

Preface

Songwriters have been drawn to the subject of love throughout history and examples abound in virtually every genre.

This little selection of duet arrangements explores some contrasting styles which range from the traditional Afro-Caribbean (*Yellow Bird / Water Come a Me Eye*) to the stylish and swinging *Don't Get Around Much Anymore* (1942) by Duke Ellington.

Dark Eyes is very much in the style of a Russian traditional song, although its melody has been attributed, whilst the wistful ballads *I Gave My Love a Cherry* and *The Water is Wide* are from the folk repertoire and will provide players and listeners with some more contemplative moments.

Mike Cornick, February 2009

Vorwort

Zu allen Zeiten fühlten sich Liedermacher vom Thema der Liebe angezogen, und in jedem denkbaren Genre sind zahllose Liebeslieder vorhanden.

Diese kleine Auswahl von Duett-Arrangements begibt sich auf die Reise durch unterschiedliche Musikstile, vom traditionellen afrokaribischen Stil (*Yellow Bird / Water Come a Me Eye*) bis zur eleganten und swingenden Komposition *Don't Get Around Much Anymore* (1942) von Duke Ellington.

Dark Eyes ähnelt im Stil einem russischen Volkslied, obwohl die Melodie einem anderen Zusammenhang entnommen ist, während die sehnsüchtigen Balladen *I Gave My Love a Cherry* und *The Water is Wide* aus dem Folk-Repertoire stammen und Spielern wie Zuhörern weitere andächtige Momente schenken werden.

Mike Cornick, Februar 2009

Préface

Le thème de l'amour a toujours attiré les auteurs de chansons : les exemples abondent dans pratiquement tous les genres musicaux.

Cette petite sélection d'arrangements à quatre mains parcourt des styles très divers, allant d'une musique typiquement afro-caribéenne (*Yellow Bird / Water Come a Me Eye*) à l'écriture brillante et swinguée d'un Duke Ellington *Don't Get Around Much Anymore* (1942).

Dark Eyes se rapproche beaucoup d'un chant traditionnel russe du point de vue du style, bien que sa mélodie soit empruntée à un autre contexte. *I Gave My Love a Cherry* et *The Water is Wide*, ballades mélancoliques issues du répertoire traditionnel, offriront aux interprètes et à leur auditoire quelques moments plus contemplatifs supplémentaires.

Mike Cornick, février 2009

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Backing tracks have been recorded at the standard pitch A = 440 Hz and an instrument tuned to this pitch is required.

Die Play-Along-Tracks sind nach dem Kammerton a = 440 Hz gestimmt, und nur ein nach diesem Ton gestimmtes Instrument eignet sich zum Zusammen-spiel.

La musique d'accompagnement est accordée sur le *la* standard = 440 Hz; votre instrument devrait donc être accordé de même.

Dark Eyes



CD Track 1 Duet
Track 2 Primo play-along
Track 3 Secondo play-along

Florian Hermann
arr. Mike Cornick

Freely $\text{♩} = 60$ **Moderato** $\text{♩} = 112$ *accel. poco a poco*

Secondo

1 5 1

6 *mp* *p* 5 5 1 5

13 *mp* *p* 1 5 1 5

20 *mf* *mp* 1 5 1

27 *mf* 5 2 1

Allegro $\text{♩} = 150$
accel. poco a poco

Dark Eyes

CD Track 1 Duet

Track 2 Primo play-along

Track 3 Secondo play-along

Count-In: $\frac{3}{4}$ 

Florian Hermann
arr. Mike Cornick

Freely $\text{♩} = 60$ Moderato $\text{♩} = 112$ *accel. poco a poco*



The score is written for piano and primo. It begins with a count-in in 3/4 time. The tempo starts 'Freely' at 60 bpm and transitions to 'Moderato' at 112 bpm, with an 'accel. poco a poco' instruction. The piece is in a key with one flat (B-flat major or D minor). Dynamics range from piano (*p*) to fortissimo (*f*). Fingerings are indicated by numbers 1-4. The score is divided into systems with measure numbers 6, 13, 20, and 26. The final measure ends with a double bar line and a 2/2 time signature.

I Gave My Love a Cherry

CD Track 4 Duet

Track 5 Primo play-along

Track 6 Secondo play-along

(Riddle Song)

Trad. English
arr. Mike Cornick

Count-In: $\frac{4}{4}$ x x x x | *play*  etc.

At a gentle ballad tempo ♩ = 90

Secondo



4

7

11

14

I Gave My Love a Cherry

CD Track 4 Duet

Track 5 Primo play-along

Track 6 Secondo play-along

(Riddle Song)

Trad. English
arr. Mike Cornick

At a gentle ballad tempo ♩ = 90

Primo

5

10

14

p

mp

mf

mp

mf

Don't Get Around Much Anymore

CD Track 7 Duet

Track 8 Primo play-along

Track 9 Secondo play-along

Words: Bob Russell
Music: Duke Ellington
arr. Mike Cornick

Count-In: 4/4 \times \times \times \times | \times \times \times \times | \times \times \times \times | \times \times \times \times | etc.

Medium swing tempo $\text{♩} = 120$ ($\text{♩} = \text{♩}^3$)

Secondo

mf

f

6

f

mf

f

11

quasi walking bass

mf

16

f

22

f

Don't Get Around Much Anymore

CD Track 7 Duet

Track 8 Primo play-along

Track 9 Secondo play-along

Words: Bob Russell
Music: Duke Ellington
arr. Mike Cornick

Medium swing tempo ♩ = 120 (♩ = ♩³)

The musical score is written for two hands, Primo and Secondo, in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo of medium swing (120 beats per minute). The Primo part starts with a dynamic of *f* and includes a first ending marked with a dashed line and a repeat sign. The Secondo part starts with a dynamic of *mf* and includes a *loco* section. The score is divided into systems, with measures 7, 12, 17, and 22 marked. Fingerings and articulations are indicated throughout the piece.

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