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**RUBANK**

# **Advanced Method**

## **SAXOPHONE**

**VOL. I**

**H. VOXMAN**

AND

**W.M. GOWER**

**AN OUTLINED COURSE OF STUDY  
DESIGNED TO FOLLOW UP ANY  
OF THE VARIOUS ELEMENTARY  
AND INTERMEDIATE METHODS**

**RUBANK, INC.**

MIAMI, FLORIDA

## **COMO COMPARTIR ARCHIVOS CON EL EMULE SIN RIESGOS PARA TU PC**

Para que compartas tus archivos de manera segura -sin riesgos para tu Pc- cópialos a la carpeta de tu "Emule", que quizás tengas en tu disco "C" o en "Archivos de Programa", vos verás.

Para que resulte más ordenado, puedes guardarlos previamente como ".zip" o ".rar" y asignarles un nombre que los identifique por tema.

A continuación confecciona una carpeta con ellos y entonces colócalos en esa carpeta "Emule".

Después abres tu "Emule" y en la ventana "Preferencias", abre el cuadro de diálogo "Directorios" y donde dice "Directorios Compartidos" haz "click" sobre el ícono de Disco "C" para expandir y ver su contenido.

Dentro de la carpeta "Emule" haz un "click" en el cuadradito blanco de la carpeta que confeccionaste para compartir y asunto terminado.

Tené presente, que serán compartidas por otros usuarios las carpetas cuyo cuadradito blanco hayas tildado. Es decir -por ejemplo- que si tildas el cuadradito blanco de tu disco "C" estarías compartiendo todos los archivos que contenga.

Sábelo y así no correrás riesgo alguno.

Es todo.

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## **How to share files with the Emule. NO RISK FOR YOUR PC**

If you want to share your files in a security way, you have to follow these steps.

1º) Copy those files in your "EMULE" folder, which is usually in your "C" drive, or in the "PROGRAM FILES" folder.

Previously, is very prolix and advisable to save your files in folders with right identification names, and then to save them as ".zip" or ".rar".

Make a new folder with them and finally put them into that "EMULE" folder.

2º) Open your "EMULE", go to "Options" and see in "Directories"/Shared Directories, click in "C" Drive icon (only two times) to see its contents.

When you are in the "EMULE" folder search your shared folder and click on the white square.

Attention: if you click on the other white squares, those folders will be shared too.

Example: if you click on the "C" drive white square, you would be sharing all your PC and it is not advisable.

Its all.

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## NOTE

THE RUBANK ADVANCED METHOD for Saxophone is published in two volumes, the course of study being divided in the following manner:

Vol. I      { Keys of C, F, G, B $\flat$ , and D Major.  
                { Keys of A, D, E, G, and B Minor.

Vol. II      { Keys of E $\flat$ , A, A $\flat$ , E, D $\flat$ , and B Major.  
                { Keys of C, F $\sharp$ , F, and C $\sharp$  Minor.

## PREFACE

THIS METHOD is designed to follow any of the various Elementary and Intermediate instruction series, or Elementary instruction series comprising two or more volumes, depending upon the previous development of the student. The authors have found it necessary in their teaching experience to draw from many sources in order to provide a progressive course of study. The present publication assembles in two volumes, the material essential to a well-rounded musical development.

THE OUTLINES, one of which is included in each of the respective volumes, tend to afford an objective picture of the student's progress. They will facilitate the ranking of members in a large ensemble or they may serve as a basis for awards of merit. In addition, a one-sided development along strictly technical or strictly melodic lines is avoided. The use of these outlines, however, is not imperative and they may be discarded at the discretion of the teacher.

*H. Vexman - Wm. Gower*

**OUTLINE**  
 OF  
**RUBANK ADVANCED METHOD**  
 FOR  
**SAXOPHONE, Vol. I**  
 BY  
**H. Voxman and Wm. Gower**

UNIT	SCALES and ARPEGGIOS (Key)	MELODIC INTERPRE- TATION	ARTICU- LATION	FINGER EXERCISES	ORNA- MENTS	SOLOS	UNIT COM- PLETED
1	5 (1) 6 (5) C	19 (1)	44 (1)	54 (1) (2)	60 (1)	66 (1)	
2	5 (2) 6 (6) C	20 (2)	44 (2)	54 (3) (4)	60 (1)	66 (1)	
3	5 (3) 6 (7) C	21 (3)	45 (3)	54 (5) (6)	60 (2)	66 (1)	
4	6 (4) 6 (8) C	22 (4)	45 (4)	54 (7) (8) (9)	60 (3)	66 (1)	
5	6 (9)	a	23 (5)	45 (5)	54 (10) (11) (12)	60 (4)	66 (1)
6	6 (10) 7 (12)	a	24 (6)	46 (6)	54 (13) (14)	60 (5)	66 (1)
7	7 (11) (13)	a	25 (7)	46 (6)	54 (15) (16)	61 (6)	66 (2)
8	7 (14) (15)	a	25 (7)	46 (7)	54 (17) (18)	61 (7)	66 (2)
9	7 (16) (17) 9 (21)	F	26 (8)	47 (8)	54 (19) (20)	61 (8)	66 (2)
10	8 (18) 9 (22)	F	26 (9)	47 (9)	55 (21) (22) (23)	61 (9)	66 (2)
11	8 (19) 9 (23)	F	28 (10)	47 (10)	55 (24) (25)	61 (10)	66 (2)
12	8 (20) 9 (24)	F	28 (10)	47 (10)	55 (26) (27) (28)	62 (11)	66 (2)
13	9 (25)	d	29 (11)	47 (11)	55 (29) (30) (31)	62 (11)	67 (3)
14	9 (26)	d	30 (12)	48 (12)	55 (32) (33) (34)	62 (12)	67 (3)
15	9 (27) 10 (28) (29)	d	30 (12)	48 (13)	55 (35) (36) (37)	62 (13)	67 (3)
16	10 (30) 11 (35) (36)	G	31 (13)	48 (14)	55 (38) (39) (40)	62 (14)	67 (3)
17	10 (31) 11 (37)	G	31 (13)	49 (15)	55 (41) (42) (43)	62 (15)	67 (3)
18	10 (32) 11 (38)	G	32 (14)	49 (16)	55 (44) (45) (46)	62 (16)	67 (3)
19	11 (33) (34)	G	32 (14)	49 (16)	55 (47) (48) (49)	63 (17)	68 (4)
20	11 (39)	e	32 (15)	49 (17)	55 (50) (51) (52)	63 (18) (19)	68 (4)
21	12 (40) (42) (43)	e	33 (16)	50 (18)	56 (53) (54) (55)	63 (20) (21)	68 (4)
22	12 (41) (44) (45)	e	33 (16)	50 (18)	56 (56) (57) (58)	63 (22)	68 (4)
23	13 (46) 14 (50)	B♭	34 (17)	50 (19)	56 (59) (60) (61)	63 (23)	68 (4)
24	13 (47) 14 (51)	B♭	35 (18)	50 (19)	56 (62) (63) (64)	63 (24)	68 (4)
25	13 (48) 14 (52)	B♭	35 (19)	50 (20)	56 (65) (66) (67)	63 (25)	69 (5)
26	14 (49) (53)	B♭	35 (19)	50 (20)	56 (68) (69) (70)	64 (26)	69 (5)
27	15 (54)	g	36 (20)	51 (21)	56 (71) (72)	64 (27)	69 (5)
28	15 (55) (58)	g	37 (21)	51 (22)	56 (73) (74) (75)	64 (28)	69 (5)
29	15 (56) (57) (59)	g	37 (21)	51 (22)	56 (76) (77) (78)	64 (29)	69 (5)
30	16 (60) 17 (65)	D	38 (22)	52 (23)	56 (79) (80) (81)	65 (30)	69 (5)
31	16 (61) 17 (66)	D	38 (22)	52 (24)	57 (82)	65 (31)	70 (6)
32	16 (62) 17 (67) (68)	D	40 (23)	52 (25)	57 (82)	65 (32)	70 (6)
33	16 (63) 17 (64)	D	40 (23)	52 (26)	57 (83)	65 (33)	70 (6)
34	18 (69)	b	42 (24)	53 (27)	57 (83)	65 (34)	70 (6)
35	18 (70) (71)	b	42 (25)	53 (28)	57 (84)	65 (35)	70 (6)
36	18 (72) (73) (74)	b	42 (25)	53 (28)	57 (85)	65 (35)	70 (6)

