

Greatest Duets

Volume 3

21. Home On The Range / 22. La Cucaracha
23. Marching Through Georgia / 24. Emperor Waltz
25. Funiculi-Funiculà / 26. Banana Boat Song
27. Scarborough Fair / 28. Inca Dance
29. Ciao, Bella, Ciao / 30. Bill Bailey

E^b Bass & B^b Bass

Various Composers

EMR 55426

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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 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. E♭ Bass

2. B♭ Bass

The musical score is written for two bass instruments: 1. E♭ Bass and 2. B♭ Bass. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The score is divided into five systems, each starting with a measure number: 1, 6, 13, 20, and 27. The music features a variety of note values, including eighth, quarter, and half notes, as well as triplet markings (indicated by a '3' over a bracket). Dynamics include 'mf' (mezzo-forte) and 'f' (forte). The score concludes with a double bar line and repeat signs.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

Measures 1-5 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) also starts with a forte (*f*) dynamic. The melody in the first staff features eighth and sixteenth notes, while the bass line consists of a steady eighth-note accompaniment.

Measures 6-11. Measure 6 is marked with a '6' above the staff. Measure 7 includes an 'ossia:' marking above the staff. The dynamics increase to fortissimo (*ff*) in measures 10 and 11. The melody continues with eighth and sixteenth notes, and the bass line remains a steady eighth-note accompaniment.

Measures 12-17. Measure 12 is marked with a '12' above the staff. Measure 15 includes an 'ossia:' marking above the staff. The dynamics are mostly forte (*f*), with a fortissimo (*ff*) dynamic in measure 17. The melody continues with eighth and sixteenth notes, and the bass line remains a steady eighth-note accompaniment.

Measures 18-23. Measure 18 is marked with an '18' above the staff. Measures 18-20 are marked with a piano (*p*) dynamic. Measures 21-23 are marked with a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes, and the bass line remains a steady eighth-note accompaniment.

Measures 24-29. Measure 24 is marked with a '24' above the staff. Measure 27 includes an 'ossia:' marking above the staff. The dynamics are mostly forte (*f*), with a fortissimo (*ff*) dynamic in measure 29. The melody continues with eighth and sixteenth notes, and the bass line remains a steady eighth-note accompaniment.

Measures 30-34. Measure 30 is marked with a '30' above the staff. The dynamics are mostly fortissimo (*ff*). The melody continues with eighth and sixteenth notes, and the bass line remains a steady eighth-note accompaniment.

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24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

6

13

Very slow waltz, rubato ♩ = 100

24

Quick waltz ♩ = 66

34

44

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

Measures 1-7 of the piece. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Vivo' with a quarter note equal to 132 beats per minute. The first staff (treble clef) and second staff (bass clef) both start with a forte (*f*) dynamic. The melody in the first staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment.

Measures 8-15. This section includes a first ending (1.) and a second ending (2.). Dynamics include piano (*p*), forte (*f*), and mezzo-piano (*mp*). The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent rhythmic pattern.

Measures 16-23. The music continues with a mezzo-forte (*mf*) dynamic. The melody features a mix of eighth and sixteenth notes, and the bass line provides a steady accompaniment.

Measures 24-31. This section includes a first ending (1.) and a second ending (2.). Dynamics include forte (*f*). The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent rhythmic pattern.

Measures 32-39. The music continues with a piano (*p*) dynamic. The melody features a mix of eighth and sixteenth notes, and the bass line provides a steady accompaniment.

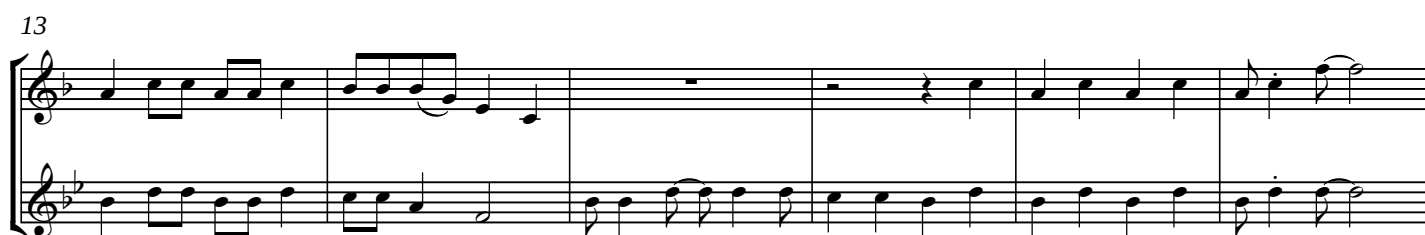
Measures 40-47. This section includes a first ending (1.) and a second ending (2.). Dynamics include mezzo-forte (*mf*) crescendo, fortissimo (*ff*), and piano (*p*). The melody continues with eighth and sixteenth notes, and the bass line maintains a consistent rhythmic pattern.

