ORGAN PART (Full score)

Sonate

for Bb Soprano Saxophone and Organ

1 Phantasie 3'03"
2 Hirtenlied 3'30"
3 Tanz 3'04"

Anthony Skilbeck

In this score, the saxophone part is written in concert pitch.

Use discretion when considering the use of mixtures. My harmony does not always sound good when these are used.

1 Phantasie

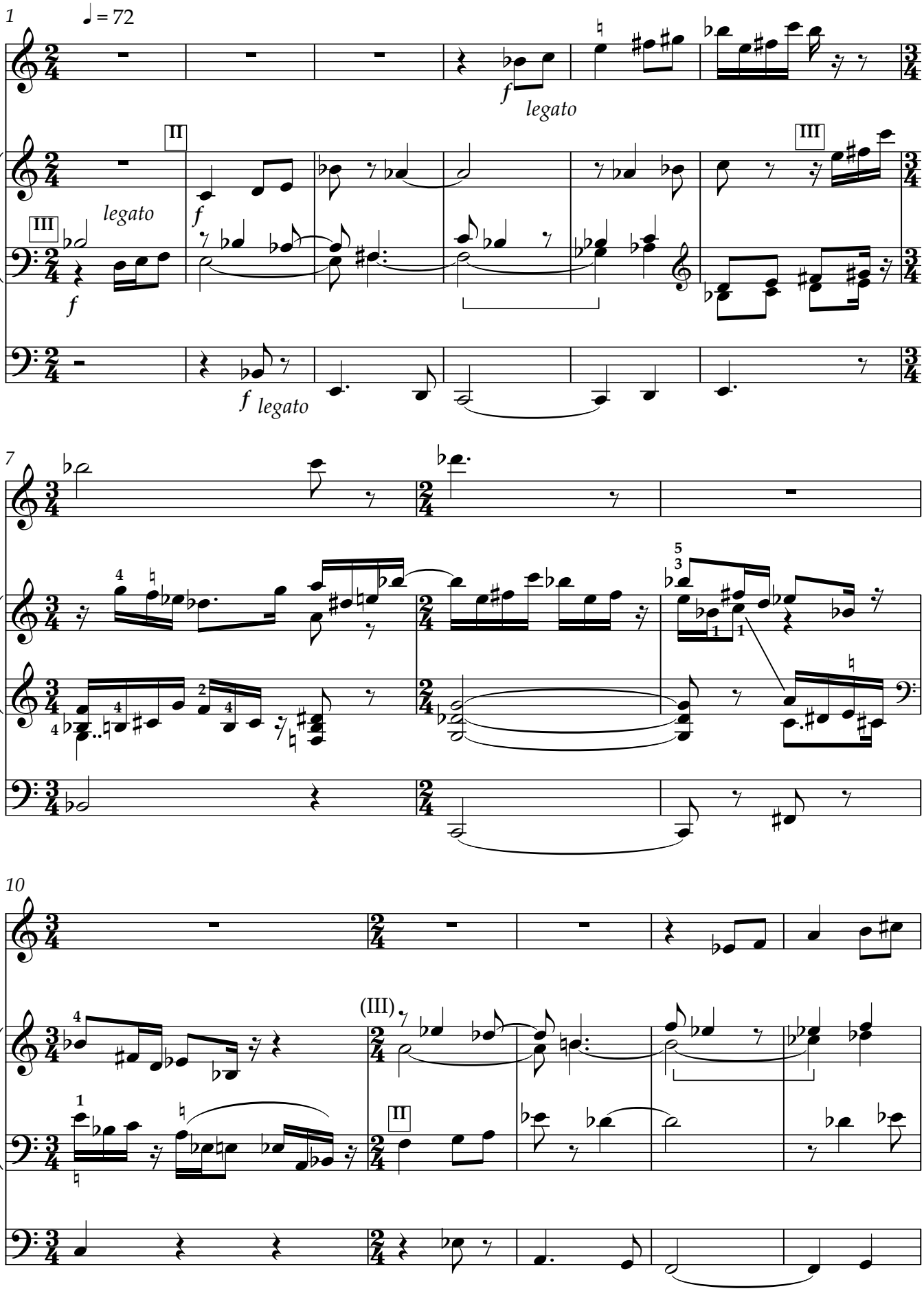
I (Choir)
II (Great) Trompete 8'
III (Swell) Offenflote 8', Principal 4', Waldflote 2'. Possibly also Salicional & Acuta.
Ped. Principalbass 16', Pommer 8' (?). Possibly coupled to the Traversflote 4' of **I**.

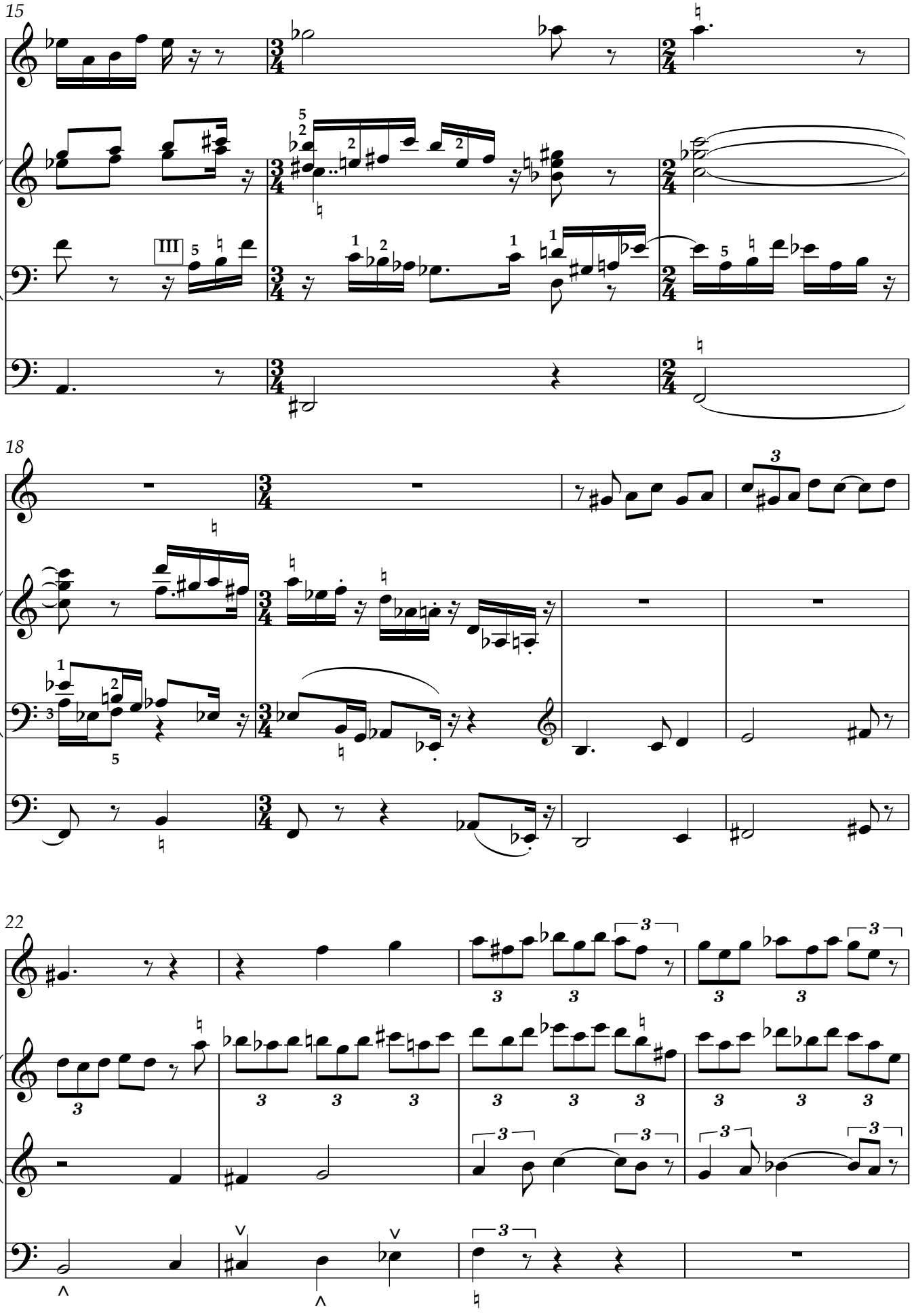
Bar 77 **Ped.** Add Choralbass 4'

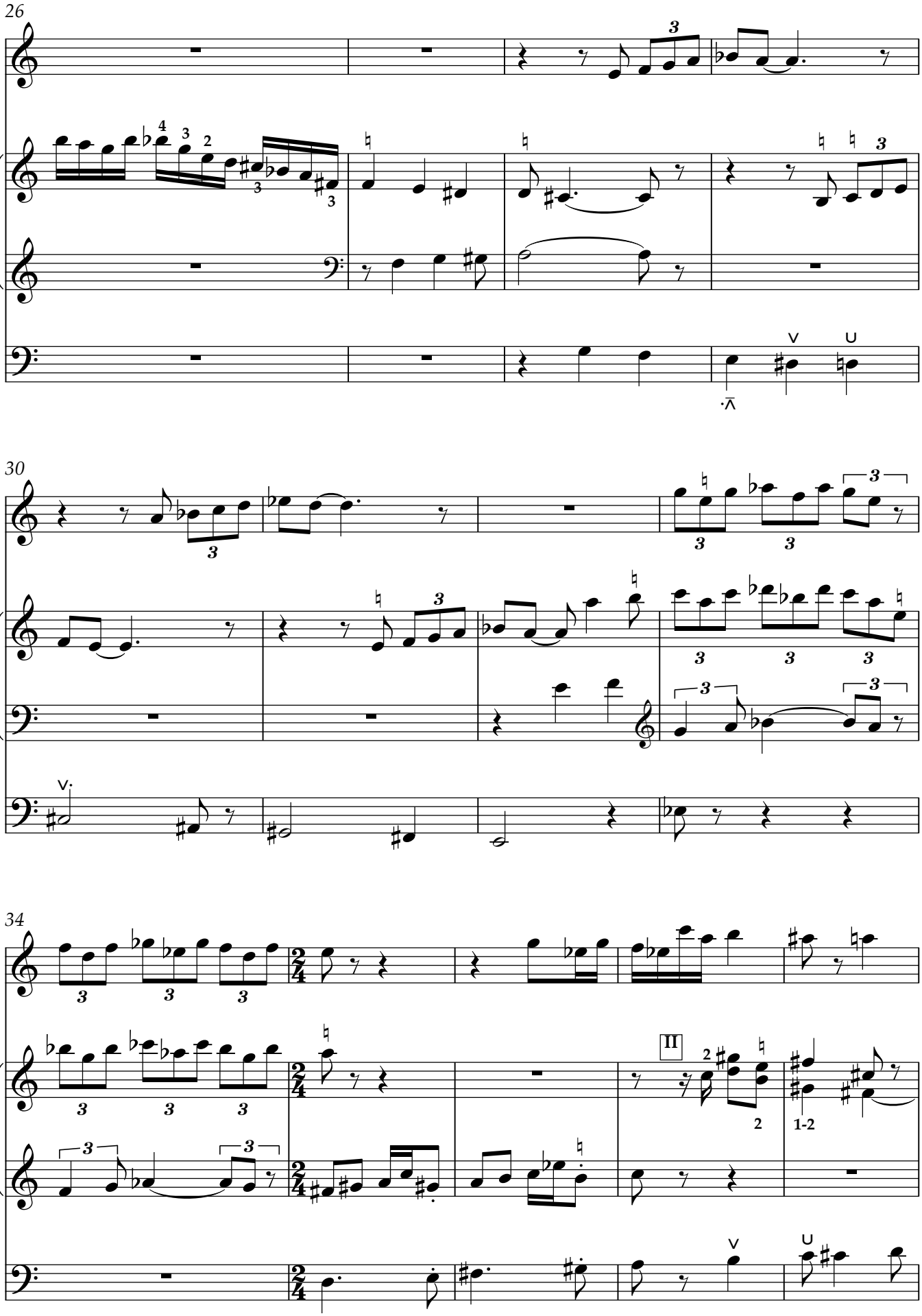
THE SECOND AND THIRD MOVEMENTS HAVE MORE COMPLICATED REGISTRATION SCHEMES WHICH "SHOW OFF" THE SOUND COLOURS OF THE ORGAN.

