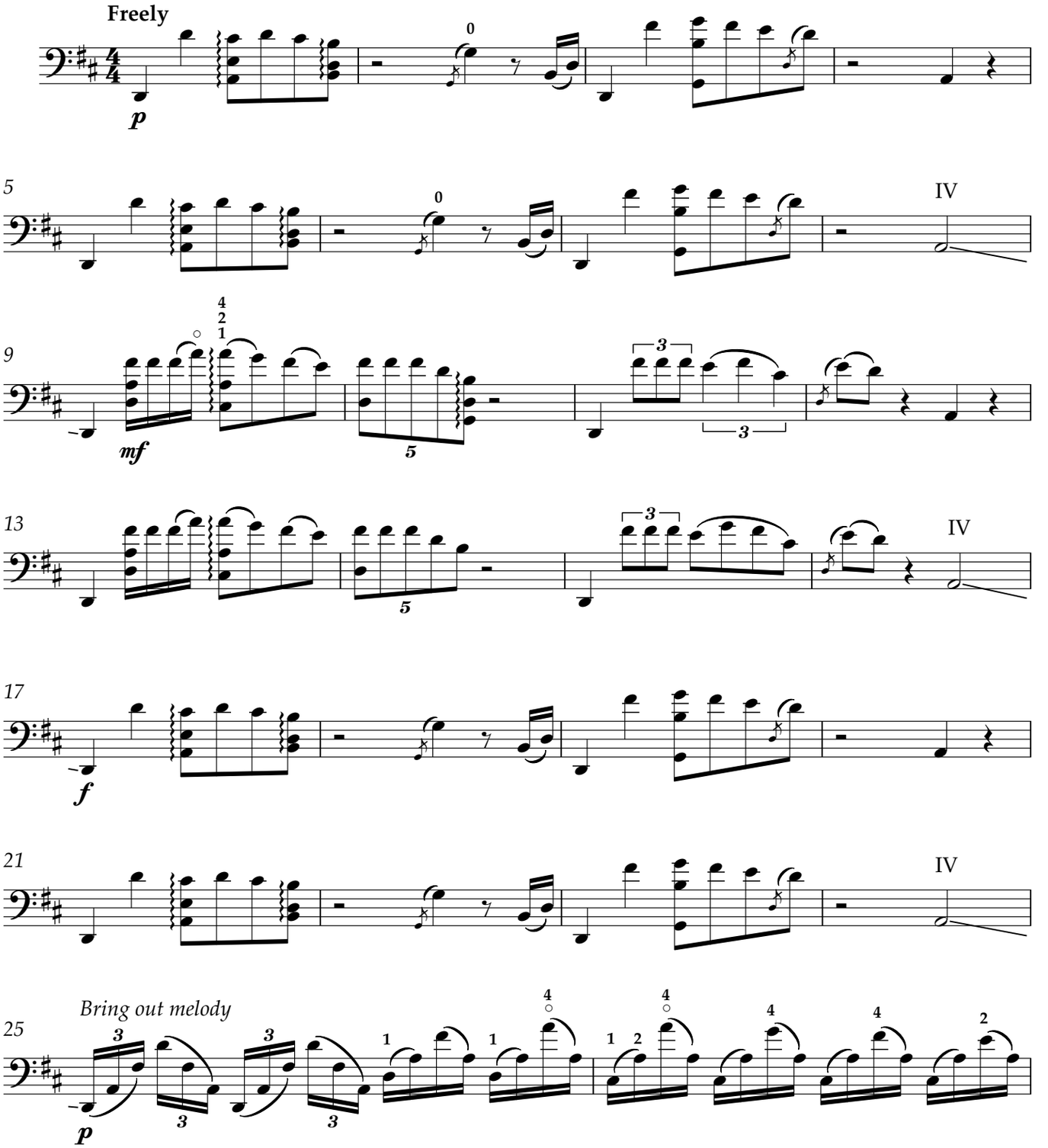
NO WOMAN, NO CRY

Words and Music by Vincent Ford

Listen to Bob Marley's recording to get a feel for the kind of style and shaping of the melody as he sings it. Play freely from the beginning – if you were to play precisely with the rhythms exactly as written, it would sound very different to the song. In bars 8, 16, and 24 use a very light glissando to join the bass notes. The melody often comes on the offbeats in this piece so aim to bring out the top notes from bar 25. A useful piece to have in your collection, I've found it works well as an encore for solo cello.

