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

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

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'extrêmité 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 serreé.**

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 i its full vigor, up to the end of the note value.

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

Avoid chiefly to jerk and make the succession of notes noticeabl

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

1° - **Place the mouthpiece with care**

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

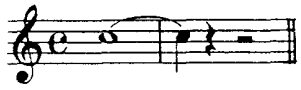
3° **Blow without withdrawing the tongue** (th air cannot flow, the opening beeing shut).

4° **Withdraw the tongue quickly** without first o all pushing *(tu)*, the air penetrate quickly, the tone is produced sustain the tone.

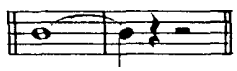
5° **Play the chest relieved never tightened.**

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

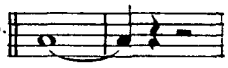
Lento



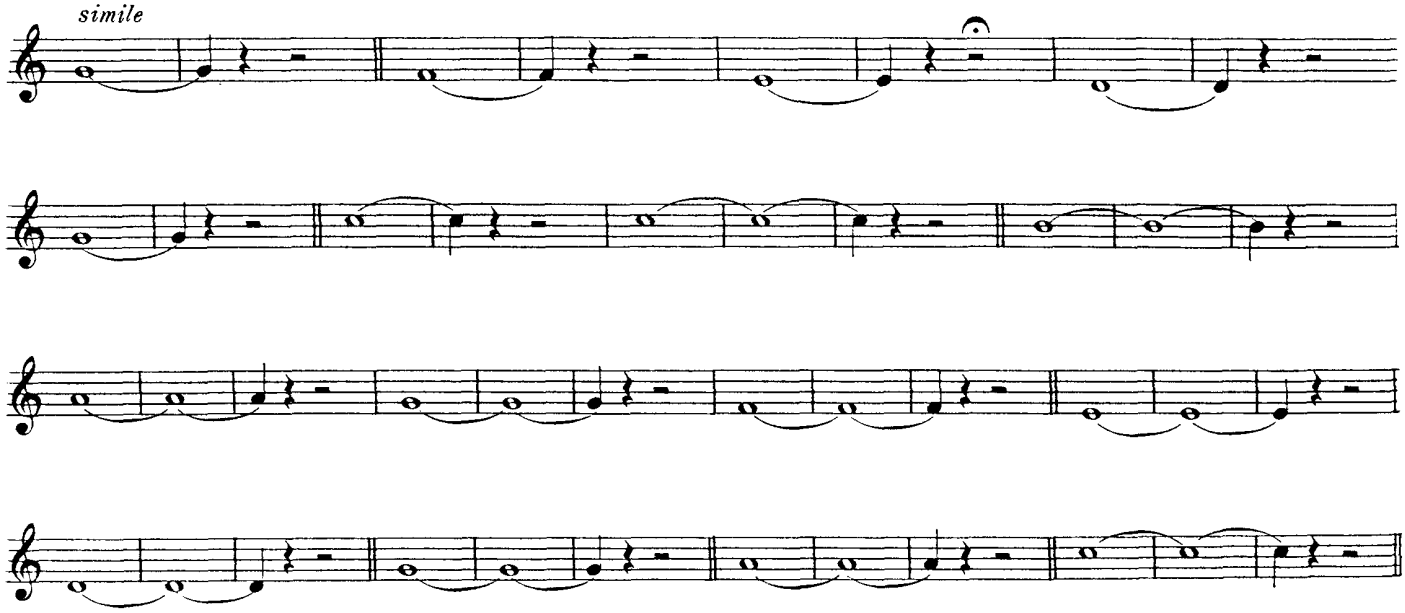
Reprendre les 4 opérations
Take the 4 operations over.



Reprendre les 4 opérations.
Take the 4 operations over.

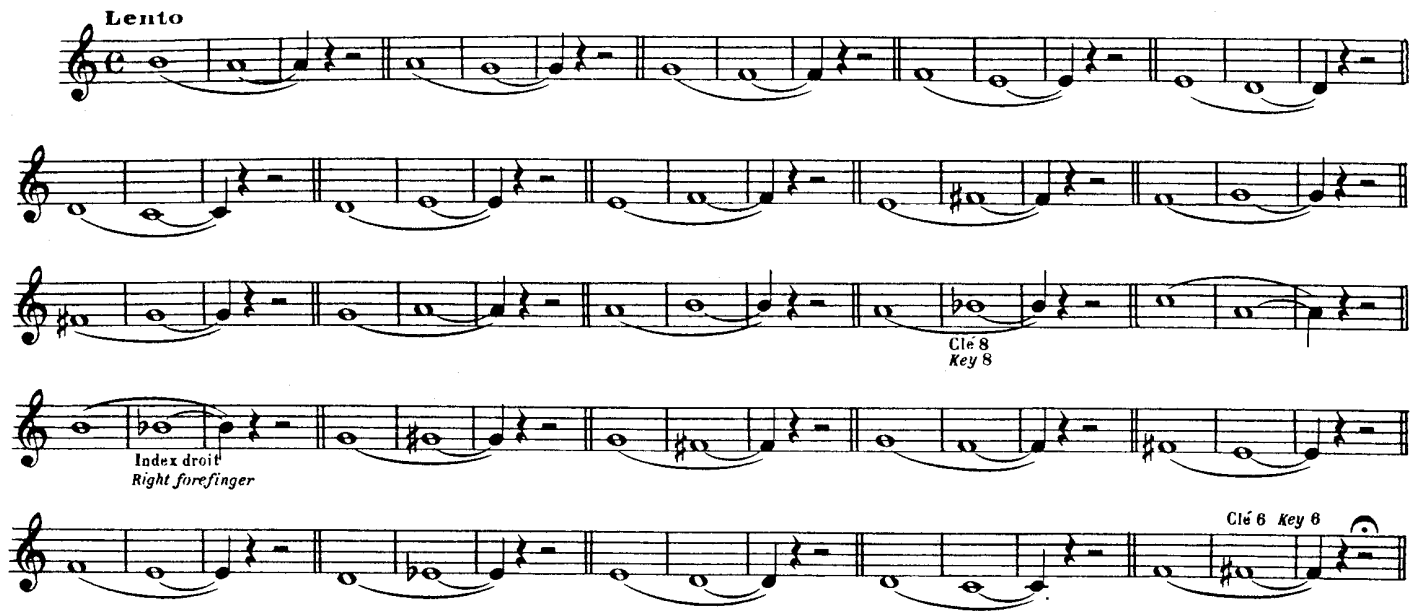


simile



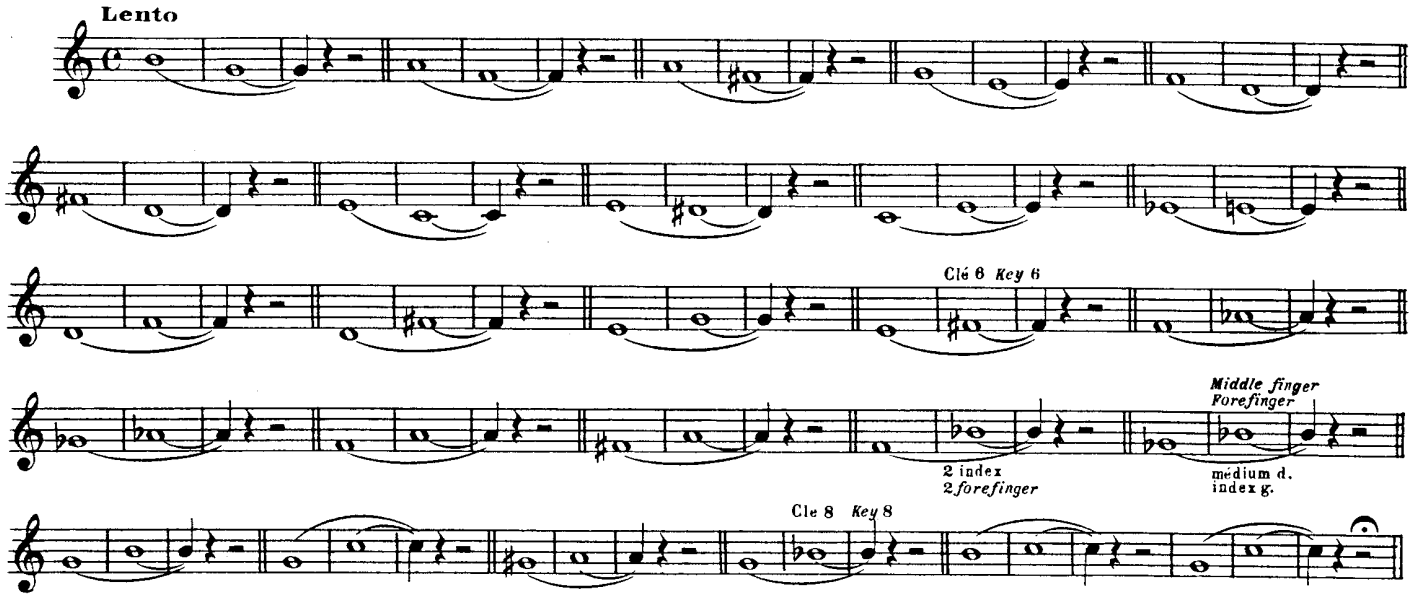
SON COMBINÉ AU MOUVEMENT D'UN DOIGT

COMBINED SOUND WITH MOVEMENT OF A FINGER



SON COMBINÉ AU MOUVEMENT DE 2 DOIGTS

COMBINED SOUND WITH MOVEMENT OF TWO FINGERS



SON COMBINÉ AU MOUVEMENT DE 3 DOIGTS

COMBINED SOUND WITH MOVEMENT OF THREE FINGERS

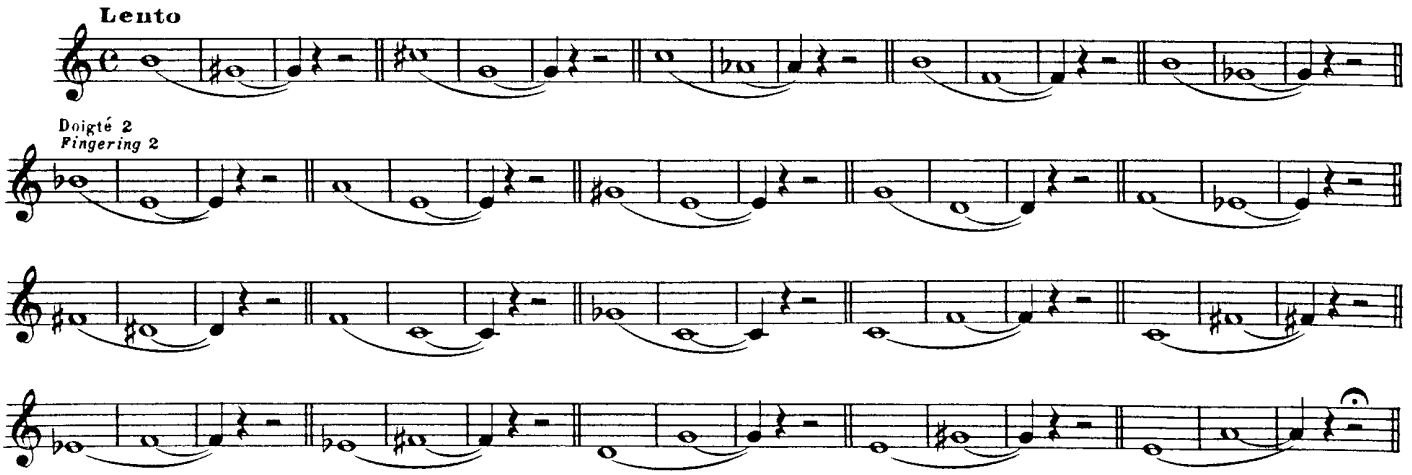


TABLE DES MATIÈRES

1re 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	16
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'appogiature	34
Du grupetto	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

2e 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

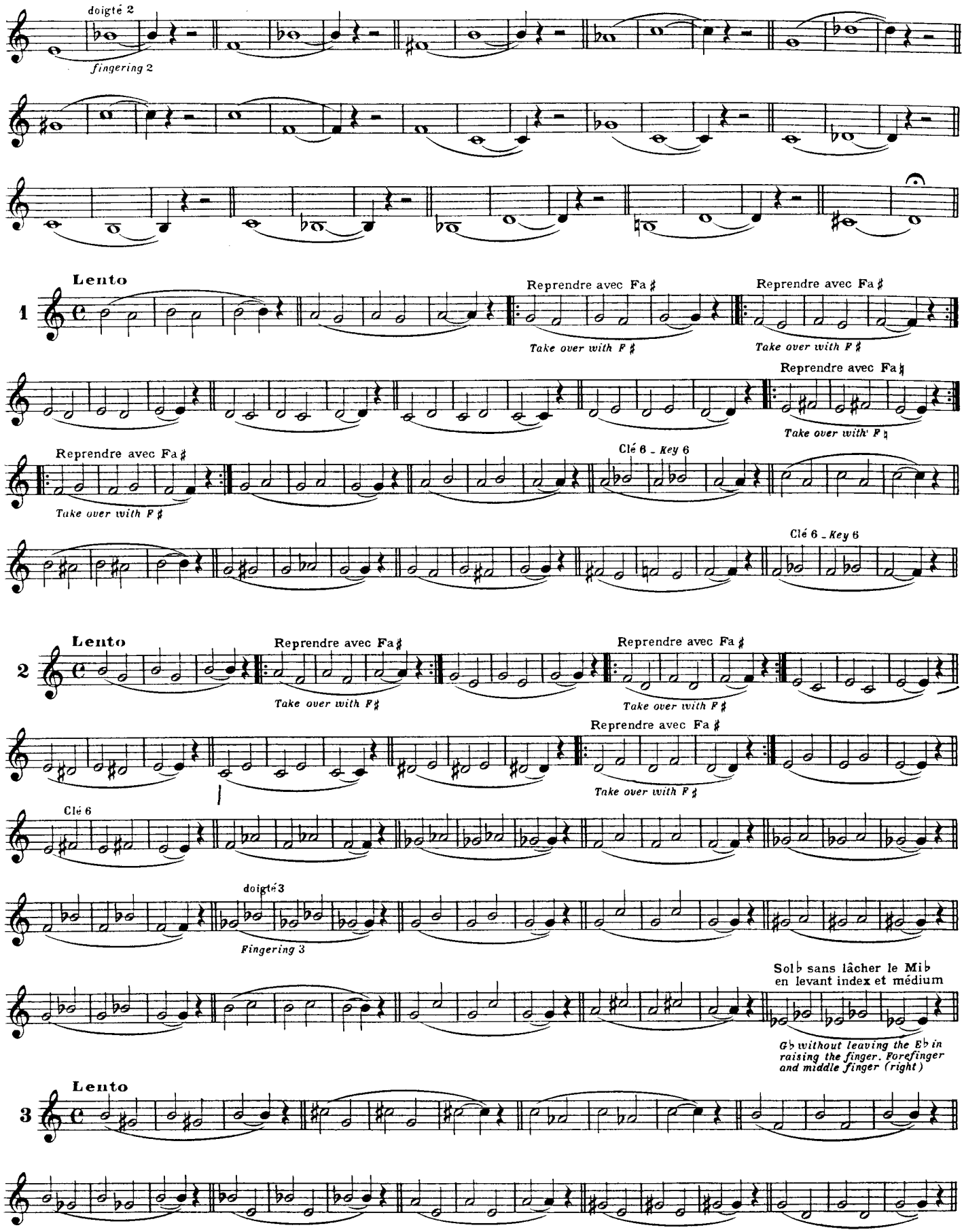
TABLE OF CONTENTS

1st PART

Introduction	
Elementary principles of music	
Tablature of the Saxophone	
About the mecanism	
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	10
Raised and diminished tones	10
Strong beats	10
Preparation studies to obtain tone and mouthpiece quality	11
Intervals	15
Homogeneity of tone	16
Progressive solfeggio	20
Major scale	23
Minor scale	24
Table of scales	26
Finger exercises	29
Forty exercises	32
Syncopation	34
Appoggiatura	34
Grupetto	35
Shaker	36
Major and minor scales	37
Chromatism	38
Scale of third	40
Chords	43
Exercises on perfect chords	45
Chords of seventh	47
Exercises on the dominant seventh	48
Exercises on the diminished seventh	48
Six easy pieces	49
Forty short studies on articulation	53
Six pleasing pieces in graduated form	64
Characteristic piece giving practice on the style	68

2nd PART

Advice	3
About suppleness	4
Study about scale	5
All tones scales	9
Exercises about chords	11
Arpeggios	12
Fourths, fifths, sixths, sevenths, octaves	15
Six melodious studies	18
Eighteen finger	30
Four easy duets in concert	46
Fifteen descriptives studies	55


doigté 2
fingering 2
Lento
1
Reprendre avec Fa ♯
Take over with F ♯
Clé 6 _ Key 6
2
3
doigté 3
Fingering 3
Clé 6
Sol♭ sans lâcher le Mi♭ en levant index et médium
G♭ without leaving the E♭ in raising the finger. Forefinger and middle finger (right)

Take over with F♯
Reprendre avec Fa ♯

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

Lento

etc.

MOUVEMENT D'UNE MAIN | MOVEMENT OF ONE HAND

Lento

DE LA CLÉ D'OCTAVE | OF THE OCTAVE KEY

Lento

SOUDURE 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'8ve supérieure.

Practise the whole exercise one octave higher

Lento

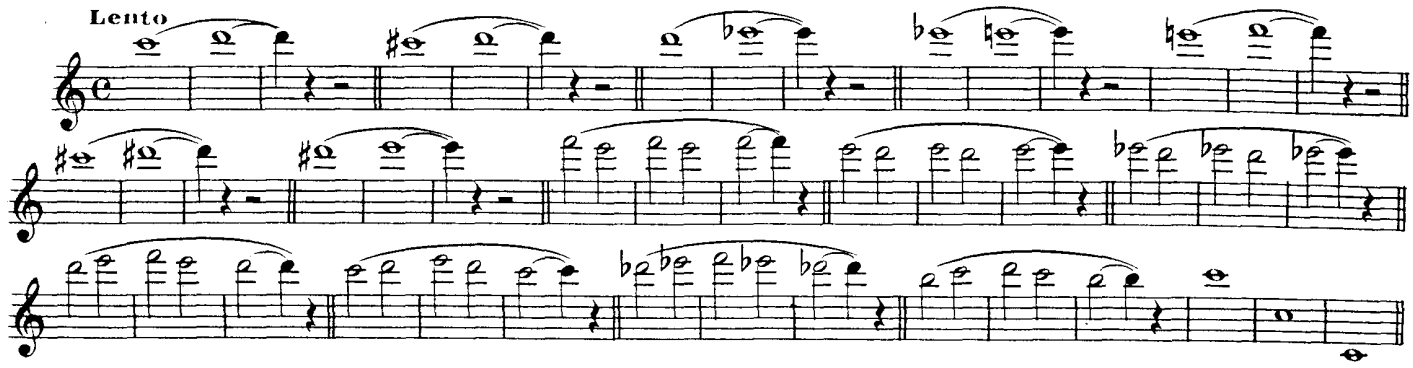
Clé 6

DE L'AIGU

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

HIGH NOTES

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



DES INTERVALLES

Etude importante pour LE SON, LE MÉCANISME, LE RYTHME

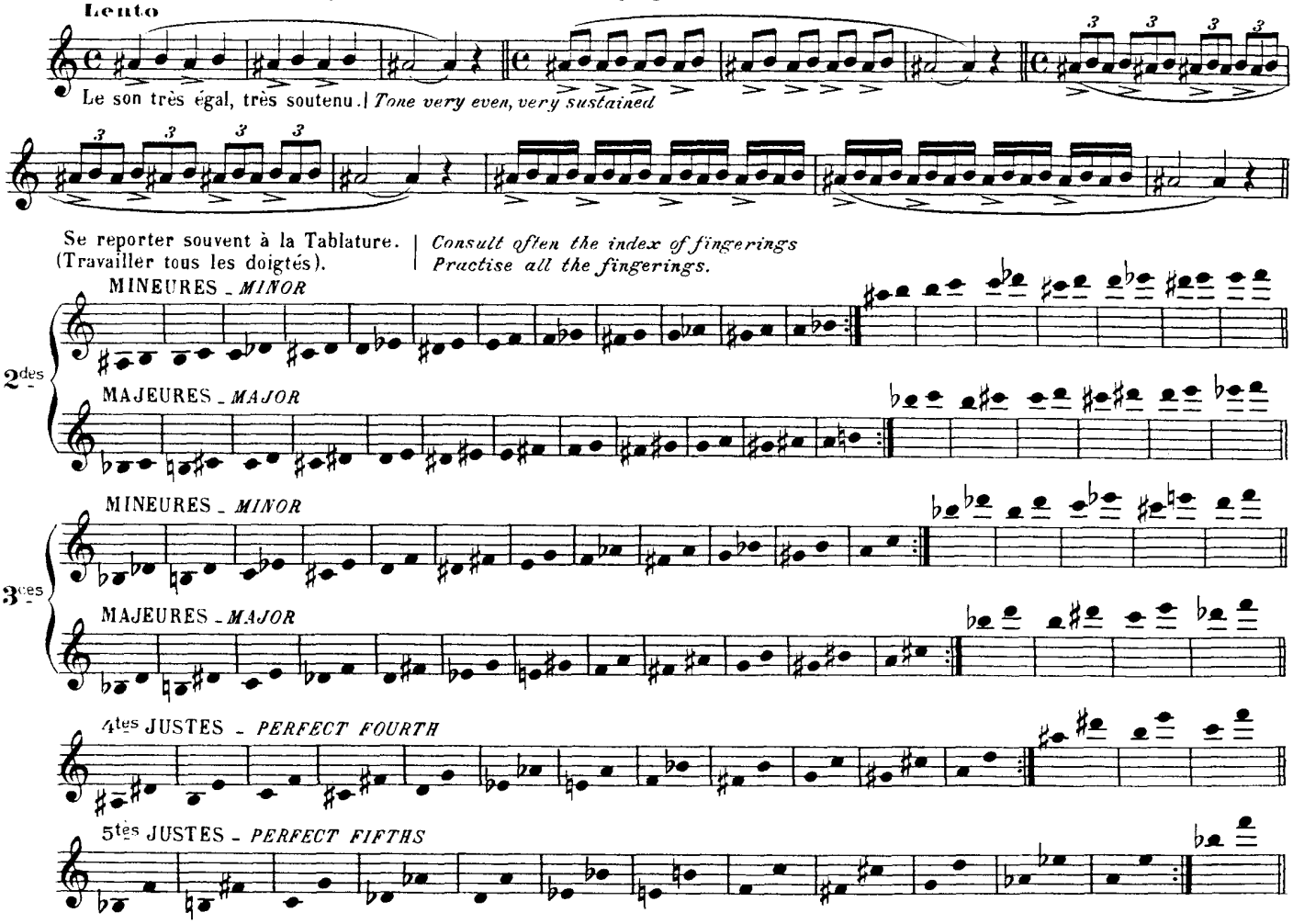
La Musique n'étant composée que d'intervalles, les temps se divisant en 2 ou 3 parties égales, travailler tous les intervalles ci-dessous en les développant comme l'exemple suivant:

INTERVALS

Important study for THE TONE, MECANISM AND RYTHM

The music being formed solely of intervals, the beats beeing 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.*



DE L'HOMOGÉNÉITÉ DU SON

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

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

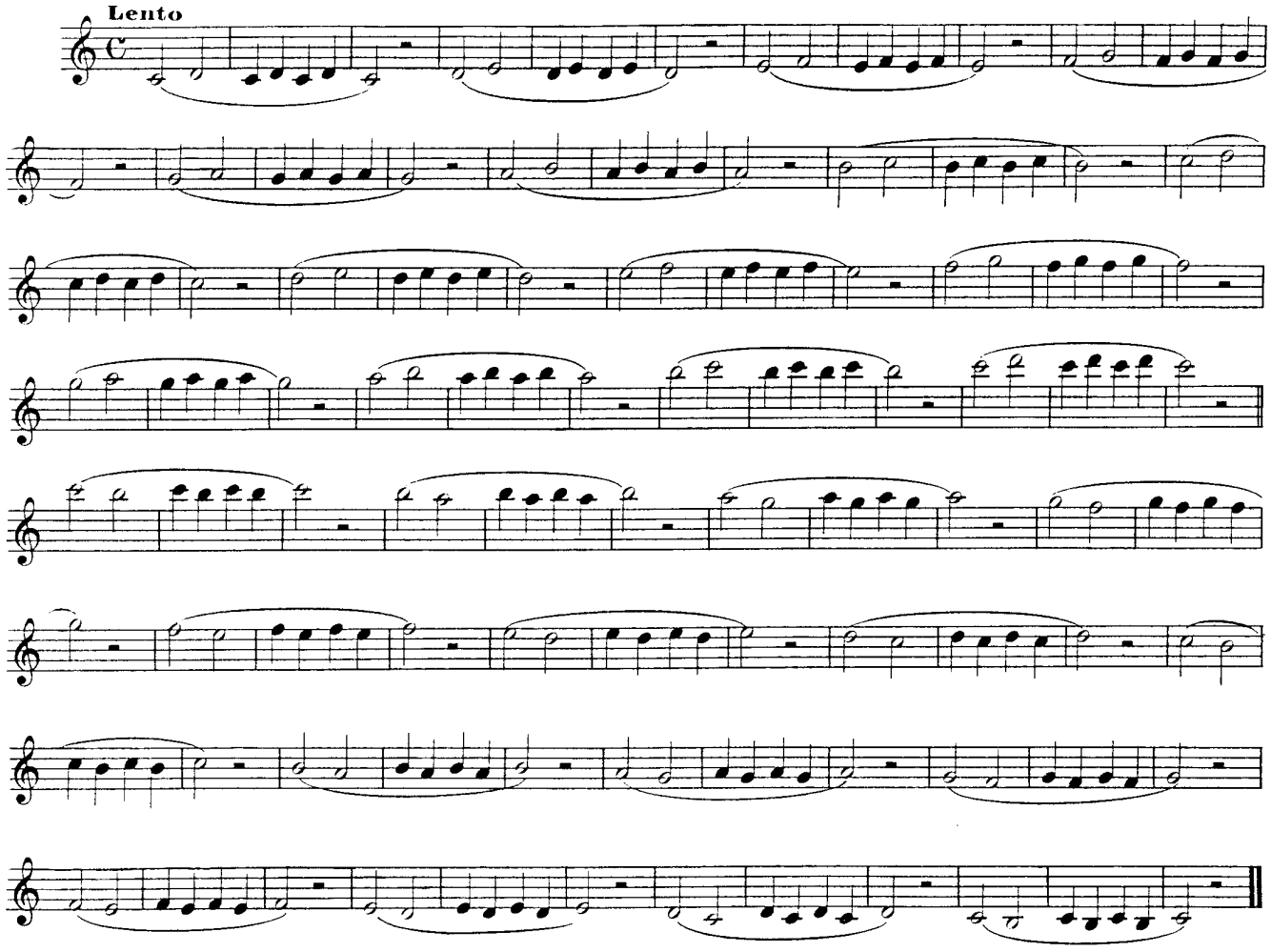
HOMOGENEITY OF TONE

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

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

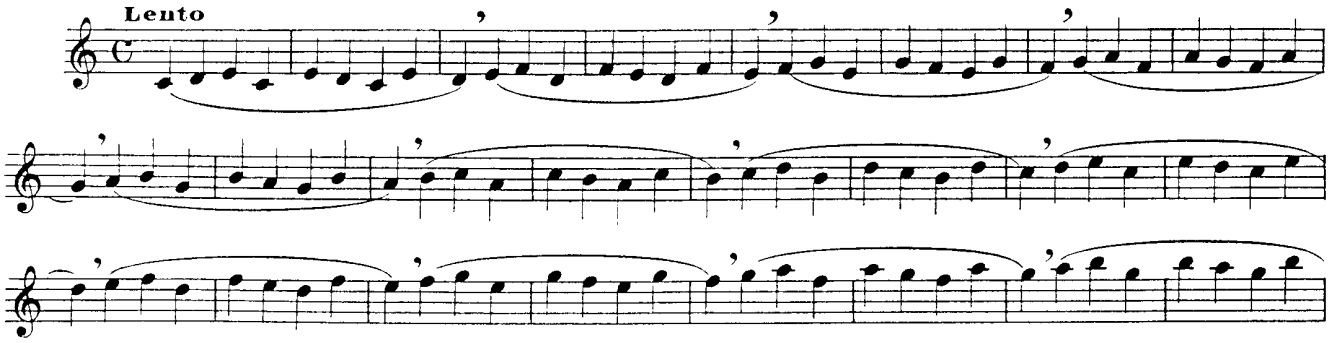
INTERVALLES DE SECONDES

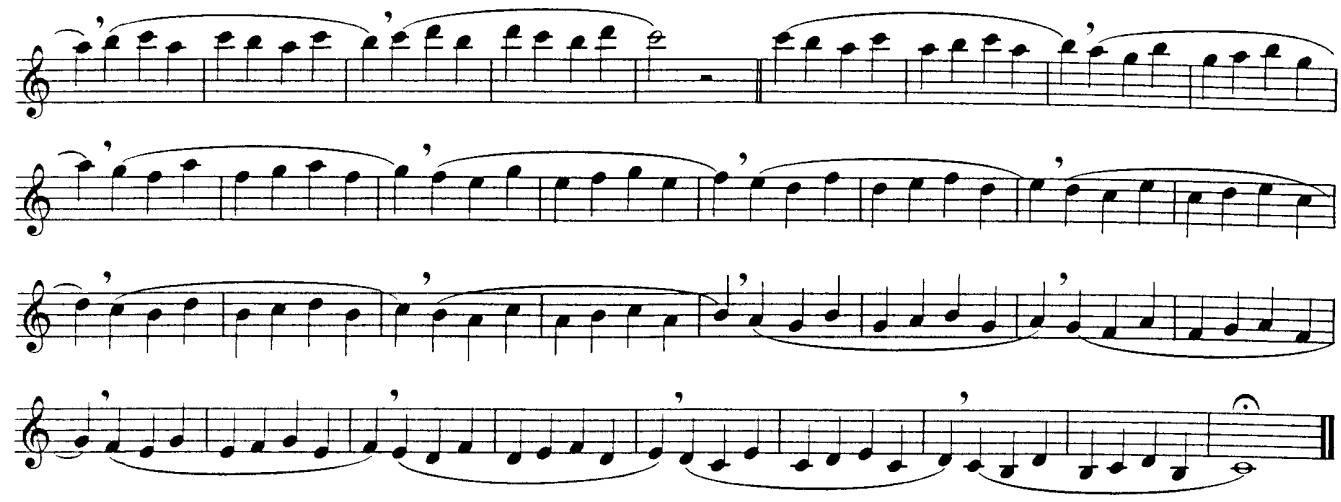
INTERVALS IN SECONDS



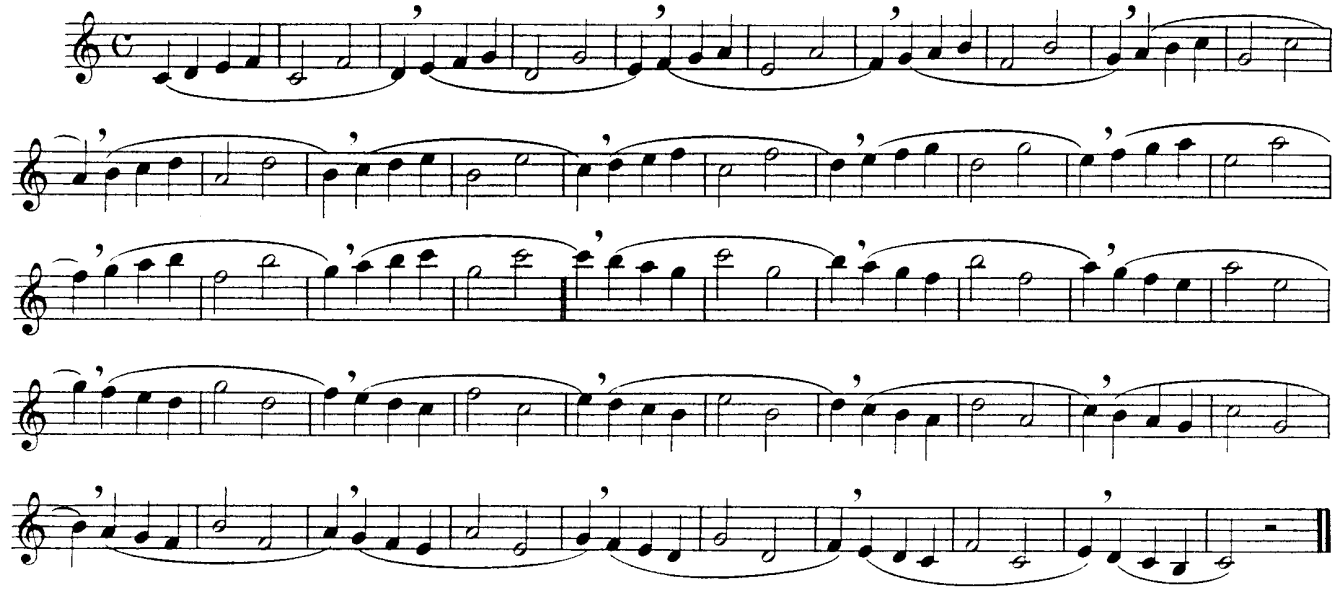
INTERVALLES DE TIERCES

INTERVALS IN THIRDS

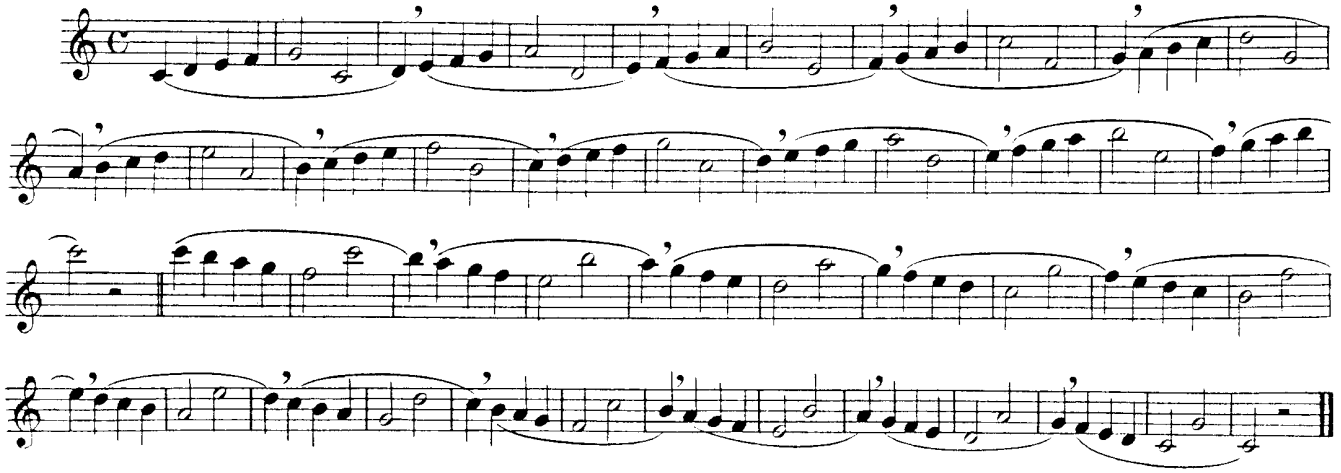




INTERVALLES DE QUARTES INTERVALS IN FOURTHS

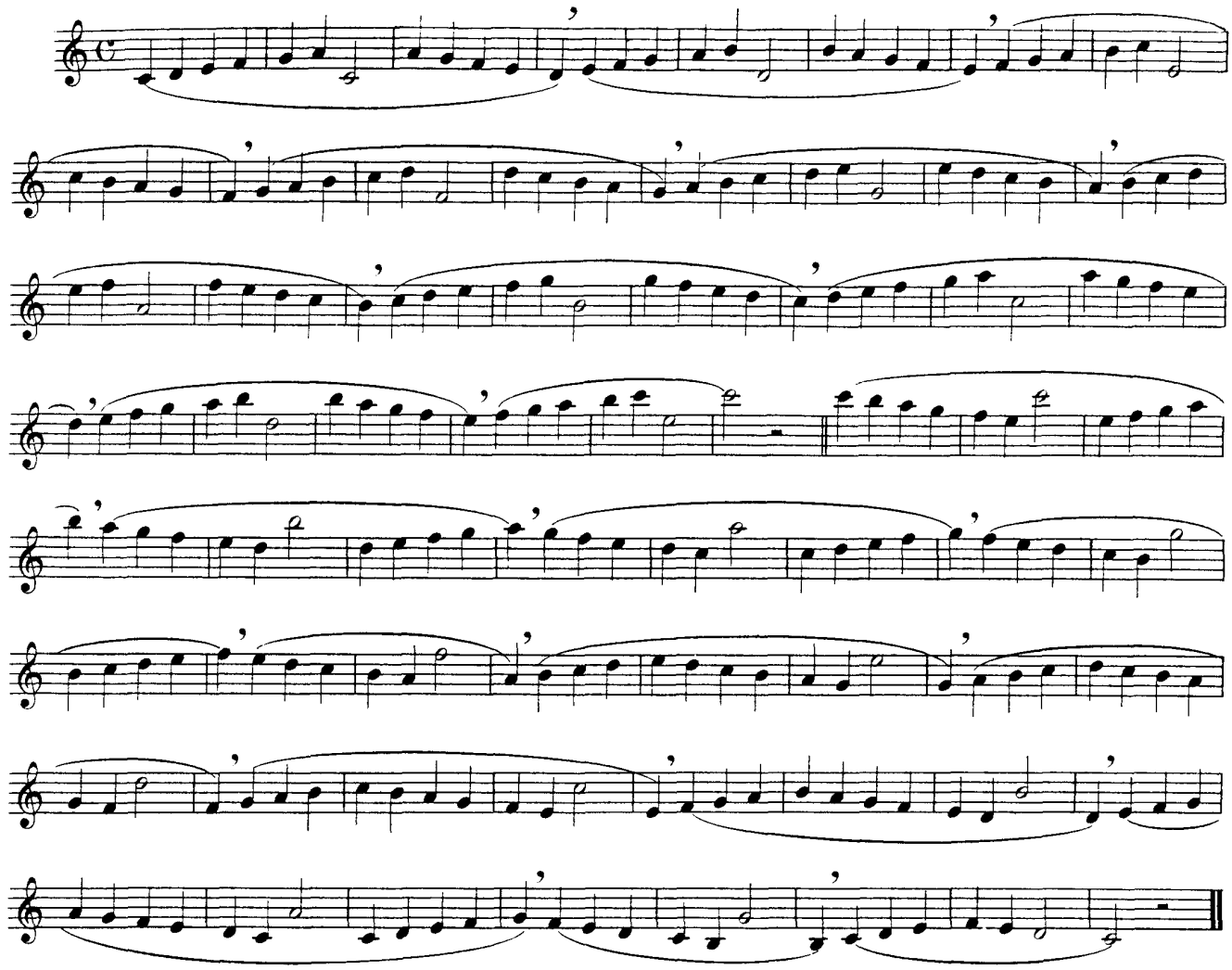


INTERVALLES DE QUINTES INTERVALS IN FIFTHS



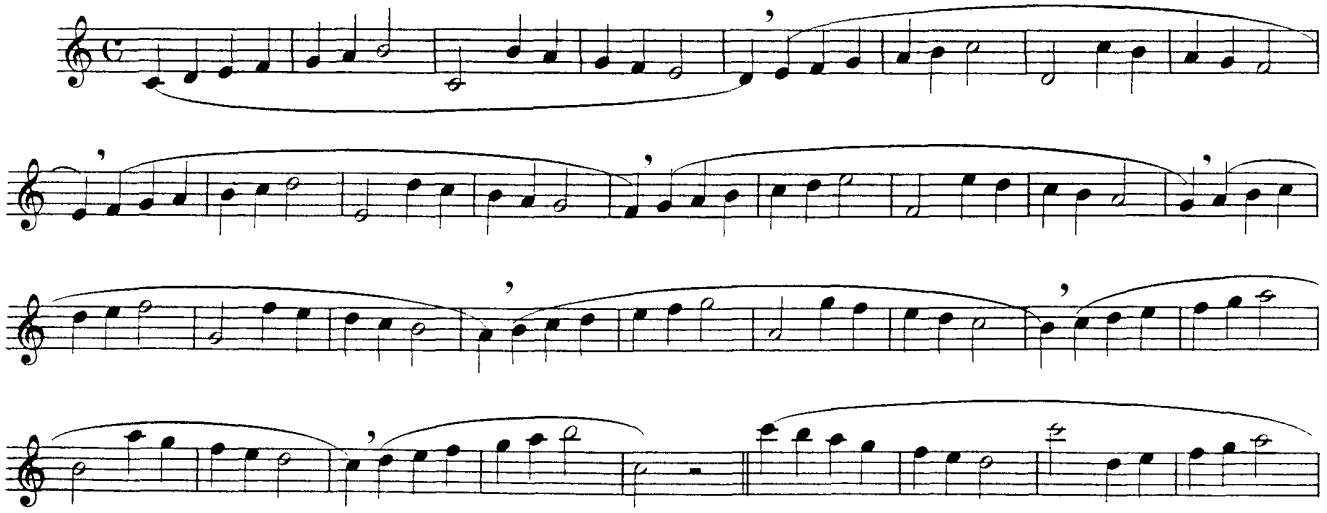
INTERVALLES DE SIXTES

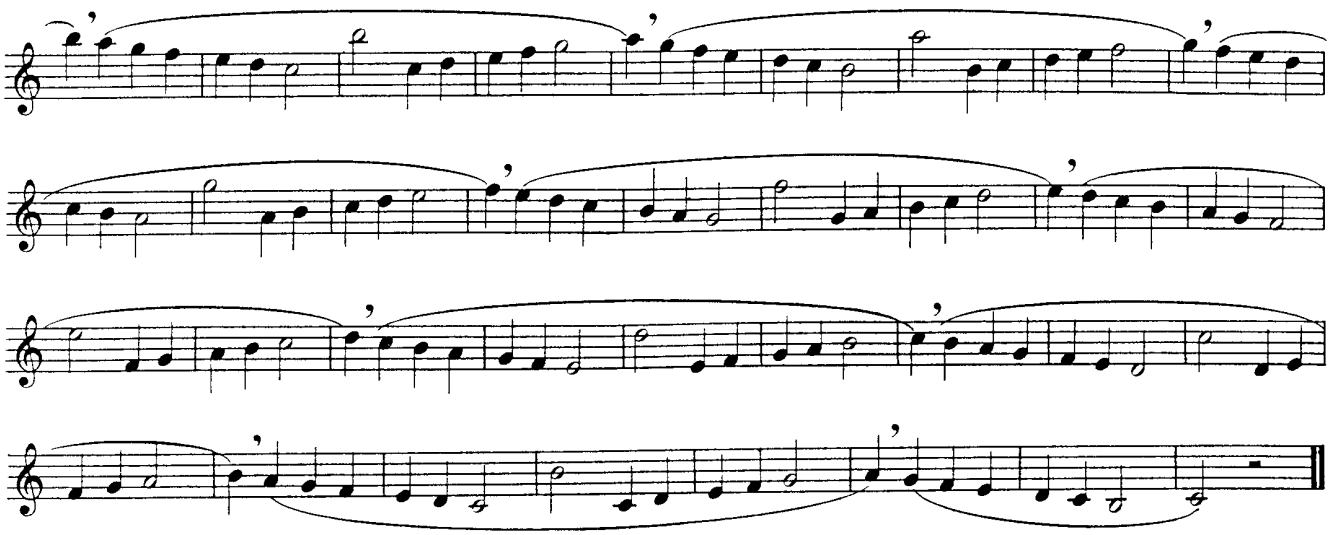
INTERVALS IN SIXTHS



INTERVALLES DE SEPTIÈMES

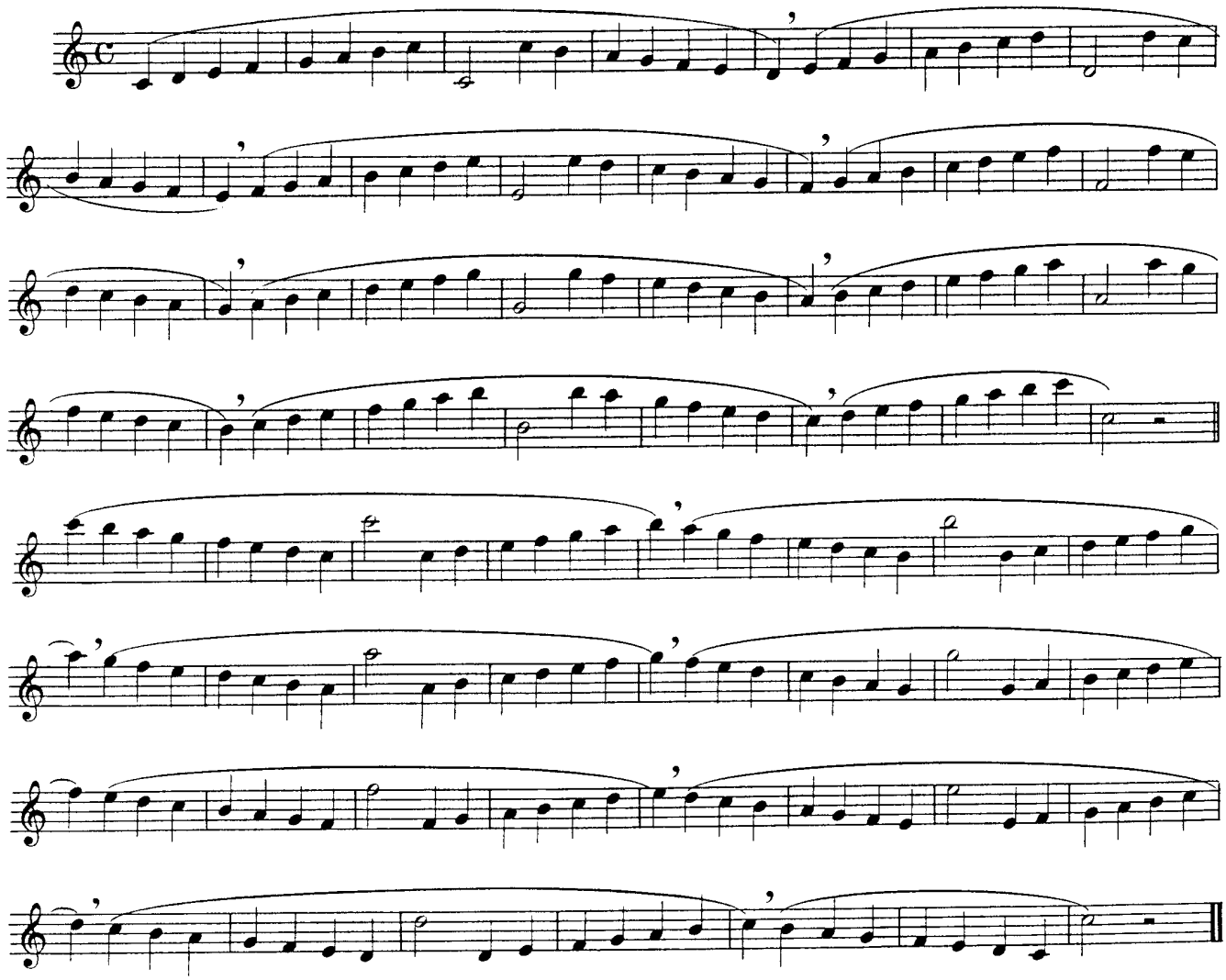
INTERVALS IN SEVENTHS





INTERVALLES D'OCTAVES

INTERVALS IN OCTAVES



SOLFÈGE PROGRESSIF

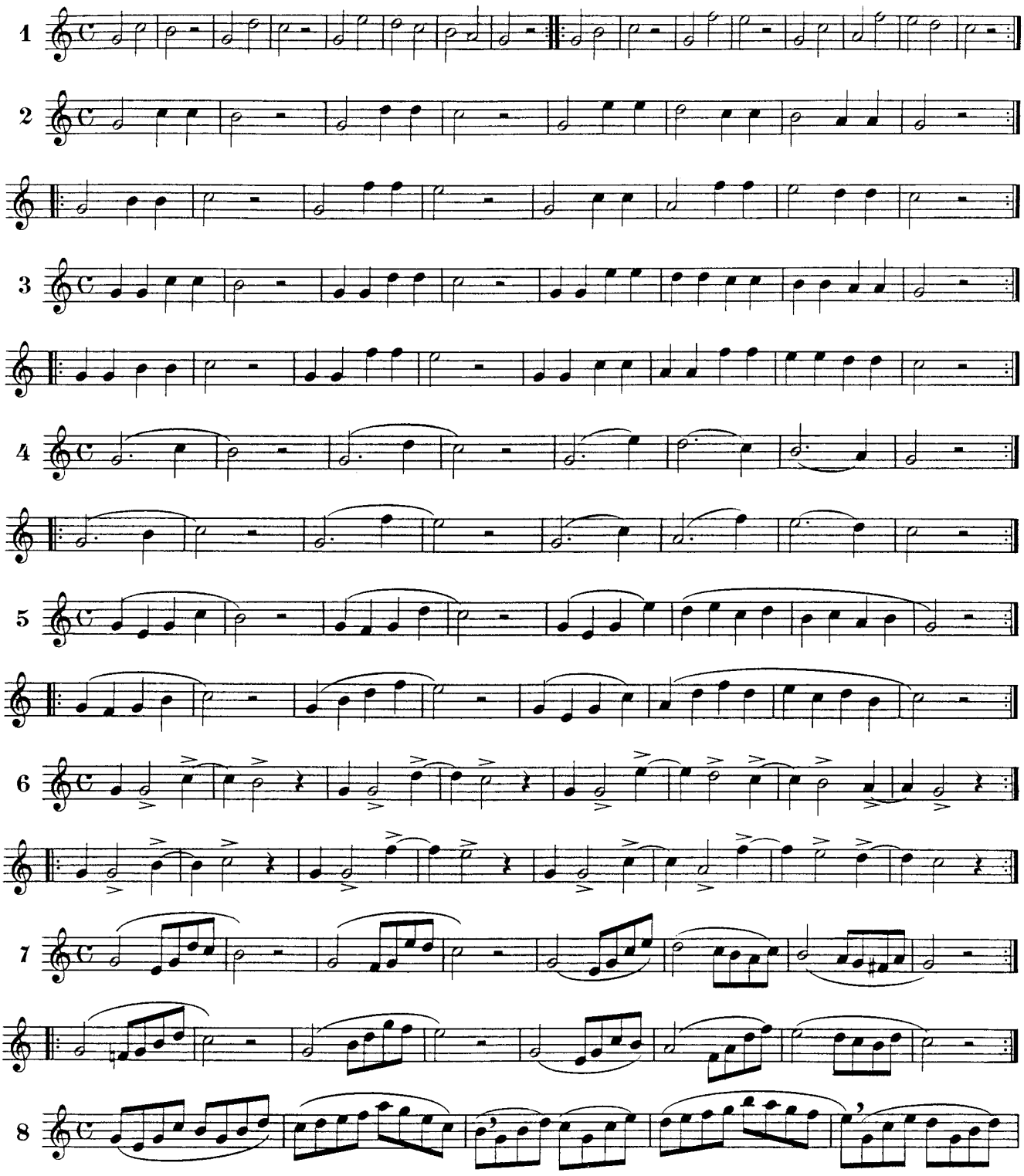
LEÇONS

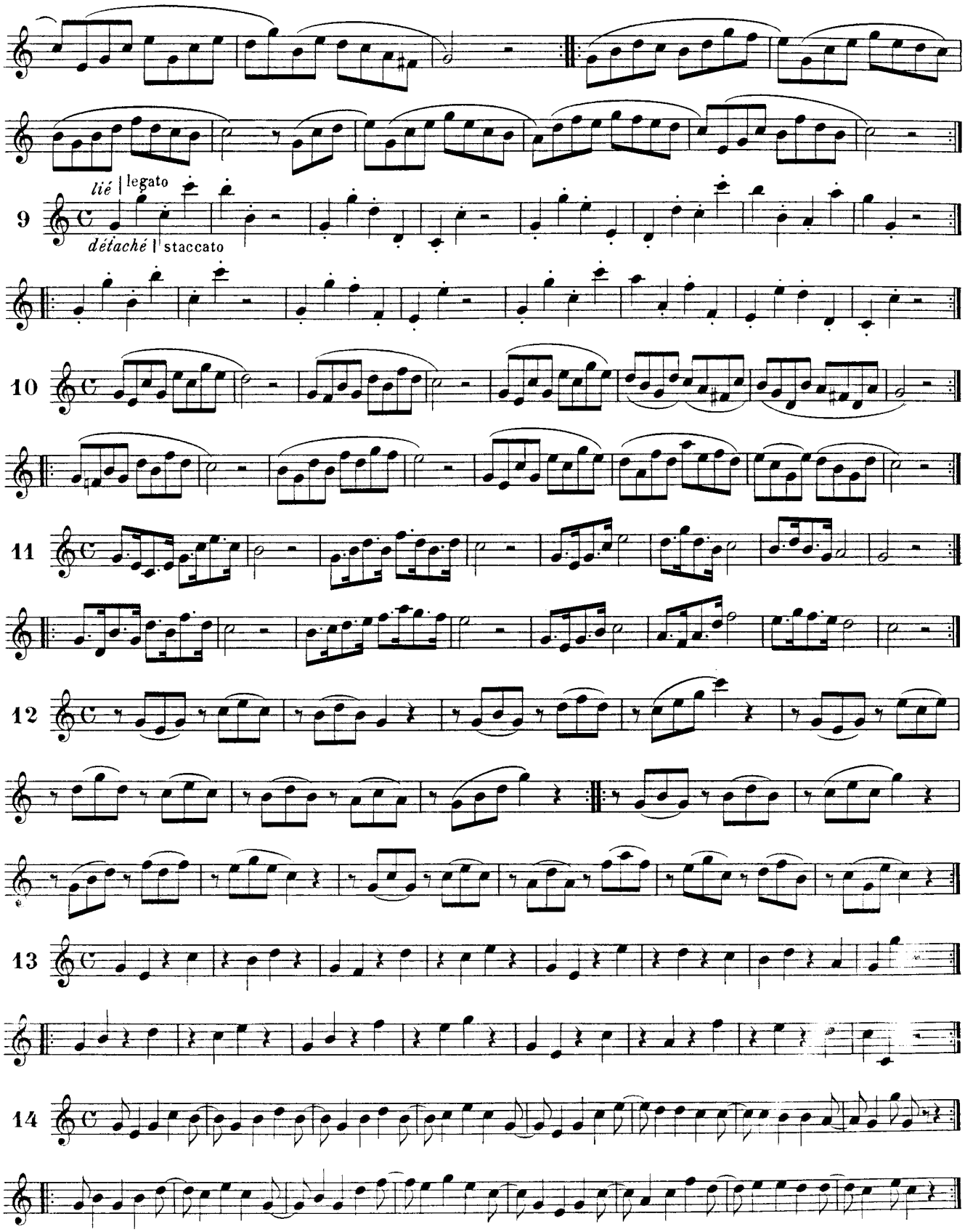
pour habituer progressivement à la lecture de la musique et enseigner en même temps les notes les plus faciles de l'instrument.

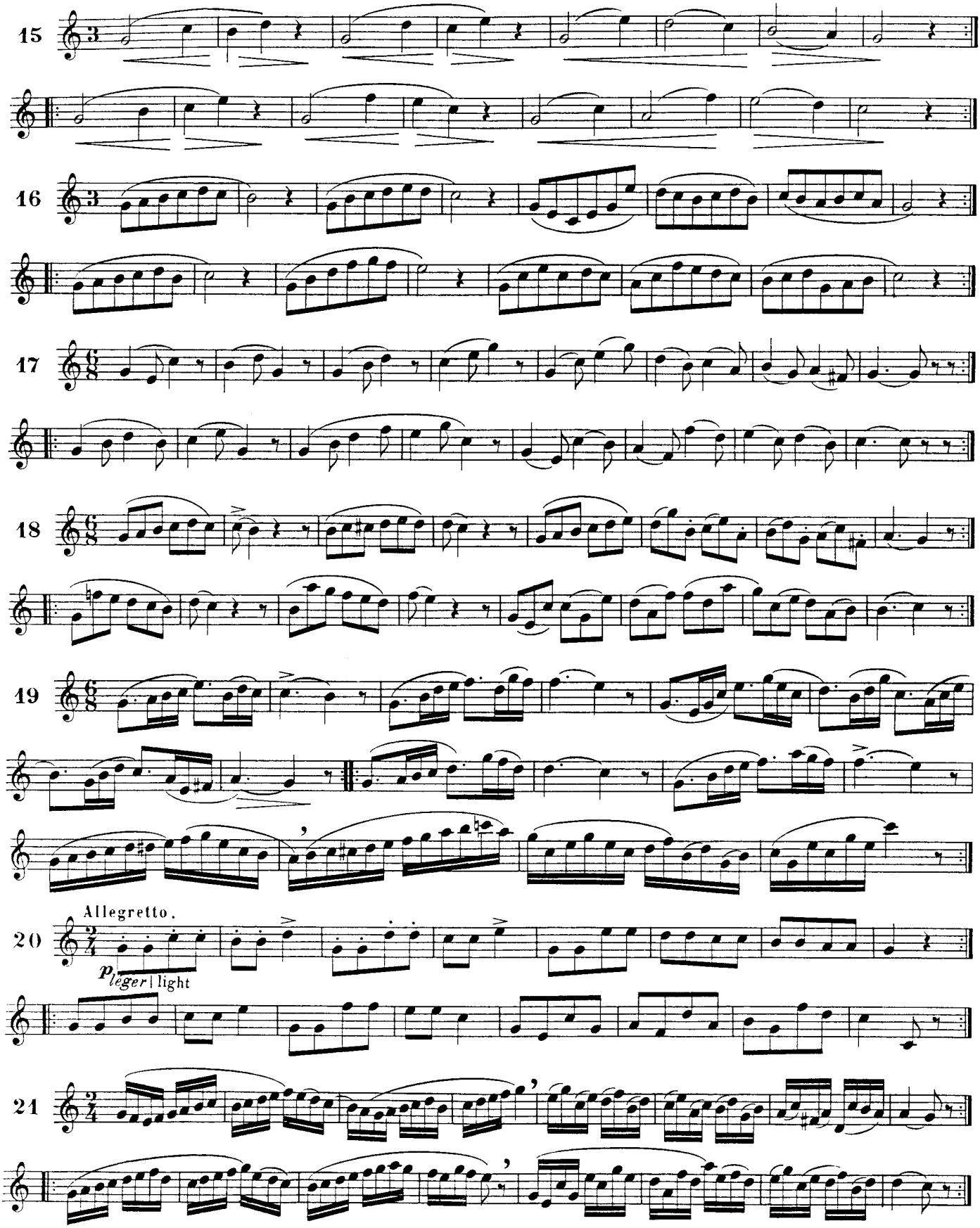
PROGRESSIVE SOLFEGGIO

LESSONS

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

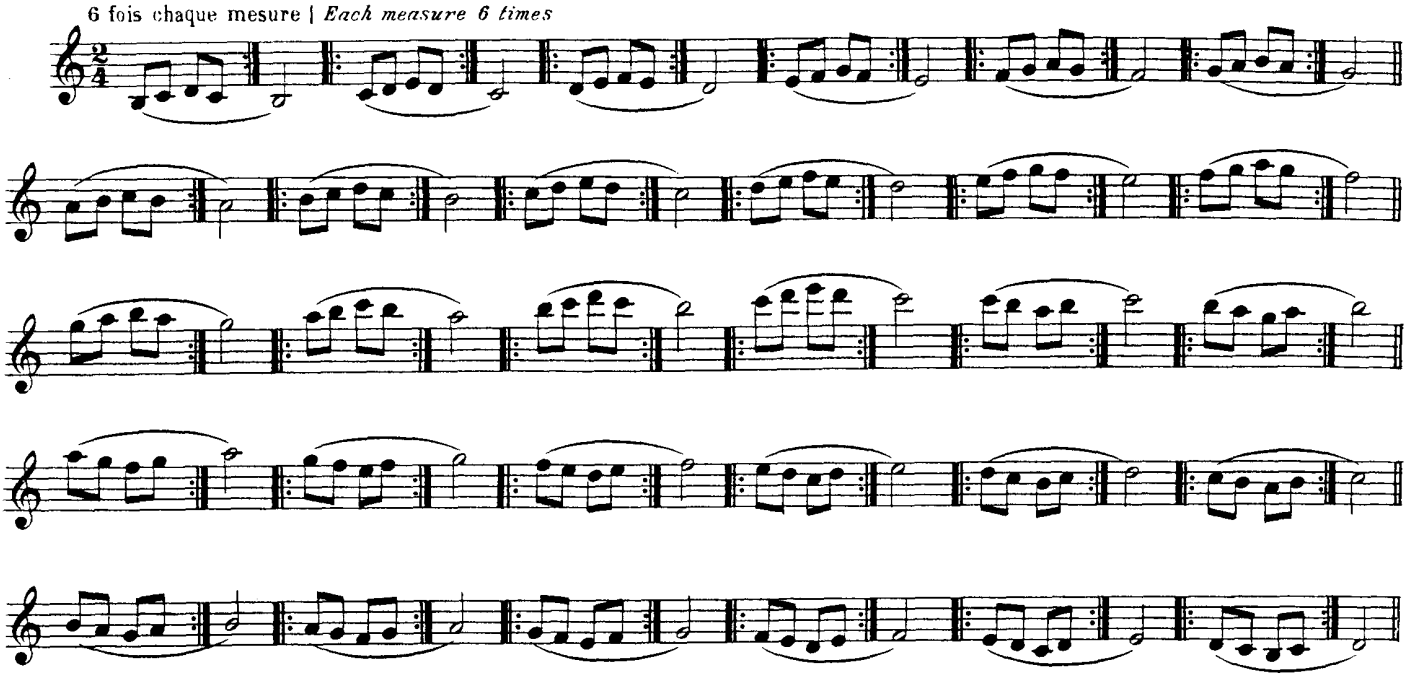



9
lié | legato
détaché | staccato
10
11
12
13
14

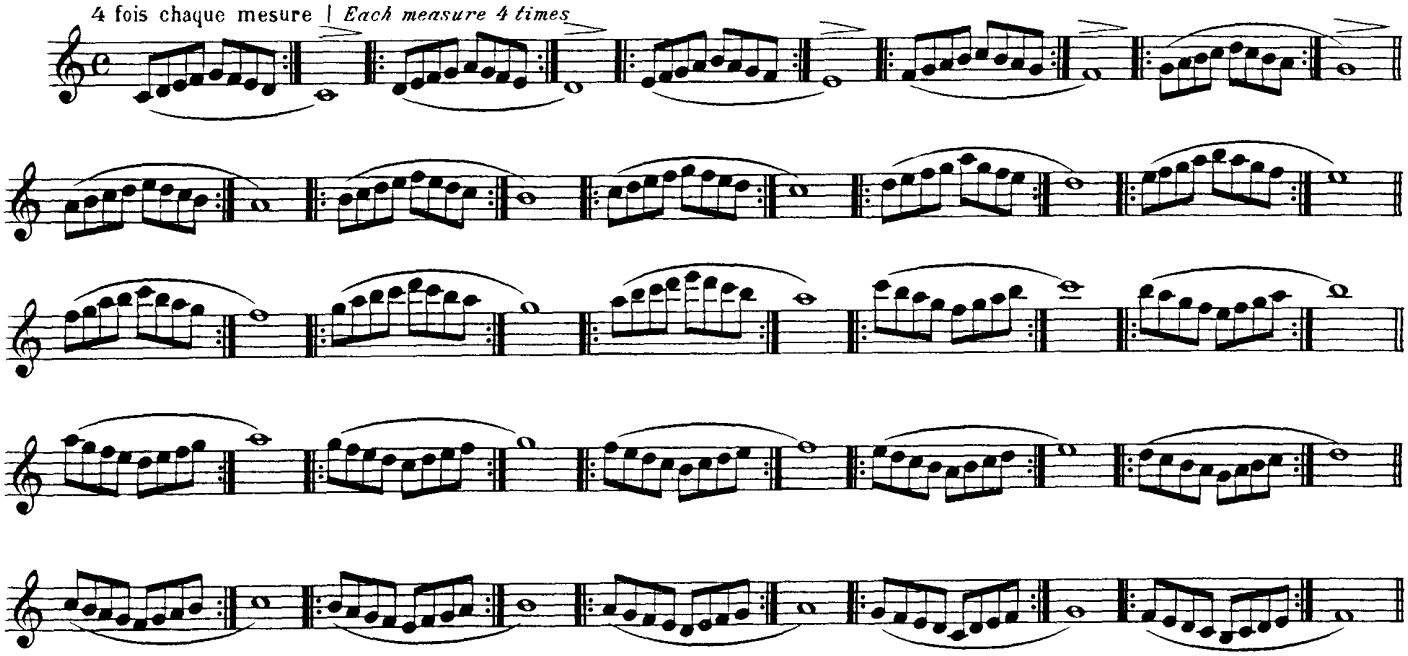

15
16
17
18
19
Allegretto.
20
p leger | light
21

DE LA GAMME MAJEURE — MAJOR SCALE

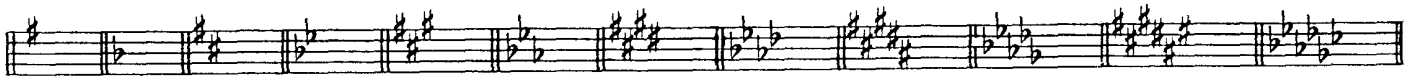
6 fois chaque mesure | *Each measure 6 times*



4 fois chaque mesure | *Each measure 4 times*

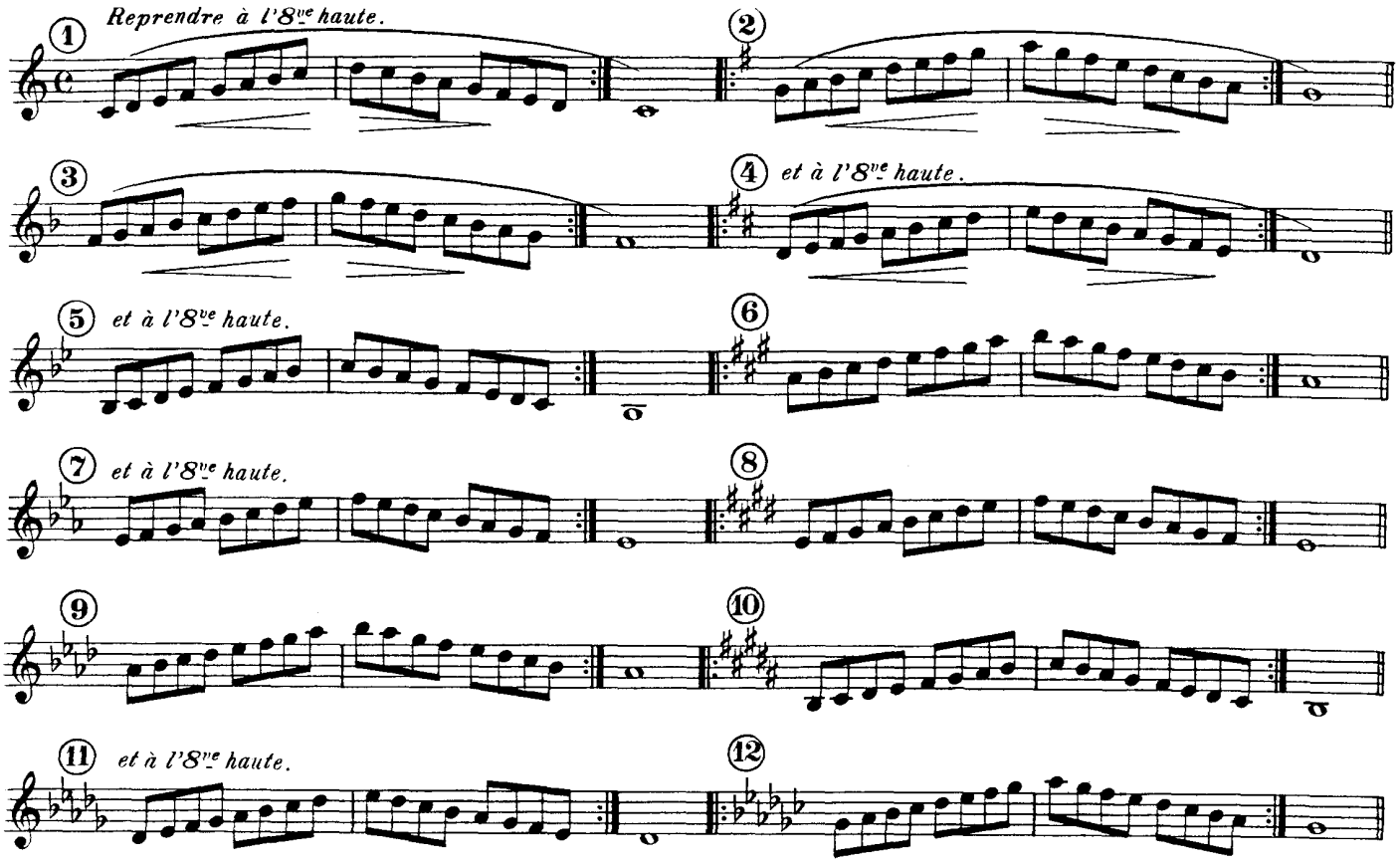


Reprendre les exercices précédents avec les armures suivantes : | Take the preceeding exercises over with the following keys :



EXEMPLE:
EXAMPLE:

etc...dans tous les tons.
etc... *in all keys*.

