

Greatest Duets

Volume 3

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2 F Horns

Various Composers

EMR 53473

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. F Horn

2. F Horn

The musical score is written for two F Horns 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 notation includes various musical symbols such as treble clefs, key signatures, time signatures, dynamic markings (mf, f), articulation marks (accents), and phrasing slurs. Triplet markings (3) are used throughout the piece. The first system starts with a mezzo-forte (mf) dynamic. The second system begins at measure 6. The third system begins at measure 13 and includes a forte (f) dynamic marking. The fourth system begins at measure 20. The fifth system begins at measure 27 and ends with a 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 key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written for a 1/2 F Horn. The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) also starts with a *mf* dynamic. The melody in the first staff features eighth and sixteenth notes, while the bass line in the second staff consists of quarter and eighth notes.

6

Measures 6-10 of the musical score. The notation continues with similar rhythmic patterns and dynamics. The first staff (treble clef) and second staff (bass clef) both maintain the *mf* dynamic.

11

Measures 11-16 of the musical score. The notation continues with similar rhythmic patterns and dynamics. The first staff (treble clef) and second staff (bass clef) both maintain the *mf* dynamic.

17

Measures 17-22 of the musical score. The notation continues with similar rhythmic patterns and dynamics. The first staff (treble clef) starts with a *f* dynamic, while the second staff (bass clef) starts with a *mf* dynamic. The first staff ends with a *mf* dynamic, and the second staff ends with a *f* dynamic.

23

Measures 23-25 of the musical score. The notation continues with similar rhythmic patterns and dynamics. The first staff (treble clef) starts with a *f* dynamic, and the second staff (bass clef) starts with a *f* dynamic. The first staff ends with a *f* dynamic, and the second staff ends with a *f* dynamic.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

Measures 1-5 of the musical score. The key signature is one flat (Bb). The time signature is common time (C). The music is written for two staves. The first staff starts with a forte (f) dynamic. The second staff also starts with a forte (f) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Measures 6-11 of the musical score. Measure 6 is marked with a '6' above the staff. Measure 10 is marked with 'ossia:'. The music continues with a forte (f) dynamic, and measure 11 is marked with a fortissimo (ff) dynamic. The key signature remains one flat (Bb).

Measures 12-17 of the musical score. Measure 12 is marked with a '12' above the staff. Measure 16 is marked with 'ossia:'. The music continues with a forte (f) dynamic, and measure 17 is marked with a fortissimo (ff) dynamic. The key signature remains one flat (Bb).

Measures 18-23 of the musical score. Measure 18 is marked with a '18' above the staff. Measure 19 is marked with a piano (p) dynamic. Measure 22 is marked with a forte (f) dynamic. The music continues with a forte (f) dynamic, and measure 23 is marked with a fortissimo (ff) dynamic. The key signature remains one flat (Bb).

Measures 24-29 of the musical score. Measure 24 is marked with a '24' above the staff. Measure 28 is marked with 'ossia:'. The music continues with a forte (f) dynamic, and measure 29 is marked with a fortissimo (ff) dynamic. The key signature remains one flat (Bb).

Measures 30-34 of the musical score. Measure 30 is marked with a '30' above the staff. Measure 31 is marked with a fortissimo (ff) dynamic. The music continues with a fortissimo (ff) dynamic. The key signature remains one flat (Bb).

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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.). The dynamics are marked *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. The dynamics are marked *mf* (mezzo-forte). The melody features a mix of eighth and sixteenth notes, with some longer note values in the upper staff.

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

Fifth system of the musical score, measures 32-39. The dynamics are marked *pp* (pianissimo). The melody features a mix of eighth and sixteenth notes, with some longer note values in the upper staff.

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

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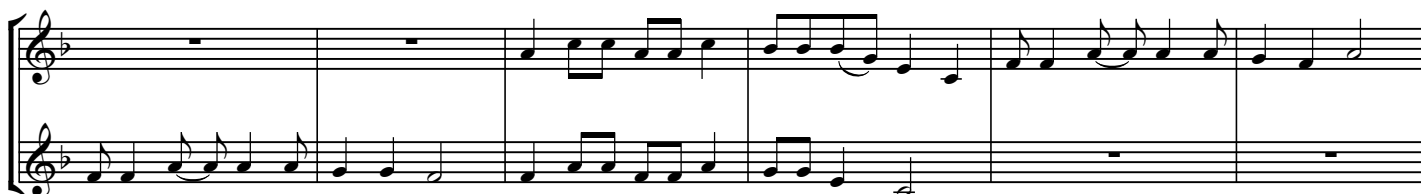
26. *Banana Boat Song*

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 key signature is two flats (Bb, Eb) and the time signature is 3/4. The music is for 1/2 F Horn. Measure 1 starts with a mezzo-forte (mf) dynamic. The melody in the right hand features a series of eighth and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. A crescendo hairpin is visible in measure 10.

