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# Universal Method for the Saxophone

by

**Paul de Ville.**

UNIVERSITY OF TORONTO  
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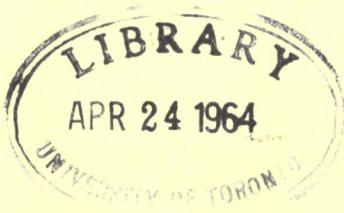
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## Preface.



HE Author takes great pleasure in stating to the Student, that everything which patient research, practical experience and knowledge (of my favorite instrument) could suggest, has been brought to bear to make this the *greatest* and most *comprehensive* Method for the

### **Saxophone**

ever attempted.

The plan of study is thorough and progressive, and if strictly adhered to, cannot fail to produce a first-class performer.

Yours truly,

Paul de Ville





# The Universal Method for Saxophone.

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# The Universal Method for the Saxophone

By PAUL DE VILLE.



THE Saxophone was invented about the year 1844, by Adolph Antoine Joseph Sax. He was the son of Charles Joseph Sax, the celebrated musical instrument maker of Paris, France.

Since the instrument was first invented, it has been greatly improved, and now—thanks to the skill of Messrs. Evette and Schaeffer, Paris, France, it has developed into the Saxophone as we know it to-day.

The body of the Saxophone, a parabolical cone, is made of brass and provided with a set of keys.

The mouthpiece is similar to that of the clarinet, and is fitted with a single reed.

The fingering of the Saxophone is similar to that of the Oboe, a clarinetist can readily master same after a little study.

The tone of the Saxophone is soft and penetrating in the upper register, and in the lower register it is full, rich and profoundly impressive.

One great merit of the Saxophone is its nobility in sustaining singing tones. Its tone is richer and has far more volume than the clarinet, and it has an extraordinary range of swell from soft (pp.) to loud (ff').

The full harmony of a quartet of Saxophones produces a grand effect.

In brief, the tone of the Saxophone is peculiar to itself, presenting vague analogies with the tones of the 'cello, clarinet and oboe.

The Saxophone is now an indispensable instrument in bands, and also fills an important place in large orchestras.

Saxophones are being made in many different sizes, and are classed in two series:

## Series A.

Soprano Saxophone in F  
Soprano Saxophone in C  
Alto Saxophone in F  
Tenor Saxophone in C  
Baritone Saxophone in F  
Bass Saxophone in C

## Series B.

Soprano Saxophone in Eb  
Soprano Saxophone in Bb  
Alto Saxophone in Eb  
Tenor Saxophone in Bb  
Baritone Saxophone in Eb  
Bass Saxophone in Bb  
Contra-bass Saxophone in Eb

The first series (A) is for orchestral use, and the second series (B) for the military band. Saxophones, when they are used in military bands, are generally employed in choirs of four, each of a different pitch, as follows:

Soprano in Bb, Alto in Eb, Tenor in Bb, and Baritone in Eb.

A Bass in Bb and Contra-bass in Eb are sometimes used, and (though very rarely) a Soprano in Eb.

It is now quite common to see in Saxophone quartets two Alto Saxophones in Eb used, one taking the part of the Soprano in Bb.

The Saxophone used most as a solo instrument is the Alto in Eb.

## INSTRUCTIONS FOR THE SAXOPHONE.

The compass of the Alto and Tenor Saxophones is two octaves and a major fifth.



The compass of the Soprano, Baritone, Bass and Contra-bass Saxophone is two octaves and a fourth.



On the old model Saxophone the lowest note was:



The music for all Saxophones is written in the treble clef.

## HOW TO HOLD THE SAXOPHONE.

The Soprano Saxophone is held in the same manner as a clarinet. The Alto, Tenor, Baritone, Bass and Contra-Bass are held, with the lower part or bell of the instrument resting against the right leg of the performer, but not too much on the right side, for in this position the left arm is stretched and the right arm is bent, thus interfering with proper execution, and also tiring the arms.

The right thumb should be put below the support, to hold the instrument in position, but not to hold it up; the strap will do that. Especially avoid resting the instrument on the thumb, for this tires and paralyzes the fingers.

The thumb of the left hand, supported on the round mould, will at the same time be in position to use the two octave keys, and in order to be able to use these two keys, the thumb should always rest in the same position, this is very important for equality of fingering.

## POSITION OF THE PERFORMER.

In sitting or standing, the body must be ERECT, head up and steady.

The chest must be well expanded, which facilitates the action of the lungs and allows the performer to bring out sounds both long and well sustained.

The arms should fall naturally along the body.

The hands must be held without contraction or rigidity upon the instrument; the fingers must be

arched and fall rather than strike upon the plates and keys.

The fingers must NOT rest on the plates or keys, as this interferes with smooth execution. With fingers flat, instead of being arched, one cannot properly take the G sharp, C sharp, B natural and low B flat keys, the left little finger is necessarily raised, whereas with the fingers arched on the plates, the little finger takes a good position, and easily commands the above notes.

Touch the keys with the tips of the fingers.

#### APPEARANCE OF THE PERFORMER.

When performing before an audience bear a calm appearance, emit the sounds without showing externally the difficulties that have to be overcome; it will greatly impress those around you with the apparent facility of your execution.

On the other hand, it would offer the company some temptation to laugh if you were to move your head, balance the body, raise the shoulders as a mark of expression, or fill up your cheeks with wind.

#### POSITION OF THE MOUTHPIECE IN THE MOUTH.

Insert about one-third of the mouthpiece into the mouth, the reed being underneath. The lower lip should be a little drawn in, so as to cover the teeth: and the upper lip slightly pressed downward, to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips the air cannot escape by the sides of the mouth, the reed can then act freely and perform its vibrations with all desirable facility. The tone on the Saxophone is produced by the tongue, which sends the air into the instrument and at the same time causes the reed to vibrate. To produce a tone the player must take in a sufficient quantity of air and force it into the instrument by a short stroke of the tongue and by pronouncing the letters T or D or the syllables "Too" or "Doo", according to the quality of tone required. Strike the reed about half an inch from its top (or thinnest part), with the tip of the tongue.

#### THE REED.

Great care should be taken in choosing a reed, as the quality of the tone depends upon the reed.

When the reed is "hard" and the mouthpiece open, the quality of tone is very bad.

In the low notes the tone is loud and hoarse; in the middle notes it is husky, and in the high notes it is thin and the notes are false.

When the reed is "soft" and the mouthpiece closed, the notes have the tone of a reed pipe and becomes low, and if one wants to raise them the reed hugs against the lay of the mouthpiece and there is no sound.

On the other hand, when the mouthpiece is a little open and the reed of medium strength, you can regulate the tone, diminish or increase it at will, and all the notes are smooth and in tune, and the tone is full, even and mellow in any of the registers, low, medium or high.

An apt student will soon be able to choose a proper medium, and also, perhaps, learn to "touch up" his reed by judicious manipulation, to get it to speak easily, with a full yet sweet tone.

Reeds are made of Frejus cane, which must be ripe, but not overripe. For a Baritone and Bass Saxophone a softer reed will be better; while for the Soprano and Alto a more substantial one will be preferable, with a medium for the Tenor.

The reed of the Saxophone being large and flexible, too much pressure closes it, therefore a slight pressure only is necessary to produce high notes, contrary to the effect on a Clarinet.

#### MANNER OF CONTROLLING THE TONE, ETC.

The control of the tone consists, first, in sustaining with strength; second, in emitting it softly and husbanding it; third, in increasing and diminishing the tone without altering its pitch.

During the emission of the air the tone must be equal, the same at the end as at the beginning. When the lungs are filled the tone is naturally stronger at the beginning, afterwards weak. This must be guarded against by reserving sufficient breath for the end.

It is of the greatest importance to have a good mouthpiece and a good reed, without these the student will try in vain to produce a sweet tone.

#### BREATHING.

Taking breath at the right time is an important matter. Every melody consists of sections which may be compared to the separate clauses of a sentence, and as these are indicated by punctuation so the sections of melody ought to be marked by the taking of breath at the correct moment. This should be done very rapidly, without noise, and without opening more of the lips at the sides of the mouthpiece of the instrument than is requisite for the inhalation of the breath. The face of the performer should give no sign of the action, and the more impereceptibly it is done the better. Every breath taken should be a deep one, completely filling the lungs, so as to enable the performer to play long sections without a break.

In the exercises in this method the place where breath is to be taken is marked by this sign (') over the stave.

The management of the breath is, like the flexibility of the fingers, a matter of practice—difficult at first, but acquired by persevering study.

#### HOW TO PRACTICE.

Practice as near as possible one regular time each day. For it is better to do so, if only for a short time regularly, than to practice for a long time one day and neglect it for two or three.

**The Scales.**—Whatever time the student can devote to practice, at least one quarter of that time should be devoted to the practice of the major, minor and chromatic scales.

Study intelligently, that is to say, DO NOT play the exercises too quickly, always follow the rhythm, give each note its full value, keep the pitch of each note well up, attacking it freely and sustaining it to the end. The pupil should practice daily long sustained tones, taking successively every note of the chromatic scale. This study will impart a beautiful tone, form the embouchure, and give roundness in playing.

As the pupil progresses with the following studies he will find additional instructions at various points which he must carefully observe.

## GENERAL REMARKS.

The **Strap** bears the weight of the instrument, not the thumbs.

The fingers must be **arched**, and the keys touched by the tips of the fingers.

The mouthpiece must be carefully cleaned after playing.

The pads should be kept in good order, and the springs of the keys oiled occasionally.

The instrument should always be wiped after using to prevent verdigris forming, and a piece of linen or cotton cloth passed through the crook to which the mouthpiece is attached.

The performer must be very careful and not allow the pads to remain damp after using the instrument. For when the pads are wet and are allowed to dry of their own accord, they become hard and do not cover the holes, which makes the instrument very difficult to play, also lowers the pitch and puts the instrument out of tune.

## TAKE CARE TO AVOID THE FOLLOWING FAULTS.

1. Wasting of the breath.
2. Spluttering with the tongue.
3. Direct breathing with the chest.
4. Uncertainty of tonguing, i. e., unsteadiness of tone.
5. Nodding with the head, which disturbs tonguing.
6. Loud, audible breathing when one or more sounds are being blown.
7. Swaying motions of the body, especially of the arms, which interferes with the fingering.
8. Beating time with the foot; in short, whatever interferes with exact and easy execution agreeable presence, good position of the body, etc., must be carefully avoided.



# List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

9

A . . . . .	to, in or at; <i>a tempo</i> , in time	<i>Mezzo-piano (mp)</i> . . . . .	Moderately soft
<i>Accelerando (acci.)</i> . . . . .	Gradually increasing the speed	<i>Minore</i> . . . . .	Minor Key
<i>Accent</i> . . . . .	Emphasis on certain parts of the measure	<i>Moderato</i> . . . . .	Moderately. <i>Allegro moderato</i> , moderately fast
<i>Adagio</i> . . . . .	Slowly leisurely	<i>Molto</i> . . . . .	Much; very
<i>Ad libitum (ad lib.)</i> . . . . .	At pleasure; not in strict time	<i>Morendo</i> . . . . .	Dying away
<i>A due (a 2)</i> . . . . .	To be played by both instruments	<i>Mosso</i> . . . . .	Equivalent to rapid. <i>Piu mosso</i> , quicker.
<i>Agitato</i> . . . . .	Restless, with agitation	<i>Moto</i> . . . . .	Motion. <i>Con moto</i> , with animation
<i>Al or Alla</i> . . . . .	In the style of	<i>Non</i> . . . . .	Not
<i>Alla Marcia</i> . . . . .	In the style of a March	<i>Notation</i> . . . . .	The art of representing musical sounds by means of written characters
<i>Allegretto</i> . . . . .	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	<i>Obbligata</i> . . . . .	An indispensable part
<i>Allegro</i> . . . . .	Lively; brisk, rapid.	<i>Opus (Op.)</i> . . . . .	A work.
<i>Allegro assai</i> . . . . .	Very rapidly	<i>Ossia</i> . . . . .	Or; or else. Generally indicating an easier method
<i>Amoroso</i> . . . . .	Affectionately	<i>Ottava (8va)</i> . . . . .	To be played an octave higher
<i>Andante</i> . . . . .	In moderately slow time	<i>Pause (P)</i> . . . . .	The sign indicating a pause or rest.
<i>Andantino</i> . . . . .	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	<i>Perdendosi</i> . . . . .	Dying away gradually
<i>Anima, con {</i>	With animation	<i>Piacere, a</i> . . . . .	At pleasure
<i>Animato</i> . . . . .		<i>Pianissimo (pp)</i> . . . . .	Very softly
<i>A piacere</i> . . . . .	At pleasure; equivalent to <i>ad libitum</i>	<i>Piano (P)</i> . . . . .	Softly
<i>Appassionato</i> . . . . .	Impassioned	<i>Piu</i> . . . . .	More
<i>Arpeggio</i> . . . . .	A broken chord	<i>Piu Allegro</i> . . . . .	More quickly
<i>Assai</i> . . . . .	Very; <i>Allegro assai</i> , very rapidly	<i>Piu tosto</i> . . . . .	Quicker
<i>A tempo</i> . . . . .	In the original tempo	<i>Poco or un poco</i> . . . . .	A little
<i>Attacca</i> . . . . .	Attack or begin what follows without pausing	<i>Poco a poco</i> . . . . .	Gradually, by degrees; little by little
<i>Barcarolle</i> . . . . .	A Venetian boatman's song	<i>Poco piu mosso</i> . . . . .	A little faster
<i>Bis</i> . . . . .	Twice, repeat the passage	<i>Poco meno</i> . . . . .	A little slower
<i>Bravura</i> . . . . .	Brilliant; bold; spirited	<i>Poco piu</i> . . . . .	A little faster
<i>Brillante</i> . . . . .	Showy, sparkling, brilliant	<i>Poi</i> . . . . .	Then; afterwards
<i>Brio, con</i> . . . . .	With much spirit	<i>Pomposo</i> . . . . .	Pompous; grand
<i>Cadenza</i> . . . . .	An elaborate, florid passage introduced as an embellishment	<i>Prestissimo</i> . . . . .	As quickly as possible
<i>Cantabile</i> . . . . .	In a singing style	<i>Presto</i> . . . . .	Very quick; faster than <i>Allegro</i> .
<i>Canzonetta</i> . . . . .	A short song or air	<i>Primo (1mo)</i> . . . . .	The first
<i>Capriccio a</i> . . . . .	At pleasure, <i>ad libitum</i>	<i>Quartet</i> . . . . .	A piece of music for four performers.
<i>Cavatina</i> . . . . .	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	<i>Quasi</i> . . . . .	As if; in the style of
<i>Chord</i> . . . . .	The harmony of three or more tones of different pitch produced simultaneously	<i>Quintet</i> . . . . .	A piece of music for five performers
<i>Coda</i> . . . . .	A supplement at the end of a composition	<i>Rallentando (rall.)</i> . . . . .	Gradually slower
<i>Col or con</i> . . . . .	With	<i>Replica</i> . . . . .	Repetition. <i>Senza replica</i> , without repeats
<i>Crescendo (cresc.)</i> . . . . .	Swelling; increasing in loudness	<i>Rinforzando</i> . . . . .	With special emphasis
<i>Da or dal</i> . . . . .	From	<i>Ritardando (rit.)</i> . . . . .	Gradually slower and slower
<i>Da Capo (D. C.)</i> . . . . .	From the beginning	<i>Risoluto</i> . . . . .	Resolutely; bold; energetic
<i>Dal Segno (D. S.)</i> . . . . .	From the sign	<i>Ritenuto</i> . . . . .	In slower time
<i>Decrescendo (decresc.)</i> . . . . .	Decreasing in strength	<i>Scherzando</i> . . . . .	Playfully; sportively
<i>Diminuendo (dim.)</i> . . . . .	Gradually softer	<i>Secondo (2do)</i> . . . . .	The second singer, instrumentalist or part
<i>Divisi</i> . . . . .	Divided, each part to be played by a separate instrument	<i>Segue</i> . . . . .	Follow on in similar style
<i>Dolce (dot.)</i> . . . . .	Softly; sweetly	<i>Semplice</i> . . . . .	Simply; unaffectedly
<i>Dolcissimo</i> . . . . .	Very sweetly and softly	<i>Senza</i> . . . . .	Without. <i>Senza sordino</i> without mute
<i>Dominant</i> . . . . .	The fifth tone in the major or minor scale	<i>Sforzando (sf)</i> . . . . .	Forcibly; with sudden emphasis
<i>Duet or Duo</i> . . . . .	A composition for two performers	<i>Simile or Simili</i> . . . . .	In like manner
<i>E</i> . . . . .	And	<i>Smorzando (smorz.)</i> . . . . .	Diminishing in sound. Equivalent to <i>Morendo</i>
<i>Elegante</i> . . . . .	Elegant, graceful	<i>Solo</i> . . . . .	For one performer only. <i>Soli</i> ; for all
<i>Energico</i> . . . . .	With energy, vigorously	<i>Sordino</i> . . . . .	A mute. <i>Con sordino</i> , with the mute
<i>Enharmonic</i> . . . . .	Alike in pitch, but different in notation	<i>Sostenuto</i> . . . . .	Sustained; prolonged
<i>Espressivo</i> . . . . .	With expression	<i>Sotto</i> . . . . .	Below; under. <i>Sotto voce</i> , in a subdued tone
<i>Finale</i> . . . . .	The concluding movement	<i>Spirito</i> . . . . .	Spirit. <i>con Spirito</i> with spirit
<i>Fine</i> . . . . .	The end	<i>Staccato</i> . . . . .	Detached; separate
<i>Forte (f)</i> . . . . .	Loud	<i>Stretando</i> . . . . .	Dragging or retarding the tempo
<i>Forte - piano (fp)</i> . . . . .	Accent strongly, diminishing instantly to piano	<i>Stretto or stretta</i> . . . . .	An increase of speed. <i>Piu stretto</i> faster
<i>Fortissimo (ff)</i> . . . . .	Very loud	<i>Subdominant</i> . . . . .	The fourth tone in the diatonic scale
<i>Forzando (fz &gt;)</i> . . . . .	Indicates that a note or chord is to be strongly accented	<i>Syncopation</i> . . . . .	Change of accent from a strong beat to a weak one.
<i>Forza</i> . . . . .	Force of tone	<i>Tacet</i> . . . . .	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<i>Fuoco, con</i> . . . . .	With fire; with spirit	<i>Tempo</i> . . . . .	Movement; rate of speed.
<i>Giocoso</i> . . . . .	Joyously; playfully	<i>Tempo primo</i> . . . . .	Return to the original tempo.
<i>Giusto</i> . . . . .	Exact; in strict time	<i>Tenuto (ten.)</i> . . . . .	Held for the full value.
<i>Grandioso</i> . . . . .	Grand; pompous; majestic	<i>Thema or Theme</i> . . . . .	The subject or melody.
<i>Grave</i> . . . . .	Very slow and solemn	<i>Tonic</i> . . . . .	The key-note of any scale.
<i>Grazioso</i> . . . . .	Gracefully	<i>Tranquillo</i> . . . . .	Quietly.
<i>Harmony</i> . . . . .	In general, a combination of tones, or chords, producing music	<i>Tremolando, Tremolo</i> . . . . .	A tremulous fluctuation of tone.
<i>Key note</i> . . . . .	The first degree of the scale, the tonic	<i>Trio</i> . . . . .	A piece of music for three performers.
<i>Largamente</i> . . . . .	Very broad in style	<i>Triplet</i> . . . . .	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<i>Larghetto</i> . . . . .	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	<i>Tropp</i> . . . . .	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
<i>Largo</i> . . . . .	Broad and slow; the slowest tempo-mark	<i>Tutti</i> . . . . .	All; all the instruments.
<i>Legato</i> . . . . .	Smoothly, the reverse of <i>staccato</i>	<i>Un.</i> . . . . .	A, one, an.
<i>Ledger-line</i> . . . . .	A small added line above or below the staff	<i>Una corda</i> . . . . .	On one string.
<i>Lento</i> . . . . .	Slow, between <i>Andante</i> and <i>Largo</i>	<i>Variatione</i> . . . . .	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<i>L'istesso tempo</i> . . . . .	In the same time, (or tempo)	<i>Veloce</i> . . . . .	Quick, rapid, swift.
<i>Loco</i> . . . . .	In place. Play as written, no longer, an octave higher or lower	<i>Vibrato</i> . . . . .	A wavering tone-effect, which should be sparingly used.
<i>Ma</i> . . . . .	But	<i>Vivace</i> . . . . .	With vivacity; bright; spirited.
<i>Ma non troppo</i> . . . . .	Lively, but not too much so	<i>Vivo</i> . . . . .	Lively; spirited.
<i>Maestoso</i> . . . . .	Majestically; dignified	<i>Volti Subito V.S.</i> . . . . .	Turn over quickly.
<i>Maggiore</i> . . . . .	Major Key		
<i>Marcato</i> . . . . .	Marked		
<i>Meno</i> . . . . .	Less		
<i>Meno mosso</i> . . . . .	Less quickly		
<i>Mezzo</i> . . . . .	Half; moderately		

## HOW TO MAKE YOUR OWN REEDS

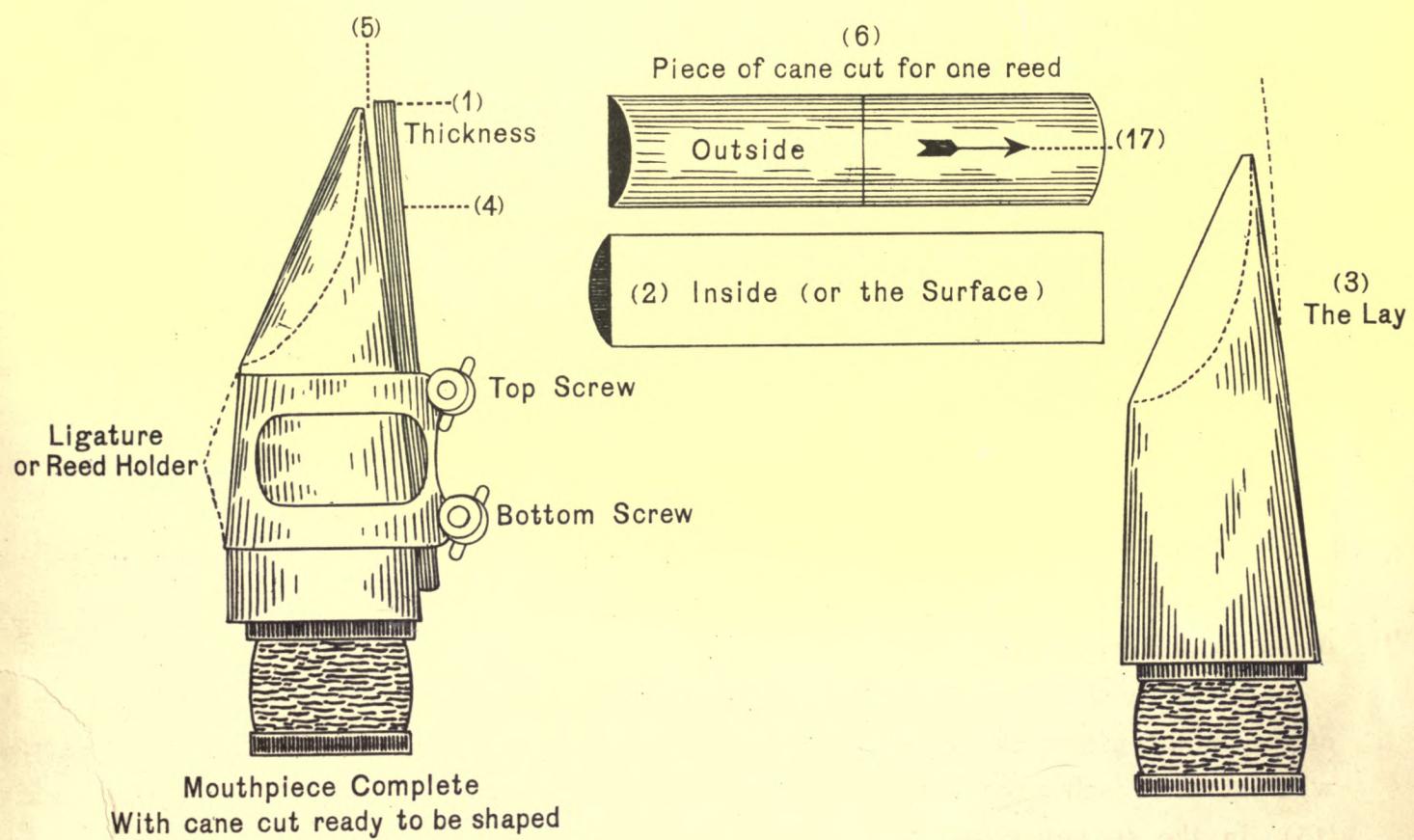
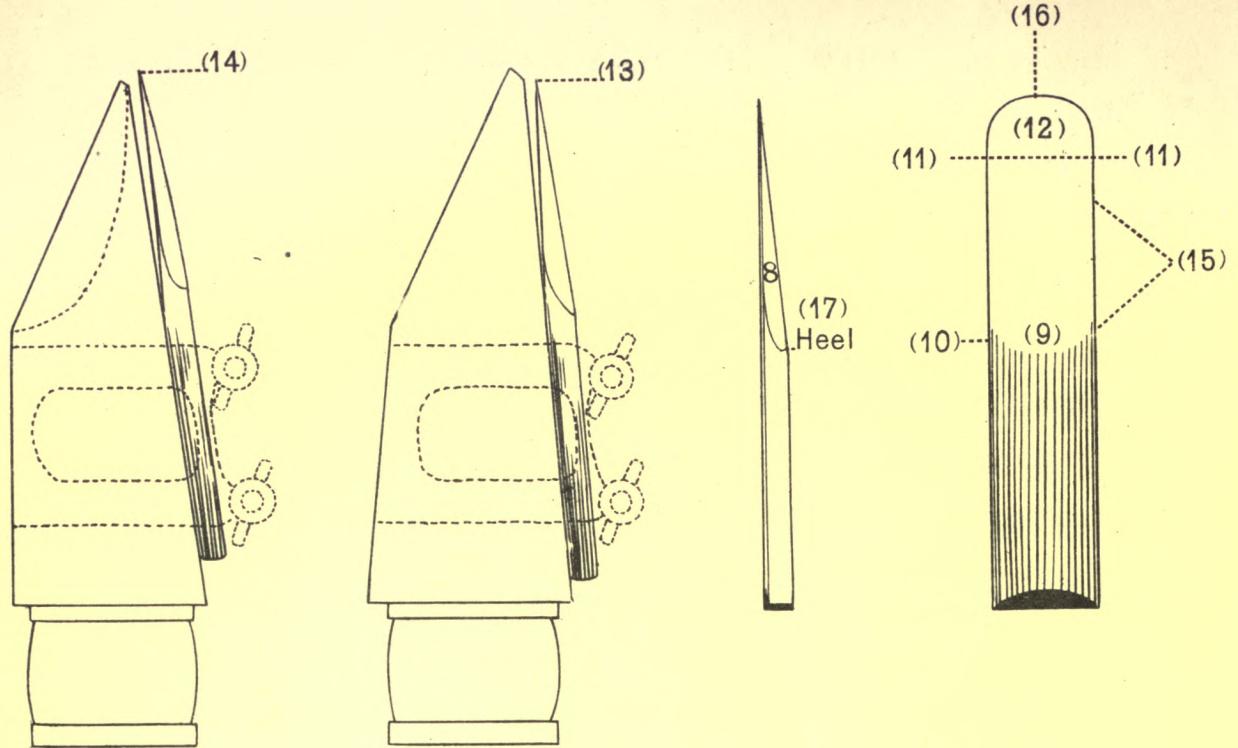
While reeds of the best quality may now be obtained in music supply houses, some performers prefer to make their own reeds, and at least some knowledge of the process of reed-making or correcting faults is invaluable. (The figures interspersed refer to diagrams on following page.)

First cut off a piece of cane the thickness of a half dollar coin (1) and of the size of the *lay* (3) (The part of the mouthpiece where the reed is laid and held by the ligature or reed-holder). Then rub the inside part of the cane on a broad fine cut file until the surface is perfectly flat, after which it may be placed on the *lay* (3) and the screws of reed-holder tightened to ascertain if the opening (5) is correct. Holding the mouthpiece sideways against the light the opening (5) should extend downward about one inch. Remove the reed from mouthpiece and with a sharp knife trim down gradually from centre (6) to top (7) being careful not to take too much off at first as later adjustment must be allowed for. The edges should be rounded from where the cutting begins (8) and show an elongated angle from the middle. The cane should be thicker in the middle (9) than at the edges (10). The thin end of reed can be shaped with a sharp pair of scissors or a reed-cutter. If, on trial, the reed proves too hard, file off the thickness at top of reed, sloping toward edges (11). If the top is already thin enough, file off between the centre (6) and the top (7), but with great care, for should too much be taken off, the tone will be spoiled. Then with a very smooth file file straight across the top of reed to a depth of  $\frac{1}{8}$  of an inch downward; this will leave thin part even and almost transparent. Again place the reed on *lay* (3) and give a side glance at the opening (5); should it be too close, loosen the top screw of reed-holder and tighten the bottom screw. Reverse the process if the opening is too large. The flat surface of the reed (2) may become warped and uneven, in which case rub carefully on the large file or on the finest sandpaper laid on a perfectly smooth or flat surface, preferably, plate glass.

