

H. KLOSÉ

METODO COMPLETO

**PARA TODOS OS PARA TODOS LOS
SAXOFONES**



RICORDI®

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METODO COMPLETO

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 —pero 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

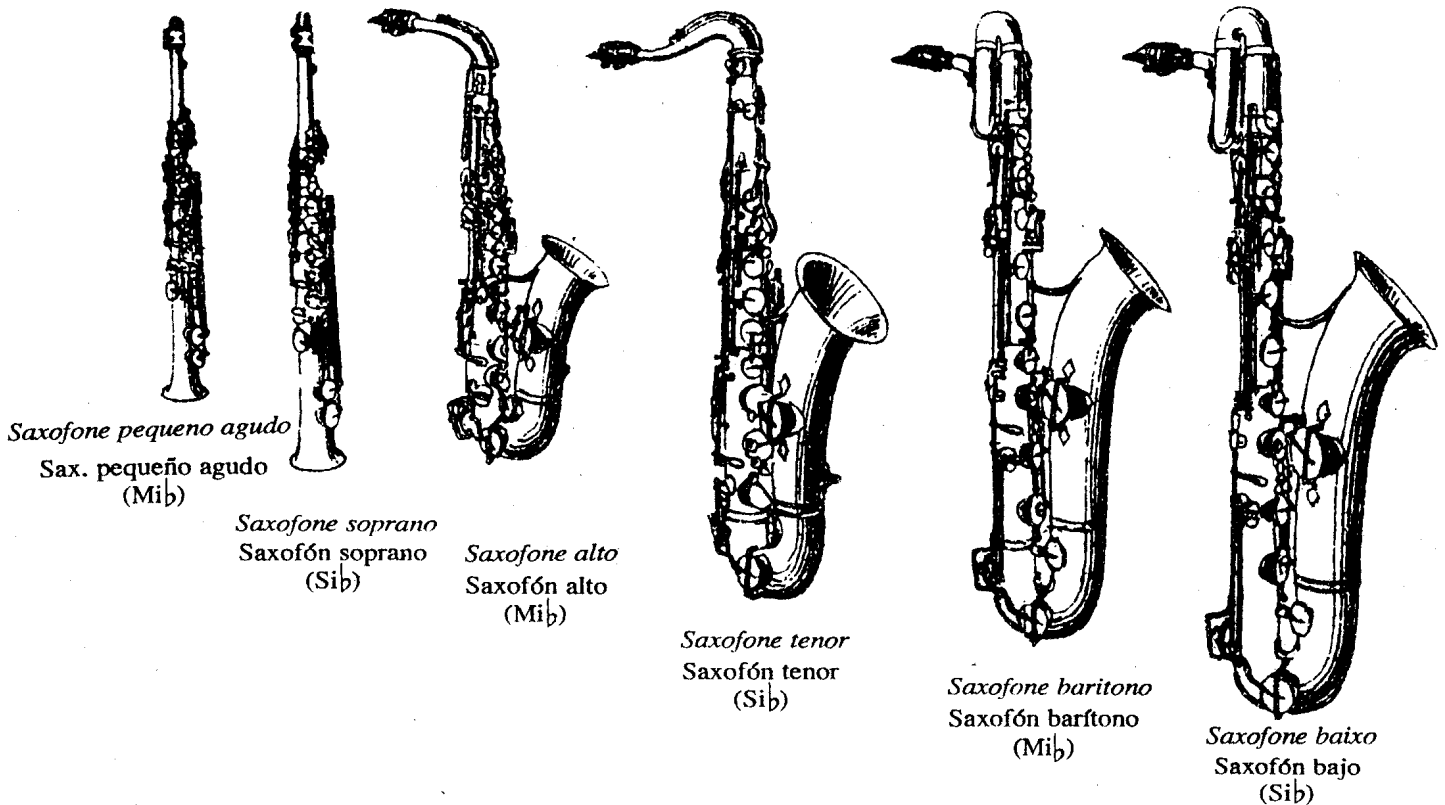
La familia de los Saxofones es extensa, pero corrientemente la forman seis instrumentos, los que se denominan así:

- 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.

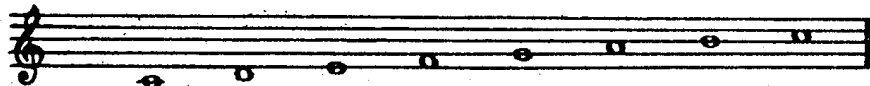
Comumente os tempos fortes se marcam com um pequeno sinal que se chama acento e que se coloca sobre a primeira nota de cada tempo.

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.:

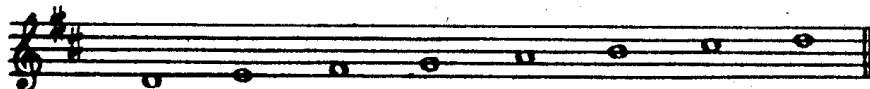
PIANO, escala em Dó maior corresponde do



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 del Saxofón en Si \flat , corresponde a la escala en Si \flat Mayor del 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.

Las letras indican los platillos que deben usarse, los números las llaves.

O sinal indica: ● furo fechado, e o sinal indica: ○ furo aberto.

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

6

10 A B C
10 A B C
11 A H
11 A
11 B

A C
B C
D E
D E
F G

SONS LIGADOS

SONIDOS LIGADOS

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

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

7

TU

SEGUNDAS

INTERVALOS

8

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

The music features various rhythmic patterns, including eighth and sixteenth notes, and is characterized by extensive use of slurs and ties across the staves.

TERCEIRAS
TERCERAS.

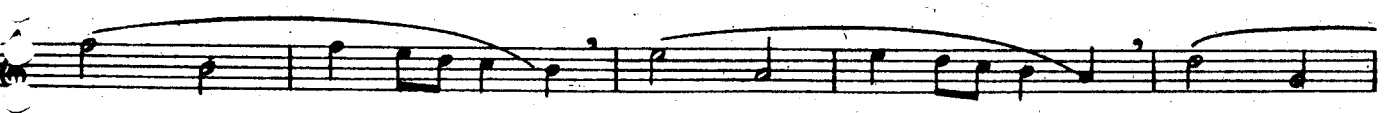
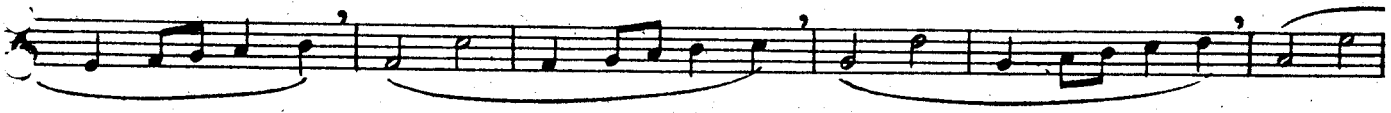
9

QUARTAS
QUARTAS.

10



QUINTAS
QUINTAS.



SEXTAS
SEXTAS.

12

This section contains ten staves of musical notation. 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, flowing motion. The notation is clean and professional, typical of a printed musical score.

SÉTIMAS
SEPTIMAS.

13

This section contains three staves of musical notation. 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 note values and slurs as the previous section. The notation is consistent with the first section, maintaining a clear and legible presentation of the musical ideas.

The first system of music consists of four staves. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The second and third staves continue the 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 with a measure rest labeled '14' in a large font. The time signature is common time. The system consists of ten staves of music, continuing the melodic line from the first system. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

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. Phrasing is indicated by slurs and breath marks. The music appears to be a single melodic line. A measure number '4' is positioned at the beginning of the 9th staff. The notation is dense and covers most of the page.

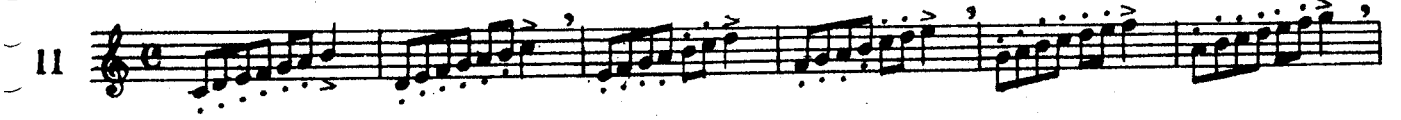
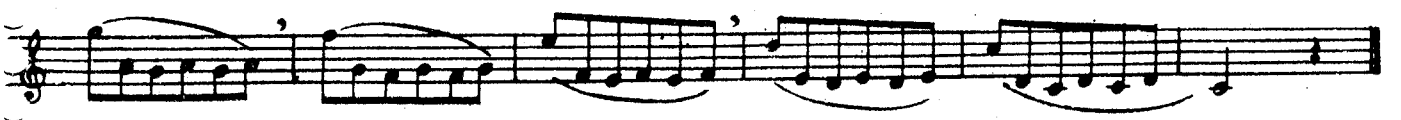
5

6

02
à's nos chères ~

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.

