

# Greatest Duets

## *Volume 4*

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Clarinet & Bass Clarinet

**Various Composers**

EMR 53537

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# Greatest Duets

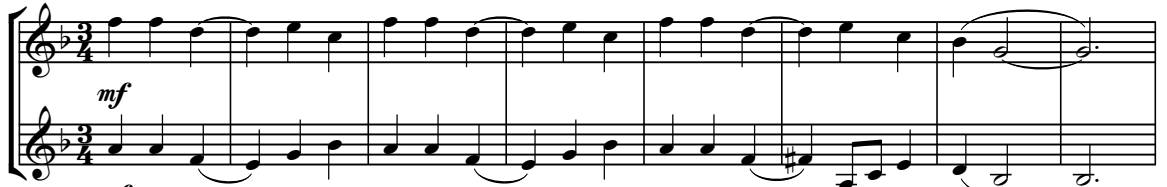
## Volume 4

### 31. Cielito Lindo

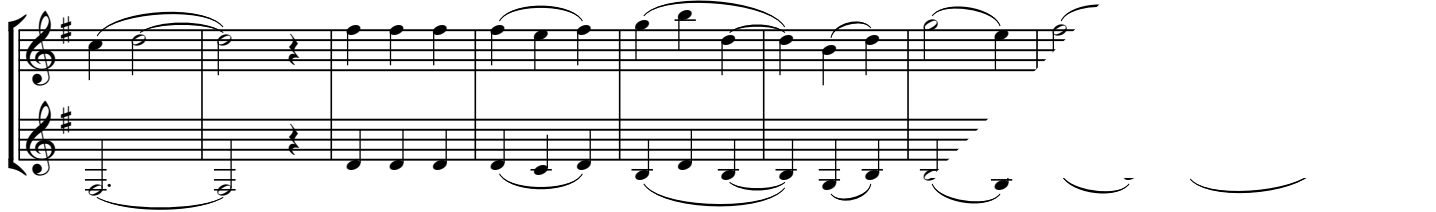
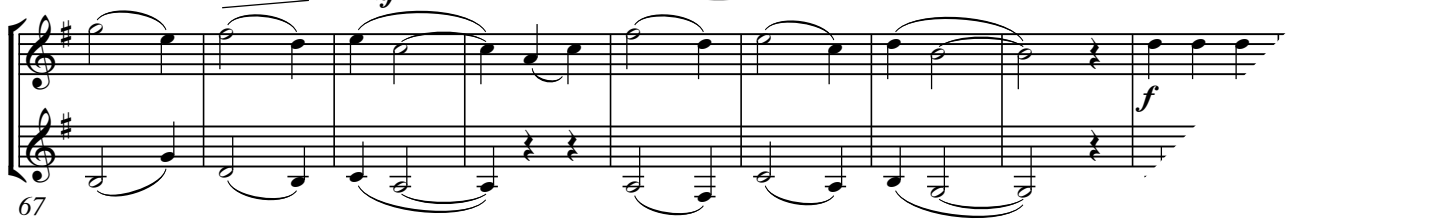
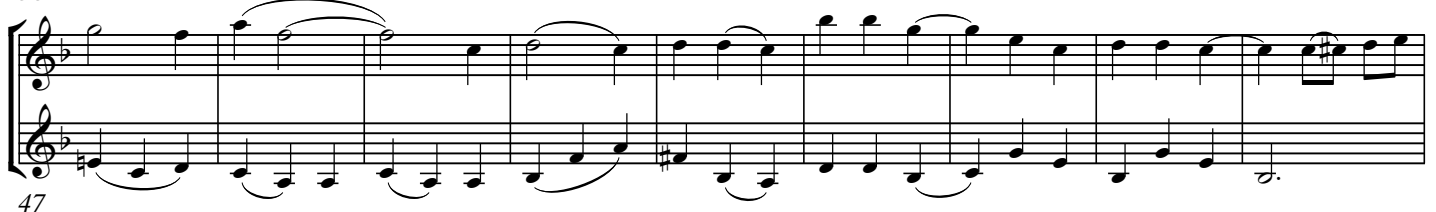
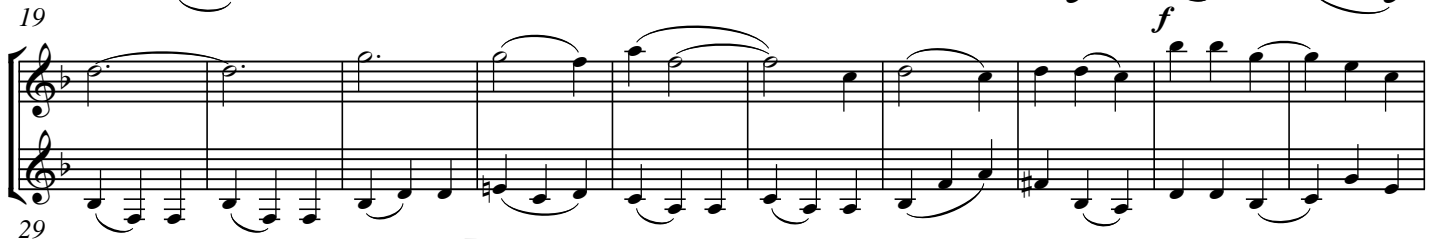
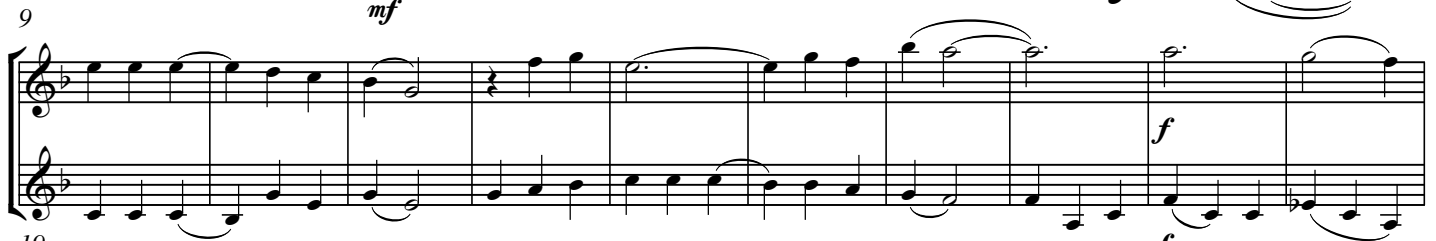
Arr.: Eduardo Suba

