

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 Contrabass

Various Composers

EMR 53534

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. Contrabass

2. Contrabass

9

19

29

38

47

57

67

mf

f

mf

f



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

1. 2.

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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

First system of the musical score. The top staff (treble clef) begins with a forte (*f*) dynamic. The bottom staff (bass clef) begins with a mezzo-forte (*mf*) dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes with various articulations.

Second system of the musical score, starting at measure 6. The top staff continues with a mezzo-forte (*mf*) dynamic, while the bottom staff features a forte (*f*) dynamic. The musical texture remains consistent with the first system.

Third system of the musical score, starting at measure 12. Both the top and bottom staves are marked with a mezzo-forte (*mf*) dynamic. The piece continues with its characteristic rhythmic patterns.

Fourth system of the musical score, starting at measure 18. This system consists of two staves, both of which are empty, indicating a rest or a section where the instrument is not playing.

Fifth system of the musical score, starting at measure 25. Both the top and bottom staves are marked with a forte (*f*) dynamic. The system concludes with a final flourish in the top staff.

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36. *Kalinka*

Arr.: Jan Sedlak

Andante ♩ = 80 accel. (♩ = c. 112)

11 (♩ = c. 128) (♩ = c. 144)

22 Vivace ♩ = 160

33 Andante ♩ = 72

42

52 Andante ♩ = 80 accel.

37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Measures 1-6 of the piece. The music is written for 1/2 Contrabass in C major, 2/4 time. The tempo is Moderato (♩ = 120). The dynamic is *mf*. The notation features a series of eighth and sixteenth notes, with triplets and slurs. The first measure has a whole note G2, followed by a half note G2 in the second measure, and then a series of eighth and sixteenth notes in the third and fourth measures. The fifth and sixth measures continue the melodic line with slurs and triplets.

Measures 7-13 of the piece. The notation continues the melodic line with slurs and triplets. The dynamic remains *mf*. The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs.

Measures 14-19 of the piece. The notation continues the melodic line with slurs and triplets. The dynamic remains *mf*. The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs.

Measures 20-26 of the piece. The notation continues the melodic line with slurs and triplets. The dynamic remains *mf*. The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs. A section symbol (§) is placed above measure 20.

Measures 27-32 of the piece. The notation continues the melodic line with slurs and triplets. The dynamic remains *mf*. The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs. The piece concludes with a final flourish in the last measure.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

7

14

20

26

mp

p

f

mf

mp

p

mf

mp

mp

mf

mp

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

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