

H. KLOSÉ

METODO COMPLETO

PARA TODOS OS PARA TODOS LOS
SAXOFONES



RICORDI®

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PARA TODOS OS

SAXOFONES

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DESCRIÇÃO SOBRE O SAXOFONE

O saxofone foi inventado em 1840 pelo célebre fabricante de instrumentos Adolphe Sax, de quem tomou o nome.

Dizem que Sax pretendia construir um instrumento que oitavasse como a flauta e o Oboe, com o propósito de substituir a dificuldade que possuía o clarinete construído com a 12ª, tendo em troca um novo instrumento de formosas sonoridades que viria enriquecer as orquestras e as bandas.

Hector Berlioz, ao referir-se à sonoridade do saxofone disse: "Estas novas vozes dadas a orquestra possuem qualidades raras e preciosas. Doces e penetrantes nos agudos, plenas e escorregadias nos graves, e seu registro médio é profundamente expressivo"... e logo: "Em resumo é um timbre "sui generis" que tem alguma analogia com os sons do Violoncelo, do Clarinete, do Corno Inglês e algo de metálico que lhe confere um acento particular.

"O timbre das notas agudas dos saxofones graves, dá a sensação de pena e dor, enquanto que o das notas baixas nos transporta a uma calma grandiosa. Todos porém especialmente o Barítono e o Baixo, tem a faculdade de aumentar e diminuir o som; o que produz, nas extremidades inferiores da escala, efeitos característicos que se assemelham aos do Armonio. O timbre do saxofone agudo é muito mais penetrante que o dos clarinetes em Si \flat e Do sem ter a claridade pungente e talvez a aspereza do pequeno clarinete em Mi \flat . O mesmo pode se afirmar do saxofone soprano".

FAMÍLIA DOS SAXOFONES

A família dos saxofones é extensa, porém frequentemente é formada de seis instrumentos, que se denominam:

- 1º) Saxofone agudo em Mi \flat , afinado uma 3ª menor acima que o Soprano em Do;
- 2º) Saxofone soprano em Si \flat , afinado uma 2ª maior abaixo que o Soprano em Do;
- 3º) Saxofone contralto em Mi \flat , afinado uma 6ª maior abaixo que o Soprano em Do;
- 4º) Saxofone tenor em Si \flat , afinado uma 9ª maior abaixo que o Soprano em Do;
- 5º) Saxofone barítono em Mi \flat , afinado uma 13ª maior abaixo que o Soprano em Do;
- 6º) Saxofone baixo em Si \flat , afinado uma 16ª maior abaixo que o Soprano em Do.

Os Saxofones, no sistema cromático, possuem aproximadamente, duas oitavas e meia de extensão.

RESEÑA SOBRE EL SAXOFON

El Saxofón fué inventado el año 1840 por el célebre fabricante de instrumentos Don Adolfo Sax, de quien tomó su nombre.

Se dice, que Sax pretendia construir un instrumento que octavizara como la Flauta y el Oboe, con el propósito de substituir la dificultad que encierra el Clarinete construído a la 12ª, logrando, en cambio, un nuevo instrumento de hermosas sonoridades, con las que vino a enriquecer la orquesta y la banda.

HECTOR BERLIOZ, al referirse a la sonoridad del Saxofón dijo: "Estas nuevas voces dadas a la orquesta poseen cualidades raras y preciosas. Dulces y penetrantes en los agudos, plenas, untuosas en los graves, y su registro medio es profundamente expresivo"... y luego: "En resumen: es un timbre "sui generis" que tiene alguna analogía con los sonidos del Violoncelo, del Clarinete, del Corno Inglés, y algo de metálico que le confiere un acento particular".

"El timbre de las notas agudas de los Saxofones graves, da la sensación de pena y dolor, mientras que el de las notas bajas nos transporta a una calma grandiosa. Todos —pero especialmente el Barítono y el Bajo—, tienen la facultad de aumentar y disminuir el sonido; lo que produce, en las extremidades inferiores de la escala, efectos característicos que se asemejan a los del armonio. El timbre del Saxofón agudo, es mucho más penetrante que el de los clarinetes en Si \flat y Do, sin tener la claridad punzante y tal vez la aspereza del pequeño Clarinete en Mi \flat . Lo mismo puede afirmarse del Saxofón soprano"

FAMILIA DE LOS SAXOFONES

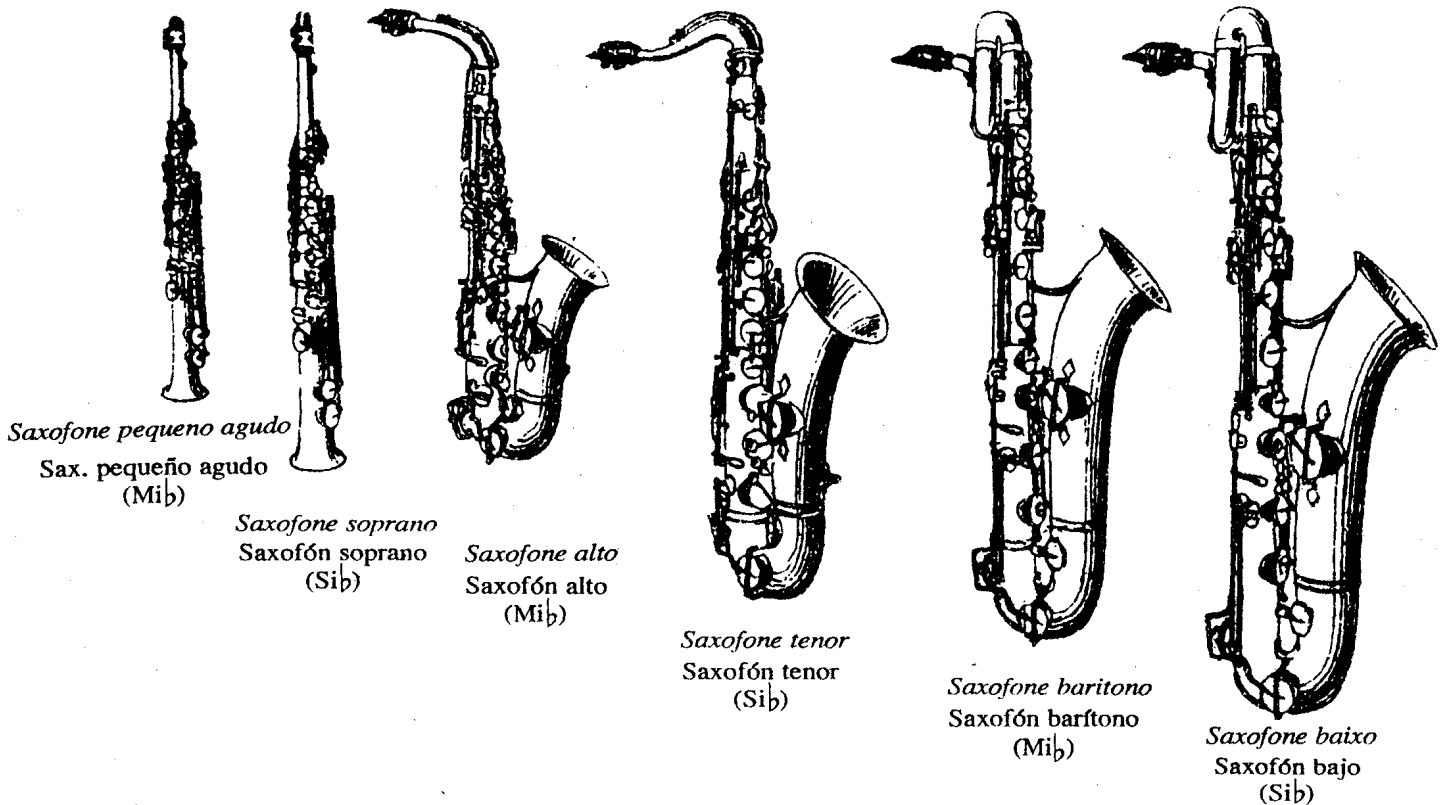
La familia de los Saxofones es extensa, pero corrientemente la forman seis instrumentos, los que se denominan así:

- 1º) Saxofón agudo en Mi \flat , afinado una 3ª menor más alta que el Soprano en Do;
- 2º) Saxofón soprano en Si \flat , afinado una 2ª mayor más baja que el Soprano en Do;
- 3º) Saxofón contralto en Mi \flat , afinado una 6ª mayor más baja que el Soprano en Do;
- 4º) Saxofón tenor en Si \flat , afinado una 9ª mayor más baja que el Soprano en Do;
- 5º) Saxofón barítono en Mi \flat , afinado una 13ª mayor más baja que el Soprano en Do;
- 6º) Saxofón bajo en Si \flat , afinado una 16ª mayor más baja que el Soprano en Do.

Los Saxofones, en orden cromático, poseen aproximadamente, dos octavas y media de extensión.

Os Saxofones, em ordem cromática, possuem aproximadamente, duas oitavas e meia de extensão.

Los Saxofones, en orden cromático, poseen aproximadamente, dos octavas y media de extensión.



A BOQUILHA E A PALHETA

A Boquilha é a parte do Saxofone que se coloca dentro da boca.

A Palheta é uma peça feita de bambu que colocada sobre a boquilha a faz vibrar através da língua e produz o som.

A parte da boquilha sobre a qual se coloca a palheta, se chama base, e está formada por uma superfície plana que a pouca distância da braçadeira deve ir em declive em direção a ponta, de maneira que ao ser colocada a palheta deixe uma abertura de um milímetro, no mínimo, podendo variar — assim como também a afinação da palheta — de acordo com a força dos lábios do executante.

É absolutamente necessário procurar-se uma boa boquilha e sobretudo, adquirir boas palhetas. Somente com uma boa palheta e a perfeita colocação desta sobre a boquilha, se obtém um bom som, que todo artista que deseja agradar o seu público, deve obter. Sem o bom som, o bom gosto não se percebe, e o maior talento só consegue um interesse mediano.

A POSIÇÃO DA PALHETA

A posição da palheta pode ser tanto virada para cima quanto para baixo, conforme o costume do executante, — naturalmente, o lábio superior é mais sensível, porém, de acordo com o autor deste método, com a palheta virada para baixo, resultam as seguintes vantagens:

- 1º) Obtem-se um som muito mais doce e agradável;
- 2º) Encontrando-se a língua naturalmente colocada sobre a palheta, há maior facilidade para a execução;
- 3º) Esta maneira de tocar é mais elegante, oferece mais vantagens para a execução e cansa muito menos.

DE LA BOQUILLA Y LA LENGÜETA (CAÑA)

La boquilla es la parte del Saxofón que se coloca dentro de la boca.

La lengüeta es na caña que aplicada sobre la boquilla se hace vibrar por medio de la lengua y produce el sonido.

La parte de la boquilla sobre la que se coloca la caña, se llama asiento, y está formada por una superficie plana que a poca distancia de la ligadura debe ir en declive hacia la punta, de manera que al ser colocada la caña deje una abertura de un milímetro, como mínimo, pudiendo variar — así como también el temple de la caña—, según la fuerza de los labios del ejecutante.

Es de absoluta necesidad procurarse una buena boquilla y sobre todo, adquirir buenas cañas. Solamente con una buena caña y la perfecta colocación de ésta sobre la boquilla, se obtiene un buen sonido, que todo artista que desee agradar a su auditorio, debe tratar de adquirir. Sin el buen sonido, el buen gusto no se percibe y el talento más grande sólo alcanza a interesar medianamente.

DE LA POSICION DE LA CAÑA

La posición de la caña puede ser lo mismo hacia arriba que hacia abajo, según sea la costumbre del ejecutante — desde luego, el labio superior es más sensible, pero a criterio del autor de este método, con la posición de la caña hacia abajo resultan las tres ventajas siguientes:

- 1º) Se obtiene un sonido mucho más dulce y agradable.
- 2º) Encontrándose la lengua naturalmente colocada sobre la caña, tiene mayor facilidad para la ejecución.
- 3º) Esta manera de tocar es más elegante ofrece más ventajas para la ejecución y fatiga mucho menos.

POSIÇÃO DA BOQUILHA NA BOCA (EMBOCADURA)

A boquilha se coloca dentro da boca cobrindo cerca da metade da palheta. Os lábios voltados para dentro devem cobrir os dentes, com o objetivo de evitar morder a boquilha, que deve ficar segura por uma ligeira pressão dos lábios para obter um som de boa qualidade.

EMISSÃO DO SOM

Colocada a boquilha na boca, entreabrindo os lábios, se aspira o ar suficiente para encher os pulmões e por meio de um golpe seco da língua se assopra o instrumento.

Uma vez produzido o som o mesmo deve ser sustentado, mantendo a coluna de ar, tomando-se cuidado para que não fique na boca ou saia pelos cantos da mesma. Desta forma, a palheta trabalha livremente obtendo suas vibrações com toda facilidade. Em caso contrário, a boquilha ficará fortemente comprimida dentro da boca; a palheta não terá jogo, os lábios se cansarão e se obterá somente um som fraco e desagradável.

O mais belo timbre é o que une a doçura ao brilhantismo; por ele temos que procurar, desde o princípio, obter sons cheios e suaves, dando-lhes ao mesmo tempo força e redondeza.

Chegar a possuir uma qualidade de som muito igual em toda a extensão do instrumento, modificá-lo de acordo com a exigência da peça ou a gosto do executante, conduzi-lo do suave ao forte ou vice-versa, conservando-o sempre puro e sonoro, este é o objetivo que se deve procurar. O estudo de escalas ligadas e frases longas conduz a estes resultados.

POSIÇÃO DO CORPO, DAS MÃOS E DOS DEDOS

Para tocar o saxofone é essencial colocar-se em posição cômoda e folgada. A cabeça e o corpo devem permanecer retos e aprumados, descansando sobre o lado direito. A perna esquerda um pouco para adiante. O peito, bem erguido, para facilitar o jogo dos pulmões e produzir sons robustos e bem sustentados. Os braços devem cair naturalmente.

As mãos devem segurar o saxofone sem contração nem rigidez. Os dedos, um pouco curvos, devem cair com desembaraço e sem golpear sobre as chaves que servem para cobrir os furos.

Os saxofones, agudo e soprano, se posicionam em forma oblíqua como o clarinete, e seu peso recai em sua maior parte sobre o polegar da mão direita que é colocado debaixo de um pivô que se encontra na parte inferior do instrumento para impedir o movimento do mesmo.

Os demais saxofones se colocam inclinados para a direita, deixando a parte baixa para trás e para sustentá-lo se usa uma correia ou um cordão que uma vez colocado no pescoço se engancha no aro que se encontra acima do pivô, e serve para manter o equilíbrio do instrumento.

A mão esquerda ocupa a parte superior do instrumento. O indicador, o médio e o anular se colocam sobre as chaves A, A bis, B e C; enquanto o polegar se coloca no círculo que se encontra na parte de baixo e se emprega para abrir a chave colocada ali. O mínimo deve estender-se de maneira que possa mover facilmente as chaves 1, 2, 4, e 7.

A mão direita ocupa a parte inferior do instrumento. O indicador, o médio e o anular sobre as chaves D, E e F. O mínimo colocado para mover as chaves 3 e 5.

DA DIGITAÇÃO EM GERAL

O aperfeiçoamento na execução depende em grande parte do dedilhado e para adquirir um dedilhado rico e correto é indispensável estudar diariamente todas as escalas e arpejos.

POSICION DE LA BOQUILLA EN LA BOCA (EMBOCADURA)

La boquilla se coloca dentro de la boca cubriendo la caña hasta cerca de la mitad. Los labios vueltos hacia adentro deben cubrir los dientes, con el objeto de evitar morder la boquilla, la que debe quedar sujeta por una ligera presión de los labios para lograr un sonido de buena calidad.

EMISION DEL SONIDO

Colocada la boquilla en la boca, entreabrindo los labios, se aspira el aire suficiente para llenar los pulmones y por medio de un golpe de lengua seco, se arroja al instrumento.

Una vez producido el sonido se le debe sostener, manteniendo la columna de aire, cuidando que no se localice en la boca y que no se desperdicie por los costados. En esta forma, la caña trabaja libremente, operando sus vibraciones con toda facilidad. En caso contrario, la boquilla queda fuertemente comprimida dentro de la boca; la caña no tiene juego, los labios se fatigan y no se obtiene más que un sonido raquítico y desagradable.

El más bello timbre es el que une la dulzura a la brillantez; por ello hay que procurar, desde el principio, obtener sonidos llenos y melifluos, dándoles al mismo tiempo fuerza y redondez.

