

CHARLES RESKIN

(*1947)

14 WILD & CRAZY DUETS FOR 2 TRUMPETS

(2023)

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Almost Chronic Pentatonic

Pentatonic (5-note) scales are found in almost every culture and musical genre. Here's a quick trip through some different types, with a little (non-pentatonic) interlude in the middle.

Pentatonique quasi chronique • Les gammes pentatoniques (5 notes) sont présentes dans presque toutes les cultures et tous les genres musicaux. Voici un petit tour d'horizon des différents types de gammes, avec un petit interlude (non pentatonique) au milieu.

Fast Chronic Pentatonic • Pentatonische (5-tönige) Skalen sind in fast allen Kulturen und Musikrichtungen zu finden. Hier ein kurzer Streifzug durch einige verschiedene Typen, mit einem kleinen (nicht-pentatonischen) Zwischenspiel in der Mitte.

Allegro giusto $\text{♩} = 128$

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system starts with a forte (*f*) dynamic and includes a non-pentatonic interlude. The second system is marked with a mezzo-piano (*mp*) dynamic. The third system continues the piece. The fourth system features a key signature change to one sharp (F#) and a time signature change to 3/4. Large, semi-transparent text overlays are present: 'SAMPLE' in the first system, 'EXTRAIT' in the second, and 'AUSZUG' in the third. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

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Variations on an Over-used Theme

No need to quote the theme. Yes, it's the famous 24th Caprice by Niccolò Paganini, originally for violin. Many composers have written variations on it. This may possibly be the worst...

Variations sur un thème surutilisé · Inutile de citer le thème. Oui, il s'agit du célèbre 24e Caprice pour violon de Niccolò Paganini. De nombreux compositeurs ont écrit des variations sur ce thème. Celle-ci est peut-être la pire...

Variationen über ein überstrapaziertes Thema · Das Thema ist unnötig zu zitieren. Ja, es handelt sich um das berühmte 24. Capriccio für Violine von Niccolò Paganini. Viele Komponisten haben Variationen über dieses Thema geschrieben. Diese sind vielleicht die übelsten...

Allegro $\text{♩} = 112$

SAMPLE
EXTRAIT
AUSZUG

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Audition Medley

Pictures, Petrouchka, and Pines...
Oh my!

Medley d'audition • Les Tableaux,
Petrouchka et Les Pins... Oh mon Dieu !

Vorspiel-Medley • Bilder, Petrouchka und
Kiefern ... Mein Gott!

Tempo di Polka ♩ = 132

The musical score is written for two staves in 2/4 time. It begins with a tempo marking of 'Tempo di Polka' and a quarter note equal to 132. The first system (measures 1-7) features a melody in the right hand starting with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The left hand provides a rhythmic accompaniment. A vocal line with the word 'Hey!' is written above the right hand in measure 5. The second system (measures 8-13) continues the melody with a *poco f* dynamic. The third system (measures 14-20) features a more complex rhythmic pattern with accents and a *f* dynamic. The fourth system (measures 21-26) includes a triplet of eighth notes, a *ma dolce espressivo* marking, and a *leggiere* (*p*) dynamic in the left hand. The piece concludes with a *marcato* marking and a *f* dynamic.

SAMPLE
EXTRAIT
AUSZUG

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35 **Lento cantabile** ♩ = 72 **rit.** **Poco più mosso** ♩ = 84

mp *mf cantabile* *mp* *mf*

40 **straight mute** **open**

f

44 **Più mosso** ♩ = 132 **Allegro giusto** ♩ = 120

ff *f*

50

mf cantabile *mp*

57

f *mp* *f* *f*

allarg.

Maestoso Lento

molto rit.

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Tony's Nightmare

The Tony in this case being Antonio Vivaldi. I may have allowed a bit of satire to creep into this one...

Le cauchemar de Tony • Tony, en l'occurrence, est Antonio Vivaldi. J'ai peut-être laissé un peu de satire s'insinuer dans ce texte...

Tonys Albtraum • Tony ist in diesem Fall Antonio Vivaldi. Ich habe vielleicht ein wenig Satire einfließen lassen...

Allegro moderato ♩ = 116

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system starts with a forte (*f*) dynamic. The second system begins at measure 4 and includes a mezzo-forte (*mf*) dynamic. The third system starts at measure 7. The fourth system starts at measure 11. Large, semi-transparent watermarks reading 'SAMPLE' and 'EXTRAIT AUSZUG' are overlaid on the score.

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Chromatic Freak-out

Time to oil up those valves and get to work!

Le cauchemar de Tony • Il est temps d'huiler les pistons et de se mettre au travail !

Tonys Albtraum • Zeit, die Ventile zu ölen und sich an die Arbeit zu machen!

Allegro molto ♩ = 134

Musical score for measures 1-4. The piece is in 3/8 time and marked *mf*. The melody is highly chromatic, featuring many accidentals. The bass line provides a rhythmic accompaniment with eighth notes.

