

Duet Album Volume 2

Albinoni: Adagio / Gershwin: I Got Rhythm
Beethoven: Die Ehre Gottes aus der Natur
Chopin: Tristesse / Mouret: Fanfare-Rondeau

Arr.: Jérôme Naulais

Alto Saxophone & Tenor Saxophone

Piano / Keyboard / Organ (optional)

EMR 8392

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Die Ehre Gottes aus der Natur

Ludwig van Beethoven
(1770-1827)

Arr.: Jérôme Naulais

Andante $\text{♩} = 100$

2

3

4

5

Musical score for measures 1-5. The score is in 4/4 time and consists of three systems of staves. The first system contains measures 1, 2, 3, 4, and 5. The first two staves of each system are treble clefs, and the last two are bass clefs. The first staff of each system has a dynamic marking of *f*. The music features a mix of quarter and eighth notes, with some rests and phrasing slurs.

6

7

8

9

10

11

Musical score for measures 6-11. The score continues from the previous system. Measures 6 and 7 are marked with *f*. Measures 8 and 9 are marked with *p*. The music continues with similar rhythmic patterns and phrasing.

12

13

14

15

16

17

Musical score for measures 12-17. Measures 12 and 13 are marked with *cresc.* and *f*. Measures 14 and 15 are marked with *f*. Measure 16 is marked with *p*. The score concludes with a final chord in measure 17.

I Got Rhythm

George Gershwin
(1898-1937)

Arr.: Jérôme Naulais

♩ = 180

2

3

4

5

6

7

Musical score for measures 1-7. The score is in 4/4 time with a tempo of 180. It features a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The piano part starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte). A double bar line is present after measure 4.

8

9

10

11

12

13

14

Musical score for measures 8-14. The score continues from the previous system. Dynamics include *f* (forte) and *mf* (mezzo-forte). A double bar line is present after measure 11.

15

16

17

18

19

20

21

Musical score for measures 15-21. The score continues from the previous system. Dynamics include *f* (forte). A double bar line is present after measure 18.

Tristesse

Frédéric Chopin
(1810-1849)

Arr.: Jérôme Naulais

♩ = 60

2

3

4

Musical score for measures 1-4. Measure 1 is a whole rest in both staves. Measure 2 has a melodic line in the right hand and a bass line in the left hand. Measure 3 continues the melodic and bass lines. Measure 4 ends with a half note in the right hand and a whole note in the left hand, both marked *mp*.

5

6

7

8

9

Musical score for measures 5-9. Measures 5-9 show a continuous melodic line in the right hand and a bass line in the left hand, both marked *mp*.

10

11

12

13

14

Musical score for measures 10-14. Measures 10-11 are marked *mf*. Measure 12 is marked *rit.* and measure 13 is marked *a tempo*. Measures 10-14 show a continuous melodic line in the right hand and a bass line in the left hand.

Fanfare - Rondeau

Jean-Joseph Mouret
(1682-1738)

Arr.: Jérôme Naulais

♩ = 80



1

2

3

4

5

6

Musical score for measures 1-6. It features three staves: two for woodwinds (flute and oboe) and one for piano. The piano part is divided into two systems. The tempo is marked as quarter note = 80. The music is in G major and 3/4 time. The dynamic is *mf*. Measure 1 starts with a repeat sign. The woodwinds play a melodic line, and the piano provides harmonic support.

7

8

9

10

11

12

13

Musical score for measures 7-13. It continues the three-staff arrangement from the previous system. The woodwinds and piano continue their respective parts. The dynamics remain *mf*. The piano part shows some changes in chord voicings and bass line movement.

14

15

16

17

18

19

Musical score for measures 14-19. This system includes a first ending bracket over measures 16 and 17, labeled "1. Fine". The woodwinds play a melodic line that concludes with a repeat sign. The piano part has a *solo* section in measure 17. Dynamics include *mf*, *mp*, and *m*. The piece ends with a repeat sign in measure 19.

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