

Greatest Duets

Volume 2

- 11. Strike Up The Band / 12. Morning Has Broken*
13. Easy Winners / 14. Two Guitars
15. Mexican Hat Dance / 16. Scotland The Brave
17. Elite Syncopations / 18. Aura Lee
19. Rosen aus dem Süden / 20. El Choclo

Oboe & Bassoon

Various Composers

EMR 53440

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George Gershwin

Moderate March $\text{♩} = 112$

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12. Morning Has Broken

Moderato ♩ = 112

Arr.: Gordon Macduff

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The tempo is Moderato, marked with a quarter note equal to 112 beats per minute. The dynamics are marked *mp* (mezzo-piano) for both the treble and bass staves. The melody in the treble staff features a series of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

7

Measures 7-12. The musical notation continues with the same melodic and harmonic patterns. The treble staff maintains the melodic line with various note values, and the bass staff continues the accompaniment. The dynamics remain *mp*.

13

Measures 13-18. The piece continues with the established musical themes. The treble staff shows a continuation of the melody, and the bass staff provides a consistent accompaniment. The dynamics are still *mp*.

19

Measures 19-24. The musical notation continues. In measure 24, the bass staff has a whole rest, and the treble staff has a half note. The dynamics remain *mp*.

25

Measures 25-30. The piece concludes with a change in dynamics. The treble staff is marked *mf* (mezzo-forte) and the bass staff is marked *mp*. The final measure (30) features a forte (*f*) dynamic in the bass staff. The music ends with a final chord in the treble staff.

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13. Easy Winners

Scott Joplin

Arr.: Julian Oliver

Bright ♩ = 144

Measures 1-4 of the piece. The music 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 dynamics are marked 'f' (forte) for both the upper and lower staves.

5

Measures 5-8 of the piece. The dynamics are marked 'mf' (mezzo-forte) for both the upper and lower staves.

11

Measures 9-12 of the piece. The music continues with the same key signature and tempo.

17

Measures 13-16 of the piece. Measures 15 and 16 include first and second endings, indicated by '1.' and '2.' above the staff.

22

Measures 17-21 of the piece. The dynamics are marked 'f' (forte) for measures 17-19 and 'mf' (mezzo-forte) for measures 20-21.

27

Measures 22-26 of the piece. The music concludes with a final cadence.

14. Two Guitars

Moderato ♩ = 100

Arr.: Jan Sedlak

Measures 1-4 of the piece. The music is in 2/4 time, Moderato (♩ = 100). The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Both parts start with a mezzo-forte (mf) dynamic. The melody features eighth and sixteenth notes, while the bass line consists of quarter and eighth notes.

Measures 5-8. The melody continues with eighth and sixteenth notes. In measure 8, the melody features a triplet of eighth notes marked with a forte (f) dynamic. The bass line continues with quarter and eighth notes, also marked with a forte (f) dynamic.

Measures 9-12. The music is marked with a section symbol (§). The melody is marked piano (p) and features half notes and quarter notes. The bass line is marked mezzo-forte (mf) and features eighth notes. Dynamics change throughout the measures, with the melody moving from p to mf and back to p, and the bass line moving from p to mf and back to p.

Measures 13-16. The melody is marked piano (p) and features half notes and quarter notes. The bass line is marked mezzo-forte (mf) and features eighth notes. Dynamics change throughout the measures, with the melody moving from p to mf and back to p, and the bass line moving from p to mf and back to p.

Measures 17-20. The music is marked Con moto (♩ = 120) and includes an acceleration (accel.) marking. The melody is marked piano (p) and features eighth and sixteenth notes. The bass line is marked piano (p) and features quarter and eighth notes. Dynamics change throughout the measures, with the melody moving from p to cresc. and back to p, and the bass line moving from p to cresc. and back to p.

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15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro ♩ = 120

First system of musical notation for the Oboe and Bassoon parts. The music is in 6/8 time, starting with a forte (*f*) dynamic. The key signature is one sharp (F#).

Second system of musical notation, starting at measure 7. The music continues in 6/8 time with the same key signature and dynamics.

Third system of musical notation, starting at measure 14. A repeat sign is present above the staff. The music continues in 6/8 time with the same key signature and dynamics.

Fourth system of musical notation, starting at measure 21. The music continues in 6/8 time with the same key signature and dynamics.

Fifth system of musical notation, starting at measure 27. The music continues in 6/8 time with the same key signature and dynamics.

D.S. al Coda

Sixth system of musical notation, starting at measure 33. The music changes to 2/4 time and includes a key signature change to one flat (Bb). The dynamic is marked *mf*. A Coda symbol is present above the staff.

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Musical score for "Scotland The Brave" in E-flat major, 2/4 time. The score is written for Oboe and Bassoon. It begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece is marked Allegro with a tempo of 120 beats per minute. The score includes measures 6, 12, and 17. Dynamics include mf and f.

