

Around The World

Volume 1

1. Mazel Tov (*Jewish Traditional*)
2. Berliner Luft (*Paul Lincke*)
3. Bell of Troika (*Russian Traditional*)
4. Tiritomba (*Neapolitan Traditional*)
5. Schlau-Schlau (*Johann Strauss III*)

Baritone Saxophone & Piano
CD Play Back / Play Along

Arr.: Michal Worek

EMR 52403

Print & Listen
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Solo & Piano

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Volume 3

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2. Brandbrief Galopp (*Paul Lincke*)
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4. Furioso Polka (*Johann Strauss II*)
5. Karelian-Finnish Polka (*Arr.: Michal Worek*)

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4. Circus March (*Norman Tailor*)
5. Pique La Baleine (*French Traditional*)

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**E♭ BARITONE
SAXOPHONE**

1. Mazel Tov

Jewish Traditional

Arr.: Michal Worek


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Moderato $\text{♩} = 120$

3



9



17



24



32

accel.

B Presto $\text{♩} = 168$



39



46



53

C



61



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1. Mazel Tov

Jewish Traditional

Arr.: Michal Worek

Moderato $\text{♩} = 120$

Baritone Saxophone

Piano



8

16

23

A

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37 **B** Presto ♩ = 168

The musical score for measures 37-44 of 'The Swan' from 'The Nutcracker' is presented. The tempo is marked 'Presto' with a quarter note equal to 168 beats per minute. The key signature is B-flat major (two flats). The score consists of three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The vocal line begins with a half rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both primarily using quarter and eighth notes. The dynamic marking 'mf' (mezzo-forte) is indicated at the beginning of the piano part.

45

53 C

p

61

2. Berliner Luft

11

Marsch

Paul Lincke

Arr.: Michal Worek

Marcia $\text{♩} = 116$

A

Baritone Saxophone

Piano

The musical score is for a march titled 'Berliner Luft' by Paul Lincke, arranged by Michal Worek. It is in 2/4 time with a tempo of 116 beats per minute. The key signature has two sharps (D major). The score is written for Baritone Saxophone and Piano. The Baritone Saxophone part begins with a rest for the first four measures, then enters in measure 5 with a melody. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands. The score is divided into measures 1-6, 7-13, 14-20, and 21-28. Measure 21 is marked 'molto rall.' (molto rallentando). Measures 22-28 are a repeat of section 'A' at 'A tempo'. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The Baritone Saxophone part has a *mf* marking at measure 5 and an *f* marking at measure 6. The Piano part has *ff* markings at measures 1 and 2, and *mf* markings at measures 5, 10, 15, and 22. The Baritone Saxophone part has *mf* markings at measures 7, 12, and 17, and *f* markings at measures 14, 19, and 24. The Piano part has *f* markings at measures 7, 12, 17, and 22, and *mf* markings at measures 10, 15, and 20. The Baritone Saxophone part has a *f* marking at measure 24. The Piano part has a *f* marking at measure 24. The Baritone Saxophone part has a *f* marking at measure 28. The Piano part has a *f* marking at measure 28.

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Musical score for measures 28-34. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of two flats (Bb). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte) and a crescendo leading to *f* (forte) at measure 34.

35

Musical score for measures 35-41. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of two flats (Bb). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f* (forte) and a crescendo leading to *f* (forte) at measure 41. A section marker 'C' is present at the end of measure 41.

42

Musical score for measures 42-48. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of two flats (Bb). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f* (forte) and a crescendo leading to *f* (forte) at measure 48.

49

Musical score for measures 49-55. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of two flats (Bb). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte) and a crescendo leading to *f* (forte) at measure 55.

56

Musical score for measures 56-62. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of two flats (Bb). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte) and a crescendo leading to *f* (forte) at measure 62. A section marker 'D' is present at the beginning of measure 56.



3. Bell of Troika

Russian Traditional

Arr.: Michal Worek

Maestoso $\text{♩} = 66$

Baritone Saxophone

Piano

6 **rit.**

A Più mosso $\text{♩} = 92$

12

18

rit.

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B A tempo

Measures 24-29 of section B. The music is in 3/4 time with a key signature of two flats. The melody in the right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment in the left hand features a steady eighth-note pattern of G3, A3, Bb3, and C4. Dynamics include *f* and *f* sempre.

30

Measures 30-35 of section B. The melody continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the eighth-note pattern. Dynamics include *f*.

36

Measures 36-41 of section B. The melody features a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment continues with the eighth-note pattern. Dynamics include *ff*, *f*, and *mp*.

42

C

Measures 42-47 of section C. The melody in the right hand consists of eighth-note patterns: G4-A4-Bb4, C5-Bb4-A4, and G4-F4-E4. The piano accompaniment in the left hand features a steady eighth-note pattern of G3, A3, Bb3, and C4. Dynamics include *mp*.

48

Measures 48-53 of section C. The melody continues with eighth-note patterns: D5-C5-Bb4, A4-G4-F4, and E4-D4-C4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *mp*.



4. Tiritomba

Neapolitan Traditional

Arr.: Michal Worek

$\text{♩} = 112$

Baritone Saxophone

Piano

mf

8 **A**

mf

16 *f*

f

24 **B**

mf

mf

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32

40

C

48

rit.

D Più mosso ♩ = 144

54

60

5. Schlau-Schlau

Polka-schnell, Op. 6

Johann Strauss III

Arr.: Michal Worek



Allegro ♩ = 152

A

Baritone Saxophone

Piano

The musical score is written for Baritone Saxophone and Piano. It begins with a tempo marking of 'Allegro' and a metronome setting of 152. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into measures 1 through 20. Measure 1 is marked with a box 'A'. The Baritone Saxophone part starts with a rest, followed by a melodic line in measures 2-5, then a series of triplets in measures 7-10, and continues with a melodic line in measures 13-16. The Piano part provides harmonic support with chords and bass lines. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p subito* (piano subito). Trills are indicated in measures 2 and 3. A box 'B' is placed above measure 19.

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25

Measures 25-30 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4 (mf), followed by a half note A4 (f), and then a half note B4 (mf). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include mf, f, and mf.

31

Measures 31-36 of the musical score. The vocal line has a half note G4 (mf), followed by a half note A4 (f), and then a half note B4 (mf). The piano accompaniment continues with eighth-note bass lines and chords. Dynamics include mf and f.

37

C

Measures 37-42 of the musical score. The vocal line starts with a half note G4 (mf), followed by a half note A4 (mf), and then a half note B4 (mf). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include mf.

43

Measures 43-48 of the musical score. The vocal line has a half note G4 (mf), followed by a half note A4 (mf), and then a half note B4 (mf). The piano accompaniment continues with eighth-note bass lines and chords. Dynamics include f and mf.

49

Measures 49-54 of the musical score. The vocal line starts with a half note G4 (f), followed by a half note A4 (f), and then a half note B4 (f). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include f and ff.

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EMR 28377	NORIS, Günter	Let's Dance Volume 2
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