

Greatest Duets

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Trumpet or Cornet (B^b) & Trombone (♭)

Various Composers

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Greatest Duets

Volume 1

1. The Entertainer

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

1. B♭ Trumpet
or Cornet

2. Trombone

5

11

17

23

28

This musical score is for two instruments: 1. B♭ Trumpet or Cornet and 2. Trombone. The music is in common time (C) and B-flat major (two flats). The score consists of 28 measures, divided into four systems of seven measures each. Measure numbers 1, 5, 11, 17, 23, and 28 are indicated at the start of their respective systems. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte), as well as accents and slurs. The first system shows the Trumpet/Cornet playing a melodic line while the Trombone provides a harmonic accompaniment. The second system features a more complex interplay between the two instruments. The third system includes a first and second ending for the Trumpet/Cornet part. The fourth system continues the melodic development for both instruments.

2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro ♩ = 116

Measures 1-8 of the musical score. The key signature is B-flat major (two flats). The time signature is 6/8. The music is written for two staves. The first staff (treble clef) starts with a *mf* dynamic and includes a *cresc.* marking. The second staff (bass clef) starts with a *mf* dynamic and includes a *cresc.* marking. The piece ends with a *f* dynamic.

9

Measures 9-16 of the musical score. The music continues on two staves. The first staff (treble clef) and second staff (bass clef) both end with a *f* dynamic.

17

Measures 17-25 of the musical score. The music continues on two staves. The first staff (treble clef) starts with a *mf* dynamic and includes a *cresc.* marking. The second staff (bass clef) starts with a *mf* dynamic and includes a *cresc.* marking. The piece ends with a *f* dynamic.

26

Measures 26-33 of the musical score. The music continues on two staves. The first staff (treble clef) starts with a *mp* dynamic. The second staff (bass clef) starts with a *p* dynamic. The piece ends with a *mf* dynamic.

34

Measures 34-42 of the musical score. The music continues on two staves. The first staff (treble clef) starts with a *mp* dynamic, includes a *mf* dynamic, and ends with a *p* dynamic. The second staff (bass clef) starts with a *p* dynamic, includes a *mp* dynamic, and ends with a *mf* dynamic.

43

Measures 43-48 of the musical score. The music continues on two staves. The first staff (treble clef) starts with a *p* dynamic and includes a *cresc.* marking. The second staff (bass clef) starts with a *(mf)* dynamic.

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3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino ♩ = 92

Measures 1-6 of the musical score. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is Andantino, with a quarter note equal to 92 beats per minute. The dynamic is mezzo-forte (mf). The music is written for two staves: Treble and Bass. The melody is in the Treble staff, and the bass line is in the Bass staff. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with eighth and sixteenth notes.

7

Measures 7-13 of the musical score. The key signature remains B-flat major. The melody continues with quarter notes D5, E5, and F5, then a half note G5, and continues with eighth and sixteenth notes. The bass line consists of half notes and quarter notes.

14

Measures 14-20 of the musical score. The key signature changes to C major (no sharps or flats). The melody continues with quarter notes G5, A5, and B5, then a half note C6, and continues with eighth and sixteenth notes. The bass line consists of half notes and quarter notes.

21

Measures 21-27 of the musical score. The key signature changes to D major (two sharps). The dynamic is forte (f). The melody continues with quarter notes D6, E6, and F6, then a half note G6, and continues with eighth and sixteenth notes. The bass line consists of half notes and quarter notes.

28

Measures 28-34 of the musical score. The key signature remains D major. The melody continues with quarter notes A6, B6, and C7, then a half note D7, and continues with eighth and sixteenth notes. The bass line consists of half notes and quarter notes.

35

Measures 35-41 of the musical score. The key signature remains D major. The melody continues with quarter notes E7, F7, and G7, then a half note A7, and continues with eighth and sixteenth notes. The bass line consists of half notes and quarter notes.

4. Radetzky March

Johann Strauss

Arr.: Scott Richards

Moderate March ♩ = 112

Measures 1-6 of the Radetzky March. The score is in 2/4 time with a key signature of one sharp (F#). Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (f) and mezzo-forte (mf).

Measures 7-12 of the Radetzky March. The score continues with eighth and sixteenth notes. Dynamics include mezzo-forte (mf).

Measures 13-19 of the Radetzky March. The score includes a repeat sign at measure 13. Dynamics include forte (f).

Measures 20-26 of the Radetzky March. The score includes a repeat sign at measure 20. Dynamics include mezzo-forte (mf).

Measures 27-33 of the Radetzky March. The score includes a crescendo (cresc.) and fortissimo (ff) dynamic. Dynamics include mezzo-forte (mf), crescendo (cresc.), and fortissimo (ff).

