

Music for Strings

P. Martin

All Strung Up

Ten diverse pieces on open strings for violin and piano



mm

Mainstream Music

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Violin

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1 - Brighton Rock

$\text{♩} = 90$

Violin

Piano

f

5

9

13

1.

16

2.

pizz.

2 - Café au Lait

$\text{♩} = 50$

Violin

Piano

mf

6

mf

f mf

11

1.

17

2.

21

Musical score for measures 21-25. The top staff is a single melodic line with a fermata over the first measure and a dynamic marking of *f*. The middle and bottom staves are piano accompaniment, featuring triplets in the right hand and a steady bass line in the left hand. A dynamic marking of *f* is present in the middle staff.

3 - Root Beer Rag

$\text{♩} = 140$

Violin

Musical score for measures 1-4. The Violin staff is empty. The Piano part consists of two staves with a dynamic marking of *f*. The right hand has chords and moving lines, while the left hand has a rhythmic bass line.

5

Musical score for measures 5-8. The top staff has a dynamic marking of *f* and contains a melodic line with a fermata. The piano accompaniment continues with chords and a bass line.

9

1.

13

2.

mp *f*

16

4 - Calm Waters

♩ = 90

Violin

(σ)
Play note 2nd. time only

Piano

mp

Detailed description: This system contains measures 1 through 4 of the piece. The Violin part is marked with a whole rest in each measure, with a circled sigma symbol (σ) above the first measure and the instruction "Play note 2nd. time only" below it. The Piano part is marked *mp*. The right hand plays a melody of eighth notes with slurs, while the left hand provides a steady accompaniment of quarter notes. A fermata is placed over the final chord in measure 4.

5

mp

Detailed description: This system contains measures 5 through 8. The Violin part continues with a steady eighth-note pattern. The Piano part continues with the same accompaniment pattern as in the previous system. The right hand melody consists of eighth notes with slurs, and the left hand accompaniment consists of quarter notes.

9

mf

Detailed description: This system contains measures 9 through 12. The Violin part continues with a steady eighth-note pattern. The Piano part continues with the same accompaniment pattern as in the previous systems. The right hand melody consists of eighth notes with slurs, and the left hand accompaniment consists of quarter notes.

13 *rall.*

mp

mp

5 - Bluegrass Creek

$\text{♩} = 130$

Violin

Piano

f

4

f

7

10

13

16

Musical score for measures 16-18. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 16 features a melody in the treble staff and a piano accompaniment in the grand staff. Measure 17 includes a dynamic marking of *f* (forte) and a fermata over the piano accompaniment. Measure 18 continues the piano accompaniment.

19

Musical score for measures 19-21. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 19 features a melody in the treble staff and a piano accompaniment in the grand staff. Measure 20 includes a dynamic marking of *f* (forte) and a fermata over the piano accompaniment. Measure 21 continues the piano accompaniment.

22

Musical score for measures 22-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 22 features a melody in the treble staff and a piano accompaniment in the grand staff. Measure 23 includes a dynamic marking of *f* (forte) and a fermata over the piano accompaniment. Measure 24 continues the piano accompaniment.

25

1. 2.

mf

Detailed description: This system covers measures 25 and 26. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). It features a first ending (1.) and a second ending (2.). The piano accompaniment (middle and bottom staves) is in a grand staff with a key signature of one sharp. The right hand (RH) plays a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand (LH) plays a simpler pattern with quarter and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed between the piano staves.

27

Detailed description: This system covers measures 27 and 28. The vocal line (top staff) is mostly silent, with a few notes in measure 27. The piano accompaniment (middle and bottom staves) continues with the same rhythmic patterns as in the previous system. The RH part is more active, with many beamed eighth and sixteenth notes. The LH part remains relatively simple with quarter and eighth notes.

29

Detailed description: This system covers measures 29 and 30. The vocal line (top staff) is mostly silent. The piano accompaniment (middle and bottom staves) continues with the same rhythmic patterns. The RH part has some changes in the final measure of the system, including a chord with a sharp sign. The LH part continues with its simple rhythmic pattern.

6 - Smooth Talking

$\text{♩} = 100$ $\text{♪} = \text{♪}^3$

Violin

Piano

Measures 1-4 of the score. The Violin part is mostly rests. The Piano part features a melody in the right hand and a bass line in the left hand. Dynamics include 'f' and accents.

5

Measures 5-8 of the score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic bass line with chords. Dynamics include 'f'.

9

Measures 9-12 of the score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic bass line with chords. Dynamics include 'f'.

