

# Greatest Duets

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2 Baritone Saxophones

**Various Composers**

EMR 53519

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# Greatest Duets

## Volume 4

### 31. Cielito Lindo

Arr.: Eduardo Suba

Waltz  $\text{♩} = 69$

1. Baritone Saxophone

2. Baritone Saxophone

The musical score is written for two Baritone Saxophones in 3/4 time. It consists of eight systems of two staves each. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 9 and ends at measure 18. The third system starts at measure 19 and ends at measure 28. The fourth system starts at measure 29 and ends at measure 37. The fifth system starts at measure 38 and ends at measure 46. The sixth system starts at measure 47 and ends at measure 56. The seventh system starts at measure 57 and ends at measure 66. The eighth system starts at measure 67 and ends at measure 75. Dynamics include *mf* (measures 1-8, 19-28, 38-46, 57-66) and *f* (measures 9-18, 29-37, 67-75). The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 57. The score includes various musical notations such as slurs, ties, and accents.



# 32. St. Louis Blues

Arr.: Joe Bellini

Moderate Swing ♩ = 96

mf

mf

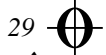
6

13

19

24

D.S. al Coda



Fast ♩ = 160

f

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 key signature of two sharps (F# and C#). The tempo is marked 'Bright' with a quarter note equal to 132. The dynamics are marked *f* (forte) in both staves.

Musical notation for measures 7-13. The dynamics are marked *f* (forte) in both staves.

Musical notation for measures 14-18. Measure 14 starts with a fermata. The piece features a first ending (1.) and a second ending (2.). The dynamics are marked *mf* (mezzo-forte) in both staves.

Musical notation for measures 19-24. The dynamics are marked *mf* (mezzo-forte) in the first staff and *f* (forte) in the second staff.

Musical notation for measures 25-29. The dynamics are marked *mf* (mezzo-forte) in both staves.

Musical notation for measures 30-34. The dynamics are marked *f* (forte) in both staves. The piece concludes with a Coda symbol (a circle with a vertical line through it) and a final chord in the key signature of two sharps.

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 and G major. It features a melody in the upper staff and a bass line in the lower staff. Dynamics include *mf* and *f*. There are hairpins indicating crescendos and decrescendos.

Musical notation for measures 9-18. The melody continues with various rhythmic patterns. Dynamics include *f*. There are accents and hairpins.

Musical notation for measures 19-30. The key signature changes to G minor. The melody features eighth-note patterns. Dynamics include *f*. There are accents and hairpins.

Musical notation for measures 31-40. The key signature changes to G major. The melody has a dynamic range from *p* to *fz*. Dynamics include *p cresc.*, *fz*, and *p*. There are hairpins and accents.

Musical notation for measures 41-51. The melody features a dynamic range from *f cresc.* to *p*. Dynamics include *f cresc.* and *p*. There are hairpins and accents.

Musical notation for measures 52-61. The melody features a dynamic range from *f* to *p*. Dynamics include *f* and *p*. There are hairpins and accents.

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35. *Shalom*

Arr.: Jan Sedlak

Allegro ♩ = 126

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked Allegro with a quarter note equal to 126 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) starts with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 6-11. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic.

Musical notation for measures 12-17. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic.

Musical notation for measures 18-24. The first staff (treble clef) has a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic.

Musical notation for measures 25-30. The first staff (treble clef) has a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic.

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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 score for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato at 120 beats per minute. The dynamics are marked *mf*. The melody features several triplet markings.

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

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

Musical score for measures 20-26. A double bar line with a repeat sign is present at the start of measure 20. The melody continues with triplet markings and slurs.

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



# 38. Deep River

Arr.: Julian Oliver

Slow ♩ = 84

Musical notation for measures 1-6. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (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 at measure 4. The second staff (bass clef) has a dynamic marking of *mp* at the beginning.

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

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

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

Musical notation for measures 26-31. The first staff (treble clef) features a complex melodic line with many sixteenth notes. The second staff (bass clef) provides a harmonic accompaniment.

# 39. Donauwellen

Ivan Ivanovici

Arr.: Julian Oliver

Waltz  $\text{♩} = 66$

mf

mp

9

mp

19

mf

29

f

mf

39

f

mf

49

f

mp

mf

60

f

mf

70

f

mf

## 40. I Got Plenty O' Nuttin'

George Gershwin

Arr.: John Glenesk Mortimer

Bright ♩ = 96

7

14

21

28

35

41

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