

H. KLOSÉ

MÉTHODE COMPLÈTE

pour tous les

SAXOPHONES

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

COMPLETE METHOD FOR ALL SAXOPHONES

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

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ETUDES PREPARATOIRES

POUR LA QUALITÉ DU SON
ET DE L'EMBOUCHURE

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

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

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

1° Placer avec soin l'embouchure

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

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

4° Reculer rapidement la langue sans appuyer au préalable, (*tu*) l'air s'engouffre, l'anche vibre, le son est produit, le soutenir.

5° Jouer la gorge libre, jamais serrée.

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



Reprendre
les 4 opérations
Take the 4
operations over.



Reprendre
les 4 opérations.
Take the 4
operations over.



simile

PREPARATION STUDIES

TO OBTAIN TONE
AND MOUTHPIECE QUALITY

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

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

Avoid chiefly to jerk and make the succession of notes noticeable

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

1° Place the mouthpiece with care

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

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

4° Withdraw the tongue quickly without first of all pushing (*tu*), the air penetrates quickly, the tone is produced and sustained.

5° Play the chest relieved never tightened.

SON COMBINÉ AU MOUVEMENT D'UN DOIGT

COMBINED SOUND WITH MOVEMENT OF A FINGER

Lento

This section contains five staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent staves are in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of a series of eighth notes, some beamed together, with slurs indicating phrasing. The tempo is marked 'Lento'.

Index droit
Right forefinger

Clé 8
Key 8

Clé 6 Key 6

SON COMBINÉ AU MOUVEMENT DE 2 DOIGTS

COMBINED SOUND WITH MOVEMENT OF TWO FINGERS

Lento

This section contains five staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent staves are in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of a series of eighth notes, some beamed together, with slurs indicating phrasing. The tempo is marked 'Lento'.

Clé 6 Key 6

Middle finger
Forefinger

2 index
2 forefinger

Clé 8 Key 8

medium d.
index g.

SON COMBINÉ AU MOUVEMENT DE 3 DOIGTS

COMBINED SOUND WITH MOVEMENT OF THREE FINGERS

Lento

This section contains three staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent staves are in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of a series of eighth notes, some beamed together, with slurs indicating phrasing. The tempo is marked 'Lento'.

Doigté 2
Fingering 2

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2nd PART

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doigté 2
fingering 2

Lento

1

Reprendre avec Fa #

Reprendre avec Fa #

Take over with F #

Take over with F #

Reprendre avec Fa #

Take over with F #

Reprendre avec Fa #

Clé 6 - Key 6

Clé 6 - Key 6

Lento

2

Reprendre avec Fa #

Reprendre avec Fa #

Take over with F #

Take over with F #

Reprendre avec Fa #

Take over with F #

Clé 6

doigté 3
Fingering 3

Lento

3

Solb sans lâcher le Mib
en levant index et médium

Gb without leaving the Eb in
raising the finger. Forefinger
and middle finger (right)

Take over with F#
Reprendre avec Fa#

Reprendre les exercices ①②③ ainsi: *Lento*
Take the exercises ①②③ over so: *etc.*

MOUVEMENT D'UNE MAIN

MOVEMENT OF ONE HAND

Lento

DE LA CLÉ D'OCTAVE

OF THE OCTAVE KEY

Lento

SOUJURE DES 2 REGISTRES

CONNECTION OF THE 2 REGISTERS

Lento

Reprendre avec Do#

Take over with C#

DU CHROMATISME

ABOUT CHROMATISM

Travailler également tout l'exercice à l'8^{ve} supérieure.

Practise the whole exercise one octave higher

Lento

Clé 8

DE L'AIGU

HIGH NOTES

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

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

Lento

This musical score consists of three staves. The top staff is a single melodic line with a tempo marking of 'Lento'. It features a series of notes with slurs and accents, including some sharp and flat accidentals. The middle and bottom staves provide harmonic accompaniment with chords and moving lines, also marked with slurs and accents.

DES INTERVALLES

INTERVALS

Etude importante pour LE SON, LE MÉCANISME, LE RYTHME

Important study for THE TONE, MECANISM AND RYTHM

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

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

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

Lento

This musical score is an exercise for intervals, marked 'Lento'. It consists of two staves. The first staff contains a sequence of notes with slurs and accents, and includes triplets. The second staff provides a similar sequence of notes, also with slurs and accents. The exercise focuses on precise finger movement and sustained tone.

Le son très égal, très soutenu. | *Tone very even, very sustained*

Se reporter souvent à la Tablature. (Travailler tous les doigtés).

| *Consult often the index of fingerings. Practise all the fingerings.*

This section contains five staves of interval exercises. The first two staves are labeled '2^{des}' and contain 'MINEURES - MINOR' and 'MAJEURES - MAJOR' intervals. The next two staves are labeled '3^{es}' and contain 'MINEURES - MINOR' and 'MAJEURES - MAJOR' intervals. The final staff is labeled '4^{tes} JUSTES - PERFECT FOURTH' and '5^{tes} JUSTES - PERFECT FIFTHS'. Each staff shows a sequence of notes with slurs and accents, illustrating the specific intervals.

DE L'HOMOGENÉITÉ DU SON

HOMOGENEITY OF TONE

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

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

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

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

INTERVALLES DE SECONDES

INTERVALS IN SECONDS

Lento

A musical score for intervals of seconds, consisting of eight staves of music. The first staff is marked 'Lento' and begins with a treble clef and a common time signature. The music is written in a single melodic line, featuring a series of ascending and descending intervals of seconds. The intervals are grouped into four measures, each containing a half note followed by a quarter note. The first measure contains a half note G4 and a quarter note A4. The second measure contains a half note A4 and a quarter note B4. The third measure contains a half note B4 and a quarter note C5. The fourth measure contains a half note C5 and a quarter note D5. This pattern repeats for the descending sequence: D5-C5, C5-B4, B4-A4, and A4-G4. The score concludes with a double bar line.

INTERVALLES DE TIERCES

INTERVALS IN THIRDS

Lento

A musical score for intervals of thirds, consisting of three staves of music. The first staff is marked 'Lento' and begins with a treble clef and a common time signature. The music is written in a single melodic line, featuring a series of ascending and descending intervals of thirds. The intervals are grouped into four measures, each containing a half note followed by a quarter note. The first measure contains a half note G4 and a quarter note B4. The second measure contains a half note A4 and a quarter note C5. The third measure contains a half note B4 and a quarter note D5. The fourth measure contains a half note C5 and a quarter note E5. This pattern repeats for the descending sequence: E5-D5, D5-C5, C5-B4, and B4-A4. The score concludes with a double bar line.

This section contains four staves of musical notation. The first staff shows a sequence of eighth notes with a slur and an accent mark, illustrating the interval of a fourth. The second and third staves continue this sequence with various rhythmic groupings and slurs. The fourth staff concludes the sequence with a final note and a double bar line.

INTERVALLES DE QUARTES

INTERVALS IN FOURTHS

This section contains four staves of musical notation. The first staff begins with a treble clef and a common time signature (C), followed by a sequence of eighth notes with slurs and accents. The subsequent three staves continue the exercise with more complex rhythmic patterns and slurs, ending with a double bar line on the fourth staff.

INTERVALLES DE QUINTES

INTERVALS IN FIFTHS

This section contains four staves of musical notation. The first staff starts with a treble clef and a common time signature (C), followed by a sequence of eighth notes with slurs and accents. The following three staves continue the exercise with various rhythmic groupings and slurs, concluding with a double bar line on the fourth staff.

INTERVALLES DE SIXTES

INTERVALS IN SIXTHS

This section contains eight staves of musical notation for intervals of sixths in C major. The first staff shows the ascending and descending scales with a C-clef and a common time signature. The subsequent seven staves show various exercises: the second staff has a single melodic line with slurs and accents; the third staff has two melodic lines; the fourth staff has a single melodic line with slurs and accents; the fifth staff has two melodic lines; the sixth staff has a single melodic line with slurs and accents; the seventh staff has two melodic lines; and the eighth staff has a single melodic line with slurs and accents.

INTERVALLES DE SEPTIÈMES

INTERVALS IN SEVENTHS

This section contains four staves of musical notation for intervals of sevenths in C major. The first staff shows the ascending and descending scales with a C-clef and a common time signature. The subsequent three staves show various exercises: the second staff has a single melodic line with slurs and accents; the third staff has two melodic lines; and the fourth staff has a single melodic line with slurs and accents.

The first exercise consists of four staves of music. Each staff contains a sequence of notes with slurs and accents, demonstrating various intervals and melodic patterns. The notes are primarily eighth and sixteenth notes, with some quarter notes. The exercise concludes with a double bar line.

INTERVALLES D'OCTAVES

INTERVALS IN OCTAVES

The second exercise consists of eight staves of music. Each staff contains a sequence of notes with slurs and accents, demonstrating various intervals and melodic patterns. The notes are primarily eighth and sixteenth notes, with some quarter notes. The exercise concludes with a double bar line.

SOLFÈGE PROGRESSIF

PROGRESSIVE SOLFEGGIO

LEÇONS

LESSONS

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

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

1

2

3

4

5

6

7

8

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

10

11

12

13

14

The musical score consists of 14 staves of music in treble clef, common time (C). The notation includes various rhythmic patterns, slurs, and articulation markings. The first staff (labeled 9) includes the markings *lié* | *legato* and *détaché* | *staccato*. The subsequent staves (10-14) continue the melodic and rhythmic development of the piece.

15 Musical staff 15, first system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together, and rests. The notes are mostly in the middle range of the staff.

Musical staff 15, second system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

16 Musical staff 16, first system. Treble clef, 3/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, some beamed together. The notes are mostly in the middle range of the staff.

Musical staff 16, second system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

17 Musical staff 17, first system. Treble clef, 3/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, some beamed together. The notes are mostly in the middle range of the staff.

Musical staff 17, second system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

18 Musical staff 18, first system. Treble clef, 3/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, some beamed together. The notes are mostly in the middle range of the staff.

Musical staff 18, second system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

19 Musical staff 19, first system. Treble clef, 3/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, some beamed together. The notes are mostly in the middle range of the staff.

Musical staff 19, second system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

Musical staff 19, third system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

20 Musical staff 20, first system. Treble clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, some beamed together. The notes are mostly in the middle range of the staff. Above the staff, the tempo marking "Allegretto." is written. Below the staff, the dynamic marking "p" (piano) and the instruction "leger light" are written.

Musical staff 20, second system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

21 Musical staff 21, first system. Treble clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, some beamed together. The notes are mostly in the middle range of the staff.

Musical staff 21, second system. Continuation of the melodic line from the first system, ending with a double bar line and repeat dots.

DE LA GAMME MAJEURE

MAJOR SCALE

6 fois chaque mesure | *Each measure 6 times*

The first exercise consists of five staves of music in 2/4 time. Each staff contains eight measures of music. The first measure of each staff is repeated six times, as indicated by the instruction '6 fois chaque mesure | Each measure 6 times'. The notes in each measure are: C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together and have a slur over them. The first measure is repeated six times, and then the rest of the staff is played once.

4 fois chaque mesure | *Each measure 4 times*

The second exercise consists of five staves of music in 2/4 time. Each staff contains eight measures of music. The first measure of each staff is repeated four times, as indicated by the instruction '4 fois chaque mesure | Each measure 4 times'. The notes in each measure are: C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together and have a slur over them. The first measure is repeated four times, and then the rest of the staff is played once.