Musical score for measures 12-15. The top staff is a single melodic line with a first ending (1.) and a second ending (2.). The bottom staff is a piano accompaniment with a triplet in measure 12. Dynamics include *mp* and *f*.

7 - Tarantella Mozzarella

Musical score for measures 16-21. The top staff is a violin part starting in measure 16. The bottom staff is a piano accompaniment. Tempo is marked $\text{♩} = 130$. Dynamics include *mf* and *f*.

Musical score for measures 22-27. The top staff is a single melodic line. The bottom staff is a piano accompaniment. Dynamics include *f*.

12

mf

mf

18

f

f

24

D.C.

D.C.

29

mf *f*

mf *f*

8 - Times Gone By

Violin

$\text{♩} = 60$

(*tr*)
Play note 2nd. time only

Piano

mf

4

mf

7

Musical score for measures 7-9. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has one sharp (F#). The piano part features a complex texture with many chords and moving lines in both hands.

10

Musical score for measures 10-11. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has one sharp (F#). The piano part continues with complex textures and includes a fermata over the final measure.

12

rall.

Musical score for measures 12-14. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has one sharp (F#). Measure 12 is marked "rall.". The piano part features complex textures and includes a fermata over the final measure. There are markings for "8va" and "Ped.".

9 - Tzigane

$\text{♩} = 90$

Violin

Piano

f

f

pizz.

6

1.

13

2.

accel. 2nd time only

mf

mf

19

Musical score for measures 19-24. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment features a complex texture with chords and moving lines in both hands. A dynamic marking of *f* is present in the vocal line at measure 20.

25

Musical score for measures 25-29. The system includes a vocal line and a piano accompaniment. The vocal line consists of quarter notes G4, A4, B4, C5, and a half note G4. The piano accompaniment continues with complex textures. A dynamic marking of *f* is present in the piano accompaniment at measure 26.

30 **Più mosso** ♩ = 140

Musical score for measures 30-34. The system includes a vocal line and a piano accompaniment. The tempo is marked **Più mosso** with a metronome marking of ♩ = 140. The vocal line starts with a whole note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment features a complex texture with chords and moving lines in both hands.

10 - Latinesque

♩ = 90

Violin

Piano

mf *f* *ff*

5

9

13

Musical score for measures 13-16. The system consists of a vocal line and a piano accompaniment. The vocal line (treble clef) contains four measures: a half note G4, a half note A4, a whole note B4, and a whole note C5. The piano accompaniment (grand staff) features a right-hand melody with a slur over measures 13-14 and a fermata over measure 15. The left hand provides a rhythmic accompaniment with eighth notes and chords.

17

Musical score for measures 17-20. The system consists of a vocal line and a piano accompaniment. The vocal line (treble clef) contains four measures: a half note G4, a half note A4, a whole note B4, and a whole note C5. The piano accompaniment (grand staff) features a right-hand melody with a slur over measures 17-18 and a fermata over measure 19. The left hand provides a rhythmic accompaniment with eighth notes and chords.

21

Musical score for measures 21-24. The system consists of a vocal line and a piano accompaniment. The vocal line (treble clef) contains four measures: a half note G4, a half note A4, a whole note B4, and a whole note C5. The piano accompaniment (grand staff) features a right-hand melody with a slur over measures 21-22 and a fermata over measure 23. The left hand provides a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *mf* is present in measure 24, along with a fingering number '5' above the final note.

25

mf

5

3

This system contains measures 25 through 28. The top staff is a single melodic line in a treble clef, starting with a piano (*mf*) dynamic. The middle and bottom staves are a grand staff in a bass clef. The middle staff features a complex accompaniment with chords and triplets. The bottom staff has a rhythmic accompaniment with eighth notes and rests. A fermata is placed over the final measure (28) in both the top and middle staves. A fingering '5' is indicated above the final note in the middle staff.

29

f

3

f

This system contains measures 29 through 32. The top staff continues the melodic line, with a forte (*f*) dynamic marking at the end of measure 32. The middle and bottom staves continue the accompaniment. The middle staff includes a triplet in measure 31 and a fermata in measure 32. The bottom staff features a rhythmic accompaniment with eighth notes and rests. A fermata is placed over the final measure (32) in both the top and middle staves.

33

This system contains measures 33 through 36. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The middle staff features a long melodic line with a fermata over the final measure (36). The bottom staff features a rhythmic accompaniment with eighth notes and rests. A fermata is placed over the final measure (36) in both the top and middle staves.

