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RUBANK

Advanced Method

SAXOPHONE

VOL. II

H. VOXMAN

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

RUBANK®

HAL LEONARD

OUTLINE
 OF
RUBANK ADVANCED METHOD
 FOR
SAXOPHONE, Vol. II
 BY H. Voxman

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

NUMERALS designate page number.

ENCIRCLED NUMERALS designate exercise number.

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

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CORPORATION
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PRACTICE AND GRADE REPORT

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_b, and D Major.
 { Keys of A, D, E, G, and B Minor.

Vol. II { Keys of E_b, A, A_b, E, D_b, and B Major.
 { Keys of C, F_#, F, and C_# 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 background of the student. The author has found it necessary in his 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. Voxman

Scales and Arpeggios
E♭ Major

5



5

simile

Various articulations may be used in the chromatic, the interval, and the arpeggio exercises at the option of the instructor.

6 Chromatic Scale

7 Scale in Thirds

8 Common Chord

9 Dominant 7th Chord

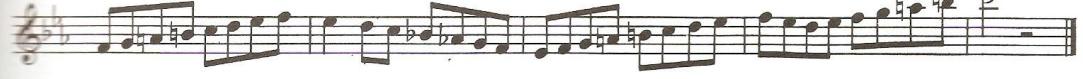
C Minor

10

Natural

Harmonic

Melodic



Chromatic Scale



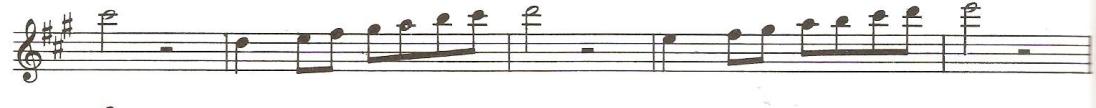
Scale in Thirds



Common Chord



A Major





Scale in Thirds



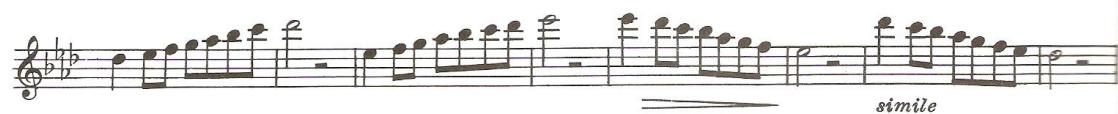
Common Chord



Diminished 7th Chord



Ab Major



31

simile

simile

32

33

Chromatic Scale

Musical score for orchestra, page 34, measures 1-2. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the double bass. The key signature is one flat, and the time signature is common time. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic.

Scale in Thirds

A musical score page showing measures 35 and 36. The key signature is C major (one sharp). Measure 35 starts with a half note followed by a sixteenth-note pattern: B, A, G, F, E, D, C, B. Measure 36 begins with a half note followed by a sixteenth-note pattern: E, D, C, B, A, G, F, E.

Common Chord

A musical score for a string quartet, showing ten measures of music. The key signature is one flat, and the time signature is common time. The first measure shows a melodic line in the top two voices. Measures 2-4 show a continuation of this line. Measures 5-6 show a change in texture with eighth-note patterns. Measures 7-10 show a return to the melodic line from the beginning.

Dominant 7th Chord

A musical score for a single melodic line. The page number '37' is at the top left. The key signature has two sharps. The time signature is 6/8. The melody consists of sixteenth-note patterns. Measure 1 starts with a sixteenth-note rest followed by a sixteenth-note note. This pattern repeats three more times, followed by a sixteenth-note rest.

F Minor

Natural

A musical score for page 38, system 1. The title "Harmonic" is centered above the staff. The staff begins with a B-flat note, followed by a series of eighth-note patterns. The key signature is one flat, and the time signature is common time.

Harmonic

Melodic

The image shows the first page of the musical score for "La Mer" by Claude Debussy. The title "La Mer" is at the top center. The score consists of two staves. The upper staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time signature. It includes dynamic markings like "p" (piano) and "ff" (fortissimo). The lower staff is for the voice, with a bass clef, a key signature of one flat, and a common time signature. The vocal line begins with a melodic line starting on a quarter note. The piano part provides harmonic support with sustained notes and chords.

39

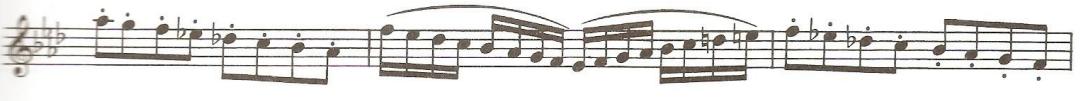
simile

simile

simile

A musical score for piano, page 40, featuring ten measures of music. The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The music consists of two staves. The left hand (piano's right side) plays eighth-note chords in a repeating pattern of G major (B, D, G), A major (C, E, A), and F major (A, C, F). The right hand (piano's left side) plays eighth-note patterns primarily consisting of eighth-note pairs. Measure 10 concludes with a fermata over the right-hand notes.

