Van Cott Information Services, Inc.
presents
Saxophone Music, Books, CDs and More

Saxophone Catalog 21
5/13/21

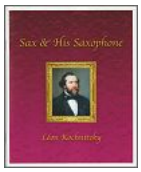
This catalog includes saxophone books, videos, and CDs; reed books; woodwind books; and general music books. **We are happy to accept Purchase Orders from University Music Departments, Libraries and Bookstores in the US**. We also have clarinet, flute, oboe, and bassoon books, videos and CDs. You may order online, by fax, or phone. To order or for the latest information visit our web site at **http://www.vcisinc.com**. **Bindings: HB:** Hard Bound, **PB:** Perfect Bound (paperback with square spine), **SS:** Saddle Stitch (paper, folded and stapled), **SB:** Spiral Bound (plastic or metal). Shipping: Heavy item, US Media Mail shipping charges based on weight. Free US Media Mail shipping on this item if ordered with another item with paid shipping. Price and Availability Subject to Change.

Table of Contents

Saxophone Books 1
Saxophone Jazz Books 3
Saxophone Music 3
- **Excerpts** 3
- **Master Classes and Extended Technique** 3
- **Methods** 6
- **Music** 7
- **Music Collections** 51
- **Studies and Etudes** 59

Reed Books 64
Repair Books 65
Saxophone Videos 65
Saxophone Play Along Music 65
Woodwind Books 66
General Music Books 66
Saxophone CDs 69
Ordering Information 76

Saxophone Books



S020. *Adolphe Sax & His Saxophone* by Leon Kochnitzky with an appendix by Sigurd M. Rascher. Fifth edition, North American Saxophone Alliance, 2014, SS, 51 pages. This is a new and much better printed version of this brief history of Adolphe Sax and his most famous instrument. It was first published in 1949.

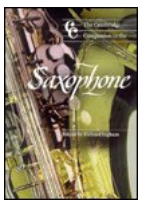
15.95

S002. *The Art of Saxophone Playing* by Larry Teal. Summy-Birchard. 1963. SS, 111 pages. A comprehensive guide to the saxophone. Subjects include the instrument, the mouthpiece, the reed, playing position, breathing technique, the embouchure, tone quality, vibrato, intonation, developing technique, attack and release, phrasing and interpretation, doubling, the altissimo register, and selected literature.

18.95

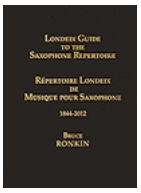
S012. *El Arte de Tocar el Saxofón* por Larry Teal, traducido por Raúl Guiterrez. Summy-Birchard, 1997. SS, 111 pages. Spanish translation of *The Art of Saxophone Playing*.

19.95



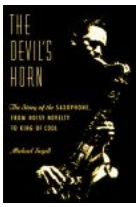
S003. *Cambridge Companion to the Saxophone* by Richard Ingham. Cambridge University Press, PB, 225 pages. This is the first comprehensive guide to the saxophone. Contents: Invention and, In the twentieth century, Influential soloists, The repertoire heritage, The saxophone quartet, The mechanics of playing the saxophone, The professional player (three chapters), Jazz and the saxophone, Rock and the saxophone, The saxophone today, Teaching the saxophone.

39.95



S995. *Londeix Guide to the Saxophone Repertoire 1844-2012* edited by Bruce Ronkin. Roncorp Publications, 2012, HB, 776 pages. The latest version of this book is 130 pages longer than the previous edition. It is in French and English. More than 29,000 works for saxophone from 1844 to 2012–the entire lifespan of the saxophone–are cross-indexed by composer and instrumentation. Each entry includes valuable information: title, duration, year of composition, publisher, arranger, dedicatee, movement titles, and biographical and stylistic information about the composer. Appendices include addresses of publishers and composers. This publication indexes all works listed in the previous four editions (1971, 1985, 1994, and 2003), as well as thousands of new titles. It is an indispensable reference guide for all libraries and saxophonists.

84.95



S242. *The Devil's Horn* by Michael Segell. Farrar, Straus and Giroux, 2005, PB, 324 pages. Subtitled *The Story of the Saxophone, from Noisy Novelty to the King of Cool,* this book traces the 160-year history of the saxophone and that from the moment it debuted has aroused both positive and negative passions among all who hear it. *The Devil's Horn* explores the saxophone's intersections with social movement and change, the innovative acoustical science behind the instrument, its struggles in the world of "legit" music, and the mystical properties that seduce all who fall under its influence. Colorful, evocative, and richly informed, *The Devil's Horn* is an ingenious portrait of one of the most popular instruments in the world.

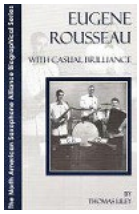
18.95

S030. *Hello! Mr. Sax* by Jean-Marie Londeix. Alphonse Leduc, 1989, PB, 113 pages. Subtitled: *Parameters of the Saxophone*. Text is in French and English. Much of this book is devoted to extended techniques such as multiphonics, microtones, and special techniques of timbre and articulation. However, there sections on vibrato and other techniques that will be of interest to nearly all. Bass through sopranino are covered.

57.80

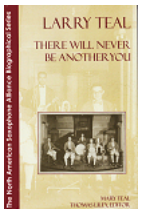
S031. *E.A. Lefebre: Preeminent Saxophonist of the Nineteenth Century* by James R. Noyes. Doctoral dissertation, 2000, SB, 293 pages. The career of Edward A. Lefebre (1834-1911) is one of the most meaningful and substantial in the history of the saxophone. His monumental efforts to popularize the saxophone were felt, first in Europe and Africa, and eventually in the United States. He was a member of the Gilmore and Sousa bands and worked with C.G. Conn to improve the saxophone. This book covers his life and work in detail.

44.95



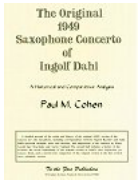
S701. ***Eugene Rousseau: With Casual Brilliance*** by Thomas Liley. North American Saxophone Alliance, 2011, PB, 231 pages. Thomas Liley, presents the life and pedagogy of the internationally famous saxophone performer and teacher Eugene Rousseau (1932-). In addition to drawing on written sources for this book, the author has used his personal observations and the notes he has made since first meeting Rousseau in 1968.

24.95



S474. ***Larry Teal: There Will Never Be Another You*** by Mary Teal, Thomas Liley editor. North American Saxophone Alliance, 2008, PB, 262 pages. This book traces the life of the Larry Teal (1905-1984), the first university professor of saxophone in the United States. The biography follows Larry Teal's career from vaudeville, the popular music of the 1920s, theater and radio orchestras, and the Detroit Symphony Orchestra through his groundbreaking tenure at the University of Michigan. Teal's relationship with Bernhard Heiden, who wrote his famous Sonata for him is discussed, as well as Teal's historic performances of Glazounov's Concerto and the Concertino da Camera by Ibert. Generously illustrated with 24 photographs.

19.95



S035. ***The Original 1949 Saxophone Concerto of Ingolf Dahl*** by Paul M. Cohen. To the Fore Publishers, 1985. PB, 156 pages. Paul Cohen's definitive dissertation on the origin and history of the original (1949) version of the Concerto for Alto Saxophone, including correspondence with between Sigurd Rascher and Dahl, notes and sketches, history of the revisions, the relations to Sinfonietta of Concert Band, and a comparison of the original version to the published version.

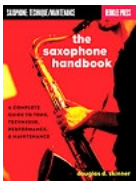
29.95

S1170. ***The Saxophone*** by Stephen Cottrell. Yale University Press, 2012, HB, 412 pages. Stephen Cottrell (1962-) is a saxophonist and professor of music at City University London. In the first fully comprehensive study of one of the world's most iconic musical instruments, Stephen Cottrell examines the saxophone's various social, historical, and cultural trajectories, and illustrates how and why this instrument, with its idiosyncratic shape and sound, became important for so many different music-makers around the world. The chapters are: 1. The life and times of Adolphe Sax, 2. The saxophone family, 3. The saxophone in the nineteenth century, 4. Early twentieth-century light and popular music, 5. The saxophone in jazz, 6. The classical saxophone, 7. Modernism and post modernism, and 8. The saxophone as a symbol and icon. Many illustrations. **New Lower Price! Was 84.95.**

49.95

S011. ***Saxophone*** by Paul Harvey. Kahn & Averill, London, 1995, PB, 149 pages. A very useful reference book on the saxophone. It includes history, the saxophone family, parts of the saxophone, fingering, tone production, special effects, doubling, repertoire (orchestral, quartet, and solo), methods, influential saxophonists, discography, unusual saxophones, and the saxophone today.

18.95

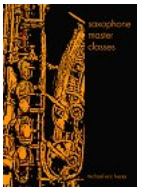


S958. ***The Saxophone Handbook*** by Douglas D. Skinner. Berklee Press, 2013, PB, 90 pages. A complete guide to playing and maintenance, this handbook offers essential information on all dimensions of the saxophone. It provides an overview of technique, such as breathing, fingerings, articulations, and more. Exercises will help you develop your sense of timing, facility, and sound. Extensive directions (with illustrations) on repairs will help you maintain your instrument and customize it to support your own playing style and preferences. You'll learn to fine-tune your reed, recork the keys, fix binding keys, replace pads, and many other repairs and adjustments. You'll also learn to improve your tone, intonation, and flexibility while playing with proper technique. While saxophone repair is only one of five chapters in this book, it does an excellent job of covering basic repairs and adjustments.

14.95

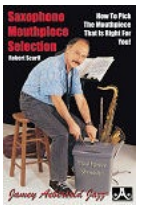
S060. ***The Saxophone Is My Voice*** by Ernest Ferron translated from the French by Jacqueline Rose. International Music Diffusion, 1997, PB, 117 pages. The author has drawn from his experience as a master instrument maker and from his contact with leading instrumentalists to produce a synthesis of his knowledge. The first 48 pages covers how a saxophone functions with details on Adolphe Sax's parabola, the neck, bow, tone holes, bell, mouthpiece, reeds, and tuning. The rest of the book is on the tools and techniques of saxophone repair and adjustment.

36.95



S013. ***Saxophone Master Classes*** by Michael Eric Hester. Second Edition, 2003, PB, 76 pages. Dr. Hester has written this series of master classes as a resource for students of the saxophone, university instrumental methods classes, and those teaching or intending to teach the saxophone. Principal subjects include embouchure, air (breathing), articulation, vibrato, altissimo, practicing, and saxophone diagnostic (squeak, thin sound, bright or uncontrolled sound, and poor response).

15.95



WW026. ***Saxophone Mouthpiece Selection*** by Robert Scarff. Jamey Aebersold Jazz, 2006, SB, 88 pages. This book contains information on mouthpiece parts and design, guidelines in selecting a mouthpiece for the type of sound you need, facing charts for commercial saxophone and clarinet mouthpieces, and chamber designations of some representative brands of saxophone mouthpieces. This book also includes guidance on reed adjustments, some maintenance tips, and some musician jokes. While this book is primarily oriented toward the saxophonist, clarinetists will also find useful information here. NEW LOWER PRICE!

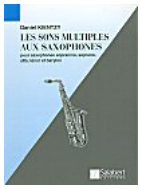
9.95

S1272. ***Saxophone Secrets, 60 Performance Strategies for the Advanced Saxophonist*** by Tracy Lee Heavner. Scarecrow Press, 2013, PB, 152 pages. Tracy Heavner's Saxophone Secrets provides advanced saxophonists with 60 performance secrets that will assist in their musical development. This work is the result of 30 years of personal teaching and performance experience. Heavner offers both intermediate players and advanced professionals a wide variety of techniques, which will greatly improve any saxophonist's performance ability.

47.95

S400. *Saxophone Studying Method* by Jean-Marie Londeix. Lemoine, 1997, SB, 85 pages. This is not a method book in the conventional sense, but instead is a guide and text book for studying the saxophone. It is in four languages: French, Japanese, English and Spanish, each in their own vertical column. There are many specific references to books of study and saxophone repertoire. Subjects covered include basic techniques and equipment, etudes, and literature (both orchestral and solo). A very detailed book with many diagrams and musical examples.

35.95



S040. *Les Sons Multiples aux Saxophones* by Daniel Kientzy. Salabert, 1982, PB, 80 pages. Multiphonic fingerings for the sopranino, soprano, alto, tenor and baritone saxophones. French and English text.

41.95

S615. *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti. Baerenreiter, 2010, PB, 110 pages. A new book on extended techniques from saxophonist Marcus Weiss and composer Giorgio Netti. It covers microtones, altissimo, timbral fingerings, multiphonics, articulations, sound and embouchure, and other extended techniques. Musical examples of multiphonics and a variety of performance techniques are provided through an internet link The text is in German and English.

64.95

S017. *Tipbook Saxophone* by Hugo Pinksterboer. The Tipbook Company, 2007, PB, 216 pages. A new and much longer edition of this interesting and well illustrated book that focuses on saxophone construction, selection and maintenance (including mouthpieces and reeds), learning to play, and a fingering chart. It also has links to more information on the Internet. This book will be of interest to adult and teenage beginners and the parents of younger students. It will also be useful for band directors and music education students who aren't woodwind specialists.

14.95

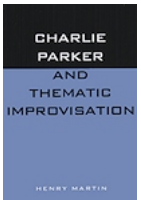
S1298. *Very Essential Concert & Pedagogic Repertoire for Saxophonists* by Nicolas Prost, International Music Diffusion, 2018, PB, 158 pages. French saxophonist Nicolas Proust has compiled this detailed work which covers a major portion of the saxophone repertoire including methods, studies, solos, ensembles chamber music and the saxophone and the saxophone in the orchestra. See the table of contents for the categories.

21.95

S684. *Writing for Saxophones* by Jay C. Easton. Baxter Music Publishing, 2006, SB, 302 pages + CD. Subtitled *A Guide to the Tonal Palette of the Saxophone Family for Composers, Arrangers and Performers*, this is a practical guide to understanding and effectively utilizing the sounds of this instrumental group as it advances into the twenty-first century. Over ninety printed solo and ensemble examples in the book have been recorded on the enclosed audio CD, which allows the reader to explore the distinct personalities of the various saxophones and integrate their individual musical characteristics into his or her tonal imagination. Saxophone performers and enthusiasts will find enjoyment and edification within these pages, and composers and arrangers who wish to explore the many possibilities offered by the saxophone family will find this book to be an especially valuable resource.

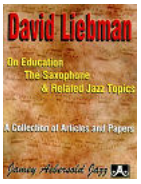
39.95

Saxophone Jazz Books



S014. *Charlie Parker and Thematic Improvisation* by Henry Martin. Scarecrow Press, 2001, PB, 156 pages. Earlier studies of Parker argue that his style is based on an extensive network of melodic formulas that are combined to create solos and concluded that the solos do not usually relate to the original melodies. This book provides a much-needed reassessment by showing that Parker's solos are often related to the original themes in unexpected and sometimes ingenious ways. The conclusion sums up features of Parker's style and discusses his contribution in the context of Western music history. Numerous transcriptions (in concert key) are provided. This groundbreaking technical study will be of interest to musicologists and serious students of jazz.

35.95



S297. *David Liebman: On Education, The Saxophone & Related Jazz Topics* by David Liebman. Jamey Aebersold Jazz, 2003, SS, 51 pages. Here is a masterful collection of articles and papers written over the years summarizing thoughts on various topics related to jazz and education such as his educational concepts, jazz rhythm, the soprano saxophone, principles of breathing, playing solo saxophone, concerns for beginning saxophonists, and his personal view on what jazz means.. Each article is a worthy testament unto itself, but as a collection, they form an enlightening and insightful tool for every music educator and player in search of new ideas and fresh perspectives on teaching for the next century.

12.95

Saxophone Music

Excerpts

S007. *Orchestral Saxophonist, Volume One* by Bruce Ronkin and Robert Frascotti. Roncorp Publications, 1978/2009, SS, 68 pages. This book contains about 40 excerpts, including works of Bizet, Britten, Gershwin, Khachaturian, Ravel, Shostakovich, Vaughn Williams, and more..... **23.95**

S008. *Orchestral Saxophonist, Volume Two* by Bruce Ronkin and Robert Frascotti. Roncorp Publications, 1984, SS, 48 pages. This book contains 27 excerpts, including works of Bartok, Berg, Bernstein, Hindemith, Ives, Milhaud, Penderecki, Stravinsky, Webern and more..... **21.95**

Master Classes and Extended Technique

(Including Jazz, Rock & Latin Instruction)

S1241. 101 Saxophone Tips by Eric J. Morones. Hal Leonard, 2004, PB, 53 pages + CD. This book presents valuable how-to insight that saxophone players of all styles and levels can benefit from. The text, photos, music, diagrams, and accompanying CD provide a terrific, easy-to-use resource for a variety of topics, including: techniques; maintenance; equipment; practicing; recording; and performance. While many of the tips will be of value to players of all types of music the examples on the CD are primarily about the jazz tips. **15.95**

S367. *The Altissimo Primer* by Paul Cohen. To the Fore Publishers, 2007, SS, 45 pages. This book serves as an introduction to the development of altissimo as a natural extension of range. It provides an overview of the overtones and a set of fingerings for the altissimo. Most of the books is devoted to a series of exercises focusing on Scales and Arpeggios, The Equality of Registers, and Cultivating an Artistic Facility. **14.95**

S854. *Altissimo Studies for Alto Saxophone* by Todd Rewoldt. Radnofsky Couper Editions, 2010, SS, 34 pages. The focus of these studies is not to teach the basics of performing in the altissimo, but to provide practical fingering patterns that will increase speed and fluency. However, many studies often provide numerous pages of scales and patterns that ask little more than to “play up an octave.” Saxophonists, then, are required to choose from an array of possible fingerings, often resulting in an inconsistent or “clumsy” altissimo technique. To complement those study books that provide fingerings, vocal/throat exercises, and patterns, Altissimo Studies provides precise fingerings for each pitch of the included altissimo scales, arpeggios, trills, and passages from the repertoire. These fingering patterns are designed specifically to increase speed and fluency in altissimo performance of the alto saxophone. **21.95**

S1190. ***Altissimo Studies for Tenor Saxophone*** by Todd Rewoldt. Radnofsky Couper Editions, 2015, SS, 52 pages. The author wrote: Tenor saxophone altissimo is widely used and accepted, especially in the performance of jazz and rock music. While tenor altissimo fingering charts and diagrams abound on the internet and in several manuscripts, there is not as clear a teaching methodology for tenor saxophone altissimo as there is for the alto; as I found during my research for this book, altissimo on the tenor saxophone is a completely different animal! As much as I had hoped to transfer alto saxophone altissimo fingering patterns to tenor, issues such as intonation, timbre, response, and fluid fingering patterns created many difficulties. In particular, the fingering options for altissimo G#, A#, and B made for extremely difficult and creative choices, ultimately resolving with the decision that context (tempo, instrumentation, dynamic, articulation, and style) is the most important aspect to consider when deciding which fingering patterns to employ... that, and a firm reed! To complement those study books and resources that provide altissimo fingerings, vocal/throat exercises, and patterns, Altissimo Studies provides precise fingerings for each pitch of the included altissimo scales, arpeggios, trills, and passages from the repertoire. These fingering patterns are designed specifically to increase speed and fluency in altissimo performance of the tenor saxophone. The fingerings included are by no means the only fingerings one could use to practice in the altissimo register. My suggestions allow for the saxophonist to incorporate fingerings that they are already comfortable with (i.e. palm keys) and utilize the natural overtones that are produced. Certainly, a method book such as Altissimo Studies will promote greater fluidity and encourage others to standardize their own altissimo fingerings. I hope that all saxophonists enjoy this book as much as I have with its creation. **21.95**

S571. ***Beginning Studies in the Altissimo Register for Saxophone*** by Rosemary Lang revised and edited by Gail B. Levinsky. Ensemble Publications, 2009, SS, 44 pages. This popular book (originally published in 1971) is now back in print in a new edition. Rosemary R. Lang (1920-1985) was a faculty member at Butler University from 1948 until her death. Gail B. Levinsky is on the faculty at Susquehanna University and was a music student at Butler during the 1970s. This book begins with fundamental techniques for producing altissimo register tones, it provides fingerings for the alto and tenor saxophone with numerous exercises and studies. .. **15.95**

S369. ***The Complete Saxophonist*** by James Houlik and Eric Lauver. Northeastern Music Publications, 2007, SS, 44 pages + CD. Subtitled: An Essential resource for the serious saxophonists. While this book calls itself a method book it is very similar to some of the books we have catgorized as Master Classes. It focuses on aspects of saxophone playing such as tone development, technical exercises (including alternate fingerings), articulation, and vibrato. It also includes lyrical and technical etudes and a CD with recordings of some the exercises from the book and some artistic performances by Houlik and Donald Sinta. **23.95**

G244. ***Constructing Melodic Jazz*** **Improvisation (B-flat Edition - Tenor Sax/Clarinet/Trumpet)** by Brian Kane. Jazz Path Music Publishing, 2007, PB, 160 pages + CD. This book contains detailed explanations and analysis of the creative and improvisational techniques musicians use for style, phrasing, solo development, and motivic improvisation in an easy to follow step-by-step format. Ten progressively difficult chapters, containing dozens of improvisational exercises, explore jazz improvisation from creative, melodic and technical perspectives. The book is designed to meet all of the national standards and frameworks for music education and is a comprehensive improvisational curriculum for both individuals and classes. The book includes a 52 track play-a-long and demonstration CD. **24.95**

G245. ***Constructing Melodic Jazz Improvisation*** **(E-flat Edition - Alto Sax/Baritone Sax)** by Brian Kane. Jazz Path Music Publishing, 2007, PB, 160 pages + CD. As above for E-flat instruments. **24.95**

S833. ***Crossover Pieces for Saxophone*** by Peter Lehel. Advance Music, 2011, PB, 123 pages + CD. This book offers performers on B-flat saxophones (tenor or soprano) a wide variety of stylistically diverse solo pieces in popular styles -- hip hop, boogaloo, Latin jazz, funk, jazz ballad, shuffle blues, bossa nova, bolero, jazz waltz – along with comprehensive information about structure, melody, harmony, and improvisation. These are the authors own compositions, many of which we have for sale. The text is provided in English and German, and creative exercises are also provided with each piece to strengthen performance skills. The CD recording provides both demonstration and play-along-with-rhythm-section tracks. The author rates the difficulty level at medium to medium-advanced. **29.95**

S537. ***Easy Jazz Conception*** **Alto Saxophone** by Jim Snidero. Jim Snidero alto saxophone with rhythm section. Advance Music, 1999, SS, 38 pages + CD. This is the entry level book (although the difficulty level isn't much different from the next book). It has 15 solo etudes for jazz phrasing, interpretation and improvisation. The CD includes performances of each piece with the soloist and rhythm section and of the rhythm section alone. Includes a brief introduction that discusses phrasing and ways this book can be used. **22.95**

S539. ***Easy Jazz Conception*** **Baritone Saxophone** by Jim Snidero. Scott Robinson baritone saxophone with rhythm section. Advance Music, 2002, SS, 38 pages + CD. As above. **22.95**

S538. ***Easy Jazz Conception*** **Tenor Saxophone** by Jim Snidero. Eric Alexander tenor saxophone with rhythm section. Advance Music, 1999, SS, 38 pages + CD. As above. **20.95**

S857. ***Easy Jazz Studies*** **Alto Saxophone** by Tilmann Dehnhard. Tilmann Dehnhard alto saxophone with guitar and bass. Unversal Edition, 2012, SS, 18 pages + CD. This book contains 10 original compositions for jazz practice. The CD has the pieces both with and without the rhythm section and frequently at more than one tempo. Suggested for those with at least three years of playing experience. The book has a preface (a brief introduction to jazz style playing) in German, English and French. **24.95**

S131. ***Essential Jazz Lines in the Style of "Cannonball" Adderley*** **E-flat Edition** by Corey Christiansen and Tamara Danielsson. Mel Bay Publications, 2002, SS, 39 pages + CD. Many of the devices and techniques used by Cannonball Adderley are covered in this text. In addition to the theory chapters, many melodic lines and phrases in the Cannonball's style are presented. All the lines have been transposed into one key and grouped by the harmonic background they can be played against. The accompanying play-along CD enables to students to first practice the material in one key, and then master each line in all twelve keys, working around the circle of fourths. **17.95**

S130. ***Essential Jazz Lines in the Style of Charlie Parker*** **E-flat Edition** by Corey Christiansen. Mel Bay Publications, 2001, SS, 32 pages + CD. This text presents numerous jazz lines in Charlie's style, grouped by their application in a given harmonic content. Students will learn to connect lines to play over ii-V-I progressions, turnarounds and other harmonic frameworks. To facilitate proficiency in all twelve keys, each section of the book has a chordal play-along that modulates around the circle of fourths. Some of the techniques used in Charlie Parker style are also discussed with examples provided. This helps musicians analyze each of the ideas presented, further ensuring their mastery. **14.95**

S310. ***Essential Jazz Lines in the Style of Charlie Parker*** **B-flat Edition** by Corey Christiansen. Mel Bay Publications, 2001, SS, 32 pages + CD. **14.95**

S129. ***Essential Jazz Lines in the Style of John Coltrane*** **Tenor Sax Edition** by Corey Christiansen and Kim Bock. Mel Bay Publications, 2002, SS, 55 pages + CD. This book focuses on the first period of Coltrane's career, when he was with Miles Davis, and the jazz vocabulary he used. First, to help the student better understand Coltrane's bebop style of improvising, the authors discuss the use of guide tones, bebop scales, three to flat nine, targeting, and other techniques. Then the text presents numerous one-, two-, and three-measure jazz lines in Coltrane's style grouped by the harmony over which they can be used. The accompanying play-along CD provides the rhythm parts for each section, including a track for each section that modulates through the cycle of fourths, helping you master the phrases in all keys. By combining various lines, musicians will be able to mix and match numerous combinations of these lines to play over ii-V-I progressions, turnarounds, and other harmonic situations. **19.95**

S308. ***Essential Jazz Lines in the Style of John Coltrane*** **E-flat Edition** by Corey Christiansen and Kim Bock. Mel Bay Publications, 2002, SS, 55 pages + CD. **17.95**

S107. ***Extended Technique for the Saxophone*** by J. Michael Leonard. Black Lion Press, 2004, SB, 1994, SS, 61 pages. A new edition of this book originally published in 1984. It covers basic fundaments (fingering and alternates, trills, intonation, and pitch alteration), harmonic studies, the altissimo register and fingering, quarter tones and fingering, multiphonics and timbre alterations. With the exception of the altissimo fingers which are

quite detailed, this book should be regarded as a reasonably priced introduction to extended technique. **19.95**

S1151. ***Great Tenor Sax Solos*** compiled and edited by Tim Price. Hal Leonard, 1995, PB, 112 pages. An outstanding jazz collection of 24 transcribed solos from some of the world's greatest tenor sax artists. Includes: Coleman Hawkins: On the Bean, Body And Soul, and Get Happy; Lester Young: Lester Leaps In (versions 1 and 2) Tax War Dance, and Indiana (Back Home Again In Indiana); Sonny Rollins: Paul's Pal, Tenor Madness, Strode Rode, St. Thomas, and Come Gone; Scott Hamilton: Broadway; Wardell Grey: Relaxin' At The Camarillo; Stan Getz: Parker 51; Sonny Stitt: Tune Up; Lew Tabackin: Strive For Jive, Bye Bye Blues, and Let The Tape Roll; Pete Christlieb: I'm Old Fashioned; Sal Nistico: Fee-Fi-Fo-Fum; John Coltrane: Bye Bye Blackbird; Pharoah Sanders: Doktor Pitt and Greetings To Idris. Also includes an introduction and notes about each piece. **18.95**

S030. ***Hello! Mr. Sax*** by Jean-Marie Londeix. Alphonse Leduc, 1989, PB, 113 pages. Subtitled: *Parameters of the Saxophone*. See description under Saxophone Books. **57.80**

S542. ***Intermediate Jazz Conception*** **Alto Sax** by Jim Snidero. Jim Snidero alto saxophone with rhythm section. Advance Music, 2005, SS, 48 pages + CD. 15 original jazz etudes with chords. The CD includes performances of each piece with the soloist and rhythm section and of the rhythm section alone. This book has some additional instructional material on jazz playing. **23.95**

S543. ***Intermediate Jazz Conception*** **Tenor Sax** by Jim Snidero. Ted Nash tenor saxophone with rhythm section. Advance Music, 2005, SS, 48 pages + CD. As above for tenor sax. **23.95**

S540. ***Jazz Conception, 21 Solo Etudes*** **Alto Saxophone** by Jim Snidero. Jim Snidero alto saxophone with rhythm section. Advance Music, 1996, SS, 40 pages + CD. This is the original book in this series which has 21 original jazz etudes with chords. The CD includes performances of each piece with the soloist and rhythm section on separate stereo channels. Can also be used for baritone saxophone. **24.95**

S541. ***Jazz Conception, 21 Solo Etudes*** **Tenor Saxophone** by Jim Snidero. Walt Weiskopf tenor saxophone with rhythm section. Advance Music, 1996, SS, 48 pages + CD. As above for tenor sax. **19.95**

S016. ***Jazz Saxophone Licks, Phrases & Patterns*** by Arnie Berle. Mel Bay, 1987, SS, 86 pages. This book contains some of the most commonly used licks, phrases and patterns heard in jazz. Emphasis is placed throughout the book on playing within the context of the key and chord structure. This book is suitable for all treble clef instruments..... **19.95**

S678. ***Jazz Zone for Alto or Tenor Saxophone*** by James Rae. Universal Edition, 2000, SS, 31 pages + tenor sax part + CD. Subtitled "An introduction of jazz improvisation for saxophone." A basic introduction with much useful information. Text is in English, German, and French. **23.95**

S547. ***Multiphonics for the Saxophone*** by John Gross. Advance Music, 1998, PB, 99 pages. Saxophonist John Gross has been collecting multiphonics since 1961. This book with 178 different multiphonic fingerings is the result. They are grouped in chapters giving 3 notes, 2 notes, and 4 or more notes. **25.95**

S1152. ***Playing on the Changes*** **Tenor or Soprano Saxophone** by Bob Mintzer. Belwin Jazz/Alfred, 2015, 58 pages + DVD. Playing on the Changes features 13 jazz etudes through the various chord qualities found in standards and jazz tunes in all 12 keys. Areas covered include major 7th chords, minor 7th chords, dominant 7th chords (Mixolydian, altered dominant, and half-whole diminished), minor ii (flat-5) chords, tritone substitutions, and a variety of progressions using all of the above. Bob Mintzer has written out etude solos that traverse the changes in a way that familiarizes you with the sound of each harmonic setting. Each etude is modeled after ideas—such as melodic and rhythmic patterns that create continuity—and singable melodies that he recommends using when improvising through the chord changes. Using the included TNT 2 software, listen to and analyze the etudes, and by removing Mintzer's saxophone from the mix, you can then practice and play these harmonic exercises on your own with a stellar rhythm section. The TNT 2 software allows you to slow down the tempo, too. **24.95**

S121. ***Saxophone Altissimo: High Note Development for the Contemporary Player*** by Robert A. Luckey. Olympia Music Publishing, 1998 (Second Edition), SB, 207 pages. This book features over 300 high note fingerings for the soprano, alto, tenor, and baritone saxophones. It includes excerpts from selected classical alto saxophone solos with recommended fingerings for altissimo tones, as well as overtone exercises and extended range exercises. There are also challenging jazz etudes incorporating the altissimo register that can be performed with Jamey Aebersold's Play-Along, Volume 43, *Groovin' High*. **29.95**

S013. ***Saxophone Master Classes*** by Michael Eric Hester. Second Edition, 2003, PB, 76 pages. Description is under Saxophone Books. **15.95**

S040. ***Les Sons Multiples aux Saxophones*** by Daniel Kientzy. Salabert, 1982, PB, 80 pages. Multiphonic fingerings for the sopranino, soprano, alto, tenor and baritone saxophones. French and English text. **41.95**

S449. ***Stan Getz: Improvisations (Concepts and Techniques)*** transcriptions (B-flat and E-flat) by Claude Mouline and commentaries by Fabrice Bon. This book contains transciptions with chord symbols (for both E-flat and B-flat saxophones) and commentary in French and English for the following pieces: Bronx Blues, I Remember Clifford, Any Time Tomorrow, Lonely Lady, Apasionado, A Softly as in a Morning Sunrise, and There's No Greater Love. **35.95**

S705. ***Stratosphere: Altissimo Etudes for Saxophone*** by Noah Getz. Advance Music, 2011, SS, 47 pages. This book of altissimo etudes is by Dr. Noah Getz, a Washington DC based classical and jazz saxophonist and music educator. In addition to the 20 etudes, it includes a brief history of the altissimo register, considerations for developing the altissimo register, and a one page listing of works that include the altissimo register. **20.95**

S1175. ***Studies on the High and Low Notes of the Saxophone*** by Theodore Kerkezos. Alphonse Leduc, 2015, SS, 41 pages. This book includes instrument specific altissimo fingerings. It has exercises for high and low notes (including low A for the baritone). It also includes a preface and notes in French, English, German and Spanish. **22.95**

S615. ***The Techniques of Saxophone Playing*** by Marcus Weiss and Giorgio Netti. Baerenreiter, 2010, PB, 110 pages. Extended Techniques. Description is under Saxophone Books. **64.95**

S535. ***Reading Key Jazz Rhythms*** **Alto or Baritone Saxophone** by Fred Lipsius. Advance Music, 1996, SS, 68 pages + CD. This is a collection of 24 easy to medium level jazz etudes, and 24 simplified guide tone versions of the etudes. They are ideal for learning the basic language of jazz, swing phrasing, and articulation. The guide tone etudes (guide tones are the essential or defining notes for each given chord type) are followed by a melodious version as the chord changes might actually be performed (the rhythms are the same in both versions). On the accompanying CD the soloist (Fred Lipsius) demonstrates the 24 melodious etudes together with a professional rhythm section. You can also improvise along with the play-along tracks using the chord symbols. So if improvising is new to you and you find yourself getting lost, you can always return to a guide tone and play rhythmically around it. Any etude and its corresponding simplified guide tone version can be played together as a duet (with or without the CD accompaniment). **23.95**

S1002. ***The Tango Saxophone Book*** by Bernardo Monk. Advance Music, 2013, PB, 152 pages. The Tango Saxophone Book by Bernardo Monk is the first complete course of study to playing saxophone as a soloist and in tango ensembles. Using technique building exercises, rhythms, melodic structures, as well as a practical guide to improvising and arranging, this method provides a wealth of material for intermediate and advanced students. The accompanying CD features full performances and selected backing tracks. The text is in English and Spanish. The author plays the soprano saxophone on the CD but there are some references to other members of the saxophone family in the text. **37.95**

S729. ***The Vandoren Etude and Exercise Book for the Saxophone.*** Carl Fischer, 2011, PB, 84 pages. Subtitled: The Secrets of Ten Master Saxophonists. The Vandoren Company and Carl Fischer Music have teamed up with ten of the finest saxophonists in the world to create a one-of-a-kind etude and exercise book. Each of these saxophone masters share their inner secrets of saxophone playing. This eclectic collection covers a wide range of challenges to mastering the saxophone, containing etudes to develop tone, technique, lyricism, and overall musicianship. No serious student or teacher should be without the innovative wisdom of this collection, which also includes warm-ups, altissimo fingerings and exercises, a complete quarter-tone fingering chart as well as Arabic rhythmic and melodic exercises.

Featuring contributions from Serge Bertocchi, Paul Bro, James Bunte, Claude Delangle, Susan Fancher, Steven Mauk, Otis Murphy, Nicolas Prost, Neal Ramsay, and Matthew Sintchak. **24.95**

S835. ***Voicing, an Approach to the Saxophone's Third Register*** by Donald Sinta. Meridian Winds, SB, 85 pages. Proficiency in the altissimo register is a necessity for the contemporary saxophonist. This book is a series of exercises that are designed to yield insight, develop control over the supporting physiology, reduce anxiety and failure, and allow and serious student to master this frequently elusive range. This book is the same as the previously available edition of this book with the addition of 6 pages on Donald Sinta..... **24.95**

Methods (By title)

S714. ***Alto Saxophone Full Range Fingering and Trill Chart*** by Richard Williams and Jeff King. Kjos, 1999, SS, 7 pages. This is a handy 6" x 9" fingering chart on glossy card stock. It gives the standard fingerings and alternatives from low B-flat to altissimo C with two options for each note beginning with altissimo E. It also has trills to altissimo F. **3.95**

S052. ***Berklee Practice Method Alto Sax*** by Jim Odgren & Bill Pierce. Berklee Press, 2001, PB, 139 pages + CD. This is the first-ever method that teaches you how to play in a rock band (develops jazz skills as well). Learn what all the great musicians seem to know intuitively, how to listen, interact and respond, improvise, and become part of the groove. Developed by the faculty of Berklee College of Music, the book and play-along CD will help improve your timing, technique, and reading ability. Become the great player that everyone wants to have in their band. Also can be used for baritone sax. **14.95**

S061. ***Berklee Practice Method Tenor Sax*** by Jim Odgren & Bill Pierce. Berklee Press, 2001, PB, 139 pages + CD. Same as above for tenor and soprano sax. **14.95**

S050. ***Complete Jazz Sax Book*** by William Bay. Mel Bay Publications, 1980, PB, 144 pages. A comprehensive study text for students beginning a serious study of jazz. The first part of the book begins by teaching elements of jazz phrasing, articulation, vibrato and interpretation of rhythms through exercises and original pieces. Next, the book encourages improvisational skills through both theoretical and technical studies of scales and chords. The second half of the book builds on the skills learned in the first part with an in-depth study of the theory, which underlies improvisational techniques including scales, modal concepts and chord construction. Ear training, particularly the development of the ability to hear chord progressions is also emphasized. **19.95**

S119. ***Complete Learn to Play Saxophone Manual*** by Peter Gelling. LPT Publishing, 2003, PB, 216 pages + CDs for both alto and tenor saxophone. The first 12 chapters are identical to the contents of *Progressive Saxophone* (S118) but it continues for a further 36 chapters, about three quarters of the book. The additional material covers the full chromatic scale, high notes, transposing, intervals, scales and arpeggios, and many jazz techniques. **29.95**

S369. ***The Complete Saxophonist*** by James Houlik and Eric Lauver. Northeastern Music Publications, 2007, SS, 44 pages pages + CD. Subtitled: An Essential resource for the serious saxophonists. While this book calls itself a method book and has the the basic information on equipment and care one might expect, it is not a step-by-step method for learning to play the saxophone. Instead it focuses on aspects such as tone development, technical exercises (including alternate fingerings), articulation, and vibrato. It also includes lyrical and technical etudes and a CD with recordings of some the exercises from the book and some artistic performances by Houlik and Donald Sinta. **23.95**

S045. ***Comprehensive Jazz Studies & Exercises for All Instruments*** by Eric Marienthal. Belwin Jazz, 1996, PB, 192 pages. A comprehensive book of jazz technique studies and exercises by saxophonist Eric Marienthal. This book deals with many technique issues jazz musicians encounter in the real world. The format provides major, minor, dominant, melodic minor, diminished, and pentatonic/blues scale and chord exercises each of which includes motif exercises, finger busters, extended motif exercises and ideas for improvisation. **24.95**

S112. ***Foundation to Saxophone Playing*** by Ben Vereecken. Carl Fischer, 1917, PB, 108 pages. Subtitled: An Elementary Method. While I don't think you would want to start a young beginner with the book, it has many pieces and exercises of progressive difficulty that will be useful to beginning and intermediate students. It also includes a fingering chart (of more recent vintage) and scales **26.95**

S666. ***I Used to Play Alto Saxophone*** by Larry Clark. Carl Fischer, 2011, SS, 48 pages + CD. I Used to Play is a new series for adults looking to get back into playing their instruments of yesteryear, and will help jump start their memory and comfort with music. Its #1 goal is to get people re-acquainted with their instrument(s) by not only reviewing theory and technique with etudes, but also providing them with types of music they want to play, like pop, jazz, and classical tunes. Each book contains a CD with audio MP3 files of complete performances of most songs, plus accompaniment-only play along versions. The CD also contains printable PDFs of piano parts for practice or performance opportunities. (The CD will only work in computers and CD players that play MP3s). It's just the push former players need to fall back in love with their instruments again! . **19.95**

S959. ***I Used to Play Tenor Saxophone*** by Larry Clark. Carl Fischer, 2013, SS, 48 pages + CD. A new version of this book for tenor sax with the same specifications as above. **19.95**

S251. ***Modern Course for the Saxophone Book 1*** by Arthur Hegvik. Henri Elkan Music Publisher, 1971, SS, 32 pages. This method moves along at good pace with a range to high C, keys of one sharp and flat, and pieces with some 16th notes by the end. Features many short pieces rather than exercises. Includes fingering chart. **14.95**

S252. ***Modern Course for the Saxophone Book 2*** by Arthur Hegvik. Henri Elkan Music Publisher, 1974, SS, 32 pages. Introduces notes up to high F, alternate fingerings, more complex rhythms, staccato, and more keys. Includes fingering chart. **14.95**

S253. ***Modern Course for the Saxophone Book 3*** by Arthur Hegvik. Henri Elkan Music Publisher, 1977, SS, 36 pages. Continues articulation studies, introduces minor keys, chromatic exercises, and longer and more difficult etudes. Includes fingering chart. **14.95**

S254. ***Modern Course for the Saxophone Book 4*** by Arthur Hegvik. Henri Elkan Music Publisher, 1983, SS, 36 pages. More difficult pieces and keys, mordent, etudes and pieces by Gariboldi, Barret, Stark, Burgmuller, Baermann and others. Includes fingering chart. **14.95**

S255. ***Modern Course for the Saxophone Book*** *5* by Arthur Hegvik. Henri Elkan Music Publisher, 1983, SS, 40 pages. Aside from introducing turns, this book is all advanced intermediate etudes by Gariboldi, Nieman, Ferling, Barret, Klose, Berbiguier and more. Includes fingering chart. **14.95**

S257. ***Modern Course for the Saxophone Scales and Arpeggios*** by Arthur Hegvik. Henri Elkan Music Publisher, 1973, SS, 36 pages. All major and minor scales with basic exercises, major and minor melodic scales, harmonic minor scales, whole tone scales, various arpeggios (chord studies), etc. Includes fingering chart..... **14.95**

S127. ***A New Tune a Day for Alto Saxophone*** **DVD Edition** by Ned Bennett. Boston Music Co., 2006, PB, 64 pages plus CD and DVD. *A New Tune A Day* features the same logical, gentle pace and keen attention to detail that made earlier editions so hugely popular and successful. The accompanying audio CD features a virtuoso performance and backing track for each pieces, as well as recorded examples to support the lessons. The DVD features lessons on: basic techniques, putting the instrument together, posture, looking after the instrument, basic music notation, and how to approach the first piece. **17.95**

S405. ***Playing the Saxophone Book 1 for Beginners*** by Jean-Marie Londeix, English edition by Stephen Trier. Henry Lemoine, 1974, SS, 35 pages. A relatively fast moving method book which introduces the notes in small groups and features short exercises and tunes. Includes the full range of the saxophone, has scales for keys through 2 flats and 2 sharps. **23.95**

S406. ***Playing the Saxophone Book 2*** by Jean-Marie Londeix English, edition by Stephen Trier. Henry Lemoine, 1974, SS, 94 pages. This book is in two parts. Part 1 of this book is a continuation of Book 1 with more challenging exercises (including sixteenth notes) and longer pieces. Part 2 is entirely focused on vibrato and expression with pages of exercises and pieces. **37.95**

S407. ***Playing the Saxophone Book 3*** by Jean-Marie Londeix, English edition by Stephen Trier. Henry Lemoine, 1974, SS, 55 pages. Covers a

number of subjects: melody (and free rhythm), rhythm and meter, phrasing, accents, signs of articulation and accentuation, and breathing. **31.95**

S1166. ***A Practical Approach to Playing the Saxophone*** by Steven Mauk. Lyceum Press/Ensemble Publications, 1984/1986, SS, 62 pages. The book takes a gradual approach to learning the saxophone. It should be good for the first year and is suitable for both beginners and woodwind method classes. The author states that much of the material in this book was provided by Larry Teal. **13.50**

S117. ***Progressive Beginner Saxophone*** by Peter Gelling. LPT Publishing, 2003, SS, 63 pages + CD and DVD. This is a very well illustrated, slow moving method that should be excellent for absolute beginners. Includes fingering charts, saxophone basics, and some elementary music theory. The DVD shows a saxophone being played, the music, and the fingerings on screen at the same time. **19.95**

S118. ***Progressive Saxophone*** by Peter Gelling. LPT Publishing, 2003, SS, 63 pages + CD. This book is very similar to the previous one. The only differences noted are a few duets and several different tunes. **16.95**

S069. ***Rubank Elementary Method Saxophone*** by N. W. Hovey. Rubank, 1934, SS, 48 pages. A fundamental course for individual or like-instrument class instruction. Includes fingering chart. **7.95**

S070. ***Rubank Intermediate Method Saxophone*** by J.E. Skornicka. Rubank, 1938, SS, 48 pages. A follow up course for individual or like-instrument class instruction. Introduces many techniques and concepts such as expression markings and accents, various types of articulation, grace notes, trills, scale and chord studies. A number of duets and trios are included. Includes fingering chart. **6.95**

S071. ***Rubank Advanced Method Saxophone Vol. 1*** by H. Voxman and Wm. Gower. Rubank, 1940, SS, 72 pages. This book is intended to follow any beginning or intermediate method. It includes scales and chords studies, studies in melodic interpretation (all duets), studies in articulation, fingering exercises, and ornamentation. All of the material in this books is in keys with no more than two sharps or flats. Includes fingering chart. ... **9.95**

S072. ***Rubank Advanced Method Saxophone Vol. 2*** by H. Voxman. Rubank, 1957, SS, 80 pages. This book covers similar material to volume 1 of the Advanced Method but in keys from three to five sharps and flats. Includes fingering chart. **9.95**

S401. ***Le Saxophone en Jourant 1er A 'lusage des débutants*** by Jean-Marie Londeix. Henry Lemoine, 1964, SS, 47 pages. Entirely in French. The first book in this series. It covers the same instructional material as the English language version (S405) but has 10 additional pages of duets and trios. **27.50**

S402. ***Le Saxophone en Jourant 2e Cahier Préparatoire*** by Jean-Marie Londeix. Henry Lemoine, 1966, SS, 60 pages. This book covers the same material as our S406 (above) Book 2, Part 1, but in French. **32.95**

S403. ***Le Saxophone en Jourant 3e Cahier pour les 3e et 4e années*** by Jean-Marie Londeix. Henry Lemoine, 1966, SS, 41 pages. Entirely in French. It is focused on expression and vibrato and is at least the same difficulty level as S404. It covers the same material as our S406 (above) Part 2, but in French. **24.95**

S404. ***Le Saxophone en Jourant 4e Cahier*** by Jean-Marie Londeix. Henry Lemoine, 1966, SS, 60 pages. This book covers is the same as our S407 (above) Book 3, but in French. **32.95**

S044. ***Universal Method for Saxophone*** by Paul DeVille. Carl Fischer, 1908, PB, 320 pages. A classic and massive saxophone method loaded with exercises, pieces, and some duets..... **29.95**

S044a. ***Universal Method for Saxophone*** by Paul DeVille. Carl Fischer, 1908, SB, 320 pages. Spiral Bound edition of above. **39.95**

Music (by Composer)

C1210. ***Cinq Pièces Faciles Op. 138 (Five Easy Pieces)*** **for clarinet or alto saxophone and piano** by Jean Absil. Lemoine, 1969, SS, 10 + 5 pages. Jean Absil (1893-1974) was a Belgian composer, organist, and professor at the Brussels Conservatory. This is excellent material for a recital performance by an intermediate student. The pieces are: 1. Badinerie (Allegretto, 2. Chant de marins (Andantino), 3. Parade (Allegro Moderato), 4. Spleen (Andante), and 5. Joyeux départ (Vivo). **20.95**

S174. ***Sonate Op. 115*** **for Alto Saxophone and Piano** by Jean Absil. Lemoine, 1963, SS, 20 + 7 pages. Dedicated to Georges Gourdet. This piece is in three movements: I. Allegro, II. Andantino, and III. Vivo. All movements have cadenzas. Upper college level. **21.95**

S898. ***Inflexion*** **for two alto saxophones** by Ondrej Adámek. Billaudot, 2010, SS, 8 pages in score format. Ondřej Adámek (1979-) is a Czech composer who studied in Prague and Paris. This is a contemporary piece suitable for college and professional recitals. It includes some extended techniques (slap tonguing, fractional tones, circular breathing, and multiphonics on the very last page). It also includes some simple stage and musical directions in French and English. Duration 12 minutes. **13.95**

S1192. ***Postmark from Fearful Symmetries*** arranged for Soprano Saxophone and Piano by John Adams arranged by Marilyn Shrude. Boosey & Hawkes, 1989/2009, SS, 6 + 2 pages. Postmark is from Fearful Symmetries which was written immediately after Nixon in China. The original version is for the same orchestra plus a keyboard sampler playing sampled percussion sounds, two horns and a bassoon. **24.95**

S1164. ***Saxophone Concerto*** **for Solo Alto Saxophone and Orchestra (Piano Reduction)** by John Adams. Boosey & Hawkes, 2013/2015. PB/SS, 58 + 20 pages. Adams' father played alto saxophone in swing bands in the 1930s, and he credits this life-long exposure to the music of the jazz greats with the creation of his saxophone concerto, composed in 2013. Dedicated to Tim McAllister, John Adams' concerto for alto saxophone and orchestra is a major addition to the instrument's repertoire. Inspired by classic studio recordings from the fifties and sixties by Charlie Parker, Stan Getz and Cannonball Adderley, the new concerto pushes the limits of the instruments technical and expressive powers. A few altissimo Gs near the end. An advanced work with a duration of 29 minutes**.** **24.95**

S227. ***Soundings*** **for Alto Saxophone and** Piano by Samuel Adler. Southern Music Co., 1990, SS, 16 + 7 pages. A recent one movement work which includes high altissimo and some quarter tones. Advanced college level. **24.95**

S672. ***Sevilla*** **for Alto Saxophone and Piano** by Isaac Albeniz arranged by J. Michael Leonard. Masters Music, 1995, SS, 9 + 3 pages. This is from Suite Espagñole Op. 47 written in 1886. Allegretto tempo. With a range to altissimo F sharp this is an advanced high school level piece. **5.95**

S208. ***Sevilla*** by Isaac Albeniz arranged for saxophone quartet (SATB) by Marcel Mule. Billaudot, 1978, SS, (includes score and parts). This familiar piece (originally for piano) is a lot of fun. Early college level. **16.95**

S722. ***Sevilla*** by Isaac Albéniz arranged for Saxophone Quintet (SAATB) by Albert Loritz. Advance Music, 2011, SS, includes parts and score. The third movement of the Suite Española No. 1 Op 47. A familiar piece which can also be performed by a saxophone choir. Early college level. **24.95**

S987. ***Tango*** by Isaac Albeniz arranged for saxophone quartet (SATB) by Bela Kovacs. EditionDarok, 2013, SS, (includes score and parts). A popular slow tango which Kovacs has also arranged for clarinet quintet. With a duration of 2 minutes, this is suitable for high school quartets and up. **9.95**

S751. ***Tango*** **for Soprano Saxophone and Piano** by Isaac Albeniz arranged by Sharon Davis. Western International Music, 1996, SS, 5 + 2 pages. The familiar Albeniz tango arranged for soprano saxophone and piano. Marked Andantino, it is at the intermediate level although it is in the key of E. **7.95**

S209. ***Trois Pièces (Three Pieces)*** by Isaac Albeniz arranged for saxophone quartet (SATB) by Marcel Mule. Leduc, 1922, SS, (includes score and parts). Three pieces by Spanish composer Albeniz (1860-1909) that can be enjoyed by quartets from advanced high school to professional. The pieces are 1. Chant d'Amour (Allegretto), II. Berceuse (Andante), and III. L'Été (Allegro). **37.35**

WW248. ***Concerto in D minor Op. 9 No. 2*** **for Oboe (or Clarinet or Soprano Saxophone) and Piano** by Tomaso Albinoni edited by Ber Joosen. Molenaar, 1966, SS, 18 + 4 pages. Originally for oboe and string orchestra. In three movements: Allegro e non presto, Adagio, and Allegro. Includes a part in B-flat. Duration about 13 minutes. Advanced high school/early college level. **16.95**

S510. ***Urban Impressions*** **for Alto Saxophone and Piano** by Ronald Albrecht. Roncorp, 2008, SS, 24 + 5 pages. Ronald Albrecht is an American

composer, pianist, and music educator. In five movements: Main Street (Allegro Molto), Park Avenue (Casual, somewhat jazzy), After Midnight (Expressive, like the blues), Four Corners (A Jazzy Shuffle), and Traffic (A Driving Allegro). This piece probably rates as early college level but it includes a few altissimo notes up to A-flat. **16.00**

S1070. *Fantasy Etudes for Saxophone Quartet* (SATB) by William Albright. Edition Peters, 1995, SS, parts only. Fantasy Études was written with the virtuoso solo and chamber music abilities of the PRISM Saxophone Quartet in mind. This is an unusual piece with many of the movements intentionally conceived "against type," that is, inspired by sounds not usually associated with the saxophone, or, at least, the "polite" saxophone. American jazz, is a constant presence. The six etudes are: 1. A Real Nice Number, 2. Pypes, 3. The Fives for Steve, 4. Phantom Galop, 5. Harmonium (Heiliger Dankgesang), and 6. They only come out at night. This is an advanced work with a duration of about 30 minutes. We can order the score. **40.50**

WW257. *Pit Band* for Alto Saxophone, Bass Clarinet and Piano by William Albright. C.F. Peters, 1996, SS. (includes parts and piano score). This work, with its unusual ensemble of three haphazard instruments–a pick-up band–attemps to digest an evening-long musical comedy in a few minutes (8 to be precise). The program is: Tune-up and Introduction, Overture, Opening Number, Vamps and Screams ("Nessun dorma"), Love Song, Waltz, alla Marcia, Fox-trot and Shimmeys, and Finale. An advanced work with some high altissimo for both instruments, but without the nasty key changes found in most musicals. **20.75**

S078. *Sonata for Alto Saxophone and Piano* by William Albright. C.F. Peters, 1990, 34 +16 pages. Four movements: I. Two-part Invention, II. La follia nuova: a lament for George Cacioppo, III. Scherzo "Will o' the wisp," and IV. Recitative and Dance. Advanced level and nicely printed. **39.95**

S1074. *Sonata in the Old Style (Sonate im alten Stil)* for Alto Saxophone and Piano by Rafael Alcántara. Kunzelmann, 1998, SS, 10 + 4 pages. Rafael Alcantara (1975-) is a saxophonist and composer of Peruvian extraction who lives in Munich, Germany. In four movements: I. Adagio, II. Allegro, III. Andante, and IV. Vivo. This piece is suitable for an advanced high school or early college performer. It has a number of high F-sharps. **18.95**

S416. *Concertino* for Alto Saxophone (Piano Reduction) by André Ameller. Editions Philippo et Combre, 1970, 28 + 10 pages. This work, which is dedicated to Jean-Marie Londeix, was written with string orchestra and flute obbligato accompaniment. It is in three movements: I. Lento/Allegro con fantasia, II. Come un'improvisazione, and III. Vivace. The first and last movements have a cadenza. Upper college level. **27.95**

S182. *Suite after Rameau* for Alto Saxophone and Piano by André Ameller. Editions Musicales Transatlantiques, 1971, 12 + 6 pages. Five movements: 1. Vivo, 2. Sarabande, 3. Menuets, 4. Rondo gracieus, and 5. Final. High school/early college level. **19.95**

S1108. Canzona Corrente for Saxophone Quartet (SATB) by Dennis C. Anderson. Advance Music, 2014, SS, (includes score and parts). Inspired by John Williams' brilliant film score for Catch Me If You Can (2002), this highly creative original features three contrasting movements that can be performed as a complete work or programmed separately. Each movement has a recurring theme, often modified with augmentation, agogic accents, jazz-influenced solos, meter changes, and improvised solo cadenzas. Overall it's richly scored, technically demanding (college level), and yet completely accessible. **24.95**

S1114. *Elégie à nos mères* for Saxophone Quartet (SATB) by Dennis C. Anderson. Advance Music, 2014, SS, (includes score and parts). Written in tribute to all mothers, but especially the composer's mother Florilyn, who died at the age of 90 in 2008, each of the four movements in this suite may be performed independently of the others with excellent results. Movement 1 is a plaintive waltz with lush romantic harmonies. Movement 2 is a comedic interpolation featuring portions of two etudes by Muzio Clementi and the "tick-tick" sound of the typewriter. Conflict, reconciliation, resolution, and acceptance is the conveyed essence of Movement 3. With a reverent duet introduction, the final movement commemorates the end of Florilyn's long life. **19.95**

S862. *La Noche Festiva, I. Preludio* for Saxophone Quartet (SATB) by Dennis Anderson. Advance Music, 2010, SS, (includes score and parts). This is the first a five movement suite for saxophone quartet which may be performed separately or together. The beginning of this movement opens with a soprano saxophone solo and a pronounced dissonance and polytonality before developing into a fugue statement that resolves with excitement and vigor. This is an opening bravura statement for the suite. ... **15.95**

S721. *La Noche Festiva, II. Tango del amor* for Saxophone Quartet (SATB) by Dennis Anderson. Advance Music, 2010, SS, (includes score and parts). The second of a five movement suite for saxophone quartet. This slow tango (con laguida) has an authentic rhythmic feel with lilting melodies, rich harmonies, and intriguing chordal structures. The tenor saxophone has an improvised solo (from chord changes) in the middle of the piece. **15.95**

S849. *La Noche Festiva, III. Balada rómantica* for Saxophone Quartet (SATB) by Dennis Anderson. Advance Music, 2010, SS, (includes score and parts). The third of a five movement suite for saxophone quartet. This ballad, replete with luscious harmonies and singing melodic lines, stars alto and soprano saxophones telling the story of a romantic interlude. The music weaves, twists, turns and jumps, culminating in a rewarding resolution. **15.95**

S738. *La Noche Festiva, IV. Vals cómico* for Saxophone Quartet (SATB) by Dennis Anderson. Advance Music, 2011, SS, (includes score and parts). The fourth of a five movement suite for saxophone quartet. This movement is a quirky, fun-loving waltz with musical phrases seemingly misplaced, but intentional. **15.95**

S831. *La Noche Festiva, V. Final enégico* for Saxophone Quartet (SATB) by Dennis Anderson. Advance Music, 2011, SS, (includes score and parts). The last movement of a five movement suite for saxophone quartet. This movement is a samba, one of the most expressive of all Latin dance forms, and represents the end of a festive evening. Although the movement begins and ends in compound 3/2 meter, it swings and sways, employing complex and contrapuntal harmonies, rhythms, and percussive accents. The baritone sax provides a soloistic bass line throughout. **15.95**

S820. *Sonata Op. 6* for Baritone Saxophone and Piano by Garland Anderson. Southern Music Co., 1976, SS, 24 + 6 pages. Three movements: I. Allegro con spirito, II. Andante sostenuto, and III. Adagio/Allegro.The publisher rates this as (US) grade 5. ..... **19.95**

S498. *Quartet* for Saxophone Quartet (SATB) by Terry Applebaum. Southern Music Co. 1968, SS, (includes score and parts). This is a sectional piece (fast/slow/fast) with some meter changes. The publisher rates this at (US) grade 4 (and it is). **6.50**

S415. *Caprice et Variations* for Alto Saxophone and Piano by Joseph Arban edited by Bruce Ronkin. Roncorp, 1987, SS, 12 + 4 pages. This piece by brass virtuoso, teacher, arranger and composer Arban was written in about 1860 and originally published by Adolphe Sax's publishing house. It begins with a 6/8 Andantino, followed by the statement of a theme and three variations. Advanced high school or early college level with a duration of about 6:30 without repeats. **15.95**

S315. *Vé. Dé. A* for Alto Saxophone and Piano by André Arnold. International Music Diffusion, 1983, SS, 17 + 5 pages. André Arnold (1910-?) was a French composer and organist who lost his sight in an accident when he was 13. He composed more than 60 works for a variety of instruments. This piece, which had its premier performance in 1971, was dedicated to his granddaughter and the title is based on her initials. In three movements: I. Prelude (Moderato), II. Berceuse (Andante), and III. Final - Rondo (Allegro). Early college level with a duration of 9 minutes. **19.95**

S1029. *Prayer* for Solo Alto Saxophone by Lera Auerbach. Sikorski, 2009, SS, 4 pages. Lera Auerbach (1973-) is a Russian-born American composer and pianist. This is a college level work with a duration of about 7 minutes. It has a variety of tempos and is written without a key signature. There are two altissimo As. **13.95**

S1306. *Spiritual et Danse Exotique* for Alto Saxophone and Piano by Jean Avignon. Billaudot, 1967, 6 + 2 pages. The Spiritual is mm = 80 Andantino cantabile. The Danse Exotique is Tres rythme (mm = 84 in one). Both movements have a duration of about two minutes. This piece is not especially difficult although there are quite a few accidentals in the Spiritual. **10.95**

S421. *Comme un vieux Noël* for Alto Saxophone and Piano by Pierre Auclert. Billaudot, 1969, 2 + 1 pages. A Christmas carol in the old style. Early intermediate level. **7.95**

S494. *Andante, Menuetto and Finale* by J.C. Bach arranged for saxophone quartet (AATB) by Himie Voxman and Robert P. Block. Southern Music Co. 1985, SS, (includes score and parts). Three movements. The publisher rates this at (US) grade 3. ..... **13.95**

S499. *Quartet Op. 19, No. 1* by J.C. Bach arranged for saxophone quartet (AATB) by Himie Voxman and Robert P. Block. Southern Music Co. 1991, SS, (includes score and parts). One movement: Allegro. The publisher rates this at (US) grade 3. ..... **11.95**

S838. *Aria de la Suite en Ré Pour Orchestre* by Johann Sebastian Bach arranged for Alto Saxophone and Piano by Marcel Mule. Leduc, 1937, SS, 2 + 1 pages. Lento (eighth note = 66). While the tempo is slow, there are lots of 16th notes and some 32nd notes. The piano part is important and the same level of difficulty as the saxophone part. More advanced high school students and up. **9.05**

S962. *Aria with 30 Variations (Goldberg Variations) (BWV 988)* by Johann Sebastian Bach arranged for Saxophone Quartet (SATB) by David Maslanka. Maslanka Press, 2012, SB/SS, includes parts and score. Published in 1741, this piece was originally for harpsichord and is considered one of the most important examples of variations. This is a substantial work. The score is 92 pages and the soprano saxophone part is 31 pages. **138.95**

S1289. *Brandenburg Concerto No. 3* for Saxophone Octet (SSAATTBB) by J.S. Bach arranged by Melanie Thorne. Sempre Music, 2017, SS, includes parts and score. This concerto was originally for 3 violins 3 violas, 3 cellos and basso continuo including harpsichord. **34.95**

S943. *Concerto Italien (BWV 971)* by Johann Sebastian Bach arranged for Saxophone Quartet (SATB) by Katsuki Tochio. Billaudot, 1997, SS, includes parts and score. Published in 1735, this popular piece was originally for two-manual harpsichord (this music says piano). In three movements: 1. Without tempo indication, 2. Andante, and 3. Presto. While the soprano has the most difficult part overall, the tenor has the leading role in much of the second movement. College level with a duration of about 13 minutes. **33.95**

S475. *Fourth Sonata* by Johann Sebastian Bach arranged for Alto Saxophone and Piano by Marcel Mule. Leduc, 1951, SS, 6 + 3 pages. Originally for flute. Five movements: I. Andante, II. Allegro, III. Adagio, IV. Menuetto I, and V. Menuetto II. A good piece for better high school students. **9.95**

S569. *Fantasie and Fuge in A minor (BWV 904)* by Johann Sebastian Bach arranged for Saxophone Quartet (SATB) by Olaf Mühlenhardt. Advance Music, 2009, SS, includes parts and score. Probably composed around 1725, this two movement work was probably performed on organ and well as keyboard. It is a particularly fine example of the craftsmanship of J.S. Bach. Advanced high school and up. **18.95**

S653. *Fantasie and Fuge in A minor (BWV 904*) by Johann Sebastian Bach arranged for Saxophone Quintet (SAATB) or Sextet (SAATBBs) by Olaf Mühlenhardt. Advance Music, 2009, SS, includes parts and score. The character of the Fantasie is serious and grave; even in the interludes a contemplative mood prevails. Its concerto form is strictly symmetrical: the main theme appears four times with three interludes between. The four-part double Fugue exemplifies Bach's superior contrapuntal craftsmanship as he combines two contrasting themes – one that's diatonic, rhythmic and agile, and another that consists of a descending chromatic line. Advanced high school and up. **23.95**

S601. *Fantasie and Fuge in C minor (BWV 537)* by Johann Sebastian Bach arranged for Saxophone Quartet (SATB) or Ensemble (SATBBs) by Olaf Mühlenhardt. Advance Music, 2009, SS, includes parts and score. Written for organ, the original date of composition is unknown with the only know source a copy from one of Bach's students in 1751. There is a small amount of divisi in the alto part so some doubling of parts may be in order when played as an ensemble. Advanced high school and up. **23.95**

S1028. *Italian Concerto (BWV 971)* by Johann Sebastian Bach arranged for Saxophone Quartet (SATB) by Olaf Mühlenhardt. Advance Music, 2013, SS, includes parts and score. This piece was written for keyboard during the period 1731-1741. It is in three movements: I. (no tempo marking), II. Andante, and III. Presto. College level. **29.95**

S1163. *The Little Organ Fugue in G Minor* by Johann Sebastian Bach arranged for Saxophone Quartet (SATB) by Robert Stanton. Western International Music, 1972, SS, includes parts and score. A very familiar piece. This is on the festival lists for Indiana, Ohio, Texas and Virginia. **14.95**

S826. *Partita in A minor BWV 1013* by Johann Sebastian Bach transcribed for saxophone solo by Alain Bouhey. Henry Lemoine, 1994, SS, 6 pages. This partita was written for flute during the period 1722-23. It has four movements: Allemande, Corrente, Sarabande, and Bourrée anglaise. Originally in A minor it has been transposed to (written) B minor. The music goes up to altissimo F sharp and has one optional altissimo B. This is easier than the piece below, although it has the same difficulty grade from the publisher. It includes notes in French by Bouhey. **15.25**

S827. *Partita No. 2 BWV 1004* by Johann Sebastian Bach transcribed for Alto Saxophone by Didier Vadrot. Henry Lemoine, 1991, SS, 12 pages. This partita was written for violin during the period 1717-23. It has five movements: Allemande, Courante, Sarabande, Gigue, and Chaccone. The transcriber has preserved (some of) the original multiple stops. The music goes up to altissimo G sharp and has optional 8va markings which take it up higher. Rated "difficult" by the publisher. Although alto saxophone is indicated, this is a solo that can be played by any saxophone. **15.95**

S497. *Prelude and Fugue No. 6* by J.S. Bach arranged for saxophone quartet (AATB or SATB) by Stephen A. Anthenien. Southern Music Co. 1979, SS, (includes score and parts). Two movements. The publisher rates this at (US) grade 4 (it is certainly on the easier side of this grade). **9.95**

S553. *Sixth Sonata* by Johann Sebastian Bach arranged for Alto Saxophone and Piano by Marcel Mule. Leduc, 1951, SS, 8 + 4 pages. Originally for flute. This listed as No. 92 in M. Mule Les Classiques du Saxophone. Four movements: I. Adagio, ma non tanto, II. Allegro (ma non troppo), III. Siciliano, and IV. Allegro assai. Early college level. **17.20**

S803. *Six Suites for Violoncello Solo by J.S. Bach* transcribed and edited for saxophone by Trent Kynaston. Advance Music, 1995, 62 pages. The popular cello suites transcribed for solo saxophone. The first five are suitable for college level (and advance high school). The sixth suite has a considerable amount of high altissimo and is for the advanced player comfortable in this range. Includes notes on the music and editing in English and German. **22.95**

S228. *Sonata IV* by Johann Sebastian Bach transcribed and arranged for Soprano or Tenor Saxophone and Piano by Harry Gee. Southern Music Co., 1969, SS, 10 + 4 pages. Four movements: I. Andante, II. Menuetto I and Menuetto II, III. Adagio, and IV. Allegro. Advanced high school/early college level. **6.95**

S280. *Sonata in E-flat Major* by Johann Sebastian Bach transcribed and arranged for Soprano or Tenor Saxophone and Piano by J. Michael Leonard. Presser, 1987, SS, 11 + 4 pages. This is BWV 1031 originally for flute and harpsichord. Three movements: I. Allegro moderato, II. Siciliano, and III. Allegro. High school or early college level. **9.95**

S839. *Suite D'Orchestre en Ut* by J.S. Bach transcribed for alto saxophone and piano by Marcel Mule. Leduc, 1937, 2 + 1 pages. This pieceis Allegretto moderato/Poco meno vivo. High school level. **8.75**

S611. *Suite en Si Mineur, Badinerie* by J.S. Bach transcribed by Marcel Mule. Leduc, 1937, 2 + 1 pages. This piece, originally in B minor (but here with the saxophone in A minor), is at an Allegretto tempo. Upper intermediate level. **8.75**

S579. *Suite No. 1* by J.S. Bach transcribed for saxophone solo by Jean-Marie Londeix. Editions Henry Lemoine, 1963, SS, 6 pages. From the Bach cello suites. Seven movements: Prelude, Allemande, Courante, Sarabande, Menuet I, Menuet II, and Gigue. Include some fingering suggestions. Upper intermediate level. **12.95**

S175. *Suite No. III* by J.S. Bach transcribed for saxophone solo by Jean-Marie Londeix. Lemoine, 1969, SS, 11 pages. From the Bach cello suites. Seven movements: Prelude, Allemande, Courante, Sarabande, Bourrée I, Bourrée II, and Gigue. Upper intermediate level. **15.95**

S581. *Three Bach Chorales* by Johann Sebastian Bach arranged for Saxophone Quartet (AATB) by Nicholas J. Contorno. Kendor Music, 2010, SS, includes parts and score. The chorales are Gott Lebet Noch (BWV) 320, Jesu Joy of Man's Desiring (BWV 147), and Jesu Non Sei Gepreiset (BWV

362). The publisher rates this as (US) grade 3 and the first and last chorales are easy. However, the arranger has put his own twist on the familiar Jesu, Joy of Man's Desiring by setting the tempo at Ala Irish Jig (mm = 92-100) and using a time signature of 6/8 switching to 3/4 at the end of phrases. ... **12.50**

S710. *Toccetta* for Saxophone Sextet (SAAATB) by J.S. Bach arranged by Melanie Thorne. Sempre Music, 2011, SS, includes parts and score. An arrangement of a familiar Bach work. A typical Thorne arrangement with most of the second half in swing. Suitable for better high school level ensembles and up. ..... **1\29.95**

S648. *Trio Sonata II in C Minor BWV 526* by Johann Sebastian Bach arranged for Saxophone Trio by Olaf Mühlenhardt. Advance Music, 2008, SS, includes parts and score and an alternate cello part. Originally for organ. In three movements: 1. Vivace, 2. Largo, and 3. Allegro. College level with most of the difficulty in the two upper parts. **22.95**

S568. *Trio Sonata III in D Minor BWV 527* by Johann Sebastian Bach arranged for Saxophone Trio by Olaf Mühlenhardt. Advance Music, 2008, SS, includes parts and score and an alternate cello part to replace the lowest part. In three movements: 1. Andante, 2. Adagio e dolce, and 3. Vivace. College level with most of the difficulty in the two upper parts. **19.95**

S558. *Trio Sonata V in C Major BWV 529* by Johann Sebastian Bach arranged for Saxophone Trio (SAB or SAT) by Olaf Mühlenhardt. Advance Music, 2009, SS, includes parts, score, and an alternate cello part to replace the lowest part. In three movements: 1. Allegro, 2. Largo, and 3. Allegro. College level with most of the difficulty in the two upper parts. **19.95**

S602. *Trio Sonata VI in G Major BWV 530* by Johann Sebastian Bach arranged for Saxophone Trio by Olaf Mühlenhardt. Advance Music, 2009, SS, includes parts and score and an alternate cello part to replace the lowest part. In three movements: 1. Vivace, 2. Lente, and 3. Allegro. College level with most of the difficulty in the two upper parts. **19.95**

S203. *Saxophoonconcert (Saxophone Concerto)* for Alto Saxophone and Orchestra (Piano Reduction) by Henk Badings. Donemus, 1951, SB, 23 + 10 pages. Henk Badings (1907-1987) was a Dutch composer. A prolific composer, he had produced over a thousand pieces at the time of his death. Three movements: I. Allegro, II Notturno (Largo), and III. Rondo (Presto). College level. **40.95**

S1063. *Hava Nagila* for Saxophone Quartet (AATB) arranged by Andrew Balent. Kendor Music Inc., 2014, includes parts and score. This is an easy arrangement (US grade 3) of the popular Israeli folk song. **11.95**

S866. *Adagio* arranged for Saxophone Quartet (SATB) by Samuel Barber arranged by Michael Warner. G. Schirmer, 1937/1997, SS, (includes score and parts). The familiar Barber Adagio arranged for saxophone quartet. In 4/2 (with 6/2, 5/2, and 3/2 measures) at Molto adagio (half note = 48). High school quartets and up. **22.95**

S823. *Rapsodie Bretonne* for Alto Saxophone and Orchestra (Piano Reduction) by Robert Bariller. Leduc, 1953, SS, 14 + 6 pages. This piece, which is dedicated to Marcel Mule, was written for the Concours du Conservatoire National de Musique. It is sectional and typically alternates between slower and faster sections. Advanced college level with a duration of about 8:30 ..... **30.15**

S638. *Arioso and Presto Op.* 108 for Alto Saxophone and Band (Piano Reduction) by James Barnes. Southern Music Co., 2001, SS, 15 + 4 pages. James Barnes (1949-) is an American composer, music educator and band director. This piece was commissioned by Joliet Junior College and the American Association of Community Colleges and is dedicated to saxophonist Thomas Liley. This piece begins with a brief Adagio - ma non troppo introduction which is followed by a saxophone cadenza leading directly into the Arioso (a tempo primo mm = 66-69). The Presto (mm = 144-152) section is in 2/4 and has a relatively lengthy cadenza near the end. The publisher rates this piece at grade 4 and it is probably at the upper end of that range. Duration is an estimated 6 minutes. The band parts may be rented from the publisher. **26.95**

S911. *The Piggly-Wiggle, A Saxophone Episode* by Edward C. Barroll arranged for saxophone quartet (S/AATB) by James Boatman. Alry Publications, 1997, SS, (includes score and parts). Edward C. Barroll (1881-1933) was an American from Missouri who worked in advertising and played and composed for the saxophone. This work is believed to have been first published for saxophone and piano in 1922. It was made popular by the Vaudeville musical act "The Six Brown Brothers." This rag is a favorite encore of the New Century Saxophone Quartet. Most of the difficulty is in the first part. **19.95**

S212. *Mini Variations sur une Vielle Ronde Française* for Saxophone Quartet (SATB) by Raoul Barthalay. Billaudot, 1983, (includes score and parts). A quick (2:15) set of variations on a French round. The soprano has most of the melody but the others saxes all have short solos. Upper intermediate level but fun for more advanced quartets as well. **16.95**

S1234. *Romanian Christmas Carols (Rumänische Weihnachtslieder)* by Bela Bartok arranged for saxophone quartet (SATB) by Andreas van Zoelen. Universal Edition, 2016, SS, (includes score and parts). Something different for your saxophone quartet at Christmas time. Bartok took great pleasure in transcribing the folk music of Hungary, including his two series of Romanian Christmas Carols. Twenty little tunes from various towns and villages were compiled into two sets, originally for piano solo. The phenomenal saxophonist Andreas van Zoelen (a current member of the Rascher Quartet) has transcribed the first series for Saxophone Quartet (SATB). The shifting rhythms and melodic variety are suitable for more advanced ensembles. **33.50**

S1304. *Romanian Christmas Carols (Rumänische Weihnachtslieder) Series II* by Bela Bartok arranged for saxophone quartet (SATB) by Andreas van Zoelen. Universal Edition, 2018, SS, (includes score and parts). Something quite a bit different from the usual Christmas program fare, Bartok's collection of Romanian Christmas Carols springs from his lifelong fascination with folk music of the region. Bartok arranged several of these folk songs for the Christmas season into his original piano solos, and van Zoelen has faithfully transcribed them for saxophone quartet. Series II presents ten folks tunes performed as a seamless whole. This edition could probably be played by better high school quartets. **33.50**

S674. *Romanian Folk Dances* for Alto Saxophone and Piano by Bela Bartok arranged by J. Michael Leonard. Masters Music, 1999, SS, 12 + 6 pages. These popular dances have been nicely arranged for alto saxophone. The difficulty varies from piece to piece. The first and fourth can probably be played by better high school saxophonists while the last two (both at Allegro mm = 152 and in 5 sharps) will probably require a college level performer. The six dances are: I. Jocul cu Bâtă (Dance with sticks), II. Brâul (Waistband Dance), III. Pe Loc (Stamping Dance), IV. Buciumeana (Hornpipe Dance), V. Poarcâ Românescă (Romanian Polka), and VI. Mănuntelul (Quick Dance). **5.95**

S1181. *Romanian Folk Dances (Rumänische Volkstänze)* for Alto Saxophone and Piano by Bela Bartok arranged by Martin J. Reiter. Universal Edition, 2016, SS, 12 + 5 pages. These are the same dances as above in a different arrangement. They are in easier keys and registers than the Masters edition. The dance names are in German: 1. Der Tanz mit dem Stabe, 2. Brâul, 3. Der Stampfer, 4. Tanz aus Butschum, 5. Rumänische Polka, and 6. Schnell-Tanz. **19.95**

S550. *Six Bagatelles* by Bela Bartok arranged for saxophone quartet (SATB) by William Schmidt. Western International Music, 1982, SS, (includes score and parts). The bagatelles are: 1. Molto sostenuto, 2. Allegro giocoso, 3. Grave, 4. Allegretto molto rubato, 5. Lento, and 6. Allegro. Difficulty levels range from intermediate to advanced-intermediate. The publisher rates this at (US) grade 5. ..... **19.95**

S502. *Three Folk Dances* by Bela Bartok arranged for saxophone quartet (AATB) by Phillip Gordon. Southern Music Co. 1972, SS, (includes score and parts). The dances are: I. Allegro non troppo, II. Andante, and III. Allegro giocoso. The publisher rates this at (US) grade 3. ..... **22.95**

S077. *Duo Concertante - Five Movements for Alto Saxophone and Piano* by Leslie Bassett. C.F. Peters, 1988, 18 + 9 pages. The five movements are: Driving, Lyrical, Unhurried, Ascending, and Dramatic. This piece requires good command of the high altissimo register and while it does not require extended technique, it does use some contemporary notation. **24.25**

S076. *Music for Saxophone and Piano* by Leslie Bassett. C.F. Peters, 1969, 17 + 6 pages. For alto saxophone. Optional extended altissimo notes. Requires some extended piano technique ("stopped" notes). Four movements: Fast, Slow, Moderato, and Fast. Skilled performers are required on both parts..... **28.95**

S1131. *The Power of Two* Jazz Alto (Bari) Saxophone Duets with MP3s by Doug Beach and George Shutack. Kendor Music Inc., 2015, SS, 24 pages (score format). These 12 easy-medium level (US grade 2-4) jazz

duets include a variety of styles, tempos and harmonic progressions and can all be performed with the accompanying rhythm section MP3 tracks. The duets are mostly in close harmony and include chord changes. The parts are fully interchangeable among the various instrument editions. There are 4 downloadable MP3 tracks for each duet: an individual can play either duet part while the MP3 plays the other part; two players can practice playing both parts along with the rhythm-section-only tracks; and a player can also work on improvisation skills by playing along with the rhythm-section-only tracks. A full performance track is also included. **16.95**

S1132. *The Power of Two* Jazz Tenor Saxophone Duets with MP3s by Doug Beach and George Shutack. Kendor Music Inc., 2015, SS, 24 pages (score format). As above for tenor sax. It is worth repeating the books for different instruments can be used together. **16.95**

S414. *Nocturne* for Alto Saxophone and Piano by Conrad Beck. Editions Henry Lemoine, 1969, SS, 4 + 2 pages. This piece was dedicated to Jean-Marie Londeix by Conrad Beck (1901-1989) who was a Swiss composer who studied with studied with Jacques Ibert and was head of the Music Department of Radio Basel for 30 years. This nocturne is marked Très calme (andante sostenuto). Early college level. **14.95**

S759. *Fantaisie* for Soprano or Tenor Saxophone and Piano by Denis Bédard. Billaudot, 1995, SS, 13 + 4 pages. Denis Bédard (1950-) is a Canadian composer and keyboardist. This piece alternates between sections that feature both staccato and slurred eighth notes and lyrical sections. The publisher rates this as advanced, but many at the early college level will be able to play it. Duration is about 6:30..... **15.95**

S1119. *Sonate I* for Alto Saxophone and Organ by Denis Bédard. Editions Cheldar, 1996, SB, 52 + 10 pages. This piece was composed in 1994. It is in three movements: I. Invention (Allegro), II. Barcarolle (Tranquillo) and III. Humoresque (Allegro vivo). It would probably take a college level performer to play the entire work although the first and second movements look easier than the third. **23.95**

S1171. *Adagio from the Pathetique Sonata* for Alto Saxophone and Piano by Ludwig van Beethoven arranged by Gregory Yasinitsky. Almitra Music Co./Kendor Music, 2016, 4 + 2 pages. This is from Movement II, Piano Sonata No. 8, Op. 13, one of Beethoven's most famous works. It was written in 1798 and first published in 1799. The duration is 3:25. The publisher has marked this as (US) grade 4, although it is on the easier end of that grade. **8.50**

S735. *Für Elise* for Alto Saxophone and Piano by Ludwig van Beethoven arranged by Lloyd Conley. Almitra Music Co./Kendor Music, 2011, 5 + 2 pages. Ludwig van Beethoven wrote Bagatelle No. 25 in A minor, subtitled Für Elise, in 1810. It features warm, expressive lines that work well on the saxophone. Duration 3:00. ..... **7.95**

S625. *Für Elise* by Ludwig van Beethoven arranged for saxophone quartet (SATB) by Art Marshall. Tierolff Muziekcentrale, 1988, SS, includes parts and score. It is possible that Marshall's arrangement was inspired by Dave Brubeck as this piece begins and ends in 5/4. Check the score for tempo and other markings that didn't make it to the parts. Early college level due to the 5/4 time signature. **18.95**

S1106. *Ludwig's 5th* for Saxophone Octet (SSAATTBB) by Ludwig van Beethoven arranged by Melanie Thorne. Sempre Music, 2012, SS, includes parts and score. A not-so irreverent arrangement of the 1st movement of Beethoven's 5th Symphony. It is very recognizable with some rock-style sections and interesting baritone parts. For better high school ensembles and up. **32.50**