When left on the mouth-piece for a few days, all the small faults in a reed may vanish; but the real fault may be in the mouth-piece, if located there take the mouth-piece to the maker or a repair shop for refacing.

If the reed still remains too hard, adjust it on *lay* so as to show a trifle below top of the mouth-piece, (13) if too soft adjust it to show above the top (14), this experiment will at once show the defect. In the first case reduce the reed at end of the curve (15), in the second case, cut off the top (16).

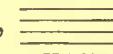
Future warping of the reed may be corrected by using large file or sandpaper, but carefully avoid making reed too thin at the heel (17).



## RUDIMENTS OF MUSIC

Before the student can commence to play any instrument it is necessary that he should be acquainted with the rudiments of musical *Notation*.

The signs, which indicate pitch and duration of a musical sound, are called *Notes* figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the *Stave*, the names of which are determined by *Clefs*, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are:



of the four spaces

between the lines:



of the two above and below the lines



These eleven notes are insufficient to indicate the full compass of Sounds in use.

*Ledger* lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.



Notes of the ledger lines above the stave



Notes of the ledger lines below the stave

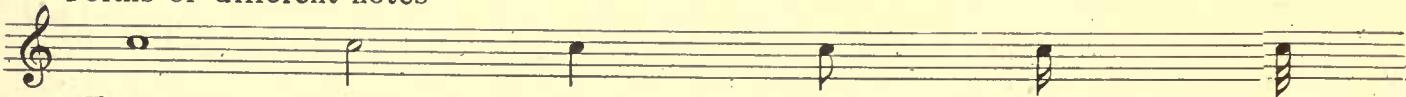
### FULL TABLE OF ABOVE NOTES



### DURATION OF NOTES

Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note.

Forms of different notes



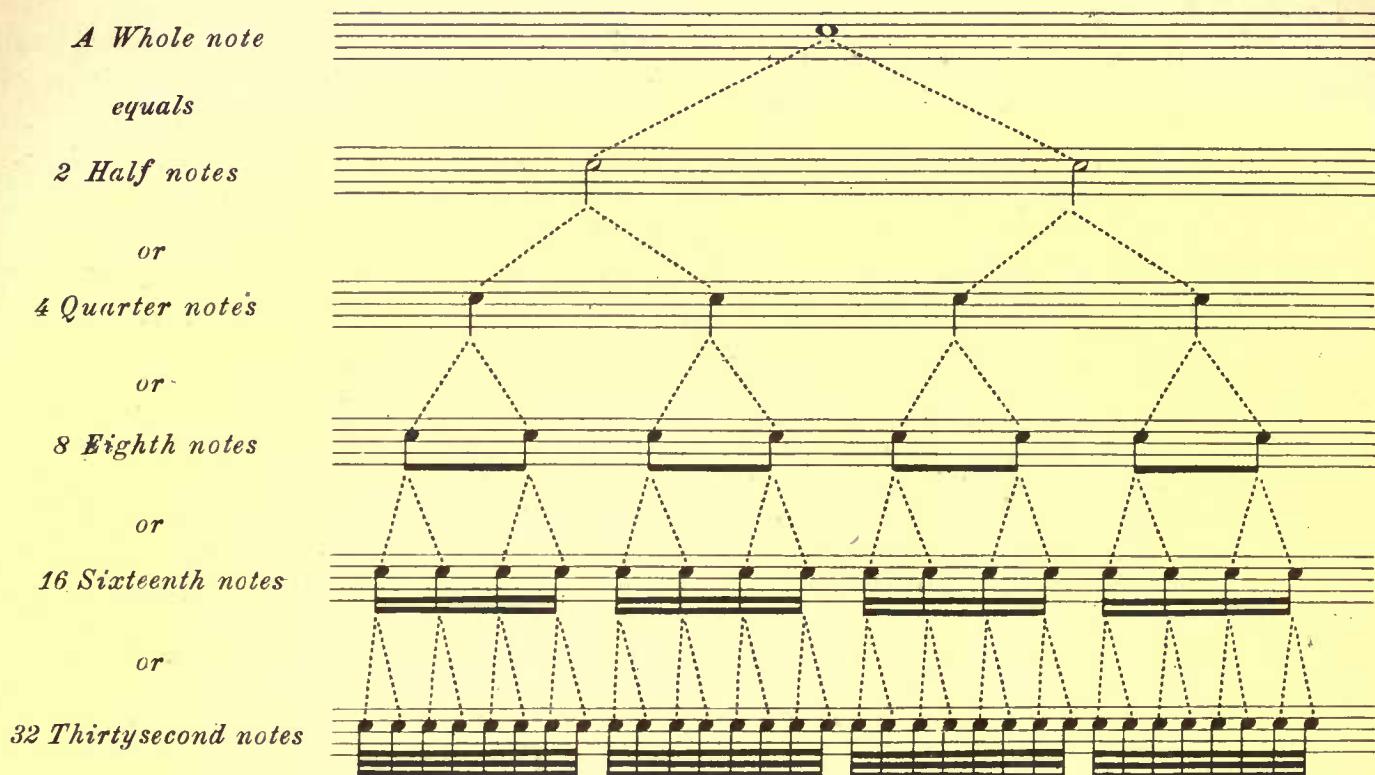
Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirty-second note.

The latter three kinds may also  
be written in combination thus:



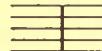
Eighth notes; Sixteenth notes; Thirty-second notes.

## COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



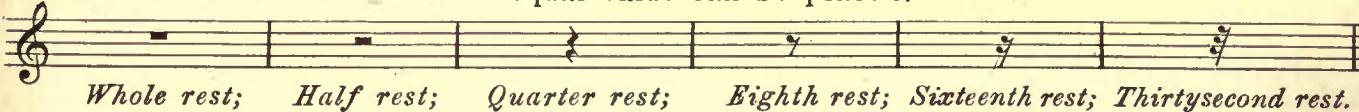
### BARS

Notes are systematically arranged into *bars*, marked by one or two lines drawn across the stave.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. The end of a part of a composition is marked with two lines or a double bar, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece, is to be played again. This is called a *Repeat*.

### RESTS

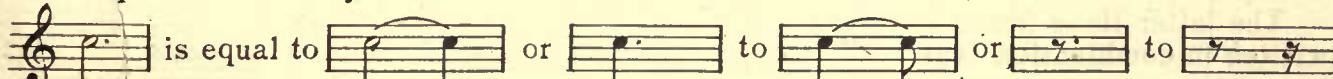
Instead of a note a *Rest* of equal value can be placed.



*Eighth rest; Sixteenth rest; Thirtysecond rest.*

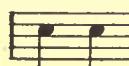
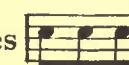
### DOTS

A *Dot* placed after any note or rest increases its value one half, thus:



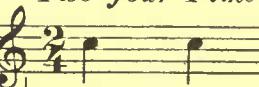
Two dots placed after a note or rest increase its value one half and a quarter or  like  etc.

## TRIPLETS, SEXTUPLES, AND ODD GROUPS

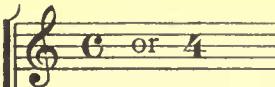
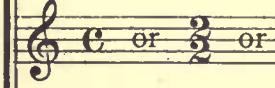
Triplets are marked by a *3* being put over a group of three notes. Sextuplets are marked by a *6* being placed over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked; or six eighth notes  in the time of four eighth notes  not so marked. There are also groups of five  seven  and nine notes  etc.

## TIME SIGNATURES

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

<i>Common Time</i>	<i>Three-four Time</i>	<i>Two-four Time</i>
		
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.	Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.	Contains two quarter notes etc., and two (1, 2,) must be counted.

## TABLE OF TIME SIGNATURES

<i>Simple Common Times</i>	<i>Compound Common Times</i>	<i>Simple Triple Times</i>	<i>Compound Triple Times</i>
			
			
			

When a line is drawn through the **C** thus: , which is called *alla breve*, two is counted in a bar.

## SCALES

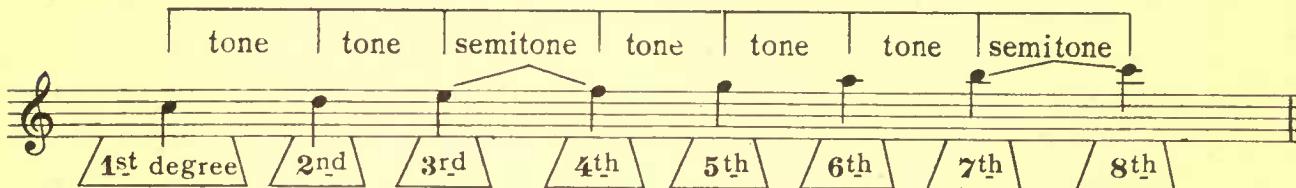
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of scales, termed *Major* and *Minor*, whose ascension or descension is diatonical: i.e. in tones and semitones, and a third kind, whose ascension and descension is chromatic: i.e. only in semitones.

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

### EXAMPLE



Each diatonic scale derives its name from the name of the note on the first degree—or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.



## SHARPS

A scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any order but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp (#), which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

The sharps succeed each other in the following order:

1      2      3      4      5      6      7  
F sharp,    C sharp,    G sharp,    D sharp,    A sharp,    E sharp,    B sharp.

Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

### TABLE OF SIGNATURES OF SHARP KEYS

*Number of Sharps:*

1      2      3      4      5      6      7

*Names of the Keys:*

G      D      A      E      B      F#      C#

### FLATS

A flat (b) prefixed to a note lowers it half a tone. The flats succeed each other in the following order:

1      2      3      4      5      6      7  
B flat,    E flat,    A flat,    D flat,    G flat,    C flat,    F flat.

The same rule concerning signatures as with sharps is to be observed here.

### TABLE OF SIGNATURES OF FLAT KEYS

*Number of Flats:*

1      2      3      4      5      6      7

*Names of the Keys:*

F      Bb      Eb      Ab      Db      Gb      Cb

## THE MINOR SCALES

Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the *harmonic* and the *melodic* form.

### THE MELODIC MINOR SCALE

The ascending of the melodic *minor* scale differs from the descending, the former having its sixth and seventh degree raised by *accidentals not essential to the key*. In the ascending, semitones are situated between the second and third and the seventh and eighth degrees, and in the descending between the sixth and fifth and the third and second degrees.

#### SCALE OF A MINOR

*Without Signature; Relative to C major.*

tone      semitone      tone      tone      tone      tone      semitone

1<sup>st</sup> degree    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>

8<sup>th</sup>    7<sup>th</sup>    6<sup>th</sup>    5<sup>th</sup>    4<sup>th</sup>    3<sup>rd</sup>    2<sup>nd</sup>    1<sup>st</sup>

#### TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR

A minor	E minor	B minor	F♯ minor	C♯ minor	G♯ minor	D♯ minor	A♯ minor
{ C major	G major	D major	A major	E major	B major	F♯ major	C♯ major
D minor	G minor	C minor	F minor	B♭ minor	E♭ minor	A♭ minor	
{ F major	B♭ major	E♭ major	A♭ major	D♭ major	G♭ major	C♭ major	

### THE HARMONIC MINOR SCALE

The Harmonic Minor Scale differs from the Melodic, as only its 7<sup>th</sup> degree is raised by an accidental, which remains, whether ascending or descending.

#### SCALE OF A MINOR

tone      semitone      tone      tone      tone      semitone      tone      semitone      tone      tone      semitone      tone      semitone      tone      semitone      tone

1<sup>st</sup> degree    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    7<sup>th</sup>    6<sup>th</sup>    5<sup>th</sup>    4<sup>th</sup>    3<sup>rd</sup>    2<sup>nd</sup>    1<sup>st</sup>

## THE NATURAL ♯

In order to restore a note which has been raised by a sharp (#) or lowered by a flat (b), a *Natural* (♯) is employed which restores it to its original pitch.

Thus F raised by a sharp is restored by the natural to its original sound.

or B flat to B natural.

## THE DOUBLE SHARP ✕

By prefixing a double sharp ✕ to a note the same must be raised a whole tone.

Thus F double sharp will sound like G natural

## THE DOUBLE FLAT bb

A double flat bb prefixed to a note depresses the note a whole tone. Thus Bbb (double flat) will sound like A natural

## THE PAUSE ⌂

A Pause ⌂ placed over a note, means that the note can be sustained to an indefinite length at the performer's pleasure; the counting being interrupted.



## THE CHROMATIC SCALE

Consists of a succession of semitones, which, in ascending are designated by sharps, and in descending by flats.

Thus:



etc.

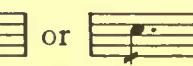


etc.

## ABBREVIATIONS

Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing four eighth notes:  a half note marked with a thick line:  will indicate the same.

Or  for  or  for  or  for  etc.

and  for  Or instead of repeating a bar alike a sign marked thus  is used:  etc

## TRANSPOSITION OF THE KEYS

When C is taken as **1**, the scale or key is said to be in its natural position; but either of the other letters may be taken as **1**, in which case the scale is said to be *transposed*. As **1** is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the *Key-note*. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as **1**, the scale is in the key of G; if D be taken as **1**, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as **1**, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from **1** to **2**, a *tone* from **2** to **3**, a *semitone* from **3** to **4**, a *tone* from **4** to **5**, a *tone* from **5** to **6**, a *tone* from **6** to **7** and a *semitone* from **7** to **8**. The interval from one letter to another letter is also the same and cannot be changed, thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale therefore it becomes necessary to introduce sharps and flats, or to substitute sharped or flattened letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in the transpositions by sharps, viz: the fifth above or the fourth below is taken as **1** of a new key in every succeeding transposition and an additional sharp will be required in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is **1** of the new scale (key of F.) The order of intervals must be the same in the flat key as in the sharp; hence the B must be made flat.

It is clear that there must be a tonal difference between the third from C to E and the third from E to Eb. It has been stated that the tonal difference between two notes on adjacent degrees of the staff is not always the same, likewise intervals of a third, fourth, etc., vary as to tonal content. The third from C to E is called a Major (Large) Third (2 full Tones), that from C to Eb is called a Minor (Small) Third (1 tone and a Semi-Tone). This classification of intervals belongs properly to the study of Harmony and does not necessarily concern the student now. It will be sufficient to make the transposition by intervals as directed, and remember the scale of the *new key* we are playing in.

## DIFFERENT SHADES OF TONE

**p** means: *piano*, soft

**pp** means: *pianissimo*, very soft

**f** means: *forte*, loud

**ff** means: *fortissimo*, very loud

**mf** means: *mezzoforte*, moderately loud

*cresc.* or  means *crescendo*, increasing the sound

*dim.* *decresc.* or  means *diminuendo*, *decrecendo*, diminishing the sound

**sf**, **rf** or > means *sforzando*, *rinforzando*, sharply accentuated

**fp** means: *forte-piano*, loud and immediately soft again

## GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY

### THE APPOGGIATURA

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written so  the value of it is one half of the following note.

When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

### EXAMPLES



There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Written thus:   
**EXAMPLE.** 



## THE GRUPPETTO OR TURN

Is composed of three grace notes placed between or after a principal note. The turn is marked thus: . A small sharp placed under some of the signs thus: , indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus , the upper grace note must be sharpened; or in case of a sharp above and below the sign , the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be lowered half a tone in that case.

### EXAMPLES

As written {

As played {

With sharps and flats

{

## THE PASSING SHAKE

The passing shake, often written thus , must be played quick and round in the following manner:

As written {

As played {

## THE SHAKE

The shake or trillo, marked thus , consists in the alternate repetition of the note marked, with the note in the next degree above it.

### EXAMPLE

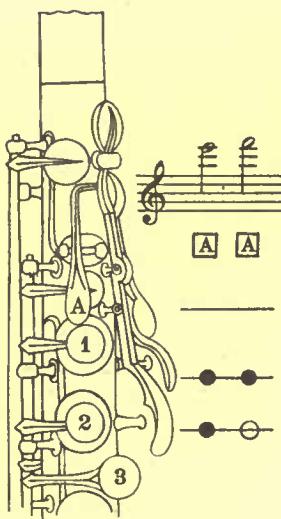
As written {

As played {

Chain of Shakes

{

# Improvements added to the Evette and Schaeffer System of Saxophones.

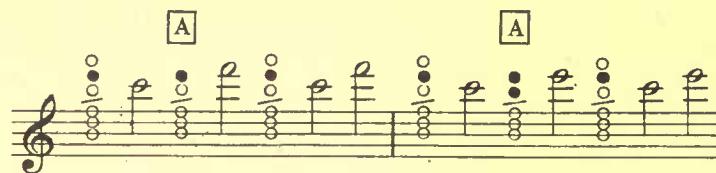


## First New Patent Key of High E and F.

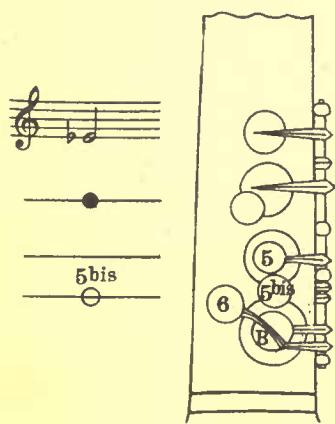
The notes E and F above the staff are obtained upon all Saxophones by using simultaneously three or four keys; the hand to catch these keys must quit its natural position; and to return again is very difficult.

With Evette and Schaeffer's new patent key **A** they suppress that difficulty as shown in the following examples.

The key **A** shuts automatically the plate (or plateau) of the first finger. It is very easy to see the many advantages of this new fingering.



*Note:* See Exercises for this new fingering on pages 90 & 91.



## Second New Patent Eb Key.

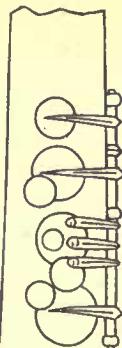
The passing from B $\sharp$ , C $\sharp$  and C $\#$  to Eb is very difficult on all Saxophones, and requires great practice and study; various mechanisms have been tried in remedying this inconvenience; Evette and Schaeffer claim they have thoroughly succeeded by obtaining the emission of the Eb through the hole of the E $\sharp$ .

The Eb is obtained by lowering the plate **5<sup>bis</sup>** with the second finger right hand, third finger being raised. The little finger, which usually takes the Eb key, thus remains free and the passing from B $\sharp$ , C $\sharp$  and C $\#$  to Eb becomes quite easy.

*Note:* See Exercises for this new fingering on page 75.

## Last Improvement on the Evette and Schaeffer System of Saxophones.

### Three New Patent Keys for the Low Bb, B $\sharp$ and C $\#$ .



Owing to the successive improvements made by them to the Saxophone, the fingering of that instrument has become very easy.

But it remained yet a question to be solved, viz: how to be able to obtain the low notes with both hands. However, nothing was more easy, but that ought to be met with.

Such question to-day was solved out, since, without any new mechanism, the three notes, low Bb, B $\sharp$  and C $\#$  made by the little finger of the left hand, are also made with the second (or middle) finger of the right hand, by means of three double spatulas.

It is easy to account for the fact that; since these three notes are made indifferently with both hands, thence all the most difficult passages become very easy to be made out.

10638-144 *Note:* See Exercises for this new fingering on pages 197, 198, 199 & 200.  
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# Preparatory Exercises

For the Production of Tone and Forming the Embouchure.

*Note:* It is taken for granted, that, the Student has already made himself acquainted with the Rudiments of Music.

*Observation:* Each note, in the following exercises, should be touched softly with the tongue by pronouncing the letter *T*; the breath must be emitted evenly, so as to produce a long and equal note.

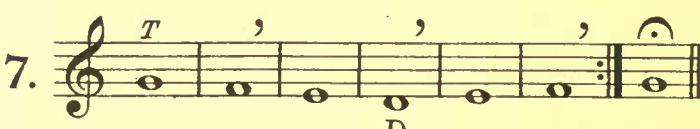
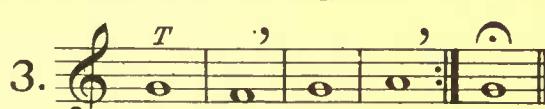
Each exercise between repeat-bars should be repeated till the execution is perfect; and be finished with the note surmounted by the pause: (♩).

## Exercises.

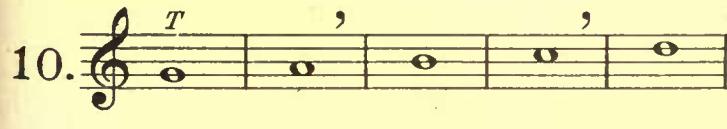
Pronounce the letter *T* for each note. Breath should be taken at the sign: (‘).



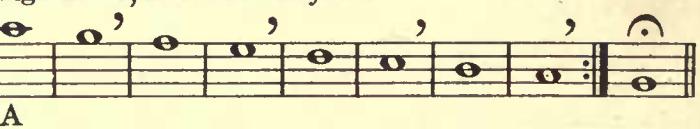
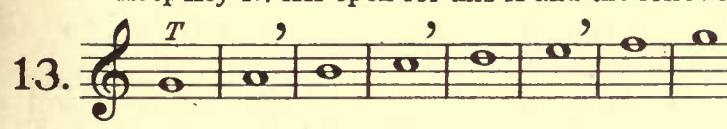
Names of the notes: G A



\* Keep the Octave-key N° VII open for this D and the E, F and G.



\*\* Keep Key N° XII open for this A and the following high notes, and close Key VII.



\* Use no more pressure for this \*C than for the C in the third space of the staff.

15.

### Diatonic Scale of C major.

This sign

16.

### Exercises on Intervals.

#### Thirds.

Give a lighter pressure on the reed to produce the lower notes.

17.

Pass from one note to another without pressure of the lower lip.

Key VII  
open.

Key XII Key VII Key XII  
open. open. open.

#### Fourths.

18.

#### Fifths.

19.

#### Sixths.

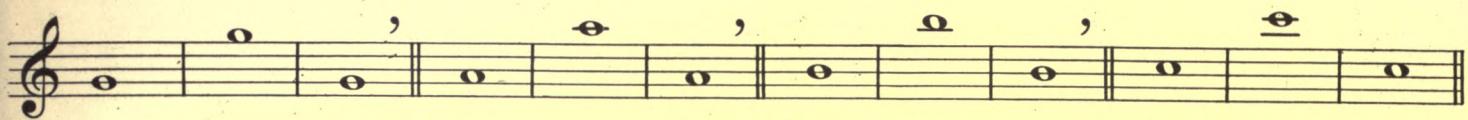
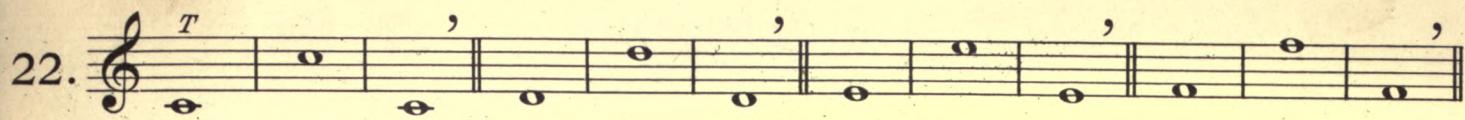
20.

B $\natural$

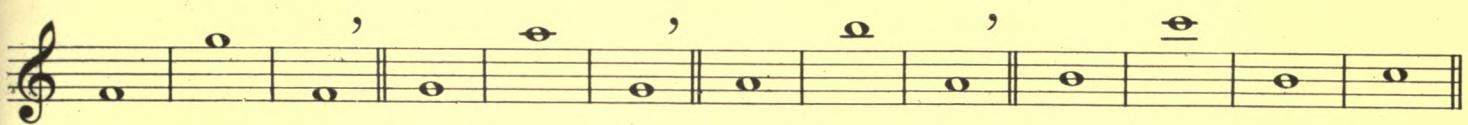
#### Sevenths.

21.

## Octaves.



## Ninths.



## Shading.

*Crescendo:* (gradual increase of tone.)

*Diminuendo:* (gradual diminution of sound.)

27.

*Crescendo - Diminuendo:* (increase and decrease of tone.)

28.

Exercise to Acquire Evenness in Passing from B to C.

29.

### Exercises on Time.

The Student will now observe the value of the notes.

Common or Four-four time.

30.

Count mentally: 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

1 2 3 4. 1, 2, 3, 4. 1, 2, 3, 4.

31.

Count: 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

Two-four time.

32.

Count: 1, 2. 1, 2. 1, 2.

33.

Count: 1, 2. 1, 2.

Three-four time. Observe the notes with dots placed after them.

34.

Count: 1, 2, 3. 1, 2, 3. 1, 2, 3.

35.

Count: 1, 2, 3. 1, 2, 3.

1, 2, 3.

1, 2, 3.

Six-eight time.

36.

Count also: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.

1, 2, 3, 4, 5, 6.

### Exercises in Slurring.

These exercises should be played at first slowly, and when the fingering has been acquired smoothly, they should be repeated many times, gradually increasing in speed.

Tongue only the first note of the Slur, and continue the tone till the second.

37.

Count: 1, 2, 3, 4. 1, 2, 3, 4.

Tongue first note of the slur.

38.

Count: 1, 2, 3, 4. 1, 2, 3, 4.

39.

*Count: 1, 2, 3, 4.*

40.

*Count: 1, 2, 3, 4.*

41.

*Count: 1, 2, 3, 4.*

42.

*Count: 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.*

Observe the Rests.

Seconds.

42.

*Count: 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.*

43.

Count: 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

44.

Count: 1, 2, 3, 4. 1, 2, 3, 4.

Thirds.

45.

Count: 1, 2, 3, 4. 1, 2, 3, 4.

46.

*Count: 1, 2, 3, 4.*

47.

*Count: 1, 2, 3, 4.*

Fourths.

48.

*Count: 1, 2, 3, 4.*

49.

*Count: 1, 2, 3, 4.*

50.

Count: 1, 2, 3, 4.

Fifths.

51.

Count: 1, 2, 3, 4.

52.

Count: 1, 2, 3, 4.

## Sixths.

53.

*T*

Count: 1, 2, 3, 4.

54.

*T*

Count: 1, 2, 3, 4.

55.

*T*

Count: 1, 2, 3, 4.

## Sevenths.

56.

Count: 1, 2, 3, 4.

57.

Count: 1, 2, 3, 4.

58.

Count: 1, 2, 3, 4.

## Octaves.

59.

*Count: 1, 2, 3, 4.*

60.

*Count: 1, 2, 5, 4.*

61.

*Count: 1, 2, 3, 4.*

# Progressive Exercises on Time.

Observe the Rests.

Common or Four-four time.

62.

Count: 1, 2, 3, 4. 1, 2, 3, 4.

63.

Count: 1, 2, 3, 4.

64.

Count: 1, 2, 3, 4. 1, 2, 3, 4.

1, 2, 3, 4.

Syncopation.

65.

Count: 1, 2, 3, 4. 1, 2, 3, 4.

Three-four time.

66.

Count: 1, 2, 3. 1, 2, 3.

67. T  
Count: 1, 2, 3. 1, 2, 3.

T

Three-eight time.

68. T  
Count: 1, 2, 3. 1, 2, 3. 1, 2, 3.

Six-four time.

69. T  
Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.

T  
Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.

Nine-four time.

70. T  
Count: 1, 2, 3, 4, 5, 6, 7, 8, 9. 1, 2, 3, 4, 5, 6, 7, 8, 9.  
1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

T  
Count: 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

Nine-eight time.

71. T  
Count: 1, 2, 3, 4, 5, 6, 7, 8, 9.  
1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

T

T  
Count: 1, 2, 3, 4, 5, 6, 7, 8, 9.  
1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

Observe the Articulation.

Twelve-eight time.

Count: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

72.

Six-eight time.

Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.

73.

Exercises on Dotted Notes.

74.

75.

76.

77. 

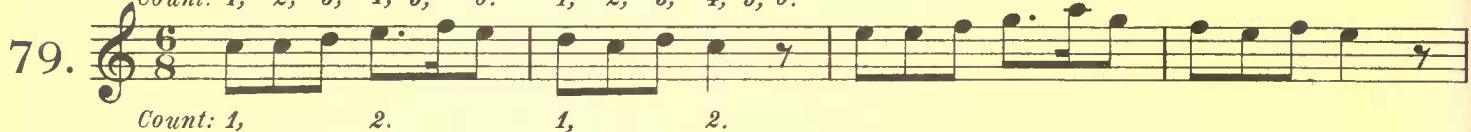
Count: 1, 2. 1, 2. 1, 2.

78. 

Count: 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.



Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.

79. 

Count: 1, 2. 1, 2.



1, 2, 3, 4, 5, 6.

## Exercises on Rests.

The Rest on the first beat.

80. 

Count: 1, 2, 3, 4. 1, 2, 3, 4.



The Rest on the second beat.

81. 

Count: 1, 2, 3, 4. 1, 2, 3, 4.



The Rest on the third beat.

82. 

*Count: 1, 2, 3, 4. 1, 2, 3, 4.*



The Rest on the fourth beat.

83. 

