

Greatest Duets

Volume 4

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E \flat Horn & Euphonium

Various Composers

EMR 53546

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. E \flat Horn



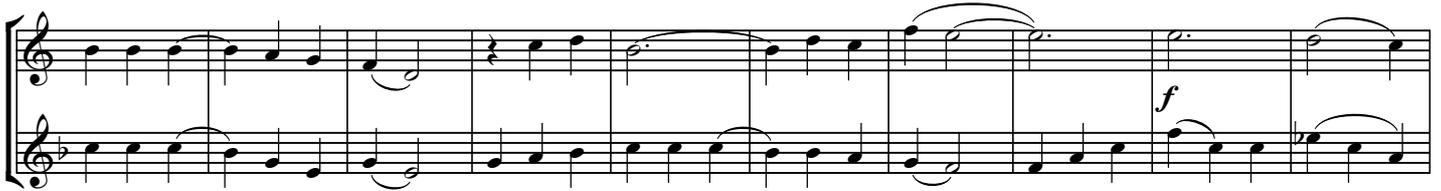
Musical notation for the E \flat Horn part, measures 1-8. The staff shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The dynamic marking is *mf*.

2. B \flat Euphonium



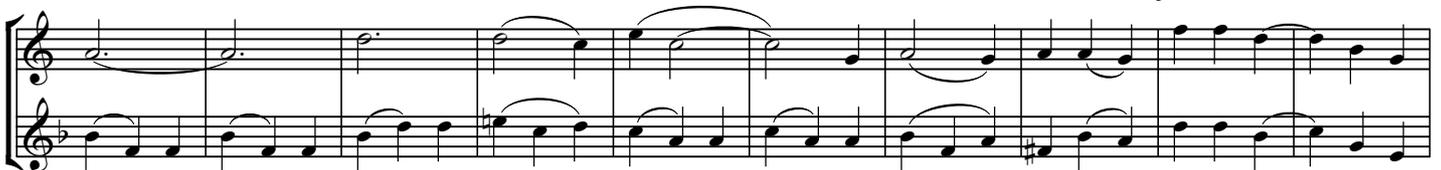
Musical notation for the B \flat Euphonium part, measures 1-8. The staff shows a bass line starting with a half note G3, followed by quarter notes A3, B3, C4, and a dotted half note G3. The dynamic marking is *mf*.

9



Musical notation for the E \flat Horn and B \flat Euphonium parts, measures 9-18. The E \flat Horn part continues with a melodic line, and the B \flat Euphonium part continues with a bass line. The dynamic marking is *f*.

19



Musical notation for the E \flat Horn and B \flat Euphonium parts, measures 19-28. The E \flat Horn part continues with a melodic line, and the B \flat Euphonium part continues with a bass line. The dynamic marking is *f*.

29



Musical notation for the E \flat Horn and B \flat Euphonium parts, measures 29-37. The E \flat Horn part continues with a melodic line, and the B \flat Euphonium part continues with a bass line. The dynamic marking is *f*.

38



Musical notation for the E \flat Horn and B \flat Euphonium parts, measures 38-46. The E \flat Horn part continues with a melodic line, and the B \flat Euphonium part continues with a bass line. The dynamic marking is *f*.

47



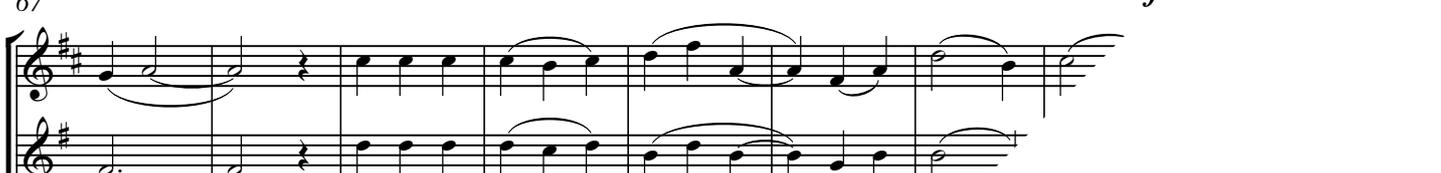
Musical notation for the E \flat Horn and B \flat Euphonium parts, measures 47-56. The E \flat Horn part continues with a melodic line, and the B \flat Euphonium part continues with a bass line. The dynamic marking is *mf*.