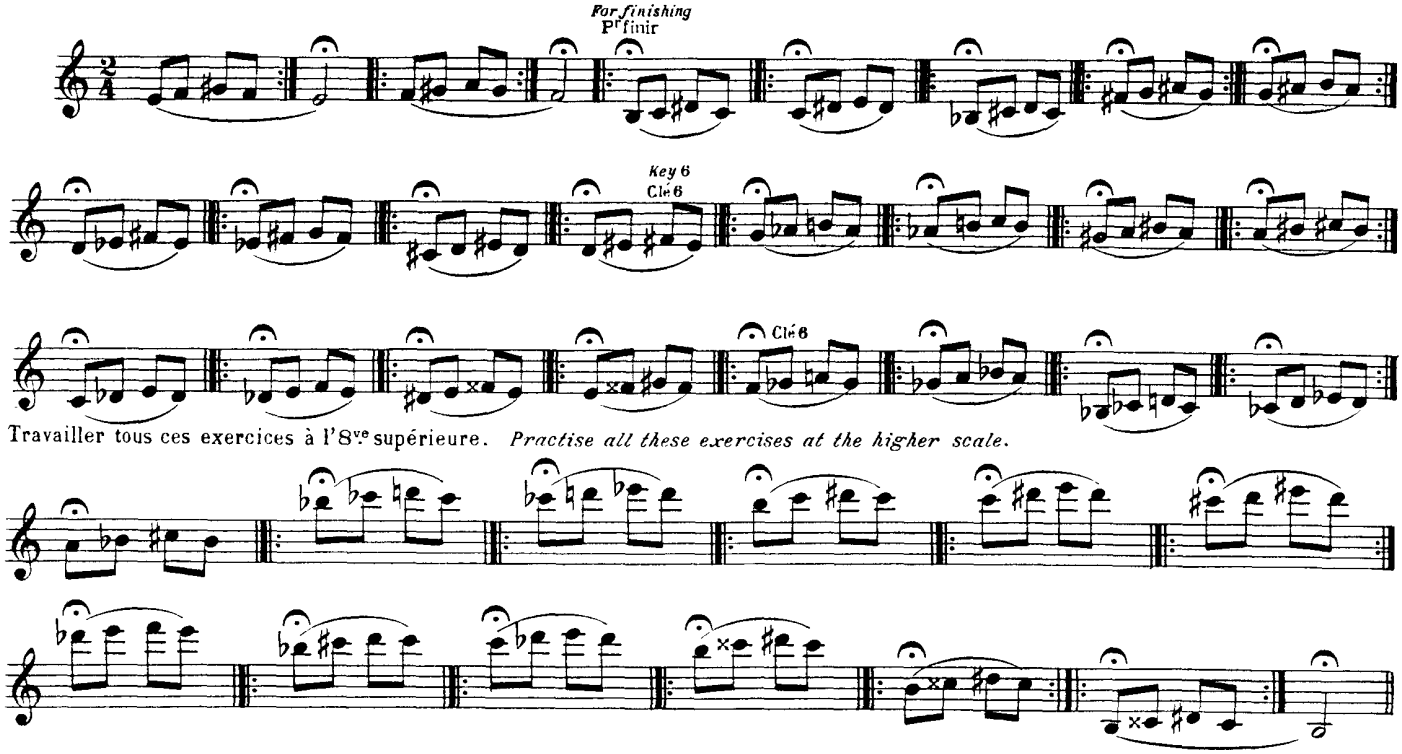


Reprendre ces gammes en ¢.

Take these scales in ¢.

DE LA GAMME MINEURE

MINOR SCALE



Travailler tous ces exercices à l'8ve 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.

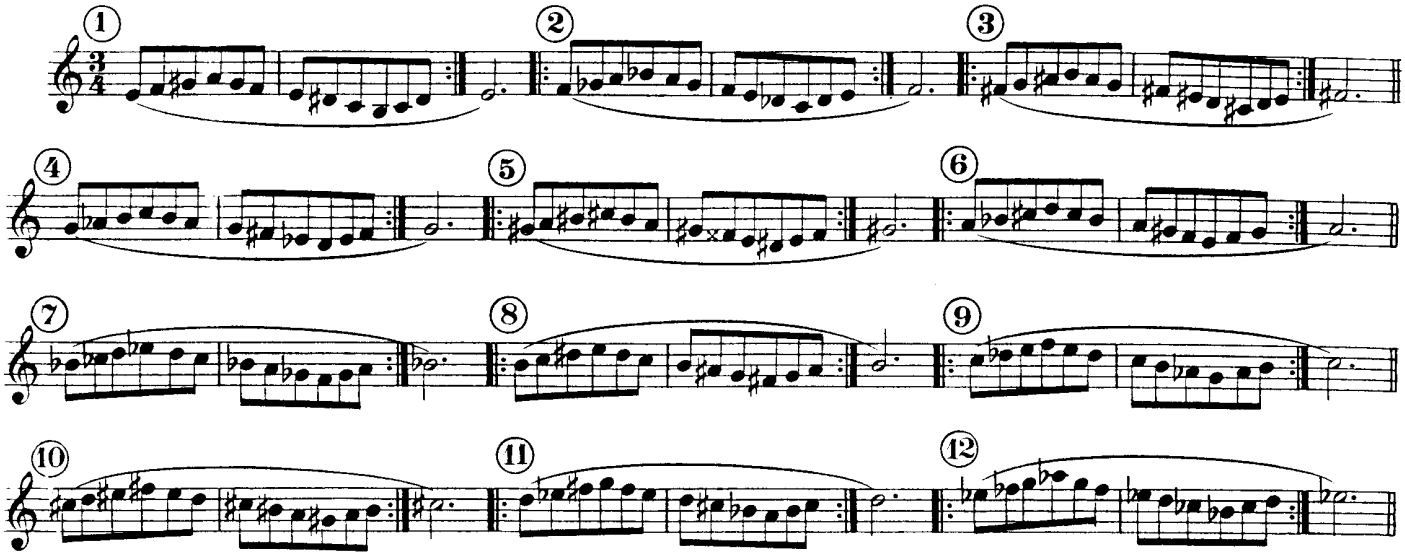
Practise the high pitch exercises *Lento*, wich precaution concerning the mouthpiece and maintaining the reed without biting it. Blow very fast.

Travailler: 1º En répétant chaque mesure séparement.
2º En répétant les 2 mesures enchaînées.

Travailler les nos 1 à 9 à l'8ve supérieure et le nº 12 à l'8ve basse.

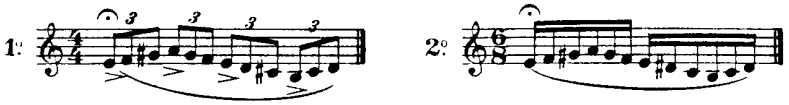
Practise: 1º In repeating each measure separately.
2º In repeating the two measures bound together.

Practise numbers 1 to 9 at higher octave and Nº 12 at lower octave.



Reprendre tous ces exercices:

Take all these exercises over:



Reprendre ces gammes en 𝔠.

Take all these scales in 𝔠 over.

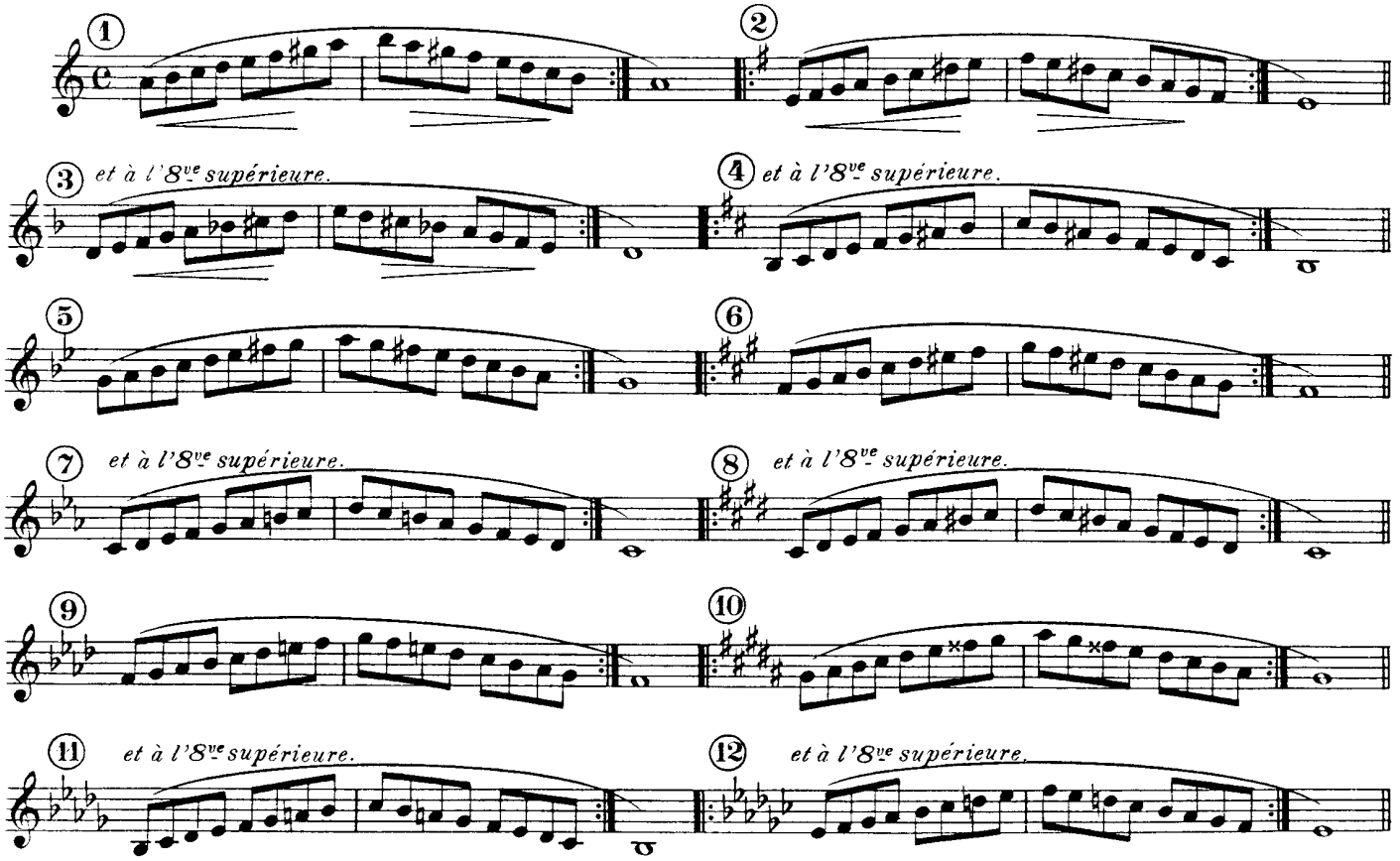
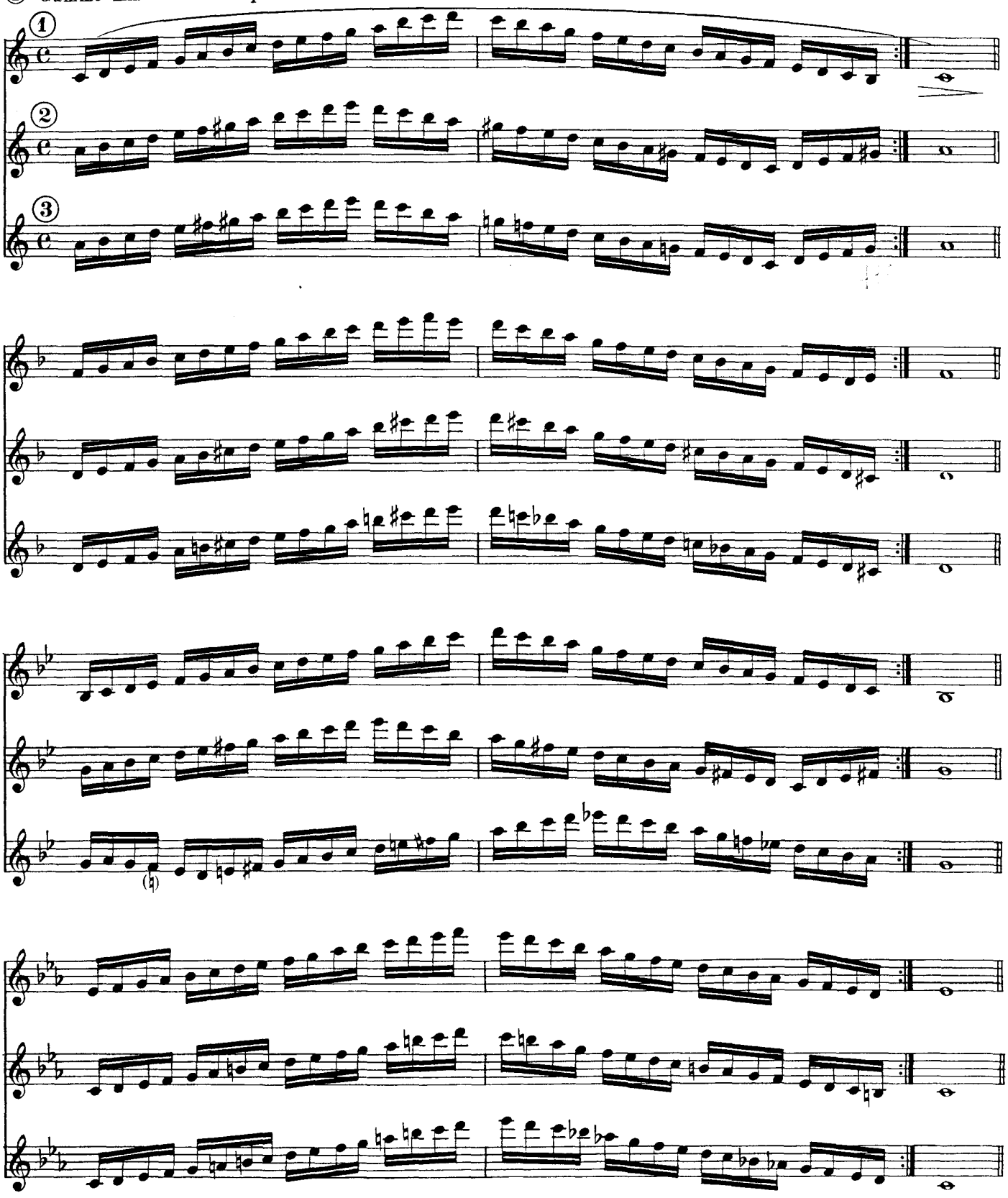


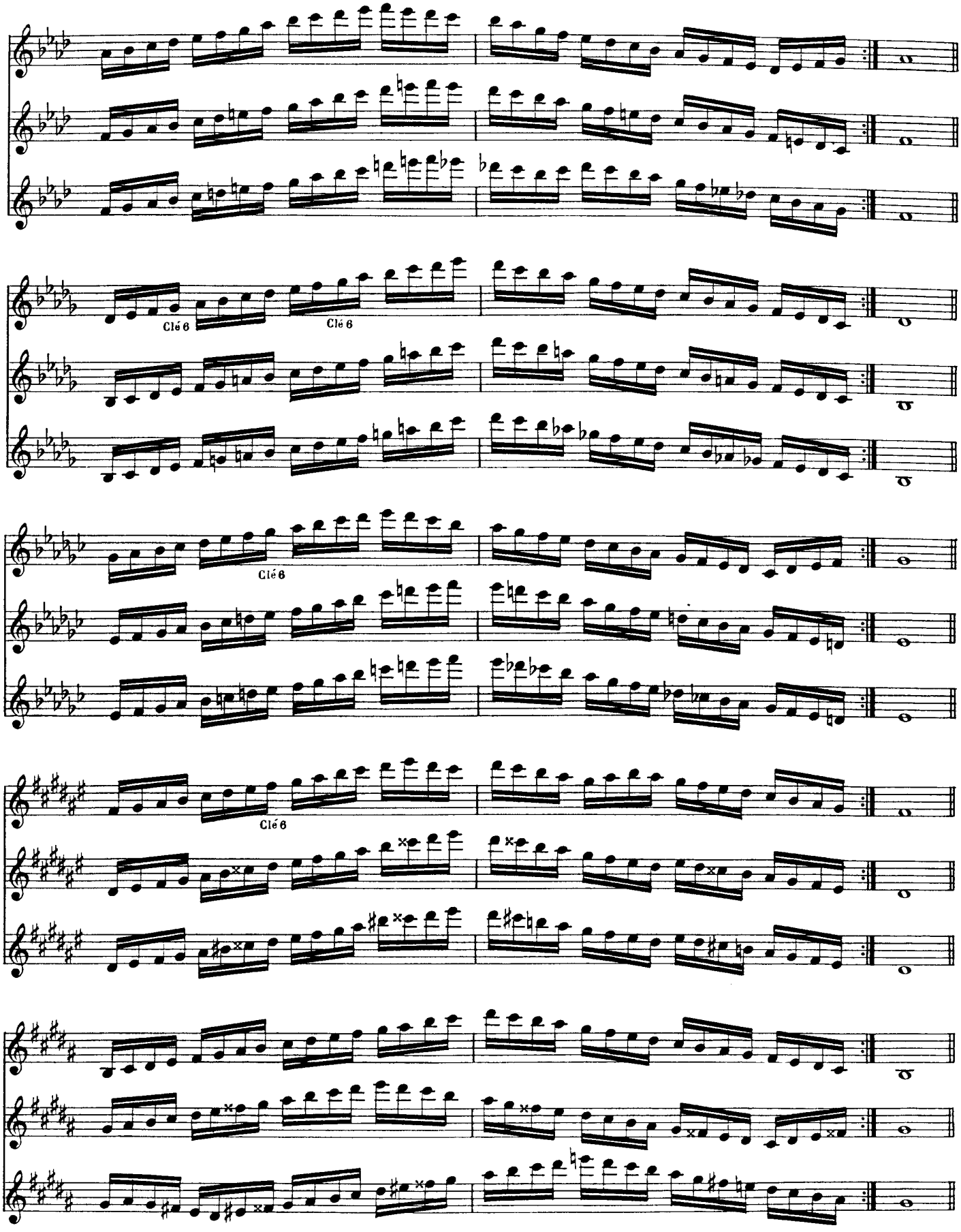
TABLEAU DES GAMMES

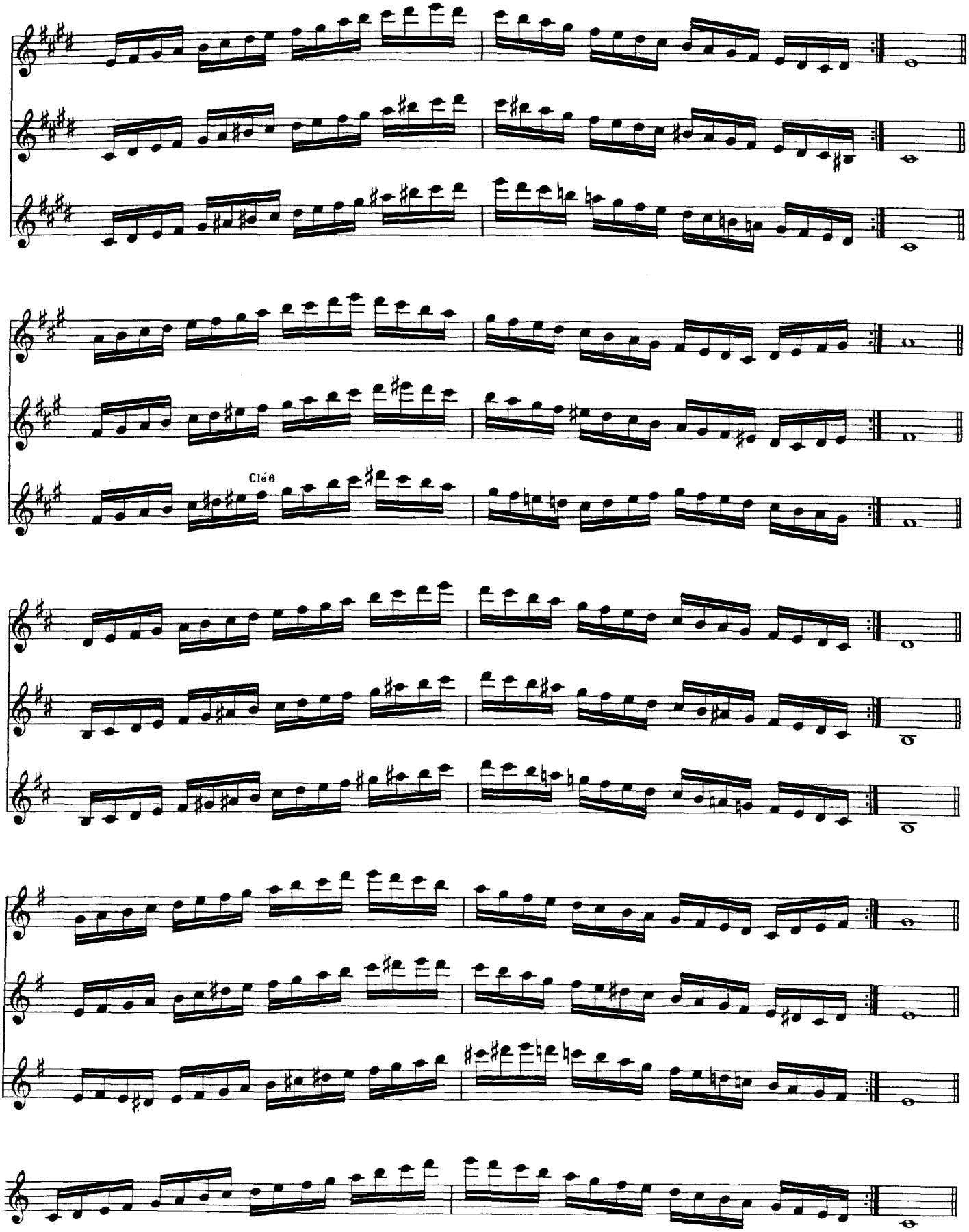
① Gamme majeure
② Gamme mineure harmonique
③ Gamme mineure mélodique

TABLE OF SCALES

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




Clé 6
Clé 6
Clé 6
Clé 6


Clé 6

EXERCICES DE MÉCANISME

Par ces exercices exécutés avec conscience, l'élève s'habituera 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.

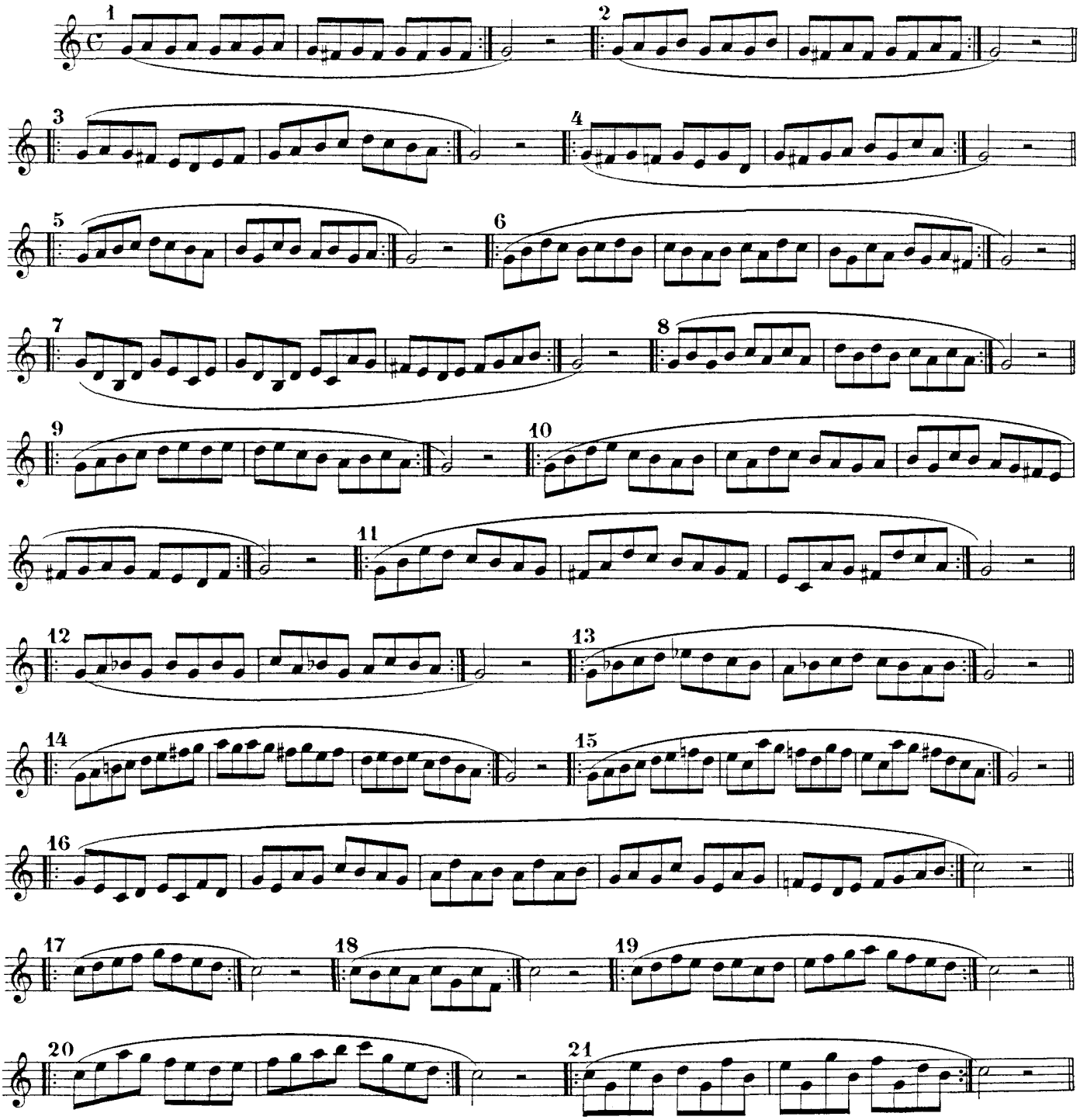
Prendre respiration après la première note d'une mesure.

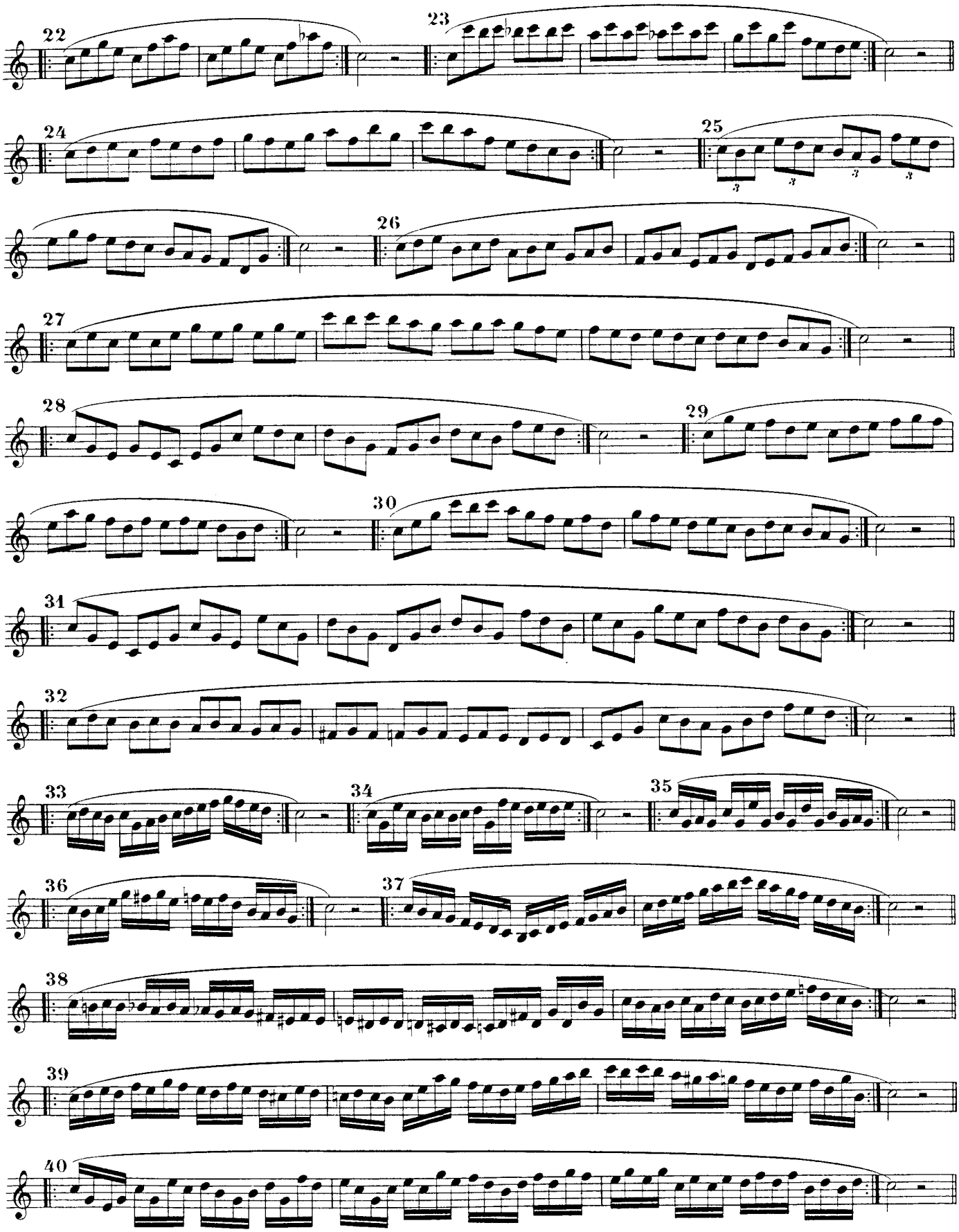
FINGER EXERCISES

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.

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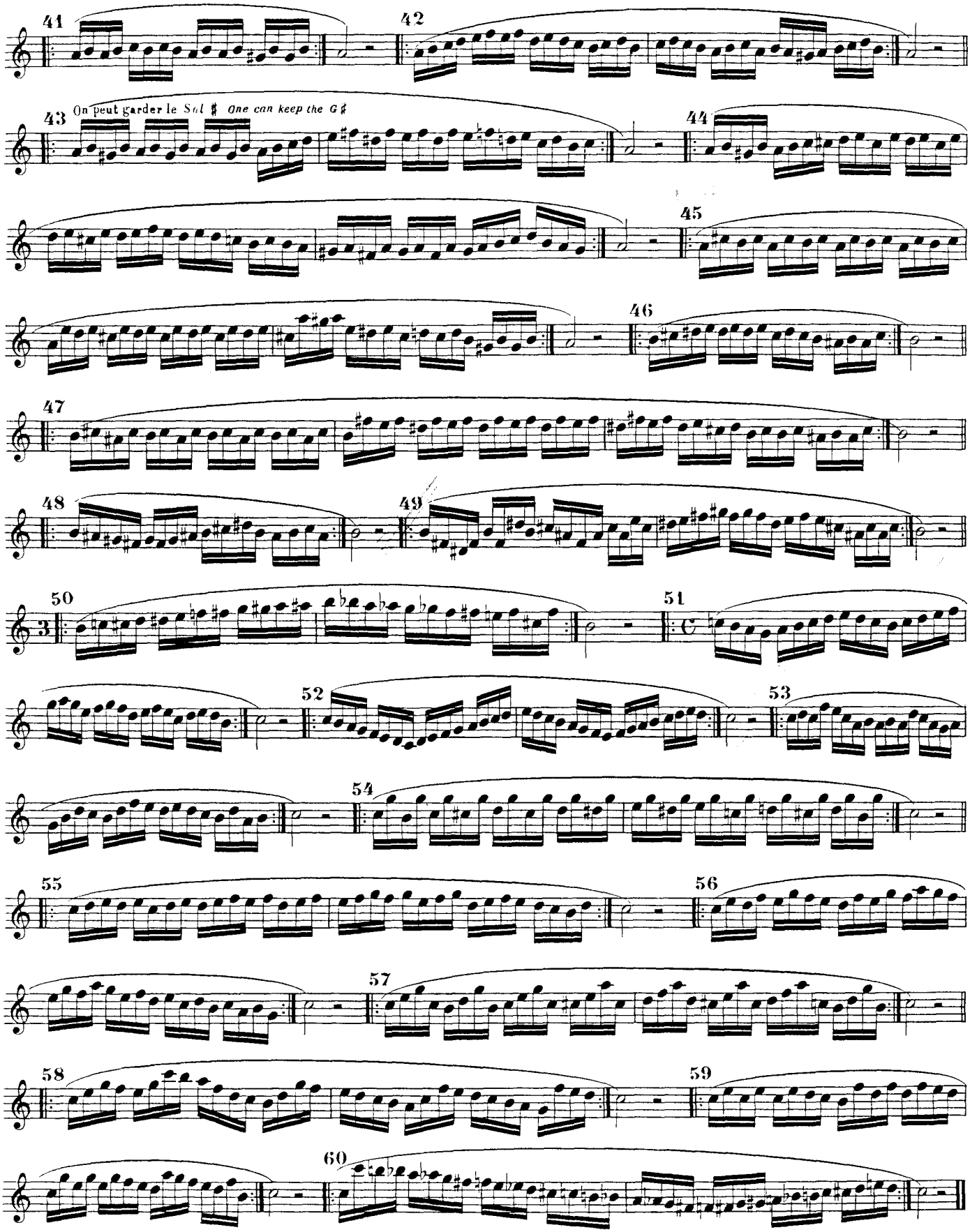
41
42
43
On peut garder le Sol ♯ One can keep the G♯
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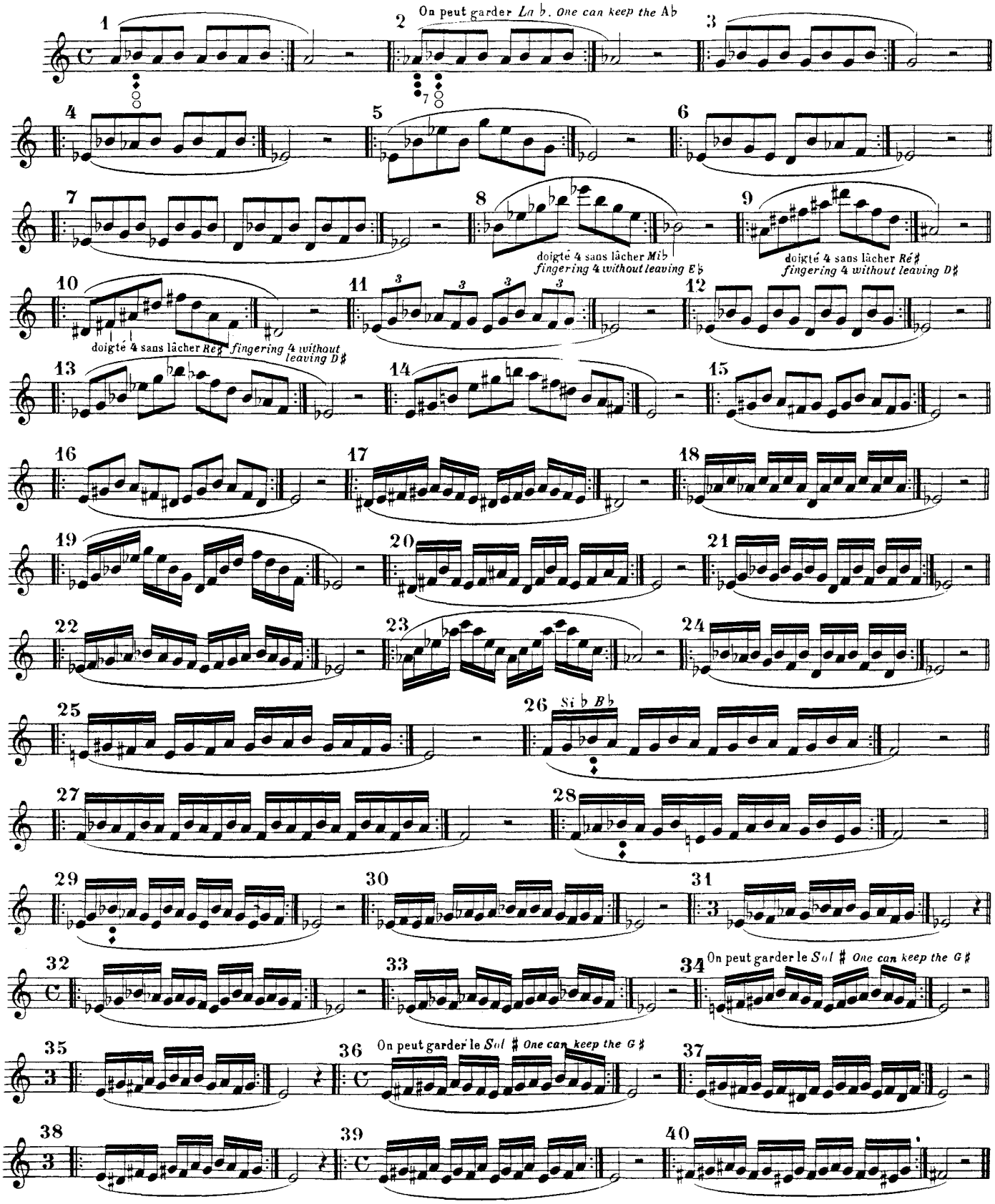
QUARANTE EXERCICES

POUR L'EMPLOI
DES NOUVEAUX DOIGTÉS DE *SI♭, LA♭, (Sol♯), RÉ♯, (Mi♭)*

FORTY EXERCISES

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



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.

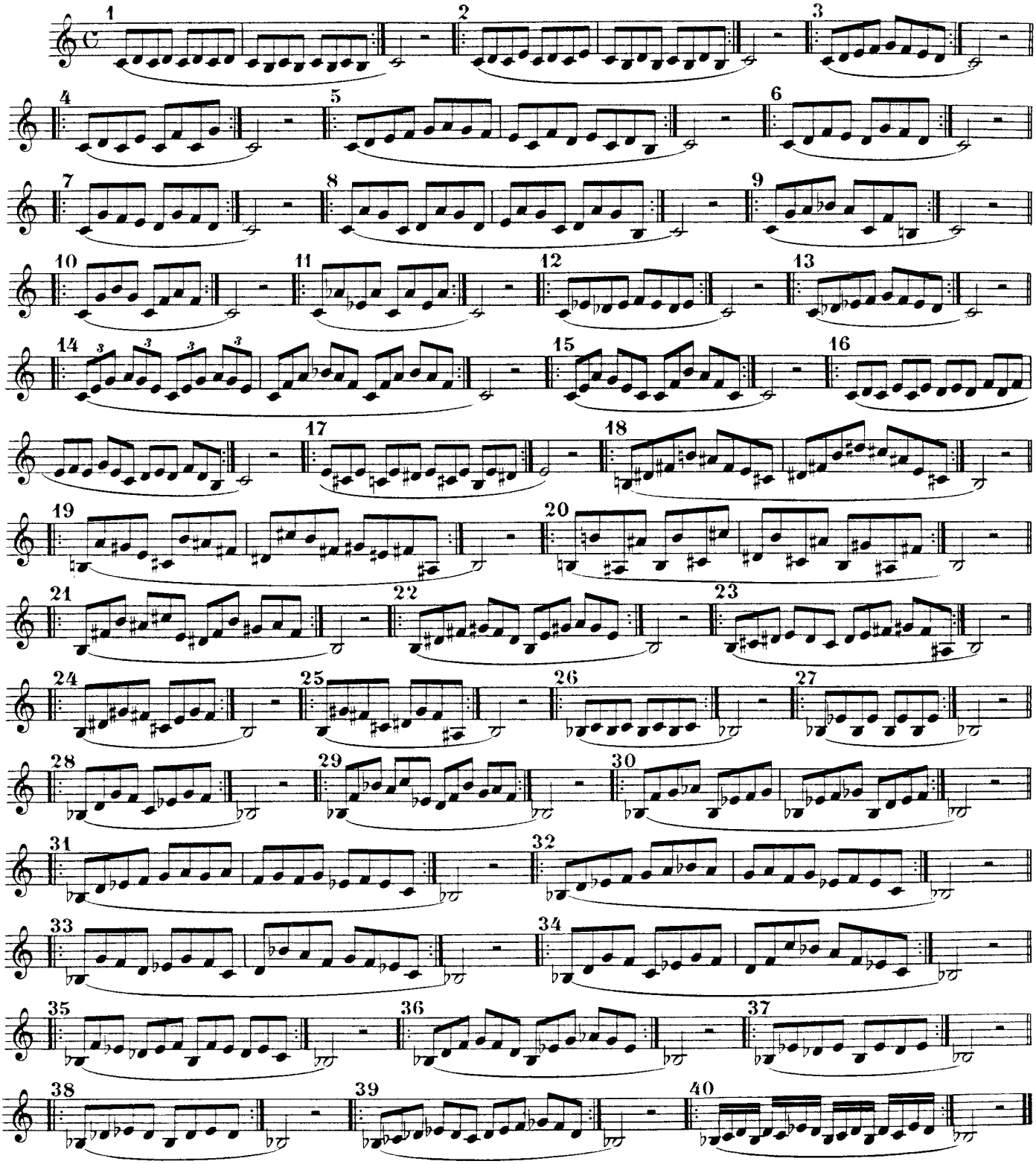
FORTY EXERCISES

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.



LA SYNCOPE

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

a) d'un temps faible sur un temps fort (1re et 2e mesures).

b) d'une partie faible sur une partie forte (3e mesure).

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

Ecourter légèrement la note qui la précède.

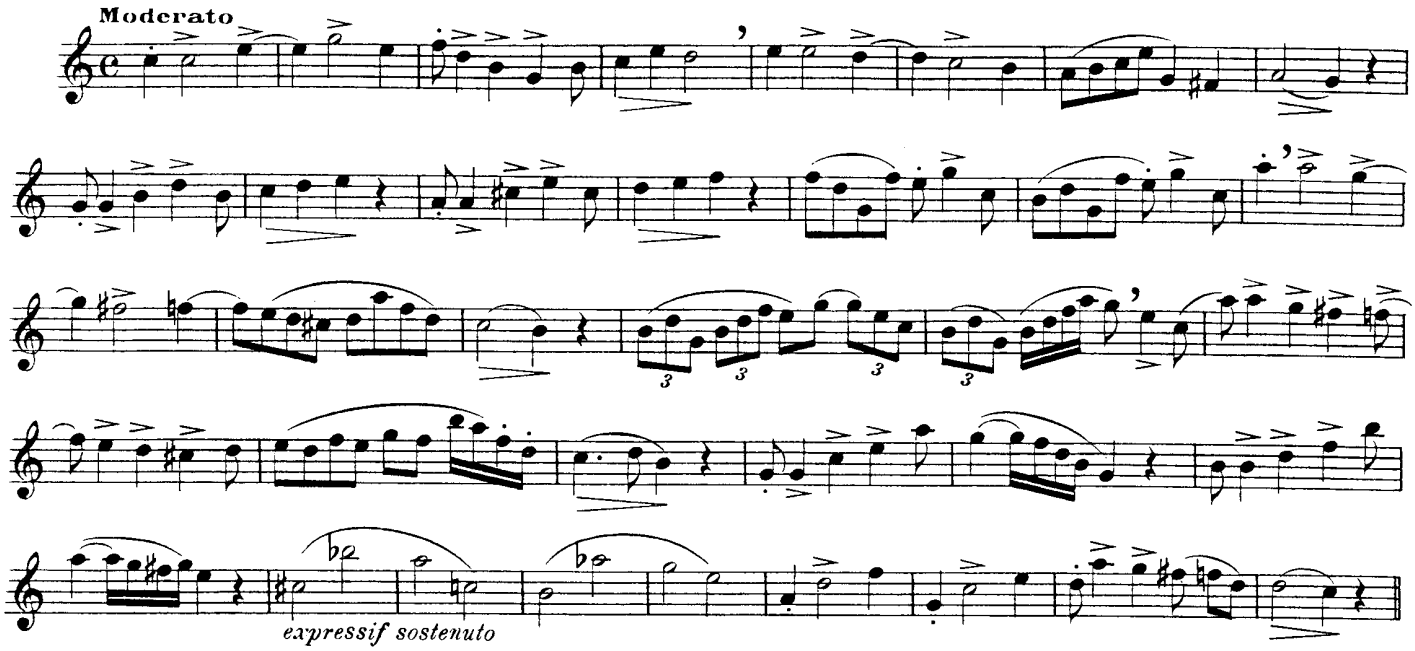
SYNCOPATION

Syncopation is the displacement of the articulation with prolongation from:

a) A weak beat to a strong beat (Ist 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 preceeding note shorter.



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

Longue devant une valeur **ternaire**, elle prend les 2/3 de la valeur de cette note (1re et 2e 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.

APPOGGIATURA

from the Italian language "APPOGIARE"= to insist upon

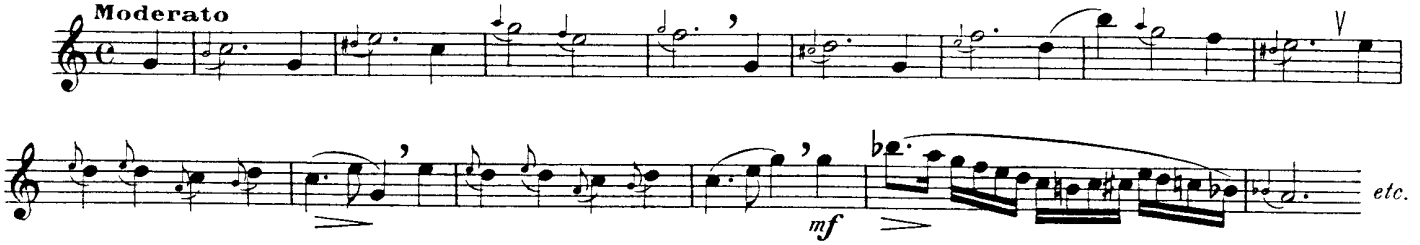
The Appogiature as one (or many) grace notes not belonging to the chord; insisting with force it must be resolved with softness on the following note. Its length depends upon the character of the piece (*Adagio, Allegro etc...*)

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

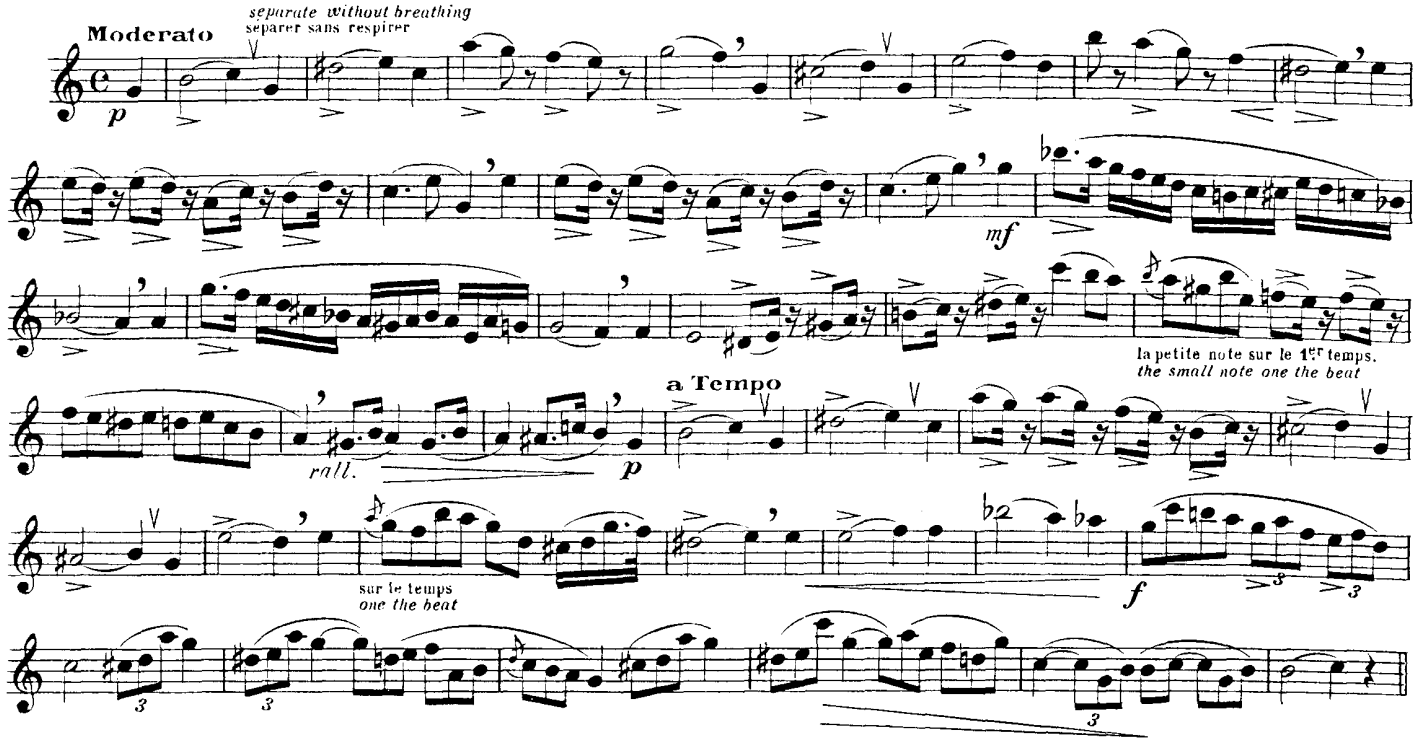
Short indicated 𝅘𝅥𝅯, it **does not count in the beat. Executed on the beat,** it takes its value on the principal note. It can be simple or double.

ECRITURE DES APPOGIATURES

WRITING OF APPOGGIATURES



Exécution de la leçon précédente | **Execution of the preceeding lesson**



DU GRUPETTO

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

Placé entre deux notes il est de 4 notes et prend sa valeur sur celle qui le précède (1re 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 (3e mesure ci-dessous)

Placé après une valeur ternaire il s'exécute sur le dernier 1/3 (1re 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 (5e et 14e mesures).

Les altérations placées: 𝄪 𝄫 affectent sa 3e note (5e mesure) ♯ ♭ la 2e et la 3e (9e mes.)

GRUPETTO

Small groups of 3 or 4 notes following or preceeding 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 preceeding one (1st measure of the following example).

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

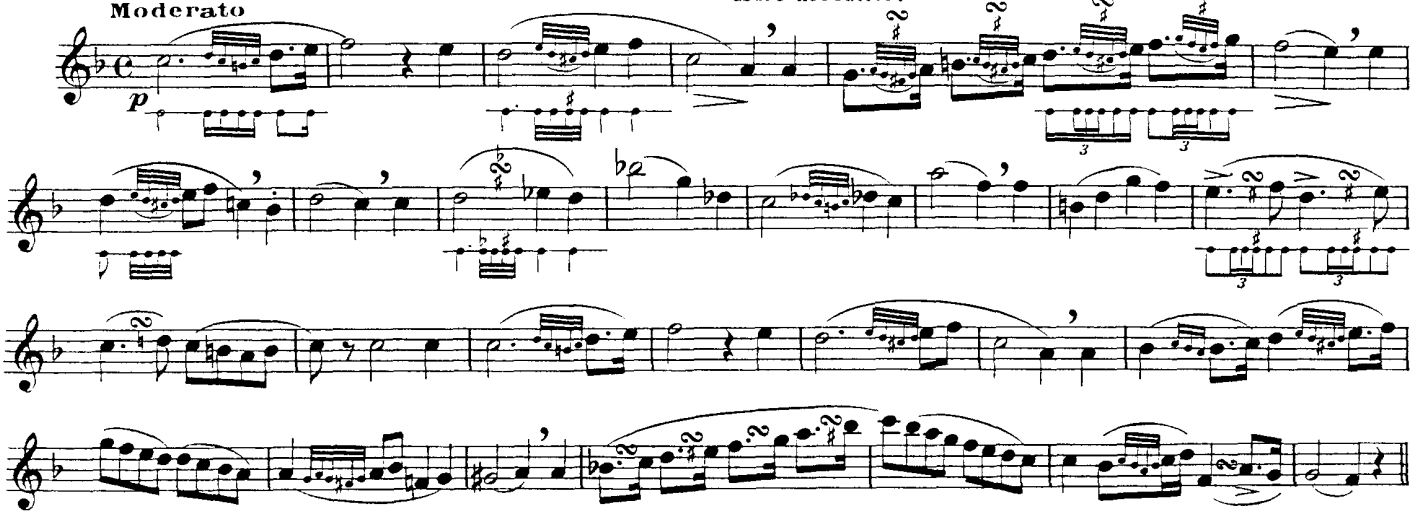
Placed after a binary value, it is played on the last 1/4 (3rd measure hereafter).

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

Never "rush off" the grupetti.

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

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



DU 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.

SHAKE
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 eveness.

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

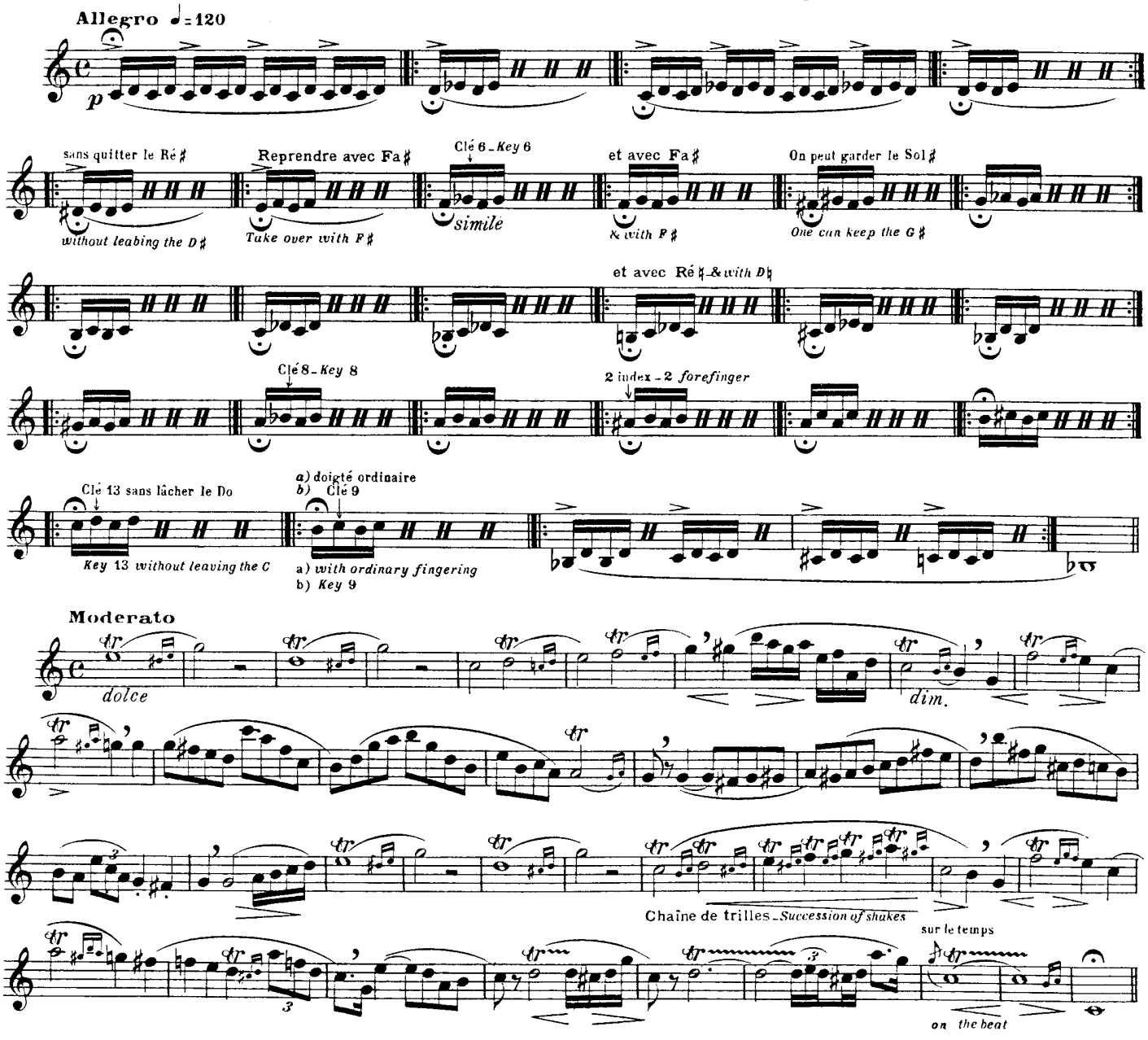
Brilliant in fast movements, it must be onctuous in slow movements.

EXERCICES D'ASSOUPLISSEMENT
(Les doigts sans raideur ni mollesse)

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

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

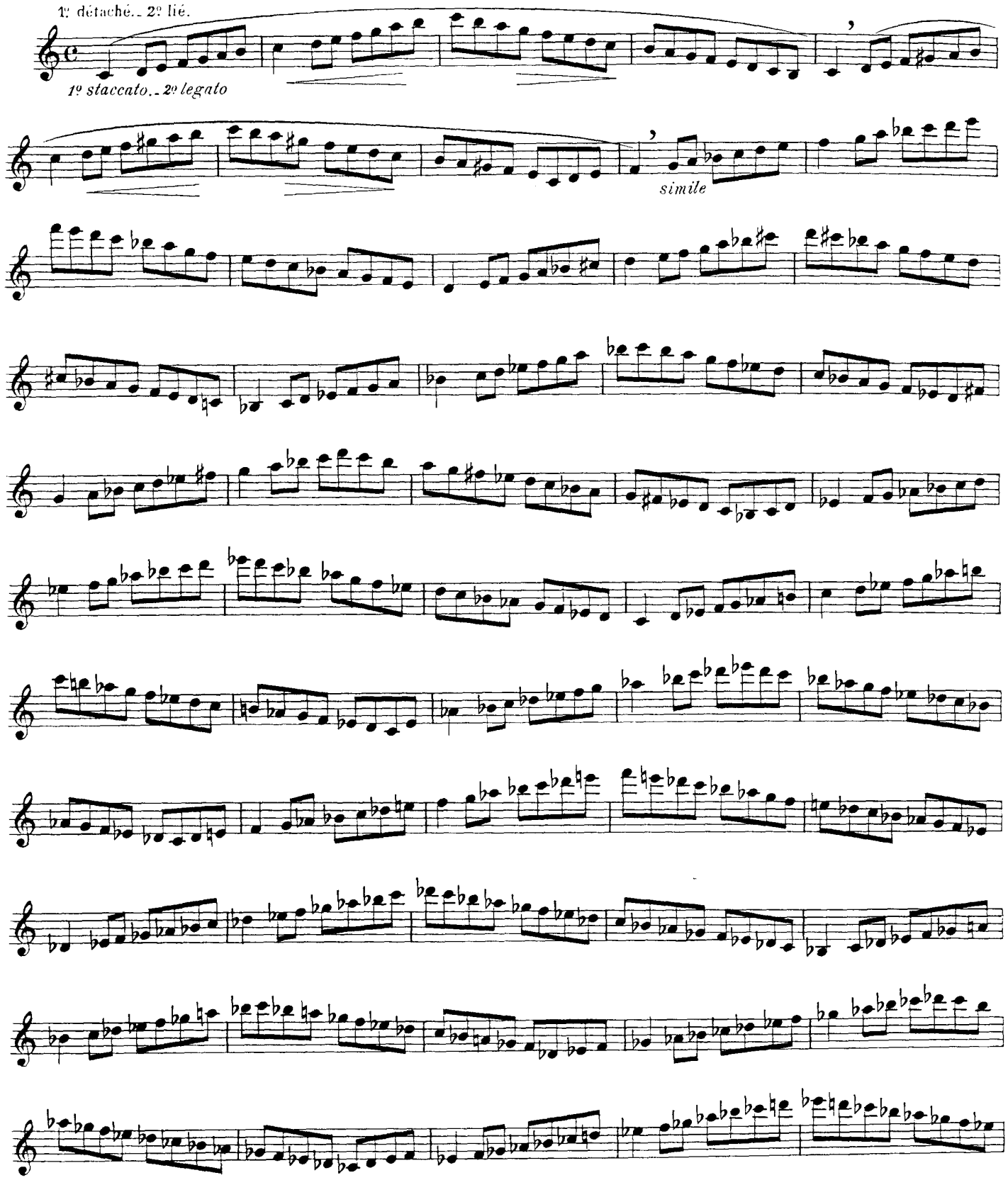
Il est indispensable d'en posséder parfaitement le mécanisme sur toute l'étendue de l'instrument.

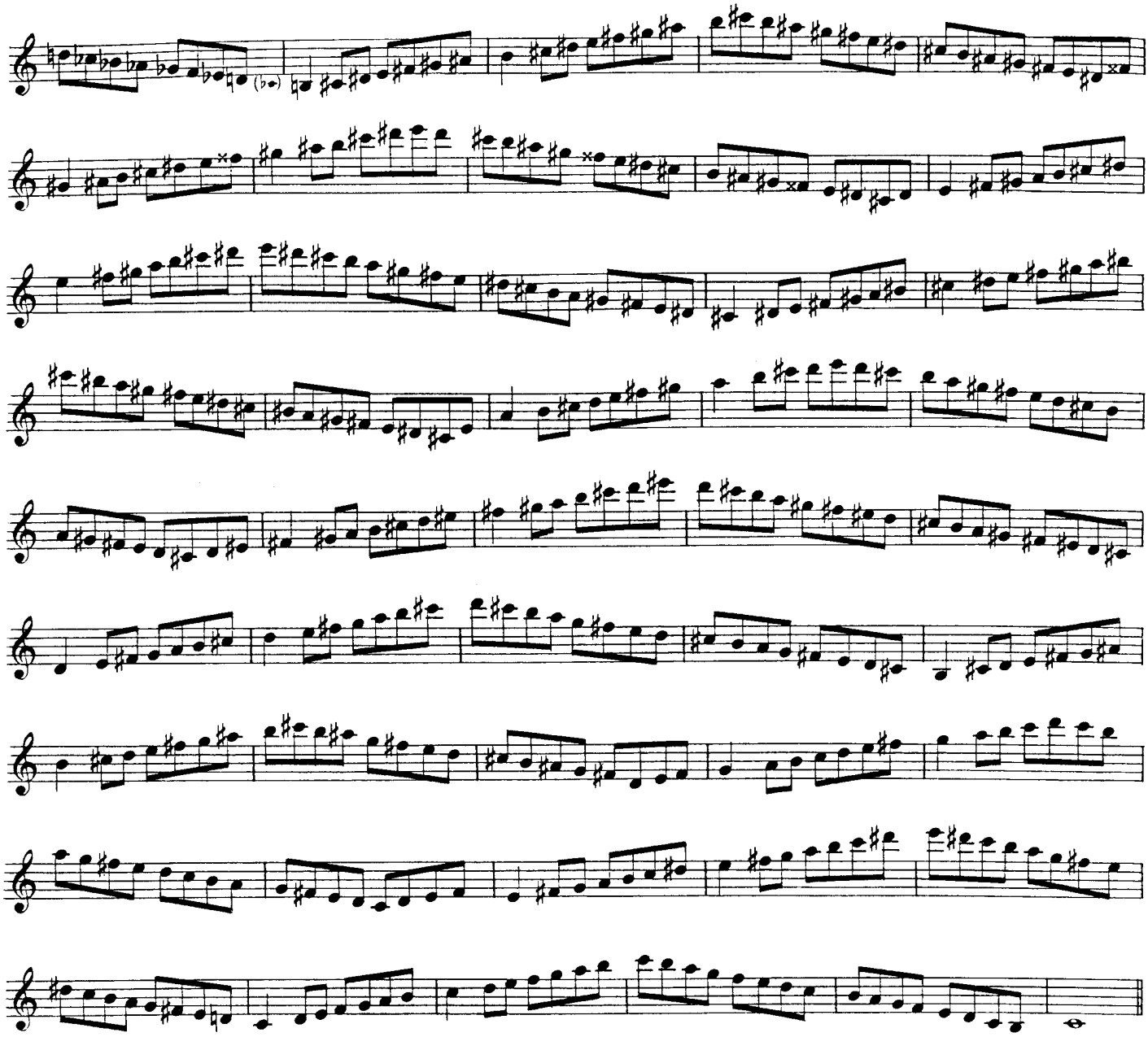
Cette étude doit être apprise par cœur.

MAJOR AND MINOR SCALES

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

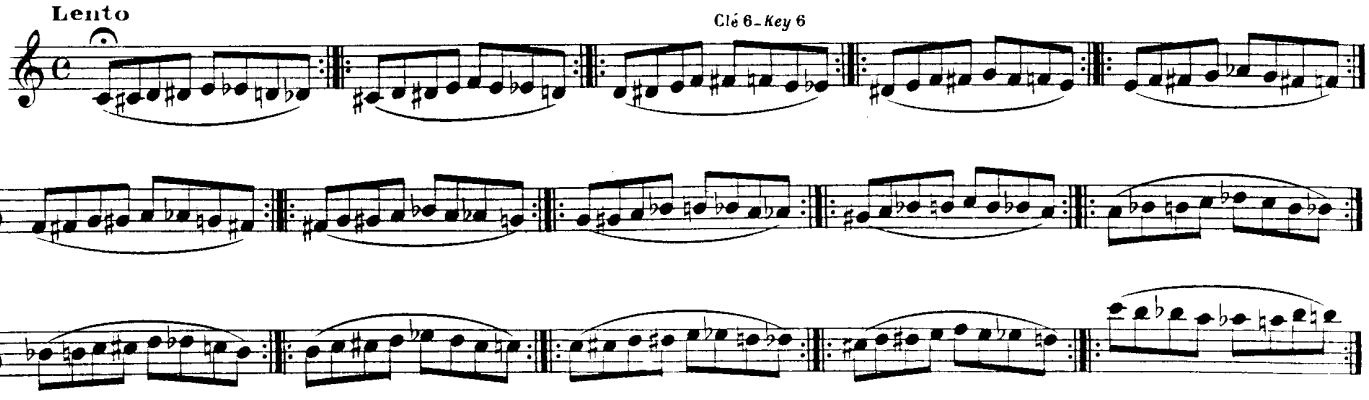
This study must be learned by heart.

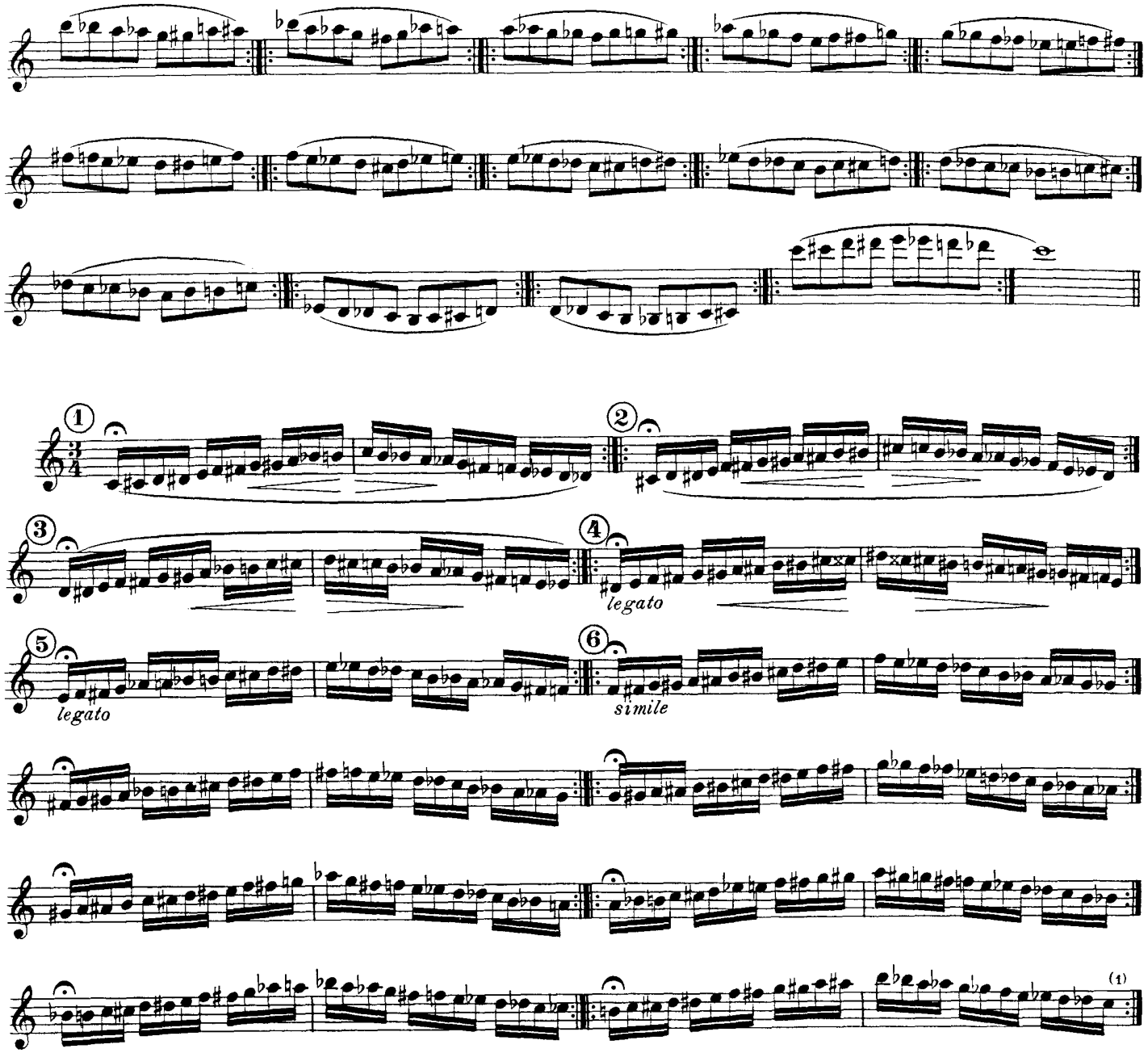




DU CHROMATISME

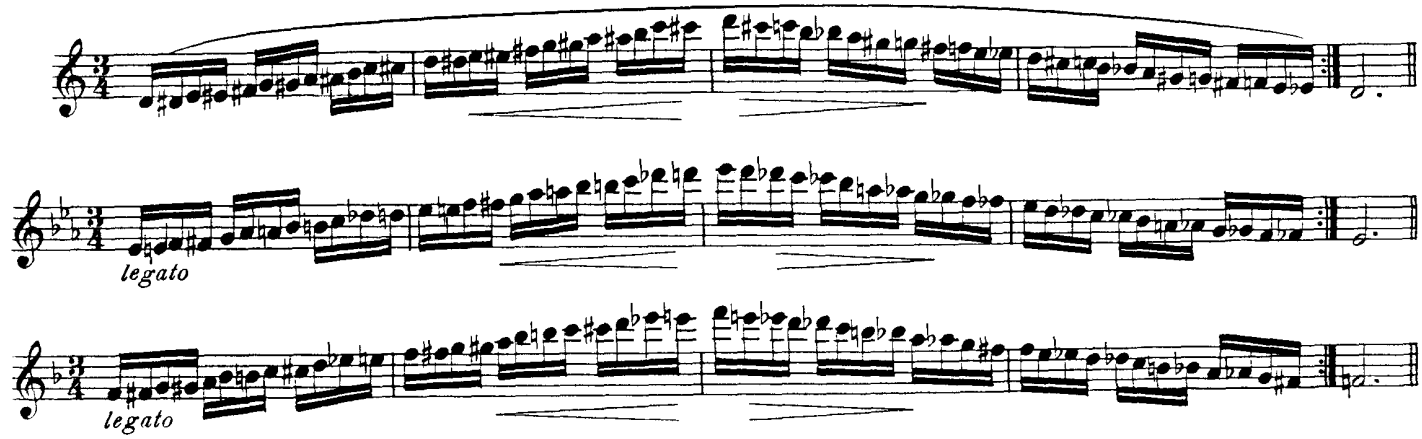
CHROMATISM





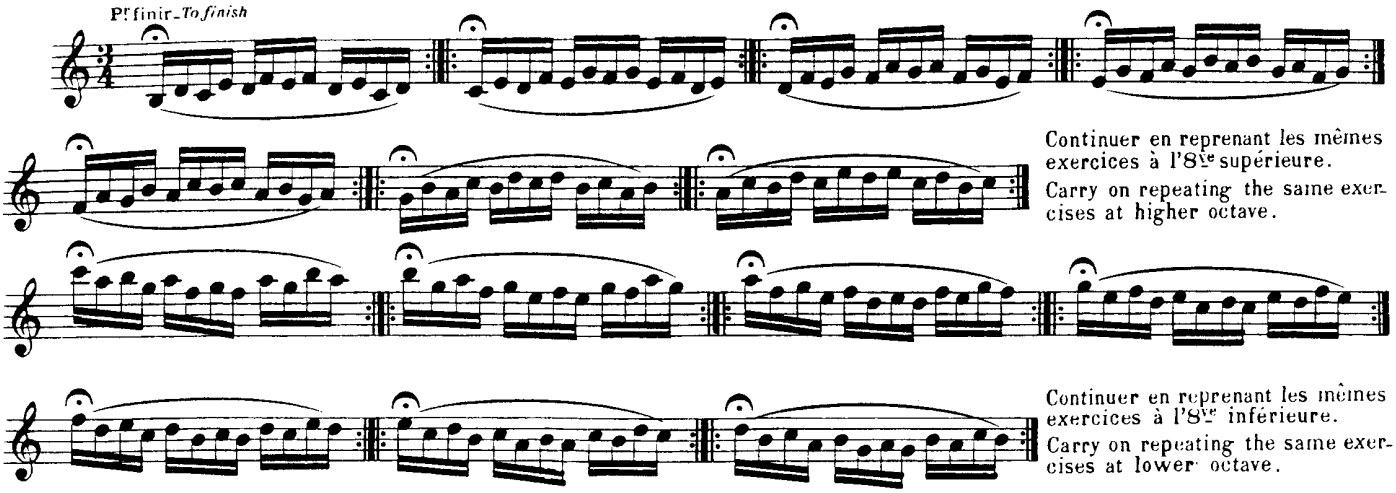
(1) Reprendre les exercices ① à ⑥ à l'8ve supérieure.

