

# Compatible Duets for Strings Vol. II

29 Duets That Can Be Played  
by Any Combination of String Instruments

Arranged or Composed  
by Doris Gazda and Larry Clark

Viola

Volume

II

CARL FISCHER®

# Compatible Duets

---

## for Strings Vol. II

29 Duets That Can Be Played  
by Any Combination of String Instruments

**Arranged or Composed by  
by Doris Gazda and Larry Clark**

Foreword.....	2
Allegretto (Amand Vanderhagen).....	10
Allegretto (Amand Vanderhagen).....	44
Allegretto (Giuseppe Garibaldi).....	4
Allegretto (Heinrich Panofka).....	8
Allegretto (Wilhelm Wurm).....	45
Allegretto grazioso (Giuseppe Concone).....	6
Allegro (Wolfgang Amadeus Mozart).....	12
Allegro con brio (Henri Kling).....	3
Andante (Henri Kling).....	48
Andante pastorale (Giuseppe Concone).....	14
Bill Bailey, Won't You Please Come Home (Hughie Cannon).....	16
Blue Bells of Scotland, The (Scottish Folk Song).....	18
Cadets, The (Richard Shuebruk).....	40
Epic (Larry Clark).....	20
Hongroise (Adolphe Adam).....	11
I Saw Three Ships (Traditional).....	22
Joy to the World (George Frideric Handel).....	23
Lento non troppo e grazioso (Giuseppe Garibaldi).....	24
March (Henri Kling).....	26
Marseillaise, La (Jean-Claude Rouget De Lisle).....	27
Moderato (Larry Clark).....	28
My Wild Irish Rose (Chauncey Olcott).....	30
Portal Gates (Larry Clark).....	32
Shepherd, Shepherd Leave Decoying (Henry Purcell).....	34
Sonata No. 1 (Excerpt) (Georg Philipp Telemann).....	46
Sonata No. 1 (Theme from Movement 1, K. 331) (Wolfgang Amadeus Mozart).....	35
Sonatina (Richard Shuebruk).....	36
Star-Spangled Banner, The (John Stafford Smith).....	43
Toreador Song from the Opera Carmen (Georges Bizet).....	38

**CARL FISCHER®**

Copyright © 2017 by Carl Fischer, LLC  
*International Copyright Secured.*

All rights reserved including performing rights.

WARNING! This publication is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

Printed in the U.S. A.

## Foreword

Having students play in small chamber music groups is a very beneficial exercise to improve the student's overall musicianship. The simplest form of chamber music is the duet. It is an opportunity for the student to play with a teacher or to play with another student of similar abilities. Aspects of playing such as tone quality, intonation, technique and ensemble skills can be developed during the process of studying duets.

These duets are different in that they have many different performance options since all of the books in this series are compatible. As former long time music educators we always had student that wanted to come to the music room during lunch or after school and they just wanted to play with their friends. That was not possible since there is very little duet material available that is compatible with all of the string instruments. This book and the first volume in the series takes care of that. A student can now grab their friend no matter what instrument they play and have hours of fun playing duets together. Most important they will learn something in the process.

The duets have been generally placed in the book in order of difficulty and cover a range of keys that are appropriate for this ability level. Special care was given to making sure that both of the duet parts were on a similar ability level and that each line was given an opportunity to play a lead role at some point during the arrangement. Also, most of the musical markings are attached to both systems and the point size of the music was considered for ease of reading.

It is our hope that this collection will help to stimulate and enhance the musicianship of the performers. It was a pleasure for me to have the opportunity to put together this collection. We hope it is a useful tool for you for years to come.

