

Greatest Duets

Volume 4

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39. Donauwellen / 40. I Got Plenty O' Nuttin'

2 Tubas

Various Composers

EMR 53527

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. Tuba

2. Tuba

9

19

29

38

47

57

67

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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

f

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 with a key signature of one flat (B-flat). The tempo is marked 'Bright' with a quarter note equal to 132 beats per minute. The dynamics are marked *f* (forte) at the beginning of both staves.

Measures 7-13 of the piece. The music continues with various melodic and harmonic developments. The dynamics remain *f* (forte).

Measures 14-18 of the piece. Measure 14 includes a first ending bracket. Measure 15 has a *mf* (mezzo-forte) dynamic. Measure 16 has a *mf* dynamic. Measure 17 has a *mf* dynamic. Measure 18 has a *mf* dynamic. A Coda symbol (a circle with a cross) is placed above measure 18.

Measures 19-24 of the piece. Measure 19 has a *mf* dynamic. Measure 20 has a *mf* dynamic. Measure 21 has a *mf* dynamic. Measure 22 has a *mf* dynamic. Measure 23 has a *f* dynamic. Measure 24 has a *f* dynamic.

Measures 25-29 of the piece. Measure 25 has a *mf* dynamic. Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic.

Measures 30-34 of the piece. Measure 30 has a *f* dynamic. Measure 31 has a *f* dynamic. Measure 32 has a *f* dynamic. Measure 33 has a *f* dynamic. Measure 34 has a *f* dynamic. The piece ends with a Coda symbol (a circle with a cross) above measure 34.

D.C. al Coda

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34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

mf f mf

9

f

19

f

31

p cresc. fz p cresc.

41

f cresc. p f cresc.

52

f p

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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 tempo is Allegro, 126 beats per minute. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) begins with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

6

Measures 6-11. The music continues with the same instrumentation and dynamics. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic in measure 7. The second staff (bass clef) has a forte (*f*) dynamic in measure 10. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

12

Measures 12-17. The music continues with the same instrumentation and dynamics. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic in measure 13. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic in measure 16. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

18

Measures 18-24. The music continues with the same instrumentation and dynamics. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic in measure 19. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic in measure 22. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

25

Measures 25-30. The music continues with the same instrumentation and dynamics. The first staff (treble clef) has a forte (*f*) dynamic in measure 25. The second staff (bass clef) has a forte (*f*) dynamic in measure 26. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

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36. *Kalinka*

Arr.: Jan Sedlak

Andante ♩ = 80

accel.

(♩ = c. 112)

Measures 1-10 of the piece. The music is in 2/4 time, key of B-flat major. The upper staff (treble clef) and lower staff (bass clef) both start with a mezzo-forte (mf) dynamic. The melody in the upper staff is a series of eighth notes, while the bass line consists of quarter notes.

11

(♩ = c. 128)

(♩ = c. 144)

Measures 11-21. The tempo increases significantly. The upper staff features a melody of eighth notes, and the lower staff provides a rhythmic accompaniment of quarter notes. The dynamics shift to forte (f) in measure 15.

22

Vivace ♩ = 160

Measures 22-32. The tempo is marked Vivace. The music is characterized by rapid eighth-note patterns in both staves. The dynamics are marked fortissimo (ff) in measures 23 and 24.

33

Andante ♩ = 72

Measures 33-41. The tempo slows down to Andante. The melody in the upper staff is more melodic, with some rests. The lower staff continues with a steady quarter-note accompaniment. Dynamics are mezzo-forte (mf).

42

Measures 42-51. The music features a mix of dynamics, including piano (p) and mezzo-forte (mf). The upper staff has a melody with some slurs, and the lower staff provides a consistent rhythmic base.

52

Andante ♩ = 80

accel.

Measures 52-60. The piece concludes with a return to Andante tempo. The melody in the upper staff is simple and rhythmic, while the lower staff provides a steady accompaniment. Dynamics are mezzo-forte (mf).

37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

Measures 1-6 of the score. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato at 120 beats per minute. The dynamic is marked *mf* (mezzo-forte). The notation features a melody in the upper staff and a bass line in the lower staff, both utilizing triplet markings (3) over groups of notes.

Measures 7-13 of the score. The notation continues with the melody and bass line, maintaining the triplet markings and *mf* dynamic.

Measures 14-19 of the score. The notation continues with the melody and bass line, maintaining the triplet markings and *mf* dynamic.

Measures 20-26 of the score. A repeat sign (double bar line with dots) is placed before measure 20. The notation continues with the melody and bass line, maintaining the triplet markings and *mf* dynamic.

Measures 27-30 of the score. The notation continues with the melody and bass line, maintaining the triplet markings and *mf* dynamic.

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38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Measures 1-6 of the score. The music is in common time (C) and bass clef. The first staff has a whole rest in measure 1, followed by a half note G2 in measure 2, and a half note F2 in measure 3. The second staff has a half note G2 in measure 1, followed by a half note F2 in measure 2, and a half note E2 in measure 3. The dynamic *mp* is marked at the start of measure 1. The dynamic *p* is marked at the start of measure 2.