278



Scale in Thirds



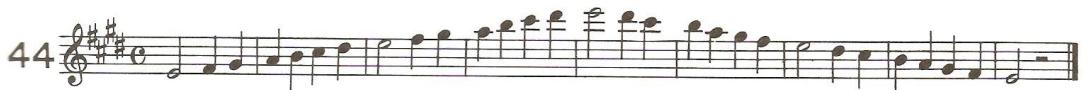
Common Chord



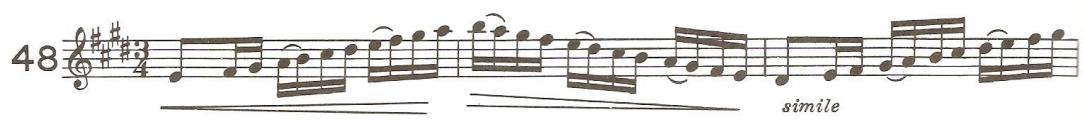
Diminished 7th Chord



E Major



PL



Scale in Thirds



Common Chord



Dominant 7th Chord



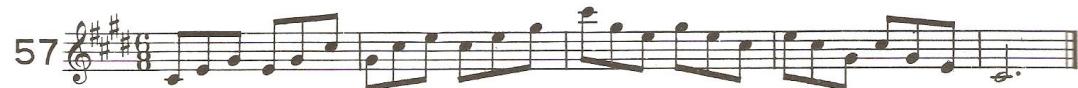
C♯ Minor



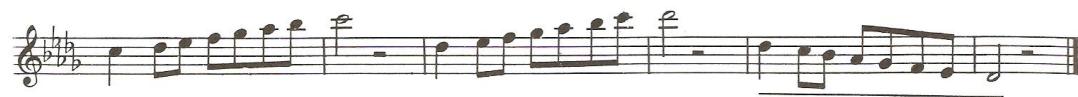
Scale in Thirds

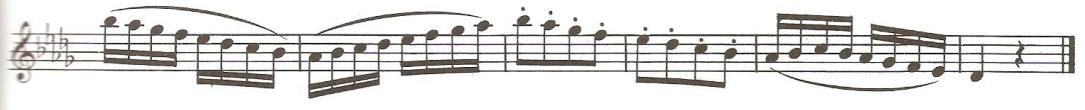
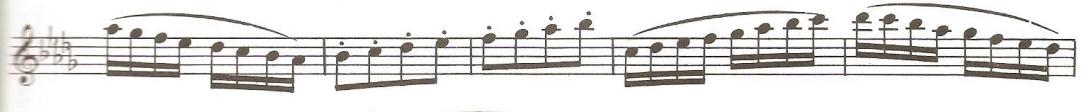


Common Chord



Diminished 7th Chord

D_b Major



Scale in Thirds

64

Common Chord

65

Dominant 7th Chord

66

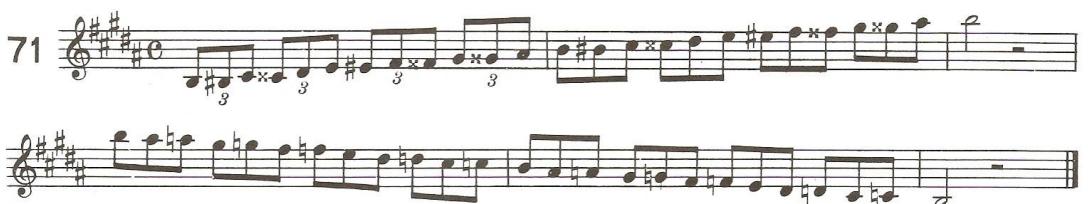
B Major

67

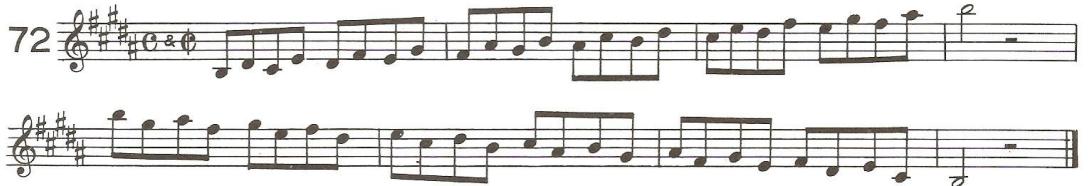
68



Chromatic Scale



Scale in Thirds



Common Chord



Dominant 7th Chord



Studies in Melodic Interpretation

For One or Two Part Playing

The following studies have been selected with the idea of ensemble performance in mind. Much effort has been expended in selecting duets in which the first and second parts are melodically and rhythmically independent. Students should be encouraged to practice these numbers as duets outside the lesson period. When circumstances permit, any number of students can perform them as an ensemble. The lower part of the duets may be assigned at the discretion of the teacher.

Careful attention to the marks of expression is essential to effective use of the material. Where different dynamic signs are written for the upper and lower parts, observe them accurately. The part having the melody must always slightly predominate even when the dynamic indications are the same.

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.

