

Greatest Duets

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Viola & Violoncello

Various Composers

EMR 53456

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Greatest Duets

Volume 2

11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March ♩ = 112

1. Viola

2. Violoncello

4

9

14

20

12. Morning Has Broken

Moderato ♩ = 112

Arr.: Gordon Macduff

Measures 1-6 of the musical score. The key signature is B-flat major (two flats). The time signature is 3/4. The music is written for Viola (treble clef) and Violoncello (bass clef). The tempo is Moderato, marked with a quarter note equal to 112 beats per minute. The dynamic is mezzo-piano (mp). The melody in the Viola part consists of eighth and quarter notes, while the Violoncello part provides a harmonic accompaniment with eighth and quarter notes. Both parts feature long, flowing slurs across the measures.

7

Measures 7-12 of the musical score. The key signature remains B-flat major. The time signature is 3/4. The music continues with the same instrumental parts and dynamics. The slurs in both parts extend across the measures, maintaining the melodic and harmonic flow.

13

Measures 13-18 of the musical score. The key signature remains B-flat major. The time signature is 3/4. The music continues with the same instrumental parts and dynamics. The slurs in both parts extend across the measures, maintaining the melodic and harmonic flow.

19

Measures 19-24 of the musical score. The key signature remains B-flat major. The time signature is 3/4. The music continues with the same instrumental parts and dynamics. The slurs in both parts extend across the measures, maintaining the melodic and harmonic flow.

25

Measures 25-30 of the musical score. The key signature remains B-flat major. The time signature is 3/4. The music continues with the same instrumental parts and dynamics. The slurs in both parts extend across the measures, maintaining the melodic and harmonic flow. The Viola part ends with a final flourish 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 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 staves.

Measures 5-10 of the piece. The dynamics are marked 'mf' (mezzo-forte) for both staves.

Measures 11-16 of the piece. The music continues with various rhythmic patterns and rests.

Measures 17-21 of the piece. Measures 19 and 20 include first and second endings, indicated by '1.' and '2.' above the staff.

Measures 22-26 of the piece. The dynamics are marked 'f' (forte) for measures 22-25 and 'mf' (mezzo-forte) for measure 26.

Measures 27-30 of the piece. The music concludes with a final cadence.

14. Two Guitars

Moderato ♩ = 100

Arr.: Jan Sedlak

Measures 1-4 of the piece. The music is in 3/4 time, key of B-flat major. Both staves (treble and bass) start with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features eighth and quarter notes, while the bass staff provides a harmonic accompaniment with eighth and quarter notes.

Measures 5-8. The treble staff continues with eighth and quarter notes. In measure 8, the treble staff has a forte (*f*) dynamic and a triplet of eighth notes. The bass staff continues with a steady eighth-note accompaniment.

Measures 9-12. Measure 9 begins with a section marked with a circled '8' symbol. The treble staff has a piano (*p*) dynamic and features a series of tied notes. The bass staff has a mezzo-forte (*mf*) dynamic. The dynamics alternate between *p* and *mf* in the bass staff across the four measures.

Measures 13-16. The treble staff continues with tied notes and a piano (*p*) dynamic. The bass staff has a mezzo-forte (*mf*) dynamic. The dynamics alternate between *p* and *f* in the bass staff across the four measures.

Measures 17-20. The tempo changes to 'Con moto' (♩ = 120) and includes an 'accel.' (accelerando) marking. The treble staff starts with a piano (*p*) dynamic and a 'sub.' (sustained) marking. The bass staff also starts with a piano (*p*) dynamic and a 'sub.' marking. The music features a crescendo ('cresc.') in the treble staff.

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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 upper staff (Viola) and lower staff (Violoncello) both start with a forte (*f*) dynamic. The melody is characterized by eighth and sixteenth notes with slurs.

Second system of music (measures 7-13). The music continues in the same key and time signature. The dynamics remain consistent with the first system.

Third system of music (measures 14-20). A repeat sign is placed above measure 14. The music continues with eighth and sixteenth notes.

Fourth system of music (measures 21-26). The music continues with eighth and sixteenth notes, maintaining the same key and time signature.

Fifth system of music (measures 27-32). The music continues with eighth and sixteenth notes. The dynamic remains consistent.

D.S. al Coda

Sixth system of music (measures 33-38). Measure 33 is marked with a Coda symbol. The music changes to 2/4 time and key of B-flat major. The dynamic is marked *mf* (mezzo-forte). The tempo is indicated as $\text{♩} = 180$.

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Measures 1-5 of 'Scotland The Brave'. The music is in 3/4 time, key of D major. The upper staff (Viola) starts with a melody in measure 1, marked *mf*. The lower staff (Violoncello) has a bass line starting in measure 4, also marked *mf*.

6

Measures 6-11 of 'Scotland The Brave'. The upper staff continues the melody. The lower staff has a more active bass line starting in measure 6, marked *f* in measure 10.

12

Measures 12-16 of 'Scotland The Brave'. The upper staff continues the melody. The lower staff has a more active bass line starting in measure 12, marked *f* in measure 14.