37

Musical score for measures 37-40. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line (top staff) is in a treble clef with a key signature of two flats (B-flat and E-flat). It contains four measures of music, with the first two measures having a whole note and the last two having a half note. The piano accompaniment (bottom two staves) is in a grand staff with a key signature of two flats. It features a complex texture with chords and moving lines in both the right and left hands. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment with chords and single notes.

41

Musical score for measures 41-44. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line (top staff) is in a treble clef with a key signature of two flats. It contains four measures of music, with the first two measures having a whole note and the last two having a half note. The piano accompaniment (bottom two staves) is in a grand staff with a key signature of two flats. It features a complex texture with chords and moving lines in both the right and left hands. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment with chords and single notes.

45

Musical score for measures 45-48. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line (top staff) is in a treble clef with a key signature of two flats. It contains four measures of music, with the first two measures having a whole note and the last two having a half note. A first ending bracket labeled "1." spans the last two measures. The piano accompaniment (bottom two staves) is in a grand staff with a key signature of two flats. It features a complex texture with chords and moving lines in both the right and left hands. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment with chords and single notes.

48

2.

mf

mf

52

f

ff

56

ff

Violin

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1 - Brighton Rock

♩ = 90

4

f

10

15

1. 2.

pizz.

Detailed description: This is the musical score for 'Brighton Rock'. It is written for violin in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The tempo is marked as quarter note = 90. The piece begins with a 4-measure rest, followed by a repeat sign. The first measure of the first phrase is marked with a forte (*f*) dynamic. The score consists of three staves. The first staff contains measures 1-9, the second staff contains measures 10-14, and the third staff contains measures 15-18. Measure 15 has two first endings (1. and 2.). The piece concludes with a pizzicato (*pizz.*) instruction and a fermata over the final note.

2 - Café au Lait

♩ = 50

8

mf

15

1. 2.

21

f

Detailed description: This is the musical score for 'Café au Lait'. It is written for violin in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as quarter note = 50. The piece begins with an 8-measure rest, followed by a repeat sign. The first measure of the first phrase is marked with a mezzo-forte (*mf*) dynamic. The score consists of three staves. The first staff contains measures 1-7, the second staff contains measures 8-14, and the third staff contains measures 15-21. Measure 15 has two first endings (1. and 2.). The piece concludes with a forte (*f*) dynamic and a fermata over the final note.

3 - Root Beer Rag

♩ = 140

4

f

9

1. 2.

mp

14

3

f

f

4 - Calm Waters

♩ = 90

3

(5) Play note 2nd. time only

mp

9

mf

13

rall.

mp

5 - Bluegrass Creek

♩ = 130

f

10

1. 2. *mf*

16

22

1. 2. 4

6 - Smooth Talking

♩ = 100 ♩♩ = ♩³♩

f

10

1. 2. *mp* *f*

7 - Tarantella Mozzarella

♩. = 130

4

f

8

13

mf

18

f

23

27

D.C.

2

mf *f*

8 - Times Gone By

♩ = 60

3

Play note 2nd. time only

mf

9

rall.

9 - Tzigane

♩ = 90

4

pizz.

1. 2.

f

14

accel. 2nd time only

mf

f

25

Più mosso ♩ = 140

Più mosso ♩ = 140

10 - Latinesque

♩ = 90

8

f

14

21

mf

28

f

35

41

48

ff

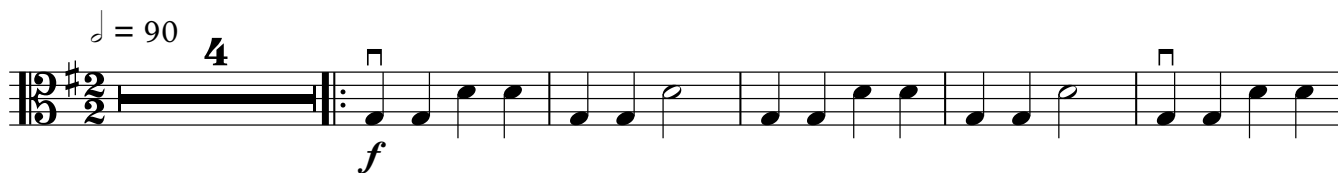
7

Viola



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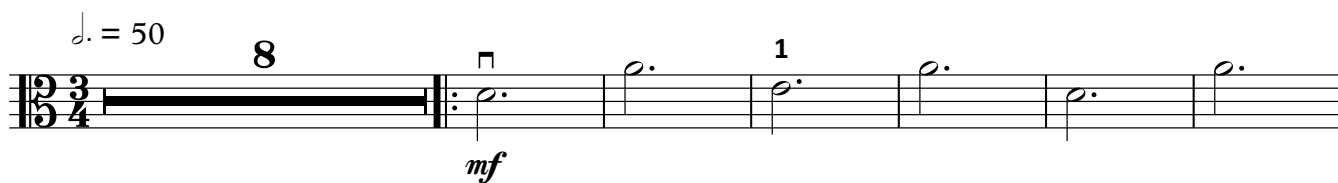
1 - Brighton Rock

$\text{♩} = 90$
4


10


15
1.  2. 

