

Greatest Duets

Volume 3

- 21. Home On The Range / 22. La Cucaracha*
23. Marching Through Georgia / 24. Emperor Waltz
25. Funiculi-Funiculà / 26. Banana Boat Song
27. Scarborough Fair / 28. Inca Dance
29. Ciao, Bella, Ciao / 30. Bill Bailey

2 Tenor Saxophones

Various Composers

EMR 53470

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Tenor Saxophone

2. Tenor Saxophone

Musical notation for measures 1-5 of 'Home On The Range' for two Tenor Saxophones. The score is in 3/4 time and features a melody with triplets and slurs. The dynamic marking is *mf*.

6

Musical notation for measures 6-12 of 'Home On The Range' for two Tenor Saxophones. The score continues with triplets and slurs.

13

Musical notation for measures 13-19 of 'Home On The Range' for two Tenor Saxophones. The score includes a dynamic change to *f* and continues with triplets and slurs.

20

Musical notation for measures 20-26 of 'Home On The Range' for two Tenor Saxophones. The score continues with triplets and slurs.

27

Musical notation for measures 27-30 of 'Home On The Range' for two Tenor Saxophones. The score concludes with triplets and slurs.

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22. La Cucaracha

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

mf

mf

6

11

17

f

mf

f

mf

mf

f

23

f

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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

13 **Very slow waltz, rubato** ♩ = 100

mp

24

Quick waltz ♩ = 66

mf pp f

34

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 c*.

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

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26. *Banana Boat Song*

Arr.: Joe Bellini

Moderato ♩ = 120

Musical notation for measures 1-6. The score 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 music is marked with a forte (f) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand.

7

Musical notation for measures 7-12. The melody continues in the right hand, featuring eighth and sixteenth notes. The left hand provides a steady accompaniment.

13

Musical notation for measures 13-18. The melody in the right hand includes a prominent eighth-note pattern. The left hand continues with a consistent accompaniment.

19

Musical notation for measures 19-24. The melody in the right hand features a series of eighth notes. The left hand accompaniment remains consistent.

25

Musical notation for measures 25-30. The melody in the right hand becomes more active with sixteenth-note runs. The left hand accompaniment continues.

31

Musical notation for measures 31-36. The melody in the right hand features a melodic line with eighth notes. The left hand accompaniment continues.

37

Musical notation for measures 37-42. The melody in the right hand concludes with a final melodic phrase. The left hand accompaniment continues.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

11

20

30

37

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 music is written for a 1/2 Tenor Saxophone. The first system consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns. The lower staff provides a rhythmic accompaniment, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*) in the second measure.

Musical notation for measures 6-11. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The lower staff provides a rhythmic accompaniment, starting with a mezzo-forte (*mf*) dynamic and transitioning to forte (*f*) in the eighth measure.

Musical notation for measures 12-16. The upper staff begins with a mezzo-forte (*mp*) dynamic and features a melodic line with eighth-note patterns. The lower staff provides a rhythmic accompaniment, starting with a piano (*p*) dynamic and transitioning to mezzo-forte (*mf*) in the thirteenth measure.

Musical notation for measures 17-21. The upper staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth-note patterns. The lower staff provides a rhythmic accompaniment, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*) in the nineteenth measure.

Musical notation for measures 22-25. The upper staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth-note patterns. The lower staff provides a rhythmic accompaniment, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*) in the twenty-third measure.

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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 (melody) starts with a rest, then plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second staff (accompaniment) plays a quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *p* (piano) for the melody, *mp* (mezzo-piano) for the accompaniment.

5

Musical notation for measures 5-10. The melody continues with eighth notes and quarter notes. The accompaniment features a steady eighth-note pattern. Dynamics: *mp* (mezzo-piano) for the melody, *p* (piano) for the accompaniment.

11

Musical notation for measures 11-16. The melody features a melodic line with some grace notes. The accompaniment continues with eighth notes. Dynamics: *mf* (mezzo-forte) for the melody.

17

Musical notation for measures 17-21. The melody continues with eighth notes and quarter notes. The accompaniment features a steady eighth-note pattern. Dynamics: *mp* (mezzo-piano) for the melody.

22

Musical notation for measures 22-25. The melody features a melodic line with some grace notes. The accompaniment continues with eighth notes. Dynamics: *f* (forte) for the melody.

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 section symbol \S . The dynamics are marked *mf* (mezzo-forte) in the upper staff and *mp* (mezzo-piano) in the lower staff. The melody continues with eighth-note patterns and slurs.

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 features a prominent slur over measures 18-20.

Musical notation for measures 21-27. The dynamics are marked *f* (forte) 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 28-34. The dynamics are marked *f* (forte) in both staves. The melody features a prominent slur over measures 30-34.

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