

# Greatest Duets

## *Volume 2*

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2 Trumpets or 2 Cornets

**Various Composers**

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# Greatest Duets

## Volume 2

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### 11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March  $\text{♩} = 112$

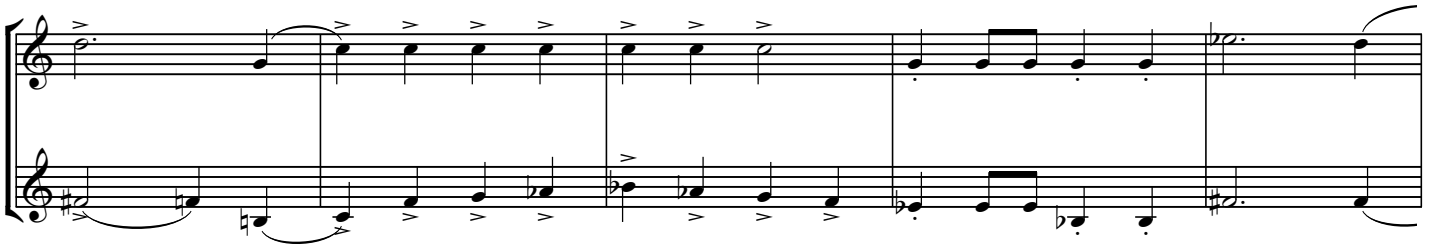
1. B $\flat$  Trumpet  
or Cornet

2. B $\flat$  Trumpet  
or Cornet



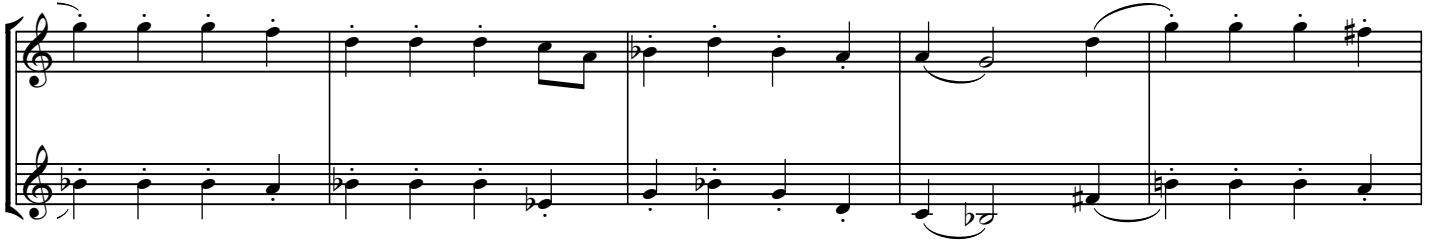
Musical notation for measures 1-3. The first staff (1. B $\flat$  Trumpet or Cornet) starts with a *mf* dynamic. The second staff (2. B $\flat$  Trumpet or Cornet) also starts with a *mf* dynamic. Both staves feature eighth and sixteenth notes with accents.

4



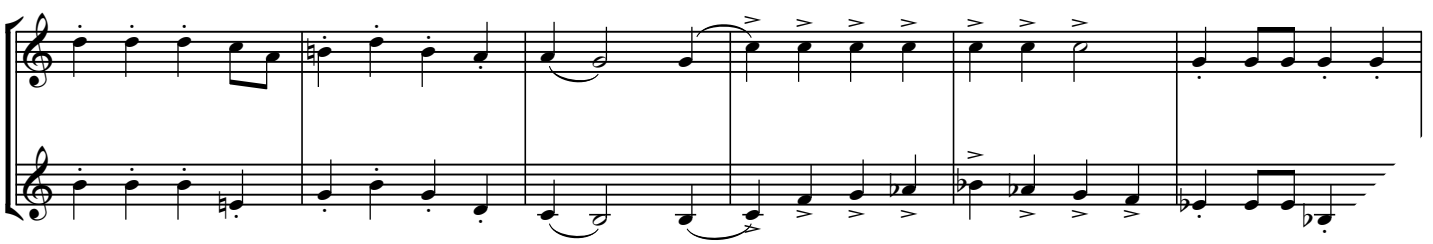
Musical notation for measures 4-8. The first staff continues with eighth and sixteenth notes. The second staff features a more complex rhythmic pattern with eighth and sixteenth notes.

