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The World's Edition

Universal Method

for the

Saxophone

by

Paul de Ville.

UNIVERSITY OF TORONTO

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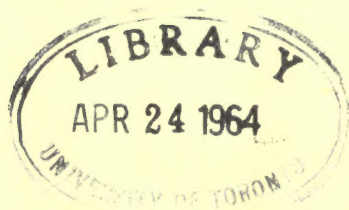
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Preface.



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.

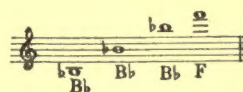
A Bass in Bb and Contra-bass in Eb are sometimes used, and (though very rarely) a Sopranino in Eb.

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.

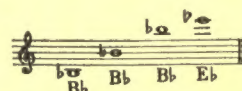
The Saxophone used most as a solo instrument is the Alto in Eb.

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 UPRIGHT, 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 stave.

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

HOW TO PRACTICE.

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

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

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

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

GENERAL REMARKS.

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

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

The mouthpiece must be carefully cleaned after playing.

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

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

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

TAKE CARE TO AVOID THE FOLLOWING FAULTS.

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



List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

9

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

HOW TO MAKE YOUR OWN REEDS

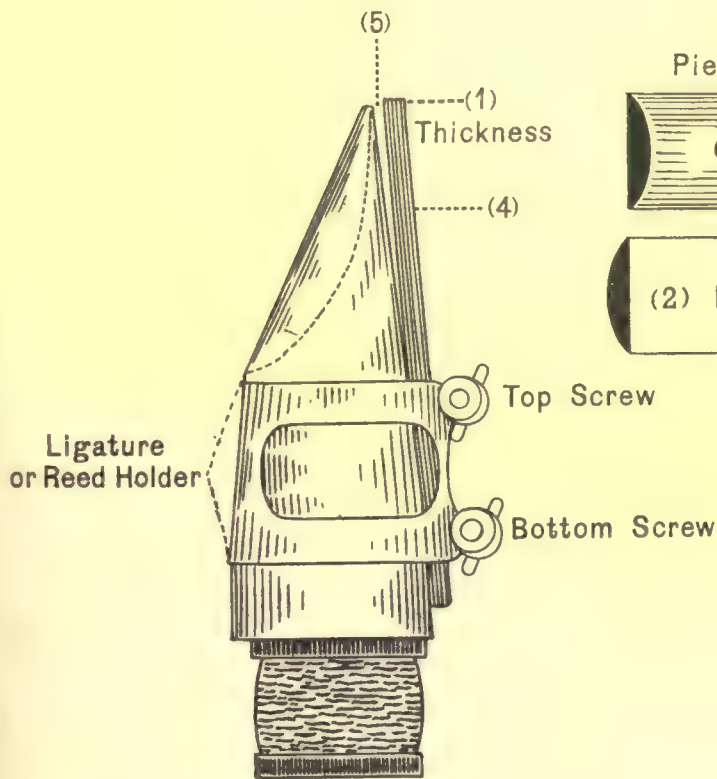
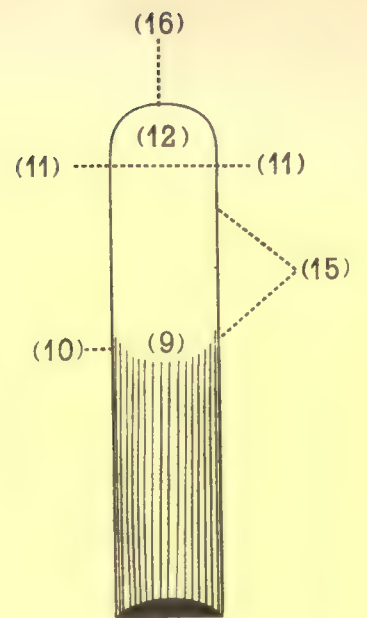
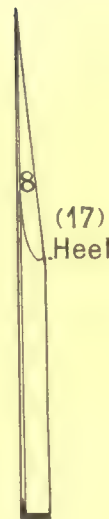
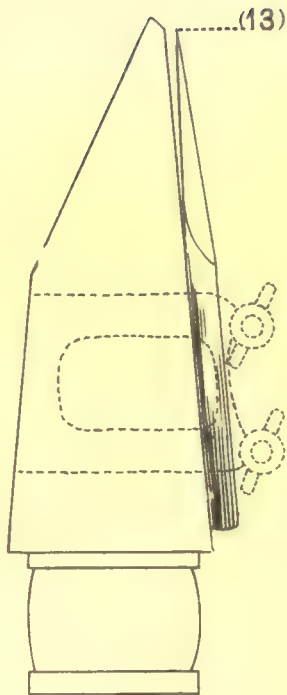
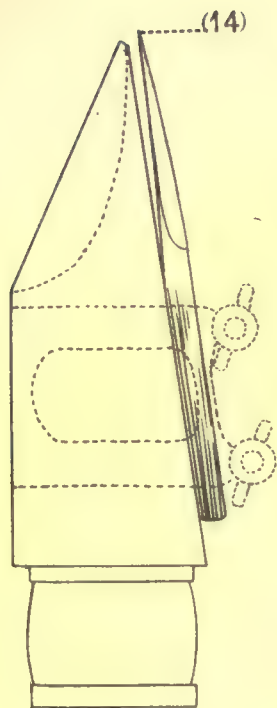
While reeds of the best quality may now be obtained in music supply houses, some performers prefer to make their own reeds, and at least some knowledge of the process of reed-making or correcting faults is invaluable. (The figures interspersed refer to diagrams on following page.)

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

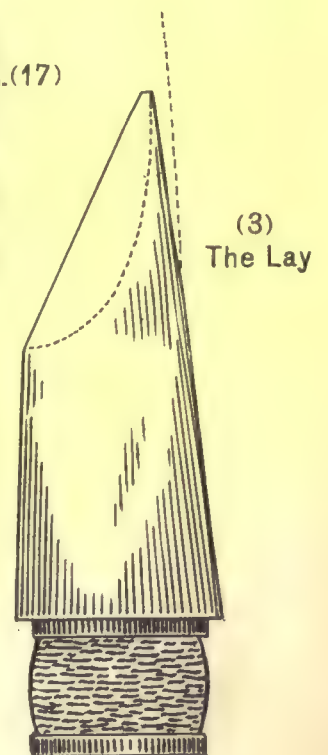
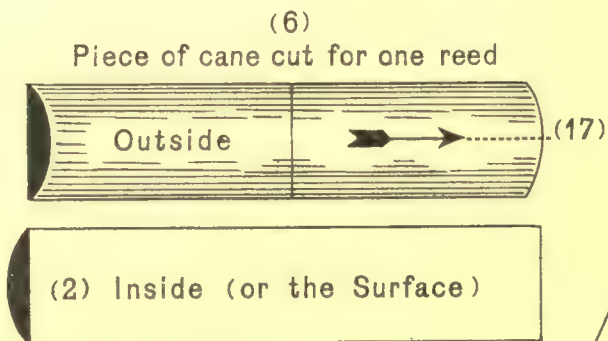
When left on the mouth-piece for a few days, all the small faults in a reed may vanish; but the real fault may be in the mouth-piece, if located there take the mouth-piece to the maker or a repair shop for refacing.

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

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





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 *Stave*, the names of which are determined by *Clefs*, placed on different lines.


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


The names of the notes on the five lines are:  E G B D F

of the four spaces between the lines:  F A C E of the two above and below the lines  D G

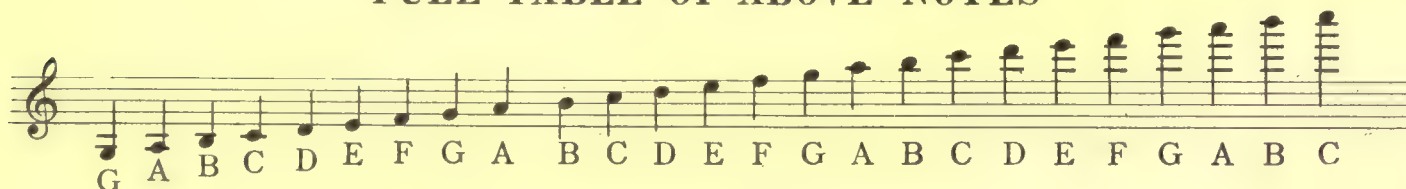
These eleven notes are insufficient to indicate the full compass of Sounds in use.

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

Notes of the ledger lines above the stave 

Notes of the ledger lines below the stave 

FULL TABLE OF ABOVE NOTES



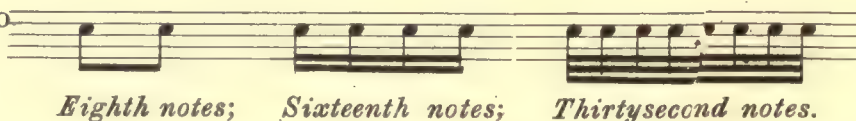
DURATION OF NOTES

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

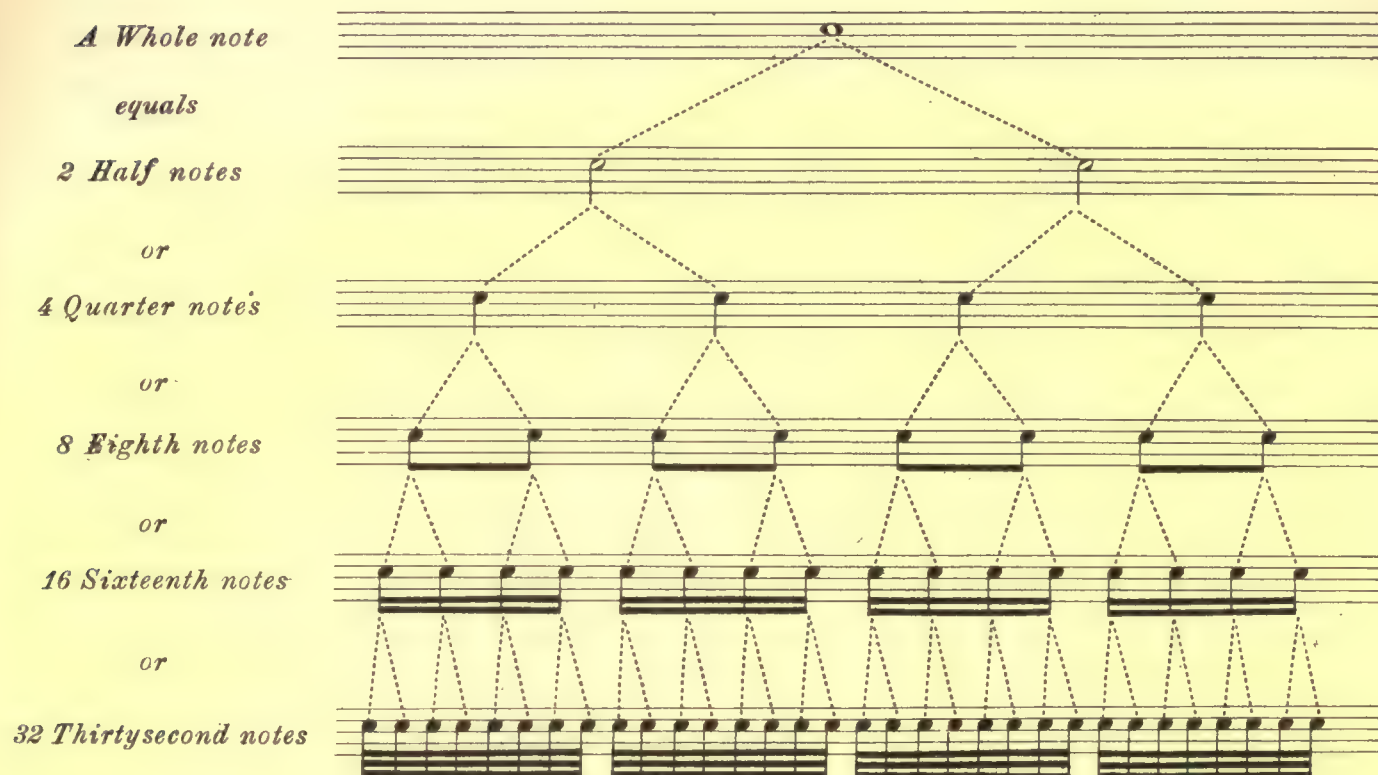
Forms of different notes



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

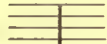
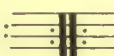


COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



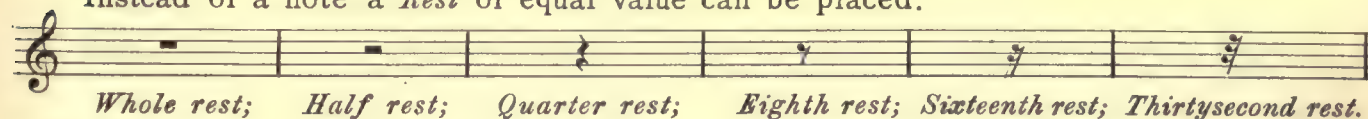
BARS

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

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.

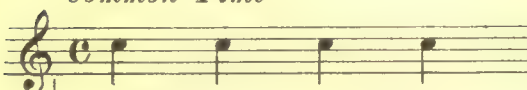
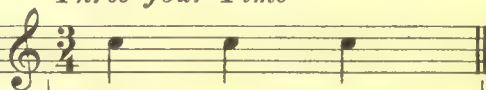
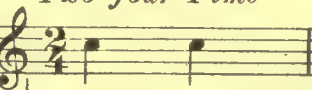

<i>Common Time</i>	<i>Three-four Time</i>	<i>Two-four Time</i>
		
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.	Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,)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

TABLE OF TIME SIGNATURES

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

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

SCALES

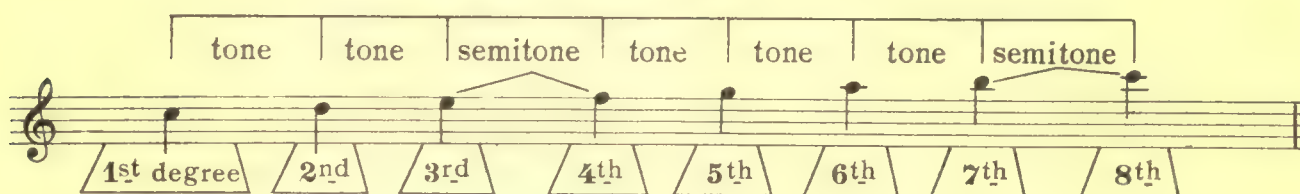
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

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

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

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

EXAMPLE



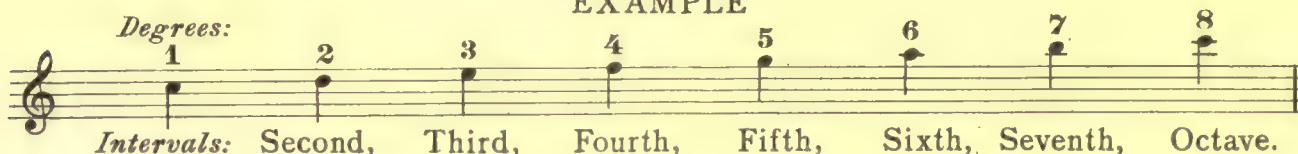
Each diatonic scale derives its name from the name of the note on the first degree or the *root*.

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

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

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

EXAMPLE



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:



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



FLATS

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



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

TABLE OF SIGNATURES OF FLAT KEYS



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.

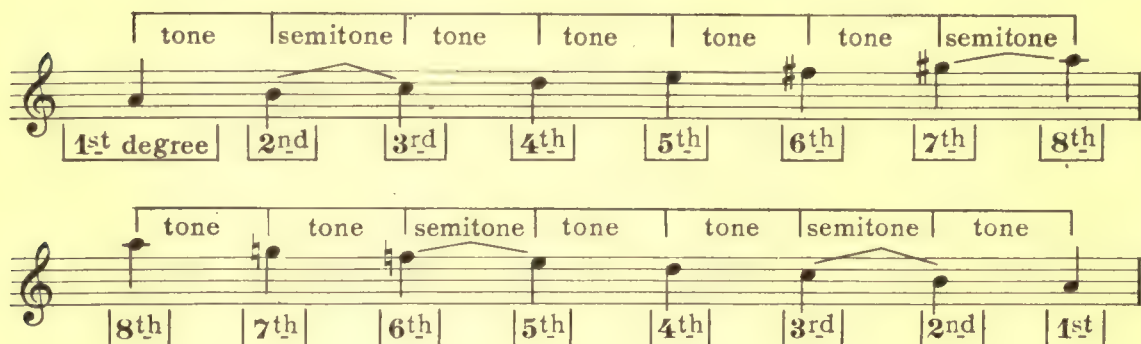


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR

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 x

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

Thus F double sharp  will sound like G natural 

THE DOUBLE FLAT bb

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

THE PAUSE ◡

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





THE CHROMATIC SCALE

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

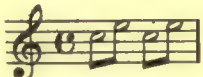





ABBREVIATIONS

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 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 < means *crescendo*, increasing the sound


dim. decresc. or > means *diminuendo, decrescendo*, diminishing the sound

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

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

GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY

THE APPOGGIATURA

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

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

EXAMPLES


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: $\sharp\infty$ indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus ∞^\sharp , the upper grace note must be sharpened; or in case of a sharp above and below the sign $\sharp\infty^\sharp$, 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 ω , must be played quick and round in the following manner:

As written 

As played 

THE SHAKE

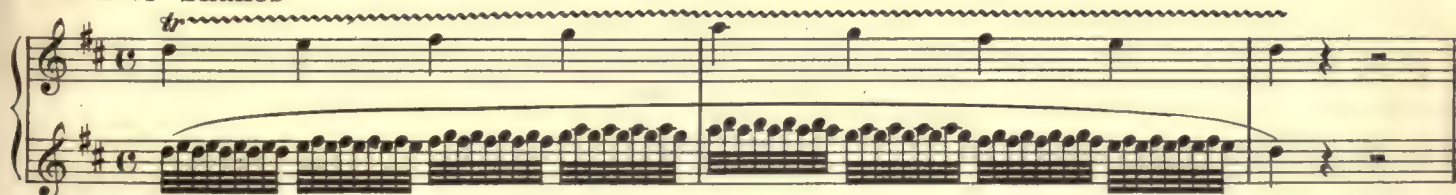
The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

EXAMPLE

As written 

As played 

Chain of Shakes



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.


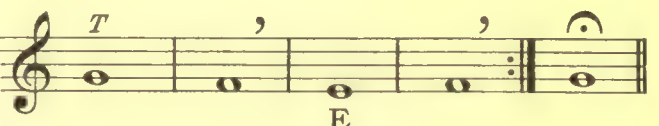
Each exercise between repeat-bars should be repeated till the execution is perfect; and be finished with the note surmounted by the pause: (∩).


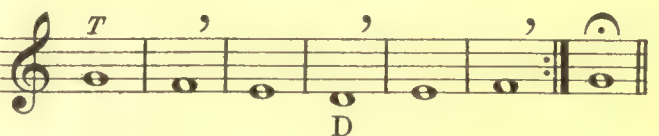
Exercises.

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



1.  2.  3. 

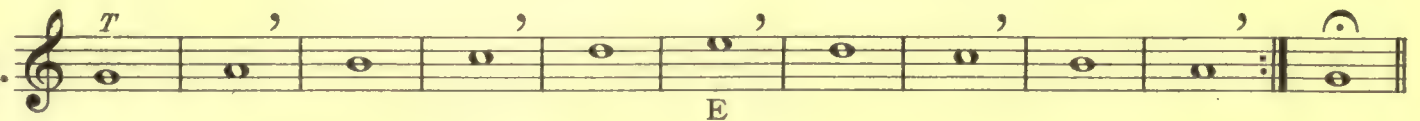
Names of the notes: G A

4.  5. 

6.  7. 

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

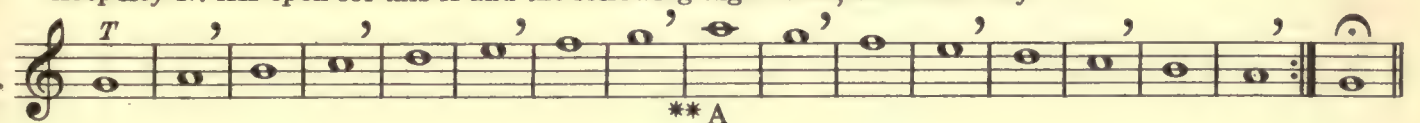
8.  9. 


10. 

11. 

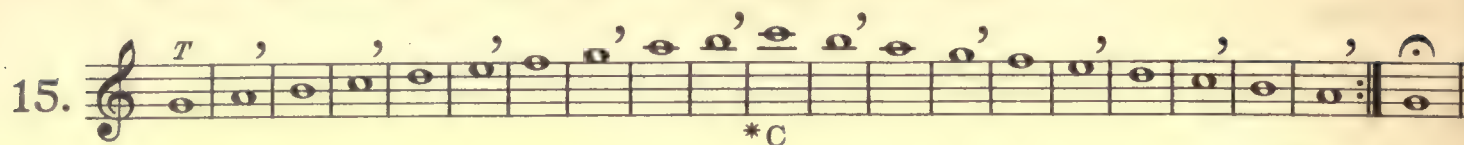
12. 

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

13. 

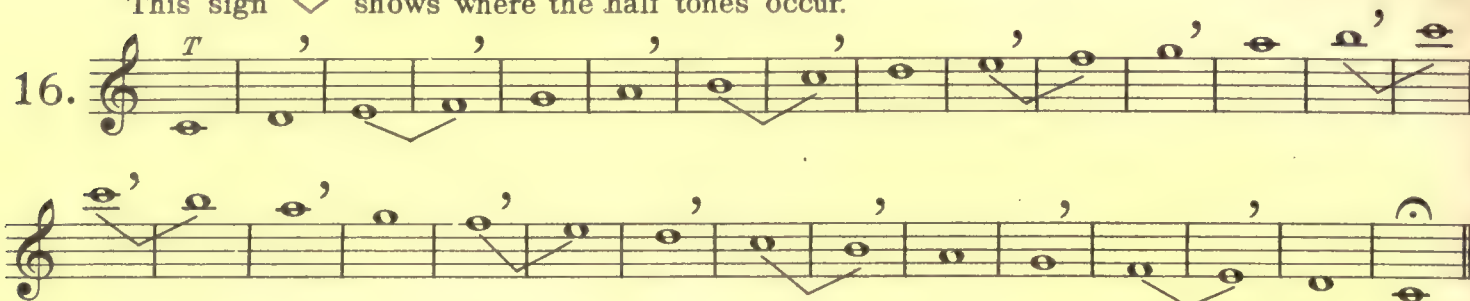
14. 

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



Diatonic Scale of C major.

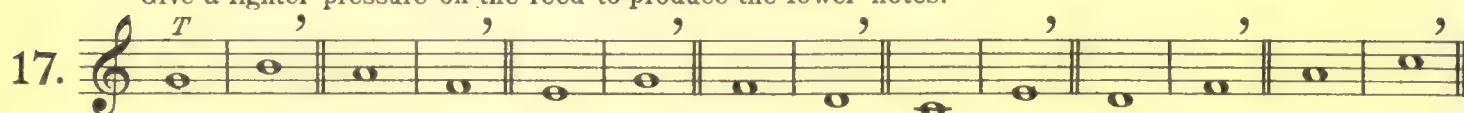
This sign shows where the half tones occur.



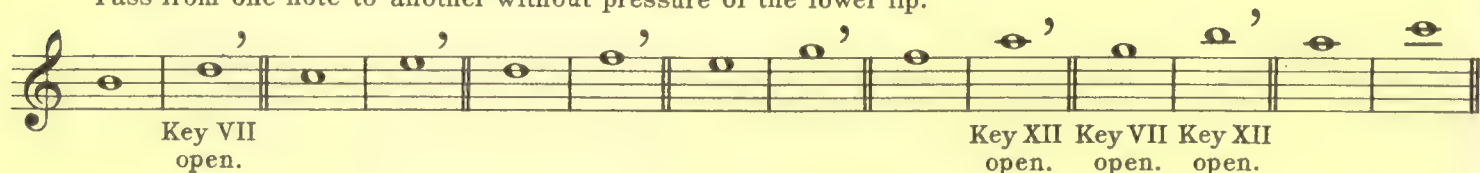
Exercises on Intervals.

Thirds.

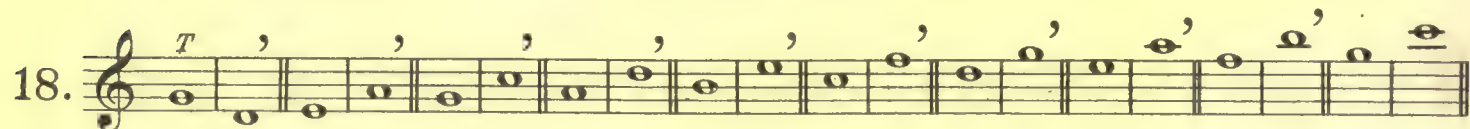
Give a lighter pressure on the reed to produce the lower notes.



