

Greatest Duets

Volume 2

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2 Oboes

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. Oboe *mf*

2. Oboe *mf*

4

9

14

20

The image shows the musical score for the first 20 measures of the piece "Strike Up The Band" for Oboe 1 and Oboe 2. The score is written in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked "Moderate March" with a quarter note equal to 112 beats per minute. The dynamic is marked "mf" (mezzo-forte). The score is divided into five systems, each starting with a measure number (1, 4, 9, 14, 20). The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating the specific melodic and harmonic lines for each instrument.

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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 at 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 has a long slur over measures 7-12, and the bass staff also has a long slur. The dynamics remain *mp*.

13

Measures 13-18. The musical notation continues with the same melodic and harmonic patterns. The treble staff has a long slur over measures 13-18, and the bass staff also has a long slur. The dynamics remain *mp*.

19

Measures 19-24. The musical notation continues with the same melodic and harmonic patterns. The treble staff has a long slur over measures 19-24, and the bass staff also has a long slur. The dynamics remain *mp*.

25

Measures 25-30. The musical notation continues with the same melodic and harmonic patterns. The treble staff has a long slur over measures 25-30, and the bass staff also has a long slur. The dynamics are marked *mf* (mezzo-forte) for the treble staff and *mp* for the bass staff. The piece concludes with a final flourish 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 three flats (B-flat, E-flat, A-flat). The tempo is marked 'Bright' with a quarter note equal to 144 beats per minute. The dynamics are marked 'f' (forte) for both staves. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 5-10. The dynamics change to 'mf' (mezzo-forte). The melody continues with eighth and sixteenth notes, and the accompaniment remains consistent. Measure 10 ends with a repeat sign.

Measures 11-16. The melody and accompaniment continue with eighth and sixteenth notes. The key signature remains three flats.

Measures 17-21. Measures 17-19 continue the previous pattern. Measures 20-21 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. Measures 22-25 are marked 'f' (forte). Measure 26 is marked 'mf' (mezzo-forte). The melody and accompaniment continue with eighth and sixteenth notes.

Measures 27-30. The piece concludes with a final melody in the right hand and a sustained accompaniment in the left hand. The dynamics are not explicitly marked for these final measures.

14. Two Guitars

Arr.: Jan Sedlak

Moderato ♩ = 100

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is Moderato at 100 beats per minute. Both staves (treble and bass clef) are marked *mf* (mezzo-forte). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

Measures 5-8. The music continues with the same key signature and tempo. In measure 8, the treble staff has a triplet of eighth notes marked *f* (forte), and the bass staff also has a triplet of eighth notes marked *f*. The melodic lines are more active, with many sixteenth notes.

Measures 9-12. A repeat sign with a double bar line and a repeat sign is placed at the beginning of measure 9. The key signature changes to one flat (Bb). The dynamics are marked *p* (piano) in measures 9 and 11, and *mf* (mezzo-forte) in measures 10 and 12. The music features sustained notes with tremolos in the treble staff and moving lines in the bass staff.

Measures 13-16. The key signature remains one flat. Dynamics are marked *p* in measures 13 and 15, and *f* (forte) in measures 14 and 16. The music continues with sustained notes and tremolos in the treble staff, and active bass lines.

Measures 17-20. The tempo changes to Con moto at 120 beats per minute, with an *accel.* (accelerando) marking. The key signature changes to no sharps or flats. Dynamics are marked *p sub.* (piano subito) in measures 17 and 19, and *cresc.* (crescendo) in measure 18. The music becomes more rhythmic and active in both staves.

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15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro $\text{♩} = 120$

First system of musical notation (measures 1-6). The music is in 6/8 time, key of B-flat major (two flats). It features a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic.

Second system of musical notation (measures 7-13). The melody continues in the right hand, with the left hand providing harmonic support.

Third system of musical notation (measures 14-20). Measure 14 is marked with a repeat sign. The music continues with a melodic line in the right hand and a bass line in the left hand.

Fourth system of musical notation (measures 21-26). The melody in the right hand features eighth-note patterns, while the left hand has a steady bass line.

Fifth system of musical notation (measures 27-32). The music concludes this section with a final melodic phrase in the right hand. The instruction "D.S. al Coda" is written above the staff.

Sixth system of musical notation (measures 33-36). Measure 33 is marked with a repeat sign. The tempo changes to $\text{♩} = 180$ (Allegretto). The dynamics are marked *mf* (mezzo-forte). The time signature changes to 2/4.

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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 a 1/2 Oboe. It consists of two systems of staves. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 16. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics are marked 'mf' (mezzo-forte) at the beginning and end of the first system, and 'f' (forte) at the beginning of the second system. The key signature has two flats (B-flat and E-flat).

L'istesso (♩ = 120)

A Hundred Pipers

musical score for 'A Hundred Pipers' in E-flat major, 2/4 time. The score is written for a 1/2 Oboe. It consists of two systems of staves. The first system starts at measure 17 and ends at measure 30. The second system starts at measure 31 and ends at measure 38. The tempo is marked 'L'istesso' with a quarter note equal to 120 beats per minute. The dynamics are marked 'f' (forte) at the beginning of the first system. The key signature has two flats (B-flat and E-flat).

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 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 dynamics change to mezzo-forte (mf) in measure 5.

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.

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.

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.

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.

18. Aura Lee

Arr.: David Andrews

Slow ♩ = 92

Measures 1-8 of the piece. The music is in 2/4 time. The upper staff (treble clef) starts with a *mf* dynamic. The lower staff (bass clef) starts with a *p* dynamic. Both staves feature a melody with eighth and quarter notes, often beamed together. The key signature has one sharp (F#).

Measures 9-15. Measure 9 is marked with a '9'. The upper staff begins with a *p cresc.* dynamic, followed by a *f* dynamic in measure 11. The lower staff begins with a *sost.* dynamic, followed by a *mf cresc.* dynamic in measure 11. The melody continues with various note values and rests.

Measures 16-22. Measure 16 is marked with a '16'. The upper staff starts with a *mf* dynamic. The lower staff starts with a *p* dynamic. The music features a mix of eighth and quarter notes, with some measures containing beamed sixteenth notes.

Measures 23-27. Measure 23 is marked with a '23'. The upper staff begins with a *p cresc.* dynamic. The lower staff begins with a *mf* dynamic. The music continues with a steady flow of eighth and quarter notes.

Measures 28-31. Measure 28 is marked with a '28'. The upper staff starts with a *f* dynamic. The lower staff starts with a *f* dynamic. The music concludes with a final flourish in the lower staff.

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19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante $\text{♩} = 66$

Waltz $\text{♩} = 69$

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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, key of B-flat major. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Measures 5-8 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The dynamics remain consistent with the previous measures.

Measures 9-12 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The dynamics remain consistent with the previous measures.

Measures 13-16 of the piece. The music features a key change to A-flat major (indicated by a circle with a cross symbol). The melody continues in the right hand, and the bass line continues in the left hand. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Measures 17-20 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. Dynamics include piano (*p*), mezzo-piano (*mp*), and forte (*f*). A first ending bracket is shown at the end of measure 20.

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