	22	17	42
Three Melodies	23	18	44
The Ballerina	24	20	48
Surprise Symphony Theme	25	21	50
Marionettes	26	22	52
Twilight Serenade	27	24	56
Gaily The Troubadour	28	26	60
Indian Dance	29	28	64
Vacation March	30	30	68
Starlight Waltz	31	32	72
Achievement March	32	34	76

The Solo Time For Strings series. . .

The purpose of Solo Time For Strings is to better prepare our young string students for participation in the school orchestra.

Though written for string class use, the material is equally adaptable for individual instruction.

In unison, each section progresses at the same rate. The viola part has the same challenge as the violin part. The basses are expected to play as well as the cellos.

In that a fine orchestra is dependent upon fine players, Solo Time puts emphasis upon individual accomplishment, progress, and achievement.

Teachers . . .

a few suggestions

I. Interest

Interest has been called the key to effective teaching. An essential requisite for good string teaching is the ability of the teacher to maintain keen interest in every phase of instruction...the ability to diagnose and cure every symptom of slackening interest that may occur during the rehearsal.

A drill becomes interesting when made competitive. A melody takes on new meaning when accompanied. A scale becomes a game with various bowing patterns.

It must be pointed out that the finest organization, method, music materials, and such cannot succeed without the assistance and implimentation by a resourceful, dedicated, happy, and enthusiastic string teacher.

II. Class routine

String Class Teaching is efficient when every member of the class is learning every minute of the class period. This requires the establishment of class routines that will keep the students playing so that the teacher may be helping individuals. Pupils are learning only when they are playing.

Though the class should operate as a class and not as a series of private lessons, the class routine must include the opportunity for each student to take his "turn" to play several lines individually.

The first third of the period should be spent on rote material...a review of previously learned daily drills and the introduction of new material. The middle third should open with a familiar selection and the introduction of a new selection. The rehearsal should close with a familiar selection if possible so that the students may leave class with a feeling of accomplishment.

III. Conducting

The grade and junior high school orchestra program consists of string classes and orchestras whose primary purpose is to be organized for string instructional purposes.

All classes should be taught either by the use of the piano, if available, or by the use of the violin...preferably both...but more particularly by the teacher circulating the room offering individual assistance.

The piano is best for keeping the class together...ensemble...and does offer a definite rhythm, harmony, and pitch. The violin offers pitch, but more particularly is a very indispensable "visual aid" for bowing patterns which are so necessary in string instruction.

It is a waste of effort to attempt to teach a grade or junior high school string session by the use of a conductor's baton. Keeping together "by ear" is the best possible training in musicianship as well as the most natural thing to do.

The only time a teacher should conduct a string class or orchestra is in public performances and in preparation for such. The teacher who constantly directs cannot at the same time be teaching and helping individuals which is necessary for string class teaching.

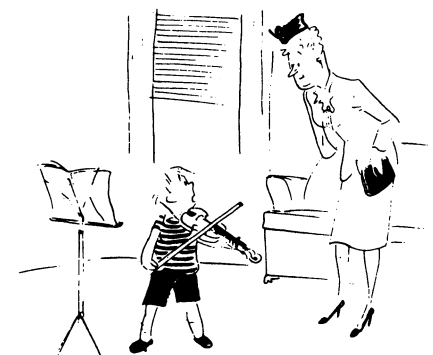
Parents . . .

Membership in the school orchestra program is an exciting new adventure for your child. It is our desire to do all that we can to make this a gratifying and worthwhile experience. However, we will need your help.

HOW YOU CAN HELP YOUR CHILD

1. Provide him with as good an instrument as you can reasonably afford.
2. Provide a safe place to keep the instrument.
3. Arrange a regular time for him to practice and see that he sticks to it. Parents need to do this most of all. Daily practice is the element...same time, same place... but daily.
4. Recognize that most students do not practice on their own...they usually have to be reminded.
5. A room with good light and a music stand is necessary.
6. Make certain that brothers and sisters are away from the student during the practice period.
7. Arrange the practice schedule so that it does not conflict with outdoor play, a favorite TV program, or household duties.
8. First year students are encouraged to practice 20 minutes daily, while older students are expected to practice at least three and a half hours a week.
9. Show an interest in his practice, study, and orchestra membership.
10. Be generous in your praise and encouragement.
11. Never make fun of the strange sounds that he may produce.
12. Help him to remember his music and instrument on lesson days.
13. Insist upon faithful attendance at his lessons, rehearsals, and concerts.

