

Greatest Duets

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Violin & Viola

Various Composers

EMR 53454

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Greatest Duets

Volume 2



11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

1. Violin

2. Viola

Measures 1-3 of the score. The Violin part (treble clef) starts with a *mf* dynamic and features a series of eighth notes with accents. The Viola part (bass clef) also starts with a *mf* dynamic and features a series of eighth notes with accents. Both parts are in 2/4 time and have a key signature of one sharp (F#).

Measures 4-7 of the score. The Violin part continues with eighth notes and a half note. The Viola part continues with eighth notes and a half note. Both parts are in 2/4 time and have a key signature of one sharp (F#).

Measures 8-13 of the score. The Violin part features a series of eighth notes and a half note. The Viola part features a series of eighth notes and a half note. Both parts are in 2/4 time and have a key signature of one sharp (F#).

Measures 14-19 of the score. The Violin part features a series of eighth notes and a half note. The Viola part features a series of eighth notes and a half note. Both parts are in 2/4 time and have a key signature of one sharp (F#).

Measures 20-24 of the score. The Violin part features a series of eighth notes and a half note. The Viola part features a series of eighth notes and a half note. Both parts are in 2/4 time and have a key signature of one sharp (F#).

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12. Morning Has Broken

Moderato ♩ = 112

Arr.: Gordon Macduff

Measures 1-6 of the musical score. The music is in 3/4 time, key of D minor (three flats). The tempo is Moderato, 112 beats per minute. The dynamic is *mp* (mezzo-piano). The score is for Violin and Viola. The melody is in the Violin part, and the accompaniment is in the Viola part. The first measure starts with a half note D4, followed by quarter notes E4, F4, and G4. The second measure has a half note A4, followed by quarter notes B4, C5, and D5. The third measure has a half note E5, followed by quarter notes F5, G5, and A5. The fourth measure has a half note B5, followed by quarter notes C6, D6, and E6. The fifth measure has a half note F6, followed by quarter notes G6, A6, and B6. The sixth measure has a half note C7, followed by quarter notes D7, E7, and F7.

Measures 7-12 of the musical score. The music continues in 3/4 time, key of D minor. The dynamic remains *mp*. The melody continues in the Violin part, and the accompaniment continues in the Viola part. The seventh measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The eighth measure has a half note D5, followed by quarter notes E5, F5, and G5. The ninth measure has a half note A5, followed by quarter notes B5, C6, and D6. The tenth measure has a half note E6, followed by quarter notes F6, G6, and A6. The eleventh measure has a half note B6, followed by quarter notes C7, D7, and E7. The twelfth measure has a half note F7, followed by quarter notes G7, A7, and B7.

Measures 13-18 of the musical score. The music continues in 3/4 time, key of D minor. The dynamic remains *mp*. The melody continues in the Violin part, and the accompaniment continues in the Viola part. The thirteenth measure starts with a half note C7, followed by quarter notes D7, E7, and F7. The fourteenth measure has a half note G7, followed by quarter notes A7, B7, and C8. The fifteenth measure has a half note D8, followed by quarter notes E8, F8, and G8. The sixteenth measure has a half note A8, followed by quarter notes B8, C9, and D9. The seventeenth measure has a half note E9, followed by quarter notes F9, G9, and A9. The eighteenth measure has a half note B9, followed by quarter notes C10, D10, and E10.

Measures 19-24 of the musical score. The music continues in 3/4 time, key of D minor. The dynamic remains *mp*. The melody continues in the Violin part, and the accompaniment continues in the Viola part. The nineteenth measure starts with a half note F10, followed by quarter notes G10, A10, and B10. The twentieth measure has a half note C11, followed by quarter notes D11, E11, and F11. The twenty-first measure has a half note G11, followed by quarter notes A11, B11, and C12. The twenty-second measure has a half note D12, followed by quarter notes E12, F12, and G12. The twenty-third measure has a half note A12, followed by quarter notes B12, C13, and D13. The twenty-fourth measure has a half note E13, followed by quarter notes F13, G13, and A13.

Measures 25-30 of the musical score. The music continues in 3/4 time, key of D minor. The dynamic changes to *mf* (mezzo-forte) in the Violin part and *mp* in the Viola part. The melody continues in the Violin part, and the accompaniment continues in the Viola part. The twenty-fifth measure starts with a half note B13, followed by quarter notes C14, D14, and E14. The twenty-sixth measure has a half note F14, followed by quarter notes G14, A14, and B14. The twenty-seventh measure has a half note C15, followed by quarter notes D15, E15, and F15. The twenty-eighth measure has a half note D15, followed by quarter notes E15, F15, and G15. The twenty-ninth measure has a half note E15, followed by quarter notes F15, G15, and A15. The thirtieth measure has a half note F15, followed by quarter notes G15, A15, and B15.

