

# Greatest Duets

## *Volume 3*

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*29. Ciao, Bella, Ciao / 30. Bill Bailey*

2 Soprano Saxophones

**Various Composers**

EMR 53468

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# Greatest Duets

## Volume 3

### 21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Soprano Saxophone

2. Soprano Saxophone

Musical notation for measures 1-5. The score is in 3/4 time. The first staff (1. Soprano Saxophone) and second staff (2. Soprano Saxophone) both start with a dynamic marking of *mf*. The music features a mix of eighth and quarter notes, with several triplet markings (indicated by a '3' over a bracket) in both staves.

6

Musical notation for measures 6-12. The first staff continues with a melodic line, and the second staff provides a harmonic accompaniment. Both staves feature triplet markings. The dynamic remains *mf*.

13

Musical notation for measures 13-19. The first staff has a dynamic marking of *f* starting at measure 14. The second staff also has a dynamic marking of *f* starting at measure 14. The music continues with triplet markings and a more active accompaniment.

20

Musical notation for measures 20-26. The first staff continues with a melodic line, and the second staff provides a harmonic accompaniment. Both staves feature triplet markings.

27

Musical notation for measures 27-33. The first staff continues with a melodic line, and the second staff provides a harmonic accompaniment. Both staves feature triplet markings. The piece concludes with a final cadence in the first staff.

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# 22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

6

11

17

23

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# 23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as a march with a quarter note equal to 120 beats per minute. The music is written for two staves. The first staff has a dynamic marking of *f* (forte) at the beginning of the first measure. The second staff also has a dynamic marking of *f* at the beginning of the first measure.

Musical notation for measures 6-11. The score continues with two staves. Measure 6 is marked with a '6' above the staff. Measure 10 has an *ossia:* marking above the staff. The dynamic marking *ff* (fortissimo) appears at the end of measure 10 in both staves.

Musical notation for measures 12-17. The score continues with two staves. Measure 12 is marked with a '12' above the staff. Measure 16 has an *ossia:* marking above the staff.

Musical notation for measures 18-23. The score continues with two staves. Measure 18 is marked with a '18' above the staff. Measure 18 has a dynamic marking of *p* (piano) in both staves. Measure 23 has a dynamic marking of *f* (forte) in both staves.

Musical notation for measures 24-29. The score continues with two staves. Measure 24 is marked with a '24' above the staff. Measure 27 has an *ossia:* marking above the staff.

Musical notation for measures 30-34. The score continues with two staves. Measure 30 is marked with a '30' above the staff. Measure 30 has a dynamic marking of *ff* (fortissimo) in both staves.

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# 24. Emperor Waltz

Kaiserwalzer - Valse de l'Empereur

Johann Strauss

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

pp f

6

p f

13 Very slow waltz, rubato ♩ = 100

mp

24

Quick waltz ♩ = 66

mf pp f

34

mf f

44

mf

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# 25. Funiculi-Funiculà

Arr.: David Andrews

Vivo ♩ = 132

Musical notation for measures 1-7. Treble and bass staves in G major, 6/8 time. Dynamics: *f*.

Musical notation for measures 8-15. Treble and bass staves in G major, 6/8 time. Dynamics: *p*, *f*, *p*, *mp*.

Musical notation for measures 16-23. Treble and bass staves in G major, 6/8 time. Dynamics: *mf*.

Musical notation for measures 24-31. Treble and bass staves in G major, 6/8 time. Dynamics: *f*.

Musical notation for measures 32-39. Treble and bass staves in G major, 6/8 time. Dynamics: *pp*, *p cresc.*

Musical notation for measures 40-47. Treble and bass staves in G major, 6/8 time. Dynamics: *mf cresc.*, *ff*.

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# 26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120

Measures 1-6 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 Moderato at 120 beats per minute. The dynamics are marked *f* (forte). The melody is in the soprano saxophone part, and the bass line is in the piano part.

7

Measures 7-12. The melody continues with eighth and sixteenth notes. The piano accompaniment provides a steady rhythmic foundation.

13

Measures 13-18. The melody features a mix of eighth and sixteenth notes with some rests. The piano part continues with a consistent accompaniment.

19

Measures 19-24. The melody has a more active feel with eighth notes. The piano accompaniment remains consistent.

