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# Universal Method

for the

# Saxophone

by

**Paul de Ville.**

UNIVERSITY OF TORONTO

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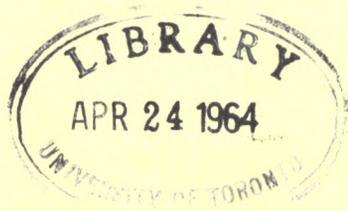
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**Preface.**



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

**Saxophone**

ever attempted.

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

Yours truly,  
Paul de Ville





# The Universal Method for Saxophone.

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# The Universal Method for the Saxophone

By PAUL DE VILLE.



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

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

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

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

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

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

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

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

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

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

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

## Series A.

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

## Series B.

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

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

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

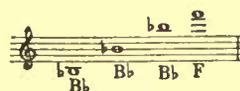
A Bass in Bb and Contra-bass in Eb are sometimes used, and (though very rarely) a Sopranino in Eb.

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

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

## INSTRUCTIONS FOR THE SAXOPHONE.

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



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



On the old model Saxophone the lowest note was:



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

## HOW TO HOLD THE SAXOPHONE.

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

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

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

## POSITION OF THE PERFORMER.

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

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

The arms should fall naturally along the body.

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

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

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

Touch the keys with the tips of the fingers.

### APPEARANCE OF THE PERFORMER.

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

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

### POSITION OF THE MOUTHPIECE IN THE MOUTH.

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

### THE REED.

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

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

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

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

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

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

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

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

### MANNER OF CONTROLLING THE TONE, ETC.

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

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

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

### BREATHING.

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

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

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

### HOW TO PRACTICE.

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

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

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

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

### GENERAL REMARKS.

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

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

The mouthpiece must be carefully cleaned after playing.

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

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

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

### TAKE CARE TO AVOID THE FOLLOWING FAULTS.

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



# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

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

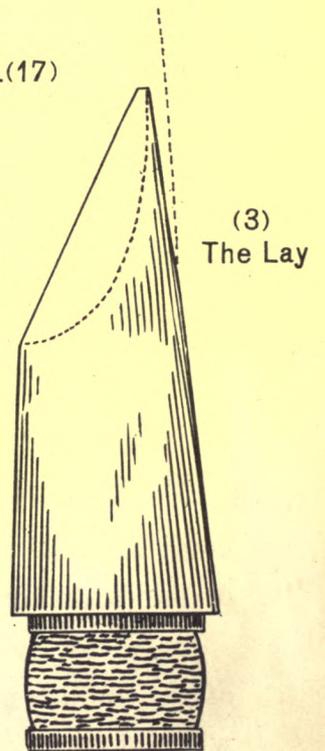
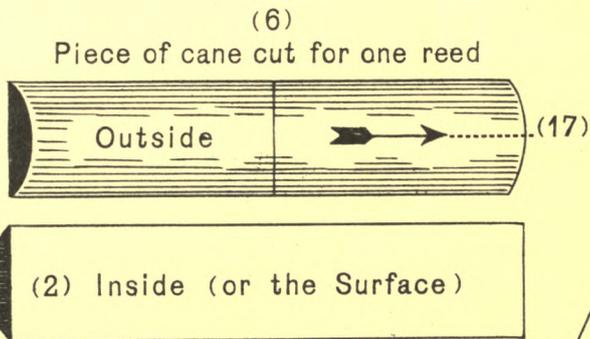
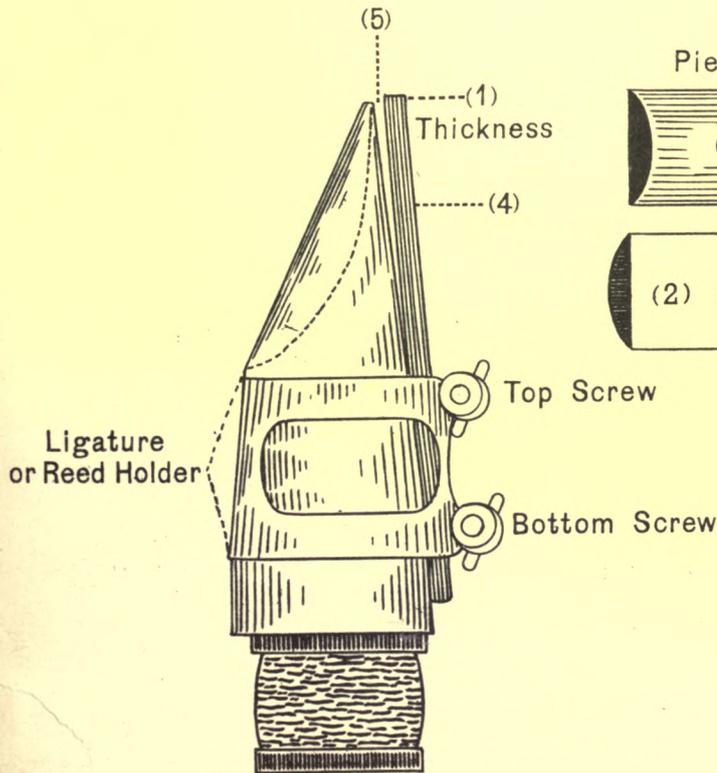
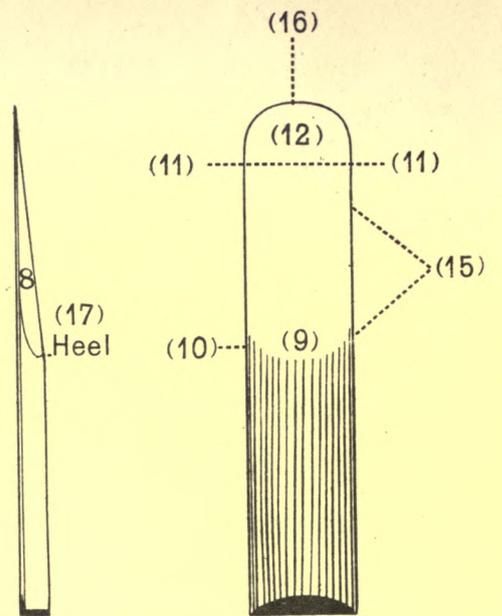
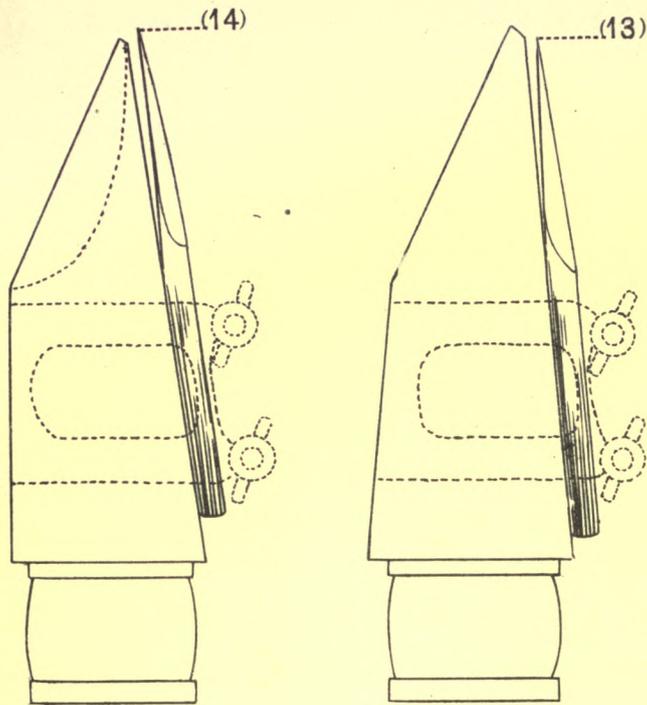
While reeds of the best quality may now be obtained in music supply houses, some performers prefer to make their own reeds, and at least some knowledge of the process of reed-making or correcting faults is invaluable. (The figures interspersed refer to diagrams on following page.)

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

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

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

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



Mouthpiece Complete  
With cane cut ready to be shaped

# RUDIMENTS OF MUSIC

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

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

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

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

The names of the notes on the five lines are:



of the four spaces between the lines:



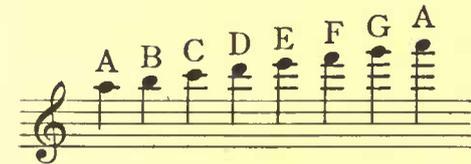
of the two above and below the lines



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

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

Notes of the ledger lines above the staff



Notes of the ledger lines below the staff



## FULL TABLE OF ABOVE NOTES



## DURATION OF NOTES

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

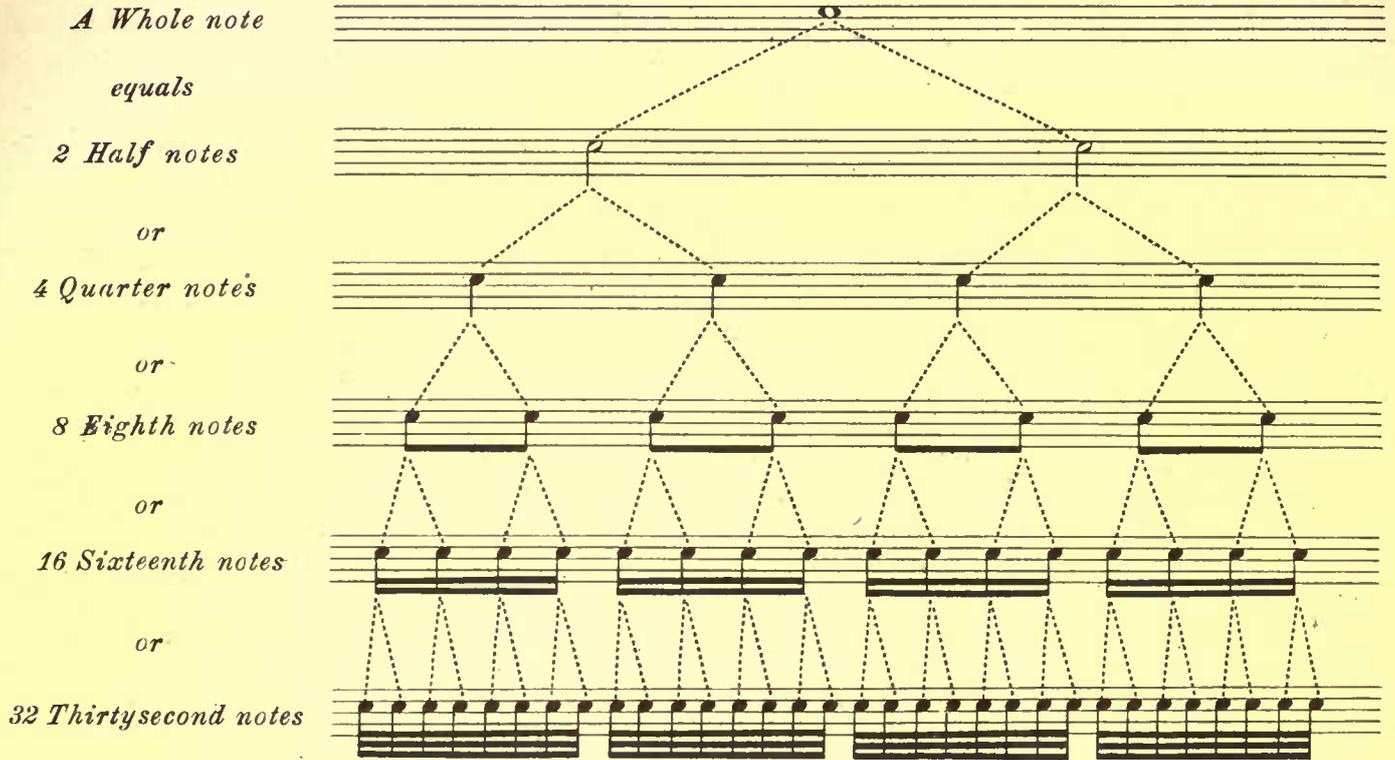
Forms of different notes



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



# COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



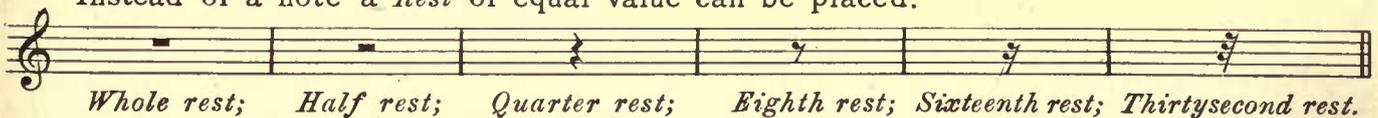
## BARS

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

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

## RESTS

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



## DOTS

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

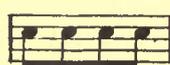


Two dots placed after a note or rest increase its value one half and a quarter or  like  etc.

## TRIPLETS, SEXTUPLETS, AND ODD GROUPS

Triplets are marked by a 3 being put over a group of three notes. Sextuplets are marked by a 6 being placed over a group of six notes. Three quarter notes marked

thus  must be played in the same time as two quarter notes  not so

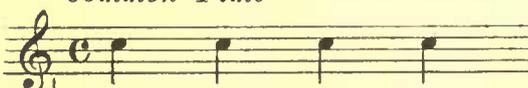
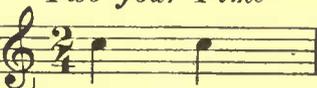
marked; or six eighth notes  in the time of four eighth notes  not

so marked. There are also groups of five  seven  and nine

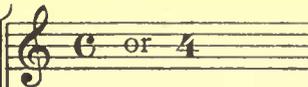
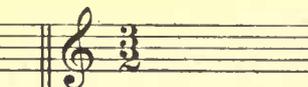
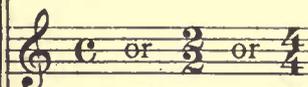
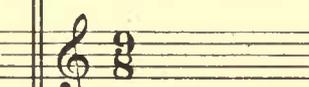
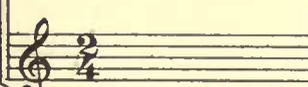
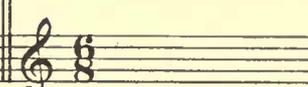
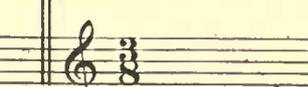
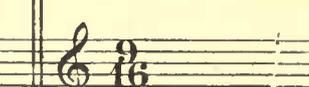
notes  etc.

## TIME SIGNATURES

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

<p><i>Common Time</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.</p> </div>	<p><i>Three-four Time</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.</p> </div>	<p><i>Two-four Time</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains two quarter notes etc., and two (1, 2,) must be counted.</p> </div>
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## TABLE OF TIME SIGNATURES

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

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

## SCALES

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

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

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

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

### EXAMPLE

A musical staff in treble clef showing an ascending scale. Above the staff, boxes indicate the intervals between notes: 'tone' between the 1st and 2nd degrees, 'tone' between the 2nd and 3rd, 'semitone' between the 3rd and 4th, 'tone' between the 4th and 5th, 'tone' between the 5th and 6th, 'tone' between the 6th and 7th, and 'semitone' between the 7th and 8th. Below the staff, trapezoidal boxes label the notes as '1st degree', '2nd', '3rd', '4th', '5th', '6th', '7th', and '8th'.

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

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

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

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

### EXAMPLE

A musical staff in treble clef showing eight notes. Above the staff, the notes are labeled 'Degrees: 1', '2', '3', '4', '5', '6', '7', '8'. Below the staff, the intervals between notes are labeled 'Intervals: Second, Third, Fourth, Fifth, Sixth, Seventh, Octave.'

## SHARPS

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

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

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

The sharps succeed each other in the following order:

A musical staff in treble clef showing seven notes with sharp signs (#) above them. The notes are: F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, and B sharp. Each note is numbered 1 through 7 above it.

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

### TABLE OF SIGNATURES OF SHARP KEYS

<i>Number of Sharps:</i>	1	2	3	4	5	6	7
<i>Names of the Keys:</i>	G	D	A	E	B	F#	C#

### FLATS

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

A musical staff in treble clef showing seven notes with flat signs (b) below them. The notes are: B flat, E flat, A flat, D flat, G flat, C flat, and F flat. Each note is numbered 1 through 7 above it.

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

### TABLE OF SIGNATURES OF FLAT KEYS

<i>Number of Flats:</i>	1	2	3	4	5	6	7
<i>Names of the Keys:</i>	F	B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$

# THE MINOR SCALES

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

## THE MELODIC MINOR SCALE

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

### SCALE OF A MINOR

*Without Signature; Relative to C major.*

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

A minor	E minor	B minor	F# minor	C# minor	G# minor	D# minor	A# minor
C major	G major	D major	A major	E major	B major	F# major	C# major
D minor	G minor	C minor	F minor	Bb minor	Eb minor	Ab minor	
F major	Bb major	Eb major	Ab major	Db major	Gb major	Cb major	

### THE HARMONIC MINOR SCALE

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

### SCALE OF A MINOR

## THE NATURAL ♮

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

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

## THE DOUBLE SHARP ✕

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

Thus F double sharp  will sound like G natural 

## THE DOUBLE FLAT ♭♭

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

## THE PAUSE ◡

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



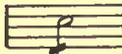
## THE CHROMATIC SCALE

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



### ABBREVIATIONS

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

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

Or  for  or  for  or  for  etc.

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

### TRANSPOSITION OF THE KEYS

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

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

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



The first staff shows the natural C major scale with notes C, D, E, F, G, A, B, C and fingerings 1-2-3-4-5-6-7-8. The second staff shows the G major scale with notes G, A, B, C, D, E, F#, G and fingerings 1-2-3-4-5-6-7-8.

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

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

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

## DIFFERENT SHADES OF TONE

- p* means: *piano*, soft
- pp* means: *pianissimo*, very soft
- f* means: *forte*, loud
- ff* means: *fortissimo*, very loud
- mf* means: *mezzoforte*, moderately loud
- cresc.* or  $\text{<}$  means *crescendo*, increasing the sound
- dim. decresc.* or  $\text{>}$  means *diminuendo, decrescendo*, diminishing the sound
- sf, rf* or  $\text{>}$  means *sforzando, rinforzando*, sharply accentuated
- fp* means: *forte-piano*, loud and immediately soft again

## GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY

### THE APPOGGIATURA

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

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

### EXAMPLES

Written thus: 

Played thus: 

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

Written thus: 

*EXAMPLE.*

Played thus: 

## THE GRUPPETTO OR TURN

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

### EXAMPLES

As written 

As played 

With sharps and flats



## THE PASSING SHAKE

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

As written 

As played 

## THE SHAKE

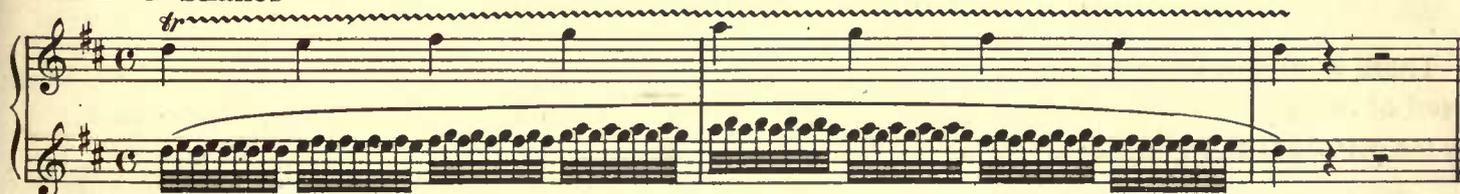
The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

### EXAMPLE

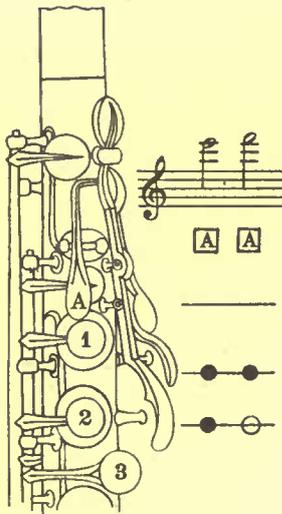
As written 

As played 

Chain of Shakes



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



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

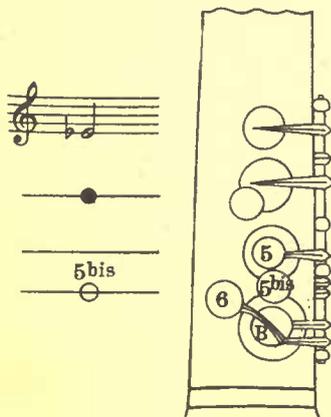
The notes E♭ and F above the staff are obtained upon all Saxophones by using simultaneously three or four keys; the hand to catch these keys must quit its natural position; and to return again is very difficult.

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

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



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



## Second New Patent E♭ Key.

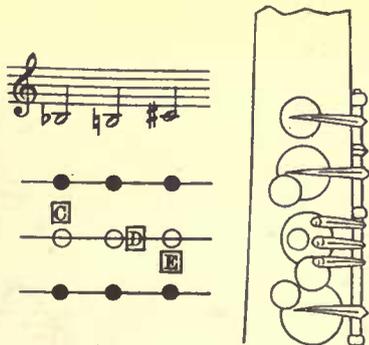
The passing from B♭, C♭ and C♯ to E♭ is very difficult on all Saxophones, and requires great practice and study; various mechanisms have been tried in remedying this inconvenience; Evette and Schaeffer claim they have thoroughly succeeded by obtaining the emission of the E♭ through the hole of the E♭.

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

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

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

### Three New Patent Keys for the Low B♭, B♭ and C♯.



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

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

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

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

*Note:* See Exercises for this new fingering on pages 197, 198, 199 & 200.

# Preparatory Exercises

## For the Production of Tone and Forming the Embouchure.

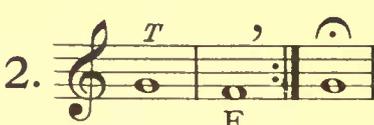
*Note:* It is taken for granted, that, the Student has already made himself acquainted with the Rudiments of Music.

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

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

### Exercises.

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

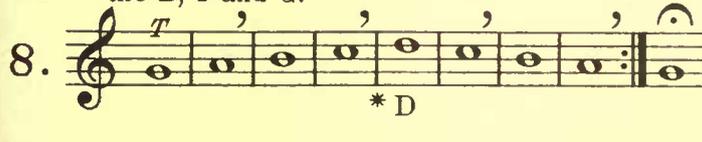
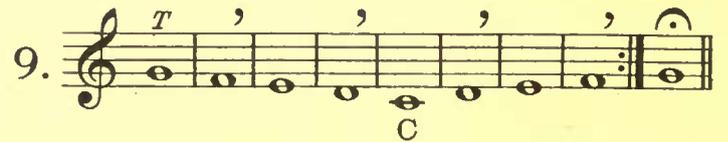
1.  2.  3. 

