

Greatest Duets

Volume 3

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2 Trombones or 2 Euphoniums (B $\flat$)

Various Composers

EMR 53477

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Trombone
or Euphonium

2. Trombone
or Euphonium

Measures 1-5 and 6-12 of the musical score. The score is written for two parts: 1. Trombone or Euphonium and 2. Trombone or Euphonium. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to 104 beats per minute. The dynamic marking is *mf* (mezzo-forte). The music features a melody in the upper part and a bass line in the lower part, with various rests and triplets indicated by a '3' over a bracket.

Measures 13-19 of the musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamic marking is *f* (forte). The music continues with a melody in the upper part and a bass line in the lower part, featuring various rests and triplets.

Measures 20-26 of the musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The music continues with a melody in the upper part and a bass line in the lower part, featuring various rests and triplets.

Measures 27-33 of the musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The music continues with a melody in the upper part and a bass line in the lower part, featuring various rests and triplets.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Measures 1-5 of the piece. The music is in 2/4 time, key of B-flat major. The upper staff (Trombone/Euphonium) starts with a mezzo-forte (mf) dynamic. The lower staff (Bass) has a mezzo-forte (mf) dynamic. The melody is in the upper staff, and the bass line is in the lower staff.

Measures 6-10 of the piece. The music continues with the same melody and bass line. The dynamics remain mezzo-forte (mf).

Measures 11-16 of the piece. The music continues with the same melody and bass line. The dynamics remain mezzo-forte (mf).

Measures 17-22 of the piece. The music continues with the same melody and bass line. The dynamics change to forte (f) in measure 17, mezzo-forte (mf) in measure 18, and forte (f) in measure 22.

Measures 23-27 of the piece. The music continues with the same melody and bass line. The dynamics change to forte (f) in measure 23, mezzo-forte (mf) in measure 24, and forte (f) in measure 27.

23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

6

12

18

24

30

f

f

ossia:

ff

ossia:

p

f

ossia:

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 music is in 6/8 time. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) also starts with a forte (*f*) dynamic. The melody in the first staff features eighth and sixteenth notes with slurs. The bass line consists of eighth notes.

Measures 8-15. Measure 8 is marked with a first ending bracket. Measures 9-10 are marked with a second ending bracket. Dynamics include piano (*p*), forte (*f*), and mezzo-piano (*mp*). The melody continues with eighth and sixteenth notes, and the bass line remains active with eighth notes.

Measures 16-23. The melody in the first staff features a mezzo-forte (*mf*) dynamic. The bass line continues with eighth notes. The music maintains a steady eighth-note pulse.

Measures 24-31. Measure 24 is marked with a first ending bracket. Measures 25-26 are marked with a second ending bracket. Dynamics include forte (*f*). The melody features a crescendo leading into a forte section. The bass line continues with eighth notes.

Measures 32-39. The melody in the first staff features a piano (*p*) dynamic. The bass line continues with eighth notes. The music maintains a steady eighth-note pulse.

Measures 40-47. Measure 40 is marked with a first ending bracket. Measures 41-42 are marked with a second ending bracket. Dynamics include mezzo-forte (*mf*) and fortissimo (*ff*). The melody features a crescendo leading into a fortissimo section. The bass line continues with eighth notes.

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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

11

20

30

37

mf

p

f

mp

mf

rit.

28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Measures 1-5 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music is written for two staves. The first staff has a forte (*f*) dynamic marking in measures 1, 3, and 5. The second staff has a forte (*f*) dynamic marking in measure 1 and a mezzo-forte (*mf*) dynamic marking in measure 3.

Measures 6-11 of the musical score. The first staff has a piano (*p*) dynamic marking in measure 7 and a forte (*f*) dynamic marking in measure 11. The second staff has a mezzo-piano (*mp*) dynamic marking in measure 6 and a mezzo-forte (*mf*) dynamic marking in measure 11.

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

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

Measures 22-25 of the musical score. The first staff has a 'sempre *mf*' (always mezzo-forte) dynamic marking in measure 23. The second staff has a 'sempre *f*' (always forte) dynamic marking in measure 23.

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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 three flats (B-flat, E-flat, A-flat). The upper staff (Trombone/Euphonium) starts with a whole rest in measure 1, followed by quarter notes in measures 2-4. The lower staff (Piano) plays a continuous eighth-note accompaniment. Dynamics: *p* (piano) in measure 2, *mp* (mezzo-piano) in measure 1.

Measures 5-8. The upper staff continues with quarter notes and eighth notes. The lower staff continues with eighth notes. Dynamics: *mp* (mezzo-piano) in measure 6, *p* (piano) in measure 8.

Measures 9-12. The upper staff features a melodic line with eighth notes and quarter notes. The lower staff continues with eighth notes. Dynamics: *mf* (mezzo-forte) in measure 12.

Measures 13-16. The upper staff continues with eighth notes and quarter notes. The lower staff continues with eighth notes. Dynamics: *mp* (mezzo-piano) in measure 13.

Measures 17-21. The upper staff features a melodic line with eighth notes and quarter notes, including some grace notes. The lower staff continues with eighth notes. Dynamics: *f* (forte) in measure 18.

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 flat (Bb). The tempo is marked 'Bright' with a quarter note equal to 108 beats per minute. The dynamics are marked *f* (forte) at the beginning of both staves.

Measures 7-13. Measure 7 starts with a repeat sign. The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). A crescendo hairpin is shown at the end of the system, leading to *mf* in measure 13.

Measures 14-20. The dynamics are marked *mp* and *mf*. A crescendo hairpin is shown at the end of the system, leading to *mp* in measure 20.

Measures 21-27. The dynamics are marked *f* (forte) and *mf*. Crescendo and decrescendo hairpins are used to shape the dynamics across the measures.

Measures 28-34. The dynamics are marked *f*. The piece concludes with a final flourish in measure 34.

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