

4 Arias

from “Der Freischütz”

Tenor Saxophone & Piano / Organ

Arr.: Colette Mourey

Carl Maria von Weber

EMR 25408A

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4 Arias

from "Freischütz"

Carl Maria Von Weber

(1786-1826)

Arr.: Colette Mourey

1

Andante ♩ = 80

Tenor Saxophone

Organ /
Piano



The musical score is written for Tenor Saxophone and Organ/Piano. It begins with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The score is divided into systems of five measures each, with measure numbers 5, 10, 15, and 20 indicated at the start of each system. The Tenor Saxophone part features a melodic line with various dynamics including *mp* (mezzo-piano), *mf* (mezzo-forte), and *rit.* (ritardando). The Organ/Piano part provides harmonic support with chords and moving bass lines, starting with a *p* (piano) dynamic. The score concludes with a final cadence in measure 20.

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Andante ♩ = 72

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante, marked with a quarter note equal to 72 beats per minute. The first system consists of a grand staff. The right hand begins with a half note chord (B-flat, E-flat), followed by a series of eighth notes: F, G, A, B-flat, C, D, E-flat, F. A triplet of eighth notes (G, A, B-flat) is marked with a '3' and a slur. The system concludes with a trill on the note F. The left hand starts with a half note chord (B-flat, E-flat) marked *pp* (pianissimo), followed by a half note chord (F, C) and then a half note chord (B-flat, E-flat).

Measures 5-8 of the musical score. The right hand continues with a half note chord (B-flat, E-flat) marked *mp* (mezzo-piano), followed by a series of eighth notes: F, G, A, B-flat, C, D, E-flat, F. The left hand continues with a half note chord (B-flat, E-flat), followed by a half note chord (F, C) and then a half note chord (B-flat, E-flat).

Measures 9-12 of the musical score. The right hand continues with a half note chord (B-flat, E-flat), followed by a series of eighth notes: F, G, A, B-flat, C, D, E-flat, F. The left hand continues with a half note chord (B-flat, E-flat), followed by a half note chord (F, C) and then a half note chord (B-flat, E-flat).

Measures 13-16 of the musical score. The right hand continues with a half note chord (B-flat, E-flat), followed by a series of eighth notes: F, G, A, B-flat, C, D, E-flat, F. The left hand continues with a half note chord (B-flat, E-flat), followed by a half note chord (F, C) and then a half note chord (B-flat, E-flat).

Measures 17-20 of the musical score. The right hand continues with a half note chord (B-flat, E-flat), followed by a series of eighth notes: F, G, A, B-flat, C, D, E-flat, F. The left hand continues with a half note chord (B-flat, E-flat), followed by a half note chord (F, C) and then a half note chord (B-flat, E-flat).

Allegro moderato ♩ = 100

musical score for piano and violin, measures 1-24. The score is in 3/4 time, key of B-flat major (two flats). The tempo is Allegro moderato, 100 beats per minute. The piano part is marked *mp* (mezzo-piano) and the violin part is marked *mf* (mezzo-forte). The score is divided into systems of five measures each, with measure numbers 5, 10, 15, and 21 indicated at the start of their respective systems. The piano part features a steady eighth-note accompaniment in the left hand and chords or single notes in the right hand. The violin part consists of a melodic line with various articulations, including slurs and accents. A *rit.* (ritardando) marking appears above the violin staff at measure 21, indicating a gradual deceleration.

4

Molto vivace ♩ = 160

The musical score is written for a violin and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Molto vivace' with a quarter note equal to 160 beats per minute. The score is divided into five systems, each containing a violin staff and a piano grand staff (treble and bass clef). Measure numbers 5, 10, 15, and 20 are indicated at the start of their respective systems. The piano part features a rhythmic accompaniment with chords and moving lines, while the violin part has a melodic line with various articulations like slurs and accents. Dynamics include *f* (forte) and *mf* (mezzo-forte).

5

10

15

20

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