NUMERALS designate page number.

ENCIRCLED NUMERALS designate exercise number.

COMPLETED EXERCISES may be indicated by crossing out the rings, thus 

# PRACTICE AND GRADE REPORT

## FIRST SEMESTER

## SECOND SEMESTER

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

Week Sun. Mon. Tue. Wed. Thu. Fri. Sat. Total Parent's Signature Grade

Week Sun. Mon. Tue. Wed. Thu. Fri. Sat. Total Parent's Signature Grade

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Semester Grade \_\_\_\_\_

Instructor's Signature \_\_\_\_\_

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20								

Semester Grade \_\_\_\_\_

Instructor's Signature \_\_\_\_\_

# Scales and Arpeggios

C Major

1

2

3

4

*simile*

*simile*

Various articulations may be used in the chromatic, the interval, and the chord studies at the instructor's option.

5

(1)

(1)

(1)

(1) Be sure to use chromatic fingerings.

#### Exercise in Thirds

6

#### Common Chord

7

#### Dominant 7th Chord

8

#### A Minor

The sign ^ indicates a half step

##### Natural

9

##### Harmonic

$\frac{1}{2}$

##### Melodic

10

<>

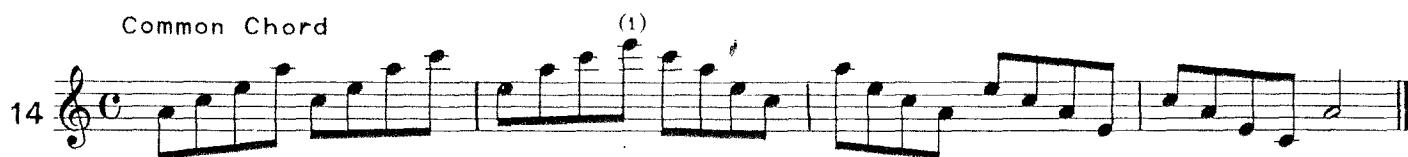
<>



Thirds



Common Chord



Diminished 7th Chord



F Major



simile



(1) High E in this arpeggio should be fingered  $\frac{R}{S}$  on saxophones having key S.

18

19

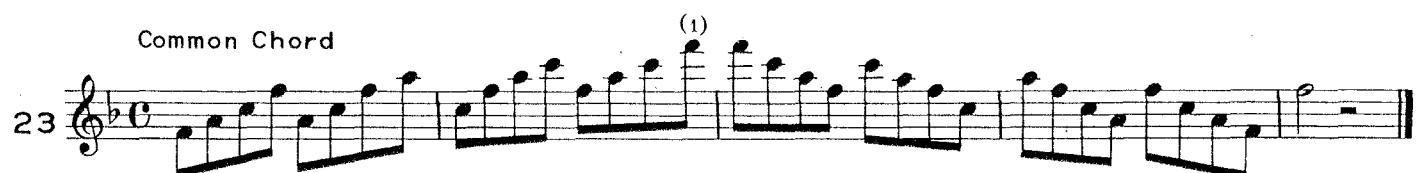
20



Thirds



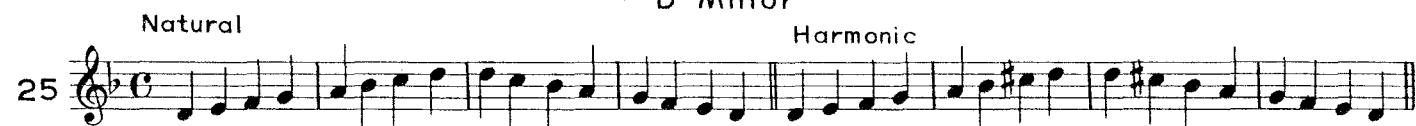
Common Chord



Dominant 7th Chord



D Minor



Natural

Harmonic



Thirds



(1) High F in this arpeggio should be fingered R<sub>2</sub> S on saxophones having key S.

