

Greatest Duets

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Violin & Viola

Various Composers

EMR 53406

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Greatest Duets

Volume 1

1. The Entertainer

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

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Arr.: Peter King

1. Violin

2. Viola

5

11

17

23

28

This musical score is for Violin I and Viola. It begins with a tempo marking of 'Allegro' at 144 beats per minute and is arranged by Peter King. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into systems, each starting with a measure number (1, 5, 11, 17, 23, 28). Dynamics include fortissimo (f), mezzo-forte (mf), and crescendo/decrescendo hairpins. The notation includes various note values, rests, and articulation marks.

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2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro ♩ = 116

Measures 1-8. Treble staff: *mf*, *cresc.*, *f*. Bass staff: *mf*, *cresc.*

9

Measures 9-16. Treble staff: *cresc.*. Bass staff: *cresc.*

17

Measures 17-25. Treble staff: *mf*, *cresc.*, *f*. Bass staff: *mf*, *cresc.*, *f*

26

Measures 26-33. Treble staff: *mp*, *p*. Bass staff: *p*, *mf*

34

Measures 34-42. Treble staff: *mp*, *mf*, *p*, *mf*. Bass staff: *p*, *mp*, *mf*

43

Measures 43-48. Treble staff: *p*, *cresc.*. Bass staff: *(mf)*

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3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino ♩ = 92

Measures 1-6 of the piece. The music is in 3/4 time, key of B-flat major. The tempo is Andantino (♩ = 92). The dynamic is mezzo-forte (mf). The score shows a piano introduction with a melody in the right hand and a bass line in the left hand.

Measures 7-13 of the piece. The melody continues in the right hand, with some rests and grace notes. The left hand provides a steady bass line.

Measures 14-20 of the piece. The melody becomes more active in the right hand, featuring eighth and sixteenth notes. The left hand continues with a supporting bass line.

Measures 21-27 of the piece. The dynamic increases to forte (f). The melody in the right hand is more melodic and expressive, with some slurs. The left hand provides a strong bass line.

Measures 28-34 of the piece. The melody continues in the right hand, with some grace notes and slurs. The left hand provides a steady bass line.

Measures 35-41 of the piece. The melody in the right hand is highly melodic and expressive, with many slurs and grace notes. The left hand provides a strong bass line.

4. Radetzky March

Johann Strauss

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

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5. Tico-Tico

Arr.: Eduardo Suba

Bright $\text{♩} = 108$

Sheet music for 1. Violin and 2. Viola, measures 1 to 32.

Measures 1-5: Violin part starts with a forte (*f*) dynamic. Viola part starts with a mezzo-forte (*mf*) dynamic.

Measures 6-10: Continuation of the musical theme.

Measures 11-16: Continuation of the musical theme.

Measures 17-21: Continuation of the musical theme.

Measures 22-26: Continuation of the musical theme.

Measures 27-31: Continuation of the musical theme.

Measures 32: Final measure of the excerpt, marked forte (*f*).

6. Yankee Doodle

Giocoso ♩ = 112

Arr.: Joe Bellini

9

20

31

41

49

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7. The Last Rose Of Summer

Arr.: John Glenesk Mortimer

§
Slow ♩ = 66

Measures 1-7. Treble and Bass staves. Treble staff starts with *mp espr.* and a slur over measures 1-7. Bass staff starts with *p* and a slur over measures 1-7. The key signature has one sharp (F#).

Measures 8-15. Treble staff has dynamics *mf*, *f*, and *mp*. Bass staff has dynamics *mf*, *f*, and *p*. The key signature changes to two sharps (F# and C#) at measure 11.

Measures 16-23. Treble staff has dynamics *mf* and *mp*. Bass staff has dynamics *mf* and *mp*. The key signature changes to one sharp (F#) at measure 16. A double bar line with a repeat sign is at measure 16.

Measures 24-29. Treble staff has dynamics *cresc.*, *mf*, and *f*. Bass staff has dynamics *cresc.*, *mf*, and *f*. The key signature has one sharp (F#).

Measures 30-33. Treble staff has dynamics *mf* and *mp er*. Bass staff has dynamics *mp* and *mf*. The key signature has one sharp (F#). The section ends with **rall.** and **D.S. al Coda**.

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8. Alpine Moods

Dennis Armitage

March ♩ = 116

11 *f* *mf*

22 *f* *p*

32 *f* *p*

42 *f* *mf*

51 *f* *mf*

61 *mf*

71 *f*

D.S. al Coda

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9. Danny Boy

(Londonderry Air)

Arr.: Norman Tailor

Andante ♩ = 88

First system of the musical score for 'Danny Boy'. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamics are marked 'mf espr.' for both staves. The music features a melody in the treble staff and a supporting bass line in the bass staff, with long, flowing lines.

5

Second system of the musical score, starting at measure 5. It continues the melody and bass line from the first system, maintaining the 'mf espr.' dynamic.

10

Third system of the musical score, starting at measure 10. The melody and bass line continue, with the dynamic remaining 'mf espr.'.

16

Fourth system of the musical score, starting at measure 16. The dynamics change to 'f' (forte) for both staves. The melody and bass line continue with the same flowing character.

21

Fifth system of the musical score, starting at measure 21. The dynamics remain 'f'. The melody and bass line continue, with some phrasing changes indicated by slurs.

26

Sixth system of the musical score, starting at measure 26. The dynamics change to 'p' (piano) for both staves. The melody and bass line continue, ending with a final flourish in the treble staff.

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10. Just A Closer Walk With Thee

Arr.: Joe Bellini

Slow ♩ = 76

Measures 1-6 of the piece. The music is in G major (one sharp) and common time. The tempo is marked 'Slow' with a quarter note equal to 76 beats per minute. The dynamic is marked *mf* (mezzo-forte) for both the Violin and Viola parts. The Violin part features a melodic line with a long slur over measures 1-4 and a repeat sign in measure 5. The Viola part provides a harmonic accompaniment with a steady eighth-note pattern.

Measures 7-10. The Violin part continues its melodic line, with a crescendo leading to a *f* (forte) dynamic in measure 9. The Viola part continues its accompaniment, also marked *f* in measure 9. The music maintains the same tempo and key signature.

Measures 11-16. The Violin part features a long, flowing melodic line with a slur. The Viola part continues with a steady accompaniment. The dynamics remain consistent with the previous section.

Measures 17-21. The tempo changes to 'Moderate Swing' with a quarter note equal to 108 beats per minute. The Violin part starts with a *mf* dynamic, while the Viola part is marked *mp* (mezzo-piano). The key signature remains G major.

Measures 22-27. The Violin part continues its melodic development. The Viola part provides a consistent accompaniment. The tempo and key signature are maintained.

Measures 28-32. The Violin part concludes with a final melodic phrase. The Viola part continues its accompaniment. The piece ends with a *f* (forte) dynamic. A 'Fas' (Fas) marking is present above the final measure.

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STRING QUARTET

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EMR 13636	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 4732	GERSHWIN, George	I Got Rhythm (5)
EMR 13613	GERSHWIN, George	Strike Up The Band
EMR 13614	GERSHWIN, George	Summertime
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