

Greatest Duets

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Trumpet (B^b) & Tuba

Various Composers

EMR 53556

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. B♭ Trumpet

2. Tuba

9

19

29

38

47

57

67

mf

f

mf

f

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

6

13

19

24

29

35

41

D.S. al Coda

Fast ♩ = 160

mf

f

1.

2.

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33. *Swanee*

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Measures 1-6 of the piece. The music is in 2/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a forte (f) dynamic.

Measures 7-13 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The piece continues with a forte (f) dynamic.

Measures 14-18 of the piece. Measure 14 is marked with a repeat sign and a first ending bracket. Measure 15 is marked with a second ending bracket. The piece continues with a mezzo-forte (mf) dynamic.

Measures 19-24 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The piece continues with a mezzo-forte (mf) dynamic.

Measures 25-29 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The piece continues with a mezzo-forte (mf) dynamic.

Measures 30-33 of the piece. The melody continues in the right hand, and the bass line continues in the left hand. The piece ends with a forte (f) dynamic.

D.C. al Coda



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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Measures 1-8. Treble and bass staves. Dynamics: *mf*, *f*, *mf*.

9

Measures 9-18. Treble and bass staves. Dynamics: *f*.

19

Measures 19-30. Treble and bass staves.

31

Measures 31-40. Treble and bass staves. Dynamics: *p cresc.*, *fz*, *p*, *cresc.*, *p*, *cresc.*

41

Measures 41-51. Treble and bass staves. Dynamics: *f cresc.*, *p*, *f cresc.*, *p*.

52

Measures 52-55. Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*.

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f

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♭ and E♭). The tempo is Allegro, 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. The music features a mix of eighth and sixteenth notes, with some rests in the first staff.

Measures 6-11 of the piece. The music continues with the same tempo and key signature. The first staff (treble clef) has a mezzo-forte (mf) dynamic. The second staff (bass clef) has a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests in the first staff.

Measures 12-17 of the piece. The music continues with the same tempo and key signature. 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 a mix of eighth and sixteenth notes, with some rests in the first staff.

Measures 18-24 of the piece. The music continues with the same tempo and key signature. 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 a mix of eighth and sixteenth notes, with some rests in the first staff.

Measures 25-28 of the piece. The music continues with the same tempo and key signature. The first staff (treble clef) has a forte (f) dynamic. The second staff (bass clef) has a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests in the first staff.

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36. Kalinka

Arr.: Jan Sedlak

Andante ♩ = 80 **accel.** (♩ = c. 112)

mf

11 (♩ = c. 128) (♩ = c. 144) **f**

Vivace ♩ = 160 **ff**

33 **Andante** ♩ = 72 **mf**

42 **p** **mf**

52 **Andante** ♩ = 80 **accel.** **mf**

The musical score is written for two staves, Treble and Bass. It begins with a tempo of Andante (♩ = 80) and a dynamic of mf. The first section (measures 1-10) is followed by a tempo change to (♩ = c. 112) and a dynamic of mf. The second section (measures 11-21) is marked with a tempo of (♩ = c. 128) and a dynamic of f. The third section (measures 22-32) is marked with a tempo of Vivace (♩ = 160) and a dynamic of ff. The fourth section (measures 33-41) is marked with a tempo of Andante (♩ = 72) and a dynamic of mf. The fifth section (measures 42-51) is marked with a dynamic of p and a tempo of mf. The sixth section (measures 52-61) is marked with a tempo of Andante (♩ = 80) and a dynamic of mf, followed by an acceleration (accel.).

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37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Measures 1-6 of the musical score. The key signature has two flats (B♭ and E♭). The time signature is common time (C). The tempo is Moderato, 120 beats per minute. The music is in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note G4, followed by a half note A4, then a quarter note B4, and a quarter note A4. The bass line starts with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note A3. Both parts have a mezzo-forte (mf) dynamic marking. The melody features a triplet of eighth notes (G4, A4, B4) in measure 5. The bass line features a triplet of eighth notes (G3, A3, B3) in measure 5.

Measures 7-13 of the musical score. The melody continues with a half note B4, followed by a half note A4, then a quarter note G4, and a quarter note F#4. The bass line continues with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note A3. The melody features a triplet of eighth notes (B4, A4, G4) in measure 8. The bass line features a triplet of eighth notes (G3, A3, B3) in measure 8.

Measures 14-19 of the musical score. The melody continues with a half note E5, followed by a half note D5, then a quarter note C5, and a quarter note B4. The bass line continues with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note A3. The melody features a triplet of eighth notes (E5, D5, C5) in measure 15. The bass line features a triplet of eighth notes (G3, A3, B3) in measure 15.

Measures 20-26 of the musical score. The key signature changes to one flat (B♭). The melody continues with a half note B4, followed by a half note A4, then a quarter note G4, and a quarter note F#4. The bass line continues with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note A3. The melody features a triplet of eighth notes (B4, A4, G4) in measure 21. The bass line features a triplet of eighth notes (G3, A3, B3) in measure 21.

Measures 27-33 of the musical score. The melody continues with a half note E5, followed by a half note D5, then a quarter note C5, and a quarter note B4. The bass line continues with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note A3. The melody features a triplet of eighth notes (E5, D5, C5) in measure 28. The bass line features a triplet of eighth notes (G3, A3, B3) in measure 28.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Measures 1-6 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). 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) at measure 5. The second staff (bass clef) has a dynamic marking of *mp* (mezzo-piano) at measure 1.

Measures 7-13. The first staff has a dynamic marking of *f* (forte) at measure 8. The second staff has a dynamic marking of *mf* (mezzo-forte) at measure 10.

Measures 14-19. The first staff has a dynamic marking of *mp* (mezzo-piano) at measure 15. The second staff has a dynamic marking of *p* (piano) at measure 16.

Measures 20-25. The first staff has a dynamic marking of *p* (piano) at measure 21 and *mf* (mezzo-forte) at measure 24. The second staff has a dynamic marking of *mp* (mezzo-piano) at measure 21 and *mp* (mezzo-piano) at measure 25.

Measures 26-30. The first staff has a dynamic marking of *mf* (mezzo-forte) at measure 26. The second staff has a dynamic marking of *mp* (mezzo-piano) at measure 26.

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39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz ♩ = 66

9 *mf* *mp*

19 *mf* *mp*

29 *mf*

39 *f* *mf* *f* *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 ♩ = 96

7

14

21

28

35

41

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