

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

Part 1 - Bass Clef
Instruments (Bassoon,
Trombone, Baritone B.C.)

Part 2 - Bass Clef
Instruments (Bassoon,
Trombone, Baritone B.C.)

Maestoso ♩ = 96

5

9

13

17

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21

mp

mp

25

28

30

mf

f

mf

f

32

36

Our Director

(Trio)

by Frederick Ellsworth Bigelow
arranged by Frank J. Halferty

duration 1:15

March ♩ = 108

First system of musical notation (measures 1-4). The music is in 6/8 time, key of B-flat major. The upper staff (treble clef) and lower staff (bass clef) both start with a forte (*f*) dynamic. The melody in the upper staff features eighth and sixteenth notes, with a crescendo leading to a fortissimo (*ff*) dynamic in measure 4. The lower staff provides a rhythmic accompaniment with eighth notes. Accents are present on the final notes of measures 1, 2, and 4 in both staves.

Second system of musical notation (measures 5-8). Measure 5 is marked with a box containing the number 5. The upper staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over measures 5 and 6. The lower staff continues the accompaniment with eighth notes, also marked *mf*. The system concludes with a repeat sign at the end of measure 8.

Third system of musical notation (measures 9-12). Measure 9 is marked with a box containing the number 9. The upper staff has a melodic line with a slur over measures 9 and 10. The lower staff continues the accompaniment. The system concludes with a repeat sign at the end of measure 12.

Fourth system of musical notation (measures 13-16). Measure 13 is marked with a box containing the number 13. The upper staff has a melodic line with a slur over measures 13 and 14. The lower staff continues the accompaniment. The system concludes with a repeat sign at the end of measure 16.

Fifth system of musical notation (measures 17-20). Measure 17 is marked with a box containing the number 17. The upper staff has a melodic line with a slur over measures 17 and 18. The lower staff continues the accompaniment. The system concludes with a repeat sign at the end of measure 20.

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21

Measures 21-24 of a musical score in bass clef, key of B-flat major. The music features a melody in the upper voice and a bass line in the lower voice. Measure 21 starts with a forte (*f*) dynamic. The melody consists of half notes and quarter notes, while the bass line is a steady eighth-note pattern. A slur covers measures 21 and 22 in the upper voice.

25

Measures 25-28 of the musical score. The melody continues with half notes and quarter notes. A slur covers measures 25 and 26 in the upper voice. The bass line maintains the eighth-note pattern. Measure 28 features an accent (>) on the first eighth note of the bass line.

29

Measures 29-32 of the musical score. The melody continues with half notes and quarter notes. The bass line continues with the eighth-note pattern. Measure 32 features a natural sign (♮) on the first eighth note of the bass line.

33

Measures 33-36 of the musical score, ending with a double bar line. The melody continues with half notes and quarter notes. The bass line continues with the eighth-note pattern. Measures 35 and 36 are marked with first and second endings. Both endings start with a fortissimo (*ff*) dynamic and feature an accent (>) on the first eighth note of the bass line. The first ending leads back to measure 33, and the second ending leads to the final measure.

St. Anthony's Chorale

by Franz Joseph Haydn
arranged by Frank J. Halferty

duration 1:50

Andante ♩ = 96

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante at 96 beats per minute. The first two staves are marked *mp* (mezzo-piano). The melody in the upper staff consists of quarter and eighth notes, while the lower staff provides a harmonic accompaniment with half notes and quarter notes.

Measures 5-8. The music continues with the same instrumentation. Measures 5 and 6 are marked *mf* (mezzo-forte). The melody in the upper staff features a series of eighth notes, and the lower staff continues with a steady accompaniment.

Measures 9-12. Measure 9 is marked *f* (forte). A box containing the number 11 is placed above the staff at the start of measure 11. An annotation "Opt. 8vb" (Optional 8va) is written above the staff for measure 11. The melody in the upper staff has a dynamic increase to *f* in measure 11, and the lower staff also has a dynamic increase to *f*.

Measures 13-16. The music continues with the same instrumentation. The melody in the upper staff features a series of eighth notes, and the lower staff continues with a steady accompaniment.

