

Classical FlexDuets

arranged by Frank J. Halferty

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FOREWORD

These grade 2-3 duets are a terrific resource for teachers, students, church musicians, family musicians and more. Written to be played by any two instruments, it is suggested that if mixed instruments are used, assign the highest pitched instrument to part 1 and the lowest pitched instrument to part 2.

Books are published separately:

Flute

Oboe

Bb Instruments - Bb Clarinet, Bb Soprano Sax, Bb Tenor Sax, Bb Bass Clarinet, Bb Trumpet, Baritone T.C.

Eb Instruments - Eb Alto Sax, Eb Baritone Sax

F Instruments - Horn in F

Bass Clef Instruments - Bassoon, Trombone, Baritone B.C.

Tuba

Piano Accompaniment (optional)

FRANK J. HALFERTY

A graduate of Seattle (WA) Pacific University and New Mexico State University, he has extensive experience teaching instrumental and choral music from the elementary to college levels. Frank has also served as contest adjudicator in Texas and Washington, and an array of his originals and arrangements for school musicians are available from several leading educational publishers.

Hail The Conquering Hero Comes

duration 1:40

(from Judas Maccabeus)

by George Frederic Handel

arranged by Frank J. Halferty

Maestoso ♩ = 96

Part 1 - Oboe

Part 2 - Oboe

5

Musical score for measures 5-8. The score is for two oboes. Measure 5 starts with a *mf* dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody in the right hand and a supporting bass line in the left hand.

9

Musical score for measures 9-12. The score continues the melody and bass line from the previous system. The dynamics and instrumentation remain consistent.

13

Musical score for measures 13-16. The score continues the melody and bass line. A *f* (forte) dynamic is marked at the beginning of measure 13.

17

Musical score for measures 17-20. The score continues the melody and bass line. The dynamics and instrumentation remain consistent.

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21

Musical score for measures 21-24. The key signature is B-flat major (two flats). The music is in 4/4 time. Measures 21 and 22 feature a melody in the right hand and a bass line in the left hand, both marked *mp* (mezzo-piano). Measures 23 and 24 continue the melody and bass line, with the right hand ending on a whole note chord in measure 24.

25

Musical score for measures 25-27. The key signature is B-flat major. Measures 25 and 26 continue the melody and bass line. Measure 27 features a whole note chord in the right hand and a half note in the left hand, both marked with a crescendo hairpin.

28

30

Musical score for measures 28-31. The key signature is B-flat major. Measures 28 and 29 are marked *mf* (mezzo-forte). Measures 30 and 31 are marked *f* (forte). The music features a melody in the right hand and a bass line in the left hand, with a crescendo hairpin spanning measures 28-31.

32

Musical score for measures 32-35. The key signature is B-flat major. Measures 32 and 33 continue the melody and bass line. Measures 34 and 35 feature a whole note chord in the right hand and a half note in the left hand.

36

Musical score for measures 36-39. The key signature is B-flat major. Measures 36 and 37 continue the melody and bass line. Measures 38 and 39 feature a whole note chord in the right hand and a half note in the left hand, marked with a crescendo hairpin.

Our Director

(Trio)

by Frederick Ellsworth Bigelow

arranged by Frank J. Halferty

duration 1:15

March ♩ = 108

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). Measures 1-3 feature a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. Measure 4 features a crescendo leading into a fortissimo (*ff*) dynamic. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 5-8. Measure 5 is marked with a mezzo-forte (*mf*) dynamic. The melody in the right hand continues, while the left hand provides a steady bass line. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 9-12. The melody in the right hand continues, while the left hand provides a steady bass line. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 13-16. The melody in the right hand continues, while the left hand provides a steady bass line. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 17-20. The melody in the right hand continues, while the left hand provides a steady bass line. The notation includes various note values, rests, and articulation marks.

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21

Musical score for measures 21-24. The key signature is B-flat major (two flats). The melody in the right hand starts with a half note G4, followed by quarter notes A4, B-flat4, A4, and G4. The bass line in the left hand consists of eighth notes: G3, A3, B-flat3, A3, G3, F3, E3, and D3. Both staves are marked with a forte (*f*) dynamic.

25

Musical score for measures 25-28. The melody in the right hand continues with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line continues with eighth notes: C3, B2, A2, G2, F2, E2, D2, and C2. The final measure (28) features a triplet of eighth notes (G2, F2, E2) followed by a quarter note D2. The *f* dynamic is maintained.

