

Zwei Duette (Fantini 1638)

Sonata a due Trombe detta del Gucciardini

The image displays a musical score for two trumpets, titled "Zwei Duette (Fantini 1638)" and "Sonata a due Trombe detta del Gucciardini". The score is written for two staves, each representing a trumpet part. The music is in 3/4 time and features various dynamic markings, including *f* (forte) and *p* (piano). The score is divided into measures, with a repeat sign and first/second endings visible. A large, diagonal watermark "www.hickeys.com" is overlaid across the middle of the page. The bottom right corner contains the logo for Hickey's Music Center, which is a stylized musical note inside a circle, followed by the text "HICKEY'S MUSIC CENTER" and contact information: "104 Adams Street • Ithaca, NY 14850", "607.272.8262 • 1.800.HICKEYS (1.800.442.5397)", and "www.hickeys.com".



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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 $c''\sharp$ 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 “lippping”.)

Nos. 6 and 7 present the greatest challenge for pure intonation and the art of lippping, 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 $c''\sharp$ 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 *mf*

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.

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.

The Early Horn

1

6

11

Fine

17

22



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Seven Processional Fanfares of the Regiment (anon. 1791)

Waltzer

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)

21

p dolce

p dolce

p dolce

p

Musical score for measures 21-23. It consists of four staves. The first three staves are marked *p dolce* and feature long, sweeping melodic lines with accents. The fourth staff is marked *p* and contains a rhythmic accompaniment of eighth notes.

24

Musical score for measures 24-26. It consists of four staves. The first two staves have sparse melodic fragments. The third and fourth staves feature a rhythmic accompaniment of eighth notes.

27

Musical score for measures 27-29. It consists of four staves. The first two staves have sparse melodic fragments. The third and fourth staves feature a rhythmic accompaniment of eighth notes.

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