

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

Flute & Bassoon

Various Composers

EMR 53487

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Flute

2. Bassoon

The musical score is written for two parts: 1. Flute and 2. Bassoon. 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, 27). The music features a mix of eighth and sixteenth notes, often beamed together in groups of three (trios). Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score concludes with a double bar line and a repeat sign.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the musical score. The treble staff begins with a melody in G-flat major, marked *mf*. The bass staff provides a rhythmic accompaniment, also marked *mf*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Measures 6-10 of the musical score. The treble staff continues the melody with various ornaments and slurs. The bass staff continues the accompaniment. The dynamics remain consistent.

Measures 11-16 of the musical score. The treble staff features a series of eighth-note patterns. The bass staff continues the accompaniment. The dynamics remain consistent.

Measures 17-22 of the musical score. The treble staff begins with a melody marked *f*. The bass staff continues the accompaniment, with dynamics ranging from *mf* to *f*. The key signature changes to one flat (F major) in measure 22.

Measures 23-26 of the musical score. The treble staff continues the melody, marked *f*. The bass staff continues the accompaniment, also marked *f*. The key signature remains one flat (F major).

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23. Marching Through Georgia

March ♩ = 120

Arr.: Gordon Macduff

6

12

18

24

30

f

f

ossia:

ff

ff

ossia:

p

f

f

ossia:

ff

ff

24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

First system of the musical score for 'Emperor Waltz'. It consists of two staves, Treble and Bass clef, in 3/4 time. The key signature has two sharps (F# and C#). The first measure is marked *pp* (pianissimo) and the last measure is marked *f* (forte). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

6

Second system of the musical score. It continues from the first system. The first measure is marked *p* (piano). The system ends with a double bar line and a repeat sign. The key signature remains two sharps.

13

Very slow waltz, rubato ♩ = 100

Third system of the musical score, marked 'Very slow waltz, rubato'. It consists of two staves in 3/4 time. The key signature changes to one sharp (F#). The first measure is marked *mp* (mezzo-piano). The system ends with a double bar line and a repeat sign.

24

Quick waltz ♩ = 66

Fourth system of the musical score, marked 'Quick waltz'. It consists of two staves in 3/4 time. The key signature changes to one sharp (F#). The first measure is marked *mf* (mezzo-forte), the second measure is marked *pp* (pianissimo), and the third measure is marked *f* (forte). The system ends with a double bar line and a repeat sign.

34

Fifth system of the musical score. It continues from the fourth system. The first measure is marked *mf* (mezzo-forte). The system ends with a double bar line and a repeat sign.

44

Sixth system of the musical score. It continues from the fifth system. The first measure is marked *mf* (mezzo-forte). The system ends with a double bar line and a repeat sign.

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

Measures 1-7. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 6/8. Dynamics: *f* (forte) in both staves. The melody in the treble staff features eighth and sixteenth notes with slurs. The bass staff provides a rhythmic accompaniment with eighth notes.

Measures 8-15. Treble and bass staves. Measure 8 is marked with a first ending bracket. Dynamics: *p* (piano) and *f* (forte) in the treble staff; *p* and *mp* (mezzo-piano) in the bass staff. The piece includes a first ending (measures 11-12) and a second ending (measures 13-15).

Measures 16-23. Treble and bass staves. Dynamics: *mf* (mezzo-forte) in both staves. The melody continues with eighth and sixteenth notes, and the bass line remains active.

Measures 24-31. Treble and bass staves. A crescendo hairpin leads to a *f* (forte) dynamic in measure 28. The treble staff has a *f* dynamic in measure 30. The piece ends with a repeat sign in measure 31.

Measures 32-39. Treble and bass staves. Dynamics: *pp* (pianissimo) in the treble staff and *p cresc.* (piano crescendo) in the bass staff. The melody features slurs and the bass line has a steady eighth-note accompaniment.

Measures 40-47. Treble and bass staves. Dynamics: *mf cresc.* (mezzo-forte crescendo) in the treble staff and *ff* (fortissimo) in the bass staff. The piece concludes with a first ending (measures 45-46) and a second ending (measure 47).