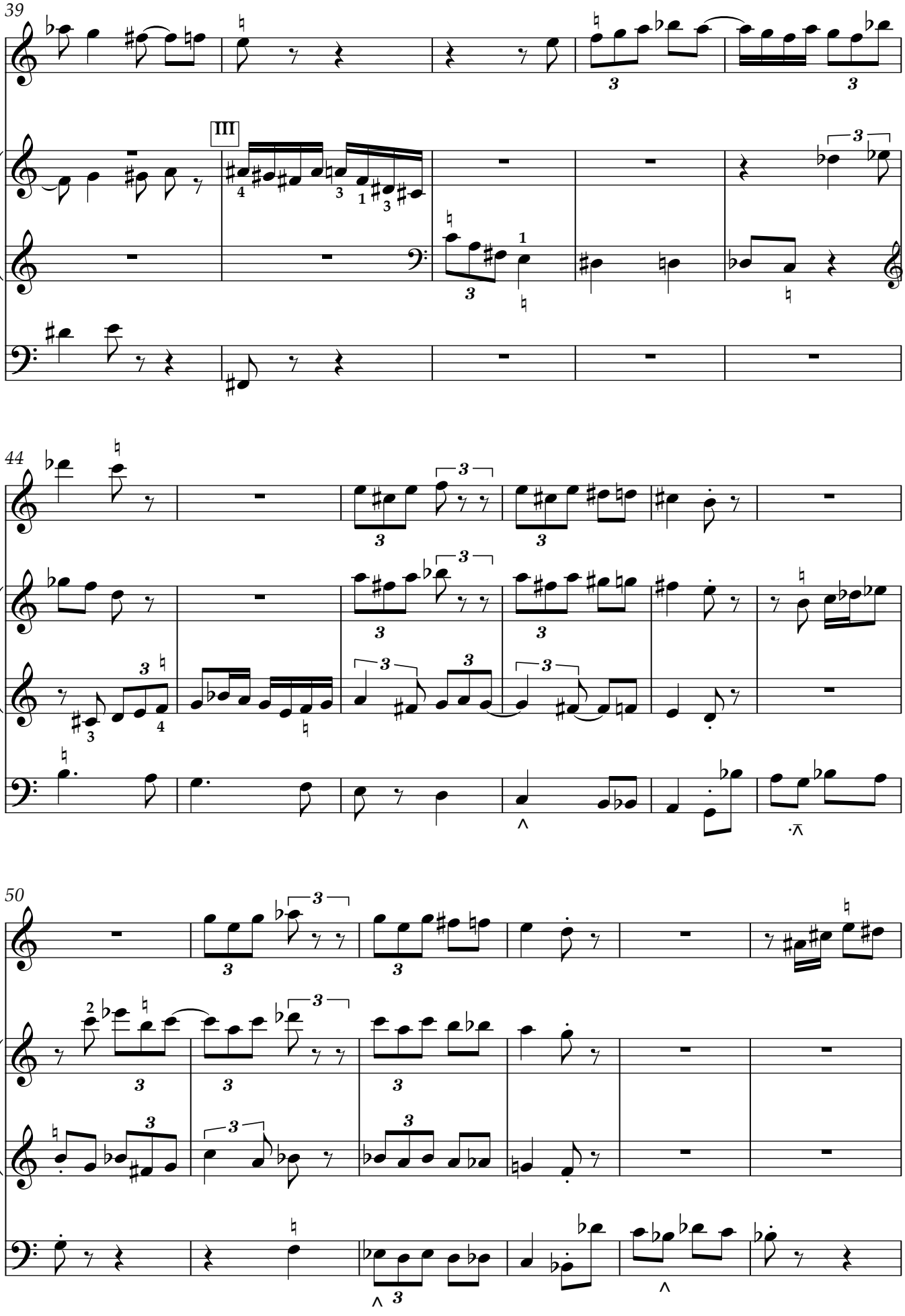
1 Phantasie

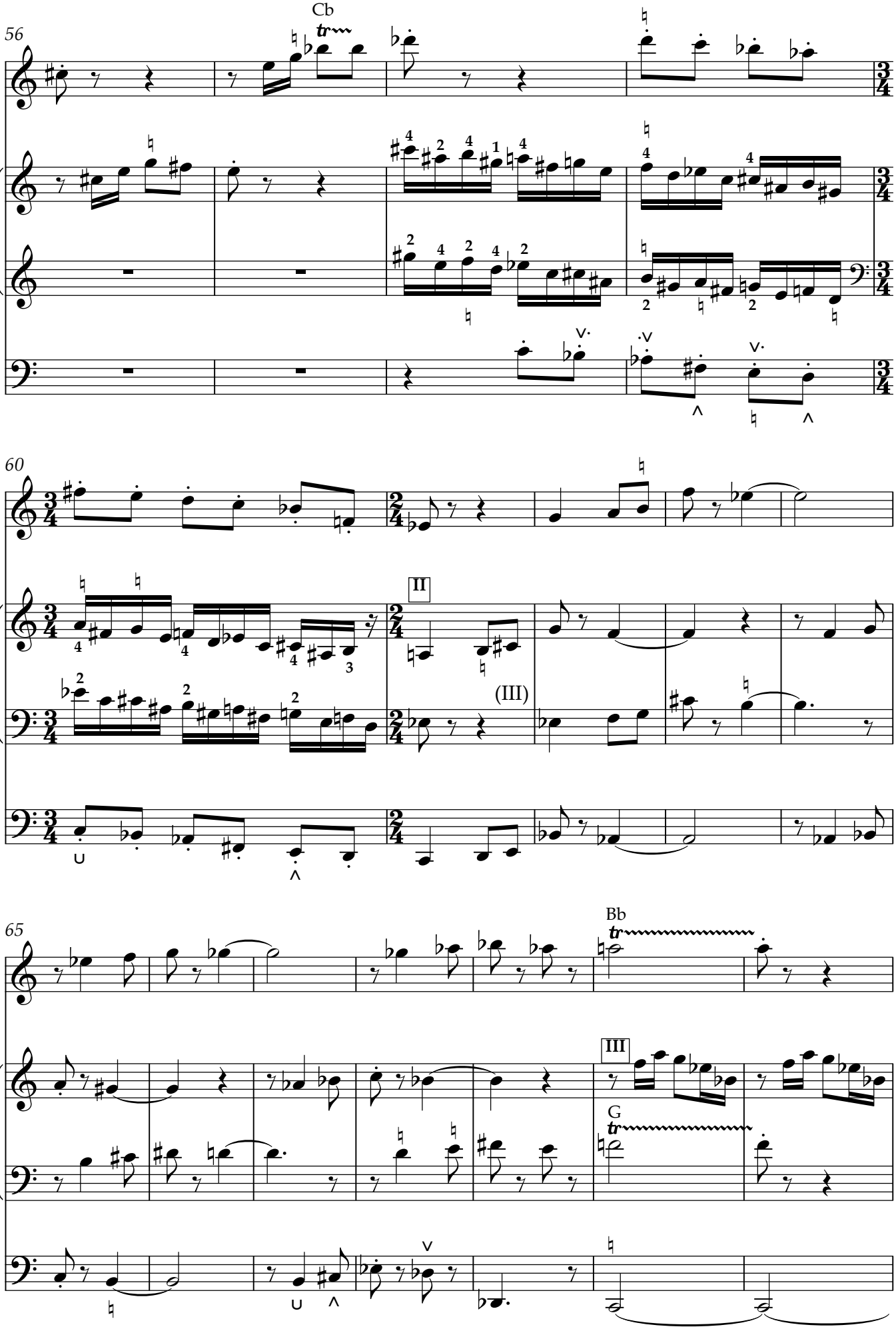
Anthony Skilbeck

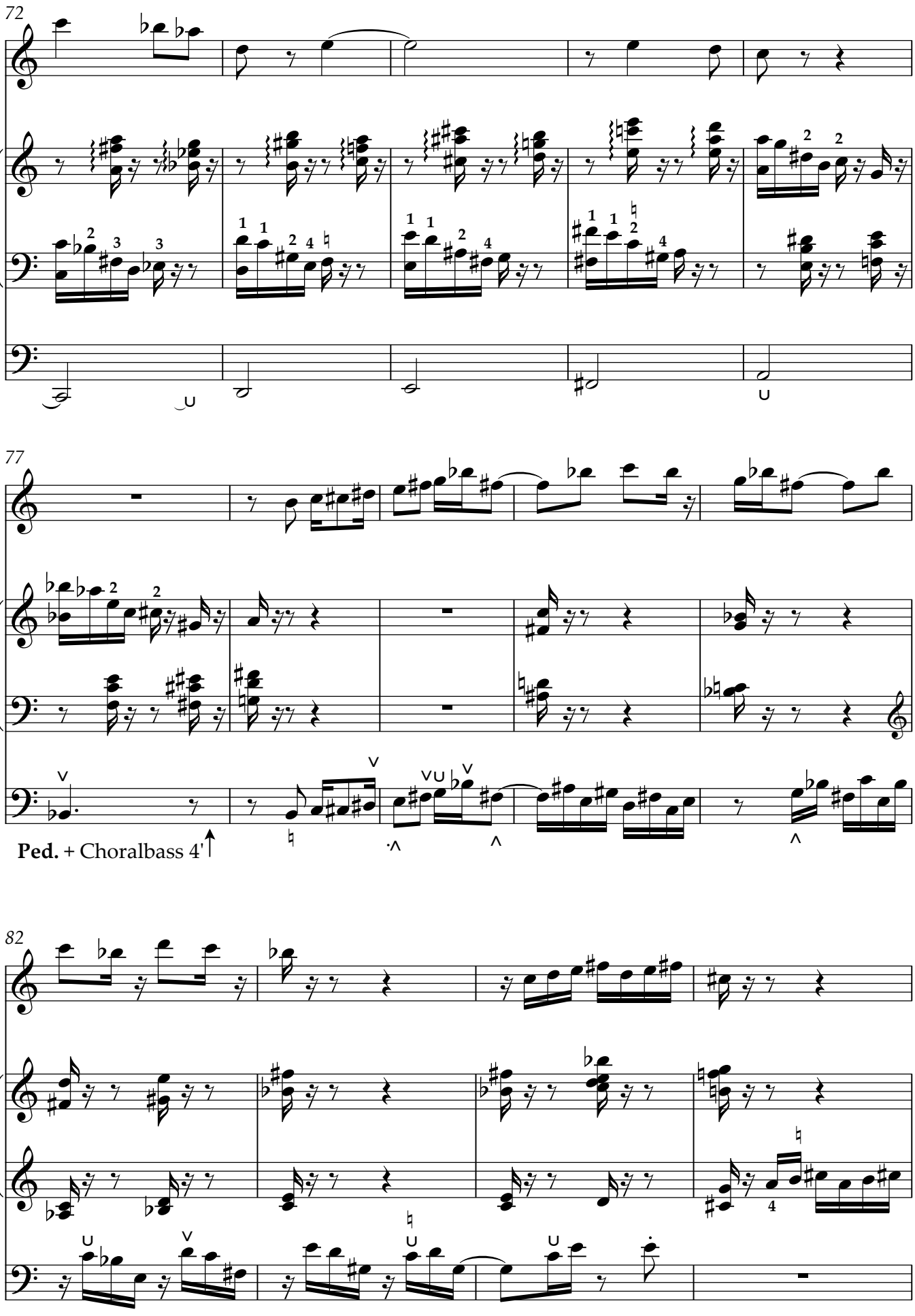


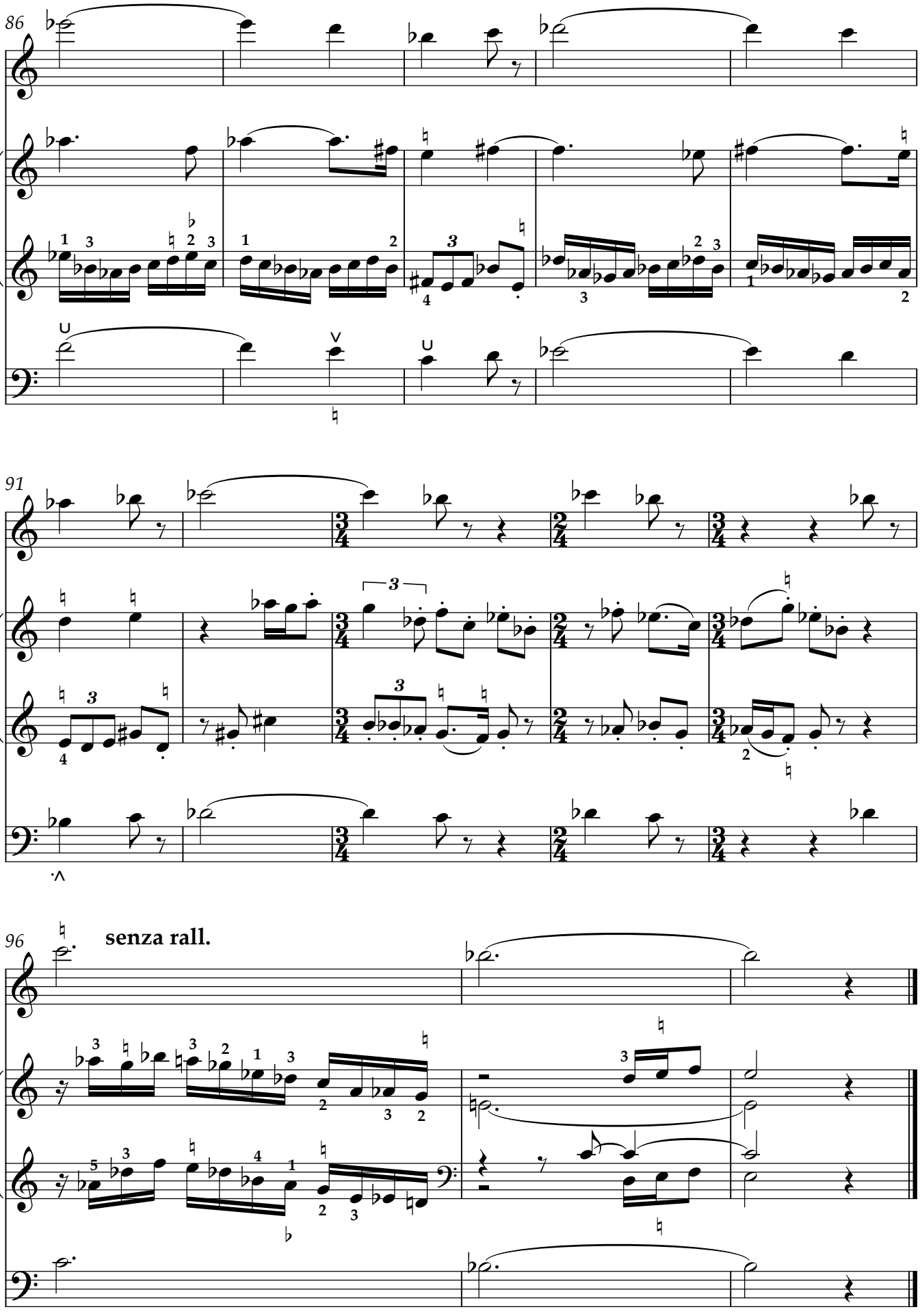

15
III
18
22


26
30
34
II


39
III
44
50


56
Cb
60
II
(III)
65
Bb
III
G


72
77
Ped. + Choralbass 4'
82


86