Names of the notes: G A

4.  5. 

6.  7. 

\* Keep the Octave-key N<sup>o</sup> VII open for this D and the E, F and G.

8.  9. 

10. 

11. 

12. 

\*\* Keep Key N<sup>o</sup> XII open for this A and the following high notes, and close Key VII.

13. 

14. 

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

15.

### Diatonic Scale of C major.

This sign  shows where the half tones occur.

16.

### Exercises on Intervals.

#### Thirds.

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

17.

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

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

#### Fourths.

18.

#### Fifths.

19.

#### Sixths.

20.

#### Sevenths.

21.

Octaves.

22.

Ninths.

23.

Shading.

24.

25.

*Crescendo:* (gradual increase of tone.)

26.

*Diminuendo:* (gradual diminution of sound.)

27.

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

28.

Exercise to Acquire Evenness in Passing from B to C.

29.

### Exercises on Time.

The Student will now observe the value of the notes.

Common or Four-four time.

30.

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

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

31.

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



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

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

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

Observe the Rests.

Seconds.

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

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





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





Thirds.

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







50.   
*Count: 1, 2, 3, 4.*





Fifths.

51.   
*Count: 1, 2, 3, 4.*





52.   
*Count: 1, 2, 3, 4.*









Sixths.

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

Musical staff 53, first line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The first measure has an accent 'T' above it, and the second measure has an accent 'T' above it. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 53, second line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 53, third line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 53, fourth line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

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

Musical staff 54, first line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The first measure has an accent 'T' above it, and the second measure has an accent 'T' above it. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 54, second line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 54, third line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

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

Musical staff 55, first line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The first measure has an accent 'T' above it, and the second measure has an accent 'T' above it. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 55, second line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 55, third line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 55, fourth line: Treble clef, common time signature. The staff contains a sequence of eighth notes with slurs and accents. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

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

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

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

Octaves.

59.   
Count: 1, 2, 3, 4.



60.   
Count: 1, 2, 3, 4.



61.   
Count: 1, 2, 3, 4.





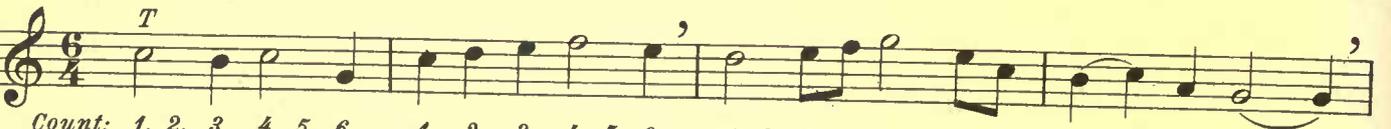
67. *T*   
 Count: 1, 2, 3. 1, 2, 3.



Three-eight time.

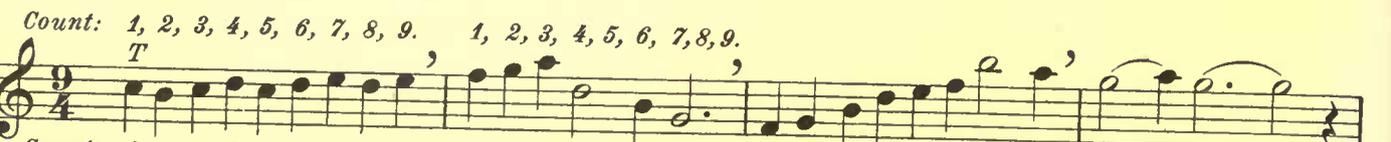
68. *T*   
 Count: 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

Six-four time.

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



Nine-four time.

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



Nine-eight time.

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




Observe the Articulation.

Twelve-eight time.

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

72. 

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

Six-eight time.

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

73. 

Count: 1, 2, 1, 2.

Exercises on Dotted Notes.

74. 

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

1, 2, 3, 4.

75. 

Count: 1, 2, 3, 4.

76. 

Count: 1, 2, 3.

77. *Count: 1, 2. 1, 2. 1, 2.*

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

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

Exercises on Rests.

The Rest on the first beat.

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

The Rest on the second beat.

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

The Rest on the third beat.

82. 

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



The Rest on the fourth beat.

83. 

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



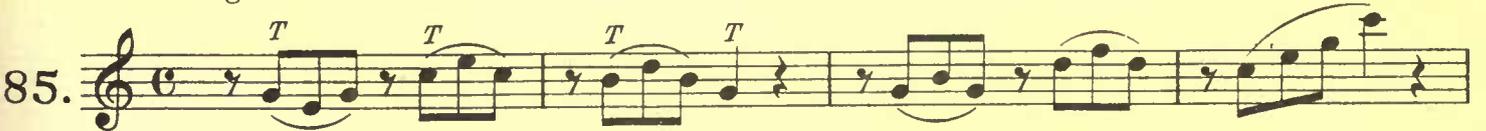
The Rest on different beats.

84. 

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



Eighth Rest on the first and third beats.

85. 

Count: 1, 2, 3, 4.



86. *T*  
 Count: 1, 2. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2.

1, 2. 1, 2. 1, 2. 1, 2.

87. *T T*  
 Count: 1, 2. 1, 2.

88. *T*  
 Count: 1, 2. 1, 2.

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

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

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

# Twenty Progressive Exercises.

For Saxophone.

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

No 1.

PAUL de VILLE.

91. *T*

No 2.

92. *T*

No 3.

93. *T*

No 4.

94. *T*

No 5.

95. *T*

No 6.

96. *T*

No 7.

97. *T*

No 8.

98. *T*

No 9. Moderato.

99. *T*

Musical score for No. 9, Moderato, starting at measure 99. The score is written in treble clef with a 2/4 time signature. It begins with a dynamic marking of *T* (Tutti). The melody is characterized by slurs and accents, and the accompaniment consists of eighth notes. The piece concludes with a double bar line.

No 10. Allegretto.

100. *T*

Musical score for No. 10, Allegretto, starting at measure 100. The score is written in treble clef with a common time signature. It begins with a dynamic marking of *T* (Tutti). The melody is characterized by slurs and accents, and the accompaniment consists of eighth notes. The piece concludes with a double bar line.

No 11.

Allegretto.

101. 

No 12.

Allegretto.

102. 

No 13.

103. 

No 14.

Allegretto.

104. 

No 15.  
Allegretto.

105.

No 16.  
Moderato.

106.

No 17.  
Allegro.

107.

No 18.  
Allegretto.

108.

No 19.  
Allegro.

109.

No 20.

110.

## Eighteen Exercises in articulation.

111. *No 1.* *T*

112. *No 2.* *T*

113. *No 3.* *T*

114. *No 4.* *T*

115. *No 5.* *T*

116. *No 6.* *T*

117. *No 7.* *T*

118.

118. *No 8.* *T*

119.

119. *No 9.* *T*

120.

120. *No 10.* *T*

121.

121. *No 11.* *T*

122.

122. *No 12.* *T*

123.

123. *No 13.* *T*

124.

124. *No 14.* *T*

125.

125. *No 15.* *T*

126.

126. *No 16.* *T*

127.

127. *No 17.* *T*

128.

128. *No 18.* *T*

129.

# Preparatory Exercises on the High Notes.

## Thirds.

129.

## Fourths.

130.

## Fifths.

131.

## Sixths.

132.



# Chromatic Scale of the Saxophone.

Ordinary System.

PAUL de VILLE.

138. *Ascending by sharps.*

*Descending by flats.*

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

139. *Ascending by sharps.*

*Descending by flats.*

Evette and Schaeffer System.

140. *Ascending by sharps.*

*Descending by flats.*

Exercise in Sharps and Flats

141. *Ascending by sharps.*

*Descending by flats.*

# Major and Minor Scales in all Keys.

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

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

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

## C major.

(All naturals.)

by Paul de Ville.

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

142.

## A minor.

(Relative of C major.)

143.

## F major.

(One flat.)

144.

## D minor.

(Relative of F major.)

145.

## Bb major.

(Two flats.)

146.

## G minor.

(Relative of Bb major.)

147.

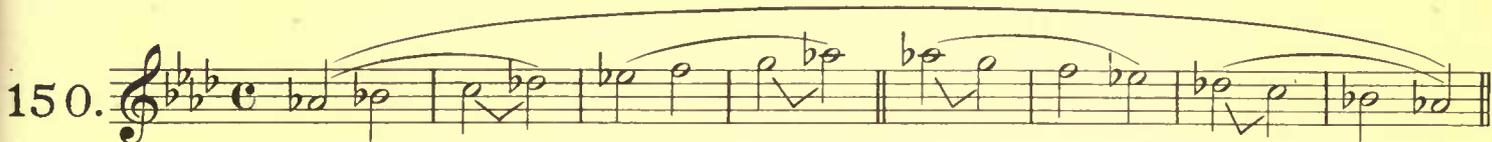
E♭ major.  
(Three flats.)

148. 

C minor.  
(Relative of E♭ major.)

149. 

A♭ major.  
(Four flats.)

150. 

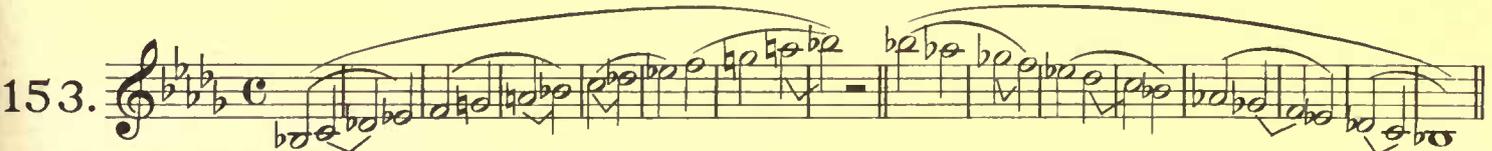
F minor.  
(Relative of A♭ major.)

151. 

D♭ major.  
(Five flats.)

152. 

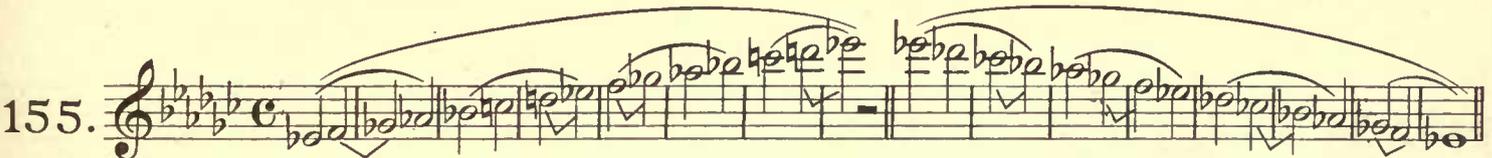
B♭ minor.  
(Relative of D♭ major.)

153. 

G♭ major.  
(Six flats.)

154. 

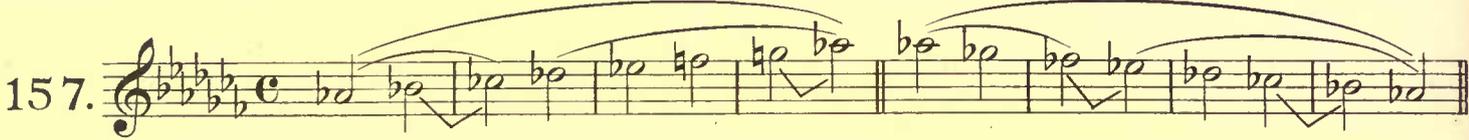
E♭ minor.  
(Relative of G♭ major.)

155. 

Cb major.  
(Seven flats, every note flat.)

156. 

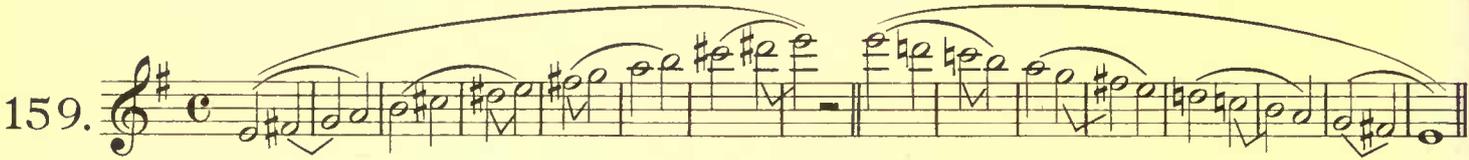
Ab minor.  
(Relative of Cb major.)

157. 

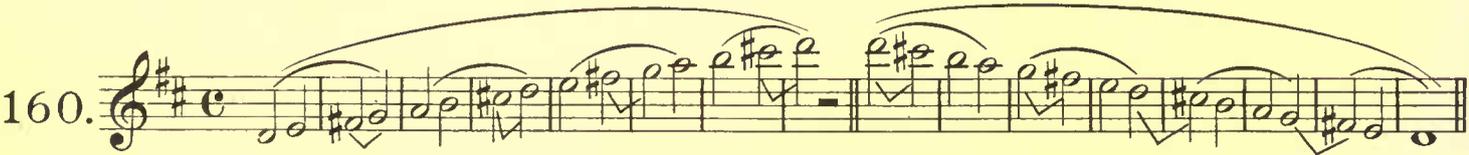
G major.  
(One sharp.)

158. 

E minor.  
(Relative of G major.)

159. 

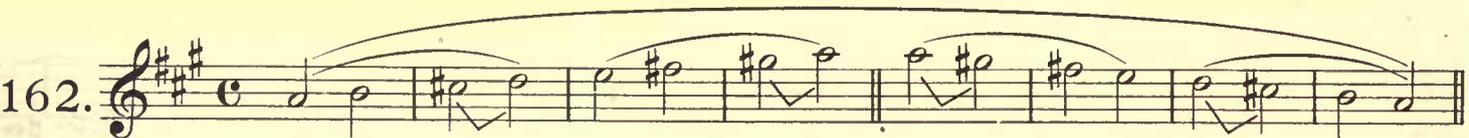
D major.  
(Two sharps.)

160. 

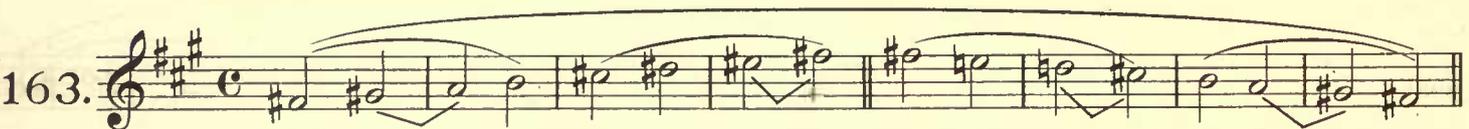
B minor.  
(Relative of D major.)

161. 

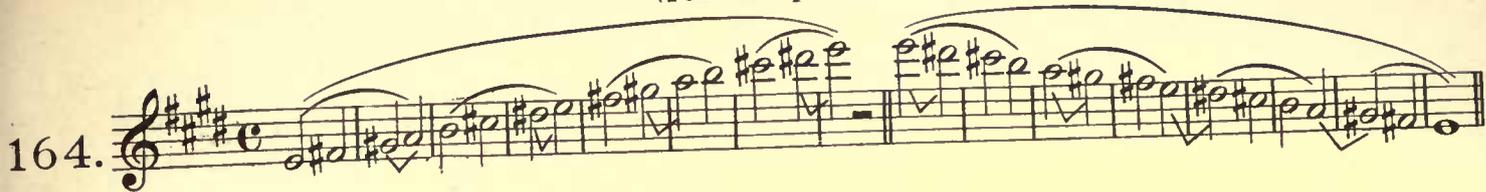
A major.  
(Three sharps.)

162. 

F# minor.  
(Relative of A major.)

163. 

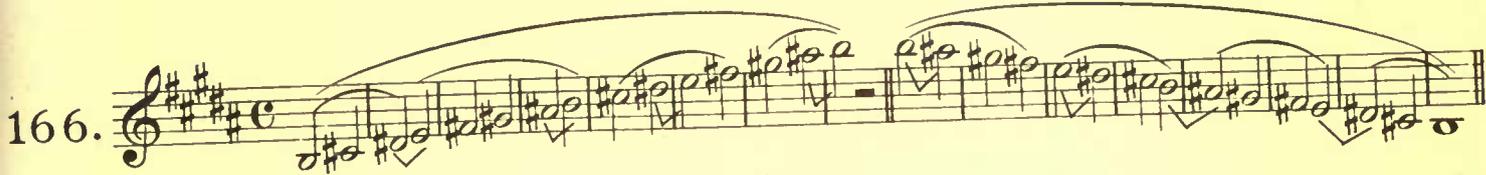
E major.  
(Four sharps.)

164. 

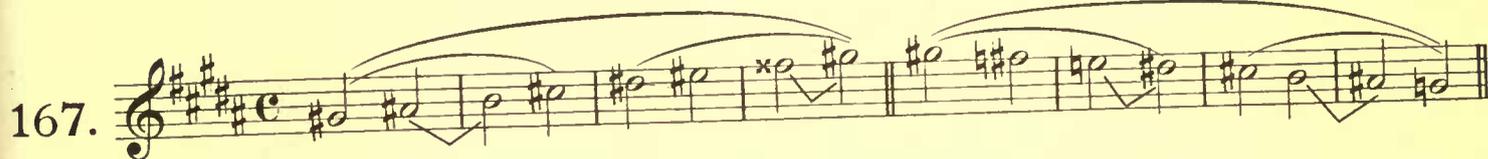
C# minor.  
(Relative of E major.)

165. 

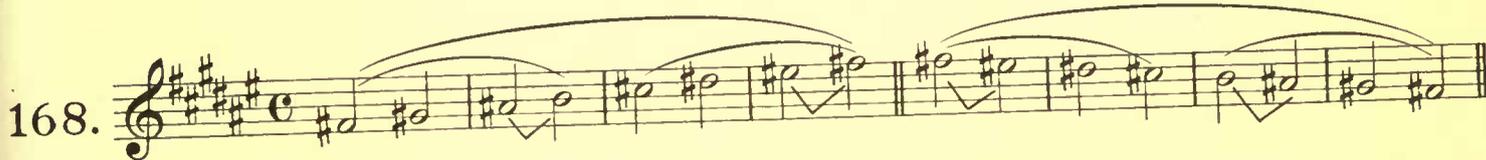
B major.  
(Five sharps.)

166. 

G# minor.  
(Relative of B major.)

167. 

F# major.  
(Six sharps.)

168. 

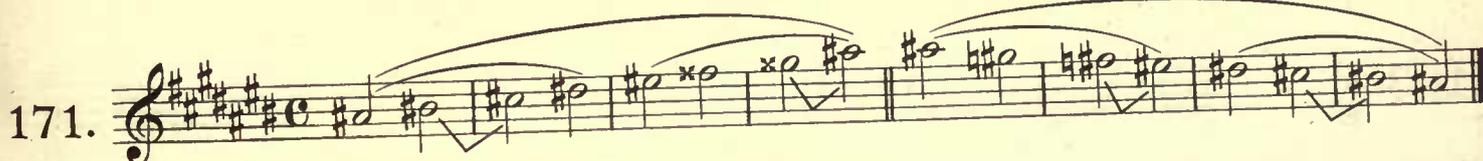
D# minor.  
(Relative of F# major.)

169. 

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

170. 

A# minor.  
(Relative of C# major.)

171. 

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

172. **C major.** **A minor.**

**F major.** **D minor.**

**Bb major.** **G minor.**

**Eb major.** **C minor.**

**Ab major.** **F minor.**

**G major.** **E minor.**

**D major.** **B minor.**

**A major.** **F# minor.** **E major.**

**C# minor.**

# Sixty Exercises of Mechanism.

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

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

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

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

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

Take breath after the first note in the bar.

1. *No VIB* *VIB*

2. *VIB*

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.



17. 18. 19.



20. 21.



22. 23.



24. 25.



26.



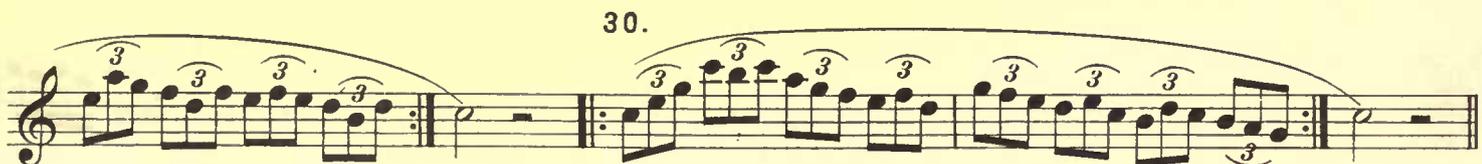
27.



28. 29.



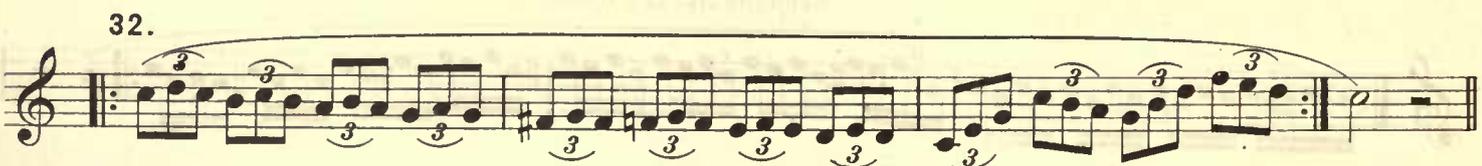
30.



31.



32.



33.  34. 

35.  36. 

37. 

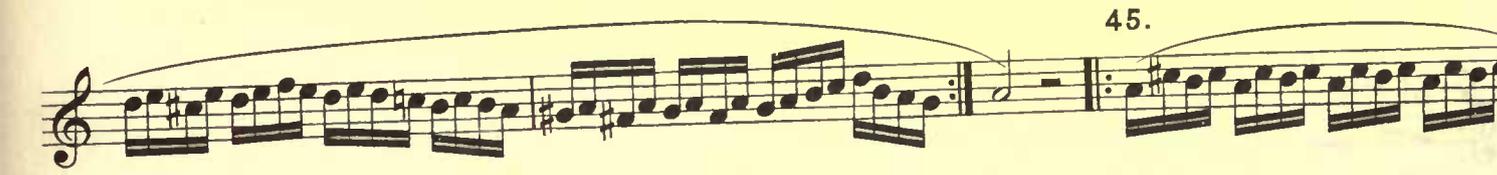
38. 

39. 

40. 

41.  42. 

43. Keep the G#-key open.  44. Keep the C#-key open. 

45. 

46. 

47. Keep the A#-key open.  Keep the D#-key open. 

48.

