

Greatest Duets

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2 Tubas

Various Composers

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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Greatest Duets

Volume 2

11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

1. Tuba

2. Tuba

4

9

14

20

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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. The upper staff (treble clef) features a melody with a *mp* (mezzo-piano) dynamic marking. The lower staff (bass clef) provides a harmonic accompaniment with a *mp* dynamic marking. Both staves use slurs to group notes across measures.

7

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

13

Measures 13-18 of the piece. The musical notation continues with the same melodic and harmonic patterns as the previous system, maintaining the *mp* dynamic.

19

Measures 19-24 of the piece. The musical notation continues with the same melodic and harmonic patterns as the previous system, maintaining the *mp* dynamic.

25

Measures 25-30 of the piece. The musical notation continues with the same melodic and harmonic patterns as the previous system, maintaining the *mp* dynamic. The piece concludes with a final *f* (forte) dynamic marking in the lower staff.

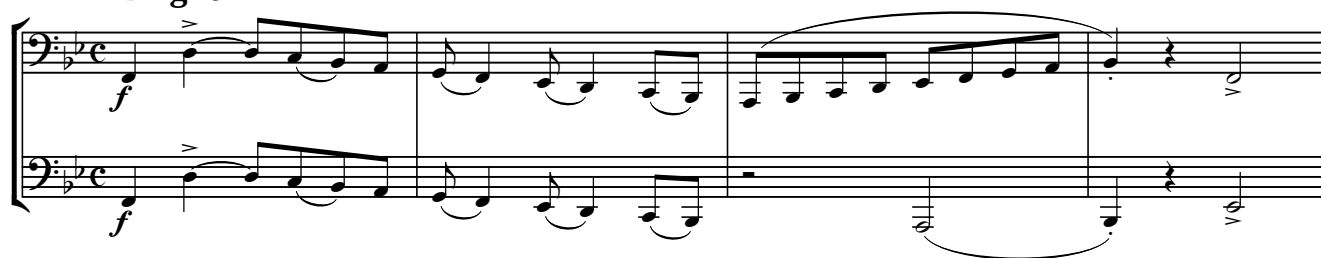
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13. Easy Winners

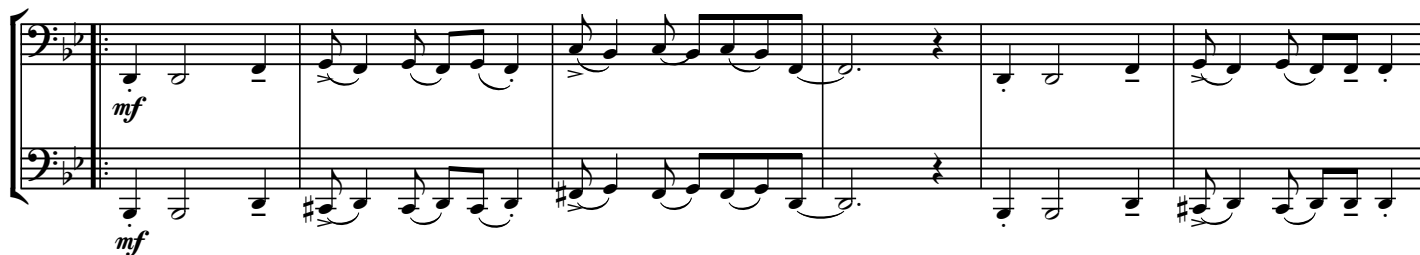
Scott Joplin

Arr.: Julian Oliver

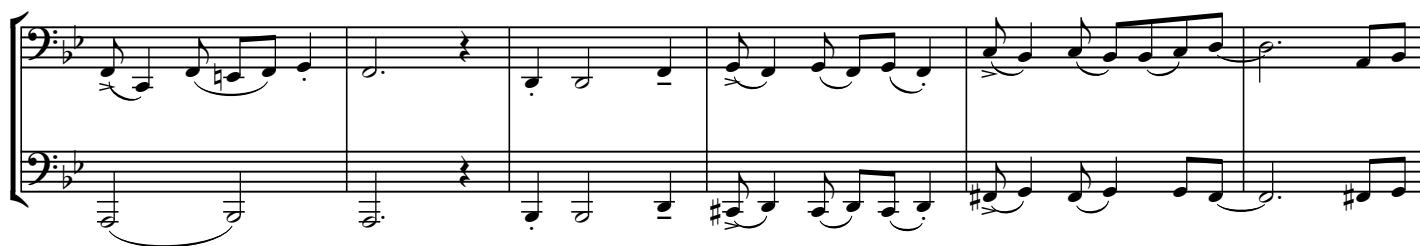
Bright ♩ = 144



5



11



17



22



27



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14. Two Guitars

Arr.: Jan Sedlak

Moderato ♩ = 100

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). 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 marked *f* (forte) in the upper staff.

Measures 9-12. Measure 9 is marked with a repeat sign and a section symbol (§). The dynamics are *p* (piano) in the upper staff and *p* in the lower staff. Measures 10-12 show various dynamics including *mf* and *p*.

Measures 13-16. The dynamics are *p* in the upper staff and *mf* in the lower staff. Measures 15-16 show a crescendo leading to *f* (forte) in both staves.

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

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15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro ♩ = 120

7

14



21

27

D.S. al Coda

33



♩ = ♩ (♩ = 180)

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Measures 1-5 of the first system. The music is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The first staff starts with a mezzo-forte (mf) dynamic. The second staff has a mezzo-forte (mf) dynamic at the end of the system.

6

Measures 6-11 of the first system. The music continues in the same key and time signature. The first staff has a forte (f) dynamic at measure 8. The second staff has a forte (f) dynamic at measure 8.

