

Greatest Duets

Volume 3

- 21. Home On The Range / 22. La Cucaracha*
23. Marching Through Georgia / 24. Emperor Waltz
25. Funiculi-Funiculà / 26. Banana Boat Song
27. Scarborough Fair / 28. Inca Dance
29. Ciao, Bella, Ciao / 30. Bill Bailey

2 Clarinets

Various Composers

EMR 53465

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. B♭ Clarinet

2. B♭ Clarinet

6

13

20

27

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

mf

mf

6

11

17

f

mf

f

mf

f

23

f

f

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

6

f *f* *f*

ossia: *ff* *ff*

12

ossia:

18

p *f* *f*

24

ossia:

30

ff *ff*

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24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

pp f

6

p f

13 Very slow waltz, rubato ♩ = 100

mp

24

Quick waltz ♩ = 66

mf pp f

34

mf f

44

mf

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25. Funiculi-Funiculà

Arr.: David Andrews

Vivo $\text{♩} = 132$

Measures 1-7. Treble and bass staves. Dynamics: *f*.

Measures 8-15. Treble and bass staves. Dynamics: *p*, *f*, *p*, *mp*.

Measures 16-23. Treble and bass staves. Dynamics: *mf*.

Measures 24-31. Treble and bass staves. Dynamics: *f*.

Measures 32-39. Treble and bass staves. Dynamics: *pp*, *p cr*.

Measures 40-47. Treble and bass staves. Dynamics: *mf cresc.*, *ff*.

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26. Banana Boat Song

Arr.: Joe Bellini

Moderato $\text{♩} = 120$

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B \flat and E \flat). The tempo is Moderato at 120 beats per minute. The music begins with a forte (*f*) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand.

7

Musical notation for measures 7-12. The melody continues in the right hand, featuring eighth and sixteenth notes. The left hand provides a steady accompaniment.

13

Musical notation for measures 13-18. The melody in the right hand includes a prominent eighth-note pattern. The left hand continues with a consistent accompaniment.

19

Musical notation for measures 19-24. The melody in the right hand features a series of eighth notes. The left hand accompaniment remains consistent.

25

Musical notation for measures 25-30. The melody in the right hand becomes more active with sixteenth-note runs. The left hand accompaniment continues.

31

Musical notation for measures 31-36. The melody in the right hand features a melodic line with eighth notes. The left hand accompaniment continues.

37

Musical notation for measures 37-42. The melody in the right hand concludes with a final melodic phrase. The left hand accompaniment continues.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato $\text{♩} = 96$

Musical score for measures 1-10. The score is in 3/4 time with a key signature of two flats. The first system shows measures 1-10. The upper staff starts with a melody in measure 1, and the lower staff provides a bass line starting in measure 5. Dynamics include *mf* in both staves.

Musical score for measures 11-19. The score continues from the previous system. Measures 11-19 are shown. Dynamics include *p* and *f* in both staves.

Musical score for measures 20-29. The score continues from the previous system. Measures 20-29 are shown. Dynamics include *p* and *f* in both staves.

Musical score for measures 30-36. The score continues from the previous system. Measures 30-36 are shown. Dynamics include *mp* and *mf* in both staves.

Musical score for measures 37-40. The score continues from the previous system. Measures 37-40 are shown. The piece ends with a *rit.* marking.

28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegro with a quarter note equal to 132 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) also starts with *f* and includes a mezzo-forte (*mf*) dynamic marking in the second measure.

6

Musical notation for measures 6-11. The first staff (treble clef) features a piano (*p*) dynamic in measure 7 and a forte (*f*) dynamic in measure 11. The second staff (bass clef) features a mezzo-piano (*mp*) dynamic in measure 6 and a mezzo-forte (*mf*) dynamic in measure 11.

12

Musical notation for measures 12-16. The first staff (treble clef) features a mezzo-piano (*mp*) dynamic in measure 14. The second staff (bass clef) features a piano (*p*) dynamic in measure 16.

17

Musical notation for measures 17-21. The first staff (treble clef) features a mezzo-forte (*mf*) dynamic in measure 18. The second staff (bass clef) features a forte (*f*) dynamic in measure 21.

22

Musical notation for measures 22-25. The first staff (treble clef) features a *sempre mf* dynamic marking. The second staff (bass clef) features a *sempre f* dynamic marking.

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29. Ciao, Bella, Ciao

Arr.: David Andrews

$\text{♩} = 116$

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) starts with a quarter note G3, a quarter note A3, and a quarter note B3. Dynamics include *p* (piano) and *mp* (mezzo-piano).

5

Musical notation for measures 5-10. The first staff continues with eighth notes G4, A4, B4, and quarter notes C5, B4, A4, G4. The second staff continues with eighth notes G3, A3, B3, and quarter notes C4, B3, A3, G3. Dynamics include *mp* and *p*.

11

Musical notation for measures 11-16. The first staff continues with eighth notes G4, A4, B4, and quarter notes C5, B4, A4, G4. The second staff continues with eighth notes G3, A3, B3, and quarter notes C4, B3, A3, G3. Dynamics include *mf* (mezzo-forte).

17

Musical notation for measures 17-21. The first staff continues with eighth notes G4, A4, B4, and quarter notes C5, B4, A4, G4. The second staff continues with eighth notes G3, A3, B3, and quarter notes C4, B3, A3, G3. Dynamics include *mp*.

22

Musical notation for measures 22-25. The first staff continues with eighth notes G4, A4, B4, and quarter notes C5, B4, A4, G4. The second staff continues with eighth notes G3, A3, B3, and quarter notes C4, B3, A3, G3. Dynamics include *f* (forte).

30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Musical notation for measures 1-6. The piece is in 2/4 time with a tempo of 108 beats per minute. The key signature has one flat (B-flat). The music is marked with a forte (*f*) dynamic. The melody is in the upper voice, and the bass line is in the lower voice. There are various articulations such as accents and slurs.

Musical notation for measures 7-13. Measure 7 is marked with a section symbol. The dynamics are marked as mezzo-forte (*mf*) and mezzo-piano (*mp*). There is a crescendo leading to a mezzo-forte (*mf*) dynamic.

Musical notation for measures 14-20. The dynamics are marked as mezzo-piano (*mp*) and mezzo-forte (*mf*). The music features a mix of eighth and quarter notes.

Musical notation for measures 21-27. The dynamics are marked as forte (*f*) and mezzo-forte (*mf*). There are crescendos and decrescendos indicated by hairpins.

Musical notation for measures 28-34. The dynamics are marked as forte (*f*). The music includes various articulations and a final flourish.

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