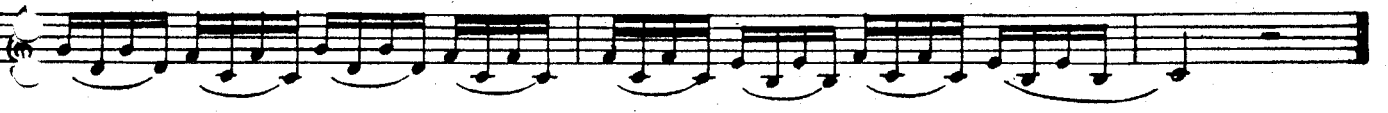
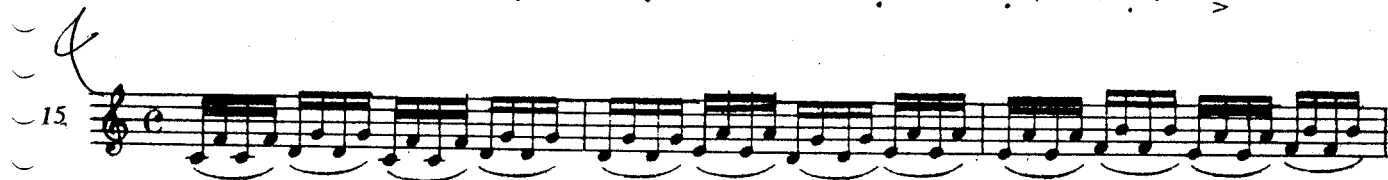
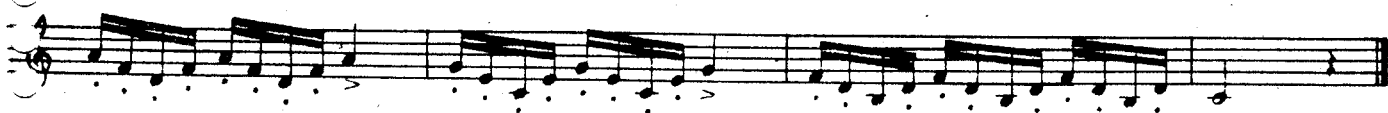
 Musical staff 12, measure 2. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs. Musical staff 12, measure 3. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with accents and slurs.

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.

11
12
13
14
15

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.

Do Maior
D MAYOR.

E Menor
E MENOR.

F# Maior
FA# MAYOR.

R# Menor
R# MENOR.

eliche

Ré Menor
RE MENOR.

Si b Maior
SIB MAYOR.

Sol Menor
SOL MENOR.

Mi b Maior
MIB MAYOR. 7

Dó Menor
DO MENOR.

La b Maior
LAB MAYOR.

Fá Menor
FA MENOR.

- 1 / 2 -

F menor
FA MENOR

Re b maior
R MAYOR.

Si b menor
MENOR.

Si b maior
SI MAYOR.

Mi b menor
MI MENOR.

D b maior
DO MAYOR.

I b menor
LA MENOR.

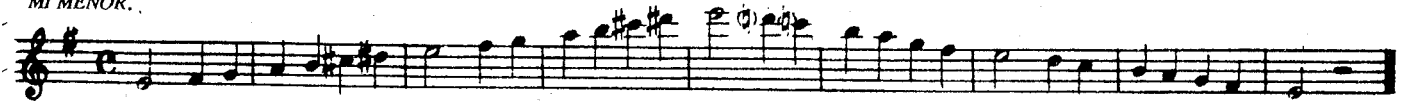
La menor
LA MENOR.



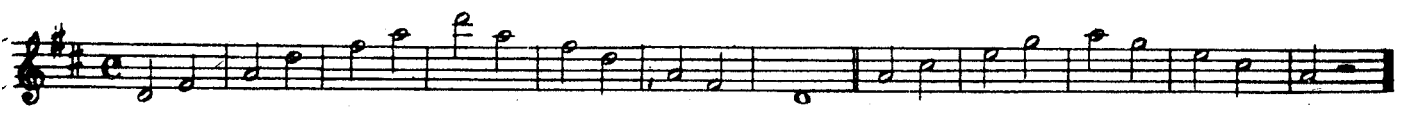
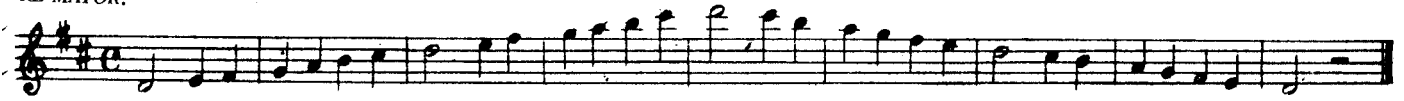
Sol maior
SOL MAYOR.



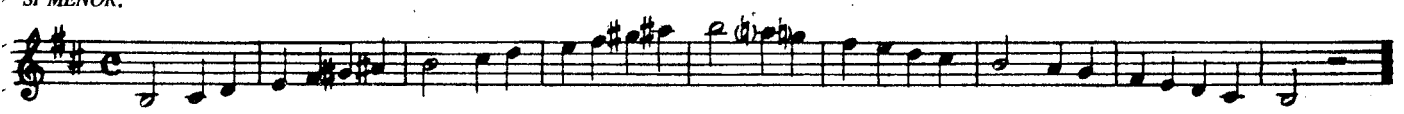
Mi menor
MI MENOR.



Re maior
RE MAYOR.



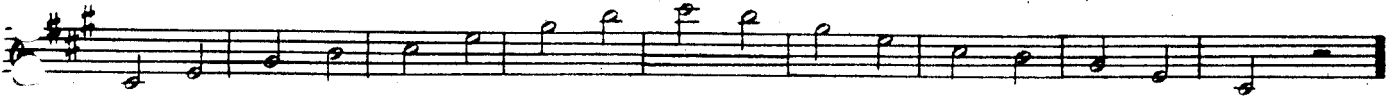
Si menor
SI MENOR.



La maior
LA MAYOR.



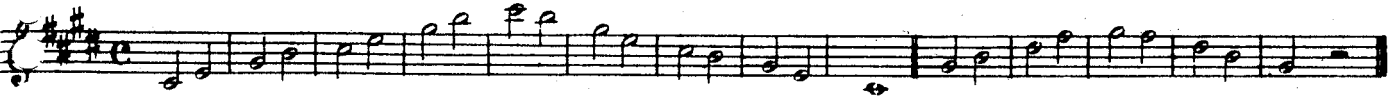
1ª # menor
1ª MENOR.



2ª maior
2ª MAYOR.



3ª # menor
3ª # MENOR.



4ª maior
4ª MAYOR.



5ª # menor
5ª # MENOR.



6ª # maior
6ª # MAYOR.



Fa # maior

FA#MAYOR.



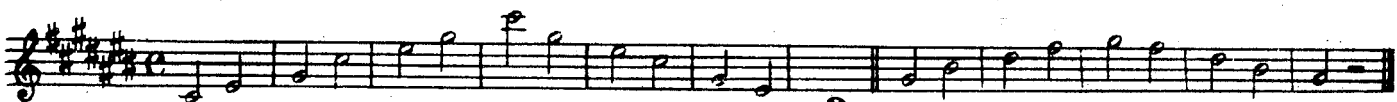
Re # menor

RE#MENOR.



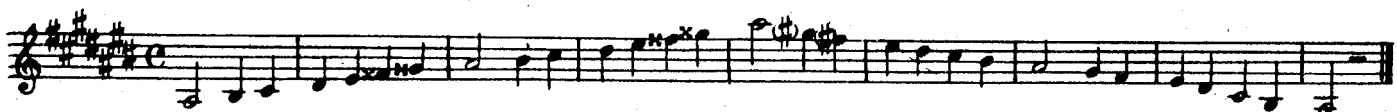
Do # maior

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
- f** "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.

Cuando el aumento o disminución 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—.

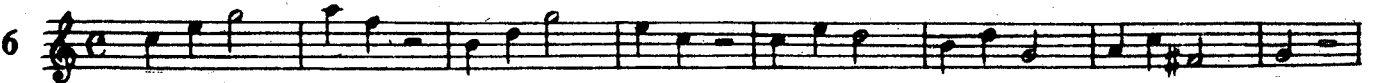
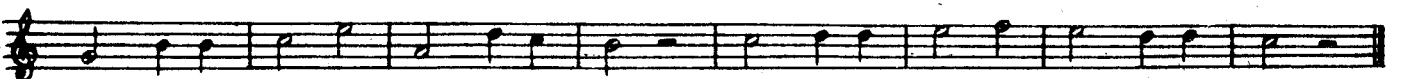
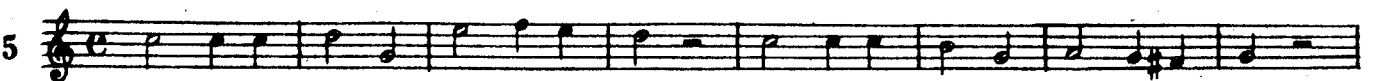
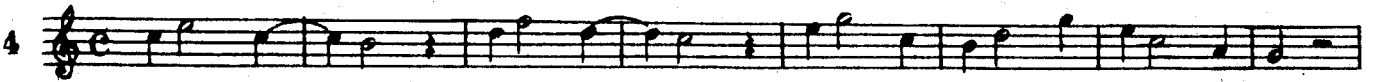
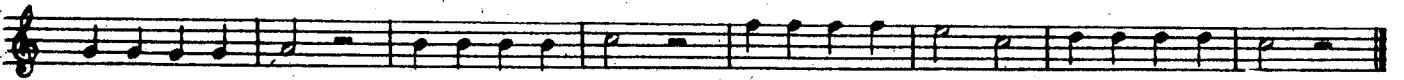
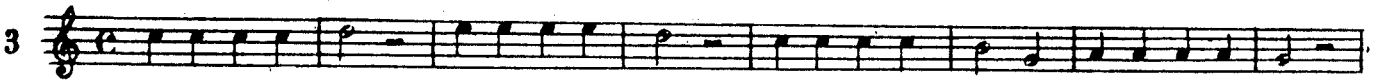
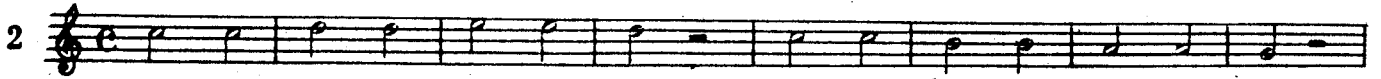
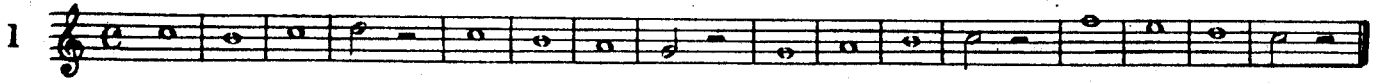
Para indicar la intensidad de los sonidos se usan los signos siguientes:

- 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 of musical notation consists of 11 staves. The first staff begins with a treble clef and a common time signature (C). The key signature is one flat (B-flat). The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The first staff contains a series of eighth notes with slurs. The second staff continues with similar rhythmic patterns. The third staff features a mix of eighth and sixteenth notes. The fourth staff has a more complex rhythmic structure with some rests. The fifth staff includes a triplet of eighth notes. The sixth staff has a series of eighth notes with slurs. The seventh staff features a mix of eighth and sixteenth notes. The eighth staff has a series of eighth notes with slurs. The ninth staff includes a mix of eighth and sixteenth notes. The tenth staff has a series of eighth notes with slurs. The eleventh staff concludes with a series of eighth notes and a final rest.