GABRIELSKY

Andante

Fine

MINUET
from Duettino, Op. 42, No. 8

21

HOOK

2

MINUET
from Duettino, Op. 42, No. 8

21

HOOK

2

mf

p

p

mf

p

f

tr

tr

f

tr

Allegro

3

STAMITZ

Allegro

mf

mf

f

tr

mf

f

Musical score for three staves:

- Staff 1: Measures 1-6. Measure 1: 6 eighth-note grace notes. Measure 2: 6 eighth-note grace notes. Measure 3: 6 eighth-note grace notes. Measure 4: 6 eighth-note grace notes. Measure 5: 6 eighth-note grace notes. Measure 6: 6 eighth-note grace notes. Dynamics: p at the end of measures 1 and 3.
- Staff 2: Measures 1-5. Measure 1: 6 eighth-note grace notes. Measure 2: 6 eighth-note grace notes. Measure 3: 6 eighth-note grace notes. Measure 4: 6 eighth-note grace notes. Measure 5: 6 eighth-note grace notes. Dynamics: f at the beginning of measure 2, p at the end of measure 5.
- Staff 3: Measures 1-6. Measure 1: 6 eighth-note grace notes. Measure 2: 6 eighth-note grace notes. Measure 3: 6 eighth-note grace notes. Measure 4: 6 eighth-note grace notes. Measure 5: 6 eighth-note grace notes. Measure 6: 6 eighth-note grace notes. Dynamics: f at the beginning of measure 4, ff at the beginning of measure 6.

The image shows three staves of musical notation for a piece titled "Allegro (♩ = 96)" by BARRET. The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *p*. The third staff begins with a dynamic of *mf*. The fourth staff begins with a dynamic of *mf*. The fifth staff begins with a dynamic of *sf*, followed by *f*, and ends with *p*.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one flat. The music features various dynamics and performance instructions, such as *mf*, *cresc.*, *tr*, *sf*, *p*, and *f*. The piano part includes both treble and bass staves, with the bass staff often providing harmonic support through sustained notes or simple chords.

ETUDE

25

Larghetto

FEDOROV

5

un poco più animato

mf

mf

Tempo primo

p

p

p

Three staves of musical notation in 2/4 time with a key signature of two flats. The first staff starts with a dynamic 'p'. The second staff begins with a dynamic 'mf'. The third staff ends with a dynamic 'pp dim.'

DUETTINO XII

HOOK

Allegro

6

Three staves of musical notation in 2/4 time with a key signature of two sharps. The first staff starts with a dynamic 'mf'. The second staff starts with a dynamic 'p' and includes dynamics 'cresc.' and 'f'. The third staff ends with a dynamic 'tr'.

A handwritten musical score consisting of six staves of music. The top three staves are for a treble clef instrument (likely flute or oboe) in G major, indicated by a key signature of one sharp. The bottom three staves are for a bass clef instrument (likely cello or double bass) in G major, also indicated by a key signature of one sharp. The music is written in common time. Various dynamics are marked throughout, including *mf*, *p*, *cresc.*, *f*, and *tr*. The score shows a continuous musical phrase across all six staves.

Minuetto

HOOK

7

The sheet music consists of eight staves of piano music. The key signature is three sharps. The first staff starts with a dynamic of *mf*. The second staff begins with a dynamic of *tr*. The third staff starts with a dynamic of *p*. The fourth staff begins with a dynamic of *p*, followed by *eresc.*. The fifth staff starts with a dynamic of *p*. The sixth staff starts with a dynamic of *f*. The seventh staff starts with a dynamic of *mf*. The eighth staff starts with a dynamic of *f*.

Andante

NIEMANN

Adagio

9

GEMINIANI

Allegro moderato ($\text{J}=120$)

RODOLPHE

Musical score for piano solo, page 30, measures 10-18. The score consists of eight staves of music. Measure 10 starts with a forte dynamic (f) and a deciso marking. Measures 11-12 show a transition with dynamics p and mf . Measures 13-14 feature a prominent bass line with dynamic f . Measures 15-16 show a continuation of the melodic line with dynamic mf . Measures 17-18 conclude the section with a final dynamic f .



RONDO

DEVIENNE

Walzer

11

TRIO

Andante

DEVIENNE

12

Piano sheet music for 'Andante' by Devienne. The music is in common time and consists of seven staves of musical notation. Measure 12 starts with a dynamic *p*. Measures 13-14 show a continuation of melodic lines with various dynamics including *f* and *p*. Measure 15 begins with a forte dynamic *f*. Measures 16-17 continue with melodic lines and dynamics, including a dynamic *p* in measure 17. The score is for two hands, with the right hand primarily负责 melody and the left hand providing harmonic support.

HASSE

Allegro assai

3

Andante

14

Più mosso

ad lib.

p a tempo

Allegro agitato

15 BROD

sostenuto

dolce

pp

fp

p

f

pp

v

f

f

Allegretto ($\text{J}=80$)

BARRET

16

16

Andante ($\text{J}=80$)

MOZART

17

17

Musical score for two voices (two staves) in G major (three sharps) and 2/4 time. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of six measures. Measure 1: Soprano has eighth-note pairs (A, B), (C, D), (E, F). Alto has eighth-note pairs (B, C), (D, E), (F, G). Measure 2: Soprano has eighth-note pairs (A, B), (C, D), (E, F). Alto has eighth-note pairs (B, C), (D, E), (F, G). Measure 3: Soprano has eighth-note pairs (A, B), (C, D), (E, F). Alto has eighth-note pairs (B, C), (D, E), (F, G). Measure 4: Soprano has eighth-note pairs (A, B), (C, D), (E, F). Alto has eighth-note pairs (B, C), (D, E), (F, G). Measure 5: Soprano has eighth-note pairs (A, B), (C, D), (E, F). Alto has eighth-note pairs (B, C), (D, E), (F, G). Measure 6: Soprano has eighth-note pairs (A, B), (C, D), (E, F). Alto has eighth-note pairs (B, C), (D, E), (F, G).