Three ingredients...parents-pupils-teachers,
all working together...are necessary for musical
success.

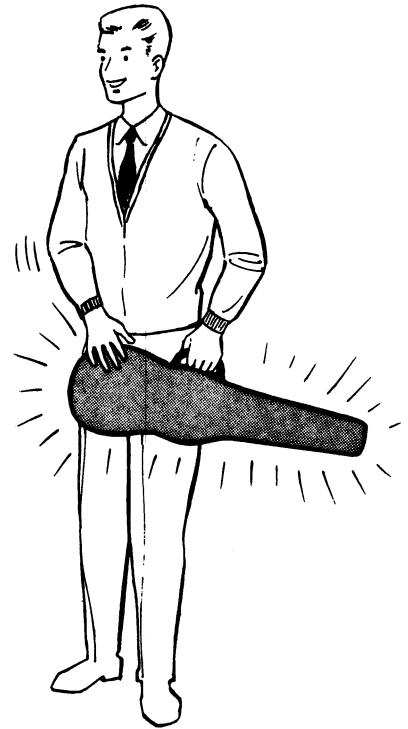


"I get my talent from my mother - she's the one who makes me practice!"
Courtesy of The Instrumentalist

Orchestra Members . . .

A GOOD ORCHESTRA MEMBER

1. Practices 30 minutes daily.
(A lesser amount for those who study piano, also)
2. Remembers to bring his instrument and music to school on orchestra days.
3. Is proud of his instrument and is responsible for its care.
 - A. Dusts it daily
 - B. Rosins the bow daily
 - C. Remembers to never touch the bow hair
4. Takes pride in good position and posture.
5. Takes good care of his Solo Book and Workbook.
6. Values his orchestra membership and keeps his classroom work up to date.