S1095. *Ode to Joy* for Saxophone Quartet (AATB) by Ludwig van Beethoven arranged by Les Sabina. Kendor Music Inc., 2014, includes parts and score. In this new arrangement of Ludwig van Beethoven's classic theme, the lead melodic line is carried by every member of the quartet at one time or another, enhanced by a variety of creative accompaniment figures. Paying careful attention to articulations and dynamic changes will be especially important here for best performance results. High school level with a duration 2:45. ..... **11.95**

S230. *Romance in F Major Op. 50* for Alto Saxophone and Piano by Ludwig van Beethoven arranged by Robert Franscotti. Roncorp, 1980, SS, 12 + 4 pages. This is an arrangement of this popular Beethoven work originally for violin and piano. Marked Adagio cantabile, it will provide the college level saxophonist the opportunity to demonstrate both technical fluency and musical sensitivity. **19.95**

S1187. *Rondo from the Pathetique Sonata* for Alto Saxophone and Piano by Ludwig van Beethoven arranged by Gregory Yasinitsky. Almitra Music Co./Kendor Music, 2016, 10 + 4 pages. This is from Movement III, Piano Sonata No. 8, Op. 13. It was written in 1798 and first published in 1799. The duration is 3:55. The publisher has marked this as (US) grade 4+. I would remove the plus sign. **9.50**

S698. *Patchwork* for saxophone quartet (AATB) by Arno Behl. Advance Music, 2008, SS, includes parts and score. Arno Behl (1952-) is a Germany musician, composer and music educator. This piece, in a medium swing tempo, will be excellent for better high school quartets. **15.95**

C1695. *Concerto* for Clarinet or Saxophone (in B-flat) and Piano by Vincenzo Bellini arranged by Ber Joosen. Moelnaar, 1963, SS, 11+ 2 pages. This piece was composed for oboe circa 1819-25. Two main sections: Larghetto cantabile and Allegro (alla polonese). Advanced high school or early college level. The original concert key has been preserved so the solo part could be used with the existing orchestral parts. **16.95**

S760. *Serenade for Solo Alto Saxophone and Piano* by Frank Bencriscutto. Shawnee Press, 1976, SS, 8 + 3 pages. Frank Bencriscutto (1928-1997) was an American composer, saxophonist, and university music educator. The piece has two main themes: first a dance-like section using a long flowing lyric theme and then a serene ballad. The composition closes with the return of first theme. There is a print on demand edition for saxophone and band that can be ordered ($60). **12.95**

C644. *Three Songs without Words for Clarinet or Tenor Saxophone and Piano* by Paul Ben-Haim. Israel Music Institute, 1953, SS, 12 + 3 pages. Conceived as vocalises for high voice and piano it occurred to the composer that the songs lent themselves to instrumental performance as well. Consequently he arranged them for several instruments, with the clarinet or tenor saxophone edition presented here. The three songs are Arioso (Molto moderato), Ballad (Allegretto), and Sephardic Melody (Largamente rubato e molto appassionato). **11.95**

S325. *Concerto for Stan Getz* for tenor saxophone, timpani and strings (Piano reduction) by Richard Rodney Bennett. Novello, 2000, SS, 50 + 19 pages. The Concerto for Stan Getz is a thoroughly celebratory tribute to the possibilities of using jazz harmonies in conjunction with Bennett's own free flowing serial technique. In three movements: I. Con fuoco, II. Elegy, and III. Con brio. There are numerous sections in this extended work where improvisation over chord changes is required. The duration is about 24 minutes. **33.95**

S307. *Saxophone Quartet* (Parts) by Richard Rodney Bennett. Novello, 2003, SS. This work was commisioned by the Apollo Saxophone Quartet which gave the first performance in 1994. In three movements: 1. Vivo, 2. Andante lento, 3. Molto allegro. College level with a duration of 14:30. For SATB quartet. **31.95**

S306. *Saxophone Quartet* (Score) by Richard Rodney Bennett. Novello, 2003, SS, 47 pages. **25.95**

S324. *Sonata* for soprano saxophone and piano by Richard Rodney Bennett. Novello, 1994, SS, 32 + 9 pages. This piece was commissioned and is dedicated to John Harle. In four movements: I. Poco allegro, II. Scherzando, III. Andante (In memory of Harold Arlen), and IV. Vivo. An advanced work with a duration of 18:30. ..... **33.95**

S742. *Three Piece Suite* for alto saxophone and piano by Richard Rodney Bennett. Novello, 1998, SS, 22 + 7 pages. Three Piece Suite is a transcription made by the composer of three movements of his Four Piece Suite for two pianos of 1974. It was first perform by John Harle. The three movements are: 1. Samba Triste (Gentle and rhythmic), 2. Ragtime Waltz (Homage to Scott Joplin) (Moderato), and 3. Finale (Lively). The duration is 10 minutes. The difficulty is college level (but on the easier side of that standard). **25.95**

S176. *Concertino* for Alto Saxophone and Wind Ensemble (Piano Reduction) by Warren Benson. Presser, 1971, SS, 22 + 8 pages. In three movements: I. Very slowly-subdued, II. Aeolian Song (Slowly-peacefully), and III. Lively-buoyantly. The second movement "Aeolian Song" is often performed by itself. College level. Duration 12 minutes. **16.95**

S184. *Sequenza VIIb for Soprano Saxophone Solo* by Luciano Berio. Universal Edition, 1995. Berio (1925-2003) wrote this piece in 1969 and it is a version of the *Sequenza VIIa* which is for oboe. While this edition includes fingerings and some explanation of the technical details by Claude Delangle additional information will be required to successfully perform this work. Advanced/professional level. **19.95**

S183. *Sequenza IXb for Alto Saxophone Solo* by Luciano Berio. Universal Edition, 1980, 10 pages. Berio (1925-2003) wrote this piece in 1980 and it is a version of the *Sequenza IXa* which is for clarinet. It includes some suggested fingerings. Advanced/professional level. **24.95**

S533. *Blue Skies* by Irving Berlin arranged for Saxophone Quartet (SATB or AATB) by Gregory Yasinitsky. Kendor Music, 2002. Blue Skies was written in 1926 and was the first song performed by Al Jolson in "The Jazz Singer." The publisher rates this as (US) grade 4. ..... **11.95**

S525. *Puttin' On the Ritz* by Irving Berlin arranged for Saxophone Quartet (SATB) by Arthur Frackenpohl. Kendor Music, 2003. This popular song by Irving Berlin was written in 1929 and was featured in a 1930 movie of the same name. The publisher rates it as (US) grade 4 although it may be a little easier. **12.50**

S1165. *Fantasy* for Alto Saxophone and Piano by Lauren Bernofsky. Theodore Presser, 2016, SS, 13 + 4 pages. Featuring dramatic cadenzas both at the beginning and in the middle of the work, Lauren Bernofsky's aptly-named Fantasy for Alto Saxophone and Piano is a 12-minute odyssey, at once lyrical and soaring through intricate passage work and exotic harmonies. Fantasy stays within the saxophone's natural top register, while projecting a tremendous spectrum of instrumental color. College level with mixed meter. **19.95**

S320. *Selections from West Side Story* for Saxophone Quartet (SATB) by Leonard Bernstein arranged by James Boatman. Boosey & Hawkes, 1957/2000, SS, (includes parts, score and optional percussion part). Includes: I Feel Pretty, Scherzo, Somewhere, Balcony Scene, Cha-cha, Jump, One Hand One Heart, and Gee Officer Krupke. Five of the eight pieces have a percussion part which calls for (one player) drum kit, latin percussion instruments, mallet instruments and timpani. **59.95**

S279. *Six for Sax* for Alto Saxophone and Piano by Aubrey Beswick. Universal Edition, 1986, 14 + 5 pages. This is at the intermediate level making it one of the easier pieces in our catalog. Most of the pieces have animal related titles (Farewell for a Fox, Waltz for a Wallaby, etc.) and all except Tango for a Turtle are on the fast side. **20.95**

S1286. *Quartett for 4 Saxophones* by Christian Biegai. Ries & Erler, 2017, SS, includes parts and score. Christian Biegai (1974-) is a German saxophonist, composer and sound designer who has studied in Germany, the UK and the US. This three-movement quartet has bit of a change from the normal instrumentation. In the first movement the tenor player plays soprano. There is some high altissimo in the alto sax part. The three movements are I. Leicht (mm = 92), II. Melancholisch (mm = 48), and III. Lebhaft (mm = 132). An advanced work. **29.95**

***Concerto for Alto Saxophone and Orchestra* (Piano Reduction)** by Ronald Binge. Josef Weinberger Ltd., 1969, SS, 24 + 7 pages. Ronald Binge (1910-1979) was a British composer and arranger primarily known for "light music" (for Montovani). During the latter part of his life he focused on composing original music. This piece was written in 1956. In three movements: I. Allegro spiritoso, II. Romance (Andante espressivo), and III. Rondo (Allegro giocoso). Advanced high school/early college level with a duration of 13 minutes. **26.95**

S269. *Nightwoods* for Saxophone Quartet (SATB) by Rainer Bischof. Doblinger, 1988, (includes score and parts). This work by Austrian composer Bischoff (1947-) calls for extended techniques such as quartet tones, flutter tonguing, a few multiphonic notes, very high altissimo, etc. A challenging 10 minutes for the advanced quartet. **33.95**

S945. *Farandole from L'Arlésienne Suite No. 2* for Saxophone Octet (SSAATTBB) and Tambourine by Georges Bizet arranged by Melanie Thorne. Sempre Music, 2012, SS, includes parts and score. An arrangement of one of Georges Bizet's best-known compositions. This is a very satisfying piece to play and is especially suited for concerts. For better high school ensembles and up. **26.95**

S1062. *The Toreador Song* for Alto Saxophone and Piano by Georges Bizet arranged by Frank J. Halferty. Kendor Music Inc, 2014, 7 + 3 pages. This familiar piece is from the opera Carmen. The publisher rates this a (US) grade 5 but I believe grade 4 would be more accurate. Two minutes in duration. **9.50**

C1696. *Sonatine* for Clarinet (or Soprano/Tenor Saxophone) and Piano by Michel Blavet arranged by Ber Joosen. Molenaar, 1963, SS, 7 + 3 pages. Michel Blavet (1700-1768) was a French flute virtuoso. In three movements: Allegro moderato, Lento, and Allegro vivace. Better high school players. **15.95**

S726. *Concert Suite* for Alto Saxophone and Band (Piano Reduction) by William Bolcom. Marks Music, 1998, SS, 28 + 11 pages. This was a centennial commission by the University of Michigan Band Alumni Association. The premiere performance was by Donald Sinta and the University of Michigan Symphony band in 1999. In four movements: I. Lively, II. Like an Old Folksong, III. Scherzando, and IV. Introduction and Jump. An advanced work with some high altissimo. Band parts are a rental. Duration about 14 minutes. **16.95**

S787. *Lilith* for Alto Saxophone and Piano by William Bolcom. Marks Music, 1984/1989, SS, 22 + 11 pages. Lilith is a female demon, dating from ancient times, a child-stealing witch of worldwide folklore. This five-movement virtuoso show piece is among the most ambitious music ever written for alto saxophone. Now in print some years after composition, it has already become a near legendary challenge in university classical saxophone circles. The five movements are: I. The Female Demon, II. Succuba, III. Will-O'-the-Wisp, IV. Child-Stealer, and V. The Night Dance. Includes multiphonics and other extended techniques. Duration about 13 minutes. **16.95**

S604. *Scherzino* for Saxophone Quartet (SATB) by William Bolcom. Edward B. Marks Music Co., 2004, SS, (includes score and parts). A relatively new and short (1 minute) piece from American Composer William Bolcom. Marked "Jaunty but delicate," this would be a good encore piece for the college or other advanced quartet. The soprano, alto, and tenor parts all go into the high altissimo (C in the alto part) but there are three notes at most in this range. **16.95**

S298. *Le Papillon* for Alto Saxophone and Piano by Claude Bolling. Hal Leonard, 1994, 20 + 8 pages. Claude Bolling (1930-) is a renowned French jazz pianist, composer (for films in particular), and arranger. This sectional piece is from the recording "Enchanting Versailles – Strictly Classical." College level. **9.95**

S589. *Largo and Allegro* for Tenor Saxophone and Piano by Pietro Boni transcribed by Himie Voxman. Rubank, 1949, 5 + 2 pages. Pietro Gaetano Boni (ca.1686-1741) was an Italian composer. This two-movement piece at the intermediate (easier high school) level is frequently used for solo and ensemble festivals. The range is from the first line E to the C above the staff. **4.95**

S104. *Caprice en forme de valse* for saxophone solo by Paul Bonneau. Leduc, 1950, SS, 4 pages. An exciting unaccompanied work written for Marcel Mule in 1950. This piece has become a frequently performed part of the saxophone repertoire. Advanced level. **14.20**

S143. *Concerto for Alto Saxophone and Orchestra* Piano Reduction by Paul Bonneau. Leduc, 1944, SS, 34 + 8 pages. Dedicated to Marcel Mule. French composer Paul Bonneau (1918-1995) studied at the Paris Conservatory where he won a First Prize for composition. He worked as a conductor and composer and was particularly known for music for films. This *Concerto* is in three movements: I. Allegro/Più Lento, II. Andante, III. Allegro. An upper level college work. **56.15**

S287. *Pièce Concertante dans l'Esprit "Jazz"* for Alto Saxophone and Orchestra (Piano Reduction) by Paul Bonneau. Leduc, 1944, SS, 27 + 8 pages. Dedicated to Marcel Mule. A fairly long piece (about 11 minutes) with many sections. College level. **43.40**

S150. *Suite* for Alto Saxophone and Piano by Paul Bonneau. Leduc, 1944, SS, 13 + 5 pages. Dedicated to Marcel Mule. This suite has four short pieces: I. Improvistaion, II. Danse des Démons, III. Plainte, and IV. Espiéglerie. College level. **28.60**

S964. *Fugato in F* for Saxophone Quartet (SATB) by René Borel. Bourne Co. 1976, includes parts and score. A fugato is a piece in the style of a fugue and that is the main challenge of this piece. While it is at an Allegro tempo with parts that are not generally that difficult individually, it will take concentration to make the fugue work. However, there is a small amount of

altissimo: soprano is up to F-sharp, the alto part has several F-sharps and one G-sharp, and the tenor part has several F-sharps and one G. **7.25**

S246. *Fantaisie Brillante sur des airs de Carmen for Alto Saxophone and Piano* by François Borne arranged by Ewan Roth and Raymond Meylan. Kunzelmann, 1993, SS, 20 + 7 pages. This popular flute showpiece based on themes from Bizet's opera Carmen works very well on saxophone. **30.25**

WW209. *Triade Trio for oboe, clarinet and alto saxophone* by Marcel Boucard. Billaudot, 1974, (parts only). This piece has four relatively short movements (each part is three pages long). They are 1. Allegro moderato, 2. Andante moderato, 3. Andante, and 4. Petit divertissement (Allegro). Better high school players and up. **14.95**

S585. *Stone Quartet* for Soprano Saxophone (or Clarinet), Viola, Cello and Piano by Roger Bourland. E.C. Schirmer, 1989, SS, includes parts and piano score. This two movement piece was written in 1982 and was name for the saxophonist the premiered the work, Richard Paul Stone. The first movement is The Strange Juggler which was inspired by a painting by Odilon Redon. The tempo is presto. The second movement is Dark Chaconne. It has some mixed meter and in the second part of the piece the strings play 32nd note arpeggios. College level with a duration of 9 minutes. This piece won awards as the Best New Music of 1982 in Boston. **25.20**

S586. *Three Dark Paintings* for Soprano Saxophone (or Clarinet), Viola and Cello by Roger Bourland. E.C. Schirmer, 1989, 3 copies of the music in score format. This piece was written 1981. The movements are: I. Spanish Black (Doloroso). II. Eyes in the Heat II (Rapidly), III Red Black Widow. This is a challenging piece, especially the second movement which has many rapid figures. Duration 12 minutes. **17.35**

S761. *Sonate Op. 18* for Alto Saxophone and Piano by Yvon Bourrel. Billaudot, 1967, SS, 23 + 8 pages. Yvon Bourrel (1932-) is a French composer and music educator. This piece will present some challenges to the college level performer with its frequent tempo changes and many accidentals (it is written without a key signature). Endurance may also be an issue in the first and last of its four movements **19.95**

S165. *Divertimento* for Alto Saxophone and String Orchestra (Piano Reduction) by Roger Boutry. Leduc, 1964, SS, 13 + 6 pages. Dedicated to Marcel Mule and a contest piece for the French National Conservatoire. Bounty (1932-) a French composer, conductor, and pianist unites numerous and diverse modern aesthetic trends in his work. In three movements: I. Allegro ma non troppo, II. Andante, and III. Presto. The second movement concludes with a long cadenza that leads to the third movement. Upper college level. **22.95**

S899. *Réfractions* for Alto Saxophone and Piano by Roger Boutry. Billaudot, 2012, SS, 21 + 8 pages. A new work from Boutry. In three movements: I. Allegro, II. Andante, III. Allegro. Altissimo to B with Ossia for passages above F-sharp. Mixed meter also noted. This is rated a 9 on the publisher's 9 point difficulty scale. The duration is 11:17. ..... **19.95**

S434. *Sérénade* for Alto Saxophone and Orchestra (Piano Reduction) by Roger Boutry. Salabert, Leduc, 1961, SS, 27 + 10 pages. Dedicated to Marcel Mule. In four movements: Introduction (Allegro moderato/Vivo), Divertissement (Allegro), Sérénade (Andante), and Final (Vivace). There is a long cadenza in the first movement and short ones throughout. Upper college level. **31.95**

S141. *Canons and Hockets* Concert Duet for Alto and Baritone Saxophones by Jerry L. Bowder. Manduca Music, 1996, SS. One extended movement of what looks like a fun piece. Separate parts in score format with the other part in small print. Probably early college level but might be attempted by an outstanding high school duo. **11.95**

G209. *Bop Duets Complete* Treble Clef by Bugs Bower. Charles Colin Music, 1980, SS, 78 pages. Originally in three volumes, this book has all 39 duets. Chord changes are in Duet 12 to the end. Upper intermediate level. Excellent for studying this jazz style and playing for fun. **17.95**

S381. *Symphony No. 1* by William Boyce arranged for Saxophone Quartet (SATB) by Bruce R. Smith. BRS Music Inc., 2004, SS. William Boyce (1710-1779) was one of the most important English composers of the 18th century. This work was arranged for the Indianapolis Saxophone Quartet. The three movements are I. Allegro, II. Andante, and III. Vivace. The arranger rates it as (US) grade 4 and notes that the piece demonstrates high energy and drive. The second movement requires rhythmic precision as it contrasts triple and duple elements. This piece has a duration of 7:11 with repeats and 3:55 without. **14.95**

S1218. *Symphony IV* by William Boyce arranged for Saxophone Octet (SSAATTBB) by Melanie Thorne. Sempre Music, 2016. SS, includes parts and score. For saxophone octet and optional timpani. An arrangement of the very popular Symphony No. IV by William Boyce. It is in three movements: Allegro, Vivace ma non troppo, and Gavot (Allegro). This is a very tuneful work and would be a popular item for concerts. Better high school ensembles and up. **34.95**

S211. *Andante et Scherzo* for Saxophone Quartet (SATB) by Eugene Bozza. Leduc, 1938, SS, (includes score and parts). An original saxophone quartet by French composer Bozza (1905-1991) that was dedicated to the Saxophone Quartet of Paris. The Andante is marked Moderato but accelerates in several places. The Scherzo is Assez vif (scherzando) and is mostly in 6/8. College level. **32.75**

S144. *Aria* for Alto Saxophone and Piano by Eugène Bozza. Leduc, 1936, SS, 3 + 1 pages. Dedicated to Marcel Mule. A brief work Andante ma non troppo in 3/8. Early college level. **14.95**

S824. *Chanson A Bercer* for Alto Saxophone and Piano by Eugène Bozza. Leduc, 1964, SS, 3 + 1 pages. A lyrical lullaby in 6/8 and marked Allegretto. Duration about 3:15. Probably late second year or early third year level. **14.05**

S160. *Concertino* for Alto Saxophone and Orchestra (Piano Reduction) by Eugène Bozza. Leduc, 1939, SS, 26 + 8 pages. Dedicated to Marcel Mule. An extended work in three movements: I. Fantasque et Léger, II. Andantino, and III. Tarentelle. The last movement has a written out cadenza. College level. **36.25**

S145. *Diptyque* for Alto Saxophone and Piano by Eugène Bozza. Leduc, 1970, SS, 12 + 5 pages. Two movements, I - Andante and II - Final, both of which alternate between slower legato and rapid animated sections. College level. **26.80**

S819. *Divertissement Op. 39* for Baritone Saxophone and Piano by Eugène Bozza arranged and edited by Arthur Ephross. Southern Music Company, 1939/1992, SS, 7 + 2 pages. This piece was originally written in 1939 for English horn or alto saxophone. Sectional: Lento, Moderato, Andantino and Allegretto scherzando. College level. **6.50**

S635. *Fantaisie Italienne for Alto Saxophone and Piano* by Eugene Bozza. Alphonse Leduc, 1946, SS, 8 + 3 pages. A sectional, one-movement work, beginning with a cadenza, followed by a quiet 6/8 section, and ending with a brilliant Allegro. An excellent recital piece for a college recital. **22.95**

S634. *Fantaisie Italienne for Soprano Saxophone and Piano* by Eugene Bozza transcribed by Gregoire Nicole. Alphonse Leduc, 1953/2006, SS, 10 + 4 pages. A sectional, one-movement work, beginning with a cadenza, followed by a quiet 6/8 section, and ending with a brilliant Allegro. An excellent piece for a college recital. **19.95**

S168. *Impromptu et Danse* for Alto Saxophone and Piano by Eugène Bozza. Leduc, 1954, SS, 7 + 3 pages. The Impromptu begins with a cadenza followed by an Andantino section and closes with another cadenza. The Danse is Allegro vivo in 2/8. College level. **20.55**

S146. *Improvisation et Caprice* for Saxophone Solo by Eugène Bozza. Leduc, 1952, SS, 2 pages. Dedicated to Marcel Mule. Improvisation is rhapsodic movement to be played with the character of an improvisation. Caprice is Allegro moderato, but with sextuplet figures that make it a technical showpiece. Upper college level. **9.80**

S608. *Petite Gavotte* for Alto Saxophone and Piano by Eugene Bozza. Leduc, 1964, SS, 3 + 1 pages. A short piece. The tempo is Andantino and it is at the intermediate level. **13.50**

S480. *Pièce Brève* for Saxophone Solo by Eugene Bozza. Leduc, 1955, SS, 3 pages. Dedicated to Marcel Mule. A challenging solo piece (no specific saxophone is specified). **11.95**

WW074. *Prélude et* Divertissement for Alto Saxophone or Clarinet and Piano by Eugene Bozza. Alphonse Leduc, 1960, SS, 5 + 2 pages (includes both alto saxophone and clarinet parts). The Prélude is at a

tempo of Modéré (avec une grande tendresse) while the Divertissement is Allegro giocoso. College level. **20.55**

S520. *Scaramouche* for Alto Saxophone and Piano by Eugene Bozza. Alphonse Leduc, 1944, SS, 7 + 2 pages. This relatively short but challenging piece is dedicated to Marcel Mule. Allegro and in 6 sharps. **20.55**

S853. *Hungarian Dance No. 5* by Johannes Brahms arranged for Saxophone Quintet (SAATB) by Albert Loritz. Advance Music, 2011, SS, includes parts and score. A nice arrangement of what is probably the most popular of Brahm's Hungarian dances, originally for piano 4 hands. Strong high school quintets and up. **15.95**

S1221. *Hungarian Dance No. 5* by Johannes Brahms arranged for Saxophone Quartet (AATB) by Andrew Balent. Kendor Music Inc, 2017, includes score and parts. This is the very familiar dance by Brahms with alternating fast and slow tempos. Early high school level (with the first alto part a bit more difficult than the rest). The publisher rates this at (US) grade 3+. **7.95**

S845. *Afro Latin Sax Duets* for two alto saxophones or alto and tenor saxophones arranged by Florian Bramböck. Universal Edition, 2005, SS, includes the alto parts in score format and a separate tenor part. Contents: Chan Chan Son (Easy Version), La Cucaracha Ouvertuere, Rondo Tobago, El puesto de las butifarras, Meerenge mehr Weite, Praising Burundi, Cielito lindo, Thé à la menthe, Southafrican Prayer for Peace, Guantanamera, Mardi Gras, Danse Marocain, Chan Chan Son (Advanced Version), Pata Pata, La Cucaracha Finale, and 3 Days off in My Cadillac. Upper intermediate level. **23.95**

S153. *Concerto* for Alto Saxophone Solo or Trumpet Solo with nine instruments by Henry Brant. Carl Fischer, 1996, PB, 149 pages. This is a manuscript style score to this piece which was composed in 1941 and last revised in 1973. The saxophone and trumpet solos are not identical but have differences to suit the character of each instrument. In three movements: I. Prelude, II. Idyll, and III. Caprice. The accompanying instruments are flute, four B-flat clarinets, alto clarinet (bass clarinet alternate), bass clarinet, tuba, and one percussion. Parts are a rental. **39.95**

S378. *Sonata Op. 25* for Alto Saxophone and Piano by Hans Brehme. Ethos Publications, 2006 SS, 36 + 10 pages. Hans Brehme (1904-1957) was a German composer and pianist who wrote this work at the request of Sigurd Rascher in 1932. He was one of the first composers to make extensive use of the altissimo register. This is the first publication of this work which performed by Rascher from the original and then a copied manuscript throughout his career. This is a scholarly edition with notes on the editing and definitions of the German language terms that appear in the score. The work is in three movements: I. Allegro con moto, II. Adagio, and III. Allegro. Advanced level. **29.95**

S476. *Every Thing Must Go* for Saxophone Quartet (SATB) by Martin Bresnick. Carl Fischer, 2007/2009, SS. Includes score and parts. In three movements: I. Andante, II. G.L. in memoriam and III. Pensoso, con sobrio espressione. The composer intends the second movement, which makes up the bulk of the composition, to be played with just intonation and has marked the notes that need to be adjusted. College level. **29.95**

Ob110. *Six Metamorphoses after Ovid* Oboe Solo by Benjamin Britten. Boosey & Hawkes, 1952, SS, 7 pages. The piece that make up this work are: I. Pan (Senza misura/Lento ma subito accel.), II. Phaeton (Vivace ritmico), III. Niobe (Andante), IV. Bacchus (Allegro pesante), V. Narcissus (Lento piacevole), and VI. Arethusa (Largamete). College level. Also suggested for saxophone. **19.95**

S572. *Workout* for Tenor (or Soprano) Saxophone and Piano by Alan Bullard. Colne Edition, 1997/2009, SS, 16 + 5 pages. Alan Bullard (1947-) was born in London and studied with Herbert Howells at the RCM and Arnold Whittall at Nottingham University. Workout, a single-movement work, is both a musical and technical "workout" and it was written for Alan's son, a professional saxophonist. College level with a duration of about 8:00 ..... **19.95**

S916. *Notturno Op. 45* for Alto or Baritone Saxophone in E-flat and Harp (Piano) by Gustav Bumcke. Ries & Erler, 1992, SS, 18 + 2 pages. Gustav Bumcke (1876-1963) was a German composer, conductor, and music educator who became very interested in the saxophone after meeting the son of Adolphe Sax in 1902. After a serious study of the instrument he established the first saxophone studio in Germany. This is at an Andante tempo with some tempo changes. It is not too difficult although it is in the key of E. A look at the score indicates that harp is clearly preferred to piano. Duration of about 6 minutes. **27.95**

S441. *Sonate b-moll (Sonata in B-flat minor) Op. 68* for Alto Saxophone and Piano by Gustav Bumcke. Ries & Erler, 1994, SS, 38 + 10 pages.This work was written in 1938 (by which time Bumcke was no longer permitted to teach saxophone) and is in a late-Romantic style and in the traditional sonata form. In three movements: I. Allegro appasionato, II. Sostento, III. Allegro molto. College level with a duration of about 16:45. ..... **22.95**

S917. *Romanze B-Dur (B-flat major) Op. 44 No. 1* for Saxophone in E-flat and Piano by Gustav Bumcke. Ries & Erler, 1977, SS, 5 + 2 pages. This piece is marked Andante and has many small tempo changes. It is mostly in the upper register of the saxophone with a range to altissimo F-sharp. **11.95**

S1327. *Suite for Violin and Saxophone or Viola* for Alto Saxophone and Violin or Viola by Adolf Busch. Amadeus, 1988, SS. Adolf Busch (1891-1952) was a German violinist and conductor. A protégé of Max Reger, he became concertmaster of the Vienna Konzertverein at 20 and founded the legendary Busch Quartet after World War I. Although he was not Jewish, he was firmly opposed to Nazism and lived in Switzerland and finally the United States. This piece includes two copies or the score for violin and viola, and parts for both alto saxophone and clarinet. It is in four movements Praeludium, Sarabande, Gavotte, and Gigue. It is generally at the upper intermediate level, although the last movement is more difficult. **20.95**

S1174. *Asturias sur des Thèmes Espagnols* for Alto Saxophone and Piano by Henri Busser transcribed by Marcel Mule. Alphonse Leduc, 1946, SS, 7 + 3 pages. This piece was originally for oboe and piano. It is sectional with two cadenzas. It utilizes most of the normal range of the saxophone. **20.55**

G282. *Advent & Christmas: Two Preludes* for Solo Instrument and Organ by Charles Callahan. MorningStar Music Publishers, 2014, SS, 10 + 4 pages. For solo treble instrument and organ, An Advent Prelude includes the tunes Veni Emmanuel and Conditor Alme Siderum. A Christmas Prelude includes the tunes Adeste Fideles, Stille Nacht, The First Noel, Divinum Mysterium, Es Ist Ein Ros, and Mendelssohn. Parts are included for both C (oboe or flute) and B-flat instruments (clarinet, soprano saxophone or possibly tenor saxophone.). Charles Callahan has written harmonically interesting music yet the solo parts are relatively easy (except for the key signatures which range up to six flats and five sharps). **11.95**

S563. *Légende* for Alto Saxophone and Piano by André Caplet arranged by Christian Lauba. Resolute Music Publications, 2013, SS, 23 + 8 pages. André Caplet (1878-1925) was a French composer and conductor now known primarily through his orchestrations of works by Claude Debussy, his friend and colleague. This work was commissioned by the American amateur saxophonist Elise Hall (1853-1924) who gave the first performance in 1905. After only one other performance was not played again until rediscovered by Jean-Marie Londeix in the late 1980s. It is in one continuous movement with many tempo changes. High school or early college level with a duration of 13:30. ..... **25.95**

S609. *Quite Time* for Soprano (or Tenor) Saxophone and Piano by Ronald L. Caravan. Ethos Publications, 1980, SS, 3 + 2 pages. Ronald Caravan (1946-) is an American clarinetist, saxophonist, teacher, composer, and arranger. This is a slow, lyrical piece involving modal melodic material and some easy mixed meter. A highly expressive short work, appropriate for use in church music. Includes a saxophone cadenza before the DC. Intermediate level and up with a duration of about 4 minutes. **10.50**

S250. *Sketch* for Alto Saxophone (Solo) by Ronald L. Caravan. Seesaw Music, 1976, SS, 3 pages. An advanced piece using many extended techniques. The composer provides a program note that explains the concept of the piece and explanations and fingerings for the multiphonics and other effects. **8.95**

S333. *Soliloquy & Celebration* for Soprano (or Tenor) Saxophone and Piano by Ronald L. Caravan. Ethos Publications, 1996, SS, 16 + 5 pages. This is subtitled "A tribute to the classic jazz saxophonist Paul Desmond (1925-1977). The Soliloquy at a tempo of quarter note = 66-72 is quite straight forward even though it is in 5/4. The Celebration is much

more challenging as it is mostly in 8/8 with a 3+3+2 pattern at a tempo of a dotted quarter note = 72-76. There is a cadenza in the middle of this movement. **16.95**

S816. *Sonata* for Soprano Saxophone and Piano by Ronald L. Caravan. Ethos Publications, 1984, SS, 22 + 7 pages. In four movements: I. Prologue (Declamatory, freely), II. Allegro, III. Song, and IV. Dance-Finale. The first movement is without bar lines with the piano playing background chords. The second movement has a cadenza with range to altissimo A (optional), The final movements are straight forward. Early college level with a duration of 12 minutes. **15.95**

S836. *Sonata* for Tenor Saxophone and Piano by Ronald L. Caravan. Ethos Publications, 2007, SS, 23 + 7 pages. The Sonata for Tenor Saxophone is the fourth of the composer's melodically and harmonically conservative sonatas for members of the saxophone family. Like the others, its materials are predominantly modal with mild harmonic dissonance in the piano texture. The three-movement work opens with a brief "recitative" introduction followed by the first movement allegro in 3/4. The middle movement is titled "Sentimental Song" and is dedicated to composer Walter S. Hartley. The third movement is a Rondo Giocoso in 6/8 meter. Altissimo spots are optional, and the piece is appropriate for advanced high school or college level students. Moderate difficulty; approx. 12 min. (From the composer's web site.) **16.50**

S1094. *Saxophone Quartet No. 1* (SATB) by John Carisi. Associated Music Publishers/Shawnee Press/Margun Music, 1981, SS. Includes score and parts. John Carisi (1922-1992) was an American trumpeter and composer who played in a number of swing and jazz bands and studied composition with Stefan Wolpe. This work is in a fast/slow/fast format with a minimal break after the first section and none at all after the second. It is a college level, jazz-influenced piece with a duration of about 7:30. .... **23.95**

S1026. *Stardust* by Hoagy Carmichael & Mitchell Parish for Saxophone Quartet (SATB or AATB) by Les Sabina. Kendor Music, 2007, includes parts and score. Stardust is an American popular song composed in 1927 by Hoagy Carmichael with lyrics added in 1929 by Mitchell Parish. It is an American standard and is considered one of the most recorded songs of the 20th century. Publisher's (US) grade 4. ..... **9.50**

S515. *Latin American Dances* for Alto Saxophone and Piano by John Carmichael. Emerson Edition, 2005, SS, 23 + 7 pages. John Carmichael (1930-) is an Australian born composer who studied in Paris and London. This piece stems from his seven years as director of a Spanish dance company. The four dances that comprise the suite are the Joropo from Venezuela and Colombia; Obsession - Habañera, a habañera from Havana; Bahama Rhumba from the Caribbean; Jongo a Brazilian dance. The piano part is vigorous, supportive and idiomatic. College level. **20.95**

S278. *Sonata* for Alto Saxophone and Piano by Gary Carpenter. Camden Music, 1994, SS, 26 + 13 pages. This is a professional level piece by British composer Carpenter (1951-). In three movements I. Caprice (this starts slowly but doesn't take long to get moving), II. Chanson san Paroles (marked "Slow and dreamy - with a gentle 'swing' feel"), and III. Danse Macabre (marked "Tempo di Tango" and described as the dark side of a Chorino previously written by the composer). **43.95**

S529. *Habanera (from "Four Comedy Dances")* for Alto Saxophone and Piano by Paul Carr. Kendor Music, 2001, 12 + 2 pages. Paul Carr (1961-) is a British composer who has written extensively for wind instruments. "Seductively playful is an apt description, and the dialog between soloist and pianist is captivating. Perfect for contest or recital." This piece is rated by the publisher as (US) grade 5 and has a duration of about 3:40. ..... **8.95**

S623. *Nocturne on an American Hymn Tune* for Alto Saxophone and Piano by Paul Carr. Comus Edition, 1997, 2 + 1 pages. A short blues piece based on the hymn "Shall We Gather at the River"' by Robert Lowry (1826-1899), the American Baptist minister and writer of gospel songs and hymns. Marked "Relaxed, and with a blues feeling" this piece will be enjoyed by better high school saxophonists and up. **8.95**

S856. *Pastoral* for Alto Saxophone and Piano by Elliot Carter. Merion Music, 1945/1982, SS, 14 + 4 pages. This piece by American composer Carter is sectional: Allegretto (5/8), Giocoso (2/4), Tempo I (5/8), Giocoso (2/4, mostly), and finally it goes back into 5/8 and accelerates almost to the end. College level with a duration of 12 minutes. **19.95**

G258. *Meditation* for Solo Instrument and Organ by Cécile Chaminade arranged by Charles Callahan. MorningStar Music Publishers, 2008, SS, 7 + 2 pages. Cécile Chaminade (1857-1944) was a pioneering French woman composer. While she wrote mostly salon songs and character pieces for piano, she is probably best known today for her flute concertino. This piece was originally for piano (Op. 76, No. 6). Parts are included for Flute, Oboe, Violin, Viola and instruments in B-flat (clarinet, soprano saxophone or possibly tenor saxophone.) **10.95**

S1254. *Familiar Classics for Three* for 3 Alto Saxophones arranged by Bob Cerulli. Almitra Music Co./Kendor Music Inc., 2017, SS, includes parts and score. These grade 3-4 arrangements display the flexibility, agility, range and dynamic levels characteristic of the alto saxophone. They focus on the lyrical and technical qualities in all ranges and help develop the blend and balance of sound. Contents: J.S. Bach Air from Suite No. 3 In D, Franz Schubert March Militaire, Juventino Rosas Over the Waves, W.A. Mozart Turkish March, F.W. Meacham American Patrol, A.G. Villoido El Choclo, traditional Londonderry Air and Clarinet Polka, Georges Bizet Chanson Du Toréador, and Jacques Offenbach Can Can. **19.50**

S166. *Gavambodi 2* for Alto Saxophone and Piano by Jacques Charpentier. Leduc, 1969, SS, 10 + 3 pages. Chapentier (1933-) studied Indian music (in Indian) before attending the Paris Conservatoire where he studied composition with Aubin and Messiaen. This piece is based on the Indian Carnatic mode number 43. ..... **22.95**

S1291. *Six Preludes* for Alto Saxophone and Piano by Stephen Chatman. GalaxyMusic, 2018, SS, 21 + 9 pages. Stephen Chatman (1950-) is an American born Canadian composer. The six preludes are entitled: I. Moonlight, II. Labyrinth, III. Crimson, IV. Joy, V. Silence, and VI. Frenzy. The even numbered preludes are slow while the odd numbered movements are quite fast and challenging. The overall duration is about 8:30. ..... **17.95**

S685. *Chinese Ancient Dances* for Soprano Saxophone and Piano by Chen Yi. Theodore Presser, 2006/2011, SS, 12 + 4 pages. Chen Yi (1953-) was born in China and educated there and in the United States (DMA from Columbia University). This work was originally for clarinet, but with a few octave adjustments it will work nicely for saxophone. There are two dances: I Ox Tail Dance (which has a slow tempo but many 5,6,7, and 9-tuplets) and II. Hu Xuan Dance (Lively). An advanced work for both performers. Duration about 8 minutes. **12.95**

S956. *Monologue (Impressions on The True Story of Ah Q)* for unaccompanied Saxophone by Chen Yi transcribed by Jeffrey Heisler. Theodore Presser Co., 2000/2013, 2 pages. Inspired by Lu Xun's (Zhou Shren, 1881-1936) The Bio of Ah Q. Lu Xun is China's best-known 20th Century author of essays and short stories. He called on the Chinese people to rise and give battle to feudalism. The transcription has raised those parts of the original clarinet version that are too low for the saxophone up an octave. Marked Adagio ad lib., this is an advanced work with some altissimo to C and a duration of 4-5 minutes. Most suitable for soprano or alto saxophone although none is specified. **5.95**

S944. *The Soulful and the Perpetual* for Alto Saxophone and Piano by Chen Yi. Theodore Presser, 2013, SS, 18 + 6 pages. A commission by Jessica Heller Knopf resulted in the new Chen Yi concert work for alto saxophone in two diametrically opposed movements. “The Soulful” is lyrical with moving and gripping melodies, while “The Perpetual” uses perpetual motion to symbolize consistence and perseverance. Altissimo to B. For advanced performers with a duration of about 9:30. ..... **14.95**

S1232. *Not Alone & Happy Birthday to Prism* for Saxophone Quartet (SATB) by Chen Yi. Theodore Presser Co., 2017, SS, includes parts and score. A recipient of the New Music USA 2013 Live Music For Dance Award commissioning grant, Not Alone is inspired by the ancient Chinese poet Li Bai's poem "Drinking Alone under the Moon with the Shadow." Not Alone (2014) is an interdisciplinary work...but it stands alone in a chamber music setting. The work spans a stunning range of textures, from introspective solos for each of the four saxophones to majestic hyper-active gestures. Not Alone is published together with Happy Birthday to PRISM, a brief miniature that Chen Yi wrote for the quartet's 20th anniversary celebration in 2004. For advanced performers. **39.95**

S692. *Sonata* for Soprano Saxophone and Piano by Paul Chihara. C.F. Peters, 1996, SS, 27 + 13 pages. Paul Chihara (1938-) is an American composer who has written for a wide range of genres including film and television. In two movements: I. Allegro Amabile, II. Senza Tempo (con

fantasia) with many tempo changes within each movement. The saxophone part has been edited by Harvey Pittel. College level with a duration of about 12 minutes. **26.25**

S791. *Sonata* for Alto Saxophone and Piano by Gene J. Cho. Southern Music Co., 1973, SS, 11 + 4 pages. Gene J. Cho is a professor of music theory and ethnomusicology who was educated in Taiwan and the United States. This piece has seven movements (some are very brief): Largo, Allegretto, Presto, Andantino, Adagio, and Molto Allegro, and Allegro. College level (US grade 6). **5.00**

S356. *Largo Op. 65* by Frederic Chopin transcribed for Alto Saxophone and Piano by Eugene Rousseau. Etoile Music/MMB Music, 1969, 3 + 1 pages. This brief (1:30) piece is from a cello sonata. It is at the intermediate level with some written out turns and a range to altissimo E. **9.95**

S1224. *Valse Op. 70 No. 3* for Soprano and Alto Saxophones (Duet) and Piano by Frederic Chopin arranged by Bela Kovacs. EditionDarok, 2017, SS, 6 + 2 + 2 pages. This waltz, which was numbered posthumously, was composed in 1829. The piano part is quite easy. High school level saxophonists and up. **13.95**

S570. *Klezmer Suite* for Saxophone Choir by Alexis Ciesla. Advance Music, 2007, SS, includes parts (SAAATB, double bass and optional tambourine on the first movement) and score. This suite is in three movements. The first two movements are based on traditional Klezmer themes: Itmar Freilach and Hershel. The third is an original composition Doumka's Freilach. The outer movements are fast (Allegro) while the inner movement is slower (Andante). There are a few brief spots for optional improvisation. College level or adult amateur. **30.95**

S577. *November Spring* for Saxophone Quartet or Quintet by André Cimiotti. Advance Music, 2009, SS, includes parts and score. André Cimiotti (1975-) is a German saxophonist and composer. Here are the notes on the back cover of the music: "The cheerful and expressive pop-jazz song November Spring was originally written for saxophone quartet Wheeze (AATB). It is a feature for the 1st alto (optional soprano part is included – the alto part goes up to high A!), which introduces the melody and plays a long, improvised solo. Also included is an optional 2nd tenor part (or optional 3rd alto) to perform this piece in the Cologne Saxophone Quintet version. Playing November Spring is not only a challenge, but it is also fun to do! The composition consists of a short and explosive introduction, a 64-bar AABC theme, an interlude, a solo for 1st alto on the AABC form, an interlude, ABC theme and a coda." The improvised solo over chords in the first part is a substantial part of this piece. **23.95**

S708. *Caravane* for Saxophone Quartet (SATB) by Robert Clérisse. Alphonse Leduc, SS, includes parts and score. Robert Clérisse (1899-1973) was a French composer and saxophonist and the founder of the Marcel Mule saxophone quartet. Mostly Lent et pesant (eighth note = 96) with a somewhat faster Frais et allant (quarter note = 76) section in the middle. College level, but probably will not take much time to work this up. . **22.70**

S728. *Introduction et Scherzo* for Saxophone Quartet (SATB) by Robert Clérisse. Alphonse Leduc, 1982, SS, includes parts and score. The Introduction opens with a brief molto presto section which is followed by a rhapsodic section in a lent 6/8 meter. The Scherzo is marked con fuoco and is in 3/4 (in 1 at mm=88). College level. Duration of about 3:23..... **27.75**

S695. *An Abstract Sense of Light* for Saxophone Quartet (SATB) by Graham Collier. Advance Music, 2010, SS, includes parts and score. Commissioned and recorded by QuadroSax of Switzerland, this is one movement from the piece Memories Arrested in Space that was inspired by Jackson Pollock paintings of 1947. Subtitled Cathedral, this modern excursion with short, improvised solos for all is not technically difficult, but it demands strong interpretation skills in the contemporary idiom. **15.95**

S718. *Anywhere Is Everywhere* for Saxophone Quartet (AATB) by Graham Collier. Advance Music, 2010, SS, includes parts and score. As above. Subtitled Phosphorescence. Should be bright and energized with events happening constantly. **15.95**

S687. *The Beauty of Space* for Saxophone Quartet (AATB) by Graham Collier. Advance Music, 2010, SS, includes parts and score. As above. Subtitled Reflections of the Big Dipper. Long pauses throughout serve as pivotal points of reflection for players and listeners alike. **15.95**

S651. *A Glimpse into Deep Space* for Saxophone Quartet (SATB) by Graham Collier. Advance Music, 2010, SS, includes parts and score. As above, subtitled Lucifer. **13.95**

S739. *Reverberations in and Beyond* for Saxophone Quartet (AATB) by Graham Collier. Advance Music, 2010, SS, includes parts and score. As above. Subtitled "Alchemy." Includes key clicks and other rhythmic techniques as well as improvised solos over these rhythms. This is the last piece in the series and includes a final section named Memories which may be used as a coda or an encore. **19.95**

S975. *Something Rich and Strange* for Saxophone Quartet (AATB) by Graham Collier. Advance Music, 2011, SS, includes parts and score. As above. Subtitled "Full Fathom Five." "Full fathom five thy father lies; Of his bones are coral made; Those are pearls that were his eyes: Nothing of him that doth fade, But doth suffer a sea change Into something rich and strange." (Ariel in The Tempest by William Shakespeare). Includes short improvised solos with chords or intervals given. **18.95**

S999. *John Coltrane Omnibook* for B-flat Instruments. Hal Leonard, SB, 285 pages. More than 50 Coltrane classics, transcribed exactly from his recorded solos. Includes: All Blues, Blue Train (Blue Trane), Body and Soul, Bye Bye Blackbird, Countdown, Cousin Mary, Giant Steps, Impressions, India, Lazy Bird, Lush Life, Mr. P.C., Moment's Notice, My Favorite Things, Naima (Niema), Spiral, Syeeda's Song Flute, Witches Pit, and more. This book includes chord symbols and metronome markings. **24.95**

S647. *The Emerald Isle* for Saxophone Quartet (AATB) arranged by Lloyd Conley. Kendor Music, 2010, includes parts and score. Four Irish classics make up this medley. A lively 9/8 fiddle tune, Barney Bralligan, sets the opening pace, followed by the familiar Hush Little Baby and the plaintiff air The Minstrel Boy. The piece closes with Gary Owen a beautiful ballad. Total duration 4:00. Publisher's (US) grade 3+. Note: the commercially printed version of this piece is no longer available. If you order it, we will print it out on plain paper for you. **12.95**

S1008. *Techno-Parade* for 2 Soprano Saxophones and Piano by Guillaume Connesson. Billaudot, 2013, SS, includes parts and piano score. Guillaume Connesson (1970-) is a French composer who has written for a wide variety of ensembles. This advanced work was originally for flute and clarinet. Both saxophone parts include high altissimo and the score contains some instructions for the pianist for manipulating the strings of the piano. The duration is 5 minutes. **17.95**

S683. *Concertante for Alto Saxophone and Orchestra (Piano Reduction)* by Marius Constant. Ricordi, 1977, SS, 30 + 13 pages. Marius Constant (1925-2004) was a Romanian born French composer and conductor known primarily for his television soundtracks. This is an advanced piece using many extended techniques including fractional tones, multiphonics, harmonics, and others. Includes three pages of performances suggestions by Jean-Marie Londeix. In three movements: 1. Raga, 2. Tempo di Cake-walk, and 3. Passacaglia. **27.95**

S785. *Musique de Concert for Alto Saxophone and Orchestra (Piano Reduction)* by Marius Constant. Leduc, 1954, SS, 15 + 4 pages. Dedicated to Marcel Mule, this was a Concours du Conservatoire National de Musique piece. It is an advanced work in five movements: I. Toccata (Lento/Vivo), II. Aria (Largo), III. Ostinato (Allegro molto), IV. Intermezzo (Allegro moderato), and V. Variazioni (Deciso). Unlike the more recent piece above, this work does not use any extended techniques and has a range to altissimo F-sharp. Duration of about 9 minutes. **27.20**

S732. *Four Piano Blues* by Aaron Copland arranged for Saxophone Quartet (SATB) by Paul Cohen. Boosey & Hawkes, 1949/2009, SS, includes parts and score. Paul Cohen wrote: "*Four Piano Blues* was composed between 1926 and 1948, with each movement dedicated to a different friend of the composer. These thoughtful portraits, loosely drawn from a 'blues' perspective, together form a little musical portrait of the composer over the years. From the exuberant jazz of the 1920s to the strong simplicity of his 1940s music, they are immediately recognizable as Copland's own, distinctive American language. I have always been enamored of *Four Piano Blues* and thought that the colorful and sustaining sonorities of the saxophone quartet could add yet another dimension to the work." These pieces have some challenges because of their mixed meter which is of the 4/4, 7/8, etc. variety in the third movement (although it is slow). **19.95**

S733. *Three Excerpts from "Our Town"* and *Simple Gifts* by Aaron Copland arranged for Saxophone Quartet (SATB) by Paul Cohen. Boosey &

Hawkes, 1944/1945//2009, SS, includes parts and score. This arrangement of the music from Our Town is based on a short three movement arrangement for piano by Copland. Included are The Story of Our Town, Conversation at the Soda Fountain, and The Resting-place on the Hill. Duration 11 minutes. Simple Gifts from the Shaker tune of the same name was used in the ballet Appalachian Spring. This arrangement is based on the version created for wind ensemble. Duration 4:30. These works are suitable for better high school level quartets and up. **24.95**

S335. *Something Serious* for solo baritone saxophone by Ian Corbett. Emerson Edition, 2001, 7 pages. The composer (who wrote this piece for himself) describes it as somewhat serious but still jazzy and accessible. This piece uses some contemporary notation but the only extended techniques are growls or flutter tonguing. Written for a low A instrument, alternate phrases are provided where there are low As. This piece could also be played on the alto or tenor saxophone. **13.95**

S1206. *Three Latin Sketches* for Alto Saxophone and Piano by Mike Cornick. Universal Edition, 2016, SS, 12 + 4 pages. A concert work of decidedly Latin flavor, Cornick's Three Latin Sketches has three-movements in which the up-tempo outer movements (Allegro vigoroso with a Latin feel and Allegro) embrace a sultry tango (Moderato) middle movement. Suggested for better high school/early college level performers. **22.95**

S630. *Introduction, Dance and Furioso* for Unaccompanied Alto Saxophone by Herbert Couf. Belwin/Alfred, 1959, SS, 4 pages. Herbert Couf (1920-2011) was a clarinetist in the Detroit and Pittsburgh Symphony Orchestras, also playing saxophone, a music teacher, and was involved several aspects of the retail musical instrument business. He wrote several of solo pieces for a variety of instruments. The Introduction is Lento (mm = 52), The Dance is Andante con moto (mm = 88) and marked "very rhythmic." It has a cadenza in the middle. The Furioso is the final section of this piece and it is marked Vivo (mm = 184). Early college level but it is on college auditions lists as well. Duration about 4:30. ..... **6.95**

S799. *Danse* for Saxophone Quartet (SATB) by Jean Cras. Editions Henry Lemoine, 2003, SS, includes parts and score. Jean Cras (1879-1932) was a French composer and career naval officer. Generally at quarter = 120 with some accelerandos and ritards/allargando. The beginning and end of the piece is in a non-standard key signature but that shouldn't be a problem for college level players. Duration of about 3:20. ..... **18.95**

S798. *Demain, Prélude et danse* for Soprano and Alto Saxophones with Piano by Jean Cras arranged by Nicolas Prost. Editions Henry Lemoine, 2003, SS, includes parts and piano score. Jean Cras (1879-1932) was a French composer and career naval officer. This piece is an arrangement of a piece that was originally for a larger ensemble (which included alto saxophone) and was written in the 1920s. Early college level with a range in the soprano saxophone part to altissimo F sharp and a duration of 3 minutes. **17.95**

S189. *Concerto Op. 26* for Alto Saxophone and Orchestra (or Band) Piano Reduction by Paul Creston. G. Schirmer, 1966, 42 + 12 pages. Paul Creston (born Giuseppe Guttoveggio; 1906-1985) was an Italian American composer. In three movements: I. Energetic, II. Meditative, and III. Rhythmic. Advanced college level. **19.95**

S425. *Rapsodie for E-flat Alto Saxophone and Organ Op. 108A* by Paul Creston. Shawnee Press, 1978, 24 + 6 pages. This is the original version of this piece which was commissioned, and premiered by Jean-Marie Londeix at the World Saxophone Congress of 1976 in London. An advanced work with a duration of about 10 minutes. **15.95**

S095. *Rapsodie for E-flat Alto Saxophone and Piano Op. 108B* by Paul Creston. Shawnee Press, 1978, 19 + 8 pages. Commissioned, and premiered by Jean-Marie Londeix at the World Saxophone Congress of 1976 in London as a work for saxophone and organ. This is the version with piano. An advanced work with a duration of about 10 minutes..... **14.95**

S080. *Sonata Op. 19 for E-flat Alto Saxophone and Piano* by Paul Creston. Shawnee Press, 1945, 35 + 11 pages. In three movements: With vigor, With tranquility, and With gaiety. **21.95**

S1137. *Suite for Saxophone Quartet Op. 111* (SATB) by Paul Creston. Shawnee Press, 1981, SS, includes parts and score. This piece which was written in 1979 is in four movements: I. Prelude, II. Scherzino, III. Pastorale, and IV. Rondo. College level with a duration of about 15 minutes. **34.95**

S767. *Trigon Op. 31* for Tenor Saxophone and Piano by Michael Cunningham. Lauren Keiser Music Publishing, 1970, SS, 14 + 4 pages. Dedicated to James Houlik. A college level work in three movements: I. Constant Driving Rhythm, II. Quiet and Calm, and III. Quite Fast. A printed manuscript with the music a bit on the small side. **29.95**

S559. *Global Tour* for Saxophone Quartet (SATB) by Mike Curtis. Advance Music, 2009, SS, includes parts and score. Four different styles, hence the name: 1. Funky, 2. Jazz Waltz, 3. Klez "Rozhinkes mit Mandlen," and 4. Tango. College level. **21.95**

S523. *A Klezmer Wedding* Edition for Saxophones (SATB) by Mike Curtis. Advance Music, 1996. Includes parts and score. Fun for the performers and the audience. It begins with a Doina with solos for the soprano, alto and tenor. This is followed by a Hora, Chusidl, and a Frylach. College level. **24.95**

S688. *Renaissance Suite* for Saxophone Quartet (AATB) arranged by Mike Curtis. Advance Music, 2009, SS, includes parts and score. Music from the High Renaissance (c. 1500) often featured voices in four-part harmony. The blending, vocal nature of saxophones makes this repertory ideal for adaptation. This Suite begins with In te, Domine, speravi by the greatest master of that age, the Franco-Flemish Josquin des Prez, follows with the poignant Triste España sin Ventura by Juan del Encina, and concludes with a lively anonymous Spanish dance tune, Pase el agoa, ma Julieta. High school level. **19.95**

S712. *Tango La Invitación* for Saxophone Quartet (SATB) and optional percussion by Mike Curtis. Advance Music, 2006, SS, includes parts and score. The optional percussion is for two players. This piece blends tango with elements of klezmer music. Sectional: Languido, Agitato, Quasi cadenza (tenor and bari), and a final section at mm = 112. The main challenge is ensemble as the parts are very independent. **18.95**

S122. *Concerto* for Alto Saxophone and Wind Ensemble (1949/1953) Piano Reduction by Ingolf Dahl edited by Harvey Pittel. European American Music, 1979, 34 + 14 pages. One of the most famous pieces in the saxophone repertoire. It was intended by the composer that this piano reduction could be used for performance as well as preparation for playing the *Concerto* with a wind ensemble. Many notes by the editor to aid in performance. We also have the book *The Original 1949 Saxophone Concerto of Ingolf Dahl* (S035) by Paul M. Cohen. **22.95**

S270. *Kleine Suite* for Alto Saxophone Piano by Fridolin Dallinger. Doblinger, 1990, SS, 8 + 2 pages. Fridolin Dallinger (1933-) is an Austrian composer, pianist, music educator and critic. This is an intermediate level work in three movements: I. Marsch, II. Langsamer Walzer, and III. Polka. Duration is about 4 minuets and the piano part is not difficult. **12.95**

S613. *Aria et Valse Jazz* for Alto Saxophone and Piano by François Daneels. Schott, 1986, SS, 4 + 2 pages. François Daneels (1921-) is a Belgian saxophonist, composer and music educator. The Aria is at a Moderato tempo. The Jazz Waltz is in 3/8 with a rapid tempo of mm = 176 to the bar and many sixteenth notes. The piano is in an accompanying role. Total duration of about 3:15. ..... **11.95**

S614. *Suite* for Saxophone Solo by François Daneels. Schott, 2007, SS, 5 pages. This was the contest piece for saxophone at the Royal Conservatory of Music of Brussels in 1973. No saxophone is specified but on the recording it is played on an alto. Five movements: I. Allegro moderato, II. Tranquillo, III. Scherzo, IV. Cadence/Rubato/Andante, and V. Vivo. There is some contemporary notation in the second movement. An advanced work with a duration of about 6 minutes. **19.95**

S776. *Rêverie Interrompue* for Alto Saxophone and Piano by Marcel Dautremer. Leduc, 1954, SS, 4 + 1 pages. Marcel Dautremer (1906-1978) was a French composer and conductor. This is a brief (4 minute) piece which begins Lent et paisible, speeds up a bit in the middle (undoubtedly the interrupted reverie of the title) and returns to the original tempo before the end. Better high school level performers and up. **13.50**

S777. *Tango et Tarentelle* for Alto Saxophone and Piano by Marcel Dautremer. Leduc, 1946, SS, 15 + 6 pages. Dedicated to Marcel Mule, this was a Concours du Conservatoire National de Musique de Paris piece. The tango is at a Calme et nostalgique tempo and ends with a cadenza. It is immediately followed by the Tarentelle which has a slower section in the middle. An advanced work. **32.30**

S1211. *Éclats d'échos* for Alto Saxophone Solo by Vincent David. Billaudot, 2016, SS, 11 pages. Vincent David (1974-) is a French saxophonist, composer and music educator. This is an advanced contemporary work which was commissioned for the 2017 Andorra Sax Fest and includes multiphonics, articulation techniques including flutter tonging, high altissimo as well as mixed meter. The title can be translated as "Shocks of echoes." Duration about 7:00. ..... **13.95**

S1280. *Nuée Ardente* for Alto Saxophone and Piano by Vincent David. Billaudot, 2018, SS, 22 + 11 pages. This is an advanced contemporary piece featuring high altissimo, multiphonics, double-tonguing, flutter-tonguing and other techniques. It has a duration of 8:30. It is a compulsory work for the first round of the 7th International Adolphe Sax Competition, Dinant - 2019 (Belgium). A nuée ardente is a turbulent, fast moving cloud of hot gas and ash erupted from a volcano. **28.95**

S896. *Beau Soir (Beautiful Evening)* for Tenor Saxophone and Piano by Claude Debussy arranged by Eugene Rousseau. Etoile Music/Keiser Classical, 1980, SS, 3 + 1 pages. This work was written for voice and piano around 1883. It is nearly all in the upper register (to altissimo E). While it is not at all difficult, it can be effective in the hands of a professional. **15.95**

S1312. *La Cathédrale Engloutie* for Saxophone Octet (SSAATTBB) by Claude Debussy arranged by Melanie Thorne. Sempre Music, 2019, SS, includes parts and score. Debussy's 10th Prelude for solo piano is the beloved Sunken Cathedral (recorded in 1930 by Stokowski as The Engulfed Cathedral). In this allusory impressionistic work, Debussy recalls the ancient myth of a cathedral submerged below the sea which rises on occasion. Debussy depicts a resounding organ in fortissimo chords, as the cathedral emerges from the water, and Thorne re-imagines this setting for eight saxophones. Thorne neatly replicates the technical demands on the pianist, although the range is slightly reduced to accommodate the saxophones. **32.50**

S1229. *La Fille aux Cheveux de Lin* by Claude Debussy arranged for **Alto or Baritone Saxophone and** Piano by Ramon Ricker. Advance Music, 1996, SS, 2 + 1 pages. This piece is also known as The Girl with the Flaxen Hair. **13.95**

S1228. *La Fille aux Cheveux de Lin* by Claude Debussy arranged for **Soprano or Tenor Saxophone and Piano** by Ramon Ricker. Advance Music, 1996, SS, 2 + 1 pages. This piece is also known as The Girl with the Flaxen Hair. **13.95**

S1230. La Fille aux Cheveux de Lin by Claude Debussy arranged for **Saxophone Quartet (SATB/AATB)** by Ramon Ricker. Advance Music, 1996, includes parts and score. This beautiful piece, also known as The Girl with the Flaxen Hair, has been arranged for saxophone quartet. **15.95**

S190. *Rapsodie* for Orchestra and (Alto) Saxophone Piano Reduction by Claude Debussy. Durand, 1919, SS, 15 + 3 pages. Debussy composed this piece in accordance with wishes of Elise Hall (president of the Orchestral Club of Boston) to whom the work is dedicated and completed it in January 1904. Early college level. About 10 minutes in length. **16.95**

S355. *Rapsodie* for Saxophone by Claude Debussy arranged for saxophone and piano by Eugene Rousseau. Etoile Music/MMB Music, 1975, SS, 23 + 4 pages. Since the original version of this piece was not written for a saxophone virtuoso, Rousseau has turned this work into more of a showpiece by assigning solos written for other instruments to the saxophone. It can be used with the original orchestral parts, provided that the conductor designates the orchestral part be tacet when appropriate. College level. **19.95**

S409. *Rapsodie* for Saxophone and Orchestra (Piano Reduction) by Claude Debussy edited by Vincent David. Henry Lemoine, 1998, SS, 24 + 7 pages. This edition is similar in concept (but not identical) to the Rousseau edition above. The saxophone part is larger and easier to read. College level. **21.95**

S713. *Rhapsody* for Saxophone and Orchestra (Piano Reduction) by Claude Debussy edited by Ernst-Günter Heinemann, piano reduction by Jang Eun Bae with supplementary arranged alto saxophone part by Daniel Gauthier. Henle, 2010, SS. A new edition which includes a preface and comments. Two solo parts are supplied with the edition: one version which follows the instrumental instructions of the autograph, and another one in which the saxophone also adopts material from parts assigned to other instruments (similar to the two editions above). College level. **26.95**

S555. *Syrinx* for Solo Alto Saxophone by Claude Debussy transcribed by Jean-Marie Londeix. Editions Jobert, 1971, SS, 2 pages. Transcribed from the original version for flute. The key has been changed from D-flat to E and some fingerings added. Fine for soprano saxophone as well. **9.95**

C1244. *Two Pieces: Clair de Lune and Rêverie* for Soprano or Tenor Saxophone or Clarinet and Piano by Claude Debussy arranged by J. Michael Leonard. Masters Music, 2008, 12 + 3 pages. Two popular Debussy pieces arranged for clarinet or saxophone and piano. **6.95**

S443. *Two Pieces: Clair de Lune and Rêverie* for Alto Saxophone and Piano by Claude Debussy transcribed by Marcel Mule. Masters Music, SS, 12 + 2 pages. Two popular Debussy pieces transcribed for alto saxophone and piano. (Appears to be a copy of a Leduc printing.) .. **5.45**

S1040. *A Playful Quartet* for Saxophone Quartet (SATB) by Raymond Decancq. Digital Music Print, 1992, SS, includes parts and score. The soprano and baritone parts are the most important. There is a rhythm pattern that is a bit tricky but it is repeated through much of the piece. Early college level with a duration of about 7 minutes..... **23.95**

S366. *Sonate in C Sharp* for Saxophone (or Viola) and Orchestra Piano Reduction by Frenande Decruck. Billaudot, SS, 28 + 9 pages (includes viola part). Dedicate to Marcel Mule and written around 1943. In four movements: 1. Très modéré, expressif, 2. Andante, 3. Fileuse (Lègèrement animè) and 4. Nocturne et Final (Calme, très modéré). This is an excellent work for the college level and professional performer, perhaps not as well known as it should be. Duration of about 13:30. ..... **27.95**

S358. *Sonata in F Major* by Willem De Fesch transcribed for Alto Saxophone and piano by Robert C. Jones. Etoile Music/MMB Music, 1970, SS, 11 + 4 pages. Willem De Fesch (1687-1761) was a Dutch virtuoso violinist and composer. This piece is in four movements: Preludio (Largo), Allemanda (Allegro), Sarabanda (Largo), and Minuetto (Con grazia). Upper intermediate level. **9.95**

S394. *Croquembouches* for Alto Saxophone and Piano by Claude Delvincourt edited by Jean Marie Londeix. Alphonse Leduc, 1946, SS, 23 + 10 pages. Music about food, mostly deserts! Claude Delvincourt (1888-1954) was a French composer who was director of the Paris Conservatoire from 1941-1954. There are six pieces, generally at the upper intermediate level: Plum Pudding (Allegro moderato), Puits D'Amour (Lent sans excès), Nègre en Chemise (Andante non troppo lento), Linzer Tart (Allegro non troppo - movement de valse), Grenadine (Allegretto - mouvement de habanera), and Rahat Loukhoum (Très tranquillment). **44.70**

S460. *Flower Duet "Sous le dôme épais" from Lakmé* for Soprano and Alto Saxophone with Piano by Léo Delibes arranged by Sharon Davis. Western International Music, 2006, SS. The beautiful Flower Duet arranged for saxophone duet. Should be playable by better high school students with the key signature as the main challenge. **9.95**

S564. *Fantaisie Op. 32* for Alto Saxophone and Piano by Jules Demersseman. Editions J.M. Fuzeau, 1994, SS, 6 + 2 pages. Jules Demersseman (1833-1866) was a Dutch born composer and flutist who spent most of his life in Paris. This is a sectional piece: Maestoso un poco lento, Agitato poco vivo, Majeur Allegro, and Presto. Early college or advanced high school level with a duration of about 4 minutes **21.95**

S1308. *Fantaisie sur un Theme Original* for Alto Saxophone and Piano by Jules Demersseman arranged by Iwan Roth. Hug & Co., 1988 revised 2010, SS, 14 + 5. This is one of a number of pieces the composer wrote for Adolphe Sax's new instrument. **22.95**

S490a. *Fantaisie sur un Theme Original* for Alto Saxophone and Symphonic Band by Jules Demersseman orchestrated by Ted Hegvik. Et Cetera Productions, 2009, includes all parts (including the solo part) and score. Here is a version for soloist and concert band. It should be playable by an excellent high school band or a strong community band as well as college bands. Instrumentation is generally standard but calls for three trumpets (no cornets), three horns, and a harp. There are enough copies of each individual part for most organizations. Includes a CD of a performance of this arrangement by Ted Hegvik with band..... **109.95**

S373. *Introduction and Variations of Le Carnaval de Venise* for Alto Saxophone and Piano by Jules Demersseman edited by Frederick

Hemke. Southern Music, 1986, SS, 12 + 7 pages. This is a showpiece complete with a final variation to be played as fast as possible. **14.95**

S233. *Premier Solo Andante et Bolero* for Tenor Saxophone and Piano by Jules Demersseman edited by Bruce Ronkin. Roncorp, 1987, SS, 8 + 3 pages. This piece by flute virtuoso and composer Jules Demersseman (1833-1866) was originally published by Adolphe Sax's publishing house in 1866 when it was used as a Paris Conservatory contest piece. College level. Duration about 4 minutes. **15.95**

S1262. *Pnoxoud (1989/90) Op. 59b* Five Pieces for Solo Alto Saxophone by Michael Denhoff. Edition Gravis, 1990, SS, 9 pages. Michael Denhoff (1955-) is a German composer and cellist. Four of the movements have relatively slow tempos (although there are still a lot of notes). The contemporary techniques of fractional tones (first and fifth pieces only) and high altissimo are used. **15.95**

S161. *Deux Pièces (Two Pieces)* for Alto Saxophone and Piano by Edison Denisov. Leduc, 1978, SS, 9 + 3 pages. The first piece uses extended techniques (quarter tones in particular) and has no bar lines while the second piece is all about variations in the 16th note rhythm. **22.95**

S155. *Sonat*e for Alto Saxophone and Piano by Edison Denisov. Leduc, 1973, SS, 34 + 13 pages. Dedicated to Jean-Marie Londeix. The Siberian born composer Edison Denisov (1929-1996) was one of the most innovative Russian composers of his generation. Much of his woodwind music employs extended techniques and does the second movement of this sonata. This is an advanced work in three movements: I. Allegro, II. Lento, and III. Allegro moderato. **64.30**

S147. *Prelude, Cadence et Finale* for Alto Saxophone and Piano by Alfred Desenclos. Leduc, 1956, SS, 15 + 6 pages. Dedicated to Marcel Mule and a contest piece at the National Conservatory. A wonderful composition from Desenclos (1912-1971). It opens with the Prelude which is dark and jazz influenced. The Cadence is built primarily on rapid arpeggios and is followed by a transitional piano section leading into the Finale which begins a rapidly but alternates between sections similar to the beginning before accelerating again to the conclusion. The piano part is very important and requires a skilled player. Advanced level. **32.60**

S1077. *Take Five* by Paul Desmond arranged for Saxophone Quartet (AAAT or AAAB) by Uwe Heger. Noetzel Edition, 2000, SS, includes parts and score. Despite a somewhat unusual ensemble, this should be fun to play with all the altos having the melody at some point. **18.75**

S442. *Suit*e for Alto Saxophone and Piano by Paul Dessau. Bote & Bock, 1989, SS, 13 + 4 pages. Paul Dessau (1894-1979) was a German composer and conductor who lived in France in the mid-1930s (when this piece was written in 1935) and then the United States returning to Germany after the war. In three movements: I. Petite Ouverture (Allegro non troppo). II. Air (Andante un poco mosso), and III. Serenade (Allegretto mosso). College level with a duration of about 7:15. ..... **22.95**

S783. *Sonata* for Alto Saxophone and Piano by David Diamond. Peer Music (originally Southern Music Co.), 1993, SS, 22 + 7 pages. David Diamond (1915-2005) was an American composer of classical music. This work dates from 1984. It is an advanced piece in three movements: I. Allegro vivo; II. Andante molto, quasi adagio; and III. Allegro vivo. The primary challenges are mixed meter and (even with the Ossias for some difficult passages) altissimo to at least B-flat. **15.95**

S1239. *The Bells at Bruges* for Saxophone Quartet (AATB) by Denis DiBlasio. Almitra Music Co./Kendor Music Inc., 2017, includes parts and score. Imagine a church bell tower using jazz harmonies, and the church bells were saxophones. This grade 4 work is unique, easy to place in a program, and very effective when successfully performed. The publisher rates this at (US) grade 4, but only the first alto part may reach that level. Duration about 2:10. ..... **11.50**

S1311. *My Song Diary* for alto saxophone by Klaus Dickbauer and Martin Gasselsberger. Universal Edition, 2019, SS, 21 pages + CD. The book has 12 original jazz compositions and is progressive in difficulty. The first two pieces are easier than the rest. The authors consider these pieces to be easy to intermediate. Chord symbols appear throughout. The CD includes the piano parts and a play along version. **21.50**

S774. *Response* for Alto Saxophone and Piano by Edward Diemente. Seesaw Music/Subito Music Corp., 1970, SS, 14 + 3 pages. Edward Diemente (1923-) is an American composer who taught at the Hartt School of Music for many years. It has been printed from a manuscript. It is in two sections Very Slowly (begins in 7/4 then 4/4) and Fast (mostly in 5/4). The piece has some contemporary notation but no extended technique. College level. **17.95**

S271. *An-Satz-Weise* for Saxophone Quartet (SATB) by Christian Diendorfer. Doblinger, 1995, (includes score and parts). Christian Diendorfer (1957-) is an Austrian composer. This three movement work would be a good one for college quartets who wish to explore extended techniques and notation. As the tempos are moderate and the rhythms not too difficult, focus can be given to the multiphonics (fingerings given) and contemporary notation which are used in the third movement. **38.95**

S191. *Choral Varié Op. 55* for Alto Saxophone and Orchestra Piano Reduction by Vincent d'Indy. Durand, 1903, SS, 11 + 3 pages. This piece was commissioned by Elise Hall who premiered it in 1904. The solo part is not difficult. **17.95**

S220. *Sonata* for Tenor Saxophone and Piano by James Di Pasquale. Southern Music Co. 1967, SS, 17 + 7 pages. James Di Pasquale (1941-) is an American musician and composer who has written contemporary classical music and for television and film. This is one of his better known compositions which has been recorded several times. It is in three movements: I. Andante/Allegro moderato, II Adagio non troppo, and III. Allegro con brio. Advanced college level. **16.95**

S801. *Sonata* for Soprano or Tenor Saxophone and Piano by Bill Dobbins. Advance Music, 1991, SS, 32 + 8 pages. Composer Bill Dobbins is Professor of Jazz Studies and Contemporary Media at Eastman. This is a jazz concerto in a classical format that will requite both jazz chops and classical skills from both performers. Each perfomer has improvised solos from chord symbols in each of the three movements. Includes notes on the piece and improvisation strategy suggestions. **23.95**

S1110. *Thank You* for Saxophone Quartet (SATB) by Jerry Dodgion. Second Floor Music, 1976/1990, SS, (includes score and parts). Jerry Dodgion (1932-) is an American jazz saxophonist and composer. A very nice jazz inspired quartet with a duration of about 6 minutes. Feature a solo with chord changes for the tenor sax. College level and up. **24.95**

S1013. *Musetta Steps Out* for Saxophone Quartet (SATB) by Daniel Dorff. Theodore Presser Co., 2014, SS, (includes score and parts). Saxophonist turned composer Daniel Dorff has a strong affinity for the beautiful lyricism and lush harmonies of Puccini, and for the hot style of 1940's swing bands. This 3-minute hybrid is classy enough to punctuate a formal recital, and familiar enough for pops and parties, as Dorff takes Musetta out of La Bohème's poignant café for a swinging night on the town in "big band" style. For advanced performers. **17.95**

S908. *Polka Party* for Alto Saxophone and Piano by Donald Draganski. Ally Publications, 2012, SS, 19 + 7 pages. This little suite of polkas was written as a result of the composer attending countless Polish weddings as a kid. A very humorous collection of some very charming polkas. In three movements: I. Polka Galop (Allegro moderato), II. Polka Elegante (Moderato/Piu mosso), and III. Polka Schnell (Lively). Early college level with a duration of 10 minutes. **18.95**

S968. *4 Hungarian Folk Songs* for two saxophones by Laszlo Draskoczy. EditionDarok, 1992, SS, 6 pages in score format. The four pieces are at the intermediate level. Duration is about 5 minutes. **22.95**

S360. *Hungarian Dances from Transylvania* for Alto Saxophone and Piano by László Draskóczy. EditionDarok, 1992, SS, 8 + 3 pages. This is a Verbunk, the recruiting dance performed by men. It opens with a cadenza followed by a 4/4 Verbunk and a 2/4 Vivace. While the notes and rhythms are not difficult the rapid tempo necessary for an authentic performance makes this an advanced piece. **21.95**

WW082. *Mar' au Hall* for Clarinet Trio or Saxophone Trio by Ramon de Herrera. International Music Diffusion, 1997, SS, includes parts for both clarinets and saxophones and the score. For two B-flat clarinets and bass clarinet or alto, tenor, and baritone saxophone. It is brief piece at mm = 138. The score shows the key the clarinets (or tenor sax) use. This piece could be used for a mixed ensemble. **14.95**

WW083. *Riz-au-Main* for Clarinet Trio or Saxophone Trio by Ramon de Herrera. International Music Diffusion, 1997, SS, includes parts for both clarinets and saxophones and the score. The parts can be performed as follows: Part A: B-flat clarinet, alto saxophone or E-flat clarinet; Part B: B-

flat clarinet, tenor saxophone or alto clarinet; and Part C: clarinet in B-flat, bass clarinet, baritone saxophone or contra alto clarinet. The score shows the key the B-flat instruments use. This piece could be used for a mixed ensemble. **14.95**

S438. *Bagatellen* for Alto Saxophone and Piano by Erwin Dressel. Ries & Erler, 1938, SS, 10 + 4 pages. Erwin Dressel (1909-1972) was a German composer. In four movements: Elegie, Scherzo, Aria, and Gigue. Early college level work with a duration of about 12 minutes. **12.95**

S440. *Partita* for Alto Saxophone and Piano by Erwin Dressel. Ries & Erler, 1965, SS, 19 + 7 pages. This piece is dedicated to Sigurd Rascher. In four movements: I. Prélude-Allemande (Moderator con moto), II. Canzone (Lento), III. Courante (Allegro), IV. Pavane (Sostenuto), and V. Gigue (Vivo e leggiero). A college level work with some high altissimo. The duration is about 18:30. ..... **22.95**

S439. *Sonate Op. 26* for Alto Saxophone and Piano by Erwin Dressel. Ries & Erler, 1997, SS, 45 + 14 pages. This piece was written in 1932 and is reported to have been dedicated to Sigurd Rascher. In four movements: I. Moderato e contabile, II. Intermezzo (Alla marcia, con grazio), III. Adagio ma non troppo and IV. Allegro molto spirituoso. A college level work with a duration of about 14:15. ..... **26.50**

S492. *Elegy to Eric Dolphy* for Saxophone Quartet (SATB) by Paquito D'Rivera. International Opus, 1994, (parts only). Paquito's tribute to the late avant-garde jazz saxophonist/bass clarinetist Eric Dolphy. College level with a duration of about 6 minutes. **21.95**

S427. *New York Suite for Saxophone Quartet* (SATB) by Paquito D'Rivera. International Opus, 1990, SS, (includes score and parts). In four movements 1. Sofia (Bulgaria) which is mostly in 9/8; 2. Waltz (Improvisation on a theme by Chucho Valdes), tenor and soprano solos and free improvisation for all; 3. Monk-Tuno; soprano and alto solos; 4. Escape to Dreamland (an episodic montage with references to the other movements including a 9/8 coda), bari and tenor solos. College level. **38.95**

S148. *Concerto* for Alto Saxophone and String Orchestra (Piano Reduction) by Pierre Max Dubois. Leduc, 1959, SS, 22 + 11 pages. Dedicated to Jean-Marie Londeix. In three movements: I. Lento espressivo/Allegro, II. Sarabande (Lento nostalgico), and III. Rondo (Allegretto). The first movement includes a long (and written out) cadenza between the two sections. Advanced playing skills and endurance required..... **44.70**

S645. *Concertstück* for Alto Saxophone and Piano by Pierre Max Dubois. Leduc, 1955, SS, 13 + 4 pages. In two movements: I. Aria (Andante) and II. Allegro vigoroso e marcato. The opening movement is in three parts (slow, faster, slow) and is polytonal in character. The final movement features rapid ascending and descending figures. The notes on the CD describe it as "a play of colors in a relaxed atmosphere." This would probably be good material for an upper division college recital. About 9 minutes. **28.60**

S873. *Conclusions, Trois Mouvements* for Solo Alto Saxophone by Pierre-Max Dubois. Leduc, 1979, SS, 13 pages. A relatively long piece for solo alto. Variations, the first movement, has a theme and five variations. The remaining movements are II. Lamento (Andante molto) and III. Scherzo (Prestissimo). College level with range to F sharp and some flutter tonguing in the last movement. **22.25**

S152. *Divertissement* for Alto Saxophone and Orchestra (Piano Reduction) by Pierre Max Dubois. Leduc, 1953, SS, 19 + 4 pages. Dedicated to Marcel Mule. In three movements: I. Allegro vivo, II. Lent et doux, and III. Scherzando. Upper college level. **31.65**

S169. *Dix Figures a Danser* for Alto Saxophone and Piano by Pierre Max Dubois. Leduc, 1962, SS, 12 + 5 pages. Ten short dances. High school level but should be enjoyable to more advanced players as well..... **28.30**

S422. *Les Écureuils* for Alto Saxophone and Piano by Pierre Max Dubois. Durand, 2 + 1 pages. *The Squirrels*, a bright reel. Early college level (depending on tempo). About 1 minute long. **8.95**

S455. *A L'Espagnole* (#1 from Pieces caracteristiques en forme de suite) for Alto Saxophone and Piano by Pierre Max Dubois. Alphonse Leduc, 1962, SS, 7 + 3 pages. This is the first in a suite of five pieces with geographical connections. Early college level with a middle section in 7/8. Duration about 3:30. ..... **20.55**

S792. *A La Russe* (#2 from Pieces caracteristiques en forme de suite) for Alto Saxophone and Piano by Pierre Max Dubois. Alphonse Leduc, 1962, SS, 3 + 1 pages. This piece alternates between Pesante and Allegro molto vivo. Early college level. Duration about 2:30. ..... **14.20**

S793. *A La Française* (#3 from Pieces caracteristiques en forme de suite) for Alto Saxophone and Piano by Pierre Max Dubois. Alphonse Leduc, 1962, SS, 5 + 2 pages. This piece is marked Andante simplice. Better high school saxophonists and up. Not very difficult although there is some mixed meter (including 5/8) and a range to altissimo F. Duration of about 4:15. ..... **16.20**

S794. *A La Hongroise* (#4 from Pieces caracteristiques en forme de suite) for Alto Saxophone and Piano by Pierre Max Dubois. Alphonse Leduc, 1962, SS, 6 + 3 pages. The tempos in this piece are Molto vivace/Lento/Molto vivace. College level. Duration of 2:30. ..... **20.55**

S795. *A La Parisienne* (#5 from Pieces caracteristiques en forme de suite) for Alto Saxophone and Piano by Pierre Max Dubois. Alphonse Leduc, 1962, SS, 7 + 3 pages. This piece starts out Prestissimo and speeds up twice until near the end where it returns to the original tempo. College level with a duration of 3:00. ..... **20.55**

S420. *Le Lièvre et la Tortue* Impromptu for Alto Saxophone and Piano by Pierre Max Dubois. Alphonse Leduc, 1957, SS, 9 + 3 pages. This is *The Hare and the Tortoise* and as the title suggests it has contrasting sections (but appears to be mostly about the hare). College level with a duration of 5-7 minutes. **22.70**

S874. *Sonate D'Étude* for Solo Saxophone by Pierre-Max Dubois. Leduc, 1970, SS, 12 pages. A solo piece in the form of four etudes. Etude I. Comme une fileuse (Vivo). Etude II. Comme une cornemuse (Allegro), Etude III. Hommage à Paganini, and Etude IV. Comme une guitare (Recitativo, molto rubato). The first two etude titles refer to a spinning wheel (or one who spins thread) and bagpipes. College level (advanced). Range to G sharp (in only one place and the climax of a slow ascending scale). **22.25**