SAMPLE

Musical score for measures 5-8. The melody continues with chromatic patterns. The bass line features some rests and eighth notes.

EXTRAIT

AUSZUG

Musical score for measures 9-13. The melody and bass line continue with complex chromatic and rhythmic patterns.

Musical score for measures 14-17. The piece concludes with a final cadence in the key of D major.

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The Divorce of Figaro

Things were going along nicely until THIS happened. Mrs Figaro was not amused...

Le divorce de Figaro • Tout se passait bien jusqu'à ce que ceci se produise. Mme Figaro n'a pas apprécié...

Die Scheidung von Figaro • Die Sachen liefen ganz gut, bis DAS passierte. Frau Figaro war nicht amüsiert...

Allegro ♩ = 138

The first system of the musical score is in 2/4 time, marked Allegro with a tempo of 138. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some measures containing rests. The lower staff begins with a bass clef and a key signature of one flat. It contains a similar rhythmic pattern of eighth and sixteenth notes, with some measures containing rests.

SAMPLE

The second system of the musical score starts at measure 6. It continues with two staves. The upper staff has a treble clef and a key signature of one flat. The music includes a dynamic marking of *f* (forte) at the end of the system. The lower staff has a bass clef and a key signature of one flat, with a dynamic marking of *f* at the end of the system.

EXTRAIT
AUSZUG

The third system of the musical score starts at measure 13. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The music features a dynamic marking of *f* (forte) at the beginning. The lower staff has a bass clef and a key signature of one flat.

The fourth system of the musical score starts at measure 19. It consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The lower staff has a bass clef and a key signature of one flat, with a dynamic marking of *mf* at the beginning.

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Dance Pot-pourri

Sorry if I left anyone out...

Pot-pourri de danses • Désolé si j'ai oublié
quelqu'un...

Potpourri-Tanz • Tut mir leid, wenn ich
jemanden ausgelassen habe...

The musical score is written for piano in 2/4 time and consists of five systems of two staves each. The key signature has one flat (B-flat). The score includes various musical notations such as trills (tr), slurs, and dynamic markings (p, mp, mf, f). The first system (measures 1-9) features trills and piano dynamics. The second system (measures 10-16) includes dynamic markings of mp, mf, and mp. The third system (measures 17-24) features dynamic markings of mf, mp, mf, mp, and f, with a triplet of eighth notes in measure 24. The fourth system (measures 25-33) features dynamic markings of mp, mf, and f, with accents and a triplet of eighth notes in measure 33. The fifth system (measures 34-40) features dynamic markings of mp, mf, and mp, with accents and slurs.

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97

f marcato

106

114

SAMPLE
EXTRAIT
AUSZUG

L'Histoire du «So What?»

What if the soldier from Stravinsky's L'histoire du soldat bumped in to a guy named Miles on that long road to home?

Hmm...

L'histoire du «So What?» • Et si le soldat de L'histoire du soldat de Stravinsky rencontrait un certain Miles sur la longue route qui mène à la maison ? Hmm...

L'histoire du «So What?» • Was wäre, wenn der Soldat aus Strawinskys L'histoire du soldat auf dem langen Weg nach Hause auf einen Mann namens Miles gestoßen wäre? Hmm...

♩ = 112

f *mf*

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The Clam Hunters

And we trumpet players know a thing or two about clams, don't we? But just for now let's pretend we're French horns, setting out on the hunt. They're the true connoisseur, after all.

Les chasseurs de canard • Et nous, les trompettistes, nous connaissons bien les canards, n'est-ce pas ? Mais pour l'instant, faisons comme si nous étions des cors et que nous partions à la chasse. Ce sont eux les vrais connaisseurs, après tout.

Kiekser Jäger • Und wir Trompeter wissen ein oder zwei Dinge über Kiekser, nicht wahr? Aber tun wir einfach mal so, als wären wir Waldhörner, die sich auf die Jagd machen. Sie sind ja schließlich die wahren Kenner.

Allegro $\text{♩} = 126$

Musical score for measures 1-4. The music is in 3/4 time, starting with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. A large watermark 'SAMPLE' is overlaid on the score.

Musical score for measures 5-9. The music continues in 3/4 time. A large watermark 'EXTRAIT' is overlaid on the score.

Musical score for measures 10-13. The music continues in 3/4 time. A large watermark 'AUSZUG' is overlaid on the score.

Musical score for measures 14-17. The music continues in 3/4 time. Dynamics include piano (*p*) and forte (*f*). A large watermark 'AUSZUG' is overlaid on the score.

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Fantasy on a Scottish Folk Song

Any trumpet player has studied the Arban Method (and who hasn't?) will recognize this old Scottish folk song, *Keel Row*. I thought it would be fun to mangle it in various ways...

