

Greatest Duets

Volume 4

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2 Tenor Saxophones

Various Composers

EMR 53518

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Greatest Duets

Volume 4

31. Cielito Lindo

Arr.: Eduardo Suba

Waltz $\text{♩} = 69$

1. Tenor Saxophone

2. Tenor Saxophone



The musical score is written for two Tenor 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 sixteenth notes, often beamed together, and includes some chromatic passages. The score concludes with a final cadence.

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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

35

f

41

1. | 2.

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 features 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 first ending.

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 and accompaniment continue in the new key signature.

Musical notation for measures 30-34. The piece concludes with a forte (*f*) dynamic. A double bar line is followed by a repeat sign.

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 score is in 2/4 time with a key signature of one flat. The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) also starts with a *mf* dynamic. Both staves show a crescendo leading to a *f* dynamic at measure 7, followed by a *mf* dynamic at measure 8.

Musical notation for measures 9-18. The first staff (treble clef) has a *f* dynamic at measure 10. The second staff (bass clef) has a *f* dynamic at measure 10. The music continues with various rhythmic patterns and dynamics.

Musical notation for measures 19-30. The first staff (treble clef) has a *p* dynamic at measure 19. The second staff (bass clef) has a *p* dynamic at measure 19. The music features a variety of rhythmic figures and dynamics.

Musical notation for measures 31-40. The first staff (treble clef) has a *p cresc.* dynamic at measure 31, followed by *fz* at measure 33, *p* at measure 35, and *cresc.* at measure 37. The second staff (bass clef) has a *p cresc.* dynamic at measure 31, *fz* at measure 33, *p* at measure 35, and *cresc.* at measure 37.

Musical notation for measures 41-51. The first staff (treble clef) has a *f cresc.* dynamic at measure 41, followed by *p* at measure 43. The second staff (bass clef) has a *f cresc.* dynamic at measure 41, followed by *p* at measure 43.

Musical notation for measures 52-61. The first staff (treble clef) has a *f* dynamic at measure 52, followed by *p* at measure 54. The second staff (bass clef) has a *f* dynamic at measure 52, followed by *p* at measure 54.

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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). Both staves contain rhythmic patterns with eighth and sixteenth notes, some with slurs and accents.

6

The second system of music consists of two staves. The upper staff starts with a treble clef and a dynamic marking of *mf*. The lower staff starts with a bass clef and a dynamic marking of *f*. The notation continues with various rhythmic figures and slurs.

12

The third system of music consists of two staves. The upper staff starts with a treble clef and a dynamic marking of *mf*. The lower staff starts with a bass clef and a dynamic marking of *mf*. The notation continues with various rhythmic figures and slurs.

18

The fourth system of music consists of two staves. The upper staff starts with a treble clef. The lower staff starts with a bass clef. The notation continues with various rhythmic figures and slurs.

25

The fifth system of music consists of two staves. The upper staff starts with a treble clef and a dynamic marking of *f*. The lower staff starts with a bass clef and a dynamic marking of *f*. The notation continues with various rhythmic figures 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 several triplet markings (3) and slurs.

Musical notation for measures 7-13. The notation continues with triplet markings and slurs.

Musical notation for measures 14-19. The notation continues with triplet markings and slurs.

Musical notation for measures 20-26. Measure 20 begins with a double bar line and a repeat sign. The notation continues with triplet markings and slurs.

Musical notation for measures 27-32. The notation concludes with triplet markings and slurs.

38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Musical notation for measures 1-6. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for two staves. Measure 1 has a rest in the upper staff and a half note in the lower staff. Measure 2 has a rest in the upper staff and a half note in the lower staff. Measure 3 has a rest in the upper staff and a half note in the lower staff. Measure 4 has a rest in the upper staff and a half note in the lower staff. Measure 5 has a half note in the upper staff and a half note in the lower staff. Measure 6 has a half note in the upper staff and a half note in the lower staff. Dynamics include *mp* and *p*.

Musical notation for measures 7-13. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for two staves. Measure 7 has a half note in the upper staff and a half note in the lower staff. Measure 8 has a half note in the upper staff and a half note in the lower staff. Measure 9 has a half note in the upper staff and a half note in the lower staff. Measure 10 has a half note in the upper staff and a half note in the lower staff. Measure 11 has a half note in the upper staff and a half note in the lower staff. Measure 12 has a half note in the upper staff and a half note in the lower staff. Measure 13 has a half note in the upper staff and a half note in the lower staff. Dynamics include *f* and *mf*.

Musical notation for measures 14-19. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for two staves. Measure 14 has a half note in the upper staff and a half note in the lower staff. Measure 15 has a half note in the upper staff and a half note in the lower staff. Measure 16 has a half note in the upper staff and a half note in the lower staff. Measure 17 has a half note in the upper staff and a half note in the lower staff. Measure 18 has a half note in the upper staff and a half note in the lower staff. Measure 19 has a half note in the upper staff and a half note in the lower staff. Dynamics include *mp* and *p*.

Musical notation for measures 20-25. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for two staves. Measure 20 has a half note in the upper staff and a half note in the lower staff. Measure 21 has a half note in the upper staff and a half note in the lower staff. Measure 22 has a half note in the upper staff and a half note in the lower staff. Measure 23 has a half note in the upper staff and a half note in the lower staff. Measure 24 has a half note in the upper staff and a half note in the lower staff. Measure 25 has a half note in the upper staff and a half note in the lower staff. Dynamics include *p*, *mf*, and *mp*.

Musical notation for measures 26-31. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for two staves. Measure 26 has a half note in the upper staff and a half note in the lower staff. Measure 27 has a half note in the upper staff and a half note in the lower staff. Measure 28 has a half note in the upper staff and a half note in the lower staff. Measure 29 has a half note in the upper staff and a half note in the lower staff. Measure 30 has a half note in the upper staff and a half note in the lower staff. Measure 31 has a half note in the upper staff and a half note in the lower staff.

39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz $\text{♩} = 66$

mf

mp

9

mp

19

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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