

Greatest Duets

Volume 2

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2 B^b Bass

Various Composers

EMR 53434

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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♭ Bass *mf*

2. B♭ Bass *mf*

4

9

14

20

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12. Morning Has Broken

Moderato ♩ = 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 at 112 beats per minute. The music is marked *mp* (mezzo-piano). The melody is in the treble clef, and the bass line is in the bass clef. Both parts feature a steady eighth-note accompaniment.

7

Musical notation for measures 7-12. The melody continues with a long slur over measures 7-8. The bass line maintains the eighth-note accompaniment.

13

Musical notation for measures 13-18. The melody features a long slur over measures 13-14. The bass line continues with the eighth-note accompaniment.

19

Musical notation for measures 19-24. The melody continues with a long slur over measures 19-20. The bass line continues with the eighth-note accompaniment.

25

Musical notation for measures 25-30. The melody is marked *mf* (mezzo-forte) and features a long slur over measures 25-26. The bass line is marked *mp* (mezzo-piano) and *f* (forte) in different sections. The piece concludes with a final flourish.

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 key signature has one flat (B \flat). The music features a rhythmic pattern of eighth and sixteenth notes, with a prominent melodic line in the right hand.

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. The piece maintains its rhythmic energy.

11

Musical notation for measures 11-16. The melody and bass line continue with eighth and sixteenth notes. The dynamics remain mezzo-forte (*mf*).

17

Musical notation for measures 17-21. This section includes a first ending (1.) and a second ending (2.). The dynamics are mezzo-forte (*mf*). The key signature changes to two flats (B \flat , E \flat) at the end of measure 21.

22

Musical notation for measures 22-26. The dynamics are marked forte (*f*) and mezzo-forte (*mf*). The melody and bass line continue with eighth and sixteenth notes. The key signature remains two flats (B \flat , E \flat).

27

Musical notation for measures 27-30. The melody and bass line continue with eighth and sixteenth notes. The dynamics are mezzo-forte (*mf*). The piece concludes with a final cadence.

14. Two Guitars

Arr.: Jan Sedlak

Moderato ♩ = 100

Musical notation for measures 1-4. Treble and bass staves. Treble staff starts with *mf*. Bass staff starts with *mf*.

5

Musical notation for measures 5-8. Treble and bass staves. Treble staff has a triplet marked *f*. Bass staff has a note marked *f*.

9 (S)

Musical notation for measures 9-12. Treble and bass staves. Treble staff has notes marked *p*. Bass staff has notes marked *p*, *mf*, *p*, *mf*.

13

Musical notation for measures 13-16. Treble and bass staves. Treble staff has notes marked *p*, *p*, *f*. Bass staff has notes marked *p*, *mf*, *p*, *f*.

17 **Con moto** ♩ = 120 **accel.**

Musical notation for measures 17-20. Treble and bass staves. Treble staff has notes marked *p sub.* and *cresc.* Bass staff has notes marked *p sub.*



15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro ♩ = 120

Musical notation for measures 1-6. Treble and bass staves. Dynamics: *f*.

7

Musical notation for measures 7-13. Treble and bass staves.

14

Musical notation for measures 14-20. Treble and bass staves. A repeat sign is placed above measure 14.

21

Musical notation for measures 21-26. Treble and bass staves.

D.S. al Coda

27

Musical notation for measures 27-32. Treble and bass staves.

33



♩ = ♩ (♩ = 180)

Musical notation for measures 33-36. Treble and bass staves. Dynamics: *mf*.

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Musical notation for the first system of 'Scotland The Brave'. It consists of two staves in common time (C). The upper staff begins with a treble clef and a dynamic marking of *mf*. The lower staff begins with a bass clef and a dynamic marking of *mf* at the end of the system.

6

Musical notation for the second system of 'Scotland The Brave', starting at measure 6. It consists of two staves. The upper staff has a dynamic marking of *f* and a hairpin crescendo. The lower staff has a dynamic marking of *f*.

12

Musical notation for the third system of 'Scotland The Brave', starting at measure 12. It consists of two staves.

17

Musical notation for the fourth system of 'Scotland The Brave', starting at measure 17. It consists of two staves. The upper staff has a dynamic marking of *f*. The lower staff has a dynamic marking of *mf* at the beginning and *f* at the end, with a hairpin crescendo.