Reprendre les exercices précédents avec les armures suivantes :

Take the preceding exercises over with the following keys:

A single staff of music showing key signatures for the next exercises. The key signatures are: C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, E minor, B minor, F minor, and C major.

EXEMPLE:
EXAMPLE:

The example exercise consists of a single staff of music in 2/4 time. It contains eight measures of music. The first measure is repeated six times, as indicated by the instruction '6 fois chaque mesure | Each measure 6 times'. The notes in each measure are: C4, D4, E4, F4, G4, A4, B4, C5. The notes are beamed together and have a slur over them. The first measure is repeated six times, and then the rest of the staff is played once. The text 'etc... dans tous les tons. etc... in all keys.' is written to the right of the staff.

① *Reprendre à l'8^{ve} haute.*

②

③

④ *et à l'8^{ve} haute.*

⑤ *et à l'8^{ve} haute.*

⑥

⑦ *et à l'8^{ve} haute.*

⑧

⑨

⑩

⑪ *et à l'8^{ve} haute.*

⑫

Reprendre ces gammes en C .

Take these scales in C .

DE LA GAMME MINEURE

MINOR SCALE

For finishing
P^r finir

Key 6
Cle 6

Cle 6

Travailler tous ces exercices à l'8^{ve} supérieure. *Practise all these exercises at the higher scale.*

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

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

Travailler: 1° En répétant chaque mesure séparément.
 2° En répétant les 2 mesures enchainées.
 Travailler les nos 1 à 9 à l'8^{ve} supérieure et le no 12 à l'8^{ve} basse.

Practise: 1° In repeating each measure separately.
 2° In repeating the two measures bound together.
 Practise numbers 1 to 9 at higher octave and No 12 at lower octave.

12 numbered musical exercises in 3/4 time, each consisting of two measures with repeat signs. Exercises 1-3 are in G major, 4-6 in F major, 7-9 in E major, and 10-12 in D major.

Reprendre tous ces exercices :

Take all these exercises over :

1:

2:

Reprendre ces gammes en C.

Take all these scales in C over.

12 numbered scales in common time (C). Each scale is presented in its original key and then again with the instruction "et à l'8^{ve} supérieure." (and at the 8th octave higher). The scales are: 1 (C major), 2 (D major), 3 (E major), 4 (F major), 5 (G major), 6 (A major), 7 (B major), 8 (C major), 9 (D major), 10 (E major), 11 (F major), 12 (G major).

TABLEAU DES GAMMES

TABLE OF SCALES

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

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

The first three scales are written in C major (one sharp, F#) and common time (C). Scale 1 is the major scale. Scale 2 is the harmonic minor scale, featuring a lowered 7th degree (Bb). Scale 3 is the melodic scale, featuring a lowered 7th degree (Bb) in the descending direction and a natural 7th degree (B) in the ascending direction.

The next three scales are written in D minor (two sharps, F# and C#) and common time (C). Scale 1 is the major scale. Scale 2 is the harmonic minor scale, featuring a lowered 7th degree (Cb). Scale 3 is the melodic scale, featuring a lowered 7th degree (Cb) in the descending direction and a natural 7th degree (C) in the ascending direction.

The next three scales are written in E minor (three sharps, F#, C#, and G#) and common time (C). Scale 1 is the major scale. Scale 2 is the harmonic minor scale, featuring a lowered 7th degree (Db). Scale 3 is the melodic scale, featuring a lowered 7th degree (Db) in the descending direction and a natural 7th degree (D) in the ascending direction.

The final three scales are written in F minor (three sharps, F#, C#, and G#) and common time (C). Scale 1 is the major scale. Scale 2 is the harmonic minor scale, featuring a lowered 7th degree (Eb). Scale 3 is the melodic scale, featuring a lowered 7th degree (Eb) in the descending direction and a natural 7th degree (F) in the ascending direction.

The first system consists of three staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. The first staff has a treble clef, and the second and third staves have bass clefs. The system concludes with a double bar line and repeat dots.

The second system consists of three staves of music. The key signature has three flats. The first staff has a treble clef and contains the text "Clé 6" twice. The second and third staves have bass clefs. The music continues with the same complex, rhythmic style as the first system.

The third system consists of three staves of music. The key signature has three flats. The first staff has a treble clef and contains the text "Clé 6". The second and third staves have bass clefs. The music continues with the same complex, rhythmic style.

The fourth system consists of three staves of music. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The first staff has a treble clef and contains the text "Clé 6". The second and third staves have bass clefs. Some notes in the second and third staves are marked with an 'x'. The system concludes with a double bar line and repeat dots.

The fifth system consists of three staves of music. The key signature has three sharps. The first staff has a treble clef. The second and third staves have bass clefs. Some notes in the second and third staves are marked with an 'x'. The system concludes with a double bar line and repeat dots.

The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a rhythmic pattern of eighth and sixteenth notes. The bottom two staves continue the melodic and harmonic development.

The second system also consists of three staves. The top staff continues the melodic line. The middle staff has a sharp sign above a note. The bottom staff has the text "Clé 6" written above it, indicating a change in clef.

The third system consists of three staves of music, continuing the piece with similar rhythmic and melodic patterns.

The fourth system consists of three staves of music, showing further development of the musical themes.

The fifth system consists of a single staff of music, which appears to be a continuation or a specific part of the piece.

EXERCICES DE MÉCANISME

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

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

Prendre respiration après la première note d'une mesure.

FINGER EXERCISES

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

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

Take breath after the first note of a beat.

The image displays 21 numbered musical exercises for finger technique, arranged in two columns. Each exercise is written on a single staff with a treble clef and a common time signature. The exercises consist of various rhythmic patterns of eighth and sixteenth notes, often with slurs and repeat signs. Exercise 1 is a simple eighth-note pattern. Exercises 2-11 show increasing complexity with slurs and repeat signs. Exercises 12-21 continue with more intricate patterns, including sixteenth-note runs and slurs.

This musical score consists of ten staves of music, numbered 22 through 40. Each staff begins with a treble clef and a repeat sign. The music is written in a single melodic line with various rhythmic patterns and articulations. Measures 22-23 feature a sequence of eighth notes with a flat. Measures 24-25 show a similar eighth-note pattern, with measure 25 including triplets. Measures 26-27 continue with eighth-note runs. Measures 28-29 feature a mix of eighth and sixteenth notes. Measures 30-31 show a return to eighth-note patterns. Measures 32-33 consist of eighth-note runs. Measures 34-35 feature sixteenth-note patterns. Measures 36-37 show a more complex rhythmic pattern with sixteenth notes and a sharp sign. Measures 38-39 feature a sequence of sixteenth notes with various accidentals. Measure 40 concludes with a final eighth-note run.

41

42

43 *On peut garder le Sol # One can keep the G #*

44

45

46

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56

57

58

59

60

QUARANTE EXERCICES

POUR L'EMPLOI
DES NOUVEAUX DOIGTÉS DE $SI \flat$, $LA \flat$, ($Sol \sharp$), $RÉ \sharp$, ($Mi \flat$)

FORTY EXERCISES

ON THE USE OF THE
NEW FINGERING FOR $B \flat$, $A \flat$, ($G \sharp$), $D \sharp$, ($E \flat$)

1 $On\ peut\ garder\ La \flat. One\ can\ keep\ the\ Ab$

2 $On\ peut\ garder\ La \flat. One\ can\ keep\ the\ Ab$

3

4

5

6

7

8

9

10

11 $doigté\ 4\ sans\ lâcher\ Mi \flat$
 $fingering\ 4\ without\ leaving\ E \flat$

12 $doigté\ 4\ sans\ lâcher\ Ré \sharp$
 $fingering\ 4\ without\ leaving\ D \sharp$

13 $doigté\ 4\ sans\ lâcher\ Ré \sharp$
 $fingering\ 4\ without\ leaving\ D \sharp$

14

15

16

17

18

19

20

21

22

23

24

25

26 $Si \flat B \flat$

27

28

29

30

31

32

33

34 $On\ peut\ garder\ le\ Sol \sharp One\ can\ keep\ the\ G \sharp$

35

36 $On\ peut\ garder\ le\ Sol \sharp One\ can\ keep\ the\ G \sharp$

37

38


39

40

QUARANTE EXERCICES

POUR LE REGISTRE GRAVE

Observer ces deux conditions essentielles:


Maintenir l'anche comme pour faire librement un 

Retenir la colonne d'air plus on descend vers les notes graves.

FORTY EXERCISES

ON THE LOWER REGISTER

Observe these two essential conditions:

Maintain the reed as to do freely a 

Maintain the air column while going towards the lower notes.



The musical score consists of 40 numbered exercises, each presented on a single staff of music. The exercises are arranged in 13 rows of three exercises each, with the final row containing only two exercises (38 and 39). Each exercise is a short melodic phrase, typically 4 to 8 measures long, and is often repeated. The exercises progress from simple eighth-note patterns to more complex rhythmic figures, including triplets and sixteenth-note runs. The key signatures vary throughout, including C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, and E minor. The exercises are designed to be played in the lower register of the instrument.

LA SYNCOPE

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

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

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

Ecouter légèrement la note qui la précède.

SYNCOPIATION

Syncopation is the displacement of the articulation with prolongation from:

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

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

Moderato

expressif sostenuto

L'APPOGIATURE

de l'italien "APPOGIARE" = Appuyer

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

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

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

Brève indiquée ♩ , elle **ne compte pas dans la mesure**; exécutée **sur le temps**, elle prend sa valeur sur la note principale. Elle peut être simple ou double.

ECRITURE DES APPOGIATURES WRITING OF APPOGIATURES

Moderato

mf etc.

APPOGIATURA

from the Italian language "APPOGIARE" = to insist upon

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

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

Short indicated ♩ , it **does not count in the beat**. Executed **on the beat**, it takes its value on the principal note. It can be simple or double.

Exécution de la leçon précédente

Execution of the preceding lesson

*separate without breathing
séparer sans respirer*

Moderato

p

mf

rall. *a Tempo* *p*

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

*sur le temps
one the beat*

f

DU GRUPETTO

GRUPETTO

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

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

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

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

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

Ne jamais "bousculer" les gruppetti.

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

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

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

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

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

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

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

Never "rush off" the gruppetti.

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

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

Moderato

p

DU TRILLE

indiqué par *tr* ou *---*

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

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

Ces deux derniers cas sont indiqués par une petite note.

Les Battements doivent être exécutés avec une grande égalité.

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

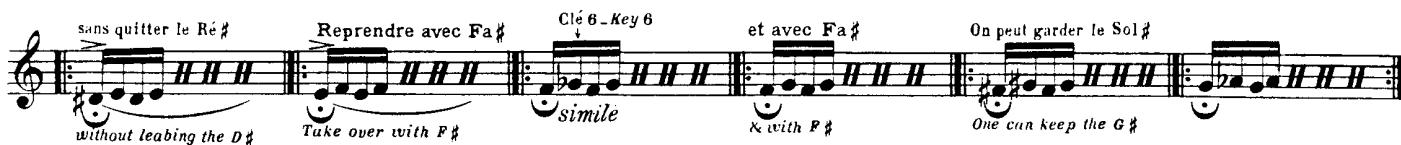
Brillant dans les mouvements rapides, il doit être onctueux dans les mouvements lents.

EXERCICES D'ASSOULPISSEMENT

(Les doigts sans raideur ni mollesse)

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

Allegro ♩ = 120



Moderato



SHAKER

indicated by *tr* or *---*

Alternative and quick beating of two degrees (1 whole or one half tone) the other auxiliary. It includes 3 parts:

Preparation { It starts by the principal note.
It starts by the superior (auxiliary) note.
It starts by the inferior (auxiliary) note.