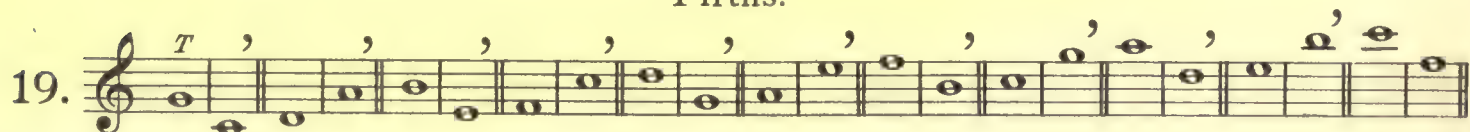
Pass from one note to another without pressure of the lower lip.



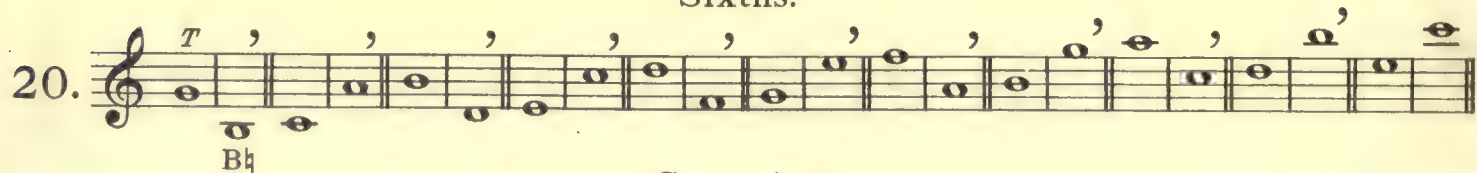
Fourths.



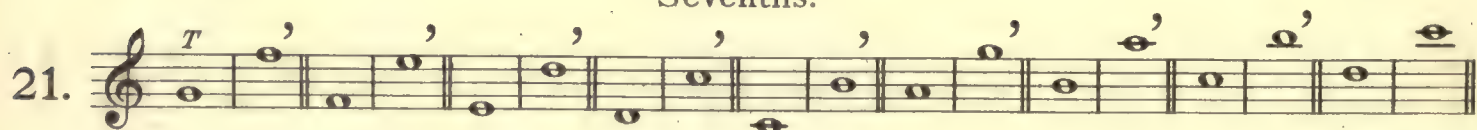
Fifths.



Sixths.



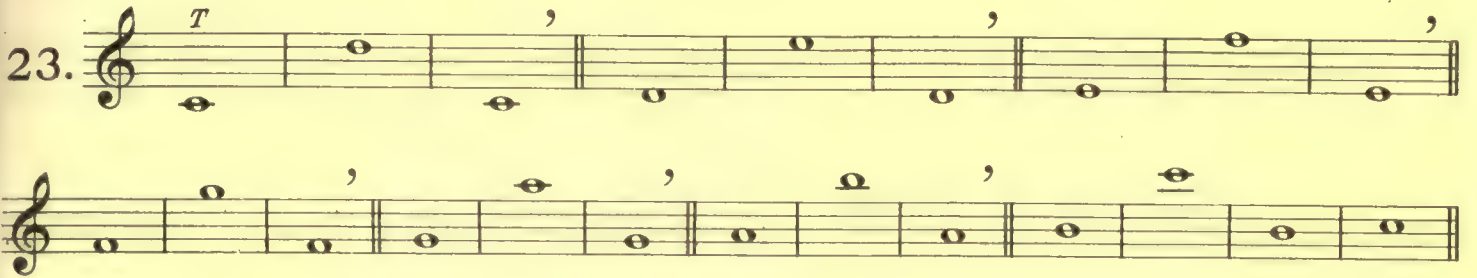
Sevenths.



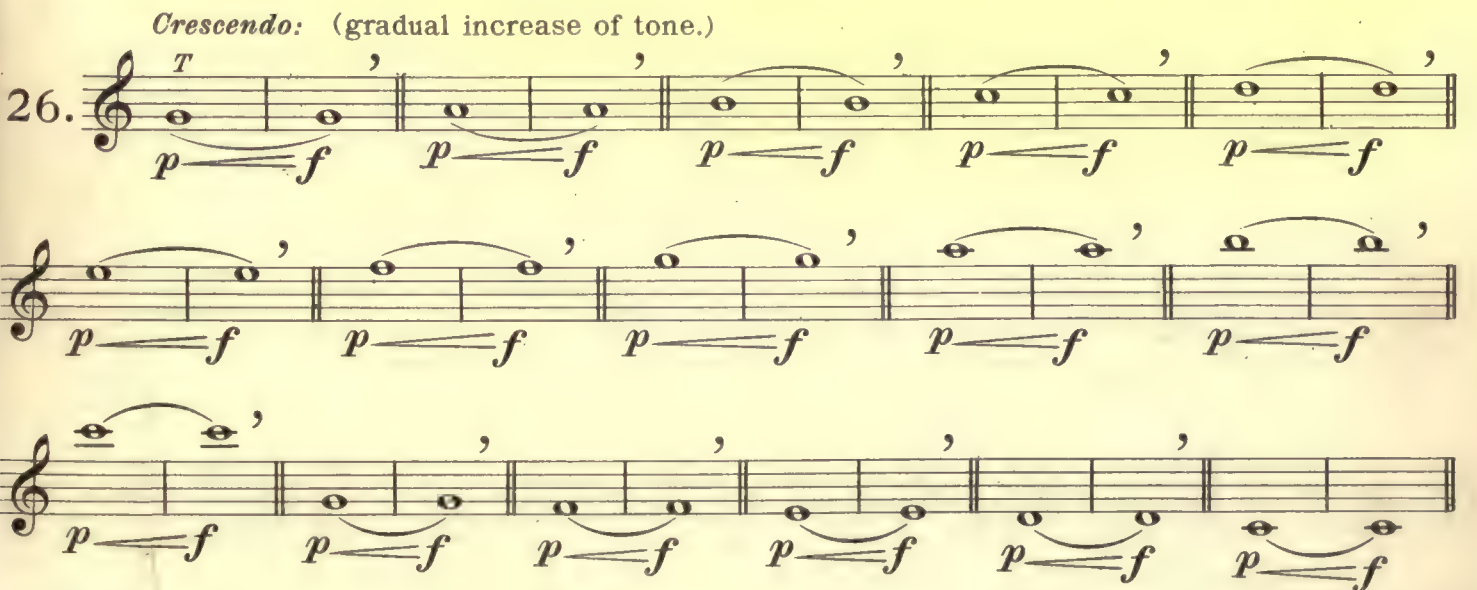
Octaves.



Ninths.



Shading.



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.

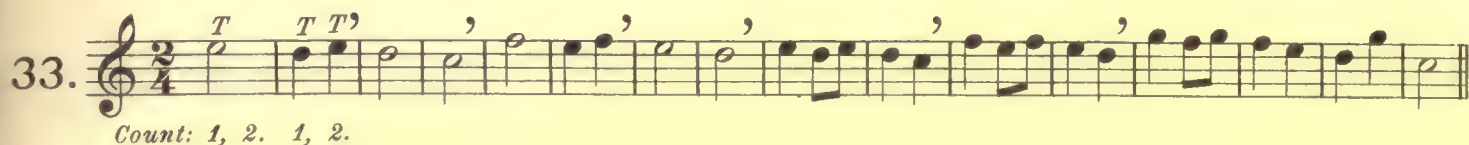
31.

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

Two-four time.

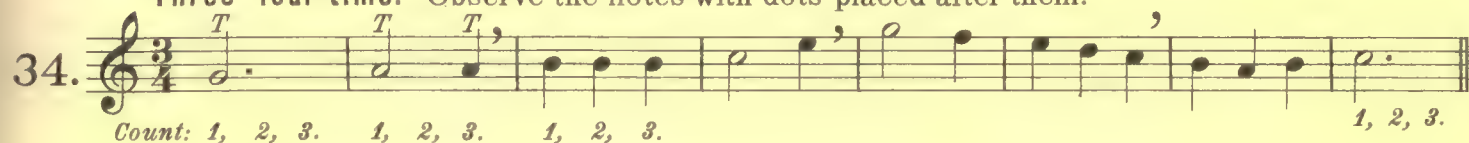
32. 

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

33. 

Count: 1, 2. 1, 2.

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

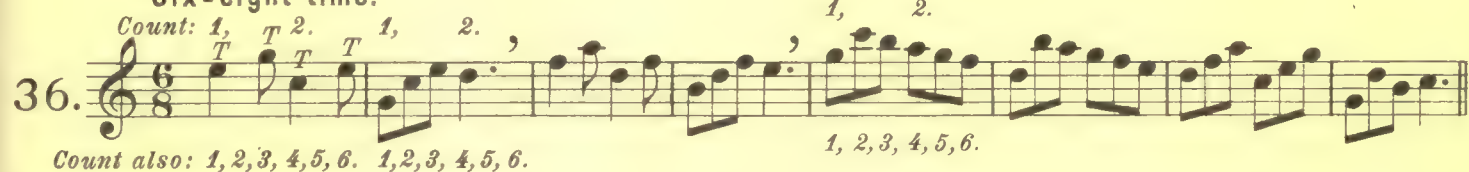
34. 

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

35. 

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

Six-eight time.

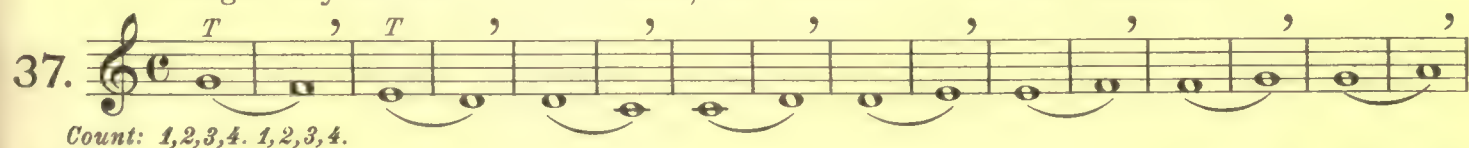
36. 

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

Exercises in Slurring.

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

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

37. 

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



Tongue first note of the slur.

38. 

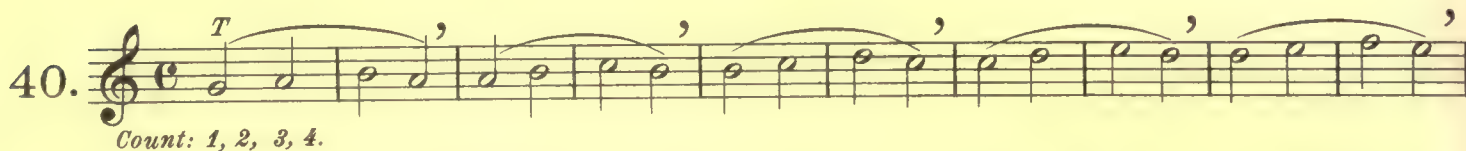
Count: 1, 2, 3, 4. 1, 2, 3, 4.



39. *T* 

Count: 1, 2, 3, 4.

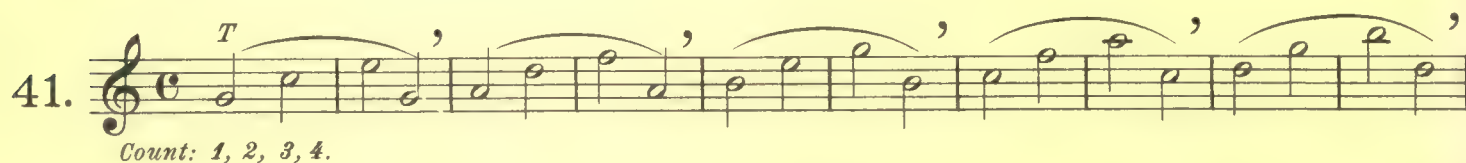


40. *T* 

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. *T* *'T*
 Count: 1, 2, 3, 4.

Fifths.

51. *T* *'T*
 Count: 1, 2, 3, 4.

52. *T* *'T*
 Count: 1, 2, 3, 4.

Sixths.

53. *T* *,T*

Count: 1, 2, 3, 4.

54. *T* *,T*

Count: 1, 2, 3, 4.

55. *T* *,T*

Count: 1, 2, 3, 4.

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

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

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

Progressive Exercises on Time.

Observe the Rests.

Common or Four-four time.

62.

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

63.

Count: 1, 2, 3, 4.

64.

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

Syncopation.

65.

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

Three-four time.

66.

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

67. *T* *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.

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

Nine-eight time.

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

1, 2, 3, 4, 5, 6, 7, 8, 9.
 1, 2, 3.

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.

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.



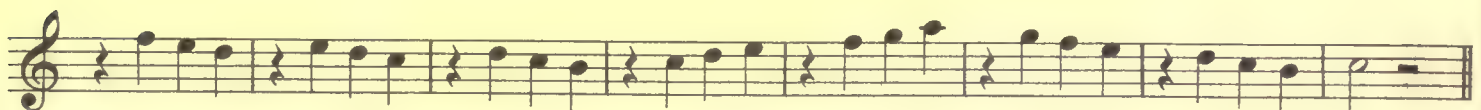
79. 
 Count: 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.
 Count: 1, 2. 1, 2.



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.





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.



No 4.



No 5.



No 6.



№ 7.

97. *T*

Exercise 97 consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a 'T' marking. The music is composed of eighth and sixteenth notes, frequently beamed in groups. Slurs are used to group notes across measures, and accents are placed over specific notes. The exercise concludes with a double bar line and a repeat sign.

№ 8.

98. *T*

Exercise 98 consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a 'T' marking. The music is composed of eighth and sixteenth notes, frequently beamed in groups. Slurs are used to group notes across measures, and accents are placed over specific notes. The exercise concludes with a double bar line and a repeat sign.

No 9.

Moderato.

99. *T*

No 10.

Allegretto.

100. *T*

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. *No 8.* *T*



119. *No 9.* *T*



120. *No 10.* *T*



121. *No 11.* *T*



122. *No 12.* *T*



123. No 13. *T*

Two staves of musical notation in treble clef, common time (C). The melody is written in eighth notes with slurs and accents. The first staff starts with a 'T' marking. The piece ends with a double bar line and a final note.

124. No 14. *T*

Two staves of musical notation in treble clef, common time (C). The melody is written in eighth notes with slurs and accents. The first staff starts with a 'T' marking. The piece ends with a double bar line and a final note.

125. No 15. *T*

Two staves of musical notation in treble clef, common time (C). The melody is written in eighth notes with slurs and accents. The first staff starts with a 'T' marking. The piece ends with a double bar line and a final note.

126. No 16. *T*

Two staves of musical notation in treble clef, common time (C). The melody is written in eighth notes with slurs and accents. The first staff starts with a 'T' marking. The piece ends with a double bar line and a final note.

127. No 17. *T*

Two staves of musical notation in treble clef, common time (C). The melody is written in eighth notes with slurs and accents. The first staff starts with a 'T' marking. The piece ends with a double bar line and a final note.

128. No 18. *T*

Two staves of musical notation in treble clef, common time (C). The melody is written in eighth notes with slurs and accents. The first staff starts with a 'T' marking. The piece ends with a double bar line and a final note.

Preparatory Exercises on the High Notes.

Thirds.

129. 

Fourthths.

130. 

Fifths.

131. 

Sixths.

132. 

Sevenths.

133. 

Octaves.

134. 

135. 

136. 

137. 

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.

Eveite 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.

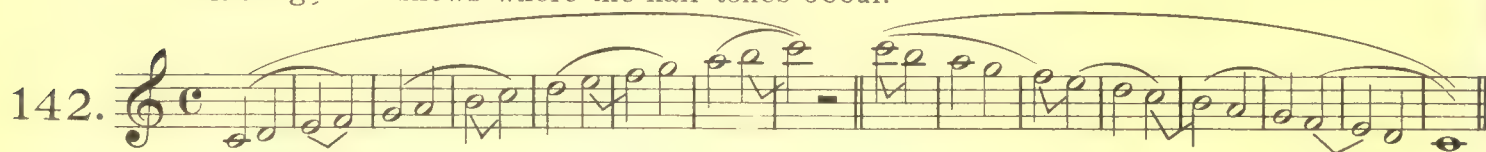
Rapid tonguing (*staccato*) is very difficult, and can only be acquired by patiently exercising the tongue, making it a point to increase its flexibility by daily practice.

C major.

(All naturals.)

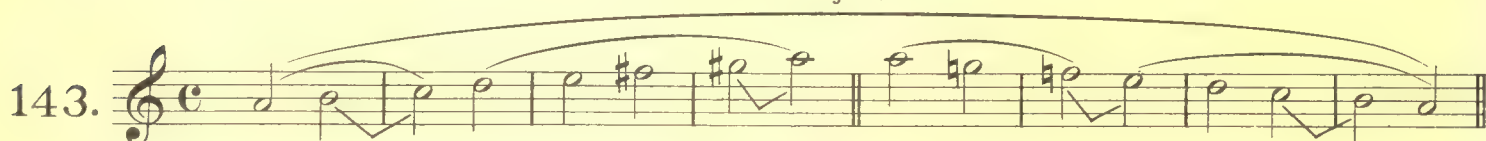
by Paul de Ville.

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



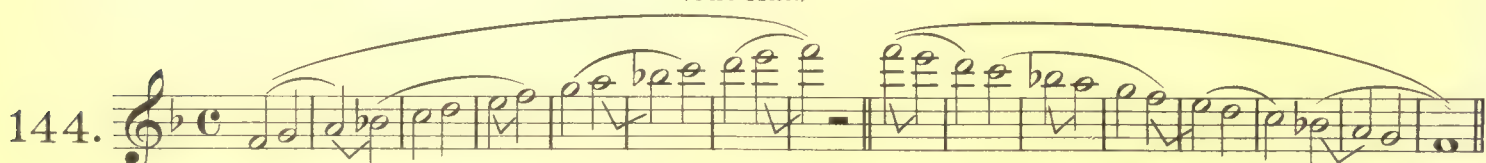
A minor.

(Relative of C major.)



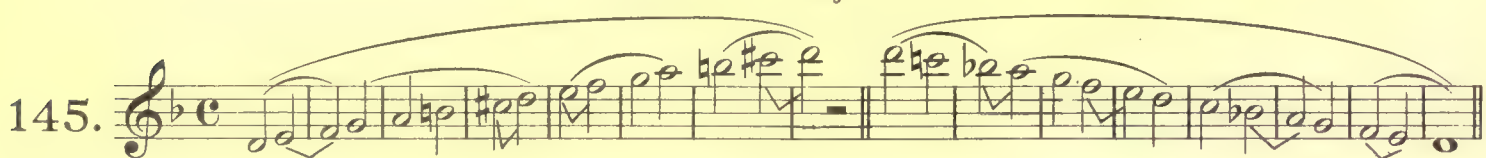
F major.

(One flat.)



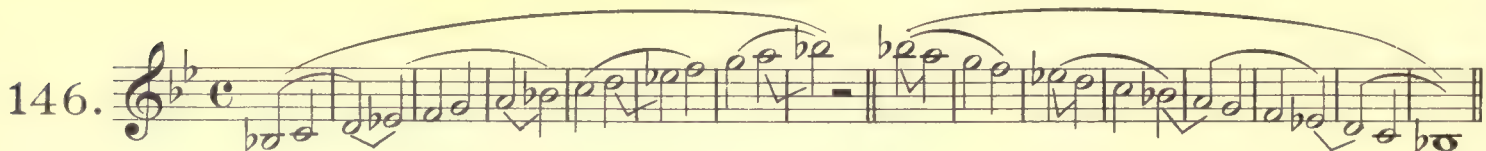
D minor.

(Relative of F major.)



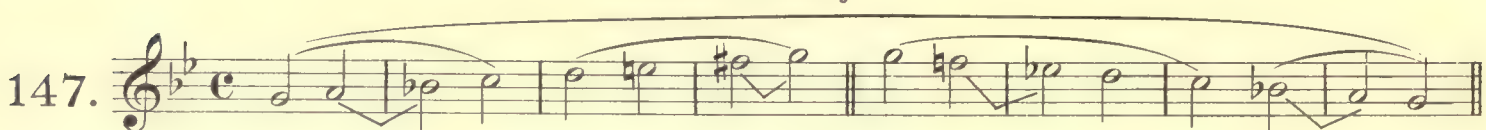
Bb major.

(Two flats.)



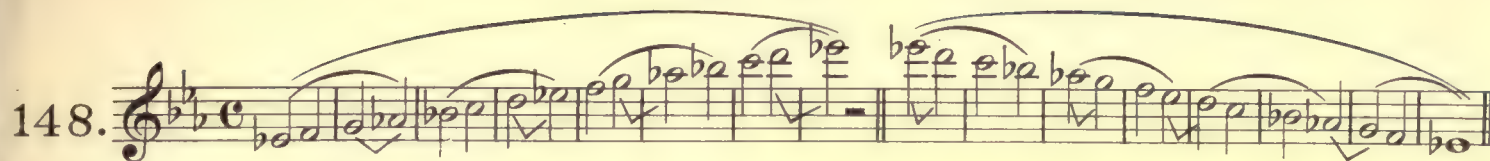
G minor.

(Relative of Bb major.)

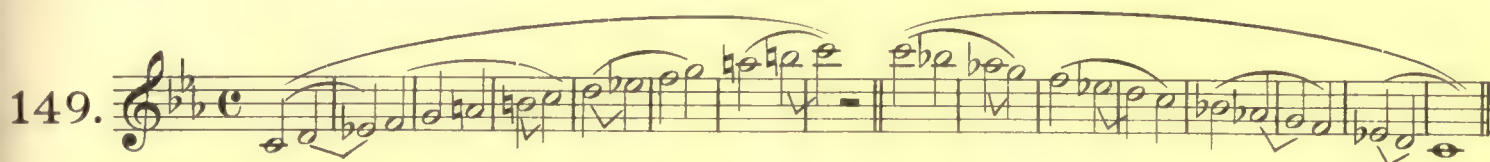


E♭ major.
(Three flats.)

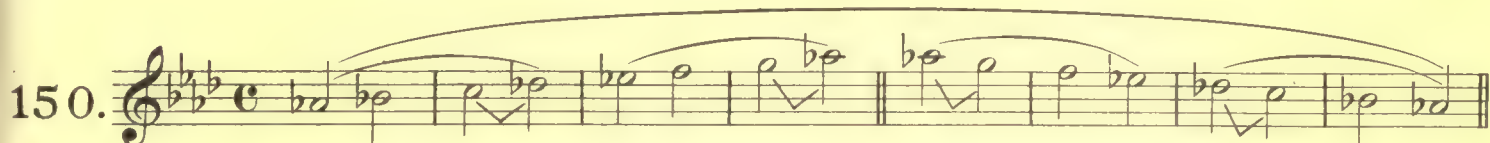
59



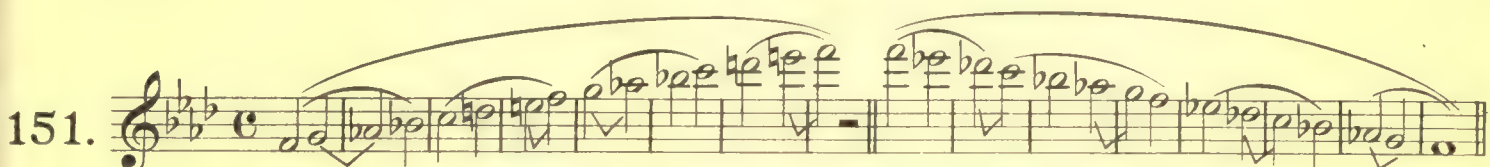
C minor.
(Relative of E♭ major.)



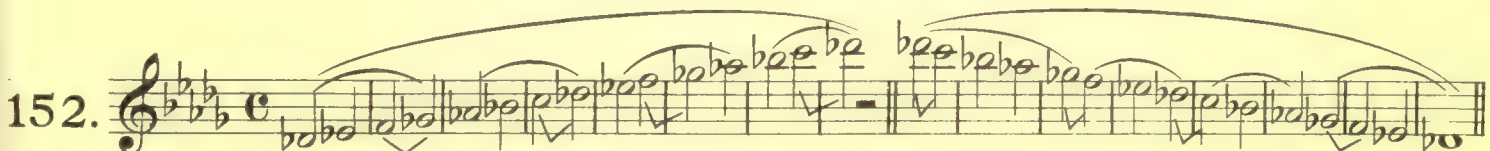
A♭ major.
(Four flats.)



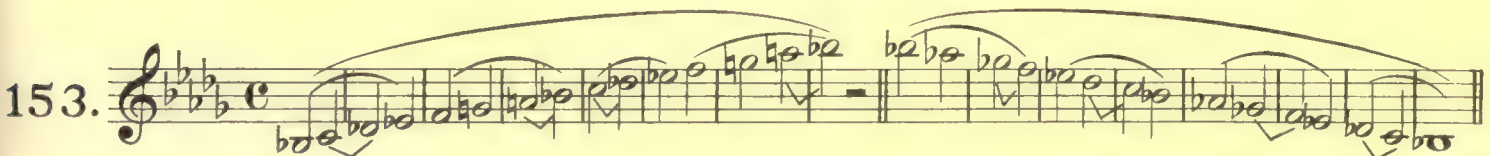
F minor.
(Relative of A♭ major.)



D♭ major.
(Five flats.)



