

# Greatest Duets

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2 Violins

Various Composers

EMR 53531

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# Greatest Duets

## Volume 4

### 31. Cielito Lindo

Arr.: Eduardo Suba

Waltz  $\text{♩} = 69$

1. Violin

2. Violin

9

19

29

38

47

57

67

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# 32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

Measures 1-5. Treble and bass staves. Dynamics: *mf*.

Measures 6-12. Treble and bass staves.

Measures 13-18. Treble and bass staves. Key signature change to D major.

Measures 19-23. Treble and bass staves.

Measures 24-28. Treble and bass staves.

D.S. al Coda

Measures 29-34. Treble and bass staves. Dynamics: *f*.

Fast ♩ = 160

Measures 35-40. Treble and bass staves.

Measures 41-45. Treble and bass staves. First and second endings.

# 33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 132. The dynamic is *f* (forte). The music features a melodic line in the upper voice and a supporting bass line in the lower voice.

Musical notation for measures 7-13. The dynamics remain *f*. The melodic line continues with various rhythmic patterns and slurs.

Musical notation for measures 14-18. Measure 14 is marked with a first ending symbol (a circle with a vertical line through it). The dynamic changes to *mf* (mezzo-forte). There are two endings: the first ending leads back to the beginning of the section, and the second ending leads to a different part of the piece.

Musical notation for measures 19-24. The key signature changes to two flats (Bb, Eb). The dynamic is *mf* in measure 19 and *f* in measure 24. The music features a mix of eighth and sixteenth notes.

Musical notation for measures 25-29. The dynamic is *mf*. The melodic line is characterized by slurs and a steady eighth-note rhythm.

Musical notation for measures 30-34. The dynamic is *f*. The piece concludes with a first ending symbol and a Coda symbol (a circle with a vertical line through it). The final key signature is two sharps (F#, C#).

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# 34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Musical notation for measures 1-8. Treble and bass staves. Dynamics: *mf*, *f*, *mf*.

Musical notation for measures 9-18. Treble and bass staves. Dynamics: *f*.

Musical notation for measures 19-30. Treble and bass staves. Dynamics: *f*.

Musical notation for measures 31-40. Treble and bass staves. Dynamics: *p cresc.*, *fz*, *p*, *cresc.*

Musical notation for measures 41-51. Treble and bass staves. Dynamics: *f cresc.*, *p*.

Musical notation for measures 52-61. Treble and bass staves. Dynamics: *f*, *p*.

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*f*

## 35. Shalom

Arr.: Jan Sedlak

Allegro ♩ = 126

Musical notation for measures 1-5. The piece is in 2/4 time. The first staff (Violin) starts with a forte (*f*) dynamic. The second staff (Piano) starts with a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#).

Musical notation for measures 6-11. The first staff (Violin) starts with a mezzo-forte (*mf*) dynamic. The second staff (Piano) starts with a forte (*f*) dynamic. The key signature has one sharp (F#).

Musical notation for measures 12-17. The first staff (Violin) starts with a mezzo-forte (*mf*) dynamic. The second staff (Piano) starts with a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#).

Musical notation for measures 18-24. The key signature changes to two sharps (F# and C#).

Musical notation for measures 25-28. The first staff (Violin) starts with a forte (*f*) dynamic. The second staff (Piano) starts with a forte (*f*) dynamic. The key signature has two sharps (F# and C#).

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36. *Kalinka*

Arr.: Jan Sedlak

Andante ♩ = 80 accel. (♩ = c. 112)

11 (♩ = c. 128) (♩ = c. 144)

22 Vivace ♩ = 160

33 Andante ♩ = 72

42

52 Andante ♩ = 80 accel.

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# 37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Musical notation for measures 1-6. The piece is in G major (one sharp) and common time (C). The tempo is Moderato with a metronome marking of 120. The dynamics are marked *mf*. The music features a melody in the upper voice and a supporting bass line in the lower voice. Trills and triplets are indicated with '3' and a bracket.

Musical notation for measures 7-13. The melody continues with various rhythmic patterns and trills. The dynamics remain *mf*.

Musical notation for measures 14-19. The piece continues with a steady rhythm and melodic development. The dynamics are *mf*.

Musical notation for measures 20-26. A double bar line with a repeat sign is present at the beginning of this system. The melody is more active with frequent trills and triplets. The dynamics are *mf*.

Musical notation for measures 27-32. The final system of the piece, ending with a fermata. The dynamics are *mf*.



# 38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Musical notation for measures 1-6. The piece is in A major (three sharps) and common time. The first staff (treble clef) has a whole rest in measures 1-3, followed by a half note G4 in measure 4, and a half note F#4 in measure 5. The second staff (bass clef) plays a continuous eighth-note accompaniment. Dynamics include *mp* in measure 1 and *p* in measure 4.

Musical notation for measures 7-13. The first staff (treble clef) features a melodic line with a *f* dynamic in measure 8. The second staff (bass clef) continues the accompaniment. Dynamics include *mf* in measure 10.

Musical notation for measures 14-19. The first staff (treble clef) has a melodic line with a *mp* dynamic in measure 15. The second staff (bass clef) has a *p* dynamic in measure 15. Hairpins indicate crescendos and decrescendos.

Musical notation for measures 20-25. The first staff (treble clef) has a *p* dynamic in measure 21 and a *mf* dynamic in measure 24. The second staff (bass clef) has a *mp* dynamic in measure 21 and a *mp* dynamic in measure 24. Hairpins indicate crescendos and decrescendos.

Musical notation for measures 26-31. The first staff (treble clef) features a melodic line with a *mf* dynamic in measure 26. The second staff (bass clef) continues the accompaniment.

# 39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz  $\text{♩} = 66$

mf

mp

9

mp

19

mf

29

f

mf

39

f

mf

49

f

mp

mf

60

f

mf

70

f

mf

# 40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright  $\text{♩} = 96$

The musical score is written for a single violin part in G major, 2/4 time. It consists of 48 measures, divided into six systems of two staves each. The tempo is marked 'Bright' with a quarter note equal to 96 beats per minute. The score begins with a forte (*f*) dynamic. The first system (measures 1-6) features a melodic line in the upper staff and a supporting bass line in the lower staff. The second system (measures 7-13) includes a repeat sign and a mezzo-forte (*mf*) dynamic marking. The third system (measures 14-20) shows a crescendo leading to a forte (*f*) dynamic. The fourth system (measures 21-27) starts with a mezzo-forte (*mf*) dynamic and a mezzo-piano (*mp*) dynamic marking. The fifth system (measures 28-34) features a forte (*f*) dynamic. The sixth system (measures 35-40) continues with a forte (*f*) dynamic. The final system (measures 41-48) concludes the piece with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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