Allegro ($\text{♩} = 112$)

18

Allegro ($\text{♩} = 112$)

18

Piano sheet music for page 18, Allegro tempo. The music consists of eight staves of musical notation, each with a treble clef and a key signature of three sharps. The first staff begins with a dynamic of f . The second staff starts with a dynamic of f . The third staff starts with a dynamic of p . The fourth staff starts with a dynamic of f . The fifth staff starts with a dynamic of $f >$. The sixth staff starts with a dynamic of mf . The seventh staff starts with a dynamic of mf . The eighth staff starts with a dynamic of p .

Musical score for piano, page 39, featuring six staves of musical notation. The score consists of two systems of three staves each. The key signature is A major (three sharps). The tempo is indicated as *molto*.

Staff 1 (Top): Dynamics include *p*, *f*, and *mf*. Articulation marks (short vertical lines with arrows) are placed above many notes.

Staff 2: Dynamics include *mf* and *p*. Articulation marks are present.

Staff 3: Dynamics include *p*. Articulation marks are present.

Staff 4: Dynamics include *pp e rallent.* Articulation marks are present.

Staff 5: Dynamics include *molto*, *f a tempo*, *f*, and *p*. Articulation marks are present.

Staff 6: Dynamics include *p* and *oresso.* Articulation marks are present.

Staff 7: Dynamics include *molto*, *f*, *ff*, and *ff*. Articulation marks are present.

Andante ($\text{♩} = 72$)

This musical score consists of six staves of piano music. The key signature is A major (three sharps). The tempo is Andante ($\text{♩} = 72$). Measure 19 starts with a forte dynamic (x) in the right hand. Measures 20 and 21 show eighth-note patterns with dynamics *f* and *p*. Measures 22 and 23 continue with eighth-note patterns. Measure 24 features sixteenth-note patterns. Measure 25 concludes with a series of eighth-note chords.

MUSSETTE

41

Andante

20

The sheet music consists of six staves of musical notation for a solo instrument. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). Measure 20 starts with a dynamic 'p' (pianissimo) and includes slurs and grace notes. Measure 21 begins with a dynamic 'tr' (trill) and ends with a 'Fine' at 'mf' (mezzo-forte). Measure 22 starts with a dynamic 'mf'. Measures 23 and 24 show more complex patterns with grace notes and slurs. Measure 25 begins with a dynamic 'p'. Measures 26 and 27 continue the melodic line. Measure 28 concludes with a dynamic 'tr' and a fermata over the final note, followed by the instruction 'D.C.al c'.

MINUETTO

HOOK

21

mf

p

tr.

mf

tr.

p

tr.

mf

tr.

p

tr.

mf

tr.

f

p

tr.

1

2

Allegretto (d.=50)

HAYDN

22

Allegretto (d.=50)

HAYDN

22

f sf sf sf sf

p f p f p f p

f f f f f f f f

p f f f f f f f

f f f f f f f f

f f f f f f f f

f f f f f f f f

sf f f f f f f f

sf f f f f f f f

1 2

Andante

HOFFMEISTER

23

23

Andante

HOFFMEISTER

fp

p *f* *tr* *fp*

fp *fp* *fp* *fp*

fp

p *f* *tr* *fp* *p* *f* *fp*

Allegro non troppo (J.=72)

GOUNOD

Musical score for piano, page 45, featuring six staves of music. The score is in common time (indicated by '3/4' in the first staff) and consists of two systems separated by a double bar line. The key signature changes from A major (three sharps) to G major (one sharp). The dynamics include forte (f), piano (p), and sforzando (sf). Measure numbers 4 and 5 are indicated above the first and second staves respectively. The score concludes with the instruction "segue".

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two sharps. The first staff shows a dynamic marking *p*. The second staff begins with a dotted half note. The third staff features a tempo marking *poco riten.*. The fourth staff starts with a forte dynamic *f*. The fifth staff contains eighth-note patterns. The sixth staff concludes with a dynamic marking *f*.

Studies in Articulation

The material for this section has been taken for the most part from various standard methods for wind instruments.

Play the exercises as quickly as technic permits unless otherwise indicated.

Allegro ($\text{d} = 112$)

CLEMENTI

Allegretto

Comodo

3

4

5

SOLO from DINORAH

49

MEYERBEER

Allegro

6

Allegro non troppo

7

8

9

sempre p

f

staccato

f *p*

Lento

10

p

f *p*

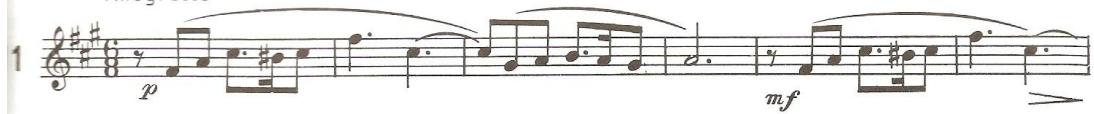
mf

pp *p*

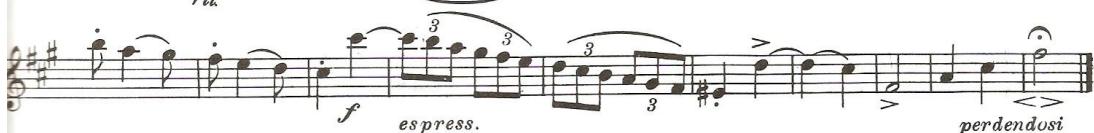
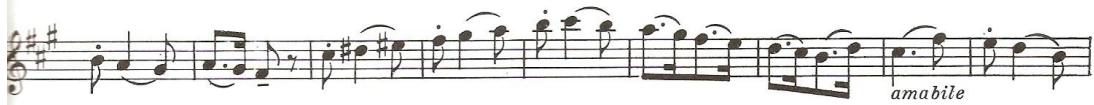
mf