B♭ minor.
(Relative of D♭ major.)



G♭ major.
(Six flats.)



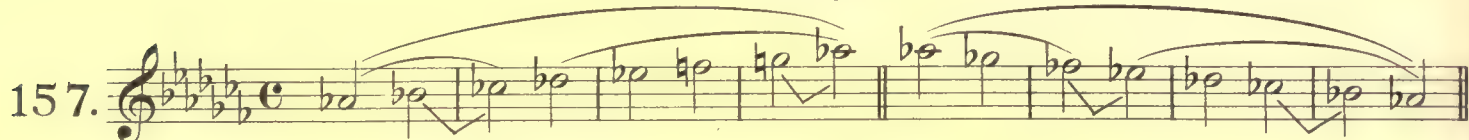
E♭ minor.
(Relative of G♭ major.)



C \flat major.
(Seven flats, every note flat.)



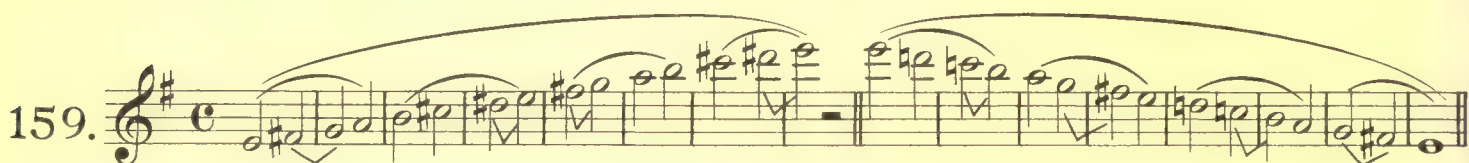
A \flat minor.
(Relative of C \flat major.)



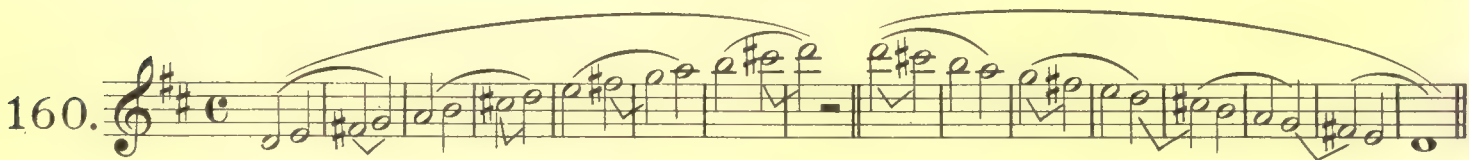
G major.
(One sharp.)



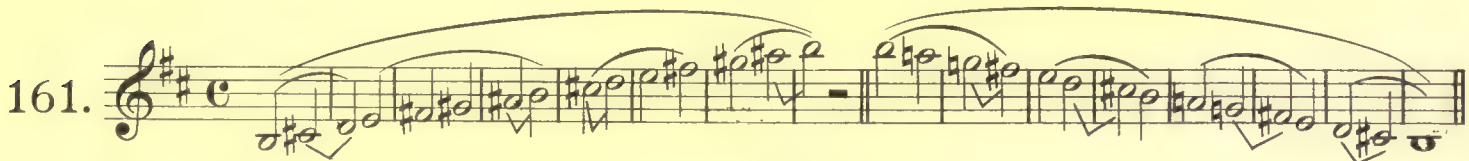
E minor.
(Relative of G major.)



D major.
(Two sharps.)



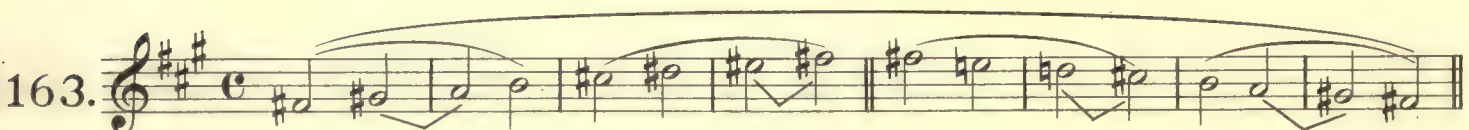
B minor.
(Relative of D major.)



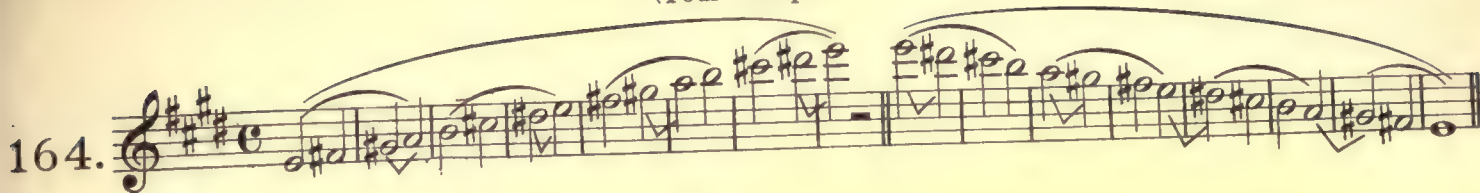
A major.
(Three sharps.)



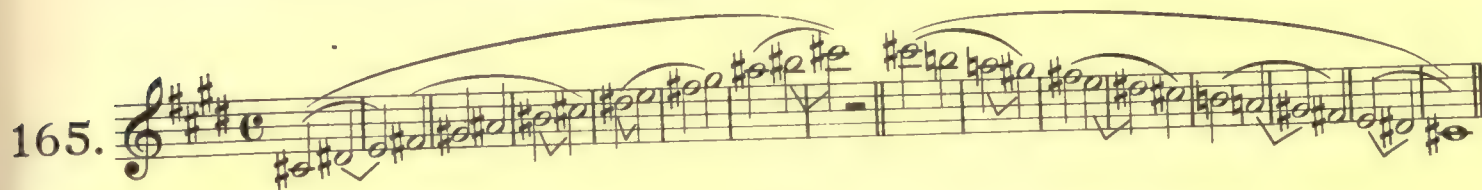
F \sharp minor.
(Relative of A major.)



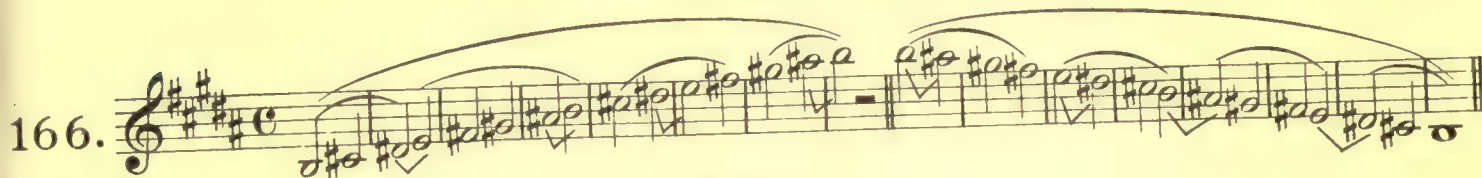
E major.
(Four sharps.)



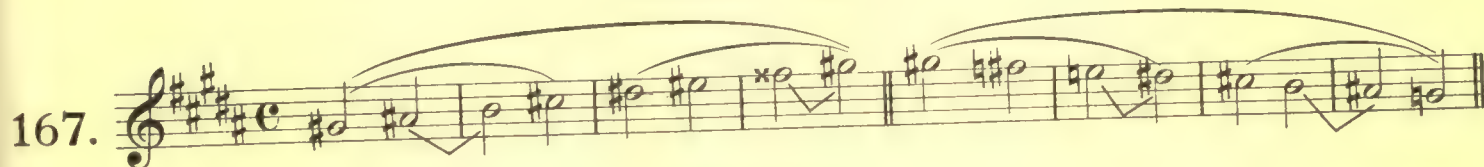
C# minor.
(Relative of E major.)



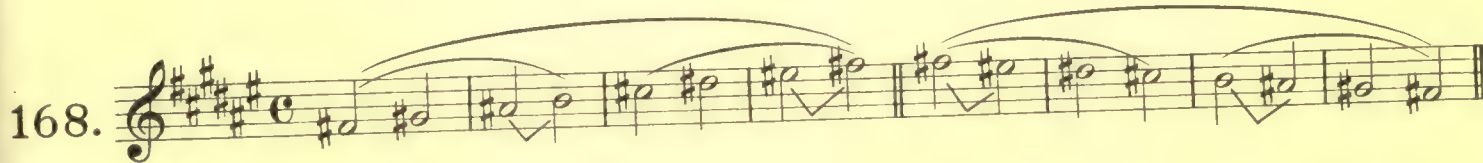
B major.
(Five sharps.)



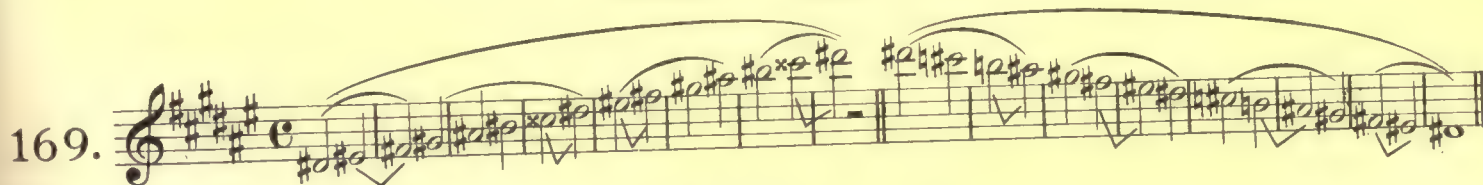
G# minor.
(Relative of B major.)



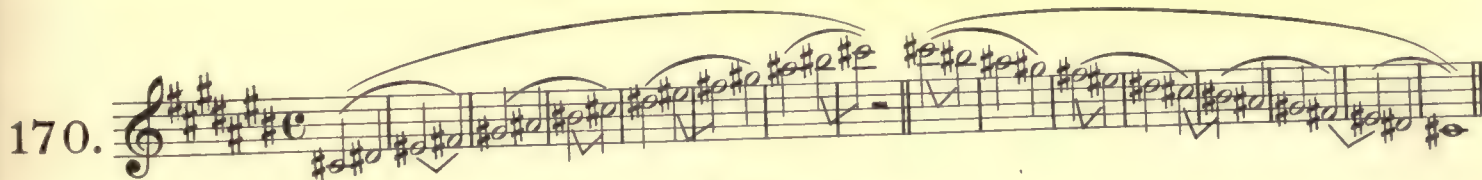
F# major.
(Six sharps.)



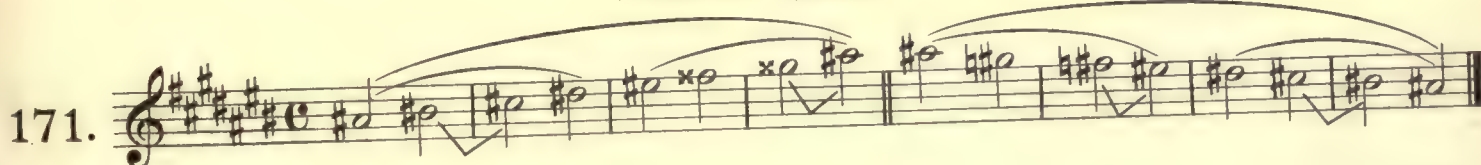
D# minor.
(Relative of F# major.)



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



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



Major and Minor Chords in the Keys most used.

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

F major. **D minor.**

B \flat major. **G minor.**

E \flat major. **C minor.**

A \flat major. **F minor.**

G major. **E minor.**

D major. **B minor.**

A major. **F \sharp minor.** **E major.**

C \sharp 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. *Take breath after the first note in the bar.*

2.

3.

4.

5.

6.

7.

8.

9.

10.


11.


12.

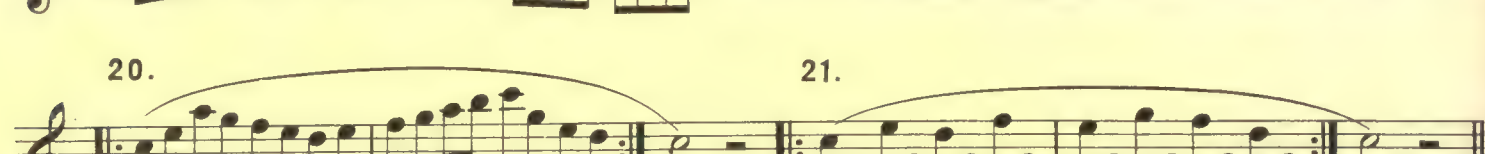
13.

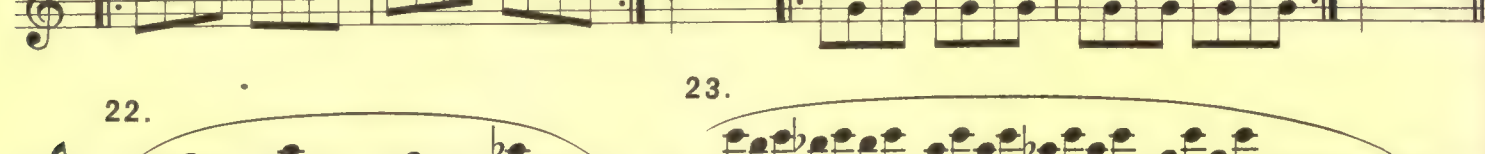
14.


15.


16. 


17. 

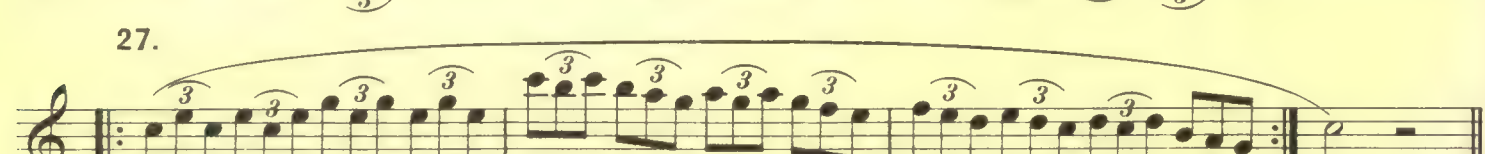
18. 


19. 


20. 


21. 


22. 


23. 


24. 

25. 

26. 

27. 

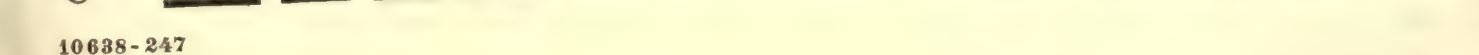
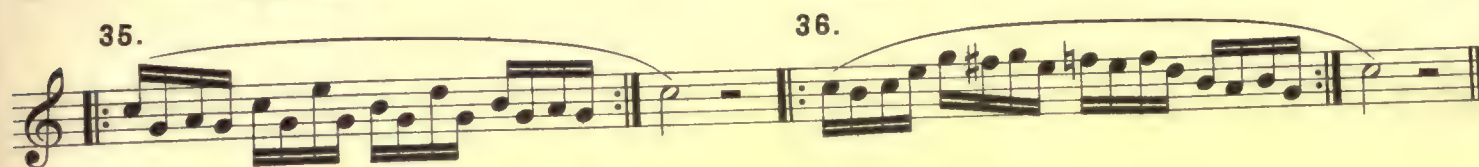
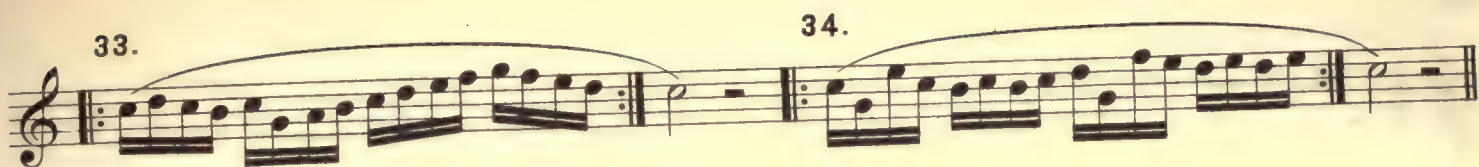
28. 

29. 

30.

31.

32.



48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60.

This musical score is for guitar, spanning measures 48 to 60. It is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols: repeat signs, first and second endings, slurs, and ties. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups. Measure 48 begins with a repeat sign and a first ending. Measure 49 has a second ending. Measure 50 changes to a 3/4 time signature. Measure 51 has a first ending. Measure 52 has a second ending. Measure 53 has a first ending. Measure 54 has a second ending. Measure 55 has a first ending. Measure 56 has a second ending. Measure 57 has a first ending. Measure 58 has a second ending. Measure 59 has a first ending. Measure 60 has a second ending. The score is printed on a yellowed page.

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

Saxophone

By A. MAYEUR.

Revised by Paul de Ville.

N $^{\circ}$ 1.



N $^{\circ}$ 2.



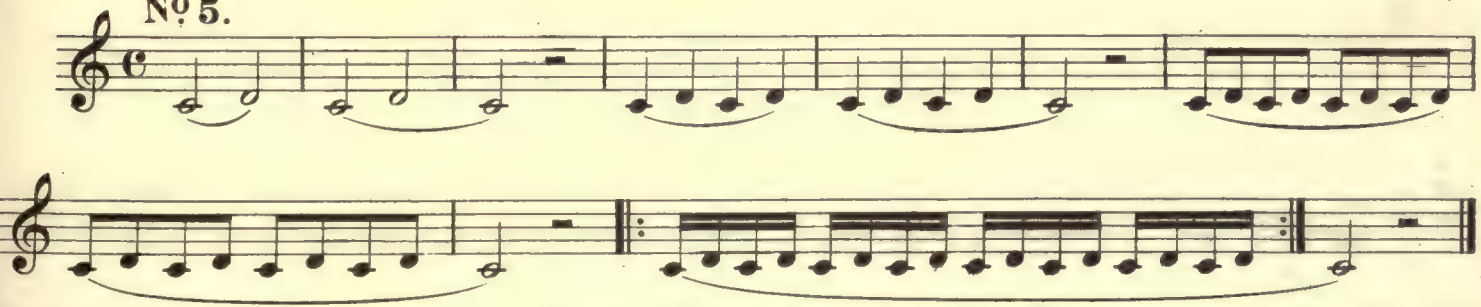
N $^{\circ}$ 3.



N $^{\circ}$ 4.



N $^{\circ}$ 5.



No 6.



No 7.



No 8.



No 9.



Keep C#-key open.



No 10.



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.

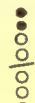
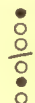
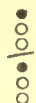
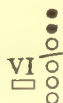
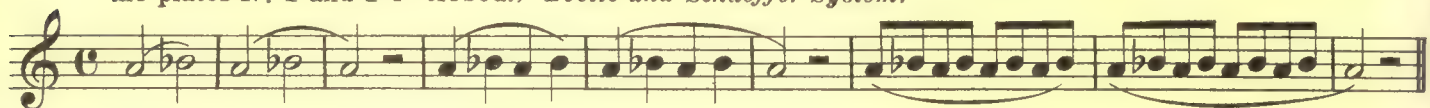
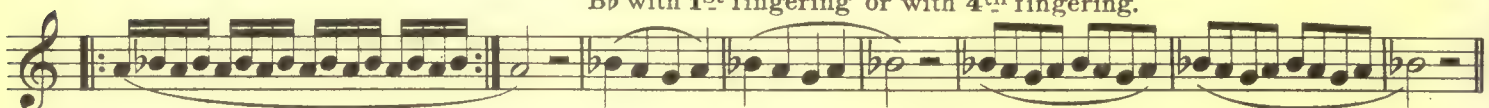
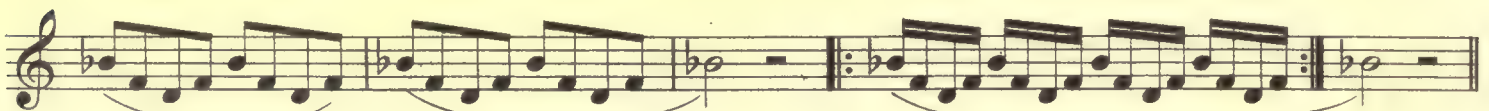
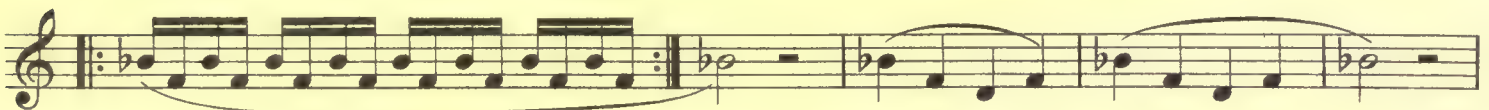
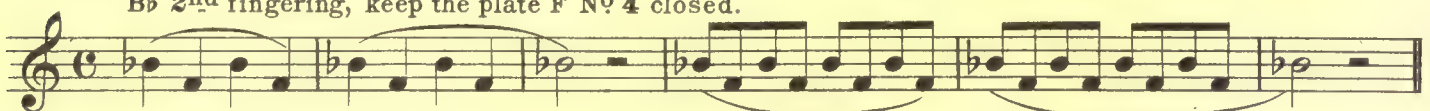
F# plate Nº 5.



Nº 20.

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



N^o 23.Keep the G[#]-key open. F[#] with plate N^o 5.1st Fingering. 2nd Fingering. 3rd Fingering. 4th Fingering.Fingering of A[#] or B^b:N^o 24.Take B^b 1st fingering with key VI or the 4th fingering (1st finger left hand stretched on the plate 1^{bis}, the plates N^o 1 and 1^{bis} closed.) *Evette and Schaeffer System.*B^b with 1st fingering or with 4th fingering.B^b 1st fingering.N^o 25.B^b 2nd fingering, keep the plate F N^o 4 closed.B^b 1st fingering.

Nº 26.

73

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.

B \flat 4th fingering, keep the A \flat -key open.

N $^{\circ}$ 28.A \sharp 2nd fingering.

N $^{\circ}$ 29.

Take C with the key VI B.

A \sharp 2nd fingering.

C with the key VI B.

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 A^b open.

Keep the D^b key open.

B^b 4th fingering.

Keep the A^b key open.

B^b 4th fingering and keep the D^b open.

Nº 31.

B^b 1st fingering.

$A^\#$ 2nd fingering.

$A^\#$ 2nd fingering.

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



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



No 32.



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



No 33.



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





No 34.



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.





Bb 2nd fingering.



Keep Ab open.



Keep Bb 2nd fingering.



No 37.

Gb key XII.



A# 3rd fingering and keep the F# close



No 38.

Musical score for No 38, featuring six staves of music in treble clef with a common time signature. The first four staves contain triplets of eighth notes, while the last two staves contain sextuplets of eighth notes. The key signature has one sharp (F#).

No 39.

Musical score for No 39, featuring five staves of music in treble clef with a common time signature. The first staff contains eighth notes, while the subsequent four staves contain triplets and sextuplets of eighth notes. The key signature has two flats (Bb, Eb).

Keep the Eb key open.

Keep Ab open.

Keep Ab open.

No 40.

Keep G# open.

Keep G# open.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff contains four measures, each with a half note followed by a quarter note, all beamed together. The second staff contains four measures, each with a half note followed by a quarter note, all beamed together. The third staff contains four measures, each with a half note followed by a quarter note, all beamed together. The fourth staff contains four measures, each with a half note followed by a quarter note, all beamed together. The fifth staff contains four measures, each with a half note followed by a quarter note, all beamed together. The sixth staff contains four measures, each with a half note followed by a quarter note, all beamed together. The seventh staff contains four measures, each with a half note followed by a quarter note, all beamed together. The eighth staff contains four measures, each with a half note followed by a quarter note, all beamed together. The ninth staff contains four measures, each with a half note followed by a quarter note, all beamed together. The tenth staff contains four measures, each with a half note followed by a quarter note, all beamed together. The eleventh staff contains four measures, each with a half note followed by a quarter note, all beamed together. The twelfth staff contains four measures, each with a half note followed by a quarter note, all beamed together. The score includes various musical notations such as treble clef, common time signature, key signature, and various note values and rests. The text 'Keep G# open.' appears twice, indicating a specific fingering or breath control technique for the G# note.

Nº 41.

Bb 1st or 4th fingering.

A# 2nd fingering.

A# 2-3 fingering.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, mostly beamed in pairs, with a final quarter note. A long, sweeping slur covers the entire first phrase. The notation is simple and clear, suitable for a young child's book.

Bb 2nd fingering.

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign. The melody consists of eighth notes, many of which are grouped in triplets. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The first four measures are marked with a '3' and a slur, indicating triplets. The fifth measure has a B-flat and is also marked with a '3' and a slur. The sixth measure has a B-flat and is marked with a '3' and a slur. The seventh measure has a B-flat and is marked with a '3' and a slur. The eighth measure has a B-flat and is marked with a '3' and a slur. The piece ends with a repeat sign, a whole note G4, and a final double bar line.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure contains a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second measure contains a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The fifth measure contains a quarter note A3, followed by a quarter note G3, and then a quarter note F3. The sixth measure contains a quarter note E3, followed by a quarter note D3, and then a quarter note C3. The seventh measure contains a quarter note B2, followed by a quarter note A2, and then a quarter note G2. The eighth measure contains a quarter note F2, followed by a quarter note E2, and then a quarter note D2. The ninth measure contains a quarter note C2, followed by a quarter note B1, and then a quarter note A1. The tenth measure contains a quarter note G1, followed by a quarter note F1, and then a quarter note E1. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, with the notes G4, A4, Bb4, and C5 each appearing four times in a row, separated by eighth notes. The notes are grouped by a slur, and each group of four identical notes is marked with a '6' above it, indicating a sextuplet. The system ends with a double bar line.