57



Musical notation for the E \flat Horn and B \flat Euphonium parts, measures 57-66. The E \flat Horn part continues with a melodic line, and the B \flat Euphonium part continues with a bass line. The dynamic marking is *f*.

67



Musical notation for the E \flat Horn and B \flat Euphonium parts, measures 67-76. The E \flat Horn part continues with a melodic line, and the B \flat Euphonium part continues with a bass line. The dynamic marking is *f*.

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

Musical notation for measures 1-5. Treble and bass staves. Dynamics markings: *mf*.

6

Musical notation for measures 6-12. Treble and bass staves.

13

Musical notation for measures 13-18. Treble and bass staves. Includes a Coda symbol at measure 13.

19

Musical notation for measures 19-23. Treble and bass staves. Includes a triplet in measure 19.

24

D.S. al Coda

Musical notation for measures 24-28. Treble and bass staves.

29

Fast ♩ = 160

Musical notation for measures 29-34. Treble and bass staves. Dynamics marking: *f*.

35

Musical notation for measures 35-40. Treble and bass staves. Dynamics marking: *f*.

41

Musical notation for measures 41-45. Treble and bass staves. Includes first and second endings.

33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). The music is marked *f* (forte). The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Musical notation for measures 7-13. The notation continues with similar melodic and harmonic patterns as the previous system.

Musical notation for measures 14-18. Measure 14 includes a first ending bracket. A dynamic marking of *mf* (mezzo-forte) is present. A repeat sign is used at the end of the system.

Musical notation for measures 19-24. The key signature changes to two flats (B♭, E♭). The music is marked *f* (forte) in the final measure of the system.

Musical notation for measures 25-29. The music is marked *mf* (mezzo-forte).

Musical notation for measures 30-34. The music is marked *f* (forte). The system concludes with a double bar line and a repeat sign.

D.C. al Coda

A Coda symbol consisting of a circle with a vertical line through it, positioned above a treble clef and a key signature of one sharp (F#).

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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Musical notation for measures 1-8. The score is in 2/4 time with a key signature of two flats. The first staff (treble clef) starts with a dynamic of *mf*. The second staff (bass clef) also starts with *mf*. Both staves show a crescendo leading to a dynamic of *f* at measure 7, followed by a decrescendo to *mf* at measure 8.

Musical notation for measures 9-18. The first staff (treble clef) has a dynamic of *f* starting at measure 10. The second staff (bass clef) has a dynamic of *f* starting at measure 10. The music continues with rhythmic patterns and dynamics.

Musical notation for measures 19-30. The first staff (treble clef) has a dynamic of *fz* starting at measure 20. The second staff (bass clef) has a dynamic of *fz* starting at measure 20. The music features a mix of eighth and sixteenth notes.

Musical notation for measures 31-40. The first staff (treble clef) starts with a dynamic of *p cresc.* at measure 31. The second staff (bass clef) also starts with *p cresc.* at measure 31. Dynamics include *fz* and *p* throughout the system.

Musical notation for measures 41-51. The first staff (treble clef) has a dynamic of *f cresc.* starting at measure 42. The second staff (bass clef) has a dynamic of *f cresc.* starting at measure 42. Dynamics include *p* and *f* throughout the system.

Musical notation for measures 52-61. The first staff (treble clef) has a dynamic of *f* starting at measure 53. The second staff (bass clef) has a dynamic of *f* starting at measure 53. Dynamics include *p* and *f* throughout the system.

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35. *Shalom*

Arr.: Jan Sedlak

Allegro ♩ = 126

Measures 1-5 of the musical score. The top staff (E♭ Horn) begins with a forte (*f*) dynamic. The bottom staff (B♭ Euphonium) begins with a mezzo-forte (*mf*) dynamic. The music is in 2/4 time and features a melodic line in the horn and a supporting bass line in the euphonium.