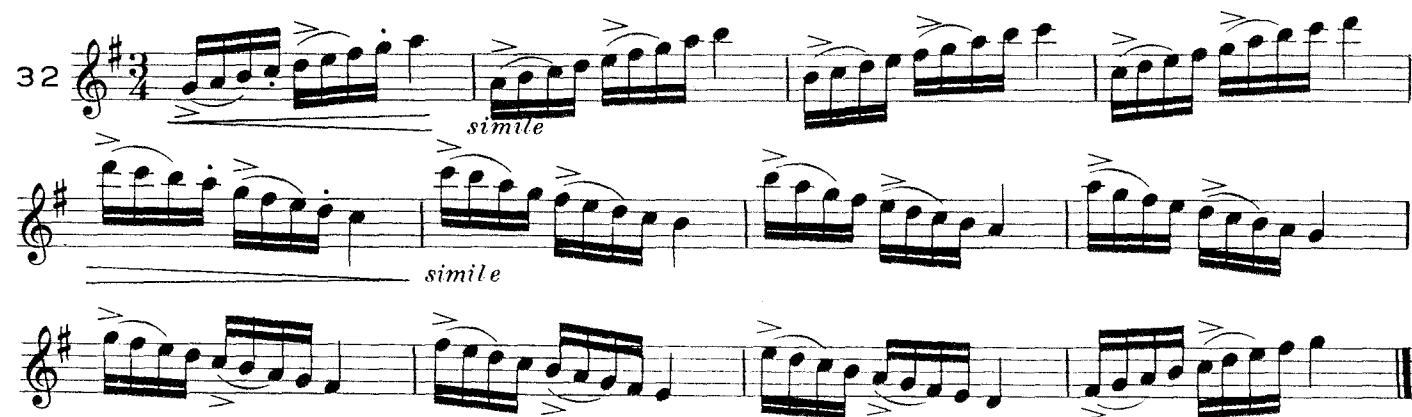
## Common Chord



## Diminished 7th Chord



## G Major





Thirds



Common Chord



Dominant 7th Chord



E Minor



Natural

Harmonic



Melodic



Common Chord



Diminished 7th Chord



## B♭ Major

46

47

48



Thirds



Common chord



Dominant 7th chord



## G Minor

Natural

Harmonic



Melodic



Common chord



Diminished 7th chord



## D Major





64

A musical score for measure 64 in 3/4 time. The staff begins with a single eighth note followed by a sixteenth-note pair. This is followed by a series of eighth-note pairs connected by slurs. The measure ends with a single eighth note followed by a sixteenth-note pair.

A continuation of the musical score from measure 64. It shows a series of eighth-note pairs connected by slurs, typical of a melodic line in 3/4 time.

A continuation of the musical score from measure 64. It shows a series of eighth-note pairs connected by slurs, typical of a melodic line in 3/4 time.

A continuation of the musical score from measure 64. It shows a series of eighth-note pairs connected by slurs, typical of a melodic line in 3/4 time.

65

A musical score for measure 65 in common time. The staff begins with a single eighth note followed by a sixteenth-note pair. This is followed by a series of eighth-note pairs connected by slurs. The measure ends with a single eighth note followed by a sixteenth-note pair.

A musical score for measure 66 in common time. The staff begins with a single eighth note followed by a sixteenth-note pair. This is followed by a series of eighth-note pairs connected by slurs. The measure ends with a single eighth note followed by a sixteenth-note pair.

Thirds

66

A musical score for measure 66 in common time. The staff begins with a single eighth note followed by a sixteenth-note pair. This is followed by a series of eighth-note pairs connected by slurs. The measure ends with a single eighth note followed by a sixteenth-note pair.

A musical score for measure 67 in common time. The staff begins with a single eighth note followed by a sixteenth-note pair. This is followed by a series of eighth-note pairs connected by slurs. The measure ends with a single eighth note followed by a sixteenth-note pair.

Common chord

67

A musical score for measure 67 in common time. The staff begins with a single eighth note followed by a sixteenth-note pair. This is followed by a series of eighth-note pairs connected by slurs. The measure ends with a single eighth note followed by a sixteenth-note pair.

Dominant 7th chord

68

A musical score for measure 68 in common time. The staff begins with a single eighth note followed by a sixteenth-note pair. This is followed by a series of eighth-note pairs connected by slurs. The measure ends with a single eighth note followed by a sixteenth-note pair.

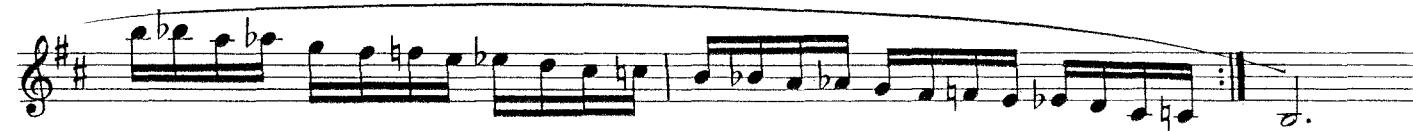
## B Minor

Natural

Harmonic



Melodic



Thirds



Common chord



Diminished 7th chord



# Studies in Melodic Interpretation

## For One or Two Part Playing

The following studies are designed to aid in the development of the student's interpretative ability. Careful attention to the marks of expression is essential to effective use of the material. Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.) tones that are equal divisions of the beat are played somewhat detached (staccato). Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. This point should be especially observed in slow music.

BROD

Moderato ( $\text{♩} = 88$ )

1      *p*

*mf*

*p*

*rit.*

MOZART

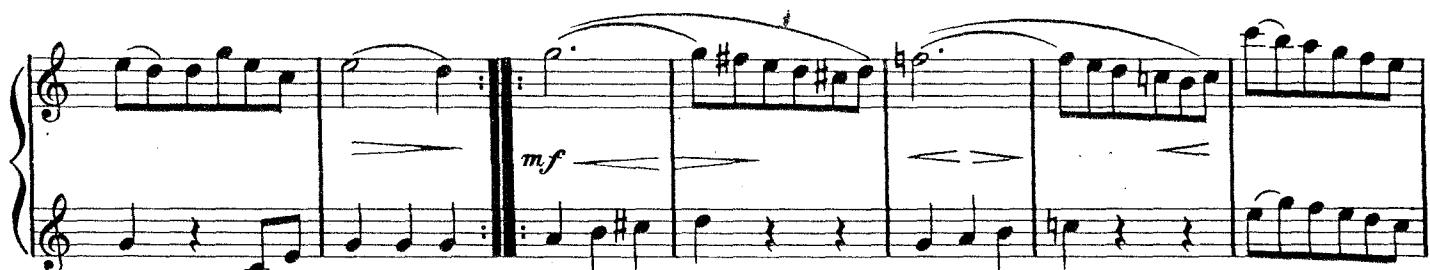
Tempo di Menuetto

2

p



mf



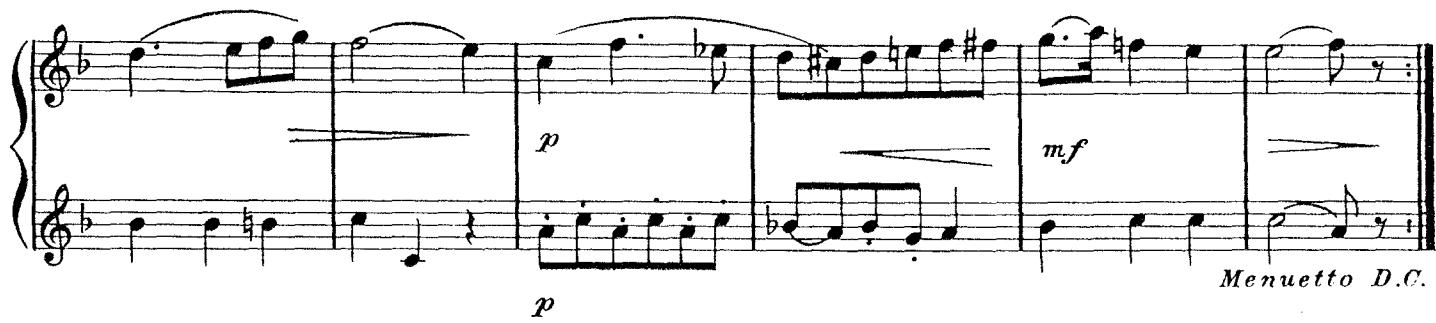
TRIO

p



mf

mf



Menuetto D.C.

