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Three Airs from »The Fairy Queen«

Henry Purcell (1658-1695)

1 First Air

Bearbeitung:
Albert Loritz

Partitur
(Score)

[M.M. ♩ ca. 112]

A1
(Eb)

A2
(Eb)

T
(Bb)

S
(Eb)

5

2 Second Air

Henry Purcell (1658-1695)

3

[M.M. ♩ ca. 72]

1

A1
(Eb)

A2
(Eb)

T
(Bb)

S
(Eb)

5

7

9

3 Third Air

Henry Purcell (1658-1695)

5

[M.M. ♩ ca. 100]

A1
(Eb)

A2
(Eb)

T
(Bb)

S
(Eb)

5

9

10

13

Original: Streicher und Generalbass, g-moll.

Arcangelo Corelli (1653-1713)

4 Giga

Bearbeitung:
Albert Loritz

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11

Original: 2. Satz der Sonate X (F-Dur) für 2 Blockflöten und Basso continuo, d-moll.
Tenorsaxophon ergänzt (Generalbassaussetzung).

Jean Baptiste Loeillet (1653-1728)

6 »Cibel«

Bearbeitung:
Albert Loritz

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Giuseppe Sammartini (ca.1693-1770)

5 Adagio

Bearbeitung:
Albert Loritz

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14

Original: Cembalo, g-moll.

Michael-Richard Delalande (1657-1726)

7 Air vif

Bearbeitung:
Albert Loritz

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Artikel-Nr. 5267

Original: Melodieinstrument und Basso continuo. C-Dur. Mittelstimmen ergänzt (Generalbassaussetzung).

Pierre Dandrieu (ca. 1660-1733)

8 Noël

„Puer nobis nascitur“

Bearbeitung:
Albert Loritz

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Georg Böhm (1661-1733)

9 Rigaudon

Bearbeitung:
Albert Loritz

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Original: Cembalo. D-Dur / d-moll.

Johann Joseph Fux (1660-1741)

10 Aria in Canone

Bearbeitung:
Albert Loritz

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Sechs kleine Fugen

Johann Caspar Ferdinand Fischer (ca. 1670-1746)

Bearbeitung:
Albert Loritz

11 Fuga prima

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12 Fuga secunda

[M.M. ♩ ca. 76]

Saxophone A1 (E♭) A2 (E♭) T (B♭) B (E♭)

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Measures 5-7 of Fuga secunda. Saxophone A1 and A2 continue the melody. Measure 7 has a forte (mf) dynamic marking.

Measures 10-14 of Fuga secunda. Saxophone A1 and A2 continue the melody. Measure 14 has a forte (mf) dynamic marking.

Measures 15-17 of Fuga secunda. Saxophone A1 and A2 continue the melody. Measure 17 has a forte (mf) dynamic marking.

13 Fuga tertia

(Thema rectum)

[M.M. ♩ ca. 66]

Saxophone A1 (E♭) A2 (E♭) T (B♭) B (E♭)

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Measures 4-7 of Fuga tertia. Saxophone A1 and A2 continue the melody. Measure 7 has a piano (p) dynamic marking.

Measures 8-9 of Fuga tertia. Saxophone A1 and A2 continue the melody. Measure 9 has a forte (mf) dynamic marking.

14 Fuga quarta

(Thema inversum)

[M.M. ♩ ca. 66]

Saxophone A1 (E♭) A2 (E♭) T (B♭) B (E♭)

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Measures 4-7 of Fuga quarta. Saxophone A1 and A2 continue the melody. Measure 7 has a forte (mf) dynamic marking.

Measures 8-9 of Fuga quarta. Saxophone A1 and A2 continue the melody. Measure 9 has a forte (mf) dynamic marking.

15 Fuga quinta

[M.M. ♩ = 132-135]

Saxophone A1 (E♭) A2 (E♭) T (B♭) B (E♭)

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Measures 7-11 of Fuga quinta. Saxophone A1 and A2 continue the melody. Measure 11 has a forte (mf) dynamic marking.