Measures 6-11 of the musical score. The top staff (E♭ Horn) features a melodic line with accents and a mezzo-forte (*mf*) dynamic. The bottom staff (B♭ Euphonium) features a supporting bass line with accents and a forte (*f*) dynamic.

Measures 12-17 of the musical score. The top staff (E♭ Horn) features a melodic line with accents and a mezzo-forte (*mf*) dynamic. The bottom staff (B♭ Euphonium) features a supporting bass line with accents and a mezzo-forte (*mf*) dynamic.

Measures 18-24 of the musical score. The top staff (E♭ Horn) features a melodic line with accents. The bottom staff (B♭ Euphonium) features a supporting bass line with accents.

Measures 25-30 of the musical score. The top staff (E♭ Horn) features a melodic line with accents and a forte (*f*) dynamic. The bottom staff (B♭ Euphonium) features a supporting bass line with accents and a forte (*f*) dynamic.

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36. *Kalinka*

Arr.: Jan Sedlak

Andante ♩ = 80 accel. (♩ = c. 112)

11 (♩ = c. 128) (♩ = c. 144)

22 Vivace ♩ = 160

33 Andante ♩ = 72

42

52 Andante ♩ = 80 accel.

37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Musical score for measures 1-6. The piece is in common time (C) and marked Moderato with a tempo of 120 beats per minute. The music is in the key of B-flat major. The first staff is for the E♭ Horn and the second for the B♭ Euphonium. Both parts start with a mezzo-forte (mf) dynamic. The melody features several triplet figures.

Musical score for measures 7-13. The music continues with the same key signature and tempo. The melodic lines in both parts are characterized by triplet patterns and smooth phrasing.

Musical score for measures 14-19. The music continues with the same key signature and tempo. The melodic lines in both parts are characterized by triplet patterns and smooth phrasing.

Musical score for measures 20-26. The piece begins with a repeat sign (double bar line with dots) at measure 20. The music continues with the same key signature and tempo. The melodic lines in both parts are characterized by triplet patterns and smooth phrasing.

Musical score for measures 27-30. The music concludes with the same key signature and tempo. The melodic lines in both parts are characterized by triplet patterns and smooth phrasing.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Musical notation for measures 1-6. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Slow' with a quarter note equal to 84 beats per minute. The first staff (top) begins with a rest for 5 measures, then plays a melodic line starting on G4, marked with a piano (*p*) dynamic. The second staff (bottom) plays a bass line starting on G3, marked with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 7-13. The first staff (top) continues the melodic line, marked with a forte (*f*) dynamic. The second staff (bottom) continues the bass line, marked with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 14-19. The first staff (top) continues the melodic line, marked with a mezzo-piano (*mp*) dynamic. The second staff (bottom) continues the bass line, marked with a piano (*p*) dynamic.

Musical notation for measures 20-25. The first staff (top) continues the melodic line, marked with a piano (*p*) dynamic. The second staff (bottom) continues the bass line, marked with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 26-31. The first staff (top) continues the melodic line, marked with a mezzo-forte (*mf*) dynamic. The second staff (bottom) continues the bass line, marked with a mezzo-piano (*mp*) dynamic.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

The musical score is written for two parts: 1. E♭ Horn and 2. B♭ Euphonium. It is in 3/4 time and consists of 70 measures. The key signature has one flat (B♭). The score is divided into systems of two staves each. Measure numbers 9, 19, 29, 39, 49, 60, and 70 are indicated at the beginning of their respective systems. Dynamics include *mf*, *mp*, *f*, and *mf*. The piece features a waltz-like melody with a steady bass line. The first system (measures 1-8) starts with *mf*. The second system (measures 9-18) starts with *mp*. The third system (measures 19-28) starts with *mf*. The fourth system (measures 29-38) starts with *f*. The fifth system (measures 39-48) starts with *f*. The sixth system (measures 49-58) starts with *f*. The seventh system (measures 59-68) starts with *f*. The eighth system (measures 69-70) starts with *f*.

