

BEAUTIFUL MUSIC FOR TWO STRING INSTRUMENTS

By Samuel Applebaum

FOREWORD

The study of string instruments should include ensemble playing at the earliest possible stage. There is much to be gained from the playing of duets. Each player learns how to listen to the other and in a short time develops an awareness of balance, musical phrasing, intonation, and tone quality. This type of training is excellent preparation for participation in larger groups.

These four volumes of duets will help fill the need for early ensemble experience in the schools. They should be used in string classes as a supplement to any of the standard string methods. They will also encourage music making outside of the school, with parents or with other students. These duets are ideal for recitals in school and in school festivals. They may be played by two performers or by multiple performers on each part, with or without piano accompaniment. These duets may be played by any combination of string instruments, such as:

Two Violins	Violin and Viola	Viola and Cello	Cello and Bass
Two Violas	Violin and Cello	Viola and Bass	
Two Cellos	Violin and Bass		
Two Basses			

This collection of folk tunes and selections from the classics has been chosen because of their melodic beauty and technical value. They have been skillfully transcribed and edited following the technical plan of the four volumes of *Building Technic With Beautiful Music* by Samuel Applebaum.

THE TERMS, SIGNS, AND SYMBOLS USED IN ALL VOLUMES

- (♣) means down-bow. (♠) means up-bow.
- A note with a dot above or below means that the martelé bowing is to be used.
- When there are two notes in one bow that are marked with dashes, we leave a slight pause between each note. They are not to be played as sharply as if marked with dots.
- A cross (+) above a note means left-hand pizzicato. The number above the (+) will tell you which finger to use to pluck the open string.
- A fermata (♯), or hold, above a note means that the note should be held a little longer than its value.
- A.M. means to play above the middle of the bow.
- B.M. means to play below the middle of the bow.
- W.B. means whole bow. (This term is approximate.)
- (//) means the bow is to be lifted.
- A comma (,) means to leave a slight pause with the bow remaining on the string, usually at the end of a phrase.
- *p* means soft.
- *mp* means moderately soft.
- *pp* means very soft.
- *f* means loud.
- *mf* means moderately loud.
- *ff* means very loud.
- *Cresc.* or (◀) means gradually louder.
- *Dim.* or (▶) means gradually softer.
- *rit.* means gradually slower.
- The measures are numbered according to phrases and should be studied by the players.
- As a general rule, the melody should be played a bit stronger than the other part, except when the two voices move together in thirds, sixths, or octaves.

VOLUMES III AND IV ALSO INCLUDE THE FOLLOWING TERMS AND SYMBOLS

- *simile* means to continue in the same manner.
- A dash (-) means that the smooth détaché bowing is to be used.
- A note with a dot above or below means that the martelé or the slow spiccato bowing is to be used. When the spiccato bowing is required, it will be indicated by the abbreviation *spicc.*
- A note with a dot and dash is to be played smoothly, followed by a slight pause. In other words, the note is to be held a bit less than its full value.
- Mordents (♯) are to be played as a single trill. That is, play the written note, the note above, and then back to the original note.
- Where there are two fingerings, the lower one is a bit more difficult technically but is more rewarding musically.

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Be sure to observe the diminuendos that end the phrases. Measure 4 is an example of this type of diminuendo.

23. A Dramatic Story

C. DANCLA

In moderate time - with spirit (Key of G)

The musical score is written for piano in G major and common time. It consists of five systems of two staves each. The first system (measures 1-8) begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill in measure 5, marked with a circled '5'. The left hand provides a bass line with fingerings 1, 4, 2, 1. The second system (measures 9-12) continues with a forte (*f*) dynamic. The right hand has a trill in measure 9, marked with a circled '9'. The left hand has fingerings 1, 2, 1, 4, 1. The third system (measures 13-18) starts with a piano (*p*) dynamic. The right hand has a trill in measure 13, marked with a circled '13'. The left hand has fingerings 1, 2, 1, 1. The fourth system (measures 20-25) is marked mezzo-forte (*mf*). The right hand has a trill in measure 20, marked with a circled '20'. The left hand has fingerings 2, 4, 0, 2, 1, 1. The fifth system (measures 26-31) begins with a melody in the right hand marked '[Melody] cresc.' and a forte (*f*) dynamic. The right hand has a trill in measure 26, marked with a circled '26'. The left hand has fingerings 1, 1, 1, 1, 1, 1.

Here, as in all ensemble playing, the player who has the solo or the melody, should bring that part out a bit stronger than the other voice.

28. Springtime

In the style of a minuet - gracefully (Key of C) 5 2nd 1st 9 I. PLEYEL

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is C major and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, and 53 circled. Dynamics include *p*, *f*, *p*, *p*, *cresc.*, and *f*. The score also includes first and second endings, repeat signs, and a section labeled [Melody].