Bb 2nd fingering and keep F closed.

Bb 2nd fingering.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several eighth and sixteenth notes, with a long slur covering the first two measures. The notation includes a repeat sign (double bar line with two dots) in the middle of the system.

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by frequent triplets, indicated by a '3' over groups of three notes. The notes are mostly eighth and sixteenth notes, creating a light, rhythmic pattern. The system concludes with a double bar line.

No 42.

Bb 3rd fingering, keep Gb and Eb open.

Musical score for No 42, featuring five staves of music in B-flat major. The first staff contains a melodic line with slurs. The second staff features a descending scale with triplets. The third and fourth staves show ascending and descending scales with sixths. The fifth staff continues the scale with triplets.

No 43.

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

Musical score for No 43, featuring five staves of music in B-flat major. The first staff shows a melodic line. The second staff has a descending scale with triplets. The third and fourth staves show ascending and descending scales with triplets. The fifth staff continues the scale with triplets.

Bb 4th fingering, keep Ab open.

Musical score for No 43, featuring three staves of music in B-flat major. The first staff shows a melodic line. The second and third staves show ascending and descending scales with slurs.

No 44.



C key VI B.



Keep G# open.



C key VI B.



C key VI B.



No 45.



Keep G# open.



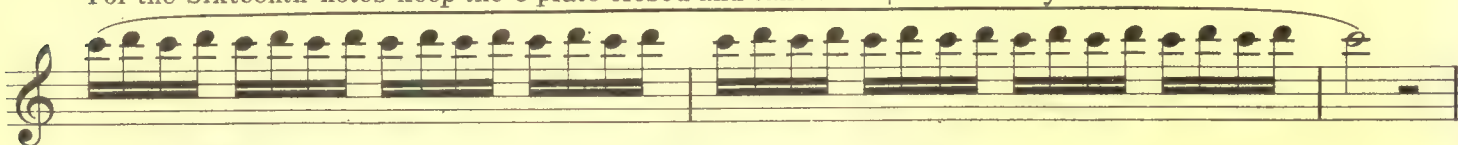
Keep G# open.



No 46.



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





No 47.

Keep Bb 2nd fingering.Keep Bb 2nd fingering.Bb always 2nd fingering.

№ 48.

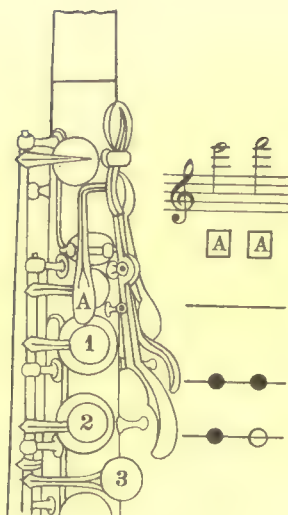
The musical score for No. 48 consists of 12 staves. The first 11 staves are written in treble clef and contain various musical notations, including notes, rests, and triplets. The 12th staff begins with the instruction "Keep G# open." and continues with musical notation. The score is written in a single system, with each staff containing a measure of music.

No 49.

This musical score, titled "No 49", consists of ten staves of music. The notation is written on a grand staff (treble and bass clefs) with a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps (#) and flats (b), scattered throughout the score. The staves are connected by a single line, and the music is written in a continuous, flowing manner. The score is presented on a single page, with the page number 89 in the top right corner.

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, each beginning with a treble clef. The first five staves are in G major, indicated by a single sharp (F#). The last five staves are in B-flat major, indicated by two flats (Bb and Eb). The music is written in a style that suggests a fast tempo, with frequent use of sixteenth notes, many of which are grouped in triplets and sextuplets. Slurs are used extensively to connect notes across measures, indicating a continuous, flowing melodic line. The notation includes various musical symbols such as beams, stems, and note heads. The piece concludes with a double bar line on the final staff.

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

Key of C.



Key of F.



Key of Bb.

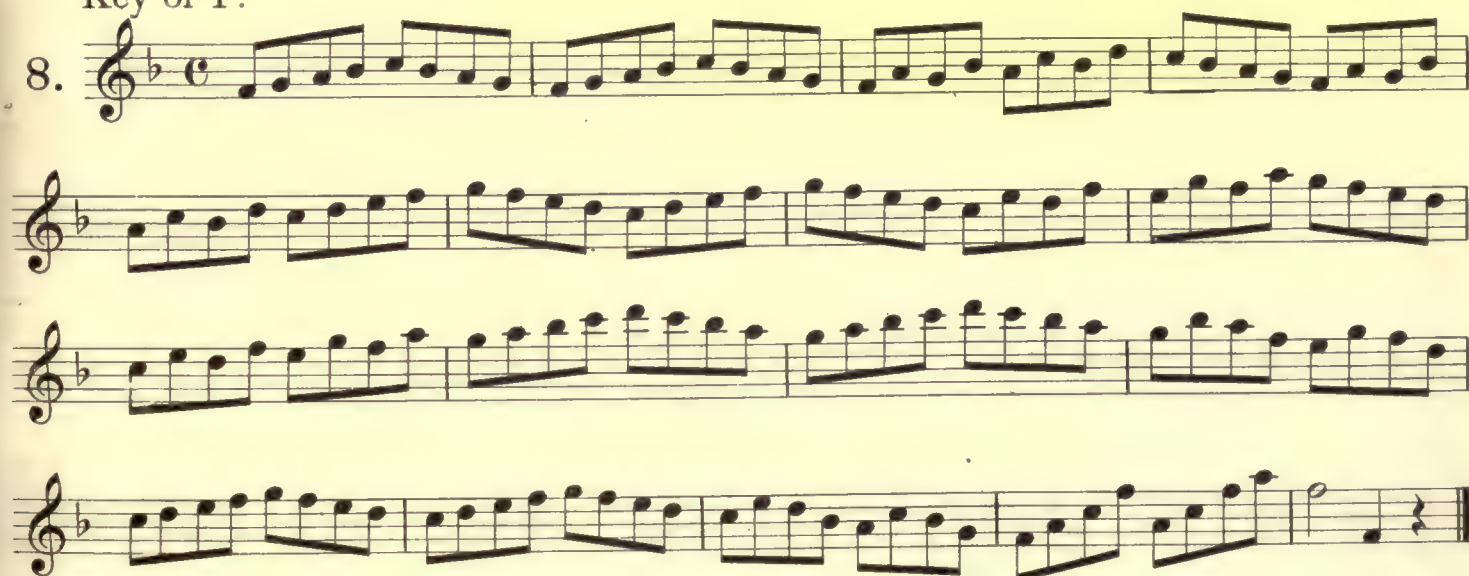


Key of E \flat .Key of A \flat .

Key of C.



Key of F.



Key of B \flat .

9.

Key of E \flat .

10.

Key of A \flat .

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.

C major.

J. A. KAPPEY.

Edited by PAUL de VILLE.

1. Musical notation for Exercise 1 in C major, measures 1-8. The exercise is in C major, 2/4 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is a continuous eighth-note scale: C4-D4-E4-F4-G4-A4-B4-C5, followed by a descending scale: B4-A4-G4-F4-E4-D4-C4. The exercise is marked with a '6' above the first six notes of the ascending scale.

F major.

2. Musical notation for Exercise 2 in F major, measures 1-8. The exercise is in F major, 2/4 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is a continuous eighth-note scale: F4-G4-A4-Bb4-C5-Bb4-A4-G4-F4, followed by a descending scale: E4-D4-C4-Bb3-A3-G3-F3. The exercise is marked with a '6' above the first six notes of the ascending scale.

G major.

3. Musical notation for Exercise 3 in G major, measures 1-8. The exercise is in G major, 2/4 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is a continuous eighth-note scale: G4-A4-B4-C5-B4-A4-G4, followed by a descending scale: F#4-E4-D4-C4-B3-A3-G3. The exercise is marked with a '6' above the first six notes of the ascending scale.

Bb major.

4. Musical notation for Exercise 4 in Bb major, measures 1-8. The exercise is in Bb major, 2/4 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is a continuous eighth-note scale: Bb4-C5-Bb4-A4-G4-F4, followed by a descending scale: E4-D4-C4-Bb3-A3-G3. The exercise is marked with a '6' above the first six notes of the ascending scale.



A minor.



D minor.



G minor.



D major.



B minor.



A major.



F# minor.



Eb 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. 

D \flat major.

22. 

Bb minor.

23.

Gb major.

Andantino.

24.

Eb minor.

25.

Allegretto.

26.

The musical score for exercise 26, titled "Allegretto," is presented in ten staves of music. The notation is in treble clef with a 3/4 time signature. The key signature begins with one sharp (F#) and changes to two sharps (F# and C#) in the third staff, and finally to two flats (Bb and Eb) in the seventh staff. The music is composed of continuous eighth-note triplets, which are often beamed in groups of six across two staves. Each staff concludes with a repeat sign. The exercise is identified by the number "26." at the start of the first staff.

**Moderato.**

Three Exercises on Staccato.

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

Allegretto.

1. *mf*

Exercise 1 is a staccato exercise in 2/4 time, marked Allegretto and mezzo-forte (mf). It consists of seven staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is composed of eighth and sixteenth notes, often beamed together in groups. The key signature changes from one sharp (F#) to one flat (Bb) in the fourth staff. The exercise concludes with a double bar line on the seventh staff.

Allegretto.

2.

Exercise 2 is a staccato exercise in 2/4 time, marked Allegretto. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is composed of eighth and sixteenth notes, often beamed together in groups. The key signature changes from one sharp (F#) to one flat (Bb) in the second staff. The exercise concludes with a double bar line on the third staff.

Allegretto.

3.


The musical score consists of 12 staves of music in 3/4 time. 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. The first staff has a '3.' marking at the beginning. The score includes various rhythmic patterns, including eighth and sixteenth notes, and triplet markings. The music is written in treble clef and includes repeat signs and dynamic markings like accents.

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 ∞ or 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: 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 genius

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

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

Examples.

Grace-note, or Appoggiatura.

The most frequent "Appoggiatura" (literally "jammed note") is written thus J , 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: 

*) It would be played thus:

Played: 



Appoggiaturas of various durations.

Andante.

Written: 

Played: 

Written: 

Played: 

Exercise.

Moderato.

mf



The "Double Appoggiatura" or Double Grace-note.

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

Exercises.

Written.



Allegretto.

Written.



Allegretto.

Played.



Moderato.

Written.



Moderato.

Played.



Exercise.

Andantino.

a tempo

poco rall.

The "Turn" (Gruppetto).

May be of three, four, or even five notes, upwards or down, written in full or by the signs ∞ (upwards) or 2 (down). Any accidental over or under the sign, ♯ ∞ ♭ ∞, 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.

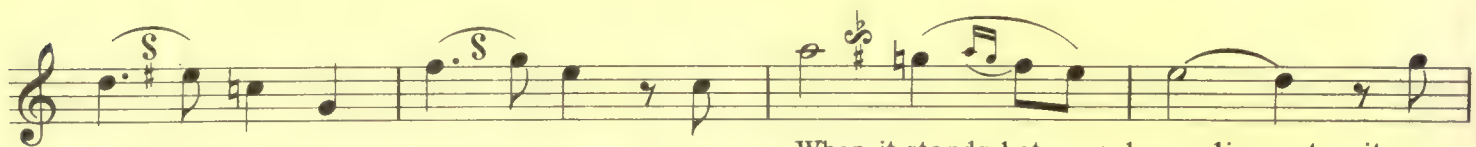
Andantino.



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.

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

Keep G # opened.

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

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^o 1 left hand.

The C with the key Vbis

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

All the plates opened and move the key N^o VIII.

Move together the keys VIII and IX.

Keep the key of D and move the key of F \flat .


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

Example.

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


Example.


The Mordent, or Passing Shake.

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

Examples.

Allegro.

Written. 

1. Played. 

Allegro.

Written. 

2. Played. 




Presto.


Written. 

3.  etc.

In very rapid time it would be played Thus.  or 

Exercises on Shakes.

1. 

2. 


6.

Exercise 6 consists of five staves of music in C major, 2/4 time. The first four staves are single-line melodic exercises. The first staff begins with a trill on G4, followed by a series of eighth-note trills: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C4, C4-B3, B3-A3, A3-G3, G3-F#3, F#3-E3, E3-D3, D3-C3, C3-B2, B2-A2, A2-G2, G2-F#2, F#2-E2, E2-D2, D2-C2, C2-B1, B1-A1, A1-G1, G1-F#1, F#1-E1, E1-D1, D1-C1, C1-B0, B0-A0, A0-G0, G0-F#0, F#0-E0, E0-D0, D0-C0, C0-B-1, B-1-A-1, A-1-G-1, G-1-F#-1, F#-1-E-1, E-1-D-1, D-1-C-1, C-1-B-2, B-2-A-2, A-2-G-2, G-2-F#-2, F#-2-E-2, E-2-D-2, D-2-C-2, C-2-B-3, B-3-A-3, A-3-G-3, G-3-F#-3, F#-3-E-3, E-3-D-3, D-3-C-3, C-3-B-4, B-4-A-4, A-4-G-4, G-4-F#-4, F#-4-E-4, E-4-D-4, D-4-C-4, C-4-B-5, B-5-A-5, A-5-G-5, G-5-F#-5, F#-5-E-5, E-5-D-5, D-5-C-5, C-5-B-6, B-6-A-6, A-6-G-6, G-6-F#-6, F#-6-E-6, E-6-D-6, D-6-C-6, C-6-B-7, B-7-A-7, A-7-G-7, G-7-F#-7, F#-7-E-7, E-7-D-7, D-7-C-7, C-7-B-8, B-8-A-8, A-8-G-8, G-8-F#-8, F#-8-E-8, E-8-D-8, D-8-C-8, C-8-B-9, B-9-A-9, A-9-G-9, G-9-F#-9, F#-9-E-9, E-9-D-9, D-9-C-9, C-9-B-10, B-10-A-10, A-10-G-10, G-10-F#-10, 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F#-141-E-141, E-141-D-141, D-141-C-141, C-141-B-142, B-142-A-142, A-142-G-142, G-142-F#-142, F#-142-E-142, E-142-D-142, D-142-C-142, C-142-B-143, B-143-A-143, A-143-G-143, G-143-F#-143, F#-143-E-143, E-143-D-143, D-143-C-143, C-143-B-144, B-144-A-144, A-144-G-144, G-144-F#-144, F#-144-E-144, E-144-D-144, D-144-C-144, C-144-B-145, B-145-A-145, A-145-G-145, G-145-F#-145, F#-145-E-145, E-145-D-145, D-145-C-145, C-145-B-146, B-146-A-146, A-146-G-146, G-146-F#-146, F#-146-E-146, E-146-D-146, D-146-C-146, C-146-B-147, B-147-A-147, A-147-G-147, G-147-F#-147, F#-147-E-147, E-147-D-147, D-147-C-147, C-147-B-148, B-148-A-148, A-148-G-148, G-148-F#-148, F#-148-E-148, E-148-D-148, D-148-C-148, C-148-B-149, B-149-A-149, A-149-G-149, G-149-F#-149, F#-149-E-149, E-149-D-149, D-149-C-149, C-149-B-150, B-150-A-150, A-150-G-150, G-150-F#-150, F#-150-E-150, E-150-D-150, D-150-C-150, C-150-B-151, B-151-A-151, A-151-G-151, G-151-F#-151, F#-151-E-151, E-151-D-151, D-151-C-151, C-151-B-152, B-152-A-152, A-152-G-152, G-152-F#-152, F#-152-E-152, E-152-D-152, D-152-C-152, C-152-B-153, B-153-A-153, A-153-G-153, G-153-F#-153, F#-153-E-153, E-153-D-153, D-153-C-153, C-153-B-154, B-154-A-154, A-154-G-154, G-154-F#-154, F#-154-E-154, E-154-D-154, D-154-C-154, C-154-B-155, B-155-A-155, A-155-G-155, G-155-F#-155, F#-155-E-155, E-155-D-155, D-155-C-155, C-155-B-156, B-156-A-156, A-156-G-156, G-156-F#-156, F#-156-E-156, E-156-D-156, D-156-C-156, C-156-B-157, B-157-A-157, A-157-G-157, G-157-F#-157, F#-157-E-157, E-157-D-157, D-157-C-157, C-157-B-158, B-158-A-158, A-158-G-158, G-158-F#-158, F#-158-E-158, E-158-D-158, D-158-C-158, C-158-B-159, B-159-A-159, A-159-G-159, G-159-F#-159, F#-159-E-159, E-159-D-159, D-159-C-159, C-159-B-160, B-160-A-160, A-160-G-160, G-160-F#-160, F#-160-E-160, E-160-D-160, D-160-C-160, C-160-B-161, B-161-A-161, A-161-G-161, G-161-F#-161, F#-161-E-161, E-161-D-161, D-161-C-161, C-161-B-162, B-162-A-162, A-162-G-162, G-162-F#-162, F#-162-E-162, E-162-D-162, D-162-C-162, C-162-B-163, B-163-A-163, A-163-G-163, G-163-F#-163, F#-163-E-163, E-163-D-163, D-163-C-163, C-163-B-164, B-164-A-164, A-164-G-164, G-164-F#-164, F#-164-E-164, E-164-D-164, D-164-C-164, C-164-B-165, B-165-A-165, A-165-G-165, G-165-F#-165, F#-165-E-165, E-165-D-165, D-165-C-165, C-165-B-166, B-166-A-166, A-166-G-166, G-166-F#-166, F#-166-E-166, E-166-D-166, D-166-C-166, C-166-B-167, B-167-A-167, A-167-G-167, G-167-F#-167, F#-167-E-167, E-167-D-167, D-167-C-167, C-167-B-168, B-168-A-168, A-168-G-168, G-168-F#-168, F#-168-E-168, E-168-D-168, D-168-C-168, C-168-B-169, B-169-A-169, A-169-G-169, G-169-F#-169, F#-169-E-169, E-169-D-169, D-169-C-169, C-169-B-170, B-170-A-170, A-170-G-170, G-170-F#-170, F#-170-E-170, E-170-D-170, D-170-C-170, C-170-B-171, B-171-A-171, A-171-G-171, G-171-F#-171, F#-171-E-171, E-171-D-171, D-171-C-171, C-171-B-172, B-172-A-172, A-172-G-172, G-172-F#-172, F

Fifteen Cadenzas.

1. 

2. 

3. 

4. 

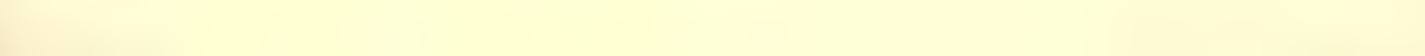
5. 

6. 

7. 

8. 

9. 

10. 

11.

12.

13.

14.

15.

Fantaisie on Norma.

Recit.

7. *lento*

lively *tr*

8. *rallent.*

9.

10. *tr* *rallent.*

11.

This musical score page contains measures 7 through 11 of a piece titled 'Fantaisie on Norma'. The music is written for a single melodic line on a treble clef staff in common time (C). Measure 7 begins with a 'Recit.' (recitativo) marking and features a series of eighth and sixteenth notes, some beamed together. It includes triplets of eighth notes and a 'lento' (slow) marking. Measure 8 starts with a 'lively' tempo marking and contains a triplet of eighth notes, followed by a trill ('tr') on a dotted quarter note. Measure 9 continues the melodic line with various note values and rests. Measure 10 features a trill ('tr') and a 'rallent.' (rallentando) marking. Measure 11 concludes the sequence with a long, sweeping melodic line that ends with a half note. The page is numbered 122 in the top left corner.

Trill F sharp with G sharp.



Introduction of the Adagio of the pathetic sonata of Beethoven.



Ten Duets

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

A. MAYEUR.

Revised by Paul de Ville.

1.

The first system of the musical score consists of two staves joined by a brace on the left. The key signature is one flat (B \flat), and the time signature is common time (C). The first staff contains a melody with eighth and sixteenth notes, including some triplets. The second staff provides a harmonic accompaniment with eighth and sixteenth notes. The system is divided into four measures by vertical bar lines. The first measure begins with a half rest in the upper staff and a half note in the lower staff. The second measure has a half note in the upper staff and a half note in the lower staff. The third measure has a half note in the upper staff and a half note in the lower staff. The fourth measure has a half note in the upper staff and a half note in the lower staff.

Allegro moderato.

2.

f

f

p

10689-108

Moderato.

3.

p

This musical score is for a piano piece in a minor key, marked 'Moderato'. It consists of six systems of music, each with a treble and bass staff. The first system is marked with a piano (*p*) dynamic. The melody in the treble staff is characterized by flowing eighth-note patterns, often beamed in groups of four or six. The bass staff provides a steady accompaniment with half notes and whole notes. The key signature has two flats (B-flat and E-flat). The score concludes with a double bar line at the end of the sixth system.

Andante

4. *p*

p

f

Allegro moderato.

5.

This musical score is for a piano piece, measures 5 through 10. It is written in treble and bass staves. The tempo is marked 'Allegro moderato.' The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *p* (piano) and *f* (forte). There are also triplets and a trill marked 'tr'.

Measure 5: The piece begins with a treble staff containing eighth notes and a bass staff with quarter notes. A large brace on the left indicates the start of the section.

Measure 6: Continues the melodic and harmonic development with similar rhythmic patterns.

Measure 7: Features a treble staff with eighth notes and a bass staff with quarter notes.

Measure 8: Includes a treble staff with eighth notes and a bass staff with quarter notes.

Measure 9: The treble staff has a half note and a quarter note, while the bass staff has a half note and a quarter note. Dynamic markings *p* and *f* are present.

Measure 10: The final measure of this system, featuring a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. A trill is marked in the treble staff.

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The key signature has one sharp (F#). The systems are as follows:

- System 1:** Treble clef has a whole rest, then a quarter note F#, then a quarter note G, then a quarter note A. Bass clef has a half note F, then a half note G, then a half note A, then a half note B. The final measure of the system has four triplets in the bass clef.
- System 2:** Treble clef has a quarter note F#, then a quarter note G, then a quarter note A, then a quarter note B. Bass clef has a half note F, then a half note G, then a half note A, then a half note B. The final measure of the system has a piano (*p*) dynamic marking.
- System 3:** Treble clef has a quarter note F#, then a quarter note G, then a quarter note A, then a quarter note B. Bass clef has a half note F, then a half note G, then a half note A, then a half note B. The final measure of the system has a piano (*p*) dynamic marking.
- System 4:** Treble clef has a quarter note F#, then a quarter note G, then a quarter note A, then a quarter note B. Bass clef has a half note F, then a half note G, then a half note A, then a half note B. The final measure of the system has a piano (*p*) dynamic marking.
- System 5:** Treble clef has a quarter note F#, then a quarter note G, then a quarter note A, then a quarter note B. Bass clef has a half note F, then a half note G, then a half note A, then a half note B. The final measure of the system has a piano (*p*) dynamic marking.
- System 6:** Treble clef has a quarter note F#, then a quarter note G, then a quarter note A, then a quarter note B. Bass clef has a half note F, then a half note G, then a half note A, then a half note B. The final measure of the system has a piano (*p*) dynamic marking.



Andante moderato.

6.

mf

p

p

mf

mf

p

This page of musical notation is for piano and consists of six systems of staves. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system shows a more complex melodic line in the treble staff with many sixteenth notes. The fourth system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The fifth system shows a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The sixth system shows a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

p *mf* *p*

p

pp

p

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with a treble staff featuring a series of eighth notes and a bass staff starting with a piano (*p*) dynamic. The second system includes a trill (*tr*) in the treble staff and a mezzo-forte (*mf*) dynamic in the bass staff. The third system continues the melodic and harmonic development. The fourth system features a series of eighth notes in the treble staff. The fifth system shows a more complex melodic line in the treble staff. The sixth system concludes the page with a final cadence, marked with piano (*p*) dynamics in both staves.

Andante.

7.

p

p

p

p

p

p

tr

This page of musical notation is for a piano piece, consisting of seven systems of staves. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble and bass staves with eighth and sixteenth notes, and rests.
- System 2:** Treble and bass staves with continuous sixteenth-note passages.
- System 3:** Treble staff features a trill (*tr*) and a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic.
- System 4:** Treble staff has a piano (*p*) dynamic. The bass staff features triplets.
- System 5:** Treble staff has a piano (*p*) dynamic. The bass staff features triplets.
- System 6:** Treble staff has a piano (*p*) dynamic. The bass staff features triplets.
- System 7:** Treble staff has a piano (*p*) dynamic. The bass staff features triplets.