These two last cases are indicated by a small note.

The beats must be made with great evenness.

The end must be executed with the same speed as the beats. In the *Andante* or *Adagio* one must slow at the end.

Brilliant in fast movements, it must be onctuous in slow movements.

EXERCISES FOR SUPPLENESS

(The fingers without stiffness or weakness)

Mark the first note of each beat by a slight impulsion of the finger. Breathing straight.

GAMMES MAJEURES ET MINEURES

MAJOR AND MINOR SCALES

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

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

Cette étude doit être apprise par cœur.

This study must be learned by heart.

1^o détaché... 2^o lié.

The musical score consists of ten staves of music, each representing a scale. The first staff is marked '1^o staccato... 2^o legato'. The second staff is marked 'simile'. The scales are written in treble clef and include various accidentals (sharps, flats, naturals) to indicate the specific notes of each scale. The scales are: 1. Major scale (C major), 2. Major scale (D major), 3. Major scale (E major), 4. Major scale (F major), 5. Major scale (G major), 6. Major scale (A major), 7. Major scale (B major), 8. Minor scale (C minor), 9. Minor scale (D minor), 10. Minor scale (E minor).

DU CHROMATISME

CHROMATISM

Lento

Clé 6 - Key 6

The first three staves of the page contain musical notation. Each staff consists of five measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. There are various accidentals (sharps, flats, naturals) throughout. The first staff has a key signature of one flat. The second and third staves have a key signature of two flats. The music is written in a treble clef.

The middle section of the page features six numbered musical exercises (1 through 6) written in a single staff. Each exercise is a short melodic phrase, typically 4 to 6 measures long. Exercise 1 is marked with a circled '1'. Exercise 2 is marked with a circled '2'. Exercise 3 is marked with a circled '3'. Exercise 4 is marked with a circled '4' and the instruction 'legato'. Exercise 5 is marked with a circled '5' and the instruction 'legato'. Exercise 6 is marked with a circled '6' and the instruction 'simile'. The exercises are written in a treble clef and include various accidentals and phrasing marks.

(1) Reprendre les exercices ① à ⑥ à l'8^{ve} supérieure. | (1) Take over exercises 1 to 6 at higher octave.

The bottom section of the page contains three staves of musical notation, each featuring a single long exercise. The first staff is marked with a circled '1' and the instruction 'legato'. The second and third staves are also marked with the instruction 'legato'. Each exercise is a continuous melodic line spanning the entire length of the staff, written in a treble clef with various accidentals and phrasing.

EXERCICE A

EXERCISE A

P^f finir - To finish

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

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

EXERCICE B

EXERCISE B

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

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

P^f finir - To finish

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

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

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

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

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

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

Musical staff 1: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 2: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The word *legato* is written below the staff.

Musical staff 3: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The word *simile* is written below the staff.

Musical staff 4: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The words *et 8^{ve} haute* are written below the staff.

Musical staff 5: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The words *et 8^{ve}* are written below the staff.

Musical staff 6: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 7: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 8: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The words *et 8^{ve}* are written below the staff.

Musical staff 9: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 10: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 11: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The words *et 8^{ve}* are written below the staff.

Musical staff 12: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The words *et 8^{ve}* are written below the staff.

Musical staff 13: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 14: Treble clef, common time signature. The staff contains a melodic line with a long slur over the first six measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

et 8^{va}

et 8^{va}

et 8^{ve} haute

DES ACCORDS

CHORDS

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

All the following exercises must be first practised in triplets.

Exemples - Examples

etc

P^r finir

simile

simile

simili

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

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

EXERCICES SUR LES ACCORDS PARFAITS

EXERCISES ON PERFECT CHORDS

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

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

Mesure à 4 temps: une ♩ par temps (ou ♩♩♩) | Four time beat a ♩ by beat (or ♩♩♩)

$\text{♩} = \text{♩}$

The musical score is divided into two main sections. The first section, at the top, consists of two staves in 4/4 time. The first staff has a tempo marking 'Mesure à 4 temps: une ♩ par temps (ou ♩♩♩)' and a dynamic marking 'simili'. It features eighth-note patterns with triplets. The second staff is similar. The second section, which makes up the majority of the page, consists of 16 staves in 2/2 time. Each staff represents a different key signature, starting from C major and moving chromatically down to B minor. Each staff contains eighth-note patterns in the upper voice and whole notes in the lower voice, illustrating the connection between adjacent keys.

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

Reprendre ces exercices, ainsi articulés :

Take over all these exercises so articulated :

DES ACCORDS DE SEPTIÈMES

CHORDS OF SEVENTH

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

All the following chords must be first practised in triplets.

The first section contains ten staves of musical notation in 2/4 time. Each staff begins with a triplet of eighth notes. The notes and accidentals vary across the staves, representing different seventh chords. The first staff ends with the word "etc.". The second staff includes the word "simili" below the notes. The eighth staff includes the word "Fin" above the notes. The exercises are designed to be practiced in triplets.

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

Play over at higher octave until the word end.

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

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

The second section contains four staves of musical notation in 6/8 time. Each staff begins with a triplet of eighth notes. The notes and accidentals vary across the staves. Above several notes, there are accidentals (sharps, flats, and naturals) indicating modifications to the original exercises. The exercises are designed to be practiced in triplets.

EXERCICES
DE SEPTIÈME DE DOMINANTE

EXERCISES
ON THE DOMINANT SEVENTH

This section contains ten staves of musical notation for exercises on the dominant seventh. The first staff is in C major. The subsequent staves progress through various keys: D minor, E-flat major, F major, G minor, A-flat major, B-flat major, C minor, D minor, E-flat major, and F major. Each staff features a complex melodic line with frequent sixteenth-note runs and slurs. Vertical 'V' markings are placed above certain notes in the second, third, and fourth staves, likely indicating specific harmonic or technical points.

EXERCICES
DE SEPTIÈME DIMINUÉE

EXERCISES
ON THE DIMINISHED SEVENTH

This section contains six staves of musical notation for exercises on the diminished seventh. The first staff is in C major. The following staves explore various keys: D minor, E-flat major, F major, G minor, A-flat major, B-flat major, C minor, D minor, E-flat major, and F major. The notation is highly technical, featuring intricate sixteenth-note patterns and slurs throughout the piece.

SIX MORCEAUX FACILES

TIRÉS DES MEILLEURS AUTEURS

SIX EASY PIECES

FROM THE BEST AUTHORS

MENUET DU BOURGEOIS GENTILHOMME

LULLY

1^o di Minuetto

1

mf

pp

court

p

pp

tr

pp

f

pp

tr

CÉLÈBRE LARGO

2 notes répétées, la 2^e doit être plus forte que la 1^{re}

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

HAENDEL

2

Largo.

p

p

f

ff

p

f

sostenuto

p

ff sostenuto

tr

LES NOCES DE FIGARO (AIR DE CHÉRUBIN)

MOZART

3

Andante. (callant) (keep going)

p *mf* *p* *mf* *pl* *mf*

Animato.

Animato. *Rit.*

pp

Rit.

Detailed description: This musical score consists of eight staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat, and a tempo marking of 'Andante. (callant)' with the instruction '(keep going)'. The dynamics range from piano (*p*) to mezzo-forte (*mf*) and piano-loud (*pl*). The second staff has a dynamic of *p*. The third staff has dynamics of *mf*, *p*, *mf*, *pl*, and *mf*. The fourth staff is marked *Animato.*. The fifth staff is also marked *Animato.* and ends with a *Rit.* marking. The sixth staff has a dynamic of *pp*. The seventh staff is marked *Rit.*. The eighth staff concludes the piece with a double bar line.

RÉVERIE

SCHUMANN

4

Andante.

p

Cresc. *pp*

Rall. V *A tempo.*

Cresc. *f* *pp* *Rall.*

Detailed description: This musical score consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 'Andante.'. The dynamics range from piano (*p*) to piano-loud (*pl*). The second staff has a dynamic of *p*. The third staff has dynamics of *Cresc.*, *pp*, and *A tempo.*. The fourth staff has dynamics of *Cresc.*, *f*, *pp*, and *Rall.*. The piece concludes with a double bar line.

DON GIOVANNI

MOZART

5 *Andante.*

p *mf* *p*

separate without breathing
séparer sans respirer

f

separate without breathing
séparer sans respirer

mf *p* *f*

mf

f

Poco animato.

f *f* *f*

ARMIDE (GAVOTTE)

GLUCK

Tempo of the Gavotte
Mouvement de Gavotte.

separate without breathing
séparer sans respirer

6

p

Rinf. mf *pp*

Rinf. poco.

Rinf. poco.

pp *Rinf. poco. mf* *pp*

Rinf. poco. *pp*

Rall. *A tempo.* *pp*

Rinf. mf

Rall. *Smorz pp*

QUARANTE PETITES ÉTUDES
D'ARTICULATIONS

FORTY SHORT STUDIES
ON ARTICULATION

Appuyer la note qui porte un coulé.

Insist upon the note which carries a slur.

1 *p-mf-f*

2 *p-mf-f*

3 *mf*
sur le temps
on the beat
p
p *cres*
f
cen - do

4 *p-f*

one the beat
sur le temps

5 *p*

6 *p*

7 *p leggiero* *simile*

8 *p*

9 *pp - mf - f*

pp *p* *p* *f*

mf *p* *pp*

Detailed description: This page of a musical score contains 12 staves of music. The first two staves are in 3/4 time and marked *p*. The third staff is in 2/4 time, marked *p leggiero* and *simile*. The fourth and fifth staves continue in 2/4 time. The sixth staff is in 2/4 time, marked *p*. The seventh and eighth staves are in 2/4 time, with dynamics *pp*, *p*, *p*, and *f* indicated. The ninth staff is in common time (C), marked *pp - mf - f*. The tenth and eleventh staves continue in common time. The music consists of complex rhythmic patterns, primarily eighth and sixteenth notes, with various articulations and phrasing marks.

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

10

f *simile*
p subito
mf
p

11

p-mf-f *simile*
f

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

12

f *simile*
mf
p *f*

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

3

2^o *pp* à 2 temps.
2^o *pp* a 2 beats.
simile

Measures 11-13: Three staves of music in treble clef, key of D major, 2/4 time. The music consists of eighth-note patterns with various articulations and dynamics.

Measures 14-15: Two staves of music. Measure 14 starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic, and finally a mezzo-forte (*mf*) dynamic with a *crescendo* marking. Measure 15 starts with a forte (*f*) dynamic, followed by a *diminuendo* marking.

Measures 15-16: Two staves of music. Measure 15 starts with a dynamic range of *f - mf - p*, followed by a *simile* marking. Measure 16 starts with a mezzo-forte (*mf*) dynamic, followed by a *simile* marking.

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

Measures 16-17: Two staves of music. Measure 16 starts with a mezzo-forte (*mf*) dynamic, followed by a *simile* marking. Measure 17 starts with a piano (*p*) dynamic, followed by a *simile* marking.

Measures 17-18: Two staves of music. Measure 17 starts with a piano (*p*) dynamic, followed by a *simile* marking. Measure 18 starts with a piano (*p*) dynamic, followed by a *simile* marking.

Measures 18-19: Two staves of music. Measure 18 starts with a piano (*p*) dynamic, followed by a *simile* marking. Measure 19 starts with a piano (*p*) dynamic, followed by a *simile* marking.