Fantaisie sur une chanson populaire écossaise

• Tout trompettiste ayant étudié la méthode Arban (et qui ne l'a pas fait ?) reconnaîtra cette vieille chanson folklorique écossaise, *Keel Row*. J'ai pensé qu'il serait amusant de la dénaturer de différentes manières...

Fantasia über ein schottisches Volkslied

Jeder Trompeter, der die Arban-Methode studiert hat (und wer hat das nicht?), wird dieses alte schottische Volkslied, *Keel Row*, kennen. Ich dachte, es würde Spaß machen, es auf verschiedene Arten zu bearbeiten...

Allegro marziale ♩ = 132

f marcato *fp* *mf marcato* *fp*

f

mp *mf* *mf*

90 *Keel Row* | *Rangée de quilles* | *Kielreihe*

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Ruslan and Godzilla

Talk about an odd couple (I wonder who gets the last word). Ruslan and Ludmilla is an opera by Mikhail Glinka, Godzilla is a large, ill-tempered lizard.

Ruslan et Godzilla • C'est un drôle de couple (je me demande qui a le dernier mot). Ruslan et Ludmilla est un opéra de Mikhaïl Glinka, Godzilla est un gros lézard au mauvais caractère.

Ruslan und Godzilla • Ein seltsames Paar (ich frage mich, wer das letzte Wort hat). Ruslan und Ludmilla ist eine Oper von Mikhail Glinka, Godzilla ist eine große, schlecht gelaunte Echse.

Presto $\text{♩} = 135$

7

12

17

ff

ff

mf

mf

Tempo I° $\text{♩} = 135$

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Hello, Mackie

Kurt Weill meets Ponchielli, with kudos to Allan Sherman who was a song parodist in the 1960s. His hilarious vocal version of the popular ballet *Dance of the Hours* from Ponchielli's opera *La Gioconda* was a huge hit (*Hello, Muddah, Hello Fadduh*)

Bonjour, Mackie! • Kurt Weill rencontre Ponchielli, avec une touche de reconnaissance pour Allan Sherman, parodiste de la chanson dans les années 1960. Sa version vocale hilarante du ballet populaire *La danse des heures* de l'opéra *La Gioconda* de Ponchielli a connu un grand succès (*Hello, Muddah, Hello Fadduh*).

Hallo, Mackie! • Kurt Weill trifft auf Ponchielli, mit einem Lob an Allan Sherman, der in den 1960er Jahren ein Liedparodist war. Seine urkomische Gesangsversion des beliebten Balletts *Tanz der Stunden* aus Ponchiellis Oper *La Gioconda* war ein Riesenerfolg (*Hello, Muddah, Hello Fadduh*).

Medium swing ♩ = 156

The musical score is presented in four systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Performance instructions include 'cup mute' and 'open' for the trumpet parts, and dynamic markings of *f* (forte), *mp* (mezzo-piano), and *p* (piano). The score is overlaid with large, semi-transparent text: 'SAMPLE' in the first system, 'EXTRAIT' in the second, and 'AUSZUG' in the third. The fourth system is highlighted with a blue gradient background.

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Rossini Revisited

Here's a bouillabaisse of themes and fragments from some of Rossini's many overtures. I've tried not to disfigure them too badly. How many do you recognize?

Rossini revisité • Voici une bouillabaisse de thèmes et de fragments de quelques-unes des nombreuses ouvertures de Rossini. J'ai essayé de ne pas trop les défigurer. Combien en reconnais-tu ?

Rossini Revisited • Hier ist eine Bouillabaisse von Themen und Fragmenten aus einigen von Rossinis vielen Ouvertüren. Ich habe versucht, sie nicht allzu sehr zu entstellen. Wie viele erkennst du?

Allegro molto ♩ = 160

SAMPLE

EXTRAIT

AUSZUG

f

f

9

18

p *fz* *p* *fz* *f*

fz *fz* *mp*

23

fz *mp* *poco meno mosso* ♩ = 142

fz *p* *fz* *mf*

28

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Ode to Confusion

Beethoven or Brahms? How about a bit of each, with a bit extra?

Ode à la confusion • Beethoven ou Brahms
? Que diriez-vous d'un peu de chaque,
avec un petit plus ?

Ode an die Verwirrung • Beethoven oder
Brahms? Wie wäre es mit einem bisschen
von jedem, mit einem kleinen Extra?

Allegro con moto ♩ = 132

The musical score is presented in two systems, each with a piano (treble clef) and bass (bass clef) staff. The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of *mf*. The first system covers measures 1 through 6. The second system starts at measure 7 and includes measure numbers 13, 18, and 24. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf*, *rit.*, and *a tempo*. The score is overlaid with large, semi-transparent text: 'SAMPLE' in the first system, 'EXTRAIT' in the second, and 'AUSZUG' in the third.

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