NEW and GRAND METHOD for SAXOPHONE by A. MAYEUR

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Music Department.

Solo Saxophone at Grand Opéra and at the Société des Concerts Of Paris Conservatoire.

Price 21/-

ALFRED HAYS
LONDON. 26 Old Bond Street. W.

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PREFACE

The Saxophone was invented about the year 1844 by Adolphus Sax, who gave it his name. Since this time, many improvements have been made in its construction; every instrument maker has sought to improve it in point of accuracy, of convenience, of shape and easier fingering to meet the requirements of modern musicians.

Amongst those who have especially succeeded, I must mention Messrs Evette and Schaeffer, successors of Buffet Crampon and P. Goumas and C°, whose latest model called « Evette and Schaeffer system » satisfies every aspiration of the artist.

This system is the primitive one, but with the following additional improvements :

1st A shake from ***B*** to ***C*** for the rigth forefinger.

2nd A ***B*** ♭ taken with the right and left forefingers, as upon the Boehm system.

3rd An ***F*** ♯ key for the right fourth finger.

4th A jointed ***G*** ♯ key, closing automaticly by the plates of the right hand.

5th A small ***B*** ♭ plate for the left forefinger.

6th A low ***B*** ♭ key for the left little finger.

7th An ***E*** and ***F*** key above the lines (stave).

8th An ***E*** ♭ for the right third finger.

On account of these improvements, the saxophone methods hitherto published are necessarily incomplete, for they have been written for they primitive system, I have accordingly decided to write this new method, in which are to be found exercises for all the new keys.

The exercises of this method are excellent to study upon every system of saxophones, ordinary, P. Goumas and others, but many of these exercises that are impossible or very difficult to practise on these systems, will be found very easy on Evette and Schaeffer system, with the use of the new keys.

My preliminary explanations with the exception of those treating on the now universally known solfeggio, are as brief as possible; and I have replaced the long dissertations, which pupils often misunderstood, by numerous exercices, which, better than all theories, will teach the full use of the saxophone.

THE AUTHOR

Method for Saxophone

PRELIMINARY IDEAS

Use and compass of the saxophone

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

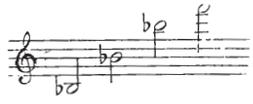
It is used for accompaniments or for solo playing. For example in « Hamlet », by Ambroise Thomas ; « Arlésienne », by Bizet ; « Hérodiade » and « The king of Lahore », by Massenet ; « Patrie », by Paladilhe, etc.

The saxophone family consits of :

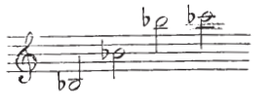
Sopranino in ***E*** flat.
Soprano in ***B*** flat or ***C***.
Alto in ***E*** flat or ***F***.
Tenor in ***B*** flat or ***C***.
Baritone in ***E*** flat.
Bass in ***B*** flat.
Contre-bass in ***E*** flat.

The sopranos in ***C***, the altos in ***F*** and the tenors in ***C*** are very little used.

The compass of the alto and tenor saxophone is two octaves and a major fifth,



the compass of the soprano, baritone, bass and contre-bass saxophone is two octaves and a fourth.



Position of the player

To play the saxophone correctly, the body should be in an upright position (the chest expanded helps the play of the lungs) the arms falling naturally along the body, the saxophone will then be a little inclined to the right, and the arched fingers will be always above the plates, even when opened.

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

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

To hold the saxophone too much on the right side is incorrect, for in this position, the left arm is stretched and the right is bent, thus interfering with proper execution, and also tiring the arms.

It is also incorrect to keep the fingers flat or resting on the plates, as this interferes with smooth execution, with fingers flat, one cannot properly take the ***G*** ♯, ***C*** ♯, ***B*** ♮ and

low *B* ♭ keys, the left little finger is necessarily raised, whereas with the fingers arched on the plates, the little finger takes a good position, and easily commands the above notes.

Position of the mouthpiece in the mouth

Place the mouthpiece in the mouth, with the reed underneath and putting it nearly half way in, with the lower lip slightly turned in to cover the lower teeth ; the upper teeth will rest on the mouthpiece.

Covering the teeth with the upper lip, is an obstacle to the production of fullness of tone, the tone thus produced being thin.

The tone

To produce the tone, attack the note with a sharp stroke of the tongue and sustain it vigorously to the extent of its value, especially avording (and this is the important point) letting the tone tremble, as happens when the lips are loosened ; and likewise avoid extending the cheeks.

Always take care to draw a good breath before attacking the tone.

Quality of tone

Always secure a good mouthpiece, well planed, and a little open, and play with a reed of medium strenght, neither too strong or too soft.

When the reed is strong and the mouthpiece open, the quality of tone is very bad. In the low notes the tone is loud and hoarse, in the middle notes it is husky and in the high notes it is thin and the notes are false.

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

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

Method of study

Study intelligently, that is to say do not play the exercises too quickly, always follow the rythm give each note its full value, keep the pitch of each note well up, attacking it freely and sustain it to the end.

Practise diligently the major, minor and chromatic scales, and carefully and slowly study the exercises.

How to preserve the saxophone

Wipe the instrument after use to avoid verdigris, pass a piece of linen through the crook, and above all, take care the pads do not keep damp, when the pads are wet, they harden and do not cover, then the saxophone is hard and tiring to play, the pitch lowers and it becomes out of tune.

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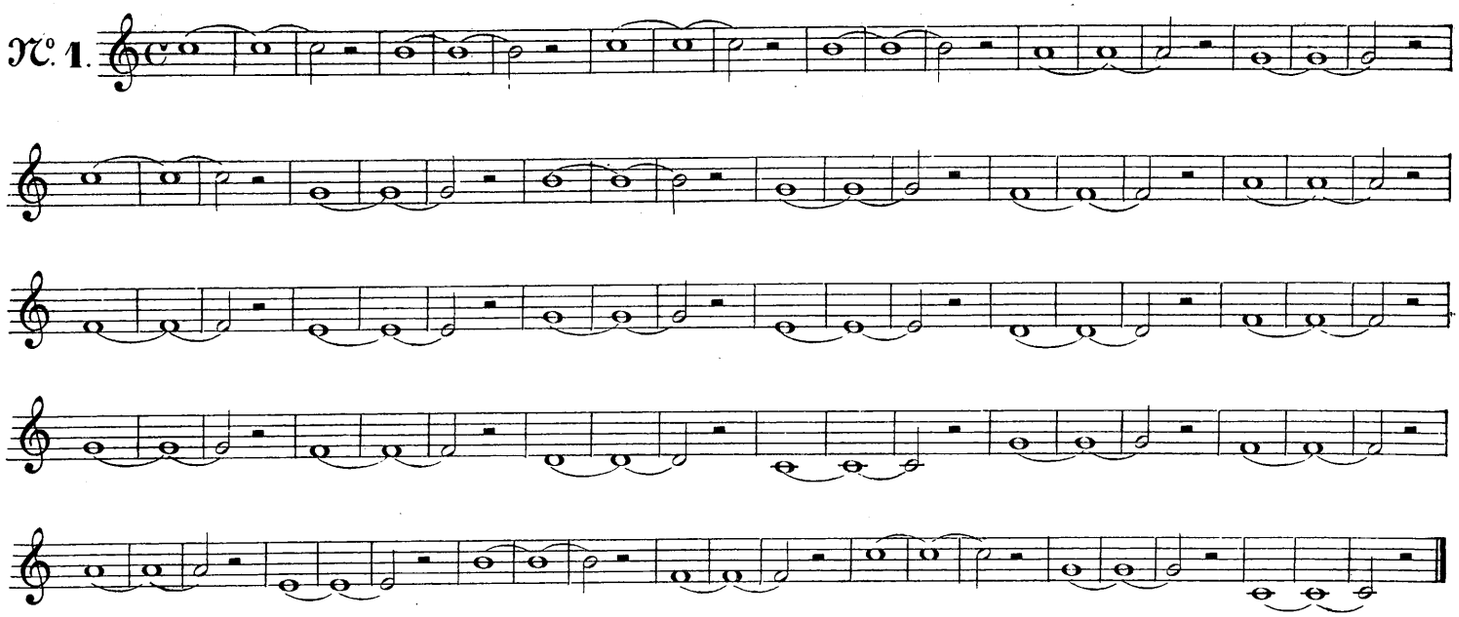
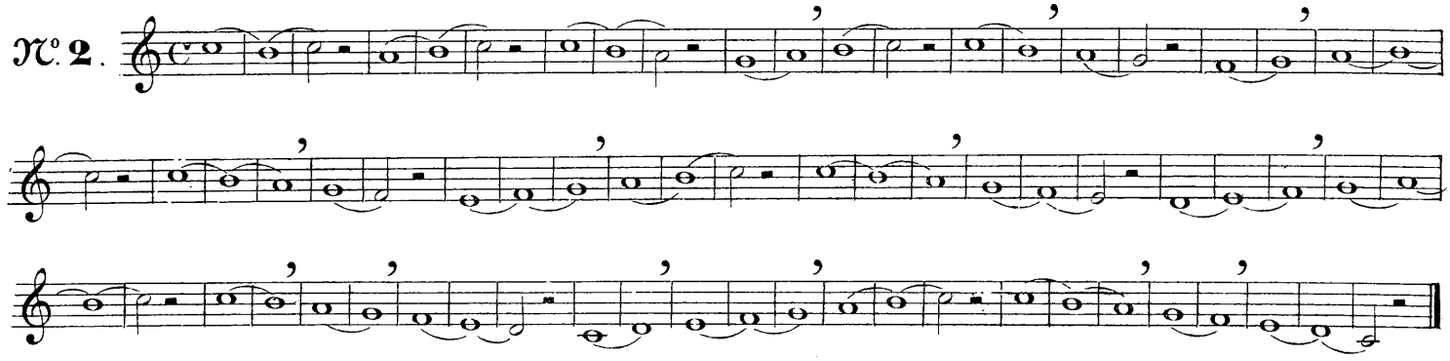
FIRST TONES TO STUDY

№ 1.



Breathing pointed out by a comma

№ 2.



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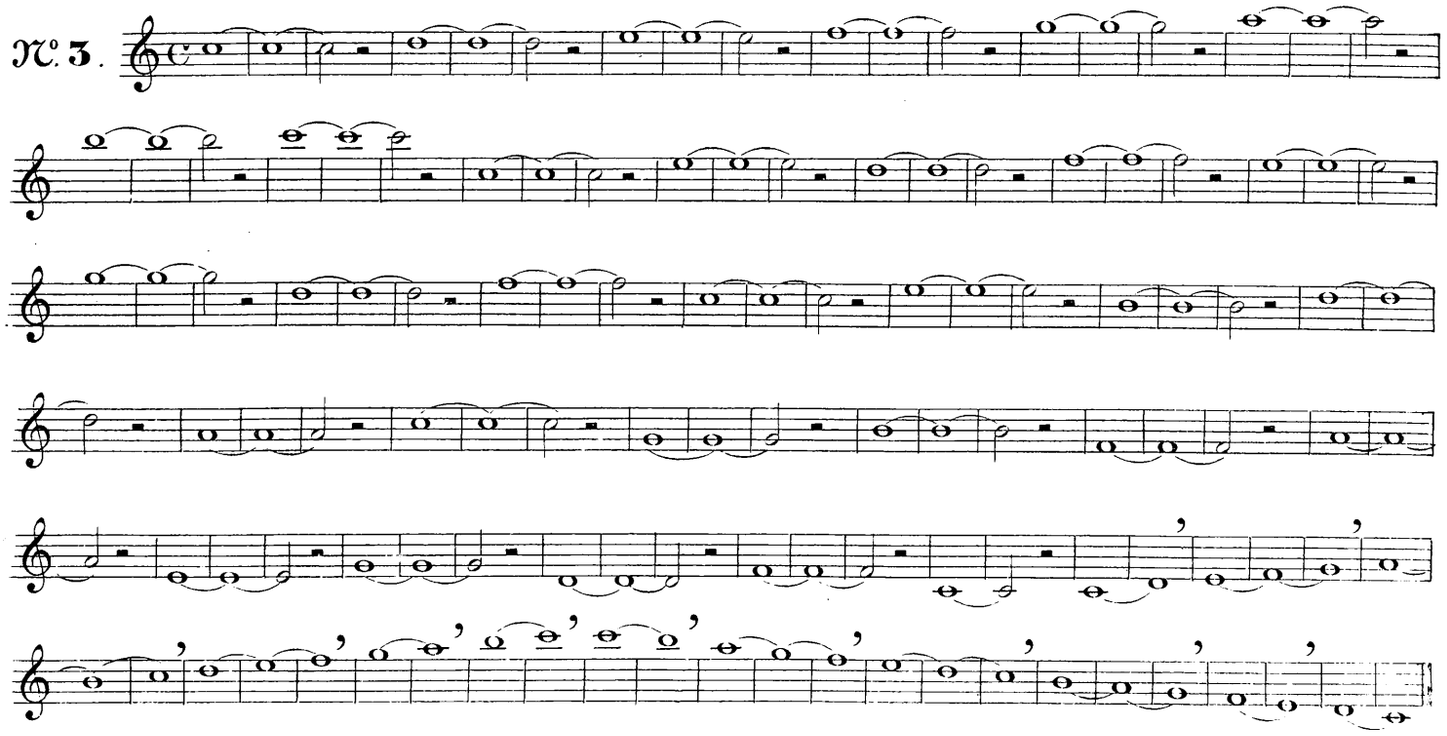

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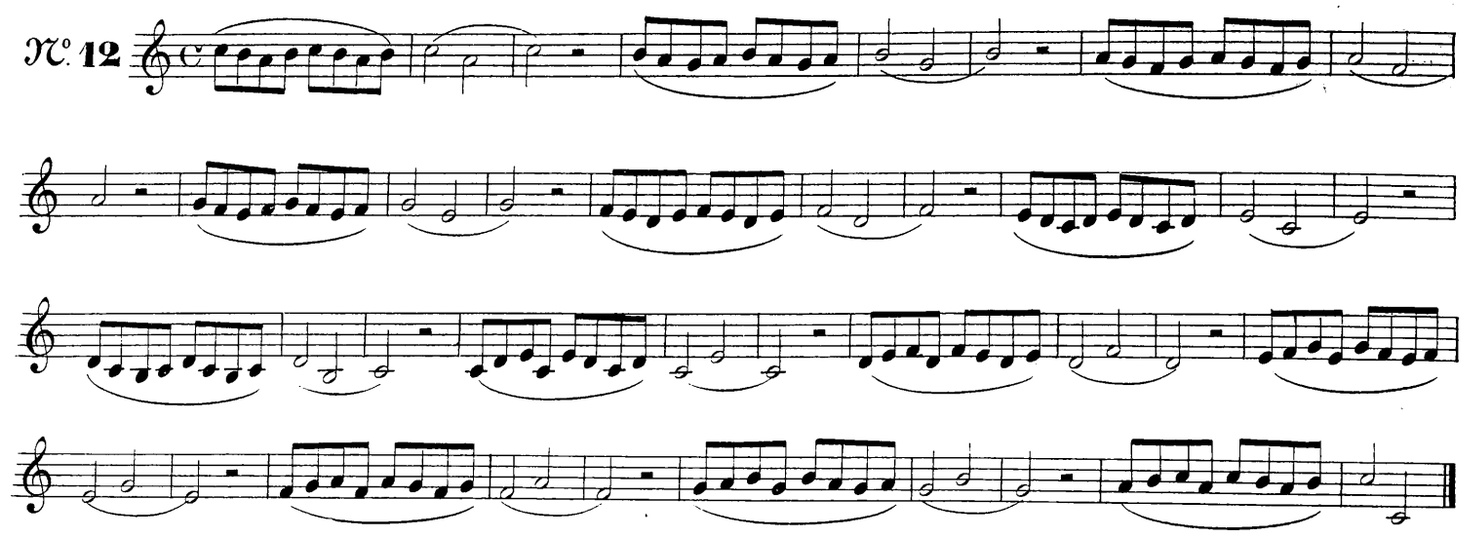

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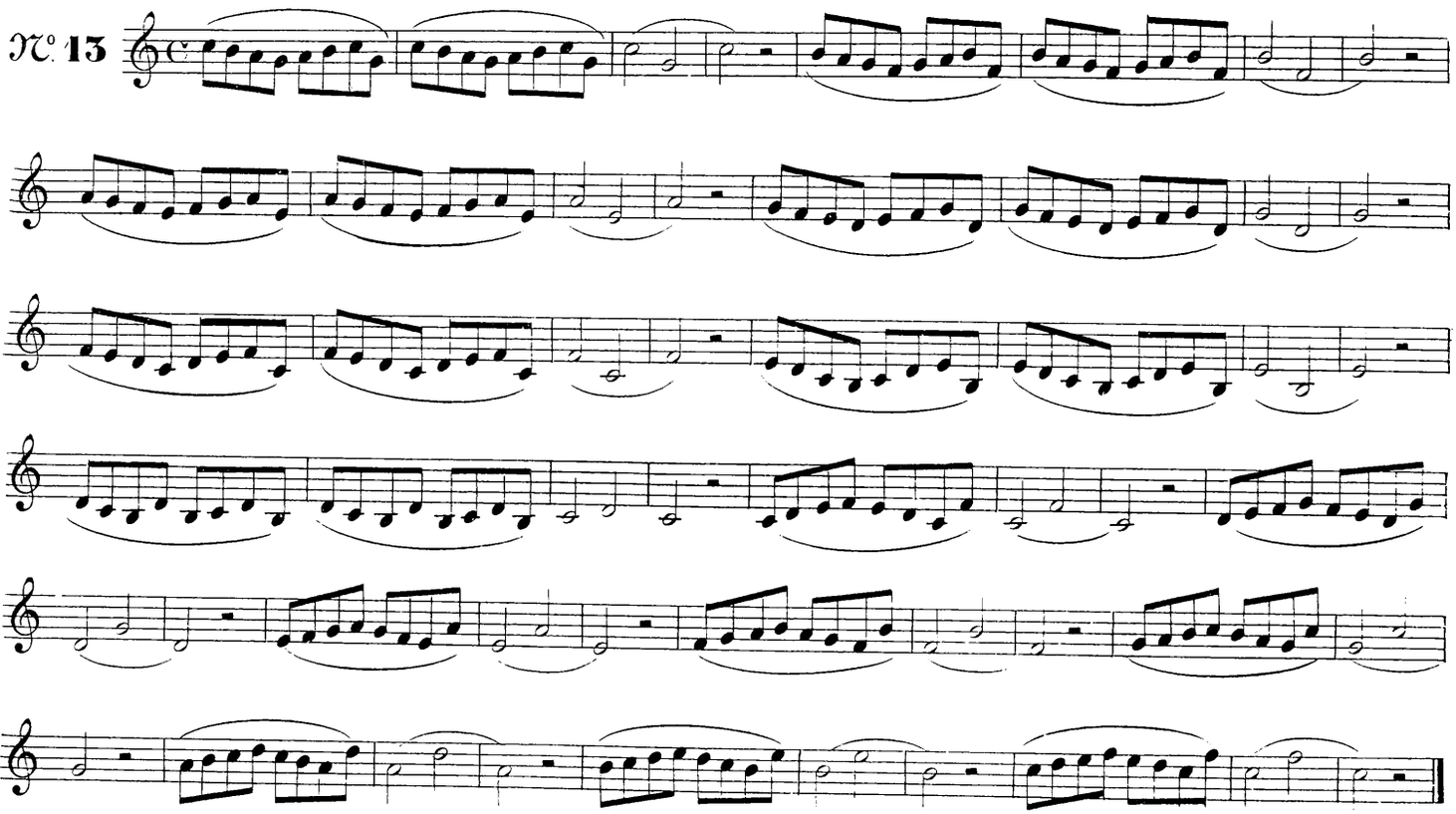

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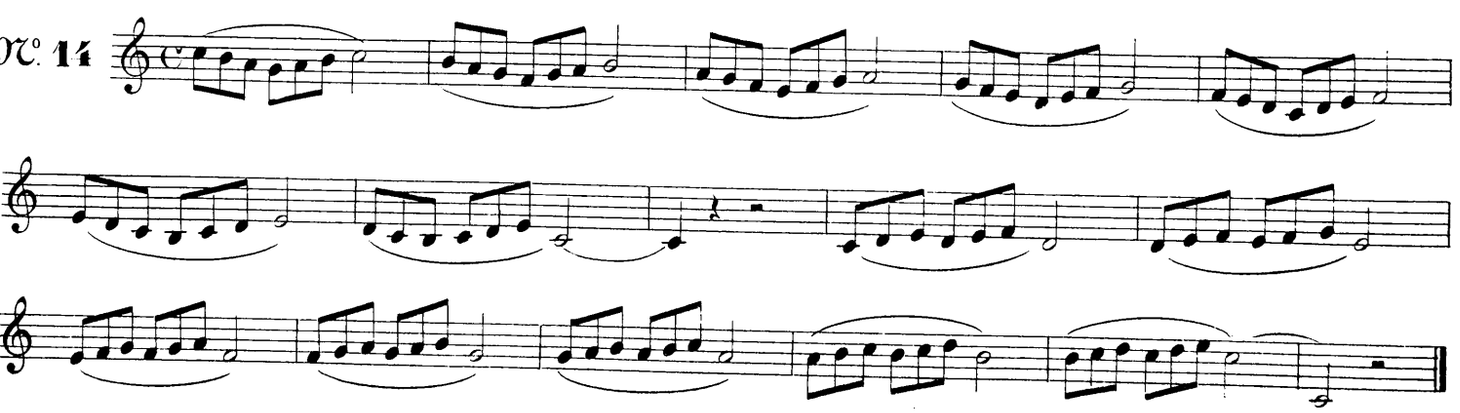
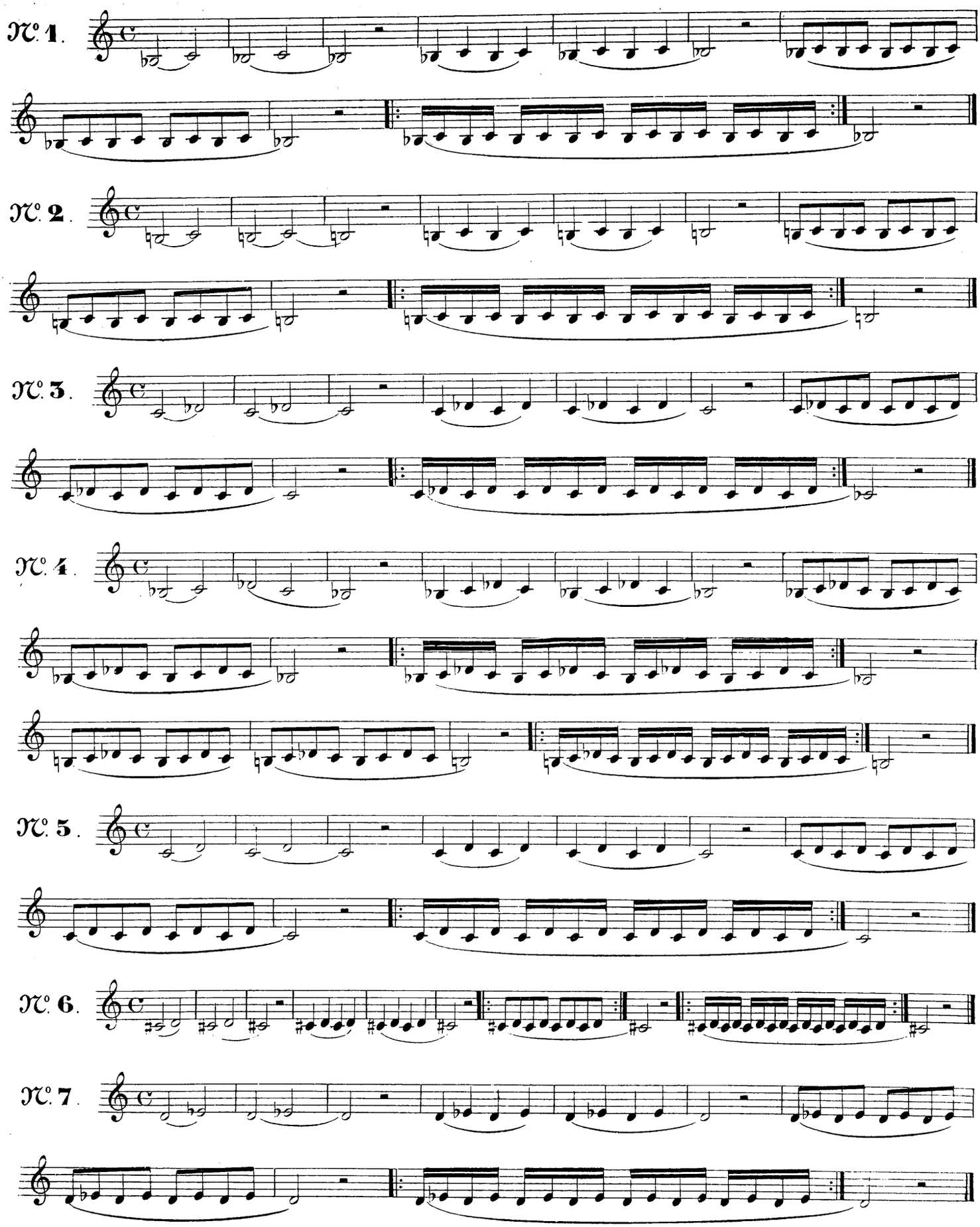
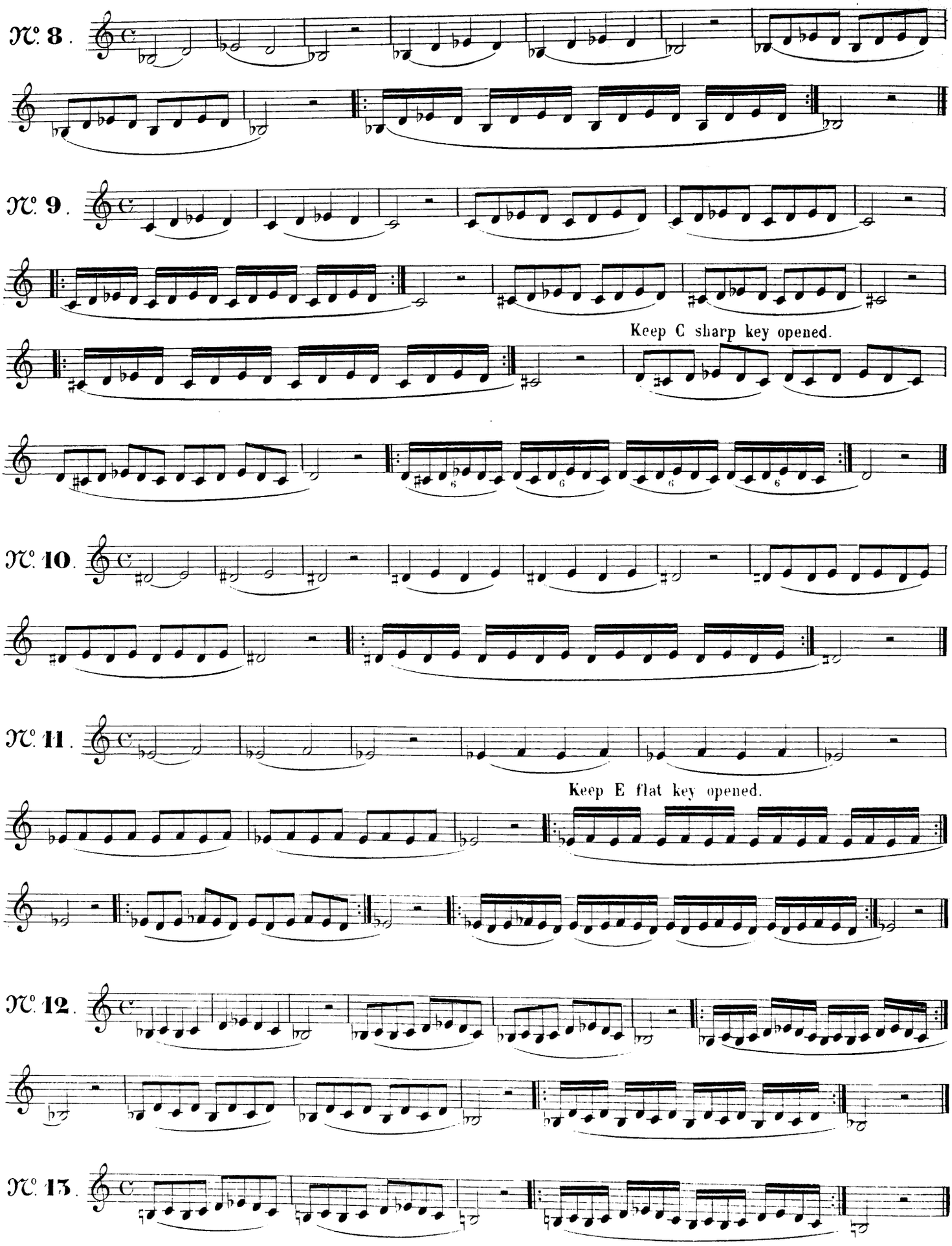
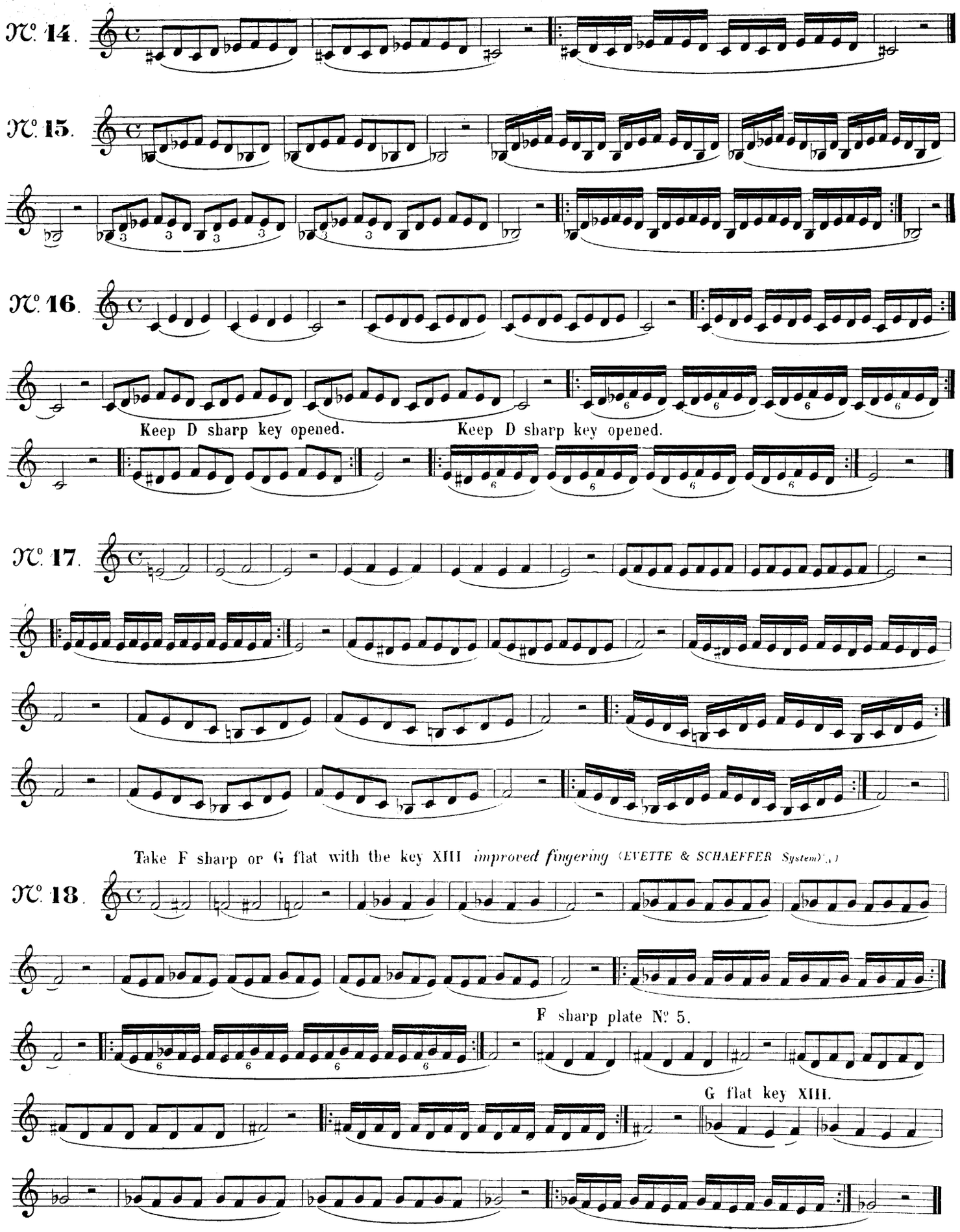


50 EXERCISES FROM LOW B FLAT TO F ABOVE THE LINES

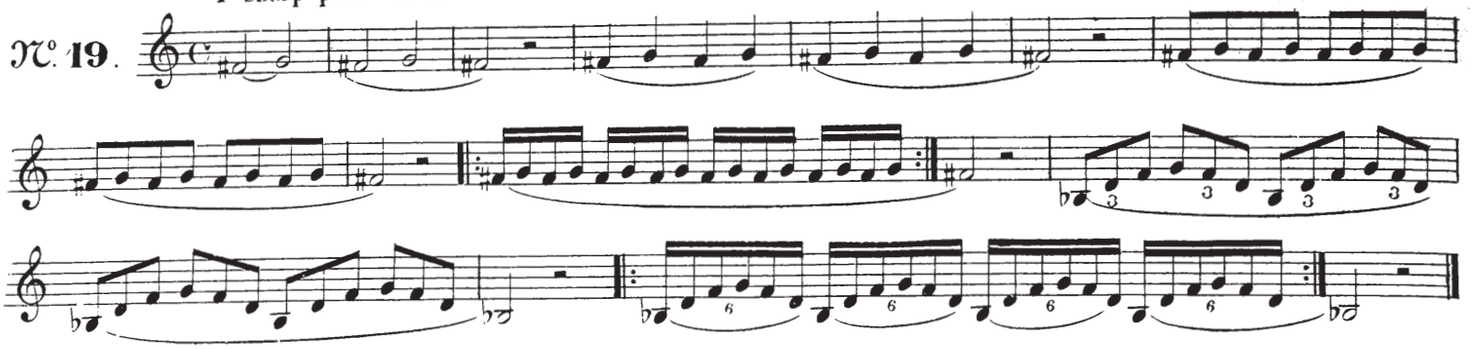



№ 8.
№ 9.
Keep C sharp key opened.
№ 10.
№ 11.
Keep E flat key opened.
№ 12.
№ 13.


№ 14.
№ 15.
№ 16.
Keep D sharp key opened.
Keep D sharp key opened.
№ 17.
Take F sharp or G flat with the key XIII *improved fingering* (EVETTE & SCHAEFFER System)
№ 18.
F sharp plate № 5.
G flat key XIII.

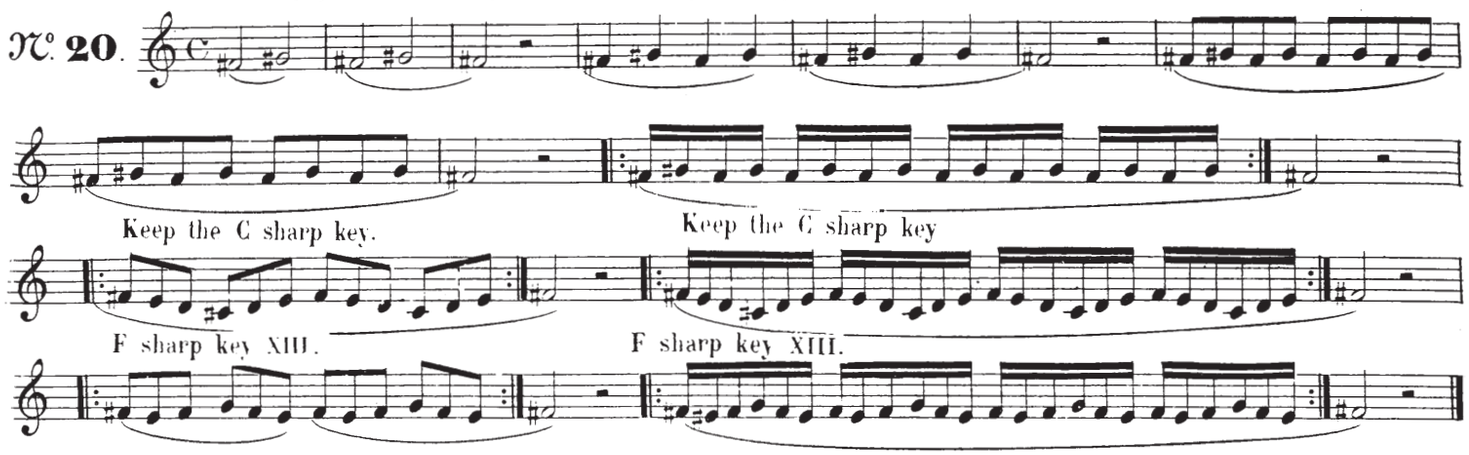
F sharp plate N° 5.

N°. 19.

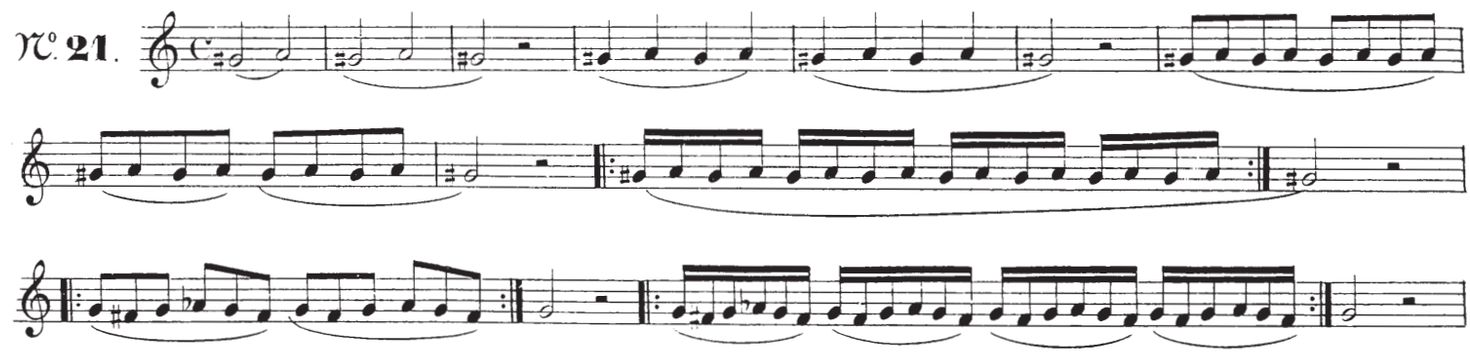


F sharp plate N° 5 keep the key G sharp N° V opened (*EVETTE & SCHAEFFER System*)

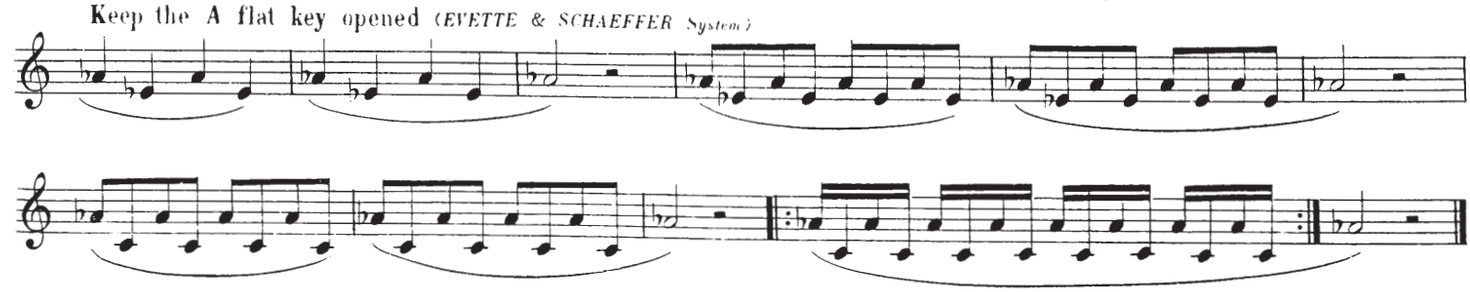
N°. 20.



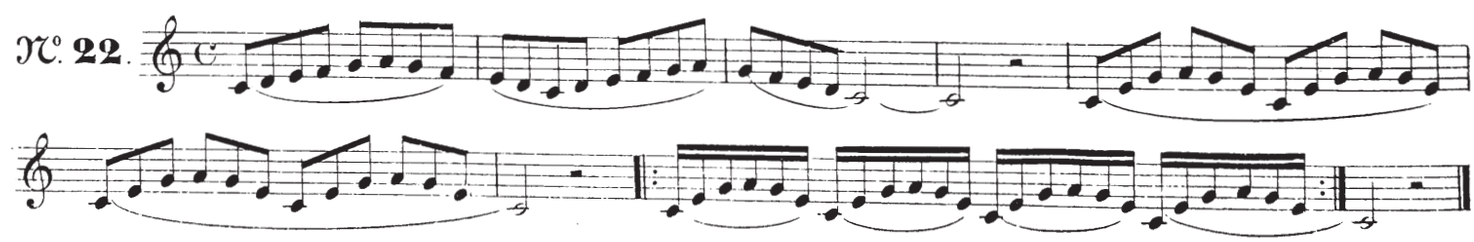
N°. 21.



Keep the A flat key opened (*EVETTE & SCHAEFFER System*)

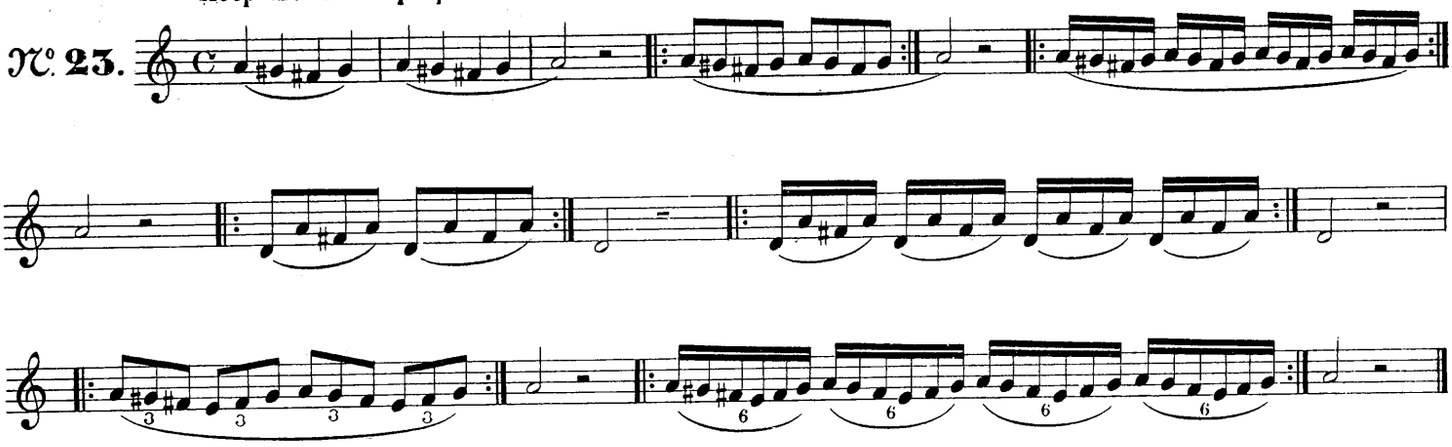


N°. 22.

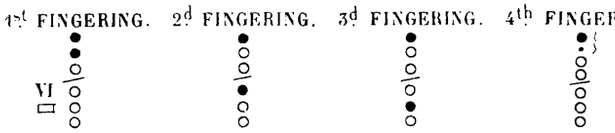


Keep the G sharp opened, F sharp with plate N° 5.

N° 23.

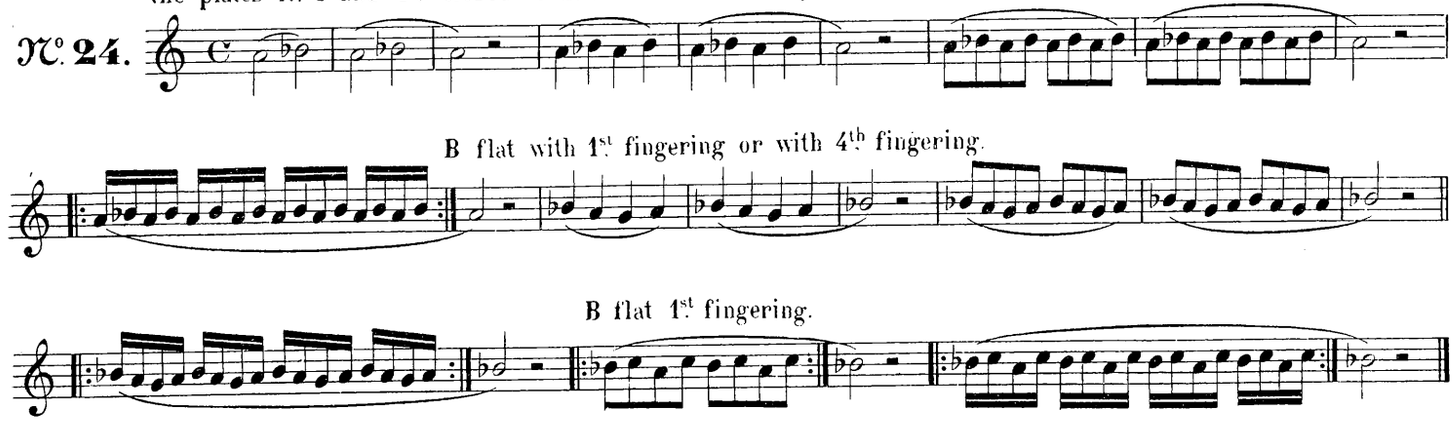


Fingering of A sharp or B flat:



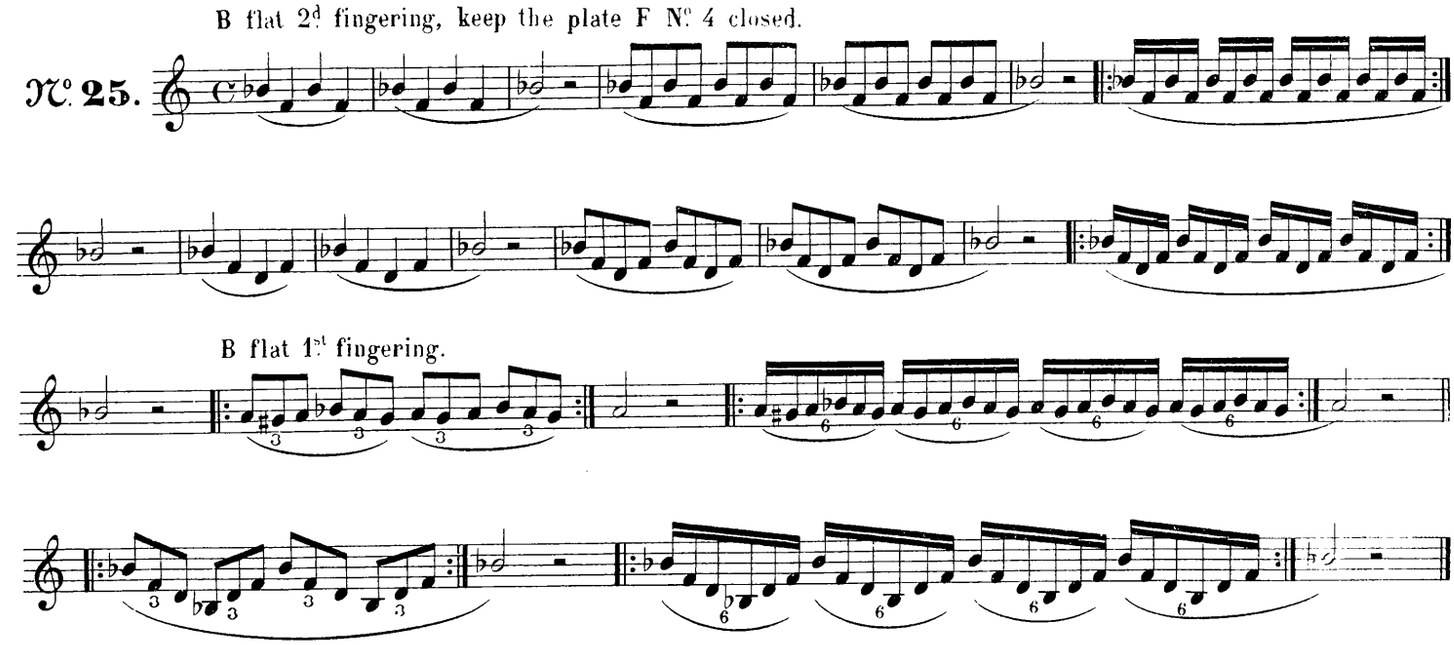
Take B flat 1st fingering with key VI or the 4th fingering (1st finger left hand stretched on the plate 1bis the plates N° 1 and 1bis closed) *EVETTE and SCHAEFFER System.*

N° 24.



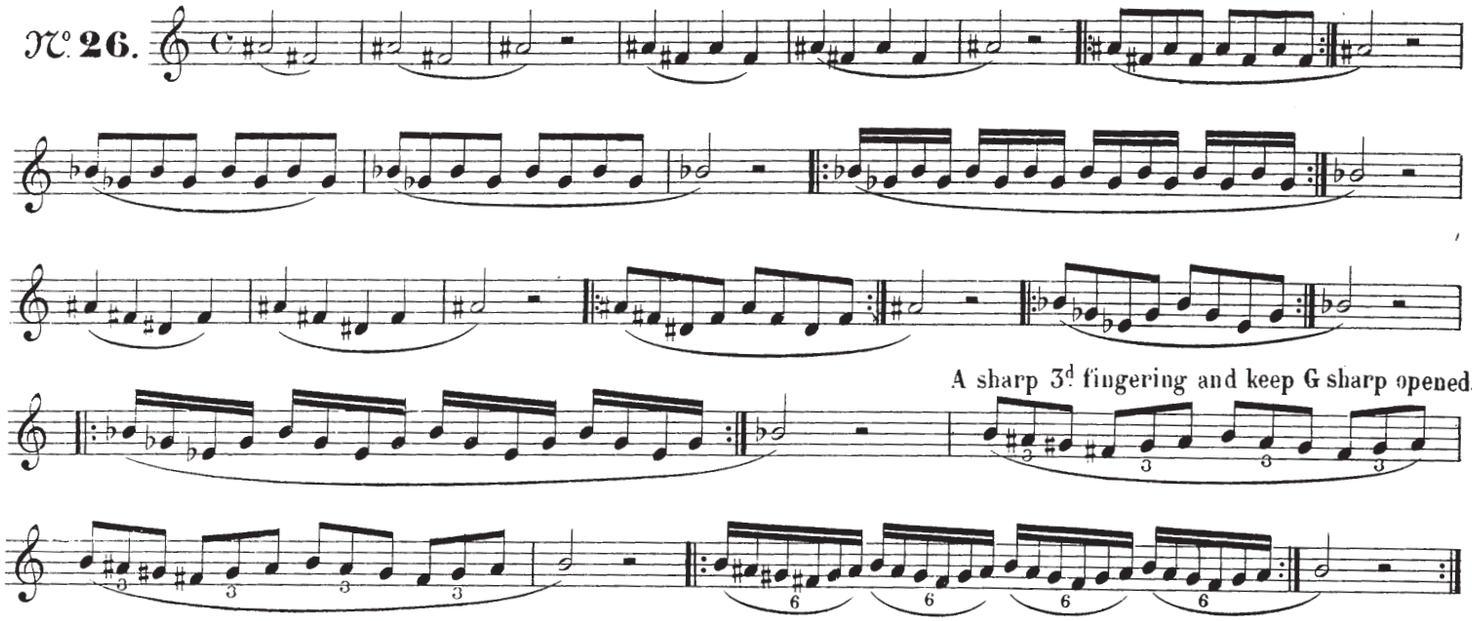
B flat 2d fingering, keep the plate F N° 4 closed.

N° 25.



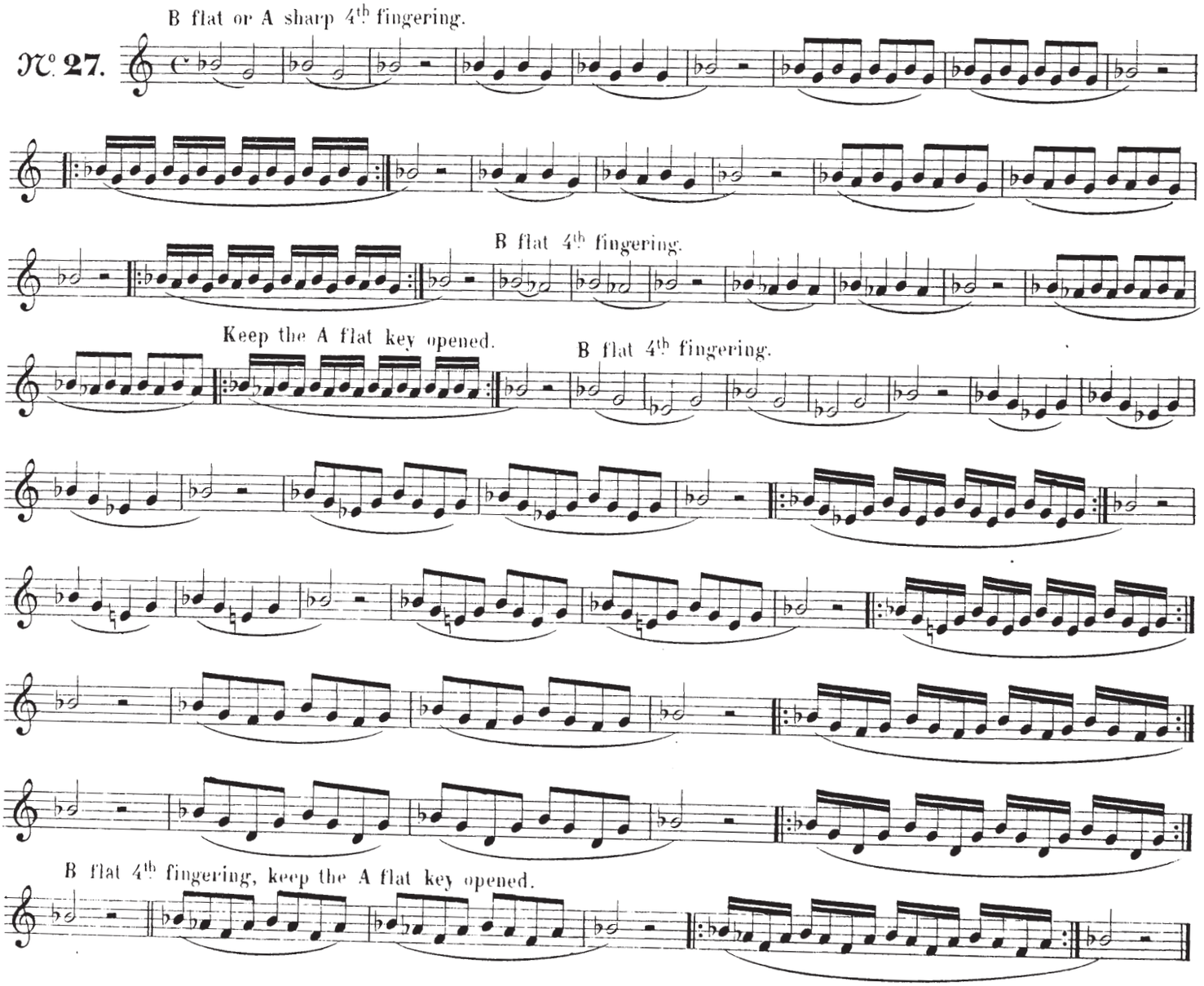
A sharp or B flat 3d fingering, keep the plate F sharp or G flat N° 5 closed.

N°. 26.

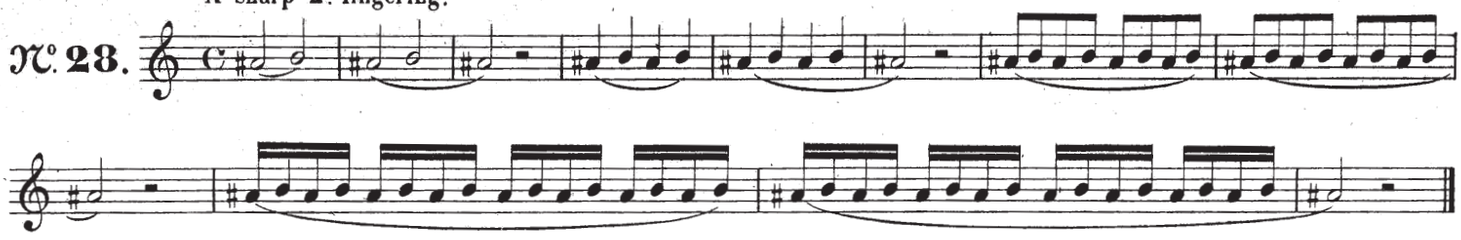


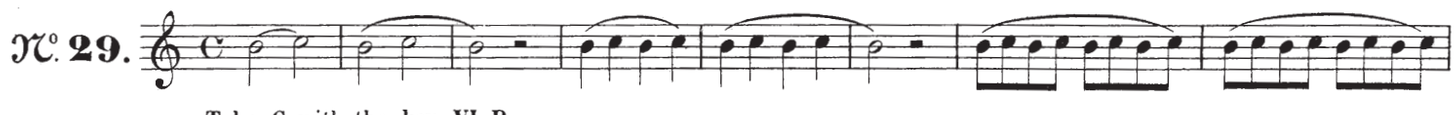
B flat or A sharp 4th fingering.

N°. 27.

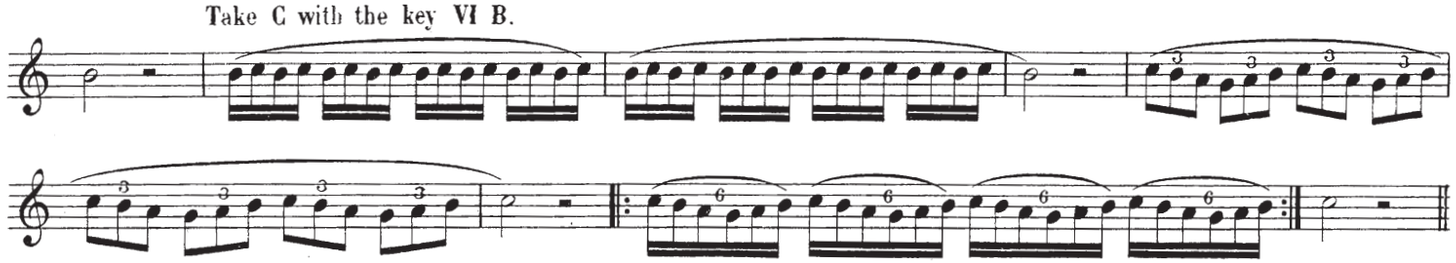


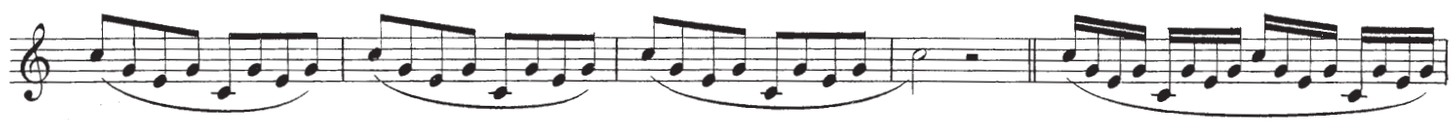
A sharp 2d fingering.

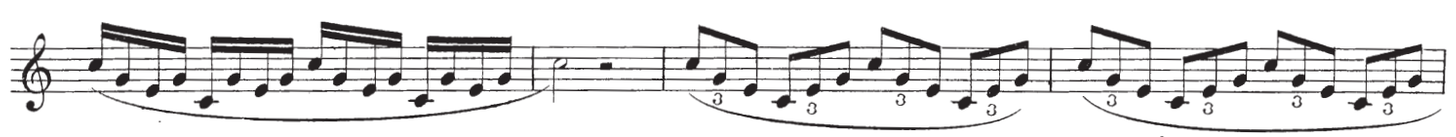




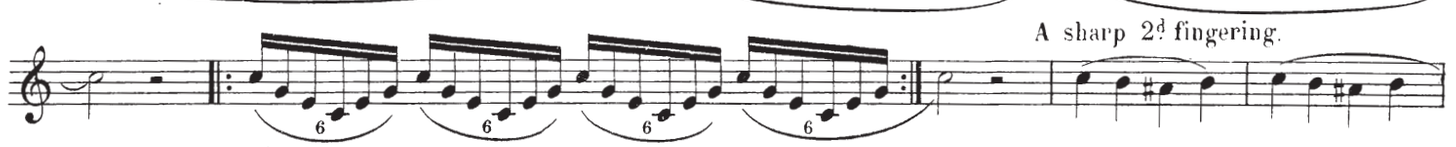
Take C with the key VI B.





