

Greatest Duets

Volume 3

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2 Violoncellos

Various Composers

EMR 53485

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EDITIONS MARC REIFT

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. Violoncello

2. Violoncello

Measures 1-5 of the musical score for 'Home On The Range'. The score is for two Violoncello parts. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to 104 beats per minute. The dynamic is marked *mf* (mezzo-forte). The music features a melody in the first Violoncello part and a supporting bass line in the second. Triplet markings (3) are present over the first and last notes of several measures.

Measures 6-12 of the musical score. The first Violoncello part continues the melody with a triplet in measure 6. The second Violoncello part provides a steady bass line with triplets in measures 6, 8, and 10. The dynamic remains *mf*.

Measures 13-19 of the musical score. The first Violoncello part has a triplet in measure 13. In measure 14, the dynamic changes to *f* (forte) for both parts. The second Violoncello part has a triplet in measure 19. The music builds in intensity.

Measures 20-26 of the musical score. The first Violoncello part has triplets in measures 20, 22, and 24. The second Violoncello part has triplets in measures 20, 22, and 24. The music continues with a consistent rhythmic pattern.

Measures 27-33 of the musical score. The first Violoncello part has triplets in measures 27, 29, and 31. The second Violoncello part has triplets in measures 27, 29, and 31. The score concludes with a final measure (33) featuring a triplet in the first Violoncello part.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The notation is for a 1/2 Violoncello, showing both the upper and lower staves.

6

Measures 6-10 of the piece. The notation continues from the previous system, showing the rhythmic and melodic development of the piece.

11

Measures 11-16 of the piece. The notation continues, showing the continuation of the rhythmic pattern and the melodic line.

17

Measures 17-22 of the piece. The notation continues, with dynamic markings 'f' (forte) and 'mf' (mezzo-forte) appearing. The piece is approaching its conclusion.

23

Measures 23-25 of the piece. The notation concludes the piece with a final flourish. The dynamic 'f' (forte) is marked at the end.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

6

12

18

24

30

f

f

ossia:

ff

ff

ossia:

p

f

ossia:

ff

ff

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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

8

1. 2.

p *f* *p* *mp*

16

mf

24

f

32

pp *p cre*

40

mf cresc. *ff*

1. 2.

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26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120

Measures 1-6 of the piece. The music is in G major (one sharp) and 2/4 time. It begins with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The first six measures show a rhythmic pattern of eighth and sixteenth notes.

7

Measures 7-12. The melody continues with eighth and sixteenth notes. There are some rests in the right hand in measures 8 and 9.

13

Measures 13-18. The melody continues with eighth and sixteenth notes. There are some rests in the right hand in measures 14 and 15.

19

Measures 19-24. The melody continues with eighth and sixteenth notes. There are some rests in the right hand in measures 20 and 21.

25

Measures 25-30. The melody continues with eighth and sixteenth notes. There are some rests in the right hand in measures 26 and 27.

31

Measures 31-36. The melody continues with eighth and sixteenth notes. There are some rests in the right hand in measures 32 and 33.

37

Measures 37-42. The melody continues with eighth and sixteenth notes. There are some rests in the right hand in measures 38 and 39.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

11

20

30

37

mf

p

f

mp

mf

rit.

28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Measures 1-5 of the piece. The music is in G major (one sharp) and common time. The tempo is Allegro with a quarter note equal to 132 beats per minute. The first staff (treble clef) starts with a forte (f) dynamic. The second staff (bass clef) starts with a forte (f) dynamic. The dynamics change to mezzo-forte (mf) in measure 3.

Measures 6-11 of the piece. The first staff (treble clef) starts with a piano (p) dynamic in measure 6 and a forte (f) dynamic in measure 11. The second staff (bass clef) starts with a mezzo-piano (mp) dynamic in measure 6 and a mezzo-forte (mf) dynamic in measure 11.

