

Greatest Duets

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2 Oboes

Various Composers

EMR 53368

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Greatest Duets

Volume 1

1. The Entertainer

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

1. Oboe

2. Oboe

f *f* *mf*

5

f *mf* *mf* *f*

11

f *mf* *f* *f*

17

1. *mf* 2. *mf* *mf*

23

28

f *mf* *f* *mf*

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2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro ♩ = 116

mf cresc. f

mf cresc. f

mf cresc. f

mp p mf

mp p mf

p (mf) cres

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3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino $\text{♩} = 92$

Measures 1-6 of the musical score. The key signature is 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 features a melody in the right hand and a supporting bass line in the left hand, with various articulations and phrasing marks.

Measures 7-13 of the musical score. The key signature remains three flats. The melody continues with various phrasing and articulation marks. The left hand provides harmonic support with sustained notes and moving lines.

Measures 14-20 of the musical score. The key signature changes to two flats (B-flat, E-flat). The tempo and dynamics remain. The music features more complex phrasing and articulation, including slurs and accents.

Measures 21-27 of the musical score. The key signature changes to one flat (B-flat). The tempo and dynamics remain. The music features a more active melody with many slurs and accents, and a more complex bass line.

Measures 28-34 of the musical score. The key signature remains one flat. The tempo and dynamics remain. The music features a more active melody with many slurs and accents, and a more complex bass line.

Measures 35-41 of the musical score. The key signature remains one flat. The tempo and dynamics remain. The music features a more active melody with many slurs and accents, and a more complex bass line.

4. Radetzky March

Johann Strauss

Arr.: Scott Richards

Moderate March $\text{♩} = 112$

Measures 1-6 of the Radetzky March. The notation is in 2/4 time. The first staff (treble clef) starts with a forte (*f*) dynamic and a half note G4. The second staff (bass clef) starts with a forte (*f*) dynamic and a half note G3. The dynamics change to mezzo-forte (*mf*) in measure 4.

Measures 7-12 of the Radetzky March. The notation continues with eighth and sixteenth notes. The dynamics remain mezzo-forte (*mf*). There are accents over the eighth notes in measures 10 and 11.

Measures 13-19 of the Radetzky March. The notation continues with eighth and sixteenth notes. The dynamics change back to forte (*f*) in measure 13. A repeat sign is present at the end of measure 19.

Measures 20-26 of the Radetzky March. The notation continues with eighth and sixteenth notes. The dynamics change to mezzo-forte (*mf*) in measure 20. There are accents over the eighth notes in measures 24 and 25.

Measures 27-33 of the Radetzky March. The notation continues with eighth and sixteenth notes. The dynamics change to fortissimo (*ff*) in measure 33. There are accents over the eighth notes in measures 28, 29, and 30. Crescendo markings (*cresc.*) are present in measures 31 and 32.

Measures 34-38 of the Radetzky March. The notation continues with eighth and sixteenth notes. The dynamics change to mezzo-forte (*mf*) in measure 34. There are accents over the eighth notes in measures 35 and 36.

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5. Tico-Tico

Arr.: Eduardo Suba

Bright $\text{♩} = 108$

6

11

17

22

27

32

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6. Yankee Doodle

Giocoso ♩ = 112**Arr.: Joe Bellini**

9 **f**

20 **mf**

31 **f**

41 **mf**

49 **f**

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7. The Last Rose Of Summer

Arr.: John Glenesk Mortimer

♩
Slow ♩ = 66

Measures 1-7. Treble and bass staves. Treble staff starts with *mp espr.* and a slur. Bass staff starts with *p* and a slur. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

Measures 8-15. Treble and bass staves. Treble staff has dynamics *mf*, *f*, and *mp*. Bass staff has dynamics *mf*, *f*, and *p*. There are slurs and a crescendo/decrescendo hairpin in the bass staff.

Measures 16-23. Treble and bass staves. Treble staff has *mf*. Bass staff has *mp*. A double bar line with a repeat sign is at measure 16. The key signature changes to one flat (Bb) at measure 18.

Measures 24-29. Treble and bass staves. Treble staff has *cresc.*, *mf*, and *f*. Bass staff has *cresc.*, *mf*, and *f*. There are slurs and hairpins throughout.

Measures 30-33. Treble and bass staves. Treble staff has *mf* and *mp espr.*. Bass staff has *mp*. The tempo marking *rall.* and the instruction *D.S. al Coda* are above the staff. The key signature changes to natural (C) at measure 31.

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Dennis Armitage

§

March 116

11

22

32

42

51

61

71

D.S. al Coda

f *mf* *f* *p* *f* *mf* *f* *f*

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9. *Danny Boy*

(Londonderry Air)

Andante ♩ = 88

Arr.: Norman Tailor

mf espr.

5

10

16

f

21

26

p

p

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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 4/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf* (mezzo-forte) in both hands.

Measures 7-10. The melody continues with a crescendo leading to a *f* (forte) dynamic in measure 10. The bass line also features a crescendo and *f* dynamic.

Measures 11-16. The melody features a half note rest in measure 12. The bass line continues with a steady eighth-note accompaniment.

17 Moderate Swing ♩ = 108

Measures 17-21. The tempo changes to Moderate Swing (♩ = 108). The melody is marked *mf* and the bass line is marked *mp* (mezzo-piano).

Measures 22-27. The melody continues with a crescendo leading to a *f* (forte) dynamic in measure 27. The bass line also features a crescendo and *f* dynamic.

Measures 28-31. The melody features a half note rest in measure 28. The bass line continues with a steady eighth-note accompaniment.

F

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