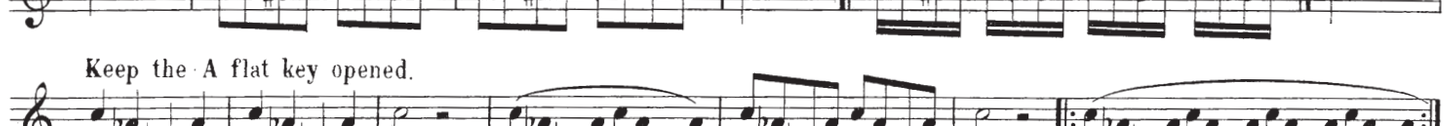


A sharp 2d fingering.

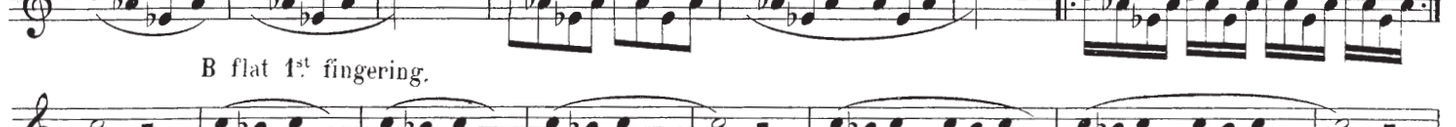


C with the key VI B.

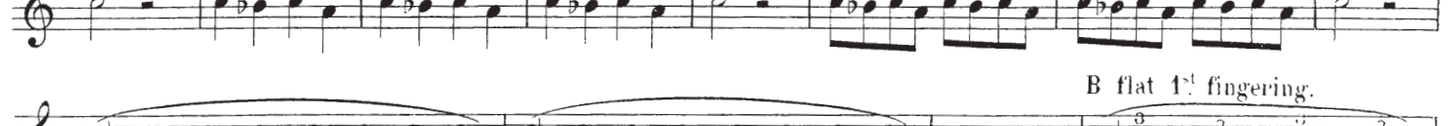
Keep the A flat key opened.

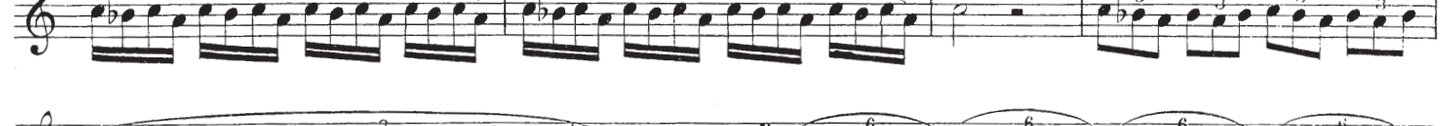


B flat 1st fingering.



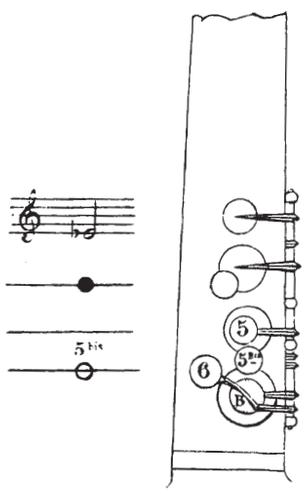
B flat 1st fingering.





A sharp 2d fingering.

New E flat. *(EVETTE and SCHAEFFER System)* To give E flat take the plate 5bis



N°30.

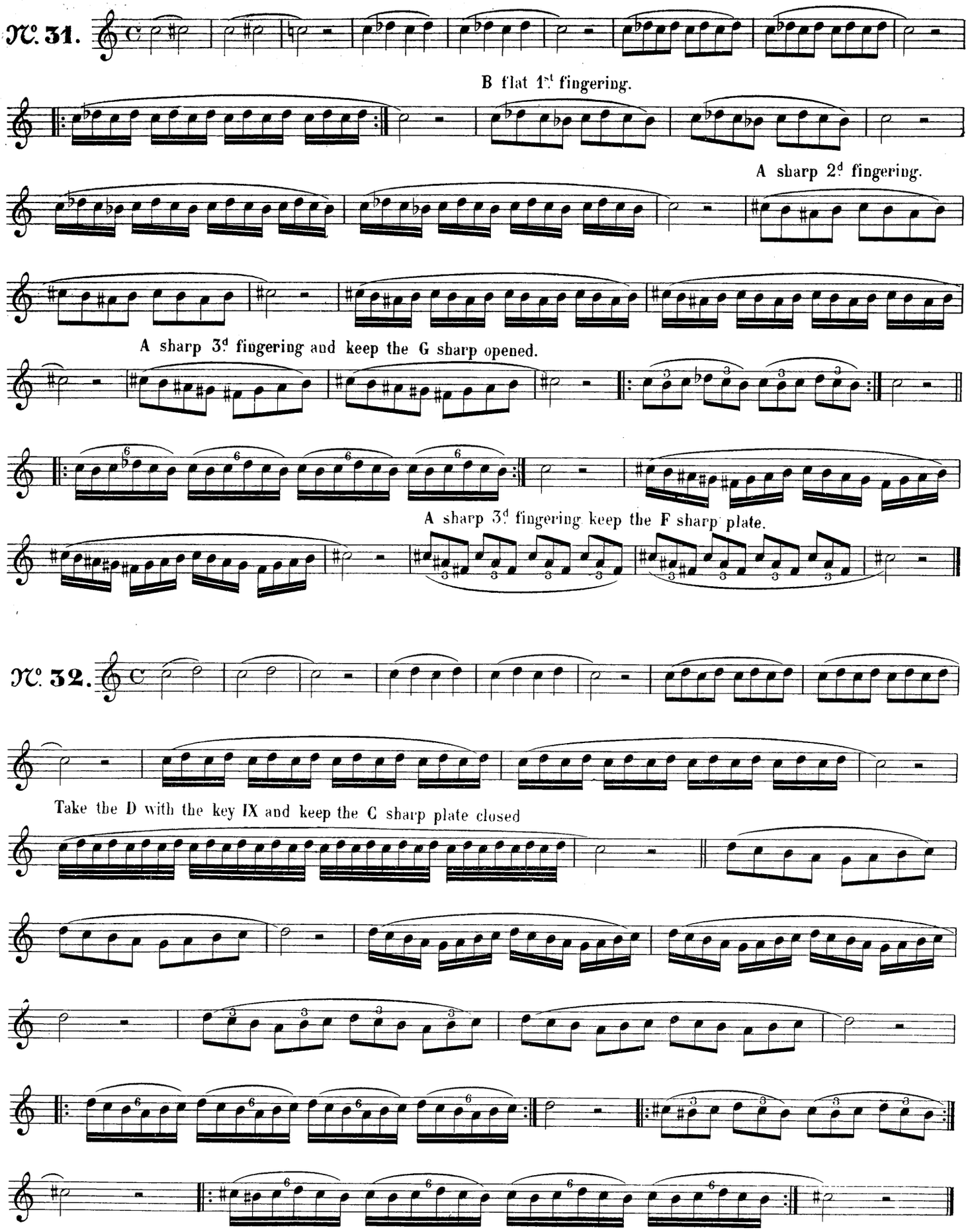
Keep A flat opened.

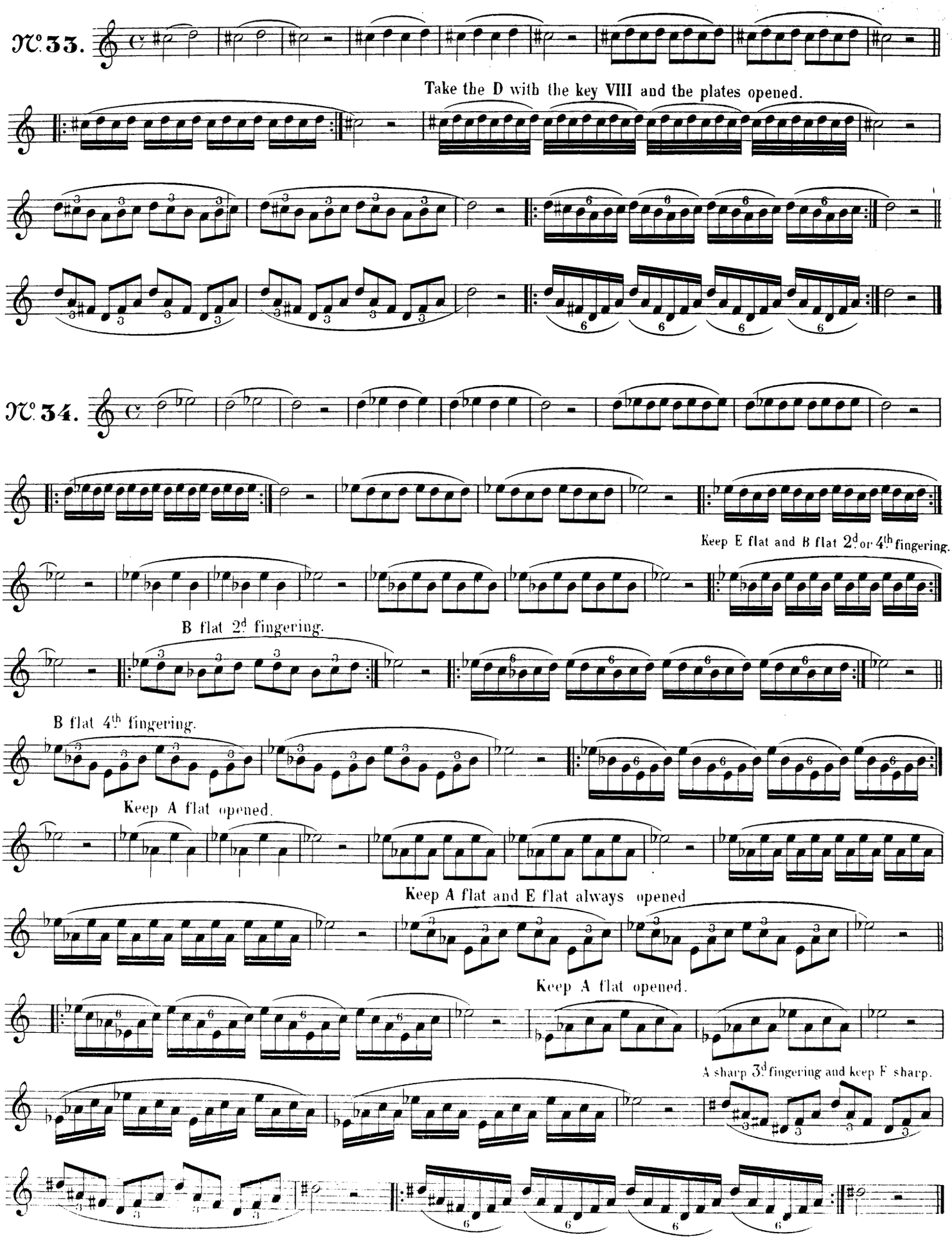
Keep the D flat key opened

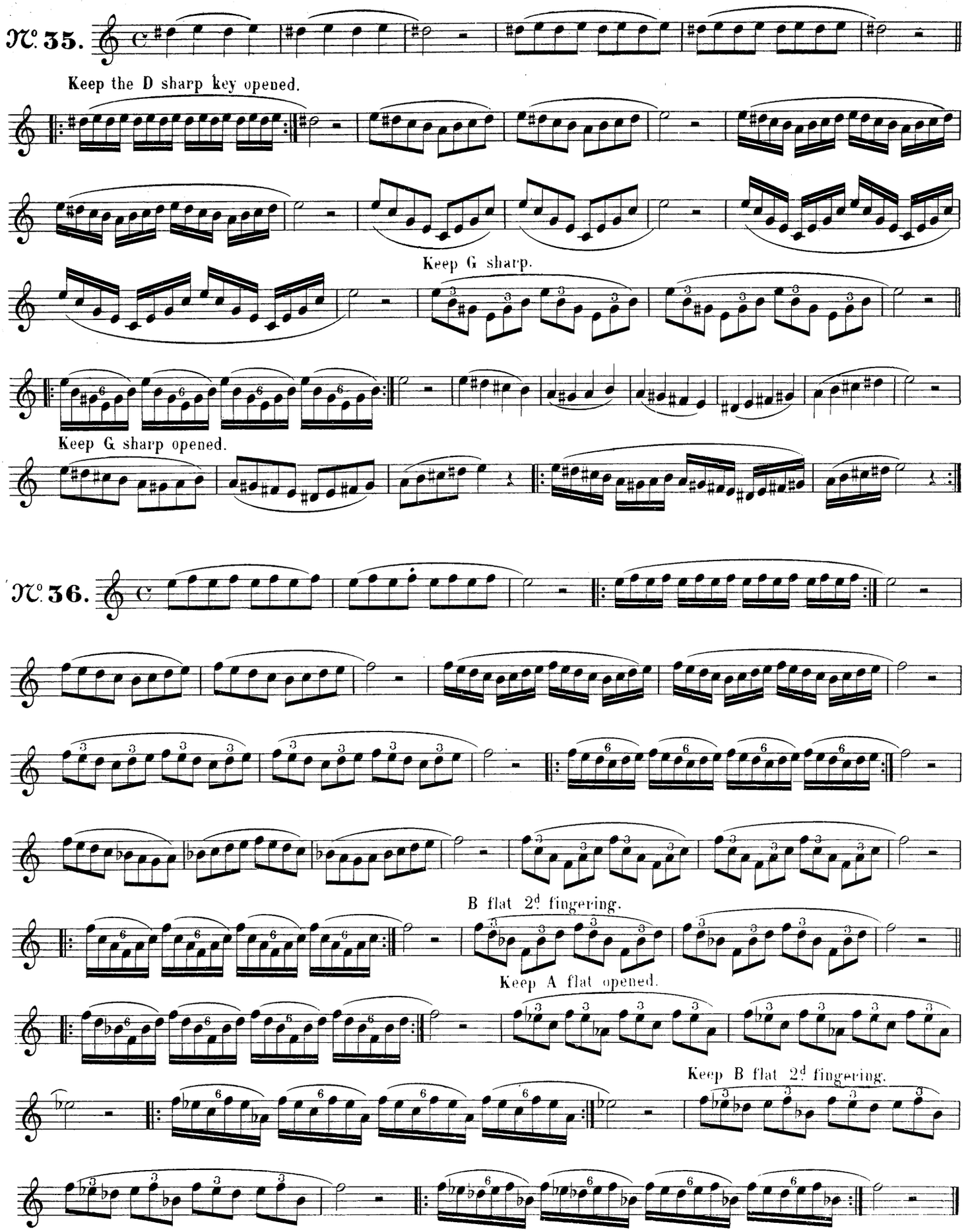
B flat 4th fingering.

Keep the A flat key opened.

B flat 4th fingering and keep the D flat key opened.

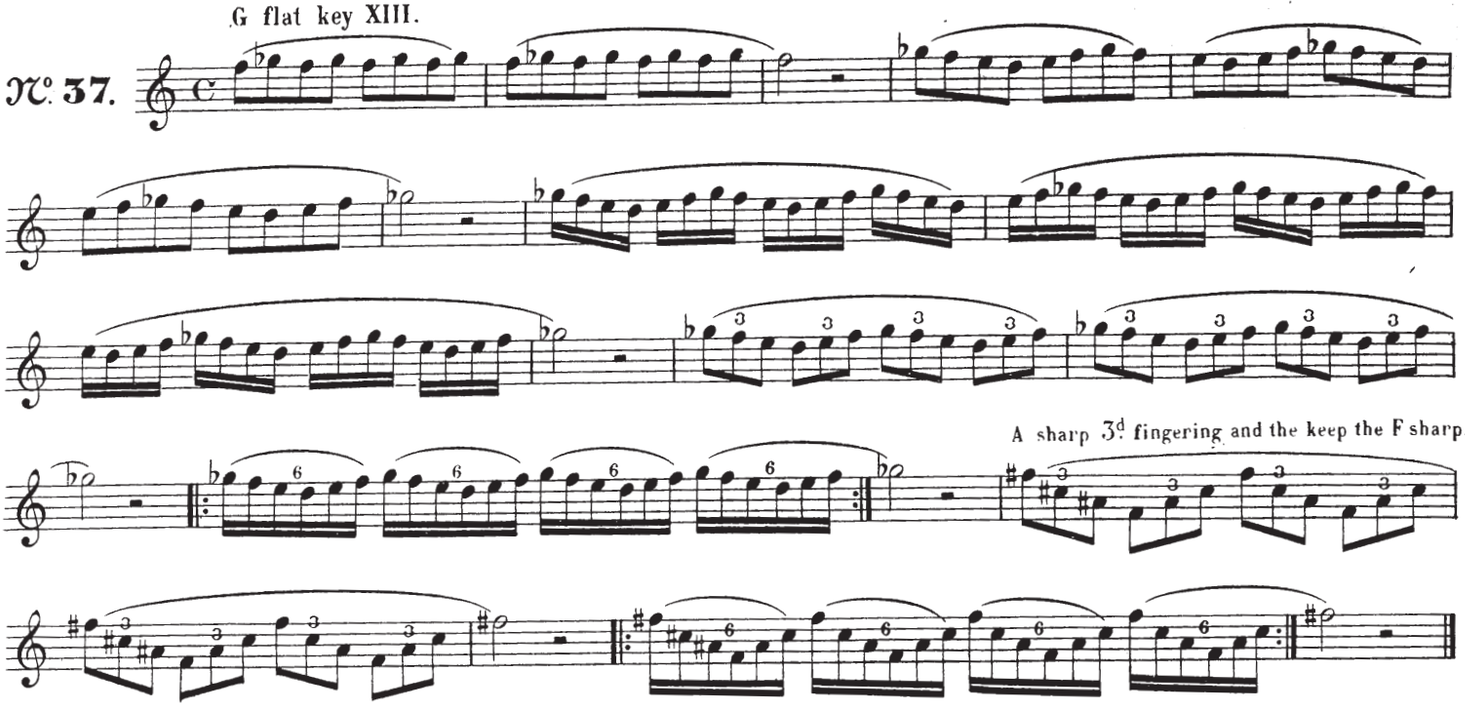

№ 31.
B flat 1st fingering.
A sharp 2d fingering.
A sharp 3d fingering and keep the G sharp opened.
A sharp 3d fingering keep the F sharp plate.
№ 32.
Take the D with the key IX and keep the C sharp plate closed


N°33.
Take the D with the key VIII and the plates opened.
N°34.
Keep E flat and B flat 2d or 4th fingering.
B flat 2d fingering.
B flat 4th fingering.
Keep A flat opened.
Keep A flat and E flat always opened
Keep A flat opened.
A sharp 3d fingering and keep F sharp.


№ 35.
Keep the D sharp key opened.
Keep G sharp.
Keep G sharp opened.
№ 36.
B flat 2d fingering.
Keep A flat opened.
Keep B flat 2d fingering.

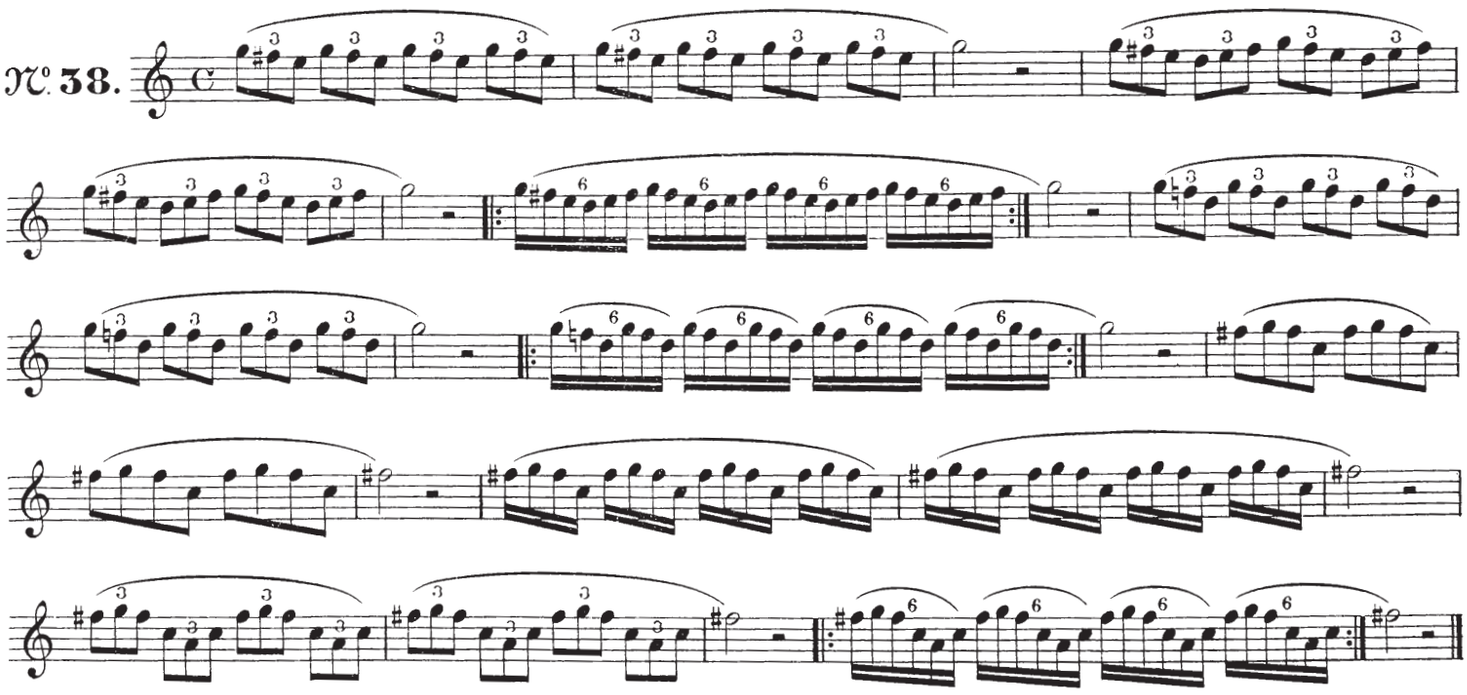
G flat key XIII.

№ 37.

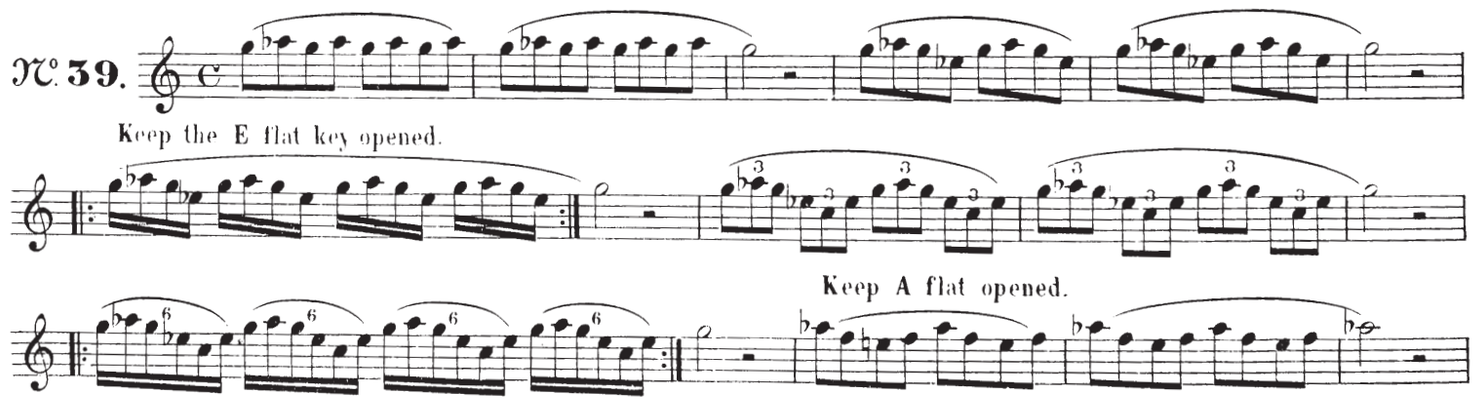


A sharp 3d fingering and the keep the F sharp.

№ 38.



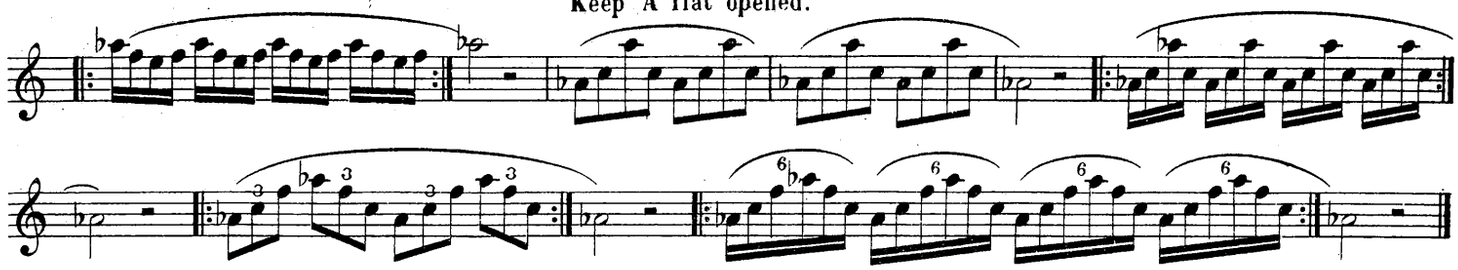
№ 39.



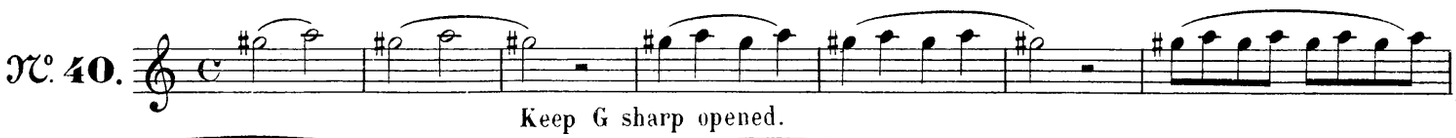
Keep the E flat key opened.

Keep A flat opened.

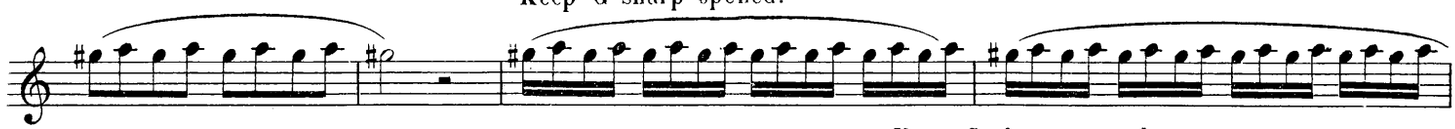
Keep A flat opened.



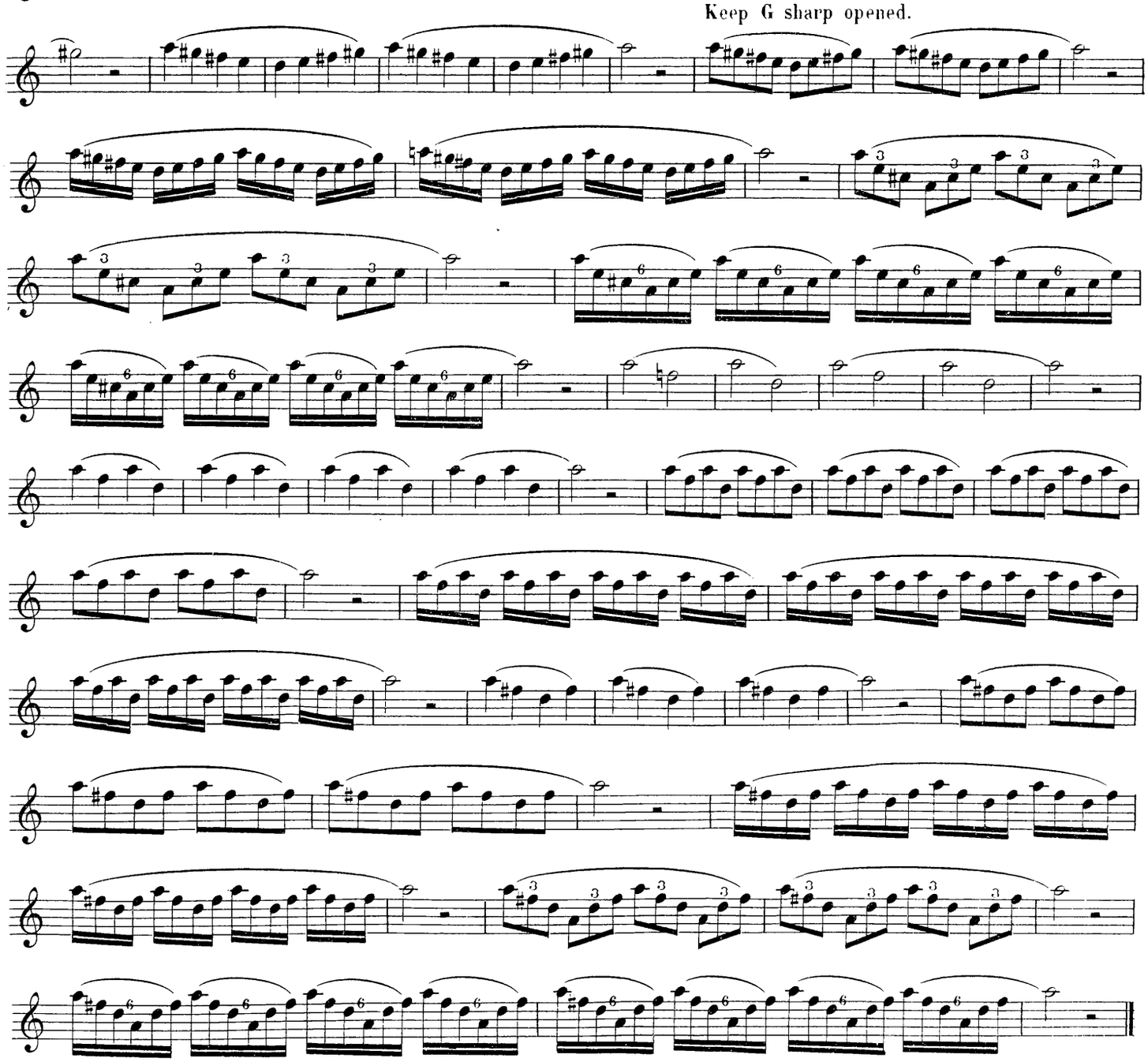
№ 40.



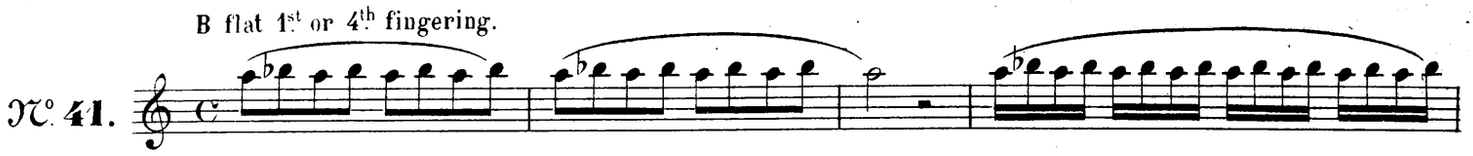
Keep G sharp opened.



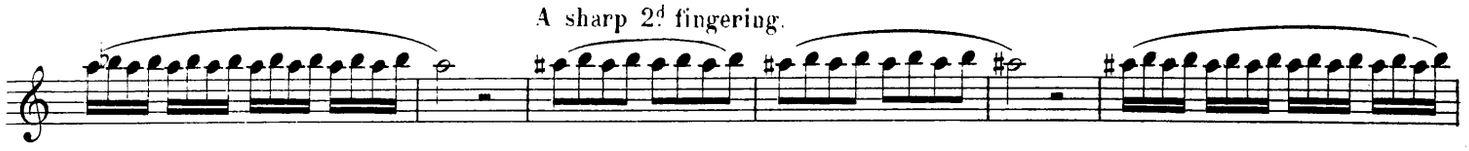
Keep G sharp opened.



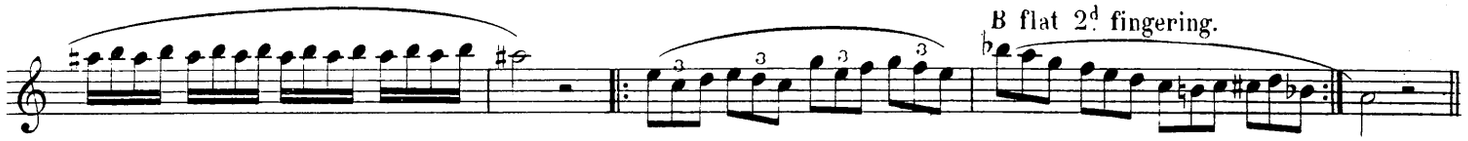
B flat 1st or 4th fingering.

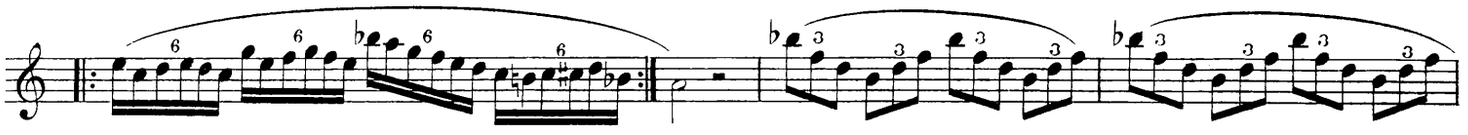


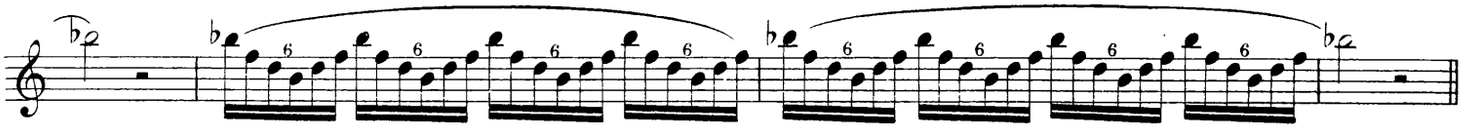
A sharp 2d fingering.



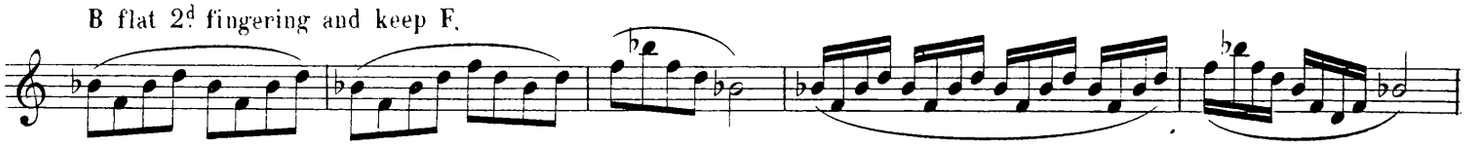
B flat 2d fingering.



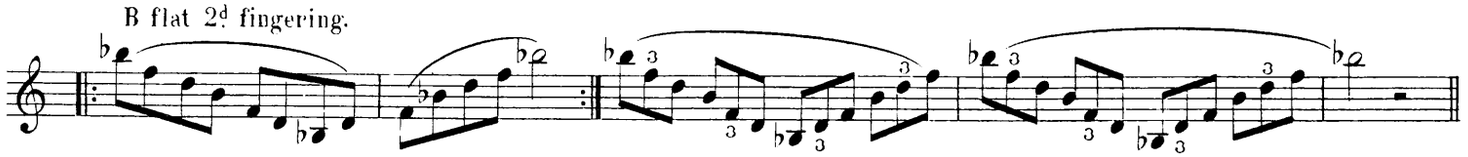


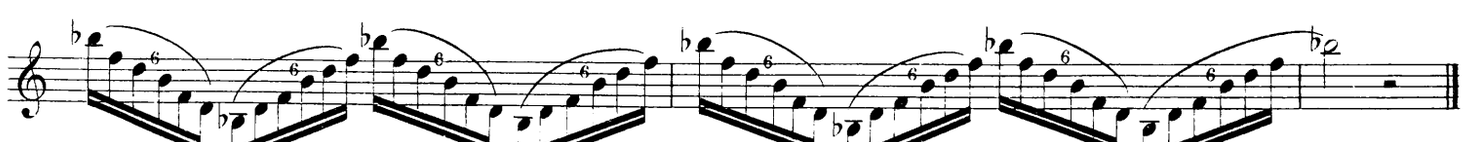


B flat 2d fingering and keep F.

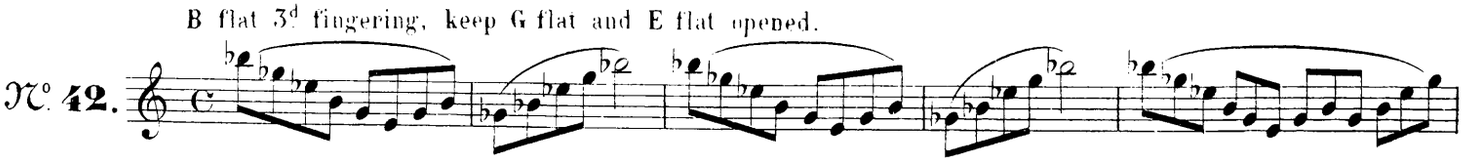


B flat 2d fingering.





B flat 3d fingering, keep G flat and E flat opened.



B flat 4th fingering. (*EVETTE and SCHAEFFER System.*)

№ 43.

4th fingering B flat.

B flat 4th fingering, keep

A flat opened.

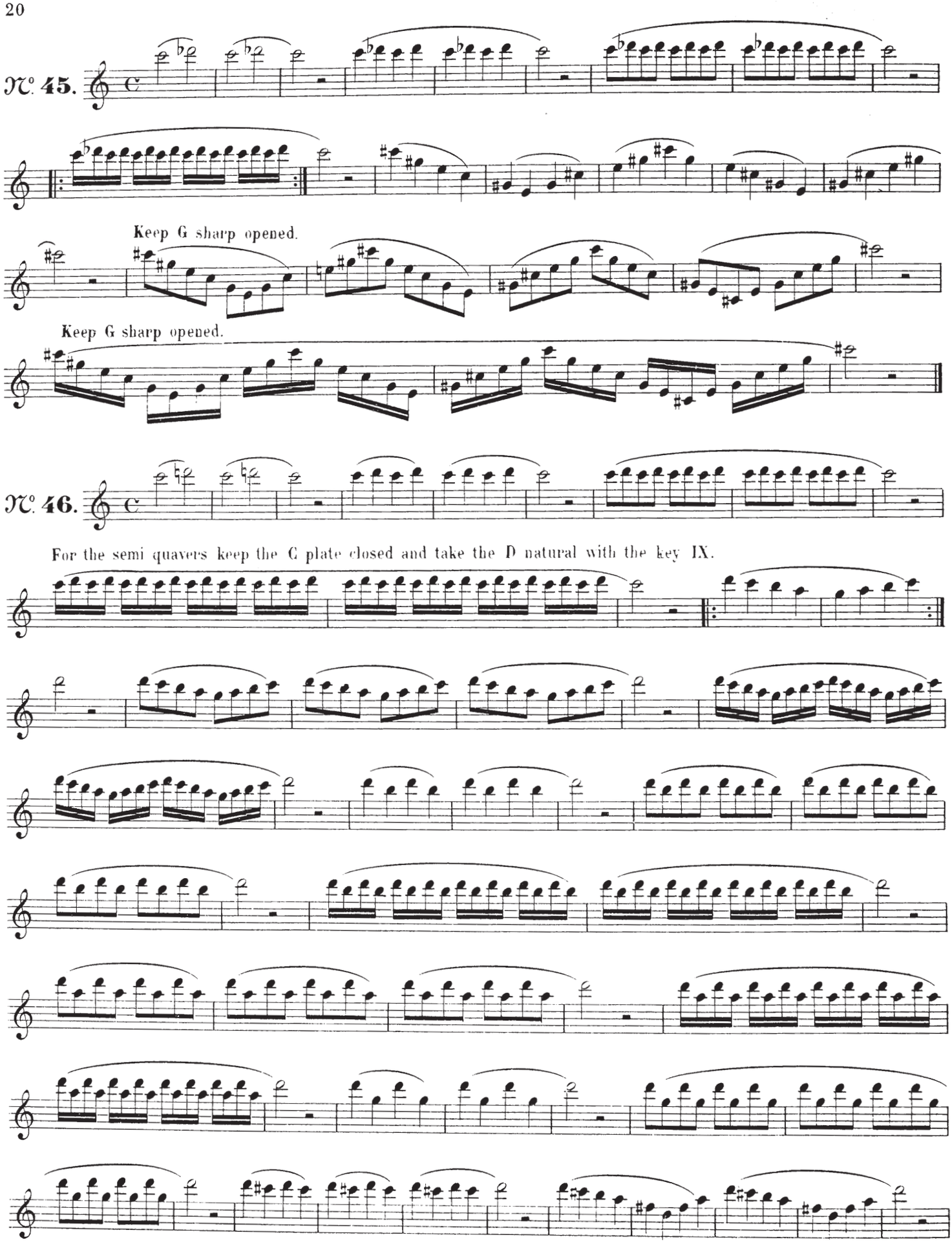
№ 44.

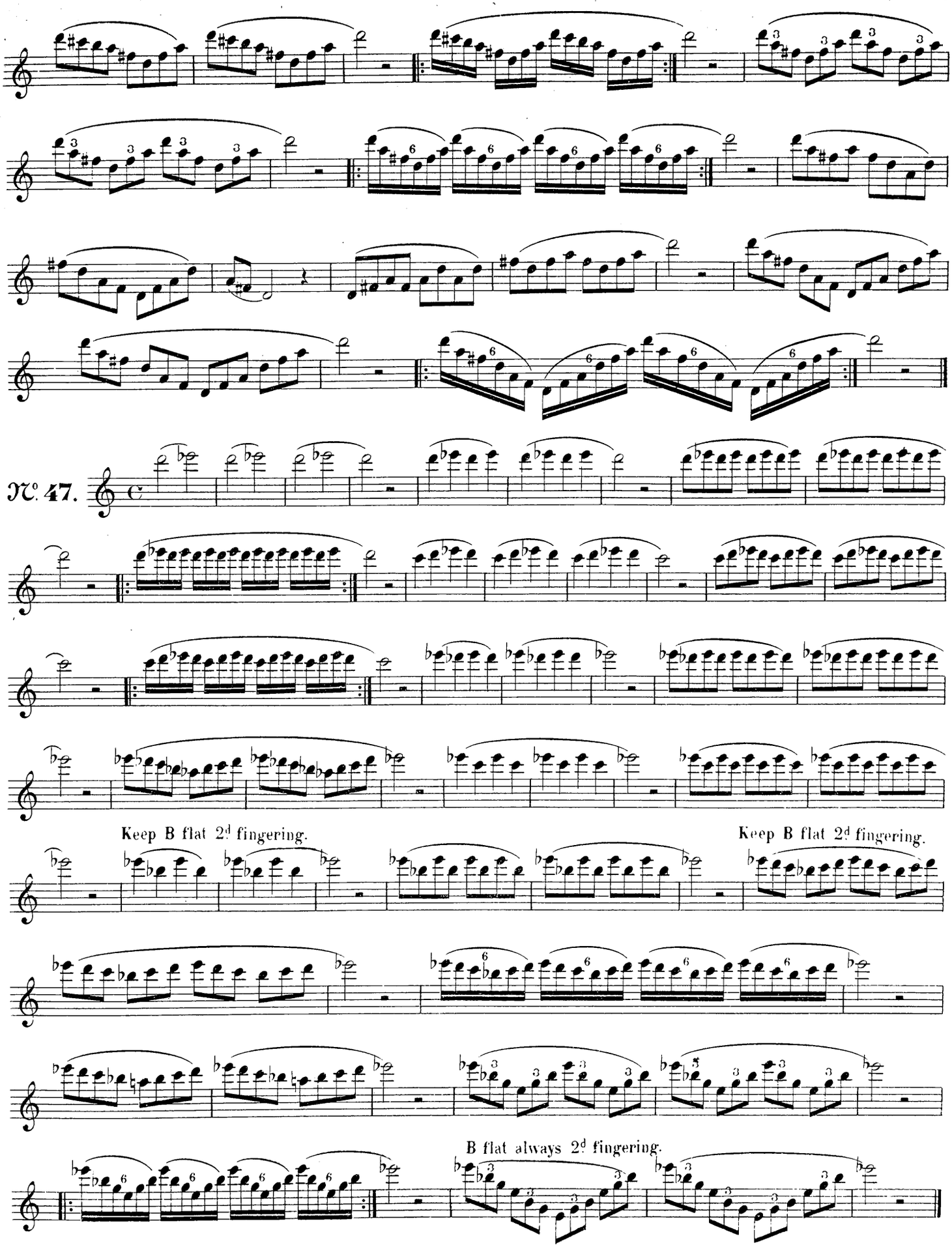
C key VI B.

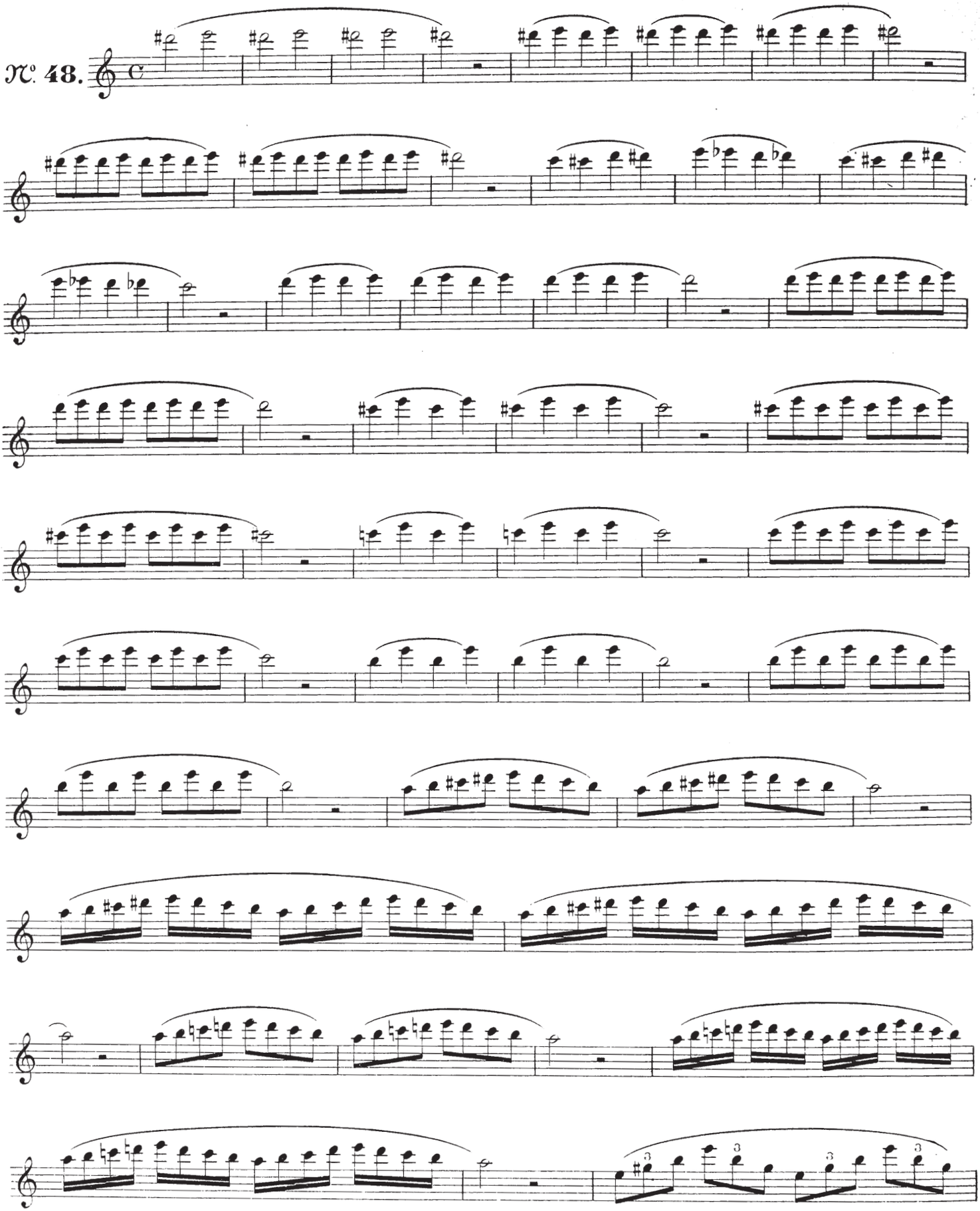
Keep G sharp opened.

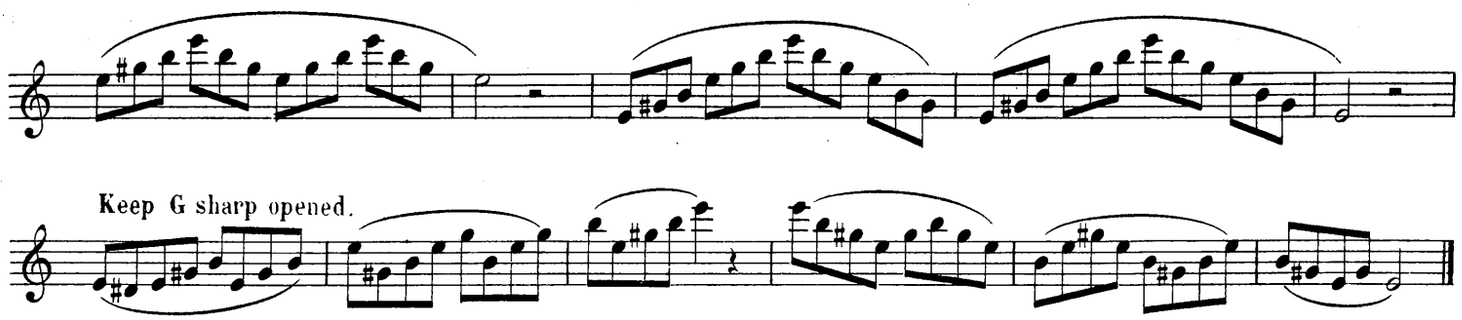
C key VI B.

C key VI B.


N°. 45.
Keep G sharp opened.
Keep G sharp opened.
N°. 46.
For the semi quavers keep the C plate closed and take the D natural with the key IX.

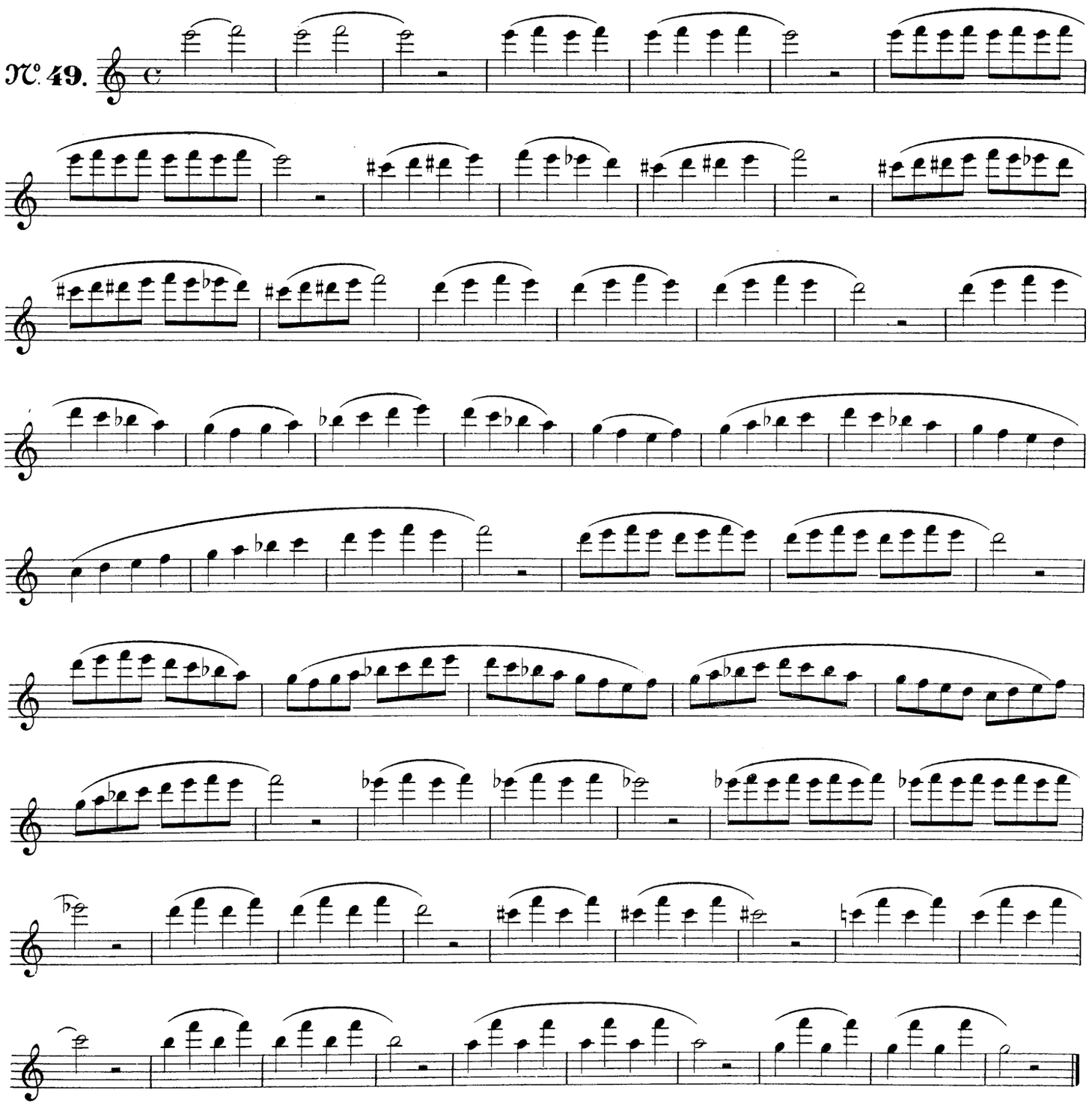

№ 47.
Keep B flat 2d fingering.
Keep B flat 2d fingering.
B flat always 2d fingering.


№ 48.



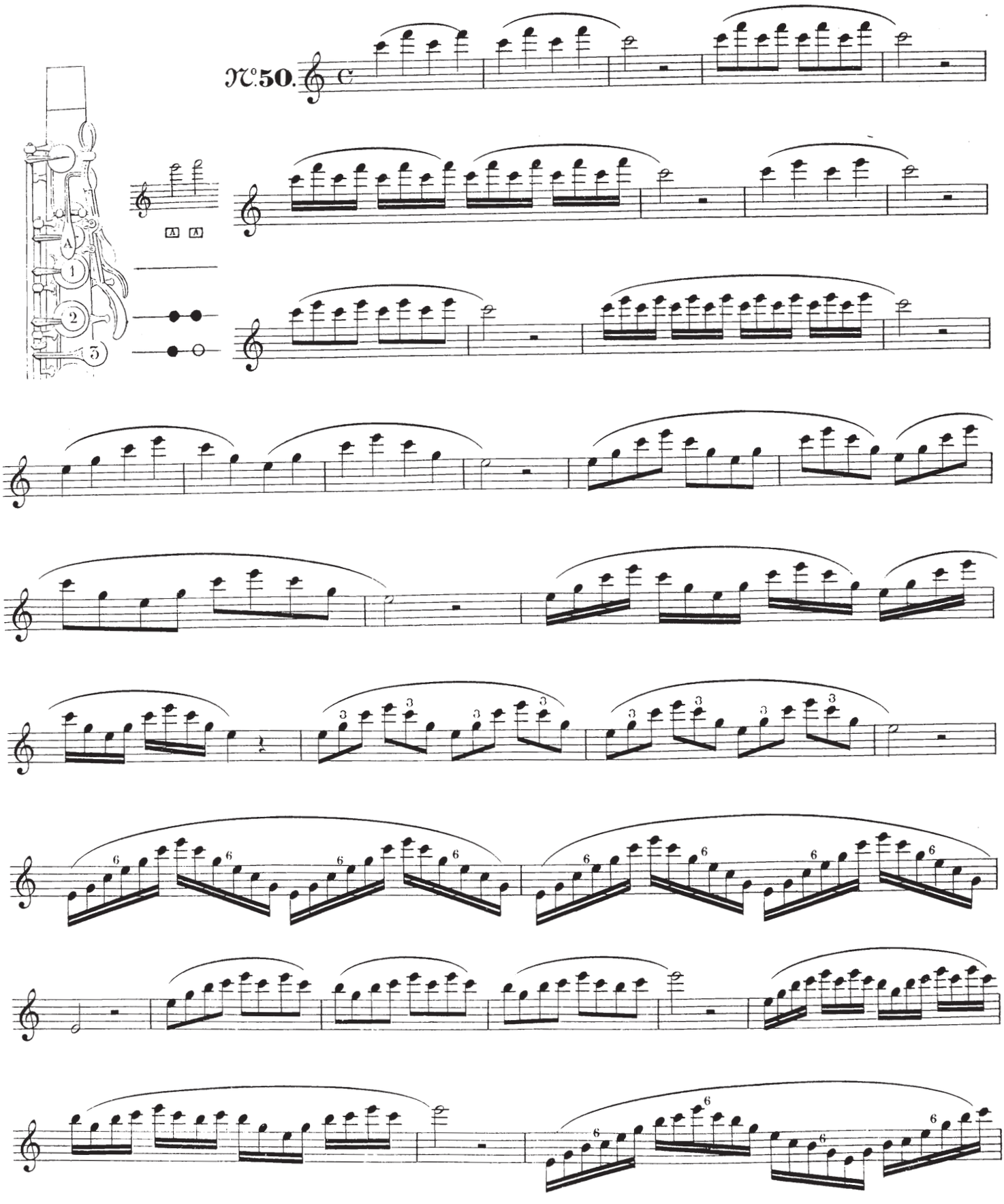
Keep G sharp opened.

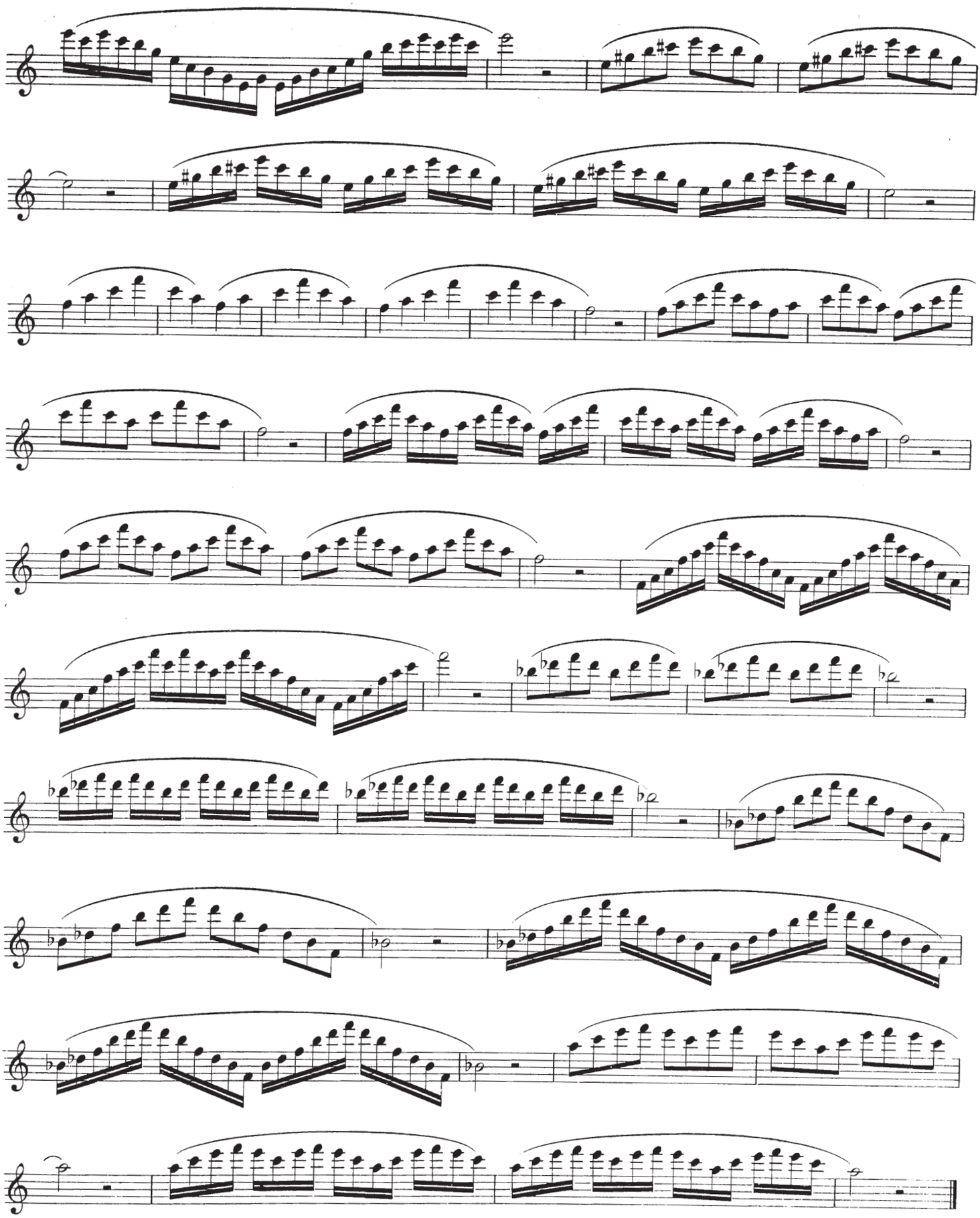
№ 49.