Llegar a poseer una calidad de sonido muy igual en toda la extensión del instrumento, modificarlo según la exigencia de la pieza, o el capricho del ejecutante, conducirlo del piano al fuerte o viceversa, conservándolo siempre puro y sonoro, tal es el fin que debe procurarse. El estudio de escalas ligadas y cantos largos, conduce a estos resultados.

POSICION DEL CUERPO, DE LAS MANOS Y DE LOS DEDOS

Para tocar el Saxofón es esencial colocarse en posición cómoda y holgada. La cabeza y el cuerpo deben permanecer derechos y a plomo, descansando sobre el lado derecho. La pierna izquierda un poco hacia adelante. El pecho, bien erguido, para facilitar el juego de los pulmones y producir sonidos robustos y bien sostenidos. Los brazos deben caer naturalmente.

Las manos deben tomar el Saxofón sin contracción ni rigidez. Los dedos, un poco curvos, deben caer con prontitud y sin golpear sobre los platillos que sirven para cubrir los agujeros.

Los Saxofones, agudo y soprano, se colocan en forma oblicua como el Clarinete, y su peso recae en su mayor parte sobre el pulgar de la mano derecha, el que se coloca debajo de un pivote que se halla en la parte inferior del instrumento, para impedir el movimiento del mismo.

Los demás Saxofones, se colocan inclinados a la derecha, echando la parte baja hacia atrás, y para su sostén se usa una correa o cordón que una vez colocado sobre el cuello se engancha en el aro que se halla encima del pivote y sirve para mantener el equilibrio del instrumento.

La mano izquierda ocupa la parte superior del instrumento. El índice, el medio y el anular se colocan sobre los platillos A, A bis, B, y C; mientras que el pulgar se coloca en el redondel que se halla en la parte de abajo y se emplea para abrir, la ó las llaves puestas allí. El meñique debe extenderse de manera que pueda mover fácilmente las llaves 1, 2, 4 y 7.

La mano derecha ocupa la parte inferior del instrumento. El índice, el medio y el anular sobre los platillos D, E, y F. El meñique colocado para mover las llaves 3 y 5.

DE LA DIGITACION EN GENERAL

El perfeccionamiento en la ejecución depende en gran parte del dedeo, y para adquirir un dedeo rico y correcto es indispensable estudiar diariamente todas las escalas y arpegios.

DOS TEMPOS FORTES

Para conseguir com facilidade o ritmo de um trecho musical, é preciso que o tempo fique definido desde o princípio. Quando se marcam bem os tempos fortes, o ouvido fica satisfeito e se continua com maior facilidade o resto do trecho musical.

Quando um compasso de quatro tempos se compõe de duas mínimas, os tempos fortes são o primeiro e o terceiro. Quando se compõe de quatro semínimas, de oito colcheias ou dezesesseis semi-colcheias, é preciso marcar a primeira nota de cada tempo. Esta acentuação é rigorosa nas passagens brilhantes ou de detalhes e nos acompanhamentos em arpejos.

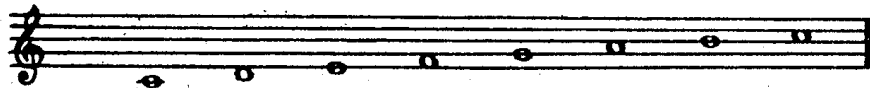
Comumente os tempos fortes se marcam com um pequeno sinal que se chama acento e que se coloca sobre a primeira nota de cada tempo.

DA NOTAÇÃO DA MÚSICA PARA SAXOFONE

A música para saxofone é escrita em clave de Sol, porém os sons correspondem a diferentes tonalidades conforme a construção do instrumento. A escala em Dó maior do saxofone em Si \flat , corresponde a escala em Si \flat maior do piano e a escala em Dó do saxofone em Mi \flat , corresponde a escala em Mi \flat do piano.

Ex.:

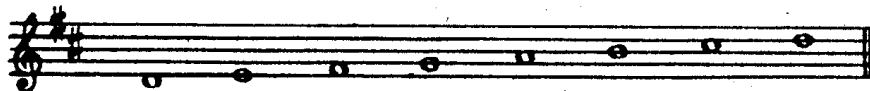
PIANO, escala em Dó maior corresponde do



SAXOFONE CONTRALTO em Mi \flat a escala em Lá Maior e do



SAXOFONE TENOR em Si \flat a escala em Ré Maior.



PRIMEIROS SONS QUE DEVEM SER ESTUDADOS

Os primeiros estudos do aluno devem ser dirigidos à emissão de sons firmes. É preciso atacar a nota por um golpe de língua seco, como querendo pronunciar a sílaba TU e sustentar constantemente o som com todo seu vigor sem ondulações, até terminar sua duração. Isto evitará o sacudimento dos sons e fazer ouvir a sucessão quando tiver várias reunidas debaixo de um mesma ligadura. O som jamais deve interromper-se; deve conservar-se sempre com a mesma intensidade e a mesma força, qualquer que sejam os intervalos existentes entre as notas.

DE LOS TIEMPOS FUERTES

Para lograr con facilidad el ritmo de un trozo musical preciso que el tiempo quede resuelto desde el principio. Cuando se marcan bien los tiempos fuertes, el oído queda satisfecho y se continúa con mayor facilidad el resto del musical.

Cuando un compás de cuatro tiempos se compone de blancas, los tiempos fuertes son el 1º y el 3º. Cuando se compone de cuatro negras, de ocho corcheas, o dieciséis microrcheas, es preciso marcar la primera nota de cada tiempo. Esta acentuación es de rigor en los pasajes brillantes y en los acompañamientos en arpeggios.

Ordinariamente los tiempos fuertes se marcan con un pequeño regulador que se llama acento y que se coloca sobre la primera nota de cada tiempo.

DE LA NOTACION DE LA MUSICA PARA SAXOFÓN

La música para Saxofón se escribe en clave de Sol y los sonidos corresponden a diferentes tonalidades según la construcción del instrumento. La escala en Do Mayor para Saxofón en Si \flat , corresponde a la escala en Si \flat Mayor para Piano y la escala en Do del Saxofón en Mi \flat , corresponde a la escala en Mi \flat del Piano.

Ej.

PIANO. Escala en Do Mayor corresponde del

SAXOFÓN CONTRALTO en Mi \flat a la escala en Lá Mayor y del

SAXOFÓN TENOR en Si \flat a la escala en Re Mayor.

PRIMEIROS SONIDOS QUE DEBEN ESTUDIARSE

Los primeros trabajos del estudiante deben ser dirigidos a la emisión de sonidos firmes. Es preciso atacar la nota por un golpe de lengua seco, como queriendo pronunciar la sílaba TU y sostener constantemente el sonido en todo su vigor sin ondulaciones, hasta terminar su duración. Se evitará el sacudimiento de los sonidos y hacer oír la sucesión cuando varias reunidas bajo una misma ligadura. El sonido jamás debe interrumpirse; debe conservarse siempre la misma intensidad y la misma fuerza, cualesquiera que sean los intervalos que existan entre las notas.

Os exercícos que seguem, devem ser repetidos tantas vezes, quanto for necessário, até conseguir a emissão dos sons, com a maior clareza e o menor esforço.

Los ejercicios que siguen, deben repetirse tantas veces, como sea necesario, hasta lograr la emisión de los sonidos, con la mayor claridad y el menor esfuerzo.

Atacar a nota com um golpe, de língua seco, pronunciando a sílaba TU.

Atacar la nota con un golpe de lengua seco, pronunciando la sílaba Tu.

Ex.: Mão esquerda Orifício B (dedo médio) A indica quando se deve respirar.

Mano izquierda. La indica cuando se debe respirar. Platillo B (Dedo Medio).

1

2

3

As letras indicam os orifícios que devem ser usados, os números as chaves. O sinal indica: ● furo fechado, e o sinal indica: ○ furo aberto.

Las letras indican los platillos que deben usarse, los números las llaves. El signo ● indica: agujero cerrado, y el signo ○ indica: agujero abierto.

Mão esquerda Orifícios

Mano izquierda. Platillos

4

Mão direita Orifícios

Mano derecha. Platillos.

5

chave 10 (dedo pulgar) 10

Llave 10 (Dedo pulgar) 10

Exercise 6 consists of three staves of music. The top staff is in treble clef and contains a sequence of notes with slurs and accents. The middle staff is in bass clef and contains fingerings (10, 11) and diagrams for chords A, B, and C. The bottom staff is in treble clef and contains a sequence of notes with slurs and accents.

SONS LIGADOS

Conduzir bem o som da 1ª nota para à 2ª, como se fosse uma nota só.

SONIDOS LIGADOS

Conducir bien el sonido de la 1ª nota a la 2ª, como si se hiciera una sola nota.

Exercise 7 consists of seven staves of music. The top staff is in treble clef and contains a sequence of notes with slurs and the word "TU" written below. The following six staves are in bass clef and contain a sequence of notes with slurs, illustrating the concept of connected sounds.

SEGUNDAS

INTERVALOS

Exercise 8 consists of two staves of music. The top staff is in treble clef and contains a sequence of notes with slurs. The bottom staff is in bass clef and contains a sequence of notes with slurs.

This page of musical notation consists of ten staves of music. The notation includes treble clefs, notes, rests, and slurs. Several chord diagrams are provided, labeled as follows:

- Chave 9**: Located on the second staff, showing a barre at the 9th fret with three circles above the staff.
- Llave 9**: Located on the second staff, showing a barre at the 9th fret with three circles below the staff.
- Chave 12**: Located on the fifth staff, showing a barre at the 12th fret with three circles above the staff.
- Llave 12**: Located on the fifth staff, showing a barre at the 12th fret with three circles below the staff.
- Chave 2**: Located on the tenth staff, showing a barre at the 2nd fret with two circles above the staff.
- Llave 2**: Located on the tenth staff, showing a barre at the 2nd fret with two circles below the staff.

The music is written in a single melodic line, with various rhythmic values and phrasing. The page concludes with a handwritten signature in the bottom right corner.

TERCEIRAS
TERCERAS.

9

Musical score for 'TERCEIRAS' (measures 9-18). It consists of eight staves of music in treble clef with a common time signature. The music features a continuous eighth-note pattern with various phrasing slurs and accents.

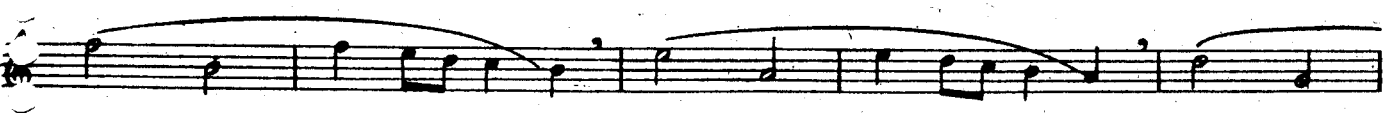
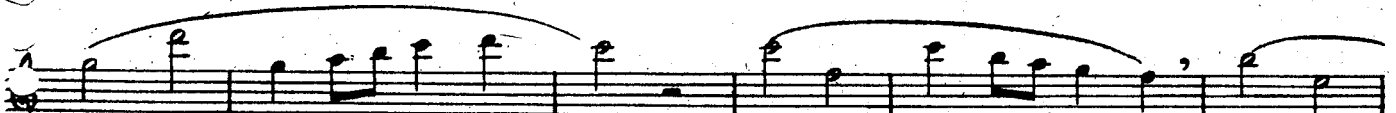
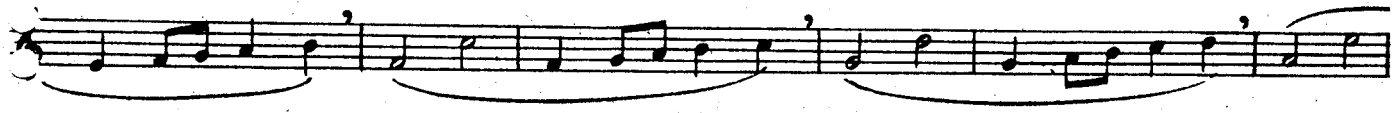
QUARTAS
QUARTAS.

10

Musical score for 'QUARTAS' (measures 10-13). It consists of four staves of music in treble clef with a common time signature. The music features a continuous eighth-note pattern with various phrasing slurs and accents.



QUINTAS
QUINTAS.



SEXTAS
SEXTAS.

12

This section contains eight staves of music. The first staff begins with a treble clef, a common time signature (C), and the number 12. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. The notes are connected by long, sweeping slurs that span across multiple measures, creating a sense of continuous flow. The key signature is one flat (B-flat).

SÉTIMAS
SEPTIMAS.

13

This section contains three staves of music. The first staff begins with a treble clef, a common time signature (C), and the number 13. The music continues with a single melodic line, featuring similar rhythmic patterns and slurs as the previous section. The notes are primarily eighth and sixteenth notes, with some rests. The key signature remains one flat (B-flat).

The first system of music consists of four staves. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, often grouped with slurs and accents. The second and third staves continue this melodic line with similar rhythmic patterns. The fourth staff concludes the system with a double bar line.

OITAVAS
OCTAVAS.

The second system of music begins at measure 14, indicated by the number '14' at the start of the first staff. It consists of ten staves of music. The notation continues with complex rhythmic patterns, including many sixteenth and thirty-second notes, often with slurs and accents. The system concludes with a double bar line at the end of the tenth staff.

15 EXERCÍCIOS SOBRE OS INTERVALOS
COM DIVERSAS ARTICULAÇÕES

15 EJERCICIOS SOBRE LOS INTERVALOS
CON DIVERSAS ARTICULACIONES.

1

2

3

This page contains 13 staves of musical notation. The notation is written on a five-line staff with a treble clef. It features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The music appears to be a single melodic line. A measure number '4' is printed at the beginning of the 9th staff. The notation is dense and includes many slurs, suggesting a continuous melodic flow.

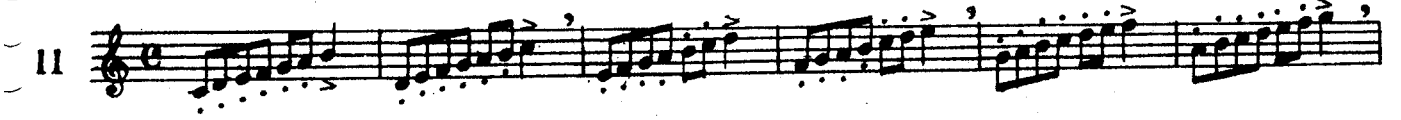
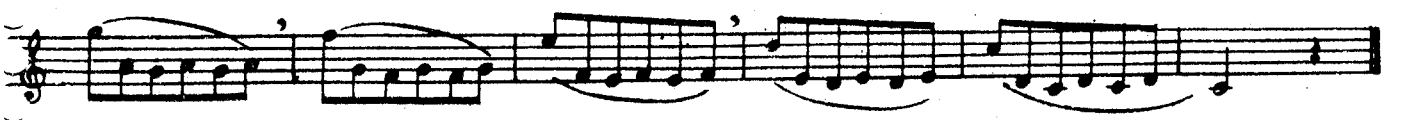
5

6

02
g's was chaves ~

7

8



12  Musical staff 12, measure 1. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs.

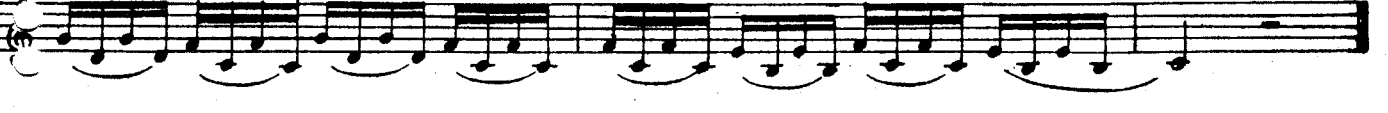
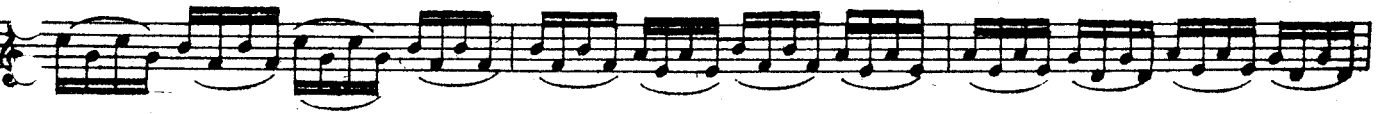
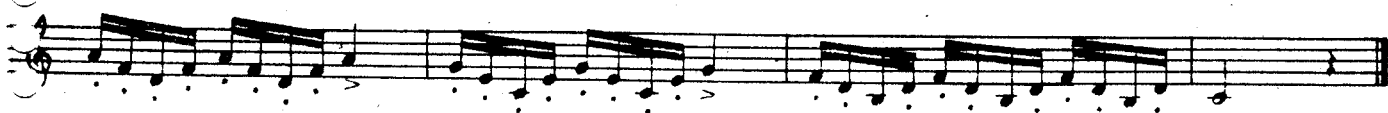
 Musical staff 12, measure 2. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs. Musical staff 12, measure 3. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs.