18 *p*

à peine cédé
slightly slowed

Tempo

19 *p-mf-f* *simile*

p-mf-f *simile*

20 *p* *mf* *p* *f subito* *en diminuant* *diminishing* *ppp*

p *mf* *p* *f subito* *en diminuant* *diminishing* *ppp*

21 *p* *simile*

22 *f-mf-p* *ten*

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

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

23 *p-mf-f*

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

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

24 *p*

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

25

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

26

27

28

Musical notation for measures 28-29, measures 1-2 of system 29. The music is in 12/8 time with a key signature of two flats. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

29

p-mf-f

Musical notation for measures 3-4 of system 29, measures 1-2 of system 30. The music continues with dense rhythmic patterns. A dynamic marking of *p-mf-f* is present. A triplet of eighth notes is marked with a '3' above it.

30

p *simile*

Musical notation for measures 3-4 of system 30, measures 1-2 of system 31. The music is in common time with a key signature of one sharp. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A dynamic marking of *p* and the instruction *simile* are present. A triplet of eighth notes is marked with a '3' above it.

31

p

*Do not hurry the interval
ne pressez pas sur l'intervalle*

Musical notation for measures 3-4 of system 31, measures 1-2 of system 32. The music is in common time with a key signature of one sharp. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A dynamic marking of *p* and the instruction *Do not hurry the interval / ne pressez pas sur l'intervalle* are present.

1^o. *Lento-décomposé* - avec l'articulation inférieure | 1^o. *Lento-decomposed* - with the inferior articulation.
2^o. *Moderato* — avec l'articulation supérieure | 2^o. *Moderato* — with the superior articulation.

32

33

34

Travailler d'abord
First of all practise

35 *p* *cres - cen - do - poco - a - poco*
mf *cres - cen - do*
f *dim. - poco - a - poco*
mf *dim. - poco - a - poco* *pp*

36 *mf* *simile*
mf
simile

37 *p-f* *simile*
simile
simile

Bien poser la note principale du trille.

38 



1° Suivant le modèle A Lento; attaquer franchement la note qui porte le coulé.

1° According to model A Lento attack decidedly on the note which carries the legato.

2° Comme elle est écrite *Moderato*, puis *Allegro*.

2° As written: *Moderato* then *Allegro*.

39 







40 









SIX MORCEAUX
GRADUÉS ET ÉLÉGANTS

SIX PLEASING PIECES
IN GRADUATED FORM

MÉLODIE SUISSE

1 *Allegro.* *p* *Ritard.* *p* *pp* *Andante.* *p*

mf *mf* *p*

Un poco animato. *p* *mf* *3* *3* *3* *3*

sf *f* *p*

mf *1^a* *2^a* *sf* *sf* *Con moto.* *p*

Rit. *A tempo.* *p* *f* *p* *p*

mf *p*

f

MÉLODIE ALLEMANDE

Lento.
p

Ritard.
p *p* *pp*

Andante.
p

Un poco animato.
p *p* *mf*

f *f*

mf *mf*

f *f*

Un poco Polacca.
f *f* *p*

Ritard. *A tempo.*
p *mf*

Un poco animato.
f *f*

f *f*

MADRID (BOLÉRO)

Tempo di Bolero.

3

mf

f *mf*

f *p* *Leggiero.*

Eleganza un poco risoluto. *sf* *tr* *p*

f

A tempo. *f* *mf*

f

Un poco animato. *f*

f *f* *f* *f*

Detailed description: This is a page of musical notation for a Bolero piece titled 'MADRID'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of 14 staves of music. It begins with a dynamic marking of *mf*. The first staff has a '3' above it. The second staff has *f* and *mf* markings. The third staff has *f*, *p*, and *Leggiero.* markings. The fourth staff has *f* and *p* markings. The fifth staff has *Eleganza un poco risoluto.*, *sf*, *tr*, and *p* markings. The sixth staff has *f* markings. The seventh staff has *A tempo.*, *f*, and *mf* markings. The eighth staff has *f* markings. The ninth staff has *Un poco animato.* and *f* markings. The tenth staff has *f* markings. The eleventh staff has *f* markings. The twelfth staff has *f* markings. The thirteenth staff has *f* markings. The fourteenth staff has *f* markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some triplets and trills indicated.

MORCEAU CARACTÉRISTIQUE
POUR ÉTUDIER LE STYLE

CHARACTERISTIC PIECE
GIVING PRACTICE ON THE STYLE

H. KLOSÉ

Moderato.

f *Dolce.*

f *p*

one the beat
sur le temps

p *Dolce.*

separate without breathing
séparer sans respirer

p *Cresc.*

f

p

Rallent. a Tempo

p *Dolce.*

mf *cresc.* *f*

This page of musical notation consists of 12 staves of music. The notation is complex, featuring many slurs, ties, and dynamic markings. The dynamics include *p*, *dolce*, *f*, and *Dim.*. The lyrics "cres - cen - do" are written below the music on the 10th staff. The music is written in a single melodic line on a treble clef staff.

This page of musical notation consists of 12 staves of music, likely for a piano. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by intricate, flowing passages with many slurs and ornaments. Dynamics include *Cresc.*, *f*, *p*, *pp*, and *Dolce.*. There are also markings for *tr* (trills) and *3* (triplets). The piece concludes with a final flourish on the last staff.

IL CROCIATO

MEYERBEER

Andante quasi allegretto.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Andante quasi allegretto." and the dynamic is *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third staff introduces triplets and a *p* dynamic. The fourth staff features sixteenth-note runs and a *p* dynamic. The fifth staff has sixteenth-note runs and a *p* dynamic. The sixth staff includes a *V* (crescendo) marking and a *p* dynamic. The seventh staff has a *V* marking and a *p* dynamic. The eighth staff includes a *Rall.* (Ritardando) marking, followed by *A tempo.* and a *p* dynamic. The ninth staff features a *f* (forte) dynamic and a *tr* (trill) marking. The tenth staff begins with a *pp* (pianissimo) dynamic, followed by a *p* dynamic and sixteenth-note runs.

Andante quasi allegretto.

mf

mf

mf *ère V.A.R.*

p *p* *p* *mf*

p *f* *p*

f *tr*

tr *6* *f* *p* *f* *p*

f *Meno mosso* *f* *V* *p* *6*

Lento. *court*

mf *p* *mf* *p*

V *6* *ff* *pp*

f *ff*

Detailed description: This musical score consists of ten staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and a tempo marking of 'Andante quasi allegretto'. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third staff includes a 'ère V.A.R.' (ritardando) marking and a mezzo-forte (*mf*) dynamic. The fourth staff is characterized by rapid sixteenth-note passages, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The fifth staff shows a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*). The sixth staff features a forte (*f*) dynamic and includes trills (*tr*). The seventh staff has a forte (*f*) dynamic and includes trills (*tr*) and sixteenth-note runs. The eighth staff is marked 'Meno mosso' and features a forte (*f*) dynamic, with a 'V' (accents) marking and a piano (*p*) dynamic. The ninth staff is marked 'Lento.' and 'court', with a piano (*p*) dynamic. The tenth staff concludes with a mezzo-forte (*mf*) dynamic, followed by piano (*p*) dynamics, and ends with a fortissimo (*ff*) dynamic.

H. KLOSÉ

MÉTHODE COMPLÈTE pour tous les SAXOPHONES

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

COMPLETE METHOD FOR ALL SAXOPHONES

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

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

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

MÉTHODE COMPLÈTE

POUR TOUS LES
SAXOPHONES
PAR
H. KLOSÉ

Edition revue et considérablement augmentée
PAR EUGÈNE GAY

PRÉFACE

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

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

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

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

Les Editeurs

COMPLETE METHOD

FOR ALL
SAXOPHONES
BY
H. KLOSÉ

Edition reviewed and considerably enlarged
BY EUGÈNE GAY

INTRODUCTION

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

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

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

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

The Publishers

DEUXIÈME PARTIE

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

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

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

CONSEILS

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

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

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

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

5° Observer scrupuleusement les articulations, nuances et conseils indiqués.

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

"Vingt fois sur le métier remettez votre ouvrage

"Polissez le sans cesse et le repolissez..."

SECOND PART

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

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

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

ADVICE

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

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

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

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

5° Carefully observe tonguing nuances and given advices.

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

"Twenty times on the bench replace your work"

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

DE LA SOUPLESSE

ABOUT SUPPLENESS

L'embouchure demeure fixe pendant tout l'exercice.

The mouthpiece remains steady during the whole exercise.

$\frac{4}{2}$ une blanche par temps.
en bas à gauche à droite en haut

$\frac{4}{2}$ a half note per beat
down on the left on the right up

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Lento (décomposez) (*subdividing*)

Reprendre l'exercice sans décomposer.

Take over the exercise without subdividing.

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

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

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

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

ETUDES SUR LES GAMMES

MAJEURES ET MINEURES DE MÊMES TONIQUES

Détaché - Articulé - Lié.

STUDY ABOUT SCALE

MAJOR AND MINOR SAME TONICS

Staccato - Articulated - Legato.

