

Greatest Duets

Volume 3

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2 Violins

Various Composers

EMR 53483

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Violin

2. Violin

6

13

20

27

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22. *La Cucaracha*

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is *mf*. The melody in the upper staff features eighth-note patterns and slurs, while the bass line provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 6-10. The melody continues with eighth-note patterns and slurs. The bass line maintains the rhythmic accompaniment.

Musical notation for measures 11-16. The melody continues with eighth-note patterns and slurs. The bass line maintains the rhythmic accompaniment.

Musical notation for measures 17-22. The melody continues with eighth-note patterns and slurs. The bass line maintains the rhythmic accompaniment. Dynamics include *f* and *mf*.

Musical notation for measures 23-26. The melody continues with eighth-note patterns and slurs. The bass line maintains the rhythmic accompaniment. Dynamics include *f*.

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23. Marching Through Georgia

March ♩ = 120

Arr.: Gordon Macduff

Musical notation for measures 1-5. The score is in 2/4 time with a tempo of 120 beats per minute. It features two staves: a treble clef staff and a bass clef staff. The music is marked with a forte dynamic (*f*). The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

Musical notation for measures 6-11. Measure 6 is marked with a forte dynamic (*f*). The treble staff includes an *ossia:* (alternative) passage starting in measure 7. The piece concludes this section with a fortissimo (*ff*) dynamic in measure 11.

Musical notation for measures 12-17. The treble staff includes an *ossia:* (alternative) passage starting in measure 15. The music continues with eighth-note patterns in both staves.

Musical notation for measures 18-23. Measures 18-22 are marked with a piano (*p*) dynamic. Measure 23 is marked with a forte (*f*) dynamic. The bass staff features a crescendo hairpin leading into measure 23.

Musical notation for measures 24-29. Measure 24 is marked with a forte (*f*) dynamic. The treble staff includes an *ossia:* (alternative) passage starting in measure 25. The music continues with eighth-note patterns in both staves.

Musical notation for measures 30-34. The piece concludes with a fortissimo (*ff*) dynamic in measure 30. The music features eighth-note patterns in both staves.

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24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

pp *f*

6

p

13

Very slow waltz, rubato ♩ = 100

mp

24

Quick waltz ♩ = 66

mf *pp* *f*

34

mf

44

mf

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

8

1. 2.

p *f* *p* *mp*

p *f* *p* *mp*

16

mf

mf

24

f

f

32

pp *p cresc.*

pp

40

1. 2.

mf cresc. *ff*

ff

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26. Banana Boat Song

Arr.: Joe Bellini

Moderato ♩ = 120

Musical notation for measures 1-6. The piece is in 2/4 time with a tempo of Moderato (♩ = 120). The music is marked *f* (forte). The first staff (treble clef) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) begins with a quarter note G2, a quarter note A2, and a quarter note B2. The melody in the first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C3, a quarter note D3, and a quarter note E3.

7

Musical notation for measures 7-12. The first staff (treble clef) has a whole rest in measure 7, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) continues with a quarter note G2, a quarter note A2, and a quarter note B2. The melody in the first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C3, a quarter note D3, and a quarter note E3.

13

Musical notation for measures 13-18. The first staff (treble clef) begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) continues with a quarter note G2, a quarter note A2, and a quarter note B2. The melody in the first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C3, a quarter note D3, and a quarter note E3.

19

Musical notation for measures 19-24. The first staff (treble clef) begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) continues with a quarter note G2, a quarter note A2, and a quarter note B2. The melody in the first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C3, a quarter note D3, and a quarter note E3.

25

Musical notation for measures 25-30. The first staff (treble clef) begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) continues with a quarter note G2, a quarter note A2, and a quarter note B2. The melody in the first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C3, a quarter note D3, and a quarter note E3.

31

Musical notation for measures 31-36. The first staff (treble clef) begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) continues with a quarter note G2, a quarter note A2, and a quarter note B2. The melody in the first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C3, a quarter note D3, and a quarter note E3.

37

Musical notation for measures 37-42. The first staff (treble clef) begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) continues with a quarter note G2, a quarter note A2, and a quarter note B2. The melody in the first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C3, a quarter note D3, and a quarter note E3.

