

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

Trumpet or Cornet (B^b) & Trombone (B^b)

Various Composers

EMR 53495

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. B♭ Trumpet
or Cornet

2. Trombone

Measures 1-5 and 6-12 of the musical score. The key signature is one sharp (F#) and the time signature is 3/4. The music is in 3/4 time. The first staff is for the B♭ Trumpet or Cornet, and the second staff is for the Trombone. Both parts start with a mezzo-forte (mf) dynamic. The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a bracket) in measures 1, 3, 5, 7, 9, 11, and 12. The melody is simple and catchy, typical of a folk song.

Measures 13-19 of the musical score. The key signature is one sharp (F#) and the time signature is 3/4. The music is in 3/4 time. The first staff is for the B♭ Trumpet or Cornet, and the second staff is for the Trombone. Both parts continue with the melody. The dynamic changes to forte (f) in measure 13. The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a bracket) in measures 13, 15, 17, and 19. The melody is simple and catchy, typical of a folk song.

Measures 20-26 of the musical score. The key signature is one sharp (F#) and the time signature is 3/4. The music is in 3/4 time. The first staff is for the B♭ Trumpet or Cornet, and the second staff is for the Trombone. Both parts continue with the melody. The dynamic remains forte (f). The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a bracket) in measures 20, 22, 24, and 26. The melody is simple and catchy, typical of a folk song.

Measures 27-33 of the musical score. The key signature is one sharp (F#) and the time signature is 3/4. The music is in 3/4 time. The first staff is for the B♭ Trumpet or Cornet, and the second staff is for the Trombone. Both parts continue with the melody. The dynamic remains forte (f). The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a bracket) in measures 27, 29, 31, and 33. The melody is simple and catchy, typical of a folk song.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the musical score. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The notation is for a B-flat Trumpet or Cornet and a Trombone.

6

Measures 6-10 of the musical score. The notation continues for the B-flat Trumpet or Cornet and Trombone parts.

11

Measures 11-16 of the musical score. The notation continues for the B-flat Trumpet or Cornet and Trombone parts.

17

Measures 17-22 of the musical score. The notation continues for the B-flat Trumpet or Cornet and Trombone parts. Dynamics include 'f' (forte) and 'mf' (mezzo-forte).

23

Measures 23-25 of the musical score. The notation continues for the B-flat Trumpet or Cornet and Trombone parts. Dynamics include 'f' (forte).

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

6

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

6

13

Very slow waltz, rubato ♩ = 100

24

Quick waltz ♩ = 66

34

44

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

Measures 1-7 of the piece. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked *f* (forte) in both staves. The melody is in the treble clef, and the bass line is in the bass clef. The piece starts with a repeat sign and a first ending bracket.

Measures 8-15. The music continues with a first ending bracket over measures 8-9 and a second ending bracket over measures 10-11. Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano).

Measures 16-23. The music continues with a *mf* (mezzo-forte) dynamic marking in measure 23.

Measures 24-31. The music continues with a *f* (forte) dynamic marking in measure 31.

Measures 32-39. The music continues with *pp* (pianissimo) dynamic markings in measures 35 and 39.

Measures 40-47. The music continues with a first ending bracket over measures 44-45 and a second ending bracket over measures 46-47. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

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26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120



7



13



19



25



31



37



27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato $\text{♩} = 96$

Measures 1-10 of the musical score. The key signature is B-flat major (two flats). The time signature is 3/4. The music is in a moderate tempo. The first staff (treble clef) starts with a melody in measure 1, marked *mf*. The second staff (bass clef) has a bass line starting in measure 5, also marked *mf*. There are crescendo and decrescendo hairpins in the bass line.

11

Measures 11-20 of the musical score. The melody in the first staff continues, with dynamics *p* (piano) and *f* (forte) indicated. The bass line in the second staff also has *p* and *f* dynamics. There are crescendo and decrescendo hairpins.

20

Measures 21-30 of the musical score. The melody in the first staff continues with various note values and rests. The bass line in the second staff continues with a steady eighth-note pattern. There are crescendo and decrescendo hairpins.

30

Measures 31-36 of the musical score. The melody in the first staff continues, marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The bass line in the second staff also has *mp* and *mf* dynamics. There are crescendo and decrescendo hairpins.

