

Recueil saxophone Eb
fin de premier cycle
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SAXOPHONE / Saxophone alto [baryton] en mib et piano

Sélection Sylvain Malézieux
pour Musiques à brac

Die schöne Müllerin

~ D. 795 - Op. 25 ~

IX. Des Müllers Blumen

Mässig ♩ = 66

Franz SCHUBERT
arr. Jacques Larocque

4

6

mp

10

poco cresc.

14

mf *p*

18

* = *Fine*

À Chloris

mélodie sur un poème de Théophile de Viau

Reynaldo HAHN
arr. Jacques Larocque

Très lent ♩ = 69

2

p tendrement

5

poco

p *cresc. poco a poco*

7

p

9

pp

Poco più mosso

12

esit. ... **Tempo I°**

cresc. poco a poco

14

p

17

19

pp

2

Gypsy Songs _Op. 55

~ N° 4. Songs My Mother Taught Me ~

Antonín DVORAK
arr. Jacques Larocque

Andante con moto ♩. (♩) = ~ 60

The musical score is written for Saxophone Alto in B-flat major, 2/4 time. It consists of 8 measures per line, totaling 64 measures. The tempo is marked 'Andante con moto' with a metronome indication of ♩. (♩) = ~ 60. The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include 'poco' (a little) and 'sost...' (sostenuto). The score features several slurs, accents, and a 'poco' marking. The key signature has one flat (Bb). The score is arranged by Jacques Larocque.

Auf dem Wasser zu singen

~ D. 774 - Op. 72 ~

Mässig geschwind ♩. = 60

Franz SCHUBERT
arr. Jacques Larocque

The musical score is written for Saxophone Alto in E-flat major, Op. 72, No. 774 by Franz Schubert, arranged by Jacques Larocque. The tempo is marked 'Mässig geschwind' with a quarter note equal to 60 beats. The key signature has two flats (B-flat and E-flat). The score consists of 30 measures, divided into six systems of five measures each. The first system starts with a treble clef and a 6/8 time signature. The melody begins with a whole note chord (F4, A4, C5) followed by a repeat sign. The dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes various musical notations such as slurs, ties, and articulation marks. The final system includes first, second, and third endings, with a repeat sign and a final cadence.

Sebben, crudele

Canzonetta

Antonio CALDARA

arr. Jacques Larocque

Allegretto grazioso ♩ = 108

4 *p* *cresc. poco a poco*

11 *poco ritard. a tempo* 4 *mf*

21 *cresc. f* *ritard. assai a tempo* *mp* *mf*

28 *cresc. f* *ritard. assai a tempo* *mp*

35 *p* *mf*

42 *poco ritard. a tempo* *p* *mf* *p*

49 4 *p* *cresc. poco a poco*

59 *poco ritard. a tempo* 4 *mf* *cresc.*

70 *f* *ritard. assai a tempo* *mf*

77 *cresc. f* *ritard. assai* *mp* *pp*

Chanson de Solveig

" Peer Gynt - Suite II, Op.55 - 4^e mvt "

Edvard GRIEG
arr. Jacques Larocque

Andante ♩ = 72

7

p

12

mp

16

p

20

poco rit. *a Tempo*

mf

Allegretto tranquillamente ♩ = 120

24

p *pp*

29

Andante, Tempo I**Allegretto tranquillamente****Andante, Tempo I**

Après un rêve ~ Op.7 No 1

à Madame Marguerite Bougnies

Gabriel FAURÉ
arr. Jacques Larocque

Andantino ♩ = 63

p dolce *poco*

mf

p

mp

mf

p cresc. poco a poco f

mf mp p pp

Franz SCHUBERT
arr. Jacques Larocque

Sicilienne Op. 78

Gabriel FAURÉ
arr. Jacques Larocque

Andantino ♩. = 50

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 6/8 time. The tempo is marked 'Andantino' with a quarter note equal to 50 beats per minute. The score consists of eight staves of music, with measure numbers 6, 11, 16, 24, 29, 34, and 39 indicated at the beginning of their respective staves. The dynamics range from *p* (piano) to *sf* (sforzando), with *pp* (pianissimo) and *mp* (mezzo-piano) also used. Articulations include accents, slurs, and breath marks. A four-measure rest is present at measure 17. The piece concludes with a double bar line and a key signature change to B-flat major.