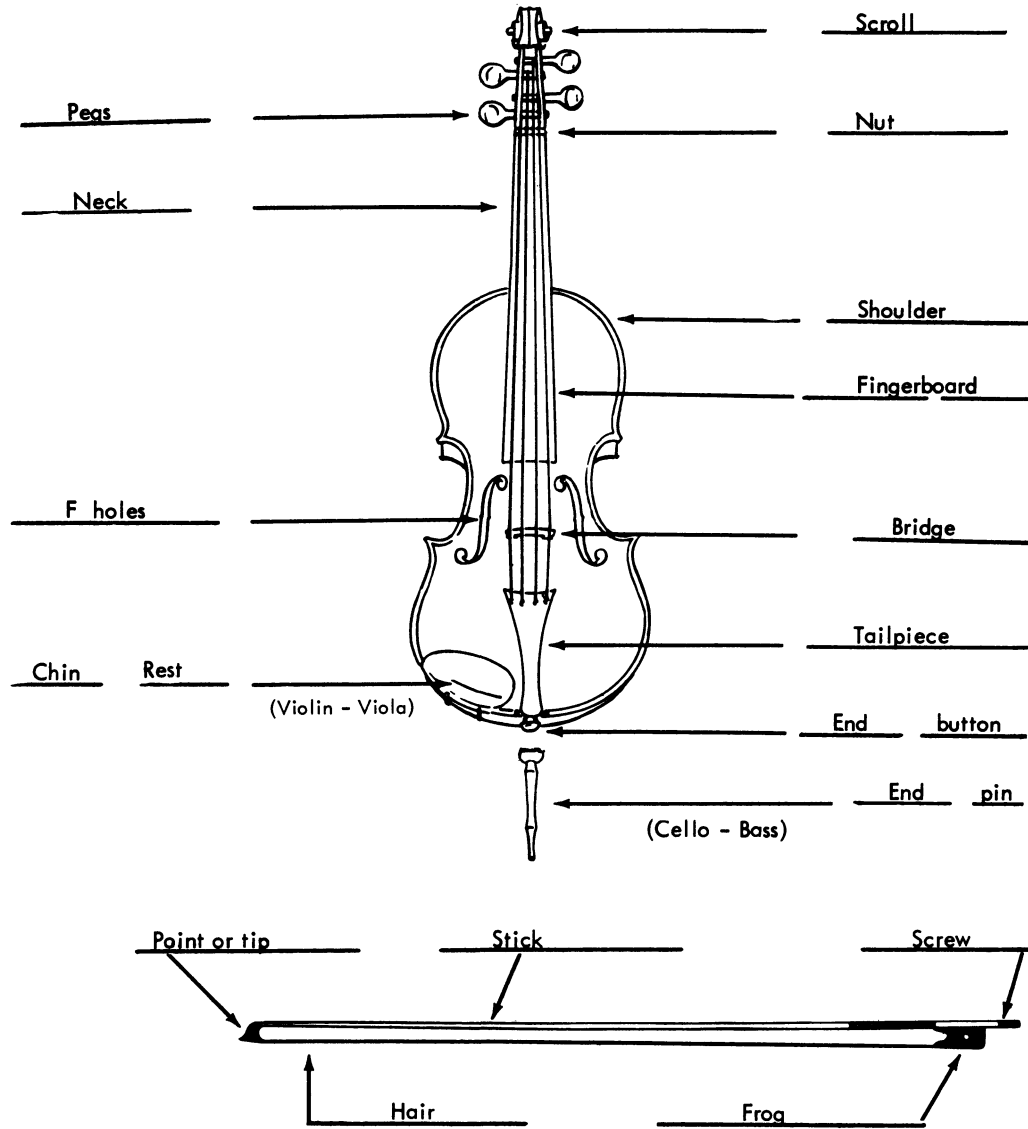


IMPORTANT INFORMATION

1. Each violinist and violist should have a fully equipped, well-adjusted outfit with adjustable pad, string adjusters, and cake of inexpensive but good rosin. Cello and bass players should also be comparably well-equipped.
2. Each student should practice at least 30 minutes daily.
3. Each student should have an adjustable music stand.
4. The violin and bow should be kept in the case when not in use.
5. The fingers should not touch the bow hair.
6. Loosen the bow hair after playing . . . just enough to take the tension off of the stick.
7. To play, tighten the hair enough to have clearance for the width of a pencil.
8. The bow must be rosined for every practice session.
9. Wipe the rosin dust from the instrument and strings with a soft cloth daily. Carry a 12" X 12" cleaning cloth in the case at all times.
10. Keep the instrument away from heat, radiators, excessively hot sun, excessive cold or quick changes in temperature.
11. When repairs are needed, have your teacher suggest a qualified repairman.
12. A new violin outfit is generally much better than an old outfit. However, good adjustment . . . such as properly fitted pegs and a well-fitted bridge . . . are most important for all instruments.

THE INSTRUMENT AND BOW

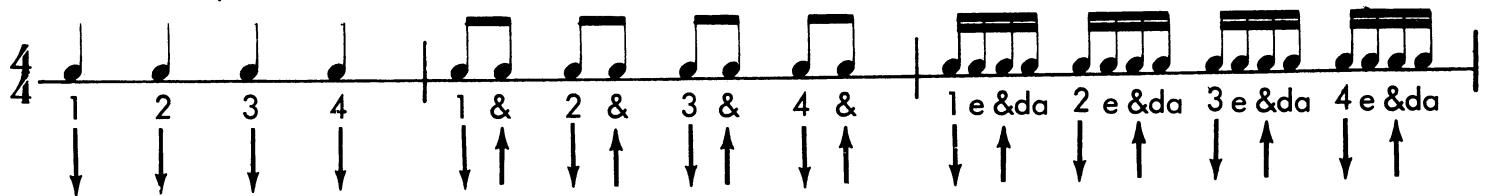
Learn the parts of the instrument and bow.