29

Musical score for measures 29-32. The melody in the right hand continues with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line continues with eighth notes: C2, B1, A1, G1, F1, E1, D1, and C1. The *f* dynamic is maintained.

33

Musical score for measures 33-36. The key signature changes to C major (no flats). The melody in the right hand starts with a half note C4, followed by quarter notes D4, E4, and F4. The bass line continues with eighth notes: G3, A3, B3, A3, G3, F3, E3, and D3. The final two measures (35-36) are marked with a fortissimo (*ff*) dynamic and include accents (>) over the final notes. The first ending (1.) ends with a repeat sign, and the second ending (2.) ends with a double bar line.

St. Anthony's Chorale

by Franz Joseph Haydn
arranged by Frank J. Halferty

duration 1:50

Andante ♩ = 96

The musical score is written for piano in 4/4 time, featuring two staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute. The score consists of five systems of two staves each. Measures 1-4 are marked *mp*. Measures 5-8 are marked *mf*. Measures 9-12 are marked *f*, with a box containing the number 11 above the second staff in measure 11. Measures 13-16 are marked *mf*. Measure 17 is also marked *mf*. The notation includes various note values, rests, and dynamic markings.

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21

p

p

25

mf

mf

29

f

f

33

39 Slower ♩ = 88

mf

mp

mf

41

mp

rit.

rit.

p

p

Simple Gifts

duration 1:50

Shaker hymn
arranged by Frank J. Halferty

Andante ♩ = 88

Measures 1-4 of the piece. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is Andante with a quarter note equal to 88 beats per minute. The first staff (treble clef) starts with a mezzo-piano (*mp*) dynamic, followed by a crescendo to mezzo-forte (*mf*) in measure 2, and then mezzo-piano (*mp*) in measure 4. The second staff (bass clef) has a mezzo-piano (*mp*) dynamic in measure 2, a crescendo to mezzo-forte (*mf*) in measure 3, and mezzo-piano (*mp*) in measure 4.

5

Measures 5-8. The first staff (treble clef) continues the melody with various eighth and sixteenth note patterns. The second staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes.

9

Measures 9-12. The first staff (treble clef) features a long, flowing melodic line with many beamed eighth notes. The second staff (bass clef) continues the accompaniment pattern.

13

Measures 13-16. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) also starts with a mezzo-forte (*mf*) dynamic. The music continues with complex rhythmic patterns.

17

Measures 17-20. The first staff (treble clef) continues the melodic line. The second staff (bass clef) continues the accompaniment. The piece concludes with a final chord in measure 20.