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26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120



27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Measures 1-10 of the musical score. The key signature has two flats (B♭ and E♭). The time signature is 3/4. The tempo is Moderato with a quarter note equal to 96 beats per minute. The first staff (treble clef) starts with a mezzo-forte (mf) dynamic. The second staff (bass clef) also starts with a mezzo-forte (mf) dynamic. Both staves feature melodic lines with slurs and phrasing marks.

Measures 11-20 of the musical score. The key signature changes to one flat (B♭) at measure 15. The first staff (treble clef) has dynamics of piano (p) and forte (f). The second staff (bass clef) has dynamics of piano (p) and forte (f). The music continues with melodic lines and phrasing marks.

Measures 21-30 of the musical score. The key signature remains one flat (B♭). The first staff (treble clef) and second staff (bass clef) continue with melodic lines and phrasing marks. A crescendo hairpin is visible at the end of measure 30.

Measures 31-36 of the musical score. The key signature remains one flat (B♭). The first staff (treble clef) has dynamics of mezzo-piano (mp) and mezzo-forte (mf). The second staff (bass clef) also has dynamics of mezzo-piano (mp) and mezzo-forte (mf). The music continues with melodic lines and phrasing marks.

Measures 37-40 of the musical score. The key signature changes to no sharps or flats at measure 37. The first staff (treble clef) ends with a ritardando (rit) marking. The second staff (bass clef) continues with melodic lines and phrasing marks.

28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of two flats (B♭ and E♭). The tempo is Allegro at 132 beats per minute. The first staff (treble clef) starts with a forte (f) dynamic. The second staff (bass clef) also starts with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests in the second staff.

Measures 6-11. Measure 6 starts with a piano (p) dynamic in the first staff. Measure 10 features a forte (f) dynamic in the first staff. The second staff continues with a mezzo-forte (mf) dynamic throughout this section.

Measures 12-16. Measure 14 features a mezzo-piano (mp) dynamic in the first staff. The second staff features a piano (p) dynamic throughout this section.

Measures 17-21. Measure 18 features a mezzo-forte (mf) dynamic in the first staff. Measure 20 features a forte (f) dynamic in the second staff.

Measures 22-25. Measures 22-25 are marked with 'sempre mf' (always mezzo-forte) in the first staff and 'sempre f' (always forte) in the second staff.

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29. Ciao, Bella, Ciao

Arr.: David Andrews

♩ = 116

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two flats (B♭ and E♭). The melody in the right hand starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass line in the left hand starts with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Measures 5-10. The melody continues with eighth notes and quarter notes. The bass line features a mix of eighth and quarter notes. Dynamics include *mp* and *p*.

Measures 11-16. The melody is mostly quarter and eighth notes. The bass line has a more active pattern with eighth notes. Dynamics include *mf* (mezzo-forte).

Measures 17-21. The melody features a mix of eighth and quarter notes. The bass line is active with eighth notes. Dynamics include *mp*.

Measures 22-25. The melody includes some chromatic movement and accents. The bass line is active with eighth notes. Dynamics include *f* (forte).

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30. Bill Bailey

Arr.: Gordon Macduff

Bright ♩ = 108

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 108 beats per minute. The first staff (treble clef) and second staff (bass clef) both start with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

Measures 7-13. Measure 7 is marked with a section symbol (§). The dynamics are mezzo-forte (*mf*) for the first staff and mezzo-piano (*mp*) for the second staff. A crescendo hairpin is shown between measures 12 and 13, leading to a mezzo-forte (*mf*) dynamic in measure 13.

Measures 14-20. The first staff starts with mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The second staff starts with mezzo-piano (*mp*). The notation includes slurs and ties.

Measures 21-27. The first staff features forte (*f*) and mezzo-forte (*mf*) dynamics. The second staff features forte (*f*) and mezzo-piano (*mp*) dynamics. Crescendo hairpins are used to build up to the forte dynamics.

Measures 28-30. The first staff features forte (*f*) dynamics. The second staff features forte (*f*) dynamics. The piece concludes with a final forte (*f*) dynamic in measure 30.

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