12  Musical staff 12, measure 1. Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

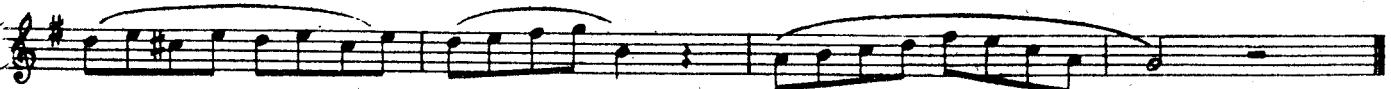
 Musical staff 12, measure 2. Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.


 Musical staff 12, measure 3. Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

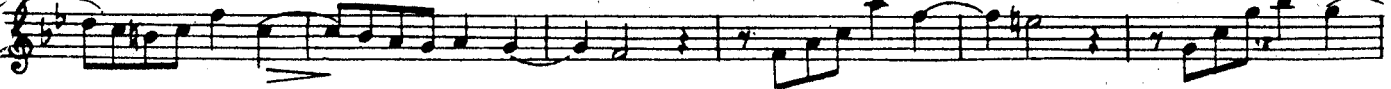
13  Musical staff 13, measure 1. Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

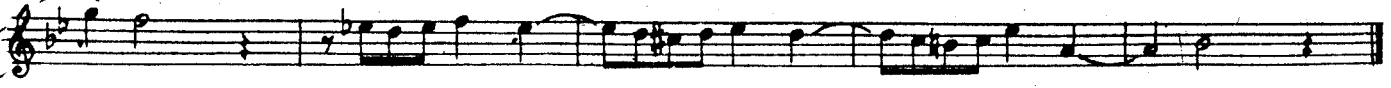
 Musical staff 13, measure 2. Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

 Musical staff 13, measure 3. Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

 Musical staff 13, measure 4. Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, followed by a whole rest.

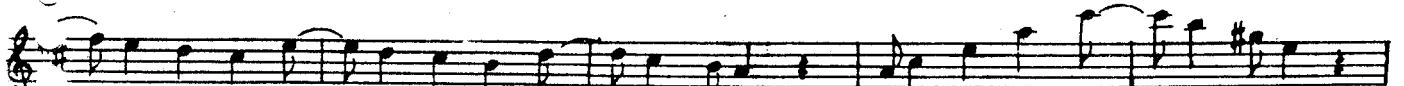
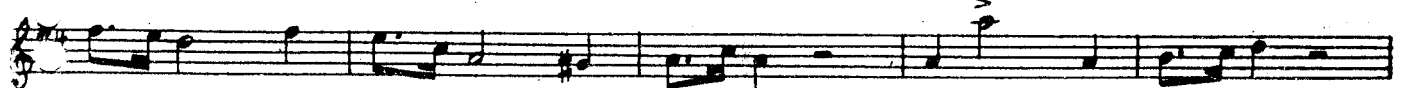
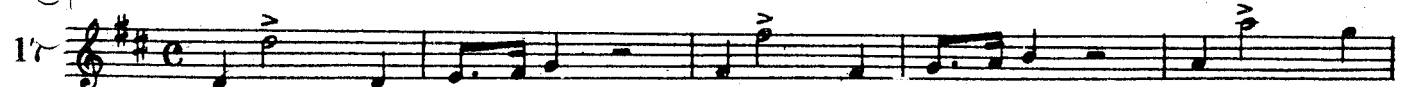
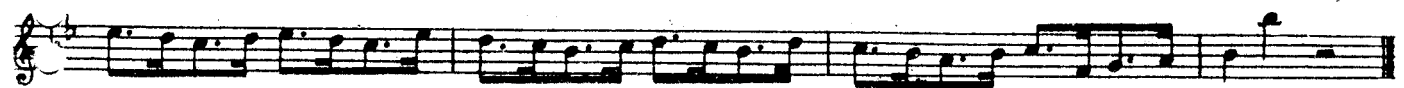
14  Musical staff 14, measure 1. Treble clef, key signature of two flats (Bb, Eb), common time signature (C). The staff contains a sequence of eighth notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, followed by a whole rest.

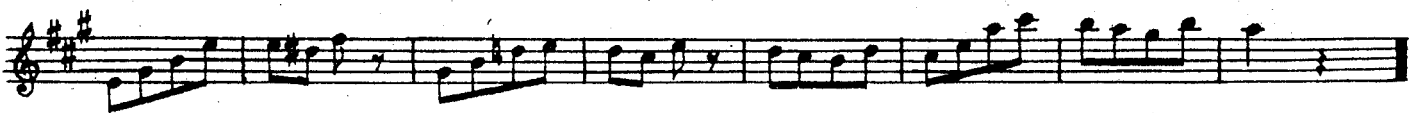
 Musical staff 14, measure 2. Treble clef, key signature of two flats (Bb, Eb), common time signature (C). The staff contains a sequence of eighth notes: F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, followed by a whole rest.

 Musical staff 14, measure 3. Treble clef, key signature of two flats (Bb, Eb), common time signature (C). The staff contains a sequence of eighth notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, followed by a whole rest.

15  Musical staff 15, measure 1. Treble clef, key signature of two flats (Bb, Eb), common time signature (C). The staff contains a sequence of eighth notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, followed by a whole rest.

 Musical staff 15, measure 2. Treble clef, key signature of two flats (Bb, Eb), common time signature (C). The staff contains a sequence of eighth notes: F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, followed by a whole rest.



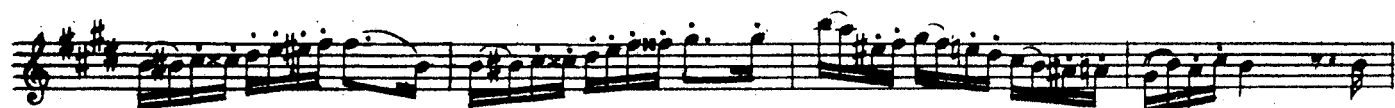


This page of musical notation consists of ten staves. The first four staves are in G major (one sharp) and 2/4 time. The fifth staff changes to B-flat major (two flats) and 3/4 time. The remaining staves continue in B-flat major and 3/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' and 'p'. The first staff has a dynamic marking of *f* near the end. The fifth staff has a dynamic marking of *p* near the beginning. The notation is complex, featuring many slurs and ties, indicating a highly technical piece.

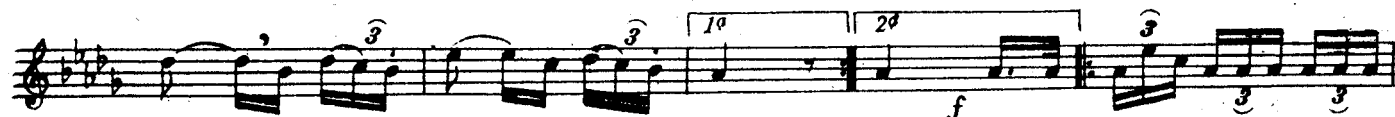
26  Musical staff 26, first line. Treble clef, key signature of three sharps (F#, C#, G#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. There are also some markings below the staff, possibly indicating fingerings or breath marks.

 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.

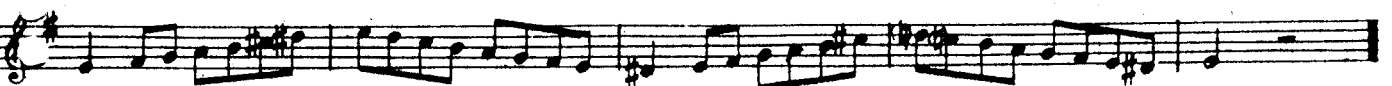
29

Musical score for measures 29-30. The score consists of six staves of music. The first five staves are in a key signature of three flats (B-flat major/D minor) and a 9/8 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and phrasing marks. The sixth staff begins with a dynamic marking of *sf* (sforzando) and ends with a double bar line.

30

Musical score for measures 31-35. The score consists of five staves of music. The key signature changes to three sharps (F# major/C# minor) and the time signature changes to 12/8. The music is characterized by a steady eighth-note pulse with various melodic lines. There are several slurs and phrasing marks. The first staff begins with a dynamic marking of *p* (piano). The fifth staff ends with a dynamic marking of *p* and a double bar line.

