

à Monsieur le Général Comte de RUMIGNY

CONCERTO

pour Saxophone Ténor Sib et Piano

J.B. SINGELÉE Op. 57

$\text{♩} = 110$
INTRODUCTION
Allegretto

The musical score is written for Saxophone Tenor and Piano. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a quarter note equal to 110 beats per minute. The score consists of nine staves. The first staff has a measure rest followed by a melodic line starting at measure 5, marked 'cresc. ...'. The second staff continues the melody with a forte 'f' dynamic at measure 7. The third staff has a measure rest followed by a piano 'p' dynamic at measure 11. The fourth staff continues the piano line, marked 'ritardando' at measure 15. The fifth staff has a measure rest followed by a 'dolce' marking at measure 19. The sixth staff continues the melody with a '26' marking at measure 23. The seventh staff continues the melody with a '31' marking at measure 27. The eighth staff continues the melody with a '36' marking at measure 31. The ninth staff continues the melody with a '41' marking at measure 35. The score ends with a measure rest at measure 39.

Saxophone Concerto Score

M Carnoy



Saxophone Concerto Score:

Concerto for Alto Saxophone and String Orchestra , Concerto for Eb Alto Saxophone and Orchestra David Bilskemper, 2018-06-09 Composed during the years 2003 2004 by David Bilskemper this piece the saxophone concerto was completed during a life transition Long awaiting publication the piece as a full score edition is now available in this format The saxophone writing in the piece pushes limits and boundaries on the instrument to the maximum potential almost of what was thought possible in terms of range and duration Early on the prospects for a chamber orchestra version were forsaken in favor of this instrumentation the composition for full orchestra and saxophone **Concerto for Saxophone and Orchestra Score and Analysis** Jonathan Clarke Schwabe, 1988 **Catalog of the American Music Center Library** American Music Center (New York, N.Y.). Library, 1982 **Music for Orchestra, Band and Large Ensemble** American Music Center. Library, 1982 **Catalog of Copyright Entries** Library of Congress. Copyright Office, 1961 **Library of Congress Catalog** Library of Congress, 1950 A cumulative list of works represented by Library of Congress printed cards Bibliographic Guide to Music New York Public Library. Music Division, 2004 Hammer Film Scores and the Musical Avant-Garde David Huckvale, 2014-01-10 Music in film is often dismissed as having little cultural significance While Hammer Film Productions is famous for such classic films as Dracula and The Curse of Frankenstein few observers have noted the innovative music that Hammer distinctively incorporated into its horror films This book tells how Hammer commissioned composers at the cutting edge of European musical modernism to write their movie scores introducing the avant garde into popular culture via the enormously successful venue of horror film Each chapter addresses a specific category of the avant garde musical movement According to these categories chapters elaborate upon the visionary composers who made the horror film soundtrack a melting pot of opposing musical cultures **Library of Congress Catalogs** Library of Congress, 1955 **Music** Library of Congress. Copyright Office, 1954 **Catalog of Copyright Entries, Third Series** , 1967 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc **The Boston Composers Project** Boston Area Music Libraries, 1983 The bibliography lists nearly 5 000 compositions by 200 composers of jazz and art music indicating where scores or realizations can be purchased rented or borrowed and which Boston area libraries have them in their collections *Brass Music of Black Composers* Aaron Horne, 1996-05-16 Aaron Horne provides the most comprehensive guide to brass music written by black composers He covers composers from around the world in the 19th and 20th centuries Included in the book is biographical information commission duration instrumentation date of publication premiere publisher discography for each piece bibliographical sources and an index which groups the music by numbers medium and ensemble This is the fourth volume in Aaron Horne s monumental effort to provide the most comprehensive guide to music composed by black composers In this

volume he covers composers from around the world in the 19th and 20th centuries including William Grant Still Ulysses Kay Anthony Davis John Coltrane and other major figures from the world of classical jazz and popular music The main body of the book is divided into sections devoted to African American Afro European and Afro Latino composers Within each section composers are arranged alphabetically each entry provides biographical information as well as commission duration instrumentation date of publication premiere publisher discography for each composition Backmatter includes a Brass Music Index which groups the music by numbers medium and ensembles a title index discography and bibliography As with the earlier volumes this is an essential reference tool for anyone with an interest in researching and or performing the music of black composers *A Musical Biography of John Williams* , **Music, Books on Music, and Sound Recordings** Library of Congress,1988

The Wind Band Music of Henry Cowell Jeremy Brown,2018-03-14 The Wind Band Music of Henry Cowell studies the compositions for wind band by twentieth century composer Henry Cowell a significant and prolific figure in American fine art music from 1914 1965 The composer is noteworthy and controversial because of his radical early works his interest in non Western musics and his retrogressive mature style along with notoriety for his imprisonment in San Quentin on a morals charge Eleven chapters are organized both topically and chronologically An introduction conclusion series of eight appendices bibliography and discography complete this comprehensive study along with an audio playlist of representative works hosted on the CMS website [Bela Bartok](#) László Somfai,2023-12-22 This long awaited authoritative account of Bartok's compositional processes stresses the composer's position as one of the masters of Western music history and avoids a purely theoretical approach or one that emphasizes him as an enthusiast for Hungarian folk music For Bela Bartok composition often began with improvisation at the piano László Somfai maintains that Bartok composed without preconceived musical theories and refused to teach composition precisely for this reason He was not an analytical composer but a musical creator for whom intuition played a central role These conclusions are the result of Somfai's three decades of work with Bartok's oeuvre of careful analysis of some 3 600 pages of sketches drafts and autograph manuscripts and of the study of documents reflecting the development of Bartok's compositions Included as well are corrections preserved only on recordings of Bartok's performances of his own works Somfai also provides the first comprehensive catalog of every known work of Bartok published and unpublished and of all extant draft sketch and preparatory material His book will be basic to all future scholarly work on Bartok and will assist performers in clarifying the problems of Bartok notation Moreover it will be a model for future work on other major composers This long awaited authoritative account of Bartok's compositional processes stresses the composer's position as one of the masters of Western music history and avoids a purely theoretical approach or one that emphasizes him as an enthusiast for Hungarian *Catalogue of Music for Organ and Instruments* James Laster,2005 This book presents music titles in which the organ is part of a chamber ensemble Alphabetized by composer entries contain the bibliographical information for each title and a brief commentary or description as well as information on

the level of difficulty timing mood fingerings pedalings and other performance aids The selections are suitable for concerts and religious services and are written in a variety of styles from Baroque to contemporary This catalogue will be of interest to church organists searching for a piece for organ and brass appropriate for Easter visiting instrumentalists choosing music for a Sunday service teachers introducing their organ students to the experience of accompanying a violin and instrumentalists seeking a composition to play with the organ among many others BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *The National Union Catalog, Pre-1956 Imprints* ,1968

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