L'istesso (♩ = 120)

23

A Hundred Pipers

Musical notation for the first system of 'A Hundred Pipers', starting at measure 23. It consists of two staves in 6/8 time. Both staves begin with a dynamic marking of *f*.

31

Musical notation for the second system of 'A Hundred Pipers', starting at measure 31. It consists of two staves.

38

Musical notation for the third system of 'A Hundred Pipers', starting at measure 38. It consists of two staves.

17. *Elite Syncopations*

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

The musical score is written for a 1/2 B \flat Bass instrument. It is in common time (C) and has a tempo of Allegro, with a quarter note equal to 144 beats per minute. The key signature is one flat (B \flat). The score is divided into five systems, each with two staves. The first system starts with a forte (*f*) dynamic. The second system begins at measure 6 and also features a forte (*f*) dynamic. The third system starts at measure 12 and includes both forte (*f*) and mezzo-forte (*mf*) dynamics. The fourth system begins at measure 18. The fifth system starts at measure 23. The score includes various musical notations such as slurs, accents, and dynamic markings.

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18. Aura Lee

Arr.: David Andrews

Slow $\text{♩} = 92$

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of two flats (B \flat and E \flat). The tempo is marked 'Slow' with a quarter note equal to 92 beats per minute. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) starts with a piano (*p*) dynamic. Both staves feature melodic lines with phrasing slurs.

9

Musical notation for measures 9-15. The first staff (treble clef) has dynamics *p cresc.* and *f*. The second staff (bass clef) has dynamics *sost.* and *mf cresc.*. The music continues with melodic development and dynamic contrast.

16

Musical notation for measures 16-22. The first staff (treble clef) has a *mf* dynamic. The second staff (bass clef) has dynamics *p*, *mf*, and *p*. The piece features a variety of rhythmic patterns and phrasing.

23

Musical notation for measures 23-27. The first staff (treble clef) has a *p cresc.* dynamic. The second staff (bass clef) has a *mf* dynamic and another *p cresc.* dynamic. The music builds in intensity and complexity.

28

Musical notation for measures 28-34. The first staff (treble clef) has a *f* dynamic. The second staff (bass clef) has a *f* dynamic. The piece concludes with a strong, sustained melodic line.

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19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante $\text{♩} = 66$

First system of musical notation for 'Rosen aus dem Süden' in 6/8 time, marked Andante. It consists of two staves with dynamics 'p' (piano) indicated.

9 Waltz $\text{♩} = 69$

Second system of musical notation for 'Rosen aus dem Süden' in 3/4 time, marked Waltz. It consists of two staves with dynamics 'mp' (mezzo-piano) indicated.

19

Third system of musical notation for 'Rosen aus dem Süden' in 3/4 time. It consists of two staves.

29

Fourth system of musical notation for 'Rosen aus dem Süden' in 3/4 time. It consists of two staves with dynamics 'mf' (mezzo-forte) indicated.

39

Fifth system of musical notation for 'Rosen aus dem Süden' in 3/4 time. It consists of two staves.

49

Sixth system of musical notation for 'Rosen aus dem Süden' in 3/4 time. It consists of two staves with dynamics 'mf' (mezzo-forte) indicated.

58

Seventh system of musical notation for 'Rosen aus dem Süden' in 3/4 time. It consists of two staves with dynamics 'f' (forte) indicated.

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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 forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The music features characteristic tango rhythms with eighth and sixteenth notes.

5

Musical notation for measures 5-8. The dynamics continue with *f* in the treble and *mf* in the bass. The melodic lines in both staves show the characteristic syncopated patterns of tango.

10

Musical notation for measures 9-12. The piece continues with consistent dynamics and rhythmic patterns. The bass line provides a steady accompaniment to the treble melody.

15

Musical notation for measures 13-16. A first ending bracket is present above measure 15. Dynamics vary, including *mf* and *f*. A fermata is placed over measure 14. The bass line features a triplet in measure 15.

20

Musical notation for measures 17-20. The piece concludes with a first ending bracket above measure 19. Dynamics include *p* (piano) and *f* (forte). The bass line has a triplet in measure 18.

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