p

MOZART

Andante grazioso ( $\text{♩} = 120$ )

3

*p*

*mf*

*p*

*p*

*mf*

*p*

*mf*

*p*

*p*

*p*

Moderato ( $\text{♩} = 84$ )

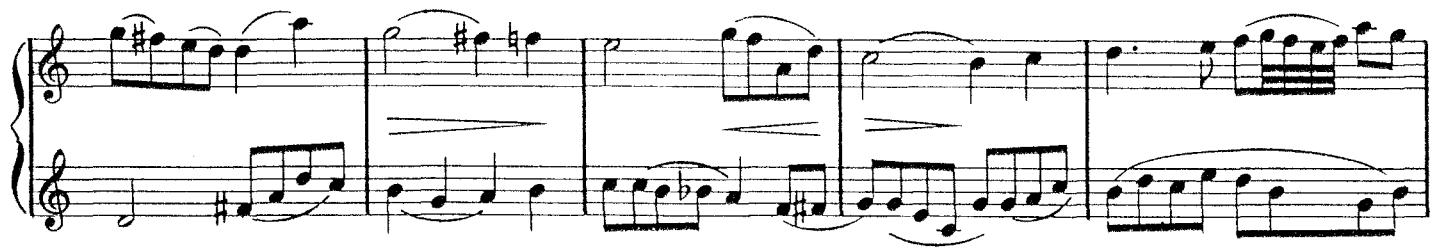
BARRET

4

*f*

*dim.*

*p*



Moderato

BARRET



Practice No. 6 first in three counts to the measure and then in one.

HOHMANN

Allegretto

6

*p*

*f*

*dolce*

*mf*

*f*

*mf*

*p*

*ff*

*p*

*f*

*mf*

*p*

*ff*

*p*

*f*

*mf*

*p*

*pp*

*f*

*mf*

## VERROUST

*Allegro*

Sheet music for piano, Allegro, 12 measures.

Measure 1: Treble clef, G major (no key signature). Dynamics: *p*. Measure 2: Dynamics: *f*, *p*. Measure 3: Dynamics: *p*. Measure 4: Dynamics: *f*. Measure 5: Dynamics: *p*. Measure 6: Dynamics: *p*. Measure 7: Dynamics: *ff*. Measure 8: Dynamics: *rall.*, *a tempo*, *p*. Measure 9: Dynamics: *f*, *p*. Measure 10: Dynamics: *f*. Measure 11: Dynamics: *mf*. Measure 12: Dynamics: *p*, *f*.

Allegretto ( $\text{♩} = 104$ )

BARRET

8

9

Allegretto

FODOR

The musical score consists of six staves of music for two voices. The top two staves are for the upper voice, and the bottom two staves are for the lower voice. The third staff contains bass notes for the lower voice, and the fourth staff contains bass notes for the upper voice.

Measure 1: The upper voice starts with eighth-note pairs (A, B), followed by a quarter note (C), another eighth-note pair (D, E), and a quarter note (F). The lower voice has eighth-note pairs (G, H) and (I, J). Dynamics: *p* (piano).

Measure 2: The upper voice has eighth-note pairs (K, L), (M, N), and (O, P). The lower voice has eighth-note pairs (Q, R), (S, T), and (U, V). Dynamics: *p* (piano).

Measure 3: The upper voice has eighth-note pairs (W, X), (Y, Z), and (A, B). The lower voice has eighth-note pairs (C, D), (E, F), and (G, H). Dynamics: *cresc.* (crescendo).

Measure 4: The upper voice has eighth-note pairs (C, D), (E, F), and (G, H). The lower voice has eighth-note pairs (I, J), (K, L), and (M, N). Dynamics: *mf* (mezzo-forte).

Measure 5: The upper voice has eighth-note pairs (P, Q), (R, S), and (T, U). The lower voice has eighth-note pairs (V, W), (X, Y), and (Z, A). Dynamics: *p* (piano).

Measure 6: The upper voice has eighth-note pairs (B, C), (D, E), and (F, G). The lower voice has eighth-note pairs (H, I), (J, K), and (L, M). Dynamics: *mf* (mezzo-forte).

Measure 7: The upper voice has eighth-note pairs (N, O), (P, Q), and (R, S). The lower voice has eighth-note pairs (T, U), (V, W), and (X, Y). Dynamics: *p* (piano).

Measure 8: The upper voice has eighth-note pairs (A, B), (C, D), and (E, F). The lower voice has eighth-note pairs (G, H), (I, J), and (K, L). Dynamics: *mf* (mezzo-forte).

Measure 9: The upper voice has eighth-note pairs (B, C), (D, E), and (F, G). The lower voice has eighth-note pairs (H, I), (J, K), and (L, M). Dynamics: *f* (fortissimo).

Measure 10: The upper voice has eighth-note pairs (A, B), (C, D), and (E, F). The lower voice has eighth-note pairs (G, H), (I, J), and (K, L). Dynamics: *f* (fortissimo).

Measure 11: The upper voice has eighth-note pairs (B, C), (D, E), and (F, G). The lower voice has eighth-note pairs (H, I), (J, K), and (L, M). Dynamics: *f* (fortissimo).

Measure 12: The upper voice has eighth-note pairs (A, B), (C, D), and (E, F). The lower voice has eighth-note pairs (G, H), (I, J), and (K, L). Dynamics: *f* (fortissimo).

Measure 13: The upper voice has eighth-note pairs (B, C), (D, E), and (F, G). The lower voice has eighth-note pairs (H, I), (J, K), and (L, M). Dynamics: *f* (fortissimo).

Measure 14: The upper voice has eighth-note pairs (A, B), (C, D), and (E, F). The lower voice has eighth-note pairs (G, H), (I, J), and (K, L). Dynamics: *f* (fortissimo).

Measure 15: The upper voice has eighth-note pairs (B, C), (D, E), and (F, G). The lower voice has eighth-note pairs (H, I), (J, K), and (L, M). Dynamics: *f* (fortissimo).

Measure 16: The upper voice has eighth-note pairs (A, B), (C, D), and (E, F). The lower voice has eighth-note pairs (G, H), (I, J), and (K, L). Dynamics: *f* (fortissimo).

