

# Greatest Duets

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2 Bass Clarinets

**Various Composers**

EMR 53418

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# Greatest Duets

## Volume 2

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### 11. Strike Up The Band

George Gershwin

Moderate March  $\text{♩} = 112$

Arr.: Scott Richards

1. B♭ Bass Clarinet

2. B♭ Bass Clarinet

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 two flats (B $\flat$  and E $\flat$ ). The tempo is Moderato with a metronome marking of 112. The dynamics are marked *mp* (mezzo-piano) in both staves. The melody in the upper staff features a long phrase with a slur and a fermata over the final note. The bass line in the lower staff consists of a steady eighth-note accompaniment.

7

Musical notation for measures 7-12. The notation continues from the previous system, maintaining the same melodic and accompanimental lines. The dynamics remain *mp*.

13

Musical notation for measures 13-18. The notation continues from the previous system. The dynamics remain *mp*.

19

Musical notation for measures 19-24. The notation continues from the previous system. The dynamics remain *mp*.

25

Musical notation for measures 25-30. The notation continues from the previous system. The dynamics change to *mf* (mezzo-forte) in the upper staff and *mp* in the lower staff. The piece concludes with a final *f* (forte) dynamic marking in the lower staff.

# 13. Easy Winners

Scott Joplin

Arr.: Julian Oliver

Bright ♩ = 144

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 'Bright' with a quarter note equal to 144 beats per minute. The first two staves are marked with a forte (*f*) dynamic. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various articulations and slurs.

5

Musical notation for measures 5-10. The music continues with a mezzo-forte (*mf*) dynamic. The melodic line in the upper staff shows more complex rhythmic patterns, while the bass line provides a steady accompaniment.

11

Musical notation for measures 11-16. The piece continues with a mezzo-forte (*mf*) dynamic. The melodic line in the upper staff features a series of eighth notes and quarter notes, while the bass line consists of a steady eighth-note accompaniment.

17

Musical notation for measures 17-21. The piece continues with a mezzo-forte (*mf*) dynamic. The melodic line in the upper staff features a series of eighth notes and quarter notes, while the bass line consists of a steady eighth-note accompaniment. A first and second ending are indicated at the end of the section.

22

Musical notation for measures 22-26. The piece continues with a forte (*f*) dynamic in the upper staff and a mezzo-forte (*mf*) dynamic in the lower staff. The melodic line in the upper staff features a series of eighth notes and quarter notes, while the bass line consists of a steady eighth-note accompaniment.

27

Musical notation for measures 27-30. The piece continues with a mezzo-forte (*mf*) dynamic. The melodic line in the upper staff features a series of eighth notes and quarter notes, while the bass line consists of a steady eighth-note accompaniment.

# 14. Two Guitars

Arr.: Jan Sedlak

Moderato  $\text{♩} = 100$

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B $\flat$ ). The tempo is Moderato with a quarter note equal to 100 beats per minute. Both staves are marked *mf*. The music features a mix of eighth and quarter notes with some rests.

5

Musical notation for measures 5-8. The music continues with eighth and quarter notes. Measure 8 features a triplet of eighth notes in the upper staff marked *f* and a quarter note in the lower staff marked *f*.

9 (S)

Musical notation for measures 9-12. Measures 9 and 11 feature a dynamic of *p* in the upper staff. Measures 10 and 12 feature a dynamic of *mf* in the lower staff. The music includes slurs and accents.

13

Musical notation for measures 13-16. Measures 13 and 15 feature a dynamic of *p* in the upper staff. Measures 14 and 16 feature a dynamic of *f* in the lower staff. The music includes slurs and accents.

17

Con moto  $\text{♩} = 120$  accel.

Musical notation for measures 17-20. The tempo changes to Con moto with a quarter note equal to 120 beats per minute, and the piece accelerates. Measures 17 and 19 feature a dynamic of *p sub.* in the upper staff. Measures 18 and 20 feature a dynamic of *p sub.* in the lower staff. The music includes slurs and a crescendo marking.

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# 15. Mexican Hat Dance

Allegro  $\text{♩} = 120$

Arr.: Joe Bellini

Musical notation for measures 1-6. The piece is in 6/8 time with a key signature of one flat (B-flat). The dynamic marking is *f* (forte).

7

Musical notation for measures 7-13.

14

Musical notation for measures 14-20. A repeat sign is present at the beginning of measure 14.

21

Musical notation for measures 21-26.

