

APSU Orchestra Audition Excerpts for Winds and Percussion
Alto Saxophone

Dotted Quarter= 50

20 *molto cantabile con dolore*
Sax. Solo
P vibrato

21

22

23 6 *espress.*

Dawn Flight, Wilby

2

1st Eb Alto Saxophone

53

p ————— *ff*

p ————— *ff*

63

mp

Tenor Sax. 1 T. Saxes.

mp *mp*

70

mp ————— *f* *p* *pp*

side *Es* *brass* *tr*

81

p ————— *f* *p* ————— *f* *f*

energetic

p ————— *ff*

89

p ————— *f* *ff*

mp cresc.

97

mp ————— *mp*

Sym. 4, Maslanka
1st Alto Saxophone

2

88 $\text{♩} = 152$
p

92

96

100 *accel.*
cresc. gradually

104 *ff* 107 $\text{♩} = 190 \text{ ♩} = 82$ 8

115 *f simile*

121 124

127

132 133

Detailed description: This is a page of a musical score for the 1st Alto Saxophone part of Symphony No. 4 by Maslanka. The page contains nine staves of music, numbered 88 to 133. The music is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 152. The dynamics range from piano (p) to fortissimo (ff). There are performance instructions such as 'accel.', 'cresc. gradually', and 'simile'. A section starting at measure 107 is marked with a 'ff' dynamic and a tempo change to quarter note = 190, with a note that the tempo returns to quarter note = 82. The time signature changes from 2/4 to 3/4 at measure 115 and back to 2/4 at measure 127. There are some blacked-out areas in the score, notably at the beginning of measure 88 and at the end of measure 107.

1st Alto Saxophone

475 **2** 480

482 **485** *ff*

487

492 *holding back...*

497 *in tempo*

501 **503** *mf* **Solo**

507

513

519 **520** *f*

524 *p sub.*

1st Alto Saxophone

530

532 4 5

Solo

pp mf f

545

548

554 (no dim.) mp

560 561

572 suddenly a bit slower

570 5 2

574 ff

578

583

588 (ff sempre)

Detailed description: This page contains the musical score for the 1st Alto Saxophone part of Symphony No. 4 by Maslanka. The score is written in treble clef and consists of ten staves of music, numbered 530 through 588. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'Solo' section begins at measure 545, marked with a black square. Dynamics range from piano (pp) to fortissimo (ff). Performance instructions include 'suddenly a bit slower' and '(ff sempre)'. Measure numbers 532, 545, 561, 570, and 572 are highlighted in boxes. Some measures contain fingerings (e.g., 3, 4, 5) and articulation marks (accents, slurs).

1st Alto Saxophone

676 **679** *ff*

680

682

684

686

689 *Solo mp dim.* 4

696 4 700 5 708 4 *silent*

712 ♩ = 52

Harp, Flutes

718

Detailed description: This page contains the musical score for the 1st Alto Saxophone part of Symphony No. 4 by Maslanka. The score is written on ten staves. The first staff (676) begins with a dynamic marking of *ff* and a boxed measure number 679. A blacked-out section covers measures 677 and 678. The second staff (680) continues the melodic line. The third staff (682) features a series of eighth notes. The fourth staff (684) has a long slur over several measures. The fifth staff (686) ends with a 3/4 time signature change. The sixth staff (689) is marked *Solo* with dynamics *mp* and *dim.*, and includes a boxed measure number 689 and a 4-measure rest. The seventh staff (696) shows time signature changes to 2/4, 3/4, 2/4, and 4/4, with boxed measure numbers 700, 708, and a *silent* marking. The eighth staff (712) is for Harp and Flutes, with a tempo marking of ♩ = 52 and a boxed measure number 712. The ninth staff (718) continues the Harp and Flutes part.

