

Marcel Mule  
**LES CLASSIQUES DU SAXOPHONE**

Collection de Transcriptions Classiques pour Saxophone mi<sup>b</sup> ou si<sup>b</sup> avec accompagnement de Piano  
Collationnées sur les Textes originaux, reconstituées et adaptées

M. MULE  
LES CLASSIQUES DU SAXOPHONE  
N<sup>o</sup> 87

**I<sup>re</sup> SONATE**  
*(Flûte et Piano)*

**HAENDEL**  
*(1685-1759)*

*Мусуни Вепходіна Сідін Муссоніан*

Réf. : AJ

**ALPHONSE LEDUC**

Editions Musicales, 175, rue St-Honoré, PARIS

*Printed in France*



# I<sup>re</sup> SONATE

(Flûte et Piano)

ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ  
ΕΥΣΤΑΘΙΟΥ ΜΑΥΡΟΜΜΑΤΗ

M. MULE

LES CLASSIQUES DU SAXOPHONE  
N° 87

Œuvre protégé - PHOTOCOPIÉ INTERDIT même partielle  
(loi du 11-09-1967) constitutes contrefaçon (code pénal art. 428)

HAENDEL  
(1685-1759)

## Grave

SAXOPHONE *p*  $\text{♩} = 72$

PIANO *p*

*crescendo* *f* *p* *cresc.*

*crescendo* *f* *p* *cresc.*

*mf* *pp* *mf* *pp*

*mf* *pp*

*crescendo* *f*

*crescendo* *f*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats. A circled letter 'B' is in the top left. Dynamics include *p* and *crescendo*.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamics include *f* and *pp*. A circled letter 'C' is in the top right.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamics include *crescendo*, *f*, and *rit.*

**Allegro**

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The tempo is marked *♩ = 112*. Dynamics include *mf* and *p*.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamics include *mf* and *f*. A circled letter 'A' is in the top right.

First system of musical notation, consisting of three staves (treble, grand staff, and bass). The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Dynamic markings include *mf*, *cresc.*, *f*, and *p*.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental textures. Dynamic markings include *cresc.*, *f*, and *p*.

Third system of musical notation, showing further development of the musical themes. Dynamic markings include *cresc.* and *f*.

Fourth system of musical notation, marked with a circled 'B' at the beginning. The music transitions to a new section. Dynamic markings include *p*.

Fifth system of musical notation, concluding the page. It features intricate melodic and accompanimental patterns. Dynamic markings include *cresc.*, *f*, and *p*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines. A circled 'C' is placed above the treble staff. Dynamic markings include *mf* in the treble staff and *mf* in the bass staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with dynamic markings *f*, *p*, *mf*, and *p*. The grand staff accompaniment has dynamic markings *f* and *p*. The word *cresc.* is written in the treble staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. Both the treble and bass staves of the grand staff are marked with *crescendo*. The treble staff has a dynamic marking *f* at the end of the system.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. A circled 'D' is placed above the treble staff. The treble staff has a dynamic marking *f* and the word *dimi-* at the end. The grand staff has a dynamic marking *f* at the end.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a dynamic marking *diminuendo* and the word *crescendo* at the end. The grand staff has a dynamic marking *diminuendo* at the end.

rit. Adagio rit.

rit. Adagio rit.

This system contains the first two staves of music. The top staff is for the violin and the bottom for the piano. The tempo is marked 'Adagio'. The first measure of the violin part has a 'rit.' marking above it. The piano part has a 'rit.' marking below it. The second measure of the violin part has an 'Adagio' marking above it. The piano part has an 'Adagio' marking above it. The third measure of the violin part has a 'rit.' marking above it. The piano part has a 'rit.' marking below it. The system ends with a double bar line and a repeat sign.

### Adagio

$\text{♩} = 58$

*p*

*p*

This system contains the third and fourth staves of music. The tempo is marked 'Adagio' with a tempo of quarter note = 58. The first measure of the violin part has a piano (*p*) marking below it. The piano part has a piano (*p*) marking below it. The system ends with a double bar line and a repeat sign.

*mf*

*mf*

This system contains the fifth and sixth staves of music. The first measure of the violin part has a mezzo-forte (*mf*) marking below it. The piano part has a mezzo-forte (*mf*) marking below it. The system ends with a double bar line and a repeat sign.

