

Greatest Duets

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Violin & Violoncello

Various Composers

EMR 53455

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Greatest Duets

Volume 2

11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March ♩ = 112

1. Violin

2. Violoncello

4

9

14

20

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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 with a key signature of two flats (B-flat and E-flat). The tempo is Moderato, marked with a quarter note equal to 112 beats per minute. The dynamics are marked *mp* (mezzo-piano) for both the violin and cello parts. The violin part features a melodic line with a long slur over measures 1-6. The cello part provides a harmonic accompaniment with a similar slur.

Measures 7-12 of the musical score. The violin part continues its melodic line with a slur. The cello part continues its accompaniment with a slur. The dynamics remain *mp*.

Measures 13-18 of the musical score. The violin part continues its melodic line with a slur. The cello part continues its accompaniment with a slur. The dynamics remain *mp*.

Measures 19-24 of the musical score. The violin part continues its melodic line with a slur. The cello part continues its accompaniment with a slur. The dynamics remain *mp*.

Measures 25-30 of the musical score. The violin part begins with a *mf* (mezzo-forte) dynamic and continues with a slur. The cello part begins with a *mp* dynamic and continues with a slur. The dynamics change to *f* (forte) for the violin in measure 29 and for the cello in measure 30.

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13. Easy Winners

Scott Joplin

Arr.: Julian Oliver

Bright ♩ = 144

Measures 1-4 of the piece. The music is in G major (one sharp) and 2/4 time. The tempo is marked 'Bright' with a quarter note equal to 144 beats. The dynamic is *f* (forte). The melody in the treble clef features eighth-note patterns and slurs. The bass clef provides a steady accompaniment with eighth notes and rests.

Measures 5-10. The dynamic changes to *mf* (mezzo-forte). The melody continues with eighth-note patterns and slurs. The bass line remains consistent with eighth notes and rests.

Measures 11-16. The melody and bass line continue with eighth-note patterns and slurs. The dynamic remains *mf*.

Measures 17-21. Measures 17-20 continue the previous pattern. Measure 21 is a repeat sign with two endings. The first ending leads back to measure 17, and the second ending leads to measure 22. The dynamic remains *mf*.

Measures 22-26. The dynamic changes to *f* (forte) at measure 22 and back to *mf* at measure 25. The melody and bass line continue with eighth-note patterns and slurs.

Measures 27-30. The piece concludes with a final flourish in the treble clef and a sustained note in the bass clef. The dynamic remains *mf*.

14. Two Guitars

Moderato ♩ = 100

Arr.: Jan Sedlak

Measures 1-4 of the piece. The tempo is Moderato (♩ = 100). The key signature has one flat (B-flat). The music is in 4/4 time. The first staff (treble clef) starts with a mezzo-forte (mf) dynamic. The second staff (bass clef) also starts with a mezzo-forte (mf) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Measures 5-8 of the piece. The first staff (treble clef) has a forte (f) dynamic in measure 8, marked with a triplet of eighth notes. The second staff (bass clef) has a forte (f) dynamic in measure 8. The music continues with eighth and sixteenth notes.

Measures 9-12 of the piece. Measure 9 is marked with a repeat sign and a forte (f) dynamic. The first staff (treble clef) has a piano (p) dynamic in measure 9. The second staff (bass clef) has a piano (p) dynamic in measure 9. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Measures 13-16 of the piece. The first staff (treble clef) has a piano (p) dynamic in measure 13 and a forte (f) dynamic in measure 16. The second staff (bass clef) has a piano (p) dynamic in measure 13 and a forte (f) dynamic in measure 16. The music continues with eighth and sixteenth notes.

Measures 17-20 of the piece. The tempo changes to Con moto (♩ = 120). The first staff (treble clef) has a piano (p) dynamic in measure 17 and a crescendo (cresc.) marking. The second staff (bass clef) has a piano (p) dynamic in measure 17. The music features a mix of eighth and sixteenth notes, with some rests and ties.



15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro ♩ = 120

First system of music (measures 1-6). Treble and bass staves. Dynamics: *f* (forte).

Second system of music (measures 7-13). Treble and bass staves.