7

Measures 7-13 of the score. The first staff has a half note G2 in measure 7, followed by a half note F2 in measure 8, and a half note E2 in measure 9. The second staff has a half note G2 in measure 7, followed by a half note F2 in measure 8, and a half note E2 in measure 9. The dynamic *f* is marked at the start of measure 7. The dynamic *mf* is marked at the start of measure 9.

14

Measures 14-19 of the score. The first staff has a half note G2 in measure 14, followed by a half note F2 in measure 15, and a half note E2 in measure 16. The second staff has a half note G2 in measure 14, followed by a half note F2 in measure 15, and a half note E2 in measure 16. The dynamic *mp* is marked at the start of measure 14. The dynamic *p* is marked at the start of measure 16.

20

Measures 20-25 of the score. The first staff has a half note G2 in measure 20, followed by a half note F2 in measure 21, and a half note E2 in measure 22. The second staff has a half note G2 in measure 20, followed by a half note F2 in measure 21, and a half note E2 in measure 22. The dynamic *p* is marked at the start of measure 20. The dynamic *mf* is marked at the start of measure 22. The dynamic *mp* is marked at the start of measure 24.

26

Measures 26-30 of the score. The first staff has a half note G2 in measure 26, followed by a half note F2 in measure 27, and a half note E2 in measure 28. The second staff has a half note G2 in measure 26, followed by a half note F2 in measure 27, and a half note E2 in measure 28. The dynamic *mp* is marked at the start of measure 26.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

9

19

29

39

49

60

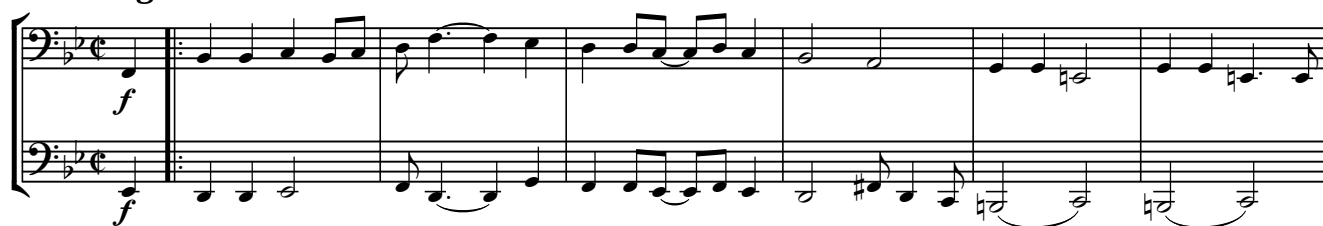
70

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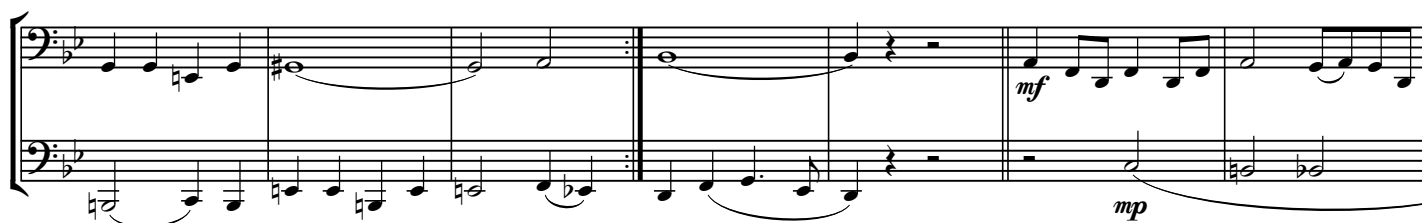
40. I Got Plenty O' Nuttin'

George Gershwin

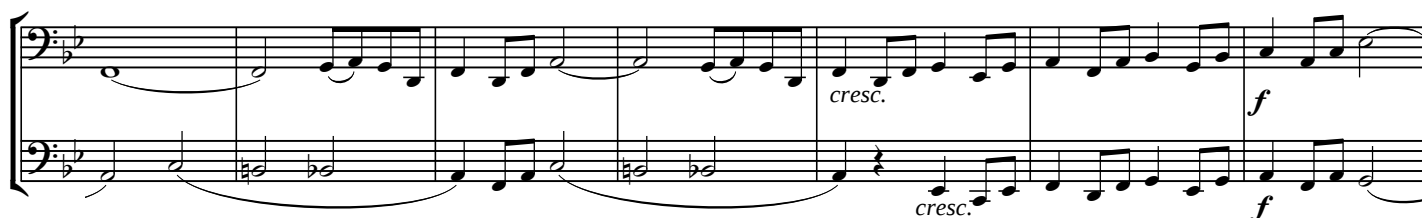
Arr.: John Glenesk Mortimer

Bright $\text{♩} = 96$ 

7



14



21



28



35



41



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