

# Greatest Duets

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2 B<sup>b</sup> Bass

**Various Composers**

EMR 53386

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# Greatest Duets

## Volume 1

### 1. The Entertainer

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

1. B♭ Bass

2. B♭ Bass

Musical notation for measures 1-4. The first staff (1. B♭ Bass) starts with a forte (f) dynamic. The second staff (2. B♭ Bass) starts with a forte (f) dynamic. The piece is in 2/4 time and features a syncopated bass line.

5

Musical notation for measures 5-10. The first staff continues with a forte (f) dynamic. The second staff has dynamics of mezzo-forte (mf) and forte (f). The melody in the first staff is more active, while the bass line remains rhythmic.

11

Musical notation for measures 11-16. The first staff has dynamics of forte (f) and mezzo-forte (mf). The second staff has dynamics of mezzo-forte (mf) and forte (f). The piece continues with its characteristic syncopated bass line.

17

Musical notation for measures 17-22. The first staff has a mezzo-forte (mf) dynamic. The second staff has a mezzo-forte (mf) dynamic. There is a first and second ending bracketed over measures 21 and 22.

23

Musical notation for measures 23-27. The first staff continues with a mezzo-forte (mf) dynamic. The second staff continues with a mezzo-forte (mf) dynamic. The bass line remains consistent with the previous measures.

28

Musical notation for measures 28-32. The first staff has a mezzo-forte (mf) dynamic. The second staff has a forte (f) dynamic. The piece concludes with a final cadence.

# 2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro ♩ = 116

Musical notation for measures 1-8. The piece is in 6/8 time with a key signature of one flat (B $\flat$ ). The first staff (treble clef) starts with a dynamic of *mf* and includes markings for *cresc.* and *f*. The second staff (bass clef) starts with a dynamic of *mf* and includes a *cresc.* marking.

9

Musical notation for measures 9-16. The first staff (treble clef) has a dynamic of *f*. The second staff (bass clef) has a dynamic of *mf*. Both staves show a *cresc.* marking.

17

Musical notation for measures 17-25. The first staff (treble clef) has dynamics of *mf*, *cresc.*, and *f*. The second staff (bass clef) has dynamics of *mf*, *cresc.*, and *f*.

26

Musical notation for measures 26-33. The first staff (treble clef) has dynamics of *mp* and *mf*. The second staff (bass clef) has dynamics of *p* and *mf*.

34

Musical notation for measures 34-42. The first staff (treble clef) has dynamics of *mp*, *mf*, *p*, and *mf*. The second staff (bass clef) has dynamics of *p*, *mp*, and *mf*.

43

Musical notation for measures 43-50. The first staff (treble clef) has dynamics of *p* and *cre*. The second staff (bass clef) has dynamics of *(mf)* and *cresc.*

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### 3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino  $\text{♩} = 92$ 

Musical notation for measures 1-6. The score is in 2/4 time, key of B-flat major (two flats). The tempo is Andantino with a quarter note equal to 92 beats per minute. The dynamics are marked *mf* (mezzo-forte). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various phrasing slurs and accents.

7

Musical notation for measures 7-13. The key signature changes to B major (two sharps) at measure 10. The dynamics remain *mf*. The notation includes phrasing slurs and accents.

14

Musical notation for measures 14-20. The key signature remains B major. The dynamics are *mf*. The music continues with melodic and harmonic development, including phrasing slurs and accents.

21

Musical notation for measures 21-27. The dynamics increase to *f* (forte). The key signature changes to C major (no sharps or flats) at measure 24. The notation includes phrasing slurs and accents.

28

Musical notation for measures 28-34. The key signature remains C major. The dynamics are *f*. The notation includes phrasing slurs and accents.

35

Musical notation for measures 35-41. The key signature remains C major. The dynamics are *f*. The notation includes phrasing slurs and accents.

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## 4. Radetzky March

Johann Strauss

Arr.: Scott Richards

Moderate March  $\text{♩} = 112$ 

Measures 1-6. Dynamics: *f*, *mf*.

Measures 7-12. Dynamics: *mf*.

Measures 13-19. Dynamics: *f*.

Measures 20-26. Dynamics: *mf*.

Measures 27-33. Dynamics: *cresc.*, *ff*.

Measures 34-38. Dynamics: *mf*.

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# 5. Tico-Tico

Arr.: Eduardo Suba

**Bright**  $\text{♩} = 108$

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of two flats (B♭ and E♭). The first staff (treble clef) starts with a forte (*f*) dynamic and features a rhythmic melody. The second staff (bass clef) provides a harmonic accompaniment with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the beginning of the first staff.