### Allegro

$\text{♩} = 160$

*f* *p* *crescendo*

*f* *p* *crescendo*

This system contains the seventh and eighth staves of music. The tempo is marked 'Allegro' with a tempo of quarter note = 160. The first measure of the violin part has a forte (*f*) marking below it. The piano part has a forte (*f*) marking below it. The second measure of the violin part has a piano (*p*) marking below it. The piano part has a piano (*p*) marking below it. The third measure of the violin part has a 'crescendo' marking above it. The piano part has a 'crescendo' marking below it. The system ends with a double bar line and a repeat sign.

*poco* *a* *poco* *f* *p*

*poco* *a* *poco* *f*

This system contains the ninth and tenth staves of music. The first measure of the violin part has a 'poco' marking below it. The piano part has a 'poco' marking below it. The second measure of the violin part has an 'a' marking below it. The piano part has an 'a' marking below it. The third measure of the violin part has a 'poco' marking below it. The piano part has a 'poco' marking below it. The fourth measure of the violin part has a forte (*f*) marking below it. The piano part has a forte (*f*) marking below it. The fifth measure of the violin part has a piano (*p*) marking below it. The piano part has a piano (*p*) marking below it. The system ends with a double bar line and a repeat sign.

**A**

**B**

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a circled 'C' above it. Dynamics include *p* and *crescendo*. The grand staff contains a piano accompaniment with *p* and *crescendo* markings.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. Dynamics include *crescendo*, *f*, and *p*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. A circled 'D' is above the treble staff. Dynamics include *crescendo* and *p*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. Dynamics include *crescendo*.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. Dynamics include *f* and *rit.*. The system ends with the word **FIN**.



# I<sup>re</sup> SONATE

(Flûte et Piano)

— ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ —  
ΕΥΣΤΑΘΙΟΥ ΜΑΥΡΟΜΜΑΤΗ

M. MULE  
LES CLASSIQUES DU SAXOPHONE  
N° 87

Ouvrage protégé - PHOTOCOPIER INTERDITE même partielle  
(loi du 11-03-1957) copyright/contrôle (code pénal art. 425)

HAENDEL  
(1685-1759)

SAXOPHONE ALTO MIB

Grave  $\text{♩} = 72$

Allegro  $\text{♩} = 112$

EMA

*cresc.* *f*

ⓑ

*p*

*cresc.* *f* *p*

ⓒ *mf*

*cresc.* *f* *p* *mf* *p*

*crescendo* *f*

ⓓ *f* *dim.*

*nuendo* *res*

*rit.* *Adagio* *f* *rit.*

Adagio (♩ = 58)

*p*

*mf*

**Allegro**  $\text{♩} = 160$

*f* *p* *crescendo* *poco a*

*poco* *f* *p*

**A** *f* *p*

*crescendo*

**B** *f* *p*

*p*

*f* *p*

*crescendo* *f* *p*

**C** *crescendo* *f* *p*

*crescendo* *f* *p*

**D** *crescendo* *p*

*crescendo*

*f* *rit.*

# MUSIQUE pour SAXOPHONE

(O.) Accompagnement d'orchestre - Accompaniment for orchestra - Orchesterbegleitung