S151. *Sonate* for Alto Saxophone and Piano by Pierre Max Dubois. Leduc, 1956, SS, 21 + 8 pages. Dedicated to Daniel Deffayet. Four movements: I. Allegro vivo, II. Andante, III. Tempo di Gavotto, and IV. Rondo (Giocoso). College level..... **38.55**

S646. *Sonatine* for Alto Saxophone and Piano by Pierre Max Dubois. Leduc, 1966, SS, 12 + 7 pages. Dedicated to François Daneels, this was written for the Concours du Conservatoire Royal de Musique de Bruxelles. The movements are: I. Allegro vivo, II. Andante, III. Allegretto/Prestissimo. The first movement begins with a recitatif section with alternating slow and fast phrases before the Allegro vivo. College level with a duration of about 8 minutes. **28.30**

S481. *Suite Française* for Alto Saxophone Solo by Pierre Max Dubois. Leduc, 1962, SS, 12 pages. Dedicated to Georges Gourdet. Eight movements: I. Prélude, II. Courante, III. Sarabande, IV. Gavotte I, V. Gavotte II, VI. Bourrée, VII. Menuet, and VIII. Gigue. Leduc rates this an 8 on their 9 step difficulty scale, but several of the movements are much easier. .. **22.95**

S352. *Quatuor* for Saxophone Quartet (SATB) by Pierre Max Dubois. Alphonse Leduc, 1956, SS, (includes score and parts). In three movements: I. Overture (Brilliante) II. Deloroso, III. Spirituoso, and IV. Andante. College level. While suitable for performance as a quartet there is also an accompaniment for string orchestra and percussion available as a rental. **50.70**

S370. *Alla Gitana* for Alto Saxophone and Piano by Paul Dukas transcribed by Marcel Mule. Masters Music, SS, 6 + 2 pages. In two sections, starting Andantino, un poco capriccio and then doubling the tempo in the middle. **5.95**

S509. *Taking a Chance on Love* by Vernon Duke arranged for Saxophone Quartet (SATB) by Lennie Niehaus. UNC JazzPress, SB. Includes parts (including 2 copies of an optional bass part with chords that can be used for bass, piano, guitar, etc.) and score. This is one of the famous Lennie Niehaus arrangements for saxophone quartet. **24.95**

G284. *Cantilène* for Oboe/Flute/Violin/Clarinet/Soprano Saxophone and Organ by Marcel Dupré edited and arranged by Charles Callahan. MoringStar Music Publishers, 2016, SS, 7 + 2 pages. This is the second piece of Three Pieces for Cello and Piano by Marcel Dupré (1886-1971) which was composed in 1916 and first published in 1920. It is in the concert key of A minor. The tempo is Andante moderato (mm = 66). The part for C instru-

ments is included in this edition. The B-flat part can be downloaded from the publisher's website. **9.95**

S154. *Sonata* for Alto Saxophone and Piano by Henri Eccles arranged by Sigurd M. Rascher. Elkan-Vogel, 1958, SS, 8 + 3 pages. This Sonata is from Henri Eccles (1670-1742) 12 Sonatas for Gamba and Figured Bass which was published in 1732. Four movements: I. Largo, II. Courante, III. Adagio, and IV. Presto. On many college audition lists. **9.95**

S914. *Still* for Solo Baritone Saxophone by Jason Eckardt. Carl Fischer, 2007, SS, 14 pages. Jason Eckardt (1971-) is an American composer who started as a heavy metal and jazz guitarist but abruptly moved to composing after discovering the music of Anton Webern. This is an advanced contemporary piece featuring multiphonics. There is a page of explanation of the symbols used. **17.95**

S534. *Don't Get Around Much Anymore* by Duke Ellington and Bob Russell arranged for Saxophone Quartet (SATB or AATB) by Les Sabina. Kendor Music, 2004. This was a big hit for the Ellington band in the early 1940s. The publisher rates it as (US) grade 5. ..... **9.95**

S583. *Trouvailles, 12 Transcriptions for Saxophone Quartet (SATB)* arranged by Christoph Enzel. Advance Music, 2010, includes parts and score. The pieces are: Lully Air des Hautbois (Folies D'Espagne); Schumann Waldszenen Op. 82; Gluck Andante from Don Juan and Allegretto from Don Juan; Schubert Choral from Der Tod und das Mädchen and Moment Musical No. 3; Chopin Opus 28 No. 4, 6, and 7; Scarlatti Sonata L418; Puccini Scherzo; and Beethoven Sonata Op. 27/2 (Moonlight). High school level and up. **33.95**

S486. *Concerto* for E-flat Alto Saxophone and Band (Piano Reduction) by Frank Erickson. Bourne Co., 1966, SS, 30 + 9 pages. Frank Erickson (1923-1996) was a composer, conductor, arranger, and was particularly known for his music for band. This is a sectional work opening with a brief Adagio followed by Allegro, Adagio, Doppio movimento, Adagio, Presto, Adagio, Andante con moto, and ending with a saxophone cadenza. College level with a duration of about 13 minutes. **12.95**

S900. *Le Bal* for Saxophone Quartet (SATB) by Thierry Escaich. Billaudot, 2004, SS, includes parts and score. Thierry Escaich (1965-) is a French composer and organist. This is an advanced college level, sectional piece with mixed meter and many tempo changes. The duration is about 12 minutes. In the soprano part there is a brief section of flutter tonguing and altissimo to B-flat. The alto part has altissimo to A. The baritone part is very important and is frequently set against the rest of the quartet. **29.95**

S901. *Le Chant des Ténèbres* for Soprano Saxophone or Clarinet and Strings (Piano Reduction) by Thierry Escaich. Billaudot, 1996, SS, 29 + 10 pages. This is an extended (15 minutes) and advanced work. While it does not include multiphonics or extended articulation techniques it does have very high altissimo to B. The version with strings is a rental). There is also an edition with a 12 piece saxophone ensemble that we can order (estimated price $51.95). **26.95**

S813. *Lutte* for Solo Alto Saxophone by Thierry Escaich. Misterioso Editions, 1995, 8 pages. Dedicated to Claude Delangle, the title may be translated as "fight." This piece has some extended articulation techniques and contemporary notation but no multiphonics. Altissimo to G. **19.75**

S913. *Sax Trip, Concertino* for Alto Saxophone and Youth Orchestra (Piano Reduction) by Thierry Escaich with piano reduction by Thibault Perrine. Billaudot, 2010, SS, 11 + 4 pages. In three movements: I. Allegro molto, II. Andante, and III. Vivace. This is an (early) college level work but could possibly be played by an exceptional younger player. The range is to high F. The only advanced technique is some flutter tonguing at the very beginning. The piano reduction is about 6 minutes long while the orchestral version (a string orchestra), which is a rental, is slightly longer. **14.95**

S749. *Tango Virtuoso* for Saxophone Quartet (SATB) by Thierry Escaich. Billaudot, 1993, SS, includes parts and score. This is a very attractive and appropriately named quartet. As usual, most of the difficulty is in the upper parts. The duration is listed as 4 minutes, but all of the online videos (and there are many) are at a slower tempo. **18.95**

S1004. *Classical Concerto* for Tenor Saxophone and Orchestra (Piano Reduction) by Eric Ewazen. Theodore Presser, 2013/2014, SS, 33 + 12 pages. The concerto and recital repertoire for saxophone is centered around alto sax literature, making this 23 minute tenor concerto by Eric Ewazen a striking landmark. Commissioned by celebrated tenor saxophonist James Houlik, Ewazen's Classical Concerto earns its title through the use of traditional musical forms, and neoclassical approaches to lyricism. In three movements: I. Allegro energico, II. Andante appassionato con rubato, and III. Lento con rubato/Vivace. Orchestral materials are available on rental. For advanced performers (range to altissimo B) with a duration of about 23 minutes. **19.95**

S709. *Fantasia* for Alto Saxophone and Band (Piano Reduction) by Eric Ewazen. Theodore Presser, 2011, SS, 23 + 8 pages. Eric Ewazen has only composed one solo work for alto sax, the Fantasia for alto saxophone and band. Composed for saxophonist Randy Smith and the Truman State University Wind Ensemble, this edition of the Fantasia is published as a solo with piano reduction, with the band set available separately on rental. Ewazen has written a work which he says celebrates that "the saxophone is one of the closest instruments to the human voice, with its incredible dynamic range boldly dramatic." For advanced players with range to altissomo G and optional C. Duration of 11 minutes. **14.95**

S750. *Rhapsody for Saxophone Quartet* (SATB) by Eric Ewazen. Theodore Presser Co., 2011, SS, includes parts and score. Eric Ewazen (1954-) is an American composer and music educator. He studied at Eastman and Julliard where he has been on the faculty since 1980. The piece was written for the New York Saxophone Quartet. After a short Lento introduction it is Allegro molto through the rest of the piece with some sections of mixed meter and time signature changes. College level with a duration of about 9 minutes. **35.95**

S1060. *Trois Peintures du Musée d'Orsay* for Piccolo Trumpet or Soprano Saxophone and Piano by Eric Ewazen. Theodore Presser, 2011, SS, 26 + 7 pages. This work was inspired by three paintings at the Musée d'Orsay in Paris. I. Bal du Moulin de la Galette (by Renoir) Allegretto; II. La neige à Louveciennes (by Sisle) Andante con moto; and III. Le gouffre, paysage (by Huet) Allegro con fuoco. College level but not especially difficult. **30.95**

S418. *Cantilène et Danse* Trio for violin, alto saxophone and piano by Marc Eychenne. Billaudot, 1967, SS, (includes parts and piano score). The Cantilène is marked Très librement. It starts at a slow tempo and increases in speed in the middle before returning to the original tempo. The Danse is primarily in 7/4 and 5/4 at quarter note = 200, Très rythmé. A challenging piece. **26.95**

S389. *Sonate* for Alto Saxophone and Piano by Marc Eychenne. Billaudot, 1967, SS, 28 + 8 pages. Three movements: I Allegro (with many tempo changes), II. Andante, and III. Rondo. College level. **44.45**

S364. *Old Hungarian Dances from the 17th Century* for saxophone quartet by Ferenc Farkas. EditionDarok, 1988. The four dances are Intrada, Slow Dance, Shoulder-Blade Dance, and Leaping Dance. Early college level, adult amateurs, and up. Includes the score. **32.95**

S262. *Sonata* for Alto Saxophone and Piano (originally for Bassoon or Cello) by Johann Friedrich Fasch edited by Brian Klitz with saxophone part edited by Sigurd Rascher. McGinnis & Marx, 1963/1965, SS, 14 + 7 pages. Johann Friedrich Fasch (1688-1758) was a German violinist, composer and Kapellmeister. He is considered an important link between the Baroque and Classical periods. In four movements: I. Largo, II. Allegro, III. Andante, and IV. Allegro assai. College level. **14.95**

S518. *Pièce* for Alto Saxophone and Piano by Gabriel Fauré transcribed by Th. Doney. Alphonse Leduc, 1920, SS, 3 + 1 pages. A brief piece marked Adagio, molto tranquillo (mm=60) which has been transcribed (presumably from a piano work) for alto saxophone and many other instruments. Upper intermediate level. **13.25**

S1303. *Sicilienne Op. 78* for saxophone quartet (SATB) by Gabriel Faure arranged by Melanie Thorne. Sempre Music, 2019, SS, includes parts and score. Faure originally wrote his captivating Sicilienne for a production which unfortunately went bankrupt before ever the music was performed. Thankfully, he later arranged the orchestral setting as a solo for cello and piano and, concurrently, thought to include it in the incidental music for a play, Pelleas et Melisande. The Sicilienne has seen arrangements for everything from panpipes to tuba over the years, and Thorne here crafts an excellent arrangement for saxophone quartet, effectively translating the usual piano or harp accompaniment to the wind instruments. High School quartets and up. **29.30**

S098. *Sonate for Alto Saxophone and Piano* by Jindřich Feld. Leduc, 1993, SS, 43 + 17 pages. Jindřich Feld (1925-2007) was a Czech composer who taught composition in Australia and the United States as well as other countries. He wrote more than 200 works. This Sonata was written in 1989-90 and is dedicated to Eugene Rousseau. It is in three movements: I. Allegro ritmico, II. Bells of Liberty (Adagio), and III. Scherzo (Allegro vivo), and IV. Allegro con fuoco. This work uses extended techniques such as multiphonics, quarter tones, key noises, and slap tonguing without sounding a tone. For advanced performers. **53.30**

S099. *Sonate for Soprano Saxophone in B-flat and Piano* by Jindřich Feld. Leduc, 1989, SS, 26 + 8 pages. Feld is a Czech composer born in 1925. In three movements: I. Molto moderato/Piu mosso, II. Scherzo (Allegro assai), and III. Finale (Allegro con brio/Molto moderato). This is a college level work with a range to altissimo G and a total duration of 15:30. ..... **44.70**

S075. *Sonata in A minor for Alto Saxophone and Piano* by Ross Lee Finney transcribed by Laura Hunter. C.F. Peters, 1971, SS, 27 + 9 pages. Three movements: Allegro moderato con moto, Largo Sostenuto, Allegretto con spirito. An advanced college level piece. **24.95**

S345. *Two Studies for Saxophones (Soprano and Alto) and Piano* by Ross Lee Finney. C.F. Peters, 1984, SB, 17 + 11 pages. An advanced work with some extended techniques for both players who are equal partners. There are numerous changes between alto and soprano. Duration of about 10 minutes. **28.95**

S1203. *Aria and Rondo* for Tenor Saxophone and Piano by J.H. Fiocco transcribed by Arthur Frackenpohl. Kendor Music, 1980, 6 + 2 pages. Joseph-Hector Fiocco (1703-1741) was a Flemish (Belgian) composer and violinist. Faithfully transcribed by Arthur Frackenpohl, the lyrical Aria and energetic Rondo are sterling examples of 18th century music at its very best. Ossia passages and detailed suggestions for executing authentic ornaments are provided. Rated as (US) grade 4+. **8.95**

S275. *Concerto* for Tenor Saxophone and Piano by J.H. Fiocco transcribed by Jean-Marie Londeix. Schott Frères, 1934, SS, 18 + 6 pages. This work is in four movements: I. Allègre, II. Modéré et gracieux, III. Lent et très expressif, and IV. Très animé. **34.95**

S1088. *Aurelius* for saxophone quartet (SATB) by Clare Fischer. Advance Music, 2003, includes parts and score. Douglas Clare Fischer (1928-2012) was a Grammy winning American keyboardist, composer, arranger, and band leader. This piece was composed for the Aurelius Saxophone Quartet, It is a beautiful tone poem with flowing melodies, lush harmonies, mood changes and a heroic climax. Some mixed meter but of the 2/4, 3/4, and 4/4 variety. Early college level and up. **25.95**

S1087. *Blues* for saxophone quartet (SATB) by Clare Fischer. Advance Music, 2003, includes parts and score. An original blues: slow, laid back and soulful, with rich textural colors and interplay. Early college level and up. **21.95**

S213. *Quartette (Allegro de Concert)* for Saxophone Quartet (SATB) by Caryl Florio. C.F. Peters, 1988, SS. This 1879 work by William James Robjohn (1843-1920) who used the pseudonym Caryl Florio, is undoubtedly one of the oldest American works for saxophone quartet. Written for Edward A. Lefebre and his saxophone quartet, it was not published until 1988. In two movements: Andante and Allegro. A wonderful piece for everyone from advanced high school to professional quartets. Duration about 7 minutes. **40.25**

S272. *Hafer-Quartett* for Saxophone Quartet (SATB) by Viktor Fortin. Doblinger, 1997, (includes score and parts). This piece is in theme and variation format and is based on the theme we know in English as Twinkle Twinkle Little Star. The movements are: 1. Introduzione, 2. Tema, 3. Scherzo, 4 Intermezzo lirico, 5. Ragtime, 6. Südslawischer Tanz, and 7. Finale bucuolico e pensoso. Most of the movements are not difficult with the sixth movement presenting the most challenge as it is marked "Schnell und wild" and features mixed meter (4/8, 3/8, 5/8, etc.). **32.95**

S1223. *Jeanie with the Light Brown Hair* for Alto Saxophone and Piano by Stephen Foster arranged by Bela Kovacs. EditionDarok, SS, 8 + 4 pages. This familiar tune by Stephen Foster has been arranged as a Theme and Variations. After the Andante theme the variations are I. Poco piu mosso, II. L'stesso tempo, III. Lento, maestoso and IV. Allegro molto. The final variation includes a cadenza. Advanced high school level. ... **19.95**

S528. *Air for Alto* for Alto Saxophone and Piano by Arthur Frackenpohl. Kendor Music, 1980, 7 + 2 pages. Arthur Frackenpohl (1924-) is an American composer and Professor Emeritus at the Crane School of Music. This is a three part piece at a leisurely tempo which features long flowing lines and the opportunity for contrasts in tone color. This piece is rated by the publisher as (US) grade 4 and has a duration of about 5:10. ..... **7.95**

S1204. *Rhapsody* for Solo Saxophone by Arthur Frackenpohl. Kendor Music Inc, 1984, 2 pages. This unaccompanied opus explores the full expressive and technical abilities of advanced players. Some high altissimo with alternatives. Rated (US) grade 6 with a duration of 3:30. ..... **5.50**

S1085. *Sax Lix* for Saxophone Quartet (SATB) by Arthur Frackenpohl. Kendor Music Inc., 1988, includes parts and score. Intended for proficient performers, this lively excursion in 2/4 includes occasional 3/4 measures and requires excellent execution of rhythms and articulations. Echo effects and a march-style trio are highlights. Duration 2:50. The publisher rates is as (US) grade 5. ..... **9.95**

S140. *Tango and Twostep for Saxophone Quartet (SATB)* by Arthur Frackenpohl. Manduca Music, 1994. Two movements (obviously): slowly and fast. Good fun and should be playable by most quartets. **14.95**

S105. *Cinq Danses Exotiques* for Alto Saxophone and Piano by Jean Françaix. Schott, 1962, SS, 15 + 9 pages. Dedicated to Marcel Mule. Five movements: Pambiche, Baiao, Mambo, Samba lenta, and Meregue. Early college level. **18.95**

S593. *L'Horloge de Flore (Flower-Clock)* for Soprano Saxophone and Orchestra (Piano Reduction) by Jean Françaix. Editions Musicalses Transatlantiques, Schott, 1964, SS, 20 + 10 pages. The Swedish botanist Linnaeus suggested a clock based on a series of flowers according to the hour when each one blooms. This piece was inspired by this concept. 3 hours Galant de Jour (Un poco Maestoso), 5 hours Cupidon Bleu (Doppio più vivo), 10 hours Cierge à grandes fleurs (Andantino), 12 hours Nyctanthe du Malabar (Allegro), 17 hours Belle de Nuit (Andantino), 19 hours Géranium triste (Allegrissino giùsto) and 21 hours Silène noctiflore (Poco meno vivo). Overall college level. This piece was originally for oboe. **18.95**

S428. *Petit Quatuor* for Saxophones (SATB) by Jean Françaix. Schott, 1939, SS. Parts only. I. Gaguenardise, II. Cantilène, and III. Sérénade comique. A popular saxophone quartet **28.95**

S1247. *Sonate en La Majeur* for Alto Saxophone and Piano by César Franck arranged by Jean-Yves Fourmeau. Billaudot, 2008, SS, 46 + 11 pages. This piece was originally for violin and piano. It is rated as a 9 (most difficult) on the publisher's 9 point scale. It is in four movements with a duration of 28 minutes. It is in keys to 6 sharps and 5 flats. The upper range extends to altissimo B. **35.95**

S671. *Canzona* for Baritone Saxophone and Piano by Carl Frangkiser. Belwin/Alfred, 1939, 4 + 2 pages. A piece suitable for better high school level saxophonists for solo and ensemble festivals. Sectional with tempos of Andante Moderato, Allegro Moderato, and Allegro. It has a cadenza prior to the Allegro section. **5.95**

S858. *Jalousie* Tango for Saxophone Quartet (SATB) by Jacob Gade arranged by Friedemann Graef. Doblinger, 1926/2012, SS, (includes parts and score). Jacob Gade (1879-1963) was a Danish composer and violinist. Today he is remembered for this tune alone which became a worldwide hit. It was written to accompany the silent film *Son of Zorro* in 1925. ..... **19.95**

S276. *Suite Op. 102b* for Alto Saxophone in E-flat and Piano by Hans Gal. Simrock, 1973, SS, 29 + 9 pages. Hans Gál (1890-1987) was born near Vienna. Following considerable success in the 1920s, he was appointed Director of the Conservatory in Mainz in 1929 where he served until he was forced to leave Germany in 1933. He emigrated to Britain in 1938 and settled in Edinburgh, where he remained active until his death. In four movements: I. Cantabile (Largo), II. Furioso (Allegro con fuoco), III. Con grazia (Tempo di Menuetto lento), and IV. Burla (Allegro vivace). This work was written around 1949-50 and also has versions for viola and with orchestra. College level with a duration of about 20 minutes. **20.95**

S267. *Sonata IV* for Tenor Saxophone and Piano by Johann Ernst Galliard arranged by Sigurd Rascher. McGinnis & Marx, 1958, 9 + 4 pages. Johann Ernst Galliard (1687–1749) was a German composer and oboist. The work was originally for bassoon and continuo. In four movements: 1. Adagio/Allegro e staccato/Adagio, 2. Allemanda (A tempo giusto), 3. Corrente (Spiritoso), and 4. Tempo di Menuet (Moderato). New York State

(NYSSMA) rates this at (US) grade 5 which appears to be appropriate. The tenor sax part is in the written key of C-sharp minor. **9.95**

S288. *Six Pieces Musicales d'Etude* for Alto Saxophone and Piano by Raymond Gallois Montbrun. Leduc, 1954, SS, 19 + 7 pages. Raymond Gallois-Montbrun (1918-1994) was a French violinist and composer. He studied violin and composition at the Conservatoire de Paris, and won the Prix de Rome in 1944. These six pieces emphasize specific aspects of technique. They are: Ballade (La Souplesse), Intermezzo (Les Trilles), Ronde (Le Staccato), Lied (La Sonorité), Valse (Le Chromatisme), and Finale (La Vélocité). **37.00**

S830. *Cuesta Abajo (Tango 1934)* arranged for Saxophone Quartet (AATB) by Carlos Gardel arranged by Albert Loritz. Advance Music, 2011, SS (includes parts and score). Carlos Gardel (1890-1935), who grew up in Argentina, was a singer, songwriter and actor. The song Cuesta Abajo was featured in an American movie of the same name and is considered one of Gardel's greatest performances. Early college level. **19.95**

S1307. *Tango Saxophone Duets* by Carlos Gardel for two alto saxophones or alto and tenor saxophones arranged by Diego Collatti. Universal Edition, 2019, SS, includes the alto parts in score format and a separate tenor part. Contents: Melodia de arrabal, Por una cabeza, El dia que me quieras, Mi buenos Aires querido, and Volver. Upper intermediate level and above. **19.95**

S1245. *Tango* for Alto Saxophone and Piano by Carlos Gardel arranged by Bela Kovacs. EditionDarok, 2017, SS, 6 + 2 pages. The actual title of this piece is Por una Cabesa although that isn't printed anywhere on this version. This piece written in 1935, refers to the Spanish horse-racing phrase meaning "by a head", which refers to a horse winning a race by the length of one head. The lyrics speak of a compulsive horse-track gambler who compares his addiction to horses with his attraction to women. This edition begins with a molto rubato cadenza before getting into the melody which is Tempo di Habenera. **13.95**

S359. *Solo de Concours Op. 13* for Alto Saxophone and Piano by Paul Agricole Génin. Billaudot, SS, 12 + 4 pages. Paul Agricole Génin (1832-1904) was a French composer and friend of Adolphe Sax to whom this 1874 composition is dedicated. Somewhat unusual in form, it is in three sections with the first Andante/Allegro/ Allegretto, followed by a Variation (Allegretto), and Finale (Allegretto Vivo/Piu presto). The printing is bit light with some phantom bar lines. **15.95**

S918. *Rhapsodie* for Baritone Saxophone and Piano by Harald Genzmer. Ries & Erler, 1988, SS, 16 + 5 pages. Harald Genzmer (1909-2007) was a German composer and music educator who studied with Hindemith. Two extended movements: 1. Tranquillo/Vivo and 2. Presto. There is quite a bit of altissimo in this piece. To altissimo B is written and with sections marked 8va. that extend the range to the D above that. College level. **19.95**

S225. *Introduction and Dance* for Alto Saxophone and Piano by Thom Ritter George. Southern Music Co., 1976, SS, 6 + 3 pages. Thom Ritter George (1942-) is an American composer and conductor who has written many works for wind instruments. The Introduction is Andante and the Dance is Allegro. High school/early college level. **5.95**

S505. *But Not for Me* by George Gershwin arranged for Saxophone Quartet (SATB) by Lennie Niehaus. UNC JazzPress, SB. Includes parts (including 3 copies of an optional bass part with chords that can be used for bass, piano, guitar, etc.) and score. This is one of the famous Lennie Niehaus arrangements for the Hollywood Saxophone Quartet. **24.95**

S506. *Fascinating Rhythm* by George Gershwin arranged for Saxophone Quartet (SATB) by Lennie Niehaus. UNC JazzPress, SB. Includes parts (including 3 copies of an optional bass part with chords that can be used for bass, piano, guitar, etc. and a drum part) and score. This is one of the famous Lennie Niehaus arrangements for saxophone quartet. **24.95**

S1017. *I Got Rhythm* for Saxophone Quartet (SATB) by George Gershwin arranged by Hans Dillo. Ardito, SS, (includes parts and score). A snappy arrangement of this Gershwin favorite. **19.95**

S1018. *Liza* for Saxophone Quartet (SATB or AATB) by George Gershwin arranged by Art Marshall. Ardito, 1990, SS, (includes parts and score). One of my favorite pieces in a good arrangement with a short waltz section in the middle. All parts are interesting and have their moments to shine. **16.95**

S548. *Second Prelude* for Alto Saxophone and Piano by George Gershwin transcribed by Sigurd M. Rascher. Alfred, 1955, 3 + 2 pages. This is from Gershwin's very popular *Three Preludes* for piano. This is the slowest of the three (Andante con moto e poco rubato). While not technically difficult this arrangement is mostly in 5 flats and uses the full range of the saxophone (and then some) from low B-flat to altissimo B-flat (with alternatives for the altissimo notes). **5.95**

S897. *Somebody Loves Me* for Saxophone Quartet (SATB or AATB) by George Gershwin arranged by Art Marshall. Ardito, 1994, (includes parts and score). A swing arrangement with two short waltz sections. Brief written out solo for the first part. **19.95**

S624. *Summertime* by George Gershwin arranged for saxophone quartet (SATB or AATB) by Art Marshall. Tierolff Muziekcentrale, 1988, SS, includes parts and score. The first part was intended for an alto saxophone (although a soprano part is provided as an alternative). While all the parts are interesting, the first part has both the theme and a jazzy solo. **19.95**

S1090. *Summertime* for Saxophone Octet (SSAATTBB) by George Gershwin arranged by Melanie Thorne. Sempre Music, 2009, SS, includes parts and score. Summertime is an aria composed by George Gershwin for the 1935 opera Porgy and Bess. It is one of the most often recorded songs in the history of recorded music. Suitable for better high school level ensembles and up. **32.50**

S1316. *Three Preludes* for Alto Saxophone and Piano by George Gershwin arranged by Wolfgang Birtel. Schott, 2014, SS, 10 + 3 pages. This publication has all three of the excellent Gershwin preludes which may be performed individually or together. 1. Allegro ben ritmato e deciso, 2. Andante con moto e poco rubato, and 3. Allegro ben ritmato e deciso. The keys of these preludes have been changed in this arrangement. Includes some optional flutter tonging and a brief section in the last movement that can be played an octave higher. **18.95**

S1113. *Three Preludes* for Tenor Saxophone and Piano by George Gershwin arranged by Wolfgang Birtel. Schott, 2014, SS, 10 + 3 pages. This publication has all three of the wonderful Gershwin preludes which may be performed individually or together. 1. Allegro ben ritmato e deciso, 2. Andante con moto e poco rubato, and 3. Allegro ben ritmato e deciso. The keys of these preludes have been changed in this arrangement. Includes some optional flutter tonging and altissimo F-sharps. **18.95**

S639. *Three Preludes* by George Gershwin arranged for saxophone quartet (SATB) by Wolfgang Schlei. Universal Edition, 1987, SS. These three familiar preludes which were written for piano in 1927 have been arranged for many combinations of instruments. Excellent music for the college level and proficient adult quartets. **27.95**

S222. *Fantazia* by Orlando Gibbons arranged for Saxophone Quartet (SATB) by Fred Hemke. Southern Music Co., 1970, SS, (includes parts and score). Orlando Gibbons (1583-1625) was an English composer and organist. This piece is at a moderato tempo with a brief slower section in the middle. High school level with interesting parts for all. **18.95**

S1009. *Fantasy* for Alto Saxophone and Piano by Armando Ghidoni. Leduc, 2005, SS, 23 + 9 pages. Born in Italy but choosing to live in France Ghidoni is a virtuoso saxophone player and composer. This is a sectional piece with some mixed meter and small amount of extended techniques. The highest note in full sized notation is an altissimo F-sharp but there are a few optional higher notes. The sections are: Adagio, Allegro, Lentamente, Vivace, and stringendo. A college level work with a duration of about 10 minutes. **44.70**

S747. *Melodies for Saxophone* by Philip Glass. Chester Music, 2007, SS, 11 pages. Thirteen melodies written for Jean Genet's play Prisoner Of Love adapted by Joanne Akalaitis for the New York Theater Workshop. Several of these are relatively easy but the rest are more challenging because of mixed meter and tempo. **17.95**

S802. *Saxophone Quartet* (SATB) by Philip Glass. Chester Music, 2003. This work was first performed by the Rascher Quartet in July 1995 at the Schleswig Holstein Festival in Hasselburg, Germany. A version of the work with orchestral accompaniment, "Concerto for Four Saxophones," was premiered by the Rascher Quartet with the Stockholm Radio Orchestra in September 1995. In four movements. Advanced college/professional. The score is also available. **49.95**

S085. *Concerto in E-flat for Alto Saxophone* (Piano Reduction) by Alexander Glazounov. Alphonse Leduc, 1936, 19 + 7 pages. One of the most popular and frequently performed saxophone concertos. Written for, and premiered by Sigurd M. Rascher. One extended movement with frequent key and tempo changes. **32.75**

S607. *Concerto in E-flat for Alto Saxophone and String Orchestra* (Piano Reduction) by Alexander Glazunov (Glazounov) edited by Regina Back and Douglas Woodfull-Harris with an urtext solo part and a solo part prepared by Carina Raschèr, piano reduction by Martin Schelhaas. Baerenreiter (BA 8732a), 2010, SS, 22 + 9 (+ 9) pages. The Concerto for Alto Saxophone and Orchestra is Alexander Glazunov's last work. Since its first performance in 1934 it has become part of the standard saxophone repertoire. The sole surviving autograph manuscript is the hand-written dedication score given by Glazunov to Sigurd Raschèr. This score contains the original version of the work without the alterations which were made in the proofs to the orchestral score as well as the full version of the composer's cadenza which was later shortened. The autograph manuscript also contains some performance markings by Raschèr. The correspondence between Raschèr and Glazunov documents the composer's thoughts on the work and his recommendations about the size of the accompanying string orchestra. Evidence from this correspondence has been integrated into this edition. This first scholarly-critical edition of a work by Glazunov contains an informative introduction on German and English with commentaries about the history of its composition, facsimiles and a critical commentary. The solo parts (urtext and parts prepared by Carina Raschèr) include both the complete and the shortened version of the cadenza as well as a cadenza by Raschèr. **29.95**

S210. *Quartet for Four Saxophones Op. 109* (SATB) by Alexander Glazounov (Glasunow). M.P. Belaieff, 1959, SS. In three movements: I. Partie (Allegro), II. Canzona variée (with five variations: Andante, L'stesso tempo, Con anima, Grave, Allegretto, and Presto), and Finale (Allegro Moderato). A major work (duration about 27 minutes) for saxophone quartet. Advanced college/professional. **58.25**

S557. *Mike Goldberg's Album of Saxophone Quartets* (SATB) by Mike Goldberg edited by Gary Van Cott and John LaCloche. Van Cott Information Services, 2009. Includes parts and score. Mike Goldberg (1922-2005) was an American musician and composer who played saxophone with bands such a Charlie Barnet and Benny Goodman. These seven original quartets are excellent for advancing high school, early college, and recreational quartets. They are: Dream Sequence, Lady Blue, Pirouette, 40's Tune, 50's Tune, Hodge Podge, and Double Dot Drive. All but Pirouette are in swing style. Lady Blue and Double Dot Drive have tenor solos with chord changes while Hodge Podge has a solo for the bari. **24.95**

S245. *Diffusion for Saxophone Quartet* (SATB) by Gordon Goodwin. Belwin Jazz, 2006, (includes score and parts). Dedicated to the Osland Saxophone Quartet. In four movements: I. Allegro, II. Waltz, III. Swing, and IV. Hip Hop. An extended work that requires both classical and jazz skills. The cover says it is designed for experience high school and college saxophone players, but it will take exceptional high school players to bring it off anywhere near the marked tempos. **64.95**

S120. *Brillance* for Alto Saxophone and Piano by Ida Gotkovsky. Billaudot, 1974, SS, 22 + 11 pages. Ida Gotkovsky (1933-) is a French composer who studied with Nöel Gallon, Oliver Messiaen, Tony Aubin and Nadia Boulanger. She has won many prizes for her compositions. In four movements: I. Déclamé (Largo), II. Desinvolte (Avec humour), III. Dolcissimo (molto dolce), IV. Final (Prestissimo). A challenging upper-level college work **22.95**

S592. *Concerto* for Alto Saxophone and Orchestra (Piano Reduction) by Ida Gotkovsky. Editions Musicales Transatlantiques, 1966, SS, 43 + 13 pages. This piece is dedicated to Marcel Mule and was the Concours du Conseratiore National supérieur de Musique de Paris for 1966. It is a substantial three movement work: 1. Allegro con fuoco, 2. Andante cantabile, and 3. Presto. **28.95**

S1111. *Incandescence* for Tenor Saxophone and Piano by Ida Gotkovsky. Resolute Music Publications, 2014, SS, 28 + 10 pages. Incandescence is a landmark new composition for tenor saxophone and piano. Approximately 15 minutes in length, this new publication is the first and only tenor saxophone solo by Madame Gotkovsky. Although accompanied by piano, the piece opens with an extended cadenza and includes some extended techniques - altissimo and multiphonics (three notes in the first movement). The third movement is a brilliant tour de force, which demonstrates the technical capabilities of the tenor saxophone. This piece will be a welcome addition to the repertoire and provide a great sonority for recital programs. An advanced work. **37.50**

S461. *Trio Lyrique* for Violin, Alto Saxophone and Piano by Ida Gotkovsky. Billaudot, 2003, SS, (includes parts and piano score). A recent, challenging work for this combination. In three movements: I. Molto dolce legato sostenuto, II. Prestissimo, and III. Final (Molto agitato con fuoco tumultuoso). The total duration is about 33 minutes. **91.95**

S177. *Variations Pathétiques* for Alto Saxophone and Piano by Ida Gotkovsky. Billaudot, 1980, SS, 43 + 16 pages. This was the contest piece of the Paris Conservatoire in 1980. There are six pieces in a variety of styles. Advanced college level. **35.95**

S1172. *Funeral March of a Marionette* for Saxophone Quartet (AATB) by Charles Francois Gounod arranged by Andrew Balent. Almitra Music Co./Kendor Music Inc, 2016, SS, includes score and parts. This familiar melody by Charles Francois Gounod was originally written for solo piano in 1872. Best known as the theme from the Alfred Hitchcock television program (which aired on CBS and NBC between 1955 and 1965), this grade 3 arrangement for AATB saxophone quartet will be a welcome addition to any concert performance. Duration 1:45. ..... **11.50**

S062. *Nr. 7 Arrival Platform Humlet* by Percy Aldrige Grainger edited by Roger Greenberg. Southern Music Co., 2004, SS, 4 pages. For solo saxophone. "Awaiting arrival of belated train bringing one's seetheart from foreign parts; great fun! The sort of thing one hums to oneself as one happily, excitedly, paces up and down the arrival platform." **3.50**

S385. *Shepherd's Hey* Saxophone Quartet (SATB) by Percy Grainger arranged for saxophone quartet by Elaine Zajac. Encore Publications, 1996, SS. A familiar tune from Percy Grainger (1882-1961) presented here for saxophone quartet. The main challenge is the tempo which starts (in 2/2) with half note = 100-112 and accelerates throughout the piece. **13.95**

S1216. *A String of Pearls* for Saxophone Quartet (AATB) by Jerry Gray arranged by Les Sabina. Kendor Music Inc., 1941/2016, (includes score and parts). This jazz standard by Jerry Gray, was originally recorded by Glenn Miller and His Orchestra. This is a grade 3 arrangement. Duration 2:30. ..... **11.95**

S993. *Old Suite - New Covers* for Saxophone Quartet (SATB) by Terence Greaves. Emerson Edition, 2013, SS, includes score and parts. Terence Greaves (1933-2009) was an English composer who studied at Oxford and wrote music for voice, piano and various wind instruments. This suite of movements was the last piece that Terence Greaves wrote before he died in 2009. His music has a wistful, jazzy feel, infused with great wit, and this is no exception. It is published to commemorate what would have been his 80th year. In six movements 1. Artful Allemande (Ritmico), 2. Stately Sarabande (Maestoso), 3. Continuous Courante (Smoothly flowing), 4. Mournful Minuet (mm = 100), 5. Graceful Gavotte (Moderato e grazioso), and 6. Jaunty Jig (Allegro spiritoso). Early college level with a duration of 10:30. ..... **23.95**

S380. *On the River the Shadowy Group* for Baritone Saxophone and Piano by Matthew Greenbaum. Tunbridge Music, 1998, SS, 15 + 4 pages. This composition by Amercian composer Greenbaum (1950-) has two movements based on poems by Whitman (Distant, singing poco rubato Calmo) and Garcia Lorca (Very fast; swaggering; like jazz). Advanced college level. **19.95**

S797. *Four Movements from the Holberg Suite* for Saxophone Septet (SAAATTB) by Edvard Grieg arranged by Melanie Thorne. Sempre Music, 2010, SS, includes parts and score. The four movements are: Praeludium, Sarabande, Gavotte, and Rigaudon. Early college level. . **34.95**

S1015. *In the Hall of the Mountain King* for Saxophone Sextet (SAATTB) by Edvard Grieg arranged by Melanie Thorne. Sempre Music, 2013, SS, includes parts and score. An arrangement of this well-known piece from Peer Gynt Suite No. 1. Sectional: Alla Marcia e Molto Marcato, Rock style (described as somewhat manic on the distributor's web site), and Stringendo al fine. Better high school ensembles and up. All of the parts are relatively interesting. **32.50**

S989. *Concerto in C Major* for two alto saxophones and piano by Rafael Grimal Olmos. Billaudot, 1993, SS, includes parts and piano score.

Rafael Grimal Olmos (1945-) is (we believe) a Spanish clarinetist, composer and conductor. This piece is three movements: I. Allegro, II. Adagio, and III. Final (Molto animato). The second movement has a joint cadenza. The saxophone parts are equal in difficulty. This is a college level piece with a duration of 11:30. ..... **25.95**

C801. *Prelude - Montuno fugato* for Clarinet or Soprano Saxophone and Piano by François Grosborne. International Music Diffusion, 2000, SS, 15 + 5 pages (includes CD). In two sections (obviously). The term "montuno" comes from Cuban dance music. The Montuno Fugato section is very fast (mm = 200). College level. The included CD has versions with clarinet and piano and with piano alone. **25.95**

C762. *Rivages I, II, III* for clarinet or soprano saxophone and piano by François Grosborne. International Music Diffusion, 2000, SS, 15 + 4 pages (includes CD). Three relatively short related works at the college level. The first is mostly in 5/8 and the last mostly in 7/8 but they are quite accessible and rhythmic. The included CD has versions with clarinet and piano and with piano alone (played by the composer). **29.95**

S388. *Sarabande et Allegro* for Alto Saxophone and Piano by Gabriel Grovlez. Alphonse Leduc, 1962, SS, 8 + 3 pages. Early college or advanced high school level. Duration about 6 minutes. **22.70**

S938. *Bagatella* for Saxophone Quartet (SATB) by Nicolò Gullì. Edizioni Eufonia, SS, includes score and parts. A sectional piece with a variety of tempos. Better high school level quartets and up. **21.95**

S291. *Concertante* for Alto Saxophone and Piano by Clare Grundman. Boosey & Hawkes, 1973, SS, 19 + 6 pages. Dedicated to Dale Underwood. In several sections: Slowly, Rather bright, Slowly Freely, and an acceleration to the faster tempo. Includes an optional ending with a cadenza. College level (although this is often performed by advanced high school students) with some optional high altissimo. **19.95**

S206. *Concerto in E minor Op. 102* for Alto Saxophone with Piano Accompaniment by Jascha Gurewich. Rubank, 1926, SS, 28 + 8 pages. Jascha Gurewich (1896-1938) was an American saxophonist (who played with Sousa) and composer. This is a showpiece work, typical of the era. In three movements. The first alternates between Maestoso and Andante sections, the second is Andante sostenuto, while the third is Presto. **7.95**

S1288. *Harlem Nocturne* for Alto Saxophone and Piano by Earle Hagen with piano accompaniment arranged by Robert C. Haring. Shapiro, Bernstein & Co., 1940/1961, SS, 4 + 2 pages. The saxophone part for this piece is the original, ending in an altissimo A. **4.95**

S1281a. *Christmas Classics for Saxophone Quartet* (AATB) (Parts only) arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2018, SS. With great variety of style and a refreshing harmonic touch, this grade 3-4 collection is destined to become a go-to resource for saxophone quartets. Contents: Bring A Torch, Jeanette, Isabella; Deck The Halls; God Rest Ye Merry Gentlemen; In The Bleak Midwinter; Jingle Bells; Joy To The World; O Come, O Come, Emmanuel; Silent Night; Ukrainian Bell Carol; Up On The Housetop; We Three Kings; We Wish You A Merry Christmas; and What Child Is This? Parts are available individually for $7.50. ..... **28.95**

S1285. *Christmas Classics for Saxophone Quartet* (AATB) (Score only) arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2018, SS, 40 pages. **12.95**

S1281b. *Christmas Classics for Saxophone Quartet* (AATB) (Parts and Score) arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2018, SS. **39.95**

S1147a. *Classics for Saxophone Quartet* (AATB) (Parts) arranged by Frank J. Halferty. Kendor. 2015, SS. This collection of selections for grade 3-4 AATB saxophones includes 13 pieces that will be a valuable resource for practically any type of performance. Includes: J.S Bach March (from Anna Magdalena Bach's Notebook), Wie Schön Leuchtet Der Morgenstern (O Morning Star, How Fair And Bright, BWV 1), and Sheep May Safely Graze (from Cantata BWV 208); Chopin Prelude In E Minor (Opus 28, No. 4); Handel Menuets (from Music For The Royal Fireworks) and La Rejouissance (from Music For The Royal Fireworks); Shaker Hymn Simple Gifts; Schumann Kind Im Einschlummern (from Kinderszenen, Op. 15); Beethoven Fanfare Prelude On Ode To Joy; Bizet Habanera (from Carmen); Grieg In The Hall Of The Mountain King; Tchaikovsky March (from The Nutcracker) and Trepak (Danse Russe Trepak from The Nutcracker Suite). Parts are available individually for $6.95. ..... **27.50**

S1147. *Classics for Saxophone Quartet* (AATB) (Score only) arranged by Frank J. Halferty. Kendor. 2015, SS, 43 pages. **12.50**

S1147b. *Classics for Saxophone Quartet* (AATB) (Score and Parts) arranged by Frank J. Halferty. Kendor. 2015, SS. **39.95**

S1293. *Soliloquy* for Alto Saxophone and Piano by Frank J. Halferty. Almitra Music Co./Kendor Music, 2018, 6 + 3 pages. This grade 4 original is an ideal selection for contest or recital performances. Its expressive and lyrical while the faster moving sections employ fluid legato and extended chord arpeggios. The brief cadenza allows soloists that extra dimension to their performances. Duration about 4:30. ..... **8.50**

S1016. *Orpheus Singing, 5 Songs for Alto Saxophone and Piano* by Juliana Hall. Juliana Hall Music, 2010, SS, 33 + 12 pages. Juliana Hall (1958-) is an American composer and pianist. Based on sonnets (1922) by Rainer Maria Rilke this piece was first performed in May 2011 by dedicatee Carrie Koffman, with the composer at the piano. This is a college level work with a duration of 18 minutes. The five movements are 1. Dance (Playful), 2. Orpheus Singing (Dark and Quiet), 3. Rider (Light and Quick), 4. Song (Very Lyrical), and 5. Machine (Machine-Like). **24.95**

S1225. *Perles de Cristal* for Saxophone Quartet (SATB) by Georges Hamel arranged by Joël Cadoret. Billaudot, 2002, includes parts and score. This piece is a fantasy polka. It has been arranged for a variety of instruments. The title can be translated as Cristal Pearls. It is relatively difficult (college level) with a rating of 6-7 on the publisher's 9-point scale. The duration is 6 minutes. **29.95**

S1324. *Up on the Housetop* for Saxophone Quartet (A/SATB) by Benjanmin Hanby arranged by Keith Young. Kendor, 2020, SS, includes parts and score. Santa's swingin' in this jazzy version of the holiday classic by Benjamin Hanby. Parts are provided for AATB or optional SATB saxophone quartet. Written as grade 4 (US), it would be a fun addition to any college or professional quartet's repertoire. **13.95**

S546. *Adagio and Allegro* for Alto Saxophone and Piano by George Frideric Handel transcribed by Eugene Rousseau. Wingert-Jones Publications, 1967, SS, 5 + 2 pages. A transcription of a work originally for oboe. Includes performance notes by Rousseau. Duration about 3:45. ..... **9.95**

S1011. *Air and Finale (from Water Music)* for Saxophone Quartet (AATB) by George Frideric Handel arranged by Andrew Balent. Kendor, 2014, includes parts and score. The publisher wrote "Ideal for all performance settings and programs, this edition features the graceful Air and the rousing Finale from George Frederic Handel's famous Water Music. The difficulty falls well within the grade 3 range [on the upper end], and the scoring lies perfectly for all players. Total duration 3:25." **11.50**

S942. *Arrival of the Queen of Sheba (Arrivé de la Reine de Sabbat)* for Saxophone Quartet (SATB) by George Frideric Handel (Georg Friedrich Händel) edited by Jean-Yves Fourmeau. Billaudot, 1991, SS, includes parts and score. This is from the oratorio Solomon and that written in 1748. Most of the melody is in the soprano part but the alto (often together with the soprano or the tenor) also has the melody in some sections. Advanced high school/early college level. The duration is about 2:45. ..... **17.95**

S953. *Concerto in G Minor* for Tenor Saxophone and Piano by George Frideric Handel transcribed by Himie Voxman. Rubank, 1965, 13 + 3 pages. This work was originally for oboe, strings and continuo (it is a different work than S546, above). In four movements: Grave, Allegro, Sarabande and Allegro. This piece is often used for high school Solo and Ensemble Festivals. **6.95**

S386. *George Frideric Handel Favorite Pieces (Pièces Célèbres) for Alto Saxophone and Piano* Book 1 transcribed and adapted by Marcel Mule. Alphonse Leduc, 1996, SS, 24 + 10 pages. Book 1 contains: Adagio, Larghetto et Final form the 4th Sonate for violin and piano; Allegro from the 3rd Sonate for Flute and Piano; Allegro Largo et Final from the 3rd Sonate for violin and piano; Sicilienne et Gigue from the 5th Sonate for Flute and Piano; plus two short Gavottes and a Largo. Intermediate to upper high school level. **20.55**

S387. *George Frideric Handel Favorite Pieces (Pièces Célèbres) for Alto Saxophone and Piano* Book 2 transcribed and adapted by Marcel

Mule. Alphonse Leduc, 1996, SS, 31 + 13 pages. Book 2 has complete works transcribed for alto saxophone. They are: 1st Sonate for flute and piano, 2nd Sonate for violin and piano, 4th Sonate for violin and piano, and the 6th Sonate for violin and piano. Upper high school to early college level. **22.60**

S1109. *Halleluja from the Messiah* for Saxophone Choir (SSSAAATTTBBBs) and Organ by Georg Friedrich Händel (Handel) arranged by Christoph Enzel. Advance Music, 2014, SS, includes parts and score. As the undisputed highlight of Handel's Messiah oratorio of 1741, the Hallelujah Chorus is now available in this ambitious, full-scale arrangement for saxophone orchestra and organ. **29.95**

S996. *Largo* by George Frideric Handel (Haendel) arranged for Alto Saxophone and Piano by Marcel Mule. Alphonse Leduc, 1939, 2 + 1 pages. This is the famous opening aria from the opera Xerxes. The saxophone takes the vocal line. It is an easy piece. **9.05**

S354. *Sonata No. 2* by George Frideric Handel arranged for Alto Saxophone and Piano by Marcel Mule. Alphonse Leduc, 1951, SS, 6 + 2 pages. Originally for violin and piano. In four movements with contrasting slow and fast movements: Andante, Allegro, Adagio, and Allegretto. Upper intermediate level. **20.55**

S340. *Sonata No. 3* by George Frideric Handel arranged for Alto Saxophone and Piano by Sigurd Rascher. Hal Leonard, 1938, SS, 9 + 4 pages. In four movements: Adagio, Allegro, Largo, and Allegro. Upper intermediate level. **4.95**

S840. *Sonata No. 4 (Quatrième Sonate)* by George Frideric Handel (Haendel) arranged for Alto Saxophone and Piano by Marcel Mule. Alphonse Leduc, 1951, SS, 10 + 4 pages. Originally for flute and piano. Five movements: Larghetto, Allegro, Larghetto, Allegro, and Tempo di Gavotte. Upper intermediate level. **16.20**

S841. *Sonata No. 6* by George Frideric Handel (Haendel) arranged for Alto Saxophone and Piano by Marcel Mule. Alphonse Leduc, 1951, SS, 6 + 2 pages. Originally for violin and piano. Four movements: Adagio, Allegro, Largo and Allegro non troppo. Upper intermediate level. **15.20**

S867. *Sonate en sol mineur (Sonata in G minor)* by George Frideric Handel (Haendel) arranged for Saxophone in B-flat and Piano by Jean-Marie Londeix. Alphonse Leduc, 1974, SS, 7 + 3 pages. Four movements: Larghetto, Allegro, Adagio and Allegro. Upper intermediate level. **14.95**

S976. *Water Music Suite No. II* for Saxophone Quartet (SATB) by George Frideric Handel (Georg Friedrich Händel) arranged by Bill Perconti. Advance Music, 2011, SS, includes parts and score. There are five movements: Allegro, Hornpipe, Minuet, Letement, and Bourree. High school level. **25.95**

S686. *St. Louis Blues* Saxophone Quartet (SATB) by W.C. Handy arranged by Les Sabina. Kendor Music, 2011, includes score and parts. A medium fast swing arrangement of this very popular piece which was originally published in 1914. The publisher rates it at (US) grade 5. ... **12.50**

S192. *San Antonio (Sonata for Alto Saxophone and Piano)* by John Harbison. Associated Music Publishers, 1977, SS, 26 + 10 pages. This sonata is based on the composers memories (possibily a bit hazzy) of the sounds he heard on a visit to San Antonio the year before. In three movements: 1. The Summons (a little fiesta on a very hot day), 2. Line Dance, and 3. Couples' Dance. An upper level college level. **19.95**

S880. *Trio Sonata* for Soprano, Alto and Baritone Saxophones by John Harbison. Associated Music Publishers, 1995, SS, includes parts and score. In four movements, all fast. The first and second movements have some mixed meter but it is all of the easier variety without fractional beats. Early college level with a duration of 5 minutes. There are editions of the piece for strings, double-reeds, clarinets, saxophones and keyboards. The composer suggests the performers try mixed configurations. **9.95**

S1080. *Boogie Woogie Bari Boy* for Saxophone Quartet (SATB/AATB) by Ed Harlow. Advance Music, 2006, SS, includes score and parts. A fast boogie woogie shuffle featuring the barione saxophone. Better high school level quartets and up. **21.95**

S719. *Dew Drop* Saxophone Quartet (AAAA/AATT) by Ed Harlow. Advance Music, 2010, SS, includes score and parts. Dew Drop is a fun, easy swinging tune for 2nd - 4th year sax players. It is scored for four alto saxes with an additional two tenor parts that can be substituted for altos 3 and/or 4. It also may be useful for woodwind methods classes. **17.95**

S650. *Galloping Thunder* Saxophone Quartet (SATB/AATB) by Ed Harlow. Advance Music, 2010, SS, includes score and parts. The distributor described this piece as "A Chinese-styled barn burner for the advanced saxophone quartet, this intensely paced crowd pleaser features fast action for all players. Showcasing strong technique and solid ensemble cohesion, it's a great piece to close out a concert program." Advanced high school/early college level. **18.95**

S1055. *Antiphonal Prelude* for Saxophone Quartet (SATB) and Organ by Walter S. Hartley. Ethos Publications, 1991, SS, includes parts and organ score. Walter S. Hartley (1927-) is an American composer and music educator. Maestoso tempo (slightly slower at the end). The final note for the soprano and alto saxophones is in the extended altissimo range. This is part of a set of three pieces for saxophone quartet and organ (see directly below and out of alphabetical order). **15.95**

S1056. *Toccata Concertante* for Saxophone Quartet (SATB) and Organ by Walter S. Hartley. Ethos Publications, 1991, SS, includes parts and organ score. Allegro tempo. College level. **15.95**

S1057. *Solemn Postlude* for Saxophone Quartet (SATB) and Organ by Walter S. Hartley. Ethos Publications, 1991, SS, includes parts and organ score. Largo tempo. Optional phrases into the high altissimo for all saxophones. **15.95**

S178. *Concerto* for Alto Saxophone and Band (Piano Reduction) by Walter S. Hartley. Tenuto Publications, 1967, SS, 24 + 8 pages. Dedicated to Don Sinta and the Ithaca College Concert Band. Three movements: Adagio/Allegro molto feroce/Adagio, Andante (in 7/8), and Allegro scherzando. The third movement has a cadenza. Has some optional high altissimo in each movement. Advanced college level. About 12 minutes in duration. **19.95**

S573. *Dance Suite* for Violin, Alto Saxophone and Piano by Walter S. Hartley. Ethos Publications, 1991, SS, (includes parts and piano score). This piece was written in 1985 and is dedicated to Lawrence and Gail Gwozdz. It is in three movements: 1. Polonaise brillante: Allegretto (mm = 120), Valse Lente (in one at mm = 56), and Polka Fantasque: Allegro deciso (mm = 138). The violin and saxophone parts appear to be relatively challenging with multiples stops in the violin part and a few places with high altissimo in the saxophone part. Duration about 6:30. ..... **19.95**

S179. *Duo* for Alto Saxophone and Piano by Walter S. Hartley. Tenuto Publications, 1965, SS, 19 + 4 pages. Dedicated to Don Sinta. A one movement piece with Allegro and Lento sections. Has some optional high altissimo. Upper college level. About 4 1/2 minutes. **16.95**

S260. *Poem* for Tenor Saxophone and Piano by Walter S. Hartley. Tenuto Publications, 1968, SS, 3 + 1 pages. Dedicated to James Houlik. A popular piece in the college repertoire for tenor saxophone. It is marked Andante molto and is about 3 1/2 minutes. **7.95**

S067. *Petite Suite* for Alto Saxophone (unaccompanied) by Walter S. Hartley. Wingert-Jones Music, 1970, 4 pages. A popular unaccompanied solo for alto saxophone. College level. **5.00**

S675. *Six Southern Folk Hymns and Variants of a Southern Song* for Soprano, Alto and Tenor Saxophones by Walter S. Hartley. Masters Music, SS, includes parts and score. This is actually a suite of six short hymns (1. Amazing Grace, 2. The Babe of Bethlehem. 3. Wondrous Love, 4. Christian Prospect, 5. The Promised Land and 6. Hallelujah) from an 1854 edition of the Southern Harmony and Musical Companion plus the Variants which is based on "Idumea" by Ananais Davisson (1818) and is a longer work (the parts are two pages long). The hymns are quite easy while the Variants is at an advanced high school/early college level. **10.95**

C827. *Soliloquy & Scherzo* for E-Flat Sopranino Saxophone or E-Flat Clarinet and Piano by Walter S. Hartley. Ethos Publications, 2001, 7 + 3 pages. . The Soliloquy is marked Adagio. The Scherzo is in three sections; 2/4 Allegro, 6/8 Vivace, and a final 2/4 Presto. Early college level (with proficiency on the instrument probably a bigger issue than the notes). Duration of about 4:00. ..... **11.95**

S338. *Seven Saxophonian Folk Dances* for Saxophone Quartet (SATB) by Paul Harvey. Neil A. Kjos Music Co., 1976, (parts only). From the mythical land of Saxophonia (where the main industry is Arundo donax)

come these seven dances. 1. Dance of Welcome, 2. Virgins' Dance, 3. Mating Dance, 4. Funeral Dance, 5. Cane-Cutting Dance, 6. Cane-Seasoning Dance, and 7. Dance of the New Reeds. College level. **6.50**

S790. *Concertino* for Tenor Saxophone and Strings (PR) by Pierre Hasquenoph. Eschig, 1983, SS, 14 + 4 pages. Pierre Hasquenoph (1922-1982) was a French composer. While not rejecting old or new music, Hasquenoph always claimed a freedom of language independent of any school. This piece includes flutter tonging, some contemporary notation, and some (optional) high altissimo. Both parts are in a neat (but rather small) manuscript. There are three movements with a total duration of about 12 minutes. **29.95**

S628. *Trois Bagatelles (d'après Enrico Bossi)* for Saxophone Quartet (S/AATB) freely arranged by Willy Hautvast. Tierolff Muziekcentrale, SS, includes parts and score. Enrico Bossi (1861-1925) is described by Willy Hautvast as an Italian composer who didn't become very famous. Nevertheless, Hautvast thought these three short piano pieces were perfect for saxophone or clarinet quartets. Part 1 is a joyous, frivolous Allegro. Part 2 is a solemn, somewhat melancholy Andante. Part 3 is a cheerful scherzo-like Finale. Better high school quartets and up with a duration of about 8 minutes. **31.95**

S829. *Tuxedo Junction* for Saxophone Quartet (AATB) by Erskine Hawkins, William Johnson and Julian Dash arranged by Les Sabina. Kendor Music, 1940/2010, SS, includes parts and score. This big band classic made famous by the Glenn Miller Orchestra in 1939 is presented here in a quartet setting that retains all the excitement of the swing era. Bluesy riffs, walking bass lines and tight section harmonizations are all included. Publisher's (US) grade 4 with a duration of 2:45. ..... **14.50**

C1694. *Concerto for Clarinet or Soprano Saxophone and Piano* by Franz Joseph Haydn arranged by Willem Meijns. Molenaar Edition, SS, 26 + 7 pages. An arrangement for clarinet or soprano saxophone of the Haydn oboe concerto, which is generally regarded as not being by Haydn. In three movements: 1. Allegro spirituoso, 2. Andante and 3. Rondo (Allegretto). Suggested for better high school performers and up. **16.95**

S969. *Haydn Trio No. 1* arranged for two alto saxophones and one tenor saxophone by A. Novak. EditionDarok, 2010, SS, includes parts and score. This is the first London Trio (Hob.:IV/1) which was originally written for two flutes and cello. Three movements: I. Allegro, II. Andante, and III. Vivace. Should be a lot of fun for all three performers. Advanced high school/early college level. **20.95**

S1093. *Oh Shenandoah* for Saxophone Quartet (SATB) Traditional arranged by Glenn Haynes. Alry Publications, 2013, SS, includes parts and score. One of the most famous American Folk Tunes, Oh Shenandoah dates back to the early 19th century. Here it has been arranged for The New Century Saxophone Quartet and uses rich harmonies to create a calm and reflective mood. High school level and up. **16.95**

S258. *Diversion for Alto Saxophone and Band* Piano Reduction by Bernhard Heiden. Etoile Music/Keiser Classical, 1984, SS, 9 + 4 pages. Born in Germany, Heiden (1910-2000), settled in the United States in 1935. This piece was composed in 1943 when he was a member of an US Army band. This piece is sectional but without breaks between movements: Moderato, Andante, and Allegro molto. This is the least difficult of Heiden's works for solo saxophone. **14.95**

S101. *Solo for Alto Saxophone and Piano* by Bernhard Heiden. Associated Music Publishers, 1973, SS, 12 + 3 pages. Written in 1969 and dedicated to Eugene Rousseau, this is a one of a number of works for saxophone by Heiden. It shows the influence of Hindemith who was one of Heiden's teachers. It is in four sections; Lento, Allegro, Tempo I, and Allegro molto then finishes with a brief Vivace flourish. College level. **12.95**

S103. *Sonata for E flat Saxophone and Piano* by Bernhard Heiden. Schott, 1943, SS, 32 + 9 pages. Written in 1937 for Larry Teal who premiered it that year. In three movements: Allegro, Vivace, and Adagio/Presto/Adagio/Presto molto vivace. While generally considered a mid-college level work, it is frequently used for college auditions..... **20.95**

S1263. *ZZZ, Zeus - Zappa - Zorro* Trilogy for Baritone Saxophone Solo by Werner Heider. Edition Gravis, 1998, 7 pages. Werner Heider (1930-) is a German composer, pianist and conductor. This is a contemporary work which includes flutter tonguing and glissandos. It is in three movements named (obviously): Zeus, Zappa (dedicated to Frank Zappa), and Zoro. This is an advanced work. **15.95**

S1069. *Presto, Presto, 3 Jazz Inspired Miniatures for Saxophone Quartet* (SATB) by Walter Thomas Heyn. Hofmeister, 1996, SS, includes parts and score. Walter Thomas Heyn (1953-) is a German guitarist, composer and music producer. The three pieces are: Zum Aufwärmen (warm up); Ballade zu viert (ballade for four); and Presto, Presto. College level/early college level. **25.95**

S1320. *Musique de Chambre* for Saxophone Quartet (SATB) by Frigyes Hidas. EditionDarok, 1994, SS, includes parts and score. Frigyes Hidas (1928-2007) was a Hungarian composer who was a theatre director and whose output covers many genres. He was especially noted for his contemporary chamber music and wind band music. This piece is in four movements: I. Moderato semplice, II. Allegro, III. Largo, and IV. Animato. Duration of 11:15. College level/early college level/advanced high school level. **22.95**

S957. *Quintet Op. 21* for Alto Saxophone and String Quartet by Kevin Hill. Comus Edition, 2000, SS, includes parts and score. Kevin Hill (1962-) is a British violist, conductor and composer. This is a piece abounding in rhythmic vitality and sparkling ideas. In three movements: 1. Allegro, 2. Tranquillo, and 3. Giocoso. Range to altissimo G sharp. An advanced work with a duration of 29 minutes. **42.95**

S193. *Concert Piece for Two Alto Saxophones* by Paul Hindemith. Schott, 1983, SS, 15 pages (in score format). Written in 1935, this work has two movements: Lebhaft and Mäßig langsam with each movement having a number of sections. Written at the suggestion of Sigurd Rascher, it was not performed in pubic until 1960. College level. **20.95**

S106. *Sonate for Alto Horn in E flat and Piano or French Horn or Alto Saxophone* by Paul Hindemith. Schott, 1956, SS. Written in 1943, this work has three movements: Ruhig bewegt, Lebhaft, sehr langsam, and Lebhaft. This edition includes a "supplementary suggestion" by Jean-Maria Londeix that moves the melody line from the first half of the last movement from the piano (which is playing alone) to the saxophone. This results in a much more virtuoso character appropriate for a saxophone sonata.... **19.95**

S817. *Trio Op. 47* for Viola, Heckelphone or Tenor Saxophone, and Piano by Paul Hindemith. Schott, 1929, SS. Includes all parts and piano score. The piece is in two movements. The first has three sections: a piano solo, an arioso for heckelphone (tenor saxophone) and piano, and a heckelphone-viola duet with piano accompaniment. The second movement, entitled Potpourri, is divided into four independent sections: Schnelle Halbe (in fast half notes), Lebhaft (lively), Schnelle Halbe, and Prestissimo all fast tempi. The first two sections use strict thematic counterpoint, while the last two are in a free toccata-like style. College level with a duration of about 15 minutes. **34.95**

S584. *Psalm* for Tenor & Soprano Saxophone and Organ by C. René Hirschfeld. Hofmeister, 2004, SS, 20 + 4 pages. C. René Hirschfeld (1965-) is a German composer, musician, and musical director. This is a contemporary piece for saxophone and organ. It includes flutter tonguing, and multiphonics (fingerings given). The soprano saxophone part is at the end of the piece. This can optionally be played in the extended altissimo range on the tenor saxophone. While the tempo is not fast (mm=66-76), the contemporary techniques called for make this an advanced piece. **19.95**

S983. *Brook Green Suite* by Gustav Holst arranged for Saxophone Quintet (SAATB) by Melanie Thorne. Sempre Music, 2013, SS, includes parts and score. This work was original written for an orchestra of strings and woodwinds. It is in three movements: 1. Prelude (Allegretto), 2. Air (Andante), and 3. Dance (Allegro). Advanced high school/early college level. **32.50**

S852. *Jig from St. Paul's Suite Op. 29* by Gustav Holst arranged for Saxophone Quintet (SAATB) by Albert Loritz. Advance Music, 2011, SS, includes parts and score. Jig is the first movement of the St. Paul's Suite originally for string orchestra. It includes a note in English and German which explains how this piece was adapted for saxophone quartet. Advanced high school/early college level. **19.95**

S1258. *Mantis* for tenor saxophone by Simon Holt. Chester Music, 2005/2015, 2 pages. Simon Holt (1958-) is a British composer. This piece was originally written for viola in 2005. It was arranged for tenor saxophone

in 2015. It is an advanced piece with some flutter tonguing and glissados. The duration is about 3 minutes. **9.95**

S469. *Concerto da Camera* by Arthur Honegger transcribed for alto saxophone by Jean-Marie Londeix. Salabert, 1990, SS, 9 pages. Concerto da Camera was composed in 1948, originally for flute, English horn and chamber orchestra (there is a piano reduction). This is a transcription of the English horn part so it may be performed on alto saxophone. In three movements: I. Allegro cantabile, II. Andante, and III. Vivace. **16.95**

WW247. *English Sonata (Engelse Sonate)* for Oboe (or Clarinet or Soprano/Tenor Saxophone) and Piano by James Hook edited by Ber Joosen. Molenaar, SS, 10 + 2 pages. James Hook (1746-1827) was an English composer and musician who enjoyed many years of success starting at age 6. In three movements: Allegro non troppo, Moderato, and Giocoso. Includes parts in B-flat and C. Better high school players. **12.95**

S883. *Ayres (based on songs by John Dowland)* for Soprano Saxophone and Piano by Katherine Hoover. Papagena Press, 2011, SS, 16 + 4 pages. After she heard the soprano saxophone played in a cathedral and was struck by its beautiful vocal quality, Katherine Hoover chose to arrange three Elizabethan lute songs by English Renaissance composer John Dowland. From the composer: "I have treated [these songs] in somewhat varying ways; counterpoint in the first, some variations in the second, and rhythmic play in the last, always being informed by the original song and/or words. These songs were commonly called Airs, or 'Ayres,' in the spelling of the time." The songs are "Can She Excuse My Wrongs," "Weep No More Sad Fountains," and "Fine Knacks for Ladies." The main challenge is the mixed meter in all pieces. The last note is an altissimo G. College level players who are comfortable with the frequent meter changes will enjoy these. **17.95**

S229. *Two Lyric Pieces* for Tenor Saxophone and Piano arranged by James Houlik. Southern Music Co., 1974, SS, 8 + 2 pages. The pieces are Beau Soir by Claude Debussy and Largo by Frederic Chopin. High school level. **4.00**

S689. *Suite of Old American Spirituals* Saxophone Quartet (SATB) by Brad Howey. Advance Music, 2010, SS, includes score and parts. Includes: Great Day, What Yo' Gwine Do When Yo' Lamp Burn Down, By An' By (I'm Gwinter Lay Down My Heavy Load), Deep River, Heav'n Boun' Soldier, and Great Day (Reprise). The publishers web site says "Suite of American Spirituals is a delightful journey through one of America's most important musical contributions: the American Spiritual." These are not particularly difficult and should be good for a high school quartet or others who need a piece from this genre. **19.95**

S1084. *A Ballad for Ruby* Saxophone Quartet (SATB/AATB) by Valentin Hude. Advance Music, 2006, SS, includes score and parts. At an Andante, ma con moto tempo this piece features a contrast between the intermittent rhythmic background and the song like melody. Better high school quartets and up. **15.95**

S603. *Idea in Latin* Saxophone Quartet (SATB/AATB) by Valentin Hude. Advance Music, 2009, SS, includes score and parts. An original piece with a Latin jazz feel. The baritone sax has an important role. The alternate part for alto sax instead of soprano sax is quite high (up to altissimo G). Advanced high school level. **17.95**

S218. *Opcit* for Tenor Saxophone Solo by Philippe Hurel. Billaudot, 1992. Philippe Hurel (1955-) is a French composer of mostly orchestral and chamber works. This advanced contemporary piece, written in 1984, is printed on 8 double pages and has four movements. **27.95**

S194. *Concerto for Alto Saxophone and Concert Band* Piano Reduction by Karel Husa. Associated Music Publishers, 1972, SS, 36 + 12 pages. Karel Husa (1921-) is a Czech born composer and conductor, trained in Prague and Paris, who taught at Cornell for many years. This piece was commissioned by the Cornell Wind Ensemble who premiered it in 1967 with Sigurd Rascher as the soloist and the composer conducting. The piano reduction is by the composer who writes that it may be used for recitals. Three movements: 1. Prologue, II. Ostnato, and III. Epilogue. Advanced college/professional level. **22.95**

S149. *Élégie et Rondeau* for Alto Saxophone and Orchestra (Piano Reduction) by Karel Husa. Alphonse Leduc, 1961, SS, 15 + 7 pages. This piece is dedicated to Sigurd M. Rascher. The brief Élégie is marked Quasi improvisando. The extended Rondeau is marked Allegretto and starts in 6/8 changing to 2/4. Upper college level. **30.15**

S907. *Paradigm Lost* for Saxophone Quartet (SATB) by Lee Hyla. Carl Fischer, 2005/2012, SS, includes score and parts. Paradigm Lost is in one continuous movement and explores the contrast between quiet, delicate, recessive music, and more aggressive takes on what, down deep, is similar material. The attempts to resolve these different takes, or the failure to resolve them, are at the heart of the piece. As the music progresses, the quartet divides into various duo and solo/trio combinations in which the recurring thematic materials are heard in changing contexts. There are many tempo changes and odd meters (such as 2/4 + 1/8) are common. Dedicated to the Prism Quartet. College level with a duration of 12 minutes. ... **24.25**

S424. *L'Age d'or* for Alto Saxophone and Piano by Jacques Ibert. Alphonse Leduc, 1956, SS, 4 + 2 pages. Marked Calmo ed espressiv (quarter note = 63), this piece begins with a short lyrical section which is followed by rising and falling sixteenth note phrases at the same tempo until almost the end of the piece. Early college level with a duration of about 4:50. ..... **16.20**

S087. *Concertino da Camera for Alto Saxophone and Eleven Instruments* (Piano Reduction) by Jacques Ibert. Alphonse Leduc, 1935, SS, 23 + 6 pages. An important piece in the saxophone repertoire. Two movements: Allegro con moto and Larghetto (which changes to Animato molto after 54 measures). **41.30**

S170. *Histoires* by Jacques Ibert arranged for Alto Saxophone and Piano by Marcel Mule. Alphonse Leduc, 1939, SS, 23 + 8 pages. Marcel Mule has taken eight of the ten pieces Ibert wrote for piano as *Histoires* and arranged them for alto saxophone and piano. Early college level. **41.30**

S649. *Avocado* for Saxophone Quartet (AATB) by Klaus Ignatzek arranged by Frank Reinshagen. Advance Music, 2010, SS, includes score and parts. This calypso by Klaus Ignatzek is meant to musically portray the optimism and zest for life that's common among Caribbean people. Early college level with short solos (written out but with the changes) for each part. **17.95**

S1120. *Rhapsody on Japanese Folk Songs* for Alto Saxophone and Piano by Ryota Ishikawa. Zen-On Music, 2014, SS, 28 + 12 pages. Ryota Ishikawa (1983-) is a Japanese composer. While this work is based on Japanese folk songs the composer attempted (quite successfully, I think) to develop them in the style of Western music which makes the work more entertaining and understandable to a wide range of people. Altissimo to (very) high D. Advanced college level with a duration of about 13 minutes. **30.95**

S408. *Concerto* for Alto Saxophone and Orchestra (Piano Reduction) by Yasudhide Ito. Editions Henry Lemoine, 1992, 20 pages. There is one copy of the saxophone part and the piano reduction included. It includes a great deal of cross cuing. Yasudhide Ito (1960-) is a Japanese composer, conductor, and pianist. This is a challenging contemporary piece in two movements. The first is marked Allegro Molto. The second begins Lento but has many changes in tempo ending Molto allegro. **19.95**

S927. *Echolocation* for Saxophone Quartet (SATB) by Takuma Itoh. Resolute Music Publications, 2012, SS, includes score and parts. Takuma Itoh (1984) is a Japanese-American composer. The composer wrote: "Echolocation is a piece that was inspired by sounds created by some simple electronic music techniques, most notably, the delay effect. The delay effect, in which the initial sound is played back at fixed intervals with a decay in the loudness, creates a simple "echo" effect. . . . I attempted to recreate this acoustically using just the saxophone quartet, and used this initial idea as the recurring "theme" of the piece. The rhythms resulting from attempting to recreate the delay effect are extremely complicated . . ." Includes light slap tonguing, key clicks and some multiphonics (although they aren't a major part of the piece). This is an advanced piece with a duration of about 8:30. ..... **44.95**

S410. *Suite Hellénique* for Soprano or Alto Saxophone and Piano by Pedro Iturralde. Henry Lemoine, 2001, SS, 15 + 5 pages, (includes parts for both soprano and alto). An interesting work with Greek style music surrounding two jazz style pieces. The pieces are: Kalmatianos (in 7/8), Funky (with an invitation to improvise in the mixolydian), and Valse which ends with a Coda (Kritis/Kalamtianos). **21.95**

S595. *Three Songs by Charles Ives* for Alto or Tenor Saxophone and Piano arranged by James Boatman. Alry Publications, 2001, SS, 8 + 2 pages, (includes parts for both alto saxophone and tenor saxophone). The three songs are In Summer Fields (1898), from "Night of Frost in May" (1899), and Two Little Flowers (1921). While the solo parts are at the intermediate level, the piano part for the third song is primarily a repeating 7/8 phrase (the kind of thing we expect from Ives) which will add some challenge to the ensemble. **14.95**

S336. *Miscellanies* Seven Pieces for Alto Saxophone and Wind Orchestra (Piano Reduction) by Gordon Jacob. Emerson Edition, 1976, SS, 26 + 10 pages. They are: 1. Scalic Prelude (Allegro giocoso), 2. Folk Song (Moderato con moto), 3. Moto Perpetuo (Allegro molto, quasi presto), 4. Interlude (Andante), 5. Gavotte (Tempo di Gavotta), 6. Dirge (Largo), and 7. Quick March (Vivace alla marcia). Early college level. **19.95**

Ob204. *Rhapsody* for Cor Anglais (or Alto Saxophone) and Strings (Piano Reduction) by Gordon Jacob arranged by John Addison (piano reduction). Stainer & Bell, 1950, SS, 11 + 2 pages (includes both cor anglais and alto saxophone parts). This work with a duration of 9 minutes is sectional with alternating slow and fast segments. Better high school players and up. **16.50**

S487. *Sonata* for Alto Saxophone and Piano by Wolfgang Jacobi. Bourne Co., 1965, SS, 21 + 8 pages. Wolfgang Jacobi (1894-1972) was a German composer and music professor. He considered himself to be a neo-classical composer and this piece, which was written in 1930, is in that mold. Dedicated to Sigurd Rascher, it is in three movements: I. Allegro, ma non troppo, II. Sarabande, and III. Allegro. Upper college level with a duration of about 10 minutes. **12.95**

S301. *Saxophone Quartet* (SATB) by Karel Janovický. Rosewood, 2006. Karel Janovický (1930-) is a Czech born composer who has lived and worked in Britain since age 20. Handel's *Arrival of the Queen of Sheba* was the inspiration for the first movement (Celebration). In the second movement (Adagio in a Garden), the soprano saxophone colors the nocturnal setting with some soft cries of a little bird. The quartet concludes with a lively Rondo. Advanced college/professional level. **19.95**

S302. *Sonata* for Alto Saxophone and Piano by Karel Janovický. Rosewood, 2000, SS, 30 + 10 pages. The composer wrote, "I drew inspiration for the form of the first movement from the poetic device of *terza rima* (or *terzina*) which allows the music to both move on and return in a 'rhyming' fashion. The second movement I called *Arie* (songs) which is simply all it is. And the Finale is a lively, fast Rondo." An advanced level piece. **15.95**

S513. *First Saxophone Quartet* (SATB) by Gordon Jacob. Emerson Edition, 1974, (includes score and parts). Written for the London Saxophone Quartet. In four movements: I. Allegro moderato, II. Scherzo - Allegro molto/Trio alla Musette, III. Adagio molto, and IV. Alla marcia, con spirito. When this was written Paul Harvey said, "It is unique in that it is only saxophone quartet of major proportions and universal appeal by a British composer." Early college level. **21.95**

S514. *Second Saxophone Quartet* (SATB) by Gordon Jacob. Emerson Edition, 1979, (parts only). Written for the London Saxophone Quartet. In four movements: 1. Moderato/Allegro moderato, 2. Adagio, 3. Allegro moderato, and 4. Larghetto/Allegro. Slightly more dissonant in style than the *First Saxophone Quartet*, the composer considered it to be one of his best works. Early college level. **24.95**

S493. *Quatuor pour Saxophones* (SATB) by Faustin and Maurice Jeanjean. Salabert, 1949, (includes score and parts). Dedicated to the saxophone quartet of the Garde Républicain. In four movements: I. Gaieté Villageoise (Allegro non troppo), II. Doux Paysage (Andantino calme), III. Papillons (Scherzo) (Allegro vivo in 1), IV. Concert sur la Place (Humoristique) (Allegro). This is an enjoyable saxophone quartet at the early college level with a duration of about 11:30. ..... **28.95**

S636. *Nightsong* for Alto Saxophone and Piano by Allen Johnson. G. Schirmer, 1996, SS, 4 + 2 pages. A very pleasant composition. Saxophonist Kenneth Radnofsky (on our CD315) writes in his liner notes, "Composer Allen Johnson heals from Knoxville, Tennessee, and while his 'Nightsong' in many respects resembles Samuel Barber's own famous composition 'Knoxville Summer 1915,' it has a cosmopolitan influence evoking the same emotions as some of the most beautiful works of Ravel and Debussy." Not too difficult, probably early college level at most, but expression is what matters most in this piece. Duration about 5 minutes. **10.95**

S808. *Épisode Quatrième* for Tenor Saxophone Solo by Betsy Jolas. Leduc, 1984, 6 pages. Betsy Jolas (1926-) is a French composer who lived and studied in the United States from 1940-46. She has taught in both France and the United States. The notes in the music say, "...the present piece is designed to offer a step-by-step exploration of the entire register of this fine instrument with an almost systematic outward and return journey." It includes slap tonguing, circular breathing and contemporary notation. The duration is 8:15. ..... **16.20**

Pueri apud magistros exercentur by Betsy Jolas. Betsy Jolas (1926-) is a French composer who lived and studied in the United States from 1940-46. She has taught in both France and the United States. The composer has kindly supplied this description of these pieces: "These four progressive pieces for two alto saxophones are conceived as master-teacher (magister-pueri) duets to be played in lesson or in concert. Hence the general title borrowed from Cicero: Pueri apud magistros exercentur (children practice with masters). It should be noted that here, the master's part is the easiest of the two, so as to allow him to check his student's performance while playing himself. These pieces may be played separately under their respective titles, or as a suite with the above latin title and in the following order: Allô!, Walking ground, Oh là!, and Scat. Played as a suite, these four pieces form a consistent whole where unity is achieved through numerous thematic relationships. Among the most recognizable is a succession of twelve notes treated throughout the four pieces as a kind of leitmotiv-row, which governs the young saxophonists' imagination in their approach to each title."

S809. *Allô!* for two Alto Saxophones by Betsy Jolas. Leduc, 2008, 5 pages. In Allô!, the student will evoke their experience with the telephone: the ringing, the answering, and the back and forth conversations. 3:05. ..... **13.50**

S810. *Walking ground* for two Alto Saxophones by Betsy Jolas. Leduc, 2008, 4 pages. In this piece the student will then join in with the regular (Walking) quarter notes treading over the unchanging paving (ground) of the leitmotiv. 3:15. ..... **13.75**

S811. *Oh là!* for two Alto Saxophones by Betsy Jolas. Leduc, 2008, 6 pages. Oh là! will surely remind the student of Allô! It's the other call, the one you yell out at a distance in full voice. 3:40. ..... **15.75**

S812. *Scat* for two Alto Saxophones by Betsy Jolas. Leduc, 2008, 6 pages. The student will finally have fun talking in Scat, the virtuoso improvised language of bygone jazz stars. 3:00. ..... **15.75**

These are definitely progressive with the first at the advanced intermediate level and the last with extended technique and high altissimo.