BOSTON UNIVERSITY BANDS CHESTER

000195

16

1st Eb ALTO SAXOPHONE

Overture for Band
(Commissioned by Pi Kappa Omicron)

WILLIAM SCHUMAN

Religioso (♩ - circa 72)

Allegro vivo (♩ - circa 160)

1st E♭ ALTO SAXOPHONE

120 *f subito* 125 *f espr.*

130 135 *dim. poco a poco*

140 2 145 *Flowing (no slackening of pace)*
p *ff* *mf dolce cantabile*

150 155 160 *p subito*

165 170 *mf = f* *cresc.* 180 185 190

195 200 *p*

205 *p sempre* *cresc.* (mf)

210 215 220 *f* *ff* *mf* *p legato, dolce*

225 230 5

235 3 240 245

BOSTON UNIVERSITY BANDS

SYMPHONIC DANCES from WEST SIDE STORY

E♭ Alto Saxophone 1

"Prologue"

Allegro moderato (♩. = 128)

Leonard Bernstein

Transcribed for band by Paul Lavender

1028

8 7 15 2 Solo with a jazz feel

23 25 mp

33 34 40 Joyously 3 p cresc. < mf mf

44 47 6 53 8 61 7 68 5

73 74 f <

80 88 5 93 2

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E♭ Alto Saxophone 1

Solo

95 **100** *mp* *p* *cresc.* *f*

103 **107** 2 G.P.

111 *f*

117 **118** 3 *p* *cresc.*

127 *cresc.* *cresc.* *ff* **133** (*d. = d.*)

134 **141** Scherzando e misterioso (l'istesso tempo) *gliss.* G.P. G.P. 4 *ffz* *fff* *mp*

147 **149** *gliss.* *fp* *f* **154** Bsn. 1 *gliss.* *p*

156 *Play* *p* *mf* **162**

164 **167** 5 *mf* **175** 4

E♭ Alto Saxophone 1

179 *ff* 2

187 189 195 *ff* 3

197 3 3 3 3

203 209 216 3 *f*

220 222 225 G.P. 9 *cresc.* *ff*

235 243 *ff* *f* **Furioso**

244 250 254 *fff*

255 258

263 264 268 *p* *subtone* 3

E♭ Alto Saxophone 1

372 **376 Marcato e staccato** **382** (♩ = ♩) *ppp*

383 **391** Finger Snaps *pp* *p cresc.*

393 **396** G.P. *sfz* *mp* *mf*

"Mambo" **400 Meno Presto** (♩ = 132) **404** *ff* *ff*

409 **410** *f*

414 **420** *ff* *f*

421 **430** *ff* *f* **4**

430 *ff*

435 **442** *ff* **3**

E♭ Alto Saxophone 1

445 *f*

453 *mp* *ff* *ff*

454 2 4 2

Mam-bol

466 5 8 480 *fff* *f*

484 3 488 *f* *cresc.*

494 496 504 *fff* *ff* *sfz* *cresc.*

6

506 508 *sfz* *f* *cresc.*

512

518 520

524 *fff*

E♭ Alto Saxophone 1

530 532 536

ff *dim.* *fff*

545 "Cha-Cha" Andantino con grazia (♩ = 100)

540 *molto rall.* 549 6

ff

555 563

f *p* *mf*

575 "Meeting Scene" Meno mosso (♩ = 72) sempre rubato poco rall. rit. a tempo accel. molto

568 4 2 2

mp

585 "Cool" Allegretto (Swing) (♩ = 160) Stringendo Un Poco

581 *p* *sfz*

586

589 (♩ = 88) 601

595 *p* *molto* *pp* *gliss.*

603 607 "Fugue" 612 620 625

2 5 8 5 7

E♭ Alto Saxophone 1

632 637

p *mp* *mf*

638 *p*

643 644 *mf*

cresc.

648 649

mf *cresc.*

654 656

cresc. sempre *f*

658 661 *f*

662 *ff* 3

666 670

ff

671 676

E♭ Alto Saxophone 1

677

681

684

685

fz *ff*

688

690

ff

693

694

ff

698

mf *dim. molto*

704

705

709

pp *ff* *mf*

712

713

ff *p*

717

719

724

3 6 (♩ = ♩)

E♭ Alto Saxophone 1

"Rumble"

730 **Molto allegro** (♩. = 144)

730 *ff sub.*

736 *marc.* 740

742 746 *ff*

748 753 *mp*

754 759 *cresc.*

760 763 *mf* *p*

766 769 *f* *sfz* *sfz* *sfz* *sfz* *sfz*

773 776 783 *sfz* *mf* *sfz*

E♭ Alto Saxophone 1

787 788

cresc.