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21 23

f *f*

25

29 31

mf *mf*

33

37

mp *rit.* *p* *mp* *rit.* *p*

Ecossaise

duration ca. 1:00

by Ludwig van Beethoven
arranged by Frank J. Halferty

Moderato ♩ = ca. 104

5

6

9

11

13

16

17

20

mf

mp

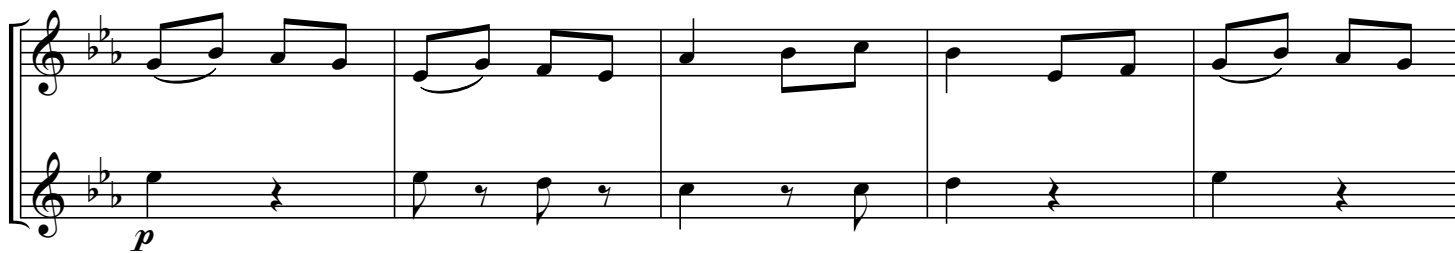
mf

f

p

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25

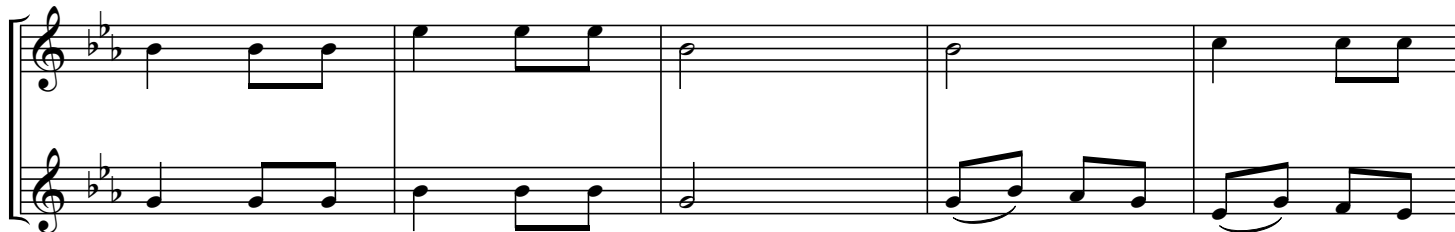


30

33



34



39

41



44



duration ca. 1:15

Can Can Polka

(from Gaité Parisienne)

by Jacques Offenbach

arranged by Frank J. Halferty

Allegro ♩ = ca. 120

3

5

9

11

13

17

19

f *mf* *f* *mf* *f*

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21

f *mf*

24

mf *f* *mf* *f*

28

mf *f* *mf*

31

mf *f* *mf* *f*

35

ff *ff* *ff* *ff*

duration 1:50

The Pilgrims' Chorus

(from Tannhäuser)

by Richard Wagner
arranged by Frank J. Halferty

Andante ♩ = 84

mp

mp

5

mf

mf

9

3

13

p

p

17

mp

mf

21

mp

mp

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25

Measures 25-30 of a musical score in B-flat major. The score is written for piano. Measure 25 starts with a treble clef and a key signature of two flats. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a half note G3 and a half note F3. Measure 26 has a treble clef with a quarter rest and a quarter note G4. The bass line has a half note G3 and a half note F3. Measure 27 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 28 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 29 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 30 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Dynamics include *mf* in measure 27 and *mf* in measure 28. A triplet of eighth notes is marked with a '3' in measure 29.

30

33

Measures 31-33 of a musical score in B-flat major. The score is written for piano. Measure 31 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 32 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 33 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Dynamics include *f* in measure 32 and *f* in measure 33.

34

Measures 34-38 of a musical score in B-flat major. The score is written for piano. Measure 34 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 35 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 36 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 37 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 38 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. A triplet of eighth notes is marked with a '3' in measure 34.

38

41

Measures 39-41 of a musical score in B-flat major. The score is written for piano. Measure 39 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 40 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 41 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Dynamics include *mf* in measure 40 and *mf* in measure 41. A triplet of eighth notes is marked with a '3' in measure 39.

42

Measures 42-46 of a musical score in B-flat major. The score is written for piano. Measure 42 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 43 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 44 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 45 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 46 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. A triplet of eighth notes is marked with a '3' in measure 45.

46

Measures 47-50 of a musical score in B-flat major. The score is written for piano. Measure 47 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 48 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 49 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Measure 50 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3 and a half note F3. Dynamics include *f* in measure 47 and *f* in measure 48. *rit.* is marked in measure 49 and *rit.* in measure 50.

(K. 3)

by Wolfgang Amadeus Mozart
arranged by Frank J. Halferty

duration 1:05

Allegro giocoso ♩ = 116

Allegro giocoso ♩ = 116

Piano:

- Measures 1-5: *f* (first ending), *mf*, *p*
- Measures 6-10: *f*, *p*, *f*
- Measures 11-14: 1. *mp*, 2. *mp*, 14. *p*
- Measures 16-21: *mp*, *mf*, *p*, *mp*, *mf*, *f*
- Measures 22-26: *mf*, *p*, *f*, *p*
- Measures 27-30: 1. *f*, *rit. 2nd time*, *mp*; 2. *mp*

Violin:

- Measures 1-5: *f* (first ending), *mf*, *p*
- Measures 6-10: *f*, *p*, *f*
- Measures 11-14: 1. *mp*, 2. *mp*, 14. *p*
- Measures 16-21: *mp*, *mf*, *p*, *mp*, *mf*, *f*
- Measures 22-26: *mf*, *p*, *f*, *p*
- Measures 27-30: 1. *f*, *rit. 2nd time*, *mp*; 2. *mp*

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