Arr. Sheku Kanneh-Mason



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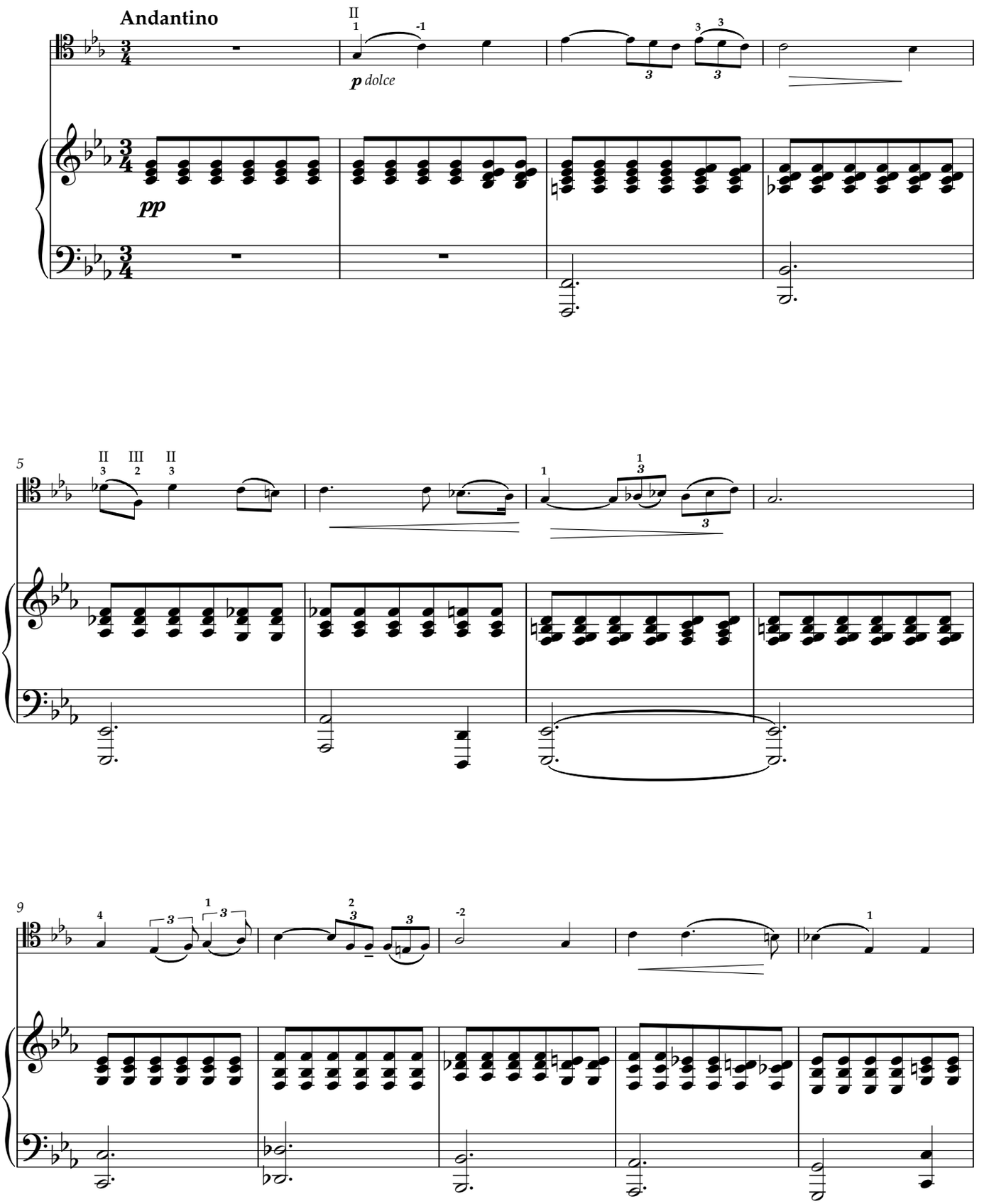
APRÈS UN RÊVE