This page contains 13 staves of musical notation, all in treble clef. The first nine staves are in common time (C) and feature a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. The tenth staff begins with a key signature change to one sharp (F#) and continues with similar rhythmic patterns. The eleventh and twelfth staves continue in the new key signature. The final staff concludes with a double bar line. The notation is clean and professional, typical of a printed musical score.

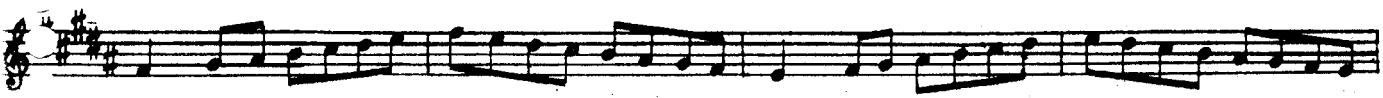
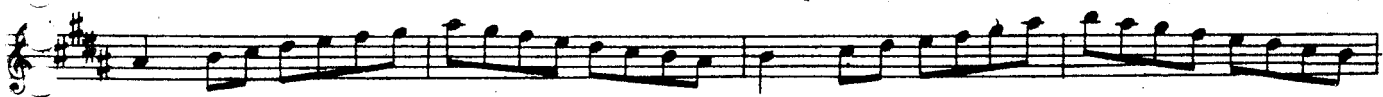
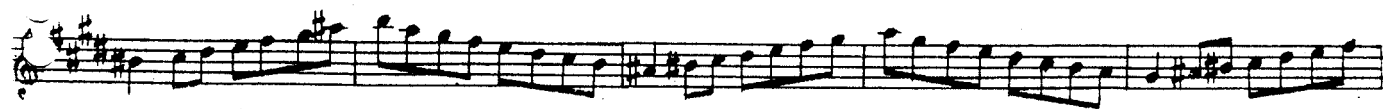


This page contains ten staves of musical notation, all in G major (one sharp) and common time (C). The notation is written on a single treble clef staff. The music consists of a continuous melodic line with various rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. The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



This page contains ten staves of musical notation, all in treble clef, key of D major (indicated by two sharps: F# and C#), and common time (C). The notation is as follows:

- Staff 1: A single measure starting with a common time signature, followed by a sequence of eighth and sixteenth notes.
- Staff 2: A single measure of eighth and sixteenth notes.
- Staff 3: A single measure of eighth and sixteenth notes.
- Staff 4: A single measure of eighth and sixteenth notes.
- Staff 5: A single measure of eighth and sixteenth notes.
- Staff 6: A single measure of eighth and sixteenth notes.
- Staff 7: A single measure of eighth and sixteenth notes.
- Staff 8: A single measure starting with a common time signature, followed by a sequence of eighth and sixteenth notes.
- Staff 9: A single measure of eighth and sixteenth notes.
- Staff 10: A single measure of eighth and sixteenth notes.



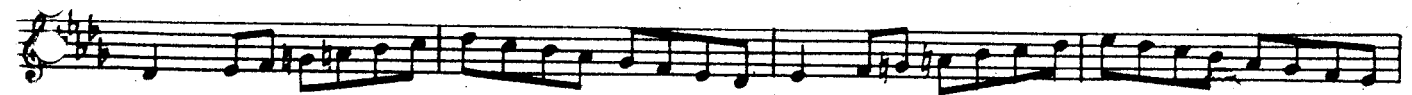
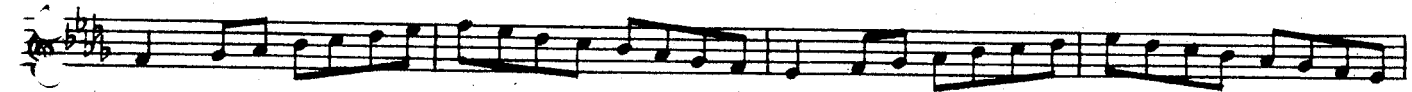
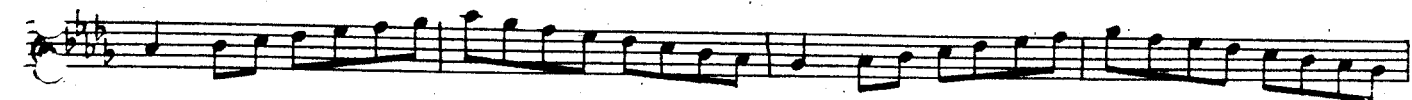
This page contains 12 staves of musical notation. The first five staves are in a key signature of three sharps (F#, C#, G#) and a common time signature. The notation includes various rhythmic values and melodic lines. The last seven staves are in a key signature of one flat (Bb) and a common time signature.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

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 continuous melodic line across all staves, with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The notation includes sharp and flat accidentals throughout. The page is numbered '43' in the top right corner.

This image shows a page of musical notation, page 44, containing 12 staves of music. The music is written in a single system, with each staff beginning with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic pattern. The first staff begins with a common time signature, while the subsequent staves do not explicitly show a time signature but maintain the same rhythmic structure. The music concludes with a double bar line at the end of the twelfth 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 music 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 notation consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic melody. The first staff begins with a treble clef and a common time signature. The music flows through the staves with various melodic contours, including ascending and descending lines. The final staff concludes with a double bar line.



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.

The page contains 26 numbered musical exercises, each on a single staff with a treble clef and common time signature. The exercises are as follows:

- 1: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 2: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 3: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 4: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 5: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 6: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 7: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 8: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 9: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 10: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 11: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 12: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 13: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 14: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 15: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 16: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 17: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 18: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 19: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 20: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 21: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 22: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 23: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 24: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 25: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.
- 26: A sequence of eighth notes ascending and then descending, with a repeat sign at the end.

This musical score consists of ten staves of music, each containing measures 27 through 53. The notation is in a single melodic line on a five-line staff. The time signature is common time (C). The key signature is one flat (B-flat). The music features a series of eighth-note patterns, often grouped with slurs and ties. Measure numbers are placed above the staff at the beginning of each measure. The sequence of measures is: 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, and 53. The notation includes various note values, rests, and phrasing slurs.

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This musical score consists of ten staves of music, each containing two measures. The measures are numbered 54 through 78. The notation is in treble clef with a common time signature (C). The music features a series of eighth-note patterns, often grouped with slurs and beams. Measures 74, 75, 77, and 78 include triplets, indicated by a '3' below the notes. The overall style is characteristic of a technical exercise or a short piece for piano.

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 a single column and include various rhythmic and melodic patterns.

This page contains ten staves of musical notation, likely for a guitar or piano. Each staff begins with a dynamic marking of *f* (forte). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs. A prominent feature is the use of a fingering '6' (the thumb) on several notes across the staves. The key signature is indicated by a sharp sign (#) on the first staff, and the time signature is 2/4. The music is written in a single melodic line on a treble clef. The staves are connected by a series of curved lines on the left side, suggesting a continuous piece of 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 a continuous line of notes and rests. The notation is dense and detailed, typical of a classical or romantic era manuscript.

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 a '3' below it indicates a continuation of notes from the previous staff.
- Staff 4:** Includes a forte (*f*) dynamic and a measure with a whole rest marked with a '6'. It features 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, e que produzem os mais belos resultados.

EXERCÍCIOS SOBRE DIFERENTES COMBINAÇÕES DE ARTICULAÇÕES

Exercícios 01 e 02 ligadas e 02 picadas: — Acentua-se a 1ª nota de cada frase e a ligadura.

The image displays five staves of musical notation for articulation exercises. Each staff begins with a treble clef and a common time signature (C). The exercises consist of rhythmic patterns of eighth and sixteenth notes, often grouped in threes or fours. Various articulation marks are used, including accents (>), slurs, and breath marks (v). Some notes are marked with a '3' above them, indicating a triplet. The exercises are designed to practice the combination of ligated and detached articulation.

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 ARTICULACIONES.

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

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.

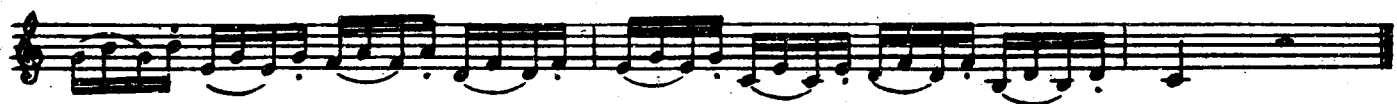
Ejecútese como el ler, compás, separando las notas de dos
en dos marcando la 1ª nota.

6

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

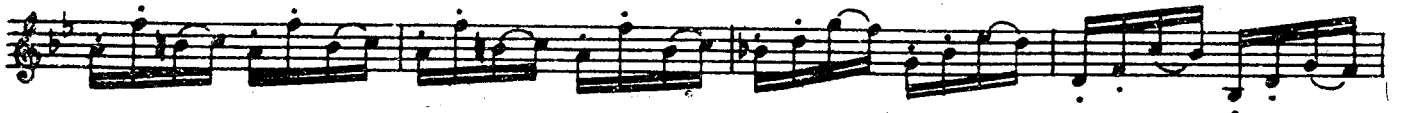
03 Notas ligadas una picada. – Marcar siempre la 1ª nota
de cada tiempo.