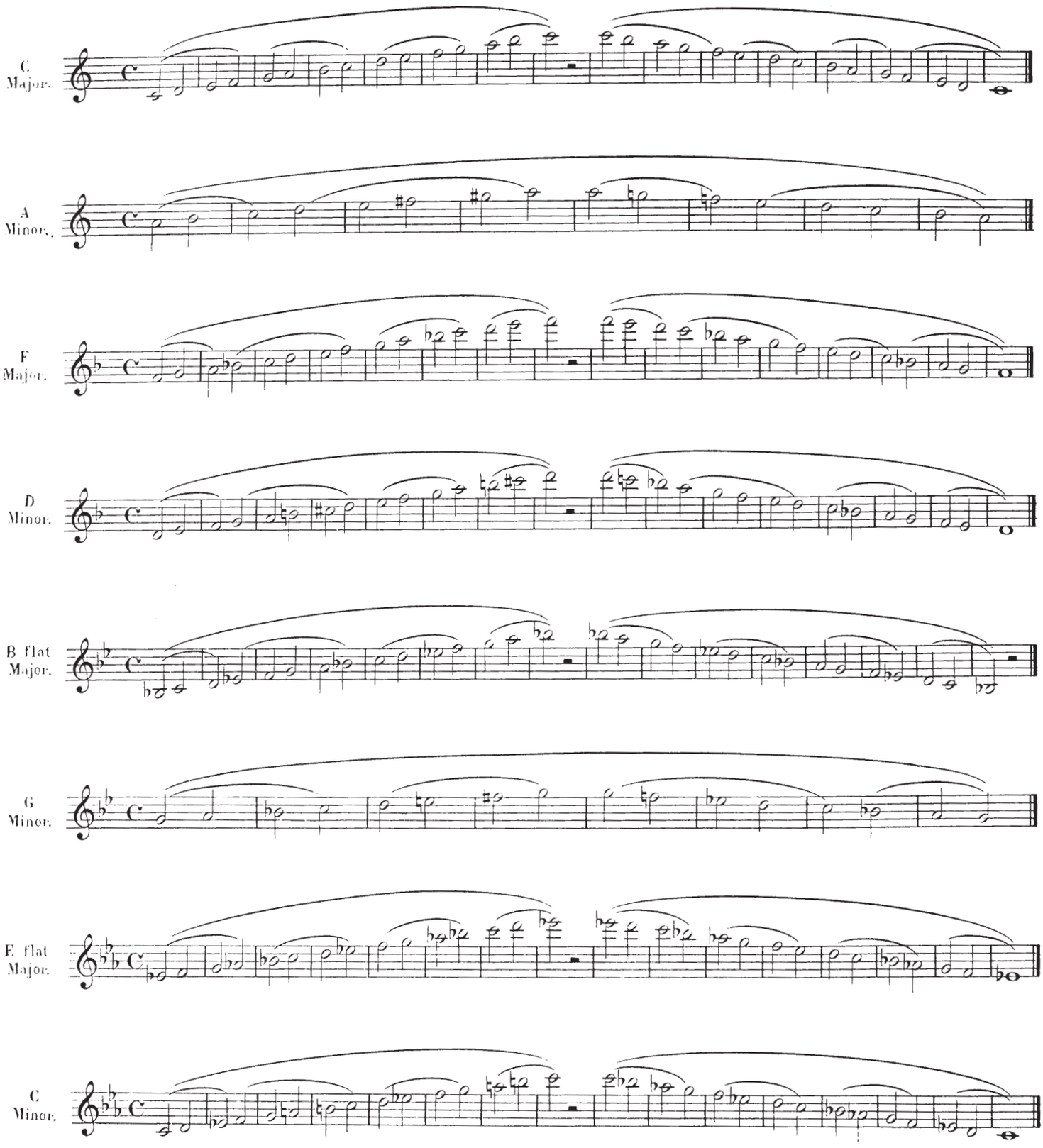
EXERCISES FOR THE NEW KEY OF E NATURAL AND F ABOVE THE LINES.

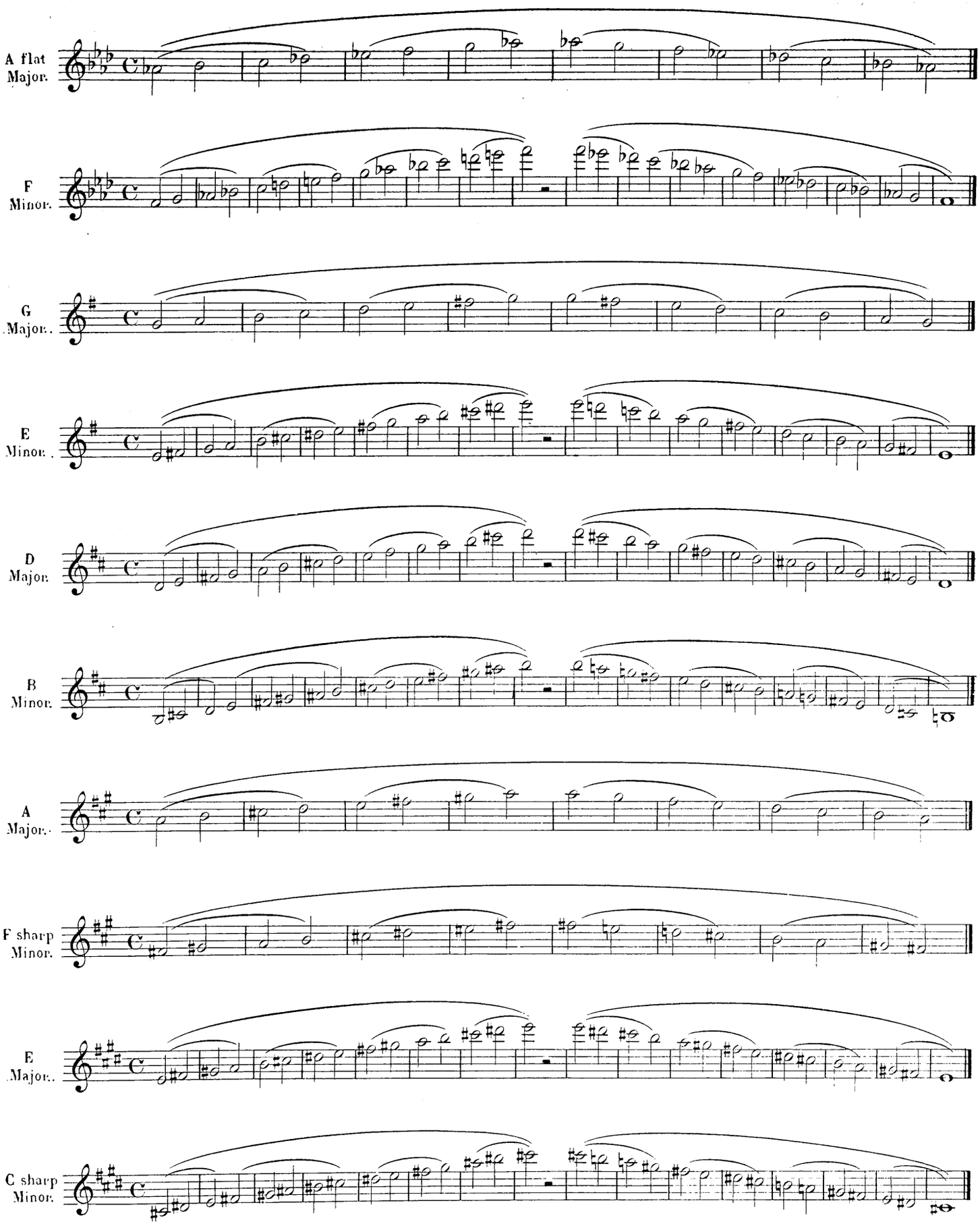
(EVETTE and SCHAEFFER System)



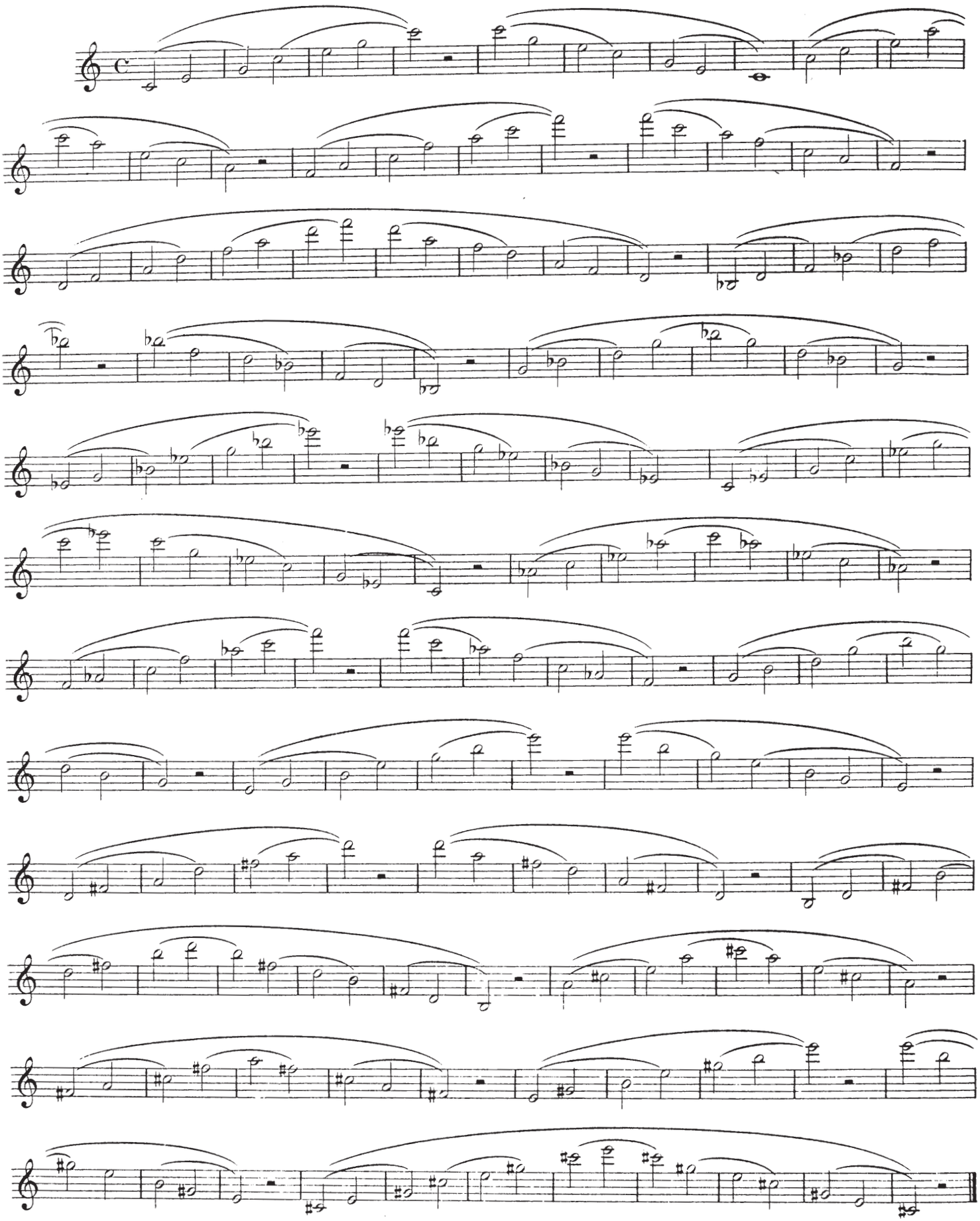


THE MOST USED MAJOR AND MINOR SCALES.




A flat Major.
F Minor.
G Major.
E Minor.
D Major.
B Minor.
A Major.
F sharp Minor.
E Major.
C sharp Minor.

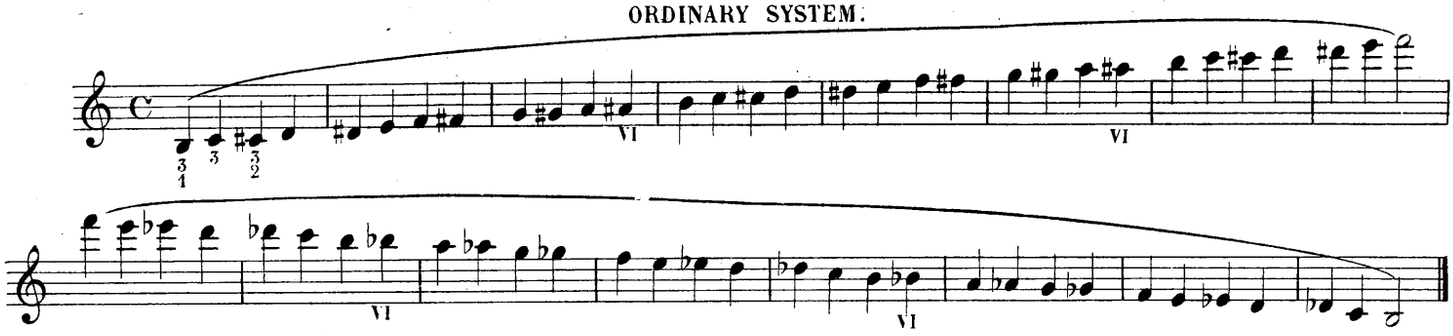
SOME MAJOR AND MINOR PERFECT TONES.



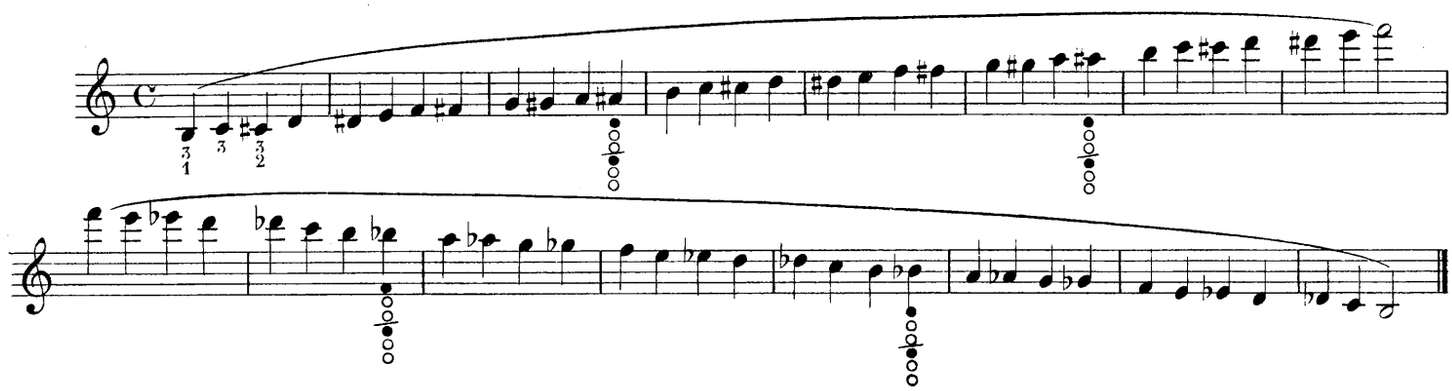
CHROMATIC SCALE OF THE SAXOPHONE

WITH THE INDICATION OF THE FINGERINGS USED AND TAUGHT BY M. *A. MAYEUR.*

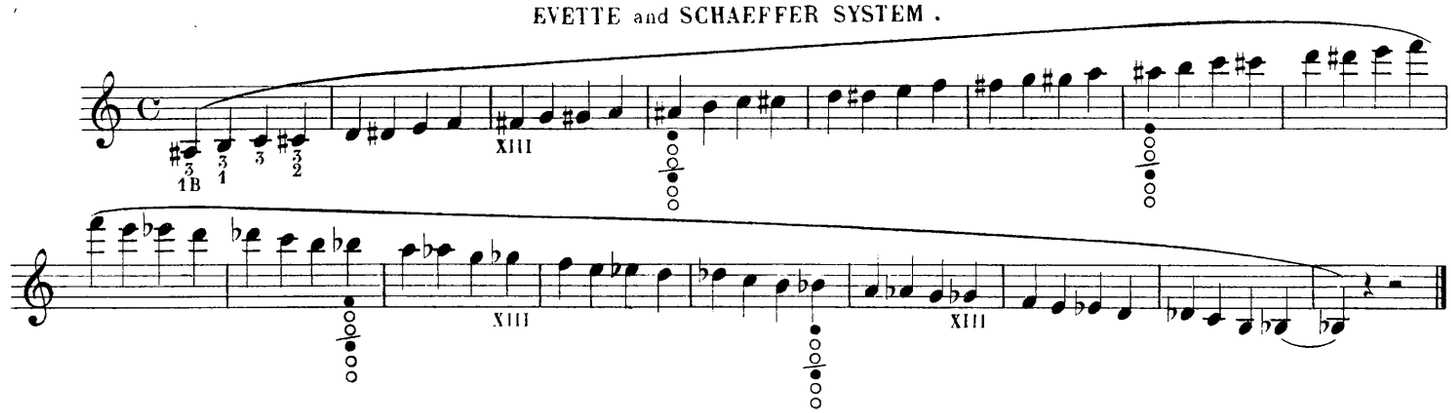
ORDINARY SYSTEM.



SYSTEM WITH C SHAKE KEY AND B FLAT WITH THE TWO FOREFINGERS.



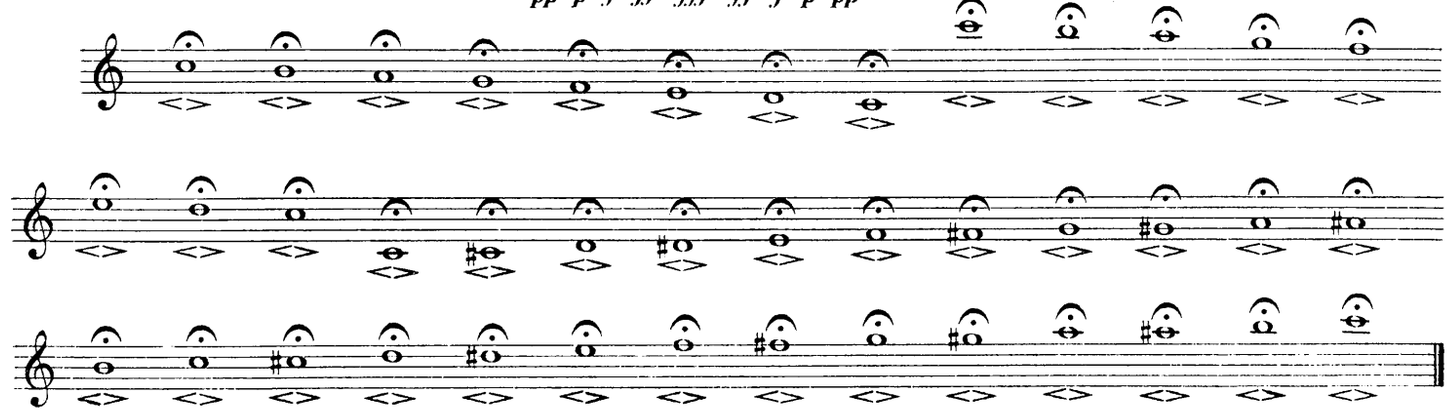
EVETTE and SCHAEFFER SYSTEM.



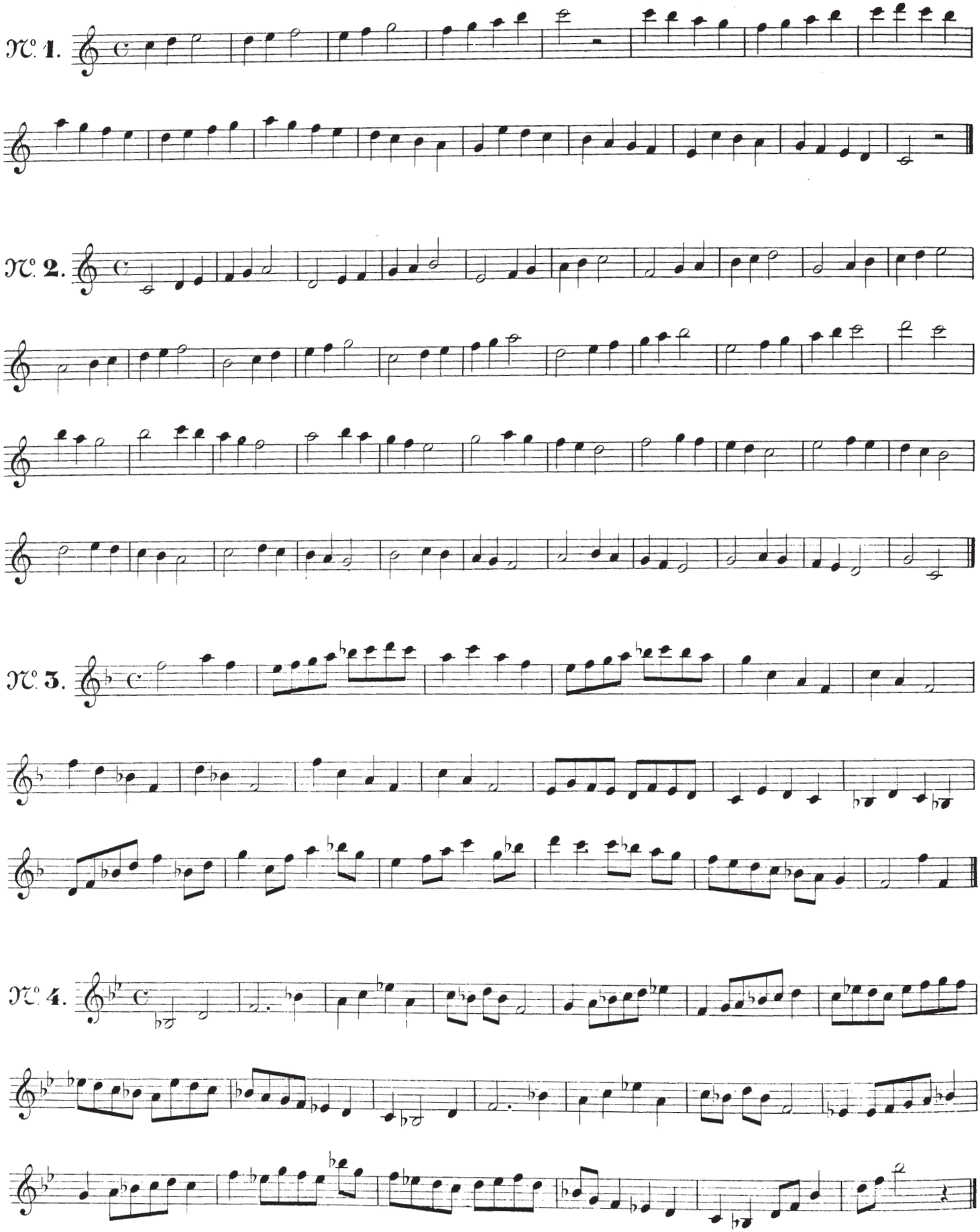
EXERCISE ON THE SUSTAINED TONES

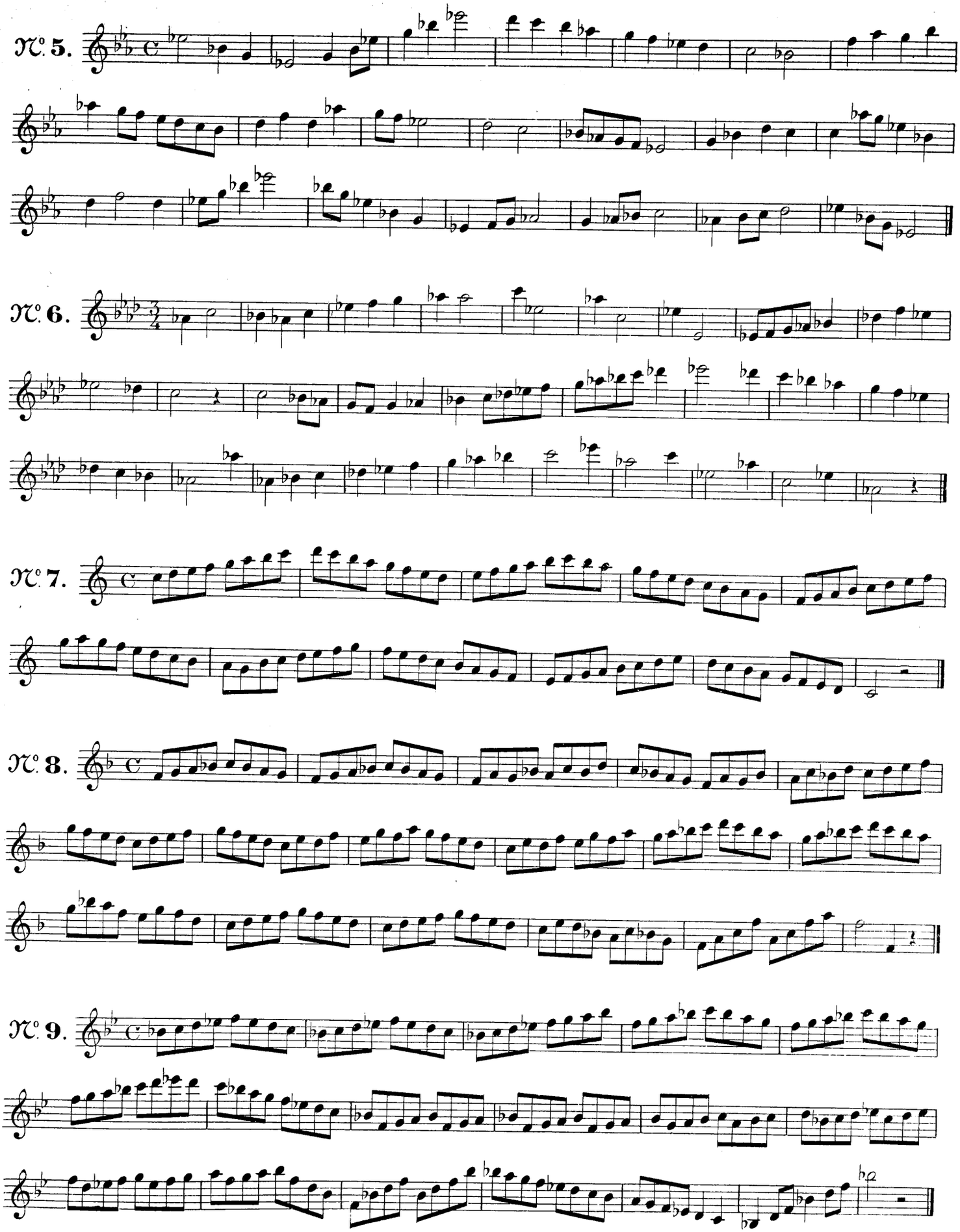
EFFECT TO OBTAIN:

pp p f ff fff ff f p pp

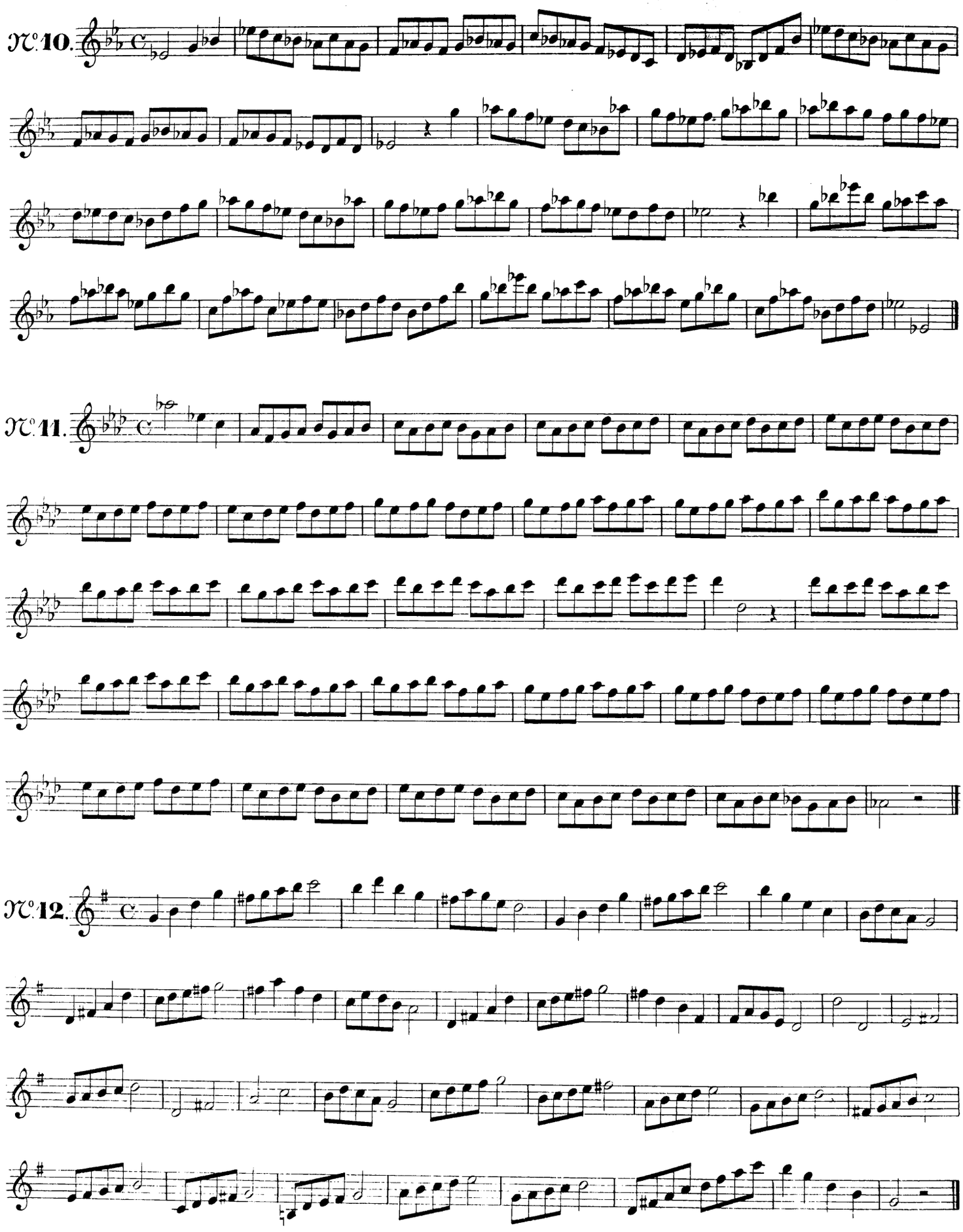


SOUNDS TO STACCATO.

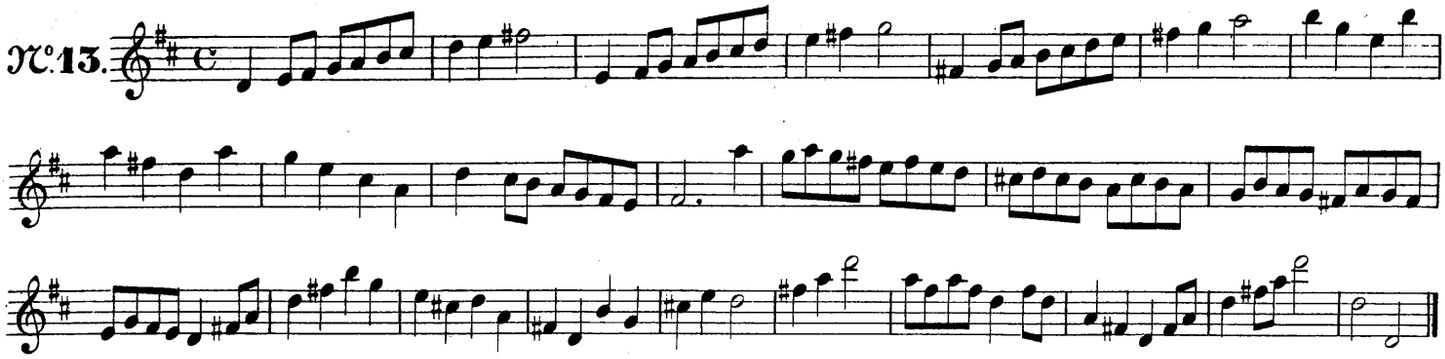




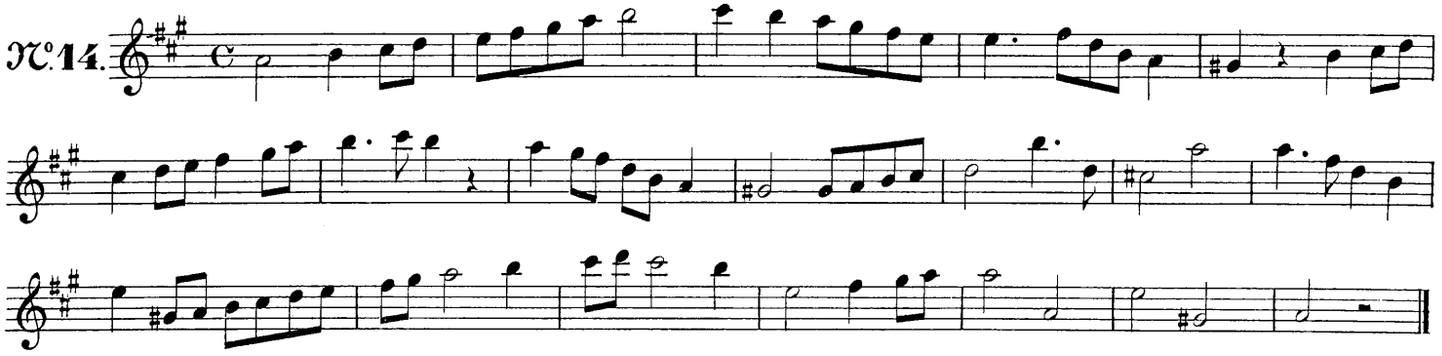
250581


№ 10.
№ 11.
№ 12.

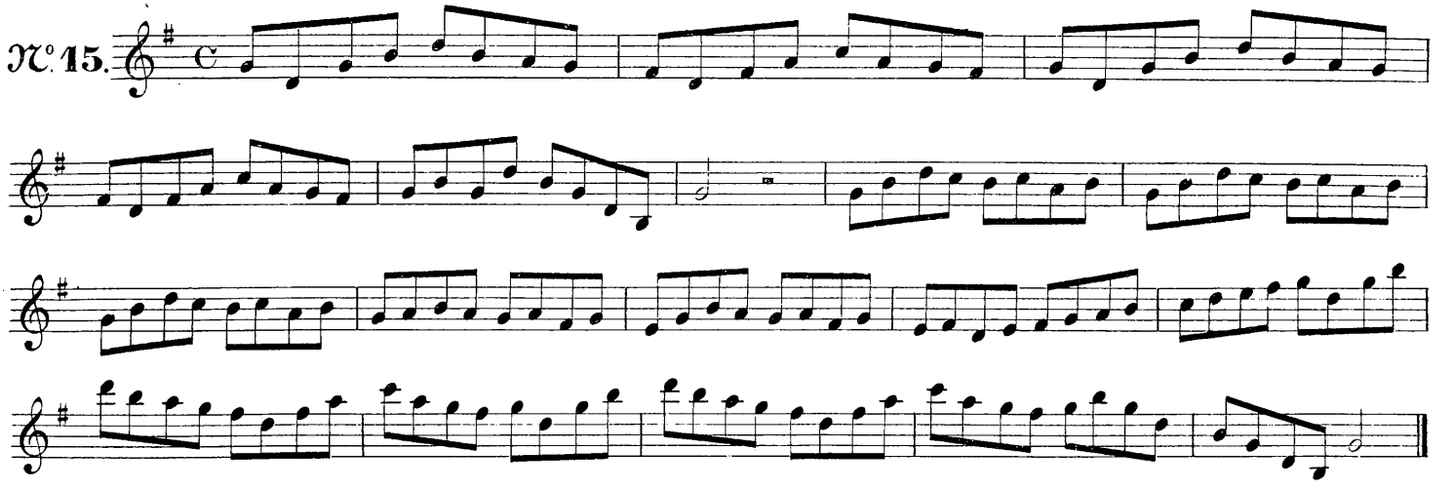
№ 13.



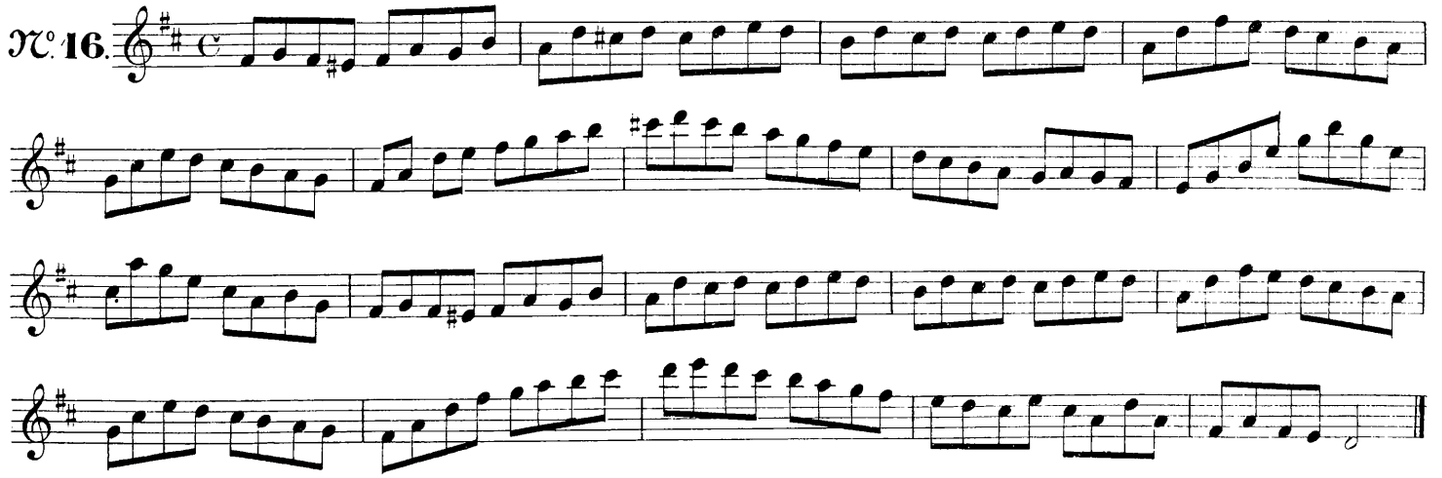
№ 14.



№ 15.

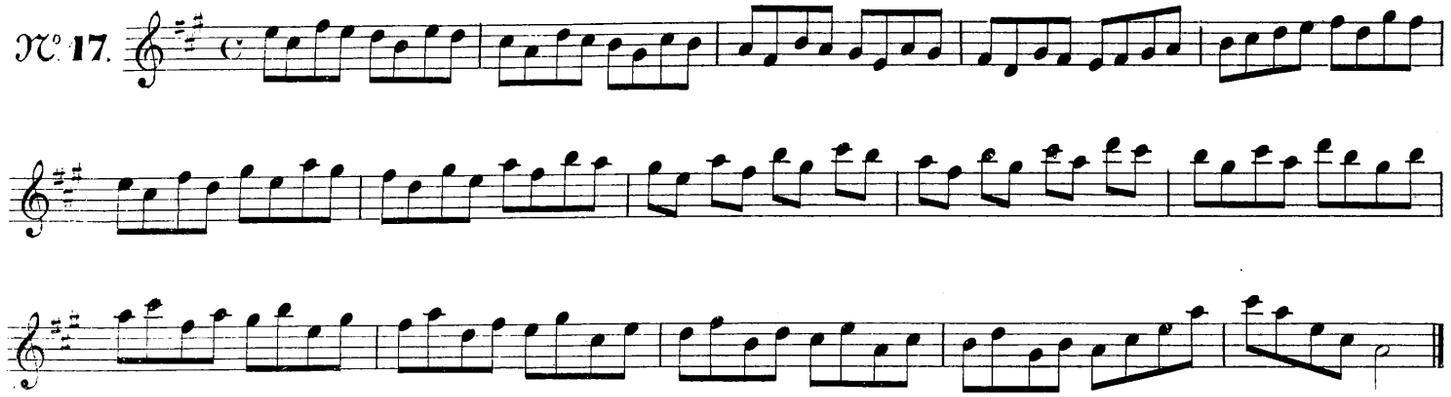


№ 16.



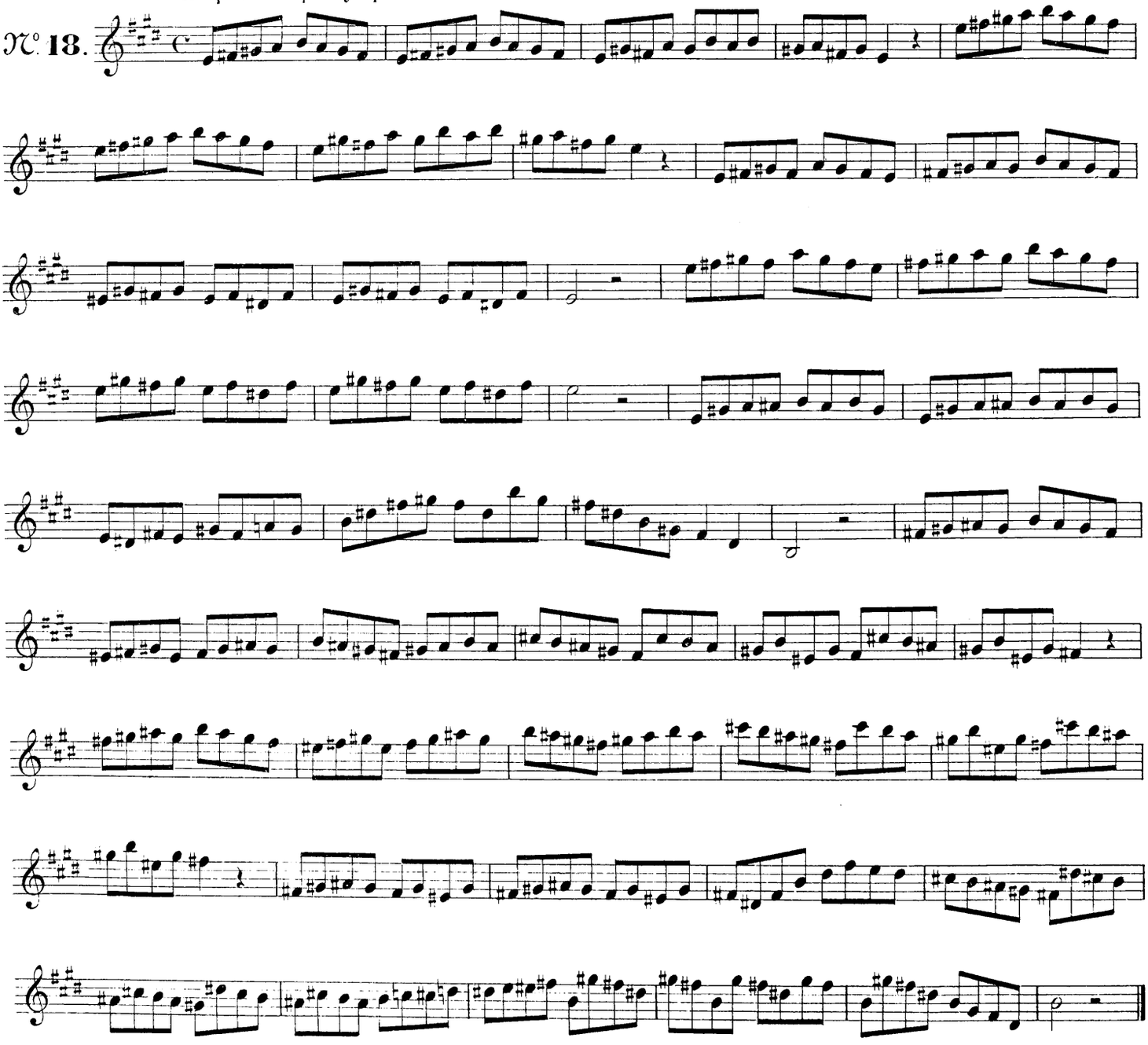
Keep G sharp key opened *(EVETTE and SCHAEFFER System)*

N°. 17.



Keep G sharp key opened *(EVETTE and SCHAEFFER System)*

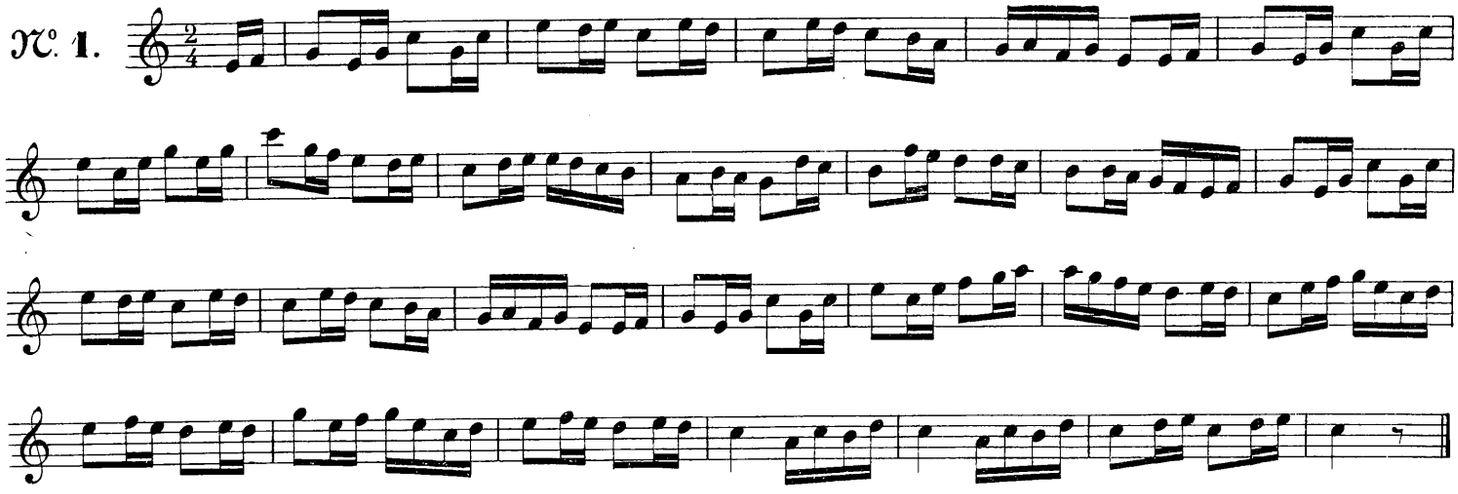
N°. 18.



EXERCISES ON THE SEMI QUAVERS STACCATO.

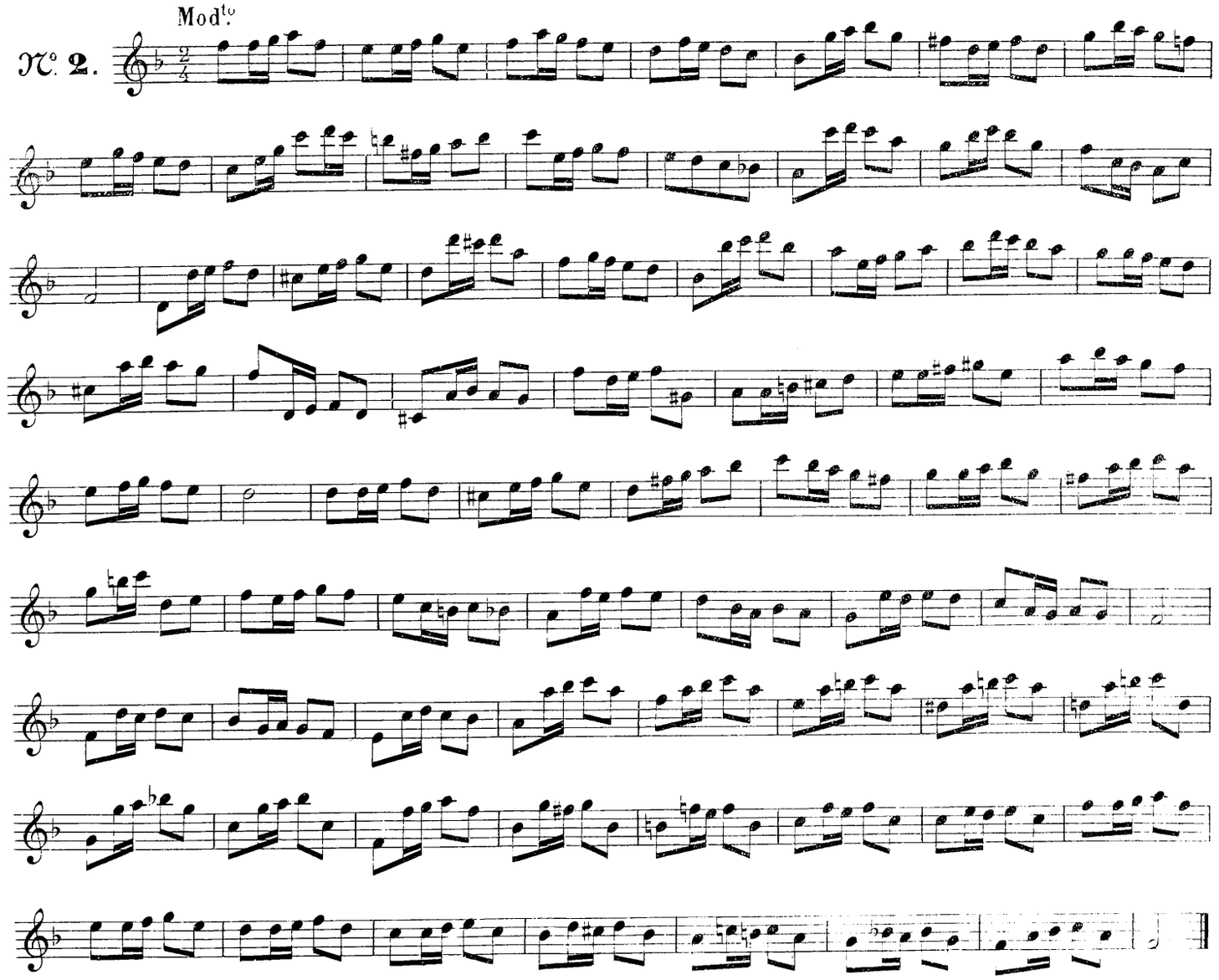
Mod^to

N°. 1.



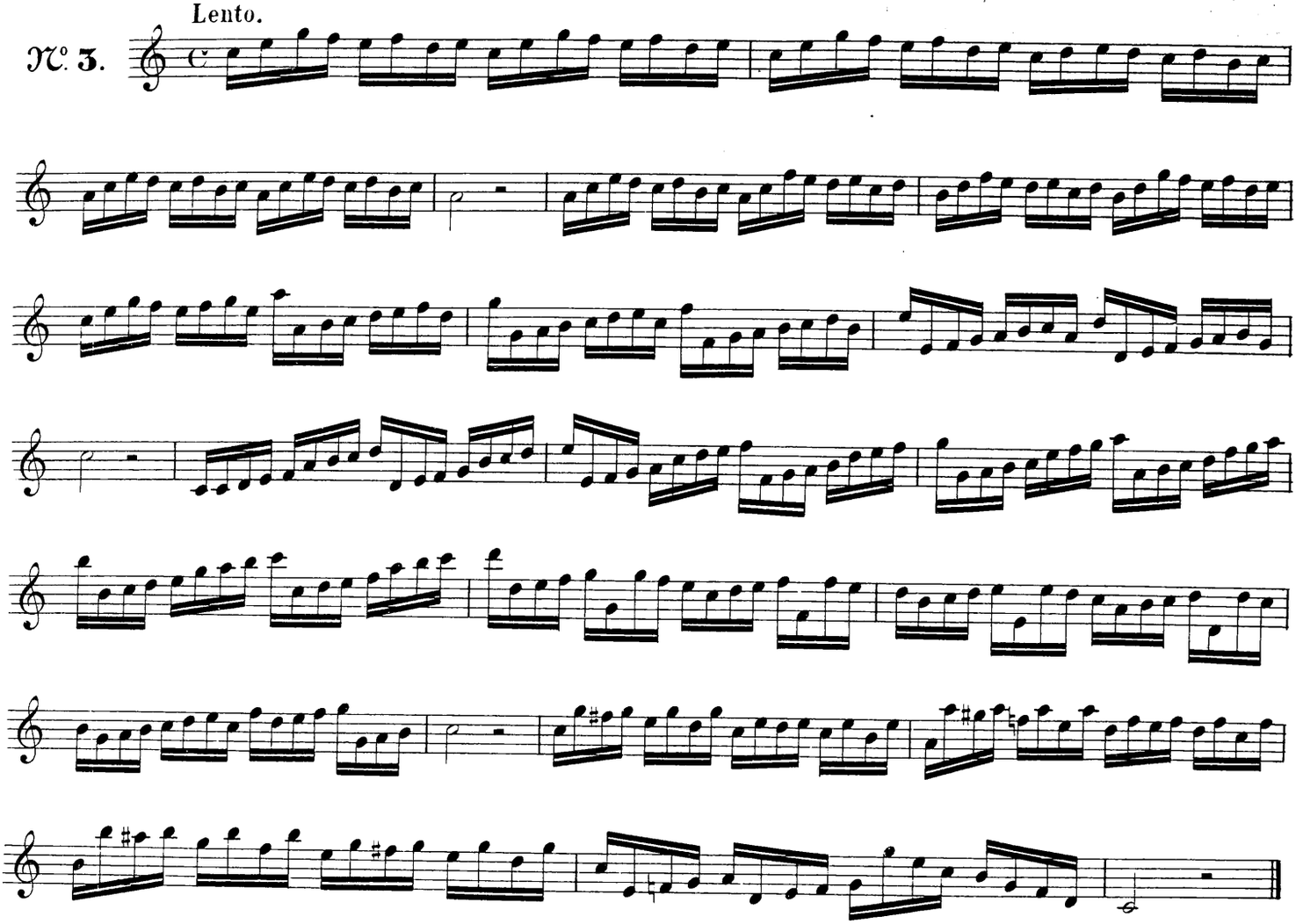
Mod^to

N°. 2.

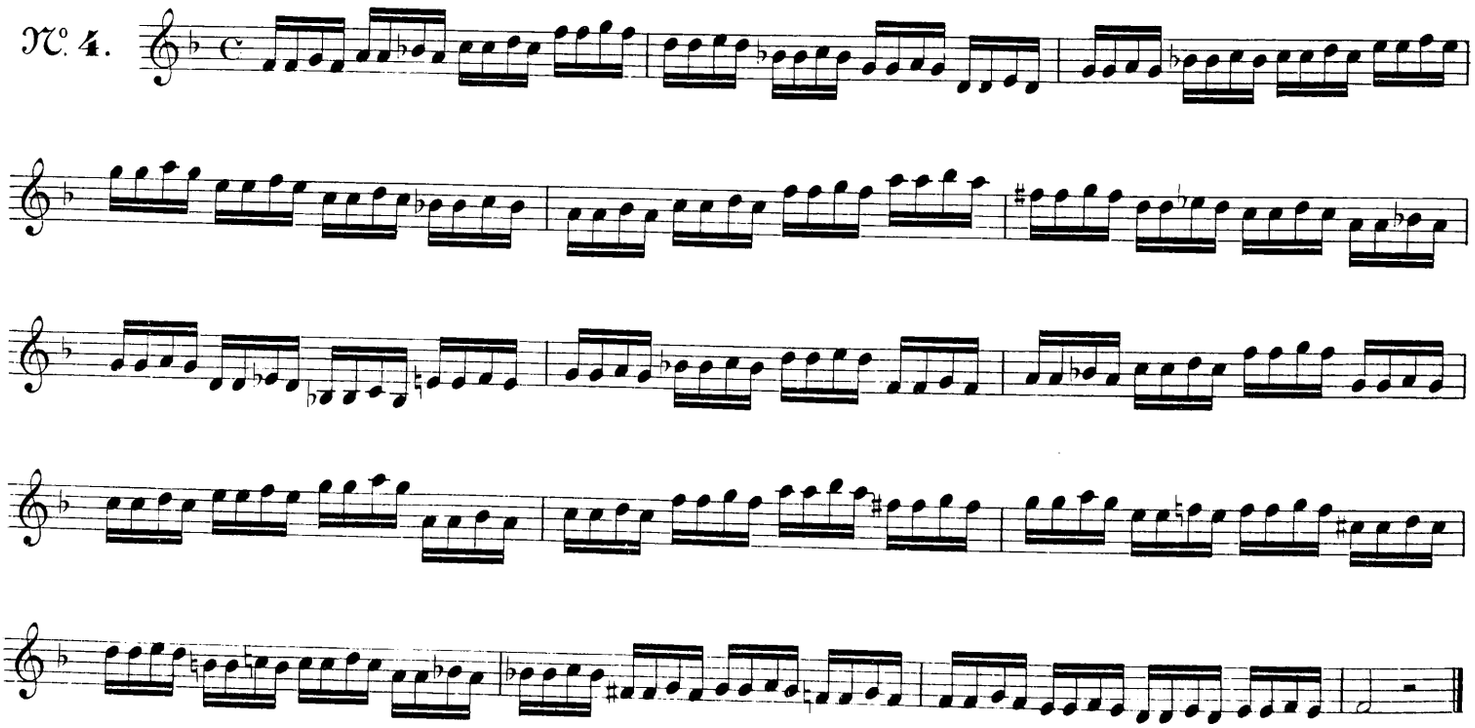


Lento.

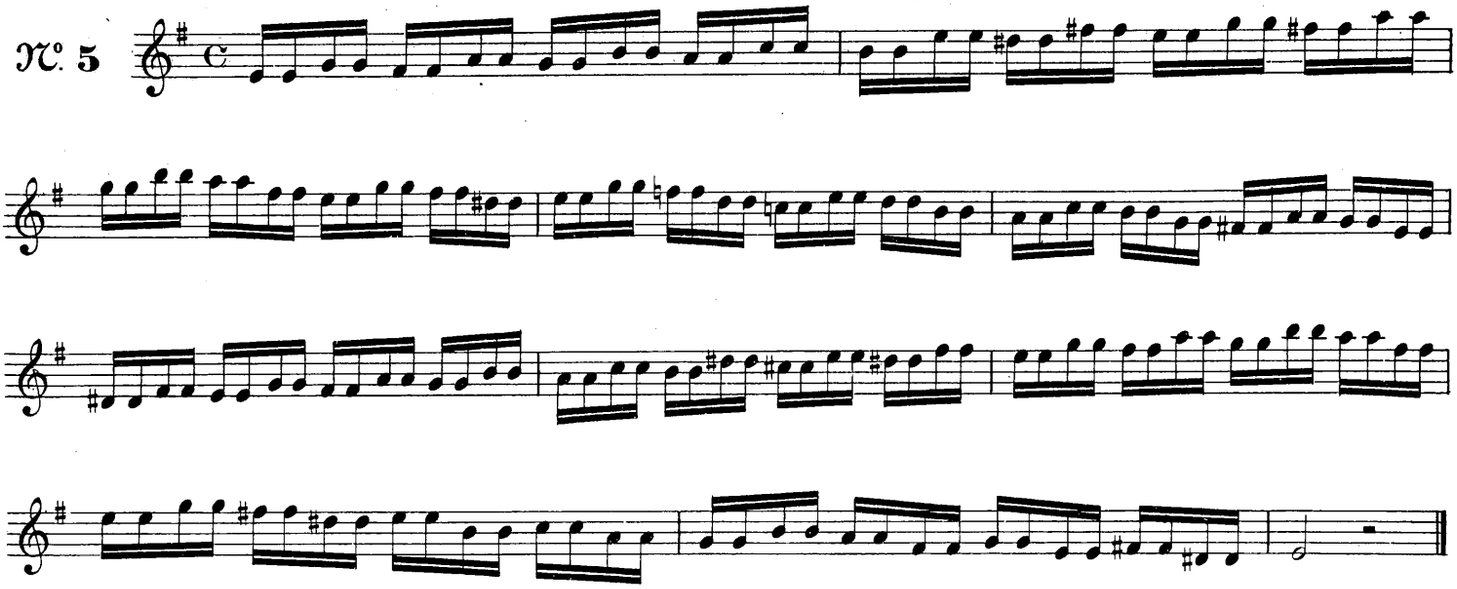
№ 3.



