

Greatest Duets

Volume 2

- 11. Strike Up The Band / 12. Morning Has Broken*
13. Easy Winners / 14. Two Guitars
15. Mexican Hat Dance / 16. Scotland The Brave
17. Elite Syncopations / 18. Aura Lee
19. Rosen aus dem Süden / 20. El Choclo

Tenor & Baritone Saxophones

Various Composers

EMR 53444

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Greatest Duets

Volume 2



11. Strike Up The Band

Moderate March $\text{♩} = 112$

George Gershwin
Arr.: Scott Richards

1. Tenor Saxophone

Musical notation for the Tenor Saxophone part, starting at measure 1. The staff is in G major (one sharp) and common time. It begins with a dynamic marking of *mf*. The melody consists of eighth and quarter notes with accents.

2. Baritone Saxophone

Musical notation for the Baritone Saxophone part, starting at measure 1. The staff is in G major (one sharp) and common time. It begins with a dynamic marking of *mf*. The accompaniment consists of eighth and quarter notes with accents.

4

Musical notation for the Tenor Saxophone part, starting at measure 4. The staff continues the melody from the previous system.

Musical notation for the Baritone Saxophone part, starting at measure 4. The staff continues the accompaniment from the previous system.

9

Musical notation for the Tenor Saxophone part, starting at measure 9. The staff continues the melody from the previous system.

Musical notation for the Baritone Saxophone part, starting at measure 9. The staff continues the accompaniment from the previous system.

14

Musical notation for the Tenor Saxophone part, starting at measure 14. The staff continues the melody from the previous system.

Musical notation for the Baritone Saxophone part, starting at measure 14. The staff continues the accompaniment from the previous system.

20

Musical notation for the Tenor Saxophone part, starting at measure 20. The staff continues the melody from the previous system.

Musical notation for the Baritone Saxophone part, starting at measure 20. The staff continues the accompaniment from the previous system.

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12. Morning Has Broken

Moderato ♩ = 112

Arr.: Gordon Macduff

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 marked *mp* (mezzo-piano). The melody is written in the treble clef, and the accompaniment is in the bass clef. Both parts feature long, flowing lines with many slurs.

7

Musical notation for measures 7-12. The notation continues from the previous system, maintaining the same melodic and harmonic structure with long slurs.

13

Musical notation for measures 13-18. The notation continues with the same melodic and harmonic structure.

19

Musical notation for measures 19-24. The notation continues with the same melodic and harmonic structure.

25

Musical notation for measures 25-30. The melody is marked *mf* (mezzo-forte) and the accompaniment is marked *mp* (mezzo-piano). The piece concludes with a *f* (forte) dynamic marking in the final measure.

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 (B-flat). The tempo is marked 'Bright' with a quarter note equal to 144 beats per minute. The dynamics are marked 'f' (forte) for both staves.

5

Musical notation for measures 5-10. The dynamics are marked 'mf' (mezzo-forte) for both staves.

11

Musical notation for measures 11-16.

17

Musical notation for measures 17-21. Measures 17-20 are the first ending, and measure 21 is the second ending. The dynamics are 'f' for the first ending and 'mf' for the second ending.

22

Musical notation for measures 22-26. The dynamics are 'f' for measures 22-25 and 'mf' for measure 26.

27

Musical notation for measures 27-30.

14. Two Guitars

Arr.: Jan Sedlak

Moderato ♩ = 100

mf

mf

f

f

p

p

mf

p

mf

p

mf

p

f

f

17

Con moto ♩ = 120 accel.

p sub.

cresc.

p sub.

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15. Mexican Hat Dance

Allegro ♩ = 120

Arr.: Joe Bellini

Musical notation for measures 1-6. The piece is in 6/8 time with a key signature of one flat (Bb). The tempo is Allegro with a quarter note equal to 120 beats per minute. The dynamics are marked *f* (forte) for both staves.

7

Musical notation for measures 7-13. The notation continues with various rhythmic patterns and articulations.

14

Musical notation for measures 14-20. A repeat sign is present above measure 14. The dynamics remain *f*.

21

Musical notation for measures 21-26. The piece continues with consistent rhythmic motifs.