Waltz  $\text{♩} = 69$

1. B $\flat$  Clarinet



2. B $\flat$  Bass Clarinet



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# 32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

6

mf

mf

13

3

19

3

24

D.S. al Coda

29

Fast ♩ = 160

f

35

f

41

1. | 2.

# 33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Musical notation for measures 1-6. The piece begins with a treble and bass clef, common time signature, and a dynamic marking of *f* (forte). The melody is characterized by eighth-note patterns and slurs.

Musical notation for measures 7-13. The notation continues with eighth-note patterns and slurs. A measure rest is present at the end of measure 13.

Musical notation for measures 14-18. Measure 14 is marked with a first ending symbol (a circle with a vertical line through it). The piece features a first ending (marked 1.) and a second ending (marked 2.). Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Musical notation for measures 19-24. The key signature changes to two flats (B♭ and E♭). The notation includes eighth-note patterns and slurs. Dynamic markings include *mf* and *f*.

Musical notation for measures 25-29. The notation continues with eighth-note patterns and slurs. Dynamic markings include *mf* and *f*.

Musical notation for measures 30-34. The notation includes eighth-note patterns and slurs. Dynamic markings include *f* and *mf*.

D.C. al Coda

A Coda symbol, consisting of a circle with a vertical line through it, positioned above a treble clef staff with a few notes.

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# 34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Measures 1-8. Treble staff dynamics: *mf*, *f*, *mf*. Bass staff dynamics: *mf*, *f*, *mf*.

Measures 9-18. Treble staff dynamics: *f*. Bass staff dynamics: *f*.

Measures 19-30. Treble staff dynamics: *p*, *fz*, *p*. Bass staff dynamics: *p*, *fz*, *p*.

Measures 31-40. Treble staff dynamics: *p cresc.*, *fz*, *p*, *cresc.*. Bass staff dynamics: *p cresc.*, *fz*, *p*, *cresc.*.

Measures 41-51. Treble staff dynamics: *f cresc.*, *p*. Bass staff dynamics: *f cresc.*, *p*.

Measures 52-61. Treble staff dynamics: *f*, *p*. Bass staff dynamics: *f*, *p*.

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*f*

35. *Shalom*

Arr.: Jan Sedlak

Allegro ♩ = 126

*f*

*mf*

6

*mf*

*f*

12

*mf*

*mf*

18

25

*f*

*f*

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# 36. Kalinka

Arr.: Jan Sedlak

Andante ♩ = 80

accel.

(♩ = c. 112)

Musical notation for measures 1-10. The score is in 2/4 time. The upper staff (B♭ Clarinet) starts with a *mf* dynamic. The lower staff (B♭ Bass Clarinet) also starts with a *mf* dynamic. The tempo is marked Andante at 80 beats per minute, with a note equal to approximately 112 cents.