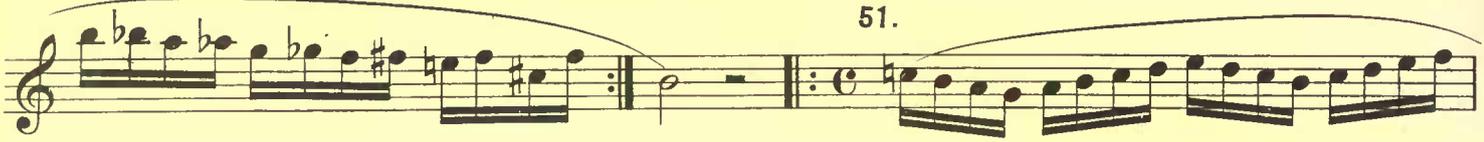
49.



50.



51.



52.



53.



54.



55.



56.



57.



58.



59.



60.



# Fifty Exercises from low B $\flat$ to F above the staff.

Saxophone

By A. MAYEUR.

*Revised by Paul de Ville.*

N $\circ$  1.

Exercise No. 1 consists of two staves of music. The first staff contains six measures of music, and the second staff contains six measures, including a repeat sign.

N $\circ$  2.

Exercise No. 2 consists of two staves of music. The first staff contains six measures of music, and the second staff contains six measures, including a repeat sign.

N $\circ$  3.

Exercise No. 3 consists of two staves of music. The first staff contains six measures of music, and the second staff contains six measures, including a repeat sign.

N $\circ$  4.

Exercise No. 4 consists of two staves of music. The first staff contains six measures of music, and the second staff contains six measures, including a repeat sign.

N $\circ$  5.

Exercise No. 5 consists of two staves of music. The first staff contains six measures of music, and the second staff contains six measures, including a repeat sign.

No 6.

First system of musical notation for No 6, featuring a treble clef, common time signature, and a melodic line with slurs and repeat signs.

No 7.

First system of musical notation for No 7, featuring a treble clef, common time signature, and a melodic line with slurs and repeat signs.

No 8.

First system of musical notation for No 8, featuring a treble clef, common time signature, and a melodic line with slurs and repeat signs.

No 9.

First system of musical notation for No 9, featuring a treble clef, common time signature, and a melodic line with slurs and repeat signs.

Second system of musical notation for No 9, featuring a treble clef, common time signature, and a melodic line with slurs, repeat signs, and triplets. The instruction "Keep C#-key open." is written above the first triplet.

No 10.

First system of musical notation for No 10, featuring a treble clef, common time signature, and a melodic line with slurs and repeat signs.

No 11.

Keep Eb-key open.

No 12.

No 13.

No 14.

No 15.

No 16.

Keep D#-key open.

Keep D#-key open.

No 17.

No 18.

Take F# or Gb with the key XIII; *improved fingering.* (Evette and Schaeffer System.)

No 19.

F# plate No 5.

Nº 20.

F# plate Nº 5, keep the key G# Nº V open. (Evette and Schaeffer System.)



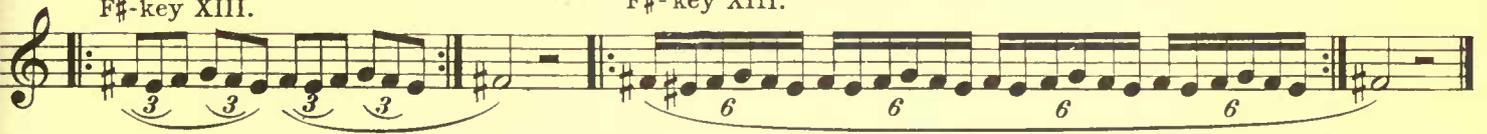
Keep the C#-key closed.

Keep the C#-key closed.



F#-key XIII.

F#-key XIII.



Nº 21.



Keep the Ab-key open. (Evette and Schaeffer System.)



Nº 22.

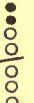
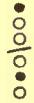


No 23.

Keep the G#-key open. F# with plate No 5.

1st Fingering. 2nd Fingering. 3rd Fingering. 4th Fingering.

Fingering of A# or Bb:



No 24.

Take Bb 1st fingering with key VI or the 4th fingering (1st finger left hand stretched on the plate 1bis, the plates No 1 and 1bis closed.) *Evette and Schaeffer System.*

No 25.

Bb 2nd fingering, keep the plate F No 4 closed.

No 26.

A# or Bb 3rd fingering, keep the plate F# or Gb No 5 closed.

A# 3rd fingering and keep G# open.

No 27.

Bb or A# 4th fingering.

Bb 4th fingering.

Keep the Ab-key open.

Bb 4th fingering.

The first three staves of exercise No. 28 are in a key with one flat (Bb) and a common time signature. Each staff contains a sequence of eighth notes, with the first two staves having a repeat sign. The notes are: Staff 1: Bb, C, D, Eb, F, G, Ab, Bb; Staff 2: Bb, C, D, Eb, F, G, Ab, Bb; Staff 3: Bb, C, D, Eb, F, G, Ab, Bb.

Bb 4<sup>th</sup> fingering, keep the Ab-key open.

The fourth staff of exercise No. 28 continues the sequence of eighth notes from the previous staves, maintaining the Bb key signature and common time signature.

No. 28.

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

Exercise No. 28, A# 2<sup>nd</sup> fingering, is in a key with one sharp (A#) and a common time signature. It consists of two staves of eighth notes. The first staff has a repeat sign. The notes are: Staff 1: A#, B, C, D, E, F#, G, A; Staff 2: A#, B, C, D, E, F#, G, A.

No. 29.

The first staff of exercise No. 29 is in a key with one sharp (A#) and a common time signature. It contains a sequence of eighth notes with a repeat sign. The notes are: A#, B, C, D, E, F#, G, A.

Take C with the key VI B.

The second staff of exercise No. 29 continues the sequence of eighth notes, featuring triplets of eighth notes. The notes are: A#, B, C, D, E, F#, G, A.

The third staff of exercise No. 29 continues the sequence of eighth notes, featuring sextuplets of eighth notes. The notes are: A#, B, C, D, E, F#, G, A.

The fourth staff of exercise No. 29 continues the sequence of eighth notes, featuring triplets of eighth notes. The notes are: A#, B, C, D, E, F#, G, A.

The fifth staff of exercise No. 29 continues the sequence of eighth notes, featuring triplets of eighth notes. The notes are: A#, B, C, D, E, F#, G, A.

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

The sixth staff of exercise No. 29 continues the sequence of eighth notes, featuring sextuplets of eighth notes. The notes are: A#, B, C, D, E, F#, G, A.

C with the key VI B.

The seventh staff of exercise No. 29 continues the sequence of eighth notes, featuring sextuplets of eighth notes. The notes are: A#, B, C, D, E, F#, G, A.

Keep the Ab-key open.



Bb 1st fingering.



Bb 1st fingering.

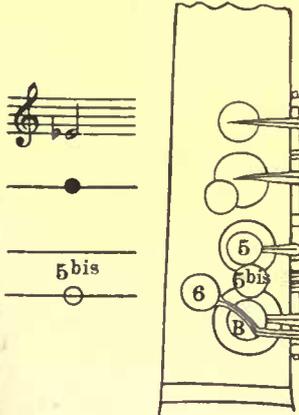


A# 2nd fingering.



No 30.

New Eb, (Evette and Schaeffer System.) To give Eb take the plate 5bis.



Keep Ab open.

Keep the Db key open.

Bb 4th fingering.

Keep the Ab key open.

Bb 4th fingering and keep the Db open.

This section contains eight staves of music. The first two staves are marked 'Keep Ab open.' The third and fourth staves are marked 'Keep the Db key open.' The fifth and sixth staves are marked 'Bb 4th fingering.' The seventh and eighth staves are marked 'Keep the Ab key open.' The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

No 31.

Bb 1st fingering.

A# 2nd fingering.

This section contains three staves of music for exercise No 31. The first staff is marked 'Bb 1st fingering.' The second and third staves are marked 'A# 2nd fingering.' The music consists of eighth notes and rests.

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



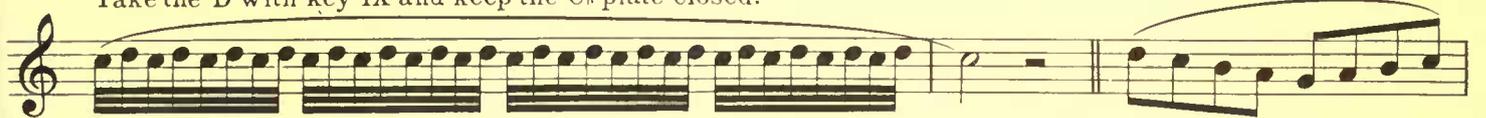
A# 3rd fingering and keep the F# plate closed.



No 32.



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



No 33.



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



No 34.

Keep Eb and Bb 2nd or 4th fingering.

Bb 2nd fingering.

Bb 4th fingering.

Keep Ab open.

Keep Ab and Eb always open.

Keep Ab open.

A# 3rd fingering and keep F# closed

No 35.

Keep the D# key open.

Keep G# open.

Keep G# open.

No 36.

First staff of music, featuring sixteenth-note runs with sixths (6) and a repeat sign.

Second staff of music, featuring sixteenth-note runs with triplets (3) and a repeat sign.

Bb 2nd fingering.

Third staff of music, featuring sixteenth-note runs with sixths (6) and a repeat sign.

Fourth staff of music, featuring sixteenth-note runs with triplets (3) and a repeat sign.

Keep Ab open.

Fifth staff of music, featuring sixteenth-note runs with triplets (3) and a repeat sign.

Keep Bb 2nd fingering.

Sixth staff of music, featuring sixteenth-note runs with sixths (6) and a repeat sign.

Seventh staff of music, featuring sixteenth-note runs with triplets (3) and a repeat sign.

No 37.

Gb key XII.

First staff of No 37, featuring sixteenth-note runs with a repeat sign.

Second staff of No 37, featuring sixteenth-note runs with a repeat sign.

Third staff of No 37, featuring sixteenth-note runs with triplets (3) and a repeat sign.

A# 3rd fingering and keep the F# close

Fourth staff of No 37, featuring sixteenth-note runs with triplets (3) and a repeat sign.

Fifth staff of No 37, featuring sixteenth-note runs with sixths (6) and a repeat sign.

No 38.

Musical score for No 38, consisting of six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is characterized by continuous eighth-note patterns. The first two staves feature triplets (indicated by a '3' above the notes) and sextuplets (indicated by a '6' above the notes). The third and fourth staves continue with similar rhythmic patterns, including triplets and sextuplets. The fifth and sixth staves conclude the piece with eighth-note runs and triplet figures.

No 39.

Musical score for No 39, consisting of five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of two flats (Bb). The music features eighth-note patterns with triplets and sextuplets. The second staff includes the instruction "Keep the Eb key open." above the notes. The third staff includes the instruction "Keep Ab open." above the notes. The fourth and fifth staves continue with eighth-note runs, triplets, and sextuplets, ending with repeat signs.

No. 40.

Keep G# open.

Keep G# open.

The musical score consists of 12 staves of music in treble clef, common time (C). The key signature has one sharp (F#). The piece begins with a series of quarter notes and half notes, some with slurs. The second staff includes the instruction "Keep G# open." above the music. The third staff also includes "Keep G# open." above the music. The fourth staff introduces triplet markings (3) over groups of three notes. The fifth staff features sixteenth-note triplets (3) and sixteenth-note sixths (6). The sixth staff continues with sixteenth-note sixths (6). The seventh through tenth staves consist of continuous sixteenth-note runs with slurs. The eleventh staff returns to triplet markings (3) over sixteenth notes. The twelfth staff concludes with sixteenth-note sixths (6).



No 42.

Bb 3rd fingering, keep Gb and Eb open.

Musical score for No 42, featuring six staves of music. The first staff contains a melodic line with slurs and accidentals. The second and third staves feature triplets and sixths. The fourth and fifth staves feature triplets and sixths in a different register. The sixth staff continues with sixths and triplets.

No 43.

Bb 4th fingering. (Evette and Schaeffer System.)

Musical score for No 43, featuring five staves of music. The first staff shows a melodic line. The second and third staves feature triplets and slurs. The fourth and fifth staves feature 4th fingering and triplets.

Bb 4th fingering, keep Ab open.

Musical score for No 43, featuring three staves of music. The first staff shows a melodic line. The second and third staves feature 4th fingering and slurs.

No 44.

First system of musical notation for No 44, featuring a treble clef, a common time signature, and a series of eighth notes with slurs.

C key VI B.

Second system of musical notation for No 44, continuing the eighth-note pattern with slurs.

Keep G# open.

Third system of musical notation for No 44, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth notes with slurs.

Fourth system of musical notation for No 44, continuing the eighth-note pattern with slurs.

Fifth system of musical notation for No 44, continuing the eighth-note pattern with slurs.

Sixth system of musical notation for No 44, continuing the eighth-note pattern with slurs.

Seventh system of musical notation for No 44, continuing the eighth-note pattern with slurs.

C key VI B.

Eighth system of musical notation for No 44, continuing the eighth-note pattern with slurs.

Ninth system of musical notation for No 44, continuing the eighth-note pattern with slurs.

C key VI B.

Tenth system of musical notation for No 44, featuring triplets and sixteenth notes with slurs.

No 45.

First system of musical notation for No 45, featuring a treble clef, a common time signature, and a series of eighth notes with slurs.

Second system of musical notation for No 45, continuing the eighth-note pattern with slurs.

Keep G# open.



Keep G# open.



No 46.



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



First system of musical notation, treble clef, key signature of one sharp (F#). It contains two staves. The first staff has a sequence of triplets (3) and sixteenth notes, followed by a repeat sign and a sequence of sixteenth notes with a '6' above them. The second staff continues with similar rhythmic patterns.

No 47.

Second system of musical notation, treble clef, key signature of two flats (Bb). It contains three staves. The first staff starts with a whole note followed by eighth notes, then a sequence of sixteenth notes with a '3' above them. The second and third staves feature continuous sixteenth-note runs with various articulations and slurs.

Keep Bb 2nd fingering.

Third system of musical notation, treble clef, key signature of two flats (Bb). It contains one staff with a sequence of sixteenth notes, some with a '3' above them, and a 'b' below the first note.

Keep Bb 2nd fingering.

Fourth system of musical notation, treble clef, key signature of two flats (Bb). It contains one staff with a sequence of sixteenth notes, some with a '3' above them, and a 'b' below the first note.

Fifth system of musical notation, treble clef, key signature of two flats (Bb). It contains one staff with a sequence of sixteenth notes, some with a '6' above them, and a 'b' below the first note.

Sixth system of musical notation, treble clef, key signature of two flats (Bb). It contains one staff with a sequence of sixteenth notes, some with a '3' above them, and a 'b' below the first note.

Bb always 2nd fingering.

Seventh system of musical notation, treble clef, key signature of two flats (Bb). It contains one staff with a sequence of sixteenth notes, some with a '3' above them, and a 'b' below the first note.

No 48.

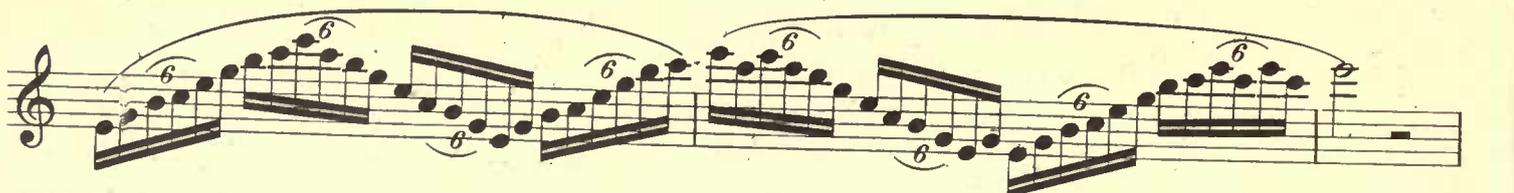
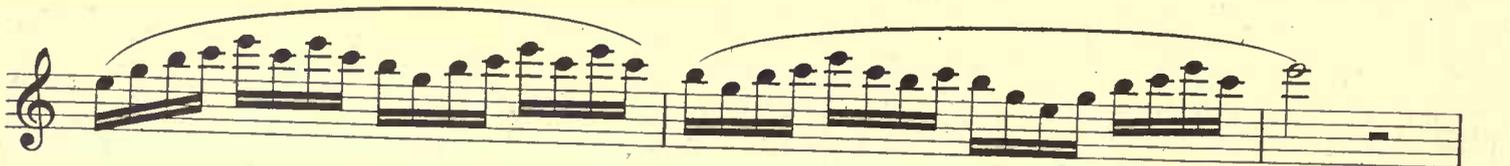
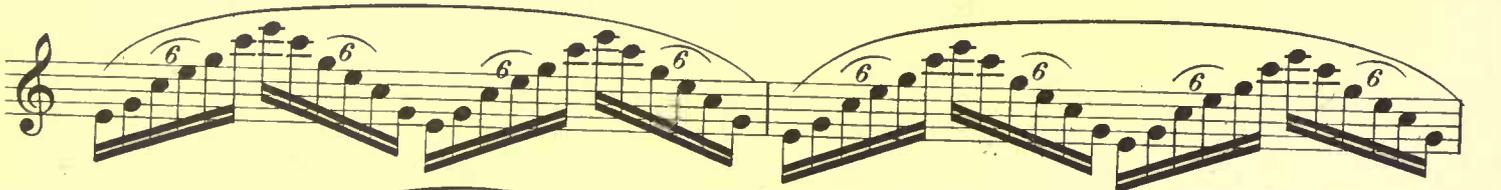
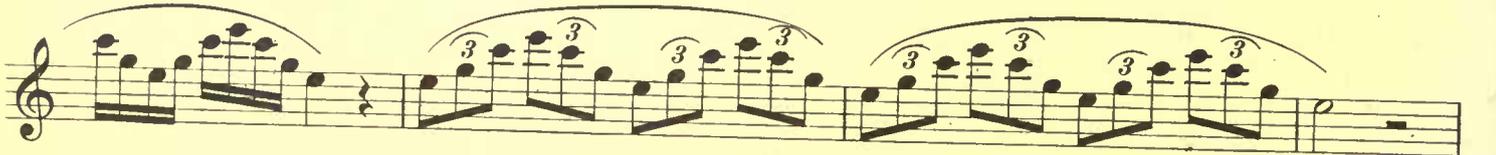
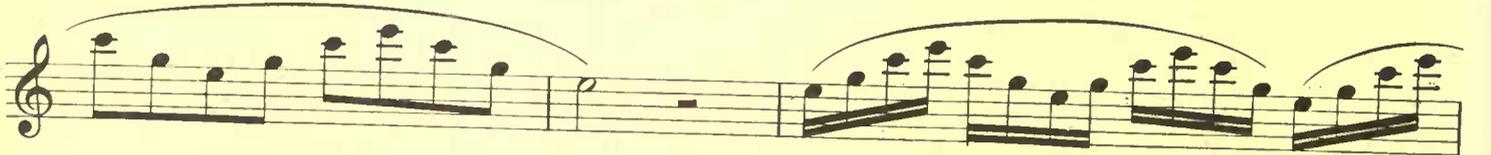
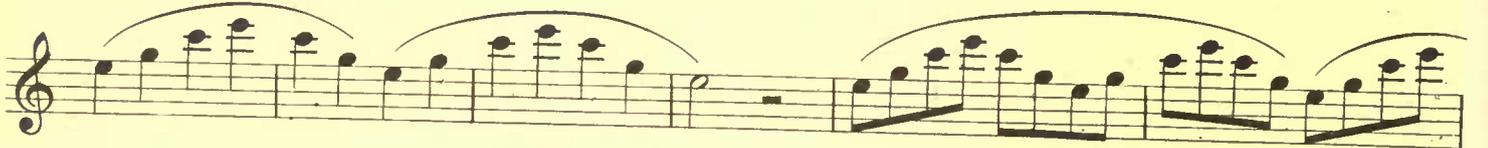
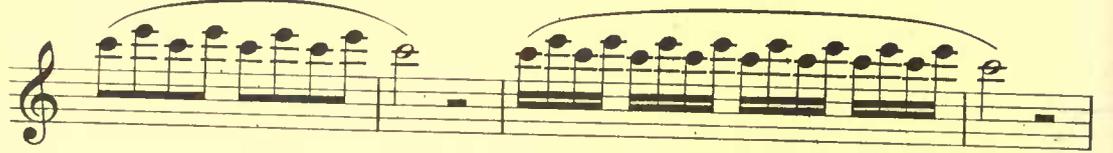
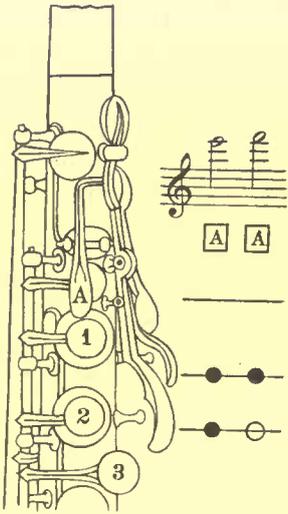
The musical score consists of 13 staves of music in treble clef. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is characterized by frequent slurs and a variety of note values, including eighth and sixteenth notes. The second staff introduces a key signature change to two sharps (D major). The third staff features a key signature change to two flats (B-flat major). The fourth staff returns to the key signature of one sharp (F#). The fifth staff changes to a key signature of one flat (B-flat major). The sixth staff returns to the key signature of one sharp (F#). The seventh staff changes to a key signature of two sharps (D major). The eighth staff changes to a key signature of three sharps (A major). The ninth staff changes to a key signature of two sharps (D major). The tenth staff changes to a key signature of one sharp (F#) and includes several triplet markings. The eleventh staff continues with triplet markings. The twelfth staff continues with triplet markings. The thirteenth staff concludes the piece with the instruction "Keep G# open." written above the staff.

No 49.

This musical score, titled "No 49", consists of 12 staves of music. The notation is primarily chordal, with many notes beamed together and often grouped under a single slur. The music is written in a single system, likely for a single melodic instrument. The key signature is not explicitly shown but appears to be C major or a related key, given the presence of sharps and naturals. The time signature is common time (C). The score shows a variety of rhythmic patterns, including quarter and eighth notes, and rests. The overall texture is dense due to the frequent use of multi-note chords.

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

## N $^{\circ}$ 50.



This page of musical notation consists of ten staves. The first four staves show a melodic line with slurs and some accidentals (sharps). The fifth staff introduces triplets (marked with '3') and sixteenth notes. The sixth staff features sixteenth-note runs with slurs and fingerings (marked with '6'). The seventh staff has a key signature change to two flats (B-flat and E-flat) and continues with sixteenth-note runs. The eighth staff includes triplets and sixteenth-note runs. The ninth and tenth staves continue with sixteenth-note runs and slurs.



Key of Eb.

