

Greatest Duets

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2 Violas

Various Composers

EMR 53388

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Greatest Duets

Volume 1

1. The Entertainer

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

1. Viola

2. Viola

5

11

17

23

28

This musical score is for two violas, labeled '1. Viola' and '2. Viola'. The music is in 3/8 time with a key signature of one sharp (F#). The score consists of 28 measures, divided into four systems of seven measures each. Measure numbers 1, 5, 11, 17, 23, and 28 are indicated at the start of their respective systems. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte), as well as accents and slurs. The first system (measures 1-7) shows the two violas playing in unison or harmony, with the first viola starting on a higher pitch. The second system (measures 8-14) features more complex rhythmic patterns and dynamics. The third system (measures 15-21) includes a first ending bracketed measure 20, followed by a second ending. The fourth system (measures 22-28) concludes the piece with a final flourish in the first viola.

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2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro $\text{♩} = 116$

mf cresc. f

mf cresc.

9

f

mf

17

mf cresc. f

mf cresc. f

26

mf mp p mf

p mf

34

mp mf p mf

p mp mf

43

p cresc.

(mf) cresc.

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3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino ♩ = 92

Measures 6-7. The score is in 3/8 time with a key signature of one flat (B-flat). The tempo is Andantino at 92 beats per minute. The dynamics are marked *mf* (mezzo-forte). The music features a melody in the right hand and a supporting bass line in the left hand, with various slurs and ties.

7

Measures 8-13. The melody continues with slurs and ties, maintaining the *mf* dynamic. The bass line provides harmonic support with sustained notes and moving lines.

14

Measures 14-20. The key signature changes to two sharps (D major). The dynamics remain *mf*. The music shows more complex rhythmic patterns and slurs.

21

Measures 21-27. The dynamics increase to *f* (forte). The melody is more active with many slurs and ties. The bass line also becomes more rhythmic.

28

Measures 28-34. The *f* dynamic continues. The music features a mix of eighth and sixteenth notes with extensive slurring.

35

Measures 35-40. The final measures of this section, showing a continuation of the melodic and harmonic themes with *f* dynamics.

4. Radetzky March

Johann Strauss

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

Measures 1-6 of the Radetzky March. The score is in 2/4 time with a key signature of one sharp (F#). Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (f) and mezzo-forte (mf).

Measures 7-12 of the Radetzky March. The score continues with eighth and sixteenth notes. Dynamics include mezzo-forte (mf).

Measures 13-19 of the Radetzky March. The score includes a repeat sign at measure 13. Dynamics include forte (f).

Measures 20-26 of the Radetzky March. The score includes a repeat sign at measure 20. Dynamics include mezzo-forte (mf).

Measures 27-33 of the Radetzky March. The score includes a crescendo (cresc.) and fortissimo (ff) dynamic. Dynamics include mezzo-forte (mf), crescendo (cresc.), and fortissimo (ff).

Measures 34-38 of the Radetzky March. The score includes a mezzo-forte (mf) dynamic. Dynamics include mezzo-forte (mf).

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5. Tico-Tico

Arr.: Eduardo Suba

Bright $\text{♩} = 108$

The musical score is written for a 1/2 Viola in 3/8 time, key of B-flat major. It begins with a treble and bass staff. The first staff (treble) starts with a forte (*f*) dynamic and a series of eighth and sixteenth notes. The second staff (bass) starts with a mezzo-forte (*mf*) dynamic and features a series of half notes. The score is divided into measures, with measure numbers 6, 11, 17, 22, 27, and 32 indicated. The piece concludes with a repeat sign.

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6. Yankee Doodle

Giocos ♩ = 112

Arr.: Joe Bellini

Measures 1-8 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for a single staff. The first four measures feature a melody with eighth notes and quarter notes, marked with a forte (*f*) dynamic. The last four measures continue the melody with quarter notes and a final quarter rest.

Measures 9-19. Measure 9 begins with a repeat sign. The melody continues with eighth notes and quarter notes, marked with a mezzo-forte (*mf*) dynamic. Measures 10-18 show a steady eighth-note pattern in the right hand, while the left hand plays a bass line of eighth notes. Measure 19 features a forte (*f*) dynamic in the right hand.

Measures 20-30. Measures 20-21 have a forte (*f*) dynamic in the right hand. Measures 22-30 show a mezzo-forte (*mf*) dynamic in the right hand, with a steady eighth-note pattern in the left hand.

Measures 31-40. Measures 31-40 feature a forte (*f*) dynamic in the right hand, with a steady eighth-note pattern in the left hand.

