

Greatest Duets

Volume 4

- 31. Cielito Lindo / 32. St. Louis Blues*
33. Swanee / 34. Tritsch-Tratsch-Polka
35. Shalom / 36. Kalinka
37. La Paloma / 38. Deep River
39. Donauwellen / 40. I Got Plenty O' Nuttin'

2 B^b Bass

Various Composers

EMR 53530

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. B♭ Bass

2. B♭ Bass

9

19

29

38

47

57

67

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

Musical notation for measures 1-5. Treble clef, key signature of two flats, common time. Dynamics include *mf*.

6

Musical notation for measures 6-12. Treble clef, key signature of two flats, common time. Dynamics include *mf*.

13



Musical notation for measures 13-18. Treble clef, key signature of two flats, common time. Includes a triplet in measure 18.

19

Musical notation for measures 19-23. Treble clef, key signature of two sharps, common time. Includes a triplet in measure 19.

24

D.S. al Coda

Musical notation for measures 24-28. Treble clef, key signature of two sharps, common time.

29



Fast ♩ = 160

Musical notation for measures 29-34. Treble clef, key signature of two sharps, common time. Dynamics include *f*.

35

Musical notation for measures 35-40. Treble clef, key signature of two sharps, common time.

41

Musical notation for measures 41-45. Treble clef, key signature of two sharps, common time. Includes first and second endings.

33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 132. The dynamic is marked 'f' (forte) in both staves.

Measures 7-13. The music continues with various rhythmic patterns and dynamics. The dynamic 'f' is present in the first measure of this system.

Measures 14-18. Measure 14 is marked with a C-clef and a common time signature. The piece features a first and second ending. The dynamic is marked 'mf' (mezzo-forte).

Measures 19-24. The music continues with a dynamic of 'mf' in the first measure and 'f' in the final measure of the system.

Measures 25-29. The music continues with a dynamic of 'mf' in the first measure.

Measures 30-34. The music concludes with a dynamic of 'f' in the final measure. The instruction 'D.C. al Coda' is written above the staff.

A Coda symbol consisting of a circle with a cross inside, followed by a musical staff with a few notes.

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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

♩
Allegro ♩ = 138

Musical notation for measures 1-8. The score is in 2/4 time with a key signature of two flats. The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) also starts with a *mf* dynamic. Both staves feature a rhythmic pattern of eighth and sixteenth notes. Dynamics change to *f* and *mf* in the latter part of the system.

Musical notation for measures 9-18. The score continues with the same rhythmic pattern. Dynamics include *f* and *fz* (forzando).

Musical notation for measures 19-30. The score continues with the same rhythmic pattern. Dynamics include *fz* and *p* (piano).

Musical notation for measures 31-40. The score continues with the same rhythmic pattern. Dynamics include *p cresc.*, *fz*, and *p*.

Musical notation for measures 41-51. The score continues with the same rhythmic pattern. Dynamics include *f cresc.* and *p*.

Musical notation for measures 52-61. The score continues with the same rhythmic pattern. Dynamics include *f* and *p*.

35. *Shalom*

Arr.: Jan Sedlak

Allegro ♩ = 126

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one flat (B \flat). The tempo is marked Allegro with a quarter note equal to 126 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic.

Measures 6-11. The music continues with various rhythmic patterns and dynamics. The first staff has a mezzo-forte (*mf*) dynamic, and the second staff has a forte (*f*) dynamic.

Measures 12-17. The music features a change in key signature to two flats (B \flat , E \flat) at measure 15. The first staff has a mezzo-forte (*mf*) dynamic, and the second staff has a mezzo-forte (*mf*) dynamic.

Measures 18-24. The music continues in the key of two flats. The first staff has a mezzo-forte (*mf*) dynamic, and the second staff has a mezzo-forte (*mf*) dynamic.

Measures 25-30. The music continues with a forte (*f*) dynamic in both staves.

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36. Kalinka

Arr.: Jan Sedlak

Andante ♩ = 80

accel.

(♩ = c. 112)

Musical notation for measures 1-10. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is Andante (♩ = 80) and the dynamics are marked *mf* in both staves.

11

(♩ = c. 128)

(♩ = c. 144)

Musical notation for measures 11-21. The tempo increases to (♩ = c. 128) and then (♩ = c. 144). The dynamics are marked *f* in both staves.

