

Greatest Duets

Volume 3

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2 E^b Bass

Various Composers

EMR 53481

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. E♭ Bass

2. E♭ Bass

The musical score is written for two E♭ Bass instruments in 2/4 time. The tempo is Moderato, marked with a quarter note equal to 104 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each containing two staves. The first system starts with a measure rest followed by a triplet of eighth notes. The second system begins at measure 6. The third system begins at measure 13 and includes a dynamic change to *f* (forte) at measure 15. The fourth system begins at measure 20. The fifth system begins at measure 27 and ends with a double bar line. The score features various musical notations including triplets, slurs, and dynamic markings.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the piece. The music is in 2/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is marked 'mf' (mezzo-forte).

6

Measures 6-10 of the piece. The melody continues in the treble clef, and the bass line provides a steady accompaniment in the bass clef.

11

Measures 11-16 of the piece. The melody continues in the treble clef, and the bass line provides a steady accompaniment in the bass clef.

17

Measures 17-22 of the piece. The melody continues in the treble clef, and the bass line provides a steady accompaniment in the bass clef. The dynamic is marked 'f' (forte) in measure 17 and 'mf' (mezzo-forte) in measure 22.

23

Measures 23-25 of the piece. The melody continues in the treble clef, and the bass line provides a steady accompaniment in the bass clef. The dynamic is marked 'f' (forte) in measure 23 and 'mf' (mezzo-forte) in measure 25.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one flat (B♭). The tempo is marked as March ♩ = 120. The first staff (treble clef) and second staff (bass clef) both start with a forte (*f*) dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

Measures 6-11. Measure 6 is marked with a '6' above the staff. Measure 7 includes the instruction 'ossia:' above the treble staff. Measures 10 and 11 are marked with a fortissimo (*ff*) dynamic. The music continues with eighth and sixteenth notes in both staves.

Measures 12-17. Measure 12 is marked with a '12' above the staff. Measure 15 includes the instruction 'ossia:' above the treble staff. The dynamics vary, with some measures being softer and others returning to a stronger sound.

Measures 18-23. Measure 18 is marked with an '18' above the staff. Measures 18 and 19 are marked with a piano (*p*) dynamic. Measures 22 and 23 are marked with a forte (*f*) dynamic. The notation includes various articulations like accents and slurs.

Measures 24-29. Measure 24 is marked with a '24' above the staff. Measure 27 includes the instruction 'ossia:' above the treble staff. The music features a mix of eighth and sixteenth notes with dynamic changes.

Measures 30-34. Measure 30 is marked with a '30' above the staff. Measures 30 and 31 are marked with a fortissimo (*ff*) dynamic. The piece concludes with a final flourish in both staves.

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24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

6

13

Very slow waltz, rubato ♩ = 100

24

Quick waltz ♩ = 66

34

44

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

First system of the musical score, measures 1-7. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is marked *f* (forte) in both staves. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line in the lower staff consists of a steady eighth-note accompaniment.

Second system of the musical score, measures 8-15. It includes a first ending (1.) and a second ending (2.). The dynamics are marked *p* (piano), *f* (forte), and *mp* (mezzo-piano). The melody in the upper staff has a more complex rhythmic pattern with some rests, while the bass line continues with eighth notes.

Third system of the musical score, measures 16-23. The dynamics are marked *mf* (mezzo-forte). The melody in the upper staff features a series of eighth notes and some rests, while the bass line continues with eighth notes.

Fourth system of the musical score, measures 24-31. The dynamics are marked *f* (forte). The melody in the upper staff has a series of eighth notes and rests, while the bass line continues with eighth notes.

Fifth system of the musical score, measures 32-39. The dynamics are marked *pp* (pianissimo) and *p* *cr* (piano crescendo). The melody in the upper staff features a series of eighth notes and rests, while the bass line continues with eighth notes.

Sixth system of the musical score, measures 40-47. It includes a first ending (1.) and a second ending (2.). The dynamics are marked *mf* *cresc.* (mezzo-forte crescendo), *ff* (fortissimo), and *f* (forte). The melody in the upper staff has a series of eighth notes and rests, while the bass line continues with eighth notes.