LEARN: COUNTING TIME

A system of counting time is most essential to develop reading ability. An ability to play a piece of music at first sight is a goal for which every young musician should strive. Through improvement in reading ability, most of your practice and attention may be devoted to good intonation, good bowing, and playing expressively.

Tapping the foot is a definite aid in learning various rhythm patterns. The diagram below shows the relationship of the foot to a rhythm pattern.



Practice the above by tapping the foot and counting aloud. Pay attention to the position of the foot as each note is counted. Tap your foot "down" on the "beat" and "up" on the "and." You may also clap the hands to indicate the rhythm as you tap the foot and count aloud.

VIOLIN and VIOLA

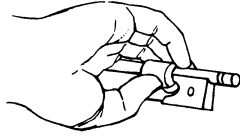
5

THE INSTRUMENT AND BOW



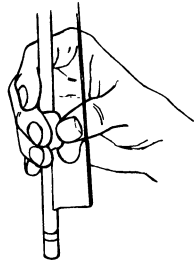
Pizzicato

Place the tip of the right thumb on the corner of the fingerboard. Pluck the string sideways with the first finger about an inch from the end of the fingerboard.



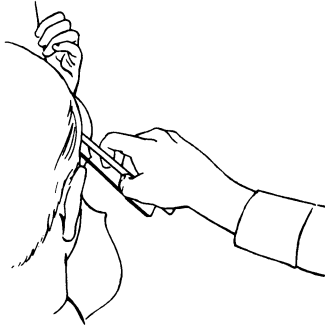
2

Notice the curved thumb and the curved little finger.



1

The tip of the curved thumb is on the stick or thumb grip next to the frog. The curved thumb touches the side of the hair near the frog. The second finger is opposite the curved thumb. The first finger rests on top of the stick between the 1st and 2nd joints. The little finger, also curved, rests on top of the stick.



3

The thumb is opposite the second finger, forming a circle. The first finger rests on the stick between the 1st and 2nd joints.

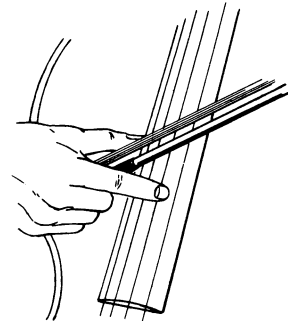
CELLO and BASS

5

THE INSTRUMENT AND BOW

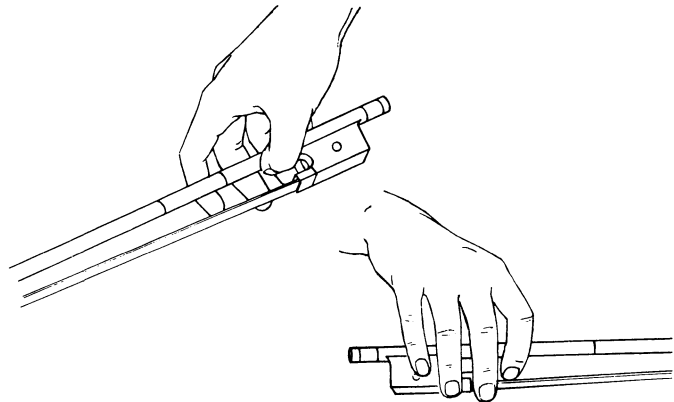
Pizzicato

Rest the right thumb against the edge of the fingerboard. Pluck the string sideways with the first finger.



1

Place the tip of the slightly curved thumb on the stick near the frog. The second finger should be opposite the thumb. The first finger rests on the stick at the first joint.



2

The little finger rests on the side of the frog.

VIOLIN and VIOLA

6

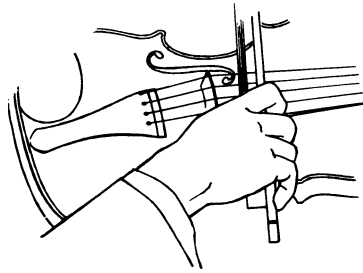
THE INSTRUMENT AND BOW



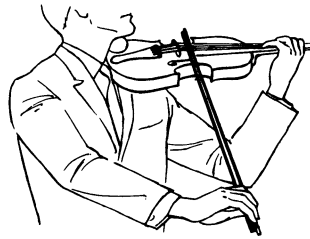
Posture and Position

Both feet should be on the floor.
The left foot is forward.
Sit on the front third of the chair.
Lean forward, away from the back of the chair.
Direct the bow between the knees.

