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MÉTHODE COMPLÈTE
pour tous les
SAXOPHONES

*NOUVELLE ÉDITION REVUE ET AUGMENTÉE PAR E. GAY
PROFESSEUR AU CONSERVATOIRE DE MUSIQUE DE LYON
TEXTES FRANÇAIS ET ANGLAIS*

COMPLETE METHOD FOR ALL SAXOPHONES

*NEW EDITION REVISED AND ENLARGED BY E. GAY
PROFESSOR AT THE CONSERVATORY OF MUSIC OF LYON*

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ETUDES PREPARATOIRES

POUR LA QUALITÉ DU SON
ET DE L'EMBOUCHURE

Les premières études seront dirigées vers le son droit; produit, le son doit être soutenu sans ondulation, dans toute sa vigueur, jusqu'à la fin de la valeur de la note. Plusieurs notes réunies par une liaison (coulé) exigent un son ininterrompu, d'une même force, même intensité, quels que soient les intervalles existant entre elles.

Eviter surtout de saccader et de faire sentir la succession des notes.

Pour avoir une bonne émission il est indispensable que l'élève en comprenne bien le mécanisme et s'habitue aux opérations successives suivantes:

1^e Placer avec soin l'embouchure

2^e Placer la langue sur l'extrême flexible de l'ancre presque entre le bec et l'ancre sans appuyer, obstruant ainsi l'ouverture (la position de la langue est la même que pour chasser de la bouche un corps étranger).

3^e Souffler sans retirer la langue (l'air ne peut passer, l'ouverture étant obstruée).

4^e Reculer rapidement la langue sans appuyer au préalable, (*ta*) l'air s'engouffre, l'ancre vibre, le son est produit, le soutenir.

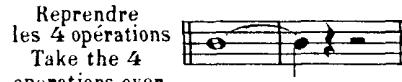
5^e Jouer la gorge libre, jamais serrée.

Reprendre chaque fois les 4 opérations énoncées.
Take each time over the 4 previous operations.

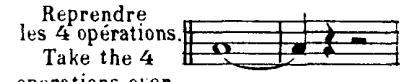
Lento



Reprendre les 4 opérations
Take the 4 operations over.



Reprendre les 4 opérations.
Take the 4 operations over.



5^e Play the chest relieved never tightened.

simile

PREPARATION STUDIES

TO OBTAIN TONE
AND MOUTHPIECE QUALITY

The first studies will be directed towards the straight sound once obtained, the tone must be sustained without ondulation in its full vigor, up to the end of the note value.

Many notes bound by a liaison (legato) necessitate an uninterrupted tone, of the same strength, same intensity, whatever the intervals between them may be.

Avoid chiefly to jerk and make the succession of notes noticeable.

In order to obtain a good emission, it is indispensable for the pupil to understand the mechanism and be used to the following operations.

1^o Place the mouthpiece with care

2^o Place the tongue on the flexible end of the reed almost between mouthpiece and reed, without pushing obstructing in so the opening (the position of the tongue is the same as for throwing a foreign body out of the mouth).

3^o Blow without withdrawing the tongue (the air cannot flow, the opening being shut).

4^o Withdraw the tongue quickly without first or all pushing (*ta*), the air penetrates quickly, the tone is produced sustain the tone.

SON COMBINÉ AU MOUVEMENT D'UN DOIGT

COMBINED SOUND WITH MOVEMENT OF A FINGER

Lento

Four staves of musical notation for one finger movement. The first three staves are in common time (indicated by a 'C') and the fourth is in 6/8 time (indicated by a '6'). The key signature changes throughout the piece. Fingerings are indicated by small numbers above or below the notes. The fourth staff includes a tempo marking 'Lento' and dynamic markings like 'f' and 'ff'.

SON COMBINÉ AU MOUVEMENT DE 2 DOIGTS

COMBINED SOUND WITH MOVEMENT OF TWO FINGERS

Lento

Four staves of musical notation for two finger movement. The first three staves are in common time (indicated by a 'C') and the fourth is in 6/8 time (indicated by a '6'). Fingerings are indicated by small numbers above or below the notes. The fourth staff includes a tempo marking 'Lento' and dynamic markings like 'f' and 'ff'.

SON COMBINÉ AU MOUVEMENT DE 3 DOIGTS

COMBINED SOUND WITH MOVEMENT OF THREE FINGERS

Lento

Four staves of musical notation for three finger movement. The first three staves are in common time (indicated by a 'C') and the fourth is in 6/8 time (indicated by a '6'). Fingerings are indicated by small numbers above or below the notes. The fourth staff includes a tempo marking 'Lento' and dynamic markings like 'f' and 'ff'.



Lento

1

Reprendre avec Fa♯ Reprendre avec Fa♯

Take over with F♯ Take over with F♯

Reprendre avec Fa♯



Reprendre avec Fa♯

Take over with F♯

Clef 6 - Key 6

Clé 6 - Key 6



Lento

2

Reprendre avec Fa♯ Reprendre avec Fa♯

Take over with F♯ Take over with F♯

Reprendre avec Fa♯



Clef 6

doigté 3

Fingering 3

Sol♭ sans lâcher le Mi♭ en levant index et médium

G♭ without leaving the E♭ in raising the forefinger and middle finger (right)

Lento

3



Take over with F♯
Reprendre avec F♯

Lento

Reprendre les exercices ① ② ③ ainsi:
Take the exercises ① ② ③ over so:

MOUVEMENT D'UNE MAIN

MOVEMENT OF ONE HAND

Lento

DE LA CLÉ D'OCTAVE

OF THE OCTAVE KEY

Lento

SOUTURE DES 2 REGISTRES

CONNECTION OF THE 2 REGISTERS

Lento

Reprendre avec D♯

Take over with C♯

DU CHROMATISME

Travailler également tout l'exercice à l'8^e supérieure.

Lento

ABOUT CHROMATISM

Practise the whole exercise one octave higher

Clé 6

DE L'AIGU

Ne mordez pas. Maintenez l'anche (tendez la lèvre inférieure en largeur en avançant le maxillaire) Soufflez très vite (pour compenser la petitesse de la colonne d'air).

HIGH NOTES

Do not bite the reed. Maintain the reed (make the lower lip tight and advance the jaw - blow very fast (in order to compensate for the smallness of the air column.

Lento

DES INTERVALLES

Etude importante pour LE SON, LE MÉCANISME, LE RYTHME

La Musique n'étant composée que d'intervalles, les temps se divisant en 2 ou 3 parties égales, travailler tous les intervalles ci-dessous en les développant comme l'exemple suivant:

Le mouvement des doigts précis, sans mollesse. | Precise fingers movement without weakness.

Lento

Se reporter souvent à la Tablature. | Consult often the index of fingerings
(Travailler tous les doigts.). | Practise all the fingerings.

MINEURES - MINOR

2^{des}

MAJEURES - MAJOR

3^{es}

4^{tes} JUSTES - PERFECT FOURTH

5^{tes} JUSTES - PERFECT FIFTHS

INTERVALS

Important study for THE TONE, MECHANISM AND RHYTHM

The music being formed solely of intervals, the beats being divided in 2 or 3 equal parts, practise all the intervals here after in developing them as in the following exercise:

DE L'HOMOGÉNÉITÉ DU SON

Chercher à maintenir le même timbre, le même volume sur toute l'étendue.

On peut toujours respirer après une valeur longue ou un temps frappé.

HOMOGENEITY OF TONE

Try to maintain the same timbre, the same volume on the whole stretch.

One can always breathe after a long value or a beaten stroke.

INTERVALLES DE SECONDES

Lento

The sheet music contains eight staves of musical notation in C major. Each staff begins with a clef (G, F, C, G, C) and a 'C' key signature. The tempo is marked 'Lento'. Each staff features a continuous sequence of eighth notes. A large oval underlay is placed beneath each staff, spanning its entire width, to emphasize the need for sustained tone and breath control across the entire range.

INTERVALS IN SECONDS

Lento

INTERVALLES DE TIERCES

Lento

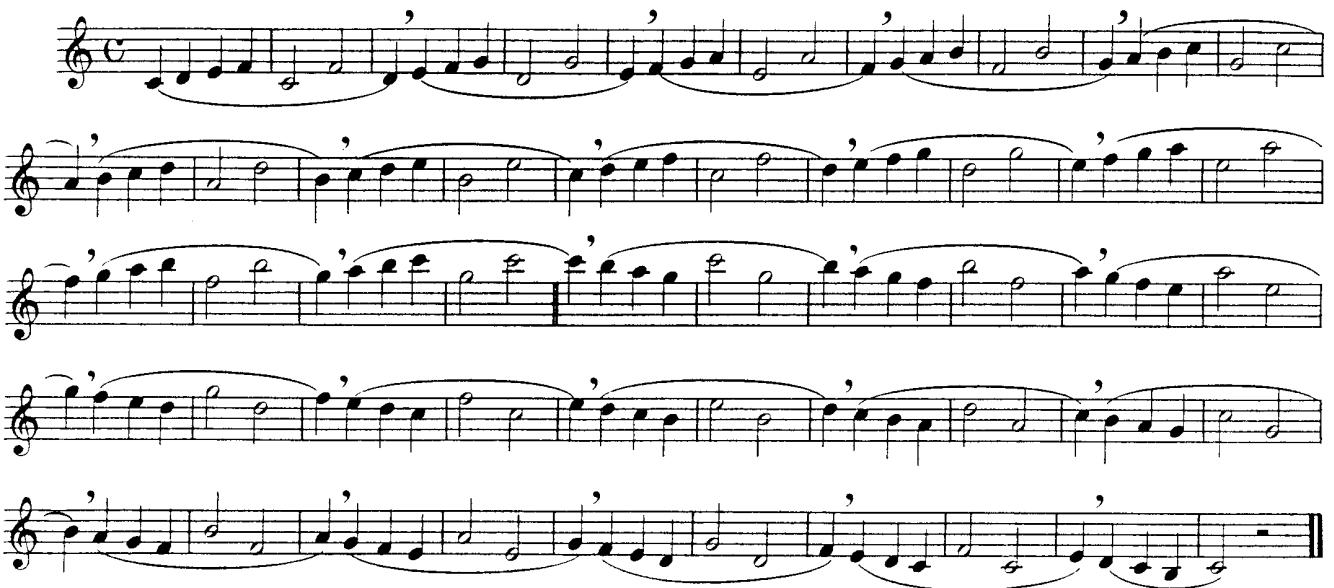
The sheet music contains six staves of musical notation in C major. Each staff begins with a clef (G, F, C, G, C) and a 'C' key signature. The tempo is marked 'Lento'. Each staff features a continuous sequence of eighth notes. A large oval underlay is placed beneath each staff, spanning its entire width, to emphasize the need for sustained tone and breath control across the entire range.