S156. *Fantaisie - Impromptu* for Alto Saxophone and Piano by André Jolivet. Alphonse Leduc, 1953, SS, 4 + 2 pages. French composer André Jolivet (1905-1974) was a contemporary of Olivier Messiaen who wrote widely in many forms and for a variety of ensembles. This short piece starts with a 5/4 Adagio, increases speed slightly and then goes into a 3/4 Allegro for most of the rest of the piece. College level. **15.95**

S157. *Cantilène et Danse* for Alto Saxophone and Piano by Denis Joly. Alphonse Leduc, 1949, SS, 7 + 2 pages. The Cantilène is Andantino cantabile and in 3/4 while the Danse is Allegro scherzando and predominantly in 6/8. Early college level. **19.15**

S599. *The Entertainer* for Tenor Saxophone and Piano by Scott Joplin arranged by Frank J. Halferty. Kendor Music, 2010, 6 + 2 pages. The famous Scott Joplin tune arranged for tenor saxophone and piano. The publisher rates it as (US) grade 4 but it probably isn't that difficult. ...**7.95**

V063. *If I Give Up The Saxophone* for Voice, Soprano Saxophone, Tuba (Optional) and Piano by Irving Kahal and William Raskin arranged by George Wolfe. Roncorp, 1929/1990, SS. This is a novelty tune which asks the musical question: "If I give up the saxophone will you come back to me?" It is a chance to include some levity into vocal recitals where at least one of more serious saxophone and voice pieces is being performed. The score says it is for mezzo soprano, alto or baritone voice. The written vocal range is from the F below middle C to A-flat in the treble clef staff. The 8 bar piano introduction is to be played in cocktail-piano style. The score has only chords but there is another page with this section written out. US grade 4. ..... **16.00**

S1273. *Duet for Alto Saxophone and Violoncello Op. 99* by Nikolai Kapustin. Schott, 2015, SS, 20 pages (2 copies in score format). Nikolai Kapustin (1937-) is a Russian composer and pianist. This challenging work was written in 1999. It is in three movements: I. Allegretto (mm = 184), II. Grave (mm = 40), and III. Sonatina (Animato, mm = 112). The audio examples we have found use jazz phrasing on the fast movements. ... **22.95**

S221. *Music for Tenor Saxophone and Piano* by M. William Karlins. Southern Music Co., 1990, SS, 16 + 16 pages. Two copies of score with both parts are included. In three movements with the second dedicated to the memory of Coleman Hawkins. Includes performance notes. While actual extended technique is minimal, contemporary notation and improvisational sections are found throughout. Advanced level. **12.95**

S180. *Seasons for Solo Saxophonist* by M. William Karlins. Tritone Press, 1990, SS, 8 pages. Dedicated to Frederick Hemke. This piece has four movements named after the seasons. It uses some extended techniques and can be played using soprano, alto, and tenor, or alto and tenor, or alto or tenor. It includes program notes and some corrections (mostly dynamics and articulations) dated 2002. Advanced level. **8.95**

S895. *Oriental* for Soprano and Alto Saxophones with Piano by Masanori Katoh. Zen-On Music, 2011, SS, includes parts and piano score. This advanced piece could be called a trio as the piano part is important. The soprano saxophone part goes up to altissimo A (optionally higher) while the alto part reaches altissimo C. The duration is about 8 minutes. **24.95**

S357. *Meditation* for Alto Saxophone and Piano by Walter Kaufmann. MMB Music, 1988, SS, 6 + 1 pages. Walter Kaufmann (1907-1984) was a Czech born composer, conductor, musicologist, and educator who lived in the United States from 1957. This piece was dedicated to Eugene Rousseau on his 50th birthday (1982) and has been edited by Rousseau. It is in one movement (Moderato cantabile) but has three sections. **14.95**

S379. *From the Mountains* Suite for Alto Saxophone and Piano by Hugo Kaun. Ethos Publications, 2006, SS, 21 + 7 pages. Hugo Kaun (1863-1932) was a German composer in the Romantic. This is a programmatic work create for the young saxophonist Sigurd Rascher in 1932 which depicts the composer's musical impressions of a trip to the Tyrolean Alps. It is in three movements: 1. Sunset - Glowing Alps (Sehr ruhig, und ausdrucksvoll), 2. The Mountains Awaken - Night (Lebhaft), and 3. Daybreak - New Life (Ruhig, ausdrucksvoll). This is a scholarly edition with notes on the editing and definitions of the German language terms that appear in the score. Early college level. **17.95**

S451. *Solo* for Alto Saxophone by Rudolf Kelterborn. Baerenreiter (BA 7437), 1995, SS, 4 pages. Rudolf Kelterborn (1931-) is a Swiss composer. Commissioned for the 51st International Saxophone Competition, Geneva, Switzerland, held in 1995, this is an advanced work using some extended techniques (mostly articulation) and contemporary notation. **12.95**

WW236. *Three Polish Dances* arranged for Two Alto Saxophones or Alto and Tenor Saxophone by Terry Kenny. Comus Publications (Comus Edition), 1991, 5 pages in score format plus an additional part for tenor saxophone. The three dances are Cracovienne (Allegro moderato), Tamara (Andante con moto) and Trepak (which begins "Very deliberately" and speeds up step by step until "as fast as possible"). In addition to the saxophones suggested by Kenny, this can also be played by any two like saxophones, clarinets, or oboes. **9.95**

S723. *Fantasia Op. 198* for Alto Saxophone and Piano by Gábor Kerek. EditionDarok, 2011, SS, 18 + 6 pages. Gábor Kerek (1971-) is a Hungarian composer. This work begins Allegro and is in a fast/slow/fast/slow format. Some mixed meter to challenge the college level saxophonist. The duration is listed as 8:43. ..... **29.95**

S928. *Schneelicht - bebend weiss* for Saxophone Quartet (SSSS doubling SATB) by Camille Kerger. Resolute Music Publications, 2012, SS, (includes score and parts). Composer Camille Kerger (1957-) is from Luxembourg. He studied there and in Germany and has performed as a trombonist and lyric tenor. Commissioned by and dedicated to the Amstel Saxophone Quartet. Beginning with 4 sopranos, Kerger deftly weaves a continuous pattern through the entire group. Elements of duos and trios appear as performers eventually shift to a traditional SATB setting. The title, loosely translated as Light Snow - Quivering White, is aptly applied. The appropriate and very musical application of dissonance is reminiscent of Vivaldi's "Winter" from *The Four Seasons*. This is a highly effective piece, wonderfully written and something audiences will remember for all the right reasons! Performance considerations include the use of bisbigliando, altissimo and multiphonics in the sax 2 part (on alto sax with fingerings given). Total performance time is about 7:30. ..... **46.95**

S690. *Six Exchanges for Saxophone* by Lothar Klein. Tenuto Publications, 1972, 6 pages. This solo piece dedicated to Paul Brodie (who has recorded it on soprano saxophone) would be most suitable for soprano or alto saxophone. It has six movements and can be played in its entirety or in either of two groups of three specified by the composer. It is without marked time signatures although most measures have 4 quarter notes. College level with a duration of 6:30. ..... **19.95**

S109. *Monolog 4 Saxophone* by Erland von Koch. Gehrmans, 1997, SS, 4 pages. This piece for solo saxophone was written in 1975 and is dedicated to Sigurd and Carina Rascher. It is in two parts. Part I is rhapsodic, marked Andante espressivo, and is made up of short segments without bar lines. Part II is Allegro molto vivace and alternates between 6/8 and 2/4 with an occasional 3/4 bar. College level. **16.95**

S1034. *Saxophon Concerto* for Alto Saxophone and String Orchestra (Piano Reduction) by Erland von Koch. PeerMusic, 1965, SS, 31 + 11 pages. This piece was written in 1958 and is dedicated to Sigurd Rascher. It is in three movements: I. Allegro moderato, II. Andante sostenuto, and III. Allegro vivace. The first movement has a cadenza. The part has written altissimo G and 8va to the F above that. An advanced work with a duration of about 17 minutes. **28.95**

S618. *As with Gladness, Men of Old* for Saxophone Quartet (SATB) by Conrad Kocher arranged by Bill Perconti. Advance Music, 2009, (includes score and parts). The lyrics for this Christmas carol were written by Englishman William Dix (1837-1898) in the 1860s. The tune was included in a collection of German chorales edited by Conrad Kocher and published in the 1830s. This arrangement for saxophone quartet, strives to include all the players in the music making. Intermediate level. **15.95**

S706. *7 Pieces Op. 180* for Saxophone and Piano by Charles Koechlin edited by Federico Mondelci. Billaudot, 2006, SS, 33 + 13 pages. Charles Koechlin (1867-1950) was a French composer. While he wrote in many styles, much of his music was influenced by Fauré who was one of his teachers. This work was originally for horn and piano but has been transcribed for saxophone. The first and sixth pieces are for alto sax and the rest are for tenor. 1. Andante presque adagio, 2. Piece No. 5 (Adagio), 3. Piece No. 7 (Andante), 4. Piece No. 4 (Andante), 5. Piece No. 12 (Adagio), 6. Piece No. 14 (Andante con moto), and 7. Piece no. 15 (Presque Adagio). Generally these are at the intermediate level although number 3 is in the key of F sharp and an altissimo F sharp was noted in number 7. Total duration is 27 minutes. **34.95**

WW276. *Épitaphe de Jean Harlow Op. 164* Romance for Flute, Alto Saxophone and Piano (or Harp) by Charles Koechlin. Eschig, 1970, SS. Includes parts and piano score. Koechlin was fascinated by the movies this is one of many pieces he composed that is film related. In one movement marked Andantino, sans traîner. Duration about 3:00. ..... **31.95**

S273. *Five Sketches* for Saxophone Quartet (SATB) by Paul Kont. Doblinger, 1993, (includes score and parts). Paul Kont (1920-2000) was an Austrian composer who wrote a wide range of work including, opera, symphonies, and film music. The five sketches in the quartet are: Free Matches (Allegro Vivace), Austrian Melancholy, Silly Cilli, Late Holidays, and Playboy of the Southern World. Early college level with the main challenges being rhythmic. Low A baritone sax is suggested. **40.95**

S661. *Echo from the Past* for Saxophone Quintet (SATTB/AATTB) by Christian Korthals. Advance Music, 2010, SS, includes parts and score. What begins as a cloud of mysterious sounds turns into a contemplative melody played by soprano sax. Then all five players start swinging, the baritone lays down a walking line, and finally everyone launches into a soli followed by an expandable solo section (written out and with changes for the lead part, 1st tenor, and bari). Advanced players will find the intonation and rhythmic feel challenging. **17.95**

S905. *Flor Mixteca* for Saxophone Quintet (SATTB/AATTB) and optional percusion by Christian Korthals. Advance Music, 2011, SS, includes parts and score. The percusion part is for the guiro. Flor Mixteca is a lively Latin piece with a catchy groove and a fresh melody, with a touch of melancholy in the bridge. It combines elements from chacha, tango, bossa and salsa. The optional solo vamps are harmonically simple. **19.95**

S966. *Armenian Lament and Dance* for alto saxophone and piano by Béla Kovács. EditionDarok, 2013, SS, 9 + 4 pages. This begins with three short sections: Moderato, Andante (mostly a cadenza) and Allegro, then concludes with an Allegro molto section which is about 2 1/2 of the 4 pages of the saxophone part. Optional altissimo to A. College level with a duration of 2:40. ..... **20.95**

S1278. *Hungarian Verbunk Music from Pannonia* for soprano saxophone and piano compiled by Béla Kovács. EditionDarok, 2018, SS, 14 + 4 pages. A Verbunk is a recruiting dance performed by men. Pannonia was a province of the Roman Empire, corresponding to present-day western Hungary and parts of eastern Austria, as well as portions of several Balkan states, primarily Slovenia, Croatia, and Serbia. This is a sectional piece at a variety of tempos but generally accelerating as it proceeds. It is dedicated to László Gy. Kiss, master of the tárogató. **25.95**

S1279. *Un Petit Voyage dans les Balkans* for soprano saxophone, piano and string quartet by Béla Kovács. EditionDarok, 2017, SS, includes all parts and score. This piece is for an interesting combination. The much of the piece is in 5/8 or 7/8. The piano and string parts are quite easy although there is a short section near the end where the first violin has a similar line as the saxophone. **31.95**

S1042. *Pyriet* for Saxophone Quartet (SATB) by Annette Kruisbrink. Digital Music Print, 2009, SS, includes parts and score. Annette Kruisbrink (1958-) is a Dutch classical guitarist and composer. The title is the Dutch spelling for pyrite (fool's gold) but I have no idea why. Sectional in a slow/fast/slow/fast format. College level. **29.95**

S207. *Fable* for Baritone Saxophone and Piano by Jan Krzywicki. Tenuto Publications, 2006, SS, 20 + 8 pages. The composer wrote, *"Fable* unfolds like an allegorical narrative, similar to many a fable by Aesop. The work begins 'once upon a time' and moves through a series of events that include conflicts, reflections, contests, and chases . . [leading] to the climax and eventually to the story's elegiac 'moral.'" Upper college level with a duration of about 11 minutes. **19.95**

S782. *Pièce Concertante* for alto or tenor saxophone and orchestra of 13 instruments (piano reduction) by Guy Lacour. Billaudot, 1977, 19 + 5 pages (includes both alto and tenor parts). Guy Lacour (1932-) is a French composer and saxophonist. This is in two movements. The first is marked Largo. It includes many odd meters and has a cadenza near the conclusion. The second movement is marked Presto. It begins and ends in 6/8 but has a middle section in 2/4. The tenor part is generally in the upper range but the highest note is altissimo F-sharp. Much of the alto part is the same sounding pitch as the tenor, but there are places with options to take it high into the altissimo. **27.45**

S756. *Suite en Duo* for Two Saxophones by Guy Lacour. Billaudot, 1971, SS, 13 pages (two copies score format). Guy Lacour (1932-) is a French composer and saxophonist. The score says these pieces can also be played by two oboes or two clarinets. It is in 4 movements: I. Allegro, II. Aria, III. Petite Fugue (Allegro moderato), and IV. Largo puis Scherzetto. College level with a duration of about 10 minutes. **13.95**

S377. *I Never Saw Another Butterfly* for soprano voice and alto saxophone. Music by Lori Laitman and texts by children of the Holocaust. Arsis Press, 1998, SS. Includes two parts in score format. Based on poetry by children from the Terezin concentration camp and written in 1996, the six songs of the cycle use varied imagery and musical styles. The composer writes: "One cannot help but be touched by the hope and innocence that these children put into their poetry, despite their terrible surroundings. The accompaniment of the saxophone is intended to be haunting and soulful, with echoes of Klezmer music." The song titles are: The Butterfly, Yes–That's the Way Things Are, Birdsong, Man Proposes, God Disposes, and The Old House. **19.95**

V036. *Living in the Body* for soprano voice and alto saxophone. Music by Lori Laitman to six poems of Joyce Sutphen. Enchanted Nickers Music, 2002, SS, 21 pages. Includes two copies both in score format, one for the vocalist with saxophone part in concert key and the other for the saxophonist with the part transposed. There are six songs: 1. Burning the Woods of My Childhood, 2. Living in the Body, 3. Not for Burning, 4. Lost at Table, 5. Bring on the Rain, 6. Crossroads. College level with a few high altissimo notes in some songs. **19.95**

S263. *Six Barefoot Dances* for Two Alto Saxophones by John David Lamb. McGinnis & Marx, 1971, SS, 11 pages (score format). We are sure they will work well for soprano saxophones (and probably clarinets or flutes, too). These popular duets feature mixed meter throughout. Advanced high school or early college level. **9.95**

S334. *Three Antique Dances* for Alto Saxophone Solo by John David Lamb. Ethos Publications, 1991, 4 pages. Three short dances: I. Estampie (Lively), II. Pavane (Slow and warm - rubato), and III. Saltarello (Fast and loose). These would probably rate as upper intermediate level except for the high altissimo (up to what trumpet players call triple high C) in the first and third dances that makes them look like flute music. Excellent for those who want to perform music that demonstrates their proficiency in the altissimo. The duration is 5 minutes. **8.95**

S214. *Andante et Scherzetto* for saxophone quartet (SATB) by Pierre Lantier. Billaudot, 1941, (includes parts and score). Pierre Lantier (1910-1998) was a French composer who won the Prix de Rome in 1937. This looks like an interesting quartet. The Andante is in 6/4 with quarter note = 84 while the Scherzetto is in 6/8 with a dotted quarter = 176. College level with the tempo of the last movement being the primary technical challenge. **43.95**

S158. *Sicilienne* for Alto Saxophone and Piano by Pierre Lantier. Alphonse Leduc, 1944, SS, 6 + 2 pages. This piece starts in E-flat, moves to A, and then back to the original key with plenty of accidentals to challenge the better high school or early college performer. **20.55**

S135. *Holy Roller* for Alto Saxophone and Piano by Libby Larsen. Oxford University Press, 1998, SS, 27 + 10 pages. *Holy Roller* was inspired by classic revival preaching and is a revival sermon captured in the sounds of the alto sax and piano. A substantial work for skilled performers. . **17.95**

S1176. *Yellow Jersey* for Two Alto Saxophones by Libby Larsen. Oxford University Press, 2014, SS, score format. This piece was commissioned by the students of Dr Alan Woy as a gift upon his retirement from the Crane School of Music (Potsdam, New York). It has been trascribed from the original version for two clarinets by Diane Hunger. Inspired by the Tour de France, Yellow Jersey is a 9 minutes sprint for two alto saxophones that depicts a bicycle race. **12.95**

S068. *Concerto for Saxophone and String Orchestra Op. 14* by Lars-Erik Larsson. Gehrmans, 1952, SS, 38 + 12 pages. Piano Reduction. A virtuoso concerto for alto saxophone dedicated to Sigurd M. Rascher. Three movements Allegro molto moderato, Adagio, and Allegro scherzando. The first and third movements have extended cadenzas. **36.95**

S923. *Adria* for two Alto Saxophones by Christian Lauba. Resolute Music Publications, Leduc, 2011, 16 pages in score format. This is an advanced duet using some contemporary notation and multiphonics (with fingerings given). There is a page explaining the notation. **31.50**

S921. *Arak 18th Etude* for Solo Soprano Saxophone by Christian Lauba. Resolute Music Publications, 2012, 6 pages. Dedicated to Jeffrey Vickers (the publisher as well as a saxophonist). This piece is titled after a Moroccan village and style of music. Clearly influenced by Eastern music, several sections are reminiscent of a shawm. Advanced techniques required include multiphonics, slap-tonguing, flutter-tonguing, and 1/4 tone vibrato manipulation. A section of intense virtuosity exists in the middle section consisting of asymmetrical rhythmic groupings. Multiphonic fingerings are given and they are also cross-referenced to *Les Sons Multiples aux Saxophones* by Daniel Kientzy (our S040). **21.50**

S929. *Bebop 22nd Etude* for Solo Alto Saxophone by Christian Lauba. Resolute Music Publications, 2012, 8 pages. Dedicated to Sumner Truax. Etude for the mastery of rhythmic multiphonics, velocity and alternating slaps in a jazz style. Multiphonic fingerings are given and they are also cross-referenced to *Les Sons Multiples aux Saxophones* by Daniel Kientzy (our S040). **24.95**

S934. *Bumble Beebop 21st Etude* for Solo Alto Saxophone by Christian Lauba. Resolute Music Publications, 2012, 10 pages. Dedicated to Jacob Anthony Hallman. This etude is also for the mastery of rhythmic multiphonics, velocity and alternating slaps in a jazz style. Multiphonic fingerings are given and they are also cross-referenced to *Les Sons Multiples aux Saxophones* by Daniel Kientzy (our S040). **28.50**

S1153. *Boogie Blues* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. This toe tapper is an

up tempo tune in the Benny Goodman swing style with the instruments trading lines back and forth. **19.95**

S1154. *Happiness Is* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. This original is a nice jazzy piece to play. Fun for all with a solid written out soli, a bouncy melody and a Count Basie style ending. In 4 with a two beat shuffle feel (mm = 104). **19.95**

S1184. *The Irish Washerwoman* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. This melody originally appeared in John Playford's 1651 instructional book The Dancing Master as the tune "The Dargason." Gustave Holst used it in his Second Suite for Band. It has a quotation from the Dance of the Hours by Ponchielli in the middle. **24.95**

S1209. *Jingle Bells/Twinkle Twinkle* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. A jazz version of Jingle Bells created by Alan Lawson. **19.95**

S1185. *Marianna's Waltz* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. An original jazz waltz with mm = 184 but with an in one feel. Fun to play. **24.95**

S1186. *Not Another Blues* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. A medium tempo (mm = 120) blues in swing style with a jazz canon in the middle for interest. Solo and soli sections are written out but there are also chord symbols in the solo in the tenor part for an optional ad lib solo. **24.95**

S1194. *Slop* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. The composer has described this as a "country kickin' tune written for all those piggies snortin' in their pens and waiting for judgment day." **24.95**

S1155. *Something Nicer* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. This original tune is a nice sounding rock ballad (mostly mm = 88). It has short solo passages for all players and a double-time rock canon. Click on the cover image to view the first three pages of the score. **19.95**

S1156. *Struttin' for Nuttin'* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. This toe tapper is a country hoedown for the enjoyment of the listeners and the players. A few technical spots but not too fast at mm = 96 ..... **19.95**

S1157. *Sympathy for the G Minor* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. Mozart wrote his Symphony No. 40, KV 550 in July 1788, two years before his death. This version has a swinging jazz section in the middle and a written out blues solo (with the changes for ad-libbing if desired) in the soprano sax part. **24.95**

S1195. *Thirteen of Nine* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2016, SB, includes parts and score. A straight ahead hard core jazz piece with a challenging melodic line. In the Be Bop tradition and fun for all players. Fast Swing. A short written out solo with chords for optional ad lib in the soprano sax part. **24.95**

S1210. *We Wish You a Merry Christmas* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2016, SB, includes parts and score. This carol with origins in the16th century is presented here as a jazz waltz. **19.95**

S1158. *When Steam Was King* for Saxophone Quartet (SATB) by Alan Lawson. Alan W. Lawson, 2015, SB, includes parts and score. Hear the steam engines lament as the listener is transported back to riding the rails in the 19th century. In cut time and swing style marked Presto (mm = 112). **19.95**

S922. *Clouds 17th Etude* for Alto Saxophone and Synthesizer by Christian Lauba. Resolute Music Publications, 2012, 7 pages + CD. Dedicated to Nicolas Prost. This etude is for the mastery of the integration of multiphonics with the sounds of a recorded synthesizer and trills of large intervals. The background track was originally titled Mist, a synthesized track from saxophonist Richard Ducros' CD titled Hard. The etude requires multiphonics, bisbigliandi (including those on multiphonics), a great deal of technical virtuosity, and altissimo. Multiphonic fingerings are given and they are also cross-referenced to *Les Sons Multiples aux Saxophones* by Daniel Kientzy (our S040). **24.95**

S452. *Dies irae* for Soprano Saxophone and Organ by Christian Lauba. Baerenreiter (BA 7479), 1997, 20 + 10 pages. French composer Christian Lauba (1952-) is a leading composer of contemporary music for saxophone. He teaches at the National Conservatory of Bordeaux. This is a challenging work dedicated to Jean-Marie Londeix. For advanced performers with a duration of about 16:20. ..... **32.95**

S565. *Hard* for Solo Tenor Saxophone by Christian Lauba. Resolute Music Publications, 2013, 13 pages. This piece was commissioned by Jean-Michel Goury and was premiered at the 9th World Saxophone Congress in Tokyo in 1988. The composer proposes a synthesis between popular music (hard rock, soul) and contemporary classical music. An advanced piece for tenor saxophone featuring many extended techniques including multiphonics (fingerings given), articulation, extreme high notes, fractional pitch trills, etc. The piece is written precisely but should give the impression that it is a long improvisation. This is the second edition of the famous solo by Christian Lauba. Newly engraved with corrections by the composer, especially in multiphonic notes and fingerings precision **29.95**

S933. *Partyta 19th Etude* for Solo Soprano Saxophone by Christian Lauba. Resolute Music Publications, 2012, 6 pages. Dedicated to Lars Mlekusch. This etude says it is for the mastery of trills of large intervals but the trills are only a small part of the piece. Most of piece is the various arpeggios, some with multiphonics. Multiphonic fingerings are given and they are also cross-referenced to *Les Sons Multiples aux Saxophones* by Daniel Kientzy (our S040). **23.50**

S935. *Pent 23rd Etude* for Solo Alto Saxophone by Christian Lauba. Resolute Music Publications, 2012, 4 pages. Dedicated to Zachary Pfau. This etude is for the mastery of fifths and larger internvals, legato and slap tounging. Altissimo to G. Multiphonic fingerings are given and they are also cross-referenced to *Les Sons Multiples aux Saxophones* by Daniel Kientzy (our S040). **16.95**

S1023. *Steady Boogie for Alto Saxophone Solo* by Christian Lauba adapted by Philippe Geiss. Billaudot, 2013, SS, 3 pages of music plus notes. This is a new and much shorter version of the piece listed below, *Steady Study on the Boogie*. The tempo is a bit slower, to give more 'groove.' This short form is to be played in the spirit of the blues. Includes fingerings for the multiphonics and some performance notes. The duration is 2 minutes and unlike the piece below which is rated as very difficult, the publisher rates this as a 6 (upper intermediate) on their 9-point scale. **11.95**

S788. *Steady Study on the Boogie for Alto Saxophone Solo* by Christian Lauba. Billaudot, 1995, SS, 18 pages. An advanced sectional piece with a duration of about 12 minutes. It features many extended techniques including multiphonics and some articulation techniques. Circular breathing is recommended in some sections. Fingerings are given for man of the the multiphonics but the performer is also referred to *Les Sons Multiples aux Saxophones* and *Hello! Mr. Sax* as sources for fingerings that will work on their instrument. **19.95**

S931. *Sud* for Alto Saxophone and Piano by Christian Lauba. Resolute Music Publications, (2012?), 27 + 7 pages. First performed in 1989. This is an advanced works with contemporary techniques and notation for both the saxophone and the piano. There is a page of explanation. **36.95**

S920. *Twins (20th Etude)* for two Baritone Saxophones by Christian Lauba. Resolute Music Publications, Leduc, 2012, 9 pages in score format. This is an advanced duet for an unusual duo. It is described as an etude for the mastery on intonation and homorhythmic melody. It includes altissimo to B-flat and some multiphonics with fingerings given. They are also cross-referenced to *Les Sons Multiples aux Saxophones* by Daniel Kientzy (our S040). **27.50**

S842. *Sonate en Ré* for Two Alto Saxophones by Jean-Marie Leclair adapted by Jean-Marie Londeix. Leduc, 1969, SS, 7 pages (2 copies in score format). Jean-Marie Leclair (1697-1764) was a Baroque violinist and composer. Range to altissimo F-sharp. These pieces will work well for soprano saxophones (and probably clarinets or flutes, too). Early college level. **19.95**

S659. *Bb-Flat-A-Loogo* for saxophone quartet (SATB/AATB) by Peter Lehel. Advance Music, 2010 (includes parts and score). Bb-Flat-A-Loogoo is a boogaloo to be played in straight eighths. It has the form of a classic 12-bar blues and is written in Bb concert pitch, a key most frequently used in sessions. **17.95**

S660. *Cuel Bloo* for saxophone quartet (SATB/AATB) by Peter Lehel. Advance Music, 2010 (includes parts and score). This fun-loving hip-hop composition is based on simple triplet motifs and sounds best when played in a relaxed manner. Players may perform the solo section freely, and it may be extended for additional solos if desired. **17.95**

S703. *Eddie Who?* for saxophone quartet (SATB/AATB) by Peter Lehel. Advance Music, 2011, SS, (includes parts and score). This piece for saxophone quartet is reminiscent of the great groove master, tenor saxophonist Eddie Harris. He was a very independent minded and highly esteemed multi-instrumentalist whose music combined blues, jazz and rock elements. Chord symbols in the first part. Four bars of 7/8. Excellent high school quartets and up. **17.95**

S696. *Funk-A-Lot* for saxophone quartet (SATB/AATB) by Peter Lehel. Advance Music, 2011 (includes parts and score). Believe it or not "Funk-A-Lot"" is based on an old Hungarian traditional melody. Good for working on rhythms using 16th notes. Some suggestions for improvisation are given. College level. **17.95**

S884. *Shades of Light* for saxophone quartet (SATB/AATB) by Peter Lehel. Advance Music, 2011, SS, (includes parts and score). Shades of Light is a very serene latin pop jazz piece featuring a cantabile, lyrical melody. The composition was inspired by Sade, who was very popular as a singer in the 1980's. The melody calls for a cool and mellow execution. The solo part should be interpreted in a rhythmically pointed and groovy manner. Early college level with optional solos for the first part. **17.95**

S832. *Shuffle, Shuffle* for saxophone quartet (SATB/AATB) by Peter Lehel. Advance Music, 2011, SS (includes parts and score). This is a shuffle blues based on a 24 bar blues with a slightly extended harmonic structure. There are chord symbols on both of the first parts for optional solos. Early college level. **17.95**

S1161. *Ptah 2* for Solo Baritone Saxophone by Dominique Lemaitre. Editions Jobert, 2013, SS, 7 pages. Dominique Lemaître is a French composer of symphonic music, chamber music, vocal music and music for instrumental ensemble. Mythology is one of the composer's inspirations. Ptah is from Egyptian mythology, the god of craftsmen and architects. This is an advanced piece with complex meter. The duration is 8 minutes. **18.95**

S930. *Ariana, Kaboul* for Solo Alto Saxophone by Robert Lemay. Resolute Music Publications, 2012, 7 pages. Dedicated to Miguel Romero Morán. The composer writes in the forward, "During the reign of the Taliban in Afghanistan, film and music were banned. After the fall of the Taliban, people rushed into the streets with their radios and brought out their televisions. The Ariana cinema was renovated and reopened in 2004." For unaccompanied alto saxophone with optional movie projection (of the performances choice, not included). This piece employs non-traditional performance techniques in the concert hall, including foot stomps, performer movement and gestures. Extended techniques include altissimo, multiphonics, slap-tonguing, key noises and bisbigliandi. Multiphonic fingerings are given. **22.50**

S936. *Concertto Spaziale* for Three Alto Saxophones by Robert Lemay. Resolute Music Publications, 2012, SS, includes parts and score. Dedicated to Echo Rogue Saxophone Quartet, the piece is an homage to the Italian artist Lucio Fontana, who is known as the founder of Spatialism. Consistent with his oeuvre, Lemay incorporates elements of concert hall spacing and non-traditional effects in the piece, including bisbigliandi, slap-tonguing, stomps, breath-effects, and altissimo. It requires two triangles or other metallic percussion instruments of equal pitch. The piece is designed for 3 equal alto saxophones. **40.95**

S924. *Deuce* for Two Alto Saxophones by Robert Lemay. Resolute Music Publications, 2012, SS, 14 pages, one copy in score format. "The metaphor of the mirror - subject / object, self / other, object / image, has long kept the Other in a subjugated role in its representation. Here Canadian composer Robert Lemay is interested in the equality of the two performers - Deuce is a term that refers to tennis also. It is therefore a fluid and ambiguous relationship where each line is built by the other, almost the opposite of the independence of counterpoint, where the resulting texture is a hybrid. However, the mirror is kept in the composer's compositional practices; the statement and the reversal of tone rows (where you can decipher the names of Roger Federer and Rafael Nadal) and imitation; perfect example of the playing of two." -notes on the piece by Zachary Pfau. Deuce is consistent with Lemay's compositional approaches for saxophone, using advanced techniques such as slap-tonguing, multiphonics, rhythmic bisbigliandi, and altissimo to A. This is an incredible new duet which is fun for both players. It fits together very well, and the audience can enjoy the interplay between parts. Highly recommended! Includes a page of multiphonic fingerings. **29.50**

S925. *Intimate Echoes* for Tenor Saxophone and Piano by Robert Lemay. Resolute Music Publications, 2011, SS, 24 + 8 pages. Commissioned by Dr. Jeffrey E. Vickers in 2010. Lemay's style of incorporating advanced saxophone techniques produces an 'echo-like' effect in this composition. The saxophone produces numerous slap-tongues at loud dynamics, which fade instantly – leaving a very soft chordal 'echo' in the piano. Lemay's modern language and scales present a worthwhile challenge for any saxophonist. Composed with piano accompaniment, Intimate Echoes would be appropriate for any recital setting. In keeping with his approach, Lemay also uses other extended techniques such as bisbigliandi, multiphonics (fingerings are provided on a separate sheet), and high altissimo. **32.50**

V061. *Mitsu no kisetsu* for Alto or Mezzo Voice and Baritone Saxophone by Robert Lemay. Editions Jobert, SS, 10 pages (score format). This is 3 short pieces on Haiku by Matsuo Basho (1644-1694). This is a relatively challenging work but the the vocal text in Japanese shouldn't be a problem. The vocal range is from the A below middle C to the C an octave above middle C (There are glissandos that go higher and lower marked to sing as high or low as the singer can if they can't reach the written notes). The baritone saxophone part goes up to altissimo G. **31.95**

S1182. *Oran* for Alto Saxophone and Piano by Robert Lemay. Resolute Music Publications, 2015, SS, 24 + 8 pages. Oran is a solo of moderate difficulty by Robert Lemay. More classical in nature than many of his other compositions, it is a solo with consistent meter and rhythm throughout. This solo would be highly effective in introducing students to a few modern techniques and contemporary sounds. Extended techniques within Oran include flutter tonguing, a few quarter tones, bisbigliando and high altissimo. Approximate duration is 12:45. ..... **32.50**

WW211. *Divertissement Op. 45* for Flute, Alto Saxophone and Clarinet by Aubert Lemeland. Billaudot, 1977, SS, includes parts and score. Aubert Lemeland (1932-2010) was a French composer. This is a sectional piece with many tempo changes. College level with a duration of about 9 minutes. **19.95**

S527. *When I'm Sixty-Four* by John Lennon & Paul McCartney arranged for Saxophone Quartet (SATB or AATB) by Ramon Ricker. Kendor Music, 1967. A Beatles' classic arranged for saxophone quartet. Publisher's (US) grade 4. ..... **11.95**

S512. *Phonie Douce* for Oboe, Alto Saxophone, and Cello by Philippe Leroux. Billaudot, 1991, SS, (includes score and parts). Philippe Leroux (1959-) he has written pieces which encompass several genres: symphonic, electro-acoustic, electronic and chamber music. This piece for an unusual combination of instruments is dedicated to Claude and Odile Delangle. It employs flutter tonguing, some fractional pitches, some contemporary notation, and is in one continuous movement. For advanced players with a duration of about 12 minutes. **29.95**

S511. *SPP* for Soprano Saxophone and Piano by Philippe Leroux. Billaudot, 2001, SS, 29 + 9 pages. An advanced contemporary piece that includes a variety of techniques including flutter tonguing and other articulation styles, altissimo to A, and one multiphonic with fingering given. Duration about 12 minutes. **33.95**

S1290. *Four Dances* for Saxophone Quartet (SATB) by Jonathan Leshnoff transcribed by Christopher Cicconi. Jonathan Leshnoff Publishing, 2014/2018, SS, includes parts and score. Jonathan Leshnoff (1973-) is an American composer and pedagogue. This piece was originally composed for string quartet but is very effective for saxophone ensemble. In four movements: Waltz, Pavane, Chas Tanz, and Furlana. **44.95**

C2391. *Rio De Los Sueños (River of Dreams)* for Bass Clarinet or Tenor Saxophone and Piano by Mike Lewis. LudwigMasters Publications, 2015, SS, 4 + 1 pages. Mike Lewis (1938-) has been a freelance arranger/composer for many years. Starting with the Jackie Gleason TV Variety Show as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists. This is a light "Latin" ballad performed at a slow tempo. While not difficult, the range is to

altissimo E and last phrase would need to be played an octave higher on the saxophone. **5.95**

S1121. *Sérénade Populaire* for Alto Saxophone and Piano by Paul Lewis. Schott, 2014, SS, 9 + 3 pages. Paul Lewis (1943-) is a British composer who is best known for his music for television. This is an effective piece ranging between romantic and jazz which, in places, is reminiscent of circus music! Originally composed for harmonica, this popular little work has been arranged for alto saxophone by the composer. **18.95**

S1268. *Five Characters from David Copperfield* for Alto Saxophone and Optional Narrator by Stephen Lias. Alias Press, 2018, SS, 15 pages. For the 2006 conference of the North American Saxophone Alliance, Lias considered five unique characters from Charles Dickens' great novel David Copperfield. Each is presented through a solo saxophone, at times using a variety of extended techniques (including multiphonics). An optional narration is also offered which may be spoken prior to playing the character's music. They are Uriah Heep, Traddles, Emily, Mr. Micawber, and Steerforth. **13.95**

S1259. *Imaginary Folksongs* for Alto and Soprano Saxophones (one player) and Piano by Stephen Lias. Alias Press, 2011, SS, 30 + 14 pages. Imaginary Folksongs presents six diverse movements, three each for alto and soprano saxophone, which "run the gamut from virtuosic to melancholy to humorous," says the composer. For advanced performers, Imaginary Folksongs uses some of the easier extended techniques. This audience-pleaser utilizes both alto and soprano saxophone, and a few of the easier extended techniques as well as high altissimo (to double high D). **26.95**

S1269. *Mount Rainier Search and Rescue* for Saxophone Quartet (SATB) and Percussion Ensemble by Stephen Lias. Alias Press, 2011, SS, includes parts and score. While this piece uses a standard saxophone quartet the percussion ensemble is extensive: Percussion 1 (Xylophone, Vibraphone, Suspended Cymbal, Sizzle Cymbal), Percussion 2 (Marimba, Maracas, Suspended Cymbal), Percussion 3 (Chimes, Sampler, Triangle, Suspended Cymbal, Timbales, Crash Cymbals), Percussion 4 (Suspended Cymbal, Timpani, Anvil, Cymbal) Percussion 5 (Chimes, Suspended Cymbal, Tom-Tom, Snare Drumbells), Percussion 6 (Ride Cymbal, Cymbal, Bass Drum, Tom-Tom, Tam-Tam). The score suggests that percussion 1 and 2 be doubled. Lias' musical tale of a heroic rescue attempt high up the majestic Mount Rainier was inspired by actual events in 2004. The music reflects the all-too-common desperation, cries for help, and heroism (often futile) engendered by disasters, both personal and regional. A hugely dramatic work for advanced performers. **49.95**

S1260. *Range of Light* for Alto Saxophone and Piano by Stephen Lias. Alias Press, 2014, SS, 38 + 17 pages. Written in 2014 for saxophonist Nathan Nabb, this sonata is a tour de force for the advanced saxophonist. Each of the four movements is based on selected photographs of Yosemite National Park by Ansel Adams. They are Winter Sunrise, Vernal Falls, Jeffrey Pine, and Clearing Winter Storm. Includes some mixed meter and high altissimo (to C). Duration about 25 minutes. **30.95**

S136. *Restless* for Saxophone Quartet (SATB) by Stephen Lias. Southern Music Co., 2006, SS, includes score. Stephen Lias (1966-) has written music for a variety of settings including theatrical incidental music and other saxophone quartets. *Restless* is in three sections beginning with a moderately fast section in 9/8, a middle section (Slowly) in 3/4, and accelerating to the original tempo for the conclusion. Duration about 4:38. Early college or advanced high school level. **9.95**

S1250. *Scallywag* for Saxophone Quartet (SATB) by Stephen Lias. Alias Press, 2015, SS, includes score. For the Oasis Quartet, Lias composed this five-minute exploration of the saxophone quartet, Scallywag. A little bit raucous at the beginning, Scallywag becomes a quietly rhythmic interplay building up to flying fingers of tight ensemble playing and an extension of the opening waggish passages. For advanced performers..... **26.95**

S640. *Sech Bagatellen* for Saxophone Quartet (SATB) by György Ligeti arranged by Fabio Oehrli. Schott, 2007, SS, (includes parts and score). This work is an arrangement of the Ligeti version for woodwind quintet which is itself an arrangement (1953) of a larger piano work from that period. It still sounds fresh after more than 50 years. The six bagatelles are I. Allegro con spirito, II. Rubato, Lamentoso, III. Allegri grazioso, IV. Presto ruvido, V. Béla Bartók in memoriam (Adagio, Mesto), and VI. Moto vivace, Capriccioso. There are notes in the altissimo register, especially for the soprano but also in the alto and tenor parts. Advanced college/professional level with a duration of about 13 minutes. **34.95**

S551. *Three Contemporary Saxophone Quartets* (SATB) by Robert Linn, Lou Maury, and William Schmidt. Avant Music (Western International Music), 1963, (includes parts and score). Here are three saxophone quartets which are unrelated except by their date of publication and their composers' Los Angeles location. Robert Linn's *Quartet for Saxophones* is in three movements: 1. Allegro con brio, 2. Poco Adagio (theme and variations), and 3. Vivo. Lowndes (Lou) Maury's *Cock of the Walk* is a sectional piece in fast/slow/fast format. William Schmidt's *Suite for Saxophones* has five movements: Prelude (Lento), Capriccio (Allegro con brio), Pavane (Grave), Galliarde (Allegro Scherzando), and Finale (Pesante/Allegro moderato/Peasante). The publisher rates this as (US) grade 4. ..... **24.95**

S1044. *Sonate* for Alto Saxophone and Piano by Erik Lotichius. Digital Music Print, 2007, SS, 29 + 9 pages. Erik Lotichius (1929-) is a Belgian composer and music educator who is inspired by jazz and light music. This piece is in three movements: I. Allegro, II. Andante con moto, and III. Allegro. College level with a range to altissimo F-sharp. **29.95**

S223. *Sonata* for Alto Saxophone and Piano by Lawson Lunde. Southern Music Co. 1967, SS, 30 + 11 pages. Lawson Lunde (1935-) is a Chicago based composer and pianist whose numerous compositions for saxophone are noted for their lyricism and rhythmic energy. This *Sonata* has three movements: I. Allegro, II. Andantino cantabile, and III. Allegro vivace. College level. **16.95**

S825. *Blue Shift* for Alto Saxophone and Piano by Joseph Lyszczarz. Joseph Lyszczarz Music, 2010, SB, 16 + 8 pages. Joseph Lyszczarz is an American composer and flutist. This is a sectional piece with a duration of about 9 minutes. The main sections are Frenetic, Somewhat more relaxed, Meno Mosso, A tempo tumultuous, and Tempo Primo. It includes some growling and slap tonguing, mixed meter and altissimo to B at the end of the piece. **19.95**

S667. *Sonata for Alto Saxophone and Piano Op. 95* by Trygve Madsen. Musikk-Husets Forlag A/S, 1995, SS, 33 + 10 pages. Trygve Madsen (1940-) is a Norwegian composer who also studied in Vienna. He has been influenced by many of the great classical composer from Bach to Shostakovich, but also plays Jazz piano. This piece is dedicated to Philippe Portejoie and Frederique Lagarde. In three movements: I. Theme and Variations (Andante), II. Air (Moderato), and III. Finale (Allegro). College level (but of average difficulty). **32.95**

S669. *Sonata for Baritone Saxophone and Piano Op. 105* by Trygve Madsen. Musikk-Huset Forlag A/S, 2000, SS, 29 + 11 pages. This piece is dedicated to Jean and Odile Ledieu. In three movements: I. Adagio, II. Allegretto, and III. Quasi Habenera. The first and third movements have a number of tempos. College level (but of average difficulty). **32.95**

S668. *Sonata for Soprano Saxophone and Piano Op. 107* by Trygve Madsen. Musikk-Huset Forlag A/S, 1998, SS, 28 + 10 pages. This piece is dedicated to Philippe Portejoie and Frederique Lagarde. In three movements: I. Allegro Moderato, II. Andante Cantabile, and III. Rondo: Allegro. The first and last movements have many tempo changes. College level (but of average difficulty). **32.95**

S670. *Sonata for Tenor Saxophone and Piano Op. 117* by Trygve Madsen. Musikk-Huset Forlag A/S, 2000, SS, 38 + 12 pages. This piece is dedicated to Philippe Portejoie and Frederique Lagarde. In three movements: I. Andante con moto, II. Vivace, III. Moderato. The first and last movements have many tempo changes. College level (but of average difficulty). **32.95**

S1014. *Where you end and i begin* for Soprano Saxophone and Piano by Robert Maggio. Theodore Presser Co., 2014, SS, 26 + 10 pages. This is a five movement work which consists of a single continuous thread woven throughout. The opening theme is a Sicilian lullaby, from which all of the musical idea in the piece are offshoots. The movements are: 1 folk-like—stately, 2. vigorous—light and playful, 3. stately—flowing gently, 4, light and playfull—folk-like, and 5. flowing gently—vigorous. For advanced performers with a duration of 13 minutes. **18.95**

S822. *A Ruckert Song* Alto Saxophone and Piano by Gustav Mahler arranged by Fred Hemke. Southern Music Co., 1987, SS, 5 + 1 pages. This is from a song cycle of five Lieder for voice and orchestra or piano by Gustav Mahler, based on poems written by Friedrich Rückert. This is *Ich bin der Welt abhanden gekommen (I am lost to the world)*. This is not a difficult

piece (publishers US grade 3), but has some features that will be useful to the student as much of it is pianissimo and piano with only a few spots with brief swells in volume. **8.95**

S863. *Di Sudut Bibirmu* for Saxophone Quintet (AATTB) and Rhythm Section Maluku Traditional arranged by Frank Reinshagen. Advance Music, 2010, SS, includes parts and score. Translated as The Smile of Your Lips, this ancient Molukkan love song is presented here for saxophone quintet with a rhythm section of guitar, piano, bass and drums (the piano and guitar parts are mostly chords). Featuring lead alto in the solo role (with some improvisation over chord changes required), this Indonesian folk song makes a great change-of-pace programming choice **21.95**

S412. *L'Incandescence de la bruine* for Soprano Saxophone and Piano by Bruno Mantovani. Editions Henry Lemoine, 2000, SS, 20 + 8 pages. Bruno Mantovani (1974-) is a French composer who won many first prizes at the Paris Conservatory. This is a challenging piece that employs a bit of contemporary notation, a few quarter tones, bisbigliando, and slap and flutter tonguing. **23.95**

S1133, *Sonnerie de Ste Geneviève du Mont de Paris* for Saxophone Octet (SSAATTBB) by Marin Marais arranged by Melanie Thorne. Sempre Music, 2015, SS, includes parts and score. Marin Marais (1656-1728) was a French composer and viol player. The piece was written in 1723 for viol, violin, and harpsichord with basso continuo. The usual translation is "The Bells of St. Genevieve." While I am not sure where you find 8 saxophones (high level music camp?, college saxophone choir?) if you can, this should be an interesting piece. The duration is about 6 minutes. **32.50**

S591. *Andante and Allegro from Sonata in G* for Baritone Saxophone and Piano by Benedetto Marcello transcribed by Himie Voxman. Rubank, 1946, 4 + 2 pages. (See brief composer information on the next piece.) This two-movement work at the high school level is frequently used for solo and ensemble festivals. **6.95**

S517. *Concerto in C minor* for Soprano Saxophone and Piano by Alessandro Marcello (attributed to Benedetto Marcello) transcribed by Harvey Pittel. Southern Music Co., 1966, SS, 11 + 6 pages. Alessandro Marcello (1673-1747) was Italian nobleman and composer. This work was previously attributed to his younger brother Benedetto who was better known as a composer. This work was originally for oboe but works very well on soprano saxophone. In three movements: I. Allegro moderato, II. Adagio, III. Allegro. For the final movement, the editor provides some ornamentation for the repeat of the first half of the movement. At the tempos listed this is early college level. Duration about 11 minutes. **13.95**

S1019. *Concerto in C minor* for Soprano Saxophone and Piano by Benedetto Marcello arranged by Daniel Gremelle. Billaudot, 2014, SS, 15 + 4 pages. This edition of this piece is very similar to the one above. While the saxophone part is smaller, there is more white space which may make it easier to read for some. It does not have the added ornamentation in the last movement. **14.95**

S594. *Cadence et Danses* for Alto Saxophone and Piano by Alain Margoni. Editions Françaises de Musique, 1974, SS, 20 + 6 pages. Alain Margoni (1934-) is a French composer, conductor and music educator. A relatively recent test piece for the Conservatoire National Supérieur de Musique de Paris. It begins with a cadenza followed by several short dances. Some of the dances include mixed meter. College level. **26.95**

V068. *Quatre Chants Vénitiens* for Voice, Tenor Saxophone (or Bass Clarinet, Bassoon or Horn) and Piano by Alain Margoni. Editions Combre, 2005, SS, includes piano score with vocal part and individual instrumental parts. The four songs are I. Chant d'Amour, II. Chant de Prison, III. Chant d'espérance, and IV. Chant sur l'eau. This is intended for a female vocal performer. The range is from the A below middle C to the G just above the staff. College level. **43.95**

S316. *Corollaire d'un Songe* for Soprano or Tenor Saxophone and Piano by Pierrette Mari. International Music Diffusion, 1983, SS, 9 + 3 pages. Pierrette Mari (1929-) studied in Nice and Paris and in addition to her composing is a musicologist, author and music critique. This piece (Corollary to a dream) has many tempo and meter changes and a cadenza near the end. College level. **10.95**

S419. *Complainte et Danse* for Alto Saxophone and Piano by Yvan Markovitch. Alphonse Leduc, 1966, SS, 9 + 2 pages. The first section (Complainte, which translates as Lament) is in slow Lent tempo (mm=40). This is followed by a short transitional section, Modéré, at double the previous tempo before the Danse (Vif) at mm=144. The publisher lists this with a difficulty of 6 on their scale with a range to 9. ..... **18.60**

S181. *Ballade for Saxophone and Orchestra* Piano Reduction by Frank Martin. Universal Edition, 1966, SS, 30 + 8 pages. Frank Martin (1890-1974) was a Swiss composer who created a synthesis of the chromatic and twelve-tone techniques without, however, abandoning tonality. Ballades were a specialty and he wrote them for a number of instruments. This piece was written for Sigurd Rascher. It is sectional with many tempo changes. Upper college level. **34.95**

S292. *Ballade for Trombone or Tenor Saxophone and Piano* by Frank Martin. Universal Edition, 1941, SS, 19 + 7 pages. Includes both trombone and saxophone part. This is a sectional piece with many changes in tempo. Duration about 7:30. ..... **28.95**

S890. *Concerto for Alto Saxophone and Wind Ensemble* Piano Reduction by David Maslanka. Carl Fischer, 1999, SS, 65 + 23 pages. David Maslanka (1943-) is an American composer who studied with Joseph Wood at the Oberlin College Conservatory and H. Owen Reed at Michigan State. He is especially known for his works for winds and percussion. In five sections: I. Song: "Fire in the Earth," II. Interlude: "Bright Window, Your Night is Full of Stars," III. Song: "Dear Jesus, what have you DONE?!," IV. Interlude: "Starry Night," and V. Song: "Mortal, have you seen this?" This is an advanced work with a duration of about 40 minutes. **29.95**

S1130. *Heaven to clear when day did close (Fantasy on a theme of Barney Childs)* for Tenor Saxophone and String Quartet by David Maslanka. Maslanka Press, SB/SS, includes parts and score. The composer wrote: "Barney Childs was my mentor and then friend from the early 1970's until his death in the late 90's. His music is fragmentary, elliptical, enigmatic. I always found something to like in his work – ideas that had a quality of compression and real potential. Such is the case with the "thematic" fragment that I borrowed from his solo piano piece 'Heaven to Clear When Day Did Close.' In my fantasy the theme explodes into a virtuoso tenor sax extravaganza. This is 'Classical' music but with strong reference to bebop. The string quartet parts are demanding and require a seasoned and committed ensemble." Includes high altissimo for the tenor saxophone. **88.95**

S981. *Peace* for Saxophone Quartet by David Maslanka. Maslanka Press, 2012, SS, includes performing score. This is a brief (2:10) piece at a slow tempo which was written for the Masato Kumoi Saxophone Quartet. There is one copy of the 2 page "performing" score. Using the score will help the ensemble. **9.95**

S887. *Recitation Book* for Saxophone Quartet (SATB) by David Maslanka. Maslanka Press, 2006, SB/SS, (includes parts and score.The composer loves Italian madrigals and says this quartet feels something like a madrigal collection but with a grand finale. There are five pieces: (1) Broken Heart: Meditation on the chorale melody "Der du bist drei in einigkeit" (You who are three in one), (2) Prelude/Chorale: Meditation on the chorale melody "Jesu meine Freude" (Jesus my joy), (3) Ecco moriro dunque (Look! My Death is Near!) by Gesualdo di Venosa, 1596, (4) Meditation on the Gregorian Chant "O Salutaris Hostia" (O Salvation's Victim), and (5) Fanfare/Variations on the chorale melody "Durch Adams Fall" (Through Adam's fall). Advanced college/professional level with a duration of about 24:30. There is some high altissimo in the soprano part. **48.95**

S473. *Sonata for Alto Saxophone and Piano* by David Maslanka. Maslanka Press, 1989/2013, SS, 52 + 19 pages.This piece was commissioned by the North American Saxophone Alliance Commissioning Fund and Private Contributors for the 1989 NASA Young Artist Competition at the National Meeting and Navy Band Symposium. In three movements, a huge and extremely demanding piece; its musical roots are quite varied: Liszt, Gesualdo, Pettersson. Duration about 30 minutes. This piece is now being published by the composer's company instead of the North American Saxophone Alliance. **58.95**

S1129. *Sonata for Soprano Saxophone and Piano* by David Maslanka. Maslanka Press, 1992/2012, SS, 36 + 14 pages. In three movements, all at a moderate tempo. The score in a neat manuscript (which appears to be relatively challenging for the pianist). The saxophone part is typeset. **33.95**

S886. *Songs for the Coming Day* for Saxophone Quartet (SATB) by David Maslanka. Maslanka Press, 2012, SS, (includes parts and score).

Another substantial (duration of 47:30) quartet by Maslanka. The movements are: I. At This Time, II. Breathing, III. Awakening, IV. For the Dead, V. Letting Go of the Past, VI. The World is New, VII. When I cannot love I wait for morning, VIII. The soul is here for its own joy, and IX. Song for the Coming Day. The score includes a program note and notes on performance. While this is a college level work, only movement 8 is especially difficult. Range to altissimo A in the soprano part and A-flat in the alto part. ... **88.95**

S885. *Tone Studies* for Alto Saxophone and Piano by David Maslanka. Maslanka Press, 2010, SB/SS, 25 + 10 pages. Commissioned by Joseph and Janet Lulloff for their son Jordan. 1. "Jordan;" 2. Credo in unum Deum; 3. Watch the Night With Me (Part 1); 4. Watch the Night With Me (Part 2); 5. Wie bist du, Seele; 6. Whale Story (O Sacred Head Now Wounded). Each study is a small and passionate essay - a "short story" without. Four of the movements are based on melodies by J.S. Bach. **33.95**

S796. *Canzone Da Sonar* for Alto Saxophone and Piano by Thom David Mason. Southern Music Co., 1974, SS, 15 pages (2 copies in score format). Thom David Mason is a composer, professor of jazz studies at the University of Southern California and a clarinet, saxophone and flute performer. This is an advanced contemporary works that includes extended techniques for the saxophone, with fingerings given for the multiphonic, tone clusters on the piano and spatial notation in both parts. **5.00**

S459. *Meditation from Thaïs* for Soprano Saxophone and Piano by Jules Massenet arranged by Sharon Davis. Western International Music, 1995, SS, 8 + 2 pages. Upper intermediate level. **6.95**

S1256. *Contact* for Alto Saxophone and Piano by James Matheson. Theodore Presser Co., 2010/2017, SS, 34 + 11 pages. James Matheson (1970-) is an American composer. This 14-minute work was co-commissioned by a consortium of 19 saxophone/piano duos. Matheson cites the irony that humans throughout time find new ways to connect with each other, while distancing themselves in other ways. We reach out across great distances and time, yet supplant the magical, physical presence of another living being. Contact is an exploration of this impulse to connect, and of the paradoxes inherent in our efforts to make the world smaller. Contact is lyrical then severe, gentle then brutal - a microcosm of our interactions with others. For advanced performers. Duration of about 13 minutes. **19.95**

S891. *Pull* for Alto Saxophone and Piano by James Matheson. Theodore Presser Co., 2012, SS, 15 + 5 pages. James Matheson (1970-) is an American composer. Composer James Matheson describes this light, hot, and virtuosic work as a brief but intense struggle between two groups of musical material, tugging at each other and vying for dominance as a push and pull of contrary yet complimentary forces. Pull was composed (in 1995 but published in 2012) for saxophonist Samuel Lorber and features a solo part that soars and glitters. Sectional: Forcefully, Allegro, and Subito Tempo I. This is an advanced work with mixed (and odd) meter. The duration is about 6 minutes. **12.95**

S1012. *La Seine* for solo Alto Saxophone by James Matheson. Theodore Pressser Co. 2011/2014, SS, 3 pages. Originally written for English Horn, this advanced piece has been transcribed for alto saxophone. Inspired by Joan Mitchell's expressionist painting La Seine, Matheson's work parallels the painting in its wildly energetic exploration of texture. It has many rapid passages (much more than what is shown in the sample) and a range to altissimo G. The duration is about 4 minutes. **7.95**

S745. *Au bonheur des dames* for Alto Saxophone and Piano by Jean Matitia. Billaudot, 2003, SS, 16 + 6 pages. Jean Matitia is actually French composer Christian Lauba (1952-), a leading composer of contemporary music for saxophone. Not certain of the story behind this piece. *Au bonheur des dames* is a French film from 1930. The composer wrote music for nine musicians related to the film (to accompany it or inspired by it?) and this is an arrangement for alto saxophone and piano created for Arno Bornkamp. It is in the style of Rudy Wiedoeft. The publisher lists it as a 3 on their 5 point scale but it looks more difficult than that with altissimo to G sharp. Duration about 10 minutes. **17.95**

S1217. *Broadway Suite* for Saxophone Quartet (SATB) by Jean Matitia. Resolute Music Publications, 2017, SS, includes parts and score. A fantastic new saxophone quartet, written in a style reminiscent of Gershwin, Joplin, or early Broadway theater. Dedicated to the Ellipsos Quartet. Sectional with mixed meter. For advanced quartets. Approximate duration is 12 minutes**.** **48.95**

S746. *Crazy Rag* for E-flat or B-flat Saxophone and Piano by Jean Matitia. Billadot, 2000, SS, 10 + 2 pages. At mm=146 this piece is faster than a traditional rag. The E-flat part extends to altissimo A while the B-flat reaches altissimo B. This occurs in different places in the music. The B-flat part could probably be played an octave lower **15.95**

S744. *The Devil's Rag* for Alto Saxophone and Piano by Jean Matitia. Billadot, 1997, SS, 12 + 4 pages. While this piece follows the traditional rag format it is marked Tres vif, which is faster than usual. Range to altissimo F sharp. **20.95**

S1220. *A Matitia Songbook* Four songs for alto or soprano saxophone and piano by Jean Matitia. Resolute Music Publications, 2017, SS, 27 + 10 (x2). From the publisher's website: "Four light-hearted, lyrical songs (without words!) for alto or soprano saxophone with piano accompaniment. Dedicated to French saxophonist Richard Ducros, these beautiful melodies are perfect for younger students or interludes. The Songbook contains three waltzes and a bossa nova. Parts for both soprano and alto saxophone are included." We believe that at least the first piece is more is more difficult than this suggests (see sample online). The alto sax part reaches an altissimo G sharp, while the soprano part dips to a low B. **34.95**

S952. *Tango Suave* for Cello or Alto Saxophone and Piano by Jean Matitia. Billadot, 2012, SS, 15 + 5 pages. Includes both cello and saxophone parts. Most of this work should not be a problem for a college level player, however there is a section of about 25 measures with odd meters such as 10/16, 9/16, 7/16, etc. It has a small amount flutter tonguing. Duration is 7:40. ..... **22.95**

S138. *Tableaux de Provence for Saxophone and Piano* by Paule Maurice. Henry Lemoine, 1990, SS, 32 + 12 pages. Paule Maurice (1910-67) was a French music educator and composer. This suite of five pieces for alto saxophone are dedicated to Marcel Mule and were inspired by her holidays in Provence. The pieces are Farandole des Jeunes Filles, Chanson pour ma Mie, La Bohemienne, Des Alyscamps l'Ame Soupire, and Le Cabridanese. **25.95**

S814. *Volio* Etude for Alto Saxophone by Paule Maurice. Billaudot, 1974, 2 pages. Paule Maurice (1910-67) was a French music educator and composer best known for her piece Tableaux de Provence for Saxophone and Piano. College level with a duration of 1:30. Mostly Vif with brief slower sections. In a variety of meters (12/16, 18/16, 4/8, etc.) and in 2 sharps and 6 flats. Range to altissimo G-flat. **7.95**

S1300. *Amendment* for Alto Saxophone and Piano by Luke Mayernik. E. C. Schirmer, 2019, 11 + 3 pages. Luke Mayernik (1981-) is an American composer and organist. Written as a melodic vehicle for the alto saxophone, Amendment offers flowing lines ornamented with grace notes reminiscent of the Impressionists. The piece begins with a songlike adagio theme that mixes both B major and B minor modalities. The center section of the work begins with rapid triplets in the piano before the saxophone enters with a rhythmically charged variation upon the initial theme. Following a climax on F-sharp major, the motion settles into a restatement of the lovely B major/minor theme before ending on a sweet-sounding B major triad. Duration: 3:00. ..... **11.95**

S1202. *Rêverie, Hommage à Francis Poulenc* for Alto Saxophone and Organ by Luke Mayernik. E. C. Schirmer, 2016, 16 + 4 pages. The composer wrote: With the contrasting and complimentary ingredients of both piety and playfulness thoughtfully put in place, it is the intent of Rêverie to conjure the heart of Poulenc's musical form. Rêverie is a work that combines harmonic inventiveness, melodic poignancy and rhythms sprinkled with mischievous pulses. While the work does pay homage to the master with reverence, it simultaneously summons a fresh, new perspective of these old, familiar forms—these 'ships' of our pasts." **10.95**

S937. *In Steel* for Alto Saxophone and Percussion by Robert McClure. Resolute Music Publications, 2012, SS, 16 pages (score) + 7 pages (alto saxophone) + 9 pages (percussion). A rhythmically-advanced new duo for alto saxophone and percussion. Commissioned by Becky Morris and Joshua Priest, in Steel presents a great opportunity in an evolving medium. One percussionist is required to perform on vibraphone as well as a multi-percussion set of bass drum, wood block, splash cymbal, nipple gong, triangle and crotales. Performance time is about 10 minutes **31.95**

WW342. *Eclectic Trio* for Flute, Clarinet, and Alto Saxophone by Catherine McMichael. Alry Publications, 2004, SS, includes parts and score. This trio of dances for a somewhat unusual combination of instruments is in

three movements: I. Sarabande, II. Tango Lánguido, and III. Jitterbug. The clarinet part was originally written for an A clarinet but a B-flat part is also included. This is an early college level/college level piece with a duration of about 5:30. ..... **21.95**

S909. *For Hope* for Baritone Saxophone and Piano by Catherine McMichael. Alry Publications, 2012, SS, 14 + 5 pages. The piece is in one movement, divided into three main sections: driving and aggressive in a minor tonality with changing meters, then melodic and soaring in a sweeping 6/4 meter, and a return to the fast first themes, with emphasis on major tonality. The pulse in the outer sections is strong and focused, while the rhythmic writing in the middle section is intended to convey a sense of improvisation and freedom. A welcome addition to the baritone saxophone repertoire. **17.95**

S1010. *American Patrol* by F.W. Meacham arranged for two alto saxophones and one tenor saxophone by Nicholas J. Contorno. Almitra Music/Kendor Music, 2014, includes parts and score. Frank White Meacham (1856-1909) was an American composer and arranger. This is his best-known piece. Written in 1885, it can be found in almost all band libraries. The flexible performance options of this edition enable this edition to be performed as an alto solo using the 1st Alto part, as an alto duet using both 1st and 2nd Alto parts, or as a trio using all 3 parts. **10.50**

S1086. *That Old Black Magic* by Johnny Mercer and Harold Arlen arranged for Saxophone Quartet (SATB/AATB) by Jeff Jarvis. Kendor Music Inc, 1942/2002, includes parts and score. This classic Harold Arlen and Johnny Mercer standard from the Paramount picture Star Spangled Rhythm is perfect for lighter chamber music programming or an encore. It features jazz writing in an accessible, yet interesting setting that includes solid jazz voicing, fun rhythms, and a few metric shifts for added appeal. US grade 4 with a duration of 2:30. ..... **11.50**

S326. *Fantasia Op. 37* for Alto Saxophone and Piano by Boris Mersson. Kunzelmann, 1981, SS, 20 + 6 pages. Boris Mersson (1921-) is a Swiss composer of Russian ancestry as well as a pianist and conductor. This work is in three sections: Andantino cantabile, Allegretto con moto, and Allegro. College level. **17.50**

S912. *Brilliant Blue* for Alto Saxophone and Piano by Till MacIvor Meyn. Alry Publications, 2012, SS, 36 + 13 pages. Till MacIvor Meyn is an American composer and music educator. In three movements. College level with a duration of 14 minutes. "As with many of my works, the title helped me visualize the music as I composed it. To me, Brilliant Blue presented an image of vitality, yet with the implications of both jazz and of quieter moods that blue brings with it." - Till Meyn. Includes a small amount of improvisation and has altissimo to G. **19.95**

S561. *God Rest Ye Merry Gentlemen* Saxophone Quintet (AATTB) traditional arranged by Andy Middleton. Advance Music, 2007, SS, includes parts and score. Jazz style with short solos (changes only) for Alto 2 and Tenor 1. ..... **18.95**

S768. *Chant Premier, Sonata for Saxophone in B-flat and Piano* by Marcel Mihalovici. Heugel, 1974, SS, 25 + 11 6 pages. Marcel Mihalovici (1898-1985) was a French composer born in Romania. He was discovered by George Enescu in Bucharest and moved to Paris in 1919 to study with Vincent d'Indy. The music does not say tenor but based on the score and other references that appears to be the intention. This is an advanced work with some extended articulation techniques (flutter tonguing and slap tonguing) and glissandos. 13-14 minutes long with many sections. ... **50.70**

S1003. *Scaramouche* Suite for saxophone and Orchestra (Piano Reduction) by Darius Milhaud. Editions Salabert, 1939/2013, SS, 19 + 7 pages. For alto saxophone. This is a new edition. It has been reset and is clearer than the previous edition. It now has measure numbers on each line instead of rehearsal numbers. It also has the story of the piece in French and English. Lively first (Allegro) and third (Brazileira) movements surround the middle (Moderato) movement which alternates between melancholy and lighter phrases. A very entertaining piece in either the piano reduction or orchestral versions. **19.95**

S1051. *Quartet #1 In Three Movements* for Saxophone Quartet (SATB) by Bob Mintzer. Kendor Music, 1995, (includes parts and score). Commissioned by The Apollo Saxophone Quartet of Manchester, England. This contemporary concert piece is in three movements: I. Allegretto, II, Slowly, and III. Allegro. It includes several short, exposed solos for all and an alto cadenza near the end of the second movement. Duration 9:40 ..... **15.95**

S1052. *Quartet #2 In Three Movements* for Saxophone Quartet (SATB) and optional drum kit by Bob Mintzer. Kendor Music, 2000, (includes parts and score). Commissioned by the Oslad Saxophone Quartet, this Mintzer opus combines classical components and modern styles. The first movement, Montuno, has a Latin feel. By contrast, Gently is slow and expressive. The final movement, Mosaic, features even-8th figures. Whether or not the optional drum set part is used, Bob says the sax players will need to think like drummers to achieve a sense of swing and forward momentum. Duration 12:45. ..... **23.50**

S1053. *Quartet #3* for Saxophone Quartet (SATB) by Bob Mintzer. Kendor Music, 2001, (includes parts and score). In four-movements: 1. Contraption (Machine-like), 2. Serenity (Slowly), 3. Introspection (March-like), and 4. Jubilation (Vivace). This work is an impressive blend of the French saxophone quartet tradition, American R&B grooves, and jazz harmonies. It all comes together for a sensational piece for proficient quartets. Total duration 14:00. ..... **20.95**

S1064. *Sonata for Saxophone Quartet* (SATB/AATB) by Bob Mintzer. Kendor Music, 1997, (includes parts and score). This contemporary original for experienced players consists of four movements in contrasting styles. The first is a spirited theme with multiple meter shifts (4/4, 3/4, 9/8), the second is an expressive ballad, the third is a cheery tune in 6/8, and the fourth combines energetic and lyrical themes in ABA form. All of them can be played as single selections if desired. Total duration 8:50. ..... **16.50**

S1054. *Three Pieces for Saxophone Quartet* (SATB) by Bob Mintzer. Kendor Music, 2005, (includes parts and score). The three movements of this quartet are in different styles: 1. Swingin' (Swing feel), 2. Softly (Adagio), and 3. Funkification. There is an extended alto cadenza in the second movement. College level (especially the alto cadenza) with a duration of 10:40. ..... **19.95**

S1067. *Elegy* for Soprano Saxophone or Clarinet and Organ by Henry Mollicone. Ione Press/ECS Publishing, 2014, SS, 10 + 3 pages. Henry Mollicone (1946-) is an American composer. Elegy was commissioned by organist Douglas Cleveland. It is a one-movement work in a lyrical, meditative style. Its harmonic language is French-influenced, but the composer considers the piece primarily melodic. Although Elegy is not a programmatic work, it is based on musical materials that are varied throughout, and suggested to the composer a restful, pastoral setting. Better high school level performers and up. The duration is about 3:30. . **10.50**

S1065. *Blue Monk* for Saxophone Quartet (SATB/AATB) by Thelonious Monk arranged by Frank Reinshagen. Advance Music, 1988, (includes parts and score). A nice arrangement of this piece. It is a medium slow blues. The soprano sax has a 24-bar solo in the middle of the piece. The main part has chord changes but there is also a written-out version of the solo. **21.95**

S470. *Duos for Two Saxophones in B-flat* by Christophe Monniot. Henry Lemoine, 2004, SS, (includes both parts and score). These duets were written for high saxophones (sopranos in this case), but other combinations are possible. There are five pieces: Valse pour Alex, Twist, L'une rousse, Mécanique Samovar, and La Bourrée des mariés. Advanced high school/early college level. **19.95**

S471. *Duos for Two Saxophones in E-flat* by Christophe Monniot. Henry Lemoine, 2004, SS, (includes both parts and score). These duets were written for high saxophones (altos in this case), but other combinations are possible. There are five pieces: Valse pour Alex, Twist, L'une rousse, Mécanique Samovar, and La Bourrée des mariés. Advanced high school/early college level. **19.95**

S612. *Csardas (Czardas)* for Alto Saxophone and Piano by Vittorio Monti transcribed by Ken Ichiro Muto. Henry Lemoine, 2004, SS, 8 + 3 pages. A popular showpiece transcribed for alto saxophone. It begins with an emotive largo and then launches into Allegro vivo which has a contrasting Molto meno before returning to a fast tempo (Allegro vivace) and concluding Molto piu vivo. Duration about 5:15. ..... **18.95**

S965. *Czardas* for Alto Saxophone and Piano by Vittorio Monti arranged by Béla Kovács. EditionDarok, 2006, SS, 6 + 2 pages. In this arrangement by Kovács, the familiar Czardas (originally for violin or mandolin and piano) becomes a showpiece at the early college level. This

version is in the same key as S612. There are two phrases near the beginning which are down an octave. The faster sections have articulation and grace note markings that are not in the Lemoine edition. **23.95**

S970. *Csardas* for Saxophone Quartet (SATB) by Vittorio Monti arranged by Béla Kovács. EditionDarok, 1994, SS, (includes parts and score). In this arrangement by Kovács, the familiar Czardas (originally for violin or mandolin and piano) becomes a showpiece for saxophone quartet. It begins with an emotive Largo and then launches into Allegro vivace which has a contrasting Molto meno before returning to a fast tempo, then Allegretto and concluding Piu presto. The alto saxophone has the melody in the Largo with the soprano taking the lead for the rest of the piece. **24.95**

S997. *Ave Verum* by Wolfgang Amadeus Mozart transcribed for Saxophone Quartet (SATB) by Marcel Mule. Billaudot, 1988, includes parts and score. Ave verum corpus is a motet (K. 618) for SATB choir, strings and organ. It was written in 1791. An easy piece. **11.95**

S1261. *Don Giovanni Overture* for Saxophone Octet (SSAATTBB) by W.A. Mozart arranged by Melanie Thorne. Sempre Music, 2017, SS, includes parts and score. One of Mozart's most famous operas which was composed in Prague in 1787 arranged for saxophone octet. **34.95**

S1297. *Finale from Gran Partita* for Saxophone Octet (SSAATTBB) by W.A. Mozart arranged by Melanie Thorne. Sempre Music, 2018, SS, includes parts and score. The Mozart Serenade No. 10 for 13 Winds (often called Gran Partita) is a 45-minute program in seven movements of Mozart's genius. The Finale, in particular, is a quick and sprightly affair of tight interplay among the performers. Thorne has taken the Finale and arranged it for eight like instruments, without foregoing any of the original joy. A wonderful program addition for an advanced ensemble. **32.50**

S986. *Overture from the Magic Flute* for Saxophone Quintet (SAATB) by Wolfgang Amadeus Mozart arranged by Albert Loritz. Advance Music, 2012, SS, includes parts and score. Tempos are Adagio/Allegro/Adagio/Allegro. The Adagio sections are short. Suggested for groups that can play at least at the advanced high school level. **15.95**

S1321. *Quartet No. 4, Third Movement* (K. 157) by Wolfgang Amadeus Mozart arranged for Saxophone Quartet by Gregory Siscot (AATB). Kendor, 2020, includes parts and score. This is a fun and lively rondo which features the lead alto player while the rest of the ensemble takes on accompaniment roles. Publisher's grade (US) 3+. Duration 2:10. ..... **11.95**

S238. *Serenade from Eine Kleine Nachtmusik K. 525* by Wolfgang Amadeus Mozart transcribed for Saxophone Quartet (SATB) by Randy Navarre. Roncorp, 1984, (includes score and parts). What can we say about this famous piece, except "have fun." **20.00**

S293. *Recitatives for Solo Saxophone* by Stephen Morland. Broadbent & Dunn Ltd., 1994, SS, 3 pages. An interesting piece for solo saxophone in four movements: Prelude (Very Slow and Calm), Burlesque I (Scherazndo), Lament (Very slow), and Burlesque II (Free but Rhythmic and Lively). The third movement uses some contemporary techniques and notation (not difficult). This piece has only dashed barlines to group the notes. If there were actual bar lines it would be in a variety of meters. **10.95**

S837. *Ballet des Petis Riens: Gavotte Sentimental* by Wolfgang Amadeus Mozart arranged for alto saxophone and piano by Marcel Mule. Alphonse Leduc, 1937, 2 + 1 pages. This piece from Mozart's only ballet is at a Poco andantino tempo. High school level with an easy piano part. **12.90**

S100. *Sonata for Alto Saxophone and Piano Op. 29* by Robert Muczynski. G. Schirmer, 1972, SS, 15 + 7 pages. Dedicated to Trent Kynaston. In two movements: the lyrical Andante maestoso first movement is followed by the rhythmic drive of the Allegro energico second. Advanced college level. **12.95**

S294. *In a Hall of Mirrors* for Alto Saxophone and Piano by Dominic Muldowney. Universal Edition, 1988, SS, 12 + 3 pages. This piece is the form of a short theme with 12 variations. The first four bars contain the musical material from which the entire piece is derived. These bars are elongated, contracted and distorted in an economic yet colorful walk through a Hall of Mirrors. An advanced work that includes one recurring multiphonic note. **19.95**

S755. *Paganini Lost* for Two Alto Saxophones and Piano by Jun Nagao. Zen-On Music, 2011, SS, includes both saxophone parts and piano score. An advanced work with a duration of about 9 minutes. Altissimo to B in the first part and G sharp in the second. There are a number of videos of this work on YouTube. **30.95**

S731. *Alto Voltango* for Alto Saxophone and Vibraphone by Luis Naón. Editions Henry Lemoine, 2002, SS, includes parts and score. Luis Naón (1961-) is an Argentinean composer, he studied there and in France where he has professor of composition at the Conservatoire de Paris since 1991. This a challenging piece for both performers. The saxophone part includes fractional tones and high altissimo. Five movements: I. Alto Voltango, II. Parque Lezama, III. Plaza Moreno, IV. Parque Güell, and V. Volta al tango. **29.95**

S314. *Atout Sax* Saxophone Quintet (SATTB) by Jerome Naulais. International Music Diffusion, 1987, SS, parts and score. Jerome Naulais (1951-) is a French composer, trombonist, and music educator. Dedicated to the Saxophone Quintet of Paris. A one movement piece with fast, slow, and fast sections. Contemporary classical in style. College level. **32.95**

S312. *Mise à Sax* Saxophone Quintet (SATTB) with piano, drums and bass by Jerome Naulais. International Music Diffusion, 1989, SS, includes all parts and score. This is a jazz influenced piece that includes a Latin and swing sections. The bass and piano parts have chords in some parts of the piece. **25.95**

S311. *Patchwork* Saxophones Quartet (SATB) by Jerome Naulais. International Music Diffusion, 1988, SS, includes score and parts. In four sections: mm = 126, Valse, Lent, and Tempo primo. College level. **25.95**

S627. *Garôto* by Ernesto Nazareth arranged for saxophone quartet (SATB) by Willy Hautvast. Tierolff Muziekcentrale, SS, includes score and parts. Ernesto Júlio Nazareth (1863-1934) was a Brazilian composer and pianist, especially noted for his creative tango and choro compositions. This is a Brazilian tango. Looks like fun for better high school quartets and up. About 4 minutes. **25.95**

S620. *Two Tangos* Saxophones Quartet (SATB) by Ernesto Nazareth arranged by Russell Denwood. Almitra Music/Kendor Music, 2010, includes score and parts. These two tangos, Remando (Andante) and Odeon (Allegretto), are in the 1920's Brazilian light music style. Played in a swaying, lilting manner, careful attention to the articulation markings is essential. This upper intermediate work is a great change-of-pace programing choice. Total duration 8:15. ..... **12.50**

S374. *Danza Capriccio for Saxophone* (piano reduction) by Ron Nelson. Ludwig Masters, 1990, SS, 51 + 16 pages. In one extended movement with a slower section in the middle. Includes high altissimo, a few measures of improvisation, and double tonguing might be helpful as well. An advanced piece with a duration of about 12:30. A band accompaniment is available as a rental but can be performed in this format. ... **24.95**

S704. *Amazing Grace* for Saxophone Quintet (AATTB) arranged by Barrie Nettles. Advance Music, 2009, SS, includes parts and score. This arrangement of the popular and familiar Amazing Grace, begins with a baritone saxophone solo. It includes a variety of styles (including a hymn and blues) and reharmonization. Better high school quintets and up. . **18.95**

S1083. *Alpha, Beta, Alpha* for Saxophone Quartet (S/AATB) by Lennie Niehaus. Kendor Music Inc., 2006, includes score and parts. This quartet is in ABA form. There are interesting parts for all players and they are all featured at one time or another in the lead role. The publisher rates this as (US) grade 4+. The duration is about 5 minutes. **11.50**

S508. *Make the Most of It* by Lennie Niehaus arranged for Saxophone Quartet (SATB). UNC Jazz Press, SB. Includes parts (including 3 copies of an optional bass part with chords that can be used for bass, piano, guitar, etc. and a drum part) and score. This is one of the famous Lennie Niehaus arrangements for saxophone quartet. **24.95**

S737. *Simple Gifts* traditional arranged by Lennie Niehaus for Saxophone Quartet (AATB). Kendor Music, 2011, SS, includes score and parts. While the overall tempo of the piece is moderato, it includes a contrasting 6/8 Giocoso section in the middle. The publisher rates this as (US) grade 3. The duration is about 4 minutes. **11.95**

S462. *Two Hues of Blues* for Alto Saxophone and Piano by Lennie Niehaus. Kendor, 2001, 10 + 4 pages. Two blues in swing style which the

publisher has rated as Grade 4+. The first is a Moderate Blues (mm 125-132) while the second is a Moderately Fast Blues (mm 160-168). The duration is 6 minutes. **9.50**

S1122. *La Valse F* for Alto Saxophone and Piano by Tokuhide Niimi. Zen-On Music, 2014, SS, 40 + 15 pages. Tokuhide Niimi (1947-) is a Japanese composer and music educator. This is a challenging contemporary composition which features high altissimo (to the D way above the staff). It is in three movements. There is a small amount of contemporary notation and multiphonics of the performer's choice. The stated duration is 16:30. Some comments from the composer: "I designed this piece as dance music. . . I dreamed of writing music which sounds like a burning life, an intense waltz to which *life* and *death* dance together hand in hand . . ." **19.95**

V048. *Le Chant du Veilleur* for Mezzo-Soprano, Violin or Alto Saxophone and Piano by Joaquin Nin, Eschig, 1937, (includes piano score and all parts, including a separate vocal part). Joaquin Nin (1879-1949) was a Spanish-Cuban pianist and composer. This is a wonderful piece for the low female voice and alto saxophone. It would be an excellent choice to add some variety to a college vocal recital. The vocal text is in Dutch or French. **18.95**

S1313. *Halahala* for Alto Saxophone Solo by Akira Nishimura. Zen-On Music, 2016, SS, 7 pages. This virtuoso work was inspired by the Hindu myth Samudra Manthan. It is in three movements: 1. Milky (A hymn to the Ocean of Milk), 2. Churning (Churning of the Ocean of Milk to make the elixir of life "Amrita") and 3. Blue throat (The big snake Vasuki vomited the poison "Halahala"). This work contains some extended techniques and high altissimo. **11.95**

S171. *Improvisation I* for Alto Saxophone Solo by Ryo Noda. Alphonse Leduc, 1974. This piece by Japanese saxophonist Noda uses extended techniqes (which are explained to some extent). Upper college level. **12.00**

S172. *Improvisation II and III* for Alto Saxophone Solo by Ryo Noda. Alphonse Leduc, 1975. Two more pieces by Japanese saxophonist Noda using extended techniqes. *Improvisation II* has multiphonics which the other two do not. Upper college level. **14.95**

S290. *Maï* for Alto Saxophone Solo by Ryo Noda. Alphonse Leduc, 1973, 3 pages. Another piece by Japanese saxophonist Noda using extended techniqes including multiphonics. Upper college level. **10.95**

S436. *Pavane, La Fée de la neige (The Snow Fairy)* for Soprano Saxophone Solo by Ryo Noda. Alphonse Leduc, 2006, SS, 6 pages. A contemporary and advanced solo piece but without any extended techniques. Dedicated to Marcel Mule, it was written for the 12th World Saxophone Congress of 2000. Duration about 10 minutes. **16.20**

S781. *Phoenix (Fushicho)* for Saxophone Solo by Ryo Noda. Alphonse Leduc, 1988, SS, 3 pages. A contemporary solo piece (contemporary notation) with some alternate fingerings for some notes. There is a poem to be read prior to the performance which is in Japanese with a phonetic transliteration. It may be read by the performer or by a friend, actor, or dancer who will then do an improvistaion on the music. **14.20**

S1299. *Yume* for Saxophone Solo by Ryo Noda. Alphonse Leduc, 2017, SS, 12 pages. The Japanese saxophonist and composer Ryo Noda, born in 1948, has placed his musical trajectory under the concept of East Meets West. This piece is subtitled Three pieces inspired by the paintings of Douanier Rousseau. It includes slap tonging, some contemporary notation, multiphonics (fingerings given), subtones, key noise, etc. The final note is a high B with an alternate given. **14.20**

S1116. *Jazz Suite* for Alto Saxophone (or Clarinet) and Piano by Jeremy Norris. Schott, 2014, SS, 42 + 15 pages (includes both clarinet and sax parts). After his popular Jazz Suite for Flute and Piano, this Jazz Suite ventures still further into the realms of jazz idiom and many passages even resemble Bebop improvisations. The underlying formal structures, however, are firmly rooted in the classical tradition. An alternative clarinet part has been included as this instrument shares a similar range to the alto saxophone and is likewise equally at home in both concert halls and jazz clubs. In five movements: 1. Homage to Bolling (Allegretto/Moderato - Swing), 2. Day dream (Moderato - Swing), 3. Nocturne (Moderato con espressione), 4. Chiaroscuro (Moderato - Swing), and 5. Variations (Moderato - Swing/Allegretto - Swing, etc.). The alto sax part extends to altissimo A in several spots..... **28.95**