7



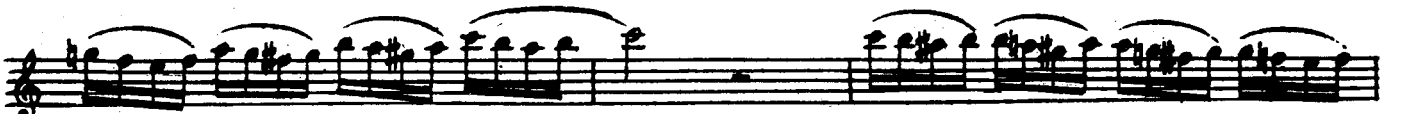
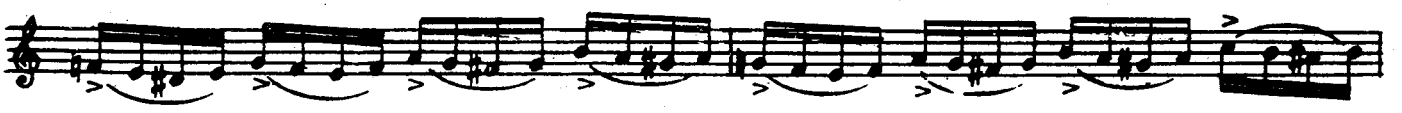
02 notas picadas e 02 ligadas. – Marcar sempre a nota onde começa a ligadura.

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 shows more complex groupings, including groups of four and five notes. The fourth staff features a series of eighth notes with slurs under each group of four notes.

14 notas ligadas e 02 picadas.

14 Notas ligadas y 2 picadas.

12

The fifth staff begins with the number '12' and a large slur that encompasses the first 12 notes of the staff, which are eighth notes.

The sixth staff continues with a large slur covering the first 12 notes, which are eighth notes.

The seventh staff continues with a large slur covering the first 12 notes, which are eighth notes.

The eighth staff continues with a large slur covering the first 12 notes, which are eighth notes.

The ninth staff continues with a large slur covering the first 12 notes, which are eighth notes.

The tenth staff continues with a large slur covering the first 12 notes, which are eighth notes.

The eleventh staff continues with a large slur covering the first 12 notes, which are eighth notes.

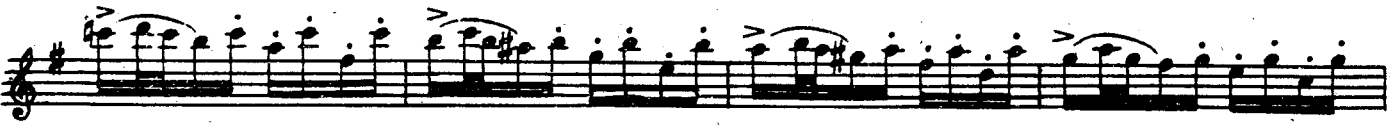
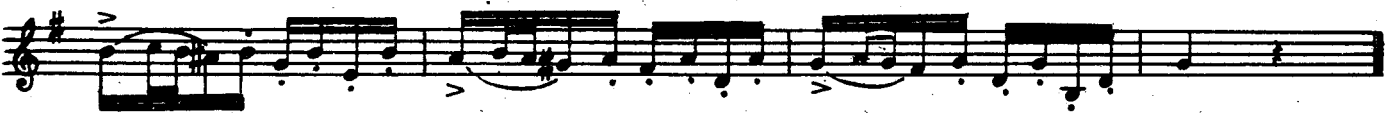
13

14

15

16

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 and slurs.

 Musical staff 18 (top): Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes. Musical staff 18 (middle): Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes. Musical staff 18 (bottom): Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes. Musical staff 19 (top): Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes. Musical staff 19 (middle): Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes.

18  Musical staff 18: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes.

19  Musical staff 19: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes.

 Musical staff 20 (top): Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes.

20  Musical staff 20: Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes.

 Musical staff 21: Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. Continuation of the musical sequence with eighth and sixteenth notes.

Marcar bem a 1ª nota de cada tríltera

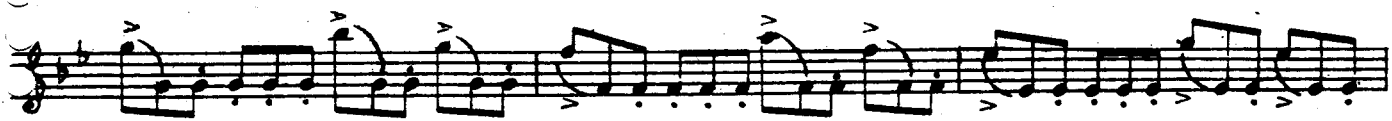
Marcar bien la 1ª nota de cada tresillo.

21

Leggiero

22

23



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

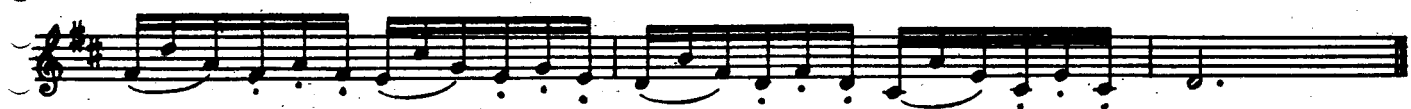
 Musical staff 2 of system 26, continuing the melodic line from the first staff. A dynamic marking of *f* (forte) is present at the end of the staff. Musical staff 3 of system 26, continuing the melodic line. Musical staff 4 of system 26, continuing the melodic line. Musical staff 5 of system 26, concluding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

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

 Musical staff 2 of system 27, continuing the melodic line with many slurs and accents. Musical staff 3 of system 27, continuing the melodic line with many slurs and accents.

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

 Musical staff 2 of system 28, continuing the melodic line with many slurs and accents. Musical staff 3 of system 28, continuing the melodic line with many slurs and accents.



31

ESTUDOS DE SEXTAS
ESTUDIOS DE SEXTAS

32

33

This page of a musical score contains ten staves of music. The notation is primarily in treble clef with a key signature of one flat (B-flat). The first two staves show a melodic line with eighth and sixteenth notes, some with slurs. The third staff begins with the measure number '34' and features a more complex melodic line with many slurs. The fourth and fifth staves continue this melodic development. The sixth staff is another melodic line. The seventh staff begins with the measure number '35' and introduces a bass line with a '6' (sixth fret) marking and a '5' (fifth fret) marking. The eighth, ninth, and tenth staves continue this bass line with various fret markings and rhythmic patterns. The music is written in a style typical of classical guitar repertoire.

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 slurs and ties.

 Musical staff 2 of system 36, continuing the melodic line from the first staff with similar rhythmic patterns and slurs. Musical staff 3 of system 36, featuring a more complex rhythmic pattern with many sixteenth notes and slurs. Musical staff 4 of system 36, concluding the first system with a final note and a bar line.

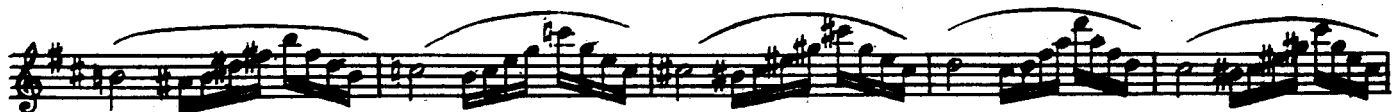
37  Musical staff 1 of system 37, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a triplet of eighth notes and continues with a melodic line.

 Musical staff 2 of system 37, continuing the melodic line with various slurs and ties. Musical staff 3 of system 37, featuring a dense melodic texture with many slurs. Musical staff 4 of system 37, continuing the melodic line with various slurs and ties. Musical staff 5 of system 37, featuring a dense melodic texture with many slurs. Musical staff 6 of system 37, continuing the melodic line with various slurs and ties. Musical staff 7 of system 37, continuing the melodic line with various slurs and ties. Musical staff 8 of system 37, concluding the second system with a final note and a bar line.

38



39



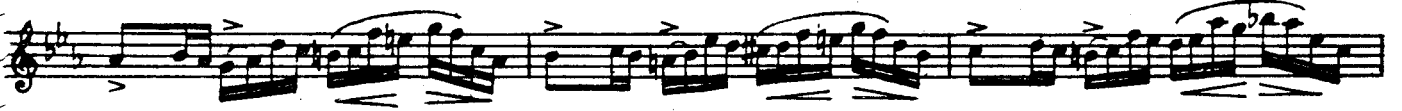
40

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 four staves of music in a treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks.

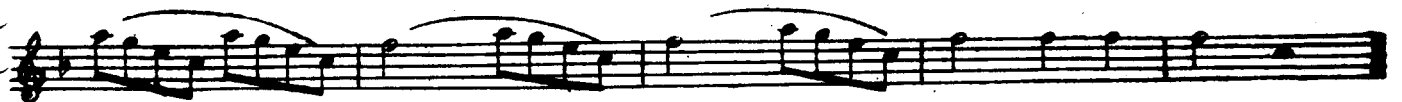
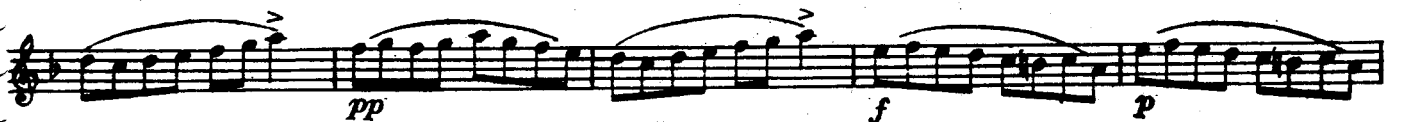
43

**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 in a single melodic line. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several accents and slurs throughout. The word *FIN* appears at the end of the second staff. The tempo marking *a tempo.* is placed above the eighth staff, and *Poco Rall e dim.* is placed below it. A forte (*f*) dynamic is marked in the fifth staff. The piece concludes with the instruction *D. C.* (Da Capo) at the end of the tenth staff.

"STACCATO"

DEL STACCATO

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

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

Executar tudo como os dois primeiros compassos.

Ejecutar todo como los dos primeros compases.