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13. Easy Winners

Scott Joplin

Arr.: Julian Oliver

Bright ♩ = 144

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 144 beats. The dynamics are marked 'f' (forte) for both the violin and viola parts. The violin part features a series of eighth and sixteenth notes, while the viola part provides a steady accompaniment.

Measures 5-10 of the piece. The dynamics are marked 'mf' (mezzo-forte). The violin part continues with its melodic line, and the viola part provides a consistent harmonic support.

Measures 11-16 of the piece. The violin part shows some rests, while the viola part continues with its accompaniment. The key signature remains one sharp.

Measures 17-21 of the piece. Measures 17-19 are marked with a first ending bracket. Measure 20 is marked with a second ending bracket. The key signature changes to natural (F natural) in measure 20.

Measures 22-26 of the piece. The dynamics are marked 'f' (forte) for measures 22-24 and 'mf' (mezzo-forte) for measures 25-26. The violin part has some rests in measure 25.

Measures 27-30 of the piece. The violin part features a final melodic flourish, and the viola part continues with its accompaniment.

14. Two Guitars

Moderato ♩ = 100

Arr.: Jan Sedlak

Measures 1-4 of the piece. The music is in 6/8 time, key of B-flat major. The tempo is Moderato (♩ = 100). The dynamics are marked *mf* (mezzo-forte) for both staves.

Measures 5-8. Measure 8 features a triplet of eighth notes in the treble staff, marked *f* (forte). The bass staff also has a *f* dynamic marking.

Measures 9-12. Measure 9 is marked with a repeat sign and a first ending bracket. Dynamics include *p* (piano) and *mf* (mezzo-forte) for both staves.

Measures 13-16. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte) for both staves.

Measures 17-20. The tempo changes to **Con moto** (♩ = 120). Measure 17 is marked *p sub.* (piano subito). Measure 18 has a *cresc.* (crescendo) marking. Measure 19 is marked **accel.** (accelerando). The piece ends in measure 20.

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15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro $\text{♩} = 120$

First system of music (measures 1-6). The music is in 6/8 time, key of B-flat major. The first staff (Violin) starts with a forte (*f*) dynamic. The second staff (Viola) also starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes with various accidentals.

Second system of music (measures 7-13). The music continues with similar rhythmic patterns and dynamics.

Third system of music (measures 14-20). A repeat sign is present at the beginning of the system. The music continues with similar rhythmic patterns and dynamics.

Fourth system of music (measures 21-26). The music continues with similar rhythmic patterns and dynamics.

Fifth system of music (measures 27-32). The music continues with similar rhythmic patterns and dynamics. The system ends with a double bar line.

D.S. al Coda

Sixth system of music (measures 33-38). The music is in 2/4 time, key of B-flat major. The first staff (Violin) starts with a mezzo-forte (*mf*) dynamic. The second staff (Viola) also starts with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes with various accidentals. A repeat sign is present at the beginning of the system.

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Measures 1-5 of 'Scotland The Brave'. The music is in G major (one sharp) and common time (C). The tempo is Allegro with a quarter note equal to 120 beats per minute. The first staff (Violin) starts with a mezzo-forte (mf) dynamic. The second staff (Viola) has a mezzo-forte (mf) dynamic at the end of measure 5.

Measures 6-11 of 'Scotland The Brave'. The music continues in G major and common time. The first staff has a forte (f) dynamic at measure 8. The second staff has a forte (f) dynamic at measure 8.

Measures 12-16 of 'Scotland The Brave'. The music continues in G major and common time. The first staff has a mezzo-forte (mf) dynamic at measure 12. The second staff has a mezzo-forte (mf) dynamic at measure 12.

Measures 17-22 of 'Scotland The Brave'. The music continues in G major and common time. The first staff has a mezzo-forte (mf) dynamic at measure 17. The second staff has a mezzo-forte (mf) dynamic at measure 17. The first staff has a forte (f) dynamic at measure 22.

L'istesso (♩ = 120)

Measures 23-30 of 'A Hundred Pipers'. The music is in G major (one sharp) and 8/8 time. The tempo is L'istesso with a quarter note equal to 120 beats per minute. The first staff has a forte (f) dynamic at measure 23. The second staff has a forte (f) dynamic at measure 23.