S1041. *Arabesque* for Saxophone Quartet (SATB) by Gaston Nuyts. Digital Music Print, 2010, SS, includes parts and score. In a fast/slow/fast format with tempos of 132 in the fast sections and 54 in the slow part. There is a very brief concluding Presto. Better high school quartets and up. **20.95**

S1103. *Songs for Tony* for Saxophone Quartet (SATB + doubles) by Michael Nyman. Chester Music, 1997, SS, includes parts and score. In the third and fourth movements, the alto player doubles on tenor and the tenor player on baritone. Michael Nyman (1944-) is a British composer, arranger, critic, performer, author and lecturer. He has written chamber, orchestral, film, opera, vocal and chamber music. The composer wrote: "The first song is a transcription of an actual song - 'Mozart on Mortality' - which I wrote for the Composers Ensemble in the spring of 1992. The text, by Mozart himself, is all too appropriate: 'I may not see another day'. The second song is adapted from the music for the scene in Jane Campion's film The Piano, where the mute Ada (Holly Hunter) pushes her chief means of communication, her piano, overboard. This film was the last major deal that Tony negotiated on my behalf. The third song, a soprano sax solo, is based on a tune I composed some years ago, but was saving for a special occasion." It appears that these songs are often performed individually. **33.95**

S305. *Shaping the Curve* for Soprano Saxophone and Piano by Michael Nyman. Chester Music, 1995, SS, 22 + 10 pages. *Shaping the Curve* was composed for John Harle in 1990 and is based strictly on a sequence of four chords. It includes mixed meter and a bit of contemporary notation. Duration is about 11 minutes. **27.95**

S693. *Can Can (from Orpheus in the Underworld)* by Jacques Offenbach arranged for alto saxophone and piano by Gregory Yasinitsky. Almitra/Kendor, 2011, 7 + 2 pages. The publisher rates this as (US) grade 4 but that may be one grade too high (the piano part is also easy). **8.95**

S736. *Can Can (from Orpheus in the Underworld)* Saxophone Quartet (AATB) by Jacques Offenbach arranged by Les Sabina. Kendor Music, 2011, includes score and parts. The publisher rates it at (US) grade 4, but even given the Allegro tempo that may be a grade too high. Duration is about 2:25. ..... **13.50**

S779. *Quattro Liriche Brevi Op. 61* for Alto Saxophone and Piano by Juan Orrego-Salas. Peer Music Classical, 1971, SS, 23 + 7 pages. Juan Orrego Salas (1919-) is a Chilean musicologist and composer of contemporary classical music who studied with Randall Thompson and Aaron Copland. This piece was written for Eugene Rousseau. It is in four short movements: 1. Elegiaca, 2. Rapsodica, 3. Semplice, and 4. Appassionata. College level. While this work was originally written for saxophone and piano the composer also created an orchestrated version which is available as a rental. **17.95**

S875. *Pachelbel Canon* arranged for Alto Saxophone and Piano by Johann Pachelbel arranged by Daniel Dorff. Theodore Presser Co., 1990/1993, 4 + 2 pages. An arrangement of the familiar Pachelbel canon. Moderato tempo. Easy intermediate level. **5.95**

S1169. *Pachelbel Canon* for Two Alto Saxophones and Piano by Johann Pachelbel arranged by Daniel Dorff. Theodore Presser Co., 2016, includes both saxophone parts and piano score. Daniel Dorff has arranged the famed Pachelbel Canon in D (in this case the alto saxophone parts are in D, the piano is in F). The ingenious overlapping of this piece creates the intricate sounds when the instruments play off of each other in the world's most beloved canon. For intermediate to advanced performers. **9.95**

S758. *La Campanella Op. 7* arranged for Alto Saxophone and Piano by Nicolò Paganini arranged by Raaf Hekkema. Schott, 2011, SS, 10 + 5 pages. Paganini on the saxophone specialist Hekkema has created another arrangement to show of the potential of the alto saxophone to play the master violinist's works. It features high altissimo, some multiphonics to play double stops (no fingerings), and one spot marked cantaré which presumably means to sing along with two measures where the part is in octaves. **13.95**

S435. *Concertante* transcribed for Alto Saxophone and Piano by Émile Paladilhe transcribed by Himie Voxman. Rubank, 1959, 7 + 2 pages. Émile Paladilhe (1844-1926) was a French conductor and pianist who began his studies at the Conservatoire de Paris at age 10. This piece which was written for oboe in 1898 is one of the few by Paladilhe still performed today. In two sections: Andante, assai moderato and Allegro non troppo. Advanced high school or early college level and a good length (4:30) for a festival piece. **4.95**

S1219. *Capitol Punishment* for Saxophone Quartet (SATB) by Carter Pann. Theodore Presser Co., 2017, SS, includes score and parts. Subtitled "for the Insane, An Encore for Saxophone Quartet." Following the Capitol Quartet's commission and celebrated premiere of The Mechanics (below), Carter Pann composed this short encore piece for the Capitol Quartet as a written-out improvisation. The players of Capitol are so virtuosic and adept at quick changes of tempo, character, and range, that Pann indulged in all three of these. The meaning of Pann's subtitle "for the Insane" remains open to interpretation. Lots of mixed meter. For advanced performers. Duration 2:30 (or less). **19.95**

S1100. *The Mechanics* for Saxophone Quartet (SATB) by Carter Pann. Theodore Presser Co., 2015, SS, includes score and parts. Carter Pann (1972-) is an American composer who studied composition and piano at Eastman and the University of Michigan. Pann describes "picturing all four gentlemen of the Capitol Quartet to be dressed as old-time auto mechanics, smudged with grit and grease, performing in the middle of my brother's taxicab stand (which is also a full-service auto shop with two hydraulic lifts)." In six movements: Hoist, Drive Train, Belt, Flywheel, Balance and Trash. This is an advanced quartet with some mixed meter and high altissimo in the soprano and alto parts. The duration is about 17 minutes. **34.95**

S1249. *Duo* for Alto Saxophone and Bass Trombone by Carter Pann. Theodore Presser Co., 2011/2017, SS, 11 pages (2 copies in score format). Carter Pann (1972-) is an American composer who studied composition and piano at Eastman and the University of Michigan. This advanced works has two pieces: I. Lyrical Lois (With sweet serenity) and II. Chopper's Rag (Mean!). The first movement is slow. The second movement is faster. **14.95**

S1231. *Sonata* for Alto Saxophone and Piano by Carter Pann. Theodore Presser Co., 2017, SS, 35 + 12. Composed in 2016 on commission from Joe Lulloff, Pann's Sonata is a 23-minute monument in 4 movements. The work was inspired by both the saxophone music of late composer William Albright and by Joe's particular blend of finesse and brutality accompanied by an unparalleled command of the instrument. The movements are titled, I. This Black Cat, II. Three Songs Without Words, III. Cuppa Joe, IV. Epilogue: Lacrimosa in memory of Joel Hastings. The duration is about 22 minutes..... **19.95**

S1101. *Vultures* Soprano Saxophone, Alto Saxophone and Piano by Carter Pann. Theodore Presser Co., 2015, SS, 17 + 11 (the saxophone parts are in score format and there are two copies). Vultures was commissioned in 2013 and premiered in 2014 with the composer at the piano. It is a single movement (fast, slow, fast) lasting seven minutes. This is an advanced piece with odd meters and some high altissimo. Duration about 7 minutes. **26.95**

S1162. *Concerto* for Alto Saxophone and Orchestra (Piano Reduction) by Claude Pascal. Editions Combre, Durand, 2006, SS, 26 + 7 pages. Claude Pascal (1921-2017) was a French composer, singer, music educator and critic. This piece is in three movements: I. Moderato/Un poco animato, II. Lento, and III. Allegro. There are tempo changes in each movement and mixed meter. While the range is to altissimo C sharp, that is the exception as nearly all of the piece is in the normal range. College level with a duration of 15:30. ..... **27.95**

S195. *Sonatine* for Alto Saxophone and Piano by Claude Pascal. Durand, 1948, SS, 16 + 7 pages. An extended one movement piece with several sections. Upper college level. **15.95**

S303. *Diversions for Saxophone Quartet* (SATB) (Parts) by Paul Patterson. Josef Weinberger Ltd, 1976. Paul Patterson (1947-) is a British composer and music educator. Three movements: 1. Gusty (Presto), 2. Blowing Blue (Free jazzy, slow), and 3. Sea Breeze (Allegro agitato). An advanced quartet with a lot going on in all parts. **38.95**

S304. *Diversions for Saxophone Quartet* (SATB) (Study Score) by Paul Patterson. Josef Weinberger Ltd, 1976, SS, 21 pages. **20.95**

S954. *Estilian Caprice* for Tenor Saxophone and Piano by Gene Paul. Rubank, 1927, 6 + 2 pages. In three movements: Tempo de Valse (with a faster section in the middle) and Moderato, and Presto. There are short cadenzas near the end of the first and last movements and an optional ending to the piece on altissimo F-sharp and G. Often performed at Solo and Ensemble Festivals. **7.95**

S1138. *Serenade* for Alto Saxophone (or Saxophone in B-flat or Clarinet) and Piano by Maurice Pauwels. Andel, 1975(?), SS, 10 + 2 pages. Maurice Pauwels (1929-) is a Belgian composer, music educator, conductor, oboist, guitarist and accordionist. This piece is primarily in 6/8 but with some sections in 3/8 and 5/8. There are frequent variations in tempo. Advanced high school/early college level. **13.95**

S1099. *Perroquets d'Azur* for Soprano or Alto Saxophone Solo by Thierry Pécou. Schott, 2013, SS, 4 pages. Thierry Pécou (1965-) is a French composer of contemporary music. Originally commissioned for oboe in 1993, iIt was first performed for the saxophone in 2008 by Nicolas Prost who was had persuaded the composer to produce this version. It was inspired by the composer's love of Afro-Cuban music. This is an advanced sectional work with a number of slow and fast sections. It includes altissimo to A-flat and some flutter tonging. The duration is about 6 minutes. **13.95**

S717. *Angels We Have Heard on High* for Saxophone Quartet (SATB) arranged by Bill Perconti. Advance Music, 2010, (includes score and parts). Angels We Have Heard On High, a popular Christmas song, is likely a traditional French carol. By distributing melodic material, this arrangement for saxophone quartet strives to include all four members in the music making. Intermediate level. **17.95**

S720. *He is Born Holy Child* for Saxophone Quartet (SATB) arranged by Bill Perconti. Advance Music, 2010, (includes score and parts). Dating from the 18th century, He Is Born, Holy Child is a traditional French carol. The composer and lyricist are anonymous, but translations of the texts have resulted in many references to music. This arrangement for saxophone quartet strives to include all the players in the music making, particularly by distributing melodic material. Upper intermediate level. **15.95**

S985. *Patapan* for Saxophone Quartet (SATB) arranged by Bill Perconti. Advance Music, 2008, (includes score and parts). Patapan is a French Noel attributed to Bernard de la Monnoye who lived from 1641-1728. The title of this French carol refers to the beating of a drum, while the lyrics mention pipes, fifes and flute. As with many Christmas tunes, it reflects the joyous union of Christmas music with dance. The melody here also incorporates a lyrical folk song used by Tchaikovsky in his 1812 Overture. This arrangement by Bill Perconti for saxophone quartet, rather than favoring a soprano solo with accompaniment, strives to include all the players in the music making by distributing the melodic material. Intermediate level. **17.95**

S619. *The Sleep of the Infant Holy, Born So Lowly* for Saxophone Quartet (SATB) traditional arranged by Bill Perconti. Advance Music, 2009, SS, (includes score and parts). Infant Holy, Born So Lowly is one of the oldest traditional Polish Christmas songs. A simple folk tune, the origins of this stately melody (W Zlobie Lezy) date from the 13th or 14th century. The lyrics depict a manger song. This arrangement for saxophone quartet, strives to include all the players in the music making. **15.95**

S617. *The Sleep of the Infant Jesus* for Saxophone Quartet (SATB) traditional arranged by Bill Perconti. Advance Music, 2008, (includes score and parts). The Sleep of the Infant Jesus is a ballad carol that is also a lullaby. Traditionally French, the tune dates before 1800. Although little known, the tune is a beautiful and serene Christmas folk melody. This arrangement for saxophone quartet, strives to include all the players in the music making. This piece which is at a slow tempo is very easy. **17.95**

S1310. *Poème* for Alto Saxophone and Piano by Marcel Perrin. Alphonse Leduc, 1955, SS, 4 + 1 pages. This piece is rhapsodic with frequent tempo changes. **14.20**

\S765. *Parable* for Solo Alto Saxophone by Vincent Persichetti. Elkan-Vogel, 1973, 4 pages. Vincent Persichetti (1915-1987) was an American composer, teacher, and pianist who is well known to many in the United States for his popular compositions for the concert band. This is Parable XI (Op. 123) of the 25 he composed from 1965 to 1986. This work is typical of the series, as it is in one movement and is to be played in an improvisatory manner. College level with a duration of about 7 minutes. **9.95**

S691. *Windup* for Saxophone Quartet (SATB) by Wayne Peterson. Edition Peters, 1997 (?), SB, parts only. Wayne Peterson (1927-) is an American Pulitzer Prize winning composer, pianist and educator. This is an advanced work in sections. Flutter tonguing in all parts. **47.25**

S691a. *Windup* for Saxophone Quartet (SATB) by Wayne Peterson. Edition Peters, 1997 (?), SB, 32 pages, score only. **25.25**

S313. *Swing Sweet Suite* Saxophones Quartet (SATB) by Jacques Petit. International Music Diffusion, 1988, SS, includes score and parts. A jazz influenced quartet with three movements: I. Pop en Ré, II. Sciilienne-Blues, and III. Be-Bop Sériel. Includes some brief improvised solos (free) in the first movement and also in the last movement, especially for baritone saxophone. College level. **43.95**

S662. *Adios Nonino* for Saxophone Quartet (SATB) by Astor Piazzolla arranged by Johan van der Linden. Molenaar Edition, 1984, SS, (includes score and parts). College level with many tempo changes. The soprano part reaches altissimo A-flat. Duration 4:30. ..... **27.95**

S665. *Cinco Piezas* for Saxophone Quartet (SATB) by Astor Piazzolla arranged by Jack Sharretts. Berben, 1981, SS, (includes score and parts). The five pieces are: 1. Campero (Molto accentuato), 2, Romántico (Moderato ad libitum), 3. Acentuado (Ritmico, molto accentuato), 4. Tristón (Moderato, molto cantabile), and 5. Compadre (Ritmico). There is a range of difficulty in these pieces with the first piece, which is mostly in 7/4, being the most difficult. Expensive but there is a lot of music here. The parts for each of the pieces are 2 pages long for a total of 10 pages. **47.95**

S397. *Four for Tango* for Saxophone Quartet (SATB) by Astor Piazzolla arranged by Claude Voirpy. Henry Lemoine, 1999, SS. In one extended movement. A low A baritone saxophone is desirable although the low A's appear only in the first eight bars. For advanced quartets. **32.95**

S396. *Le Grand Tango* for Saxophone Quartet (SATB) by Astor Piazzolla arranged by Jack Sharretts. Berben, 1982, SS, (includes score and parts). One extended movement with slower sections in the middle. College level. **34.95**

S398. *Histoire du Tango* for Saxophone Quartet (SATB) by Astor Piazzolla transcribed by Claude Voirpy. Editions Henry Lemoine, 1991, SS, (includes score and parts). This is a wonderful and challenging piece which has been transcribed for a variety of instruments and combinations of instruments. The four scenes portrayed are: Bordel 1900, Café 1930, Night-club 1960, and Concert d'aujourd'hui (Modern Day Concert). **37.95**

S139. *Histoire du Tango* for Soprano Saxophone and Piano by Astor Piazzolla transcribed by Ken-ichiro Isoda and Nabuya Sugawa. Editions Henry Lemoine, 1998, SS, 36 + 12 pages. As above..... **28.95**

S1167. *Libertango* for Saxophone Quartet (SATB) by Astor Piazzolla arranged by Bart Picqueur. Golden River Music, 1975/2002, SS, (includes score and parts). Libertango is a composition by tango composer Astor Piazzolla, first recorded and published in 1974 in Milan. The title is a portmanteau merging "Libertad" (Spanish for liberty) and "Tango", symbolizing Piazzolla's break from Classical Tango to Tango Nuevo. **19.95**

S1168. *Oblivion* for Saxophone Quartet (SATB) by Astor Piazzolla arranged by Steven Verhaert. Golden River Music, SS, (includes score and parts). Originally composed in 1982 this is another very popular tango by Piazzolla. 🖃 **23.95**

WW044. *Tango-Etudes for Alto Saxophone and Piano (or Clarinet and Piano)* by Astor Piazzolla. Editions Henry Lemoine, 2003, SS. Includes both Saxophone and clarinet parts. This is a relatively new edition of this music (originally published in 1989), adding piano accompaniment written by Piazzolla. An advanced work with most of the six etudes ending high in the saxophone altissimo. **34.95**

S395. *Tango Suite* for Saxophone Quartet (SATB) by Astor Piazzolla arranged by Jack Sharretts. Berben, 1985, SS, (includes score and parts). This suite has three tangos in a fast/slow/fast format. College level. **48.95**

S281. *Canzonetta Op. 19* by Gabriel Pierné transcribed for Alto Saxophone and Piano by Marcel Mule. Leduc, 1936, SS, 5 + 2 pages. In this context a *canzonetta* is a song like instrumental piece. In 6/8, marked Andantino moderato. Advanced high school/early college level. 🖃 .. **16.20**

S429. *Canzonetta Op. 19* by Gabriel Pierné arranged for Tenor or Soprano Saxophone and Piano by Harry Gee. Southern Music Co., 1973, SS, 7 + 2 pages. In 6/8 and marked Andantino moderato. Advanced high school/early college level. 🖃 **9.95**

S215. *Chanson d'Autrefois* for Saxophone Quartet (SATB) by Gabriel Pierné arranged by Marcel Mule. Leduc, 1938, SS, (includes score and parts). A pleasant quartet that is brief and relatively easy. The tempo is Allegro moderato. Duration about 3 minutes. **20.55**

S216. *Chanson de la Grand' Maman* for Saxophone Quartet (SATB) by Gabriel Pierné arranged by Marcel Mule. Leduc, 1938, SS, (includes score and parts). Another arrangement by Mule of a work by Pierné. Marked Pas vite, this quartet is not difficult. Duration 2:30. ... **16.05**

S299. *Introduction et Variations sur une Ronde Populaire* for Saxophone Quartet (SATB) by Gabriel Pierné. Leduc, 1938, SS, (includes score and parts). Dedicated to the saxophone quartet led by Marcel Mule. A popular staple of the saxophone quartet repertoire. .. **29.95**

S1305. *Saxophon Quartette Junior* for Saxophone Quartet (AATB) arranged by the Pindakaas Saxophone Quartet. Universal Edition, 2018, SS, (includes score and parts). The Pindakaas Saxophone Quartet, one of Europe's premier performing groups, gives back with an edition of 10 easy arrangements for young sax players playing together for the first time. These ten pieces encompass a wide range of styles. The Wagner Bridal March is here, together with the Clarke Trumpet Voluntary, Brahms Lullaby, Offenbach's Can-Can, and even the Hill sisters' Happy Birthday. Scored for two altos, tenor, and either baritone or another tenor, these arrangements offer a number of performance opportunities for beginning quartets. Most of this music is (US) grade 2 and 3. Suitable for middle school quartets and possibly the first year of high school. **24.95**

S990. *Burlesque* for Saxophone Quartet (SATB) by Robet Planel. Editions Combre, 1998, SS, (includes score and parts). Robert Planel (1908-1994) was a French violinist, composer, and music educator. This is a college level, sectional piece. The tempo is Vif et léger. The duration is about 4:35. ..... **42.95**

S289. *Prélude et Saltarelle* for Alto Saxophone and Piano by Robert Planel. Leduc, 1957, SS, 7 + 4 pages. Robert Planel (1908-1994) was a French violinist, composer, and music educator. This piece is really in three parts as the Prelude is followed by a short cadenza, which is followed by a very long cadenza. The piece concludes with a Saltarelle, an Italian dance in 6/8. College level. **21.80**

Suite Romantique is a set of six pieces (below) for alto saxophone and piano which are published individually. All of these pieces have frequent variations in the original tempo. Advanced high school/early college level. Numbers 1-3 have free Media Mail shipping if ordered with another item. Minimum shipping charges apply.

S327. *1. Sérénade Italienne* for Alto Saxophone and Piano by Robert Planel. Leduc, 1944, SS, 5 + 2 pages. This piece begins with a brief Recitativo section which is followed by the Serenade which is marked quarter note = 160 in 3/4. 🖃 **15.75**

S328. 2. *Danseuses* for Alto Saxophone and Piano by Robert Planel. Leduc, 1944, SS, 4 + 2 pages. Léger et animé at quarter note = 96 in 2/4 time. 🖃 **15.15**

S329. 3. *Chanson Triste* for Alto Saxophone and Piano by Robert Planel. Leduc, 1944, SS, 4 + 2 pages. A sad song, marked Large et très calme (quarter note = 80) in 3/4. 🖃 **15.15**

S330. *4. Valse Sentimentale* for Alto Saxophone and Piano by Robert Planel. Leduc, 1944, SS, 5 + 2 pages. Mouvt de Valse modéré at quarter note mm = 160. ..... **15.15**

S331. *5. Conte de Noël* for Alto Saxophone and Piano by Robert Planel. Leduc, 1944, SS, 5 + 2 pages. Modéré et calme de Valse modéré at dotted quartet note = 76 in 6/8. ..... **15.15**

S332. *6. Chanson du Muletier* for Alto Saxophone and Piano by Robert Planel. Leduc, 1944, SS, 6 + 2 pages. Assez animé at quarter note = 126 in 2/4. ..... **19.15**

S763. *Sonata in G Major* by Giovanni Platti arranged for Soprano or Tenor Saxophone and Piano by Eugene Rousseau. Etoile Music, 1969, SS, 12 + 4 pages. Giovanni Platti (~1690-1763) was an Italian composer who spent most of his working life in Würzburg which is in Northern Bavaria. This work was originally for oboe. It is in four movements: I. Grave, II. Allegro, III. Adagio, and IV. Allegro Molto. College level. Duration about 8:30-11 minutes depending on tempos and repeats **14.95**

S266. *Sinfonia* for Tenor Saxophone and Piano by Nicola Porpora transcribed and edited by Sirgurd Rascher. McGinnis & Marx, 1965, SS, 6 +

3 pages. Nicola Porpora (1686 -1768) was an Italian composer of the Baroque period known primary for his operas. This work is from a book of pieces that were originally for recorder, flute, oboe or violin. It is in four relatively brief movements: 1. Adagio, 2. Allegro, 3. Adagio, and 4. Allegro. Advanced high school level. **13.95**

S1215. *Begin the Beguine* for Saxophone Quartet (AATB) by Cole Poter arranged by Les Sabina. Kendor Music Inc., 1935/2016, (includes score and parts). This classic Cole Porter standard is arranged here for grade 4 saxophone quartet. In a straight-eighths (Latin) style. Duration 3:20. **12.50**

S988. *Maha Mantras* Concerto for Soprano/Alto Saxophone and Orchestra (Piano Reduction) by Narong Prangcharoen. Theodore Presser Co, 2013, SS, 26 + 8 pages. Narong Prangcharoen is a Thai composer who has studied and taught in the United States. He was the winner of the 2013 Barlow Prize by the Barlow Endowment for Music Composition at Brigham Young University. This is an advanced contemporary piece for one player which requires the performer to play both instruments simultaneously during a cadenza in the middle of the piece as well as vocalize while playing several times. It is a profound synthesis of Prangcharoen's native Thai soundworld and Western symphonic tradition, Maha Mantras is based on pentatonic themes tinged with highly ornate and chromatic shadings. The work's title indicates a magnification and development of the composer's earlier work Mantras, both compositions inspired by the creation of music as a healing force. Duration of about 17 minutes. **19.95**

S503. *Waltz and Scherzo* for Saxophone Quartet (AATB) by William Presser. Southern Music Co. 1967, SS, (includes score and parts). Two movements: Waltz (mm = 138) and Scherzo (mm = 152). The publisher rates this at (US) grade 4. ..... **10.50**

S079. *Lyrical Concerto for Baritone Saxophone and Orchestra* (Piano Reduction) by Simon Proctor. Southern Music Company, 2004, SS, 32 + 7 pages. The piece is for baritone saxophone with low A. Also includes an optional part for Medieval Cupped Bells that can also be played on Tubular Bells (Chimes) or Bells (Glockenspiel). Originally written for the serpent, this cheerful and melodious piece is especially well-suited for performance on other instruments that occupy the same tonal region including the baritone saxophone. **17.50**

S932. *Tres Preludios a un Bandoneón* for Alto Saxophone by Martín Proscia. Resolute Music Publications, 2012, 6 double size pages. Martín Proscia is an Argentinean composer born in 1983. The bandoneón is a type of concertina which is an essential instrument in most tango ensembles. This series of pieces is an attempt to take a look at the bandoneón (its breathing, its voice, maybe its aura too...) through the saxophone. The first piece is essentially focused on the bandoneón "gestuality", starting with rhythmic, melodic and discursive projections based on its traditional musical materials. The second piece deepens the work on the harmonies derived from the saxophone's multiphonics and its relationship with the bandoneón's tango chords. The third piece continues with the development of the previous pieces related to multiphonic tones but it places special emphasis on melodic development. Multiphonic fingerings are included as well as explanations in English and Spanish of the contemporary notation. An advanced work. **26.95**

S940. *Big Sur Triptych* for Soprano Saxophone and Piano by Deon Nielsen Price. Southern Music Co., 1996, SS, 18 + 6 pages. Deon Nielsen Price (1934-) is a pianist, commissioned composer, choral and orchestra conductor, recording artist, veteran educator and published author. It is in three movements: I. Sea Otters (Playfully, bouncy). II. Redwoods (Serenely), and III. Crags (Majestically). It includes flutter tonguing, glissando, and range to altissimo F sharp. A review quoted on the inside cover describes it as "pops-flavored." The duration is about 8 minutes. **17.95**

S1007. *Un long voyage* for Alto (or Soprano or Tenor) Saxophone and Piano by Pascal Proust. Billaudot, 2014, SS, 6 + 2 pages. Pascal Proust (1959-) is a French composer and hornist. This is a sectional piece in two keys and many tempos. It includes a short cadenza. It is is suitable for festival use and is rated as grade 3 on the publishers 9 point scale. Parts for both E-flat and B-flat saxophones. The duration is about 4:30. ..... **12.95**

S868. *Three Famous Puccini Arias* for Alto Saxophone and Piano by Giacomo Puccini arranged by Arthur Frackenpohl. Kendor Music, 2012, SS, 9 + 3 pages. The three arias are Musetta's waltz (Quando Me'n Vo' from "la Boheme), O Mio Babbino Caro (from Gianni Schicchi), and Nessun Dorma (from Turandot). The first two have a duration of about 2 minutes and the last of 2:30. The publisher has rated this as (US) grade 3. ...**8.95**

S872. *Abdelazer* for Saxophone Sextet (SAAATB) by Henry Purcell arranged by Melanie Thorne. Sempre Music, 2011, SS, includes parts and score. This is an arrangement of the familiar Rondeau from Purcell's 1695 incidental music which is used as the theme for Brittin's The Young Person's Guide to the Orchestra. After a traditional presentation of the melody the second half of the arrangement is in swing style. The soprano and the first alto parts are the most challenging. Suitable for better high school level ensembles and should be easy for college and adult ensembles. **29.95**

S282. *Laguna Madre* for Soprano Saxophone and Piano by Amy Quate. Leduc, 2006, SS, 4 + 1 pages. The notes on the cover say it was written in 1988 but this edition has just been released. This is a short (3:35) work for soprano saxophone with the piano decidedly in an acompaning role. It moves through a variety of tempos and includes a cadenza. Advanced high school/early college level. **13.50**

S283. *Light of Sothis* for Alto Saxophone and Piano by Amy Quate. Leduc, 1987, SS, 9 + 3 pages. This work by American composer Quate was written for Debra Richtmeyer in 1982. "Sothis, now called Sirius, is the brightest start in heaven. The ancient Egyptian calendar, called to Sothic Year, was based on the heliacal rising of the lovely, shining star. Sothis is also the start aspect of the great goddess Isis, whose light circumscribes the cycles of nature that bring beauty, prosperity, and life." In three movements: I. Grace, II. Passion, and III. Faith. Early college level. About 10 minutes duration. **22.95**

S110. *Vocalise Op. 34 No. 14* for Soprano or Tenor Saxophone and Piano by Sergei Rachmaninoff arranged by Ronald L. Caravan. Ethos Publications, SS. This is in the original concert key (C sharp minor) which the arranger believes captures the sound Rachmanioff intended. While E-flat minor (six flats) may seem difficult, this piece moves slowly and it should not be a problem for any player at intermediate or above level. **9.50**

S621. *Vocalise Op. 34 No. 14* for Alto Saxophone and Piano by Serge Rachmaninoff edited by Eric Finney. International Music Co., 1990, SS, 4 + 1 page. Originally for voice and piano this edition is in the concert key of C minor. **9.25**

S1302. *Sonata* for Alto Saxophone and Piano by James Rae. Reedimensions, 2010, SS, 25 + 7 pages. James Rae (1957-) was born in the UK and is a prolific composer. This work is in three movements: 1. Moto Capriccioso (Allegro Vivace), 2. Cirrus (Freely), and 3. Eurostar (Allegro energico). College level. This work is also known as the Sonata in E-flat for Alto Saxophone and Piano. **25.95**

S1076. *Compass* for Saxophone Quartet (SATB) by David Rakowski. Edition Peters, 2010, SB/SS, includes parts and score. David Rakowski (1958-) is an American composer. This work was commission by a consortium of saxophone quartets. In four movements (which may be played in any order): W Fast; N Very swift, calcioculo; S Warm, flexible; and E Swift and quite precise. Advanced college level with a duration of 19 minutes. **59.95**

S789. *Concertino Op. 71 for Alto Saxophone and small orchestra* (Piano Reduction) by Günter Raphael. Breitkopf & Härtel, 1952/1980, SS, 32 + 10 pages. Günter Raphael (1903-1960) was a German composer and music editor. This work is in four movements: I. Allegro, II. Andante, and III. Presto. The first movement is mostly in 5/8 and there is a cadenza in the Presto. College level. **34.95**

S869. *Bolero* for Saxophone Quartet (SATB) by Maurice Ravel arranged by Christoph Enzel. Advance Music, 2011, SS, includes parts and score. This arrangement is condensed but still retains the dramatic arc of the popular original. Duration about 6 minutes. **17.95**

S697. *Ma Mère L'Oye (Mother Goose)* for Saxophone Quartet (SATB) by Maurice Ravel arranged by Christoph Enzel. Advance Music, 2009, SS, includes parts and score. This popular suite was written for piano in 1908 and arranged for orchestra in 1911. There are five pieces inspired by 17th century fairy tales: Pavane de la Belle au Bois Dormant (Pavane of the Sleeping Beauty); Petit Poucet (Little Tom Thumb); Laideronette, Impératrice des Pagodes (Little Ugly Girl, Empress of the Pagodas); Les Entretiens de la Belle et la Bête (Conversations of Beauty and the Beast) and Le Jardin Féerique (The Fairy Garden). There is a bit of high altissimo (G and in some cases above) in all parts. College level. **26.95**

S371. *Pavane pour une Infante Defunte* for Saxophone (Soprano, Alto or Tenor) or Clarinet and Piano by Maurice Ravel edited and arranged by J. Michael Leonard. Masters Music, 1995, SS, 9 + 2 pages. Includes parts for both B-flat and E-flat instruments. Not a difficult piece (although the alto sax part ranges from low B to altissimo F sharp), but expression is conveyed through both tempo and dynamic changes. **5.95**

S560. *Pavane pour une Infante Défunte* for Saxophone Quartet (SATB) by Maurice Ravel arranged by Christoph Enzel. Advance Music, 2008, SS, includes parts and score. One of Ravels most popular pieces arranged for advanced high school or early college level saxophone quartet. All of the parts are important and interesting. **17.95**

S478. *Pièce en Forme de Habanera* for Alto Saxophone and Piano by Maurice Ravel transcribed by Jules Viard. Leduc, 1926, SS, 4 + 1 pages. Early college level. **14.20**

S479. *Pièce en Forme de Habanera* for Soprano Saxophone and Piano by Maurice Ravel transcribed by Jules Viard. Leduc, 1926, SS, 4 + 1 pages. Early college level. **14.20**

S582. *Le Tombeau de Couperin* by Maurice Ravel arranged for Saxophone Quartet (SATB) by Christoph Enzel. Advance Music, 2009, SS, (includes score and parts). A wonderful piece, originally for piano. This arrangement uses the four movements that appear in the orchestral version: I. Prelude, II. Forlane, III. Menuet, and IV. Rigaudon. College level. .. **31.95**

S600. *Trois Chansons* by Maurice Ravel arranged for Saxophone Quartet (SATB) by Christoph Enzel. Advance Music, 20101, SS, includes score and parts. The three songs are I. Nicolette, II. Trois beaux oiseaux du Paradis, and III. Ronde. Of the three, the second song ("Three Beautiful Birds of Paradise") is in the impressionist style typically associated with Ravel. These are from Three Songs for Unaccompanied Mixed Choir, lyrics by Ravel (1914-15), also transcribed for medium voice and piano (1915). Advanced high school/early college level **15.95**

WW249. *Blue Clarinet and Saxophone Duets* for Clarinet and Alto or Tenor Saxophone by James Rae. Universal Edition, 1996, SS, includes clarinet and alto saxophone parts in score format and a separate tenor saxophone part. Five original duets at various tempos. Four are swung, one is Latin. They include chord symbols in concert pitch. Intermediate/upper intermediate level. **18.95**

WW250. *Blue Flute and Saxophone Duets* for Flute and Alto or Tenor Saxophone by James Rae. Universal Edition, 1999, SS, includes flute and alto saxophone parts in score format and a separate tenor saxophone part. Five original duets (completely different than the book above) at various tempos. All are swung. They include chord symbols in concert pitch. Intermediate/upper intermediate level. **14.95**

S1102. *Saxophonquartett* for SATB saxophones by Paul Reade. Simrock, 1987, SS, includes parts and score. Paul Reade (1943-1997) was an English composer especially known for his work for television and ballet. This piece was commissioned by the London Saxophone Quartet for their 10th anniversary. It is in four movements: I. Toccata (Allegro comodo), II. Elegie (Lento e lirico), III. Contradanse (Presto bararo), and IV. Finale (Allegro). College level with a duration of about 8 minutes. **26.95**

S1117. *Maskerade* for Alto Saxophone Solo by Martin Christoph Redel. Boosey & Hawkes/Bote & Bock, 2014, SS, 6 pages. Martin Christoph Redel (1947-) is a German composer. This work was written in 2010 for an international composition. It is a contemporary solo work. While it does not have any multiphonics it does have a number of articulation techniques such as slap and flutter tonguing, subtones, mixed meter and some contemporary notation. Duration 6:30-7:00. ..... **12.95**

S1328. *Ballade* for Alto Saxophone and Piano by Alfred Reed. Southern Music, 1956/1966/1967, SS, 5 + 2 pages. Alfred Reed (1921-2005) was an American conductor and prolific composer especially known for his works for band. This piece was written for Vincent J. "Jimmy' Abato and was first performed in 1958. It follows the typical ballad pattern with a single main theme accompanied by two smaller motifs. The solo part is at the high school/early college level. **9.95**

S991. *Children's Suite* for Alto Saxophone and Piano by Alfred Reed. Masters Music Publications, 2001, SS, 11 + 3 pages. Alfred Reed (1921-2005) was an American conductor and prolific composer especially known for his works for band. This piece which was originally for solo saxophone and winds is in two movements: I. Kiyoko's Lullaby (Komori-uta) Andante teneramente and II. Kiyoko's Playtime (Den-Den Taiko) Allegretto scherzando. The solo part at the advanced high school/early college level and the duration is about 9:00. The band parts are US grade 3 and can be ordered ($75.00). **7.95**

S805. *Romanze* for Alto Saxophone and Piano (or Organ) by Max Reger transcribed by Trent Kynaston. Advance Music, 2002, SS, 2 + 1 pages. Reger (1873-1916) was a German composer, conductor, pianist, organist, and pedagog. This piece has been transcribed from the original work 1905 work for violin and piano. A good piece for an intermediate level student. (However, the transcriber has marked much of the piece as optional 8va, which, with a range to altissimo A, make it much more challenging.) **13.95**

S716. *Sax-Toccata* for Saxophone Quartet (SATB) by Johannes Reiche. Hofmeister, 1996, SS, includes parts and score. Johannes Reiche (1955-) is a German composer, clarinetist, conductor and music educator. This is a contemporary piece with a relatively straight forward beginning and ending (both Allegro, sempre stringendo), but with a middle section (molto lento e espressivo) that is without barlines and uses some contemporary notation and ends with free improvisation. Also there are short sections where the saxophonists play percussion instruments. These are small wood blocks (2), temple blocks or ratchet, and tom tom with mallet. For the adventurist quartet, looking for something different. **24.95**

S196. *Pièce Concertante* for Alto Saxophone and Piano by Hermann Reutter. Schott, 1970, SS, 16 + 4 pages. Hermann Reutter (1900-1985) was a German composer and music educator who was active in many musical fields during his long life. This was written in 1968 and is dedicated to Jean-Marie Londeix. It is in three movements: I. Exposition (Tempo giusto), II. Berceuse (Tranquillo), and III Combination (Allegro). College level. .. **20.95**

S284. *Three Pieces Op. 22* for Alto Saxophone and Piano by Alan Richardson. Emerson Edition, 1979, SS, 22 +54 pages. Alan Richardson (1904-1978) was born in Scotland. He was a performer (piano) as well as a composer and was particularly known for his gift for melody. This work was originally for oboe with a version for clarinet. The oboist Paul Arden Taylor who also plays saxophone persuaded the composer to allow him to make a version for alto saxophone. The three pieces are: I. Prelude (Allegro ma non troppo), II. Elegy (Lento espressivo), and III. Alla Burlesca (Vivace: tempo giusto). Early college level. **17.95**

S1039. *Concertino* for Alto Saxophone and Strings (Piano Reduction) by Alan Ridout. Emerson Edition, 1988, SS, 9 + 8 pages. Alan Ridout (1934-1996) was an English composer who showed a strong interest in composing at an early age. He completed six years of professional music study at age 20 with Gordon Jacob and Herbert Howells as his last teachers. This piece is in two movements: I. Grave and II. Vivace. It was intended by the composer to be at a moderate dificulty level, making it suitable for advancing players to perform it in their first appearnce as a solo artist. Duration about 5:30. . **12.95**

S694. *Flight of the Bumble-Bee* for saxophone quartet (AATB) by Nicolai Rimsky-Korsakov arranged by Lennie Niehaus. Kendor Music, 2011, (includes parts and score). This is in cut time marked half note=104, but is often played faster. In this arrangement the melody is often doubled. **11.50**

S1027. *Flight of the Bumble-Bee* for saxophone quartet (SATB) by Nicolai Rimsky-Korsakov arranged by Carlo Duerto. EditionDarok, 2013, SS, (includes parts and score). This arrangement for the traditional saxophone quartet has the melody shifting to each member of the quartet in turn. **4.95**

S1091. *Veracruz!* Saxophone Quartet (SATB) compiled and arranged by José Oliver Riojas. Alry Publications, 2014, SS, includes parts and score. A collection of Mexican folk songs from Veracruz, arranged for the New Century Saxophone Quartet. Folk songs include: El Balajú, Veracruz, La Bamba, Le Canto a Mi Veracruz, El Cascabel, El Zapateado, and El Pájaro Cu. College level with a duration of about 7 minutes. **24.95**

S300. *Grave et Presto* for saxophone quartet (SATB) by Jean Rivier. Billaudot, 1966, (includes parts and score). This piece by Jean Rivier (1896-1987) is dedicated to Marcel Mule. A college level work with many tempo changes within the two movements. **25.95**

S1078. *Cantilene in F-Major* for Soprano Saxophone or Clarinet and Organ by Joseph Rheinberger arranged by Uwe Heger. Noetzel

Edition, 1999, SS, 22 + 5 pages. Joseph Rheinberger (1839-1901) was a German (actually born in Liechtenstein) organist, composer and pedagogue. He composed works for orchestra, operas, 12 masses, many solo organ works and chamber music. His style is in the tradition of the late Romantic period. This work was originally written for organ in 1887 but has been arranged for solo with organ. Better high school level and up. **11.75**

S1275. *Flight of the Bumble-Bee* for Alto Saxophone Solo by Nicolai Rimsky-Korsakov arranged by Robert Dalpiaz. Kendor Music Inc., 2018, 3 pages. This unaccompanied arrangement of the famous Nicolai Rimsky-Korsakov classic strives to maintain the integrity of the original, with an eye towards phrasing that is achievable for the (US) grade 5 musician. Idiomatic for the saxophone, this is a great piece to showcase the players dexterity. Because this is a solo piece, it can also be performed on other members of the saxophone family. Duration about 1:50. ..... **7.95**

S185. *Cadenza* for Alto Saxophone and Piano by Lucie Robert. Billaudot, 1974, SS, 23 + 7 pages. Lucie Robert-Diessel (1936-) has composed many works for saxophone. She studied at the Paris Conservatory and was a professor there from 1972-2001. This is a one movement work, technically demanding and upper college level. **19.95**

S507. *Have You Met Miss Jones?* by Richard Rodgers arranged for Saxophone Quartet (SATB) by Lennie Niehaus. UNC JazzPress, SB. Includes parts (including 2 copies of an optional bass part with chords that can be used for bass, piano, guitar, etc. and a drum part) and score. This is one of the famous Lennie Niehaus arrangements for saxophone quartet. **24.95**

S239. *It Might As Well Be Spring* by Richard Rodgers & Oscar Hammerstein arranged for Saxophone Quartet (SATB) by Keith Young. Roncorp, 1996, (includes score and parts). Written for this U.S. Air Force Saxophone Quartet, this song is from the film musical State Fair (1945). This arrangement begins with a slow and expressive statement of the melody and then goes into a fast swing. Includes an improvised alto solo. **16.00**

S240. *My Funny Valentine* by Richard Rodgers & Lorenz Hart arranged for Saxophone Quartet (SATB) by Keith Young. Roncorp, 1995, (includes score and parts). This arrangement of the popular 1937 tune, passes the lead around with the baritone sax having an important role. **16.00**

S855. *This Can't Be Love* by Richard Rodgers arranged for Saxophone Quartet (SATB) by Lennie Niehaus. UNC JazzPress, SB. This song is from the 1938 Rodgers and Hart musical, The Boys from Syracuse. Includes parts (including 3 copies of an optional bass part with chords that can be used for bass, piano, guitar, etc. and a drum part) and score. **24.95**

S363. *Adieu Tristesse* for Alto Saxophone and Piano by Rolf Römer. EditionDarok, 1996, SS, 3 + 1 pages. The title means "Good-bye Sadness." A brief lyrical piece, Andante in 3/4. Intermediate level. **8.95**

S197. *Picnic on the Marne* for Alto Saxophone and Piano by Ned Rorem. Boosey & Hawkes, 1984, SS, 27 + 12 pages. Seven pieces (all waltzes) by American composer Ned Rorem (1923-) which were commissioned and premiered by John Harle. This music recalls a visit to the southeastern suburbs of paris in 1956. The pieces are: 1. Driving from Paris, 2. A Bend in the River, 3. Bal Musette, 4. Vermouth, 5. A Tense Discussion, 6. Making Up, and 7. The Ride Back to Town. An upper-level college piece with a duration of about 16 1/2 minutes. **24.95**

S063. *Journey into the Light* for Alto Saxophone and Piano by Elaine M. Ross. Southern Music Co., 2004, SS, 28 + 7 pages. Journey Into the Light is a four movement work that outlines the stages one passes through during the maturing process and search for inner peace. The movements are: Rollicking, Restlessness, Confusion, and Serenity. A college or professional level piece. **24.95**

S902. *Le Frênne Égaré* for Alto Saxophone Solo by François Rossé. Billaudot, 1981, 9 double size pages. François Rossé (1945-) is a French composer and pianist. This is a very challenging contemporary work that includes multiphonics, flutter tonging, fractional tones and other extended techniques. Includes a detailed description of the notation. The published duration is 10 minutes. **20.95**

S960. *Der Barbier von Sevilla (The Barber of Seville) Act I - Part I* for Saxophone Quartet (SATB) by Gioachino Rossini arranged by Christoph Enzel. Advance Music, 2011, SS, includes parts and score. Subtitled "Harmony music for wind instruments," this version follows this tradition with arrangements of the melodies of this opera into a saxophone quartet. There are four volumes in all for this opera. This volume has the Overture and the Cavatina "Ecco Ridente Il Cielo." A synopsis of the opera in German and English is included. Early college level. **26.95**

S861. *Der Barbier von Sevilla (The Barber of Seville) Act I - Part II* for Saxophone Quartet (SATB) by Gioachino Rossini arranged by Christoph Enzel. Advance Music, 2012, SS, includes parts and score. There are three arias from the first act of the opera covering an array of styles ranging from bold dramaticism to singing lyricism: They are the Cavatina "Largo Al Factotum," the Duetto "All' idea di Quel Metallo," and the Cavatina "Una Voce Poco Fa." A synopsis of the opera in German and English is included. College level. **26.95**

S974. *Der Barbier von Sevilla (The Barber of Seville) Act II - Part I* for Saxophone Quartet (SATB) by Gioachino Rossini arranged by Christoph Enzel. Advance Music, 2012, SS, includes parts and score. There are three selections from the beginning of the second act: Stretta Del Finale I (Allegro/Vivace), Quintetto "Pace e Gioia" (Moderato), and Quintetto "Bricconi! Birbanti!" (Allegro). A synopsis of the opera in German and English is included. College level. **26.95**

S984. *Der Barbier von Sevilla (The Barber of Seville) Act II - Part II* for Saxophone Quartet (SATB) by Gioachino Rossini arranged by Christoph Enzel. Advance Music, 2012, SS, includes parts and score. The final section of Act II of this work. There are three selections: Terzetto "Ah, Quel Colp Inaspettato;" Terzetto "Zitti, Zitti, Piano, Piano;" and Polonoise "Di Si Felice Innesto." A synopsis of the opera in German and English is included. College level. **26.95**

S641. *Fantasia dal Barbiere di Siviglia* for Saxophone Quartet (SATB) by Gioachino Rossini arranged by Michele Mangani. Edizioni Musicali Eufonia, SS, includes parts and score. This fantasy on the Barber of Seville is sectional, taking the quartet through the major themes of the opera. The parts are 4 pages long and rather dense. See our website for a link to view the first three pages of the fourteen page score which will give some idea of the level of difficulty. **24.95**

S1096. *William Tell Overture* for Saxophone Quartet (AATB) by Gioachino Rossini arranged by Andrew Balent. Kendor Music Inc., 2014, includes parts and score. This is the Lone Ranger theme portion of the overture. Suitable for young high school quartets although they must keep the tempo up. **11.50**

S1033. *Allegro danzante* for Alto Saxophone and Piano by Nino Rota. Schott, 2013, SS, 8 + 3 pages. Nino Rota (1911-1979) was an Italian composer best remembered today for his film music (especially The Godfather part I and II and many Fellini films). He also wrote opera, ballets, and much instrumental music. This piece was originally written for clarinet. It bears witness to his inventiveness and musical verve. It is in three parts reflecting the personality of the composer and his sense of harmony and tonal coloring. Aside from one altissimo G, this is a work for high school level students in a mix of 3/2 and 2/2 meter. It has a duration of 4 minutes. **13.95**

S1198. *Vocalise* for Saxophone in E-flat or B-flat and Piano by Albert Roussel. Editions Henry Lemoine, 1973, 3 + 1 pages (includes parts for both E-flat and B-flat saxophone). Albert Roussel (1869-1937) was a French composer. His early works were strongly influenced by the impressionism of Debussy and Ravel, while he later turned toward neoclassicism. This piece opens in 5/8 (eighth note = 152) and shifts to 2/4 before returning to the original time signature near the end. For most of the piece the eighth note remains the same. **16.95**

S864. *Melodie Op. 3/1* for Saxophone in E-flat and Piano by Anton Rubenstein arranged by Wolfgang Birtel. Schott, 2007, SS, 5 + 2 pages. Anton Rubenstein (1829-1894) was a Russian virtuoso pianist, composer and conductor. This is a familiar piece, originally for the piano, and often called *Melody in F*. It would probably be suitable for festival or recital use for a young second year student who is making good progress. **4.95**

S159. *Chanson et Passepied Op. 16* for Alto Saxophone and Piano by Jeanine Rueff. Alphonse Leduc, 1951, SS, 5 + 2 pages. Jeanine Rueff, (1922-1999) was one of the most gifted female composers of the twentieth century. She wrote extensively for saxophone and other wind instruments and won the Prix de Rome in 1948. The Chanson is marked Andantino while the Passepied is Allegretto and is in its traditional 3/8 time signature. For the better high school or early college level performer. **15.95**

S992. *Concertino* for Alto Saxophone and Orchestra (Piano Reduction) by Jeanine Rueff. Alphonse Leduc, 1951, SS, 18 + 8 pages. Dedicated to Marcel Mule. In three movements: I. Allegro molto, II. Lent, and III. Vif et bien rythmé. An advanced work but one which should be accessible to most audiences. The highest notes are two altissimo F sharps with an alternative of E. The duration is about 15 minutes. **37.35**

S167. *Sonate* for Alto Saxophone Solo by Jeanine Rueff. Alphonse Leduc, 1969, SS, 9 pages. In three movements: I. Allegro, II. Adagio, and III. Prestissimo. About 12:30 in duration. Upper college level. **20.55**

S1020. *Recurrences* for Alto Saxophone and Piano by Elena Ruehr. Subito, [1985], SS, 24 + 8 pages. Elena Ruehr (1963-) is an American composer who was educated at the University of Michigan and Juilliard and who teaches at MIT. This is an advanced work in three movements: I. Evanescence, II. Melancholy, and III. Jubilation. It includes mixed meter and altissimo to B-flat. Duration is about 9 minutes. **17.50**

S753. *Particles* for Alto Saxophone and Piano by Armand Russell. Bourne Co., 1967, SS, 11 + 3 pages. Armand Russell (1932-) earned a DMA at Eastman, played the double bass in a variety of settings, and taught music theory and composition at the University of Hawaii from 1961-1994. This is a contemporary piece suitable for advance high school or early college students. Challenging aspects are rhythms, dynamics, angular melodies, and range (one altissimo G, that could probably be played down an octave). It is in five movements: 1. Allegro (mm = ca. 120), 2. Lento, 3. Allegro moderato and barbaro (mm = ca. 100), 4. Andante, and 5. Allegro (in 6/8, dotted-quarter note = ca. 84). Duration about 7:15. ..... **6.75**

S1177. *Overture to Il Signor Bruschino* for Saxophone Octet (SSAATTBB) by Gioachino Rossini arranged by Melanie Thorne. Sempre Music, 2016, SS, includes parts and score. Il signor Bruschino, ossia Il figlio per azzardo (Signor Bruschino, or The Accidental Son) is a one act operatic farce by Gioachino Rossini to a libretto. The opera was first performed in Venice in 1913. This is one of Rossini early works. It is typical of Rossini's lighthearted yet energetic style. The original was forward-looking with the instruction for the second violins to tap their bows on their music stands. In this arrangement, the tapping is replaced with key taps. **34.95**

S926. *Sonata Op. 166* for Soprano Saxophone and Piano by Camille Saint-Saëns arranged by Jeffrey E. Vickers. Resolute Music Publications, 2012, SS, 20 + 7 pages. This is the oboe sonata, one of Saint-Saëns last works. The saxophone part has been transposed so it sounds in the original concert key. It is in three movements: Andantino, Allegretto, and Molto allegro. The range extends to altissimo A on a single note, which is optional as it is in the original. **23.50**

S247. *The Swan* for Alto Saxophone and Piano by Camille Saint-Saëns arranged by Eugene Rousseau. Belwin, 1978, SS, 4 + 1 pages. Early intermediate level. **4.95**

S828. *Variations on Taki's "Kojo No Tsuki"* for Alto Saxophone and Piano by Takefusa Sasamori. Peer Music, 1963, SS, 7 + 3 pages. Takefusa Sasamori (1928-) is Japanese composer and music educator who studied in Japan and the United States. In 1961, while studying under Henry Cowell at the Manhattan Conservatory, Sasamori was decided to compose this piece for Sigurd Rascher and his skill in the altissimo. The resulting work is a set of Variations on a popular Japanese folksong composed in 1901 by pianist and songwriter Rentaro Taki. "Kojo No Tsuki" which means "Moon over the Ruins of a Castle." Sasamori sets Taki's characteristically Japanese melody in a Western compositional style through an exploration of polyphony and chromaticism. Contrary to traditional form, the theme appears climactically after the third (of five) variations in the altissimo range of the saxophone. The theme which is slow and could probably be played down an octave is the only section with altissimo above F-sharp. **14.50**

S102. *Cafe Music* for Alto Saxophone and Piano by Eric Satie arranged by James Boatman. Alry Publications, 1998, SS, 9 + 4 pages. Three pieces "La Diva de l'Empre," "Je te veux," and "Le Piccadilly." Generally at an intermediate level, with the four and five sharps in the first piece increasing the difficulty. **18.95**

S1059. *Gymnopédie No. 1* for Alto Saxophone and Piano by Eric Satie arranged by Wolfgang Birtel. Schott, 2014, SS, 2 + 1 pages. A familiar and popular piece originally for piano. Not difficult except the saxophone part is in the key of B (5 sharps). **6.95**

S232. *Fantaisie sur des motif du Freischütz by Weber* for Alto Saxophone and Piano by Jérôme Savari edited by Bruce Ronkin. Roncorp, 1991, SS, 12 + 4 pages. Somewhat longer than many of the pieces in this series, this was originally published in 1855. Early college level. **16.00**

S500. *Sonata No. 44* by Domenico Scarlatti arranged for saxophone quartet (SATB) by Fred Hemke. Southern Music Co. 1991, SS, (includes score and parts). Marked: Presto, quanto sia possibile. All parts are interesting. Publisher grade 5 but it is less difficult at a slower tempo. **7.95**

S578. *Sonata* for Saxophone Quintet (SAATB) or Sextet (SAATBBs) by Domenico Scarlatti arranged by Olaf Mühlenhardt. Advance Music, 2008, SS, includes parts and score. The original work for harpsichord is the Sonata in E major, Kirkpatrick 380. One movement at Andante commodo. Advanced high school and up. **21.95**

S806. *Tre pezzi* for Solo Soprano or Tenor Saxophone by Giacinto Scelsi. Salabert, 1984, SS, 8 pages. Giacinto Scelsi (1905-1988) was an Italian composer who also wrote surrealist poetry in French. His music was virtually unknown until shortly before his death but is now regarded as quite significant. This piece was written in 1956. The three pieces are: I. (mm = 80-48), II. Dolce meditativo (mm = 48) and III. (mm = 108). This is a college level contemporary work. **18.95**

S748. *Mission: Impossible Theme* Saxophone Quartet (AATB) by Lalo Schifrin arranged by John Wasson. Hal Leonard, 1966/1999, (includes score and parts). An arrangement of this familiar theme which is marked Driving (mm = 176+). While many high school level quartets will be able to play this piece, it is worth noting that it is in 5/4. ..... **19.95**

S458. *Concerto* for Tenor Saxophone and Symphonic Winds (Piano Reduction) by William Schmidt transcribed for tenor saxophone and piano by Sharon Davis. Western International Music, 1981, SS, 47 + 10 pages. William Schmidt (1926-2009) was an American composer who was a student of Ingolf Dahl at the University of Southern California. This piece is dedicated to Roger Greenberg. In one continuous movement with meter and some tempo changes. Advanced college level. **18.95**

S552. *Prelude and Rondo* Saxophone Quartet (SATB) by William Schmidt. Avant Music (Western International Music), 1980, SS, (includes score and parts). The Prelude is mm = 80 while the Rondo is mm = 160 and is mostly in 9/8 with two middle sections in cut time, but there are bars of 7/8, 3/4, etc. in the 9/8 sections. Publisher rates this at (US) grade 4. **14.95**

S457. *Sonata* for Baritone Saxophone and Piano by William Schmidt. Western International Music, 1980, SS, 30 + 10 pages. This piece is dedicated to Roger Greenberg who gave the premier performance in 1980. In three movements. College level. **18.95**

S818. *Sonata* for Tenor Saxophone and Piano by William Schmidt. Western International Music, 1985, SS, 39 + 12 pages. This piece is dedicated to James Houlik. In three movements: 1. Lyrical, 2. Improvisational, and 3. Rhythmic. The second movement includes alternating sections where one instrument plays as fast as possible while the other sustains. The third movement has mixed meter (3/4, 7/8, 5/8, 3/8, etc.). The publisher rates this at (US) grade 5. Duration about 16 minutes. **19.95**

S456. *Sonatina* for Tenor Saxophone and Piano by William Schmidt. Western International Music, 1967, SS, 18 + 7 pages. In three movements: 1. March, 2. Sinfonia, and 3. Rondoletto. A recommended college level piece for tenor saxophone. **16.95**

S198. *Legende Op. 66* for Alto Saxophone and Piano by Florent Schmitt. Durand, 1919, SS, 17 + 6 pages. A challenging college level piece originally for violin or alto saxophone and orchestra with this piano reduction by the composer. In one continuous movement with many changes in tempo. **12.95**

S423. *Songe de Coppélius Op. 30 No. 11* for Tenor or Soprano Saxophone and Piano by Florent Schmitt. Lemoine, 1973, SS, 4 + 1 pages. Florent Schmitt (1870-1958) was a French composer who wrote in the impressionist style, which you can clearly hear in this short work that was inspired by a vocalise. Duration about 3:14. ..... **18.95**

S1073. *Saxophon-Quartett* (SATB) by Daniel Schnyder. Kunzelmann, 1995, SS, includes score and parts. Daniel Schnyder (1961-) is a Swiss composer and saxophonist. This is an advanced work in four movements.

Most of the movements have tempo changes and there is mixed meter in the final movement. The duration is 20 minutes. **51.95**

S1148. *Nightsong* for Alto Saxophone and Piano by Gary Schocker. Theodore Presser Co., 2015, 3 + 1 pages. Gary Schocker is a well known flutist and composer. In Nightsong for alto saxophone, Schocker offers a singing, sultry line with a touch of jazz in a fresh, new performance piece. Intermediate level with a duration of 4:30. ..... **7.95**

S1212. *Sonata* for Alto Saxophone and Piano by Gary Schocker. Theodore Presser Co., 2001, 35 + 10 pages. In four movements: I. Allegro moderato, II. Scherzo, III. Andante, and IV. Allegro, vivo, raucous. Early college level with a duration of about 15 minutes. **18.95**

S1243. *Allegro Moderato* from Arpeggione Sonata for Tenor Saxophone and Piano by Franz Schubert arranged by Christopher Kelton. Roncorp, 2004, SS, 11 + 4 pages. The arpeggione was an instrument similar to guitar but played with a bow that enjoyed a very brief period of popularity in the early 1820s. This is the first movement from the sonata. Duration 9+ minutes. **16.00**

S295. *Hot-Sonate* for Alto Saxophone and Piano by Erwin Schulhoff. Schott, 1930, SS, 23 + 7 pages. Ervin Schulhoff (1894 -1942) came from a Prague Jewish-German family. He wrote in a variety of styles during his career, many influenced by jazz. This is an upper college level/advanced work in four movements. **24.95**

S1257. *Adagio and Allegro in C major Op. 70* for Alto Saxophone and Piano by Robert Schumann transcribed and edited by Peter Saiano. International Music Co., 1996, SS, 14 + 3 pages. This piece was written in 1849, originally for horn, but has also been published in editions for violin, viola and cello. It is in three main sections: Langsam, mit innigem Ausdruck (Adagio); Rasch und feurig (Allegro con brio); and Etwas ruhiger (Poco tranquillo) with a brief faster section (Schneller) at the end. The main difficulty is the high altissimo (to C) in the first section. **10.50**

S219. *Three Romances* by Robert Schumann transcribed for Alto Saxophone and Piano by Frederick Hemke. Southern Music Co., 1973, SS, 16 + 7 pages. This is Op. 94 (for oboe, violin, or clarinet) transcribed for alto saxophone. **13.95**

S1037. *Three Romances* by Robert Schumann arranged for Soprano Saxophone and Piano by Erwan Fagant. Billaudot, 2013, SS, 15 + 6 pages. This is Trois romances Op. 94 (for oboe, violin, or clarinet) arranged for soprano saxophone. The publisher rates the difficulty as a 7 on their 9 point scale and lists a duration of 11:45. ..... **17.95**

S399. *Five Scriabin Etudes* transcribed and arranged for saxophone quartet (SATB) by George Wolfe. Kjos Music, 1985, SS, includes score. Alexander Scriabin (1872-1915) was a Russian composer and pianist who wrote these etudes for piano. The etudes are Prelude, Fantastic Poem, Feuillet d'Album, Quasi Valse, and Scherzo. The publisher has rated these as (US) grade 4 and they should be playable by many high school quartets. The duration is about 6:30 minutes **9.95**

S821. *Allegro Spiritoso* for Baritone Saxphone and Piano by Jean Baptiste Senaille arranged by Harry Gee. Southern Music Co., 1941, SS, 6 + 2 pages. Jean Baptiste Senaillé (1687-1730) was a French Baroque composer and violin virtuoso. This piece has been transcribed for a number of instruments from one of his many violin sonatas. It begins with a brief Adagio non troppo section. This is followed by the rest of the piece which is marked Allegro spiritoso with the suggested tempo of quarter note = 120. The publisher has this graded as a (US) 4. Suggested for better high school saxophonists. **10.95**

S1071. *Nocturne* for Tenor Saxophone or Bass Clarinet and Piano by Ivan Shekov. Kunzelmann, 1996, SS, 6 + 2 pages. Ivan Shekov (1942-) is a Bulgarian composer and pianist who has lived in Germany since 1980. This piece has a slow-fast-slow format with rhapsodic slower sections. Early college level. **14.75**

S554. *Lacrimosa* for alto saxophone and piano by Marilyn Shrude. C.F. Peters, 2007, SS, 13 + 6 pages. This advanced contemporary piece was commissioned by Sigma Alpha International Music Fraternity and premiered by saxophonist John Sampen and the composer in 2006. The composition was written in memory of music students from Bowling Green State University and Indiana University who were killed in a plane crash in 2006. The title, 'Lacrimosa,' is Latin for tears and weeping. It reflects the many moods that such an event might evoke. This 10-minute piece uses extended techniques including flutter tonguing, fractional pitches, and multiphonics (fingerings given). **25.50**

S411. *Renewing the Myth* for alto saxophone and piano by Marilyn Shrude, saxophone part edited by John Sampen. Henry Lemoine, 1998, SS, 18 + 7 pages. This piece was written for John Sampen in 1988. It exploits both the theme and the legend of Paganini's 24th Caprice for violin. Germinal motives from the Caprice are introduced in both the saxophone and piano and become increasingly complex in a mildly atonal framework. The cadenza incorporates not only the Paganini, but fragments of famous saxophone literature. As the piece unfolds, the increasing technical difficulty recalls the myth - that Paganini sold his soul for his virtuosity. A required work for the International Adolphe Sax Competition in 2002. ..... **21.95**

S261. *Adagio et Rondo Op. 63* for Tenor Saxophone and Piano by Jean Baptiste Singelée edited by Bruce Ronkin. Roncorp, 1988, SS, 8 + 2 pages. This work by Belgian violinist and composer Jean Baptiste Singelée (1812-1875) was originally published by Adolphe Sax's publishing house in 1861 when it was used as a Paris Conservatory contest piece. It beings with an Adagio that concludes with a short cadenza for the saxophone. This is followed by a brief Allegro section which ending the first movement. The Rondo is a 2/4 Allegretto with the second half featuring 16th note triplet figures. The duration is 3:15 minutes. **16.00**

S915. *Allegro de Concert* for Saxophone Quartet (S/AATB) by Jean Baptiste Singelée edited by E. A. Lefébre. Carl Fischer, includes score and parts. This piece is an arrangement of the Allegro from the first movement of the Premier Quatuor Op. 53 (S664 below). It has a 15 bar Andante Recitative introduction that is not part of the original. This arrangement moves some of the figures from the tenor and baritone part to the alto (second part) making it somewhat easier for younger quartets. **13.95**

S350. *Caprice Op. 80* for Soprano Saxophone and Piano by Jean Baptiste Singelée edited by Bruce Ronkin. Roncorp, 1988, SS, 8 + 3 pages. *Caprice* was used as a Paris Conservatory contest piece in 1862. It is in two sections: Allegro Moderato and Moderato. Many high school students will be able to play this piece. Duration about 4:20. ..... **15.95**

S353. *Caprice Op. 80, Fantaisie Op. 89, & Fantaisie Op. 102* for Soprano Saxophone and Piano by Jean Baptiste Singelée edited by Fabien Chouraki. Henry Lemoine, 2002, SS, 27 + 11 pages. From Collection Claude Delangle. A very nice edition which combines these three Paris Conservatory contest pieces. **34.95**

S642. *Duo Concertant Op. 55* for Two Saxophones (Soprano and Alto) and Piano by Jean Baptiste Singelée edited by Fabien Chouraki. Editions Henry Lemoine, 2001, SS, 35 + 21 pages. One copy of the saxophone parts in score format and a piano score. In three movements: 1. Risoluto, 2. Andante, and 3. Allegretto. **27.95**

S351. *Fantaisie Op. 89* for Soprano Saxophone and Piano by Jean Baptiste Singelée edited by Bruce Ronkin. Roncorp, 1987, SS, 8 + 4 pages. This piece was composed in 1863 and used as a Paris Conservatory contest piece the same year. It is in three sections: Allegro, Andante, and Allegro. The initial Allegro is recitative with the piano mostly playing tremolos. The following sections both include short cadenzas. Early college level. Duration is about 4:15. ..... **16.00**

S231. *Fantaisie Op. 102* for Soprano Saxophone and Piano by Jean Baptiste Singelée edited by Bruce Ronkin. Roncorp, 1998, SS, 8 + 4 pages. Originally published by Adolphe Sax's publishing house in 1864 when it was used as a Paris Conservatory contest piece. This piece is in the introduction, theme and variations format with a cadenza at the end of the saxophone portion of the introduction. Early college level. The duration is 3:30 to 4 minutes. **16.00**

S643. *Fantasie Pastorale Op. 56* for Tenor Saxophone and Piano by Jean Baptiste Singelée edited by Fabien Chouraki. Editions Henry Lemoine, 2003, SS, 12 + 5 pages. From Collection Claude Delangle. Introduction (Andantino/Allegro), Theme (Allegretto), and Variations. **23.95**

S597. *Fourth Solo de Concert Op. 84, Sixth Solo de Concert Op. 92, Fantaisie Brilliante Op. 75, & Concerto Op. 57* for Tenor Saxophone and Piano by Jean Baptiste Singelée. Editions Henry Lemoine, 1995, SS, 29 + 10 pages. A very nice edition which combines these four pieces by Singelée for tenor saxophone. **26.95**

S664. *Premier Quatuor Op. 53* for Saxophone Quartet (SATB) by Jean Baptiste Singelée edited by Jean Marie Londeix. Molennar Edition, 1977, SS, (includes score and parts). This piece was written by pioneer saxophone composer Singelee in 1857. In four movements: I. Andante/Allegro, II. Adagio, III. Allegro vivace, and IV. Allegretto. Early college level. Duration about 17:30. ..... **49.95**

S236. *Septième Solo de Concert Op. 93* for Baritone Saxophone and Piano by Jean Baptiste Singelée edited by Bruce Ronkin. Roncorp, 1987, SS, 8 + 2 pages. Originally published by Adolphe Sax's publishing house in 1863 when it was used as a Paris Conservatory contest piece. College level. Duration about 3 minutes. **16.00**

S234. *Sixième Solo de Concert Op. 92* for Tenor Saxophone and Piano by Jean Baptiste Singelée edited by Bruce Ronkin. Roncorp, 1998, SS, 8 + 2 pages. Dedicated to Hyacinthe Klose, it was used as a Paris Conservatory contest piece in 1863. The piece is in two main sections beginning in Allegro and following a short cadenza in the middle the second section is Allegretto in 6/8. Advanced intermediate level. Duration about 3 1/2 minutes. **16.00**

S575. *Solo de Concert Op. 74* and *Fantaisie Brillante Op. 86* for Alto Saxophone and Piano by Jean Baptiste Singelée. Editions Henry Lemoine, 1995, SS, 13 + 5 pages. From Collection Claude Delangle. Op. 74 is also known as the First Solo de Concert and Op. 86 is also known as Fantaisia Brilliante sur un theme original. Early college level. **21.95**

S235. *Solo de Concert Op. 77* for Baritone Saxophone and Piano by Jean Baptiste Singelée edited by Bruce Ronkin. Roncorp, 1998, SS, 8 + 2 pages. This was a Paris Conservatory contest piece in 1861. It opens with an Andante section followed by a brief Allegro for the piano alone and concludes at Allegro moderato. Upper intermediate level and has a duration of about 3:15. ..... **16.00**

S341. *Solo de Concert Op. 83* for Tenor Saxophone and Piano by Jean Baptiste Singelée adapted by Himie Voxman. Rubank, 1941, SS, 8 + 3 pages. Singelée's third Paris Conservatory contest piece (1862) and was originally for bassoon. In one movement (Allegro Moderato), with several sections and a cadenza in the middle. Upper intermediate level. ... **5.95**

S587. *Serenade* for Saxophone Quartet (SATB) by Walter Skolnik. Tenuto Publications, 1986, SS, (includes score and parts). A friend of mine has this in his saxophone quartet book and after playing it I thought it was worth carrying. In four short movements; 1. Chorale (Sostenuto), 2. Humoresque (Allegretto), 3. Barcarolle (Andante), and 4. Toccata (Allegro). Better high school quartets and up. Duration about 5:30. ..... **8.95**

S319. *Fantasia for Alto Saxophone* Solo Alto Saxophone with Piano Accompaniment by Claude T. Smith. Wingert-Jones Publications, 1983, SS, 15 + 5 pages. Claude T. Smith (1932-1987) was one of the leading American composers for concert band, with many commissions from the armed forces bands. Appropriately, this piece is dedicated to Dale Underwood, who was a soloist with the United States Navy Band. It is in three sections: Allegro vivo, Lento rubato, and Allegro. College level. **12.50**

S224. *Seven Epigrams* for Alto Saxophone and Piano by Randall Snyder. Southern Music Co., 1973, SS, 8 + 3 pages. Dedicated to Fred Hemke. Seven short pieces. College level. **5.00**

S187. *Sonata* for Alto Saxophone and Piano by Randall Snyder. Tenuto Publications, 1971, SS, 24 + 9 pages. This piece was written in 1967 when the composer was in graduate school. It won a first prize in the 1967 Phi Mu Alpha composition contest for Wisconsin composers. In three movements: I. Moderately fast, II. Slowly, and III. Quickly. College level with a duration of about 16:30. ..... **18.95**

S632. *Idea 1 & 2 for Saxophone Quartet* (S/AATB) by Lille Bror Söderlundh. Hans Busch Musikförlag, 1987, SS, includes score and parts. Lille Bror Söderlundh (1912-1957) was a Swedish composer and singer. He was noted primarily for the music he composed for many Swedish films but also wrote classical music.This work was written in 1949. Idea 1 is Andante (in 3/2). Idea 2 is Allegro. The soprano saxophone is rather low (including one low A) so playing the first part on alto is suggested. Suitable for better high school or early college level quartets looking for some music from Scandinavia. Duration about 8 minutes. **20.95**

S764. *Sonata* for Tenor Saxophone and Piano by Leon Stein. Southern Music Co., 1979, SS, 28 + 8 pages. Leon Stein (1910-2002) was an American composer, music analyst and educator. This three movement work was written in 1967. I. Allegro vivace, II. Adagio, and III. Allegro. College level (US grade 5). **13.50**

S501. *Suite for Saxophone Quartet* (AATB) by Leon Stein edited by Cecil Leeson. Southern Music Co. 1967, SS, (includes score and parts). A lengthy work (the parts are 10 pages long) in four movements: I. Sonatine (Allegro), II. Recitative (Andante), III. Scherzo, and IV. Rondo (Allegro). The last movement has mixed meters. Publisher's (US) grade 5. ..... **24.95**

S259. *Romance* for Alto Saxophone and Piano by William Grant Still. International Music Co., 1966, SS, 6 + 2 pages. William Grant Still (1895-1978) an African American composer, arranger, conductor, and musician was successful despite tremendous obstacles. This beautiful piece is not difficult but requires sensitivity from both performers. About 4:45. ..... **9.95**

S786. *True Confessions* for Unaccompanied Alto, Tenor or Baritone Saxophone by Charles Stolte. Southern Music Co., 2003, SS, 8 pages. This is an advanced contemporary work. There is high altissimo, some fractional tones and trills (fingerings given) and some harmonics (the composer wants both the fundamental and the harmonic tone to sound). Duration about 7:30. ..... **7.50**

S1270. *Tritsch-Tratsch Polka Op. 214* arranged for Saxophone Quartet (AATB) by Johann Strauss II arranged by Andrew Balent. Almitra Music Co./Kendor Music Inc., 2017, includes score and parts. This (US) grade 3 piece should be a popular encore. Duration about 1:35. ..... **11.95**

S955. *The Rite of Spring* for Alto Saxophone and Piano by Igor Stravinsky arranged by David Dutkanicz. Carl Fischer, 2013, SS, 15 + 5 pages. This edition is presented in honor of the centennial of the ballet's premiere, and is intended to give soloists and accompanists a chance to perform two movements (I. Introduction - A Kiss of the Earth and II. Dance of the Young Maidens) from this monumental work. The movements can be performed separately, and the first movement can be played as a solo without piano accompaniment. Surprisingly, for a work that was released for several instruments at the same time, this is an advanced work that will require college level skill. Includes some flutter tonguing. **12.95**

S1207. *Scherzino* for Alto Saxophone and Piano by Steven Stucky. Merion Music/Theodore Presser, S016, SS, 5 + 2 pages. Steven Stucky (1949-1916) was a Pulitzer Prize winning American composer. This is a compact dazzler lasting only a few minutes, it was composed for John Sampen and Marilyn Shrude's "Modern Postcard" series. The aptly-named work stays extends to altissimo G. The publication includes John Sampen's performance suggestions. **11.95**

S882. *Lush Life* Saxophone Quartet (SATB) by Billy Strayhorn arranged by Billy Kerr. UNC Jazz Press, SB, (includes score and parts). This Billy Strayhorn classic was written in the1930s, but not performed publicly until 1948. The arrangement was written for The New York Saxophone Quartet. All parts have the lead at some point. Advanced high school/early college level. **24.95**

S576. *Take the "A" Train* Saxophone Quartet (AATB) by Billy Strayhorn arranged by Lennie Niehaus. Kendor, 2009, SS, (includes score and parts). A staple of the Duke Ellington orchestra from the legendary arranger Lennie Niehaus. Better high school quartets and up. **11.95**

S626. *Songs & Dances* Saxophone Quartet (SATB) by J.M. Suykerbuyk. Tierolff Muziekcentrale, 1995(?), SS, includes parts and score. J.M. Suykerbuyk (1959-) is a Dutch composer. This piece was written for woodwind quintet but has been transcribed for clarinet and saxophone quartets. It is a nice addition to the quartet repertoire. There are six movements: I. Deciso, II. Allegro moderato, III. Comodo, VI. Calmo, V. Lento, and VI. Allegretto. Early college level. **36.95**

S658. *Fantasia* Saxophone Quartet (SATB) by Jan Pieterszoon Sweelinck arranged by James Boatman. Alry Publications, 1999, SS, includes parts and score. Jan Pieterszoon Sweelinck (1562-1621) was a Flemish composer, organist, and teacher. This piece was originally written for organ. It is mostly in 4/2 and has several tempos. Early college level with a duration of 7:50. ..... **19.95**

S1068. *The Days* for Soprano Saxophone and Piano Reduction by Pietro Tagliaferri and Massimo Berzolla. Edizioni Eufonia, SS, 10 + 2 pages. Pietro Tagliaferri is an Italian saxophonist and clarinetist, composer, media consultant and producer. This is an original work for saxophone and string orchestra. In three sections, mm = 66 then mm = 132 returning to the original

tempo near the end. College level (but not difficult) with a duration of about 6 minutes. The original version with strings follows. **19.95**

S1068A. *The Days* for Soprano Saxophone and Strings by Pietro Tagliaferri and Massimo Berzolla. Edizioni Eufonia, SS, includes all parts and score. This is the original version with strings. It includes the saxophone part. The distribution of the string parts is 4-4-3-2-1. ..... **64.95**

S631. *When ...* for Soprano Saxophone and Strings (Piano Reduction) by Pietro Tagliaferri and Massimo Berzolla. Edizioni Eufonia, SS, 8 + 2 pages. Pietro Tagliaferri is an Italian saxophonist and clarinetist, composer, media consultant and producer. This is an original work for saxophone and string orchestra. While entirely at a tempo of mm=84 (in 3/4), it begins and ends with lyrical sections, while the middle is sixteenth notes based. The publisher's web site says there are jazz influences, but they appear to be subtle. We can get the string parts which would be about $75. .... **20.95**

S682. *Pénombres VI* for Alto Saxophone and Piano by Yoshihisa Taira. Editions Musicales Transatlantiques, 1997, 10 loose sheets with both saxophone and piano parts (2 copies). Yoshihisa Taira (1937-2005) was a Japanese born composer who arrived in Paris to study in 1966 and resided in France for the rest of his life. *Pénombres VI* uses contemporary notation and extended techniques such as multiphonics, high altissimo and flutter tonguing. An advanced work. This piece was on the list for the second round of the 2nd International Jean-Marie Londeix Saxophone Competition in 2008. ..... **31.95**

S274. *Two Fantastics Op. 88* for Alto Saxophone and Piano by Jenö Takács. Doblinger, 1972, SS, 25 + 13 pages. Jenö Takács (1902-2005) was an Austrian composer and pianist of Hungarian descent. These two pieces can be performed separately. I. Tempo rubato (Andante, molto rubato) duration 5 minutes. II. Tempo giusto (Allegro vivace/Meno mosso/Andante, molto rubato), includes cadenzas for saxophone and piano, duration 6-7 minutes. Skilled players are required. **30.95**

S1118. *Windhover* for solo Soprano Saxophone or Flute by Hilary Tann. Oxford University Press, 1992, SS, 5 pages. Hilary Tann (1947-) is a Welsh composer now based in the United States. This is an advanced, contemporary piece. The range is to altissimo A and the duration is 6-8 minutes. The composer wrote: "Windhover is based on the idea of flight from a falcon's point of view. Sections of slow soaring, where strength and detailed focus predominate, alternate with swifter sections, where the blurring of the rush of flight takes over." **10.95**

S757. *Recuerdos de la Alhambra* arranged for Alto Saxophone and Piano by Francisco Tárrega arranged by Wolfgang Birtel. Schott, 2010, SS, 6 + 1 pages. This piece which was written in 1896 and is a very popular piece for guitar. The arranger has given the melody to the saxophone and the background to the piano. It is in 3/4 at an Andante tempo and the saxophone part is relatively easy. **5.95**

S1022. *Songs Without Words* for Saxophone Quartet (SATB) by Peter Ilyich Tchaikovsky arranged by Peter Cluwen. Molenaar Edition, SS, includes parts and score. Two of Tchaikovsky's Songs Without Words (Op. 2 No.3 and Opus 40 No. 6) in pleasant arrangements for saxophone quartet. High school level. **11.95**

S162. *Sonatine Sportive* for Alto Saxophone and Piano by Alexandre Tcherepnine. Alphonse Leduc, 1943, SS, 10 + 4 pages. This piece is unusual in that it has a sports theme. The first movement (Lutte) is a boxing match between the saxophone and the piano (with the audience to decide the winner). The second movement (Mi-temps) is a rest the two players are taking in the midst of the competition. The third movement (Course) is a race in the form of canon with the saxophone in the lead and the piano trying to catch up. College level. **24.95**

S947. *Concerto à 4 Violini concertati in G major TWV 40:201* for Saxophone Quartet (AAAA) by Georg Philipp Telemann arranged by Olaf Mülenhardt. Advance Music, 2011, SS, includes parts and score. In four movements: Largo e staccato, Allegro, Adagio (very brief), and Vivace. There is some altissimo to G in the first and second parts but the passages can be played an octave lower. Detailed historic notes in German and English are included. **15.95**

S860. *Concerto à 4 Violini senza Basso in A major TWV 40:204* for Saxophone Quartet (AAAA) by Georg Philipp Telemann arranged by Olaf Mülenhardt. Advance Music, 2011, SS, includes parts and score. Featuring four movements in contrasting styles – Grave, Allegro, Adagio, Spirituoso -- this adaptation of an 18th century masterwork by Telemann gives everyone equal responsibility for presenting technically challenging passages and produces antiphonal effects when they play in opposing pairs. Detailed historic notes in German and English are included. **15.95**

S848. *Concerto à 4 Violini senza Basso in D major TWV 40:202* for Saxophone Quartet (AAAA) by Georg Philipp Telemann arranged by Olaf Mülenhardt. Advance Music, 2011, SS, includes parts and score. In four movements: Adagio, Allegro, Grave, and Allegro. Includes historic notes in German and English. Click on the cover image to view the notes and the first page of the score. **17.95**

S850. *Sonata à IV Violini in C major TWV 40:203* for Saxophone Quartet (AAAA) by Georg Philipp Telemann arranged by Olaf Mülenhardt. Advance Music, 2011, SS, includes parts and score. In four movements: Grave, Allegro, Largo e staccato, and Allegro. Notes in German and English are included and have some suggestions on simplifying some of the idiomatic violin passages in the original. **17.95**

S590. *Sonata in C minor* for Tenor Saxophone and Piano by Georg Philipp Telemann edited by Himie Voxman with continuo realization by Richard Hervig. Rubank, 1968, SS, 12 + 6 pages. This is the fourth of a set of twelve *Methodische Sonaten* published in 1732 for flute and figured bass. In four movements: Allegro, Adagio, Allegro assai, Ondeggiando ma non adagio, and Allegro. The second movement includes both the original music and Telemann's own elaboration of the simpler version. A good piece for high school festivals and college auditions. Could also be played on the soprano saxophone. **7.95**

S342. *Sonate* for Alto Saxophone and Piano by Georg Philipp Telemann arranged by Jean-Marie Londeix. Alphonse Leduc, 1972, SS, 7 + 4 pages. In four movements: Siciliana (Andante), Spirtuoso, Andante, and Vivace. Often played at the college level but also used as a high school festival piece (grade 5 in Florida, for example). **15.95**

