



# Benjamin Basford

United States (USA)

## Commencez le Jouer (Violin Duet)

### About the artist

In my spare time, I like to jot down short musical ideas I have, entering them into MuseScore (an Open-source music notation program). Once completed, I distribute these mediocre-quality compositions across the interwebs under a Creative Commons Public Domain License. In no way am I trying to emulate being a professional. T'is naught but a hobby ;)

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-composer-ben.htm>

### About the piece



**Title:** Commencez le Jouer [Violin Duet]  
**Composer:** Basford, Benjamin  
**Copyright:** Public Domain  
**Instrumentation:** 2 Violins (duet)  
**Style:** Classical  
**Comment:** My first violin duet. All four movements are set in E Minor. Also my longest serious piece (not counting 'An April Day').

### Benjamin Basford on [free-scores.com](https://www.free-scores.com)

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# Commencez le Jouer

## Violin Duet

Basford, Benjamin

Score

**Mvt. I**

Violin I

Violin II

Musical notation for Violin I and Violin II, measures 1-3. The key signature is one sharp (F#) and the time signature is 6/4. Violin I starts with a quarter note G4, followed by eighth notes. Violin II has a whole rest in measure 1 and enters in measure 2 with a quarter note G3.

Vln. I

Vln. II

Musical notation for Violin I and Violin II, measures 4-5. Measure 4 starts with a 4-measure rest for Violin I. Violin II continues with eighth notes. Measure 5 features a sixteenth-note run in Violin I.

Vln. I

Vln. II

Musical notation for Violin I and Violin II, measures 6-7. Violin I plays a steady eighth-note melody. Violin II provides a rhythmic accompaniment with eighth notes.

Vln. I

Vln. II

Musical notation for Violin I and Violin II, measures 8-9. Measure 8 shows a change in texture with chords in Violin I. Measure 9 continues with a sixteenth-note run in Violin II.

10

Vln. I

Vln. II

This system contains measures 10 and 11. The key signature is one sharp (F#). In measure 10, Vln. I plays a sequence of quarter notes: F#4, G4, A4, B4, C5. Vln. II plays a rhythmic pattern of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. In measure 11, Vln. I has a whole rest followed by a quarter note G4. Vln. II continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

11

Vln. I

Vln. II

This system contains measures 11 and 12. In measure 11, Vln. I has a whole rest followed by a quarter note G4. Vln. II continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. In measure 12, Vln. I has a whole rest followed by a quarter note A4. Vln. II continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

13

Vln. I

Vln. II

This system contains measures 13 through 16. In measure 13, Vln. I plays quarter notes F#4, G4, A4, B4. Vln. II plays quarter notes F#4, G4. In measure 14, Vln. I has a half note G4 with a trill (tr) above it. Vln. II has a half note G4. In measure 15, the time signature changes to 4/4. Vln. I has a whole rest. Vln. II has a whole note G4. In measure 16, Vln. I plays eighth notes with accents: F#4, G4, A4, B4. Vln. II has a whole note G4. Dynamics are marked *f* for Vln. I and *p* for Vln. II.

17

Vln. I

Vln. II

This system contains measures 17 through 20. In measure 17, Vln. I plays eighth notes with accents: F#4, G4, A4, B4. Vln. II has a whole note G4. In measure 18, Vln. I plays eighth notes with accents: F#4, G4, A4, B4. Vln. II has a whole note G4. In measure 19, Vln. I plays eighth notes with accents: F#4, G4, A4, B4. Vln. II has a whole note G4. In measure 20, Vln. I plays quarter notes: F#4, G4, A4, B4. Vln. II has a whole note G4.