This page of musical notation, numbered 137, contains seven systems of piano music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The right hand begins with a melodic line, and the left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).
- System 2:** Continues the melodic and harmonic development. Dynamics include *p* (piano).
- System 3:** Features a series of triplets in the left hand. Dynamics include *p* (piano).
- System 4:** Includes a trill (tr) in the right hand. Dynamics include *p* (piano) and *f* (forte).
- System 5:** Continues the melodic and harmonic development. Dynamics include *p* (piano) and *f* (forte).
- System 6:** Features a series of triplets in the left hand. Dynamics include *p* (piano) and *f* (forte).
- System 7:** The final system on the page, concluding with a trill (tr) in the right hand. Dynamics include *p* (piano) and *f* (forte).

Allegretto.

8. *mf* *p* *mf* *p*

This page contains seven systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The first system begins with a piano (p) marking. The second system also begins with a piano (p) marking. The third system has a piano (p) marking in the middle. The fourth system has a piano (p) marking in the middle. The fifth system has piano (p) markings in the first and second measures, and a forte (f) marking in the fourth measure. The sixth system has a piano (p) marking in the first measure. The seventh system has a piano (p) marking in the first measure. The page number 139 is in the top right corner.

Allegro.

9.

pp

p

pp

p

mf

This page of musical notation, numbered 141, contains seven systems of piano music. Each system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as trills (marked 'tr'), slurs, and dynamic markings including piano (*p*) and forte (*f*). The first system features trills in both hands. The second system continues with similar patterns. The third system introduces a dynamic contrast with *p* and *f* markings. The fourth system shows a more complex texture with multiple slurs. The fifth system features a prominent trill in the right hand. The sixth system has a dynamic marking of *p* in the right hand. The seventh system concludes the page with a final cadence. The page number 141 is located in the top right corner.

Allegretto.

10.

p

mf

p

This page contains seven systems of musical notation, each consisting of a treble and bass staff. The music is written in a style typical of early 20th-century piano repertoire. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings, specifically the piano (*p*) symbol, are placed at the beginning of several systems and at the end of others. The piece concludes with a double bar line at the end of the seventh system.

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.' and begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is primarily in the right hand, featuring eighth and sixteenth notes with slurs and ties. The left hand provides a harmonic accompaniment with quarter and eighth notes. The subsequent systems continue the piece, with various melodic and harmonic developments, including some passages with triplets and more complex rhythmic patterns. The notation includes many slurs, ties, and dynamic markings such as 'f' (forte) and 'p' (piano).

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as eighth notes, sixteenth notes, and quarter notes, often grouped with slurs. There are also rests, accidentals (sharps and naturals), and dynamic markings like accents (>) and hairpins (> and <). The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but is likely 4/4 based on the note values. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

No 2.

Allegro non troppo.

This image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of two staves (treble and bass clef). The music is written in a key with one sharp (F#) and a common time signature (C). The dynamics range from forte (f) to piano (p), with a section marked 'dolce' (sweetly) towards the end. The notation includes various musical elements such as trills, triplets, and accents. The page is numbered '1' in the bottom right corner.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as slurs, ties, and dynamic markings. The first system shows a melodic line in the right hand with slurs and ties, and a bass line with rests and some notes. The second system continues the melodic development. The third system introduces the instruction *légèrmente* (lightly) in the left hand, which plays a simple harmonic accompaniment while the right hand continues with complex, rapid passages. The fourth and fifth systems feature increasingly intricate and rapid melodic lines in the right hand. The sixth system shows a continuation of these complex passages. The seventh system concludes the page with a final melodic phrase in the right hand and a bass line featuring triplets, indicated by a '3' over the notes.

légèrmente

No 3.

Andantino.

The musical score is written for piano and consists of seven systems. Each system has a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one sharp (F#), and the time signature is 3/8. The first system is marked with a piano (*p*) dynamic. The melody in the right hand is characterized by eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and rests. The piece concludes with a final cadence in the seventh system.

The first system of the piano score consists of four staves. The first two staves are a grand staff in G major (one sharp). The first staff has a treble clef and the second has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The third and fourth staves are also a grand staff in G major. The third staff begins with a forte (*f*) dynamic and a crescendo hairpin, while the fourth staff begins with a piano (*p*) dynamic and a decrescendo hairpin. The system concludes with a double bar line.

No 4.
Moderato.

The second system of the piano score consists of six staves. The first two staves are a grand staff in C major (no sharps or flats). The first staff has a treble clef and the second has a bass clef. The music is in common time (C). The first staff begins with a *deciso* marking and a forte (*f*) dynamic. The third and fourth staves are a grand staff in C major. The third staff begins with a piano (*p*) dynamic. The fifth and sixth staves are a grand staff in C major. The fifth staff features triplet markings (*3*) over the right hand. The system concludes with a double bar line.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as triplets, slurs, and a forte dynamic marking. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in a standard musical style with a focus on melodic and harmonic development.

The first system shows a melodic line in the right hand with triplets and a bass line in the left hand. The second system introduces a forte dynamic marking (*f*) and continues the melodic and harmonic development. The third system features a melodic line in the right hand with slurs and a bass line in the left hand. The fourth system continues the melodic and harmonic development. The fifth system features a melodic line in the right hand with slurs and a bass line in the left hand. The sixth system continues the melodic and harmonic development.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements:

- System 1:** Features a melodic line in the treble clef with a long slur and a bass line with eighth notes.
- System 2:** Continues the melodic and bass lines with some chromatic movement.
- System 3:** The treble clef line features many triplet markings (indicated by a '3' in a circle). The bass line has some rests.
- System 4:** Similar to System 3, with many triplet markings in both staves.
- System 5:** Continues the triplet patterns in the treble clef, while the bass line has more active eighth-note passages.
- System 6:** The treble clef line has triplet markings. The bass line features a dynamic marking *f* (forte) and ends with a fermata.

cantabile

légèremente

This page of musical notation, numbered 153, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is characterized by intricate melodic lines in the right hand, often featuring rapid sixteenth-note passages, trills, and grace notes. The left hand provides a harmonic foundation with sustained chords and moving bass lines. The notation includes various musical symbols such as accents (>), slurs, and dynamic markings like *f* (forte). The piece concludes with a final cadence in the right hand, marked with a fermata.

No 5.

Andante.

The musical score is written for piano in 3/8 time, marked "Andante." and "molto sostenuto". It consists of seven systems of two staves each. The key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like accents (>) and hairpins (> and <). The piece features a mix of eighth and sixteenth notes, often beamed together, and some measures with triplets. The overall texture is dense and expressive, characteristic of a "molto sostenuto" tempo.

Three systems of piano music in G major, 3/4 time. The first system has six measures. The second system has seven measures. The third system has seven measures, ending with a double bar line. Dynamics include *p* and *pp*.

No 6.

Moderato.

Four systems of piano music in G major, 3/4 time. The first system has four measures. The second system has four measures, including a repeat sign and a forte (*f*) dynamic. The third system has four measures. The fourth system has four measures. Triplet markings (3) are used throughout.

This musical score is for a piano piece, spanning measures 1 to 24. It is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is arranged in four systems, each with a grand staff (treble and bass clefs). The first system (measures 1-4) features a melody in the right hand with slurs and a fermata over the first measure, and a bass line with eighth-note patterns. The second system (measures 5-8) continues the melody with slurs and includes triplet markings (3) in both hands. The third system (measures 9-12) shows a more complex melodic line with many slurs and triplet markings. The fourth system (measures 13-16) maintains the melodic flow with slurs and triplet markings. The fifth system (measures 17-20) continues the pattern with slurs and triplet markings. The sixth system (measures 21-24) concludes the section with a final melodic phrase and a key signature change to one flat (B-flat) in the final measure. The word "TRIO." is written above the first measure of the seventh system, and the instruction "légèrement" is written below the first measure of the eighth system.


TRIO.

légèrement

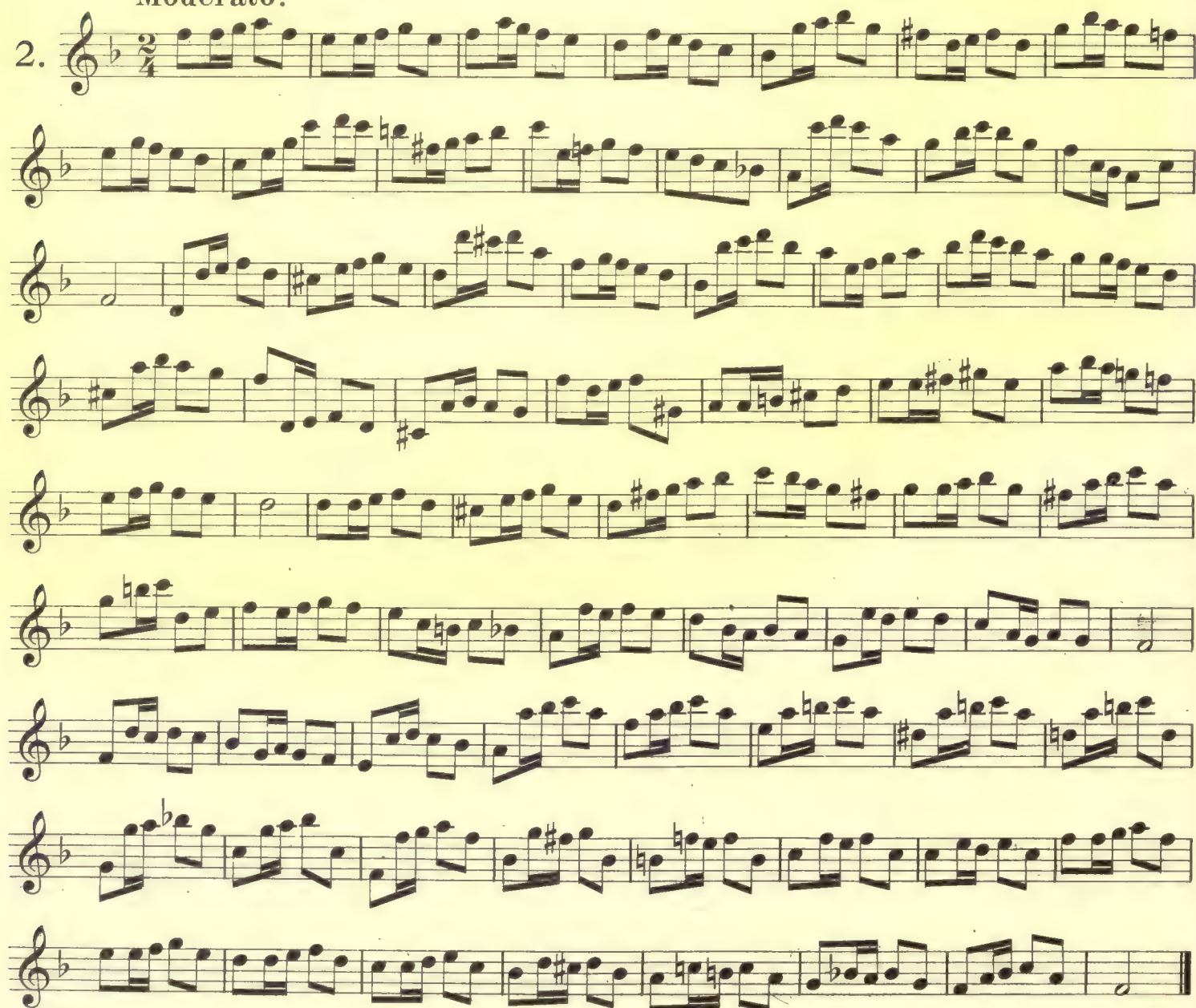
This page contains six systems of musical notation for piano. Each system consists of two staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation is highly detailed, featuring numerous sixteenth and thirty-second notes, often beamed together. Slurs are used extensively to group notes across measures. Dynamic markings such as accents (>) and hairpins (crescendo and decrescendo) are present throughout. The piece concludes 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.

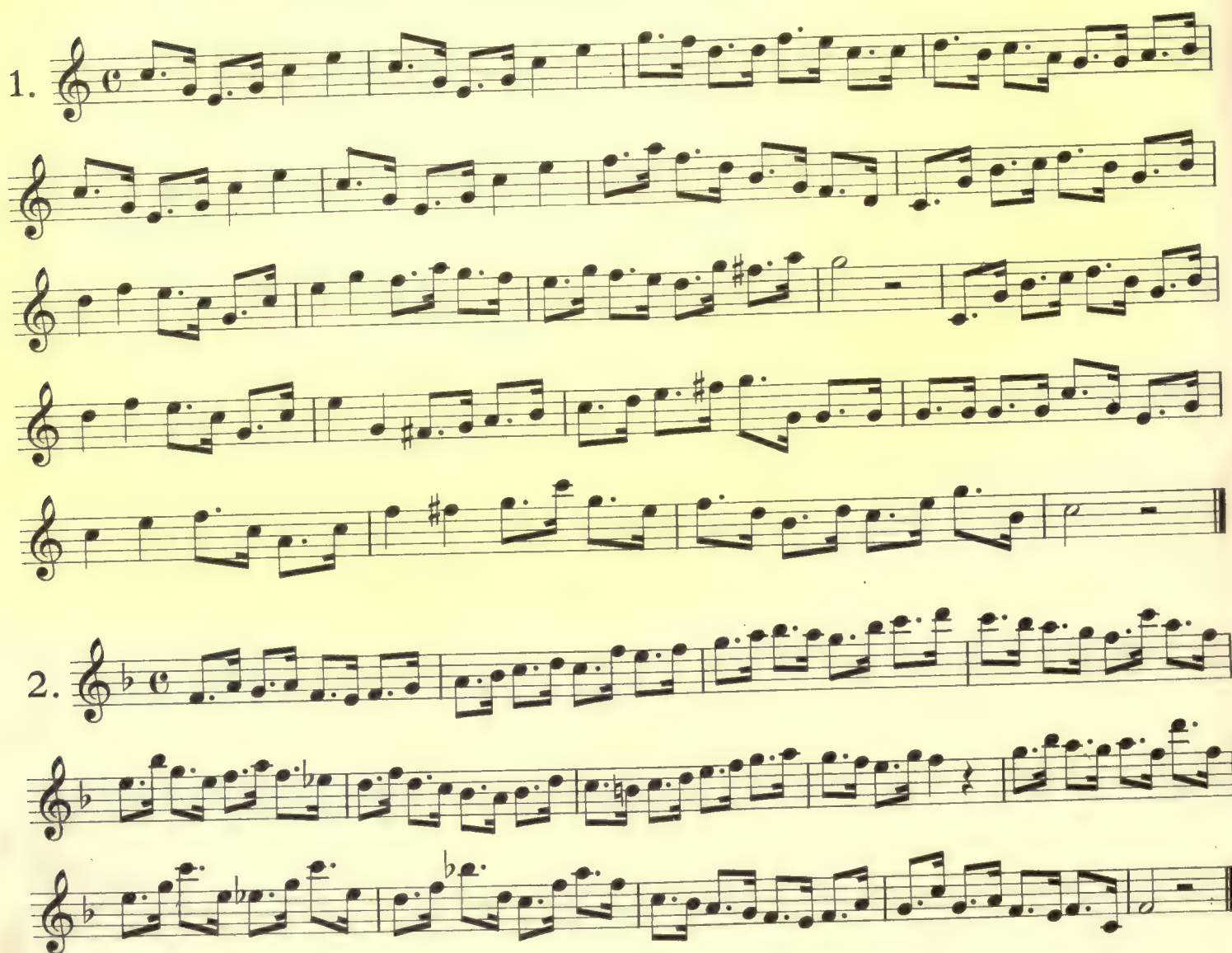
4.



Moderato.



Exercises on Dotted Eighth Notes and Sixteenth Notes.



Exercise with Sixteenth-note Rests.



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



Exercise with Thirty-second-note Rests.

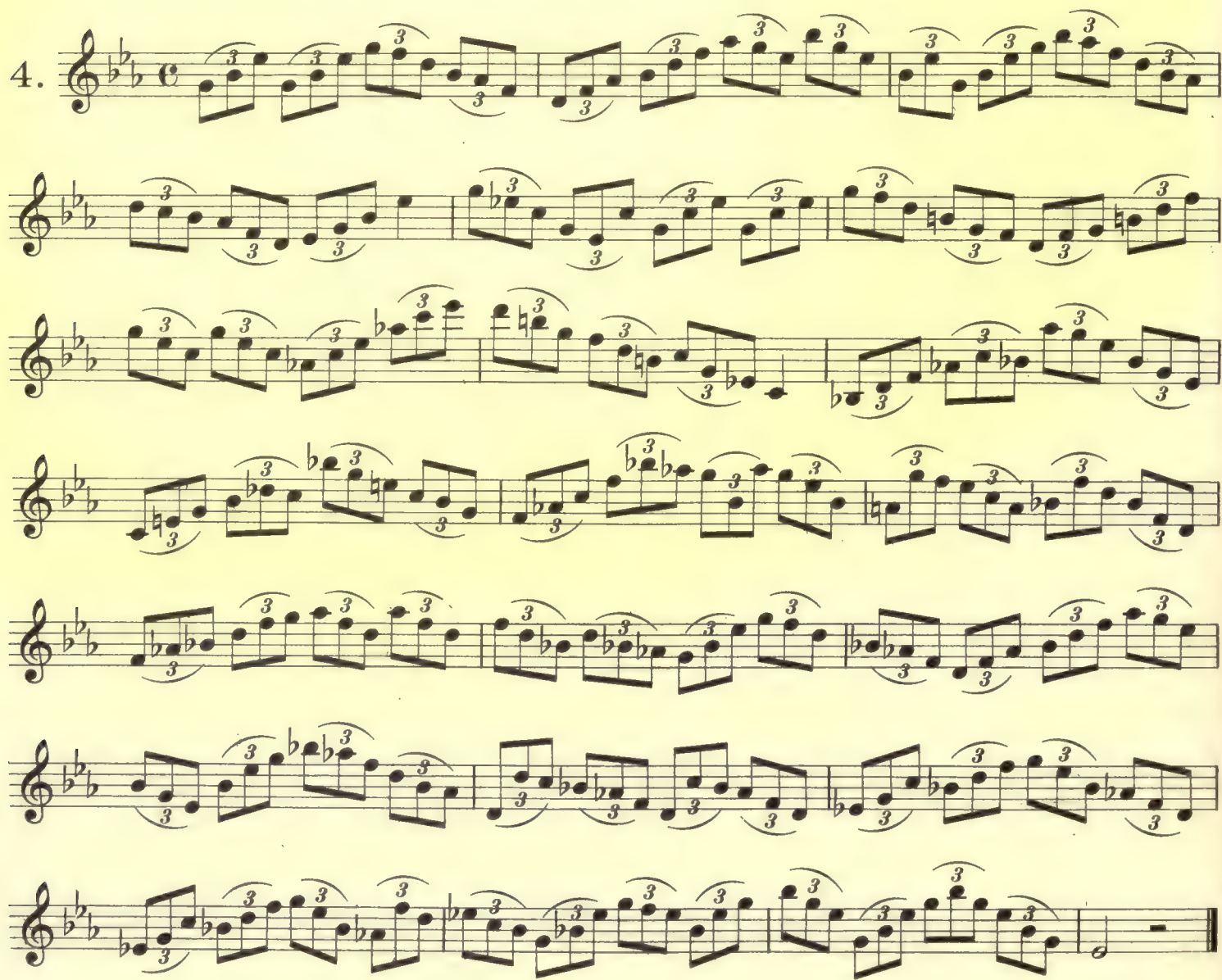


Exercises on Triplets.



2.

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 6/8 time. The piece is marked with a '2.' and consists of 11 staves of music. The melody is characterized by frequent triplet patterns, indicated by a '3' over a bracketed group of three notes. The notes are primarily eighth and sixteenth notes, creating a rhythmic and melodic flow. The key signature remains consistent throughout, with D major (F# and C#). The piece concludes with a double bar line on the final staff.



Forty Exercises on the Slurred and Detached Notes.

for Saxophone

A. MAYEUR.

Edited by Paul de Ville.

Two slurred and two detached.

1. 

2. 



Two detached and two slurred.



Three slurred and one detached

4.

Musical exercise 4, consisting of eight staves of music. The first staff begins with a treble clef and a common time signature. The exercise is divided into three slurred eighth-note patterns and one detached eighth-note pattern. The first staff contains the first slurred pattern. The second staff contains the second slurred pattern. The third staff contains the third slurred pattern. The fourth staff contains the detached pattern. The fifth through eighth staves continue the exercise with various slurred and detached patterns.

5.

Musical exercise 5, consisting of four staves of music. The first staff begins with a treble clef and a common time signature. The exercise is divided into three slurred eighth-note patterns and one detached eighth-note pattern. The first staff contains the first slurred pattern. The second staff contains the second slurred pattern. The third staff contains the third slurred pattern. The fourth staff contains the detached pattern.



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



7.



Slurred in groups of four.

8.



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

9.

One detached, two slurred and one detached.

10.

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

11.

12.

13.

Slurred in groups of two.

14.

Three slurred and one detached.

15.

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

16.

ritard.

Slurred in groups of four.

17.

Three slurred and one detached.

18.

Two slurred and two detached.

19.

20.

21.

22.

23.

24.

Two detached and two slurred.

25. Musical notation for exercise 25, featuring two detached and two slurred groups of sixteenth notes. The exercise is written on three staves in treble clef with a common time signature (C). The first staff contains two groups of sixteenth notes, each with a detached (accented) and a slurred (unaccented) pair. The second and third staves continue the pattern with more groups of sixteenth notes, some slurred and some detached.

Four slurred and two detached.

26. Musical notation for exercise 26, featuring four slurred and two detached groups of sixteenth notes. The exercise is written on three staves in treble clef with a common time signature (C). The first staff contains four groups of sixteenth notes, each with a slurred (unaccented) and a detached (accented) pair. The second and third staves continue the pattern with more groups of sixteenth notes, some slurred and some detached.

One detached, three slurred and two detached.

27. Musical notation for exercise 27, featuring one detached, three slurred, and two detached groups of sixteenth notes. The exercise is written on three staves in treble clef with a common time signature (C). The first staff contains one group of sixteenth notes with a detached (accented) and a slurred (unaccented) pair, followed by three groups of sixteenth notes, each with a slurred (unaccented) and a detached (accented) pair. The second and third staves continue the pattern with more groups of sixteenth notes, some slurred and some detached.

Slurred in groups of six.

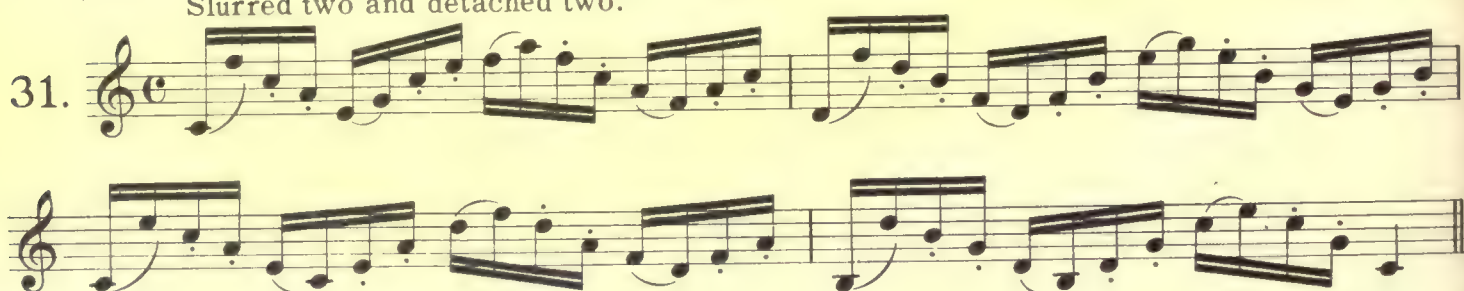
28. Musical notation for exercise 28, featuring slurred groups of sixteenth notes. The exercise is written on four staves in treble clef with a common time signature (C). Each staff contains six groups of sixteenth notes, each with a slurred (unaccented) and a detached (accented) pair. The exercise is written on four staves in treble clef with a common time signature (C). Each staff contains six groups of sixteenth notes, each with a slurred (unaccented) and a detached (accented) pair.

Slurred three and detached three.

29. 

30. 

Slurred two and detached two.

31. 

Slurred three and detached five.



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.


179

1.  Musical notation for exercise 1, measures 1-8. The exercise is in common time (C) and G major. It features a series of eighth and sixteenth notes with syncopated accents.


2.  Musical notation for exercise 2, measures 1-8. The exercise is in common time (C) and G major. It features a series of eighth and sixteenth notes with syncopated accents.