792 796

f

797 801

803 806

cresc. molto

808 811

fpp *molto* *ffz* *gliss.* *fff*

Cadenza
lunga

"Finale"
813 Adagio (♩ = 80)

p 819 825 *mp*

826 831

< mf *> mp*

837 Meno (♩ = 72) 844

f *p* *poco rit.* *ppp*

Ancora meno mosso (♩ = 60) *lunga*
One player

Lincolnshire Posy
B♭ SOPRANO SAXOPHONE

Percy Grainger

Linger In time 40

ff *p*

Slow off slightly *Quicken slightly* 46 In time

ff *p* *soften* *mf*

louden lots *fff* (to 51)

3. "RUFFORD PARK POACHERS" (B)

Version B *Flowingly* 3 3 2 11 2 3

18 Cl.1 *p*

*Solo** (*very feelingly and vibrantly*)
(*Well to the fore*)

p (impulsively) *f* *mp*

26 *mp*

34 *f* *p* *mp*

Linger In time 40

ff *p*

Slow off slightly *Quicken slightly* 46 In time

ff (reedy, raucous) *p* *mf*

louden lots *fff*

*(If you like, use your own expression marks, in place of those printed.)

Lincolnshire Posy
B♭ SOPRANO SAXOPHONE

Percy Grainger 5

4. "THE BRISK YOUNG SAILOR"
(who returned to wed his True Love)

The musical score is written on a single treble clef staff in 2/4 time. It begins with a tempo marking of 'Sprightly' and a dynamic of 'mp'. The first measure is marked 'Cl. 1'. The score includes several measures with fingerings: 5, 9, 3, 17, 25, 7, and 34. A 'Solo' section is indicated by a bracket from measure 17 to 25, with a dynamic of 'mf (detached)'. The score continues with dynamics 'ff', 'f', and 'p'. A 'Slow off' section is marked with a dashed line from measure 40 to 43, with a dynamic of 'mp'. The final measure is marked 'In time' and 'p'. The piece concludes with a fermata over the final note.

Traveler - David Maslanka

27

93

96

100

ff

101

slowing a bit. . . Tempo 1 (♩ = 116)

106

no dim.

a2

3

3

109

110

3

3

3

111

1. take Soprano Sax.

120 7 120 10 130 6

136

1. Sop. Sax.
solo - very inwardly

p

mf

140

145

fade...

p

mp

mf

150

152

f

ff

160

Traveler (cont.)

220 ten. in tempo $\frac{4}{4}$ slowing. 230
- brief in tempo

Sop Sax

231 in tempo $\frac{2}{2}$ slowing. in tempo $\frac{4}{4}$ 240
no overlap A Lot Slower no breath pause ♩ = 58 A. Sax. 2 solo - no vib.

pp

246 250 holding back...

mf

256 in tempo 260
Sop. Sax. solo (with Fl.)

pp

fade...

268 270

276 hold in tempo back... 280 290
10

fade

291 2 hold back... in tempo 6 300 2 slowing. 2

E♭ Alto Saxophone

LINGOLNSHIRE POSY - Percy Grainger -

3. "RUFFORD PARK POACHERS"

Version B *Flowingly* $\text{♩} = 132$

3 3 2 11 2 3

18 *cl1*

**Solo (Well to the fore)*

(impulsively) 3

Very feelingly and vibrantly

26

34

Linger *In time*

40

Slow off slightly *Quicken slightly*

46 *In time* *Play*

ff (reedy, raucous) *p* *(End of Sop. Sax cue)*

louden lots

**(Do not play this solo if there is a soprano sax that can play it.)*

E♭ ALTO SAXOPHONE

LINCOLNSHIRE Pasy (continued)
4. "THE BRISK YOUNG SAILOR"
(who returned to wed his True Love)

(♩ = 96)
Sprightly 8

9 *p* (gently) 3 *f* (short, detached) 17 25 *mf* Sop. Sax (detached) 34 *f* (no slackening) 40 *ff* 43 *f* In time 8 *p*

* (If the large notes prove awkward, play the small.)

Music for Prague - Karel Hysa
1st Eb Alto Saxophone

II. Aria

G A^b G^b F C C[#] D[#] D E A B^b B⁹

Moderato molto

3

mf espr. e cantando

I
mf

f

piu f

J
piu f

K

4 Music for Prague (cont) 1st Eb Alto Saxophone

ff *cresc.* [ceases to double Alto 2]

ff *ff*

dim. poco a poco al fine

(sempre dim.)