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



EXERCICE A

Pr finir - *To finish*



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

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

EXERCISE A

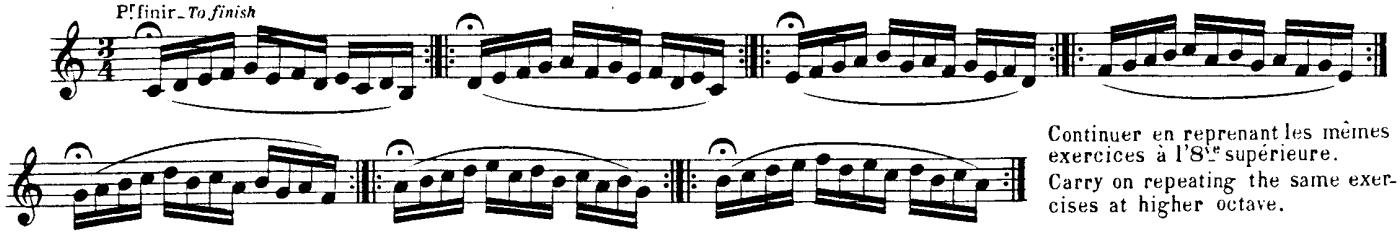
EXERCICE B

Travailler: { 1º en lisant de Gauche à Droite: ⟶
2º en lisant de Droite à Gauche: ⟵

EXERCISE B

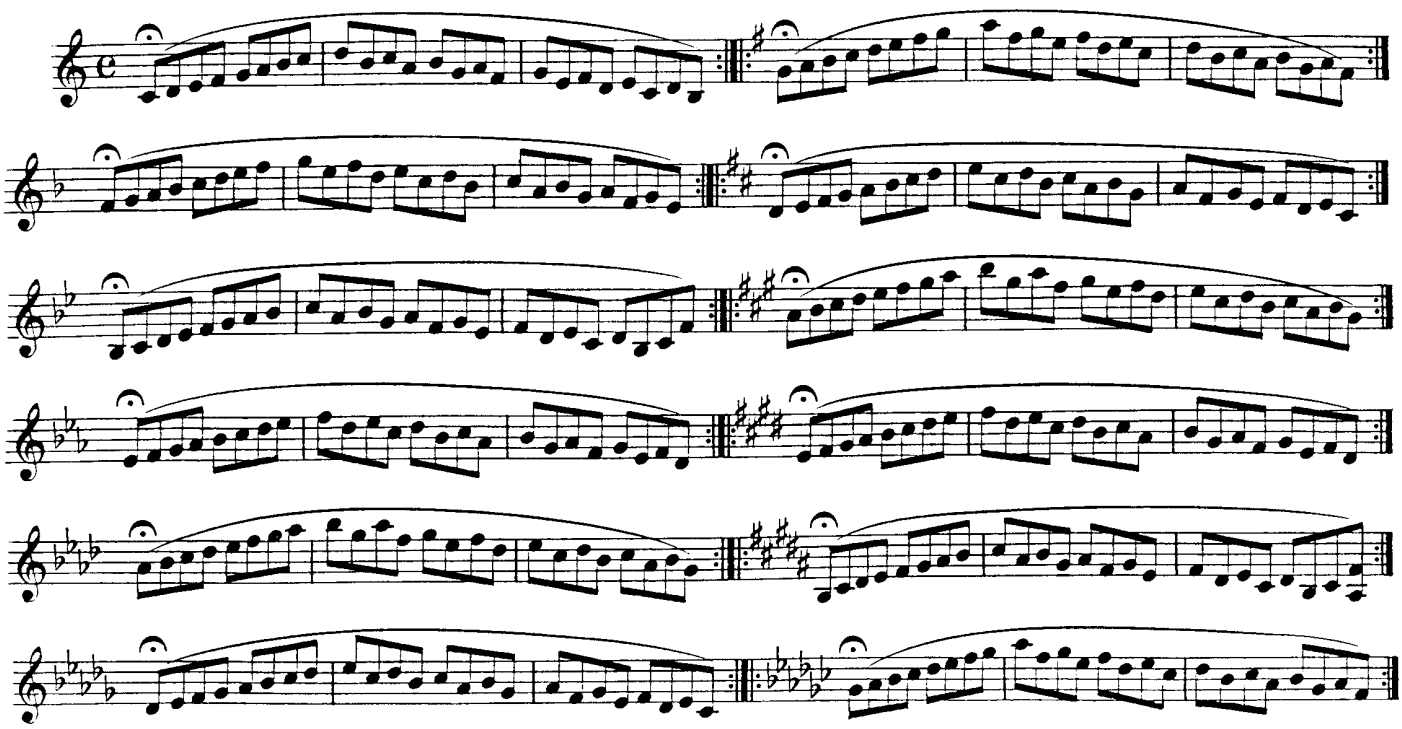
Practice: { 1º In reading from left to right ⟶
2º In reading from right to left ⟵

Pr finir - *To finish*



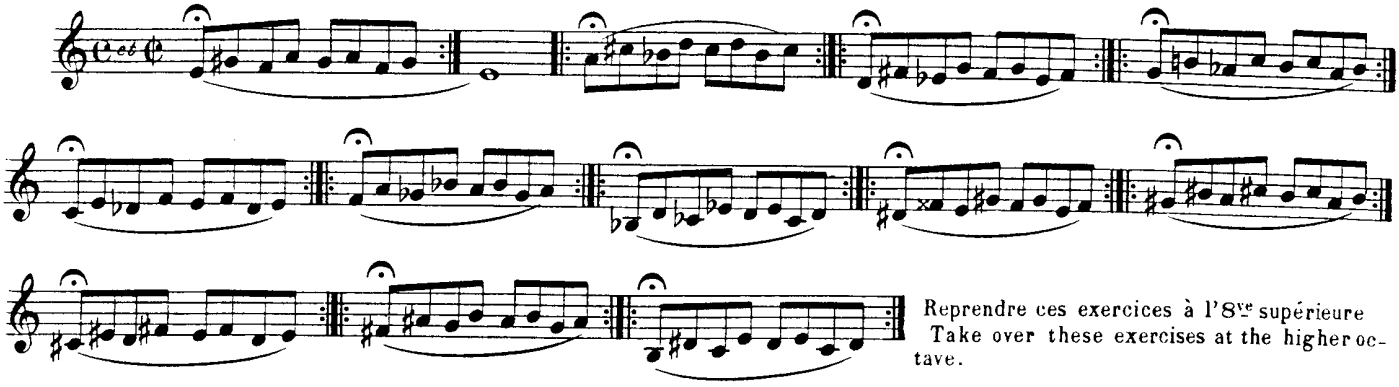
Continuer en reprenant les mêmes exercices à l'8ve supérieure.
Carry on repeating the same exercises at higher octave.

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

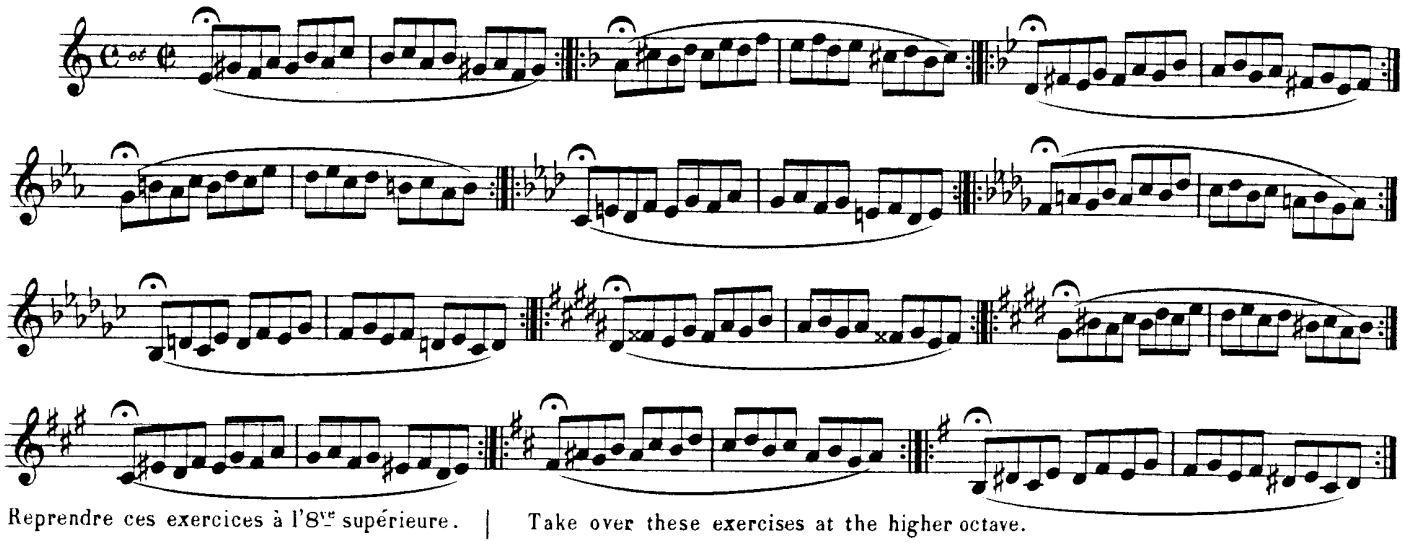


Le travail de chaque exercice se terminera sur la note marquée d'un point d'orgue.

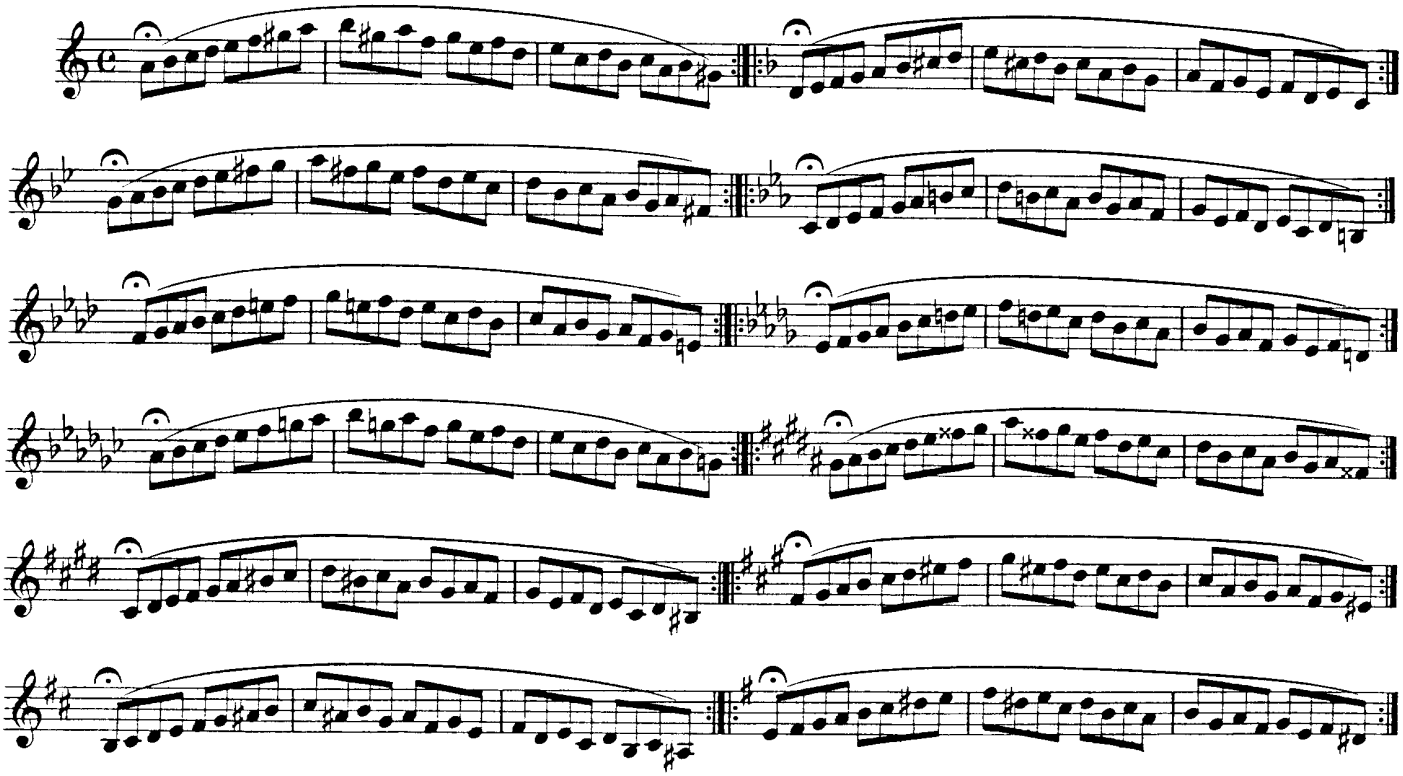
The practice of each exercise will end on the note indicated by a pause

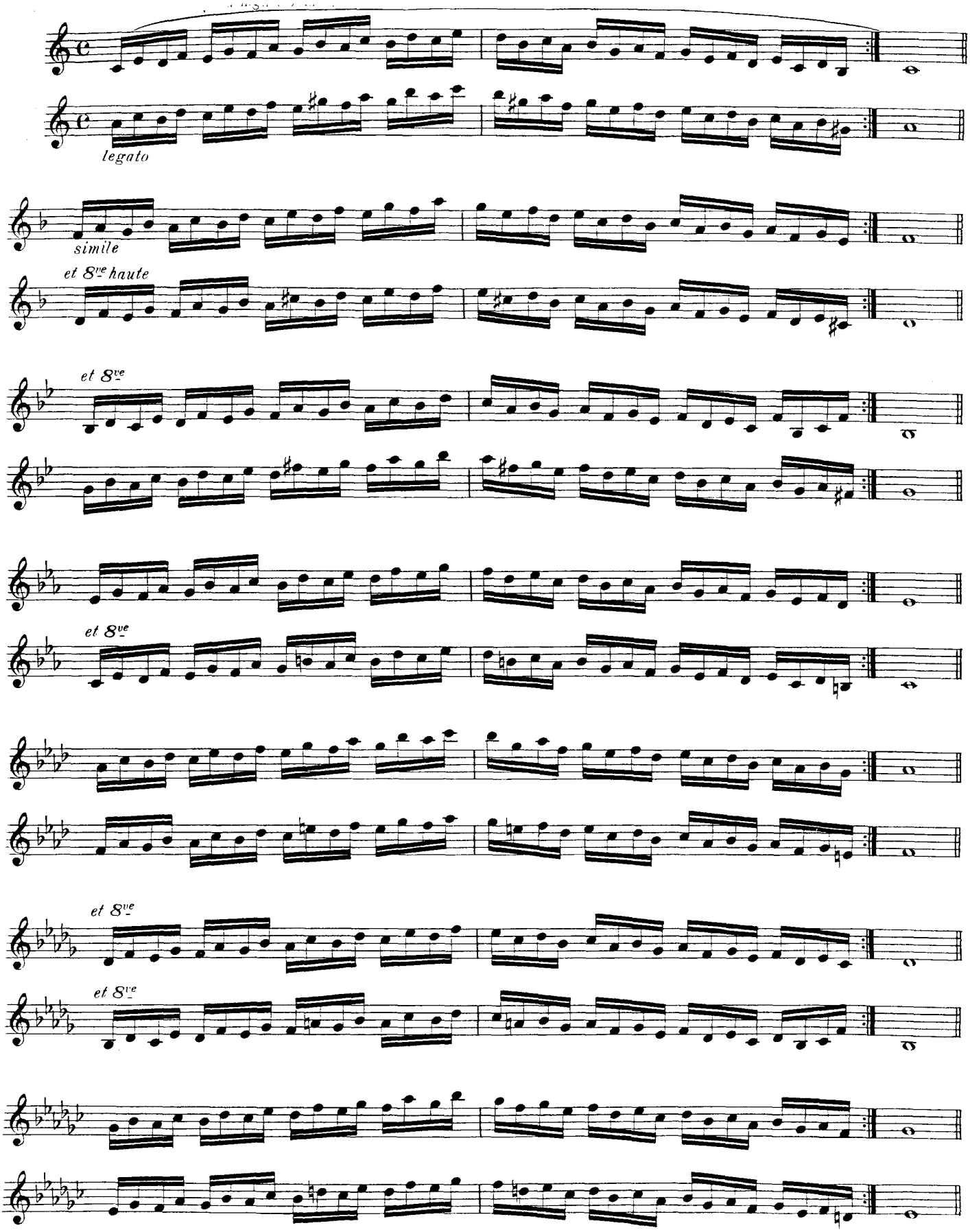


Reprendre ces exercices à l'8ve supérieure
Take over these exercises at the higher octave.



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

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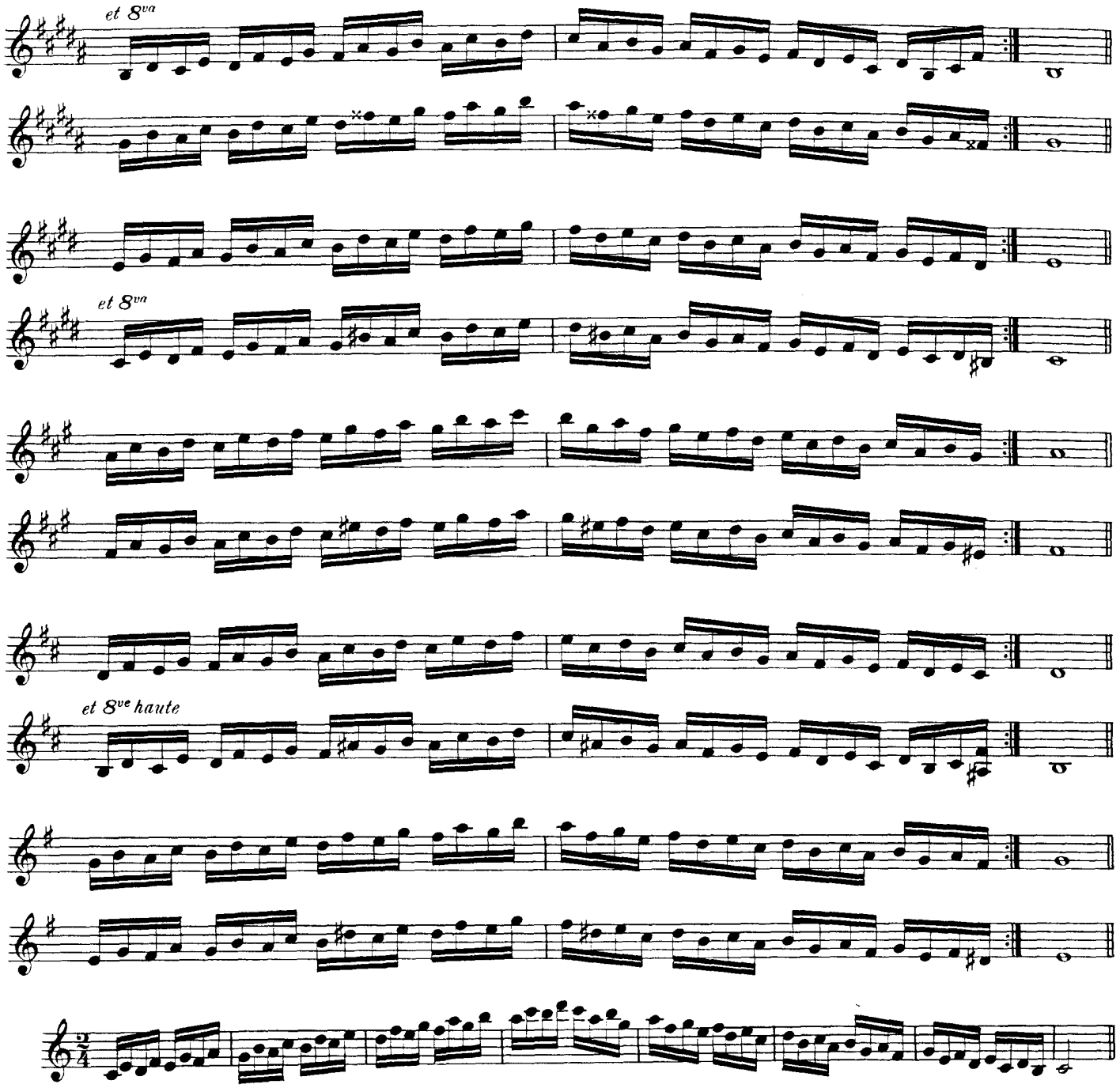
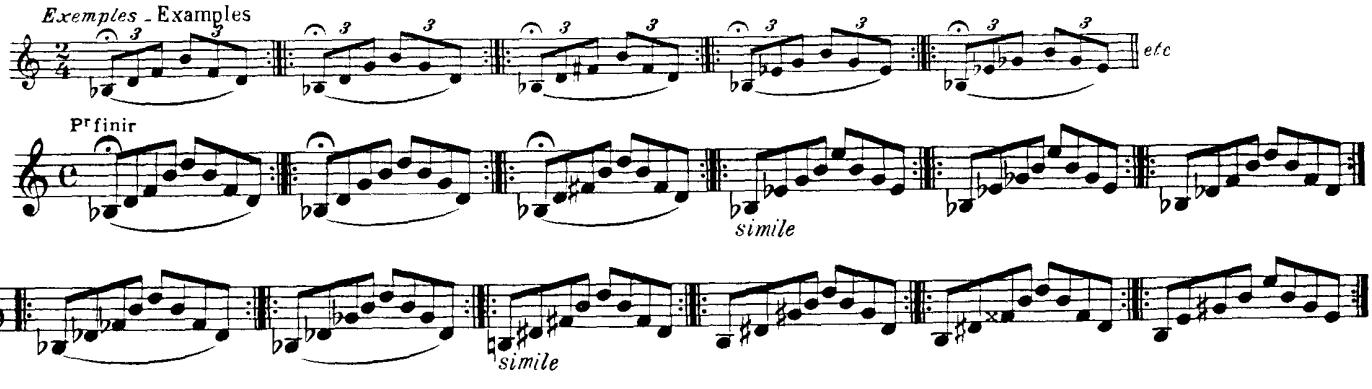


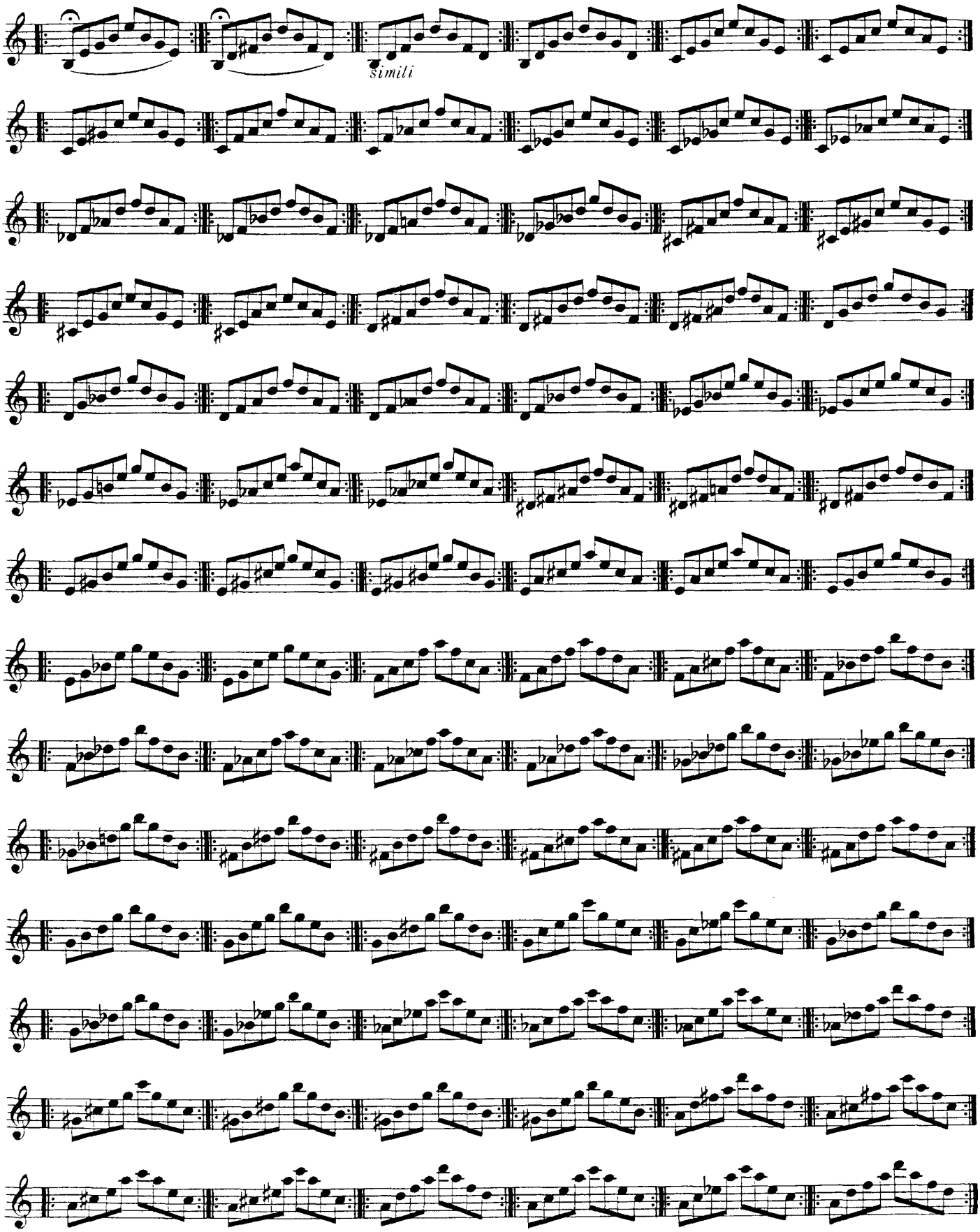
DES ACCORDS

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

CHORDS

All the following exercises must be first practised in triplets.





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

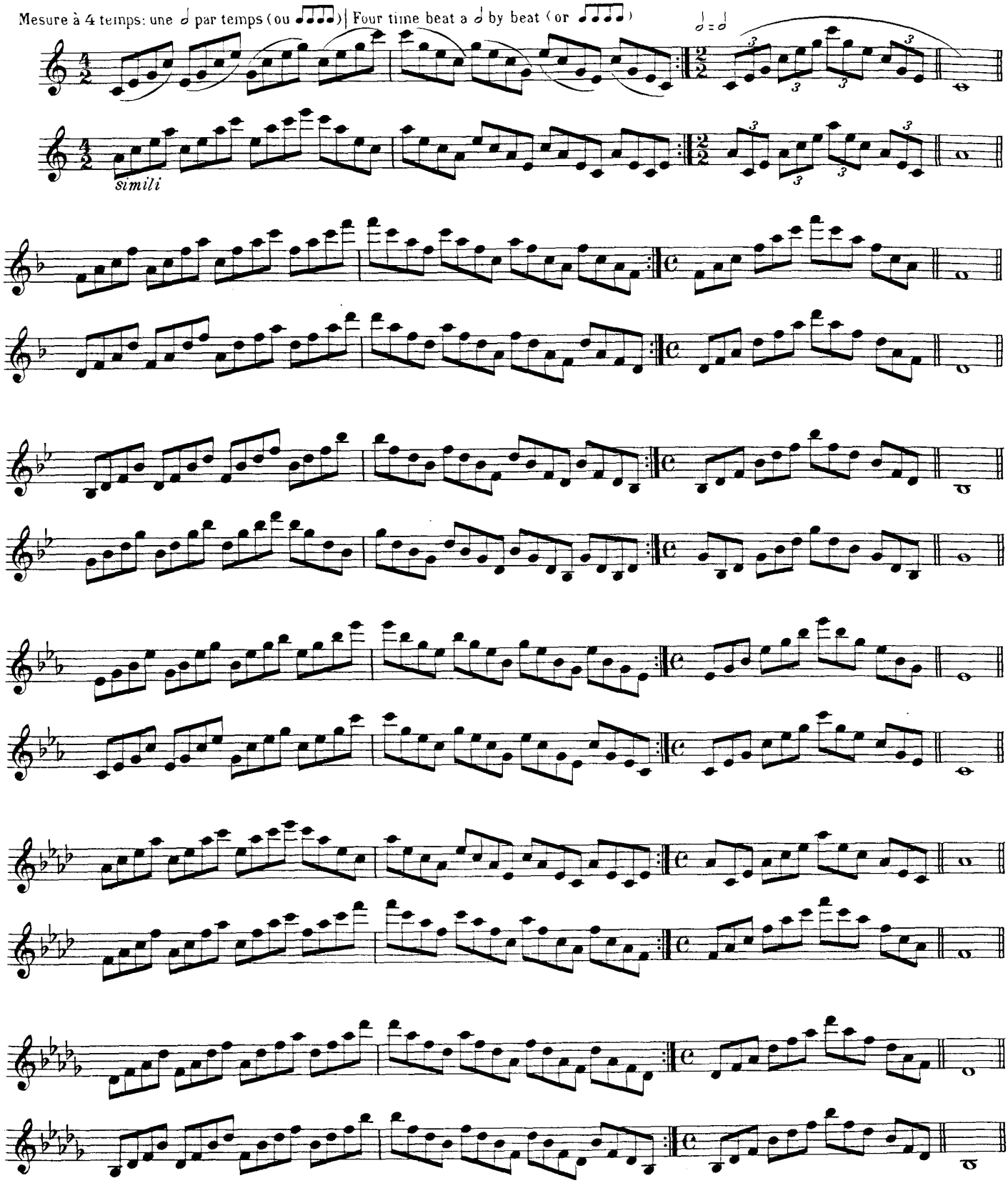
Play the chords over at the higher octave in as much this is possible.

EXERCICES SUR LES ACCORDS PARFAITS

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

EXERSISES ON PERFECT CHORDS

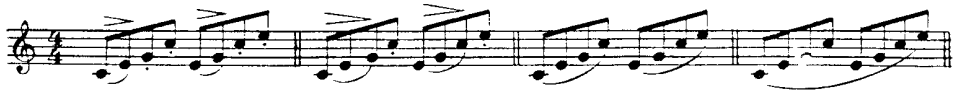
Practise also in connecting all the keys the 2 bars at $\frac{4}{2}$ only.



sans lâcher le mib
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:

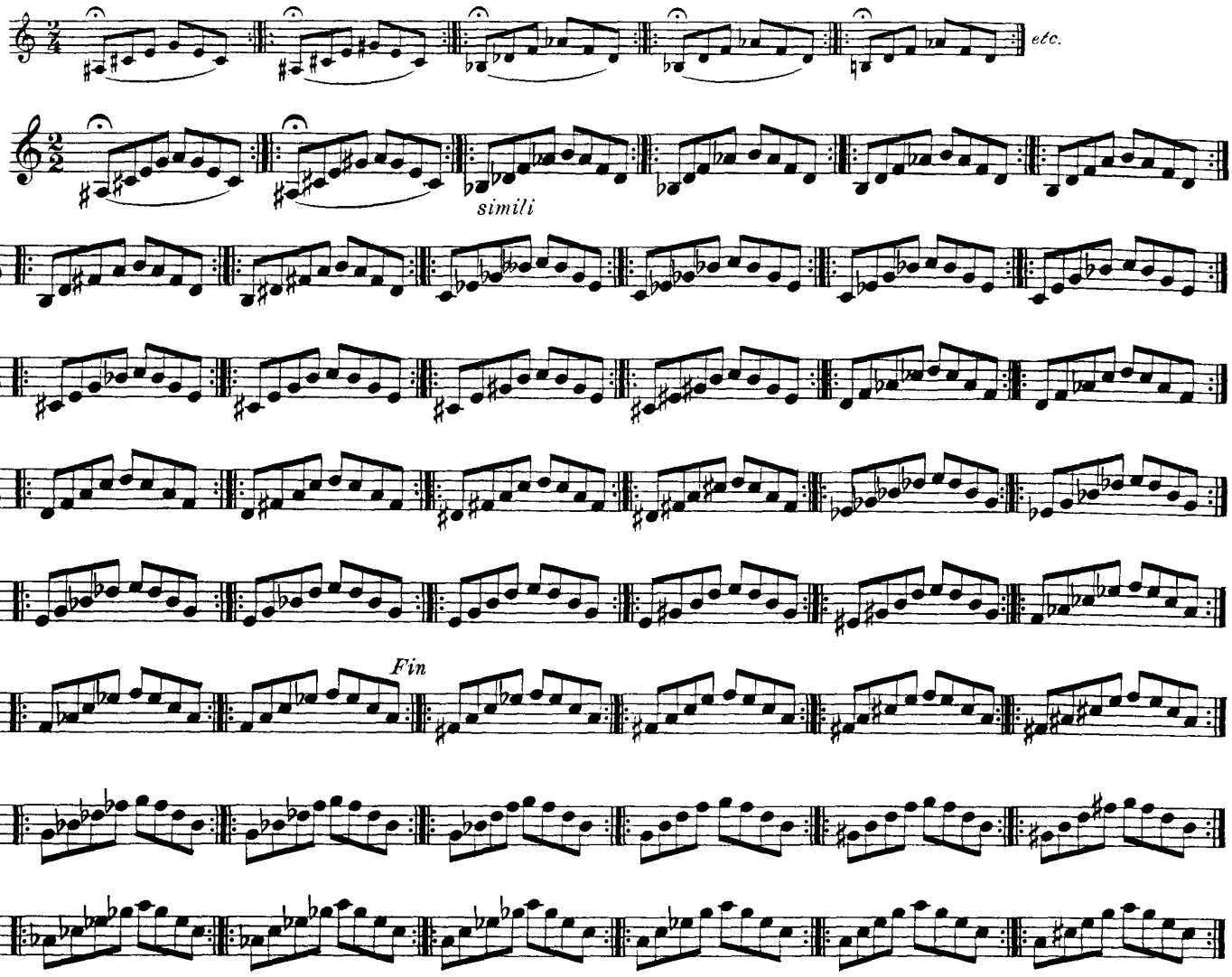


DES ACCORDS DE SEPTIÈMES

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

CHORDS OF SEVENTH

All the following chords must be first practised in triplets.

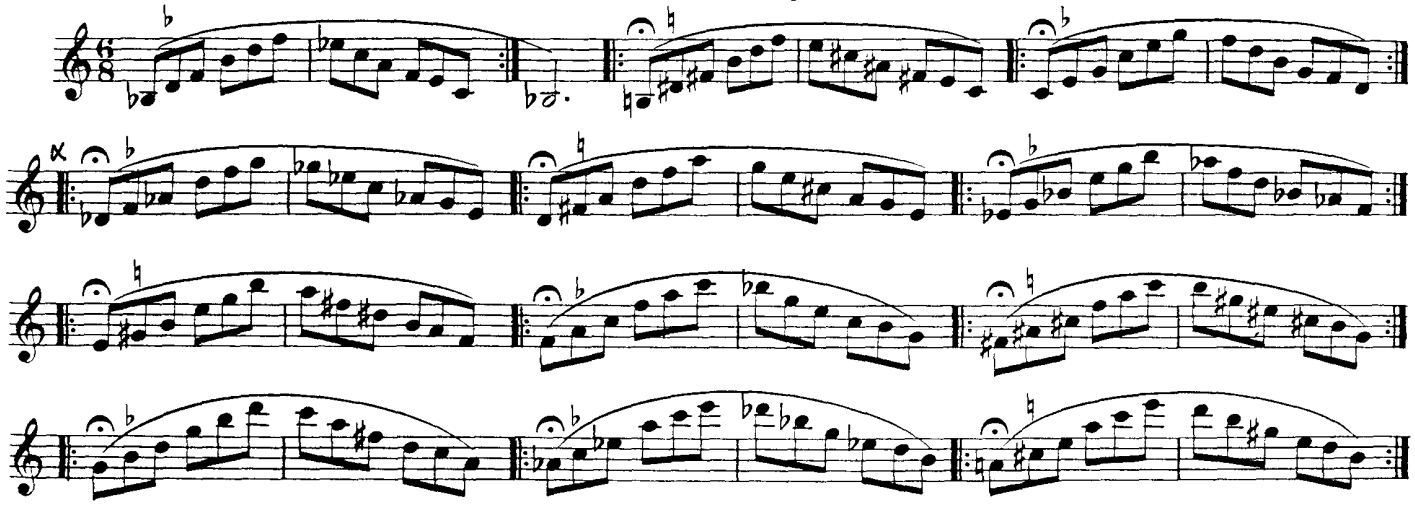


Reprendre à l 8ve supérieure jusqu'au mot Fin

Play over at higher octave until the word end.

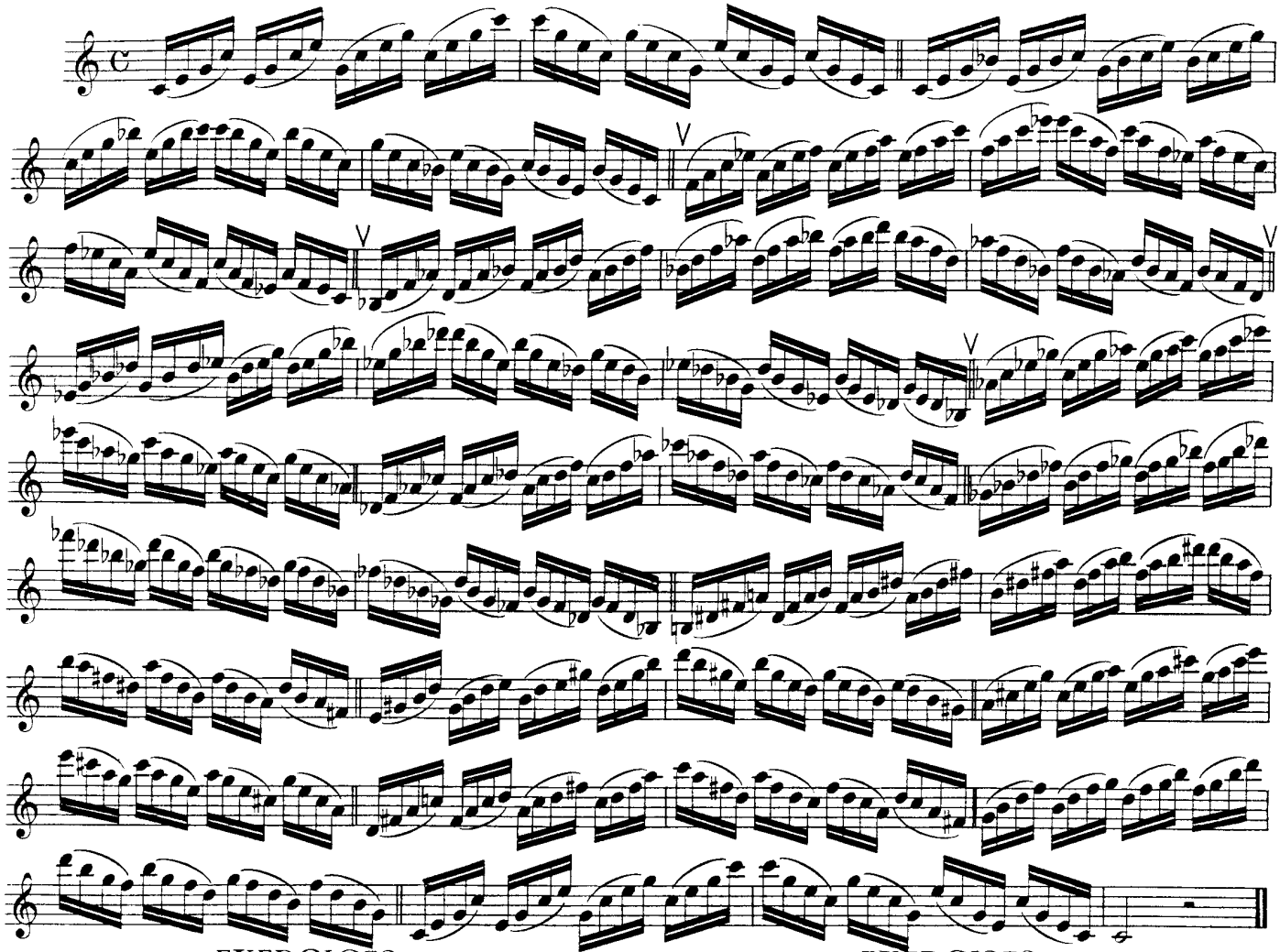
Travailler également ces exercices en les modifiant par l'altération placée au-dessus de la note.

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



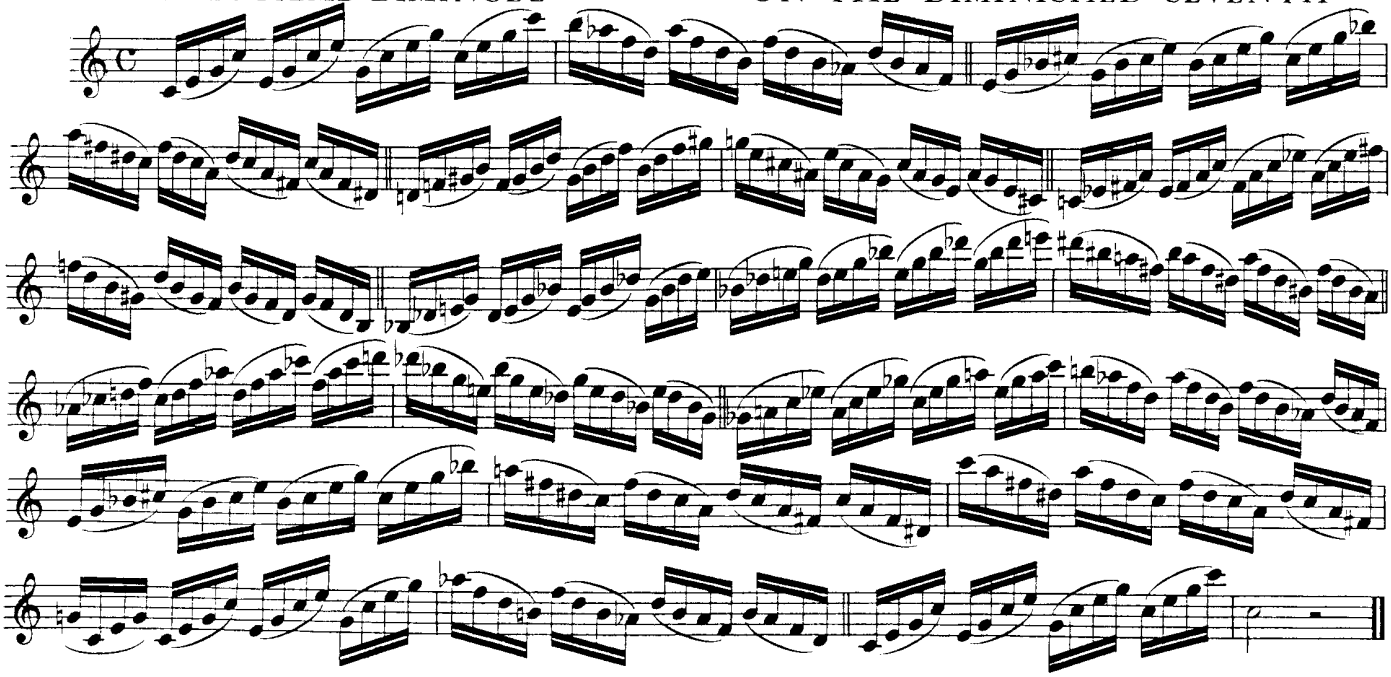
EXERCICES
DE SEPTIÈME DE DOMINANTE

EXERCISES
ON THE DOMINANT SEVENTH



EXERCICES
DE SEPTIÈME DIMINUÉE

EXERCISES
ON THE DIMINISHED SEVENTH



SIX MORCEAUX FACILES

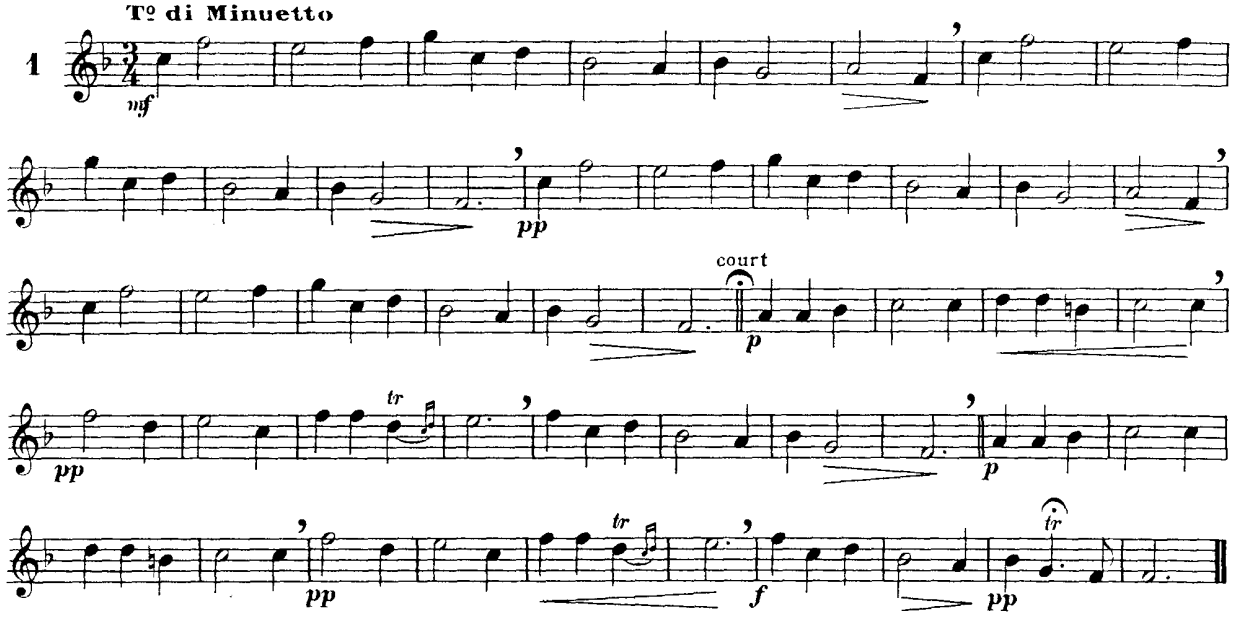
TIRÉS DES MEILLEURS AUTEURS

SIX EASY PIECES

FROM THE BEST AUTHORS

MENUET DU BOURGEOIS GENTILHOMME

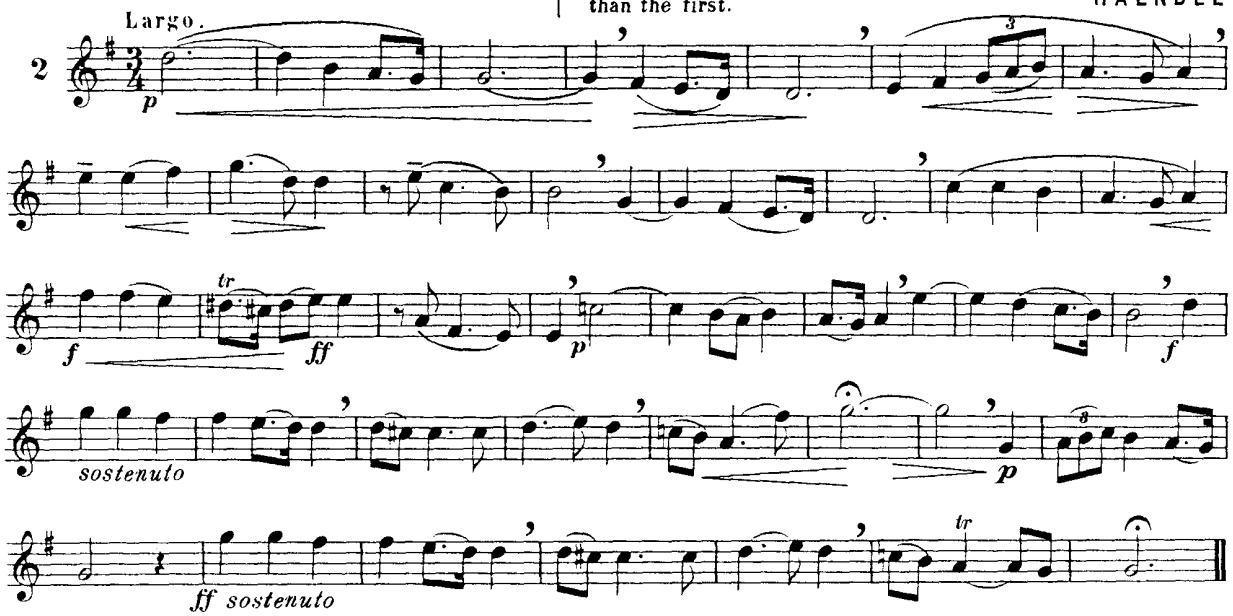
LULLY



CÉLÈBRE LARGO

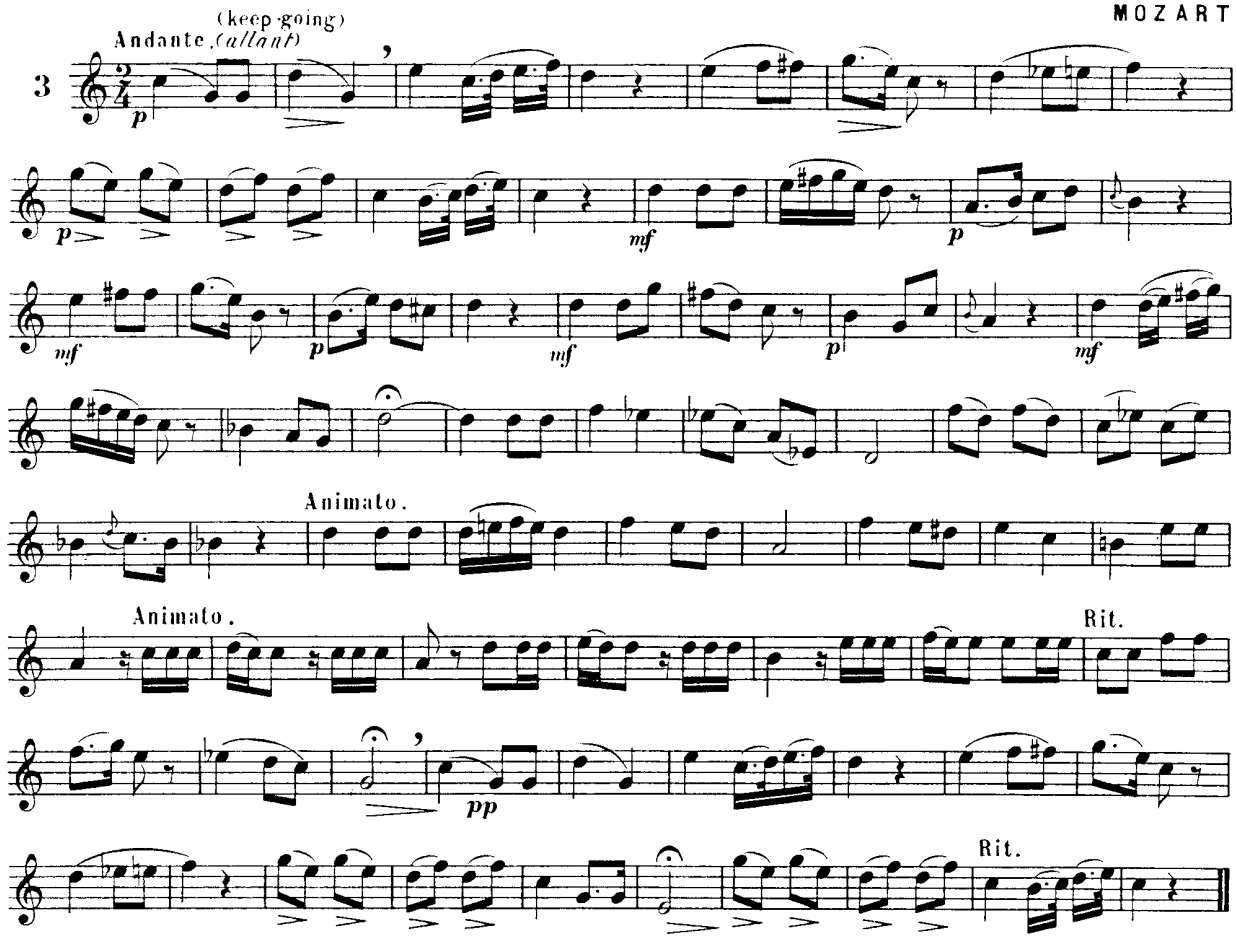
2 notes répétées, la 2e doit être plus forte que la 1re | 2 repeated notes, the second must be stronger than the first.

HAENDEL



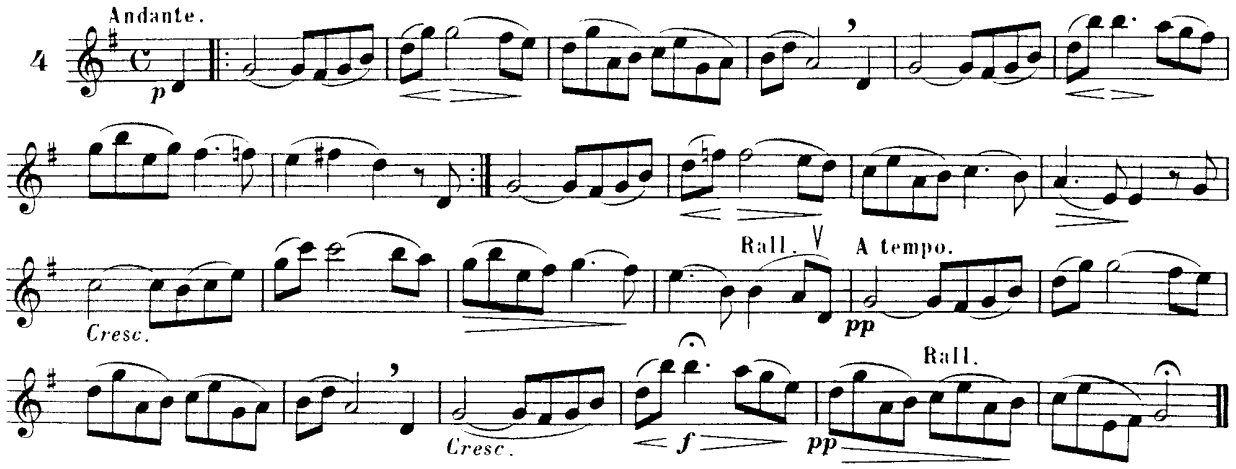
LES NOCES DE FIGARO *(AIR DE CHÉRUBIN)*

MOZART



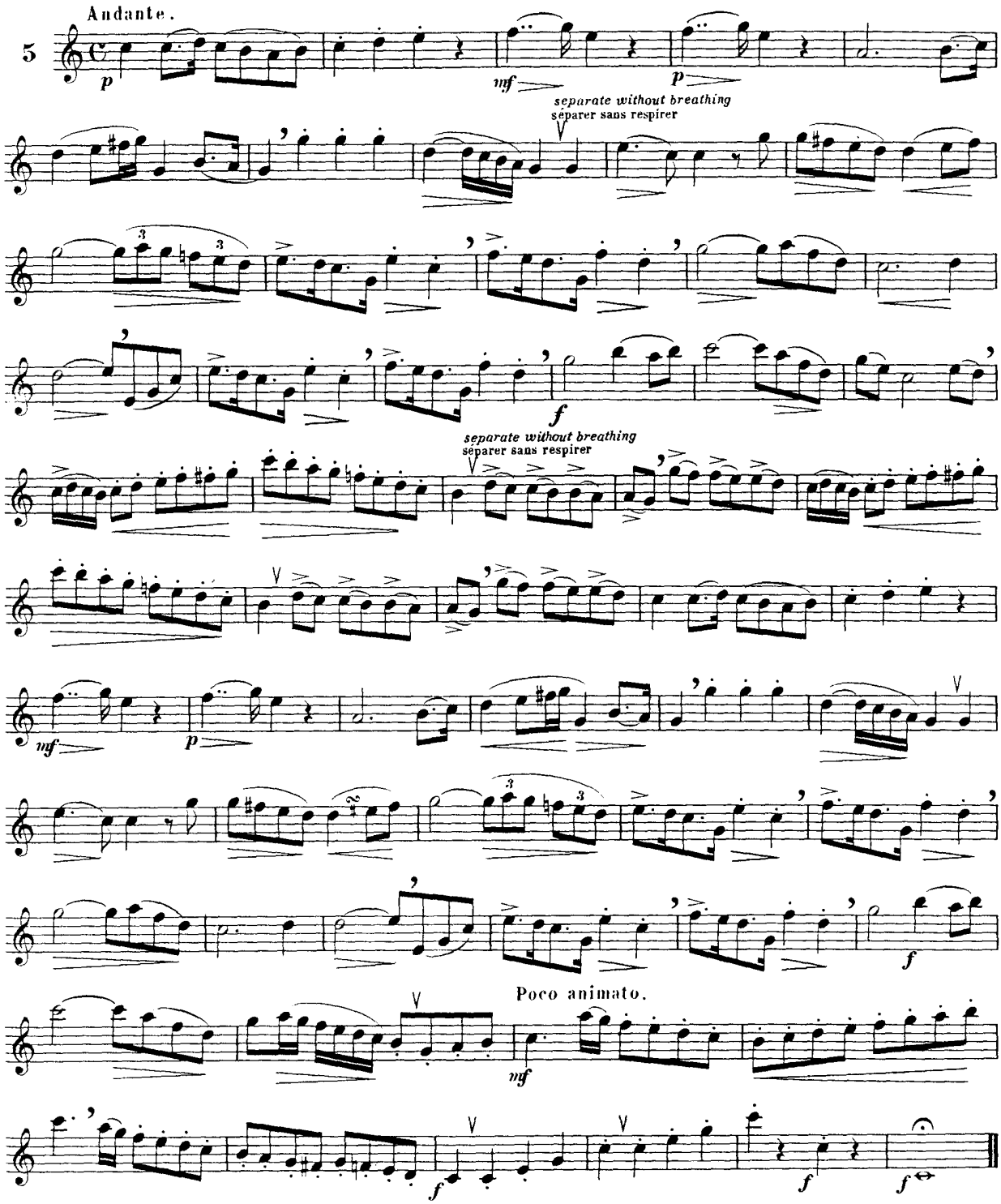
RÊVERIE

SCHUMANN



DON GIOVANNI

MOZART



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

mf

pp

Rinf. poco.

pp

Rall.

A tempo.

pp

Rinf *mf*

Rall.

Smorz

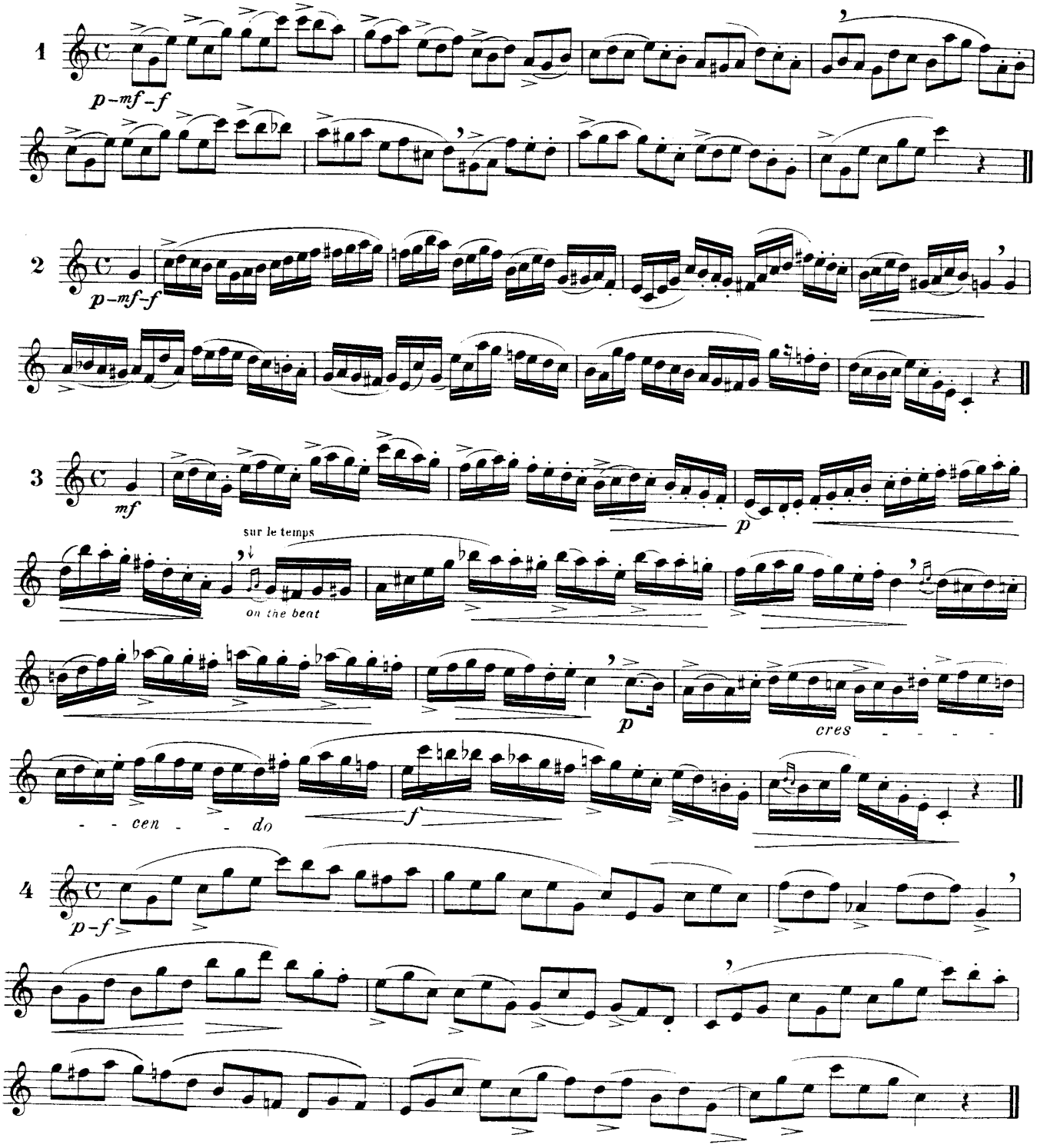
pp

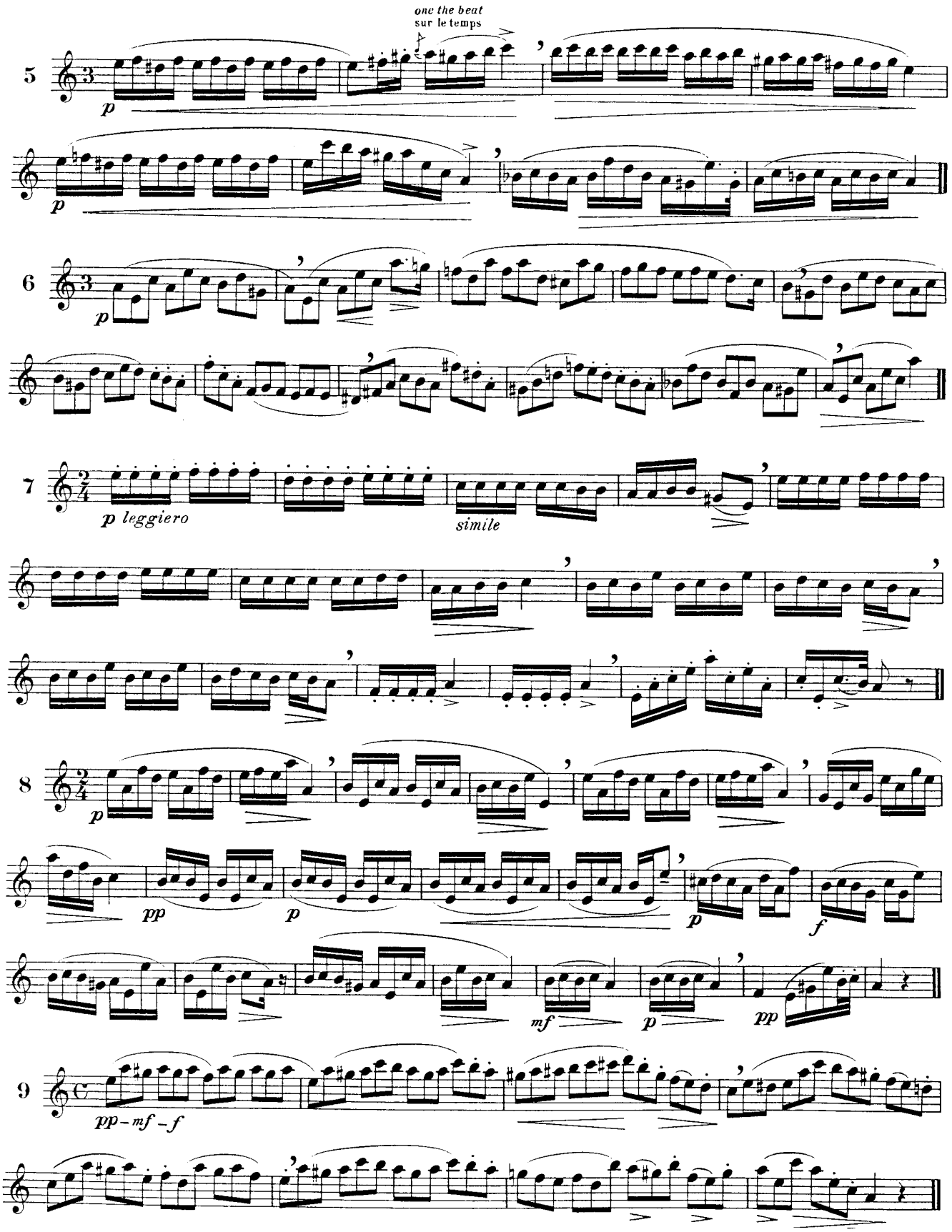
QUARANTE PETITES ÉTUDES D'ARTICULATIONS

Appuyer la note qui porte un coulé".