The left elbow is centered.
The thumb is underneath the neck to receive the downward pressure of the finger tips.
The finger tips press the string firmly.
The left wrist is well out, straight or with a graceful outward curve.



1
Beginning of the down bow.
All fingers are curved.



2
End of the down bow, beginning of the up bow...all fingers are slightly curved. Note the lowered wrist.

CELLO

6

THE INSTRUMENT AND BOW



Sit well forward in the chair.
Arrange the end pin so that the C peg is opposite the left ear.
The top of the instrument rests lightly against the chest.
Hold the cello lightly between both knees.
Pivot the cello clockwise to raise the top string.
Both feet are on the floor, the left foot forward.
The left thumb is opposite the second finger.
Forearm, wrist, and hand are on the same level.
The fingers are arched. The tips of the fingers press the string.
The first finger points upward slightly. The others are at right angles to the string.

BASS

6

THE INSTRUMENT AND BOW



1
The left foot is forward; the body weight is on the right foot.
The bass leans toward the player. The player leans slightly toward the bass.
The end-pin should be adjusted so that the nut is in line with the left eye.
Left elbow is slightly below the level of the hand. Left wrist is almost in a straight line with the forearm.

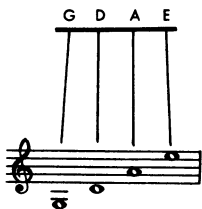
2
The edge of the right bout should rest against the player's left groin.
Bend the left knee to support the bass.
The left arm has been lowered in this picture to show that the left thumb is behind the neck opposite the second finger.

VIOLIN

THE OPEN STRINGS

DAILY DRILL # 1
Rote & Reading

- Learn:
1. ▢ - Down bow
 2. V - Up bow
 3. ♩ - Lift the bow
 4. Pizzicato (Pizz.) - Pluck the string
 5. Arco - Use the bow



Count, sing, and play. Learn lines 1, 2, 3, and 4 Pizzicato, then Arco.



① *Violin*
Cello

② *Violin*
Cello

③ *Violin*
Cello

④ *Violin*
Cello

⑤ *Violin*
Cello

⑥ *Violin*
Cello

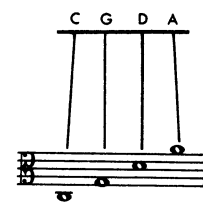
⑦ *Violin*
Cello

VIOLA

THE OPEN STRINGS

DAILY DRILL # 1
Rote & Reading

- Learn:
1. ▢ - Down bow
 2. V - Up bow
 3. ♩ - Lift the bow
 4. Pizzicato (Pizz.) - Pluck the string
 5. Arco - Use the bow



Count, sing, and play. Learn lines 1, 2, 3, and 4 Pizzicato, then Arco.



① *Violin*
Cello

② *Violin*
Cello

③ *Violin*
Cello

④ *Violin*
Cello

⑤ *Violin*
Cello

⑥ *Violin*
Cello

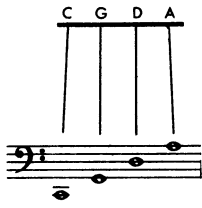
⑦ *Violin*
Cello

CELLO

THE OPEN STRINGS

DAILY DRILL # 1
Rote & Reading

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Count, sing, and play. Learn lines 1, 2, 3, and 4 Pizzicato, then Arco.



① *Violin*
Cello

② *Violin*
Cello

③ *Violin*
Cello

④ *Violin*
Cello

⑤ *Violin*
Cello

⑥ *Violin*
Cello

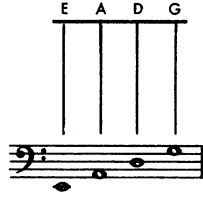
⑦ *Violin*
Cello

BASS

THE OPEN STRINGS

DAILY DRILL # 1
Rote & Reading

- Learn:
1. ▢ - Down bow
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 4. Pizzicato (Pizz.) - Pluck the string
 5. Arco - Use the bow



Count, sing, and play. Learn lines 1, 2, 3, and 4 Pizzicato, then Arco.