DO MAJEUR - *C MAJOR*

DO mineur - *C minor*

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



RÉ♭ MAJEUR - *D♭ MAJOR*

DO♯ mineur - *C♯ minor*



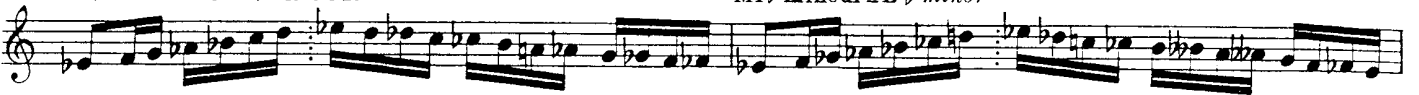
RÉ MAJEUR - *D MAJOR*

RÉ mineur - *D minor*



MI♭ MAJEUR - *E♭ MAJOR*

MI♭ mineur - *E♭ minor*



MI MAJEUR - *E MAJOR*

MI mineur - *E minor*



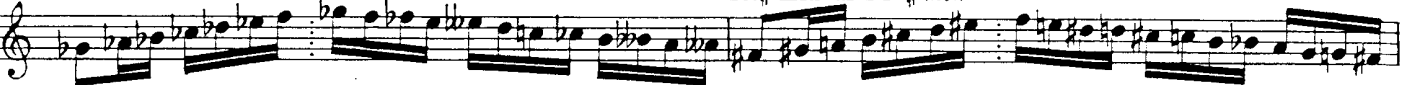
FA MAJEUR - *F MAJOR*

FA mineur - *F minor*



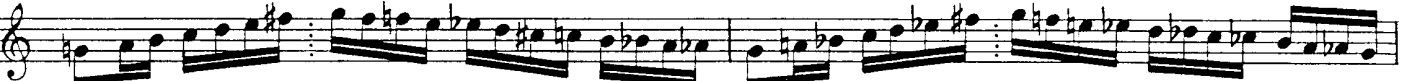
SOL♭ MAJEUR - *G♭ MAJOR*

FA♯ mineur - *F♯ minor*



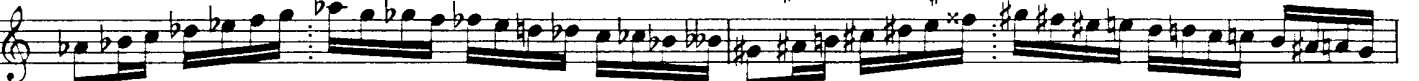
SOL MAJEUR - *G MAJOR*

SOL mineur - *G minor*



LA♭ MAJEUR - *A♭ MAJOR*

SOL♯ mineur - *G♯ minor*



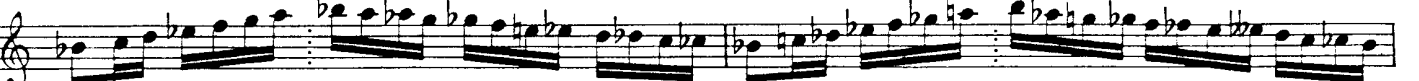
LA MAJEUR - *A MAJOR*

LA mineur - *A minor*



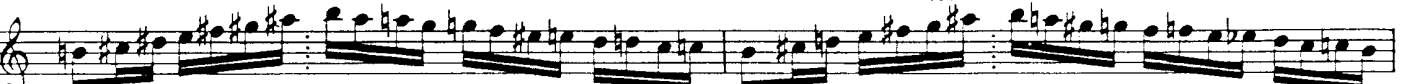
SI♭ MAJEUR - *B♭ MAJOR*

SI♭ mineur - *B♭ minor*



SI MAJEUR - *B MAJOR*

SI mineur - *B minor*



DO MAJEUR - *C MAJOR*



DO MAJEUR - C MAJOR

DO mineur - C minor



SI MAJEUR - B MAJOR

SI mineur - B minor



SI \flat MAJEUR - B \flat MAJOR

SI \flat mineur - B \flat minor



LA MAJEUR - A MAJOR

LA mineur - A minor



LA \flat MAJEUR - A \flat MAJOR

SOL \sharp mineur - G \sharp minor



SOL MAJEUR - G MAJOR

SOL mineur - G minor



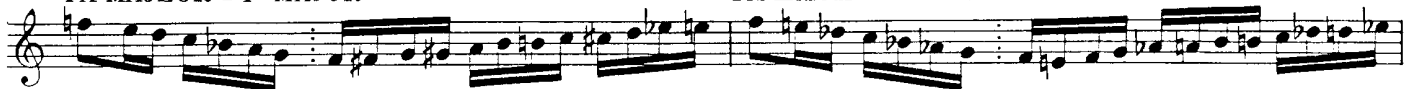
FA \sharp MAJEUR - F \sharp MAJOR

FA \sharp mineur - F \sharp minor



FA MAJEUR - F MAJOR

FA mineur - F minor



MI MAJEUR - E MAJOR

MI mineur - E minor



MI \flat MAJEUR - E \flat MAJOR

MI \flat mineur - E \flat minor



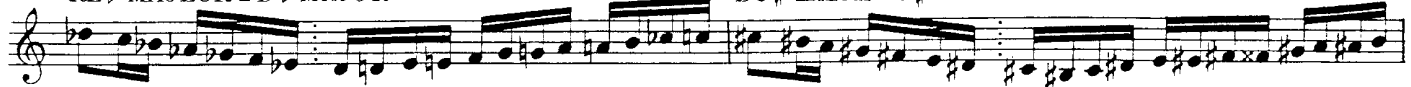
RÉ MAJEUR - D MAJOR

RÉ mineur - D minor

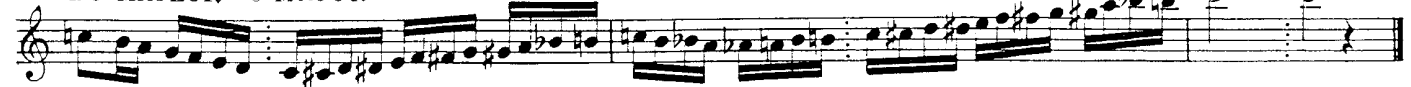


RE \flat MAJEUR - D \flat MAJOR

DO \sharp mineur - C \sharp minor



DO MAJEUR - C MAJOR



1^{re} mesure de chaque ligne.

Travailler aussi en enchaînant toutes les gammes mineures, la

2^{de} mesure de chaque ligne.

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

Détaché - Articulé - Lié.

scales.

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

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

Staccato - Articulated - Legato.

The image displays a series of piano scale exercises. Each exercise consists of two staves of music. The first staff of each pair shows a major scale, and the second staff shows the corresponding minor scale. The scales are written in treble clef with a 4/4 time signature. The first measure of each line is marked with a $\frac{4+2}{4}$ time signature, indicating a 6/4 time signature. The exercises are labeled as follows:

- DO MAJ. - C MAJ. / DO min. - C min.
- RE^b MAJ. - D^b MAJ. / DO# min. - C# min.
- RE MAJ. - D MAJ. / RE min. - D min.
- MI^b MAJ. - E^b MAJ. / MI^b min. - E^b min.
- MI MAJ. - E MAJ. / MI min. - E min.
- FA MAJ. - F MAJ. / FA min. - F min.
- SOL^b MAJ. - G^b MAJ. / FA# min. - F# min.
- SOL MAJ. - G MAJ. / SOL min. - G min.
- LA^b MAJ. - A^b MAJ. / SOL# min. - G# min.
- LA MAJ. - A MAJ. / LA min. - A min.
- SI^b MAJ. - B^b MAJ. / SI^b min. - B^b min.
- SI MAJ. - B MAJ. / SI min. - B min.
- DO MAJ. - C MAJ.

The scales are performed with various articulations: detached, articulated, and legato. The final exercise, DO MAJ. - C MAJ., includes a fermata over the final note.

DO MAJ.-C MAJ.

DO min.-C min.



SI MAJ.-B MAJ.

SI min.-B min.



SIb MAJ.-Bb MAJ.

SIb min.-Bb min.



LA MAJ.-A MAJ.

LA min.-A min.



LAB MAJ.-Ab MAJ.

SOL# min.-G# min.



SOL MAJ.-G MAJ.

SOL min.-G min.



SOLb MAJ.-Gb MAJ.

FA# min.-F# min.



FA MAJ.-F MAJ.

FA min.-F min.



MI MAJ.-E MAJ.

MI min.-E min.



MIb MAJ.-Eb MAJ.

MIb min.-Eb min.



RE MAJ.-D MAJ.

RE min.-D min.



REb MAJ.-Db MAJ.

DO# min.-C# min.



DO MAJ.-C MAJ.



Travailler avec les rythmes suivants articulations supérieures et inférieures.

Practise with the following rythms: higher and lower intervals.



Main body of musical notation containing 12 staves of scales with various accidentals and articulations. Includes the word 'simili' on the second staff and 'pour enchaîner linking together' on the 11th staff.

prendre le tout en enchainant par gamme entière.

Repeat the whole thing in linking together by complete scale.

Reprendre le tout, enchaîné par gamme entière.

Repeat the whole thing in linking together by complete scale.

ETUDES SUR LES ACCORDS

EXERCISES ABOUT CHORDS

Détaché - Articulé - Lié.

Staccato - Articulated - Legato.

The image displays a page of musical exercises. It consists of 12 staves of music, each beginning with a treble clef and a 3/8 time signature. The key signatures vary across the staves, including one flat (B-flat), two flats (B-flat and E-flat), and one sharp (F-sharp). The exercises are composed of eighth and sixteenth notes, often with rests, and include various accidentals (sharps, flats, naturals). The notation is arranged in a single column, with each staff containing a continuous line of music. The exercises appear to be designed to practice articulation and chord recognition, as indicated by the title and the specific instructions above.

Staccato - Articulated - Legato.

This musical score consists of 13 staves of music, each containing a single melodic line. The notation is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The piece begins in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. It features several key changes and time signature changes throughout. The first staff is in 3/4 time with one flat. The second staff changes to 4/4 time with one flat. The third staff changes to 3/4 time with two flats (B-flat major or D minor). The fourth staff changes to 4/4 time with two flats. The fifth staff changes to 3/4 time with two flats. The sixth staff changes to 4/4 time with two flats. The seventh staff changes to 3/4 time with two flats. The eighth staff changes to 4/4 time with two flats. The ninth staff changes to 3/4 time with two flats. The tenth staff changes to 4/4 time with two flats. The eleventh staff changes to 3/4 time with two flats. The twelfth staff changes to 4/4 time with two flats. The thirteenth staff changes to 3/4 time with two flats. The notation includes numerous accidentals (sharps, flats, naturals) and dynamic markings such as staccato, articulated, and legato. The overall style is that of a technical exercise or a short piece for a single melodic instrument.

This image displays a page of musical notation consisting of 14 staves. The music is written in a single melodic line on a treble clef. The notation is highly rhythmic, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, often grouped in beams. There are frequent changes in key signature throughout the piece, with staves 1-2 in B-flat major, staves 3-4 in E major, staves 5-6 in A major, staves 7-8 in D major, staves 9-10 in G major, staves 11-12 in F major, and staves 13-14 in B-flat major. The time signature also varies, including 4/4, 3/4, 2/4, and 3/2. The overall style is that of a complex, possibly contemporary or modernist, musical composition.



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



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



The image displays a series of 12 musical staves, each containing a sequence of notes with various accidentals. The staves are arranged in two columns of six. The first staff has a 4+2/4 time signature. The notes are beamed together in groups of four. The accidentals include natural, sharp, flat, and double flat signs.