D.S. al Coda

27

Musical notation for measures 27-32.

33



$\text{♩} = \text{♩} (\text{♩} = 180)$

Musical notation for measures 33-38. The time signature changes to 2/4. The dynamic marking is *mf* (mezzo-forte).

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# 16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Musical score for 'Scotland The Brave' in 2/4 time, key of B $\flat$ . The score is written for a 1/2 B $\flat$  Bass Clarinet. It consists of two systems of staves. The first system (measures 1-5) starts with a *mf* dynamic. The second system (measures 6-11) features a *f* dynamic. The third system (measures 12-16) continues with a *f* dynamic. The fourth system (measures 17-22) includes a *mf* dynamic and a *f* dynamic. The piece concludes with a double bar line and repeat dots.

L'istesso (♩ = 120)

## 23 A Hundred Pipers

Musical score for 'A Hundred Pipers' in 6/8 time, key of B $\flat$ . The score is written for a 1/2 B $\flat$  Bass Clarinet. It consists of three systems of staves. The first system (measures 23-30) starts with a *f* dynamic. The second system (measures 31-37) continues with a *f* dynamic. The third system (measures 38-44) continues with a *f* dynamic. The piece concludes with a double bar line and repeat dots.

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17. *Elite Syncopations*

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro  $\text{♩} = 144$ 

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The first staff (treble clef) starts with a dynamic marking of *f* and features a syncopated melody. The second staff (bass clef) provides a rhythmic accompaniment. Dynamic markings include *f* and *mf*.

6

Musical notation for measures 6-11. The melody continues with syncopated rhythms. Dynamic markings include *f* and *mf*.

12

Musical notation for measures 12-17. The piece features a repeat sign at the end of measure 15. Dynamic markings include *f* and *mf*.

18

Musical notation for measures 18-22. The melody continues with syncopated rhythms. Dynamic markings include *mf*.

23

Musical notation for measures 23-27. The piece concludes with a final melodic phrase. Dynamic markings include *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 one flat (B $\flat$ ). The tempo is marked 'Slow' with a quarter note equal to 92 beats per minute. The first staff (treble clef) begins with a *mf* dynamic. The second staff (bass clef) begins with a *p* dynamic. Both staves feature melodic lines with various phrasing slurs.

9

Musical notation for measures 9-15. The first staff (treble clef) starts with a *p cresc.* dynamic, followed by a *f* dynamic. The second staff (bass clef) starts 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 first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) starts with a *p* dynamic. The music features a mix of melodic lines and harmonic accompaniment.

23

Musical notation for measures 23-27. The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) starts with a *mf* dynamic. Both staves feature *p cresc.* dynamics in later measures. The music includes complex rhythmic patterns and phrasing.

28

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

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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 (measures 1-8) for the piece. The score is in 6/8 time and features a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and piano-piano (*pp*).

9 **Waltz**  $\text{♩} = 69$

Second system of musical notation (measures 9-18) for the piece. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-piano (*mp*).

Third system of musical notation (measures 19-28) for the piece. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*).

Fourth system of musical notation (measures 29-38) for the piece. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*).

Fifth system of musical notation (measures 39-48) for the piece. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*).

Sixth system of musical notation (measures 49-57) for the piece. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*).

Seventh system of musical notation (measures 58-66) for the piece. The score is in 3/4 time and features a melody in the right hand and a bass line in the left hand. Dynamics include forte (*f*).

# 20. El Choclo

Arr.: Joe Bellini

**$\text{\textcircled{S}}$**   
Tango  $\text{\textcircled{♩}} = 126$

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic. The melody is primarily eighth and sixteenth notes, often beamed together.

5

Musical notation for measures 5-8. The melody continues with eighth and sixteenth notes. The bass line provides a steady accompaniment with eighth notes.

10

Musical notation for measures 9-12. The melody features a mix of eighth and sixteenth notes. The bass line continues with eighth notes.

15

Musical notation for measures 13-16. A repeat sign is present above measure 13. Dynamics include mezzo-forte (*mf*) and forte (*f*). The melody is more melodic in this section.

20

Musical notation for measures 17-20. Measure 17 starts with a piano (*p*) dynamic. Measure 18 has a mezzo-piano (*mp*) dynamic. Measure 19 has a forte (*f*) dynamic. Measure 20 features a triplet of eighth notes. A first ending bracket is shown above measure 19.

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EMR 14657	GERSHWIN, George	I Got Plenty O' Nuttin'
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