44 *p*

49 *p*

54 *pp*

59 *pp* *sf* *p* *mp* *sf*

65 *p* *sf* *p* *mp* *sf* *p* *mp*

70 *p* *p*

76

82 *pp* *ppp*

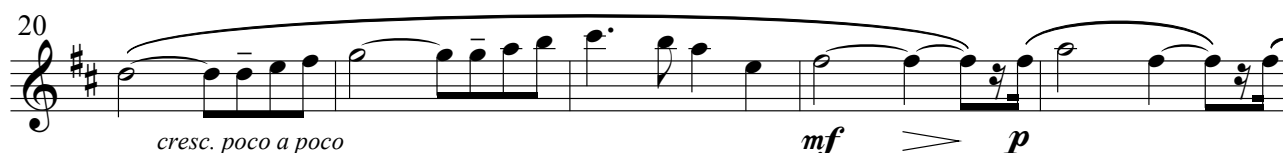
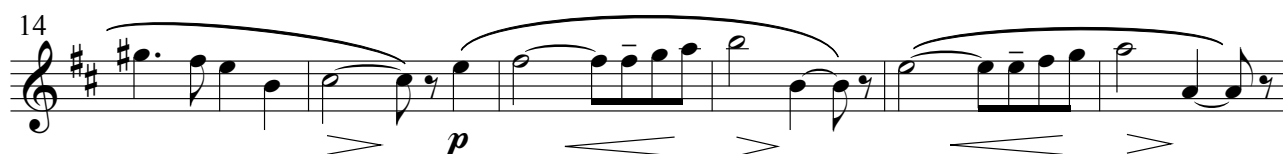
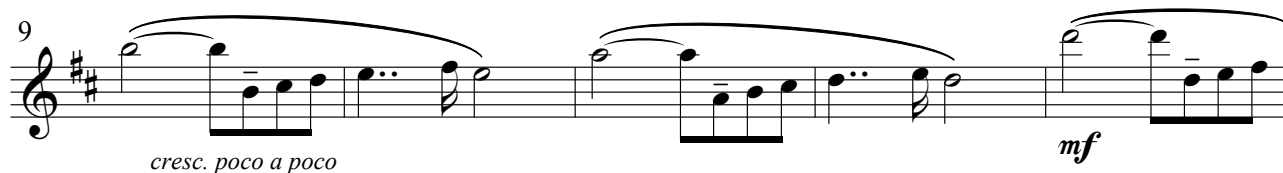
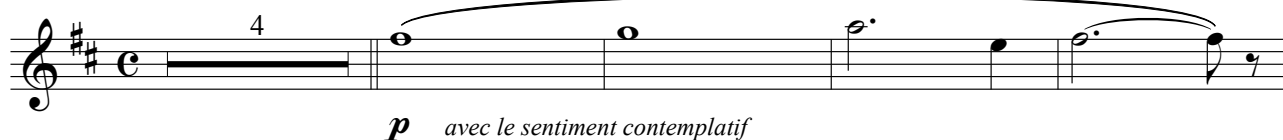
Detailed description: This musical score is for an alto saxophone in E-flat major, piano. It consists of eight staves of music, numbered 44 to 82. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music features a variety of dynamics including piano (*p*), pianissimo (*pp*), fortissimo (*sf*), mezzo-piano (*mp*), and pianissimo (*ppp*). There are several slurs and accents throughout the piece. The melody is primarily in the upper register of the instrument.