11

(♩ = c. 128)

(♩ = c. 144)

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

22

Vivace ♩ = 160

Musical notation for measures 22-32. The tempo is marked Vivace at 160 beats per minute. The dynamics are *ff* in both staves.

33

Andante ♩ = 72

Musical notation for measures 33-41. The tempo slows to Andante at 72 beats per minute. The dynamics are *mf* in both staves.

42

Musical notation for measures 42-51. The dynamics are *p* in the upper staff and *mf* in the lower staff.

52

Andante ♩ = 80

accel.

Musical notation for measures 52-60. The tempo returns to Andante at 80 beats per minute. The dynamics are *mf* in both staves.

# 37. La Paloma

Arr.: Eduardo Suba

Moderato  $\text{♩} = 120$ 

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (B $\flat$ ). The tempo is Moderato at 120 beats per minute. The dynamic is *mf*. The melody features a prominent triplet in measure 3.

Musical notation for measures 7-13. The melody continues with a triplet in measure 8. The bass line provides a steady accompaniment.

Musical notation for measures 14-19. The melody features a triplet in measure 15. The piece concludes with a double bar line.

Musical notation for measures 20-26. A repeat sign is present at the beginning of measure 20. The melody features a triplet in measure 20. The dynamic is *mf*. The piece concludes with a double bar line.

Musical notation for measures 27-32. The melody features a triplet in measure 27. The piece concludes with a double bar line.

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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 two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Slow' with a quarter note equal to 84 beats per minute. The first staff (treble clef) has a dynamic marking of *p* (piano) starting at measure 5. The second staff (bass clef) has a dynamic marking of *mp* (mezzo-piano) starting at measure 1. The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble.

Musical notation for measures 7-13. The first staff (treble clef) has a dynamic marking of *f* (forte) starting at measure 7. The second staff (bass clef) has a dynamic marking of *mf* (mezzo-forte) starting at measure 10. The music continues with the eighth-note accompaniment and melodic line.

Musical notation for measures 14-19. The first staff (treble clef) has a dynamic marking of *mp* (mezzo-piano) starting at measure 14. The second staff (bass clef) has a dynamic marking of *p* (piano) starting at measure 16. The music continues with the eighth-note accompaniment and melodic line.

Musical notation for measures 20-25. The first staff (treble clef) has a dynamic marking of *p* (piano) starting at measure 20 and *mf* (mezzo-forte) starting at measure 24. The second staff (bass clef) has a dynamic marking of *mp* (mezzo-piano) starting at measure 20 and *mp* (mezzo-piano) starting at measure 24. The music continues with the eighth-note accompaniment and melodic line.

Musical notation for measures 26-31. The first staff (treble clef) features a melodic line with a dynamic marking of *mf* (mezzo-forte) starting at measure 26. The second staff (bass clef) features an eighth-note accompaniment with a dynamic marking of *mp* (mezzo-piano) starting at measure 26. The music concludes with a final melodic flourish in the treble.

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# 39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz ♩ = 66

The musical score is written for two staves, likely representing the 1. B♭ Clarinet and 2. B♭ Bass Clarinet. It is in 3/4 time with a tempo of ♩ = 66. The key signature has one sharp (F#). The score is divided into systems, with measure numbers 9, 19, 29, 39, 49, 60, and 70 indicated at the beginning of their respective systems. Dynamics include *mf*, *mp*, *f*, and *mf*. Articulations such as accents (>) and slurs are used throughout. The piece concludes with a final cadence in the key of D major.

# 40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright ♩ = 96

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one flat (B♭). The tempo is marked 'Bright' with a quarter note equal to 96 beats per minute. The dynamic is marked *f* (forte) at the beginning of both staves.

7

Musical notation for measures 7-13. The dynamic is marked *mf* (mezzo-forte) at the start of measure 7. The bass line has a *mp* (mezzo-piano) marking at the end of measure 13.

14

Musical notation for measures 14-20. The dynamic is marked *f* (forte) at the start of measure 14. Both staves have a *cresc.* (crescendo) marking at the end of measure 20.

21

Musical notation for measures 21-27. The dynamic is marked *mf* (mezzo-forte) at the start of measure 21. The bass line has a *mp* (mezzo-piano) marking at the end of measure 27.

28

Musical notation for measures 28-34. The dynamic is marked *f* (forte) at the start of measure 28. Both staves have a *f* (forte) marking at the end of measure 34.

35

Musical notation for measures 35-40. The dynamic is marked *f* (forte) at the start of measure 35. Both staves have a *f* (forte) marking at the end of measure 40.

41

Musical notation for measures 41-47. This section continues the melodic and harmonic development of the piece.

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