25

Measures 25-30. The melody becomes more complex with sixteenth notes and eighth notes. The piano part continues with a steady accompaniment.

31

Measures 31-36. The melody features a mix of eighth and sixteenth notes. The piano accompaniment continues with a steady accompaniment.

37

Measures 37-42. The melody concludes with a final flourish. The piano accompaniment ends with a steady accompaniment.

# 27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Musical notation for measures 1-10. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato at 96 beats per minute. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand. A crescendo hairpin is visible under the left hand accompaniment.

11

Musical notation for measures 11-19. The dynamics shift to piano (*p*) in measure 11 and fortissimo (*f*) in measure 15. The melody continues with a long phrase spanning across measures. A crescendo hairpin is present under the left hand accompaniment.

20

Musical notation for measures 20-29. The melody features a series of eighth notes with slurs. The left hand accompaniment consists of quarter notes. A crescendo hairpin is visible at the end of the system.

30

Musical notation for measures 30-36. The dynamics are mezzo-piano (*mp*) in measure 30 and mezzo-forte (*mf*) in measure 34. The melody continues with a long phrase. A crescendo hairpin is visible at the end of the system.

37

Musical notation for measures 37-40. The piece concludes with a ritardando (*rit.*) marking in measure 39. The melody features a final phrase with a sharp sign in measure 39.

28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked Allegro with a quarter note equal to 132 beats per minute. The music features a melody in the upper voice and a bass line in the lower voice. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Musical notation for measures 6-11. The melody continues with various dynamics including *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Musical notation for measures 12-16. The melody and bass line continue with dynamics including *mp* (mezzo-piano) and *p* (piano).

Musical notation for measures 17-21. The melody and bass line continue with dynamics including *mf* (mezzo-forte) and *f* (forte).

Musical notation for measures 22-25. The melody and bass line continue with dynamics including *sempre mf* (sempre mezzo-forte) and *sempre f* (sempre forte).

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# 29. Ciao, Bella, Ciao

Arr.: David Andrews

♩ = 116

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the upper staff begins with a piano (*p*) dynamic. The bass line in the lower staff starts with a mezzo-piano (*mp*) dynamic.

5

Musical notation for measures 5-10. The melody continues with a mezzo-piano (*mp*) dynamic, while the bass line becomes piano (*p*) in the final two measures.

11

Musical notation for measures 11-16. The melody is marked mezzo-forte (*mf*), and the bass line continues with a piano (*p*) dynamic.

17

Musical notation for measures 17-21. The melody and bass line are both marked mezzo-piano (*mp*).

22

Musical notation for measures 22-25. The melody and bass line are both marked forte (*f*). The piece concludes with a final cadence.

*f*

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# 30. Bill Bailey

Arr.: Gordon Macduff

Bright  $\text{♩} = 108$

Musical notation for measures 1-6. The piece is in 2/4 time with a tempo of 108 beats per minute. The key signature has one sharp (F#). The music is marked *f* (forte) in both staves. The melody in the upper staff features eighth-note patterns and slurs, while the bass line provides a steady accompaniment.

Musical notation for measures 7-13. Measure 7 is marked with a *mf* (mezzo-forte) dynamic. A section symbol (S) is placed above the staff. The dynamics fluctuate between *mf* and *mp* (mezzo-piano) throughout the system.

Musical notation for measures 14-20. The dynamics are primarily *mp* and *mf*. The melody continues with eighth-note patterns and slurs, and the bass line maintains a consistent accompaniment.

Musical notation for measures 21-27. The dynamics range from *f* (forte) to *mp*. The music features a variety of note values and rests, with slurs connecting phrases in both staves.

Musical notation for measures 28-34. The dynamics include *f* and *mp*. The piece concludes with a final cadence in the upper staff and a sustained bass line.

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# SOPRANO SAXOPHONE

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EMR 19326	NAULAIS, Jérôme	It's Just Like A Dream
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EMR 25322B	SCHUMANN, Robert	2 Waldszenen
EMR 25434B	SCHUMANN, Robert	4 Lieder
EMR 25204B	SCRIABINE, Alexander	2 Feuilletts d'Album
EMR 25350B	SMETANA, Bedrich	2 Waltzes
EMR 25256B	TARREGA, Francisco	2 Pieces
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