*Count: 1, 2, 3, 4. 1, 2, 3, 4.*



The Rest on different beats.

84. 

*Count: 1, 2, 3, 4. 1, 2, 3, 4.*



Eighth Rest on the first and third beats.

85. 

*Count: 1, 2, 3, 4.*





A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The score consists of two staves of eight measures each. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 1-4 end with a repeat sign and a first ending. Measures 5-8 end with a second ending. The vocal line includes various note values like eighth and sixteenth notes, rests, and grace notes. The piano accompaniment provides harmonic support with sustained notes and chords.

A musical score showing a single melodic line on a treble clef staff. The notes are primarily eighth notes with various slurs and grace notes, suggesting a fast, fluid performance style.

Count: 1, 2. 1, 2.

89.

Count: 1, 2, 3.

A musical score for 'The Star-Spangled Banner' featuring a single melodic line on a treble clef staff. The music consists of 16 measures, starting with a half note followed by a series of eighth and sixteenth notes. The notes are primarily black, with some white notes appearing as grace notes or specific rhythmic patterns.

# Twenty Progressive Exercises.

For Saxophone.

The Student should play all the following exercises slowly at first, until he is certain of the fingering. Repeating each over and over again, he should quicken the tempo, so as to acquire facility of rapid execution, and never proceed to a new exercise until the one in hand has been mastered.

Nº 1.

91. 

PAUL de VILLE.

Nº 2.

92. 

Nº 3.



Nº 4.



Nº 5.



Nº 6.



Nº 7.

97. 

Nº 8.

98. 

Nº 9.

Moderato.

99. *T*

Nº 10.

Allegretto.

100. *T*

Nº 11.  
Allegretto.

101.

Nº 12.  
Allegretto.

102.

## Nº 13.

103.

## Nº 14.

104.

Nº 15.

*Allegretto.*

Nº 16.

*Moderato.*

Nº 17.

*Allegro.*

Nº 18.  
Allegretto.



Nº 19.  
Allegro.



Nº 20.



## Eighteen Exercises in articulation.

Nº 1. <sup>T</sup>

111. 

Nº 2. <sup>T</sup>

112. 

Nº 3. <sup>T</sup>

113. 

Nº 4. <sup>T</sup>

114. 

Nº 5. <sup>T</sup>

115. 

Nº 6. <sup>T</sup>

116. 

No. 7. <sup>T</sup>

117. 

No. 8. <sup>T</sup>

118. 

No. 9. <sup>T</sup>

119. 

No. 10. <sup>T</sup>

120. 

No. 11. <sup>T</sup>

121. 

No. 12. <sup>T</sup>

122. 

Nº 13. *T*

123. 

Nº 14. *T*

124. 

Nº 15. *T*

125. 

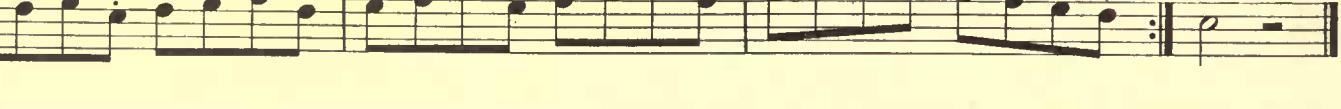
Nº 16. *T*

126. 

Nº 17. *T*

127. 

Nº 18. *T*

128. 

# Preparatory Exercises on the High Notes.

Thirds.

129.

T  
D  
E  
F

Fourths.

130.

T  
C  
D  
E

Fifths.

131.

T  
E  
C  
F

Sixths.

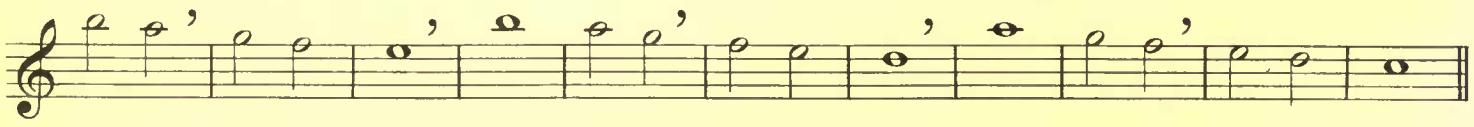
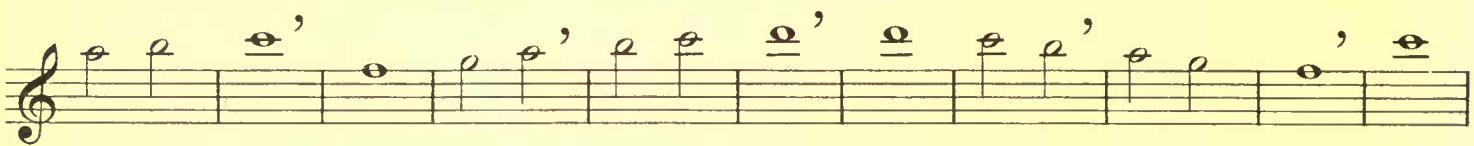
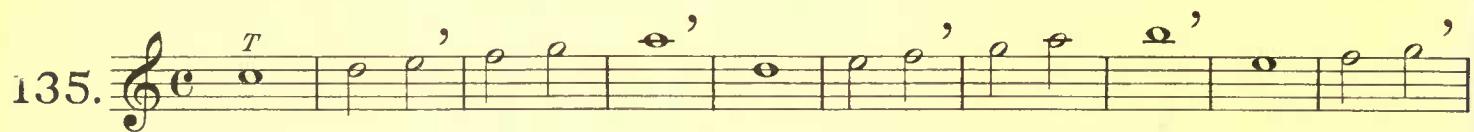
132.

T  
F  
C  
F

## Sevenths.



## Octaves.



## Chromatic Scale of the Saxophone.

### Ordinary System.

PAUL de VILLE.

*Ascending by sharps.*

138.

VI

V.

*Descending by flats.*

VI

VI

System with C Shake Key and B Flat with the Two Fore-fingers.

139.

C

## III III' III

1

## Eveite and Schaeffer System.

140.

III  
IB

三

80

C

一

## Exercise in Sharps and Flats

### *Ascending by sharps.*

1

T

11

四

*Descending by flats.*

## Major and Minor Scales in all Keys.

A thorough knowledge of the scales in all keys is most important; the ability to perform them all with equal facility is an absolute requisite to a really good performer.

Every scale should therefore be studied in the following manner: Commence by playing it slowly at first; repeat it many times and at each repetition increase the time slightly. In the keys with several sharps or flats, more especially in those the signatures of which consist of four or more accidentals, the fingering of some intervals is difficult, on account of the mechanism of the instrument. These awkward intervals should be repeated over and over again until an easy mastery over them is secured. No pupil should rest satisfied as long as he finds any interval of a scale a stumblingblock to its easy and perfectly smooth execution.

Rapid tonguing (*staccato*) is very difficult, and can only be acquired by patiently exercising the tongue, making it a point to increase its flexibility by daily practice.

C major.

(All naturals.)

by Paul de Ville.

This sign  $\checkmark$  shows where the half-tones occur.

142.

A minor.

(Relative of C major.)

143.

F major.

(One flat.)

144.

D minor.

(Relative of F major.)

145.

B♭ major.

(Two flats.)

146.

G minor.

(Relative of B♭ major.)

147.

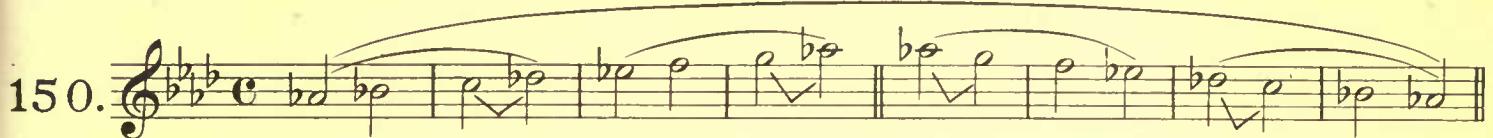
E♭ major.  
(Three flats.)



C minor.  
(Relative of E♭ major.)



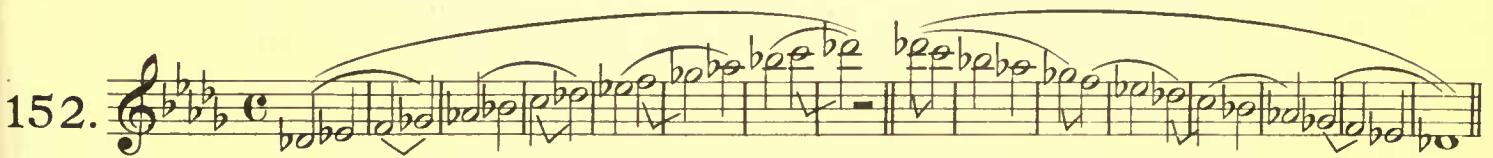
A♭ major.  
(Four flats.)



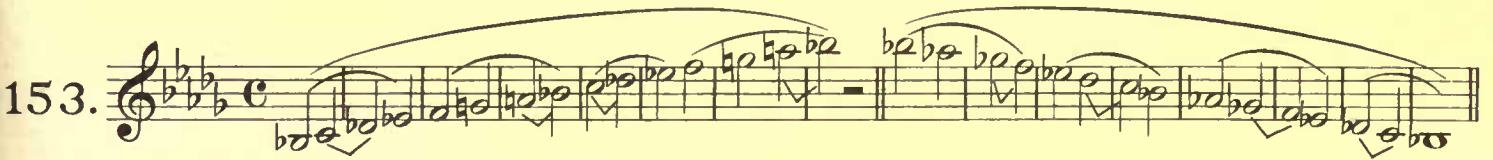
F minor.  
(Relative of A♭ major.)



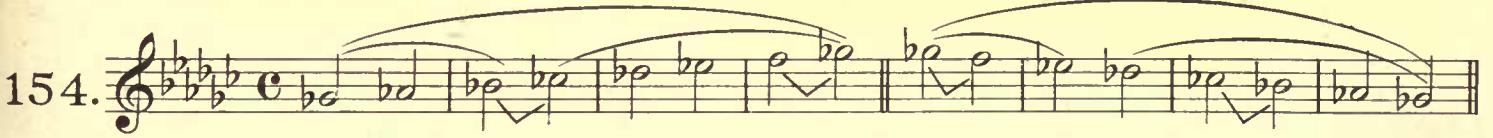
D♭ major.  
(Five flats.)



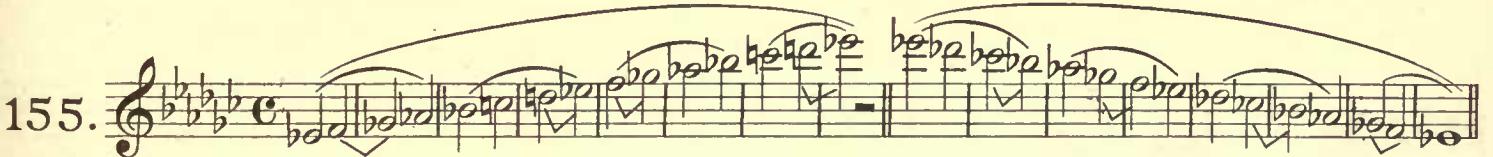
B♭ minor.  
(Relative of D♭ major.)



G♭ major.  
(Six flats.)



E♭ minor.  
(Relative of G♭ major.)



C<sub>b</sub> major.  
(Seven flats, every note flat.)

156.

A<sub>b</sub> minor.  
(Relative of C<sub>b</sub> major.)

157.

G major.  
(One sharp.)

158.

E minor.  
(Relative of G major.)

159.

D major.  
(Two sharps.)

160.

B minor.  
(Relative of D major.)

161.

A major.  
(Three sharps.)

162.

F $\sharp$  minor.  
(Relative of A major.)

163.

E major.  
(Four sharps.)

164.

C♯ minor.  
(Relative of E major.)

165.

B major.  
(Five sharps.)

166.

G♯ minor.  
(Relative of B major.)

167.

F♯ major.  
(Six sharps.)

168.

D♯ minor.  
(Relative of F♯ major.)

169.

C♯ major.  
(Seven sharps, all notes sharp.)

170.

A♯ minor.  
(Relative of C♯ major.)

171.

## Major and Minor Chords in the Keys most used.

C major.

172. 

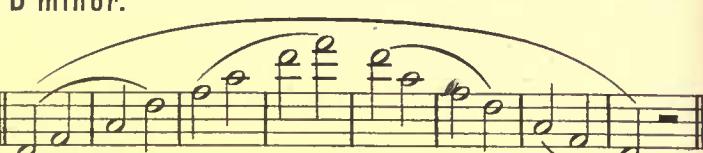
A minor.



F major.



D minor.



B♭ major.



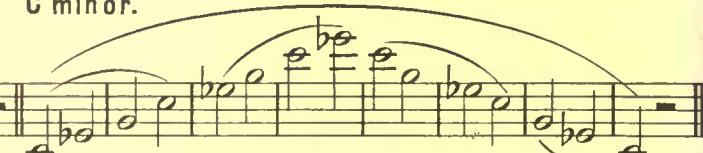
G minor.



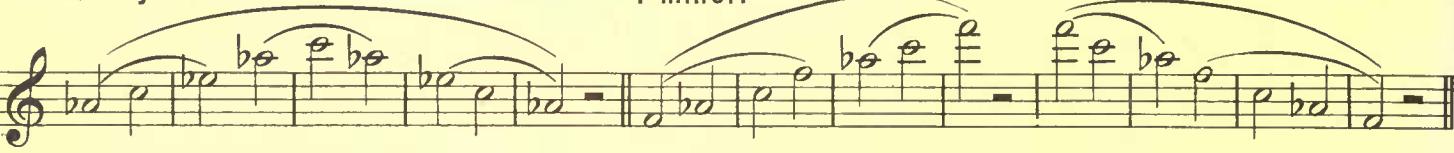
E♭ major.



C minor.



A♭ major.



F minor.



G major.



E minor.



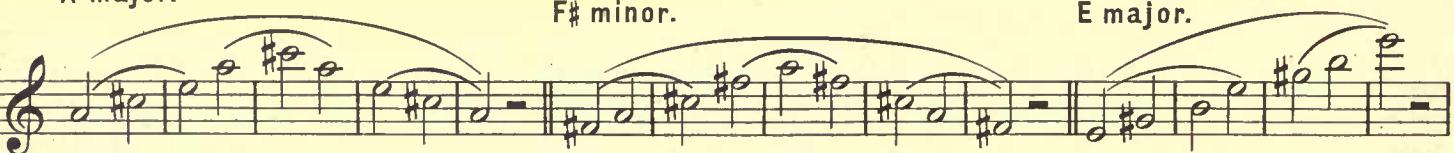
D major.



B minor.



A major.



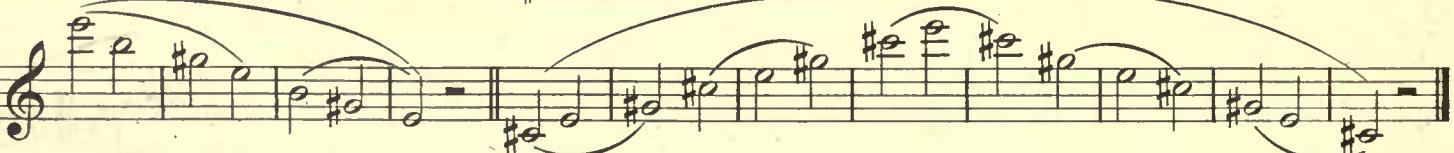
F♯ minor.



E major.



C♯ minor.



## Sixty Exercises of Mechanism.

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously.

By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises the student must accentuate the sound upon the first note of each division of the bar.

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played *crescendo*, descending passages *diminuendo*. (See exercises on Shading, pages 29 and 30).

*No Vib.* Take breath after the first note in the bar.

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. , 40. , 41. , 42. , 43. , 44. , 45. , 46. , 47. , 48. , 49. , 50. , 51. , 52. , 53. , 54. , 55. , 56. , 57. , 58. , 59. , 60.

16.

17. 18. 19.

20. 21.

22. 23.

24. 25.

26.

27.

28. 29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

41.

42.

43. Keep the G♯-key open.

Keep the D♯-key open.

44. Keep the C♯-key open.

45.

46.

47. Keep the A♯-key open.

Keep the D♯-key open.

66

48.

49.

50.

51.

52.

53.

54.

55.

56.

57.

58.

59.

60.

# Fifty Exercises from low B<sub>b</sub> to F above the staff.

Saxophone

By A. MAYEUR.

*Revised by Paul de Ville.*

Nº 1.



Nº 2.



Nº 3.



Nº 4.



Nº 5.



## Nº 6.



## Nº 7.



## Nº 8.



## Nº 9.



Keep C#-key open.



## Nº 10.



## Nº 11.



Keep E♭-key open.



## Nº 12.



## Nº 13.



## Nº 14.



## Nº 15.



## Nº 16.



Keep D♯-key open.

Keep D♯-key open.

## Nº 17.

Musical score for Exercise 17, consisting of four staves of music in common time with a treble clef. The music consists of eighth and sixteenth note patterns, primarily in the key of G major (one sharp). The first three staves are in common time, while the fourth staff begins in common time and ends in 6/8 time.

## Nº 18.

Take F♯ or G♭ with the key XIII; *improved fingering.* (Evette and Schaeffer System.)

Musical score for Exercise 18, consisting of four staves of music in common time with a treble clef. The music consists of eighth and sixteenth note patterns, primarily in the key of G major (one sharp). The second staff includes fingerings (3) and (6). The third staff ends with a repeat sign and the fourth staff begins in common time and ends in 6/8 time. A label "F♯ plate N° 5." is placed above the third staff, and "G♭-key XIII." is placed above the fourth staff.

## Nº 19.

F♯ plate N° 5.

Musical score for Exercise 19, consisting of four staves of music in common time with a treble clef. The music consists of eighth and sixteenth note patterns, primarily in the key of G major (one sharp). The second staff includes fingerings (3) and (6). The third staff ends with a repeat sign and the fourth staff begins in common time and ends in 6/8 time. The score concludes with the page number 10639-103.

## Nº 20.

F♯ plate N° 5, keep the key G♯ N° V open. (*Evette and Schaeffer System.*)



Keep the C♯-key closed.



Keep the C♯-key closed.

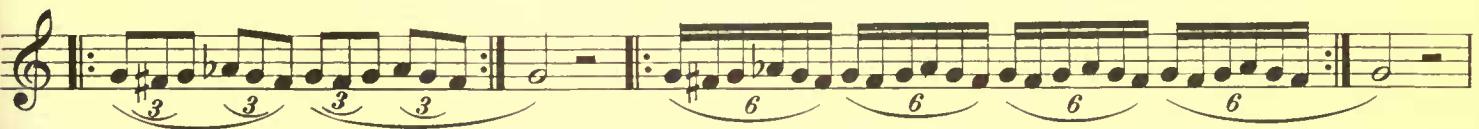


F♯-key XIII.

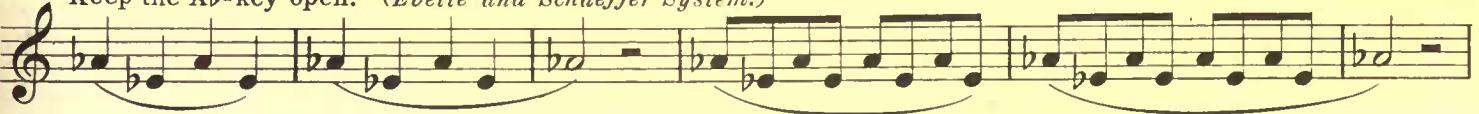
F♯-key XIII.



## Nº 21.



Keep the A♭-key open. (*Evette and Schaeffer System.*)



## Nº 22.

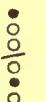
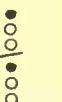
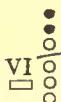


## Nº23.

Keep the G♯-key open. F♯ with plate N° 5.

1<sup>st</sup> Fingering. 2<sup>nd</sup> Fingering. 3<sup>rd</sup> Fingering. 4<sup>th</sup> Fingering.

Fingering of A♯ or B♭:



## Nº24.

Take B♭ 1<sup>st</sup> fingering with key VI or the 4<sup>th</sup> fingering (1<sup>st</sup> finger left hand stretched on the plate 1<sup>bis</sup>, the plates N° 1 and 1<sup>bis</sup> closed.) *Evette and Schaeffer System.*

B♭ with 1<sup>st</sup> fingering or with 4<sup>th</sup> fingering.

B♭ 1<sup>st</sup> fingering.

## Nº25.

B♭ 2<sup>nd</sup> fingering, keep the plate F N° 4 closed.

B♭ 1<sup>st</sup> fingering.

## Nº 26.

A $\sharp$  or B $\flat$  3<sup>rd</sup> fingering, keep the plate F $\sharp$  or G $\flat$  N° 5 closed.

The musical score for Nº 26 consists of three staves of music. The first two staves are in common time (indicated by 'c') and the third is in 2/4 time (indicated by '2/4'). The key signature varies between staves, showing both major and minor keys. The music is composed of eighth and sixteenth note patterns. Fingerings are indicated above the notes: '3' over some notes in the first two staves, and '6' over notes in the third staff. Measure lines divide the music into measures. The first two staves end with a repeat sign and a double bar line, followed by a repeat sign and a single bar line. The third staff ends with a single bar line.

A $\sharp$  3<sup>rd</sup> fingering and keep G $\sharp$  open.

## Nº 27.

B $\flat$  or A $\sharp$  4<sup>th</sup> fingering.

The musical score for Nº 27 consists of three staves of music. The first two staves are in common time (indicated by 'c') and the third is in 2/4 time (indicated by '2/4'). The key signature varies between staves, showing both major and minor keys. The music is composed of eighth and sixteenth note patterns. Fingerings are indicated above the notes: '3' over notes in the first two staves, and '6' over notes in the third staff. Measure lines divide the music into measures. The first two staves end with a repeat sign and a double bar line, followed by a repeat sign and a single bar line. The third staff ends with a single bar line.

B $\flat$  4<sup>th</sup> fingering.

The musical score for Nº 27 continues on this page with one staff of music. It is in common time (indicated by 'c') and shows a continuation of the eighth and sixteenth note patterns from the previous staves. Fingerings '3' and '6' are present, and a measure line marks the end of the staff.

Keep the A $\flat$ -key open.

B $\flat$  4<sup>th</sup> fingering.

The musical score for Nº 27 continues on this page with four staves of music. The first three staves are in common time (indicated by 'c') and the fourth is in 2/4 time (indicated by '2/4'). The key signature varies between staves, showing both major and minor keys. The music is composed of eighth and sixteenth note patterns. Fingerings are indicated above the notes: '3' and '6' in the first three staves, and '3' and '6' in the fourth staff. Measure lines divide the music into measures. The first three staves end with a repeat sign and a double bar line, followed by a repeat sign and a single bar line. The fourth staff ends with a single bar line.



B<sub>b</sub> 4<sup>th</sup> fingering, keep the A<sub>b</sub>-key open.



N<sup>o</sup> 28.

A<sup>#</sup> 2<sup>nd</sup> fingering.



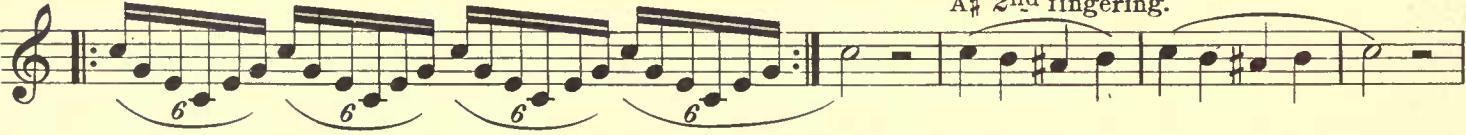
N<sup>o</sup> 29.



Take C with the key VI B.



A<sup>#</sup> 2<sup>nd</sup> fingering.



C with the key VI B.



Keep the A♭-key open.



B♭ 1<sup>st</sup> fingering.



B♭ 1<sup>st</sup> fingering.



A♯ 2<sup>nd</sup> fingering.

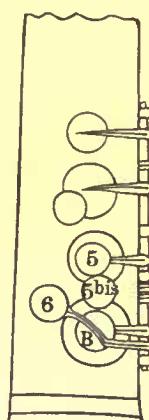


### Nº 30.

New E♭, (*Evette and Schaeffer System.*) To give E♭ take the plate 5<sup>bis</sup>.



5<sup>bis</sup>



Keep A♭ open.

Keep the D♭ key open.

B♭ 4<sup>th</sup> fingering.

Keep the A♭ key open.

B♭ 4<sup>th</sup> fingering and keep the D♭ open.

## Nº 31.

B♭ 1<sup>st</sup> fingering.

A♯ 2<sup>nd</sup> fingering.

A♯ 3rd fingering and keep the G♯ open.

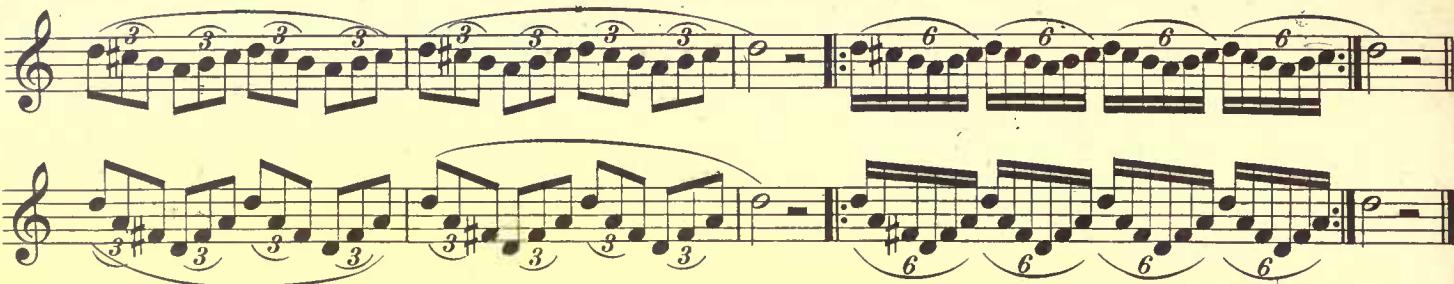
A♯ 3rd fingering and keep the F♯ plate closed.

### Nº 32.

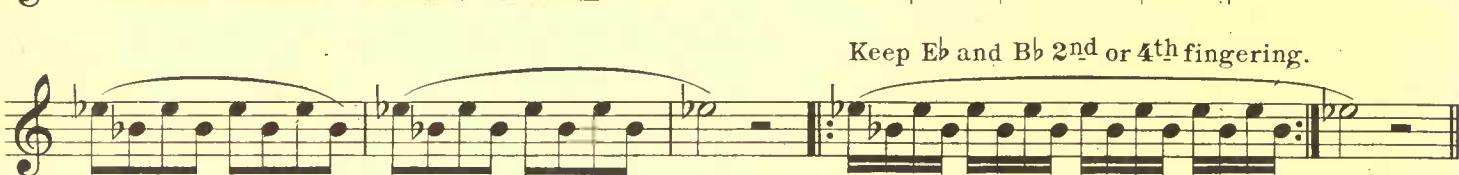
Take the D with key IX and keep the C♯ plate closed.

### Nº 33.

Take the D with the key VIII and the plates open.



## Nº 34.

B♭ 2<sup>nd</sup> fingering.B♭ 4<sup>th</sup> fingering.

Keep A♭ open.



Keep A♭ and E♭ always open.



Keep A♭ open.



A# 3rd fingering and keep F# closed

Nº 35.

Keep the D# key open.

Keep G# open.

Keep G# open.

Nº 36.



B♭ 2<sup>nd</sup> fingering.



Keep A♭ open.



Keep B♭ 2<sup>nd</sup> fingering.



Nº 37.

G♭ key XIII.



A♯ 3<sup>rd</sup> fingering and keep the F♯ close



## Nº 38.

Sheet music for Exercise 38, featuring six staves of piano music in common time (C). The music consists of various note patterns, primarily three-note弓 (trichords) and six-note弓 (hexachords), indicated by circled '3' and '6' respectively. The key signature changes between G major, A major, and B major throughout the piece.

## Nº 39.

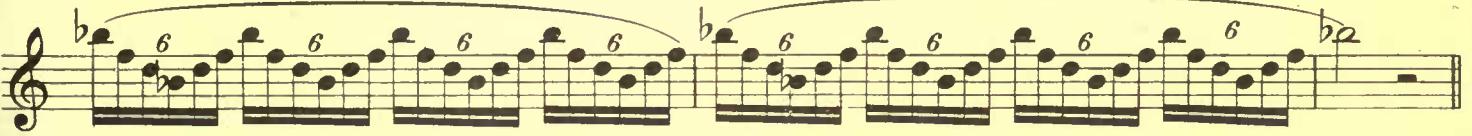
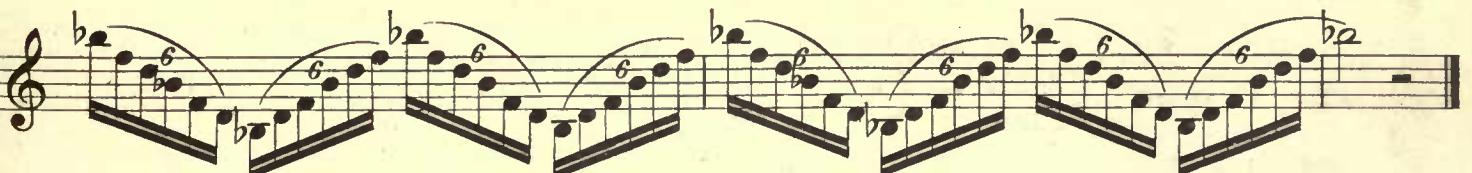
Sheet music for Exercise 39, featuring six staves of piano music in common time (C). The music includes performance instructions: "Keep the Eb key open." and "Keep Ab open." The key signature changes between E flat major, A flat major, and B flat major.

