

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 Trumpets (in C)

Various Composers

EMR 53553

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$



1st C Trumpet

2nd C Trumpet

9

19

29

38

47

57

67

mf

f

mf

f

The musical score is written for two C Trumpets in 3/4 time. It consists of eight systems of two staves each. The key signature has two flats (B-flat and E-flat). The tempo is marked as a waltz with a quarter note equal to 69 beats per minute. The score includes various dynamics such as mezzo-forte (mf) and forte (f), and features melodic lines with slurs and ties. Measure numbers 9, 19, 29, 38, 47, 57, and 67 are indicated at the beginning of their respective systems.

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Moderate Swing at 96 beats per minute. The dynamics are marked *mf* (mezzo-forte). The notation includes a treble clef and a bass clef.

6

Musical notation for measures 6-12. The notation continues with a treble clef and a bass clef, maintaining the key signature and tempo.

13

Musical notation for measures 13-18. A first ending bracket is present above measure 13. The notation continues with a treble clef and a bass clef.

19

Musical notation for measures 19-23. The notation continues with a treble clef and a bass clef.

24

D.S. al Coda

Musical notation for measures 24-28. The notation continues with a treble clef and a bass clef.

29

Fast ♩ = 160

Musical notation for measures 29-34. The tempo changes to Fast at 160 beats per minute. The dynamics are marked *f* (forte). The notation includes a treble clef and a bass clef.

35

Musical notation for measures 35-40. The notation continues with a treble clef and a bass clef.

41

Musical notation for measures 41-45. The notation includes first and second endings, indicated by brackets and numbers 1 and 2. The notation continues with a treble clef and a bass clef.

33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one flat (B-flat). The music is marked with a forte (*f*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand.

Musical notation for measures 7-13. The melody continues with various rhythmic patterns and slurs. The dynamic remains *f*.

Musical notation for measures 14-18. Measure 14 includes a first ending (1.) and a second ending (2.). The dynamic is marked *mf* (mezzo-forte). A repeat sign is present at the end of the first ending.

Musical notation for measures 19-24. The key signature changes to two flats (B-flat and E-flat). The dynamic is marked *f* (forte). There are slurs and accents throughout the passage.

Musical notation for measures 25-29. The key signature remains two flats. The dynamic is marked *mf*. The music features a mix of eighth and sixteenth notes.

Musical notation for measures 30-34. The key signature changes to three flats (B-flat, E-flat, and A-flat). The dynamic is marked *f*. The piece concludes with a final cadence.

D.C. al Coda



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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

9

19

31

41

52

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35. Shalom

Arr.: Jan Sedlak

Allegro ♩ = 126

Musical notation for measures 1-5. The top staff (trumpet) starts with a dynamic marking of *f*. The bottom staff (piano accompaniment) starts with a dynamic marking of *mf*.

6

Musical notation for measures 6-11. The top staff has a dynamic marking of *mf* at measure 7. The bottom staff has a dynamic marking of *f* at measure 10.

12

Musical notation for measures 12-17. The top staff has a dynamic marking of *mf* at measure 14. The bottom staff has a dynamic marking of *mf* at measure 17.

18

Musical notation for measures 18-24. This system contains no dynamic markings.

25

Musical notation for measures 25-30. Both the top and bottom staves have a dynamic marking of *f* at measure 25.

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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 flat (B-flat). The tempo is Andante (♩ = 80) and the dynamics are marked *mf* (mezzo-forte) in both staves.

11

(♩ = c. 128)

(♩ = c. 144)

Musical notation for measures 11-21. The tempo increases to *f* (forte). 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* (fortissimo) in both staves.

33

Andante ♩ = 72

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

42

Musical notation for measures 42-51. The dynamics are marked *p* (piano) and *mf* (mezzo-forte) in both staves.

52

Andante ♩ = 80

accel.

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

37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato at 120 beats per minute. The dynamics are marked *mf*. The music features a melody in the upper voice and a bass line in the lower voice, both containing triplet markings.

Musical notation for measures 7-13. The score continues with the same key signature and tempo. The dynamics remain *mf*. The melody and bass line continue with triplet markings.

Musical notation for measures 14-19. The score continues with the same key signature and tempo. The dynamics remain *mf*. The melody and bass line continue with triplet markings.

Musical notation for measures 20-26. The score continues with the same key signature and tempo. The dynamics remain *mf*. The melody and bass line continue with triplet markings.

Musical notation for measures 27-30. The score continues with the same key signature and tempo. The dynamics remain *mf*. The melody and bass line continue with triplet markings.

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38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Musical notation for measures 1-6. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef. Dynamics include *mp* and *p*.

7

Musical notation for measures 7-13. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef. Dynamics include *f* and *mf*.

14

Musical notation for measures 14-19. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef. Dynamics include *mp* and *p*.

20

Musical notation for measures 20-25. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef. Dynamics include *p*, *mf*, and *mp*.

26

Musical notation for measures 26-37. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

9

19 *mf*

29

39 *f* *mf*

49 *f* *mp* *mf*

60

70 *f* *mf*

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 two flats (B-flat and E-flat). The tempo is marked 'Bright' with a quarter note equal to 96 beats per minute. The music starts with a forte (*f*) dynamic. The first staff is the trumpet part, and the second staff is the piano accompaniment.

7

Musical notation for measures 7-13. The music continues with a mezzo-forte (*mf*) dynamic in the trumpet part and mezzo-piano (*mp*) in the piano accompaniment. There are repeat signs in both staves.

14

Musical notation for measures 14-20. The music features a crescendo (*cresc.*) leading to a forte (*f*) dynamic in both the trumpet and piano parts.

21

Musical notation for measures 21-27. The music starts with a mezzo-forte (*mf*) dynamic in the trumpet part and mezzo-piano (*mp*) in the piano accompaniment.

28

Musical notation for measures 28-34. The music features a forte (*f*) dynamic in both the trumpet and piano parts.

35

Musical notation for measures 35-40. The music features a forte (*f*) dynamic in both the trumpet and piano parts.

41

Musical notation for measures 41-46. The music continues with a forte (*f*) dynamic in both the trumpet and piano parts.

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