INTERVALS IN THIRDS



INTERVALLES DE QUARTES

INTERVALS IN FOURTHS



INTERVALLES DE QUINTES

INTERVALS IN FIFTHS



INTERVALLES DE SIXTES

INTERVALS IN SIXTHS

A musical staff in common time (indicated by 'C') with a treble clef. It consists of eight measures of eighth-note patterns. Each measure is connected by a horizontal brace spanning its duration. The notes are primarily on the A, C, E, G, B, and D strings of a guitar. The first measure starts on A. Subsequent measures show various intervals between pairs of notes, primarily focusing on the lower register.

INTERVALLES DE SEPTIÈMES

INTERVALS IN SEVENTHSC

A musical staff in common time (indicated by 'C') with a treble clef. It consists of eight measures of eighth-note patterns. Each measure is connected by a horizontal brace spanning its duration. The notes are primarily on the A, C, E, G, B, and D strings of a guitar. The first measure starts on A. Subsequent measures show various intervals between pairs of notes, primarily focusing on the lower register.



INTERVALLES D'OCTAVES

INTERVALS IN OCTAVES



SOLFÈGE PROGRESSIF

LEÇONS

pour habituer progressivement à la lecture de la musique et enseigner en même temps les notes les plus faciles de l'instrument.

PROGRESSIVE SOLFEGGIO

LESSONS

to accustom one gradually to read music and at the same time teaching the easiest notes on the instrument.

The musical staves are arranged vertically, each labeled with a number from 1 to 8. Staff 1 has quarter notes. Staff 2 has eighth notes. Staff 3 has sixteenth notes. Staff 4 has eighth notes with slurs. Staff 5 has sixteenth notes with slurs. Staff 6 has eighth notes with arrows pointing right. Staff 7 has sixteenth notes with slurs and arrows pointing right. Staff 8 has sixteenth notes with slurs and arrows pointing right, with several notes in each measure being blacked out.

9 *lié* | *legato*
détaché | *staccato*

10

11

12

13

14

15

15

16

17

18

19

Allegretto.

20 *p* *leger* | light

21

This sheet music is a page from a solo instrumental score. It consists of ten staves of musical notation. The music is primarily in common time, indicated by a '3' over a vertical line. There are several changes in time signature, including measures 17 and 19 which are in 6/8 time, and measure 20 which is in 2/4 time. The music features various dynamics such as forte, piano, and sforzando. Measure 15 contains eighth-note patterns with grace notes. Measures 16 through 19 feature sixteenth-note patterns with grace notes. Measure 20 begins with a dynamic marking of 'p' (piano) and 'leger' (light), followed by eighth-note patterns. Measure 21 contains sixteenth-note patterns. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and grace notes, along with slurs and beams to group the notes.

DE LA GAMME MAJEURE

MAJOR SCALE

6 fois chaque mesure | Each measure 6 times

Sheet music for the first exercise of the Major Scale, consisting of five staves of musical notation in common time (2/4). The notes are primarily eighth notes with various slurs and grace notes.

4 fois chaque mesure | Each measure 4 times

Sheet music for the second exercise of the Major Scale, consisting of five staves of musical notation in common time (2/4). The notes are primarily sixteenth notes with slurs and grace notes.

Reprendre les exercices précédents avec les armures suivantes:

Take the preceding exercises over with the following keys:

A row of ten musical staves showing different key signatures, representing various modes and keys for the exercise.

EXAMPLE:
EXAMPLE:

A short musical example in common time (2/4) showing a melodic line with eighth and sixteenth notes, followed by the text "etc... dans tous les tons." and "etc... in all keys."

Reprendre à l'8^e haute.

(1)

(2)

(3)

(4) et à l'8^e haute.

(5) et à l'8^e haute.

(6)

(7) et à l'8^e haute.

(8)

(9)

(10)

(11) et à l'8^e haute.

(12)

Reprendre ces gammes en C.

Take these scales in C.

DE LA GAMME MINEURE

MINOR SCALE

*For finishing
Préfinir*

Key 6
Clef 6

Clef 6

Travailler tous ces exercices à l'8^e supérieure. Practise all these exercises at the higher scale.

Travailler les exercices aigus *Lento*, avec précaution pour l'em-bouchure et en maintenant l'anche sans mordre, souffler très vite.

Practise the high pitch exercises *Lento*, with precaution concerning the mouthpiece and maintaining the reed without biting it. Blow very fast.

Travailler: 1^e En répétant chaque mesure séparément.
2^e En répétant les 2 mesures enchaînées.

Travailler les n° 1 à 9 à l'8^{ve} supérieure et le n° 12 à l'8^{ve} basse.

Practise: 1^e In repeating each measure separately.
2^e In repeating the two measures bound together.

Practise numbers 1 to 9 at higher octave and N° 12 at lower octave.

The image shows twelve numbered musical exercises (1 through 12) for violin. Each exercise consists of two measures of sixteenth-note patterns. The exercises are arranged in three rows of four. The first row contains exercises 1, 2, and 3. The second row contains exercises 4, 5, and 6. The third row contains exercises 7, 8, 9, 10, 11, and 12. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily sixteenth notes, with some eighth and sixteenth note pairs. Measures are separated by vertical bar lines, and repeat signs with dots are placed between the two measures of each exercise.

Reprendre tous ces exercices:

Take all these exercises over:

Two short musical examples for violin, labeled 1 and 2. Both examples show sixteenth-note patterns in common time (C) with a treble clef. Example 1 has a tempo marking of '♩ = 120'. Example 2 has a tempo marking of '♩ = 160'.

Reprendre ces gammes en C.

Take all these scales in C over.

The image shows twelve numbered musical exercises (1 through 12) for violin, similar to the ones above but with specific fingerings indicated by small numbers above the notes. The exercises are arranged in three rows of four. The first row contains exercises 1, 2, and 3. The second row contains exercises 4, 5, and 6. The third row contains exercises 7, 8, 9, 10, 11, and 12. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily sixteenth notes, with some eighth and sixteenth note pairs. Measures are separated by vertical bar lines, and repeat signs with dots are placed between the two measures of each exercise. Fingerings are indicated above the notes in various positions, such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

TABLEAU DES GAMMES

- ① Gamme majeure
- ② Gamme mineure harmonique
- ③ Gamme mineure mélodique

TABLE OF SCALES

- ① Major scale
- ② Harmonic minor scale
- ③ Melodic scale

The image displays 18 musical staves, each consisting of five horizontal lines. The staves are arranged in three vertical columns, with each column containing six staves. Each staff begins with a circled number (1, 2, or 3) indicating the type of scale. The scales are played on a single line with eighth-note strokes.

- Column 1 (Major scales):**
 - Row 1: Circled 1 (Major scale in C major).
 - Row 2: Circled 1 (Major scale in G major).
 - Row 3: Circled 1 (Major scale in D major).
 - Row 4: Circled 1 (Major scale in A major).
 - Row 5: Circled 1 (Major scale in E major).
 - Row 6: Circled 1 (Major scale in B major).
- Column 2 (Harmonic minor scales):**
 - Row 1: Circled 2 (Harmonic minor scale in C major).
 - Row 2: Circled 2 (Harmonic minor scale in G major).
 - Row 3: Circled 2 (Harmonic minor scale in D major).
 - Row 4: Circled 2 (Harmonic minor scale in A major).
 - Row 5: Circled 2 (Harmonic minor scale in E major).
 - Row 6: Circled 2 (Harmonic minor scale in B major).
- Column 3 (Melodic scales):**
 - Row 1: Circled 3 (Melodic scale in C major).
 - Row 2: Circled 3 (Melodic scale in G major).
 - Row 3: Circled 3 (Melodic scale in D major).
 - Row 4: Circled 3 (Melodic scale in A major).
 - Row 5: Circled 3 (Melodic scale in E major).
 - Row 6: Circled 3 (Melodic scale in B major).

The musical score consists of six systems of sixteenth-note patterns, organized into three staves per system. The key signature changes from G minor (three flats) to A major (one sharp), and then back to G minor. The time signature is common time throughout. The notation uses black note heads and vertical stems. Some accidentals are present, such as naturals and flats. The first system is in G minor (three flats). The second system starts with a treble clef and 'Clé 6' marking, followed by two systems in A major (one sharp). The fifth system begins with a treble clef and 'Clé 6' marking, followed by two systems in G minor (three flats).

1 2 3 4 5 6 7 8 9 10 11 12

Clé 6

EXERCICES DE MÉCANISME

Par ces exercices exécutés avec conscience, l'élève s'habituerà à faire agir chaque doigt séparément ou plusieurs doigts simultanément.

L'égalité du doigté et la pureté du son doivent être la première qualité d'un bon instrumentiste, pour atteindre ce but, on devra jouer huit ou dix fois de suite chaque numéro, toutes les notes se feront liées. Le son sera toujours ferme et bien soutenu et pour finir on exécutera la note placée entre les bâtons de reprise.

Prendre respiration après la première note d'une mesure.

FINGER EXERCISES

By playing these exercises conscientiously the pupil will learn to use each finger separately, or several fingers together.

Smoothness of fingering and purity of tone must be the first qualities of a good instrumentalist, and, to achieve this object, each number should be played eight or ten times in succession, all the notes being well tied together. The sound will always be steady and sustained, and, to finish up, the note placed between the repeat bars must be played.

Take breath after the first note of a beat.

A page of musical notation for a solo instrument, likely flute or oboe, featuring 19 staves of music. The music is numbered sequentially from 22 to 40. Each staff begins with a treble clef and a common time signature. The notation consists primarily of sixteenth-note patterns, often grouped by slurs. Grace notes are frequently used to add complexity to the melodic line. The music shows a variety of rhythmic patterns and harmonic changes, indicated by key signatures and accidentals.

41

42

43 On peut garder le Sal ♯ One can keep the G ♯

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

QUARANTE EXERCICES

POUR L'EMPLOI
DES NOUVEAUX DOIGTÉS DE SI♭, LA♭, (SOL♯), RÉ♯, (MI♭)

FORTY EXERCISES

ON THE USE OF THE
NEW FINGERING FOR B♭, A♭, (G♯), D♯, (E♭)

The sheet music consists of four staves of musical notation, each containing ten measures numbered 1 through 40. Measures 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The notation includes various fingerings indicated by numbers above or below the notes, such as 'doigté 4 sans lâcher Ré♯' (fingering 4 without leaving D♯) in measure 10 and 'doigté 4 sans lâcher Sol♯' (fingering 4 without leaving G♯) in measure 34. Measure 26 is labeled 'Si♭ B♭'. Measures 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are in common time (indicated by 'C'). Measures 1 through 25 are in 2/4 time (indicated by a '2' over a '4'). Measures 26 through 40 are in 3/4 time (indicated by a '3' over a '4'). The music is written on five-line staff paper.

QUARANTE EXERCICES
POUR LE REGISTRE GRAVE

Observer ces deux conditions essentielles:
Maintenir l'anche comme pour faire librement
 un .
Retenir la colonne d'air plus on descend vers
 les notes graves.