## Nº 40.

Keep G# open.

Keep G# open.

## Nº 41.

B♭ 1<sup>st</sup> or 4<sup>th</sup> fingering.A♯ 2<sup>nd</sup> fingering.B♭ 2<sup>nd</sup> fingering.B♭ 2<sup>nd</sup> fingering and keep F closed.B♭ 2<sup>nd</sup> fingering.

## Nº 42.

B♭ 3rd fingering, keep G♭ and E♭ open.

## Nº 43.

B♭ 4th fingering. (Evette and Schaeffer System.)

B♭ 4th fingering, keep A♭ open.

## Nº 44.

C key VI B.

Keep G<sup>#</sup> open.

C key VI B.

C key VI B.

## Nº 45.

Keep G♯ open.



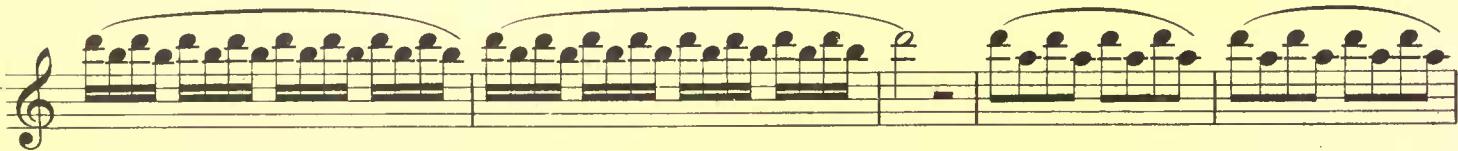
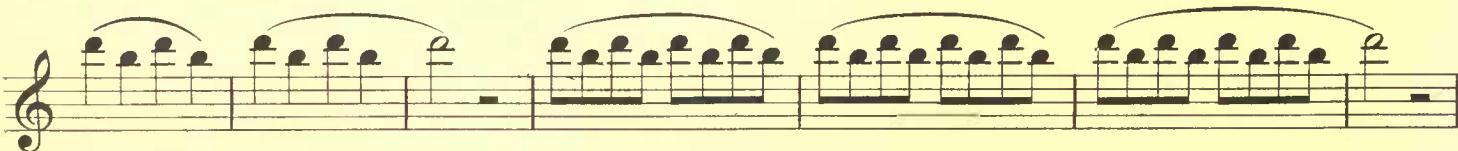
Keep G♯ open.

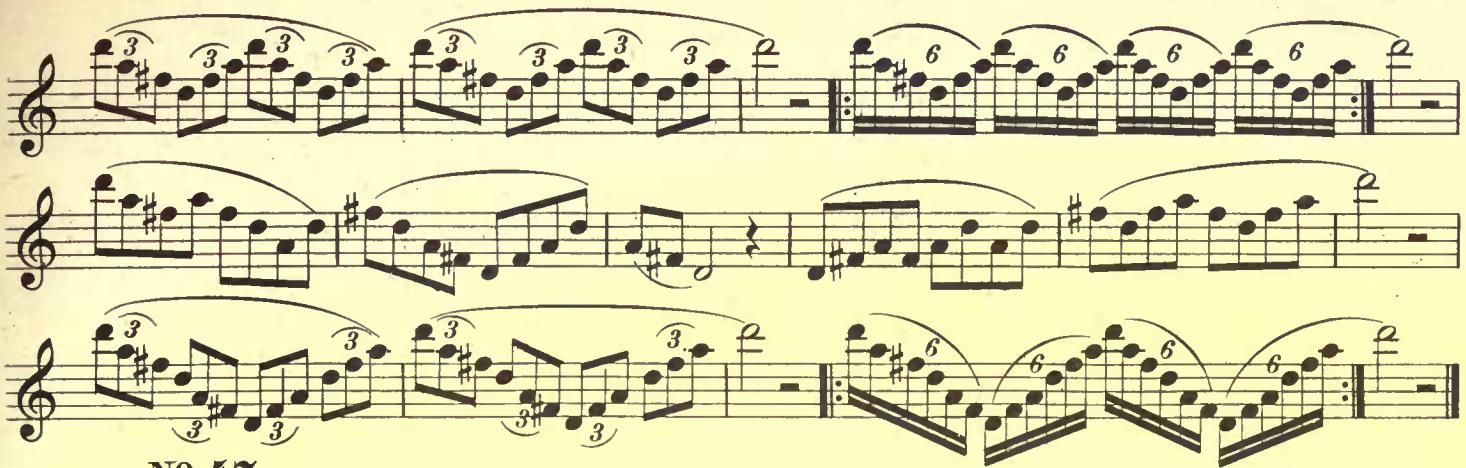


## Nº 46.



For the Sixteenth-notes keep the C plate closed and take the D♯ with the key IX.





No. 47.

Sheet music for a musical instrument, likely a flute or piccolo, featuring five staves of sixteenth-note exercises. The first four staves are in common time with a key signature of one flat. The fifth staff begins with a repeat sign and continues in common time with a key signature of one flat.

Keep B♭ 2<sup>nd</sup> fingering.

Sheet music for a musical instrument, likely a flute or piccolo, featuring five staves of sixteenth-note exercises. The first four staves are in common time with a key signature of one flat. The fifth staff begins with a repeat sign and continues in common time with a key signature of one flat.

Keep B♭ 2<sup>nd</sup> fingering.

Sheet music for a musical instrument, likely a flute or piccolo, featuring five staves of sixteenth-note exercises. The first four staves are in common time with a key signature of one flat. The fifth staff begins with a repeat sign and continues in common time with a key signature of one flat.

Sheet music for a musical instrument, likely a flute or piccolo, featuring five staves of sixteenth-note exercises. The first four staves are in common time with a key signature of one flat. The fifth staff begins with a repeat sign and continues in common time with a key signature of one flat.

Sheet music for a musical instrument, likely a flute or piccolo, featuring five staves of sixteenth-note exercises. The first four staves are in common time with a key signature of one flat. The fifth staff begins with a repeat sign and continues in common time with a key signature of one flat.

B♭ always 2<sup>nd</sup> fingering.

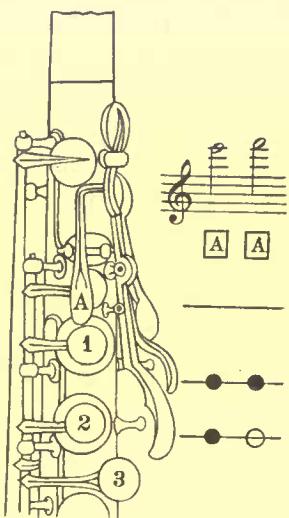
Sheet music for a musical instrument, likely a flute or piccolo, featuring five staves of sixteenth-note exercises. The first four staves are in common time with a key signature of one flat. The fifth staff begins with a repeat sign and continues in common time with a key signature of one flat.

Keep G# open.

## Nº 49.

A page of sheet music for piano, featuring ten staves of musical notation. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. The notes are primarily eighth notes, with some sixteenth-note patterns. Measure lines connect the staves, and dynamic markings like 'p' (piano) and 'f' (forte) are present. The music consists of two systems of five measures each.

Exercises for the new key of E $\sharp$  and F above the staff.  
Evette and Schaeffer System.



Nº 50.

Musical score for Exercise № 50, consisting of ten staves of music. The music is written in common time with a treble clef. The first staff begins with a measure of eighth-note chords (F, A, C) followed by a rest. Subsequent staves feature various patterns of sixteenth-note groups, some with grace notes and slurs, primarily in E $\sharp$  major and F major. Measures include sequences like eighth-note chords, sixteenth-note patterns, and sixteenth-note groups with sixteenth-note grace notes. The score concludes with a final measure of eighth-note chords (F, A, C).

The musical score consists of ten staves of piano music. The first five staves are in common time (C), and the last five are in 6/8 time (6/8). The key signature changes throughout the piece. Measure numbers are indicated at the start of each staff.

- Staff 1: Measure 1-5 (C) - Key: G major. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 2: Measure 1-5 (C) - Key: F# major. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 3: Measure 1-5 (C) - Key: E major. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 4: Measure 1-5 (C) - Key: D major. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 5: Measure 1-5 (C) - Key: C major. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 6: Measure 1-5 (6/8) - Key: B minor. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 7: Measure 1-5 (6/8) - Key: A minor. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 8: Measure 1-5 (6/8) - Key: G minor. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 9: Measure 1-5 (6/8) - Key: F# minor. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.
- Staff 10: Measure 1-5 (6/8) - Key: E minor. Measures 1-4: eighth-note chords. Measure 5: eighth-note chords.

## Twenty-one Exercises on Detached Notes, in different Keys.

### Key of C.

A musical staff consisting of five horizontal lines and four spaces. The key signature is common time (indicated by a 'C'). The melody begins with a quarter note followed by eighth notes and sixteenth notes. The first measure ends with a fermata over the eighth note.

A musical staff in common time (indicated by 'T') featuring a treble clef. The melody consists of eighth and sixteenth note patterns. The first measure starts with an eighth note followed by a sixteenth note. The second measure starts with an eighth note followed by a sixteenth note. The third measure starts with an eighth note followed by a sixteenth note. The fourth measure starts with an eighth note followed by a sixteenth note. The fifth measure starts with an eighth note followed by a sixteenth note. The sixth measure starts with an eighth note followed by a sixteenth note. The seventh measure starts with an eighth note followed by a sixteenth note. The eighth measure starts with an eighth note followed by a sixteenth note.

### Key of F.

A musical score for Exercise 3, page 10. It features a treble clef, a key signature of one flat, and common time. The score consists of two staves of music, with measure numbers 3. and 4. indicated above each staff.

A musical score for 'The Star-Spangled Banner' in G clef, common time, and B-flat major. The melody is shown on a single staff with various note values and rests.

A musical score showing a single staff of music in G minor. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody consists of a series of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups. The notes are distributed across the four spaces of the staff, creating a rhythmic pattern that repeats throughout the measure.

## Key of B<sub>b</sub>.

A musical staff starting with a treble clef, followed by a key signature of one flat, and a 'C' indicating common time. The melody consists of eighth and sixteenth note patterns.

A musical score for 'The Star-Spangled Banner' featuring a single melodic line on five-line staff paper. The key signature is one flat, and the time signature is common time. The melody consists of eighth and sixteenth notes, with several measures of sixteenth-note patterns.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measures 11 and 12 are shown, consisting of eighth and sixteenth note patterns.

A musical score for 'The Star-Spangled Banner' in G major, common time. The melody is shown on a single staff with a treble clef. The notes include quarter notes, eighth notes, sixteenth notes, and grace notes. The score consists of two systems of music.

Key of Eb.



Key of Ab.



Key of C.



Key of F.



Key of B<sub>b</sub>.

9.

Key of E<sub>b</sub>.

10.

Key of A<sub>b</sub>.

11.

Key of G.

12.

Key of D.

13.

Key of A.

14.

Key of G.

15.

Key of D.

16.

Key of A.

Keep G sharp key open. (*Evette and Schaeffer System.*)

17.

Key of E.

Keep G sharp key open. (*Evette and Schaeffer System.*)

18.

Key of B.

19.

Musical score for exercise 19 in Key of B. The score consists of five staves of music for a treble clef instrument. The key signature is B major (two sharps). The time signature is common time (indicated by 'C'). The music features various note patterns, including eighth and sixteenth notes, and includes several measure rests.

Key of Bb.

20.

Musical score for exercise 20 in Key of Bb. The score consists of five staves of music for a treble clef instrument. The key signature is B-flat major (one sharp). The time signature is common time (indicated by 'C'). The music features eighth and sixteenth note patterns, with a prominent bass line in the first staff.

Key of D.

21.

Musical score for exercise 21 in Key of D. The score consists of five staves of music for a treble clef instrument. The key signature is D major (one sharp). The time signature is common time (indicated by 'C'). The music features eighth and sixteenth note patterns, with a prominent bass line in the first staff.

Twenty-seven Exercises for gaining execution  
in the different Keys.

C major.

1.

F major.

2.

G major.

3.

Bb major.

4.

J. A. KAPPEY.  
*Edited by PAUL de VILLE.*



A minor.

5.

Six staves of musical notation in A minor. The staves follow a repeating pattern of measures. The first three staves begin with a treble clef and one sharp (F#), while the last three begin with a bass clef and one sharp (F#). Measures include eighth-note patterns with slurs and grace notes.

D minor.

6.

Four staves of musical notation in D minor. The staves follow a repeating pattern of measures. The first two staves begin with a treble clef and one flat (B-flat), while the last two begin with a bass clef and one flat (B-flat). Measures include eighth-note patterns with slurs and grace notes.

G minor.

7.

Four staves of musical notation in G minor. The staves follow a repeating pattern of measures. The first two staves begin with a treble clef and one sharp (F#), while the last two begin with a bass clef and one sharp (F#). Measures include eighth-note patterns with slurs and grace notes.

D major.

8.

B minor.

9.

A major.

10.

F# minor.

11.

E♭ major.

12.

C minor.

13.

E major.

14.

C $\sharp$  minor.

15.

A $\flat$  major.

16.

F minor.

17.

B $\sharp$  major.*Allegretto.*

18.

Sheet music for exercise 18 in B-sharp major, Allegretto. The music is in 6/8 time and consists of four staves of sixteenth-note patterns. The key signature has three sharps. The first staff starts with a sixteenth-note C. The second staff starts with a sixteenth-note D. The third staff starts with a sixteenth-note E. The fourth staff ends with a sixteenth-note G.

G $\sharp$  minor.

19.

Sheet music for exercise 19 in G-sharp minor, Allegretto. The music is in common time and consists of five staves of eighth-note patterns. The key signature has two sharps. The first staff starts with an eighth-note A. The second staff starts with an eighth-note B. The third staff starts with an eighth-note C. The fourth staff starts with an eighth-note D. The fifth staff ends with an eighth-note E.

F $\sharp$  major.

20.

Sheet music for exercise 20 in F-sharp major, Allegretto. The music is in common time and consists of five staves of eighth-note patterns. The key signature has one sharp. The first staff starts with an eighth-note G. The second staff starts with an eighth-note A. The third staff starts with an eighth-note B. The fourth staff starts with an eighth-note C. The fifth staff ends with an eighth-note D.

D $\sharp$  minor.

21.

D $\flat$  major.

22.

B♭ minor.

23.

G♭ major. *Andantino.*

24.

E♭ minor.

25.

## Allegretto.

26.

The musical score consists of ten staves of music, each representing a measure. The key signature changes every two measures. The first staff starts in G major (two sharps) and ends in A major (one sharp). The second staff starts in D major (no sharps or flats) and ends in E major (one sharp). The third staff starts in B major (two sharps) and ends in F# minor (one flat). The fourth staff starts in C minor (one flat) and ends in E major (one sharp). The fifth staff starts in G major (two sharps) and ends in B major (two sharps). The sixth staff starts in D major (no sharps or flats) and ends in F# minor (one flat). The seventh staff starts in B major (two sharps) and ends in C minor (one flat). The eighth staff starts in G major (two sharps) and ends in D minor (one flat). The ninth staff starts in D major (no sharps or flats) and ends in A minor (one flat). The tenth staff starts in B major (two sharps) and ends in G major (two sharps). Measures 26-35 are indicated above each staff.



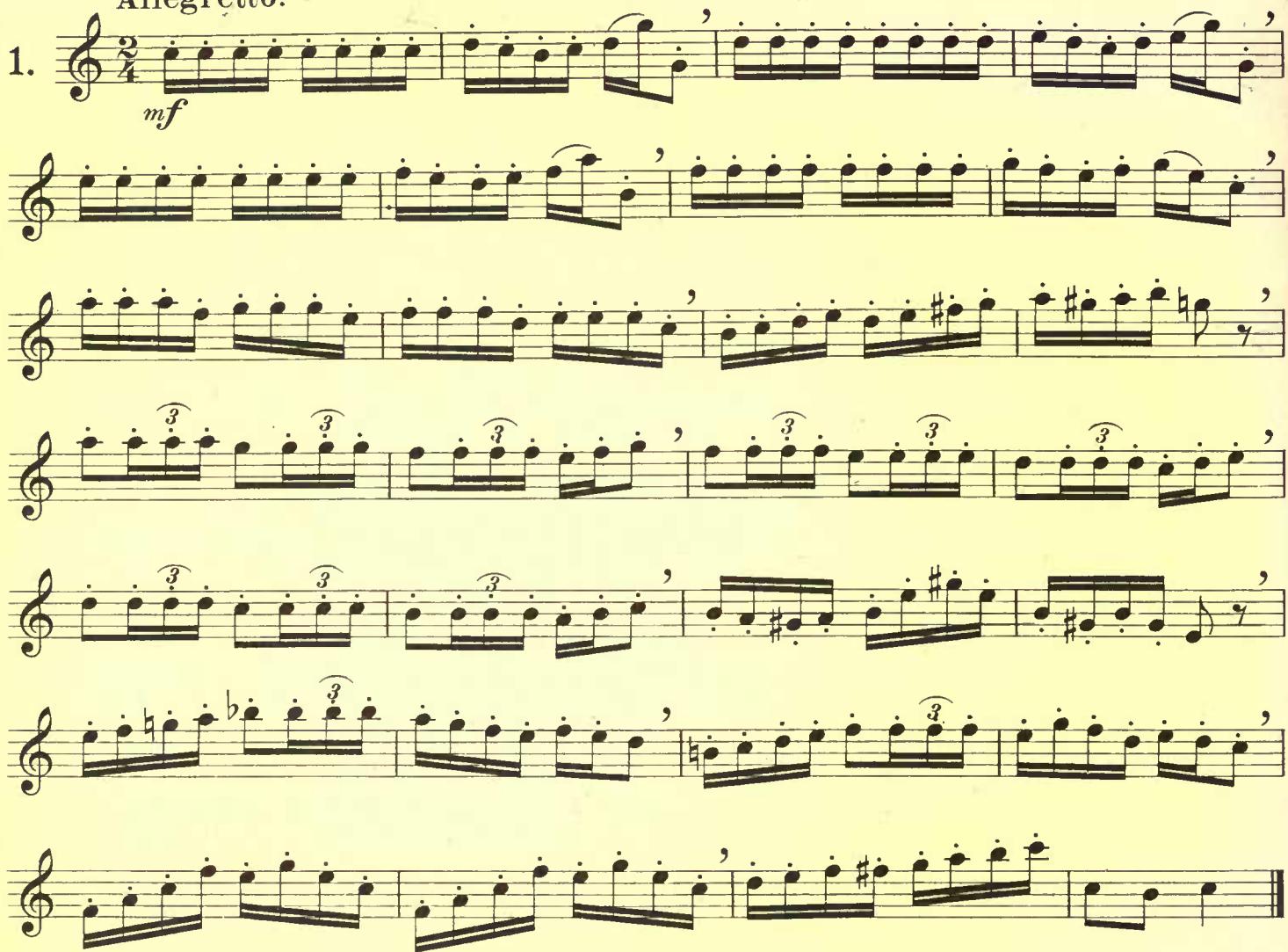
Moderato.

27.

## Three Exercises on Staccato.

Practise at first slowly, then quicken the time till they can be played Allegro.

## Allegretto.

1. 

## Allegretto.

2. 

## Allegretto.

3.

10638-247

## Grace-notes and Embellishments.

These are of considerable variety, and consist of *simple grace-notes*, (appoggiatura), *double grace-notes*, (double appoggiaturas); *the turn*, (Gruppetto) indicated by the sign  $\infty$  or  $\#$  and consisting of three or four notes of a fixed order, and gruppétos of more than four notes. With reference to the longer ornamental phrases, or Gruppétos, it is necessary to state that the manner of writing them has gradually undergone great alteration. Formerly the simple Melody was written in full notes, and all the embellishments in half-sized ones, (called by the general name of: grace notes); but in our time the composers prefer to write embellishments in full notes, thus making them an integral part of the Melody.

A further ornament is the short, or *passing Shake*, (Mordente,) indicated:  — and the full *Shake*, or Trill, indicated thus:  *tr*, an abbreviation of the Italian word "Trillo".

Lastly there is the *Cadenza*, an elaborate ornamental phrase, mostly performed as a grand final climax to bravura pieces. In ancient music the Cadenza was left to the inventive gen-

ius of the singer or instrumental performer, and merely indicated thus: Cadenza.



## Cadenza

As a rule ornaments should not be added by a performer except where they are indicated by the Composer.— Some ordinary performers are under the delusion that it "shows off" a player if he can "beautify" a piece with grace-notes and shakes, and trembling breath, and other means. This is offensive to good musical taste, and amounts to mere vulgarity.— But when embellishments are introduced at the *right place*, and performed by an "*artist*"; their style of execution furnishes a criterion for the estimate of the artist's schooling and delicacy of feeling.

## Examples.

## Grace-note, or Appoggiatura.

The most frequent "Appoggiatura" (literally "jammed note") is written thus , with an oblique stroke through stem and hook.

This is invariably played very quickly.

### Allegretto.

### Example

A musical score example for Allegretto. The title "Allegretto." is at the top. Below it, the word "Example:" is followed by a staff of music. The staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It consists of two measures of music. The first measure has six eighth notes: the first three are sharp, the fourth is natural, and the fifth is sharp again. The second measure has five eighth notes: the first four are sharp, and the fifth is natural. There are vertical bar lines between the notes and horizontal bar lines across the measures.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' (circle) above it. The music consists of eighth-note patterns with various accidentals (sharps and flats) and rests.

But there are cases, more especially in ancient music, where the grace-note has *no stroke* through the stem. These are to be played as if they were written in full notes, the time value of which is to be taken from the note to which it is slurred. Per example, if the grace-notes in the preceding exercise had no strokes through the stems\*)

Written: 

Played: 

\*) It would be played thus:



### Appoggiaturas of various durations.

Andante.

Written: 

Played: 

Written: 

Played: 

### Exercise.

Moderato.

*mf*



## The "Double Appoggiatura" or Double Grace-note.

Is always performed rapidly, and its value is deducted from the preceding note, so that the following note falls exactly upon the time-beat.

## Exercises.

Written.

Allegretto.

Written.

A

Allegretto.

Played.

A

Moderato.

Written.

B

Moderato.

Played.

B

## Exercise.

**Andantino.**

## The "Turn" (Gruppetto).

May be of three, four, or even five notes, upwards or down, written in full or by the signs  $\sim$  (upwards) or  $\approx$  (down). Any accidental over or under the sign,  $\text{F}^\# \text{A}^\# \text{D}^\# \text{G}^\#$ , indicates that the highest or lowest note of the turn should be either  $\sharp$  or  $\natural$ , as indicated. Its time-value is always taken from the preceding note.

Written.

Written.

## Andantino.



When the Turn is between similar notes, it always consists of three notes.



When it is placed between ascending notes, it consists of four notes. (Upward turn.)



When it stands between descending notes, it con-



sists of four notes, the first of which is the lowest, and the third the highest. (Downward turn.)



It must, however, be remarked that there is no *absolute* rule, and it depends upon the artistic conception of the performer, whether he prefers the upward or downward execution of an indicated turn.

The preceding exercise is to be performed in the following manner:

## Andantino.

A complex musical exercise in common time (indicated by 'c') with a treble clef. It consists of five staves of music, each containing a series of eighth and sixteenth notes. The exercise demonstrates various turns and grace notes, primarily using three-note turns between similar notes and four-note turns between ascending and descending notes. The music includes dynamic markings like 'p' (piano) and 'f' (forte), and various slurs and grace notes.

Gruppettos of more than four notes are not so frequent, but examples by Rossini and other composers will be found in operatic melodies, and also some Cadenzas.

# The Shake.

(Trill.)

This is indicated by the sign *tr*, an abbreviation of the Italian word: Trillo, (trill,) and consists of a rapid alternation of the note over which the sign *tr* is placed, with the next note above.

The shake may consist of a full tone, or a semitone, according to the key of the piece, and the position of the note in the scale of the key. Shakes present little trouble if they are executed with the first or second finger; but much greater difficulty is experienced if they are to be done by the third, and more so with the fourth or little finger. This is due to the anatomical construction of the hand; the ability to execute a good shake with the latter two fingers can only be acquired by persevering exercise, and great trouble has to be taken to equalise the rapidity of all fingers; a few shakes have even to be performed by the thumb. Every shake must be practised at first slowly, and the rapidity of the finger should, in the daily exercises be increased gradually, until the required speed is attained. The close or end of a shake should consist of a turn.

## Table of Shakes.

PAUL de VILLE.

The image displays six staves of music, each illustrating a different type of shake (trill) with specific fingering and performance instructions:

- Staff 1:** C major, trill over the note A. Fingering: 1-2-3-4-1-2-3-4.
- Staff 2:** C major, trill over the note G. Fingering: 1-2-3-4-1-2-3-4.
- Staff 3:** C major, trill over the note D. Fingering: 1-2-3-4-1-2-3-4. Instruction: "Keep the D # opened."
- Staff 4:** C major, trill over the note E. Fingering: 1-2-3-4-1-2-3-4. Instruction: "Keep the E b opened and move together the plates Nos. 5 and 6."
- Staff 5:** C major, trill over the note B. Fingering: 1-2-3-4-1-2-3-4.
- Staff 6:** C major, trill over the note F. Fingering: 1-2-3-4-1-2-3-4. Instruction: "Keep the F b and move the key XIII."

Keep the G  $\sharp$  opened and move the plate of F  $\sharp$

Keep G  $\sharp$  opened.

Two ways to shake A  $\flat$  with B  $\flat$ .  
 1<sup>st</sup> keep the A  $\flat$  opened and the left hand plates closed and move the key VI.  
 2<sup>nd</sup> take the new B  $\flat$  (*Evette and Schaeffer System*) keep the A  $\flat$  opened and move together the plates N° 2 and 3 of the left hand.

Keep the plate of B and move the plate of F  $\sharp$

Keep the plate of C closed, the key VI being opened and move the plate N° 1 left hand.

The C with the key VI $\flat$ is

Keep the plate of C closed and move the key IX.

All the plates opened and move the key N° VIII.

Move together the keys VIII and IX.

Keep the key of D and move the key of E♭.

You can play a succession or chain of shakes up or down without ending, keeping the end for the last shake of the succession or chain.

Example.

The first staff shows a sequence of sixteenth-note shakes starting with a trill over a note, followed by a series of sixteenth-note groups. The second staff continues this pattern, showing a sequence of sixteenth-note groups connected by a long horizontal line, indicating they are part of a continuous chain.

You can play a succession or chain of shakes up, in adding an end at each shake.

Example.

This example shows a sequence of sixteenth-note shakes, each ending with a small ending bracket. The sequence starts with a trill over a note, followed by a series of sixteenth-note groups, each ending with a small ending bracket.

## The Mordent, or Passing Shake.

A brief shake, indicated thus , consists of a few rapid alternations of the note with the one next above it, having neither beginning nor end. They occur mostly in rapid movements.

### Examples.

#### Allegro.

Written.



1.

Played.



#### Allegro.

Written.



2.

Played.




#### Presto.

Written.



3.

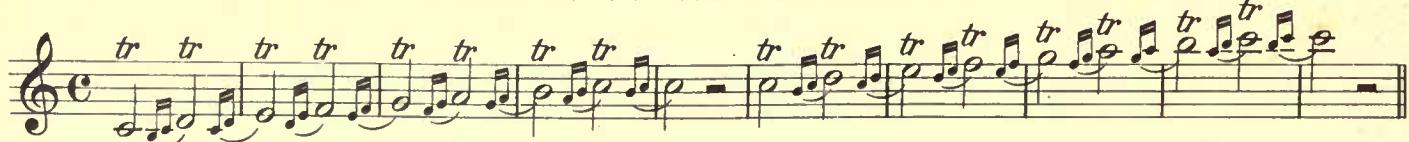
In very rapid time it would be played Thus



etc.

### Exercises on Shakes.

1.



2.





The image shows five staves of musical notation for a trumpet part, labeled '6.' at the beginning. The music is in common time and consists of various note heads, stems, and bar lines. Each staff begins with a 'tr' (trill) instruction above the first note. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. The key signature changes between staves, starting in C major and moving through G major, D major, A major, and E major. The notation includes several grace notes and slurs.

A musical score for piano, page 7, featuring two staves. The top staff is in common time (c) and the bottom staff is also in common time (c). Both staves use a treble clef. The music consists of four measures. Measure 1: The top staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note. The bottom staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note. Measure 2: The top staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note. The bottom staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note. Measure 3: The top staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note. The bottom staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note. Measure 4: The top staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note. The bottom staff has a bass note followed by a eighth-note pair (D#-E), a sixteenth-note pair (F#-G), and a bass note.