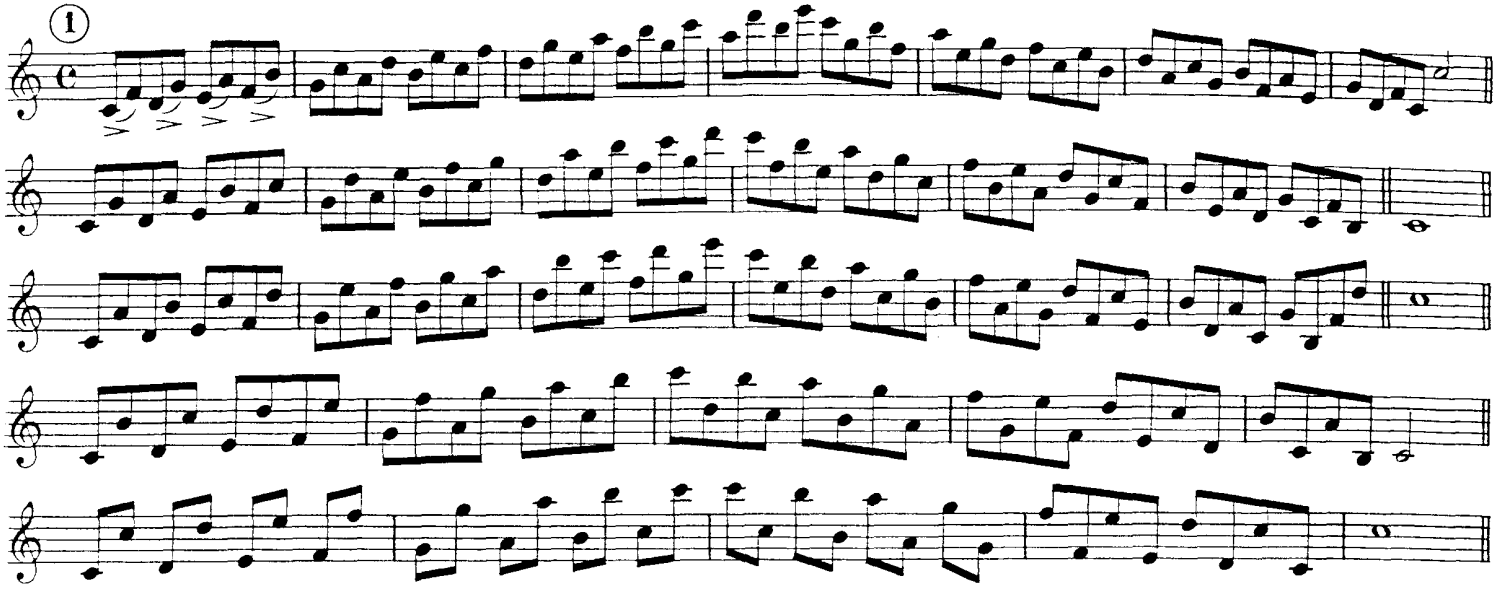
SEPTIÈMES - OCTAVES

SEVENTHS - OCTAVES

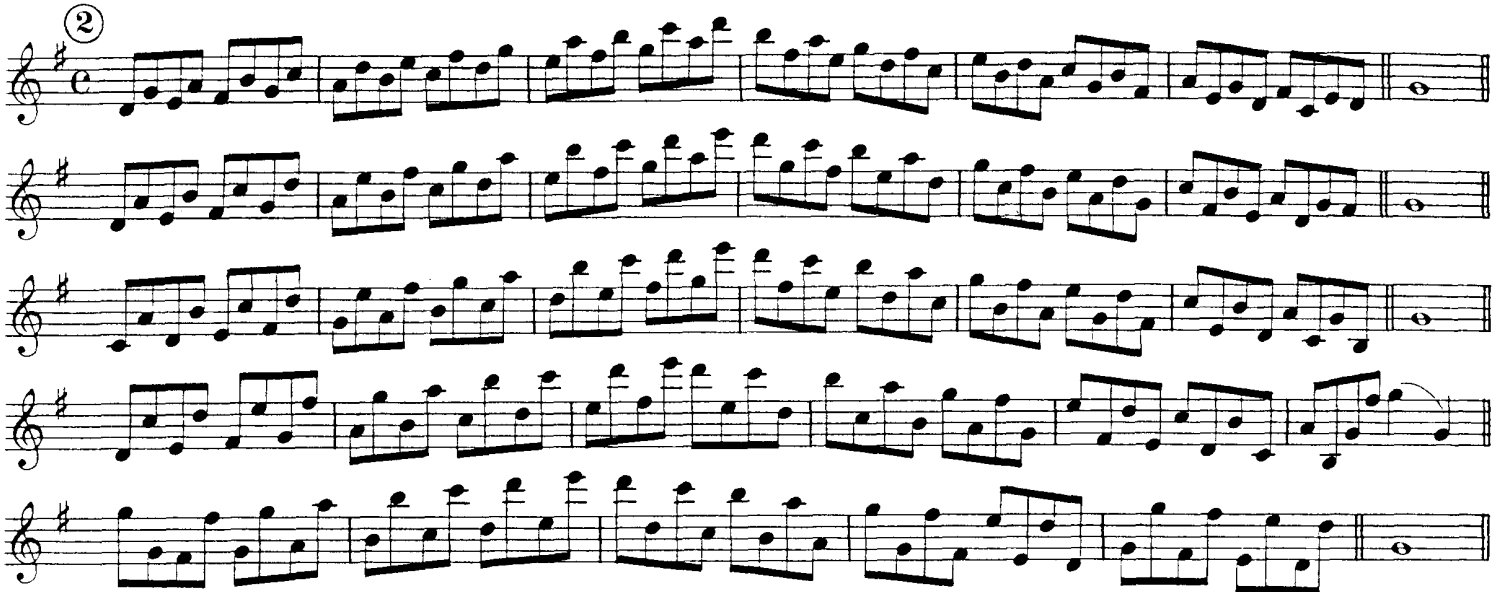
Détaché - Articulé - Lié.

Staccato - Articulated - Legato.

①

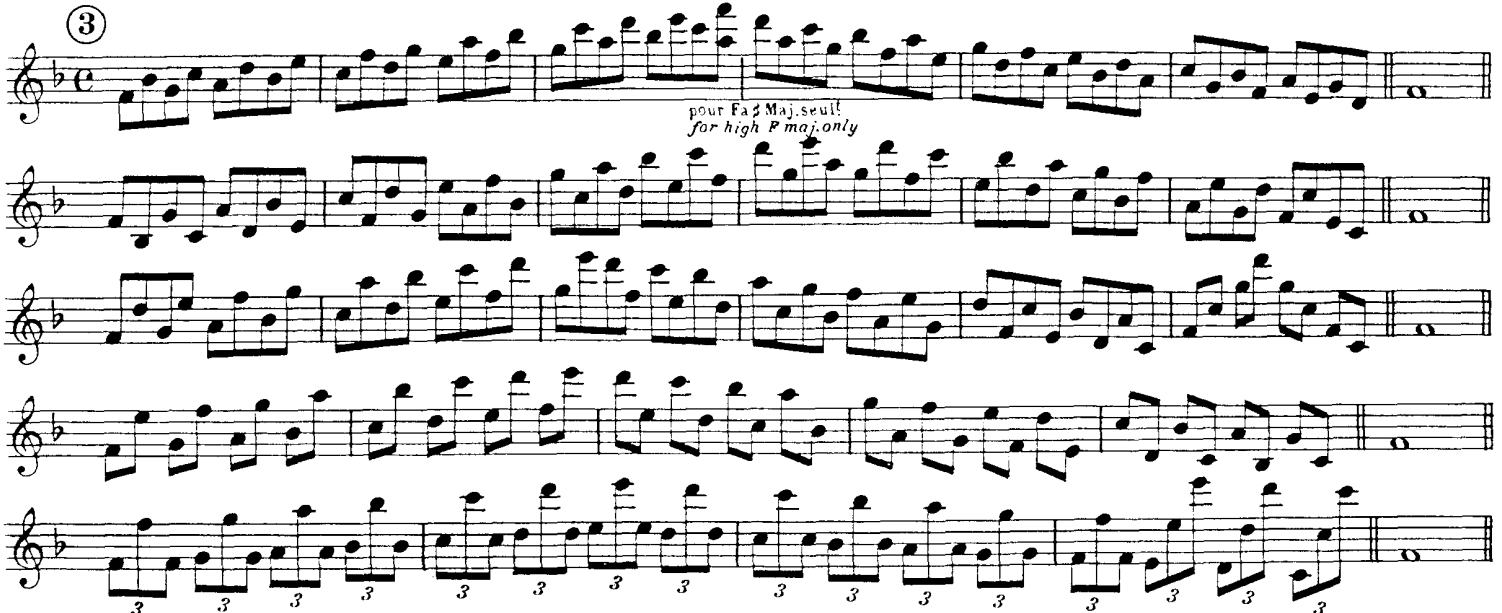


②



③

*pour Fa# Maj. seul
for high F# maj. only*



④

Musical score for exercise 4, measures 1-5. The key signature is one sharp (F#) and the time signature is common time (C). The exercise consists of five staves of music, each containing a continuous eighth-note pattern. The first four staves end with a double bar line and a fermata. The fifth staff ends with a double bar line and a fermata, with four triplets marked with a '3' below the notes.

⑤

Musical score for exercise 5, measures 1-5. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The exercise consists of five staves of music, each containing a continuous eighth-note pattern. The first four staves end with a double bar line and a fermata. The fifth staff ends with a double bar line and a fermata.

⑥

Musical score for exercise 6, measures 1-5. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The exercise consists of five staves of music, each containing a continuous eighth-note pattern. The first four staves end with a double bar line and a fermata. The fifth staff ends with a double bar line and a fermata.

7

Reprenre les sept exercices en supposant les armures sui-
tes pour chacun d'eux.

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

Autre exercice - Other exercise

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

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

ARIA

J.S. BACH

Lento $\text{♩} = 72$

SIX ETUDES MELODIQUES

SIX MELODIOUS STUDIES

AVEC ACCOMPAGNEMENT D'UN DEUXIEME SAXOPHONE

WITH ACCOMPANIMENT OF A SECOND SAXOPHONE

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

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

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

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

Moderato.

N^o 1.

The musical score for 'Six Melodious Studies' No. 1 is presented in a grand staff format, consisting of five systems of two staves each. The first system is marked 'Moderato.' and begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The second system includes the instruction 'sur le temps - on the beat' above the first staff. The score concludes with a final cadence in the fifth system.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff contains a similar rhythmic pattern with some rests.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation. The word **Tempo** is written above the treble staff. The word *cedere* is written below the treble staff with a slur underneath it. The letter *p* is written below the bass staff.

Fourth system of musical notation, showing further melodic progression in both staves.

Fifth system of musical notation. It includes dynamic markings such as *dim.* and *perdendosi* in the bass staff.

Sixth system of musical notation, concluding the piece. It features dynamic markings *dim.* and *perdendosi* in the bass staff.

Allegro non troppo.

N.º 2.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked "Allegro non troppo." The key signature has one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings: *f* (forte) and *p* (piano). It also features articulation such as accents and slurs, and technical markings including trills and triplets. The first system begins with a forte (*f*) dynamic and a slur over the right-hand part. The second system starts with a piano (*p*) dynamic and includes triplets in the right hand. The third system continues with triplets and a slur. The fourth system returns to a forte (*f*) dynamic. The fifth system begins with a piano (*p*) dynamic and includes trills and triplets. The sixth system concludes with triplets and a final cadence.

dolce.

leggiero

p

dim.

Nº 3.

Andantino.

musical score for N° 3, Andantino. The score consists of eight systems of two staves each. It features various dynamic markings such as *p*, *mf*, *f*, and *espressivo*. The piece concludes with the instruction *sans rit. without riten.*

All^o Moderato.

N^o 4.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. The tempo is marked 'All^o Moderato' and the dynamic is 'f deciso'.

The second system continues the piece. It features a piano (*p*) dynamic in the upper staff and a piano (*p*) dynamic in the lower staff. There are slurs and accents throughout. The system concludes with a fermata and a dynamic marking of *mf*.

The third system includes a trill marked 'V' and a triplet marked '3'. A performance instruction 'on the beat sur le temps' is written above the staff. The system ends with a fermata and a dynamic marking of *mf*.

The fourth system features a forte (*f*) dynamic in the upper staff and a forte (*f*) dynamic in the lower staff. It contains slurs and accents.

The fifth system includes a piano (*p*) dynamic in the upper staff and a piano (*p*) dynamic in the lower staff. It features a trill marked 'V' and slurs.

The sixth system continues with piano (*p*) dynamics in both staves, featuring slurs and accents.

The seventh system features a mezzo-forte (*mf*) dynamic in the upper staff and a mezzo-forte (*mf*) dynamic in the lower staff. It includes a trill marked 'V' and a triplet marked '3'.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes with various accidentals (sharps, naturals, flats) and slurs. The bass staff contains a series of quarter notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes with various accidentals and slurs. The bass staff contains a series of quarter notes.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features numerous triplet markings (indicated by a '3' below the notes) and the instruction *p leggiero*. The bass staff contains a series of quarter notes.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features numerous triplet markings and the instruction *cres - - - - - cen - - - do*. The bass staff contains a series of quarter notes.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff features numerous triplet markings and dynamic markings: *f*, *mf*, *pp*, and *p cantabile*. The bass staff contains a series of quarter notes.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes with various accidentals and slurs. The bass staff contains a series of quarter notes.

Seventh system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes with various accidentals and slurs. The bass staff contains a series of quarter notes.

3

P.
leggiero

simile

V

cre *scen* *do.*

f

sf

3 3

N. 5.

p molto sostenuto.



p *mf*



p *mf*

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

p *mf* FIN.

N^o 6.