FORTY EXERCISES
ON THE LOWER REGISTER

Observe these two essential conditions:
Maintain the reed as to do freely a
Maintain the air column while going towards the
 lower notes.

The sheet music consists of eight staves of musical notation, each containing five measures. The first seven staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2/4'). The key signature changes frequently, starting at C major and moving through various sharps and flats across the staves. Measure numbers are placed above the staves: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The music is primarily composed of eighth and sixteenth note patterns, with occasional quarter notes and rests. The notation includes various dynamic markings such as 'f', 'mf', 'p', and 'ff'. The overall style is technical and focused on developing control of the lower register of a wind instrument.

LA SYNCOPÉ

La Syncopé est le déplacement de l'articulation avec prolongement:

- a) d'un temps faible sur un temps fort (1^e et 2^e mesures).
- b) d'une partie faible sur une partie forte (3^e mesure).

Exécution: Elle doit toujours être attaquée franchement sans faire sentir le temps sur lequel elle se termine.

Ecourter légèrement la note qui la précède.

SYNCOPIATION

Syncopation is the displacement of the articulation with prolongation from:

- a) A weak beat to a strong beat (1st and 2nd beat of the following exercises).
- b) A weak part 3rd beat of the following exercise).

Execution: Always attack without indicating the beat on which it ends. Make the preceding note shorter.

Moderato

expressif sostenuto

L'APPOGIATURE

de l'italien "APPOGIARE": Appuyer

L'Appogiature est une (ou plusieurs notes) d'agrément étrangère à l'accord; appuyée avec force elle doit se résoudre avec douceur sur la note qui la suit. Sa durée dépend du caractère du morceau (*Adagio* ou *Allegro*, etc.)

Longue devant une valeur **binaire**, elle prend la 1/2 de la valeur de cette note (3^e mesure du modèle ci-dessous)

Longue devant une valeur **ternaire**, elle prend les 2/3 de la valeur de cette note (1^e et 2^e mesures du modèle ci-dessous)

Brève indiquée $\frac{1}{2}$, elle **ne compte pas dans la mesure**; **exécutée sur le temps**, elle prend sa valeur sur la note principale. Elle peut être simple ou double.

ECRITURE DES APPOGIATURES WRITING OF APPOGGIATURES

Moderato

APPOGGIATURA

from the Italian language "APPOGIARE": to insist upon

The Appogiature as one (or many) grace notes not belonging to the chord; insisting with force it must be resolved with softness on the following note. Its length depends upon the character of the piece (*Adagio*, *Allegro* etc...)

Long before a **binary** value it takes the 1/2 value of that note 3rd measure of the following example). Before a ternary value of this note (1st and 2nd measures of the following example).

Short indicated $\frac{1}{2}$, it **does not count in the beat**. **Executed on the beat**, it takes its value on the principal note. It can be simple or double.

Exécution de la leçon précédente

Execution of the preceding lesson

Moderato *separate without breathing* *separer sans respirer*

la petite note sur le 1^{er} temps.
the small note one the beat

sur le temps
one the beat

a Tempo

DU GRUPETTO

Petit groupe de 3 ou 4 notes suivant ou précédant la note principales. Il s'écrit en petites notes (1^{re} mesure) ou par le signe ∞ (5^e et 9^e mesures).

Placé entre deux notes il est de 4 notes et prend sa valeur sur celle qui le précède (1^{re} mesure du modèle ci-dessous).

Placé sur une note il est de 3 notes et prend sa valeur sur celle qui la suit.

Placé après une valeur binaire il s'exécute sur le dernier 1/4 (3^e mesure ci-dessous)

Placé après une valeur ternaire il s'exécute sur le dernier 1/3 (1^{re} mesure ci-dessous).

Ne jamais "bousculer" les gruppetti.

Placé après une note pointée, il s'exécute de façon à ce que sa dernière note ait la même valeur que celle qui la suit (5^e et 14^e mesures).

Les altérations placées: ∞ ∞ affectent sa 3^e note (5^e mesure)
la 2^e et la 3^e (9^e mes.)

Moderato

GRUPETTO

Small groups of 3 or 4 notes following or preceding the principal note, it is written in small notes (1st measure) or indicated by the sign ∞ (5th and 9th measures).

Placed between 2 notes it is of 4 notes and takes its value on the preceding one (1st measure of the following example).

Placed on a note, it is of 3 notes and takes its value of the following one.

Placed after a binary value, it is played on the last 1/4 (3rd measure hereafter).

Placed after a ternary value, it is played on the last 1/3 (1st measure hereafter).

Never "rush off" the grupetti.

Placed after a note with a point, it is played in such a manner that its last note has the same value as the following one (5th and 14th measures).

The alteration placed ∞ ∞ are relatives to the 3rd note (5th measure) and the sign ∞ is relative to the 2nd and 3rd note of the measure hereafter.

DU TITRE
indiqué par tr ou ...

Battements alternatifs et rapides de 2 degrés conjoints (à 1 ton ou $1/2$ ton): un **principal**, l'autre **auxiliaire**. Il présente 3 parties.

La préparation { Il commence par la note principale
 " " " " (auxiliaire) supérieure
 " " " " " inférieure

Ces deux derniers cas sont indiqués par une petite note.

Les Battements doivent être exécutés avec une grande égalité.

La terminaison doit passer dans le même mouvement que les battements. Dans les *Andante* ou *Adagio* on doit céder la terminaison.

Brillant dans les mouvements rapides, il doit être onctueux dans les mouvements lents.

EXERCICES D'ASSOUPISSEMENT

(Les doigts sans raideur ni mollesse)

Marquer la 1^{re} note de chaque temps par une légère impulsion. Le souffle droit.

Allegro $\text{d}=120$

The first section of the exercise consists of six staves of music. The first staff starts with a dynamic p and shows a sequence of eighth-note pairs. Subsequent staves show different fingerings and key changes:

- Staff 2: **sans quitter le Ré \sharp** (without leaving the D \sharp)
- Staff 3: **Reprendre avec Fa \sharp** (Take over with F \sharp)
- Staff 4: **Clef 6 - Key 6** (simile)
- Staff 5: **et avec Fa \sharp** (& with F \sharp)
- Staff 6: **On peut garder le Sol \sharp** (One can keep the G \sharp)
- Staff 7: **et avec Ré \sharp & with B \sharp**
- Staff 8: **Clef 8 - Key 8**
- Staff 9: **2 index - 2 forefinger**
- Staff 10: **Clef 13 sans lâcher le Do** (Key 13 without leaving the C)
- Staff 11: **a) doigté ordinaire** (a) with ordinary fingering
- Staff 12: **Clef 9** (b) Key 9

Moderato

The second section of the exercise consists of five staves of music. It includes dynamic markings $dolce$ and $dim.$, and features trill patterns and a chain of trills:

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GAMMES MAJEURES ET MINEURES

Il est indispensable d'en posséder parfaitement le mécanisme sur toute l'étendue de l'instrument.

Cette étude doit être apprise par cœur.

1^e détaché.. 2^e lié.

1^e staccato.. 2^e legato

MAJOR AND MINOR SCALES

It is indispensable to master mechanism of the said scales on the whole range of the instrument.

This study must be learned by heart.

The sheet music contains ten staves of musical notation, each representing a different major scale. The scales are arranged in a sequence of increasing key signatures: C major, G major, D major, A major, E major, B major, F# major, C major, G major, and A major. The notation includes eighth-note patterns with various dynamics and articulations such as 'detaché' and 'lié'.

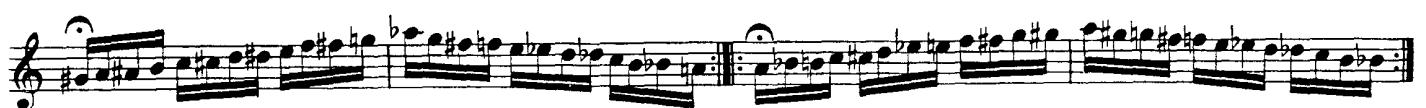


DU CHROMATISME

CHROMATISM

Lento

Clef 6 - Key 6



(i) Reprendre les exercices ① à ⑥ à l'8^e supérieure.

| (i) Take over exercises 1 to 6 at higher octave.



EXERCICE A

EXERCISE A

P! finir To finish

Continuer en reprenant les mêmes exercices à l'8^e supérieure.
Carry on repeating the same exercises at higher octave.

Continuer en reprenant les mêmes exercices à l'8^e inférieure.
Carry on repeating the same exercises at lower octave.

EXERCICE B

EXERCISE B

Travailler: { 1^e en lisant de Gauche à Droite: →
2^e en lisant de Droite à Gauche: ←

Practice: { 1^e In reading from left to right →
2^e In reading from right to left ←

P! finir To finish

Continuer en reprenant les mêmes exercices à l'8^e supérieure.
Carry on repeating the same exercises at higher octave.

Reprendre entièrement les exercices A et B dans tous les tons.
Take exercises A and B in all keys entirely over.

Le travail de chaque exercice se terminera sur la note marquée
d'un point d'orgue.

The practice of each exercise will end on the note indicated by a pause

Reprendre ces exercices à l'8^e supérieure
Take over these exercises at the higher octave.

Reprendre ces exercices à l'8^e supérieure. | Take over these exercises at the higher octave.

The image shows ten staves of musical notation for a solo instrument, possibly flute or oboe. The music is in common time. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp, with the instruction "legato". The third staff begins with a treble clef and a key signature of one sharp, with "simile" above the staff. The fourth staff begins with a treble clef and a key signature of one sharp, with "et 8^e haute" above the staff. The fifth staff begins with a treble clef and a key signature of one sharp, with "et 8^e" above the staff. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a treble clef and a key signature of one sharp.

DES ACCORDS

Tous les exercices suivants doivent d'abord être travaillés en triolets.

CHORDS

All the following exercises must be first practised in triplets.

Exemples - Examples

The musical score consists of ten staves of music for a single instrument. The first staff is in common time with a treble clef, featuring sixteenth-note patterns. The subsequent nine staves are in 12/8 time with a common time signature, showing eighth-note patterns. The music is divided into measures by vertical bar lines. The notation includes various accidentals such as sharps and flats.

Reprendre ces accords à l'8^e supérieure dans la limite du possible.

Play the chords over at the higher octave in as much this is possible.

EXERCICES
SUR LES ACCORDS PARFAITS

Travailler aussi en enchainant tous les tons les 2 mesures à $\frac{4}{2}$ seulement.

EXERSISES
ON PERFECT CHORDS

Practise also in connecting all the keys the 2 bars at $\frac{4}{2}$ only.

45

Mesure à 4 temps: une $\frac{1}{4}$ par temps (ou $\frac{3}{8}$) | Four time beat a $\frac{1}{4}$ by beat (or $\frac{3}{8}$)

$\frac{1}{4} = \frac{1}{4}$

simili

sans lâcher le mi-h
 en levant index et médium.
 without leaving Eb raising
 the forefinger and middle finger.