\* = Meuble du concours du Conservatoire de Paris

## SAXOPHONE mi b ET PIANO

- X\*\*\*. CARNAVAL DE VENISE, fantasia brillante (L. Mayeux) (6<sup>e</sup>).
- Alberiz. CHANT D'AMOUR (Corroyes) (5<sup>e</sup>).
- Amellér. BELLE PROVINCE : BAIE COMEAU (3<sup>e</sup>).
- BELLE PROVINCE : POINTE AU PIC (3<sup>e</sup>).
- Barat. NOSTALGIE (4<sup>e</sup>).
- Baillier. FAN' JAZZ (1<sup>er</sup>, 2<sup>e</sup>).
- \* - RAISON BRETONNE (8<sup>e</sup>) (O.).
- Beaucamp. CHANT ÉLÉGIQUE (3<sup>e</sup>).
- TARENTEILLE (6<sup>e</sup>).
- \* Bernier. HOMMAGE A SAX (8<sup>e</sup>) (O.).
- Berthelot. ADAGE ET ARABESQUE (4<sup>e</sup>).
- \* Bigot. PRÉLUDE ET DANSES (8<sup>e</sup>) (O.).
- Bléchet. VILLAGEOISE (3<sup>e</sup>).
- ALBADE (7<sup>e</sup>).
- Bonneau. CONCERTO (7<sup>e</sup>) (O.).
- PIÈCE CONCERTANTE DANS L'ESPRIT JAZZ 18<sup>e</sup> (O.).
- SUITE (3<sup>e</sup>) (O.).
- \* Boutry. DIVERTIMENTO (7<sup>e</sup>, 8<sup>e</sup>) (O.).
- Bozza. ARIA (5<sup>e</sup>).
- LE CAMPAMEL (1<sup>er</sup>, 2<sup>e</sup>).
- CHANSON A BERGER (3<sup>e</sup>).
- CONCERTINO (8<sup>e</sup>) (O.).
- DIPTYQUE (8<sup>e</sup>).
- FANTAISIE ITALIENNE (Mule) (6<sup>e</sup>).
- IMPROMPTU ET DANSE (6<sup>e</sup>).
- GAYOTTE DES DAMOISELLES (3<sup>e</sup>).
- MENUET DES PAGES (3<sup>e</sup>).
- PARADE DES PETITS SOLDATS (1<sup>er</sup>, 2<sup>e</sup>).
- PETITE GAYOTTE (3<sup>e</sup>).
- NOCTURNE-DANSE (6<sup>e</sup>).
- PRÉLUDE ET DIVERTISSEMENT (6<sup>e</sup>).
- PULCHRELLA, op. 33, n° 1 (7<sup>e</sup>).
- REVES D'ENFANTS (1<sup>er</sup>, 2<sup>e</sup>).
- SCARAMOUCHE, op. 53 n° 2 (7<sup>e</sup>).
- TARENTEILLE (8<sup>e</sup>).
- Bérard. 1<sup>re</sup> SUITE (5<sup>e</sup>).
- \* Brenis. SAXIANA (8<sup>e</sup>) (O.).
- Brown. ARLEQUINADE (4<sup>e</sup>).
- \* Buzer. ARAGON (Mule) (6<sup>e</sup>).
- \* - ASTURIAS (Mule) (7<sup>e</sup>).
- \* - AU PAYS DE LÉON ET DE SALAMANQUE, op. 116 (5<sup>e</sup>) (O.).
- Caïes. CANTILENE (1<sup>er</sup>, 2<sup>e</sup>).
- Castéride. SCHERZO (6<sup>e</sup>).
- Chailieux. ANDANTE ET ALLEGRO (4<sup>e</sup>).
- Challan (R.). CONCERTO (8<sup>e</sup>) (O.).
- Charpentier (J.). GAYAMBOUE I (8<sup>e</sup>).
- Chérisse. CHANSON A BERGER (4<sup>e</sup>) (O.).
- RÉVERIE (3<sup>e</sup>).
- SÉRÉNADE VARIÉE (5<sup>e</sup>).
- Constant (M.). MUSIQUE DE CONCERT (8<sup>e</sup>) (O.).
- Coriolla (de). PAVANE (1<sup>er</sup>, 2<sup>e</sup>).
- Cul. EN PARTANT (Mule) (5<sup>e</sup>).
- \* Damasc. CONCERTSTÜCK (8<sup>e</sup>) (O.).
- Dautremet. RÉVERIE INTERROMPUE (3<sup>e</sup>).
- \* - TANGO ET TARENTEILLE (8<sup>e</sup>).
- Debussy. THE LITTLE NEGRO (Le Petit Nègre) (Mule) (4<sup>e</sup>).
- Defaye. AMPELOPSIS (8<sup>e</sup>).
- Delvincourt. CROQUEBOUCHES. - Linzer Tort (4<sup>e</sup>) - Greenline (3<sup>e</sup>).