5.  Musical notation for exercise 5 in Eb major, common time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody starts with a half note Eb, followed by quarter notes Gb, Bb, and D. The second staff continues the melody with quarter notes E, G, and Bb, followed by quarter notes D, F, and G. The third staff concludes the exercise with quarter notes A, B, and C, followed by quarter notes B, A, and G, ending with a double bar line.

Key of Ab.

6.  Musical notation for exercise 6 in Ab major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a 3/4 time signature. The melody starts with a half note Ab, followed by quarter notes C, Eb, and F. The second staff continues with quarter notes G, Ab, and Bb, followed by quarter notes C, Eb, and F. The third staff concludes with quarter notes G, Ab, and Bb, followed by quarter notes C, Eb, and F, ending with a double bar line.

Key of C.

7.  Musical notation for exercise 7 in C major, common time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of no sharps or flats, and a common time signature (C). The melody starts with a half note C, followed by quarter notes D, E, and F. The second staff continues with quarter notes G, A, and B, followed by quarter notes C, D, and E, ending with a double bar line.

Key of F.

8.  Musical notation for exercise 8 in F major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note F, followed by quarter notes G, A, and B. The second staff continues with quarter notes C, D, and E, followed by quarter notes F, G, and A. The third staff continues with quarter notes B, C, and D, followed by quarter notes E, F, and G. The fourth staff concludes with quarter notes A, B, and C, followed by quarter notes D, E, and F, ending with a double bar line.

Key of Bb.

9. 

Key of Eb.

10. 

Key of Ab.

11. 

## Key of G.

12.

## Key of D.

13.

## Key of A.

14.

## Key of G.

15.

Key of D.

16.

Key of A.

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

17.

Key of E.

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

18.

Key of B.

19.

Key of Bb.

20.

Key of D.

21.

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

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

C major.

1. 

F major.

2. 

G major.

3. 

Bb major.

4. 

The first exercise consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with eighth and sixteenth notes, accented, and slurred. The second staff continues the melodic line, ending with a double bar line and a repeat sign.

A minor.

5.

Exercise 5 consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is a continuous melodic line with eighth and sixteenth notes, accented, and slurred. The exercise concludes with a double bar line and a repeat sign.

D minor.

6.

Exercise 6 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F), and a common time signature. The music is a continuous melodic line with eighth and sixteenth notes, accented, and slurred. The exercise concludes with a double bar line and a repeat sign.

G minor.

7.

Exercise 7 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is a continuous melodic line with eighth and sixteenth notes, accented, and slurred. The exercise concludes with a double bar line and a repeat sign.

D major.

8.

B minor.

9.

A major.

10.

F# minor.

11.

E $\flat$  major.

12.

C minor.

13.

E major.

14.

## C# minor.

15.

## Ab major.

16.

## F minor.

17.

B $\flat$  major.

Allegretto.

18. 

G $\sharp$  minor.

19. 

F $\sharp$  major.

20. 

D# minor.

21.

Musical score for exercise 21 in D# minor, 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and phrasing. The piece concludes with a double bar line and repeat dots.

Db major.

22.

Musical score for exercise 22 in Db major, 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 2/4 time signature. The music is written in a single melodic line with various rhythmic values and phrasing. The piece concludes with a double bar line and repeat dots.

Bb minor.

23.

Gb major. Andantino.

24.

Eb minor.

25.

Allegretto.

26.

The musical score consists of ten staves of music, each containing a sequence of triplets. The first staff is in G major (one sharp) and 3/4 time. The second staff is in A major (two sharps). The third staff is in B major (three sharps). The fourth staff is in C major (no sharps or flats). The fifth staff is in D major (two sharps). The sixth staff is in E major (three sharps). The seventh staff is in F major (no sharps or flats). The eighth staff is in G major (one sharp). The ninth staff is in A major (two sharps). The tenth staff is in B major (three sharps). Each staff begins with a double bar line and repeat dots. The triplets are marked with a '3' and a slur. The music is written in a single melodic line on a treble clef staff.

This section contains six staves of musical notation. Each staff begins with a double bar line and repeat dots. The music consists of continuous eighth-note triplets, each marked with a '3' and a slur. The key signature changes from three flats (B-flat, E-flat, A-flat) to two sharps (F-sharp, C-sharp) in the third staff, and then returns to three flats in the fifth staff. The notation includes various accidentals and phrasing slurs.

Moderato.

27.

This section contains six staves of musical notation, starting with the number '27.' and a common time signature 'C'. The key signature is three flats. The music features a variety of rhythmic patterns, including dotted rhythms, eighth-note groups, and slurs. The notation includes various accidentals and phrasing slurs.

## Three Exercises on Staccato.

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

1. Allegretto.

*mf*

2. Allegretto.

*mf*

Allegretto.

3.

The musical score consists of 12 staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked 'Allegretto' and includes a measure number '3.' at the beginning. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents. A significant portion of the piece is composed of triplets, indicated by a '3' in a circle above the notes. The music is divided into sections by repeat signs (double bar lines with dots). The final staff concludes with a double bar line and a fermata over the final note.

## Grace-notes and Embellishments.

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

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

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

ius of the singer or instrumental performer, and merely indicated thus: ; but at present composers prefer to write the Cadenzas in full.

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

### Examples.

#### Grace-note, or Appoggiatura.

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

This is invariably played very quickly.

#### Allegretto.



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

Written: 

Played: 

\*)It would be played thus:



### Appoggiaturas of various durations.

Andante.

Written: 

Played: 

Written: 

Played: 

### Exercise.

Moderato.

*mf*

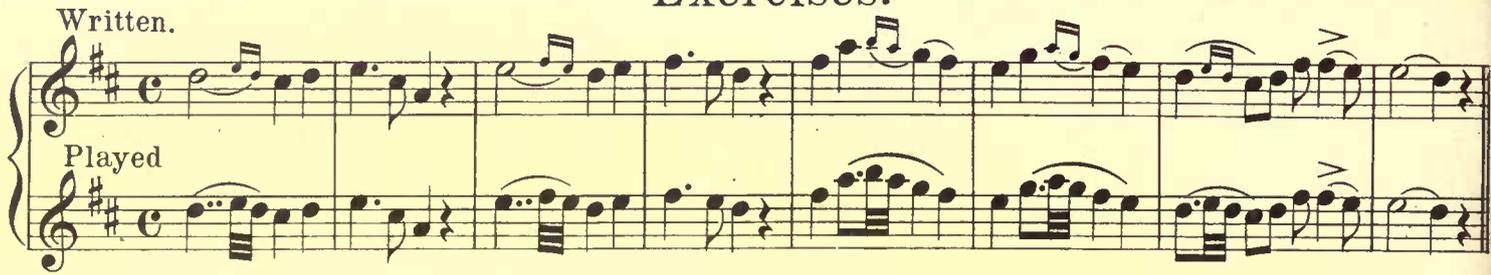


# The "Double Appoggiatura" or Double Grace-note.

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

## Exercises.

Written.  
Played



Allegretto.  
Written.  
*mf*



Allegretto.  
Played.



Moderato.  
Written.



Moderato.  
Played.



Exercise.

Andantino.

*poco rall.*

*a tempo*

The "Turn" (Gruppetto).

May be of three, four, or even five notes, upwards or down, written in full or by the signs ∞ (upwards) or ∩ (down). Any accidental over or under the sign, ♯ or ♭, indicates that the highest or lowest note of the turn should be either ♯ or ♭, as indicated. Its time-value is always taken from the preceding note.

Written.

Played.

Written.

Played.

## Andantino.



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



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



When it stands between descending notes, it con-



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



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

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

## Andantino.



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

(Trill.)

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

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

## Table of Shakes.

PAUL de VILLE.

Keep the D # opened.

Keep the E b opened and move together the plates Nos. 5 and 6.

Keep the F b and move the key XIII.

tr

tr

Keep the G # opened and move the plate of F #

tr

tr

Keep G # opened.

tr

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

tr

tr

tr

tr

Keep the plate of B and move the plate of F b

Keep the plate of C closed, the key VI being opened and move the plate N<sup>o</sup> 1 left hand.

tr

tr

The C with the key Vbis









# Fifteen Cadenzas.

1. 

2. 

3. 

4. 

5. 

6. 

# Fantaisie on Norma.

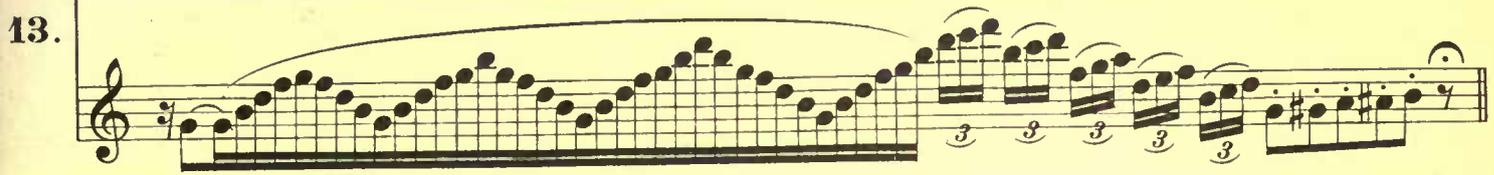
Recit.

The musical score is written in treble clef with a common time signature (C). It begins with a recitative section. Measure 7 is marked with a fermata and contains several triplet figures. Measure 8 is marked *lento* and features a long, sweeping melodic line with many sharps. Measure 9 is marked *lively* and contains a triplet. Measure 10 is marked *rallent.* and includes a trill (*tr*). Measure 11 is marked *rallent.* and features a long, sweeping melodic line with many flats. The score includes various musical notations such as slurs, ties, and dynamic markings.

Trill F sharp with G sharp.

12. 

13. 

14. 

15. 

Introduction of the Adagio of the pathetic sonata of Beethoven.

1. 

Andante.

2.

Andante et lentement.

3.

# Ten Duets

For Two E $\flat$  or Two B $\flat$  Saxophones.

A. MAYEUR.

*Revised by Paul de Ville.*

1.

The image displays the first system of a musical score for two saxophones. It consists of five systems of two staves each. The first system is marked with a '1.' and a brace on the left. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* and *f*. The score is arranged in a duet format, with each system containing two staves.

Allegro moderato.

2.

The musical score is written for piano and consists of seven systems, each with two staves. The music is in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The score includes dynamic markings such as *f* (forte) and *p* (piano), and various articulations like slurs and accents. The key signature has one flat (B-flat).

Moderato.

3.

*p*

The musical score consists of seven systems, each with a right-hand and left-hand staff. The right-hand part features continuous eighth-note runs, often with slurs and ties, while the left-hand part provides a steady accompaniment of quarter notes. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Moderato'. The first system includes a dynamic marking of piano (*p*). The notation includes various accidentals such as flats, naturals, and sharps, and uses slurs to indicate phrasing across measures.

Andante

4.

*p*

*p*

*f*

Allegro moderato.

5.

First system of musical notation, measures 5-8. It consists of two staves in treble clef with a common time signature (C). The music features eighth and sixteenth notes with various rests and accents.

Second system of musical notation, measures 9-12. It consists of two staves in treble clef. The right hand has a melodic line with slurs and ties, while the left hand has a rhythmic accompaniment of eighth notes.

Third system of musical notation, measures 13-16. It consists of two staves in treble clef. The right hand has a melodic line with slurs and ties, while the left hand has a rhythmic accompaniment of eighth notes.

Fourth system of musical notation, measures 17-20. It consists of two staves in treble clef. The right hand has a melodic line with slurs and ties, while the left hand has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, measures 21-24. It consists of two staves in treble clef. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment of eighth notes. Dynamic markings *p* and *f* are present.

Sixth system of musical notation, measures 25-28. It consists of two staves in treble clef. The right hand has a melodic line with slurs and ties, including triplets and a trill (*tr*). The left hand has a rhythmic accompaniment of eighth notes.

First system of musical notation. The upper staff contains a melodic line with slurs and rests. The lower staff contains a bass line with slurs and four triplets of eighth notes.

Second system of musical notation. The upper staff features a melodic line with slurs and a fermata. The lower staff includes slurs, triplets, and a dynamic marking of *p*.

Third system of musical notation. The upper staff has a melodic line with slurs and a dynamic marking of *p*. The lower staff contains a bass line with slurs and a dynamic marking of *p*.

Fourth system of musical notation. The upper staff features a melodic line with slurs and rests. The lower staff contains a bass line with slurs and rests.

Fifth system of musical notation. The upper staff has a melodic line with slurs and rests, with a dynamic marking of *p*. The lower staff contains a bass line with slurs and rests, with a dynamic marking of *mf*.

Sixth system of musical notation. The upper staff features a melodic line with slurs and rests. The lower staff contains a bass line with slurs and rests.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a trill (tr) on a note. The bass staff contains a sequence of eighth notes with a dynamic marking of *mf* above the first few notes.

The second system features a treble staff with several trills (tr) and a bass staff with eighth notes. The trills are marked with *mf* above them.

The third system has a treble staff with eighth notes and a bass staff with eighth notes. A dynamic marking of *p* is placed below the bass staff towards the end of the system.

The fourth system shows a treble staff with eighth notes and a bass staff with eighth notes. A dynamic marking of *p* is below the bass staff, and *mf* is above the treble staff.

The fifth system contains a treble staff with eighth notes, trills (tr), and triplets (3). The bass staff has eighth notes. A dynamic marking of *mf* is above the treble staff.

The sixth system has a treble staff with eighth notes and a bass staff with eighth notes. A dynamic marking of *p* is placed above the treble staff towards the end of the system.

## Andante moderato.

6.

*mf*

*p*

*p*

*mf*

*mf*

*p*

The musical score is for a piano piece, numbered 6, in G major and 3/4 time, marked Andante moderato. It consists of six systems of two staves each. The first system starts with a mezzo-forte (*mf*) dynamic in the right hand and piano (*p*) in the left. The second system features piano (*p*) in the right hand and mezzo-forte (*mf*) in the left. The third system continues with mezzo-forte (*mf*) in both hands. The fourth system has mezzo-forte (*mf*) in the right hand and piano (*p*) in the left. The fifth system features mezzo-forte (*mf*) in the right hand and piano (*p*) in the left. The sixth system continues with mezzo-forte (*mf*) in the right hand and piano (*p*) in the left. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development with slurs and accents. The lower staff features a more active accompaniment with eighth-note patterns. A dynamic marking of *p* is present.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with slurs and ties. The lower staff has a steady accompaniment with chords and eighth notes.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff has a more active accompaniment with eighth-note patterns. A dynamic marking of *pp* (pianissimo) is present.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic development with slurs and accents. The lower staff features a more active accompaniment with eighth-note patterns.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and ties. The lower staff has a steady accompaniment with chords and eighth notes. A dynamic marking of *p* is present.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and a trill. The lower staff provides a harmonic accompaniment with a piano (*p*) dynamic marking.

Second system of musical notation, consisting of two staves. The upper staff includes a trill (*tr*) and a piano (*p*) dynamic marking. The lower staff features a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a trill. The lower staff has a piano (*p*) dynamic marking.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a trill. The lower staff has a piano (*p*) dynamic marking.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a trill. The lower staff has a piano (*p*) dynamic marking.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with a trill. The lower staff has a piano (*p*) dynamic marking. The system concludes with a double bar line.

Andante.

7.

The musical score is written for piano and consists of seven systems, each with two staves. The tempo is marked 'Andante.' and the measure number '7.' is indicated at the beginning. The key signature is one sharp (F#) and the time signature is common time (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include 'p' (piano) and 'p' (piano) with accents. There are also trills and triplets indicated.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with sixteenth-note patterns, and the lower staff features a more active accompaniment with sixteenth-note runs.

Third system of musical notation, consisting of two staves. The upper staff includes a trill (tr) and a piano (p) dynamic marking. The lower staff features a steady accompaniment of eighth notes.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests, and the lower staff features a complex accompaniment with triplets and sixteenth-note patterns.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes, and the lower staff features a complex accompaniment with triplets and sixteenth-note patterns. A piano (p) dynamic marking is present.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff features a complex accompaniment with triplets and sixteenth-note patterns. A piano (p) dynamic marking is present.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff features a complex accompaniment with triplets and sixteenth-note patterns.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a half note and a quarter note. Bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* in both staves.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and a half note. Bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and a half note. Bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and a half note. Bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and a half note. Bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and a half note. Bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* in the bass staff.

Seventh system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and a half note. Bass staff contains a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* and *f* in both staves.

Allegretto.

8. *mf*

*p*

*mf*

*p*

*p*

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The key signature has one sharp (F#). The music includes various note values, rests, and slurs. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, continuing the piece with similar notation and a dynamic marking of *p*.

Third system of musical notation, featuring a dynamic marking of *p* and various musical notations.

Fourth system of musical notation, including a dynamic marking of *p* and various musical notations.

Fifth system of musical notation, featuring dynamic markings of *p* and *f* (forte).

Sixth system of musical notation, continuing the piece with various musical notations.

Seventh system of musical notation, featuring a dynamic marking of *p* and various musical notations.



First system of musical notation. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a rhythmic accompaniment with slurs and rests. Dynamics include *p*.

Second system of musical notation. Similar to the first system, with trills and slurs in the right hand and accompaniment in the left hand. Dynamics include *p*.

Third system of musical notation. The right hand has a more active melodic line with slurs. The left hand accompaniment includes dynamic markings of *p* and *f*.

Fourth system of musical notation. The right hand continues with slurred melodic phrases. The left hand accompaniment features slurs and rests.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes slurs and rests. Dynamics include *p*.

Sixth system of musical notation. The right hand has a melodic line with slurs and rests. The left hand accompaniment includes slurs and rests. Dynamics include *p*.

Seventh system of musical notation. The right hand has a melodic line with slurs and rests. The left hand accompaniment includes slurs and rests.

Allegretto.

10.

*p*

*mf*

*p*

This page of musical notation is for a piano piece, consisting of seven systems of two staves each. The music is written in treble and bass clefs. The notation includes various notes, rests, and dynamic markings. The first system starts with a piano (*p*) dynamic marking. The second system also begins with a piano (*p*) dynamic marking. The third system continues with a piano (*p*) dynamic marking. The fourth system begins with a piano (*p*) dynamic marking. The fifth system continues with a piano (*p*) dynamic marking. The sixth system begins with a piano (*p*) dynamic marking. The seventh system continues with a piano (*p*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals, such as sharps and naturals, throughout the piece.

# Six Duets

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

No 1.

H. KLOSÉ.

*Revised by Paul de Ville.*

Moderato.

The musical score is written for two saxophones in E-flat or B-flat. It consists of five systems of two staves each. The first system is marked 'Moderato'. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the right-hand part. The score includes dynamic markings such as accents (>) and hairpins (crescendo and decrescendo). The key signature has one flat (B-flat or E-flat). The piece concludes with a final cadence in the fifth system.

First system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff features a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and rests.

Second system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff features a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and rests.

Third system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff features a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and rests.

Fourth system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff features a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and rests.

Fifth system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff features a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and rests.

Sixth system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff features a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and rests.

No 2.

Allegro non troppo.

The musical score is written for piano and consists of seven systems, each with two staves. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked "Allegro non troppo".

Dynamic markings include *f* (forte) and *p* (piano). The word *dolce* (dolce) is used in the final system. The score features various musical notations, including eighth and sixteenth notes, rests, and triplets. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The final system concludes with a *dolce* marking.

First system of musical notation. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with rests and moving bass lines.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Third system of musical notation. The upper staff contains a complex, rapid melodic passage. The lower staff has rests. The word *légèrmente* is written in the left margin.

Fourth system of musical notation, featuring the continuation of the rapid melodic line in the upper staff.

Fifth system of musical notation, showing further development of the rapid melodic passage.

Sixth system of musical notation, with the melodic line continuing its intricate pattern.

Seventh system of musical notation, concluding the piece with triplets in the upper staff and a final cadence in the lower staff.

No 3.

Andantino.

The musical score is written for piano and treble clef. It begins with a treble clef and a piano (*p*) dynamic marking. The key signature is one sharp (F#) and the time signature is 3/8. The score consists of seven systems, each with two staves. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often in pairs. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and rests. The piece concludes with a final cadence in the right hand.

The first system of music consists of four systems of piano accompaniment. The first system has two staves. The second system has two staves with dynamics *f* and *p*. The third system has two staves with dynamic *f*. The fourth system has two staves.

No 4.  
Moderato.

The second system of music consists of three systems of piano accompaniment. The first system has two staves with dynamics *deciso* and *f*. The second system has two staves with dynamic *p*. The third system has two staves with triplets.

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Treble clef has a half note with a flat and a triplet of eighth notes. Bass clef has a half note with a sharp and a triplet of eighth notes.
- System 2:** Treble clef has a half note with a sharp and a triplet of eighth notes. Bass clef has a half note with a sharp and a triplet of eighth notes. A dynamic marking *f* is present.
- System 3:** Treble clef has a half note with a sharp and a triplet of eighth notes. Bass clef has a half note with a sharp and a triplet of eighth notes.
- System 4:** Treble clef has a half note with a sharp and a triplet of eighth notes. Bass clef has a half note with a sharp and a triplet of eighth notes.
- System 5:** Treble clef has a half note with a sharp and a triplet of eighth notes. Bass clef has a half note with a sharp and a triplet of eighth notes.
- System 6:** Treble clef has a half note with a sharp and a triplet of eighth notes. Bass clef has a half note with a sharp and a triplet of eighth notes.

The image displays a musical score for piano, organized into six systems, each consisting of two staves. The notation includes treble and bass clefs, notes, rests, slurs, and triplets. The first system shows a melodic line in the upper staff with a slur and a dynamic marking of *b* (piano), and a supporting bass line. The second system continues the melodic development with slurs and a key signature change to one sharp. The third system introduces triplets in both staves, with a *b* marking in the upper staff. The fourth system features a dense texture of triplets in the upper staff. The fifth system continues with triplets and includes a dynamic marking of *f* (forte) in the lower staff. The sixth system concludes with triplets and a final *f* marking. The score is printed on aged paper with a yellowish tint.

*cantabile*

*légèremente*

The musical score consists of six systems of two staves each. The first system is marked *cantabile*. The second system contains several triplet markings (3). The third system contains several triplet markings (3) and a flat (b) in the upper staff. The fourth system contains a triplet marking (3). The fifth system contains a triplet marking (3). The sixth system is marked *légèremente* and features a series of sixteenth-note patterns in the upper staff.

First system of musical notation. The upper staff features a complex, rhythmic melody with many sixteenth notes and accents. The lower staff provides a simple accompaniment with quarter notes and rests.

Second system of musical notation. The upper staff continues the complex melody with some chromatic movement. The lower staff accompaniment includes a few eighth notes and rests.

Third system of musical notation. The upper staff melody shows further chromatic development. The lower staff accompaniment consists of quarter notes and rests.

Fourth system of musical notation. The upper staff features a more melodic line with slurs and ties. The lower staff accompaniment includes some eighth notes and rests.