S343. *Sonate* for Soprano Saxophone and Piano by Georg Philipp Telemann arranged by Jean-Marie Londeix. Alphonse Leduc, 1982, SS, 7 + 4 pages. In four movements: Siciliana (Andante), Spirtuoso, Andante, and Vivace. Exactly the same piece as above, transposed for soprano saxophone (and sounding an octave higher). **18.10**

S629. *Elegie* for Tenor Saxophone or Clarinet and Piano by Alec Templeton. Emerson Edition, SS, 6 + 2 pages. Alec Templeton (1909-1963) was born in Wales and although blind from birth, studied piano and composition at the Royal College of Music in London. He moved to the United States in 1935 and was very successful as a pianist and entertainer. This piece was written in 1939. It has been described as displaying an enfolding calm and as a gentle lyrical piece. Marked Maestoso (mm=60), it has some rhapsodic elements and two short passages marked quasi cadenza. It should work fine on soprano saxophone. Duration about 5:50. **13.95**

S1264. *Der Hölle Nachklang I* for Alto Saxophone and Piano by Dimitri Terzakis. Edition Gravis, 1994, SS, 16 + 5 pages. Dimitri Terzakis (1938-) is a Greek composer. Literally translated the title is Hell Reverberation I. This piece which has a duration of about 10 minutes, uses some fractional tones and high altissimo to D-sharp. **19.95**

S1160. *Amparito Roco* Saxophone Quartet (SATB) by Jamie Texidor arranged by Richard Wallace. Cimarron Music Press, 2007, SS, includes score and parts. Jaime Texidor (1884-1957) was a Spanish musician, conductor, publisher, and composer. This piece which was first published in 1925 was named after one of the composer's piano students. This was his best-known piece and is a paso doble. Better high school quartets and up. **16.95**

S865. *Chant* for Alto Saxophone and Piano by Augusta Read Thomas arranged for alto saxophone by Frederick L. Hemke. G. Schirmer, 2002/2005, 11 + 4 pages. Augusta Read Thomas (1964-) is an American composer currently teaching at the University of Chicago. This work was originally for cello. While generally at the slower tempos suggested by the title, this piece has many changes in tempo. Range to altissimo F-sharp. College level with a duration of 11 minutes (or 9:30 if the last segment is omitted). **14.95**

S1072. *Comic String Quartet based on Beethoven's 5th Symphony* for Saxophone Quartet (SATB) by Werner Thomas-Mifune arranged by Ivan Roth. Kunzelmann, 1996, SS, includes parts and score. This is a faithful

transcription of the Thoma-Mifune's work for string quartet. Better high school quartets and up with a duration of about 3:30. ..... **25.95**

S1136. *After the Sun* for Saxophone Quartet (SATB) by Melanie Thorne. Sempre Music, 2004, SS, includes parts and score. An original tango which the composer rates as UK grades 5-8. Duration is about 4:40. ..... **23.95**

S743. *Over to You* for Saxophone Quintet (SAATB/AAATT) arranged by Melanie Thorne. Sempre Music, 2010, SS, includes parts and score. This is a medley of selections from popular classical pieces. They are Allegro Vivace from William Tell by Rossini, the Maestoso from the Academic Festival Overture by Brahms, the Andante con moto from Die Meistersinger by Wagner, and Can-can (Allegro) from Orpheus in the Underworld by Offenbach. High school level and up. **32.95**

S1032. *Something New* for Saxophone Quartet (SATB) by Melanie Thorne. Sempre Music, 2013, SS, includes parts and score. *Something New* is Thorne stepping out as composer of two movements - Summer Heat and Cool of the Evening. While the first is fast and rhythmic, the second is cool and limpid. For intermediate to advanced performers. **29.30**

S128. *Out of the Blue* for Saxophone Quartet (SATB) by Frank Ticheli. Southern Music Co., 2005, SS, includes score. Composer Frank Ticheli (1958-) describes *Out of the Blue* as being a celebration of rhythm. Almost every bar of the piece contains one form of syncopation or another. One extended movement with several sections. An advanced college or professional level piece. **24.95**

S163. *Ballade* for Alto Saxophone and Piano by Henri Tomasi. Alphonse Leduc, 1939, SS, 28 + 8 pages. French composer Henri Tomasi (1901-1971) was a conductor and composer who wrote for the theatre (ballets and operas) and instrumental music, especially for wind instruments. *Ballade* is in one extended movement with many sections in a variety of tempos and meters. College level. **50.20**

S164. *Concerto* for Alto Saxophone and Orchestra (Piano Reduction) by Henri Tomasi. Alphonse Leduc, 1949, SS, 25 + 7 pages. Dedicated to Marcel Mule. In two movements: I. Andante et Allegro and II. Final (Giration). Advanced college level. **44.70**

S362. *Sonatina* for Soprano Saxophone and Piano by Angelo Tonoli. EditionDarok, 1995, SS, 8 + 2 pages. A sectional piece beginning with Libero recitativo, and followed by Moderato, Adagio, and concluding with Presto. This piece is on the ABRSM Grade 6 exam. **19.95**

S727. *Wings* for Solo Alto Saxophone by Joan Tower. Associated Music Publishers, 1991, 7 pages. A challenging contemporary work for that was originally for clarinet or bass clarinet. It is dedicated by the composer to John Sampen, Steve Stusek, and Arno Bornkamp who provided help and advice with transcribing this work for saxophone. **14.95**

S910. *Sonatina* for Saxophone Quartet (SATB) by Lance Treviño. Alry Publications, 2012, SS, (includes parts and score). Lance Treviño (1989-) is a Texas based composer and pianist. This piece is in three sections: Allegro Animato, Lento and Animato. The duration is 6 minutes. Advanced high school/early college level. **19.95**

S847. *Scherzo* from String Quartet No. 1 in D arranged for Saxophone Quartet (AATB) by Peter Ilyich Tschaikowsky (Tchaikovsky) arranged by Al Hager. Kendor Music, 2012, SS, (includes parts and score). The String Quartet No. 1 in D major, Opus 11, was the first of Pyotr Ilyich Tchaikovsky's three string quartets. It was premiered in Moscow in March 1871. The Scherzo is the third of four movements and was in the key of D minor. This arrangement is in concert F minor which puts the E-flat instruments in the original written key. Publisher's (US) grade 4 with a duration of 3:15. ..... **14.50**

S1188. *Selections from the Nutcracker Suite* by Peter Ilyich Tschaikowsky (Tchaikovsky) arranged for Saxophone Quartet (AATB) by Andrew Balent. Kendor Music Inc., 2016, includes parts and score. These three favorites (Marche, Waltz of the Flowers, and Trepak) from Peter Ilyich Tschaikowsky's Nutcracker Suite (Op. 71a) will be a great addition to any program during the holiday season. Duration of about 3:40. ..... **12.50**

S516. *Sonata* for Alto Saxophone (or Viola) and Piano by Eduard Tubin. AB Nordiska Musikförlaget, 1993, SS, 29 + 9 pages. Eduard Tubin (1905-1982) was an Estonian composer and conductor who relocated to Sweden in 1944. This work was written in 1951. In three movements: I. Allegro, II Troubadour Song from XIII century (Adagio), and III. Allegro vivace. Early college level. **21.95**

S201. *Sarabande and Gigue* for Alto Saxophone and Piano by Fisher Tull. Boosey & Hawkes, 1979, SS, 11 + 4 pages. Written for and dedicated to Kenneth Deans who premiered the work at the World Saxophone Congress in 1976. The Saraband is straight forward, but the Gigue employs mixed meters (7/8, 6/8, 9/8, 3/4, 4/4, etc.), slap tonguing, and a few measures of high altissimo (up to a C sharp). **22.95**

S815. *Threnody* for Solo Saxophone by Fisher Tull. Boosey & Hawkes, 1988, 3 pages. Fisher Tull (1934-1994) was an American composer and music educator. A threnody is a lament and this piece is a memorial to Kenneth N. Deans. It is a contemporary piece that was originally conceived for alto saxophone but may be played on any saxophone. It begins slowly, with faster sections before returning to the original tempo at the conclusion. It includes some contemporary notation, slap tonguing, and high altissimo to C-sharp. College level with a duration of 4 minutes. **19.95**

S780. *2 Memorials* for Soprano Saxophone or Clarinet by Mark-Anthony Turnage. Schott, 2001, SS, 3 pages. British composer Mark-Anthony Turnage (1960-) is one of the most admired and widely performed composers of his generation. The first piece, Trier, is in memory of Stephen Trier (1930-1999) a British orchestral clarinet and saxophone performer and writer. It is marked Freely (mm = 100) and changes meter almost every measure. The second piece, Memorial, is marked Expressive and free (mm = 56-60) is without a time signature. Early college level with an overall duration of 5 minutes. **9.95**

S277. *Sarabande* for Soprano Saxophone and Piano by Mark-Anthony Turnage. Schott, 1997, SS, 4 + 2 pages. British composer Turnage (1960-) is one of the most admired and widely performed composers of his generation. This piece for soprano saxophone and piano (plus optional large desk bells for each performer!) includes the unusual instruction that the saxophonist and the piano should be as far apart from each other as possible. Upper college level with a duration of about 4 minutes. **6.95**

S296. *Two Elegies Framing a Shout* for Soprano Saxophone and Piano by Mark-Anthony Turnage. Schott, 1997, SS, 16 + 12 pages. This is one of the composers most frequently performed works. Elegy 1 (With movement - molto rubato) is for saxophone alone. The piano joins the saxophone for the Shout which has been described as "violent and brusque" and "a quirky, frantic dance." In the final Elegy the saxophone and piano proceed at a leisurely pace with quite a bit of mixed meter. An advanced work. **23.95**

S286. *Concerto Op. 50* for Tenor Saxophone and Orchestra (Piano Reduction) by Burnet Tuthill. Southern Music Co., 1967, SS, 25 + 7 pages. In three movements: I. Andante molto, II. Slowly, and III. Snappy and rhythmic. College level. **13.95**

S846. *Sonata Op. 56* for Tenor Saxophone and Piano by Burnet Tuthill. Southern Music Co., 1970, SS, 24 + 7 pages. In three movements: In three movements: I. Allegro, II. Andante, and III. Fast. The publisher has the rated as a US grade 5 piece. It is probably on the easier side of that grade. **12.50**

S285. *Sonata Op. 20* for Alto Saxophone and Piano by Burnet Tuthill. Southern Music Co., 1966, SS, 24 + 7 pages. In three movements: I. Allegro giocoso, II. Andante, and III. Presto, molto vivace. Advance high school/early college level. **12.95**

S961. *Jump for Joy* for Saxophone Quintet (AAATB) by Hans Tutzer. Advance Music, 2012, SS, includes parts and score. This is a cheerful tune featuring an amusing dialogue between the two alto saxophones, which is then followed by a groovy walking bass solo performed by the baritone sax. This is the perfect piece for concluding a concert which will put the audience in a good mood for their trip home. Better high school quintets and up. **18.95**

S971. *Lamente & Dance of the Shepherds* for Saxophone Quartet (SATB) by Csaba Tüzkö. EditionDarok, 2007, SS, (includes score and parts). Lament is Molto tranquillo (legato) with a slower Calmato near the end. The soprano saxophone has the melody. In the Dance of the Hungarian Shepherds all of the parts have moving lines. It begins Moderato with Animato marked after 12 bars. Advanced high school/early college level. **22.95**

S851. *Tambourine Dance* for Saxophone Quartet (SATB) by Joaquin Valverde arranged by Mike Curtis. Advance Music, 2009, SS, (includes score and parts). Joaquín Valverde (1846-1910) was a Spanish composer, conductor and flutist. He composed more than 70 zarzuelas, a popular Spanish form of comic and romantic operetta. Tambourine Dance ("Danza de Crótalos") comes from one of his most successful, "La Tierra de la Alegría" (Land of Joy). Advanced high school level. **17.95**

S644. *Sonata* for Alto Saxophone and Piano by Matt Van Brink. Tenuto Publications, 2010, SS, 24 + 11 pages. The sparklingly fun-yet-deep composer Matt Van Brink presents a stunning new sonata for alto saxophone and piano, full of Van Brink's teasing wit, rhythms inspired by neo-classicism and neo-minimalism, and soaring lyricism that is very gratifying for saxophonists and pianists. In four movements with some mixed meter. Upper college level with a duration of 12 minutes. **18.95**

S762. *Sonatina* for Alto Saxophone and Piano by Lex van Delden. Muziekgroup Nederland (Donemus), 1952. SB, 12 + 4 pages. Lex van Delden (1919-1988) was a Dutch composer. In three movements: I. Allegro, II. Aria, and III. Rondo a la Polka. College level. Duration about 8:30 **99.95**

S919. *Sonata à la manière de Francis Poulenc* for Alto Saxophone and Piano by Wijnand van Klaveren. Resolute Music Publications, 2012, SS, 12 + 6 pages. Wijnand van Klaveren (1975-) is a Dutch composer and pianist who has written music for saxophone(s) and other instruments. This piece in the style of Francis Poulenc is in three movements: I. Allegro, II. Interlude (Très calme et irréël), and III. Rondeau à la française (Très animé). Early college level to altissimo G and a duration of about 9:30. ..... **37.50**

S673. *Four English Folksongs* Saxophone Quartet (SATB) by Ralph Vaughan Williams transcribed by Clark McAlister, Masters Music, 1996, SS, (includes score and parts). I. The Dark Eyed Sailor, II. Just as the Tide was Flowing, III. The Lover's Ghost, and IV. The Wassail Song. Nice arrangements for better high school level quartets and up. **16.95**

S657. *Six Studies in English Folk Songs* for Alto Saxophone and Piano by Ralph Vaughan Williams adapted by Robert Stanton. Galaxy Music Corp., 1982, SS, 12 + 4 pages. A transcription of this well known work originally for cello and piano. While these pieces are relatively easy, the keys range from 2 to 4 sharps and it is mostly in the higher portion of the alto saxophone range. This is a new edition which has parts for cello, clarinet, and tuba(!) but requires the player to download the saxophone part. There are also downloadable parts for violin, viola, English horn, and bassoon..... **14.95**

S778. *Concerto Op. 65* for Alto Saxophone and Piano by Pierre Vellones. Editions Henry Lemoine, 1961, 44 + 11 pages. Pierre Vellones (1889-1939) was a French composer and a medical doctor. This piece was dedicated to Marcel Mule. It is in three movements: I. Introduction et Allegro, II. Alla Marcia et Andante Sostenuto, and III. Final. There are frequent tempo changes in each movement. A college level work. ... **34.95**

S941. *Tres Danses / Danzas* for Alto Saxophone and Piano by Adolfo Ventas. Editorial de Música Boileau, 2005, SS, 21 + 8 pages. The three dances are: I. Exótica (starts and ends in 5/8), II. Tarantela and III. Oriental. Advanced high school/early college level. **23.95**

S450. *À feu (With Fire)* for Tenor Saxophone, Bandonéon, Piano, and Double Bass by Julio M. Viera. Lemoine, 2003, SS, (includes a score and individual parts for all instrutments). A contemporary tango. **20.95**

S241. *Fantasia* for Soprano or Tenor Saxophone and Chamber Orchestra (Piano Reduction) by Heitor Villa-Lobos. Peer Music, 1963, SS, 23 + 6 pages. Written in Rio in 1948 and dedicated to Marcel Mule, this is a very popular piece which is often used for college auditions. Three movements: I. Animé, II. Lent/Lentemente, and III. Très Animé. **18.95**

S1244. *Chaconne en sol mineur* Alto Saxophone and Piano by Tommaso Vitali arranged by Gerald Venturi. Lemoine, 2001, SS, 22 + 9 pages. Tomaso Vitali (1663-1745) was an Italian composer and violinist from Bologna. This piece which was originally for violin is probably his best-known work today. The initial tempo is Adagio but there are many tempo changes in this work. While the publisher rates the difficulty of this piece as a 3 (moderate) on their 5-point scale, there are notes in the extended altissimo range to B. **28.95**

S998. *Ouverture du Concerto in Fa Majeur* by Antonio Vivaldi arranged for Saxophone Quartet (SATB) by Pierric Leman. Billaudot, 1993, SS, includes parts and score. This work was originally for flute, violin, oboe, bassoon and basso continuo. All of the parts are interesting. Advanced high school and up with a duration of 3:25. ..... **20.95**

S982. *Rondo a la Caccia from Autumn - The Four Seasons* by Antonio Vivaldi arranged for Saxophone Quartet (SATB) by Melanie Thorne. Sempre Music, 2012, SS, includes parts and score. This arrangement is based on the third movement of Concerto No. 3 in F major, Op. 8, RV 293, "L'autunno." It is sectional at an Allegro tempo with one section marked swing (but can be played straight if desired.) Advanced high school/early college level. **23.95**

S264. *Sonata No. 6 in G Minor* Alto Saxophone and Piano by Antonio Vivaldi edited by Josef Marx. McGinnis & Marx, 1964, SS, 17 + 5 pages. While many instruments were given on the original title page of this work first published in 1737, the editor believes this music was intended primary for the flute, oboe or violin. In four movements: 1. Vivace, 2. Alla breve Fuga da capella, 3. Allegro ma non presto, and 4. Largo. Advanced high school level. **16.95**

S265. *Sonata No. 6 in G Minor* Tenor Saxophone and Piano by Antonio Vivaldi transcribed by Sigurd Rascher. McGinnis & Marx, 1964, SS, 17 + 5 pages. While many instruments were given on the original title page of this work first published in 1737, the editor believes this music was intended primary for the flute, oboe or violin. In four movements: 1. Vivace, 2. Alla breve Fuga da capella, 3. Allegro ma non presto, and 4. Largo. Advanced high school level. **16.95**

S1246. *Enchantress, Valse de Concert* Alto Saxophone and Piano by Felix Vivier. Carl Fischer, 1925, 5 + 2 pages. Vivier Felix's Enchantress opens with an elaborate and decorative cadenza. Following the cadenza this piece features a simple waltz tempo with a pleasant melody. **9.95**

S939. *Dreamers* for Saxophone Quartet (SATB) by Ilio Volante. Edition Eufonia, SS, includes parts and score. This is a very nice quartet with a jazz flavor. The tempo is Andante. Advanced high school level quartets and up. **23.95**

S372. *Souvenir: Toccata for Soprano Saxophone and Piano* by Robert Walker. Maecenas, (written) 1994, SS, 16 + 3 pages. Written as a souvenir of Bali, it incorporates some Balinese rhythms and modes especially in the piano part. The saxophone part is straight forward and early college level at most. Duration about 4 minutes. **19.95**

S1191. *Andante and Scherzo* for Tenor Saxophone and Piano by David L. Walters. Southern Music, 1982, SS, 11 + 4 pages. David L. Walters (1923-2015) was an American music educator and band director. The music department at Jackson State (Alabama) is named for him. This piece is suitable for a mid-level high school performer. The music is in four sections: Andante Moderato, Scherzo, Andante Moderato (short), and Scherzo. **16.95**

S226. *An Abstract* for Alto Saxophone and Piano by David Ward. Southern Music Co., 1963, SS, 4 + 2 pages. A short high school level piece in three sections Slowly/Allegro/Tempo I. **10.95**

S1104. *Concerto* for Tenor Saxophone and Piano by Robert Ward. Highgate Press/ECS Publishing, 1989, SS, 30 + 13 pages. Robert Ward (1917-2013) was an American composer who studied at Eastman and Julliard, where he joined the faculty in 1946. His style has been described as "largely from Hindemith, but also shows the considerable influence of Gershwin." This piece was written for James Houlik. It was premiered with orchestra in 1984. It is in two movements. College level with a duration of about 14 minutes. The score and orchestral parts are available as a rental... ..... **33.60**

S1089. *42nd Street* for Saxophone Septet (SAAATTB) by Harry Warren arranged by Melanie Thorne. Sempre Music, 2008, SS, includes parts and score. Harry Warren (1893-1981) was an American composer and lyricist. Warren was the first major American songwriter to write primarily for film. This was the title song of the movie that was also adapted as a musical. Suitable for advanced high school level ensembles as well as college and adult groups. **32.50**

S734. *There Will Never Be Another You* by Harry Warren arranged for Saxophone Quartet (SATB) by Lennie Niehaus. UNC JazzPress, SB. Includes parts (including 3 copies of an optional bass part with chords that can be used for bass, piano, guitar, etc. and a drum part) and score. From the

Twentieth Century Fox musical Iceland (1942) starring Sonja Henie. The song was published in 1942, and is one of the most widely known and performed jazz standards. This is one of the famous Lennie Niehaus arrangements for saxophone quartet. **24.95**

S633. *Music from the Threepenny Opera* arranged for Saxophone Quartet (SATB) by Kurt Weill arranged by John Harle. Universal Edition, 1928/1982, parts only. These pieces from *Dreigroschenoper* work very well for saxophone quartet. They are: Overture, Tango, Polly's Song, Ballad of the Good Life, Choral, and Ballad of Mac the Knife. Better high school quartets (and up) will be able to play this but knowledge of and a feel for the style of the period is necessary for the performance to be effective. .. **26.95**

S904. *Two Scorpions in Love* for Saxophone Quartet (S/AATB) by Heiner Wiberny. Advance Music, 2012, SS, (includes parts and score). The composer wrote: "I wrote this joyful and swinging jazz waltz for my son Julian and his girlfriend Nina, both born under the sign of Scorpio." This is an up tempo piece (quarter note = 180). There are written out solos with changes for both the soprano (alternate alto) and tenor sax. **18.95**

S488. *2 Rudy Wiedoeft Classics* for Alto Saxophone and Piano by Rudy Wiedoeft edited by Ted Hegvik. Et Cetera Productions, 1996. This set includes Valse Mazanetta and Saxema. Valse Mazanetta was written in 1924 and is in a lyric opera style that reflects Wiedoeft's work with singers and his year as a clarinetist with the Chicago Grand Opera Company. Saxema was first recorded in 1920 and along with Saxophobia was one of Wiedoeft's signature rags. **14.95**

S375. *Concert Pieces (Valse Erica, Sax-O-Phun, Saxophobia)* Alto Saxophone and Piano by Rudy Wiedoeft transcribed by Nobuya Sugawa and Susumu Kusakabe. Zen-On Music, 2003, SS, 26 + 12 pages. Three famous Wiedoeft alto saxophone pieces which appear to have been transcribed from recordings. **18.95**

S489. *Rudy Wiedoeft Suite* arranged for Saxophone Quartet (SATB) by Ted Hegvik. Et Certera Productions, 1995, SS, (includes parts and score). Three of legendary saxophonist Rudy Wiedoeft's original compositions for arranged for saxophone quartet. They are Sexema (1920), Valse Llewellyn (1917), and Saxophobia (1918)..... **16.95**

S549. *Valse Vanité* for Alto Saxophone and Piano by Rudy Wiedoeft. Hunt Edition, 1954, SS, 7 + 2 pages. One of Wiedoeft popular waltzes, *Valse Vanité* was originally published in 1923. ..... **14.95**

S361. *Dance of the Fox* Alto Saxophone and Piano by Leo Weiner transcribed by Lajos Darok. EditionDarok, 1941/1992, SS, 4 + 3 pages. An Eastern European dance in a Vivace 2/4. You may not recognize it from the title but this is a familiar piece, originally for piano. Upper intermediate level. **10.50**

S484. *Introduction and Samba* Alto Saxophone and Piano by Maurice C. Whitney edited by Sigurd Rascher. Bourne Co., 1951, 7 + 4 pages. Maurice Whitney (1909-1984) received degrees from Ithaca College, and NYU. He was a performer, conductor, and an arranger of music for theater, and dance companies and wrote theory and band texts, and scores for small instrumental ensembles, band, and choir. This is an upper college level piece with high altissimo. **6.95**

S485. *Rumba* Alto Saxophone and Piano by Maurice C. Whitney. Bourne Co., 1949, 5 + 2 pages. Dedicated to Sigurd M. Rascher. Advanced high school/early college level. **6.50**

S337. *Sonata* for Alto Saxophone and Piano by Alec Wilder with the saxophone part edited by Don Sinta. Margun Music, 1970, SS, 21 + 8 pages. Alec Wilder (1907-1980) was an American who composed for theater, radio, films and various Hollywood personalities including Benny Goodman. He composed short operas, chamber music, works for orchestra and many songs. This sonata is in four movements. A popular college level piece. **12.95**

S1140. *Carol of the Bells* for Alto Saxophone and Piano by Peter Wilhousky arranged by Larry Clark. Carl Fischer, 1936/2015, 2 + 1 pages. Holiday favorite Carol of the Bells has been arranged for easy instrumental solo to facilitate performance by any level or age of player (although it is most suitable for a near beginner). This carol is in 3/4 marked mm = 68 in one. The range is from middle of the staff B to the B an octave above it. Complete with piano accompaniment, this new solo arrangement is perfect for recital or your next holiday gathering. **4.95**

S1141. *Carol of the Bells* for Tenor Saxophone and Piano by Peter Wilhousky arranged by Larry Clark. Carl Fischer, 1936/2015, 2 + 1 pages. Holiday favorite Carol of the Bells has been arranged for easy instrumental solo to facilitate performance by any level or age of player (although it is most suitable for a near beginner). This carol is in 3/4 marked mm = 68 in one. The range is from The E at the bottom of the staff to the A above the staff. Complete with piano accompaniment, this new solo arrangement is perfect for recital or your next holiday gathering. **4.95**

S1142. *Carol of the Bells* for Baritone Saxophone and Piano by Peter Wilhousky arranged by Larry Clark. Carl Fischer, 1936/2015, 2 + 1 pages. Holiday favorite Carol of the Bells has been arranged for easy instrumental solo to facilitate performance by any level or age of player (although it is most suitable for a near beginner). This carol is in 3/4 marked mm = 68 in one. The range is from middle of the staff B to the B an octave above it. Complete with piano accompaniment, this new solo arrangement is perfect for recital or your next holiday gathering. **4.95**

S1079. *'Round Midnight* for Saxophone Quartet (SATB/AATB) by Cootie Williams and Thelonious Monk arranged by Rainer Müller-Irion. Advance Music, 1962, includes score and parts. 'Round Midnight is a 1944 jazz standard by pianist Thelonious Monk. It is the most recorded jazz standard composed by a jazz musician. It is at a slow tempo (mm = 60) and includes the choice of double-time Latin coda and an alternate coda in the style of the previous music. The duration is about 3:30. ..... **19.95**

S202. *Escapades* for Alto Saxophone and Orchestra, Piano Reduction by John Williams. Cherry Lane Music, 2002, SS, 27 + 14 pages. This very cool but challenging piece is from the film Catch Me If You Can. There is also a concert band accompaniment that works quite well. **19.95**

S495. *Ballad and Waltz* for Saxophone Quartet (AATB) by Vic Williams. Southern Music Co. 1981, SS, (with score and parts). The Andante (Ballad) sections are on either side of the Waltz. An easy grade 3. ..... **13.95**

S894. *I Sleep at Waking* for Solo Alto Saxophone by Ian Wilson. Camden Music, 1995, SS, 2 pages. Ian Wilson (1964-) was born in Belfast and obtained his Ph.D. in composition from the University of Ulster. This is a contemporary piece for solo saxophone. It has altissimo to F sharp and color trills but no other extended technique. It is without a time signature or bar lines. It is on the 2006-2013 ABRSM exam for all saxophones for grade 8. Here is an audio sample from the middle of the piece. The duration is about 4:45. ..... **21.95**

WW176. *Four Ebony f*or Clarinet Quartet (doubling saxes) by Jeffery J. Wilson. Camden Music, 1993, SS. For clarinet quartet (3 B-flats and bass) with the doubling as expected with the exception of the third part requiring E-flat clarinet and well as B-flat clarinet and tenor sax. A substantial 16 minute work comprising music of the "dance" from the 16th century to the 1920's. This would require a proficient quartet to perform. **36.95**

S893. *Monody* for Solo Saxophone by Jeffery Wilson. Camden Music, 1994, SS, 2 pages. Jeffery Wilson is a British composer, conductor, music educator, saxophonist and clarinetist. He studied at the Royal College of Music. This piece is without time signature or bar lines. The first half is Tempo rubato (Quite slow). This is followed by Agitato (mm = 104) with a brief concluding section at Temp Primo. Range to altissimo to F sharp. ABRSM exam syllabus Grade 7. ..... **9.95**

S752. *Jephthah Invocation and Dance* for Soprano and Alto Saxophone and Piano by Carl Anton Wirth. Ethos Publications, 1992, SS, includes the piano score and one copy of the saxophone duet part in score format. Carl Anton Wirth (1912-1986) was an American conductor and composer. This piece is in an unusual format. It features the alto saxophone which plays the entire Invocation with the piano only. The soprano has quite a bit of high altissimo (to C). The alto saxophone part reaches altissimo G. In the Dance there is mixed and odd meter, particularly 7/8 and 5/8. College level with a duration of about 7 minutes. **19.95**

S1123. *3 Blues* for Saxophone Quartet (SATB) by Frank Wolf. Advance Music, 20050, SS, includes parts, score and CD. Three pieces at an intermediate level (easier high school). They are Be Straight, So Slow and Shuffle Blues for You. All parts have solos (written out but with chords) at least once in the three pieces. The CD is unusual because it has versions without each of the parts (as well as a complete version for all pieces) so that each player can practice with the CD. **27.95**

S347. *Between Categories* for Alto Saxophone and Piano by Arthur Woodbury. C.F. Peters, 1989, SS, 24 + 5 pages. The composer writes, "*Between Categories* is a very nostalgic piece for me. The two major musical styles in my life have been jazz and classical music. In the past, out of necessity, I have had to keep them separated. This piece is an attempt on my part to integrate these styles. I do not consider this piece 'third stream' but something of itself. It should not be played for its jazz elements, or for that matter, for its classical elements, but as something in between– hence the title." An advanced piece with a duration of about 7 minutes. The piano part appears to be the more challenging of the two. **15.95**

S530. *Sonata* for Alto Saxophone and Piano by Phil Woods. Advance Music, 1997, SS, 28 + 10 pages. This piece was composed for and dedicated to Victor Morosco and was (according to information found on the internet) was originally known as Four Moods. There is a strong jazz influence and the notated sections (which make up the bulk of the piece) are interspersed with chord changes for improvisation. There is also a full page of performance notes by Victor Morosco. An advanced work with a duration of about 16:30. ..... **23.95**

S1325. *Claremont Concerto* for Alto Saxophone and Piano Reduction by John C. Worley, piano reduction by Walter S. Hartley. Theodore Presser, 2001, SS, 47 + 15 pages. John C. Worley (1919-1999) was an American college professor, saxophonist, and a composer of classical and contemporary music particularly for saxophone. Composed in 1962, it is in three movements: 1. Moderato (molto allegro), 2. Adagio, and 3. Molto allegro. Neat manuscript. Altissimo to triple high (?) G. This is a challenging work but there are no contemporary features aside from the high altissimo. **79.95**

S754. *Sonata* for Alto Saxophone and Piano by John C. Worley, solo part edited by Sigurd Rascher. Carl Fischer, 1979, SS, 26 + 10 pages. This is a very nice contemporary work. In three movements: I. Andante moderato, "with intensity;" II. Adagio, dolce espressivo, "with contemplation;" and III. Freely, "with exhilaration." College level with some high altissimo to B-flat. **17.95**

S346. *Divertimento* Alto Saxophone and Piano by Charles Wuorinen. C. F. Peters, 1983, SB, 22 + 6 pages (large format). Charles Wuorinen (1938-) is an American who was the youngest composer to win the Pulitzer Prize for music. This work has been described as "vividly lyrical" and "full of intricate counterpoint." This is an advanced college level/ professional piece. Duration is about 11:30. ..... **24.50**

S652. *Saxophone Quartet* (SATB) by Gregory W. Yasinitsky. Advance Music, 2010, SS, includes parts and score. This piece was composed for the Montana Saxophone Festival and is dedicated to the festival's director, saxophonist Brooke Ferris; it was premiered there in 1997. The first movement, Calliope, juxtaposes mechanized rhythmic patterns against legato, lyric melodies. The second movement, Chorale, explores homophonic textures by alternating between lyric and contrapuntal passages. The last movement is a Fugue. Early college level with a total duration of about 8 minutes. **18.95**

S339. *Fuzzy Bird Sonata* for Alto Saxophone and Piano by Takashi Yoshimatsu. Billaudot, 1995, SB, 28 + 8 pages. Yoshimatsu (1953-) is a contemporary Japanese composer. Three movements: 1. Run, bird (Allegro vivace), 2. Sing, bird (Largo), and 3. Fly, bird. This piece uses some contemporary notation and extended techniques. An advanced work. **22.95**

S596. *Intermezzo* for Soprano Saxophone and Piano by Emmett Yoshioka. Southern Music Co., 1996, SS, 9 + 3 pages. Emmett Yoshioka (1944-) is an American composer from Hawaii who was educated at the University of California. This piece is suitable for advanced high school and early college saxophonist and is found on some solo and ensemble festival lists. **14.95**

S430. *Concerto* for Alto Saxophone and Wind Ensemble (Piano Reduction) by Charles Rochester Young. Southern Music, 2008, SS, 26 + 7 pages. Charles Rochester Young (1965-) is an American composer and music educator. This piece was commissioned by Donald Sinta and the University of Michigan Symphony Band and was premiered in 2003. An advanced work in three movements: I. Celebratory, II. Anguished, and III. Lively. The first movement has a cadenza and the third movement features mixed meter (7/8, 6/8, 5/8). **12.50**

S1180. *Gospel Medley* arranged by Keith Young for Saxophone Quartet (SATB or AATB). Kendor Music Inc., 2016. Includes three recognizable standards - Swing Low, Sweet Chariot and Amazing Grace in a slow, gospel feel; followed by a rousing Dixie version of When the Saints Go Marching In. This arrangement can be performed with all three or just with the first two slow pieces. Written for two altos, tenor and baritone saxophones, a soprano saxophone version of the 1st part is included. The publisher rates this as (US) grade 5 but that may be over grading. Duration is about 5:00. ..... **13.50**

S1255. *Reel Hip* for Saxophone Quartet (SATB or AATB) arranged by Keith Young. Kendor Music Inc., 2017, includes parts and score. This grade 5 quartet combines the driving Irish reel Temple Hill and traditional folk tune Kingsfold Tune,and is an upbeat arrangement that goes back and forth between classical and funk styles. The duration is 3:30. ..... **13.50**

S1271. *Two English Folk Songs (Scarborough Fair and Greensleeves)* arranged by Keith Young for Saxophone Quartet (SATB or AATB). Kendor Music Inc., 2017, includes parts and score. The publisher has rated this as (US) grade 4. While it is on the easier side of this grade, there are some rhythmic challenges. High school level with a duration of 4:25. ..... **13.95**

S1189. *We Wish You a Merry Christmas* arranged by Keith Young for Saxophone Quartet (AATB). Kendor Music Inc., 2016, includes parts and score. This (US) grade 4+ arrangement for AATB saxophone quartets is a great holiday concert closer! It travels through several fun style changes including Baroque, swing and Latin and will be a favorite for players and audiences alike. Duration 1:45. ..... **11.50**

S526. *Stella by Starlight* by Victor Young arranged for Saxophone Quartet (SATB or AATB) by Lennie Niehaus. Kendor Music, 2002. A jazz standard from the 1944 film *The Uninvited* arranged for saxophone quartet. Moderate Swing tempo (mm = 160). Publisher's (US) grade 3+..... **14.95**

S834. *Divertimento* for Marimba and Alto Saxophone by Akira Yuyama. Ongaku No Tomo Edition, 1971/1976, SS, 18 pages (two copies in score format). Born in 1932 in Kanagawa Prefecture, Akira Yuyama was one of the new generation of Japanese composers who came to prominence in the 1950s, particularly for instrumental solo works, choral music, and music for children. This 1968 piece was an early example of marimba music in Japan. It is written in a Western style as a set of variations in a rondo form. The piece gives equal attention to both instruments, calling for skilled playing. In one short section the marimba player uses six mallets at the same time. **73.95**

S948. *El Bororo (Mambo Funk)* for Saxophone Quintet (AATTB) and Rhythm Section by Javier Zalba. Advance Music, 2012, SS, includes parts and score. Javier Zalba (1955-) is a Cuban clarinetist, saxophonist, and flutist as well as a composer. The rhythm section is piano, bass, congas, cowbell, and drums. This mambo-inspired piece is dedicated to outstanding Cuban saxophonist Juan Carlos Ledon, aka "El Bororo." A mambo can be described as a syncopated combination of a rhythmic pattern being performed by the saxophones to which a melody can be added. The influence of jazz standards can also be heard in this piece with the use of improvised solos (open to any of the saxophones). **27.95**

S1098. *Contrastes* for Alto Saxophone or Baritone Saxophone and Piano by Javier Zalba. Advance Music, 2014, SS, 9 + 3 pages. As the name suggests, this piece has a variety of tempos and styles. It also includes a brief optional improvised section. Early college level/college level. **13.95**

S903. *Pequeña Suite para Cuatro* for Saxophone Quartet (SATB) by Javier Zalba. Advance Music, 2012, SS, includes parts and score. This piece was composed for, and dedicated to, the saxophone quartet Arsis in the Cuban city of Pinar del Rio. The first movement Tuning (Moderato) features a melody written in B minor which has 3 saxes in unison against either the tenor or bari playing a concert A. In Dentro de un Círculo (Within a Circle, Allegro) the main melody and variations use jazz phrases with the four instruments taking turns in assuming the main as well as the supporting voices. The third movement called Relax (Larghetto) is based on a ballad-like melody where the soprano and the baritone saxophones have a pleasant conversation. The fourth and final movement, Montando en un Carrusel (Riding on the Merry-Go-Round, Allegro), goes on a joyful melodic ride passing through all the saxophones one after the other. **21.95**

S870. *Rastro y Belascoain* for Saxophone Quartet (AATB) by Javier Zalba. Advance Music, 2012, SS, includes parts and score. Dedicated to the Havana Conservatory of Music, this jazz-flavored composition reflects an ordinary day filled with everyday activities. An improvised solo chorus for

alto(s) and/or tenor can be repeated as desired, and spirited bebop phrases will require special attention. Click on the cover to view the first page of the score. **19.95**

S871. *Recuerdo de una Jornada* for Saxophone Quartet (SATB) and optional Drum Set by Javier Zalba. Advance Music, 2012, SS, includes parts and score. Composed for and dedicated to Cuban saxophonist Jorge Luis Almeida and the Habana Sax quartet, this challenging work celebrates and features the various styles and intricacies of Cuban music. Syncopation's, off-beat accents, and multi-layer rhythm patterns will demand careful attention and execution. College level with key signatures of up to 6 sharps and 5 flats depending on the part. **21.95**

S859. *Suite "Exposiciones"* for Soprano Saxophone (opt. Alto Saxophone) and Piano by Javier Zalba. Advance Music, 2011, SS, 23 + 9 pages + CD. Dedicated to Paquito D'Rivera, this piece is a fusion of jazz and classical elements in four movements: Allegro Moderato, Lento, Allegretto, and Allegro con Fuoco. There are improvised sections in the first and last movement with suggested solos provided on separate sheets. The CD has the complete work performed by the composer and a piano only version for play along. **25.95**

S453. *Quintet* for Alto Saxophone and String Quartet by Ellen Taaffe Zwilich. Presser, 2008, SS, 26 + 8 pages (this is the solo part and score). Pulitzer prize-winning composer Ellen Taaffe Zwilich gives us a beautiful quintet for alto saxophone and string quartet, perfect for serious saxophonists looking to expand their recital repertoire. Advanced players are needed on all parts of this 20-minute piece..... **19.95**

S454. *Quintet* for Alto Saxophone and String Quartet by Ellen Taaffe Zwilich. Merion Music, 2007, SS. String parts. **42.95**

Music Collections (by title)

S1125. *6 Great Pieces* for Saxophone in E-flat and Piano compiled and edited by Frans Hanssen. Digital Music Print, 2006, SS, 30 + 12 pages. While this book was probably intended for alto saxophone several of the piece would be suitable for baritone sax. Six original pieces by six composers and the intermediate and upper intermediate level. Contains: Claudy Frédéric La Complainte d'Arlequin (Giocoso), Freddy Van Laer Air for Katrien (Allegretto/Andantino), Erwin Scheltjens Deep Blue Ocean (Andante/Allegro), Remi Guns Tribute to Gerry Mulligan, Ernest Maes Ballad (Adagio), and Steven Mintjens Four Plus Five (Andante/Allegretto Giocoso). Four Plus Five includes mixed meter. **20.95**

S1127. *6 Easy Pieces* for Saxophone in B-flat and Piano compiled and edited by Frans Hanssen. Digital Music Print, 2006, SS, 26 + 8 pages. Six original pieces by five composers at the easy to intermediate level. Includes: Frans Hanssen Sicilienne, Georg Friedrich Handel Largo, Erwin Scheltjens Szabadon (Lento lamentoso/Allegro), Kris Daelemans Source de l'Ain (Andantino), and Ernest Maes Song (Adagio/Animato poco) and Ariette. **19.95**

G292. *Six Simple Old* Carols for Two Flutes (or Violins or Oboes) in Any Combination arranged by Graham Bastable. International Music Co., 2016, SS, 6 pages in score format. These pieces would work just as well for like saxophones as well. They are at an easy intermediate level. Contents: What Child Is This?, Laudemus Cum Armonia, The Seven Joys of Mary, Personent Hodie, Sweet Was the Song the Virgin Sung, and Ange-lus ad Virginem. **11.95**

S1126. *7 Easy Pieces* for Saxophone in E-flat and Piano compiled and edited by Frans Hanssen. Digital Music Print, 2006, SS, 23 + 8 pages. Several of these would be suitable for baritone sax. Seven original pieces by six composers at the easy to intermediate level. Includes: Frans Hanssen Sicilienne, Martin Slootmaekers Sad Waltzes (3), Hector De Jonghe Play Easy Pop (Slowly), Erwin Scheltjens Szabadon (Lento lamentoso/Allegro) and Blue Moon (Larghetto), Ernest Maes Ariette, and Willy Van Dorsselaer Sax Boy (Bien rythmé). **19.95**

S1236. *10 Jazz Duets* (two like saxophones) by Jeff Jarvis. Kendor Music Inc, 2017, SS, 40 pages in score format. These carefully crafted grade 3-4 jazz duets, utilize easy-to-hear harmonies, commonly encountered jazz rhythms, and occasional metric changes. Interesting material is provided for both musicians, and this collection is suitable for practice and performance as well. **13.50**

S1237. *10 Jazz Duets* for Alto and Tenor Saxophones by Jeff Jarvis. Kendor Music Inc, 2017, SS, 40 pages in score format. The same as above but the keys have been adjusted to work better as a mixed duet. **13.50**

S467. *10 Jazz Inventions for 2 Alto Saxophones* by Lennie Niehaus. Kendor Music, 1983, SS, 20 pages in score format. These 10 duets, which the publisher has labeled as grade 4, could be used by any like treble clef instruments although they tend to be in the middle of the staff and above. They are in a variety of swing tempos. Good practice material for jazz rhythms. **11.50**

S1274. *10 Pieces* for Soprano Saxophone and Piano by Michael Nyman. Chester Music, 2017, SS, 44 + 20 pages. The long-awaited collection of familiar Michael Nyman melodic creations in intermediate level arrangements by the composer for soprano saxophone and piano. Includes: "If" from The Diary of Anne Frank, "Debbie" from Wonderland, "Taking It as Read,, "Here to There" from The Piano, "The Mistress" from The Libertine, "Tango" from Never Forever, "Franklyn" from Wonderland, "In C Interlude," "Witness 1," "The Fort, the Port and the Point" from On Landguard Point. **19.95**

S504. *Ten Saxophone Quartets* (AATB) compiled and arranged by Larry Teal. G. Schirmer, 1969, SS, includes score. J.S. Bach Bourrée from Suite No. 1, Beethoven Presto from String Quartet Op. 18 No. 3, Boccherini, Minuet from String Quintet in E, Haydn Minuet and Presto from String Quartet Op. 20 No. 4, Kuhlau Grand Quartet excerpt from the Flute Quartet Op. 103, Mendelssohn-Bartholdy Elijah "Yet Doth the Lord," Mozart Minuet from String Quartet in E-flat KV 428, Rimsky-Korsakov Scherzo from String Quartet Op. 12, Schumann Scherzo from String Quartet in A minor Op. 41 No. 2, Tchaikovsky Andante Cantabile from String Quartet Op. 11. Intermediate and upper intermediate level. **29.95**

S877. *14 Advanced Christmas Favorites* Alto Saxophone arranged by Sean O'Laughlin. Carl Fischer, 2012, SS, 28 pages, plus mp3 CD. This is book with more than the melody of each Christmas carol. While each tune includes the melody it also has a more elaborate arrangement suitable for intermediate and more advance players. The mp3 CD includes orchestral accompaniment for these pieces. Includes: Angels We Have Heard on High, Away in a Manger, Deck the Halls, The First Noel, Greensleeves, Hark! The Herald Angels Sing, I Saw Three Ships, It Came Upon a Midnight Clear, Joy to the World, O Come All Ye Faithful (Adeste Fideles), O Little Town of Bethlehem, Patapan, Silent Night, and We Three Kings. **16.95**

S1276. *15 Melodious Duets* for Saxophone arranged by Carl Strommen. Almitra Music Inc./Kendor Music Inc., 2018, SS, 34 pages (score format). For two saxophones in the same key. Featuring an array of 15 classics for grade 3-4 players, the music has been carefully chosen and edited to ensure that it is idiomatic for each pair of instruments. Therefore, one book will not be compatible with any other in the series. Contents: Scarlatti Capriccio; Swedish folk song Slangpolska; Mozart Rondo, March, and Allegro; Beethoven Bagatelle; Hook Sonatina; Kullak Cradle Song; Joplin The Ragtime Dance; Delibes Pizzicato Polka; Purcell Prelude; Bach Air from Suite No. 3 In D; Saint-Saens Dance; Bizet Selections From Carmen; Irish Double Jig Biddy Maloney..... **13.50**

S622. *18 Intermediate Christmas Favorites* Alto Saxophone arranged by Carl Strommen and Larry Clark with additional arrangements by Rae Moses. Carl Fischer, 2010, SS, 29 pages, plus online audio access to piano accompaniment in both mp3 (for playalong) and pdf (for printing) formats. Instrumentalists searching for enjoyable new Christmas season material need look no further. This exciting new collection contains 18 popular holiday favorites in a variety of different styles, from classical, to jazz, to rock, to Latin. Each play-along track uses background instruments that will make players feel like they are in the band or part of the orchestra. Also included is a printable pdf file of piano accompaniments for all songs, so that they may be performed in concert or at church.Includes: Auld Lang Syne, The First Noel, God Rest Ye Merry Gentleman, Go Tell It on the Mountains, Greensleeves (What Child is This?), Hark! the Herald Angels Sing, Hey Man Christmas Swings!, Jingle Bells, Jolly Old St. Nicholas, Joy to the World, O Come All Ye Faithful (Adeste Fideles), O Little Town of Bethlehem, O Tannenbaum (O Christmas Tree), Silent Night (arrangement inspired by Erik Satie's Gymnopedie No. 1), Up on the Housetop, Waltz of the Flowers from The Nutcracker, We Three Kings, and We Wish You a Merry Christmas. **14.95**

S740. *20 Tunes in Basic Styles* for Saxophone by Valentin Hude. Advance Music, 2011, SS, 32 pages. An interesting collection of tunes and a

wide variety of styles. They probably rate as (US) grades 3 and 4 and would also be good for sight reading. **20.95**

S567. *30 Melodious Duets* for Saxophone arranged by Carl Strommen. Kendor Music, 2009, 53 pages, score format. A new and inexpensive collection of duets for two equal saxophones based on arrangements of works by Bach, Beethoven, Mozart, Hook, Tchaikovsky, Telemann, Correlli and others along with 9 original duets by Strommen. Generally at the early intermediate level with a few that are a bit more difficult. **13.50**

S878. *After Hours* Alto Saxophone and Piano by Pam Wedgwood. Faber Music, 2004, SS, 22 + 8 pages + CD. This book has 8 original tunes by Wedgwood. Contents: Call It a Day (Slow blues), Sliding Doors (With a strong rhythmic feel), The Friends (Peacefully), Remember When (Relaxed, dinner-jazz style), Summer Nights (Tranquillo), Come Dance with Me (Slow and courtly/Fast boogie woogie), Falling (Gently), and Survivor (Swing Tempo). High school level. The CD has backing tracks and a full performance (which probably isn't with saxophone). **14.95**

S1097. *All Funcked Up, 10 Groovin' Tunes and Solos for Alto Sax* by Ed Harlow. Advance Music, 2014, SS, 31 pages + CD. original solos for alto saxophone. Precise performance instructions help to play the lines authentically and improvise on simple chords (the chords are simple although some of the written out solos are not). The funky rhythm section provides the right play-along groove. Includes written out solos with chord symbols and after each piece the chord changes for the solos separately. The CD includes each track with a three-person rhythm sections both with and without the soloist. **21.95**

S477. *Alto Saxophone Contest & Festival Performace Solos with Piano Accompaniment* arranged by Larry Teal, Sigurd M. Rascher, and Daniel Dorff. Presser, 2009, SS, 45 + 17 pages + CD of piano accompaniment. This is a new publication of easy (E) and intermediate (I) solos from the Presser archives, most arranged by Teal. They are: Johann Sebastian Bach Gavotte (I), Muzio Clementi Presto from Sonatina Op. 37 No. 1 (I), Gabriel Faure Elegie Op. 24 (E), Frederic Chopin Mazurka Op. 67 No. 2 (E), Cesar Cui Berceuse Op. 20 No. 8 (I), George Frideric Hande Bourree from Organ Concerto No. 7 (I), Michel Blavet Adagio and Gigue from Sonata No. 3 (I), Edward German Valse Melancolique from the Suite *Lonely Life* (E), Johann Pachelbel Canon (E), Jean Marie LeClair Aria from Sonata No. 7 (E), Henri Eccles Sonata, and Joseph Haydn Andante from Sonata No. 1 (I). **19.95**

S1105. *The Alto Saxophone in the Attic* by John Walker, alto saxophone part edited by Nathan Jorgensen. Carl Fischer, 2015, 21 pages + CD. The CD includes both play along accompaniment and .pdf piano parts. Subtitled: 20 short recital and study piece of the intermediate player. The 20 original pieces in this collection range from the mid-intermediate to the advanced intermediate level. **16.95**

S522. *Alto Saxophone Solos with Piano Accompaniment* Easy Level. Rubank, SS, 29 + 13 pages. Ten easy alto saxophone solos, mostly arrangements. Anton Dvorak Air Gracile, Richard Strauss Allerseelen Op. 10 No. 8, Peter I. Tchaikovsky Danse Arabe (from the Nutcracker) and the theme from the Piano Concerto in B-flat minor, Alexander Gretchanioff At the Hearth from Suite Miniature and Evening Waltz, Frank D. Cofield Chartreuse, Leonard Gautier Le Secret (Intermezzo), Clarence E. Hurrell arr. Meadowland, and W.A. Mozart Minuet (from Haffner Music K250). ... **7.95**

S1112. *Bach for Saxophone* arranged by Raaf Hekkema. Schott, 2014, SS, 33 pages. For soprano or alto saxophone solo. Three partitas BWV 1002, BWV 1004, and BWV 1006 which were originally for solo violin. These are advanced works. **21.95**

S005. *Bach for the Saxophone* transcribed and edited by Ronald L. Caravan. Ethos Publications. 1998. SS, 68 pages. The book contains selected movements from unaccompanied sonatas, partitas, and suites by J.S. Bach. The works were originally written for violin, cello, or flute. This material has been adapted for saxophone because of its extraordinary potential value for developing phrasing, a sense of style, and overall musicianship. The editor has included an explanation of how these pieces were adapted for a wind instrument. **16.50**

WW010. *Johann Sebastian Bach - Six Unaccompanied Suites for Cello* transcribed by Julie Ann Giacobassi. Fish Creek Music, SS, 60 pages. While this music was original transcribed for English Horn by Julie Ann Giacobassi, the English Horn player in the San Francisco Symphony, it is also suitable for oboe, clarinet and saxophone. Julie reports that saxophonists Dave Henderson and Kevin Stewart of the San Francisco Saxophone Quartet are using it and that she has also had good response from Don Sinta about it. **23.95**

S1030. *J.S. Bach Six Cello Suites for Saxophone* transcribed and edited by Larry Clark. Carl Fischer, 2014, SS 46 pages. The keys and octaves have been adjusted to work on the saxophone. There are occasional altissimo notes (G and A) with alternatives given. The stops are rendered as they were originally with adjustment of the octave in some cases. **14.95**

S1050. *Balkan Play-Along Saxophone* arranged by Hidan Mamudov. Universal Edition, 2014, SS, 24 + 7 + 7 pages + CD. Includes parts for alto or tenor saxophone. The tenor part could also be used for soprano. Special playing techniques are explained and performance tips will help players achieve an authentic sound. All this, together with the CDs of demonstration performances and play-along tracks is sure to be inspirational. The pieces are Ciribiribella (Croatian), Mja mala (Hungarian), Makedonsko devojce (Macedonian), Moj dilbere (Bonia-Herzegovinian), Uzecko kolo (Serbian), Rampi Rampi (Turkish) and Svadbarsko horo (Bulgarian). They are generally on the difficult side with fast tempos and some with odd meters. **26.95**

S073. *Baroque Music for Saxophone* arranged by J. Michael Leonard. Mel Bay, 2000, SS, 40 + 20 pages. For alto saxophone and piano. Selections include pieces by Handel, Telemann, J. S. Bach, Corelli, Pergolesi, Rameau, Evaristo Dall'abaco, Johann Ernst Galliard and others, for a total of 11 pieces. Intermediate level. **10.95**

S1227. *The Best of The Beatles* for Alto Sax. Sony/ATV Music Publishing, SS, 96 pages. This second edition features 92 of the greatest songs from the legends of Liverpool, including: All You Need Is Love; And I Love Her; Eleanor Rigby; Got to Get You into My Life; A Hard Day's Night; Here, There, and Everywhere; Let It Be; Norwegian Wood; Something; Ticket to Ride; Yellow Submarine; and many more. Keys from 1 flat to 3 sharps. See our website for a complete song list. **14.95**

S1128 *The Best of Willy Van Dorsselaer* for Sax in B-flat and Piano by Willy Van Dorsselaer compiled and arranged by Frans Hanssen. Digital Music Print, 2006, SS, 20 + 9 pages. Eight original compositions for the intermediate (2-3 year) student. Seven of the compositions are fairly easy while the last piece (Dixieland Story) is more difficult. **19.95**

S1043. *The Best of Willy Van Dorsselaer* for Sax in E-flat and Piano by Willy Van Dorsselaer compiled and arranged by Frans Hanssen. Digital Music Print, 2006, SS, 20 + 9 pages. Eight original compositions for the intermediate (2-3 year) student. Seven of the compositions are fairly easy while the last piece (Dixieland Story) is more difficult. **19.95**

S702. *Blues for Two* by Claus Henry Koch. Advance Music, 2010, SS, 32 pages. Subtitled: "16 easy duets for saxophone or other instruments in the same key." These are original blues duets at the intermediate level and in score format. **21.95**

S1235. *Celebrating Christmas* for Alto Saxophone and Piano arranged by Frank J. Halferty. Kendor Music, 2017, SS, 29 + 14 pages. While this is subtitled 14 Grade 4 Solos, it appears that this significantly overstates the difficulty. I would rate these pieces as grade 3 (US) at most. Includes: Bring A Torch, Jeanette, Isabella; Deck the Halls; Ding Dong Merrily on High; God Rest Ye Merry, Gentlemen; The Holly and the Ivy and The First Noel; Il Est Ne Le Divin Enfant; In the Bleak Midwinter; Jingle Bells; Joy to the World; Ukrainian Bell Carol; Up on the Housetop; We Wish You A Merry Christmas; What Child Is This? and O Come, O Come, Emmanuel. **13.50**

S1294. *Celtic Saxophone Play Along* for Alto or Tenor Saxophone arranged by Martin Tourish. Universal Edition, SS, 26 + 8 + 8 pages plus CD. With background notes and performance suggestions, Martin Tourish introduces musicians to the world of Celtic music. The selected pieces span three centures of music-making in Ireland, Scotland, Wales, Cornwall, and Brittany, but comprise only an introduction to this region. The included audio CD features full performances and play-along tracks at various tempi. **21.50**

S053. *Chamber Music for Three Saxophones* (Easy to Medium) by Himie Voxman. Rubank, 1953, SS, 32 pages. These trios for two alto and one tenor saxophone have been adapted from the works of Mozart, Bach, Telemann, Hydn, Weber, Beethoven, Brahms and others. They are suitable for second- and third-year students. Published in score form. **6.95**

G107. *Charlie Parker Omnibook* for E-flat Instruments transcribed by Jamey Aebersold and Ken Slone. Atlantic Music Corp., 1978, SB, 144 pages. Sixty solos such as Moose the Mooch, Ornithology, Anthropology, and Yardbird Suite representing a cross section of the music of Charlie Parker. This book includes chord symbols and metronome markings. See our web site for a full list of the contents..... **17.95**

G105. *Charlie Parker Omnibook* for B-flat Instruments transcribed by Jamey Aebersold and Ken Slone. Atlantic Music Corp., 1978, SB, 144 pages. Same as above transposed for B-flat instruments. These transcriptions are down an octave from the E-flat edition which puts occasional notes below the range of the tenor sax (you can always take them up an octave). See our web site for a full list of the contents. **17.95**

S1150. *Child's Play, 18 First Pieces for Young Beginners* for Alto Saxophone and Piano composed or arranged by James Rae. Universal Edition, 2015, SS, 18 + 12 pages. The pieces are mostly original but include arrangements of several familiar tunes including When the Saint Go Marching In; Lightly Row; Twinkle, Twinkle, Little Star; and Jingle Bells. **19.95**

S1047. *Christmas Anthology Alto Saxophone Duet* arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2014, SS, 28 pages. Subtitled 24 Duets for Grade 3-4 Musicians. This grading is on the US 6 point scale but is on the easier side of that standard. The music in this book can be played by any two like saxophones. Contents: Adeste Fidelis (O Come, All Ye Faithful); Angels We Have Heard On High; Away In A Manger; Bring A Torch, Jeanette, Isabella; Coventry Carol; Deck The Halls; The First Noel; God Rest Ye Merry, Gentlemen; Good Christian Men Rejoice; Good King Wenceslas; Hark! The Herald Angels Sing; The Holly And The Ivy; In The Bleak Midwinter (Holst); Infant Holy, Infant Lowly; It Came Upon A Midnight Clear; Jingle Bells; Jolly Old St. Nicholas; Joy To The World; O Little Town Of Bethlehem; Silent Night; Up On The Housetop; We Three Kings; We Wish You A Merry Christmas; and What Child Is This? **11.50**

S1048. *Christmas Anthology* Alto and Tenor Saxophone Duet arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2014, SS, 28 pages. As above for alto and tenor. **11.50**

S881. *Christmas Lites for Alto Saxophone and Piano, 10 Carols Arranged in a Jazz Style* arranged by Lennie Niehaus. Kendor Music, 2012, SS, 35 + 10 pages. Featuring 10 Christmas favorites arranged in jazz styles, the selections in this grade 3-4 collection can be played individually or in combination as a jazz suite. The pieces are: Jingle Bells; We Three Kings; It Came Upon A Midnight Clear; Joy To The World; Silent Night; Away In A Manger; O Come, All Ye Faithful; God Rest Ye Merry, Gentlemen; Good King Wenceslas; and Angels We Have Heard On High. (The clarinet edition can be used for tenor sax.) **13.50**

S1193. *Christmas Street Music (Weihnachtliche Straßenmusik)* for two or three Alto Saxophones arranged by Uwe Heger. Heinrichshofen, 2015, SS, 36 pages. This book is intended for two or three alto saxophones but can be used for any like treble clef instruments and is most suitable for saxophones (any type) and clarinets. All the arrangements are marked "Swing" and there are chord symbols in the first part. While the majority of the 50 pieces are German there are many (including some of the German ones) that will be familiar to English speakers. Perfect for busking or other situation where Christmas music is needed. **16.50**

S1049. *Christmas with a Twist* Alto Saxophone arranged by Larry Clark. Carl Fischer, 2014, 22 pages + Downloadable MP3 and PDF files. Not your parent's (or grandparent's?) Christmas carols. This book has 11 popular carols arranged in a variety of styles. Angels We Have Heard on High (British Invasion), Away in a Manger (Country Ballad), Carol of the Bells (Power Ballad), Deck the Halls (Latin Jazz), The First Noel (Punk-Rock), God Rest Ye Merry Gentlemen (Reggae), Jingle Bells (R & B Shuffle), Jolly Old St. Nicholas (1980s Metal), Silent Night (Country Ballad), Up on the Housetop (Doo-Wop), and We Three Kings (swing). The dowloadable material includes piano accompaniments as pdf files and mp3 backing tracks. **12.95**

G308. *Classical Flex Duets* for B-flat Instruments arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2016, SS, 16 pages. This collection is a terrific resource for student groups, church musicians, family musicians and more. These grade 2-3 arrangements are fully interchangeable. The piano accompaniment book is optional. Contents: Hail The Conquering Hero Comes from Judas Maccabeus (Handel); Our Director (Bigelow); St. Anthony's Chorale (Haydn); Simple Gifts (Shaker hymn); Ecossaise (Beethoven); Can Can Polka (Offenbach); The Pilgrims' Chorus from Tannhäuser (Wagner); and Allegro from K. 3 (Mozart). 🖃 **10.50**

G309. *Classical Flex Duets* for E-flat Instruments arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2016, SS, 16 pages. 🖃 **9.95**

G310 *Classical Flex Duets* Piano Accompaniment arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2016, SS, 26 pages. This is the optional piano accompaniment book for the above. **11.50**

G322. *Classical FlexQuartets* for B-flat Instruments arranged by Andrew Balent. Kendor Music, 2018, SS, 20 pages in score format. For any combination of four B-flat instruments or may be used with other books in this series for instruments in other keys. These are grade 3 arrangements which contain well-known classical melodies. Contents: Can Can (Offenbach), French Song (Tschaikowsky), German Dance (Mozart), The Happy Farmer (Schumann), Minuet (Bach), Rosamunde (Schubert), Slavonic Dance (Dvorak), Surprise Symphony (Haydn), Trumpet Voluntary (Clarke), and Turkish March (Beethoven). **11.95**

G323. *Classical FlexQuartets* for E-flat Instruments arranged by Andrew Balent. Kendor Music, 2018, SS, 20 pages in score format. ... **11.95**

S1240. *The Coleman Hawkins Collection* transcribed by Timo Shanko. Hal Leonard, PB, 63 pages. One of the founding fathers of jazz sax, Coleman Hawkins blazed the trail for future generations of saxophonists. This collection features note-for-note tenor sax transcriptions for 16 highlights from Hawkins' vast repertoire, including: April in Paris, Body and Soul, Dinah, Epistrophy, Flyin' Hawk, Honeysuckle Rose, I Mean You, It Never Entered My Mind, The Man I Love, Mood Indigo, Picasso, Rifftide, Self Portrait (Of the Bean), Stuffy, You'd Be So Nice to Come Home To, and You've Changed. Includes chords. While this book was intended for tenor saxophone, it could be played on any saxophone (there is no piano part). Features a bio and an updated discography, complete with notes about the recordings (date, location, players, original issue info, etc.). **19.95**

G218. *Compatible Duets for Winds for Clarinet, Trumpet or Tenor Saxophone in B-flat* arranged or composed by Larry Clark. Carl Fischer, 2010, SS, 48 pages. This book, which is part of a series, contains 31 duets from the early intermediate to the mid-intermediate level that can be played by any combination of wind instruments. The duets in these books come in a variety of styles such as classical, folk music, and original compositions. Many of the second parts go below the range of the tenor saxophone and would need to be played an octave higher. **11.95**

G312. *Compatible Duets for Winds Vol. II* for Clarinet, Trumpet or Tenor Saxophone in B-flat arranged or composed by Larry Clark. Carl Fischer, 2017, SS, 48 pages. Continuing with the success of the popular Compatible series, Compatible Duets for Winds Volume 2 contains 29 duets in a variety of styles that can be played with any combination of two wind instruments. Students can develop their chamber-ensemble skills while playing with their friends, no matter what wind instruments they play. Typical difficulty (US) grade 3. Many of the second parts go below the range of the tenor saxophone and would need to be played an octave higher. **12.95**

G313. *Compatible Duets for Winds Vol. II* for Alto or Baritone Saxophone in E-flat arranged or composed by Larry Clark. Carl Fischer, 2017, SS, 48 pages. Continuing with the success of the popular Compatible series, Compatible Duets for Winds Volume 2 contains 29 duets in a variety of styles that can be played with any combination of two wind instruments. Students can develop their chamber-ensemble skills while playing with their friends, no matter what wind instruments they play. Typical difficulty (US) grade 3. ..... **12.95**

G252. *Compatible Christmas Duets for Winds* for Alto Saxophone and/or Baritone Saxophone arranged by Doris Gazda and Larry Clark. Carl Fischer, 2013, SS, 45 pages in score format. The intention of Compatible Christmas Duets is to provide instrument players the opportunity to play fifty popular Christmas carols in arrangements for two instruments. These duets will work with any combination of any two instruments, so you can play carols with your friends no matter what instrument they play. There are endless possibilities for using duet combinations for fun and entertainment around the holidays. You can play for family, friends, or in a concert setting. We have editions for instruments in C, B-flat, E-flat, and bass clef and can order the versions for Horn in F and Tuba if requested. **12.95**

G251. *Compatible Christmas Duets for Winds* for Clarinet, Trumpet and/or Tenor Saxophone arranged by Doris Gazda and Larry Clark. Carl Fischer, 2013, SS, 45 pages in score format. As above for B-flat instruments. **12.95**

S677. *Compatible Duets for Winds for Alto or Baritone Saxophone in E-flat* arranged or composed by Larry Clark. Carl Fischer, 2010, SS, 48 pages. This book contains 31 duets from the early intermediate to the mid-intermediate level that can be played by any combination of wind instruments. The duets in these books come in a variety of styles such as classical, folk music, and original compositions. **10.95**

G278. *Compatible Quartets for Winds* for Clarinet, Trumpet, Tenor Saxophone or other B-flat instruments arranged or composed by Larry Clark. Carl Fischer, 2014, SS, 45 pages in score format. The Compatible Ensemble Series allows chamber groups to play together, no matter the instrumentation or who wants to play melody. This collection contains 21 quartets for wind instruments in a variety of styles from classical, to folk, to original compositions, giving players the opportunity to mix-and-match instrumentation. Includes works by by William Duncombe, Larry Clark, Muzio Clementi, Edward Elgar, Giuseppe Giordani, Francois-Joseph Gossec, George Frideric Handel, Franz Joseph Haydn, Scott Joplin, Edward A. MacDowell, Wolfgang Amadeus Mozart, Franz Schubert, and Robert Schumann. They are presented in order of difficulty from easy to medium level. **16.95**

G279. *Compatible Quartets for Winds* for Alto or Baritone Saxophone arranged or composed by Larry Clark. Carl Fischer, 2014, SS, 45 pages in score format. As above. **16.95**

G319. *Compatible Trios for Christmas* for Alto or Baritone Saxophone in E-flat arranged by Doris Gazda and Larry Clark. Carl Fischer, 2017, SS, 46 pages in score format. Continuing with the success of the popular Compatible series, Compatible Trios for Christmas contains 27 arrangements of popular Christmas carols that can be played with any combination of three instruments. A piano score is available that contains piano/keyboard parts along with a concert pitch score of the instrumental music. Great for holiday services, parties, or events, these trios also develop a player's ensemble skill no matter what instrument they play. Includes: Angels We Have Heard on High; As Lately We Watched; Auld Lang Syne; Away in a Manger; Carol of the Bells; Deck the Halls; The First Noel; Gesu Bambino; God Rest Ye Merry Gentlemen; Good King Wenceslas; Hark! The Herald Angels Sing; Here We Come A-Wassailing; Jesu, Joy of Man's Desiring; Jingle Bells; Joy to the World; O Christmas Tree; O Come, All Ye Faithful; O Come, O Come, Emmanuel; O Holy Night; O Little Town of Bethlehem; Patapan; Silent Night; The Holly and the Ivy; Up on the Housetop; We Three Kings; We Wish You a Merry Christmas; and What Child Is This? We have editions for violin/oboe and B-flat instruments and can order the versions for Flute, Viola, Horn in F, Tuba, other bass clef instruments and a piano score that contains piano/keyboard parts along with a concert pitch score of the instrumental music. **12.95**

G318. *Compatible Trios for Christmas* for Clarinet, Trumpet, Tenor Saxophone or other B-flat instruments arranged by Doris Gazda and Larry Clark. Carl Fischer, 2017, SS, 46 pages in score format. As above for B-flat instruments. **12.95**

WW369. *Compatible Trios for Weddings* for Clarinet, Trumpet and/or Tenor Saxophone in B-flat arranged by Doris Gazda and Larry Clark. Carl Fischer, 2016, SS, 46 pages in score format. This unique collection contains trio settings of popular music for wedding ceremonies that can be played by any combination of three instruments–wind, brass, or strings. Included are classic songs for pre-ceremony, processional, recessional, and post-ceremony, such as Air on the G-String, Amazing Grace, Ave Maria, Bridal Chorus, Canon in D, Jesu, Joy of Man's Desiring, Trumpet Voluntary, and Wedding March. We have editions for violin/oboe, E-flat, and bass clef and can order the versions for Flute, Horn in F, Tuba and a piano score that contains piano/keyboard parts along with a concert pitch score of the instrumental music. **12.95**

S1173. *Compatible Trios for Weddings* for Alto or Baritone Saxophone in E-flat arranged by Doris Gazda and Larry Clark. Carl Fischer, 2016, SS, 46 pages in score format. As above. **12.95**

C1928. *Compatible Trios for Winds* for Clarinet, Trumpet, Tenor Saxophone or other B-flat instruments arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. This collection contains 32 trios in a variety of styles from classical to folk, and includes some new original works as well. Each piece is playable by any combination of three wind instruments. Compatible Trios for Winds is especially useful in a school setting. Generally at an early intermediate level. Includes tunes such as The Irish Washerwoman, Brahms' Hungarian Dance No. 5, MacDowell's To a Wild Rose, and more. **12.95**

S876. *Compatible Trios for Winds* for Alto or Baritone Saxophone or other E-flat instruments arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. As above..... **13.95**

S054. *Concert and Contest Collection for Alto Saxophone* Saxophone Part by Himie Voxman. Rubank, 1959, SS, 24 pages. This book contains 14 works for alto saxophone and piano transcribed or edited by Voxman. These solos range in difficulty from several suitable for second year students to those for fourth year (and beyond). See our web site for contents. **7.95**

PA043. *Concert and Contest Collection for Alto Saxophone* Alto Saxophone Part and Performance/Accompaniment CD. Rubank. Alto saxophone book (the same as S054) along with the performances and piano accompaniment CD. **14.95**

S055. *Concert and Contest Collection for Alto Saxophone* Piano Accompaniment by Himie Voxman. Rubank, 1959, SS, 71 pages. Piano accompaniment to S054. ..... **9.95**

S243. *Concert and Contest Collection for Tenor Saxophone* Saxophone Part by Himie Voxman. Rubank, 1972, SS, 24 pages. This book contains 14 works for tenor saxophone and piano transcribed or edited by Voxman. These solos range in difficulty from several suitable for second year students to those for fourth year (and beyond). See our web site for contents. **4.95**

S244. *Concert and Contest Collection for Tenor Saxophone* Piano Accompaniment by Himie Voxman. Rubank, 1972, SS, 56 pages. Piano accompaniment to S243. ..... **6.95**

S237. *Concert Duets for Alto and Tenor Saxophone* by Paul Harvey. Roncorp, 1981, SS, 12 pages. Five original duets for alto and tenor saxophone by British performer, pedagogue, composer, and writer Harvey (1935-). The titles are Roundelay, Two Part Invention, Song Without Words, Lonely Waltz, and Tarantella. They are at the intermediate and upper intermediate level and are presented in score format. **19.95**

S700. *Copland for Alto Saxophone (Copland 2000)* arranged for alto saxophone by Quincy C. Hilliard. Boosey & Hawkes, 1999, SS, 23 pages (13 of music). The music in theis book is generally at the intermediate level. Contents: Simple Gifts, I've Heard an Organ Talk Sometimes, Vieux Póeme, I Bought Me a Cat, Laurie's Song, Billy and His Sweetheart, Dirge in Woods, Zion's Walls, Ching-a-Ring Chaw, The Little Horses, Going to Heaven!, and Fanfare for the Common Man. **9.95**

S1197. *A La Découverte de las musique des 17 et 18 siècles* Volume 2 for Alto Saxophone and Piano arranged by Jean-Marie Londeix. Editions Henry Lemoine, 1974, SS, 7 + 3 pages. This contains four works from the 17th and 18th centuries. They are: François Duval Rondo, Esprit-Philippe Chedeville La Chicane, Jean-Baptiste Loeillet Siciliana, and Johann-Ernst Galliard Hornpipe. For better intermediate players. **14.95**

S1196. *A La Découverte de las musique des 17 et 18 siècles* Volume 2 for Soprano or Tenor Saxophone and Piano arranged by Jean-Marie Londeix. Editions Henry Lemoine, 1974, SS, 5 + 3 pages. This contains three works from the 17th and 18th centuries. Esprit-Philippe Chedeville La Chicane, Diogenio Bigaglia Andante, and Johann-Ernst Galliard Hornpipe. For better intermediate players. **14.95**

G221. *Copland Instrumental Album (Copland 2000)* piano accompaniment arranged by Quincy C. Hilliard. Boosey & Hawkes, 1999, SS, 52 pages. **14.95**

S519. *Dexter Gordon Jazz Saxophone Solos* transcribed by Lennie Niehaus. Hal Leonard, 1989, SS, 64 pages. Transcribed from the original recordings these 22 solos include chord symbols for B-flat saxophone and accompanying instruments in C. The tunes are: The Apartment, Apple Jump, Backstairs, Benji's Bounce, Boston Bernie, The Chase, Cheesecake, Daddy Plays the Horn, Dexter Digs In, Fenja, For Regulars Only, Fried Bananas, Girl With the Purple Eyes, LTD, Mischievious Lady, Montmartre, The

Rainbow People, Setting the Place, Soy Califa, Stanley the Steamer, Sticky Wicket, and Valse Robin. Lots of fun and not for tenor only. **14.95**

S888. ***Down by the Riverside, Six Songs for Alto Saxophone and Piano*** arranged by Daniel Kallman. MorningStar Music Publishers, 2012, SS, 24 + 8 pages (the saxophone parts are bound into the book and are intended to be photocopied). This book has arrangments of six well-known spiritials and folk tunes. This is high school level material. Some pieces are easy easy while others are more challenging. Contents: Down by the Riverside, Shall We Gather at the River, The Water is Wide, Sometimes I Feel Like a Motherless Child, Joshua Fought the Battle of Jericho, and She's Gone Away. **17.95**

S384. ***Duets*** by Alexander Glazounov transcribed for saxophones by Elaine Zajac. Encore Publications, 2002, SS, 11 pages (score). Ten duets by Glazounov originally for other woodwind instruments. This publication includes a score with both parts in the same key so they can be played by two saxophones of the same type, plus additional second parts so they can be played by a soprano and alto or an alto and tenor. The difficulty ranges from fairly easy to upper intermediate level. **14.95**

G60. ***Easy Klezmer Tunes*** by Stacy Phillips. Mel Bay, PB, 2003, 129 pages + CD. This book is for musicians who are new to klezmer but are reasonably proficient instrumentalists. There are 24 tunes (each with a brief explanation) grouped as Khosid'ls and other slowish tunes; Horas; and Freylakhs, Bulgars, and other up-tempo tunes. The book includes melody parts for C instruments, B-flat, E-flat, and bass clef instruments. The included CD has each tune played as written and again with some traditional klezmer embellishments. **24.95**

S679. ***Easy Blue Saxophone*** **for alto or tenor saxophone and piano** by James Rae. Universal Edition, 2005, SS, 17 + 8 + 8 pages. Includes piano score and parts for both alto and tenor saxophone. Eight original pieces at the lower- and mid-intermediate level. They are in various styles with pieces with both swing and straight eighth notes. **16.95**

S680. ***Easy Blue Saxophone Duets*** by James Rae. Universal Edition, 2006, SS, 22 pages in score format for alto saxophones with a second part for tenor saxophone. Fifteen original pieces at the lower- and mid-intermediate level. They are in various styles with pieces with both swing and straight eighth notes. **16.95**

S681. ***Blue Saxophone Duets*** by James Rae. Universal Edition, 1996, SS, 10 pages in score format for alto saxophones with a second part for tenor saxophone. Five original pieces at or slightly above the mid-intermediate level. There are chord symbols for both alto and tenor on the tenor part. Four are in jazz (swing) style at various tempos. The other is funk with straight eighths. **16.95**

S096. ***Easy Jazzy Duets Saxophones*** by James Rae. Universal Edition, 1994, SS. A book of 10 very easy jazz duets for second- and third-year students. May be played by like instruments using parts on facing pages or with an alto on the first part and a tenor using a separate part. **16.95**

PA067. ***Easy Play-Alongs*** **for Alto Saxophone and Piano** edited by Barbara Strack-Hanisch. Universal Edition, 2019, SS, Carl Fischer, 2013, 30 + 12 pages + CD. Edited and arranged by Barbara Strack-Hanisch, an internationally performer and professor of saxophone at Vienna's University of Music, this volume offers a great mixed selection of pieces suitable for beginners and intermediate players. This edition includes printed piano parts as well as recorded accompaniments on a CD that, for some pieces, features a live band. Suitable for UK grades 2-4 (quite easy to intermediate). The CD also contains piano accompaniments as printable PDF files. Contents include: Pomp and Circumstance No.1, Linstead Market, Fascination, Tango (Albeniz), Für Elise, New York New York, Meet the Flintstones, Being Oto, Am Strand, and Xandi's Dreamland. **21.50**

S1035. ***Effective Etudes for Jazz 2*** **Alto Sax and Baritone Sax** by Mike Carubia and Jeff Jarvis. Kendor Music, 2014, SS, 45 pages. This collection of 20 audition/performance etudes is based on the chord progressions to popular jazz standards (they are identified in the table of contents), blues, and rhythm changes. The collection was designed for honors jazz band auditions, solo evaluations, group lessons, teaching the jazz language and improvisation, learning standards, and more. Presented sequentially according to difficulty, the etudes have annotations beneath the staves identifying phrases and patterns common to the jazz language. Chord reference charts show users the notes of all chord symbols in each etude. MP3 recordings both with and without the soloist are available for download. **21.95**

S1036. ***Effective Etudes for Jazz 2*** **Tenor Sax** by Mike Carubia and Jeff Jarvis. Kendor Music, 2014, SS, 45 pages. This collection of 20 audition/performance etudes is based on the chord progressions to popular jazz standards (they are identified in the table of contents), blues, and rhythm changes. The collection was designed for honors jazz band auditions, solo evaluations, group lessons, teaching the jazz language and improvisation, learning standards, and more. Presented sequentially according to difficulty, the etudes have annotations beneath the staves identifying phrases and patterns common to the jazz language. Chord reference charts show users the notes of all chord symbols in each etude. MP3 recordings both with and without the soloist are available for download. **21.95**

S807. ***Eight New Pieces*** **for Alto Saxophone and Piano** by John Hopkins. Ricordi, 1988, SS, 16 + 4 pages. Eight short pieces at the early intermediate and intermediate level. Each piece helps develop an aspect of saxophone playing. **14.95**

S1314. ***Eight Pieces by French Composers for Saxophone*** **for Alto Saxophone and Piano** compiled by Nicole Roman. Alphonse Leduc, SS, 34 + 13 pages. Eight well-known and popular pieces many of which we carry as individual publications. They are: Eugène Bozza Aria and Improvisation et Caprice (solo), Jacques Ibert Aria, André Jolivet Fantaisie-Impromptu, Pierre Lantier Sicilienne, Maurice Ravel Pièce en forme de Habanera (trans. Viard), Jeanine Rueff Chanson et Passepied, and Henri Tomasi Introduction et Danse. A good value for those that expect to play more one or two of these pieces. **24.95**

S656. ***Famous Saxophone Solos*** transcribed by Jeff Harrington. Berklee Press, 2010, SS, 27 pages. Play some of the best-known smooth jazz, rock, and R&B saxophone solos of all time. Clearly rendered and meticulously detailed (including chord symbols), playing these transcriptions will give you insight into the styles of saxophone greats such as Kenny G, Michael Brecker, David Sanborn, Jay Beckenstein, and many others. Berklee professor Jeff Harrington's introduction gives you insight into how to practice and perform. Seventeen solos (several with two parts), mostly for alto and tenor (one for bari). **14.95**

G324. ***Festival FlexDuets*** **for B-flat Instruments** arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2019, SS, 16 pages. These 8 US grade 3 duets are destined to become a staple of school music libraries as they can be mixed or matched using any combination of the 10 different books for wind and string instruments. They can also be combined and played by a larger ensemble that has challenging instrumentation. In addition to the B-flat and E-flat editions there are others which cover all the instruments in the band and orchestra. Contents: Blue Light Special (Halferty); Canon In Two Parts (Halferty); Crescent Moon Rising (Chinese folk song); Dirty Dish Rag (Halferty); Farandole (Bizet); March (Bach); The Rakes Of Mallow (Irish folk song); and Two Russian Folk Songs **10.50**

G325. ***Festival FlexDuets*** **for E-flat Instruments** arranged by Frank J. Halferty. Almitra Music/Kendor Music, 2019, SS, 16 pages. These 8 US grade 3 duets are destined to become a staple of school music libraries as they can be mixed or matched using any combination of the 10 different books for wind and string instruments. They can also be combined and played by a larger ensemble that has challenging instrumentation. In addition to the B-flat and E-flat editions there are others which cover all the instruments in the band and orchestra. Contents: Blue Light Special (Halferty); Canon In Two Parts (Halferty); Crescent Moon Rising (Chinese folk song); Dirty Dish Rag (Halferty); Farandole (Bizet); March (Bach); The Rakes Of Mallow (Irish folk song); and Two Russian Folk Songs **10.50**

S108. ***Fifteen Two-Part Inventions*** by Johann Sebastian Bach adapted for saxophone duet by Larry Teal. Presser, SS, 2003, 35 + 16 pages. Includes parts for two alto saxophones (score format) and alternate second part for tenor saxophone. Includes details on how ornaments should be played. Upper intermediate level but with a range of difficulty. **17.95**