9



Musical notation for measures 9-13. The first staff has a melodic line with eighth notes. The second staff has a bass line with eighth notes and a *mf* dynamic marking.

14



Musical notation for measures 14-19. The first staff continues with eighth notes. The second staff features a bass line with eighth notes and a *mf* dynamic marking.

20



Musical notation for measures 20-24. The first staff continues with eighth notes. The second staff features a bass line with eighth notes and a *mf* dynamic marking.

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# 12. Morning Has Broken

Moderato  $\text{♩} = 112$ 

Arr.: Gordon Macduff

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato with a metronome marking of 112. The dynamics are marked *mp* (mezzo-piano) for both staves. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various phrasing slurs.

7

Musical notation for measures 7-12. The score continues with the same key signature and tempo. The dynamics remain *mp*. The melody and bass line continue with phrasing slurs.

13

Musical notation for measures 13-18. The score continues with the same key signature and tempo. The dynamics remain *mp*. The melody and bass line continue with phrasing slurs.

19

Musical notation for measures 19-24. The score continues with the same key signature and tempo. The dynamics remain *mp*. The melody and bass line continue with phrasing slurs.

25

Musical notation for measures 25-30. The score continues with the same key signature and tempo. The dynamics change to *mf* (mezzo-forte) for the upper staff and *mp* for the lower staff, with a final *f* (forte) marking at the end of the piece. The melody and bass line continue with phrasing slurs.

# 13. Easy Winners

Scott Joplin

Arr.: Julian Oliver

Bright  $\text{♩} = 144$ 

Musical notation for measures 1-4. The piece is in common time (C) and begins with a forte (*f*) dynamic. The melody is written in the treble clef, and the bass line is in the bass clef. The music features eighth and sixteenth notes with various articulations.

5

Musical notation for measures 5-10. The dynamics are marked mezzo-forte (*mf*). The melody continues with eighth and sixteenth notes, and the bass line provides a steady accompaniment.

11

Musical notation for measures 11-16. The melody features a mix of eighth and sixteenth notes, with some slurs and accents. The bass line continues with a consistent rhythmic pattern.

17

Musical notation for measures 17-21. This section includes a first ending (1.) and a second ending (2.). The dynamics are not explicitly marked in this section, but the overall texture remains consistent.

22

Musical notation for measures 22-26. The dynamics are marked forte (*f*) and mezzo-forte (*mf*). The melody is more active, with many slurs and accents, while the bass line remains steady.

27

Musical notation for measures 27-30. The piece concludes with a final flourish in the melody and a steady bass line.

# 14. Two Guitars

Arr.: Jan Sedlak

Moderato  $\text{♩} = 100$

Musical notation for measures 1-4. Treble and bass staves. Dynamics: *mf*.

5

Musical notation for measures 5-8. Treble and bass staves. Dynamics: *f*, *f*<sup>3</sup>.

9 (S)

Musical notation for measures 9-12. Treble and bass staves. Dynamics: *p*, *mf*, *p*, *mf*.

13

Musical notation for measures 13-16. Treble and bass staves. Dynamics: *p*, *mf*, *p*, *f*.

17 **Con moto**  $\text{♩} = 120$  **accel.**

Musical notation for measures 17-20. Treble and bass staves. Dynamics: *p sub.*, *cresc.*

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# 15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro ♩ = 120

7

14

21

D.S. al Coda

27

33



♩ = ♩ (♩ = 180)

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# 16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

First system of musical notation for 'Scotland The Brave'. It consists of two staves. The top staff begins with a treble clef, a common time signature (C), and a dynamic marking of *mf*. The bottom staff begins with a bass clef and a dynamic marking of *mf* later in the system.

6

Second system of musical notation for 'Scotland The Brave'. It consists of two staves. The top staff has a dynamic marking of *f* and a hairpin crescendo. The bottom staff has a dynamic marking of *f*.