A musical score for piano, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns with slurs and grace notes. The key signature changes to two sharps in the middle of the measure. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with slurs and grace notes, mirroring the top staff's style and key changes.

This image shows two staves of musical notation on page 10. The top staff uses a treble clef and the bottom staff uses an alto clef. Both staves feature a series of eighth-note pairs connected by horizontal beams. The notes have small 'wavy' markings above them. Measures 11 and 12 are identical, each consisting of four such pairs. Measure 13 begins with a single eighth note followed by a beam of six eighth notes.

## Fifteen Cadenzas.

1.

2.

3.

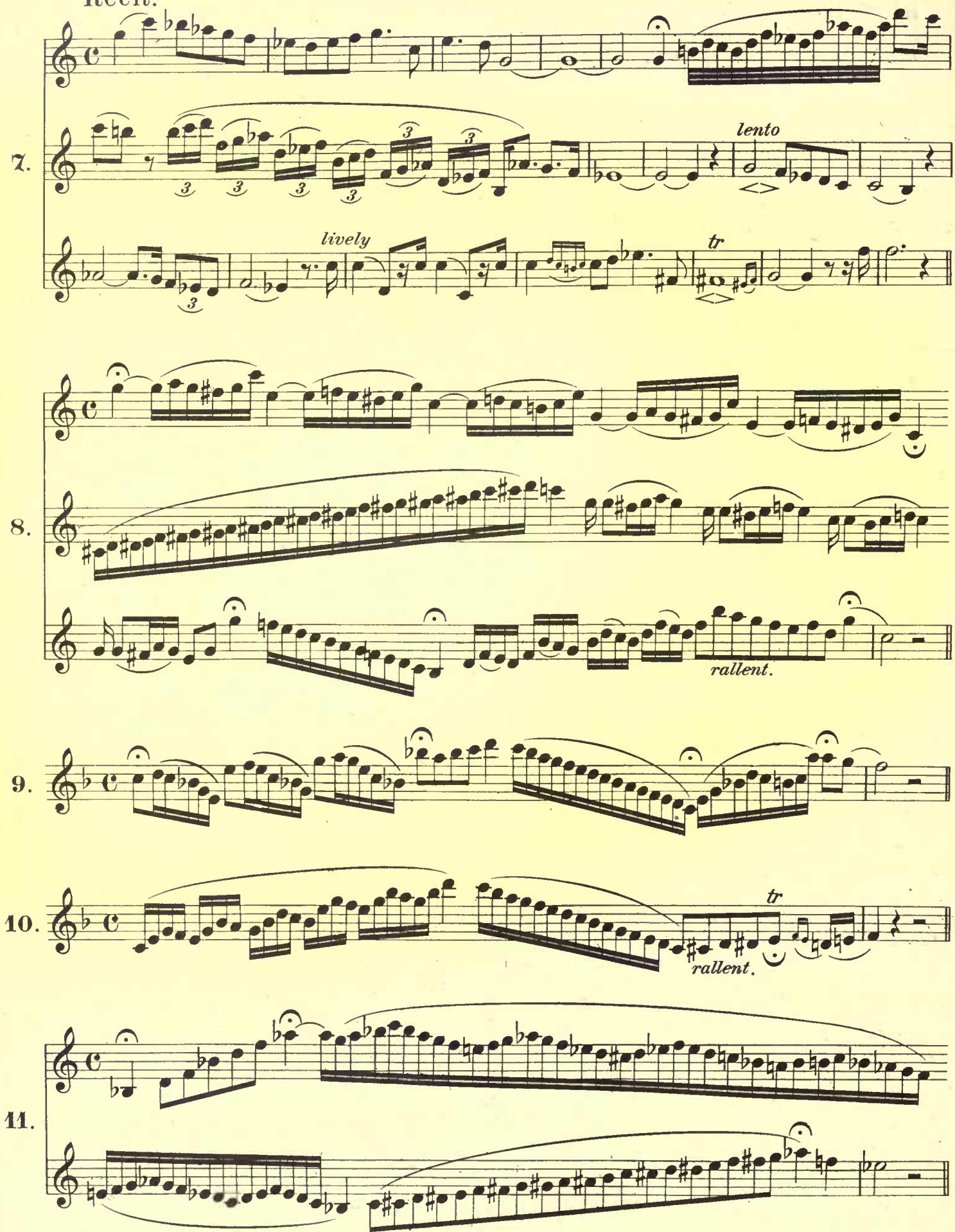
4.

5.

6.

## Fantaisie on Norma.

Recit.

1. 

2. 

3. 

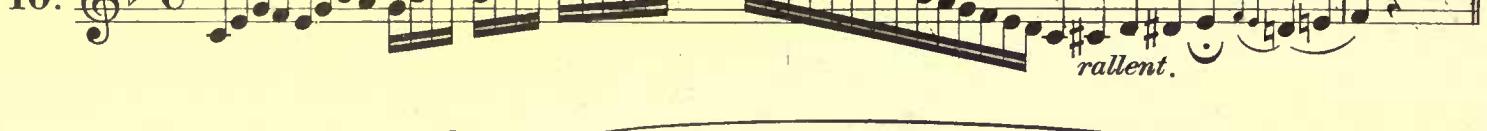
4. 

5. 

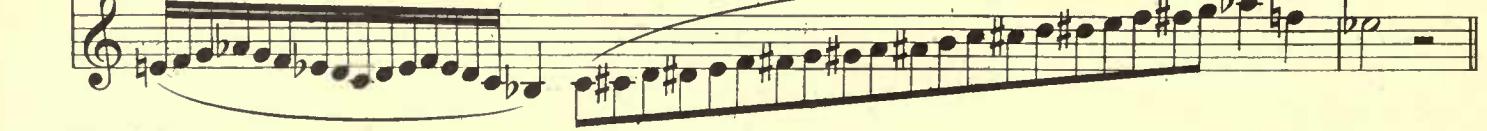
6. 

7. 

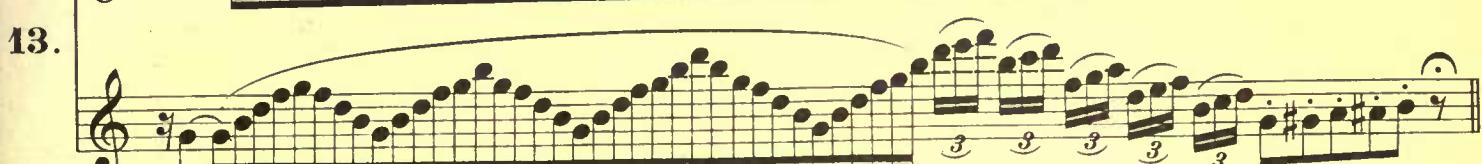
8. 

9. 

10. 

11. 

Trill F sharp with G sharp.



Introduction of the Adagio of the pathetic sonata of Beethoven.

1.

## Andante.

2.

2. *p*

This section consists of five staves of musical notation for two voices. The key signature changes from one staff to the next, starting with a minor key and moving through various modes and keys. The music features eighth-note patterns, sixteenth-note figures, and grace notes. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-3 show a transition with different harmonic progressions. Measures 4-5 conclude the section with a final cadence.

## Andante et lentement.

3.

3. *p*

This section consists of ten staves of musical notation for two voices. The key signature is consistently in B-flat major. The music includes dynamic markings like *p*, *tr* (trill), and *ritard.* (ritardando). The vocal parts are separated by vertical bar lines. The first few staves feature eighth-note patterns and sixteenth-note figures. The middle section includes trills and ritardando markings. The final staves return to eighth-note patterns. The score ends with a final cadence.

Ten Duets  
For Two E♭ or Two B♭ Saxophones.

A. MAYEUR.

*Revised by Paul de Ville.*

The musical score is divided into five systems, each containing two staves. The top staff of each system is for the first player (Treble clef), and the bottom staff is for the second player (Bass clef). The music is in common time. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The notation is typical for early 20th-century band music, with clear staff lines and note heads.

## Allegro moderato.

Moderato.

3.

*p*

The musical score consists of six staves of music for three voices, labeled '3.' at the beginning. The key signature is one flat, and the time signature is common time. The dynamic is marked 'p' (piano). The music features eighth and sixteenth note patterns with slurs and grace notes. The first staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The second staff continues with eighth and sixteenth note patterns. The third staff shows a mix of eighth and sixteenth notes with slurs. The fourth staff features eighth notes with grace notes. The fifth staff has eighth and sixteenth note patterns. The sixth staff concludes with eighth notes.

## Andante

4.

10639-103

Allegro moderato.

5.

The musical score consists of six staves of music for two voices. The top two staves are in common time, C major, and feature eighth-note patterns. The bottom four staves are also in common time, C major, and feature sixteenth-note patterns. Measure 5 transitions to G major, indicated by a key signature change and a dynamic marking of *p*. Measure 6 concludes with a dynamic marking of *f*.

The image shows six staves of musical notation for two voices. The notation is written in two-line systems, likely for a piano or harpsichord. The voices are separated by a brace.

- Staff 1 (Top):** Treble clef, mostly quarter notes and eighth-note pairs. Measure 1: (D, E), (F, G), (E, F), (G, A). Measure 2: (B, C), (D, E), (C, D), (E, F). Measure 3: (A, B), (C, D), (B, C), (D, E). Measure 4: (G, A), (B, C), (A, B), (C, D). Measure 5: (F, G), (A, B), (G, A), (B, C). Measure 6: (E, F), (G, A), (F, G), (A, B).
- Staff 2 (Bottom):** Bass clef, mostly quarter notes and eighth-note pairs. Measures 1-5: mostly eighth-note pairs. Measure 6: (D, E), (F, G), (E, F), (G, A), (F, G), (A, B).
- Staff 3:** Treble clef, mostly eighth-note pairs. Measures 1-5: mostly eighth-note pairs. Measure 6: (D, E), (F, G), (E, F), (G, A), (F, G), (A, B).
- Staff 4:** Bass clef, mostly eighth-note pairs. Measures 1-5: mostly eighth-note pairs. Measure 6: (D, E), (F, G), (E, F), (G, A), (F, G), (A, B).
- Staff 5:** Treble clef, mostly eighth-note pairs. Measures 1-5: mostly eighth-note pairs. Measure 6: (D, E), (F, G), (E, F), (G, A), (F, G), (A, B).
- Staff 6:** Bass clef, mostly eighth-note pairs. Measures 1-5: mostly eighth-note pairs. Measure 6: (D, E), (F, G), (E, F), (G, A), (F, G), (A, B).

Performance instructions include dynamic markings like *p* (piano) and *mf* (mezzo-forte), and articulation marks like *3* over groups of three notes.

Musical score consisting of six staves of music for two voices (likely piano). The music is in common time.

- Staff 1:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: dynamic *p*, eighth-note pattern. Measure 4: sixteenth-note pattern. Measure 5: eighth-note pattern. Measure 6: eighth-note pattern.
- Staff 2:** Bass clef. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern. Measure 6: eighth-note pattern.
- Staff 3:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern. Measure 6: eighth-note pattern.
- Staff 4:** Bass clef. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern. Measure 6: eighth-note pattern.
- Staff 5:** Treble clef. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern. Measure 6: eighth-note pattern.
- Staff 6:** Bass clef. Measures 1-2: eighth-note patterns. Measure 3: sixteenth-note pattern. Measure 4: eighth-note pattern. Measure 5: eighth-note pattern. Measure 6: eighth-note pattern.

Dynamics and performance instructions include: *p*, *mf*, *tr* (trill),  $\textcircled{3}$  (three times), and  $\textcircled{2}$  (two times).

### **Andante moderato.**

Andante moderato

6.

This image shows ten staves of piano sheet music. The music is in common time and consists of two voices. The top voice is in treble clef and the bottom voice is in bass clef. Measure 1 starts with a dynamic of *mf*. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a dynamic of *p*.

10639-103

10639-103

This image shows six staves of musical notation for two voices. The top staff consists of two systems of music, each with a treble clef and a key signature of one sharp. The first system begins with a dynamic of  $p$ . The second system includes a trill instruction above the notes. The middle staff also consists of two systems, with the first system featuring a bass clef and the second system ending with a dynamic of  $mf$ . The bottom staff consists of two systems, with the first system ending with a dynamic of  $p$  and the second system ending with another dynamic of  $p$ .

Andante.

7.

10639 - 103

Piano sheet music in G major, 4/4 time. The music consists of eight staves, each with a treble clef and a key signature of one sharp. The notation includes various note values (eighth notes, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *tr* (trill). Measure numbers 106-39 through 103 are indicated at the bottom left.

10639-103

## Allegretto.

Sheet music for piano, page 138, Allegretto. The music is in 3/4 time, key signature of two sharps. The score consists of eight staves, likely for a piano quartet or similar ensemble. The first staff (treble clef) starts with a dynamic of *mf*. The second staff (bass clef) starts with a dynamic of *p*. The music features various melodic lines with eighth and sixteenth note patterns, some with grace notes. Measure numbers are present at the beginning of each staff. The music concludes with a final dynamic of *mf*.

Piano sheet music in 3/4 time, key signature of one sharp (F#). The music consists of eight staves, each starting with a treble clef. The first staff begins with a dynamic *p*. The second staff begins with a dynamic *p*. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *p*. The seventh staff begins with a dynamic *f*. The eighth staff begins with a dynamic *p*.

## Allegro.

9.

A page of sheet music for piano, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line, indicating a return to the beginning of the piece. The second system continues with a treble clef, a key signature of one sharp, and a tempo marking of *p* (piano). The music includes various note heads, stems, and beams, with some notes having slurs and others having vertical stems. The piano keys are indicated by horizontal lines under the staves.

## Allegretto.

Sheet music for piano, page 142, Allegretto. The music is in 6/8 time and consists of eight staves of musical notation. The first staff starts with a dynamic of  $p$ . The second staff begins with a dynamic of  $p$ . The third staff begins with a dynamic of  $mf$ . The fourth staff begins with a dynamic of  $p$ . The fifth staff begins with a dynamic of  $p$ . The sixth staff begins with a dynamic of  $p$ . The seventh staff begins with a dynamic of  $p$ . The eighth staff begins with a dynamic of  $p$ .

10639-103

Six Duets  
for Two E<sub>b</sub> or Two B<sub>b</sub> Saxophones.

Nº 1.

Moderato.

H. KLOSE.  
*Revised by Paul de Ville.*

A page of musical notation consisting of six staves. The top four staves are in common time and feature treble clef for both voices. The bottom two staves are also in common time but feature bass clef for both voices. The notation includes various note heads (solid black, hollow black, and white), stems, and beams. Measure lines are present between the first four staves, and a repeat sign with a brace is located between the fourth and fifth staves. The music concludes with a final measure line between the fifth and sixth staves.

Allegro non troppo.

The sheet music consists of eight staves of musical notation for piano. The top two staves are treble clef, and the bottom two are bass clef. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff features sixteenth-note patterns with triplet markings (3). The fourth staff continues the sixteenth-note patterns. The fifth staff begins with a forte dynamic (f). The sixth staff starts with a piano dynamic (p). The seventh staff features sixteenth-note patterns with triplet markings (3). The eighth staff concludes with a dynamic marking "dolce" followed by a fermata over the final measure.

*légèrement*

## No. 3.

Andantino.

The musical score consists of eight staves of music. The top two staves are for the upper voice (treble and bass) and the bottom two staves are for the lower voice (bass and treble). The music is in 3/8 time and G major. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. The first measure starts with a dynamic 'p'.

Four staves of musical notation in G major, 2/4 time. The notation consists of eighth and sixteenth note patterns with various dynamics like *f* (fortissimo), *p* (pianissimo), and sforzando marks.

Nº 4.

*Moderato.*

Three staves of musical notation in common time. The top staff starts with a dynamic of *deciso* followed by *f*. The middle staff has a dynamic of *p*. The bottom staff ends with a dynamic of *#p*.

A page of musical notation consisting of six staves. The top two staves are in common time, G clef, and B-flat key signature. The third staff is in common time, G clef, and F major key signature. The fourth staff is in common time, G clef, and F major key signature. The fifth staff is in common time, G clef, and B major key signature. The bottom staff is in common time, G clef, and B major key signature. The notation includes various note heads, stems, and bar lines. Measure 1 consists of eighth-note pairs. Measures 2-3 show eighth-note pairs followed by sixteenth-note patterns. Measures 4-5 feature eighth-note pairs and sixteenth-note patterns. Measures 6-7 show eighth-note pairs and sixteenth-note patterns.

10638 - 247

A page of musical notation consisting of six staves. The top staff has a treble clef and a bass clef, with the instruction "cantabile" written below it. The subsequent staves alternate between treble and bass clefs. Measure lines divide the music into measures. Some measures contain three groups of notes, indicated by a circled "3". The bottom staff concludes with the instruction "légèrement".

A page of musical notation consisting of six staves. The top four staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The music is divided into measures by vertical bar lines. The notation includes various note heads (solid black, open, and with stems), rests, and dynamic markings like 'sf' (fortissimo) and '3'. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 9: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 13: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 17: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has quarter notes.

## Nº 5.

Andante.

*molto sostenuto*



Nº 6.

Moderato.

Six staves of musical notation in G clef, 3/4 time. The first staff starts with a dynamic *p*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *f*. The fourth staff features sixteenth-note patterns with a triplet marking (3). The fifth staff features sixteenth-note patterns with a triplet marking (3). The sixth staff concludes with a dynamic *p*.

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The notation is primarily in common time, with some measures indicating a change in tempo or rhythm. The top two staves begin with a treble clef and a key signature of one flat. The middle two staves switch to a treble clef and a key signature of one sharp. The bottom two staves return to a treble clef and a key signature of one flat. Measure 1 starts with a dynamic of  $f$ . Measures 2 and 3 show eighth-note patterns. Measures 4 through 8 feature sixteenth-note patterns. Measure 9 begins with a dynamic of  $p$ . Measures 10 and 11 continue the sixteenth-note patterns. Measure 12 concludes with a dynamic of  $p$ . Measure 13 starts with a dynamic of  $p$ . Measures 14 and 15 continue the sixteenth-note patterns. Measure 16 concludes with a dynamic of  $p$ . Measure 17 begins with a dynamic of  $p$ . Measures 18 and 19 continue the sixteenth-note patterns. Measure 20 concludes with a dynamic of  $p$ . Measure 21 begins with a dynamic of  $p$ . Measures 22 and 23 continue the sixteenth-note patterns. Measure 24 concludes with a dynamic of  $p$ . Measure 25 begins with a dynamic of  $p$ . Measures 26 and 27 continue the sixteenth-note patterns. Measure 28 concludes with a dynamic of  $p$ . Measure 29 begins with a dynamic of  $p$ . Measures 30 and 31 continue the sixteenth-note patterns. Measure 32 concludes with a dynamic of  $p$ . Measure 33 begins with a dynamic of  $p$ . Measures 34 and 35 continue the sixteenth-note patterns. Measure 36 concludes with a dynamic of  $p$ . Measure 37 begins with a dynamic of  $p$ . Measures 38 and 39 continue the sixteenth-note patterns. Measure 40 concludes with a dynamic of  $p$ . Measure 41 begins with a dynamic of  $p$ . Measures 42 and 43 continue the sixteenth-note patterns. Measure 44 concludes with a dynamic of  $p$ . Measure 45 begins with a dynamic of  $p$ . Measures 46 and 47 continue the sixteenth-note patterns. Measure 48 concludes with a dynamic of  $p$ . Measure 49 begins with a dynamic of  $p$ . Measures 50 and 51 continue the sixteenth-note patterns. Measure 52 concludes with a dynamic of  $p$ . Measure 53 begins with a dynamic of  $p$ . Measures 54 and 55 continue the sixteenth-note patterns. Measure 56 concludes with a dynamic of  $p$ . Measure 57 begins with a dynamic of  $p$ . Measures 58 and 59 continue the sixteenth-note patterns. Measure 60 concludes with a dynamic of  $p$ . Measure 61 begins with a dynamic of  $p$ . Measures 62 and 63 continue the sixteenth-note patterns. Measure 64 concludes with a dynamic of  $p$ . Measure 65 begins with a dynamic of  $p$ . Measures 66 and 67 continue the sixteenth-note patterns. Measure 68 concludes with a dynamic of  $p$ . Measure 69 begins with a dynamic of  $p$ . Measures 70 and 71 continue the sixteenth-note patterns. Measure 72 concludes with a dynamic of  $p$ . Measure 73 begins with a dynamic of  $p$ . Measures 74 and 75 continue the sixteenth-note patterns. Measure 76 concludes with a dynamic of  $p$ . Measure 77 begins with a dynamic of  $p$ . Measures 78 and 79 continue the sixteenth-note patterns. Measure 80 concludes with a dynamic of  $p$ . Measure 81 begins with a dynamic of  $p$ . Measures 82 and 83 continue the sixteenth-note patterns. Measure 84 concludes with a dynamic of  $p$ . Measure 85 begins with a dynamic of  $p$ . Measures 86 and 87 continue the sixteenth-note patterns. Measure 88 concludes with a dynamic of  $p$ . Measure 89 begins with a dynamic of  $p$ . Measures 90 and 91 continue the sixteenth-note patterns. Measure 92 concludes with a dynamic of  $p$ . Measure 93 begins with a dynamic of  $p$ . Measures 94 and 95 continue the sixteenth-note patterns. Measure 96 concludes with a dynamic of  $p$ . Measure 97 begins with a dynamic of  $p$ . Measures 98 and 99 continue the sixteenth-note patterns. Measure 100 concludes with a dynamic of  $p$ . Measure 101 begins with a dynamic of  $p$ . Measures 102 and 103 continue the sixteenth-note patterns. Measure 104 concludes with a dynamic of  $p$ . Measure 105 begins with a dynamic of  $p$ . Measures 106 and 107 continue the sixteenth-note patterns. Measure 108 concludes with a dynamic of  $p$ . Measure 109 begins with a dynamic of  $p$ . Measures 110 and 111 continue the sixteenth-note patterns. Measure 112 concludes with a dynamic of  $p$ . Measure 113 begins with a dynamic of  $p$ . Measures 114 and 115 continue the sixteenth-note patterns. Measure 116 concludes with a dynamic of  $p$ . Measure 117 begins with a dynamic of  $p$ . Measures 118 and 119 continue the sixteenth-note patterns. Measure 120 concludes with a dynamic of  $p$ . Measure 121 begins with a dynamic of  $p$ . Measures 122 and 123 continue the sixteenth-note patterns. Measure 124 concludes with a dynamic of  $p$ . Measure 125 begins with a dynamic of  $p$ . Measures 126 and 127 continue the sixteenth-note patterns. Measure 128 concludes with a dynamic of  $p$ . Measure 129 begins with a dynamic of  $p$ . Measures 130 and 131 continue the sixteenth-note patterns. Measure 132 concludes with a dynamic of  $p$ . Measure 133 begins with a dynamic of  $p$ . Measures 134 and 135 continue the sixteenth-note patterns. Measure 136 concludes with a dynamic of  $p$ . Measure 137 begins with a dynamic of  $p$ . Measures 138 and 139 continue the sixteenth-note patterns. Measure 140 concludes with a dynamic of  $p$ . Measure 141 begins with a dynamic of  $p$ . Measures 142 and 143 continue the sixteenth-note patterns. Measure 144 concludes with a dynamic of  $p$ . Measure 145 begins with a dynamic of  $p$ . Measures 146 and 147 continue the sixteenth-note patterns. Measure 148 concludes with a dynamic of  $p$ . Measure 149 begins with a dynamic of  $p$ . Measures 150 and 151 continue the sixteenth-note patterns. Measure 152 concludes with a dynamic of  $p$ . Measure 153 begins with a dynamic of  $p$ . Measures 154 and 155 continue the sixteenth-note patterns. Measure 156 concludes with a dynamic of  $p$ .

10638-247

## Exercises on Eighth Notes and Sixteenth Notes.

Moderato.

1.

Musical score for Exercise 1, featuring four staves of sixteenth-note exercises in 2/4 time with a treble clef. The exercises involve various patterns of sixteenth notes and eighth notes.

Moderato.

2.

Musical score for Exercise 2, featuring ten staves of sixteenth-note exercises in 2/4 time with a treble clef. The exercises involve various patterns of sixteenth notes and eighth notes, with key changes indicated by sharps and flats.

*Andante.*

3.

Sheet music for Andante, 3. It consists of six staves of musical notation for a single instrument. The music is in common time, treble clef, and consists primarily of eighth-note patterns. The key signature changes from C major to G major and back to C major.

*Moderato.*

4.

Sheet music for Moderato, 4. It consists of five staves of musical notation for a single instrument. The music is in common time, treble clef, and features eighth-note patterns with some sixteenth-note figures. The key signature changes from C major to F major and back to C major.

Moderato.

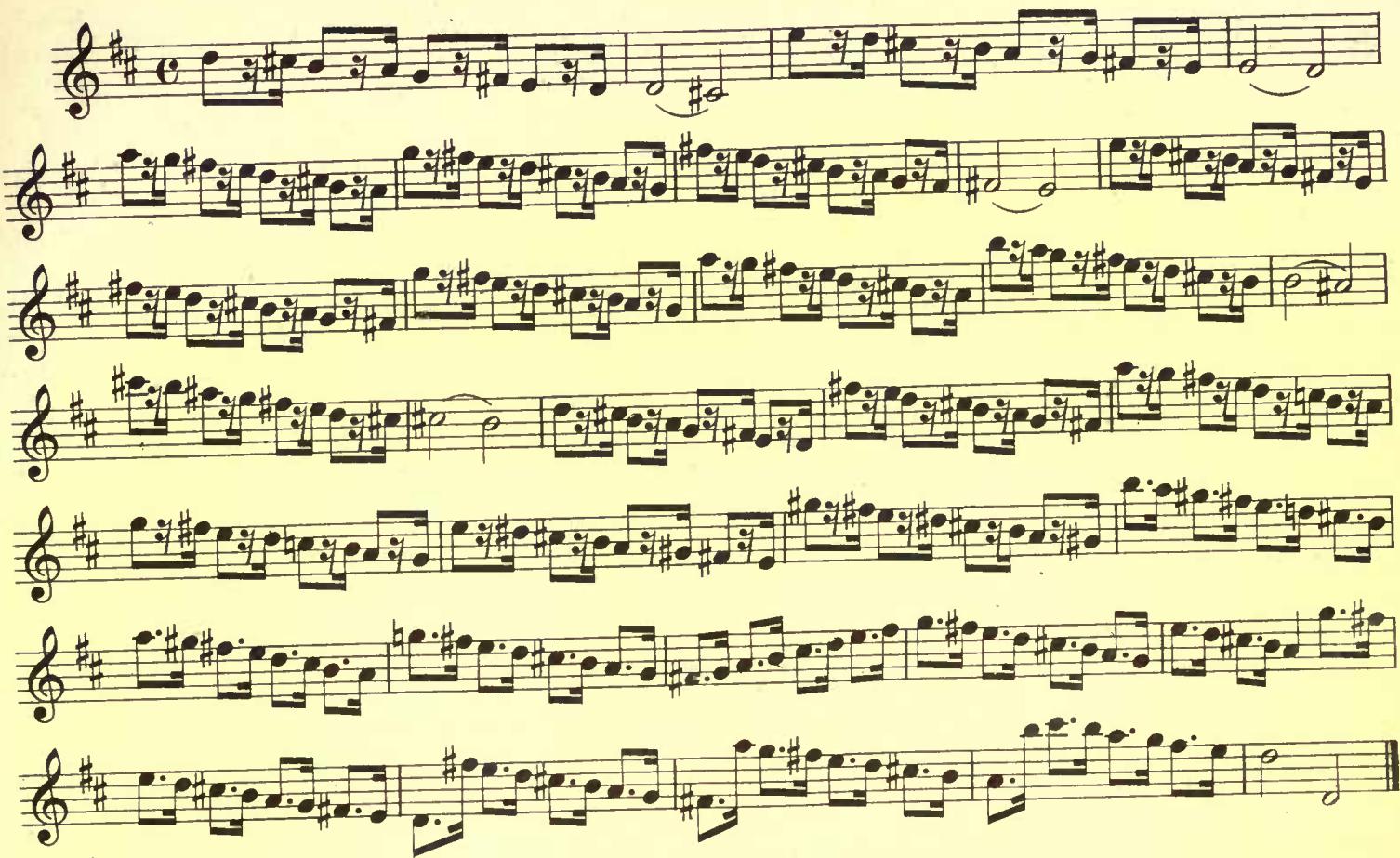
5.

Exercises on Dotted Eighth Notes and Sixteenth Notes.

1.

2.

Exercise with Sixteenth-note Rests.



Exercise on Dotted Sixteenth-notes and Thirty-second-notes.