- Denjov. DEUX PIÈCES (5<sup>e</sup>).
- SONATE (8<sup>e</sup>).
- \* Désenclos. PRÉLUDE, CADENCE ET FINALE (8<sup>e</sup>).
- \* Dubois (P.M.). CONCERTSTÜCK (8<sup>e</sup>).
- CONCERTO (7<sup>e</sup>) (O.).
- DIVERTISSEMENT (7<sup>e</sup>, 8<sup>e</sup>) (O.).
- 10 FIGURES A DANSER (4<sup>e</sup>).
- LE LIEVRE ET LA TORTUE (7<sup>e</sup>) (O.).
- MAZURKA, hommage à Chopin (3<sup>e</sup>).
- PIÈCES CARACTÉRISTIQUES en forme de suite (6<sup>e</sup>, 5<sup>e</sup>)
- 5 pièces séparées :  
1. A l'Espagnole. - 2. A la Russe. - 3. A la Française. - 4. A la Hongroise. - 5. A la Polonoise.
- SONATE (8<sup>e</sup>).
- SONATINE, morceau de concours du Conservatoire de Bruxelles. (7<sup>e</sup>, 8<sup>e</sup>) (O.).
- \* - DEUXIÈME SONATINE (7<sup>e</sup>).
- Duclos. PIÈCE BREVE (3<sup>e</sup>).
- Dukas. ALLA GITANA (Mule) (6<sup>e</sup>).
- Dupont (P.). ROMANCE en si bémol (4<sup>e</sup>).
- Fauré. PIÈCE (Dovey) (8<sup>e</sup>).
- Finzi. DE L'UN A L'AUTRE.
- Frank (C.). PIÈCE II (Mule) (5<sup>e</sup>).
- Gabaye. PRINTEMPS (7<sup>e</sup>).
- Gallois Montbrun. INTERMEZZO (6<sup>e</sup>).
- 6 PIÈCES MUSICALES D'ÉTUDE (5<sup>e</sup>, 6<sup>e</sup>), en sa recueil.
- \* Gaubert. INTERMEZZO CHAMPÊTRE (Mule) (5<sup>e</sup>, 6<sup>e</sup>).
- Glazounov. CONCERTO (8<sup>e</sup>) (O.).
- Gretchaninoff. 2 MINIATURES séparées, op. 145 (2<sup>e</sup>).
- 1. Souvenir de l'Ami lointain. - 2. Phantasme.
- Grolez. SARABANDE ET ALLEGRO (5<sup>e</sup>, 6<sup>e</sup>).
- Holstein. CHANSONS DE FLÛTES en 4 cahiers (3<sup>e</sup>).
- Houdy. ROMANESCA (5<sup>e</sup>).
- Hum. ÉLÈGE ET RONDEAU (7<sup>e</sup>) (O.).
- Ibert. L'AGE D'OR (5<sup>e</sup>).
- CONCERTINO DA CAMERA (9<sup>e</sup>) (O.).
- ARIA en ré (6<sup>e</sup>).
- HISTOIRES (Mule), 9 pièces en un recueil :  
1. La Menace du tortion d'or (4<sup>e</sup>). - 2. Le Petit âne blanc (5<sup>e</sup>). - 3. Le Vieux mendiant (6<sup>e</sup>). - 4. Dans la maison triste (4<sup>e</sup>). - 5. Le Palais abandonné (5<sup>e</sup>). - 6. Dans la nuit (5<sup>e</sup>). - 7. La Cage de cristal (6<sup>e</sup>). - 8. Le Marchand d'eau fraîche (5<sup>e</sup>).  
Pièces séparées : 1, 2, 5.
- Jolivet. FANTASIE IMPROMPTU (4<sup>e</sup>, 5<sup>e</sup>).
- Joly. CANTILENE ET DANSE (4<sup>e</sup>).
- Krumpholtz. CONCERTINO (6<sup>e</sup>) (O.).
- Lajtha. INTERMEZZO (6<sup>e</sup>).
- Lantier. SICILIENNE (5<sup>e</sup>).
- Laparra. PRÉLUDE, VALSE ET IRISH REEL (6<sup>e</sup>).
- \* Lemaire. MUSIQUES LÉGÈRES (7<sup>e</sup>).
- DEUXIÈME BALLADE (2<sup>e</sup>).
- Leroux (X.). 1<sup>re</sup> ROMANCE en la mineur (Mule) (6<sup>e</sup>).
- Londès. TABLEAUX AQUATINS, 4 morceaux séparés :  
1. Bechelette (1<sup>er</sup>). - 2. La Gardienne du porce (1<sup>er</sup>). - 3. Le traverseur de Landes (3<sup>e</sup>). - 4. La Raconteuse d'histoires (2<sup>e</sup>).
- Louvier. HYDRE A CINQ TÊTES (3<sup>e</sup>).
- Markovitch. COMPLAINTÉ ET DANSE (6<sup>e</sup>).
- Meyer. GENETS ET BRUYÈRES (3<sup>e</sup>).
- Monfeylland. DIALOGUE JOYEUX, scherzo (6<sup>e</sup>).
- Moreau. PASTORALE (5<sup>e</sup>).
- Mortari. MELODIA (5<sup>e</sup>).
- Mule. PIÈCES CLASSIQUES CÉLÈBRES en 2 recueils (3<sup>e</sup>, 5<sup>e</sup>).
- Nivélet. MA BERGERE, brillante variations (Médinger) (6<sup>e</sup>).