13  Musical staff 13, measure 1. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs.

 Musical staff 13, measure 2. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs. Musical staff 13, measure 3. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs. Musical staff 13, measure 4. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs.

Andante
14  Musical staff 14, measure 1. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs.

 Musical staff 14, measure 2. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs. Musical staff 14, measure 3. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs. Musical staff 14, measure 4. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs. Musical staff 14, measure 5. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs.



PARA PREPARAR A ESCALA CROMÁTICA

PARA PREPARAR LA ESCALA CROMATICA.

ESCALA CROMÁTICA

ESCALA CROMATICA.

X

11
12
13
14
15
16

14

ESCALAS E ARPEJOS sobre o acorde perfeito e o da sétima dominante.

ESCALAS Y ARPEGGIOS sobre el acorde perfecto y el de séptima de dominante.

Dó Maior
Dó MAYOR.

E Menor
E MENOR.

10

F⁴ Maior
F⁴ MAYOR.

8

Ré Menor
RÉ MENOR.

clique

Ré Menor
RE MENOR.

Si b Maior
SIBMAIOR.

Sol Menor
SOL MENOR.

Mi b Maior
MIBMAIOR. 7

Dó Menor
DO MENOR.

La b Maior
LABMAIOR.

Fá Menor
FA MENOR.

- 1 / $\mu\alpha$ -

F menor
FA MENOR

Re b maior
R MAYOR.

Si b menor
MENOR.

Si b maior
SI MAYOR.

Mi b menor
MI MENOR.

Do b maior
DO MAYOR.

Do maior
DO MAYOR.

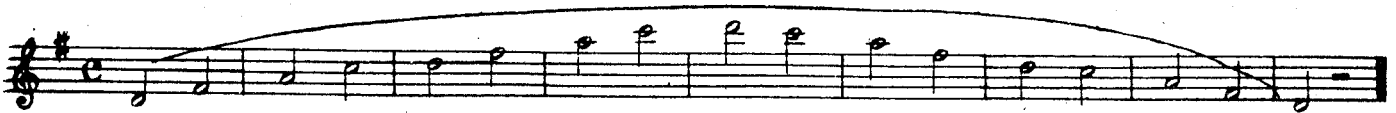
Re b maior
RE MAYOR.

F menor
FA MENOR.

La menor
LA MENOR.



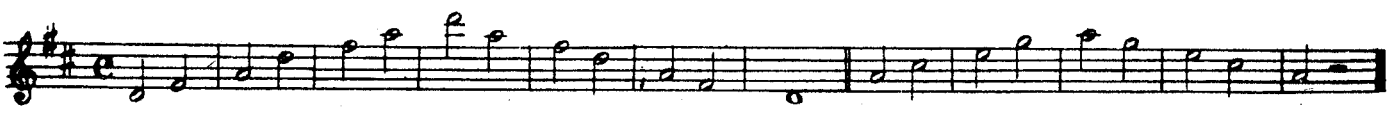
Sol maior
SOL MAIOR.



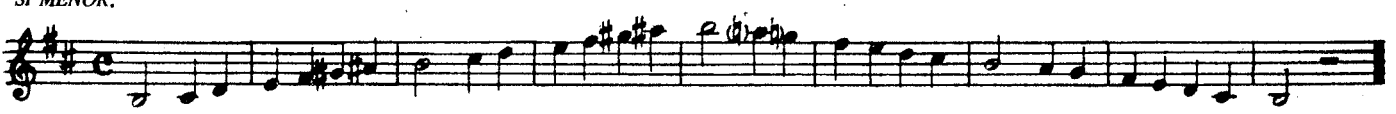
Mi menor
MI MENOR.



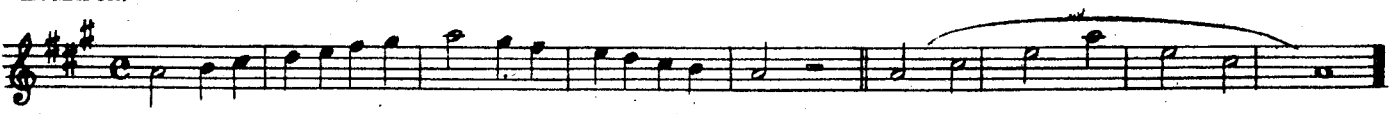
Re maior
RE MAIOR.



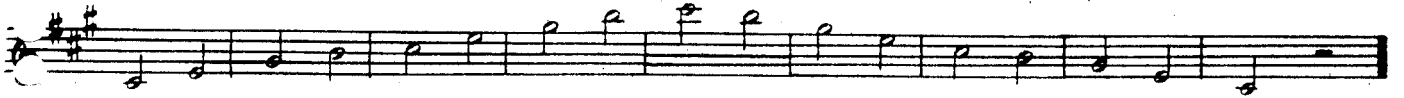
Si menor
SI MENOR.



La maior
LA MAIOR.



1ª # menor
1ª MENOR.



2ª maior
2ª MAYOR.



3ª # menor
3ª # MENOR.



4ª maior
4ª MAYOR.



5ª # menor
5ª # MENOR.



6ª # maior
6ª # MAYOR.



Fa # maior

FA#MAYOR.



Re # menor

RE#MENOR.



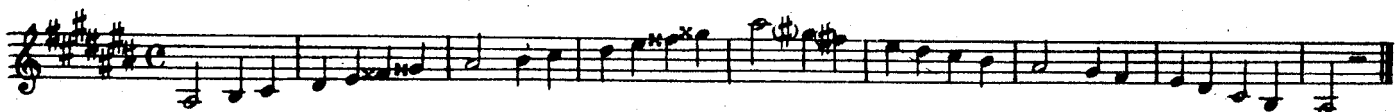
Do # maior

DO#MAYOR.



La # menor

LA#MENOR.



MANEIRA DE RESPIRAR Respiração e Semirespiração

A respiração se compõe da aspiração, que é a introdução do ar nos pulmões, e da expiração, que é a expulsão do mesmo ar. Nestes dois movimentos os pulmões fazem o trabalho de um fole. Considerada em relação com a arte de tocar saxofone, a respiração consiste em levar até o fim dos dois fenômenos: a aspiração e a expiração, sem tirar a boquilha da boca.

A semirespiração consiste em abrir apenas os lados da boca, com o objetivo de tomar novas forças para continuar a execução.

Para respirar completamente, é preciso esperar uma pausa, um fim de frase ou uma fermata.

A semirespiração é mais frequente sobre as notas pontuadas ou depois de haver atacado a primeira nota de um compasso.

É um defeito muito grande respirar em cada pausa e sobretudo nos contratempos.

Quando se começa a tocar, não é necessário apressar-se para respirar, é preciso fazê-lo lentamente e de maneira que passe despercebido, porque esses esforços, em tais casos, são tão cansativos para o executante, como desagradáveis para os que o escutam.

MANERA DE RESPIRAR Respiración y semirespiración

La respiración se compone de la aspiración, que es la introducción del aire en los pulmones, y de la expiración, que es la expulsión del mismo aire. En estos dos movimientos los pulmones hacen el oficio de un fuelle. Considerada en sus relaciones con el arte de tocar el Saxofón, la respiración consiste en llevar a cabo los dos fenómenos: la aspiración y la expiración, sin sacar la boquilla de la boca.

La semirespiración consiste en abrir apenas los lados de la boca, con el objeto de tomar nuevas fuerzas para continuar la ejecución.

Para respirar completamente, es preciso esperar una pausa, un fin de frase o un calderón.

La semirespiración se toma más frecuentemente sobre notas punteadas o después de haber atacado la primera nota de un compás.

Es un defecto muy grande respirar en cada silencio y sobre todo en los contratiempos.

Cuando se comienza a tocar, no es necesario apresurarse a respirar, es preciso hacerlo lentamente y de manera que pase desapercibido, porque esos esfuerzos, en tales casos, son tan fatigosos para el ejecutante, como desagradables para los que le escuchan.

MATIZES (DINÂMICA)

Os belos efeitos da música, se produzem pelas matizes com o que se dá variedade ao som. As matizes são na música que as cores são na pintura. Nunca se recomendará demasiadamente que as matizes sejam observadas com escrupulosa exactidão.

Para conseguir matizar bem é necessário estudar muito os sons crescentes e decrescentes (filados). Este estudo forma a qualidade de som, facilita a execução e, em uma palavra, faz obter tudo o que é necessário para que os dedos obedeçam a ordens que a eles são transmitidas.

Existe uma regra geral, que é necessário não esquecer. Esta regra consiste em aumentar gradualmente o som nas passagens ascendentes e diminuirlo, de igual maneira, nas passagens descendentes. Contudo, como estudo e como matiz, será bom praticar esta regra em sentido inverso.

'SINAIS QUE SERVEM PARA INDICAR AS DIFERENTES MATIZES DO SOM E A MANEIRA DE OBTÊ-LOS'

Existem cinco sinais principais que servem para indicar a dinâmica do som.

f Este sinal indica um som firme, forte e sustentado. É preciso atacar a nota com um golpe de língua bem seco e sustentar igualmente o som sem ondulações, durante toda a duração da nota, da passagem ou melodia.

f Indica um som firme e suave. Para obtê-lo é necessário atacar a nota com um golpe de língua mais suave. A maneira de conduzi-lo e sustentá-lo é a mesma que a do som firme e forte.

f Indica que o som deve começar forte e ir diminuindo até o suave. Quando este sinal está colocado em uma passagem forte, deverá atacar-se com vigor, e ir diminuindo até meio forte. Ao contrário; quando se encontra em um suave é preciso reforçar a nota sobre a qual se está e diminuir bem rápido segundo o valor da nota.

f Indica que é necessário atacar o som por um golpe de língua suave e levá-lo progressivamente até chegar ao forte, tendo sempre em consideração o valor da nota abaixo da qual se encontra.

f Estes sinais — união dos dois precedentes — indicam que é indispensável começar suave e aumentar gradualmente o som até adquirir sua máxima intensidade, no centro; e depois diminuir na mesma proporção, para chegar ao suave, ponto de partida.

Quando o aumento ou diminuição do som abrange um espaço grande de música, então se empregam, de preferência, as palavras *crescendo*, *decrescendo* ou *diminuendo*.

O "rinforzando", é um crescendo mais brusco e suas indicações são: *rinf.* ou *rf.*

A palavra "tenuto" ou *ten.* colocada sobre uma nota, exige que se dê mais duração à esta. Igualmente se faz uso do sinal—.

Para indicar a intensidade dos sons se usam os seguintes sinais:

- pp** "pianissimo", som sumamente suave.
- p** "sotto voce", na voz, muito baixo, muito suave
- p** "piano", som suave
- p** "mezzo piano", meio suave
- f** "mezzo forte", meio forte
- f** "forte", forte
- ff** "fortissimo", muito forte.

Um som forte seguido de um suave, é indicado por **FP** (forte piano) e o "rinforzando" se indica por **SF**. Ambos fazem seu efeito somente na nota debaixo da qual se encontram.

MATICES

Los bellos efectos en la música, se producen por los matices con que se da variedad al sonido. Los matices son en la música lo que los colores en la pintura. Nunca se recomendará demasiado que los matices se observen con escrupulosa exactitud.

Para llegar a matizar bien es necesario estudiar mucho los sonidos filados. Este estudio forma la calidad del sonido, facilita la ejecución y, en una palabra, hace obtener todo lo que es necesario para que los dedos obedezcan a las impresiones que se les transmite.

Hay una regla general, que es necesario no olvidar. Esta regla consiste en aumentar gradualmente el sonido en los pasajes ascendentes y disminuirlo, de igual manera, en los pasajes descendentes. Sin embargo, como estudio y como matiz, será bueno practicar esta regla en sentido inverso.

SIGNOS QUE SIRVEN PARA INDICAR LOS DIFERENTES MATICES DEL SONIDO Y MANERA DE OBTENERLOS

Hay cinco signos principales que sirven para indicar los matices del sonido.

f : Este signo indica un sonido firme, fuerte y sostenido. Es preciso atacar la nota por un golpe de lengua bien seco y sostener igualmente el sonido, sin ondulaciones, durante toda la duración de la nota, del pasaje o melodia.

f : Indica un sonido firme y piano. Para obtenerlo es necesario atacar la nota por un golpe de lengua muy suave. La manera de conducirlo y sostenerlo es la misma que la del sonido firme fuerte.

f Indica que el sonido debe comenzar fuerte e ir en disminución hasta el piano. Cuando este signo está colocado en un pasaje fuerte, deberá atacarse con vigor, e ir en disminución hasta el medio fuerte. Por el contrario, cuando se encuentra en un piano, es preciso reforzar la nota sobre la cual se halla y disminuir bien pronto según el valor de la nota.

f Indica que es necesario atacar el sonido por un golpe de lengua suave y llevarle progresivamente hasta llegar al fuerte, teniendo siempre en cuenta el valor de la nota bajo la cual se encuentre.

f Estos signos —unión de los dos precedentes— indican que es indispensable comenzar piano y aumentar gradualmente el sonido hasta adquirir su máxima intensidad, en el centro; y después disminuir en la misma proporción, para llegar al piano, punto de partida.

Quando o aumento ou diminuição del sonido abarca un espacio grande de música, entonces se emplean, preferentemente, las palabras *crescendo*, *decrescendo* o *diminuendo*.

El *rinforzando* es un crescendo más brusco y sus indicaciones son: *rinf.* o *rf.*

La palabra *tenuto* o *ten.* colocada sobre una nota, exige que se le dé más duración a ésta. Igualmente se hace uso del signo—.

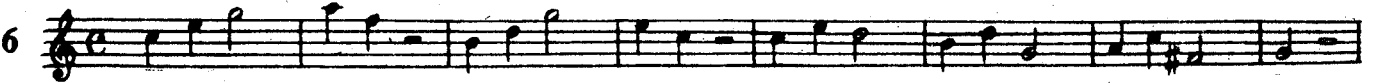
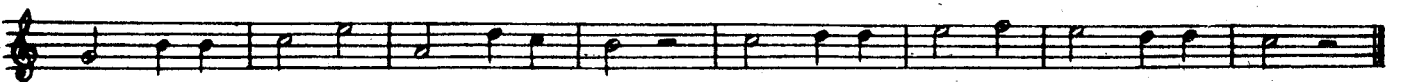
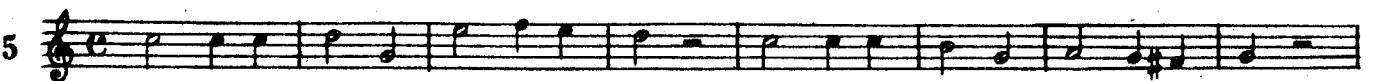
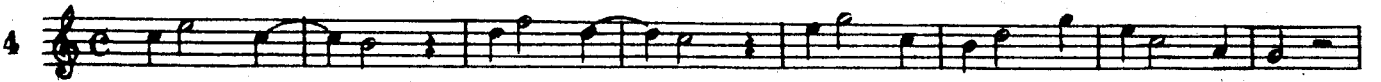
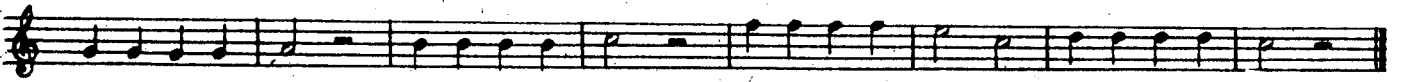
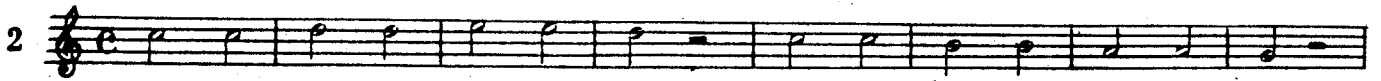
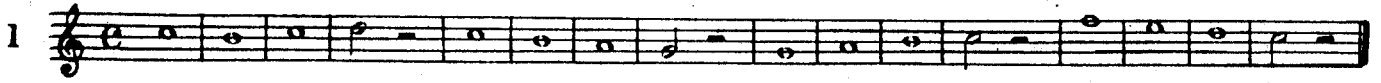
Para indicar la intensidad de los sonidos se usan los signos siguientes:

- pp** *pianissimo*, sonido sumamente débil.
- p** *sotto voce*, en la voz, muy bajo, muy débil.
- p** *piano*, sonido débil.
- mp** *mezzo piano*, medio débil o a medio tocar.
- mf** *mezzo forte*, medio fuerte.
- f** *forte*, fuerte.
- ff** *fortissimo*, muy fuerte.