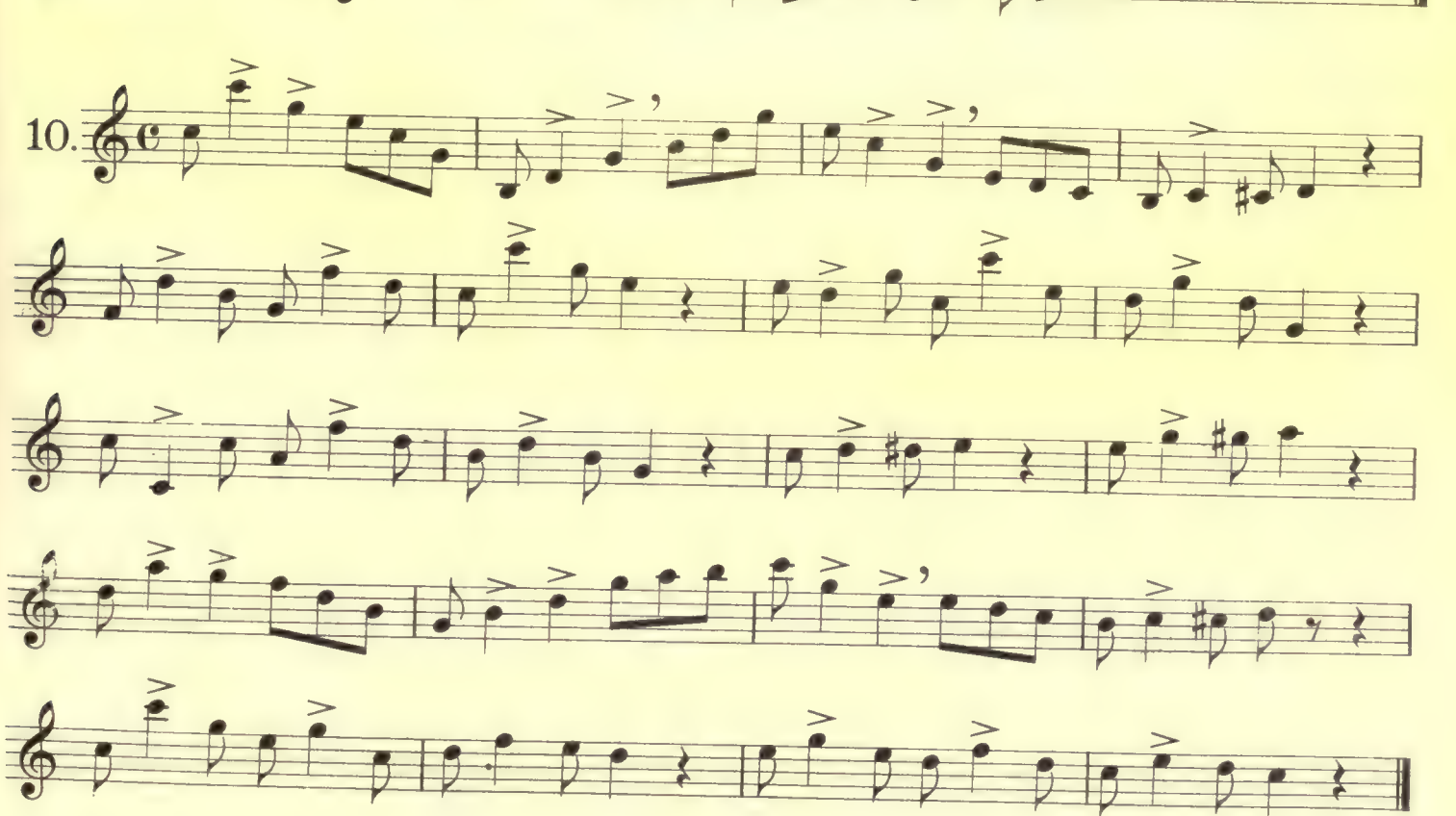
3.  Musical notation for exercise 3, measures 1-8. The exercise is in 2/4 time and B-flat major. It features a series of eighth and sixteenth notes with syncopated accents.

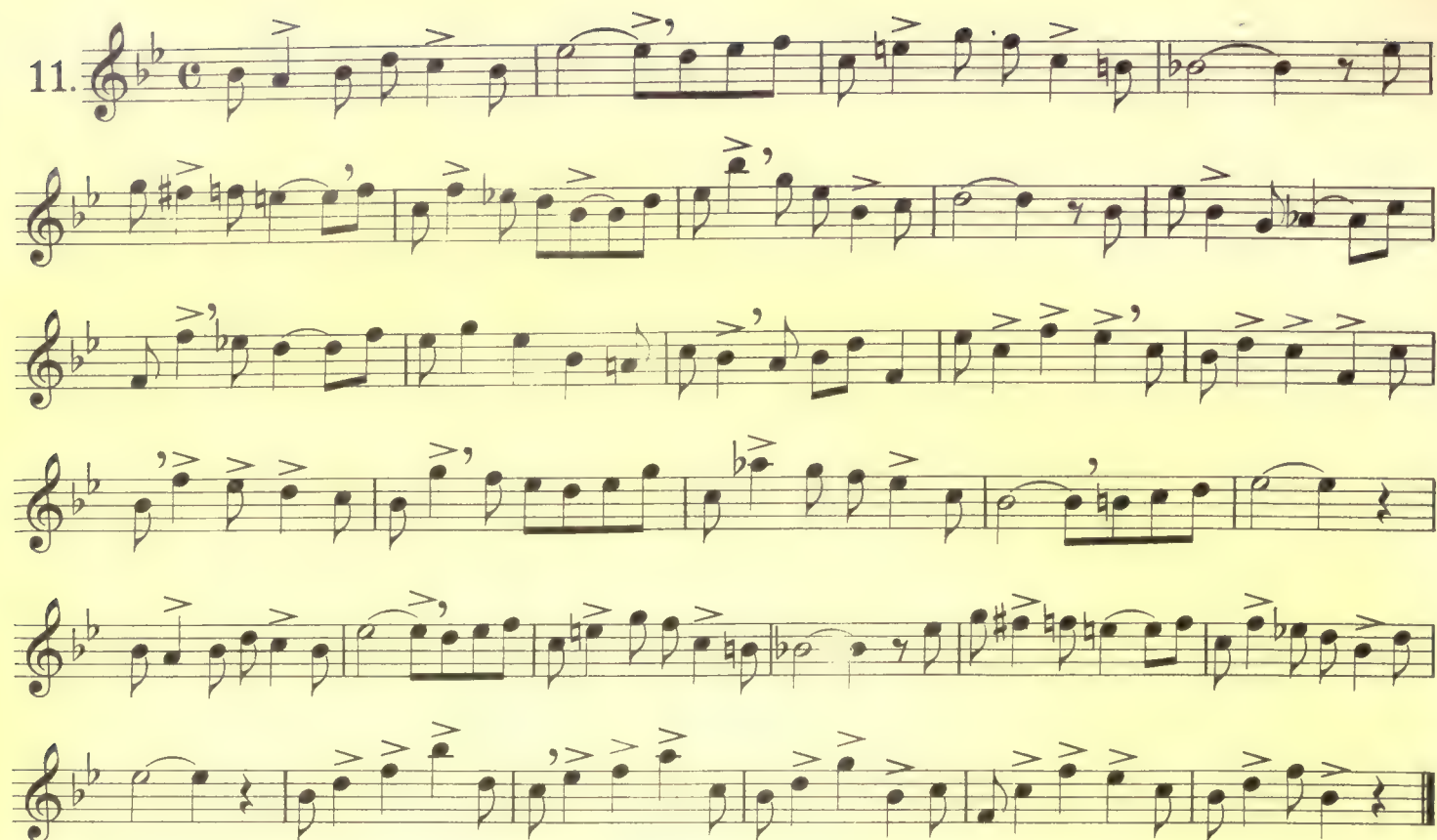
4.  Musical notation for exercise 4, measures 1-8. The exercise is in 3/4 time and D major. It features a series of eighth and sixteenth notes with syncopated accents.

5.  Musical notation for exercise 5, measures 1-8. The exercise is in 3/4 time and B-flat major. It features a series of eighth and sixteenth notes with syncopated accents.

6.


9. 

10. 

11. 

Syncopation between two Eights.

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

12. 

Three Syncopated Notes preceding a Half-note.

13. 

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

Cavatina "Il Pirata."

BELLINI.

Andantino.

Nº 2

La Traviata.

VERDI.

Adagio.

Nº 3.

dolce

f

dolce

f

Martha.

FLOTOW.

Allegro moderato.

Nº 4.

p dolce

p

p

p

p

p

p

p

piu animato

ad lib.

f

ad lib.

Il Trovatore.

VERDI.

Andante.

Nº 5. 

Ah! Che La Morte.

VERDI.

Andante.

Nº 6. 

La Sonnambula.

BELLINI.

Allegro moderato.

Nº 7. 

Martha.

Larghetto.

FLOTOW.

Nº 8. *p*

Luisa Miller.

Allegro.

VERDI.

Nº 9. *mf*

Norma.

Moderato.

BELLINI.

Nº 10. *p*

Giulio Cesare.

HÄNDEL.

Largo.

Nº 11.

dolce

Fine.

D.S. al Fine.

Lucia di Lammermoor.

DONIZETTI.

Moderato.

Nº 12.

p

string.

rall.

string.

rall.

Tempo di Polacca.

G. APOLLONI.

Nº 13.

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

BALLADE.
Larghetto.

Der Förster.

FLOTOW

Nº 14.

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

RECITATIV.
Andante.

Belisario.

ROSSINI.

Nº 15.

ad lib. *Cadenza* *a tempo*

La Gazza Ladra.

Allegro. (♩ = 60)

ROSSINI.

No 16.

The musical score for "La Gazza Ladra" (No. 16) by Rossini is written for a single melodic line in 3/4 time. The tempo is marked "Allegro" with a metronome indication of 60 quarter notes per minute. The key signature begins with two flats (B-flat major) and changes to two sharps (D major) in the final system. The score is characterized by frequent triplet markings (indicated by a '3' over a bracket) and various dynamic markings including *pp* (pianissimo), *ff* (fortissimo), and *rall.* (rallentando). The piece concludes with a double bar line in the final measure of the last system.

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 musical score for Ernani, No. 18, by Verdi, is written in C major and 2/4 time. It consists of 18 measures. The score begins with a treble clef and a common time signature. The first measure is a whole rest, followed by a half note G4. The second measure contains a triplet of eighth notes (A4, B4, C5) marked *mf*. The third measure is a half note D5. The fourth measure contains a triplet of eighth notes (E5, F5, G5) marked *pp*. The fifth measure is a half note A5. The sixth measure contains a triplet of eighth notes (B5, C6, B5) marked *f*. The seventh measure is a half note A5. The eighth measure contains a triplet of eighth notes (G5, F5, E5) marked *fz*. The ninth measure is a half note D5. The tenth measure contains a triplet of eighth notes (C5, B4, A4) marked *pp*. The eleventh measure is a half note G4. The twelfth measure contains a triplet of eighth notes (F4, E4, D4) marked *poco rit. con grazia*. The thirteenth measure is a half note C4. The fourteenth measure contains a triplet of eighth notes (B3, A3, G3) marked *a tempo*. The fifteenth measure is a half note F3. The sixteenth measure contains a triplet of eighth notes (E3, D3, C3) marked *string.*. The seventeenth measure is a half note B2. The eighteenth measure contains a triplet of eighth notes (A2, G2, F2) marked *tr*. The score concludes with a final measure containing a triplet of eighth notes (E2, D2, C2) marked *6*.

The Huguenots.

MEYERBEER.

Andanto.

Nº 19.

p cantabile con grazia

rall. poco a poco

a tempo

lunga

f

pp

cresc.

f

12

Cadenza ad lib.

Air from Masaniello.

AUBER.

Andante.

No 20.

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

Allegretto.

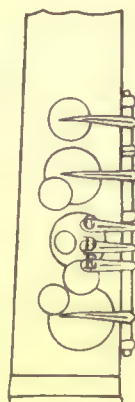
*a tempo**ad lib.*

Cadenza ad lib.

tr
tr
tr
tr
pp
poco rall.
a tempo
cresc.
fz
a tempo.
rall.
rall.
f Cadenza ad lib.
Allegro.
lento.

Exercises for the new fingering of the improved B \flat , B \sharp and C \sharp Keys.

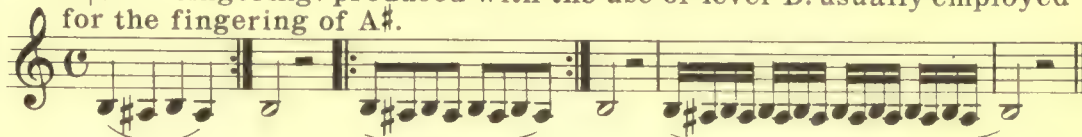
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A \sharp (new fingering) produced with the use of lever C, usually employed for the fingering of B \sharp .



B \sharp (new fingering) produced with the use of lever D, usually employed for the fingering of A \sharp .



C \sharp (new fingering.) produced with the use of lever E, usually employed for the fingering of B \sharp .



B \sharp (new fingering.) lever D.



D \flat (new fingering.) lever E.



B \flat (new fingering.) lever C.



C \sharp and A \sharp (new fingering.) levers E and C.



B \sharp (new fingering.) lever D.



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



A \sharp (new fingering.) lever C.





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



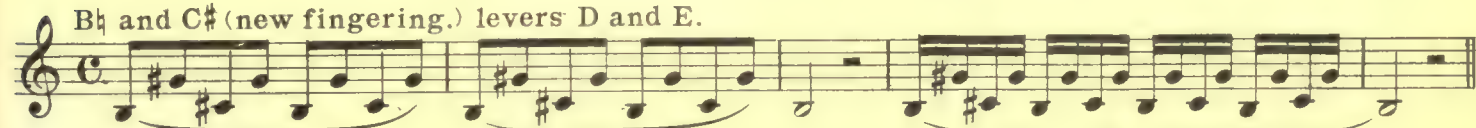
$C\sharp$ (new fingering.) lever E.



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



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



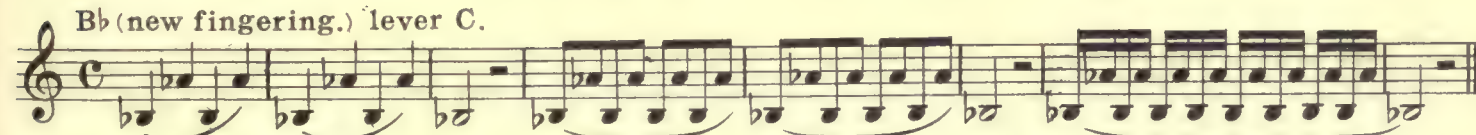
$B\flat$ (new fingering.) lever D.



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



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



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



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

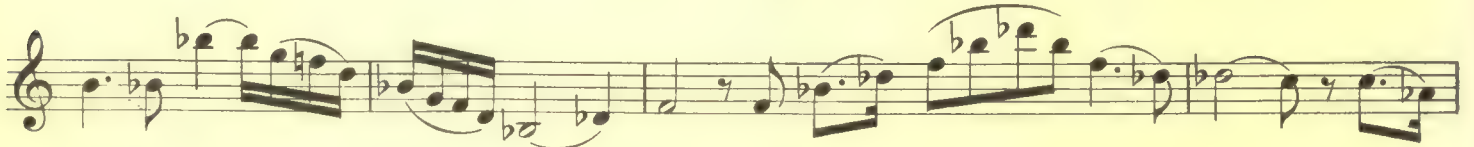
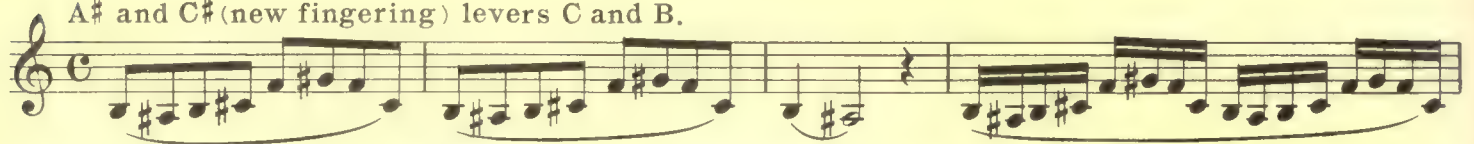
A# and C# (new fingering) levers C and E.



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.



A minor Scale.



Exercise.



F major Scale.



D minor Scale.



Exercise.



B \flat major Scale.

G minor Scale.



Exercise.

E \flat major Scale.

C minor Scale.

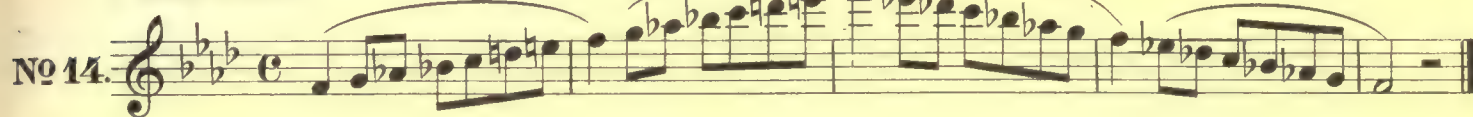


Exercise.



A \flat major Scale.

F minor Scale.



Exercise.

D \flat major Scale.B \flat minor Scale.

Exercise.



Gb major Scale.



Eb minor Scale.



Exercise.



Gb major Scale.



Ab minor Scale.



Exercise.



G major Scale.



E minor Scale.



Exercise.



D major Scale.



B minor Scale.



Exercise.



A major Scale.

№31.



F# minor Scale.

№32.



Exercise.

№33.



E major Scale.

№34.



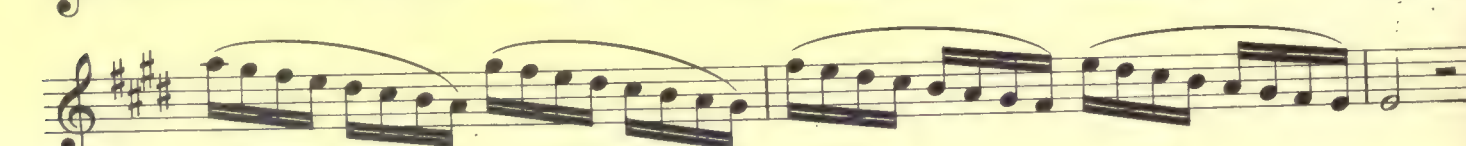
C# minor Scale.

№35.



Exercise.

№36.



B major Scale.

№37.



G# minor Scale.

№38.



Exercise.

No 39.



F# major Scale.

No 40.



D# minor Scale.

No 41.



Exercise.

No 42.



C# major Scale.

No 43.



A# minor Scale.

No 44.



Exercise.

No 45.



Interval Exercises on the Major and Minor Scales.

C major.



A minor.



F major.



D minor.



Bb major.



G minor.



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.E \flat minor.

G major.



E minor.



D major.



B minor.



A major.

No 19.



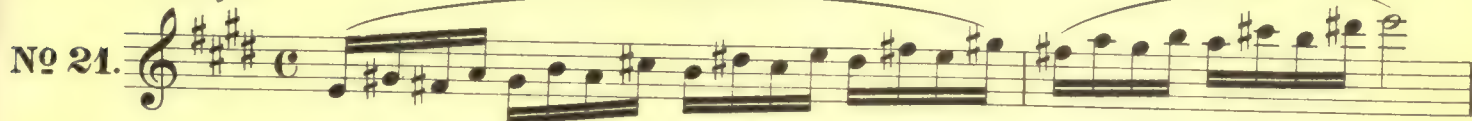
F# minor.

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. C major.



A minor.



No 2. F major.



D minor.



No 3. Bb major.



G minor.



No 4. Eb major.



C minor.



No 5. Ab major.



F minor.



No 6. Db major.



Bb minor.



Gb major.



Eb minor.



G major.



E minor.



D major.



B minor.



A major.



F# minor.



E major.



C# minor.



B major.



G# minor.



Exercise on the Chords of the Dominant Seventh.

A musical exercise consisting of six staves of music in treble clef, 2/4 time. The exercise is based on dominant seventh chords. The first staff starts with a C major triad and a C7 chord, followed by a sequence of ascending and descending eighth-note patterns. The second staff continues the sequence with various dominant seventh chords. The third staff introduces a key change to B-flat major, indicated by two flats in the key signature. The fourth staff continues the exercise in B-flat major. The fifth staff continues the sequence. The sixth staff concludes the exercise with a final chord and a whole rest.

Exercise on different Diminished Seventh.

A musical exercise consisting of four staves of music in treble clef, 2/4 time. The exercise is based on different diminished seventh chords. The first staff starts with a C major triad and a C7b9 chord, followed by a sequence of ascending and descending eighth-note patterns. The second staff continues the sequence with various diminished seventh chords. The third staff continues the exercise. The fourth staff concludes the exercise with a final chord and a whole rest.

Exercise on the Succession of four Diminished Seventh.

A musical exercise consisting of three staves of music in treble clef, 2/4 time. The exercise is based on the succession of four diminished seventh chords. The first staff starts with a C major triad and a C7b9 chord, followed by a sequence of ascending and descending eighth-note patterns. The second staff continues the sequence with various diminished seventh chords. The third staff concludes the exercise with a final chord and a whole rest.

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 containing a chromatic exercise. The exercises are written in treble clef and 3/4 time. They feature various chromatic scales, arpeggios, and patterns, often spanning multiple measures and ending with a final note or a rest. The exercises are designed for slow study.

- Staff 1: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 2: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 3: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 4: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 5: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 6: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 7: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 8: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 9: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .
- Staff 10: Ascending chromatic scale from B \flat to A \sharp , followed by a descending chromatic scale from A \sharp to B \flat .

This page contains ten staves of musical notation, each featuring a single melodic line. The notation includes various accidentals (sharps, flats, and naturals) and phrasing marks (slurs and ties). The staves are arranged vertically, and the music appears to be a single melodic line across the entire page. The notation is written in a standard musical staff format with a treble clef and a key signature of one flat (B-flat).

EIGHT FANTASIAS.

FANTASIA ON DON GIOVANNI.

H. Lazarus.

Revised by Paul De Ville.

MOZART.

Andante.

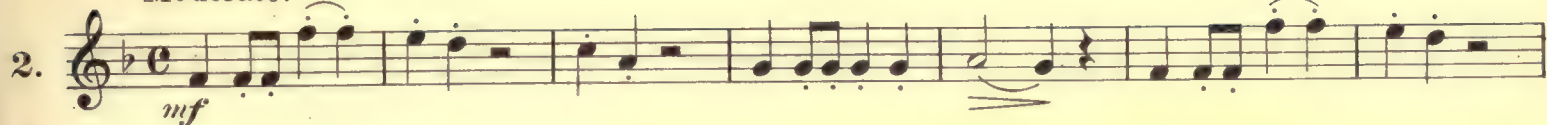
1. *p* *mf* *p*

f

mf *p*

poco animato.

mf *f* *f* *f*

Introduction.
Moderato.

Andante.



Andante con espressione.

3. *p*

mf *p*

rall. All^o marcia. *f*

f *p*

8465-99

Allegro.



Andante.



un poco animato.



1st time. || 2nd time.



5. *Lento.* *ritard.* *Andante.*

un poco animato.

un poco polacca.

a tempo.

un poco animato.

A musical score for a piece titled 'GERMAN AIR'. The score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo markings are 'Lento.', 'Andante.', and 'a tempo.'. The score includes various dynamic markings: 'p' (piano), 'mf' (mezzo-forte), 'f' (forte), and 'ritard.' (ritardando). There are also accents (^) and slurs. The piece features several triplet markings (3) and a section marked 'un poco polacca.' which changes to a 3/4 time signature. The score ends with a final cadence. The page number '222' is in the top left corner, and the publisher's code '8465-99' is in the bottom left corner.

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

Tempo di Bolero.

6. *mf*

f *mf*

f *leggiere.* *p*

f *tr* *p*

eleganza un poco risoluto.

f

a tempo. *f* *mf*

f

un poco animato.

f

f *f* *f* *f*

Allegretto.

4.

Allegretto.

5.

Allegretto.

6.

Allegretto.

7. *p*

p

rall.

p

This page contains ten staves of musical notation, likely for a piano solo. The notation is written in a single melodic line on a grand staff. The music features various musical symbols, including notes, rests, accidentals, and dynamic markings. The dynamics include *f* (forte), *fp* (fortissimo piano), and *pp* (pianissimo). The notation is complex, with many slurs and ties, suggesting a highly technical piece. The key signature is not explicitly shown, but the notes and accidentals suggest a key with one sharp (F#).

Staff 1: *f*

Staff 2: *pp*

Staff 3: *fp*

Staff 4: *fp*

Staff 5: *fp*

Staff 6: *fp*

Staff 7: *fp*

Staff 8: *fp*

Staff 9: *fp*

Staff 10: *fp*

Allegro.

8. *mf*

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

rall.

Allegretto.

9. *p leggiero*

a tempo *poco rall.*

pp *a tempo* *rall.*

a tempo *rall.*

f *poco rall.*

rall.

tr

10638-247

Allegretto.

10.

pp un poco lento

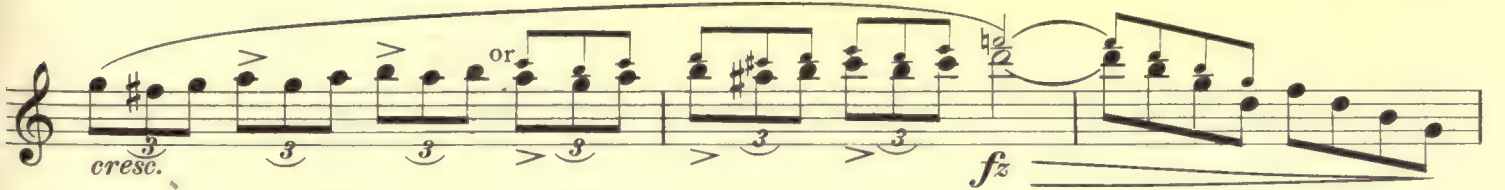
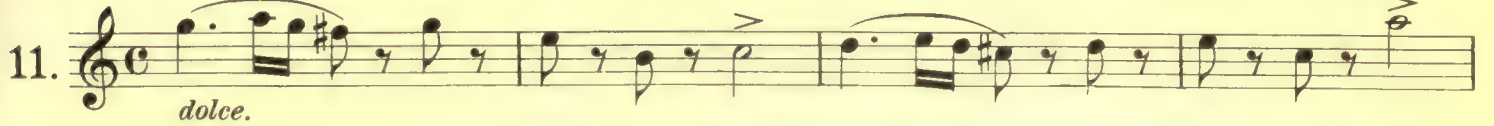
rall.

rall. string.