2 - Café au Lait

$\text{♩} = 50$
8


15
1.  2. 

21


3 - Root Beer Rag

♩ = 140

4

f

9

1. 2.

mp

14

3

f

4 - Calm Waters

♩ = 90

3

Play note 2nd. time only

mp

9

mf

13

rall.

mp

5 - Bluegrass Creek

♩ = 130

4

f

10

1.

2.

mf

16

1

22

1.

2.

4

6 - Smooth Talking

♩ = 100 ♩♩ = ♩³♩

4

f

10

1.

2.

mp *f*

7 - Tarantella Mozzarella

♩. = 130

4

f

8

1

13

mf

18

f

23

1

27

D.C.

mf *f*

8 - Times Gone By

♩ = 60

3

Play note 2nd. time only

mf

9

1

rall.

9 - Tzigane

♩ = 90

4

pizz.

1

1

1.

2.

f

14

accel. 2nd time only

1

1

mf

f

25

Più mosso ♩ = 140

1

1

mf

10 - Latinesque

♩ = 90

8

f

14

21

mf

28

f

35

41

1.

48

2.

7

ff

Cello

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1 - Brighton Rock

♩ = 90

4

10

15

1. 2. pizz.

2 - Café au Lait

♩ = 50

8

1

mf

15

1. 2. 1

21

1

f

5 - Bluegrass Creek

♩ = 130

4

f

10

mf

16

22

6 - Smooth Talking

♩ = 100 ♩♩ = ♩³

4

f

10

mp *f*

7 - Tarantella Mozzarella

♩. = 130

4

f

8

1

13

mf

18

f

23

1

27

D.C.

mf ————— *f*

8 - Times Gone By

♩ = 60

3

Play note 2nd. time only

mf

9

1

mf

rall.

9 - Tzigane

♩ = 90

4

pizz.

1

1

f

1. 2.

14

accel. 2nd time only

mf

1

f

1

25

Più mosso ♩ = 140

1

mf

1

10 - Latinesque

$\text{♩} = 90$

8

f

14

21

28

35

41

48

ff

Bass

All Strung Up

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1 - Brighton Rock

♩ = 90

4



f

10

15

1. 2.


pizz.

Detailed description: This block contains the first piece of music, 'Brighton Rock'. It is written for bass in 2/2 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 90. The piece starts with a 4-measure rest, followed by a repeat sign. The first ending (1.) consists of measures 10-14, and the second ending (2.) consists of measures 15-18. The music features a mix of eighth and quarter notes, with a final measure marked 'pizz.' (pizzicato).

2 - Café au Lait

♩ = 50

8



mf

15

1. 2.

21

f

Detailed description: This block contains the second piece of music, 'Café au Lait'. It is written for bass in 3/4 time. The tempo is marked as quarter note = 50. The piece starts with an 8-measure rest, followed by a repeat sign. The first ending (1.) consists of measures 15-17, and the second ending (2.) consists of measures 18-20. The music features a mix of quarter and eighth notes, with a final measure marked 'f' (forte).

3 - Root Beer Rag

♩ = 140

4

f

9

1. 2.

mp

14

3

f *f*

4 - Calm Waters

♩ = 90

3

Play note 2nd. time only

mp

9

mf

13

rall.

mp

5 - Bluegrass Creek

♩ = 130

4

f

10

1. 2.

mf

16

22

1. 2.

4

6 - Smooth Talking

♩ = 100 ♩♩ = ♩³

4

f

10

1. 2.

mp *f*

7 - Tarantella Mozzarella

♩. = 130

4

f

8

13

mf

18

f

23

27

D.C.

2

mf *f*

8 - Times Gone By

♩ = 60

3

Play note 2nd. time only

mf

9

rall.

9 - Tzigane

♩ = 90

4

pizz.

1. 2.

f

14

accel. 2nd time only

mf

f

25

Più mosso ♩ = 140

Più mosso ♩ = 140

