

Greatest Duets

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Tenor & Baritone Saxophones

Various Composers

EMR 53492

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Greatest Duets

Volume 3

21. Home On The Range

Arr.: Scott Richards

Moderato ♩ = 104

1. Tenor Saxophone

2. Baritone Saxophone

Musical notation for measures 1-5. Tenor Saxophone (treble clef) and Baritone Saxophone (treble clef with one sharp). Both parts start with a *mf* dynamic. The music features a 3/4 time signature and includes several triplet markings.

6

Musical notation for measures 6-12. The Tenor Saxophone part continues with a melodic line, while the Baritone Saxophone provides a harmonic accompaniment. The dynamics remain *mf*.

13

Musical notation for measures 13-19. The dynamics increase to *f* (forte) for both instruments. The Tenor Saxophone part features a triplet in measure 13, and the Baritone Saxophone part has a triplet in measure 19.

20

Musical notation for measures 20-26. The Tenor Saxophone part has a triplet in measure 20, and the Baritone Saxophone part has a triplet in measure 26. The dynamics are *f*.

27

Musical notation for measures 27-33. The Tenor Saxophone part has a triplet in measure 27, and the Baritone Saxophone part has a triplet in measure 33. The dynamics are *f*.

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22. *La Cucaracha*

Arr.: John Glenesk Mortimer

Vivo ♩ = 152

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 'Vivo' with a quarter note equal to 152 beats per minute. The dynamic is *mf* (mezzo-forte). The melody in the upper staff features eighth and sixteenth notes with accents, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 6-10. The melody continues with eighth and sixteenth notes, maintaining the *mf* dynamic. The accompaniment in the lower staff consists of eighth notes and rests.

Musical notation for measures 11-16. The melody continues with eighth and sixteenth notes, maintaining the *mf* dynamic. The accompaniment in the lower staff consists of eighth notes and rests.

Musical notation for measures 17-22. The melody continues with eighth and sixteenth notes, maintaining the *mf* dynamic. The accompaniment in the lower staff consists of eighth notes and rests. Dynamic markings include *f* (forte) in measures 17, 18, and 22, and *mf* in measure 21.

Musical notation for measures 23-26. The melody continues with eighth and sixteenth notes, maintaining the *mf* dynamic. The accompaniment in the lower staff consists of eighth notes and rests. Dynamic markings include *f* (forte) in measures 24, 25, and 26.

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23. Marching Through Georgia

Arr.: Gordon Macduff

March ♩ = 120

The musical score is written for Tenor and Baritone Saxophone. It begins with a tempo marking of ♩ = 120. The key signature has two flats (B-flat major). The score is divided into systems of two staves each. The first system (measures 1-5) starts with a forte (*f*) dynamic. The second system (measures 6-11) includes an *ossia:* section and ends with a fortissimo (*ff*) dynamic. The third system (measures 12-17) also includes an *ossia:* section and features a piano (*p*) dynamic in the first half and a forte (*f*) dynamic in the second half. The fourth system (measures 18-23) continues with a forte (*f*) dynamic. The fifth system (measures 24-29) includes an *ossia:* section. The final system (measures 30-34) concludes with a fortissimo (*ff*) dynamic.

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24. Emperor Waltz*Kaiserwalzer - Valse de l'Empereur***Johann Strauss**

Arr.: Scott Richards

Allegro alla marcia ♩ = 138

pp pp f f

6

p p

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

mp mp

24

Quick waltz ♩ = 66

mf pp f mf pp f

34

44

mf mf

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25. *Funiculi-Funiculà*

Arr.: David Andrews

Vivo ♩ = 132

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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 dynamic marking is *f* (forte). The music features a melody in the upper voice and a supporting bass line in the lower voice.

7

Musical notation for measures 7-12. The melody continues with various rhythmic patterns and rests. The bass line provides harmonic support with steady eighth-note accompaniment.

13

Musical notation for measures 13-18. The upper voice has several rests, while the lower voice continues with a consistent eighth-note pattern.

19

Musical notation for measures 19-24. The melody in the upper voice becomes more active, featuring eighth-note runs and slurs.

25

Musical notation for measures 25-30. The piece features a complex rhythmic texture with sixteenth-note patterns in both voices.

31

Musical notation for measures 31-36. The melody in the upper voice includes a prominent eighth-note run. The bass line continues with a steady accompaniment.

37

Musical notation for measures 37-42. The final section of the page shows the continuation of the melody and bass line, ending with a final cadence.