91
96
senza rall.

2 Hirtenlied

Anthony Skilbeck

I (Choir) Holzgedackt 8', Traversflote 4', Doublette 2', Sesquialter
II (Great) Gemshorn 8'
III (Swell) Carillon
Ped. Pommer 8' (?) *p*

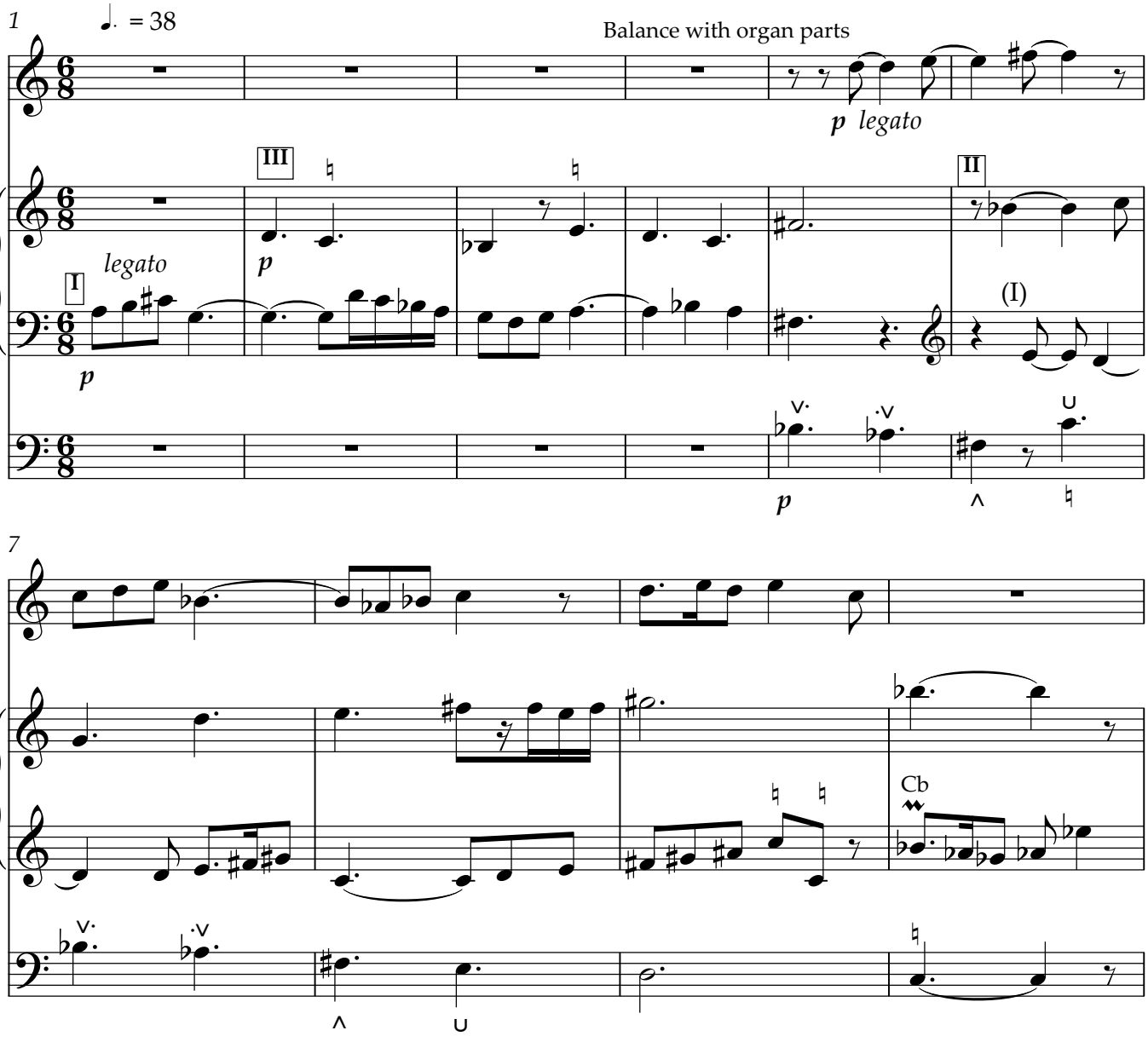
Bar 17 **I** Change to Cromorne 8' only. **P.** Add 10 2/3' to the 8' (No 16')