f

Allegretto

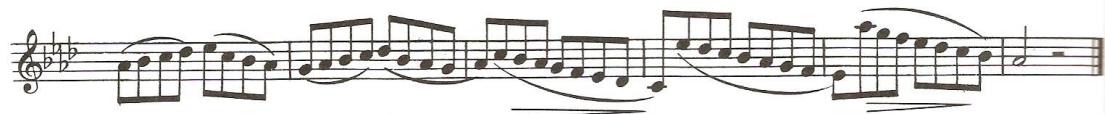


Andantino





Andante cantabile



p sempre staccato
p
mf
p
mf

Andante con moto
p
animato
mf
f
f
dim.
p
cresc.
dim.
p

18 *Risoluto*

19 *Allegro*

20 *Andantino*

marcato



Allegretto

21

Musical score for piano, page 55. Measures 21-22 show eighth-note patterns with dynamic markings 'mf' and 'p'. Measure 22 ends with a fermata.

SMETANA

22

Musical score for piano, page 55. Measures 21-22 show eighth-note patterns with dynamic markings 'f', 'p', and 'mf'. Measure 22 ends with a fermata.

PL

Andantino

23 

Allegro

24 

25 

Andante

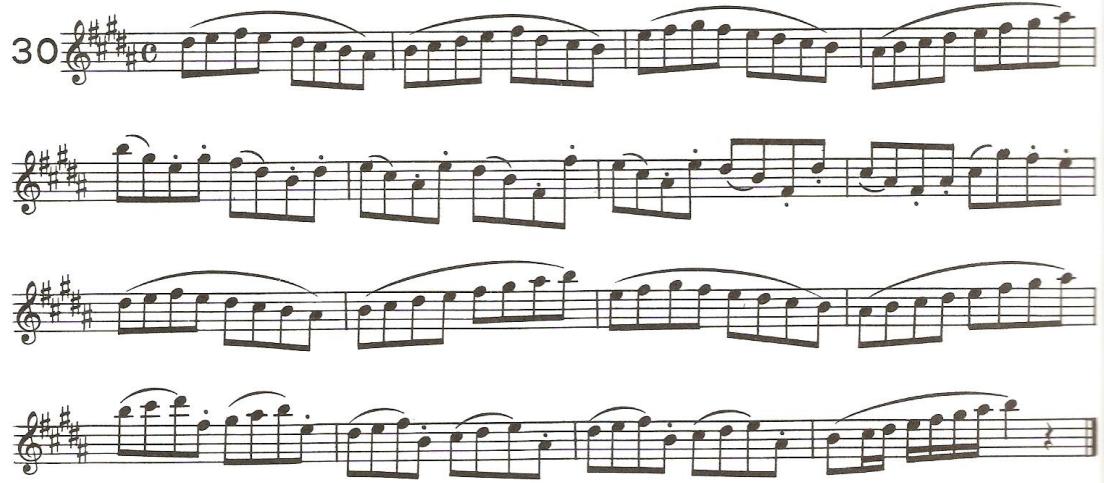
26 

27 

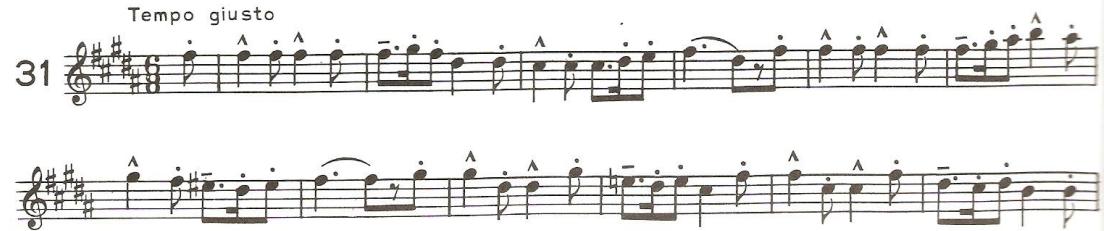
28 

Moderato

29 

30 

Tempo giusto

31 



Allegretto

32 *p grazioso*

cresc. - - - - *f*

p *f*

r.fz *p*

mp *f*

Tempo di Marcia

33 *f* *ff*

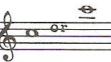
f *ff*

mf

f *ff*

Exercises in Fingering

(A Review of Auxiliary Fingerings)

There are two commonly used fingerings for C:  (See fingering chart for explanation of key designations.)

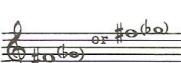
There are four commonly used fingerings for B_b (A_#):

Key H and plate 1 are struck together by the first finger of the left hand.

Exercise 12: I, I. Exercise 13: I, I, I, I. Exercise 14: I, I, I, I. Exercise 15: I, I, I, I. Exercise 16: II, II, II, II. Exercise 17: II, II, II, II. Exercise 18: II, II, II, II. Exercise 19: III, III, III, III.

