

Greatest Duets

Volume 4

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2 Trumpets or 2 Cornets

Various Composers

EMR 53520

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. B♭ Trumpet
or Cornet

2. B♭ Trumpet
or Cornet

9

19

29

38

47

57

67

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing $\text{♩} = 96$

6

13



19

24

D.S. al Coda

29



Fast $\text{♩} = 160$

35

41

33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Measures 1-6 of the score. The music is in 2/4 time with a key signature of one sharp (F#). The first staff is marked with a forte *f* dynamic. The melody is characterized by eighth-note patterns and slurs.

Measures 7-13 of the score. The music continues with eighth-note patterns and slurs. The dynamic remains *f*.

Measures 14-18 of the score. Measure 14 is marked with a first ending bracket and a *mf* dynamic. Measure 15 features a Coda symbol (a circle with a vertical line through it). Measure 16 is marked with a second ending bracket and a *mf* dynamic. Measure 17 is a whole rest, and measure 18 is a half rest.

Measures 19-24 of the score. The key signature changes to two flats (B \flat and E \flat). Measures 19-23 are marked with a mezzo-forte *mf* dynamic. Measure 24 is marked with a forte *f* dynamic.

Measures 25-29 of the score. Measures 25-29 are marked with a mezzo-forte *mf* dynamic. The music features eighth-note patterns and slurs.

Measures 30-34 of the score. Measure 30 is marked with a forte *f* dynamic. The music concludes with a final cadence in the key of B \flat .

D.C. al Coda

A Coda symbol consisting of a circle with a vertical line through it, positioned above a single musical staff with a treble clef and a key signature of one sharp (F#).

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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Musical notation for measures 1-8. Treble and bass staves. Dynamics: *mf*, *f*, *mf*.

Musical notation for measures 9-18. Treble and bass staves. Dynamics: *f*.

Musical notation for measures 19-30. Treble and bass staves.

Musical notation for measures 31-40. Treble and bass staves. Dynamics: *p cresc.*, *fz*, *p*, *cresc.*

Musical notation for measures 41-51. Treble and bass staves. Dynamics: *f cresc.*, *p*.

Musical notation for measures 52-61. Treble and bass staves. Dynamics: *f*, *p*.

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35. *Shalom*

Arr.: Jan Sedlak

Allegro $\text{♩} = 126$

Musical notation for measures 1-5. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a forte (*f*) dynamic. The bottom staff is in bass clef with a key signature of one flat and a common time signature, starting with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 6-11. The top staff continues with a mezzo-forte (*mf*) dynamic. The bottom staff features a forte (*f*) dynamic in measures 7-8.

Musical notation for measures 12-17. The top staff has a mezzo-forte (*mf*) dynamic. The bottom staff has a mezzo-forte (*mf*) dynamic.

Musical notation for measures 18-24. The top staff continues with a mezzo-forte (*mf*) dynamic. The bottom staff continues with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 25-30. Both the top and bottom staves begin with a forte (*f*) dynamic.

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36. *Kalinka*

Arr.: Jan Sedlak

Andante $\text{♩} = 80$ accel. ($\text{♩} = \text{c. } 112$)

11 ($\text{♩} = \text{c. } 128$) ($\text{♩} = \text{c. } 144$)

22 Vivace $\text{♩} = 160$

33 Andante $\text{♩} = 72$

42

52 Andante $\text{♩} = 80$ accel.

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37. La Paloma

Arr.: Eduardo Suba

Moderato $\text{♩} = 120$

Musical notation for measures 1-6. The score is in 2/4 time with a common key signature. The tempo is Moderato at 120 beats per minute. The dynamic is *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 of eighth notes in measure 18. The bass line continues with eighth-note accompaniment.

Musical notation for measures 20-26. A repeat sign is present at the beginning of measure 20. The melody features triplet eighth notes in measures 20, 21, 23, and 25. The bass line includes a chromatic line in measure 21.

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 score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Slow' with a quarter note equal to 84 beats per minute. The first staff (melody) has a dynamic marking of *p* starting in measure 5. The second staff (bass line) has a dynamic marking of *mp* in measure 1.

Musical notation for measures 7-13. The first staff has a dynamic marking of *f* in measure 8. The second staff has a dynamic marking of *mf* in measure 10.

Musical notation for measures 14-19. The first staff has a dynamic marking of *mp* in measure 15. The second staff has a dynamic marking of *p* in measure 16.

Musical notation for measures 20-25. The first staff has dynamic markings of *p* in measure 21 and *mf* in measure 24. The second staff has dynamic markings of *mp* in measure 20 and *mp* in measure 25.

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

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

The musical score is written for 1/2 B \flat Trumpet or Cornet. It is a waltz in 3/4 time with a tempo of quarter note = 66. The piece is in the key of B \flat major (one flat). The score is divided into eight systems, each containing two staves. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 9 and ends at measure 18. The third system starts at measure 19 and ends at measure 28. The fourth system starts at measure 29 and ends at measure 38. The fifth system starts at measure 39 and ends at measure 48. The sixth system starts at measure 49 and ends at measure 58. The seventh system starts at measure 59 and ends at measure 68. The eighth system starts at measure 69 and ends at measure 70. Dynamics are indicated throughout: *mf* (measures 1-8), *mp* (measures 9-18), *mf* (measures 19-28), *f* (measures 29-38), *mf* (measures 39-48), *f* (measures 49-58), *mp* (measures 59-68), *f* (measures 69-70), and *mf* (measures 69-70). The score includes various musical notations such as slurs, ties, and accents.

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 sharp (F#). 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, while 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 begins with a mezzo-forte (*mf*) dynamic, and the bass line is marked mezzo-piano (*mp*) in measure 22.

28

Musical notation for measures 28-34. Both the melody and bass line are marked forte (*f*) in measure 29.

35

Musical notation for measures 35-40. Both the melody and bass line are marked forte (*f*) in measure 36.

41

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

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