

Greatest Duets

Volume 3

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2 Trumpets or 2 Cornets

Various Composers

EMR 53472

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. B♭ Trumpet
or Cornet

2. B♭ Trumpet
or Cornet

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one sharp (F#). It features two staves for B♭ Trumpet or Cornet. The music begins with a dynamic marking of *mf*. Both staves contain triplets of eighth notes in the first measure, followed by a series of eighth and quarter notes with slurs and ties. The second staff has a dynamic marking of *mf* at the beginning.

6

Musical notation for measures 6-12. The notation continues with similar rhythmic patterns and slurs. The second staff has a dynamic marking of *f* at the beginning of measure 13.

13

Musical notation for measures 13-19. The first staff has a dynamic marking of *f* at the beginning of measure 13. The second staff has a dynamic marking of *f* at the beginning of measure 14. The music continues with slurs and ties.

20

Musical notation for measures 20-26. The notation continues with slurs and ties. The second staff has a dynamic marking of *f* at the beginning of measure 27.

27

Musical notation for measures 27-33. The notation concludes with slurs and ties. The second staff has a dynamic marking of *f* at the beginning of measure 27.

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22. *La Cucaracha*

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of two flats (B \flat and E \flat). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The first staff (treble clef) starts with a dynamic marking of *mf*. The second staff (bass clef) starts with a dynamic marking of *mf*. Both staves feature rhythmic patterns characteristic of the 'La Cucaracha' melody.

6

Musical notation for measures 6-10. The notation continues from the previous system, maintaining the same key signature and tempo. The dynamics remain consistent with the previous measures.

11

Musical notation for measures 11-16. The notation continues from the previous system. The dynamics remain consistent with the previous measures.

17

Musical notation for measures 17-22. The notation continues from the previous system. The first staff has a dynamic marking of *f* at the beginning of measure 17, and the second staff has a dynamic marking of *mf* at the beginning of measure 17. The first staff has a dynamic marking of *mf* at the end of measure 22, and the second staff has a dynamic marking of *f* at the end of measure 22.

23

Musical notation for measures 23-25. The notation continues from the previous system. The first staff has a dynamic marking of *f* at the beginning of measure 23, and the second staff has a dynamic marking of *f* at the beginning of measure 23. The first staff has a dynamic marking of *f* at the end of measure 25, and the second staff has a dynamic marking of *f* at the end of measure 25.

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23. *Marching Through Georgia*

Arr.: Gordon Macduff

March $\text{♩} = 120$

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a forte (*f*) dynamic. The melody in the top staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system starts at measure 6. It continues with the same instrumentation and key signature. An *ossia:* marking is placed above the top staff at measure 7, indicating an alternative phrasing. The dynamics increase to fortissimo (*ff*) in the final measures of the system.

The third system starts at measure 12. It continues the march with the same key signature and instrumentation. An *ossia:* marking is placed above the top staff at measure 13. The music maintains a consistent rhythmic pattern.

The fourth system starts at measure 18. The dynamics shift to piano (*p*) in the first few measures. Later in the system, the dynamics increase to forte (*f*). The music features a mix of eighth and sixteenth notes.

The fifth system starts at measure 24. It continues with the same key signature and instrumentation. An *ossia:* marking is placed above the top staff at measure 25. The music maintains a consistent rhythmic pattern.

The sixth system starts at measure 30. The dynamics are fortissimo (*ff*) throughout. The music concludes with a final flourish in the top staff.

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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 $\text{♩} = 132$

Musical notation for measures 1-7. The piece is in 6/8 time with a key signature of one sharp (F#). Both staves begin with a dynamic marking of *f* (forte). The music features a mix of eighth and sixteenth notes with some rests.

Musical notation for measures 8-15. Measure 8 is marked with a first ending bracket. Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano). The melody is primarily eighth notes.

Musical notation for measures 16-23. The dynamic marking is *mf* (mezzo-forte). The music consists of eighth notes with some slurs.

Musical notation for measures 24-31. The dynamic marking is *f* (forte). The music features eighth notes and some rests.