40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright $\text{♩} = 96$

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of one flat (B♭). Both staves begin with a forte (*f*) dynamic. The music features eighth and quarter notes with various articulations.

7

Musical notation for measures 7-13. The music continues with a mezzo-forte (*mf*) dynamic in measure 7, which then changes to mezzo-piano (*mp*) in measure 10. The notation includes slurs and dynamic markings.

14

Musical notation for measures 14-20. This section features a crescendo (*cresc.*) starting in measure 16, leading to a forte (*f*) dynamic in measure 19. The music is characterized by rhythmic patterns and dynamic changes.

21

Musical notation for measures 21-27. The music begins with a mezzo-forte (*mf*) dynamic in measure 21, which then changes to mezzo-piano (*mp*) in measure 24. The notation includes slurs and dynamic markings.

28

Musical notation for measures 28-34. The music features a forte (*f*) dynamic starting in measure 29, which continues through measure 34. The notation includes slurs and dynamic markings.

35

Musical notation for measures 35-40. The music features a forte (*f*) dynamic starting in measure 36, which continues through measure 40. The notation includes slurs and dynamic markings.

41

Musical notation for measures 41-46. The music continues with a forte (*f*) dynamic. The notation includes slurs and dynamic markings.

🎺 HORN, TROMBONE & PIANO (ORGAN)

EMR 5124G	BEATLES, The	Eleanor Rigby (3)
EMR 5123G	BEATLES, The	Hey Jude (3)
EMR 5122G	BEATLES, The	I Wanna Hold Your Hand (4)
EMR 5123G	BEATLES, The	It's for You (3)
EMR 5122G	BEATLES, The	Michelle (4)
EMR 5123G	BEATLES, The	Ob-la-di, Ob-la-da (3)
EMR 5124G	BEATLES, The	Penny Lane (3)
EMR 5124G	BEATLES, The	When I'm 64 (3)
EMR 5122G	BEATLES, The	Yellow Submarine (4)
EMR 5122G	BEATLES, The	Yesterday (4)
EMR 696K	FISCHER, Johann	March (Michel) (9)
EMR 696K	GLUCK, C.W.von	Marche Religieuse (Michel) (9)
EMR 696K	HÄNDEL, Georg Fr.	Air (Michel) (9)
EMR 696K	HÄNDEL, Georg Fr.	Ouverture aus der Wassermusik (9)
EMR 696K	HÄNDEL, Georg Fr.	Pifa aus der Messias (Michel) (9)
EMR 696K	HÄNDEL, Georg Fr.	Sinfonia e Gavotte (Michel) (9)
EMR 696K	HAYDN, Fr.J.	Hochzeitsmarsch (Michel) (9)
EMR 5122G	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
EMR 5123G	MORTIMER, J.G. (Arr.)	The Beatles Vol. 2 (3)
EMR 5124G	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
EMR 696K	PEZEL, Johann	Intrada (Michel) (9)
EMR 696K	PURCELL, Henry	Marche (Michel) (9)

🎺 HORN, TROMBONE & BRASS BAND

EMR 2766	CLARKE, Herbert	Cousins
EMR 3230	MOREN, Bertrand	Duel

🎺 HORN, EUPHONIUM & PIANO

EMR 14235	DEBONS, Eddy	Saltatio Diabolica
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🎺 HORN, EUPHONIUM & PIANO (ORGAN)