Reprendre ces exercices, ainsi articulés:

| Take over all these exercises so articulated:



DES ACCORDS DE SEPTIÈMES

CHORDS OF SEVENTH

47

Tous les accords suivants doivent être d'abord travaillés en triolets.

All the following chords must be first practised in triplets.

etc.

simili

Fin

Reprendre à 18^{ve} supérieure jusqu'au mot Fin

Play over at higher octave until the word end.

Travailler également ces exercices en les modifiant par l'altération placée au-dessus de la note.

Practise also these exercises in modifying them by the alteration placed above the note.

EXERCICES
DE SEPTIÈME DE DOMINANTE

EXERCISES
ON THE DOMINANT SEVENTH

A musical score consisting of eight staves of music. The key signature is common time (indicated by 'C'). The music features various eighth-note patterns and grace notes, primarily in the treble clef. The first few measures show simple eighth-note chords. Subsequent measures introduce more complex patterns, including grace notes and slurs, creating a rhythmic and melodic challenge. The music is divided into two sections by a horizontal line.

EXERCICES
DE SEPTIÈME DIMINUÉE

EXERCISES
ON THE DIMINISHED SEVENTH

A musical score consisting of eight staves of music. The key signature is common time (indicated by 'C'). The music features various eighth-note patterns and grace notes, primarily in the treble clef. The patterns are more complex than those in the dominant seventh section, reflecting the unique harmonic nature of the diminished seventh chord. The music is divided into two sections by a horizontal line.

SIX MORCEAUX FACILES

TIRÉS DES MEILLEURS AUTEURS

SIX EASY PIECES

FROM THE BEST AUTHORS

MENUET DU BOURGEOIS GENTILHOMME

ULLY

T^e di Minuetto

1

CÉLÈBRE LARGO

2 notes répétées, la 2^e doit être plus forte que la 1^e | 2 repeated notes, the second must be stronger than the first.

HAENDEL

Largo.

LES NOCES DE FIGARO (*AIR DE CHÉRUBIN*)

MOZART

(keep going)
Andante (*allant*)

3

Animato.

Rit.

Rall.

RÈVERIE

SCHUMANN

Andante.

4

Cresc.

Rall.

A tempo.

Rall.

Cresc.

DON GIOVANNI

MOZART

Andante.

5

*separate without breathing
separer sans respirer*

f

mf

Poco animato.

mf

A R M I D E (*GAVOTTE*)

G L U C K

Tempo of the Gavotte
Mouvement de Gavotte.

separate without breathing
separer sans respirer

6 

QUARANTE PETITES ÉTUDES
D'ARTICULATIONS

Appuyer la note qui porte un "coulé".

FORTY SHORT STUDIES
ON ARTICULATION

Insist upon the note which carries a slur.

The sheet music consists of four staves of musical notation, each labeled with a number (1, 2, 3, 4) and a dynamic marking. Staff 1 starts with *p-mf-f*. Staff 2 starts with *p-mf-f*. Staff 3 starts with *mf*, followed by *sur le temps* and *on the beat* markings. Staff 4 starts with *p-f*. The music includes various slurs, grace notes, and performance instructions like *ores* and *cen - do*.

1 *p-mf-f*

2 *p-mf-f*

3 *mf*
sur le temps
on the beat

4 *p-f*

one the beat
sur le temps

5 *p*

6 *p*

7 *p leggiero* *simile*

8 *p* *pp* *p* *p* *f*

9 *pp - mf - f*

Couper le son lorsqu'un **p** subito succède à un **f** — Cut the tone where a **p** subito succeeds to a **f**

10

p subito

mf

p

p - mf - f **simile**

Prononcer sans hâte les grands intervalles. — Practise without haste the great intervals.

12

f

simile

mf

p

f

1^o Lento *mf* et décomposé. — 1^o Lento *mf* and decomposed.

3

pp à 2 temps.

pp à 2 beats.

simile

14 *p* *mf* *p* *mf* *crescendo*

15 *f* *mf* *p* *simile*

16 *mf* *simile*

17 *p* *simile*

Respirer après le 1^{er} temps. Breathe after the first beat.

16 *simile*

17 *p* *simile*

18 *p*

Tempo
à peine cède
slightly slowed

19 *p-mf-f*
simile

p

20 *p*

mf

p

f subito

en diminuant
diminishing

3 3 3 3

ppp

21

Appuyer la 1^{re} note. Insist upon the 1st note.

22

Deux notes répétées, la 2^e doit être plus forte que la 1^e.

2 repeated notes the 2nd must be stronger than the 1st.

23

Exécuter comme la 1^{re} mesure en attaquant la 1^{re} note par un coup de langue sec.

To be played like the first note by a dry tongue stroke.

24

Marquer la 1^{re} note de chaque temps. *Insist upon the 1st note of each beat.*

25

Marquer la 1^{re} note, veiller à l'égalité. *Insist upon the 1st note, watch the evenness.*

26

27

28

29

p - mf - f

30

p

simile

f

p

*Do note hurry the interval
ne pressez pas sur l'intervalle*

31

1^e. **Lento-décomposé** - avec l'articulation inférieure
2^e. **Moderato** — avec l'articulation supérieure

1^e. **Lento-decomposed** - with the inferior articulation.
2^e. **Moderato** — with the superior articulation.

32

33

34

Travailler d'abord
First of all practise

35

cres - cen - do poco a poco

mf cres - cen - do

f dim. poco a poco

mf dim. poco a poco a poco pp

36

mf simile

mf

simile

37

p-f simile

simile

f

simile

Bien poser la note principale du trille.



1^o Suivant le modèle *A Lento*; attaquer franchement la note qui porte le coulé.
2^o Comme elle est écrite *Moderato*, puis *Allegro*.

1^o According to model *A Lento* attack decidedly on the note which carries the legato.
2^o As written: *Moderato* then *Allegro*.

39

40

SIX MORCEAUX
GRADUÉS ET ÉLÉGANTS

SIX PLEASING PIECES
IN GRADUATED FORM

MÉLODIE SUISSE

1 Allegro.

Ritard.

Andante.

Un poco animato.

Con moto.

Rit.

A tempo.

MÉLODIE ALLEMANDE

2 Lento.

Ritard.

Andante.

Un poco animato.

f

mf

Un poco Polacca.

f

A tempo.

Ritard.

mf

Un poco animato.

f

f

M A D R I D (*BOLÉRO*)

Tempo di Bolero.

3

Eleganza un poco risoluto.

A tempo.

Un poco animato.

BOLÉRO ESPAGNOLE

Allegro.

4

Allegretto.

Ritard.

A tempo.

Brillante.

f Risoluto.

mf Cre - scen -

do.

MORCEAU CARACTÉRISTIQUE
POUR ÉTUDIER LE STYLE

CHARACTERISTIC PIECE
GIVING PRACTICE ON THE STYLE

H. KLOSE

Moderato.

The sheet music consists of 14 staves of musical notation for a single instrument. The key signature changes frequently, including G major, A major, and E major. The time signature is mostly common time. The music includes dynamic markings such as *f*, *p*, *Dolce.*, *cresc.*, *mf*, and *Rallent. a Tempo*. Performance instructions include "one the beat sur le temps" and "separate without breathing separer sans respirer". The notation features various note heads, stems, and beams, with some notes having three vertical stems. Measure numbers 5, 10, and 11 are visible at the beginning of the staves.

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. The key signature changes throughout the page, indicated by various sharps and flats. The dynamics and performance instructions include:

- Measure 1: No dynamic or instruction.
- Measure 2: *p*
- Measure 3: No dynamic or instruction.
- Measure 4: No dynamic or instruction.
- Measure 5: No dynamic or instruction.
- Measure 6: No dynamic or instruction.
- Measure 7: *Dim.*
- Measure 8: *p dolce*
- Measure 9: *f*
- Measure 10: *p*
- Measure 11: *f* *Dim.*
- Measure 12: *p* *crescendo*
- Measure 13: *f*
- Measure 14: *p* *pp* *f*
- Measure 15: No dynamic or instruction.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation is in common time and includes various dynamics and performance instructions:

- Staff 1:** Dynamics include *Cresc.*, *f*, and *p*.
- Staff 2:** Dynamics include *pp* and *Dolce.*
- Staff 3:** Dynamics include *f*.
- Staff 4:** Dynamics include *p* and *tr*.
- Staff 5:** Dynamics include *v*.
- Staff 6:** Dynamics include *v*.
- Staff 7:** Dynamics include *v*.
- Staff 8:** Dynamics include *cres*, *cen*, *do*, *f*, and *Dolce.*
- Staff 9:** Dynamics include *v*.
- Staff 10:** Dynamics include *v*.

IL CROCIATO

MEYERBEER

Andante quasi allegretto.

6

Rall. *A tempo.*

Andante quasi allegretto.

Sheet music for a solo instrument, likely violin or cello, featuring 14 staves of musical notation. The music is in common time (indicated by 'C') and consists of two sections separated by a repeat sign with a 'Meno mosso' instruction. The first section starts with 'mf' and includes a dynamic marking 'ff' at the end of the eighth staff. The second section begins with 'tr' and 'f' at the start of the ninth staff, followed by 'p' and 'tr' markings. The tempo changes to 'Lento.' with 'court' written above it at the start of the eleventh staff. The music concludes with 'ff' at the end of the thirteenth staff.

mf

ff

tr

f

p

tr

f

p

p

Meno mosso

f

f

p

V

Lento. *court*

mf

p

ff

V

B

pp

f

ff

H. KLOSE

MÉTHODE COMPLÈTE pour tous les SAXOPHONES

*NOUVELLE ÉDITION REVUE ET AUGMENTÉE PAR E. GAY
PROFESSEUR AU CONSERVATOIRE DE MUSIQUE DE LYON
TEXTES FRANÇAIS ET ANGLAIS*

COMPLETE METHOD FOR ALL SAXOPHONES

*NEW EDITION REVISED AND ENLARGED BY E. GAY
PROFESSOR AT THE CONSERVATORY OF MUSIC OF LYON*

Méthode complète Réf. : YR
Première Partie « : YC
Deuxième Partie « : YC

Éditions Musicales Alphonse Leduc
175, rue Saint-Honoré, 75040 Paris cedex 01

MÉTHODE COMPLÈTE
POUR TOUS LES
SAXOPHONES
PAR
H. KLOSE
Edition revue et considérablement augmentée
PAR EUGÈNE GAY

PRÉFACE

L'écriture et l'emploi du saxophone ayant considérablement évolué depuis quelques années, il était nécessaire de mettre à la disposition des Maîtres un ouvrage répondant aux besoins actuels. La Méthode de H. KLOSE étant universellement reconnue la meilleure pour la formation des saxophonistes, l'on saura gré à M. EUGÈNE GAY l'éminent Professeur au Conservatoire de Lyon, de l'avoir prise comme base pour réaliser l'ouvrage requis par la technique moderne. A l'œuvre magistrale de H. KLOSE, M. GAY a apporté d'importants compléments dont nous ne citerons que les principaux:

D'abord l'*Etude du son* a été largement amplifiée et très particulièrement graduée. Puis un développement important a été donné à l'*Etude du Mécanisme* qui comprend maintenant de nombreuses dispositions de tonalités et d'accords ainsi que l'emploi de mesures variées si fréquemment utilisées par les compositeurs contemporains.