Andantino

3

P. staccato.

MANEIRA DE ACENTUAR O SOM

No principio 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 (<) 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 < 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

p

p

sf *p*

p

p

p

Poco Rall

APOJATURA

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

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

Regra. — É preciso fazer ouvir bem a apoyatura 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

rit.

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 Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments. Includes the word *Dolce.*

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments. Includes the dynamic marking *f*.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments. Includes the dynamic marking *p*.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

Musical staff with treble clef, 2/4 time signature, and various mordent ornaments.

TABELA DE TRINADOS MAIORES E MENORES
PRATICÁVEIS COM O SAXOFONE

TABLA DE TRINOS MAYORES Y MENORES
PRACTICABLES CON EL SAXOFON.

13

13

14

15

16

17

18

19

20

21

22



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.

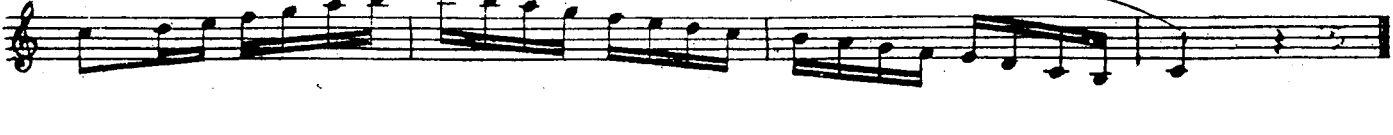
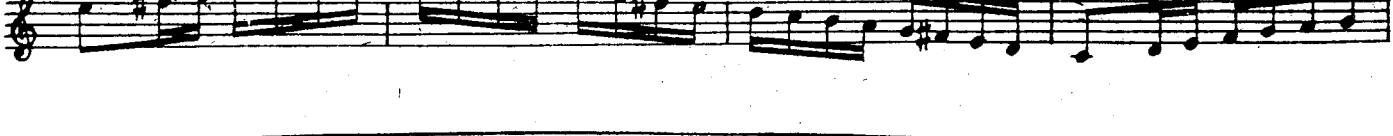
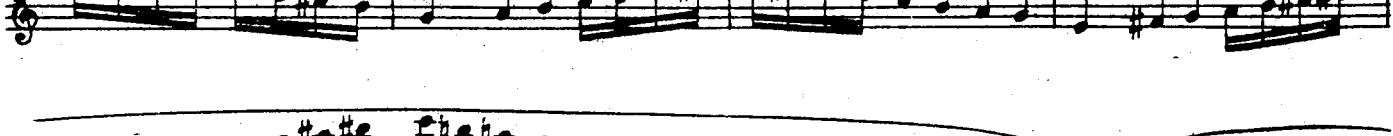
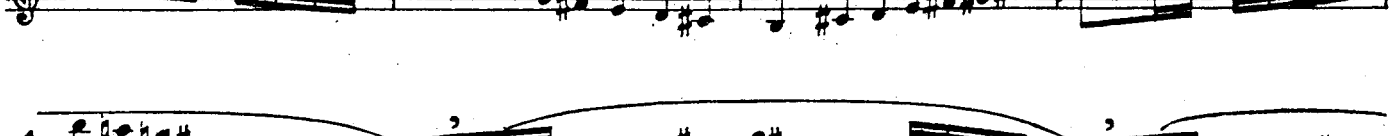
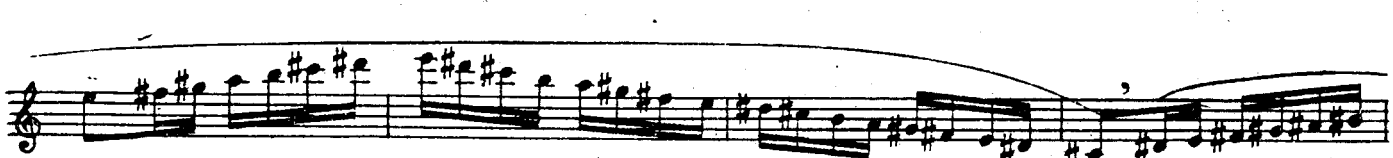
ESCALAS MAIORES E MENORES

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 in C major. The subsequent staves show major and minor scales in various keys, including D major, E major, F major, G major, A major, B major, C major, D major, E major, and F major. The scales are written in treble clef and include various accidentals (sharps, flats, and naturals) to indicate the correct notes for each key signature. The exercises are designed to be played with a slur over the entire scale, emphasizing fluidity and accuracy in fingering.



ESCALAS CROMÁTICAS

ASCENDENTES E DESCENDENTES

ESCALAS CROMÁTICAS

ASCENDENTES Y DESCENDENTES

This musical score consists of ten staves of music, each containing a chromatic scale. The scales are written in treble clef with a 3/4 time signature. The first staff begins with a '2' in the margin. The second staff includes the instruction 'simile' above the notes. Each scale is marked with a slur and includes both ascending and descending passages. The scales are written in various keys, including major and minor scales, and are presented in a sequence that covers a wide range of chromatic possibilities.

Four staves of musical notation, each containing a single melodic line. The notation includes various intervals, accidentals (sharps, flats, naturals), and slurs. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of two sharps. The third staff begins with a treble clef and a key signature of two sharps. The fourth staff begins with a treble clef and a key signature of one flat. Each staff concludes with a double bar line and a final note.

ESTUDOS DE INTERVALOS DE TERÇAS

ESTUDIOS DE INTERVALOS DE TERCERAS.

3

Seven staves of musical notation, each containing a single melodic line. The notation includes various intervals, accidentals, and slurs. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. Each staff concludes with a double bar line and a final note.

This page contains ten staves of musical notation, likely for a single melodic line. The notation is written in a single system across ten staves. Each staff begins 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 progressions.

**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. The first staff is marked with a '4' and includes dynamic markings such as accents (>) and hairpins (> and <). The notes are grouped by slurs and include sharp and flat accidentals. The key signature changes to one flat (Bb) in the second staff and remains there for the rest of the section.

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 is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped into slurs. There are numerous accents (>) and dynamic markings (such as > and >>) throughout the piece. The notation includes various ornaments and slurs, suggesting a highly technical and expressive performance style. The overall structure appears to be a single melodic line with intricate phrasing.

EXERCÍCIOS DE SÉTIMA DE DOMINANTE

EJERCICIOS DE SEPTIMA DE DOMINANTE.

5

The image displays a musical exercise consisting of ten staves of music. The first staff is marked with the number '5' and begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The first four staves are in the key of C major, with notes and rests connected by slurs. The fifth staff introduces a key change to B-flat major, indicated by a flat sign on the B line. The sixth and seventh staves continue in B-flat major. The eighth staff changes to A-flat major, marked by flats on the B and E lines. The ninth and tenth staves conclude the exercise in G major, marked by a sharp sign on the F line. The notation includes various rhythmic values, primarily eighth and sixteenth notes, and rests, all grouped with slurs to indicate phrasing.

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 a continuous sequence of eighth notes, with many notes beamed together in groups of four. The exercise is characterized by frequent chromatic alterations and the use of diminished seventh chords, which are indicated by the sharp and flat signs on the notes.

EXERCÍCIOS DE SÉTIMA DIMINUTA

EJERCICIOS DE SEPTIMA DISMINUIDA

Eight staves of musical notation for various diminished seventh exercises. The first staff is numbered '6' and starts with a treble clef and a common time signature (C). The exercises are written in different key signatures, including one sharp (F#), one flat (Bb), and two flats (Bb, Eb). Each exercise consists of a continuous sequence of eighth notes, often beamed in groups of four, with frequent chromatic alterations and the use of diminished seventh chords. The exercises are designed to train the player's ability to navigate complex harmonic and melodic patterns.

7

EXERCÍCIOS DE SEXTAS

EJERCICIOS DE SEXTAS

8

9 







10 

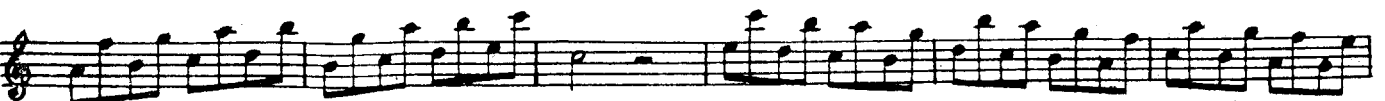








11 





12 





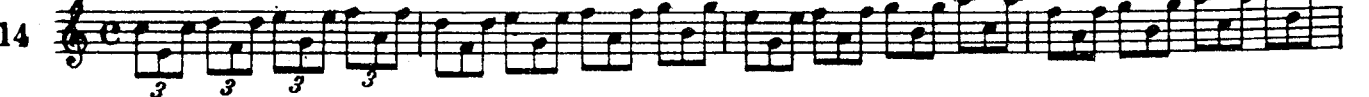


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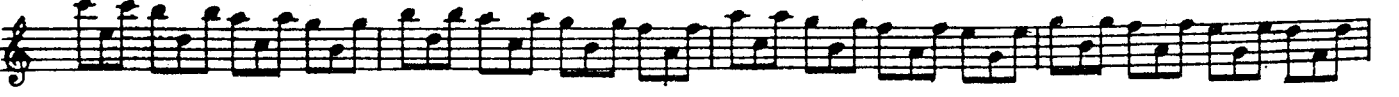






14 







SETE TRECHOS FACÉIS
Dos melhores autores

SIETE TROZOS FÁCILES
De los mejores autores.

MINUE DE "EL BURGUES GENTILHOMBRE"

Lulli.

