

L'ENSEIGNEMENT MODERNE DU SAXOPHONE

COLLECTION RÉALISÉE ET DIRIGÉE PAR Georges GOURDET

Guy LACOUR

28  
ETUDES

pour saxophone

*SUR LES MODES*

*A TRANSPOSITIONS LIMITÉES*

*d'Olivier MESSIAEN*



GERARD BILLAUDOT, EDITEUR  
14, rue de l' Echiquier, Paris (x<sup>e</sup>)

MAISON PROTÉGÉE  
DEPUIS INTÉRIEUREMENT  
le 11 Mars 1927  
MARQUE DÉPOSÉE  
à Paris, le 11 Mars 1927

A Monsieur DANIEL DEFFAYET  
Professeur au Conservatoire National Supérieur de Musique de Paris

ARCHIVO  
Javier Pérez

# VINGT-HUIT ÉTUDES

pour  
SAXOPHONE

sur les modes à transpositions limitées d'Olivier Messiaen

GUY LACOUR

MODE I (gamme par tons) - 1<sup>e</sup> Transposition



♩ = 110 - 120

The musical score consists of eight staves of music. The first staff is the scale. The second staff begins with a tempo marking of quarter notes equal to 110-120. The music is written in a single treble clef. Dynamics include *mf*, *f*, *mp*, and *crescendo*. There are several slurs and accents throughout the piece.

- \* Les notes gravées en petits caractères sont destinées aux saxophonistes ne pratiquant pas les notes harmoniques.
- \* The notes printed in small type are provided for saxophonists who do not play harmonics.
- \* Die kleingedruckten Noten sind für die Saxophonisten bestimmt, die keine harmonischen Noten verwenden.

**MODE I (gamme par tons) - 2<sup>e</sup> Transposition**

♩. = 152

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with slurs and ties. The dynamic marking *mf* is placed below the first measure.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *mp* is placed below the first measure, and the word *crescendo* is written below the staff with a dashed line underneath.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *f* is placed below the first measure.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *mp* is placed below the first measure.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *mf* is placed below the first measure.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *p* is placed below the first measure, and the word *crescendo* is written below the staff with a dashed line underneath.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *f* is placed below the first measure.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *f* is placed below the first measure.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties.

Musical staff 10: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *mp* is placed below the first measure, and the word *crescendo* is written below the staff with a dashed line underneath.

Musical staff 11: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and ties. The dynamic marking *f* is placed below the first measure.

MODE II - 1<sup>o</sup> Transposition



♩ = 120

3

*mp*

*crescendo* - - - - - *poco* - - - - - *a* - - - - - *poco* - - - - -

*f* - - - - - *decrescendo* - - - - - *mf*

*p*

*crescendo* - - - - - *f*

*f* - - - - - *p*

*poco* *p* - - - - - *crescendo* - - - - -

*f*

*8<sup>va</sup> ad lib.*

MODE II - 2<sup>e</sup> Transposition



4  $\text{♩} = 76$  *mf*

*simile* *crescendo*

*f* *8<sup>va</sup> ad lib.* *mp*

*f* *mp*

*f*

*mf* *crescendo*

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

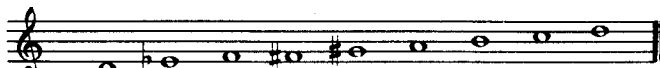
*f*

*mf* *f*

*mf* *f*

*f*

MODE II - 3<sup>e</sup> Transposition



♩ = 88

5.

MODE III - 1<sup>st</sup> Transposition



$\text{♩} = 88$

6. *mp*

*mf*

*f*

*mp* *crescendo*

*f*

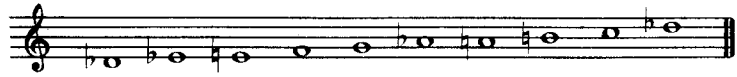
*p*

*crescendo* *poco*

*a* *poco* *f*



MODE III - 2<sup>e</sup> Transposition



♩. = 144

7.

*mf*

*f*

*crescendo* - - - - *poco* - - - - *a*

*poco* - - - - *f*

*mf*

*f*

*mf*

*crescendo* - - - - *poco* - - - - *a* - - - - *poco* -

*f*

8<sup>va</sup> *ad lib.*

MODE III - 3<sup>rd</sup> Transposition 

$\text{♩} = 126$

8. 

*f*

*mp* *crescendo*

*f* *diminuendo*

*mp*

*mf*

*f*

*mp* *crescendo*

*f*

MODE III - 4<sup>th</sup> Transposition



♩ = 120

9. *mf staccato*

*mp* *crescendo* *poco*

*a* *poco* *f*

*ff* *p*

*mf*

8<sup>va</sup> *ad lib.*

*f* *mf*

*f*

MODE IV - 1<sup>re</sup> Transposition

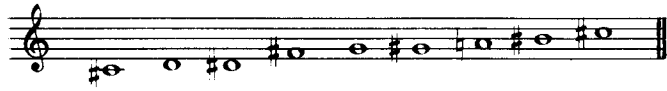


$\text{♩} = 144$

10.