- Oubradou. RÉCIT ET VARIATIONS sur un air populaire (7<sup>e</sup>).
- Perrin. ARLEQUINS (6<sup>e</sup>).
- BÉRCEUSE (2<sup>e</sup>).
- MIRAGE (4<sup>e</sup>, 5<sup>e</sup>) (O.).
- POÈME (5<sup>e</sup>).
- REVES (4<sup>e</sup>).
- \* Pétit (P.). ANDANTE ET FILEUSE (8<sup>e</sup>).
- SAXOPERA (3<sup>e</sup>).
- Piémé (G.). CANZONETTA en si majeur (Mule) (6<sup>e</sup>).
- CANZONETTA en si b (Petit) (6<sup>e</sup>).
- \* Planel (R.). PRÉLUDE ET SALTARELLE (7<sup>e</sup>).
- SUITE ROMANTIQUE, 4 pièces séparées (4<sup>e</sup>) :  
1. Sérénade italienne. - 2. Danse. - 3. Chanson ital. - 4. Valse sentimentale. - 5. Conte de Noël. - 6. Chanson de mulotier.
- Preale (de la). ORIENTALE (5<sup>e</sup>).
- Raphaël (Gustave). RÉCITATIF (3<sup>e</sup>).
- Ravel. PIÈCE EN FORME DE HABANERA (Vlad) (6<sup>e</sup>) (O.).
- Reutter. ÉLÉGIE (3<sup>e</sup>).
- \* Rieunier. LINEAL (8<sup>e</sup>).
- Rueff. CHANSON ET PASSÉPIED (4<sup>e</sup>).
- \* - CONCERTINO, op. 17 (7<sup>e</sup>) (O.).
- Sauguet. SONATINE BUCOLIQUE (7<sup>e</sup>).
- Semler-Colely (J.). RÉCIT ET SCHERZANDO (7<sup>e</sup>).
- Tcherepnine (A.). SONATINE SPORTIVE (8<sup>e</sup>).
- Telemann. SONATE (3<sup>e</sup>, 4<sup>e</sup>) (Londès).
- Thiéret. ADAGIO (5<sup>e</sup>).
- \* Tomasi. CONCERTO (8<sup>e</sup>) (O.).
- BALLADE (7<sup>e</sup>) (O.).
- INTRODUCTION ET DANSE (7<sup>e</sup>).
- CHANT CORSE (4<sup>e</sup>).
- Tourneur. 1<sup>re</sup> PARTIE DU CONCERTO, d'après MOZART (5<sup>e</sup>).
- Tournier (F.). VARIATIONS SUR UN THEME DE CLAUDE LE JEUNE (XVII<sup>e</sup> s.) (1<sup>er</sup>, 2<sup>e</sup>).
- Vandelle. PRÉLUDE ET GIGUE (5<sup>e</sup>).
- Weber (Alain). SAXETTO (4<sup>e</sup>).
- MELOPÉE (4<sup>e</sup>).

## SAXOPHONE mi b ET ORGUE

Lüttemann. MÉDITATION II.

## SAXOPHONE si b ET PIANO

- Amellér. BELLE PROVINCE : BAIE COMEAU (3<sup>e</sup>).
- Baillier. FAN' JAZZ (1<sup>er</sup>, 2<sup>e</sup>).
- Blément. SOUS LES SAPINS, marche de concert (5<sup>e</sup>).
- Chérisse. A L'OMBRE DU CLOCHER (3<sup>e</sup>).
- SÉRÉNADE VARIÉE (5<sup>e</sup>).
- Ravel. PIÈCE EN FORME DE HABANERA (6<sup>e</sup>) (O.).
- Strimer. SÉRÉNADE (5<sup>e</sup>).
- Tomasi. CHANT CORSE (4<sup>e</sup>).

## SAXOPHONE SEUL

- Bonneau. CAPRICE EN FORME DE VALSE (8<sup>e</sup>) (tous saxos).
- Bozza. IMPROVISATION ET CAPRICE (8<sup>e</sup>) (tous saxos).
- PIÈCE BREVE (7<sup>e</sup>) (tous saxos).
- Dubois (P.M.). SUITE FRANÇAISE (8<sup>e</sup>) (tous saxos).
- Nada. IMPROVISATION I, II, III (7<sup>e</sup>) (mi b).
- MA (7<sup>e</sup>, 8<sup>e</sup>) (mi b).
- Rueff. SONATE (7<sup>e</sup>) (mi b).
- Tomasi. EVOCATIONS (7<sup>e</sup>, 8<sup>e</sup>) (mi b).