Fifth system of musical notation. The upper staff melody is highly rhythmic with many sixteenth notes. The lower staff accompaniment is a steady quarter-note line.

Sixth system of musical notation. The upper staff features a melodic phrase starting with a forte (*f*) dynamic and a slur over a triplet. The lower staff accompaniment includes quarter notes and rests.

No 5.  
Andante.

*molto sostenuto*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/8 time and B-flat major. The music begins with a half note G4 in the treble and a half note G2 in the bass. The treble staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a steady accompaniment with eighth notes and rests.

The second system continues the piece with similar melodic and accompanimental patterns. The treble staff has a melodic line with slurs and accents, while the bass staff continues with eighth-note accompaniment.

The third system shows the continuation of the musical themes. The treble staff features a melodic line with slurs and accents, and the bass staff provides accompaniment with eighth notes.

The fourth system continues the piece. The treble staff has a melodic line with slurs and accents, and the bass staff provides accompaniment with eighth notes.

The fifth system continues the piece. The treble staff has a melodic line with slurs and accents, and the bass staff provides accompaniment with eighth notes.

The sixth system continues the piece. The treble staff has a melodic line with slurs and accents, and the bass staff provides accompaniment with eighth notes.

The seventh system continues the piece. The treble staff has a melodic line with slurs and accents, and the bass staff provides accompaniment with eighth notes.

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line.

The second system continues the piece with similar melodic and accompaniment patterns. The upper staff has a flowing line of notes, while the lower staff maintains a consistent rhythmic accompaniment.

The third system concludes the first section of the page. It includes dynamic markings *p* and *pp* in the upper staff, indicating a decrease in volume. The melodic line ends with a fermata over the final note.

No 6.

Moderato.

The piece 'No 6' begins with a 3/4 time signature. The upper staff starts with a piano (*p*) dynamic and features a series of triplet eighth notes. The lower staff has a simple accompaniment of eighth notes.

The second system of 'No 6' continues the triplet eighth-note pattern in the upper staff. A dynamic marking of *f* (forte) appears towards the end of the system.

The third system of 'No 6' shows the continuation of the triplet eighth-note motif. The upper staff has several measures of triplets, and the lower staff provides a steady accompaniment.

The fourth system of 'No 6' concludes the piece. It features a final sequence of triplet eighth notes in the upper staff, ending with a fermata.



First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development with various ornaments and slurs. The lower staff maintains the accompaniment pattern.

Third system of musical notation, consisting of two staves. The upper staff shows further melodic elaboration. The lower staff has some rests in the first two measures.

Fourth system of musical notation, consisting of two staves. The upper staff features a series of slurs and ornaments. The lower staff has a consistent accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has a long slur across several measures. The lower staff has some rests in the second and third measures.

Sixth system of musical notation, consisting of two staves. The upper staff continues with slurs and ornaments. The lower staff has a consistent accompaniment.

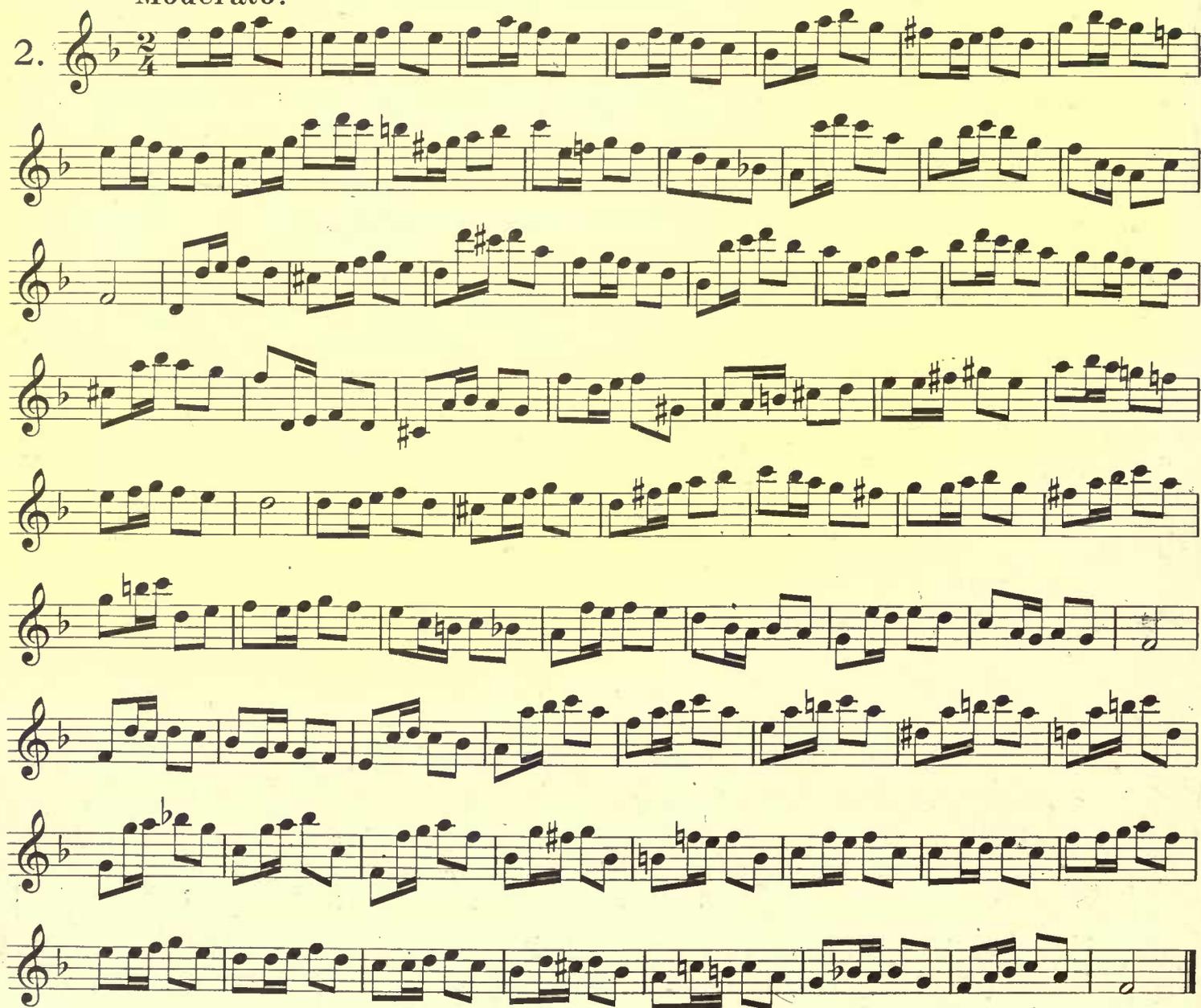
Seventh system of musical notation, consisting of two staves. The upper staff has a long slur across several measures. The lower staff has a consistent accompaniment. The system ends with a double bar line and the instruction "D.C." (Da Capo).

## Exercises on Eighth Notes and Sixteenth Notes.

Moderato.

1. 

Moderato.

2. 

Andante.

3.

Moderato.

4.

Moderato.

5.

Exercises on Dotted Eighth Notes and Sixteenth Notes.

1.

2.

Exercise with Sixteenth-note Rests.

A musical exercise consisting of seven staves of music in treble clef, 2/4 time, and the key of D major. The exercise features a sequence of sixteenth notes with eighth-note rests, followed by eighth notes with sixteenth-note rests, and finally sixteenth notes with eighth-note rests. The piece concludes with a final cadence.

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

A musical exercise consisting of seven staves of music in treble clef, 2/4 time, and the key of D major. The exercise is characterized by a continuous pattern of dotted sixteenth notes followed by thirty-second notes, creating a rapid, rhythmic texture. The exercise ends with a final cadence.

## Exercise with Thirty-second-note Rests.

This exercise consists of five staves of music in 6/8 time. The first staff begins with a treble clef and a common time signature. The music features a series of thirty-second notes with rests, creating a rhythmic pattern. The second staff continues the pattern with a key signature change to one sharp (F#). The third staff starts with a piano (p) dynamic marking. The fourth and fifth staves continue the exercise, ending with a final note and a fermata.

## Exercises on Triplets.

This section contains five staves of music, all in 6/8 time and one sharp (F#) key signature. The first staff is numbered '1.' and features a series of triplet eighth notes. The second staff continues the triplet exercise with various rhythmic groupings. The third and fourth staves show more complex triplet patterns, including some with slurs and accents. The fifth staff concludes the exercise with a final triplet and a whole note rest.

2.

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The first staff is marked with a '2.' and contains the first measure. The music is composed of eighth notes, many of which are grouped into triplets, indicated by a '3' above a bracket. The melody is primarily ascending and then descending, with some chromaticism. The piece ends with a final whole note chord on the twelfth staff.

3.

4.

# Forty Exercises on the Slurred and Detached Notes.

for Saxophone

A. MAYEUR.

*Edited by Paul de Ville.*

Two slurred and two detached.

1.

2.

The first system of music consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many slurs and accents. The key signature has one sharp (F#).

Two detached and two slurred.

The second system of music starts with a '3.' and consists of seven staves. The top staff is a treble clef, and the bottom six are bass clefs. The music continues with the same complex rhythmic pattern and includes slurs and accents. The key signature has one sharp (F#).

Three slurred and one detached

4.

5.

A musical score consisting of five staves. The first staff begins with a treble clef and a common time signature. The music consists of eighth notes, many of which are slurred in pairs. The second staff continues this pattern. The third staff starts with a whole rest followed by slurred eighth-note pairs. The fourth and fifth staves continue the sequence of slurred eighth-note pairs, with some notes marked with sharps.

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

A musical score consisting of seven staves. The first staff begins with a measure number '6.' and a treble clef. The music consists of eighth notes, many of which are slurred in pairs. The second staff continues this pattern. The third staff starts with a whole rest followed by slurred eighth-note pairs. The fourth and fifth staves continue the sequence of slurred eighth-note pairs, with some notes marked with sharps. The sixth and seventh staves continue the sequence of slurred eighth-note pairs, with some notes marked with sharps.

7.

Musical score for exercise 7, consisting of eight staves of music in C major, 2/4 time. The exercise features a continuous eighth-note pattern with various slurs and accents.

Slurred in groups of four.

8.

Musical score for exercise 8, consisting of five staves of music in D major, 2/4 time. The exercise features a continuous eighth-note pattern with slurs in groups of four.

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

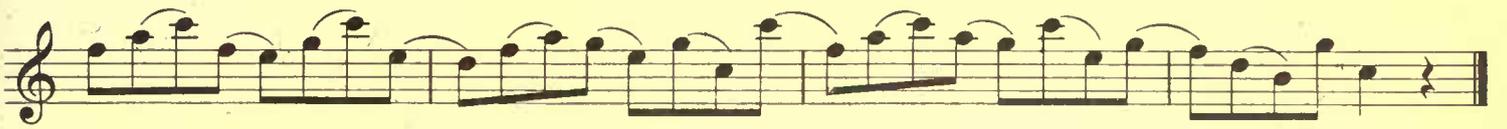
9.

One detached, two slurred and one detached.

10.

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

11.

12.   
  


13.   
  


Slurred in groups of two.

14.   
  
  
  
  


*dim.*

Three slurred and one detached.

15.

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

16.

17. Slurred in groups of four.

Exercise 17 consists of three staves of music in treble clef with a common time signature (C). The first staff contains four measures of music, each with a slur over a group of four eighth notes. The second staff contains four measures of music, each with a slur over a group of four sixteenth notes. The third staff contains four measures of music, each with a slur over a group of four eighth notes, followed by a final measure with a whole rest.

18. Three slurred and one detached.

Exercise 18 consists of three staves of music in treble clef with a common time signature (C). The first staff contains four measures of music, each with a slur over a group of four eighth notes. The second staff contains four measures of music, each with a slur over a group of four sixteenth notes. The third staff contains four measures of music, each with a slur over a group of four eighth notes, followed by a final measure with a whole rest.

19. Two slurred and two detached.

Exercise 19 consists of three staves of music in treble clef with a common time signature (C). The first staff contains four measures of music, each with a slur over a group of four eighth notes. The second staff contains four measures of music, each with a slur over a group of four sixteenth notes. The third staff contains four measures of music, each with a slur over a group of four eighth notes, followed by a final measure with a whole rest.

20.

Exercise 20 consists of three staves of music in treble clef with a common time signature (C). The first staff contains four measures of music, each with a slur over a group of four eighth notes. The second staff contains four measures of music, each with a slur over a group of four sixteenth notes. The third staff contains four measures of music, each with a slur over a group of four eighth notes, followed by a final measure with a whole rest.

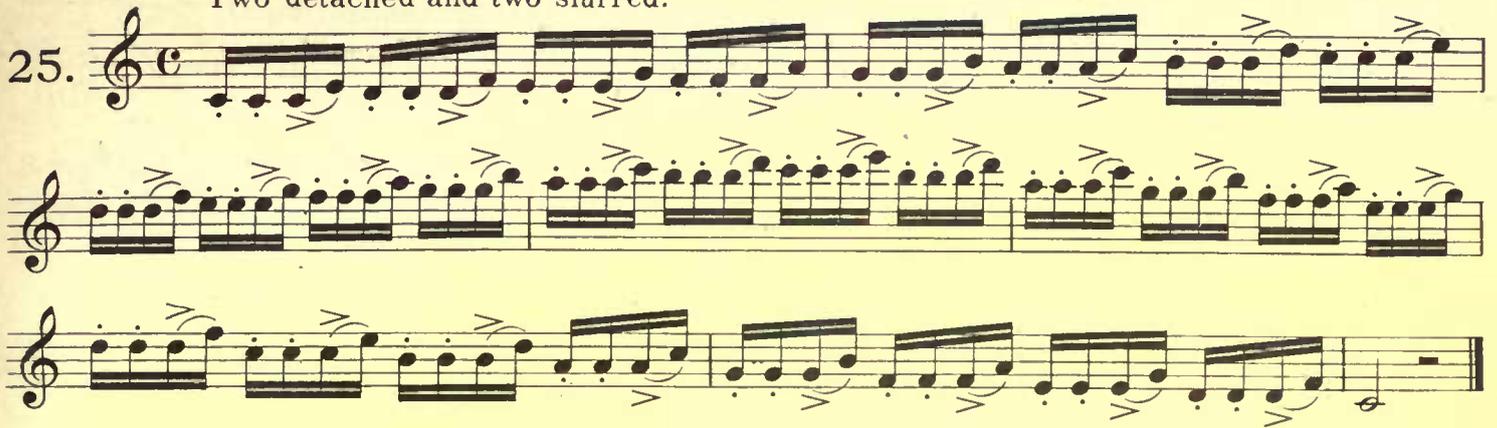
21. 

22. Three slurred and three detached. 

23. Slurred in groups of two. 

24. One detached and three slurred. 

Two detached and two slurred.

25. 

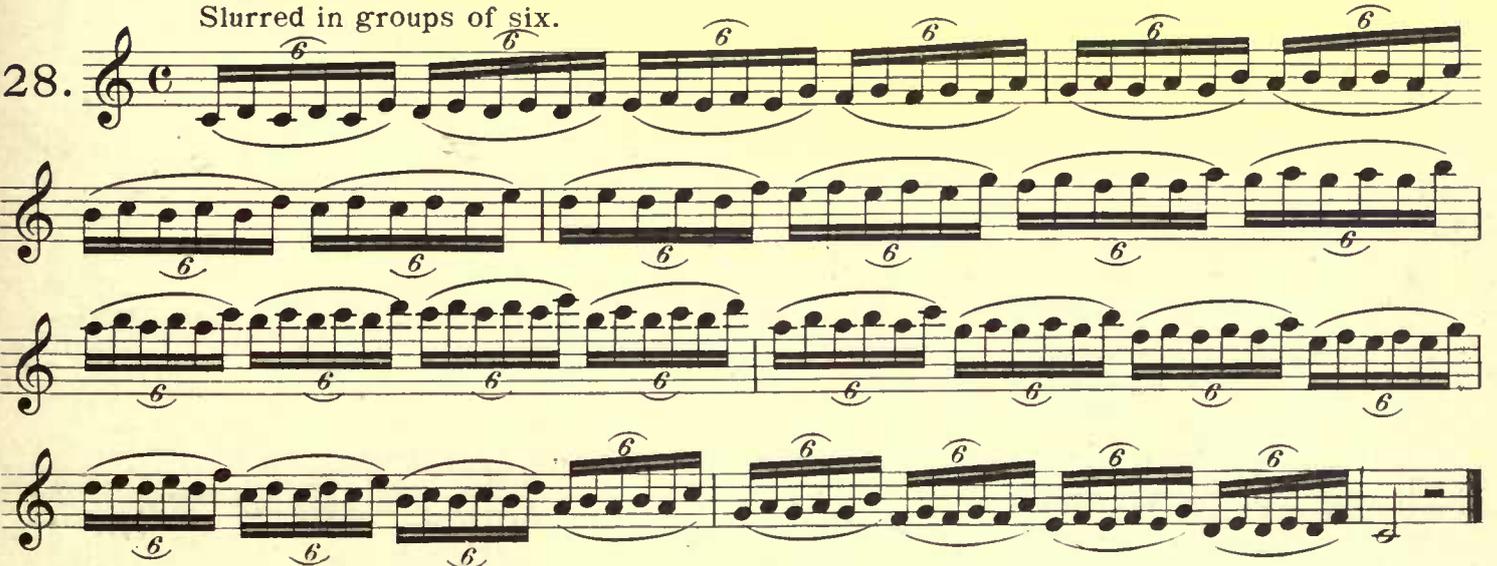
Four slurred and two detached.

26. 

One detached, three slurred and two detached.

27. 

Slurred in groups of six.

28. 

Slurred three and detached three.

29.

30.

Slurred two and detached two.

31.

Slurred three and detached five.

Detached one and Slurred three.

32.

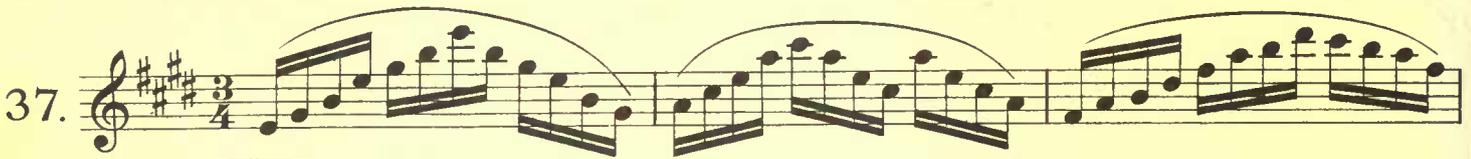
Slurred two and detached six.

Slurred two and detached two.

33.

34.

Slurred in groups of twelve.



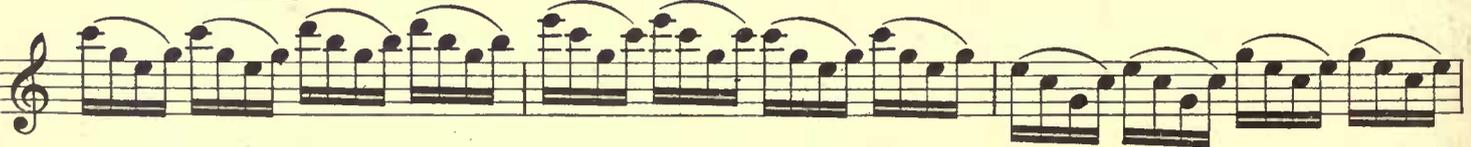
Slurred two and detached two.



Detached.



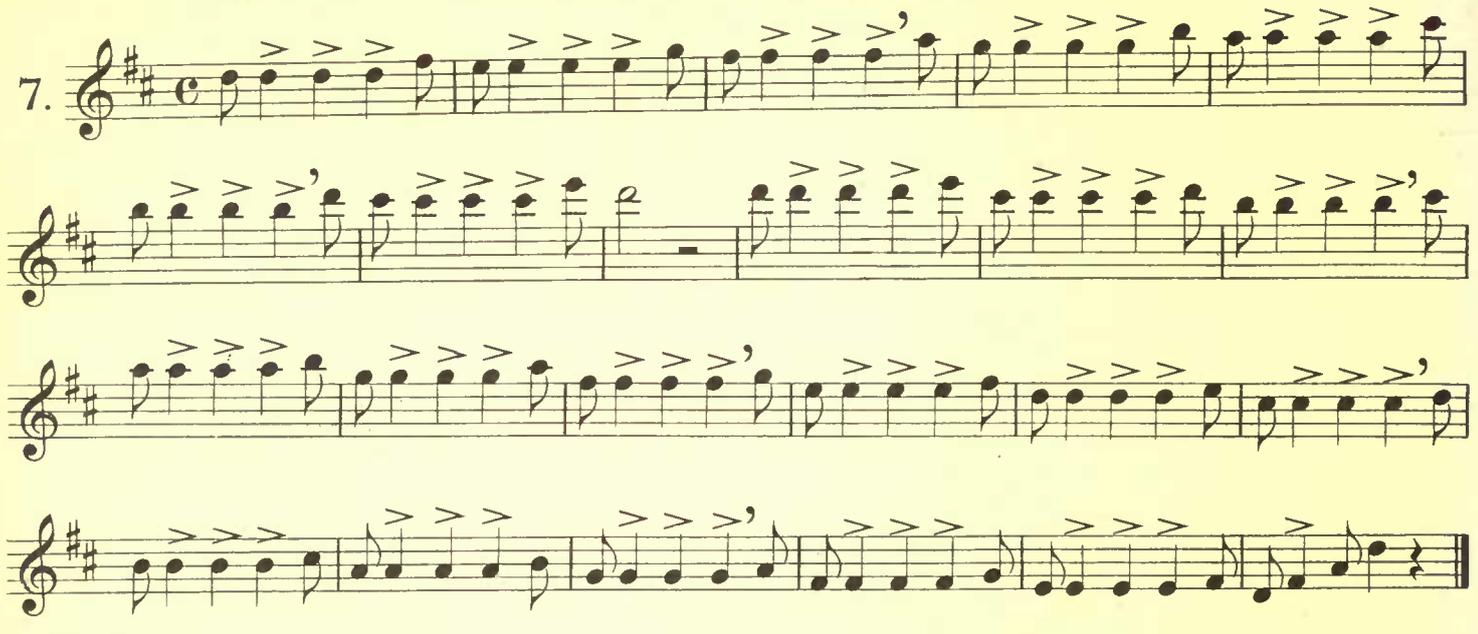
Slurred in groups of four.

