

Greatest Duets

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Trumpet or Cornet (B^b) & F Horn

Various Composers

EMR 53493

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. B♭ Trumpet
or Cornet

2. F Horn

The musical score is written for two instruments: 1. B♭ Trumpet or Cornet and 2. F Horn. 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 with a measure number (1, 6, 13, 20, 27) at the beginning of the first staff. The first system starts with a mezzo-forte (mf) dynamic. The second system continues the melody. The third system begins at measure 13 and includes a forte (f) dynamic marking. The fourth system starts at measure 20. The fifth system starts at measure 27 and ends with a double bar line. The score features various musical notations including eighth notes, quarter notes, half notes, and triplets, as well as slurs and ties. The F Horn part often plays a lower octave version of the melody or provides harmonic support.

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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 two staves: 1. B $\flat$ Trumpet or Cornet and 2. F Horn. The first staff has a melodic line with eighth and sixteenth notes, and the second staff has a supporting bass line with eighth and sixteenth notes.

6

Measures 6-10 of the musical score. The notation continues with the same melodic and bass lines, maintaining the 'mf' dynamic.

11

Measures 11-16 of the musical score. The notation continues with the same melodic and bass lines, maintaining the 'mf' dynamic.

17

Measures 17-22 of the musical score. The notation continues with the same melodic and bass lines. The dynamic changes to 'f' (forte) in measure 17 and returns to 'mf' in measure 22.

23

Measures 23-25 of the musical score. The notation continues with the same melodic and bass lines. The dynamic changes to 'f' (forte) in measure 23 and remains 'f' in measures 24 and 25.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March $\text{♩} = 120$

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 music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. Both staves start with a forte (*f*) dynamic. The melody in the first staff features eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

Measures 6-11 of the musical score. Measure 6 is marked with a '6' above the staff. Measure 10 includes the instruction 'ossia:' above a triplet of eighth notes. The music continues with eighth and sixteenth notes. The first staff ends with a fortissimo (*ff*) dynamic, and the second staff also ends with a fortissimo (*ff*) dynamic.

Measures 12-17 of the musical score. Measure 15 includes the instruction 'ossia:' above a triplet of eighth notes. The music continues with eighth and sixteenth notes. The first staff ends with a fortissimo (*ff*) dynamic, and the second staff also ends with a fortissimo (*ff*) dynamic.

Measures 18-23 of the musical score. Measures 18 and 19 are marked with a piano (*p*) dynamic. Measures 22 and 23 are marked with a forte (*f*) dynamic. The music continues with eighth and sixteenth notes. The first staff ends with a forte (*f*) dynamic, and the second staff also ends with a forte (*f*) dynamic.

Measures 24-29 of the musical score. Measure 27 includes the instruction 'ossia:' above a triplet of eighth notes. The music continues with eighth and sixteenth notes. The first staff ends with a fortissimo (*ff*) dynamic, and the second staff also ends with a fortissimo (*ff*) dynamic.

Measures 30-34 of the musical score. Measures 30 and 31 are marked with a fortissimo (*ff*) dynamic. The music continues with eighth and sixteenth notes. The first staff ends with a fortissimo (*ff*) dynamic, and the second staff also ends with a fortissimo (*ff*) dynamic.

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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. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *f* (forte) in both staves.

Measures 8-15. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *p* (piano), *f* (forte), *mp* (mezzo-piano). First ending (1.) and second ending (2.) are indicated.

Measures 16-23. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *mf* (mezzo-forte).

Measures 24-31. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *f* (forte). A crescendo hairpin is shown in measure 31.

Measures 32-39. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *pp* (pianissimo), *p* (piano), *c'* (crescendo). A crescendo hairpin is shown in measure 39.

Measures 40-47. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *mf* (mezzo-forte) *cresc.* (crescendo), *ff* (fortissimo). First ending (1.) and second ending (2.) are indicated.

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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 ♩ = 96

Measures 1-10 of the musical score. The key signature is B-flat major (two flats). The time signature is 3/4. The first staff (B-flat Trumpet or Cornet) starts with a mezzo-forte (mf) dynamic. The second staff (F Horn) starts with a mezzo-forte (mf) dynamic. The music features a melody in the first staff and a supporting line in the second staff, with various rests and ties.

11

Measures 11-20 of the musical score. The first staff (B-flat Trumpet or Cornet) has a piano (p) dynamic at measure 11 and a forte (f) dynamic at measure 19. The second staff (F Horn) has a piano (p) dynamic at measure 11 and a forte (f) dynamic at measure 19. The music continues with a melody and supporting line, featuring ties and rests.

20

Measures 21-30 of the musical score. The first staff (B-flat Trumpet or Cornet) continues the melody. The second staff (F Horn) continues the supporting line. The music features various rests and ties.

30

Measures 31-36 of the musical score. The first staff (B-flat Trumpet or Cornet) has a mezzo-piano (mp) dynamic at measure 31 and a mezzo-forte (mf) dynamic at measure 35. The second staff (F Horn) has a mezzo-piano (mp) dynamic at measure 31 and a mezzo-forte (mf) dynamic at measure 35. The music continues with a melody and supporting line, featuring ties and rests.

37

Measures 37-40 of the musical score. The first staff (B-flat Trumpet or Cornet) has a ritardando (rit.) marking at measure 37. The second staff (F Horn) continues the supporting line. The music concludes with a final chord in measure 40.

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 two flats (B♭ and E♭). The tempo is Allegro, 132 beats per minute. The first staff (B♭ Trumpet or Cornet) starts with a forte (f) dynamic. The second staff (F Horn) also starts with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

Measures 6-11 of the piece. The first staff (B♭ Trumpet or Cornet) starts with a piano (p) dynamic. The second staff (F Horn) starts with a mezzo-forte (mf) dynamic. The music continues with eighth and sixteenth notes, and some rests.

Measures 12-16 of the piece. The first staff (B♭ Trumpet or Cornet) starts with a mezzo-forte (mf) dynamic. The second staff (F Horn) starts with a piano (p) dynamic. The music continues with eighth and sixteenth notes, and some rests.

Measures 17-21 of the piece. The first staff (B♭ Trumpet or Cornet) starts with a mezzo-forte (mf) dynamic. The second staff (F Horn) starts with a forte (f) dynamic. The music continues with eighth and sixteenth notes, and some rests.

Measures 22-25 of the piece. The first staff (B♭ Trumpet or Cornet) starts with a mezzo-forte (mf) dynamic. The second staff (F Horn) starts with a forte (f) dynamic. The music continues with eighth and sixteenth notes, and some rests.

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29. Ciao, Bella, Ciao

Arr.: David Andrews

$\text{♩} = 116$

p

mp

5

mp

p

11

mf

17

mp

22

f

f

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30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (B $\flat$ Trumpet or Cornet) and the second staff (F Horn) both start with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

Measures 7-13. Measure 7 is marked with a section symbol (§). The dynamics are mezzo-forte (*mf*) for the first staff and mezzo-piano (*mp*) for the second staff. A crescendo hairpin is shown at the end of measure 13, leading to a mezzo-forte (*mf*) dynamic.

Measures 14-20. The dynamics are mezzo-piano (*mp*) for the first staff and mezzo-forte (*mf*) for the second staff. The notation includes slurs and rests.

Measures 21-27. The dynamics are forte (*f*) for the first staff and mezzo-forte (*mf*) for the second staff. A crescendo hairpin is shown at the end of measure 27, leading to a mezzo-piano (*mp*) dynamic.

Measures 28-34. The dynamics are forte (*f*) for the first staff and forte (*f*) for the second staff. The notation includes slurs and rests.

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