Musical notation for measures 11-19. The dynamics shift to piano (p) in measure 11 and forte (f) in measure 15. The melody continues with a mix of eighth and quarter notes, and the accompaniment remains consistent. A crescendo hairpin is present in measure 19.

Musical notation for measures 20-29. The melody and accompaniment continue with various note values. A crescendo hairpin is visible in measure 29.

Musical notation for measures 30-36. The dynamics shift to mezzo-piano (mp) in measure 30 and mezzo-forte (mf) in measure 34. The melody and accompaniment continue with various note values.

Musical notation for measures 37-40. The tempo marking 'rit.' (ritardando) appears above measure 39. The melody and accompaniment conclude the piece with a final cadence.

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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 (Bb and Eb). The tempo is Allegro with a metronome marking of 132. 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. Measure 6 starts with a piano (p) dynamic in the first staff and a mezzo-piano (mp) dynamic in the second staff. Measure 7 has a piano (p) dynamic in the first staff and a mezzo-piano (mp) dynamic in the second staff. Measure 8 has a piano (p) dynamic in the first staff and a mezzo-piano (mp) dynamic in the second staff. Measure 9 has a piano (p) dynamic in the first staff and a mezzo-piano (mp) dynamic in the second staff. Measure 10 has a piano (p) dynamic in the first staff and a mezzo-piano (mp) dynamic in the second staff. Measure 11 has a forte (f) dynamic in the first staff and a mezzo-forte (mf) dynamic in the second staff.

Measures 12-16. Measure 12 has a mezzo-piano (mp) dynamic in the first staff and a piano (p) dynamic in the second staff. Measure 13 has a mezzo-piano (mp) dynamic in the first staff and a piano (p) dynamic in the second staff. Measure 14 has a mezzo-piano (mp) dynamic in the first staff and a piano (p) dynamic in the second staff. Measure 15 has a mezzo-piano (mp) dynamic in the first staff and a piano (p) dynamic in the second staff. Measure 16 has a mezzo-piano (mp) dynamic in the first staff and a piano (p) dynamic in the second staff.

Measures 17-21. Measure 17 has a mezzo-forte (mf) dynamic in the first staff and a forte (f) dynamic in the second staff. Measure 18 has a mezzo-forte (mf) dynamic in the first staff and a forte (f) dynamic in the second staff. Measure 19 has a mezzo-forte (mf) dynamic in the first staff and a forte (f) dynamic in the second staff. Measure 20 has a mezzo-forte (mf) dynamic in the first staff and a forte (f) dynamic in the second staff. Measure 21 has a mezzo-forte (mf) dynamic in the first staff and a forte (f) dynamic in the second staff.

Measures 22-25. Measure 22 has a sempre mezzo-forte (sempre mf) dynamic in the first staff and a sempre forte (sempre f) dynamic in the second staff. Measure 23 has a sempre mezzo-forte (sempre mf) dynamic in the first staff and a sempre forte (sempre f) dynamic in the second staff. Measure 24 has a sempre mezzo-forte (sempre mf) dynamic in the first staff and a sempre forte (sempre f) dynamic in the second staff. Measure 25 has a sempre mezzo-forte (sempre mf) dynamic in the first staff and a sempre forte (sempre f) dynamic in the second staff.

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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 one sharp (F#). The first staff (treble clef) starts with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff (bass clef) starts with a half note G3, a quarter note A3, and a quarter note B3. Dynamics include *p* (piano) and *mp* (mezzo-piano).

5

Measures 5-10. The first staff continues with eighth and sixteenth notes. The second staff has a half note G3, a quarter note A3, and a quarter note B3. Dynamics include *mp* and *p*.

11

Measures 11-16. The first staff has a half note G4, a quarter note A4, and a quarter note B4. The second staff has a half note G3, a quarter note A3, and a quarter note B3. Dynamics include *mf* (mezzo-forte).

17

Measures 17-21. The first staff has a half note G4, a quarter note A4, and a quarter note B4. The second staff has a half note G3, a quarter note A3, and a quarter note B3. Dynamics include *mp*.

22

Measures 22-25. The first staff has a half note G4, a quarter note A4, and a quarter note B4. The second staff has a half note G3, a quarter note A3, and a quarter note B3. Dynamics include *f* (forte).

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30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

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