22

Vivace ♩ = 160

Musical notation for measures 22-32. The tempo is Vivace (♩ = 160) and the dynamics are marked *ff* in both staves.

33

Andante ♩ = 72

Musical notation for measures 33-41. The tempo is Andante (♩ = 72) and the dynamics are marked *mf* in both staves.

42

Musical notation for measures 42-51. The dynamics are marked *p* and *mf* in both staves.

52

Andante ♩ = 80

accel.

Musical notation for measures 52-60. The tempo is Andante (♩ = 80) and the dynamics are marked *mf* in both staves.

37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Musical notation for measures 1-6. The piece is in common time (C) and marked Moderato with a tempo of 120 beats per minute. The dynamic is mezzo-forte (mf). The melody features a triplet of eighth notes in measures 3 and 6. The bass line consists of eighth and sixteenth notes.

Musical notation for measures 7-13. The melody continues with triplet eighth notes in measures 8, 11, and 13. The bass line maintains a steady eighth-note accompaniment.

Musical notation for measures 14-19. The melody features a triplet eighth note in measure 17. The bass line continues with eighth-note accompaniment.

Musical notation for measures 20-26. Measure 20 begins with a repeat sign. The melody has triplet eighth notes in measures 20, 21, 23, and 25. The bass line includes a triplet eighth note in measure 21. The dynamic remains mezzo-forte (mf).

Musical notation for measures 27-30. The melody features triplet eighth notes in measures 27, 28, and 30. The bass line continues with eighth-note accompaniment.

38. Deep River

Arr.: Julian Oliver

Slow $\text{♩} = 84$

Musical notation for measures 1-6. The piece is in G major (one sharp) and common time (C). The tempo is Slow, with a quarter note equal to 84 beats per minute. The music is written for a Bass instrument. The first staff (treble clef) has a dynamic marking of *p* (piano) starting in measure 5. The second staff (bass clef) has a dynamic marking of *mp* (mezzo-piano) starting in measure 1.

7

Musical notation for measures 7-13. The first staff (treble clef) has a dynamic marking of *f* (forte) in measure 8. The second staff (bass clef) has a dynamic marking of *mf* (mezzo-forte) in measure 10.

14

Musical notation for measures 14-19. The first staff (treble clef) has a dynamic marking of *mp* (mezzo-piano) in measure 15. The second staff (bass clef) has a dynamic marking of *p* (piano) in measure 16.

20

Musical notation for measures 20-25. The first staff (treble clef) has dynamic markings of *p* (piano) in measure 21 and *mf* (mezzo-forte) in measure 24. The second staff (bass clef) has dynamic markings of *mp* (mezzo-piano) in measure 21 and *mp* (mezzo-piano) in measure 25.

26

Musical notation for measures 26-31. This system shows the final measures of the piece, featuring intricate melodic lines in both staves.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

The musical score is written for a 1/2 B \flat Bass in 3/4 time, with a tempo of 66 beats per minute. It consists of two staves. The first staff begins with a *mf* dynamic. The second staff begins with a *mp* dynamic. The score is divided into measures, with measure numbers 9, 19, 29, 39, 49, 60, and 70 marked at the start of their respective systems. Dynamics include *mf*, *mp*, *f*, and *fz*. Articulations such as accents and slurs are used throughout. The key signature has one flat (B \flat), and the piece concludes with a final cadence.

40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright $\text{♩} = 96$

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one flat (B \flat). The tempo is marked 'Bright' with a quarter note equal to 96. The first six measures feature a melody in the right hand and a bass line in the left hand, both starting with a forte (*f*) dynamic.

7

Musical notation for measures 7-13. The melody continues with a mezzo-forte (*mf*) dynamic in measure 10, and the bass line is marked mezzo-piano (*mp*) in measure 11.

14

Musical notation for measures 14-20. Both the melody and bass line feature a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measure 20.

21

Musical notation for measures 21-27. The melody starts with a mezzo-forte (*mf*) dynamic, and the bass line is marked mezzo-piano (*mp*) in measure 21.

28

Musical notation for measures 28-34. Both the melody and bass line feature a forte (*f*) dynamic in measure 28.

35

Musical notation for measures 35-40. Both the melody and bass line feature a forte (*f*) dynamic in measure 35.

41

Musical notation for measures 41-46. The melody and bass line continue with various dynamics and articulations.

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