(dim.) *M*

(dim.) *(p)*

pp *cresc. molto* *ff*

III. Interlude

(M. A. C. P. M.)

4

Version A & B

(♩ = 132)

B♭ TENOR SAXOPHONE

LINCOLNSHIRE Pasy
- Percy Grainger -

51 Somewhat faster

(Vibrato)

63 Slow off slightly

68 2nd Speed, but waywardly

(singingly)

(feelingly)

76

Slow off lots

To the fore

83 In time, 1st Speed

95

Slow off long

B^b TENOR SAXOPHONE

LINCOLNSHIRE Pxy (continued)
4. "THE BRISK YOUNG SAILOR"
(who returned to wed his True Love)

(♩ = 96)
Sprightly

8 9

p (gently) *mp* (marked)

17 25

p *Alto Cl.*

6 34

p *f*

(no slackening)

40 43

f *f* *f* *f*

Slow off

In time

p *p*

The musical score is written on seven staves of music. It begins with a tempo marking of quarter note = 96 and the instruction 'Sprightly'. The first staff starts at measure 8 and includes a bracketed measure 9. Dynamics include *p* (gently) and *mp* (marked). The second staff continues the melody. The third staff starts at measure 17, includes a bracketed measure 25, and has an 'Alto Cl.' instruction. The fourth staff starts at measure 6 and includes a bracketed measure 34. The fifth staff starts at measure 34 and includes a bracketed measure 43, with the instruction '(no slackening)'. The sixth staff starts at measure 40 and includes a bracketed measure 43, with the instruction 'Slow off' above it and 'In time' above measure 43. The seventh staff continues the piece with dynamics *p*.

Music for Prague
II. Aria

Karel Huga

B♭ Tenor Saxophone

Moderato molto

The musical score consists of ten staves of music for B♭ Tenor Saxophone. The tempo is marked "Moderato molto". The key signature has one flat (B♭). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with a *più f* (pizzicato forte) marking. There are also articulation marks like accents and slurs. The score is divided into sections labeled I, J, and K. The first staff begins with a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of eighth notes.

4 Music for Prague (cont.) B♭ Tenor Saxophone

Musical staff 1: Treble clef, key signature of one flat (B♭). The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. Dynamics include *ff* and *cresc.*

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and ties. Dynamics include *ff*. A box containing the letter 'L' is positioned above the staff.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and ties. Dynamics include *dim. poco a poco al fine*.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and ties.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and ties. Dynamics include *(sempre dim.)*. A triplet of eighth notes is marked with a '3' below it.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and ties. Dynamics include *(dim.)*. A box containing the letter 'M' is positioned above the staff. A triplet of eighth notes is marked with a '3' below it.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and ties. Dynamics include *(dim.)* and *(p)*.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and ties. Dynamics include *pp*, *cresc. molto*, and *ff*. A triplet of eighth notes is marked with a '3' above it.

III. Interlude

"LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire, England by Lucy E. Broadwood and Percy Aldridge Grainger and set for Wind Band (Military Band)

by

PERCY ALDRIDGE GRAINGER

play Bsn me as well! 1. "LISBON"
(Sailor's Song)

Full Score Edition
Assembled by Frederick Fennell

E♭ BARITONE SAXOPHONE

The musical score for the E♭ Baritone Saxophone part of "Lisbon" consists of eight staves of music. The key signature is one flat (B♭) and the time signature is 2/4. The score includes various dynamics such as *mf* (detached), *f*, *mp*, *mf*, *f*, *mf*, *p*, and *mp*. It also features performance instructions like "Brisk", "Play Bsn. 1", "Slow", "off", "slightly", and "(Vibrato, feelingly)". Measure numbers 9, 10, 18, 26, 34, 42, 50, 58, and 64 are indicated in boxes. A large bracket on the right side of the score spans from measure 18 to the end of the piece.

SBS-250

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LINCOLNSHIRE Psy - MVMT III.
E♭ BARITONE SAXOPHONE

4

Version A & B

(♩ = 132)

51 Somewhat faster

Musical staff 51: Treble clef, 2/4 time signature. Dynamics: *f*, *ff*, *mf*. Features a slur over the first six measures.