① *Violin*
Cello

② *Violin*
Cello

③ *Violin*
Cello

④ *Violin*
Cello

⑤ *Violin*
Cello

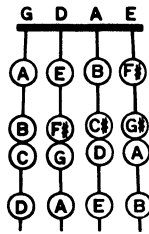
⑥ *Violin*
Cello

⑦ *Violin*
Cello

VIOLIN

8

USING OUR FINGERS



ROTE . . . DAILY DRILL # 2

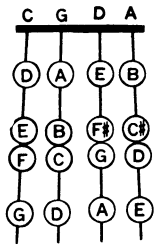
Violin & Cello

Play each note . . .
4 times at first
then 3 times
2 times
once

VIOLA

8

USING OUR FINGERS



ROTE . . . DAILY DRILL # 2

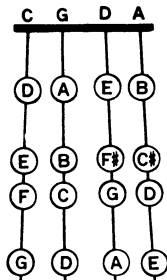
Violin & Bass

Play each note . . .
4 times at first
then 3 times
2 times
once

CELLO

8

USING OUR FINGERS



ROTE . . . DAILY DRILL # 2

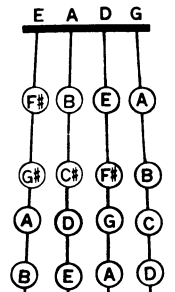
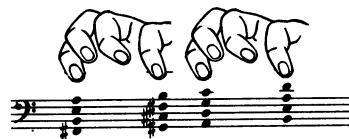
Violin & Bass

Play each note . . .
4 times at first
then 3 times
2 times
once

BASS

8

USING OUR FINGERS



ROTE . . . DAILY DRILL # 2

Violin & Cello

Play each note . . .
4 times at first
then 3 times
2 times
once

VIOLIN and VIOLA

9

MELODIES

ROTE and/or READING

At Pierrot's Door

4 D: 0 0 0 1 | 2 - 1 - | 0 2 1 1 | 0 - - - | 0 0 0 1 | 2 - 1 - | 0 2 1 1 | 0 - - - ||

Mary Had A Little Lamb

4 A: 2 1 0 1 | 2 2 2 - | 1 1 1 - | 2^{0 0 -} | 2 1 0 1 | 2 2 2 2 | 1 1 2 1 | 0 - - - |

Jingle Bells

4 A: 2 2 2 - | 2 2 2 - | 2⁰ 0 1 | 2 - - - | 3 3 3 3 | 3 2 2 2 | 2 1 1 2 | 1 - ^{0 -} |

4 A: 2 2 2 - | 2 2 2 - | 2⁰ 0 1 | 2 - - - | 3 3 3 3 | 3 2 2 2 | ^{0 0} 3 1 | 0 - - - ||

Jolly Old Saint Nicholas

4 A: 1 1 1 1 | 0 0 0 - | 3 3 3 3 | 1 - - - | 1 1 1 1 | 0 0 3 - | 2 3^{0 1} | 0 - - - |

4 A: 1 1 1 1 | 0 0 0 - | 3 3 3 3 | 1 - - - | 1 1 1 1 | 0 0 3 - | ^{0 0 1} 3 - - - ||

Twinkle, Twinkle, Little Star

4 A: 0 0^{0 0} | 1 1 0 - | 3 3 2 2 | 1 1 0 - | 0 0^{0 0} | 1 1 0 - | 3 3 2 2 | 1 1 0 - |

4 A: 0 0^{0 0} | 3 3 | 2 2 1 - | 0 0^{0 0} | 3 3 | 2 2 1 - | 0 0^{0 0} | 1 1 0 - | 3 3 2 2 | 1 1 0 - ||

Lightly Row

4 A: 0 2 2 - | 3 1 1 - | 0 1 2 3 | 0 0 0 - | 0 2 2 - | 3 1 1 - | 0 2^{0 0} | 2 - - - |

4 A: 0 2 2 - | 3 1 1 - | 0 1 2 3 | 0 0 - | 0 2 2 - | 3 1 1 - | 0 2^{0 0} | 0 - - - ||

You may now be assigned pages 1 through 13 in the "Workbook for Strings" Book I by Forest R. Etling.