Measure 17: The upper voice has eighth-note pairs (B, C), (D, E), and (F, G). The lower voice has eighth-note pairs (H, I), (J, K), and (L, M). Dynamics: *f* (fortissimo).

Measure 18: The upper voice has eighth-note pairs (A, B), (C, D), and (E, F). The lower voice has eighth-note pairs (G, H), (I, J), and (K, L). Dynamics: *f* (fortissimo).

Measure 19: The upper voice has eighth-note pairs (B, C), (D, E), and (F, G). The lower voice has eighth-note pairs (H, I), (J, K), and (L, M). Dynamics: *f* (fortissimo).

Measure 20: The upper voice has eighth-note pairs (A, B), (C, D), and (E, F). The lower voice has eighth-note pairs (G, H), (I, J), and (K, L). Dynamics: *f* (fortissimo).

All° non troppo ( $\text{♩} = 76$ )

Musical score for piano, page 10, measures 10-15. The score consists of two staves. The top staff is in 2/4 time, F major, with dynamics *p*, *v*, and *f*. The bottom staff is in 2/4 time, C major, with dynamics *p* and *dim.* Measure 10 starts with a piano dynamic, followed by a melodic line with grace notes and a forte dynamic. Measure 11 continues the melodic line with a dynamic change to *dim.* Measure 12 shows a continuation of the melodic line with a dynamic change to *dim.* Measure 13 begins with a forte dynamic. Measure 14 ends with a dynamic change to *p*. Measure 15 concludes with a forte dynamic.

## BARRET

Moderato ( $\text{♩} = 96$ )

11

Musical score for piano, six staves, measures 11-16. The score consists of two systems of three staves each. Measure 11 starts with a dynamic of  $p$ . Measures 12-13 start with a dynamic of  $p$ . Measures 14-15 start with a dynamic of  $mf$ . Measures 16-17 start with a dynamic of  $p$ . Measure 18 starts with a dynamic of  $mfp$ .

## VERROUST

Larghetto

12

NIEMANN

*Allegro*

13

*mf leggiero*

## Allegretto

14

*Fine*

*f p*

D.S. al Fine

## Andantino

NIEMANN

15

*p*

*Fine*

*p*

*mf*

*p*

*mf*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a single sharp sign). The score consists of five measures. Measures 11 and 12 show eighth-note patterns with grace notes. Measure 13 begins with a sustained note followed by eighth-note pairs. Measure 14 features a sixteenth-note pattern. Measure 15 concludes with a final eighth-note pattern.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic, followed by a crescendo, and ends with a forte dynamic and the instruction "D.S. al Fine". The score concludes with a double bar line and repeat dots.

### **Andante**

VERROUST

Sheet music for the Andante section, measures 16 through 23. The music is in 3/4 time with a key signature of one sharp. The first measure (16) starts with a dynamic *p*. Measures 17 and 18 continue the melodic line with eighth-note patterns. Measure 19 begins with a dynamic *mf*. Measures 20 and 21 continue the pattern, with measure 21 ending with a dynamic *p*. Measures 22 and 23 conclude the section with eighth-note patterns, ending with a dynamic *poco rit.*

*a tempo*

16

*pp rall.*

Moderato

BERR

17

*mf*

*f*

*mf*

NIEMANN

Allegro non tanto

18

HOHMANN

Allegro

19

A musical score for piano, consisting of four staves. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). The music is in common time and key signature of one flat. Measure 1: Right hand eighth-note pairs, dynamic p. Left hand eighth-note pairs. Measure 2: Right hand sixteenth-note pairs, dynamic p. Left hand eighth-note pairs. Measure 3: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 4: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 5: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 6: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 7: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 8: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 9: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 10: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 11: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 12: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 13: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 14: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 15: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 16: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 17: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 18: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 19: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs. Measure 20: Right hand eighth-note pairs, dynamic f. Left hand eighth-note pairs.

**Moderato** ( $\text{♩} = 88$ )

BARRET

Musical score for piano, page 20, measures 1-4. The score consists of four staves of music. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show eighth-note patterns with grace notes and slurs. Measure 4 ends with a dynamic *p*. Measure 5 begins with a dynamic *dim*, followed by a measure with a dynamic *p*.

18

*oresc.*      *dim.*

*a tempo*

*poco rit.*      *p*

*nf*

Andante ( $\text{♩} = 152$ )

BROD

21

*p*

*mf*      *sf*      *f*

Three staves of musical notation in G minor (two treble clef staves and one bass clef staff). The first two staves begin with eighth-note patterns. The first staff has dynamic markings 'p' and 'sf'. The second staff has dynamic markings 'sf' and 'sf'. The third staff begins with a eighth-note pattern followed by sixteenth-note patterns, with a dynamic marking 'rall.'

CARNAZZO

Allegro

22

Two staves of musical notation in D major (one treble clef staff and one bass clef staff). The first staff begins with a dynamic marking 'f'. The second staff begins with a dynamic marking 'f'.

Two staves of musical notation in D major (one treble clef staff and one bass clef staff). The first staff has dynamic markings 'p' and 'p'. The second staff has dynamic markings 'p' and 'p'.

Two staves of musical notation in D major (one treble clef staff and one bass clef staff). The first staff ends with a dynamic marking 'f'. The second staff ends with a dynamic marking 'f'.

Piano sheet music in G major, 2/4 time. The music consists of ten staves of two-measure groups. Measure 1: Treble staff: rest, rest; Bass staff: *f*. Measure 2: Treble staff: *d*, *d*; Bass staff: *d*, *d*, *d*, *d*. Measure 3: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*. Measure 4: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*. Measure 5: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*. Measure 6: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*. Measure 7: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*. Measure 8: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*. Measure 9: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*. Measure 10: Treble staff: *f*, *f*; Bass staff: *d*, *d*, *d*, *d*.

Allegro moderato

NIEMANN

23

*mf*

*p*

TRIO

*p*

*pp*

1

Sheet music for piano, page 41, featuring six staves of musical notation. The music is in common time and consists of measures 2 through 7. The key signature is one sharp (F#). Measure 2 starts with a dynamic of  $\text{f}$ . Measures 3-4 start with  $\text{mf}$ . Measures 5-6 start with  $\text{p}$ . Measure 7 starts with  $\text{f}$ .

The music includes various note heads (solid black, hollow white), stems, and beams. Measure 2 features eighth-note patterns in the upper staff and sixteenth-note patterns in the lower staff. Measures 3-4 show eighth-note patterns in both staves. Measures 5-6 show eighth-note patterns in the upper staff and sixteenth-note patterns in the lower staff. Measure 7 shows eighth-note patterns in both staves.