(20) III $\begin{smallmatrix} 3 \\ b \end{smallmatrix}$ III III
(21) IV IV IV IV
(22) IV IV
(23) IV IV IV IV
(24) IV IV
(25) IV IV
(26) IV IV

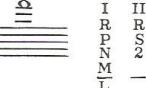
There are two commonly used fingerings for F# (G):



I	II
1	1
2	2
3	3
2	1

(27) I I
(28) I $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$
(29) I $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ I
(30) II II II II
(31) I $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ II $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ II $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ II $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ I

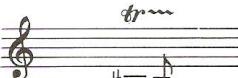
Saxophones with key S have available two fingerings each for E and F:

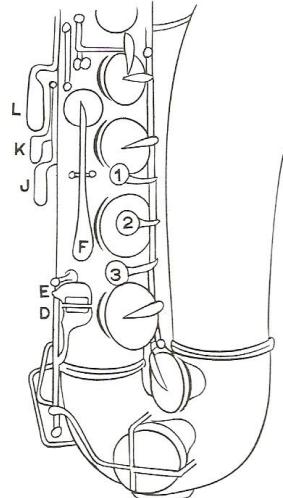
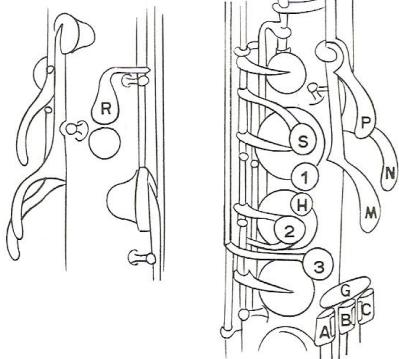


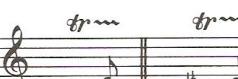
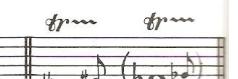
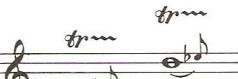
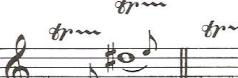
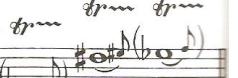
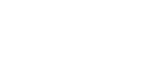
(32) I
(33) I
(34) I
(35) II II
(36) II
(37) II
(38) I
(39) I
(40) I
(41) II
(42) II $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$
(43) II II

Table of Trills for the Saxophone

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

				
Impracticable	$\frac{4}{2} \frac{3}{3} \sim A \sim$	$\frac{4}{2} \frac{3}{3} \sim B \sim$	Impracticable	$\frac{4}{2} \frac{3}{3} \sim C \sim$
D	$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$	D	$\frac{1}{2} \frac{3}{3}$



		
$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$
$\sim D \sim$	$\sim D \sim$	$\sim D \sim$
(*)		
		
$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$
$\sim E \sim$	$\sim E \sim$	$\sim E \sim$
(*)		
		
$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$
$\sim E \sim$	$\sim E \sim$	$\sim E \sim$
(*)		
		
$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$	$\frac{1}{2} \frac{3}{3}$
$\sim F \sim$	$\sim F \sim$	$\sim F \sim$

(*) This trill is only for saxophones capable of producing D \sharp -E \flat $\frac{1}{2} \frac{3}{3} \frac{1}{4} \frac{3}{3}$

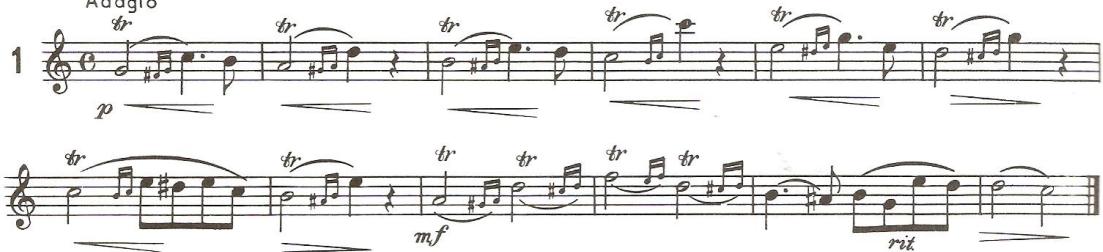
The image shows a handwritten musical score consisting of five horizontal staves, each with a treble clef and four lines. The score is divided into measures by vertical bar lines. Below each staff, there is a set of fingerings and a corresponding letter or symbol indicating a specific trill pattern.

- Staff 1:** Measures 1-4. Fingerings: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2} \frac{3}{2} G$, $\frac{1}{2} \frac{3}{2} \sim G \sim$. Letter: (b)
- Staff 2:** Measures 1-4. Fingerings: $\frac{1}{2}$, $\frac{1}{2} \sim G$, $\frac{1}{2} \frac{3}{2} G$ or $\frac{1}{2} H$, $\frac{1}{2} \sim G$ or $\frac{1}{2} H$. Letter: (b)
- Staff 3:** Measures 1-4. Fingerings: $\frac{1}{2} \sim$, $\frac{1}{2}$, $\frac{1}{2} \frac{3}{2} G$ or $\frac{1}{2} H$, $\frac{1}{2} \sim$. Letter: (b)
- Staff 4:** Measures 1-6. Fingerings: $\frac{1}{2} \sim$, $\frac{1}{2} \sim$. Letters: (b), (b), (b), (b), (b), (b)
- Staff 5:** Measures 1-6. Fingerings: $\frac{N}{P}$, $\frac{N}{M}$, $\frac{P}{N} \sim L$, $\frac{P}{N} \sim M$, $\frac{P}{N} \sim$, $\frac{P}{N} \sim$. Letters: (b), (b), (b), (b), (b), (b)

