

Greatest Duets

Volume 4

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Oboe & Bassoon

Various Composers

EMR 53536

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. Oboe

2. Bassoon

9

19

29

38

47

57

67

mf

f

mf

f

mf

f



32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

6

mf

mf

13

19

24

D.S. al Coda

29

Fast ♩ = 160

f

f

35

41

1.

2.

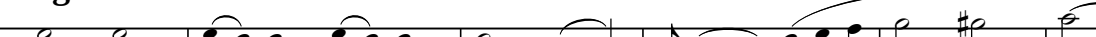
33. *Swanee*

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Bright ♩ = 132



f

f

7

This block shows measures 7 and 8 of the musical score. Measure 7 features a treble staff with a half note G4, a half note A4, and a half note B4, all beamed together. The bass staff has a half note G3, a half note A3, and a half note B3, also beamed together. Measure 8 continues the melody in the treble staff with a half note C5, a half note B4, and a half note A4, beamed together. The bass staff has a half note G3, a half note A3, and a half note B3, beamed together. The key signature has one sharp (F#) and the time signature is 3/4.

[illegible]

19

mf *f*

25

25

mf

mf

This image shows measures 25 through 28 of a musical score. The score is written for two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). Measure 25 begins with a treble staff containing a half note B-flat and a whole rest, and a bass staff with a quarter note G-flat, an eighth note F, and a quarter note E-flat. Measure 26 features a treble staff with a half note G and a whole rest, and a bass staff with a quarter note D, an eighth note C, and a quarter note B. Measure 27 has a treble staff with a half note F and a whole rest, and a bass staff with a quarter note A, an eighth note G, and a quarter note F. Measure 28 concludes with a treble staff with a half note E and a whole rest, and a bass staff with a quarter note D, an eighth note C, and a quarter note B. The dynamic marking 'mf' (mezzo-forte) is present in measures 26 and 27.

30 **D.C. al Coda**

The musical score for measures 30-33 is written for piano. It begins with a piano introduction in measures 30 and 31, marked with a crescendo hairpin. Measures 32 and 33 are marked *f* (forte) and feature a decrescendo hairpin. The key signature is one flat (B-flat major), and the time signature is 2/4. The piece concludes with a Coda symbol.

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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

First system of music (measures 1-8). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music is in a grand staff (treble and bass clef). Dynamics include *mf* (mezzo-forte) and *f* (forte). There are crescendo and decrescendo markings.

Second system of music (measures 9-18). The key signature changes to two flats (B-flat, E-flat) at measure 12. Dynamics include *f* (forte). There are crescendo and decrescendo markings.

Third system of music (measures 19-30). The key signature remains two flats. Dynamics include *f* (forte). There are crescendo and decrescendo markings.

Fourth system of music (measures 31-40). The key signature changes to one flat (B-flat) at measure 34. Dynamics include *p* (piano), *cresc.* (crescendo), *fz* (forzando), and *cresc.* (crescendo). There are crescendo and decrescendo markings.

Fifth system of music (measures 41-51). The key signature remains one flat. Dynamics include *f* (forte), *cresc.* (crescendo), *p* (piano), and *f* (forte). There are crescendo and decrescendo markings.

Sixth system of music (measures 52-60). The key signature remains one flat. Dynamics include *f* (forte), *p* (piano), and *f* (forte). There are crescendo and decrescendo markings.

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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 melody in the treble clef starts with a forte (*f*) dynamic. The bass clef part begins in measure 3 with a mezzo-forte (*mf*) dynamic.

Measures 6-11. The melody continues with various dynamics including *mf* and *f*. The bass line features a strong *f* dynamic in measure 10.

Measures 12-17. The piece continues with a mix of *mf* and *f* dynamics across both staves.

Measures 18-24. The melody and bass line continue with consistent rhythmic patterns and dynamics.

Measures 25-30. The final system of the page, featuring a strong *f* dynamic throughout.