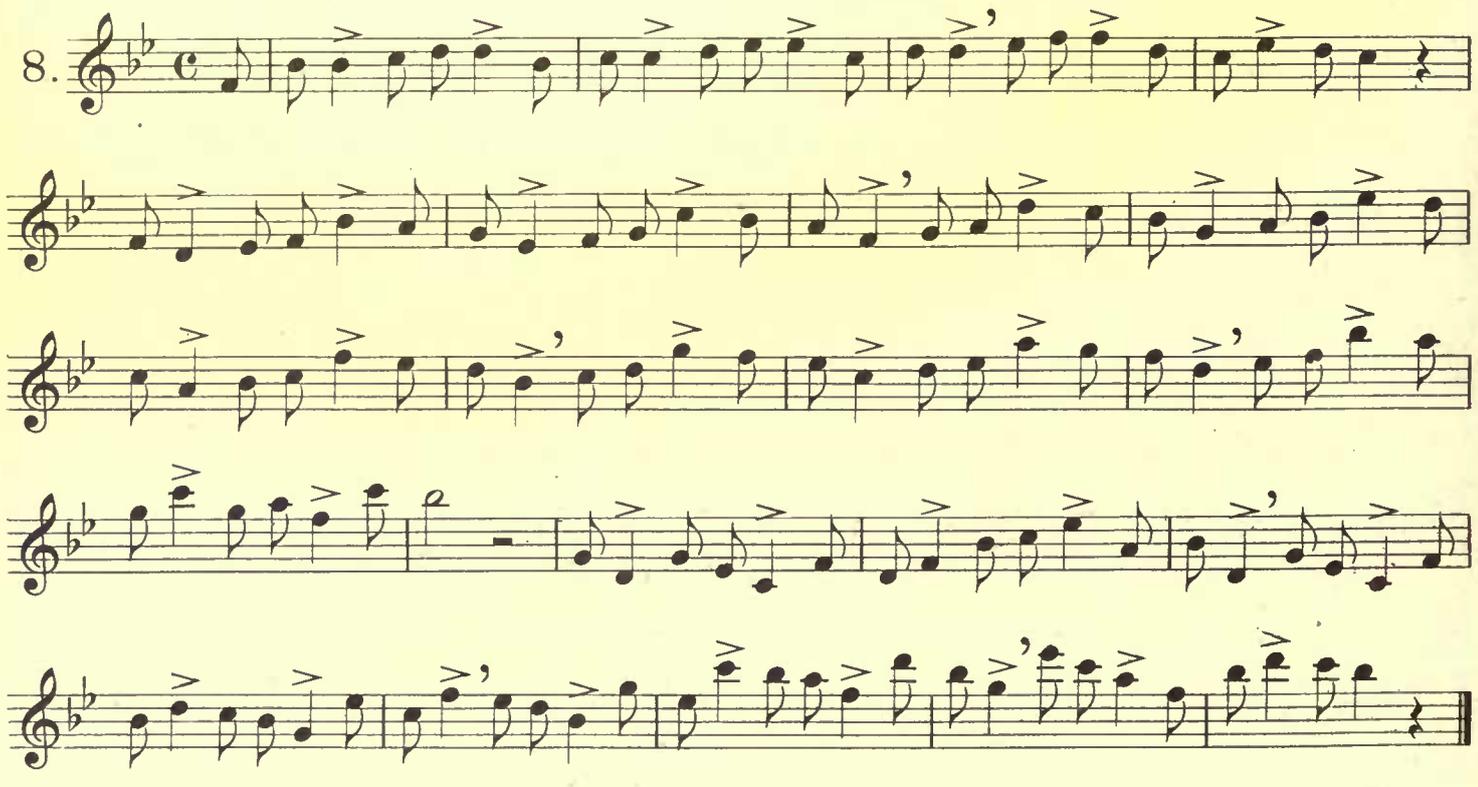


# Seventeen Exercises on Syncopation.

The image displays a musical score for 17 exercises on syncopation, organized into five groups. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercises 1, 2, and 3 are in C major. Exercise 4 is in G major (one sharp). Exercises 5, 6, and 7 are in F major (one flat). Exercises 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are in D minor (two flats). The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests, with accents (>) placed over notes to indicate syncopation. Exercises 1, 2, and 3 are each followed by two additional staves of music, likely providing a second part or a variation of the exercise.

6.  Musical notation for exercise 6, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. The notation consists of a single staff with eighth and sixteenth notes, many with accents.

7.  Musical notation for exercise 7, measures 1-4. The key signature is two sharps (F# and C#) and the time signature is common time (C). The notation consists of a single staff with eighth and sixteenth notes, many with accents.

8.  Musical notation for exercise 8, measures 1-4. The key signature is two flats (Bb and Eb) and the time signature is common time (C). The notation consists of a single staff with eighth and sixteenth notes, many with accents.

9.  Musical staff 1 of exercise 9, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a sequence of eighth and sixteenth notes with various rests and accents.

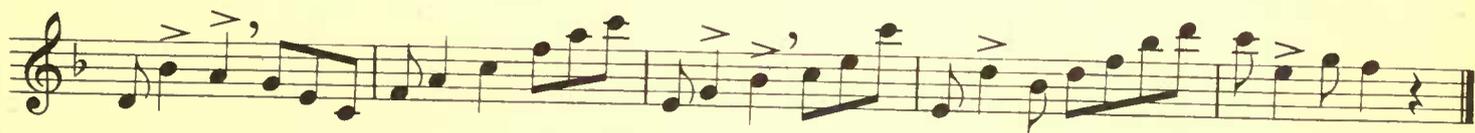
 Musical staff 2 of exercise 9, continuing the melodic line with eighth and sixteenth notes and rests.

 Musical staff 3 of exercise 9, showing a continuation of the rhythmic pattern with eighth and sixteenth notes.

 Musical staff 4 of exercise 9, featuring a sharp sign (#) on a note, indicating a change in the key signature.

 Musical staff 5 of exercise 9, continuing the melodic development with eighth and sixteenth notes.

 Musical staff 6 of exercise 9, showing a continuation of the rhythmic pattern with eighth and sixteenth notes.

 Musical staff 7 of exercise 9, concluding the exercise with a final note and a double bar line.

10.  Musical staff 1 of exercise 10, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a sequence of eighth and sixteenth notes with various rests and accents.

 Musical staff 2 of exercise 10, continuing the melodic line with eighth and sixteenth notes and rests.

 Musical staff 3 of exercise 10, showing a continuation of the rhythmic pattern with eighth and sixteenth notes.

 Musical staff 4 of exercise 10, featuring a sharp sign (#) on a note, indicating a change in the key signature.

 Musical staff 5 of exercise 10, concluding the exercise with a final note and a double bar line.

11.

Syncopation between two Eights.

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

12.

Three Syncopated Notes preceding a Half-note.

13.

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

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

14.

Moderato.

15.

Allegretto.

16.

Allegretto.

17.

# Twenty Operatic Melodies

for the study of phrasing and artistic delivery.

Compiled by PAUL de VILLE.

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

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

## Norma.

BELLINI.

Andante con moto.

Nº 1

*p*

*rall.*

*a tempo*

*mf*

*rall.*

*a tempo*

*f*

*rall.*

*mf*

*rall.*

*a tempo*

*p*

## Cavatina "Il Pirata."

BELLINI.

Andantino.

Nº 2

*p espressivo*

*p*

*rall.*

*a tempo*

*p*

# La Traviata.

VERDI.

Adagio.

No 3.

## Martha.

FLOTOW.

Allegro moderato.

No 4.

# Il Trovatore.

VERDI.

Andante.

Nº 5.

*p* *cresc.* *espress* *p* *cresc.* *f* *pp*

# Ah! Che La Morte.

VERDI.

Andante.

Nº 6.

*dolce* *p* *cresc.* *ff*

# La Sonnambula.

BELLINI.

Allegro moderato.

Nº 7.

*p* *f* *ff*

Martha.

FLOTOW.

Larghetto.

Nº 8. *p*

Luisa Miller.

VERDI.

Allegro.

Nº 9. *mf*

Norma.

BELLINI.

Moderato.

Nº 10. *p*

Giulio Cesare.

HÄNDEL.

Nº 11. *Largo.*  
*dolce*

*Fine.*

*D.S. al Fine.*

Lucia di Lammermoor.

DONIZETTI.

Nº 12. *Moderato.*  
*p*

*string.* *rall.*

*string.* *rall.*

Tempo di Polacca.

G. APOLLONI.

Nº 13.

*p* *f* *pp* *rall.* *f* *ad lib.*

BALLADE.  
Larghetto.

Der Förster.

FLOTOW.

Nº 14.

*p* *a tempo* *rall.* *Cadenza ad lib.*

RECITATIV.  
Andante.

Belisario.

ROSSINI.

Nº 15.

*ad lib.* *a tempo* *Cadenza*

The first system of music consists of four staves. The key signature is three sharps (F#, C#, G#). The first staff begins with a treble clef and a common time signature. It contains various rhythmic patterns, including eighth and sixteenth notes, with accents and slurs. Dynamics include *f* (forte) and *p* (piano). The second staff features a *p* dynamic and a triplet of eighth notes. The third and fourth staves continue the melodic and harmonic development with slurs and accents.

Moderato.

*ad lib.*

The second system of music consists of ten staves. It begins with a treble clef and a common time signature. The tempo is marked *Moderato.* The music features a series of slurs and accents, with a *p* (piano) dynamic. The eighth staff is marked *piu mosso* (faster). The music concludes with a trill (*tr*) on the ninth staff and a *Cadenza ad lib.* (cadenza at liberty) on the tenth staff.

*Cadenza ad lib.*

# La Gazza Ladra.

Allegro. (♩ = 60)

ROSSINI.

No 16.

The musical score is written for a single melodic line in 3/4 time. It begins with a tempo marking of 'Allegro' and a metronome indication of 60 quarter notes per minute. The piece is marked 'No 16' and is by Rossini. The key signature starts with one flat (B-flat major) and changes to two sharps (D major) in the final section. The score is characterized by a dense texture of eighth notes, with many triplets indicated by a '3' in a circle. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance directions include *rall.* (rallentando) and *a tempo.* (return to tempo). The piece concludes with a double bar line.

# La Sonnambula.

BELLINI.

Moderato.

No 17.

*dolce*

*a tempo*  
*poco rall.*

*a piacere* *rall.*

*a tempo*

*a tempo*  
*rall.*

*cresc.* *f* *ff*

# Ernani.

Allegro con brio.

VERDI.

Nº 18.

*mf* *pp* *f* *fz* *pp* *poco rit. con grazia* *a tempo* *string.* *tr* *6*

# The Huguenots.

MEYERBEER.

Andanto.

No 19. *p cantabile con grazia*

*rall. poco a poco* *lunga* *a tempo* *f* *pp* *cresc.* *f* *12*

*Cadenza ad lib.*

Air from Masaniello.

AUBER.

Nº 20. *Andante.* *p*

*ad lib.* *tr*

*Allegretto.*

*ad lib.* *a tempo*

*Cadenza ad lib.*







*Db* (new fingering.) lever E. the *Bb* with the 4<sup>th</sup> finger and attention to the open *Ab* (*Evette and Schaeffer System.*)

*C#* (new fingering.) lever E.

*Bb* (new fingering.) lever D.

*Bb* and *C#* (new fingering.) levers D and E.

*Bb* (new fingering.) lever D.

*Db* (new fingering.) lever E.

*Bb* (new fingering.) lever C.

*Bb* medium marked with the 4<sup>th</sup> finger, attention to the open *Ab* (*Evette and Schaeffer System*)  
The low *Bb* (new fingering.)

C#, Bb, A#, (new fingering.) levers E, D and C.  
Attention to the open G#.

A# and C# (new fingering) levers C and E.

C# (new fingering) lever E.

A# and C# (new fingering) levers C and B.

# Progressive Major and Minor Scales, and Exercises.

For Saxophone.

PAUL de VILLE.

## C major Scale.

No 1.

## A minor Scale.

No 2.

## Exercise.

No 3.

## F major Scale.

No 4.

## D minor Scale.

No 5.

## Exercise.

No 6.

B $\flat$  major Scale.

No 7.

G minor Scale.

No 8.

Exercise.

No 9.

E $\flat$  major Scale.

No 10.

C minor Scale.

No 11.

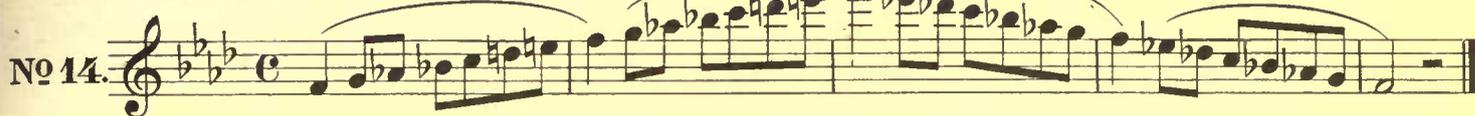
Exercise.

No 12.

A $\flat$  major Scale.

No 13. 

## F minor Scale.

No 14. 

## Exercise.

No 15. 





D $\flat$  major Scale.

No 16. 

B $\flat$  minor Scale.

No 17. 

## Exercise.

No 18. 







## Gb major Scale.

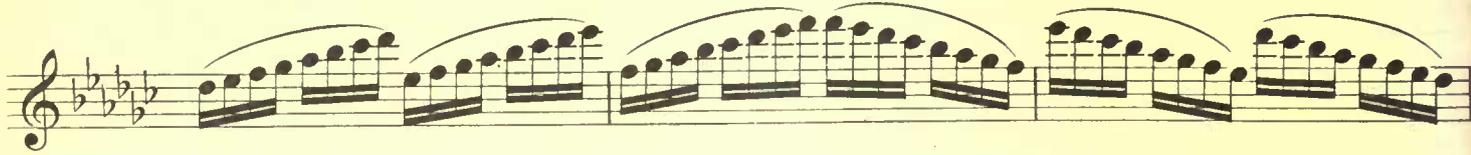
No 19. 

## Eb minor Scale.

No 20. 

## Exercise.

No 21. 




## Gb major Scale.

No 22. 

## Ab minor Scale.

No 23. 

## Exercise.

No 24. 





G major Scale.

No 25. 

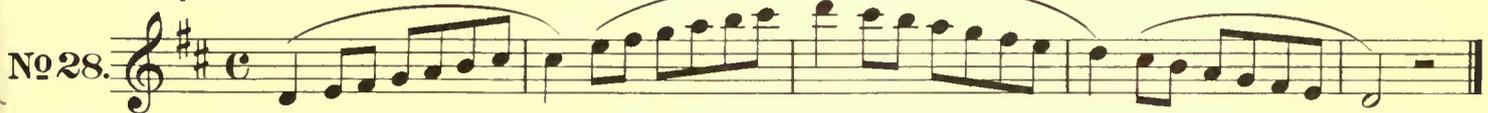
E minor Scale.

No 26. 

Exercise.

No 27. 

D major Scale.

No 28. 

B minor Scale.

No 29. 

Exercise.

No 30. 

A major Scale.

Nº31. 

F# minor Scale.

Nº32. 

Exercise.

Nº33. 

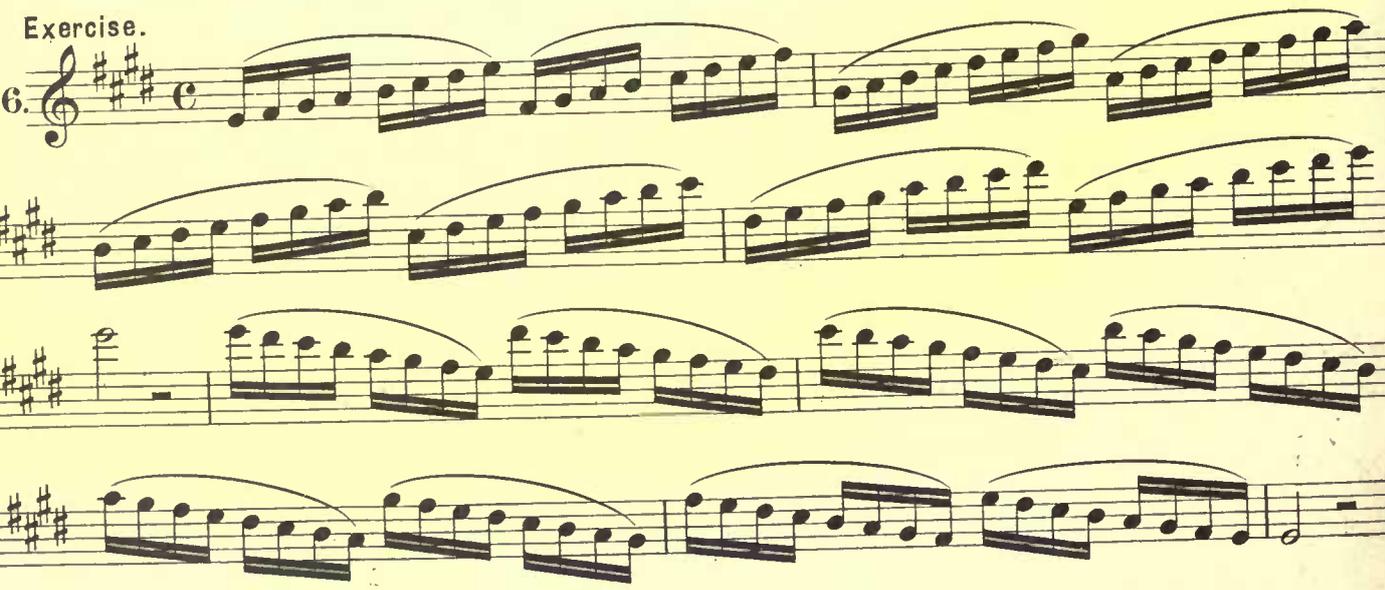
E major Scale.

Nº34. 

C# minor Scale.

Nº35. 

Exercise.

Nº36. 

B major Scale.

Nº37. 

G# minor Scale.

Nº38. 

Exercise.

No 39.

F# major Scale.

No 40.

D# minor Scale.

No 41.

Exercise.

No 42.

C# major Scale.

No 43.

A# minor Scale.

No 44.

Exercise.

No 45.

## Interval Exercises on the Major and Minor Scales.

C major.

No 1.

Exercise No 1 in C major, consisting of two staves of eighth-note scales. The first staff contains the ascending scale (C4 to C5) and the second staff contains the descending scale (C5 to C4). Both scales are marked with slurs and are in common time (C).

A minor.

No 2.

Exercise No 2 in A minor, consisting of two staves of eighth-note scales. The first staff contains the ascending scale (A4 to A5) and the second staff contains the descending scale (A5 to A4). Both scales are marked with slurs and are in common time (C).

F major.

No 3.

Exercise No 3 in F major, consisting of two staves of eighth-note scales. The first staff contains the ascending scale (F4 to F5) and the second staff contains the descending scale (F5 to F4). Both scales are marked with slurs and are in common time (C).

D minor.

No 4.

Exercise No 4 in D minor, consisting of two staves of eighth-note scales. The first staff contains the ascending scale (D4 to D5) and the second staff contains the descending scale (D5 to D4). Both scales are marked with slurs and are in common time (C).

Bb major.

No 5.

Exercise No 5 in Bb major, consisting of two staves of eighth-note scales. The first staff contains the ascending scale (Bb4 to Bb5) and the second staff contains the descending scale (Bb5 to Bb4). Both scales are marked with slurs and are in common time (C).

G minor.

No 6.

Exercise No 6 in G minor, consisting of two staves of eighth-note scales. The first staff contains the ascending scale (G4 to G5) and the second staff contains the descending scale (G5 to G4). Both scales are marked with slurs and are in common time (C).

E $\flat$  major.

No 7.

C minor.

No 8.

A $\flat$  major.

No 9.

F minor.

No 10.

D $\flat$  major.

No 11.

B $\flat$  minor.

No 12.

G $\flat$  major.

N $\circ$  13. Musical notation for No. 13, G $\flat$  major, first staff. The key signature has five flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

E $\flat$  minor.

N $\circ$  14. Musical notation for No. 14, E $\flat$  minor, first staff. The key signature has five flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

 Musical notation for No. 14, E $\flat$  minor, second staff. The key signature has five flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

G major.

N $\circ$  15. Musical notation for No. 15, G major, first staff. The key signature has one sharp (F $\sharp$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

E minor.

N $\circ$  16. Musical notation for No. 16, E minor, first staff. The key signature has one sharp (F $\sharp$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

 Musical notation for No. 16, E minor, second staff. The key signature has one sharp (F $\sharp$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

D major.

N $\circ$  17. Musical notation for No. 17, D major, first staff. The key signature has two sharps (F $\sharp$ , C $\sharp$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

 Musical notation for No. 17, D major, second staff. The key signature has two sharps (F $\sharp$ , C $\sharp$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

B minor.

N $\circ$  18. Musical notation for No. 18, B minor, first staff. The key signature has two sharps (F $\sharp$ , C $\sharp$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

 Musical notation for No. 18, B minor, second staff. The key signature has two sharps (F $\sharp$ , C $\sharp$ ). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with a final quarter note and a double bar line.

A major.

No 19. 

F# minor.

No 20. 

E major.

No 21. 



C# minor.

No 22. 



B major.

No 23. 



G# minor.

No 24. 

## Studies on the Major and Minor Chords.

No 1. G major.



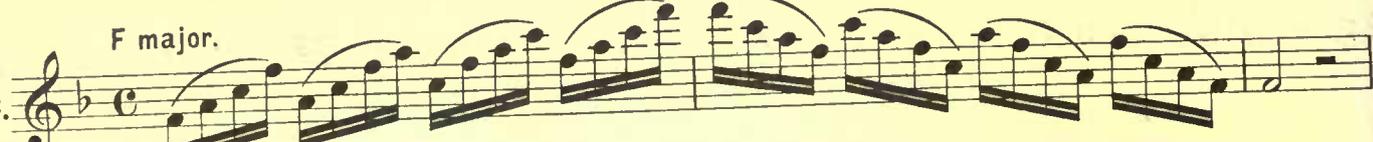
First staff of music for No 1, G major. The key signature has one sharp (F#) and the time signature is common time (C). The melody consists of eighth notes with slurs, starting on G4 and ascending to G5.

A minor.



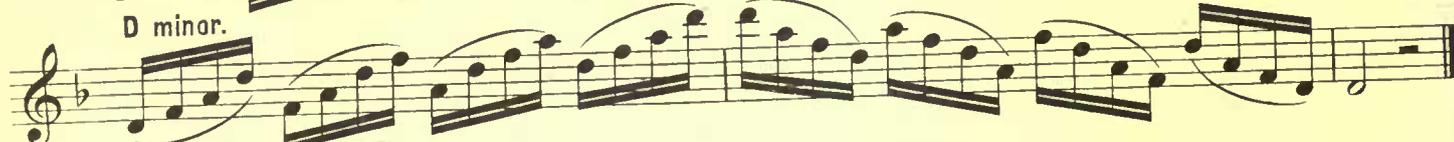
Second staff of music for No 1, A minor. The key signature has no sharps or flats. The melody continues from the first staff, starting on A4 and ascending to A5.