17

Measures 17-22 of 'Scotland The Brave'. The upper staff continues the melody. The lower staff has a more active bass line starting in measure 17, marked *f* in measure 19. A crescendo hairpin is shown over measures 17-19.

mf *f*

L'istesso (♩ = 120)

23

A Hundred Pipers

Measures 23-30 of 'A Hundred Pipers'. The music is in 6/8 time, key of D major. The upper staff (Viola) starts with a melody in measure 23, marked *f*. The lower staff (Violoncello) has a bass line starting in measure 23, also marked *f*.

31

Measures 31-37 of 'A Hundred Pipers'. The upper staff continues the melody. The lower staff has a more active bass line starting in measure 31, marked *f* in measure 33.

38

Measures 38-44 of 'A Hundred Pipers'. The upper staff continues the melody. The lower staff has a more active bass line starting in measure 38, marked *f* in measure 40.

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 tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic and a half note G4, followed by eighth notes. The second staff (bass clef) also starts with a forte (*f*) dynamic and a half note G2, followed by eighth notes. The piece ends with a mezzo-forte (*mf*) dynamic in measure 5.

6

Measures 6-11. The music continues with syncopated rhythms. Measure 7 features a forte (*f*) dynamic in the treble staff. Measure 8 features a forte (*f*) dynamic in the bass staff. The piece ends with a mezzo-forte (*mf*) dynamic in measure 11.

12

Measures 12-17. The music continues with syncopated rhythms. Measure 12 features a forte (*f*) dynamic in the treble staff. Measure 13 features a mezzo-forte (*mf*) dynamic in the bass staff. The piece ends with a mezzo-forte (*mf*) dynamic in measure 17.

18

Measures 18-22. The music continues with syncopated rhythms. Measure 18 features a mezzo-forte (*mf*) dynamic in the treble staff. Measure 19 features a mezzo-forte (*mf*) dynamic in the bass staff. The piece ends with a mezzo-forte (*mf*) dynamic in measure 22.

23

Measures 23-27. The music continues with syncopated rhythms. Measure 23 features a mezzo-forte (*mf*) dynamic in the treble staff. Measure 24 features a mezzo-forte (*mf*) dynamic in the bass staff. The piece ends with a mezzo-forte (*mf*) dynamic in measure 27.

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18. Aura Lee

Slow ♩ = 92

Arr.: David Andrews

Measures 1-8 of the musical score. The treble clef part (Viola) starts with a *mf* dynamic and features a series of eighth notes. The bass clef part (Violoncello) starts with a *p* dynamic and features a series of eighth notes. Both parts are marked with a *mf* dynamic.

Measures 9-15 of the musical score. The treble clef part (Viola) starts with a *p* dynamic, marked *cresc.*, and features a series of eighth notes. The bass clef part (Violoncello) starts with a *mf* dynamic, marked *cresc.*, and features a series of eighth notes. Both parts are marked with a *f* dynamic.

Measures 16-22 of the musical score. The treble clef part (Viola) starts with a *mf* dynamic and features a series of eighth notes. The bass clef part (Violoncello) starts with a *p* dynamic and features a series of eighth notes. Both parts are marked with a *mf* dynamic.

Measures 23-27 of the musical score. The treble clef part (Viola) starts with a *mf* dynamic and features a series of eighth notes. The bass clef part (Violoncello) starts with a *mf* dynamic and features a series of eighth notes. Both parts are marked with a *p* dynamic.

Measures 28-34 of the musical score. The treble clef part (Viola) starts with a *f* dynamic and features a series of eighth notes. The bass clef part (Violoncello) starts with a *f* dynamic and features a series of eighth notes. Both parts are marked with a *f* dynamic.

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 written for Viola and Violoncello. Measure 1 starts with a forte (f) dynamic in the Viola. Measure 2 starts with a mezzo-forte (mf) dynamic in the Violoncello. The music features a mix of eighth and sixteenth notes, with some rests.

5

Measures 5-8 of the musical score. The music continues with the same key signature and time signature. The dynamics remain consistent with the previous measures, with the Viola and Violoncello parts interacting through various note values and rests.

10

Measures 9-12 of the musical score. The music continues with the same key signature and time signature. The dynamics remain consistent with the previous measures, with the Viola and Violoncello parts interacting through various note values and rests.

15

Measures 13-16 of the musical score. Measure 13 features a key signature change to one sharp (F#), indicated by a circle with a cross symbol. The dynamics vary, with mezzo-forte (mf) and forte (f) markings appearing in both staves. The music continues with the same time signature.

20

Measures 17-20 of the musical score. Measure 17 starts with a piano (p) dynamic in the Viola. Measure 18 features a mezzo-piano (mp) dynamic in the Violoncello. Measure 19 has a forte (f) dynamic in the Viola. Measure 20 has a forte (f) dynamic in the Violoncello. The music concludes with a first ending bracket over the final measure.

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STRING QUARTET

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EMR 13378	MICHEL / NAULAI	Jesus bleibet meine Freude (5)
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