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Pianist on the recording:

Jeannie Yu

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FOREWORD

Although many outstanding composers have written solos for the saxophone, its comparatively late invention leaves a great void in its literature. For many years its use was confined to military bands and, occasionally, the orchestra. Emergence of the saxophone as a solo instrument did not take place until the 1920's, and it is since then that most of the solo literature written for it has been composed. If the serious saxophonist wants to perform the music of the Classical and Romantic periods, he must turn to transcriptions.

The pieces in this collection have been selected for their musical value, and for their adaptability to the style and limitations of the instrument. Being transcriptions, certain changes were necessary. Cuts have been made where deemed advisable and many of the compositions were transposed from their original keys. Tempo indications are those recommended by the transcriber. Technically the solos might be graded from medium-easy to medium-difficult.

It is suggested that, for the purpose of interpretative study, the student avail himself of other music by the composers included here. A knowledge of the style of each composer and the era in which he lived is invaluable.

These compositions may be used both as study pieces and in concert performance, and are valuable additions to the literature available for the solo saxophone.

L. T.

Allegro $\text{♩} = 168$

Musical score for measures 1-6. The piece is in 3/8 time, key of B-flat major, and marked Allegro with a tempo of 168 beats per minute. The score consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Dynamics include forte (*f*) and piano (*p*). The music features a rhythmic pattern of eighth and sixteenth notes with various articulations.

7

Musical score for measures 7-12. The notation continues from the previous system. Dynamics include piano (*p*) and forte (*f*). The music maintains the 3/8 time signature and key signature.

13

Musical score for measures 13-18. The notation continues from the previous system. Dynamics include forte (*f*). The music features a prominent eighth-note pattern in the upper staves.

19

Musical score for measures 19-24. The notation continues from the previous system. A circled letter 'A' is placed above the staff at measure 20. Dynamics include piano (*p*). The music concludes with a final cadence.

14. Modéré

first movement from Sonatine

Maurice Ravel
(1875–1937)

Modéré ♩ = 120

p

p doux et expressif

3

pp sub. *mf*

pp sub. *mf*

6

9

cresc.

13. Vocalise

Op. 34, No. 14

Serge Rachmaninoff
(1873–1943)

Lentamente e molto cantabile ♩ = 58

The first system of the musical score for 'Vocalise' consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and begins with a key signature of two sharps (D major). The tempo is marked 'Lentamente e molto cantabile' with a quarter note equal to 58 beats per minute.

*To be played only upon repetition of the first section

The second system of the musical score continues the vocal and piano parts. It features a melodic line in the voice and a rich, chordal accompaniment in the piano. The dynamics remain piano (*p*). The watermark 'www.piankeys.com' is visible across the system.

The third system of the musical score begins with a mezzo-forte (*mf*) dynamic. The tempo is marked 'poco più animato' (a little more animated). A circled letter 'A' is placed above the vocal staff. The piano accompaniment continues with its characteristic chordal texture. The watermark 'www.piankeys.com' is also present.