

Greatest Duets

Volume 2

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2 Soprano Saxophones

Various Composers

EMR 53420

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Greatest Duets

Volume 2

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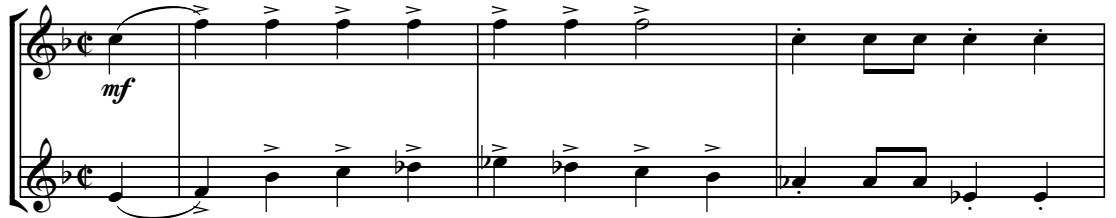
11. Strike Up The Band

George Gershwin

Moderate March $\text{♩} = 112$

Arr.: Scott Richards

1. Soprano Saxophone



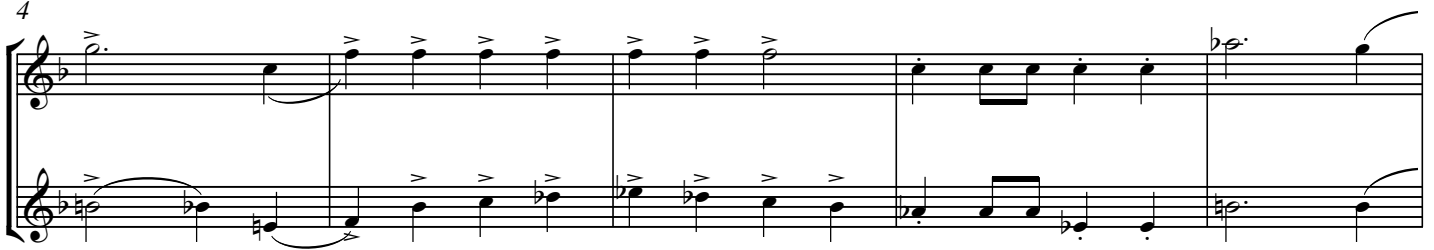
Musical notation for Soprano Saxophone 1, starting at measure 1. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a dynamic marking of *mf*. The melody consists of eighth and quarter notes with accents.

2. Soprano Saxophone



Musical notation for Soprano Saxophone 2, starting at measure 1. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a dynamic marking of *mf*. The melody consists of eighth and quarter notes with accents.

4



Musical notation for measures 4 through 8. The notation continues for both parts, maintaining the same key signature and dynamic.

9



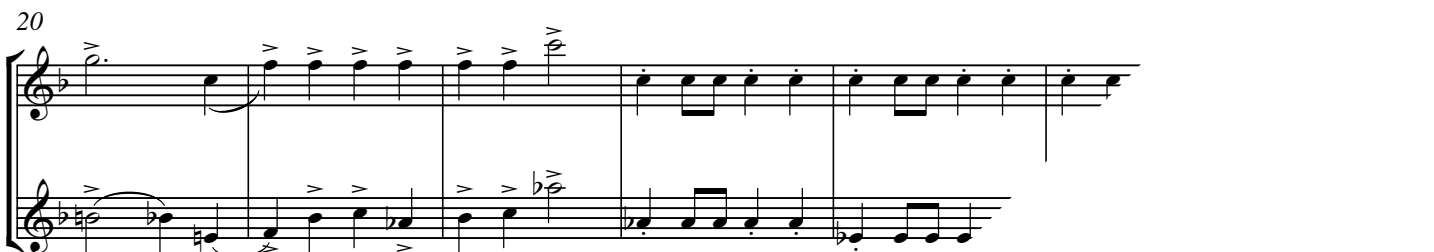
Musical notation for measures 9 through 13. The notation continues for both parts, maintaining the same key signature and dynamic.

14



Musical notation for measures 14 through 19. The notation continues for both parts, maintaining the same key signature and dynamic.

20



Musical notation for measures 20 through 24. The notation continues for both parts, maintaining the same key signature and dynamic.

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12. Morning Has Broken

Arr.: Gordon Macduff

Moderato ♩ = 112

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato at 112 beats per minute. The music is written for Soprano Saxophone. Measures 1-6 feature a melody in the right hand and a bass line in the left hand, both marked *mp* (mezzo-piano). The melody consists of quarter and eighth notes, with some notes beamed together. The bass line is primarily quarter notes.

7

Musical notation for measures 7-12. The notation continues from the previous system, maintaining the same melodic and harmonic structure. The *mp* dynamic is maintained throughout this section.