1

mf

pp

p

pp *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

Andante. *rall.* *A tempo.* *rall.*

cresc *pp* *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 Mozart, from the opera 'Armida'. It consists of ten staves of music in G major and 3/4 time. The piece begins with a piano (*p*) dynamic. The first staff is marked with a '6' and a piano (*p*) dynamic. The second staff features a *Rinf.* (ritardando) marking and a *pp* (pianissimo) dynamic. The third and fourth staves are marked with *Rinf. poco* (ritardando poco). The fifth and sixth staves alternate between *pp* and *Rinf. poco*. The seventh and eighth staves also alternate between *pp* and *Rinf. poco*. The ninth staff begins with a *rall.* (rallentando) marking, followed by *a tempo* and *pp*. The tenth staff concludes with a *rall.* marking and a *smorz. pp* (smorzando pianissimo) dynamic.

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 five staves of the flute solo. The tempo is marked 'Andante Molto'. The first staff begins with 'Solo' and 'p espressivo'. The music features a melodic line with various ornaments and slurs. The second staff has a 'cresc. poco a poco' marking. The third staff continues the melodic line. The fourth staff has a 'sf' (sforzando) marking. The fifth staff concludes with the lyrics 'di... mi... nuen... do.' and a 'pp' (pianissimo) marking.

Andantino. *Flauta*

Solo
p espressivo

poco cresc.

cresc. *dim. molto* *pp*

Detailed description: This system contains the next five staves of the flute solo. The tempo is marked 'Andantino'. The first staff is labeled 'Flauta' and begins with 'Solo' and 'p espressivo'. The second staff has a 'poco cresc.' marking. The third staff continues the melodic line. The fourth staff has a 'cresc.' marking. The fifth staff concludes with 'dim. molto' and 'pp' markings.

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 music features a melodic line with various ornaments and slurs. The second staff includes dynamic markings of *sf* and *dim.*. The third staff has a triplet of eighth notes marked with a '3' and dynamic markings of *p*, *cresc.*, and *f*. The fourth staff shows dynamic markings of *sf*, *p*, *sf*, and *p*. The fifth staff starts with a fortissimo *ff* dynamic and a *p* dynamic later. The sixth staff begins with *ff* and ends with *p*. 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' and features a melodic line with slurs. The second staff includes a triplet of eighth notes marked with a '3'. The third staff is marked 'espressivo' and contains a melodic line with slurs. The fourth staff begins with a *p* dynamic and includes a *sf* dynamic marking.

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 score is a single melodic line.

The first system consists of two staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in a flowing, eighth-note style with various slurs and accents. The bottom staff continues the melody with similar rhythmic patterns and includes a 'D. C.' (Da Capo) marking at the end of the system.

Tempo di Minuetto.

5

The second system begins with a 3/4 time signature and continues with ten staves of music. The tempo is marked 'Tempo di Minuetto'. The music features a consistent eighth-note rhythmic pattern with various slurs, ties, and dynamic markings such as 'p' (piano). The key signature remains two flats. The notation includes many slurs and ties, indicating a continuous melodic line. The system concludes with a final cadence.

Allegro.

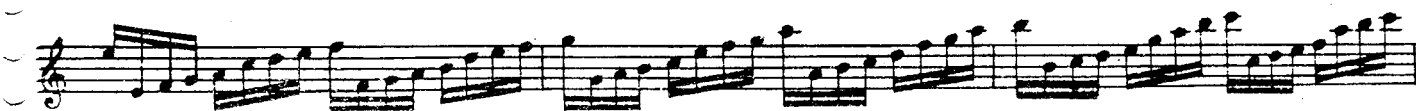
6

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, slurs, and articulation marks. The first staff begins with a piano (p) dynamic and includes a slur over a series of eighth notes. The second staff continues with similar rhythmic patterns. The third staff features a slur over a group of eighth notes. The fourth staff has a slur over a group of eighth notes. The fifth staff includes a slur over a group of eighth notes. The sixth staff features a slur over a group of eighth notes and includes a triplet of eighth notes. The seventh staff has a slur over a group of eighth notes. The eighth staff has a slur over a group of eighth notes. The ninth staff has a slur over a group of eighth notes. The tenth staff has a slur over a group of eighth notes.



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 and features a variety of articulation techniques, including slurs, accents, and staccato markings. The subsequent three staves continue the exercise with similar rhythmic and articulation patterns.

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 articulation is 'Tutto staccato.' The music is written in a single melodic line and features a variety of articulation techniques, including slurs, accents, and staccato markings. The number '8' is written at the beginning of the staff.

The third section of the exercise consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (G major), and a common time signature (C). The music is written in a single melodic line and features a variety of articulation techniques, including slurs, accents, and staccato markings. The subsequent nine staves continue the exercise with similar rhythmic and articulation patterns.

Outras maneiras de execução do estudo nº 8

Otras maneras de ejecución del estudio nº 8

Allegro non troppo

Allegro.

10

a tempo
rall.

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 section of a larger musical work, focusing on intricate melodic development and rhythmic precision.

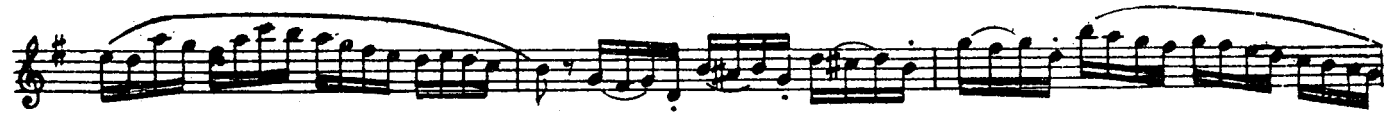
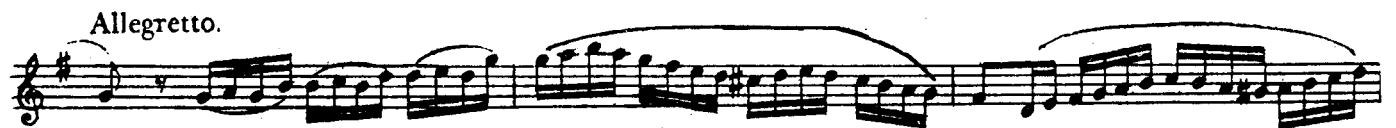
Allegro vivo.

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, often grouped in triplets. The first line contains measures 1 through 4, ending with a measure that has a fermata over it.

Piu mosso.

The second system of music begins with a treble clef and a key signature of one sharp (F#). It starts with a *Piu mosso* tempo marking. The melody continues with eighth-note patterns, often grouped in triplets. The second line contains measures 5 through 8, ending with a measure that has a fermata over it. The third line contains measures 9 through 12, ending with a measure that has a fermata over it. The fourth line contains measures 13 through 16, ending with a measure that has a fermata over it. The fifth line contains measures 17 through 20, ending with a measure that has a fermata over it. The sixth line contains measures 21 through 24, ending with a measure that has a fermata over it. The seventh line contains measures 25 through 28, ending with a measure that has a fermata over it. The eighth line contains measures 29 through 32, ending with a measure that has a fermata over it. The ninth line contains measures 33 through 36, ending with a measure that has a fermata over it. The tenth line contains measures 37 through 40, ending with a measure that has a fermata over it.



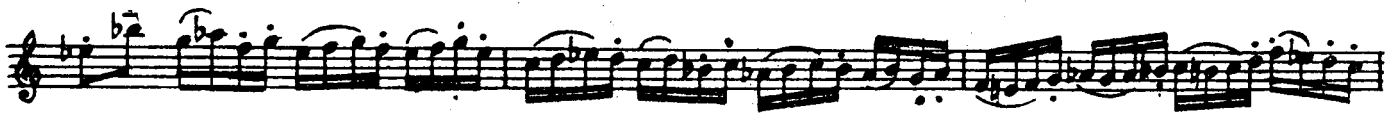
Allegro vivo.

13

This page of musical notation consists of 12 staves of music. The notation is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The music is characterized by intricate rhythmic patterns, often using beamed eighth and sixteenth notes, and is frequently grouped by slurs. The fifth staff includes the performance markings *rall.* and *a tempo*. The notation is dense and detailed, typical of a complex instrumental or vocal score.

Allegro Moderato.

14 *f deciso*



Allegro.

15

The musical score is a single melodic line in treble clef, starting at measure 15. It is written in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro.' The music consists of 11 staves of notation. The melody is highly rhythmic, primarily using eighth notes and quarter notes, often grouped in pairs or fours with slurs. There are several ties and phrasing slurs throughout. The piece ends with a final cadence on the eleventh staff.

Allegro vivo.

16 
p *Leggiero.*



rall.



a tempo



Tempo giusto.

17 *mf*



The image displays a page of musical notation consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings. The eighth staff contains the markings "rall." and "a tempo".

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 sixteenth 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*

The musical score is a single melodic line in treble clef, starting at measure 20. It is marked 'Allegro.' and begins with a piano (*p*) dynamic. The music is highly rhythmic, featuring a dense texture of sixteenth and thirty-second notes, often beamed together. The key signature has one sharp (F#). The score consists of 12 staves of music, with various musical notations including slurs, ties, and dynamic markings. The piece concludes with a final cadence on the twelfth staff.

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 together with slurs and beams. There are several dynamic markings, including accents and a 'p' (piano) marking near the end of the piece. The notation includes many accidentals (sharps, flats, naturals) and phrasing slurs that indicate the intended articulation and flow of the music. The overall style is that of a classical or romantic-era instrumental work.

Allegro.

21

This page contains 12 staves of musical notation, likely for a piano or guitar. The music is written in a single melodic line on a treble clef staff. The key signature is complex, featuring a mix of sharps and flats, including F#, C#, G#, and Bb. The rhythm is intricate, with frequent sixteenth and thirty-second notes, often beamed together. There are several long, sweeping slurs that encompass multiple measures, indicating a continuous, flowing melodic line. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings, though the latter are not clearly legible. The overall style is that of a classical or romantic-era piece, possibly a study or a short composition.

