

Greatest Duets

Volume 2

- 11. Strike Up The Band / 12. Morning Has Broken*
13. Easy Winners / 14. Two Guitars
15. Mexican Hat Dance / 16. Scotland The Brave
17. Elite Syncopations / 18. Aura Lee
19. Rosen aus dem Süden / 20. El Choclo

2 Flutes

Various Composers

EMR 53415

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Greatest Duets

Volume 2

11. Strike Up The Band

George Gershwin

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

1. Flute

2. Flute

4

9

14

20

12. Morning Has Broken

Moderato ♩ = 112

Arr.: Gordon Macduff

Measures 1-6 of the musical score. The music is in 3/4 time, key of D major (two sharps). The tempo is Moderato, 112 beats per minute. The dynamics are marked *mp* (mezzo-piano) for both staves. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes, while the accompaniment consists of quarter and eighth notes.

Measures 7-12 of the musical score. The music continues in the same key and time signature. The dynamics remain *mp*. The melody and accompaniment continue with similar rhythmic patterns.

Measures 13-18 of the musical score. The music continues in the same key and time signature. The dynamics remain *mp*. The melody and accompaniment continue with similar rhythmic patterns.

Measures 19-24 of the musical score. The music continues in the same key and time signature. The dynamics remain *mp*. The melody and accompaniment continue with similar rhythmic patterns.

Measures 25-30 of the musical score. The music continues in the same key and time signature. The dynamics change: the right hand is marked *mf* (mezzo-forte) and the left hand is marked *mp* (mezzo-piano) for measures 25-26, and *f* (forte) for measures 27-30. The melody and accompaniment continue with similar rhythmic patterns.

13. Easy Winners

Scott Joplin

Arr.: Julian Oliver

Bright ♩ = 144

Measures 1-4 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 144 beats per minute. The dynamics are marked 'f' (forte) for both staves. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 5-10. The dynamics change to 'mf' (mezzo-forte). The melody continues with eighth and sixteenth notes, and the accompaniment remains consistent. Measure 10 ends with a repeat sign.

Measures 11-16. The melody and accompaniment continue with eighth and sixteenth notes. Measure 16 ends with a repeat sign.

Measures 17-21. Measures 17-20 are the first ending, marked '1.'. Measure 21 is the second ending, marked '2.', which concludes the piece with a double bar line.

Measures 22-26. The dynamics change back to 'f' for measures 22-25 and 'mf' for measure 26. The melody and accompaniment continue with eighth and sixteenth notes.

Measures 27-30. The piece concludes with a final melody in the right hand and accompaniment in the left hand, ending with a double bar line.

14. Two Guitars

Moderato ♩ = 100

Arr.: Jan Sedlak

Measures 1-4 of the piece. The music is in 2/4 time, key of B-flat major. Both staves (treble and bass clef) start with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features eighth and quarter notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

Measures 5-8. The music continues with a mezzo-forte (*mf*) dynamic. In measure 8, the treble staff has a forte (*f*) dynamic marking with a triplet of eighth notes. The bass staff also has a forte (*f*) dynamic marking.

Measures 9-12. Measure 9 begins with a piano (*p*) dynamic and a repeat sign. The music features a series of slurs and ties across measures. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*) again.

Measures 13-16. The music continues with a piano (*p*) dynamic. Dynamics include piano (*p*), mezzo-forte (*mf*), piano (*p*), and forte (*f*) in the final measure.

Measures 17-20. The tempo changes to 'Con moto' (♩ = 120). Measure 17 starts with a piano (*p*) dynamic and a 'sub.' (sustained) marking. The music is marked 'cresc.' (crescendo) and 'accel.' (accelerando). Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*).

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15. Mexican Hat Dance

Arr.: Joe Bellini

Allegro ♩ = 120

First system of music (measures 1-6). The music is in 6/8 time, key of B-flat major. The first staff is marked *f* (forte). The second staff is also marked *f*.

Second system of music (measures 7-13). The music continues in 6/8 time, key of B-flat major.

Third system of music (measures 14-20). The music continues in 6/8 time, key of B-flat major. A repeat sign is present at the beginning of the system.

Fourth system of music (measures 21-26). The music continues in 6/8 time, key of B-flat major.

Fifth system of music (measures 27-32). The music continues in 6/8 time, key of B-flat major. The system ends with the instruction **D.S. al Coda**.

Sixth system of music (measures 33-38). The music changes to 2/4 time, key of B-flat major. The tempo is marked **♩ = 180**. The first staff is marked *mf* (mezzo-forte). The second staff is also marked *mf*. A repeat sign is present at the beginning of the system.