Le développement considérable, mais nécessaire, apporté à la *technique* n'a pas été fait au détriment de la musicalité ni des textes récréatifs qui tous ont été conservés et annotés avec soin. Ainsi par exemple, les célèbres *Etudes de Style* deviennent aujourd'hui concertantes grâce aux modifications apportées au deuxième pupitre. L'œuvre du Maître H. KLOSE conserve donc toutes les qualités musicales qui en firent la renommée.

Enfin, pour ne pas nous étendre, nous ajouterons simplement que l'on sera reconnaissant à M. E. GAY d'avoir apporté un soin éclairé à la méticuleuse révision des textes originaux intégralement maintenus, d'avoir précisé partout où cela s'imposait les articulations, les respirations et les nuances nécessaires et de ne pas avoir été avare des judicieux conseils dictés par son expérience.

Les Editeurs

COMPLETE METHOD
FOR ALL
SAXOPHONES
BY
H. KLOSE
Edition reviewed and considerably enlarged
BY EUGÈNE GAY

INTRODUCTION

The music for saxophone and the use of this instrument having evolved considerably since a few years, it was indispensable to put to the service of Masters a work meeting with the actual needs. H. KLOSE's Method being universally admitted as the best for the formation of saxophonists, we shall be grateful to M. EUGÈNE GAY, prominent Teacher at the Conservatory of Lyon, for having selected it as a basis to realize the work required by modern technics. To H. KLOSE's magisterial work, M. GAY has brought important complements of which we shall state the main ones:

First the *Study of tone* has been widely amplified and particularly graduated. Then, an important development has been given to the *Study of Mechanism* which includes numerous dispositions of tonalities and chords as well as the use of various bars so frequently utilized by contemporary composers.

The considerable but necessary development brought to the *technics* has been made neither to the prejudice of musicality nor to the recreative texts which all have been maintained and carefully annotated. For instance the famous *Studies of Style* form to day real duets thanks to the modifications brought to the second desk. The work of the Master H. KLOSE therefore keeps all its musical qualities which made its fame.

At last, in order not to extend ourselves too much, we shall simply add that we are grateful to M. E. GAY for his having brought an intelligent care to the meticulous revision of the original texts integrally maintained, for his having specified, wherever it was indispensable, the articulations, the respirations and the necessary nuances and for his having been prodigal of judicious advice suggested by his experience.

The Publishers

DEUXIÈME PARTIE

Nous avons expliqué dans la *Première Partie* de cet ouvrage le mécanisme et les principes indispensables pour jouer du *Saxophone*.

L'étude continue d'un instrument est souvent aride, pour obvier à cet inconvénient, nous avons écrit pour cette *Deuxième Partie* des *Etudes*, des *Exercices*, des *Duos*, etc. (différents genres, différentes combinaisons) de telle façon que le travail, rendu intéressant, fasse vaincre à l'élève les traits difficiles et les passages les plus ardus.

Il ne suffit pas pour bien exécuter la musique de la lire telle qu'elle est représentée sur le papier, il faut encore donner à la phrase mélodique la valeur exacte des notes et les nuances qui y sont indiquées, c'est-à-dire le charme qui la rend agréable à entendre.

CONSEILS

1^e Commencer chaque séance de travail par des exercices lents: sons filés, intervalles liés. Le son sera toujours soutenu, homogène et d'un même volume dans l'aigu que dans le grave.

2^e Les doigts doivent agir avec souplesse, sans raideur ni mollesse.

3^e Travailler lentement, seule façon de pouvoir observer l'égalité du son, du mécanisme.

4^e Respirer soit après un temps frappé, ou une valeur longue, ou un membre de phrase.

5^e Observer scrupuleusement les articulations, nuances et conseils indiqués.

6^e Appliquer ces vers de Boileau (*Art poétique*) judicieux conseils pour le travail instrumental:

*"Vingt fois sur le métier remettez votre ouvrage
Polissez le sans cesse et le repolissez..."*

SECOND PART

We have explained in the first part of the present work the mechanism and the necessary principles for playing the saxophone.

The continuous study of an instrument is often dry; in order to avoid this drawback, we have written for this second part, studies, exercises, duets, etc... (different kinds and combinations) in order to make the practice interesting and to enable the pupil to master the different runs and the most arduous passages.

It is not sufficient, in order to give a good performance, to read the music as it is reproduced on paper, one must give besides to the melodic phrase, the exact value of the notes and nuances which are indicated, in brief, the charm which makes it agreeable to hear.

ADVICE

1^o Start each study session by slow exercises: slurs, intervals, played legato. The tone must always be sustained, uniform and of the same volume in high as well as in low register.

2^o Fingers must act with suppleness, without stiffness or weakness.

3^o Practise slowly, it is the only way to maintain the evenness of tone and mechanism.

4^o Breathe: either after the beat, or a note of long value, or a part of a phrase.

5^o Carefully observe tonguing nuances and given advices.

6^o Remember the verses of Boileau (*Art poétique*), excellent advice for the practice of the instrument:

"Twenty times on the bench replace your work"

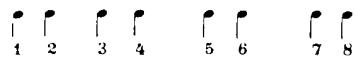
"Polish it unceasingly and again and again..."

DE LA SOUPLESSE

L'embouchure demeure fixe pendant tout l'exercice.

$\frac{4}{2}$ une blanche par temps.

en bas à gauche à droite en haut



Lento (décomposez) (*subdividing*)



ABOUT SUPPLENESS

The mouthpiece remains steady during the whole exercise.

$\frac{4}{2}$ a half note per beat

down on the left on the right up



Reprendre l'exercice sans décomposer.

Take over the exercise without subdividing.

Travailler séparément les mesures 1, 2, 3, 4, 5, à l'8^e supérieure Lento et avec précaution.

Practise separately the measures 1, 2, 3, 4, 5, at higher octave Lento and with care

Travailler séparément les mesures 6, 7, 8, 9, à l'8^e inférieure Lento et avec précaution.

Practise separately the measures 6, 7, 8, 9, at lower octave Lento and with care

ETUDES SUR LES GAMMES
MAJEURES ET MINEURES DE MÊMES TONIQUES

Détaché - Articulé - Lié.

STUDY ABOUT SCALE
MAJOR AND MINOR SAME TONICS

Staccato - Articulated - Legato.

DO MAJEUR - C MAJOR

$\frac{2+3}{4}$

DO mineur - C minor

RÉ b MAJEUR - D b MAJOR

RÉ MAJEUR - D MAJOR

MI b MAJEUR - E b MAJOR

MI MAJEUR - E MAJOR

FA MAJEUR - F MAJOR

SOL b MAJEUR - G b MAJOR

SOL MAJEUR - G MAJOR

LA b MAJEUR - A b MAJOR

LA MAJEUR - A MAJOR

SI b MAJEUR - B b MAJOR

SI MAJEUR - B MAJOR

DO MAJEUR - C MAJOR

DO MAJEUR - C MAJOR

SI MAJEUR - B MAJOR

SI♭ MAJEUR - B♭ MAJOR

LA MAJEUR - A MAJOR

LA♭ MAJEUR - A♭ MAJOR

SOL MAJEUR - G MAJOR

FA♯ MAJEUR - F♯ MAJOR

FA MAJEUR - F MAJOR

MI MAJEUR - E MAJOR

MI♭ MAJEUR - E♭ MAJOR

RÉ MAJEUR - D MAJOR

RE♭ MAJEUR - D♭ MAJOR

DO MAJEUR - C MAJOR

DU mineur - C minor

SI mineur - B minor

SI♭ mineur - B♭ minor

LA mineur - A minor

SOL♯ mineur - G♯ minor

FA♯ mineur - F♯ minor

FA mineur - F minor

MI mineur - E minor

MI♭ mineur - E♭ minor

RÉ mineur - D minor

DO♯ mineur - C♯ minor

1^{re} mesure de chaque ligne.

Travailler aussi en enchaînant toutes les gammes mineures, la 2^e mesure de chaque ligne.

Et aussi en enchaînant le tout comme l'étude écrite.

Détaché - Articulé - Lié.

(4+2) DO MAJ. - C MAJ.

RÉ b MAJ. - D b MAJ.

RÉ MAJ. - D MAJ.

MI b MAJ. - E b MAJ.

MI MAJ. - E MAJ.

FA MAJ. - F MAJ.

SOL b MAJ. - G b MAJ.

SOL MAJ. - G MAJ.

LA b MAJ. - A b MAJ.

SI b MAJ. - B b MAJ.

SI MAJ. - B MAJ.

DO MAJ. - C MAJ.

DO min. - C min.

DO # min. - C # min.
simili

RÉ min. - D min.

MI b min. - E b min.

MI min. - E min.

FA min. - F min.

FA # min. - F # min.

SOL min. - G min.

LA min. - A min.

SI b min. - B b min.

SI min. - B min.

scales.

Practise also the 2nd measure of each line in linking all minor scales.

And in linking together the whole, as the written exercise.

Staccato - Articulated - Legato.

DO MAJ.-*C MAJ.*

DO min.-*C min.*



SI MAJ.-*B MAJ.*

SI min.-*B min.*



SIB MAJ.-*B b MAJ.*

SIB min.-*B b min.*



LA MAJ.-*A MAJ.*

LA min.-*A min.*



LA b MAJ.-*A b MAJ.*

SOL# min.-*G # min.*



SOL MAJ.-*G MAJ.*

SOL min.-*G min.*



SOL b MAJ.-*G b MAJ.*

FA# min.-*F # min.*



FA MAJ.-*F MAJ.*

FA min.-*F min.*



MI MAJ.-*E MAJ.*

MI min.-*E min.*



MI b MAJ.-*E b MAJ.*

MI b min.-*E b min.*



RE MAJ.-*D MAJ.*

RE min.-*D min.*



RE b MAJ.-*D MAJ.*

DO# min.-*C # min.*



DO MAJ.-*C MAJ.*



GRANDES ETATIENS

TWO TUNES SCALES

Travailler avec les rythmes suivants articulations supérieures et inférieures.

Practise with the following rhythms: higher and lower intervals.