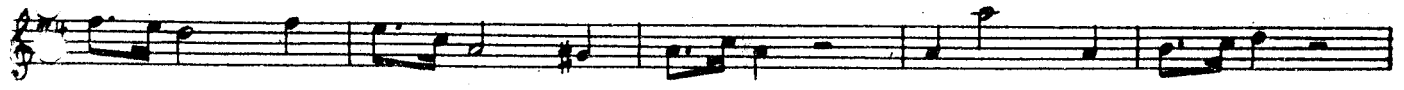
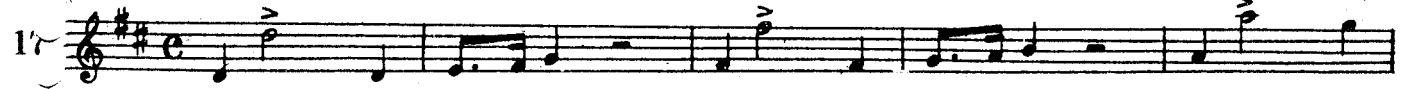
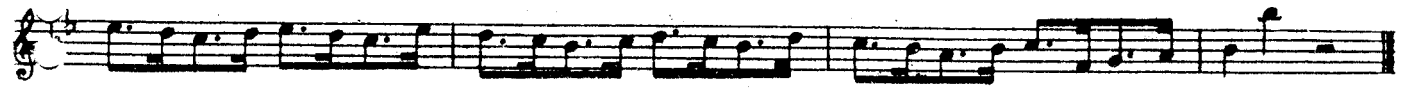
Un sonido fuerte seguido de uno débil, se indica por **FP** (forte piano) y el *sforzando* se indica por **SF**. Ambos hacen su efecto solamente en la nota bajo la cual se encuentran.

30 PEQUENOS SOLFEJOS FÁCEIS

30 PEQUEÑOS SOLFEOS FACILES.



This page contains 11 staves of musical notation. The notation is written in a single system, with each staff beginning with a treble clef and a common time signature (C). The key signature is one flat (B-flat). The music consists of a series of melodic lines with various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece, indicating phrasing and continuity. The notation is clear and legible, with standard musical symbols used throughout.



This page of musical notation consists of ten staves. The first four staves are in G major (one sharp) and 2/4 time. The fifth staff changes to B-flat major (two flats) and 3/4 time. The remaining staves continue in B-flat major. Dynamics include 'f' and 'p'. The notation features various note values, slurs, and accents.

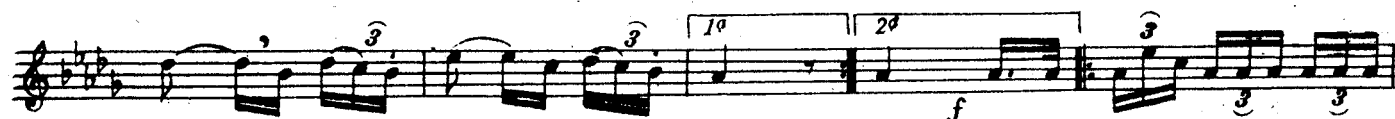
26  Musical staff 26, first line. Treble clef, key signature of three sharps (F#, C#, G#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. There are also some markings below the staff, possibly indicating fingerings or breath marks.

 Musical staff 26, second line. Continuation of the melodic line from the first line. Musical staff 26, third line. Continuation of the melodic line from the first line.

27  Musical staff 27, first line. Treble clef, key signature of three sharps, 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. There are also some markings below the staff.

 Musical staff 27, second line. Continuation of the melodic line from the first line. Musical staff 27, third line. Continuation of the melodic line from the first line. Musical staff 27, fourth line. Continuation of the melodic line from the first line.

28  Musical staff 28, first line. Treble clef, key signature of three flats (Bb, Eb, Ab), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. There are also some markings below the staff.

 Musical staff 28, second line. Continuation of the melodic line from the first line. Includes first and second endings (1^o and 2^o) and a forte (f) dynamic marking. Musical staff 28, third line. Continuation of the melodic line from the first line. Includes first and second endings (1^o and 2^o) and a forte (f) dynamic marking. Musical staff 28, fourth line. Continuation of the melodic line from the first line. Includes first and second endings (1^o and 2^o) and a forte (f) dynamic marking. Musical staff 28, fifth line. Continuation of the melodic line from the first line. Includes first and second endings (1^o and 2^o) and a forte (f) dynamic marking.

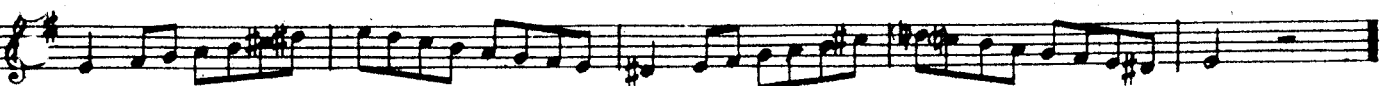
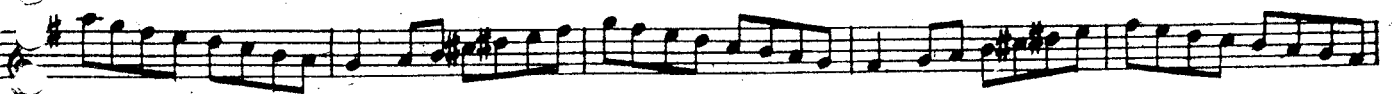
29

Musical score for measures 29-30. The score is written on six staves in a single system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the staves. A dynamic marking of *sf* (sforzando) is present at the end of the first system.

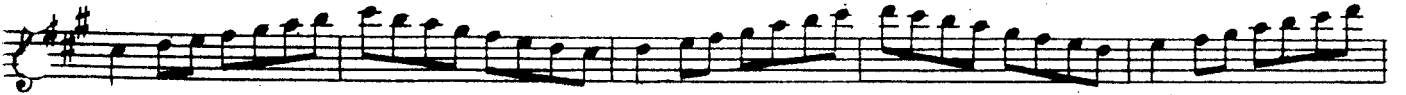
30

Musical score for measures 31-35. The score is written on five staves in a single system. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp) and the time signature is 12/8. The music features a more melodic and flowing line with many slurs and ties. A dynamic marking of *p* (piano) is present at the beginning of the first staff in this system.

This page of musical notation consists of 13 staves. The first 8 staves are in C major, and the last 5 staves are in D major. The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes. The music is written in a single melodic line on each staff.

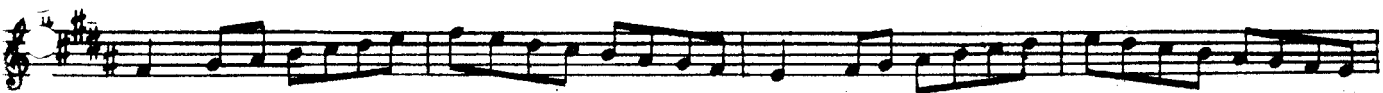
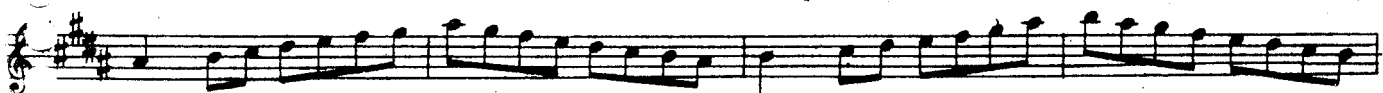
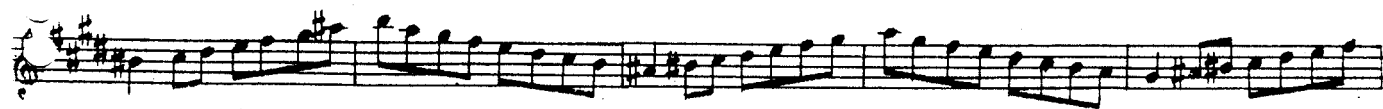


This page contains ten staves of musical notation, all in G major (one sharp) and common time (C). The notation is written on a single treble clef staff. The music consists of a continuous melodic line with various rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is G major, and the time signature is common time. The notation is presented in a standard, clear format suitable for a music score.



This page contains ten staves of musical notation, all in G major (one sharp) and 2/4 time. The notation is as follows:

- Staff 1: Treble clef, C-clef, common time signature. The melody begins with a quarter rest, followed by a quarter note G, and continues with eighth and quarter notes.
- Staff 2: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 3: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 4: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 5: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 6: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 7: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 8: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 9: Treble clef, C-clef, common time signature. Continuation of the melody.
- Staff 10: Treble clef, C-clef, common time signature. Continuation of the melody.



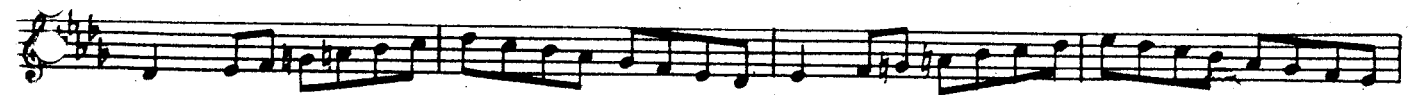
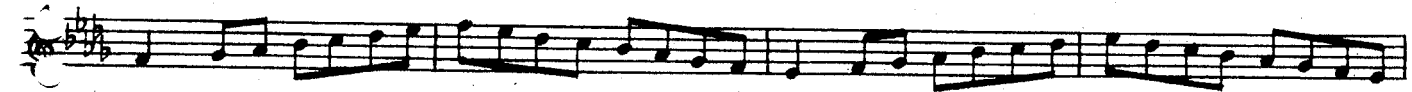
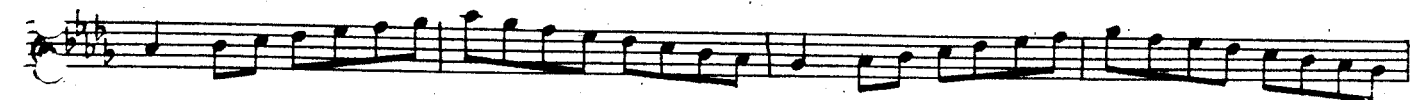
This page contains 12 staves of musical notation. The first five staves are in a key signature of three sharps (F#, C#, G#) and common time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The last seven staves are in a key signature of one flat (Bb) and common time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

This image shows a page of musical notation, page 43, featuring 12 staves of music. The notation is written in a single system, with each staff beginning with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic and melodic line. The notation includes various accidentals such as sharps and naturals, and some staves end with double bar lines. The overall style is that of a traditional musical score, possibly for a keyboard instrument or a vocal line.

This image shows a page of musical notation, page 44, consisting of 12 staves of music. The music is written in a single system, with each staff containing a melodic line. The key signature is B-flat major (two flats), and the time signature is common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals (sharps and naturals). The music is organized into measures by vertical bar lines. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The notation continues across the remaining 11 staves, ending with a double bar line at the end of the final staff.

This image shows a page of musical notation, page 45, featuring 12 staves of music. The notation is written in a single system, with each staff beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The music consists of a continuous melodic line across all staves, with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The notation includes stems, beams, and note heads, with some notes having accidentals (sharps and naturals) to indicate chromatic alterations. The overall style is that of a traditional musical score, possibly for a single melodic instrument or voice.

This image shows a page of musical notation, page 46, containing ten staves of music. The notation is written in a single system on a grand staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music consists of a continuous melodic line across all ten staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several trills and grace notes throughout the piece. The piece concludes with a double bar line on the seventh staff, followed by a repeat sign on the eighth staff, and ends with a final double bar line on the tenth staff.



118 EXERCÍCIOS PARA O MECANISMO

118 EJERCICIOS PARA EL MECANISMO

• Repetir várias vezes cada número até conseguir igualdade e rapidez ligando bem os sons.

Repetirse varias veces cada número hasta lograr igualdad y ligereza, ligando bien los sonidos.

This page contains 26 numbered musical exercises for piano technique. Exercises 1 through 24 are written in treble clef, while exercises 25 and 26 are in bass clef. All exercises are in common time (C). Each exercise consists of a single melodic line with a slur over the notes, indicating they should be played smoothly and connected. The exercises progress from simple eighth-note patterns to more complex sixteenth-note and triplet patterns. Exercises 1-3 are quarter notes, 4-6 are eighth notes, 7-11 are sixteenth notes, 12-14 are eighth notes with some sixteenth-note runs, 15-16 are eighth notes with some sixteenth-note runs, 17-18 are eighth notes with some sixteenth-note runs, 19-20 are eighth notes with some sixteenth-note runs, 21-22 are eighth notes with some sixteenth-note runs, 23-24 are eighth notes with some sixteenth-note runs, 25-26 are eighth notes with some sixteenth-note runs.

27 28

29 30

31 32 33

34 35 36

37 38

39 40 41

42 43

44 45

46 47 48

49 50 51

52 53

54

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78

77

This musical score consists of ten staves of music, each containing two measures. The measures are numbered sequentially from 54 to 78. The notation is in treble clef with a common time signature (C). The music features a consistent melodic line with eighth-note patterns, often spanning across bar lines with long slurs. The key signature is one sharp (F#). The final measure (78) includes a triplet of eighth notes. The overall texture is light and melodic, typical of a piano exercise or a short piece.

78 79

80 81

82 83

84 85 86

87 88 89

90 91 92

93 94 95

96 97 98

99 100

101 102

103 104



A series of 14 musical exercises, numbered 105 through 118, arranged in two columns. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercises 105, 107, 109, 111, 113, 115, and 117 are on the left column, while exercises 106, 108, 110, 112, 114, 116, and 118 are on the right column. The exercises consist of eighth and sixteenth note patterns, often with slurs and dynamic markings like *f* and *mf*. Some exercises include a double bar line and repeat signs.

EXERCÍCIOS PARA PRATICAR TODAS AS POSIÇÕES DO SAXOFONE

EJERCICIOS PARA PRACTICAR TODAS LAS POSICIONES DEL SAXOFON



Four staves of musical exercises for saxophone, each starting with a dynamic marking of *f* (forte). The exercises are written in treble clef and common time. They feature eighth and sixteenth note patterns with slurs and dynamic markings. The exercises are arranged in two columns, with two staves on each side.

This page of musical notation consists of ten staves, each beginning with a forte (*f*) dynamic marking. The notation is complex, featuring various rhythmic values, slurs, and accidentals. A prominent feature is the number '6' placed below the staff in the third measure of each line, which likely indicates a sixteenth-note pattern or a specific fingering. The music is written in a single system across ten staves, with each staff containing a continuous melodic line. The overall style is characteristic of classical or romantic-era instrumental music.

This page of musical notation consists of ten staves of music. Each staff begins with a dynamic marking of *f* (forte). The notation includes various note values, rests, and articulation marks such as slurs and accents. A prominent feature is the use of the number '6' as a fingering or articulation mark, appearing below the notes in several measures across all staves. The music is written in a single system, with each staff containing approximately 10-12 measures. The notation is dense and complex, typical of a technical exercise or a section of a larger work.

This page of musical notation consists of 11 staves, each beginning with a treble clef and a forte dynamic marking (*f*). The notation is complex, featuring a variety of note values, rests, and articulation marks. Key features include:

- Staff 1:** Starts with a forte (*f*) dynamic. It contains several measures with eighth and sixteenth notes, some beamed together. A measure with a whole rest is marked with a '6' below it.
- Staff 2:** Similar to the first, with a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.
- Staff 3:** Features a forte (*f*) dynamic and a measure with a whole rest marked with a '6'. A vertical ellipsis with three dots is positioned above the staff.
- Staff 4:** Includes a forte (*f*) dynamic and a measure with a whole rest marked with a '6'. It contains notes with flat accidentals.
- Staff 5:** Starts with a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.
- Staff 6:** Features a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.
- Staff 7:** Includes a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.
- Staff 8:** Starts with a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.
- Staff 9:** Features a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.
- Staff 10:** Includes a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.
- Staff 11:** Starts with a forte (*f*) dynamic and a measure with a whole rest marked with a '6'.

FERMATA

Fermata é um repouso que indica a suspensão do tempo. A fermata permite ao cantor desenvolver sua potência na voz e ao instrumentista a lucidez em seu instrumento.

