

Greatest Duets

Volume 3

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2 Alto Saxophones

Various Composers

EMR 53469

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Alto Saxophone

2. Alto Saxophone

Musical notation for measures 1-5. The score is in 3/4 time. The first staff (1. Alto Saxophone) starts with a treble clef and a key signature of one flat. The second staff (2. Alto Saxophone) starts with a bass clef. Both staves begin 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 parts.

6

Musical notation for measures 6-12. The notation continues from the previous system. It features a variety of note values and rests, with triplet markings in both staves. The dynamics remain consistent with the previous section.

13

Musical notation for measures 13-19. The first staff has a dynamic marking of *f* starting in measure 15. The second staff also has a dynamic marking of *f* starting in measure 15. The music continues with triplet markings and various note values.

20

Musical notation for measures 20-26. The notation continues with triplet markings and various note values in both staves.

27

Musical notation for measures 27-32. The notation concludes with triplet markings and various note values. The piece ends with a double bar line and repeat signs.

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22. *La Cucaracha*

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is *mf* (mezzo-forte). The melody is in the upper voice, and the bass line is in the lower voice.

Musical notation for measures 6-10. The melody continues with various rhythmic patterns and rests. The dynamic remains *mf*.

Musical notation for measures 11-16. The melody features a prominent eighth-note pattern. The dynamic remains *mf*.

Musical notation for measures 17-22. The melody becomes more active with sixteenth-note runs. Dynamics vary, including *f* (forte) and *mf*.

Musical notation for measures 23-25. The piece concludes with a final flourish. Dynamics include *f* and *mf*.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

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

Measures 1-7. Treble and bass staves. Dynamics: *f*.

Measures 8-15. Treble and bass staves. Dynamics: *p*, *f*, *p*, *mp*.

Measures 16-23. Treble and bass staves. Dynamics: *mf*.

Measures 24-31. Treble and bass staves. Dynamics: *f*.

Measures 32-39. Treble and bass staves. Dynamics: *pp*, *p cresc.*

Measures 40-47. Treble and bass staves. Dynamics: *mf cresc.*, *ff*.

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26. *Banana Boat Song*

Arr.: Joe Bellini

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 first measure starts with a forte (f) dynamic. The melody in the upper staff features eighth and quarter notes, while the bass line in the lower staff provides a steady accompaniment.

7

Measures 7-12. The melody continues with eighth and quarter notes, and the bass line maintains a consistent rhythmic pattern. The dynamic remains forte.

13

Measures 13-18. The melody features a mix of eighth and quarter notes, with some rests. The bass line continues with a steady accompaniment.

19

Measures 19-24. The melody continues with eighth and quarter notes, and the bass line maintains a consistent rhythmic pattern.

25

Measures 25-30. The melody features a mix of eighth and quarter notes, with some rests. The bass line continues with a steady accompaniment.

31

Measures 31-36. The melody continues with eighth and quarter notes, and the bass line maintains a consistent rhythmic pattern.

37

Measures 37-42. The melody continues with eighth and quarter notes, and the bass line maintains a consistent rhythmic pattern.

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 (Bb and Eb). The tempo is Moderato at 96 beats per minute. The music features a melody in the upper voice and a supporting bass line in the lower voice. Dynamics include *mf* (mezzo-forte) and *mf* with hairpins.

11

Musical notation for measures 11-19. The melody continues with dynamic markings of *p* (piano) and *f* (forte). The bass line provides harmonic support with similar dynamics.

20

Musical notation for measures 20-29. The melody features a series of eighth notes and quarter notes. The bass line continues with a steady accompaniment.

30

Musical notation for measures 30-36. Dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The melody and bass line are clearly defined.

37

Musical notation for measures 37-40. The piece concludes with a *rit* (ritardando) marking. The melody and bass line end with a final cadence.

28. *Inca Dance*

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegro with a quarter note equal to 132 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) also starts with *f*. In measure 3, the first staff has a *f* dynamic and the second staff has a mezzo-forte (*mf*) dynamic.

Musical notation for measures 6-11. Measure 6 starts with a piano (*p*) dynamic in the first staff. Measure 7 has a mezzo-piano (*mp*) dynamic in the second staff. Measure 10 has a forte (*f*) dynamic in the first staff and a mezzo-forte (*mf*) dynamic in the second staff.

Musical notation for measures 12-16. Measure 13 has a mezzo-piano (*mp*) dynamic in the first staff. Measure 15 has a piano (*p*) dynamic in the second staff.

Musical notation for measures 17-21. Measure 18 has a mezzo-forte (*mf*) dynamic in the first staff. Measure 20 has a forte (*f*) dynamic in the second staff.

Musical notation for measures 22-25. Measure 23 has a *sempre mf* dynamic in the first staff. Measure 24 has a *sempre f* dynamic in the second staff.

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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 tempo is marked as quarter note = 116. The first staff (treble clef) starts with a rest, followed by a melody starting on G4. The second staff (bass clef) provides a harmonic accompaniment. Dynamics include *p* (piano) in the first staff and *mp* (mezzo-piano) in the second staff.

5

Musical notation for measures 5-8. The melody continues in the first staff, and the accompaniment in the second staff features a steady eighth-note pattern. Dynamics include *mp* in the first staff and *p* in the second staff.

11

Musical notation for measures 9-12. The melody in the first staff becomes more active with sixteenth notes. The accompaniment in the second staff continues with eighth notes. Dynamics include *mf* (mezzo-forte) in the first staff.

17

Musical notation for measures 13-16. The melody in the first staff features a mix of eighth and sixteenth notes. The accompaniment in the second staff is a consistent eighth-note accompaniment. Dynamics include *mp* in the second staff.

22

Musical notation for measures 17-22. The piece concludes with a final flourish in the first staff. The accompaniment in the second staff ends with a series of chords. Dynamics include *f* (forte) in both staves.

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 repeat sign. The dynamics are marked *mf* (mezzo-forte) in the upper staff and *mp* (mezzo-piano) in the lower staff. A crescendo hairpin is shown in the lower staff, leading to a *mf* dynamic at the end of the system.

Musical notation for measures 14-20. The dynamics are marked *mp* (mezzo-piano) in the upper staff and *mf* (mezzo-forte) in the lower staff. The melody continues with eighth-note patterns and slurs.

Musical notation for measures 21-27. The dynamics are marked *f* (forte) in the upper staff and *mf* (mezzo-forte) in the lower staff. A crescendo hairpin is shown in the upper staff, leading to a *f* dynamic at the end of the system.

Musical notation for measures 28-34. The dynamics are marked *f* (forte) in both staves. The melody features a prominent slur over a series of notes, and the bass line continues with eighth-note accompaniment.

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