20

Vln. I

Vln. II

22

Vln. I

Vln. II

24

Vln. I

Vln. II

26

Vln. I

Vln. II

28

Vln. I

Vln. II

*mf*

30

Vln. I

Vln. II

32

Vln. I

Vln. II

*mp*

*f*

34

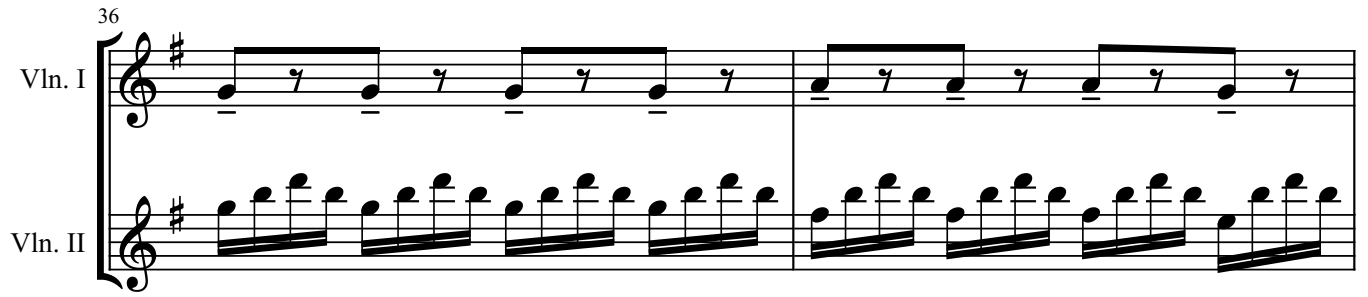
Vln. I

Vln. II

36

Vln. I

Vln. II

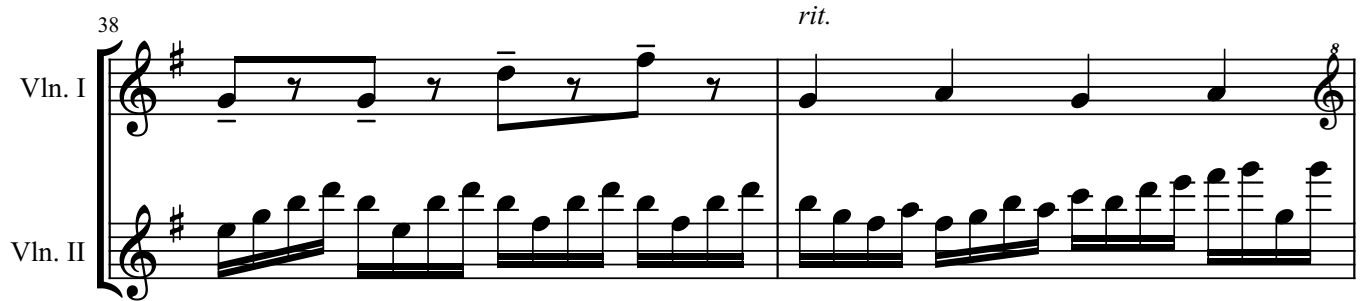


38

Vln. I

Vln. II

*rit.*

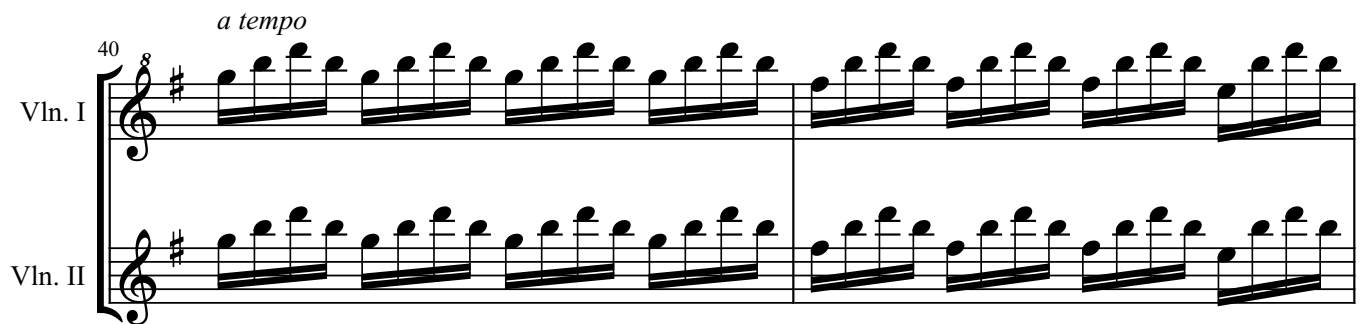


40

Vln. I

Vln. II

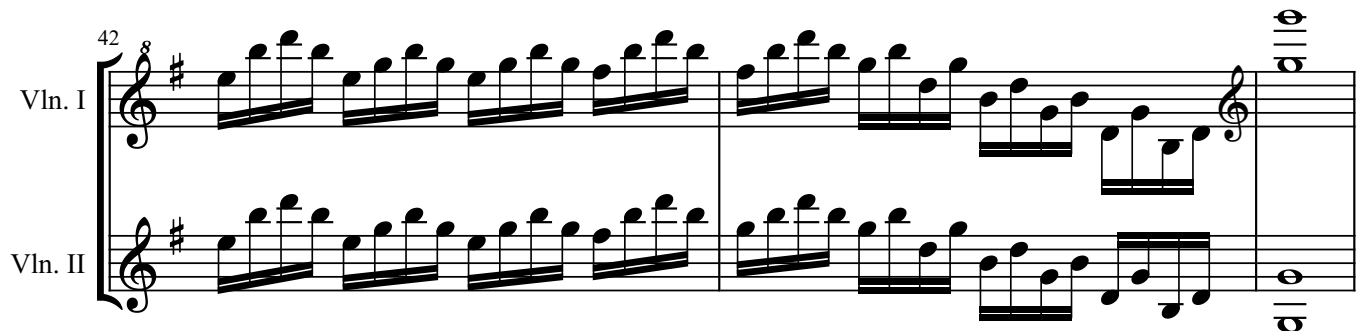
*a tempo*



42

Vln. I

Vln. II



45

Vln. I

Vln. II

52

Vln. I

Vln. II

*f* *ff*

*p* *ff*

57

Vln. I

Vln. II

64

Vln. I

Vln. II

*mf*

*mp* *f*

70

Vln. I

Vln. II

The image shows a musical score for two violins, Vln. I and Vln. II, starting at measure 70. The key signature is one sharp (F#). The Vln. I part consists of four measures: the first three measures contain whole rests, and the fourth measure contains a whole note G5. The Vln. II part consists of four measures: the first measure has a half note G4, the second measure has a half note A4, the third measure has a half note B4, and the fourth measure has a whole note G4. Above the first three measures of the Vln. I staff, there are three whole rests with a fermata symbol above each. Above the fourth measure of the Vln. I staff, there is a whole note G5 with a fermata symbol above it. Above the fourth measure of the Vln. II staff, there is a whole note G4 with a fermata symbol above it.