FORTY SHORT STUDIES ON ARTICULATION

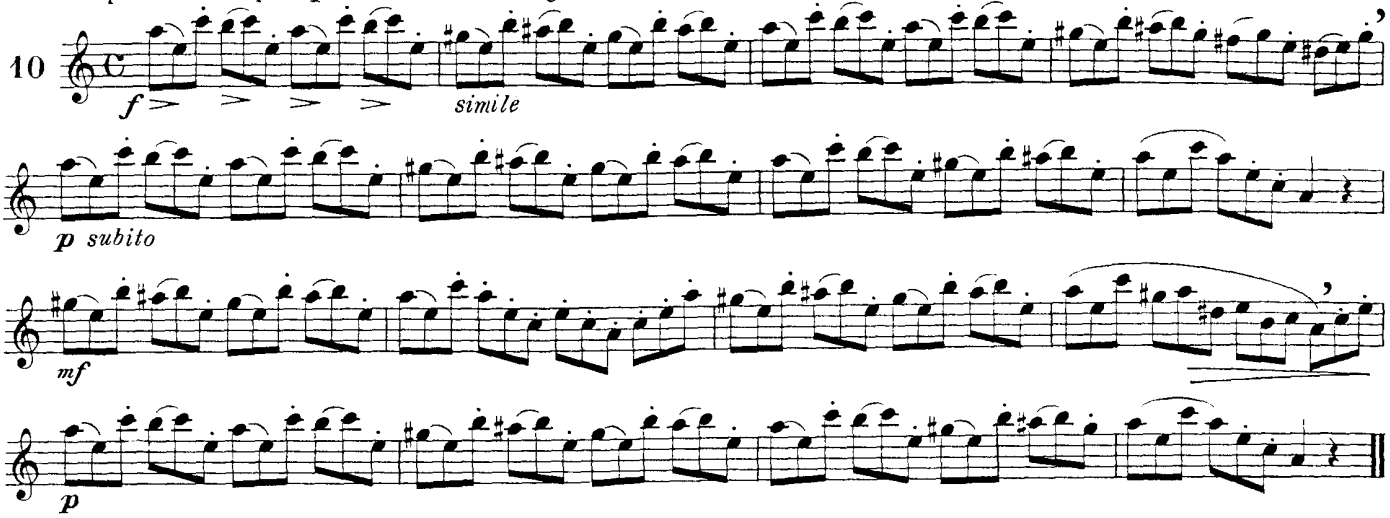
Insist upon the note which carries a slur.



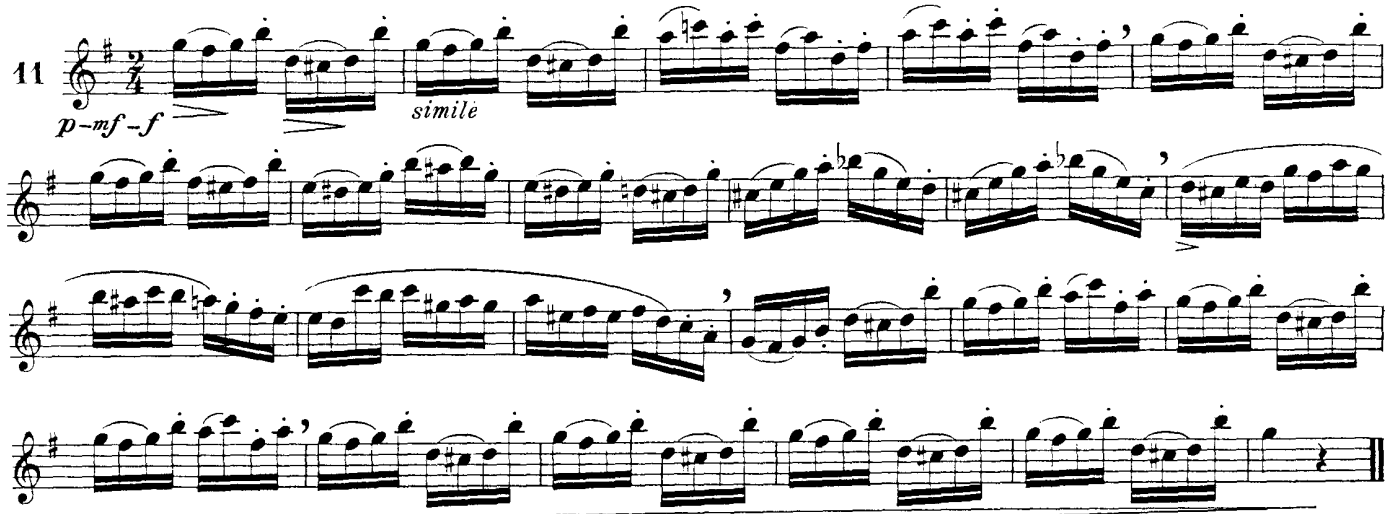

one the beat
sur le temps
5
p
p
6
p
7
p leggiero
simile
8
p
pp
p
p
f
mf
p
pp
9
pp – mf – f

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

10

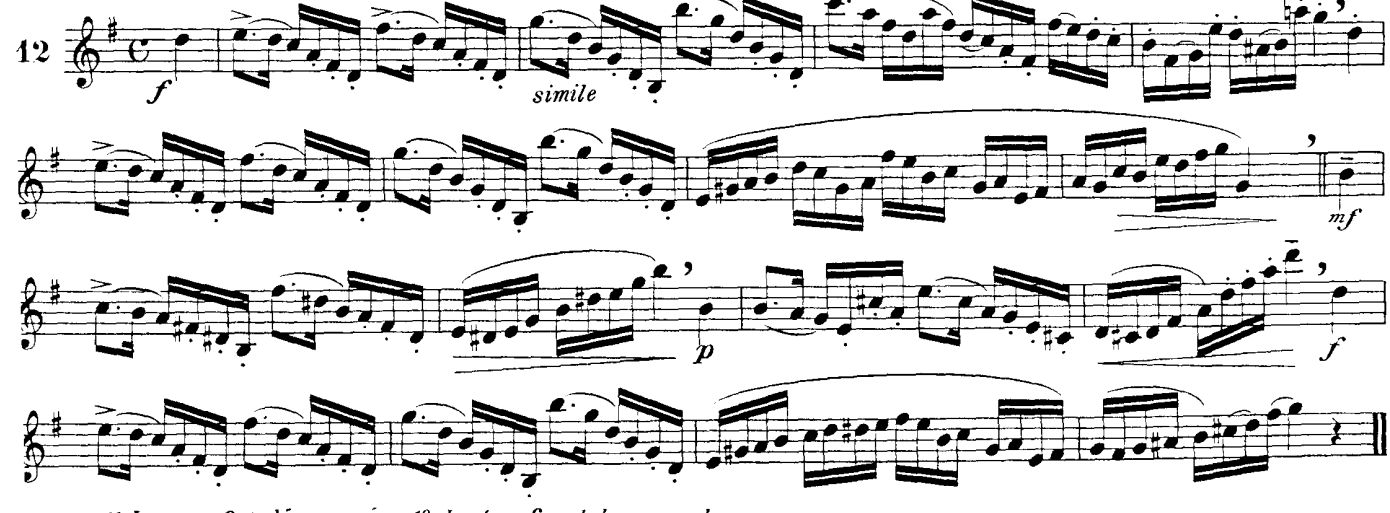


11



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

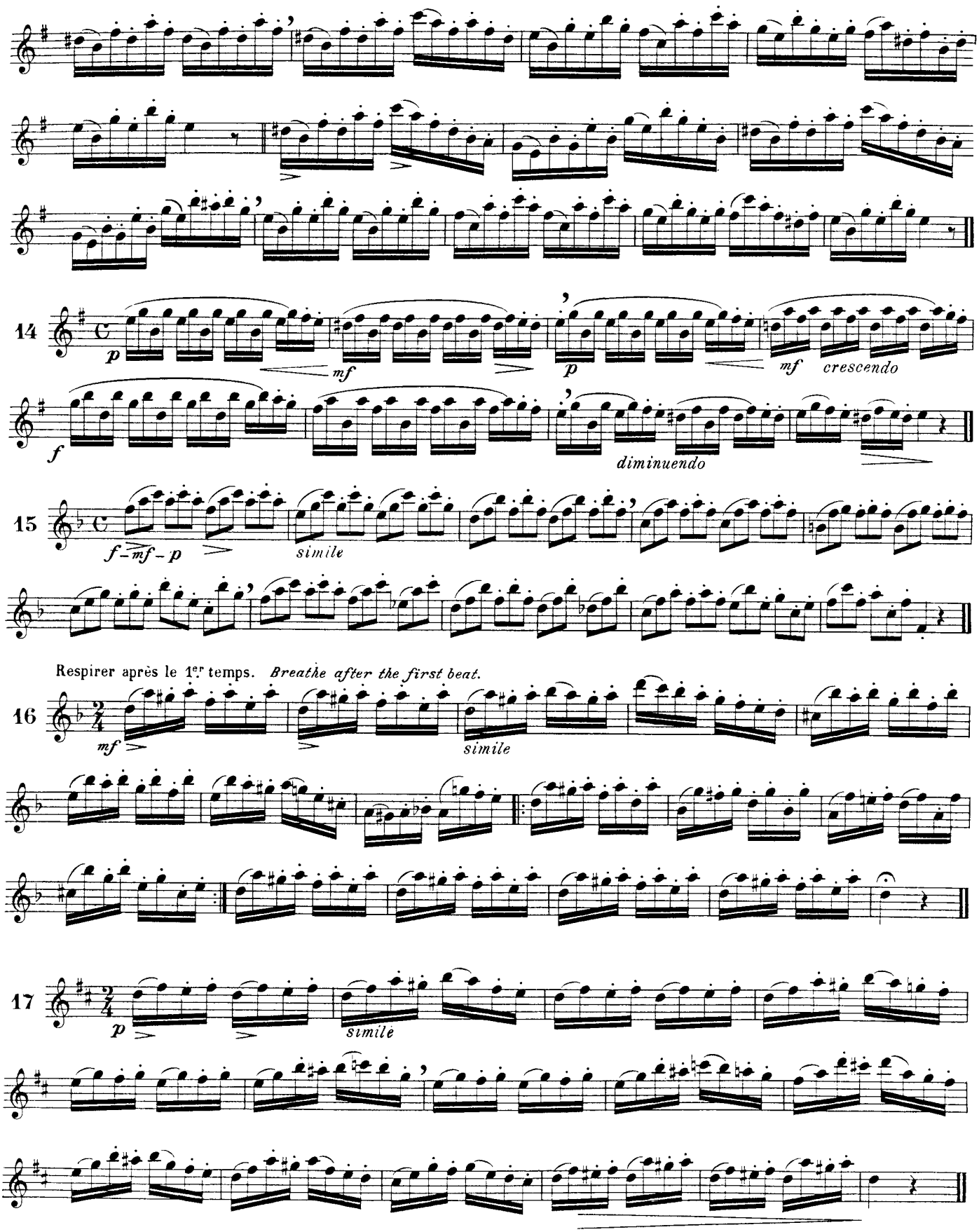
12

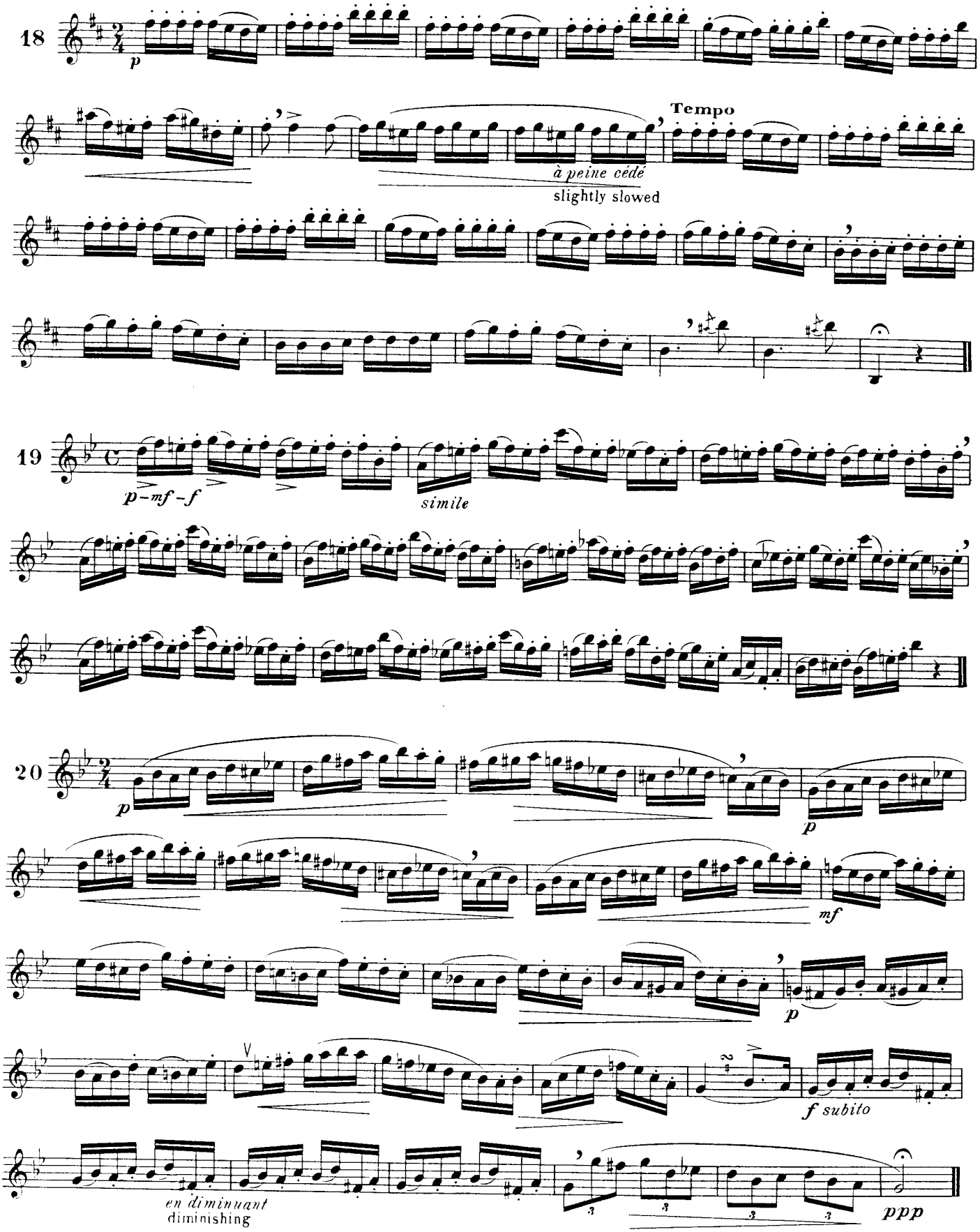


1º Lento *mf* et décomposé. – *1º Lento mf and decomposed.*

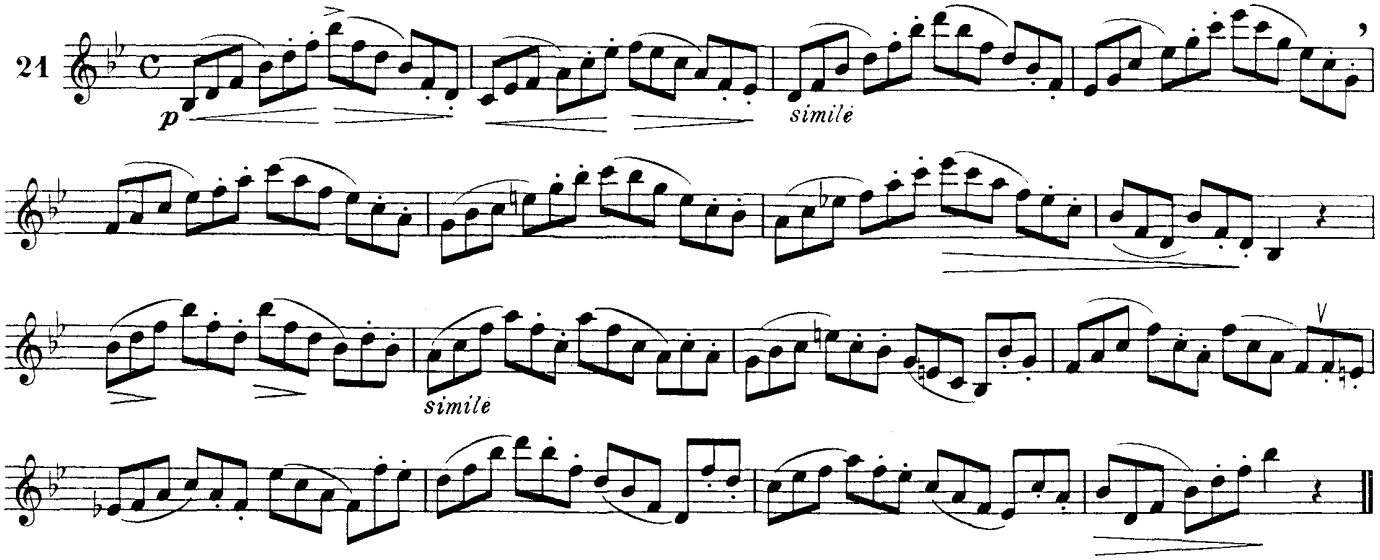
3

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


14
p
mf
p
mf
crescendo
f
diminuendo
15
f-mf-p
simile
Respirer après le 1er temps. Breathe after the first beat.
16
mf
simile
simile
17
p
simile

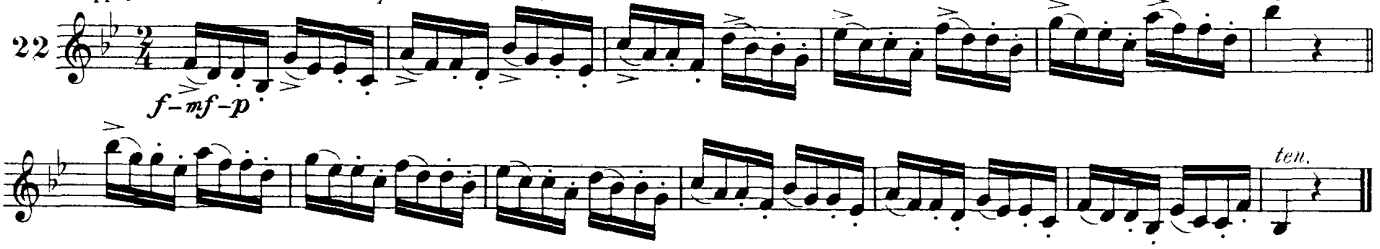

18
p
Tempo
à peine cédé
slightly slowed
19
p-mf-f
simile
20
p
p
mf
p
f subito
en diminuant
diminishing
ppp

21



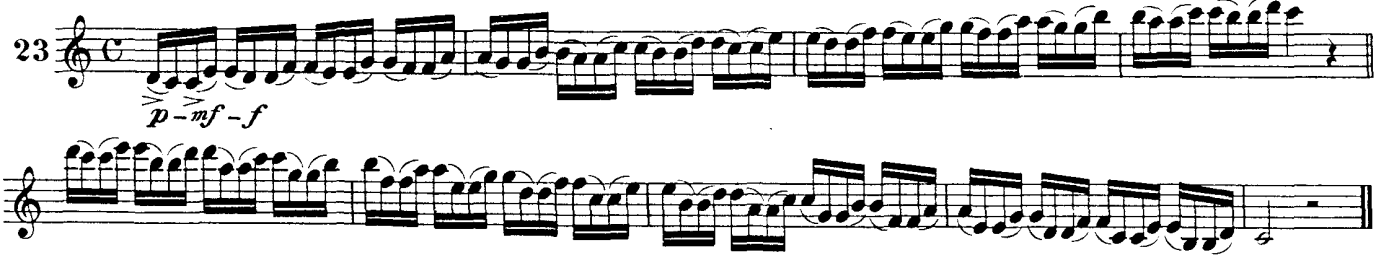
Appuyer la 1re note. *Insist upon the 1st note.*

22



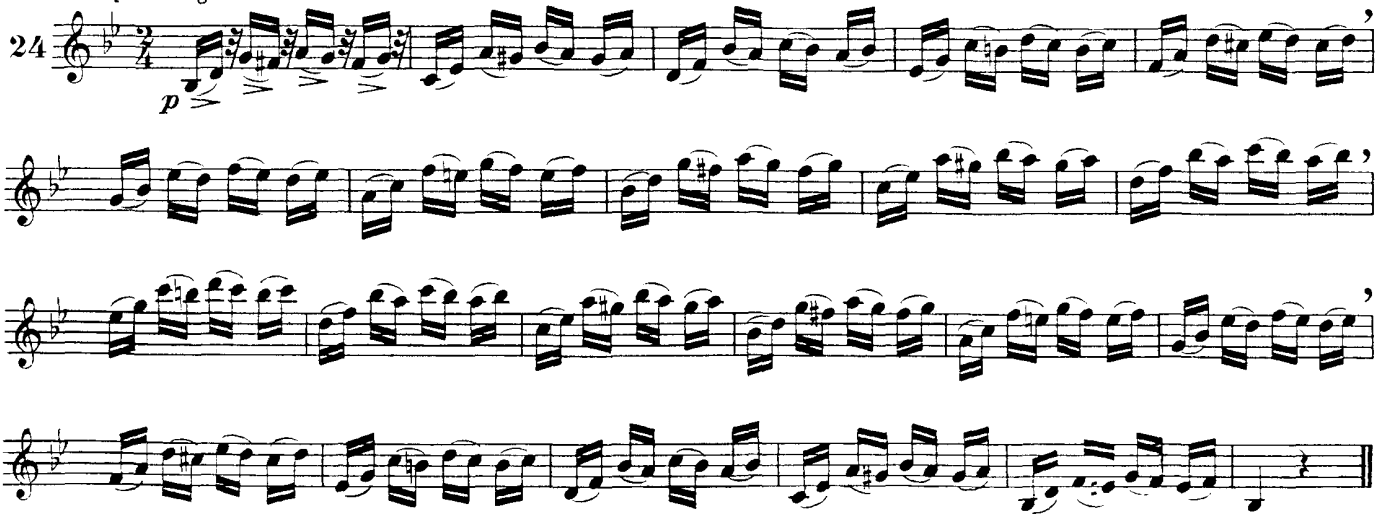
Deux notes répétées, la 2e doit être plus forte que la 1re. | 2 repeated notes the 2nd must be stronger than the 1st.

23



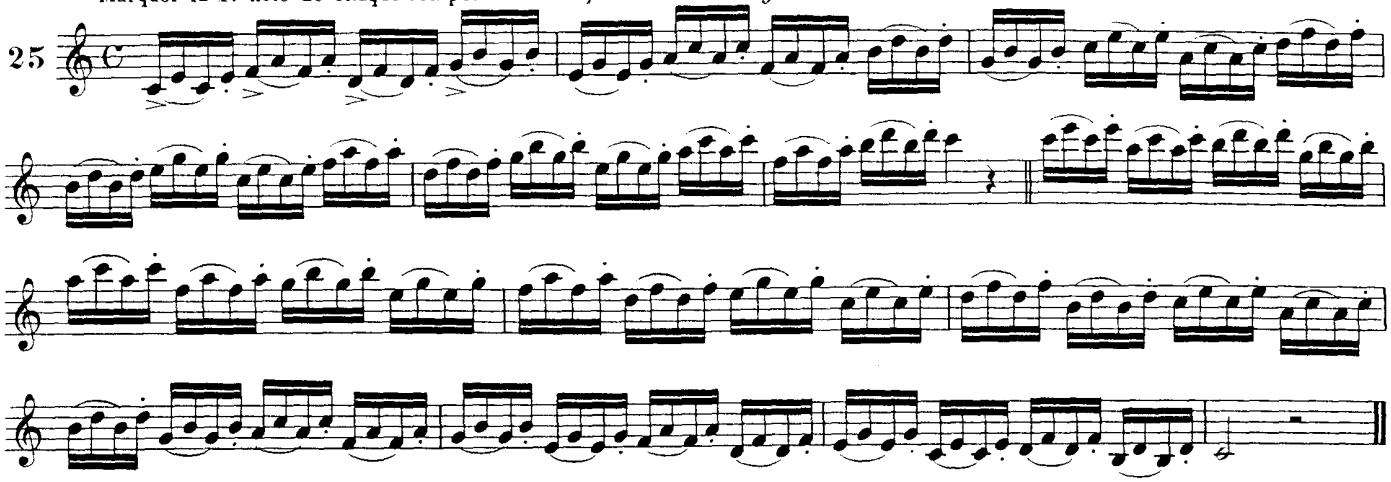
Exécuter comme la 1re mesure en attaquant la 1re note par un coup de langue sec. | To be played like the first note by a dry tongue stroke.

24



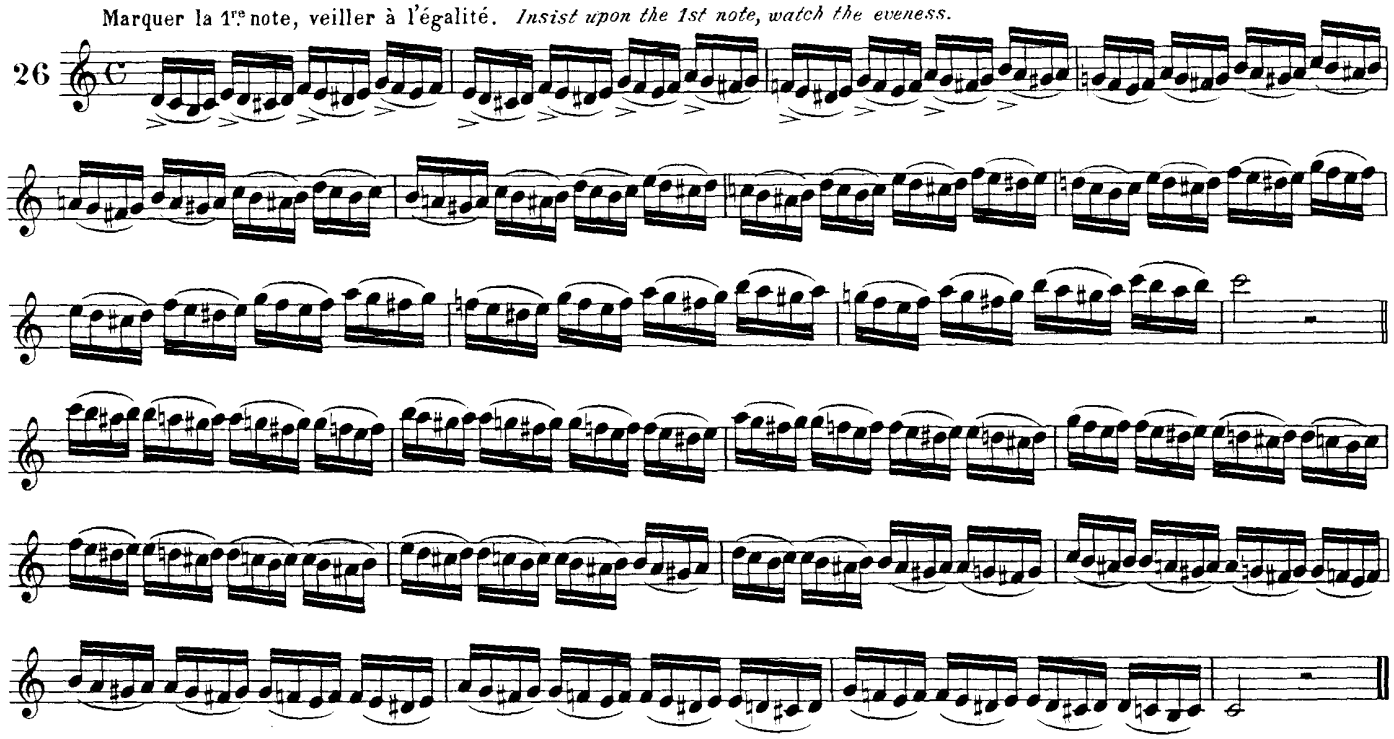
Marquer la 1re note de chaque temps. *Insist upon the 1st note of each beat.*

25

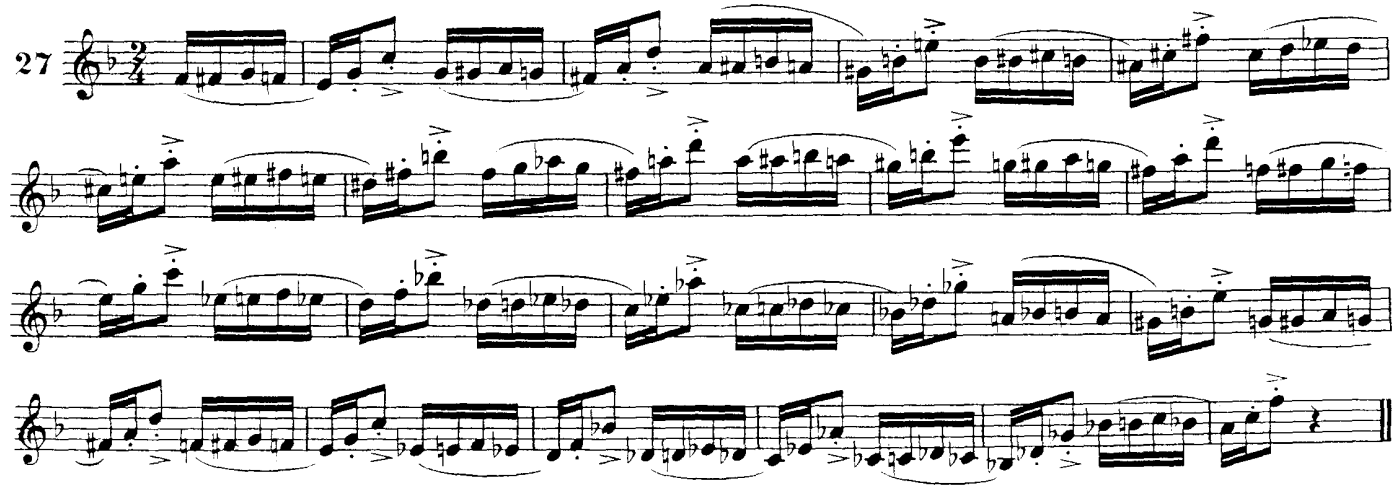


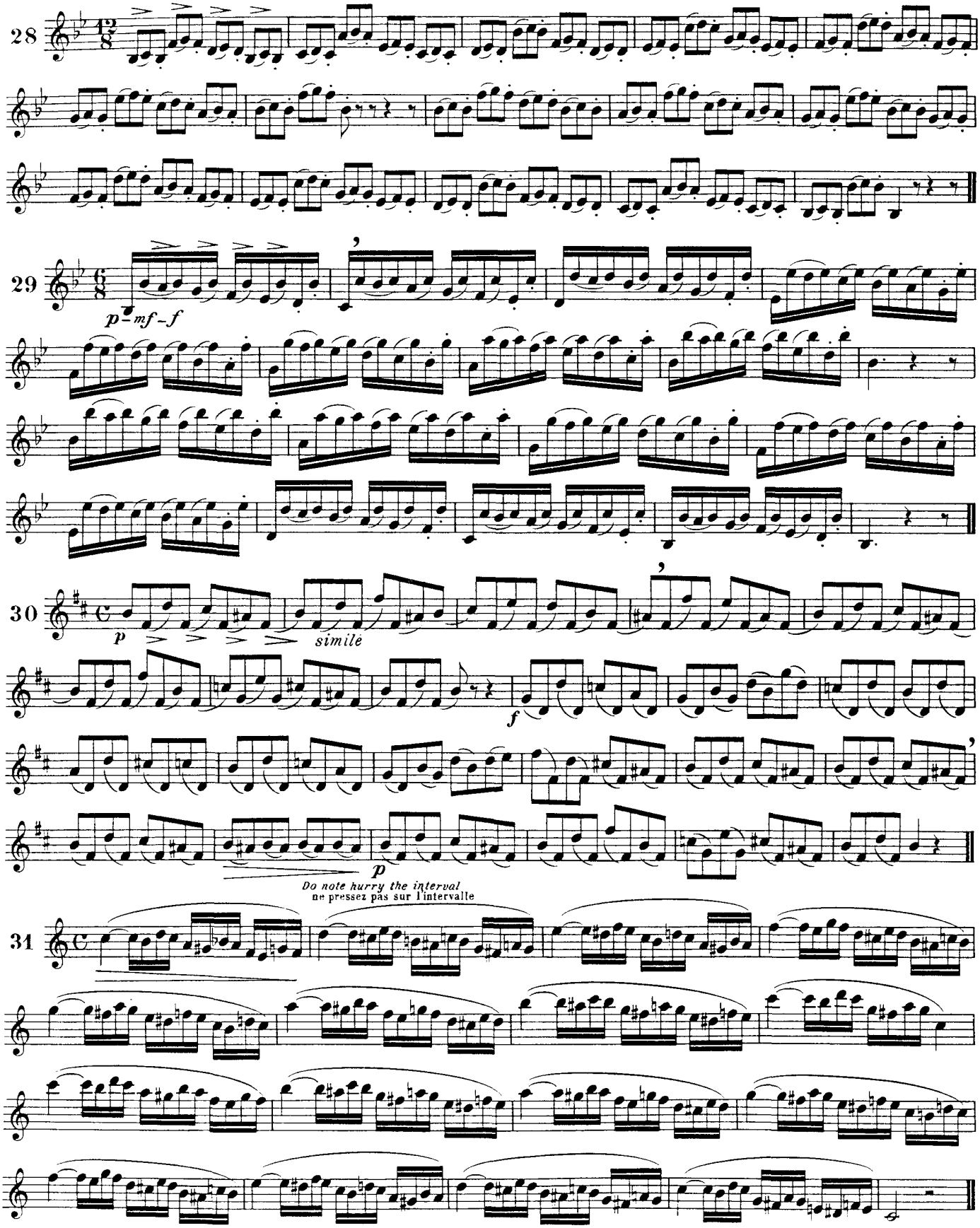
Marquer la 1re note, veiller à l'égalité. *Insist upon the 1st note, watch the eveness.*

26



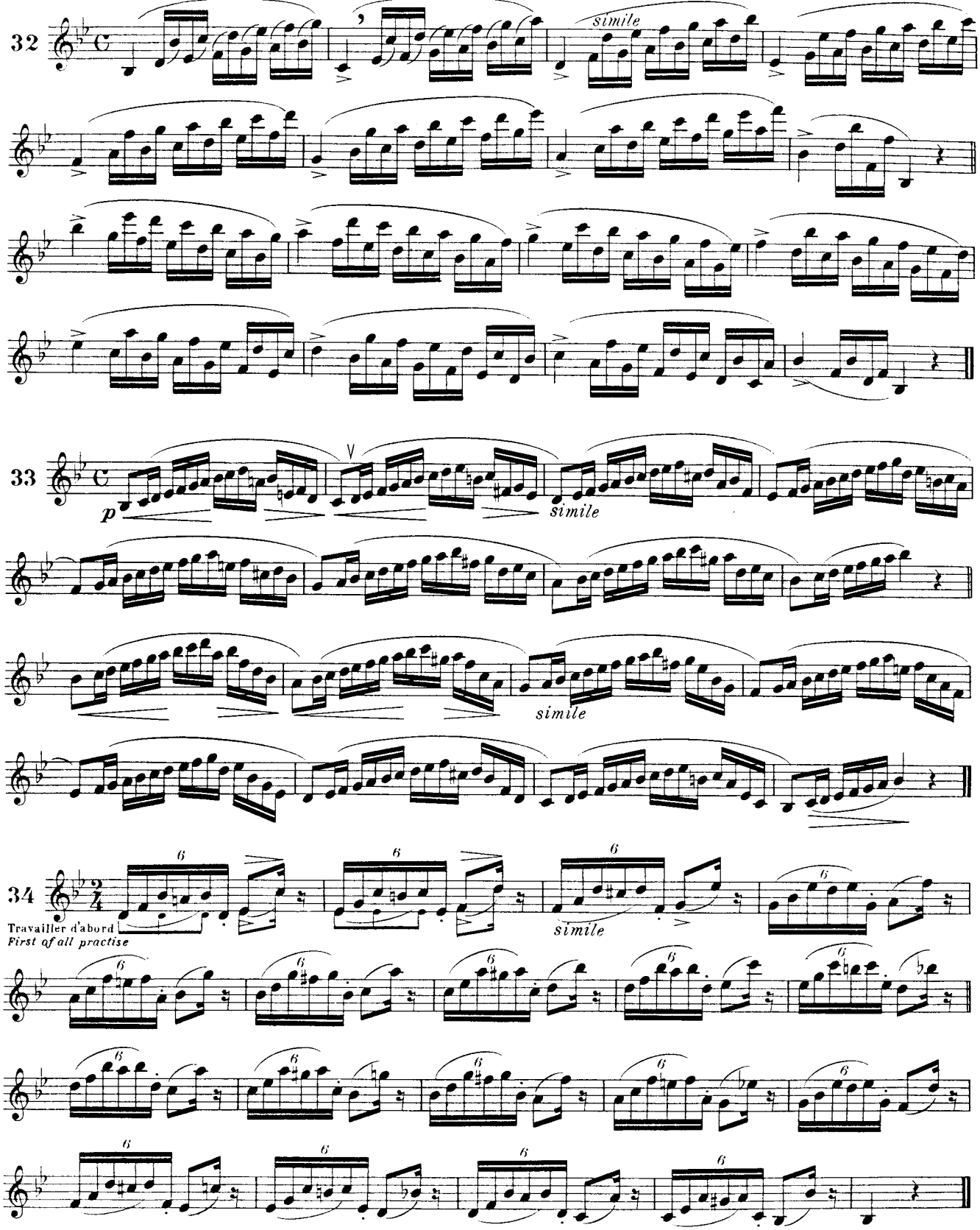
27

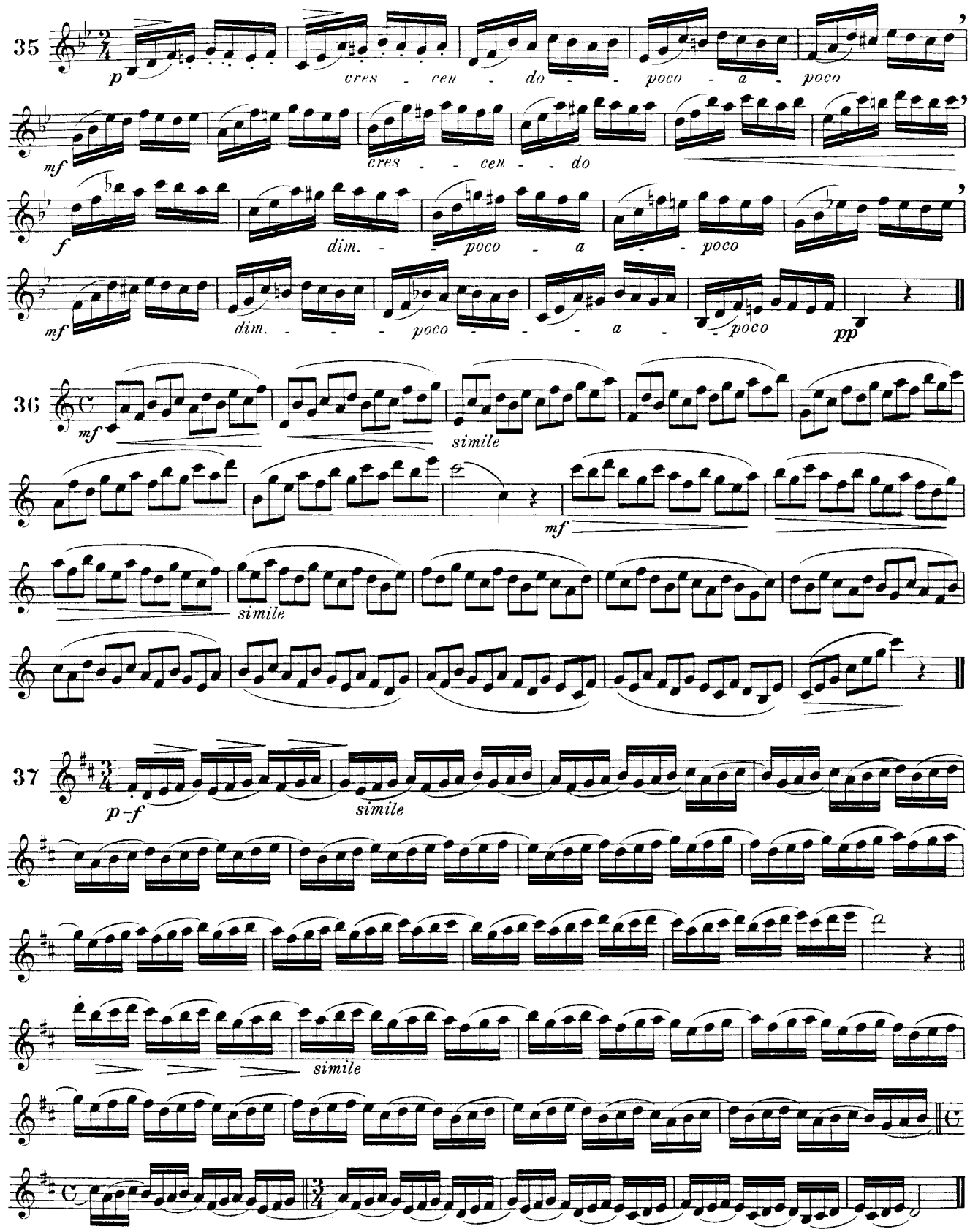



28
12/8
29
6/8
p – mf – f
30
C
p
simile
f
p
Do note hurry the interval
ne pressez pas sur l'intervalle
31
C

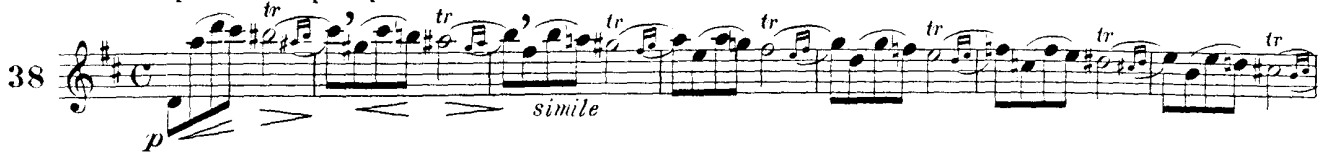
1º - **Lento** - *décomposé* - avec l'articulation inférieure
2º - **Moderato** — avec l'articulation supérieure

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



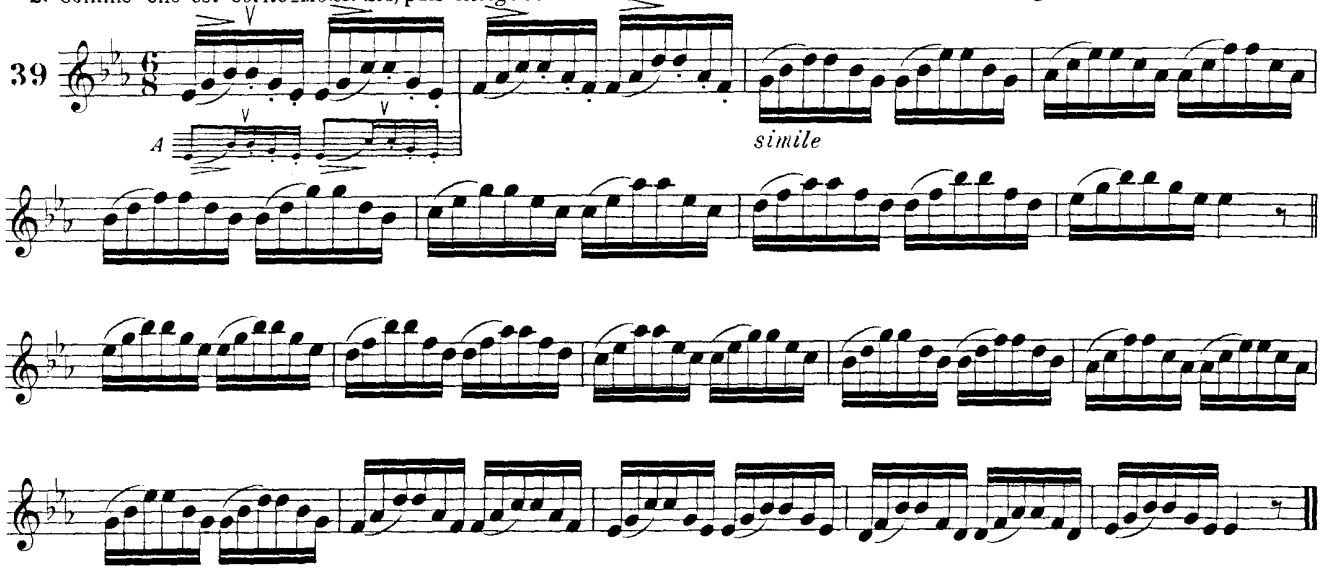

35
p
cres - cen - do - poco - a - poco
mf
cres - - cen - - do
f
dim. - - poco - a - - poco
mf
dim. - - - poco - - - a - - poco
pp
36
mf
simile
mf
simile
37
p-f
simile
simile

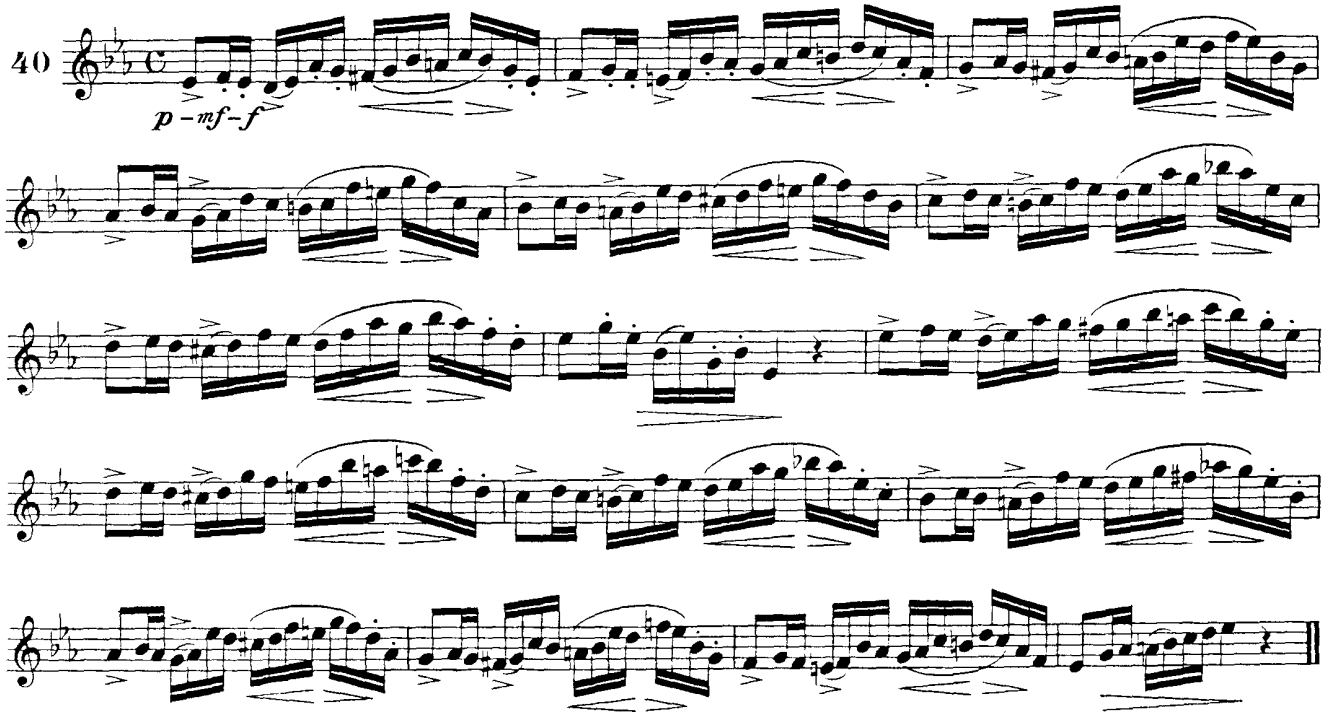
Bien poser la note principale du trille.