27. Scarborough Fair

Arr.: John Glenesk Mortimer

Moderato ♩ = 96

Musical score for measures 1-10. The piece 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 score is written for Tenor and Baritone Saxophone. The first staff (Tenor) starts with a *mf* dynamic. The second staff (Baritone) starts with a *mf* dynamic. Both parts feature long, flowing melodic lines with many slurs.

11

Musical score for measures 11-19. The dynamics change significantly. The Tenor part (top staff) has a *p* dynamic in measure 11, followed by a *f* dynamic in measure 15. The Baritone part (bottom staff) has a *p* dynamic in measure 11 and a *f* dynamic in measure 15. The melodic lines continue with slurs.

20

Musical score for measures 20-29. The melodic lines continue with slurs. There are some dynamic markings in the Baritone part, including a *f* dynamic in measure 24.

30

Musical score for measures 30-36. The dynamics are *mp* in measure 30 and *mf* in measure 34. The melodic lines continue with slurs.

37

Musical score for measures 37-40. The piece concludes with a *rit.* (ritardando) marking in measure 37. The melodic lines continue with slurs.

28. Inca Dance

Norman Tailor

Arr.: John Glenesk Mortimer

Allegro ♩ = 132

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of two flats. The upper staff (Tenor Saxophone) starts with a forte (*f*) dynamic and features a melodic line with eighth-note patterns. The lower staff (Baritone Saxophone) also starts with a forte (*f*) dynamic and provides a rhythmic accompaniment with eighth-note patterns. In measure 4, the lower staff dynamic changes to mezzo-forte (*mf*).

6

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 starts with a mezzo-piano (*mp*) dynamic and provides a rhythmic accompaniment. In measure 10, the upper staff dynamic changes to forte (*f*), and in measure 11, the lower staff dynamic changes to mezzo-forte (*mf*).

12

Musical notation for measures 12-16. The upper staff continues with a mezzo-piano (*mp*) dynamic and a melodic line. The lower staff provides a rhythmic accompaniment with a piano (*p*) dynamic.

17

Musical notation for measures 17-21. The upper staff begins with a mezzo-forte (*mf*) dynamic and a melodic line. The lower staff provides a rhythmic accompaniment with a forte (*f*) dynamic.

22

Musical notation for measures 22-25. The upper staff continues with a *sempre mf* dynamic and a melodic line. The lower staff provides a rhythmic accompaniment with a *sempre f* dynamic.

29. *Ciao, Bella, Ciao*

Arr.: David Andrews

♩ = 116

Measures 1-4. Tenor Saxophone part starts with a rest, then plays a melodic line with dynamics *p* and *mp*. Baritone Saxophone part plays a rhythmic accompaniment with dynamics *mp*.

5

Measures 5-8. Tenor Saxophone part plays a melodic line with dynamics *mp* and *p*. Baritone Saxophone part plays a rhythmic accompaniment with dynamics *p*.

11

Measures 9-12. Tenor Saxophone part plays a melodic line with dynamics *mf*. Baritone Saxophone part plays a rhythmic accompaniment.

17

Measures 13-16. Tenor Saxophone part plays a melodic line with dynamics *mp*. Baritone Saxophone part plays a rhythmic accompaniment with dynamics *mp*.

22

Measures 17-21. Tenor Saxophone part plays a melodic line with dynamics *f*. Baritone Saxophone part plays a rhythmic accompaniment with dynamics *f*.

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30. Bill Bailey

Arr.: Gordon Macduff

Bright $\text{♩} = 108$

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). Both staves begin with a dynamic marking of *f*. The music features eighth-note patterns and slurs.

Musical notation for measures 7-13. Measure 7 is marked with a section symbol (§). The dynamic marking changes to *mf*. A crescendo hairpin is shown at the end of the system, leading to a final *mf* marking.

Musical notation for measures 14-20. The dynamic marking starts at *mp* and changes to *mf* in measure 18. The music continues with eighth-note patterns and slurs.

Musical notation for measures 21-27. The dynamic marking starts at *f*, changes to *mf* in measure 23, and returns to *mp* in measure 27. The music features slurs and eighth-note patterns.

Musical notation for measures 28-34. The dynamic marking starts at *f* and remains constant. The music concludes with eighth-note patterns and slurs.

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4 SAXOPHONES ((S(A)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
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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

4 SAXOPHONES (S(A)ATB) & PIANO

EMR 14289	ALOY, Georges	4 préludes-pastiches
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.)	Joyfull 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)
EMR 2458	BACH / GOUNOD	Ave Maria (5)
EMR 2451	BACH, Johann S.	Aria (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)

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