

Greatest Duets

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2 Contrabass

Various Composers

EMR 53438

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Greatest Duets

Volume 2

11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March ♩ = 112

1. Contrabass

2. Contrabass

Measures 1-3 of the piece. The first staff (1. Contrabass) starts with a *mf* dynamic. The second staff (2. Contrabass) also starts with a *mf* dynamic. Both staves show a rhythmic pattern of eighth and sixteenth notes with accents.

Measures 4-7. The first staff continues with eighth and sixteenth notes. The second staff has a more complex rhythmic pattern with eighth and sixteenth notes, including a triplet in measure 6.

Measures 8-13. The first staff features a series of eighth notes with accents. The second staff continues with a rhythmic pattern of eighth and sixteenth notes.

Measures 14-19. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff continues with a similar pattern, including a triplet in measure 17.

Measures 20-24. The first staff continues with eighth and sixteenth notes. The second staff shows a rhythmic pattern of eighth and sixteenth notes, ending with a triplet in measure 24.

12. Morning Has Broken

Moderato ♩ = 112

Arr.: Gordon Macduff

Measures 1-6 of the piece. The music is in 3/4 time. The upper staff (treble clef) and lower staff (bass clef) both start with a mezzo-piano (*mp*) dynamic. The melody in the upper staff is a series of eighth notes, while the bass line in the lower staff consists of quarter notes. Both parts are connected by a long slur across the first six measures.

Measures 7-12. The musical notation continues with the same melodic and harmonic patterns as the previous system, maintaining the mezzo-piano (*mp*) dynamic.

Measures 13-18. The musical notation continues with the same melodic and harmonic patterns as the previous systems, maintaining the mezzo-piano (*mp*) dynamic.

Measures 19-24. The musical notation continues with the same melodic and harmonic patterns as the previous systems, maintaining the mezzo-piano (*mp*) dynamic.

Measures 25-30. The musical notation continues with the same melodic and harmonic patterns as the previous systems. The dynamic changes to mezzo-forte (*mf*) in measure 25, then returns to mezzo-piano (*mp*) in measure 26, and finally to forte (*f*) in measure 29.

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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) at the beginning of both staves.

Measures 5-10 of the piece. The dynamics are marked 'mf' (mezzo-forte) at the beginning of both staves.

Measures 11-16 of the piece. The music continues with various rhythmic patterns and articulations.

Measures 17-21 of the piece. Measures 19 and 20 are marked with first and second endings, indicated by '1.' and '2.' above the staff.

Measures 22-26 of the piece. The dynamics are marked 'f' (forte) at the beginning of both staves, and 'mf' (mezzo-forte) at the end of both staves.

Measures 27-30 of the piece. The music concludes with a final cadence.

14. Two Guitars

Arr.: Jan Sedlak

Moderato ♩ = 100

Measures 1-4 of the piece. The music is in G major (one sharp) and 4/4 time. The tempo is Moderato (♩ = 100). The dynamics are marked *mf* (mezzo-forte) for both staves.

Measures 5-8. Measure 8 features a triplet of eighth notes in the right hand, marked with a forte (*f*) dynamic.

Measures 9-12. Measure 9 is marked with a repeat sign and a dynamic of *p* (piano). The dynamics alternate between *p* and *mf* across the measures.

Measures 13-16. The dynamics continue to alternate between *p* and *mf*, with a final measure in measure 16 marked with a forte (*f*) dynamic.

Measures 17-20. The tempo changes to **Con moto** (♩ = 120) and includes an **accel.** (accelerando) marking. The dynamics are marked *p sub.* (piano subito) and *cresc.* (crescendo).

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15. Mexican Hat Dance

Allegro $\text{♩} = 120$

Arr.: Joe Bellini

First system of music (measures 1-6). The music is in 6/8 time, key of B-flat major. It features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The dynamic marking *f* (forte) is present.

Second system of music (measures 7-13). The music continues with the same rhythmic pattern and key signature. The dynamic marking *f* (forte) is present.

Third system of music (measures 14-20). The music continues with the same rhythmic pattern and key signature. A repeat sign is present at the beginning of the system. The dynamic marking *f* (forte) is present.

Fourth system of music (measures 21-26). The music continues with the same rhythmic pattern and key signature. The dynamic marking *f* (forte) is present.

