

Greatest Duets

Volume 3

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Trumpet or Cornet (B $\flat$) & E $\flat$ Horn

Various Composers

EMR 53494

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. B♭ Trumpet
or Cornet

2. E♭ Horn

The musical score is written for two instruments: B♭ Trumpet or Cornet (part 1) and E♭ Horn (part 2). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The score is divided into five systems, each starting with a measure number (1, 6, 13, 20, 27). The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Trills are indicated by a '3' over a bracket. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score concludes with a double bar line and a repeat sign.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the musical score. The key signature has two flats (B $\flat$ and E $\flat$). 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 two staves: the top staff is for B $\flat$ Trumpet or Cornet, and the bottom staff is for E $\flat$ Horn. The music features a rhythmic melody with eighth and sixteenth notes, and rests.

6

Measures 6-10 of the musical score. The notation continues the rhythmic melody from the previous system, with various rests and note values.

11

Measures 11-16 of the musical score. The notation continues the rhythmic melody, featuring a variety of note values and rests.

17

Measures 17-22 of the musical score. The dynamic changes to *f* (forte) in measure 17 and back to *mf* in measure 22. The notation continues the rhythmic melody.

23

Measures 23-26 of the musical score. The dynamic is marked *f* (forte). The notation continues the rhythmic melody, ending with a final note in measure 26.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March $\text{♩} = 120$

6

12

18

24

30

f

f

ossia:

ff

ff

ossia:

p

f

f

ossia:

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 $\text{♩} = 132$

Measures 1-7 of the piece. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written for two staves. The first staff begins with a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Measures 8-15 of the piece. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written for two staves. The first staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a mezzo-piano (*mp*) dynamic. The second staff also begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a mezzo-piano (*mp*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Measures 16-23 of the piece. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written for two staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff also begins with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Measures 24-31 of the piece. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written for two staves. The first staff begins with a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Measures 32-39 of the piece. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written for two staves. The first staff begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, and then a piano (*p*) dynamic. The second staff also begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, and then a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Measures 40-47 of the piece. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written for two staves. The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*ff*) dynamic, and then a mezzo-forte (*mf*) dynamic. The second staff also begins with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*ff*) dynamic, and then a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

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26. *Banana Boat Song*

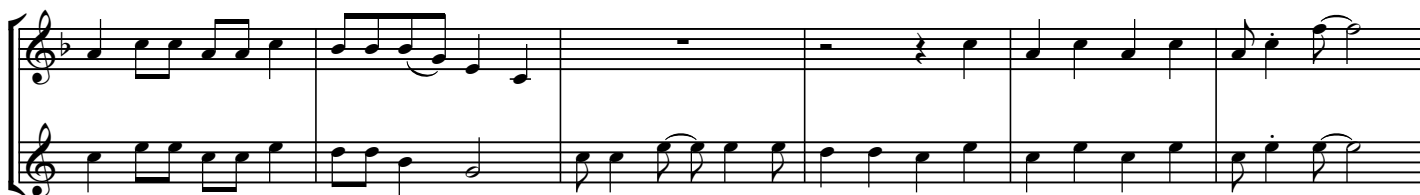
Arr.: Joe Bellini

Moderato $\text{♩} = 120$ 

7



13



19



25



31



37



27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato $\text{♩} = 96$

Musical score for measures 1-10. The key signature has two flats (B $\flat$ and E $\flat$), and the time signature is 3/4. The music is in a moderate tempo. The first staff (B $\flat$ Trumpet or Cornet) starts with a melody in measure 1, marked *mf*. The second staff (E $\flat$ Horn) has a melody starting in measure 5, also marked *mf*. Both parts feature long, flowing lines with many ties.

11

Musical score for measures 11-20. The first staff continues the melody from measure 11, marked *p* in measure 12 and *f* in measure 18. The second staff continues its melody from measure 11, marked *p* in measure 12 and *f* in measure 18. The music maintains its flowing, tied-note character.

20

Musical score for measures 21-30. The first staff continues the melody from measure 21. The second staff continues its melody from measure 21. The music maintains its flowing, tied-note character.

30

Musical score for measures 31-36. The first staff continues the melody from measure 31, marked *mp* in measure 31 and *mf* in measure 35. The second staff continues its melody from measure 31, marked *mp* in measure 31 and *mf* in measure 35. The music maintains its flowing, tied-note character.

37

Musical score for measures 37-40. The first staff continues the melody from measure 37, marked *rit.* in measure 37. The second staff continues its melody from measure 37. The music maintains its flowing, tied-note character.

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28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro $\text{♩} = 132$

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of two flats. The first staff (B $\flat$ Trumpet or Cornet) starts with a forte (*f*) dynamic. The second staff (E $\flat$ Horn) also starts with a forte (*f*) dynamic. The dynamics change to mezzo-forte (*mf*) in measure 3.

Measures 6-11. The first staff has a piano (*p*) dynamic in measure 6 and a forte (*f*) dynamic in measure 11. The second staff has a mezzo-piano (*mp*) dynamic in measure 6 and a mezzo-forte (*mf*) dynamic in measure 11.

Measures 12-16. The first staff has a mezzo-piano (*mp*) dynamic in measure 14. The second staff has a piano (*p*) dynamic in measure 14.

Measures 17-21. The first staff has a mezzo-forte (*mf*) dynamic in measure 18. The second staff has a forte (*f*) dynamic in measure 18.

Measures 22-25. The first staff has a mezzo-forte (*mf*) dynamic in measure 23, marked 'sempre *mf*'. The second staff has a forte (*f*) dynamic in measure 23, marked 'sempre *f*'.

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29. Ciao, Bella, Ciao

Arr.: David Andrews

$\text{♩} = 116$

5

11

17

22

p

mp

p

mf

mp

f

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30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Measures 1-6 of the piece. The music is in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The melody is played in the right hand, and the left hand provides a rhythmic accompaniment. The key signature is G major, and the tempo is marked as Bright with a quarter note equal to 108 beats per minute.

Measures 7-13 of the piece. Measure 7 is marked with a repeat sign. The dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*). The music continues with a mix of eighth and quarter notes, maintaining the 2/4 time signature.

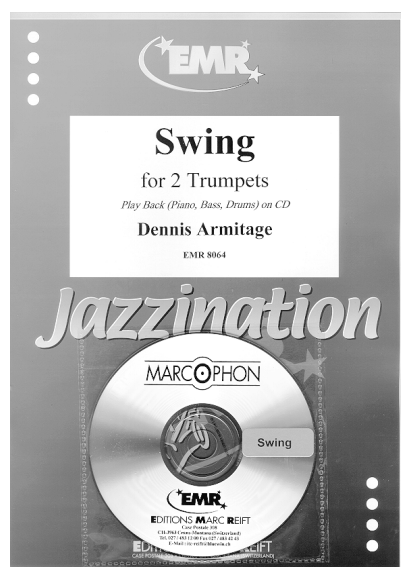
Measures 14-20 of the piece. The dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*). The melody features some eighth-note patterns and rests, with the left hand continuing its accompaniment.

Measures 21-27 of the piece. The dynamics include forte (*f*) and mezzo-forte (*mf*). The music shows a variety of note values and rests, with the left hand often playing chords or single notes.

Measures 28-34 of the piece. The dynamics include forte (*f*). The final measures of this system show a continuation of the melodic and rhythmic themes established earlier in the piece.

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