CELLO

9

MELODIES

ROTE and/or READING

At Pierrot's Door

4 D: 0 0 0 1 | 3 - 1 - | 0 3 1 1 | 0 - - - | 0 0 0 1 | 3 - 1 - | 0 3 1 1 | 0 - - - ||

Mary Had A Little Lamb

4 A: 3 1 0 1 | 3 3 3 - | 1 1 1 - | 3^{0 0 -} | 3 1 0 1 | 3 3 3 3 | 1 1 3 1 | 0 - - - ||

Jingle Bells

4 A: 3 3 3 - | 3 3 3 - | 3⁰ 0 1 | 3 - - - | 4 4 4 4 | 4 3 3 3 | 3 1 1 3 | 1 - ^{0 -} |

4 A: 3 3 3 - | 3 3 3 - | 3⁰ 0 1 | 3 - - - | 4 4 4 4 | 4 3 3 3 | ^{0 0} 4 1 | 0 - - - ||

Jolly Old Saint Nicholas

4 A: 1 1 1 1 | 0 0 0 - | 4 4 4 4 | 1 - - - | 1 1 1 1 | 0 0 4 - | 3 4^{0 1} | 0 - - - |

4 A: 1 1 1 1 | 0 0 0 - | 4 4 4 4 | 1 - - - | 1 1 1 1 | 0 0 4 - | ^{0 0 1} 4 - - - ||

Twinkle, Twinkle, Little Star

4 A: 0 0^{0 0} | 1 1 0 - | 4 4 3 3 | 1 1 0 - | 0 0^{0 0} | 1 1 0 - | 4 4 3 3 | 1 1 0 - |

4 A: 0 0^{0 0} | 4 4 | 3 3 1 - | 0 0^{0 0} | 4 4 | 3 3 1 - | 0 0^{0 0} | 1 1 0 - | 4 4 3 3 | 1 1 0 - ||

Lightly Row

4 A: 0 3 3 - | 4 1 1 - | 0 1 3 4 | 0 0 0 - | 0 3 3 - | 4 1 1 - | 0 3^{0 0} | 3 - - - |

4 A: 0 3 3 - | 4 1 1 - | 0 1 3 4 | 0 - | 0 3 3 - | 4 1 1 - | 0 3^{0 0} | 0 - - - ||

You may now be assigned pages 1 through 13 in the "Workbook for Strings" Book I by Forest R. Etling.

