

## Vorwort

Vorliegende kleine Trios für junge Cellisten sind ausschliesslich in die erste enge Lage gesetzt. Jede der drei Stimmen entspricht demselben Lernziel und kann somit beliebig unter den Spielern ausgetauscht werden.

Die Musikstücke sind progressiv geordnet und behandeln nachstehende Themen, die in jeder der drei Stimmen gleichberechtigt behandelt werden.

1 rhythmischer Notenwert	Nr.1, Nr.2
2 rhythmische Notenwerte	Nr.3, Nr.4
3 rhythmische Notenwerte	Nr.5, Nr.6, Nr.7
2 gebundene Noten	Nr.8, Nr.9
3 gebundene Noten	Nr.10, Nr.11
4 gebundene Noten	Nr.12, Nr.13
Variable Bogengeschwind.	Nr.14, Nr.15
Punktierte Noten	Nr.16, Nr.17
Triolen	Nr.18, Nr.19
Alle Themen	Nr.20, Nr.21

Diese Trios für Anfänger eignen sich insbesondere auch für den Gruppenunterricht. Die Ausgabe wurde bewusst als Partitur gesetzt, damit – als zusätzlicher pädagogischer Anreiz – ein Wechseln der einzelnen Stimmen erleichtert wird. Die gelegentliche Unterlassung allgemein gültiger Stimmführungsregeln möge man dem Autor verzeihen, sie wurden den spieltechnischen Notwendigkeiten der ersten engen Lage untergeordnet.

Pepi Hofer, April 2013

Ebenfalls erhältlich:

GM-1895b - Trios für junge Geiger  
GM-1895c - Trios für junge Streicher (2 VI, 1 Vc)

## Preface

These little trios for young cellists are written exclusively in first closed position. Each of the three parts shares the same learning objective, and they can therefore be exchanged among the players as desired.

The pieces are ordered progressively and treat the following topics equally in each of the three parts.

1 rhythmic note value	No.1, No.2
2 rhythmic note values	No.3, No.4
3 rhythmic note values	No.5, No.6, No.7
Two slurred notes	No.8, No.9
3 slurred notes	No.10, No.11
4 slurred notes	No.12, No.13
Variable bow speed	No.14, No.15
Dotted notes	No.16, No.17
Triplets	No.18, No.19
All features	No.20, No.21

These trios for beginners are also particularly suitable for group lessons. The edition has deliberately been presented in score format, so as to facilitate changing among the individual parts as an additional educational stimulus. The author's occasional transgression of normal voice-leading principles should be forgiven: these have been treated as secondary to the technical requirements of playing in first closed position.

Pepi Hofer, April 2013

Also available:

GM-1895b - Trios for young violinists  
GM-1895c - Trios for young string players

2 rhythmische Notenwerte  
2 rhythmic values

### 3

## Eine Tomate mit Sonnenbrand

## *A Sunburnt Tomato*

Oliver Sehrrot  
*Scarlet Ouch*

**Gemächlich - Slowly**

2 gebundene Noten  
2 slurred notes

## 9

Der Tagträumer - *The Daydreamer*

A.B. Wesend  
Far Away

Träumend - Dreaming

The musical score consists of five staves of bassoon music. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *p*, followed by a crescendo to *f*. The third staff starts with a dynamic of *p*, followed by a crescendo to *f*. The fourth staff begins with a dynamic of *p*, followed by a crescendo to *f*. The fifth staff begins with a dynamic of *mf*. The score includes slurs and various dynamics such as *f*, *mf*, and *p*.

14

20

4 gebundene Noten  
4 slurred notes

13

# Zum Muttertag - For Mother's Day

Frank Blumenstraus  
Barbara Bouquet

Liebevoll - Tenderly

17

# Königsmarsch - March of the King

Wendelin Würde-Voll  
Grace Fully

Alla Marcia

Musical score for measures 1-6 of the march. The score consists of three staves, each in common time (indicated by 'C') and major (indicated by a sharp sign). Measure 1 starts with a forte dynamic (f) in the top staff, followed by a half note in the middle staff, and a quarter note in the bottom staff. Measures 2 and 3 show eighth-note patterns with dynamics mf. Measures 4 and 5 continue with eighth-note patterns and dynamics f. Measure 6 concludes with eighth-note patterns and dynamics mf.

Musical score for measures 7-11 of the march. The score consists of three staves. Measures 7-8 show eighth-note patterns with dynamics ff. Measure 9 begins with a forte dynamic ff, followed by eighth-note patterns. Measure 10 shows eighth-note patterns with dynamics ff. Measure 11 concludes with eighth-note patterns and dynamics ff.

Musical score for measures 12-16 of the march. The score consists of three staves. Measures 12-13 show eighth-note patterns with dynamics f. Measures 14-15 continue with eighth-note patterns and dynamics f. Measure 16 concludes with eighth-note patterns and dynamics f.

## 21

Wellenreiten - *Riding the Waves*

Al Mare

**Mutig - Bravely**

1. *Mutig - Bravely*

**Al Mare**

1. *Mutig - Bravely*

1. *Mutig - Bravely*

2.

1.

2.

1.

2.

1.

2.

1.