

Greatest Duets

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2 Bassoons

Various Composers

EMR 53371

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Greatest Duets

Volume 1

1. The Entertainer

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

1. Bassoon

2. Bassoon

f *f* *mf*

5

mf *f* *mf* *f*

11

f *mf* *f* *mf*

17

mf *f* *mf* *f*

23

mf *f* *mf* *f*

28

f *mf* *f* *mf*

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2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro ♩. = 116

Measures 1-8. Dynamics: *mf*, *cresc.*, *f*.

9

Measures 9-16. Dynamics: *mf*, *cresc.*

17

Measures 17-25. Dynamics: *mf*, *cresc.*, *f*.

26

Measures 26-33. Dynamics: *mp*, *p*, *mf*.

34

Measures 34-42. Dynamics: *mp*, *mf*, *p*, *mf*.

43

Measures 43-50. Dynamics: *p*, *mf*, *cresc.*

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3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino ♩ = 92

First system of the musical score, measures 1-6. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is Andantino with a quarter note equal to 92 beats per minute. The dynamic is mezzo-forte (mf). The music is written for a single bassoon part on a single staff.

7

Second system of the musical score, measures 7-13. The key signature remains three flats. The music continues with various melodic and harmonic developments.

14

Third system of the musical score, measures 14-20. The key signature changes to two flats (B-flat, E-flat). The music features more complex rhythmic patterns and melodic lines.

21

Fourth system of the musical score, measures 21-27. The key signature changes to one flat (B-flat). The dynamic increases to forte (f). The music becomes more energetic with faster passages.

28

Fifth system of the musical score, measures 28-34. The key signature remains one flat. The music continues with melodic and harmonic developments.

35

Sixth system of the musical score, measures 35-40. The key signature changes to no sharps or flats (C major). The music concludes with a final melodic phrase.

4. Radetzky March

Johann Strauss

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

Measures 1-6 of the Radetzky March. The music is in 2/4 time, key of B-flat major. The bassoon part starts with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a forte (*f*) dynamic. The fourth measure has a mezzo-forte (*mf*) dynamic. The fifth measure has a forte (*f*) dynamic. The sixth measure has a mezzo-forte (*mf*) dynamic.

Measures 7-12 of the Radetzky March. The music continues with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The seventh measure has a mezzo-forte (*mf*) dynamic. The eighth measure has a mezzo-forte (*mf*) dynamic. The ninth measure has a mezzo-forte (*mf*) dynamic. The tenth measure has a mezzo-forte (*mf*) dynamic. The eleventh measure has a mezzo-forte (*mf*) dynamic. The twelfth measure has a mezzo-forte (*mf*) dynamic.

Measures 13-19 of the Radetzky March. The music continues with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The thirteenth measure has a forte (*f*) dynamic. The fourteenth measure has a forte (*f*) dynamic. The fifteenth measure has a forte (*f*) dynamic. The sixteenth measure has a forte (*f*) dynamic. The seventeenth measure has a forte (*f*) dynamic. The eighteenth measure has a forte (*f*) dynamic. The nineteenth measure has a forte (*f*) dynamic.

Measures 20-26 of the Radetzky March. The music continues with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The twentieth measure has a mezzo-forte (*mf*) dynamic. The twenty-first measure has a mezzo-forte (*mf*) dynamic. The twenty-second measure has a mezzo-forte (*mf*) dynamic. The twenty-third measure has a mezzo-forte (*mf*) dynamic. The twenty-fourth measure has a mezzo-forte (*mf*) dynamic. The twenty-fifth measure has a mezzo-forte (*mf*) dynamic. The twenty-sixth measure has a mezzo-forte (*mf*) dynamic.

Measures 27-33 of the Radetzky March. The music continues with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The twenty-seventh measure has a mezzo-forte (*mf*) dynamic. The twenty-eighth measure has a mezzo-forte (*mf*) dynamic. The twenty-ninth measure has a mezzo-forte (*mf*) dynamic. The thirtieth measure has a mezzo-forte (*mf*) dynamic. The thirty-first measure has a mezzo-forte (*mf*) dynamic. The thirty-second measure has a mezzo-forte (*mf*) dynamic. The thirty-third measure has a mezzo-forte (*mf*) dynamic.

Measures 34-38 of the Radetzky March. The music continues with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The thirty-fourth measure has a mezzo-forte (*mf*) dynamic. The thirty-fifth measure has a mezzo-forte (*mf*) dynamic. The thirty-sixth measure has a mezzo-forte (*mf*) dynamic. The thirty-seventh measure has a mezzo-forte (*mf*) dynamic. The thirty-eighth measure has a mezzo-forte (*mf*) dynamic.

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5. Tico-Tico

Arr.: Eduardo Suba



Bright $\text{♩} = 108$

First system of music (measures 1-5). The treble staff (Bassoon) starts with a forte (*f*) dynamic. The bass staff (Bass) starts with a mezzo-forte (*mf*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).

6

Second system of music (measures 6-10). The treble staff continues with eighth and sixteenth notes. The bass staff continues with a steady eighth-note accompaniment.

11

Third system of music (measures 11-16). The treble staff features a melodic line with slurs. The bass staff continues with the accompaniment.