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Measures 1-5 of 'Scotland The Brave'. The music is in G major (one sharp) and common time (C). The tempo is Allegro with a quarter note equal to 120 beats per minute. The first staff (treble clef) starts with a melody in measure 1, while the second staff (bass clef) has a whole rest. In measure 5, the first staff has a whole rest and the second staff enters with a melody. Dynamics include *mf* (mezzo-forte) in measures 1 and 5.

Measures 6-11 of 'Scotland The Brave'. The first staff has whole rests in measures 6-8, then enters in measure 9. The second staff continues the melody from measure 5. Dynamics include *f* (forte) in measures 9 and 11.

Measures 12-16 of 'Scotland The Brave'. Both staves continue the melody. Measure 16 ends with a double bar line and a key signature change to A major (two sharps).

Measures 17-22 of 'Scotland The Brave'. The music continues in A major. Measure 22 ends with a double bar line and a key signature change to D major (two sharps).

mf *f*
L'istesso (♩ = 120)

Measures 23-30 of 'A Hundred Pipers'. The music is in D major and 6/8 time. Both staves play a rhythmic accompaniment. Dynamics include *f* (forte) in measures 23 and 25.

Measures 31-37 of 'A Hundred Pipers'. The melody moves to the first staff, while the second staff continues the accompaniment.

Measures 38-44 of 'A Hundred Pipers'. The melody continues in the first staff, and the accompaniment in the second staff.

17. Elite Syncopations

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Measures 1-5 of the piece. The music is in 2/4 time. The first staff (treble clef) starts with a forte (f) dynamic and features a series of eighth and sixteenth notes. The second staff (bass clef) also starts with a forte (f) dynamic and features a series of eighth and sixteenth notes. The dynamics change to mezzo-forte (mf) in measure 5.

Measures 6-11 of the piece. The music continues with eighth and sixteenth notes. The dynamics change to forte (f) in measure 7 and remain forte through measure 11.

Measures 12-17 of the piece. The music continues with eighth and sixteenth notes. The dynamics change to mezzo-forte (mf) in measure 12 and remain mezzo-forte through measure 17. There are crescendo and decrescendo markings in measures 15 and 16.

Measures 18-22 of the piece. The music continues with eighth and sixteenth notes. The dynamics remain mezzo-forte (mf) throughout this section.

Measures 23-27 of the piece. The music continues with eighth and sixteenth notes. The dynamics remain mezzo-forte (mf) throughout this section.

18. Aura Lee

Slow ♩ = 92

Arr.: David Andrews

Measures 1-8 of the musical score. The top staff (treble clef) starts with a *mf* dynamic. The bottom staff (bass clef) starts with a *p* dynamic. Both staves feature a melody with eighth and sixteenth notes, often beamed together, and some measures contain whole notes.

Measures 9-15 of the musical score. Measure 9 is marked with a *p cresc.* dynamic. Measure 10 has a *sost.* marking. Measure 11 is marked with a *f* dynamic. The bottom staff has a *mf cresc.* dynamic. The melody continues with various note values and rests.

Measures 16-22 of the musical score. Measure 16 is marked with a *mf* dynamic. Measures 17, 19, and 21 are marked with a *p* dynamic. Measure 18 is marked with a *mf* dynamic. The melody features a mix of eighth, sixteenth, and quarter notes.

Measures 23-27 of the musical score. Measure 23 is marked with a *mf* dynamic. Measure 24 is marked with a *p cresc.* dynamic. Measure 25 is marked with a *p cresc.* dynamic. The melody includes some sixteenth-note runs and rests.

Measures 28-31 of the musical score. Measures 28 and 30 are marked with a *f* dynamic. The melody continues with eighth and sixteenth notes, some beamed together.

19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante $\text{♩} = 66$

9 Waltz $\text{♩} = 69$

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20. El Choclo

Arr.: Joe Bellini

Tango $\text{♩} = 126$

Measures 1-4 of the piece. The key signature is one sharp (F#). The tempo is marked as Tango with a quarter note equal to 126 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes with various rests.

Measures 5-8. The melody continues in the treble staff, and the bass staff provides a rhythmic accompaniment. The dynamics remain consistent with the previous section.

Measures 9-12. The musical texture continues with eighth and sixteenth notes in both staves.

Measures 13-16. A double bar line with a repeat sign is present at the start of measure 13. Dynamics include mezzo-forte (*mf*) and forte (*f*) in the bass staff.

Measures 17-20. Measure 17 starts with a piano (*p*) dynamic. Measure 19 features a first ending bracket. Measure 20 ends with a forte (*f*) dynamic. The bass staff includes a triplet of eighth notes in measure 19.

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