**Mvt. II**

**Moderato** (♩ = c. 108)

74

Vln. I

Vln. II

*f*

*f*

78

Vln. I

Vln. II

80

Vln. I

Vln. II

85

Vln. I

Vln. II

89

Vln. I

Vln. II

93

Vln. I

Vln. II

97

Vln. I

Vln. II

100

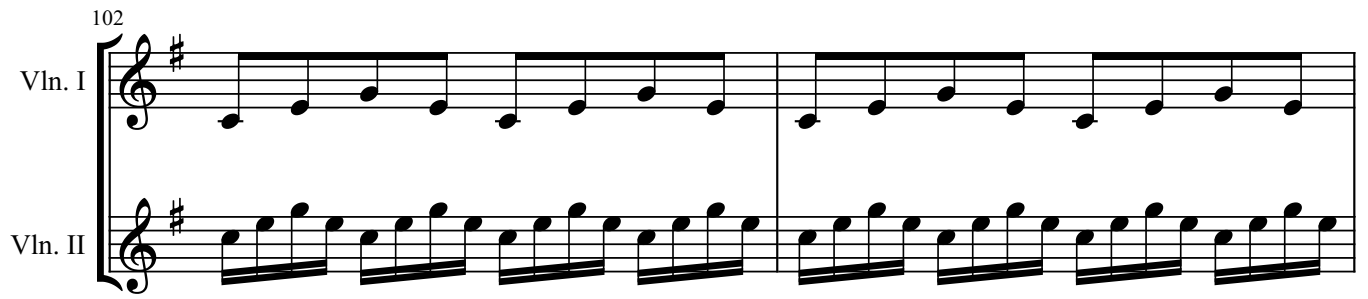
Vln. I

Vln. II

102

Vln. I

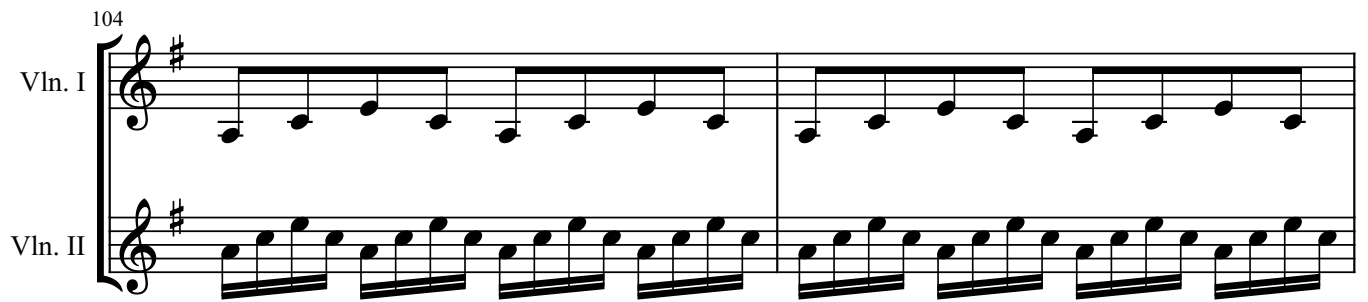
Vln. II



104

Vln. I

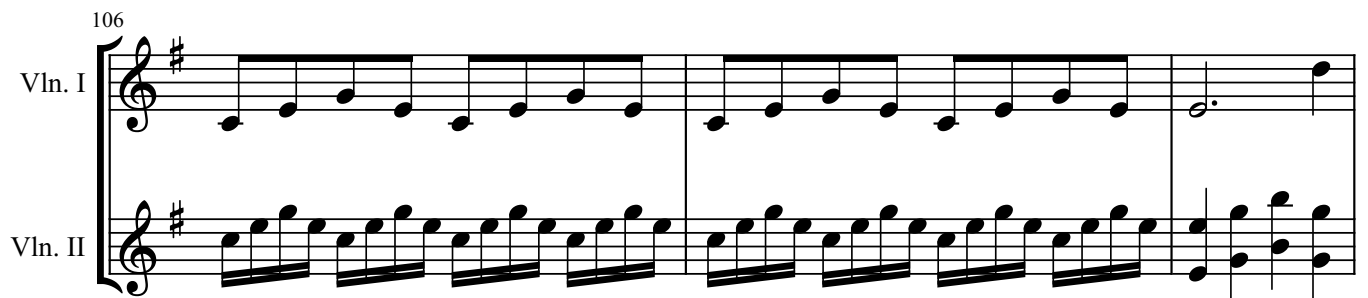
Vln. II



106

Vln. I

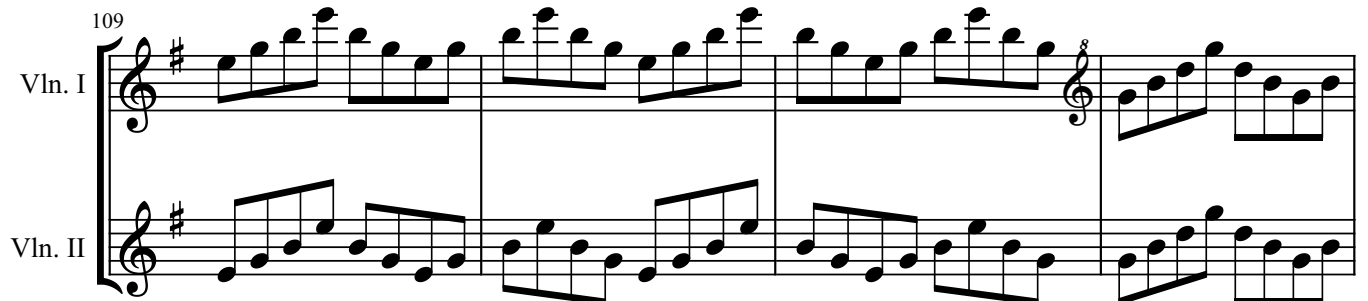
Vln. II



109

Vln. I

Vln. II



113

Vln. I

Vln. II

Measures 113-117. Violin I and Violin II parts. Both parts play a rhythmic eighth-note pattern in G major. The pattern consists of eighth notes and beamed eighth notes.

118

Vln. I

Vln. II

Measures 118-121. Violin I part has a melodic line with eighth notes and beamed eighth notes. Violin II part continues the eighth-note pattern. Measure 121 ends with a double bar line.

122

Vln. I

Vln. II

Measures 122-128. Violin I part plays a sustained note (half note). Violin II part plays a rhythmic eighth-note pattern. Measure 128 ends with a double bar line.

129

Vln. I

Vln. II

*rit.*

Measures 129-132. Violin I part plays a sustained note (half note). Violin II part plays a rhythmic eighth-note pattern. A *rit.* marking is present above measure 130. Measure 132 ends with a double bar line.

