

Greatest Duets

Volume 4

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2 Flutes

Various Composers

EMR 53511

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. Flute

2. Flute

9

19

29

38

47

57

67

mf

f

mf

f

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

6

mf

mf

13

19

24

f

29

f

35

f

41

41

1. 2.

D.S. al Coda

Fast ♩ = 160

f

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33. *Swanee*

George Gershwin

Arr.: Peter King

Bright $\text{♩} = 132$

Measures 1-6 of the piece. The music is in G major (one sharp) and common time. It features a bright tempo of 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 melody is characterized by eighth and sixteenth notes, often beamed together.

Measures 7-13. The melody continues with eighth and sixteenth notes. The dynamics remain consistent, with a forte (*f*) dynamic in the first staff and a forte (*f*) dynamic in the second staff.

Measures 14-18. Measure 14 includes a first ending bracket. Measure 15 has a mezzo-forte (*mf*) dynamic. Measure 16 has a mezzo-forte (*mf*) dynamic. Measure 17 has a mezzo-forte (*mf*) dynamic. Measure 18 has a mezzo-forte (*mf*) dynamic. A repeat sign is present at the end of measure 18.

Measures 19-24. Measure 19 has a mezzo-forte (*mf*) dynamic. Measure 20 has a mezzo-forte (*mf*) dynamic. Measure 21 has a mezzo-forte (*mf*) dynamic. Measure 22 has a mezzo-forte (*mf*) dynamic. Measure 23 has a mezzo-forte (*mf*) dynamic. Measure 24 has a forte (*f*) dynamic.

Measures 25-29. Measure 25 has a mezzo-forte (*mf*) dynamic. Measure 26 has a mezzo-forte (*mf*) dynamic. Measure 27 has a mezzo-forte (*mf*) dynamic. Measure 28 has a mezzo-forte (*mf*) dynamic. Measure 29 has a mezzo-forte (*mf*) dynamic.

Measures 30-34. Measure 30 has a forte (*f*) dynamic. Measure 31 has a forte (*f*) dynamic. Measure 32 has a forte (*f*) dynamic. Measure 33 has a forte (*f*) dynamic. Measure 34 has a forte (*f*) dynamic. The piece ends with a double bar line.

D.C. al Coda

A Coda symbol (a circle with a cross) followed by musical notation for the Coda section, which consists of a few notes in G major.

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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

First system of music (measures 1-8). The key signature changes from one flat to two flats. Dynamics include *mf* and *f*.

Second system of music (measures 9-18). Dynamics include *f*.

Third system of music (measures 19-30). Dynamics include *f*.

Fourth system of music (measures 31-40). Dynamics include *p*, *cresc.*, *fz*, and *p*.

Fifth system of music (measures 41-51). Dynamics include *f cresc.* and *p*.

Sixth system of music (measures 52-60). Dynamics include *f* and *p*.

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35. *Shalom*

Arr.: Jan Sedlak

Allegro ♩ = 126

Measures 1-5 of the piece. The music is in 2/4 time. 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 in the first staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment.

Measures 6-11. The first staff continues the melody with various articulations. The second staff features a forte (*f*) dynamic in measure 10. The key signature remains one sharp (F#).

Measures 12-17. The first staff continues the melody. The second staff features a mezzo-forte (*mf*) dynamic in measure 17. The key signature changes to two sharps (F# and C#) in measure 17.

Measures 18-24. The first staff continues the melody. The second staff features a mezzo-forte (*mf*) dynamic in measure 24. The key signature remains two sharps (F# and C#).

Measures 25-30. The first staff continues the melody with a forte (*f*) dynamic. The second staff features a forte (*f*) dynamic in measure 25. The key signature remains two sharps (F# and C#).

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36. *Kalinka*

Arr.: Jan Sedlak

Andante ♩ = 80 accel. (♩ = c. 112)

11 (♩ = c. 128) (♩ = c. 144)

22 Vivace ♩ = 160

33 Andante ♩ = 72

42

52 Andante ♩ = 80 accel.

37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

First system of the musical score for 'La Paloma'. It consists of two staves in treble clef with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The music features a melody with a triplet of eighth notes in the first measure of the second staff.

Second system of the musical score, starting at measure 7. It continues the melody and accompaniment from the first system, featuring triplet markings in measures 9 and 11.

Third system of the musical score, starting at measure 14. It continues the melody and accompaniment, with triplet markings in measures 16 and 18.

Fourth system of the musical score, starting at measure 20. A double bar line with a repeat sign is placed before measure 20. The system continues the melody and accompaniment with triplet markings in measures 22, 24, and 26.

Fifth system of the musical score, starting at measure 27. It concludes the piece with a final triplet in the last measure.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Measures 1-6 of the piece. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The first staff starts with a whole rest in measure 1, followed by a half rest in measure 2, and then a half note in measure 3. The second staff starts with a half note in measure 1, followed by a half note in measure 2, and then a half note in measure 3. The dynamics are *mp* in measure 1 and *p* in measure 3.

Measures 7-13 of the piece. The first staff has a treble clef and the second staff has a bass clef. The first staff starts with a half note in measure 7, followed by a half note in measure 8, and then a half note in measure 9. The second staff starts with a half note in measure 7, followed by a half note in measure 8, and then a half note in measure 9. The dynamics are *f* in measure 7 and *mf* in measure 9.

Measures 14-19 of the piece. The first staff has a treble clef and the second staff has a bass clef. The first staff starts with a half note in measure 14, followed by a half note in measure 15, and then a half note in measure 16. The second staff starts with a half note in measure 14, followed by a half note in measure 15, and then a half note in measure 16. The dynamics are *mp* in measure 14 and *p* in measure 16.

Measures 20-25 of the piece. The first staff has a treble clef and the second staff has a bass clef. The first staff starts with a half note in measure 20, followed by a half note in measure 21, and then a half note in measure 22. The second staff starts with a half note in measure 20, followed by a half note in measure 21, and then a half note in measure 22. The dynamics are *p* in measure 20 and *mf* in measure 22.

Measures 26-31 of the piece. The first staff has a treble clef and the second staff has a bass clef. The first staff starts with a half note in measure 26, followed by a half note in measure 27, and then a half note in measure 28. The second staff starts with a half note in measure 26, followed by a half note in measure 27, and then a half note in measure 28. The dynamics are *mp* in measure 26 and *mp* in measure 28.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

9

19 *mf*

29

39 *f* *mf*

49 *f* *mp* *mf*

60

70 *f* *mf*

40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright $\text{♩} = 96$

7

14

21

28

35

41

f

f

mf

mp

cresc.

f

f

f

f

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