Méditation

~ Ave Maria ~
...adaptée au 1^{er} Prélude de J. S. Bach

Charles GOUNOD
arr. Jacques Larocque

Adagio ♩ = 72



35 *ossia* *mf* *p*

40 *cresc. poco a poco*

46 *mf* *p*

52 *cresc. poco a poco* *mf* *p*

58 *cresc. poco a poco* *f* *p*

63 *cresc. poco a poco* *ff*

68 *ossia* *mf* *dim. poco a poco* *pp*

Salut d'amour Op. 12

...à Carice

Edward ELGAR

arr. Jacques Larocque

Andantino ♩ = 80 (a Tempo)

The musical score is written for a saxophone alto in E-flat and piano. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute, and the performance style is '(a Tempo)'. The score consists of seven staves of music, with measures numbered 1, 7, 13, 19, 25, 31, and 37. The key signature is one flat (B-flat). The score includes various dynamic markings: *mp* (mezzo-piano) at measure 1, *mf* (mezzo-forte) at measure 13, and *p* (piano) at measures 19, 25, 31, and 37. There are also markings for *poco rit.* (a little slower) at measures 13, 19, 31, and 37. The score features several slurs and phrasing marks. The piece concludes with a double bar line at the end of the seventh staff.

a Tempo

43 *mp*

49

55 *f* *p*

61 *f* *p* *cresc. e accel. poco a poco*

67 *rit...* *rit. molto* **a Tempo più lento** *f* *mp* *pp*

73 *poco rit.*

a Tempo

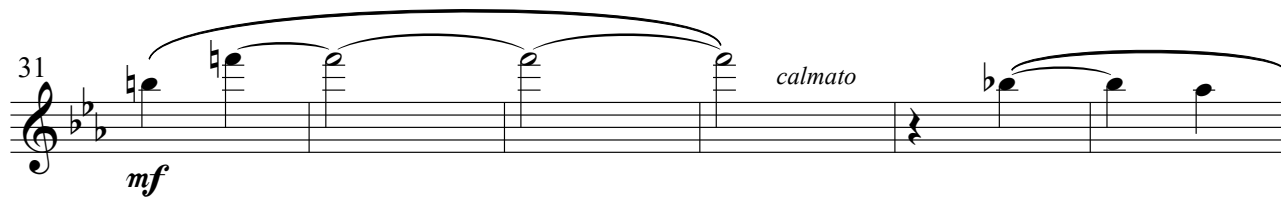
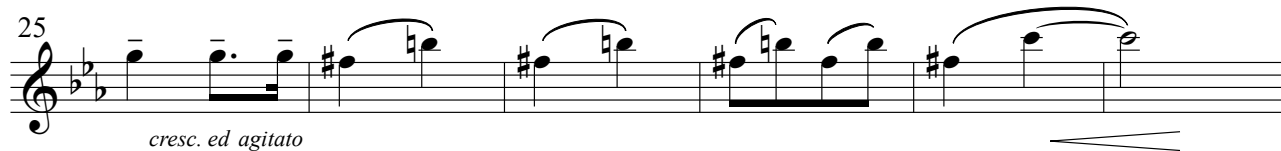
79

Pièces lyriques

Élégie ~ Op. 47 N° 7 (#29)