EMR 5124G	BEATLES, The	Eleanor Rigby (3)
EMR 5123G	BEATLES, The	Hey Jude (3)
EMR 5122G	BEATLES, The	I Wanna Hold Your Hand (4)
EMR 5123G	BEATLES, The	It's for You (3)
EMR 5122G	BEATLES, The	Michelle (4)
EMR 5123G	BEATLES, The	Ob-la-di, Ob-la-da (3)
EMR 5124G	BEATLES, The	Penny Lane (3)
EMR 5124G	BEATLES, The	When I'm 64 (3)
EMR 5122G	BEATLES, The	Yellow Submarine (4)
EMR 5122G	BEATLES, The	Yesterday (4)
EMR 696K	FISCHER, Johann	March (Michel) (9)
EMR 696K	GLUCK, C.W.von	Marche Religieuse (Michel) (9)
EMR 696K	HÄNDEL, Georg Fr.	Air (Michel) (9)
EMR 696K	HÄNDEL, Georg Fr.	Ouverture aus der Wassermusik (9)
EMR 696K	HÄNDEL, Georg Fr.	Pifa aus der Messias (Michel) (9)
EMR 696K	HÄNDEL, Georg Fr.	Sinfonia e Gavotte (Michel) (9)
EMR 696K	HAYDN, Fr.J.	Hochzeitsmarsch (Michel) (9)
EMR 5122G	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
EMR 5123G	MORTIMER, J.G. (Arr.)	The Beatles Vol. 2 (3)
EMR 5124G	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
EMR 696K	PEZEL, Johann	Intrada (Michel) (9)
EMR 696K	PURCELL, Henry	Marche (Michel) (9)

🎺 HORN, EUPHONIUM & BRASS BAND

EMR 2766	CLARKE, Herbert	Cousins
EMR 3800	DEBONS, Eddy	Saltatio Diabolica
EMR 3230	MOREN, Bertrand	Duel
EMR 3340	NAULAIS, Jérôme	Down By The Riverside

🎺 HORN, 🎷 BASS & BRASS BAND

EMR 2766	CLARKE, Herbert	Cousins
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TROMBONE, EUPHONIUM & PIANO

EMR 5323	MORTIMER, John G.	Happy Birthday
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TROMBONE, EUPHONIUM & PIANO (ORGAN)

EMR 930W	BACH, Johann S.	Aria (Reift) (5)
EMR 930W	CLARKE, Jeremiah	Trumpet Voluntary (Reift) (5)
EMR 930W	MENDELSSOHN, F.	Wedding March (Armitage) (5)
EMR 930W	PURCELL, Henry	Trumpet Tune (Reift) (5)
EMR 930W	WAGNER, Richard	Bridal Chorus (Armitage) (5)

TROMBONE, EUPHONIUM & CD PLAYBACK

EMR 931W	BACH, Johann S.	Aria + CD (Reift) (5)
EMR 931W	CLARKE, Jeremiah	Trumpet Voluntary + CD (Reift) (5)
EMR 931W	MENDELSSOHN, F.	Wedding March + CD (Armitage) (5)
EMR 931W	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931W	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

TROMBONE, EUPHONIUM & WIND BAND

EMR 11382	BOWMAN, Euday L.	12th Street Rag
EMR 10417	SUBA, Eduardo	Latin Lovers

TROMBONE, 🎷 BASS & BRASS BAND

EMR 3297	MOREN, Bertrand	Discovery
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TROMBONE, TUBA & PIANO

EMR 5324	MORTIMER, John G.	Happy Birthday
EMR 936V	SHOSTAKOVITCH, D.	Waltz N° 2

TROMBONE, TUBA & PIANO (ORGAN)

EMR 930X	BACH, Johann S.	Aria (Reift) (5)
EMR 930X	CLARKE, Jeremiah	Trumpet Voluntary (Reift) (5)
EMR 930X	MENDELSSOHN, F.	Wedding March (Armitage) (5)
EMR 930X	PURCELL, Henry	Trumpet Tune (Reift) (5)
EMR 930X	WAGNER, Richard	Bridal Chorus (Armitage) (5)

TROMBONE, TUBA & CD PLAYBACK

EMR 931X	BACH, Johann S.	Aria + CD (Reift) (5)
EMR 931X	CLARKE, Jeremiah	Trumpet Voluntary + CD (Reift) (5)
EMR 931X	MENDELSSOHN, F.	Wedding March + CD (Armitage) (5)
EMR 931X	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931X	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