Musical staff 52: Treble clef, 2/4 time signature. Dynamics: *ff*, *mp*, *f*, *mp*, *ff*, *p*, *mp*. Includes a triplet of eighth notes.

Musical staff 63: Treble clef, 2/4 time signature. Dynamics: *mf* *louden*, *louden lots*, *ff*. Annotations: "Slow off slightly", "Slow off", "In time,".

Musical staff 68: Treble clef, 2/4 time signature. Dynamics: *p*, *f*. Includes a triplet of eighth notes.

Musical staff 76: Treble clef, 2/4 time signature. Dynamics: *ff*, *ff*, *pp*. Includes a triplet of eighth notes.

Musical staff 77: Treble clef, 2/4 time signature. Dynamics: *ff*, *pp*, *f*, *f*. Annotations: "Slow off lots", "To the fore". Includes a triplet of eighth notes.

Musical staff 83: Treble clef, 2/4 time signature. Dynamics: *p*, *f*, *pp*. Annotation: "Bass Cl.".

Musical staff 95: Treble clef, 2/4 time signature. Dynamics: *pp*.

Musical staff 96: Treble clef, 2/4 time signature. Dynamics: *pp*. Annotation: "long".

LINCOLNSHIRE D.S.Y.
4. "THE BRISK YOUNG SAILOR"
(who returned to wed his True Love)

Sprightly (♩ = 96)
9 T.Sax *p* *mp* (*marked*)

17 Bar. Solo *mp*

25

(short) *mp* (*mf*)

34 *mf*

(no slackening)

40 *ff* *f* *f* *ff* *mp* *Slow* *off* 43 *In time*

p *p*

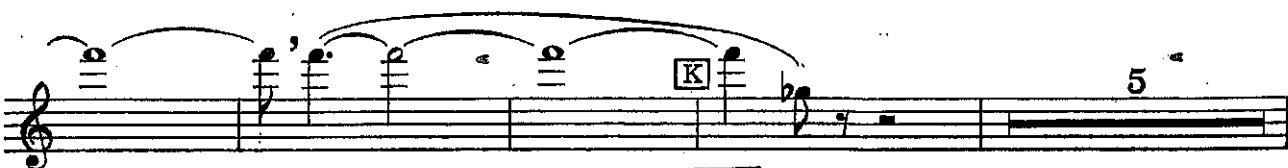
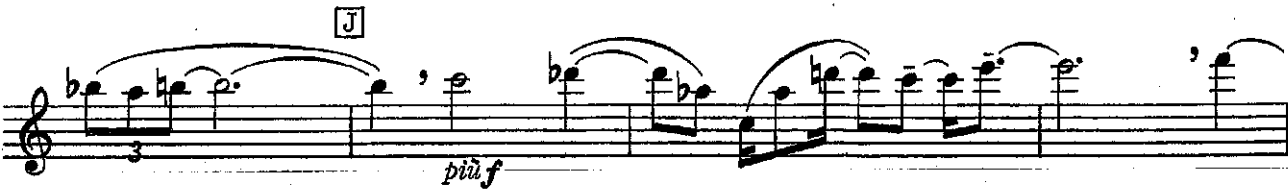
The musical score is written for Eb Baritone Saxophone in 2/4 time. It consists of ten staves of music. The first staff begins with the tempo marking 'Sprightly' and a tempo of 96 quarter notes per minute. A bracket groups the first two staves, with dynamics of piano (p) and mezzo-piano (mp) marked. The third staff is marked 'Bar. Solo' and mezzo-piano (mp). The fourth staff has a measure marked '25'. The fifth staff is marked '(short)' and mezzo-piano (mp) or mezzo-forte (mf). The sixth staff has a measure marked '34' and mezzo-forte (mf). The seventh staff has the instruction '(no slackening)'. The eighth staff has measures marked '40' and '43', with dynamics of fortissimo (ff), forte (f), and mezzo-piano (mp), and performance directions 'Slow' and 'off'. The ninth staff has dynamics of piano (p) and mezzo-piano (mp). The score ends with a large bracket on the tenth staff.

E♭ Baritone Saxophone
(+ E♭ Contrabass Clarinet, ad lib.)

