

# Greatest Duets

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2 Soprano Saxophones

**Various Composers**

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# Greatest Duets

## Volume 4

### 31. Cielito Lindo

Arr.: Eduardo Suba

Waltz  $\text{♩} = 69$

1. Soprano Saxophone

2. Soprano Saxophone

The musical score is written for two Soprano Saxophones in 3/4 time. It begins with a key signature of one flat (Bb) and a tempo of 69 beats per minute. The score is divided into systems, with measure numbers 9, 19, 29, 38, 47, 57, and 67 marked at the start of their respective systems. The first system (measures 1-8) starts with a mezzo-forte (mf) dynamic. The second system (measures 9-18) features a crescendo leading to a forte (f) dynamic. The third system (measures 19-28) continues with the forte dynamic. The fourth system (measures 29-37) shows a gradual decrescendo. The fifth system (measures 38-46) returns to mezzo-forte. The sixth system (measures 47-56) includes a key change to two sharps (F# and C#) and a mezzo-forte dynamic. The seventh system (measures 57-66) continues in the new key with a forte dynamic. The eighth system (measures 67-76) concludes the piece in the new key with a forte dynamic.



# 32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

1 *mf*

5 *mf*

6

13

19

24 **D.S. al Coda**

29 **Fast ♩ = 160**

34 *f*

35

41

# 33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Musical notation for measures 1-6. The piece is in 2/4 time with a tempo of 132 beats per minute. It starts with a forte (*f*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

Musical notation for measures 7-13. The melody continues with various rhythmic patterns and slurs. The accompaniment provides a steady harmonic support.

Musical notation for measures 14-18. Measure 14 includes a first ending (1.) and a second ending (2.). The dynamic is mezzo-forte (*mf*). A repeat sign is present at the end of the section.

Musical notation for measures 19-24. The key signature changes to two flats (Bb, Eb). The dynamics range from mezzo-forte (*mf*) to forte (*f*).

Musical notation for measures 25-29. The melody features slurs and accents. The dynamic is mezzo-forte (*mf*).

Musical notation for measures 30-32. The key signature changes to three flats (Bb, Eb, Ab). The dynamics are forte (*f*). The piece concludes with a double bar line.

D.C. al Coda



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# 34. Tritsch-Tratsch-Polka

Johann Strauss

Arr.: John Glenesk Mortimer

Allegro ♩ = 138

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is Allegro with a metronome marking of 138. The first system consists of two staves. The upper staff begins with a *mf* dynamic, and the lower staff also begins with *mf*. Both staves feature a rhythmic pattern of eighth notes with slurs. The system concludes with a dynamic change to *f* and *mf* in both staves.

Musical notation for measures 9-18. The upper staff continues with eighth-note patterns, marked with *f* in measure 12. The lower staff features a more complex rhythmic accompaniment with eighth and sixteenth notes, also marked with *f* in measure 12. The system ends with a double bar line.

Musical notation for measures 19-30. The upper staff shows a melodic line with accents and slurs, marked with *f* in measure 22. The lower staff provides a steady accompaniment with eighth notes, also marked with *f* in measure 22. The system concludes with a double bar line.

Musical notation for measures 31-40. This system introduces dynamic contrasts. The upper staff starts with *p cresc.* in measure 31, reaches *fz* in measure 34, and returns to *p* in measure 37. The lower staff follows a similar pattern, starting with *p cresc.*, reaching *fz*, and returning to *p*. The system ends with a double bar line.

Musical notation for measures 41-51. The upper staff features a melodic line with slurs and accents, marked with *f cresc.* in measure 42 and *p* in measure 45. The lower staff provides accompaniment, marked with *f cresc.* in measure 42 and *p* in measure 45. The system concludes with a double bar line.

Musical notation for measures 52-61. The upper staff continues with eighth-note patterns, marked with *f* in measure 53 and *p* in measure 56. The lower staff also features eighth-note patterns, marked with *f* in measure 53 and *p* in measure 56. The system ends with a double bar line.

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35. *Shalom*

Arr.: Jan Sedlak

Allegro ♩ = 126

*f*

*mf*

6

*mf*

*f*

12

*mf*

*mf*

18

25

*f*

*f*

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36. *Kalinka*

Arr.: Jan Sedlak

Andante ♩ = 80                      accel.                      (♩ = c. 112)

*mf*                      *mf*

11                      (♩ = c. 128)                      (♩ = c. 144)

*f*                      *f*

22                      **Vivace** ♩ = 160

*ff*                      *ff*

33                      **Andante** ♩ = 72

*mf*                      *mf*

42

*p*                      *mf*

*p*                      *mf*

52                      **Andante** ♩ = 80                      accel.

*mf*                      *mf*

37. *La Paloma*

Arr.: Eduardo Suba

Moderato ♩ = 120

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one flat (Bb). The tempo is Moderato at 120 beats per minute. The dynamics are marked *mf*. The melody features a prominent triplet in measure 3.

Musical notation for measures 7-13. The melody continues with triplet figures in measures 8, 10, and 13.

Musical notation for measures 14-19. The melody features a triplet in measure 18.

Musical notation for measures 20-26. A double bar line with a repeat sign is placed before measure 20. The dynamics are marked *mf*. The melody features multiple triplet figures throughout the system.

Musical notation for measures 27-32. The melody concludes with a triplet in measure 32.



# 38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Slow' with a quarter note equal to 84 beats per minute. The first staff (treble clef) has a dynamic marking of *p* starting in measure 5. The second staff (bass clef) has a dynamic marking of *mp* starting in measure 1.

Musical notation for measures 7-13. The first staff (treble clef) has a dynamic marking of *f* in measure 8. The second staff (bass clef) has a dynamic marking of *mf* in measure 10.

Musical notation for measures 14-19. The first staff (treble clef) has a dynamic marking of *mp* in measure 15. The second staff (bass clef) has a dynamic marking of *p* in measure 16.

Musical notation for measures 20-25. The first staff (treble clef) has a dynamic marking of *p* in measure 21 and *mf* in measure 24. The second staff (bass clef) has a dynamic marking of *mp* in measure 21 and *mp* in measure 25.

Musical notation for measures 26-31. This system contains the final six measures of the piece, featuring complex melodic lines in both staves.

# 39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz  $\text{♩} = 66$

mf

mp

9

mp

19

mf

29

f

mf

39

f

mp

mf

49

f

mp

mf

60

f

mf

70

f

mf

## 40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright  $\text{♩} = 96$ 

7

14

21

28

35

41

# SOPRANO SAXOPHONE

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