27

D.S. al Coda

Musical notation for measures 27-32. The piece concludes with a double bar line and repeat sign.

33



♩ = ♩ (♩ = 180)

Musical notation for measures 33-36. The tempo changes to 180 beats per minute. The dynamics are marked *mf* (mezzo-forte). The time signature changes to 2/4.

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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 Tenor and Baritone Saxophone. It begins with a dynamic marking of *mf*. The piece features a mix of eighth and sixteenth notes, with some triplet patterns. The dynamic markings progress from *mf* to *f* and back to *mf*. The score is divided into systems with measure numbers 6, 12, and 17.

L'istesso (♩ = 120)

A Hundred Pipers

Musical score for 'A Hundred Pipers' in 6/8 time, key of B major. The score is written for Tenor and Baritone Saxophone. It begins with a dynamic marking of *f*. The piece features a mix of eighth and sixteenth notes, with some triplet patterns. The dynamic markings progress from *f* to *mf* and back to *f*. The score is divided into systems with measure numbers 23, 31, and 38.

17. Elite Syncopations

Scott Joplin

Arr.: John Glenesk Mortimer

Allegro ♩ = 144

Musical notation for measures 1-5. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The first measure starts with a dynamic marking of *f*. The second measure has an accent (>) over the first eighth note. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *mf*.

Musical notation for measures 6-11. The score continues in the same key and time signature. Measure 6 has a dynamic marking of *f*. Measure 7 has a dynamic marking of *f*. Measure 8 has a dynamic marking of *f*. Measure 9 has a dynamic marking of *f*. Measure 10 has a dynamic marking of *f*. Measure 11 has a dynamic marking of *f*.

Musical notation for measures 12-17. Measure 12 has a dynamic marking of *f*. Measure 13 has a dynamic marking of *mf*. Measure 14 has a dynamic marking of *mf*. Measure 15 has a dynamic marking of *mf*. Measure 16 has a dynamic marking of *mf*. Measure 17 has a dynamic marking of *mf*.

Musical notation for measures 18-22. Measure 18 has a dynamic marking of *mf*. Measure 19 has a dynamic marking of *mf*. Measure 20 has a dynamic marking of *mf*. Measure 21 has a dynamic marking of *mf*. Measure 22 has a dynamic marking of *mf*.

Musical notation for measures 23-27. Measure 23 has a dynamic marking of *mf*. Measure 24 has a dynamic marking of *mf*. Measure 25 has a dynamic marking of *mf*. Measure 26 has a dynamic marking of *mf*. Measure 27 has a dynamic marking of *mf*.

18. Aura Lee

Arr.: David Andrews

Slow ♩ = 92

Musical notation for measures 1-8. The top staff is in treble clef with a dynamic marking of *mf*. The bottom staff is in bass clef with a dynamic marking of *p*. The music is in common time (C) and features a melody with a slur over measures 1-8.

9

Musical notation for measures 9-15. The top staff has dynamic markings of *p cresc.* and *f*. The bottom staff has a *sost.* marking and a *mf cresc.* marking. The music continues with a slur over measures 9-15.

16

Musical notation for measures 16-22. The top staff has a *mf* marking. The bottom staff has dynamic markings of *p*, *mf*, and *p*. The music continues with a slur over measures 16-22.

23

Musical notation for measures 23-27. The top staff has a *p cresc.* marking. The bottom staff has a *mf* marking and a *p cresc.* marking. The music continues with a slur over measures 23-27.

28

Musical notation for measures 28-34. The top staff has a *f* marking. The bottom staff has a *f* marking. The music continues with a slur over measures 28-34.

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19. Rosen aus dem Süden*Roses From The South - Les Roses du Sud***Johann Strauss**

Arr.: David Andrews

Andante $\text{♩} = 66$

9 **Waltz** $\text{♩} = 69$

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20. El Choclo

Arr.: Joe Bellini

Tango $\text{♩} = 126$

Musical notation for measures 1-4. The score is in 2/4 time with a key signature of one sharp (F#). The melody is marked *f* (forte) and the bass line is marked *mf* (mezzo-forte). The notation includes eighth and sixteenth notes with various articulations.

Musical notation for measures 5-8. The melody continues with eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment.