II. Aria

Music for Prague - Karel Husa

Moderato molto



Music for Prague (cont.)
E♭ Baritone Saxophone
(+ E♭ Cb. Cl.)

ff *cresc.* [ceases exact doubling of Alto Saxes]

ff *ff* L

dim. poco a poco al fine

(sempre dim.)

(dim.) M 3

(dim.) (p)

pp *cresc. molto* *ff*

III. Interlude
(TACET)

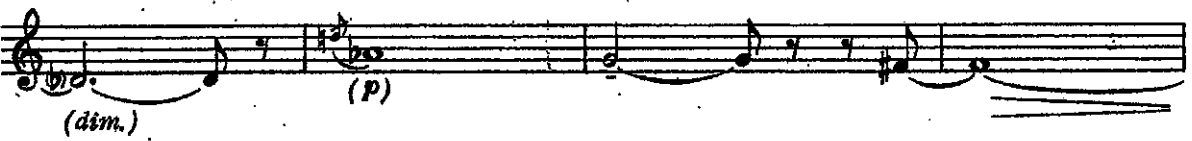
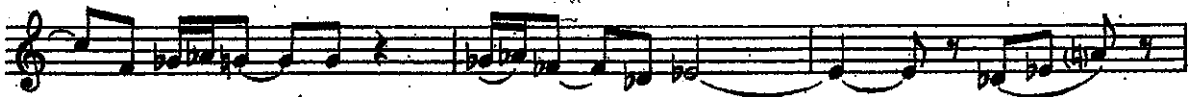
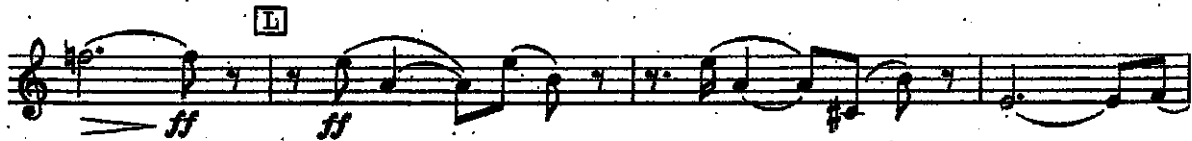
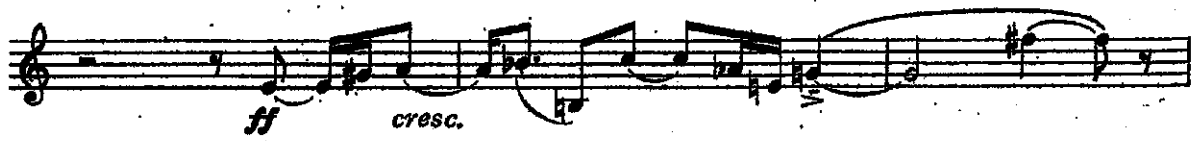
Music for Prague - Karel Husa
II. Aria

B♭ Bass Saxophone
(+ B♭ Contrabass Clarinet, ad lib.)

Moderato molto

The musical score consists of nine staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of two flats (B♭ major/D minor). It starts with a triplet of eighth notes. A large bracket spans the first two staves, with the dynamic marking *mf espr. e cantando* written below it. The music is characterized by long, flowing lines with many slurs and ties. Various dynamics are used throughout, including *mf*, *f*, and *più f*. There are several triplet markings. The score includes first endings marked with a box containing the letter 'I' and second endings marked with a box containing the letter 'J'. The final staff ends with a fermata over a whole note and a final measure containing a '5' above the staff, indicating a fifth finger position.

B♭ Bass Saxophone
(+B♭ Cb. Cl.)



III. Interlude
(TACET)

Dotted half note = 96 - 108

Jeanine Rueff - Sonate, Mvt. 3

9

The musical score is written on 13 staves. The first staff begins with a piano (*p*) dynamic. The second staff has mezzo-forte (*mf*) dynamics. The third staff features *mf* dynamics with accents. The fourth staff starts with *f* (forte) and includes a *p subito* (piano subito) marking. The fifth staff is marked *f*. The sixth staff has *mp* (mezzo-piano) and *f* markings. The seventh staff has *mp* and *f* markings. The eighth staff is marked *f*. The ninth staff is marked *f*. The tenth staff is marked *ff* (fortissimo). The eleventh staff is marked *ff*. The twelfth staff has *ff* and *f* markings. The thirteenth staff is marked *ff*.