Measures 34-39 of the Radetzky March. The score includes a mezzo-forte (mf) dynamic. Dynamics include mezzo-forte (mf).

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5. Tico-Tico

Arr.: Eduardo Suba

Bright $\text{♩} = 108$

f

mf

6

11

17

22

27

32

f

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6. Yankee Doodle

Arr.: Joe Bellini

Giocos ♩ = 112

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of one flat (B♭). The tempo is marked 'Giocos' with a quarter note equal to 112 beats. The dynamics are marked *f* (forte) for both the upper and lower staves.

Measures 9-19. Measure 9 is marked with a repeat sign and a first ending bracket. The dynamics are marked *mf* (mezzo-forte) for the first half and *f* (forte) for the second half.

Measures 20-30. The dynamics are marked *mf* (mezzo-forte) for both the upper and lower staves.

Measures 31-40. The dynamics are marked *f* (forte) for both the upper and lower staves.

Measures 41-48. The dynamics are marked *mf* (mezzo-forte) for both the upper and lower staves.

Measures 49-54. The dynamics are marked *f* (forte) for the first half and *mf* (mezzo-forte) for the second half.

7. The Last Rose Of Summer

Arr.: John Glenesk Mortimer

♩
Slow ♩ = 66

Measures 1-7. Treble and bass staves. Treble staff starts with *mp espr.* and *p*. Bass staff starts with *p*. The music is in 3/4 time, key of B♭ major.

8

Measures 8-15. Treble staff dynamics: *mf*, *f*, *mp*. Bass staff dynamics: *mf*, *f*, *p*. The music continues in 3/4 time, key of B♭ major.

16

♩
Poco più mosso ♩ = 72

Measures 16-23. Treble staff starts with *mf*. Bass staff starts with *mp*. The music changes to 3/2 time, key of B♭ major.

24

Measures 24-29. Treble staff dynamics: *cresc.*, *mf*, *f*. Bass staff dynamics: *cresc.*, *mf*, *f*. The music continues in 3/2 time, key of B♭ major.

30

rall.

D.S. al Coda

Measures 30-33. Treble staff starts with *mf* and ends with *m*. Bass staff starts with *mp*. The music continues in 3/2 time, key of B♭ major.

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8. Alpine Moods

Dennis Armitage

March ♩ = 116



11 *f* *mf*

22 *mf* *f*

32 *f* *p*

42 *f* *mf*

51 *f* *mf*

61 *mf*

71 *f*

D.S. al Coda

f

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9. Danny Boy

(Londonderry Air)

Arr.: Norman Tailor

Andante ♩ = 88

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B♭ and E♭), and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamics are marked 'mf espr.' (mezzo-forte, esprimo) for both staves. The music features a melody in the treble staff and a supporting bass line in the bass staff, with various phrasing slurs.

Second system of the musical score, starting at measure 5. It continues the melody and bass line from the first system, maintaining the same key signature and tempo. The dynamics remain 'mf espr.'.

Third system of the musical score, starting at measure 10. The melody and bass line continue, with the same key signature and tempo. The dynamics remain 'mf espr.'.

Fourth system of the musical score, starting at measure 16. The dynamics change to 'f' (forte) for both staves. The melody and bass line continue with the same key signature and tempo.

Fifth system of the musical score, starting at measure 21. The melody and bass line continue, maintaining the same key signature and tempo. The dynamics remain 'f'.

Sixth system of the musical score, starting at measure 26. The dynamics change to 'p' (piano) for both staves. The melody and bass line continue, maintaining the same key signature and tempo.

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10. Just A Closer Walk With Thee

Arr.: Joe Bellini

Slow $\text{♩} = 76$

Measures 1-6 of the piece. The music is in 4/4 time, key of B $\flat$ major. The tempo is Slow, 76 beats per minute. The dynamic is *mf* (mezzo-forte). The notation shows a melody in the upper staff and a bass line in the lower staff.

Measures 7-10. The melody continues with some grace notes. The dynamic changes to *f* (forte) in measure 9. The bass line provides a steady accompaniment.

Measures 11-16. The melody features a half note and a dotted half note. The bass line continues with eighth and quarter notes.

17 Moderate Swing $\text{♩} = 108$

Measures 17-21. The tempo changes to Moderate Swing, 108 beats per minute. The dynamic is *mf* in the upper staff and *mp* (mezzo-piano) in the lower staff. The melody is more active with eighth and sixteenth notes.

Measures 22-27. The melody continues with a mix of eighth and quarter notes. The bass line remains consistent with the previous section.

Measures 28-31. The final section of the piece. The melody ends with a half note. The dynamic is *f* (forte). The bass line concludes with a series of eighth notes.

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