Measures 41-48. Measures 41-48 feature a mezzo-forte (*mf*) dynamic in the right hand, with a steady eighth-note pattern in the left hand. Measures 47-48 show a forte (*f*) dynamic in the right hand.

Measures 49-52. Measures 49-52 feature a forte (*f*) dynamic in the right hand, with a steady eighth-note pattern in the left hand. Measures 51-52 show a mezzo-forte (*mf*) dynamic in the right hand.

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7. The Last Rose Of Summer

Arr.: John Glenesk Mortimer

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Slow ♩ = 66

Measures 1-7. Treble and bass staves. Treble staff starts with *mp espr.* and a slur over measures 1-7. Bass staff starts with *p* and a slur over measures 1-7. The key signature has one sharp (F#).

Measures 8-15. Treble staff: *mf* (measures 8-10), *f* (measures 11-12), *mp* (measures 13-15). Bass staff: *mf* (measures 8-10), *f* (measures 11-12), *p* (measures 13-15). The key signature changes to two sharps (F# and C#) at measure 13.

Measures 16-23. Treble staff: *mf* (measures 16-18), *mp* (measures 19-23). Bass staff: *mp* (measures 16-18), *mp* (measures 19-23). The key signature has two sharps (F# and C#). A tempo change symbol (circle with a cross) is above measure 16.

Measures 24-29. Treble staff: *cresc.* (measures 24-25), *mf* (measures 26-27), *f* (measures 28-29). Bass staff: *cresc.* (measures 24-25), *mf* (measures 26-27), *f* (measures 28-29). The key signature has two sharps (F# and C#).

Measures 30-33. Treble staff: *mf* (measures 30-31), *mp esp.* (measures 32-33). Bass staff: *mp* (measures 30-31), *mp* (measures 32-33). The key signature has two sharps (F# and C#). Above measure 30 are the markings *rall.* and *D.S. al Coda*.

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8. Alpine Moods

Dennis Armitage

March ♩ = 116

11 *f* *mf*

22 *f* *p*

32 *f* *f* *mf*

42 *f* *mf*

51 *f* *mf*

61 *mf*

71 *f* *f*

D.S. al Coda

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9. Danny Boy

(Londonderry Air)

Arr.: Norman Tailor

Andante ♩ = 88

First system of the musical score for 'Danny Boy'. It consists of two staves in G major (one sharp) and common time. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamics are marked 'mf espr.' (mezzo-forte, esprimo) on both staves. The music features a melody in the upper staff and a supporting bass line in the lower staff, with long, flowing lines.

Second system of the musical score, starting at measure 5. It continues the melody and bass line from the first system, maintaining the 'mf espr.' dynamic.

Third system of the musical score, starting at measure 10. The melody and bass line continue, with the dynamic remaining 'mf espr.'.

Fourth system of the musical score, starting at measure 16. The dynamics change to 'f' (forte) on both staves. The music continues with the same melodic and harmonic structure.

Fifth system of the musical score, starting at measure 21. The dynamics remain 'f'. The system concludes with a long, sustained note in the upper staff.

Sixth system of the musical score, starting at measure 26. The dynamics change to 'p' (piano) on both staves. The music concludes with a final, sustained note in the upper staff.

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10. Just A Closer Walk With Thee

Arr.: Joe Bellini

Slow ♩ = 76

Measures 1-6 of the piece. The music is in G major (one sharp) and 3/4 time. The tempo is Slow, marked with a quarter note equal to 76 beats per minute. The dynamics are marked *mf* (mezzo-forte) for both staves. The upper staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lower staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3.

Measures 7-10 of the piece. The music continues in G major and 3/4 time. The dynamics are marked *f* (forte) for both staves. The upper staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lower staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3.

Measures 11-16 of the piece. The music continues in G major and 3/4 time. The dynamics are marked *f* (forte) for both staves. The upper staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lower staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3.

Measures 17-21 of the piece. The tempo changes to Moderate Swing, marked with a quarter note equal to 108 beats per minute. The dynamics are marked *mf* (mezzo-forte) for the upper staff and *mp* (mezzo-piano) for the lower staff. The upper staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lower staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3.

Measures 22-27 of the piece. The music continues in G major and 3/4 time. The dynamics are marked *f* (forte) for both staves. The upper staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lower staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3.

Measures 28-31 of the piece. The music continues in G major and 3/4 time. The dynamics are marked *f* (forte) for both staves. The upper staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lower staff provides a harmonic accompaniment with a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3.

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