Allegro maestoso

NIEMANN

24

*f*      *mf*      *p cantabile*      *p leggiero*

BAERMANN

Allegro vivace

25

*p*      *fz*      *f*

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and uses a treble clef with a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with various dynamics like *p*, *f*, and *fz* indicated. The first staff begins with *p*, followed by *fz*, *f*, *fz*, *p*, and *fz*. The second staff starts with *f*, followed by *fz*, *p*, and *p* with a note tied over. The third staff begins with *f*, followed by *f*, *p*, and *p* with a note tied over. The fourth staff begins with *fz*. The fifth staff begins with *fz*. The sixth staff begins with *piu f*. The seventh staff begins with *f*, followed by *fz*. The eighth staff begins with *fz*. The ninth staff begins with *f*. The tenth staff begins with *fz*. The eleventh staff begins with *fz*. The twelfth staff begins with *p*.

# Studies in Articulation

In all exercises where no tempo is indicated, the student should play the study as rapidly as is consistent with tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

In allegro tempi figures similar to  should be performed , etc. The figure  should be played 

1






2







### **Tempo di Tarantella (in fast two)**

6

*mf* *sempre staccato*

*p*

*cresc.*

*f*

*p*

*mf*

*f-p*

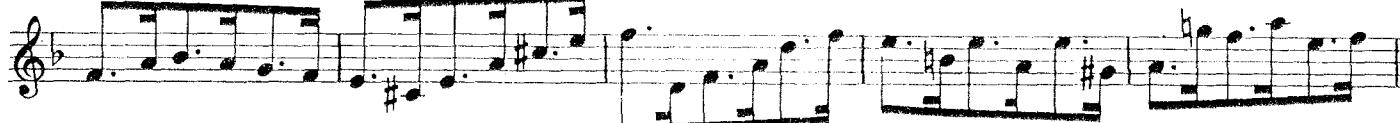
*p*

*cresc.*

*f*

7

*C*



*D.C. al Fine*  
783 - 25

12

13

14      *simile*

Leggiero ( $\text{♩} = 88$ )



Tempo di Valse ( $\text{♩} = 172$ )



*Allegro con moto*

18

*sempre f*

*f*

*f*

*p* *cresc.* *f*

*ff*

*Leggiero*

19

*simile*

*All' rustico*

20

1

2

21

Brillante

22

23

24

25

26



# Exercises in Fingering

Practice these exercises slowly and increase in rapidity as the difficulties in fingering are overcome.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15 Retain G# fingering

16

17 Use chromatic G $\flat$ -F $\sharp$

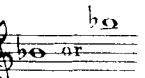
18 See No. 17

19

20

Practice also with side C, i.e., 1st finger left hand and middle side key right hand

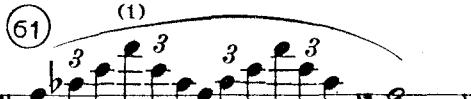
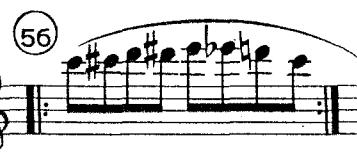
There are four commonly used fingerings for B $\flat$ :



**Key Hand plate 1**  
are struck together  
by the first finger  
of the left hand.

The musical examples are numbered 21 through 52. Fingerings are indicated above the staff or with arrows pointing to specific notes. Some examples show pairs of fingers (I, II), pairs plus the thumb (I, II, III), pairs plus the index finger (I, II, III, IV), and pairs plus the middle finger (I, II, III, IV).

- (21) I I
- (22) I
- (23) I I I
- (24) S I
- (25) I I I I
- (26) II II
- (27) II II
- (28) II II
- (29) III III
- (30) III III
- (31) III III
- (32) IV IV
- (33) IV IV
- (34) IV IV IV
- (35) IV IV
- (36) II or IV
- (37) II
- (38) IV or II
- (39) IV
- (40) IV
- (41)
- (42)
- (43)
- (44)
- (45)
- (46)
- (47)
- (48)
- (49)
- (50)
- (51)
- (52)



(66)



(68)



(69) (3) (9)

(70) (3)

(71) (3)



(74)

(75) (3)



(77) (3)

(78) (3)



Allow right hand fingers to remain on plates

See No. 79

See No. 79

(1) On many saxophones high F may be fingered  $\begin{smallmatrix} R \\ S \end{smallmatrix} \frac{2}{2}$  in addition to the regular fingering.(2) On many saxophones high E may be fingered  $\begin{smallmatrix} R \\ S \end{smallmatrix} \frac{2}{3}$  in addition to the regular fingering.(3) On some saxophones D $\sharp$ (E $\flat$ ) may be fingered  $\begin{smallmatrix} 1 \\ 2 \\ 3 \\ 1 \end{smallmatrix}$  in addition to the regular fingering.

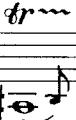
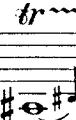
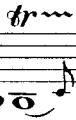
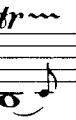
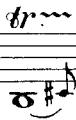
(82)

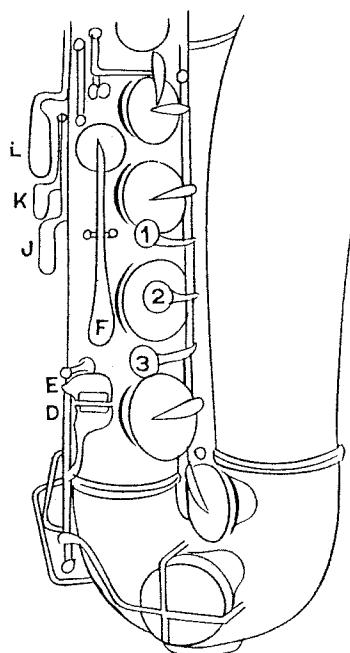
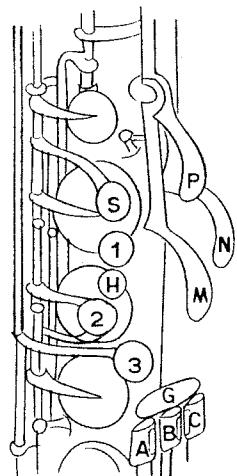
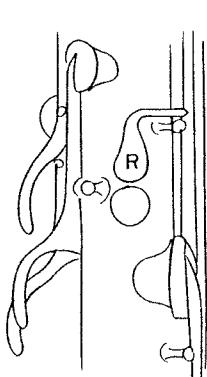
(83)

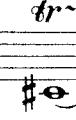
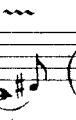
(84)

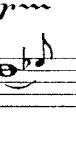
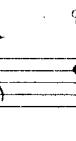
# Table of Trills for the Saxophone

Use octave key (R) on trills from  upward. Trill key number or letter enclosed by  $\sim\sim$ .

