

Zwei Duette (Fantini 1638)

Sonata a due Trombe detta del Guciardini

The musical score consists of eight staves of music for two brass instruments. The first staff begins with a dynamic of **f**. The second staff begins with a dynamic of **f**. The third staff begins with a dynamic of **p**, followed by **f**. The fourth staff begins with a dynamic of **p**, followed by **f**. The fifth staff begins with a dynamic of **p**, followed by **f**. The sixth staff begins with a dynamic of **f**, followed by **p**, followed by **f**. The seventh staff begins with a dynamic of **f**. The eighth staff begins with a dynamic of **f**.



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Sieben Duette (Biber 1676)

Heinrich Ignaz Franz Biber Seven Duets

from: *Sonatae tam aris quam aulis servientes*
(Appendix with 12 trumpet duets, Nos. 6–12)
Salzburg 1676

On Biber (1644–1704) and his trumpet duets, see Vol. II, pp. 58–61. In No. 4, bars 13–14, the 7th and 14th partials of the harmonic series (b' -flat and b'' -flat), which are too flat, are introduced. In such places the one who has to play these notes will be grateful if his colleague will yield to him, intonationwise. Good intonation is a matter of democracy and fair play, not of being right! In bar 15 $c''\#$ is also introduced, a note which is formed by lipping down the 9th partial (d''). (Vol. I, Chapter 3, pp. 30–35, contains exercises for “lapping”.)

Nos. 6 and 7 present the greatest challenge for pure intonation and the art of lipping, because they are in the minor mode. (For a later version of No. 6 by Johann Ernst Altenburg, see Vol. II, p. 64.)

The duets are to be played in C (at a pitch of $a' = 415$ or 465 Hz).

Heinrich Ignaz Franz Biber Sieben Duette

aus: *Sonatae tam aris quam aulis servientes* (Anhang mit 12 Trompetenduetten, Nr. 6–12)
Salzburg 1676

Zu Biber (1644–1704) und seinen Trompetenduetten, siehe Bd. II, 58–61. In Nr. 4, T. 13–14, werden die zu tiefen 7. und 14. Naturtöne (b' und b'') eingeführt. An solchen Stellen wird derjenige, der diese Töne zu spielen hat, dankbar sein; wenn ihm der Spieler der anderen Stimme intonationsmäßig entgegenkommt. Gute Intonation ist eine Sache der Demokratie und des Aufeinandergehens, nicht des Rechthabens! In T. 15 wird auch $c''\#$ eingeführt, das aus dem heruntergetriebenen 9. Naturton (d'') gebildet wird. (Bd. I, Kapitel 3, S. 30–35, enthält Übungen für das Treiben.)

Nr. 6 und 7 stellen die größten Herausforderungen an die reine Intonation und die Kunst des Treibens, weil sie in Moll stehen. (Für eine spätere Fassung von Nr. 6 von Johann Ernst Altenburg, siehe Bd. II, S. 64.)

Die Duette sind in C (bei einer Stimmung von $a' = 415$ oder 465 Hz) zu spielen.

1

5

Three Pieces (Winch c. 1771)

Winch Three Pieces

from: *New Instructions for the Horn*
London c. 1771 or later

The composer's first name is not known, and yet his method was one of the more popular ones of its time. Trumpet and horn pieces were widely exchangeable in those days, as exemplified by no. 2, which in the original version was performed by trumpets and horns in alteration.

The Early Horn

1

6

11

17

22

Fine

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Winch Drei Stücke

aus: *New Instructions for the Horn*
London um 1771 oder später

Der Vorname des Komponisten ist nicht bekannt, jedoch gehörte seine Schule zu den bekanntesten Unterrichtswerken seiner Zeit. Horn- und Trompetenstücke waren damals weitgehend austauschbar, zumal es sich bei der Nr. 2 um ein Stück handelt, das in der ursprünglichen Fassung von Trompeten und Hörnern in Abwechslung ausgeführt wurde.



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Seven Processional Fanfares of the Regiment (anon. 1791)

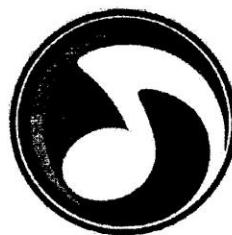
Waltzer

1

7

9

17



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Six Processional Fanfares (Schiedermayr c. 1830)

Andante con moto

3

6



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Three Quatuors (Dauverné 1857)

The image shows three staves of musical notation for string quartet. Staff 21 (measures 21-22) consists of two measures of eighth notes followed by a measure of sixteenth-note patterns. Staff 24 (measures 24-25) shows eighth-note patterns followed by sixteenth-note patterns. Staff 27 (measures 27-28) features eighth-note patterns. A large, diagonal watermark reading "www.hickeys.com" is overlaid across the middle of the page.

21

p dolce

p dolce

p dolce

p

24

27



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