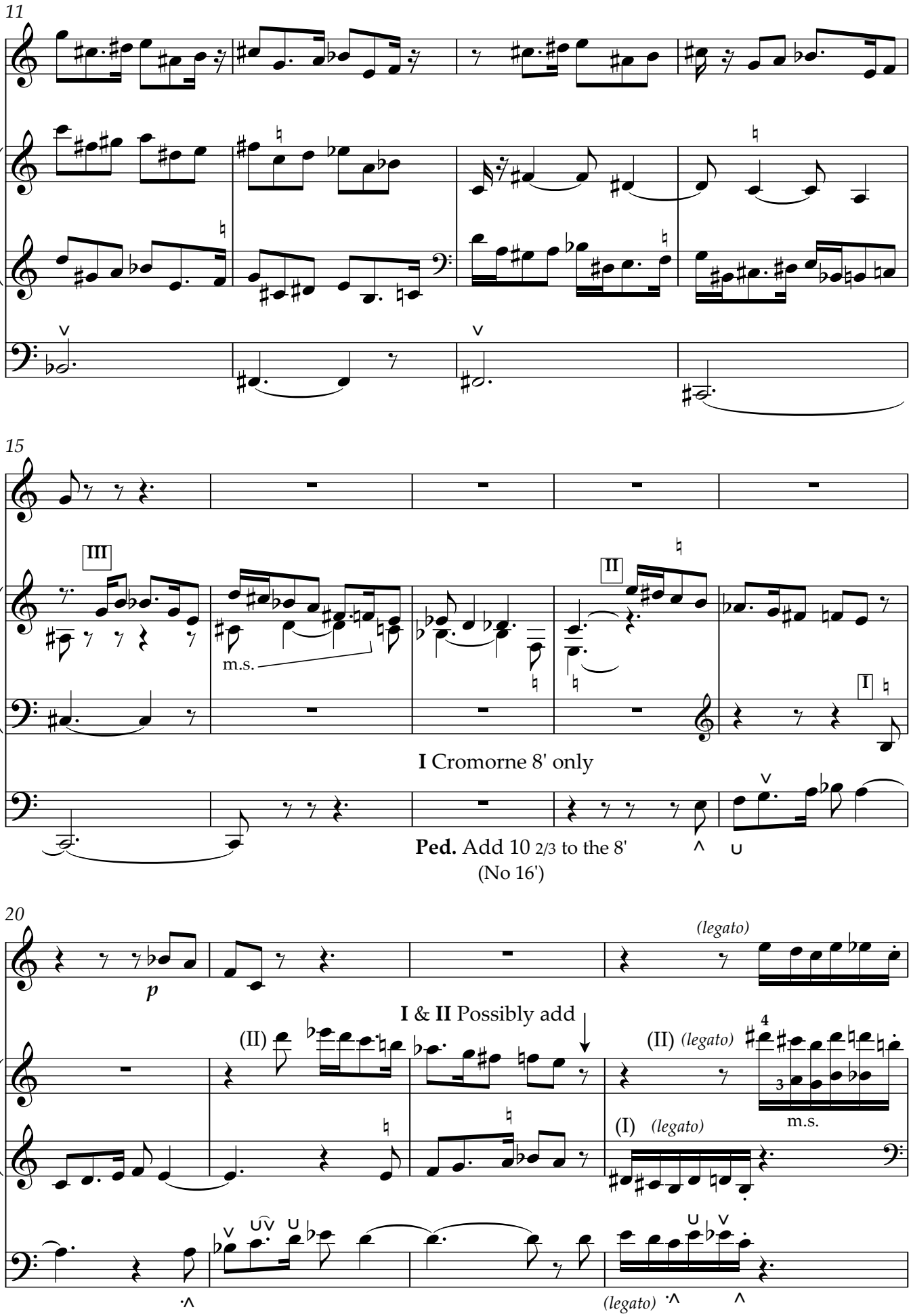
Bar 22 Possibly add to **I** and **II**

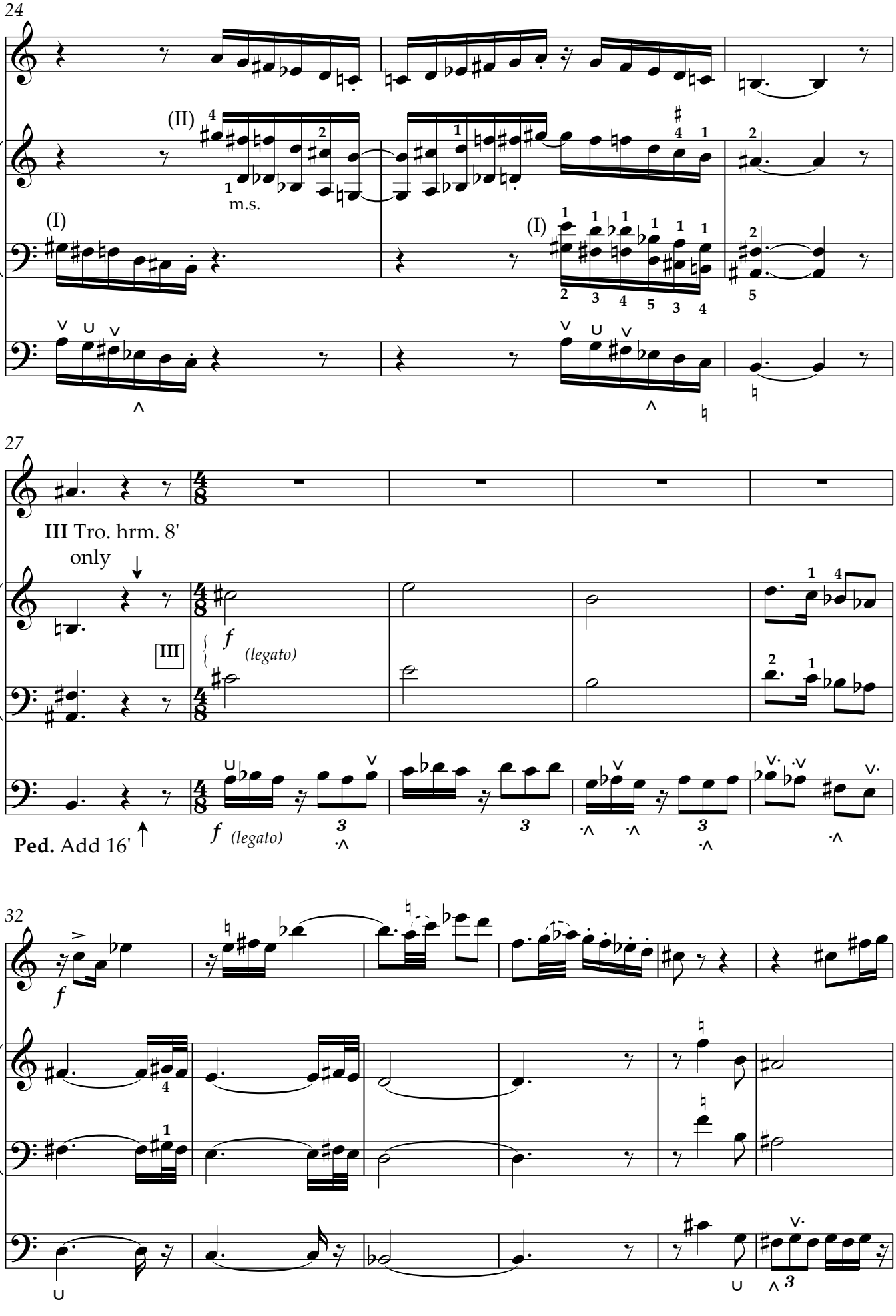
Bar 27 **III** Trompete harmonique 8' only. **P.** Add a 16' (Possibly the Principalbass)

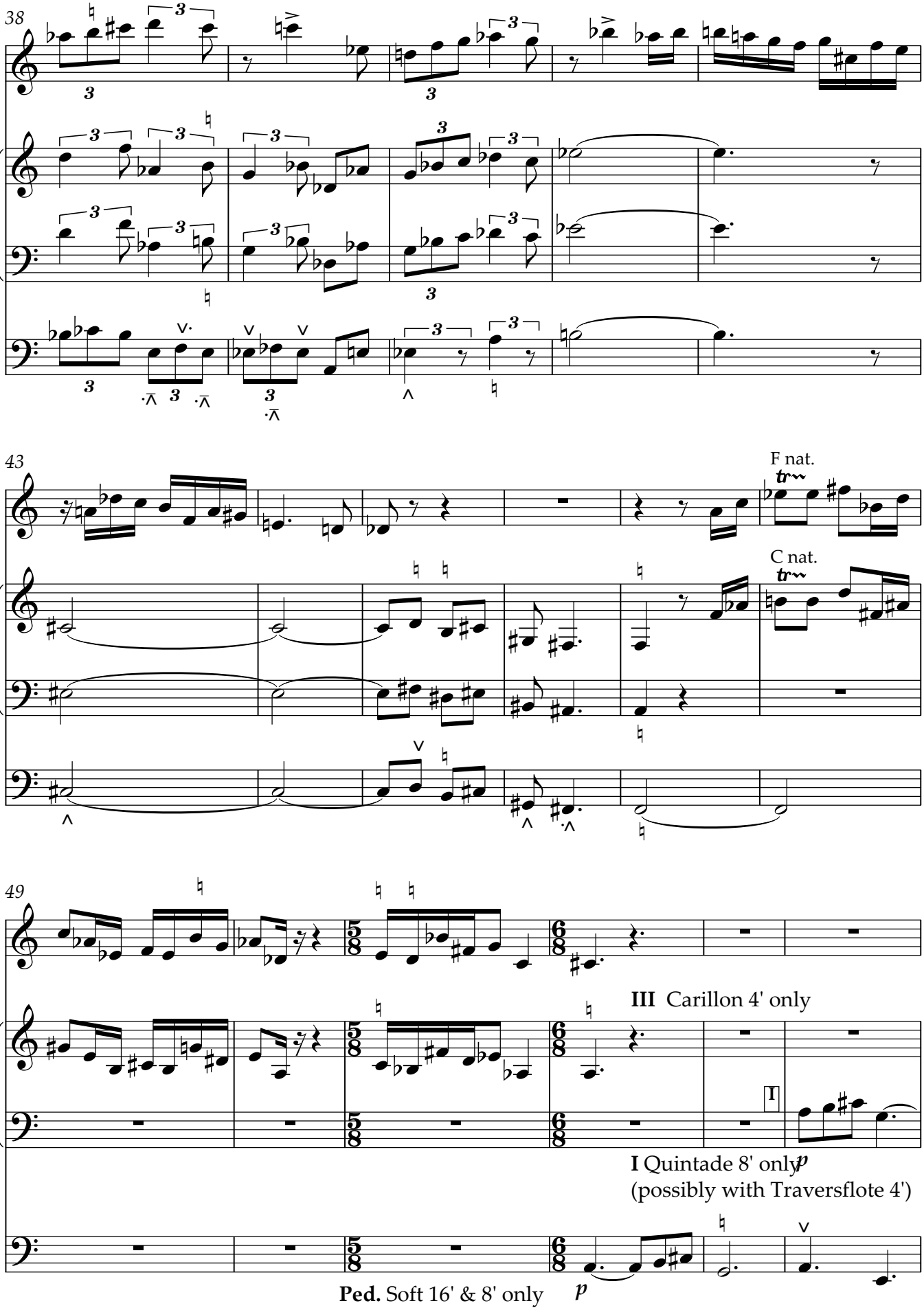
Bar 49 **P.** Take away the 10 2/3', leaving the soft 16' & 8'

Bar 52 **I** Quintadena 8' only (possibly with Traversflote 4'). **III** Carillon only.



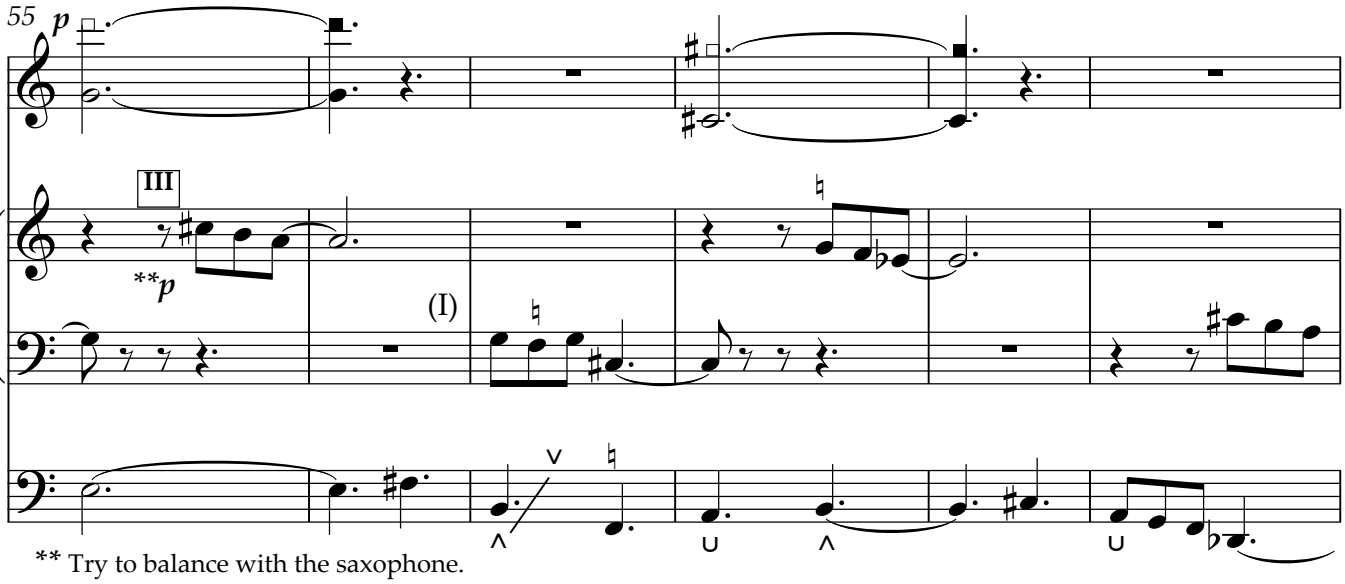

11
15
III
II
I
m.s.
I Cromorne 8' only
Ped. Add 10 2/3 to the 8'
(No 16')
20
p
(legato)
I & II Possibly add
(II)
(II) (legato)
4
3
m.s.
(I) (legato)
(legato)


24
(II)
m.s.
(I)
(I)
27
III Tro. hrm. 8'
only
III
f
(legato)
Ped. Add 16'
f (legato)
32
f

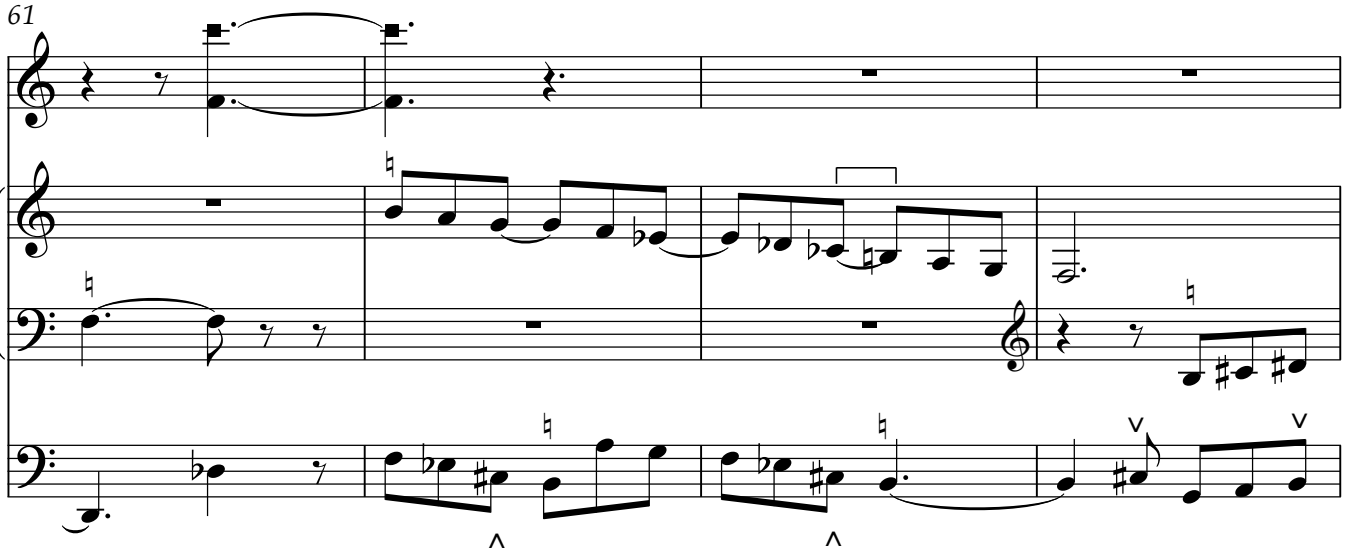

38
43
F nat.
C nat.
49
III Carillon 4' only
I
I Quintade 8' only
(possibly with Traversflote 4')
Ped. Soft 16' & 8' only
(- 10 2/3)