№ 4.

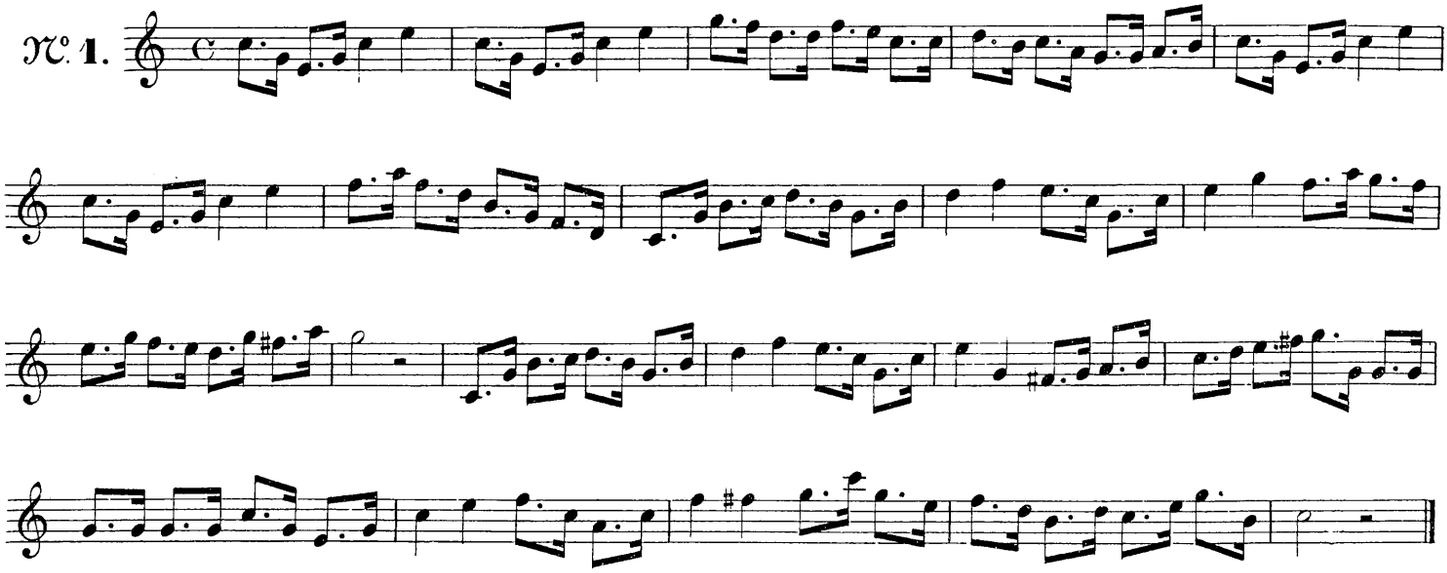


№ 5

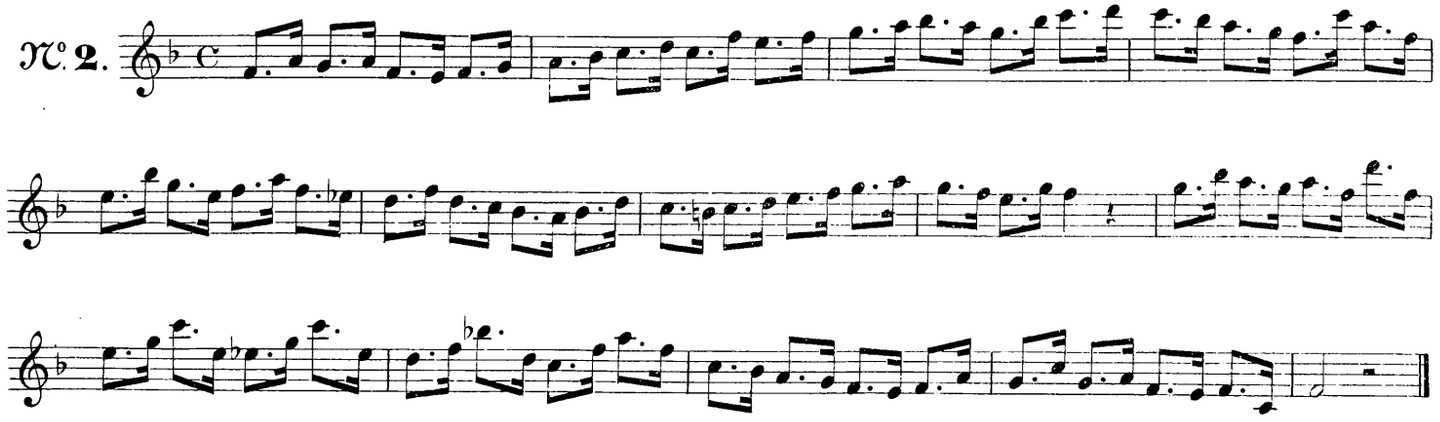


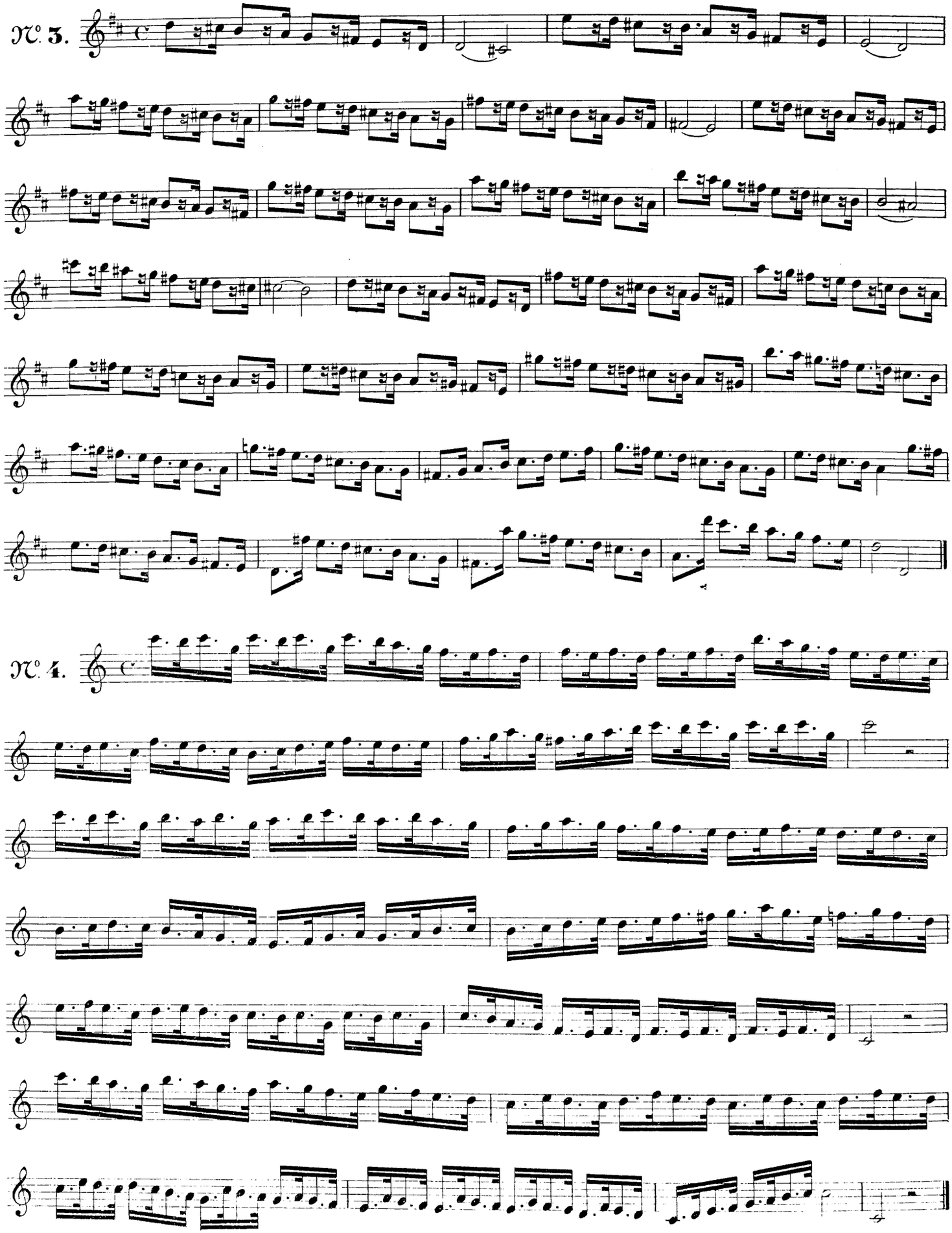
EXERCISES ON THE POINTED QUAVERS AND SEMI QUAVERS.

№ 1.

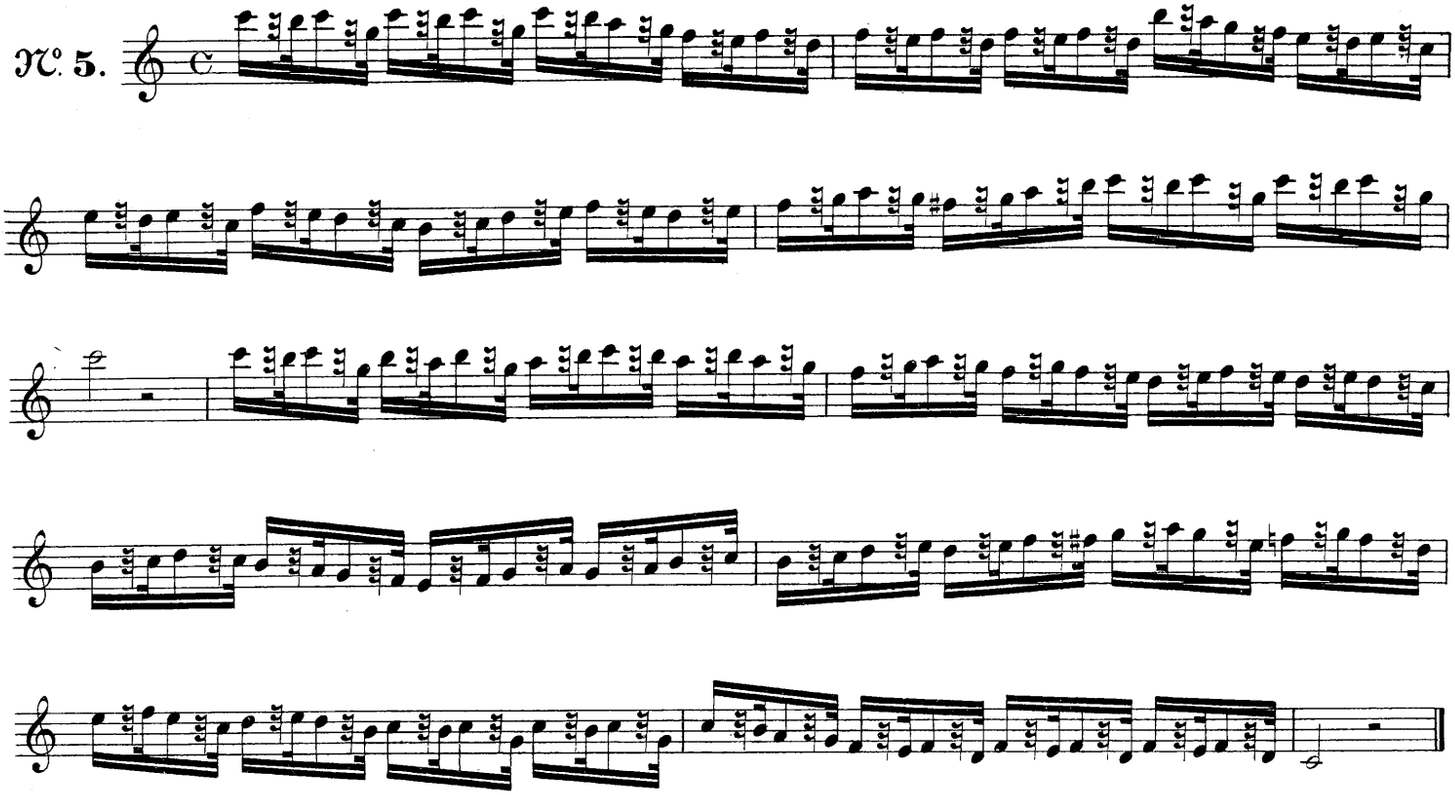


№ 2.



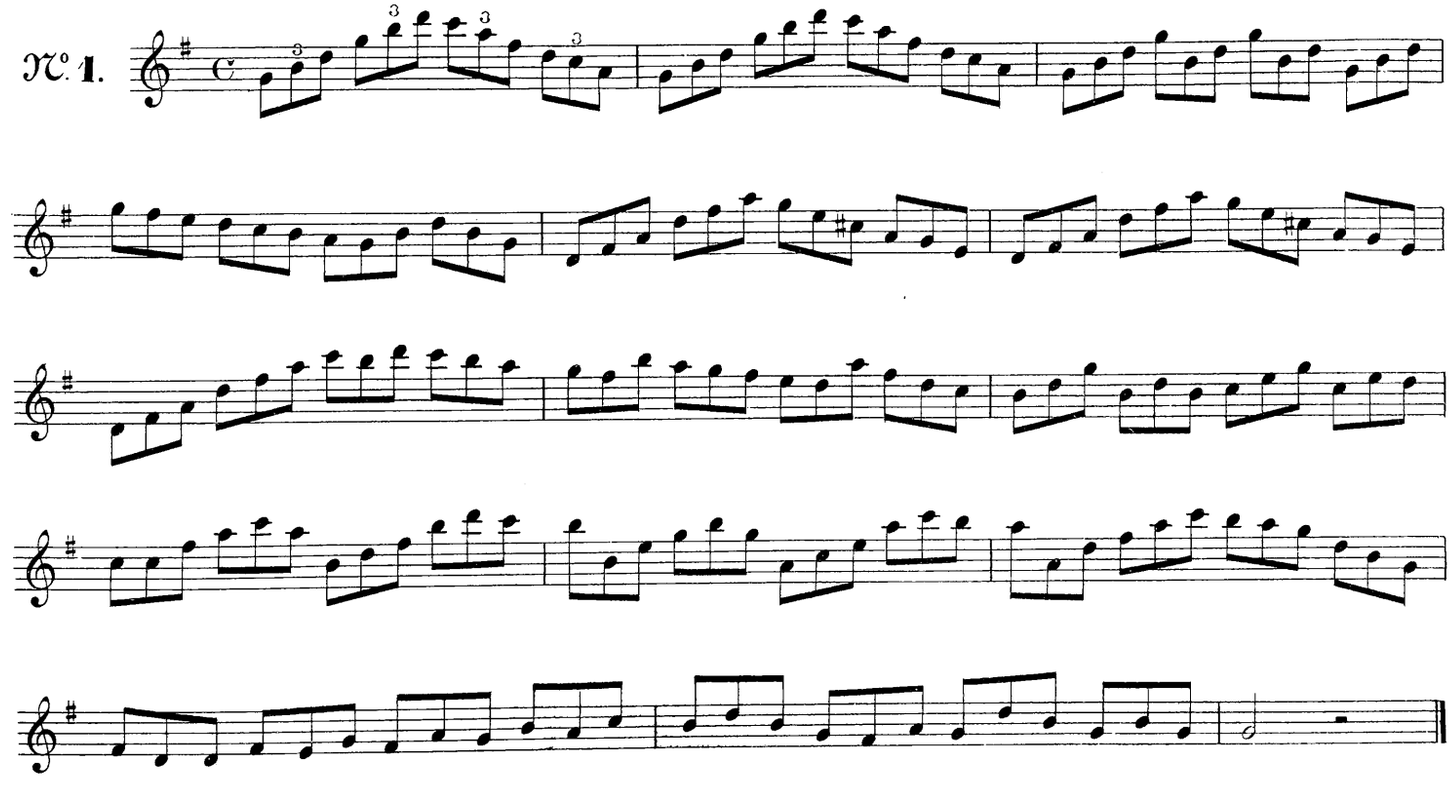

N°. 3.
N°. 4.

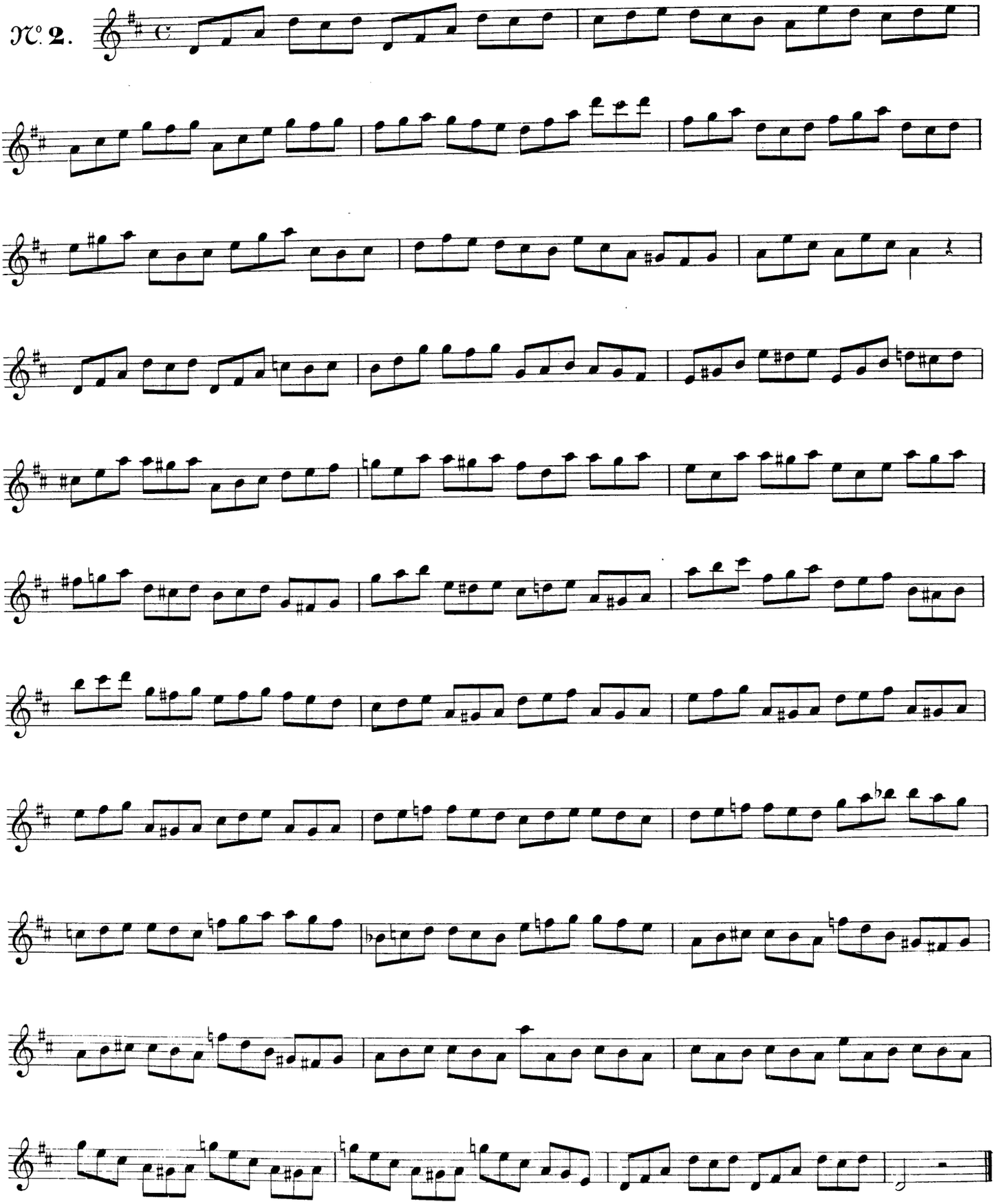
№ 5.



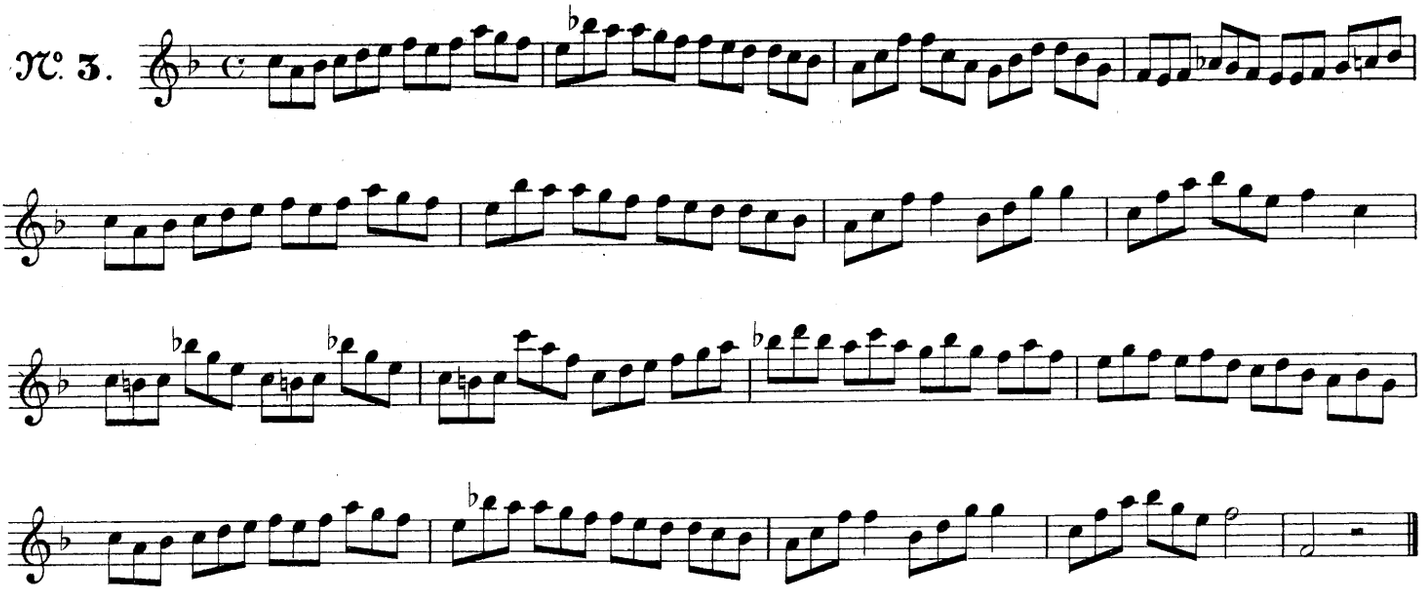
EXERCISES ON THE TRIOLETS.

№ 1.

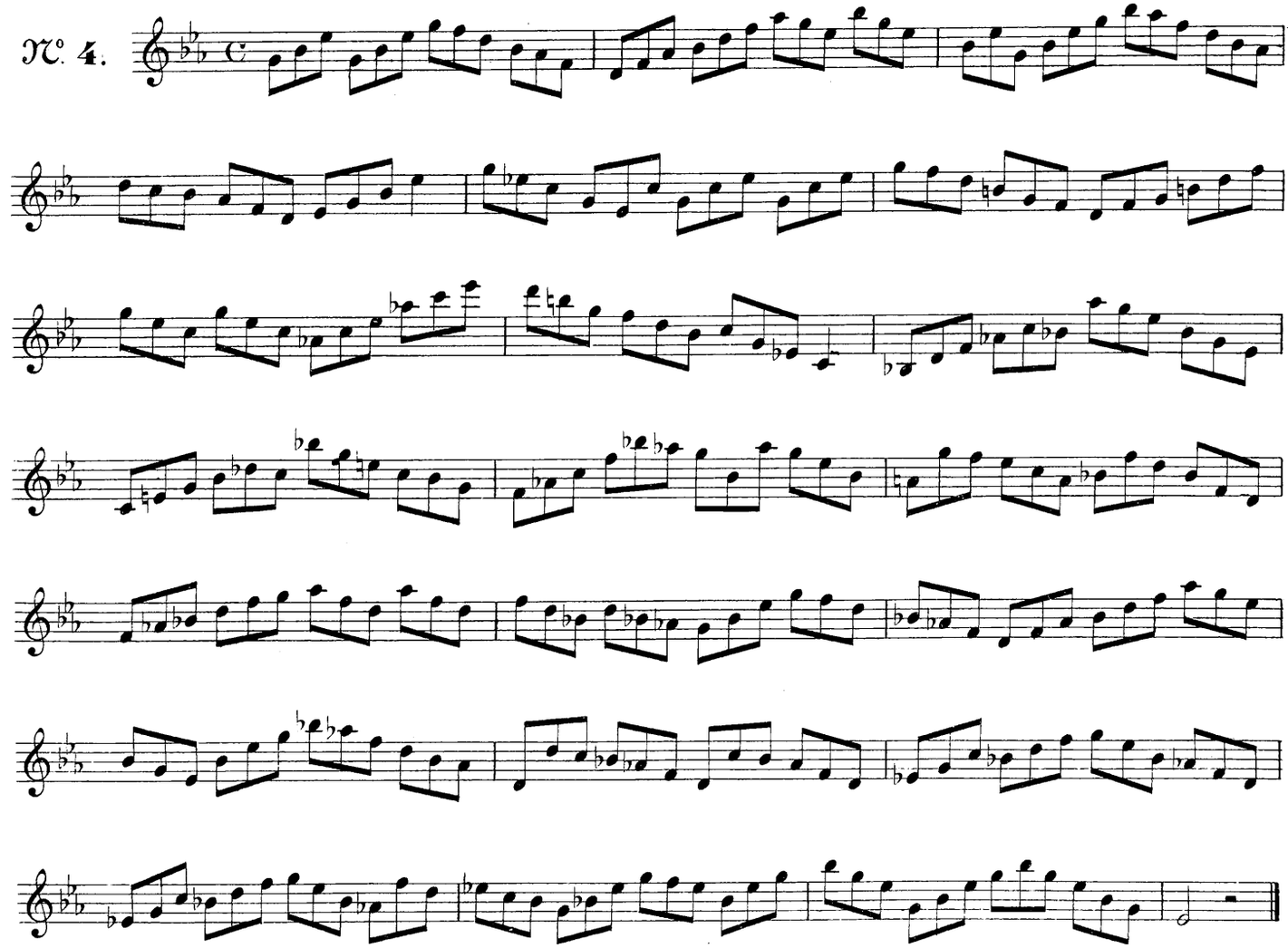



№ 2.

№ 3.

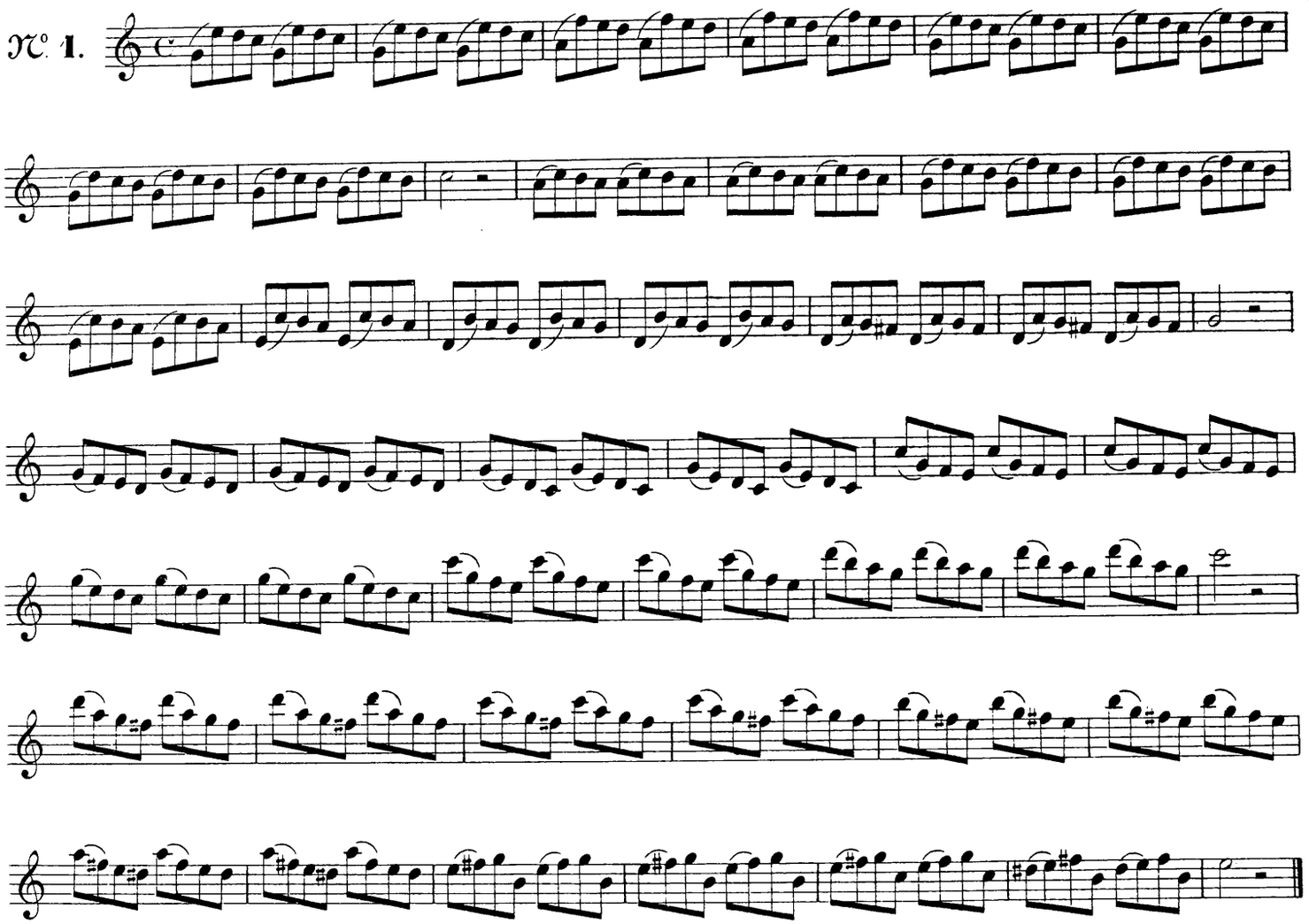


№ 4.

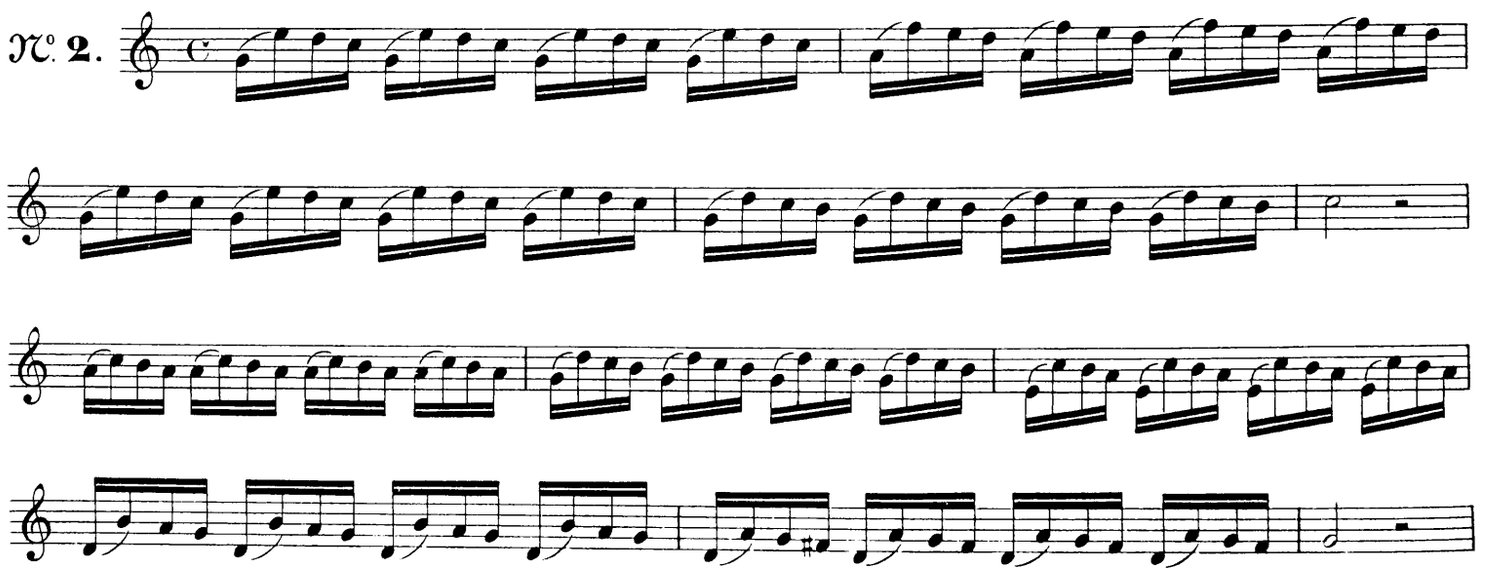


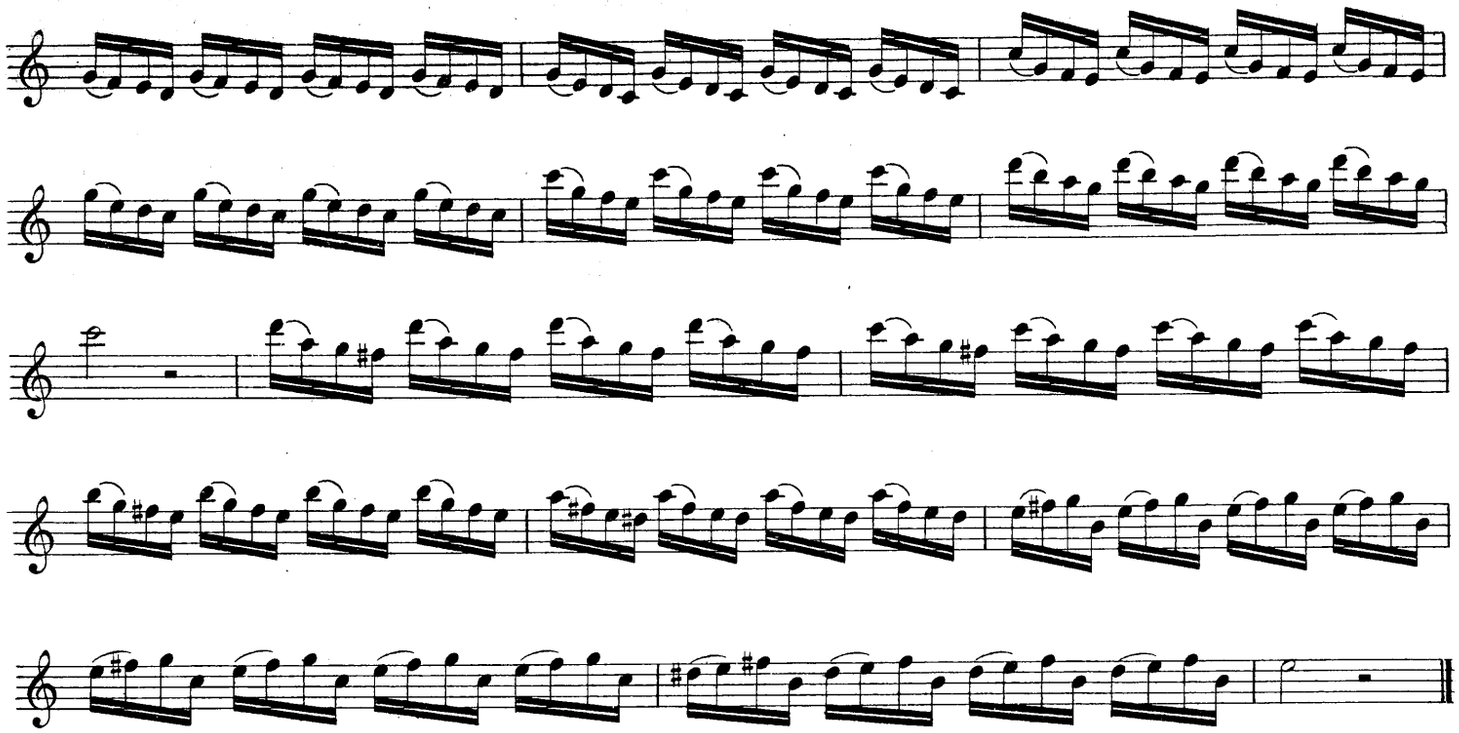
EXERCISES ON THE SLURED AND STACCATO NOTES.

№ 1.



№ 2.





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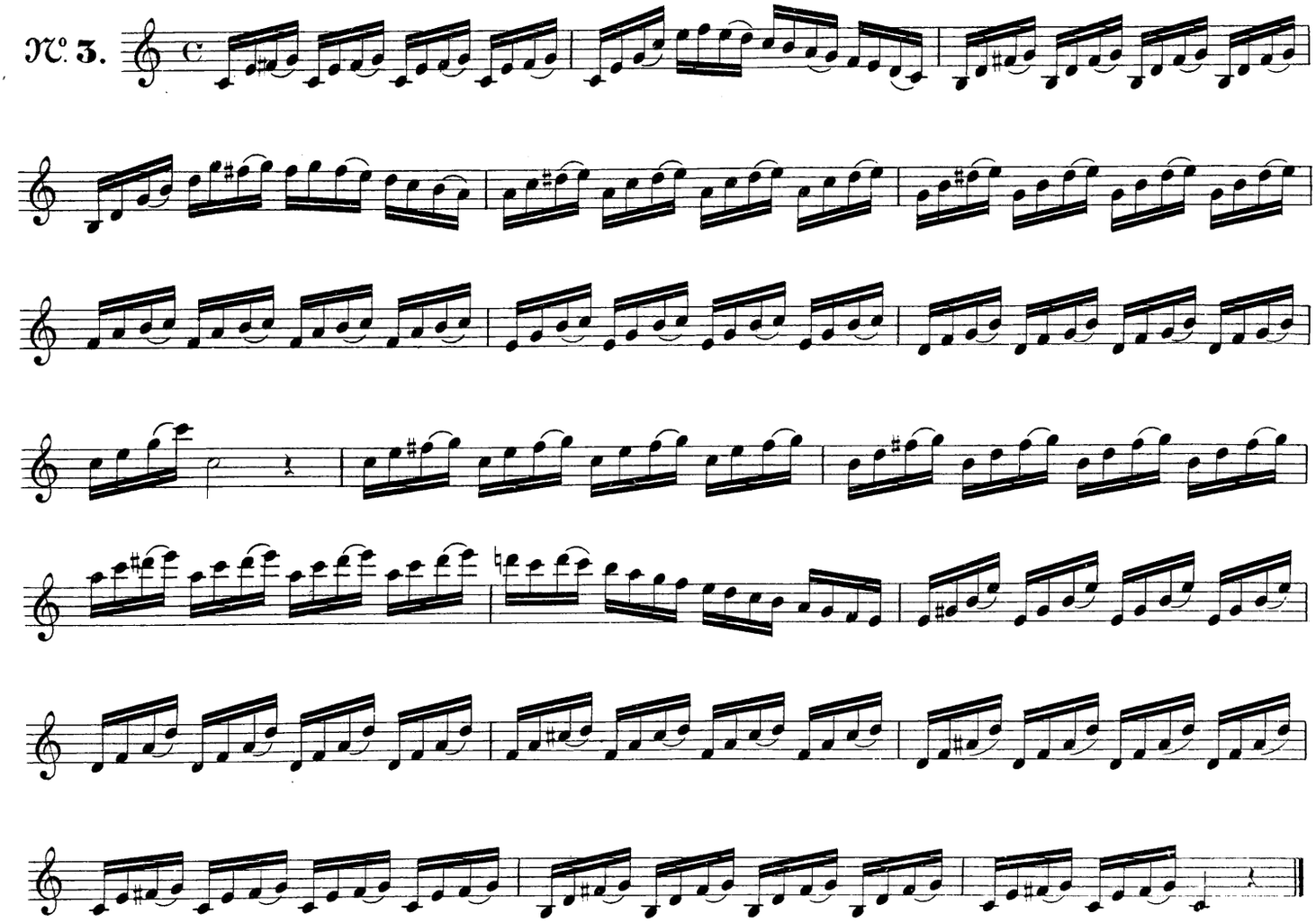

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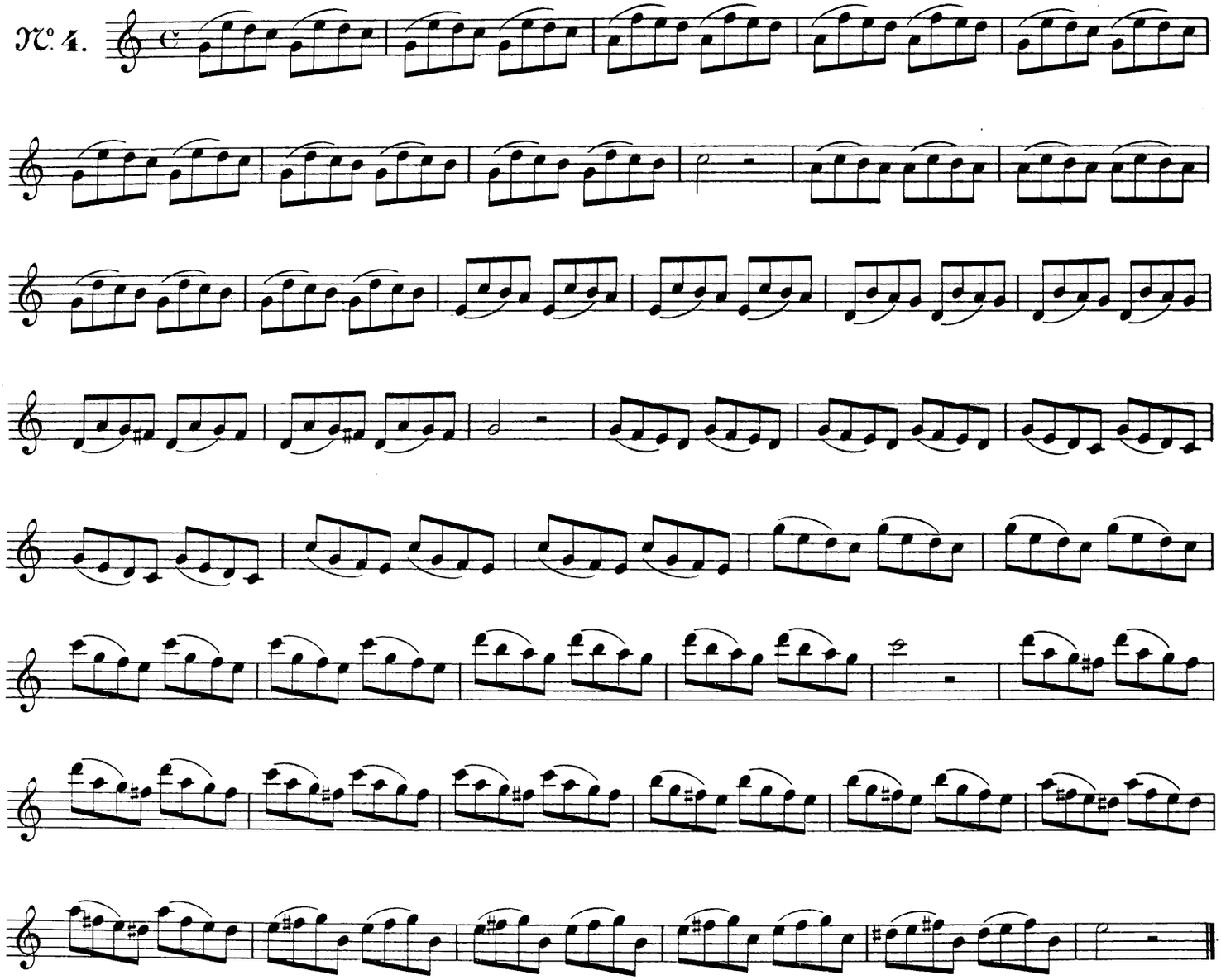

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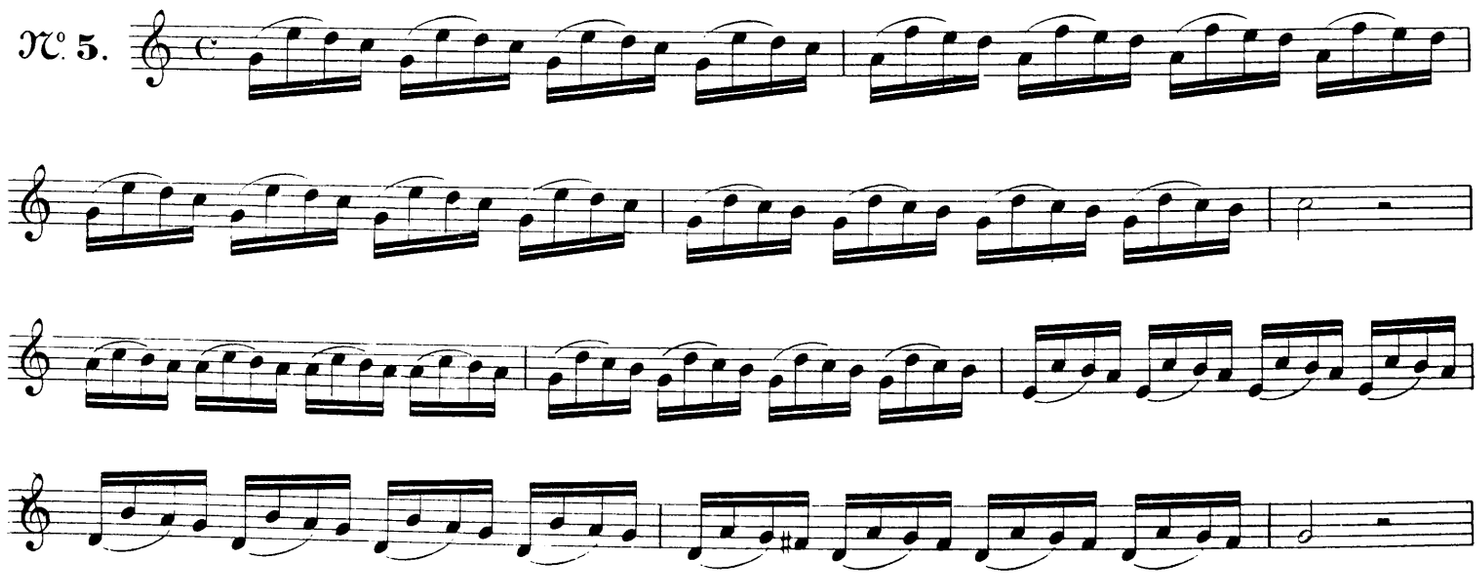

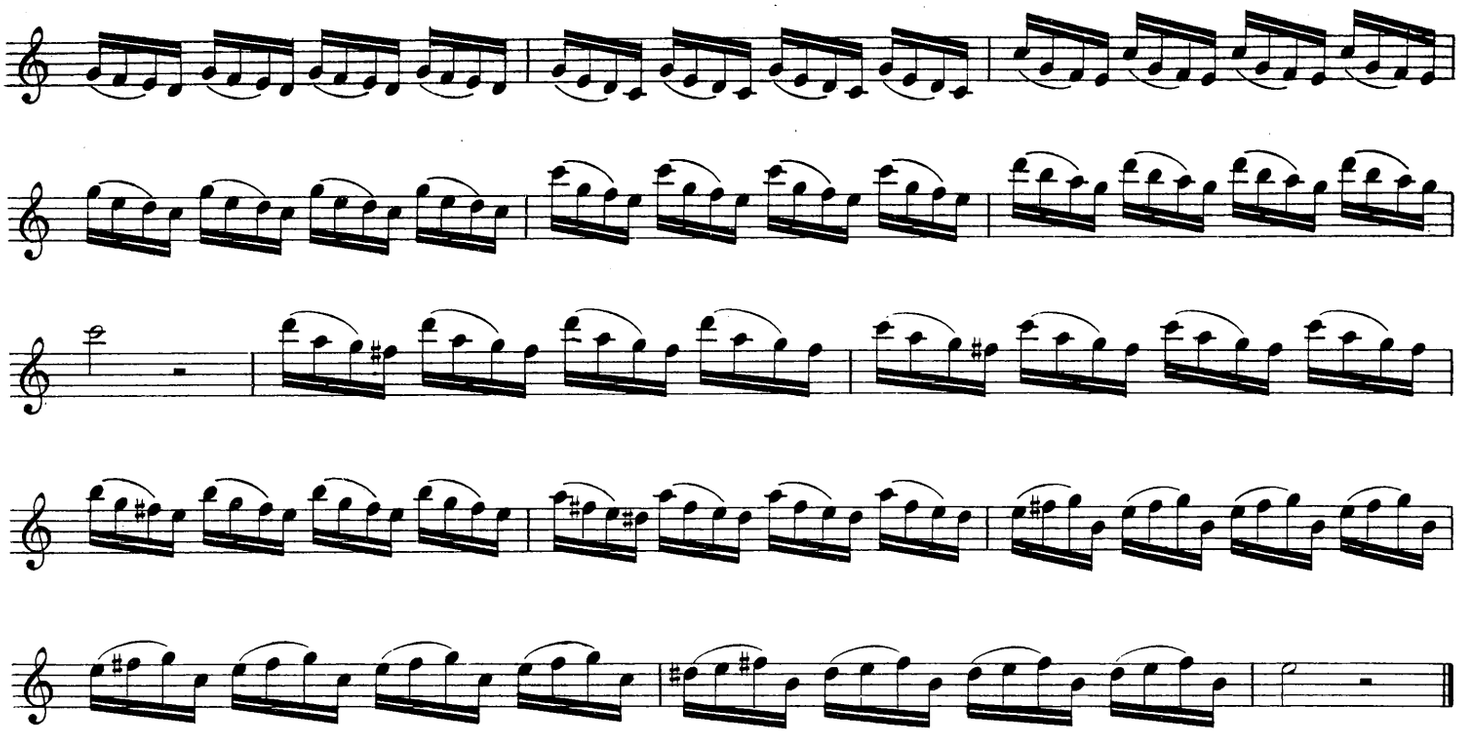

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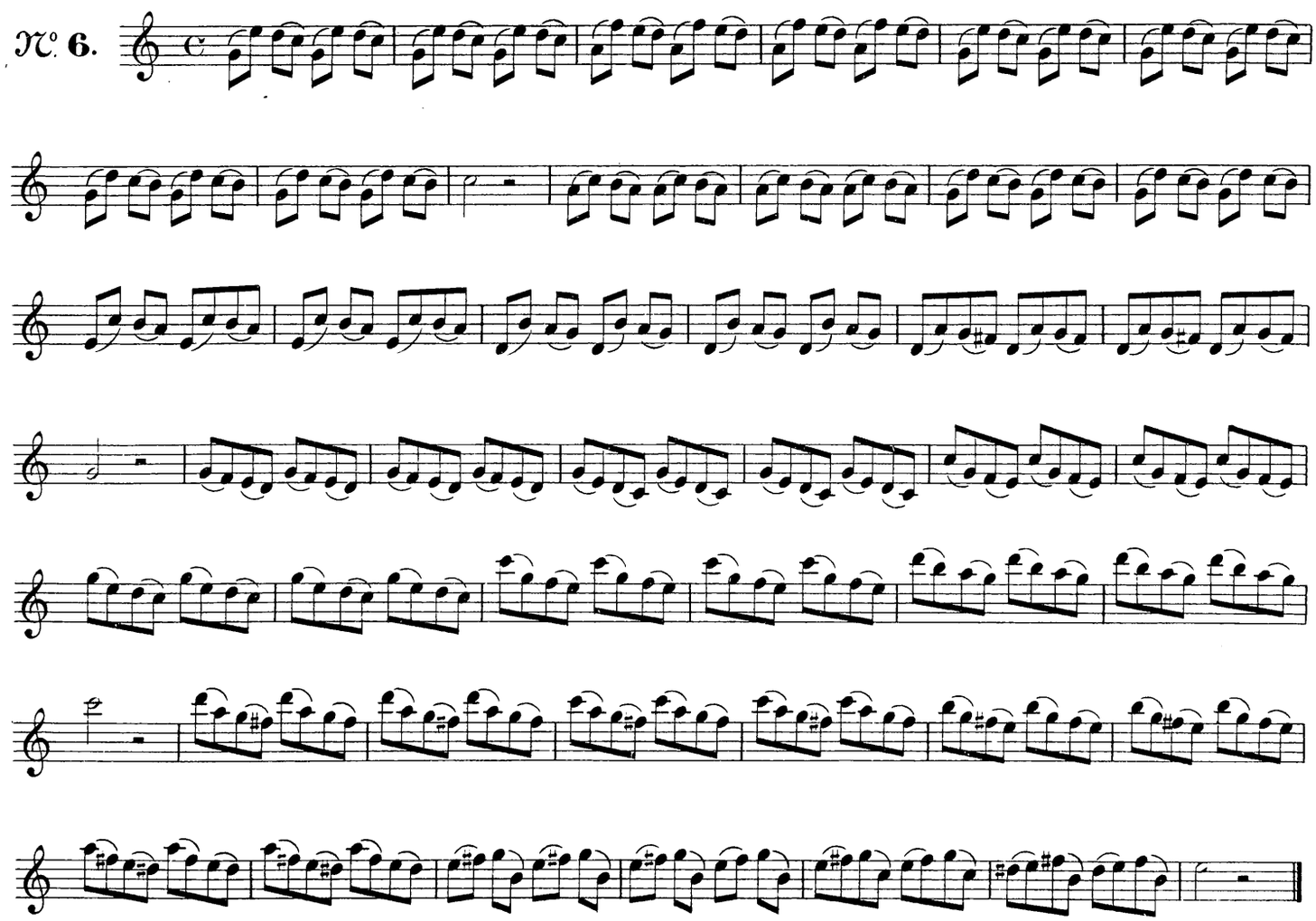

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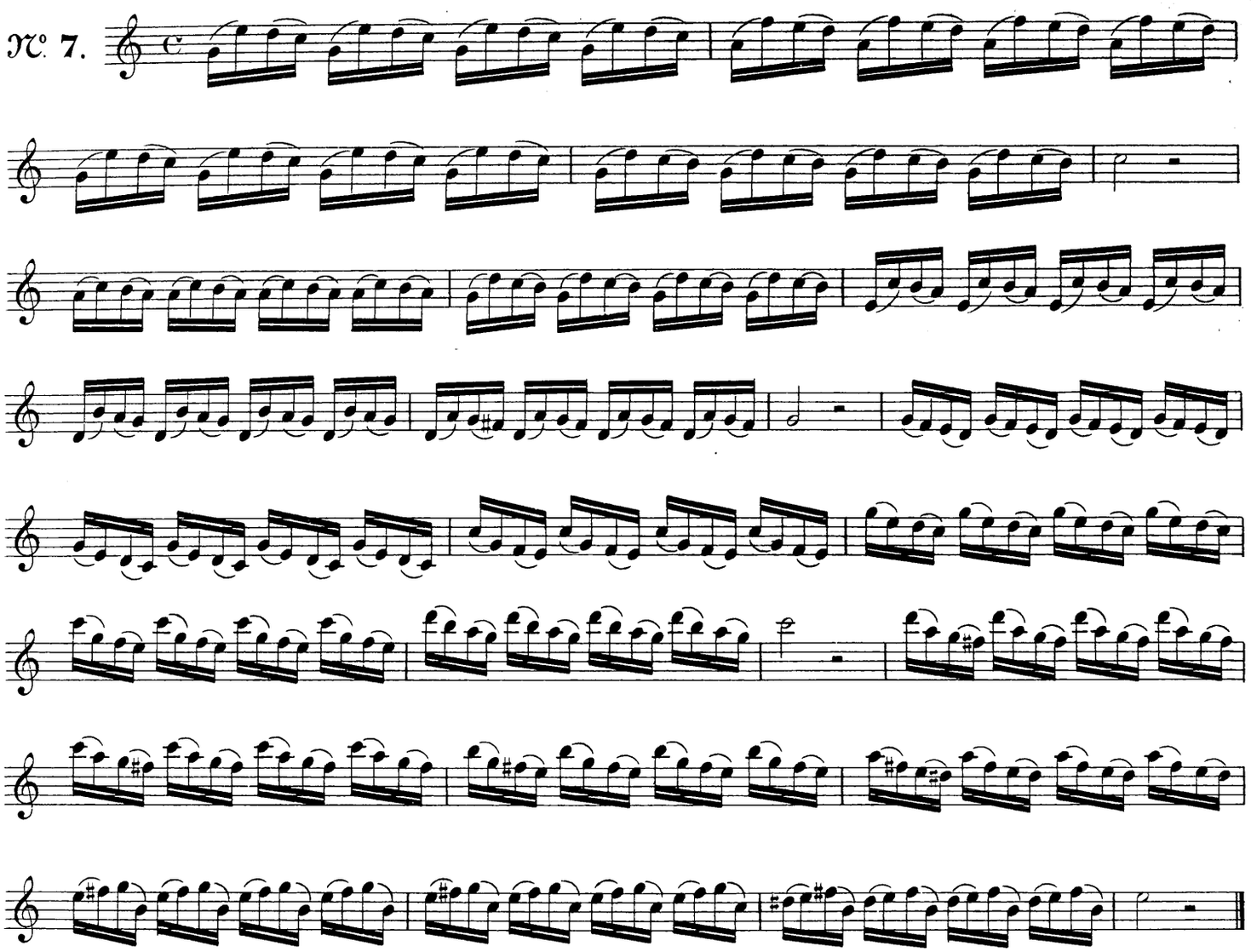

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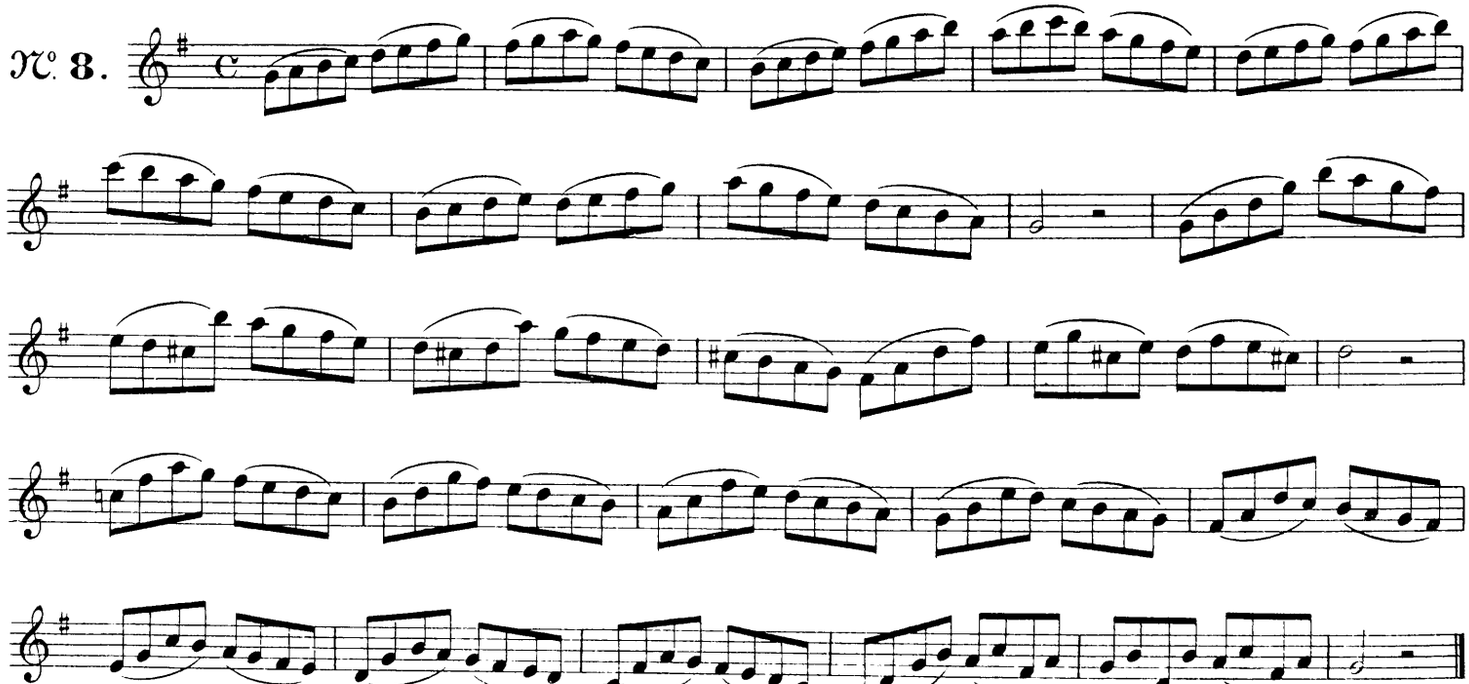

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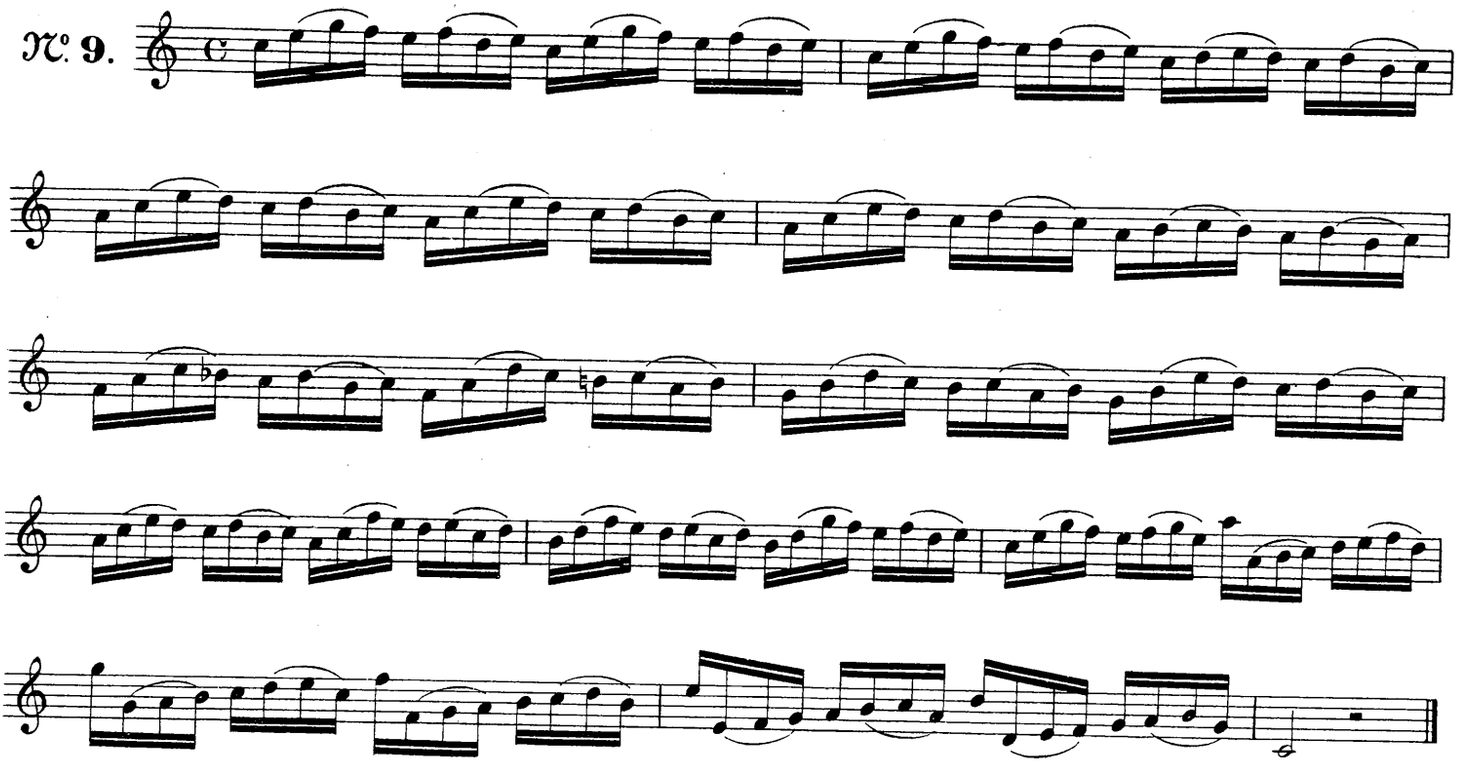

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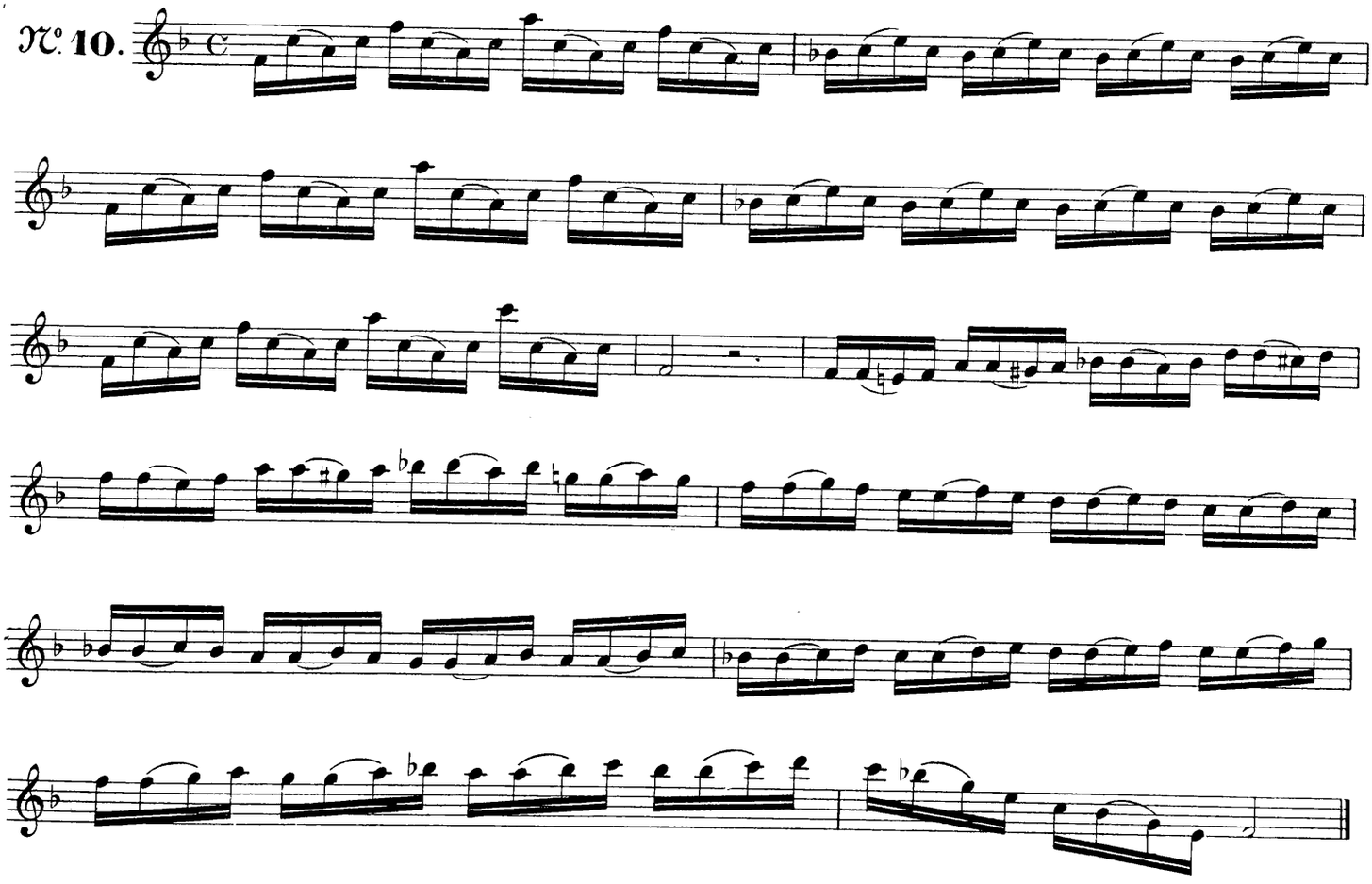

DUOS

FOR TWO E FLAT OR B FLAT SAXOPHONES.