Sheet music for two staves (treble and bass) showing a continuous sequence of musical patterns. The music consists of ten staves of sixteenth-note exercises. The first staff starts with a treble clef, common time, and a key signature of one sharp. The second staff starts with a bass clef, common time, and a key signature of one sharp. The music is divided into sections by vertical bar lines. The first section ends with a double bar line and a repeat sign. The second section begins with a bass clef and a key signature of one sharp. The third section begins with a treble clef and a key signature of one sharp. The fourth section begins with a bass clef and a key signature of one sharp. The fifth section begins with a treble clef and a key signature of one sharp. The sixth section begins with a bass clef and a key signature of one sharp. The seventh section begins with a treble clef and a key signature of one sharp. The eighth section begins with a bass clef and a key signature of one sharp. The ninth section begins with a treble clef and a key signature of one sharp. The tenth section begins with a bass clef and a key signature of one sharp. The music is composed of sixteenth-note patterns involving upper and lower articulations, indicated by 'be' (beat) markings above or below the notes. The bass staff includes a 'simili' instruction and a 'pour enchaîner linking together' instruction.

reprendre le tout en enchaînant par gamme entière.

Repeat the whole thing in linking together by complete scale.

The musical score consists of ten staves of music for a single instrument, likely a flute or recorder. The music is in 2/2 time and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The key signature changes frequently, starting at G major, then moving through various sharps and flats across the staves. The score includes several measure repeat signs and endings, indicated by Roman numerals and small numbers. The music concludes with a final ending and a fermata.

Reprendre le tout, enchaîné par gamme entière.

Repeat the whole thing in linking together by complete scale.

ETUDES SUR LES ACCORDS

Détaché - Articulé - Lié.

EXERCISES ABOUT CHORDS

Staccato - Articulated - Legato.

Staccato - Articulated - Legato.

The musical score consists of twelve staves of music, each containing a series of sixteenth-note patterns. The key signature changes frequently across the staves, including G major, A major, B-flat major, C major, D major, E major, F major, G major, A major, B-flat major, C major, and D major. The time signature also varies, including 3/4, 4/4, 2/4, and 3/2.

This page contains twelve staves of musical notation, likely for a solo instrument or piano. The music is set in various keys and time signatures, indicated by the clef, key signature, and time signature symbols at the beginning of each staff.

- Staff 1:** Treble clef, 2 flats (B-flat and D-flat), common time. Measures 1-3.
- Staff 2:** Treble clef, 2 flats (B-flat and D-flat), common time. Measures 4-6.
- Staff 3:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 7-9.
- Staff 4:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 10-12.
- Staff 5:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 13-15.
- Staff 6:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 16-18.
- Staff 7:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 19-21.
- Staff 8:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 22-24.
- Staff 9:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 25-27.
- Staff 10:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 28-30.
- Staff 11:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 31-33.
- Staff 12:** Treble clef, 2 sharps (F-sharp and C-sharp), common time. Measures 34-36.

The music consists of sixteenth-note patterns throughout, with frequent changes in key and time signature. Sharp and flat symbols are used to indicate key changes, such as moving from B-flat major to F-sharp major or vice versa.



2^e en modifiant par l'altération placée au-dessus de la note.
2^e In modifying by the sign placed above the note.



3^e en modifiant par l'altération placée au-dessous de la note
3^e In modifying by the sign placed underneath the note.



The image displays a series of ten musical staves, each containing five horizontal lines. Each staff features a sequence of eighth notes. Above each note, there is either an accidental (flat, sharp, or natural) placed above the note head or underneath it. The staves are arranged vertically, showing different patterns of modification across the measures. The first two staves show modifications above the notes, while the remaining eight staves show modifications below the notes. The modifications alternate between flats and sharps/naturals across the staves.

SEPTIÈMES - OCTAVES

Détaché - Articulé - Lié.

SEVENTHS - OCTAVES

Staccato - Articulated - Legato.

(1)

(2)

(3)

*pour Fa Maj. seul!
for high F major only*

3 3 3 3 3 3 3 3 3 3 3 3



⑤

Musical score for measure 9. The key signature changes to F major (one flat). The music continues with sixteenth-note patterns. The measure ends with a sixteenth-note eighth-note pair followed by a sixteenth-note sixteenth-note pair.

⑥

Musical score for measures 10 through 14. The key signature changes back to G major (one sharp). The music consists of five staves of sixteenth-note patterns. Measure 10 starts with a sixteenth-note eighth-note pair followed by a sixteenth-note sixteenth-note pair. Measures 11-14 follow a similar pattern of sixteenth-note pairs.

(7)

reprendre les sept exercices en supposant les armures suivantes pour chacun d'eux.

Practise over the seven exercises using the following frames for each of them.

Autre exercice - Other exercise

Après le travail d'étude des intervalles, jouer l'Aria de Bach, indispensable pour la sonorité et l'embouchure.

After practising studies of intervals, play the Bach Aria, this is indispensable for tone and mouthpiece technique.

ARIA

J. S. BACH

Lento $\text{♩} = 72$

SIX ETUDES MELODIQUES

AVEC ACCOMPAGNEMENT D'UN DEUXIÈME SAXOPHONE

Règles: Les valeurs courtes appartiennent aux valeurs longues qui les suivent.

Lorsque 2 notes sont répétées la 2^e doit être plus forte que la 1^e.

SIX MELODIOUS STUDIES

WITH ACCOMPANIMENT OF A SECOND SAXOPHONE

Rule: Short values belong to long values which follow them.

When 2 notes are repeated, the second must be stronger than the first.

Moderato.

N^o 1.

sur le temps - on the beat



Tempo

cedere

p

Musical score page 3. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a treble clef and a common time signature. The music consists of two staves with various note heads and stems. The instruction "Tempo" is written above the first measure, and "cedere" and "p" are written below the first measure.



Allegro non troppo.

Nº 2.

The sheet music consists of eight staves of musical notation for piano. The first staff is treble clef, common time, dynamic *f*. The second staff is bass clef, common time. The third staff is treble clef, common time, dynamic *p*. The fourth staff is bass clef, common time. The fifth staff is treble clef, common time, dynamic *f*. The sixth staff is bass clef, common time, dynamic *p*. The seventh staff is treble clef, common time. The eighth staff is bass clef, common time. The music features various dynamics, including *f*, *p*, and *v*, and includes performance instructions like '3' for triplets and slurs over groups of notes.

A page of sheet music for piano, featuring six staves of musical notation. The music is written in common time and uses two treble clef staves. The first staff begins with a dynamic of *dolce.* The second staff starts with eighth-note chords. The third staff features sixteenth-note patterns and includes the instruction *leggiero*. The fourth staff contains eighth-note chords with a dynamic of *p*. The fifth staff shows eighth-note chords. The sixth staff concludes with a dynamic of *dim.*

dolce.

leggiero

p

dim.

Andantino.

N.^o 3.

The sheet music consists of ten staves of musical notation for piano. The key signature is one sharp (F#). The time signature starts at 8/8 and changes to 3/8. The tempo is indicated as 'Andantino'. The dynamics include *p*, *mf*, *f*, and *p* with the instruction 'sans rit. without riten.'. The first staff shows a melodic line with grace notes and slurs. The second staff continues the melodic line with dynamic changes. The third staff begins a new section with eighth-note patterns. The fourth staff continues with eighth-note patterns. The fifth staff introduces sixteenth-note patterns. The sixth staff continues with sixteenth-note patterns. The seventh staff begins a section with eighth-note patterns. The eighth staff continues with eighth-note patterns. The ninth staff begins a section with sixteenth-note patterns. The tenth staff concludes the piece with sixteenth-note patterns and the instruction 'sans rit. without riten.'

Allº Moderato.

Nº 4.

The sheet music consists of eight staves of musical notation for piano. The first staff shows a treble clef and common time, with dynamic *f deciso*. The second staff begins with a bass clef and common time, with dynamic *p*. Subsequent staves alternate between treble and bass clefs, each in common time. Various dynamics are indicated throughout, including *V*, *mf*, and *on the beat* (*sur le temps*). The music features a mix of eighth and sixteenth-note patterns, often with grace notes and slurs.



Sheet music for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music consists of six measures of eighth-note patterns.

Sheet music for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Measure 1 starts with dynamic **p** and **leggiero**. Measures 2-6 show eighth-note patterns.

Sheet music for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Measures 1-6 show eighth-note patterns. Dynamics include **cres** and **cen**.

Sheet music for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Measures 1-6 show eighth-note patterns. Dynamics include **f**, **mf**, **pp**, and **p cantabile**.

Sheet music for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Measures 1-6 show eighth-note patterns.

Sheet music for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Measures 1-6 show eighth-note patterns.



Measures 3 and 4 continue the melodic line. Measure 4 includes dynamic markings *p* and *leggiero*, and performance instructions *v* and *y*.

Measures 5 and 6 show a continuation of the melodic line with performance instructions *v* and *y*. Measure 6 ends with a fermata over the upper staff.

Measures 7 and 8 continue the melodic line with performance instructions *v* and *y*.

Measures 9 and 10 continue the melodic line. The word *do.* appears above the upper staff in measure 10.

Measures 11 and 12 continue the melodic line. The dynamic *f* is indicated in measure 11.

Measures 13 and 14 continue the melodic line. The dynamic *sf* is indicated in measure 13, and a performance instruction *s>* is shown in measure 14.

Nº 5.

p molto sostenuto.

1

2

3

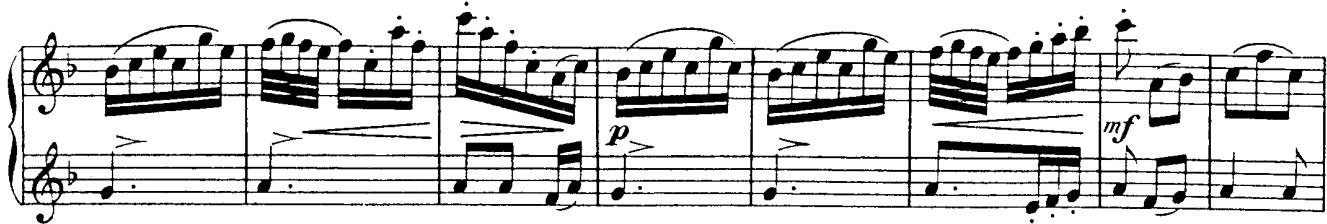
4

5

6

7

8



attack on the third beat
attaquer sur le 3^e temps



Moderato.



Sheet music for two staves (Treble and Bass) in six systems. The music consists of six systems of musical notation, each with two staves. The top staff is Treble clef, and the bottom staff is Bass clef. The key signature changes from one system to the next. The tempo is indicated by a 'C' with a '16' above it. The dynamics include *sf*, *p*, *f*, and *p leggiero*. Performance instructions include '3' over groups of notes and slurs. The bass staff has a prominent eighth-note pattern in the first system.

1. *sf*

2. *sf*

3. *p*

4. *3*

5. *3*

6. *3*

7. *3*

8. *3*

9. *3*

10. *3*

11. *3*

12. *3*

13. *f*

14. *p*

15. *f*

16. *p leggiero*

TRIO.

on the beat
sur le temps

p

volubile

cedere

T?

D.C.

