

Greatest Duets

Volume 3

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Viola & Violoncello

Various Composers

EMR 53504

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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 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Viola

2. Violoncello

The musical score is written for Viola (1.) and Violoncello (2.) in 3/4 time, key of D major (two sharps). The tempo is Moderato, 104 beats per minute. The score consists of five systems of music. The first system starts with a mezzo-forte (mf) dynamic. The second system begins at measure 6. The third system begins at measure 13 and includes a forte (f) dynamic marking. The fourth system begins at measure 20. The fifth system begins at measure 27 and ends with a double bar line. The score features various musical notations including eighth notes, quarter notes, half notes, and triplets, with many notes beamed together and slurs indicating phrasing. The Viola part generally plays higher than the Violoncello part.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the musical score. 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 marked *mf* (mezzo-forte). The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

6

Measures 6-10 of the musical score. The melody continues in the treble staff, featuring eighth and sixteenth notes with accents. The bass staff continues with a steady eighth-note accompaniment.

11

Measures 11-16 of the musical score. The treble staff shows a continuation of the melody with various rests and eighth notes. The bass staff maintains the rhythmic pattern.

17

Measures 17-22 of the musical score. The dynamics change, with *f* (forte) appearing in the treble staff at measure 17 and *mf* at measure 22. The bass staff has a *mf* dynamic at measure 18 and *f* at measure 21.

23

Measures 23-25 of the musical score. The piece concludes with a final *f* (forte) dynamic in the treble staff at measure 25. The bass staff also ends with a *f* dynamic.

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23. Marching Through Georgia

March ♩ = 120

Arr.: Gordon Macduff

The musical score is written for Viola and Violoncello in 2/4 time, with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each starting with a measure number (6, 12, 18, 24, 30). Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The word *ossia:* indicates alternative phrasing for the Viola part. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Viola part often plays a melodic line, while the Violoncello provides a rhythmic accompaniment.

6

f *f*

ossia:

ff *ff*

12

ossia:

18

p *f* *f*

24

ossia:

30

ff *ff*

24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

6

13

Very slow waltz, rubato ♩ = 100

24

Quick waltz ♩ = 66

34

44

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

Measures 1-7. Treble and bass staves in 6/8 time, key of D major. Dynamics: *f* (forte). The music features a lively, rhythmic melody with eighth and sixteenth notes.

Measures 8-15. Treble and bass staves. Dynamics: *p* (piano), *f* (forte), *mp* (mezzo-piano). The piece includes a first and second ending bracketed over measures 11-12.

Measures 16-23. Treble and bass staves. Dynamics: *mf* (mezzo-forte). The melody continues with a mix of eighth and sixteenth notes.

Measures 24-31. Treble and bass staves. Dynamics: *f* (forte). The music features a crescendo leading into a final forte section.

Measures 32-39. Treble and bass staves. Dynamics: *pp* (pianissimo), *p cr* (piano crescendo). The music features a piano section with a crescendo.

Measures 40-47. Treble and bass staves. Dynamics: *mf cresc.* (mezzo-forte crescendo), *ff* (fortissimo). The piece concludes with a first and second ending bracketed over measures 45-46.

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26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120

Measures 1-6 of the piece. The music is in 3/4 time, key of D major. The first staff (Viola) starts with a forte (f) dynamic. The second staff (Violoncello) also starts with a forte (f) dynamic. The melody is in the Viola part, and the bass line is in the Violoncello part.

7

Measures 7-12. The Viola part continues with a melodic line, and the Violoncello part provides a steady bass line.

13

Measures 13-18. The Viola part has a melodic line with some rests, and the Violoncello part continues with a steady bass line.

19

Measures 19-24. The Viola part continues with a melodic line, and the Violoncello part provides a steady bass line.

25

Measures 25-30. The Viola part continues with a melodic line, and the Violoncello part provides a steady bass line.

31

Measures 31-36. The Viola part continues with a melodic line, and the Violoncello part provides a steady bass line.

37

Measures 37-42. The Viola part continues with a melodic line, and the Violoncello part provides a steady bass line.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Measures 1-10 of the musical score. The treble clef part begins with a melody in G major, marked *mf*. The bass clef part provides a harmonic accompaniment, also marked *mf*. The time signature is 3/4.

11

Measures 11-20 of the musical score. The treble clef part continues the melody, marked *p* in measure 11 and *f* in measure 19. The bass clef part continues the accompaniment, marked *p* in measure 11 and *f* in measure 19.

20

Measures 21-30 of the musical score. The treble clef part continues the melody. The bass clef part continues the accompaniment. A crescendo hairpin is visible at the end of the system.

30

Measures 31-36 of the musical score. The treble clef part continues the melody, marked *mp* in measure 31 and *mf* in measure 35. The bass clef part continues the accompaniment, marked *mp* in measure 31 and *mf* in measure 35.

37

Measures 37-40 of the musical score. The treble clef part continues the melody, marked *rit.* in measure 37. The bass clef part continues the accompaniment. The piece concludes with a final chord in measure 40.

28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

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 Allegro, 132 beats per minute. The notation is for Viola and Violoncello. Dynamics include *f* (forte) and *mf* (mezzo-forte).

6

Measures 6-11. Dynamics include *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

12

Measures 12-16. Dynamics include *mp* (mezzo-piano) and *p* (piano).