Third system of music (measures 14-20). Treble and bass staves. Measure 14 starts with a repeat sign and a fermata-like symbol.

Fourth system of music (measures 21-26). Treble and bass staves.

Fifth system of music (measures 27-32). Treble and bass staves. Text: **D.S. al Coda**.

Sixth system of music (measures 33-38). Treble and bass staves. Measure 33 starts with a repeat sign and a fermata-like symbol. Tempo change: ♩ = 180. Dynamics: *mf* (mezzo-forte).

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Measures 1-11 of 'Scotland The Brave'. The score is in G major, 2/4 time. Measures 1-5 are marked *mf*. Measures 6-11 are marked *f*. The bass line has a crescendo hairpin in measure 6.

Measures 12-16 of 'Scotland The Brave'. Measures 12-16 are marked *f*. The score continues with various rhythmic patterns and dynamics.

L'istesso (♩ = 120)

A Hundred Pipers

Measures 17-30 of 'A Hundred Pipers'. The score is in G major, 6/8 time. Measures 17-30 are marked *f*. The bass line has a crescendo hairpin in measure 17.

Measures 31-37 of 'A Hundred Pipers'. The score continues with various rhythmic patterns and dynamics.

Measures 38-44 of 'A Hundred Pipers'. The score continues with various rhythmic patterns and dynamics.

17. Elite Syncopations

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Measures 1-5 of the piece. The music is in 2/4 time. The first staff (treble clef) starts with a forte (f) dynamic and features a syncopated melody. The second staff (bass clef) 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 a variety of syncopated patterns. 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 concludes 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.

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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 upper staff (Violin) starts with a *mf* dynamic and features a series of eighth-note runs. The lower staff (Violoncello) starts with a *p* dynamic and features a series of eighth-note runs. The measures are connected by a long slur.

Measures 9-15 of the piece. Measure 9 is marked with a *p cresc.* dynamic. Measure 10 is marked with a *sost.* dynamic. Measure 11 is marked with a *f* dynamic. The upper staff (Violin) features a series of eighth-note runs. The lower staff (Violoncello) features a series of eighth-note runs. The measures are connected by a long slur.

Measures 16-22 of the piece. Measure 16 is marked with a *mf* dynamic. Measure 17 is marked with a *p* dynamic. Measure 18 is marked with a *mf* dynamic. Measure 19 is marked with a *p* dynamic. The upper staff (Violin) features a series of eighth-note runs. The lower staff (Violoncello) features a series of eighth-note runs. The measures are connected by a long slur.

Measures 23-27 of the piece. Measure 23 is marked with a *mf* dynamic. Measure 24 is marked with a *p cresc.* dynamic. Measure 25 is marked with a *p cresc.* dynamic. Measure 26 is marked with a *p cresc.* dynamic. Measure 27 is marked with a *p cresc.* dynamic. The upper staff (Violin) features a series of eighth-note runs. The lower staff (Violoncello) features a series of eighth-note runs. The measures are connected by a long slur.

Measures 28-31 of the piece. Measure 28 is marked with a *f* dynamic. Measure 29 is marked with a *f* dynamic. Measure 30 is marked with a *f* dynamic. Measure 31 is marked with a *f* dynamic. The upper staff (Violin) features a series of eighth-note runs. The lower staff (Violoncello) features a series of eighth-note runs. The measures are connected by a long slur.

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 musical score. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is in a 2/4 time signature. The first staff (treble clef) starts with a forte (f) dynamic. The second staff (bass clef) starts with a mezzo-forte (mf) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

Measures 5-8 of the musical score. The music continues with similar rhythmic patterns and dynamics, featuring eighth and sixteenth notes in both staves.

Measures 9-12 of the musical score. The music continues with similar rhythmic patterns and dynamics, featuring eighth and sixteenth notes in both staves.

Measures 13-16 of the musical score. The music continues with similar rhythmic patterns and dynamics, featuring eighth and sixteenth notes in both staves. A double bar line is present at the end of measure 14.

Measures 17-20 of the musical score. The music continues with similar rhythmic patterns and dynamics, featuring eighth and sixteenth notes in both staves. A double bar line is present at the end of measure 18. The first ending (1.) is marked at the end of measure 19.

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STRINGS

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