**Mvt. III**

133 **Adagio** ♩ = 40

Vln. I

Vln. II

138

Vln. I

Vln. II

*p*

*f*

*f*

*p*

141

Vln. I

Vln. II

*p*

*f*

*f*

143

Vln. I

Vln. II

145

Vln. I

Vln. II



147

Vln. I

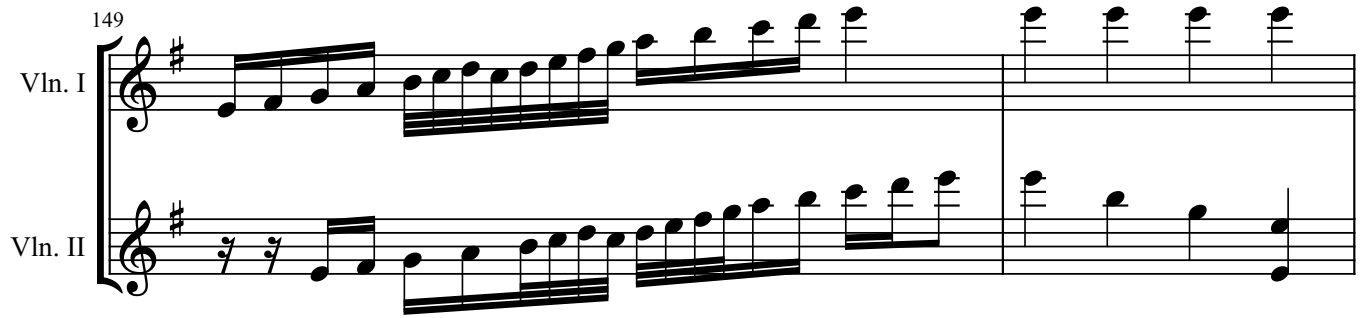
Vln. II



149

Vln. I

Vln. II

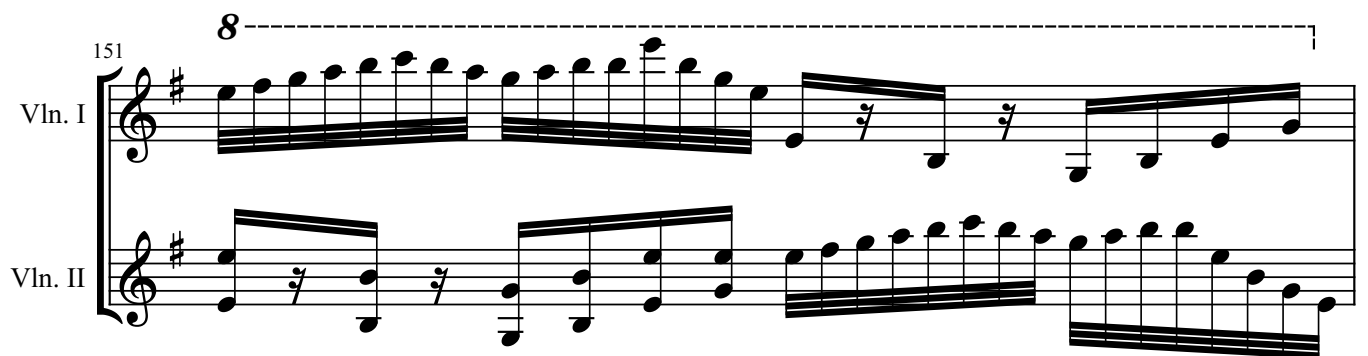


151

8

Vln. I

Vln. II



152

Vln. I

Vln. II

Violin I and II parts, measures 152-153. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes and sixteenth notes, with some triplets. The Vln. II part has a fermata over the final measure.

153

Vln. I

Vln. II

Violin I and II parts, measures 153-155. The Vln. I part has a fermata over the final measure. The Vln. II part continues with a similar rhythmic pattern.

156

Vln. I

Vln. II

Violin I and II parts, measures 156-159. The Vln. I part has a fermata over the final measure. The Vln. II part has a fermata over the final measure with a *p* dynamic marking.

160

Vln. I

Vln. II

Violin I and II parts, measures 160-162. The Vln. I part has a fermata over the first measure with a *p* dynamic marking, followed by a *f* dynamic marking in the second measure, and another fermata with a *p* dynamic marking in the third measure. The Vln. II part has a *f* dynamic marking in the first measure, a fermata with a *p* dynamic marking in the second measure, and a *f* dynamic marking in the third measure.

163

Vln. I

Vln. II

*f*

165

Vln. I

Vln. II

167

Vln. I

Vln. II

*rit.*

*ppp*



**Mvt. IV**

170 **Allegro** (♩ = c. 120)

Vln. I *f*

Vln. II *f*

Vln. I

Vln. II

Vln. I

Vln. II

Vln. I

Vln. II

180

Vln. I

Vln. II

182

Vln. I

Vln. II

184

Vln. I

Vln. II

186

Vln. I

Vln. II

188 *rit.* *a tempo*

Vln. I

Vln. II

*sf* *ff*

*tr*

*fp*

193

Vln. I

Vln. II

*f* *mp*

198

Vln. I

Vln. II

*ff* *ff*

203

Vln. I

Vln. II

206

Vln. I

Vln. II

208

Vln. I

Vln. II

211

Vln. I

Vln. II

213

Vln. I

Vln. II

216

Vln. I

Vln. II

218

Vln. I

Vln. II

*rit.*

220

**Adagio** ♩ = 40

Vln. I

Vln. II

*f*

*f*

222

Vln. I

Vln. II

*accel.*

**Allegro** (♩ = c. 120)

*a tempo*

225

Vln. I

Vln. II

*mp*

*f*

Measures 225-227. Violin I part features a melody with accents (gamma) on the notes. Violin II part provides a rhythmic accompaniment with eighth notes. Dynamics include *mp* and *f*.

