

Greatest Duets

Volume 4

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33. Swanee / 34. Tritsch-Tratsch-Polka
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2 E^b Horns

Various Composers

EMR 53522

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. E♭ Horn

2. E♭ Horn

9

19

29

38

47

57

67

mf

f

mf

f

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

6

mf

mf

13

mf

3

19

3

24

D.S. al Coda

29

Fast ♩ = 160

f

f

35

41

1.

2.

33. *Swanee*

George Gershwin

Arr.: Peter King

Bright ♩ = 132

7

This block contains the musical notation for measures 7 and 8 of the song. It features two staves, both in treble clef with a key signature of one sharp (F#). The melody in measure 7 is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The melody in measure 8 is: E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half). The accompaniment in measure 7 is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The accompaniment in measure 8 is: E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half).

14

1. 2.

mf

mf

mf

19

mf

f

25

mf

mf

30 **D.C. al Coda**

The musical score for measures 30-33 is written for two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 30 begins with a crescendo hairpin. Measures 31 and 32 are marked with a fortissimo (*f*) dynamic and also feature a crescendo hairpin. The piece concludes in measure 33 with a Coda symbol (a double bar line followed by a large 'C' inside a circle).

D.C. al Coda



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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.

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

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

Measures 52-58. Treble and bass staves. Dynamics: *f*, *p*.

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35. Shalom

Arr.: Jan Sedlak

Allegro ♩ = 126

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

Second system of the musical score, starting at measure 6. The treble staff has a mezzo-forte (*mf*) dynamic. The bass staff has a forte (*f*) dynamic. The music continues with eighth and sixteenth notes.

Third system of the musical score, starting at measure 12. The treble staff has a mezzo-forte (*mf*) dynamic. The bass staff has a mezzo-forte (*mf*) dynamic. The music continues with eighth and sixteenth notes.

Fourth system of the musical score, starting at measure 18. The treble staff has a mezzo-forte (*mf*) dynamic. The bass staff has a mezzo-forte (*mf*) dynamic. The music continues with eighth and sixteenth notes.

Fifth system of the musical score, starting at measure 25. The treble staff has a forte (*f*) dynamic. The bass staff has a forte (*f*) dynamic. The music continues with eighth and sixteenth notes.

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36. *Kalinka*

Arr.: Jan Sedlak

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

mf *mf*

11 (♩ = c. 128) (♩ = c. 144)

f *f*

22 **Vivace** ♩ = 160

ff *ff*

33 **Andante** ♩ = 72

mf *mf*

42

p *mf* *p* *mf*

52 **Andante** ♩ = 80 **accel.**

mf *mf*

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37. La Paloma

Arr.: Eduardo Suba

Moderato ♩ = 120

First system of the musical score for 'La Paloma'. It consists of two staves, both marked *mf*. The music is in 2/4 time. The upper staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The lower staff begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes. Both staves feature triplets and slurs.

Second system of the musical score, starting at measure 7. It continues the melodic and harmonic development with triplets and slurs on both staves.

Third system of the musical score, starting at measure 14. The music continues with similar rhythmic patterns and triplet figures.

Fourth system of the musical score, starting at measure 20. A repeat sign is present at the beginning of the system. The music continues with triplets and slurs.

Fifth system of the musical score, starting at measure 27. The system concludes the piece with a final triplet figure.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Measures 1-6 of the piece. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The first staff starts with a whole rest for 4 measures, then plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff plays a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Dynamics include *mp* (measures 1-4) and *p* (measures 5-6).

7

Measures 7-13 of the piece. The first staff continues the melody from measure 6, playing a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The second staff plays a half note D4, a quarter note E4, a quarter note F#4, and a half note G4. Dynamics include *f* (measures 7-10) and *mf* (measures 11-13).

14

Measures 14-19 of the piece. The first staff plays a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The second staff plays a half note A3, a quarter note B3, a quarter note C4, and a half note D4. Dynamics include *mp* (measures 14-17) and *p* (measures 18-19).

20

Measures 20-25 of the piece. The first staff plays a half note E6, a quarter note F#6, a quarter note G6, and a half note A6. The second staff plays a half note E4, a quarter note F#4, a quarter note G4, and a half note A4. Dynamics include *p* (measures 20-23) and *mf* (measures 24-25).

26

Measures 26-30 of the piece. The first staff plays a half note B6, a quarter note C7, a quarter note D7, and a half note E7. The second staff plays a half note B3, a quarter note C4, a quarter note D4, and a half note E4. Dynamics include *mp* (measures 26-29) and *mf* (measure 30).

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz ♩ = 66

9

19 *mf*

29

39 *f* *mf*

49 *f* *mp* *mf*

60

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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