Measures 31-37 of 'A Hundred Pipers'. The music continues in G major and 8/8 time. The first staff has a forte (f) dynamic at measure 31. The second staff has a forte (f) dynamic at measure 31.

Measures 38-44 of 'A Hundred Pipers'. The music continues in G major and 8/8 time. The first staff has a forte (f) dynamic at measure 38. The second staff has a forte (f) dynamic at measure 38.

17. Elite Syncopations

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The first staff (Violin) starts with a forte (f) dynamic and features a syncopated melody. The second staff (Viola) also starts with a forte (f) dynamic and provides a rhythmic accompaniment. The dynamics change to mezzo-forte (mf) in measure 5.

Measures 6-11. The music continues with syncopated rhythms. The first staff has a forte (f) dynamic in measure 7, and the second staff has a forte (f) dynamic in measure 8. The dynamics return to mezzo-forte (mf) in measure 11.

Measures 12-17. The music features complex syncopations. The first staff has a forte (f) dynamic in measure 12, and the second staff has a mezzo-forte (mf) dynamic in measure 13. The dynamics return to mezzo-forte (mf) in measure 17.

Measures 18-22. The music continues with syncopated rhythms. The first staff has a mezzo-forte (mf) dynamic in measure 18, and the second staff has a mezzo-forte (mf) dynamic in measure 19. The dynamics return to mezzo-forte (mf) in measure 22.

Measures 23-27. The music continues with syncopated rhythms. The first staff has a mezzo-forte (mf) dynamic in measure 23, and the second staff has a mezzo-forte (mf) dynamic in measure 24. The dynamics return to mezzo-forte (mf) in measure 27.

18. Aura Lee

Slow ♩ = 92

Arr.: David Andrews

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The first staff (Violin) starts with a *mf* dynamic and features a series of eighth-note runs. The second staff (Viola) starts with a *p* dynamic and features a series of eighth-note runs. The piece is marked 'Slow' with a tempo of 92 beats per minute.

Measures 9-15 of the piece. The first staff (Violin) starts with a *p* dynamic, marked 'cresc.', and features a series of eighth-note runs. The second staff (Viola) starts with a *mf* dynamic, marked 'cresc.', and features a series of eighth-note runs. The piece is marked 'Slow' with a tempo of 92 beats per minute.

Measures 16-22 of the piece. The first staff (Violin) starts with a *mf* dynamic and features a series of eighth-note runs. The second staff (Viola) starts with a *p* dynamic and features a series of eighth-note runs. The piece is marked 'Slow' with a tempo of 92 beats per minute.

Measures 23-27 of the piece. The first staff (Violin) starts with a *mf* dynamic and features a series of eighth-note runs. The second staff (Viola) starts with a *p* dynamic, marked 'cresc.', and features a series of eighth-note runs. The piece is marked 'Slow' with a tempo of 92 beats per minute.

Measures 28-31 of the piece. The first staff (Violin) starts with a *f* dynamic and features a series of eighth-note runs. The second staff (Viola) starts with a *f* dynamic and features a series of eighth-note runs. The piece is marked 'Slow' with a tempo of 92 beats per minute.

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19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante $\text{♩} = 66$

9 Waltz $\text{♩} = 69$

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20. El Choclo

Arr.: Joe Bellini

Tango $\text{♩} = 126$

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (Violin) starts with a forte (*f*) dynamic. The second staff (Viola) starts with a mezzo-forte (*mf*) dynamic. The tempo is marked as 126 beats per minute.

Measures 5-8 of the piece. The music continues with the same key signature and tempo. The dynamics remain consistent with the previous measures.

Measures 9-12 of the piece. The music continues with the same key signature and tempo. The dynamics remain consistent with the previous measures.

Measures 13-16 of the piece. The music continues with the same key signature and tempo. The dynamics remain consistent with the previous measures.

Measures 17-20 of the piece. The music continues with the same key signature and tempo. The dynamics remain consistent with the previous measures.

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EMR 18124	STRAUSS, Johann	Radetzky March
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3 VIOLINS & WIND BAND

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EMR 14817	BARCLAY, Ted	Sunshine
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EMR 14773	FOSTER, Stephen	Camptown Races
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EMR 14801	FRANCK, César	Panis Angelicus
EMR 14771	GERSHWIN, George	Bess, You Is My Woman Now
EMR 14781	GERSHWIN, George	Fascinating Rhythm
EMR 14787	GERSHWIN, George	I Got Plenty O' Nuttin'
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