Al buen gusto é unicamente a quem deve consultar-se. Só-lo él indicará se o movimento deve ser lento ou precipitado ou se a fermata é extensa ou de pouca duração.

REGLA GENERAL. — Quando a fermata não está ligada com a frase seguinte, é de bom gosto deixar um intervalo bem mais curto, entre o repouso da fermata e a frase que se segue.

ARTICULAÇÃO

Articular é fazer ouvir distintamente com clareza e precisão todas as notas de um detalhe, de uma frase ou de um trecho qualquer, acrescentando a dinâmica e a inflexão conveniente.

Existem dois casos de articulações: a ligada e a destacada (picada). Estas duas articulações se combinam de mil maneiras para a feliz combinação do ligado e do destacado, é que se obtêm os mais belos resultados.

EXERCÍCIOS SOBRE DIFERENTES COMBINAÇÕES DE ARTICULAÇÕES

04 Notas ligadas e 02 picadas: — Acentua-se a 1ª nota que leva a ligadura.

CALDERON

El Calderón es un reposo que indica la suspensión del tiempo.

El Calderón permite al cantor desplegar sus facultades en la vocalización y al instrumentista la lucidez en su instrumento.

Al buen gusto es únicamente a quien debe consultarse. Sólo él indicará si el movimiento debe ser lento o precipitado o si el Calderón largo o de poca duración.

REGLA GENERAL — Cuando el Calderón no está ligado con la frase que sigue, es de buen gusto dejar un intervalo más bien largo que corto, entre el reposo del Calderón y la frase que viene después.

ARTICULACION

Articular es hacer oír distintamente, con limpieza y precisión, todas las notas de un detalle, de una frase o de un trozo cualquiera, añadiendo el matiz y la inflexión conveniente.

Hay dos clases de articulaciones: la ligada y la destacada (picada). Estas dos articulaciones se combinan de mil maneras: y por la feliz combinación del ligado y del destacado, es por lo que se obtienen los más bellos resultados.

43 EJERCICIOS SOBRE DIFERENTES COMBINAÇÕES DE ARTICULACIONES.

04 Notas ligadas y 2 picadas. — Acentúese la 1ª nota que lleva la ligadura.

The image displays five staves of musical notation, each representing an exercise for articulation. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as accents (>) and slurs. The exercises are designed to practice different combinations of ligated and detached notes, as indicated by the text above. The first staff includes triplets and slurs. The subsequent staves show more complex rhythmic patterns and articulation techniques.

02 notas ligadas e 02 picadas: – Acentuar a 1ª nota que conduz o ligado.

02 Notas ligadas y 2 picadas. – Acentuar la 1ª nota que lleva el ligado.

2

Marcar sempre a 1ª de cada tempo.

Marcar siempre la 1ª de cada tiempo.

3

4

Ligadas de duas em duas. – A primeira nota é mais acen-
tuada que a segunda.

Ligadas de dos en dos. – La primera nota más acentuada
que la segunda.

5

Executa-se como o 1º compasso, separando as notas de
dois em dois marcando a 1ª nota.

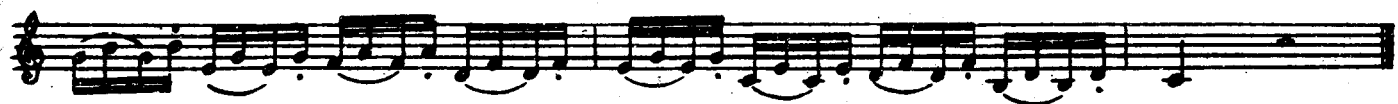
Ejecútese como el ler, compás, separando las notas de dos
en dos marcando la 1ª nota.

6

03 notas ligadas e 01 picada. – Marcar sempre a 1ª nota
de cada tempo.

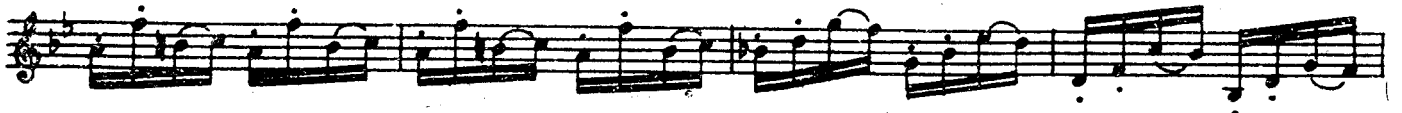
03 Notas ligadas una picada. – Marcar siempre la 1ª nota
de cada tiempo.

7



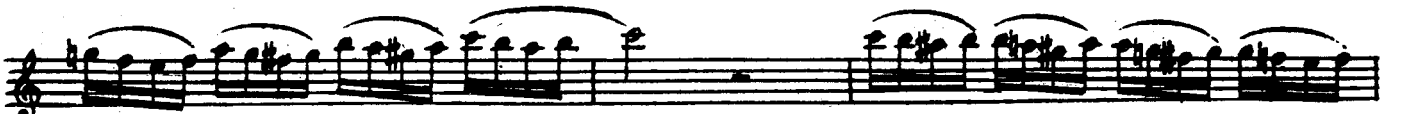
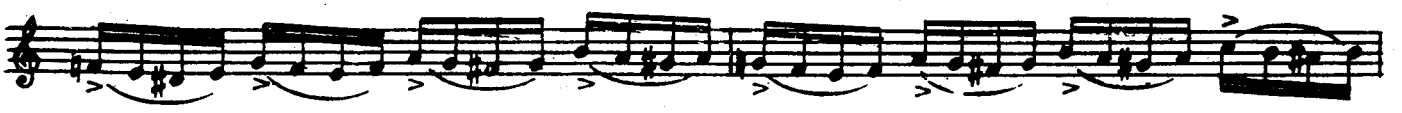
02 notas picadas e 02 ligadas. – Marcar sempre a nota onde começa a ligadura.

02 Notas picadas y 2 ligadas. – Marcar siempre la nota donde comienza la ligadura.



04 notas ligadas.

04 Notas ligadas.



The first four staves of music show a sequence of notes with various groupings. The first staff has notes grouped in pairs and groups of three, with slurs over each group. The second staff continues with similar groupings. The third staff has notes grouped in pairs and groups of three, with slurs over each group. The fourth staff has notes grouped in pairs and groups of three, with slurs over each group.


14 notas ligadas e 02 picadas.


14 Notas ligadas y 2 picadas.


12


The fifth staff begins with the measure number '12'. It features a long slur covering the first two measures, followed by notes in the third and fourth measures.


The remaining seven staves of music show a sequence of notes with long slurs and various note groupings. The first staff has a long slur covering the first two measures, followed by notes in the third and fourth measures. The second staff has a long slur covering the first two measures, followed by notes in the third and fourth measures. The third staff has a long slur covering the first two measures, followed by notes in the third and fourth measures. The fourth staff has a long slur covering the first two measures, followed by notes in the third and fourth measures. The fifth staff has a long slur covering the first two measures, followed by notes in the third and fourth measures. The sixth staff has a long slur covering the first two measures, followed by notes in the third and fourth measures. The seventh staff has a long slur covering the first two measures, followed by notes in the third and fourth measures.

13  Musical notation for measures 13-16. Measure 13 is the first measure on the page. The notation consists of five staves of music in treble clef with a 9/8 time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with similar rhythmic patterns. Slurs are used to group notes across measures.

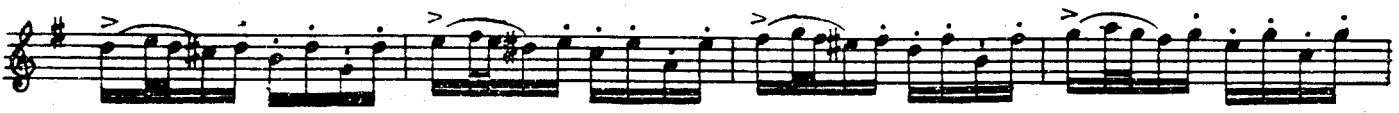
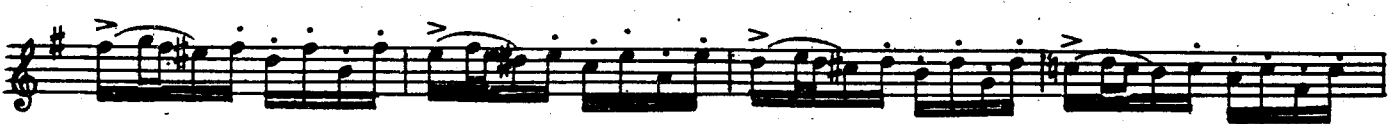
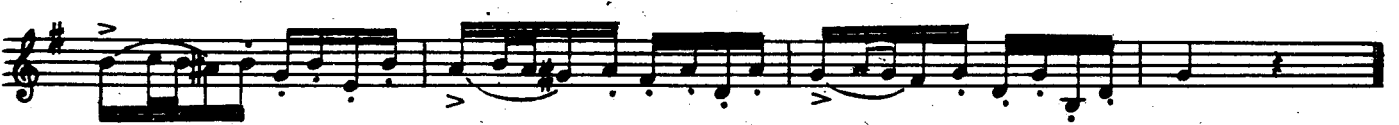
14  Musical notation for measure 14. This measure is a single staff of music, continuing the melodic and bass lines from the previous measures. It features a series of beamed eighth notes.

15  Musical notation for measure 15. This measure is a single staff of music, continuing the melodic and bass lines. It features a series of beamed eighth notes.

16  Musical notation for measure 16. This measure is a single staff of music, continuing the melodic and bass lines. It features a series of beamed eighth notes.

 Musical notation for measures 17-20. This section consists of four staves of music. The notation continues with complex rhythmic patterns, including beamed eighth and sixteenth notes, and various accidentals (sharps, flats, naturals). Slurs and accents are used throughout to indicate phrasing and emphasis.

17  Musical staff 17: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

 Musical staff 18: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. Musical staff 19: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. Musical staff 20: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. Musical staff 21: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. Musical staff 22: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

18  Musical staff 23: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

19  Musical staff 24: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

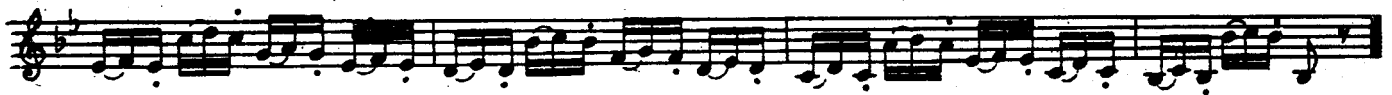
 Musical staff 25: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

20  Musical staff 26: Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

 Musical staff 27: Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

Marcar bem a 1ª nota de cada tríltera

Marcar bien la 1ª nota de cada tresillo.



Leggiero





26  Musical staff 1 of system 26, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The staff contains a series of eighth and sixteenth notes with various articulations.

 Musical staff 2 of system 26, continuing the melodic line from the first staff. A dynamic marking of *f* (forte) is present at the end of the staff. Musical staff 3 of system 26, continuing the melodic line. Musical staff 4 of system 26, continuing the melodic line. Musical staff 5 of system 26, continuing the melodic line.

27  Musical staff 1 of system 27, featuring a treble clef, a key signature of two sharps, and a 3/8 time signature. The staff contains a series of eighth notes with various articulations.

 Musical staff 2 of system 27, continuing the melodic line. Musical staff 3 of system 27, continuing the melodic line.

28  Musical staff 1 of system 28, featuring a treble clef, a key signature of two sharps, and a 3/8 time signature. The staff contains a series of eighth notes with various articulations.

 Musical staff 2 of system 28, continuing the melodic line. Musical staff 3 of system 28, continuing the melodic line.



31



ESTUDOS DE SEXTAS
ESTUDIOS DE SEXTAS

32



33




This page of musical notation contains ten staves of music. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff begins with the measure number '34' and a common time signature 'C'. The remaining staves continue the piece, with the measure number '35' appearing at the start of the eighth staff. The notation includes various rhythmic values, slurs, and articulation marks. The piece concludes with a final whole note chord on the tenth staff.

36  Musical staff 1 of system 36, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations.

 Musical staff 2 of system 36, continuing the melodic line with eighth and sixteenth notes. Musical staff 3 of system 36, featuring a more complex rhythmic pattern with sixteenth notes and slurs. Musical staff 4 of system 36, concluding the system with a final note and a fermata.

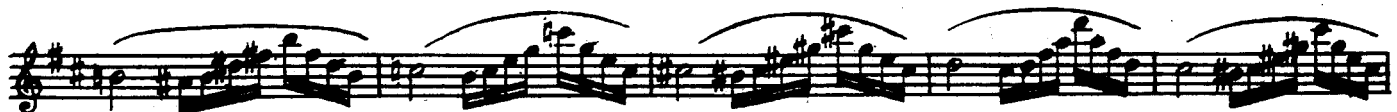
37  Musical staff 1 of system 37, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The staff begins with a triplet of eighth notes and continues with eighth and sixteenth notes.

 Musical staff 2 of system 37, continuing the melodic line with eighth and sixteenth notes. Musical staff 3 of system 37, featuring a more complex rhythmic pattern with sixteenth notes and slurs. Musical staff 4 of system 37, continuing the melodic line with eighth and sixteenth notes. Musical staff 5 of system 37, featuring a more complex rhythmic pattern with sixteenth notes and slurs. Musical staff 6 of system 37, continuing the melodic line with eighth and sixteenth notes. Musical staff 7 of system 37, featuring a more complex rhythmic pattern with sixteenth notes and slurs. Musical staff 8 of system 37, concluding the system with a final note and a fermata.

38



39



40

41

42

This page of musical notation contains three systems of staves. The first system, labeled '40', consists of four staves of music in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second system, labeled '41', consists of three staves of music in the same key signature and time signature, with some notes marked with 'tr' (trills). The third system, labeled '42', consists of five staves of music in a treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature.

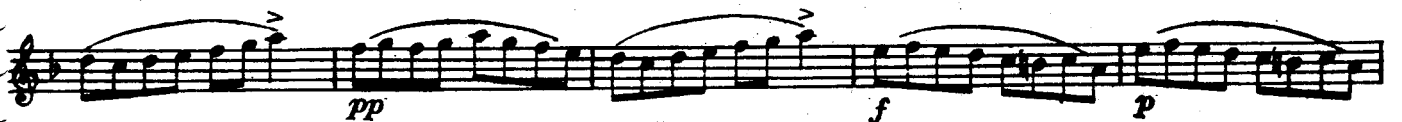
43

**NOTAS LIGADAS**

Para ligar as notas basta acentuar bem a primeira, e pelo mesmo impulso, produzir as demais, sem que o ouvido possa perceber nenhuma separação. Existem intervalos muito difíceis de ligar porque exigem digitações que, a despeito do executante, deixam intermitências no som. Somente com a habilidade do artista pode desaparecer este inconveniente.

Moderado

1

**DE LAS NOTAS LIGADAS**

Para ligar las notas basta acentuar bien la primera y, por la misma impulsión, producir las demás sin que el oído pueda percibir ninguna separación. Hay intervalos muy difíciles de ligar porque exigen digitaciones que, a despecho del ejecutante, dejan intermitencias en el sonido. Solamente por la habilidad del artista puede desaparecer este inconveniente.

PONTEADO SIMPLES OU PICADO

Quando as notas estão somente ponteadas, executa-se com um golpe de língua suave, cuidando sempre de conservar a coluna de ar.

Quando as notas ponteadas tem sobreposta uma ligadura, o golpe de língua deve ser mais doce e menos breve que no picado simples.

DEL PUNTEADO SIMPLE O PICADO

Cuando las notas están solamente punteadas, se ejecutan por un golpe de lengua suave, cuidando siempre de conservar la columna de aire.

Cuando las notas punteadas tienen sobrepuesta una ligadura, el golpe de lengua debe ser más dulce y menos breve que en el picado simple.

Moderato

2

p dolce.

<sf> p > dim.

Poco Rall *a tempo.*

<sf> p > dim.

p

FIN

a tempo.

Poco Rall e dim.

f

D. C.

This musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff concludes with the word *FIN*. The third staff continues with the piano dynamic. The fourth staff features a forte (*f*) dynamic. The fifth staff is marked *a tempo.* The sixth staff is marked *Poco Rall e dim.* The seventh staff returns to the forte (*f*) dynamic. The eighth staff continues with the forte dynamic. The ninth staff concludes with the marking *D. C.* The music is written in a single melodic line on a grand staff with a treble clef and a key signature of one flat.

"STACCATO"

O "staccato" se obtém, atacando a nota com vigor e deixando um pequeno intervalo entre cada golpe de língua.

