

Adagio and Allegro

by
G.F. Handel

Transcribed for
Baritone Saxophone and Piano

by
Eugene Rousseau

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Notes on Performance

These two beautiful movements were originally written for the oboe. As in much of the music from the Baroque era, the bass line (*basso continuo*) is second in importance only to the solo part, with the right hand of the keyboard part completing the harmony. The harpsichord was no doubt the instrument used in Handel's time, with the *continuo* being doubled by another instrument to make it sufficiently powerful.

The deep and strong tones of the modern piano make it unnecessary (and undesirable) to add another instrument to the bass line. Furthermore, the sustaining power of the piano means that the pedal should be used sparingly, if at all, so that the proper clarity of line can be achieved. The *arpeggio* in measure 18 should be played very slowly. The word *attacca* means to proceed to the next movement with very little pause.

In this edition, the breath marks are indicated for the saxophonist. Additional breaths, if needed, may be taken in measures 2 and 6, indicated by (,). The asterisk (*) in measure 7 denotes a good place to exhale, which is important to avoid the discomfort of having too much unused air.

In measure 14, the side C-key will greatly facilitate the notes B - C - B.

In measure 16, the trill may begin on the main note (D#), because the previous note of the melody is E. In measure 17, however, it is preferable to begin the trill on the upper note (B). In measure 19, the G-sharp key should be added when playing D in order to make a smooth connection from D to G-sharp.

The tempos given are approximate. The style of playing is important in all music, especially so for the notes marked *staccato* in the second movement. These notes must not be played short, but separated only very slightly. For long series of rapid tongued notes, as in measure 60-62, this means that there will be virtually no separation.

ADAGIO *and* ALLEGRO

For Baritone Saxophone and Piano

G. F. HANDEL
Edited by E. Rousseau

TIME OF PERFORMANCE
APPROX. 3 MIN. 45 SEC.

ADAGIO ($\text{♩} = \text{ca. } 72$)

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The musical score is written for Baritone Saxophone and Piano. It begins with an Adagio section at a tempo of approximately 72 beats per minute. The score is in common time (C) and the key signature has one sharp (F#). The Baritone Saxophone part starts with a piano (p) dynamic, followed by mezzo-forte (mf) and forte (f) passages. The Piano accompaniment also begins with piano (p) dynamics, moving to mf and f. The score includes various musical notations such as slurs, ties, and dynamic markings. A large, diagonal watermark reading 'For Preview Only' is overlaid across the center of the page. The score is divided into systems, with measures 5 and 10 marked at the beginning of new systems.

15

mf *f*

15

mf *f*

ALLEGRO (♩ = ca. 100)

20

sempre forte *rit. f* **ATTACCA** *mf*

ALLEGRO (♩ = ca. 100)

20

rit. f **ATTACCA**

mf

25

25

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30

30

35

35

subito *p*

cresc. poco

subito *p*

cresc. poco

40 a poco..... *f* *p* cresc.....

40 a poco *f* *p* cresc.....

45 *f* *p* cresc. poco a

poco.....

poco..... *f*

50 *ff*

50 *ff*

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *mf* dynamic and includes markings for *cresc.*, *poco*, *a*, and *poco*. The bass staff also begins with a *mf* dynamic and includes markings for *cresc.*, *poco*, *a*, and *poco*.

Second system of musical notation, starting at measure 55. The treble staff includes markings for *ff*, *subito p*, *cresc.*, *poco*, *a*, and *poco*.

Third system of musical notation, also starting at measure 55. The bass staff includes markings for *subito p*, *cresc.*, *poco*, *a*, and *poco*.

Fourth system of musical notation, starting at measure 60. The treble staff includes markings for *ff*, *subito p*, *cresc.*, and *poco*.

Fifth system of musical notation, also starting at measure 60. The bass staff includes markings for *ff*, *subito p*, *cresc.*, and *poco*.

Sixth system of musical notation. The treble staff includes markings for *a poco*, *rit.*, and *ff*.

Seventh system of musical notation. The bass staff includes markings for *a poco*, *rit.*, and *ff*.

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