

# Greatest Duets

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2 Bass Trombones

**Various Composers**

EMR 53526

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# Greatest Duets

## Volume 4

### 31. Cielito Lindo

Arr.: Eduardo Suba

Waltz  $\text{♩} = 69$

1. Bass Trombone

2. Bass Trombone

9

19

29

38

47

57

67

The musical score is written for two Bass Trombones. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked as a waltz with a quarter note equal to 69 beats per minute. The score is divided into systems, with measure numbers 9, 19, 29, 38, 47, 57, and 67 indicated at the start of each system. The first system (measures 1-8) starts with a mezzo-forte (mf) dynamic. The second system (measures 9-18) ends with a forte (f) dynamic. The third system (measures 19-28) continues with the forte dynamic. The fourth system (measures 29-37) also continues with the forte dynamic. The fifth system (measures 38-46) continues with the forte dynamic. The sixth system (measures 47-56) starts with a mezzo-forte (mf) dynamic. The seventh system (measures 57-66) ends with a forte (f) dynamic. The eighth system (measures 67-74) continues with the forte dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.



# 32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

6

13

19

24

D.S. al Coda

29



Fast ♩ = 160

35

41

# 33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Musical notation for measures 1-6. The score is in bass clef with a common time signature (C). The first measure starts with a dynamic marking of *f*. The music features a melodic line in the upper voice and a supporting bass line in the lower voice.

Musical notation for measures 7-13. The score continues with the same melodic and bass lines. Measure 13 ends with a repeat sign.

Musical notation for measures 14-18. Measure 14 begins with a first ending bracket labeled '1.' and a dynamic marking of *mf*. Measure 15 contains a second ending bracket labeled '2.'. A Coda symbol (a circle with a vertical line) is placed above measure 15. The piece concludes in a new key signature of two flats (B-flat major/D minor).

Musical notation for measures 19-24. The score continues in the key of two flats. Measure 24 ends with a dynamic marking of *f*.

Musical notation for measures 25-29. The score continues with the same melodic and bass lines. Measure 29 ends with a dynamic marking of *mf*.

Musical notation for measures 30-34. Measure 30 begins with a dynamic marking of *f*. The score concludes with a final Coda symbol (a circle with a vertical line) above measure 34.

D.C. al Coda

# 34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Musical notation for measures 1-8. The score is in bass clef with a 2/4 time signature and a key signature of two flats. The first staff starts with a *mf* dynamic. The second staff also starts with *mf*. Both staves have a crescendo leading to *f* and then a decrescendo to *mf* at the end of the system.

9

Musical notation for measures 9-18. The first staff has a *f* dynamic. The second staff has a *f* dynamic. The notation includes various rhythmic patterns and articulation marks.

19

Musical notation for measures 19-30. The first staff features a *fz* dynamic. The second staff features a *f* dynamic. The notation includes various rhythmic patterns and articulation marks.

31

Musical notation for measures 31-40. The first staff starts with *p cresc.* and has *fz* and *p* dynamics. The second staff starts with *p cresc.* and has *fz* and *p* dynamics. The notation includes various rhythmic patterns and articulation marks.

41

Musical notation for measures 41-51. The first staff has *f cresc.* and *p* dynamics. The second staff has *f cresc.* and *p* dynamics. The notation includes various rhythmic patterns and articulation marks.

52

Musical notation for measures 52-58. The first staff has *f* and *p* dynamics. The second staff has *f* and *p* dynamics. The notation includes various rhythmic patterns and articulation marks.

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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 two flats (B-flat and E-flat). The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes with various articulations.

Measures 6-11. Measure 6 is marked with a '6'. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic. The music continues with eighth and sixteenth notes, including accents and slurs.

Measures 12-17. Measure 12 is marked with a '12'. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes with slurs and accents.

Measures 18-24. Measure 18 is marked with an '18'. The first staff (treble clef) has a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic. The music consists of eighth and sixteenth notes with slurs.

Measures 25-30. Measure 25 is marked with a '25'. The first staff (treble clef) has a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic. The music features eighth and sixteenth notes with slurs.

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36. *Kalinka*

Arr.: Jan Sedlak

Andante ♩ = 80

accel.

(♩ = c. 112)

11

(♩ = c. 128)

(♩ = c. 144)

22

Vivace ♩ = 160

33

Andante ♩ = 72

42

52

Andante ♩ = 80

accel.

37. *La Paloma*

Arr.: Eduardo Suba

Moderato ♩ = 120

Musical score for measures 1-6. The score is written for two bass staves in a 2/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) in both staves.

7

Musical score for measures 7-13. The notation continues with eighth and sixteenth notes and triplet markings. The dynamic remains 'mf'.

14

Musical score for measures 14-19. The notation continues with eighth and sixteenth notes and triplet markings. The dynamic remains 'mf'.

20

Musical score for measures 20-26. A double bar line with a repeat sign is placed at the beginning of measure 20. The notation continues with eighth and sixteenth notes and triplet markings. The dynamic remains 'mf'.

27

Musical score for measures 27-30. The notation continues with eighth and sixteenth notes and triplet markings. The dynamic remains 'mf'.



# 38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Musical notation for measures 1-6. The score is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *mp* and *p*.

7

Musical notation for measures 7-13. The score continues with melodic and bass lines. Dynamics include *f* and *mf*.

14

Musical notation for measures 14-19. The score continues with melodic and bass lines. Dynamics include *mp* and *p*.

20

Musical notation for measures 20-25. The score continues with melodic and bass lines. Dynamics include *p* and *mf*.

26

Musical notation for measures 26-31. The score continues with melodic and bass lines, ending with a final flourish.

# 39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz  $\text{♩} = 66$

mf

mp

9

mp

19

mf

29

f

mf

39

f

mf

mp

mf

49

f

mp

mf

60

f

mf

70

f

mf

## 40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright  $\text{♩} = 96$ 

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Bright' with a quarter note equal to 96 beats per minute. The first six measures are marked with a forte (*f*) dynamic.

7

Measures 7-13. Measure 7 starts with a mezzo-forte (*mf*) dynamic. Measure 10 is marked mezzo-piano (*mp*). The piece concludes with a forte (*f*) dynamic in measure 13.

14

Measures 14-20. This section features a crescendo (*cresc.*) starting in measure 14, reaching a forte (*f*) dynamic by measure 20.

21

Measures 21-27. Measure 21 begins with a mezzo-forte (*mf*) dynamic. The piece ends with a mezzo-piano (*mp*) dynamic in measure 27.

28

Measures 28-34. This section is marked with a forte (*f*) dynamic throughout.

35

Measures 35-40. This section is marked with a forte (*f*) dynamic throughout.

41

Measures 41-46. This section is marked with a forte (*f*) dynamic throughout.

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