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36. *Kalinka*

Arr.: Jan Sedlak

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

mf

11 (♩ = c. 128) (♩ = c. 144)

f

22 **Vivace** ♩ = 160

ff

33 **Andante** ♩ = 72

mf

42

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 is B-flat major (two flats). 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 right hand and a bass line in the left hand. Triplet markings (3) are present in measures 3, 4, and 6.

Measures 7-13 of the musical score. The key signature is B-flat major (two flats). The time signature is common time (C). The dynamic is mezzo-forte (mf). The music continues with a melody in the right hand and a bass line in the left hand. Triplet markings (3) are present in measures 8, 9, 11, and 13.

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

Measures 20-26 of the musical score. The key signature is B-flat major (two flats). The time signature is common time (C). The dynamic is mezzo-forte (mf). The music continues with a melody in the right hand and a bass line in the left hand. Triplet markings (3) are present in measures 20, 21, 23, 24, and 26.

Measures 27-32 of the musical score. The key signature is B-flat major (two flats). The time signature is common time (C). The dynamic is mezzo-forte (mf). The music continues with a melody in the right hand and a bass line in the left hand. Triplet markings (3) are present in measures 27, 28, 29, 30, and 32.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Measures 1-6 of the piece. The music is in G major (one sharp) and common time. The tempo is marked 'Slow' with a quarter note equal to 84 beats per minute. The first staff (treble clef) has a rest for the first four measures, then enters with a half note G4, a quarter note A4, and a half note B4. The second staff (bass clef) starts with a half note G2, followed by a series of eighth and quarter notes. Dynamic markings include *mp* at the start of the second staff and *p* at the start of the first staff in measure 5.

Measures 7-13. The first staff continues with a half note C5, a quarter note B4, and a half note A4. The second staff continues with a series of eighth and quarter notes. Dynamic markings include *f* at the start of the first staff in measure 8 and *mf* at the start of the second staff in measure 10.

Measures 14-19. The first staff continues with a half note G4, a quarter note A4, and a half note B4. The second staff continues with a series of eighth and quarter notes. Dynamic markings include *mp* at the start of the first staff in measure 15 and *p* at the start of the second staff in measure 17.

Measures 20-25. The first staff continues with a half note C5, a quarter note B4, and a half note A4. The second staff continues with a series of eighth and quarter notes. Dynamic markings include *p* at the start of the first staff in measure 21 and *mf* at the start of the first staff in measure 25.

Measures 26-30. The first staff continues with a half note G4, a quarter note A4, and a half note B4. The second staff continues with a series of eighth and quarter notes. Dynamic markings include *mp* at the start of the first staff in measure 26 and *mp* at the start of the second staff in measure 28.

39. *Donauwellen*

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

9

19

29

39

49

60

70

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

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EMR 934G	SHOSTAKOVITCH, D.	Waltz N° 2

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EMR 931J	MENDELSSOHN, F.	Wedding March + CD (Armitage) (5)
EMR 931J	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931J	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

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EMR 2245	MORTIMER, J.G.	Duos Vol. 3
EMR 2251	MORTIMER, J.G.	Easy Christmas Duos

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EMR 8179	ARMITAGE, Dennis	Be-Bop + CD
EMR 8098	ARMITAGE, Dennis	Blues + CD
EMR 8125	ARMITAGE, Dennis	Boogie + CD
EMR 8206	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8044	ARMITAGE, Dennis	Dixieland + CD
EMR 8017	ARMITAGE, Dennis	Ragtime + CD
EMR 8071	ARMITAGE, Dennis	Swing + CD
EMR 2243	MORTIMER, J.G.	Duos Vol. 1 + CD
EMR 2244	MORTIMER, J.G.	Duos Vol. 2 + CD
EMR 2245	MORTIMER, J.G.	Duos Vol. 3 + CD
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EMR 8126	ARMITAGE, Dennis	Boogie + CD
EMR 8207	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8045	ARMITAGE, Dennis	Dixieland + CD
EMR 8018	ARMITAGE, Dennis	Ragtime + CD
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