Fifth system of music (measures 27-32). The music continues with the same rhythmic pattern and key signature. The dynamic marking *f* (forte) is present. The instruction **D.S. al Coda** is written above the system.

Sixth system of music (measures 33-38). The music changes to 2/4 time and key of B-flat major. It features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present. The instruction **D.S. al Coda** is written above the system.

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Measures 1-5 of 'Scotland The Brave'. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) starts with a melody in measure 1, while the second staff (bass clef) has a whole rest. In measure 5, the first staff has a whole rest and the second staff has a melody. Dynamics include *mf* in measure 1 and *mf* in measure 5.

Measures 6-11 of 'Scotland The Brave'. The first staff has a whole rest in measure 6. In measure 10, there is a crescendo hairpin leading to a *f* dynamic. The second staff has a melody throughout this section.

Measures 12-16 of 'Scotland The Brave'. Both staves have active melodic lines. The key signature changes to one flat (B-flat) in measure 16.

Measures 17-22 of 'Scotland The Brave'. The first staff has a melody starting in measure 17. In measure 20, there is a crescendo hairpin leading to a *f* dynamic. The second staff has a melody throughout.

L'istesso (♩ = 120)

Measures 23-30 of 'A Hundred Pipers'. The time signature changes to 6/8. Both staves have active melodic lines. Dynamics include *f* in measure 23 and *f* in measure 24.

Measures 31-37 of 'A Hundred Pipers'. Both staves continue with their respective melodic lines.

Measures 38-44 of 'A Hundred Pipers'. The music concludes with a final melodic phrase in both staves.

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, 144 beats per minute. The notation features syncopated rhythms and dynamic markings: *f* (forte) in measures 1, 2, and 5, and *mf* (mezzo-forte) in measure 4.

6

Measures 6-11. The music continues with syncopated rhythms. Dynamic markings include *f* (forte) in measures 7, 8, and 10, and *mf* (mezzo-forte) in measure 11.

12

Measures 12-17. The music features a variety of rhythmic patterns. Dynamic markings include *f* (forte) in measures 12, 13, and 15, and *mf* (mezzo-forte) in measures 14, 16, and 17.

18

Measures 18-22. The music continues with syncopated rhythms. Dynamic markings include *mf* (mezzo-forte) in measures 18, 19, and 21.

23

Measures 23-27. The music concludes with syncopated rhythms. Dynamic markings include *mf* (mezzo-forte) in measures 23, 24, and 26.

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18. Aura Lee

Arr.: David Andrews

Slow ♩ = 92

mf

p

9

p cresc.

sost.

f

mf cresc.

16

mf

p

mf

p

23

mf

p cresc.

p cresc.

28

f

f

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19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante ♩ = 66

Waltz ♩ = 69

20. El Choclo

Arr.: Joe Bellini

Tango $\text{♩} = 126$

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one flat (Bb). The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

Measures 5-8 of the piece. The notation continues with eighth and sixteenth notes, rests, and slurs. The dynamics remain consistent with the previous section.

Measures 9-12 of the piece. The notation continues with eighth and sixteenth notes, rests, and slurs. The dynamics remain consistent with the previous section.

Measures 13-16 of the piece. Measure 13 features a repeat sign and a mezzo-forte (*mf*) dynamic. Measure 14 features a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

Measures 17-20 of the piece. Measure 17 features a piano (*p*) dynamic. Measure 18 features a mezzo-piano (*mp*) dynamic. Measure 19 features a forte (*f*) dynamic. Measure 20 features a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, slurs, and a first ending bracket.

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3 VIOLONCELLOS

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EMR 19145	GERSHWIN, George	Fascinating Rhythm
EMR 19146	GERSHWIN, George	I Got Plenty O' Nuttin'
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EMR 19152	STRAUSS, Johann	Radetzky March
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4 VIOLONCELLOS

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EMR 19068	GERSHWIN, George	I Got Plenty O' Nuttin'
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EMR 19076	NAULAIS, Jérôme (Arr.)	Scarborough Fair
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EMR 19082	NAULAIS, Jérôme (Arr.)	Wade In The Water
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EMR 23920	NORIS, Günter	Samba Olé
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EMR 19074	STRAUSS, Johann	Radetzky March
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