Executar tudo como os dois primeiros compassos.

DEL STACCATO

El staccato se obtiene, atacando la nota con vigor y dejando un pequeño intervalo entre cada golpe de lengua.

Ejecutar todo como los dos primeros compases.

Andantino

3

P. staccato.

MANEIRA DE ACENTUAR O SOM

No princípio geral, a primeira nota de um detalhe, de um grupo, de uma entrada, etc., deve ser acentuada e mais extensa que as outras. Frequentemente esta acentuação se indica por um pequeno regulador (\leftarrow) colocado debaixo da nota acentuada. Isto não quer dizer que a nota deva ser atacada com força, mas acentuada lentamente, servindo como ponto de apoio para dar as outras um impulso de um caráter mais caloroso e mais animado.

DE LA MANERA DE ACENTUAR EL SONIDO

En principio general, la primera nota de un detalle, de un grupo, de una entrada, etc., debe ser acentuada y más larga que las otras. Frecuentemente esta acentuación se indica por un pequeño regulador \leftarrow colocado debajo de la nota acentuada. Esto no quiere decir que la nota deba ser atacada con fuerza, sino acentuada lentamente, sirviendo como punto de apoyo para dar a las otras una impulsión de un carácter más caluroso y más animado.

Grazioso

4

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic markings include *f* and *p>*.

Musical staff 2: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 3: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 4: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking includes *fp*.

Musical staff 5: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents. The word *FIN* is written above the staff. Dynamic marking includes *p*.

Musical staff 6: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 7: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 8: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking includes *f*.

Musical staff 9: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking includes *sf dim.*

Musical staff 10: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with slurs and accents. The text *D. C.* is written at the end of the staff.

SINCOPA

A Sincopa é um som que se ataca sobre um tempo débil, ou sobre a parte débil de um tempo e que se prolonga sobre o tempo forte ou sobre a parte forte do tempo seguinte.

A sincopa deve atacar realmente do forte ao suave sem deixar ouvir o tempo ou a nota sobre a qual termina.

Esta lição deverá ser executada atacando a sincopa por um golpe de língua sem interromper o som de uma nota ou da outra.

DE LA SINCOPA

La síncopa es un sonido que se ataca sobre un tiempo débil, o sobre la parte débil de un tiempo y que se prolonga sobre el tiempo fuerte o sobre la parte fuerte del tiempo siguiente.

La síncopa debe atacarse francamente del fuerte al piano, sin dejar oír el tiempo o la nota sobre la cual termina.

Esta lección deberá ejecutarse atacando la síncopa por un golpe de lengua, sin interrumpir el sonido de una nota a la otra.

Con Agitazione.

5

Mov. de valse

6

SONS AUMENTADOS OU DIMINUIDOS

Os sons crescidos ou aumentados se fazem atacando a nota com um golpe de língua suave, e graduando a coluna de ar se aumenta o som pouco a pouco até conseguir um volume razoável. Ao conseguir o seu mais alto grau de força se diminuirá na mesma proporção.

Para produzir o aumento em um som, se procurará conservar sempre bastante ar disponível.

DE LOS SONIDOS AUMENTADOS Y DISMINUIDOS

Los sonidos crescidos o aumentados se hacen atacando la nota por un golpe de lengua suave, y graduando la columna de aire se aumenta el sonido poco a poco hasta lograr un volumen razonable. Al llegar a su más alto grado de fuerza se disminuirá en la misma proporción.

Para producir el aumento en el sonido, se procurará conservar siempre bastante aire disponible.

Lento ed espressivo.

7 *p* *f*

pp

p

sf *f* *p*

p

p

p

p

Poco Rall

APOJATURA

A apojatura é uma nota de adorno que toma seu valor da nota que segue. Existem apojaturas simples e duplas.

A palavra apojatura quer dizer apoiar, porque efetivamente sendo estranha ao acorde, apoia com força sobre a nota que segue.

Regra. — É preciso fazer ouvir bem a apojatura e diminuir o som, com o objetivo de que resulte mais suave.

APOYATURA

La apoyatura es una nota de adorno que toma su valor de la nota que la sigue. Hay apoyaturas simples y dobles.

La palabra apoyatura quiere decir apoyar, porque efectivamente siendo extraña al acorde, apoya con fuerza sobre la nota que la sigue.

REGLA. — Es preciso hacer oír bien la apoyatura y disminuir el sonido, con el objeto de que resuelva dulcemente.

Mov. de vals

8

p

FIN

p *p* *sf*

GRUPETO

GRUPETO

Se chama grupeto a reunião de quatro notinhas ligadas, e cujo valor se toma da figura precedente. O grupeto se indica por meio deste sinal ∞ que muitas vezes é acompanhado por alterações. A alteração colocada debaixo ou acima do sinal indica que a nota correspondente deve ser alterada.

Se llama grupeto a la reunión de cuatro notitas ligadas, y cuyo valor se toma de la figura precedente.

El grupeto se indica por medio de este signo, ∞ que muchas veces es acompañado por alteraciones.

La alteración colocada debajo o encima del signo indica que la nota correspondiente debe ser alterada.

Muitos autores modernos tem tomado o partido de escrever as tercinas e grupetos, com todas as notas em lugar de marcar com as abreviaturas. As lições seguintes estão escritas dessa maneira.

Muchos autores modernos han tomado el partido de escribir los Tresillos y Grupetos con todas las notas en lugar de marcarlos con las abreviaturas. Las lecciones siguientes están escritas de esa manera.

Não é conveniente ensinar, precipitar os grupetos ou outros adornos de estilo musical.

Es de mala escuela precipitar los Grupetos u otros adornos de estilo musical.

EXEMPLO DE GRUPETOS DE TRÊS NOTAS GRUPETOS ASCENDENTES

EJEMPLOS DE GRUPETOS DE TRES NOTAS GRUPETOS ASCENDENTES

NOTACION

1.

EJECUCION

GRUPETOS DESCENDENTES

GRUPETOS DESCENDENTES

NOTACION

2.

EJECUCION

Outra maneira de escrevê-los com sinais:

Otra manera de escribirlos con signos.

3.

O nº 03 se pode executar como os nºs 01 e 02, quer dizer: se pode fazer o grupeto ascendendo ou descendendo. As lições seguintes são para exercitar os Grupetos de três e quatro notas.

El nº 3 se puede ejecutar como los Nos. 1 y 2, es decir: se puede hacer el grupeto ascendiendo o descendiendo. Las lecciones siguientes son para ejercitar los Grupetos de tres y cuatro notas.

Adagio.

9

dolce

mf

GRUPETOS DE 3 E 4 NOTAS

GRUPETOS DE 3 Y 4 NOTAS

10 *Moderato*
f

sf *p* *p*

TRINADO

O trinado é a emissão rápida de duas notas de graus conjuntos. Sua duração é sempre igual a da figura que o leva, e se marca pelo sinal *tr*.

Como o uso do trinado é muito freqüente, se tratará de fazê-lo flexível, vivo e ligeiro.

Para trinar ou cadenciar bem, é necessário estudá-lo primeiro lentamente, acelerando pouco a pouco, aumentando e diminuindo o som, até que os dedos tenham adquirido toda a flexibilidade e rapidez desejável.

Exceto indicação contrária, o trinado começa sempre pela nota que o leva e se realiza com a nota superior.

TRINO

El trino es la emisión rápida de dos notas de grados conjuntos. Su duración es siempre igual a la de la figura que lo lleva, y se marca por el signo *tr*.

Como el uso del trino es muy frecuente, se tratará de hacerlo flexible, vivo y ligero.

Para trinar o cadenciar bien, es necesario estudiarlo primero lentamente, acelerando poco a poco, aumentando y disminuyendo el sonido, hasta que los dedos hayan adquirido toda la flexibilidad y ligereza deseables.

Salvo indicación contraria, el trino comienza siempre por la nota que lo lleva y se realiza con la nota superior.

Andante affettuoso

11

p

p

poco Rall.

MORDENTE

MORDENTE

O mordente, indicado por esse sinal, ω é um trinado muito curto.

O mordente deve estar apoiado sobre a nota que o leva, de maneira que esta nota tenha uma acentuação mais forte que a da precedente e da seguinte.

El Mordente, indicado por este signo ω , es un trino muy corto.

El Mordente debe hacerse apoyando sobre la nota que lo lleva, de manera que esta nota tenga una acentuación más fuerte que la de la nota precedente y de la siguiente.

EXEMPLOS DOS DIVERSOS GENEROS DE MORDENTES

EJEMPLOS DE LOS DIVERSOS GENEROS DE MORDENTES

12 



Dolce.



TABELA DE TRINADOS MAIORES E MENORES
PRATICÁVEIS COM O SAXOFONE

TABLA DE TRINOS MAYORES Y MENORES
PRACTICABLES CON EL SAXOFON.

13

The image displays ten staves of musical notation, each representing a different trill exercise for the saxophone. The exercises are numbered 13. Each staff begins with a treble clef and a common time signature (C). The notes are written in a sequence that demonstrates the trill pattern, with a 'tr' marking above the notes. The exercises cover various keys and intervals, including major and minor triads and dyads. The notation includes eighth and sixteenth notes, rests, and trill markings.



TRIPLO PICADO (STACCATO)

Esta articulação pode conseguir-se no saxofone, mediante o uso de uma palheta afinada e pronunciando as sílabas TU-CU-TU muito docemente, até conseguir igualar a sonoridade, de maneira que se confunda a sílaba CU com as TU.

VIBRATO

O vibrato se obtém exercitando o estremecimento constante do lábio que apoia na palheta, também pode praticar-se com a garganta.

ORLATO

Se produz o Orlato colocando a língua levemente e dobrando a ponta para cima, tocando o palato.

PIZZICATO ("SLAP")

O golpe de língua para obter o "PIZZICATO" ou "SLAP" é um efeito que se produz, colocando a boquilha em posição reta, a língua estendida na palheta, logo se retira rapidamente e com força, em forma de sucção.

Este golpe de língua, é mais eficiente no registro grave.

RISO

Para obter este efeito deve-se praticar a articulação "guá" bem lentamente e acelerar pouco a pouco até obter a habilidade necessária.

DEL TRIPLE PICADO (STACCATO)

Esta articulación puede lograrse en el Saxofón, mediante el uso de una caña templada y pronunciando las sílabas. TU-CU-TU muy lenamente, hasta conseguir igualar la sonoridad, de manera que se confunda la sílaba CU con las TU.

DEL VIBRATO

El vibrato se obtiene, ejercitando el estremecimiento constante del labio que apoia en la caña, también puede practicar-se con la garganta.

DEL "URLATO"

Se produce el "URLATO" colocando la lengua blanda y doblada la punta hacia arriba, tocando el paladar.

DEL "PIZZICATO" ("SLAP")

El golpe de lengua para obtener el "PIZZICATO" o "SLAP" es un efecto que se produce, colocando la boquilla en posición recta, la lengua extendida en la caña, luego se retira rápidamente y con fuerza, en forma de succión.

Este golpe de lengua, es más efectivo en el registro grave.

DE LA RISA

Para obtener este efecto se debe practicar la articulación "guá" muy lentamente y acelerar poco a poco hasta obtener la destreza necesaria.

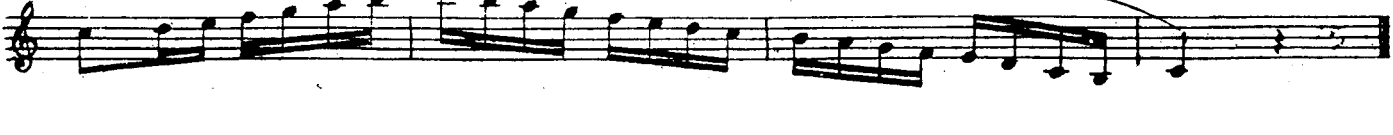
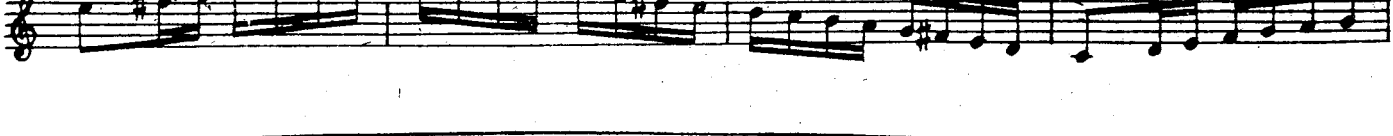
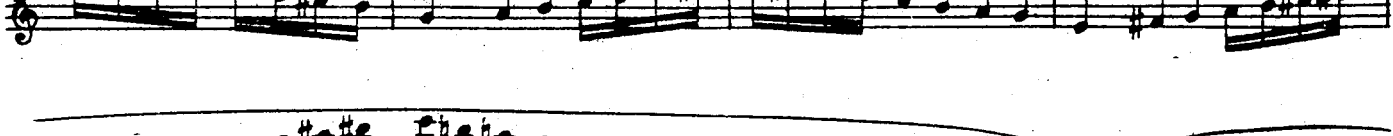
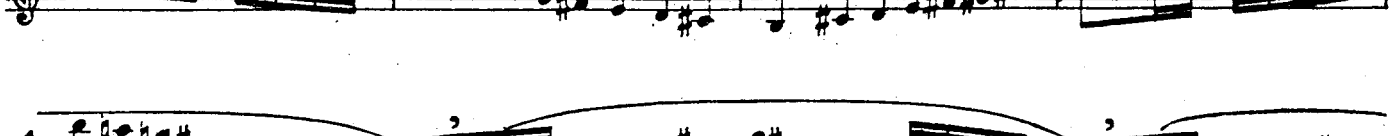
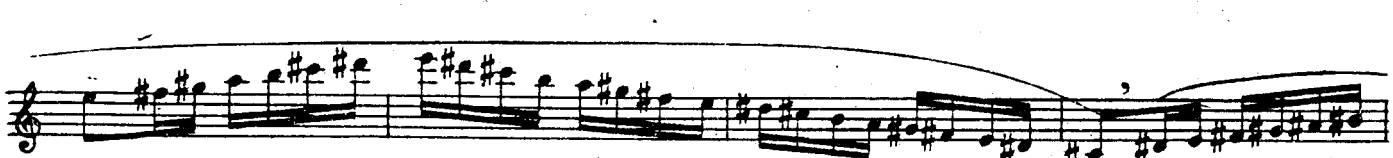
ESCALAS MAIORES E MENORES

Para conseguir uma boa digitação no saxofone e capacidade para tocar sem dificuldade todas as combinações musicais, por mais complicadas que sejam, é imprescindível aprender de memória estes estudos.

ESCALAS MAYORES Y MENORES

Para lograr una buena digitación en el Saxofón y capacidad para tocar sin dificultad todas las combinaciones musicales, por complicadas que sean, es imprescindible aprender de memoria estos estudios.

The image displays a series of ten musical staves, each containing a scale exercise. The first staff is marked with a '1' and shows a major scale starting on C4. The subsequent staves show scales in various keys, including major and minor scales. The notation includes treble clefs, stems, beams, and various accidentals (sharps, flats, naturals) to indicate the specific notes of each scale. The scales are written in a continuous, flowing manner, typical of technical studies for saxophone.



ESCALAS CROMÁTICAS

ASCENDENTES E DESCENDENTES

ESCALAS CROMÁTICAS

ASCENDENTES Y DESCENDENTES

The image displays a musical score for chromatic scales, organized into two columns. The left column is titled "ESCALAS CROMÁTICAS ASCENDENTES E DESCENDENTES" and the right column is titled "ESCALAS CROMÁTICAS ASCENDENTES Y DESCENDENTES". The score consists of ten staves of music, each containing a chromatic scale. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The scales are written in a continuous, flowing manner, with a large slur encompassing the entire piece. A "simile" instruction is placed above the second staff. The notation includes various accidentals (sharps, flats, naturals) and rests to indicate the chromatic movement across the octave.

Four staves of musical notation, each containing a single melodic line. The notation is in treble clef and features a variety of intervals, including thirds, fourths, and fifths, often with accidentals. The lines are connected by a long, sweeping slur that spans across all four staves.

ESTUDOS DE INTERVALOS DE TERÇAS

ESTUDIOS DE INTERVALOS DE TERCERAS.

3

Seven staves of musical notation, each containing a single melodic line. The notation is in treble clef and features a variety of intervals, including thirds, fourths, and fifths, often with accidentals. The lines are connected by a long, sweeping slur that spans across all seven staves.