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

Musical Ornamentation (Embellishments)

Adagio

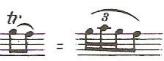
1 

Moderato

2 

Andantino

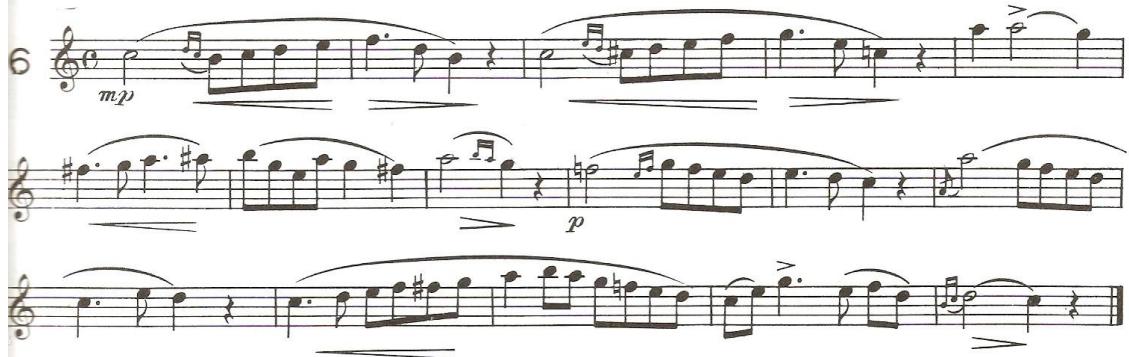
3 

In more rapid tempi, trills on eighth notes are frequently played as triplets: 

4 

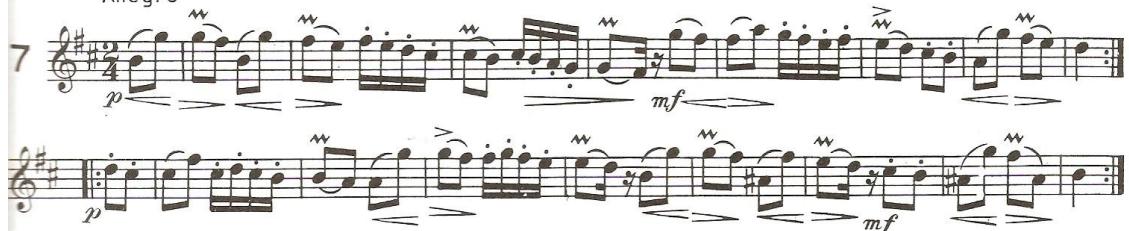
Allegretto

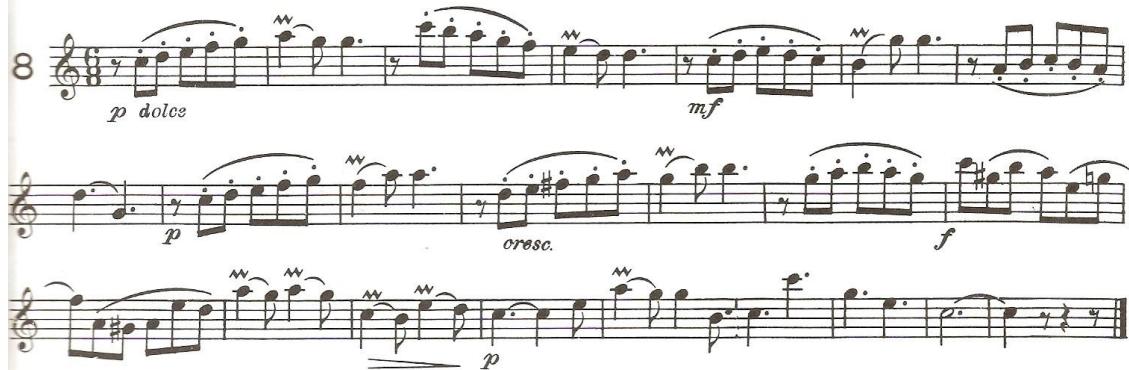
5 

6 

Be sure to play the mordent (actually inverted mordent) in No.7 squarely on the beat: .

Allegro

7 

8 

* Use trill fingerings when applicable

Long Grace Notes (Appoggiatura)

9 Written Played

This example shows two staves of music. The top staff is labeled "Written" and shows grace notes as pairs of sixteenth notes. The bottom staff is labeled "Played" and shows the same notes as pairs of eighth notes. The music consists of a series of eighth-note pairs followed by a sixteenth-note pair marked with an asterisk (*).

10 Andantino *mf*

This example shows a melodic line in common time. It features grace notes preceding main notes, with some grace notes having stems and others not. The tempo is marked "Andantino" and dynamics include "mf".

11 Andante mesto CAMPAGNOLI

This example shows a melodic line in common time, marked "Andante mesto". It features grace notes preceding main notes. The name "CAMPAGNOLI" is printed to the right of the music.

12 Adagio non troppo CAMPAGNOLI

This example shows a melodic line in common time, marked "Adagio non troppo". It features grace notes preceding main notes. The name "CAMPAGNOLI" is printed to the right of the music.