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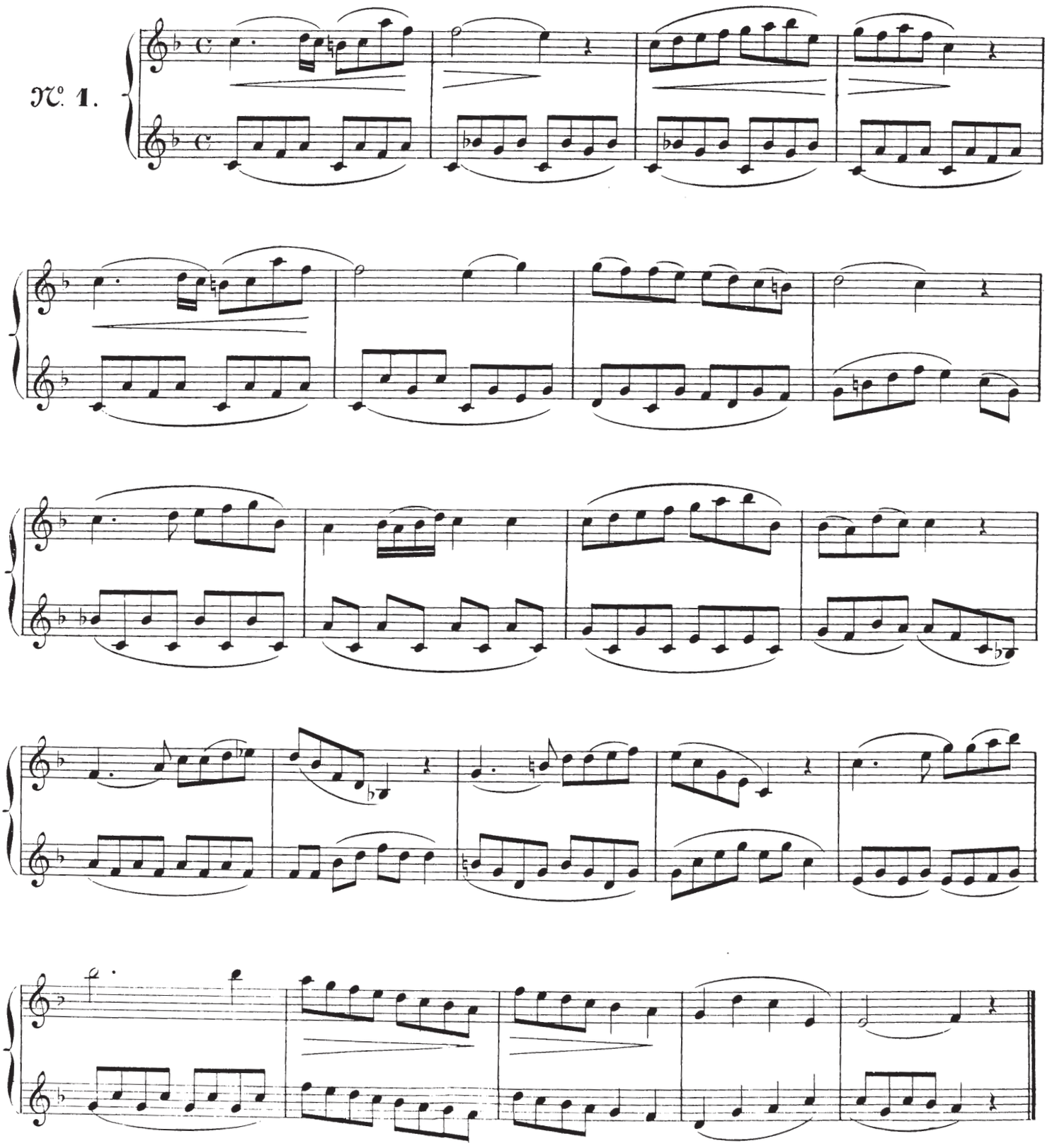

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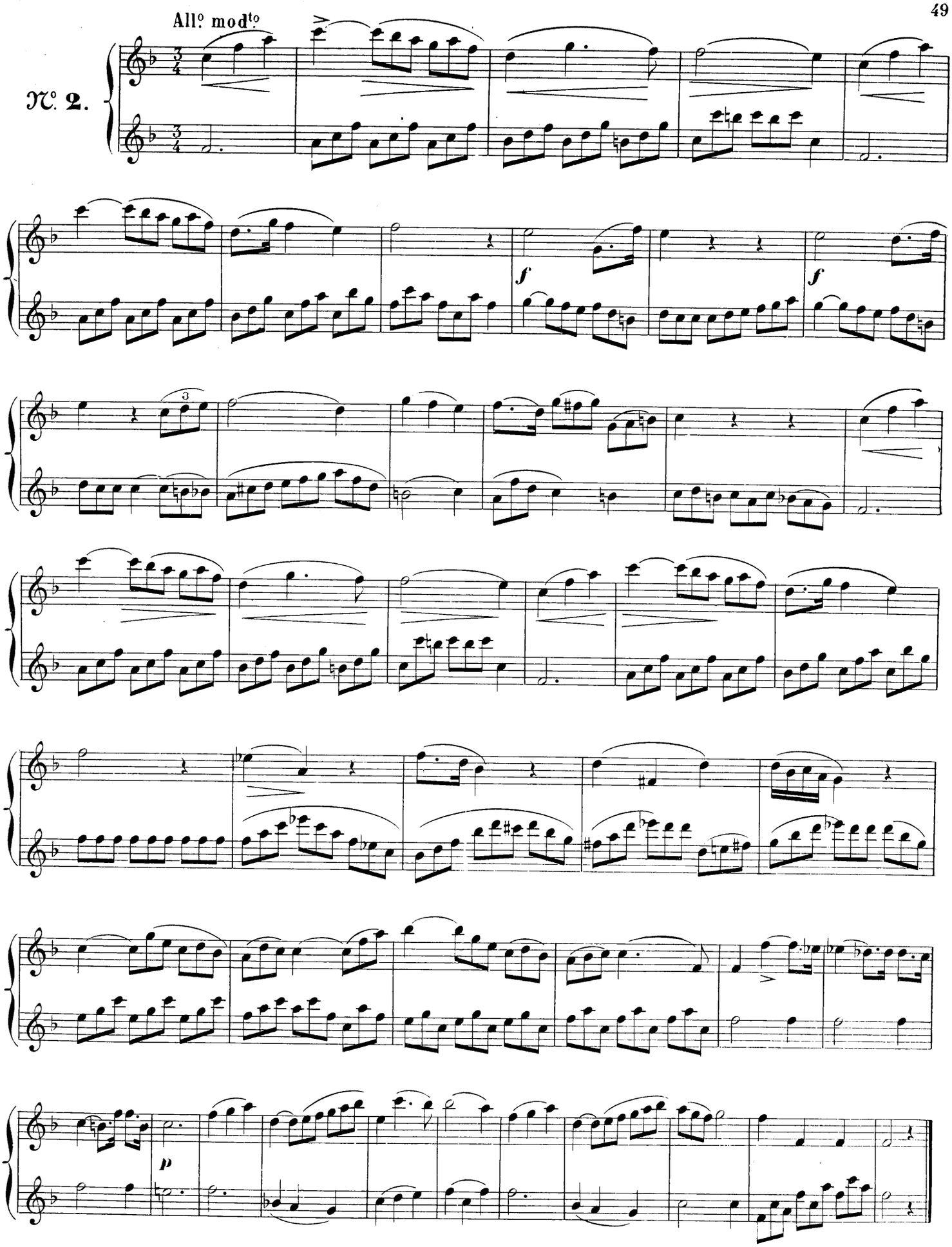

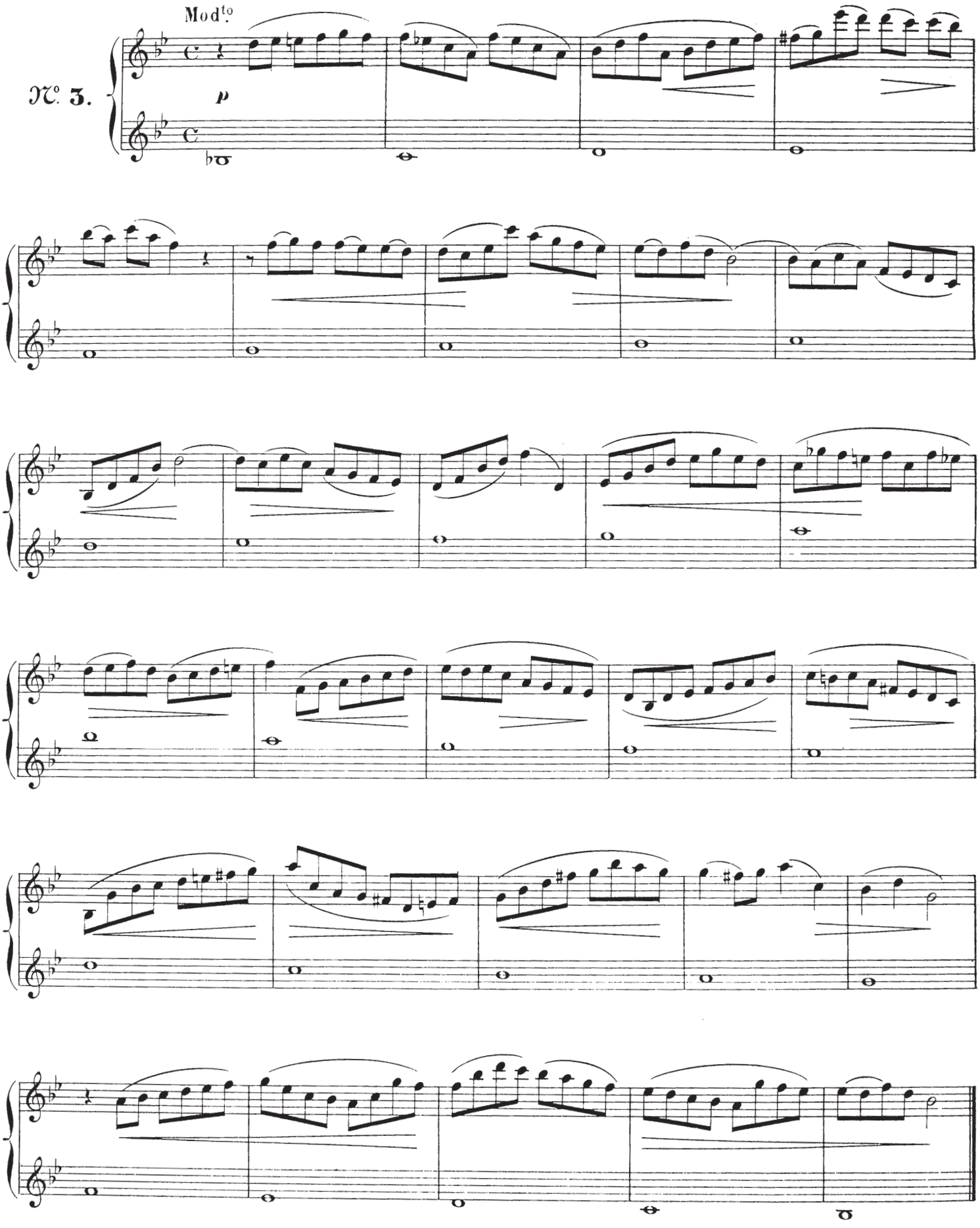
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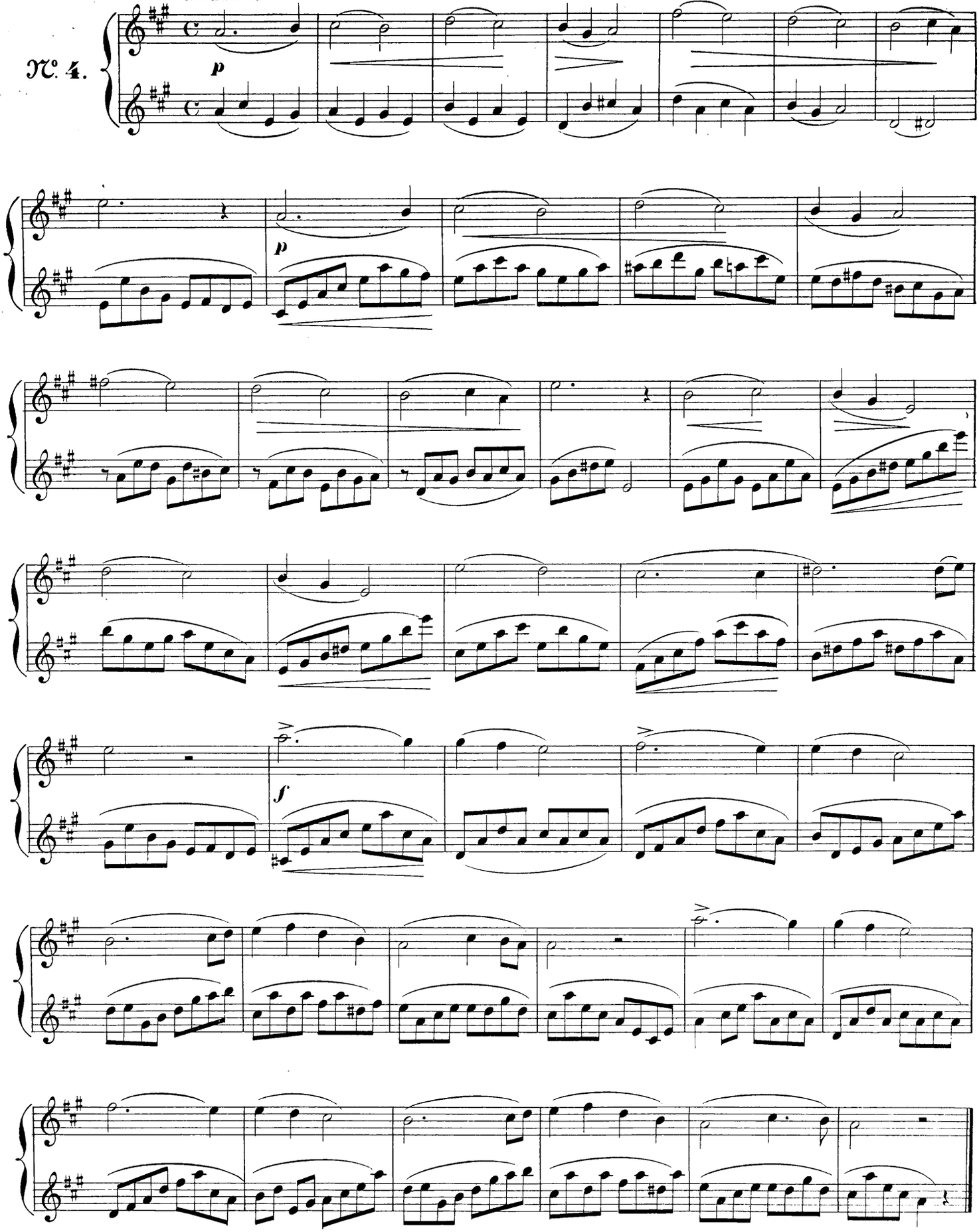

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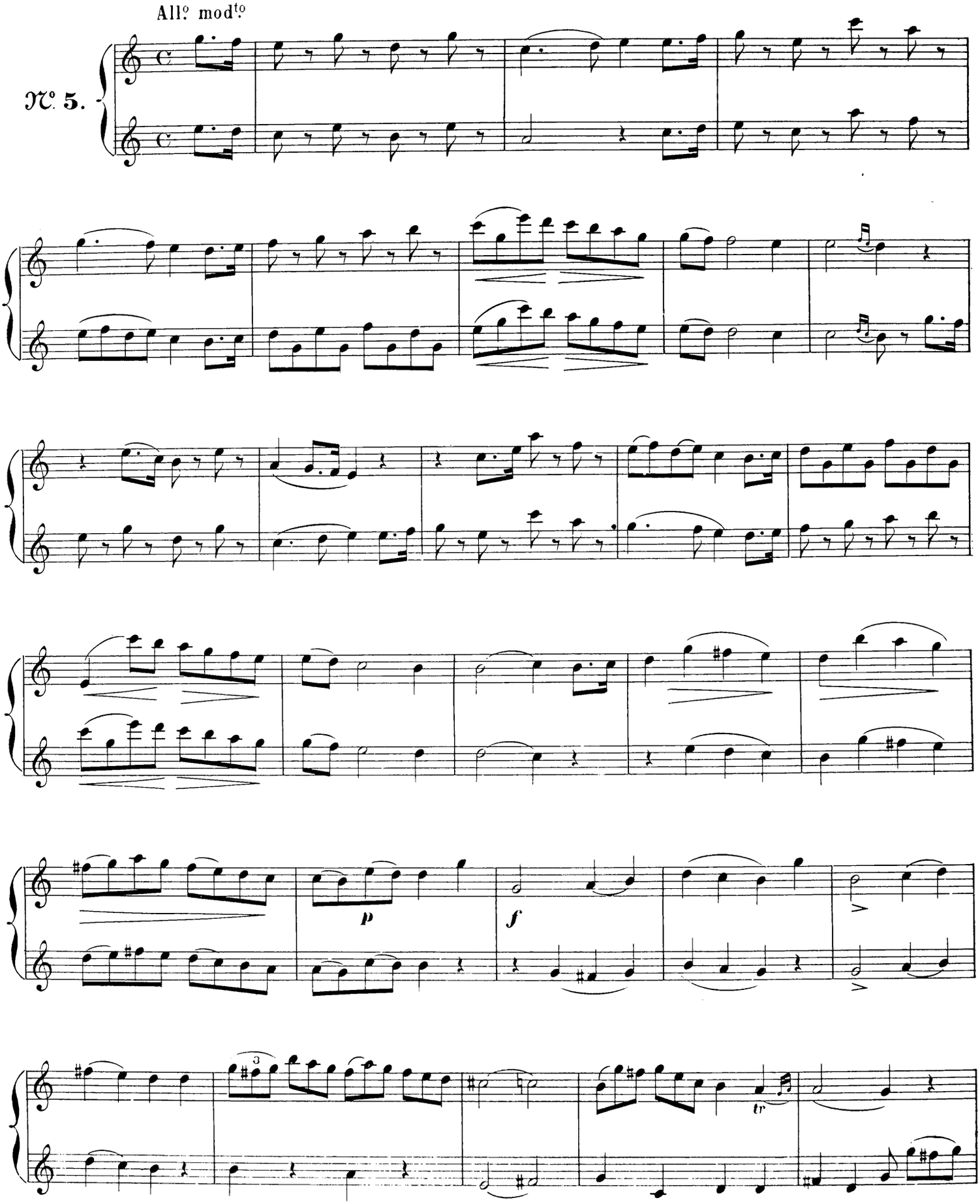

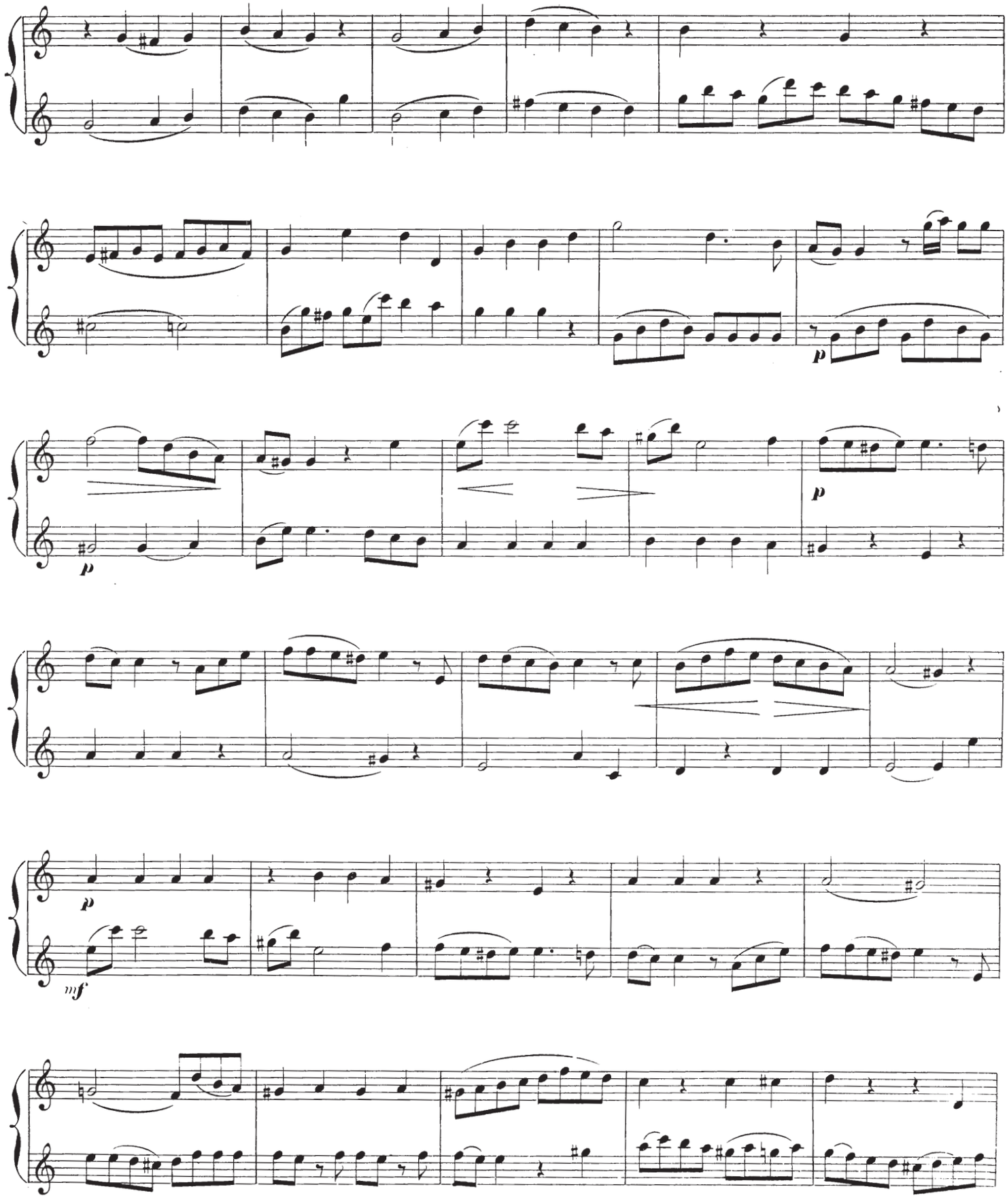
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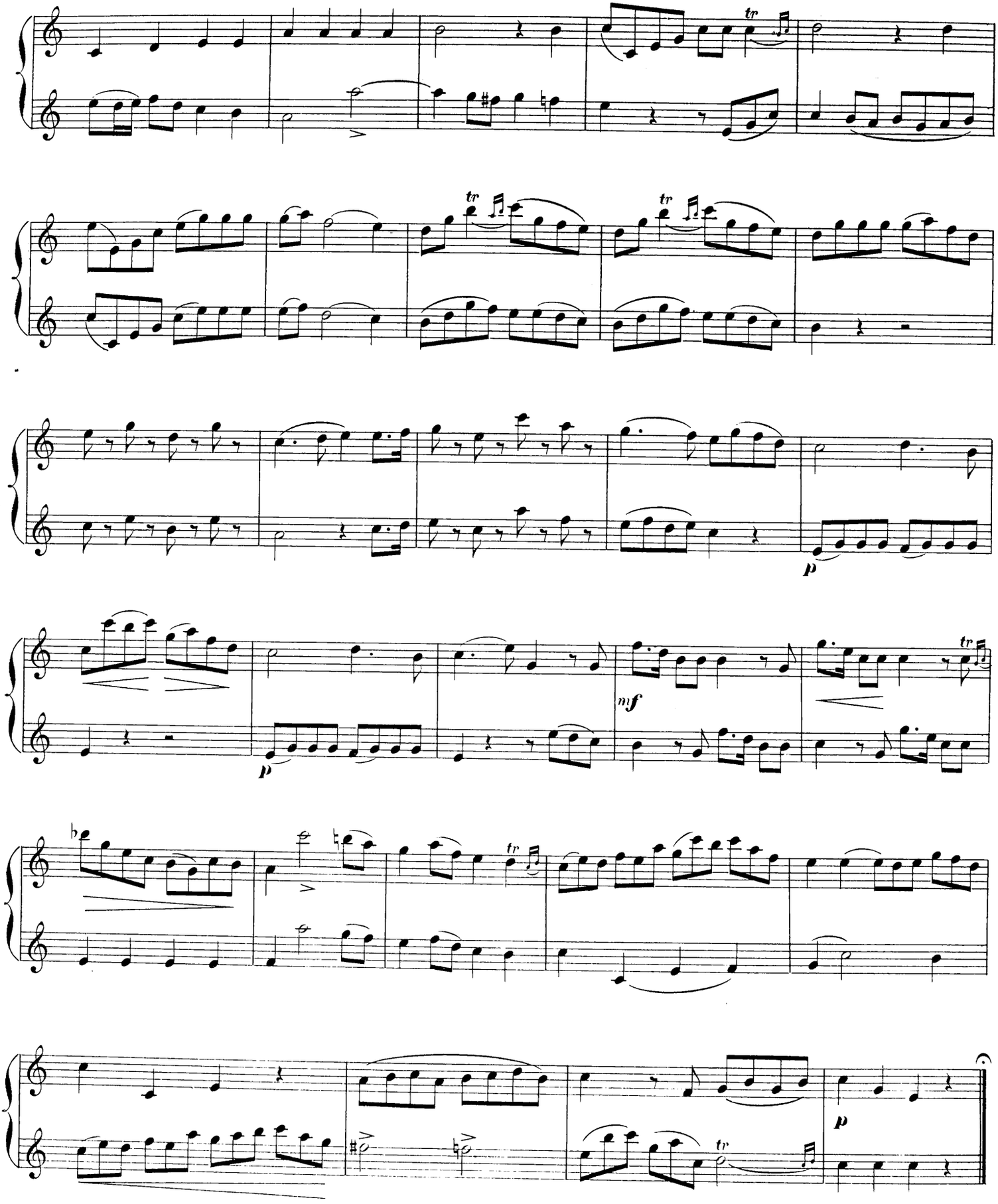
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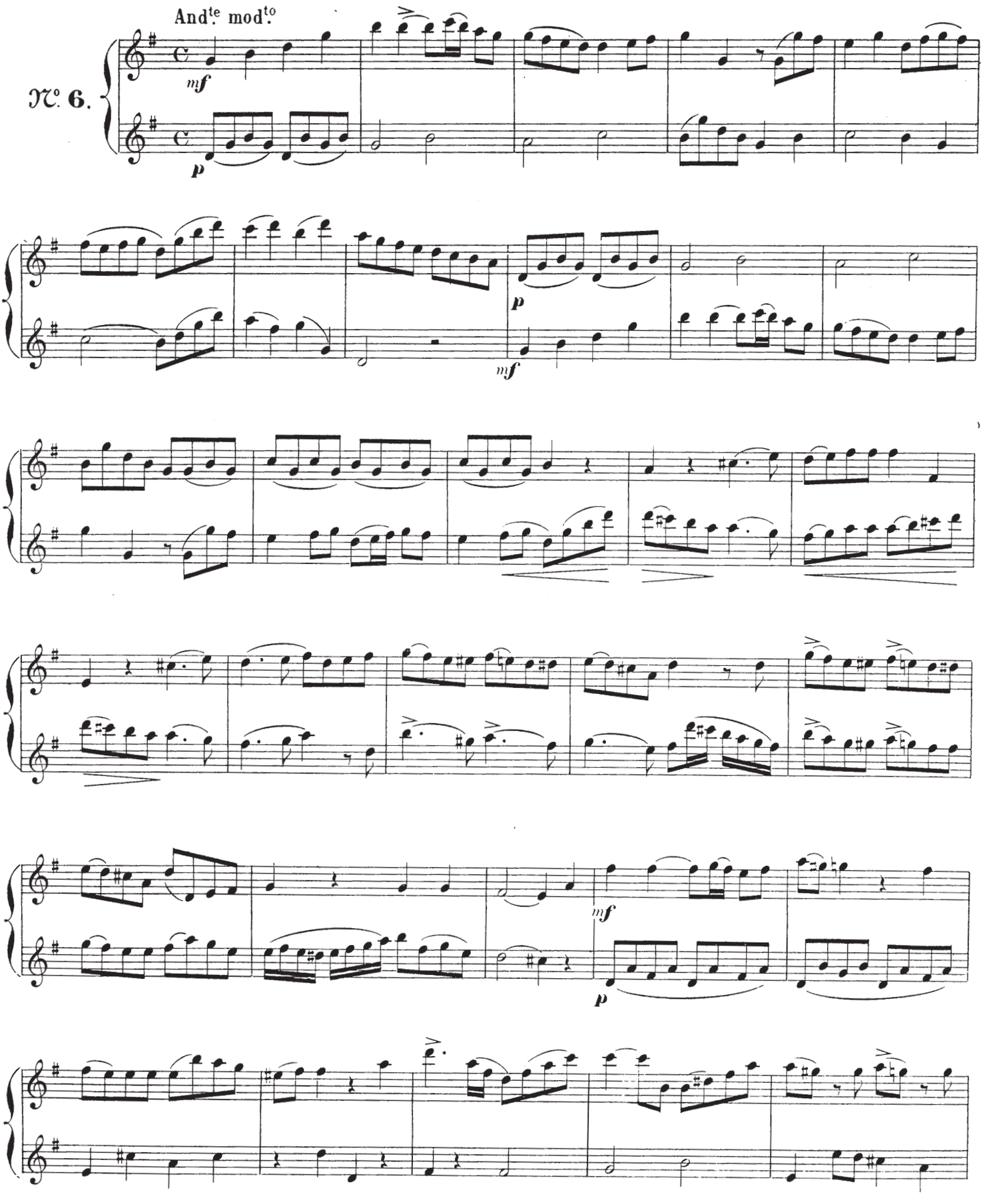
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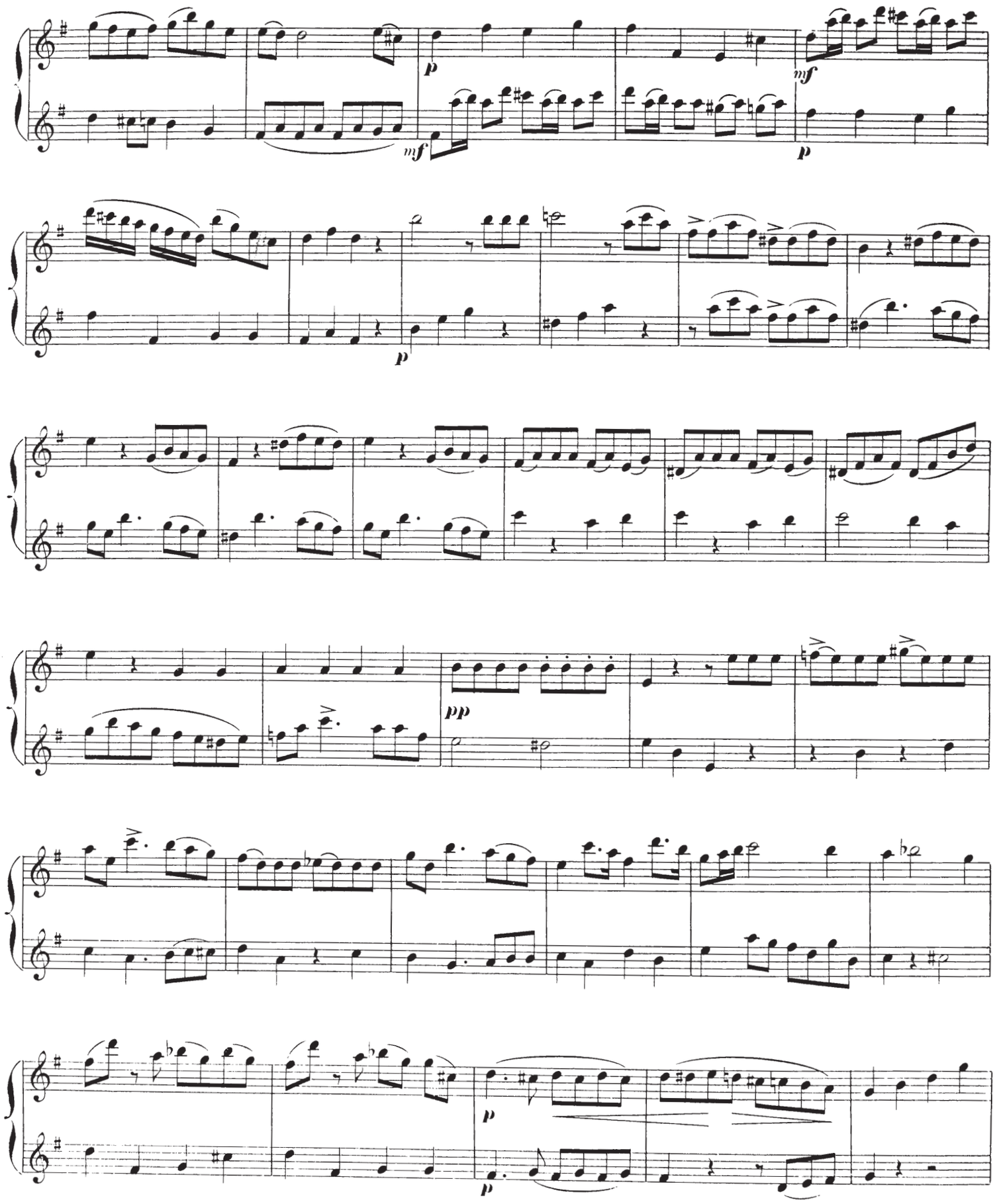
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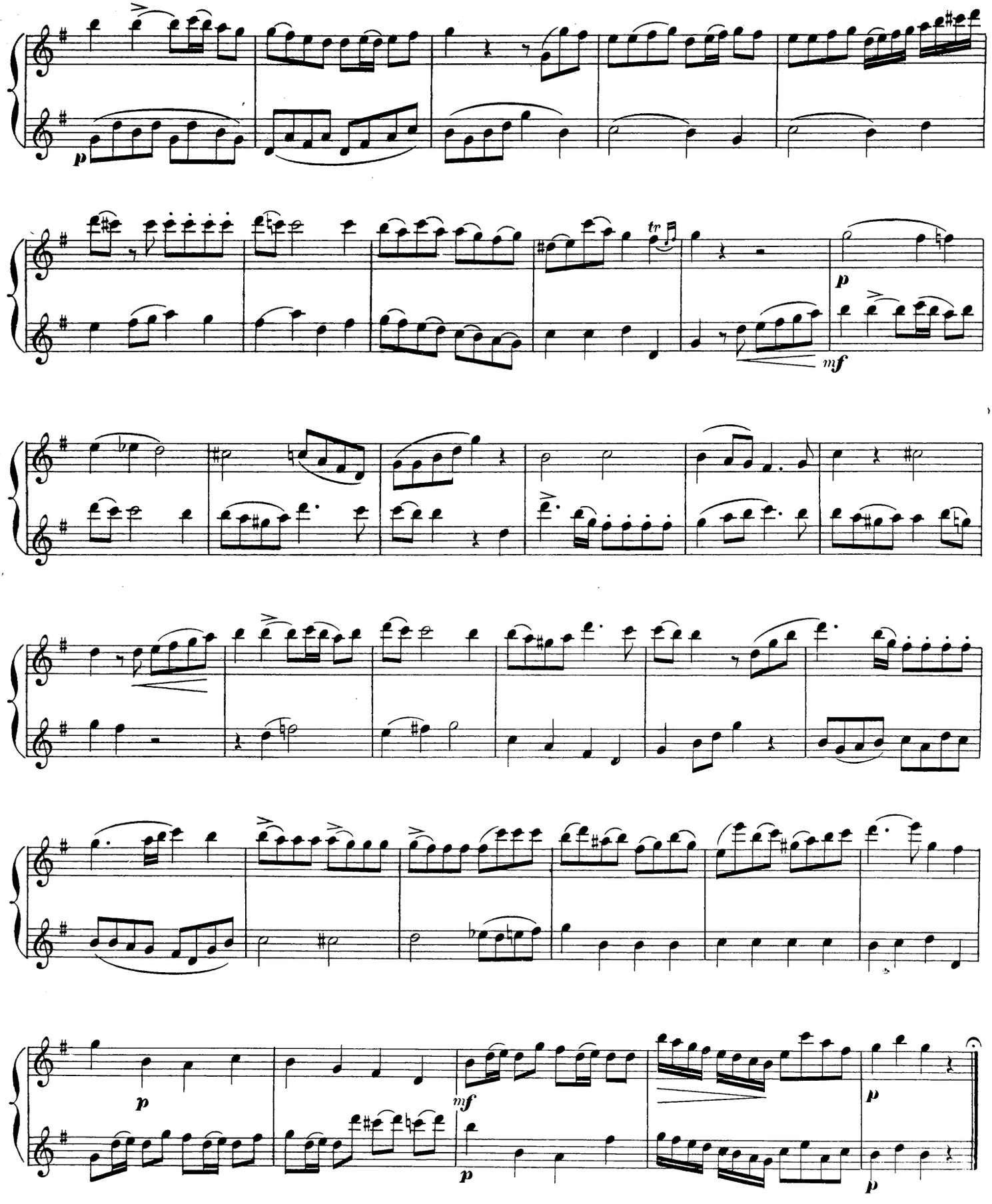
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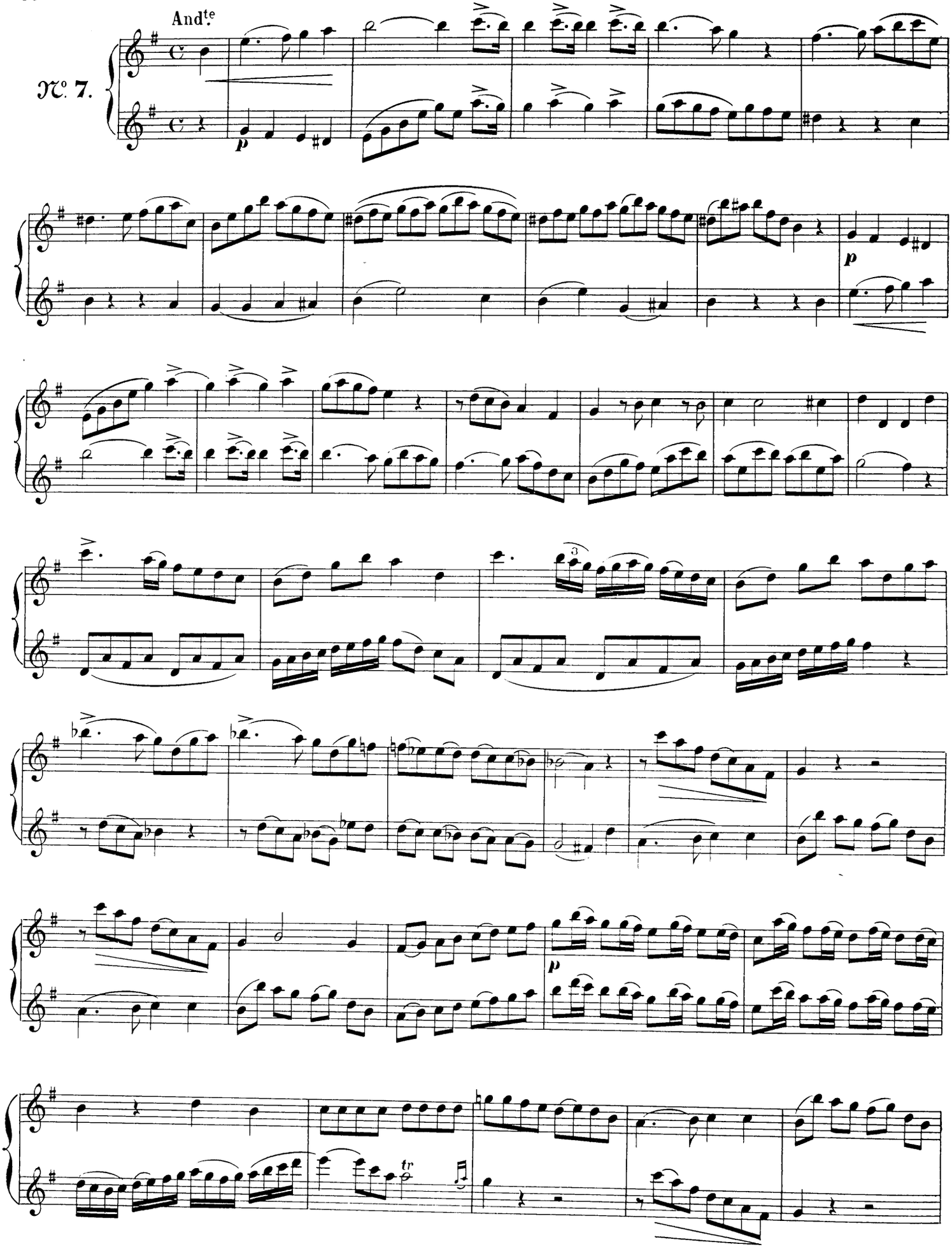
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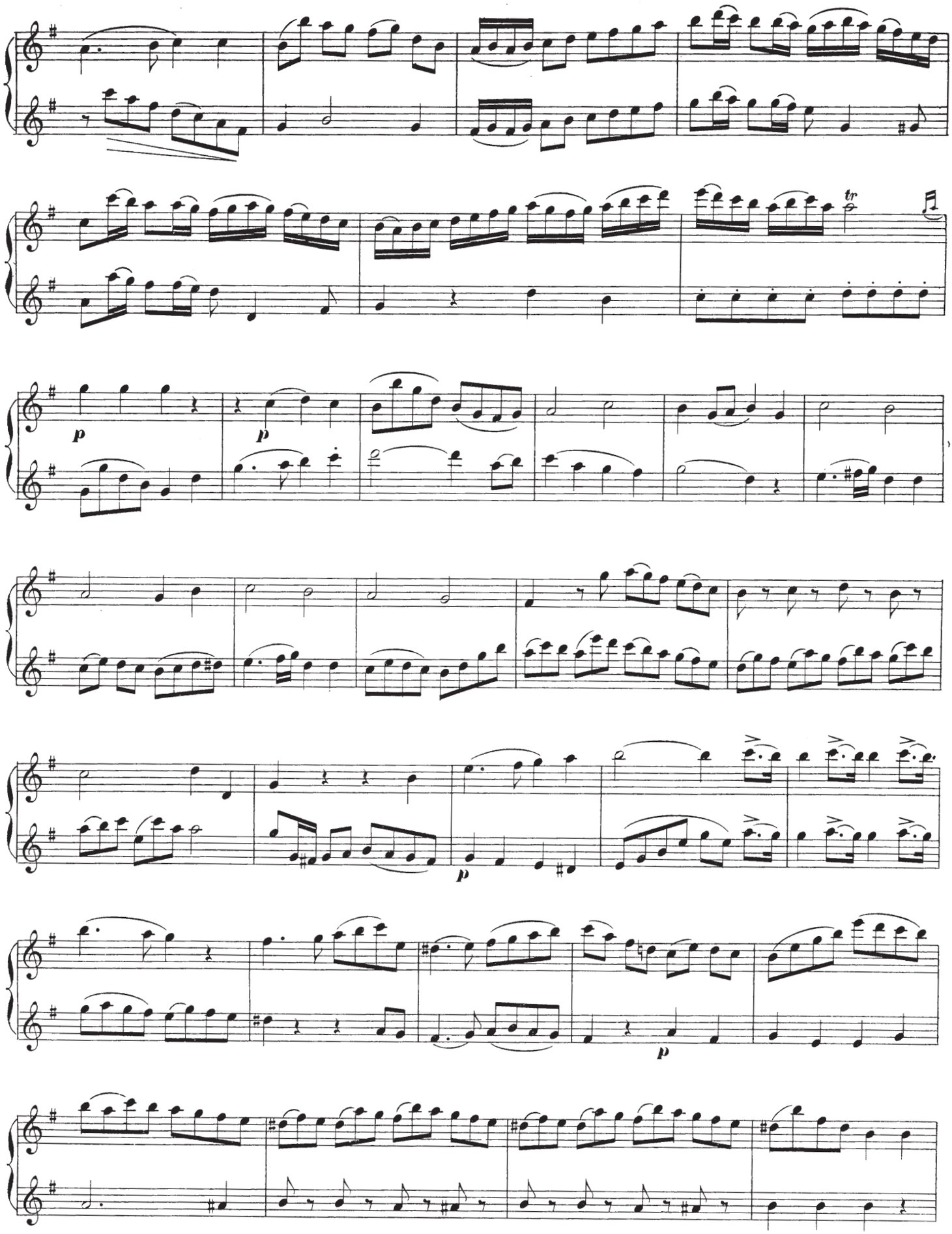
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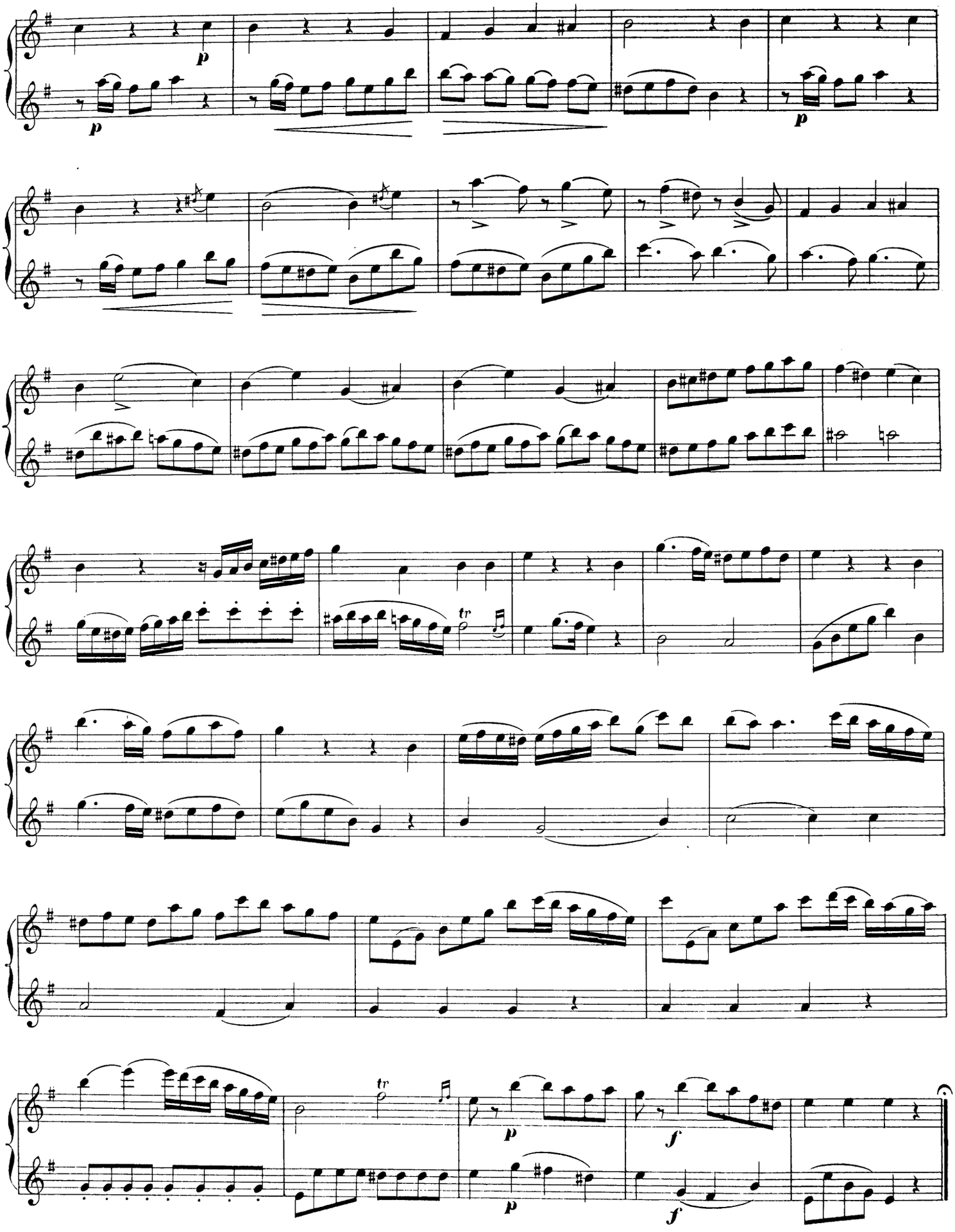
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Allegretto.