No 2. F major.



First staff of music for No 2, F major. The key signature has one flat (Bb) and the time signature is common time (C). The melody consists of eighth notes with slurs, starting on F4 and ascending to F5.

D minor.



Second staff of music for No 2, D minor. The key signature has two flats (Bb, Eb). The melody continues from the first staff, starting on D4 and ascending to D5.

No 3. Bb major.



First staff of music for No 3, Bb major. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The melody consists of eighth notes with slurs, starting on Bb4 and ascending to Bb5.

G minor.



Second staff of music for No 3, G minor. The key signature has two flats (Bb, Eb). The melody continues from the first staff, starting on G4 and ascending to G5.

No 4. Eb major.



First staff of music for No 4, Eb major. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The melody consists of eighth notes with slurs, starting on Eb4 and ascending to Eb5.

C minor.



Second staff of music for No 4, C minor. The key signature has three flats (Bb, Eb, Ab). The melody continues from the first staff, starting on C4 and ascending to C5.

No 5. Ab major.



First staff of music for No 5, Ab major. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is common time (C). The melody consists of eighth notes with slurs, starting on Ab4 and ascending to Ab5.

F minor.



Second staff of music for No 5, F minor. The key signature has four flats (Bb, Eb, Ab, Db). The melody continues from the first staff, starting on F4 and ascending to F5.

No 6. Db major.



First staff of music for No 6, Db major. The key signature has five flats (Bb, Eb, Ab, Db, Gb) and the time signature is common time (C). The melody consists of eighth notes with slurs, starting on Db4 and ascending to Db5.

Bb minor.



Second staff of music for No 6, Bb minor. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The melody continues from the first staff, starting on Bb4 and ascending to Bb5.

No 7. **G $\flat$  major.**

The first staff of No 7 is in G flat major (three flats) and common time. It features a series of eighth-note chords with a melodic line above them, starting on G flat and moving through various intervals.

**E $\flat$  minor.**

The second staff of No 7 is in E flat minor (three flats). It continues the melodic and harmonic pattern from the first staff, ending with a whole note chord.

No 8. **G major.**

No 8 is in G major (one sharp) and common time. The first staff shows a similar melodic structure to No 7, but with a different key signature.

**E minor.**

The second staff of No 8 is in E minor (no sharps or flats). It continues the melodic and harmonic pattern from the first staff.

No 9. **D major.**

No 9 is in D major (two sharps) and common time. The first staff shows the melodic and harmonic pattern for this key.

**B minor.**

The second staff of No 9 is in B minor (two sharps). It continues the melodic and harmonic pattern from the first staff.

No 10. **A major.**

No 10 is in A major (three sharps) and common time. The first staff shows the melodic and harmonic pattern for this key.

**F# minor.**

The second staff of No 10 is in F sharp minor (three sharps). It continues the melodic and harmonic pattern from the first staff.

No 11. **E major.**

No 11 is in E major (four sharps) and common time. The first staff shows the melodic and harmonic pattern for this key.

**C# minor.**

The second staff of No 11 is in C sharp minor (four sharps). It continues the melodic and harmonic pattern from the first staff.

No 12. **B major.**

No 12 is in B major (five sharps) and common time. The first staff shows the melodic and harmonic pattern for this key.

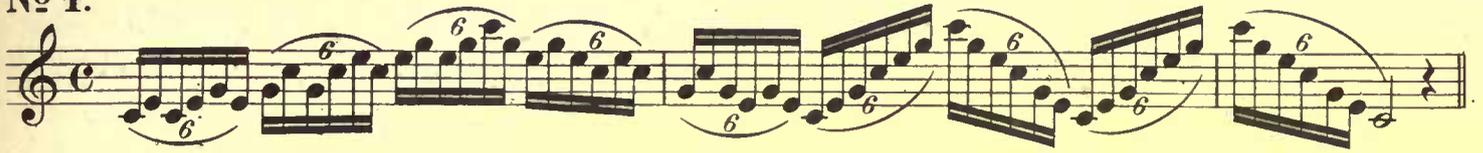
**G# minor.**

The second staff of No 12 is in G sharp minor (five sharps). It continues the melodic and harmonic pattern from the first staff.

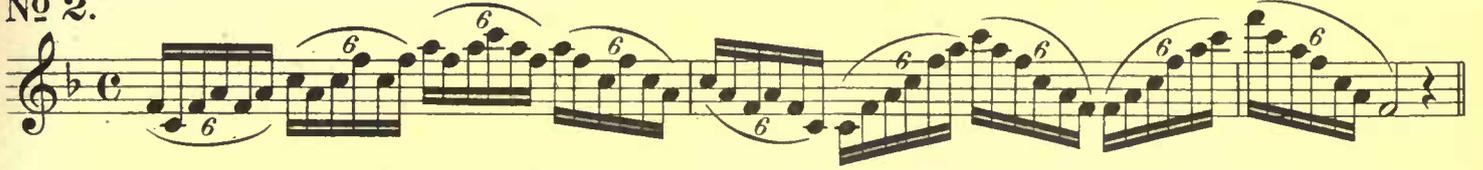


Ten Studies on appoggios in different Major Keys.

No 1.



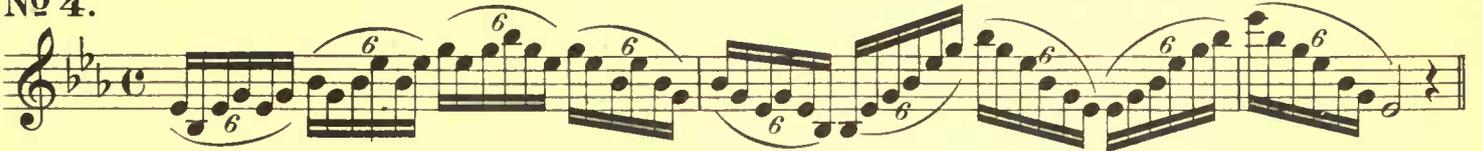
No 2.



No 3.



No 4.



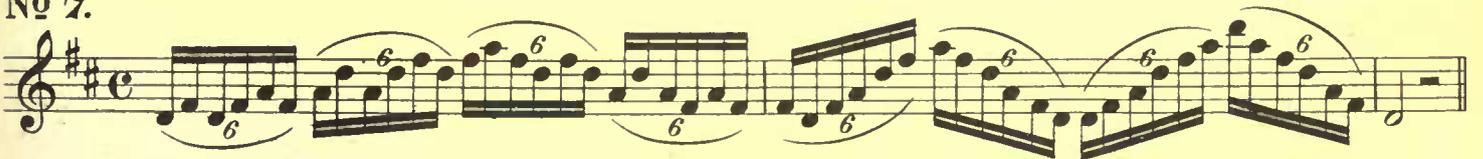
No 5.



No 6.



No 7.



No 8.



No 9.



No 10.



## Chromatic Exercises.

Study these exercises slowly.

The image displays ten staves of musical notation, each representing a chromatic exercise. The exercises are written in treble clef with a 3/4 time signature. Each staff begins with a key signature of one flat (B-flat). The exercises are as follows:

- Staff 1: Ascending chromatic scale from B-flat to G.
- Staff 2: Descending chromatic scale from G to B-flat.
- Staff 3: Ascending chromatic scale from G to E.
- Staff 4: Descending chromatic scale from E to G.
- Staff 5: Ascending chromatic scale from E to C.
- Staff 6: Descending chromatic scale from C to E.
- Staff 7: Ascending chromatic scale from C to A.
- Staff 8: Descending chromatic scale from A to C.
- Staff 9: Ascending chromatic scale from A to F.
- Staff 10: Descending chromatic scale from F to A.

The image displays ten staves of musical notation. The first six staves are in treble clef with a key signature of one sharp (F#). The seventh staff is in treble clef with a key signature of one flat (Bb). The eighth, ninth, and tenth staves are in treble clef with a key signature of two flats (Bb, F). The notation includes various note values, accidentals, and phrasing slurs.

# EIGHT FANTASIAS.

## FANTASIA ON DON GIOVANNI.

H. Lazarus.  
Revised by Paul De Ville.  
MOZART.

Andante.

1. *p* *mf* *p*

*f*

*mf* *p*

*f*

*poco animato.*

*mf*

*f* *f* *f*

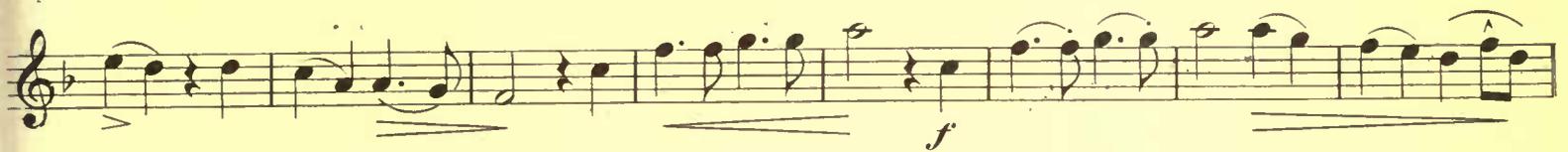
Introduction.  
Moderato.

2. 



Andante.



















Andante con espressione.

3. *p*

*mf* *p*

*rall.* All<sup>o</sup> marcia. *f*

*p*

Allegro.

4. *p* *ritard.* *p* *p*

Andante.

*p* *mf* *f* *p*

*un poco animato.*

*p* *mf* 3 3 3 3 3 3 3 3 3 3 3 3

*sf* 3 3 3 3 3 3 3 3 3 3 3 3 *mf* 3 3 3 3 3 3 3 3 3 3 3 3

1st time.

2nd time.

*sf* *sf* 3 3 3 3 3 3 3 3 *f* *f* *con molto.* *rit.* *in tempo.* *p* *p*

*p* *p*

*f* *p*



Tempo di Bolero.

6. *mf*

*leggiero.*

*tr*

*eleganza un poco risoluto.*

*a tempo.*

*un poco animato.*



Allegretto.

4.

Musical score for exercise 4, featuring five staves of music in G major and 2/4 time. The piece is marked 'Allegretto' and contains various rhythmic patterns and slurs.

Allegretto.

5.

Musical score for exercise 5, featuring five staves of music in G major and 2/4 time. The piece is marked 'Allegretto' and contains various rhythmic patterns and slurs.

Allegretto.

6.

Musical score for exercise 6, featuring three staves of music in G major and 2/4 time. The piece is marked 'Allegretto' and contains sixteenth-note runs with slurs and fingerings.

Allegretto.

7. 













Allegro.

8. *mf*

*mf*

*string.* *rall.* *a tempo*

*f*

Allegretto.

9. *p leggiero*

*a tempo* *poco rall.*

*pp* *a tempo*

*rall.*

*a tempo*

*rall.*

*f*

*poco rall.*

*rall.*

Allegretto.

10.

*pp un poco lento*

*rall. string.*

*rall.*

Allegretto moderato.

Extract from a Clarinet Solo  
by G. MÜLLER.

11. *dolce.*

*a tempo*

*ad lib.*

This musical score consists of ten staves of music, all in a single melodic line. The notation includes various dynamics such as *mf*, *f*, *dim.*, *pp<sup>3</sup>*, *p<sup>3</sup>*, *f*, *pp*, *mf*, *f*, *mf*, and *p*. The music is characterized by frequent triplet markings (indicated by a '3' in a circle) and slurs. There are also accents (>) and trills (*tr*) throughout. The key signature changes from one sharp (F#) to two flats (Bb) in the middle of the piece. The piece concludes with a *p* dynamic and a trill.

*mf*

*p* *mf*

*a tempo* *rall.*

*f*

*ff*

*rall.*

*tr*

Detailed description: This page of a musical score contains ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. Dynamics include *mf* (mezzo-forte), *p* (piano), *mf*, *a tempo*, *rall.* (ritardando), *f* (forte), and *ff* (fortissimo). Articulations include accents and slurs. Performance instructions include *a tempo* and *rall.*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a *rall.* instruction and three trills (*tr*) over the final notes.

# Theme with Nine Easy Variations.

THEME.  
Moderato.

The first section, labeled 'THEME. Moderato.', consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is simple and melodic, featuring quarter and eighth notes. The second and third staves continue the theme with similar rhythmic patterns and some phrasing changes.

VAR. I.  
Moderato.

The second section, labeled 'VAR. I. Moderato.', consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is more rhythmic than the theme, featuring eighth notes and some slurs. The second and third staves continue the variation, with the third staff ending with the instruction 'rall.'.

*a tempo*

VAR. II.  
Moderato.

The third section, labeled 'VAR. II. Moderato.', consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is more rhythmic than the theme, featuring eighth notes and some slurs. The second and third staves continue the variation, with the third staff ending with the instruction 'rall.'.

*a tempo*

VAR. III.  
Moderato.

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

VAR. IV.

VAR. V.

Musical score for Variation V, consisting of six staves of music. The notation includes treble clefs, a common time signature (C), and various musical symbols such as slurs, accents, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, often grouped with slurs. The second staff continues the melodic line. The third staff shows a change in the melodic contour. The fourth staff includes a sharp sign (#) on the first note of the first measure. The fifth staff features a *rall.* marking under the first measure and an *a tempo* marking above the first measure of the second measure. The sixth staff concludes the variation with a final cadence.

VAR. VI.

Musical score for Variation VI, consisting of five staves of music. The notation includes treble clefs, a common time signature (C), and various musical symbols such as slurs, accents, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, often grouped with slurs. The second staff continues the melodic line. The third staff shows a change in the melodic contour. The fourth staff includes a sharp sign (#) on the first note of the first measure. The fifth staff concludes the variation with a final cadence.

VAR. VII.  
Alla marcia.

VAR. VIII.  
Alla Valse.

VAR. IX.  
Alla Polacca.

# Theme with Variations.

THEME.  
Andante.

MOHR.

The Theme section consists of four staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante' and the dynamics 'dolce'. The melody features a mix of quarter and eighth notes, with some slurs and a fermata over a half note. The second staff continues the melody with similar rhythmic values. The third staff introduces a repeat sign and some accents. The fourth staff concludes the theme with a fermata and is marked 'fz'.

VAR. I.  
Moderato.

Variation I consists of six staves of music in G major and common time. The tempo is marked 'Moderato'. The melody is more rhythmic and active than the theme, featuring many eighth and sixteenth notes. The first staff starts with a treble clef, one sharp, and common time. The second and third staves continue the melodic line with various slurs and accents. The fourth and fifth staves show a change in dynamics and include repeat signs. The sixth staff concludes the variation with a fermata and is marked with 'fz' and 'p'.

VAR. II.  
Più vivo.

Musical score for Variation II, Più vivo. It consists of six staves of music in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is characterized by frequent triplet patterns, indicated by a '3' in a circle below the notes. The tempo is marked 'Più vivo'.

VAR. III.  
Adagio.

Musical score for Variation III, Adagio. It consists of three staves of music in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Adagio'. The first staff begins with the word 'dolce' and features a '2' above a note. The third staff includes a dynamic marking 'fz' (forzando). The music includes various rhythmic patterns, including triplets and sixteenth-note runs.

VAR. IV.

*tr*  
*p*  
*rall.* *ad lib.*

FINALE.  
Poco Allegro.

*f*  
*ff*  
*tr*

# Twenty Studies.

For Saxophone.

A. MAYEUR.

*Revised by Paul de Ville.*

Andante.

1

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 common time signature (C). The tempo is marked 'Andante.' The music is written in a single melodic line. The first staff is marked with a '1'. The music features a series of eighth-note patterns, often grouped with slurs and ties. The key signature changes to one flat (Bb) in the second staff. The music continues with various rhythmic patterns and accidentals, including sharps and naturals. The score concludes with a final note and a fermata on the tenth staff.

Andante.

2.

The musical score is written on 12 staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is a single melodic line. It starts with a series of eighth notes, often beamed together, and is frequently phrased with long, sweeping slurs. The piece concludes with a double bar line at the end of the twelfth staff.



Moderato.

4.

The musical score is written for a single melodic line in treble clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The score begins with a treble clef, a key signature of two flats, and a common time signature. The first staff is numbered '4.'. The music is characterized by a steady eighth-note pulse, often grouped in pairs or fours with slurs. There are several instances of triplets and sixteenth-note runs. The piece concludes with a final cadence on a whole note chord.

Allegro moderato.

5. 



Larghetto.

6.

The musical score is written on ten staves. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The music is characterized by a steady eighth-note pattern with frequent triplets. The first staff begins with a treble clef, a key signature of three flats, and a 6/8 time signature. The first measure contains a triplet of eighth notes. The piece concludes with a final measure containing a triplet of eighth notes followed by a quarter rest.

Adagio.

7.

Moderato.

8.

The musical score consists of 13 staves of music. The first staff is numbered '8.' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.' The music is characterized by frequent slurs and accents, indicating a melodic and expressive style. The notation includes eighth and sixteenth notes, often beamed together. The piece concludes with a final cadence on the 13th staff.

Andante.

9.

The musical score consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante'. The music is characterized by frequent slurs and sixteenth-note patterns, often with a '6' written above the notes, possibly indicating a fingering or a specific rhythmic pattern. The first staff begins with a treble clef and a key signature of one sharp. The piece concludes with a final note on the tenth staff.

## Moderato.

10.

Musical score for exercise 10, Moderato, 2/4 time signature, key of D major. The score consists of seven staves of music. The first staff is marked with '10.' and a treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a continuous eighth-note pattern with various melodic lines and slurs. The piece concludes with a double bar line on the seventh staff.

## Moderato.

11.

Musical score for exercise 11, Moderato, common time signature, key of D major. The score consists of five staves of music. The first staff is marked with '11.' and a treble clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a continuous eighth-note pattern with various melodic lines and slurs. The piece concludes with a double bar line on the fifth staff.

This page contains 12 staves of musical notation. Each staff begins with a treble clef. The music consists of a series of notes, many of which are beamed together in groups. There are several accidentals throughout, including flats (b), sharps (#), and naturals (♮). Slurs are used to group notes across measures. The notation is dense and appears to be a technical exercise or a complex melodic line. The bottom staff features a '6' marking under a group of notes, likely indicating a sextuplet or a sixteenth-note group.

Allegro moderato.

12.

Allegro moderato.

13. *triumm*

This musical score consists of 12 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato.' and the first few notes are marked with a 'triumm' (triumphant) dynamic. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a double bar line and a final note on the twelfth staff.

Moderato. Count four beats to a bar.

14.

tr

tr

tr

Moderato.

15. *f*

*dim.* *p* *cresc.*

Allegro moderato.

16.

*ritard.*

*a tempo*

*riten.*

Andante moderato.

17.

Allegro moderato.

18. *f p* *f p*

*f p* *f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

Allegro moderato.

19.

The musical score consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a treble clef and a key signature of two flats. The tempo is marked 'Allegro moderato'. The first staff starts with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff continues the melody. The fourth staff contains the marking 'rall.' under a measure and 'a tempo' above a measure. The fifth staff contains the marking 'tr' above a measure. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a double bar line.

Allegro moderato.

20.

# FIFTEEN STUDIES IN THE MEDIUM REGISTER.

Henry Laz

Vivo.

1.

Moderato.

2.

Moderato.

3.

The musical score is written for a single melodic line in treble clef. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato'. The score is divided into 12 staves. The first staff starts with a '3.' indicating a triplet. The music is characterized by frequent triplet markings, often over eighth or sixteenth notes. The piece concludes with a final cadence on the twelfth staff.

*Allegro.*

4.

*Fine*

*D. S. al Fine*

5.

Allegro vivo.

The image shows a page of musical notation, likely a score for a single instrument. It consists of ten staves of music. The notation is written in a single system across these staves. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several trills indicated by the 'tr' symbol above a note in the first staff. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but the notation suggests a common time signature. The music is written in a single system across ten staves.

6. *Allegro.*  
*f*



This page contains ten staves of musical notation, all in treble clef. The music is written in various key signatures, including D major, E major, and B minor. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are also some rests and dynamic markings. The overall style is that of a classical or romantic-era instrumental piece.

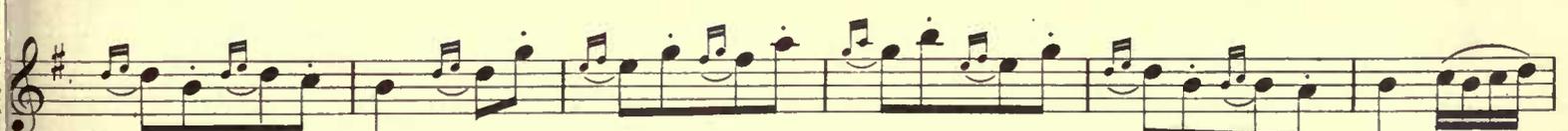
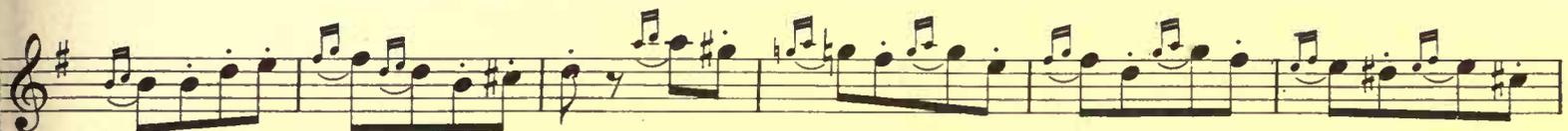
7.

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#), which is C major. The tempo is marked 'Allegro non troppo.' The score consists of 12 staves of music. The first staff is marked with a '7.' and contains a triplet of eighth notes. The music continues with a series of triplets, some of which are beamed together. The key signature changes to two flats (B-flat major) in the fourth staff, and then to two sharps (B major) in the eighth staff. The piece concludes with a final triplet on the twelfth staff.

8.

The musical score is written for a single melodic line in treble clef. It begins with a common time signature (C) and a key signature of one sharp (F#). The tempo is marked 'Allegro vivace'. The piece is numbered '8.' at the beginning of the first staff. The notation features a high density of sixteenth notes, frequently beamed in groups of four or six. Long, sweeping slurs are used to indicate phrasing across several measures. The piece concludes with a final whole note chord in the tenth measure of the last staff.

9. 



Adagio.

10.

Musical score for Adagio, measures 10-19. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a complex melodic line with frequent sixteenth-note passages and slurs. Measure 10 starts with a treble clef, a sharp sign, and a common time signature. The piece concludes with a double bar line and a fermata over the final note in measure 19.

# Exercises on difficult fingerings.

Allegro.

11.

The musical score for exercise 11 consists of 12 staves of music in treble clef, 2/4 time signature. The exercise is marked 'Allegro'. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The key signature changes throughout the piece, with flats and sharps appearing on various notes. The notation includes many accidentals (flats, sharps, naturals) and slurs, indicating complex fingering requirements. The piece concludes with a double bar line and repeat dots.