The sheet music consists of two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. The music is divided into measures by vertical bar lines. Various dynamics are indicated, including *p* (piano), *volubile*, *cedere*, *T?*, and *D.C.*. Articulation marks such as short vertical lines and diagonal dashes are placed under specific notes. Performance instructions like "on the beat" and "sur le temps" are written above the top staff. Measures 1 through 5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6 through 10 introduce eighth-note chords and sixteenth-note patterns. Measures 11 through 15 continue with eighth-note chords and sixteenth-note figures. Measures 16 through 20 feature eighth-note chords and sixteenth-note patterns. Measures 21 through 25 show eighth-note chords and sixteenth-note figures. Measures 26 through 30 introduce eighth-note chords and sixteenth-note patterns. Measures 31 through 35 feature eighth-note chords and sixteenth-note figures. Measures 36 through 40 show eighth-note chords and sixteenth-note patterns. Measures 41 through 45 introduce eighth-note chords and sixteenth-note patterns. Measures 46 through 50 feature eighth-note chords and sixteenth-note figures. Measures 51 through 55 show eighth-note chords and sixteenth-note patterns. Measures 56 through 60 introduce eighth-note chords and sixteenth-note patterns. Measures 61 through 65 feature eighth-note chords and sixteenth-note figures. Measures 66 through 70 show eighth-note chords and sixteenth-note patterns. Measures 71 through 75 introduce eighth-note chords and sixteenth-note patterns. Measures 76 through 80 feature eighth-note chords and sixteenth-note figures. Measures 81 through 85 show eighth-note chords and sixteenth-note patterns. Measures 86 through 90 introduce eighth-note chords and sixteenth-note patterns. Measures 91 through 95 feature eighth-note chords and sixteenth-note figures.

DIAHETT EXERCICES
DE MÉCANISME

EIGHTEEN FINGER
EXERCISES

1. All^o Moderato. $\text{d} = 60$

p

on the beat
sur le temps

short
court

f *p* *f*

p

The sheet music contains 12 staves of musical notation for a single instrument. The first staff begins with a dynamic marking 'p' and a tempo of 'All^o Moderato. $\text{d} = 60$ '. A performance instruction 'on the beat sur le temps' is placed above the 5th staff. The 4th staff features a dynamic 'f' above the 5th staff, and the 5th staff features a dynamic 'p' below the 4th staff. The 6th staff includes a performance instruction 'short court' with a small circle above it. The 7th staff has a dynamic 'f' below the 6th staff, and the 8th staff has a dynamic 'p' below the 7th staff. The remaining staves (9-12) do not have any additional markings.

Allegro vivo $\text{♩} = 132$

2.

\large \# \large \#

p

f

p

cresc. - - -

mf

p

p

f

54

Allegro. $\text{d} = 120$

3.

p

FIN.

mf

D.C.

4.

$\text{d} = 100$

p-f

simile

V

A ten-line musical score for a single instrument, likely a flute or piccolo. The score consists of ten staves of music, each starting with a treble clef. The music is continuous, with no measures ending on a bar line. The score includes various musical elements such as eighth and sixteenth note patterns, grace notes, slurs, and dynamic markings like crescendos and decrescendos. Key changes are indicated by sharp and flat symbols. The overall style is complex and rhythmic.

Allegro. $\text{J} = 116$

5.

The sheet music consists of ten staves of piano music. The tempo is Allegro with $\text{J} = 116$. Measure 1 starts with a dynamic *p* and includes performance instructions: a downward arrow over the first note, a horizontal bar over the second note, and a downward arrow over the third note. The word "simile" appears below the fourth measure. Measures 2 through 10 show a continuous pattern of eighth-note chords and sixteenth-note figures, with measure 10 concluding with a trill instruction (*tr.*) and a final dynamic mark.

Allegro. $\text{d} = 104$



Andantino $\text{d} = 76$

sur le temps

on the beat

7.

The sheet music consists of ten staves of musical notation for piano. Staff 1 starts with a dynamic *p* and includes performance instructions with the number '3' and arrows indicating specific fingerings or attacks. Staff 2 begins with a dynamic *f*. Staff 3 starts with a dynamic *p*. Staff 4 begins with a dynamic *f*. Staff 5 starts with a dynamic *p*. Staff 6 starts with a dynamic *f*. Staff 7 starts with a dynamic *f*. Staff 8 starts with a dynamic *p*. Staff 9 starts with a dynamic *mf*. Staff 10 starts with a dynamic *p*. The music concludes with a final dynamic *D.C.* (Da Capo) and a tempo instruction *molto rit.* (molto ritardando).

FIN Vivace

f

p

f

mf

D.C.

molto rit.

Moderato non troppo. $J=72$

8.

The musical score consists of 12 staves of violin music. Staff 1 starts with eighth-note pairs followed by sixteenth-note pairs. Staff 2 features eighth-note pairs with grace notes. Staff 3 shows eighth-note pairs with slurs. Staff 4 includes eighth-note pairs with grace notes and slurs. Staff 5 contains eighth-note pairs with slurs. Staff 6 features eighth-note pairs with grace notes and slurs. Staff 7 includes eighth-note pairs with slurs. Staff 8 shows eighth-note pairs with grace notes and slurs. Staff 9 contains eighth-note pairs with slurs. Staff 10 includes eighth-note pairs with grace notes and slurs. Staff 11 shows eighth-note pairs with slurs. Staff 12 concludes with eighth-note pairs with grace notes and slurs.

Allegro non troppo. Make the melodic line come out (^)

9.

p

Allegro. $\text{d} = 126$

10.

p-f

The sheet music consists of ten staves of musical notation for violin. Staff 1 starts with eighth-note pairs followed by sixteenth-note pairs. Staff 2 continues with eighth-note pairs. Staff 3 shows eighth-note pairs with some grace notes. Staff 4 features eighth-note pairs with various accidentals. Staff 5 includes a 'short court' instruction above the staff. Staff 6 shows eighth-note pairs with accidentals. Staff 7 continues with eighth-note pairs. Staff 8 shows eighth-note pairs with accidentals. Staff 9 shows eighth-note pairs with accidentals. Staff 10 concludes with eighth-note pairs.

Allegro. $\text{d}=88$

11.

pp

court

f

pp

short court

f

pp

Allegro. $\text{♩} = 120$

12. $\frac{2}{4}$ *sempre pp*

The music consists of 12 staves of musical notation. The first staff starts with a treble clef, a common time signature, and a dynamic of 'sempre pp'. The tempo is marked 'Allegro' with a quarter note equal to 120. The subsequent staves show a continuous sequence of eighth-note patterns, mostly eighth-note chords or pairs, with various accidentals (sharps and flats) and rests. The key signature changes frequently, indicated by sharp and flat symbols. The music is divided into measures by vertical bar lines.

Pour l'émission du grave, maintenez l'angle de l'embouchure
et soufflez.

reed firm and retain the breath.

13 *p*

Simila.

Allegro

Grace note on the beat
les petites notes sur le temps

leggiero

f

p

cres - - - cen - - - do

126

16

p dolce

appena cedere
à peine cédé a T°

p

FIN Più mosso

mf

f

f

D.C.

17

p

Tempo di Minuetto

Allegro.

18

p *cres* *cen* *do* *ff* *allarg.* *cédere*

pp *p* *pp* *p* *pp* *p* *pp* *p* *mf* *V*

FACILES ET CONCERTANTS
POUR DEUX SAXOPHONES

DUETS, IN CONCERT
FOR TWO SAXOPHONES

Moderato non troppo.

N^o 1.

The sheet music consists of six staves of musical notation for two saxophones. Staff 1 (top) starts with a forte dynamic (f) and includes a dynamic instruction 'p cantabile'. Staff 2 (middle) features a sustained note with a fermata. Staff 3 (bottom) shows eighth-note patterns. Staff 4 (top) contains sixteenth-note patterns. Staff 5 (middle) includes dynamics 'p leggiero' and 'mp'. Staff 6 (bottom) features eighth-note patterns with a dynamic instruction 'f'.

attaque des grace note
attaquer les petites notes

Sheet music for piano, featuring eight staves of musical notation. The music includes various dynamics like *leggiero* and *f*, and performance instructions like *attaquer les petites notes*. Measures are numbered 1 through 29.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a treble clef for all staves. The first staff begins with a dynamic of p . The second staff starts with pp . The third staff features a dynamic of f followed by v . The fourth staff includes dynamics of p , mp , v , f , and $expr.$. The fifth staff contains the instruction "express.". The sixth staff features dynamics of $cres$, cen , do , $poco$, a , $poco$, f , p , and p . The final staff ends with a dynamic of p .



Beatte ♩
Batbez les ♩

N° 2.

Adagio.

pp

tr

ff

p

tr

f

p

tr

f

Musical score for two staves, likely for piano or harp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six systems of four measures each.

- System 1:** Dynamics: *pp sempre*. Articulation: *p*.
- System 2:** Dynamics: *p*. Articulation: *f* *tr.*
- System 3:** Dynamics: *pp sempre*.
- System 4:** Dynamics: *stringendo* *cresc.*
- System 5:** Articulation: *cedere* *T.O.* *p* *T.O.*
- System 6:** Articulation: *p*.

Battre les  Andantino. Beat the 

N° 3.

dolce

Allegro giusto.

The image shows a page of sheet music for piano, consisting of ten staves of musical notation. The music is written in common time and uses a treble clef. The first staff begins with a dynamic of *mf*. The second staff contains a measure with a single note followed by a dynamic of *v*. The third staff features a measure with a single note followed by a dynamic of *v*. The fourth staff has a measure with a single note followed by a dynamic of *v*. The fifth staff begins with a dynamic of *p*, followed by a dynamic of *f*. The sixth staff has a measure with a single note followed by a dynamic of *v*. The seventh staff has a measure with a single note followed by a dynamic of *v*. The eighth staff has a measure with a single note followed by a dynamic of *v*. The ninth staff has a measure with a single note followed by a dynamic of *v*. The tenth staff has a measure with a single note followed by a dynamic of *v*.

Andantino sostenuto.

Nº 4.

The image shows a page of sheet music for piano, numbered N° 4. The title at the top left is "Andantino sostenuto.". The music is divided into ten staves, each consisting of two five-line staves for the right hand and one four-line staff for the left hand. The key signature is A major (one sharp). The time signature varies between common time and 6/8. The notation includes various dynamic markings such as *p*, *f*, *mf*, and *pp*. Articulation marks like *tr* (trill), *3* (triplets), and *6* (sixteenth notes) are also present. The music features sustained notes, eighth-note patterns, sixteenth-note chords, and grace notes. The right-hand staves show complex fingerings and pedaling instructions. The left-hand staff in the first three staves uses a bass clef, while the subsequent staves use a treble clef.

QUINZE ÉTUDES DE GENRE

FIFTEEN DESCRIPTIVE STUDIES

Vivo.