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

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

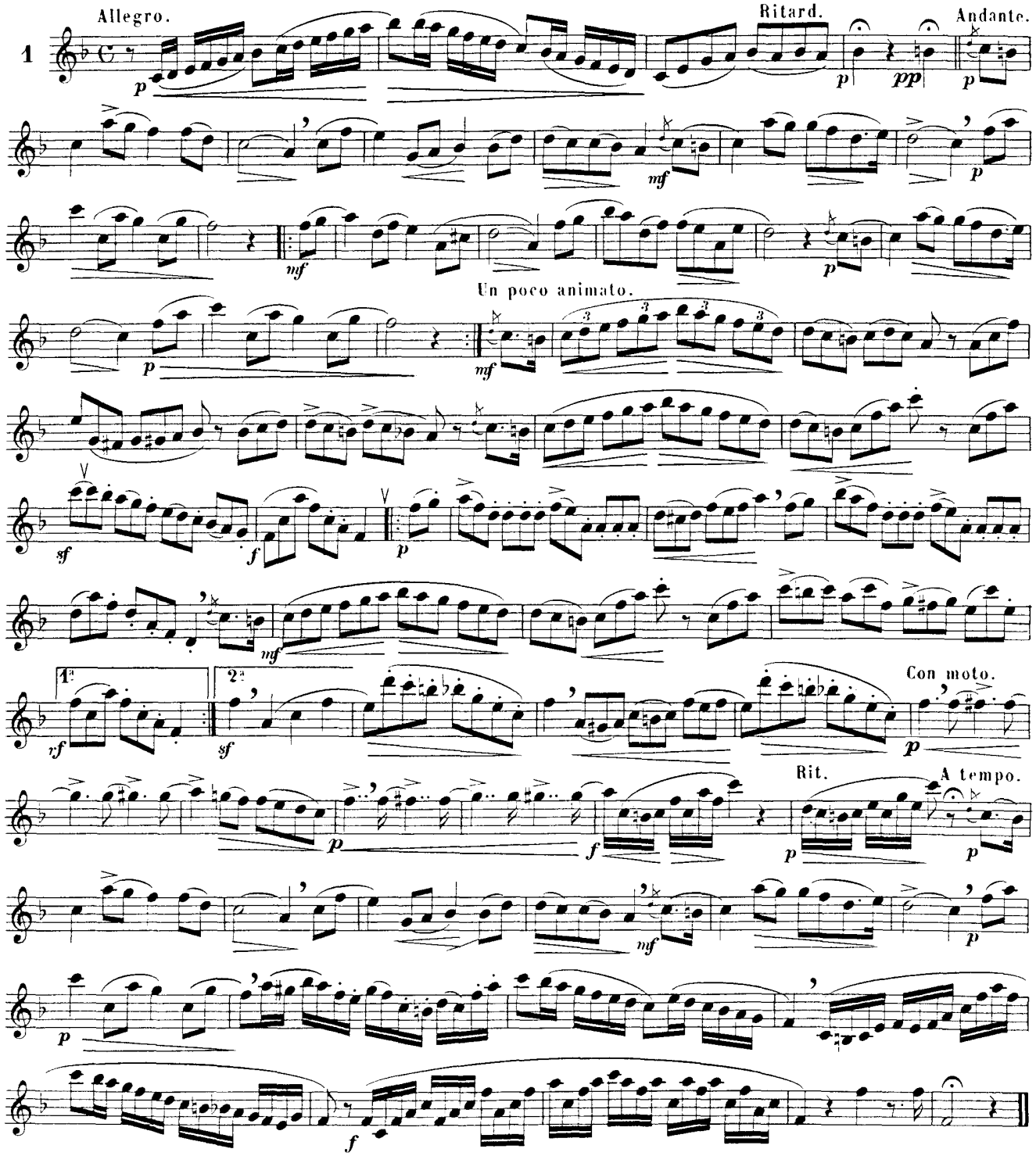




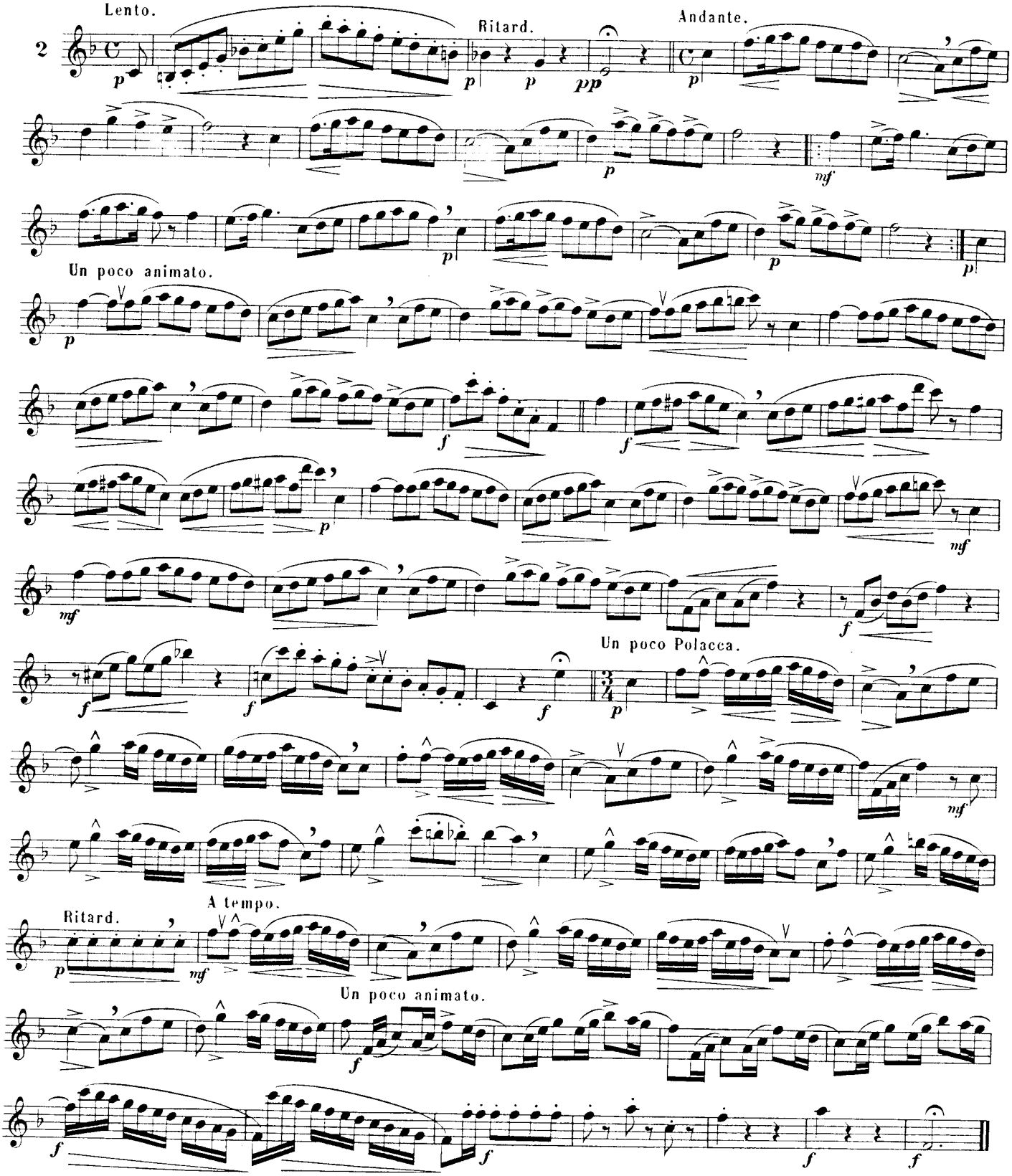
SIX MORCEAUX GRADUÉS ET ÉLÉGANTS

SIX PLEASING PIECES IN GRADUATED FORM

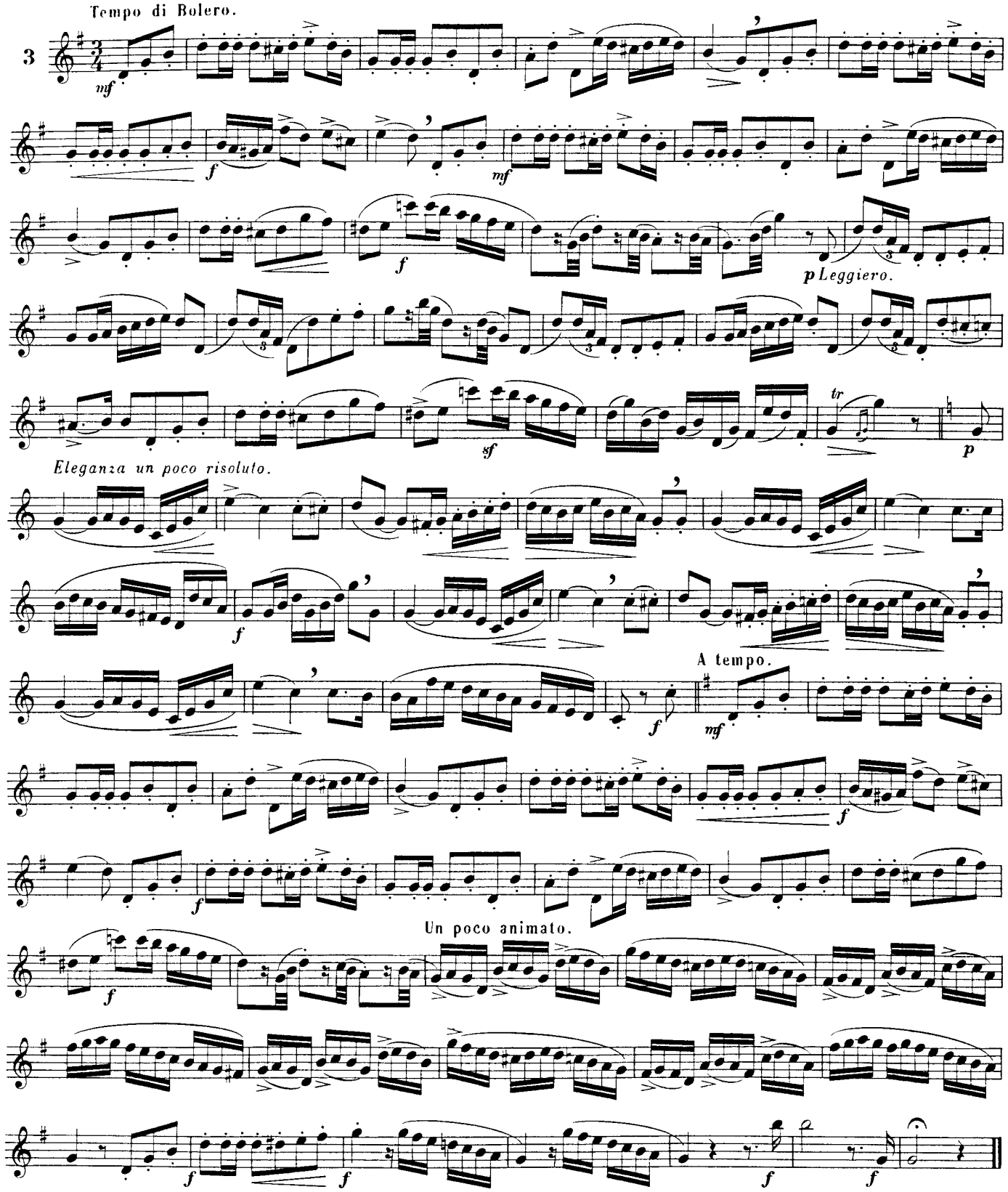
MÉLODIE SUISSE



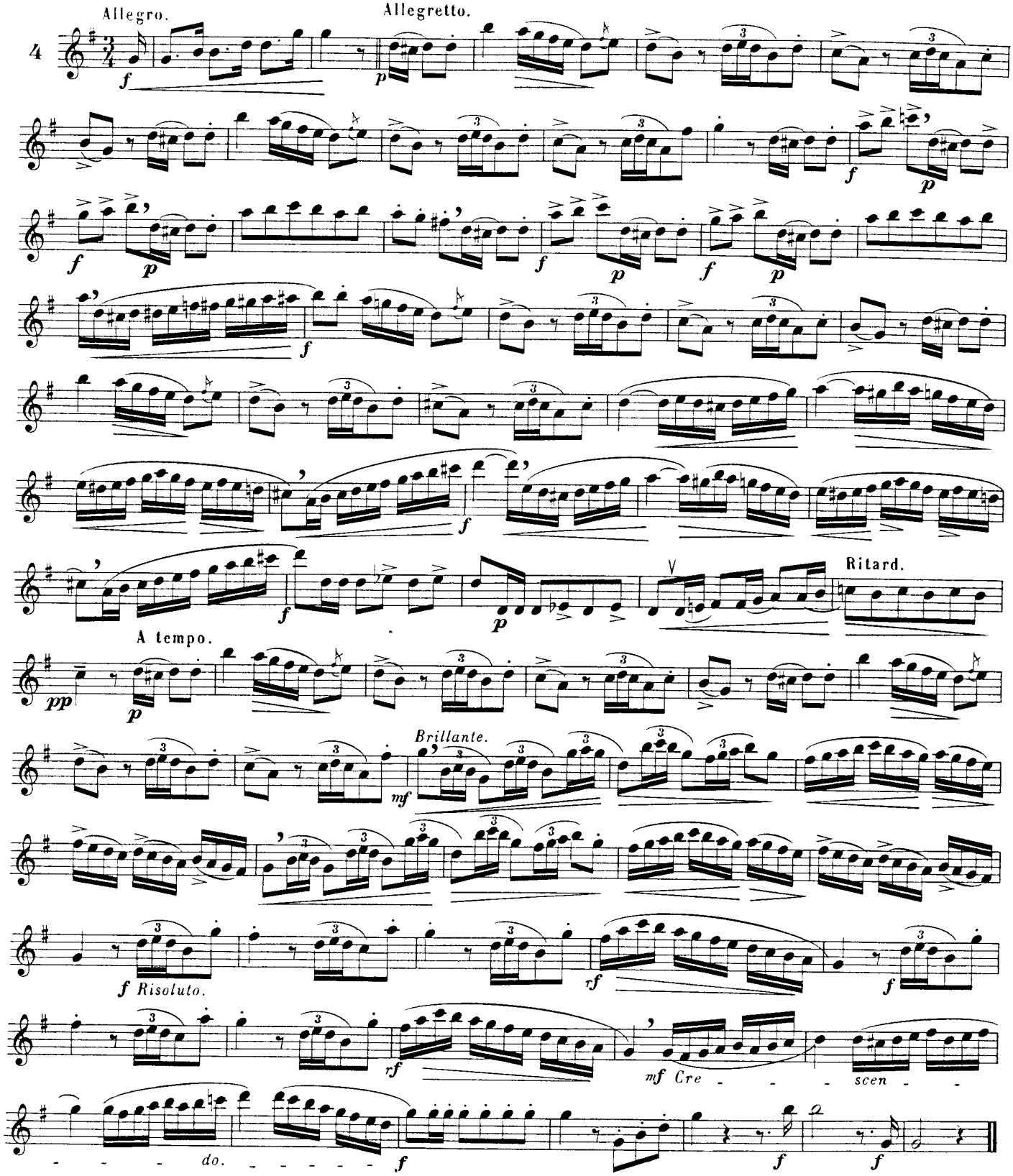
MÉLODIE ALLEMANDE



MADRID *(BOLÉRO)*



BOLÉRO ESPAGNOL



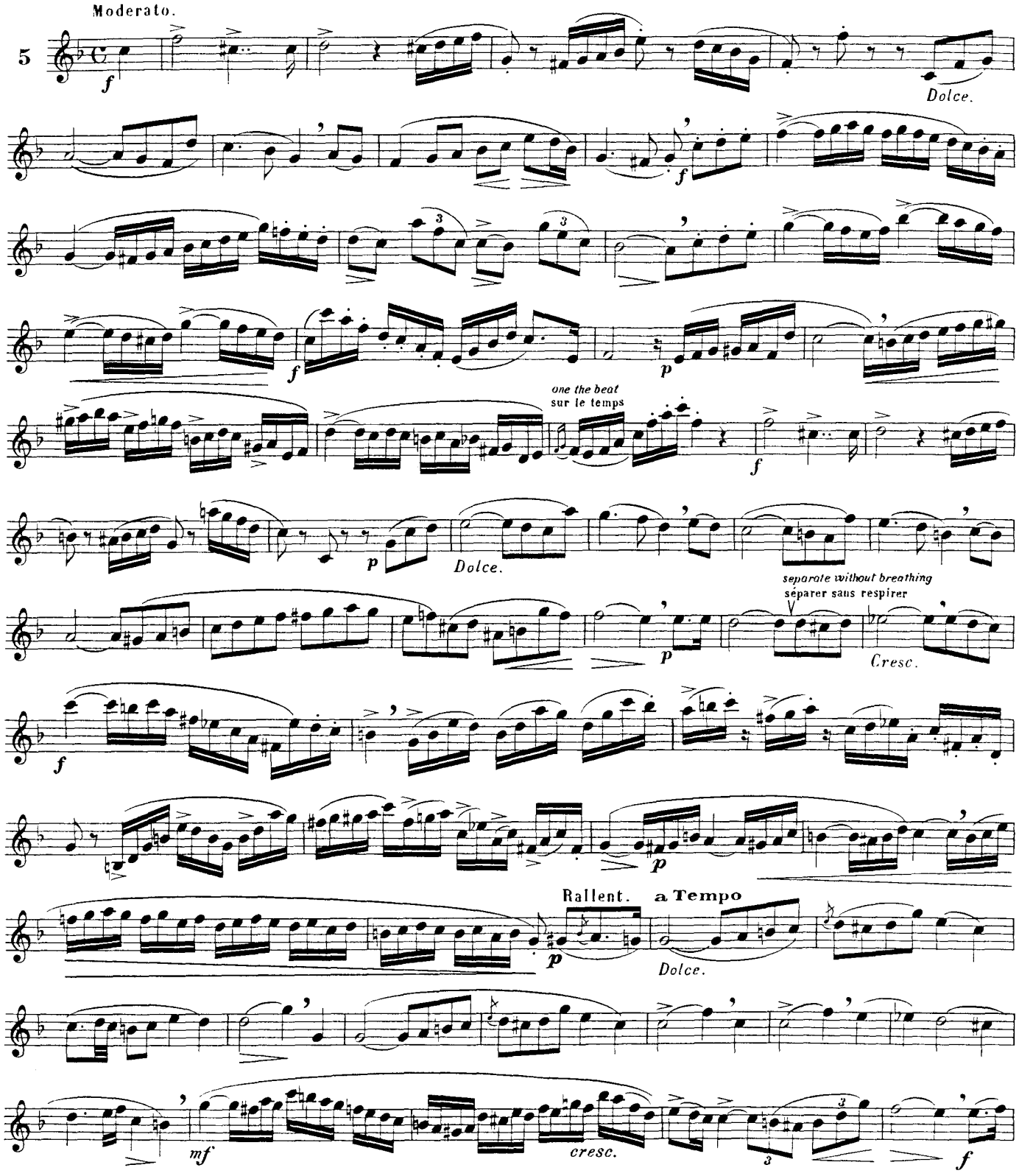
MORCEAU CARACTÉRISTIQUE

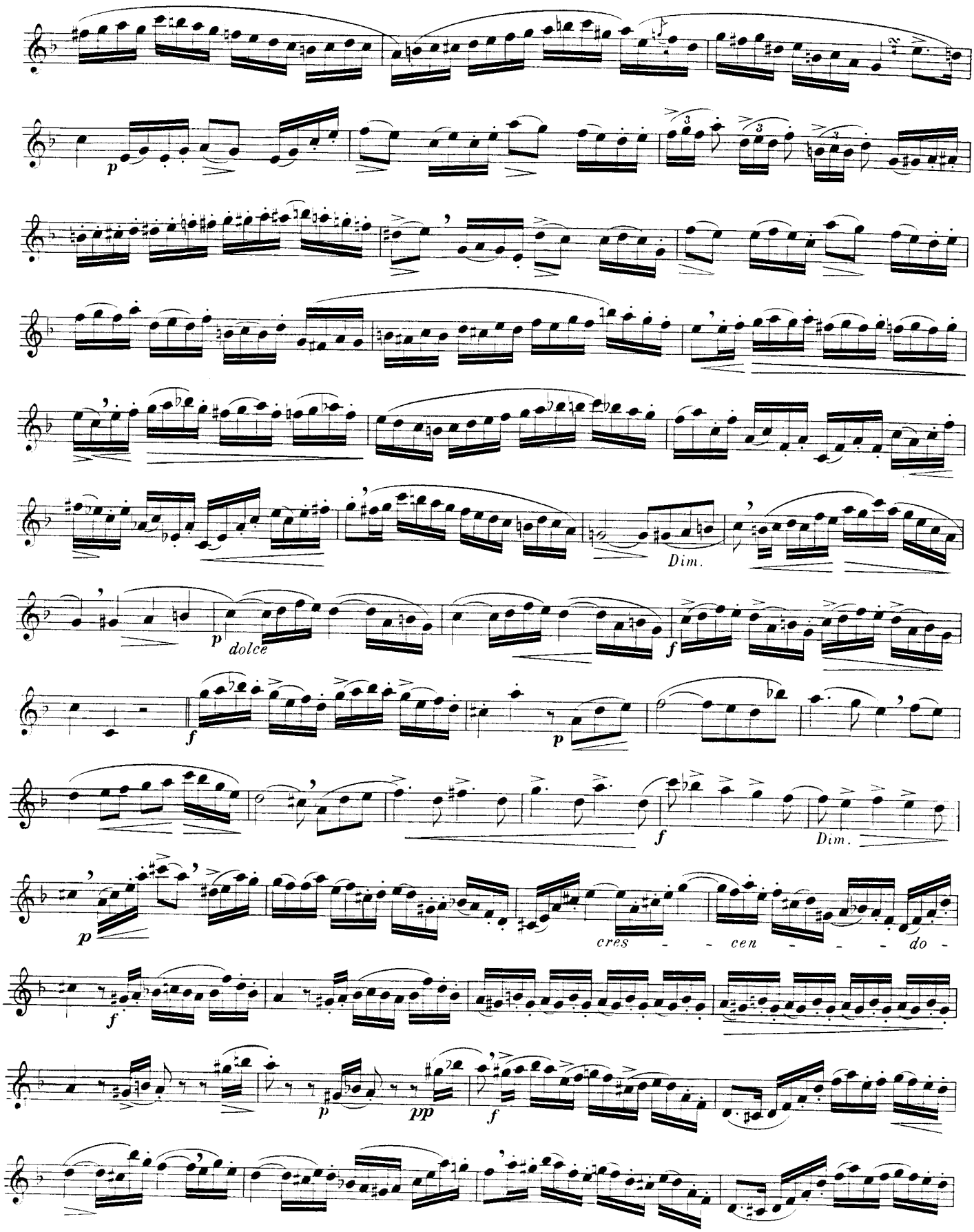
POUR ÉTUDIER LE STYLE

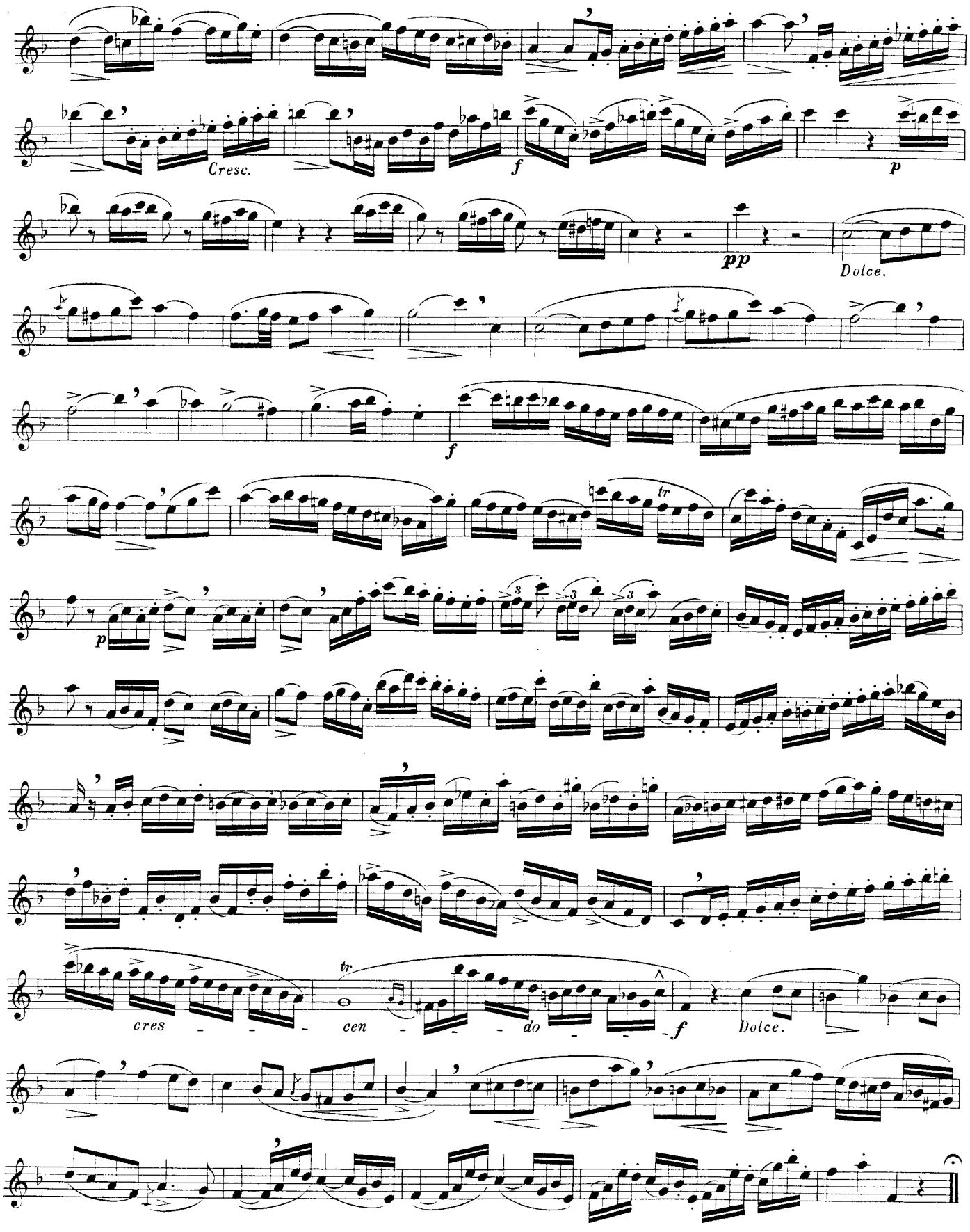
CHARACTERISTIC PIECE

GIVING PRACTICE ON THE STYLE

H. KLOSÉ

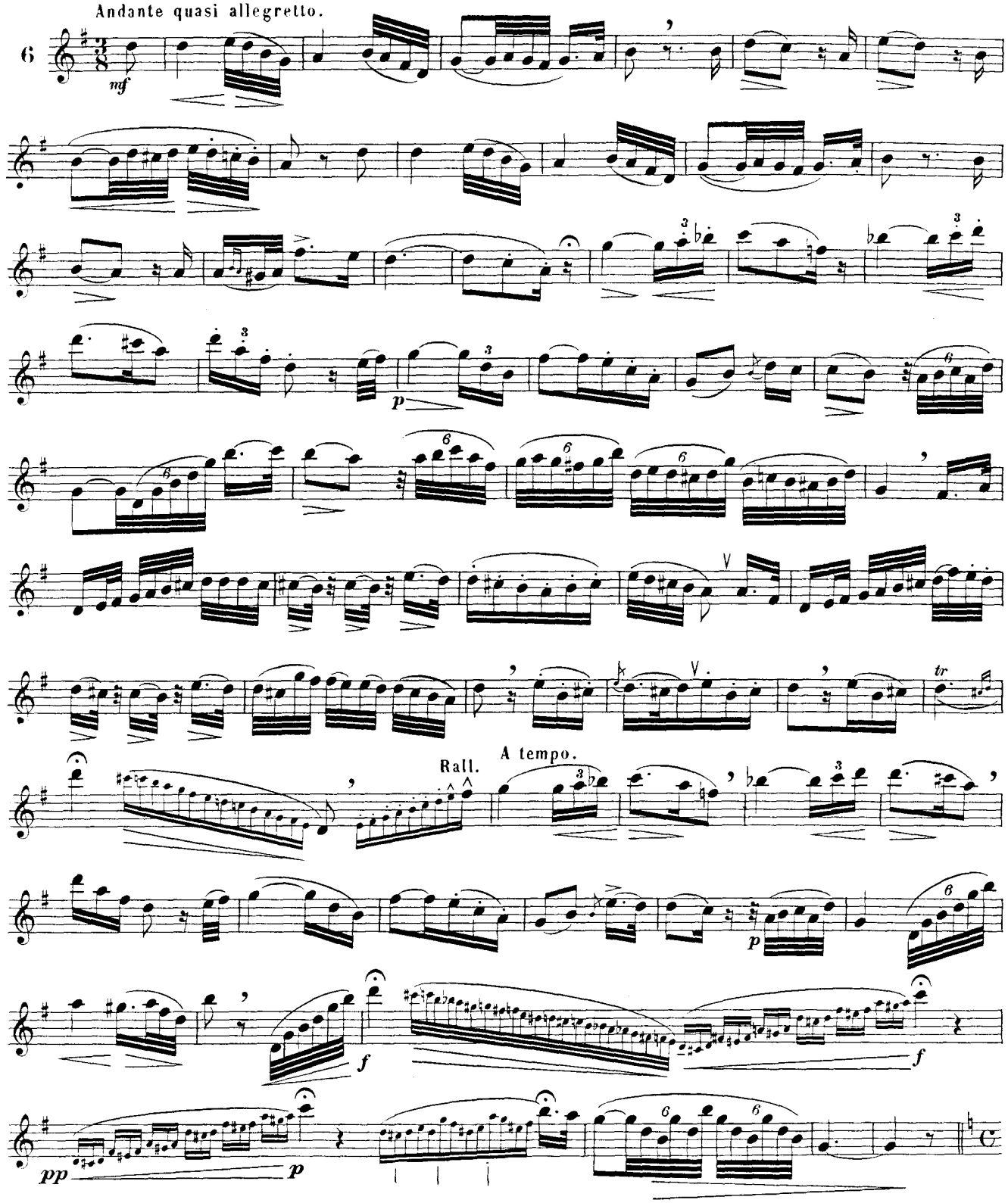


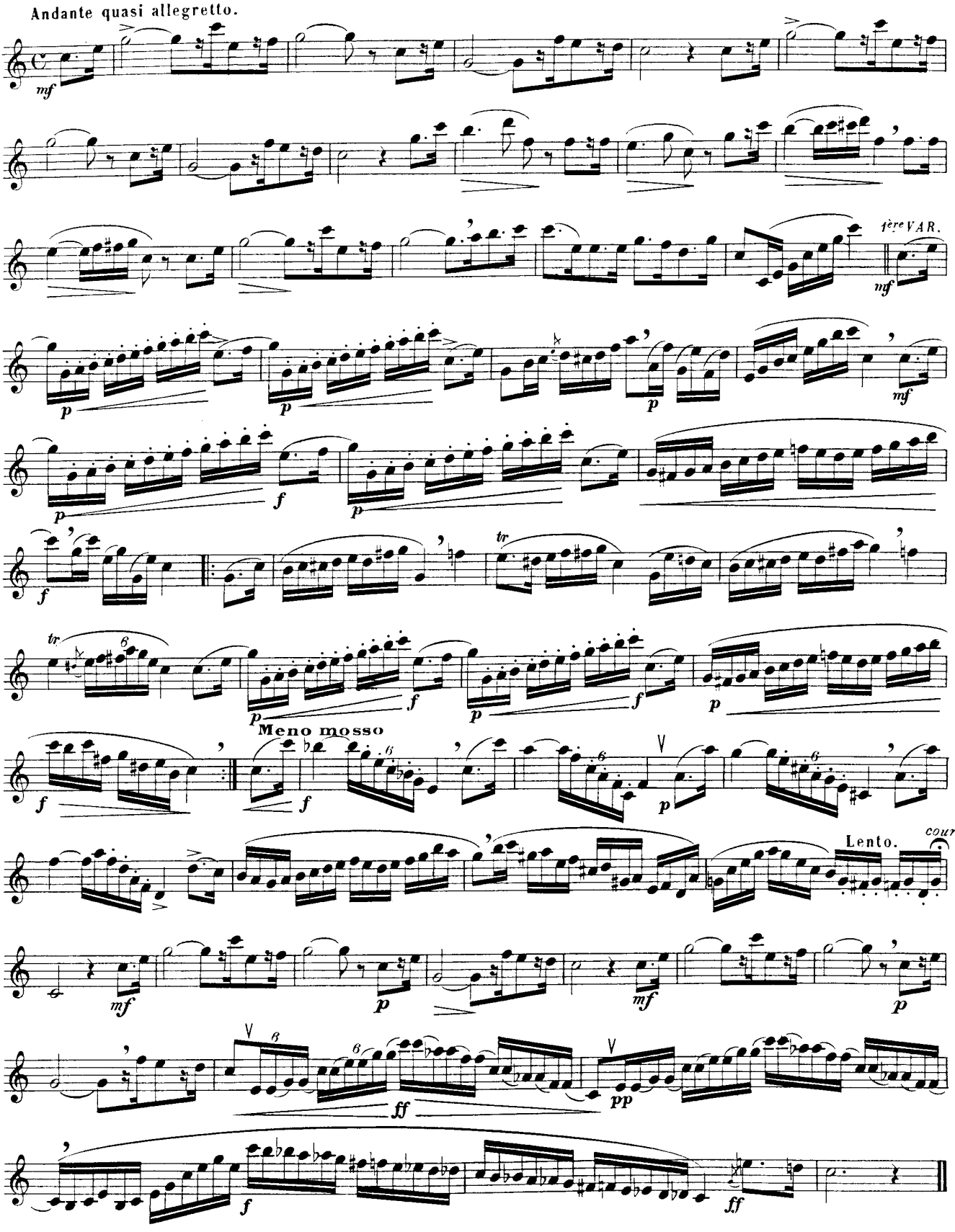

p
Dim.
p
dolce
f
f
p
f
Dim.
p
cres - - cen - - - do -
f
p
pp
f


Cresc.
f
p
pp
Dolce.
f
p
tr
cres
cen
do
f
Dolce.

IL CROCIATO

MEYERBEER




Andante quasi allegretto.
1ère VAR.
Meno mosso
Lento.
court

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
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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'œuvre 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 célebres *Etudes de Style* deviennent aujourd'hui concertantes grâce aux modifications apportées au deuxième pupitre. L'œuvre 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 admitred 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 wich 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 Mecanism* wich 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 wich 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 ardus.

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

CONSEILS

1º 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.

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

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

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

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

6º 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 mecanism 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

1º 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.

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

3º Practise slowly, it is the only way to maintain the eveness of tone and mecanism.

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

5º Carefully observe tonguing nuances and given advices.

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

"Twenty times on the bench replace your work"
"Polish it unceasingly and again and again..."

DE LA SOUPLESSE

L'embouchure demeure fixe pendant tout l'exercice.

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

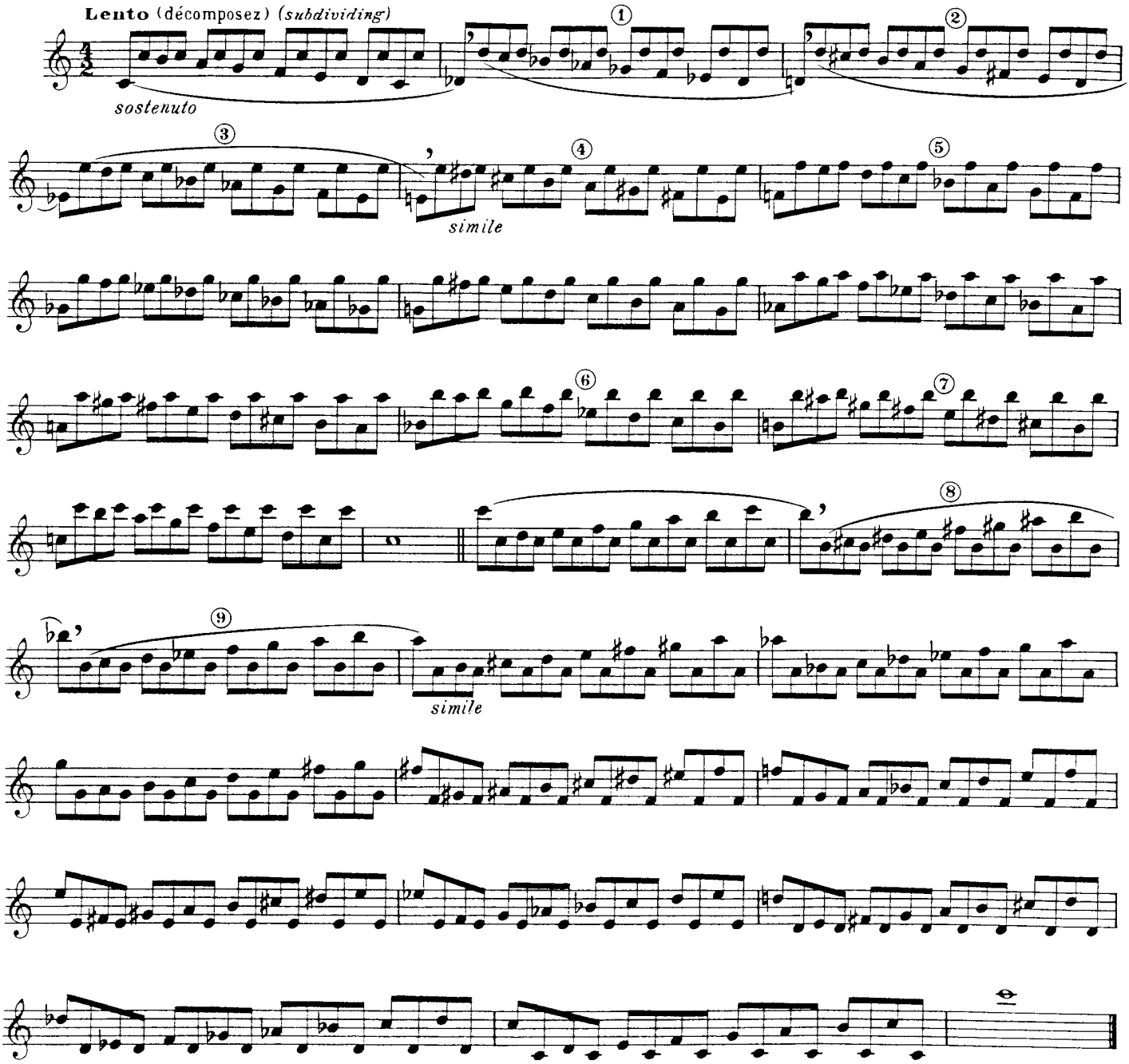
1 2 3 4 5 6 7 8

ABOUT SUPPLENESS

The mouthpiece remains steady during the whole exercise.

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

1 2 3 4 5 6 7 8



Reprendre l'exercice sans décomposer.

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

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

Take over the exercise without subdividing.

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

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.

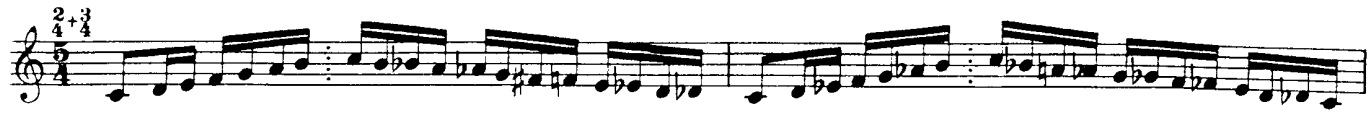
STUDY ABOUT SCALE

MAJOR AND MINOR SAME TONICS

Staccato - Articulated - Legato.

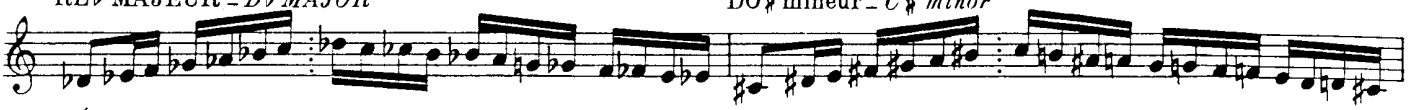
DO MAJEUR - *C MAJOR*

DO mineur - *C minor*



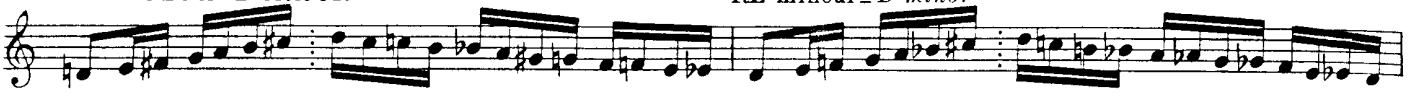
RÉ♭ MAJEUR - *D♭ MAJOR*

DO♯ mineur - *C♯ minor*



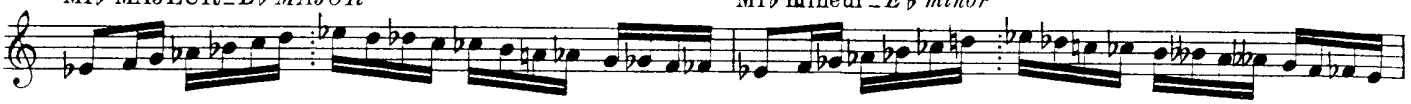
RÉ MAJEUR - *D MAJOR*

RÉ mineur - *D minor*



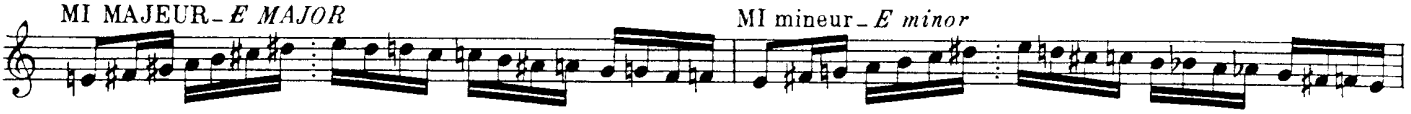
MI♭ MAJEUR - *E♭ MAJOR*

MI♭ mineur - *E♭ minor*



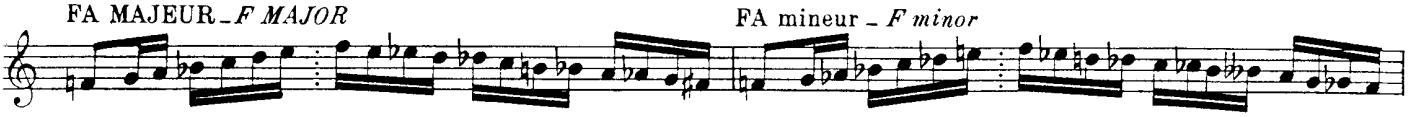
MI MAJEUR - *E MAJOR*

MI mineur - *E minor*



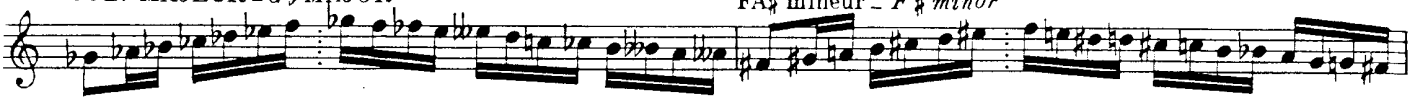
FA MAJEUR - *F MAJOR*

FA mineur - *F minor*



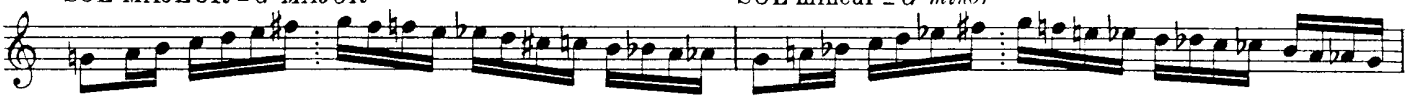
SOL♭ MAJEUR - *G♭ MAJOR*

FA♯ mineur - *F♯ minor*



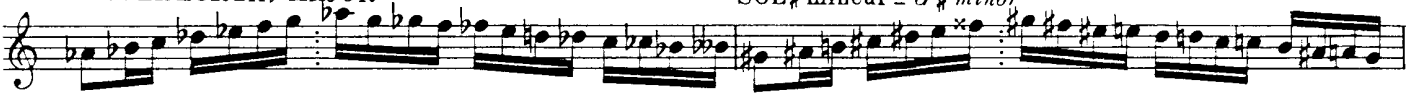
SOL MAJEUR - *G MAJOR*

SOL mineur - *G minor*



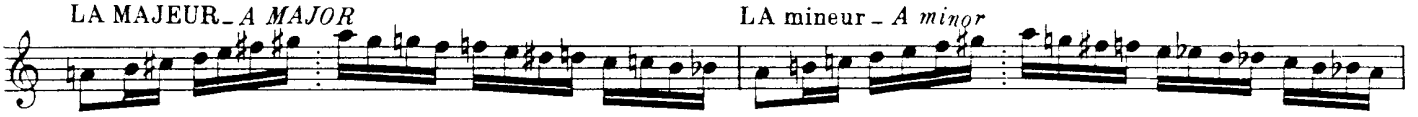
LA♭ MAJEUR - *A♭ MAJOR*

SOL♯ mineur - *G♯ minor*



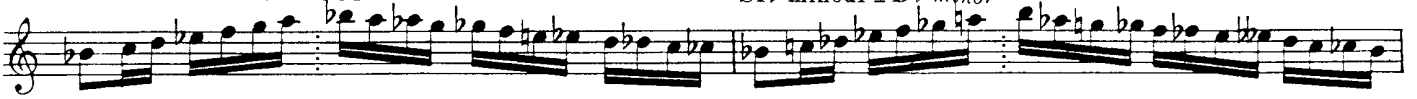
LA MAJEUR - *A MAJOR*

LA mineur - *A minor*



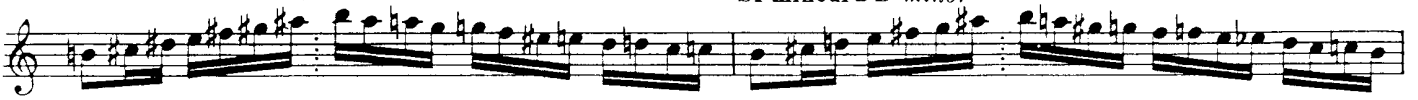
SI♭ MAJEUR - *B♭ MAJOR*

SI♭ mineur - *B♭ minor*

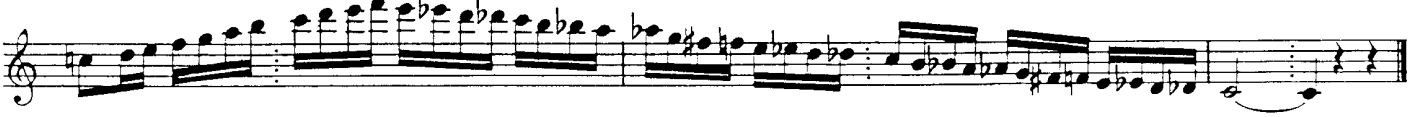


SI MAJEUR - *B MAJOR*

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♭ MAJEUR – *B♭ MAJOR*

SI♭ mineur – *B♭ minor*

LA MAJEUR – *A MAJOR*

LA mineur – *A minor*

LA♭ MAJEUR – *A♭ MAJOR*

SOL♯ mineur – *G♯ minor*

SOL MAJEUR – *G MAJOR*

SOL mineur – *G minor*

FA♯ MAJEUR – *F♯ MAJOR*

FA♯ mineur – *F♯ minor*

FA MAJEUR – *F MAJOR*

FA mineur – *F minor*

MI MAJEUR – *E MAJOR*

MI mineur – *E minor*

MI♭ MAJEUR – *E♭ MAJOR*

MI♭ mineur – *E♭ minor*

RÉ MAJEUR – *D MAJOR*

RÉ mineur – *D minor*

RE♭ MAJEUR – *D♭ MAJOR*

DO♯ mineur – *C♯ minor*

DO MAJEUR – *C MAJOR*

1re mesure de chaque ligne.

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

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

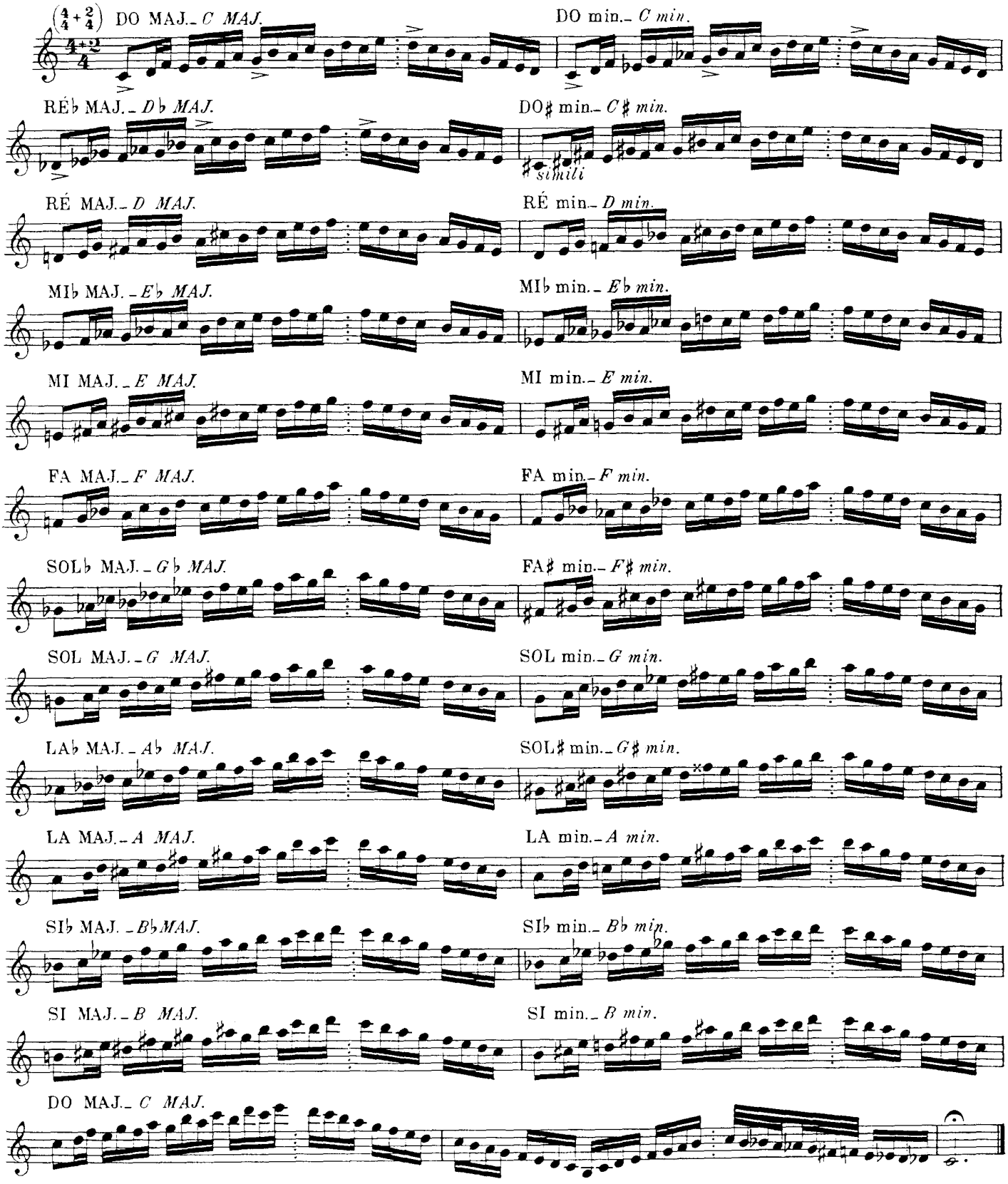
Détaché - Articulé - Lié.

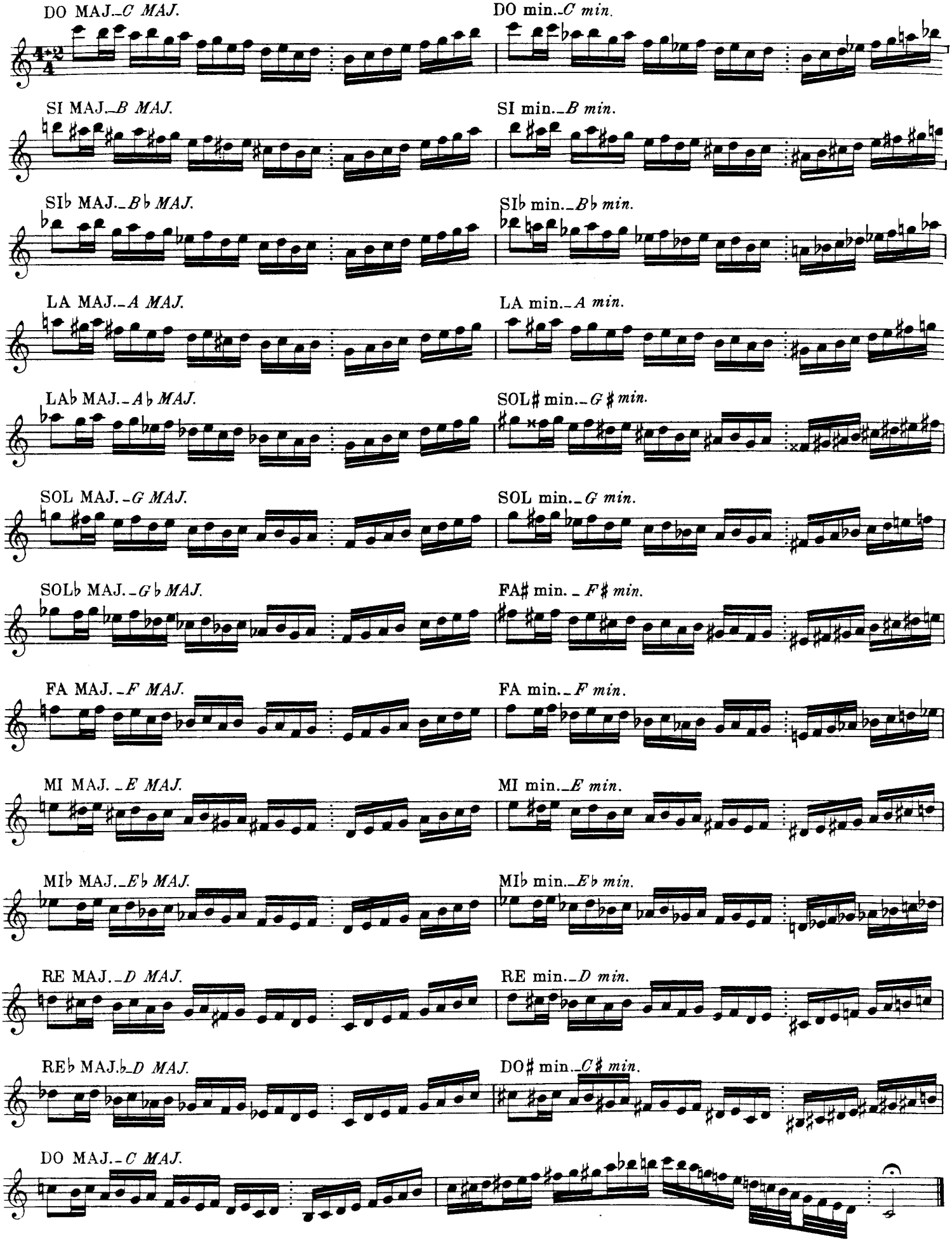
scales.

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.



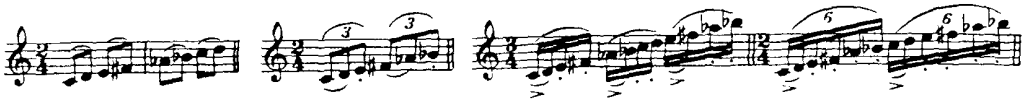

DO MAJ._C MAJ.
DO min._C min.
SI MAJ._B MAJ.
SI min._B min.
SI♭ MAJ._B♭ MAJ.
SI♭ min._B♭ min.
LA MAJ._A MAJ.
LA min._A min.
LA♭ MAJ._A♭ MAJ.
SOL♯ min._G♯ min.
SOL MAJ._G MAJ.
SOL min._G min.
SOL♭ MAJ._G♭ MAJ.
FA♯ min._F♯ min.
FA MAJ._F MAJ.
FA min._F min.
MI MAJ._E MAJ.
MI min._E min.
MI♭ MAJ._E♭ MAJ.
MI♭ min._E♭ min.
RE MAJ._D MAJ.
RE min._D min.
RE♭ MAJ._D♭ MAJ.
DO♯ min._C♯ min.
DO MAJ._C MAJ.

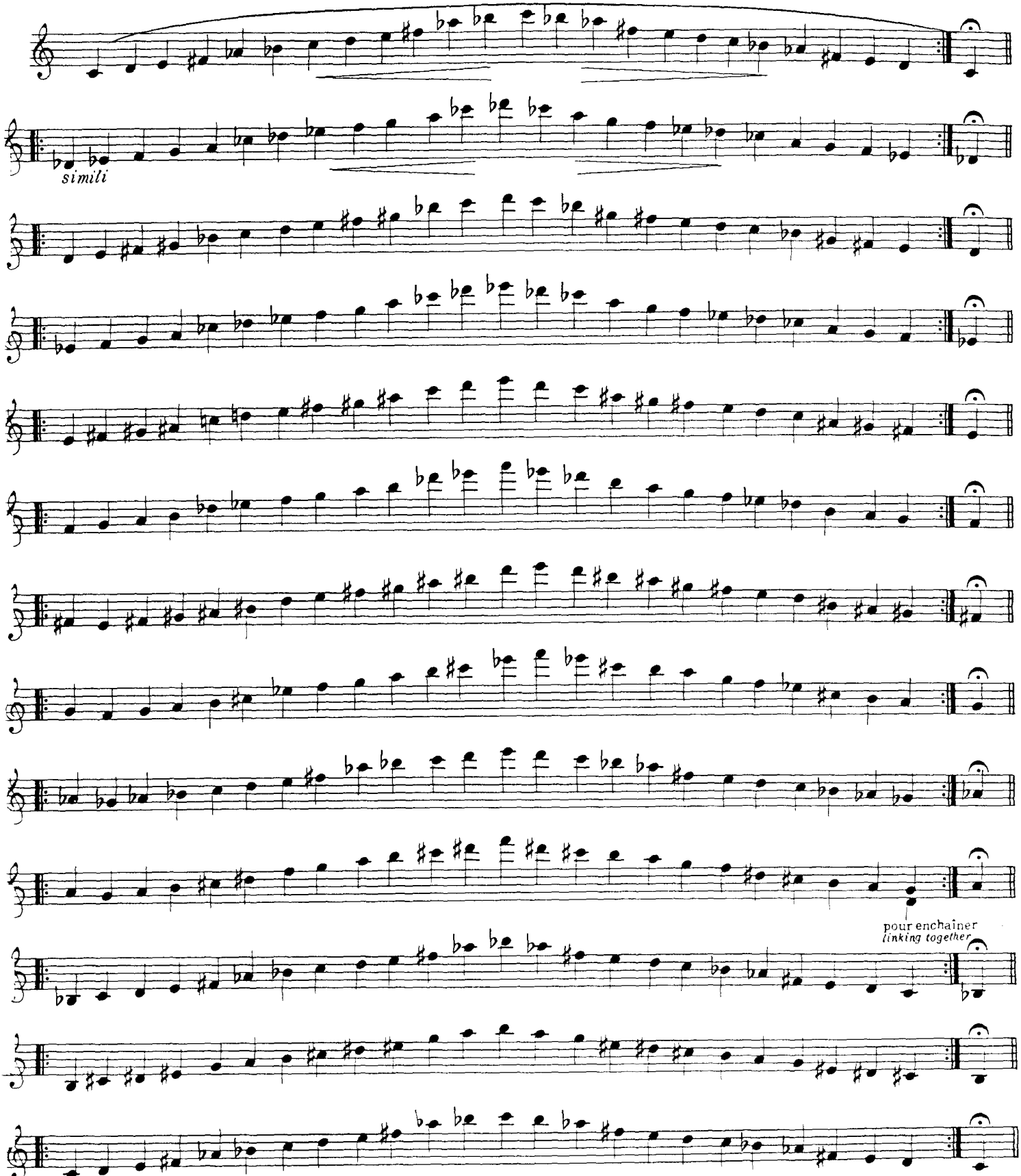
GAMMES PAR TONS

Travailler avec les rythmes suivants articulations supérieures et nférieures.

ALL TONES SCALES

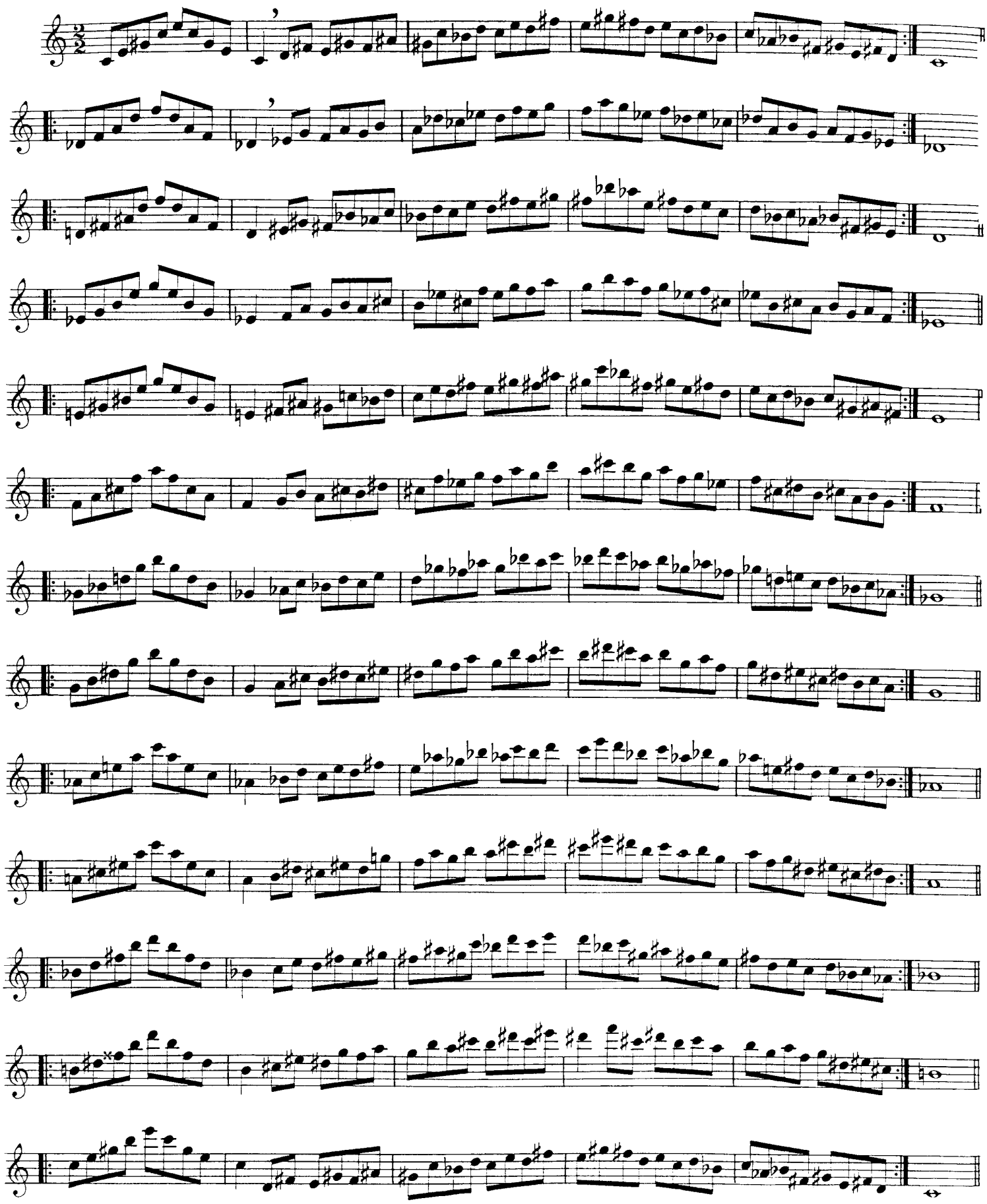
Practise with the following rythms: higher and lower intervals.





eprendre le tout en enchaînant par gamme entière.

Repeat the whole thing in linking together by complete scale.



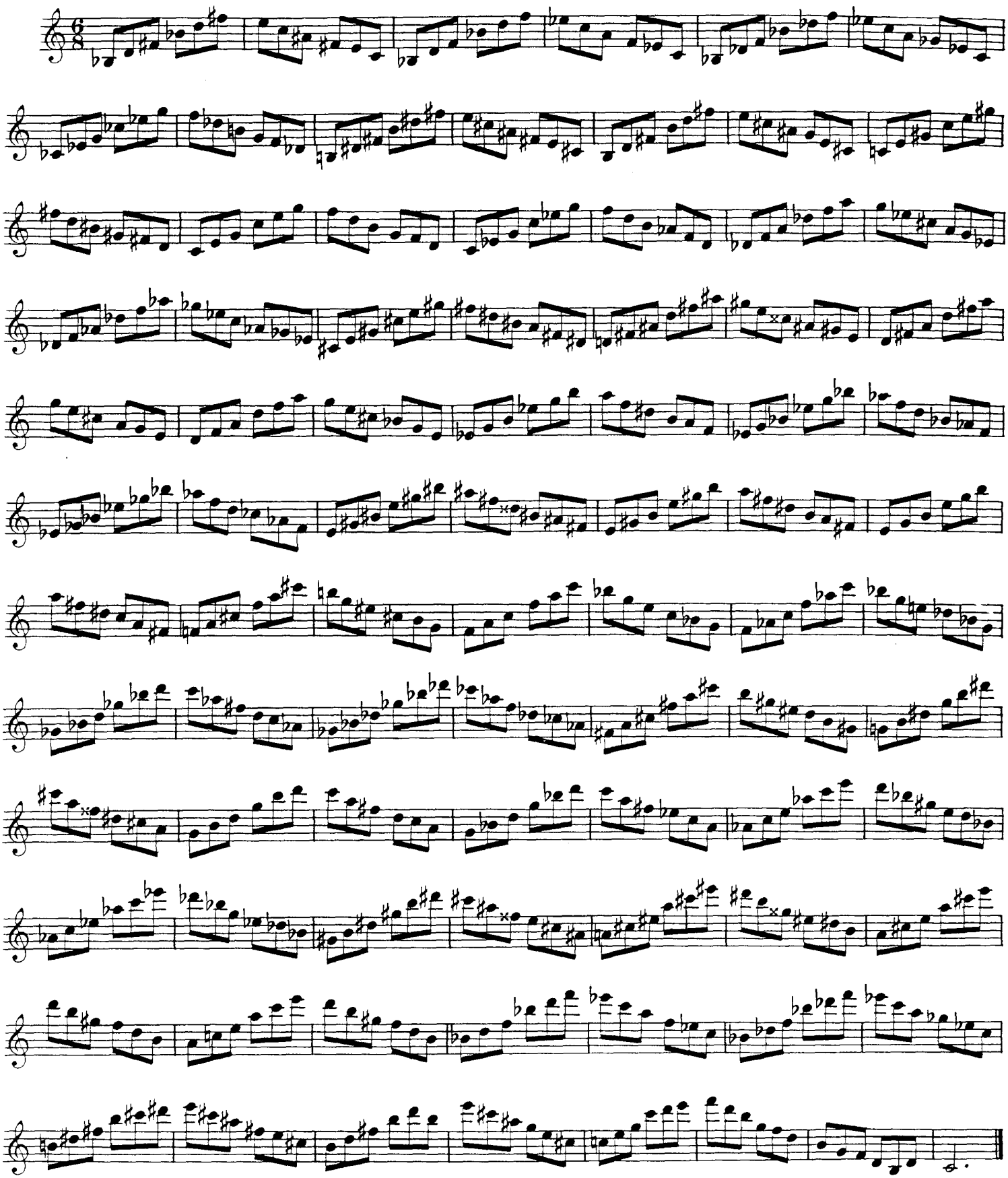
Reprendre le tout, enchaîné par gamme entière.

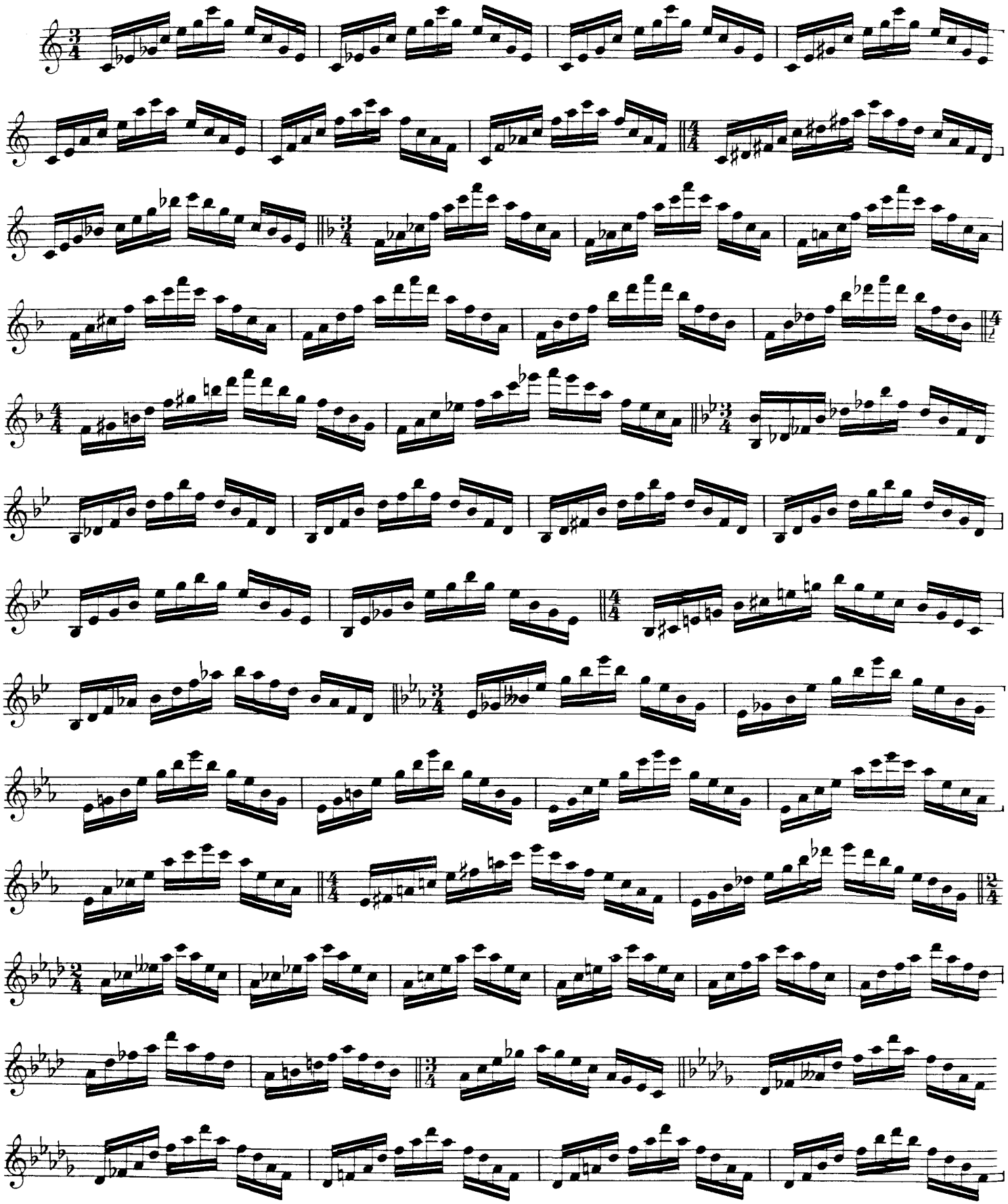
Repeat the whole thing in linking together by complete scale.

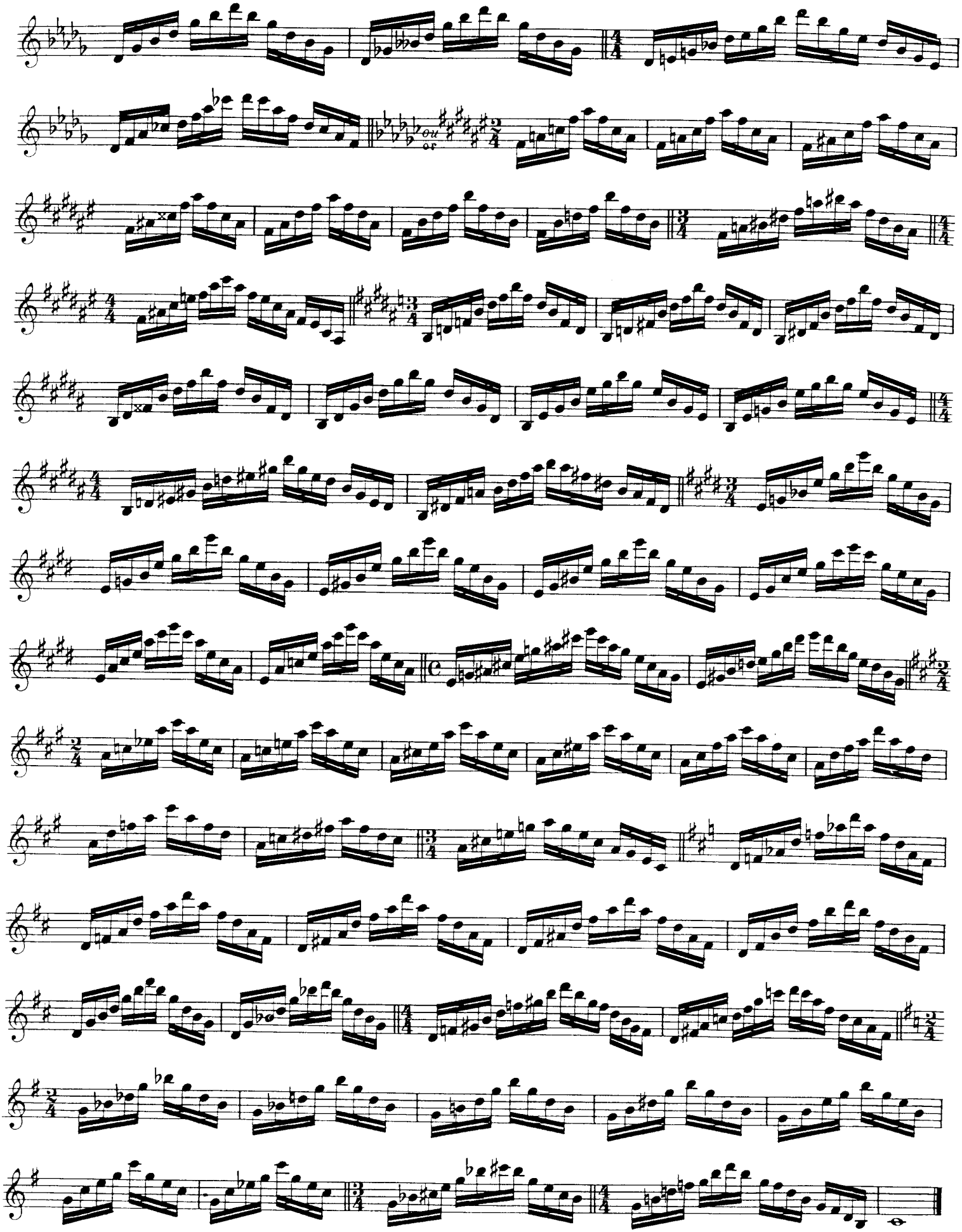
ETUDES SUR LES ACCORDS EXERCISES ABOUT CHORDS

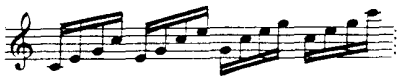
Détaché - Articulé - Lié.

Staccato - Articulated - Legato.

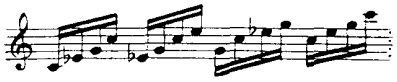




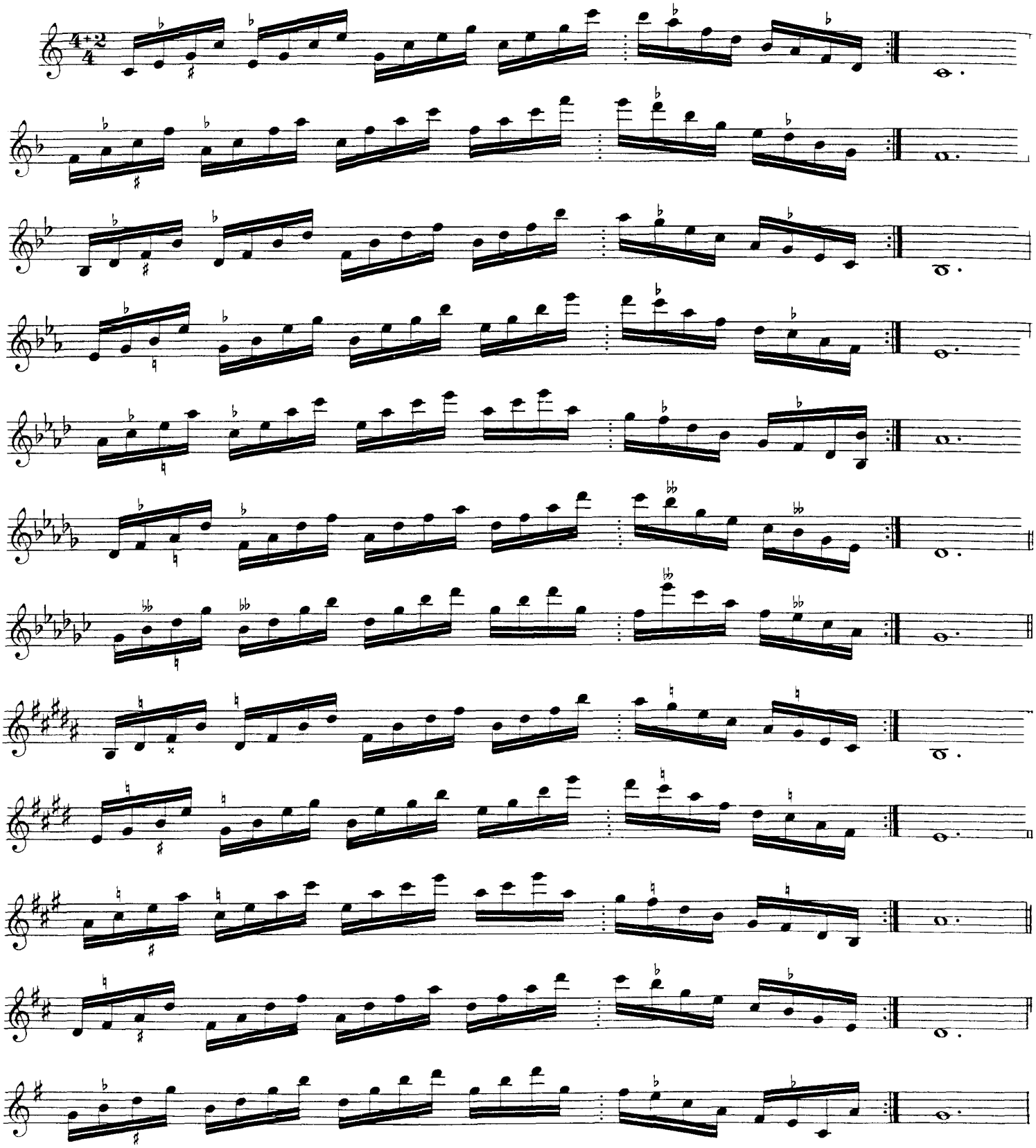




2º en modifiant par l'altération placée au-dessus de la note.
2º In modifying by the sign placed above the note.



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

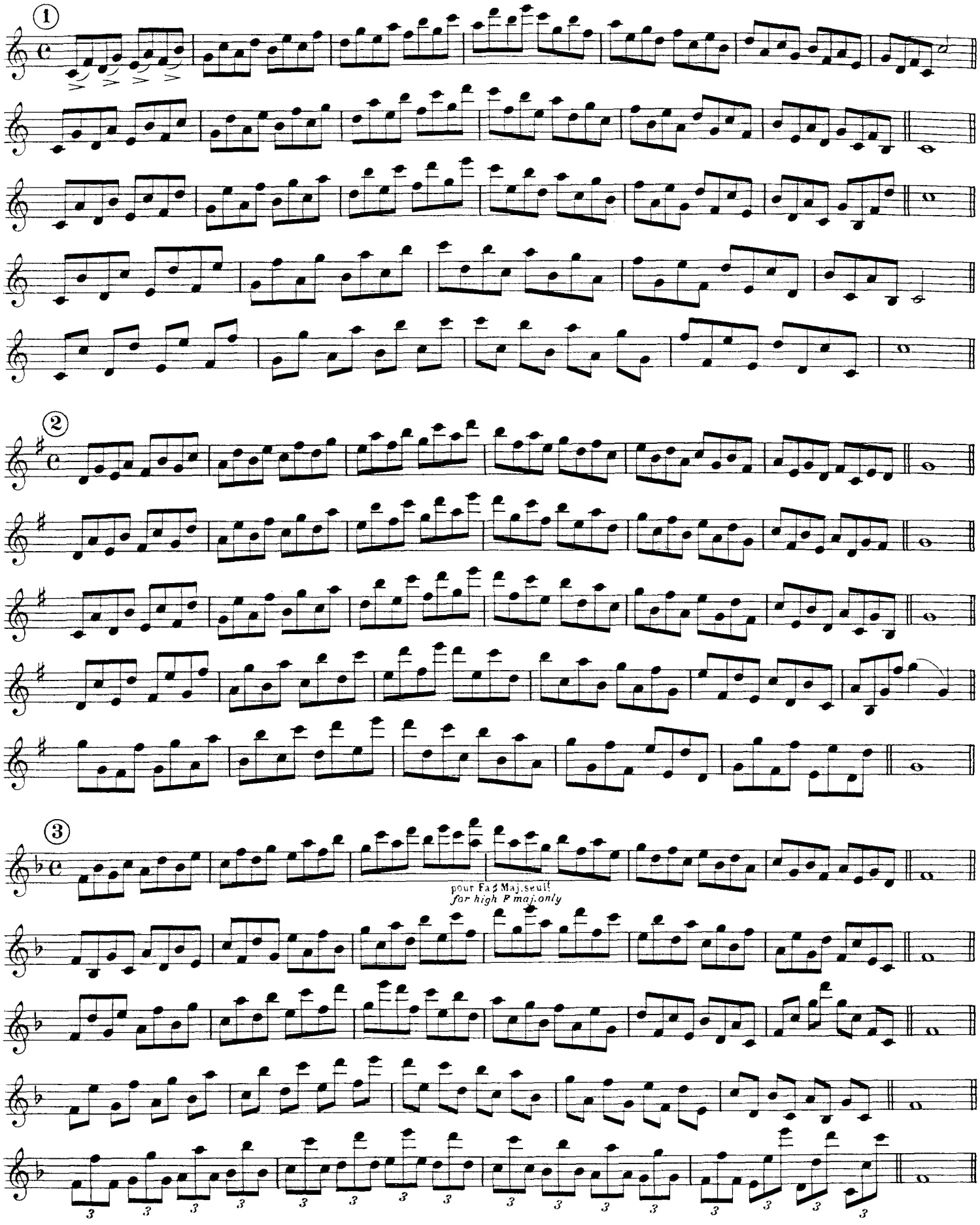


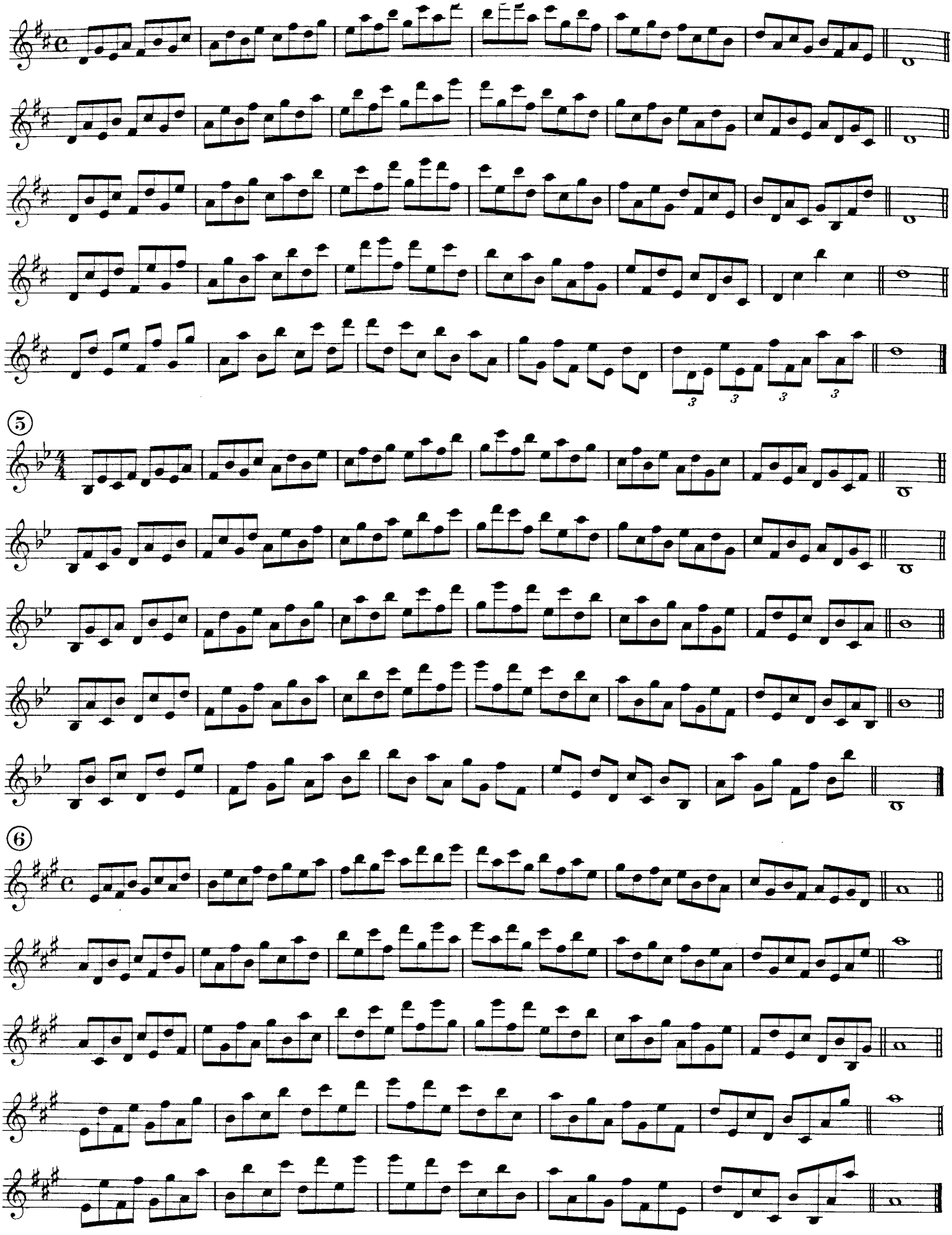
QUARTES-QUINTES-SIXTES SEPTIÈMES-OCTAVES

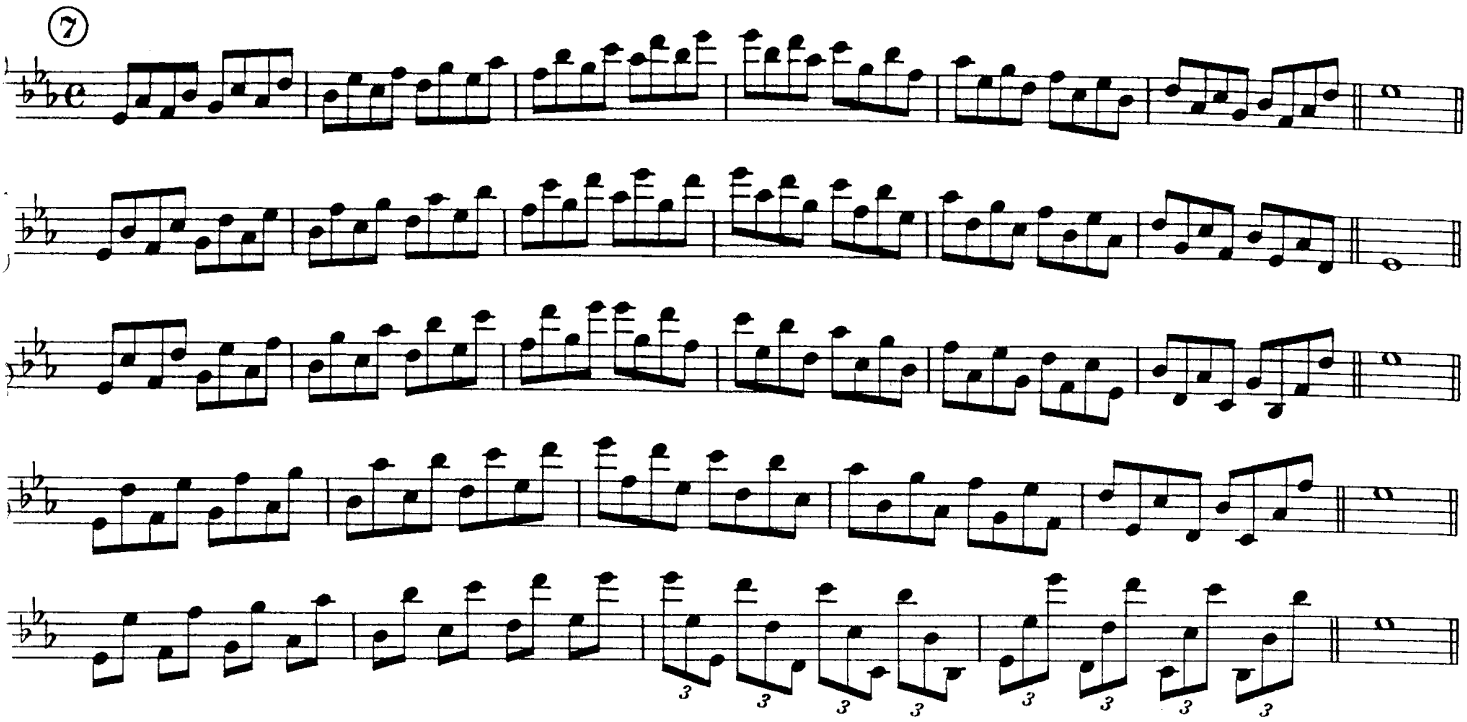
Détaché - Articulé - Lié.

FOURTHS-FIFTHS-SIXTHS SEVENTHS-OCTAVES

Staccato - Articulated - Legato.

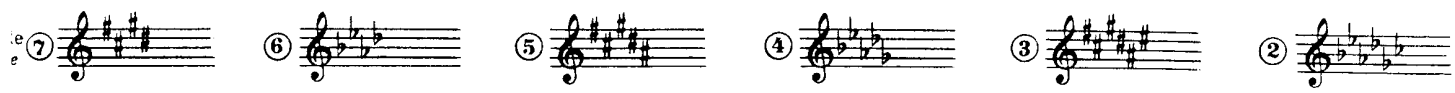




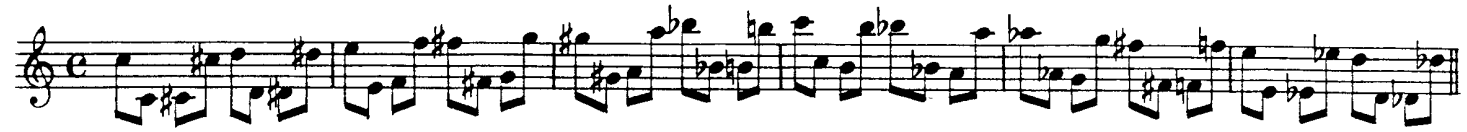


Reprendre les sept exercices en supposant les armures suivantes pour chacun d'eux.