Vivace.

12.

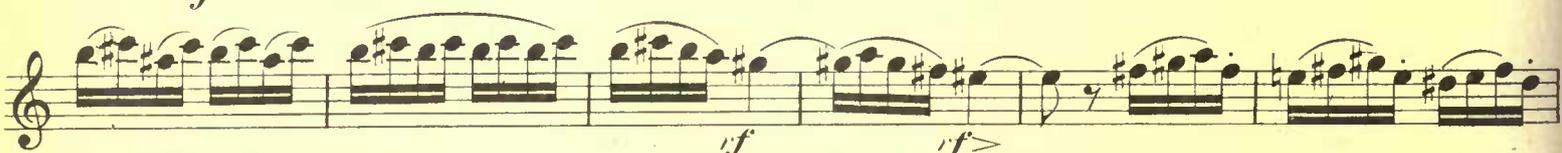
The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The piece is characterized by a constant eighth-note accompaniment. The melody consists of eighth-note runs, often with slurs, and includes various intervals and accidentals. A repeat sign with first and second endings is present in the fifth measure of the fifth staff. The piece concludes with a final cadence in the twelfth measure.

13.

Musical score for exercise 13, featuring ten staves of treble clef notation with a key signature of one flat and a common time signature. The piece is characterized by continuous eighth-note triplets, many of which are beamed together and marked with a '3' above them. The notation includes various accidentals (sharps and naturals) and dynamic markings such as accents and slurs. The piece concludes with a final cadence marked by a double bar line and a fermata.

Allegro.

14. 



Vivo.

15.

This musical score consists of 12 staves of music, all in treble clef. The piece is marked 'Vivo.' and begins with a 2/4 time signature. The first staff is numbered '15.'. The music is characterized by a continuous sequence of triplets, each indicated by a '3' above the notes and a slur. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature changes from one sharp (F#) to two sharps (F# and C#) and then to one flat (Bb). The piece concludes with a final triplet and a fermata over the last note.

## Four Solos.

## Cavatine de Zelmire.

Arranged by  
PAUL de VILLE.INTRODUCTION.  
Moderato.

1. 
 The musical score consists of ten staves of music in treble clef, 2/4 time. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff includes a *rall.* marking and a *p a tempo* marking. The third staff features *f* and *p* dynamics. The fourth staff has a *p* dynamic. The fifth staff is a continuation of the melody. The sixth staff includes a *p* dynamic and a *cresc.* marking. The seventh staff features *f*, *p*, *cresc.*, and *f* dynamics. The eighth staff starts with a *f* dynamic. The ninth staff ends with a *f* dynamic. The tenth staff concludes with a *f* dynamic.

# Elle est Partie.

INTRODUCTION.  
Moderato.

A. DELATOURE.

2.

*f* *rit.* *a tempo espressione* *p*

*p*

*p*

*f*

*pp*

*rall.* *un poco animato* *f*

*f* *f*

*f* *f* *f* *f*

Morceau Caracteristique.

H. KLOSE.

Moderato.

*f*

*dolce*

*f*

*f*

*p*

*f*

*p*

*p*

*cresc.*

*f*

*p*

*p rall. dolce*

*p*

*dim.*

*p*

*p*

*f*

This musical score consists of ten staves of music in a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic and a series of eighth-note runs. The second staff introduces a *rallentando* (*rall.*) and *dolce* (sweet) character. The third staff features accents and a fermata. The fourth staff includes a triplet and a fermata. The fifth staff has a piano (*p*) dynamic and a fermata. The sixth staff contains a triplet and a fermata. The seventh staff features a fermata. The eighth staff includes a *diminuendo* (*dim.*) and a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff concludes with a forte (*f*) dynamic and a fermata.

*f* *p* *f* *dim.* *f* *f* *p* *f* *f* *cresc.* *f* *p* *dolce*

The musical score consists of ten staves of music in a single melodic line. The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamics range from *f* (forte) to *p* (piano), with a *dim.* (diminuendo) section. The final section is marked *dolce* (softly).

This page of musical notation consists of 12 staves of music. The notation is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Dynamic markings are used throughout, including *f* (forte) at the beginning of the second staff, *p* (piano) at the start of the fourth staff, and *dolce* (softly) at the start of the tenth staff. Specific performance instructions include trills (*tr*) and triplets (*3*). The notation is dense and detailed, with many notes beamed together and various articulation marks.

# Il Crociato.

Andante quasi Allegretto.

MEYERBEER.

4. *mf*

*p*

*a tempo*

*f*

*pp*

*rall.*

*tr.*

*p*

*f*

*pp*

The musical score consists of ten staves of music in G major and 3/8 time. It begins with a dynamic of *mf* and includes various articulations such as slurs, accents, and trills. The tempo is marked 'Andante quasi Allegretto' and 'a tempo'. Dynamics range from *pp* to *f*. The score includes several triplet and sextuplet markings. A trill is marked 'tr.' and a *rall.* section is indicated. The piece concludes with a final cadence.

The musical score consists of 14 staves. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *mf*. The second staff continues the melody with a *mf* dynamic. The third staff is the start of a variation, marked "VAR. I." and begins with a *p* dynamic. The fourth staff continues the variation with a *mf* dynamic. The fifth staff features a *f* dynamic and includes a trill (*tr*) and a sixteenth-note figure (*6*). The sixth staff continues with a *f* dynamic and a trill (*tr*). The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic and a sixteenth-note figure (*6*). The ninth staff has a *p* dynamic and a sixteenth-note figure (*6*). The tenth staff has a *f* dynamic and a sixteenth-note figure (*6*). The eleventh staff is marked "lento" and has a *p* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *ff* dynamic and a sixteenth-note figure (*6*). The fourteenth staff has a *pp* dynamic and a sixteenth-note figure (*6*). The final staff has a *f* dynamic and a sixteenth-note figure (*6*).

# AIR WITH VARIATIONS.

FROM DONIZETTI'S ELISIRE D' AMORE.

Andantino.

11.

*crescendo.*

TUTTI.

*f*

*lively.*

1st VAR.

TUTTI  
ad libitum.

2nd VAR.

3rd VAR.



# Four Concert Duets

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

H. KLOSÉ.

*Edited by Paul de Ville.*

Moderato non troppo.

No 1.

The musical score is written for two saxophones and piano accompaniment. It consists of five systems of music. The first system shows the beginning of the piece with a forte (f) dynamic in the saxophones and piano (p) in the piano part. The tempo is marked 'Moderato non troppo'. The key signature has one sharp (F#). The second system features a piano part with a triplet of eighth notes. The third system continues the piano accompaniment with various rhythmic patterns. The fourth system shows the saxophones playing a melodic line with a forte (f) dynamic. The fifth system concludes the piece with a piano part featuring a triplet of eighth notes.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff features a bass line with triplets of eighth notes, indicated by a '3' under each group.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has triplets of eighth notes. Dynamic markings *f* and *p* are present in the second and third measures of the lower staff.

Third system of musical notation. The upper staff has a melodic line with a fermata over the second measure. The lower staff features a bass line with eighth notes, some of which are beamed together.

Fourth system of musical notation. The upper staff has a melodic line with a fermata over the second measure. The lower staff features a bass line with eighth notes, some of which are beamed together.

Fifth system of musical notation. The upper staff has a melodic line with a fermata over the second measure. The lower staff features a bass line with eighth notes, some of which are beamed together.

Sixth system of musical notation. The upper staff has a melodic line with a fermata over the second measure. The lower staff features a bass line with eighth notes, some of which are beamed together.

*légèrement*

1. 2.

The musical score consists of seven systems of two staves each. The first system includes the instruction "légèrement". The score is characterized by frequent use of triplets, indicated by a "3" above the notes. The key signature has one sharp (F#). The piece concludes with a first ending (1.) and a second ending (2.).

First system of musical notation. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a bass accompaniment with eighth-note chords. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line with a trill-like figure. The lower staff has a more active bass line. Dynamics include *f* (forte).

Third system of musical notation. The upper staff has a more melodic, flowing line. The lower staff continues with a steady accompaniment. Dynamics include *p* (piano).

Fourth system of musical notation. The upper staff features a melodic line with slurs. The lower staff has a bass line with some rests. Dynamics include *p* (piano).

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *p* (piano).

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *p* (piano).

Seventh system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *p* (piano).

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff features a bass line starting with a forte (*f*) dynamic marking, consisting of eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the bass line with eighth and sixteenth notes.

Third system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with eighth and sixteenth notes.

Fourth system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with eighth and sixteenth notes.

Fifth system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with eighth and sixteenth notes, including four triplet markings over eighth notes.

Sixth system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with eighth and sixteenth notes, including a trill (*tr*) and several triplet markings over eighth notes.

First system of musical notation, featuring two staves. The upper staff contains several triplet markings (3) over groups of notes, while the lower staff provides a steady accompaniment.

Second system of musical notation, featuring two staves. The upper staff includes a trill (tr) marking over a triplet, and the lower staff continues with accompaniment.

Third system of musical notation, featuring two staves. The upper staff has triplet markings, and the lower staff features a series of triplet accompaniment patterns.

Fourth system of musical notation, featuring two staves. The upper staff shows melodic lines with slurs, and the lower staff has a more active accompaniment with slurs.

Fifth system of musical notation, featuring two staves. The upper staff has melodic lines with slurs, and the lower staff continues with accompaniment.

Sixth system of musical notation, featuring two staves. The upper staff has melodic lines with slurs, and the lower staff continues with accompaniment. The system concludes with the word "Fine." written in the right margin.

Adagio.

No 2

*pp*

*tr*

*tr*

Musical notation system 2, continuing the piece. It features a treble and bass staff with various notes, rests, and trills. A trill is marked with *tr* above the notes.

*tr*

*tr*

Musical notation system 3, continuing the piece. It features a treble and bass staff with various notes, rests, and trills. A trill is marked with *tr* above the notes.

Musical notation system 4, continuing the piece. It features a treble and bass staff with various notes, rests, and trills. A trill is marked with *tr* above the notes. A dynamic marking of *ff* is present.

*ff*

Musical notation system 5, continuing the piece. It features a treble and bass staff with various notes, rests, and trills.

Musical notation system 6, continuing the piece. It features a treble and bass staff with various notes, rests, and trills.

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes, some beamed together, and a few dotted notes. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final note of the right hand in the first measure.

Second system of musical notation. The right hand continues with a dense melodic texture. A trill (tr) is indicated above a note in the second measure. The left hand maintains its accompaniment. A fermata is placed over the final note of the right hand in the second measure.

Third system of musical notation. The right hand has a melodic line with some slurs. The left hand has a more active accompaniment. A piano (pp) dynamic marking is present in the second measure. A fermata is placed over the final note of the right hand in the second measure.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand has a simple accompaniment. A fermata is placed over the final note of the right hand in the second measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. A fermata is placed over the final note of the right hand in the second measure.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. A forte (f) dynamic marking is present in the first measure. A fermata is placed over the final note of the right hand in the second measure.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. A trill (tr) is indicated above a note in the first measure. A fermata is placed over the final note of the right hand in the second measure.

*pp*

*Fine.*

Andantino.

No 3.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The music begins with a series of eighth notes in the treble and a bass line. It features several triplet markings (indicated by a '3' above the notes) and slurs over groups of notes.

The second system continues the piece with more complex rhythmic patterns. It features a series of sixteenth notes in the treble staff, often grouped with slurs. The bass staff provides a steady accompaniment with eighth notes.

The third system is characterized by multiple triplet markings in the treble staff, creating a rapid, rhythmic texture. The bass staff continues with a consistent eighth-note accompaniment.

The fourth system shows a transition in the treble staff with a long slur over a series of notes. The bass staff continues with eighth notes, including some rests.

The fifth system features a sextuplet (marked with a '6') and a quintuplet (marked with a '5') in the treble staff, indicating a change in rhythmic complexity. The bass staff has rests in some measures.

The sixth system is marked with a forte (*f*) dynamic. It features slurs and triplet markings in the treble staff. The bass staff has rests in some measures.

The seventh system concludes the piece with a forte (*f*) dynamic. It features a final slur in the treble staff and a double bar line at the end of the piece. The bass staff has rests in some measures.

*Allegro giusto.*

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef, the same key signature, and a common time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the system.

The second system continues the piece with two staves. It features similar rhythmic patterns and melodic lines as the first system, with slurs and accents indicating phrasing and emphasis.

The third system introduces a triplet in the upper staff, marked with a '3' above the notes. The lower staff continues with a steady eighth-note accompaniment. Slurs and accents are used to guide the performer.

The fourth system shows further development of the melodic and harmonic material. It includes slurs, accents, and a variety of note values, maintaining the 'Allegro giusto' tempo.

The fifth system features a rhythmic pattern of eighth notes in the lower staff, often with accents. The upper staff has a more melodic line with slurs and accents.

The sixth system concludes the page with a final melodic flourish in the upper staff, featuring a long slur and a triplet. The lower staff provides a simple harmonic accompaniment.

First system of musical notation, featuring two staves. The upper staff contains a melodic line with eighth-note patterns and a dynamic marking of *ff* (fortissimo) in the second measure. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line.

Second system of musical notation, continuing the piece with two staves. Both staves feature more complex rhythmic patterns, including sixteenth-note runs and slurs, maintaining the eighth-note accompaniment in the lower staff.

Third system of musical notation, featuring two staves. The upper staff includes several trills, each marked with a *tr* symbol. The lower staff continues with a consistent eighth-note accompaniment.

Fourth system of musical notation, featuring two staves. The upper staff begins with a *p* (piano) dynamic marking. The lower staff continues with the eighth-note accompaniment, showing some melodic variation in the upper voice.

Fifth system of musical notation, featuring two staves. The upper staff shows a continuation of the melodic line with various slurs and articulations. The lower staff maintains the eighth-note accompaniment.

Sixth system of musical notation, featuring two staves. The upper staff concludes with a final melodic phrase and a fermata. The lower staff also concludes with a fermata, marking the end of the piece.

## Andantino sostenuto.

No 4.

Musical score for "Andantino sostenuto" (No. 4). The score is in G major and 3/4 time. It consists of seven systems of two staves each. The first system includes a piano (*p*) dynamic marking and trills (*tr*) in both staves. The piece features various rhythmic patterns, including triplets (3) and sextuplets (6). The final system concludes with a trill (*tr*) in the bass staff, a piano (*p*) dynamic marking, and a fortissimo (*f*) "Fine" ending in the treble staff.

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

Alto Saxophone.

“Adagio”  
Concerto Militaire.

C. KÜHN.  
arr. by E. A. Léfèbre.

Adagio. SOLO.

7

5

rall.

dolce.

f

f

3

f

tempo

rall.

utempo

2

f

rit.

pp

3



# "Give me thy Heart."

Solo for Eb Alto Saxophone.

Eb Alto Saxophone.

TRANSCRIPTION  
arr. by E. A. Lefèbre.

Andte con moto.

espress.

The musical score consists of 13 staves of music for Eb Alto Saxophone. The key signature is one flat (Bb) and the time signature is 3/4. The piece begins with a mezzo-forte (mf) dynamic and an expressive (espress.) marking. The tempo is marked 'Andte con moto'. The score includes various dynamics such as forte (f), piano (p), mezzo-forte (mf), and pianissimo (pp), along with tempo changes like 'rit.' (ritardando) and 'a tempo'. There are several triplet markings throughout the piece. The piece concludes with a 'long.' (long) marking and a piano (p) dynamic.

# "Ballet Music"

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

arr. by E. A. LEFÈBRE.

Allegretto mouvement de Valse.

The musical score is written for E♭ Alto Saxophone and consists of 12 staves. The key signature has one flat (B♭) and the time signature is 3/4. The tempo is marked 'Allegretto mouvement de Valse'. The score includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also articulation marks like slurs and accents. The piece begins with a 4-measure introduction. The first staff starts with a *p* dynamic. The second staff continues with a *p* dynamic. The third staff features a *cresc.* marking. The fourth staff starts with a *p* dynamic. The fifth staff continues with a *p* dynamic. The sixth staff features a *cresc.* marking. The seventh staff starts with a *p* dynamic. The eighth staff features *f* dynamics. The ninth staff continues with a *p* dynamic. The tenth staff continues with a *p* dynamic. The eleventh staff continues with a *p* dynamic. The twelfth staff continues with a *p* dynamic.

# Berceuse.

E♭ Alto Saxophone Solo. (Cradle Song.)

GODARD.

arr. by E. A. Lefèvre.

Andante tranquillo.



Poco tranquillo.

# E♭ Alto Saxophone Solo.

*p*

*f* *f* *poco rall.*

**Tempo I.**

*p*

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

*p* *p* *fp*

*p* *poco.* *pp* *rall.*

# Hungarian Dance.

## E♭ Alto Saxophone Solo.

J. BRAHMS.  
arr. by E. A. Lefèvre.

**Allegro molto.**

Musical score for the first section of the Hungarian Dance, marked **Allegro molto**. The score consists of eight staves of music in 2/4 time with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include *mf*, *f*, and *p*. There are several accents and slurs throughout the piece.

**Allegro.**

Musical score for the second section of the Hungarian Dance, marked **Allegro**. The score consists of two staves of music in 2/4 time with a key signature of one sharp (F#). The music is characterized by a light, bouncy feel with many sixteenth notes. Dynamics include *p* and *sf*. The word *leggiero* is written above the second staff.

# E♭ Alto Saxophone Solo.

*f*

*poco rit.*

*sf*

**Vivace.**

*tempo.*

*sf*

*sf*

*poco rit.*

*sf*

*p*

*poco rit.*

*a tempo.*

*f*

*cresc.*

*f*

*sf*

*f*

*p poco rit.*

**Presto.**

*sf*

*f*



# Alto Saxophone Solo.

The musical score consists of 12 staves of music. The key signature is three sharps (F#, C#, G#). The piece begins with a dynamic marking of *f* (forte). The first six staves contain a complex melodic line with many slurs and ties. The seventh staff is marked *Modto* and features a change in time signature to 2/4. The eighth staff is marked *Allto* and includes triplet markings. The ninth staff is marked *Cadenza.* and begins with a dynamic of *mf*. The tenth staff is marked *Tempo I.* and includes the instruction *gva Bass rall. poco rit.*. The eleventh staff contains various tempo markings: *poco rit.*, *a tempo.*, and *lento*. The twelfth staff includes markings for *animato.*, *rit.*, *pp*, *rit.*, and *a tempo.*. The final staff features a large melodic flourish with dynamics *f*, *ff*, and *pppp*, ending with a dynamic of *sf*.

# "Happy be Thy Dreams."

## Air varié

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

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

arr. by Paul de Ville.

Andte con moto.

The first section of the score consists of ten staves of music. It begins with a **TUTTI.** marking and a dynamic of *p*. The first staff includes a *cresc.* and *mf* marking. The second staff is marked **SOLO.** and *p dolce*. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking and ends with a **TUTTI.** marking. The fifth staff has a *poco rit.* marking followed by a *a tempo.* marking. The sixth staff has a *cresc.* marking and a *dim.* marking. The seventh staff has a *cresc.* marking and a *p* marking. The eighth staff is marked **TUTTI.** and has *p*, *mf*, and *p* markings.

### Variation.

The Variation section consists of two staves of music. The first staff is marked **SOLO.** and *p*. The second staff continues the melodic line with various dynamics.

Solo E $\flat$  Clarinet (E $\flat$  Alto Saxophone.)

The musical score consists of ten staves of music. The first nine staves feature a complex, flowing melodic line with frequent slurs and ties, indicating a continuous, intricate passage. The notation includes various rhythmic values and accidentals, such as sharps and flats. The tenth staff begins with the instruction "TUTTI." and shows a change in the melodic texture, with more distinct notes and rests, suggesting a shift in the piece's dynamics or mood. The word "Cad." is written below the first measure of the tenth staff, indicating a cadence.

# BLUE BELLS OF SCOTLAND.

E♭ Alto Saxophone.  
Solo E♭ Clarinet

Air varié.

Paul de Ville.

Moderato.

THEME.

*Tutti.*  
*mf* *mf* *p* *mf*

*a tempo.*

*Tutti.*

*rall.*  
VAR. I.  
All<sup>o</sup> Mod<sup>to</sup>

VAR. II.  
All<sup>o</sup> Mod<sup>to</sup>

FINALE.  
And<sup>te</sup> Mod<sup>to</sup>

# Elsa's Dream

ALTO SAXOPHONE.  
E♭ ALTO or HORN.) SOLO.

from R. WAGNER'S  
"Lohengrin."

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

Arr. by THEO. M. TOBANI.

Andante moderato.

Tutti

The musical score consists of eight staves of music in a single treble clef with a key signature of one flat (B♭) and a 4/4 time signature. The tempo is marked 'Andante moderato'. The score includes various dynamics such as *p*, *pp*, *piu p*, *dim.*, *SOLO.*, *B Più lento*, *cresc.*, *accel.*, *f*, *ff*, *rit. e dim.*, *pp*, *dim*, *poco cresc.*, *p*, *piu p*, and *pp*. There are also performance markings like *Tutti* and *SOLO.* with a double bar line. Section markers A, B, and C are placed above the staff. A trill is indicated with a '3' above a note in the final staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

*SOLO.*  
*p*

*E un poco più mosso*

*F*  
*p*

*f* *p rit.*

*Tutti G*  
*a tempo* *p* *SOLO*

*H*  
*f* *p*

*più p*

*pp* *f* *p*

*Tutti I*  
*f* *p* *poco a poco più lento*

*più p* *pp*

Solo E♭ Clarinet.

# Jennie - Polka.

and Solo E♭ Alto  
Saxophone.

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

Webb-De Ville.

Maestoso.

*ff TUTTI.* *p* *pp ff Cad.*

*rall.* *tr* *SOLO.* *p*

*Bass.* *f*

*TUTTI.* *ff*

Tempo di Polka.

*f TUTTI.* *ff*

*SOLO.* *p*

*to Coda.* ⊕

Solo E♭ Clarinet and Solo E♭ Alto Saxophone.

*ff TUTTI.*

*ff*

*SOLO.*  
*p*

**TRIO.** *SOLO.*  
*p*

*D.S. to Polka.*

**CODA.** *mf*

*f*

# My Heart at Thy Sweet Voice

("Mon coeur s'ouvre à ta voix.")

Cantabile from Samson and Dalila.

C. Saint - Saëns.

## E♭ Saxophone

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

Transcription  
by Theo. M. Tobani.

Andantino

The score consists of 13 systems of music, each with a lettered section marker (A through M). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andantino'. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include 'Tutti', 'Solo', 'Un poco più lento', 'cresc.', 'dim.', and 'rit.'. The score concludes with a 3/4 time signature change.

Tempo I.

CR

0





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