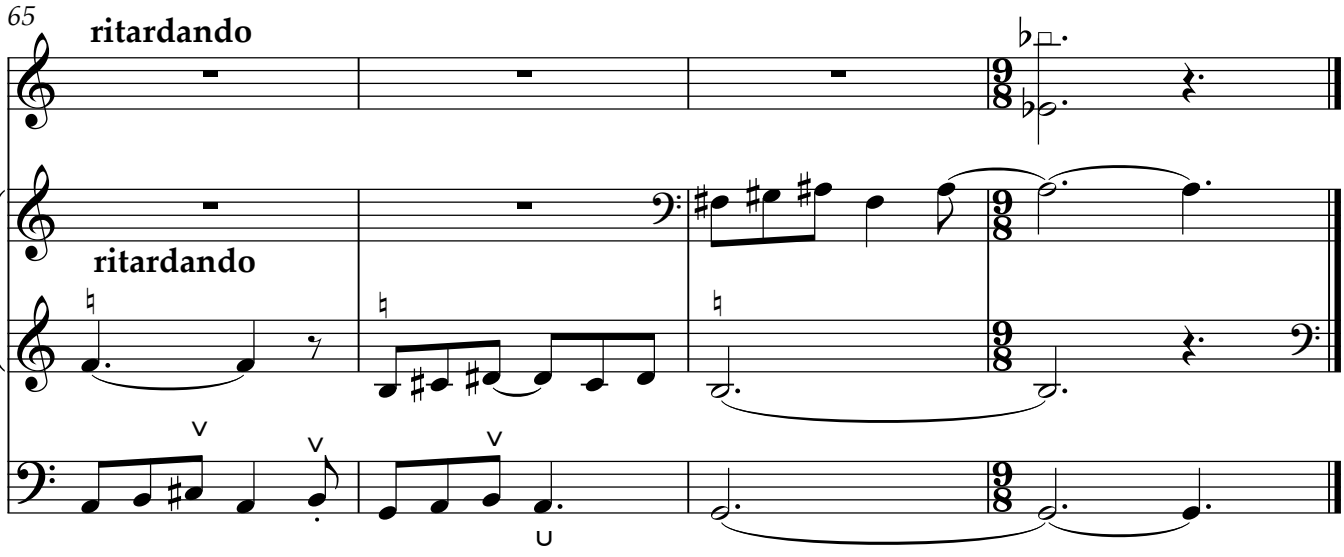
Alternative ending from bar 55 on page 14

Sound the harmonic. Although (because of the saxophone's range) it is not possible to simulate precisely Schoenberg's *Klangfarbenmelodie* technique (in "Farben" of "Funf Orchesterstucke"), the saxophonist should try to make the harmonic "grow out of" the tone quality of the organ's bass clef tied quaver.

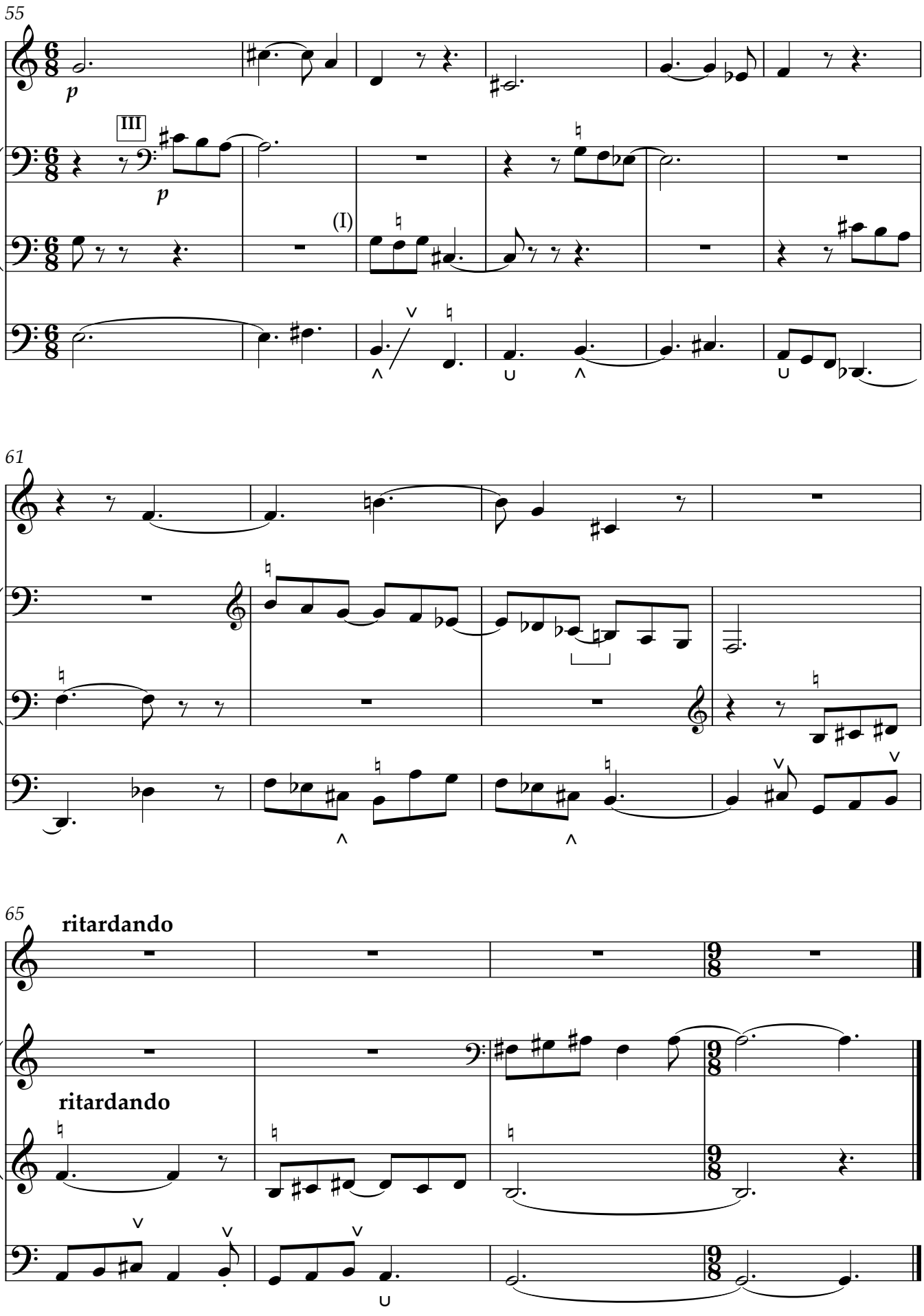


** Try to balance with the saxophone.
"Grow out of" the sound of the saxophone.





Alternative ending from bar 55



3 Tanz

I (Choir) Traversflote 4'
II (Great) Trompete 8'
III (Swell) Offenflote 8', Principal 4', Waldflote 2'. Possibly also Salicional 8' & Acuta.
Ped. Principalbass 16', Pommer 8' (?).

Bar 13 Add **I/P.**
Bar 30 Take away **I/P**

Bar 39 **I** Holzgedackt 8', Traversflote 4', Doublette 2', Larigot 1 1/3
II Gemshorn 8', Rohrflote 4'
III Carillon, Waldflote 2' (possibly also Blockflote 4' or Principal 4')
III should sound like bells pealing, with clarity.

Bar 49 **II** Add or change to Principal 8' & Octave 4'

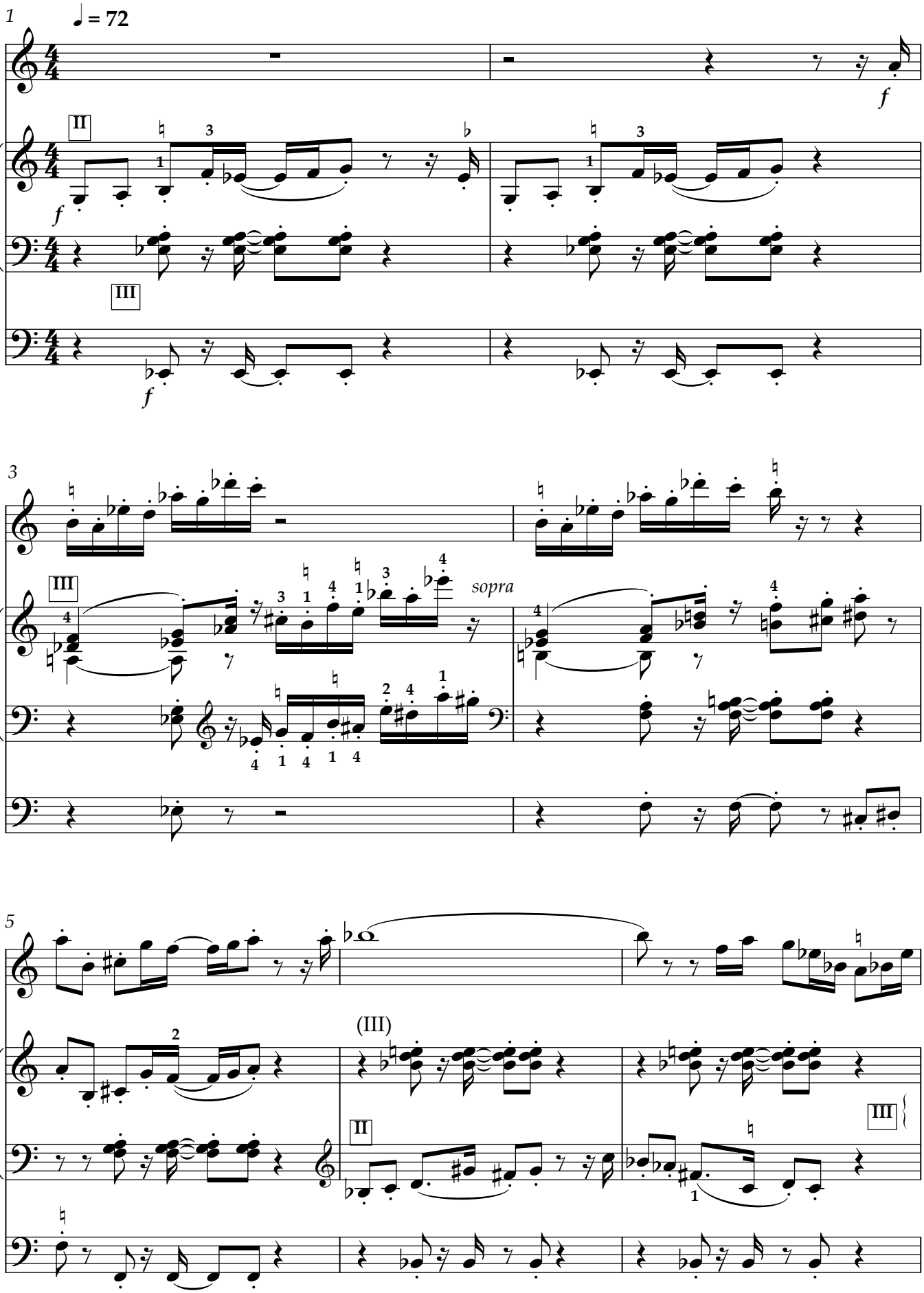
Bar 51 **Ped.** Add to or change, possibly using reed colour(s)