12

Third system of musical notation for 'Scotland The Brave'. It consists of two staves.

17

Fourth system of musical notation for 'Scotland The Brave'. It consists of two staves. The top staff has a dynamic marking of *f*. The bottom staff has a dynamic marking of *mf* and a hairpin crescendo leading to *f*.

L'istesso (♩ = 120)

23

A Hundred Pipers

Fifth system of musical notation for 'A Hundred Pipers'. It consists of two staves. Both staves begin with a dynamic marking of *f*. The key signature changes to one sharp (F#).

31

Sixth system of musical notation for 'A Hundred Pipers'. It consists of two staves.

38

Seventh system of musical notation for 'A Hundred Pipers'. It consists of two staves.

# 17. Elite Syncopations

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of one flat. The first staff (treble clef) starts with a dynamic marking of *f* and features a syncopated melody with accents. The second staff (bass clef) provides a rhythmic accompaniment, also starting with *f*. Dynamic markings of *mf* and *f* are present throughout the system.

Musical notation for measures 6-11. The first staff continues the melody with a dynamic marking of *f*. The second staff continues the accompaniment with a dynamic marking of *f*. The system concludes with a dynamic marking of *f*.

Musical notation for measures 12-17. The first staff features a complex rhythmic pattern with a dynamic marking of *f*. The second staff continues the accompaniment with a dynamic marking of *mf*. Dynamic markings of *mf* and *f* are used throughout the system.

Musical notation for measures 18-22. The first staff features a steady eighth-note melody. The second staff provides a rhythmic accompaniment. The system concludes with a dynamic marking of *mf*.

Musical notation for measures 23-27. The first staff continues the eighth-note melody. The second staff continues the accompaniment. The system concludes with a dynamic marking of *mf*.

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# 18. Aura Lee

Arr.: David Andrews

Slow  $\text{♩} = 92$

Musical notation for measures 1-8. The score is in 2/4 time with a key signature of two flats. The upper staff (treble clef) starts with a *mf* dynamic. The lower staff (bass clef) starts with a *p* dynamic. Both staves feature melodic lines with phrasing slurs.

9

Musical notation for measures 9-15. The upper staff begins with a *p cresc.* dynamic, reaching a *f* dynamic by measure 11. The lower staff begins with a *sost.* dynamic, followed by a *mf cresc.* dynamic. The music continues with melodic and harmonic development.

16

Musical notation for measures 16-22. The upper staff starts with a *mf* dynamic. The lower staff starts with a *p* dynamic. The music features a variety of dynamics, including *mf* and *p*, with phrasing slurs across measures.

23

Musical notation for measures 23-27. The upper staff starts with a *mf* dynamic. The lower staff starts with a *mf* dynamic. Both staves show a *p cresc.* dynamic marking in measures 24 and 25. The music is characterized by rhythmic patterns and phrasing slurs.

28

Musical notation for measures 28-34. The upper staff starts with a *f* dynamic. The lower staff starts with a *f* dynamic. The music concludes with a strong *f* dynamic and phrasing slurs.

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# 19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante  $\text{♩} = 66$

9 Waltz  $\text{♩} = 69$

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# 20. El Choclo

Arr.: Joe Bellini

**Tango**  $\text{♩} = 126$

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) starts with a dynamic marking of *f*. The second staff (bass clef) starts with a dynamic marking of *mf*. The music features a rhythmic pattern of eighth and sixteenth notes.

5

Musical notation for measures 5-8. The notation continues with eighth and sixteenth notes in both staves.

10

Musical notation for measures 9-12. The notation continues with eighth and sixteenth notes in both staves.

15

Musical notation for measures 13-16. A double bar line with repeat dots is present at the start of measure 15. A circled cross symbol is above measure 15. Dynamic markings include *mf* and *f*.

20

Musical notation for measures 17-20. Measure 17 starts with a dynamic marking of *p*. Measure 19 has a first ending bracket labeled '1.'. Measure 20 has a dynamic marking of *f* and a triplet of eighth notes marked with a '3'.

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