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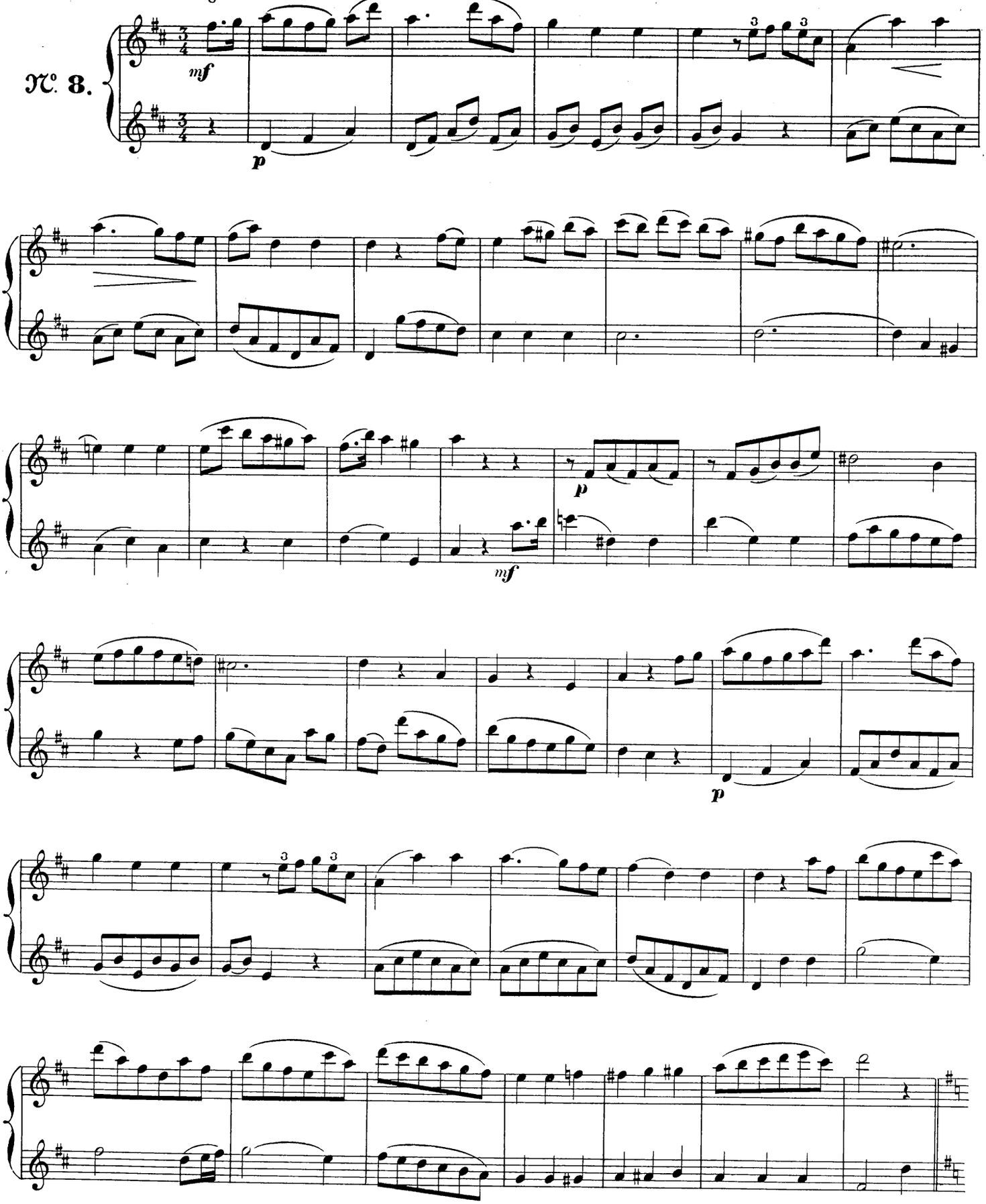

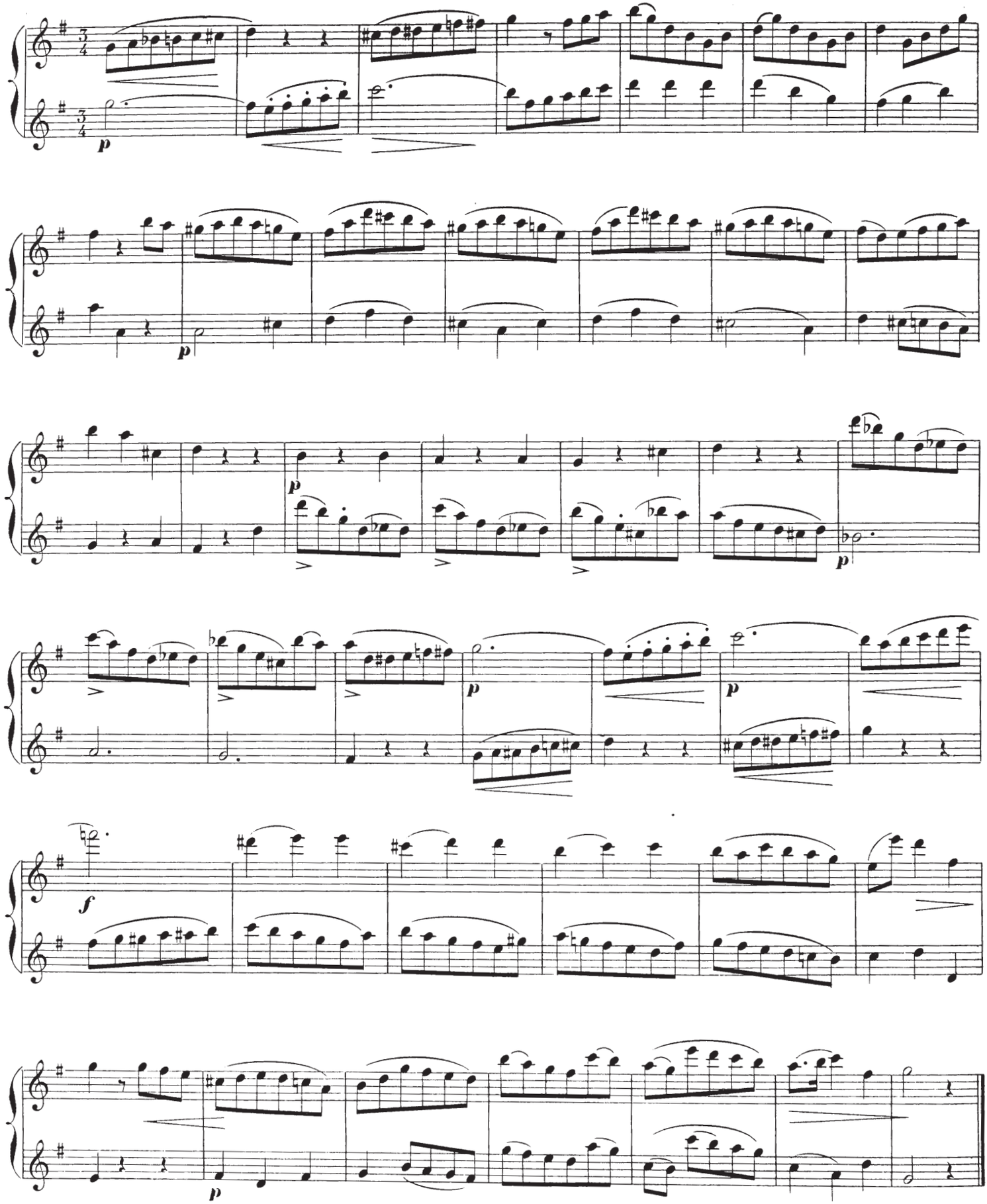

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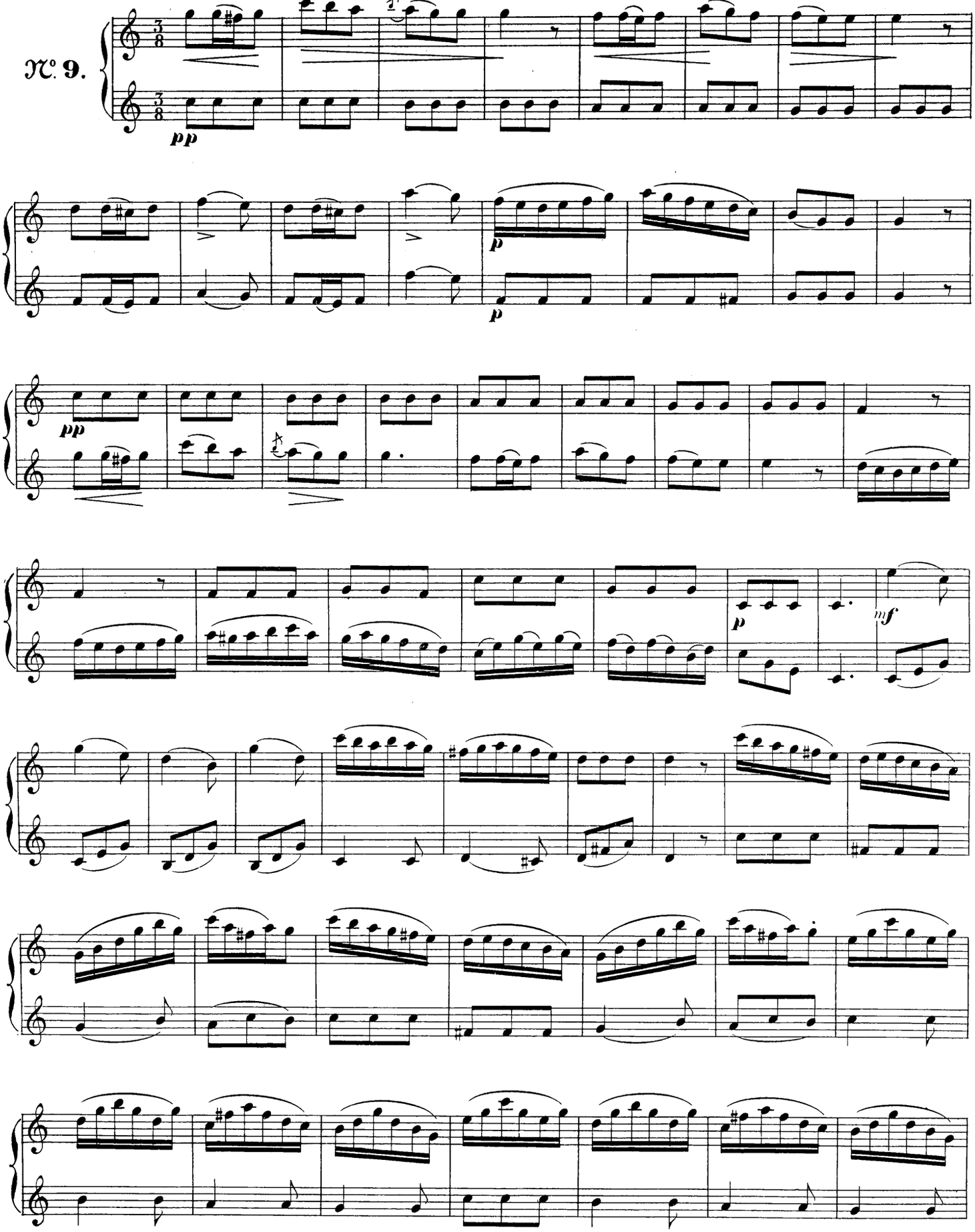

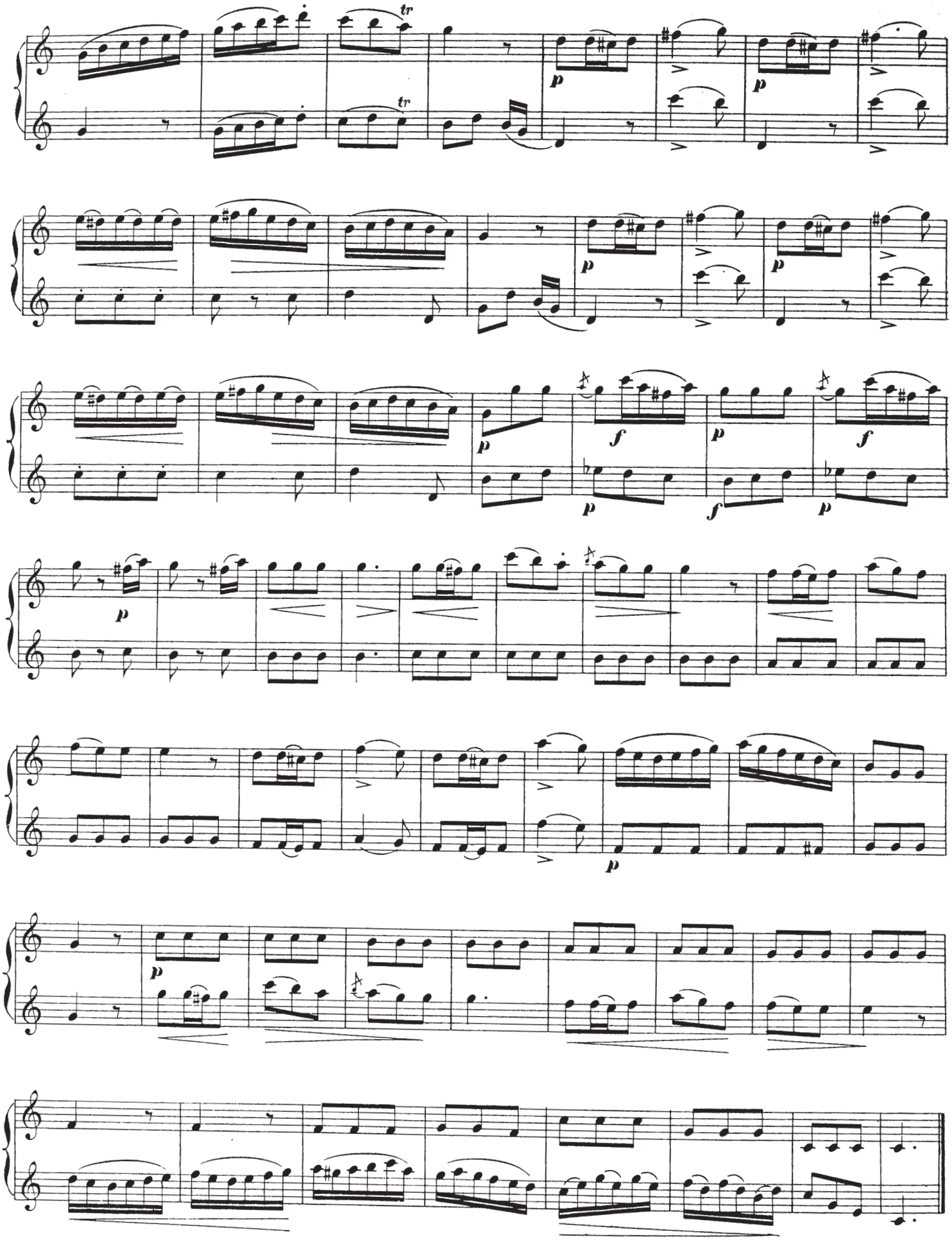

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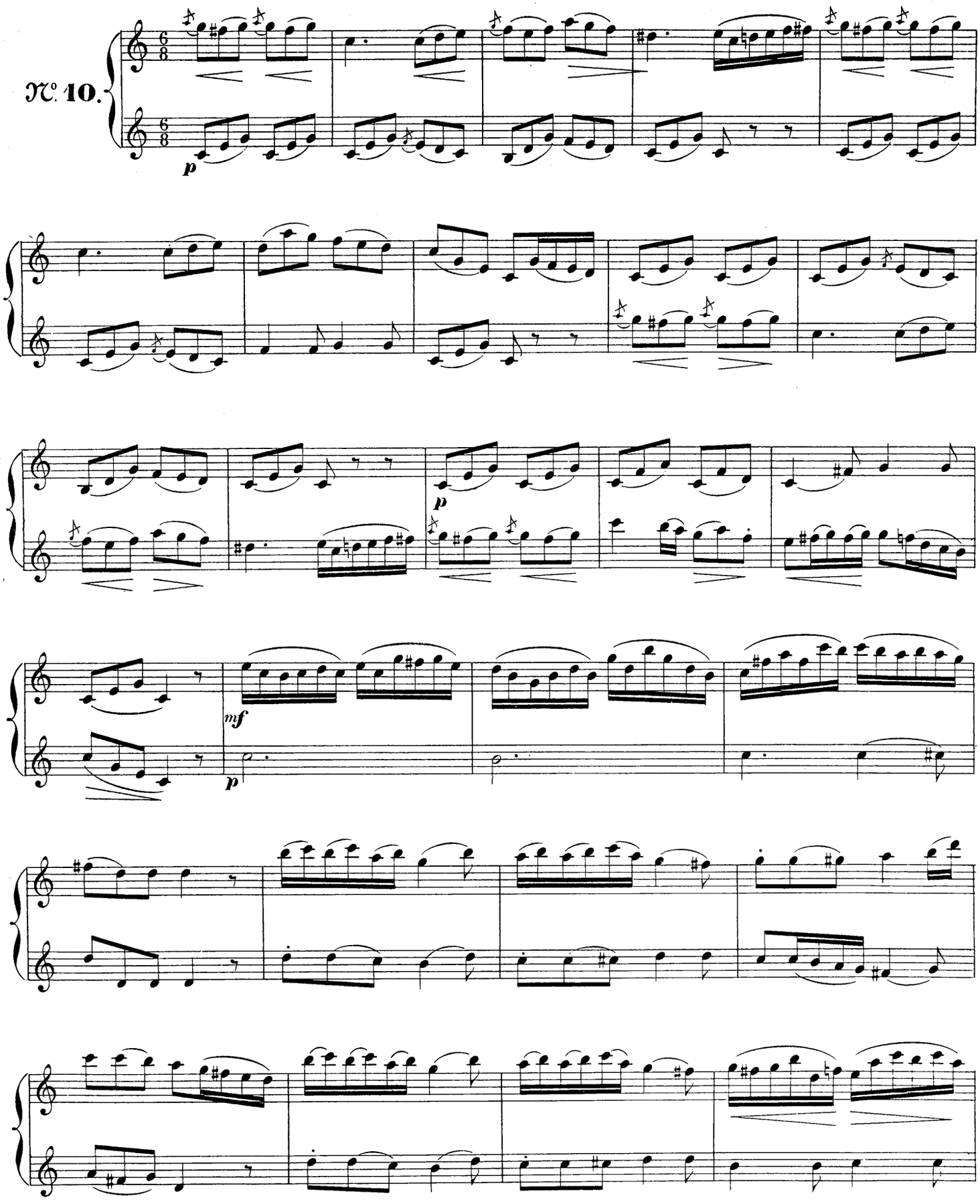
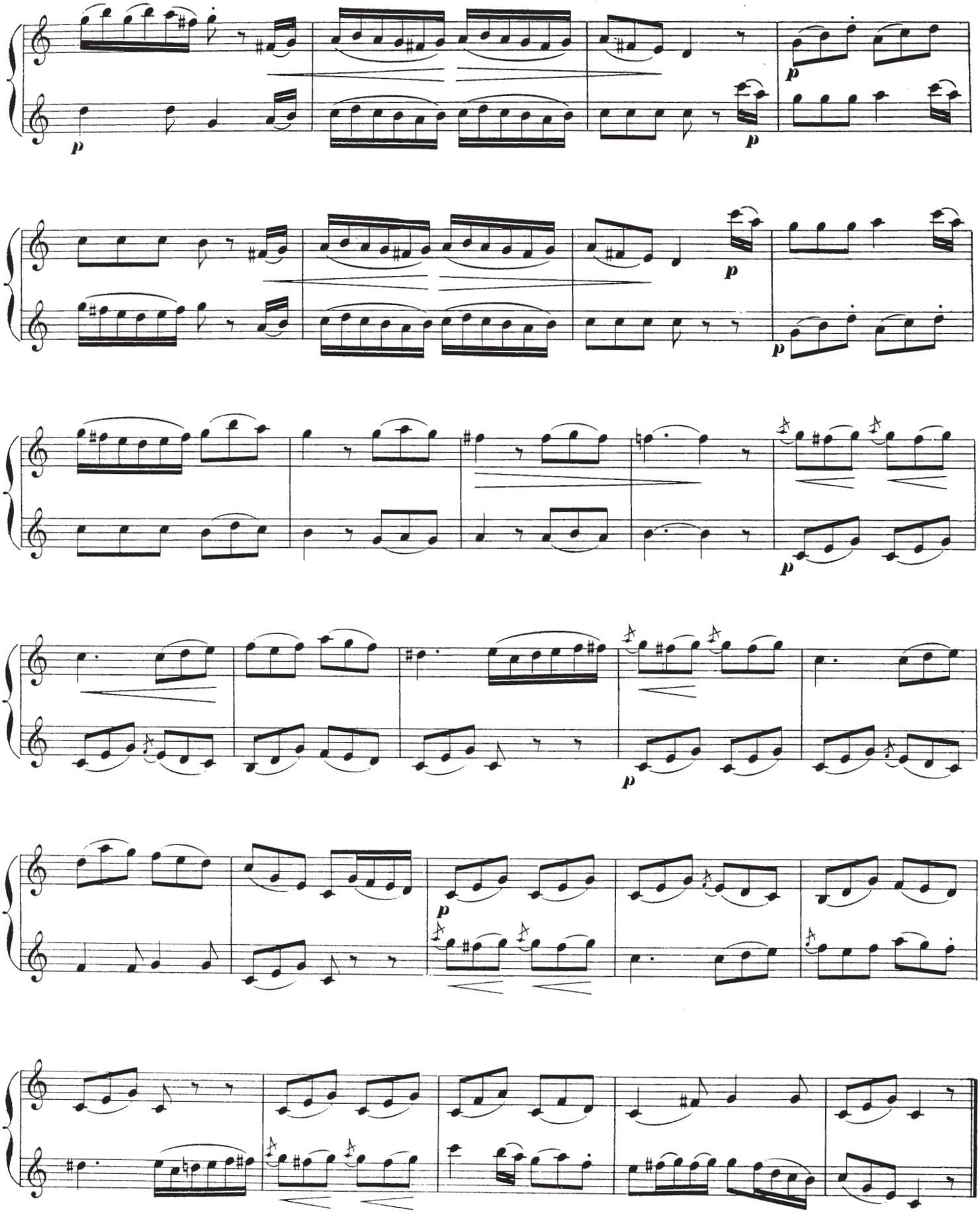
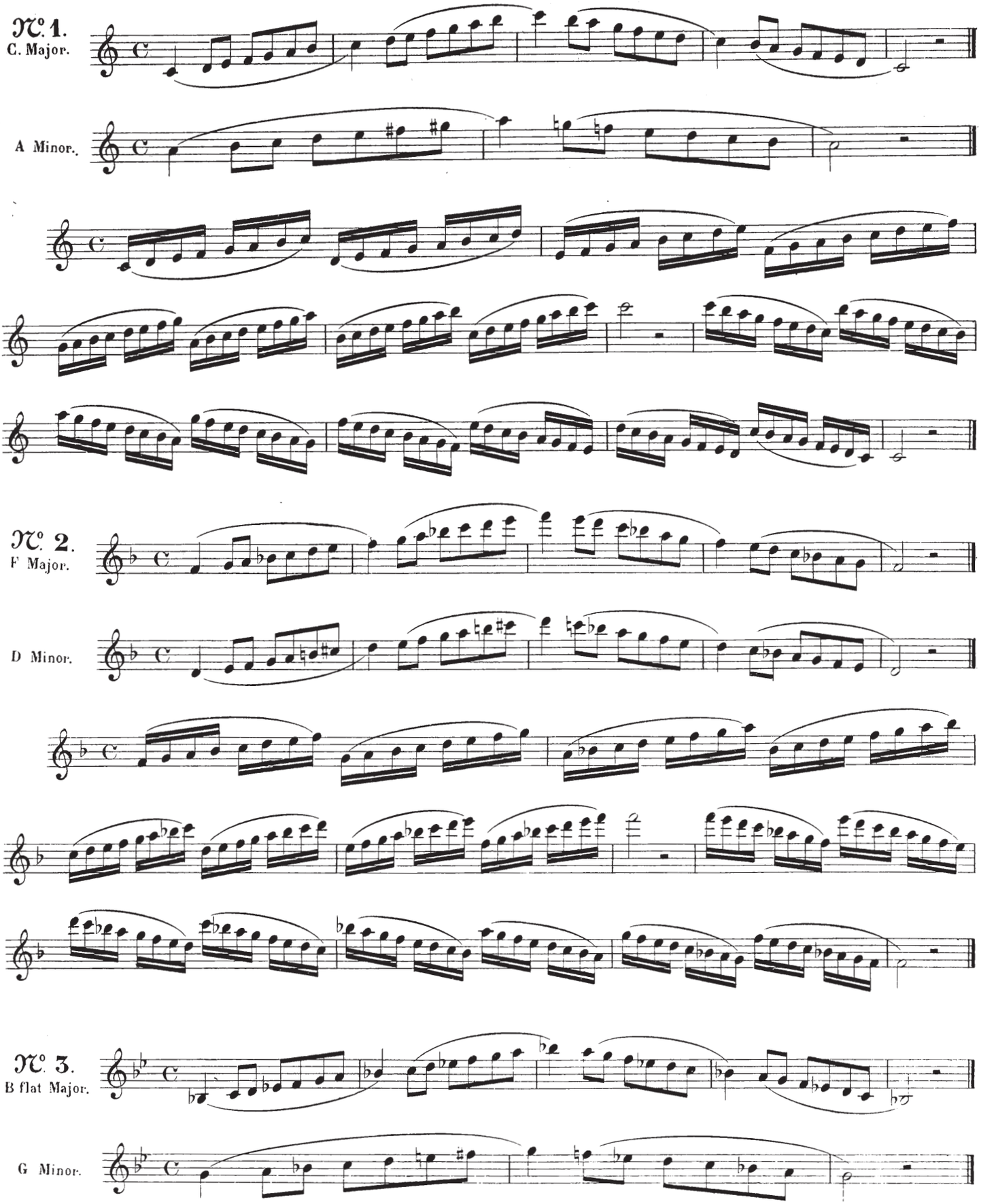
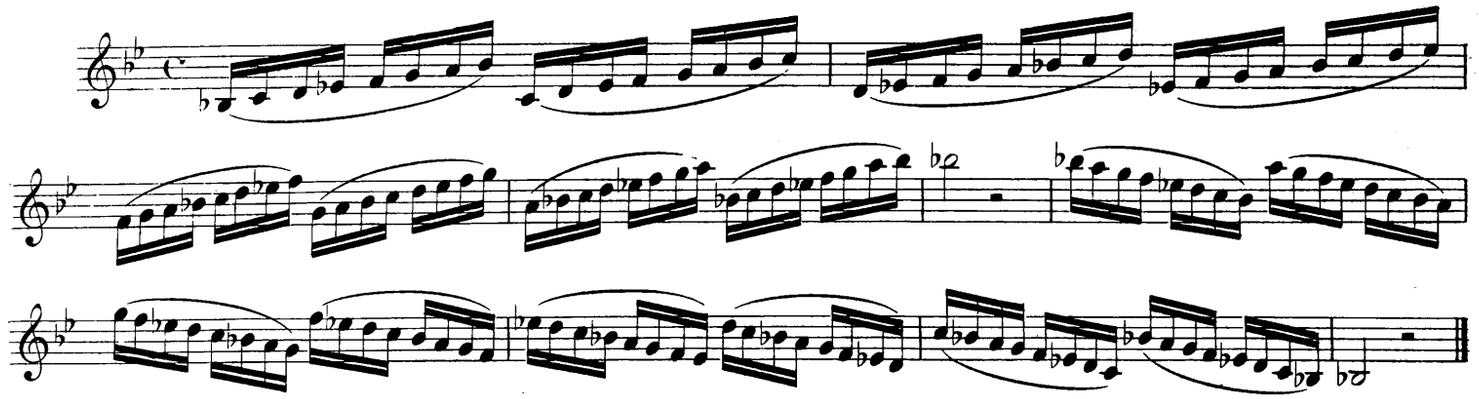




MAJOR AND MINOR SCALES.





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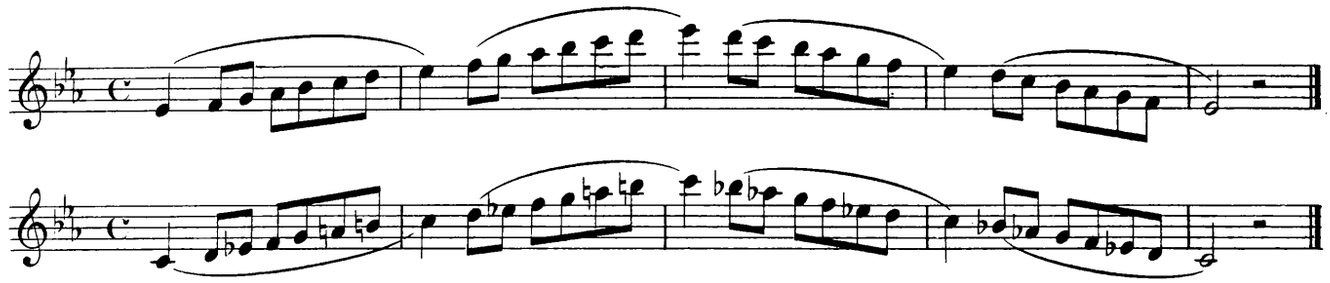

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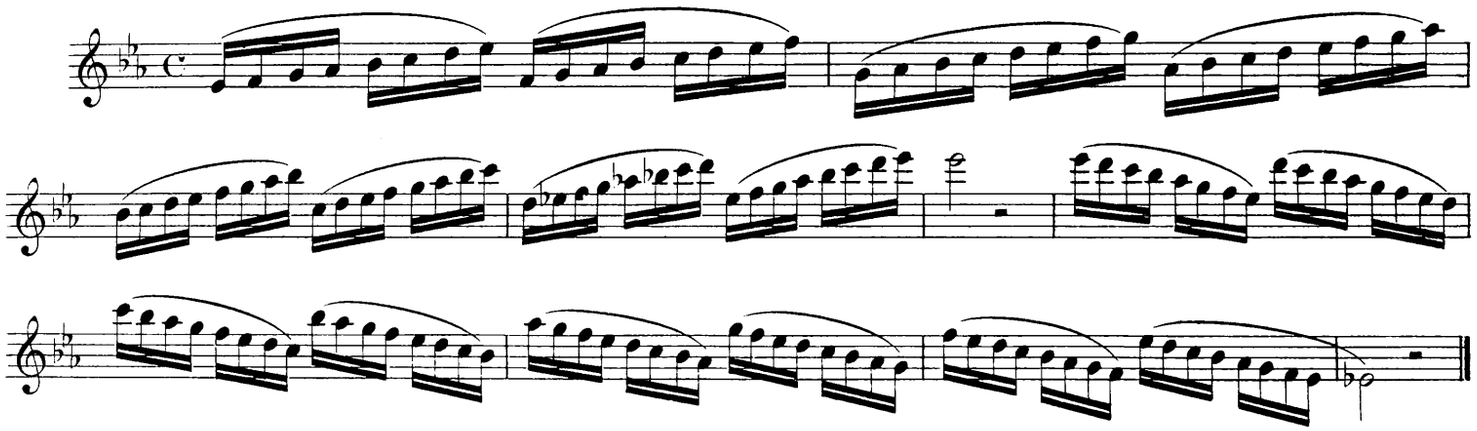

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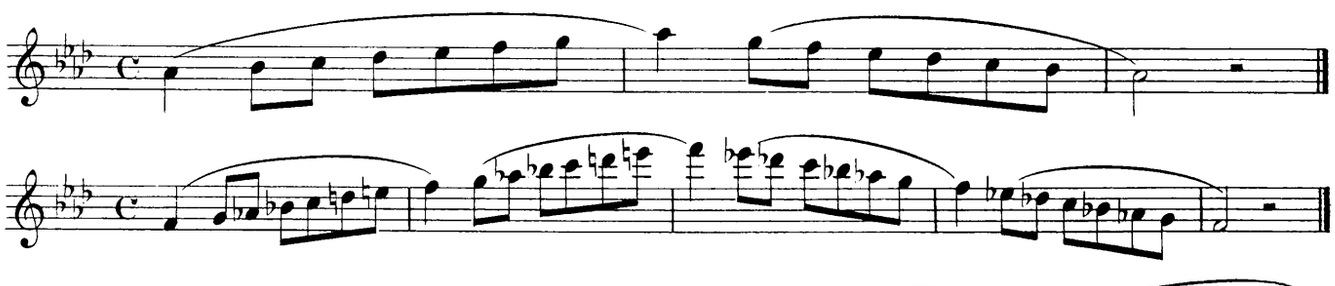

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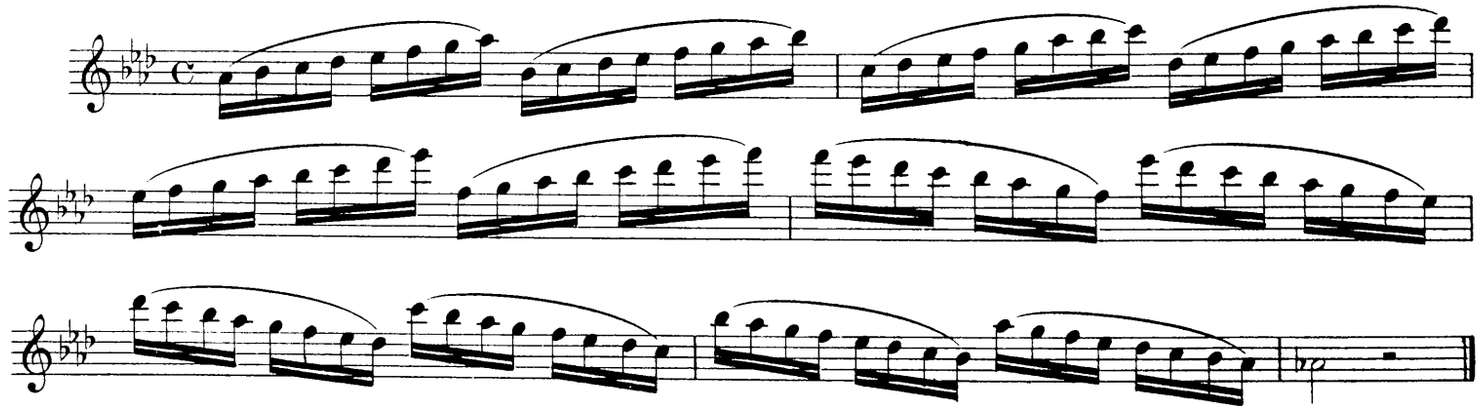

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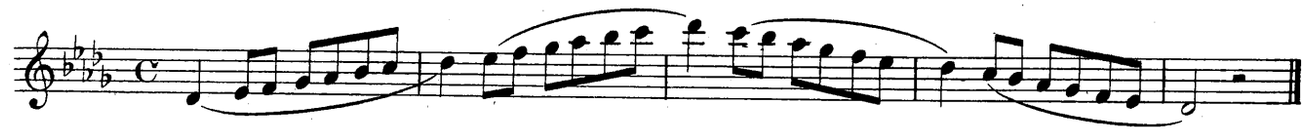
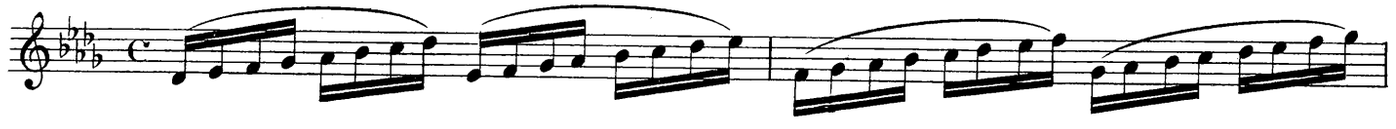
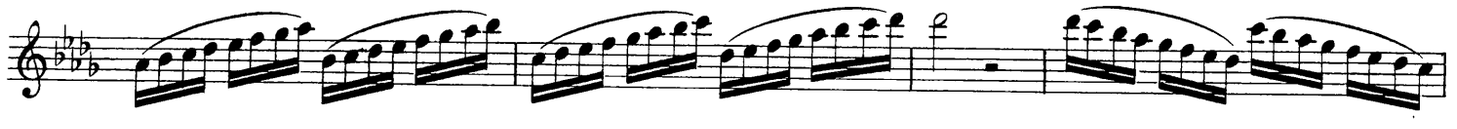
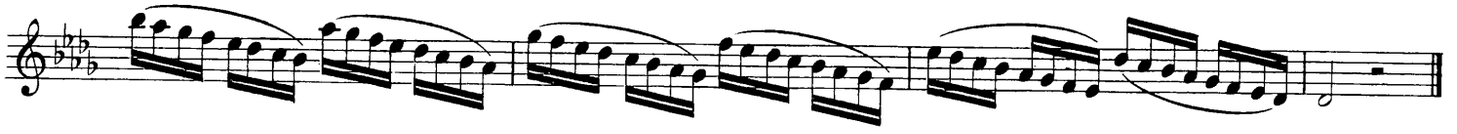


B flat Minor.







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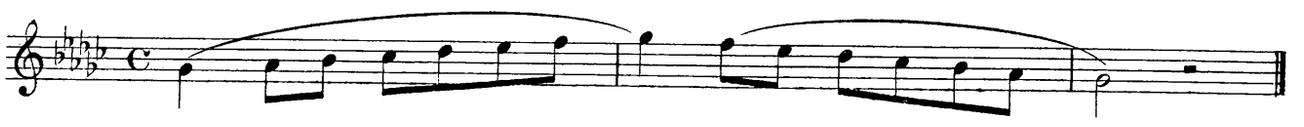

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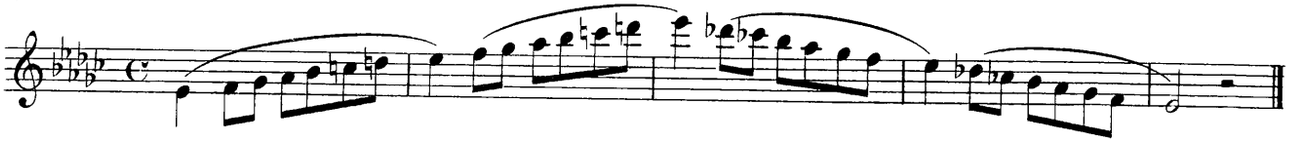

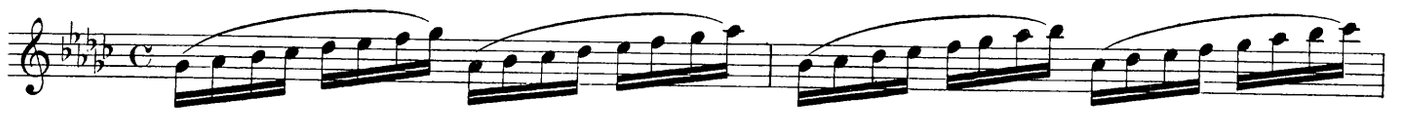

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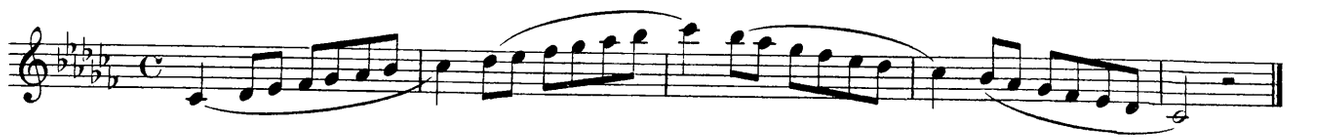

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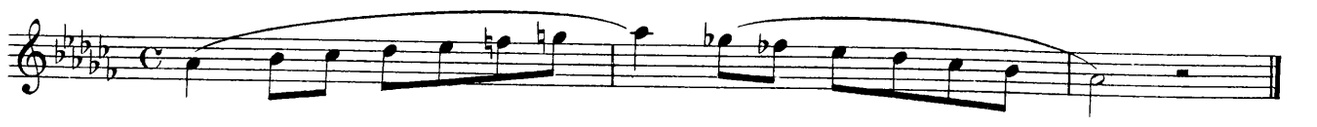

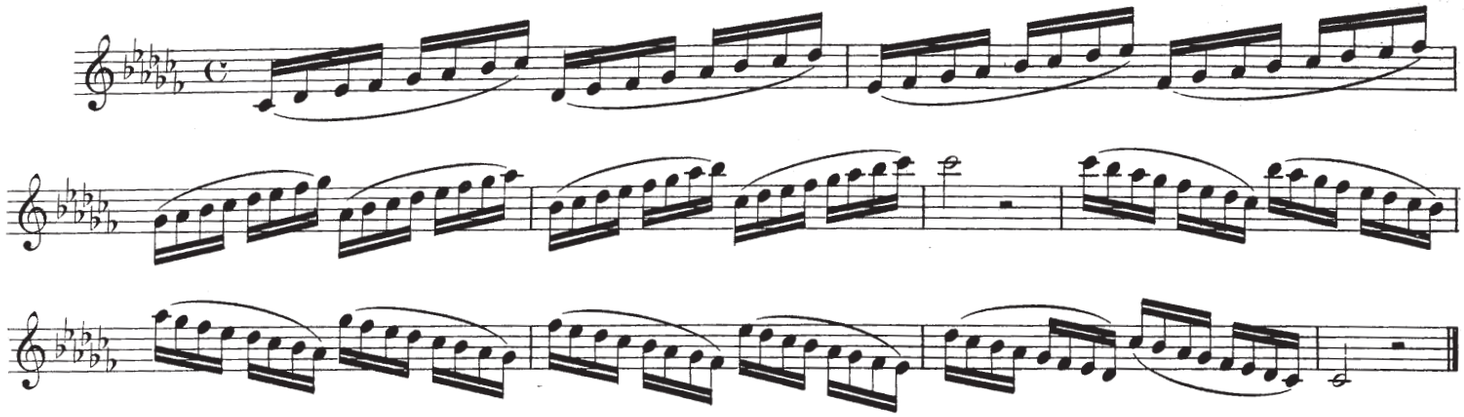

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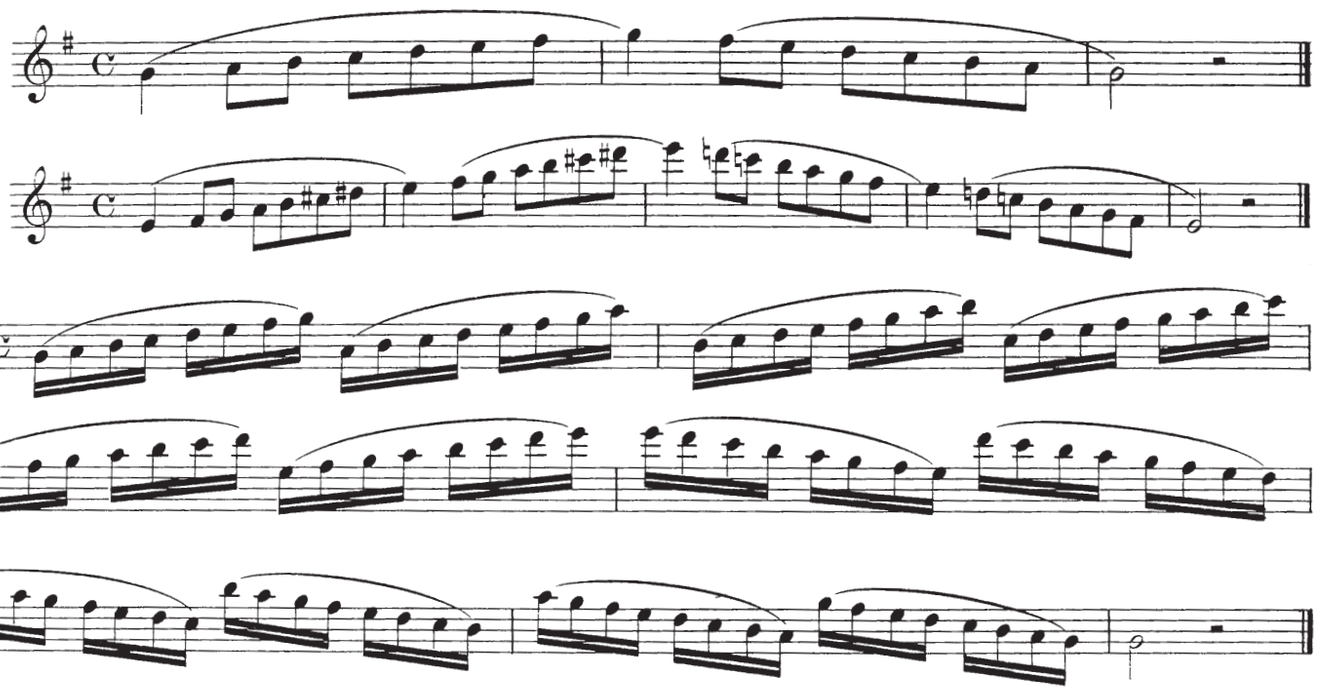
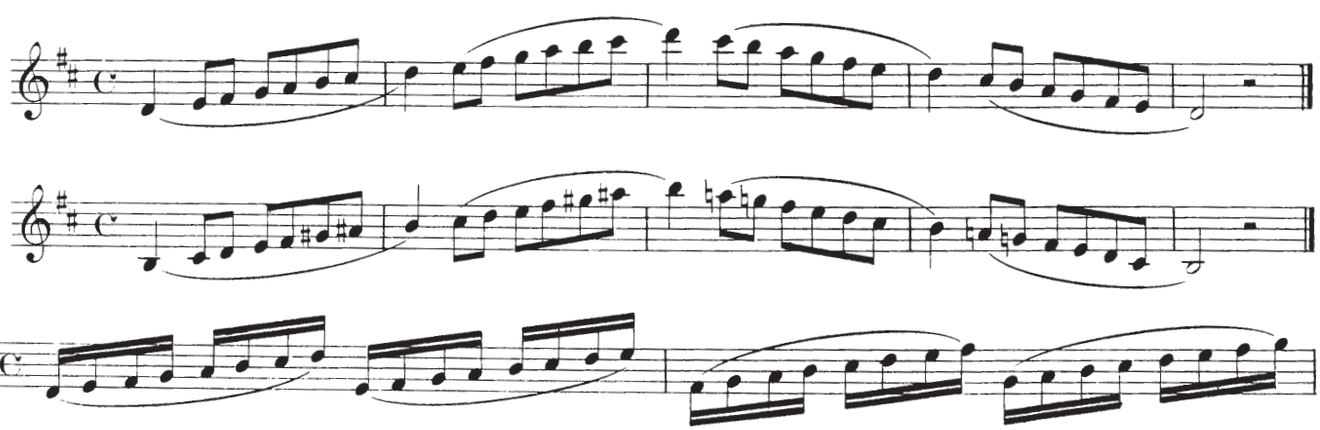


E Minor.

№ 10.
D Major.



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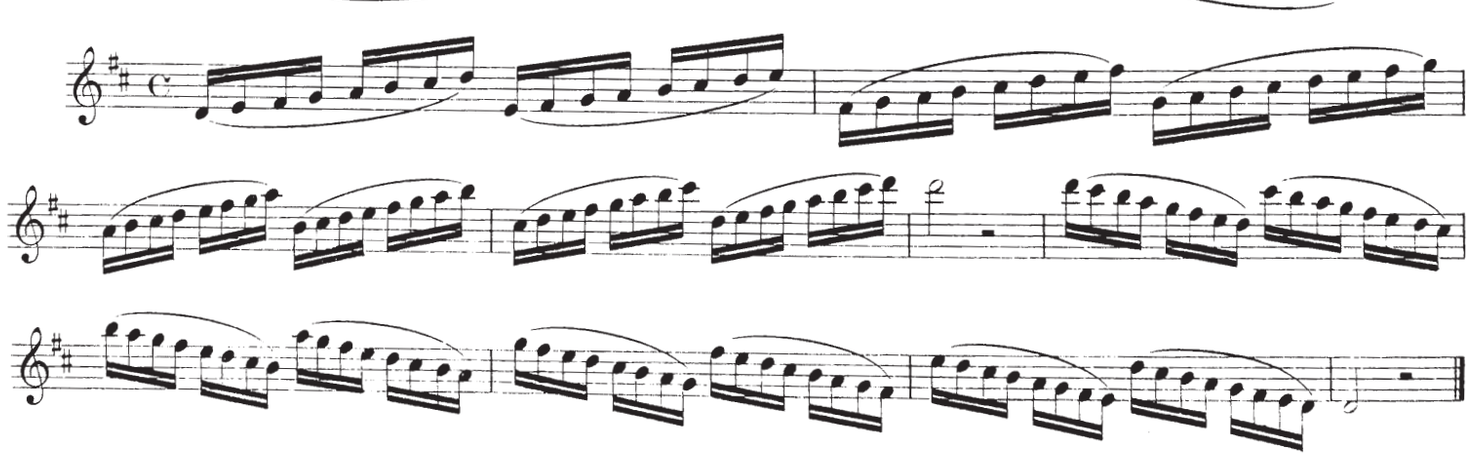
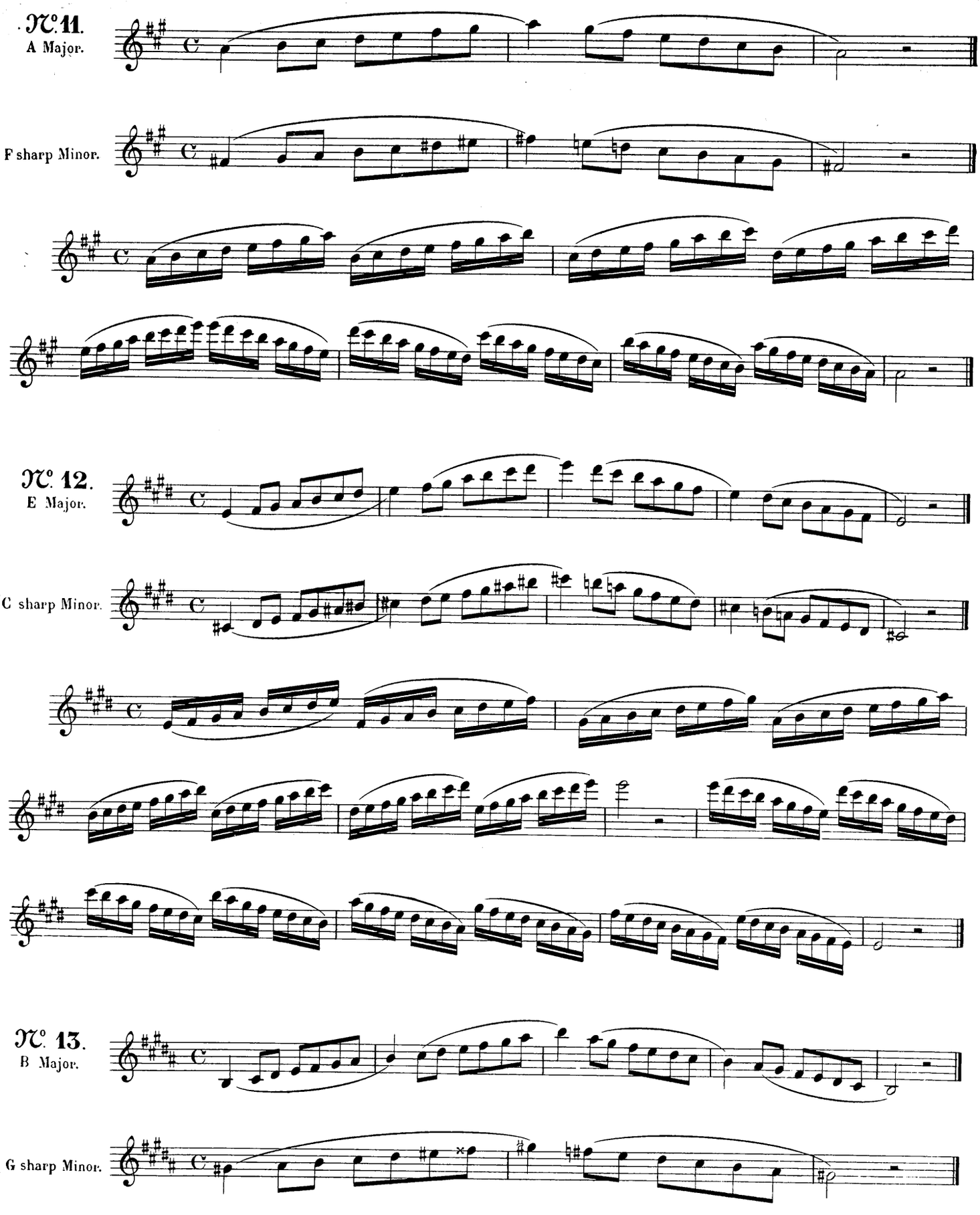
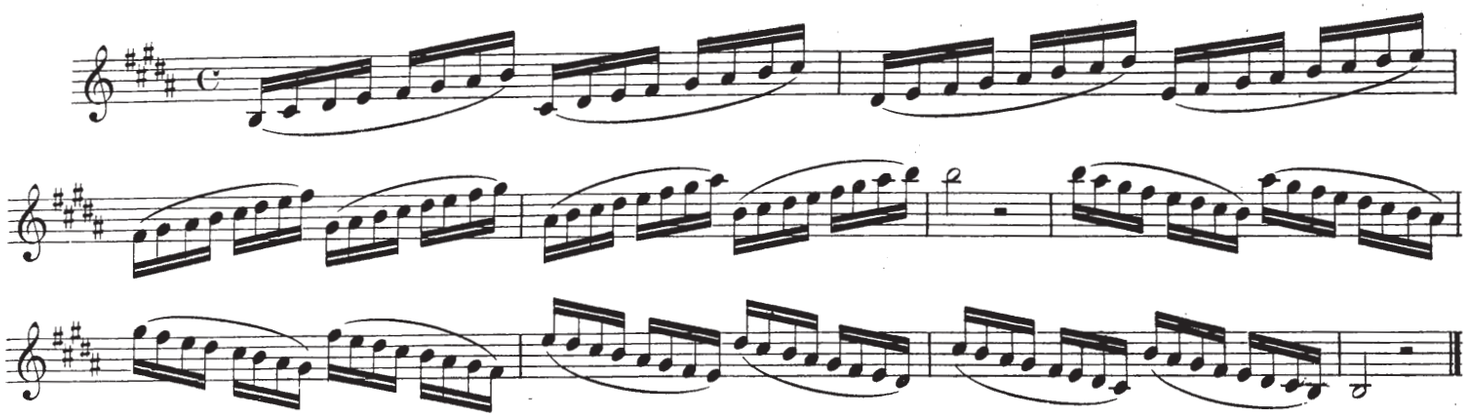



№ 11.
A Major.
F sharp Minor.
№ 12.
E Major.
C sharp Minor.
№ 13.
B Major.
G sharp Minor.



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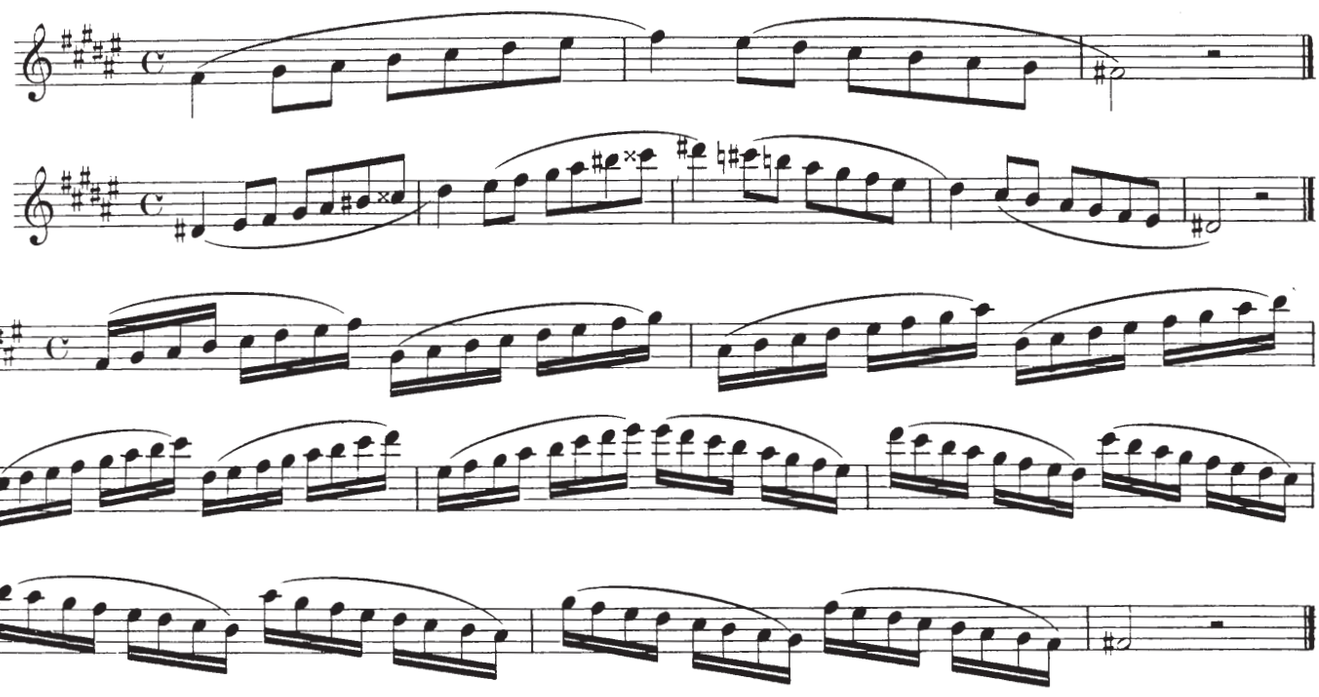
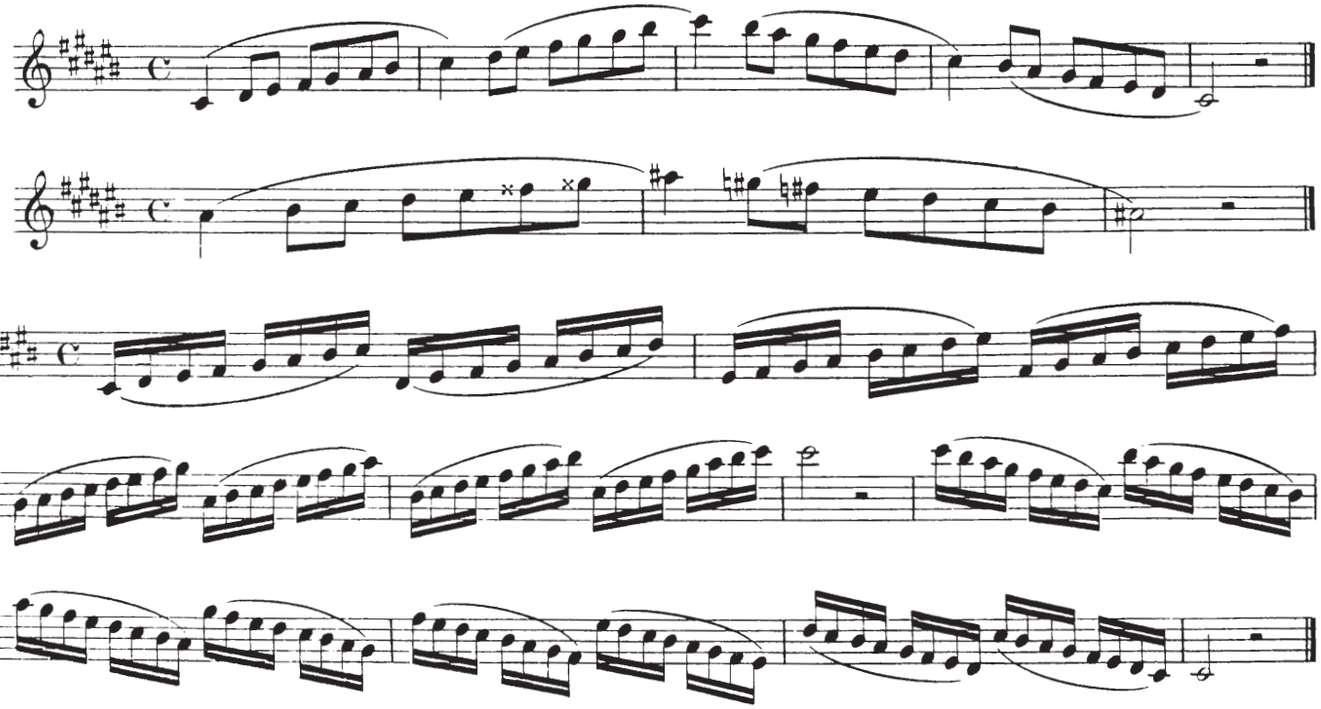


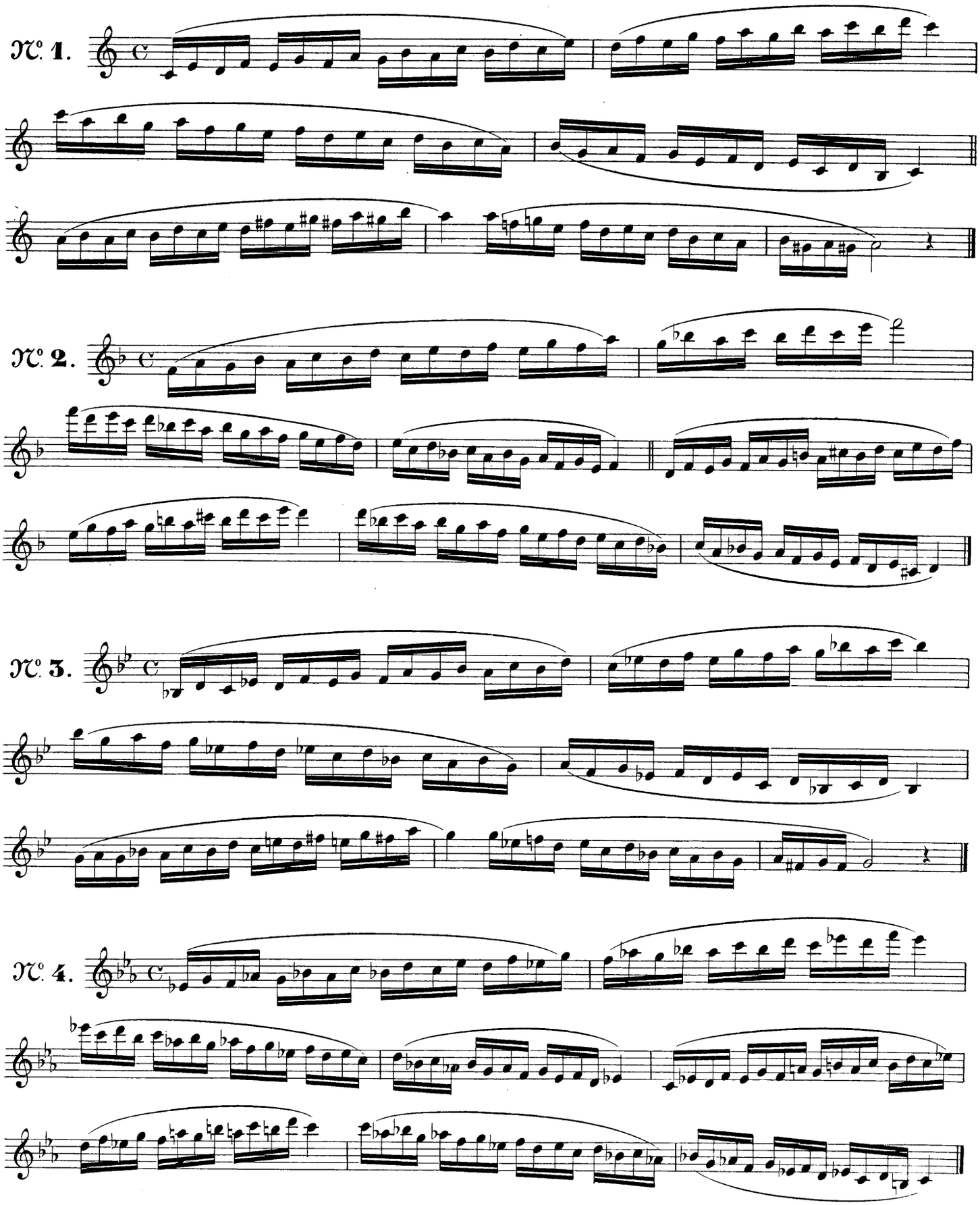
D sharp Minor.

№ 15.
C sharp Major.



A sharp Minor.

EXERCISES ON THE MAJOR AND MINOR SCALES.