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



Autre exercice – Other exercise

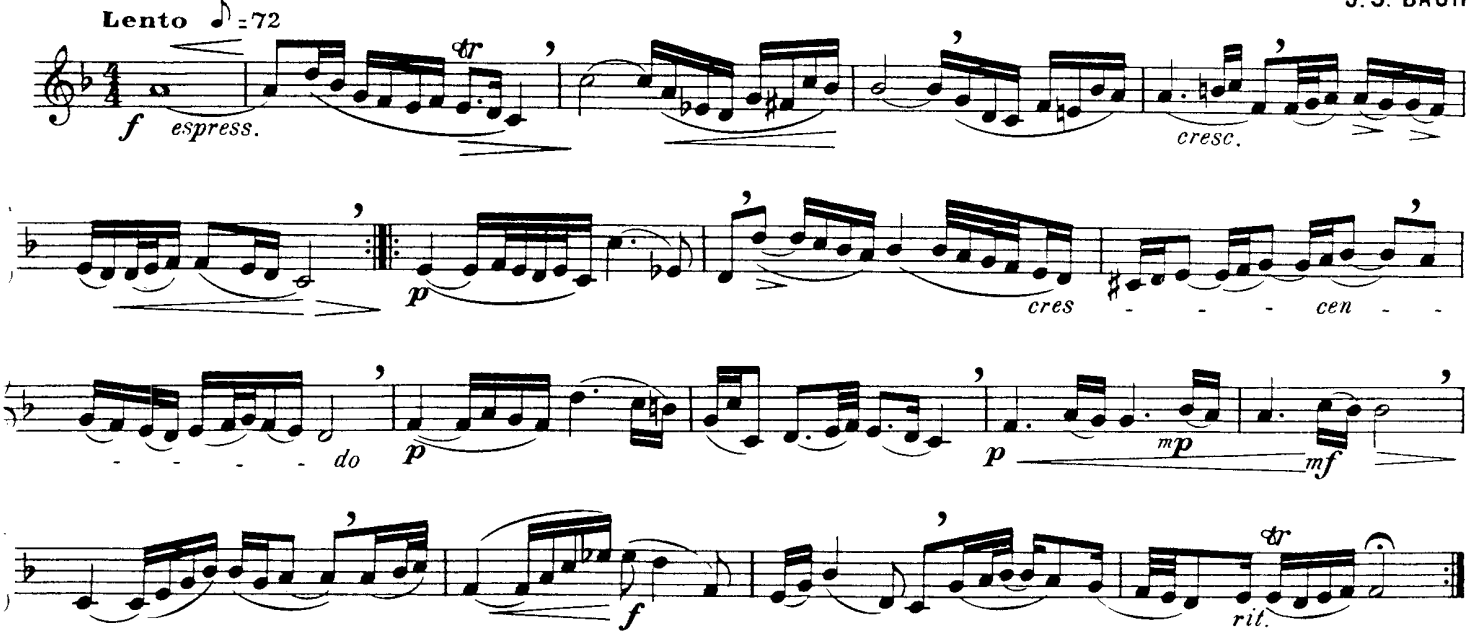


Après le travail d'étude des intervalles, jouer l'Aria de Bach, indispensable pour la sonorité et l'embouchure.

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

ARIA

J. S. BACH



SIX ETUDES MELODIQUES

AVEC ACCOMPAGNEMENT D'UN DEUXIEME SAXOPHONE

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

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

SIX MELODIOUS STUDIES

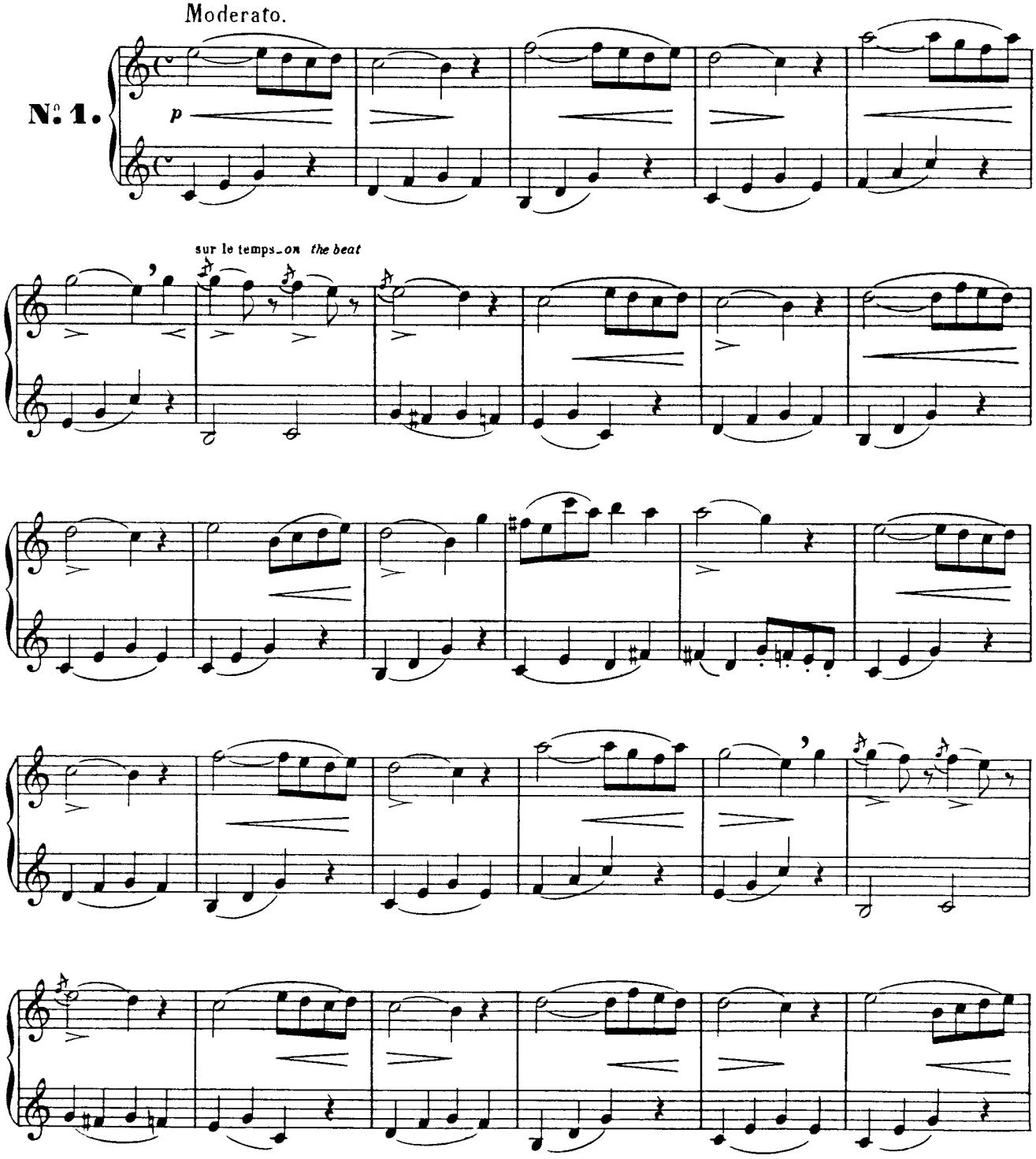
WITH ACCOMPANIMENT OF A SECOND SAXOPHONE

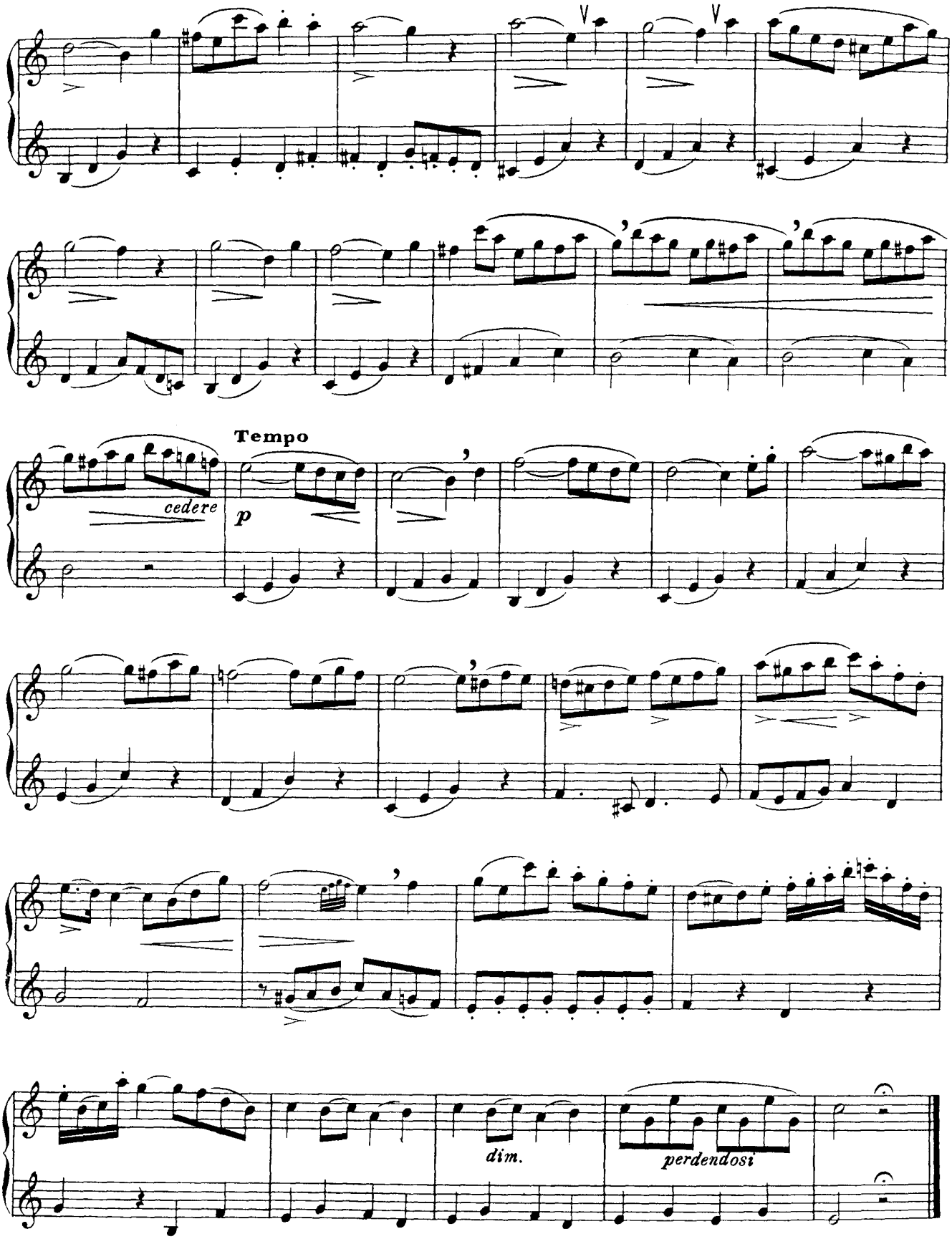
Rule: Short values belong to long values which follow them.

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

No. 1.

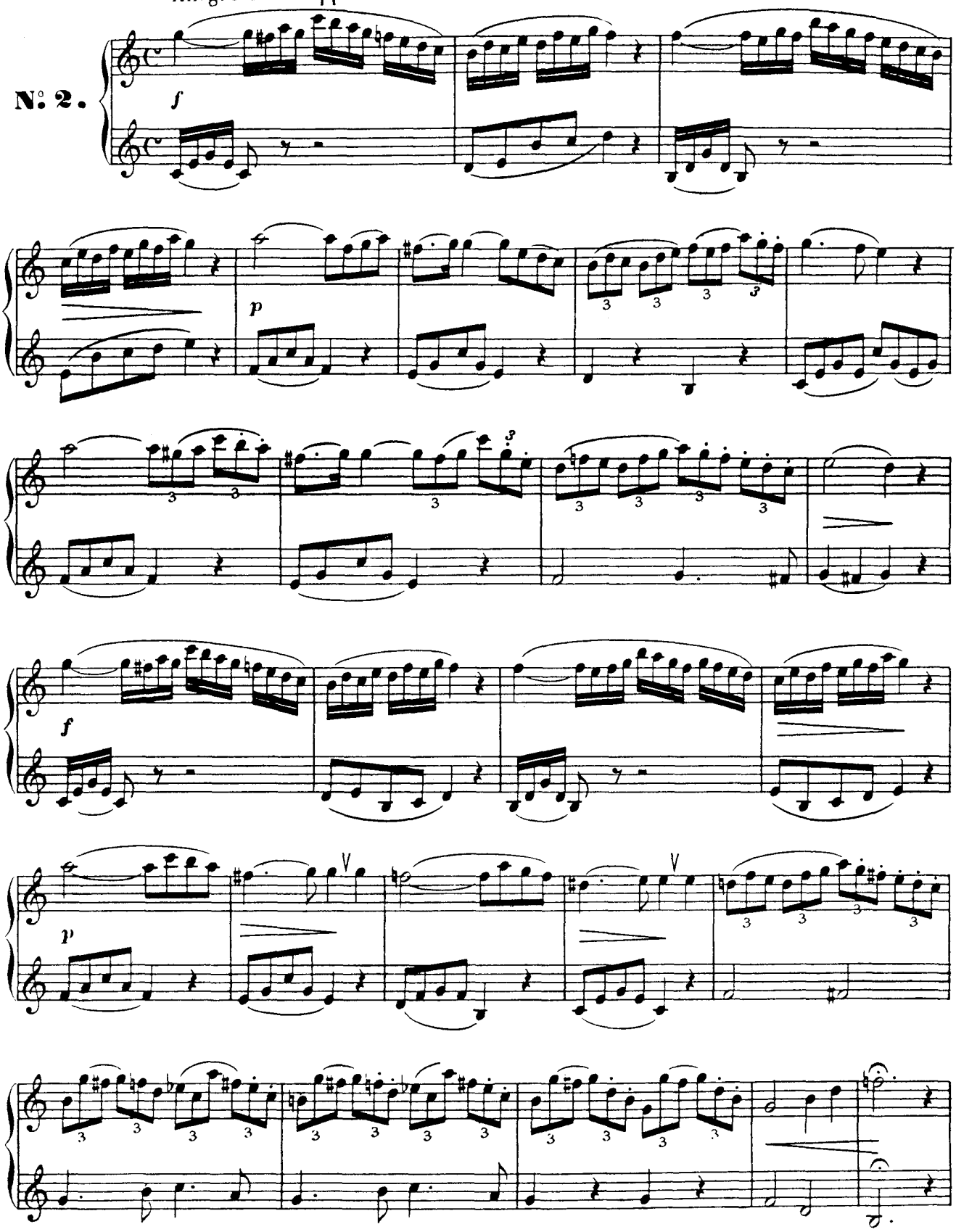
Moderato.

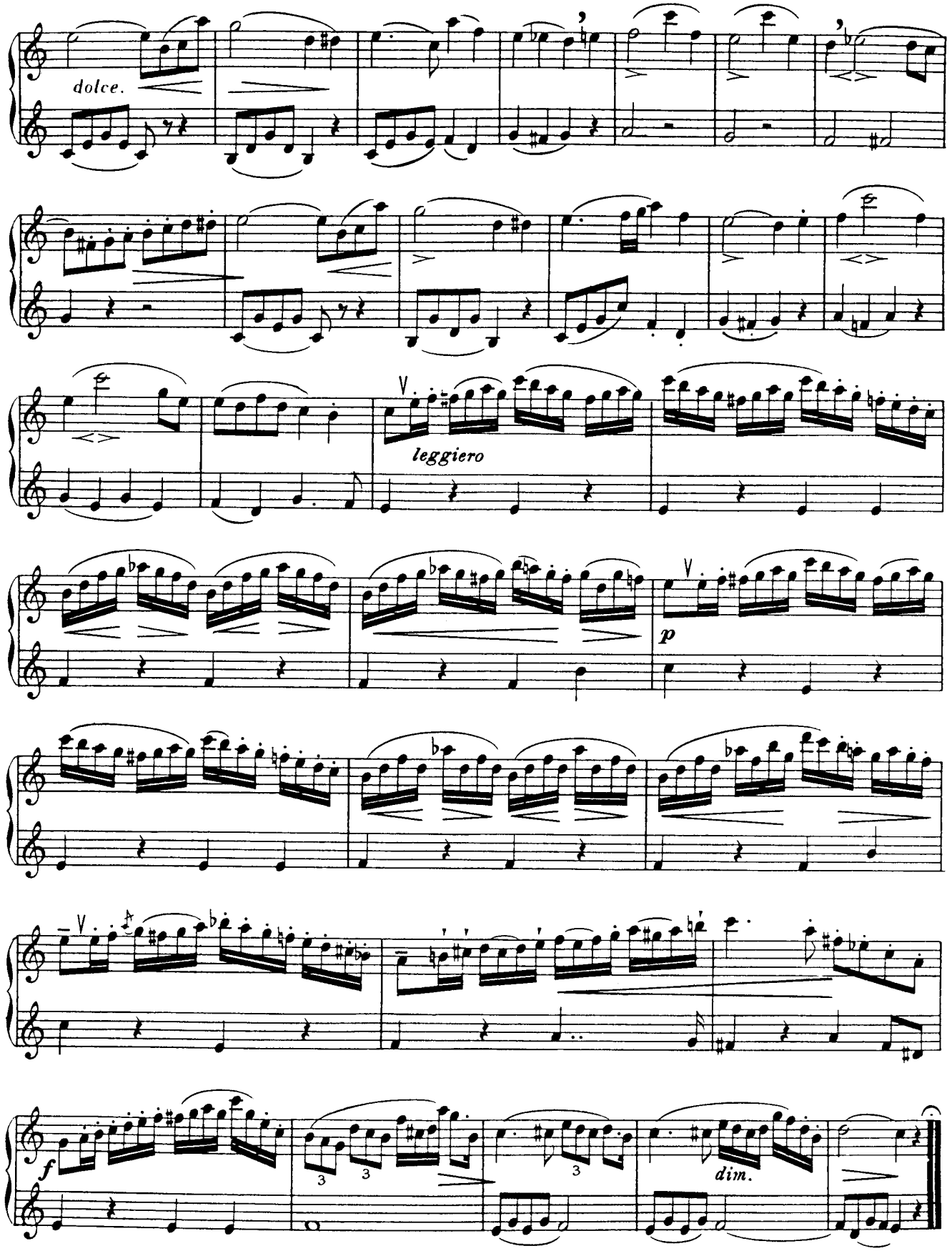


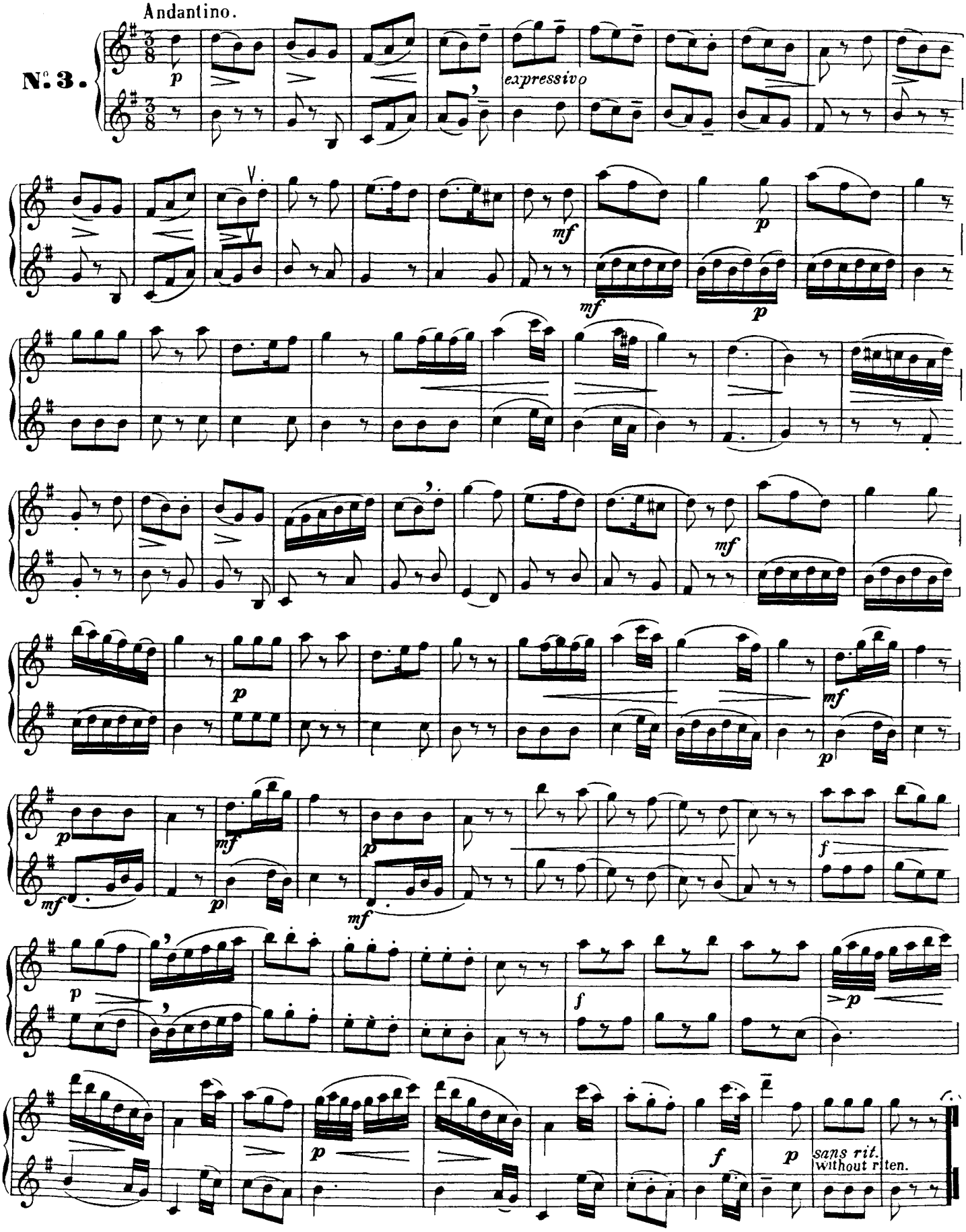

V
V
cedere
Tempo
p
dim.
perdendosi

Allegro non troppo.

N°. 2.

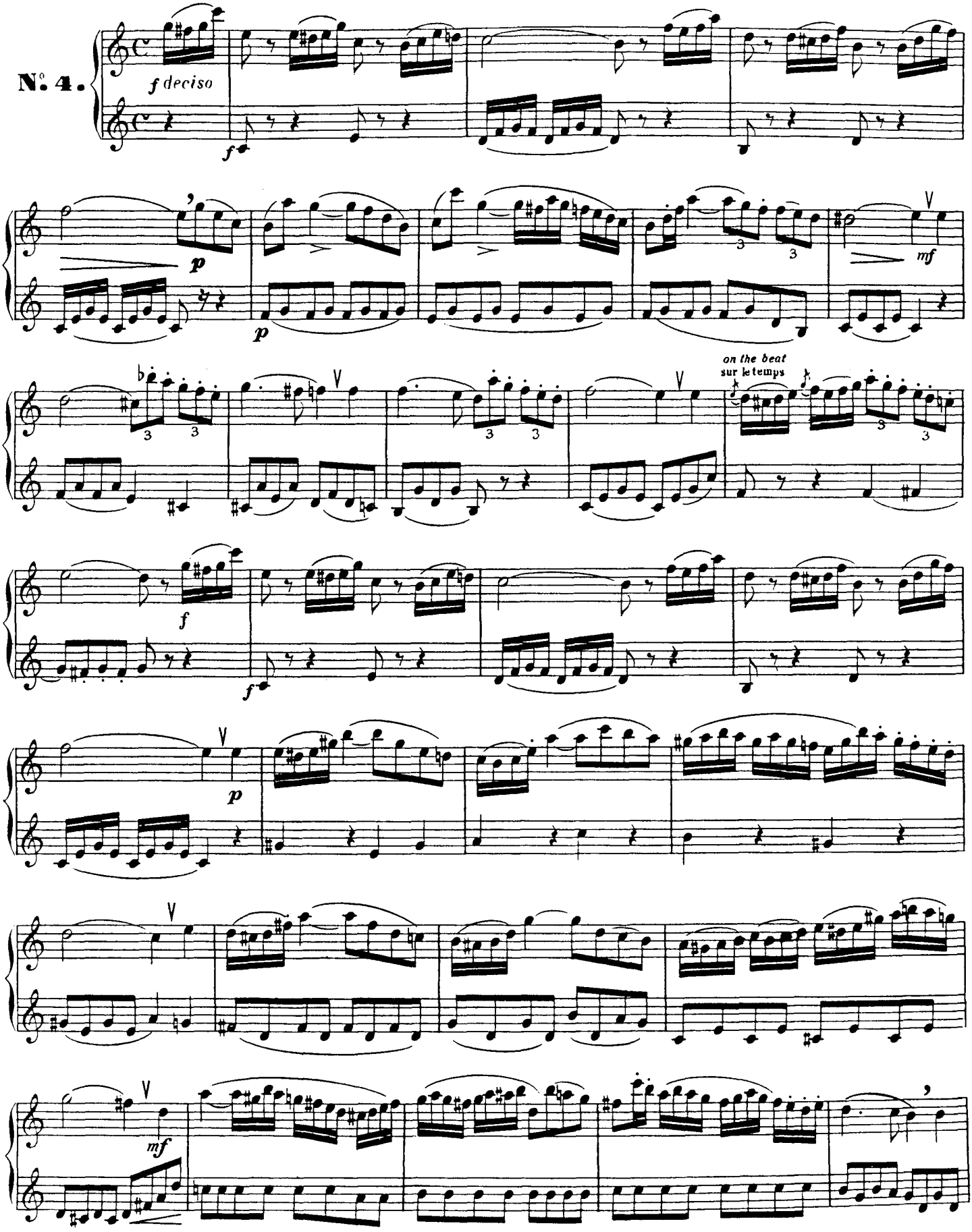


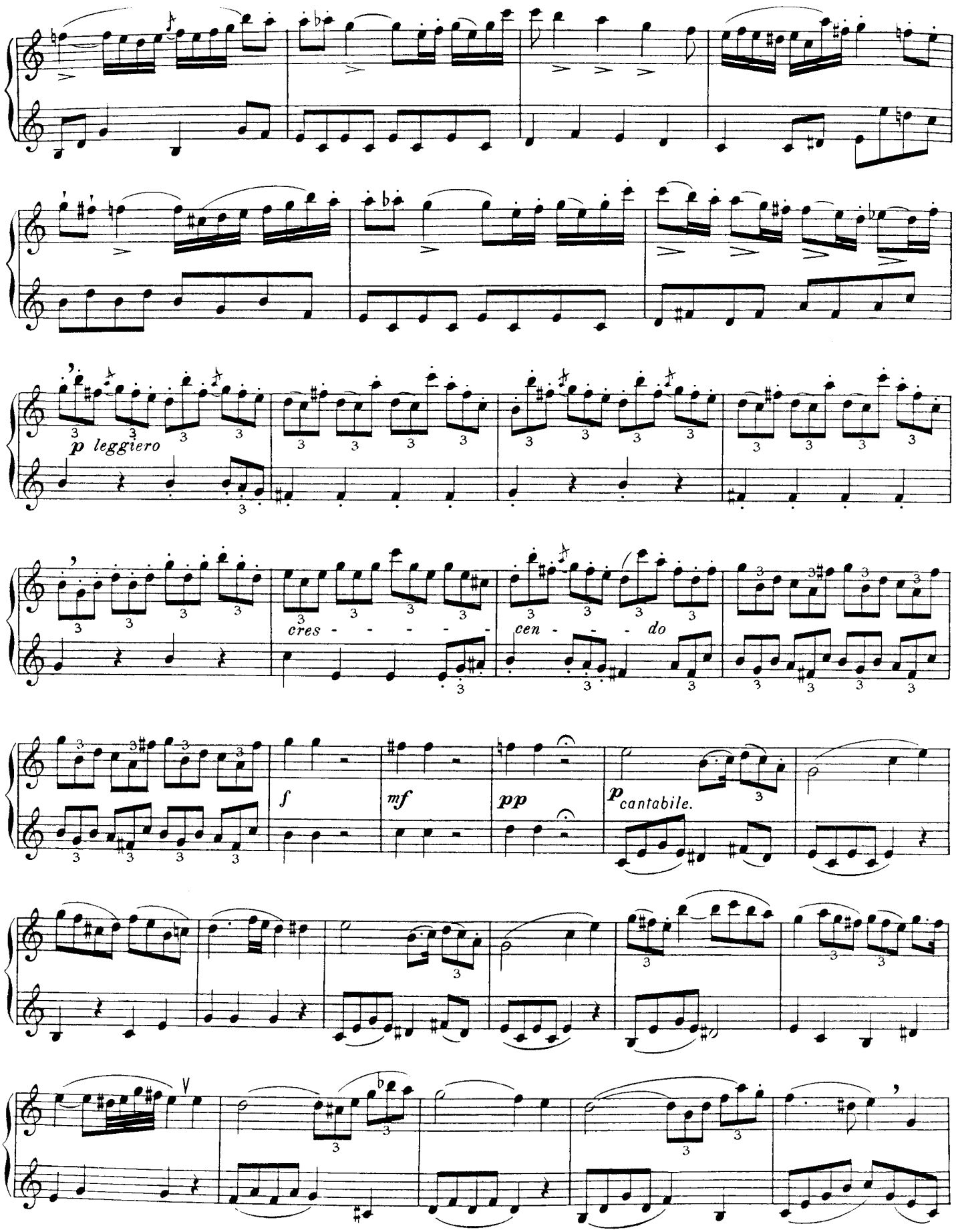

dolce.
leggiero
p
f
dim.

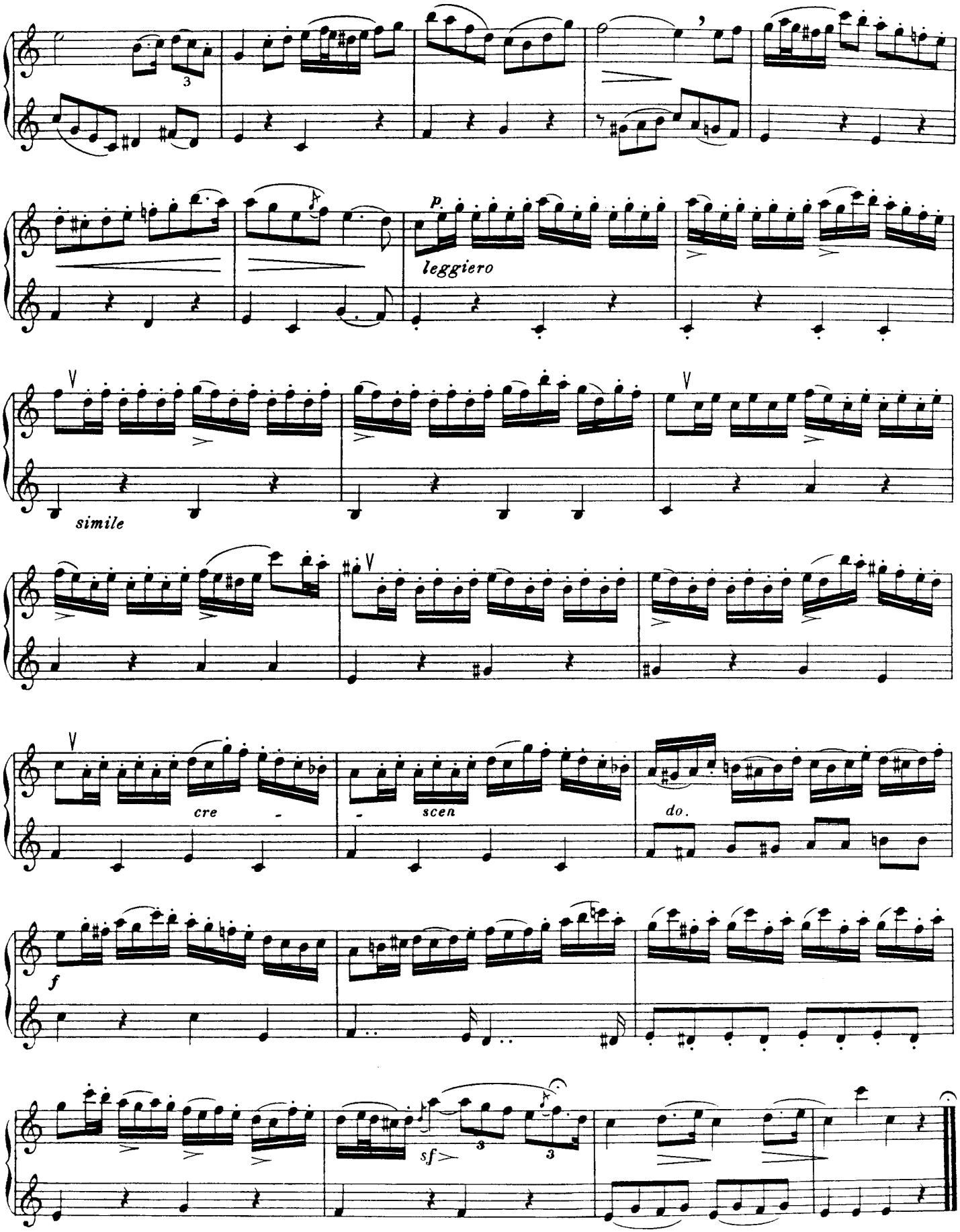

Andantino.
N°. 3.
expressivo
sans rit.
without riten.

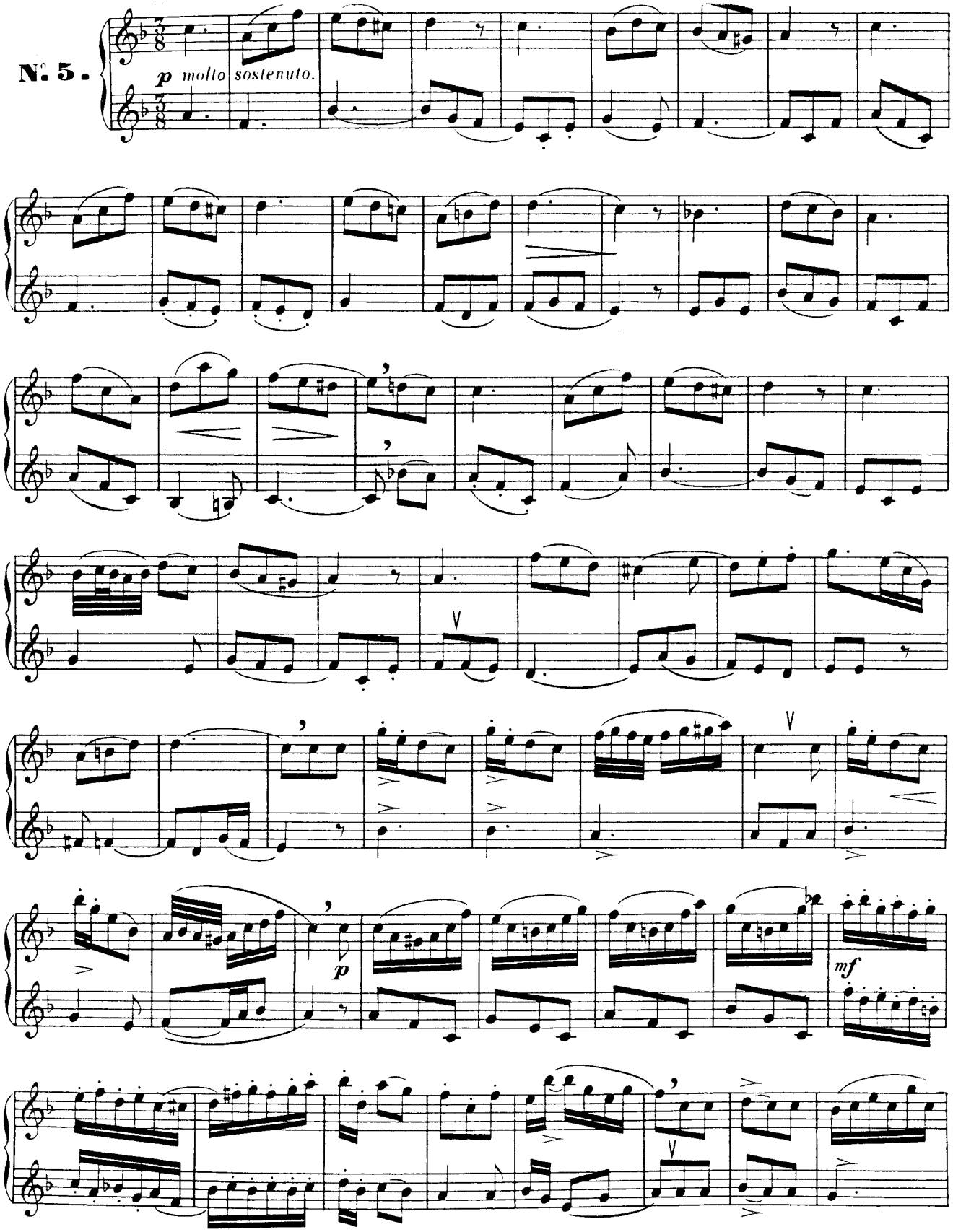
All^o Moderato.

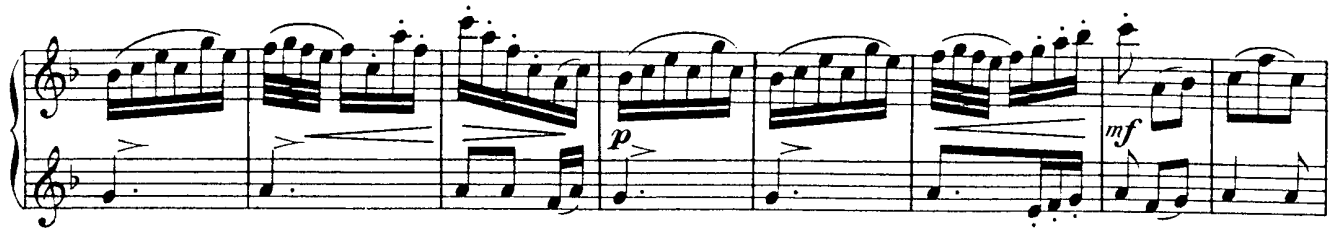
N°. 4.

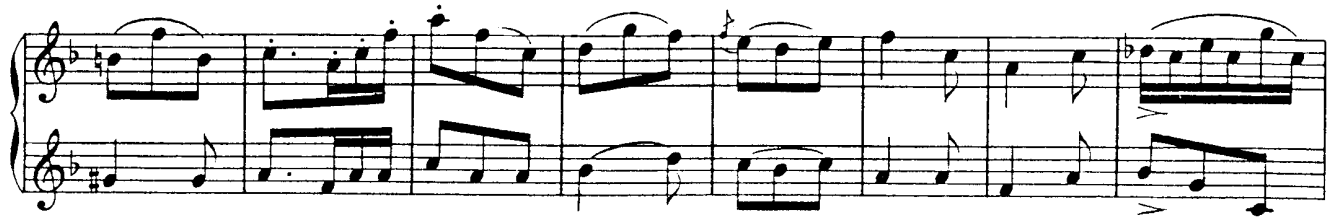



p leggiero
cres - - - - -
cen - - - do
f
mf
pp
p cantabile.

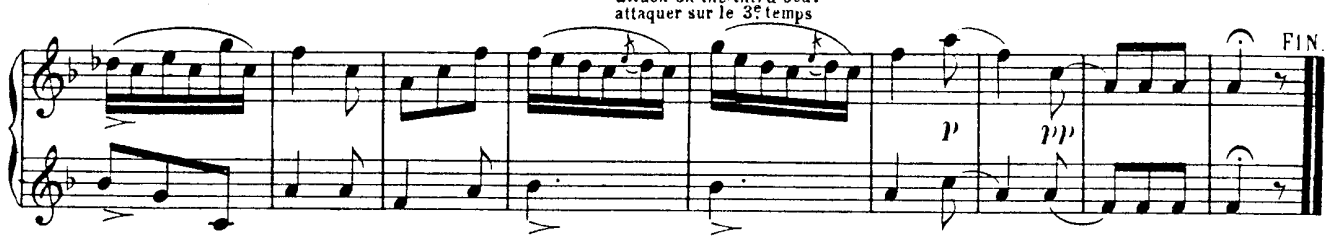

leggiero
simile
cre
scen
do.
sf


N°. 5.
p molto sostenuto.
p
mf



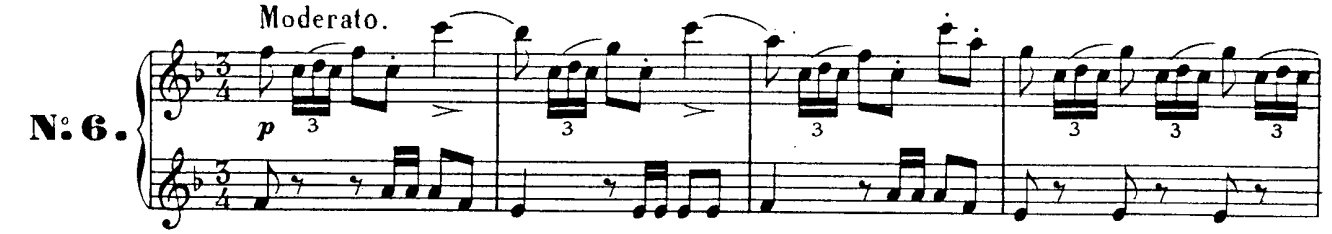


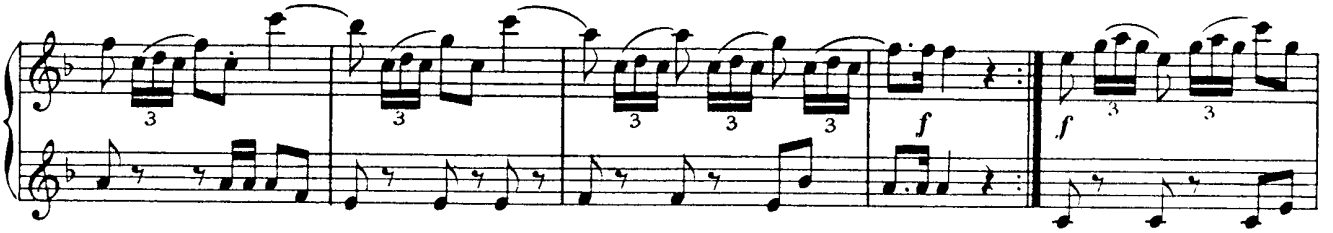
attack on the third beat
attaquer sur le 3e temps

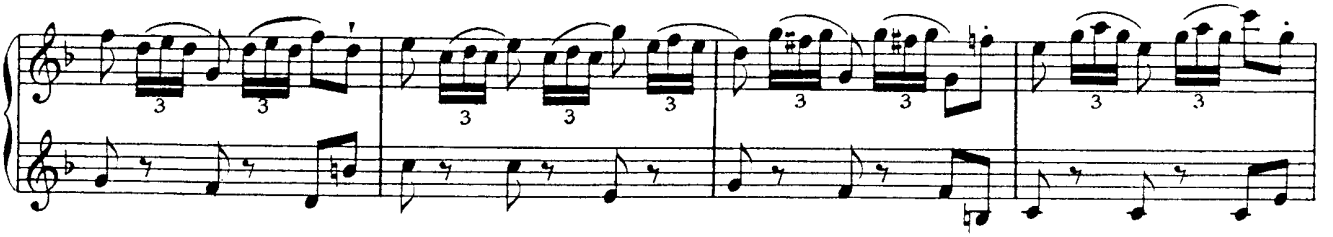


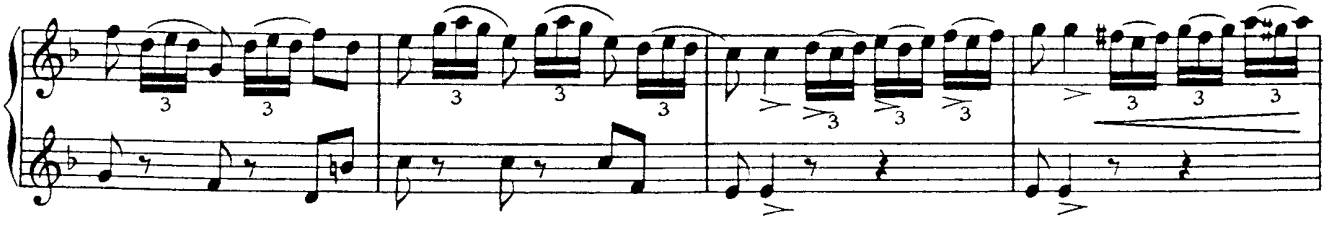
N: 6.

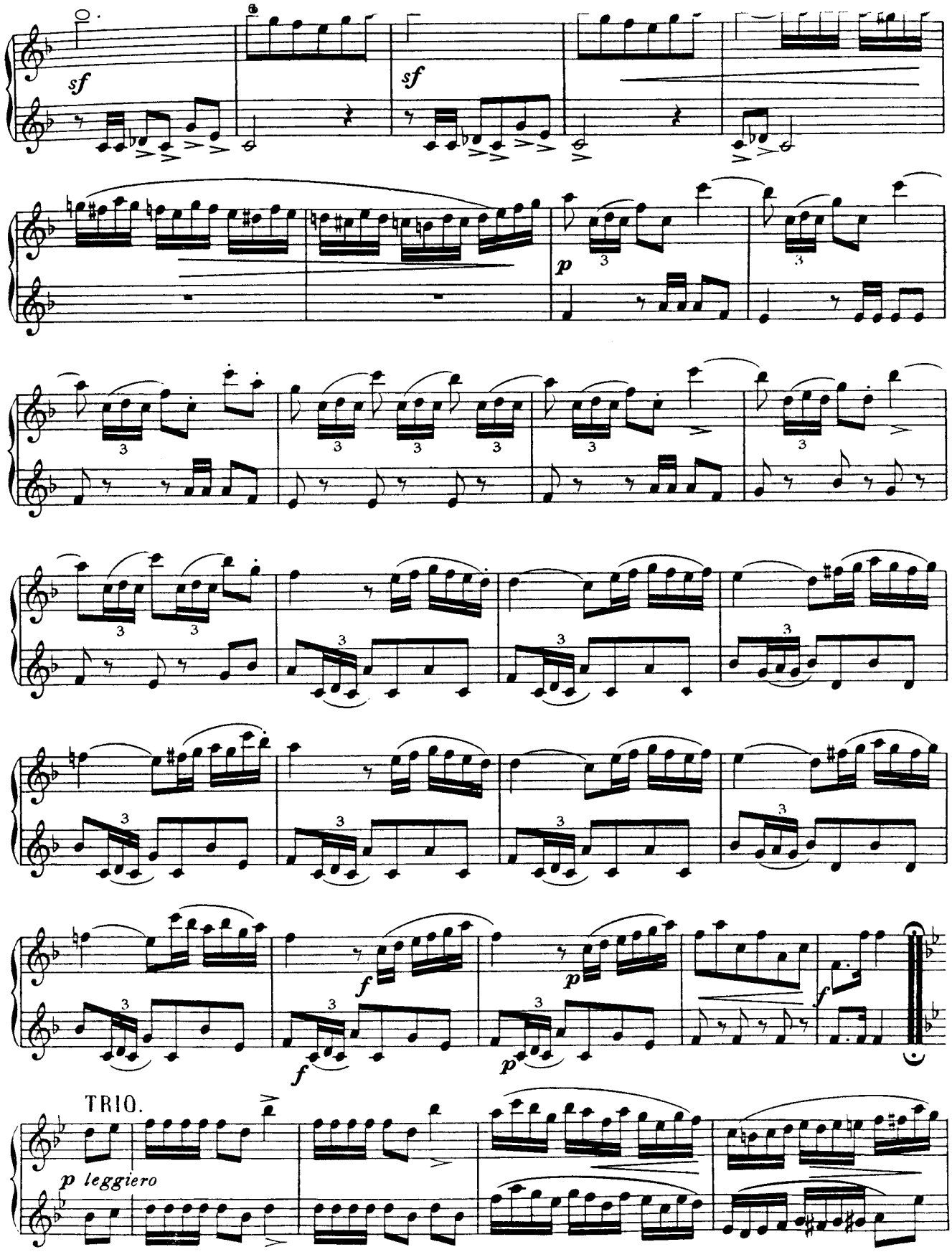
Moderato.

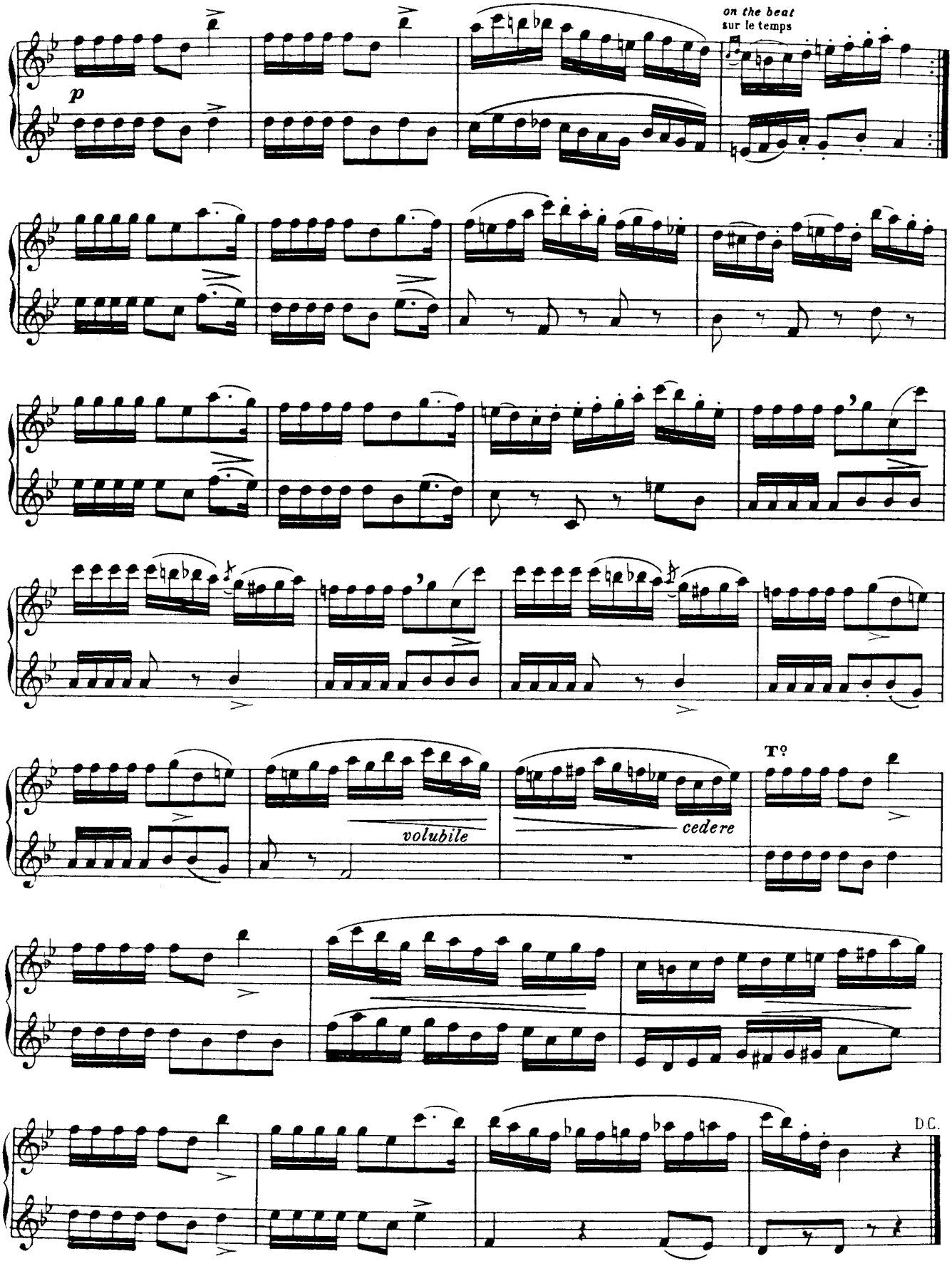









sf
sf
p
f
p
f
p
f
TRIO.
p leggiero

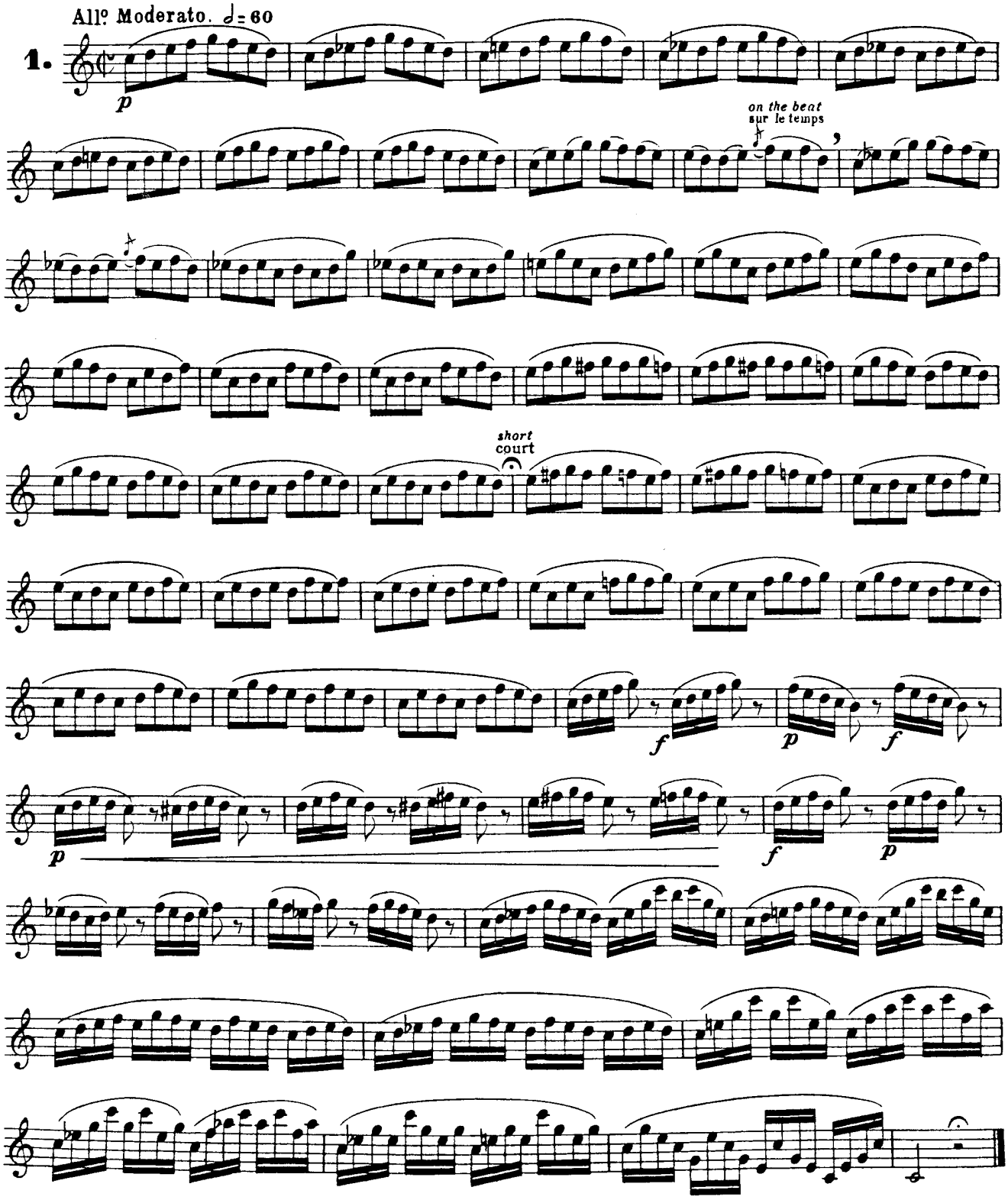

on the beat
sur le temps
p
volubile
cedere
T°
D.C.

DIX-HUIT EXERCICES

DE MÉCANISME

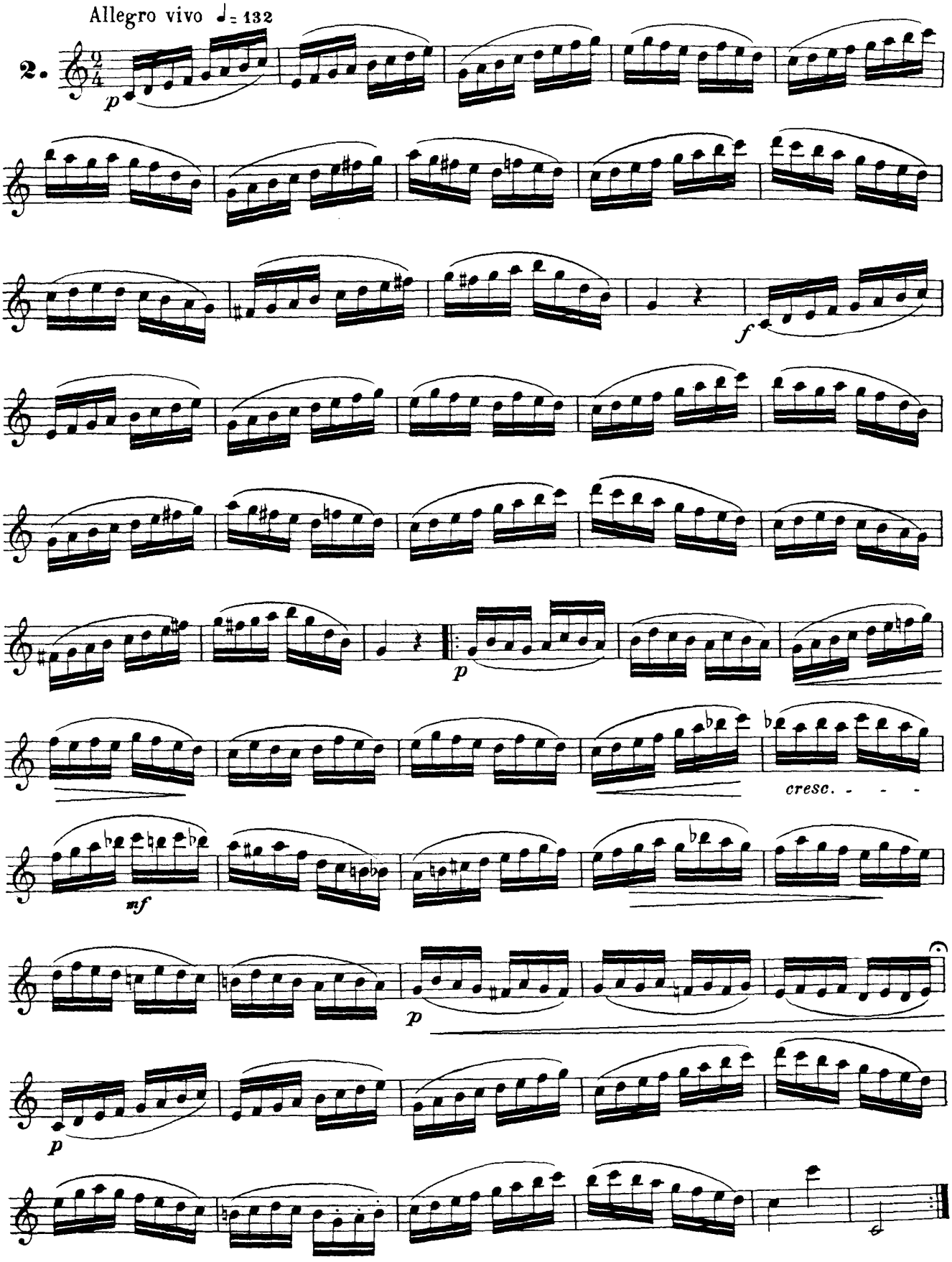
EIGHTEEN FINGER

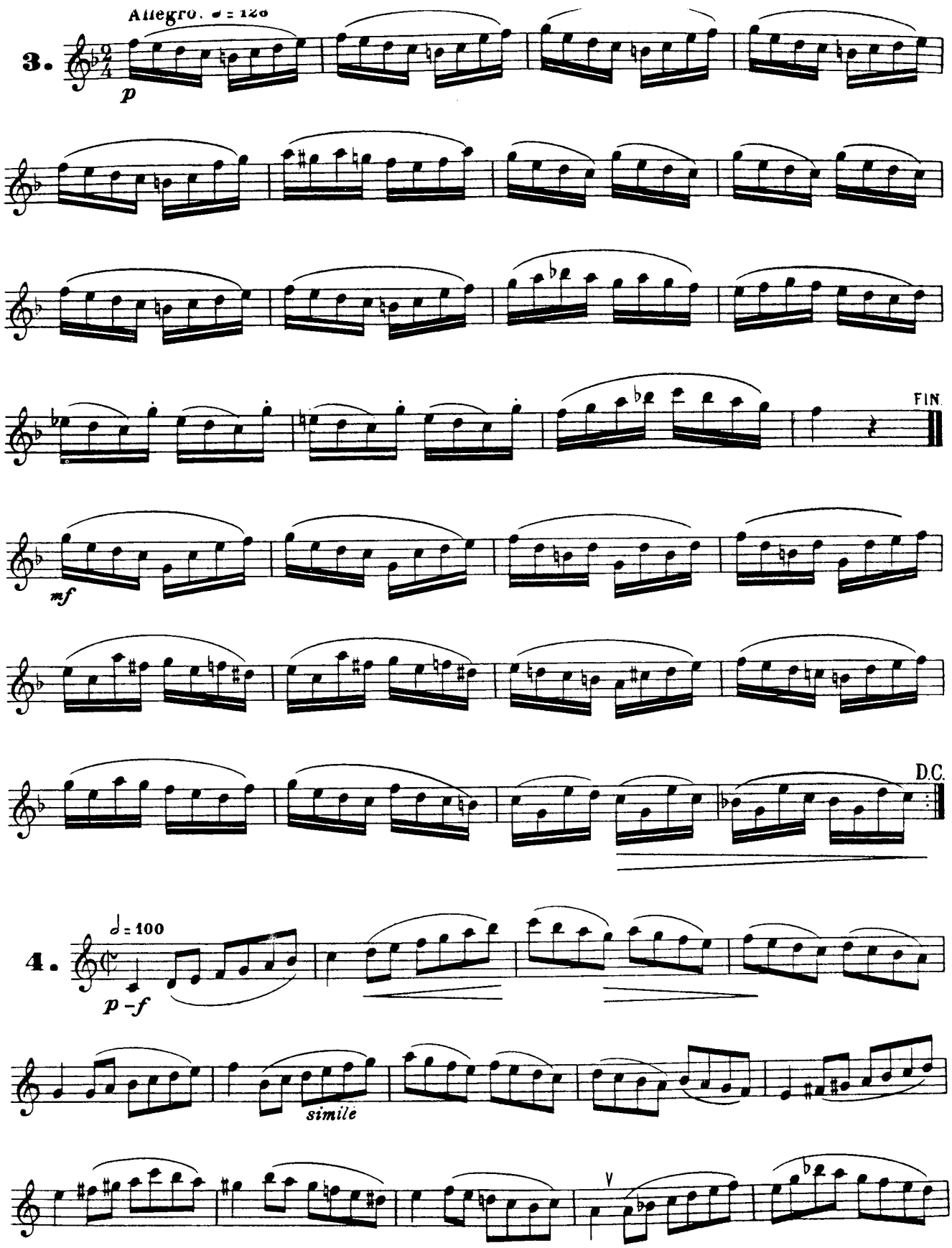
EXERCISES

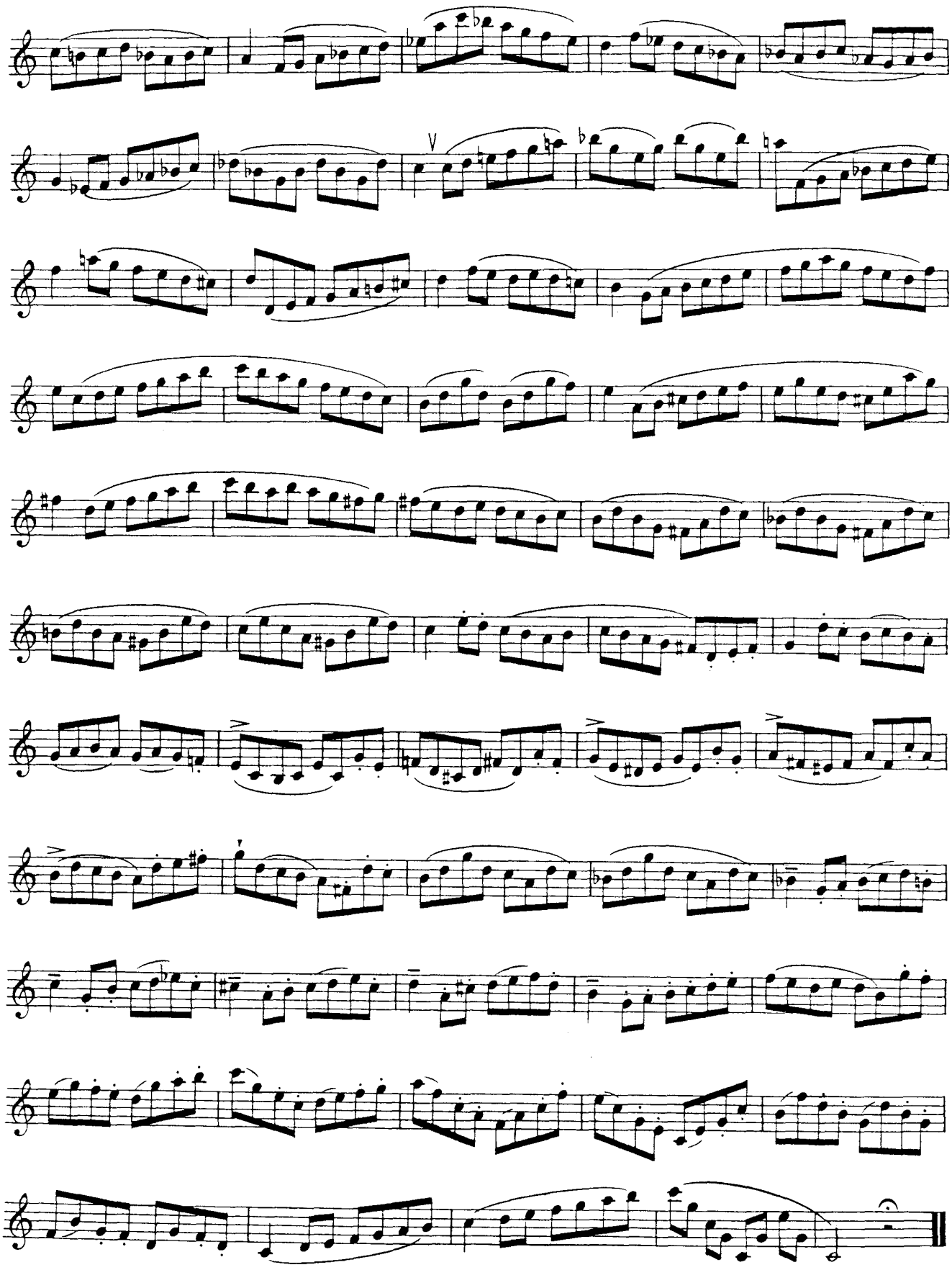


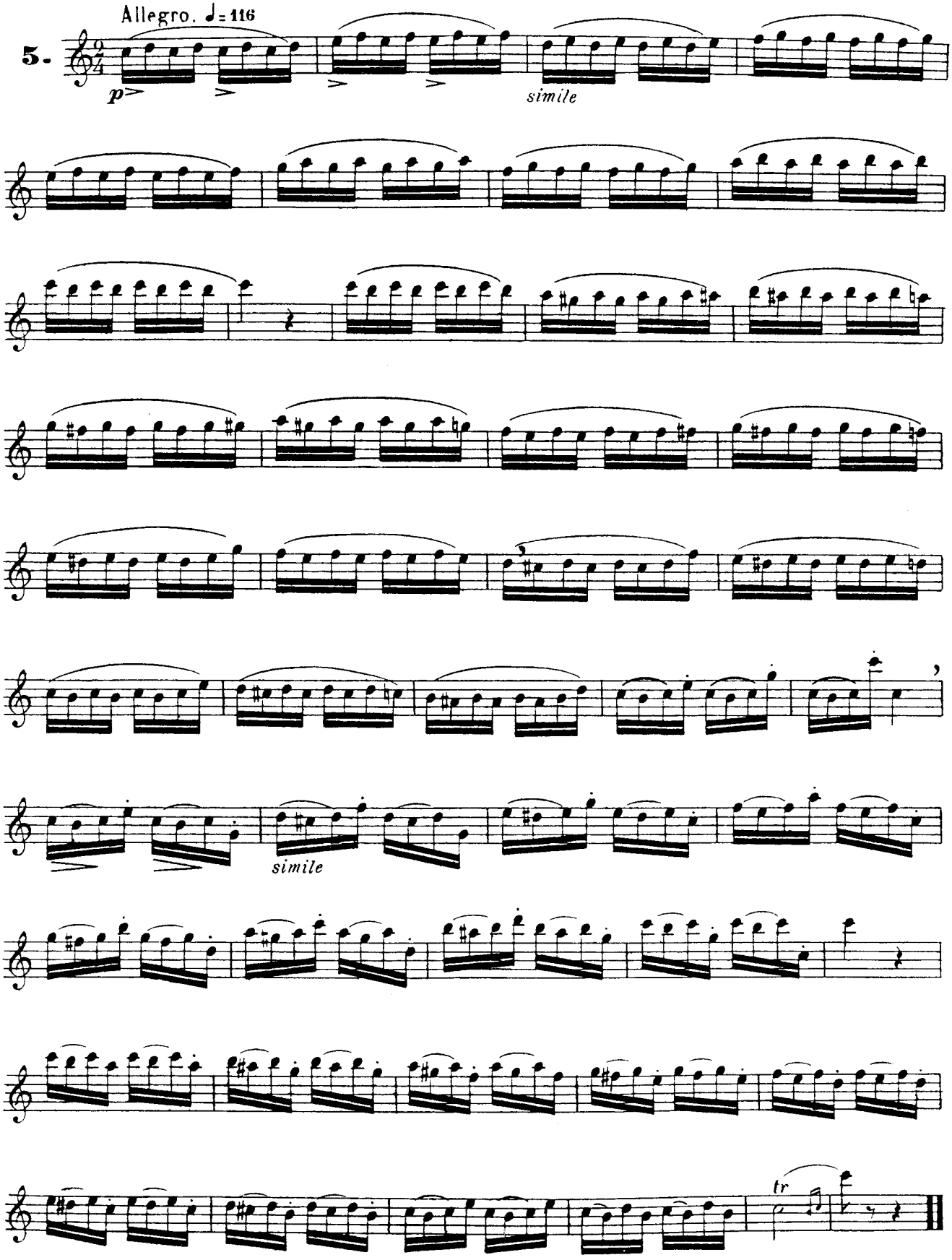
Allegro vivo ♩= 132

2.