A musical score consisting of eight staves of music in common time (indicated by 'C'). The key signature is one sharp (F#). The music features continuous dotted sixteenth-note patterns and thirty-second-note patterns. The notes are mostly eighth note heads with vertical stems, and the rests are indicated by vertical stems without heads. The first staff begins with a sixteenth-note rest. The second staff begins with a sixteenth-note rest. The third staff begins with a sixteenth-note rest. The fourth staff begins with a sixteenth-note rest. The fifth staff begins with a sixteenth-note rest. The sixth staff begins with a sixteenth-note rest. The seventh staff begins with a sixteenth-note rest. The eighth staff begins with a sixteenth-note rest.

## Exercise with Thirty-second-note Rests.

Sheet music for Exercise with Thirty-second-note Rests. The music is in common time (indicated by 'c') and consists of five staves of music. The notes are primarily thirty-second notes, and there are several rests throughout the piece. The first staff starts with a sixteenth note followed by a thirty-second note rest. The second staff begins with a thirty-second note rest. The third staff starts with a sixteenth note followed by a thirty-second note rest. The fourth staff begins with a thirty-second note rest. The fifth staff ends with a sixteenth note followed by a thirty-second note rest.

## Exercises on Triplets.

Sheet music for Exercises on Triplets. The music is in common time (indicated by 'c') and consists of five staves of music. The notes are primarily eighth notes grouped into triplets, indicated by a '3' over each group. The first staff starts with a triplet of eighth notes. The second staff starts with a triplet of eighth notes. The third staff starts with a triplet of eighth notes. The fourth staff starts with a triplet of eighth notes. The fifth staff ends with a triplet of eighth notes.

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The key signature is A major (two sharps). The time signature is common time (indicated by 'C'). Measure 15 begins with a treble clef, followed by a bass clef in measure 16. Measures 17 through 24 continue with a treble clef. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. Measure 15 starts with a single eighth note. Measures 16-18 begin with eighth-note pairs. Measures 19-20 begin with eighth-note triplets. Measures 21-22 begin with eighth-note pairs again. Measures 23-24 begin with eighth-note triplets once more. Measure 24 concludes with a single eighth note.

3.

4.

## Forty Exercises on the Slurred and Detached Notes.

for Saxophone

A. MAYEUR.

Edited by Paul de Ville.

Two slurred and two detached.

1.

2.

Sheet music for piano, featuring six staves of musical notation. The notation is composed of short vertical strokes and diagonal strokes with arrows pointing upwards or downwards, indicating specific performance techniques such as slurs or detached notes.

Two detached and two slurred.

3.

Sheet music for piano, staff 3, featuring ten staves of musical notation. The notation uses vertical strokes with arrows and diagonal strokes with arrows, indicating specific performance techniques such as slurs and detached notes.

Three slurred and one detached

4.

The music consists of ten staves of sixteenth-note patterns. The first two staves begin with a treble clef and common time (C). The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. 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. The patterns involve slurs and detached notes.

5.

The music consists of ten staves of sixteenth-note patterns. The first two staves begin with a treble clef and common time (C). The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. 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. The patterns involve slurs and detached notes.



Slurred in groups of two. (Play evenly the two notes.)

6.

7.

Slurred in groups of four.

8.

One detached and three slurred.  
(The first note should be well marked, and separated.)

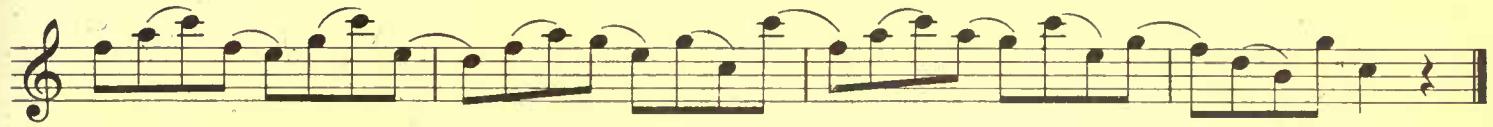
9.

One detached, two slurred and one detached.

10.

Reversed slur.  
(Accent the first note of the slur.)

11.



Slurred in groups of two.



*dim.*



Three slurred and one detached.

15.

The musical score consists of five staves of sixteenth-note patterns. The first four staves are in common time with a treble clef. The first staff has three slurred notes followed by one detached note. The second staff has three slurred notes followed by one detached note. The third staff has three slurred notes followed by one detached note. The fourth staff has three slurred notes followed by one detached note. The fifth staff begins with a bass clef and common time, continuing the pattern of slurs and detached notes.

One detached and three slurred.

(The first note should be well marked and separated.)

16.

The musical score consists of ten staves of sixteenth-note patterns. The first nine staves are in common time with a treble clef. The first staff has one detached note followed by three slurred notes. The second staff has one detached note followed by three slurred notes. The third staff has one detached note followed by three slurred notes. The fourth staff has one detached note followed by three slurred notes. The fifth staff has one detached note followed by three slurred notes. The sixth staff has one detached note followed by three slurred notes. The seventh staff has one detached note followed by three slurred notes. The eighth staff has one detached note followed by three slurred notes. The ninth staff has one detached note followed by three slurred notes, with a 'ritard.' instruction above it. The tenth staff begins with a bass clef and common time, continuing the pattern of slurs and detached notes.

Slurred in groups of four.

17.

Three slurred and one detached.

18.

Two slurred and two detached.

19.

20.

21.

Three slurred and three detached.

22.

23.

Slurred in groups of two.

24.

One detached and three slurred.

Two detached and two slurred.

25.

Two staves of sixteenth-note patterns. The first staff uses slurs and detached strokes. The second staff uses slurs and detached strokes.

Four slurred and two detached.

26.

Two staves of sixteenth-note patterns. The first staff uses slurs and detached strokes. The second staff uses slurs and detached strokes.

One detached, three slurred and two detached.

27.

Two staves of sixteenth-note patterns. The first staff uses slurs and detached strokes. The second staff uses slurs and detached strokes.

Slurred in groups of six.

28.

Two staves of sixteenth-note patterns. The first staff uses slurs and detached strokes. The second staff uses slurs and detached strokes.

Slurred three and detached three.

29.

30.

Slurred two and detached two.

31.

Slurred three and detached five.

Detached one and Slurred three.

32.

Slurred two and detached six.

Slurred two and detached two.

33.

34.

Slurred in groups of twelve.

35. 3/4 time, treble clef. Slurs are placed over groups of twelve sixteenth notes in each measure.

36. 3/4 time, treble clef, one flat. Slurs are placed over groups of twelve sixteenth notes in each measure.

37. 3/4 time, treble clef, two sharps. Slurs are placed over groups of twelve sixteenth notes in each measure.

Slurred two and detached two.

38. Common time, treble clef. Measures show slurs over pairs of eighth notes followed by detached eighth notes.

Detached.

39. Common time, treble clef. Measures show detached eighth notes.

Slurred in groups of four.

40. Common time, treble clef. Measures show slurs over groups of four eighth notes.

# Seventeen Exercises on Syncopation.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

Syncopation between two Eights.

The note preceding the syncopation must be separated, and the quarter well marked.

12.

Three Syncopated Notes preceding a Half-note.

13.

## Syncopated Slurs.

The accent must not be made by the throat, but by the action of the finger falling like a hammer on the hole.

The first eight measures which are slurred should be played with one breath until the rest. But should the movement be two slow, breath can be taken after the quarter-note preceding the syncopation.

14.

*Moderato.*

15.

*Allegretto.*

16.

*Allegretto.*

17.

# Twenty Operatic Melodies

## for the study of phrasing and artistic delivery.

Compiled by PAUL de VILLE.

It is difficult to give verbal instructions how to perform in an *artistic* style. The great point consists in delivering a melody as if it were rendered by a great Singer. The student should utilize every opportunity to hear good vocal artists and model his delivery of "Cantabile" pieces after their example. Of course there are many artistic details for an instrumentalist which lie outside the vocal art, and ought to be imitated from the performances of the best instrumental performers.

Especial care should be taken with the articulation; the tongue must touch the reed in staccato passages at the very tip, crisp and clear. If the articulation is produced by the tongue covering too much of the reed, the tone will be forced and vulgar. The dynamic shadings should be clearly brought out, without resorting to extremes; vibrating the breath ought to be strictly avoided, and the "roulades" (long vocal passages) must be fingered with the greatest precision, so that no break occurs.

### Norma.

Andante con moto.

BELLINI.

Nº 1

### Cavatina "Il Pirata."

BELLINI.

Andantino.

Nº 2

## La Traviata.

Adagio.

Nº 3. VERDI.

The musical score consists of three staves of music in common time. The key signature is C major. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a forte dynamic (f) and ends with a dolce dynamic. The third staff concludes with a dolce dynamic. Measure lines are present between the staves.

Allegro moderato.

Martha.

FLOTOW.

Nº 4. FLOTOW.

The musical score consists of ten staves of music in common time. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The dynamics range from piano (p) to forte (f). The score includes various performance instructions such as 'piu animato' and 'ad lib.'. Measure lines are present between the staves.

## Il Trovatore.

VERDI.

Andante.

Nº 5.

## Ah! Che La Morte.

VERDI.

Andante.

Nº 6.

## La Sonnambula.

BELLINI.

Allegro moderato.

Nº 7.

## Martha.

FLOTOW.

Larghetto.

Nº 8.

## Luisa Miller.

VERDI.

Allegro.

Nº 9.

## Norma.

BELLINI.

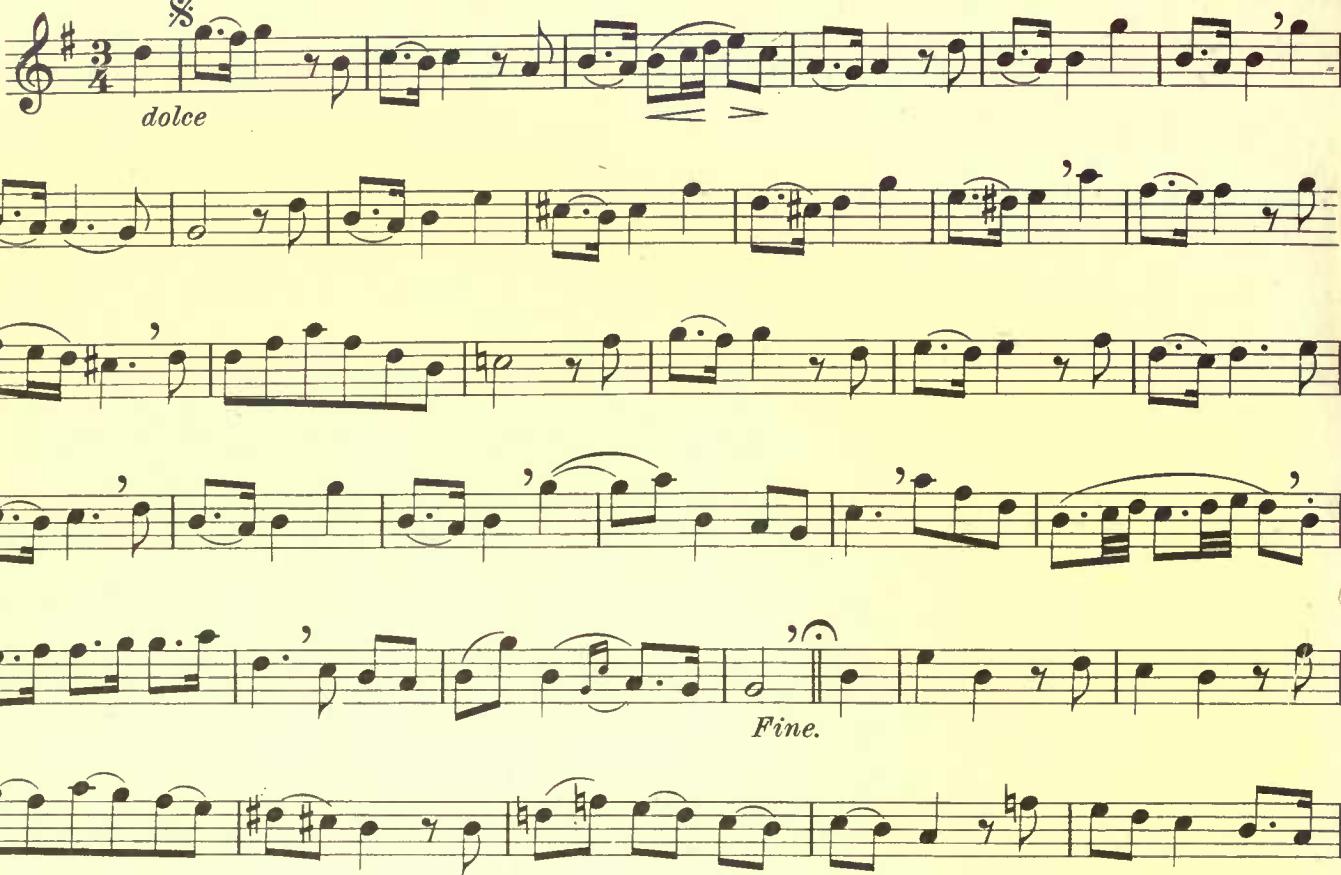
Moderato.

Nº 10.

## Giulio Cesare.

HÄNDEL.

**Largo.**

Nº 11. 

Fine.



D.S. al Fine.

## Lucia di Lammermoor.

DONIZETTI.

**Moderato.**

Nº 12. 

string.

rall.



string.

rall.

## L' Ebreo.

Tempo di Polacca.

G. APOLLONI.

Nº 13.

BALLADE.  
Larghetto.

Der Förster.

FLOTOW.

Nº 14.

RECITATIV.  
Andante.

Belisario.

ROSSINI.

Nº 15.



Moderato.

Musical score for piano, page 190, measures 9-17. The score continues on a single staff in common time with a key signature of two sharps. Measure 9 begins with a dynamic instruction "più mosso" and a piano dynamic (p). Measures 10 through 16 show various eighth-note and sixteenth-note patterns. Measure 17 concludes with a trill instruction ("tr") and a dynamic instruction "ad lib." followed by a measure sign change.

Cadenza ad lib.

## La Gazza Ladra.

Allegro. (d. = 60)

ROSSINI.

Nº 16.

10638-247

## La Sonnambula.

BELLINI.

Moderato.

Nº 17.

*dolce*

*a tempo*

*poco rall.*

*a piacere*

*rall.*

*a tempo*

*rall.*

*cresc.*

*f*

*ff*

## Ernani.

Allegro con brio.

VERDI.

Nº 18.

1      2      3      4      5      6      7      8      9      10

*poco rit. con grazia*

*string.*

*a tempo*

*tr.*

*6*

## The Huguenots.

MEYERBEER.

Andante.

Nº 19. *p cantabile con grazia*

*Cadenza ad lib.*

## Air from Masaniello.

Andante.



AUBER.



tr

tr

tr

*pp*

*poco rall.*

*a tempo*

*cresc.*

*fz*

*rall.*

*a tempo.*

*b2*

*rall.*

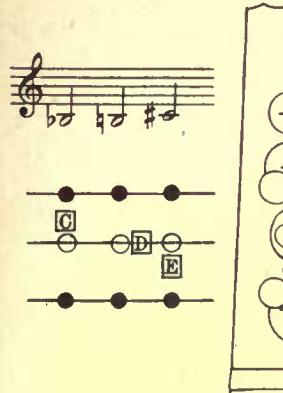
*f Cadenza ad lib.*

*Allegro.*

*lento.*

Exercises for the new fingering  
of the improved B<sub>b</sub>, B<sub>h</sub> and C<sub>#</sub> Keys.

197



A<sub>#</sub>(new fingering) produced with the use of lever C, usually employed for the fingering of B<sub>h</sub>.

B<sub>h</sub>(new fingering) produced with the use of lever D, usually employed for the fingering of A<sub>#</sub>.

C<sub>#</sub>(new fingering.) produced with the use of lever E, usually employed for the fingering of B<sub>h</sub>.

B<sub>h</sub>(new fingering.) lever D.

D<sub>b</sub> (new fingering.) lever E.

B<sub>b</sub>(new fingering.) lever C.

C<sub>#</sub> and A<sub>#</sub>(new fingering.) levers E and C.

B<sub>h</sub>(new fingering.) lever D.

B<sub>h</sub> and C<sub>#</sub> (new fingering.) levers D and E.

A<sub>#</sub>(new fingering.) lever C.

A<sup>#</sup> and C<sup>#</sup> (new fingering.) levers C and E.



B<sup>b</sup> (new fingering.) lever D.



D<sup>b</sup>. (new fingering.) lever E.



C<sup>#</sup> (new fingering.) lever E.



C<sup>#</sup> (new fingering.) lever E. attention must be directed towards the open G<sup>#</sup> (*Evette and Schaeffer System.*)





D $\flat$  (new fingering.) lever E. the B $\flat$  with the 4<sup>th</sup> finger and attention to the open A $\flat$  (*Evette and Schaeffer System.*)



C $\sharp$  (new fingering.) lever E.



B $\sharp$  (new fingering.) lever D.



B $\flat$  and C $\sharp$  (new fingering.) levers D and E.



B $\flat$  (new fingering.) lever D.



D $\flat$  (new fingering.) lever E.



B $\flat$  (new fingering.) lever C.



B $\flat$  medium marked with the 4<sup>th</sup> finger, attention to the open A $\flat$  (*Evette and Schaeffer System*)  
The low B $\flat$  (new fingering.)



A $\sharp$  and C $\sharp$  (new fingering) levers C and E.C $\sharp$ , B $\natural$ , A $\sharp$ , (new fingering.) levers E, D and C.  
Attention to the open G $\sharp$ .C $\sharp$  (new fingering) lever E.A $\sharp$  and C $\sharp$  (new fingering) levers C and B.

# Progressive Major and Minor Scales, and Exercises.

For Saxophone.

C major Scale.



PAUL de VILLE.

A minor Scale.



Exercise.



F major Scale.



D minor Scale.



Exercise.



## B♭ major Scale.



## G minor Scale.



## Exercise.



## E♭ major Scale.



## C minor Scale.



## Exercise.



A♭ major Scale.

Nº 13. A flat major scale in treble clef, 3/4 time, with a key signature of three flats. The notes are: A, B-flat, C, D, E-flat, F, G, A.

F minor Scale.

Nº 14. F minor scale in treble clef, 3/4 time, with a key signature of one flat. The notes are: F, G, A-flat, B-flat, C, D, E, F.

Exercise.

Nº 15. A continuous exercise in treble clef, 3/4 time, with a key signature of three flats. It consists of two staves of sixteenth-note patterns.

D♭ major Scale.

Nº 16. D flat major scale in treble clef, 3/4 time, with a key signature of four flats. The notes are: D, E-flat, F, G, A-flat, B-flat, C, D.

B♭ minor Scale.

Nº 17. B flat minor scale in treble clef, 3/4 time, with a key signature of two flats. The notes are: B-flat, C, D, E-flat, F, G, A-flat, B-flat.

Exercise.

Nº 18. A continuous exercise in treble clef, 3/4 time, with a key signature of two flats. It consists of three staves of sixteenth-note patterns.

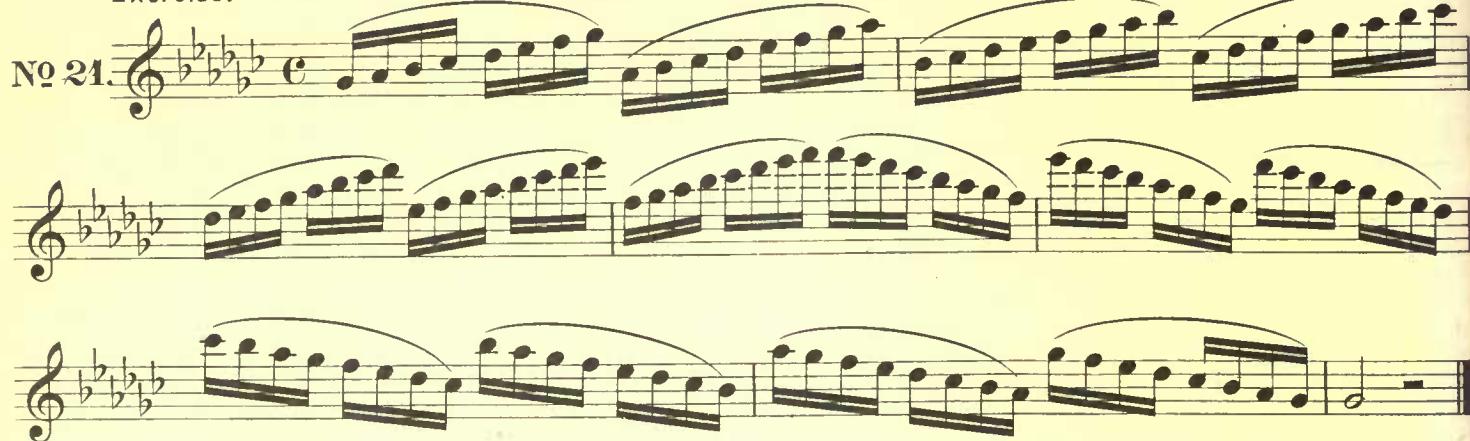
Gb major Scale.



Eb minor Scale.



Exercise.



Cb major Scale.



Ab minor Scale.



Exercise.



## G major Scale.

No 25.

## E minor Scale.

No 26.

## Exercise.

No 27.

## D major Scale.

No 28.

## B minor Scale.

No 29.

## Exercise.

No 30.

A major Scale.

No 31. 

F# minor Scale.

No 32. 

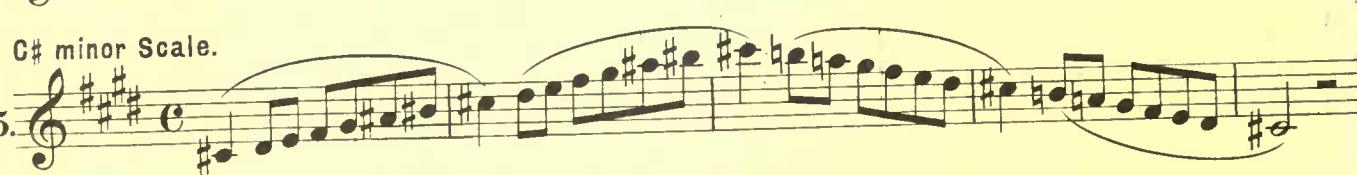
Exercise.

No 33. 

E major Scale.

No 34. 

C# minor Scale.

No 35. 

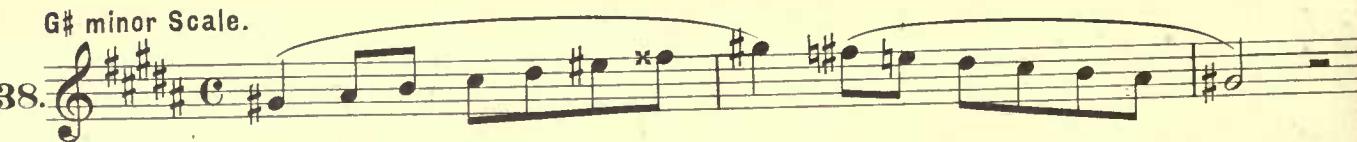
Exercise.

No 36. 

B major Scale.

No 37. 

G# minor Scale.

No 38. 

## Exercise.

No 39.

## F# major Scale.

No 40.

## D# minor Scale.

No 41.

## Exercise.

No 42.

## C# major Scale.

No 43.

## A# minor Scale.

No 44.

## Exercise.

No 45.

## Interval Exercises on the Major and Minor Scales.

C major.

Nº 1.

A minor.

Nº 2.

F major.

Nº 3.

D minor.

Nº 4.

Bb major.

Nº 5.

G minor.

Nº 6.

E♭ major.



C minor.



A♭ major.



F minor.



D♭ major.



B♭ minor.



G<sub>b</sub> major.E<sub>b</sub> minor.

G major.



E minor.



D major.



B minor.



A major.



F# minor.



E major.



C# minor.



B major.



G# minor.



## Studies on the Major and Minor Chords.

C major.

Nº 1.

A minor.

Nº 2.

F major.

D minor.

Nº 3.

B♭ major.

G minor.

Nº 4.

E♭ major.

C minor.

Nº 5.

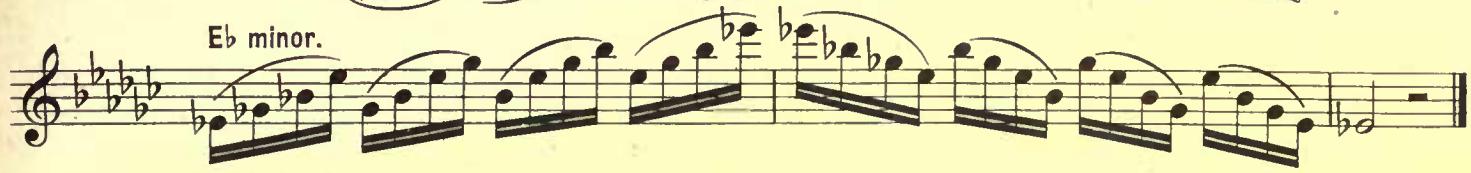
A♭ major.

F minor.

Nº 6.

D♭ major.

B♭ minor.

G<sub>b</sub> major.E<sub>b</sub> minor.

G major.



E minor.



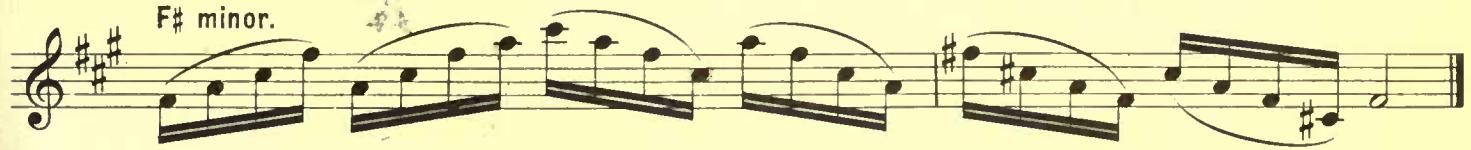
D major.



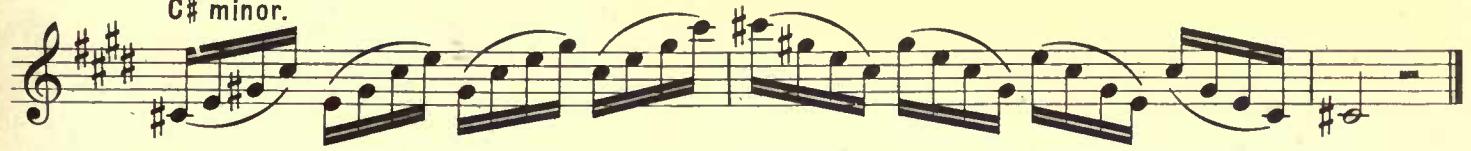
B minor.



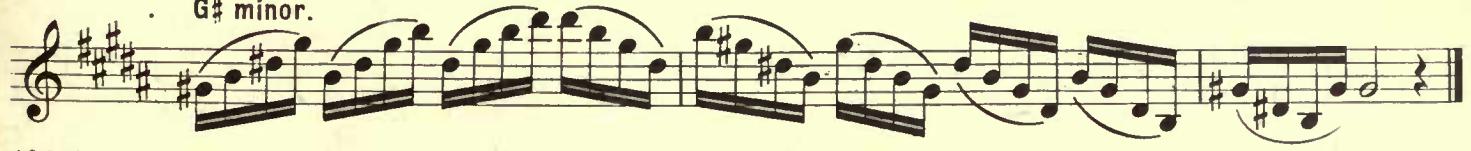
A major.

F<sub>#</sub> minor.

E major.

C<sub>#</sub> minor.

B major.

G<sub>#</sub> minor.

## Exercise on the Chords of the Dominant Seventh.

A musical score consisting of six staves of music. The key signature changes from common time (C) to F major (one sharp), then to B-flat major (two flats), then to E major (three sharps), then back to B-flat major (two flats), and finally to A major (one sharp). The music consists of eighth-note patterns and sixteenth-note chords, primarily focusing on dominant seventh chords and their inversions.

## Exercise on different Diminished Sevenths.

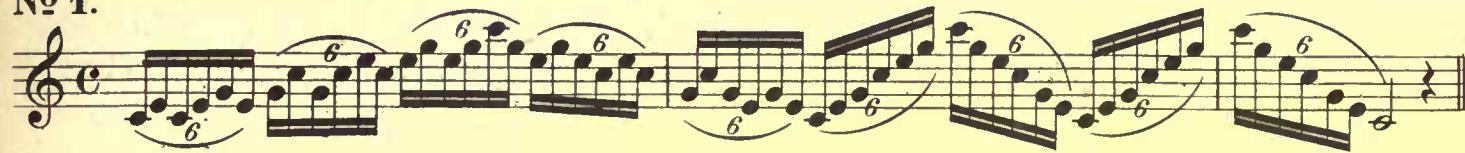
A musical score consisting of four staves of music. The key signature changes from common time (C) to G major (one sharp), then to D major (one sharp), then to A major (one sharp), and finally to E major (one sharp). The music consists of eighth-note patterns and sixteenth-note chords, primarily focusing on diminished seventh chords and their inversions.

