

Greatest Duets

Volume 3

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2 Bass Trombones

Various Composers

EMR 53478

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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 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Bass Trombone

2. Bass Trombone

6

13

20

27

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22. *La Cucaracha*

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Musical notation for measures 1-5. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic marking is *mf* (mezzo-forte). The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff, with a more active bass line in the lower staff.

6

Musical notation for measures 6-10. The notation continues with similar rhythmic patterns and dynamics as the previous section.

11

Musical notation for measures 11-16. The notation continues with similar rhythmic patterns and dynamics as the previous section.

17

Musical notation for measures 17-22. The notation continues with similar rhythmic patterns and dynamics as the previous section. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

23

Musical notation for measures 23-25. The notation continues with similar rhythmic patterns and dynamics as the previous section. Dynamic markings include *f* (forte).

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

The musical score is written for 1/2 Bass Trombone in 2/4 time, key of B-flat major. It consists of 30 measures, divided into six systems of two staves each. The tempo is marked as a march with a quarter note equal to 120 beats per minute. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). There are also articulation marks like accents and slurs. The word "ossia:" is used to indicate alternative phrasings for certain notes. The score begins with a *f* dynamic and ends with a *ff* dynamic.

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24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

pp pp f f

6

p p

13 Very slow waltz, rubato ♩ = 100

mp mp

24

Quick waltz ♩ = 66

mf pp f mf pp f

34

44

mf mf

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

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

Musical notation for measures 8-15. Measure 8 is the start of a first ending (1.) and second ending (2.) section. Dynamics include piano (*p*), forte (*f*), and mezzo-piano (*mp*). The first ending leads back to measure 8, and the second ending concludes the section.

Musical notation for measures 16-23. Dynamics include mezzo-forte (*mf*). The music continues with eighth and sixteenth notes, maintaining a steady rhythmic pattern.

Musical notation for measures 24-31. Dynamics include forte (*f*). The music features a change in key signature to two sharps (F# and C#) starting at measure 28, indicated by a double bar line and key signature change.

Musical notation for measures 32-39. Dynamics include piano-piano (*pp*) and piano (*p*) with a crescendo (*cresc.*). The music features a mix of eighth and sixteenth notes.

Musical notation for measures 40-47. Dynamics include mezzo-forte (*mf*) with a crescendo (*cresc.*) and fortissimo (*ff*). The first ending (1.) and second ending (2.) are present. The first ending leads back to measure 40, and the second ending concludes the piece.

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26. Banana Boat Song

Arr.: Joe Bellini

Moderato ♩ = 120

Measures 1-6 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 Moderato at 120 beats per minute. 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 quarter notes, while the bass line in the second staff consists of a steady eighth-note accompaniment.

7

Measures 7-12. The first staff continues the melody with eighth and quarter notes. The second staff continues the eighth-note accompaniment. There are some rests in the first staff during measures 7 and 8.

13

Measures 13-18. The first staff continues the melody. The second staff continues the eighth-note accompaniment. There are some rests in the first staff during measures 13 and 14.

19

Measures 19-24. The first staff continues the melody. The second staff continues the eighth-note accompaniment. There are some rests in the first staff during measures 19 and 20.

25

Measures 25-30. The first staff continues the melody. The second staff continues the eighth-note accompaniment. There are some rests in the first staff during measures 25 and 26.

31

Measures 31-36. The first staff continues the melody. The second staff continues the eighth-note accompaniment. There are some rests in the first staff during measures 31 and 32.

37

Measures 37-42. The first staff continues the melody. The second staff continues the eighth-note accompaniment. There are some rests in the first staff during measures 37 and 38.

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-flat and E-flat). The tempo is Moderato at 96 beats per minute. The music is written for two staves in bass clef. The first staff begins with a *mf* dynamic. The second staff has a *mf* dynamic starting at measure 11.

11

Musical notation for measures 11-19. The first staff has a *p* dynamic starting at measure 11 and a *f* dynamic starting at measure 16. The second staff has a *p* dynamic starting at measure 11 and a *f* dynamic starting at measure 16.

20

Musical notation for measures 20-29. The score continues with various dynamics and phrasing marks.

30

Musical notation for measures 30-36. The first staff has a *mp* dynamic starting at measure 30 and a *mf* dynamic starting at measure 33. The second staff has a *mp* dynamic starting at measure 30 and a *mf* dynamic starting at measure 33.

37

Musical notation for measures 37-40. The first staff ends with a *rit.* marking. The second staff continues the accompaniment.

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28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Musical notation for measures 1-5. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked Allegro with a quarter note equal to 132 beats per minute. The first staff (upper) starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The second staff (lower) also starts with a forte (*f*) dynamic and has a similar rhythmic pattern. In measure 4, the upper staff changes to a mezzo-forte (*mf*) dynamic.

6

Musical notation for measures 6-11. The upper staff begins with a piano (*p*) dynamic and contains a melodic line with some rests. The lower staff continues with a mezzo-piano (*mp*) dynamic. In measure 10, the upper staff becomes forte (*f*), while the lower staff remains mezzo-forte (*mf*).

12

Musical notation for measures 12-16. The upper staff features a rhythmic pattern with a mezzo-piano (*mp*) dynamic. The lower staff has a piano (*p*) dynamic.

17

Musical notation for measures 17-21. The upper staff starts with a mezzo-forte (*mf*) dynamic. The lower staff begins with a forte (*f*) dynamic.

22

Musical notation for measures 22-25. The upper staff is marked *sempre mf* (always mezzo-forte). The lower staff is marked *sempre f* (always forte).

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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. The upper staff (Bass Trombone) starts with a rest, followed by quarter notes G2, F2, E2, D2, and a half note C2. The lower staff (Bass) plays a rhythmic accompaniment of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *p* in the upper staff and *mp* in the lower staff.

5

Measures 5-10. The upper staff continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The lower staff continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *mp* in the upper staff and *p* in the lower staff.

11

Measures 11-16. The upper staff continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The lower staff continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *mf* in the upper staff.

17

Measures 17-21. The upper staff continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The lower staff continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *mp* in the lower staff.

22

Measures 22-25. The upper staff continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The lower staff continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *f* in the upper staff and *f* in the lower staff.

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30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Musical notation for measures 1-6. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Bright' with a quarter note equal to 108. The dynamics are marked 'f' (forte) in both staves.

7



Musical notation for measures 7-13. The score continues in the same key and time signature. Dynamics include 'mf' (mezzo-forte) and 'mp' (mezzo-piano). A section symbol is present above measure 7.

14

Musical notation for measures 14-20. The score continues with dynamics of 'mp' and 'mf'.

21

Musical notation for measures 21-27. The score continues with dynamics of 'f' (forte) and 'mp'.

28

Musical notation for measures 28-34. The score continues with dynamics of 'f'.

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BASS TROMBONE & PIANO

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 EMR 8522 MORTIMER, J.G. (Arr.) The Last Rose Of Summer (5)
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 EMR 2029N RAVEL, Maurice Pièce en forme de Habanera (Hilgers)
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