

Greatest Duets

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F Horn & Trombone

Various Composers

EMR 53545

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. F Horn

2. Trombone

The musical score is written for two parts: 1. F Horn and 2. Trombone. The key signature is B-flat major (two flats) and the time signature is 3/4. 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 beginning of each system. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score features various musical notations such as eighth notes, quarter notes, half notes, and slurs. The F Horn part is in the treble clef, and the Trombone part is in the bass clef. The score concludes with a final measure at measure 74.



32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

6

mf

mf

13

19

24

f

D.S. al Coda

29

Fast ♩ = 160

35

f

f

41

41

1.

2.

33. *Swanee*

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Measures 1-6 of the musical score. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with a forte (*f*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The melody features eighth and sixteenth notes, while the bass line consists of quarter and eighth notes.

Measures 7-13 of the musical score. The melody continues with eighth and sixteenth notes. The bass line features a more active eighth-note pattern. The dynamic remains forte (*f*).

Measures 14-18 of the musical score. Measure 14 includes a first ending bracket. A repeat sign with first and second endings is present. The dynamic is marked mezzo-forte (*mf*). A fermata is placed over measure 15. The key signature changes to three flats (B-flat, E-flat, and A-flat) starting in measure 16.

Measures 19-24 of the musical score. The key signature is three flats. The melody and bass line continue. The dynamic is mezzo-forte (*mf*) until measure 24, where it changes to forte (*f*).

Measures 25-29 of the musical score. The melody and bass line continue. The dynamic is mezzo-forte (*mf*) throughout this section.

Measures 30-34 of the musical score. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat). The music is marked with a forte (*f*) dynamic. The section concludes with a double bar line and a fermata. To the right of the score, there is a Coda symbol (a circle with a cross) and a treble clef.

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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*.

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

Measures 19-30. Treble and bass staves. Dynamics: *f*.

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

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

Measures 52-60. Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*.

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35. Shalom

Arr.: Jan Sedlak

Allegro ♩ = 126

Measures 1-5 of the musical score. The treble staff begins with a forte (*f*) dynamic. The bass staff begins with a mezzo-forte (*mf*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Measures 6-11 of the musical score. The treble staff has a mezzo-forte (*mf*) dynamic in measure 7. The bass staff has a forte (*f*) dynamic in measure 10. The key signature and time signature remain the same.

Measures 12-17 of the musical score. The treble staff has a mezzo-forte (*mf*) dynamic in measure 13. The bass staff has a mezzo-forte (*mf*) dynamic in measure 16. The key signature and time signature remain the same.

Measures 18-24 of the musical score. This system contains no dynamic markings. The key signature and time signature remain the same.

Measures 25-30 of the musical score. The treble staff begins with a forte (*f*) dynamic in measure 25. The bass staff begins with a forte (*f*) dynamic in measure 25. The key signature and time signature remain the same.

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**

p **mf**

52 **Andante** ♩ = 80 **accel.**

mf

37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Measures 1-6 of the musical score. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is Moderato, 120 beats per minute. The dynamic is mezzo-forte (mf). The music features a melody in the treble clef and a bass line in the bass clef. Triplet markings (3) are present in measures 3 and 5.

Measures 7-13 of the musical score. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic is mezzo-forte (mf). The music continues with a melody in the treble clef and a bass line in the bass clef. Triplet markings (3) are present in measures 8, 10, and 12.

Measures 14-19 of the musical score. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic is mezzo-forte (mf). The music continues with a melody in the treble clef and a bass line in the bass clef. Triplet markings (3) are present in measures 15 and 17.

Measures 20-26 of the musical score. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic is mezzo-forte (mf). The music continues with a melody in the treble clef and a bass line in the bass clef. Triplet markings (3) are present in measures 20, 21, 23, and 25.

Measures 27-32 of the musical score. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic is mezzo-forte (mf). The music continues with a melody in the treble clef and a bass line in the bass clef. Triplet markings (3) are present in measures 27, 28, 30, and 32.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Measures 1-6 of the piece. The music is in common time (C) and B-flat major. The bass line starts with a mezzo-piano (mp) dynamic. The treble line has a piano (p) dynamic marking in measure 5.

Measures 7-13. The music continues with a forte (f) dynamic in measure 8 and a mezzo-forte (mf) dynamic in measure 10.

Measures 14-19. The music features a mezzo-piano (mp) dynamic in measure 15 and a piano (p) dynamic in measure 17.

Measures 20-25. The music includes a piano (p) dynamic in measure 21, a mezzo-forte (mf) dynamic in measure 23, and mezzo-piano (mp) dynamics in measures 24 and 25.

Measures 26-30. The music continues with a mezzo-piano (mp) dynamic in measure 26.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

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 $\text{♩} = 96$

7

14

21

28

35

41

f

mf

mp

cresc.

f

mf

mp

f

f

f

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