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 tempo is marked 'Allegro vivo'. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, often beamed together and slurred. The key signature changes to one flat (F) in the fifth staff. The notation includes many slurs and beams, indicating a fast and flowing 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 is characterized by a steady, flowing melodic line. Two dynamic markings, "cresc.", are present: one on the second staff and another on the seventh staff, both followed by dotted lines indicating a gradual increase in volume. The score concludes with a final cadence on the twelfth staff, marked with a fermata and a final note.

Allegro.

23 *f*

rall. *a tempo*
leggero.

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 flats and naturals, and some staves feature triplets. The overall style is that of a technical or virtuosic piece, possibly for a piano or violin.

Allegro.Moderato.

24

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

Allegro Moderato

25

Allegro Moderato

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 is not explicitly shown, but the notes are primarily natural and flat. The time signature is also not explicitly shown, but the rhythm suggests a common time or 4/4. The music is a single melodic line, possibly a piano solo or a guitar melody. The notation is dense, with many sixteenth and thirty-second notes, and some complex rhythmic patterns. The page number 141 is in the top right corner.

Allegretto.

26

The musical score consists of 12 staves of music. The first staff begins with the measure number '26'. The music is written in treble clef with a 3/8 time signature. The key signature has one sharp (F#). The tempo is marked 'Allegretto.' The music is a single melodic line with many slurs and ties, creating a continuous, flowing texture. The notes are mostly eighth and sixteenth notes, with some quarter notes. The piece ends with a final cadence on the twelfth 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 eighth or sixteenth notes. There are several instances of slurs and ties across the staves. The key signature is not explicitly shown, but the notes include sharps and flats, suggesting a key like D major or its relative minor, D minor. 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 begins with the number '27' and includes dynamic markings of *f*, *p*, and *3*. The music is written in a single melodic line with a treble clef and a key signature of one flat. The piece is marked 'Allegro non troppo'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or triplets. Dynamic markings alternate between *f* (forte) and *p* (piano) throughout the piece. The notation includes slurs, accents, and articulation marks such as staccato dots. The overall texture is light and rhythmic.

This page of musical notation consists of 12 staves of music. The notation is complex, featuring many slurs, accents, and dynamic markings. The dynamics *f* (forte) and *p* (piano) are used frequently throughout the piece. The music is written in a single system, with each staff containing a line of music. The notation includes various note values, rests, and articulation marks such as accents and slurs. The overall style is that of a classical or romantic-era musical score.

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 is characterized by a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours and connected by slurs. The melodic lines move in a generally ascending or stepwise fashion across the staves. The notation includes various accidentals (sharps and flats) and rests, indicating a complex harmonic structure. The overall style is that of a technical exercise or a short piece of music.

Allegro vivo.

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro vivo." The score is divided into ten staves, each containing several measures of music. The first staff starts with a dynamic marking of *f* (forte) and includes a triplet of eighth notes. The second staff begins with *p* (piano) and *leggero*, followed by a *f* marking. The third staff features a *f* marking and a *cresc.* (crescendo) instruction. The fourth staff starts with *f* and contains several triplet markings. The fifth staff begins with *p* and includes *f* markings. The sixth staff starts with *f* and includes *p* markings. The seventh staff begins with *p* and includes *f* markings. The eighth staff starts with *f* and includes *p* markings. The ninth staff begins with *p* and includes *f* markings. The tenth staff starts with *f* and includes *p* markings. The score concludes with a final *f* marking and a triplet of eighth notes.

This page of musical notation consists of ten staves of music, each containing a single melodic line. The music is characterized by frequent use of triplets and dynamic markings. The dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*), often alternating within a single staff. The notation includes slurs, accents, and various rhythmic values, primarily eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence on the tenth staff.

Allegro molto vivace.

30

The musical score is a single melodic line in treble clef, starting at measure 30. The key signature has one sharp (F#). The tempo is marked 'Allegro molto vivace'. The music consists of 12 staves of eighth-note passages, often grouped with slurs and ties. The melody is highly rhythmic and includes several chromatic runs and trills. The notation includes various accidentals (sharps, naturals) and phrasing slurs. The piece concludes with a final cadence in the twelfth staff.

This musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. The first six staves contain various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The seventh staff is marked with the dynamic *Maggiore.* and features a key signature change to two sharps (D major). The eighth and ninth staves continue this melodic line. The tenth staff is marked with the dynamic *Minore.* and features a key signature change to one sharp (F major). The piece concludes with a final cadence in the tenth staff.

Maggiore.

Minore.

31

This musical exercise consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. A dynamic marking of *f* (forte) is placed below the first few notes. The music is characterized by a constant stream of sixteenth-note patterns, often with trills indicated by the letters 'tr' above the notes. The patterns are highly rhythmic and technically demanding, involving many slurs and ties. The exercise concludes with a double bar line and a final whole note chord.

32

This musical exercise consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. A dynamic marking of *f* (forte) is placed below the first few notes. The music features rhythmic patterns of eighth and sixteenth notes, with trills indicated by 'tr' above the notes. The exercise concludes with a double bar line and a final whole note chord.

This page contains 12 staves of musical notation, likely for a single melodic instrument. The notation is written in a treble clef with a key signature of one sharp (F#). The music consists of a continuous melodic line across all staves. The notes are primarily eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'tr' (trillo) and 'p' (piano), scattered throughout the piece. The overall style is that of a classical or romantic-era instrumental work.

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 by slurs. The melodic line moves through various intervals, including eighth and sixteenth notes, and rests. The overall texture is a single-line violin melody.

This page contains ten staves of musical notation, all in the key of G major (one sharp). The notation is written on a single-line staff with a treble clef. The music consists of a series of eighth and sixteenth notes, often grouped into pairs or small runs. Many notes are marked with a staccato symbol (stacc.) and are frequently beamed together. Phrasing slurs are used to group several notes together. The overall texture is light and rhythmic, typical of a piano accompaniment or a light instrumental piece. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted rhythms, all presented in a clear and legible format.

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 complex, featuring a variety of rhythmic patterns, including triplets and sixteenth-note runs. The music is written in a single system across the staves. Key features include:

- Staff 1:** Contains a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 2:** Continues the rhythmic patterns with various note values and rests.
- Staff 3:** Shows a triplet of eighth notes.
- Staff 4:** Features a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 5:** Includes a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 6:** Contains a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 7:** Shows a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 8:** Features a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 9:** Includes a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 10:** Contains a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 11:** Shows a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 12:** Ends with a final note and a fermata.

Allegro Moderato.

This page contains a musical score for piano, consisting of 12 staves of music. The tempo is marked "Allegro Moderato." The music is written in a single system across the staves. The notation includes various rhythmic patterns, including triplets, and dynamic markings such as "espressiva". The score is presented in a standard musical format with a treble clef and a key signature of one sharp (F#).

This page of musical notation consists of 12 staves of music. The notation is written in treble clef and includes various note values, slurs, and dynamic markings. The first staff contains several triplets, indicated by the number '3' below the notes. The sixth staff features the marking 'espressivo' in italics. The final staff concludes with the dynamic markings 'p f' (piano to forte). The music is characterized by complex rhythmic patterns and expressive phrasing.

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 with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamic markings include *p* (piano) and *rallent* (rallentando), with the instruction *Dolce.* (Dolce) appearing in the third staff. The notation is dense and detailed, with many notes beamed together and various articulation marks.



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

tr

rall.

a tempo

Musical score for the first section, consisting of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains various musical notations including eighth notes, sixteenth notes, and slurs. The second staff includes a piano (*p*) dynamic marking. The third staff features a forte (*f*) dynamic marking and a long, sweeping slur. The fourth staff includes a pianissimo (*pp*) dynamic marking and a sixteenth-note triplet.

Andante quasi Allegretto.

Musical score for the second section, consisting of eight staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic marking. The second staff includes a dynamic marking of mezzo-forte (*mf*). The third staff includes a dynamic marking of piano (*p*). The fourth staff includes a dynamic marking of piano (*p*). The fifth staff includes a dynamic marking of piano (*p*). The sixth staff includes a dynamic marking of piano (*p*). The seventh staff includes a dynamic marking of mezzo-forte (*mf*) and a dynamic marking of piano (*p*). The eighth staff includes a dynamic marking of piano (*p*) and a dynamic marking of forte (*f*).

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 include piano (*p*) and forte (*f*).

Musical staff 4: Treble clef, starting with piano (*p*), followed by forte (*f*), piano (*p*), and forte (*f*) dynamics. It contains several slurs and a sixteenth-note triplet.

Musical staff 5: Treble clef, starting with forte (*f*) and featuring sixteenth-note triplets. Dynamics include piano (*p*) and forte (*f*).

Musical staff 6: Treble clef, featuring sixteenth-note triplets and slurs. Dynamics include piano (*p*) and forte (*f*).

Musical staff 7: Treble clef, marked *Lento*. The tempo is slower, with a focus on slurs and sustained notes.

Musical staff 8: Treble clef, starting with piano (*p*) dynamics. The melody is more melodic and slower.

Musical staff 9: Treble clef, featuring sixteenth-note triplets and slurs. Dynamics include fortissimo (*ff*) and pianissimo (*pp*).

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

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

Chaves correspondentes aos dedos da mão direita

- O sinal (●) indica: abaixar o disco.
- O sinal (○) indica: não usar o disco.
- O sinal (-) indica: abaixar o pequeno disco (A bis).

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

OS ALGARISMOS INDICAM AS CHAVES QUE DEVEM SER USADAS

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