Allegretto moderato.

Extract from a Clarinet Solo
by G. MÜLLER.



mf

f

dim.

pp

dim.

f

p

pp

mf

f

tr

mf

tr

p

mf

p *mf*

a tempo *rall.*

f

ff

tr *rall.*

Theme with Nine Easy Variations.

THEME.
Moderato.VAR. I.
Moderato.*a tempo*VAR. II.
Moderato.*a tempo*

VAR. III.
Moderato.

a tempo

rall.

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

VAR. IV.

a tempo

rall.

VAR. V.

Musical score for Variation V, featuring six staves of music in treble clef. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The key signature is one sharp (F#). The first staff begins with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note passages and slurs. The fifth staff includes the marking *rall.* (rallentando) and the sixth staff includes the marking *a tempo* (return to tempo).

VAR. VI.

Musical score for Variation VI, featuring five staves of music in treble clef. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The key signature is one sharp (F#). The first staff begins with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note passages and slurs. The fifth staff includes the marking *a tempo* (return to tempo).

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 (one sharp) and common time. The first staff begins with the tempo marking 'Andante.' and the dynamic 'dolce'. The melody is characterized by long, flowing lines with many ties. The second staff continues the melody with a fermata over a half note. The third staff features a repeat sign followed by a series of eighth-note runs with accents. The fourth staff concludes the theme with a fermata and a dynamic marking of *fz* (forzando).

VAR. I.
Moderato.

Variation I consists of six staves of music in G major and common time, marked 'Moderato'. The tempo is indicated by a '3' over a quarter note. The variation is characterized by rapid, flowing sixteenth-note passages. The first staff begins with a repeat sign. The second staff features a key signature change to F major (two flats). The third staff continues the rapid sixteenth-note runs. The fourth staff features a repeat sign and a key signature change to D major (two sharps). The fifth staff continues the variation with more sixteenth-note runs. The sixth staff concludes the variation with a key signature change to G major and dynamic markings of *fz* and *p*.

VAR. II.
Più vivo.

Musical score for Variation II, 'Più vivo.' The piece is in G major (one sharp) and common time (C). It consists of six staves of music. The melody 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.' The piece is in G major (one sharp) and common time (C). It consists of four staves of music. The tempo is marked 'Adagio'. The first staff begins with the word 'dolce' (sweetly). The melody features a variety of rhythmic patterns, including eighth and sixteenth notes, and is marked with accents (>) and dynamic markings such as 'fz' (forzando) and 'f' (forte). The piece concludes with a double bar line.

VAR. IV.

VAR. IV.

tr

p

tr

rall.

ad lib.

FINALE.

Poco Allegro.

FINALE.

Poco Allegro.

f

fz

tr

ff

Twenty Studies.

For Saxophone.

A. MAYEUR.

Revised by Paul de Ville.

Andante.

1

The musical score for Study 1 is written for saxophone. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante.' The score consists of 11 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. The score includes various musical notations such as eighth notes, quarter notes, and slurs. The piece concludes with a double bar line on the final staff.

Andante.

2.

The musical score is written for a single melodic line in treble clef. The key signature is D major (two sharps: F# and C#). The time signature is 2/4. The tempo is marked 'Andante.' The score begins with a '2.' indicating a second ending or a specific measure. The melody is composed of eighth notes, often beamed in groups of four. Phrasing slurs are used throughout to indicate musical phrases. The piece ends with a double bar line on the final staff.

Andante.

3.

The musical score is written for a single melodic line in C minor, marked Andante. It consists of 12 staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line. The first staff contains a measure with a whole note, followed by two measures of eighth notes. The subsequent staves contain various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The key signature remains one flat throughout. The piece concludes with a double bar line on the final staff.

Moderato.

4.

The musical score consists of ten staves. 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 'Moderato.' and the piece is numbered '4.'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are also some rests and dynamic markings like 'p' (piano) and 'f' (forte). The piece ends with a double bar line on the tenth staff.

Allegro moderato.

5. 

Larghetto.

6.

The musical score is written for a piano and consists of ten staves. The tempo is marked 'Larghetto.' The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The music is characterized by continuous eighth-note triplets, many of which are beamed together in groups of six or eight. The first staff begins with a treble clef, a key signature of three flats, and a 6/8 time signature. The music flows through various melodic lines, with some staves showing more complex rhythmic patterns. The final staff ends with a double bar line and a fermata over the last note.

Adagio.

7. 

Moderato.

8.

The musical score consists of ten staves of music. 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 written in a single melodic line. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, often beamed together. Slurs and ties are used extensively to connect notes across measures. The piece concludes with a final whole note chord on the tenth staff.

Andante.

9. 

Moderato.

10.

Moderato.

11.

This page contains 12 staves of musical notation, likely for guitar. The notation is written in a single system, with each staff containing a series of notes and chords. The notes are primarily eighth and sixteenth notes, often beamed together. Chords are indicated by sharp and flat symbols above the notes. The music is organized into measures, with some measures containing a '6' which could refer to a sixth fret or a sixteenth note. The page is numbered 253 in the top right corner.

Allegro moderato.

12.

The musical score for measures 12 to 25 is written in G major (one sharp) and 2/4 time. The melody is written in the right hand, and the accompaniment is in the left hand. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Allegro moderato'.

13. *tr*

Moderato. Count four beats to a bar.

14.

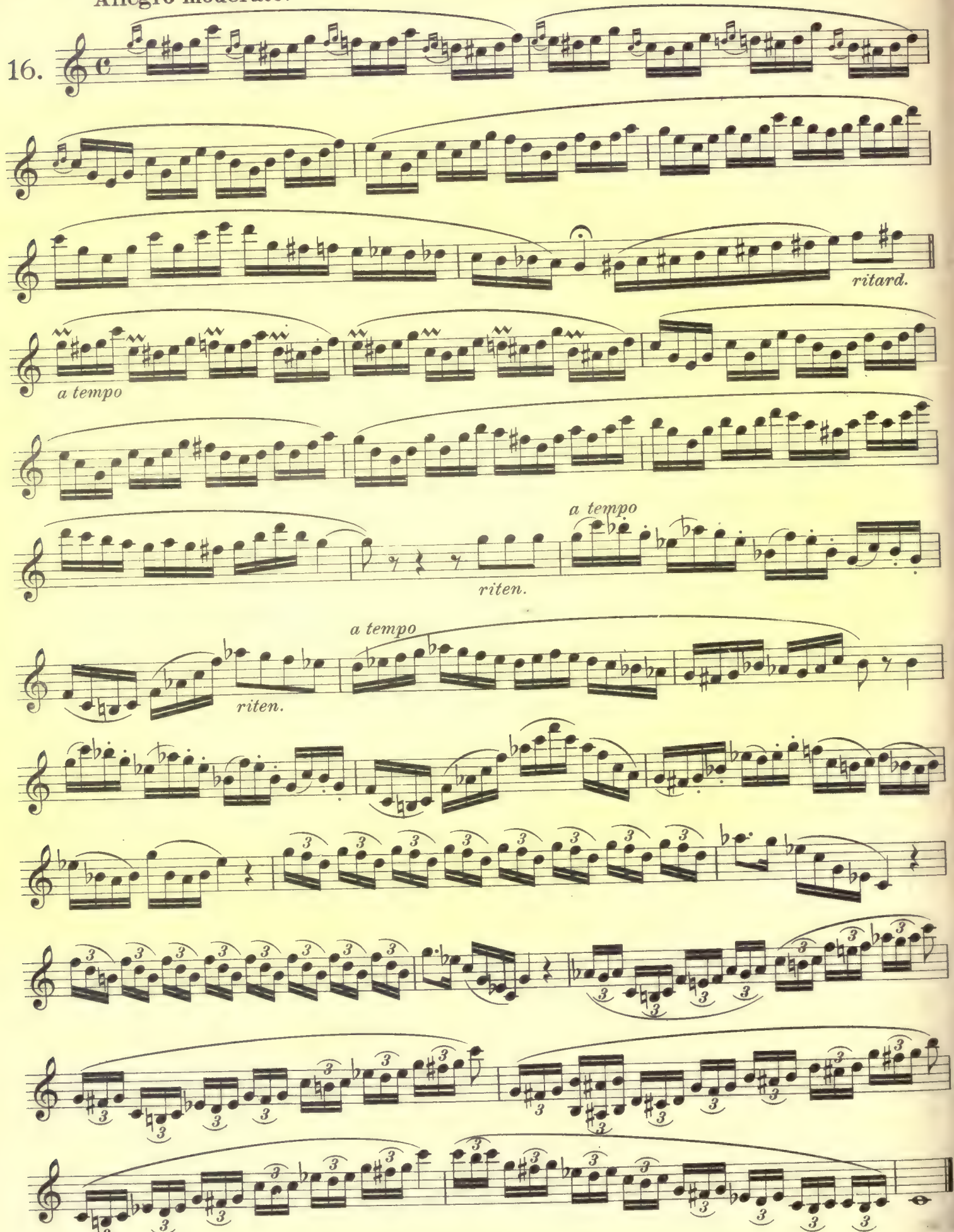
The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato' and the instruction 'Count four beats to a bar' is provided. The score consists of 14 staves of music. The first staff is numbered '14.' and contains a trill marked 'tr'. The music features a variety of melodic patterns, including eighth and sixteenth notes, slurs, and trills. The key signature changes to two flats (B-flat and E-flat) in the second staff. The score concludes with a final staff that ends with a whole note and a fermata.

Moderato.

15. *f*

dim. *p* *cresc.*

Allegro moderato.

16. 

ritard.

a tempo

riten.

a tempo

riten.

a tempo

Andante moderato.

17.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Andante moderato.' The music is written for a single melodic line. The first staff contains measures 17 through 21. The second staff contains measures 22 through 26. The third staff contains measures 27 through 30, with a large, sweeping slur covering measures 27 through 30. The fourth staff contains measures 31 through 34. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs indicating phrases, and a large, sweeping slur covers measures 27 through 30. The piece concludes with a final cadence in measure 34.

Allegro moderato.

18. 

The musical score consists of ten staves of music. The first staff begins with measure 18, marked with a forte (*f*) dynamic. It contains several triplet markings (3) over groups of notes. The second staff continues the melody with sixteenth-note runs and a slur. The third staff features a piano (*p*) dynamic marking and more triplet markings. The fourth staff includes a measure rest and continues the sixteenth-note patterns. The fifth staff shows a change in the melodic line with more sixteenth notes. The sixth staff continues the sixteenth-note runs. The seventh staff includes a measure rest and a forte (*f*) dynamic marking. The eighth staff features a piano (*p*) dynamic marking and triplet markings. The ninth staff includes a crescendo hairpin and a forte (*f*) dynamic marking. The tenth staff concludes the passage with a piano (*p*) dynamic marking and triplet markings.

Allegro moderato.

19. 

Vivo.

1.

The musical score is a single-staff piece in treble clef, key of D major (one sharp), and common time (C). It consists of 15 measures of music, each containing a triplet of eighth notes. The tempo is marked 'Vivo.' The first measure is numbered '1.' The music is a continuous sequence of triplets, with some measures featuring accidentals (sharps and naturals) and a final measure ending with a double bar line.

2.

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a key signature of one flat (B-flat major). The tempo is marked 'Moderato'. The score is composed of 12 staves, each containing four measures of music. The music is characterized by continuous eighth-note triplets, often beamed in groups of four or six. The key signature changes from C major to B-flat major (one flat) across the staves. The tempo is marked 'Moderato'.

Moderato.

3.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato.' The first staff starts with a '3.' indicating a triplet. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplets throughout. The piece concludes with a final measure containing a whole note and a repeat sign.

4.

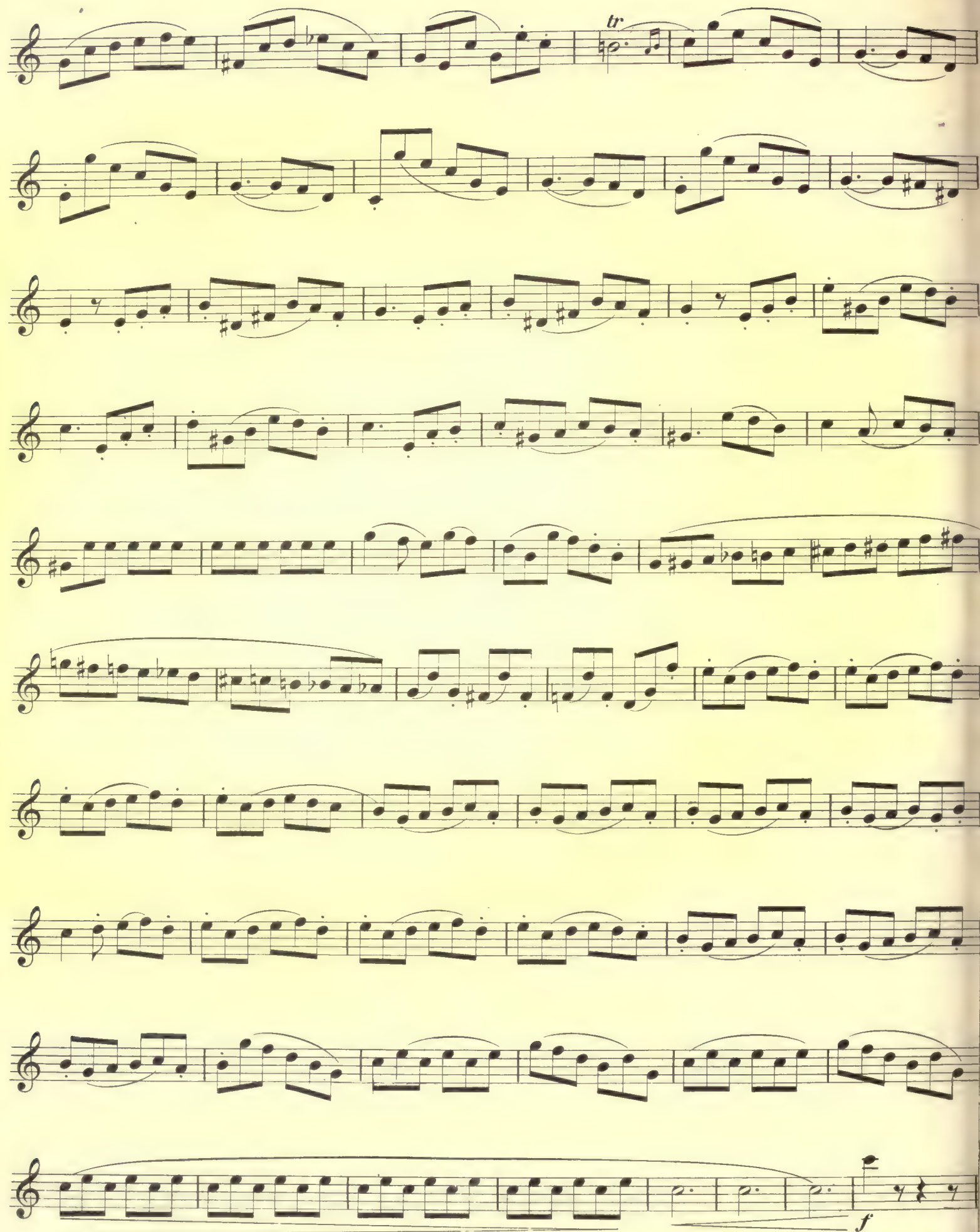
This musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro.' with a quarter note symbol. The music is a single melodic line featuring a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Phrases are frequently connected by long, sweeping slurs. The key signature changes to one flat (Bb) at the beginning of the fourth staff. The eighth staff contains a double bar line with a repeat sign, followed by the word 'Fine' in italics. The final staff concludes with a repeat sign and a double bar line.

D. S. al Fine

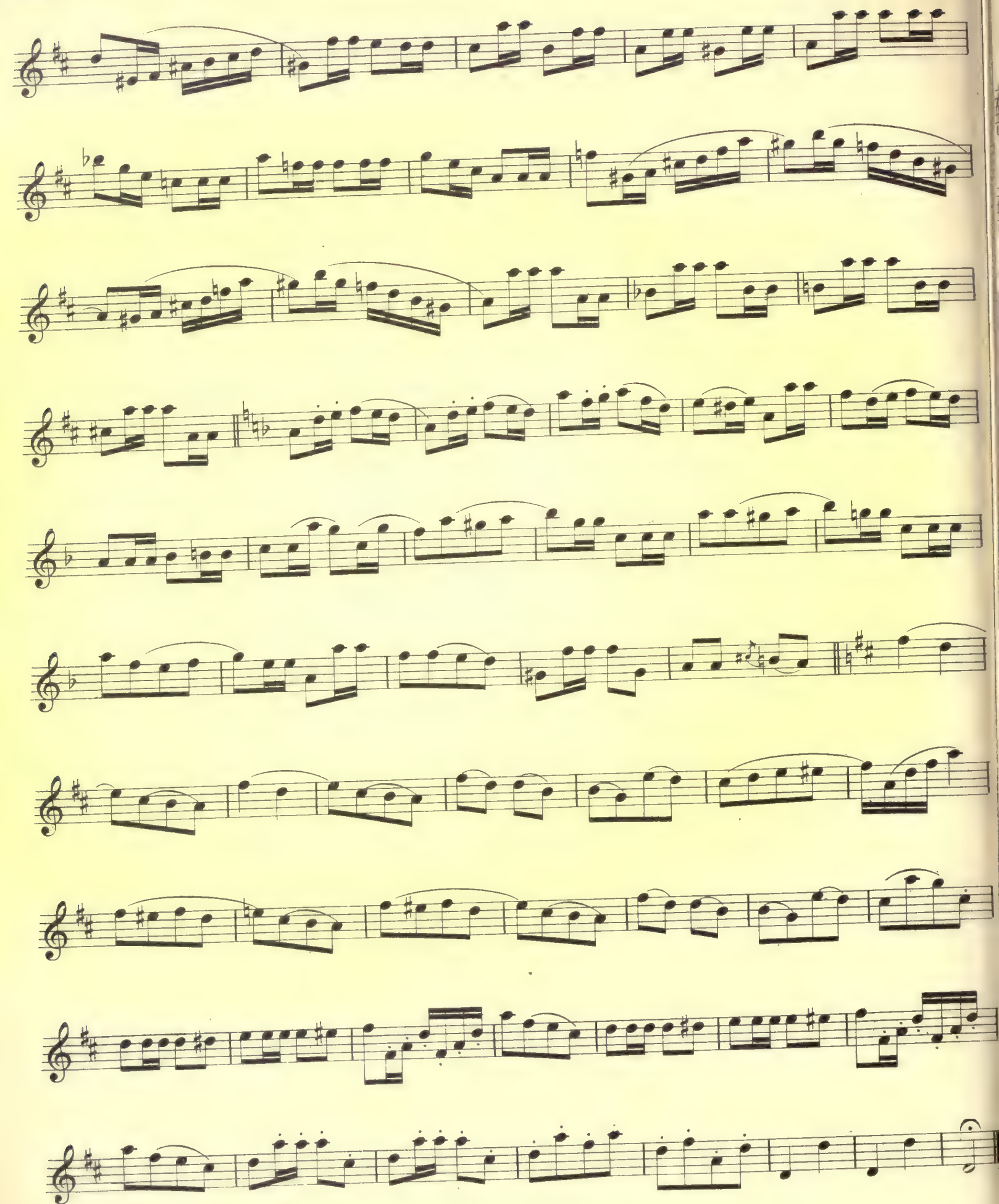


Allegro vivo.





6. *Allegro.*
f

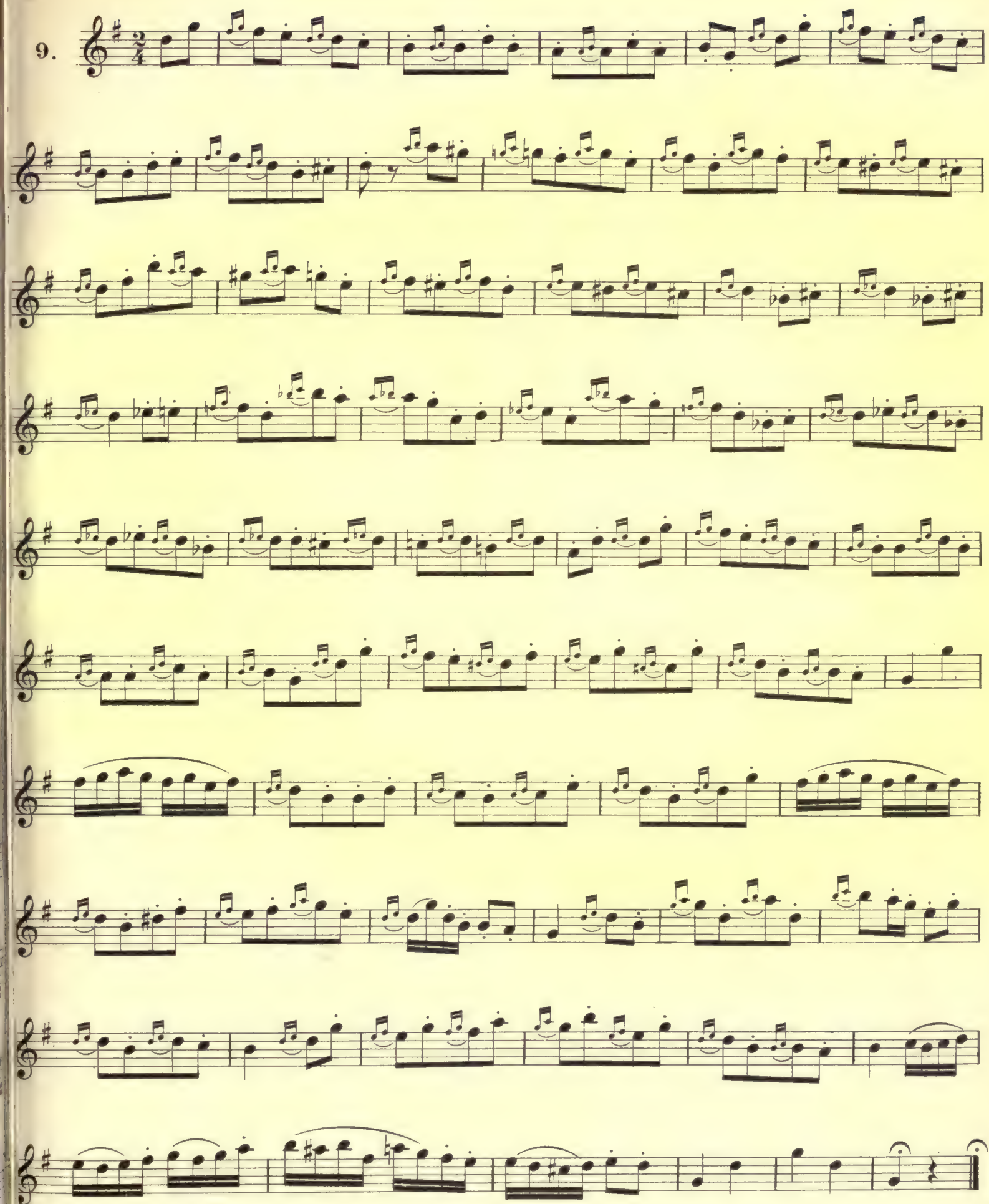


7.

The musical score is written for a single melodic line on a treble clef with a 3/4 time signature. It begins with a key signature of one sharp (F#). The tempo is marked 'Allegro non troppo.' The score consists of 12 staves of music. The melody is primarily composed of eighth and sixteenth notes, often grouped in triplets. The key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp. The piece concludes with a final measure containing a whole note and a quarter rest.

8.