Measures 17-20. The music continues with the same instrumentation. Measures 17 and 18 are marked *mf* (mezzo-forte). The melody in the upper staff features a series of eighth notes, and the lower staff continues with a steady accompaniment.

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21 *Loco*

p

25

mf

mf

29 *Opt. 8vb*

f

f

33

37

39 *Slower* ♩ = 88
Loco

mf *mp*

mf

41

mp *rit.* *p*

rit. *p*

Simple Gifts

duration 1:50

Shaker hymn
arranged by Frank J. Halferty

Andante ♩ = 88

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

5

Measures 5-8. The first staff continues the melodic line from measure 4, ending with a quarter rest in measure 8. The second staff provides a harmonic accompaniment, starting with a quarter rest in measure 5 and then moving to a steady eighth-note pattern in measure 6.

9

Measures 9-12. The first staff features a melodic line with a half-note rest in measure 9, followed by eighth-note patterns. The second staff continues the eighth-note accompaniment pattern from measure 6.

13

Measures 13-16. The first staff begins with a mezzo-forte (*mf*) dynamic and continues the melodic line. The second staff begins with a mezzo-forte (*mf*) dynamic and continues the accompaniment pattern.

17

Measures 17-20. The first staff continues the melodic line, and the second staff continues the accompaniment pattern, concluding the piece 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

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of two staves each. The tempo is Moderato, approximately 104 beats per minute. The score includes dynamic markings (mf, mp, f, p) and measure numbers (5, 9, 13, 17, 20). The first system starts with a *mf* dynamic in the right hand and a *mf* dynamic in the left hand. The second system starts with a *mf* dynamic in the right hand. The third system starts with a *mp* dynamic in the right hand and a *mf* dynamic in the left hand. The fourth system starts with a *f* dynamic in the left hand and a *mf* dynamic in the right hand. The fifth system starts with a *p* dynamic in the right hand.

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25

p

30

33

f

f

34

39

41

44

rit.

rit.

duration ca. 1:15

Can Can Polka

(from Gaité Parisienne)

by Jacques Offenbach

arranged by Frank J. Halferty

Allegro ♩ = ca. 120

First system of music (measures 1-4). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The first staff (treble clef) starts with a forte (*f*) dynamic and a triplet of eighth notes. The second staff (bass clef) also starts with a forte (*f*) dynamic. The first staff has a mezzo-forte (*mf*) dynamic marking at measure 3. A box containing the number 3 is placed above the first staff at measure 3.

Second system of music (measures 5-8). The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The first staff has a mezzo-forte (*mf*) dynamic marking at measure 6. The second staff has a forte (*f*) dynamic marking at measure 7.

Third system of music (measures 9-12). The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The first staff has a forte (*f*) dynamic marking at measure 11. A box containing the number 11 is placed above the first staff at measure 11.

Fourth system of music (measures 13-16). The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The first staff has a forte (*f*) dynamic marking at measure 13. The second staff has a forte (*f*) dynamic marking at measure 14.

Fifth system of music (measures 17-20). The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a forte (*f*) dynamic. The first staff has a mezzo-forte (*mf*) dynamic marking at measure 19. A box containing the number 19 is placed above the first staff at measure 19.

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21

f *mf*

24

27

28

f *mf*

31

mf *f* *mf* *f*

35

ff *ff*

The Pilgrims' Chorus

duration 1:50

(from Tannhäuser)

by Richard Wagner
arranged by Frank J. Halferty

Andante ♩ = 84

mp

3

5

mf

mf

9

13

p

p

17

mp

mf

21

mp

mp

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25

mf

3

mf

3

30

f

f

33

34

3

38

mf

mf

41

42

3

3

46

f

f

rit.

rit.

Allegro

by Wolfgang Amadeus Mozart
arranged by Frank J. Halferty

duration 1:05

Allegro giocoso ♩ = 116

(K. 3)

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic in the piano part, which then moves to mezzo-forte (*mf*) and piano (*p*). The bass line starts with a piano (*p*) dynamic, then moves to forte (*f*) and back to piano (*p*). The score includes a first ending (1.) and a second ending (2.) starting at measure 14. The dynamics vary throughout, including *f*, *mf*, *p*, *mp*, and *rit.* (ritardando). The piece concludes with a final forte (*f*) dynamic in the piano part.

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