

Greatest Duets

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2 Trombones or 2 Euphoniums (B $\flat$)

Various Composers

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Greatest Duets

Volume 2

11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

1. Trombone
or Euphonium

2. Trombone
or Euphonium

The musical score is written for two parts: 1. Trombone or Euphonium and 2. Trombone or Euphonium. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is Moderate March, with a quarter note equal to 112 beats per minute. The score is divided into five systems, each starting with a measure number: 1, 4, 9, 14, and 20. The first system includes a dynamic marking of *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex rhythmic and melodic structure.

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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) and lower staff (bass clef) both start with a mezzo-piano (*mp*) dynamic. The melody in the upper staff is a simple, ascending line, while the lower staff provides a harmonic accompaniment with a similar ascending pattern.

7

Measures 7-12. The melody continues to rise, with a long note in measure 10. The accompaniment follows the same rhythmic pattern, maintaining the harmonic support.

13

Measures 13-18. The melody reaches a peak in measure 15 before beginning to descend. The accompaniment continues to provide a steady harmonic foundation.

19

Measures 19-24. The melody continues its descent, with a long note in measure 22. The accompaniment remains consistent, supporting the melodic line.

25

Measures 25-30. The melody concludes with a final, sustained note. The accompaniment also ends with a final chord. Dynamics include mezzo-forte (*mf*) in the upper staff and mezzo-piano (*mp*) and forte (*f*) in the lower 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. 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. The first ending leads back to measure 17, and the second ending leads to measure 22.

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 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 in the upper staff, marked with a forte (*f*) dynamic.

Measures 9-12. Measure 9 begins with a repeat sign and a forte (*f*) dynamic. The dynamics alternate between *p* (piano) and *mf* (mezzo-forte) across the measures.

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

Measures 17-20. The tempo changes to Con moto (♩ = 120). Measure 17 is marked *p sub.* (piano subito). Measure 18 includes an *accel.* (accelerando) marking and a *cresc.* (crescendo) dynamic. The piece concludes in measure 20.

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15. Mexican Hat Dance

Allegro ♩ = 120

Arr.: Joe Bellini

First system of music (measures 1-6). The music is in 6/8 time, key of B-flat major. The upper staff (Trombone/Euphonium) and lower staff (Piano) both start with a forte (*f*) dynamic. The melody is characterized by eighth and sixteenth notes with slurs.

Second system of music (measures 7-13). The music continues in 6/8 time. The upper staff has a measure rest at measure 10, while the lower staff continues the accompaniment.

Third system of music (measures 14-20). Measure 14 begins with a repeat sign. Measure 15 contains a C-clef (soprano clef) on the upper staff. The music continues in 6/8 time.

Fourth system of music (measures 21-26). The music continues in 6/8 time. The upper staff has a measure rest at measure 24, while the lower staff continues the accompaniment.

Fifth system of music (measures 27-32). Measure 27 begins with a repeat sign. The system concludes with the instruction **D.S. al Coda** at the end of measure 32.

Sixth system of music (measures 33-38). Measure 33 begins with a C-clef (soprano clef) on the upper staff. The tempo changes to **♩ = 180**. The key signature changes to B-flat major (two flats). The time signature changes to 2/4. The dynamic is marked *mf* (mezzo-forte). The system concludes with a double bar line.

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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 mezzo-forte (mf) dynamic. The second staff (bass clef) has a mezzo-forte (mf) dynamic at the end of measure 5.

6

Measures 6-11 of 'Scotland The Brave'. The music continues in 2/4 time. The first staff (treble clef) has a forte (f) dynamic at measure 10. The second staff (bass clef) has a forte (f) dynamic at measure 10.

12

Measures 12-16 of 'Scotland The Brave'. The music continues in 2/4 time. The first staff (treble clef) has a mezzo-forte (mf) dynamic at measure 12. The second staff (bass clef) has a mezzo-forte (mf) dynamic at measure 12.

17

Measures 17-22 of 'Scotland The Brave'. The music continues in 2/4 time. The first staff (treble clef) has a forte (f) dynamic at measure 17. The second staff (bass clef) has a forte (f) dynamic at measure 17.

mf *f*
L'istesso (♩ = 120)

23

A Hundred Pipers

Measures 23-30 of 'A Hundred Pipers'. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) has a forte (f) dynamic at measure 23. The second staff (bass clef) has a forte (f) dynamic at measure 23.

31

Measures 31-37 of 'A Hundred Pipers'. The music continues in 6/8 time. The first staff (treble clef) has a forte (f) dynamic at measure 31. The second staff (bass clef) has a forte (f) dynamic at measure 31.

38

Measures 38-42 of 'A Hundred Pipers'. The music continues in 6/8 time. The first staff (treble clef) has a forte (f) dynamic at measure 38. The second staff (bass clef) 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) also starts with a forte (*f*) dynamic and provides a rhythmic accompaniment. The piece concludes the first system with a mezzo-forte (*mf*) dynamic in the treble staff and a forte (*f*) dynamic in the bass staff.

6

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

12

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

18

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

23

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

18. Aura Lee

Arr.: David Andrews

Slow ♩ = 92

Measures 1-8 of the musical score. The top staff (Trombone/Euphonium) begins with a *mf* dynamic and features a melodic line with eighth-note patterns and slurs. The bottom staff (Piano) begins with a *p* dynamic and provides a harmonic accompaniment with eighth-note patterns and slurs.

Measures 9-15 of the musical score. The top staff continues the melodic line, with dynamics ranging from *p* to *f*. The bottom staff continues the accompaniment, with dynamics including *p cresc.*, *sost.*, and *mf cresc.*

Measures 16-22 of the musical score. The top staff features a melodic line with dynamics *mf* and *p*. The bottom staff continues the accompaniment with dynamics *p*, *mf*, and *p*.

Measures 23-27 of the musical score. The top staff features a melodic line with dynamics *p cresc.* and *mf*. The bottom staff continues the accompaniment with dynamics *mf* and *p cresc.*

Measures 28-31 of the musical score. The top staff features a melodic line with dynamics *f* and *mf*. The bottom staff continues the accompaniment with dynamics *f* and *mf*.

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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

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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 (B-flat). 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. The notation includes eighth and sixteenth notes, rests, slurs, and a triplet in measure 19.

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