## Exercise on the Succession of four Diminished Sevenths.

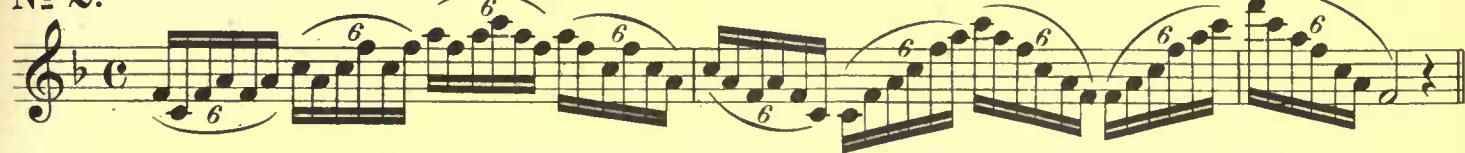
A musical score consisting of three staves of music. The key signature changes from common time (C) to G major (one sharp), then to D major (one sharp), and finally to A major (one sharp). The music consists of eighth-note patterns and sixteenth-note chords, primarily focusing on four consecutive diminished seventh chords.

Ten Studies on appoggios in different Major Keys.

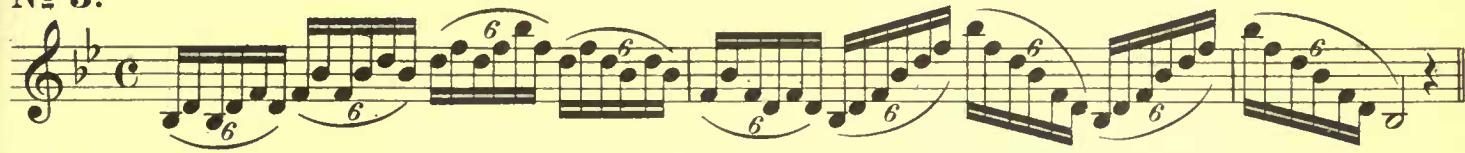
Nº 1.



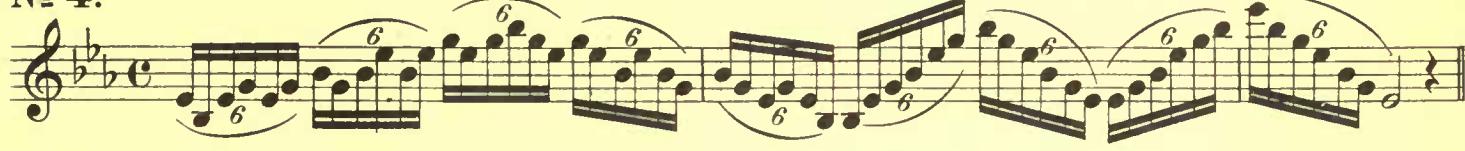
Nº 2.



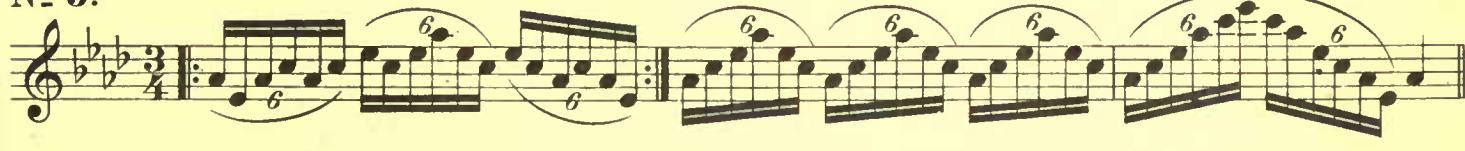
Nº 3.



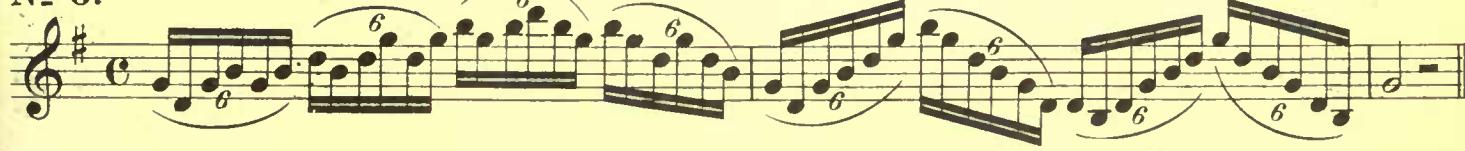
Nº 4.



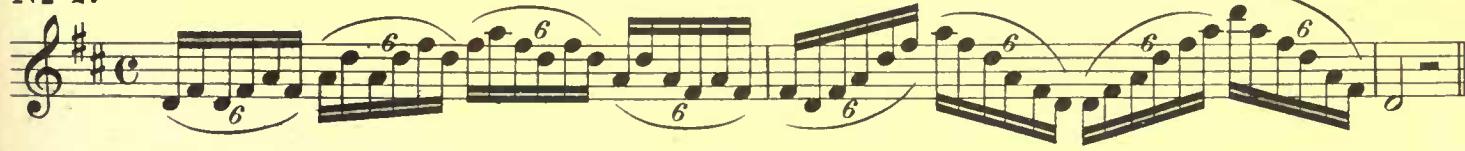
Nº 5.



Nº 6.



Nº 7.



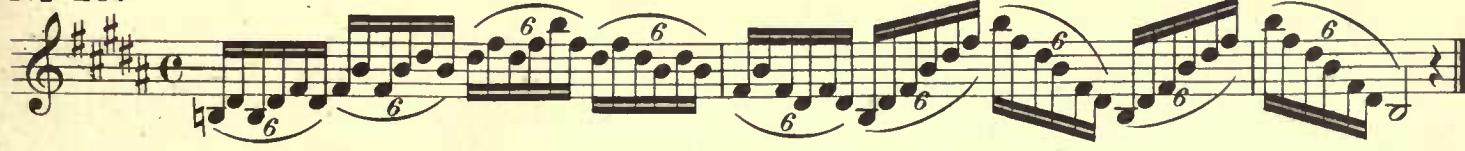
Nº 8.



Nº 9.



Nº 10.



## Chromatic Exercises.

Study these exercises slowly.

The musical score consists of ten staves of music for a single instrument. The music is in common time for the first five staves and 6/8 time for the last five. The key signature is one flat throughout. The notation includes treble clefs, eighth and sixteenth note patterns, slurs, and grace notes.

## EIGHT FANTASIAS.

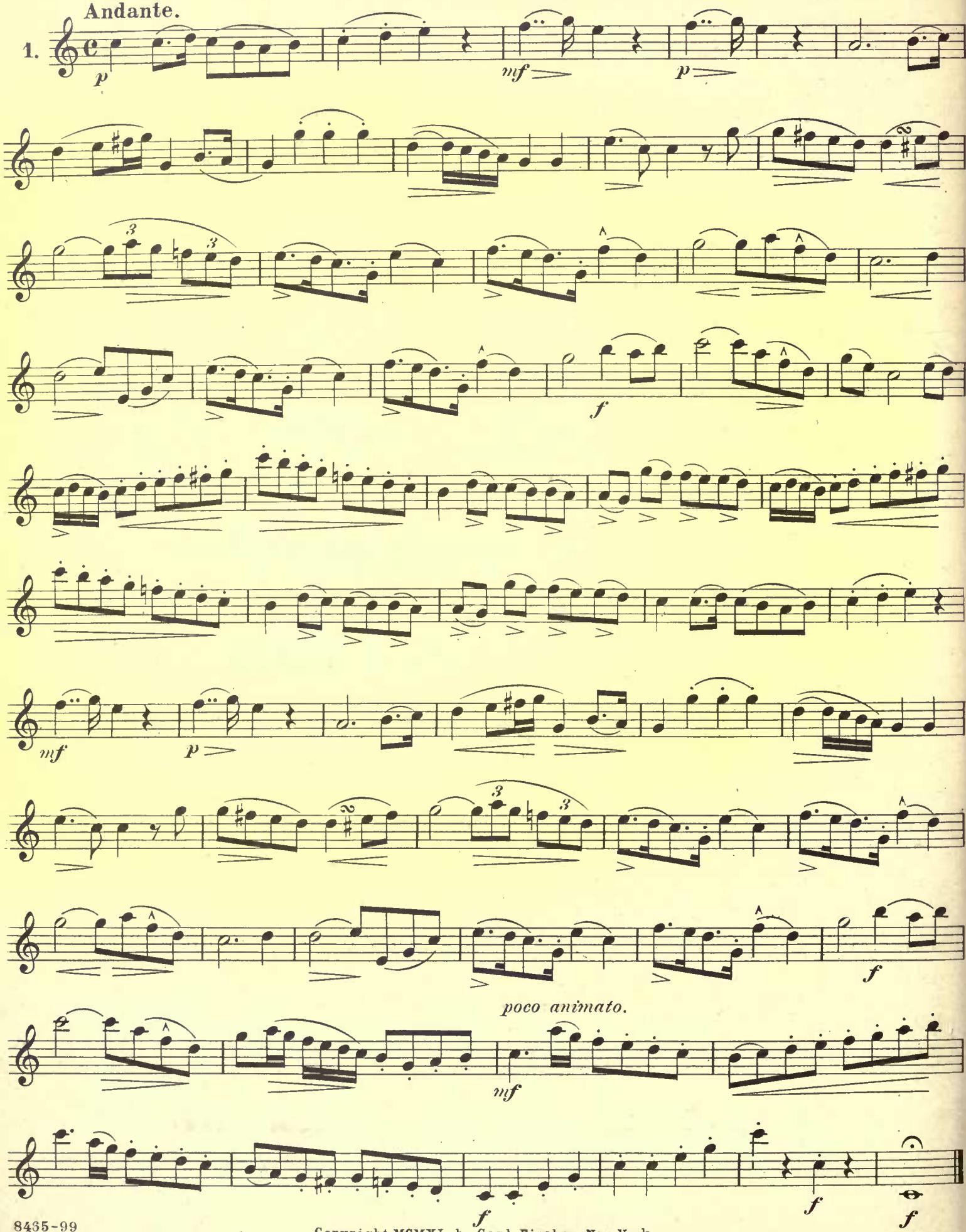
## FANTASIA ON DON GIOVANNI.

H. Lazarus.

Revised by Paul De Ville.

MOZART.

Andante.

1. 

poco animato.

*f*

*f*

Introduction.  
Moderato.

2. *mf*

*ritard.*

Andante.

*p*

*f*

*p*

*ritardando.*      *a tempo.*

*rall.*      *a tempo.*

Andante con espressione.

3.

rall.

All' marcia.

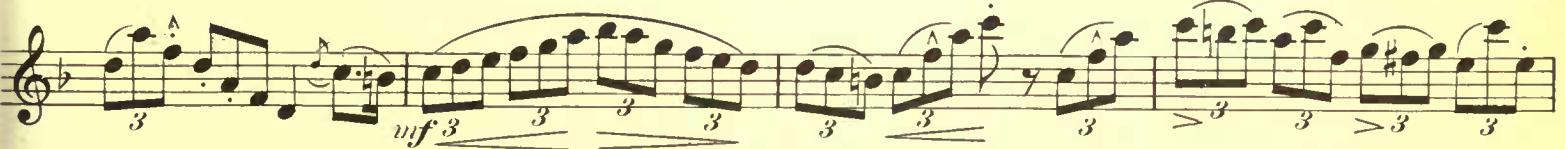
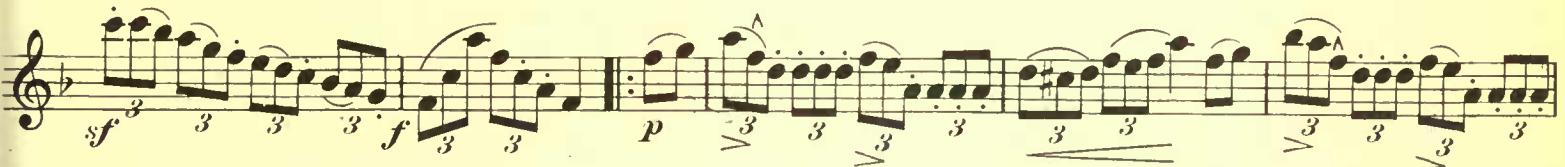
*f*

*p*

Allegro.



Andante.

*un poco animato.*1<sup>st</sup> time.|| 2<sup>nd</sup> time.*con molto.**rit.**in tempo.*

Lento.

5.

ritard.

Andante.

*un poco animato.*

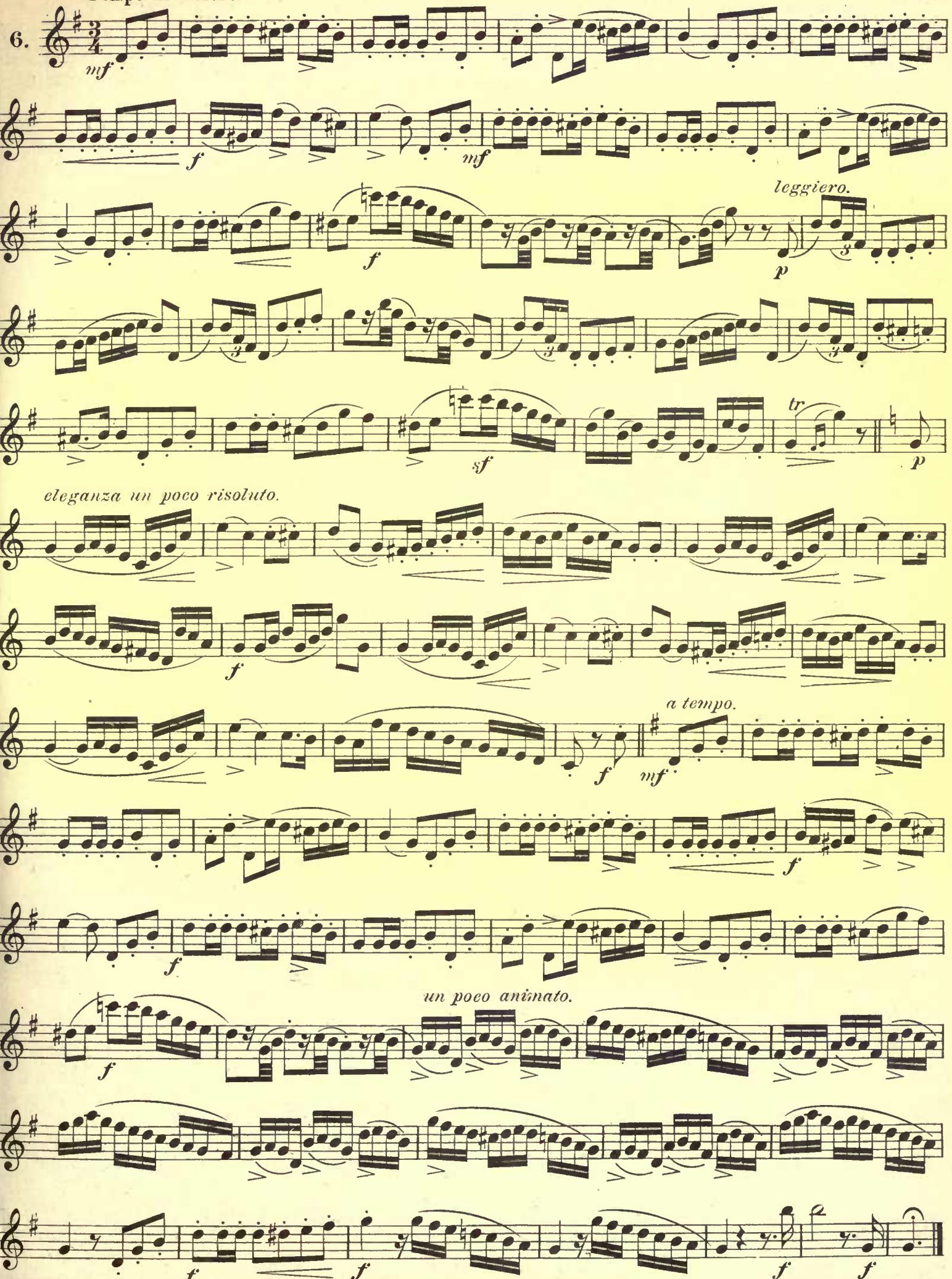
*un poco polacca.*

*a tempo.*

*ritard.*

*un poco animato.*

Tempo di Bolero.

6. 

*leggiero.*

*eleganza un poco risoluto.*

*a tempo.*

*un poco animato.*

## BOLERO.

224

Allegro.

Allegretto.

7.

*Allegretto.*

4.

5.

*Allegretto.*

6.

*Allegretto.*

7.

## Allegretto.

7. *p*

*rall.*

*p*

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 key signature changes frequently, including sections in G major, F# major, E major, D major, C major, B major, A major, G major, F# major, and E major. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings such as *f*, *pp*, and *fp*. The notation includes several slurs and grace notes, particularly in the later staves. The page number 229 is located at the top right, and the page number 10638-247 is at the bottom left.

Allegro.

8. *mf*

*rall.*

*string.*

*rall.*      *a tempo*

*f*

## Allegretto.

9. *p leggiero*

*a tempo*

*pp*

*rall.*

*a tempo*

*rall.*

*a tempo*

*f.*

*poco rall.*

*rall.*

## Allegretto.

10.

*pp un poco lento*

*rall.* *string.*



Allegretto moderato.

Extract from a Clarinet Solo  
by G. MÜLLER.

11. *dolce.*

*a tempo*

*pp*

*mf*

*dim.*

*cresc.*

*ad lib.*

*p*

*fz*

This page contains ten staves of musical notation for piano, starting with a treble clef and a common time signature. The music consists primarily of eighth-note patterns. Various dynamics are indicated throughout, including *mf*, *f*, *pp*, *dim.*, *tr*, and *p*. Performance instructions such as *(3)* and *b2* are also present. The music is divided into measures by vertical bar lines.

1

2

3

4

5

6

7

8

9

10

*p*

*mf*

*mf*

*a tempo*

*rall.*

*f*

*ff*

*rall.*

## Theme with Nine Easy Variations.

## THEME.

Moderato.



## VAR. I.

Moderato.

*a tempo*

## VAR. II.

Moderato.

*a tempo*

## VAR. III.

Moderato.

*a tempo*

*rall.*

The following variations to be practised slowly at first, and increasing the time as the fingering gets easier.

## VAR. IV.

*a tempo*

*rall.*

## VAR. V.

VAR. V.

## VAR. VI.

VAR. VI.

VAR. VII.

Alla marcia.

Musical score for Var. VII, Alla marcia. The score consists of three staves of music in common time (C). The first two staves begin with a treble clef, and the third staff begins with a bass clef. The music features eighth-note patterns and sixteenth-note figures, with some notes connected by horizontal stems.

VAR. VIII.

Alla Valse.

Musical score for Var. VIII, Alla Valse. The score consists of five staves of music in common time (C). The first four staves begin with a treble clef, and the fifth staff begins with a bass clef. The music includes eighth-note patterns and sixteenth-note figures, with dynamic markings like 'rall.' (rallentando) appearing at the end of the fourth staff. A tempo marking 'a tempo' is placed above the first staff.

VAR. IX.

Alla Polacca.

Musical score for Var. IX, Alla Polacca. The score consists of five staves of music in common time (C). The first four staves begin with a treble clef, and the fifth staff begins with a bass clef. The music features eighth-note patterns and sixteenth-note figures, with dynamic markings like 'rall.' and 'f' (fortissimo) appearing at the end of the fourth and fifth staves respectively.

## Theme with Variations.

THEME.  
Andante.



MOHR.



VAR. I.  
Moderato.



## VAR. II.

*Più vivo.*

Sheet music for Variante II, featuring six staves of musical notation in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns with various dynamics and grace notes. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show a more complex pattern with grace notes and sixteenth notes. Measures 4-5 continue the rhythmic pattern with some eighth-note pairs. Measure 6 concludes the section.

## VAR. III.

*Adagio.*

Sheet music for Variante III, featuring five staves of musical notation in common time with a key signature of one sharp. The music includes dynamic markings like *dolce* and *f*, and performance instructions like '3' over groups of notes. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff features a sustained note with a sixteenth-note run. The third staff has a sustained note with a sixteenth-note run. The fourth staff begins with a sustained note followed by eighth-note pairs. The fifth staff concludes the section.

## VAR. IV.

Musical score for Variation IV, featuring five staves of music in common time with a key signature of two sharps. The score consists of five staves of music, each with a different melodic line and dynamic markings like trill, p, and ad lib.

## FINALE.

Poco Allegro.

Musical score for the Finale, Poco Allegro, featuring five staves of music in common time with a key signature of two sharps. The score includes dynamic markings f, fz, and ff.

# Twenty Studies.

For Saxophone.

A. MAYEUR.

*Revised by Paul de Ville.*

Andante.

The sheet music consists of ten staves of musical notation for the saxophone. Each staff begins with a measure number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and ends with a repeat sign. The music is in common time and uses a treble clef. The notes are mostly eighth and sixteenth notes, with occasional quarter notes and rests. The studies progress from simple eighth-note patterns to more complex sixteenth-note figures and rhythmic patterns involving eighth and sixteenth notes. Measure 1 starts with a eighth note followed by a sixteenth note, eighth note. Measures 2-10 follow a similar pattern with slight variations in the rhythmic patterns and key signatures.

## Andante.

2.

10639-108

## Andante.

3.

*Moderato.*

4.

10639 - 103

Allegro moderato.

5.

The musical score consists of ten staves of music for a single instrument, likely a flute or piccolo. The time signature is 2/4, and the key signature is B-flat major (two flats). The tempo is indicated as Allegro moderato. The music is divided into measures by vertical bar lines. Each measure contains eight notes. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. Measure 1 starts with a sixteenth-note grace note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-8 feature eighth-note chords and grace notes. Measures 9-10 conclude with eighth-note patterns.

## Larghetto.

6.

## Adagio.

7. 

The musical score consists of ten staves of music for a single instrument, likely a flute or piccolo. The piece is in 6/8 time and the key of G major (indicated by a treble clef and one sharp sign). Measure 7 begins with a sixteenth-note pattern: B, A, C, B, D, C, E, D. This is followed by a series of eighth-note patterns: B-A-C-B-D-C-E-D, B-A-C-B-D-C-E-D, B-A-C-B-D-C-E-D, B-A-C-B-D-C-E-D, B-A-C-B-D-C-E-D. In the eighth staff, dynamics are introduced: a forte dynamic (f) at the beginning of the first measure, followed by a piano dynamic (p) on the second note. The score concludes with a final sixteenth-note pattern: B, A, C, B, D, C, E, D.

Moderato.

8.

Moderato.

8.

## Andante.

9.

The score contains ten staves of music, each starting with a measure number (e.g., 9.1, 9.2, etc.). The music is composed of sixteenth-note chords and eighth-note pairs, with slurs and dynamic markings. The key signature is F major (two sharps), and the time signature is 2/4. The music is divided into measures by vertical bar lines.

Moderato.

10.

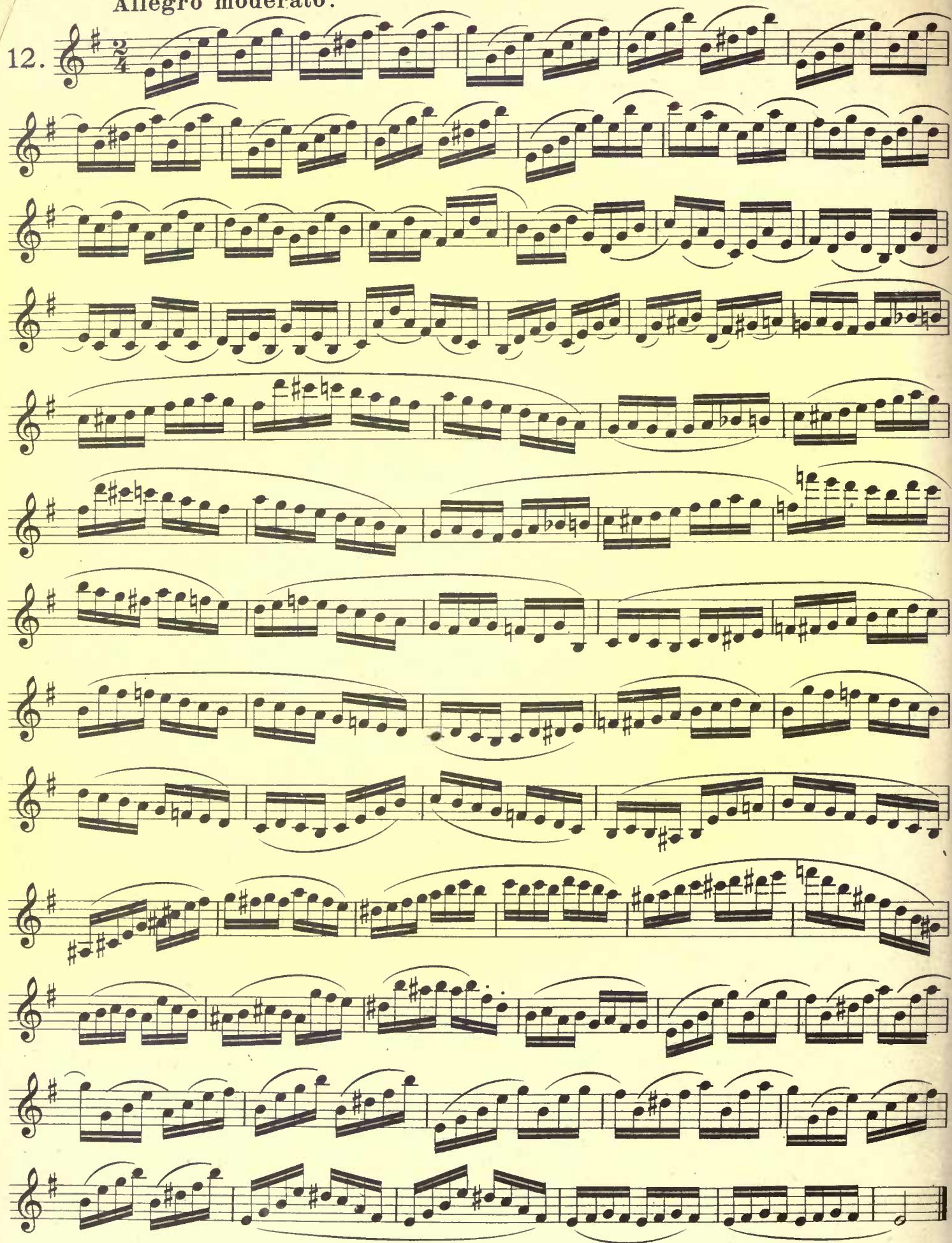
Moderato.

Moderato.

11.

10639-108

## Allegro moderato.

12. 

Allegro moderato.

13.

The music is a continuous piece of 12 staves, starting with a treble clef and a key signature of one sharp (G major). The tempo is Allegro moderato. The first few measures show a rhythmic pattern of eighth and sixteenth notes. Subsequent staves introduce more complex patterns, including grace notes and slurs. The key signature shifts to F# major (one sharp) around measure 10, indicated by a sharp sign above the staff. It returns to G major at the end of the page. The music is composed of two distinct melodic lines, one in each hand, separated by rests and dynamic markings like 'p' (piano).

Moderato. Count four beats to a bar.

14.

tr

tr

10689-108

Moderato.

15. *f*

*dim.* — *p* *cresc.*

### **Allegro moderato.**

Andante moderato.

17.

The music is composed of ten staves of piano notation. Staff 1 starts with a forte dynamic. Staff 2 begins with a piano dynamic. Staff 3 features a long melodic line with grace notes. Staff 4 returns to a forte dynamic. Staff 5 shows a rhythmic pattern of eighth and sixteenth notes. Staff 6 continues the eighth-note pattern. Staff 7 introduces a new melodic line with grace notes. Staff 8 returns to the eighth-note pattern. Staff 9 features a melodic line with grace notes. Staff 10 concludes with a forte dynamic.

## Allegro moderato.

18.

*f p*

Allegro moderato.

19.

The music is composed of ten staves of musical notation for piano. The key signature is two flats, and the time signature is 3/4. The notation includes various note values (eighth notes, sixteenth notes, etc.), rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The music is labeled "Allegro moderato." at the top left. The number "19." is at the top left. There are various dynamic markings throughout the piece, including "rall.", "a tempo", and "tr."

## Allegro moderato.

20.

## FIFTEEN STUDIES IN THE MEDIUM REGISTER.

Henry Laz

Edited by Paul de Ville.

Vivo.

1.

Moderato.

2.

Musical score for two staves, labeled '2.' at the top left. The score consists of ten staves of sixteenth-note patterns. The first staff begins with a treble clef, common time, and a key signature of one sharp. The second staff begins with a bass clef, common time, and a key signature of one sharp. Both staves feature continuous sixteenth-note patterns with various dynamics and key changes, including flats and sharps. Measure numbers are present at the beginning of each staff.

Moderato.

3.

The musical score consists of ten staves of music, each starting with a measure number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) followed by a vertical bar line. The music is in 3/4 time and has a key signature of one sharp (F#). The dynamic marking 'Moderato.' is placed above the first staff. The notation includes various note heads (solid black, open, and with stems), stems pointing up or down, and slurs. Some notes are grouped by vertical lines, while others are connected by horizontal dashes. Measures 1 through 10 show a continuous sequence of notes and rests, with measure 10 ending with a single note on the last staff.