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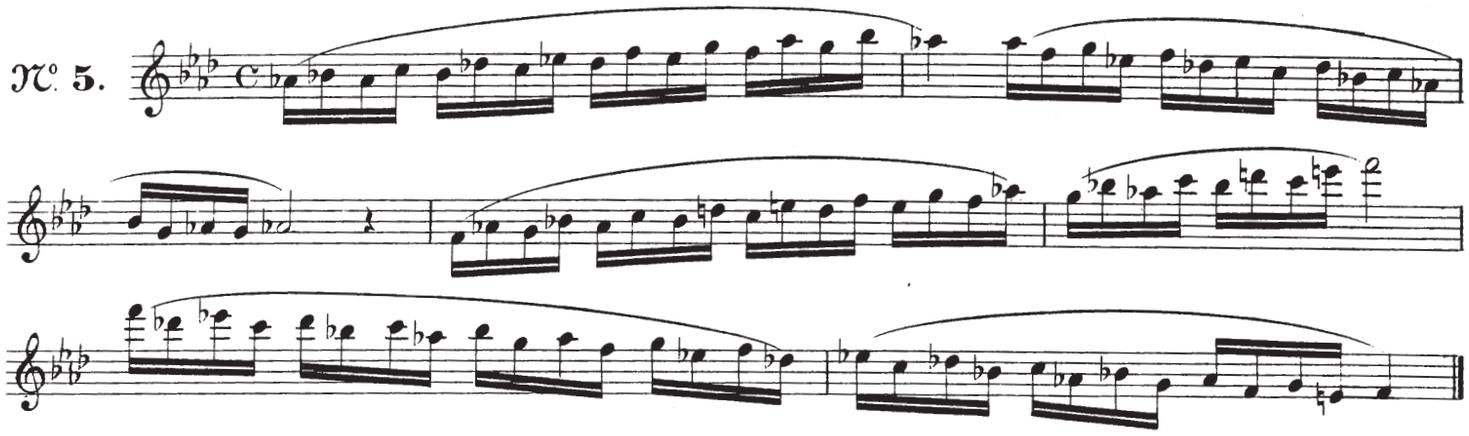

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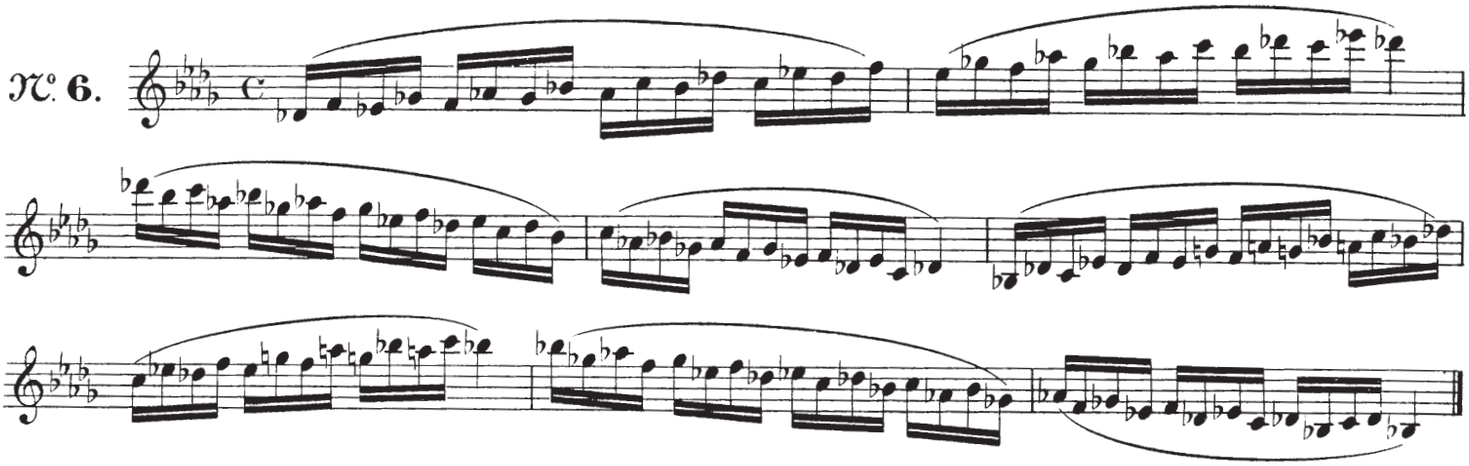

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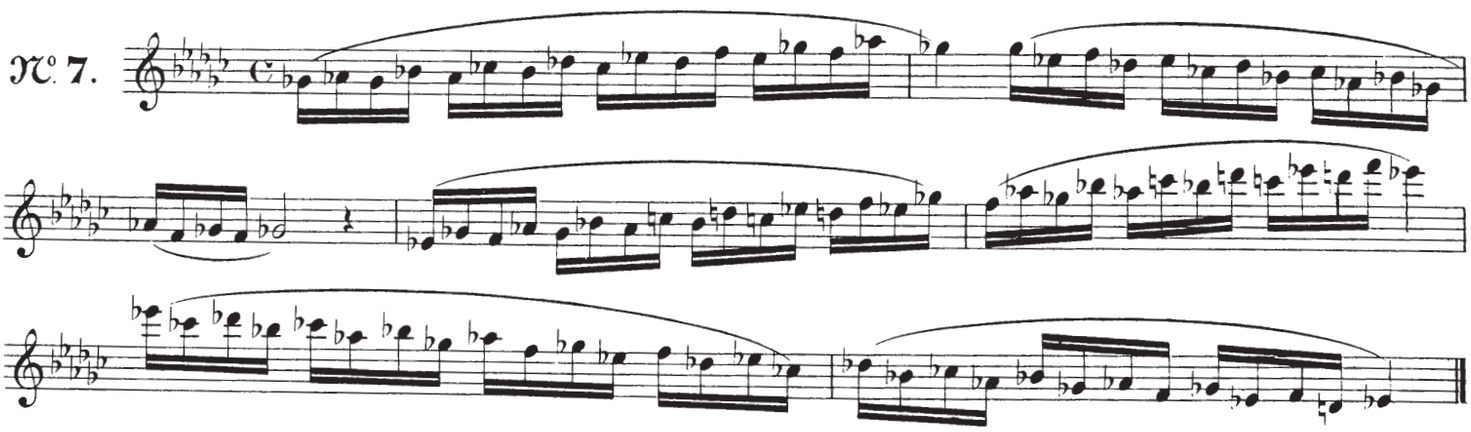

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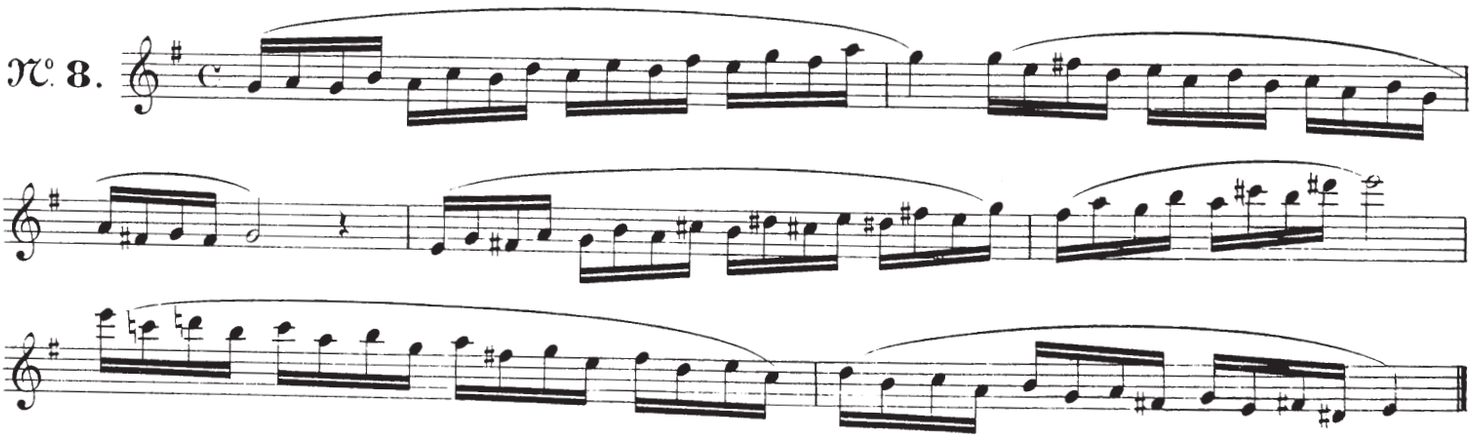

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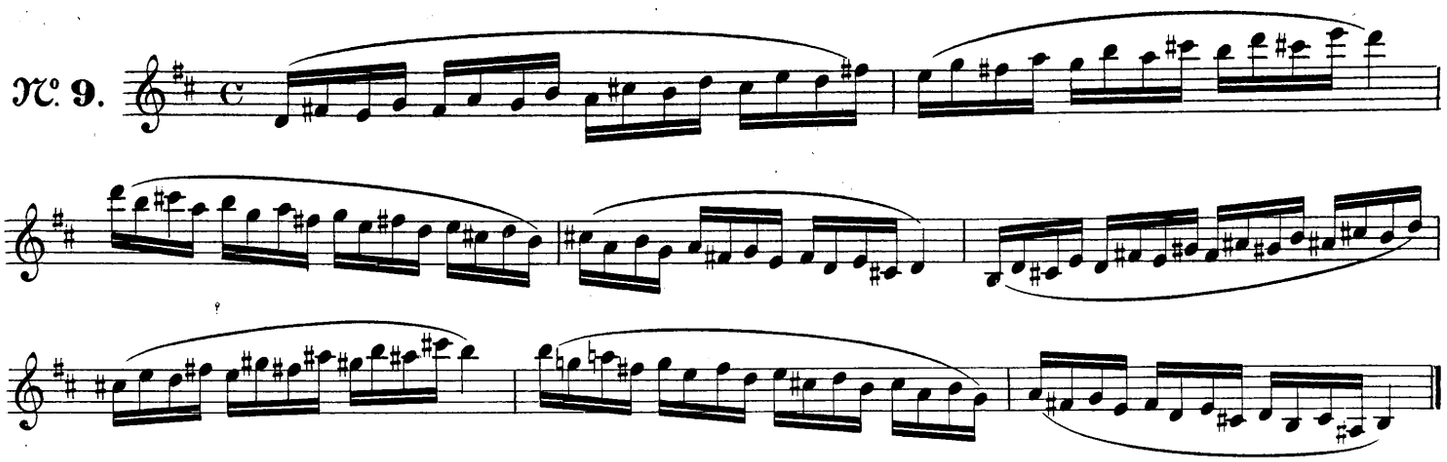

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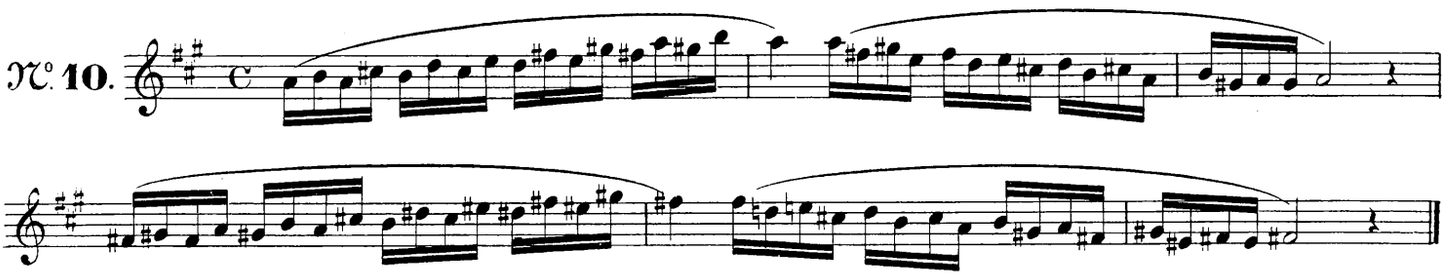

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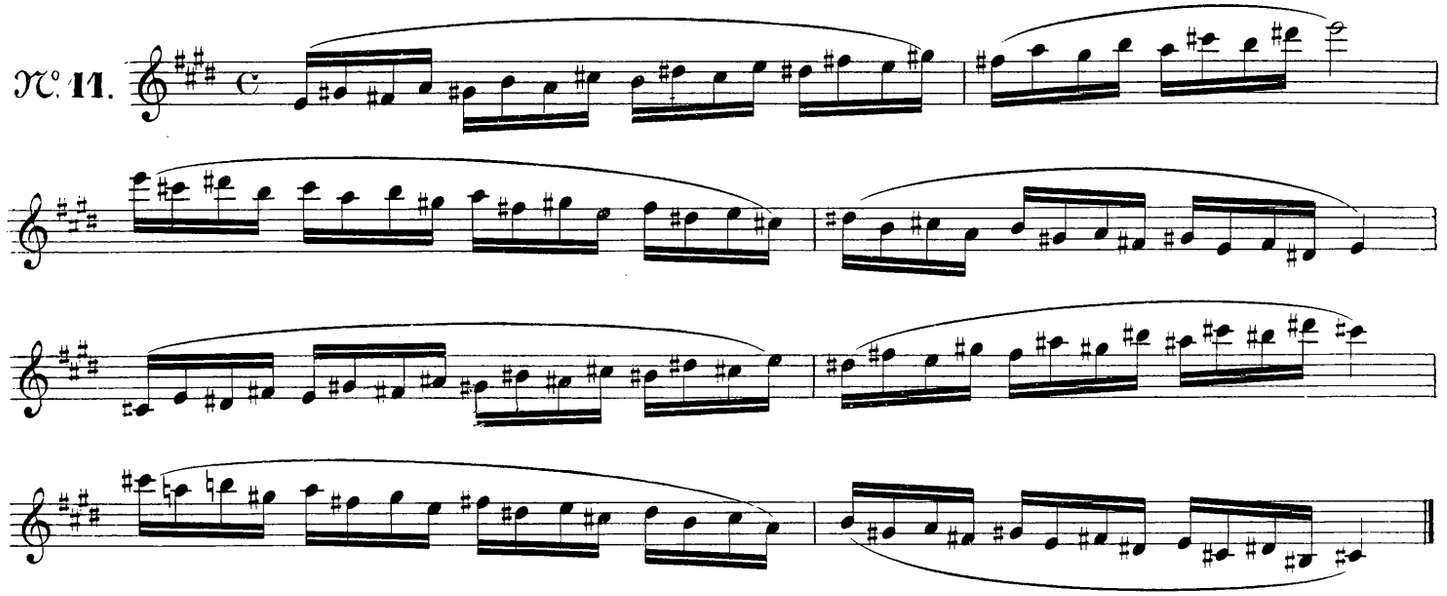

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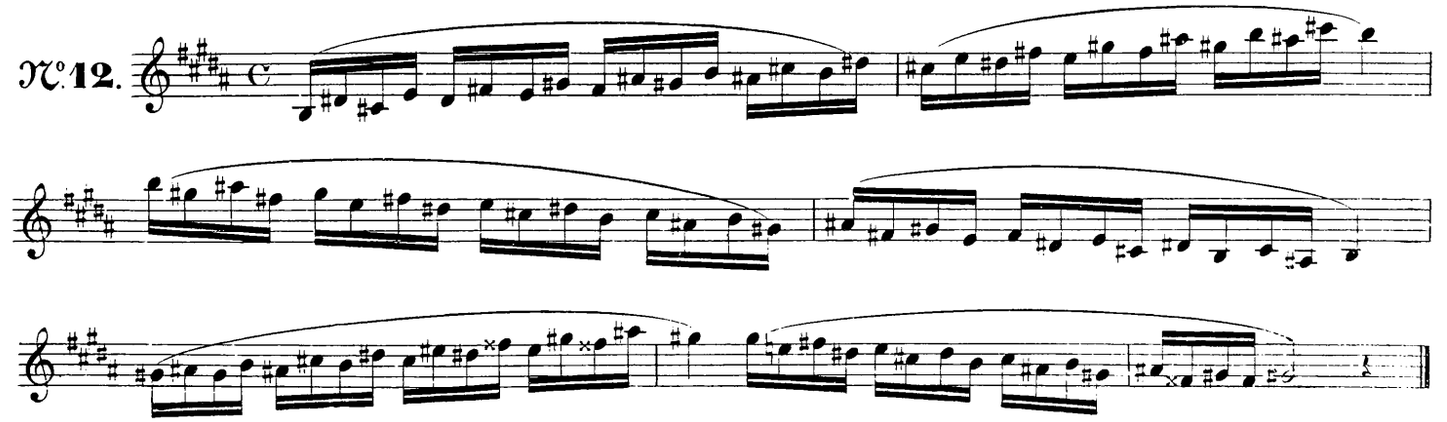
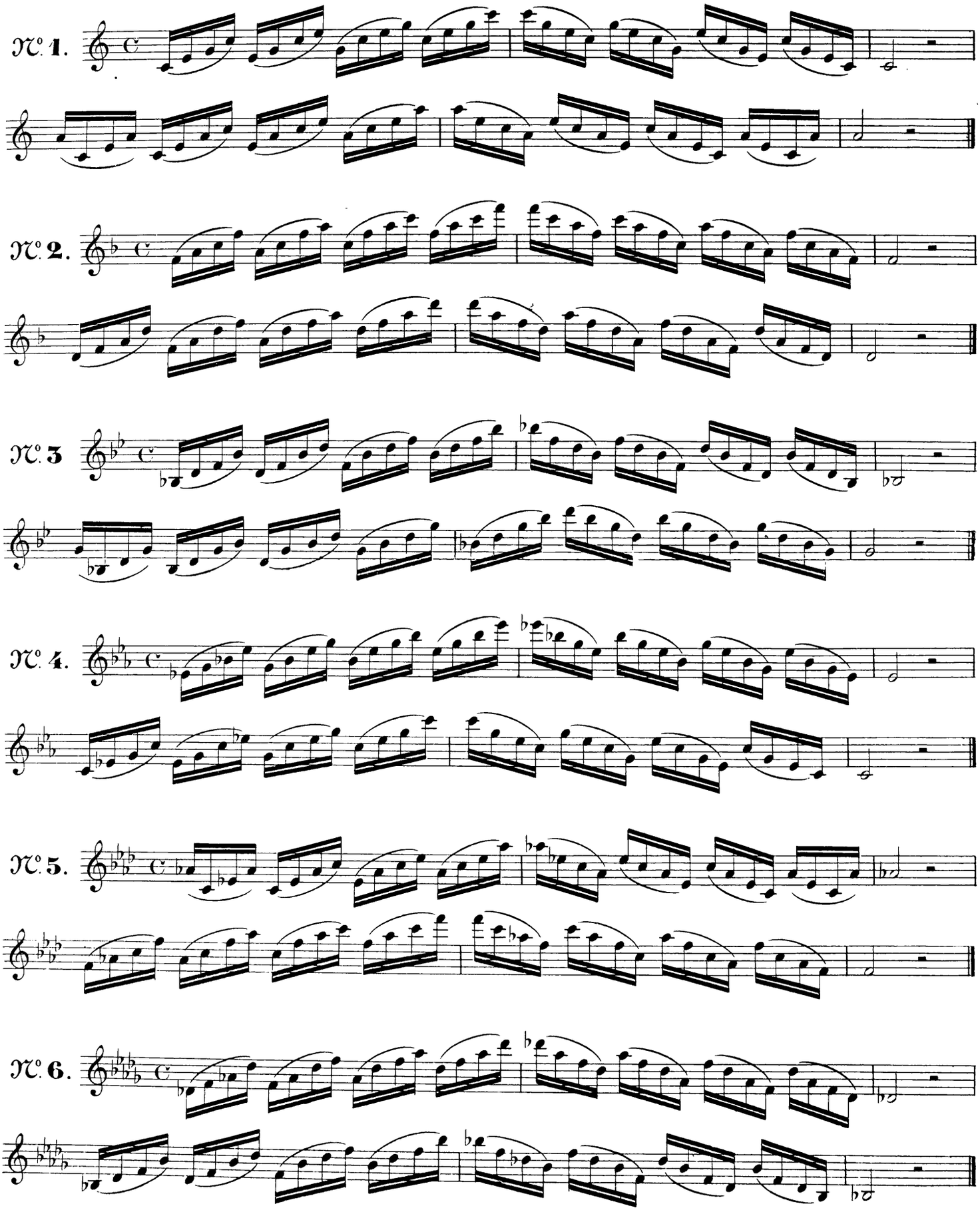


STUDY ON THE MAJOR AND MINOR PERFECT TONES.



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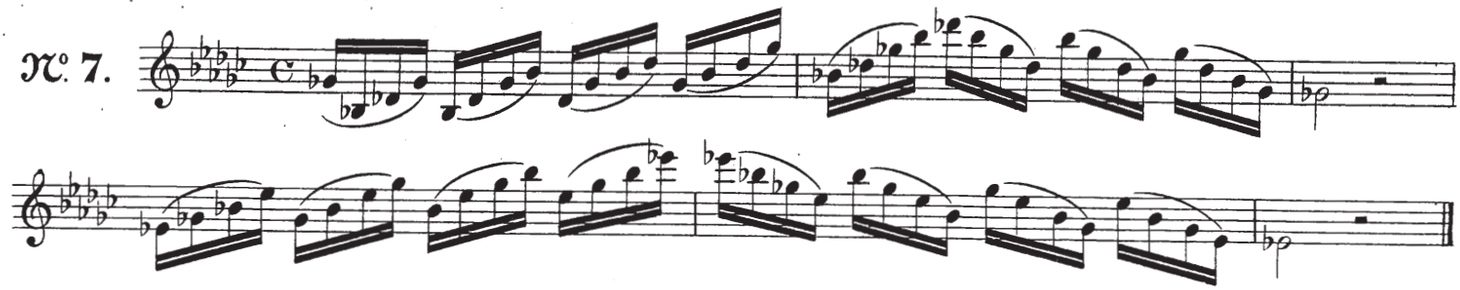

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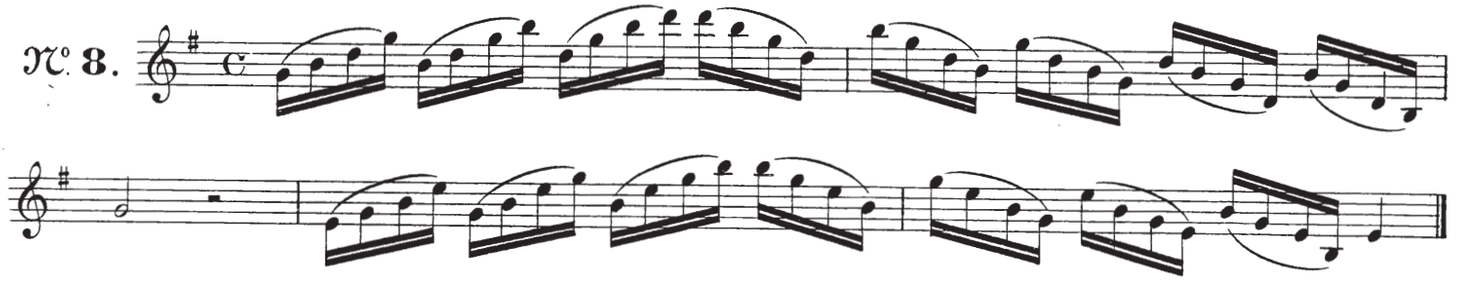

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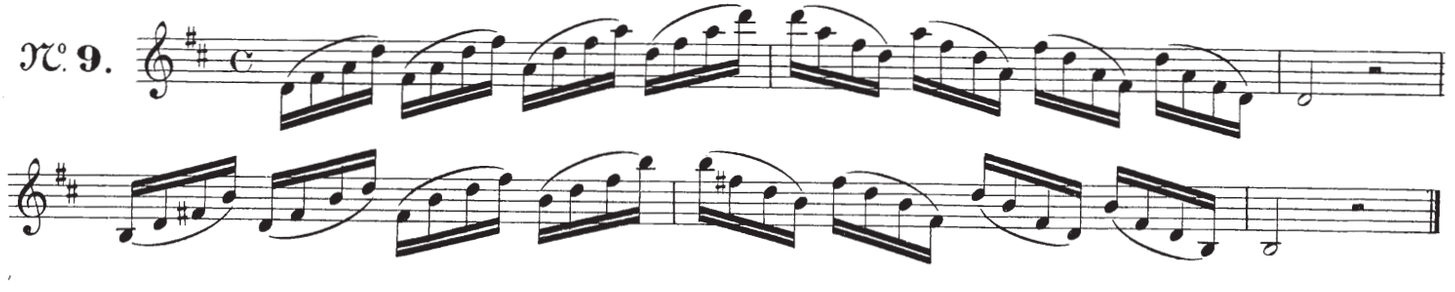

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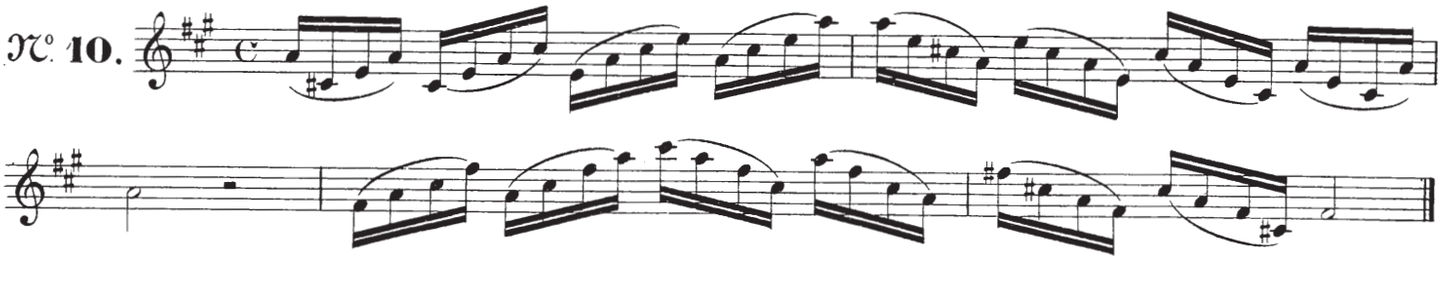

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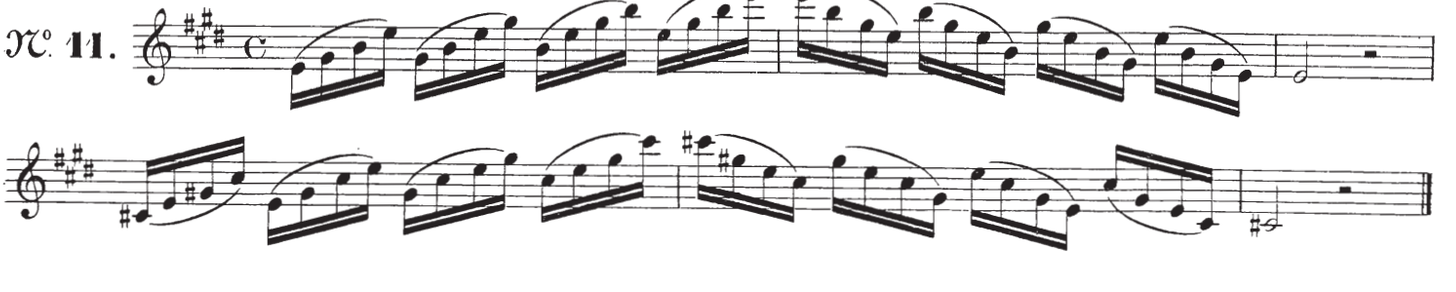

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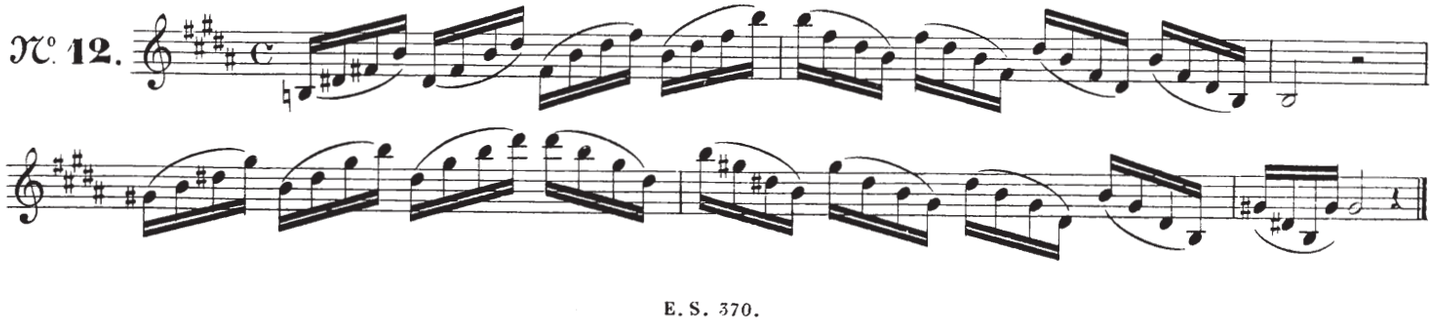
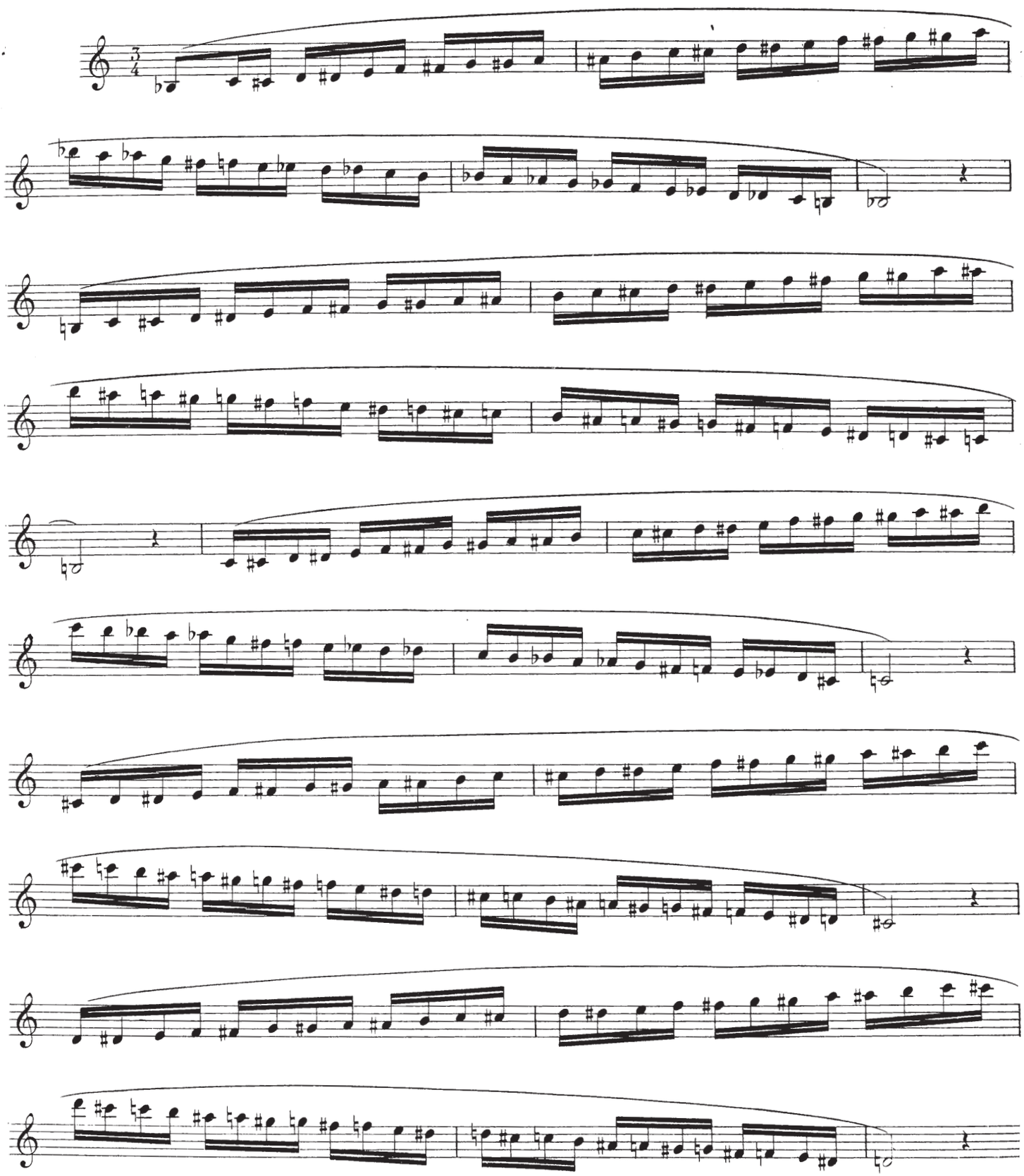
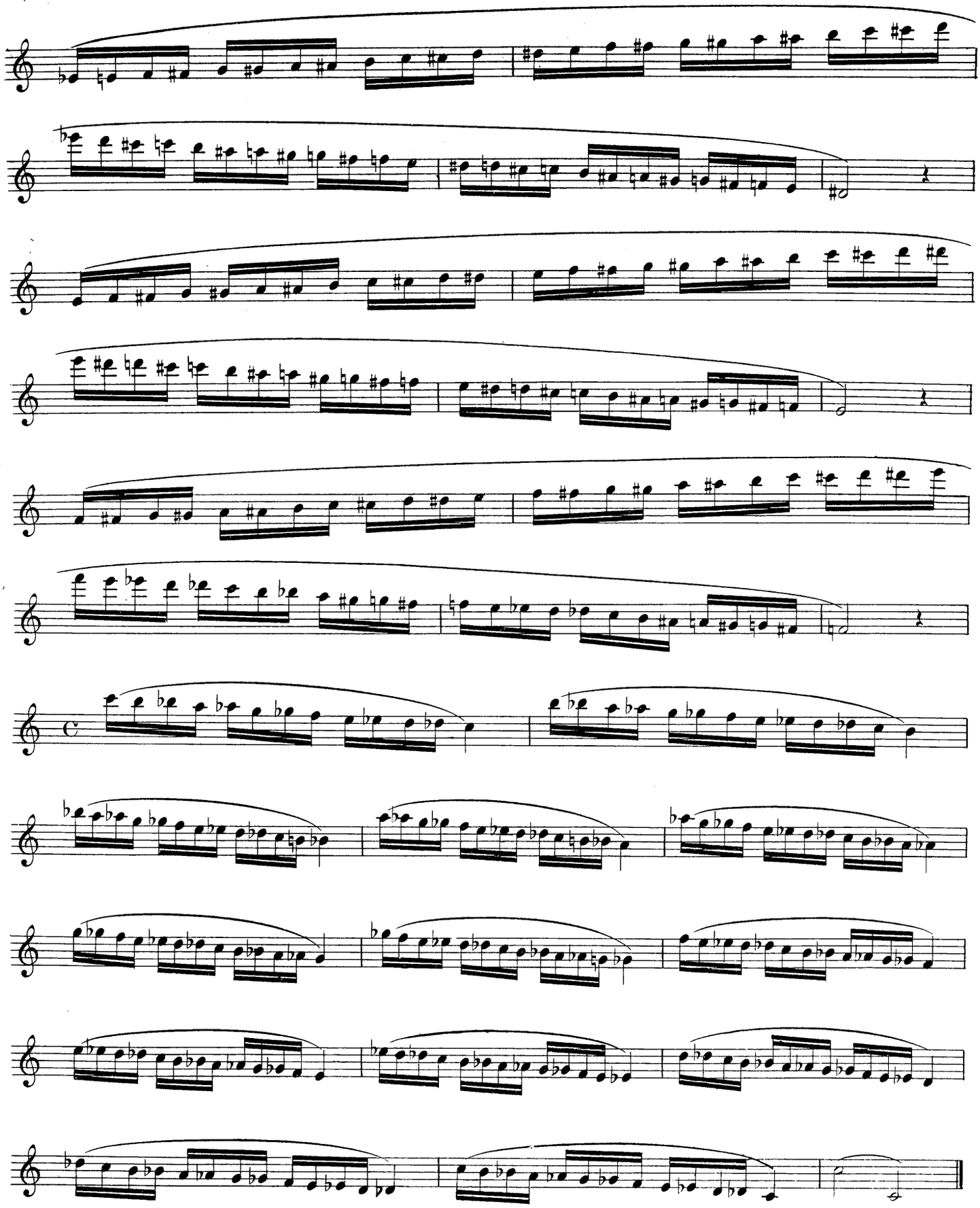


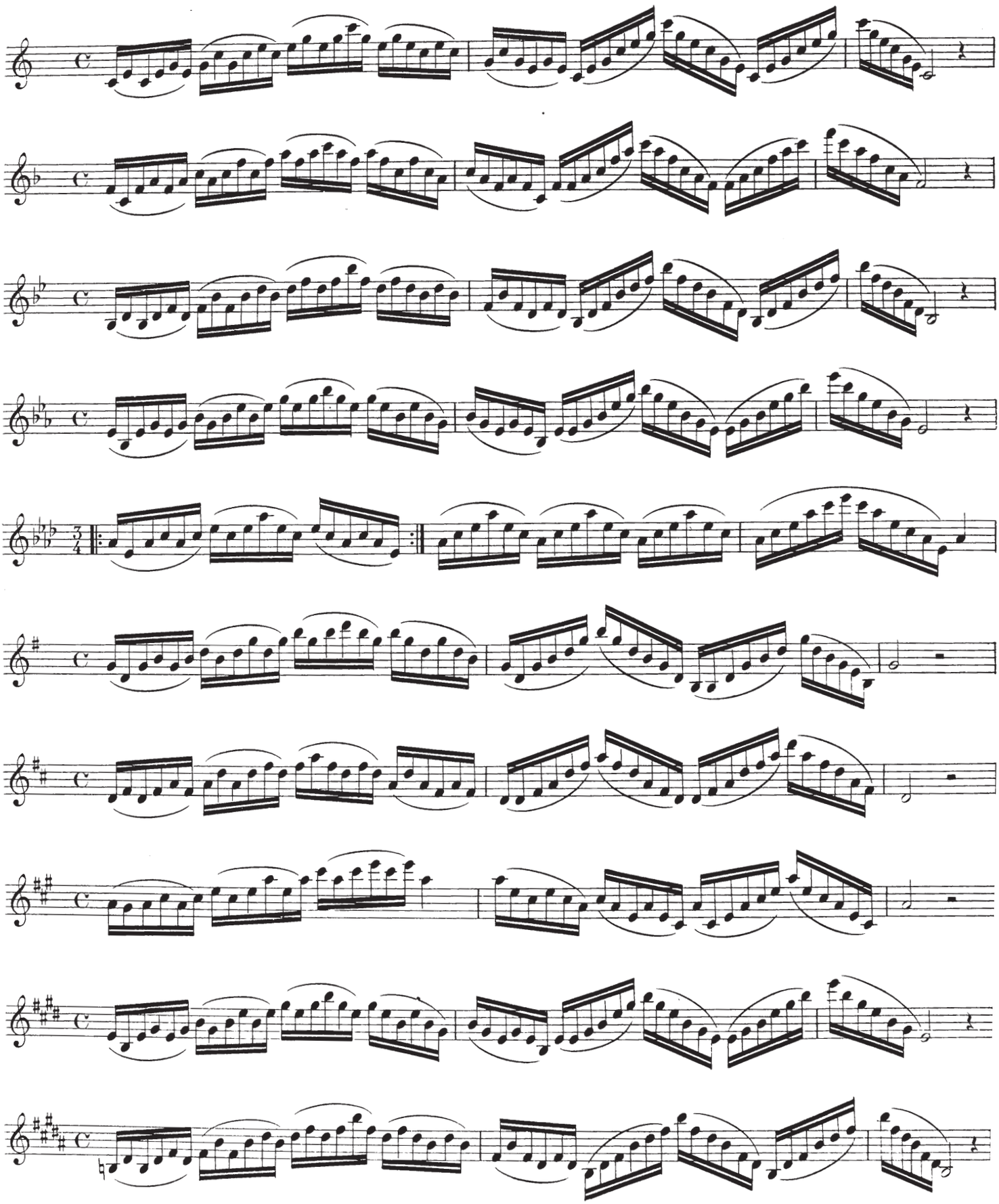
CHROMATIC EXERCISES

Study these exercises slowly.





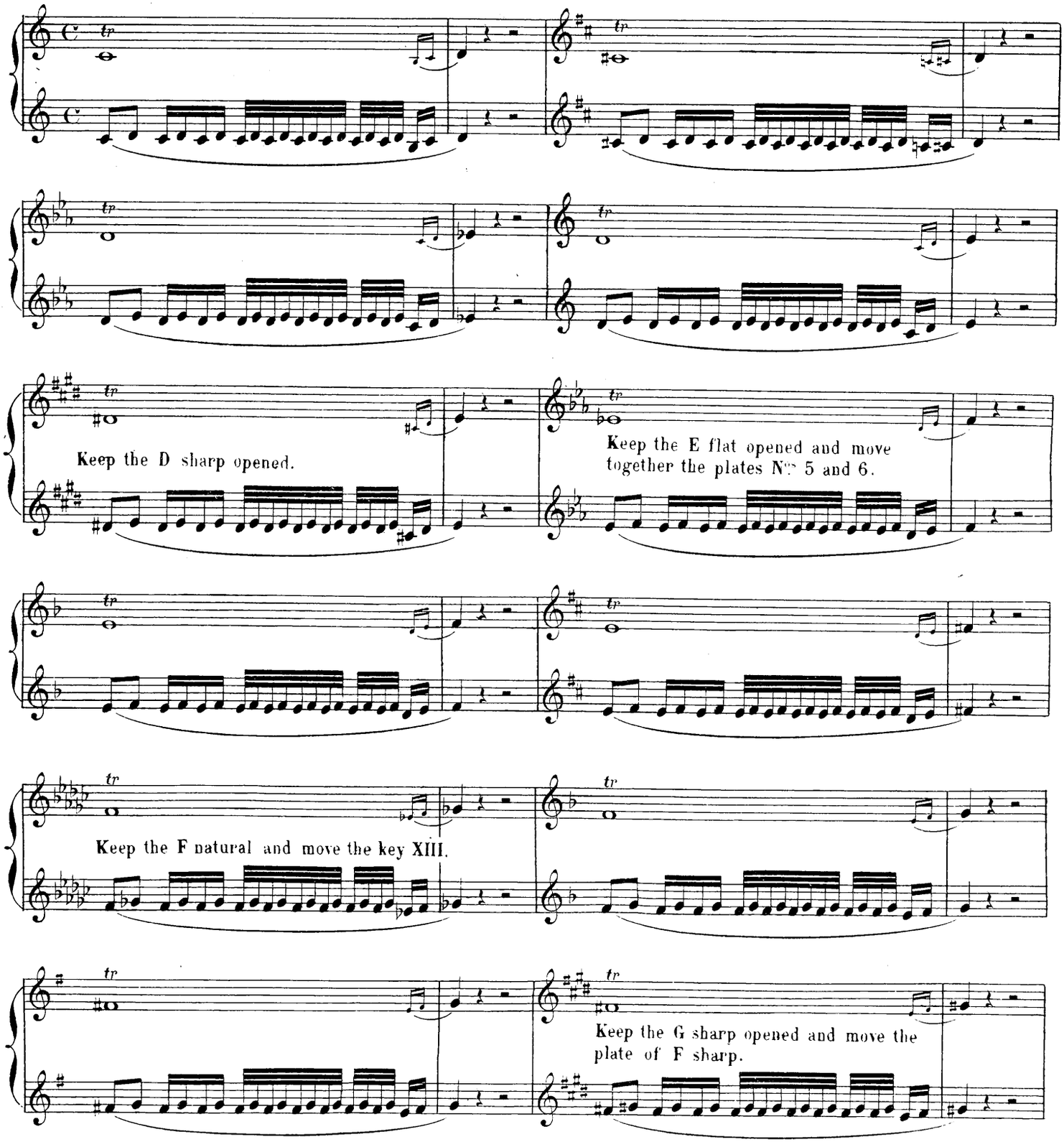
STUDIES IN DIFFERENT MAJOR TONES

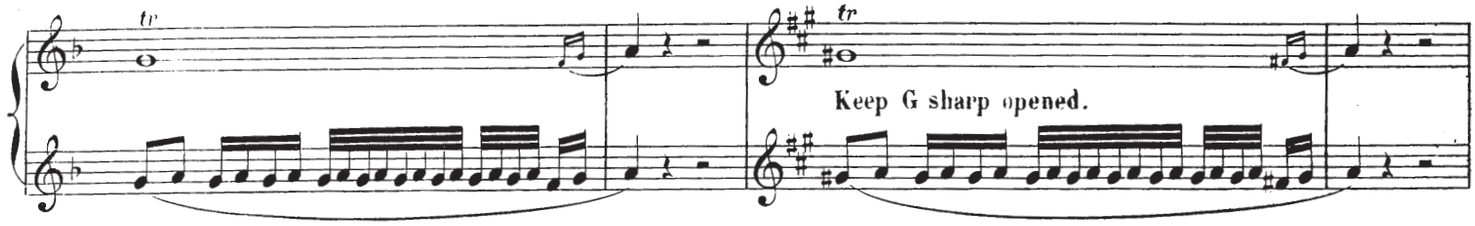


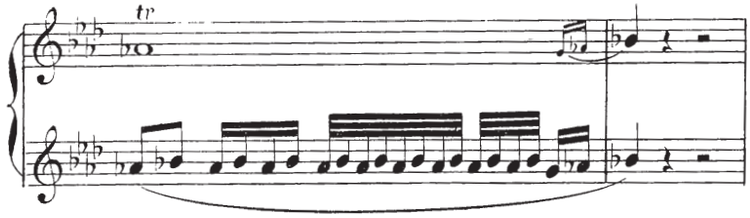
TABLE

OF THE TRILL

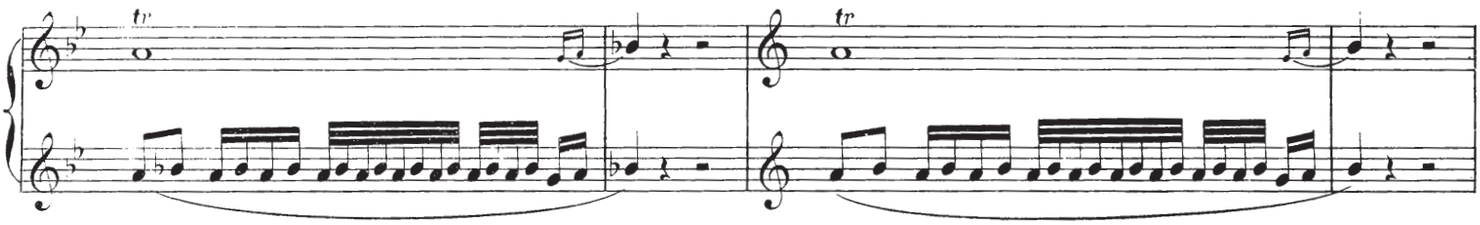
The trill named shake is the rapid emission of two notes of neighbouring degrees, it is indicated by the letters *tr* áplaced above the note, the trill can be of a tone,or of half a tone, it begins always by the note that beart it, the end t is the inferior appogiatura followed by the true note.

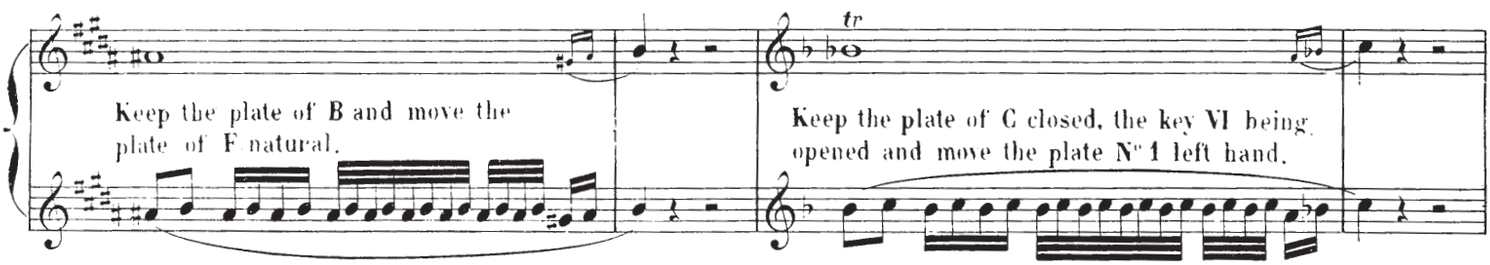


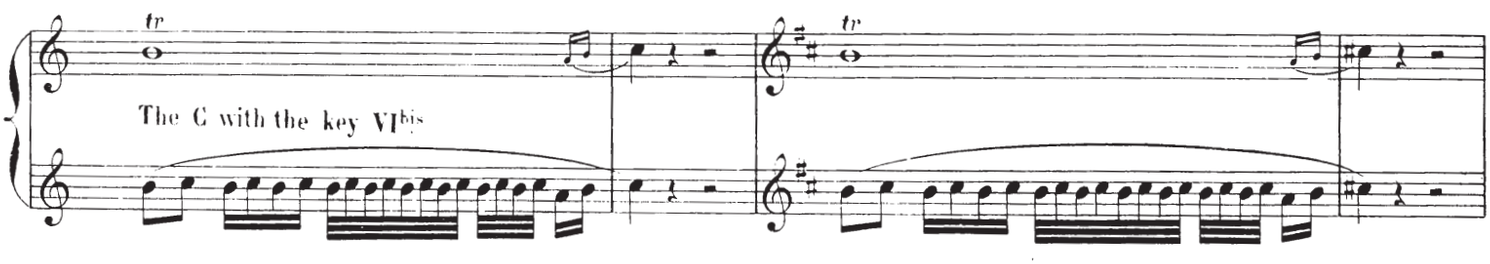


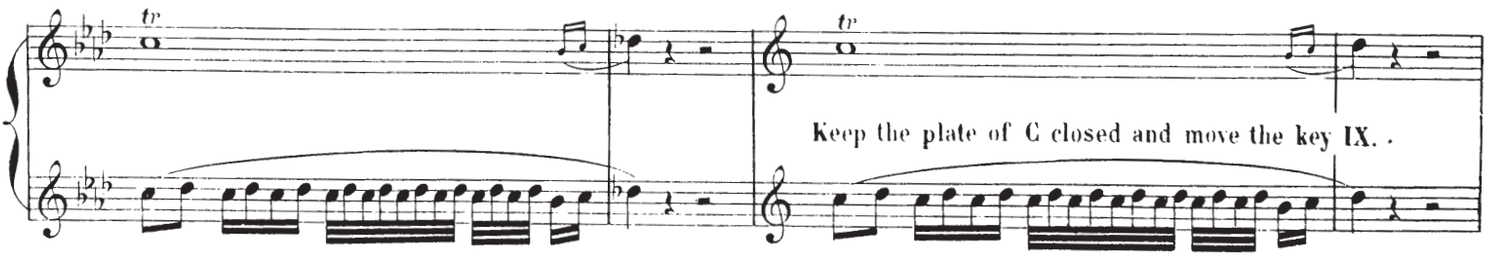


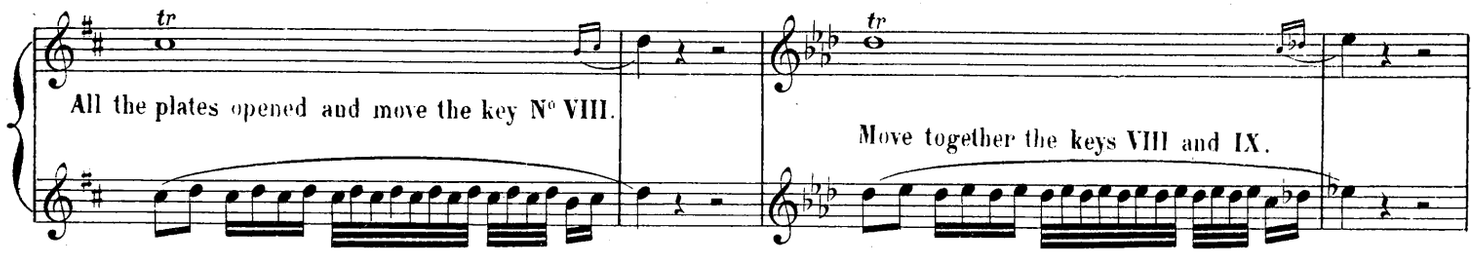
Two ways to shake A flat with B flat.
1° keep the A flat opened and the left hand plates closed and move the key VI.
2° take the new B flat *(EVETTE and SCHAEFFER System)* keep the A flat opened and move together the plates N° 2 and 3 of the left hand.

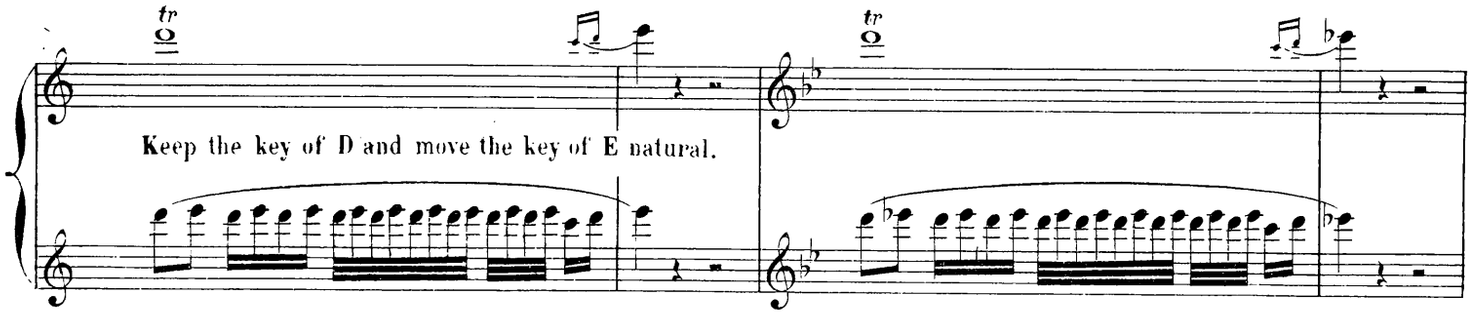


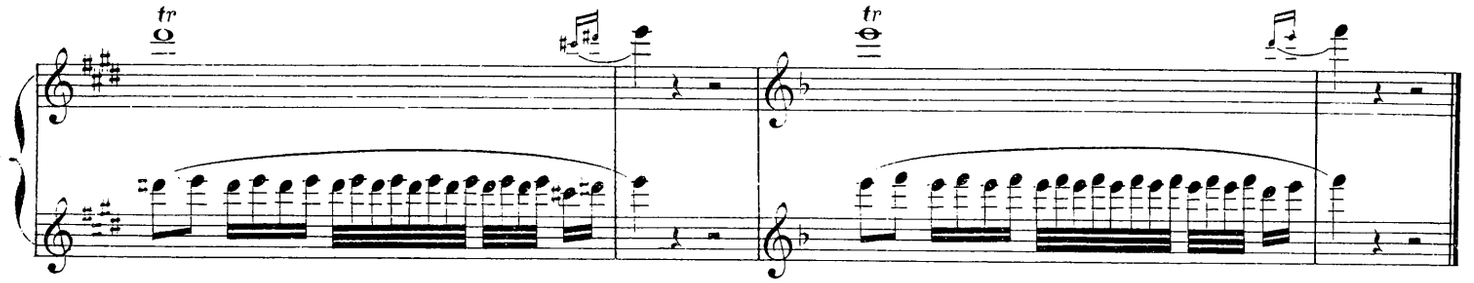




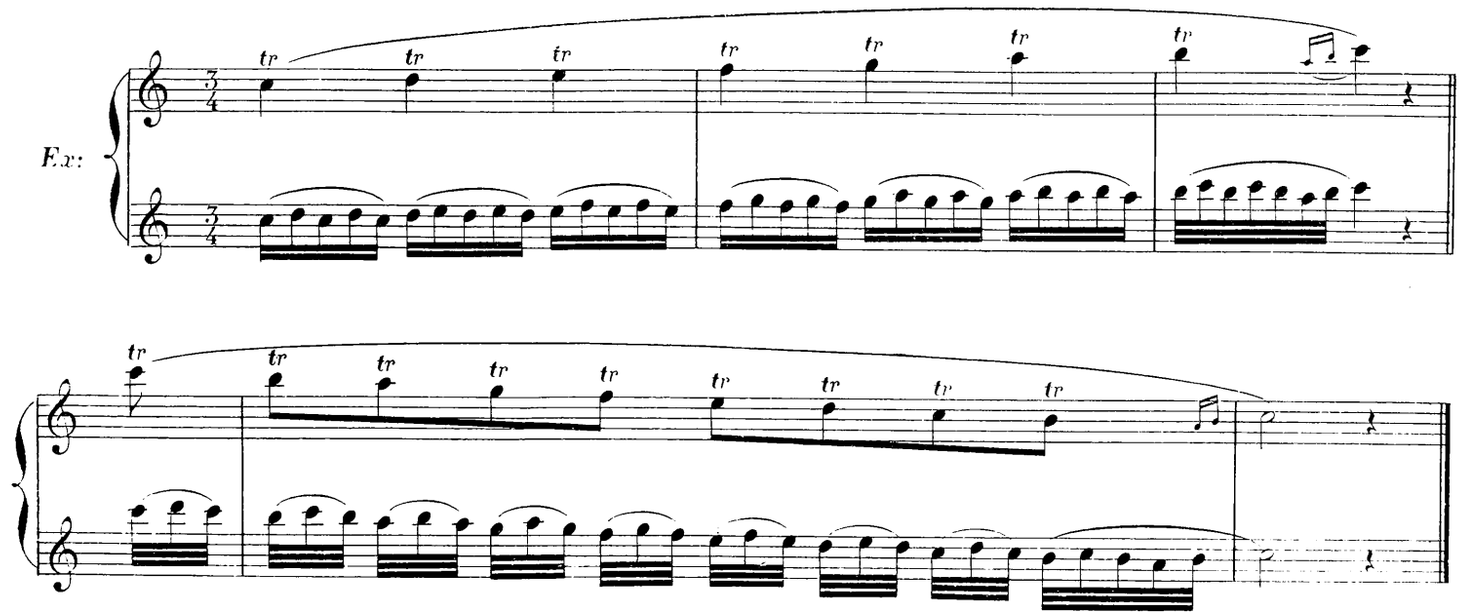






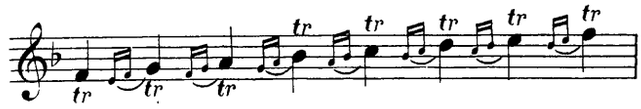


You can play a succession of trills up or down without ending, keeping the end for the last trill of the succession.



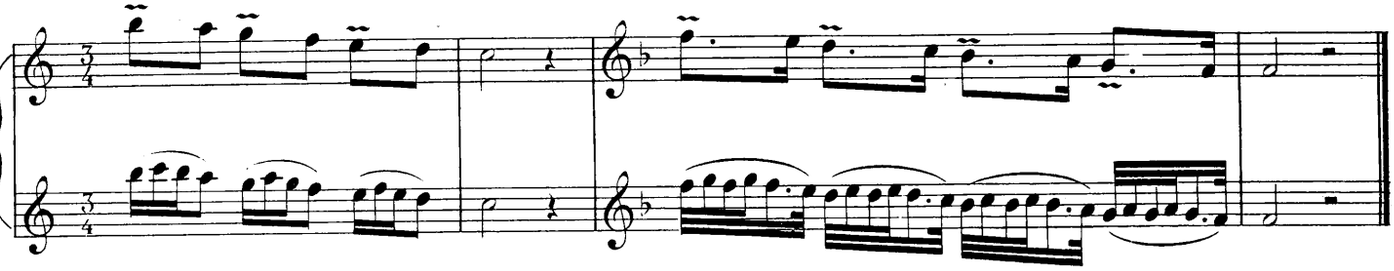
You can play a succession of trills up in adding an end at each trill.

Ex:



The little brief trill having neither beginning nor end is named mordente, it is often composed with two or three ou notes and sometimes with four, it is indicated by this sign ~~

Ex:



EXERCISES ON THE TRILLS.