Musical notation for measures 32-39. The dynamic marking is *pp* (pianissimo). The music features eighth notes and rests.

Musical notation for measures 40-47. Measure 40 is marked with a first ending bracket. Dynamics include *mf cresc.* (mezzo-forte crescendo), *ff* (fortissimo), and *p cr* (piano crescendo). The music features eighth notes and rests.

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26. Banana Boat Song

Arr.: Joe Bellini

Moderato $\text{♩} = 120$

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of one flat (B \flat). The tempo is Moderato with a metronome marking of 120. The first staff (treble clef) starts with a dynamic marking of *f*. The second staff (bass clef) also starts with a dynamic marking of *f*. The music features a mix of eighth and quarter notes with some rests.

7

Musical notation for measures 7-12. The first staff (treble clef) has a whole rest in measure 7. The second staff (bass clef) continues with eighth and quarter notes.

13

Musical notation for measures 13-18. The first staff (treble clef) has a whole rest in measure 14. The second staff (bass clef) continues with eighth and quarter notes.

19

Musical notation for measures 19-24. The first staff (treble clef) has a whole rest in measure 20. The second staff (bass clef) continues with eighth and quarter notes.

25

Musical notation for measures 25-30. The first staff (treble clef) has a whole rest in measure 26. The second staff (bass clef) continues with eighth and quarter notes.

31

Musical notation for measures 31-36. The first staff (treble clef) has a whole rest in measure 32. The second staff (bass clef) continues with eighth and quarter notes.

37

Musical notation for measures 37-42. The first staff (treble clef) has a whole rest in measure 38. The second staff (bass clef) continues with eighth and quarter notes.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato $\text{♩} = 96$

11

20

30

37

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28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro $\text{♩} = 132$

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegro with a quarter note equal to 132 beats per minute. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *f* (forte) and *mf* (mezzo-forte).

6

Musical notation for measures 6-11. The melody continues with various dynamics including *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

12

Musical notation for measures 12-16. The melody features a *mp* (mezzo-piano) dynamic, while the bass line has a *p* (piano) dynamic.

17

Musical notation for measures 17-21. The melody has a *mf* (mezzo-forte) dynamic, and the bass line has a *f* (forte) dynamic.

22

Musical notation for measures 22-25. The melody is marked *sempre mf* (sempre mezzo-forte), and the bass line is marked *sempre f* (sempre forte).

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29. *Ciao, Bella, Ciao*

Arr.: David Andrews

 $\text{♩} = 116$

Musical notation for measures 1-4. The score is in 2/4 time with a key signature of two flats. The upper staff begins with a piano (*p*) dynamic. The lower staff starts with a mezzo-piano (*mp*) dynamic.

5

Musical notation for measures 5-10. The upper staff features a mezzo-piano (*mp*) dynamic, while the lower staff returns to piano (*p*).

11

Musical notation for measures 11-16. The upper staff is marked mezzo-forte (*mf*), and the lower staff continues with piano (*p*).

17

Musical notation for measures 17-21. The upper staff continues with mezzo-forte (*mf*), and the lower staff is marked mezzo-piano (*mp*).

22

Musical notation for measures 22-25. The upper staff is marked forte (*f*), and the lower staff continues with mezzo-piano (*mp*).

f

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30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Musical notation for measures 1-6. The piece 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 music is written for a 1/2 B \flat Trumpet or Cornet. The first six measures feature a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and accents.

Musical notation for measures 7-13. Measure 7 is marked with a section symbol (§). Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The melody continues with various rhythmic patterns and rests.

Musical notation for measures 14-20. Dynamics include *mp* and *mf*. The melody features a mix of eighth and quarter notes with some rests.

Musical notation for measures 21-27. Dynamics include *f* (forte) and *mf*. The melody has a more active feel with eighth notes and some slurs.

Musical notation for measures 28-34. Dynamics include *f*. The piece concludes with a final melodic phrase and a bass line.