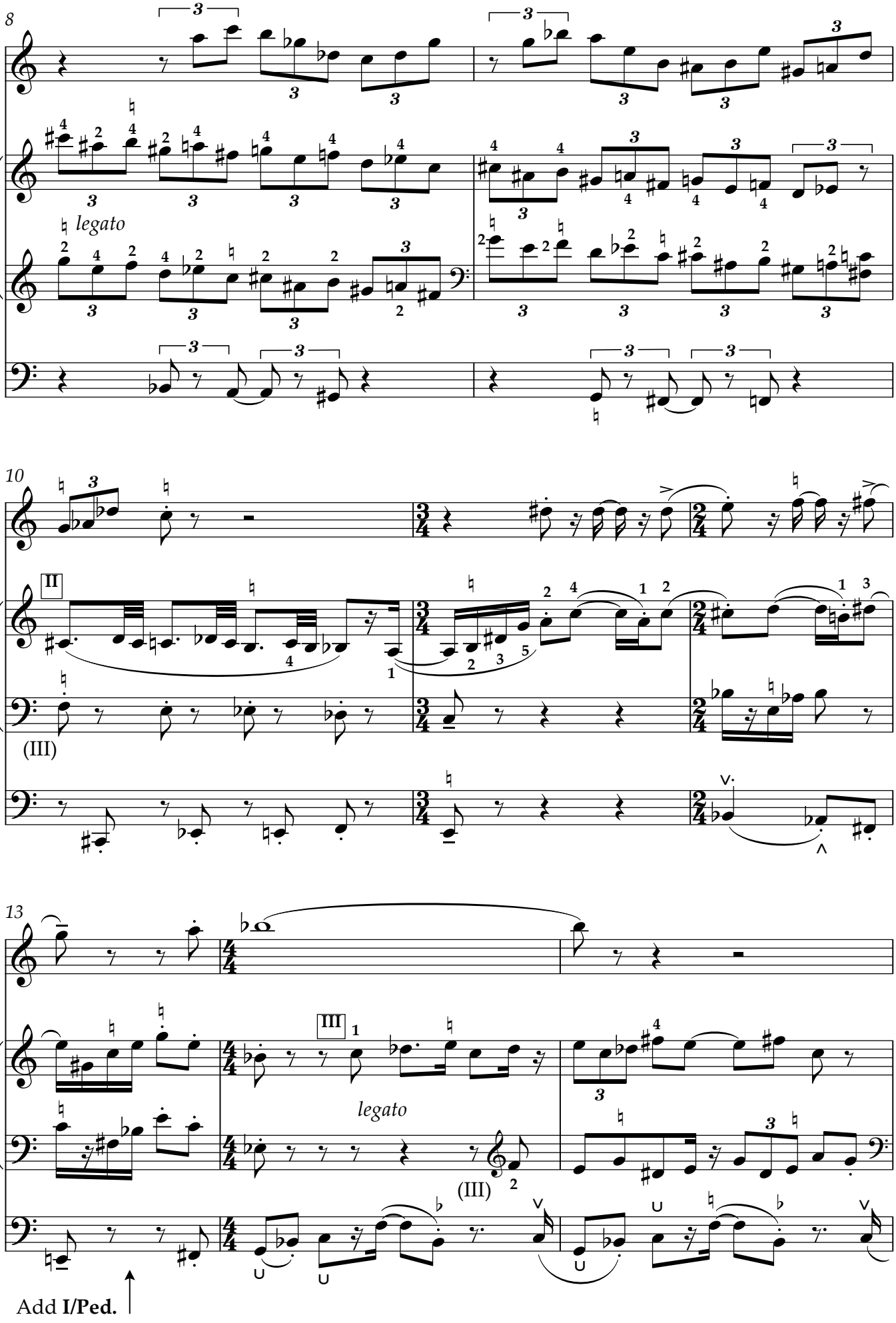
Bar 59 Add **III/II**

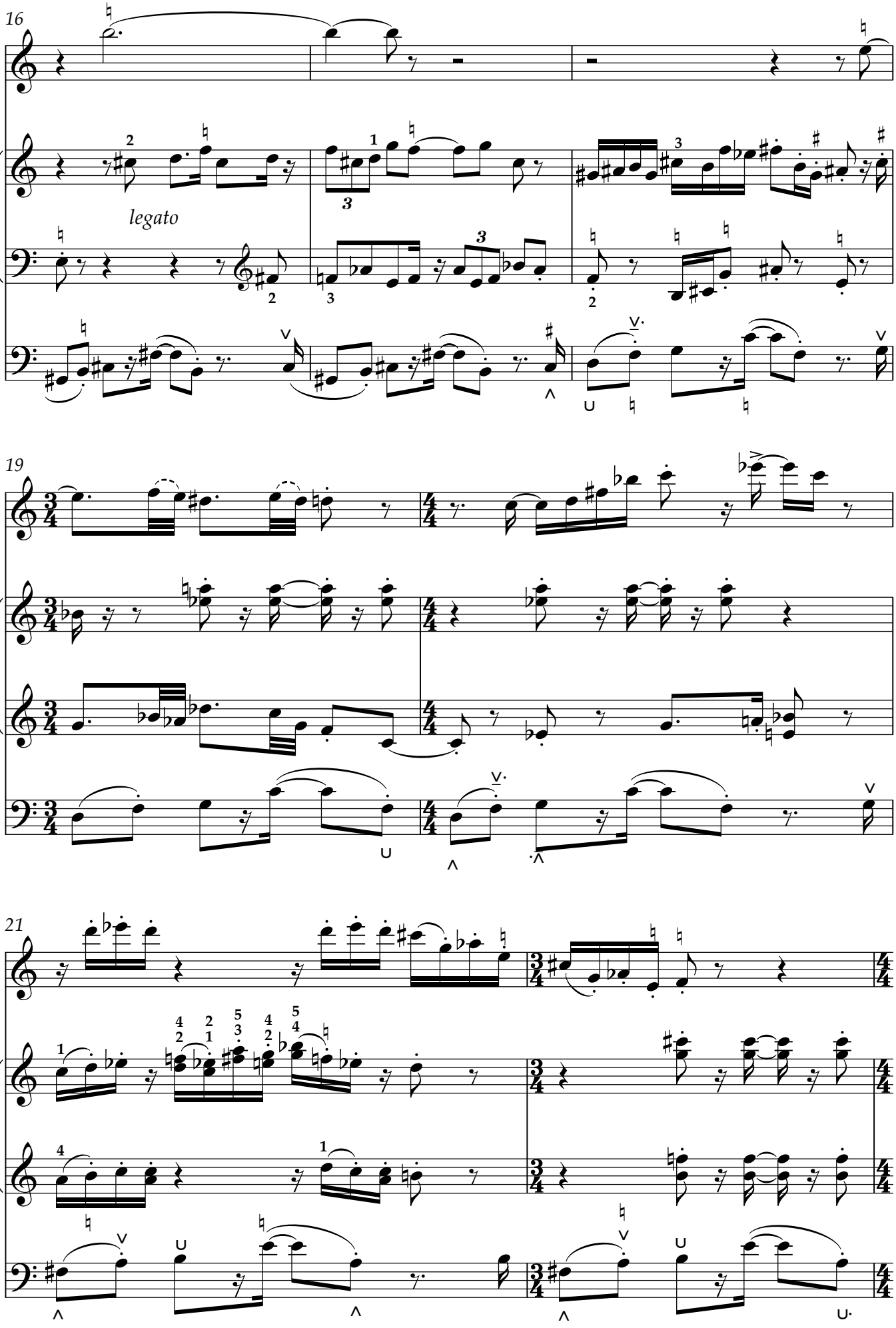
Bar 63 Take away **III/II**

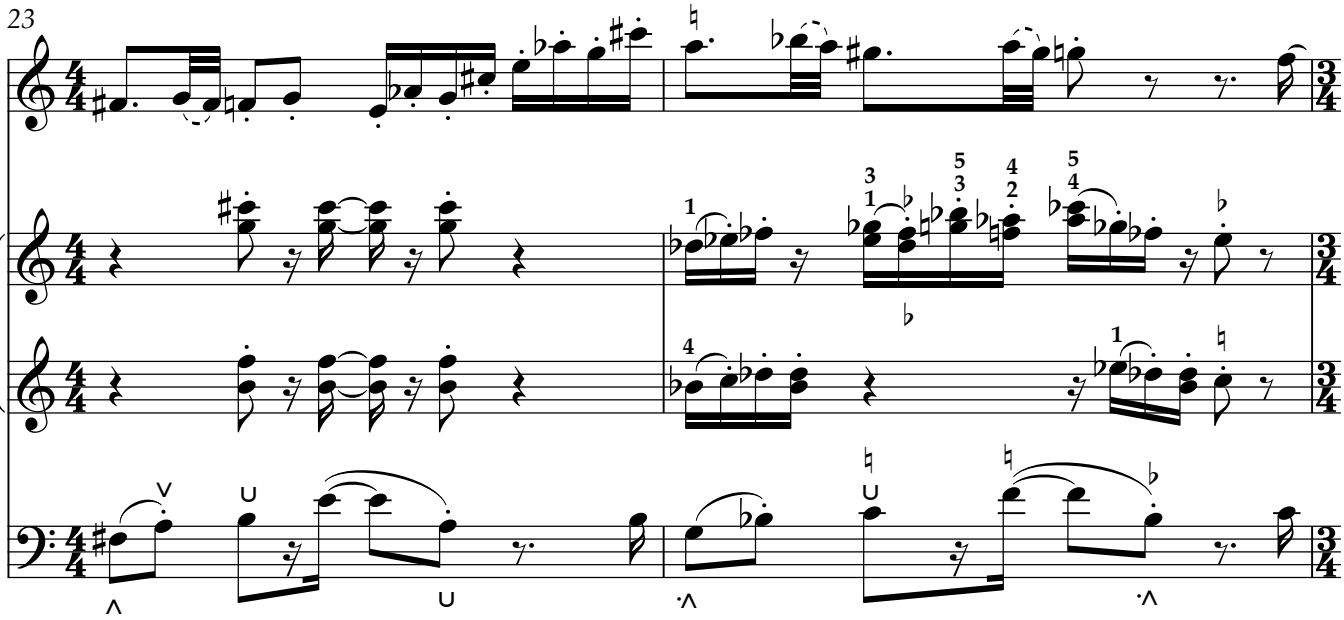
3 Tanz

Anthony Skilbeck




8
legato
10
II
(III)
13
III
legato
(III)
Add I/Ped.