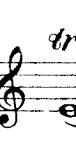
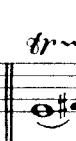
					
Impracticable	$\frac{1}{2} \sim\sim A \sim\sim$ D		$\frac{1}{2} \sim\sim B \sim\sim$ D	Impracticable	$\frac{1}{2} \sim\sim C \sim\sim$ D



		
$\frac{1}{2} \sim\sim D \sim\sim$	$\frac{1}{2} \sim\sim E \sim\sim$	$\frac{1}{2} \sim\sim F \sim\sim$ (*) D

		
$\frac{1}{2} \sim\sim E \sim\sim 3$	$\frac{1}{2} \sim\sim F \sim\sim$ or $\frac{1}{2} \sim\sim 2 \sim\sim 3$	$\frac{1}{2} \sim\sim G \sim\sim$ $\frac{1}{2} \sim\sim 3 \sim\sim$

		
$\frac{1}{2} \sim\sim F \sim\sim 3$	$\frac{1}{2} \sim\sim G \sim\sim$ or $\frac{1}{2} \sim\sim 3 \sim\sim$	$\frac{1}{2} \sim\sim A \sim\sim$ $\frac{1}{2} \sim\sim 3 \sim\sim$

		
$\frac{1}{2} \sim\sim G \sim\sim$	$\frac{1}{2} \sim\sim A \sim\sim$ $\frac{1}{2} \sim\sim 1 \sim\sim 2$	$\frac{1}{2} \sim\sim B \sim\sim$ $\frac{1}{2} \sim\sim F \sim\sim$

(\*) This trill is only for saxophones capable of producing D $\sharp$ -E $\flat$

Handwritten musical score for a single melodic line across four measures. The staff uses a treble clef. Measures 1-4 show various note heads and stems. Below each measure are numerical markings:

- Measure 1:  $\frac{1}{2}$ ,  $\frac{2}{3}$ ,  $\frac{3}{1} \sim$
- Measure 2:  $\frac{1}{2}$ ,  $\frac{3}{2} \sim$
- Measure 3:  $\frac{1}{2}$ ,  $\frac{3}{3}$  G,  $\frac{3}{2} \sim$
- Measure 4:  $\frac{1}{2}$ ,  $\frac{3}{3} \sim$  G

Handwritten musical score for a single melodic line across four measures. The staff uses a treble clef. Measures 1-4 show various note heads and stems. Below each measure are numerical markings:

- Measure 1:  $\frac{1}{2}$ ,  $\frac{3}{1} \sim$
- Measure 2:  $\frac{1}{2}$ ,  $\frac{3}{3} \sim$  G
- Measure 3:  $\frac{1}{2}$ ,  $\frac{3}{3}$  G or  $\frac{1}{2}$  H,  $\frac{3}{1} \sim$  G
- Measure 4:  $\frac{1}{2}$ ,  $\frac{3}{2}$  or  $\frac{1}{2}$  H,  $\frac{3}{1} \sim$

Handwritten musical score for a single melodic line across four measures. The staff uses a treble clef. Measures 1-4 show various note heads and stems. Below each measure are numerical markings:

- Measure 1:  $\frac{1}{2} \sim$
- Measure 2:  $\frac{1}{1} \sim$
- Measure 3:  $\frac{1}{2}$ ,  $\frac{1}{1}$  H or  $\frac{1}{2}$  J,  $\frac{1}{1} \sim$
- Measure 4:  $\frac{1}{1} \sim$

Handwritten musical score for a single melodic line across six measures. The staff uses a treble clef. Measures 1-6 show various note heads and stems. Below each measure are numerical markings:

- Measure 1:  $\frac{1}{1} \sim$
- Measure 2:  $\frac{2}{1} \sim$
- Measure 3:  $\frac{2}{1} \sim$
- Measure 4:  $\frac{2}{1} \sim$
- Measure 5:  $\frac{2}{1} \sim$
- Measure 6:  $\frac{2}{1} \sim$

Handwritten musical score for a single melodic line across six measures. The staff uses a treble clef. Measures 1-6 show various note heads and stems. Below each measure are numerical markings:

- Measure 1:  $\frac{N}{P} \sim$
- Measure 2:  $\frac{N}{M} \sim$
- Measure 3:  $\frac{P}{N} \sim$
- Measure 4:  $\frac{P}{N} \sim$
- Measure 5:  $\frac{P}{N} \sim$
- Measure 6:  $\frac{P}{N}$  or  $\frac{S}{2}$ ,  $\frac{3}{1} \sim$

(\*\*) This trill is only for saxophones having key S.

# Musical Ornamentation (Embellishments)

The following treatment of ornamentation is by no means complete. It is presented here only as a guide to the execution of those ornaments which the student may encounter at this stage of his musical development. There are different manners of performing the same ornament.

## The Trill (Shake)

The trill (or shake) consists of the rapid alternation of two tones. They are represented by the printed note (called the principal note) and the next tone above in the diatonic scale. The interval between the two tones may be either a half-step or a whole-step. The signs for the trill are *tr* and *~~*.

An accidental when used in conjunction with the trill sign affects the upper note of the trill.

*Be sure to look up each trill fingering in the table.*

Four staves of musical notation, numbered 1 through 4, illustrating trill patterns. Staff 1 shows a continuous trill over three measures. Staff 2 shows a trill starting on the first note of the first measure. Staff 3 shows a trill starting on the third note of the first measure. Staff 4 shows a trill starting on the fifth note of the first measure. All staves are in common time and G major.

Play as in No. 1

Five staves of musical notation, numbered 2 through 6, for playing as in No. 1. Each staff contains a series of eighth notes with trill signs. Asterisks (\*) are placed above certain trill signs to indicate fingerings that differ from fundamental fingerings. The staves are in common time and G major.

\* The asterisks indicate trill fingerings that differ from fundamental fingerings.

## Grace Notes (Appoggiatura)

The grace notes are indicated by notes of a smaller size. They may be divided into two classes, long and short.

Long grace notes

6  
Played  
7  
8  
9  
10

from "Serenade" Haydn

Andante cantabile

p  
mf  
7  
8  
9  
10

In instrumental music of recent composition, the short grace notes should occupy as little time as possible and that value is taken preceding the principal note. They may be single, double, triple, or quadruple. The single short grace note is printed as a small eighth note with a stroke through its hook. It is not to be accented. Use trill fingerings when fundamental fingerings are too difficult.

Short grace notes

8  
Played  
9  
10

Excerpt from "Rustic Wedding" Goldmark

Allegro scherzando

9  
mf

Excerpt from "Moment Musical" Schubert

Allegro moderato

10  
2  
mp  
p

## Excerpt from "Turkish March" Beethoven

Vivace

11

12

13

14

15

## The Mordent

The *short* mordent ( $\text{w}$ ) consists of a single rapid alternation of the principal note with its lower auxiliary. Two or more alternations are executed in the *long* mordent.