L'istesso (♩ = 120)

A Hundred Pipers

Musical score for "A Hundred Pipers" in E-flat major, 6/8 time. The score is written for Oboe and Bassoon. It begins with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece is marked L'istesso with a tempo of 120 beats per minute. The score includes measures 23, 31, and 38. Dynamics include f.

17. Elite Syncopations

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is Allegro with a quarter note equal to 144 beats per minute. The first staff (treble clef) starts with a forte (f) dynamic and features syncopated rhythms. The second staff (bass clef) also starts with a forte (f) dynamic and provides a rhythmic accompaniment. The dynamics change to mezzo-forte (mf) in measure 5.

6

Measures 6-11. The music continues with syncopated rhythms. The first staff has a forte (f) dynamic in measure 7. The second staff has a forte (f) dynamic in measure 8. The dynamics change to mezzo-forte (mf) in measure 11.

12

Measures 12-17. The music continues with syncopated rhythms. The first staff has a forte (f) dynamic in measure 12. The second staff has a mezzo-forte (mf) dynamic in measure 13. The dynamics change to mezzo-forte (mf) in measure 17.

18

Measures 18-22. The music continues with syncopated rhythms. The first staff has a mezzo-forte (mf) dynamic in measure 18. The second staff has a mezzo-forte (mf) dynamic in measure 19. The dynamics change to mezzo-forte (mf) in measure 22.

23

Measures 23-27. The music continues with syncopated rhythms. The first staff has a mezzo-forte (mf) dynamic in measure 23. The second staff has a mezzo-forte (mf) dynamic in measure 24. The dynamics change to mezzo-forte (mf) in measure 27.

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18. Aura Lee

Slow ♩ = 92

Arr.: David Andrews

Measures 1-8 of the musical score. The treble staff begins with a *mf* dynamic. The bass staff begins with a *p* dynamic. The music is in 4/4 time and features a melody in the treble and a supporting bass line.

Measures 9-15 of the musical score. The treble staff has dynamics *p cresc.* and *f*. The bass staff has dynamics *sost.* and *mf cresc.*. The melody continues with some chromatic movement.

Measures 16-22 of the musical score. The treble staff has a *mf* dynamic. The bass staff has dynamics *p*, *mf*, and *p*. The music features a mix of eighth and sixteenth notes.

Measures 23-27 of the musical score. The treble staff has a *p cresc.* dynamic. The bass staff has a *mf* dynamic and a *p cresc.* dynamic. The music is more rhythmic with many sixteenth notes.

Measures 28-31 of the musical score. The treble staff has a *f* dynamic. The bass staff has a *f* dynamic. The music concludes with a final cadence.

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19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante $\text{♩} = 66$

Measures 1-8 of the Andante section. The music is in 6/8 time, key of B-flat major. The upper staff (Oboe) and lower staff (Bassoon) both play a melody. Dynamics include *p* (piano) and *mp* (mezzo-piano). There are crescendo and decrescendo hairpins.

9 Waltz $\text{♩} = 69$

Measures 9-18 of the Waltz section. The music changes to 3/4 time. The upper staff (Oboe) has a melody with rests, while the lower staff (Bassoon) plays a continuous accompaniment. Dynamics include *mp* (mezzo-piano).

Measures 19-28 of the Waltz section. Both staves have active melodic lines. Dynamics include *mp* (mezzo-piano).

Measures 29-38 of the Waltz section. The music continues with both staves. Dynamics include *mf* (mezzo-forte).

Measures 39-48 of the Waltz section. The music continues with both staves. Dynamics include *mf* (mezzo-forte).

Measures 49-57 of the Waltz section. The music continues with both staves. Dynamics include *mf* (mezzo-forte).

Measures 58-66 of the Waltz section. The music concludes with a final flourish. Dynamics include *f* (forte).

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20. El Choclo

Arr.: Joe Bellini

Tango $\text{♩} = 126$

Measures 1-4 of the musical score. The treble staff begins with a forte (*f*) dynamic. The bass staff begins with a mezzo-forte (*mf*) dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Measures 5-8 of the musical score. The treble staff continues with a mezzo-forte (*mf*) dynamic. The bass staff continues with a mezzo-forte (*mf*) dynamic.

Measures 9-12 of the musical score. The treble staff continues with a mezzo-forte (*mf*) dynamic. The bass staff continues with a mezzo-forte (*mf*) dynamic.

Measures 13-16 of the musical score. The treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff begins with a mezzo-forte (*mf*) dynamic. The key signature changes to one flat (B-flat) in measure 14. The time signature remains common time (C).

Measures 17-20 of the musical score. The treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff begins with a mezzo-forte (*mf*) dynamic. The key signature changes to one flat (B-flat) in measure 18. The time signature remains common time (C). The score ends with a first ending bracket in measure 20.

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