Measures 12-16 of the piece. The first staff (treble clef) starts with a mezzo-piano (mp) dynamic in measure 12 and a piano (p) dynamic in measure 16. The second staff (bass clef) starts with a piano (p) dynamic in measure 12 and a mezzo-piano (mp) dynamic in measure 16.

Measures 17-21 of the piece. The first staff (treble clef) starts with a mezzo-forte (mf) dynamic in measure 17 and a forte (f) dynamic in measure 21. The second staff (bass clef) starts with a forte (f) dynamic in measure 17 and a mezzo-forte (mf) dynamic in measure 21.

Measures 22-25 of the piece. The first staff (treble clef) starts with a mezzo-forte (mf) dynamic in measure 22 and a forte (f) dynamic in measure 25. The second staff (bass clef) starts with a forte (f) dynamic in measure 22 and a mezzo-forte (mf) dynamic in measure 25.

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29. *Ciao, Bella, Ciao*

Arr.: David Andrews

♩ = 116

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) starts with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (bass clef) starts with a half note G2, followed by a half note A2, and a half note B2. Dynamics include *p* (piano) and *mp* (mezzo-piano).

5

Measures 5-10. The first staff continues with eighth and sixteenth notes. The second staff has a half note G2, followed by a half note A2, and a half note B2. Dynamics include *mp* and *p*.

11

Measures 11-16. The first staff continues with eighth and sixteenth notes. The second staff has a half note G2, followed by a half note A2, and a half note B2. Dynamics include *mf* (mezzo-forte).

17

Measures 17-21. The first staff continues with eighth and sixteenth notes. The second staff has a half note G2, followed by a half note A2, and a half note B2. Dynamics include *mp*.

22

Measures 22-25. The first staff continues with eighth and sixteenth notes. The second staff has a half note G2, followed by a half note A2, and a half note B2. Dynamics include *f* (forte).

30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Bright' with a quarter note equal to 108 beats per minute. The dynamics are marked *f* (forte) in both staves.

Measures 7-13. Measure 7 is marked with a repeat sign and a section symbol (§). The dynamics are marked *mf* (mezzo-forte) in the first staff and *mp* (mezzo-piano) in the second staff. A crescendo hairpin is shown in the second staff leading to a *mf* dynamic in measure 13.

Measures 14-20. The dynamics are marked *mp* in the first staff and *mf* in the second staff. A crescendo hairpin is shown in the second staff leading to a *mp* dynamic in measure 20.

Measures 21-27. The dynamics are marked *f* (forte) in the first staff and *mf* in the second staff. A crescendo hairpin is shown in the first staff leading to a *f* dynamic in measure 23. Another crescendo hairpin is shown in the second staff leading to a *mp* (mezzo-piano) dynamic in measure 27.

Measures 28-34. The dynamics are marked *f* (forte) in both staves. A crescendo hairpin is shown in the first staff leading to a *f* dynamic in measure 30. Another crescendo hairpin is shown in the second staff leading to a *f* dynamic in measure 32.

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3 VIOLONCELLOS

EMR 19135	ARMITAGE, Dennis	All Together
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EMR 19157	GERSHWIN, George	Strike Up The Band
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EMR 19152	STRAUSS, Johann	Radetzky March
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EMR 19150	TAILOR, Norman	Paso Doble Ole
EMR 41095	TELEMANN, Georg P.	Sonate D-Dur

4 VIOLONCELLOS

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EMR 19068	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19079	GERSHWIN, George	Strike Up The Band
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EMR 21088	NAULAIS, Jérôme	Loch Ness
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EMR 21085	NAULAIS, Jérôme (Arr.)	Agadir
EMR 19058	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 19059	NAULAIS, Jérôme (Arr.)	Banana Boat Song
EMR 19060	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19062	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 19063	NAULAIS, Jérôme (Arr.)	Deep River
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EMR 19070	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 19071	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 19076	NAULAIS, Jérôme (Arr.)	Scarborough Fair
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EMR 19082	NAULAIS, Jérôme (Arr.)	Wade In The Water
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