16
legato
19
21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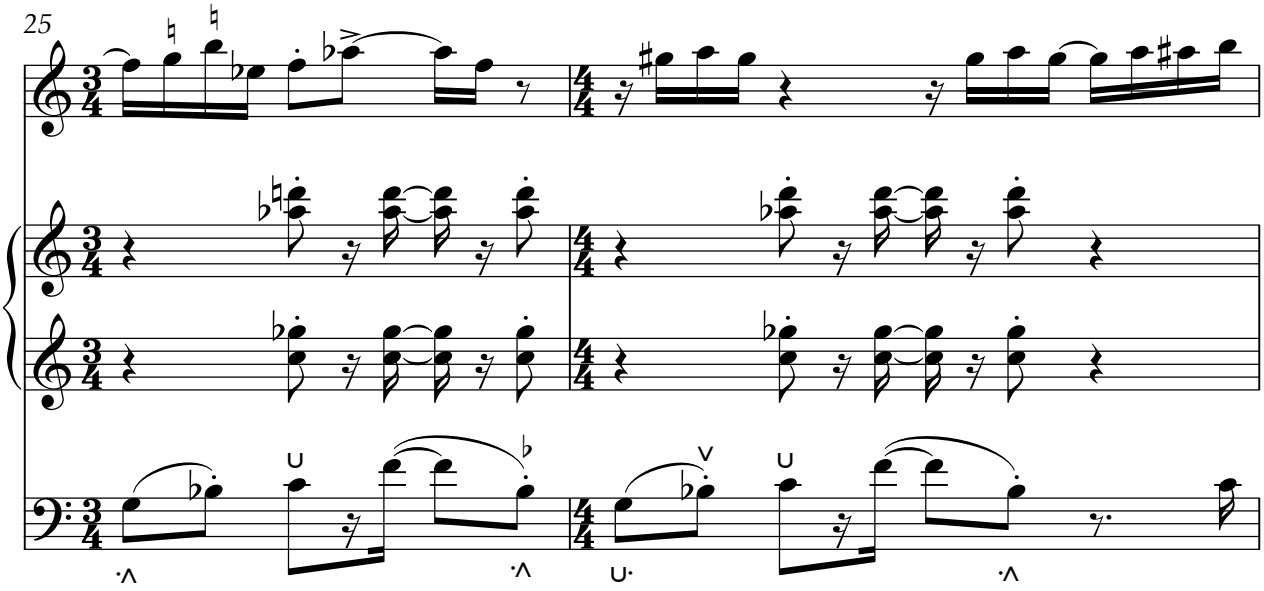
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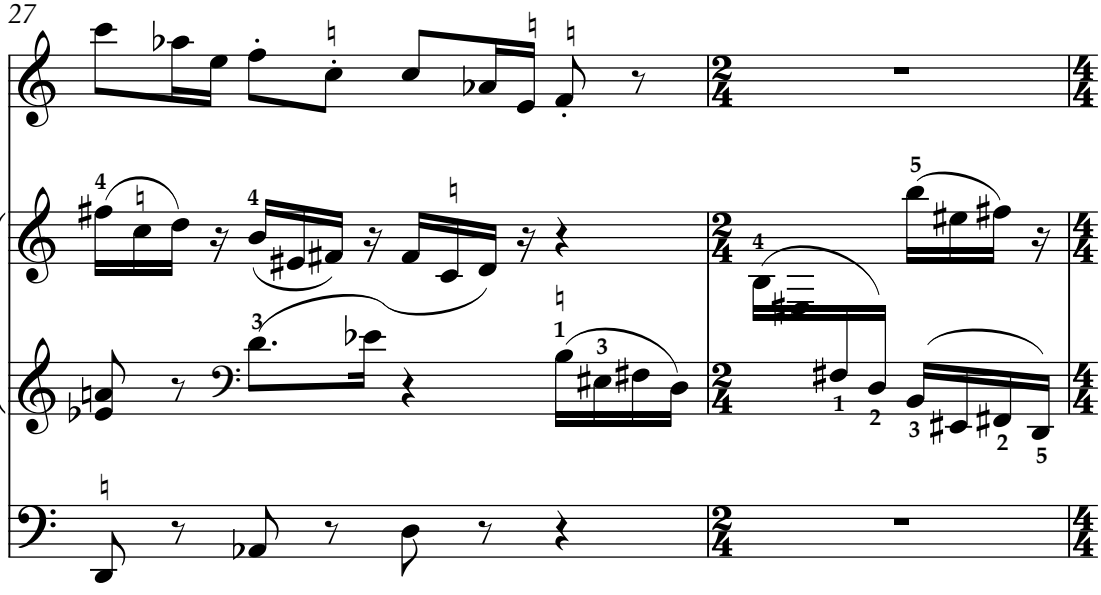
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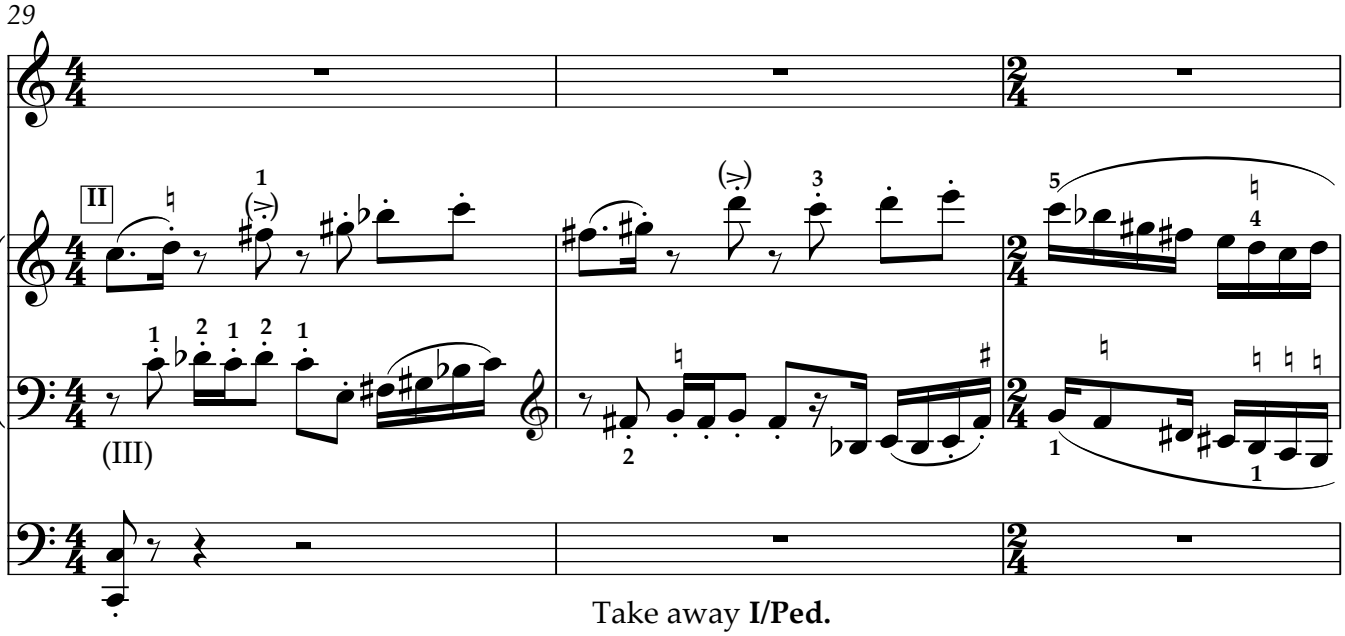
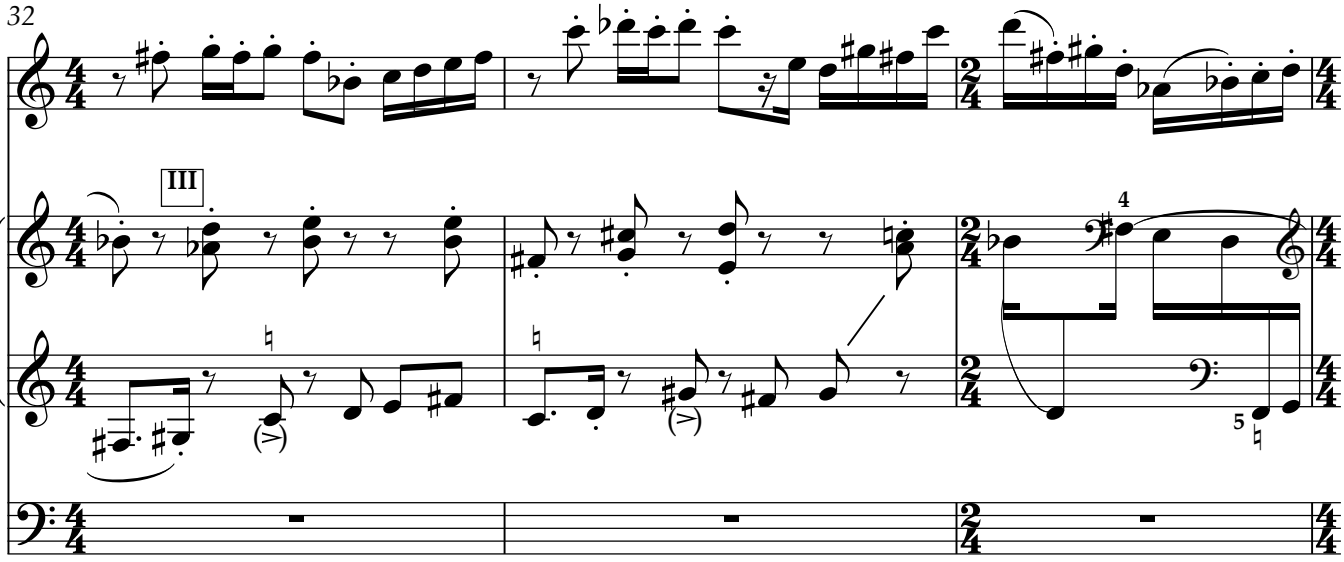
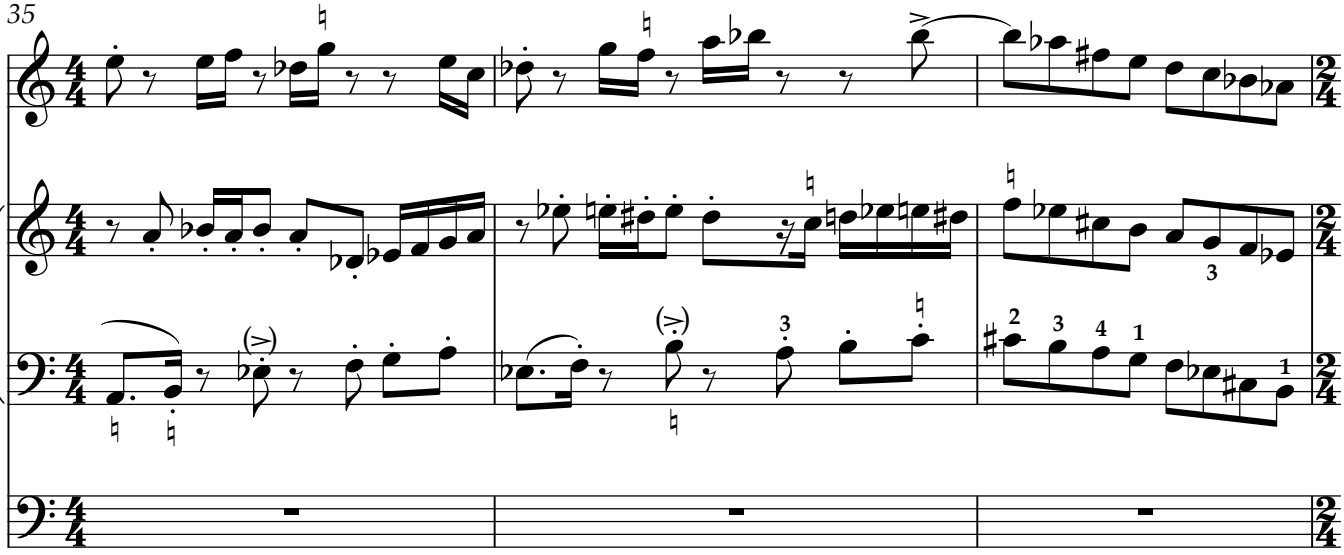
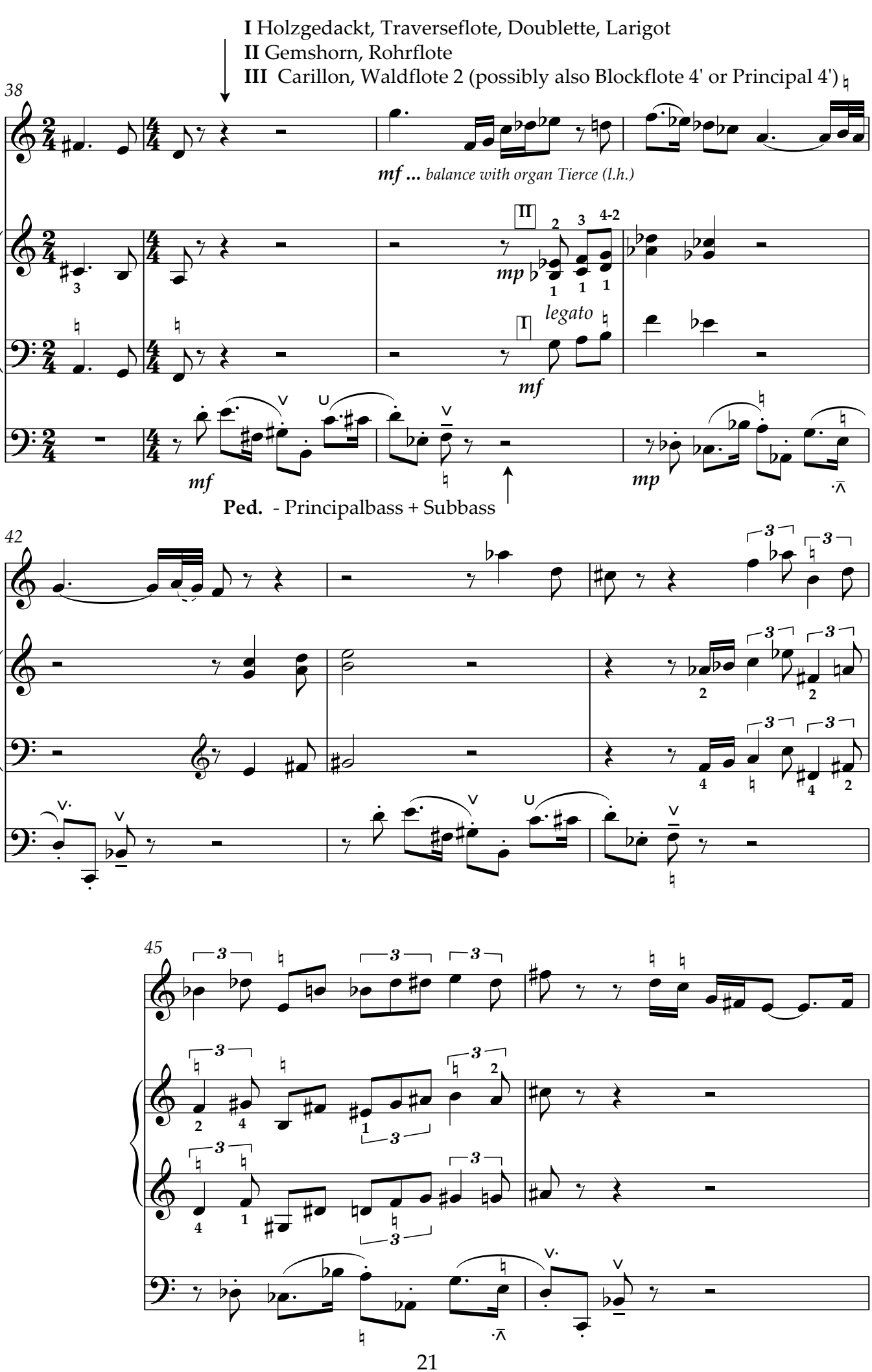
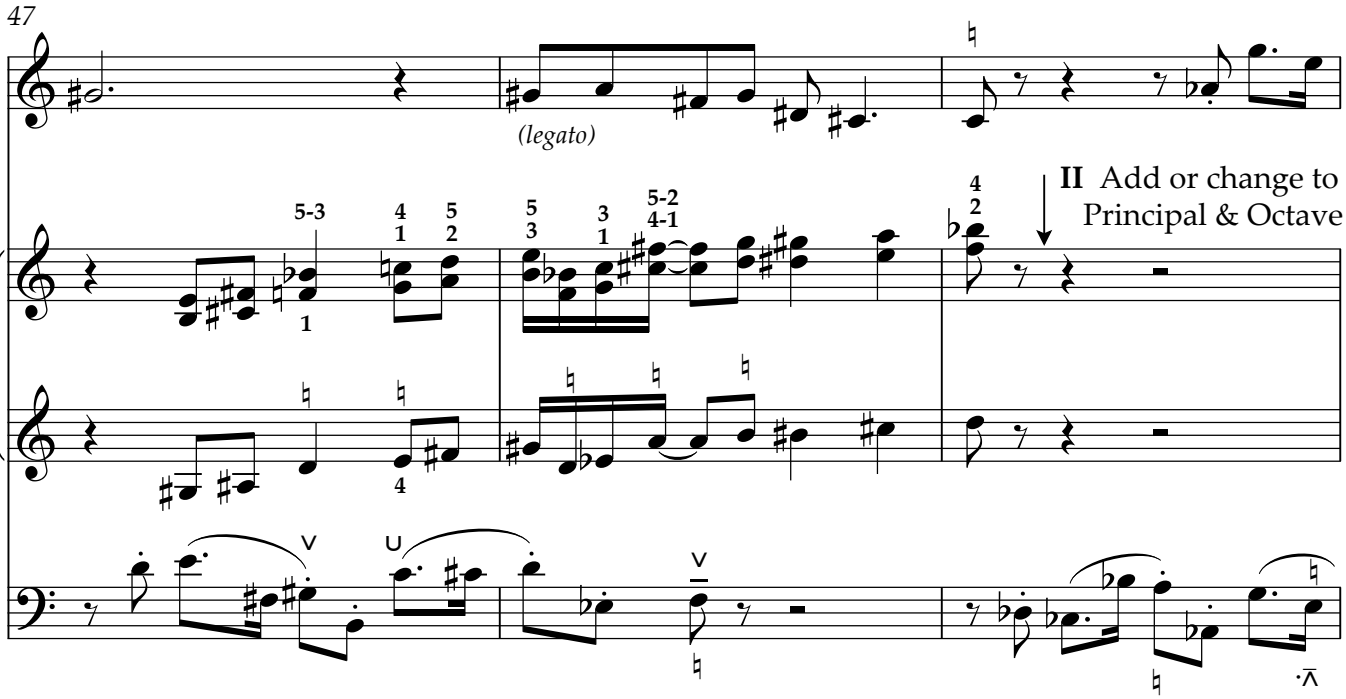