The main musical score consists of ten staves of music. The first staff is marked with a dynamic of *mf*. The second staff is marked with *f* and includes the instruction *poco diminuendo*, ending with a dynamic of *mf*. The third staff is marked with *crescendo*, *poco*, *a*, and *poco*. The fourth staff is marked with *f*, *mf*, and *crescendo*. The fifth staff is marked with *poco*, *a*, and *poco*. The sixth staff is marked with *f*, *diminuendo*, and *p*. The seventh staff is marked with *mf* and *f*. The eighth, ninth, and tenth staves continue the melodic line with various dynamics and phrasing.

MODE IV - 2<sup>nd</sup> Transposition



♩ = 120

11.

The main musical score consists of 11 staves of music in 2/4 time. The key signature is two sharps (F# and C#). The music features a complex, flowing melodic line with many slurs and ties. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *a* (accrescendo). Performance markings include *crescendo* and *poco*. The piece concludes with a final cadence.

MODE IV - 3<sup>e</sup> Transposition



♩ = 116

12.



*mf*

*f*

*mf*

*f*

*f*

*p*

*f*

*f*

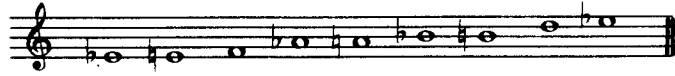
*p* *mf*

*crescendo* *f*

*mf* *f*

*8<sup>va</sup> ad lib.*

MODE IV - 4<sup>th</sup> Transposition



♩. = 152

13.

*mf*

*f*

*mp*

*f* *mp*

*crescendo*

*f*

*8<sup>va</sup> ad lib.*

MODE IV - 5<sup>th</sup> Transposition



$\text{♩} = 126$

14.

*mf*

*mp* *crescendo*

*f*

*p* *poco*

*crescendo*

*f*

8<sup>va</sup> *ad lib.*

8<sup>va</sup> *ad lib.*



*mp*

*crescendo* *f*

MODE IV - 6<sup>th</sup> Transposition

♩ = 120

15. *mp* *poco*

*mp* *mf* *p* *mf*

*f*

*p*

*mf*

*crescendo* ----- *f*

*mf*

*crescendo* --

*f*

## MODE V



Le mode V étant un mode IV amputé de deux degrés, le petit nombre de notes qu'il comporte ne permet pas de varier suffisamment les contours mélodiques pour présenter une étude entière sur chacune des transpositions possibles; c'est pourquoi contrairement aux autres modes nous avons rassemblé les six transpositions du mode V en une seule étude.

*Because mode V is a mode IV less two notes, the remaining number of notes does not permit enough variety of melodic development to provide an entire study in each possible transposition. We have consequently arranged the six transpositions of mode V in a single study.*

Da die Tonart V eine um zwei Stufen gekürzte Tonart IV darstellt, gestattet ihr Umfang keine ausreichende Variationsmöglichkeit, um jeweils eine ganze Etüde aufgrund einer jeden der möglichen Transpositionen zu bieten. Aus diesem Grunde haben wir, im Gegensatz zu dem bei den anderen Tonarten Vorgenommenen, die sechs Transpositionen der Tonart V in einer einzigen Etüde zusammengefasst.

♩. = 144

16.

A musical score consisting of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, rhythmic style with many slurs and ties. The second staff starts with a dynamic marking of *f*. The fifth staff concludes with a measure marked *8<sup>va</sup> ad lib.* above a dashed line, indicating an octave trill or ornament.

MODE VI - 1<sup>e</sup> Transposition

A single staff of music showing the 1<sup>e</sup> transposition of Mode VI. It consists of a sequence of notes on a five-line staff, including natural, sharp, and flat signs.

17.  $\text{♩} = 116$

A musical score consisting of four staves. The first staff is marked with a tempo of  $\text{♩} = 116$  and a dynamic marking of *mf*. The music is written in a complex, rhythmic style with many slurs and ties. The third staff starts with a dynamic marking of *f*.

*mp* *crescendo*

*f*

*diminuendo*

*mp*

*f* *diminuendo*

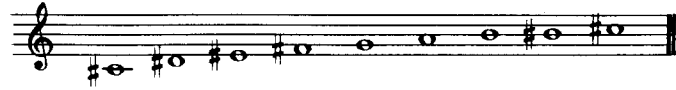
*mp* *f*

*mf*

*f*

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *mp* and includes a *crescendo* instruction. The second staff continues the melodic line. The third staff is marked *f*. The fourth staff includes a *diminuendo* instruction. The fifth staff is marked *mp*. The sixth staff is marked *f* and includes a *diminuendo* instruction. The seventh staff is marked *mp* and features a dynamic shift to *f* at the end. The eighth staff is marked *mf*. The ninth staff is marked *f*. The piece concludes with a final note on the tenth staff.