17

Measures 17-21. Dynamics include *mf* (mezzo-forte) and *f* (forte).

22

Measures 22-25. Dynamics include *sempre mf* (always mezzo-forte) and *sempre f* (always forte).

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29. Ciao, Bella, Ciao

Arr.: David Andrews

♩ = 116

Measures 1-4 of the piece. The music is in 12/8 time with a key signature of two flats. The treble staff (Viola) starts with a half rest, followed by eighth notes G4, A4, B4, and C5. The bass staff (Violoncello) plays a continuous eighth-note accompaniment. Dynamics: *p* (piano) in the treble, *mp* (mezzo-piano) in the bass.

5

Measures 5-10. The treble staff continues with eighth-note patterns, including some beamed sixteenth notes. The bass staff continues its accompaniment. Dynamics: *mp* (mezzo-piano) in the treble, *p* (piano) in the bass.

11

Measures 11-16. The treble staff features a mix of eighth and sixteenth notes. The bass staff continues with eighth-note accompaniment. Dynamics: *mf* (mezzo-forte) in the treble.

17

Measures 17-21. The treble staff continues with eighth-note patterns. The bass staff continues with eighth-note accompaniment. Dynamics: *mp* (mezzo-piano) in the bass.

22

Measures 22-25. The treble staff features sixteenth-note runs and accents. The bass staff continues with eighth-note accompaniment. Dynamics: *f* (forte) in both staves.

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30. *Bill Bailey*

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 108 beats per minute. The dynamic is *f* (forte) throughout this section. The score is written for Viola and Violoncello.

Measures 7-13. Measure 7 starts with a repeat sign. The dynamic changes to *mf* (mezzo-forte) in measure 8. A crescendo hairpin is shown between measures 12 and 13, leading to a *mf* dynamic. The section ends with a repeat sign.

Measures 14-20. The dynamic is *mp* (mezzo-piano) in measure 14, changes to *mf* in measure 16, and returns to *mp* in measure 18. The section ends with a repeat sign.

Measures 21-27. The dynamic is *f* in measure 21, changes to *mf* in measure 23, and returns to *f* in measure 25. A crescendo hairpin is shown between measures 26 and 27, leading to a *mp* dynamic. The section ends with a repeat sign.

Measures 28-30. The dynamic is *f* throughout this section. The piece concludes with a final cadence in measure 30.

STRING QUARTET

EMR 4732	ALBINONI, Tomaso	Adagio (5)
EMR 4738	ARMITAGE, Dennis	4 Fanfares (5)
EMR 13615	ARMITAGE, Dennis	Waltz For Daisies
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EMR 4740	BACH, Johann S.	Arioso (5)
EMR 4732	BEETHOVEN, L.v.	Die Ehre Gottes aus der Natur (5)
EMR 4735	BEETHOVEN, L.v.	Ode To Joy (5)
EMR 19394	BEETHOVEN, L.v.	Three Equali
EMR 4738	BORODIN, Alexander	Polovetzian Dance (5)
EMR 4735	CHARPENTIER, M.A.	Te Deum (5)
EMR 4732	CHOPIN, Frédéric	Tristesse (5)
EMR 4731	CLARKE, Jeremiah	Trumpet Voluntary (5)
EMR 4576	DAETWYLER, Jean	String Quartet
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EMR 4739	DVORAK, Antonin	Largo aus der Neuen Welt (5)
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EMR 13631	FOSTER, Stephen	My Old Kentucky Home
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EMR 13635	GERSHWIN, George	Bess, You is My Woman Now
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
EMR 4740	GERSHWIN, George	Summertime (5)
EMR 4735	GERSHWIN, George	The Man I Love (5)
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EMR 13643	JOPLIN, Scott	Elite Syncopations
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EMR 13369	MICHEL / NAULAI	Hava Nagila (5)
EMR 13376	MICHEL / NAULAI	Heilig, Heilig (5)
EMR 13378	MICHEL / NAULAI	Hymn A La Joie (5)
EMR 13378	MICHEL / NAULAI	Jesus bleibet meine Freude (5)
EMR 13369	MICHEL / NAULAI	Joshua Fit The Battle Of Jericho (5)
EMR 13369	MICHEL / NAULAI	La Cucaracha (5)
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EMR 13376	MICHEL / NAULAI	Marsch aus Judas Maccabaeus (5)
EMR 13378	MICHEL / NAULAI	Moderato-Minuet (5)
EMR 13368	MICHEL / NAULAI	O When The Saints (5)
EMR 13376	MICHEL / NAULAI	Overture From Water Music (5)
EMR 13378	MICHEL / NAULAI	Plus près de toi mon Dieu (5)
EMR 13368	MICHEL / NAULAI	The Entertainer (5)
EMR 13377	MICHEL/NAULAI (Arr.)	Andante (5)
EMR 13367	MICHEL/NAULAI (Arr.)	Glory, Glory, Alleluja (5)
EMR 13367	MICHEL/NAULAI (Arr.)	I Got Rhythm (5)
EMR 13367	MICHEL/NAULAI (Arr.)	Kalinka (5)
EMR 13377	MICHEL/NAULAI (Arr.)	March in the Occasional Oratorio (5)
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EMR 13367	MICHEL/NAULAI (Arr.)	Nobody Knows (5)
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