

Greatest Duets

Volume 3

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2 Flutes

Various Composers

EMR 53463

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Flute

2. Flute

The musical score is written for two flutes in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The score is divided into five systems, each containing two staves. The first system starts with a mezzo-forte (mf) dynamic. The second system begins at measure 6. The third system begins at measure 13 and includes a forte (f) dynamic marking. The fourth system begins at measure 20. The fifth system begins at measure 27 and concludes with a double bar line and repeat signs. The score features various musical notations including eighth notes, quarter notes, half notes, and triplet markings (indicated by a '3' over a bracketed group of notes). Slurs are used to group notes across measures.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand.

Measures 6-10 of the piece. The music continues with the same tempo and key signature. The dynamic remains 'mf'.

Measures 11-16 of the piece. The music continues with the same tempo and key signature. The dynamic remains 'mf'.

Measures 17-22 of the piece. The music continues with the same tempo and key signature. The dynamic changes to 'f' (forte) in measure 17 and back to 'mf' in measure 22.

Measures 23-26 of the piece. The music continues with the same tempo and key signature. The dynamic changes to 'f' (forte) in measure 23 and back to 'mf' in measure 26.

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23. Marching Through Georgia

March ♩ = 120

Arr.: Gordon Macduff

Measures 1-5 of the musical score. The music is in 2/4 time. 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 staff provides a steady eighth-note accompaniment.

Measures 6-11 of the musical score. Measure 6 is marked with a '6' above the staff. An 'ossia:' marking appears above measure 7. The first staff ends with a fortissimo (*ff*) dynamic. The second staff also ends with a fortissimo (*ff*) dynamic.

Measures 12-17 of the musical score. An 'ossia:' marking appears above measure 15. The first staff continues the melody with eighth and sixteenth notes. The second staff provides a consistent eighth-note accompaniment.

Measures 18-23 of the musical score. Measures 18 and 19 are marked with a piano (*p*) dynamic. Measures 22 and 23 are marked with a forte (*f*) dynamic. The first staff shows a change in dynamics. The second staff also shows a change in dynamics.

Measures 24-29 of the musical score. An 'ossia:' marking appears above measure 27. The first staff continues the melody. The second staff provides a consistent eighth-note accompaniment.

Measures 30-34 of the musical score. Measures 30 and 31 are marked with a fortissimo (*ff*) dynamic. The first staff continues the melody. The second staff provides a consistent eighth-note accompaniment.

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 key signature is two sharps (F# and C#), and the time signature is 8/8. The music is marked *f* (forte) in both staves. The melody in the upper staff features eighth and sixteenth notes with slurs, while the lower staff provides a rhythmic accompaniment with eighth notes.

Measures 8-15. Measure 8 starts with a first ending bracket. Measures 9-10 are marked *p* (piano) in the upper staff and *f* (forte) in the lower staff. Measures 11-12 are marked *p* in the upper staff and *f* in the lower staff. Measures 13-15 are marked *mp* (mezzo-piano) in both staves. The melody continues with eighth notes and slurs.

Measures 16-23. Measure 16 starts with a first ending bracket. Measures 17-18 are marked *mf* (mezzo-forte) in the upper staff. Measures 19-20 are marked *mf* in the lower staff. Measures 21-23 continue the melody with eighth notes and slurs.

Measures 24-31. Measures 24-25 are marked *f* (forte) in the upper staff. Measures 26-27 are marked *f* in the lower staff. Measures 28-31 continue the melody with eighth notes and slurs.

Measures 32-39. Measures 32-33 are marked *pp* (pianissimo) in the upper staff. Measures 34-35 are marked *pp* in the lower staff. Measures 36-37 are marked *p* (piano) in the upper staff. Measures 38-39 are marked *p* *cr* (piano, crescendo) in the upper staff.

Measures 40-47. Measures 40-41 are marked *mf* *cresc.* (mezzo-forte, crescendo) in the upper staff. Measures 42-43 are marked *ff* (fortissimo) in the upper staff. Measures 44-45 are marked *ff* in the lower staff. Measures 46-47 are marked *ff* in the upper staff. The piece ends with a first ending bracket in measure 47.

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26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120



27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

11

20

30

37

mf

p

f

mp

mf

rit.

28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one flat (Bb). 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 dynamics change to mezzo-forte (mf) in measure 3.

Measures 6-11. Measure 6 starts with a piano (p) dynamic in the first staff and mezzo-piano (mp) in the second. Measure 11 features a forte (f) dynamic in the first staff and mezzo-forte (mf) in the second.

Measures 12-16. Measure 12 starts with mezzo-piano (mp) in the first staff and piano (p) in the second. Measure 16 features a piano (p) dynamic in the second staff.

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

Measures 22-25. Measure 22 starts with sempre mezzo-forte (sempre mf) in the first staff and sempre forte (sempre f) in the second. Measure 25 features a sempre forte (sempre f) dynamic 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 one flat (B-flat). The flute part (top staff) begins with a rest, followed by a half note B-flat, a quarter note A, and a half note G. The piano accompaniment (bottom staff) starts with a half note B-flat, followed by a half note A, and then a series of eighth notes: G, F, E, D, C, B, A, G. Dynamics include *p* (piano) for the flute and *mp* (mezzo-piano) for the piano.

Measures 5-10. The flute part continues with eighth notes: G, F, E, D, C, B, A, G. The piano accompaniment features a series of eighth notes: G, F, E, D, C, B, A, G. Dynamics include *mp* (mezzo-piano) for the flute and *p* (piano) for the piano.

Measures 11-16. The flute part continues with eighth notes: G, F, E, D, C, B, A, G. The piano accompaniment features a series of eighth notes: G, F, E, D, C, B, A, G. Dynamics include *mf* (mezzo-forte) for the flute.

Measures 17-21. The flute part continues with eighth notes: G, F, E, D, C, B, A, G. The piano accompaniment features a series of eighth notes: G, F, E, D, C, B, A, G. Dynamics include *mp* (mezzo-piano) for the flute.

Measures 22-25. The flute part continues with eighth notes: G, F, E, D, C, B, A, G. The piano accompaniment features a series of eighth notes: G, F, E, D, C, B, A, G. Dynamics include *f* (forte) for the flute.

30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Measures 1-6 of the piece. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves. The first staff begins with a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes with various articulations like accents 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. The music continues with eighth and sixteenth notes and slurs.

Measures 14-20. The dynamics are mezzo-piano (*mp*) for the first staff and mezzo-forte (*mf*) for the second staff. The music features eighth and sixteenth notes with slurs.

Measures 21-27. The dynamics are forte (*f*) for the first staff and mezzo-forte (*mf*) for the second staff. The music continues with eighth and sixteenth notes and slurs.

Measures 28-34. The dynamics are forte (*f*) for the first staff and mezzo-forte (*mf*) for the second staff. The music features eighth and sixteenth notes with slurs.

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