BASS

9

MELODIES

ROTE and/or READING

At Pierrot's Door

4 D: 0 0 0 1 | 4 - 1 - | 0 4 1 1 | 0 - - - | 0 0 0 1 | 4 - 1 - | 0 4 1 1 | 0 - - - ||

Mary Had A Little Lamb

4 G: 4 1 0 1 | 4 4 4 - | 1 1 1 - | 4^{1 1 -} | 4 1 0 1 | 4 4 4 4 | 1 1 4 1 | 0 - - - ||

Jingle Bells

4 G: 4 4 4 - | 4 4 4 - | 4¹ 0 1 | 4 - - - | 0 0 0 0 | 0 4 4 4 | 4 1 1 4 | 1 - ^{1 -} |

4 G: 4 4 4 - | 4 4 4 - | 4¹ 0 1 | 4 - - - | 0 0 0 0 | 0 4 4 4 | ^{1 1 0} 1 | 0 - - - ||

Jolly Old Saint Nicholas

4 G: 4 4 4 4 | 1 1 1 - | 0 0 0 0 | 4 - - - | 1 1 1 1 | 0 0^{0 -} | 4^{0 1 4} | 1 - - - |

4 G: 4 4 4 4 | 1 1 1 - | 0 0 0 0 | 4 - - - | 1 1 1 1 | 0 0^{0 -} | 1 0 1 4 | 0 - - - ||

Twinkle, Twinkle, Little Star

4 G: 0 1 1 | 4 4 1 - | 0 0^{0 0} | 4 4 | 1 1 0 - | 0 0^{1 1} | 4 4 1 - | 0 0^{0 0} | 4 4 | 1 1 0 - |

4 G: 0 1 1 0 | 4 4 1 - | 1 1 0 0 | 4 4 1 - | 0 0^{1 1} | 4 4 1 - | 0 0^{0 0} | 4 4 | 1 1 0 - ||

Lightly Row

4 G: 1 4 4 - | 0 1 1 - | 0 1 4 | 0 1 1 1 - | 1 4 4 - | 0 1 1 - | 0 4^{1 1} | 4 - - - |

4 G: 1 4 4 - | 0 1 1 - | 0 1 4 | 0 1 1 1 - | 1 4 4 - | 0 1 1 - | 0 4^{1 1} | 0 - - - ||

You may now be assigned pages 1 through 13 in the "Workbook for Strings" Book I by Forest R. Etling.

VIOLIN

10

MY FIRST SOLO

LEARN:

Count, sing, and play.

LEARN:

The whole note receives 4 beats. The quarter note receives 1 beat.

The half note receives 2 beats. The quarter rest receives 1 beat.

Pages 1 through 13 in the "Workbook for Strings" should be completed.

VIOLA

10

MY FIRST SOLO

LEARN:

Count, sing, and play.

LEARN:

The whole note receives 4 beats. The quarter note receives 1 beat.

The half note receives 2 beats. The quarter rest receives 1 beat.

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CELLO

10

MY FIRST SOLO

LEARN:

Count, sing, and play.

LEARN:

The whole note receives 4 beats. The quarter note receives 1 beat.

The half note receives 2 beats. The quarter rest receives 1 beat.

Pages 1 through 13 in the "Workbook for Strings" should be completed.

BASS

10

MY FIRST SOLO

LEARN:

Count, sing, and play.

LEARN:

The whole note receives 4 beats. The quarter note receives 1 beat.

The half note receives 2 beats. The quarter rest receives 1 beat.

Pages 1 through 13 in the "Workbook for Strings" should be completed.

Solo: page 10

MY FIRST SOLO

5 V

9

13 V

17 pizz.

25 arco

33

VIOLIN

THREE MELODIES

O COME, LITTLE CHILDREN

Melody:

Harmony:

MY DEAR NATIVE LAND

Melody:

Harmony:

THERE'S MUSIC IN THE AIR

Melody:

Harmony:

VIOLA

THREE MELODIES

O COME, LITTLE CHILDREN

Melody:

Harmony:

MY DEAR NATIVE LAND

Melody:

Harmony:

THERE'S MUSIC IN THE AIR

Melody:

Harmony:

CELLO

THREE MELODIES

O COME, LITTLE CHILDREN

Melody:

Harmony:

MY DEAR NATIVE LAND

Melody:

Harmony:

THERE'S MUSIC IN THE AIR

Melody:

Harmony:

BASS

THREE MELODIES

O COME, LITTLE CHILDREN

Melody:

Harmony:

MY DEAR NATIVE LAND

Melody:

Harmony:

THERE'S MUSIC IN THE AIR

Melody:

Harmony:

Solo: page 23

THREE MELODIES

○ COME, LITTLE CHILDREN

Musical score for the first melody, 'Come, Little Children'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a circled '8' above the first measure. There are four 'V' marks above the vocal line, indicating vocal entries. The piano accompaniment features a steady bass line and chords in the right hand.

Continuation of the musical score for 'Come, Little Children'. It includes the vocal line and piano accompaniment. The vocal line begins with a circled '8' above the first measure. The piano accompaniment continues with its established harmonic support.

MY DEAR NATIVE LAND

Musical score for the second melody, 'My Dear Native Land'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a 'V' mark above the first measure. The piano accompaniment features a steady bass line and chords in the right hand.

Continuation of the musical score for 'My Dear Native Land'. It includes the vocal line and piano accompaniment. The vocal line begins with a circled '7' above the first measure. The piano accompaniment continues with its established harmonic support.