

Greatest Duets

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2 Flutes

Various Composers

EMR 53367

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Greatest Duets

Volume 1

1. *The Entertainer*

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

Allegro ♩ = 144

1. Flute

2. Flute

5

11

17

23

28

This musical score is for two flutes, labeled '1. Flute' and '2. Flute'. The tempo is 'Allegro' with a metronome marking of 144 beats per minute. The key signature has one sharp (F#) and the time signature is common time (C). The score consists of 28 measures, divided into four systems of seven measures each. Measure numbers 1, 5, 11, 17, 23, and 28 are placed at the beginning of their respective systems. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as crescendos and decrescendos. The first system (measures 1-7) shows the first flute playing a melodic line starting with a forte dynamic, while the second flute has rests. The second system (measures 8-14) features both flutes playing, with the first flute having a forte dynamic and the second flute having a mezzo-forte dynamic. The third system (measures 15-21) continues the melodic development for both instruments, with dynamics ranging from mezzo-forte to forte. The fourth system (measures 22-28) concludes the passage, with the first flute playing a melodic line and the second flute providing harmonic support. The score ends with a double bar line at measure 28.

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2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro $\text{♩} = 116$

Measures 1-8. Treble staff: *mf*, *cresc.*, *f*. Bass staff: *mf*, *cresc.*

Measures 9-16. Treble staff: *cresc.*. Bass staff: *cresc.*

Measures 17-25. Treble staff: *mf*, *cresc.*, *f*. Bass staff: *mf*, *cresc.*, *f*

Measures 26-33. Treble staff: *mf*. Bass staff: *p*, *mf*

Measures 34-42. Treble staff: *mp*, *mf*, *p*, *mf*. Bass staff: *p*, *mp*, *mf*

Measures 43-50. Treble staff: *p*, *cresc.*. Bass staff: *(mf)*

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3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino ♩ = 92

6

7

14

21

28

35

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 with a key signature of two sharps (F# and C#). 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. Both staves have a mezzo-forte (*mf*) dynamic marking at measure 4.

Measures 7-12 of the Radetzky March. The music continues with various rhythmic patterns and dynamics. A crescendo hairpin is visible at the end of measure 12.

Measures 13-19 of the Radetzky March. The music features a forte (*f*) dynamic marking at measure 13. A repeat sign is present at the end of measure 19.

Measures 20-26 of the Radetzky March. The music continues with a mezzo-forte (*mf*) dynamic marking at measure 20. A crescendo hairpin is visible at the end of measure 26.

Measures 27-33 of the Radetzky March. The music features a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic marking at measure 27. A crescendo hairpin is visible at the end of measure 33.

Measures 34-36 of the Radetzky March. The music continues with a mezzo-forte (*mf*) dynamic marking at measure 34. A crescendo hairpin is visible at the end of measure 36.

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5. Tico-Tico

Arr.: Eduardo Suba

Bright $\text{♩} = 108$

6

11

17

22

27

32

f

mf

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6. Yankee Doodle

Giocoso ♩ = 112

Arr.: Joe Bellini

Measures 1-8 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).

Measures 9-19 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *mf* (mezzo-forte) and *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).

Measures 20-30 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *mf* (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).

Measures 31-40 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).

Measures 41-48 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *mf* (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).

Measures 49-52 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *f* (forte) and *mf* (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of one sharp (F#).

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 over measures 1-7. Bass staff starts with *p* and a slur over measures 1-7. The key signature has one sharp (F#).

Measures 8-15. Treble and bass staves. Treble staff has dynamics *mf*, *f*, *mp*, and *p*. Bass staff has dynamics *mf*, *f*, and *p*. The key signature changes to two sharps (F# and C#) at measure 11.

Measures 16-23. Treble and bass staves. Treble staff has dynamics *mf* and *mp*. Bass staff has dynamics *mp* and *f*. A repeat sign is at the beginning of measure 16. The key signature has two sharps (F# and C#).

Measures 24-29. Treble and bass staves. Treble staff has dynamics *cresc.*, *mf*, and *f*. Bass staff has dynamics *cresc.*, *mf*, and *f*. The key signature has two sharps (F# and C#).

Measures 30-33. Treble and bass staves. Treble staff has dynamics *mf* and *mp er*. Bass staff has dynamics *mp* and *f*. The key signature has two sharps (F# and C#). The section ends with **rall.** and **D.S. al Coda**.

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8. Alpine Moods

Dennis Armitage

March ♩ = 116

11 *f* *mf*

22 *f* *p*

32 *f* *p*

42 *f* *mf*

51 *f* *mf*

61 *mf*

71 *f*

D.S. al Coda

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9. Danny Boy

(Londonderry Air)

Arr.: Norman Tailor

Andante ♩ = 88

First system of musical notation for 'Danny Boy'. It consists of two staves in G major (one sharp) and common time. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamic is marked 'mf espr.' (mezzo-forte, esprimo).

mf espr.

5

Second system of musical notation, starting at measure 5. It continues the melody and accompaniment from the first system.

10

Third system of musical notation, starting at measure 10. It continues the melody and accompaniment.

16

Fourth system of musical notation, starting at measure 16. The dynamic is marked 'f' (forte).

f

21

Fifth system of musical notation, starting at measure 21. It continues the melody and accompaniment.

26

Sixth system of musical notation, starting at measure 26. The dynamic is marked 'p' (piano). The system ends with a double bar line.

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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 G major (one sharp) and common time. The tempo is marked 'Slow' with a quarter note equal to 76 beats. The dynamic is marked *mf* (mezzo-forte) for both staves. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line in the lower staff provides a steady accompaniment with eighth notes.

Measures 7-10. The melody continues with a rising line of eighth notes. The dynamic changes to *f* (forte) in measure 9, indicated by a wedge-shaped crescendo. The bass line remains consistent with eighth notes.

Measures 11-16. The melody features a half note followed by a quarter note, then a half note. The bass line continues with eighth notes. The dynamic remains *f*.

Measures 17-21. The tempo changes to 'Moderate Swing' with a quarter note equal to 108 beats. The dynamic is marked *mf* for the upper staff and *mp* (mezzo-piano) for the lower staff. The melody is more melodic, with a half note and a quarter note. The bass line features a mix of eighth and sixteenth notes.

Measures 22-27. The melody continues with a half note and a quarter note. The bass line features a mix of eighth and sixteenth notes. The dynamic remains *mp*.

Measures 28-31. The melody features a half note and a quarter note. The bass line continues with eighth and sixteenth notes. The dynamic changes to *f* in measure 30, indicated by a wedge-shaped crescendo.

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