1. *C* *pp*

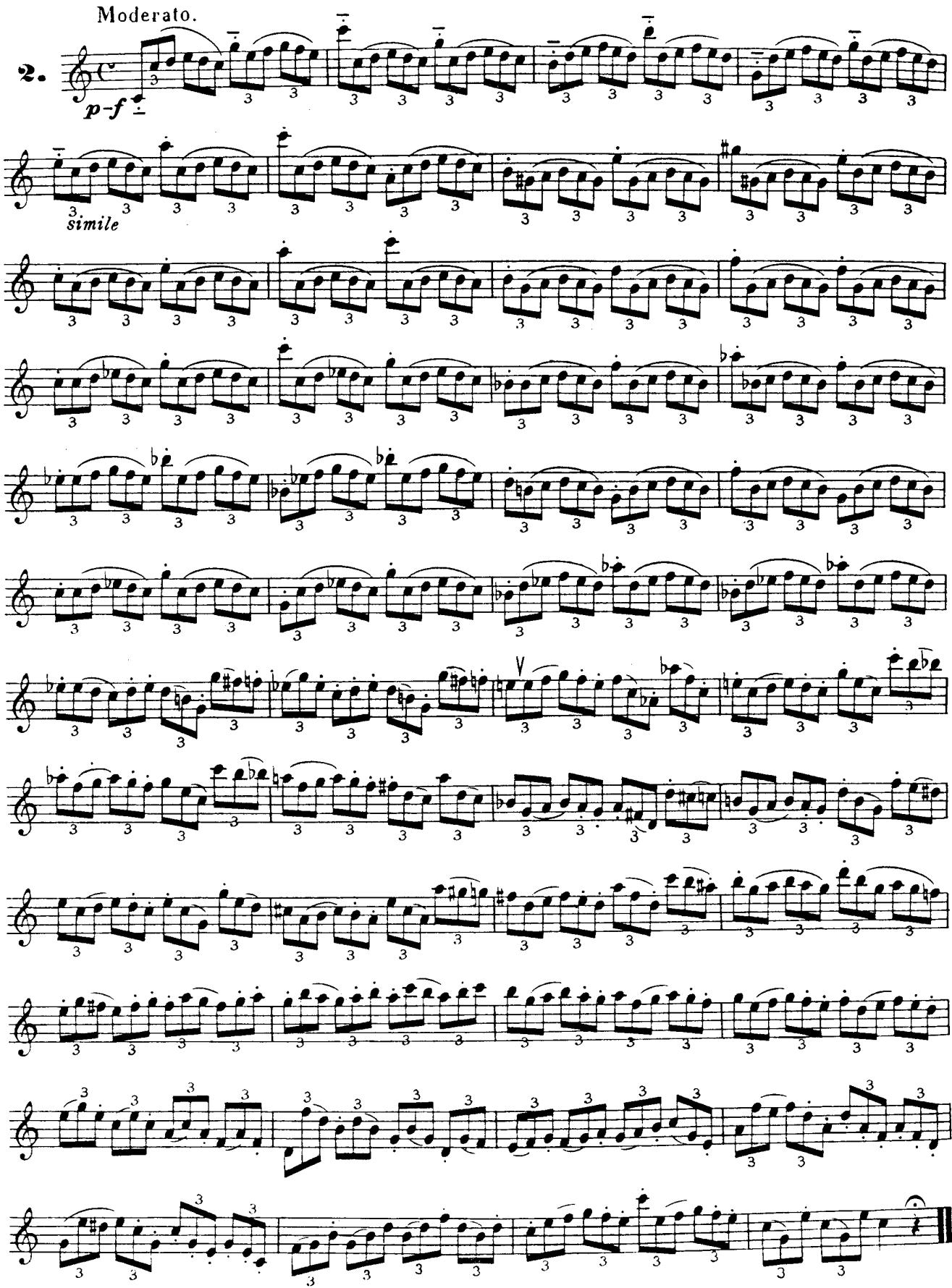
diminuendo.

Moderato.

2. 

p-f

simile



Moderato.

Musical score for piano, page 3, measures 11-12. The score is in 3/4 time, key of G major (two sharps). The dynamic is **f sostenuto**. The first measure starts with a forte dynamic (f) followed by a sustained note. The second measure begins with a eighth-note triplet. The third measure consists of a series of eighth-note chords. The fourth measure contains a sixteenth-note figure. The fifth measure features a sustained note. The sixth measure consists of a series of eighth-note chords. The seventh measure contains a sixteenth-note figure. The eighth measure concludes with a sustained note.

A musical score for piano. The key signature is one sharp. Measure 11 starts with a dynamic marking "p subito" and a sixteenth-note pattern. Measure 12 begins with a forte dynamic "f". The music consists of two staves of five-line notation.

A musical score for piano in G major (two sharps) and common time. The melody is played by the right hand, featuring grace notes and slurs. The left hand provides harmonic support with sustained notes. Various dynamic markings are present, including '3' over groups of notes, a forte dynamic 'p' with a '3' below it, and a dynamic '3' under a single note.

A musical score page showing a single staff of music in G major with a key signature of one sharp. The staff consists of ten measures, each containing a sixteenth-note pattern. Measures 1-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-8 show a similar pattern with some variations in the sixteenth-note pairs. Measures 9-10 show a different pattern where the sixteenth-note pairs are grouped together. The music is written on five-line staff paper with a treble clef.

Musical score for piano, page 10, measures 11-12. The score shows two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a whole note (A) on the top staff. Measure 12 begins with a half note (D) on the top staff, followed by a quarter note (G) on the bottom staff. The music consists of eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). Measures 11 and 12 end with a repeat sign and a double bar line.

A musical score for piano featuring a single melodic line on a treble clef staff. The key signature is one sharp. The melody consists of eighth and sixteenth-note patterns. Several dynamic markings are present, including '3' over a bracket, '3.' over a bracket, and '3' above a note. Articulation marks like dots and dashes are also visible.

A musical score page featuring a single melodic line on a treble clef staff. The key signature is one sharp. The melody consists of eighth-note pairs followed by grace notes. Dynamic markings '3' are placed under several notes. The measure ends with a fermata over the last note.

A musical score for piano, page 10, showing measures 11 and 12. The score is divided into two staves: a treble staff and a bass staff. Both staves are in common time (C) and have a key signature of one sharp (F#). The music features eighth-note patterns with various dynamics (such as quarter note, eighth note, sixteenth note, and thirty-second note values) and rests. Measure 11 starts with a quarter note followed by a sixteenth-note pattern. Measure 12 begins with a sixteenth note.

A musical score for piano featuring a treble clef staff and a bass clef staff. The treble staff contains a continuous melody of eighth-note pairs, each pair connected by a horizontal beam. Below the melody, the bass staff features several sustained notes and occasional eighth-note pairs. Numerals '3' are placed under specific notes in the treble staff to indicate a three-note chordal context.

4. *p*

FIN. *mf*

p

Allegro moderato.

5. *p*

mf

p

Allegro vivo. (TARENTELLE)

cedere p leggiero

DC

A page of musical notation for a solo instrument, likely flute or oboe, featuring 14 staves of music. The notation includes various dynamics such as *f*, *p*, *cres*, *cen*, *do*, *tr*, *tr*, *mp*, and *expressivo*. Performance instructions include *Meno mosso* and *Iº Tº*. The music consists of sixteenth-note patterns with grace notes and slurs.

1. *V*

2. *mp expressivo*

3. *cres - cen - do*

4. *p*

5. *Iº Tº*

6. *f*

7. *p*

8. *tr*

9. *tr*

10. *tr*

11. *tr*

12. *tr*

13. *tr*

14. *f*





Allegro non troppo.

The image shows a page of sheet music for a solo instrument, possibly flute or oboe. It consists of 12 staves of musical notation. The music is in 3/4 time. The first staff begins with a dynamic marking of *pp*-*mf*-*f*. Subsequent staves feature various slurs, grace notes, and dynamic changes, including *b* (flat) and *#* (sharp). The notation is primarily in treble clef, with some bass clef sections.

Allegro vivace. "LE BOURDON" "THE BUMBLE BEE"

8.

pp

f

pp

pp

cres. - - cen - - do - -

dimi - - nuen - - do . .

pp

f

p

f

p

Le Mordant est un trille très court. Il s'indique par ce signe ~ il doit se faire en appuyant sur la note qui le porte, à laquelle il emprunte sa valeur.

Il s'exécute sur le temps.

The Mordant is a very short trill. It is indicated by this sign ~ and must be executed in laying a stress on the note that follows it, from which it gets its value.

It must be played on the beat.

SAUTEUSE

f

p

f

p

Les ornements ne font subir aucune modification à la mesure et ne doivent pas primer la ligne mélodique.

Travailler cet adagio sans les ornements. Reprendre ensuite comme il est écrit.

Grupeto (see 1st part p.33)

Ornaments do not modify the measure in any way and must not prejudice the melodic line.

Practise this adagio without ornaments. Take over again as written.

Adagio. $\text{♩} = 69$

10. *p* express

SUR UN MOTIF DE "L'ELESIR D'AMORE"

A MOTIVE OF "L'ELESIR D'AMORE"

Andantino.

11. *p*

mf crescendo. *p*

Tutti. *s ad libitum*

Gaily

1^{re} VAR *p gaiement*

mf *cresc.* Le Tutti *ad libitum*

-cen - - do > *p*

2^e VAR. *p*

mf

3^e VAR. *p*

The image shows two sets of musical staves for piano, arranged vertically. The top set is labeled "4th VAR." and the bottom set is labeled "5th VAR.". Both sets begin with a treble clef and a key signature of one sharp. The first page of each set contains five staves of music. The second page of each set begins with a bass clef and a key signature of one flat. The music consists of various note patterns, mostly eighth notes, with some sixteenth-note figures and grace notes. Measure numbers are present at the end of each staff. The notation includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The 5th VAR. section includes a measure with a bass clef and a key signature of one flat.

All' moderato

12.

f

p

Meno mosso

sempre p

cres - - - cen - - - do

Tempo

p

sempr e piu p

ppp

1 2 3 4 5 6 7 8 9 10

Allegro. Très rythmé - Very rhythmical

13.

mf

p

simile

f

simile

p

pp

The sheet music consists of ten staves of musical notation for piano. The key signature is one flat, and the time signature is common time. The first staff begins with a dynamic marking *mf*. The notation features a continuous pattern of eighth and sixteenth notes, often grouped by vertical bar lines. Measure 13 starts with a measure of eighth notes followed by a measure of sixteenth notes. Subsequent measures continue this pattern with varying dynamics, including *p*, *f*, and *pp*. Performance instructions like *simile* appear in measures 3 and 7. Measure 10 concludes with a final dynamic of *pp*.

Allegro.

14.

The sheet music consists of ten staves of musical notation for piano. The key signature changes from G major (no sharps or flats) to F# major (one sharp), then to E major (two sharps), and finally to B major (two sharps). The time signature is common time (indicated by '4'). The dynamics include *f*, *rif*, *p*, and *tr*. The music features various note patterns, including sixteenth-note chords and eighth-note pairs, with some notes connected by slurs. The first staff begins with a forte dynamic (*f*). Subsequent staves show more complex harmonic progressions with frequent changes in key and dynamic levels. The final staff ends with a trill.

Vivo.

15

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