13

Musical notation for measures 13-18. The melody in the right hand continues with quarter and eighth notes. The bass line in the left hand features some eighth-note patterns. The *mp* dynamic is maintained.

19

Musical notation for measures 19-24. The melody in the right hand continues. The bass line in the left hand has some rests. The *mp* dynamic is maintained.

25

Musical notation for measures 25-30. The melody in the right hand is marked *mf* (mezzo-forte). The bass line in the left hand is marked *mp* in the first measure and *f* (forte) in the last measure. The piece concludes with a final cadence.

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13. Easy Winners

Scott Joplin

Arr.: Julian Oliver

Bright $\text{♩} = 144$

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Bright' with a quarter note equal to 144 beats per minute. The dynamics are marked 'f' (forte) for both staves. The melody in the upper staff features eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with similar rhythmic motifs.

5

Musical notation for measures 5-10. The dynamics are marked 'mf' (mezzo-forte) for both staves. The melody continues with eighth-note patterns and slurs, and the accompaniment maintains a consistent rhythmic accompaniment.

11

Musical notation for measures 11-16. The melody and accompaniment continue with eighth-note patterns and slurs, maintaining the 'mf' dynamic.

17

Musical notation for measures 17-21. This section includes a first ending (1.) and a second ending (2.) marked with first and second endings. The dynamics are not explicitly marked in this section but follow the previous measures.

22

Musical notation for measures 22-26. The dynamics are marked 'f' (forte) for both staves in measures 22-24, and 'mf' (mezzo-forte) for both staves in measures 25-26. The melody and accompaniment continue with eighth-note patterns and slurs.

27

Musical notation for measures 27-30. The melody and accompaniment continue with eighth-note patterns and slurs, concluding the piece.

14. Two Guitars

Arr.: Jan Sedlak

Moderato ♩ = 100

Musical notation for measures 1-4. Treble and bass staves. Dynamics: *mf*.

Musical notation for measures 5-8. Treble and bass staves. Dynamics: *f*, *f*³.

Musical notation for measures 9-12. Treble and bass staves. Dynamics: *p*, *mf*, *p*, *mf*. Includes a section symbol (§).

Musical notation for measures 13-16. Treble and bass staves. Dynamics: *p*, *mf*, *p*, *f*.

Musical notation for measures 17-20. Treble and bass staves. Dynamics: *p sub.*, *cresc.*, *p sub.*

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15. Mexican Hat Dance

Allegro ♩ = 120

Arr.: Joe Bellini

Musical notation for measures 1-6, featuring a treble and bass clef with a key signature of two flats and a 6/8 time signature. The music is marked with a forte *f* dynamic.

7

Musical notation for measures 7-13, continuing the piece with various melodic and harmonic developments.

14

Musical notation for measures 14-20, including a repeat sign (Coda symbol) above measure 14.

21

Musical notation for measures 21-26, showing further melodic progression.

D.S. al Coda

27

Musical notation for measures 27-32, leading to the end of the section.

33



♩ = ♩ (♩ = 180)

Musical notation for measures 33-38, featuring a change in tempo and meter to 2/4 time, marked with a mezzo-forte *mf* dynamic.

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16. Scotland The Brave

Arr.: Gordon Macduff

Allegro ♩ = 120

Musical score for 'Scotland The Brave' in 2/4 time, key of B-flat major. The score is written for 1/2 Soprano Saxophone. It begins with a dynamic marking of *mf*. The piece is marked 'Allegro' with a tempo of 120 beats per minute. The score consists of two staves. The first system (measures 1-5) shows the melody in the right hand and accompaniment in the left hand. The second system (measures 6-11) continues the melody and accompaniment, with a dynamic marking of *f* starting at measure 8. The third system (measures 12-16) continues the piece. The fourth system (measures 17-22) concludes the piece with a dynamic marking of *f* and a final cadence. A hairpin crescendo is shown between measures 17 and 22, starting from *mf* and reaching *f*.

L'istesso (♩ = 120)

23 A Hundred Pipers

Musical score for 'A Hundred Pipers' in 6/8 time, key of B-flat major. The score is written for 1/2 Soprano Saxophone. It begins with a dynamic marking of *f*. The piece is marked 'L'istesso' with a tempo of 120 beats per minute. The score consists of two staves. The first system (measures 23-30) shows the melody in the right hand and accompaniment in the left hand. The second system (measures 31-37) continues the melody and accompaniment. The third system (measures 38-44) concludes the piece. The score is written in a single system with two staves.

17. *Elite Syncopations*

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked Allegro with a quarter note equal to 144 beats per minute. The first system consists of two staves. The upper staff begins with a dynamic marking of *f* and features a syncopated melody with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with a similar syncopated pattern. A dynamic marking of *mf* appears in the upper staff at the end of the system.