MODE VI - 2<sup>e</sup> Transposition



♩. = 80-84

18.

*mf*

*f*

*8<sup>va</sup> ad lib.*

*mp*

*f*

*diminuendo*

*mf*

*f*

*p*

*mf*

*f*

*p*

*crescendo*

*f*

MODE VI - 3<sup>rd</sup> Transposition 

$\text{♩} = 84$

19.



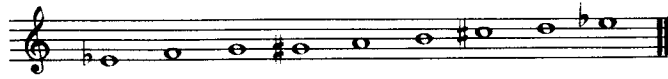
*mf*

*crescendo* - - - - -

*f* *mf*

*f*

MODE VI - 4<sup>th</sup> Transposition



20.  $\text{♩} = 104$

*mf*

*crescendo* *f*

*mf* *f*

*mf*

*crescendo* *f*

*mf*

*f* *mf*

*crescendo*

*f* *p*

*crescendo* *f*



MODE VI - 5<sup>th</sup> Transposition

♩ = 96

21. *mf*

*crescendo*

*f*

*8va ad lib.*

*mf*

*p* *crescendo*

*f* *mf*

*p* *crescendo*

*f* *mf*

*f*

MODE VI - 6<sup>th</sup> Transposition



♩. = 132 - 138

22.

*mp* *mf* *crescendo* *f* *mp* *mf* *crescendo* *f* *diminuendo* *mp* *crescendo* *f*

MODE VII - 1<sup>st</sup> Transposition



♩ = 120

23. *mp*

*f mp*

*crescendo*

*f* *diminuendo*

*mp* *crescendo* *f*

*mf* *crescendo*

*f*

*mf*

*crescendo*

A musical score consisting of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The second staff has a treble clef and a key signature of one flat (Bb). The third staff starts with a treble clef and a dynamic marking of *mf*. The fourth staff has a treble clef and a dynamic marking of *crescendo*. The fifth staff begins with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *f* below it. The sixth staff continues the piece and ends with a double bar line and a fermata.

MODE VII - 2<sup>e</sup> Transposition

♩. = 76-80

24. 

A musical score for three staves starting at measure 24. The first staff has a treble clef, a 3/8 time signature, and a dynamic marking of *f*. The second and third staves continue the piece with various musical notations including slurs and ties.

*mp*

*mp* *f*

*mf*

*poco crescendo*

*f*

*mp*

*f*

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *mp*. The second staff has *mp* and *f* markings. The third staff has a *mf* marking. The fourth staff has a *poco crescendo* marking. The fifth staff has a *f* marking. The sixth staff has a *mp* marking. The seventh staff has a *f* marking. The eighth staff has a *mp* marking. The ninth staff has a *f* marking. The tenth staff ends with a final cadence.

MODE VII - 3<sup>e</sup> Transposition



♩ = 112

25. *mf*

*crescendo* ----- *f*

*p* ----- *mf*

*p* ----- *crescendo* ----- *f*

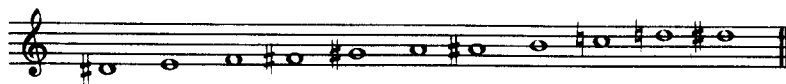
*mf* ----- *crescendo* ----- *f*

*mp* ----- *crescendo* ----- *f*

*mf* ----- *crescendo* ----- *f*

8<sup>va</sup> *ad lib.*

MODE VII - 4<sup>e</sup> Transposition



$\text{♩} = 144$

26.

*mp sans nuances*

The main musical score consists of ten staves of music. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and slurs. The music is written in a single melodic line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked as  $\text{♩} = 144$ . The dynamics are marked as *mp* and *sans nuances*. The notation includes many accidentals and slurs, indicating a complex melodic line. The piece concludes with a final cadence in the tenth staff.

MODE VII - 5<sup>th</sup> Transposition

♩ = 120

27.

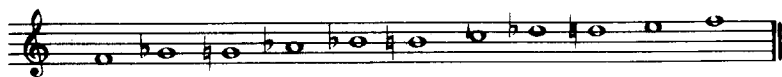
*mf* *f*

*mp* *f*

*diminuendo* *mf* *f*



MODE VII - 6<sup>e</sup> Transposition



♩. = 76 - 80

28.

*p* *crescendo*

*mf* *crescendo*

*f* *f*

*diminuendo*

*mf* *diminuendo*

*p* *p* *crescendo*

*mf*

*crescendo* *f*

*f* *diminuendo*

*mf* *diminuendo*

*p* *f*