

## Challenging Jazz Duets Volume 2

Richard Byrd

*Challenging Jazz Duets, Volume 2* is a set of 5 jazz duets for players of multiple combinations of instruments. The purpose of these duets is to provide players challenging jazz duets based on the chord changes to standard jazz tunes. These are not beginning jazz duets. The titles of these duets are an obvious allusion to the titles of the standard jazz tunes. Volume 2 contains the following duets with their respective jazz standard titles: 1) "NOLA Street Walk" (Perdido), 2) "On Blue Shark Avenue" (On Green Dolphin Street), 3) "A Part of You" (All of Me), 4) "Fall Trees" (Autumn Leaves), and 5) "Watermelon Woman" (Watermelon Man). The tempos of the duets were selected to match the tempos used on the jazz standards found on the website [jazzstandards.com](http://jazzstandards.com); however, players are welcome to play these duets at any tempo (faster or slower) they feel comfortable playing.

Players may wish to explore practicing these duets with other play-along options, including Band-in-a-Box or iReal Pro, where tempos may be altered to suit the players practice needs. Band directors may wish to use these duets to feature two of their students during a jazz concert program, including the incorporation of a featured duet during the open improvisation solo section of a jazz chart with the same chord changes.

*This is part of an interchangeable series to accommodate performance  
with any combination of instruments.*

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*Available for the following instruments:*

Flutes  
Clarinets  
Eb Saxophones  
Trumpets  
F Horns - stand alone version (cannot be combined with others)  
Trombones  
Tubas

Dr. Richard Byrd is Professor of Theory and Composition at Eastern Kentucky University and trumpeter with the EKU Faculty Brass Quintet. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master and Ph.D. degrees in music theory from the University of Kentucky.

Various organizations have commissioned Byrd to compose or arrange music specifically for their group or special event including the Kentucky Center Governor's School for the Arts, the Kentucky Music Teachers Association, the Great American Brass Band Festival, Commonwealth Clarinet Quartet, Eastern Kentucky University Faculty Brass Quintet and several school band programs. His works have been performed at several international, national, and regional events including the International Trumpet Guild Conference in Grand Rapids, Michigan; Exploring Trumpet Music Festival in Kalavrita, Greece; 6<sup>th</sup> Annual DIA T Trombone Festival in Recife, Brazil; Eastern Trombone Workshop in Fort Meyer, Virginia; International Clarinet Association Conference in Lincoln, Nebraska; National Association of College Wind and Percussion Instructors National Conference in Gainesville, Florida; Alltech FEI World Equestrian Games in Lexington, Kentucky; Kentucky Center Governor's School for the Arts in Lexington, Kentucky; Kentucky Composers Invitation Concert & New Music Festival in Lexington, Kentucky; and Great American Brass Band Festival in Danville, Kentucky.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Doc Severinsen, Allen Vizzutti, Maynard Ferguson, Jens Lindemann, Byron Stripling, Louie Bellson, Bob Mintzer, Wycliffe Gordon, Victor Wooten, Take 6, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, Cathy Rigby, Temptations, Mannheim Steamroller, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, with Wycliffe Gordon's Grammy-nominated CD *Somebody New*, and with The Kentucky Jazz Repertory Orchestra on their CD entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet*, and has recorded and produced a chamber music CD entitled *Conversations*, which includes one of his compositions, *Conversations*, as well as compositions from other rising American composers. Both CDs are available at [cdbaby.com](http://cdbaby.com).



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# CHALLENGING JAZZ DUETS

RICHARD BYRD  
ASCAP

## NOLA STREET WALK MEDIUM SWING ♩ = 180

## VOLUME 2

TUBA 1

TUBA 2

1

2

1

2

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A

1

2

1

2



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First system of musical notation, consisting of two staves (1 and 2) in bass clef with a key signature of two flats. The music features eighth and sixteenth notes with various rests and ties.

8

Second system of musical notation, continuing from the first system. It includes dynamic markings such as *mf* and *mf* in both staves.

Third system of musical notation, showing further development of the musical piece with various note values and rests.

Fourth system of musical notation, featuring a large, semi-transparent watermark reading "PREVIEW ONLY" across the center of the page.

Fifth system of musical notation, including a fermata over a note in the first staff and a dynamic marking of *f*.

Sixth system of musical notation, concluding the preview with a triplet of notes in the first staff.