Gabriel Fauré

Edited by Sheku Kanneh-Mason



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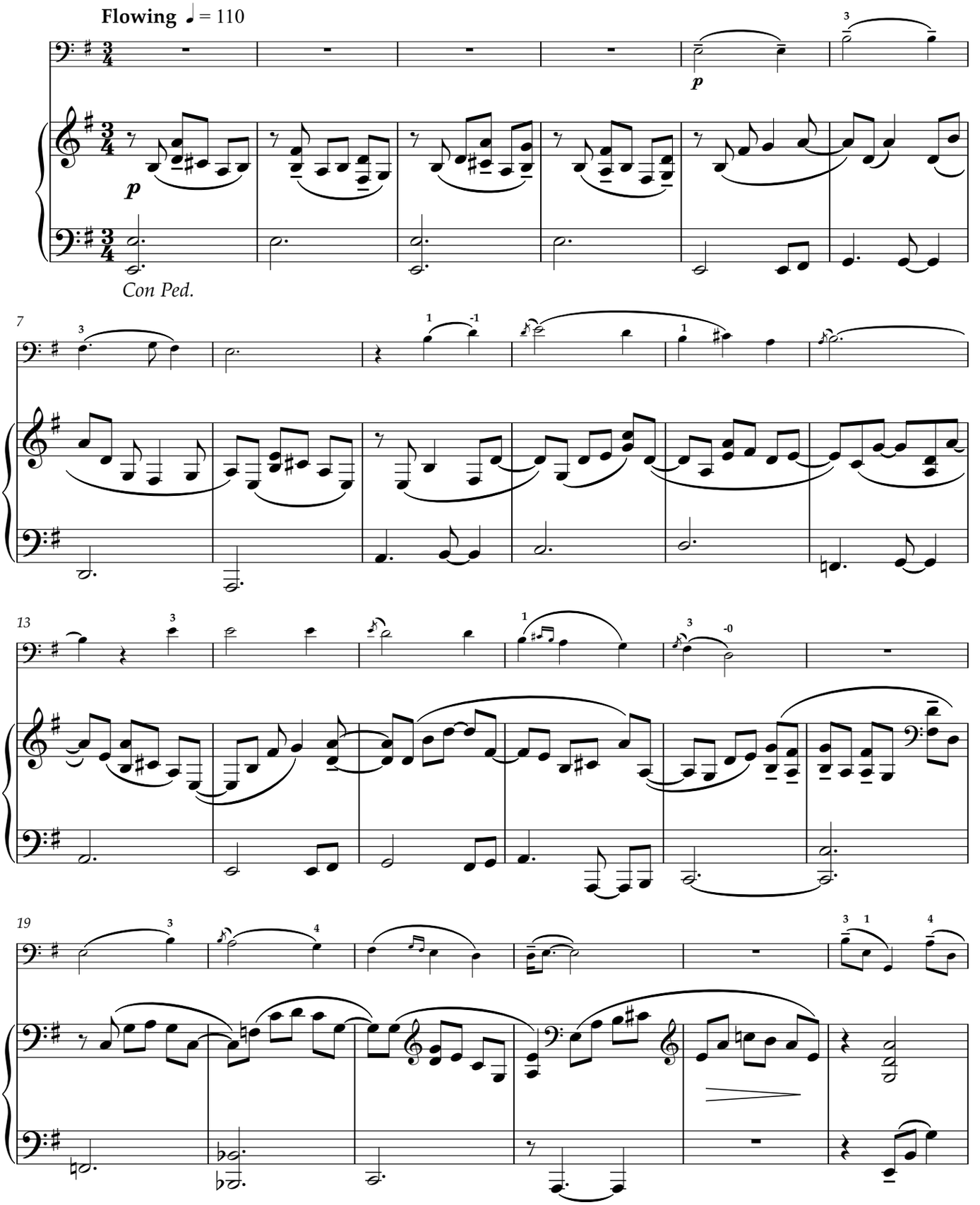
SCARBOROUGH FAIR