Musical notation for measures 9-12. The melody and bass line continue with similar rhythmic patterns and articulations.

Musical notation for measures 13-16. A double bar line with repeat dots is present at the start of measure 14. Dynamics include *mf* and *f*. A fermata is placed over the first measure of this system.

Musical notation for measures 17-20. Measure 17 starts with a *p* (piano) dynamic. Measure 18 has a *mp* (mezzo-piano) dynamic. Measure 19 has a *f* (forte) dynamic. Measure 20 includes a first ending bracket and a *f* dynamic. A triplet of eighth notes is marked with a '3' below it.

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4 SAXOPHONES ((S(A)T(A)T(B))

EMR 14110	PARSON, Ted (Arr.)	Swingle Bells
EMR 14108	PARSON, Ted (Arr.)	What Child Is This?
EMR 13373	PURCELL, Henry	Trumpet Tune (Michel/Naulais) (5)
EMR 20358	RICHARDS, Scott	Frère Jacques
EMR 5389	RICHARDS, Scott	Latin Fever
EMR 14092	SAURER, Marcel (Arr.)	Adeste Fideles
EMR 14090	SAURER, Marcel (Arr.)	King's Blues March
EMR 14088	SAURER, Marcel (Arr.)	Ox And Donkey Blues
EMR 13680	SAURER, Marcel (Arr.)	She'll Be Coming Round The Mountain
EMR 14104	SAURER, Marcel (Arr.)	Silent Night
EMR 26579	SCHUBERT, Franz	Ave Maria
EMR 26596	SCOTT, James	Frog Legs Rag
EMR 28551	SCOTT, James	Rag Sentimental
EMR 13689	STRAUSS, Johann	Emperor Waltz
EMR 13694	STRAUSS, Johann	Radetzky March
EMR 13709	STRAUSS, Johann	Rosen aus dem Süden
EMR 13690	STRAUSS, Johann	Tritsch-Tratsch Polka
EMR 537	STREABBOG, L.	Jeune Viennoise (Michel)
EMR 26681	SUBA, Eduardo	Dance Of The Condor
EMR 511	SULLIVAN, Arthur	The Long Day Closes (Michel)
EMR 5423	TAILOR, Norman	EI Chocio
EMR 13699	TAILOR, Norman	Inca Dance
EMR 20373	TAILOR, Norman	Nautical Airs
EMR 20372	TAILOR, Norman	Paso Doble Ole
EMR 5494	TAILOR, Norman	Sousa Medley
EMR 21651	TELEMANN, Georg P.	12 Heroic Marches
EMR 26108	TRADITIONAL	Just A Closer Walk With Thee
EMR 5413	TRADITIONAL	Londonderry Air
EMR 5492	TRADITIONAL	O Sole Mio
EMR 23834	ZAWINUL, Josef	Birdland

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EMR 706	GODEL, Didier	Quintette
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EMR 14086	PARSON, Ted (Arr.)	Christmas Swing
EMR 14096	PARSON, Ted (Arr.)	Go Tell It On The Mountain
EMR 13897	PARSON, Ted (Arr.)	Holy Night
EMR 14098	PARSON, Ted (Arr.)	Joyful Christmas
EMR 14100	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14102	PARSON, Ted (Arr.)	O Christmas Tree
EMR 14110	PARSON, Ted (Arr.)	Swingle Bells
EMR 14108	PARSON, Ted (Arr.)	What Child Is This?
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EMR 5492	TRADITIONAL	O Sole Mio

4 SAXOPHONES (S(A)ATB) & ORGAN

EMR 2452	ALBINONI, Tomaso	Adagio (5)
EMR 14289	ALOY, Georges	4 Préludes-pastiches
EMR 2458	ARMITAGE, Dennis	4 Fanfares (5)
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EMR 2451	BACH, Johann S.	Aria (5)
EMR 2460	BACH, Johann S.	Arioso (5)
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EMR 2455	BEETHOVEN, L.v.	Ode To Joy (5)
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4 Saxophones (S(A)ATB) & Organ (Fortsetzung - Continued - Suite)

EMR 2451	CLARKE, Jeremiah	Trumpet Voluntary (5)
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EMR 2452	GERSHWIN, George	I Got Rhythm (5)
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