228

Vln. I

Vln. II

Measures 228-229. Continuation of the previous system.

230

Vln. I

Vln. II

Measures 230-231. Continuation of the previous system.

232

Vln. I

Vln. II

*rit.*

*a tempo*

*f*

*f*

Measures 232-234. Measure 232 is marked *rit.* and measure 233 is marked *a tempo*. Dynamics include *f*.

235 *rit.*

Vln. I

Vln. II

*f* *mp* *pp*

*f* *mp* *pp*

# Commencez le Jouer

## Violin Duet

Basford, Benjamin

Score

Mvt. I

5

8

15

19

22

25

30



33

39 *rit.* *a tempo*

42

48 *f* *ff*

57 *mf*

**Mvt. II**

68 *Moderato* (♩ = c. 108) *f*

78

82

92

97

102

107

112

118

126

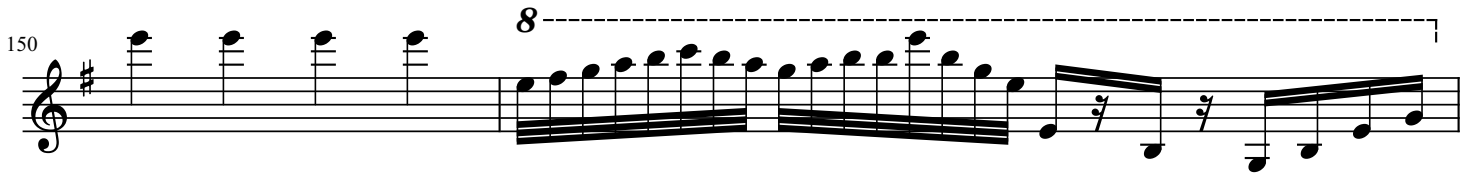
*rit.* **Mvt. III** Adagio ♩ = 40

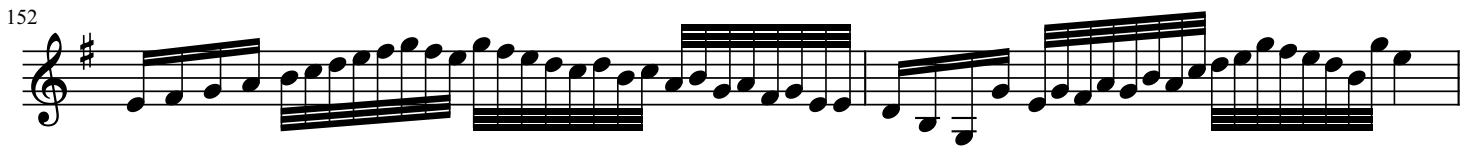
138

*p* *f* *p* *f*

143

147

150 

152 

154 

161 

165 

172 

176 

179 

182 

187 *rit.* *a tempo*  
*sf* *ff*

195 *f* *ff*

202

206

210

213

216

219 *rit.* **Adagio** ♩ = 40 *f*

222 *accel.* **Allegro** (♩ = c. 120) *a tempo*  
*mp*

228

Musical notation for measures 228-233. The key signature is one sharp (F#). The notation consists of a single staff with a treble clef. Measures 228-232 feature a rhythmic pattern of eighth notes with stems pointing down, alternating between the treble and bass clefs. Measure 233 contains a series of chords with stems pointing down, marked with *rit.* above the staff.

234

Musical notation for measures 234-238. The key signature is one sharp (F#). The notation consists of a single staff with a treble clef. Measure 234 starts with *a tempo* and *f*. Measures 235-236 are marked with *rit.* and *f*. Measure 237 is marked with *mp*. Measure 238 is marked with *pp* and features a long slur over the notes. The piece ends with a double bar line.