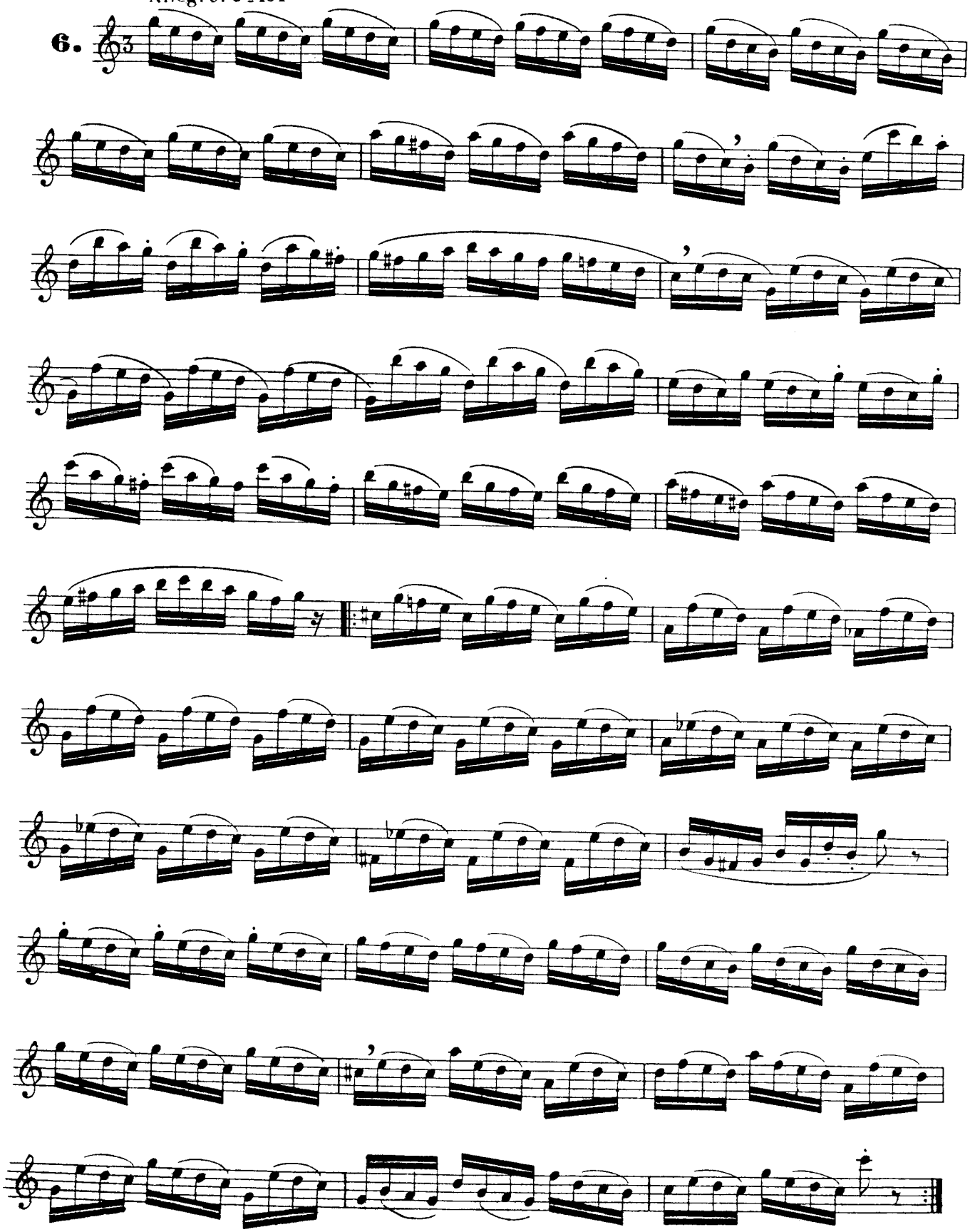

Allegro. ♩ = 120
3.
p
FIN.
mf
D.C.
4.
𝅗𝅥 = 100
p – f
simile

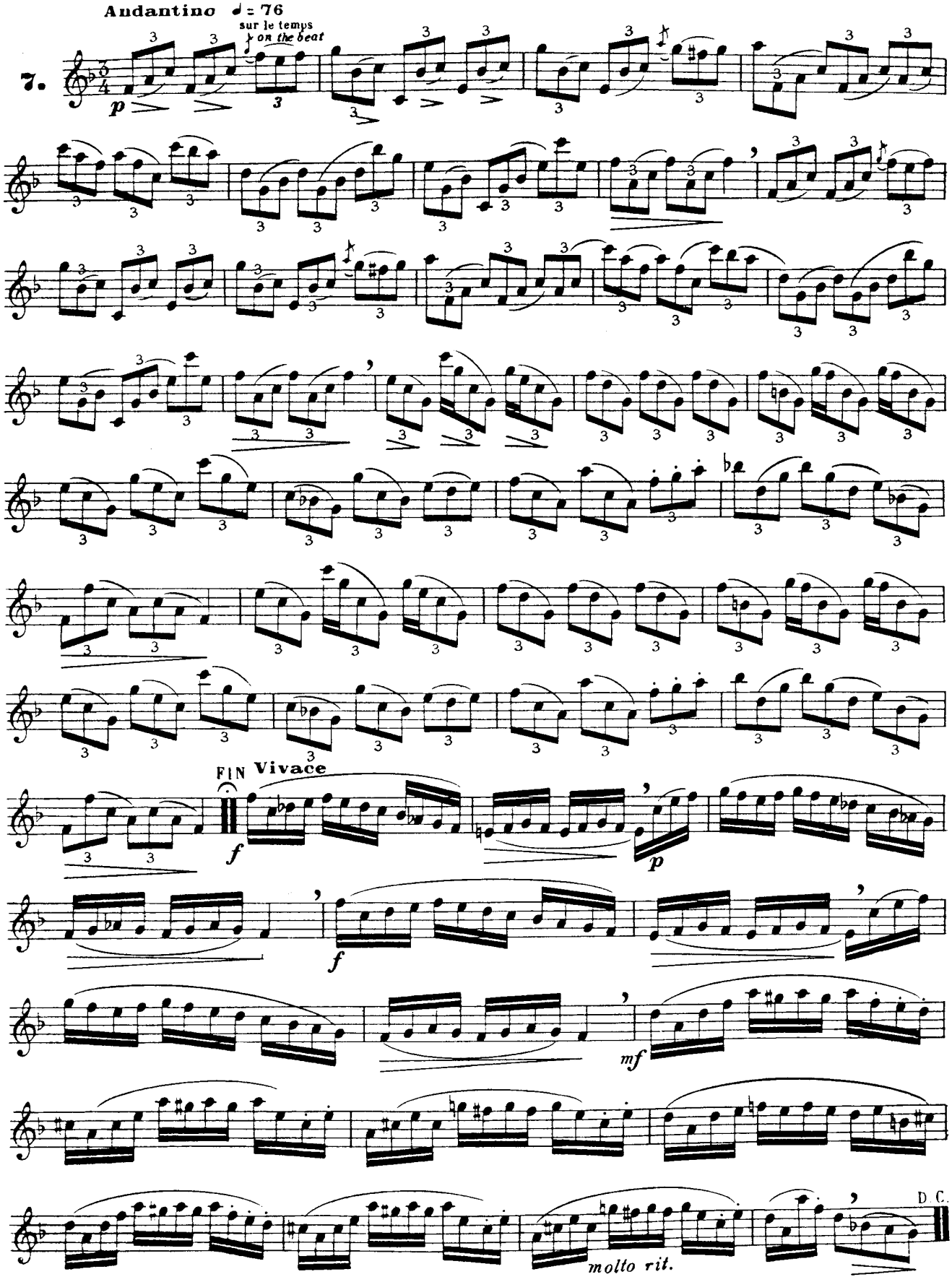



Allegro. ♩= 116
5.
p
simile
simile
tr

Allegro. ♩= 104

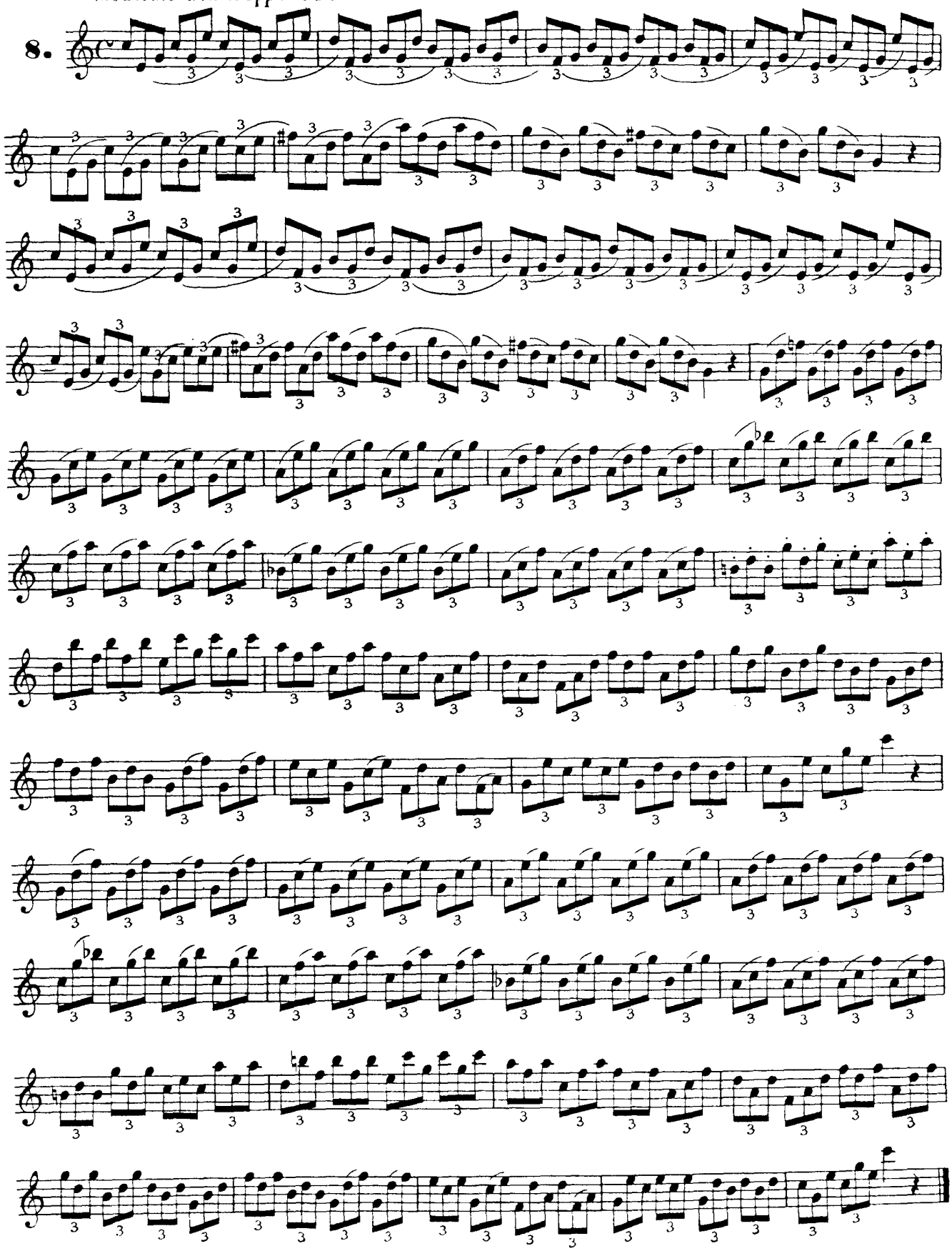
6.




Andantino ♩ = 76
sur le temps
on the beat
7.
p
FIN
Vivace
f
p
f
mf
molto rit.
D. C.

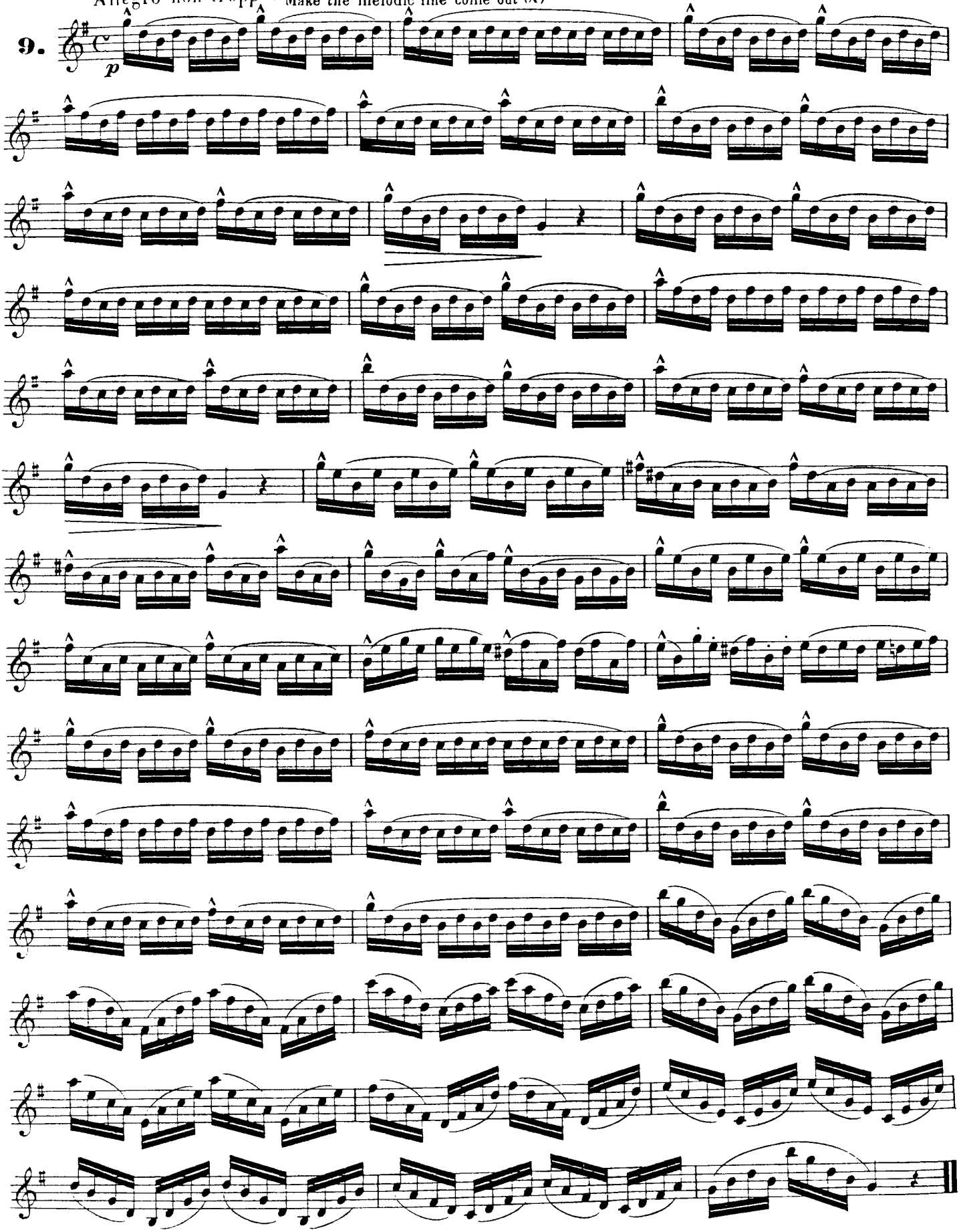
Moderato non troppo. ♩= 72

8.



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

9.

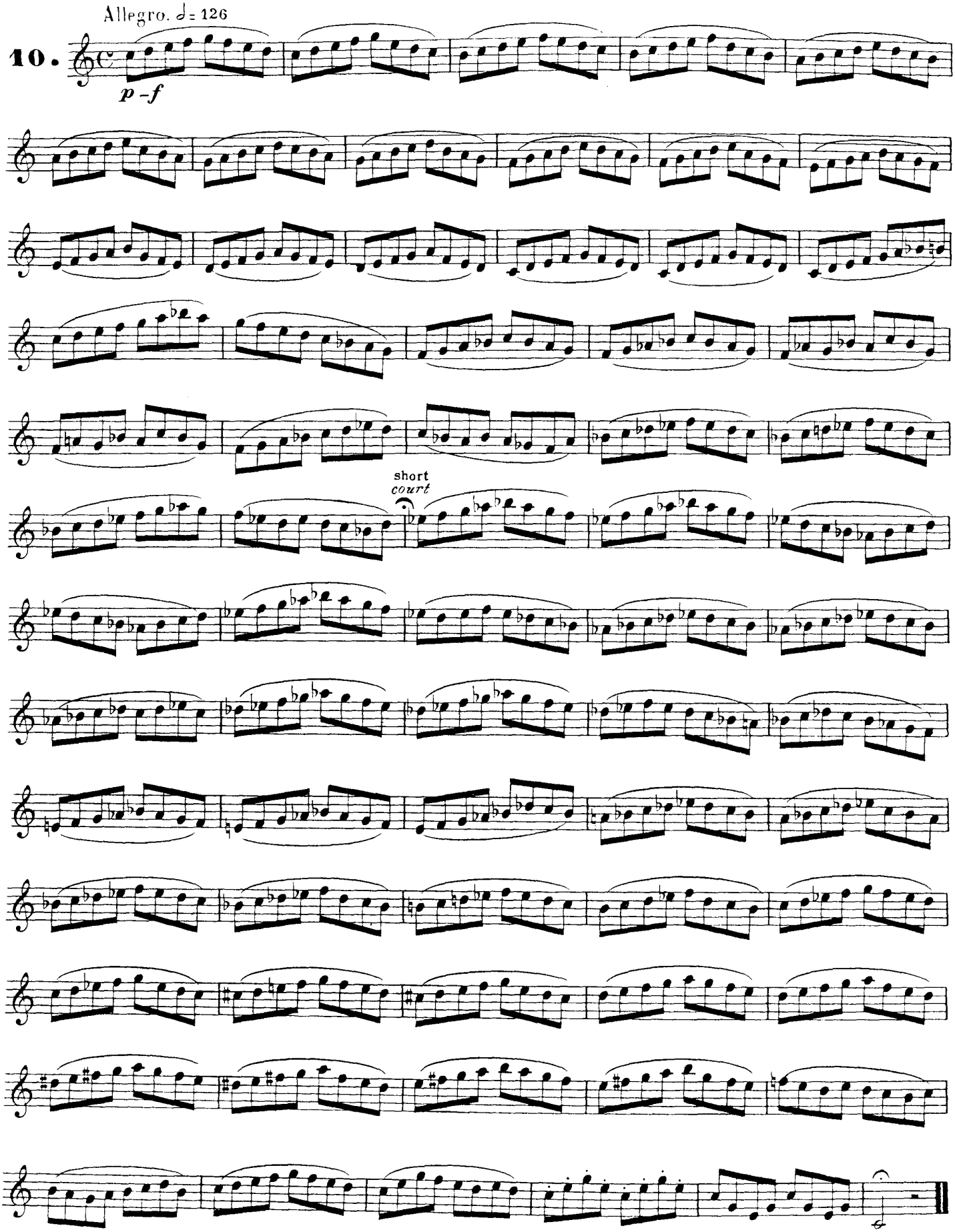


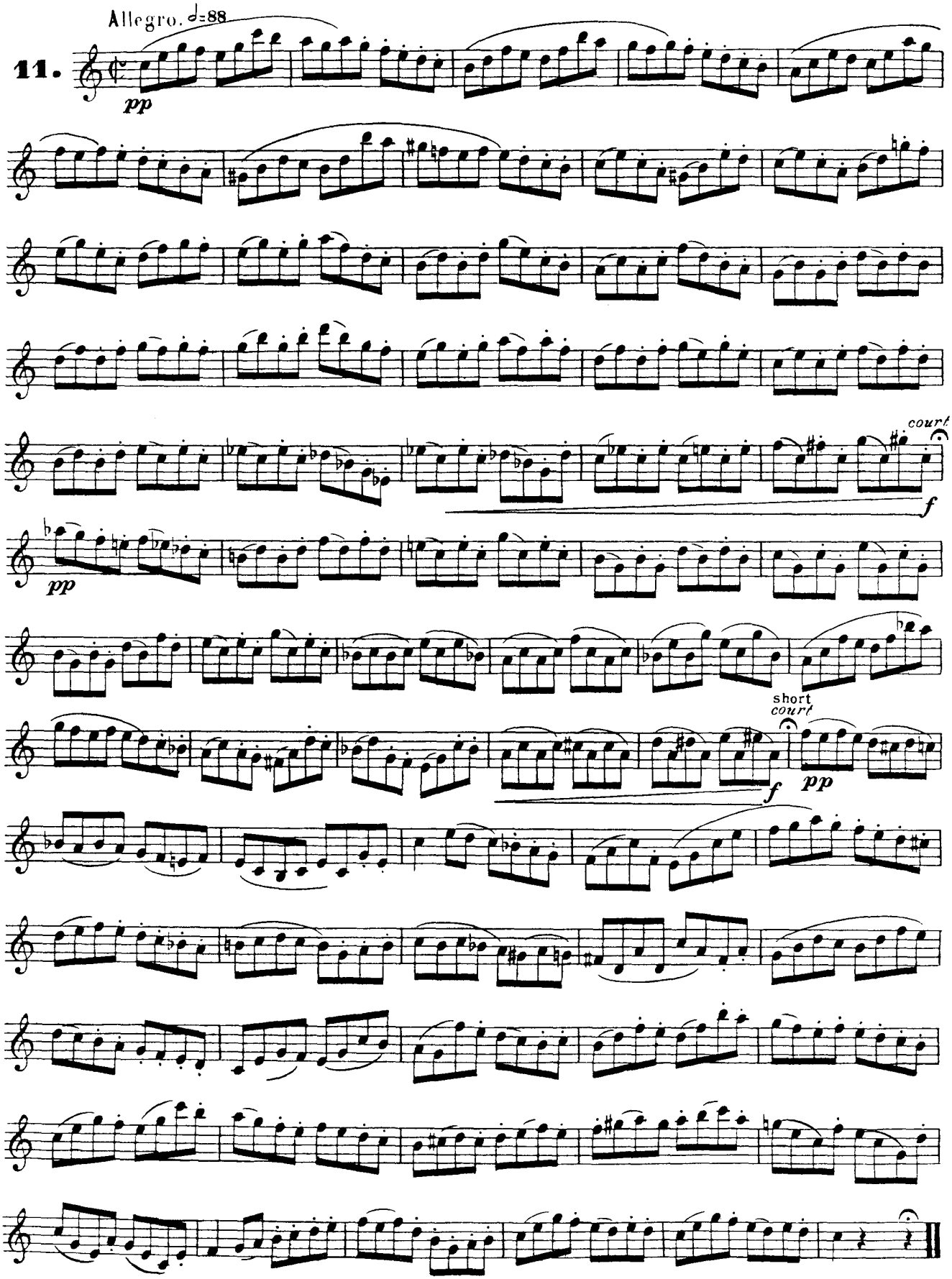
Allegro. ♩= 126

10.

p –f

short
court

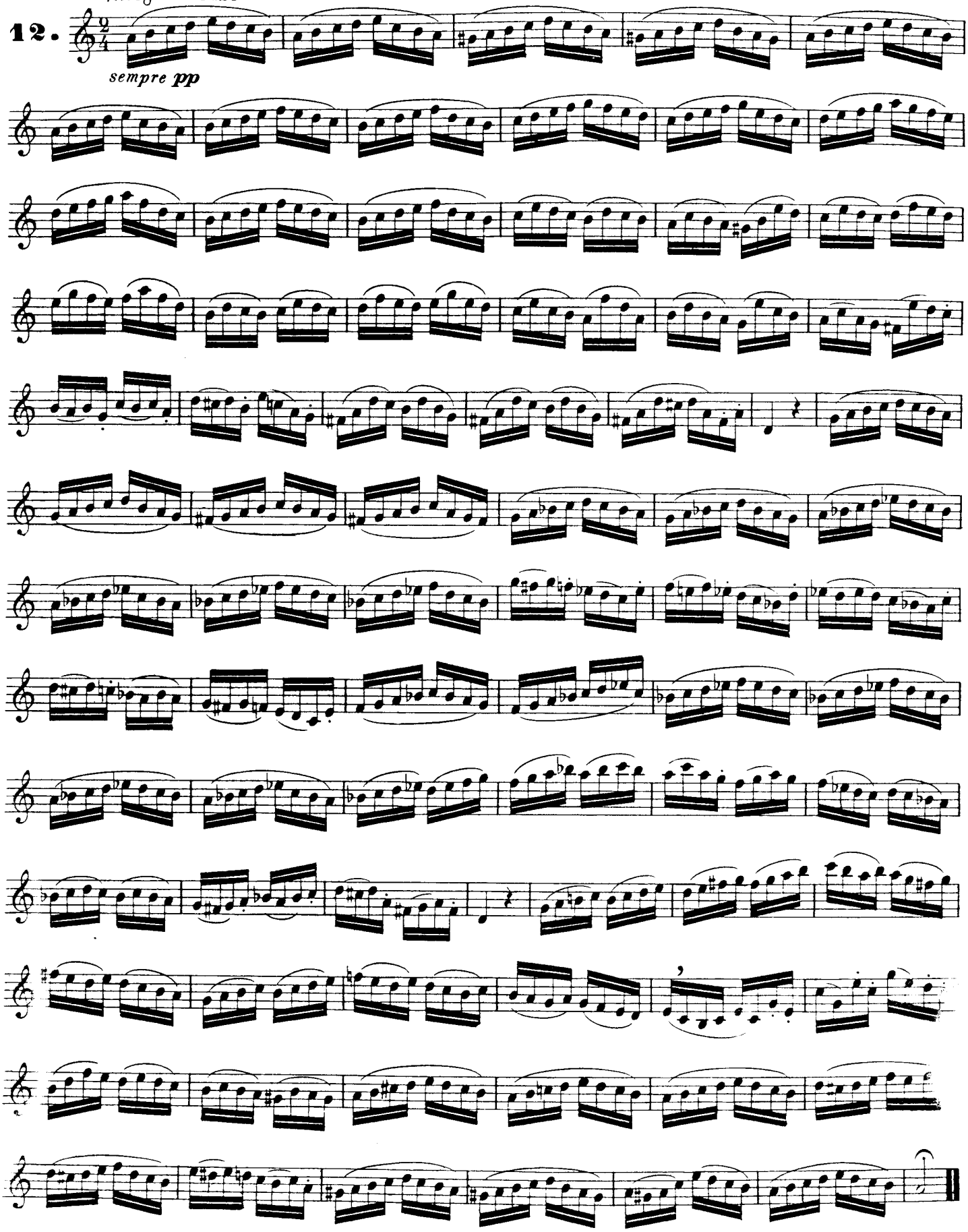



Allegro. ♩=88
11.
pp
court
f
pp
short
court
f
pp

Allegro. ♩= 120

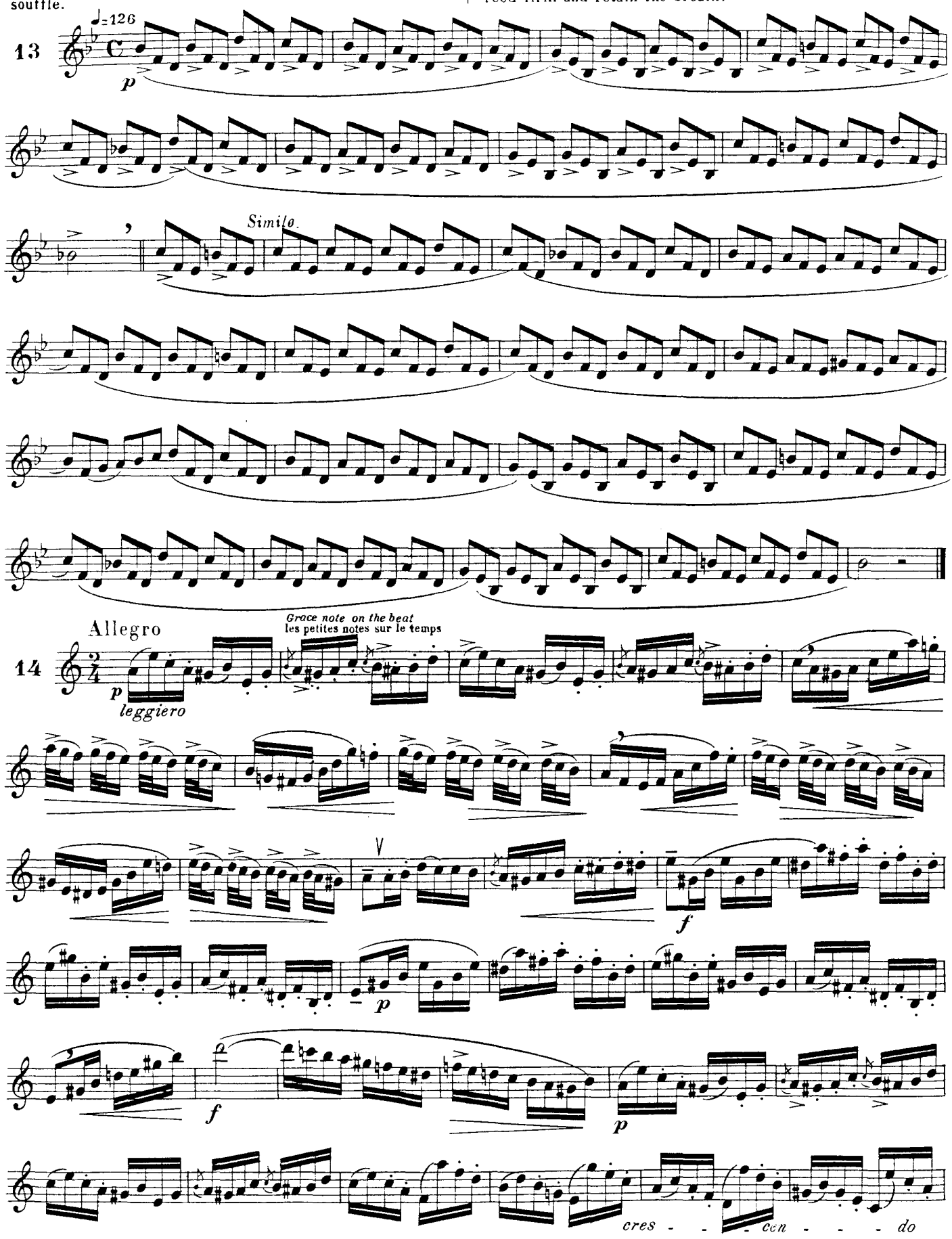
12.

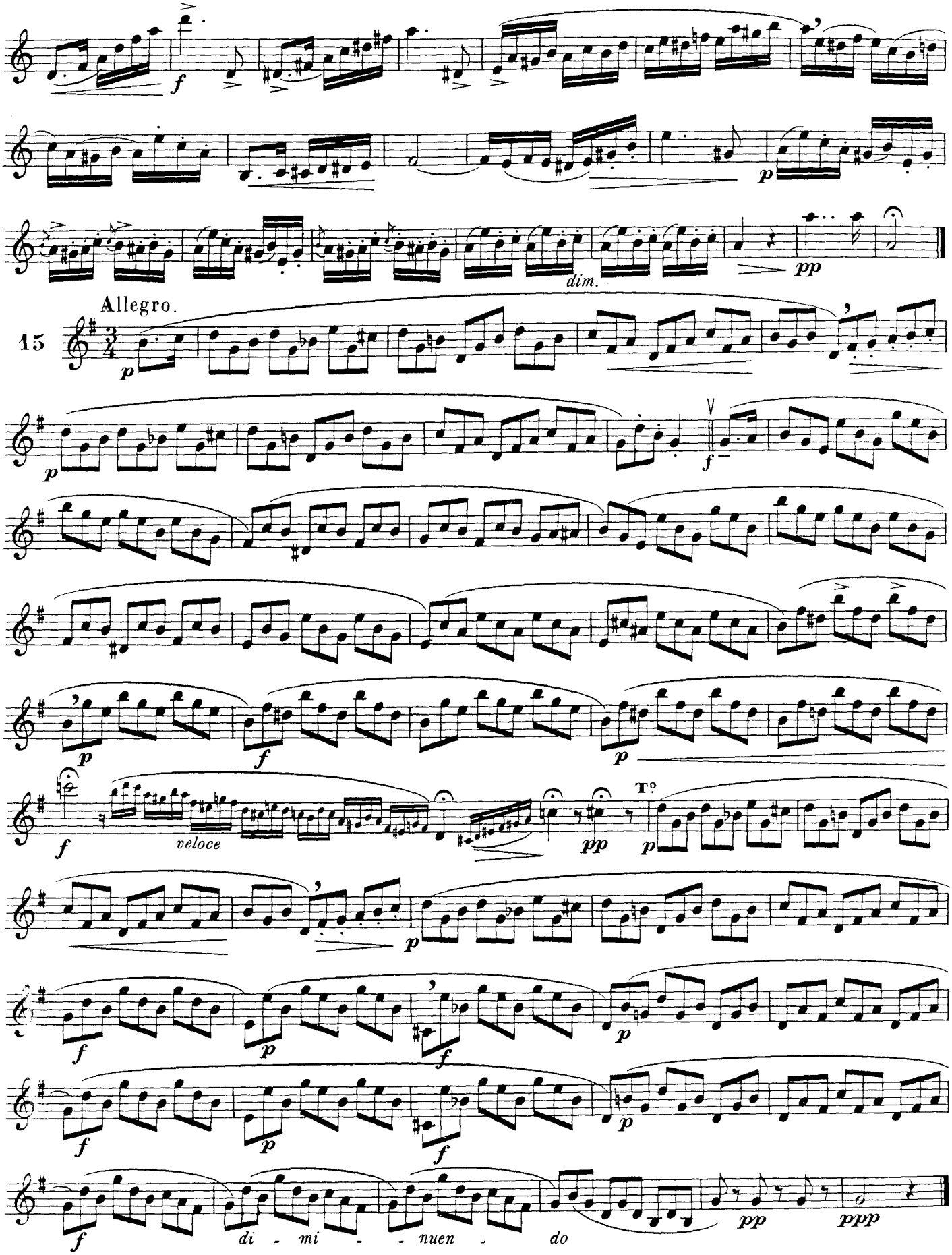
sempre ***pp***

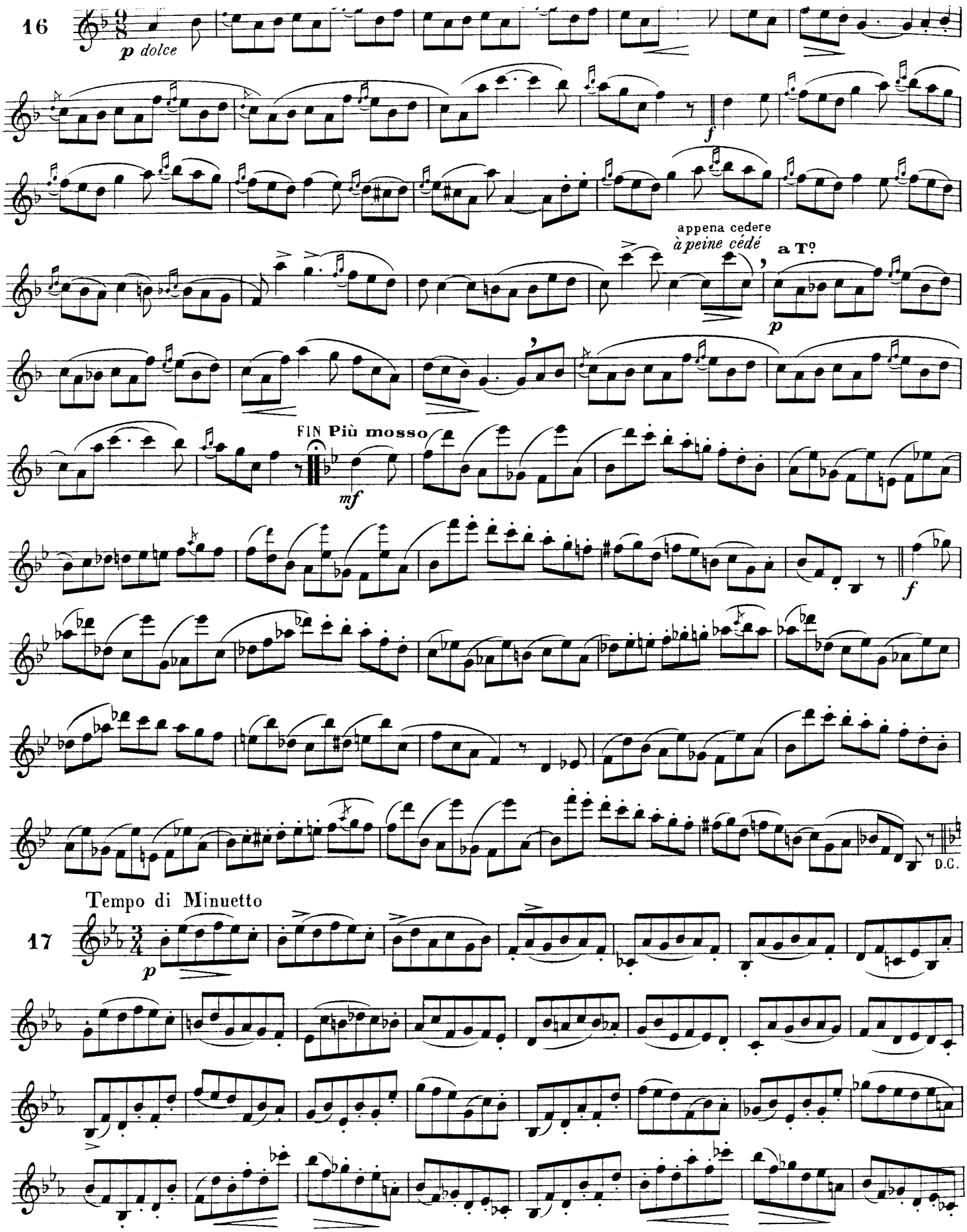


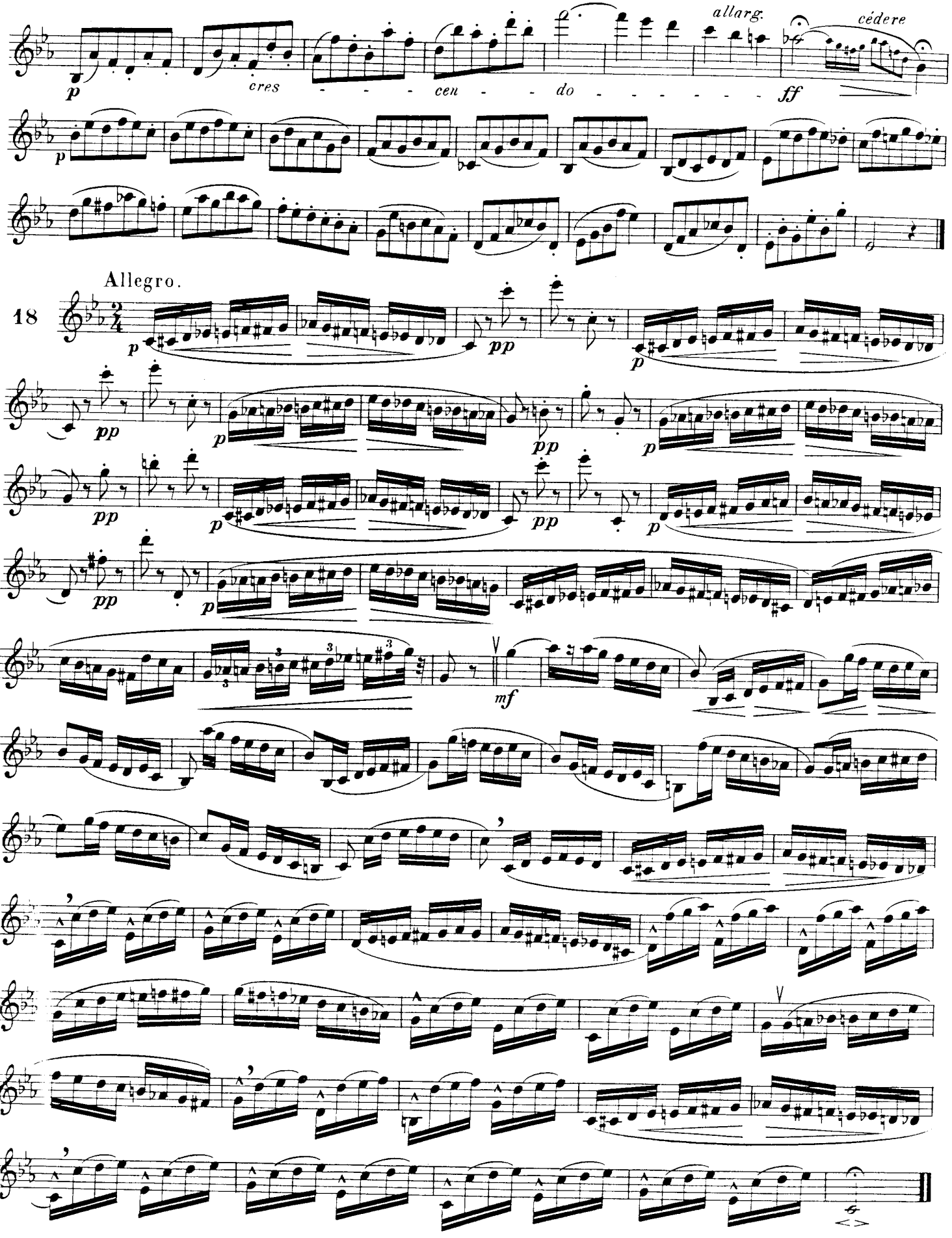
Pour l'emission du grave, maintenir l'anche et retenir le souffle.

reed firm and retain the breath.




f
dim.
pp
Allegro.
15
p
f
veloce
pp
Tº
di - mi - nuen - do
ppp


16
p dolce
f
appena cedere
à peine cédé
a Tº
p
FIN Più mosso
mf
f
D.C.
Tempo di Minuetto
17
p


allarg.
cédere
p
cres - - - cen - - do - - - - - - - - ff
p
Allegro.
18
p
pp
p
pp
p
pp
p
pp
p
pp
p
pp
p
mf

QUATRE DUOS

FACILES ET CONCERTANTS

POUR DEUX SAXOPHONES

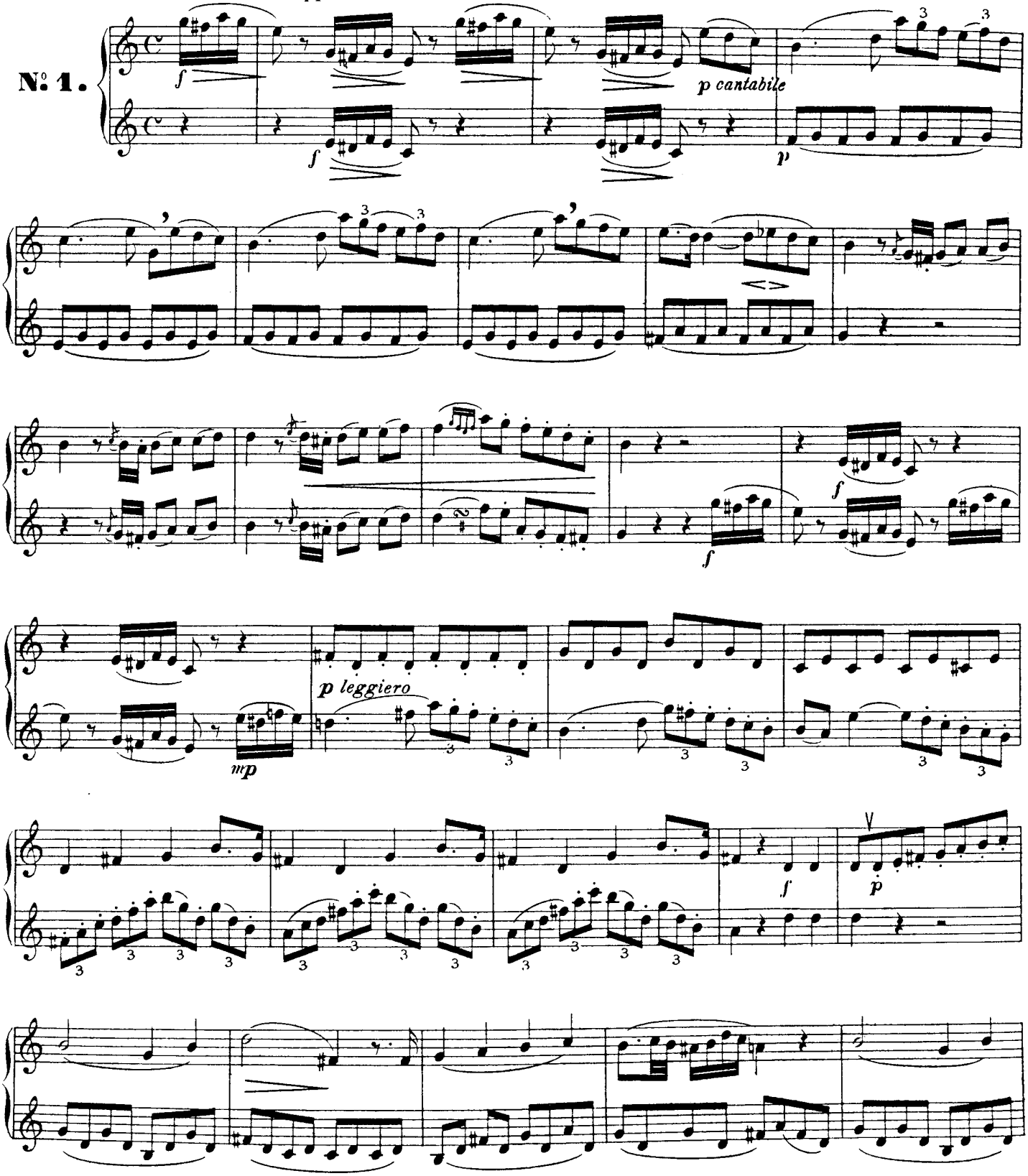
FOUR EASY

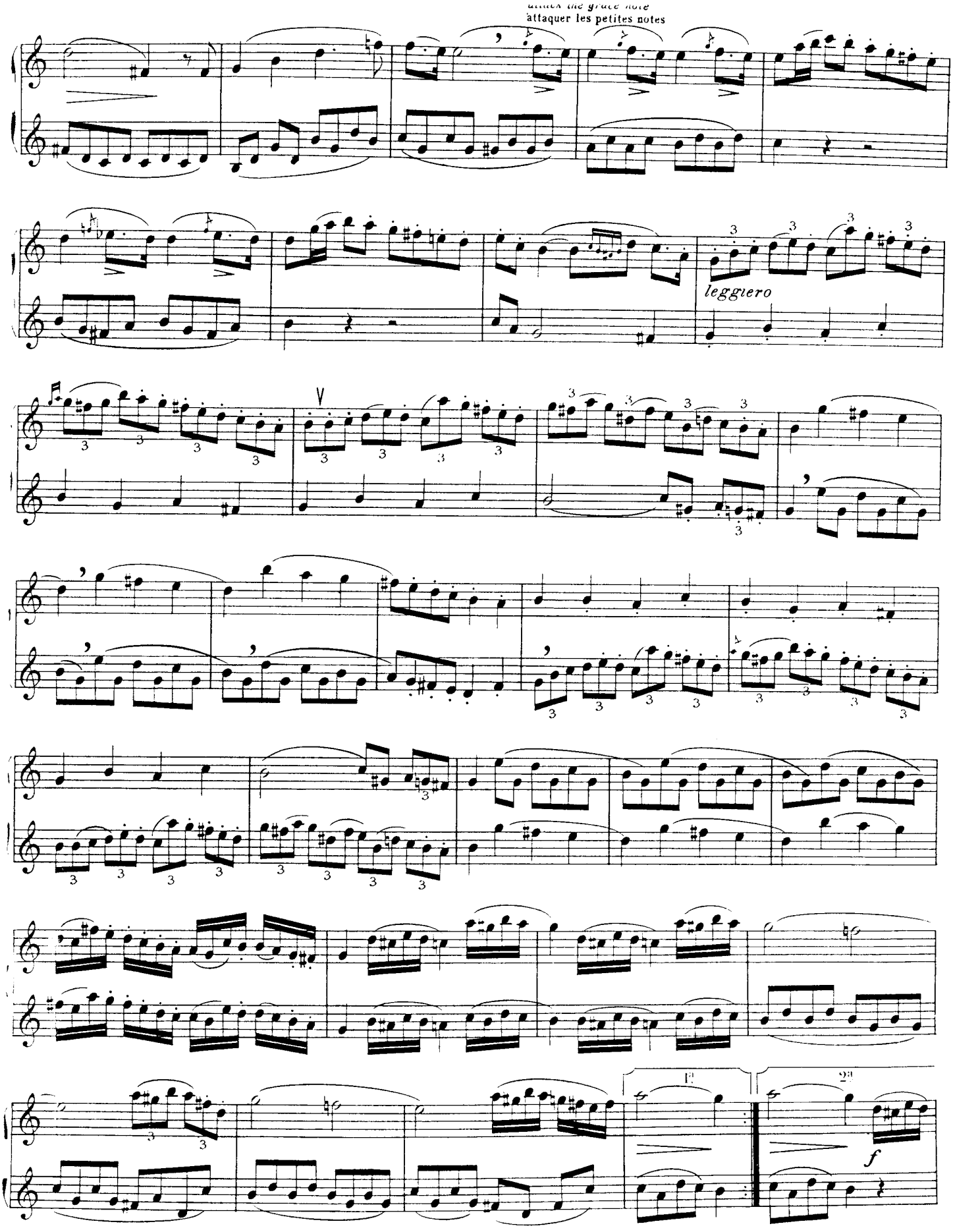
DUETS, IN CONCERT

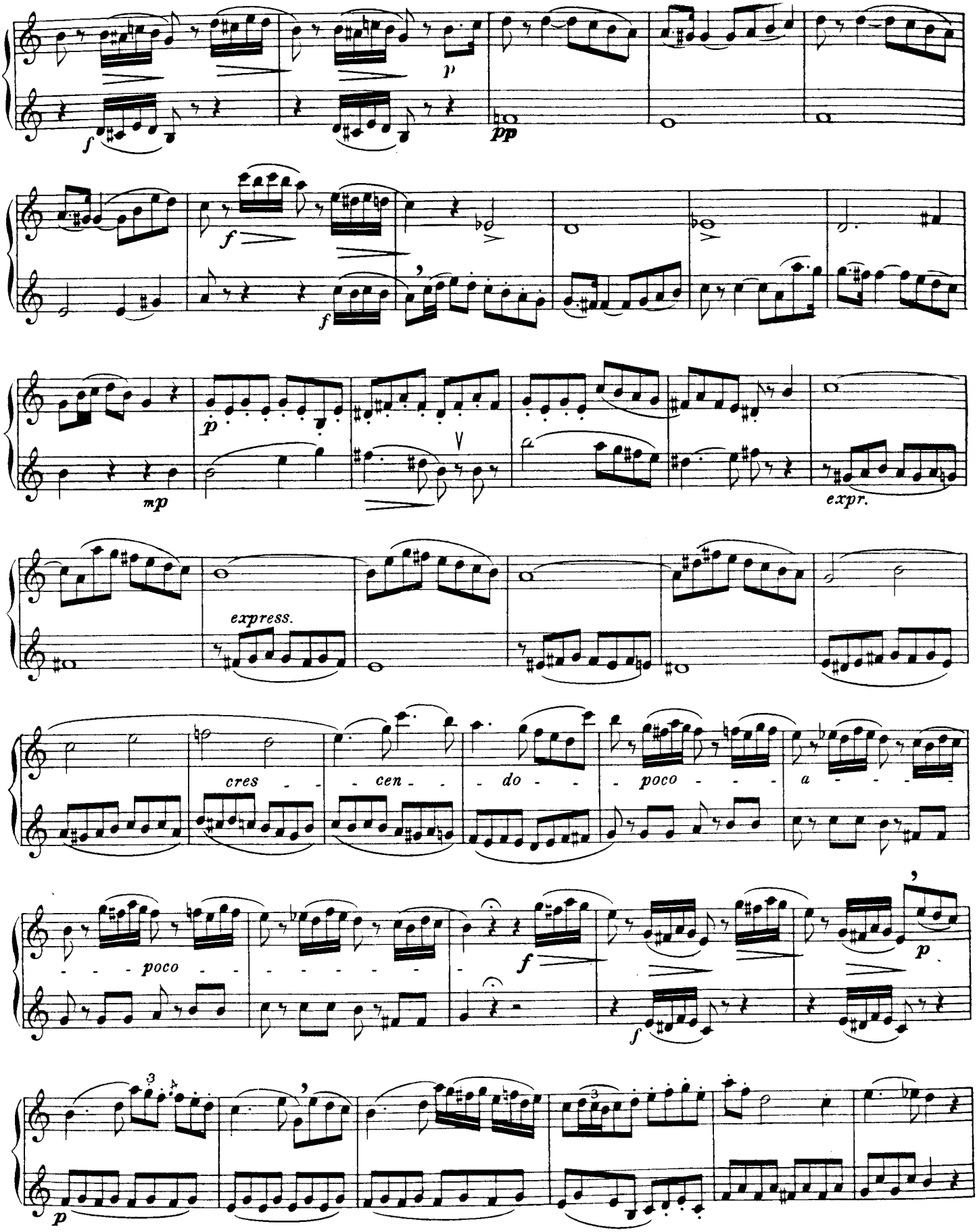
FOR TWO SAXOPHONES

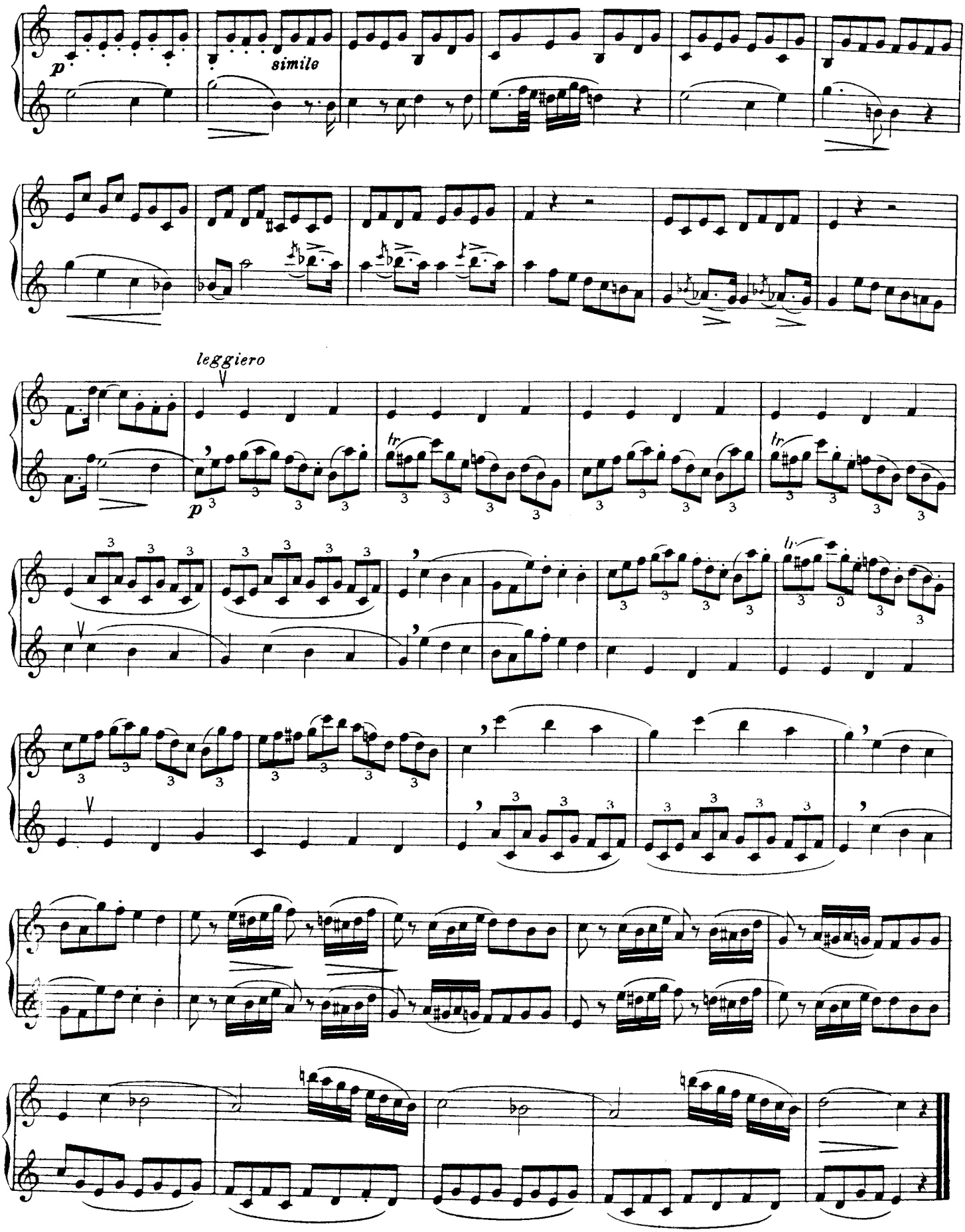
Moderato non troppo.

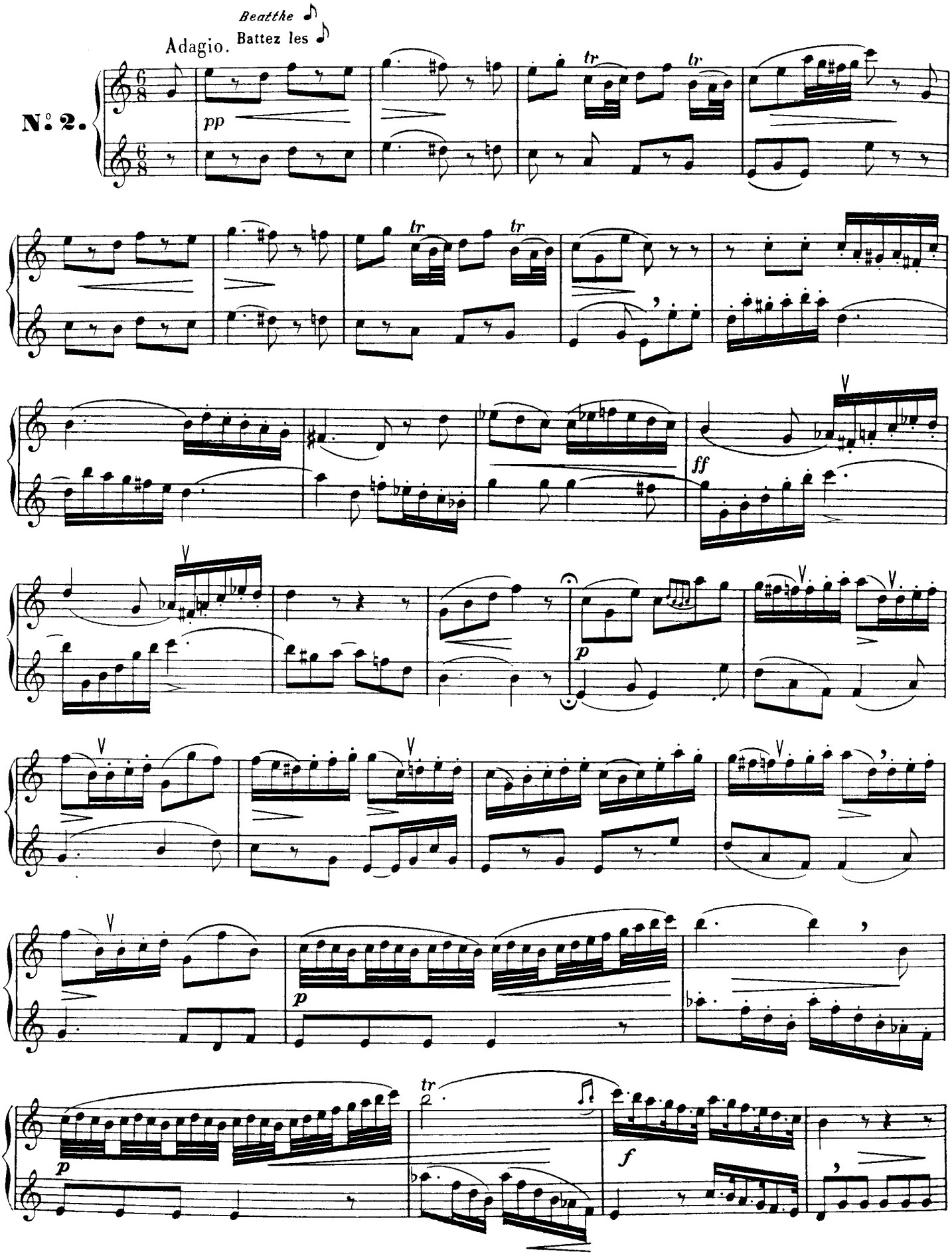
N° 1.

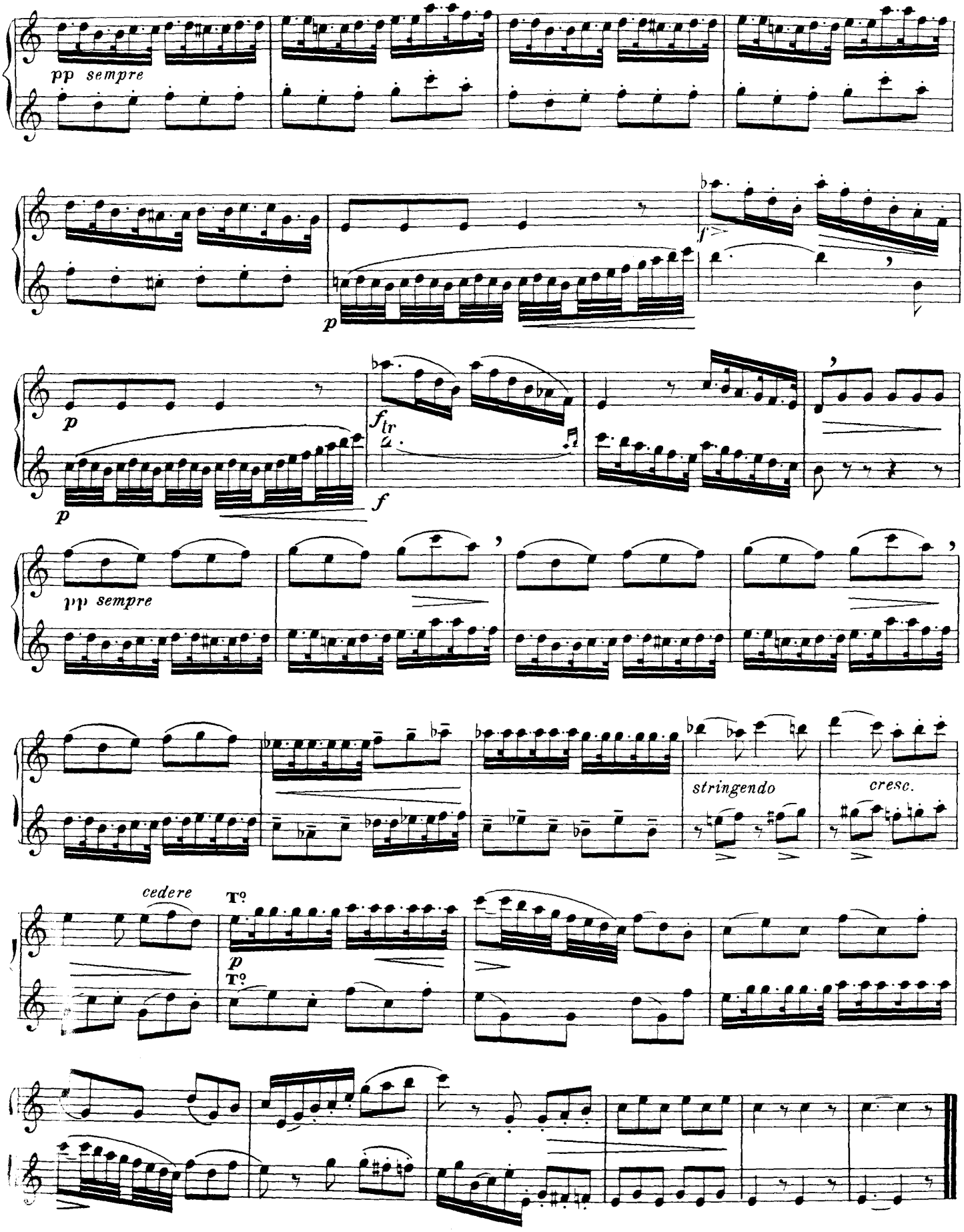


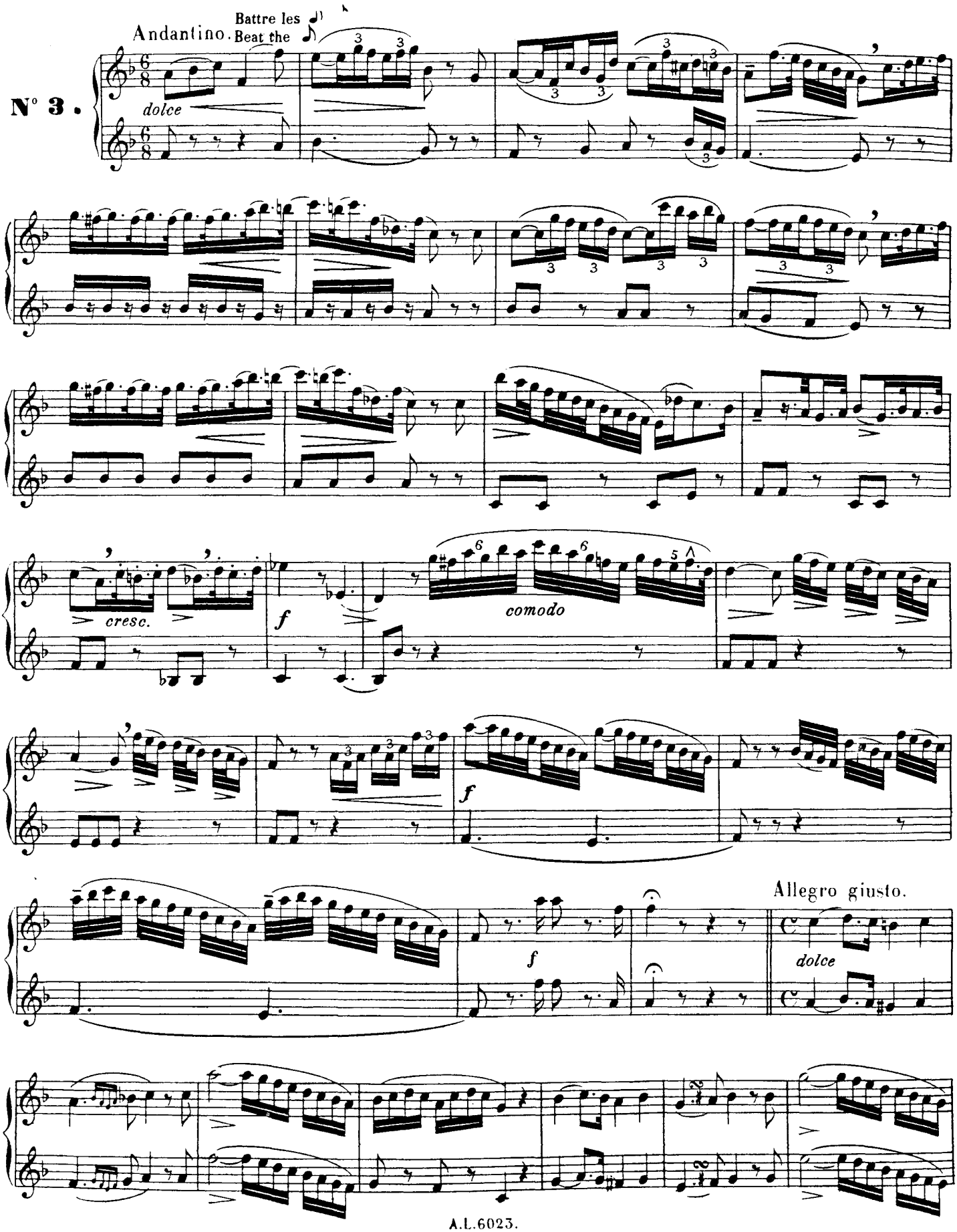

attaquer les petites notes
leggiero
f

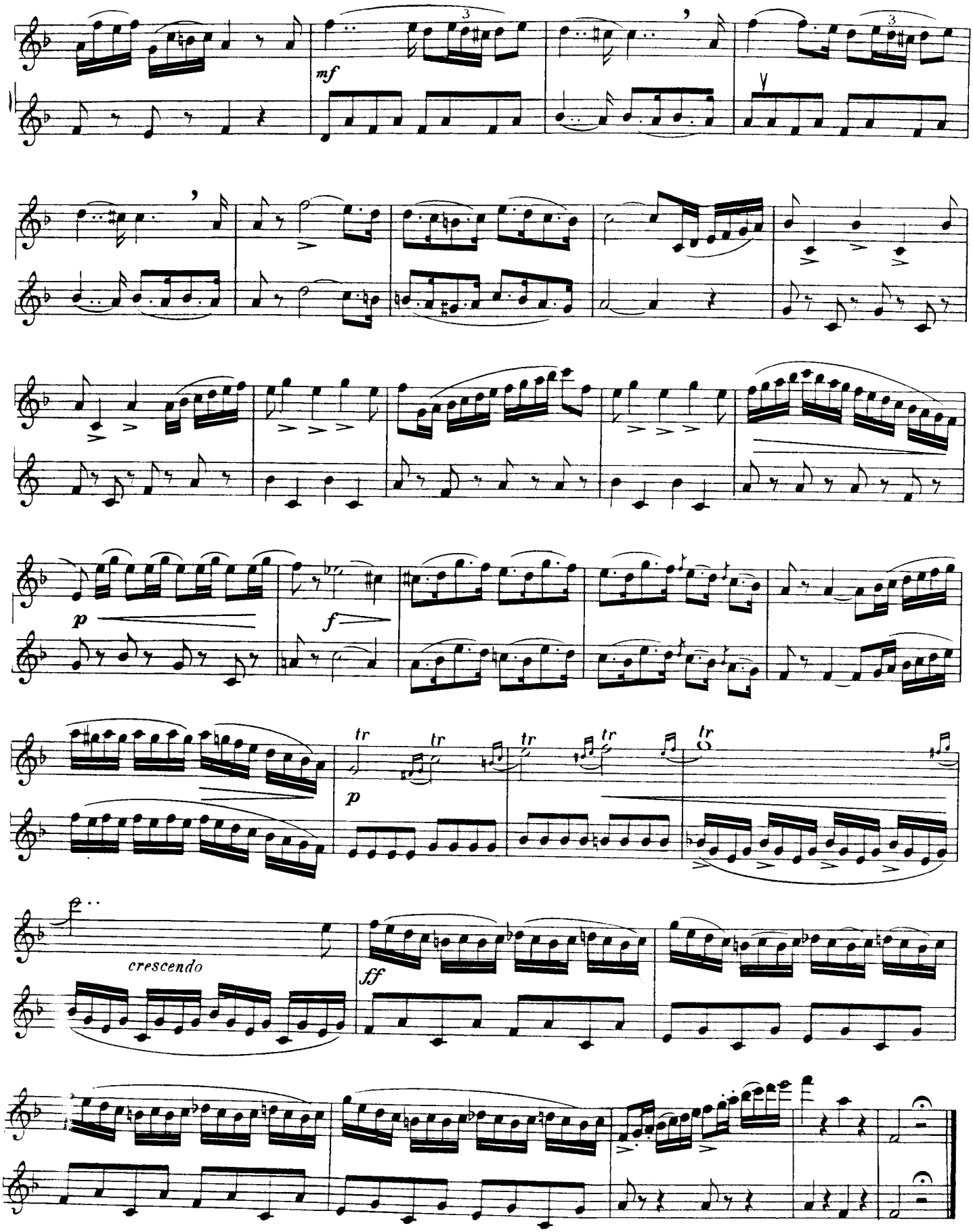

f
p
pp
f
f
mp
p
expr.
express.
cres - - cen - - do - - poco - - - a - - - -
- - - poco - - - - - - - - -
f
p
f
p


p
simile
leggiero
p
tr


Beatthe
Battez les
Adagio.
N°. 2.
pp
tr
ff
p
f

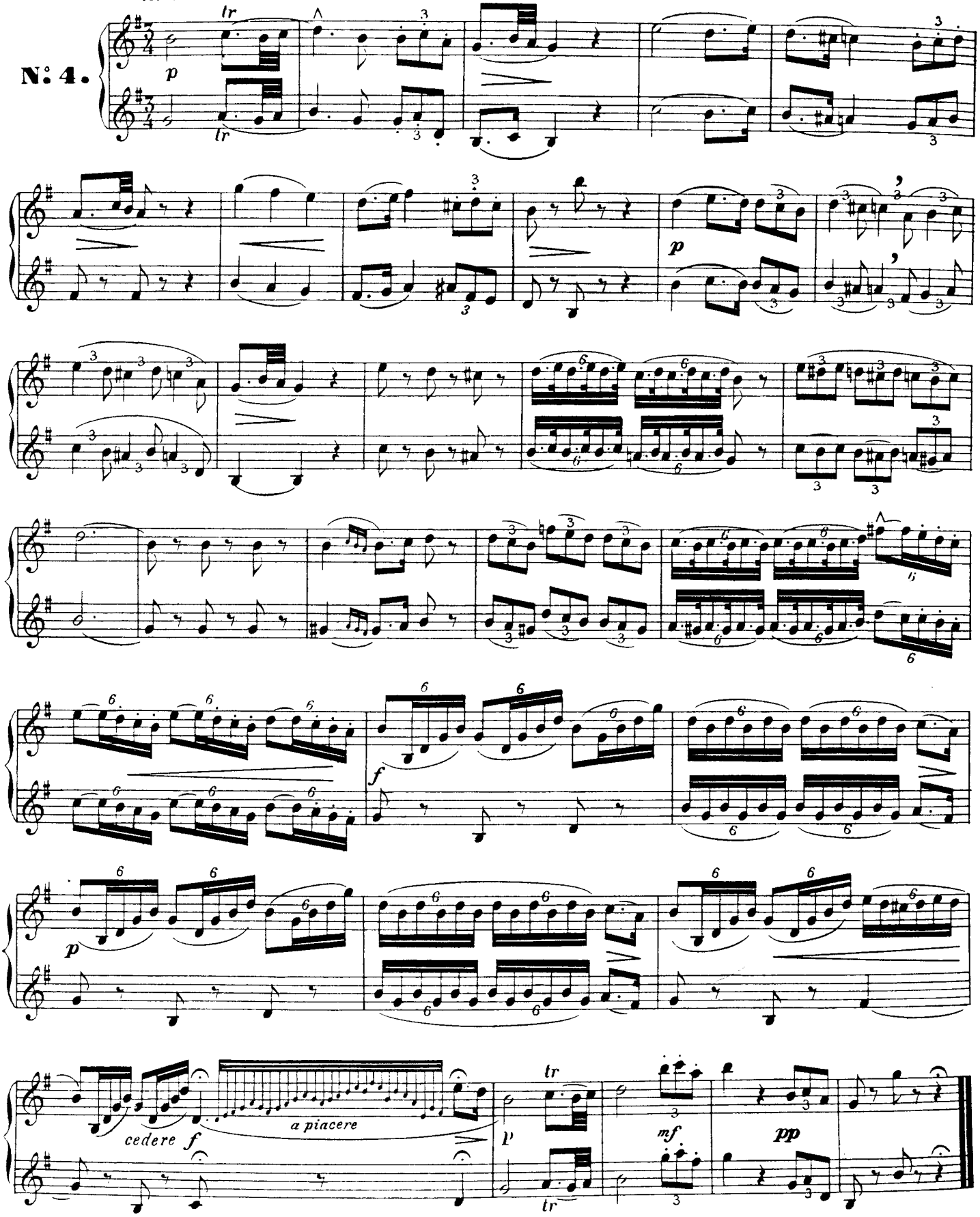

pp sempre
p
f
p
f
tr
p
pp sempre
stringendo
cresc.
cedere
T°
p
T°


Andantino.
Battre les
Beat the
N° 3.
dolce
cresc.
f
comodo
f
Allegro giusto.
f
dolce


mf
p
f
p
tr
tr
tr
tr
tr
crescendo
ff

Andantino sostenuto.