4.

Fine

8

D. S. al Fine

*Allegro moderato.*

267



*Allegro vivo.*



The musical score consists of ten staves of music for a solo instrument. The music is written in common time. The key signature changes throughout the piece, including sections with no sharps or flats, and sections with one sharp (#). The notation includes eighth-note patterns, slurs, grace notes, and tied notes. Performance instructions such as 'tr.' (trill) and dynamics like 'f' (fortissimo) are included. The score is divided into measures by vertical bar lines.

*Allegro.*6. *f*

A page of sheet music for piano, featuring ten staves of musical notation. The music is in 2/4 time and starts with a dynamic of *f*. The first staff begins with a quarter note followed by eighth-note pairs. Subsequent staves show various melodic patterns, including sixteenth-note figures and eighth-note pairs. The key signature changes from one flat to one sharp across the staves. Measure numbers are present at the start of each staff.

270

271

272

273

274

275

276

277

278

279

8465-99

## Allegro non troppo.

271

The sheet music consists of 12 staves of musical notation for piano. The key signature changes frequently, including major and minor keys with various sharps and flats. Measure numbers 7 through 18 are indicated above each staff. The notation includes many grace notes and dynamic markings like crescendos and decrescendos. The tempo is Allegro non troppo.

8.

The sheet music consists of ten staves of musical notation for a piano. The key signature is common C (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measures 1-4 begin with a series of eighth-note chords. Measures 5-8 feature eighth-note patterns with grace notes and slurs. Measures 9-10 conclude the section with eighth-note chords. Measure 11 begins with a sixteenth-note pattern. Measures 12-13 continue with eighth-note patterns. Measures 14-15 end with eighth-note chords. Measures 16-17 begin with eighth-note patterns. Measures 18-19 conclude with eighth-note chords. Measures 20-21 begin with eighth-note patterns. Measures 22-23 conclude with eighth-note chords. Measures 24-25 begin with eighth-note patterns. Measures 26-27 conclude with eighth-note chords. Measures 28-29 begin with eighth-note patterns. Measures 30-31 conclude with eighth-note chords. Measures 32-33 begin with eighth-note patterns. Measures 34-35 conclude with eighth-note chords. Measures 36-37 begin with eighth-note patterns. Measures 38-39 conclude with eighth-note chords. Measures 40-41 begin with eighth-note patterns. Measures 42-43 conclude with eighth-note chords. Measures 44-45 begin with eighth-note patterns. Measures 46-47 conclude with eighth-note chords. Measures 48-49 begin with eighth-note patterns. Measures 50-51 conclude with eighth-note chords. Measures 52-53 begin with eighth-note patterns. Measures 54-55 conclude with eighth-note chords. Measures 56-57 begin with eighth-note patterns. Measures 58-59 conclude with eighth-note chords. Measures 60-61 begin with eighth-note patterns. Measures 62-63 conclude with eighth-note chords. Measures 64-65 begin with eighth-note patterns. Measures 66-67 conclude with eighth-note chords. Measures 68-69 begin with eighth-note patterns. Measures 70-71 conclude with eighth-note chords. Measures 72-73 begin with eighth-note patterns. Measures 74-75 conclude with eighth-note chords. Measures 76-77 begin with eighth-note patterns. Measures 78-79 conclude with eighth-note chords. Measures 80-81 begin with eighth-note patterns. Measures 82-83 conclude with eighth-note chords. Measures 84-85 begin with eighth-note patterns. Measures 86-87 conclude with eighth-note chords. Measures 88-89 begin with eighth-note patterns. Measures 90-91 conclude with eighth-note chords. Measures 92-93 begin with eighth-note patterns. Measures 94-95 conclude with eighth-note chords. Measures 96-97 begin with eighth-note patterns. Measures 98-99 conclude with eighth-note chords.

9.

The musical score consists of ten staves of music for a single instrument. The music is in common time (indicated by a '2/4' time signature). The key signature changes frequently, starting with two sharps in the first staff and alternating between major and minor keys. The notation includes eighth-note patterns with slurs and grace notes. The music is divided into measures by vertical bar lines.

Adagio.

10.

6

## Exercises on difficult fingerings.

*Allegro.*

11.

The musical exercise consists of 12 staves of violin notation. Staff 1 starts in C major. Staff 2 begins in A minor. Staff 3 begins in E minor. Staff 4 begins in G major. Staff 5 begins in D major. Staff 6 begins in A major. Staff 7 begins in E major. Staff 8 begins in B major. Staff 9 begins in F# major. Staff 10 begins in C major. Staff 11 begins in G major. Staff 12 begins in D major. The music is marked 'Allegro.' and '11.'

Vivace.

12. *f*

The image shows a single page of a piano score. At the top left is the page number '276'. Below it, the tempo 'Vivace.' is written. The music is numbered '12.' and includes a dynamic marking '*f*'. The score consists of ten staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The music is written in common time (indicated by the '2/4' symbol). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is divided into measures by vertical bar lines. The first measure begins with a sixteenth-note pattern followed by eighth-note pairs. Subsequent measures continue with various patterns of eighth and sixteenth notes, often grouped by parentheses or brackets. Measure 12 concludes with a final measure ending with a half note and a fermata.

13.

8465-99

Allegro.

14.

*f*

The musical score consists of ten staves of music for a solo instrument. The key signature changes frequently, starting at G major and moving through A major, B major, C major, D major, E major, F# major, G major, A major, and finally B major. The time signature is consistently 2/4 throughout. The tempo is Allegro. Dynamics include *f*, *ff*, *ff*>, *f*>, *p*, *tr.*, and *tr....*. The music features continuous eighth-note patterns with various slurs and grace notes.

Vivo.

15.

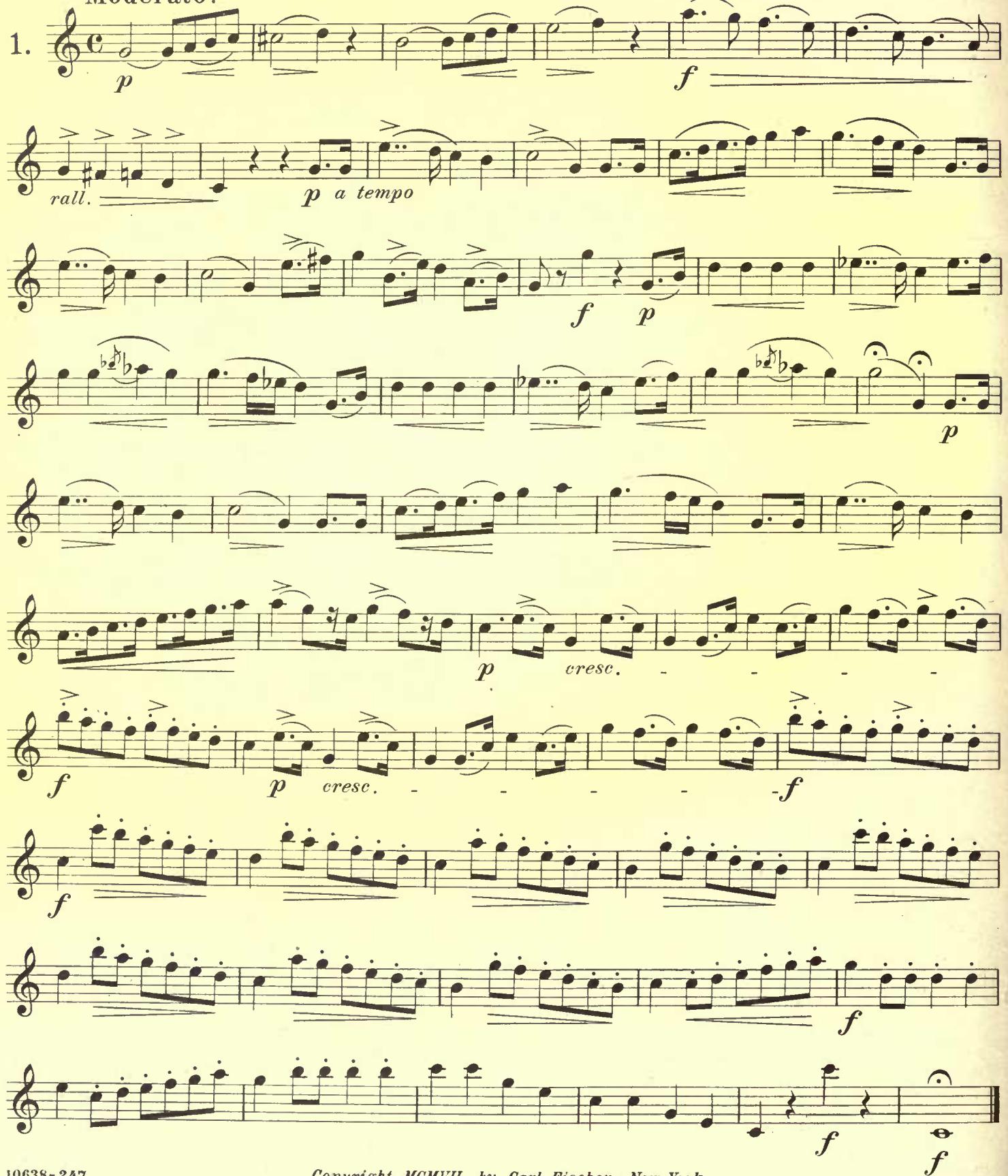
The music is a series of sixteenth-note exercises. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves introduce various key signatures and accidentals, including flats and sharps. Measures are separated by vertical bar lines, and each measure contains sixteenth-note patterns. Measure numbers are placed above the first few staves.

## Four Solos.

## Cavatine de Zelmire.

**INTRODUCTION.**  
Moderato.

*Arranged by*  
**PAUL de VILLE.**

1. 

The sheet music consists of ten staves of musical notation for a single instrument. The key signature changes from C major to F# major and then to B-flat major. The time signature is common time throughout. The dynamics include *p*, *rall.*, *p a tempo*, *f*, *p*, *cresc.*, *f*, *p cresc.*, *f*, and *f*. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes below them.

## Elle est Partie.

INTRODUCTION.

Moderato.

2. 

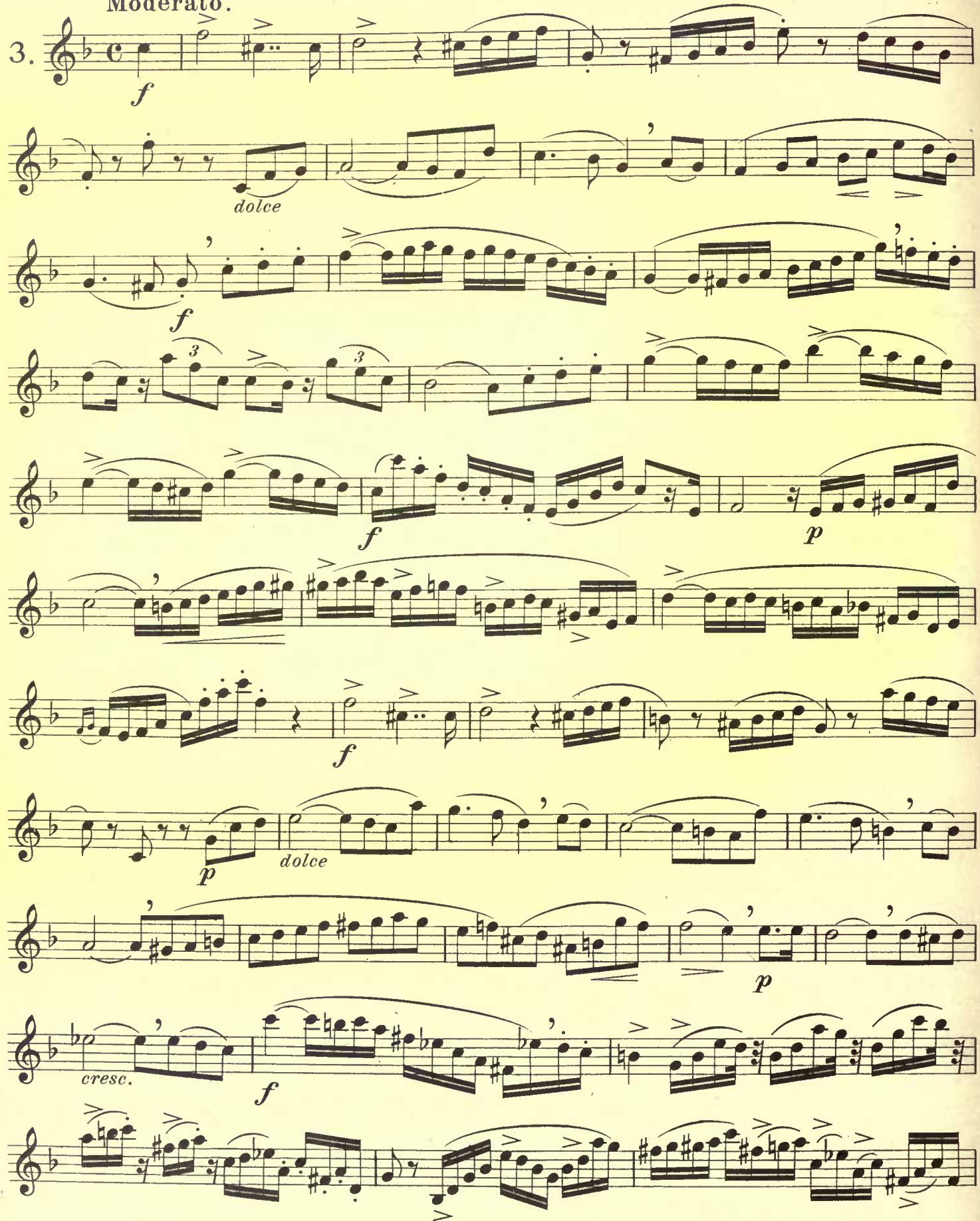
A. DELATOUR.

*a tempo espressione*

## Morceau Caractéristique.

H. KLOSE.

Moderato.

3. 

A page of musical notation for a solo instrument, likely violin or cello, featuring ten staves of music. The music is in common time and includes various dynamics like *p*, *p rall.*, *dolce*, *f*, and *dim.* The notation uses a mix of eighth and sixteenth notes, with some slurs and grace notes. The page number 283 is at the top right, and the catalog number 10638-247 is at the bottom left.

Musical score for two staves (likely Violin and Cello) in common time, featuring ten staves of sixteenth-note patterns. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major.

- Staff 1 (Violin/Cello):** Dynamics include **f**, **p**, **f dim.**, **f**, **p**, **f**, **cresc.**, **f**.
- Staff 2 (Violin/Cello):** Dynamics include **p**, **dolce**.

Performance instructions include crescendos, decrescendos, and dynamic markings like **f**, **p**, **f dim.**, **f**, **p**, **f**, **cresc.**, **f**, **p**, **dolce**.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music is in common time and consists primarily of eighth-note patterns with various dynamics like forte (f), piano (p), and trill (tr). The first staff begins with a dynamic of f. The ninth staff includes a dynamic marking *dolce*. The notation uses a treble clef and includes several fermatas.

## Il Crociato.

Andante quasi Allegretto.

MEYERBEER.

4. *mf*

## Andante quasi Allegretto.

287

The sheet music consists of 14 staves of musical notation for piano. The key signature changes frequently, including C major, A major, G major, F major, E major, D major, and B-flat major. The time signature varies between common time and 6/8. Dynamics include *mf*, *p*, *f*, *tr*, *pp*, and *ff*. Performance instructions include *VAR. I.*, *lento*, and sixteenth-note markings (e.g.,  $\overset{6}{\overline{\text{----}}}$ ). The music is divided into sections by vertical bar lines and includes several fermatas and grace notes.

## AIR WITH VARIATIONS.

FROM DONIZETTI'S ELISIRE D'AMORE.

Andantino.

11.

The image displays two sets of musical variations for piano, arranged in two columns of five staves each. The left column is labeled "4th VAR." and the right column is labeled "5th VAR.". Both sets begin with a treble clef and a common time signature (indicated by a 'C'). The first staff of the 4th variation shows a series of eighth-note chords. The subsequent staves feature sixteenth-note patterns with grace notes and dynamic markings like 'p' (piano) and 'f' (forte). The 5th variation follows a similar pattern, maintaining the treble clef and common time, with its own unique sixteenth-note figures and grace notes.

# Four Concert Duets

for two E $\flat$  or two B $\flat$  Saxophones.

H. KLOSE.

*Edited by Paul de Ville.*

Moderato non troppo.

Nº 1.

The musical score is composed of five systems of music, each consisting of two staves (top for instrument 1, bottom for instrument 2). The key signature changes throughout the piece, indicated by sharps and flats on the staves. Dynamics include *f*, *p*, and *sforzando* (*sf*). Measure numbers are not explicitly written but the music is divided into measures by vertical bar lines.



*légérément*

1.

2.

The musical score consists of eight measures of music for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a quarter note in each staff, followed by a series of eighth and sixteenth notes. Measures 1-4 feature eighth-note pairs in the treble staff and sixteenth-note pairs in the bass staff. Measures 5-8 feature eighth-note pairs in the treble staff and sixteenth-note pairs in the bass staff. The dynamics include *f*, *p*, and *f*.

A musical score consisting of six staves of music for two voices. The top two staves are in common time and G major, indicated by a treble clef and a key signature of one sharp. The bottom four staves are in common time and A major, indicated by a treble clef and a key signature of no sharps or flats. The music features various note values including eighth and sixteenth notes, rests, and grace notes. Measure numbers are present at the beginning of each staff. The first staff starts with a dynamic of *f*. The second staff includes a dynamic of *p*. The third staff includes a dynamic of *p*. The fourth staff includes a dynamic of *p*. The fifth staff includes a dynamic of *p*. The sixth staff includes a dynamic of *p*. The music concludes with a final dynamic of *p*.

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 both hands. The first two staves begin with eighth-note patterns, with the right hand's second measure containing a sixteenth-note figure. The third staff features a sixteenth-note pattern in the right hand. The fourth staff contains eighth-note pairs in the right hand. The fifth staff includes eighth-note pairs in the left hand and sixteenth-note patterns in the right hand. The sixth staff concludes with a dynamic instruction "bp" (leggiero) and ends with a "Fine." at the bottom right.

## Adagio.

Nº 2.

*pp*

The musical score consists of six staves of music for two voices. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, accompanied by a harmonic line below it. The second staff starts with a bass clef, also in common time and one sharp. The third staff continues the pattern. The fourth staff introduces a dynamic marking *ff* (fortissimo) over a measure. The fifth staff shows a transition with a different harmonic pattern. The sixth staff concludes the section with a final harmonic cadence.



A page of sheet music for piano, featuring five staves of musical notation. The music is written in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The first staff begins with dynamic markings 'pp' (pianissimo) and 'p' (piano). The subsequent staves show various musical patterns, including eighth-note chords and sixteenth-note figures. The final staff concludes with the word 'Fine.' at the end of a measure.

## Andantino.

Nº 3.

The music is in 6/8 time, key signature is one flat. The notation includes various rhythmic patterns such as sixteenth-note chords and eighth-note pairs. Measure numbers are indicated at the start of each staff.

## Allegro giusto.

The musical score consists of six staves of music for two voices. The top two staves are soprano voices, and the bottom four staves are bass voices. The music is in common time, with a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure lines are present at the beginning of each staff, and some measures feature fermatas or slurs. The vocal parts are separated by a brace, and the overall tempo is indicated as "Allegro giusto".

A page of musical notation for piano, featuring six staves of music. The music is in common time and consists of six measures. The notation includes various note heads, stems, and bar lines. Measure 1: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

## Andantino sostenuto.

Nº 4.

*Note:* Piano parts for *all* of the following Solos, and Band parts for the last *three* Solos, can be obtained from the Publisher of this method.

Alto Saxophone.

“Adagio”  
Concerto Militaire.

C. KÜHN.

arr. by E.A. Léfeuvre.

Adagio.

SOLO.

Adagio.

SOLO.

rall.

dolce.

*sf*

*f*

*tempo* rall.

*utempo*

*f* >>> rit. *pp*

“Serenade.”

E♭ Alto Saxophone Solo.

FRANZ SCHUBERT.  
Trans. by E. A. Lefèvre.

Tempo I.

# "Give me thy Heart."

*Solo for Eb Alto Saxophone.*

E $\flat$  Alto Saxophone.

305

TRANSCRIPTION  
arr. by E. A. Lefèvre.

**Andante con moto.**

*espress.*

The musical score for E♭ Alto Saxophone consists of 15 staves of musical notation. The key signature is one flat (E♭). The time signature is 3/4 throughout. The music is arranged in three systems separated by double bar lines. The first system starts with a dynamic of *mf*, followed by *rit.*, *a tempo.*, *mf*, and *p*. The second system begins with *f*, followed by *p*. The third system begins with *f*, followed by *p*. Performance instructions include *espress.*, *rit.*, *a tempo.*, *p*, *mf*, *p*, *f*, *pp*, *rit.*, *f*, *pp*, *p*, and *long.*. The score is written on five-line staff paper with vertical bar lines and includes measure numbers at the bottom left.

**"Ballet Music"**

from Ch. Gounod's  
**E♭ Alto Saxophone Solo.**      "Faust."

arr. by E. A. LEFÈBRE.

**Allegretto mouvement de Valse.**

The musical score consists of 12 staves of E♭ Alto Saxophone music. The key signature is one flat, and the time signature is common time (indicated by a '4'). The tempo is Allegretto, described as 'mouvement de Valse'. The dynamics include 'p' (piano), 'f' (forte), and 'cresc.'. The score features various musical techniques such as grace notes, slurs, and dynamic markings like 'p' and 'f'. The music concludes with a repeat sign and the instruction 'C.R.' below it.

## Berceuse.

E♭ Alto Saxophone Solo. (Cradle Song.)

GODARD.

arr. by E. A. Lefèvre.

Andante tranquillo.

Glissez.

*f* *rall.* *pp*

*p* *cresc.*

*dim.* *p* *rall.* *a tempo.*

*mf*

*f*

*animato.*

*Poco tranquillo.*

E<sub>b</sub> Alto Saxophone Solo.

Tempo I.

*p*

*f*      *poco rall.*

*f*

*rall.*

*dim.*

*p*

*p*

*p*

*poco.*

*pp rall.*

# Hungarian Dance.

E♭ Alto Saxophone Solo.

J. BRAHMS.  
arr. by E. A. Lefèvre.

**Allegro molto.**

**Allegro.**

E<sub>b</sub> Alto Saxophone Solo.

*s*

*poco rit.* *sf* **Vivace.**

*tempo.* *sf*

*sf* *sf*

*poco rit.* *p* *2*

*poco rit.* *a tempo.* *f*

*cresc.* *f*

*sf*

*p poco rit.*

**Presto.**

*sf* *f*

# “CAPRICE-GAVOTTE.”

(Solo for Alto Saxophone.)

## Alto Saxophone Solo.

E. GILLET.

Transcribed by E. A. Lefebre.

### Tempo di Gavotte.

The music is in 2/4 time throughout. It features various dynamics and performance instructions:

- Measure 1: *p*, *rit.*, *pp*, *a tempo.*
- Measure 2: *poco rit.*, *mf*, *pp*, *ppp*, *rit.*
- Measure 3: *f*, *pp*, *a tempo.*
- Measure 4: *lento.*
- Measure 5: *pp*, *rit.*, *ppp*, *ppp rit.*
- Measure 6: *ppp*, *rit.*, *a tempo.*, *f*, *ben marcato.*
- Measure 7: *animato.*
- Measure 8: *p*, *ppp*, *a tempo.*, *ppp rit.*, *a tempo.*, *lento.*
- Measure 9: *risoluto.*, *f*, *ppp*, *rit.*, *a tempo.*, *f*
- Measures 10-15: *ff*, *ff*, *ff*, *ff*, *ff*

## Alto Saxophone Solo.

Sheet music for Alto Saxophone Solo, page 312. The music consists of 14 staves of musical notation. The key signature is mostly A major (no sharps or flats). The tempo markings include *f*, *Modto*, *Alltto*, *Cadenza.*, *Tempo I.*, *poco rit.*, *a tempo.*, *animato.*, *rit.*, *pp*, *lento*, *poco rit.*, *a tempo.*, *oluto.*, *f*, *tempo ris-*, *sf*, *ff*, *trill.*, and *sf*.

# “Happy be Thy Dreams.”

*Air varie*

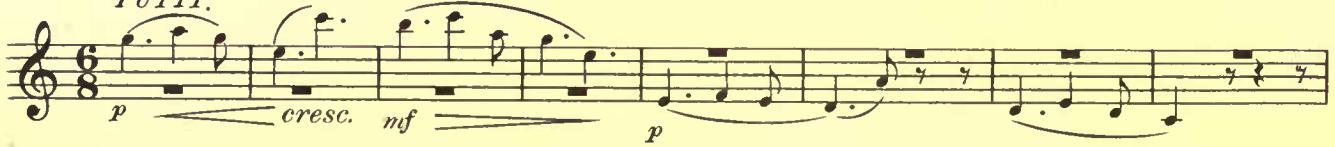
for *Piccolo, E♭ Clarinet, E♭ or B♭ Saxophone*  
*Baritone (Trombone) or E♭ Bass.*

**Solo E♭ Clarinet.**  
**(E♭ Alto Saxophone.)**

**Andante con moto.**

arr. by Paul de Ville.

*TUTTI.*



*SOLO.*



*cresc.*

*TUTTI.*



*poco rit.*

*SOLO.*

*a tempo.*

*cresc.*

*dim.*

*cresc.*

*p*

*TUTTI.*



**Variation.**

*SOLO.*



## Solo E♭ Clarinet (E♭ Alto Saxophone.)

The musical score consists of ten staves of music for Solo E♭ Clarinet (E♭ Alto Saxophone). The music is written in common time, with a key signature of one sharp (F♯). The notation includes various note heads, stems, and beams, with some notes having small vertical strokes through them. Measures are separated by vertical bar lines. The first nine staves are for the solo instrument, while the tenth staff concludes with a "TUTTI" dynamic, indicating that all instruments should play together.

## BLUE BELLS OF SCOTLAND.

E♭ Alto Saxophone.

Solo E♭ Clarinet

Moderato.

Air varié.

Paul de Ville.

*Tutti.*

THEME.

*rall.*

*a tempo.*

*Tutti.*

VAR. I.  
Allō Modto

VAR. II.  
Allō Modto

FINALE.  
Andante Modto

Allō Presto.

# Elsa's Dream

**ALTO SAXOPHONE.** { **SOLO.**      from R. WAGNER'S  
**E♭ ALTO or HORN.** { **SOLO.**      "Lohengrin."

*Solo for Cello, B♭ or E♭ Saxophone, B♭ Cornet, Trombone or Baritone.*

Andante moderato.



Arr. by THEO. M. TOBANI.

## ALTO SAXOPHONE SOLO.

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*SOLO.*

*E un poco più mosso*

*p*

*F*

*p*

*f*

*p rit.*

*Tutti G*

*a tempo*

*p*

*SOLO*

*H*

*f*

*p*

*più p*

*pp*

*f*

*p*

*Tutti I*

*poco a poco più lento*

*più p*

*pp*

**Solo E♭ Clarinet.**

# Jennie - Polka.

Webb-De Ville.

## Maestoso.

Musical score for 'Tempo di Folka'. The score consists of six staves of music. The first three staves are in common time (indicated by 'C') and the last three are in 2/4 time (indicated by '2/4'). The key signature changes between staves. The first staff starts with a treble clef and 'ff' dynamic, followed by 'TUTTI.' The second staff begins with 'rall.' and 'tr'. The third staff is labeled 'Bass.'. The fourth staff starts with 'SOLO.' and 'p'. The fifth staff begins with 'TUTTI.' and 'ff'. The sixth staff ends with 'to Coda. ♀'.

Maestoso.

ff TUTTI. pp ff Cad.

rall. tr p

Bass.

SOLO.

TUTTI. ff

Tempo di Folka.

f TUTTI. ff

SOLO. p

to Coda. ♀

## Solo E♭ Clarinet and Solo E♭ Alto Saxophone.

*ff TUTTI.*

*ff*

*SOLO.*

*p*

**TRIO.** *p*

*TUTTI.*

*D.S. to ♫ Polka.*

**CODA.** *mf*

*f*

# My Heart at Thy Sweet Voice

*(“Mon cœur s’ouvre à ta voix.”)*

Cantabile from Samson and Dalila.

C. Saint-Saëns.

E♭ Saxophone

Solo for Cornet, Clarinet, Trombone or Baritone  
B♭ or E♭ Saxophone.

Transcription  
by Theo. M. Tobani.

Andantino

Tutti. Solo *p dolce*

A *mf Tutti.* Solo *p* dim. *p*

B Tutti. Solo *p* *fz = p*

C string. *cresc.* D *Un poco più lento* *p*

E *cresc.* *più cresc.*

F *f* dim. *p* *p Tutti.*

Tempo I. *dolce.*

G *mf Tutti.* Solo *p*

H Tutti. Solo *f* I string.

K Un poco più lento *cresc.* *mf rit.* *p*

L *cresc.* *più cresc.*

M *f* dim. *p* *pp* *p* *pp* *f*





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