Traditional

Arr. Simon Parkin



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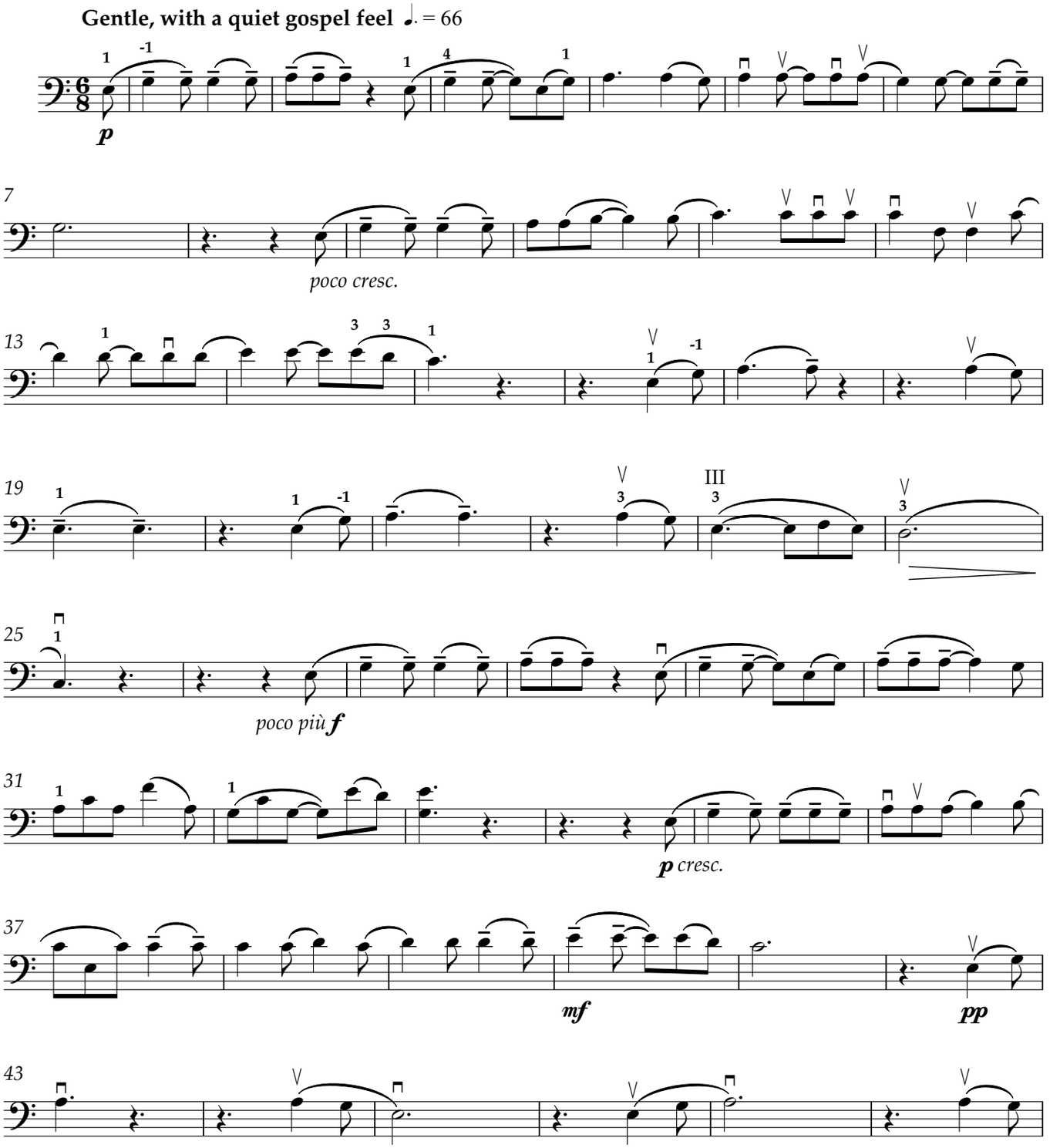
HALLELUJAH

Words and Music by Leonard Cohen

Look up the words of the song and try to use sound and colour to reflect them and to add variety to each of the verses. You can also look at varying the shape of phrases. For example, in the opening phrase think about the colour of the downbeats and in the second verse look at the offbeats, trying to find different relationships between the notes each time.

Arr. Simon Parkin



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