

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

2 E $\flat$ Cornets

Various Composers

EMR 53480

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. E♭ Cornet

2. E♭ Cornet

The musical score is written for two E♭ Cornets in 3/4 time, with a tempo of Moderato (♩ = 104). The key signature has one sharp (F#). 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 includes a dynamic marking of *mf* for both parts. The score features various musical notations including eighth notes, quarter notes, half notes, and triplet markings (indicated by a '3' over a bracket). The second system continues the melody and accompaniment. The third system includes a dynamic marking of *f* for both parts. The fourth system continues the piece. The fifth system concludes the piece with a final double bar line and repeat signs.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the musical score. The music is in 2/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is marked 'mf' (mezzo-forte).

6

Measures 6-10 of the musical score. The melody continues in the treble clef, and the bass line continues in the bass clef. The dynamic remains 'mf'.

11

Measures 11-16 of the musical score. The melody continues in the treble clef, and the bass line continues in the bass clef. The dynamic remains 'mf'.

17

Measures 17-22 of the musical score. The melody continues in the treble clef, and the bass line continues in the bass clef. The dynamic changes to 'f' (forte) in measure 17 and back to 'mf' in measure 22.

23

Measures 23-25 of the musical score. The melody continues in the treble clef, and the bass line continues in the bass clef. The dynamic changes to 'f' (forte) in measure 23 and back to 'mf' in measure 25.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

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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

First system of the musical score, measures 1-7. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is marked *f* (forte) in both staves. The melody in the upper staff features a series of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment of eighth notes.

Second system of the musical score, measures 8-15. It includes a first ending (1.) and a second ending (2.). Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano). The melody continues with eighth and sixteenth notes, and the accompaniment remains consistent.

Third system of the musical score, measures 16-23. Dynamics include *mf* (mezzo-forte). The melody features a melisma (long note) in measure 20. The accompaniment continues with eighth notes.

Fourth system of the musical score, measures 24-31. Dynamics include *f* (forte). The melody continues with eighth and sixteenth notes, and the accompaniment remains consistent.

Fifth system of the musical score, measures 32-39. Dynamics include *pp* (pianissimo) and *p crr* (piano, crescendo). The melody continues with eighth and sixteenth notes, and the accompaniment remains consistent.

Sixth system of the musical score, measures 40-47. It includes a first ending (1.) and a second ending (2.). Dynamics include *mf cresc.* (mezzo-forte, crescendo), *ff* (fortissimo), and *ff* (fortissimo). The melody continues with eighth and sixteenth notes, and the accompaniment remains consistent.

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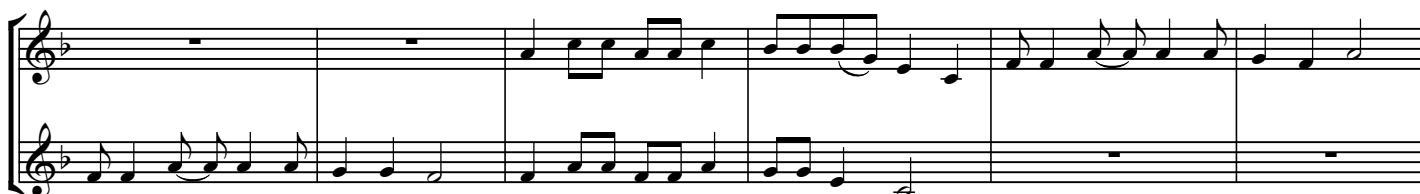
26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120



7



13



19



25



31



37



27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Musical notation for measures 1-10. The score is in 3/4 time with a key signature of two flats (B♭ and E♭). The first staff (treble clef) begins with a mezzo-forte (mf) dynamic. The second staff (bass clef) has a mezzo-forte (mf) dynamic marking under the first measure of its entry. Both staves feature melodic lines with various note values and rests, connected by slurs.

Musical notation for measures 11-20. The first staff (treble clef) has a piano (p) dynamic marking at measure 11 and a forte (f) dynamic marking at measure 18. The second staff (bass clef) has a piano (p) dynamic marking at measure 11 and a forte (f) dynamic marking at measure 18. The notation continues with melodic development and slurs.

Musical notation for measures 21-30. This system shows continuous melodic lines in both the treble and bass staves, with various note values and rests. A slur is present at the end of the system on the bass staff.

Musical notation for measures 31-36. The first staff (treble clef) has a mezzo-piano (mp) dynamic marking at measure 31 and a mezzo-forte (mf) dynamic marking at measure 34. The second staff (bass clef) has a mezzo-piano (mp) dynamic marking at measure 31 and a mezzo-forte (mf) dynamic marking at measure 34. The notation continues with melodic development and slurs.

Musical notation for measures 37-40. The first staff (treble clef) has a 'rit.' (ritardando) marking at measure 37. The second staff (bass clef) continues the melodic line. The system concludes with a final cadence in both staves.

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 first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) also starts with a forte (*f*) dynamic. In measure 3, the first staff has a forte (*f*) dynamic and the second staff has a mezzo-forte (*mf*) dynamic.

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

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

Measures 17-21 of the piece. The first staff has a mezzo-forte (*mf*) dynamic in measure 19. The second staff has a forte (*f*) dynamic in measure 21.

Measures 22-25 of the piece. The first staff has a 'sempre *mf*' (always mezzo-forte) dynamic marking. The second staff has a 'sempre *f*' (always forte) dynamic marking.

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29. *Ciao, Bella, Ciao*

Arr.: David Andrews

♩ = 116

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two flats (B♭ and E♭). The first staff (treble clef) starts with a whole rest, followed by eighth notes G4, A4, B4, and a whole rest. The second staff (bass clef) starts with a half note G3, followed by eighth notes A3, B3, and a whole rest. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Measures 5-10. The first staff continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a whole rest. The second staff continues with eighth notes G3, A3, B3, C4, B3, A3, G3, and a whole rest. Dynamics include *mp* and *p*.

Measures 11-16. The first staff continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a whole rest. The second staff continues with eighth notes G3, A3, B3, C4, B3, A3, G3, and a whole rest. Dynamics include *mf* (mezzo-forte).

Measures 17-21. The first staff continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a whole rest. The second staff continues with eighth notes G3, A3, B3, C4, B3, A3, G3, and a whole rest. Dynamics include *mp*.

Measures 22-25. The first staff continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a whole rest. The second staff continues with eighth notes G3, A3, B3, C4, B3, A3, G3, and a whole rest. Dynamics include *f* (forte).

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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 first six measures feature a melody in the right hand and a supporting bass line in the left hand, both starting with a forte (*f*) dynamic. The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line consists of a steady eighth-note accompaniment.

Measures 7-13. Measure 7 begins with a repeat sign. The dynamics shift to mezzo-forte (*mf*) in the right hand and mezzo-piano (*mp*) in the left hand. The melody continues with similar rhythmic patterns, while the bass line remains active. A crescendo hairpin is visible in the right hand towards the end of the system.

Measures 14-20. The music continues with the same melodic and bass line patterns. Dynamics are marked mezzo-piano (*mp*) and mezzo-forte (*mf*) in alternating measures. The bass line features some syncopation and rests.

Measures 21-27. The piece builds in intensity. Measures 21-22 are marked mezzo-forte (*mf*), while measures 23-24 are marked forte (*f*). The melody and bass line continue their respective parts, with the bass line becoming more prominent in the later measures.

Measures 28-34. The final system of the page. Measures 28-29 are marked mezzo-forte (*mf*), and measures 30-34 are marked forte (*f*). The melody concludes with a series of eighth notes, and the bass line provides a final accompaniment.

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