Musical notation for measures 6-11. The upper staff continues the syncopated melody, marked with a dynamic of *f*. The lower staff provides a steady accompaniment. A dynamic marking of *f* is placed below the lower staff in measure 8.

Musical notation for measures 12-17. The upper staff features a more complex syncopated melody, marked with a dynamic of *f*. The lower staff continues the accompaniment. Dynamic markings of *mf* are present in the lower staff at measures 12 and 17.

Musical notation for measures 18-22. The upper staff continues the syncopated melody. The lower staff provides a consistent accompaniment.

Musical notation for measures 23-27. The upper staff continues the syncopated melody. The lower staff provides a consistent accompaniment.

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18. Aura Lee

Arr.: David Andrews

Slow ♩ = 92

Musical notation for measures 1-8. The piece is in common time (C). The upper staff (Soprano Saxophone) starts with a mezzo-forte (*mf*) dynamic. The lower staff (Piano) starts with a piano (*p*) dynamic. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various phrasing slurs and ties.

9

Musical notation for measures 9-15. The upper staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lower staff begins with a sostenuto (*sost.*) marking and a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*). The music continues with melodic and harmonic development, including a fortissimo (*f*) dynamic in the upper staff.

16

Musical notation for measures 16-22. The upper staff starts with a mezzo-forte (*mf*) dynamic. The lower staff starts with a piano (*p*) dynamic. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various phrasing slurs and ties.

23

Musical notation for measures 23-27. The upper staff starts with a mezzo-forte (*mf*) dynamic. The lower staff starts with a mezzo-forte (*mf*) dynamic. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various phrasing slurs and ties.

28

Musical notation for measures 28-34. The upper staff starts with a fortissimo (*f*) dynamic. The lower staff starts with a fortissimo (*f*) dynamic. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various phrasing slurs and ties.

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19. Rosen aus dem Süden

Roses From The South - Les Roses du Sud

Johann Strauss

Arr.: David Andrews

Andante $\text{♩} = 66$

The first system of the score is in 6/8 time, marked Andante with a tempo of 66 quarter notes per minute. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The lower staff provides a harmonic accompaniment, also starting with a piano (*p*) dynamic. The key signature is one sharp (F#).

9 Waltz $\text{♩} = 69$

The second system begins at measure 9 and is marked as a Waltz with a tempo of 69 quarter notes per minute. The time signature changes to 3/4. The music is in a moderate dynamic of mezzo-piano (*mp*). The upper staff continues the melodic development, while the lower staff provides a steady accompaniment. The key signature remains one sharp (F#).

The third system starts at measure 19. The melodic line in the upper staff becomes more active with eighth notes and slurs. The lower staff continues with a consistent accompaniment. The dynamic remains mezzo-piano (*mp*). The key signature is one sharp (F#).

The fourth system begins at measure 29. The dynamics increase to mezzo-forte (*mf*) in both staves. The melodic line in the upper staff features more complex rhythmic patterns and slurs. The lower staff accompaniment also shows more rhythmic activity. The key signature is one sharp (F#).

The fifth system starts at measure 39. The music continues with a mezzo-forte (*mf*) dynamic. The upper staff has a melodic line with many slurs, and the lower staff provides a rich accompaniment. The key signature is one sharp (F#).

The sixth system begins at measure 49. The dynamic remains mezzo-forte (*mf*). The melodic line in the upper staff shows some rests and slurs. The lower staff accompaniment is consistent. The key signature is one sharp (F#).

The seventh system starts at measure 58. The dynamics increase to forte (*f*) in both staves. The melodic line in the upper staff becomes more rhythmic and includes some grace notes. The lower staff accompaniment also becomes more rhythmic. The key signature is one sharp (F#).

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20. El Choclo

Arr.: Joe Bellini

Tango $\text{♩} = 126$

Musical notation for measures 1-4. The piece is in 2/4 time with a tempo of 126. The key signature has one sharp (F#). The first staff (Soprano Saxophone) starts with a dynamic of *f*. The second staff (Piano) starts with a dynamic of *mf*. The music features characteristic tango rhythms with syncopation and slurs.

Musical notation for measures 5-8. The dynamics continue with *f* in the first staff and *mf* in the second staff. The melodic lines are more active, with many slurs and ties.

Musical notation for measures 9-12. The dynamics remain *f* and *mf*. The piano part features a steady eighth-note accompaniment.

Musical notation for measures 13-16. A double bar line with repeat dots is present at the start of measure 13. A circled 'O' symbol is above measure 14. Dynamics are *mf* and *f*. The piano part has a triplet in measure 15.

Musical notation for measures 17-20. Dynamics are *mp* and *f*. A first ending bracket labeled '1.' spans measures 19 and 20. The piano part has a triplet in measure 18 and a dynamic marking *J* in measure 20.

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