6

Musical notation for measures 6-10. The melody continues in the treble clef, and the bass clef accompaniment remains consistent with the previous system.

11

Musical notation for measures 11-16. The melody continues in the treble clef, and the bass clef accompaniment remains consistent with the previous system.

17

Musical notation for measures 17-21. The melody continues in the treble clef, and the bass clef accompaniment remains consistent with the previous system.

22

Musical notation for measures 22-26. The melody continues in the treble clef, and the bass clef accompaniment remains consistent with the previous system.

27

Musical notation for measures 27-31. The melody continues in the treble clef, and the bass clef accompaniment remains consistent with the previous system. A fermata is placed over the final note of the melody in measure 31.

32

Musical notation for measures 32-35. The melody continues in the treble clef, and the bass clef accompaniment remains consistent with the previous system. A forte (*f*) dynamic is indicated at the start of measure 32.

# 6. Yankee Doodle

Arr.: Joe Bellini

Giocoso ♩ = 112

Musical notation for measures 1-8. The piece is in 2/4 time. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) also starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes with some slurs.

9

Musical notation for measures 9-19. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) also starts with a mezzo-forte (*mf*) dynamic. The music consists of eighth-note patterns with some slurs. A forte (*f*) dynamic is indicated at the end of the section.

20

Musical notation for measures 20-30. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) also starts with a mezzo-forte (*mf*) dynamic. The music features eighth-note patterns with slurs.

31

Musical notation for measures 31-40. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) also starts with a forte (*f*) dynamic. The music features eighth-note patterns with slurs.

41

Musical notation for measures 41-48. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) also starts with a mezzo-forte (*mf*) dynamic. The music features eighth-note patterns with slurs and accents.

49

Musical notation for measures 49-56. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) also starts with a forte (*f*) dynamic. The music features eighth-note patterns with slurs and accents.

# 7. The Last Rose Of Summer

Arr.: John Glenesk Mortimer

**♩**  
Slow ♩ = 66

mp espr.  
p

8

mf f mp p

16



Poco più mosso ♩ = 72

mf mp

24

cresc. mf f

30

rall.

D.S. al Coda

mf mp espr.

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# 8. Alpine Moods

Dennis Armitage

March ♩ = 116



11

22

32

42

51

61

71

**D.S. al Coda**

*f* *mf* *p* *f* *mf* *f* *f*

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# 9. Danny Boy

(Londonderry Air)

Arr.: Norman Tailor

Andante ♩ = 88

mf espr.

mf espr.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D minor (two flats) and common time. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamic is 'mf espr.' (mezzo-forte, esprimo). The music features a melody in the upper staff and a bass line in the lower staff, with long horizontal lines indicating phrasing across the system.

5

The second system of music continues from the first, starting at measure 5. It consists of two staves in the same key and time signature. The melody and bass line continue with similar phrasing and dynamics.

10

The third system of music continues from the second, starting at measure 10. It consists of two staves in the same key and time signature. The melody and bass line continue with similar phrasing and dynamics.

16

*f*

*f*

The fourth system of music continues from the third, starting at measure 16. It consists of two staves in the same key and time signature. The dynamic is marked 'f' (forte). The melody and bass line continue with similar phrasing and dynamics.

21

The fifth system of music continues from the fourth, starting at measure 21. It consists of two staves in the same key and time signature. The melody and bass line continue with similar phrasing and dynamics.

26

*p*

*p*

The sixth system of music continues from the fifth, starting at measure 26. It consists of two staves in the same key and time signature. The dynamic is marked 'p' (piano). The melody and bass line continue with similar phrasing and dynamics.

# 10. Just A Closer Walk With Thee

Arr.: Joe Bellini

Slow ♩ = 76

Musical notation for measures 1-6. The piece is in common time (C) and begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand.

7

Musical notation for measures 7-10. The dynamics increase to forte (f) in both hands.

11

Musical notation for measures 11-16. The melody features a prominent slur over measures 11-12.

17 Moderate Swing ♩ = 108

Musical notation for measures 17-21. The tempo changes to a moderate swing (♩ = 108). The right hand starts with a mezzo-forte (mf) dynamic, and the left hand starts with mezzo-piano (mp).

22

Musical notation for measures 22-27. The melody continues with a slur over measures 22-23.

28

Musical notation for measures 28-31. The piece concludes with a final flourish in the right hand.

F $\sharp$

J

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