* In general, appoggiatura attached to notes divisible by three ($\text{J}.$, $\text{J}.$, $\text{J}.$, etc.) receive two-thirds of the value of the main note despite the fact that they may be notated at a smaller arithmetical value. The whole subject of eighteenth century ornamentation is an extremely involved and controversial one. Only some of the simpler problems and their solutions have been included. Consult "Ornamentation" in the fifth edition of "Grove's Dictionary of Music and Musicians" for a more extended treatment.

The Turn (Gruppetto)

Written

3 Written
Played

4

5 Slowly
p >*f* >*mf* *dim.*

6 Andante
p *cresc.* >*p* >*f*

7 Moderato
f KLOSE

A turn sign written directly above a note is common in eighteenth century music = , i.e. the turn begins on the beat and on the upper auxiliary.

Tempo di Minuetto

HAYDN

18

p

mf

p

f

In the music of Wagner it is sometimes necessary to play turns that begin on the lower instead of the upper note. The symbol for this turn is .

Excerpt from "Dusk of the Gods"

Written

WAGNER

19

Inverted turn Played

Regular turn

Inverted turn

* Wagner wrote but it is traditionally played

In figures like the trill is generally executed or sometimes,

20

The music of the time of Bach and Handel (1685-1759), frequently contains the figure  or  The time value of the dot is not trilled, the execution being , etc.

It should be added that most trills of this period should begin with the upper note.

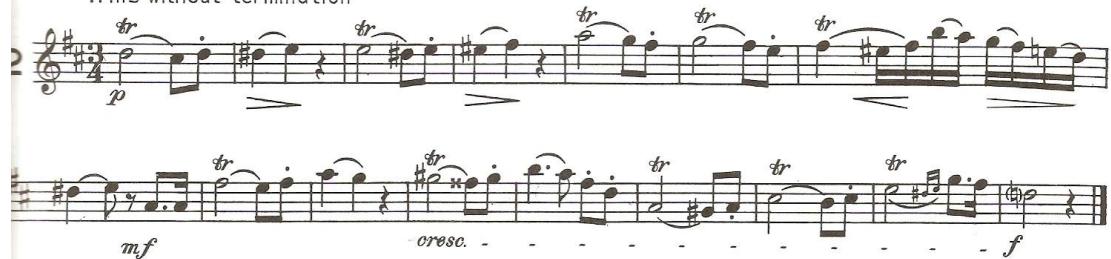
SARABANDE

In a stately manner



CORRETTE

Trills without termination



TELEMANN

Slowly and sustained



Excerpt from L'Arlesienne Suite No. 1
 (Original Alto Saxophone Solo from Prelude)

BIZET

Andante molto ($\text{♩} = 68$)

24

p *espress. assai*

poco cresc.

f *dim.* *p* *pp*

KLOSE

Moderato

25

p

71

REHL

6

7

8

9 REHL

10 PALADILHE

11 (slow and gradually faster) REHL

12 poco a poco stacc. rall.

13

14

71

REHL

6

7

8

9 REHL

10 PALADILHE

11 (slow and gradually faster) REHL

12 poco a poco stacc. rall.

13

14

SOLOS*

Sonatina
(Based on Trio V)

HAYDN

Moderato

1

* Piano accompaniments to all of the solos in this section are included in the Piano book to the "Concert and Contest Collection for Eb Alto Saxophone."

Sheet music for a solo instrument, likely flute or oboe, featuring nine staves of musical notation. The music includes various dynamics such as *f* (fortissimo), *mf* (mezzo-forte), *p* (pianissimo), and *cresc.* (crescendo). The notation features sixteenth-note patterns, grace notes, and slurs. The score is numbered 73 at the top right.

Minuet

(Haffner Music, K. 250)

MOZART

Allegro moderato

2

ff sf sf sf p

dim. f cresc. p

pp f sf

sf sf cresc. ff p dim.

f cresc. p

f sf sf sf sf Fine

TRIO
p con grazia dim.

cresc. p

dim. pp Minuet D. C. al Fine

Mélodie

SIMON POULAIN

Appassionato

Élégie

J. ED. BARAT

Lent ($J=66-69$)

4

Più vivo (J=72 environ)

poco animato

oresc.

poco rit.

più vivo

mf cresc.

f rit.

p a tempo

mf

f poco rit.

p

mf

p

mf

cresc.

f

p

f subito

mf

mf

pp

Concertante

E. PALADILHE

Allo 1 Andante assai moto

5 *f* dim. dim.

p *ten.* *ten.* *p* dim.

mf dim. *mf* dim. *f* = *mf*

f = *pp* *p*

p cantabile *f* 1 *f* ad lib. dim.

p *poco rall.*

Allo non troppo 8 *poco rit.*

rall. dim.

mf a tempo *cresc.*

f dim. *pp* *poco rit.* a tempo

p = *rifz* *pp*

Sheet music for a solo instrument, likely violin or cello, featuring 12 staves of musical notation. The music includes various dynamics such as *rffz*, *cresc.*, *f*, *p*, *tr.*, *pp*, and *rit.*, along with performance instructions like *a tempo* and *dim. e rall.*. The style is complex with many grace notes and slurs.

Andante and Allegro

ANDRÉ CHAILLEUX

Assez lent ($\text{J} = 68$)

6

rit.

allarg. *f court* *(short)*

Allegro ($\text{J} = 126$)

rit. mf

f

p

f

ff

a tempo

élargir (broaden)

Vivo

rit.