The *short inverted* mordent ( $\text{w}$ ) does not have the cross line. In it the lower auxiliary is replaced by the upper. It is the more commonly used mordent in music for the wind instruments.

The mordent takes its value from the principal note.

Short (single) Inverted Mordent.      Long (double) Inverted Mordent.

16

**Short Mordent**

17

**Long Mordent**

18

from "Menuet" Schubert

**Moderato**

19

In trills of sufficient length a special ending is generally used whether indicated or not

The closing of the trill consists of two tones: the scale tone below the principal note and the principal note.

In long trills of a solo character, it is good taste to commence slowly and gradually increase the speed. Practice the following exercises in the manner of both examples 1 and 2.

**Ex.1**

20

**Ex.2**

21

22

23

24

25

## The Turn (Gruppetto)

The turn consists of four tones: the next scale tone above the principal tone, the principal tone itself, the tone below the principal tone, and the principal tone again.

When the turn ( $\infty$ ) is placed to the right of the note, the principal tone is held almost to its full value, then the turn is played just before the next melody tone. In this case (Ex. 1, 2, 3, 4, and 5) the four tones are of equal length.

When the turn is placed between a dotted note and another note having the same value as the dot (Ex. 6 and 8), the turn is then played with the last note of the turn taking the place of the dot, making two notes of the same value. The turn sign after a dotted note will indicate that one melody note lies hidden in the dot.

Musical examples 1 through 8 are shown on two staves. Staff 1 (measures 26-27) shows Ex. 1, Ex. 2, Ex. 3, Ex. 4, and Ex. 5. Staff 2 (measures 27-28) shows Ex. 6, Ex. 7, and Ex. 8. The music is in common time, treble clef, and key signature of one sharp. Measure 26 starts with a dotted half note followed by an eighth note. Measure 27 starts with a dotted quarter note followed by an eighth note. The turns are indicated by a curved line over the notes.

**Ex. 1:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed to the right of the note, held until the next note.

**Ex. 2:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed to the right of the note, held until the next note.

**Ex. 3:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot.

**Ex. 4:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot. The turn sign is reversed:  $\infty$  or  $\#$ .

**Ex. 5:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot.

**Ex. 6:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot. The turn sign is reversed:  $\infty$  or  $\#$ . The first measure is labeled "Played".

**Ex. 7:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot.

**Ex. 8:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot.

Sometimes an accidental sign occurs with the turn, and in this case, when written above the sign, it refers to the highest tone of the turn, but when written below, to the lowest. (Ex. 2 and 1).

When the turn is placed over a note (Ex. 3) the tones are usually played quickly, and the fourth tone is then held until the time value of the note has expired.

In the inverted turn (Ex. 4) the order of tones is reversed, the lowest one coming first, the principal next, the highest third and the principal tone again, last. The inverted turn is indicated by the ordinary turn sign reversed:  $\infty$  or by  $\#$ .

Musical examples 1 through 4 are shown on staff 1 (measures 28-29). Staff 2 shows the "Allegretto" section (measures 29-30).

**Ex. 1:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed to the right of the note, held until the next note.

**Ex. 2:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed to the right of the note, held until the next note.

**Ex. 3:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot.

**Ex. 4:** A dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed between a dotted note and another note, with the turn taking the place of the dot. The turn sign is reversed:  $\infty$  or  $\#$ .

**Allegretto:** Measures 29-30 show a continuous sequence of turns. The first measure starts with a dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed to the right of the note, held until the next note. The second measure starts with a dotted half note followed by an eighth note. The turn ( $\infty$ ) is placed to the right of the note, held until the next note.

Andante

ARBAN

30 

31 

32 

33 

34 

35 

SOLOS  
**Minuet**  
from *Orpheus*

GLUCK

Andante

1

*p dolce*

*mf*      1      2      *pp*

*p*      *cresc.*

*a tempo*      *p*

*pp*      *poco rit.*

**Chanson Triste**

TSCHAIKOWSKY

Allegro non troppo

2

*p con molto espressione*

*p*

*cresc.*

*dim.*

*p*

*f*

*cresc.*

*dim.*

*p*      *poco rit.*

*D.S. al Coda*      *pp*

*ppp*

**CODA**

## The Swan

C. SAINT-SAËNS

Adagio

3

Lento

*dim.*      *rit.*      *pp*      *a tempo*

## On Wings of Song

MENDELSSOHN

Andante tranquillo

4

*oressc.*

*mf*

*f*

*p*

*p*

*pp*

## Ah! So Pure

from Martha

FLOTOW

Moderato

5

*m.f*

*cresc.*

*p* *espressivo*

*cresc.*

*f* *rit.* *mf a tempo*

*cresc.*

*mf*

*cresc.*

*ff*

# Allegretto Brillante

E♭ Alto Saxophone

J. DEMERSSEMAN, Op. 46  
Arr. by H. Voxman

Allegretto brillante

8

Allegretto brillante

8

1

*f*

*p*

2

*dolce*

*mf*

3

*p*

*cresc.*

*f*

*pp*

*p*

*p*

*mf*

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5

p

*a tempo*

*f*

*cresc.*

*poco rit.*

*p*

6

*cresc.*

*mf*

7

*cresc.*

*ff*

*cresc.*

*ff*

8

*p*

9

*Più animato*

*accel.*

*Presto*

# Concert and Contest COLLECTION

Compiled and Edited  
by H. VOXMAN

for

E♭ ALTO SAXOPHONE with piano accompaniment

## CONTENTS

		Page Numbers	
		Solo Part	Piano Part
ANDANTE AND ALLEGRO . . . . .	André Chailleux	10	23
AT THE HEARTH from Suite Miniature . . . . .	A. Gretchaninoff	2	2
CANZONETTA AND GIGA . . . . .	Leroy Ostransky	6	12
CONCERTANTE . . . . .	E. Paladilhe	20	55
ÉLÉGIE . . . . .	J. Ed. Baret	13	32
EVENING WALTZ from Suite Miniature . . . . .	A. Gretchaninoff	3	4
FANTAISIE MAURESQUE . . . . .	F. Combelle	18	48
FIRST CONCERTINO . . . . .	Georges Guilhaud	22	62
INTRODUCTION AND RONDO . . . . .	Leroy Ostransky	14	36
LARGO AND ALLEGRO from Sonata VI . . . . .	G. F. Handel	12	28
MÉLODIE . . . . .	Simon Poulain	5	9
MINUET from Haffner Music, K. 250 . . . . .	W. A. Mozart	4	6
RECITATIVE AND ALLEGRO . . . . .	Paul Koepke	16	41
SONATINA (Based On Trio V) . . . . .	J. Haydn	8	18

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