HARRY'S WONDROUS WORLD

From HARRY POTTER AND THE SORCERER'S STONE

E♭ ALTO SAXOPHONE 1

JOHN WILLIAMS

Transcribed for Band by Paul Lavender

Broadly (♩ = 66)

mf *f* *rit.*

(♩ = 108)

5 *mp*

9 *mf* *Soli* *mf*

16 *mf* 21

24 29 *mp legato tongue*

30

34

38 3

E♭ ALTO SAXOPHONE 1

45 *mf*

53 *f*

58 *f*

65 *mf* **69** Slightly slower (♩ = 100) *mp*

72 *f*

99 **101** *f* **105**

111 *f* **117**

119

124 *mf*

131 *f* **134** (♩ = 116) *mf*

E♭ ALTO SAXOPHONE 1

137 *mp* 140 *mp*

Musical staff 137-140: Treble clef, 3/4 time signature. Measures 137-140. Dynamics: *mp*. Measure 140 has a boxed number 140. A fingering '5' is written above the final note.

142 *f* 144 **Victoriously**

Musical staff 142-144: Treble clef, 3/4 time signature. Measures 142-144. Dynamics: *f*. Measure 144 has a boxed number 144 and the instruction 'Victoriously'. Fingering '5' is written above the first and second notes.

147 *broadly* 152

Musical staff 147-152: Treble clef, 3/4 time signature. Measures 147-152. Dynamics: *broadly*. Measure 152 has a boxed number 152.

153 *f legato*

Musical staff 153-154: Treble clef, 3/4 time signature. Measures 153-154. Dynamics: *f legato*. A fingering '2' is written above the first note.

159

Musical staff 159-162: Treble clef, 3/4 time signature. Measures 159-162.

163 (♩ = 108) *mf*

Musical staff 163-166: Treble clef, 3/4 time signature. Measures 163-166. Dynamics: *mf*. Measure 163 has a boxed number 163 and the tempo marking '(♩ = 108)'. Measure 164 has a dynamic marking *mf*.

171 *mf*

Musical staff 171-174: Treble clef, 3/4 time signature. Measures 171-174. Dynamics: *mf*.

179 *f*

Musical staff 179-182: Treble clef, 3/4 time signature. Measures 179-182. Dynamics: *f*.

186 *p mp mf f*

Musical staff 186-190: Treble clef, 3/4 time signature. Measures 186-190. Dynamics: *p*, *mp*, *mf*, *f*. Fingering '3' is written above the first, second, and fourth notes.

191 *ff brillante*

Musical staff 191-194: Treble clef, 3/4 time signature. Measures 191-194. Dynamics: *ff brillante*. Fingering '2' is written above the first note, and '3' is written above the second, third, fourth, and fifth notes.

Symphony nr. 1 "The Lord of the Rings"

I "GANDALF"

- The Wizard -

Johan de Meij

Andante Maestoso (♩ = 63-66)

ff

p

pp

15

2

mp (dolce)

p

24

f

3 3 3

3 3 3 3 3 3

ff

1st Alto Sax in Eb

3 Rit... 36 Δ Allegro Vivace 48 11

ff *p*

5

p *fp*

59 Δ *f* *energico* *sf*

1. 2.

p *cresc.* *p sub.*

73 *f* *sfz* Poco Rit... 78 Tempo

mf *pp* *f* 5

91 *fp* cresc. *sfz* *energico* *sfz*

p sub. cresc.

101 *f*

ff

Allarg... 3 111 Maestoso (♩ = 84) 2 *f*

1. *p*

2. *mf* *dim.*

1st Alto Sax in Eb

Musical score for 1st Alto Sax in Eb, measures 123-148. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked *Andante Maestoso* from measure 123 to 140, and *Molto Maestoso* from measure 148 onwards. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). The score includes various musical notations such as slurs, accents, and dynamic hairpins. Measure numbers 123, 132, 140, and 148 are enclosed in boxes. A fermata is present over measure 132. A multi-measure rest for 5 measures is shown in measure 147. The piece concludes with a double bar line in measure 148.