—Doris Gazda and Larry Clark, 2017

# Allegretto

GIUSEPPE GARIBOLDI

(1833–1905)

Arranged by Doris Gazda and Larry Clark

**No. 2**

*Allegretto*

*mp*

*mp*

9

*p*

*p*

17

*pp*

*cresc.*

*pp*

*pp*

*cresc.*

25

*mp*

*p*

*mp*

*p*

34

*p*

*p*

42

*p*

*p*

*p*

# Allegretto grazioso

GIUSEPPE CONCONE  
(1801–1861)

Arranged by Doris Gazda and Larry Clark

No. 3

*mf* *mf* *mp* *mp*

3 4

6 *f* *f*

12 *mp* *mf* *mf*

18 3 4 3 3 4

24 *p* *p* **Fine**

# Allegretto

HEINRICH PANOFKA  
(1807–1887)

Arranged by Doris Gazda and Larry Clark

Allegretto

No. 4

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with similar rhythmic patterns.

Musical notation for measures 5-8. The right hand continues the melodic line with eighth notes and quarter notes. The left hand accompaniment remains consistent with the previous measures.

Musical notation for measures 9-12. The piano (*p*) dynamic is indicated at the beginning of measure 9. The melodic and accompaniment lines continue.

Musical notation for measures 13-16. The right hand continues the melodic line. The left hand accompaniment features some longer note values.

Musical notation for measures 17-20. The dynamic changes to forte (*f*) at the start of measure 17. The right hand includes fingerings (1, 2, 1, 1) for the eighth notes. The left hand accompaniment continues.

Musical notation for measures 21-24. The dynamic changes back to piano (*p*) at the start of measure 21. The right hand includes fingerings (2, 1, 1) for the eighth notes. The piece concludes with a final measure.

# Epic

LARRY CLARK

(b.1963)

Arranged by Doris Gazda

Aggressive ♩ = 144

No. 11

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Aggressive' with a quarter note equal to 144 beats. The dynamics are marked *f* (forte) in both staves. The notation includes various note values, rests, and accents.

Musical notation for measures 6-11. The dynamics are marked *mf* (mezzo-forte) in both staves. The notation includes various note values, rests, and accents.

Musical notation for measures 12-17. The dynamics are marked *f* (forte) in both staves. The notation includes various note values, rests, and accents.

Musical notation for measures 18-23. The notation includes various note values, rests, and accents.

Musical notation for measures 24-29. The dynamics are marked *mp legato* (mezzo-piano, legato) in both staves. The notation includes various note values, rests, and accents.

# Lento non troppo e grazioso

GIUSEPPE GARIBOLDI  
(1833–1905)

Arranged by Doris Gazda and Larry Clark

Lento non troppo e grazioso

No. 14

7

13 *cresc.*

19

25

32



# Sonatina

RICHARD SHUEBRUK

(1854–19??)

Arranged by Doris Gazda and Larry Clark

**No. 22**

*Allegro*

Measures 1-4: *f*

Measures 5-8: *mp*

Measures 9-12: *mp*

Measures 13-16: *p*

Measures 17-20: *p*

Measures 21-24: *mp*

# Toreador Song

from the Opera Carmen

GEORGES BIZET  
(1832–1875)

Arranged by Doris Gazda and Larry Clark

*Allegro giocoso*

No. 23

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is *Allegro giocoso*. The first staff (treble clef) begins with a forte (*f*) dynamic and features a series of eighth-note chords. The second staff (bass clef) provides a rhythmic accompaniment with eighth notes and rests. A 'V' (Vibrato) marking is present above the first staff in measure 2.

Musical notation for measures 6-11. The first staff continues with eighth-note chords, while the second staff has a more active bass line with eighth notes and rests. A 'V' marking is present above the first staff in measure 6.

Musical notation for measures 12-16. The first staff features a melodic line with eighth notes and slurs. The second staff continues with eighth-note accompaniment.

Musical notation for measures 17-23. The first staff begins with a piano (*p*) dynamic and includes a repeat sign. The second staff also begins with a piano (*p*) dynamic. The music features melodic lines with slurs and eighth-note accompaniment.

Musical notation for measures 24-29. The first staff continues with melodic lines and slurs. The second staff includes a *cresc.* (crescendo) marking at the end of the piece.