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**ON BLUE SHARK AVENUE**  
MEDIUM LATIN  $\text{♩} = 168$



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1

2

*mf* *mf*

*mf*

*mf*

8

*mf* *mf*

*mf*

PREVIEW ONLY

*mf*

*mf*

*mf*

*mf*

9



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1

2

1

2

1

2

1

2

A PART OF YOU  
MEDIUM SWING J = 32

1

2

1

2



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First system of musical notation, consisting of two staves (1 and 2) in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet in the second staff.

A

Second system of musical notation, consisting of two staves (1 and 2) in bass clef. The first staff begins with a *mf* dynamic marking. The music continues with complex rhythmic patterns and triplets.

Third system of musical notation, consisting of two staves (1 and 2) in bass clef. The second staff includes a *mf* dynamic marking. The music features complex rhythmic patterns and triplets.

PREVIEW ONLY

Fourth system of musical notation, consisting of two staves (1 and 2) in bass clef. The music continues with complex rhythmic patterns and triplets.

Fifth system of musical notation, consisting of two staves (1 and 2) in bass clef. The music continues with complex rhythmic patterns and triplets.

B

Sixth system of musical notation, consisting of two staves (1 and 2) in bass clef. The music continues with complex rhythmic patterns and triplets.



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First system of musical notation, consisting of two staves (1 and 2) in bass clef. It features a melodic line in staff 1 and a bass line in staff 2. The music includes eighth and sixteenth notes, rests, and dynamic markings such as *mf*. A triplet of eighth notes is marked with a '3' above it.

Second system of musical notation, consisting of two staves (1 and 2) in bass clef. It continues the melodic and bass lines from the first system. It includes a triplet of eighth notes in staff 1 and dynamic markings like *mf*.

Third system of musical notation, consisting of two staves (1 and 2) in bass clef. The music continues with various rhythmic patterns and dynamic markings.

Fourth system of musical notation, consisting of two staves (1 and 2) in bass clef. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page, partially obscuring the musical notation.

Fifth system of musical notation, consisting of two staves (1 and 2) in bass clef. It features a triplet of eighth notes in staff 1 and dynamic markings like *mf*.

Sixth system of musical notation, consisting of two staves (1 and 2) in bass clef. It concludes the piece with a final melodic phrase in staff 1 and a bass line in staff 2, ending with a dynamic marking of *mf*.



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**FALL TREES**  
MEDIUM SWING ♩ = 150

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1

8

1

1

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1

9

1

1



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1  
2

1  
2

**WATERMELON WOMAN**  
MEDIUM FUNK  $\text{♩} = 132$

1  
2

1  
2

1  
2

1  
2



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A

System 1 of section A, featuring two staves. The upper staff (1) contains a melodic line with a half rest in the first measure, followed by eighth and quarter notes. The lower staff (2) contains a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the first measure of the lower staff.

System 2 of section A, featuring two staves. The upper staff (1) continues the melodic line with eighth and quarter notes. The lower staff (2) continues the rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure of the upper staff, and a triplet marking of 3 is present in the second measure of the lower staff.

System 3 of section A, featuring two staves. The upper staff (1) continues the melodic line with quarter and eighth notes. The lower staff (2) continues the rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure of the upper staff.

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System 4 of section A, featuring two staves. The upper staff (1) continues the melodic line with quarter and eighth notes. The lower staff (2) continues the rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure of the upper staff.

B

System 5 of section B, featuring two staves. The upper staff (1) contains a melodic line with quarter and eighth notes. The lower staff (2) contains a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the first measure of the upper staff.

System 6 of section B, featuring two staves. The upper staff (1) continues the melodic line with quarter and eighth notes. The lower staff (2) continues the rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure of the upper staff, and a triplet marking of 3 is present in the second measure of the lower staff.



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First system of musical notation, consisting of two staves. The upper staff (treble clef) contains a melody with a whole note and a half note. The lower staff (bass clef) contains a complex rhythmic accompaniment with many sixteenth notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melody. The lower staff continues the rhythmic accompaniment, featuring a triplet of sixteenth notes.

Third system of musical notation, consisting of two staves. A box labeled 'C' is placed above the first measure of the upper staff. The lower staff continues the rhythmic accompaniment with another triplet.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melody. The lower staff continues the rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff includes a dynamic marking of *mp*. The lower staff continues the rhythmic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melody. The lower staff continues the rhythmic accompaniment.

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