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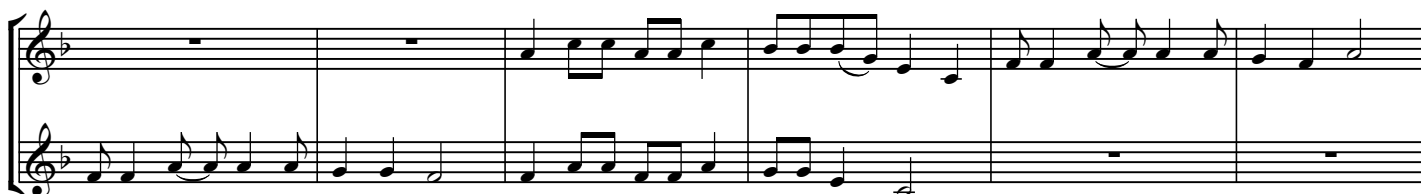
26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120



7



13



19



25



31



37



27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Measures 1-10 of the score. The music is in 3/4 time with a key signature of two flats (B♭ and E♭). The tempo is Moderato at 96 beats per minute. The first system shows measures 1-10. The upper staff (treble clef) begins with a melody in measure 1, marked *mf*. The lower staff (bass clef) has rests until measure 4, then enters with a bass line, also marked *mf*. Both staves feature long, sweeping melodic lines with ties across measures.

Measures 11-20 of the score. The upper staff continues the melody, marked *p* in measure 11 and *f* in measure 19. The lower staff continues the bass line, marked *p* in measure 11 and *f* in measure 19. The music maintains the 3/4 time signature and two-flat key signature.

Measures 21-30 of the score. The upper staff continues the melody, and the lower staff continues the bass line. The music maintains the 3/4 time signature and two-flat key signature.

Measures 31-36 of the score. The upper staff continues the melody, marked *mp* in measure 31 and *mf* in measure 35. The lower staff continues the bass line, marked *mp* in measure 31 and *mf* in measure 35. The music maintains the 3/4 time signature and two-flat key signature.

Measures 37-40 of the score. The upper staff continues the melody, marked *rit* (ritardando) in measure 37. The lower staff continues the bass line. The music maintains the 3/4 time signature and two-flat key signature.

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28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of two flats (B♭ and E♭). The tempo is Allegro at 132 beats per minute. The first staff (treble clef) starts with a forte (f) dynamic. The second staff (bass clef) also starts with a forte (f) dynamic. In measure 3, the bass staff changes to mezzo-forte (mf). The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

Measures 6-11. Measure 6 is marked with a 6. In measure 7, the treble staff has a piano (p) dynamic. In measure 10, the treble staff has a forte (f) dynamic. In measure 11, the bass staff has a mezzo-forte (mf) dynamic. The musical texture continues with eighth-note patterns in both staves.

Measures 12-16. Measure 12 is marked with a 12. In measure 14, the treble staff has a mezzo-piano (mp) dynamic. In measure 16, the bass staff has a piano (p) dynamic. The piece maintains its rhythmic drive with consistent eighth-note accompaniment.

Measures 17-21. Measure 17 is marked with a 17. In measure 18, the treble staff has a mezzo-forte (mf) dynamic. In measure 20, the bass staff has a forte (f) dynamic. The musical notation shows a continuation of the eighth-note accompaniment and the melodic line in the treble.

Measures 22-25. Measure 22 is marked with a 22. In measure 23, the treble staff has a 'sempre mf' (always mezzo-forte) dynamic. In measure 24, the bass staff has a 'sempre f' (always forte) dynamic. The piece concludes with a final flourish in the treble staff.

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29. *Ciao, Bella, Ciao*

Arr.: David Andrews

♩ = 116

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two flats (B♭ and E♭). The melody in the right hand starts with a quarter rest, followed by eighth and quarter notes. The bass line in the left hand consists of eighth and quarter notes. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Measures 5-10. The melody continues with eighth and quarter notes. The bass line features a mix of eighth and quarter notes. Dynamics include *mp* and *p*.

Measures 11-16. The melody continues with eighth and quarter notes. The bass line features a mix of eighth and quarter notes. Dynamics include *mf* (mezzo-forte).

Measures 17-21. The melody continues with eighth and quarter notes. The bass line features a mix of eighth and quarter notes. Dynamics include *mp*.

Measures 22-25. The melody continues with eighth and quarter notes. The bass line features a mix of eighth and quarter notes. Dynamics include *f* (forte).

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30. Bill Bailey

Arr.: Gordon Macduff

Bright ♩ = 108

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 108 beats per minute. The first six measures feature a strong, rhythmic melody in both the treble and bass staves, marked with a forte (*f*) dynamic.

Measures 7-13. Measure 7 begins with a repeat sign. The melody continues with varying dynamics, including mezzo-forte (*mf*) and mezzo-piano (*mp*). The bass line provides a steady accompaniment.

Measures 14-20. The music continues with a mix of mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The melody and bass line maintain their rhythmic character.

Measures 21-27. This section includes a forte (*f*) dynamic in measure 22. The melody and bass line continue to develop the piece's rhythmic and melodic themes.

Measures 28-34. The final section of the page shows measures 28 through 34, concluding with a forte (*f*) dynamic. The music ends with a final cadence.

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