

Greatest Duets

Volume 4

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2 Violoncellos

Various Composers

EMR 53533

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. Violoncello

2. Violoncello

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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33. *Swanee*

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Bright ♩ = 132

f

7

14

mf

mf

19

mf

f

25

mf

mf

30

D.C. al Coda

f

f

Coda symbol

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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Measures 1-8. The score is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) also starts with a *mf* dynamic. Dynamics change to *f* and *mf* in measure 7.

Measures 9-18. The score continues with various rhythmic patterns. A *f* dynamic is marked in measure 12.

Measures 19-30. The score features a series of eighth and sixteenth notes. Dynamics include *f* and *mf*.

Measures 31-40. The score includes a *p* dynamic with a *cresc.* marking in measure 31, followed by *fz* and *p* dynamics.

Measures 41-51. The score continues with a *f* dynamic and a *cresc.* marking in measure 41, followed by a *p* dynamic in measure 49.

Measures 52-60. The score concludes with a *f* dynamic in measure 52 and a *p* dynamic in measure 59.

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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 one flat (B-flat). The first staff (treble clef) begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic and has a more melodic line with some rests. The piece is marked 'Allegro' with a tempo of 126 beats per minute.

Measures 6-11. The music continues with intricate rhythmic patterns. The first staff has a mezzo-forte (*mf*) dynamic, while the second staff returns to a forte (*f*) dynamic. The notation includes many beamed notes and slurs, indicating a fast and flowing melody.

Measures 12-17. The first staff features a mezzo-forte (*mf*) dynamic. The second staff also has a mezzo-forte (*mf*) dynamic. The music maintains its fast tempo and complex rhythmic structure.

Measures 18-24. This section continues the melodic and rhythmic development. The first staff has a mezzo-forte (*mf*) dynamic, and the second staff has a forte (*f*) dynamic. The piece shows signs of approaching its conclusion with sustained notes and active bass lines.

Measures 25-29. The final section of the piece. Both staves are marked with a forte (*f*) dynamic. The music features rapid sixteenth-note passages in both hands, ending with a final chord in the first 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

7

14

20

27

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

7

14

20

26

mp

p

f

mf

mp

p

mf

mp

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

9

19 *mf*

29

39

49

60

70

40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright $\text{♩} = 96$

The musical score is written for 1/2 Violoncello in bass clef, 2/4 time. It begins with a tempo marking of 'Bright' and a quarter note equal to 96 beats per minute. The key signature has one sharp (F#). The score is divided into systems of two staves each. Measure numbers 7, 14, 21, 28, 35, and 41 are indicated at the start of their respective systems. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc.* (crescendo). Articulation marks like accents are present in measures 21, 35, and 41.

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