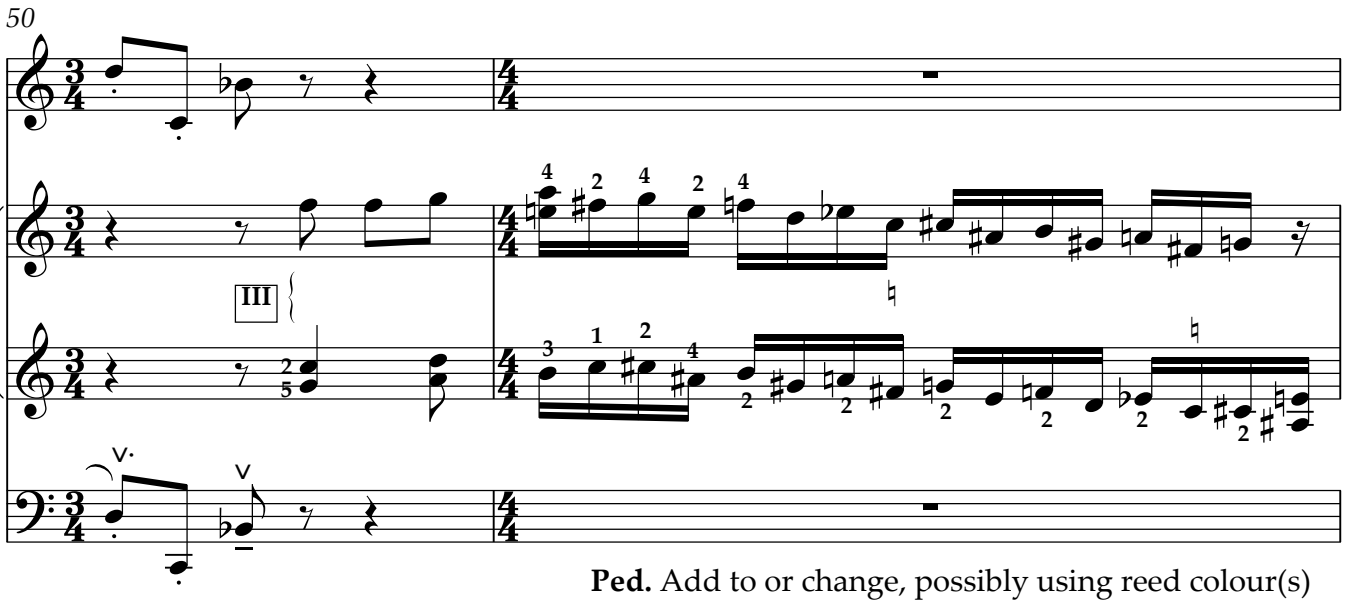
Take away **I/Ped.**



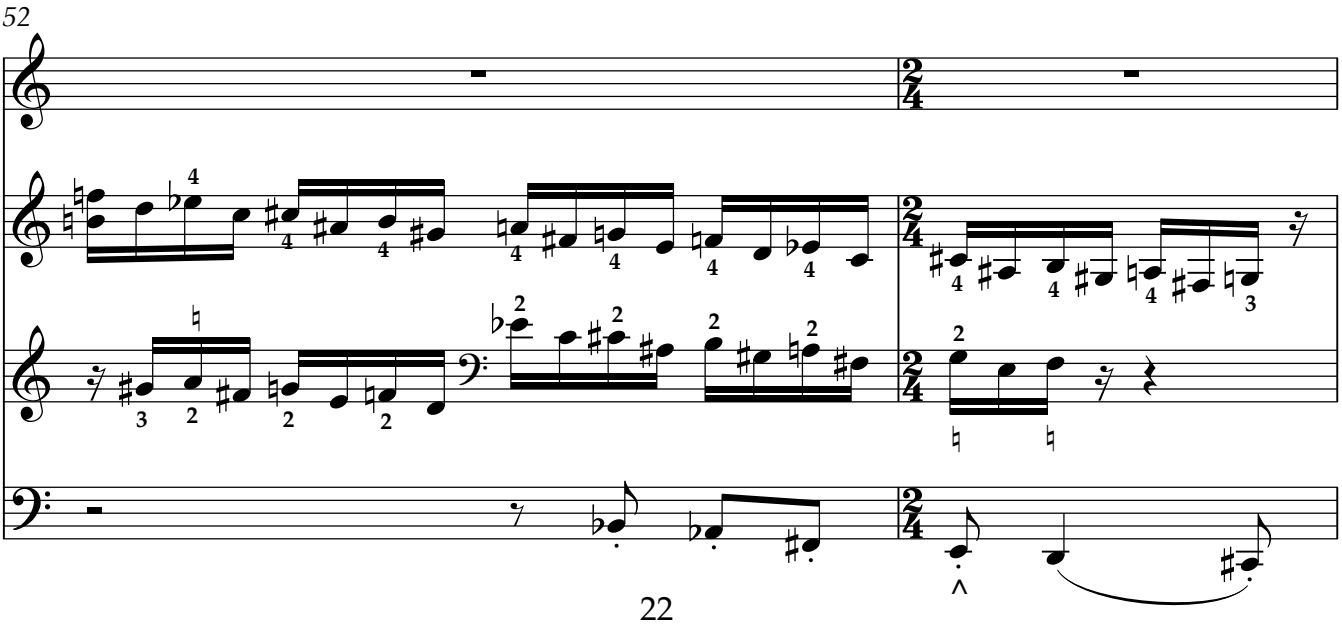


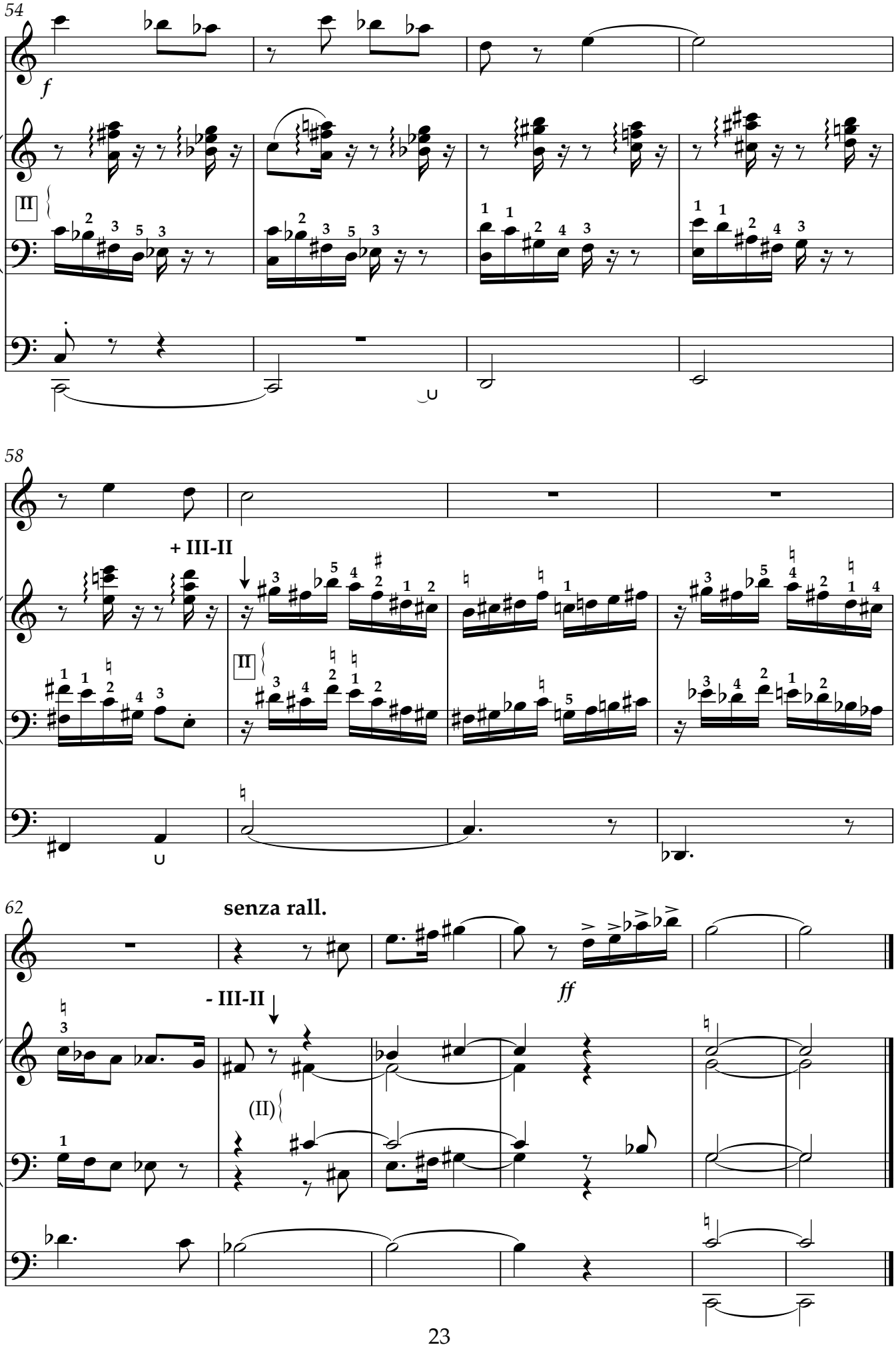

I Holzgedackt, Traverseflote, Doublette, Larigot
II Gemshorn, Rohrflote
III Carillon, Waldflote 2 (possibly also Blockflote 4' or Principal 4')
38
mf ... balance with organ Tierce (l.h.)
mp
legato
mf
mf
mp
Ped. - Principalbass + Subbass
42
45





Ped. Add to or change, possibly using reed colour(s)




54
f
II
58
+ III-II
II
62
senza rall.
ff
- III-II
(II)