This page contains ten staves of musical notation, likely for a single melodic line. The notation is written in a single system with a treble clef and a key signature of one flat (B-flat). The music is characterized by a continuous flow of eighth and sixteenth notes, often grouped into pairs or small runs. Long, sweeping slurs are placed over the notes, indicating a single melodic phrase that spans across the entire page. The notes are mostly in the middle register of the staff, with some higher notes towards the end of the piece. The overall style is that of a classical or romantic-era melodic exercise or a short piece.

This page contains 12 staves of musical notation, likely for a single melodic line. The notation is written in a single system across the page. The first staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music consists of a series of eighth and sixteenth notes, often beamed together, and is frequently enclosed in long, sweeping slurs. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp) in the second staff and remains there for the rest of the page. The notation is dense and appears to be a complex melodic exercise or a short piece of music.

Five staves of musical notation, each containing a sequence of notes for perfect major and minor chords. The notes are grouped by slurs and include sharp and flat accidentals. The first staff starts with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the sequence with various chord voicings and accidentals.

**EXERCÍCIOS SOBRE OS ACORDES PERFEITOS
MAIORES E MENORES**

**EJERCICIOS SOBRE LOS ACORDES PERFECTOS
MAYORES Y MENORES**

Six staves of musical notation for perfect major and minor chords. Each note has an accent (>) above it. The first staff is marked with a '4' in the left margin. The notation includes various chord voicings, slurs, and accidentals (sharps, flats, and naturals) across the six staves.

This page contains 12 staves of musical notation, likely for a piano or guitar. The notation is dense and features a variety of rhythmic patterns and melodic lines. Key characteristics include:

- Staff 1:** Starts with a treble clef and a key signature of one flat (B-flat). It features a series of eighth-note chords with slurs and accents.
- Staff 2:** Continues the melodic and harmonic development with similar rhythmic motifs.
- Staff 3:** Shows a change in the melodic line, possibly indicating a new phrase or section.
- Staff 4:** Further development of the musical ideas, with some notes marked with slurs and accents.
- Staff 5:** The key signature changes to two flats (B-flat and E-flat), and the melodic line becomes more complex.
- Staff 6:** Continues the piece in the new key signature, with intricate rhythmic patterns.
- Staff 7:** Further melodic and harmonic progression.
- Staff 8:** The key signature changes to one flat (B-flat) again.
- Staff 9:** Continues the piece in the original key signature.
- Staff 10:** Further development of the musical ideas.
- Staff 11:** Continues the piece with similar rhythmic and melodic motifs.
- Staff 12:** The final staff on the page, ending with a double bar line.

EXERCÍCIOS DE SÉTIMA DE DOMINANTE

EJERCICIOS DE SEPTIMA DE DOMINANTE.

5

The exercise consists of ten staves of music, each containing a sequence of eighth and sixteenth notes. The first staff is in C major with a common time signature. The subsequent staves show a chromatic descent through the dominant seventh chord of each major key: F major, E-flat major, D major, C major, B-flat major, A major, G major, F major, E-flat major, and D major. Each staff contains a sequence of eighth and sixteenth notes, often beamed together, with slurs and accents.

Three staves of musical notation for a diminished seventh exercise. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, many of which are beamed together and have slurs above them. The second and third staves continue the melodic line with similar rhythmic patterns and slurs.

EXERCÍCIOS DE SÉTIMA DIMINUTA

EJERCICIOS DE SEPTIMA DISMINUIDA

Eight staves of musical notation for diminished seventh exercises. The first staff is numbered '6' and starts with a treble clef and a key signature of one sharp (F#). The subsequent staves show various chromatic and diatonic patterns for the diminished seventh chord, including exercises in different keys and rhythmic groupings. The notation includes slurs, ties, and various accidentals (sharps, flats, naturals) to indicate the specific intervals and chromatic alterations.

7

EXERCÍCIOS DE SEXTAS

EXERCÍCIOS DE SEXTAS

EJERCICIOS DE SEXTAS

8


EXERCÍCIOS DE SEXTAS

9 







10 

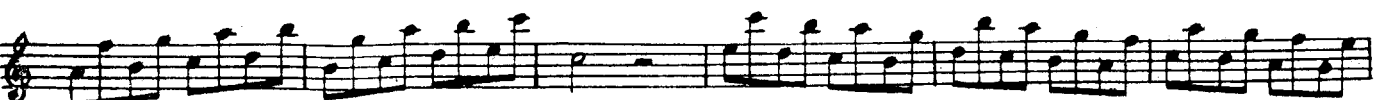








11 





12 







13 







14 







SETE TRECHOS FACÉIS
Dos melhores autores

SIETE TROZOS FÁCILES
De los mejores autores.

MINUE DE "EL BURGUES GENTILHOMBRE"

Lulli.

1

mf

pp

p

pp *f* *pp*

CELEBRE LARGO.

Haendel.

Largo

2

p

f *ff* *p* *f*

ff

LAS BODAS DE FIGARO (ARIA DE QUERUBIN).

Mozart.

Andante.

3

p *mf* *p* *mf* *p* *mf*

Animato. *Animato.* *Rit.* *Rit.* *pp*

ENSUEÑO.

Schumann.

Andante.

4

pp *rall.* *A tempo.* *pp* *rall.*

Cresc *Cresc* *f* *pp*

DON GIOVANNI.

Mozart.

Andante

5

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

ARMIDA (GAVOTA).

Gluck.

Aire de Gavota.

6 *p*

Rinf. *pp*

Rinf. poco

Rinf. poco

pp *Rinf. poco*

pp *pp*

Rinf. poco *pp*

rall. *a tempo* *pp*

Rinf.

rall. *smorz.* *pp*

Detailed description: This musical score is for the 'Aire de Gavota' by Wolfgang Amadeus Gluck. It consists of ten staves of music in a single system. The key signature is one sharp (F#), and the time signature is 6/8. The piece begins with a dynamic marking of *p* (piano) and a first ending bracket. The second staff introduces a *Rinf.* (ritardando) marking and ends with a *pp* (pianissimo) dynamic. The third and fourth staves feature a *Rinf. poco* (ritardando poco) marking. The fifth staff has a *pp* marking followed by a *Rinf. poco* marking. The sixth and seventh staves both feature *pp* markings. The eighth staff includes a *rall.* (rallentando) marking, followed by a *pp* marking, and then a *a tempo* marking. The ninth staff has a *Rinf.* marking. The final staff concludes with a *rall.* marking and a *smorz.* (smorzando) marking, ending with a *pp* dynamic. The score is written in a single treble clef.

L'ARLESIENNE.

G. Bizet.

Andante Molto. *Solo*
p espressivo

cresc. poco a poco

sf di... mi... nuen... do. *pp*

Detailed description: This system contains the first three staves of the flute solo. The first staff begins with the tempo marking 'Andante Molto' and the performance instruction 'Solo p espressivo'. The music is in 3/4 time and features a melodic line with various ornaments and slurs. The second and third staves continue the melody, with the instruction 'cresc. poco a poco' appearing at the end of the third staff. The fourth staff concludes the system with a dynamic marking of 'sf' (sforzando) and the lyrics 'di... mi... nuen... do.' followed by 'pp' (pianissimo).

Andantino. *Flauta*

Solo
p espressivo

poco cresc.

cresc. *dim. molto* *pp*

Detailed description: This system contains the next three staves of the flute solo, starting with the tempo marking 'Andantino' and the instrument name 'Flauta'. The first staff of this system is marked 'Solo p espressivo'. The second staff includes the instruction 'poco cresc.'. The third staff begins with 'cresc.', followed by 'dim. molto' and ends with 'pp'. The music continues with a melodic line and various ornaments.

Andante moderato.

p

sf *dim.*

p *cresc.* *f*

sf *p* *sf* *p*

ff *p*

ff *p*

cresc.

Detailed description: This section consists of seven staves of music in a single system. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The second staff features a *sf* marking followed by a *dim.* marking. The third staff includes a triplet of eighth notes marked *p*, followed by a *cresc.* marking and a *f* marking. The fourth staff shows alternating *sf* and *p* markings. The fifth staff starts with a *ff* marking and a *p* marking. The sixth staff begins with a *ff* marking and ends with a *p* marking. The seventh staff concludes with a *cresc.* marking.

Andantino. quasi Allegretto.

Solo

espressivo

p *sf*

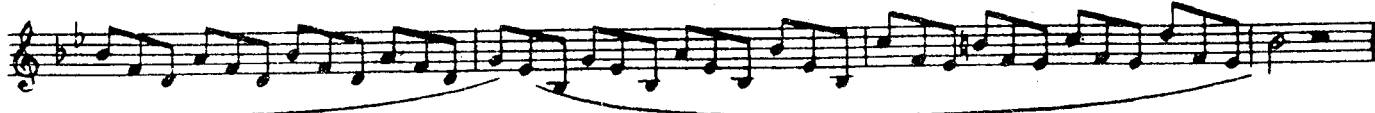
Detailed description: This section consists of four staves of music. The first staff is marked *Solo*. The second staff features a triplet of eighth notes. The third staff is marked *espressivo*. The fourth staff includes *p* and *sf* markings.

II PARTE

1 



Simili. 



Allegro.

2

p

Allegro

3

Andante.

4

The musical score is written on a single staff in 4/8 time, marked 'Andante'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piece consists of 11 staves of music. The notation includes various note values, rests, and phrasing slurs. The piece concludes with the word 'FIN' written above the staff.

The first system consists of two staves of music. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, some beamed together, and includes a fermata over a note in the second measure. The lower staff continues the melodic line with similar rhythmic patterns and includes a dynamic marking of *mf* (mezzo-forte) in the second measure. The system concludes with the initials "D. C." (Da Capo) and a repeat sign.

Tempo di Minuetto.

5

The second system, marked with the number "5", consists of ten staves of music. It begins with a treble clef and a key signature of two flats. The tempo is indicated as "Tempo di Minuetto." The music is characterized by a steady eighth-note rhythm, often beamed in groups of four or six. The notation includes various articulations such as slurs, accents, and dynamic markings like *p* (piano) and *mf*. The system concludes with a final cadence.

Allegro.

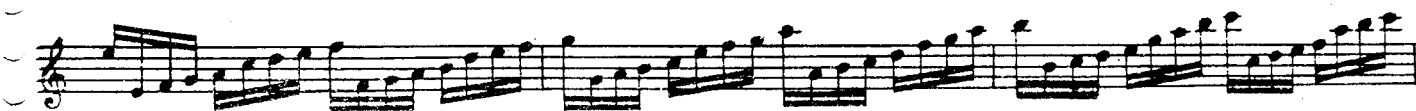
6

Musical score for a single melodic line, starting with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked "Allegro." and the starting dynamic is "p". The score consists of ten staves of music, featuring a variety of rhythmic patterns including eighth and sixteenth notes, and rests. The first staff begins with a piano (p) dynamic marking. The music is characterized by frequent slurs and ties, indicating a continuous melodic flow. The key signature remains consistent throughout the page. The notation includes various note values, rests, and articulation marks typical of a piano or violin part.



Allegro.

Kreutzer.



Diferentes articulações que devem serem praticadas com o estudo nº 7 Diferentes articuciones que deben practicarse con el estudio nº 7

The first section of the exercise consists of four 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 two staves feature a series of eighth-note patterns with various articulation marks, including slurs and accents. The third and fourth staves continue these patterns with different articulation techniques, such as slurs over groups of notes and accents on individual notes.

Allegro.

Kreutzer.

The second section of the exercise begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro.' and the performance instruction is 'Tutto staccato.' The music is written in a single melodic line. The first staff of this section starts with a measure number '8' and contains several triplet markings (indicated by the number '3' below the notes). The notes are slanted to indicate staccato articulation.

The third section of the exercise consists of ten staves of music. The first staff of this section 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 first two staves feature a series of eighth-note patterns with various articulation marks, including slurs and accents. The third and fourth staves continue these patterns with different articulation techniques, such as slurs over groups of notes and accents on individual notes. The fifth and sixth staves continue the patterns with different articulation techniques. The seventh and eighth staves continue the patterns with different articulation techniques. The ninth and tenth staves continue the patterns with different articulation techniques.

Outras maneiras de execução do estudo nº 8

Otras maneras de ejecución del estudio nº 8

First staff of music, treble clef, key signature of one sharp (F#), common time. It features a series of eighth notes with slurs and accents, including some triplets.

Second staff of music, treble clef, key signature of one sharp (F#), common time. It features a series of eighth notes with slurs and accents.

Third staff of music, treble clef, key signature of one sharp (F#), common time. It features a series of eighth notes with slurs and accents.

Fourth staff of music, treble clef, key signature of one sharp (F#), common time. It features a series of eighth notes with slurs and accents.

Allegro non troppo

Fifth staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It begins with a measure number '9' and a dynamic marking 'mf'. It features a series of eighth notes with slurs and accents.

Sixth staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It features a series of eighth notes with slurs and accents.

Seventh staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It features a series of eighth notes with slurs and accents.

Eighth staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It features a series of eighth notes with slurs and accents.

Ninth staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It features a series of eighth notes with slurs and accents.

Tenth staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It features a series of eighth notes with slurs and accents.

Eleventh staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It features a series of eighth notes with slurs and accents.

Twelfth staff of music, treble clef, key signature of two flats (Bb, Eb), common time. It features a series of eighth notes with slurs and accents.

Allegro.

10

rall.

a tempo

This image displays a page of musical notation, numbered 117 in the top right corner. The page contains 12 staves of music, each written in a single treble clef. The notation is dense and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped together with beams. Many notes are connected by long, sweeping slurs that span across multiple measures, indicating a continuous melodic or harmonic line. The key signature is not explicitly stated but appears to have several sharps, likely F# and C#. The overall style is characteristic of a technical exercise or a complex melodic passage in a classical or romantic era composition.

Allegro vivo.

11

The first system of music begins with a treble clef and a key signature of one sharp (F#). It starts with a forte (*f*) dynamic marking. The melody is characterized by eighth-note patterns, including several triplet markings (indicated by a '3' above the notes) and slurs. The tempo is marked as *Allegro vivo*.

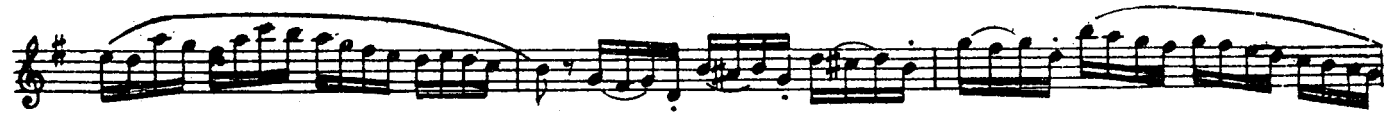
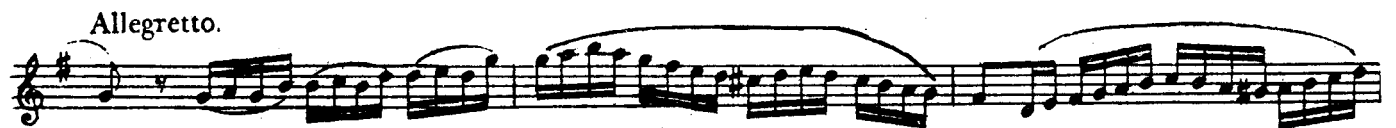
The second system continues the melodic line. It features a tempo change to *Piu mosso*, indicated by the text above the staff. The music maintains the eighth-note rhythmic texture with various triplet and slur markings.

The third system shows the continuation of the eighth-note melodic patterns. The key signature changes to two sharps (F# and C#). The notation includes numerous slurs and triplet markings, maintaining the rhythmic intensity.

The fourth system continues with a dense texture of eighth notes. The key signature remains two sharps. The notation is filled with slurs and triplet markings, emphasizing the rhythmic flow.

The fifth system continues the eighth-note melodic line. The key signature changes to three sharps (F#, C#, and G#). The notation includes many slurs and triplet markings.

The sixth system concludes the page with eighth-note patterns. The key signature remains three sharps. The notation includes slurs and triplet markings, ending with a final cadence.



Allegro vivo.

13

This page of musical notation consists of 12 staves of music. The key signature is one sharp (F#). The music is written in treble clef. The notation includes various rhythmic patterns, slurs, and dynamic markings. The fifth staff contains the markings "rall." and "a tempo".

Allegro Moderato.

14 *f deciso*

The musical score is written on a single staff in treble clef. It begins at measure 14 with a dynamic marking of *f deciso*. The tempo is *Allegro Moderato*. The music is highly rhythmic, featuring a constant stream of sixteenth and thirty-second notes, often beamed together in groups. The key signature starts with one sharp (F#) and changes to one flat (Bb) later in the piece. The notation includes numerous slurs, accents, and dynamic markings such as *mf* and *f*. The overall character is one of intense, driving energy.