12

Measures 12-16 of the first system. The music continues in the same key and time signature. The first staff has a mezzo-forte (mf) dynamic at measure 14. The second staff has a mezzo-forte (mf) dynamic at measure 14.

17

Measures 17-22 of the first system. The music continues in the same key and time signature. The first staff has a forte (f) dynamic at measure 17. The second staff has a mezzo-forte (mf) dynamic at measure 17.

L'istesso (♩ = 120)

23

A Hundred Pipers

Measures 23-30 of the second system. The music is in bass clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The first staff starts with a forte (f) dynamic. The second staff has a forte (f) dynamic at the beginning.

31

Measures 31-37 of the second system. The music continues in the same key and time signature. The first staff has a forte (f) dynamic at measure 31. The second staff has a forte (f) dynamic at measure 31.

38

Measures 38-43 of the second system. The music continues in the same key and time signature. The first staff has a forte (f) dynamic at measure 38. The second staff has a forte (f) dynamic at measure 38.

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 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 forte (f) dynamic and features a syncopated melody. The second staff (bass clef) provides a rhythmic accompaniment, also starting with a forte (f) dynamic. The piece concludes the first system with a mezzo-forte (mf) dynamic in the first staff.

6

Measures 6-11. The music continues with the same rhythmic patterns. The first staff (treble clef) has a forte (f) dynamic in measure 7. The second staff (bass clef) has a forte (f) dynamic in measure 8. The system ends with a mezzo-forte (mf) dynamic in the first staff.

12

Measures 12-17. The music continues with the same rhythmic patterns. The first staff (treble clef) has a forte (f) dynamic in measure 12. The second staff (bass clef) has a mezzo-forte (mf) dynamic in measure 13. The system ends with a mezzo-forte (mf) dynamic in the first staff.

18

Measures 18-22. The music continues with the same rhythmic patterns. The first staff (treble clef) has a mezzo-forte (mf) dynamic in measure 18. The second staff (bass clef) has a mezzo-forte (mf) dynamic in measure 19. The system ends with a mezzo-forte (mf) dynamic in the first staff.

23

Measures 23-27. The music continues with the same rhythmic patterns. The first staff (treble clef) has a mezzo-forte (mf) dynamic in measure 23. The second staff (bass clef) has a mezzo-forte (mf) dynamic in measure 24. The system ends with a mezzo-forte (mf) dynamic in the first staff.

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18. Aura Lee

Arr.: David Andrews

Slow ♩ = 92

Measures 1-8 of the musical score. The top staff (treble clef) begins with a *mf* dynamic. The bottom staff (bass clef) begins with a *p* dynamic. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

9

Measures 9-15 of the musical score. Measure 9 starts with a *p cresc.* dynamic in the top staff and a *sost.* dynamic in the bottom staff. Measure 10 features a *f* dynamic in the top staff. Measure 15 ends with a *mf cresc.* dynamic in the bottom staff.

16

Measures 16-22 of the musical score. Measure 16 starts with a *mf* dynamic in the top staff and a *p* dynamic in the bottom staff. Measure 21 features a *mf* dynamic in the bottom staff. Measure 22 ends with a *p* dynamic in the bottom staff.

23

Measures 23-27 of the musical score. Measure 23 starts with a *mf* dynamic in the bottom staff. Measure 24 features a *p cresc.* dynamic in the top staff. Measure 25 features a *p cresc.* dynamic in the bottom staff. Measure 27 ends with a *mf* dynamic in the bottom staff.

28

Measures 28-31 of the musical score. Measure 28 features a *f* dynamic in the top staff. Measure 30 features a *f* dynamic in the bottom staff. Measure 31 ends with a *f* dynamic in the bottom staff.

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19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante ♩ = 66

The first system of the musical score is for the 'Andante' section, marked with a tempo of ♩ = 66. It consists of two staves, both in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The music begins with a piano (p) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with longer note values and rests.

9 Waltz ♩ = 69

The second system begins the 'Waltz' section, marked with a tempo of ♩ = 69. It continues with two staves in bass clef and a key signature of two flats. The time signature changes to 3/4. The music starts with a mezzo-piano (mp) dynamic. The upper staff has a more active melodic line with eighth notes, while the lower staff continues with a steady accompaniment.

The third system of the musical score continues the waltz. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The music maintains a mezzo-piano (mp) dynamic. The upper staff features a melodic line with eighth notes and rests, while the lower staff provides a consistent harmonic support.

The fourth system continues the waltz. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The music is marked mezzo-forte (mf). The upper staff has a melodic line with eighth notes and rests, while the lower staff provides a consistent harmonic support.

The fifth system continues the waltz. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The music is marked mezzo-forte (mf). The upper staff has a melodic line with eighth notes and rests, while the lower staff provides a consistent harmonic support.

The sixth system continues the waltz. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The music is marked mezzo-forte (mf). The upper staff has a melodic line with eighth notes and rests, while the lower staff provides a consistent harmonic support.

The seventh system continues the waltz. It consists of two staves in bass clef with a key signature of two flats and a 3/4 time signature. The music is marked mezzo-forte (mf). The upper staff has a melodic line with eighth notes and rests, while the lower staff provides a consistent harmonic support.

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.

5

Measures 5-8. The music continues with similar rhythmic patterns and dynamics. The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic.

10

Measures 9-12. The music continues with similar rhythmic patterns and dynamics. The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic.

15

Measures 13-16. The music continues with similar rhythmic patterns and dynamics. The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. A repeat sign is present at the end of measure 15.

20

Measures 17-20. The music continues with similar rhythmic patterns and dynamics. The first staff has a piano (*p*) dynamic. The second staff has a mezzo-piano (*mp*) dynamic. The piece ends with a forte (*f*) dynamic and a repeat sign.

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