Edvard GRIEG
arr. Jacques Larocque

Poco andante ♩ = ~ 88



49



55 **Poco più mosso**



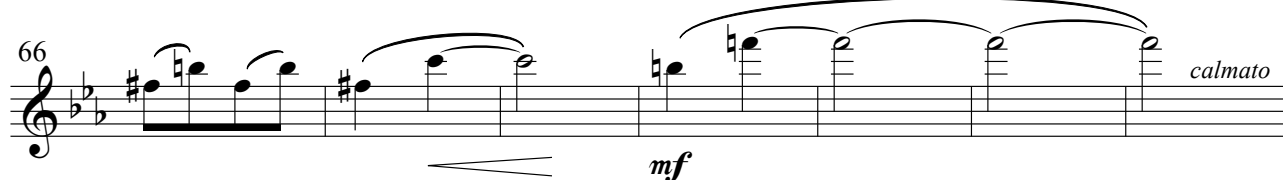
mp espressivo

61



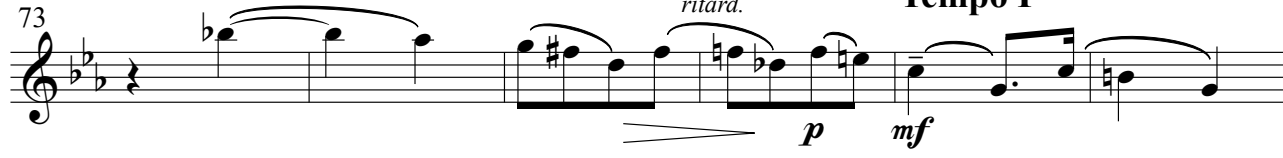
cresc. ed agitato

66



mf calmato

73



ritard.
p mf

Tempo I°

79

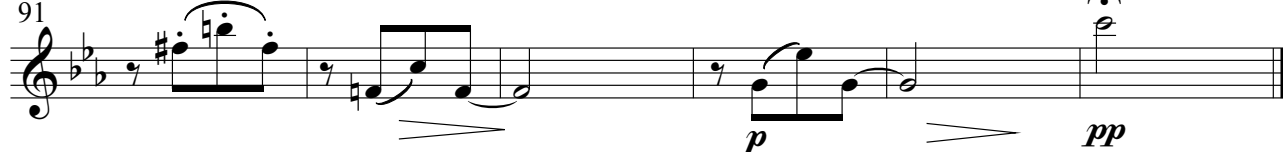


85



mp

91



p pp

Combat del somni — pour voix et piano

~ I. Damunt de tu només les flors

Federico MOMPOU
arr. Jacques Larocque

Moderato ♩ = ~ 76

mp

7

12 *poco rit.* **a T^o**

18 *poco rit.* **a T^o**

Poco più mosso

24 *mf*

30 *esit.* **f**

36 *esit.* **mf**

42 *rit. poco a poco* **Tempo I^o** *mp*

48 *poco rit.*

54 **a T^o** *poco rit.* **a T^o**

60 **Poco più mosso** 4 *mf*

68 4 *f*

76 *rit. poco a poco* *dim. poco a poco*

81 **Tempo I^o** 8 **a T^o** *mp*

93 *poco rit.* **a T^o** *poco rit.*

100 8

3_ Gymnopédies

à Mademoiselle Jeanne de Bret

~ Première ~

Lent et douloureux ♩ = ~ 82

Erik SATIE
arr. Jacques Larocque

4

pp

poco

9

17

25

33

44

pp

53

62

70

4

3_ Gymnopédies

à Conrad Satie
~ Deuxième ~

Erik SATIE
arr. Jacques Larocque

Lent et triste ♩ = ~ 82

The musical score is written for Saxophone Alto in E-flat and Piano. It is in 3/4 time, key of D major (two sharps), and tempo 'Lent et triste' (♩ = ~ 82). The score consists of eight staves of music, each containing a single melodic line. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte) and *p* (piano). The piece is marked 'Lent et triste' and 'à Conrad Satie ~ Deuxième ~'. The score includes various articulations such as *poco* and accents. The piece ends with a final measure marked with a double bar line.

3_ Gymnopédies

à Charles Levadé
~ Troisième ~

Lent et grave ♩ = ~ 82

Erik SATIE
arr. Jacques Larocque

4

p

poco

10

16

pp

22

28

p

36

2

43

pp

50

5

Die schöne Müllerin

~ D. 795 - Op. 25 ~

II. Wohin?

Franz SCHUBERT

arr. Jacques Larocque

Mässig ♩ = ~ 80

The musical score is written for Saxophone Alto in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Mässig' with a quarter note equal to approximately 80 beats per minute. The dynamics are marked as follows: *p* (piano) at the start of the first staff, *mp* (mezzo-piano) at the end of the second staff, *poco mf* (poco mezzo-forte) and *p* (piano) in the third staff, *mp* (mezzo-piano) in the fifth staff, *mf* (mezzo-forte) in the sixth staff, and *pp* (pianissimo) at the end of the seventh staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together. There are also slurs and accents throughout the piece.

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36 *cresc. poco a poco* *mp*

41 *mf* *f*

46 *mf*

51 *p*

56

61 *mp*

66 *mf*

71 *f* *mf* *mp*

76 *p*