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2 TRUMPETS & PIANO

EMR 8688	SEDLAK, Jan (Arr.)	Kalinka (5)
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EMR 8692	SEDLAK, Jan (Arr.)	Two Guitars (5)
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EMR 8689	STRAUSS, Johann	Radetzky March (5)
EMR 8687	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8690	STRAUSS, Johann	Tritsch-Tratsch Polka (5)
EMR 8690	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8688	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8689	SUBA, Eduardo (Arr.)	Tico-Tico (5)
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EMR 8689	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8690	VARIOUS	Greatest Hits Volume 6 (5)
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EMR 6201	BACH, Johann S.	Aria (5)
EMR 930P	BACH, Johann S.	Aria (Reift) (5)
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EMR 6228	BARCLAY (Arr.)	Näher, mein Gott, zu Dir
EMR 6228	BARCLAY (Arr.)	Nearer, My God To Thee
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EMR 6202	CHOPIN, Frédéric	Tristesse (5)
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EMR 6209	DVORAK, Antonin	Largo aus der Neuen Welt (5)
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EMR 6205	GERSHWIN, George	The Man I Love (5)
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EMR 6207	GLUCK, W.B.	Marche Religieuse (5)
EMR 6207	GRIEG, Edvard	Solvejgs Lied (5)
EMR 696A	HÄNDEL, Georg Fr.	Air (Michel) (9)
EMR 6203	HÄNDEL, Georg Fr.	Arioso (5)
EMR 636A	HÄNDEL, Georg Fr.	Halleluja (Michel) (3)
EMR 6176	HÄNDEL, Georg Fr.	Hornpipe
EMR 6076	HÄNDEL, Georg Fr.	La Réjouissance
EMR 6207	HÄNDEL, Georg Fr.	Largo (5)
EMR 6201	HÄNDEL, Georg Fr.	March "Scipio" (5)
EMR 6209	HÄNDEL, Georg Fr.	March (5)
EMR 6208	HÄNDEL, Georg Fr.	Minuet (5)
EMR 696A	HÄNDEL, Georg Fr.	Ouverture aus der Wassermusik (9)
EMR 6050	HÄNDEL, Georg Fr.	Overture / La Réjouissance
EMR 696A	HÄNDEL, Georg Fr.	Pifa aus der Messias (Michel) (9)
EMR 6204	HÄNDEL, Georg Fr.	Sarabande I (5)
EMR 6206	HÄNDEL, Georg Fr.	Sarabande II (5)
EMR 696A	HÄNDEL, Georg Fr.	Sinfonia e Gavotte (Michel) (9)
EMR 696A	HAYDN, Fr.J.	Hochzeitsmarsch (Michel) (9)
EMR 6210	HAYDN, Fr.J.	St. Anthony Choral (5)
EMR 6187	MASON, Lowell	Mon Dieu, plus près de Toi
EMR 6187	MASON, Lowell	Näher, mein Gott zu Dir
EMR 6187	MASON, Lowell	Nearer, My God, To Thee
EMR 6210	MENDELSSOHN, F.	Hochzeitsmarsch (5)
EMR 637A	MENDELSSOHN, F.	Hochzeitsmarsch (Michel) (3)
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EMR 6185	RICHARDS, Scott (Arr.)	Du grosser Gott
EMR 6185	RICHARDS, Scott (Arr.)	How Great Thou Art
EMR 6209	SCHUBERT, Franz	Ave Maria (5)
EMR 6204	SCHUBERT, Franz	Serenade (5)
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2 TRUMPETS & ORGAN

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EMR 6003	BOYCE, William	Voluntary I (Glauser)
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EMR 6209	NAULAIS, Jérôme	Album Volume 9 + CD (5)
EMR 6210	NAULAIS, Jérôme	Album Volume 10 + CD (5)
EMR 931P	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931P	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

2 TRUMPETS, BASSOON & CONTINUO

EMR 8251	MICHEL, Jean-Fr.	32 Christmas Carols
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2 TRUMPETS (CORNETS), SPEAKER & PIANO

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EMR 13352	GAY, Bertrand	Le Corbeau et le Renard
EMR 13350	GAY, Bertrand	The Crow and the Fox