Moderato.

p 3

f

f

f

sf

sf

p

3

3

3

f

p

3

TRIO.

p leggiero

First system of musical notation, featuring a treble and bass clef. The music consists of eighth-note patterns. A dynamic marking *p* is present. The instruction *on the beat sur le temps* is written above the staff.

Second system of musical notation, continuing the eighth-note patterns from the first system.

Third system of musical notation, continuing the eighth-note patterns.

Fourth system of musical notation, continuing the eighth-note patterns.

Fifth system of musical notation, continuing the eighth-note patterns. It includes the instruction *volubile* and the instruction *cedere*. A *T^o* marking is also present.

Sixth system of musical notation, continuing the eighth-note patterns.

Seventh system of musical notation, continuing the eighth-note patterns. It concludes with the instruction *D.C.*

DIX-HUIT EXERCICES
DE MÉCANISME

EIGHTEEN FINGER
EXERCISES

1. All^o Moderato. $\text{♩} = 60$

p

on the beat
sur le temps

short
court

f *p* *f*

p *f* *p*

Allegro vivo ♩ = 132

The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro vivo' with a quarter note equal to 132 beats per minute. The piece starts with a piano (*p*) dynamic and a series of eighth notes, many of which are beamed in pairs. The melody is characterized by frequent slurs and ties, creating a sense of continuous motion. The dynamics fluctuate throughout, including *f* (forte), *mf* (mezzo-forte), and *p* (piano). A *cresc.* (crescendo) marking is present in the sixth staff. The score concludes with a final cadence in the tenth staff.

3. *Allegro. ♩ = 120*
p

FIN.

mf

DC

4. *♩ = 100*
p-f

simile

v

v

This image displays a page of musical notation, consisting of ten staves of music written in treble clef. The notation is complex, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Numerous accidentals (sharps, flats, and naturals) are used throughout the piece. Phrasing is indicated by slurs and accents. A specific instruction, 'V', is written above the second staff. The music concludes with a double bar line at the end of the tenth staff.

5. Allegro. $\text{♩} = 116$
p > > > > *simile*



simile



tr

Allegro. ♩ = 104

6. 



Audantino $\text{♩} = 76$

sur le temps
on the beat

p

f

p

mf

FIN Vivace

molto rit.

D.C.

Moderato non troppo. ♩ = 72

8.

The musical score is written in treble clef and common time. It features a continuous eighth-note triplet pattern throughout. The first staff starts with a treble clef and a common time signature. The music includes various accidentals, such as sharps and flats, and ends with a double bar line. The tempo is marked 'Moderato non troppo' with a quarter note equal to 72 beats per minute.

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

9. *p*

The musical score consists of 14 staves of music. The first staff begins with a piano (*p*) dynamic marking. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Allegro. $\text{♩} = 126$

10.  *p-f*



Allegro. $\text{♩} = 88$

11.

pp

court

f

pp

short court

f *pp*

Allegro. ♩ = 120

12. *sempre pp*

Pour l'émission du grave, maintenez l'anche et retenez le souffle.

reed firm and retain the breath.

13 $\text{♩} = 126$
p

Similo.

14 *Allegro*
p *leggiero*

Grace note on the beat
les petites notes sur le temps

cres - - - - - dec - - - - - do

f *p* *dim.* *pp*

Allegro.

15

p *f* *pp* *p* *ppp*

di - mi - nuen - do

p dolce

appena cedere
à peine cède a T^o

p

FIN Più mosso

mf

f

D.C.

Tempo di Minuetto

p

QUINTÉ D'ÉTÉ
FACILES ET CONCERTANTS
POUR DEUX SAXOPHONES

FOUR LAST
DUETS, IN CONCERT
FOR TWO SAXOPHONES

Moderato non troppo.

N° 1.

f *p cantabile* *p*

mp *p leggiero*

f *p*

attack the grace note
attaquer les petites notes

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff contains a continuous eighth-note accompaniment. Slurs are used to group notes across both staves.

The second system continues the musical piece. The treble staff features a series of eighth-note runs. The instruction *leggiero* is written in the bass staff. The system concludes with a triplet of eighth notes in the treble staff.

The third system includes a *V* dynamic marking above the treble staff. It features several triplet markings (the number 3) over eighth notes in both staves, indicating a light and rhythmic texture.

The fourth system continues with intricate rhythmic patterns, including slurs and triplet markings in both staves. The treble staff has a melodic line with grace notes, while the bass staff provides a steady accompaniment.

The fifth system features a *V* dynamic marking and continues with triplet markings in the bass staff. The melodic line in the treble staff is more active, with many slurs.

The sixth system is characterized by dense rhythmic patterns in both staves, with many slurs and triplet markings. The treble staff has a more complex melodic line.

The seventh system concludes the page with a *f* dynamic marking. It features a double bar line and a repeat sign. The treble staff has a melodic line with grace notes, and the bass staff has a steady accompaniment.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *p* and *pp*.

Second system of the piano score. The right hand continues with slurred passages, and the left hand has a more active role. Dynamics include *f*.

Third system of the piano score. The right hand has a melodic line with a *v* (ritardando) marking. The left hand has a more active role. Dynamics include *p* and *mp*. The system ends with the marking *expr.*

Fourth system of the piano score. The right hand has a melodic line with a *express.* marking. The left hand has a more active role.

Fifth system of the piano score. The right hand has a melodic line with a *cres - cen - do - - poco - - a* marking. The left hand has a more active role.

Sixth system of the piano score. The right hand has a melodic line with a *poco* marking. The left hand has a more active role. Dynamics include *f* and *p*.

Seventh system of the piano score. The right hand has a melodic line with a *p* marking. The left hand has a more active role.

First system of musical notation. The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with some rests. The word *p* is written in the first measure, and *simile* is written above the second measure.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand features a series of eighth-note chords with accents.



Third system of musical notation. The right hand continues the eighth-note pattern. The left hand features a series of eighth-note chords with accents and trills. The word *leggiero* is written above the first measure, and *p* is written below the first measure.

Fourth system of musical notation. The right hand continues the eighth-note pattern with triplets. The left hand features a series of eighth-note chords with accents and trills.

Fifth system of musical notation. The right hand continues the eighth-note pattern with triplets. The left hand features a series of eighth-note chords with accents and trills.

Sixth system of musical notation. The right hand continues the eighth-note pattern with triplets. The left hand features a series of eighth-note chords with accents and trills.

Seventh system of musical notation. The right hand continues the eighth-note pattern with triplets. The left hand features a series of eighth-note chords with accents and trills. The system concludes with a double bar line.

Beathe 
Adagio. Battez les 

N° 2.

The musical score is written for piano in 6/8 time. It consists of seven systems, each with a treble and bass staff. The piece begins with a piano (*pp*) dynamic. The first system includes trills (*tr*) in the right hand. The second system continues with trills. The third system features a fortissimo (*ff*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system has a piano (*p*) dynamic. The seventh system has a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, trills (*tr*), and dynamic markings (*pp*, *ff*, *p*, *f*). The piece is in 6/8 time and features complex rhythmic patterns and melodic lines.

pp sempre

First system of musical notation, consisting of two staves. The upper staff features a continuous sixteenth-note pattern. The lower staff contains a simpler accompaniment of eighth notes. The dynamic marking *pp sempre* is present at the beginning.

p

Second system of musical notation, two staves. The upper staff has a melodic line with some rests. The lower staff continues the sixteenth-note accompaniment. A dynamic marking *p* is located below the lower staff.

p *f* *tr* *f*

Third system of musical notation, two staves. The upper staff has a melodic line with a trill. The lower staff has a sixteenth-note accompaniment. Dynamic markings *p*, *f*, *tr*, and *f* are present.

pp sempre

Fourth system of musical notation, two staves. The upper staff has a melodic line with slurs. The lower staff has a sixteenth-note accompaniment. The dynamic marking *pp sempre* is present.

stringendo cresc.

Fifth system of musical notation, two staves. The upper staff has a melodic line with slurs. The lower staff has a sixteenth-note accompaniment. The markings *stringendo* and *cresc.* are present.

cedere T° *p* T°

Sixth system of musical notation, two staves. The upper staff has a melodic line with slurs. The lower staff has a sixteenth-note accompaniment. The markings *cedere*, *T°*, *p*, and *T°* are present.

Seventh system of musical notation, two staves. The upper staff has a melodic line with slurs. The lower staff has a sixteenth-note accompaniment.

N° 3.

Andantino. Battre les
Beat the

dolce

The first system of music for N° 3 consists of two staves. The upper staff is in treble clef with a 6/8 time signature. It begins with a piano (p) dynamic and a *dolce* marking. The melody features several triplet figures, with the instruction 'Battre les' (Beat the) above the first triplet. The lower staff is in bass clef, providing a simple accompaniment of eighth notes.

The second system continues the piece. The piano part features a steady eighth-note accompaniment. The right hand continues with its melodic line, which includes more triplet figures and some slurs.

The third system introduces a *cresc.* (crescendo) marking in the piano part, followed by a forte (*f*) dynamic. The right hand has a *comodo* (ad libitum) marking above a section of sixteenth-note runs. The system ends with a fermata over a note in the right hand.

The fourth system continues with the forte (*f*) dynamic. The right hand features a series of sixteenth-note runs, some of which are grouped with slurs and accents.

The fifth system marks a change in tempo to *Allegro giusto.* The piano part features a forte (*f*) dynamic. The right hand begins with a *dolce* marking and a fermata over a note.

The sixth system continues the *Allegro giusto* section. The piano part has a steady eighth-note accompaniment. The right hand features a melodic line with various rhythmic patterns and slurs.

mf

p

f

p

tr

crescendo

ff

Andantino sostenuto.

N: 4.

The musical score is written for two staves in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked "Andantino sostenuto". The score begins with a piano (*p*) dynamic and includes several trills (*tr*) and triplet markings (*3*). The first system shows a melodic line with a trill and a triplet, and a bass line with a triplet. The second system continues with a melodic line featuring a triplet and a sixteenth-note run, and a bass line with a triplet. The third system features a melodic line with a triplet and a sixteenth-note run, and a bass line with a triplet. The fourth system has a melodic line with a triplet and a sixteenth-note run, and a bass line with a triplet. The fifth system features a melodic line with a sixteenth-note run and a bass line with a sixteenth-note run. The sixth system has a melodic line with a sixteenth-note run and a bass line with a sixteenth-note run. The seventh system concludes with a melodic line featuring a trill and a sixteenth-note run, and a bass line with a trill and a sixteenth-note run. The piece ends with the instruction "cedere f" and "a piacere".

QUINZE ÉTUDES DE GENRE

FIFTEEN DESCRIPTIVE STUDIES

Vivo.

1. *pp*

The musical score for Study 1 consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Vivo.' and the dynamic is 'pp'. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, often grouped into triplets. The first staff starts with a triplet of eighth notes, followed by a series of eighth notes. The second staff continues with similar rhythmic motifs, including a triplet of eighth notes. The third staff introduces a triplet of eighth notes followed by a quarter note. The fourth staff features a triplet of eighth notes followed by a quarter note. The fifth staff continues with a triplet of eighth notes followed by a quarter note. The sixth staff features a triplet of eighth notes followed by a quarter note. The seventh staff continues with a triplet of eighth notes followed by a quarter note. The eighth staff features a triplet of eighth notes followed by a quarter note. The ninth staff continues with a triplet of eighth notes followed by a quarter note. The tenth staff features a triplet of eighth notes followed by a quarter note. The eleventh staff continues with a triplet of eighth notes followed by a quarter note. The twelfth staff concludes with a triplet of eighth notes followed by a quarter note.

diminuendo.