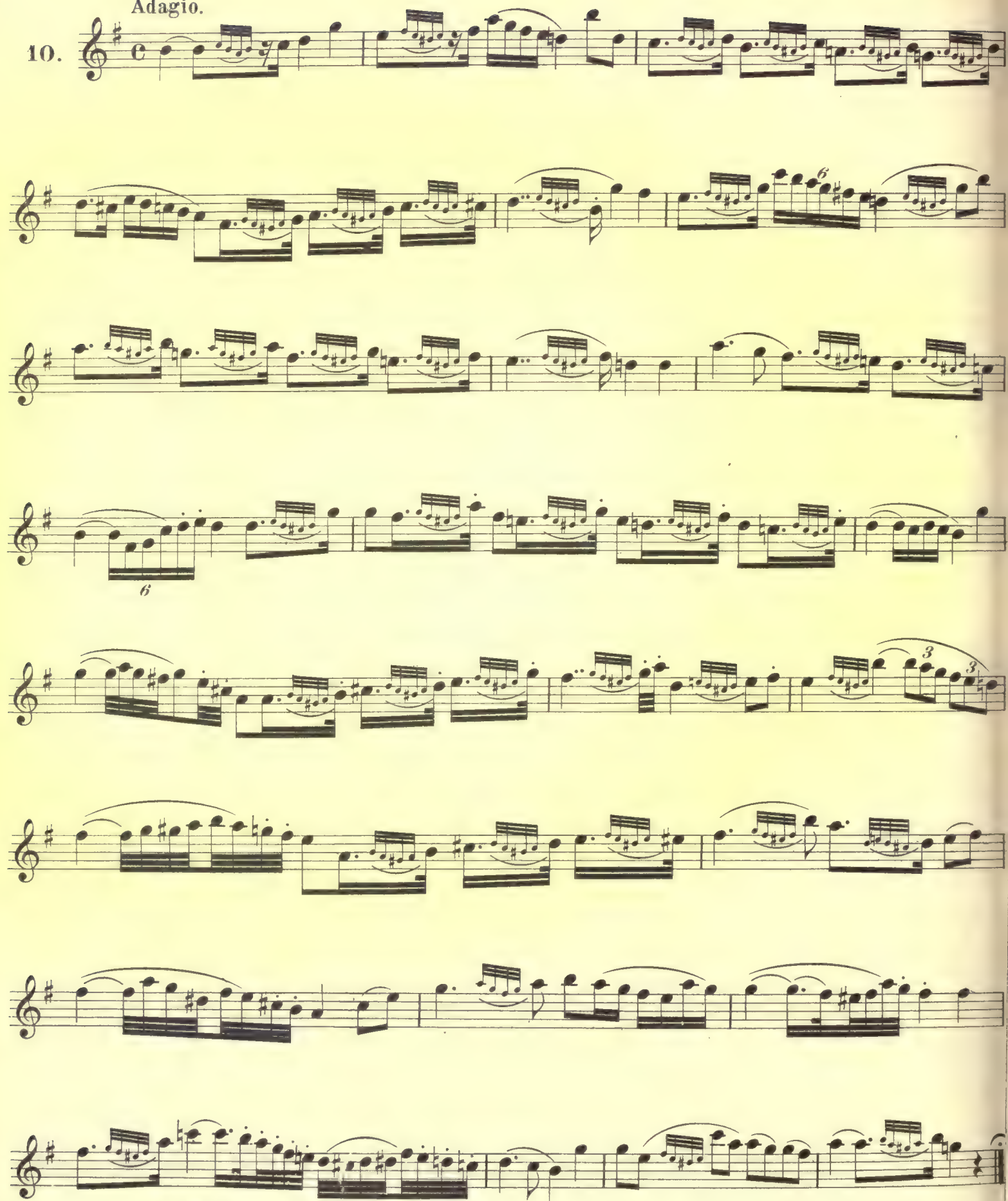
The musical score is a single melodic line, numbered 8. It is written in a treble clef with a common time signature (C) and a key signature of one sharp (F#). The tempo is marked "Allegro vivace." The score consists of 11 staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and phrasing slurs. The piece concludes with a final whole note on the eleventh staff.

9. 

The musical score for exercise 9 consists of ten staves of music. It is written in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to group notes across measures. The piece includes several accidentals, such as flats and naturals, which change the pitch of the notes. The final measure of the piece ends with a double bar line.

Adagio.

10.



Exercises on difficult fingerings.

Allegro.

11. *Allegro.*

The musical score for exercise 11 is written in treble clef with a 2/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Allegro.' The score consists of 12 staves of music. The first staff starts with a treble clef and a common time signature 'C', which then changes to 2/4. The music is composed of eighth and sixteenth notes, often beamed together in groups. There are several repeat signs (double bar lines with dots) at the end of various phrases throughout the piece. The notation includes various accidentals (flats, sharps) and dynamic markings (accents).

Vivace.

12.

f

13.

This musical score, labeled '13.', is written for a single melodic line in G minor (one flat). It consists of ten staves of music. The notation is characterized by frequent use of triplets, indicated by a '3' above a slur grouping three notes. The piece begins with a treble clef and a common time signature 'C'. The first staff contains a whole note, followed by eighth and sixteenth notes. The subsequent staves are primarily composed of eighth and sixteenth notes, often beamed together in groups of three. The key signature remains consistent throughout, with the final staff concluding with a double bar line and repeat dots. The paper shows signs of age, with some yellowing and minor staining.

Allegro.

14.

f

f>

f

f

f>

f

f>

f

f>

p

tr

tr

Vivo.

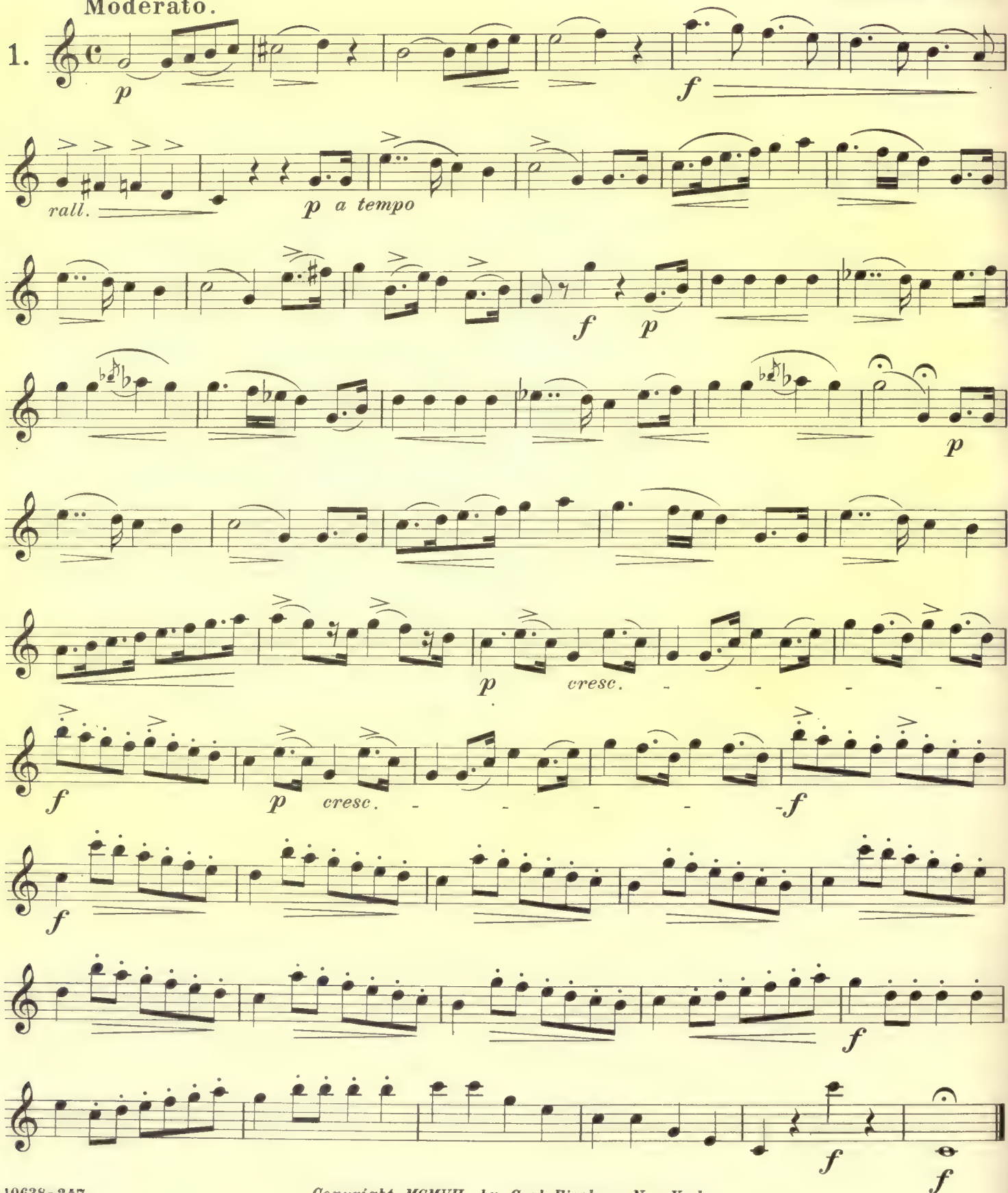
15.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo marking 'Vivo.' is placed above the first staff. The score is numbered '15.' in the top left corner. The music is composed of 12 staves. The first staff contains a series of triplets of eighth notes, followed by a change in rhythm to sixteenth notes. The subsequent staves continue with intricate sixteenth-note patterns, many of which are grouped in triplets and slurs. The key signature remains one sharp throughout. The piece ends with a final cadence on the twelfth staff.

Four Solos.

Cavatine de Zelmire.

INTRODUCTION.
Moderato.Arranged by
PAUL de VILLE.

1. The musical score is written on ten staves. It begins with a treble clef and a common time signature (C). The first staff starts with a piano (p) dynamic and a half note, followed by eighth notes. The second staff has a 'rall.' marking and a 'p a tempo' marking. The third staff features a forte (f) dynamic. The fourth staff includes a key signature change to one flat (B-flat) and a piano (p) dynamic. The fifth staff continues the melody. The sixth staff has a piano (p) dynamic and a 'cresc.' marking. The seventh staff starts with a forte (f) dynamic, followed by a piano (p) dynamic and a 'cresc.' marking, and ends with a forte (f) dynamic. The eighth staff begins with a forte (f) dynamic. The ninth staff continues the melody. The tenth staff ends with a forte (f) dynamic and a final whole note.

Elle est Partie.

INTRODUCTION.
Moderato.

A. DELATOIR.

2. 

Morceau Caractéristique.

H. KLOSÉ.

Moderato.

3. *f*

dolce

f

p

f

p

p

dolce

p

cresc.

f

p

p rall. dolce

p

dim.

p

p

f

This page of musical notation consists of 13 staves of music in a single melodic line. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time. The notation includes various dynamics such as *p* (piano), *f* (forte), and *dim.* (diminuendo). It also features articulations like *rall.* (rallentando) and *dolce* (dolce), as well as ornaments (accents and mordents) and triplets. The music is characterized by flowing, often sixteenth-note passages, with some staves featuring more complex rhythmic patterns and ornaments. The notation is written in a standard musical staff with a treble clef.

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

This page of musical notation consists of twelve staves of music in a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes a variety of musical elements:

- Staff 1:** Begins with a half note B-flat, followed by eighth and sixteenth notes. It features several accents (>) and a trill (tr) on the final note.
- Staff 2:** Starts with a forte (*f*) dynamic. It contains many beamed sixteenth and thirty-second notes, with slurs and accents throughout.
- Staff 3:** Continues the rapid sixteenth-note passages, including a trill (tr) and slurs.
- Staff 4:** Features a piano (*p*) dynamic marking. It includes slurs and accents, with some notes marked with a 'z' (possibly for 'zest' or a specific articulation).
- Staff 5:** Contains triplet markings (3) over groups of three notes, along with slurs and accents.
- Staff 6:** Continues the melodic line with slurs and accents.
- Staff 7:** Shows a descending melodic line with slurs and accents.
- Staff 8:** Includes a trill (tr) and slurs.
- Staff 9:** Features a 'dolce' (sweet) dynamic marking. It has a more relaxed feel with slurs and accents.
- Staff 10:** Continues the melodic line with slurs and accents.
- Staff 11:** Ends the page with a final note and a repeat sign.

Il Crociato.

Andante quasi Allegretto.

MEYERBEER.

4. *mf*

p

a tempo

tr.

rall.

p

f

pp

This musical score is written for a single melodic line on a grand staff. It begins with the tempo marking "Andante quasi Allegretto." and a dynamic of *mf*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. A section labeled "VAR. I." begins with a *p* dynamic, followed by passages of increasing intensity marked *mf*, *f*, and *tr* (trills). The score includes several trills and sixteenth-note runs. A section marked *lento* appears later, with a *p* dynamic. The piece concludes with a series of sixteenth-note runs, marked *ff* and *pp*, and ends with a final *ff* dynamic. The page number "10638-247" is printed in the bottom left corner.

10638-247

AIR WITH VARIATIONS.

FROM DONIZETTI'S ELISIRE D'AMORE.

Andantino.

11.

*crescendo.*

TUTTI.

*f**lively.*

1st VAR.

TUTTI
ad libitum.

2nd VAR.



3rd VAR.



This musical score is for guitar, featuring a main melody and two variations. The main melody is written on a single staff in treble clef, 2/4 time, and consists of a series of eighth-note runs. The first variation, labeled "1st VAR.", is also in treble clef and 2/4 time, and features a more complex, flowing melody with many slurs. The fifth variation, labeled "5th VAR.", is in treble clef and 2/4 time, and features a series of sixteenth-note runs, many of which are marked with a "6" (likely indicating a sixteenth note). The score is written on a single staff, and the variations are indicated by the labels "1st VAR." and "5th VAR.".

1st VAR.

5th 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 for "Four Concert Duets, No 1" is written for two E \flat or two B \flat Saxophones. It is in 2/4 time and consists of five systems of staves. The first system shows the beginning of the piece with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system features a piano (p) dynamic in the left hand and a forte (f) dynamic in the right hand. The third system continues the melodic and harmonic development. The fourth system shows a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The fifth system concludes the piece with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** The right hand plays a series of eighth notes. The left hand features a triplet of eighth notes in the first measure, followed by eighth notes and a triplet of eighth notes in the second measure. The third measure contains a triplet of eighth notes.
- System 2:** The right hand continues with eighth notes. The left hand has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet of eighth notes in the second measure. The third measure is marked *f* (forte) and the fourth measure is marked *p* (piano).
- System 3:** The right hand has a half note in the first measure, followed by a half note and a quarter note in the second measure. The left hand has a half note in the first measure, followed by a half note and a quarter note in the second measure.
- System 4:** The right hand has a half note in the first measure, followed by a half note and a quarter note in the second measure. The left hand has a half note in the first measure, followed by a half note and a quarter note in the second measure.
- System 5:** The right hand has a half note in the first measure, followed by a half note and a quarter note in the second measure. The left hand has a half note in the first measure, followed by a half note and a quarter note in the second measure.
- System 6:** The right hand has a half note in the first measure, followed by a half note and a quarter note in the second measure. The left hand has a half note in the first measure, followed by a half note and a quarter note in the second measure.

légèrement

1. 2.

This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The first system begins with a forte (*f*) marking in the bass staff and a piano (*p*) marking in the treble staff. The second system features a forte (*f*) marking in the bass staff. The third system includes a *p* marking in the bass staff. The fourth system has a *p* marking in the bass staff. The fifth system has a *p* marking in the bass staff. The sixth system has a *p* marking in the bass staff. The seventh system has a *p* marking in the bass staff. The music is characterized by flowing, melodic lines in the treble staff and more rhythmic, often arpeggiated, patterns in the bass staff.

This page contains six systems of musical notation for piano. The notation is written on grand staves, each consisting of a treble and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several triplets are indicated by a '3' over a bracket. Trills are marked with 'tr' above the notes. A dynamic marking of 'f' (forte) appears at the beginning of the first system. The notation is clear and professional, typical of a published musical score.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** Features multiple triplets (indicated by a '3' over a bracket) in both hands, with slurs connecting groups of notes.
- System 2:** Continues the triplet patterns. A trill (marked 'tr') is present in the right hand. Slurs are used to group notes across measures.
- System 3:** Shows a mix of triplet figures and slurred eighth notes. The right hand has a trill in the first measure.
- System 4:** Features more complex rhythmic patterns with slurs and triplets. The right hand includes a trill.
- System 5:** Continues the melodic and rhythmic development with slurs and triplet markings.
- System 6:** The final system, concluding with a double bar line. The word "Fine." is written in the right hand.

Adagio.

No 2.

*pp**tr**tr**tr**tr**ff*

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements:

- System 1:** Features a complex melodic line in the right hand with many beamed sixteenth notes and a more rhythmic bass line. A fermata is placed over the final note of the right hand.
- System 2:** Continues the melodic development in the right hand. A trill (tr) is marked over a note in the right hand, and a fermata is present in the bass line.
- System 3:** The right hand has a descending melodic line. The bass line includes a piano (*pp*) dynamic marking.
- System 4:** Both hands feature more active, flowing melodic lines.
- System 5:** The right hand has a melodic line with a fermata, while the left hand has a long, sustained melodic line.
- System 6:** The right hand begins with a forte (*f*) dynamic marking. The left hand has a long, sustained melodic line.
- System 7:** The right hand features a trill (tr) over a note. The left hand has a descending melodic line.

pp

Fine.

This page of musical notation is for piano and consists of six systems, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic marking. The notation features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several accidentals, including flats and sharps, scattered throughout the piece. The music is characterized by flowing, melodic lines in the right hand and more rhythmic, often arpeggiated or chordal patterns in the left hand. The final system concludes with a *Fine.* marking at the end of the right-hand staff.

Andantino.

No 3.

[illegible]

Allegro giusto.





Andantino sostenuto.

No 4.

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

Alto Saxophone.

"Adagio"

Concerto Militaire.

C. KÜHN.

arr. by E. A. Léfèvre.

Adagio. **SOLO.**

7

5

rall.

dolce.

f

f

f

tempo *rall.*

atempo

f *rit.* *pp*

"Serenade."

E♭ Alto Saxophone Solo.

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

The musical score is written for E♭ Alto Saxophone. It begins in 3/4 time. The first staff has a 4-measure rest followed by a triplet of eighth notes, then a quarter note, and another triplet of eighth notes. The second staff continues with a quarter note, a half note, and a quarter note. The third staff features a triplet of eighth notes, a quarter note, and a half note. The fourth staff has a triplet of eighth notes, a quarter note, and a half note. The fifth staff begins with a triplet of eighth notes, a quarter note, and a half note. The sixth staff has a triplet of eighth notes, a quarter note, and a half note. The seventh staff features a triplet of eighth notes, a quarter note, and a half note. The eighth staff has a triplet of eighth notes, a quarter note, and a half note. The ninth staff begins with a triplet of eighth notes, a quarter note, and a half note. The tenth staff has a triplet of eighth notes, a quarter note, and a half note. The eleventh staff features a triplet of eighth notes, a quarter note, and a half note. The twelfth staff has a triplet of eighth notes, a quarter note, and a half note. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece includes a section marked 'Tempo I.' and ends with a 'poco a poco dim' instruction.

p *p* *mf* *p* *mp* *p* *f* *dim.* *p poco a poco dim*

"Give me thy Heart."

305

Solo for *E♭ Alto Saxophone.*

E♭ Alto Saxophone.

TRANSCRIPTION
arr. by *E. A. Lefèvre.*

Andte con moto.

espress.

The musical score is written for E♭ Alto Saxophone in 3/4 time. It consists of 14 staves of music. The key signature has one flat (B♭). The score includes various musical notations such as slurs, ties, and triplets. Dynamics include *mf*, *f*, *p*, *pp*, and *long.* (long). Tempo markings include *Andte con moto.*, *espress.*, *rit.*, *a tempo.*, and *più mosso.*. The piece concludes with a *long.* (long) marking and a *p* (piano) 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 Solo. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and mood are indicated as "Allegretto mouvement de Valse." The score consists of 12 staves of music. The first staff starts with a 4-measure rest, followed by a melodic line. Dynamics include piano (p) at the beginning and end of the first staff, and a crescendo (cresc.) in the third staff. The fourth staff begins with piano (p). The fifth staff has piano (p) and a crescendo (cresc.). The sixth staff has piano (p). The seventh staff has forte (f) and piano (p). The eighth staff has piano (p). The ninth staff has piano (p). The tenth staff has piano (p). The eleventh staff has piano (p). The twelfth staff has piano (p). The score ends with a final cadence.

Berceuse.

E♭ Alto Saxophone Solo. (Cradle Song.)

GODARD.

arr. by E. A. Lefèvre.

Andante tranquillo.

The musical score is written for E♭ Alto Saxophone Solo in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of "Andante tranquillo." The first staff includes a "4" above the first measure and a "p" (piano) dynamic. The second staff is marked "Glissez." The third staff has a "f" (forte) dynamic. The fourth staff is marked "rall." (rallentando) and "pp" (pianissimo). The fifth staff has a "p" dynamic. The sixth staff is marked "cresc." (crescendo) and "p". The seventh staff is marked "dim." (diminuendo) and "a tempo." The eighth staff is marked "p" and "rall." The ninth staff is marked "mf" (mezzo-forte). The tenth staff is marked "f" (forte) and "Un poco Agitato." The eleventh staff is marked "animato." and "Poco tranquillo." The score concludes with a final staff.

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.

The first section of the score, marked 'Allegro molto', consists of eight staves of music. It begins in the key of D major (one sharp) and 2/4 time. The melody is characterized by eighth and sixteenth notes, often beamed together. Dynamics include *mf* (mezzo-forte) at the beginning, *f* (forte) in the fourth staff, and *p* (piano) in the fifth staff. The section concludes with a double bar line and repeat signs.

Allegro.

The second section of the score, marked 'Allegro', consists of two staves. It continues in the same key and time signature. The tempo is slightly slower than the first section. Dynamics include *p* (piano) at the start of the second staff and *sf* (sforzando) at the end of the second staff. The section ends with a double bar line.

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

"CAPRICE-GAVOTTE."

311

(Solo for Alto Saxophone.)

Alto Saxophone Solo.

E. GILLET.

Transcribed by E. A. Lefebvre.

Tempo di Gavotte.

The musical score is written for Alto Saxophone and consists of 14 staves. The time signature is 2/4. The piece begins with a tempo marking of "Tempo di Gavotte." and includes various dynamic markings such as *p*, *pp*, *f*, *mf*, *ppoco rit.*, *ppp*, and *ff*. It also features articulation markings like *rit.*, *a tempo.*, *ben marcato.*, *animato.*, and *risoluto.*. The score includes phrasing elements such as trills and triplets (marked with a '3'). The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) in the final section.

"Happy be Thy Dreams."

313

Air varié

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

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

And^{te} con moto.

arr. by Paul de Ville.

The musical score is written for a Solo E♭ Clarinet (or E♭ Alto Saxophone) in 6/8 time. It consists of 11 staves of music. The score begins with a **TUTTI.** section, marked *p*, followed by a *cresc.* and *mf* section, and then a *p* section. The next section is marked **SOLO.** and *p dolce.*, followed by a *cresc.* section. The score then enters a **TUTTI.** section, marked *cresc.*, followed by a *poco rit.* section, and then a *a tempo.* section. The next section is marked *cresc.* and *dim.*, followed by a *cresc.* section, and then a *p* section. The score then enters a **TUTTI.** section, marked *p*, followed by a *mf* section, and then a *p* section. The final section is marked **Variation.** and *SOLO.*, followed by a *p* section, and then a *cresc.* section.

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

Cad.

TUTTI.

BLUE BELLS OF SCOTLAND.

E♭ Alto Saxophone.

Air varié.

Solo E♭ Clarinet

Paul de Ville.

Moderato.

THEME.

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

a tempo. *p* *mf*

rall. *Tutti.* *mf*

VAR. I.
All^o Mod^{to}

Tutti. *mf*

VAR. II.
All^o Mod^{to}

Tutti. *mf*

FINALE.
And^{te} Mod^{to}

p *rall.*

All^o Presto.

ff

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 is written for a solo saxophone in E-flat major, 3/4 time. It consists of nine staves of music. The first staff begins with a *Tutti* marking and a *p* dynamic. The second staff has a *piu p* dynamic and a section marked *A*. The third staff has a *dim.* marking and a section marked *B Più lento* with a *p* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has *cresc.* and *accel.* markings, followed by *f* and *ff* dynamics. The sixth staff has a *rit. e dim.* marking, a *piu p* dynamic, and a section marked *C*. The seventh staff has a *Tutti* marking, a *pp* dynamic, a *dim* marking, and a *poco cresc.* marking. The eighth staff has a *dim.* marking, a *pp* dynamic, a *p* dynamic, a *piu p* dynamic, and a *pp* dynamic. The ninth staff has a *dim.* marking, a *pp* dynamic, a *p* dynamic, a *piu p* dynamic, and a *pp* dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

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

and Solo E \flat Alto Solo for Piccolo, E \flat Clarinet, Alto Saxophone,
Saxophone. B \flat Cornet, Baritone or Trombone.

Webb-De Ville.

Maestoso.

ff TUTTI. *pp* *ff* Cad.

ff TUTTI.

pp ff Cad.

ff Cad.

SOLO.

rall.

87

p

Bass.

TUTTI.

ff


Tempo di Folka.

f TUTTI.

ff

SOLO.

p

to Coda. 

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

ff TUTTI.

ff

SOLO.
p

TRIO. *SOLO.* *p*

TUTTI.

1. *2.* *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

Tutti. *p* *Solo* *p dolce*

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

B *Tutti.* *f* *p* *fz* *p*

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

E *cresc.* *più cresc.*

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

Tempo I. *p* *6* *6* *Solo* *dolce.*

G *mf Tutti.* *Solo* *p*

H *Tutti.* *Solo* *f* **I** *string.*

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

L *cresc.* *più cresc.*

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

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