17

Fourth system of music (measures 17-21). The treble staff has a more active melodic line. The bass staff continues with the accompaniment.

22

Fifth system of music (measures 22-26). The treble staff continues with the melodic line. The bass staff continues with the accompaniment.

27

Sixth system of music (measures 27-31). The treble staff continues with the melodic line. The bass staff continues with the accompaniment. A repeat sign is visible at the end of the system.

32

Seventh system of music (measures 32-36). The treble staff continues with the melodic line. The bass staff continues with the accompaniment, ending with a forte (*f*) dynamic.

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6. Yankee Doodle

Arr.: Joe Bellini

Giocosso ♩ = 112

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Giocosso' with a quarter note equal to 112 beats. The dynamics are marked *f* (forte) in both staves.

Measures 9-19. Measure 9 is marked with a repeat sign and a section symbol. The dynamics are marked *mf* (mezzo-forte) in both staves. The piece continues with a series of eighth and sixteenth notes.

Measures 20-30. The dynamics are marked *mf* in both staves. The music features a mix of eighth and sixteenth notes with some rests.

Measures 31-40. The dynamics are marked *f* in both staves. The music continues with a rhythmic pattern of eighth and sixteenth notes.

Measures 41-48. The dynamics are marked *mf* in both staves. The music features a series of eighth and sixteenth notes with some rests.

Measures 49-53. The dynamics are marked *f* and *mf* in both staves. The piece concludes with a final flourish of eighth and sixteenth notes.

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7. The Last Rose Of Summer

Arr.: John Glenesk Mortimer

Slow $\text{♩} = 66$

Measures 1-7. Bassoon part in 3/4 time, key of B-flat major. Dynamics: *mp espr.* (measures 1-2), *p* (measures 3-7).

Measures 8-15. Bassoon part. Dynamics: *mf* (measures 8-9), *f* (measures 10-11), *mp* (measures 12-13), *p* (measures 14-15).

Measures 16-23. Bassoon part. Dynamics: *mf* (measures 16-17), *mp* (measures 18-23). A repeat sign is present at measure 16.

Measures 24-29. Bassoon part. Dynamics: *cresc.* (measures 24-25), *mf* (measures 26-27), *f* (measures 28-29).

Measures 30-33. Bassoon part. Dynamics: *mf* (measures 30-31), *mp* (measures 32-33). Tempo marking: *rall.* (measures 30-33). Instruction: **D.S. al Coda**.

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8. Alpine Moods

Dennis Armitage

March ♩ = 116

11 *f* *mf*

22 *f* *mf* *p*

32 *f* *f* *mf*

42 *f* *mf*

51 *f* *mf*

61 *mf*

71 *f* *f*

D.S. al Coda

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9. Danny Boy

(Londonderry Air)

Arr.: Norman Tailor

Andante ♩ = 88

First system of the musical score. It consists of two staves in bass clef with a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamics are marked 'mf espr.' (mezzo-forte, esprimo) on both staves. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various phrasing slurs.

Second system of the musical score, starting at measure 5. It continues the melody and bass line from the first system, maintaining the 'mf espr.' dynamic and phrasing.

Third system of the musical score, starting at measure 10. The melody and bass line continue, with the dynamic remaining 'mf espr.'.

Fourth system of the musical score, starting at measure 16. The dynamics change to 'f' (forte) on both staves. The melody and bass line continue with phrasing slurs.

Fifth system of the musical score, starting at measure 21. The melody and bass line continue, with the dynamic remaining 'f'.

Sixth system of the musical score, starting at measure 26. The dynamics change to 'p' (piano) on both staves. The melody and bass line continue, ending with phrasing slurs.

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10. Just A Closer Walk With Thee

Arr.: Joe Bellini

Slow ♩ = 76

Measures 1-6 of the piece. The music is in 2/4 time, key of B-flat major. The bassoon part starts with a half note G2, followed by a half note A2, then a half note Bb2. The piano accompaniment starts with a half note G2, followed by a half note A2, then a half note Bb2. The dynamics are marked *mf* for both parts.

Measures 7-10 of the piece. The bassoon part continues with a half note C3, followed by a half note D3, then a half note E3. The piano accompaniment continues with a half note C3, followed by a half note D3, then a half note E3. The dynamics are marked *f* for both parts.

Measures 11-16 of the piece. The bassoon part continues with a half note F3, followed by a half note G3, then a half note A3. The piano accompaniment continues with a half note F3, followed by a half note G3, then a half note A3.

17 Moderate Swing ♩ = 108

Measures 17-21 of the piece. The bassoon part starts with a half note G2, followed by a half note A2, then a half note Bb2. The piano accompaniment starts with a half note G2, followed by a half note A2, then a half note Bb2. The dynamics are marked *mf* for the bassoon and *mp* for the piano.

Measures 22-27 of the piece. The bassoon part continues with a half note C3, followed by a half note D3, then a half note E3. The piano accompaniment continues with a half note C3, followed by a half note D3, then a half note E3.

Measures 28-31 of the piece. The bassoon part continues with a half note F3, followed by a half note G3, then a half note A3. The piano accompaniment continues with a half note F3, followed by a half note G3, then a half note A3.

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