

Greatest Duets

Volume 4

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2 Alto Saxophones

Various Composers

EMR 53517

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. Alto Saxophone

2. Alto Saxophone



The musical score is written for two Alto 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 each system. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece features a mix of eighth and quarter notes, often beamed together, and includes some chromatic passages. The key signature changes to two sharps (D major) starting at measure 57. The score concludes with a final cadence in D major.

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32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

mf

mf

6

13

19

24

D.S. al Coda

29

Fast ♩ = 160

f

f

35

41

1. | 2.

33. Swanee

George Gershwin

Arr.: Peter King

Bright ♩ = 132

Musical notation for measures 1-6. The piece is in common time (C) and starts with a forte (*f*) dynamic. The melody is characterized by eighth-note patterns and slurs.

Musical notation for measures 7-13. The melody continues with eighth-note patterns and slurs.

Musical notation for measures 14-18. Measure 14 includes a first ending (1.) and a second ending (2.). Dynamics include *mf* and *f*. A repeat sign is present.

Musical notation for measures 19-24. The key signature changes to two flats (B-flat and E-flat). Dynamics include *mf* and *f*.

Musical notation for measures 25-29. Dynamics include *mf*.

Musical notation for measures 30-32. Dynamics include *f*. The piece concludes with a final flourish.

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. Treble and bass staves. Dynamics: *mf*, *f*, *mf*.

Musical notation for measures 9-18. Treble and bass staves. Dynamics: *f*.

Musical notation for measures 19-30. Treble and bass staves. Dynamics: *f*.

Musical notation for measures 31-40. Treble and bass staves. Dynamics: *p cresc.*, *fz*, *p*, *cresc.*.

Musical notation for measures 41-51. Treble and bass staves. Dynamics: *f cresc.*, *p*.

Musical notation for measures 52-61. Treble and bass staves. Dynamics: *f*, *p*.

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35. *Shalom*

Arr.: Jan Sedlak

Allegro ♩ = 126

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It starts with a dynamic marking of *f* (forte). The lower staff begins with a bass clef and a dynamic marking of *mf* (mezzo-forte). The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes with various articulations.

The second system of music starts at measure 6. The upper staff has a dynamic marking of *mf* and the lower staff has a dynamic marking of *f*. The notation continues with eighth and sixteenth notes, including some slurs and accents.

The third system of music starts at measure 12. Both the upper and lower staves have a dynamic marking of *mf*. The music continues with similar rhythmic patterns and articulations.

The fourth system of music starts at measure 18. The upper staff has a dynamic marking of *f* and the lower staff has a dynamic marking of *f*. The music features a steady eighth-note accompaniment in the lower staff and a more melodic line in the upper staff.

The fifth system of music starts at measure 25. Both the upper and lower staves have a dynamic marking of *f*. The music continues with eighth-note patterns and slurs.

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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 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 section.

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 key signature is two sharps (F# and C#) and the time signature is common time (C). The first staff (treble clef) has a whole rest in measures 1-3 and then begins with a half note G4 in measure 4, marked *p*. The second staff (bass clef) begins with a half note G2 in measure 1, marked *mp*, and continues with a melodic line.

Musical notation for measures 7-13. Measure 7 starts with a half note G4 in the first staff, marked *f*. The second staff continues with a melodic line, marked *mf* in measure 10.

Musical notation for measures 14-19. Measure 14 starts with a half note G4 in the first staff, marked *mp*. The second staff continues with a melodic line, marked *p* in measure 17.

Musical notation for measures 20-25. Measure 20 starts with a half note G4 in the first staff, marked *p*. The second staff continues with a melodic line, marked *mp* in measure 22 and *mf* in measure 24.

Musical notation for measures 26-31. Measure 26 starts with a half note G4 in the first staff. The second staff continues with a melodic line.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

mf

mp

9

mp

19

mf

mf

29

f

mf

39

f

mf

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

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