

Greatest Duets

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F Horn & Trombone

Various Composers

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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Greatest Duets

Volume 1

1. *The Entertainer*

Scott Joplin

Arr.: Peter King

Allegro ♩ = 144

1. F Horn

2. Trombone

5

11

17

23

28

This musical score is for two instruments: 1. F Horn and 2. Trombone. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 11, 17, 23, and 28 indicated at the start of their respective systems. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* < *f*. There are also crescendo and decrescendo hairpins. The score includes a first ending (1.) and a second ending (2.) starting at measure 17. The F Horn part is written on a treble clef staff, and the Trombone part is written on a bass clef staff. The music features a mix of eighth, quarter, and half notes, with some rests and slurs.

2. Charlie Is My Darling

Arr.: Gordon Macduff

Allegro ♩ = 116

4

9

17

26

34

43

mf *cresc.* *f*

mf *cresc.* *f*

mp *p* *mf*

mp *p* *mf*

p *cresc.* *(mf)*

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3. Bess, You Is My Woman Now

George Gershwin

Arr.: Joe Bellini

Andantino ♩ = 92

Measures 1-6 of the musical score. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is Andantino, with a quarter note equal to 92 beats per minute. The dynamic is mezzo-forte (mf). The music is written for F Horn and Trombone. The melody is in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with some slurs and ties. The bass line consists of a steady eighth-note accompaniment.

7

Measures 7-13 of the musical score. The melody continues with slurs and ties, and the bass line remains a steady eighth-note accompaniment. The dynamic remains mezzo-forte (mf).

14

Measures 14-20 of the musical score. The melody features a series of eighth and sixteenth notes, with some slurs and ties. The bass line continues with a steady eighth-note accompaniment. The dynamic remains mezzo-forte (mf).

21

Measures 21-27 of the musical score. The dynamic changes to forte (f). The melody continues with slurs and ties, and the bass line remains a steady eighth-note accompaniment.

28

Measures 28-34 of the musical score. The melody continues with slurs and ties, and the bass line remains a steady eighth-note accompaniment. The dynamic remains forte (f).

35

Measures 35-40 of the musical score. The melody continues with slurs and ties, and the bass line remains a steady eighth-note accompaniment. The dynamic remains forte (f).

4. Radetzky March

Johann Strauss

Arr.: Scott Richards

Moderate March ♩ = 112

Measures 1-6: *f* *mf*

Measures 7-12: *f* *mf*

Measures 13-19: *f* *mf*

Measures 20-26: *mf* *f*

Measures 27-33: *mf* *cresc.* *ff*

Measures 34-39: *mf* *f*

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5. *Tico-Tico*

Arr.: Eduardo Suba

Bright $\text{♩} = 108$

6

11

17

22

27

32

f

mf

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6. Yankee Doodle

Giocoso ♩ = 112

Arr.: Joe Bellini

Measures 1-8 of the score. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Giocoso' with a quarter note equal to 112 beats. The dynamics are marked *f* (forte) for both the upper and lower staves.

Measures 9-19 of the score. Measure 9 begins with a repeat sign. The dynamics are marked *mf* (mezzo-forte) for the first part and *f* (forte) for the second part of the system.

Measures 20-30 of the score. The dynamics are marked *mf* (mezzo-forte) for both the upper and lower staves.

Measures 31-40 of the score. The dynamics are marked *f* (forte) for both the upper and lower staves.

Measures 41-48 of the score. The dynamics are marked *mf* (mezzo-forte) for both the upper and lower staves. A crescendo hairpin is visible in the lower staff.

Measures 49-53 of the score. The dynamics are marked *f* (forte), *mf* (mezzo-forte), *f* (forte), *mf* (mezzo-forte), and *f* (forte) for the upper staff, and *mf* (mezzo-forte), *f* (forte), *mf* (mezzo-forte), and *f* (forte) for the lower staff.

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7. The Last Rose Of Summer

Arr.: John Glenesk Mortimer

Slow ♩ = 66

mp espr.

p

8

mf *f* *mp*

mf *f* *p*

16



Poco più mosso ♩ = 72

mf

mp

24

cresc. *mf* *f*

cresc. *mf* *f*

30

rall.

D.S. al Coda

mf *mp es*

mp

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8. Alpine Moods

Dennis Armitage

March ♩ = 116



11 *f* *mf*

22 *mf* *f*

32 *f* *p*

42 *f* *mf*

51 *f* *mf*

61 *mf*

71 *f*

D.S. al Coda

1. 2.

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9. Danny Boy

(Londonderry Air)

Andante ♩ = 88

Arr.: Norman Tailor

First system of musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Andante with a quarter note equal to 88 beats per minute. The dynamics are marked *mf* *espr.* for both the treble and bass staves. The melody in the treble staff is a half note followed by a dotted half note, then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

Second system of musical notation for measures 5-8. The melody continues with a half note, a dotted half note, and a series of eighth and sixteenth notes. The bass staff continues with a similar rhythmic pattern.

Third system of musical notation for measures 9-12. The melody features a half note, a dotted half note, and a series of eighth and sixteenth notes. The bass staff continues with a similar rhythmic pattern.

Fourth system of musical notation for measures 13-16. The dynamics are marked *f* for both the treble and bass staves. The melody continues with a half note, a dotted half note, and a series of eighth and sixteenth notes. The bass staff continues with a similar rhythmic pattern.

Fifth system of musical notation for measures 17-20. The melody continues with a half note, a dotted half note, and a series of eighth and sixteenth notes. The bass staff continues with a similar rhythmic pattern.

Sixth system of musical notation for measures 21-24. The dynamics are marked *p* for both the treble and bass staves. The melody continues with a half note, a dotted half note, and a series of eighth and sixteenth notes. The bass staff continues with a similar rhythmic pattern.

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10. Just A Closer Walk With Thee

Arr.: Joe Bellini

Slow ♩ = 76

Measures 1-6 of the piece. The music is in 4/4 time, key of B-flat major. The tempo is Slow, 76 beats per minute. The dynamic is *mf* (mezzo-forte). The notation shows a melody in the treble clef and a bass line in the bass clef.

Measures 7-10. The melody continues with some grace notes. The dynamic increases to *f* (forte) in measure 9. The bass line provides a steady accompaniment.

Measures 11-16. The melody features a half note with a natural sign in measure 12. The bass line continues with a consistent rhythmic pattern.

Measures 17-21. The tempo changes to Moderate Swing, 108 beats per minute. The dynamic is *mf* in measure 17 and *mp* (mezzo-piano) in measure 18. The melody is more active, and the bass line has a more pronounced swing feel.

Measures 22-27. The melody continues with a series of eighth notes. The bass line maintains the swing feel with a consistent eighth-note accompaniment.

Measures 28-31. The piece concludes with a final melodic phrase in the treble and a corresponding bass line. The notation includes a double bar line at the end.

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EMR 931S	MENDELSSOHN, F.	Wedding March + CD (Armitage) (5)	EMR 5124G	BEATLES, The	When I'm 64 (3)
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