37

Measures 37-40 of the musical score. The melody in the first staff continues, marked *mf*. The bass line in the second staff continues with a steady eighth-note pattern. There are crescendo and decrescendo hairpins. The piece ends with a repeat sign.

28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of three flats (B♭, E♭, A♭). The tempo is Allegro at 132 beats per minute. The first staff (Treble Clef) starts with a forte (*f*) dynamic. The second staff (Bass Clef) also starts with a forte (*f*) dynamic. The dynamics change to mezzo-forte (*mf*) in measure 4.

Measures 6-11. Measure 6 starts with a piano (*p*) dynamic in the treble staff and mezzo-piano (*mp*) in the bass staff. Measure 10 features a forte (*f*) dynamic in the treble staff and mezzo-forte (*mf*) in the bass staff.

Measures 12-16. Measure 14 has a mezzo-piano (*mp*) dynamic in the treble staff and piano (*p*) in the bass staff.

Measures 17-21. Measure 18 has a mezzo-forte (*mf*) dynamic in the treble staff and forte (*f*) in the bass staff.

Measures 22-25. Measures 23-25 are marked with the instruction *sempre mf* (always mezzo-forte) in the treble staff and *sempre f* (always forte) in the bass staff.

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29. Ciao, Bella, Ciao

Arr.: David Andrews

♩ = 116

Measures 1-4 of the musical score. The key signature has three flats (B $\flat$, E $\flat$, A $\flat$). The time signature is common time (C). The melody in the upper staff begins with a half rest, followed by quarter notes G $\flat$, A $\flat$, B $\flat$, and a half note C. The bass line starts with a half note G $\flat$, followed by quarter notes A $\flat$, B $\flat$, C, and a half note D. Dynamic markings include *p* (piano) for the melody in measure 2 and *mp* (mezzo-piano) for the bass line in measure 1.

5

Measures 5-8 of the musical score. The melody continues with quarter notes D, E $\flat$, F $\flat$, and G $\flat$, followed by a half note A. The bass line consists of quarter notes G $\flat$, A $\flat$, B $\flat$, and C, followed by a half note D. Dynamic markings include *mp* (mezzo-piano) for the melody in measure 6 and *p* (piano) for the bass line in measure 8.

11

Measures 9-12 of the musical score. The melody features eighth notes G $\flat$, A $\flat$, B $\flat$, and C, followed by a half note D. The bass line has quarter notes G $\flat$, A $\flat$, B $\flat$, and C, followed by a half note D. A dynamic marking of *mf* (mezzo-forte) is present for the melody in measure 12.

17

Measures 13-16 of the musical score. The melody continues with eighth notes D, E $\flat$, F $\flat$, and G $\flat$, followed by a half note A. The bass line consists of quarter notes G $\flat$, A $\flat$, B $\flat$, and C, followed by a half note D. A dynamic marking of *mp* (mezzo-piano) is present for the bass line in measure 13.

22

Measures 17-20 of the musical score. The melody features eighth notes G $\flat$, A $\flat$, B $\flat$, and C, followed by a half note D. The bass line has quarter notes G $\flat$, A $\flat$, B $\flat$, and C, followed by a half note D. Dynamic markings include *f* (forte) for the melody in measure 18 and *f* (forte) for the bass line in measure 20.

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30. Bill Bailey

Arr.: Gordon Macduff

Bright ♩ = 108

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 108 beats per minute. The dynamics are marked *f* (forte) in both staves.

Measures 7-13. Measure 7 is marked with a section symbol (§). The dynamics are marked *mf* (mezzo-forte) in the treble staff and *mp* (mezzo-piano) in the bass staff. A crescendo hairpin is shown in the bass staff leading to a *mf* dynamic in measure 13.

Measures 14-20. The dynamics are marked *mp* (mezzo-piano) in the treble staff and *mf* (mezzo-forte) in the bass staff. A crescendo hairpin is shown in the bass staff leading to a *mp* dynamic in measure 20.

Measures 21-27. The dynamics are marked *f* (forte) in the treble staff and *mf* (mezzo-forte) in the bass staff. A crescendo hairpin is shown in the bass staff leading to a *f* dynamic in measure 27.

Measures 28-34. The dynamics are marked *f* (forte) in the treble staff and *f* (forte) in the bass staff. A crescendo hairpin is shown in the bass staff leading to a *f* dynamic in measure 34.

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