

TROIS CHORALS

pour Saxophone alto Mi \flat et Piano

Transcription : Lucien LAMBOTTE

Durée : \pm 8' 15"

Johann-Sebastian BACH

(1685 - 1750)

1. «Von Gott will ich nicht lassen»

Adagio non troppo
mf sost. e molto espress.

Sax Alto (Mi \flat)

Adagio non troppo
p

Piano

(marquez le cantus firmus)

mf

4

6

etc.

3. «Herr Jesu Christ, dich zu uns wend»

Sax Alto (Mi \flat) *Moderato* *mf*

Piano *Moderato* *mf*

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1. «Von Gott will ich nicht lassen»

Adagio non troppo

mf sost. e molto espress.

4

7

9 *più f*

11 *dim.*

13

16 *cresc.* *f* *dim.*

18

20 *dim.*

23 *cresc. poco a poco*

25 *cresc. sempre* *ff largam.* **Pochiss. rit.**

2. «Wachet auf, ruft uns die Stimme»

Allegretto tranquillo con semplicità devota

mezza voce, egualmente

5

8

11

14 *sempre mezza voce*

18

21

24

27

30

33

36

39

(41)

etc.

Detailed description: This is a musical score for a vocal piece. It consists of 12 staves of music. The first staff begins with the tempo and mood instruction 'Allegretto tranquillo con semplicità devota'. The first two staves are marked 'mezza voce, egualmente'. The fourth staff is marked 'sempre mezza voce'. The score includes various musical notations such as treble clefs, common time signatures, eighth and sixteenth notes, rests, and dynamic markings like 'tr' (trill). Measure numbers are indicated at the beginning of each staff: 5, 8, 11, 14, 18, 21, 24, 27, 30, 33, 36, 39, and (41). The piece concludes with 'etc.'.

3. «Herr Jesu Christ, dich zu uns wend»

Moderato

The musical score is written for a single melodic line in treble clef with a common time signature (C). It begins with a dynamic marking of *mf* and a tempo marking of *Moderato*. The piece consists of 37 measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, 25, 28, 31, 34, and 37 indicated at the start of their respective staves. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Phrasing is indicated by slurs and breath marks. Dynamic markings include *p* (piano) at measure 7, *cresc.* (crescendo) between measures 7 and 10, and *dim* (diminuendo) at measure 10. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 16. The score concludes with a fermata over the final note of measure 37.

4

7 *p* *cresc.*

10 *dim*

13

16

19

22

25

28

31

34

37