Allegro.

15

The musical score is a single melodic line in a single system, starting at measure 15. It consists of 11 staves of music. The tempo is marked 'Allegro.' The key signature has one flat (B-flat). The time signature is 2/4. The music features a continuous eighth-note melody with various rhythmic patterns, including triplets and slurs. The notation includes stems, beams, and various accidentals (sharps, flats, naturals). The piece concludes with a final cadence on the eleventh staff.

Allegro vivo.

16 *p* *Leggiero.*

rall.

a tempo

Tempo giusto.

17 *mf*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a dynamic of *mf*. The music is characterized by frequent triplet markings, indicated by a '3' above a bracket over three notes. The notes are primarily eighth and sixteenth notes, often beamed together. Slurs are used to group phrases of notes. The piece concludes with a final triplet in the tenth staff.

FIN

TRIO

D. C.

18. Allegro moderato.

sf

This page of musical notation consists of ten staves of music. The key signature is one sharp (F#). The music is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The notation includes dynamic markings: *rall.* (ritardando) and *a tempo*. A star symbol is placed above a note in the eighth staff, marking the beginning of the *a tempo* section. The music is a single melodic line.

Three staves of musical notation in treble clef, key of D major. The first staff contains a melodic line with a long slur. The second and third staves continue the melodic development with various rhythmic patterns and slurs.

Allegro.

Kreutzer.

19

Ten staves of musical notation in treble clef, key of D major. The music is characterized by a dense, rhythmic pattern of eighth notes, typical of a technical exercise. The notation includes many slurs and ties, indicating a continuous flow of notes. The piece concludes with a final cadence on the tenth staff.

Allegro.

20 *p*

This page contains 12 staves of musical notation, likely for a piano or violin. The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by frequent sixteenth and thirty-second notes, often grouped in beams. Many notes are tied across bar lines, creating a sense of continuous motion. The piece concludes with a fermata over the final note of the twelfth staff. The overall style is that of a technical exercise or a short, intricate composition.

Allegro.

21

The musical score is written on 11 staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' The first staff is numbered '21'. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece.

This page contains 12 staves of musical notation, likely for a single melodic line. The notation is written in a single system across the page. The music is characterized by a complex, chromatic melodic line with frequent accidentals (sharps, flats, and naturals) and a variety of note values including eighth and sixteenth notes. There are several instances of slurs and ties, indicating phrases and sustained notes. The key signature is not explicitly shown but appears to be a minor key based on the prevalence of flats. The overall style is that of a classical or romantic-era instrumental piece.

Allegro vivo.

The musical score is written on 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is characterized by a steady, rhythmic flow with frequent use of slurs and beams to group notes. The key signature changes to one flat (F) in the fifth staff. The overall texture is dense and rhythmic, typical of a lively instrumental piece.

This musical score consists of 12 staves of music, all written on a single grand staff. The notation includes a variety of rhythmic values, primarily eighth and sixteenth notes, often grouped with slurs. The key signature is one sharp (F#), and the time signature is 4/4. The music features several dynamic markings, including *cresc.* (crescendo) on the second and seventh staves. There are also some handwritten annotations, such as a '5' above a slur on the third staff and a '5' below a note on the final staff. The piece concludes with a final cadence on the twelfth staff.

Allegro.

23 *f*

This page of musical notation consists of 12 staves of music, all written in G major (one sharp). The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Many notes are marked with accents (>) and slurs. The notation includes various accidentals such as naturals, flats, and sharps. The piece concludes with a triplet of eighth notes on the final staff.

Allegro Moderato.

24

The musical score is written on 12 staves in treble clef. The key signature has one sharp (F#). The tempo is marked 'Allegro Moderato'. The first staff starts at measure 24 and features a triplet of eighth notes. The music continues with a single melodic line across the remaining 11 staves, showing various rhythmic patterns and accidentals.

This page of musical notation consists of 12 staves. The first 10 staves feature a melodic line with various ornaments and accidentals. The last two staves feature a more complex, rhythmic passage with many beamed notes and slurs.

Allegro Moderato

25

Allegro.

p e leggero.

This page contains 14 staves of musical notation, likely for a piano or guitar. The music is written in a single system, with each staff containing a line of notes and rests. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings (accents, slurs). The key signature appears to be one flat (B-flat), and the time signature is not explicitly shown but likely 4/4. The music is a continuous melodic line with some harmonic accompaniment. The page number 141 is located in the top right corner.

Allegretto.

26

The musical score is written for a single melodic line in 3/8 time. It begins at measure 26. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The music consists of 11 staves of notation. The first staff starts with a treble clef and a 3/8 time signature. The melody is primarily composed of eighth notes, often grouped in pairs or threes and frequently slurred together. There are several ties across measures, particularly in the later staves. The piece concludes with a final cadence in the eleventh staff.

This page contains 12 staves of musical notation, likely for a piano or guitar. The notation is written in a single system across the page. Each staff begins with a treble clef. The music consists of a continuous sequence of notes, many of which are beamed together in groups of four or six, suggesting a sixteenth-note or thirty-second-note rhythm. The key signature is not explicitly stated but appears to have one sharp (F#) based on the notes used. The piece features various melodic lines with slurs and ties, and includes several accidentals (sharps and flats) throughout. The overall style is that of a technical exercise or a short piece of music.

Allegro non troppo.

This musical score page contains 13 staves of music. The first staff is numbered 27. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegro non troppo'. The score is characterized by frequent dynamic changes between *f* (forte) and *p* (piano), often occurring within the same measure. Many notes are beamed together in groups of three, indicating triplets. The phrasing is highly rhythmic and melodic, with many notes marked with accents. The piece concludes with a final cadence on the 13th staff.

This page of musical notation consists of 13 staves of music. The notation is written in a single system, with each staff containing a line of music. The music is characterized by frequent slurs and dynamic markings. The dynamics *f* (forte) and *p* (piano) are used throughout, often alternating between measures. There are also several accents and slurs over groups of notes. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but is likely 2/4 or 3/4 based on the note values. The music is dense and rhythmic, with many sixteenth and thirty-second notes. The final staff ends with a fermata over a whole note, followed by a double bar line.

Allegro vivo.

28

The musical score is written for a single melodic line in 3/8 time. It begins at measure 28. The key signature consists of two flats (B-flat and E-flat). The tempo is marked 'Allegro vivo'. The music is characterized by a steady eighth-note pulse. The first staff contains measures 28-33. The second staff contains measures 34-39. The third staff contains measures 40-45. The fourth staff contains measures 46-51. The fifth staff contains measures 52-57. The sixth staff contains measures 58-63. The seventh staff contains measures 64-69. The eighth staff contains measures 70-75. The ninth staff contains measures 76-81. The tenth staff contains measures 82-87. The piece concludes with a final cadence in the tenth staff.

This page contains 12 staves of musical notation, likely for a piano or guitar. The notation is written in a single system across the page. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several instances of triplets and complex rhythmic figures. The notation includes many accidentals (sharps and flats) and dynamic markings such as *mf* and *ff*. The overall style is that of a classical or romantic-era piece, possibly a study or a short composition. The page number 147 is located in the top right corner.

This page of musical notation consists of ten staves of music, likely for a piano. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent use of triplets and dynamic markings. The dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*), often with accents. The piece begins with a piano (*p*) dynamic and a triplet of eighth notes. The first staff contains five measures, alternating between *p* and *f*. The second staff also contains five measures, alternating between *f* and *p*. The third staff contains five measures, alternating between *p* and *f*. The fourth staff contains five measures, alternating between *f* and *p*. The fifth staff contains five measures, alternating between *p* and *f*. The sixth staff contains five measures, alternating between *f* and *p*. The seventh staff contains five measures, alternating between *p* and *f*. The eighth staff contains five measures, alternating between *f* and *p*. The ninth staff contains five measures, alternating between *p* and *f*. The tenth staff contains five measures, alternating between *f* and *p*. The music concludes with a final measure on the tenth staff.

Allegro molto vivace.

30

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked 'Allegro molto vivace'. The music is a single melodic line starting at measure 30. It features a continuous eighth-note melody with various phrasings, including slurs and ties, and some chromatic passages. The notation includes many slurs, ties, and some chromatic alterations (sharps and naturals) throughout the piece.

This musical score consists of 12 staves of music. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature changes from one key to another, and the dynamics shift from a minor mode to a major mode. The word "Maggiore." is written above the eighth staff, and "Minore." is written above the eleventh staff. The music concludes with a fermata and a final note.

Maggiore.

Minore.

Kreutzer.

31

This musical exercise, numbered 31, consists of ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff starts with a dynamic marking of *f* (forte). The piece is characterized by a continuous, intricate pattern of eighth and sixteenth notes, often grouped in pairs or fours. Trills, indicated by the letters 'tr' above notes, are a prominent feature throughout the exercise. The music flows from the first staff down to the tenth, ending with a double bar line.

32

This musical exercise, numbered 32, consists of three staves of music. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The first staff starts with a dynamic marking of *f* (forte). The piece features a rhythmic pattern of eighth and sixteenth notes, with trills (marked 'tr') interspersed. The music flows from the first staff down to the third, ending with a double bar line.

Kreutzer.

This page contains 12 staves of musical notation, likely for a guitar or piano. The music is written in G major (one sharp) and 4/4 time. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Many notes are marked with a 'tr' (trill) symbol. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Moderato.

Kreutzer.

33

This musical score is for a violin piece, likely from the Kreutzer Op. 96. It begins at measure 33 and is marked 'Moderato'. The key signature is one sharp (F#), and the time signature is 4/4. The piece starts with a forte (f) dynamic. The notation consists of ten staves of music, each containing a single melodic line. The music is characterized by frequent trills, indicated by 'tr.' above notes, and is often grouped into phrases with slurs. The first staff includes a dynamic marking 'f' and a measure number '33'. The piece concludes with a final cadence on the tenth staff.

This page contains ten staves of musical notation, all in G major (one sharp). The notation is written on a single treble clef staff. The music consists of a series of melodic lines with various rhythmic values and articulations. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, often grouped with beams and slurs. Many notes are marked with 'tr' (trills) and some have accents. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces some chromatic movement with notes like G# and A# appearing. The fourth staff features a mix of eighth and sixteenth notes, with some slurs spanning across measures. The fifth staff has a more rhythmic feel with many eighth notes. The sixth staff continues with eighth and sixteenth notes, some with slurs. The seventh staff has a similar rhythmic pattern to the fifth. The eighth staff features a more complex rhythmic pattern with many sixteenth notes. The ninth staff continues with eighth and sixteenth notes. The tenth staff concludes the page with a final melodic phrase. The overall style is that of a classical or romantic-era instrumental piece, possibly for a flute or violin.

Allegro non troppo

34 *f*

f

3

3

p

3

3

3

This page of musical notation consists of 12 staves of music. The notation is highly complex, featuring a variety of rhythmic patterns, including triplets and sixteenth-note runs. The music is written in a single system across the page. The first staff begins with a treble clef and a key signature of one flat. The notation includes numerous slurs, ties, and dynamic markings. There are several instances of triplets, indicated by the number '3' below the notes. The music is dense and technically demanding, with many notes beamed together. The page concludes with a final cadence on the twelfth staff.

Allegro Moderato.

This page contains a musical score for piano, consisting of 12 staves of music. The tempo is marked "Allegro Moderato." The score begins with a treble clef and a 3/4 time signature. The music is characterized by flowing, melodic lines with frequent slurs and phrasing marks. Several measures contain triplet markings, indicated by a '3' above or below the notes. The piece concludes with the instruction "espressiva" written below the final notes on the sixth staff. The notation includes various accidentals (sharps, flats, naturals) and rests throughout the piece.

This page of musical notation consists of 12 staves. The first staff begins with a treble clef and contains several measures of music, including a triplet of eighth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a key signature change to one flat (B-flat major or D minor). The fourth staff continues the melodic development. The fifth staff includes the dynamic marking *espressivo*. The sixth staff shows a key signature change to two flats (B-flat major or D minor). The seventh staff continues the melodic line. The eighth staff features a key signature change to one sharp (F major or C minor). The ninth staff continues the melodic line. The tenth staff features a key signature change to two sharps (D major or F minor). The eleventh staff continues the melodic line. The twelfth staff concludes the page with the dynamic marking *p f*.

Moderato.

36 *f*

Dolce.

f

p

f

p

Dolce.

p

Cresc *f*

This page of musical notation consists of ten staves of music. The notation is written in a single system and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to a softer, more expressive quality (*Dolce.*). The tempo is marked *rallent* (rallentando). The notation is arranged in a single system with ten staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to a softer, more expressive quality (*Dolce.*). The tempo is marked *rallent* (rallentando). The notation is arranged in a single system with ten staves.



Musical staff 1: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic markings include *p* (piano) and *f* (forte).

Musical staff 2: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 3: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 4: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 5: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking includes *f* (forte).

Musical staff 6: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking includes *p* (piano).

Musical staff 7: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic markings include *p* (piano) and *Dolce.* (dolce).

Musical staff 8: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 9: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 10: Treble clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking includes *f* (forte).



IL CROCIATO.

Meyerbeer.

Andante quasi Allegretto.

37 *mf*

mf

rall. *a tempo*

Musical score for the first section of the piece, consisting of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various ornaments and a triplet of eighth notes. The second staff continues the melody with a piano (p) dynamic marking. The third staff features a grand staff with a piano (p) dynamic marking and a forte (f) dynamic marking. The fourth staff continues with a piano (pp) dynamic marking and includes sixteenth-note passages.

Andante quasi Allegretto.

Musical score for the second section of the piece, consisting of eight staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with a mezzo-forte (mf) dynamic marking. The second and third staves continue the melody. The fourth staff features a grand staff with a mezzo-forte (mf) dynamic marking. The fifth staff continues with a piano (p) dynamic marking. The sixth staff features a grand staff with a piano (p) dynamic marking. The seventh staff is marked "1st VAR." and contains a piano (p) dynamic marking. The eighth staff continues with a piano (p) dynamic marking and includes a forte (f) dynamic marking.

Musical staff 1: Treble clef, starting with a piano (*p*) dynamic. The melody features eighth-note runs and a long slur over the final two measures.

Musical staff 2: Treble clef, starting with a forte (*f*) dynamic. It includes a sixteenth-note triplet and a slur with a *tr* (trill) marking.

Musical staff 3: Treble clef, featuring a slur with a *tr* marking and a sixteenth-note triplet. Dynamics range from piano (*p*) to forte (*f*).

Musical staff 4: Treble clef, starting with piano (*p*), moving to forte (*f*), then piano (*p*) and back to forte (*f*). It contains a long slur.

Musical staff 5: Treble clef, starting with forte (*f*), then piano (*p*). It features sixteenth-note triplets and slurs.

Musical staff 6: Treble clef, featuring a sixteenth-note triplet and a slur.

Musical staff 7: Treble clef, marked *Lento*. The tempo is slower, with a slur over the first few measures.

Musical staff 8: Treble clef, starting with piano (*p*) dynamics.

Musical staff 9: Treble clef, featuring a sixteenth-note triplet and slurs. Dynamics include *ff* and *pp*.

Musical staff 10: Treble clef, starting with forte (*f*) and ending with *ff*. It features a long slur.

Quadro da Escala Cromática do Saxofone

Mão esquerda

INDICADORA A, B
MÉDIO... E
ANULAR... C
MÍNIMO 1 2 4

Mão direita

INDICADORA D
MÉDIO... E
ANULAR... E
MÍNIMO 3 1 3 3

14 13 12 11 10 9 8 7 6 5 4 3 2 1

14 13 12 11 10 9 8 7 6 5 4 3 2 1

Chaves correspondentes aos dedos da mão esquerda

(A chave (1) corresponde ao dedo polegar.
As chaves (12 e 13) correspondem ao dedo indicador.
A chave (15) corresponde ao dedo médio.
AS CHAVES (1, 2, 4 e 7) CORRESPONDEM AO DEDO MÍNIMO

Chaves correspondentes aos dedos da mão direita

(As chaves (9, 9 e 14) correspondem ao dedo indicador.
A chave (6) corresponde ao dedo anular.
As chaves (3 e 5) correspondem ao dedo mínimo.

O sinal (●) indica: abaixar o disco.
O sinal (○) indica: não usar o disco.
O sinal (-) indica: abaixar o pequeno disco (A bis).
OS NÚMEROS INDICAM AS CHAVES QUE DEVEM SER USADAS

AS CHAVES (1, 2, 4 e 7) CORRESPONDEM AO DEDO MÍNIMO