Moderato.

p-f

simile

V

The musical score consists of 12 staves of music in treble clef. The tempo is marked 'Moderato.' The first staff begins with a dynamic marking of *p-f*. The second staff is marked *simile*. The music is primarily composed of eighth-note triplets, with some sixteenth-note patterns in the later staves. A 'V' marking appears above the eighth staff. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#) throughout the piece. The score concludes with a double bar line on the final staff.

Moderato.

3.

First staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato.' and the dynamic is 'f sostenuto'. The staff contains a series of notes, including a triplet of eighth notes.

p subito

f

Second staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamic is 'p subito' and 'f'. The staff contains a series of notes, including a triplet of eighth notes.

p

Third staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamic is 'p'. The staff contains a series of notes, including a triplet of eighth notes.

Fourth staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Fifth staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Sixth staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Seventh staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Eighth staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Ninth staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Tenth staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Eleventh staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

Twelfth staff of music, treble clef, 3/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a series of notes, including a triplet of eighth notes.

4.

p

p

p

p

p

p

p

p

p

p

FIN.

mf

p

p

p

p

p

p

DC

Allegro moderato.

5.

p

mf

p

Allegro vivo. (TARENTELLE)

p leggiero

cedere

V

Meno mosso

mp espressivo

tr

f *p* *f*

p *cres - cen - da*

f *p*

I. T.º

f *p*

f

6.

f

3

3

mf

Più mosso

p dolce cantabile

sempre p

Detailed description: This musical score consists of ten staves of music in 2/4 time. The first staff begins with a forte (*f*) dynamic and contains a triplet of eighth notes. The second staff also features a triplet. The third staff includes a mezzo-forte (*mf*) dynamic marking. The fourth staff contains a fermata over a note. The fifth staff has a fermata over a note. The sixth staff is marked *Più mosso* and *p dolce cantabile*, with a key signature change to two sharps (D major). The seventh staff continues the melodic line. The eighth staff is marked *sempre p*. The ninth and tenth staves continue the piece with various articulations and dynamics.



Allegro non troppo.

pp-mf-f

The musical score is written for a single melodic line in 3/4 time. It consists of 12 staves of music. The tempo is marked 'Allegro non troppo.' The dynamics are indicated as *pp-mf-f*. The piece is characterized by a continuous pattern of eighth-note triplets, often grouped with slurs and accents. The key signature starts with one flat (B-flat major or D minor), changes to two flats (E-flat major or A minor) in the fourth staff, then to one sharp (F# major or C# minor) in the eighth staff, and finally to two sharps (D major or B minor) in the tenth staff. The piece concludes with a double bar line and repeat dots.

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

8. *pp*

f

pp *p*

f *pp*

cres - - - *cen* - - - *do* - - -

f *dimi* - - *nuen* - - *do* - -

pp

f *p* *f* *p*

f *p* *f*

Detailed description: This is a musical score for a piece titled "LE BOURDON" or "THE BUMBLE BEE". The tempo is marked "Allegro vivace". The score consists of 11 staves of music. The first staff is marked with a piano dynamic (*pp*). The second staff has a forte (*f*) dynamic. The third staff starts with *pp* and then moves to *p*. The fourth staff has a forte (*f*) dynamic. The fifth staff has a piano (*pp*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a piano (*pp*) dynamic. The eighth staff has a forte (*f*) dynamic and includes the lyrics "cres - - - cen - - - do - - -". The ninth staff has a forte (*f*) dynamic and includes the lyrics "dimi - - nuen - - do - -". The tenth staff has a piano (*pp*) dynamic. The eleventh staff has a forte (*f*) dynamic. The score features various musical notations including treble clefs, time signatures, notes, rests, and dynamic markings.

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

Il s'exécute sur le temps.

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

It must be played on the beat.

SAUTEUSE

The musical score consists of ten staves of music in 2/4 time, marked with a treble clef and a key signature of one sharp (F#). The piece is titled "SAUTEUSE". The first staff begins with a dynamic marking of *p* (piano) and includes a trill ornament (indicated by a tilde ~) over a note. The second staff continues with a trill ornament. The third staff features a trill ornament. The fourth staff includes a trill ornament. The fifth staff includes a trill ornament. The sixth staff includes a trill ornament. The seventh staff includes a trill ornament and a dynamic marking of *f* (forte). The eighth staff includes a trill ornament and a dynamic marking of *f*. The ninth staff includes a trill ornament and a dynamic marking of *p*. The tenth staff includes a trill ornament. The score concludes with a double bar line.

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

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

Grupeto (see 1st part p.33)

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

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

10. Adagio. $\text{♩} = 69$

p
express

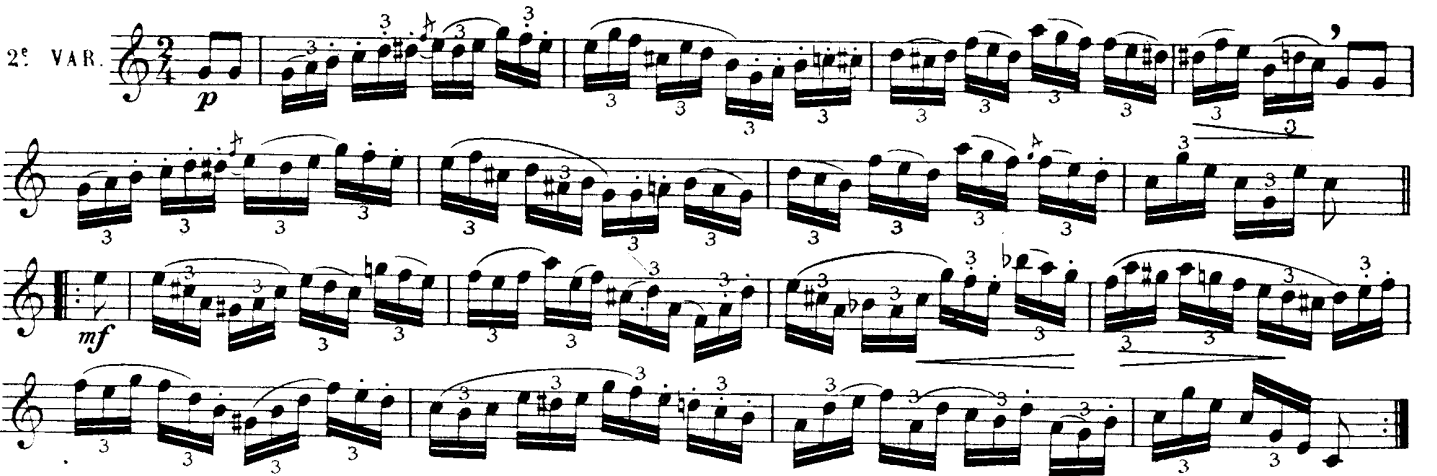
Andantino.

11. 

1^{re} VAR 

- cen - - - do > p

Le Tutti ad libitum

2^e VAR. 

3^e VAR. 

A single musical staff in treble clef, featuring a melodic line of eighth notes with various accidentals (sharps, naturals, flats) and slurs.

4th VAR.

4th VAR.

p

A musical staff in treble clef with a melodic line of eighth notes, continuing the pattern from the previous staff.

A musical staff in treble clef with a melodic line of eighth notes, including a repeat sign and a dynamic marking of *mf*.

A musical staff in treble clef with a melodic line of eighth notes, featuring a flat accidental and a slur.

A musical staff in treble clef with a melodic line of eighth notes, continuing the sequence.

5th VAR.

5th VAR.

p

A musical staff in treble clef with a melodic line of eighth notes, each group of two sixteenth notes marked with a '6'.

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All^o moderato

12.

Meno mosso

'tempo

cres - - - - - cen - - - do

sempre piu p

ppp

Allegro. Très rythmé - Very rythmical

13.

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 3/4. The music is characterized by a constant eighth-note triplet pattern. The first staff begins with a dynamic marking of *mf*. The second staff continues the pattern. The third staff includes dynamic markings of *p* and *simile*. The fourth staff continues the pattern. The fifth staff includes a dynamic marking of *f*. The sixth staff includes a dynamic marking of *simile*. The seventh staff continues the pattern. The eighth staff includes a dynamic marking of *p*. The ninth staff continues the pattern. The tenth staff concludes the piece with a dynamic marking of *pp* and a double bar line.

Allegro.

14.

f

f >

rf > *rf* >

rf >

rf > *rf* > *p*

rf >

f

p

V

tr

tr

Vivo.

15.

This musical score consists of 12 staves of music in treble clef, 2/4 time signature. The piece is marked 'Vivo.' and begins with a *pp* (pianissimo) dynamic. The music is characterized by continuous eighth-note triplets, often grouped with slurs and accents. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The score includes various dynamic markings such as *pp* and *f* (forte). The piece concludes with a double bar line.

1^{re} PARTIE

Préface	
Principes élémentaires de la musique	
Tablature du Saxophone	
Des éléments du mécanisme	
Du Saxophone	
Position du corps, des mains et des doigts	
Du bec et de l'anche	
Position du bec dans la bouche	
Des lèvres et de l'accord	
De la respiration et de la phrase musicale	10
Des sons enflés et diminués	10
Des temps forts	10
Etudes préparatoires pour la qualité du son et de l'embouchure	11
Des intervalles	15
De l'homogénéité du son	18
Solfège progressif	20
De la gamme majeure	23
De la gamme mineure	24
Tableau des gammes	26
Exercices de mécanisme	29
Quarante exercices	32
La syncope	34
L'appoggiature	34
Du gruppetto	35
Du trille	36
Gammes majeures et mineures	37
Du chromatisme	38
De la gamme en tierces	40
Des accords	43
Exercices sur les accords parfaits	45
Des accords de septièmes	47
De septième de dominante	48
Exercices de septième diminuée	48
Six morceaux faciles	49
Quarante petites études d'articulations	53
Six morceaux gradues et élégants	64
Morceau caractéristique pour étudier le style	68

2^e PARTIE

Conseils	3
De la souplesse	4
Etudes sur les gammes	5
Gammes par tons	9
Etudes sur les accords	11
Des arpèges	12
Quartes, quintes, sixtes, septièmes, octaves	15
Six études mélodiques	18
Dix-huit études de mécanisme	30
Quatre duos faciles et concertants	46
Quinze études de genre	55

1st PART

Introduction	
Elementary principles of music	
Tablature of the Saxophone	
About the mechanism	
About the saxophone	
Position of the body, hands and fingers	
Mouthpiece and reed	
Position of the mouthpiece in the mouth	
Lips and tuning	
Breathing and musical phrasing	
Raised and diminished tones	
Strong beats	
Preparation studies to obtain tone and mouthpiece quality	
Intervals	
Homogeneity of tone	
Progressive solfeggio	
Major scale	
Minor scale	
Table of scales	
Finger exercises	
Forty exercises	
Syncopation	
Appoggiatura	
Gruppetto	
Shaker	
Major and minor scales	
Chromatism	
Scale of third	
Chords	
Exercises on perfect chords	
Chords of seventh	
Exercises on the dominant seventh	
Exercises on the diminished seventh	
Six easy pieces	
Forty short studies on articulation	
Six pleasing pieces in graduated form	
Characteristic piece giving practice on the style	

2nd PART

Advice	
About suppleness	
Study about scale	
All tones scales	
Exercises about chords	
Arpeggios	
Fourths, fifths, sixths, sevenths, octaves	
Six melodious studies	
Eighteen finger	
Four easy duets in concert	
Fifteen descriptives studies	