43

Two staves of musical notation for measures 43-48. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a supporting bass line with similar rhythmic patterns.

49

Two staves of musical notation for measures 49-54. The top staff features a melodic line with some slurs and accents, while the bottom staff provides a steady bass accompaniment.

55

Two staves of musical notation for measures 55-59. The top staff continues the melodic development, and the bottom staff maintains the harmonic support.

60

Two staves of musical notation for measures 60-65. The top staff shows a more active melodic line, and the bottom staff continues with a consistent bass line.

66

Two staves of musical notation for measures 66-70. A key signature change to two sharps (D major) is indicated by a double bar line and a sharp sign on the F line.

71

Two staves of musical notation for measures 71-76. The melodic line in the top staff becomes more rhythmic and active.

77

Two staves of musical notation for measures 77-82. The top staff features a complex melodic passage with many sixteenth notes.

83

Two staves of musical notation for measures 83-88. The final measures include triplet markings (indicated by a '3' in a box) over both staves.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Musical notation for measures 1-10. The piece is in 3/4 time. The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) has a *mf* dynamic. Both staves feature long, sweeping melodic lines with various articulations and dynamics.

Musical notation for measures 11-19. The first staff (treble clef) has a *p* dynamic in measure 11, which then changes to *f* in measure 15. The second staff (bass clef) has a *p* dynamic in measure 11, which then changes to *f* in measure 15. The music continues with long, flowing lines.

Musical notation for measures 20-29. The first staff (treble clef) has a *f* dynamic. The second staff (bass clef) has a *f* dynamic. The music continues with long, flowing lines.

Musical notation for measures 30-36. The first staff (treble clef) has a *mp* dynamic in measure 30, which then changes to *mf* in measure 34. The second staff (bass clef) has a *mp* dynamic in measure 30, which then changes to *mf* in measure 34. The music continues with long, flowing lines.

Musical notation for measures 37-44. The first staff (treble clef) has a *rit.* marking in measure 37. The second staff (bass clef) has a *rit.* marking in measure 37. The music concludes with long, flowing lines.

A tempo

42

p accomp.

mf

48

54

60

66

cresc.

ff

mf

cresc.

ff

mf

p

28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

6

12

17

22

f

f

mf

p

f

mp

p

mf

f

sempre mf

sempre f

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27

f

31

mf
p

36

p
mf
p

42

p
mp

47

mp
p
f
mf

52

D.S. al Coda

f
JJ

29. Ciao, Bella, Ciao

Arr.: David Andrews

♩ = 116

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The first staff (violin) starts with a piano (*p*) dynamic. The second staff (piano) starts with a mezzo-piano (*mp*) dynamic.

5

Musical notation for measures 5-10. The first staff continues with a mezzo-piano (*mp*) dynamic. The second staff continues with a piano (*p*) dynamic.

11

Musical notation for measures 11-16. The first staff continues with a mezzo-forte (*mf*) dynamic. The second staff continues with a piano (*p*) dynamic.

17

Musical notation for measures 17-21. The first staff continues with a mezzo-piano (*mp*) dynamic. The second staff continues with a mezzo-piano (*mp*) dynamic.

22

Musical notation for measures 22-25. The first staff continues with a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic.

30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Musical notation for measures 1-6. The piece is in G major (one sharp) and 3/4 time. Both staves begin with a forte (*f*) dynamic. The music features eighth and sixteenth notes with various articulations like accents and slurs.

Musical notation for measures 7-13. Measure 7 is marked with a section sign (§). Dynamics include *mf* and *mp*. A crescendo hairpin is shown at the end of the system, leading to a *mf* dynamic.

Musical notation for measures 14-20. Dynamics include *mp* and *mf*. The music continues with eighth and sixteenth notes and rests.

Musical notation for measures 21-27. Dynamics include *f* and *mp*. A crescendo hairpin is shown at the end of the system, leading to a *mp* dynamic.

Musical notation for measures 28-34. Dynamics include *f*. A crescendo hairpin is shown at the end of the system, leading to a *f* dynamic.

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