

à

Monsieur Boquillon



ADAGIO et RONDO

POUR

Saxophone Tenor Si \flat

AVEC

Accompagnement de Piano

PAR

J. B. SINGELÉE

Op. 63.

Prix : 6^f

Exécuté au Concours du Conservatoire

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PARIS,

en Vente, chez Ad^e SAX,

Facteur Breveté de la Maison Militaire de l'Empereur

50, Rue S^t Georges.

1861

ADAGIO ET RONDO

POUR SAXOPHONE

Par J. B. SINGELÉE Op:63.

A Monsieur BOQUILLON.

INTRODUCTON.

Adagio.

SAXOPHONE.

ff *dim.*

Solo.

dolce.

cres *rall*

tempo espress.

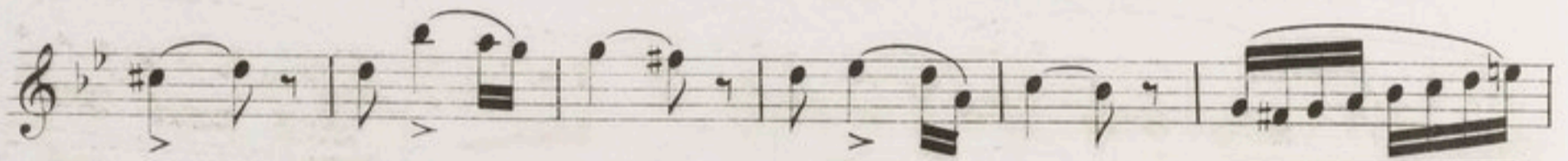
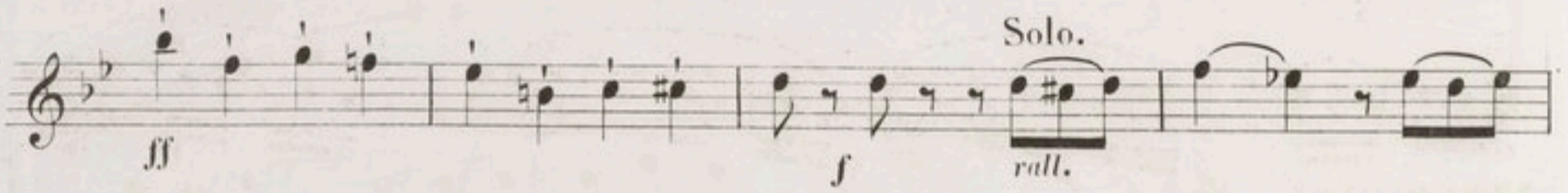
cadenza.

rall.

dim.

SAXOPHONE.

Allegro.



SAXOPHONE.

tempo.

The musical score consists of ten staves of music, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by a steady eighth-note rhythm, often grouped into triplets. The first staff is marked *tempo.* and features several triplet markings. The second staff continues this pattern. The third staff includes a *fz* (forzando) marking. The fourth staff has a *fz* marking. The fifth staff is marked *cres.* (crescendo). The sixth staff continues the triplet pattern. The seventh staff has a *fz* marking. The eighth staff continues the triplet pattern. The ninth staff has a *fz* marking. The tenth staff concludes the piece with a *cres.* marking and a final *f* (forte) dynamic marking.

ADAGIO ET RONDO

POUR SAXOPHONE TENOR SI b.

Par J. B. SINGELÉE.



A Monsieur BOQUILLON.

Adagio.

SAXOPHONE Tenor Si b

INTRODUCTION.

PIANO.

ff *Adagio.* *dim.*

ff *dim.*

Solo.

dolce.

p

cres - - - - - rall - - - - - tempo espress.

cres - - - - - rall - - - - - tempo. p

First system of musical notation. The top staff is a vocal line with a treble clef and a key signature of three flats. The bottom two staves are piano accompaniment with treble and bass clefs. The piano part features chords and moving lines in both hands.

Second system of musical notation. Similar to the first system, it consists of a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the second measure.

Third system of musical notation. The vocal line features a *cadenza* and a *rall.* (rallentando) marking. The piano accompaniment includes a *p* marking and a section labeled *a piacere* (ad libitum).

Fourth system of musical notation. The tempo changes to *Allegro*. The vocal line starts with a *dim.* (diminuendo) marking. The piano accompaniment includes *p dim.* and *cres.* (crescendo) markings.

ff

ff

Solo.

f rall.

rall.

f rall.

p

suivez.

Allegretto.

Allegretto.

RONDO.

p

The first system of music features a treble staff with a melodic line of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a steady bass line. A dynamic marking of *p* (piano) is present in the right hand.

The second system continues the melodic and accompanimental patterns. The treble staff shows a continuation of the eighth-note melody. The piano accompaniment remains consistent, with the right hand providing harmonic support and the left hand maintaining the bass line.

The third system includes tempo markings: *rall* (rallentando) at the beginning and *tempo.* (tempo) later in the system. The treble staff has a melodic line with some slurs. The piano accompaniment features a *suivez.* (follow) instruction in the right hand, indicating a change in texture or dynamics. A dynamic marking of *p* is also present.

The fourth system continues the musical piece with similar melodic and accompanimental structures. The treble staff features a melodic line with slurs, and the piano accompaniment provides a consistent harmonic and bass foundation.

The first system consists of a single treble staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with slurs and accents. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. A *cres.* marking is present at the end of the system.

The second system follows the same layout as the first, with a single treble staff and a grand staff. The melodic line continues with similar phrasing. The grand staff accompaniment features a steady rhythmic pattern. A *cres.* marking is located at the end of the system.

The third system continues the piece with a single treble staff and a grand staff. The melodic line shows some variation in phrasing. The grand staff accompaniment remains consistent. A *cres.* marking is placed at the end of the system.

The fourth system is the final one on the page, featuring a single treble staff and a grand staff. The melodic line concludes with a final note. The grand staff accompaniment ends with a final chord. A *cres.* marking is present at the end of the system.

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