N: 4.

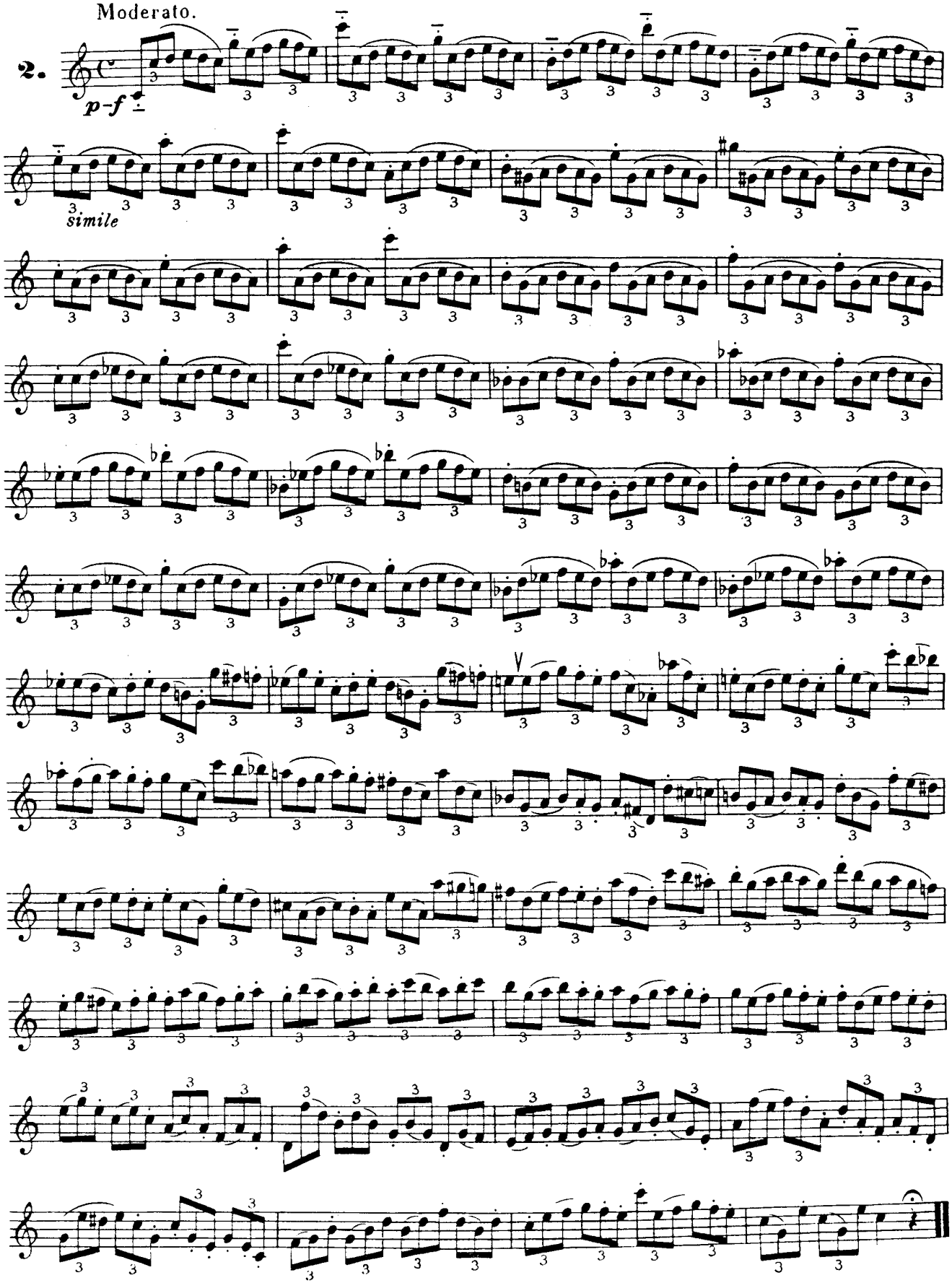


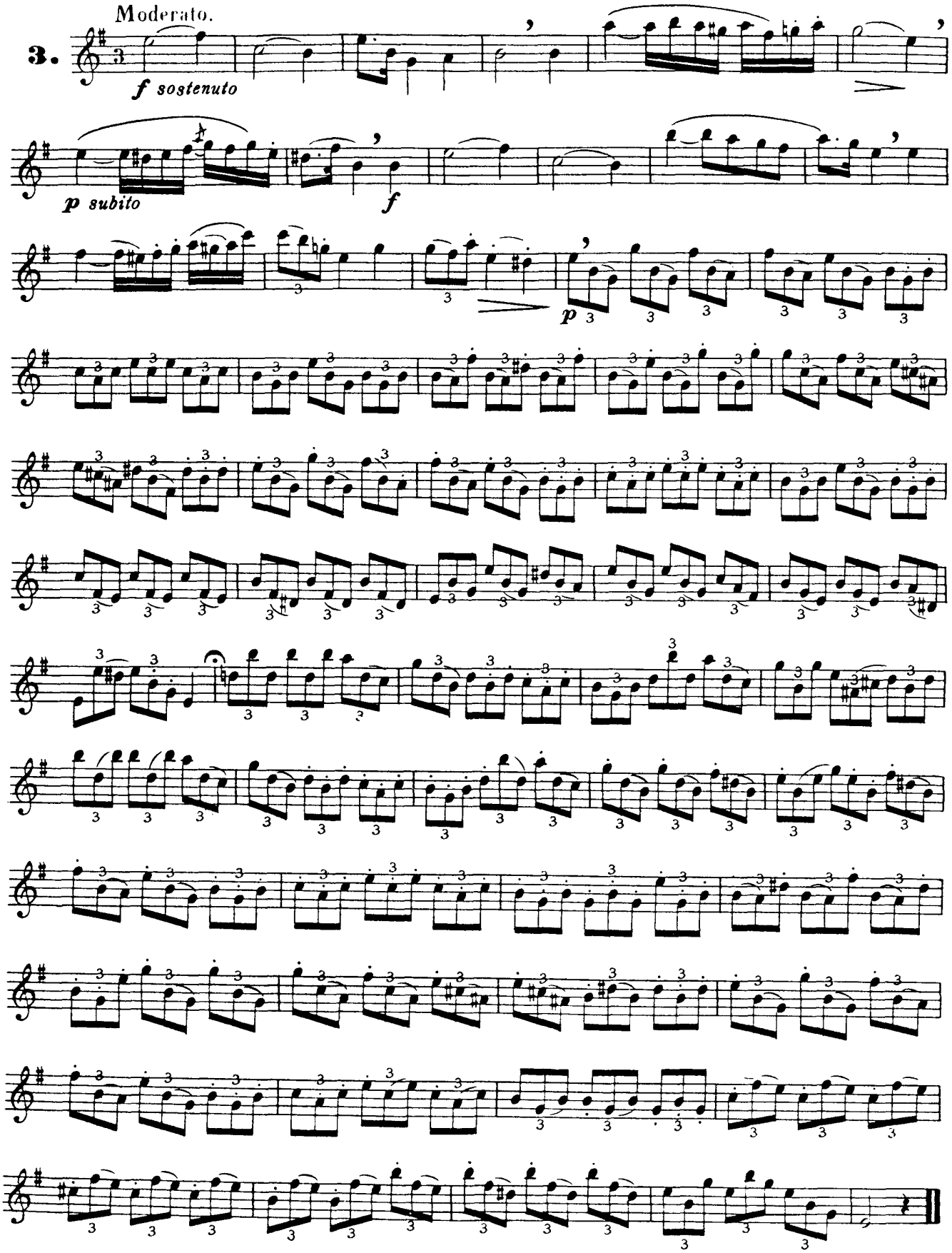
Vivo.

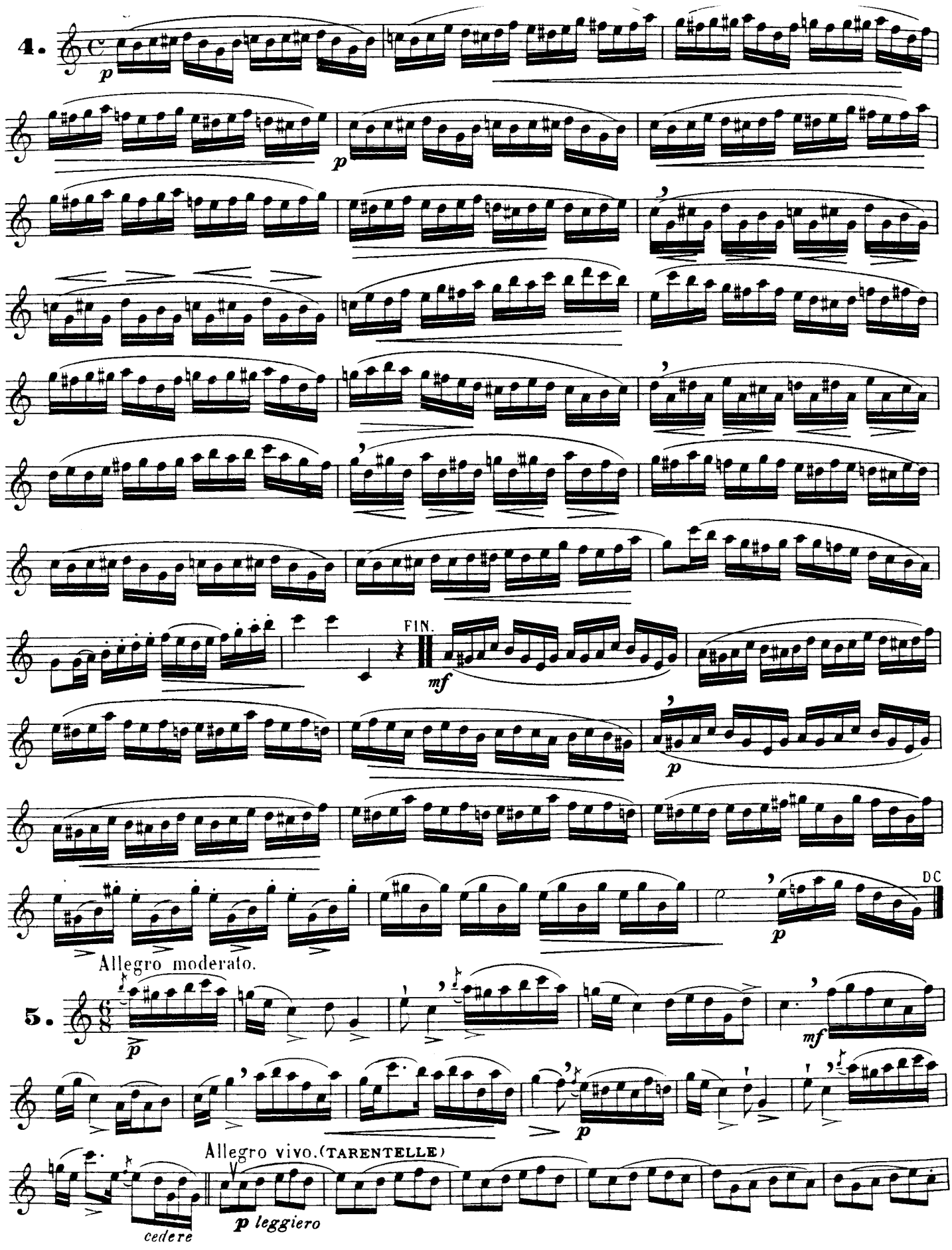
1.

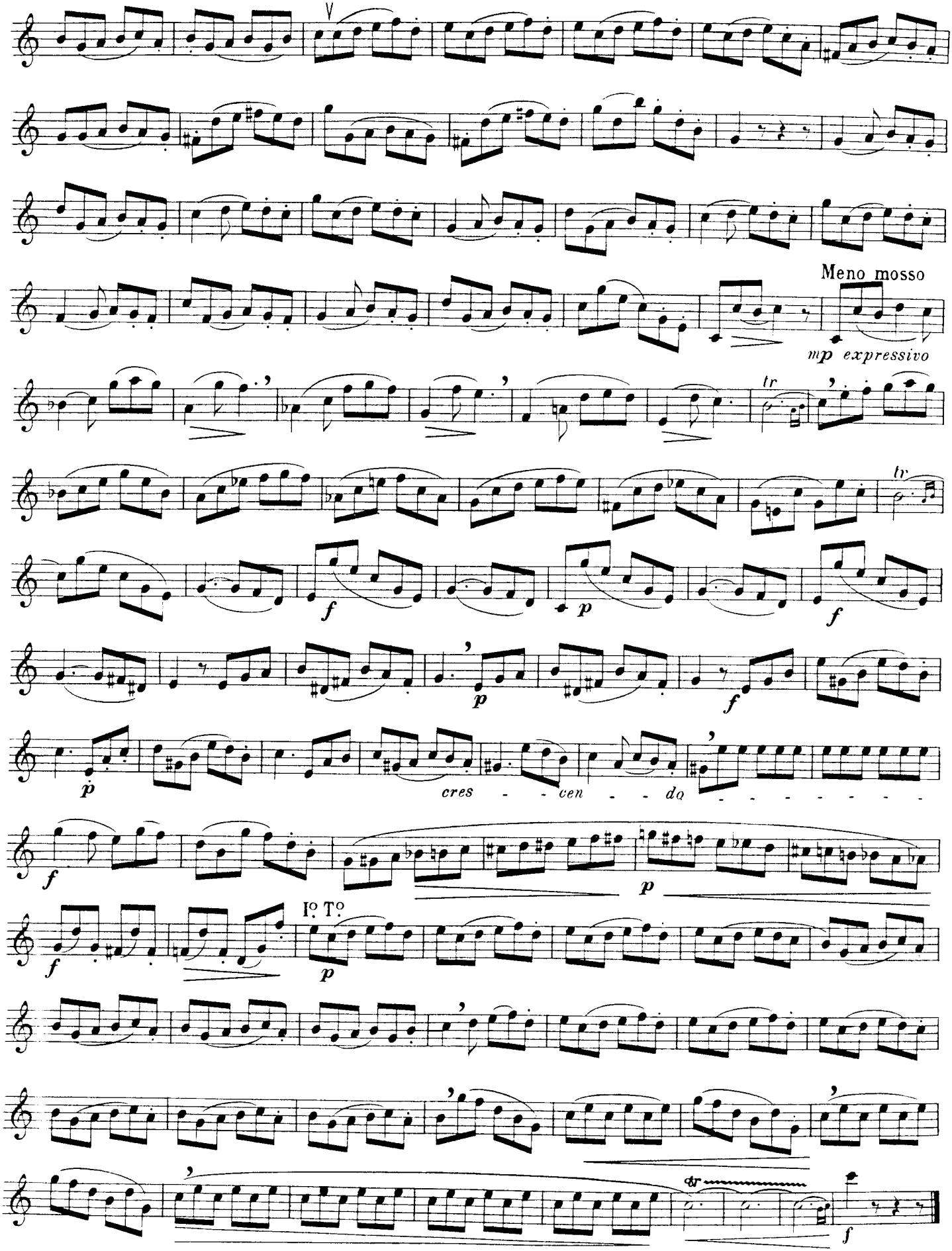
pp

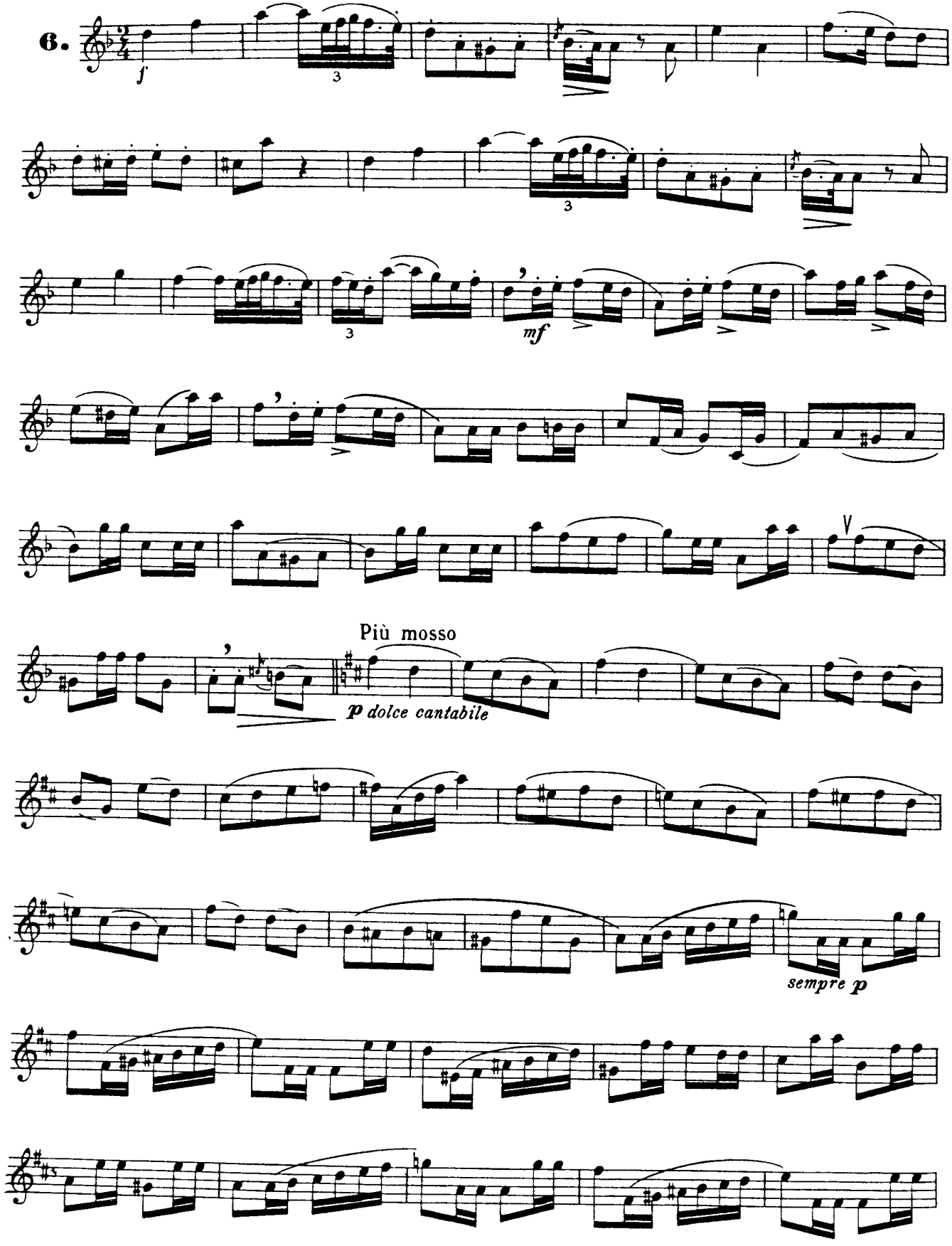
diminuendo.

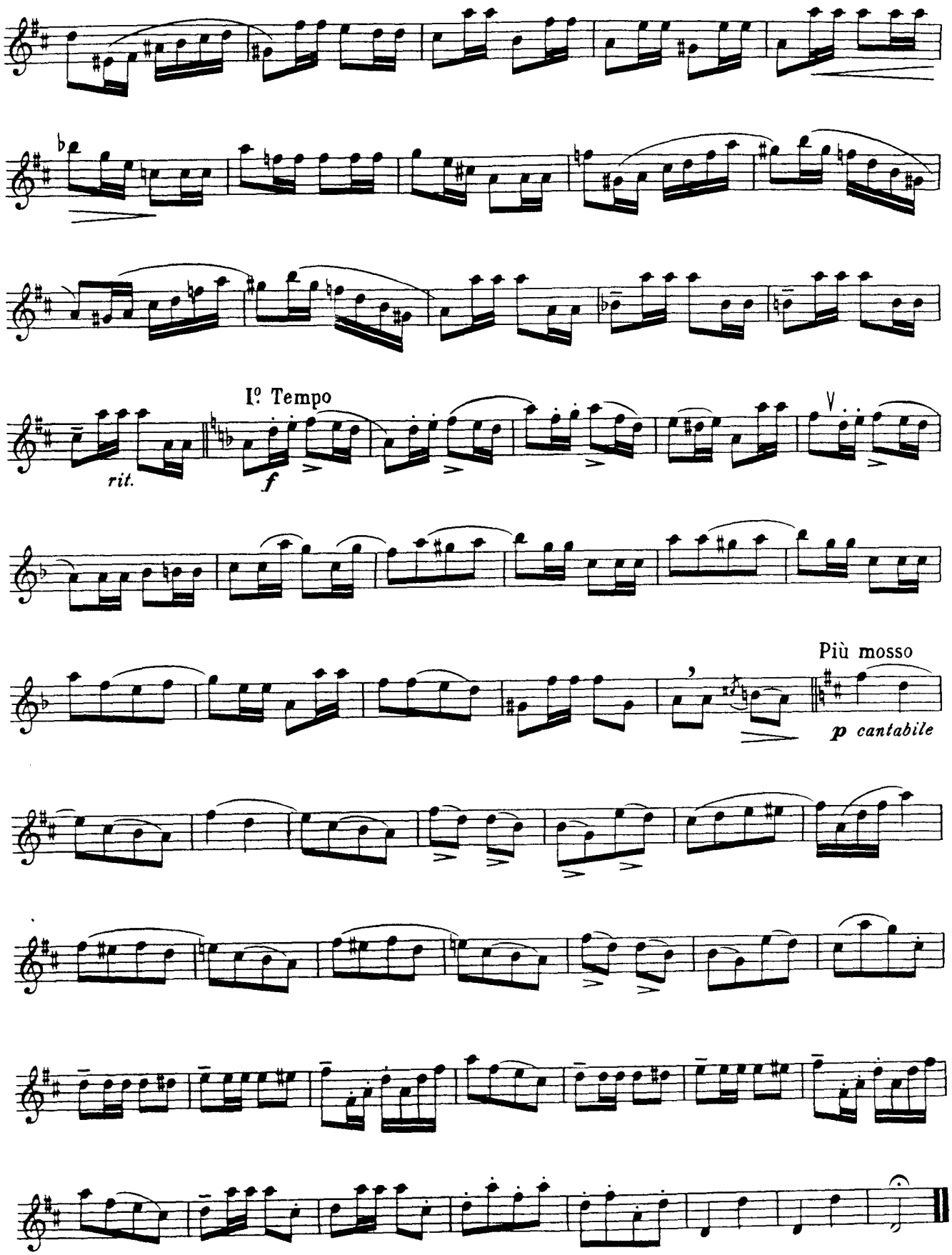

Moderato.
2.
p-f
simile


Moderato.
3.
f sostenuto
p subito
f
p


4.
p
FIN.
mf
p
DC
Allegro moderato.
5.
p
mf
p
Allegro vivo. (TARENTELLE)
cedere
p leggiero


Meno mosso
mp expressivo
tr
f
p
cres - - cen - - do
I° T°

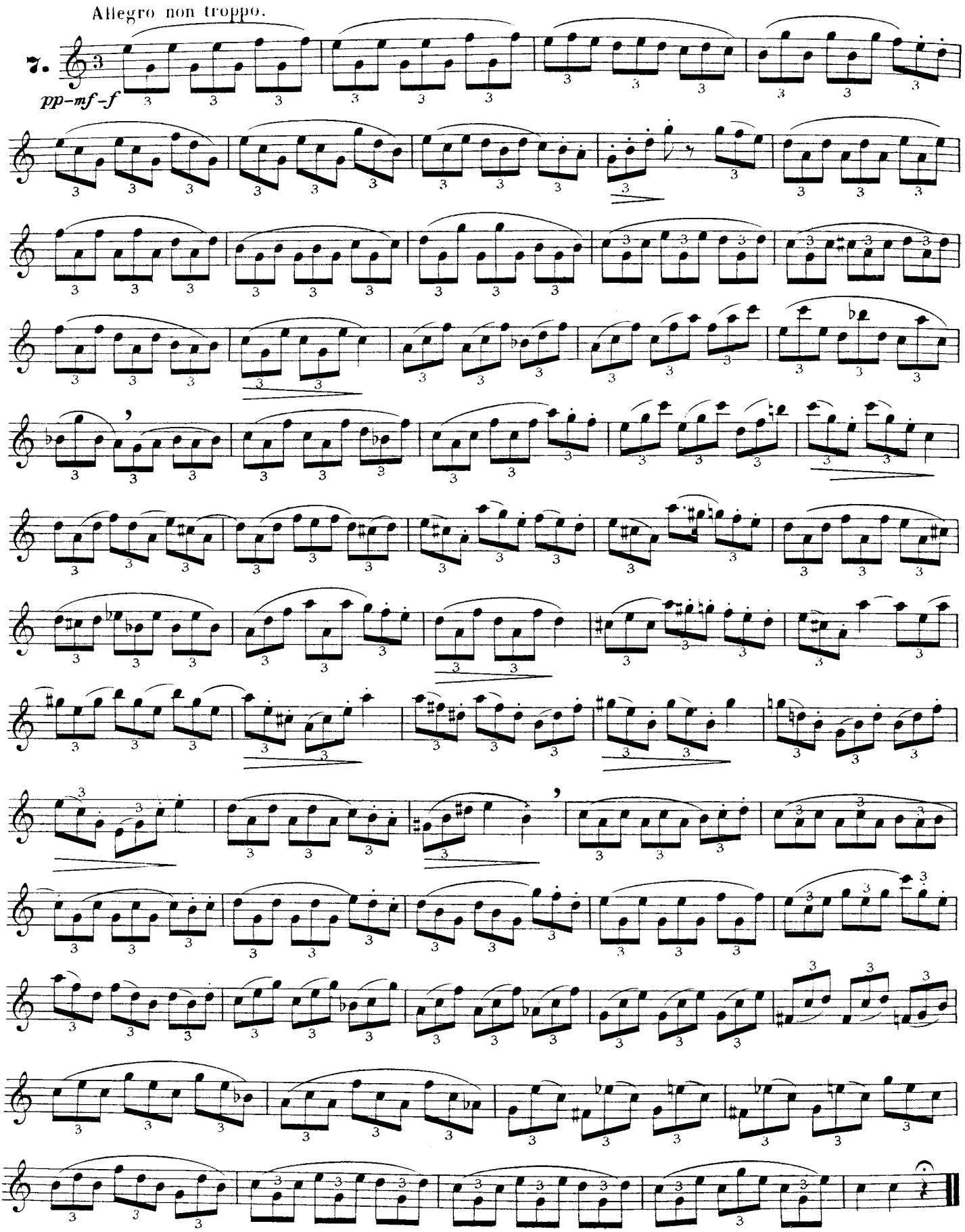

6.
f
3
3
3
mf
Più mosso
p dolce cantabile
sempre p


I° Tempo
rit.
f
Più mosso
p cantabile

Allegro non troppo.

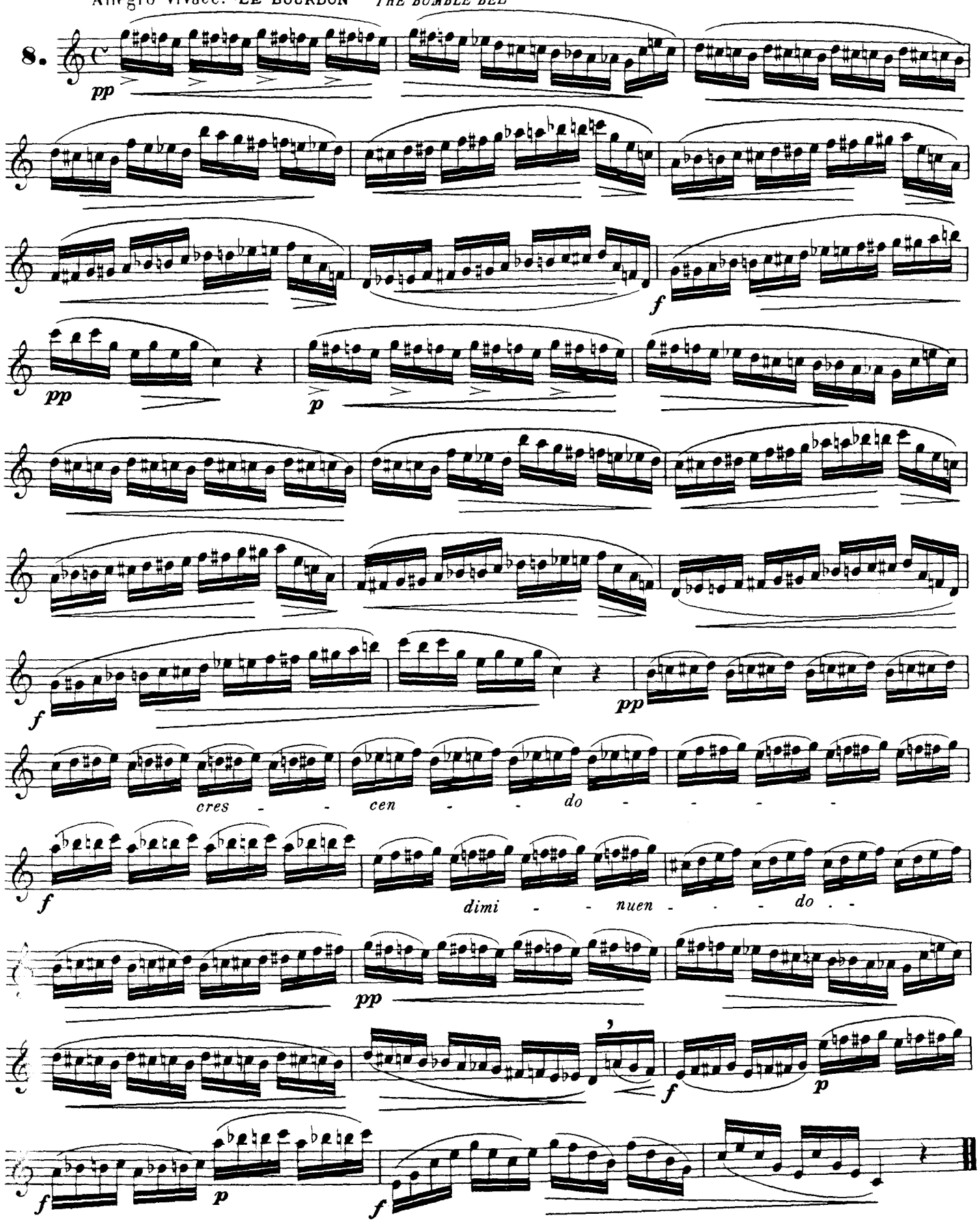
7.

pp–mf–f



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

8.

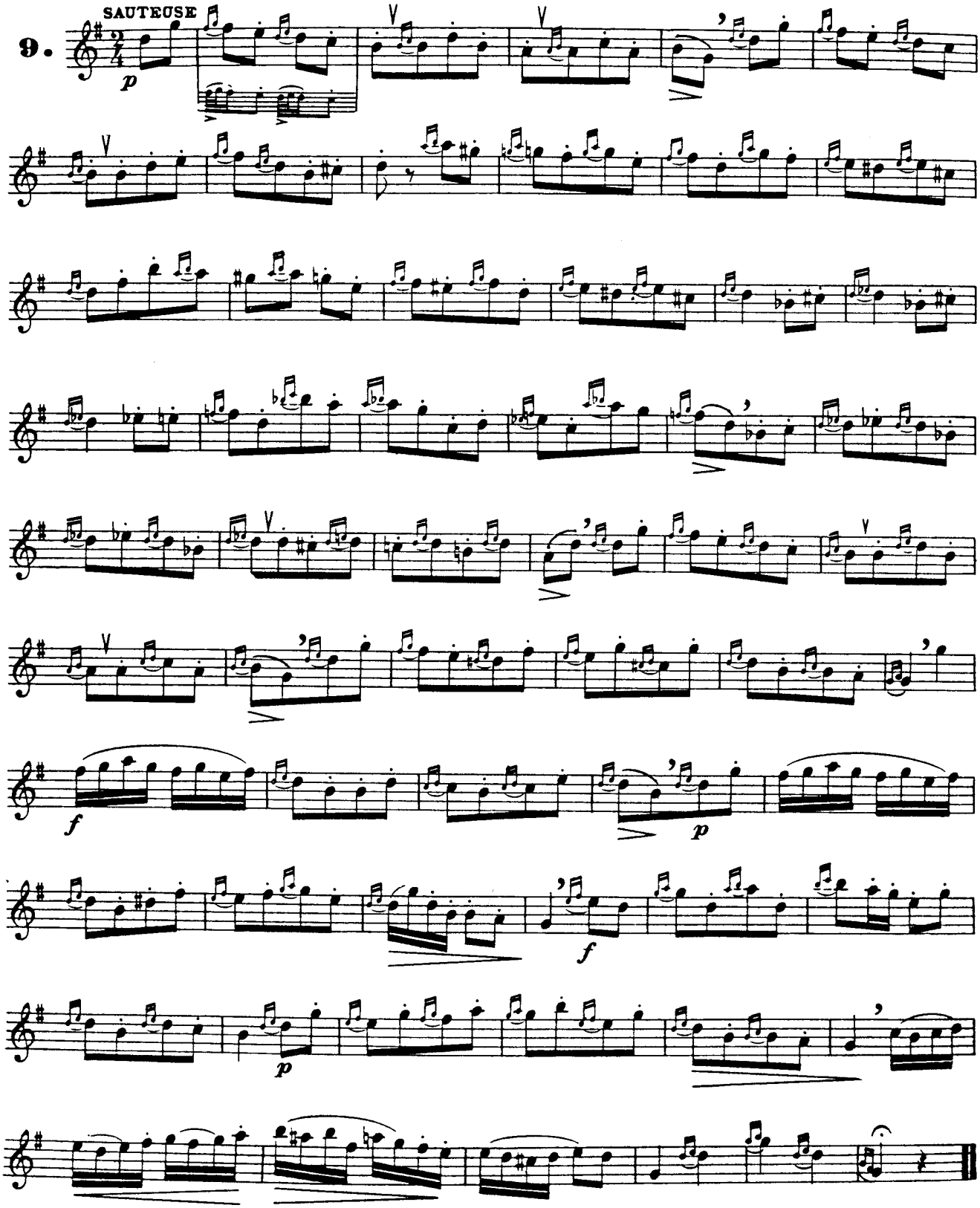


Le *Mordant* est un trille très court. Il s'indique par ce signe ∾ il doit se faire en appuyant sur la note qui le porte, à laquelle il emprunte sa valeur.

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, fromwhich it gets its value.

It must be played on the beat.



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.

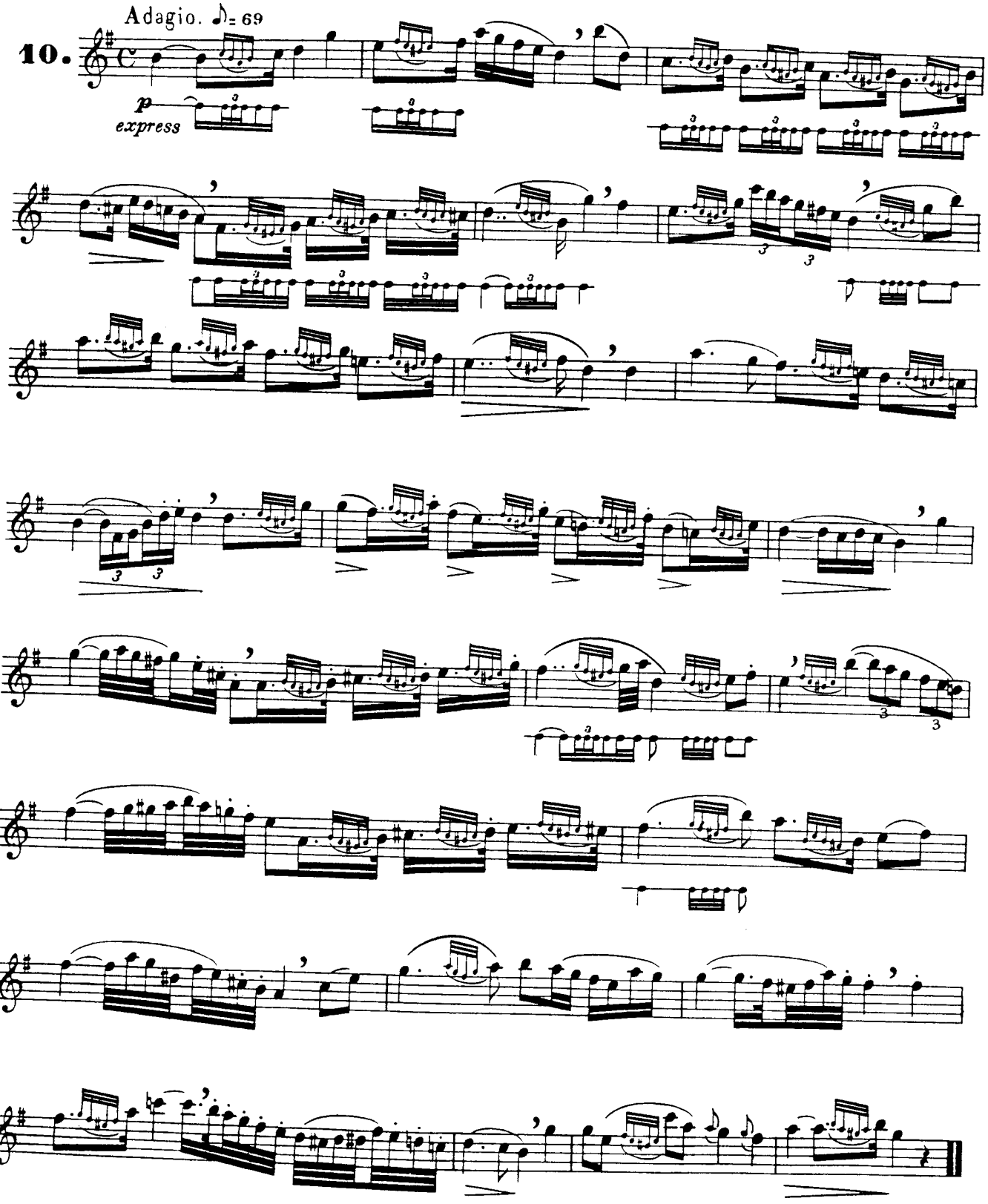
Grupeto (see 1st part p. 33)

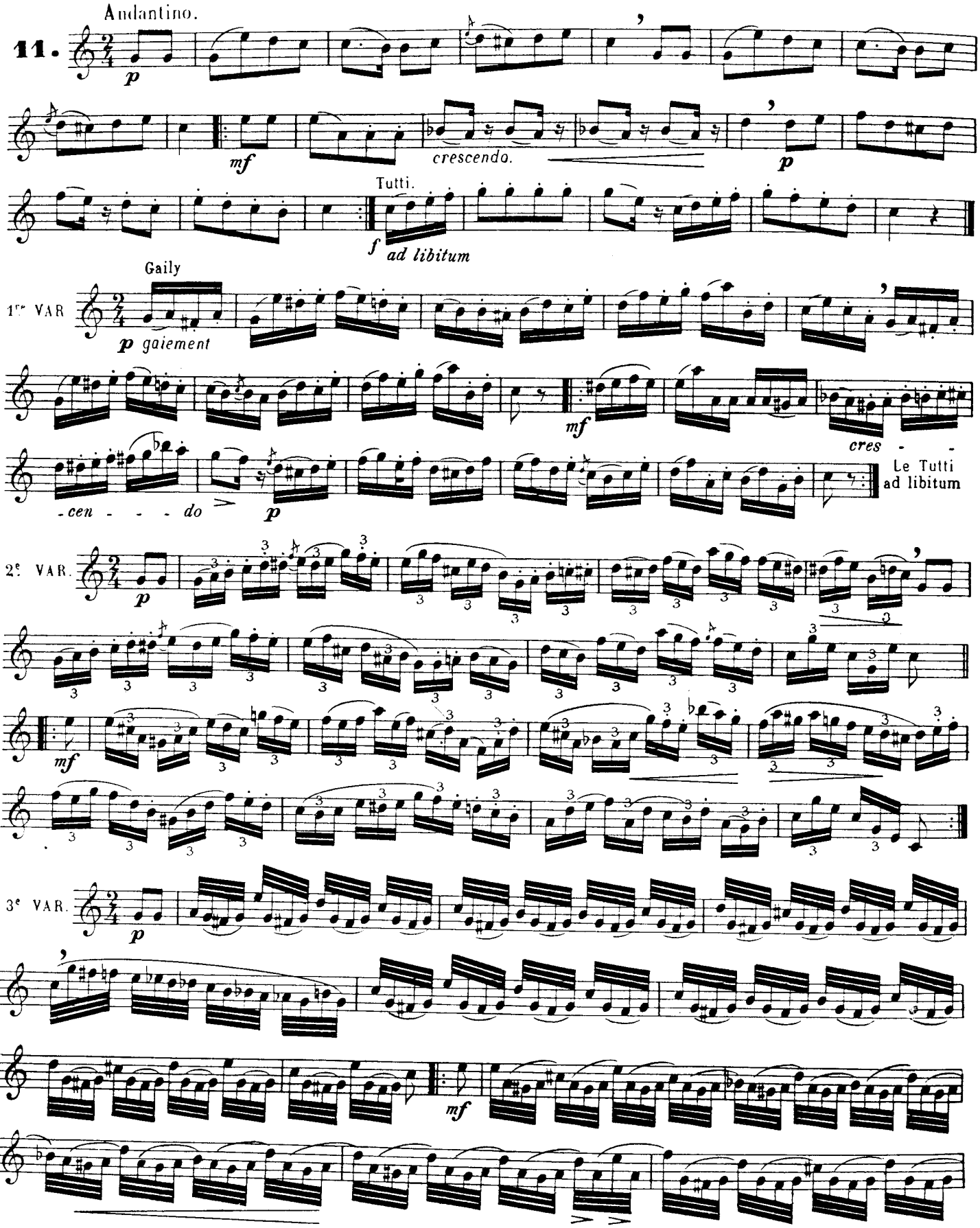
Ornaments do not modify the measure in any way and must not prejudice the melodic line.

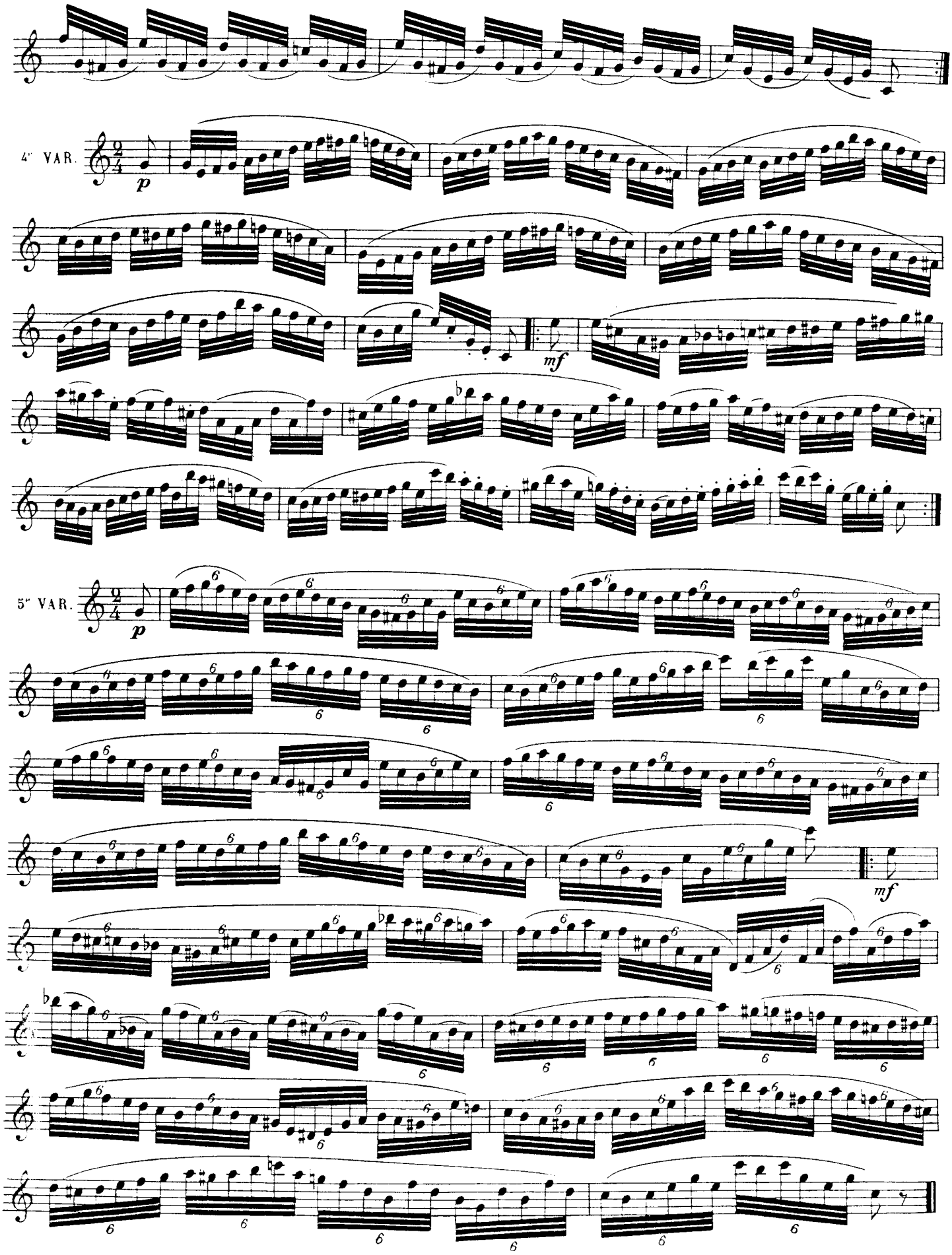
Practise this adagio without ornaments. Take over again as written.

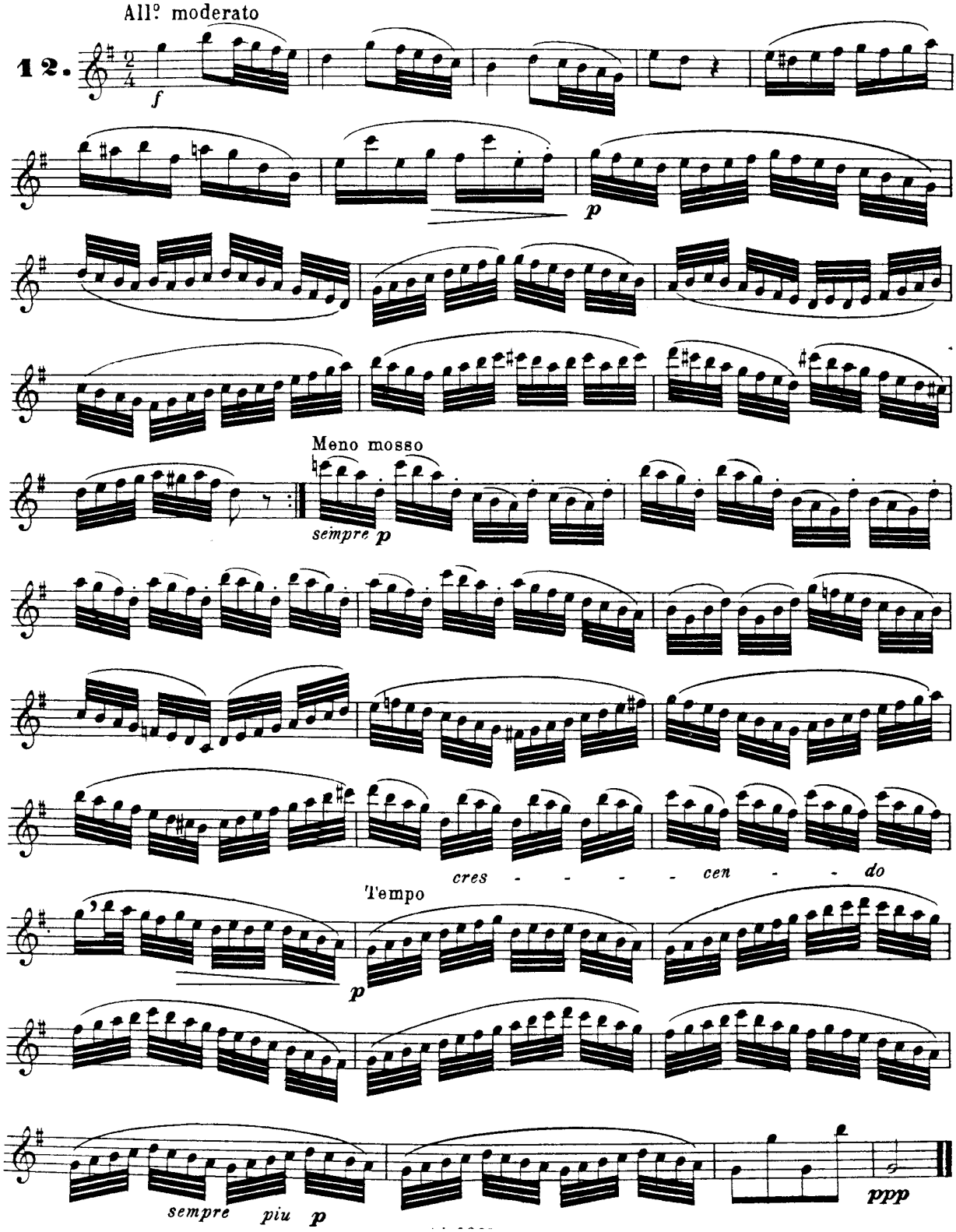
10. Adagio. ♪= 69

p *express*



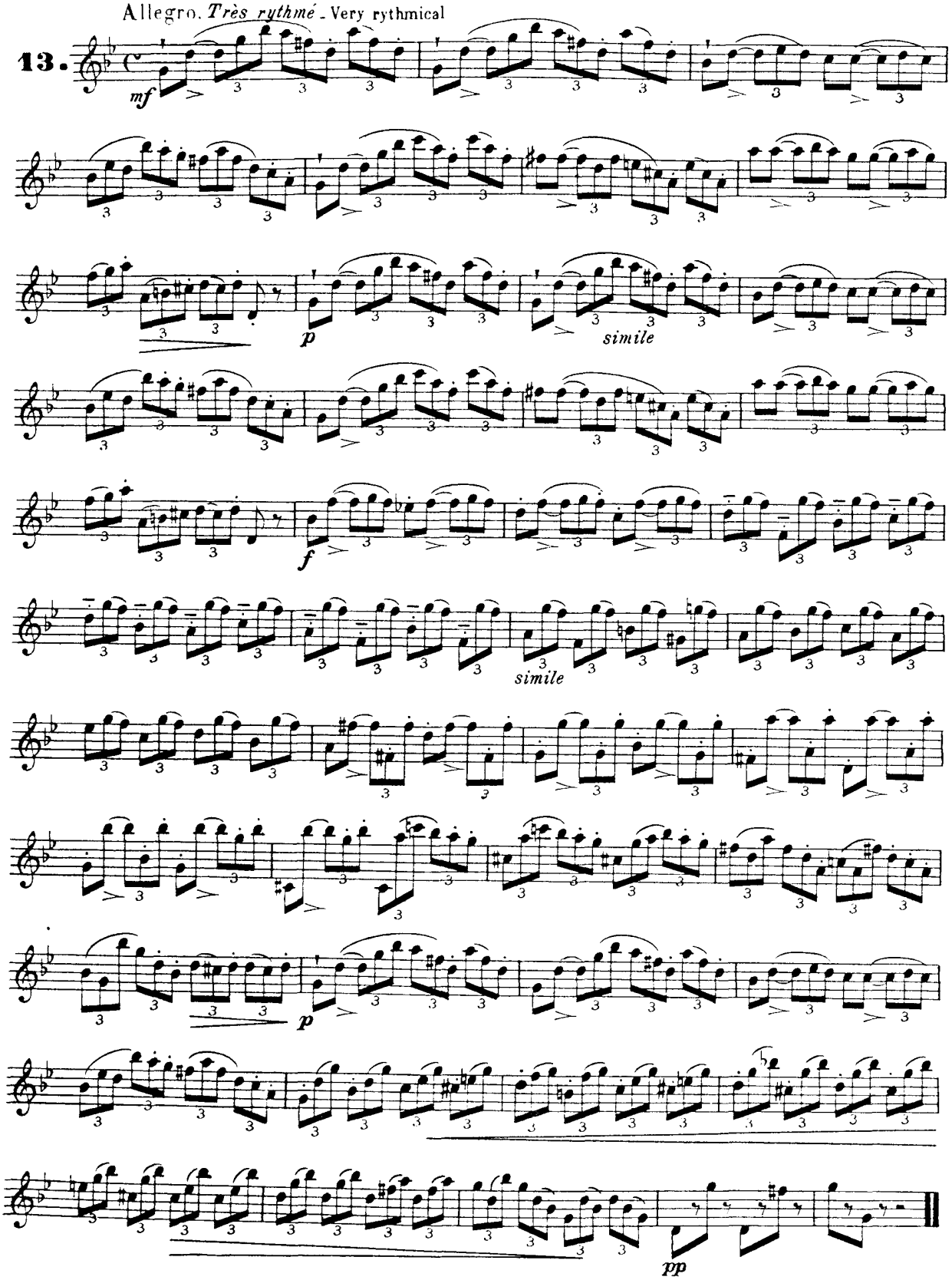

Andantino.
11.
p
mf
crescendo.
p
Tutti.
f
ad libitum
Gaily
1re VAR
p gaiement
mf
cres - - -
-cen - - - do
p
Le Tutti
ad libitum
2e VAR.
p
mf
3e VAR.
p
mf


4ª VAR.
p
mf
5ª VAR.
p
mf


All.o moderato
12.
f
p
Meno mosso
sempre p
cres - - - - - cen - - do
Tempo
p
sempre piu p
ppp

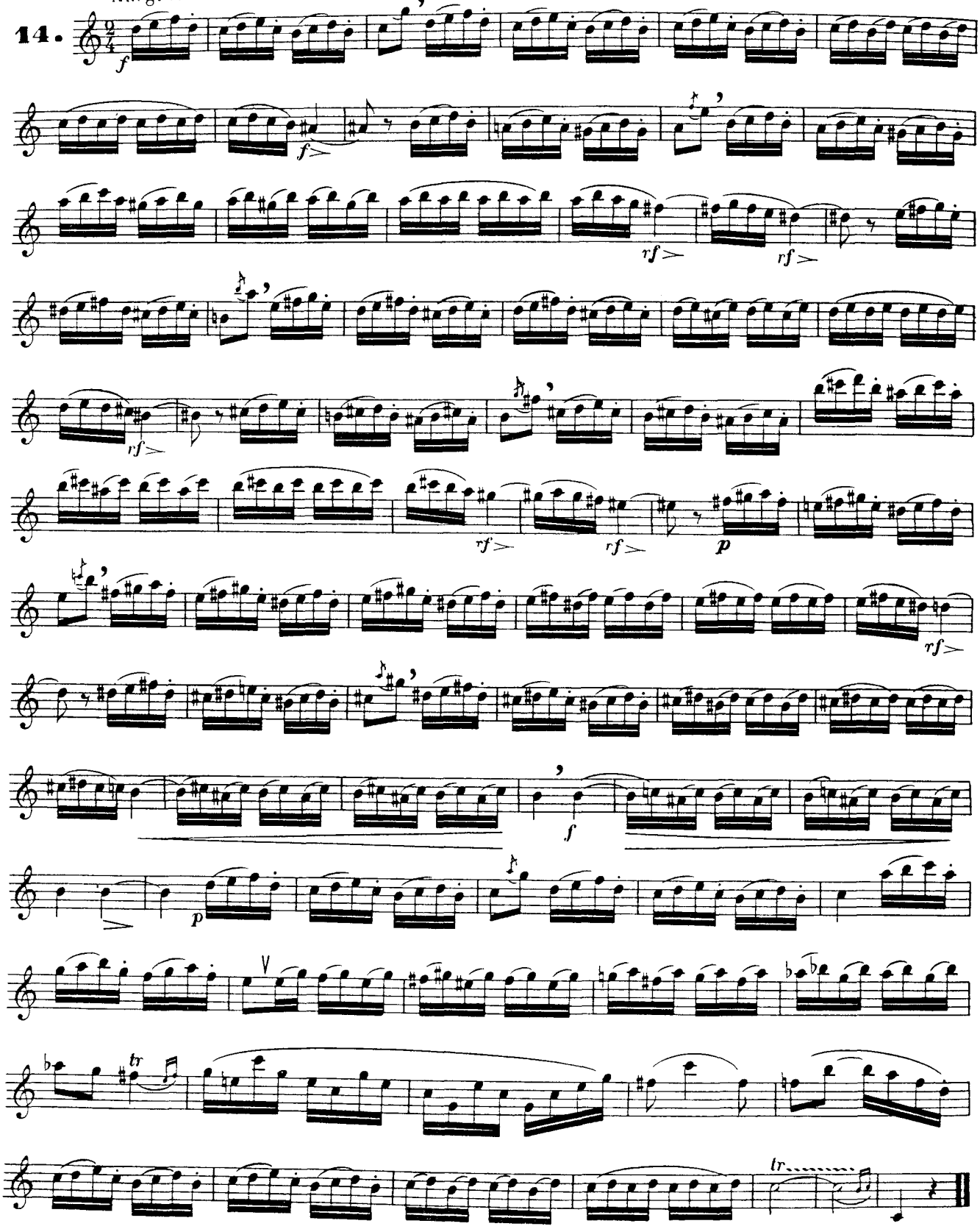
Allegro. *Très rythmé* - Very rythmical

13.



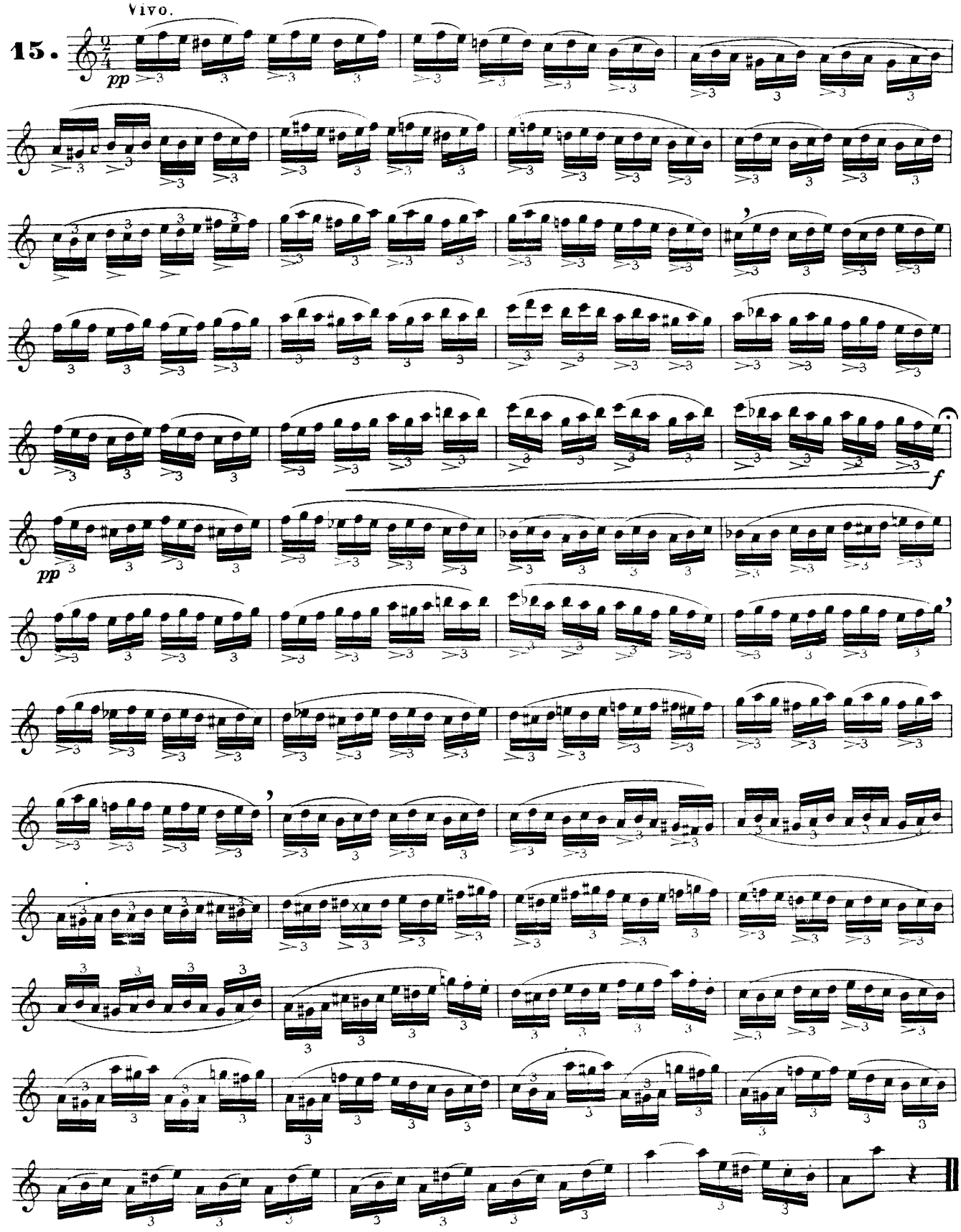
Allegro.

14.



Vivo.

15.



1re PARTIE

Préface		Introduction
Principes élémentaires de la musique		Elementary principles of music
Tablature du Saxophone		Tablature of the Saxophone
Des éléments du mécanisme		About the mecanism
Du Saxophone		About the saxophone
Position du corps, des mains et des doigts		Position of the body, hands and fingers
Du bec et de l'anche		Mouthpiece and reed
Position du bec dans la bouche		Position of the mouthpiece in the mouth
Des lèvres et de l'accord		Lips and tuning
De la respiration et de la phrase musicale	10	Breathing and musical phrasing
Des sons enflés et diminués	10	Raised and diminished tones
Des temps forts	10	Strong beats
Etudes préparatoires pour la qualité du son et de l'embouchure	11	Preparation studies to obtain tone and mouthpiece quality
Des intervalles	15	Intervals
De l'homogénéité du son	16	Homogeneity of tone
Solfège progressif	20	Progressive solfeggio
De la gamme majeure	23	Major scale
De la gamme mineure	24	Minor scale
Tableau des gammes	26	Table of scales
Exercices de mécanisme	29	Finger exercises
Quarante exercices	32	Forty exercises
La syncope	34	Syncopation
L'appogiature	34	Appoggiatura
Du grupetto	35	Grupetto
Du trille	36	Shaker
Gammes majeures et mineures	37	Major and minor scales
Du chromatisme	38	Chromatism
De la gamme en tierces	40	Scale of third
Des accords	43	Chords
Exercices sur les accords parfaits	45	Exercises on perfect chords
Des accords de septièmes	47	Chords of seventh
De septième de dominante	48	Exercises on the dominant seventh
Exercices de septième diminuée	48	Exercises on the diminished seventh
Six morceaux faciles	49	Six easy pieces
Quarante petites études d'articulations	53	Forty short studies on articulation
Six morceaux gradues et élégants	64	Six pleasing pieces in graduated form
Morceau caractéristique pour étudier le style	68	Characteristic piece giving practice on the style

1st PART

2e PARTIE

Conseils	3	Advice
De la souplesse	4	About suppleness
Etudes sur les gammes	5	Study about scale
Gammes par tons	9	All tones scales
Etudes sur les accords	11	Exercises about chords
Des arpèges	12	Arpeggios
Quartes, quintes, sixtes, septièmes, octaves	15	Fourths, fifths, sixths, sevenths, octaves
Six études mélodiques	18	Six melodious studies
Dix-huit études de mécanisme	30	Eighteen finger
Quatre duos faciles et concertants	46	Four easy duets in concert
Quinze études de genre	55	Fifteen descriptives studies

2nd PART