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26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120

Measures 1-6 of the piece. The music is in 2/4 time. The treble staff starts with a forte (f) dynamic. The bass staff also starts with a forte (f) dynamic. The melody in the treble staff is a simple, rhythmic line, while the bass staff provides a steady accompaniment.

7

Measures 7-12. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The music is in 2/4 time.

13

Measures 13-18. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The music is in 2/4 time.

19

Measures 19-24. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The music is in 2/4 time.

25

Measures 25-30. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The music is in 2/4 time.

31

Measures 31-36. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The music is in 2/4 time.

37

Measures 37-42. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The music is in 2/4 time.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Measures 1-10 of the musical score. The treble staff begins with a *mf* dynamic. The bass staff has a *mf* dynamic at measure 4. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a melody in the treble and a supporting bass line in the bass.

Measures 11-20 of the musical score. Measure 11 is marked with a *p* dynamic. Measure 19 is marked with a *f* dynamic. The melody continues in the treble, and the bass line provides harmonic support.

Measures 21-30 of the musical score. The treble staff shows a melodic line with various intervals. The bass staff continues the harmonic accompaniment. The key signature remains one flat.

Measures 31-36 of the musical score. Measure 31 is marked with a *mp* dynamic. Measure 34 is marked with a *mf* dynamic. The music maintains its moderate tempo and key signature.

Measures 37-40 of the musical score. Measure 37 is marked with a *rit.* (ritardando) instruction. The final measure (40) ends with a sharp key signature change to two sharps (F# and C#).

28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Measures 1-5 of the piece. The treble clef part (Flute) starts with a forte (*f*) dynamic, playing a series of eighth notes. The bass clef part (Bassoon) also starts with a forte (*f*) dynamic, playing a series of eighth notes. In measure 3, the bass clef part changes to mezzo-forte (*mf*).

Measures 6-11. Measure 6 is marked with a 6. The treble clef part starts with a piano (*p*) dynamic. The bass clef part starts with a mezzo-piano (*mp*) dynamic. In measure 11, the treble clef part changes to forte (*f*), and the bass clef part changes to mezzo-forte (*mf*).

Measures 12-16. Measure 12 is marked with a 12. The treble clef part starts with a mezzo-piano (*mp*) dynamic. The bass clef part starts with a piano (*p*) dynamic. In measure 14, the treble clef part changes to mezzo-piano (*mp*), and the bass clef part changes to piano (*p*).

Measures 17-21. Measure 17 is marked with a 17. The treble clef part starts with a mezzo-forte (*mf*) dynamic. The bass clef part starts with a forte (*f*) dynamic. In measure 19, the treble clef part changes to mezzo-forte (*mf*), and the bass clef part changes to forte (*f*).

Measures 22-25. Measure 22 is marked with a 22. The treble clef part starts with a mezzo-forte (*mf*) dynamic. The bass clef part starts with a forte (*f*) dynamic. In measure 24, the treble clef part changes to mezzo-forte (*mf*), and the bass clef part changes to forte (*f*).

29. Ciao, Bella, Ciao

Arr.: David Andrews

♩ = 116

p

mp

5

mp

p

11

mf

17

mp

22

f

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30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

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 dynamic is *f* (forte) throughout. The melody is in the treble clef, and the bass line is in the bass clef. The piece features a mix of eighth and sixteenth notes, with some rests and slurs.

Measures 7-13. Measure 7 starts with a repeat sign. The dynamic changes to *mf* (mezzo-forte) in measure 8. The music continues with various note values and rests. A crescendo hairpin is shown in measure 13, leading to a *mf* dynamic.

Measures 14-20. The dynamic is *mp* (mezzo-piano) in measure 14. It changes to *mf* in measure 16. The music features a mix of eighth and sixteenth notes, with some slurs and rests.

Measures 21-27. The dynamic is *f* (forte) in measure 22. It changes to *mf* in measure 24. The music continues with various note values and rests. A crescendo hairpin is shown in measure 27, leading to a *mp* dynamic.

Measures 28-30. The dynamic is *f* (forte) in measure 29. The music concludes with various note values and rests. A crescendo hairpin is shown in measure 30, leading to a *f* dynamic.

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