

# Greatest Duets

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2 Trumpets (in C)

**Various Composers**

EMR 53457

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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. C Trumpet *mf*


2. C Trumpet *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 and features two staves. The upper staff begins with a treble clef and a dynamic marking of *mp*. The lower staff begins with a bass clef and a dynamic marking of *mp*. Both staves contain melodic lines with various note values and rests, connected by slurs.

7

Musical notation for measures 7-12. The score continues with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of melodic lines with slurs and rests.

13

Musical notation for measures 13-18. The score continues with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of melodic lines with slurs and rests.

19

Musical notation for measures 19-24. The score continues with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of melodic lines with slurs and rests.

25

Musical notation for measures 25-30. The score continues with two staves. The upper staff has a treble clef and a dynamic marking of *mf*. The lower staff has a bass clef and dynamic markings of *mp* and *f*. The music consists of melodic lines with slurs and rests.

# 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 two flats (B-flat and E-flat). The tempo is marked '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.

5

Musical notation for measures 5-10. The music continues with a mezzo-forte (*mf*) dynamic. The melodic line in the upper staff shows some chromatic movement, 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 prominent eighth-note pattern.

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 second ending leads to a key change to one flat (B-flat).

22

Musical notation for measures 22-26. The music returns to the original key signature. The first two staves are marked with a forte (*f*) dynamic, which then changes to mezzo-forte (*mf*) in the final measure.

27

Musical notation for measures 27-30. The piece concludes with a final melodic flourish in the upper staff and a corresponding bass line.

# 14. Two Guitars

Arr.: Jan Sedlak

Moderato ♩ = 100

Musical notation for measures 1-4. Two staves in 3/4 time, key of B-flat major. Dynamics: *mf*.

5

Musical notation for measures 5-8. Two staves in 3/4 time, key of B-flat major. Dynamics: *f*, *f*<sup>3</sup>.

9

(S)

Musical notation for measures 9-12. Two staves in 3/4 time, key of B-flat major. Dynamics: *p*, *mf*, *p*, *mf*.

13

Musical notation for measures 13-16. Two staves in 3/4 time, key of B-flat major. Dynamics: *p*, *mf*, *p*, *f*.

17

Con moto ♩ = 120

accel.

Musical notation for measures 17-20. Two staves in 3/4 time, key of B-flat major. Dynamics: *p sub.*, *cresc.*, *p sub.*

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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 in 3/4 time, key of B-flat major. The first staff begins with a *mf* dynamic. The second staff has a *mf* dynamic at the end of the system.

6

Second system of musical notation for 'Scotland The Brave'. It consists of two staves. The first staff has a *f* dynamic. The second staff has a *f* dynamic.

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 first staff has a *f* dynamic. The second staff has a *mf* dynamic.

L'istesso (♩ = 120)

23

## A Hundred Pipers

First system of musical notation for 'A Hundred Pipers'. It consists of two staves in 6/8 time, key of B-flat major. Both staves begin with a *f* dynamic.

31

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

38

Third 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 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 syncopated rhythms. The second staff (bass clef) also starts with *f* and provides a rhythmic accompaniment. Dynamic markings include *f* and *mf*.

6

Musical notation for measures 6-11. The first staff (treble clef) continues the syncopated melody with dynamic markings of *f* and *mf*. The second staff (bass clef) provides accompaniment with dynamic markings of *f* and *mf*.

12

Musical notation for measures 12-17. The first staff (treble clef) features a melodic line with dynamic markings of *f* and *mf*. The second staff (bass clef) provides accompaniment with dynamic markings of *mf* and *mf*. A repeat sign is present at the end of measure 17.

18

Musical notation for measures 18-22. The first staff (treble clef) continues the melodic line. The second staff (bass clef) provides accompaniment.

23

Musical notation for measures 23-27. The first staff (treble clef) continues the melodic line. The second staff (bass clef) provides accompaniment.

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# 18. Aura Lee

Arr.: David Andrews

Slow ♩ = 92

Musical notation for measures 1-8. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Slow' with a quarter note equal to 92 beats per minute. The first staff (trumpet) starts with a dynamic of *mf*. The second staff (piano accompaniment) starts with a dynamic of *p*. Both staves feature melodic lines with phrasing slurs.

9

Musical notation for measures 9-15. The first staff (trumpet) has dynamics of *p cresc.* and *f*. The second staff (piano accompaniment) has dynamics of *sost.* and *mf cresc.*. The music continues with melodic development and phrasing slurs.

16

Musical notation for measures 16-22. The first staff (trumpet) has a dynamic of *mf*. The second staff (piano accompaniment) has dynamics of *p*, *mf*, and *p*. The music features intricate melodic lines with phrasing slurs.

23

Musical notation for measures 23-27. The first staff (trumpet) has a dynamic of *p cresc.*. The second staff (piano accompaniment) has dynamics of *mf* and *p cresc.*. The music continues with melodic development and phrasing slurs.

28

Musical notation for measures 28-34. The first staff (trumpet) has a dynamic of *f*. The second staff (piano accompaniment) has a dynamic of *f*. The music concludes with melodic lines 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  $\text{♩} = 66$

First system of musical notation (measures 1-8) for the piece 'Rosen aus dem Süden'. The tempo is marked 'Andante' with a quarter note equal to 66 beats. The dynamic is piano (*p*). The time signature is 6/8.

9 **Waltz**  $\text{♩} = 69$

Second system of musical notation (measures 9-18) for the piece 'Rosen aus dem Süden'. The tempo is marked 'Waltz' with a quarter note equal to 69 beats. The dynamic is mezzo-piano (*mp*). The time signature is 3/4.

Third system of musical notation (measures 19-28) for the piece 'Rosen aus dem Süden'. The dynamic is mezzo-forte (*mf*).

Fourth system of musical notation (measures 29-38) for the piece 'Rosen aus dem Süden'. The dynamic is mezzo-forte (*mf*).

Fifth system of musical notation (measures 39-48) for the piece 'Rosen aus dem Süden'. The dynamic is mezzo-forte (*mf*).

Sixth system of musical notation (measures 49-57) for the piece 'Rosen aus dem Süden'. The dynamic is mezzo-forte (*mf*).

Seventh system of musical notation (measures 58-66) for the piece 'Rosen aus dem Süden'. The dynamic is forte (*f*).

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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 flat (Bb). Measure 1 starts with a forte (*f*) dynamic. The bass line begins with a mezzo-forte (*mf*) dynamic. The music features characteristic tango rhythms with eighth and sixteenth notes.

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

Musical notation for measures 9-12. The piece maintains its rhythmic pattern with eighth notes and rests in both staves.

Musical notation for measures 13-16. A double bar line is present at the start of measure 13. A circled cross symbol is placed above the staff in measure 14. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Musical notation for measures 17-20. Measure 17 begins with a piano (*p*) dynamic. Measure 18 features a triplet of eighth notes. Measure 19 has a first ending bracket. Measure 20 ends with a forte (*f*) dynamic.

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