# Commencez le Jouer

## Violin Duet

Basford, Benjamin

Score

**Mvt. I**

6

9

11

15

26

29

32

35

37

39

41

43

50

59

68

**Mvt. II**

74 **Moderato** (♩ = c. 108)

80

2

87

92

97

101

104

107

112

118



124



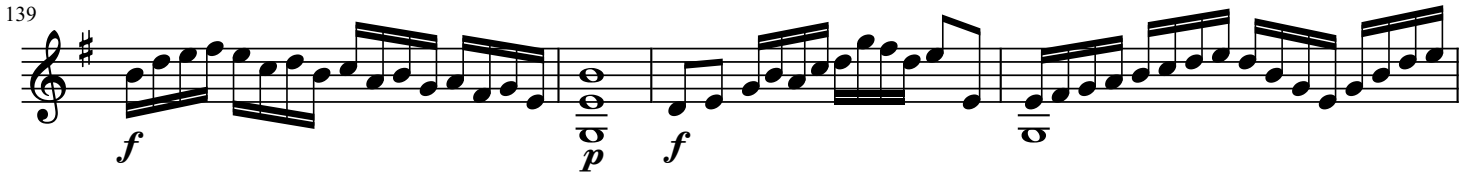
**Mvt. III**

Adagio ♩ = 40

133



139



143



147



149



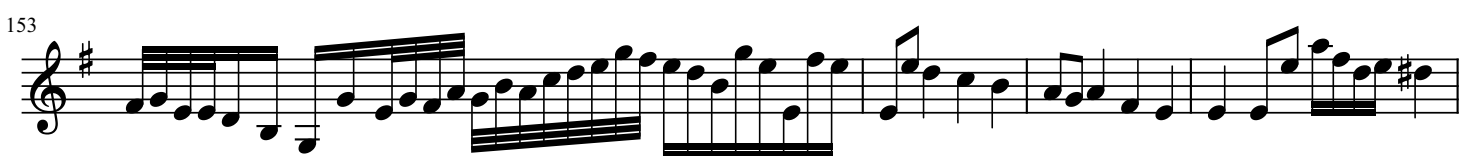
151



152



153



157

*p* *f* *p* *f*

163

166

Mvt. IV

Allegro (♩ = c. 120)

*ppp* *f*

173

176

179

182

185

188

*tr* *2* *fp* *f*

197

*mp* *ff*

Musical staff 197-204: Treble clef, key signature of one sharp (F#). Starts with a half rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. A fermata covers the next two measures. The piece then continues with eighth and sixteenth notes, including accents and slurs.

205

Musical staff 205-209: Treble clef, key signature of one sharp (F#). Features a continuous eighth-note pattern with slurs and accents.

210

*p*

Musical staff 210-217: Treble clef, key signature of one sharp (F#). Features a continuous eighth-note pattern with slurs and accents.

218

Adagio ♩ = 40

*f*

Musical staff 218-221: Treble clef, key signature of one sharp (F#). Marked Adagio with a tempo of ♩ = 40. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5. The piece then continues with eighth notes and chords, marked *f*.

222

Musical staff 222-225: Treble clef, key signature of one sharp (F#). Features a continuous eighth-note pattern with slurs and accents.

226

Allegro (♩ = c. 120)

*f*

Musical staff 226-228: Treble clef, key signature of one sharp (F#). Marked Allegro with a tempo of ♩ = c. 120. Features a continuous eighth-note pattern with slurs and accents, marked *f*.

229

Musical staff 229-230: Treble clef, key signature of one sharp (F#). Features a continuous eighth-note pattern with slurs and accents.

231

Musical staff 231-233: Treble clef, key signature of one sharp (F#). Features a continuous eighth-note pattern with slurs and accents.

234

*f* *f* *mp* *pp*

Musical staff 234-237: Treble clef, key signature of one sharp (F#). Ends with a fermata. Dynamics range from *f* to *pp*.