S496. ***First Book of Saxophone Quartets*** **(AATB)** complied and arranged by Himie Voxman. Southern Music Co. 1986, SS, (includes score and parts). Includes: Felix Mendelssohn Allein Goot in Der Höh'Sie Erh (Chorale) and Character Piece (Longing, Op. 7 No. 6); Michael Praetorius Three Renaissance Dances; Henry Purcell A Purcell Suite; Adam Joseph Emmert Adagio; G.P. Telemann March and La Rejouissance; Oliver Shaw Suite; W.A. Mozart Andante (from Divertimento K. 188), Menuetto (from Divertimento K. 213) and Finale (from Divertimento K. 213); P.I. Tchaikov-

sky Old French Melody (Op. 39 No. 16); and Ludwig van Beethoven Two Contradances. The publisher rates this as grade 2, but 2 and 3 would be more accurate. **44.95**

S906. *First Festival Solos* for Alto Saxophone and Piano composed or arranged by Larry Clark and Sean O'Loughlin. Carl Fischer, 2013, 32 pages + CD. This book has 20 pieces, some original and some arrangements. There are several that many students could play after a few months of study. Most of the pieces are suitable for second year students and perhaps a bit beyond depending on the student's rate of development. Each volume includes a CD of full-version recordings for the student to use as an example, as well as piano-only recordings to use in practice. The CD also contains piano accompaniments as printable PDF files. Notes on the pieces and the composers/arrangers are included. **12.95**

S977. *Grand Album of Selected Solos for Alto Saxophone* with Piano Accompaniment by Ben Vereecken. C.L. Barnhouse, 1911, SS, 36 pages, saxophone part. Although he was born in Belgium, Vereecken was a saxophone soloist with the Sousa Band. This collection of 18 pieces features his compositions..... **12.95**

S978. *Grand Album of Selected Solos for Alto Saxophone* by Ben Vereecken. C.L. Barnhouse, 1911, SS, 113 pages. Piano Accompaniment. **44.95**

G237. *Getz/Gilberto* transcribed by Carlos Arana. Hal Leonard, 2012(?), PB, 157 pages. This folio transcribes every note for every instrument on the ground-breaking 1965 bossa nova masterpiece that won the Grammy Award for Best Album of the Year and produced the classic standard "The Girl from Ipanema" which also won a Grammy for Record of the Year. It featured Stan Getz on saxophone, Joao Gilberto on guitar, and Antonio Carlos Jobim on piano. The instruments included (they don't all play on each song) are voice, guitar, tenor sax, drums, bass and piano. The tenor sax part is shown in the correct key for playing. 8 songs, including: Desafinado, Doralice, The Girl from Ipanema (Garôta De Ipanema), O Grande Amor, Para Machuchar Meu Coracao, Quiet Nights of Quiet Stars (Corcovado), Só Danço Samba (Jazz 'N' Samba), and Vivo Sonhando (Dreamer). **19.95**

S1124. *Great Classics* for Sax in E-flat & Piano compiled and edited by Frans Hanssen. Digital Print Music, 2006, SS, 36 + 15 pages. Includes: Mozart Minuet from Eine Kleine Nachtmusik, Mendelssohn Song Without Words Op. 62 No. 2, Schubert Serenade, Grieg Norwegian Dance Op. 35 No. 2 and Morning Mood from Peer Gynt, Boccherini Minuet, J.S. Bach Badinerie from Suite No. 2 in B minor and Minuet from Anna Magdalen Bach Notebook, Tchaikovsky Andante Cantabile from Quartet in D Op. 11, and Schumann Trumerei. The difficulty level is probably third year for a younger student and second year for an older student. **19.95**

G255. *Improvising and Soloing In the Pocket* for B-flat Instruments by Richie Cannata and Sean J. Kennedy. Carl Fischer, 2013. SS 32 pages + CD. This book contains 9 original play-along leadsheets (in the styles of Rock, Samba, Bossa Nova, Funk, and Ballads) with melodies and chords. It has music theory and background on each tune. The CD includes .wmv video of a discussion of the compositions and play-along tracks in .mp3 format. For upper intermediate through advanced players. **19.95**

G256. *Improvising and Soloing In the Pocket* for E-flat Instruments by Richie Cannata and Sean J. Kennedy. Carl Fischer, 2013. SS 32 pages + CD. This book contains 9 original play-along leadsheets (in the styles of Rock, Samba, Bossa Nova, Funk, and Ballads) with melodies and chords. It has music theory and background on each tune. The CD includes .wmv video of a discussion of the compositions and play-along tracks in .mp3 format. For upper intermediate through advanced players. **19.95**

S1222. *Basic Jazz Conception for Saxophone* by Lennie Niehaus. Try Publishing Co., 1966, SS. 24 pages + CD. This book contains 12 easy level jazz exercises and 10 jazz tunes. Designed for sax but suitable for all instruments. Includes a play-along CD with a professional musician playing the etudes. Each etude is recorded in 3 keys (for E-flat, B-flat, or C instruments). The E-flat track includes an Alto Saxophonist playing the etudes. The B-flat track includes a Tenor Sax soloist and the C track includes a Jazz Guitarist. All are accompanied by a nice piano, bass, and drums rhythm section. Each track is stereo separated (solo instrument, piano, bass, drums on one track - piano, bass and drums on the other track) so that the soloist can be eliminated and the student can play along with piano bass and drums..... **19.95**

S1287. *Intermediate Jazz Conception for Saxophone* by Lennie Niehaus. Try Publishing Co., 1964, SS. 46 pages + CD. This book has 20 jazz exercises and 25 jazz etudes at the intermediate level. The CD has all these pieces played on an alto saxophone. They are accompanied by a piano, bass, and drums rhythm section. Each track is stereo and separated so the saxophonist can play along with the rhythm section. **19.95**

S1322. *JAMZ, 15 Solos in Modern Styles* for Alto & Baritone Saxophone with downloadable tracks by Jeff Jarvis. Kendor Music Inc., 2020, SS, 35 pages. JAMZ is a collection of 15 full-length solos written in contemporary styles including funk, hip-hop, rock, funk ballad, shuffle and gospel grooves. Appropriate for individual use or in private lessons, these pieces can be played unaccompanied or with the provided backing MP3 tracks recorded by excellent studio musicians. US grades 3-4..... **15.95**

S1323. *JAMZ, 15 Solos in Modern Styles* for Tenor Saxophone with downloadable tracks by Jeff Jarvis. Kendor Music Inc., 2020, SS, 35 pages. JAMZ is a collection of 15 full-length solos written in contemporary styles including funk, hip-hop, rock, funk ballad, shuffle and gospel grooves. Appropriate for individual use or in private lessons, these pieces can be played unaccompanied or with the provided backing MP3 tracks recorded by excellent studio musicians. US grades 3-4. ..... **15.95**

S545. *Jazz Conception for Saxophone Duets* by Lennie Niehaus. Try Publishing Co., 1967, SS. 24 pages + CD. Twelve intermediate level jazz duets for two like saxophones. The CD has all the duets played by both alto and tenor saxophones with rhythm section and the rhythm section alone for both E-flat and B-flat instruments. Fun to play and great training in phrasing and articulation. **19.95**

S963. *Jazz Scale Studies* Saxophone by James Rae. Universal Edition, 2006, 25 pages. The title of this book is a bit deceptive as this is not a book of scale-based exercises. Instead it presents and describes the following scales: major scale, Dorian mode, Mixolydian mode, minor pentatonic scale, jazz melodic minor scale, blues scale, chromatic scale, whole-tone scale, and diminished or octatonic scale and then provides two original jazz tunes to demonstrate each scale in action. The first few tunes are quite easy but they progress to the upper intermediate level by the end of the book. In English, German, and French. **18.95**

S463. *Jazz Solos for Alto Sax* Vol. 1 by Bob Mintzer. Kendor Music, 1995, SS, 10 pages. This book contains 10 jazz saxophone solos in grades 3 to 6. Swing, funk, jazz waltz, and Latin styles are included. **8.95**

S464. *Jazz Solos for Alto Sax* Vol. 2 by Lennie Niehaus. Kendor Music, 2003, SS, 10 pages. This book contains 10 jazz saxophone solos in grades 2 to 6. These solos are generally more lyrical than volume 1. Styles are swing, bossa, ballad, Latin, and waltz. **8.95**

S465. *Jazz Solos for Tenor Sax* Vol. 1 by Bob Mintzer. Kendor Music, 1995, SS, 10 pages. This book contains 10 jazz saxophone solos in grades 3 to 6. Swing, funk, jazz waltz, and Latin styles are included. **8.95**

S466. *Jazz Solos for Tenor Sax* Vol. 2 by Lennie Niehaus. Kendor Music, 2003, SS, 10 pages. This book contains 10 jazz saxophone solos in grades 2 to 6. These solos are generally more lyrical than volume 1. Styles are swing, bossa, ballad, Latin, and waltz. **8.95**

S532. *Jazz Solos for Bari Sax* Vol. 2 by Lennie Niehaus. Kendor Music, 2003, SS, 10 pages. This book contains 10 jazz saxophone solos in grades 2 to 6. Styles are swing, bossa, ballad, Latin, and waltz. **8.95**

S097. *Jazzy Duets for Saxophones* by James Rae. Universal Edition, 1991, SS. This book has five original duets. While intended for young players (about third year or so), they could also benefit more experience players who haven't been exposed to jazz. They may be played by like instruments using parts in score format or with an alto on the first part and a tenor playing a separate part. **19.95**

S973. *Kendor Master Repertoire* B-flat Tenor Saxophone with Piano Accompaniment arranged by Robert Dalpiaz and Jeff Lange, edited by Carl Strommen. Kendor Music, 2013, SS, 54 + 27 pages. Arranged by saxophonists Robert Dalpiaz & Jeff Lange and edited by pianist Carl Strommen, all eight pieces in this collection have been carefully edited to ensure a great musical experience for grade 4 (early and mid-high school level) saxophonists. Contents: Giuseppe Sammartini Sonata (Op. 13, No. 4), Jean-Baptiste Loeillet Sonata in E minor, W.A. Mozart Concert Rondo (from K. 371) and Concerto No. 3 in E-flat major (from the Horn Concerto #3 K

447), Scott Joplin The Ragtime Dance, George Frederic Handel Allegro and Larghetto (from Sonata #4), Georg Philippi Telemann Fantasia in D minor and Sonata #4. ..... **20.50**

S972. ***Kendor Master Repertoire*** **E-flat Alto Saxophone with Piano Accompaniment** arranged by Robert Dalpiaz and Jeff Lange, edited by Carl Strommen. Kendor Music, 2013, SS, 59 + 24 pages. Arranged by saxophonists Robert Dalpiaz & Jeff Lange and edited by pianist Carl Strommen, all eight pieces in this collection have been carefully edited to ensure a great musical experience for grade 4 (early and mid-high school level) saxophonists. Contents: Jean-Baptiste Breval Sonata, W.A. Mozart Concert Rondo (from K. 371) and Allegro (from the Horn Concerto #1 K 412), Scott Joplin The Ragtime Dance, Giuseppe Sammartini Sonata (Op. 13, No. 4), Georg Philippi Telemann Sonata #1 (from 6 Canonic Sonatas) and Sonata in F Major, and Robert Schumann Allegro (from Adagio And Allegro Op. 70). **19.95**

S1296. ***Kendor Recital Solos Volume 2*** **B-flat Tenor Saxophone with Piano Accompaniment and Downloadable MP3 Accompaniment.** Almitra/Kendor Music, 2018, SS, 40 + 16 pages. This new collection contains 8 grade 3-4 pieces for instrumental solo with piano accompaniment. Free MP3 downloads of the piano accompaniment are available at kendormusic.com. Many of the titles have been published as single pieces and are listed on several state contest lists. Contents: Gavotte (Lemoine); Intermezzo and Farandole (Bizet); Proclamation (Halferty); Notturno (Hofmann); Greensleeves; Romanze (Hofmann); Maple Leaf Rag (Joplin); and Pavanne (Faure). **19.50**

S1295. ***Kendor Recital Solos Volume 2*** **E-flat Alto Saxophone with Piano Accompaniment and Downloadable MP3 Accompaniment.** Almitra/Kendor Music, 2018, SS, 50 + 18 pages. This new collection contains 8 grade 3-4 pieces for instrumental solo with piano accompaniment. Free MP3 downloads of the piano accompaniment are available at kendormusic.com. Many of the titles have been published as single pieces and are listed on several state contest lists. Contents: Mozart Sonatina; Essay In Blue (Edmondson); Harlequinade (Niehaus); Seaside Images (Niehaus); Sonata No. 11 (Haydn); Notturno (Hofmann); Air For Alto (Frackenpohl); and The Entertainer (Joplin). **19.50**

S951. ***Klezmer Saxophone Duets*** written or arranged by Michael Lösch. Universal Edition, 2012, SS, 40 + 25 pages. Includes parts for two alto saxophones (in score format) and an alternate second part for tenor saxophone. Michael Lösch has selected nine pieces from the enormous Klezmer repertoire (Tish Nigun, Oi Tate, Oyfn Veg Shteyt a Boym, Der Heyser Bulgar, Klezmeron, L'Chaim, Mazel Tov, and Lebedik) and has also included four of his own compositions inspired by the genre. Generally upper intermediate level but with a range of difficulty. **24.95**

Ob037. ***The Oboist's Concert Album*** compiled and revised by Albert J. Andraud. Southern Music Co., 1940, SS & SB, 72 + 223 pages. A collection of 33 original oboe solos with piano accompaniment for concerts and contests also suitable for saxophone. Includes works by Bach, Colin, Leclair, Handel, Mozart, and more. **39.95**

S580. ***Paganni for Saxophone (24 Capricci Op. 1)*** arranged by Raaf Hekkema. Schott, 2009, SS, 61 pages. These are very challenging arrangements for soprano or alto saxophone of Paganini's 24 Caprices Op. 1. Perfect for the advanced student, they feature high altissimo and a few multiphonics. A preface gives an explanation of Dutch saxophonist Hekkema's process of developing these arrangements. There are also short notes on each piece. **19.95**

S843. ***Pièces Célèbres for Alto Saxophone and Piano*** **Book 1** transcribed and adapted by Marcel Mule. Alphonse Leduc, SS, 26 + 11 pages. This book contains 11 pieces by 9 composers that were originally published individually by Leduc as part of their Classiques du Saxophone series. They are: Martini Romance Célèbre; Handel Pastorale, Allegro (from the 3rd Sonate for Flute), and Largo; Corelli Adagio; Rameau Tambourin and Castor et Pollux; Lully Le Bourgeois Gentilhomme (menuet); Couperin Musette de Taverny; J.M. LeClair Aira; Rameau Castor et Pollux (passepied); and J.S. Bach Suite en Si Mineur (Badinerie). Middle and upper intermediate level. **22.25**

S844. ***Pièces Célèbres for Alto Saxophone and Piano*** **Book 2** transcribed and adapted by Marcel Mule. Alphonse Leduc, SS, 24 + 10 pages. Pieces by 9 composers that were originally published individually by Leduc as part of their Classiques du Saxophone series. They are: Mendelssohn Chanson de Printemps, Gluck Orphée (Scène des Champs-Élysées), Monsigny Le reine de Golconde (Gavotte), Tartini Grave, Mozart Ballet des petits riens (Gavotte sentimentale), Beethoven Petite valse, Weber Petite valse et tryrolienne, Schubert Sérénade, and Schumann Scènes d'enfants (Rêverie). Middle and upper intermediate level. **22.95**

S483. ***Pièces Célèbres for Alto Saxophone and Piano*** **Book 3** transcribed and adapted by Marcel Mule. Alphonse Leduc, SS, 27 + 11 pages. This book has transcriptions from 10 different composers. They are: J.S. Bach Suite d'orchestre en ut - Bourrée - BWV 1066, Campra Achille et Déidamie - Gavottes des bergers, Destouches Issé - Pastorale et Passepied, Handel Gavottes - Scilienne et Gigue (from the Fifth Sonate for Flute), LeClair Adagio (from the Third Sonate for Violin), Lully Air tendre et courante, Martini Romance sans parole (No. 20), Mondonville Tambourin, and Rameau Let Temple de la Gloire - Gavotte. Middle and upper intermediate level. **19.95**

S482. ***Pièces Célèbres for Soprano Saxophone and Piano*** transcribed and adapted by Marcel Mule and Jean-Marie Londeix. Alphonse Leduc, SS, 28 + 11 pages. This book contains 10 transcriptions for soprano saxophone: J.S. Bach Scherzetto (BWV Anh 114), Boccherini Adagio, Couperin Berceuse en Rondeau, Gluck Gavotte, J.M. LeClair Musette, Handel Sonate No. 1, Lully Ballets du Roi - Sarabande et Gavotte, Rameau Tambourin, Philidor Chat d'eglise - Ego dis amicum, and Schubert Suite de Valses. Middle and upper intermediate level. **22.40**

S725. ***Play a Song of Christmas*** **Alto Saxophone (Parts A & C)** by Ruth L. Zimmerman. Theodore Presser Co., 1956/2011, SS, 21 pages. This is part of a set of books with 35 Christmas songs arranged in four parts. This book can also be used for solo, duet, or trio playing with the other volumes. **7.95**

S724. ***Play a Song of Christmas*** **Tenor Saxophone/Bass Clarinet/Euphonium (treble clef) (Parts A & C)** by Ruth L. Zimmerman. Theodore Presser Co., 1956/2011, SS, 21 pages. This is part of a set of books with 35 Christmas songs arranged in four parts. This book can also be used for solo, duet, or trio playing with the other volumes. **8.95**

S676. ***Progressive Duets Volume 1: Easy to Medium*** **for Alto Saxophone in E-flat** arranged or composed by Larry Clark. Carl Fischer, 2006, SS, 64 pages. This book contains 52 duets from the beginner to the intermediate level. They could be used for any pair of equal saxophones. Composers include JS Bach, CPE Bach, Telemann, Tchaikovsky, Mozart, Haydn, Spohr and many more **11.95**

S707. ***Progressive Duets Volume 2: Medium to Advanced*** **for Alto Saxophone in E-flat** arranged or composed by Larry Clark. Carl Fischer, 2011, SS, 64 pages. This book contains 20 duets from the intermediate level to the advanced intermediate level. They could be used for any pair of equal saxophones. There is some overlap with Volume 1 as the easier duets in this book are less difficult than the most advanced in the earlier volume. In addition to two duets by Clark, composers include JS Bach, Mazas, Gariboldi, Koehler, Clementi, and Mozart. **12.95**

S598. ***Quartet Repertoire*** **for Saxophone (AATB)** transcribed by Himie Voxman. Rubank, 1964, SS. Suitable for younger high school quartets and woodwind method classes. Included are: Andante and Allegro (Bartok), Bourree from the Suite in D (Bach), Choral (Brahms), Contra Dance No. 6 (Beethoven), Chorus of the Villagers from Prince Igor (Borodin) Les Plaisirs (Telemann), May Song Op. 41 No. 5 (Mendelssohn), Minuet (Wihtol), Menuetto & Presto from Divertimento No. 14 K.270, Quartet Movement (Mitushkin), Reflection (Brahms), Rustic Song and Sicilienne from Op. 68 (Schumann), Sinfonia No. 3 (J.C. Bach), and Vignette (Walters) Available as a complete set or individual books. Full Set **27.95**

S268. ***The Rascher Collection*** **for Alto Saxophone and Piano** arranged by Sigurd Rascher. Chappell, SS, 33 + 14 pages. Seven solos from the repertoire of Sigurg Rascher which range from intermediate to advanced level pieces. Contents: Glaser-Rascher: Carnival of Venice, Padre Martin Gavotte, G.F. Handel Sonata No. 3 (Adagio/Allegro/Largo/Allegro), J.S. Bach Prelude to Cantata No. 12 (Weinen, Klagen, Sorgen Zagen) and Prelude to Cantata No. 156 (Ich Steh' Mit Einem Fuss Im Grabe), Jean Philippe Rameau Rigaudon, and Glaser-Rascher Variations on a Gavotte by Corelli. **5.95**

S655. ***Repertoire Classics for Alto Saxophone, 38 Repertoire Pieces with Piano Accompaniment*** compiled and edited by Lee Patrick. Carl Fischer, 2010, SS, 48 pages + CD with piano accompaniments as MP3 audio files (playable on a computer or player for MP3 files) and printable

PDF files. A collection of some familiar and some less well known pieces at US grades 2 through 4. See our web site for the list. **12.95**

S949. *Repertoire Explorer Tenor Saxophone* and Piano selected by James Rae. Universal Edition, 2012, SS, 39 + 22 pages. Teachers seeking material for their students to enjoy at a defined technical level need look no further. James Rae has carefully selected a variety of pieces from classical to modern, along with studies (by Rae) of all kinds. These books present an opportunity for student players to broaden their musical experiences and explore the wide variety of repertoire available to them **22.45**

S1267. *Rubank Treasures for Alto Saxophone* with piano accompaniment. Rubank, 2018, SS, 23 pages + online media. This collection of 13 Rubank solos includes many that have long been unavailable. All are suitable for contest and festival performance (grades 2-4). Includes: Borowski Adoration, Meacham American Patrol, Marcello Andante and Allegro from Sonata in G, Schubert Ave Maria, Weber Clarinet Concertino Op. 26, Mozart Menuetto (from Divertimento No. 1), Platti Non tanto adagio, Ravel Pavane pour une Infante Defunte, Gurewich Presto from Concerto in E Minor Op. 102, Ostransky Presto from Suite for Alto Saxophone, Koepke Recitative and Rondino, Corelli Sarabande and Gigue, and Heumann Slavonic Fantasy. Book includes online access to audio recordings and printable piano accompaniments. **17.95**

S1266. *Rubank Treasures for Tenor Saxophone* with piano accompaniment. Rubank, 2018, SS, 22 pages + online media. This collection of 13 Rubank solos includes many that have long been unavailable. All are suitable for contest and festival performance (grades 2-4). Includes: Mozart Alleluja (from Exsultate, Jubilate K165), Barat Berceuse, Pares Crepuscule (Twilight), Paul Estilian Caprice, Koepke Intermezzo, Boni Largo and Allegro, Gounod March of a Marionette, Ostransky Night Piece, Barat Orientale, Osttransky Prelude and Allegro, Corelli Sarabanda and Gavotta, J.S. Bach Sinfonia (Arioso) from Cantata No. 156, and Johnson Waltz Moods. Book includes online access to audio recordings and printable piano accompaniments. **17.95**

PA054. *Sax Classics, Vol. 4* for Alto or Tenor Saxophone. Hal Leonard, 2014, SS, 50 pages plus CD. This book contains eight classic saxophone pieces in a variety of styles. Chord symbols are included. Since these are transcriptions they are relatively challenging. The CD has both a demo track and a play along track. It can be played on a regular CD player and for PC and Mac users there is a link to the Amazing Slowdowner Software so you can adjust the recording to any tempo without changing pitch. Included are: Boulevard of Broken Dreams, Harlem Nocturne, Night Train, Peter Gunn, The Pink Panther, St. Thomas, Tequila, and Yakety Sax. **16.95**

S699. *Saxo Riffs* for Alto or Tenor Saxophone by Gino Samyn. Billaudot, 2007, SS, 30 pages plus CD. The alto and tenor parts are on facing pages. The purpose of this book is to give saxophonists practice playing along with brass sections (synthesized in this caseon the CD). The focus is on ensemble playing. Funk, rock, swing, and Latin styles are included. The publisher rates the difficulty at intermediate, 5-6 on their 9 level scale. **41.95**

S730. *Saxophone Debut, 12 Easy Pieces for Beginners* for Alto Saxophone by James Rae. Universal Edition, 2011, SS, 21 pages + CD. All of these pieces for young alto saxophonists in their earliest stages of learning can be performed as a solo or in unison with others. Some have an optional second part and may also serve as ensemble material. While written specifically for the instrument and addressing the challenges beginners would encounter, a special section is included of four pieces which are "key friendly" for beginners on most instruments and are therefore ideal pieces for mixed instrumental groups. These same four pieces will appear in subsequent books for other instruments in the Debut series. **19.95**

S390. *Saxophone Solos Vol. 1* for Alto Saxophone and Piano edited by Paul Harvey. Chester Music, 1977, SS, 23 + 7 pages. This book has six solos that range in difficulty from early intermediate to a bit beyond the middle of the intermediate range. They are: Georges Bizet L'Arlesienne (the saxophone solo), Modest Mussorgsky The Old Castle from "Pictures at an Exhibition," Leo Delibes Barcarolle from "Sylvia" (solo from Act Three), Zoltan Kodaly The Battle and Defeat of Napoleon from "Hary Janos," Thomas Greaves What is Beauty but a Breath, William Byrd Pavane for the Earl of Salisbury, Dorothy Harvey Lullaby for a Saxophone, and Carey Blyton In Memoriam Scott Fitzgerald. **17.95**

S392. *Saxophone Solos Vol. 2* for Alto Saxophone and Piano edited by Paul Harvey. Chester Music, 1977, SS, 25 + 11 pages. This book has eight solos at the mid and upper intermediate level. They are: Ralph Vaughan Williams Dance of Job's Comforters (the saxophone solo from Job: A Masque for Dancing), Arthur Sullivan "The Sun and I" (from The Mikado), Johann Sebastian Bach Menuet and Bandinerie (from Suite in B minor for flute and strings), George Frederic Handel Allegro (from Seven Pieces for Keyboard), Dorothy Harvey London's Burning, Colin Cowles Tolmers Village, and Paul Harvey Caprice Anglais. **17.95**

S391. *Saxophone Solos Vol. 1* for Tenor Saxophone and Piano edited by Paul Harvey. Chester Music, 1979, SS, 24 + 8 pages. This book has eight solos in the intermediate range of difficulty. They are: Welsh Traditional The Red Piper's Melody, Camille Saint Saëns The Swan, George Frederic Handel Allegro from Suite XIV and "Love in Her Eyes Sits Playing," Enrique Granados Andaluza, Dorothy Harvey Christopher's Caper, and Carey Blyton Saxe Blue and Mock Joplin. **17.95**

S393. *Saxophone Solos Vol. 2* for Tenor Saxophone and Piano edited by Paul Harvey. Chester Music, 1979, SS, 28 + 11 pages. This book has eight solos at the mid and upper intermediate level (and perhaps a bit beyond). They are: Maurice Ravel Bolero (the famous tenor saxophone solo; the notes are exactly the same for the soprano saxophone solo), Haydn Millars Andante and Rondo (adapted from the bassoon solo), Dorothy Harvey Christopher's Calypso, Colin Cowles Three Sketches from Bala, Paul Harvey Rue Maurice-Berteaux, and Joseph-Hector Fiocco Arioso. **17.95**

S946. *Saxophone Trios from Around the World* for 3 Alto Saxophones or 2 Alto Saxophone and Tenor Saxophone arranged or composed by Florian Bramböck. Universal Edition, 2011, SS, includes score and indivdual parts (4). Florian Bramböck has brought together various musical styles and genres from around the world and arranged popular tunes for saxophone trio. Genres covered include: Afro-Latin Jazz, Celtic music, Alpine folk songs and Klezmer. Some songs featured are: "Rio by Night," "Pata Pata," "Bei mir bist du schean," "Danny Boy," "Mardi Gras" and more. These pieces will suit intermediate-level players and all three parts are well-balanced. Along with original compositions, the arrangements of popular melodies bring a fresh variety of new tonal and rhythmic elements into play, improving technique and the necessary skills for ensemble playing. There is quite a range of difficulty from a couple of pieces which are very easy to upper intermediate level. **29.95**

G316. *Second Year FlexDuets* for B-flat instruments written or arranged by Carl Strommen. Kendor Music Inc., 2017, SS, 20 pages, score format. These flexible instrumentation duet books are designed as a follow up to the popular First Year FlexDuet collection. Featuring 10 grade 2-3 selections that can be played by virtually any combination of two like or mixed wind instruments using the appropriate key-compatible book(s). Contents: James Hook Allegretto, Giuseppe Verdi Brindisi (from La Traviata), traditional Danny Boy (Londonderry Air). Jonathan Spilman Flow Gently Sweet Afton, traditional Kerry Dance, Gabriel Marie La Cinquantaine (The Golden Wedding), Wolfgang Amadeus Mozart Let's Have A Party, and by Carl Strommen Fanfare, Polka, and Swing Time. **10.50**

S1238. *Second Year FlexDuets* for E-flat instruments written or arranged by Carl Strommen. Kendor Music Inc., 2017, SS, 20 pages, score format. As above for E-flat instruments. **10.50**

S967. *Selected Duets* for two saxophones of equal tuning or alto and tenor saxophone compiled by Lajos Darok. EditionDarok, 1991, SS, 54 pages in score format. This book has 14 duets (some are long) from the Baroque and Classical periods. They are progressive in difficulty, generally US grades 2 to 4. They will also be useful for sight reading (or playing for fun) for better high school players and adult amateurs. Composers include J.S. Bach, L. Mozart, Müller, Pergolesi, Pleyel, Purcell, Telemann and more. **29.95**

S041. *Selected Duets for Saxophone Vol 1 Easy-Medium* compiled and edited by H. Voxman. Rubank, 1947, SS. 72 pages. Equal parts. **9.95**

S042. *Selected Duets for Saxophone Vol 2 Advanced* compiled and edited by Himie Voxman. Rubank, 1947, SS. 72 pages. Equal parts. **8.95**

S472. *Sentimento Brasileiro* for Saxophone or other B-flat or E-flat instrument by Jeff Gardner. Paulo Levi saxophone with Jeff Gardner piano. Lemoine, 2004, SS, 9 + 6 pages, with CD. Includes parts for B-flat and E-flat solo instrument, with chord changes, and the piano part. There are six

pieces, two each of the Samba, Chorinho, and Baião. The CD has performances with and without the soloist. Intermediate level. **27.95**

S133. *Sixty for Sax* by Alan Bullard. ABRSM Publishing, 2005, SS, 48 pages. This is a book of 60 unaccompanied saxophone solos, which are progressive in difficulty from beginning to advanced level (ABRSM grades 1-8). With music in many styles, it will provide the student with supplemental material during many years of study. **19.75**

S132. *Solos for Alto Saxophone, 41 Repertoire Pieces with Piano Accompaniment* compiled and edited by Lee Patrick. Carl Fischer, 2003, PB, 144 + 56 pages. This book covers repertoire from (US) grades two through five. Many of these titles are on state festival lists and all the solos are wonderful for teaching musicianship. Music by Arne, Bach, Bizet, Brahms, Debussy, Franck, Gossec, Haydn, Mozart, Rossini, Telemann, et. al. including such gems as: the Sicilienne from Pelléas et Mélisande (Fauré) and the Tango by Isaac Albeniz. See our web site for a full list. **23.95**

S199. *Solos for the Alto Saxophone Player with Piano Accompaniment* selected and edited by Larry Teal. G. Schirmer, 1965, SS, 75 + 26 pages. Fifteen pieces generally at the intermediate level with a few a little easier. Contents: Album Leaf (Grieg), Canzonetta (D'Ambrosio), Fantasy Piece (Schumann), Gypsy Rondo (Haydn), Intermezzo (Granados), Larghetto (Dvorák), Minuet (Haydn), Nocturne (Chopin), The Old Castle (Mussorgsky), Romantic Piece (Dvorák), Rondo (Mozart), Sicilienne and Allegro (Bach), Sonatine (Ravel), and Vocalise (Rachmaninoff). **16.95**

S200. *Solos for the Tenor Saxophone Player with Piano Accompaniment* selected and edited by Larry Teal. G. Schirmer, 1965, SS, 69 + 24 pages. Fourteen intermediate level pieces with a few a little easier. Contents: Allegro Appassionata (Saint-Saëns), Bourree (Bach), Cantilena (Goltermann), Hungarian Dance No. 1 (Brahms), Lament (Dvorák), Minuetto (Schubert), Playera (Granados), Romance (Schumann), Sarabande (Debussy), Scherzo (Beethoven), Sleighride (Tchaikovsky), Song Without Words (Mendelssohn), Spanish Dance (Moszkowski), and Violin Sonata (Grieg). **16.95**

S654. *Street Music for 3 (Straßenmusik à 3) Book 2* for 3 saxophones by Uwe Heger. Noetzel Edition, 2010, SS, 52 pages. For three equal saxophones (parts for mixed saxophones can be ordered). Mostly in score format. Original music which captures the sounds that might be heard in a cosmopolitan city in Europe. Includes 26 pieces in klezmer, blues, ragtime, and tango styles. Upper Intermediate level. **23.50**

S654a: *Street Music for 3 (Straßenmusik à 3) Book 2* for 3 saxophones Tenor Sax Part by Uwe Heger. Noetzel Edition, 2010, SS, 20 pages. This is an optional third part for tenor saxophone. **9.25**

S1081. *Ten Klezmer Duos Vol. 1* for Two Saxophones by Mike Curtis. Advance Music, 1996, SS, 24 pages (score format). Contains six traditional Klezmer compositions and four originals by Mike Curtis: Boruch Ato Bo´ir; Miserlou; Rumanian Hora, Chusidl and Bulgar; Alcazaba (Orig); Hey Judah (Orig); Andalucian Lily (Orig); Rebn´s Tanz; Khyberian Catfit (Orig); Street Song; and Yoshke, Yoshke. **16.95**

S1082. *Ten Klezmer Duos (Sephardic) Vol. 2* for Two Saxophones by Mike Curtis. Advance Music, 2007, SS, 20 pages (score format). Contains three traditional Sephardic songs (Las esuegras de agora, La rosa se enfloresa, and Cuando el Rey Nimrod) and seven originals by Mike Curtis or Ray Musiker. **17.95**

S1315. *Three Concert Works for Saxophone* Jacques Ibert Histories, Jeanine Rueff Sonate, and Henri Tomasi Ballade. Alphonse Leduc, SS, 54 + 26 pages. This book consists of three works for alto saxophone that up until now were only available separately and in the case of the Ibert and Tomasi in much more expensive editions. Histories and Ballade are with piano. **24.95**

S1075. *Twenty-two Unaccompanied Pieces for Saxophone* composed and/or edited by Gordon Lewin. ABRSM, 1984, SS, 23 pages. Gordon Lewin (1921-2008) was a British composer, clarinetist, and saxophonist, who studied at the Royal College of Music and performed on more than 100 film scores. This is a collection of pieces combining a popular mix of original pieces (by Lewin) and arrangements. The arrangements include both classical pieces from Bach, Paganini and Rossini etc. and folksongs from Andalucía, Israel and Scotland. The selections are at the ABRSM grades of 3-6 (on their 8 level scale). **12.50**

S1000. *West Side Story* for Alto Saxophone with Piano or Play Along CD by Leonard Bernstein arranged by Joshua Parman or Joel K. Boyd. Boosey & Hawkes, 2013, SS, 59 + 18 + CD. These solo instrumental arrangements are faithful to Bernstein's score and have been idiomatically adapted for the saxophone. Intermediate to Advanced Level. Contents: Jet Song; Something's Coming; Mambo; Maria; Tonight (Balcony Scene); America; Cool; One Hand, One Heart; I Feel Pretty; and Somewhere. The enhanced CD includes recordings of piano accompaniments for each track as well as tempo adjustment software for CD-ROM computer use. (It will also play on a regular CD player.) **22.95**

S1233. *You Must Remember This* for Alto or Tenor Saxophone and Piano arranged by James Rae. Universal Edition, 2017, SS 2013, SS, 20 + 10 + 10 pages. Includes individual parts for alto and tenor saxophone. Inject a bit of nostalgia in your advancing student's repertoire. Rae has compiled 10 instantly recognizable songs into an album of saxophone solos to encourage a focus on the melodic line. Includes: Daisy Bell, As Time Goes By, La Paloma (The Dove), Give My Regards to Broadway, Fascination, Bill Bailey, Johnny Comes Marching Home, Over the Waves, Misty and Chicago. Piano accompaniments are accessible for teacher or fellow students, while the solo parts are aimed at elementary to intermediate-level skills (US grade 2-3). **22.50**

S1319. *Zoo Time* for Alto Saxophone and Piano by James Rae. Universal Edition, 2019, SS, 25 + 13 pages. In "Zoo Time!" for alto saxophone and piano, James Rae has imagined how our friends in the zoo might perform on the dance floor! This has inspired some delightful pieces such as "Tiger Tango", "Rhino Rumba", "Cobra Calypso" and many more. But it's not just fun for pupil and teacher alike; musical styles are explored even at this early (Grade 1) stage and the student will be inspired to try and interpret the music to portray the animals as vividly as possible. Attractive, teacher-friendly piano accompaniments are provided, which include chord symbols for further musical possibilities, while the solo parts are aimed at elementary skills (US grade 1-2). **18.50**

Studies and Etudes (by title)

S349. *6 Etudes-Caprices* for Alto Saxophone Solo by Amable Massis. Alphonse Leduc, 1954, SS, 10 pages. The six advanced studies are in a variety of styles. The most striking feature is the extensive use of sharp keys and accidentals. **20.55**

S1201. *Six Steps to Success* for Alto Saxophone compiled or composed by Larry Clark. Carl Fischer, 2016, SS, 47 pages. Subtitled 40 Intermediate Etudes in 8 Keys. This book is intended for the intermediate student. It contains etudes that address technique development in warm-ups, legato, articulation, rhythm, scales, and compound meter. For use with a private teacher, or in individual practice, these books offer the perfect transition material for students looking to progress beyond beginning instructional books and build skills to make more advanced repertoire attainable. The studies are somewhat progressive. **12.95**

S766. *8 Etudes Brillantes (8 Very Difficult Studies) for* Saxophone by Guy Lacour. Leduc. 1963, SS, 11 pages. The introduction by Marcel Mule recommends this book as useful to develop virtuosity. Most of the studies are in keys with four or more sharps or flats. There is a bit of altissimo above the normal range mostly with alternatives provided. . **22.95**

S769. *Neuf Études (Nine Etudes) for Saxophone in 4 books, Book 1* for Alto Saxophone by Christian Lauba. Leduc, 1996, 18 pages. This volume contains the first four studies which may be performed in concert. They are Balafon (etude for the mastery of circular breathing, delicate dynamics, sound quality with a full clear tone as well as subtones), Savane (consecutive multiphonic sounds), Sanza (etude for the mastery of multiphonic sounds and staccato articulation), and Jungle (slap-tonguing integrated with legato phrasing). Fingerings are given for the multiphonics. **28.60**

S770. *Neuf Études (Nine Etudes) for Saxophone in 4 books, Book 2* for Soprano or Tenor Saxophone by Christian Lauba. Leduc, 1996, 19 pages. This volume contains the three studies which may be performed in concert. They are Tādj for soprano saxophone (melodic etude based upon three modes and varied attacks), Gyn for tenor saxophone (etude based upon the study of attach and resonance), Vir for tenor saxophone (etude for tenor sax summing up the six preceding studies). All of these etudes have multiphonics with fingerings given. **29.25**

S771. Neuf Études (Nine Etudes) for Saxophone in 4 books, Book 3 for two Soprano Saxophones by Christian Lauba. Leduc, 1996, 12 pages (two copies in score format). This volume contains the eighth study which may be performed in concert. Ars (an etude based upon the study of intervals of the fourth and the fith, with a variety of tempo changes). Fingerings are given for the multiphonics. **31.80**

S772. *Neuf Études (Nine Etudes) for Saxophone in 4 books, Book 4* for Baritone Saxophone by Christian Lauba. Leduc, 1996, 17 pages. The final etude in this set. Bat for baritone saxophone (grand etude based upon tremolos, trills, melodic glissandi and quarter tones). Fingerings are given for the multiphonics and the performer is also referred to Les Sons Multiples aux Saxophones and Hello! Mr. Sax in this and the other books in this series. **27.20**

S773. *10 Contemporary Etudes for Saxophone* by William Schmidt. Western International Music, 1963, SS, 14 pages. Ten studies at the intermediate and advanced intermediate level. They have been written without key signatures at a variety of tempos and rhythmic styles. The final etude in in 7/8. Probably most suitable for students in the final two years of high school or first semester of college. **9.95**

S086. *12 Etudes-Caprices for Saxophone* by Eugène Bozza. Alphonse Leduc, 1944, SS, 17 pages. These 12 advanced etudes are for the development brilliant technique for the most difficult modern works. It includes rhythms, tonal and metric modulations, and intervals characteristic of demanding mid-century repertoire. **28.60**

WW174. *12 Etudes for 2 Oboes Op. 11* by Johann Heinrich Luft edited by Karl Steins. Bote & Bock, 1964, SS, 24 pages. A famous set of studies for two oboes are also useful for saxophone. In keys to 6 sharps and 4 flats, they are at the advanced high school and college level. There are notes by the editor on the most significant feature of each etude. **23.50**

S413. *12 Etudes Melodiques* for saxophone by Jules Demersseman edited by Fabien Chouraki. Henry Lemoine, 2000, SS, 27 pages. These 12 etudes by Jules Demersseman (1833-1866) were written in about 1866 and are some of the first teaching material written specifically for saxophone. They are suitable for intermediate and advanced students and include a full range of keys. **21.95**

G213. *12 Medium-Easy Blues & Funk Etudes* for B-flat Instruments (Tenor Sax, Soprano Sax, Clarinet) by Bob Mintzer. Belwin Jazz/Alfred, 2010, SS, 56 pages + CD. Created for a wide variety of musicians, this book will appeal to both aspiring players and more experienced musicians. It includes etudes in a variety of jazz styles, tempos and time signatures; performance notes and tips for each etude; a play along CD with rhythm section; a transcription exercise; a composition exercise; and a practice page with scales and chords. **19.95**

G214. *12 Medium-Easy Blues & Funk Etudes* for E-flat Instruments (Alto Sax, Baritone Sax) by Bob Mintzer. Belwin Jazz/Alfred, 2010, SS, 56 pages + CD. Edition for E-flat instruments. **19.95**

G110. *14 Blues & Funk Etudes* for B-flat Instruments (Tenor Sax, Soprano Sax, Clarinet) by Bob Mintzer. Warner Bros., 1996, SS, 57 pages + 2 CDs. Written by veteran jazz musician Bob Mintzer, this collection of studies has been composed for musicians who wish to extend themselves in improvisation, composition, sight reading and general musicianship skills. Each etude has a theoretical explanation, suggestions for performance and tips for practice routines. Chord changes are given for most pieces. Two CDs of combo accompaniments performed by members of the Yellowjackets are included. **26.95**

G111. *14 Blues & Funk Etudes* for E-flat Instruments (Alto Sax, Baritone Sax) by Bob Mintzer. Warner Bros., 1996, SS, 57 pages + 2 CDs. Same as above for E-flat instruments. **27.95**

S1242. *15 Etudes (15 Studies) Op. 188* for alto saxophone and piano by Charles Koechlin. Billaudot, 2008, SS, 68 + 27 pages. This book provides etudes designed to work on various aspects of saxophone playing. See the table of contents on our website for a description. It is rated as a 7 on the publisher's 9-point difficulty scale and includes a piano part. . **44.95**

S426. *16 Daily Studies for Saxophone* by Alamiro Giampieri. Ricordi, 1963, SS, 29 pages. The Italian title is *16 Studi Giornalieri di Perfezionamento*. These exercises take a basic pattern and work it through all the major and minor keys. A good workout at the advanced intermediate level and perhaps a bit beyond. **16.95**

S437. *16 Rhythmico-Technical Studies for Saxophone* by Giles Senon. Billaudot, 1979, SS, 27 pages. An interesting set of relatively recent etudes at the advanced intermediate and advanced level in keys from two flats to six sharps. **15.95**

Ob160. *24 Etudes (24 Studies) for Oboe or Saxophone* by Johann Heinrich Luft edited by Louis Bleuzet. Billaudot, 1926, SS, 43 pages. This is a useful collection of studies at the upper intermediate level. Includes etudes in a variety of styles and in keys to five flats and six sharps. **27.45**

WW405. *24 Etudes for Oboe or Saxophone* by Johann Heinrich Luft edited by Valarie Anderson. Jeanne, 2012, SS, 41 pages. This is a relatively new edition of these studies..... **17.75**

S1179. *18 Concert Etudes for Solo Saxophone* by James Rae. Universal Edition, 2015, SS, 36 pages. James Rae has composed these 18 études for the higher-grade/college-level saxophonist. Technique and musicianship are the key issues and they are also ideal as workouts, even for the professional player. Equally, these characterful pieces can be effectively included in concert programs. They are suitable for soprano, alto, tenor, or baritone saxophone. **21.50**

S081. *18 Exercises or Studies for All Saxophones After Berbiguier* by Marcel Mule. Alphonse Leduc, 1943, SS, 23 pages. Intermediate exercises from the flute work of the same name by Benoit Tranquille Berbiguier. Tempos are generally Allegro and keys range from 6 sharps to 5 flats with some in minor keys. **32.60**

S022. *20 Modern Studies in Rhythm and Interpretation for Solo Saxophone* by James Rae. Universal Edition, SS, 28 pages. This book has been written to familiarize the saxophonist with the various rhythms and phrasings encountered in modern music. Each study deals with a particular aspect of rhythmic playing ranging from jazz (swing), rock, and funk to contemporary classical. **19.95**

WW088. *20 Recreation Studies* for Saxophone or Oboe by Jerome Naulais. International Music Diffusion, 1988, SS, 20 pages. An interesting set of etudes at the intermediate and advanced intermediate level. Many pieces have a contemporary edge. The variety of tempos, meters (including 5/4, 5/8), rhythmic figures and keys (to four flats and sharps) should aid in the player's development and would be good sight reading material for more more experienced students. **11.95**

S711. *22 Exercises Transcendants for Saxophone* by Marcel Perrin. Alphonse Leduc, 1951, SS, 22 pages. This is accurately rated a 6 on the publisher 9 grade scale. These etudes move through a variety of keys using accidentals. **31.65**

S046. *23 Caprices* by Sigfrid Karg-Elert arranged by Robert J. Ford. Southern Music Co., 1991, SS, 24 pages. This set of twenty-three studies has been adapted from a set of thirty flute caprices by Karg-Elert. With notations to assist the student with learning optional fingerings. The studies feature a variety of keys and some unusual meters. **15.95**

S1005. *24 Caprices* by Pierre Rode arranged for saxophone by Erwan Fagant. Billaudot, 2012, SS, 51 pages. Originally for violin, the cover of this book says these caprices have been arranged for alto saxophone but there is no reason why they can't be played on other members of the saxophone family. These are advanced studies which include one duet. The book also includes some suggested altissimo fingerings. **29.95**

S082. *24 Easy Studies for All Saxophones after A. Samie* by Marcel Mule. Alphonse Leduc, 1946, SS, 19 pages. Suitable for second and third year students with keys ranging to 3 sharps and 3 flats. **28.60**

S1006. *24 Etudes Op. 37* by Jacob Dont arranged for saxophone by Erwan Fagant. Billaudot, 2012, SS, 39 pages. Originally for violin, the cover of this book says these caprices have been arranged for alto saxophone but there is no reason why they can't be played on other members of the saxophone family. There are three duets among the 24 etudes. The book also includes some suggested altissimo fingerings. The material in this book is in the publishers advanced category but is not as difficult as Rode studies listed above (S1005). **25.95**

WW047. *24 Melodic Studies for Oboe or Saxophone Op. 65 Vol 1* by Stanislas Verroust edited by Georges Goudet. Billaudot, 1977, SS, 12 pages. Studies 1-12. Intermediate level. **11.95**

WW048. ***24 Melodic Studies for Oboe or Saxophone Op. 65 Vol 2*** by Stanislas Verroust edited by Georges Goudet. Billaudot, 1977, SS, 12 pages. Studies 13-24. Intermediate level. **11.95**

S047. 25 Caprices by Sigfrid Karg-Elert edited by Jeffrey Lerner. Southern Music Co., 1985, SS, 47 pages. These were written by the composer for saxophone in 1929 to serve as advanced studies. The studies are in major and minor keys from five sharps to six flats, and also include studies in the Lydian, Mixolydian, Phrygian, and Dorian. The book concludes with an atonal Sonata. **15.95**

S037. ***25 Daily Exercises for Saxophone*** by Hyacinthe Klosé edited by Timothy McAllister. Carl Fischer, 2014, SS, 32 pages. This is a new edition of this book which contains 25 technical studies that are suitable for third- and fourth-year students. It includes fingering suggestions provided by the editor **12.95**

S204. ***27 Melodious & Rhythmical Exercises for Saxophone or Oboe*** by J.L. Small. Carl Fischer, 1928, SS, 43 pages..... **11.95**

WW013. ***27 Virtuoso Studies for Saxophone or Oboe*** by Luigi Bassi transcribed by Gerardo Iasilli. Carl Fischer, SS, 67 pages. The etudes in this book are in a variety of tempos, styles, and keys. **15.95**

S544. ***28 Etudes for Saxophone on the Modes of Olivier Messiaen*** by Guy Lacour. Billaudot, 1972, SS, 57 pages. This series of studies is designed to familiarize saxophonists with the modes of limited transposition used by Olivier Messiaen. Each study is based on one of the seven modes or on one of their transpositions **26.95**

S089. ***30 Great Exercises or Studies (Trente Grands Exercices ou Etudes) for All Saxophones after Soussmann Book 1*** by Marcel Mule. Alphonse Leduc, 1944, SS, 31 pages. These advanced pieces are more exercises than etudes (many feature short phrases repeating through the range of the instruments and in different keys). Book 1 has 15 exercises starting in C and moving through the circle of fifths in major and minor sharp keys. **41.30**

S090. ***30 Great Exercises or Studies (Trente Grands Exercices ou Etudes) for All Saxophones after Soussmann Book 2*** by Marcel Mule. Alphonse Leduc, 1944, SS, 31 pages. Book 2 has 15 exercises starting in A sharp minor and moving through the rest of the circle of fifths in major and minor flat keys. **38.55**

S775. ***32 Etudes*** **for Oboe or Saxophone** by Ernest Loyon. Billaudot, 1925, SS, 32 pages. There are 32 one-page studies at the advanced level in this book. Keys to 4 sharps and 6 flats and in a variety of rhythms and meters including 9/16 and 7/4. ..... **24.95**

S036. ***35 Melodious Technical Exercises Transcribed for Saxophone*** by Domenico Gatti transcribed by Gerardo Iasilli. Carl Fischer, 1924, SS, 73 pages. More varied than the "Technical" in the name would suggest, they are in keys from 3 flats to 5 sharps and are probably suited for third- and fourth-year students and possibly a bit beyond. **16.95**

S950. ***36 More Modern Studies for Solo Saxophone*** by James Rae. Universal Edition, 2012, SS, 36 pages. From the composer: "This book was written in the same format as 20 Modern Studies. The pieces are of moderate length and cover a wide variety of styles. As the studies are technically demanding, they are all written in comfortable saxophone keys to allow the student to focus on interpretation. Each study is designed to improve the student's musical as well as technical abilities." Musical styles presented range from classical to jazz to rock. It is ideal for developing musicianship and technique by way of accessible but challenging material. These studies make attractive performance pieces and are also perfect for contest and festival settings. For intermediate to advanced high school/early college level players. **21.95**

S111. ***48 Etudes by Ferling for Saxophone or Oboe*** by W. Ferling edited by Ronald L. Caravan. Ethos Publications, 2000, SS, 71 pages. Also includes Three Duos Concertants Op. 13 by Ferling. This book is described as being "enhanced for musical development" and includes two pages of notes as introduction, added dynamic markings in the slower etudes, explanation of ornaments, and fingering suggestions. **17.50**

Ob028. ***48 Famous Studies for Oboe or Saxophone*** by W. Ferling, revised by Albert J. Andraud. Southern Music Co., SS, 47 pages. Also includes 3 duos concertants for two oboes or two saxophones by Ferling, 10 duos by Bernards, Beethoven Trio for Two Oboes and English Horn Op. 87, and pieces by Lunde and Stone. Note: the second parts for the duets are in a separate volume **10.95**

Ob031. ***48 Famous Studies for Oboe or Saxophone 2nd Part*** by W. Ferling, revised by Albert J. Andraud. Southern Music Co., SS, 35 + 11 pages. Includes the second part for the 3 duos concertants for two oboes or two saxophones, the oboe and English horn part (separately printed) for the Beethoven Trio for Two Oboes and English Horn Op. 87, and 10 duos by B. Bernards (both parts). **15.95**

S049. ***48 Studies by Ferling for All Saxophones*** by Marcel Mule. Alphonse Leduc, 1946, SS, 30 pages. In addition to editing the 48 studies by Ferling for oboe, Professor Mule has written an additional 12 studies in major and minor keys with six and seven sharps and flats. **34.95**

S610. ***48 Studies for Saxophone in E-flat Op. 31*** by Franz Wilhelm Ferling edited by Daniel Schmidt with piano accompaniments by John Walker. Carl Fischer, 2010, SS, 55 pages, includes CD of the piano accompaniments performed John Walker (as MP3 files) and PDF files of the piano sheet music, so that the etudes may be performed in recital or for juries. Available for the first time, alto saxophone students can now play the Ferling etudes with accompaniment. This book/CD set provides the tried-and-true education of these 48 fantastic exercises supplemented with audio piano accompaniment, enhancing the practice experience. The preface of the book includes performance notes. **14.95**

Ob159. ***48 Studies Op. 31*** **for Oboe or Saxophone** by Franz Wilhelm Ferling edited by Louis Bleuzet and Pierre Pierlot. Billaudot, 1970, SS, 24 pages. A very nice edition although the print is on the small side. **21.95**

S026. ***50 Rambles for Saxophone*** by Leon Lester. Carl Fischer, SS, 32 pages. One of the best books of supplemental pieces around. The melodic and rhythmic material in Lester's "rambles" will please not only young 2-3 year students, but adult beginners as well. **9.95**

Ob032. ***53 Melodious Etudes for Saxophone or Oboe Book 1*** **(1-25)** by Gustavo Rossari, transcribed and arranged by Gerardo Iasilli. Southern Music Co., 1966, SS, 27 pages. **14.95**

Ob033. ***53 Melodious Etudes for Saxophone or Oboe Book 2*** **(26-53) b**y Gustavo Rossari, transcribed and arranged by Gerardo Iasilli. Southern Music Co., 1966, SS, 32 pages. **19.95**

S056. ***53 Studies for All Saxophones Book 1*** by Marcel Mule. Alphonse Leduc, SS, 1946, 27 pages. After Boehm, Terschak, and Füstenau. Etudes 1-18. ..... **37.35**

S057. ***53 Studies for All Saxophones Book 2*** by Marcel Mule. Alphonse Leduc, SS, 1946, 27 pages. After Boehm, Terschak, and Füstenau. Etudes 19-35. ..... **37.35**

S058. ***53 Studies for All Saxophones Book 3*** by Marcel Mule. Alphonse Leduc, SS, 1946, 27 pages. After Boehm, Terschak, and Füstenau. Etudes 36-53. ..... **37.35**

S1317. ***64 Musical Studies for Saxophone*** edited by Rami El-Farrah. Southern Music Co., 2020, SS, 32 pages. This is a compendium of Baroque, Classical, and Romantic-era masterpieces arranged for saxophone. The works are written to serve as a primer to the Ferling Studies or other similar studies. Each lyrical study has been crafted to create a balance of musicality and pedagogy that allows students to improve on all aspects of performance. Players are encouraged to choose works that align with their musical goals, not necessarily in the listed order. Each piece is carefully formatted with style-appropriate dynamics, articulations, and tempos, all of which are carefully tailored to the saxophone. These musical studies give saxophonists the opportunity to experience compositions by Wolfgang Amadeus Mozart, Carl Philipp Emanuel Bach, Ernesto Köhler, Carl Maria von Weber, and many more. Intermediate level with considerable variation within that category. **12.95**

S431. ***80 Graded Studies for Saxophone Book 1*** selected and edited by John Davies & Paul Harris. Faber Music, 1988, SS, 22 pages. This book has studies 1-46 which range from absolute beginner to intermediate. (Note that there aren't any grades assigned to these, the title apparently referring the careful arrangement by progressive difficulty.) The studies are drawn from works by Baermann, Brod, Demnitz, Fetzen, Freillon-Poncein, Garnier, Hinke, Klose, Langey, Lazarus, Prelleur, Stark, Wiedemann and has several original etudes by Harris. Includes a glossary of terms. **12.95**

S432. ***80 Graded Studies for Saxophone Book 2*** selected and edited by John Davies & Paul Harris. Faber Music, 1990, SS, 32 pages. This book has studies 47-80 which range from the intermediate level to the advanced intermediate (with a few beyond). The studies are from the works of Arban, Baermann, Blatt, Brod, Demnitz, Ferling, Garnier, Hinke, Langey, Luft, Stark, and Vithum along with some original etudes by Harris. Includes a glossary of terms. **12.95**

S039. ***158 Saxophone Exercises*** by Sigurd M. Rascher. Wilhelm Hansen, second edition 1968, SS, 61 pages. This extensive series of exercises is based on chords. Some fingering suggestions are provided and the text is in English and German. **14.95**

S064. ***Amazing Studies Saxophone*** by Howard Harrison. Boosey & Hawkes, 1997, SS, 62 pages. Howard Harrison has collected and arranged 76 pieces for unaccompanied saxophone. They include material drawn from both classical and folk music, with many dances included. Each piece was selected to develop a specific aspect of technique. There is an index to help you find the right study for each technical problem. This book is at the intermediate level. **24.95**

S1226. ***Bach Shapes*** by Jon De Lucia. Musaeum Clausum Press, 2017, PB, 88 pages. This is a new method book for saxophone that utilizes baroque melodies for interval practice and jazz improvisation. "My idea was to distill some of the iconic scale sequences in Bach's music into patterns that one could work through all keys, and possible apply to improvisation, though the book is useful for musicians of all styles of music," says the author. **18.95**

S1205. ***Basic Technique for All Saxophones*** by Jack Snavely. Kendor Music Inc., 1970, SB, 82 pages. The book presents scale and chord based exercises in all major and minor keys. It prepares students for complete technical mastery of the instrument. **19.95**

PA051. ***Bel Canto*** **for Alto Saxophone and Piano Accompaniment** arranged by Robert van Beringen. De Haske, 2006, SS, 53 + 25 pages + CD. This book contains a collection of melodic studies that were originally composed for the singing voice by Giuseppe Concone, Mathilde Marchesi and Francesco Tosti (brief biographies are included). As there are many similarities in the techniques of singers and wind players, they are also ideally suited to playing on the saxophone. In particular phrasing, breathing and dynamics are dealt with extensively in these tuneful pieces. This book has 20 pieces at the intermediate and upper intermediate level. The CD includes well-known saxophonist Nobuya Sugawa demonstrating the pieces. Many of the accompanying tracks on the CD have been recorded at multiple tempos. **26.95**

S1318. ***Chromatic Etudes and Sound Patterns for Saxophone*** by Denis DiBlasio. Kendor Music, 2019, SS, 34 pages. This book by saxophonist Denis DiBlasio contains two sections: chromatic etudes and sound patterns. The 5 etudes explore the chromatic scale, and the performer is encouraged to experiment with interpretation. The 20 sound patterns develop technique, expand the improvisational palette and build on ear training. Intermediate level and up. **14.95**

G061. ***Complete Method for Rhythmical Articulation*** by Pasquale Bona translated from the fourth Italian edition by Gustav Saenger. Carl Fischer, SS, 72 pages. This is the treble clef edition. This book is in three parts with the first two intended for vocalists and all three parts for instrumentalists. The exercises and etudes (120 in all) focus on rhythm (not articulation) are progressively more difficult. Some of the exercises have a few notes below the range of the flute, oboe, and saxophone. **15.95**

S1038. ***The Complete Scale Compendium for Saxophone*** by Larry Clark. Carl Fischer, 2014, SS, 64 pages. This book presents a wide variety of scales in two contexts. First by time of scale and then arranged by key. Included are (all in major and minor except the whole tone and chromatic scales): long tones, scale and arpeggio, tetrachords ascending and descending, mode, thirds, arpeggiated diatonic chords, chromatics, blues scales, and pentatonic scales. Includes a preface and scale theory. **14.95**

S027. ***Contemporary Chordal Sequences for Saxophone - 144 Technical Studies*** by Kalmen Opperman. Carl Fischer, SS, 48 pages. Contemporary composers are writing more technical, exotic lines for the saxophone. The exercises in this book are intended to support and extend the technical expertise of students and professionals required to perform this modern music. **12.95**

G068. ***Contemporary Rhythm & Meter Duets for Treble Clef Instru-ments*** by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. Based on the concept of Contemporary Rhythm & Meter Studies, these fourteen, two-page duets make extensive use of metric and rhythmic devices, and harmonic and tonal devices commonly found in 20th Century works. They are ideal for any instrument for developing sight-reading skills as well as recital performance, jury exams, and lesson material. **9.95**

G066. ***Contemporary Rhythm & Meter Studies for Treble Clef Instruments*** by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. These 28 etudes make extensive use of metric and rhythmic devices found in 20th century works. Composed as recital/performance pieces, all melodic material is derived from a variety of contemporary patterns including synthetic scales, 12-tone and 7-tone rows, cell-derived patterns, modal scales and traditional major and minor tonalities. **9.95**

S083. ***Daily Exercises (Exercices Journaliers) for All Saxophones after Terschak*** by Marcel Mule. Alphonse Leduc, 1944, SS, 37 pages. Twenty-six technical exercises based on the works of flutist Adolf Terschak for better intermediate and for advanced students. Keys range from 7 sharps to 5 flats. **36.25**

S023. ***Daily Studies for All Saxophones*** by Trent Kynaston. Alfred Publications, SS, 48 pages. This book includes scales (major, harmonic minor, melodic minor, whole tone, diminished, and chromatic), Arpeggios (13 types), three articulation etudes, and 10 tuning etudes (designed to aid in conditioning students to play in tune). **14.95**

S018. ***Daily Studies for the Improvement of the Saxophone Technique*** by Larry Teal. Etoile Music/Keiser Classical, 1972, printing of 2009, SS, 40 pages. A useful volume of studies. Included are exercises covering scales, arpeggios, intervals, staccato, chord progressions, trills, alternate fingerings and more. **19.95**

S248. ***On the Exactness of Intonation (De la Justesse d'Intonation) for all Saxophones*** Jean-Marie Londeix. Alphonse Leduc, 1981, SS, 24 pages. A series of exercises for developing precise intonation. It is in two sections, first for two saxophones in the same key followed by the same exercises for a B-flat and E-flat saxophone playing together. The exercises are on octaves, fifths, fourths, major thirds, and minor thirds. **37.00**

S032. ***Foundation Studies for Saxophone*** by David Hite. Southern Music Co., 1992, SS, 64 pages. This book is based on the Baermann Book 3 studies (for clarinet) of scales, chords and intervals that have been adapted for the saxophone and further extended by the editor. **19.95**

S344. ***Grands Exercices Journaliers de Mécanisme*** by Paul Taffanel and Philippe Gaubert adapted for saxophone by Frédéric Juranville. Leduc, 1992, SS, 49 pages. This is the famous T&G exercises for flute adapted for saxophone. The English title is *Big Daily Finger Exercises* although the flute version is often called *17 Daily Exercises for the Flute*. **32.45**

S1045. ***Groove Connection*** **Alto Sax** (Volume 1) by Klaus Dickbauer. Universal Edition, 2014, SS, 39 pages + CD. A new approach! We tend to take up music study, because we enjoy playing our instrument. Working on scales and arpeggios often seem like drudgery, so Dickbauer puts them "in context" to make them as enjoyable as playing for fun. However, this book is much more than just scales. The Groove Connection is published for various instruments, but all are designed to work together in duo, trio, and larger ensemble enjoyment. The included CD is useful for classroom and individual study. **26.95**

S1199. ***Groove Connection*** **Alto Sax** (Volume 2) by Klaus Dickbauer. Universal Edition, 2016, SS, 44 pages + CD. Klaus Dickbauer believes that scales can be fun. His modern approach to elementary technique can be a highly effective training tool for developing improvisation skills. In the first volume, Dickbauer covered major scales, triads, and interval exercises, combined with groovy beats, in a fresh and contemporary way. He now continues his well-thought-out approach to scales with a concentration on Dorian, Mixolydian, pentatonic, and blues scales, the perfect tools for building first improvisation skills. Methodically sound exercises train students in patterns and motifs to equip them with a sense of confidence and an appetite for learning the art of improvisation. Some of the exercieses have three parts. The CD will be a valuable aid for learning improvisation. **24.50**

S1046. *Groove Connection* Tenor Sax (Volume 1) by Klaus Dickbauer. Universal Edition, 2014, SS, 39 pages + CD. Like S1045 (above) but for tenor sax. **26.95**

S1200. *Groove Connection* Tenor Sax (Volume 2) by Klaus Dickbauer. Universal Edition, 2016, SS, 44 pages + CD. Like S1199 (above) bur for tenor sax. **24.50**

S249. *Intonation Exercises (Exercises d'intonation)* by Jean-Marie Londeix. Alphonse Leduc, 1994, SS, 28 pages. This series of exercises to improve intonation are to be played with another instrument sounding the fundamental note. Londeix recommends an organ and a cheap electronic one will be just fine. These exercises can be used with both E-flat and B-flat saxophones. A chart is also included for corrective fingerings to sharpen or flatten a note. Instructions are in French, English, and German. **34.85**

S123. *Mechanical Exercises (Exercises Mecaniques) Vol. 1* by Jean-Marie Londeix. Henry Lemoine, 1961, SS, 24 pages. This book has 32 exercises and instructions and explanations in French and English. These exercises are all between two notes (basic interval exercises). This volume also includes the key to fingering notations in Londeix's book from this publisher. **21.95**

S124. *Mechanical Exercises (Exercises Mecaniques) Vol.* 2 by Jean-Marie Londeix. Henry Lemoine, 1961, SS, 19 pages. These exercises, which are in four note groups, are more advanced than the first volume. **17.95**

S125. *Mechanical Exercises (Exercises Mecaniques) Vol.* *3* by Jean-Marie Londeix. Henry Lemoine, 1961, SS, 9 pages. More exercises in the same style as volume 2. ..... **16.95**

S368. *Melodic Etudes* by Ted Hegvik. Northeastern Music Publications, 2007, SS, 36 pages. Subtitled: A Lyric Approach to the Saxophone. It contains a series of short progressive studies for the development of tone, style, and basic saophone idioms. It is a supplemental book for use with any of the standard methods from the very beginning to the early intermediate level. Includes a four-page history of Adophe Sax and his times. **12.95**

S092. *Melodious and Progressive Studies for Saxophone Book 1* edited by David Hite. Southern Music Co., 1988, SS, 64 pages. Includes Demnitz: 36 Expressive Studies, Nocentini: 9 Melodic Studies, Baermann: 14 Melodic Etudes, Kayser: 5 Progressive Studies, and major and minor scales. **15.95**

S093. *Melodious and Progressive Studies for Saxophone Book 2* edited by David Hite. Southern Music Co.,1991, SS, 63 pages. Includes Gambaro: 16 Caprices, Dont: 14 Etudes from Op. 37, and 24 special studies from Berr, Ferling, Lazarus, Ries, Spohr, Kreutzer, etc. **13. 95**

S094. *Melodious Etudes for Saxophone* compiled and edited by Larry Clark and Sean O'Loughlin. Carl Fischer, 2003, SS, 80 pages. These 54 etudes are a bit different from the familiar since they are based on vocalises of Marco Bordogni (1788-1856). The etudes are in a variety of keys and difficulty levels from perhaps mid-second year through fourth year of study. There are some pieces in keys with up to five flats or sharps that should prove useful to third year students. **12.95**

WW154. *Method for Oboe or Saxophone (2nd Part: Progressive Studies)* by Joseph Sellner edited by L. Bleuzet. Billaudot, SS, 60 pages. The book contains a large number of short (1 to 3 lines) exercises in keys to four sharps and four flats. Lots of material to practice. **26.95**

S1208. *Modern Saxophone Techniques* by Frank Catalano. Hal Leonard, 2016, PB, 101 pages with online audio access. Many books present facts, but Modern Saxophone Techniques teaches the developing player how to learn. The concepts presented will keep players learning, maturing, and mastering the saxophone. In the online video, author and virtuoso saxophonist Frank Catalano offers quick tips on many of the topics covered in the book. “In the Band” allows saxophonists to play along on six tunes and studies. Topics include: developing good rhythm; air stream and embouchure; intervals, melodies and bass lines; fingering charts; tonguing techniques; modern harmony tips; split-tones and sub-tones; and an extensive set of exercises in a variety of keys. **24.95**

S084. *New Varied Studies in All Keys* by Jean-Marie Londeix. Alphonse Leduc, 1986, SS, 27 pages. Twenty-five etudes from Blumenstengel, Dont, Gaviniès, Kreutzer, Paganini, and Rose with "extreme" high notes. An opportunityfor better intermediate and advanced students to practice the altissimo register. **32.75**

S205. *Neuf Études Transcendantes (Nine Transcending Etudes)* by Noël Samyn. Billaudot, 1977, SS, 19 pages. This is a title that does not translate into English in any meaningful way. These are advanced studies designed to incorporate the high altissimo into the repertoire of the performer. These are not altissimo exercises, however, but studies that use the entire range of the instrument. Some fingering suggestions. **14.95**

Ob109. *Oboe Scales for Reading* by Christopher Weait. Christopher Weait, 2006, SB, 79 pages. These scale and arpeggio patterns divided into lower and upper registers and progress through 15 keys, including the enharmonic keys. Accidentals are used for each key rather than key signatures. Scales included are: majors with tonic arpeggios, harmonic minors with minor arpeggios, melodic minors with tonic seventh arpeggios, chromatics, whole tones with augmented arpeggios, octatonics (diminished scales) with diminished seventh arpeggios, pentatonic and blues scales. This book will be valuable to saxophonists as well. **23.95**

S038. *Parès Daily Exercises and Scales for Saxophone* by Gabriel Parès revised by E. Claus. Carl Fischer, 1912, SS, 36 pages. A basic book of scales and scale-based exercises through 4 flats and 4 sharps. It also includes chromatic scales and a few other exercises. **9.95**

S033. *Progressive and Varied Etudes* by Harry Gee. Southern Music Co., 1992, SS, 64 pages. The book includes study of the embouchure, vibrato, and altissimo (alto saxophone). It includes etudes by Barret, Bach, Ferling, Koehler, and more. It also includes three duets for like saxophones and two duets for alto and tenor saxophones. **29.95**

G156. *Rhythmic Training* by Robert Starer. Hal Leonard, 1969, PB, 84 pages. This is an excellent text which gets into the more difficult areas quickly. It contains a series of exercises for all instruments. The areas covered include rhythmic organization (everything from 2 through 8 equal parts plus 12, 16 and more), changing meters, changing the rate of pulse, and polyrhythms. **9.95**

G210. *Rhythms Complete* Treble Clef by Charles Colin and Bugs Bower. Charles Colin Music, 1988, SS, 48 pages. "The most widely used primer in the world for teaching rhythm, syncopation and phrasing [for jazz], employing a very melodic format of 82 exercises in rhythmic structures and combinations of rhythms. While written especially for the [jazz] beginner/intermediate levels, it is used by advanced players (of all instruments) as a daily practice book to maintain facility." **9.95**

S588. *Salviani - Iasilli Exercises in All the Practical Keys* for the Saxophone. Carl Fischer, 1940, SS, 78 pages. This book has the 16 Salviani-Iasilli exercises in all each of the major keys from four flats and four sharps. **16.95**

S1139. *Saxophone Aerobics* by Woody Mankowski. Hal Leonard, 2015, PB, 110 pages, with downloadable demo and backing tracks. This book contains 365 short exercises to develop a variety of techniques primarily with a jazz orientation. **19.95**

S121. *Saxophone Altissimo: High Note Development for the Contemporary Player* by Robert A. Luckey. Olympia Music Publishing, 1998 (Second Edition), SB, 207 pages. This book features over 300 high note fingerings for the soprano, alto, tenor, and baritone saxophones. It includes excerpts from selected classical alto saxophone solos with recommended fingerings for altissimo tones, as well as overtone exercises and extended range exercises. There are also challenging jazz etudes incorporating the altissimo register that can be performed with Jamey Aebersold's Play-Along, Volume 43, *Groovin' High*. **29.95**

S605. *Saxophone Sight-Reading 1* by John Kember and Graeme Vinall. Schott, 2007, SS, 100 pages. This is not, in my opinion, a book for sight reading but a series 150 supplementary studies from the very beginning to the intermediate level. It moves quite slowly adding notes, keys, and rhythms progressively. This book includes short solos, duets and pieces with piano accompaniment (for both E-flat and B-flat saxophones). Swing style is also introduced in the latter part of the book. This will be a valuable supplement for traditional methods. **14.95**

S382. *The Saxophonist's Manual* by Larry Teal. Encore Publications, 1978, SS, 40 pages. Subtitled "A Handbook of Basic Concepts," this book is intended to be used in conjunction with beginning methods to help students in certain fundamental practices not usually included in those methods. It should precede the Saxophonist's Workbook (below). It covers posture, hand and finger position, embouchure, breathing, intonation and ear

training, vibrato, articulation, tonal shaping, scales, chords, arpeggios, and more. The size and format of this book make it more suitable for use in lessons than the author's *The Art of Saxophone Playing* which has more detailed coverage of these concepts..... **13.95**

S019. *Saxophone High Tones* by Eugene Rousseau. MMB Music Inc., 1978, 2002, SS, 81 pages, second edition. The ability to exhibit fluency in playing above the saxophone's normal range is no longer a frill or an option; it is a necessity. This book provides the tool to develop and extended range on the soprano, alto, tenor and baritone saxophone. It includes a fingering chart for the normal range and the high tones, exercises that teach the techniques required for high tone production, and exercises to practice these techniques. **29.95**

S804. *The Saxophone Intonation Workbook* by Trent Kynaston. Advance Music, 2006, SS, 54 pages + CD. This book is a thorough, organized approach to saxophone intonation. Basic concepts of embouchure and breathing, understanding the role of your equipment, and developing voicing techniques are all explored. Included are scale and arpeggio studies along with a CD to practice tuning on the alto and tenor saxophones. This is a must for all developing saxophonists. **26.95**

S113. *Scales and Arpeggios, Fundamental Exercises for the Saxophone Book 1* by Marcel Mule. Alphonse Leduc, SS, 1948, 30 pages. This book includes scales, scales in thirds, arpeggios, arpeggios on the dominant seventh chord in all major and minor keys. Instructions are in French, English, German, Spanish, and Japanese. **37.35**

S114. *Scales and Arpeggios, Fundamental Exercises for the Saxophone Book 2* by Marcel Mule. Alphonse Leduc, SS, 1946, 36 pages. This book provides more extended exercises on the same material as book 1. Instructions (in the same languages as above) are given at the beginning of the book and then the exercises are presented in an abbreviated form. Major and minor keys through four flats and sharps. **35.55**

S115. *Scales and Arpeggios, Fundamental Exercises for the Saxophone Book 3* by Marcel Mule. Alphonse Leduc, SS, 1946, 36 pages. This book begins with a continuation of the exercises from Book 2 in the remaining keys. They are followed by exercises on chromatic scales, whole tone scales, and augmented fifths. **50.70**

S142. *The Scales by Steps and by Intervals (Les Gammes Conjointes et en Intervalles)* by Jean-Marie Londeix. Henry Lemoine, 1962, SS, 33 pages. Scales and interval exercises (seconds through octaves) in all major and minor keys. Practice instructions and a few suggested fingerings are given. **21.95**

G109. *Scales for Jazz Improvisation* by Don Haerle. Alfred, 1975, SB, 52 pages. Haerle presents the scales used in improvisation and explains applications. Scales are shown in all keys and treble and bass clefs include blues, Ionian, Dorian, Phrygian, Locrian as well as whole tone, chromatic, augmented and many more. This is also a great aid for memorizing. .. **16.95**

S029. *Scales for the Saxophone* by Sigurd M. Raschèr. McGinnis & Marx, 1965, SS, 25 pages. A very useful book of scales and scale based exercises. A highlight of this book is the presentation of scales in a variety of rhythms. Some suggested fingerings are given. **11.95**

S065. *Selected Studies for Saxophone* by Himie Voxman. Rubank, 1942, SS, 76 pages. Intermediate-advanced level etudes drawn from many composers in all major and minor keys, plus scales, scales in thirds, and arpeggios. **8.95**

S126. *Staccato (Le Detache)* by Jean-Marie Londeix. Henry Lemoine, 1967, SS, 18 pages. Exercises to help improve the quality and speed of staccato. They will also gradually help increase the instruments compass through training in the altissimo. Includes some suggested fingerings. **18.95**

S1149. *Step by Step Saxophone* by James Rae. Universal Edition, 2015, SS, 44 pages. A collection of twenty-one easy progressive studies for the beginner and suitable for all saxophones. An optional teacher's part is included designed to give support and encouragement in the lesson. Each study has, on its facing page, clearly defined objectives with tips for successfully acquiring specific skills and space is provided for the teacher's comments for the pupil's easy reference when practicing at home. Pupil/teacher warm-up exercises precede each piece. **19.95**

S188. *Studies for Alto Saxophone and Piano (Études pour saxophone alto et piano) Op. 188* by Charles Koechlin. Billaudot, 1970, SS, 60 + 27 pages. Few sets of etudes have piano accompaniment and fewer still have been recorded. These were written by French composer Charles Koechlin (1867-1950) in the the period 1942-44 with each piece dedicated to a specific technique or sound. Included in the fifteen etudes are both intermediate and advanced pieces. **31.95**

S383. *Studies in Time Division* by Larry Teal. Encore Publications, 1955, SS, 24 pages. Subtitled "A Practical Approach to Accurate Rhythm Perception Concepts." These studies are aimed at developing an accurate rhythmic sense built up from the sixteenth-note time value. They can be used for both private and classroom study and for any instrument. These exercises start with basic rhythms and conclude with those that might be found in upper intermediate level music. **9.95**

G75. *Stylistic Etudes in the Jazz Idiom* compiled by Lou Fischer. Houston Publishing, 1995, SB, 145 pages. Originally intended for All State audition material, the etudes in this book have proven themselves ideal for sight reading auditions, recital performance, individual practice and stylistic development. There are 15 etudes for each instrument (sax, trumpet, trombone, bass trombone, piano, guitar, guitar, bass, and drum). There are five etudes each in the styles of swing, ballad, and Latin/Funk. The saxophone etudes are by Gunnar Mossblad. **27.95**

S024. *Technique of the Saxophone Vol. 1, Scale Studies* by Joseph Viola. Berklee Press, PB, 168 pages. These studies are intended to build a solid base of technique and aid in mastering intonation. This book consists of tonal and polytonal variations in major scales, diads, triads, tetrads, pentads, hexads, and septads. **19.95**

S025. *Technique of the Saxophone Vol. 2, Chord Studies* by Joseph Viola. Berklee Press, PB, 162 pages. This book focuses on chord studies in 15 keys, summary studies, and studies on chord sequences. **19.95**

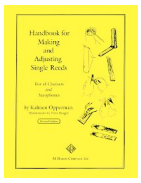
S048. *Technique of the Saxophone Vol. 3, Rhythm Studies* by Joseph Viola. Berklee Press, PB, 123 pages. This book features syncopated rhythms and unconventional rhythmic notation to challenge the strongest of readers, double-time exercises in a variety of meters, and 15 etudes incorporating all the rhythmic concepts presented. **19.95**

S028. *Top-Tones for the Saxophone* by Sigurd M. Raschèr. Carl Fischer, SS, 31 pages. Third Edition. This book is the key to mastering the extended upper range of the saxophone. It includes exercises to develop the technique necessary to produce the overtones necessary and fingerings for the tones above top F. Applicable to all saxophones. This book also includes the text in German. **13.95**

S321. *The Vandojazz Etude and Exercise Book for Saxophone.* Carl Fischer, 2007, PB, 120 pages. Subtitled: The Secrets of Ten Master Saxophonists. This new book contains etudes, exercises, scales, chords, and strategies for improvisation as well as the philosophy and explanation of what is in each chapter. The saxophonists are Don Aliquo, Frank Catalano, Jeff Coffin, Denis Diblasio, Gary Foster, Hayes Greenfield, Dan Higgins, Billy Kerr, Dan Moretti, and Harry Skoler. **24.95**

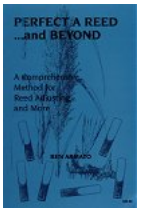
S091. *Varied Studies (Études Variées) in All Keys* adapted by Marcel Mule. Alphonse Leduc, 1950, SS, 31 pages. Thirty etudes by the usual suspects (Dont, Kreutzer, Mazas, Paganini, Rode, etc.) at the advanced intermediate level. **40.90**

Reed Books



C066. *Handbook for Making and Adjustng Single Reeds* by Kalmen Opperman, M. Baron Company, Inc., SS, 44 pages. This long awaited book is now back in print. It is intended for those who wish to make reeds or work on commercial reeds for all clarinets and saxophones. Subjects covered are the handmade reed, the commercial reed, cane, the model reed, tools, making the shaped blank from tube cane, cutting the vamp, finishing the reed, adjusting and retouching reeds and the life of the reed.

19.95



C038. *Perfect A Reed . . . and Beyond* by Ben Armato. Reed Wizard, SS, 43 pages. While the author sells several mechanical devices for working on reeds, this is a comprehensive book on reeds with only a brief mention of his products. A few of the many topics covered are: reed myths, arundo donax vicissitudes, reed adjustment, reed nomenclature, reed preparation, reed warpage, etc.

19.95

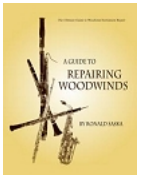
C041. *Selection, Adjustment, and Care of Single Reeds* by Larry Guy. Rivernote Press, SB, 57 pages. A practical and well-illustrated guide to clarinet and saxophone reeds. This book presents detailed instructions for selecting and adjusting reeds in an easily understood manner. It also includes a guide to the selection, care and use of reed tools (knives, sharpening stones, sandpaper, reed rush, etc.).

14.95

C373. *The Single Reed Adjustment Manual* by Fred Ormand. Amilcare Publications, 2000, SB, 84 pages. A comprehensive guide to the adjustment of single reeds. Includes the subjects of reed design, reed tools, care of the reed knife, selecting the reed, preparing the reed, balancing the reed, working on spots, clipping, breaking-in, using and storing reeds, reed analysis, equipment (mouthpiece, ligature, and clarinet), location (altitude, humidity, and temperature), and hints when "Nothing Else Works."

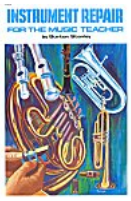
19.95

Repair Books



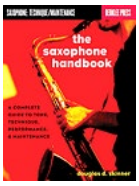
WW002. *A Guide to Repairing Woodwinds* **Second Edition** by Ronald Saska. Roncorp, 2013, SB, 244 pages. This book was originally developed for the woodwind repair courses at the State University of New York, College at Morrisville. The book is intended for those who wish to learn professional repair techniques using professional equipment. The clarinet is the subject of the basic repair instruction. Additional information is provided for repairing oboes, flutes, bassoons, saxophones, and harmony clarinets. Nine appendices include useful reference information on repair procedures, tools, equipment and supplies. For the second edition this book has been typeset and the appendices that cover the suppliers of tools, parts, and supplies have been brought up to date.

42.95



G46. *Instrument Repair for the Music Teacher* by Burton Stanley. Alfred Publishing Co., 1978, PB, 154 pages. This book provides instructions for the most common repair procedures for woodwind and brass instruments. The primary focus is on clarinet, flute, piston valve brass, rotary valve brass, and trombone. Corking the saxophone neck is covered but not saxophone repadding.