Johann Caspar Ferdinand Fischer (ca. 1670-1746)

16 Fuga sexta

[M.M. ♩ = 96-100]

Partitur

Choralvorspiel & Choral

Johann Sebastian Bach (1685-1750)

17 Choralvorspiel

Magnificat - „Meine Seele erhebt den Herren“

Bearbeitung:
Albert Loritz

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Artikel-Nr. 5267

Original: Orgel, d-moll.

Johann Sebastian Bach (1685-1750)

18 Choral

[M.M. ♩ ca. 60] (Magnificat - „Meine Seele erhebt den Herren“)

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Artikel-Nr. 5267

Original: Chor + Instrumente (aus der Kantate Nr. 10), g-moll.

Johann Sebastian Bach (1685-1750)

19 Rondeau

[M.M. ♩ = 72-80]

Bearbeitung:
Albert Loritz

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Artikel-Nr. 5267

20 Andante

Bearbeitung:
Albert Loritz

[M.M. J. max. 60]

Saxophone

A1 (Eb)

A2 (Eb)

T (Bb)

B (Eb)

1 2 3 4

The musical score for 'The Rose Tree' is presented in a four-staff format. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems, each containing two staves. The first system (measures 1-4) features a melody in the upper staff and a bass line in the lower staff. The melody begins with a forte (f) dynamic and includes a trill (tr) on the eighth note of measure 3. The second system (measures 5-8) continues the melody and bass line. The melody starts with a piano (p) dynamic and includes a trill (tr) on the eighth note of measure 6. The score concludes with a final measure in the lower staff of the second system, marked with a forte (f) dynamic. A large, semi-transparent watermark reading 'RUN' is overlaid across the center of the page.

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30

Treble clef, key signature of two flats (B-flat and E-flat). The score consists of four staves. The first two staves have a treble clef, and the last two have a bass clef. The music is in 4/4 time. The first staff has a forte (*f*) dynamic at the start of the first measure, followed by a piano (*p*) dynamic in the second measure. The second staff has a forte (*f*) dynamic at the start of the first measure, followed by a piano (*p*) dynamic in the second measure. The third staff has a forte (*f*) dynamic at the start of the first measure, followed by a piano (*p*) dynamic in the second measure. The fourth staff has a forte (*f*) dynamic at the start of the first measure, followed by a piano (*p*) dynamic in the second measure. The music is a simple melody with some grace notes and rests.

34

35

p

pp

p

pp

p

Original: Aus der Sinfonie A-Dur für Streicher und Basso continuo. 2. Satz, fis-moll

Georg Philipp Telemann (1681-1767)

21 »Les Plaisirs«

Bearbeitung:
Albert Löriz

[M.M. ♩ ca. 84]

21 *«Les Psaumes»* Albert Lortz

Saxophone

A1
(Eb)

A2
(Eb)

T
(Bb)

B
(Eb)

1

1

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Georg Friedrich Händel (1685-1759)

22 Sarabande

Bearbeitung:
Albert Loritz

[M.M. ♩ ca. 76]

1

Saxophone

A1
(Eb)

A2
(Eb)

T
(Bb)

B
(Eb)

f

sim.

5

Albert Lortz

6 9

www.ru

12

13

Fine

Fine

Fine

Fin

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Georg Friedrich Händel (1685-1759)

23 »La Réjouissance«

Bearbeitung:
Albert Löriz

Saxophone
 A1 (Eb)
 A2 (Eb)
 T (Bb)
 B (Eb)

4

5

p *f* *p* *p* *f* *p*

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in 2/4 time. The first staff has a measure number '4' at the beginning and a circled '5' above the fifth measure. The second staff has a measure number '4' at the beginning. The third staff has a measure number '4' at the beginning. The fourth staff has a measure number '4' at the beginning. The music features various dynamics: *p* (piano) and *f* (forte). The melody is primarily in the first staff, with accompaniment in the other three staves. The piece ends with a double bar line in the fourth staff.

A musical score for the song 'The Rose Tree'. It consists of four staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, also in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef. The score includes a key signature change to two flats (B-flat and E-flat) after the first measure. There are various musical notations including eighth notes, sixteenth notes, and rests. A circled '9' is above the first measure of the second staff.

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