22.95



S958. *The Saxophone Handbook* by Douglas D. Skinner. Berklee Press, 2013, PB, 90 pages. A complete guide to playing and maintenance, this handbook offers essential information on all dimensions of the saxophone. It provides an overview of technique, such as breathing, fingerings, articulations, and more. Exercises will help you develop your sense of timing, facility, and sound. Extensive directions (with illustrations) on repairs will help you maintain your instrument and customize it to support your own playing style and preferences. You'll learn to fine-tune your reed, recork the keys, fix binding keys, replace pads, and many other repairs and adjustments. You'll also learn to improve your tone, intonation, and flexibility while playing with proper technique. While saxophone repair is only one of five chapters in this book, it does an excellent job of covering basic repairs and adjustments.

14.95

S060. *The Saxophone Is My Voice* by Ernest Ferron translated from the French by Jacqueline Rose. International Music Diffusion, 1997, PB, 117 pages. The author has drawn from his experience as a master instrument maker and from his contact with leading instrumentalists to produce a synthesis of his knowledge. The first 48 pages covers how a saxophone functions with details on Adolphe Sax's parabola, the neck, bow, tone holes, bell, mouthpiece, reeds, and tuning. The rest of the book is on the tools and techniques of saxophone repair and adjustment.

36.95

Saxophone Videos

DVD001. Ultimate Beginner Series: Alto Sax DVD with Ed Calle. NTSC format. Color, 2002. Time 60 minutes. This video covers the assembly and parts of the saxophone, care and maintenance, the proper way to hold the saxophone, and tips on breathing, forming the embouchure, and producing a sound, playing a one octave scale, music theory, warming up, tonguing, vibrato, playing with support, and proper tuning methods. This DVD includes the special features getting to know the instrument, interactive beginning music theory, and printable reference material.

19.95

Saxophone Play Along Music

Classical

M4115. *Alto Saxophone Solos Advanced Level Vol. 1* (Brodie) **14.95**
M4132. *Glazunov Concerto; von Koch Concerto* **14.95**
C762. *Rivages I, II, III* for Cl or Sop Sax & Pn by Grosborne **29.95**
S859. *Suite "Exposiciones"* for SSx (or ASx) & Pn by Zalba..... **21.95**

Jazz, Ethnic, Pop, etc.

S1123. *3 Blues* for Saxophone Quartet (SATB) (Wolf) **24.95**
S622. *18 Intermediate Christmas Favorites* Alto Sax (Strommen) **14.95**
S878. *After Hours* Alto Saxophone and Piano by Wedgwood **13.80**
S1097. *All Funcked Up, 10 Groovin' Tunes & Solos* Alto Sax (Harlow) **21.95**
S1050. *Balkan Play-Along Saxophone* (Mamudov) **26.95**
PA066. *Dave Brubeck, 10 Favorite Songs* **16.95**
S1294. *Celtic Saxophone Play-Along* for Alto or Tenor Sax (Tourish)..... **21.50**
M1203. *Christmas Memories* **22.95**
S1049. *Christmas with a Twist* Alto Sax (Clark) **12.95**
M12227. *Classic Standards* for Alto Saxophone (Wilber) **16.95**
PA055. *Classic Rock* (Vol. 3) for Alto or Tenor Saxophone **16.95**
PA032. *Paquito D'Rivera, Brazilian Jazz 10 Great Songs* **19.95**
PA033. *Paquito D'Rivera, Latin Jazz 8 Great Songs* **16.95**
S537. *Easy Jazz Conception* Alto Saxophone (Snidero) **22.95**
S539. *Easy Jazz Conception* Baritone Saxophone (Snidero) **20.95**
S538. *Easy Jazz Conception* Tenor Saxophone (Snidero) **19.95**
S857. *Easy Jazz Studies* Alto Saxophone (Dehnhard) **24.95**
S1035. *Effective Etudes for Jazz 2* ASx or BSx (Carubia & Jarvis) **21.95**
S1036. *Effective Etudes for Jazz 2* TSx (Carubia & Jarvis) **21.95**
M3234. *From Dixie to Swing* **16.95**
PA017. *Gordon Goodwin's Big Phat Band Series* Alto Sax **24.95**
PA018. *Gordon Goodwin's Big Phat Band Series* Tenor Sax..... **24.95**
PA060. *Dexter Gordon, 10 Jazz Favorites* [Hal Leonard]..... **16.95**
PA061. *Dexter Gordon* [Jamey Aebersold Jazz] **15.90**
G255. *Improvising and Soloing In the Pocket* for B-flat Instruments **14.95**
G256. *Improvising and Soloing In the Pocket* for E-flat Instruments **14.95**
S542. *Intermediate Jazz Conception* Alto Sax (Snidero) **23.95**
S543. *Intermediate Jazz Conception* Tenor Sax (Snidero) **23.95**
S1322. *JAMZ, 15 Solos in Modern Styles* ASx BSx w/tracks (Jarvis) **15.95**
S1323. *JAMZ, 15 Solos in Modern Styles* TSx w/tracks (Jarvis) **15.95**
PA064. *Jazz Blues Favorites* Alto Sax **12.95**
PA065. *Jazz Blues Favorites* Tenor Sax **12.95**
S540. *Jazz Conception, 21 Solo Etudes* Alto Saxophone (Snidero) **23.95**
S541. *Jazz Conception, 21 Solo Etudes* Tenor Saxophone (Snidero) **19.95**
S545. *Jazz Conception for Saxophone Duets* (Niehaus) **19.95**
PA062. *Jazz Icons* Vol. 11..... **16.95**
M3219. *Jazz Standards with Strings ('Tis Autumn)* **26.95**
M4106. *Jobim Brazilian Bossa Novas with Strings* Alto Sax **31.95**
PA049. *Maybe I'm Amazed* (Howie Casey) **16.95**
S1311. *My Song Diary* ASx **21.50**

M4221. ***New Orleans Classics*** **Tenor Sax** **29.95**
PA056. ***Piazzolla, 10 Favorite Tunes*** (Piazzolla) **16.95**
PA058. ***Piazzolla Tangos, 14 Solo Arrangements*** **Alto Sax** **14.95**
PA053. ***R&B*** **(Vol. 2) for Alto or Tenor Saxophone** **17.95**
S535. ***Reading Key Jazz Rhythms*** **Alto or Baritone Saxophone** (Lipsius) **23.95**
PA052. ***Rock 'n' Roll*** **(Vol. 1) for Alto or Tenor Saxophone** **17.95**
PA054. ***Sax Classics*** **(Vol. 4) for Alto or Tenor Saxophone** **16.95**
S699. ***Saxo Riffs*** **for Alto or Tenor Saxophone** by Gino Samyn **41.95**
S472. ***Sentimento Brasileiro*** **for Saxophone** by Jeff Gardner **27.95**
M4217. ***Sinatra, Sax and Swing*** (Hayes) w/Audio Access **14.95**
M4122. ***The Swing Era*** (DesChênse) **29.95**
S1000. ***West Side Story*** **for ASx & Pn or Play Along CD** (Bernstein) ... **22.95**
M3858. ***When the Spirit Moves You*** (Boots Randolph) **14.95**

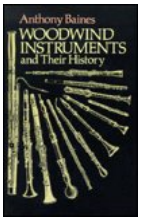
Student, Studies, etc.

S610. ***48 Studies for Saxophone in E-flat Op. 31*** (Ferling/Schmidt) **12.95**
PA051. ***Bel Canto*** **for Alto Sax & Pn** (Sugawa) **15.95**
S477. ***Alto Saxophone Contest & Festival Performace Solos*** **19.95**
PA043. ***Concert and Contest Collection for ASx*** **Book & CD** **14.95**
PA041. ***Concert and Contest Collection for TSax*** for use with S243 ..... **9.95**
M4101. ***Easy Alto Sax Solos Vol. I*** **24.95**
M4201. ***Easy Tenor Sax Solos Vol. 1*** **29.95**
M4202. ***Easy Tenor Sax Solos Vol. 2*** **29.95**
PA067. ***Easy Play-Aongs for ASx & Pn*** **21.50**
S906. ***First Festival Solos*** **for ASx & Pn** (Clark & O'Loughlin) **12.95**
M4111. ***Music for Alto Saxophone & Piano*** **24.95**

Woodwind Books

WW001. ***Acoustical Aspects of Woodwind Instruments,*** Revised Edition by C. J. Nederveen. Northern Illinois University Press, 1998, PB, 160 pages. A detailed mathematical study of the subject. Contents: the excitation mechanism of woodwinds, holes and bore perturbations, examples, and an addendum of developments since 1969 first edition.

29.95



WW006. ***Woodwind Instruments and Their History*** by Anthony C. Baines. Dover, PB, 384 pages. The definitive book on woodwind history, fully illustrated. The book consists of Part One, The Woodwind Today, includes a general introduction, the flute, piccolo, reeds and reed-making, the oboe, the clarinet, and the bassoon. Part Two, History, has chapters on The Primitive Flute World, Early Reed Instruments and Double-piping, Medieval Wind Music, The Sixteenth Century and the Consorts, The Eighteenth Century and the Classical Woodwind, and Mechanization.

22.95

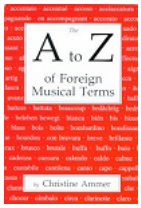
WW242. ***Wind Talk for Woodwinds*** by Mark C. Ely and Amy E. Van Deuren. Oxford University Press, 2009, PB, 751 pages. This book provides instrumental music teachers, practitioners, and students with a handy, easy-to-use pedagogical resource for woodwind instruments. With thorough coverage of the most common woodwind instruments - flute, oboe, clarinet, saxophone, and bassoon (100+ pages each) - the book offers the most topical and information necessary for effective teaching. This includes terminology, topics, and concepts associated with each specific instrument, along with teaching suggestions that can be applied in the classroom. It also includes a "Practical Tips" section, which discusses common technical faults and corrections, common problems with sound (as well as their causes and solutions to them), as well as fingering charts, literature lists (study materials, method books, and solos), as well as a list of additional resources. An impressive book which considering it is published by Oxford has a "modest" price.

24.95

WW179. ***The Woodwind Player's Cookbook*** edited by Charles West. Meredith Music, 2008, PB, 178 pages. Subtitled *Creative Recipes for a Successful Performance*, this valuable collection of quick-to-read yet deeply insightful strategies is like finding expert trade secrets all placed in one convenient source. With outstanding records of performance, workshop clinics, recordings, research, composition, leadership and teaching, the 57 authors provide their favorite "recipes" that range from overviews of successful programs to specific topics that will inspire all levels and types of ensembles and performers.

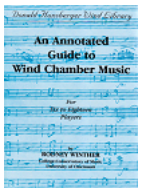
24.95

General Music (See our web site for more)



G140. ***The A to Z of Foreign Musical Terms*** by Christine Ammer. ECS Publishing, 1989, PB, 128 pages. This book gives the English equivalents of 3,000 musical terms primarily from French, German, Italian, and Spanish. They were collected from more than 30,000 scores. A guide to French, German, and Italian pronunciation is also included.

11.95

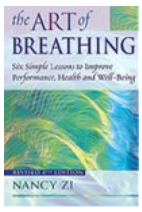


G207. ***An Annotated Guide to Wind Chamber Music for Six to Eighteen Players*** by Rodney Winther. Warner Bros Publications (Alfred), 2004, PB, 448 pages. This thick book has a great deal of information, which is enhanced by the paragraph or more of description of each of the more than 500 compositions. It is organized by the number of players and within each sized ensemble by instrumentation. It also includes wind music with soloist(s) and with voices. Helpful indexes will assist the reader.

39.95

G42: ***Arnold Jacobs: Song and Wind*** by Brian Frederiksen, edited by John Taylor. WindSong Press, 1996, HB, 276 pages. With a career spanning seven decades Arnold Jacobs earned a reputation as a world-class performer. Equally significant are his teachings, especially on breathing. This book was written by Mr. Jacobs' assistant, Brian Frederiksen and draws on material from masterclasses, private interviews, previously published writings and contributions from his students and colleagues.

29.95

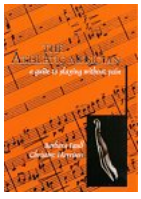


G84: ***The Art of Breathing*** by Nancy Zi. Frog Ltd and Vivi Company, Revised 4th Edition, 2000, PB, 240 pages. This book contains 6 simple lessons and easy-to-learn exercises, imagery drills and practical applications that will change the way you breathe. Nancy Zi's unique method of abdominal deep breathing shows you how to use more lung capacity to reduce tension, promote relaxation, and enhance your practice and performance.

9.95

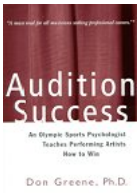
G32. ***The Art of Wind Playing*** by Arthur Weisberg. Meredith Music, 1975/2007, PB, 145 pages. The author, who was a renowned bassoonist, has written this book because of his concern that winds lack the traditions and the consistent pedagogy of string and keyboard instruments. Topics include dynamics, intonation, articulation, vibrato, technique, breathing, musicianship, and interpretation. An essential reference for all wind musicians.

19.95



G22. ***The Athletic Musician, A Guide to Playing without Pain*** by Barbara Paull and Christine Harrison. Scarecrow Press, 1997, PB, 175 pages. An excellent book for all instrumental musicians co-written by a physiotherapist and a violinist. It includes detailed but easy to understand guidance on both what to do and what not to do. Main sections cover the problem of musician's injuries, anatomy and applied anatomy for musicians, and the musician as athlete.

44.95

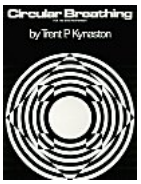


G38. *Audition Success* by Don Greene. Routledge, 2001, PB, 168 pages. Turn good auditions into great ones with *Audition Success*. Master audition coach Don Greene, Ph.D. techniques teach you how to monitor and control fear, and put your nervous energy to work. The beginning performer will find here the tools to prepare for the audition circuit, and the experienced performer will appreciate techniques that can turn good auditions into great ones.

26.95

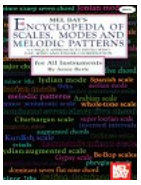
G131. *Circular Breathing: a Method* by Robert S. Spring. Windplayer Publications, 2006, SS, 31 pages. This book presents two alternative introductory methods of circular breathing. It also features exercises and advice from seven contributing experts for flute (Robert Dick), clarinet (Robert Spring), saxophone (Donald Lefevre), bassoon (Jeffrey Lyman), oboe (Martin Schuring), trumpet and low brass, including recommended repertoire for each.

12.95



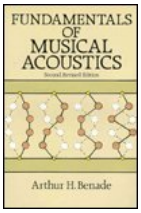
G45. *Circular Breathing for the Wind Performer* by Trent P. Kynaston. Warner Bros. Publications, SS, 20 pages. This is a guide to learning circular breathing for all wind instrumentalists. The author discusses breathing and then provides instruction in beginning, intermediate and advanced techniques for circular breathing.

10.95



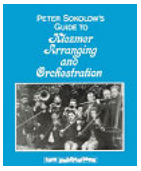
G023. *Encyclopedia of Scales, Modes and Melodic Patterns for All Instruments* by Arnie Berle. Mel Bay, 1997, SS, 96 pages. This book provides a comprehensive source for many types of scales. It also provides recommendations on how to practice scales and a practice routine.

19.95



G04. *Fundamentals of Musical Acoustics* by Arthur H. Benade. Dover, PB, 596 pages. The Second, Revised Edition originally published in 1976. This is a hefty book with enough detail for a physicist but still rewarding to the layman. It includes about 75 pages specifically devoted to woodwinds.

19.95



G112. *Guide to Klezmer Arranging and Orchestration* by Peter Sokolow. Tara Publications, 1991, SS, 41 pages. Included in this books are invaluable hints on setting up an arrangement, instrument combinations, phrasing, notation, vocal background writing, historical performance practices, and sound "basics" of klezmer theory and orchestral writing, complied and annotated in an organized, concise way by an experienced klezmer veteran.

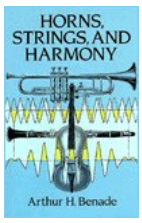
19.95

G70. *A Guide to the Understanding and Correction of Intonation Problems* by Al "Corky" Fabriozio. Meredith Music Publications, 1994, SS, 30 pages. This book could be titled: How to Tune the Wind Ensemble. It provides details such as pitch tendencies and tuning strategies for the principal wind ensemble instruments, a tuning method for the entire ensemble, and acoustical considerations by instrument of various chords (which could be turned into an exercise).

12.95

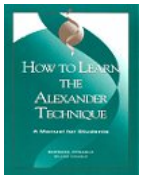
G09. *The Harper Collins Dictionary of Music* by Christine Ammer. HaperCollins, PB, 3rd edition, 512 pages. This completely revised and updated edition of the popular HarperCollins Dictionary of Music is a valuable reference tool for students, professionals, and music lovers alike. More then just a book of simple definitions, it provides in-depth explanations and examples of over 3,500 musical terms and includes over 250 illustrations to help clarify the entries.

17.95



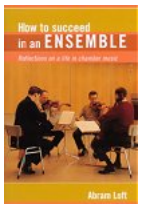
G005. *Horns, Strings, and Harmony* by Arthur H. Benade. Dover, PB, 271 pages. An outstanding non-technical introduction to acoustics by Dr. Benade who was a physicist, flutist, and science educator. The book covers vibrating systems, the role of the human ear in hearing music, how pianos, violins, trumpets, oboes, clarinets, flutes, saxophones and many other instruments work. In addition, the author provides instructions for building a home made trumpet, clarinet, and flute.

12.95



G33. *How to Learn the Alexander Technique* by Barbara Conable. Andover Press, Third Edition, 1995, PB, 154 pages. A primer for students of the Alexander Technique, a well-known method for improving freedom and ease of movement and physical coordination. This book provides the first authoritative account of William Conable's concept, Body Mapping, the study of how our ideas about our bodies affect our experience and movement. Includes sections aimed at instrumentalists, vocalists, actors and dancers.

21.50



G56. *How to Succeed in an Ensemble* by Abram Loft. Amadeus Press, 2003, HB, 300 pages. The author was a member of the Fine Arts Quarter for 25 years and later chairman of the string department at the Eastman School of Music. This book is both an personal account of what life is really like in a chamber ensemble and advice on both the artistic and business aspects of creating and sustaining a successful chamber group.

24.95

G06. *The Inner Game of Music* by Barry Green and W. Timothy Gallwey. Doubleday, HB, 225 pages. The Inner Game of music is that which takes place in the mind, played against such elusive opponents as nervousness, self-doubt, and fear of failure. Using the same principles of "natural learning" Timothy Gallwey developed so successfully for tennis, golf and skiing and applying them to his own field, noted musician Barry Green shows how to acknowledge and overcome these internal obstacles in order to bring a new quality to the experience and learning of music. There are also chapters on ensemble playing, improvisation, composition and creativity, and listening skills - an essential part of the Inner Game - are discussed throughout.

23.95

G14. *Introduction to the Musical Brain* by Don G. Campbell. MMB Music, Inc. PB, 148 pages. This innovative best seller explores the functions, theories, and musical expressions of the brain in correlation with music education. Contains exercises and activities for both children and adults to activate right lobe (emotional) learning modes, and integrate those with the left lobe (logical).

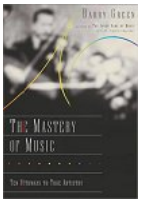
16.95

G178. *The Jazz Language: A Theory Text for Jazz Composition and Improvisation* by Dan Haerle. Alfred Publishing Co., 1980, PB, 58 pages. This text presents all of the materials commonly used by the jazz musician in a logical order dictated both by complexity and need. Some of the material is more useful to the writer or arranger while other material may be more valuable for the improviser. The book is primarily focused on chords and scales, but also includes brief sections on harmonization and improvisation. The book is not intended to be either an arranging or improvisation text, but merely a reference providing the information musicians need to pursue any activity they wish.

17.95

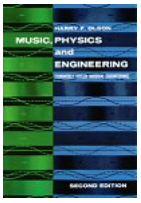
G11. *Lexicon of Musical Invective, Critical Assaults on Composers Since Beethoven's Time* by Nicolas Slonimsky. Norton, PB, 325 pages. With a new forward by Peter Schickle. This legendary book is an anthology of critical assaults on well-known composers and their works. Here the reader will find biased, unfair, ill-tempered, and singularly unprophetic judgments by musicians and reviewers. An example: I am bound to say that dreary though most musical humour is, Strauss's is the dreariest that has ever bored me. I contemptuously dismiss Till Eulenspiegel as a pretentious piece of mart shoddy. (J.F. Runciman, Saturday Review, London, May 2, 1896)

14.95



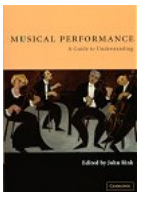
G36. *The Mastery of Music, Ten Pathways to True Artistry* by Barry Green. Broadway Books, 2003, HB, 293 pages. Barry Green, bassist and co-author of The Inner Game of Music, turns his hand to the artistic pathways leading to extraordinary musicianship. Green shows how musical excellence, exhibited by the true virtuosos, requires a mastery of ten unique qualities of the soul and human spirit, such as confidence, passion, discipline, creativity, and relaxed concentration, and he discusses specific ways in which all musicians, composers, and conductors can take their skills to higher levels.

24.95



G20. *Music, Physics and Engineering* by Harry F. Olson. Dover, 1967, PB, 460 pages. A wide ranging book covering both the mechanical and electronic areas of sound production and reproduction. Topics covered include sound waves, musical terminology, resonators and radiators, musical instruments and their characteristics, properties of music, acoustics (theater, studio, and room), sound-reproducing systems, and electronic music. Many charts, diagrams and equations are included. While many aspects of this book are quite technical, most of the information will be comprehensible to all musicians.

16.95

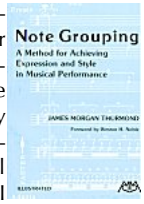


G29. *Musical Performance, A Guide to Understanding* edited by John Rink. Cambridge University Press, 2002, PB, 245 pages. This book unravels the complexities of playing music and reveals aspects of learning, playing and responding to music relevant to performances of all levels. A survey of performance through the ages leads to a presentation of basic historical, analytical and psychological concepts. Four chapters follow on teaching, development, practice and memorization. The next section considers the "translation" from score to sound, physical projection, ensemble playing and performance anxiety. The final section addresses the act of listening, the legacy of recordings, music criticism and "performers on performance".

33.95

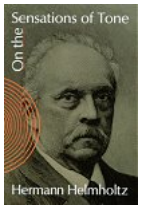
G39: *The New Langwill Index, A Dictionary of Musical Wind-Instrument Makers and Inventors* by William Waterhouse. Tony Bingham, 1993, HB, 555 pages. Based on the work of Lyndesay Graham Langwill, this book is an entirely new edition rather than a revision of his last work. The primary purpose of this volume is to assist in the identification, dating and evaluation of wind instruments. It also provides some information on the careers and achievements of makers and inventors. A first class book in every way.

124.95



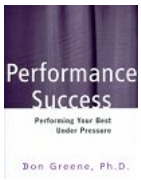
G63. *Note Grouping* by James Morgan Thurmond. Meredith Music Publications, 1981, PB, 144 pages. Subtitled: A Method for Achieving Expression and Style in Musical Performance. Fully explains through musical example, the concept of expressive musicianship as taught by Anton Horner, William Kincaid and Marcel Tabuteau. This book clearly illustrates how to teach students to play or sing with expression, musicianship and style and will help to make your performances "come alive."

34.95



G021. *On the Sensations of Tone* by Hermann Helmholtz. Dover, 1954, PB, 576 pages. This is an unabridged reprinting of the 1885 of *Die Lehre von den Tonempfundungen*. It includes a new introduction written in 1954. On the Sensations of Tone is regarded as one of the world's greatest scientific classics. It bridges the gap between the natural sciences and music theory. The first two parts of the book deal with the physics and physiology of music. The last part contains the author's theory on the aesthetic relationship of musical tones.

22.95

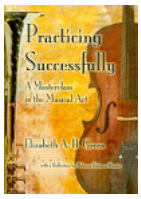


G55. *Performance Success* by Don Greene. Routledge, 2002, PB, 151 pages. Performance anxiety is a fact of life for all musicians. You can deny the problems of stress in performance or you can face them, even learn to embrace them. Performance Success teaches a set of skills so that a musician can be ready to go out and sing or play at his or her highest level, working with energies that might otherwise be wasted in unproductive ways. This is a book of skills and exercises, prepared by a master teacher.

30.95

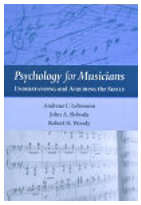
G31. *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists* by Arthur Weisberg. Yale University Press, 1993, PB, 142 pages. This concise, straightforward handbook by the renowned conductor and bassoonist Arthur Weisberg is the first practical manual to address the performance problems specific to twentieth-century music. The focus is on understanding and performing twentieth century rhythms, metric modulations, the basics on conducting these rhythms, and preparing the score.

19.95



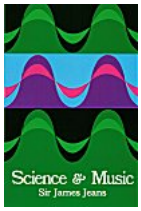
G144. Practicing Successfully, A Masterclass in the Musical Art by Elizabeth A. H. Green. Gia Publications, 2006, HB, 147 pages. In Practicing Successfully, legendary music educator Elizabeth A. H. Green draws upon her decades of experience instructing students of all levels to break down the practicing regimen into a logical learning sequence (Part One). In Part Two, experts on various instruments discuss recurring problems and how to defeat them. In the concluding Part Three, Green notes the physiological principles pertaining to practice and suggests ways to modify practice sessions to reflect these facts.

23.95



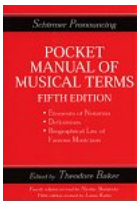
G134. *Psychology for Musicians* by Andreas C. Lehmann, John A Sloboda, and Robert H. Woody. Oxford University Press, 2007, HB, 268 pages. Subtitled: Understanding and Acquiring the Skills. Examining the processes that underlie the acquisition of musical skills, the authors provide a concise, accessible, and up-to-date introduction to psychological research for musicians. The book is divided into three sections: Musical Learning, Musical Skills, and Musical Roles.

29.95



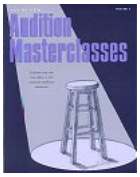
G48. *Science & Music* by Sir James Jeans. Dover, 1968, PB, 258 pages. An unabridged republication of the 1937 English edition of this classic book on musical sounds. It conveys precise information in a non-technical way for anyone interested in music. Includes the various means of producing sounds, hearing, scales, intonation, types of tuning, the concert hall, orchestras and many more topics.

12.95



G008. ***Schirmer Pronouncing Pocket Manual of Musical Terms*** edited by Theodore Baker, Nicolas Slonimsky, and Laura Kuhn. Schirmer, PB, 362 pages. This is a small (3 inches by 4 inches), extremely useful, and inexpensive reference. Includes elements of notation, notes and rests, the staff, clefs, scales, chromatic signs, intervals, keys, chords, time signatures, rules for pronouncing German, French, and Italian, a comparative table of tempo marks, musical terms (263 pages), and noteworthy musicians (76 pages)

9.95

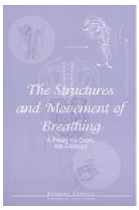


G71. ***Selected Audtion Masterclasses.*** Windplayer Publications, 2004, SS, 32 pages. Written by 15 top experts (such as Don Greene and Barry Green) who work throughout the music field, this book starts with techniques that help you overcome your first audition jitters and continues with how you can be better prepared for any audition in the music field, including the country's leading orchestras. No matter what instrument you play. You'll even learn how players are able to get professional jobs without performing an actual audition!

15.95

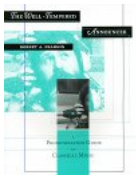
G28. ***A Soprano on Her Head*** by Eloise Ristad. Real People Press, 1982, PB, 204 pages. Eloise Ristad deals with complex problems that torment and cripple many of our most creative and talented people, and she does so with compassion, wisdom, and wit. The problems of stage fright and other petty and debilitating fears are a suffering of epidemic proportions in our society that rob spontaneity and enthusiasm in artistic performance. The author supplies answers and methods for overcoming these universal psychological blocks--methods that have not only been proven in her own studio, but which trace back through history to the oldest and wisest systems of understanding the integration of mind and body.

16.50



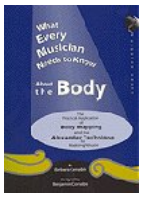
G40. ***The Structures and Movement of Breathing*** by Barbara Conable. Gia Publications, 2000, SS, 48 pages. While this book is subtitled: "A Primer for Choirs and Choruses," it is also very useful for players of wind instruments. It provides clear and concise information about breathing and features dozens of detailed illustrations and explanations. This book is based on the technique of Body Mapping.

7.50



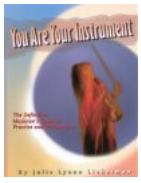
G72. ***The Well-Tempered Announcer, A Pronunciation Guide to Classical Music*** by Robert A. Fradkin. Indiana University Press, 1996, PB, 255 pages. In this innovative guide, Robert Fradkin provides the pronunciation of over 2000 personal names, titles of works, and musical terms. In addition, at least half the book is devoted to general pronunciation guidelines for both familiar and unfamiliar languages, giving the reader the tools to pronounce words which are not listed.

32.95



G34. ***What Every Musician Needs to Know about the Body*** by Barbara Conable. Andover Press, 2000, SB, 101 pages. A book about Body Mapping and the kinesthetic sense and how they can be developed in ways that help musicians play well. It is full of information about the Alexander Technique, but it is very useful for people who don't have access to an Alexander teacher as well. Heavily illustrated.

21.50



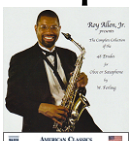
G19. ***You Are Your Instrument*** by Julie Lyonn Lieberman. Huiksi Music, New York, 1991, printing of 1997, PB, 152 pages. A detailed guide to mind and especially the body of the musician. It provides guidance to help musicians heal existing injuries and develop a more enjoyable physical/mental experience during practice and performance. It includes anatomy charts and 19 pages of illustrated exercises.

19.95

G59. ***The Young Musician's Survival Guide*** by Amy Nathan. Oxford University Press, 2000, PB, 128 pages. This book will help young people cope with difficulties involved in learning a new instrument and remaining dedicated to playing and practicing. Teens from renowned music programs join pro musicians such as Wynton Marsalis, Paula Robison, and James Galway in offering practical answer to questions from what instrument to play to where the musical road may lead. Probably most suited for ages 11-14.

9.95

Saxophone CDs



CD434. ***48 Etudes for Oboe or Saxophone by W. Ferling.*** **Roy Allen Jr.** saxophone. 2001. Roy Allen Jr. is a Texas based saxophone and music teacher and performer. This recording was made using the Southern Music Co. edition of the Ferling etudes, but should be useful with any edition.

15.00

CD603. ***Hovhaness Symphony No. 48, Prelude and Quadruple Fugue, and Soprano Saxophone Concerto.*** **Greg Banaszak** soprano saxophone, with the Eastern Music Festival Orchestra conducted by Gerard Schwarz. Naxos, 2015. All by Alan Hovhaness: Symphony No. 48 "Vision of Andromeda," Prelude and Quadruple Fugue, and Soprano Saxophone Concerto.

11.39

CD363. ***Romances for Saxophone and Orchestra.*** **Greg Banaszak** soprano and alto saxophones with the Beethoven Academy Orchestra conducted by Piotr Borkowski. Centaur, 2007, **2 CD set**. Joanna Bruzdowicz: Largo for Soprano Saxophone and String Orchestra, David Morgan Three Vignettes for Alto Saxophone and String Orchestra; Subaram Raman Aria for Alto Saxophone and String Orchestra-Appassionato, Wojiech Kilar Vocalise Heitor Villa-Lobos Bachianas brasilieras #5 (Aria only) for Saxophone and Celli, Alan Hovhaness Concerto for Saxophone and String Orchestra Op. 344, James Leatherbarrow Don Quixote in Love for Soprano Saxophone and Orchestra, and Eugene Bozza (arr. Hunter Ewen): Andante ma non troppo.

24.95

CD320. ***Saxophone Concertos.*** **Greg Banaszak** saxophone with the Polish National Chamber Orchestra of Słupsk conducted by Bohdan Jamołowicz. Centaur, 1999. Sergei Rachmaninoff Vocalise Op. 34 No. 14, Alexander Glazounov Concerto in E-flat Op. 109, Heitor Villa-Lobos Fantasia, Pierre-Max Dubois: Concerto, and Jacques Ibert Concertino da Camera.

16.95

CD074. *Anything Goes*. Capitol Quartet. Summit, 2000. Saxophonists Ken Foerch soprano, David Lewis, baritone, Anjan Shah alto, David Stambler tenor, accompanied on some tracks by jazz trombone and rhythm section and on others by an orchestra. Tracks: Camelot, Stella by Starlight, Fur Elise, Night and Day, Begin the Beguine, Just A Closer Walk with Thee, Simple Gifts, It Don't Mean A Thing, Traumerei, Sweet Georgia Brown, Variations on "I Got Rhythm," Pastorale, Flight of the Bumble Bee, Fugue Well-Tampered, Neverneverland, A song for Margot, Anything Goes, When You Wish Upon a Star, and My Foolish Heart.

16.00

CD065. *The American Muse*. New Hudson Saxophone Quartet: **Paul Cohen** soprano, **Avi Goldrosen** alto, **Noah Getz** tenor and **Tim Ruedeman** baritone. Electra, 2000 (?). Steven Cohen Saxophone Quartet # 2, Michael Torke July, Aaron Copland Four Piano Blues (arranged by Paul Cohen), Calvin Hampton Fugue, Alec Wilder Saxophone Quartet, Elliott Carter Canonic Suite for Quartet of Alto Saxophones and Caryl Florio Quartette.

15.00

CD062. *Paul Cohen's Vintage Saxophones Revisited*. Paul Cohen, saxophones with Daniel Gordon, contrabass saxophone, and Lois Anderson, piano. Classax, 1996. Paul Cohen's narrative tour of the early history of the saxophone. Includes rare, turn-of-the-century recordings, demonstrations of the C soprano, Saxello, Royal slide saxophone, F-mezzo soprano, Conn-O-Sax, Buescher straight alto, Grafton plastic alto, and many more, plus the premiere recording of Henry Cowell's Hymn and Fuguing Tune #18 for contrabass and soprano saxophones.

15.00

CD064. *The Saxophone Project, Music by John David Lamb*. Näckens Vänner, 1998. Works for saxophone by American composer John David Lamb (b. 1935). Sonata for soprano saxophone and piano, **Paul Cohen** saxophone with Lois Anderson piano; Fables for alto saxophone and piano, **Leo Saguiguit** saxophone with Yoko Yamada-Selvaggio piano; Follies for baritone saxophone and piano, **Paul Cohen** saxophone with Lois Anderson piano; and Affirmations for saxophone quartet, **The Impuls Quartet**.

15.00

CD287. *Edison Denisov*. Claude Delangle saxophone. BIS, 1970. Edison Denisov Concerto for Alto Saxophone and Orchestra with the BBC National Orchestra of Wales conducted by Tadaaki Otaka, Edison Denisov Sonata for Alto Saxophone and Piano with Odile Delangle piano. Also includes the orchestral work Peinture for Orchestra with David Buckland solo contrabassoon.

17.95

CD286. *Historic Saxophone*. Claude Delangle saxophone with Odile Delangle piano. BIS, 2003. French saxophone virtuoso Delangle plays soprano, alto, tenor and baritone saxophone on this CD. Jules Demersseman Fantaisie sur un thème original for alto saxophone and piano, Jérôme Savari Fantaisie sur des motifs du Freischutz for alto saxophone and piano, Paul Agricol Genin Variations sur un thème espagnol Op. 15 for alto saxophone and piano, Jules Demersseman Deuxième Solo (Cavatine) for baritone saxophone and piano, Jean-Baptiste Singelée Caprice Op. 80 for soprano saxophone and piano and Fantaisie Op. 89 for soprano saxophone and piano, [Joseph] Jean Baptiste Arban Caprice et variations for alto saxophone and piano, Jules Demersseman Premier Solo (Andante et boléro) for tenor saxophone and piano, Jean-Baptiste Singelée Concerto Op. 57 for tenor saxophone and piano, Léon Chic Solo sur la Tyrolienne for alto saxophone and piano, Paul Agricol Genin Solo de concours du Conservatoire Op. 13 for alto saxophone and piano, Jean-Baptiste Singelée Solo de Concert Op. 77 for baritone saxophone and piano, and Hyacinthe Klose Daniel (Fantaisie dramatique d´après E. Depas) for alto saxophone and piano.

17.95

CD532. *The Japanese Saxophone*. Claude Delangle saxophone with Odile Delangle piano amd Jean Geoffroy percussion. BIS, 1998. Masakazu Natsuda West, or Evening Song in Autumn; Ichiro Nodaira Arabesque No. 3; Fuminori Tanada Mysterious Morning III; Toshio Hosokawa: Vertical Time Study II; Toru Takemitsu Distance; Yoshihisa Taira Penombres VI; Joji Yuasa Not I, but the Wind...; and Karen Tanaka: Night Bird.

17.95

CD288. *The Russian Saxophone*. Claude Delangle saxophone with Odile Delangle piano and various artists. BIS, 1996. Edison Denisov Sonata for Alto Saxophone and Piano; Alexander Raskatov Pas de deux for soprano, chimes and soprano/tenor saxophones; Sofia Gubaidulina Duo-Sonata for two baritone saxophones (**Damien Royannais** plays the other saxophone); Vadim Karasikov Casus in terminus for alto saxophone, piano and cello; Edison Denisov Sonata for Alto Saxophone and Cello; and Alexander Vustin Musique pour l´ange for tenor saxophone, vibraphone and cello**.**

17.95

CD427. *Under the Sign of the Sun*. Claude Delangle saxophone with the Singapore Symphony Orchestra conducted by Lan Shui. BIS, 2007. Jacques Ibert Concertino da camera, Henri Tomasi Concerto for alto saxophone and orchestra, Maurice Ravel Pavane pour une Infante défunte, Paule Maurice Tableaux de Provence, Florent Schmitt Légende Op.66, and Darius Milhaud Scaramouche Op.165c.

17.95

CD376. *Miniatures for Saxophone and Piano*. Daniel Gauthier, saxophone with Jang Eun Bae piano. MDG, 2002. Jeróme Savari Fantasie sur le "Freischutz" by Weber, Jacques Ibert Histoires (No. 8 La cage de cristal, No. 2 Le petit âne blanc, No. 6 Le Palais abandonné, and No. 7 Bajo la mesa), Jules A. Demersseman Fantasy for Saxophone and Piano, Warren Benson Aeolian Song, Piet Swerts Klonos, Joseph Arban Caprice and Variations, Astor Piazzolla Las estaciones porteños, and Pedro Iturralde Pequena Czarda.

17.95

CD509. *Spirito Latino* Saxophone and Piano. Daniel Gauthier, saxophone with Jang Eun Bae piano. MDG, 2005. François Borne Fantaisie Brillante on airs from Carmen, Manuel de Falla (arr. Gauthier) Siete Canciones populares Españolas, Claude Debussy (arr. Eugene Rousseau) Rapsodie, Georges Bizet (arr. Paul Harvey) Spanish Serenade, Enrique Granados (arr. Larry Teal) Intermezzo from Goyescas, Christian Guillonneau Bal pour Baptiste, Darius Milhaud Scaramouche, and Vadim Neselovskyi San Felio.

17.95

CD560. *An American Tribute to Sigurd Rascher*. Lawrence Gwozdz, saxophone with Lois Leventhal or David Evenson piano. Crystal Records, 1995. Carl Wirth Jepthah (with Michael Reimer soprano saxophone) and Beyond These Hills, Armond Russell Particles, Henry Cowell Air and Scherzo, William Grant Still Romance, John David Lamb Three Antique Dances, Karel Husa Elegie et Rondeau, and John Worley Sonata for Alto Saxophone and Piano.

16.95

CD468. *Simple Gifts*. Lawrence Gwozdz, saxophone with Lois Leventhal piano and Stephen Redfield violin. Albany Records, 2000. Stephen Dankner Sonata for Alto Saxophone and Piano; Zdenek Lukas Lento drammatico; Stephen Suber Angles; Robert Starer Five Preludes; and Walter S. Hartley Dance Suite for Violin, Alto Saxophone and Piano.

16.95

CD503. *The Legacy of Rudy Wiedoeft.* Ted Hegvik, saxophone with Ferde Malenke Piano. et cetera productions, 1995 (we believe the original recordings were made in the 1970s). Ted Hegvik performs the music of Rudy Wiedoeft on the C melody and alto saxophones based on the original recordings. Saxophobia, Valse Sonia, Sax-O-Trix, Serenade, Saxema, Tribute to Rudy Wiedoeft (Valse Erica, Saxarella and Saxophobia arr. Gunther Schuller performed by the Michigan State University Wind Ensemble), Valse Llewellyn, Souvenir, Valse Marilyn, Sax-O-Doodle, Dans l'Orient, Valse Manzanetta, Danse Hongroise, Melody, Aileen, Jack and Jill, Valse Inspiration, Valse Hilda, Sax-O-Phun, and Valse Vanite.

15.00

CD471. *Paganini Caprices Arranged for Saxophone.* Raaf Hekkema, saxophone. MDG Scene, 2006. Nicolò Paganini's 24 Caprices Op. 1 arranged for saxophone by Raaf Hekkema. A virtuoso display of solo saxophone playing.

17.95

CD508. *Paganini Plus.* Raaf Hekkema, saxophone with Hans Eijsackers piano. MDG Scene, 2009. Nicolò Paganini (arr. Hekkema) La Campanella, Sonata (after Quartetto XV), and Duo Merveille; Grigory Kalinkovitch Concert-Capriccio after Paganini; Paul Bonneau Caprice en forme de valse; Robert Schumann Etude Concertante sur une theme de Paganini Op 10 No. 6; Karol Szymanowski Three Caprices de Paganini Op 40; and Sam Coslow (arr. Humber-Jan Hubeek) Mr. Paganini.

17.95

CD018. *An American Patchwork.* Michael Hester, saxophone. Michael Hester's first solo CD (1998) met with praise from critics within and beyond the classical saxophone community. Including original works by noted American composers it is an important addition to catalog of recorded music for the saxophone. Steven Galante Shu Gath Manna for alto saxophone and DX7 synthesizer and Saxsounds III (Diminishing Returns) for two alto saxophones and digital delay, Daniel Asia The Alex Set, James DeMars The Seventh Healing Song of John Joseph (Blue) for alto saxophone and tape, Walter Kaufmann Meditation for alto saxophone and piano, and William Penn Diversions for alto saxophone and piano.

15.00

CD019. *Seasons.* Michael Hester, saxophone with Marie Sierra piano. The most recent solo release by Michael Hester. This carefully chosen program represents a cross section of classical styles and time periods. Enrique Granados Intermezzo from Goyescas (arr. Teal), George Frideric Handel Sonata No. 6 (arr. Mule), Paul Bonneau Caprice en forme de valse, Claude Delvincourt Croquembouches, Jeanine Rueff Chanson et passepied, Johann Sebastian Bach, Allemande for Cello Suite No. 1 (arr. Kynaston), William Grant Still Romance for Alto Saxophone and Piano, Benne Henton Waltz Suite (arr. Hester), Alfred Desenclos Prelude, cadence et finale.

15.00

CD570. *Anglosax, British and American Music for Saxophone.* Kyle Horch saxophone with Pamela Lidiard piano and Fenella Barton violin. Clarinet Classics, 2003. Rodney Rogers Lessons of the Sky, Ralph Vaughan Williams Six Studies in English Folksong, Michael Berkeley Keening, Elliott Carter Pastoral, Ned Rorem Picnic on the Marne, and Evan Chambers Come Down Heavy.

18.95

CD565. *Chambersax, Music for Saxophone and Other Instruments 1920-1940.* Kyle Horch saxophone with other artists. Clarinet Classics, 1999. Adolf Busch Quintet for alto saxophone and string quartet; Charles Koechlin Epitaphe de Jean Harlow Op.164, Romance for flute, alto saxophone and piano; Paul Hindemith Trio Op. 47 for viola, tenor saxophone and piano; Anton Webern Quartett Op. 22 for violin, clarinet, tenor saxophone and piano; Joaquin Nin Le Chant du Veilleur Estampe Hollandaise for mezzo-soprano, alto saxophone and piano; and Heitor Villa-Lobos Quatuor for harp, celeste, flute, alto saxophone and female voices.

17.95

CD122. *Eric Ewazen Orchestral Music & Concertos.* James Houlik tenor saxophone with the Czech Philharmonic Chamber Orchestra conducted by Paul Polivnick. Albany Records, 2002. Eric Ewazen Classical Concerto for Tenor Saxophone and Orchestra; Ballade for Clarinet, Harp, and String Orchestra with Charles Neidich clarinet;Concerto for Flute and Chamber orchestra with Marya Martin flute; and Chamber Symphony with Eric Ewazen piano**.**

16.95

CD430. *Facades, Contemporary Works for Saxophone.* Lara James saxophone with Jeremy Young piano, Kathryn Price cello, and Sinfonia Viva conducted by Nicholas Kok. Signum Classics, 2009. Rodney Rodgers Lessons of the Sky, Robert Muczynski Sonata for Alto Saxophone & Piano Op. 29, Colin MacDonald Here Again, Philip Glass Facades, Christopher Painter Sonata for Alto Saxophone & Piano Op. 56, and Graham Fitkin Glass.

16.95

CD275. *Ballades for Saxophone and Orchestra.* Theodore Kerkezos saxophone with the London Philharmonic Orchestra conducted by Roberto Minczuk. Naxos, 2004. Henri Tomasi Ballade for Alto Saxophone and Orchestra, Frank Martin Ballade for Saxophone and Orchestra, Maurice Ravel Pièce en forme de Habanera (arr. A. Hoerre), Astor Piazzolla Tango Suite (arr. T. Kerkezos), Dimitris Dragatakis Ballade for Saxophone and Strings, and Pedro Iturralde Czárdás (orch. J. Iturralde).

8.95

CD308. *Impressions for Saxophone and Orchestra.* Theodore Kerkezos soprano and alto saxophones with the Thessaloniki State Symphony Orchestra conducted by Myron Michailidis. Naxos, 2006. This is a wide-ranging program of virtuoso works by 20th century Greek composers, which here receive their world premiere recording, played by the distinguished Greek saxophonist Theodore Kerkezos. Mikis Theodorakis Cretan Concertino and Adagio, Nikos Skalkottas Concertino, Theodore Antoniou Concerto piccolo, Minas Alexiadis Phrygian Litany, Vasilis Tenidis Rhapsody of Pontos, and Manos Hadjidakis Gioconda's Smile Op. 22: VII. Mr. Knoll.

8.95

CD403. *Music by Dinos Constantinides.* Theodore Kerkezos alto saxophone with the Nürnberger Symphoniker, Stefanos Tsialis conductor. Centaur, 2007. All by Dinos Constantinides: Concerto for Alto Saxophone and Orchestra (Midnight Fantasy II), Concerto No. 3 for Alto Saxophone and Orchestra, Homage - A Folk Concerto for Alto Saxophone and Orchestra, and Celestial Symphony No. 6.

16.00

CD277. *Music for Saxophone and Orchestra.* Theodore Kerkezos saxophone with the Philharmonia Orchestra conducted by Martyn Brabbins. Naxos, 2002. Claude Debussy Rapsodie for Orchestra and Alto Saxophone (original version); Darius Milhaud Scaramouche for Alto Saxophone and Orchestra; Jacques Ibert Concertino da camera for Alto Saxophone and Eleven Instruments; Heitor Villa-Lobos Fantasia for Soprano Saxophone, Three Horns and Strings Op. 630; Alexander Glazunov Concerto in E flat major for Alto Saxophone and Strings Op. 109; and Ekaterini Karamessini Song of Dionysus: Concerto for Saxophone and Orchestra.

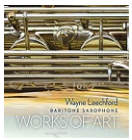
9.95

CD492. *Connections.* Lynn Klock baritone saxophone with piano. Albany Records, 2010. Catherine McMichael Fusion Suite, Jan Krzywicki Fable, David Jex Three Dances, Clifton J. Noble Jr. De Profundis, and Salvatore Macchia Shadowing Nick.

16.95

CD552. *Michael Krein Saxophone Quartet.* Jack Brymer, Chester Smith, Gordon Lewin, Norman Barker saxophones. Saxophone Classics, 2010. In the 1970s eminent English clarinetist Jack Brymer gave a series of broadcasts one subject of which was the saxophone quartet. Taking the place of the deceased leader Michael Krein, Brymer and his fellow musicians made these recordings which are from the BBC broadcasts and a subsequent record. Isaac Albéniz (arr. Krein) Sevilla from Suite Española, Francis Chagrin Reverie, Gordon Langford Con Eleganza, Gabriel Pierné Chanson d'Autrefois, Gilbert Vinter Michael's March, Alfred Bruneau (arr. Krein) Gavotte, Edward MacDowell (arr. Krein) In Autumn (from Woodland Sketches), Léo Delibes (arr. Krein) Madrigale, Gabriel Grovlez (arr. Krein) Petites Litanies de Jésus, Claude Debussy (arr. Krein) Golliwog's Cakewalk (from Children's Corner), Jean Françaix Petit quatuor for saxophones, Moritz Moszkowski (arr. Krein) Scherzino, Charles Dakin Prelude and Dance, Pyotr Il'yich Tchaikovsky Humoresque, Franz Joseph Haydn Menuetto from String Quartet No. 62 ("Emperor"), Robert Clerisse Caravane & Introduction and Scherzo, Robert Schumann (arr. Smith) Whims, Schudt (arr. Krein) Capriccioso, Felix Mendelssohn (arr. Krein) Scherzo a capriccio, Wolfgang Amadeus Mozart (arr. Krein) Menuetto from String Quartet K. 428, Fred Hartley Midnight Sun, Henry Balfour Gardiner (arr. Krein) Dance, and Michael Krein Valse Caprice.

18.95



CD584. *Works of Art.* Wayne Leechford baritone saxophone with Lanette Lind piano, Casey Perley harp, and Scott Pollard marimba. Leechford Entertainment, 2012. Because of the scarcity of original works for baritone saxophone, Wayne Leechford commissioned these pieces and premiered them at his debut faculty recital in February 2011 at North Carolina State University where he is an adjunct professor. Elizabeth Raum Chagallian Scenes, Adrienne Albert Poetry, Lanette Lind Dali's Dream, J. Mark Scearce Rumble Strip, Richard Faith Highland Sketches, and Thomas Massella The Infernal Path.

15.00

CD368. *Musik für Saxophon aus Berlin Vol. 1: 1930-1932.* Frank Lunte saxophone with Tatjana Blome piano. EDA, 2002. In early 2001, Frank Lunte and Tatjana Blome formed their duo with the intent to perform and record original compositions for saxophone and piano. Their present work is dedicated to music from 1930's Berlin. Erwin Schulhoff Hot-Sonate, Wolfgang Jacobi Sonate, Ernst-Lothar von Knorr Sonate Op. Postum, and Erwin Dressel Sonate in E-flat major Op. 26.

19.95

CD369. *Musik für Saxophon aus Berlin Vol. 2: 1934-1938.* Frank Lunte saxophone with Tatjana Blome piano. EDA, 2003. Edmund von Borck Introduktion und Capriccio Op. 11, Paul Dessau Suite, Bernhard Heiden Sonata, Erwin Dressel Bagatellen, and Gustav Bumcke Sonata in B-flat minor Op. 68.

19.95

CD553. *Run, Sing, Fly.* Sarah Markham saxophone with Paul Turner piano. Saxophone Classics, 2011. Pierre Max Dubois Pieces Caractieristiques en Forme de Suite for Alto Saxophone and Piano, Takashi Yoshimatsu Fuzzy Bird Sonata for Alto Saxophone and Piano, Claude Debussy (trans. Chris Jolly) Syrinx, James Rae Sonata in E-flat for Alto Saxophone and Piano, Paule Maurice Tableaux de Provence, and Richard Rodney Bennett Three Piece Suite.

18.95

CD452. *Distant Memories.* Douglas Masek soprano and alto saxophone with various artists. Massax Productions, 2005. Randy Edelman Distant Memories, Gabriel Fauré arr. D. Masek Apres un reve, Adrienne Albert Reflections, Amy Quate Light of Sothis, Akira Tanaka Et l'été, Ned Rorem A Bend in the River and Bal Musette (from Picnic on the Marne), George Phillip Telemann arr. Masek Allegro, Tomaso Albinoni arr. Masek Adagio, Phil Woods Sonata (first movement), Juan Tizol arr. Tom Kubis Perdido (sax ensemble), Jimmy Van Heusen arr. Tom Kubis Here's that Rainy Day (sax ensemble), Harry Warren arr. Lenny Niehaus There Will Never Be Another You (sax quartet with bass & drums).

15.00

CD432. *EclectSax.* Douglas Masek saxophone and clarinet with Lousie Thomas piano, David Speltz cello, James Smith guitar and the Slovak Radio Symphony Orchestra conducted by Shardad Rohani. Centaur, 2008. Bruce Babcock irrational exuberance, Mark Carlson Intermezzo, Shardad Rohani Concerto for Alto Saxophone and Orchestra, Bruce Broughton Remembrance, Victor Morosco, Blue Caprice, Ladd McIntosh Sonatina for Alto Saxophone and Piano, Morten Lauridsen Dirait-on, and Jonathan Grasse Letters from Brazil.

16.00

CD455. *Recrudescence.* Douglas Masek saxophone and clarinet with Rita Borden piano and other artists. Massax Productions, 1999. Gershwin Medley, Phil Woods Two Improvisations, Claudio Santoro Listen to Silence and Ballad of the Earth Flower, Claude Bolling Le Papillion, Richard Cumming As Dew in April, Frank Ticheli Songs of Tagore, Joaquin Nin, Akira Yuyama Divertimento for Marimba and Alto Saxophone, Robert Linn Duo for Soprano Saxophone and Vibraphone, and Ryo Noda Improvisation #3.

15.00

CD404. *Saxophone Alternative.* Douglas Masek saxophone with Riat Borden piano and James Smith guitar, Teri Koide vocals, James Walker flute, James Kanter clarinet, Phillip Ayling oboe, Richard Todd horn, David Riddles bassoon. Centaur, 2006. Frank Ticheli Songs of Tagore, Frank Campo Fantasia autunnale, Michael Jon Fink Sleep Without Dreams, Oliver Nelson Sonata for Alto Saxophone and Piano, Adrienne Albert Winter Solace, James Self Foofaraw, and Beverly Grigsby Saxong.

16.00

CD453. *Saxtronic Soundscape.* Douglas Masek saxophones. Centaur, 2007. The first four works feature Masek on either soprano or alto saxophones against electro-acoustic sounds or a pre-recorded tape of his playing. The first four pieces on this CD feature the saxophone with Alex Shapiro Desert Tide, Liviu Marinescu Bach Variations, Roger Bourland Glamour and Eros, Jane Brockman Tenacious Turns, William Haubrich AfriSax (for saxophone, vocals, drums and other percussion, and bass) and Paul Colicchio Places I've Been (soprano sax with keyboards and synthesized strings).

16.00

CD454. *Saxvoir Faire.* Douglas Masek soprano saxophone with Bryan Pezzone piano and other artists. Massax Productions, 2005. Douglas Masek presents a collection of elegant, sophisticated, lyrical, jazzy, and frolicsome music for the soprano saxophone with piano and strings. Carlos Franzetti Serenata, Graham Fitkin, Pedro Iturralde Suite Hellenique, Lawson Lunde Sonata for Soprano Saxophone and Piano, Astor Piazzolla Cafe 1930 and Oblivion, Allen Stephenson Introduction and Allegro, and Willy Haubrich African Beer (UMQOMBOTHI).

15.00

CD274. *American Saxophone Music*. Alex Mitchell alto and baritone saxophones with Neil Hornsby guitar and Jeremy Limb piano. Naxos, 2006. Amy Quate Light of Sothis, Paul Creston Sonata Op. 19 for E-flat Alto Saxophone and Piano, Ned Rorem Picnic on the Marne, Walter S. Hartley Baritone Saxophone Sonata, Alan Hovhaness Suite Op. 291, Robert Muczynski Alto Saxophone Sonata Op. 29, and Rudy Wiedoeft Valse vanite.

9.95

CD545. *Summertime*. Otis Murphy saxophone with Haruko Murphy piano and the Masato Kumoi Saxophone Quartet. Saxophone Classics, 2011. George Gershwin (arr. Martino) A Gershwin Fantasy, André Waignein Two Movements for Alto Saxophone and Piano, Antonino Pasculli (arr. Tse) The Bee (Le Api), Robert Muczynski Sonata for Alto Saxophone & Piano Op. 29, Roberto Molinelli Four Pictures from New York, Wolfgang Amadeus Mozart (arr. Wakui) Oboe Quartet in F Major K. 370 (with the saxophone quartet).

18.95

CD484. *Tango Magnetism*. Todd Oxford alto saxophone with Daniel Immel piano. Equilibrium, 2009. Dan Gutwein Tango Magnetism, John Williams Catch Me If You Can (actually Closing In, the first of three pieces published as a suite), David Amram Ode to Lord Buckley, Aaron Bramwell Canciones Del Zocalo, David Heuser Deep Blue Spiral, and Astor Piazzolla/arr. Oxford Adios Nonino.

16.95

CD604. *Dragon*. Bill Perconti alto saxophone and the **Alloy Saxophone Quartet** (Bill Perconti, Sean Fredenburg, Duke Sullivan and Erik Steighner). Albany Records, 2013. For saxophone quartet: Frederic Rzewski Spot 1, Spot 7, Spot 6, Spot 3, and Spot 2. Allan Blank Contrasts (for saxophones quartet). For solo alto saxophone: Joan Tower Fantasy (...Those Harbor Lights). Frederic Rzewski: Spot 12, Spot 8, Spot 9 (with Gary Gemberling, percussion), and Shtick. Hilary Tann Windhover. Joseph Martin Waters Dragon (with soundtrack).

16.95

CD321. *Related Characters*. Bill Perconti alto saxophone with James March piano, Martha Sheil soprano and The Iowa Brass Quintet. Centaur, 1998. Bernard Heiden Sonata for alto saxophone and piano; Barbara Kolb Related Characters for alto saxophone and piano; Fisher Tull Concerto de Camera for alto saxophone and brass quintet and Threnody for solo alto saxophone; Ellwood Derr I Never Saw Another Butterfly for soprano, alto saxophone and piano; William Grant Still Romance for alto saxophone and piano; Jean Francaix: Cinq danses exotiques for alto saxophone and piano.

16.95

CD605. *The Saxophone Music of Allan Blank*. Bill Perconti saxophone with other artists. Albany Records, 2011. All by Allan Blank. A Miscellany for Saxophone Quartet (Alloy Saxophone Quartet, Bill Perconti, Nicole Barnes, Casey Emerson, and Erik Steighner); Five Sketches for Alto Saxophone; Scenes for the Ear (Idaho Saxophone Trio, Bill Perconti, Joy Atkin, and Vanessa Sielert); Line Drawings (soprano saxophone); and Introduction, Seven Vignettes, & Conclusion (alto saxophone and Patrick McNally, contrabass).

16.95

CD589. *Women Composers and Their Music for Saxophone*. Bill Perconti saxophone with Kay Zavislak piano and Paul Grove guitar. Centaur, 2012. Joan Tower Fantasy (...Those Harbor Lights); Judith Shatin Grito del corazon; Elena Ruehr Recurrences; Lera Auerbach The Prayer; Libby Larsen Song Without Words, Presto-digital, and Canti brevi; and Nancy Van de Vate Suite for Alto Saxophone.

16.00

CD351. *Sax with Strings Attached*. Martin Piecuch saxophones with the Stavinsky Quartet. Boston Records, 2007(?). Leon Stein Quintet for Saxophone and String Quartet, Alphonse Stallaert Quintet for Alto Saxophone and String Quartet and Bestiare pour Saxophone Alto et Vioncelle, and Gerhard Maasz Divertimento for Sopranino Saxophone and String Quartet.

16.95

CD343. *Bach and Noodles*. Harvey Pittel alto and soprano saxophone with Anton Nel piano. Crystal Records, 1995. New Classics Suite: Sonata 2 for flute by J.S. Bach (arr. John Rodby) interspersed w/ Johnny Mercer (Autumn Leaves), Richard Rodgers (My Favorite Things), and David Gates (If) with Gabor Rejto cello and Levering Rothfuss piano. Nikolai Rimsky-Korsakoff Flight of the Bumble-Bee, Sergei Rachmaninoff Vocalise, Jimmy Dorsey Oodles of Noodles, Jules Demersseman The Carnival of Venice, David Del Tredici Acrostic Song from Final Alice, Rudy Wiedoeft Saxophobia and Valse Yvonne, Eugene Bozza Caprice, Paul Bonneau Caprice en Forme de Valse, Niccolò Paganini Moto Perpetuo, and Darius Milhaud Scaramouche.

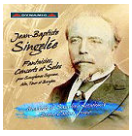
16.95

CD251. *Moving Along*. Harvey Pittel alto and soprano saxophone with Jeff Hellmer piano. Cyrstal Records, 1997. Paul Creston Sonata Op. 19 for Alto Saxophone and Piano, Ingolf Dahl Concerto for Alto Saxophone, Sergei Rachmaninoff Vocalise, Jacques Ibert Concertino da camera for Alto Saxophone, Paule Maurice Tableaux de Provence, Tomaso Albinoni Concerto "Saint Marc" transcribed for alto saxophone by Harvey Pittel.

16.95

CD349. *Jean-Baptiste Singelée Fantaisies, Concerts et Solos*. Performed individually by the member of the **Quartetto di Sassofoni Accademia**: Gaetano Di Bocco soprano saxophone, Enzo Filippetti alto saxophone, Giuseppe Berardini tenor saxophone, and Fabrizio Paoletti baritone saxophone. Dynamic, 2007. All by Jean-Baptiste Singelée: Fantaisie Op. 50 for Saxophone, Duo Concertant Op. 55 for 2 Saxophones and Piano, Concerto Op. 57 for Soprano Saxophone or Tenor Saxophone and Piano, 3rd Solo de Concert Op. 83 for Baritone Saxophone and Piano, 4th Solo de Concert Op. 84 for Tenor Saxophone and Piano, Fantaisie Op. 60 for Baritone Saxophone and Piano, Adagio et rondo Op. 63 for Tenor Saxophone and Piano, Souvenir de la Savoie Op. 73 for Soprano Saxophone and Piano, Fantaisie Brillante Op. 75 for Tenor Saxophone and Piano, Concertino Op. 78 for Alto Saxophone and Piano, Fantaisia Brilliante sur un theme original Op. 86 for Alto Saxophone and Piano, Fantaisie Op. 89 for Soprano Saxophone and Piano, 5th Solo de Concert Op. 91 for Alto Saxophone and Piano, 6th Solo de Concert Op. 92 for Tenor Saxophone and Piano, 7th Solo de Concert Op. 93 Baritone Saxophone and Piano, and Fantaisie Op. 102 for Soprano Saxophone and Piano.

17.95



CD315. *Fascinatin' Rhythms*. Kenneth Radnofsky, saxophone and clarinet with Rosemary Barnes piano. Boston Records, 2001. George Gershwin (arr. Radnofsky) Three Preludes alto saxophone and piano, George Gershwin arr. Matthew Marvuglio Improvisations on 'Summertime' for alto saxophone, Irving Berlin arr. David Polansky Cheek to Cheek for soprano saxophone and piano, George Gershwin arr. David Polansky Fascinatin' Rhythm for alto saxophone, Richard Rodgers arr. David Polansky My Favorite Things for soprano saxophone and piano, Alec Templeton Pocket Size Sonata for clarinet and piano, Scott Joplin Bethena Waltz for clarinet and piano, Gordon Jenkins Goodbye for clarinet and piano, Charles Ives Three Songs for alto saxophone and piano, Allen Johnson Nightsong for alto saxophone and piano, Paul Creston Sonata Op. 19 for alto saxophone and piano, and J.S. Bach Partitia BWV 1013 for alto saxophone.

16.95

CD314. *Radnofsky.com*. Kenneth Radnofsky, soprano and alto saxophones with piano accompaniment by Hui-Min Wang, Jakov Jakoulov, and John McDonald. Boston Records, 2001. John Harbison San Antonio Sonata for Alto Saxophone and Piano, Pasquale Tassone Divertimento for Alto Saxophone and Piano, Jakov Jakoulov Bernstein 'Anniversary' for saxophone and piano, John McDonald Sonatina 'Big Crunch' for Soprano Saxophone and Piano, Donald Martino Piccolo Studio for E-flat Alto Saxophone and Piano, and Christopher Theofanidis Concerto for Alto Saxophone and Piano.

16.95

CD213. *America*. Raschèr Saxophone Quartet. BIS, 1998. Charles Wuorinen Saxophone Quartet, Robert Starer Light and Shadow, Samuel Adler Line Drawings after Mark Tobey, Sidney Corbett Variations (On several lines by Amy Clampitt) for saxophone duo, Wayne Peterson Windup, and Caryl Florio Quartette.

16.95

CD110. *Europe*. Raschèr Saxophone Quartet. BIS, 2001. Iannis Xenakis XAS for saxophone quartet, Krysztof Penderecki Quartet for Clarinet and String Trio arranged for saxophone quartet by Harry-Kinross White, Paul Hindemith Concert Piece for two Alto Saxophones; Per Norgard Roads to Ixtlan, Cristobal Halffter Fractal - Concierto a Cuatro.

16.95

CD278. *Saxophone and Orchestra*. Sohre Rahbari saxophone with BRT Philharmonic Orchestra, conducted by Alexander Rahbari. Naxos, 1991. Darius Milhaud Scaramouche for Alto Saxophone and Orchestra, Alexander Glazunov Concerto in E flat major for Alto Saxophone and Strings Op. 109, Claude Debussy Rapsodie for Orchestra and Alto Saxophone, Jacques Ibert Concertino da camera for Alto Saxophone and 11 Instruments, Modest Mussorgsky Pictures at an Exhibition: The Old Castle, and Japanese Improvisation for Solo Saxophone.

9.95

CD485. *Pierre Max Dubois Divertissement, Works for Saxophone and Piano*. Sándor Rigó saxophone with Christina Leeb-Grill piano. Hungaroton, 2009. All works by Pierre Max Dubois: Divertissement for alto saxophone and orchestra (piano reduction), Concertstück for alto saxophone and piano, Sonata for alto saxophone and piano, Character Pieces in suite form alto saxophone and piano, and Sonatine for alto saxophone and piano.

17.00

CD284. *Rollin' Phones*. Rollin' Phones Saxophone Quartet: Pia Nilsson, **Lotta Petersen**, **Annica Sjöstörm**, and **Neta Norén.** BIS, 1990. Jean-Baptiste Singelée Premier Quatuor pour saxophones Op.53, Eugène Bozza Andante et Scherzo pour quatour saxophones, Jean Françaix Petit Quatour pour saxophones, and Alexander Glazunov Quatour pour saxophones Op.109.

16.95

CD249. *The French Saxophone*. Pekka Savijoki saxophone with Margit Rahkonen and Jussi Siirala piano. BIS, 1990. Darius Milhaud Scaramouche, Roger Boutry Divertimento for saxophone and piano, Jean Francaix Cinq Danses Exotiques, Jacques Ibert Histoires... for saxophone and piano, Andre Jolivet Fantaisie-Impromptu for alto saxophone and piano, and Paule MauriceTableaux de Provence.

17.95

CD302. *Paul Hindemith: Chamber Music*. BIS, 1993. This CD contains a variety of Hindemith music for wind instruments. Morgenmusik for brass (Malmo Brass Ensemble), Sonata for Bassoon and Piano (Knut Sonstevold bassoon with Eva Knardahl piano), Sonata for Saxophone and Piano (**Pekka Savijoki** saxophone with Jussi Siirala piano), Sonata for Trombone and Piano (Christian Lindberg trombone with Roland Pontinen piano), Sonata for Trumpet and Piano (Edward Tarr trumpet with Elisabeth Westenholz piano), Sonata for Bass Tuba and Piano (Michael Lind bass tuba with Steven Harlos piano), Recorder Trio from "Plöner Musiktag" (members of the Musica Dolce Recorder Quintet).

17.95

CD282. *Saxophone Concerti*. Pekka Savijoki saxophone with the New Stockholm Chamber Orchestra conducted by Jorma Panula. BIS, 1984. Lars-Erik Larsson Concerto for saxophone and string orchestra (original version) Op. 14, Alexander Glazunov Concerto in E flat major for Alto Saxophone and Strings Op. 109, and Jorma Panula Adagio and Allegro (arr. for saxophone and string orchestra).

17.95

CD229. *The History of the Saxophone in Words and Music* by Stephen Cottrell. Clarinet Classics 2002 PB 79 pages 2 CDs. Includes a booklet with an extended essay on the history of the saxophone written by the eminent saxophonist and leader of The Delta Saxophone Quartet Stephen Cottrell. The CDs present a wide variety of musical examples from the saxophone in the 19th century by Combelle and Marcel Mule jazz players Sidney Bechet Charlie Parker and John Coltrane to the saxophone in the modern age including Stephen Cottrell and London Saxophonic. A colorful guide to the saxophone from its invention by Adolphe Sax in the 19th century through its development and use in many different musical styles in the 20th Century.

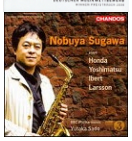
18.95

CD510. *Les Saxs de Sax*. The Sax Players. **Christian Debecq**, **Guy Goethals**, **Roland Schneider**, and **Ulndi Berg** with Guy Penson piano. Ricercar, 2007. The performances on this CD are on saxophones manufactured by Adolph Sax and on a piano from the period. Jean-Baptiste Singelée Duo concertant Op. 55 for soprano and alto saxophones and piano, Fantasia Pastorale for soprano saxophone and piano, Concerto Op.57 for tenor saxophone and piano, Septième solo de concert Op. 93 for baritone saxophone and piano, and Premier Quatour Op. 53 for saxophone quartet. Jules A. Demersseman Serenade Op.33 for alto saxophone and piano.

18.95

CD480. *sonic.art Saxophonquartett*. Sonic Art Saxophone Quartet (Martin Posegga, Annegret Scheiedl, Alexander Dorishkevich, and **Ruth Velten)** saxophones. Genuin, 2010. György Ligeti Six Bagatelles, Erkki-Sven Tüür Lementatio, Georg Katzer Wie edn Hauch ...doch manchmal, Fabien Lévy Durch, Olga Neuwrith Ondate, and Iannis Xenakis XAS.

18.95



CD512. *Saxophone Concertos*. Nobuya Sugawa saxophone. Chandos, 2008. Takashi Yoshimatsu Saxophone Concerto Albireo Mode Op. 93, Toshiyuki Honda Concerto du vent, Jacques Ibert Concertino da Camera, and Lars-Erik Larsson Concerto for saxophone and string orchestra Op. 14.

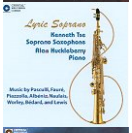
18.95

CD410. *The Invitation.* Tetraphonics: Steffan Ha, Elm Fry, Volga Ax, and Richmond Mays. Cybele Records, 2007. Saxophone quartets from the 20th century. Philip Glass Concerto for Saxophone Quartet, Frank Reinshagen The Invitation, Barbara Thompson Saxophone Quartet No. 2, Zdeněk Lukáš Rondo per 4 Sassofoni, and J.S. Bach Fuge No. 20 in A minor BWV 865.

17.95

CD344. *An American Exhibition*. Kenneth Tse saxophone with Mami Nagai piano. Crystal Records, 2002. David DeBoor Canfield Sonata for Alto Saxophone and Piano, John Cheetham Sonata for Alto Saxophone and Piano, Libby Larsen Holy Roller, William Grant Still Romance, Leonard Mark Lewis As in Stained Light; Jay Vosk Thaw; Walter Hartley Sonata for Baritone Saxophone and Piano.

16.95



CD184. *Lyric Soprano*. Kenneth Tse saxophone with Alan Huckleberry piano. Crystal Records, 2005. Antonino Pasculli Le Api, Gabriel Fauré Trois Romances sans Paroles, Jérôme Naulais Sax de Voyage, Isaac Albéniz Tango Op. 165 No. 2, Denis Bédard Fantaisie, John C. Worley Six Dances, Astor Piazzolla L'Histoire du Tango, Leonard Mark Lewis Prelude (for Kenneth Tse).

16.95

CD185. *Sparkling Sax*. Kenneth Tse saxophone with Kari Miller piano. Crystal Records, 1998. (The *Sparkling Sax* title isn't on the CD.) Jindřich Feld Sonata for Alto Saxophone and Piano, Walter Kaufmann Meditation, Robert Muczynski Sonata, Warren Benson Aeolian Song, Bernhard Heiden Solo for Alto Saxophone and Piano, Victor Morosco Blue Caprice, Leonard Bernstein West Side Story Medley (arr. Rousseau).

16.95

CD306. *The Interactive Saxophone*. John Vana saxophone with Jenny Perron piano. Capstone Records, 2006. Bernhard Heiden Sonata, Paul Paccione Seeing Those Hours, Robert Muczynski Sonata, Harold Levin Sonata, Jenö Takács Two Fantastics Op. 88.

17.95

CD576. *Le Plus Vite Possible*. Jeffrey E. Vickers saxophone with Krista Wallace-Boaz piano. Resolute Music Publications, 2012. Jeffrey E. Vickers who holds a Doctor of Music degree from Indiana University is a proponent of contemporary art music for saxophone. John Leszczynski Obsidian Butterfly, Piet Swerts Kotekan, Christian Lauba Arak, Robert Lemay Deuce (with Dan Gelok saxophone), Denis Levaillant Manhattan Rhapsody, Claudio Gabriele Bleu Rouge Brun Violet, and Ida Gotkovsky Brillance.

15.00

CD111. *Rudy Wiedoeft – Kreisler of the Saxophone*. Rudy Wiedoeft saxophone. Clarinet Classics, 1997. In his short life, Rudy Wiedoeft recorded over 300 record sides for all the major labels - many being his own compositions - and imparted his own unique style to everything he did, influencing generations of saxophonists after him. These are selected and restored recordings from the 1920s. All pieces composed or arranged by Wiedoeft. Llewellyn - Waltz, (Rosebrook) Saxophone Fantasie, Saxema, Valse Erica, Saxarella, (Hager/Ring) Danse Hongroise, Valse Vanite, (Nevin) Narcissus, (Hager/Ring) Gloria, Sax-O-Phun, Drdla Souvenir, (Yradier) La Paloma, Song of the Volga Boatmen, (Gabriel/Marie) La Cinquantine, Serenade Badine, (Tchaikovsky) Melodie, Valse Mazanetta, (Beethoven) Minuet in G, (Dawes) Melody, (Drigo) Serenade Les Millions d'Arlequin, Sax Serene, Valse Marilyn, Valse Vanite, (Savino) Dans l'Orient, (Frey) Rubenola.

18.95

CD408. *Semplice - From Beautiful Beginnings...* Jeffery Wilson saxophone with Tim Watts piano. Saxophone Classics, 2007. This CD is dedicated to short and less complex pieces for the saxophone and includes original repertoire, arrangements for saxophone and piano, and some music written for educational purposes. It will be inspiration to the younger student and should provide the instructor with a some new ideas. Some of this works are relatively easy but a few are at the advanced high school. A. Rubinstein Melody, Tchaikovsky Chason Triste, Dvorak Romantic Piece, Shostakovich Romance (from The Gadfly), R.R. Bennett Nicole's Theme and Rosemary's Waltz (both from Tender is the Night), Karen Street Reflections and Lazy Afternoon (from Streetwise), D. McGarry Song Without Words, M Christie Nocturne, Dave Heath Gentle Dreams, Albeniz Tango Op. 165 No. 2, A. Scott Tango, J. Wilson Tango in D and five movements from The Seven Chakra, J. Balogh Palotás and Friss, J. Gurewich Czardas, Fauré Après un Rêve and Mai, Louiguy (Louis Guglielmi) La Vie en Rose, Mendelssohn Chanson de Printemps, C. Norton Young at Heart, J. Naulais Coconotes, Arthur Benjamin Jamaican Rumba, Aubrey Beswick Farewell for a Fox, Tim Watts Autumn Waltz and Smoked Eel's Serenade, Alain Crépin Céline Mandarine, M. Marciak Le Petit Canal and Jeffery Wilson Champs Hill for two alto saxophones and piano with Victoria Soames Samek. This CD includes a .pdf file of the final piece.

18.95

CD557. *When night came ...* Anna Marie Wytko alto and soprano saxophones, Cameron Hofmann and Walter Cosand piano. TimeGrabber, 2011. Roger Boutry Divertimento for Alto Saxophone and Piano, Conrad Beck Nocturne for Alto Saxophone and Piano, Bernhard Heiden Sonata for E-flat Saxophone and Piano, Karen Thomas When Night Came (Version 1B) for Soprano Saxophone and Piano, Erik Satie Gnossienne 1, 2 and 3 (arr. Anna Marie Wytko), and Edison Denisov Sonata for Alto Saxophone and Piano.

15.00

CD549. *EnTangoment*. Joseph Wytko Saxophone Quartet (Wytko, Simon Hutchings, Michael LaMonica, and Kevin Gorman) with Anna Marie Wytko percussion (on Historie du Tango). TimeGrabber, 2000. Robert Clerisse Introduction et Scherzo; J.S. Bach arr. Lafford Meine Seele erhebt den Herren, Nun komm, der Heiden Heiland, and Wir glauben all'an einen Gott; Pierre Max Dubois Variations; Alexander Ilyinski arr. Lafford Cradle Song; Domenico Scarlatti arr. Lafford Sonata (K9); Astor Piazzolla arr. Voirpy Histoire du Tango; Greg A. Steinke In Memoriam: Sacajawea; and Glenn Smith Mood Music I.

15.00

CD548. *Passions, Large & Small*. Joseph Wytko saxophone with Walter Cosand piano and Elizabeth Buck flute. ACA Digital, 2009. Alfred Desenclos Prelude, Cadence et Finale; Brent Weaver Psalm; William Albright Sonata for Alto Saxophone and Piano; Mikel Kuehn Crack for Flute, Alto Saxophone and Electroacoustic Accompaniment; and Jacques Ibert Concertino da Camera.

15.00

CD550. *Waterworks & Firemusic*. Joseph Wytko Saxophone Quartet. TimeGrabber, 1996. George Gershwin Prelude No. 1 & No. 3 (arr. Perconti), Nice Work If You Can Get It (arr. Holcombe), Rialto Ripples (arr. Perconti), Liza (arr. Holcombe); Sammy Nestico A Study In Contrasts; Jean-Baptiste Singelee Premiere Quatuor Op. 53; Michael Iatauro Waterworks & Firemusic; Stephen Foster/Holcombe Doo-Dah Suite; Scott Joplin arr. Lamonica Easy Winners and Pine Apple Rag; Lew Pollack arr. Nagle That's-A-Plenty; George Finder Break 'N Sax; and Edward C. Barroll arr. Alford-Colby Kitten Scamper.

15.00

CD345. *Saxophone Voices from Five Countries*. Keith R. Young soprano, alto and tenor saxophones with Judith Radell, Angelo Versace, and Ron Warren piano. Crystal Records, 2007. Ron Nelson Danza Capriccio for alto saxophone and piano, Charles Koechlin Andante for tenor saxophone and piano and Le Reps de Tityre for soprano saxophone solo, Paul Bonneau Caprice en forme de valse for alto saxophone solo, Elliot Del Borgo Canto for alto saxophone solo, Heitor Villa-Lobos Fantasia for soprano saxophone and piano, Toshiyuki & Naomi Honda Four Jazz Etudes for soprano and alto saxophones and piano, Astor Piazzolla Tango (#6 from Tango-Etudes) for alto saxophone solo (there is a piano part), and Rudy Wiedoeft Saxophobia for alto saxophone and piano.

16.95

Ordering Information

Ordering Methods: You may order by email, using the secure Shopping Cart on our web site, by mail, or fax. The best time to call for phone orders is 9-4 Pacific Time, but don't hesitate to call any time. Leave a message, if necessary, and we will get back to you as soon as possible.

Sales Tax: Nevada residents, please add sales tax based on your county of residence. Shipping is not taxable in Nevada.

University Orders: We accept purchase orders from university libraries, music departments, and bookstores in the United States. Purchase orders may be sent by mail, fax, or email file attachment. Credit card orders are also accepted. Contact us by email if you require our tax id number prior to ordering or have any other questions. ***Shipping:*** Postal Service charge based on weight and location plus $2.00 for packing and handling plus insurance if over $65 value.

Shipping and Handling: Media Mail (book rate) United States only: $4.75 for the first item. Add $.50 for each additional item. See legend above for information on heavy and free shipping items. **Priority (US Only)** ***If paying by check***: $7.00 for the first item, $1.50 for each additional. ***If paying by credit card***: Postal Service charge based on weight and location plus $2.00 for packing and handling. Insurance extra if desired. ***Foreign orders are especially welcome.*** For foreign orders, please use our secure shopping cart to obtain an estimate of shipping charges or contact us (email suggested) if necessary. NOTE: Any additional shipping charges on overseas orders that are not the result of our error are the responsibility of the customer. This includes shipments returned because they could not be delivered and shipments that are not collected by the customer. Please include your email address if you have one in all correspondence.

Payment Options: Check or money order drawn on a US bank. VISA, MasterCard, Discover, and American Express. For credit card orders please include card type, card number, expiration date, code (see order form), your name as it appears on the card, full address (BILLING and shipping if different), and phone number.

Warranty/Refund Policy: We will correct any shipping errors brought to our attention within 30 days of shipping. Books and CDs that are in new condition may be returned at the customer's expense within 30 days of shipping for a full refund. CDs that are defective may be returned at the customer's expense within 30 days of shipping for a replacement or refund at our discretion. We are not responsible for CD cases. No other warranty is expressed or implied.

Internet Privacy Policy: We will not share any personal information you provide us with any third party except as necessary to process credit card transactions and ship your order.

Van Cott Information Services, Inc.
presents
Saxophone Books and More

PO Box 9569
Las Vegas, NV 89191, USA
Phone: 702-438-2102
Fax: Contact us first
http://www.vcisinc.com
email: info@vcisinc.com

Name:

Address ***(Billing Address for Credit Card):***

Shipping Address ***(if different than above):***

Phone:

email:

Credit Card:

☐ VISA ☐ MasterCard ☐ AmExp ☐ Discover

Account Number:

Expiration Date:

Code:
(Visa/MC/Disc: 3 digits following account # in signature area on back of card)
(AmExp: 4 digits on front near top right corner of account #)

_____ _____
Signature **Date**

Cat #	Description	Qty	Item Price	Total Item Price

Subtotal	
Shipping & Handling	
Insurance	
Nevada Residents add (shipping is not taxable i	

Shipping Charges – see Ordering Information for full details.

Media Mail Shipping & Handling to US: $4.95 for the first item and 50 cent for each additional item (free shipping items excepted).

US Priority Mail: *If paying by check:* Please contact us for the exact shipping charge. *If paying by credit card:* Postal Service charge based on weight and location plus $2.00 for packing and handling.

Insurance: Contact us.

Contact us for other countries and options.

Nevada Residents please add sales tax for your county.