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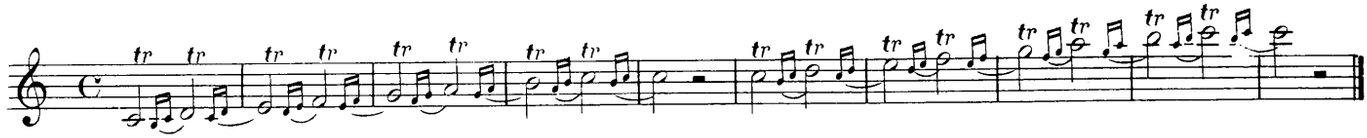

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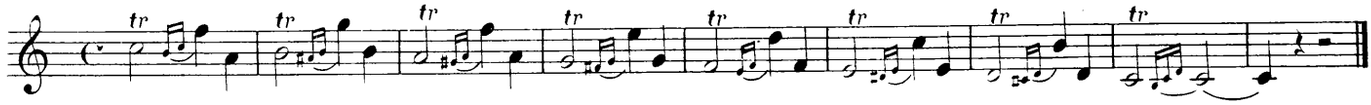
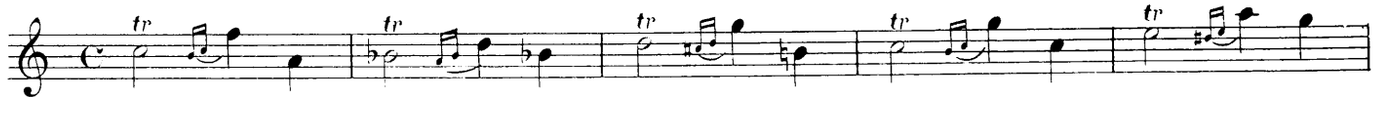
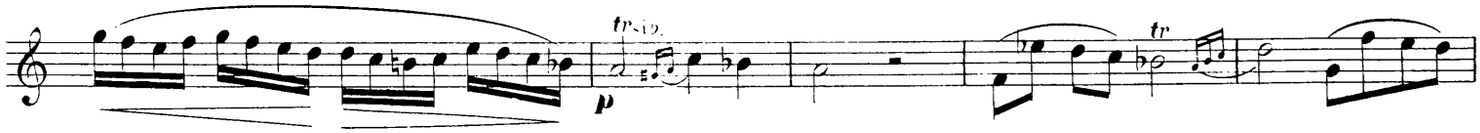
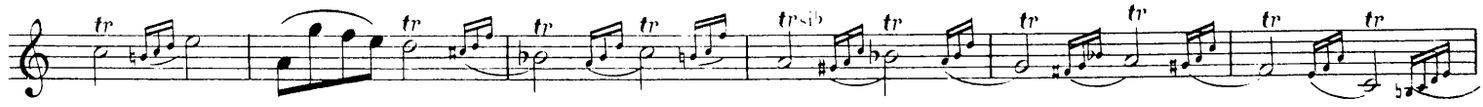
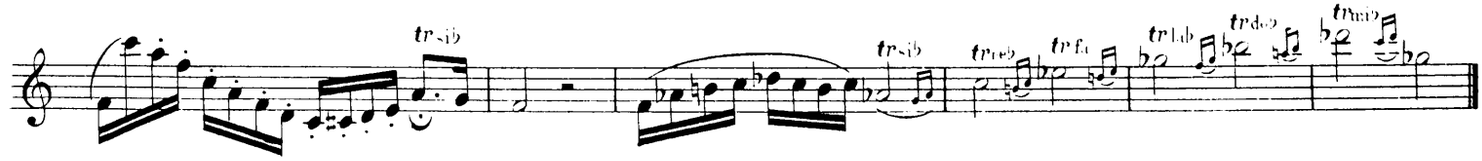


N°. 3.









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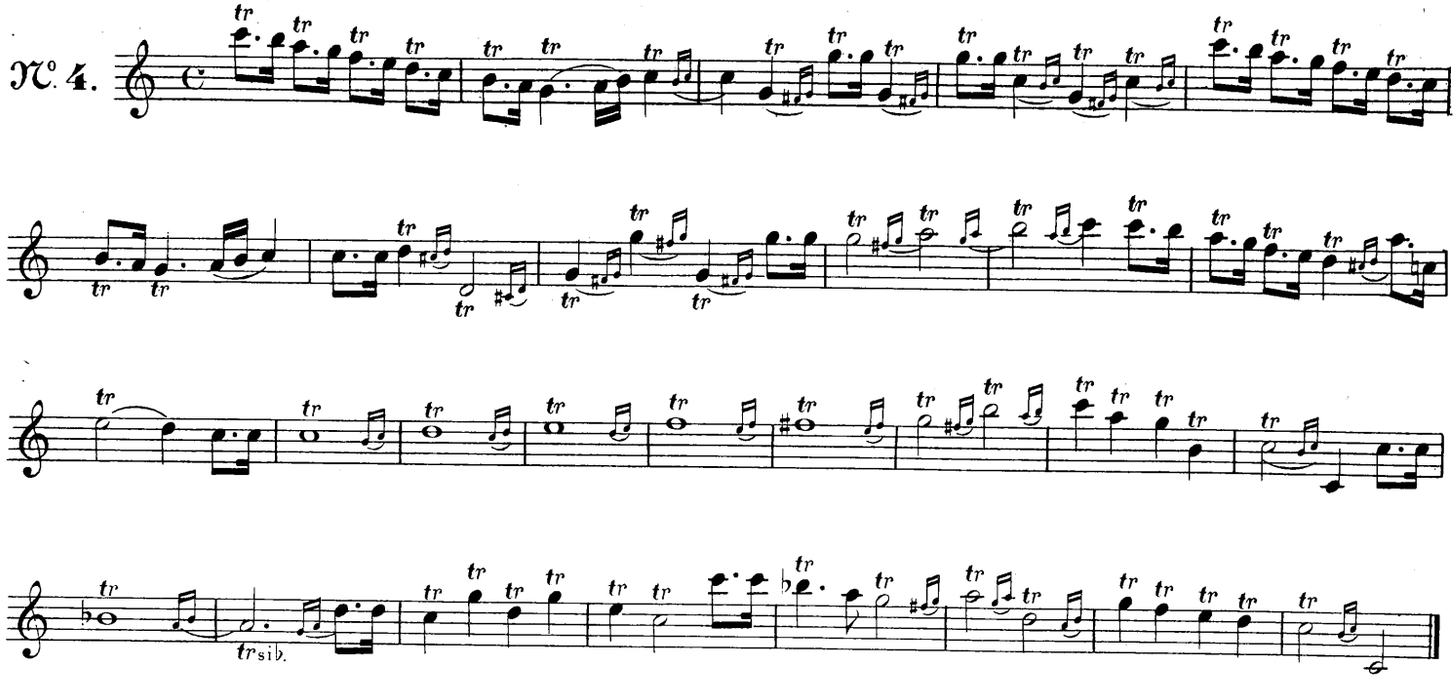

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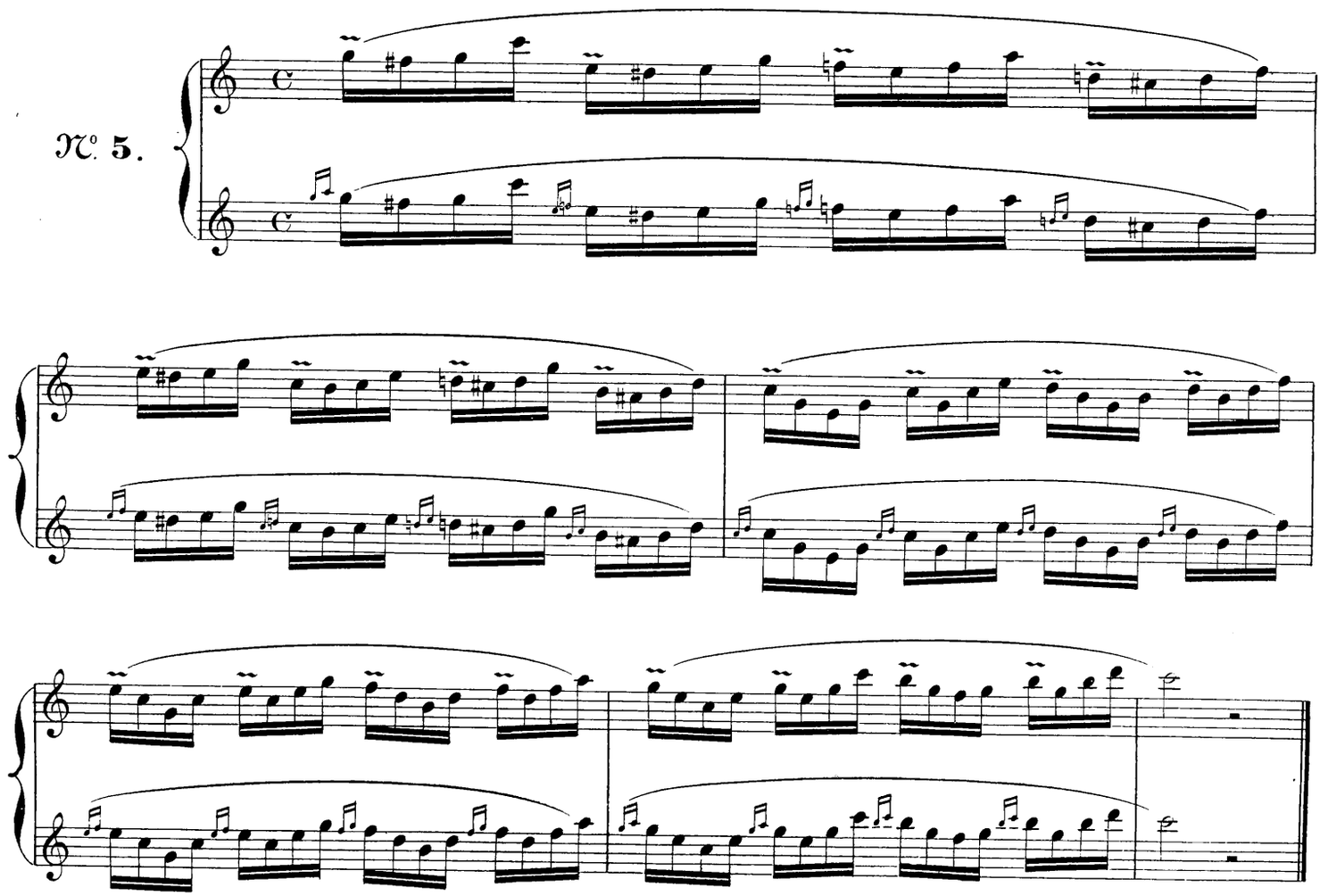
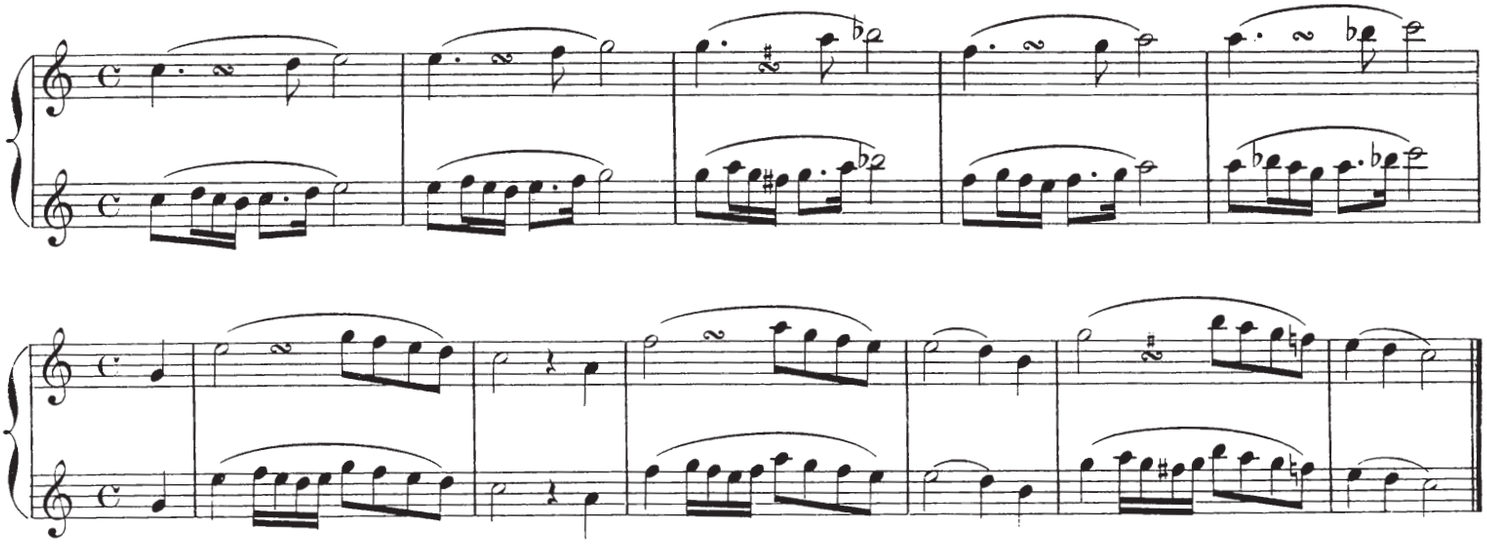


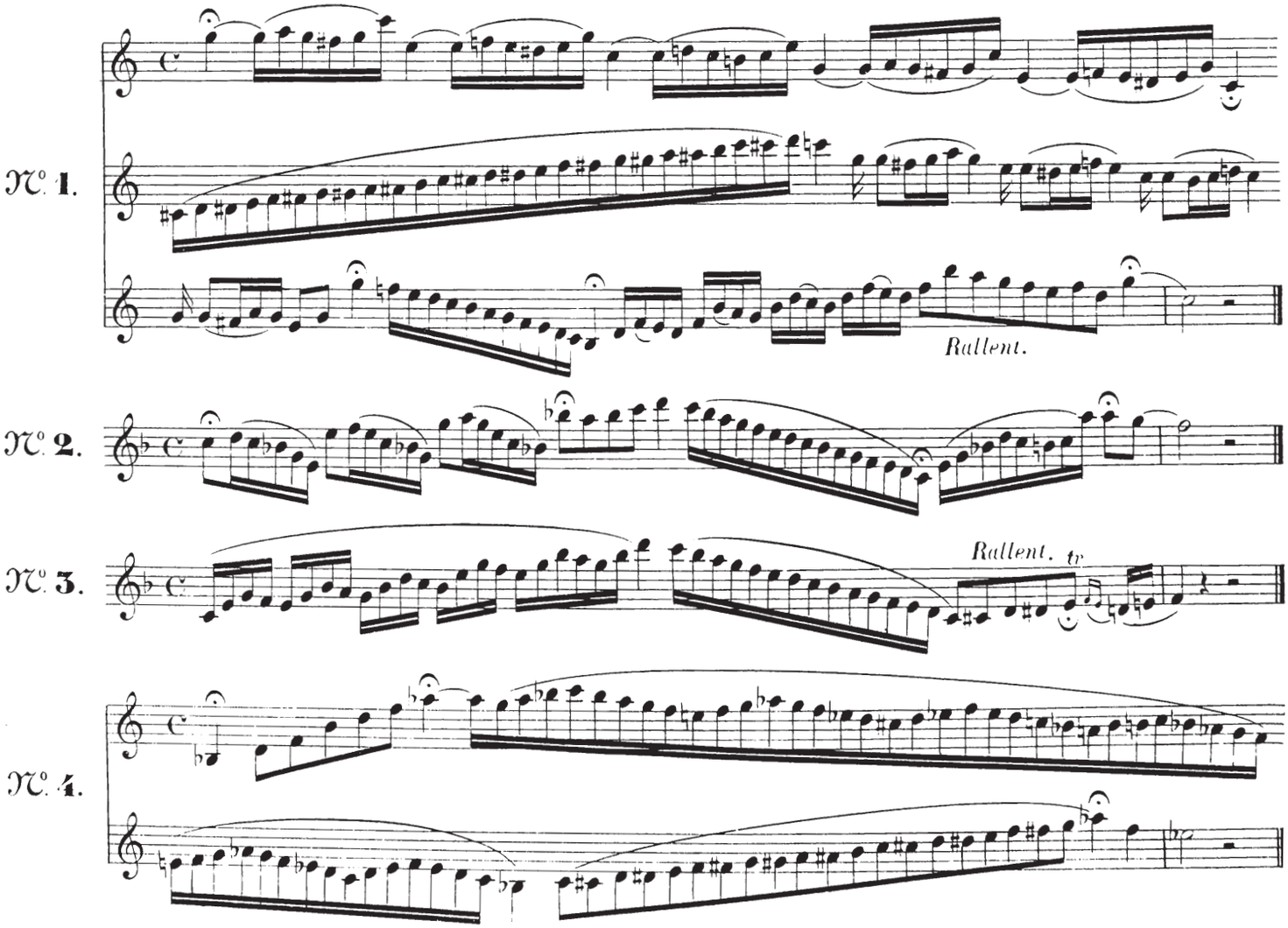
THE GRUPPETTO

The gruppetto or group of four little notes, is composed of superior and inferior notes at the true note and this repeated twice

The lasting of gruppetto is taken on the meaning of the preceding note, instead of writing the gruppetto with the 4 notes, it is often indicated by the sign ∾; there is the gruppetti composed of 3 little notes.



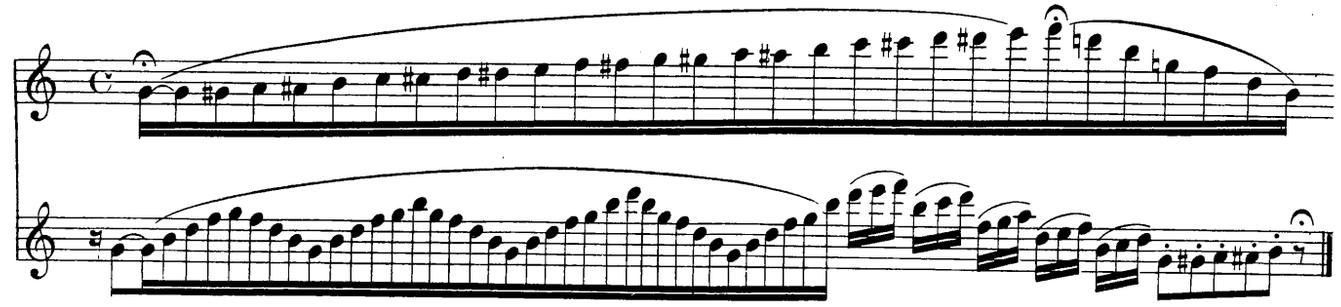
SOME CADENCIES



Trill F sharp with G sharp.

№ 5.

№ 6.



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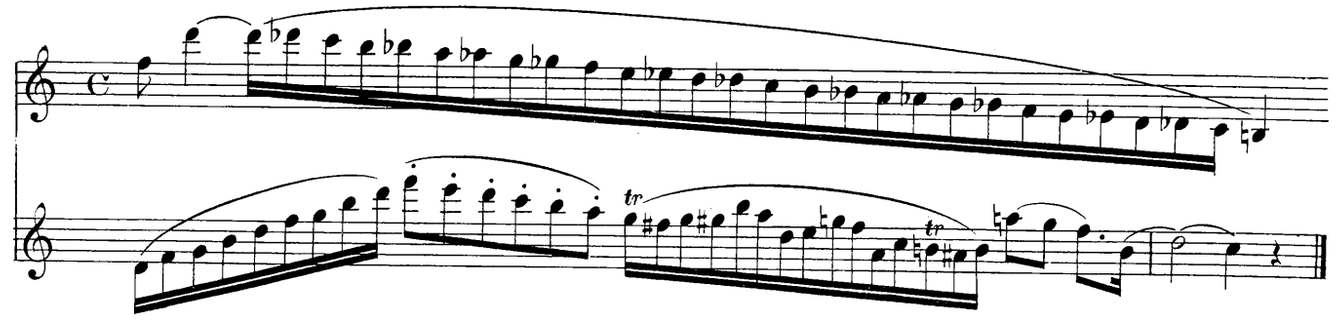

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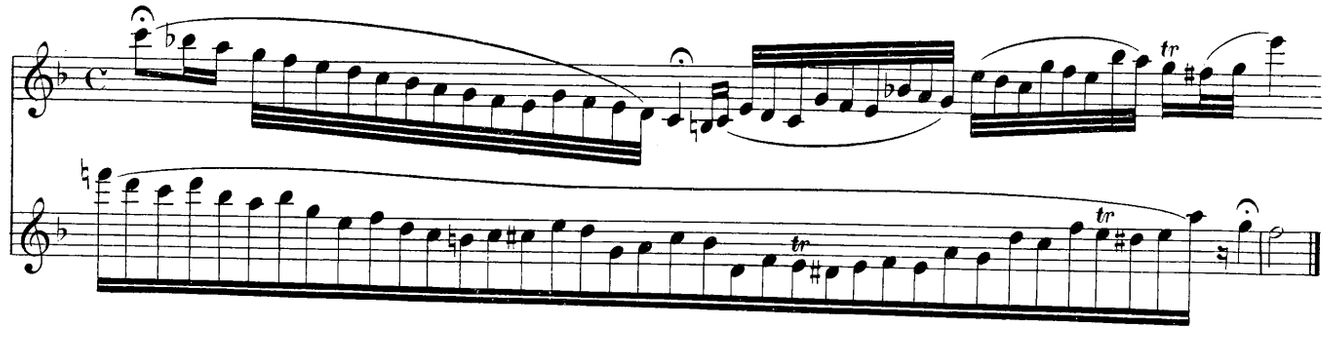

Introduction of the Adagio of the pathetic sonate of Beethoven played in four time.

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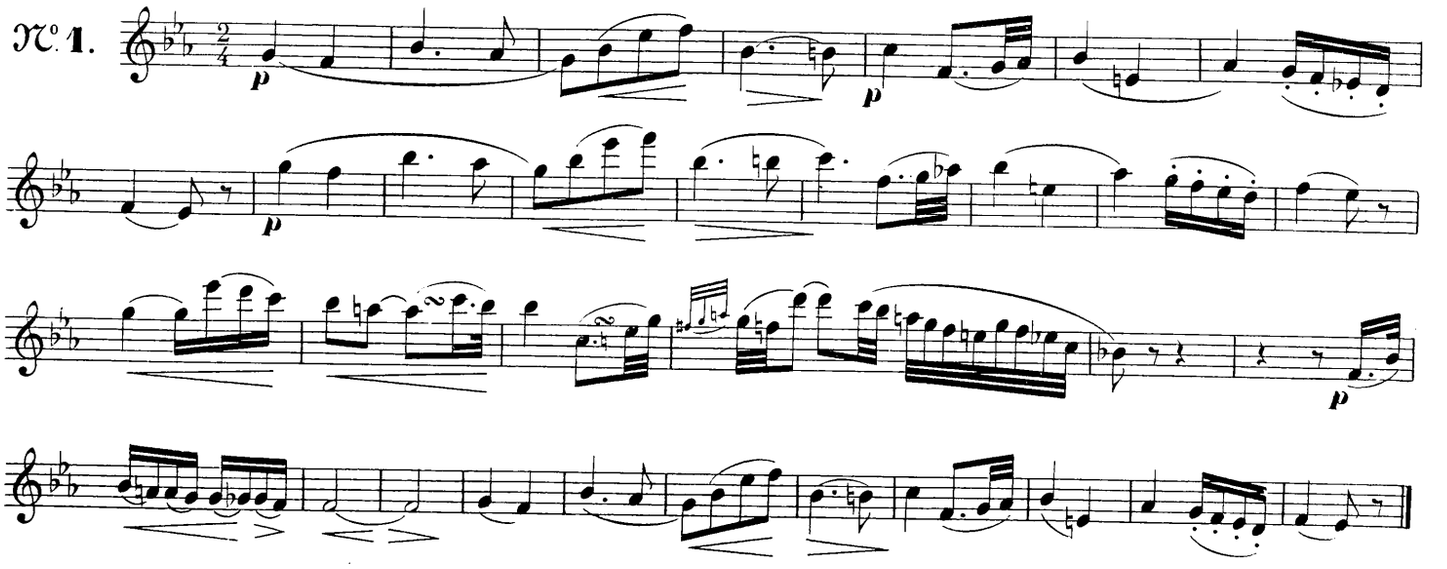

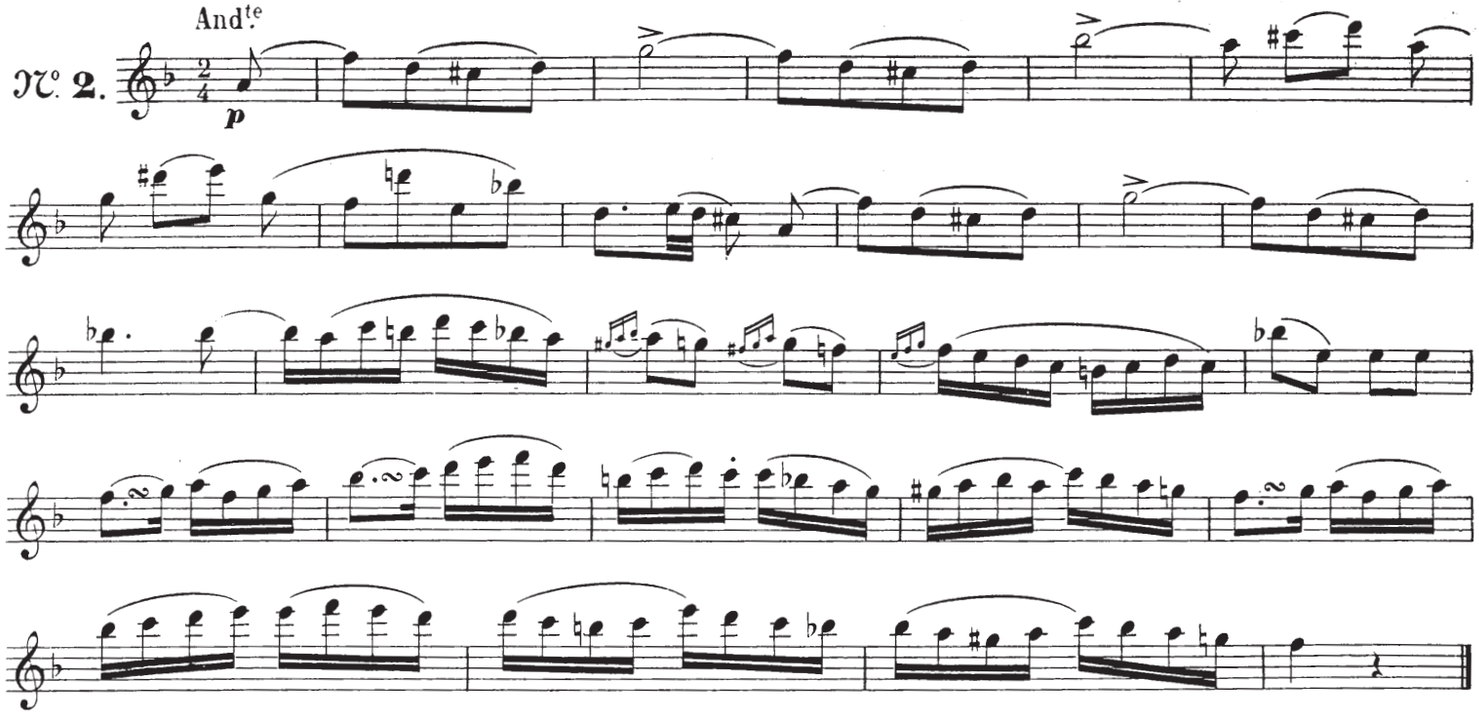
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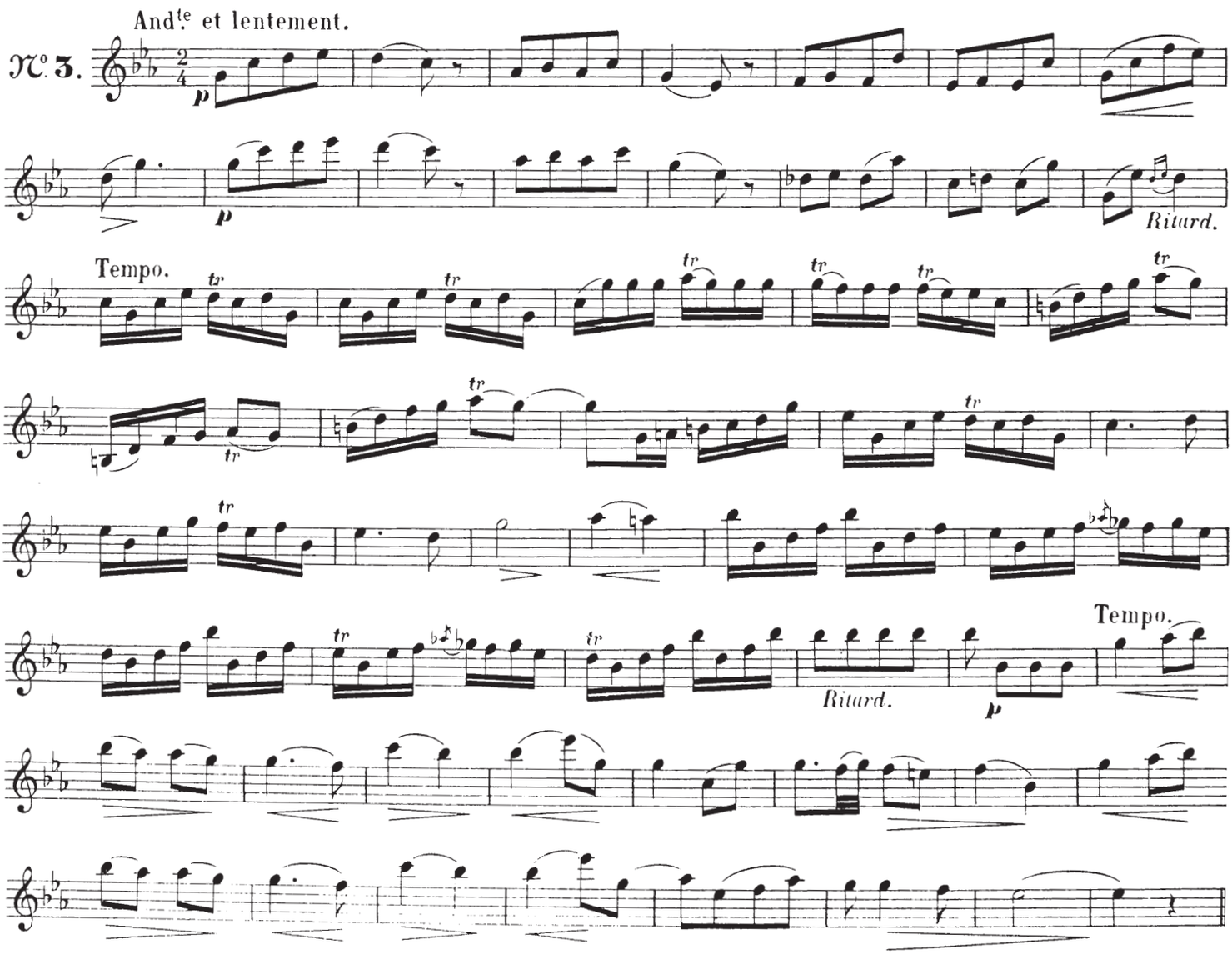
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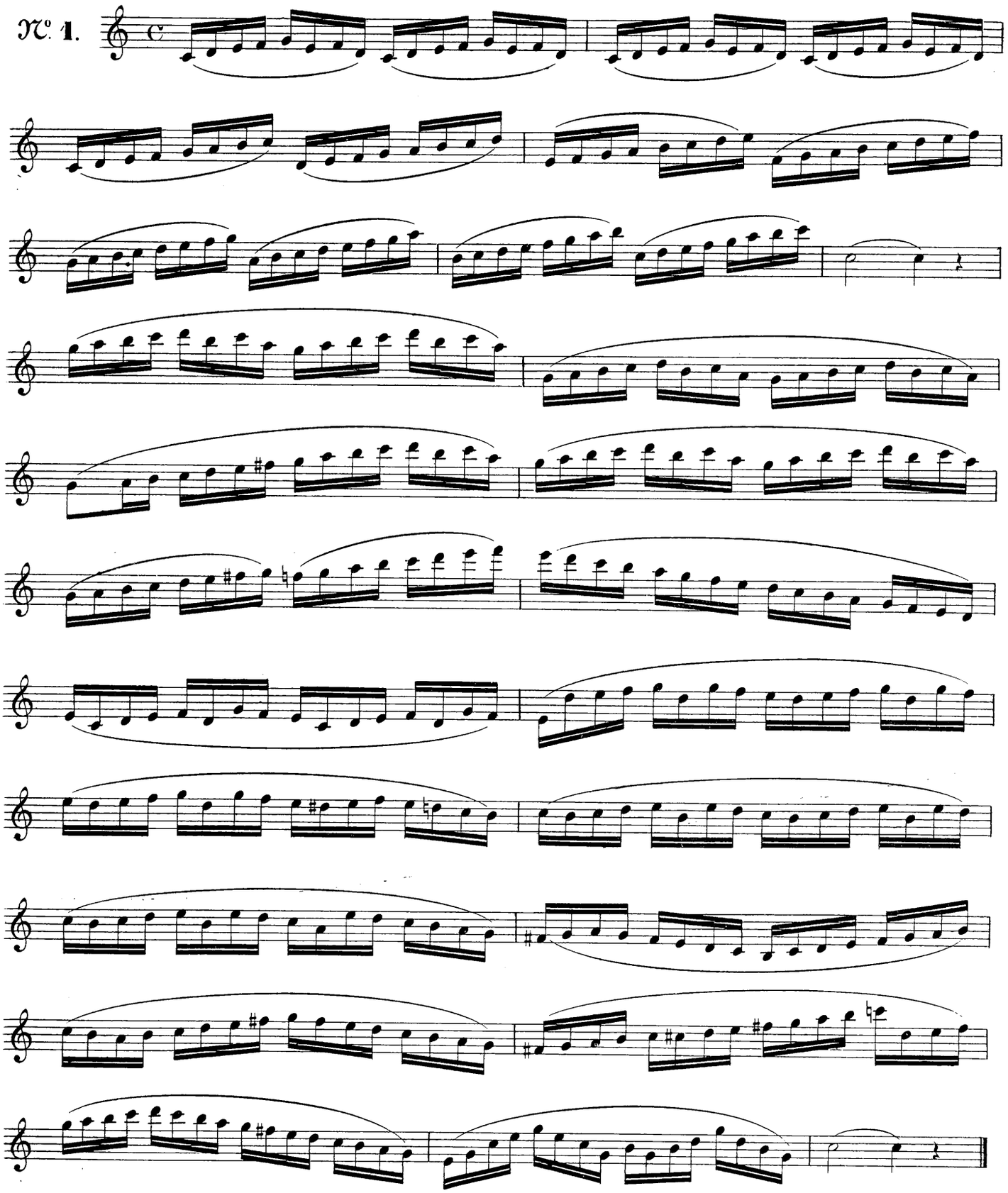
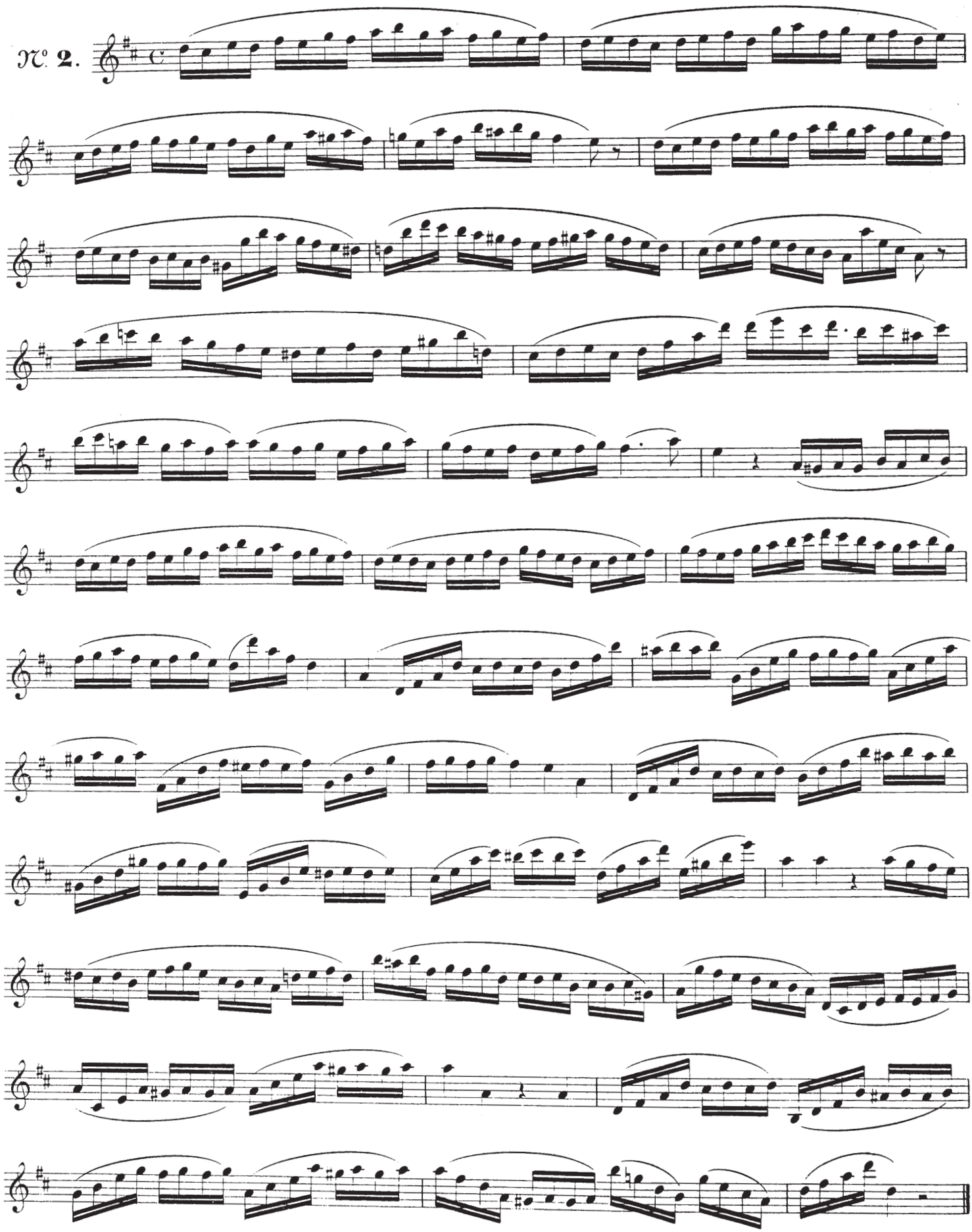
STUDIES

Lentement.

№ 1.




N° 2.

Lent.

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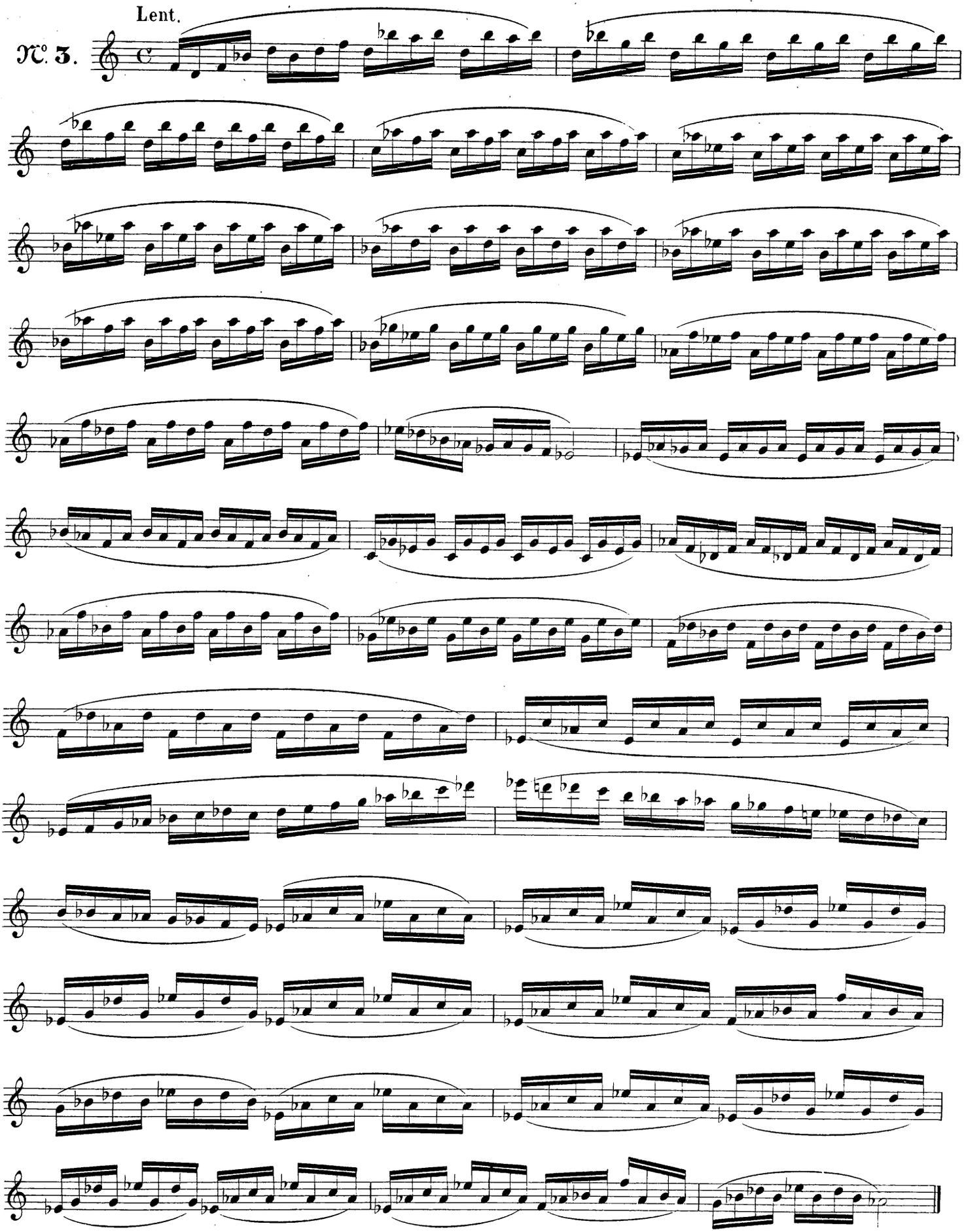
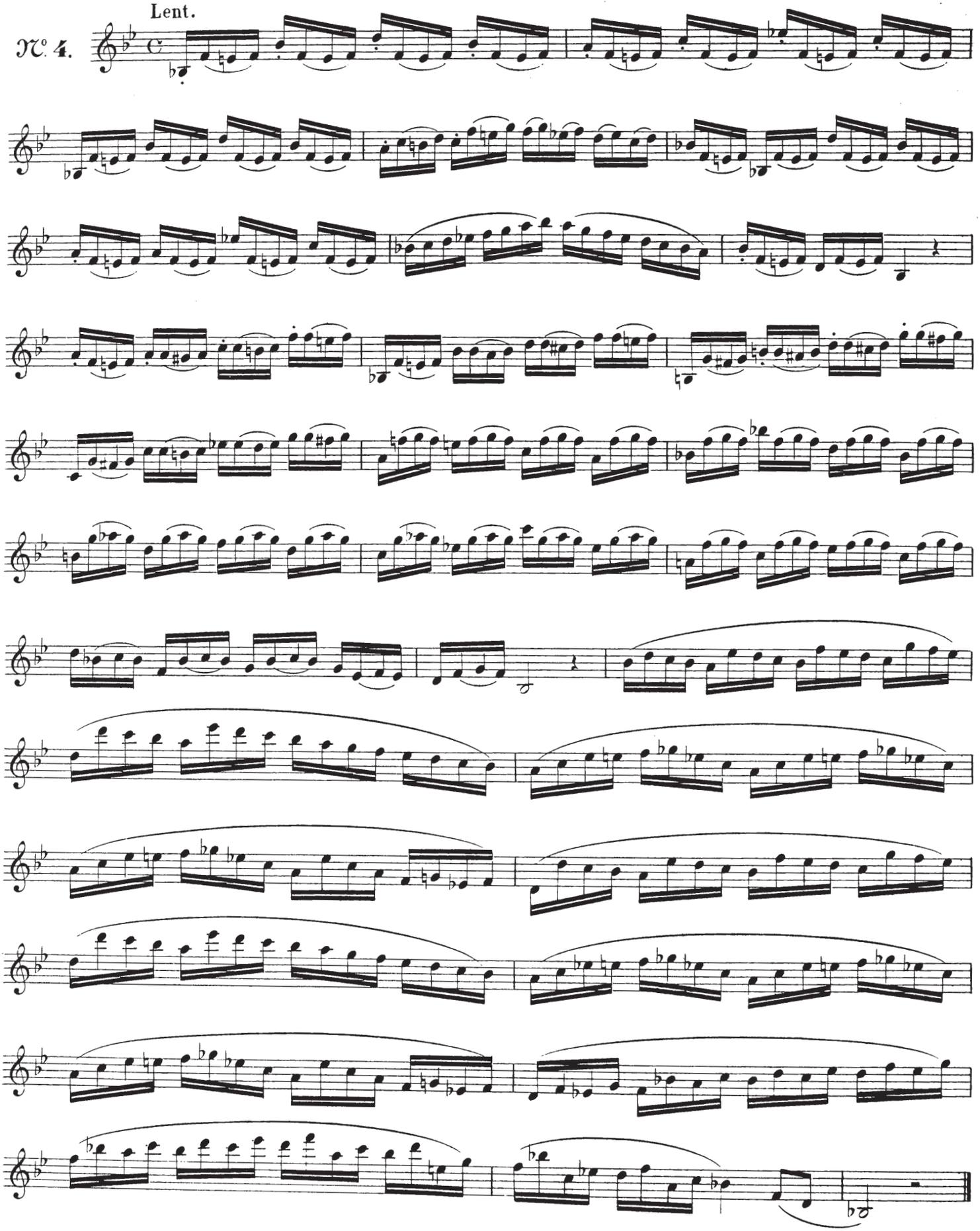


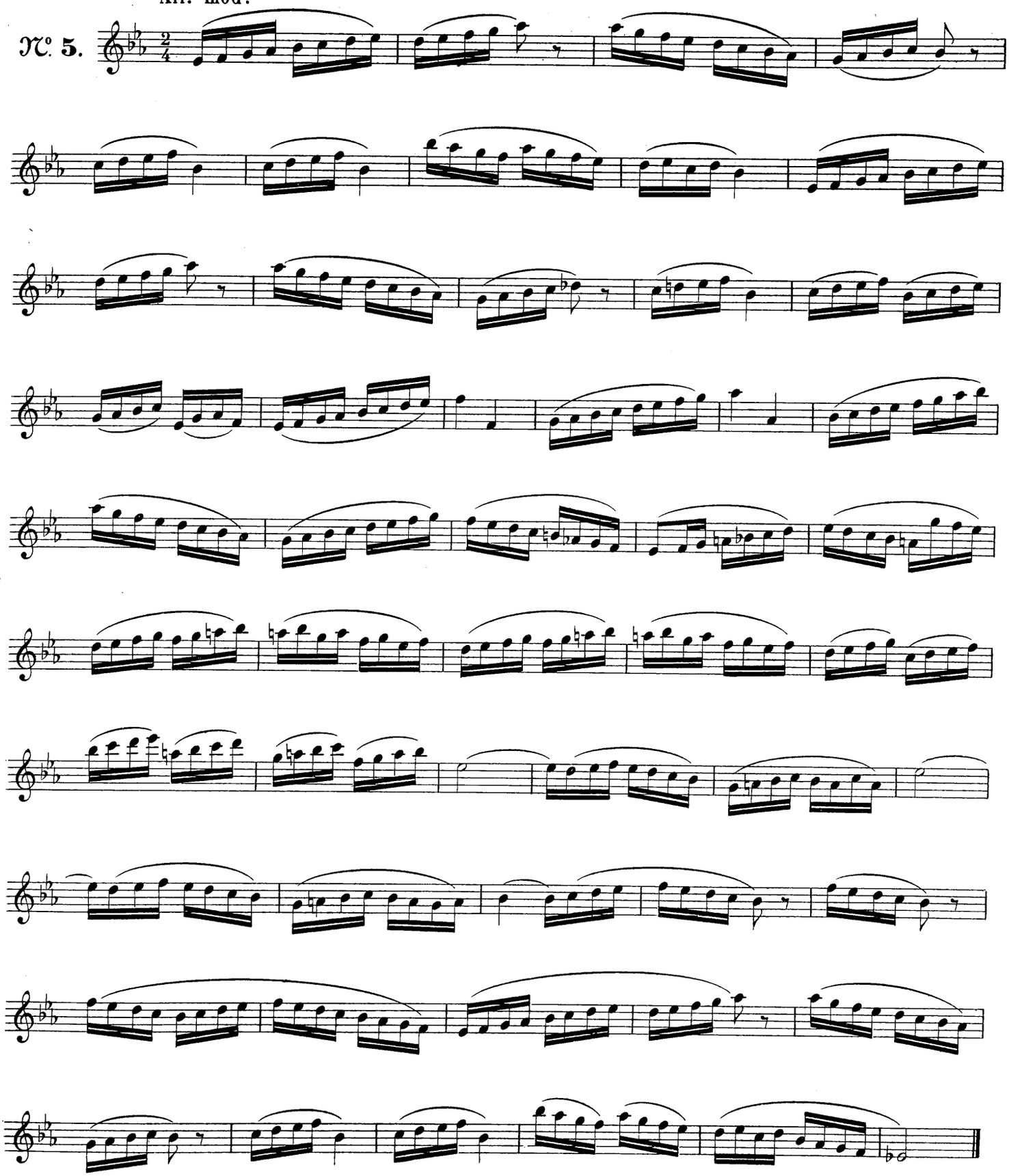
Lent.

№ 4.



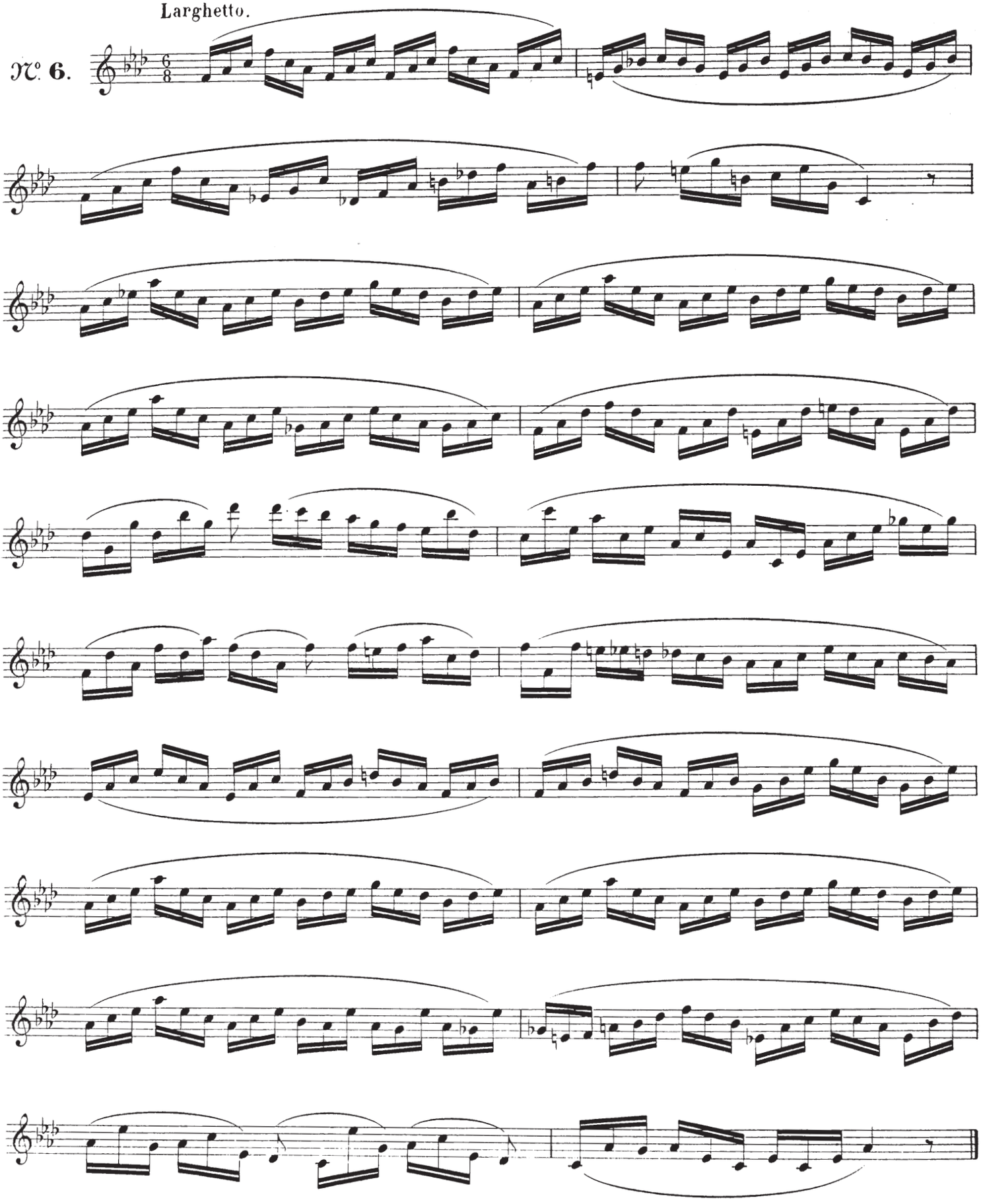
All.o mod.to

№ 5.



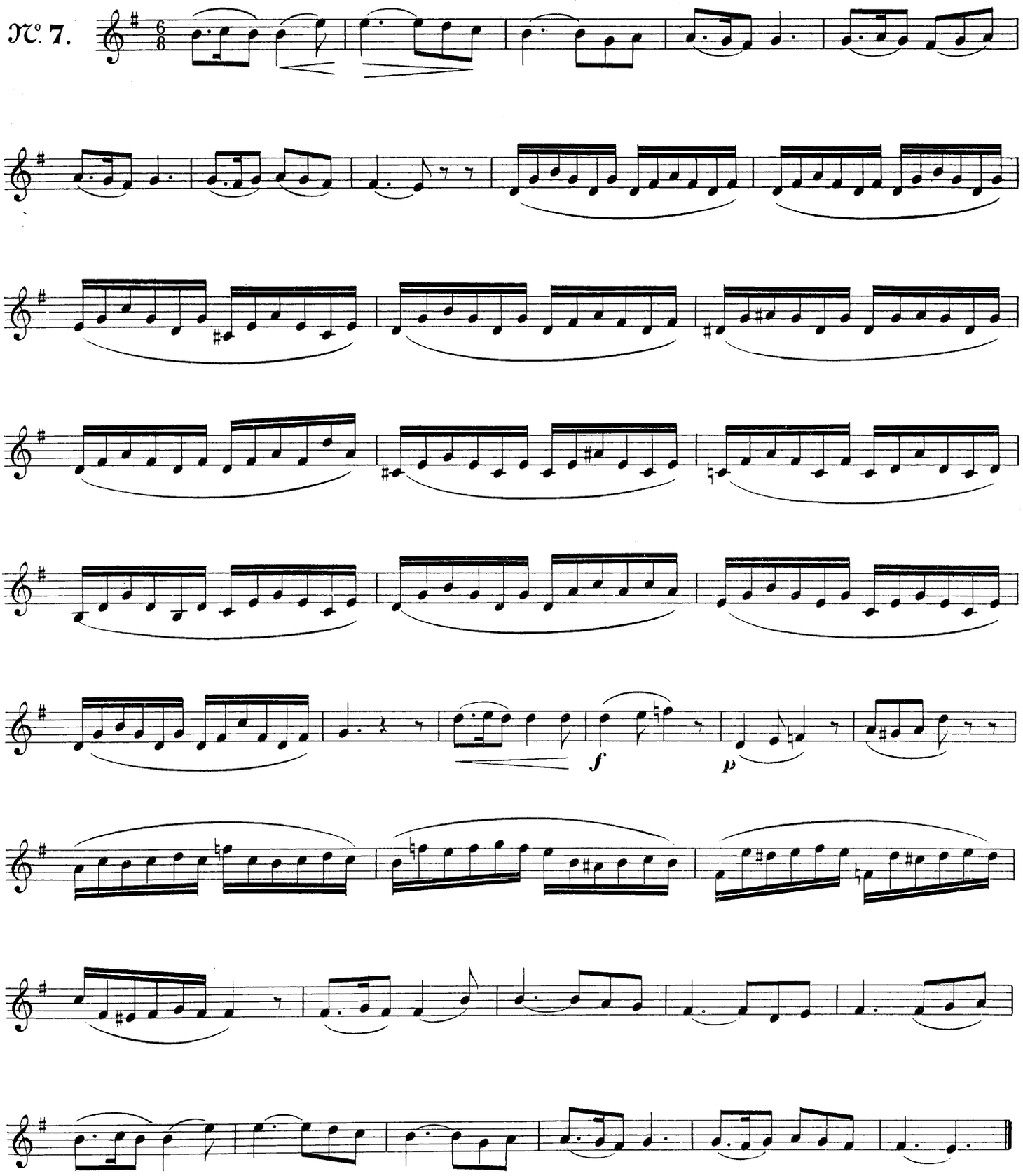
Larghetto.

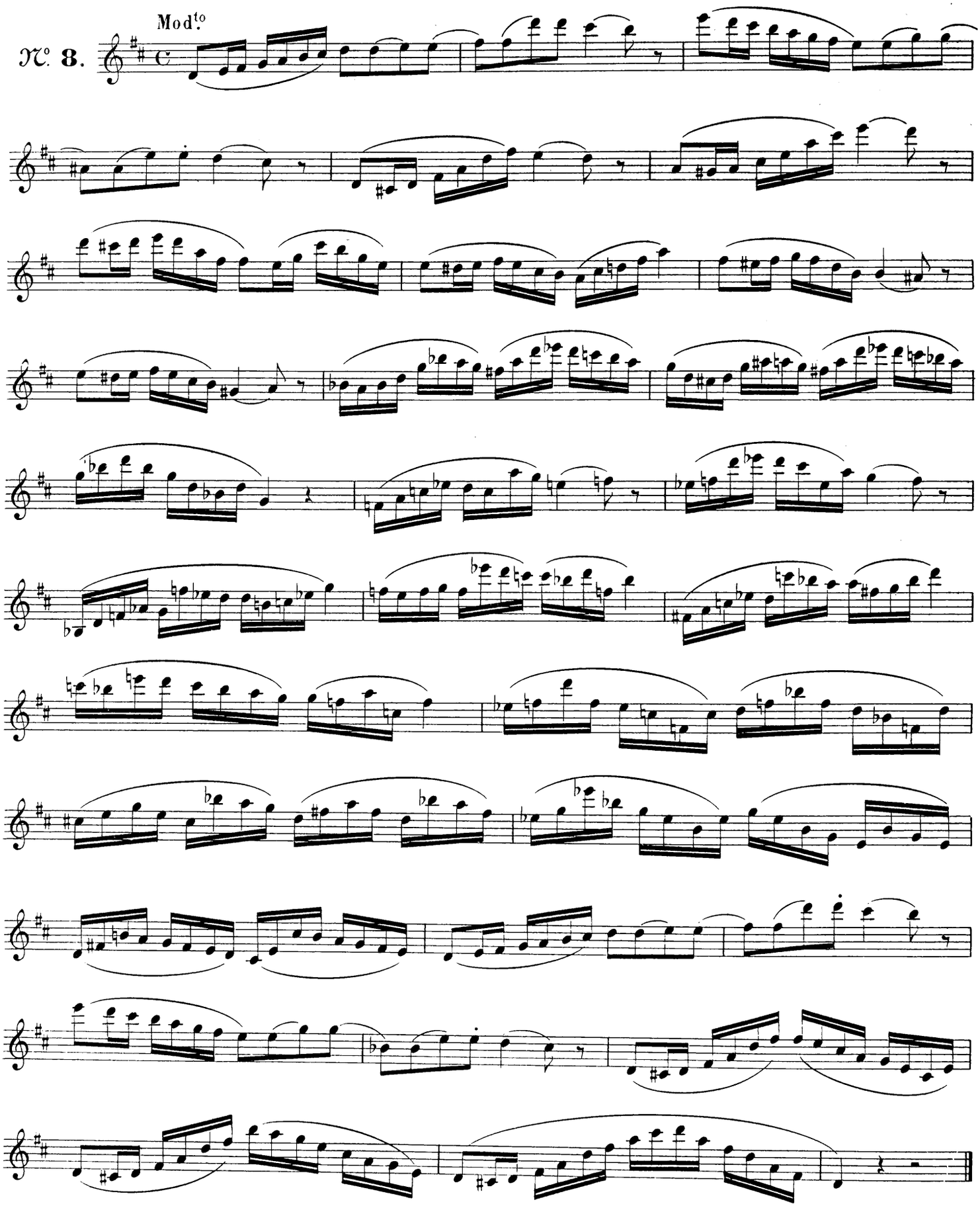
№ 6.



Adagio.

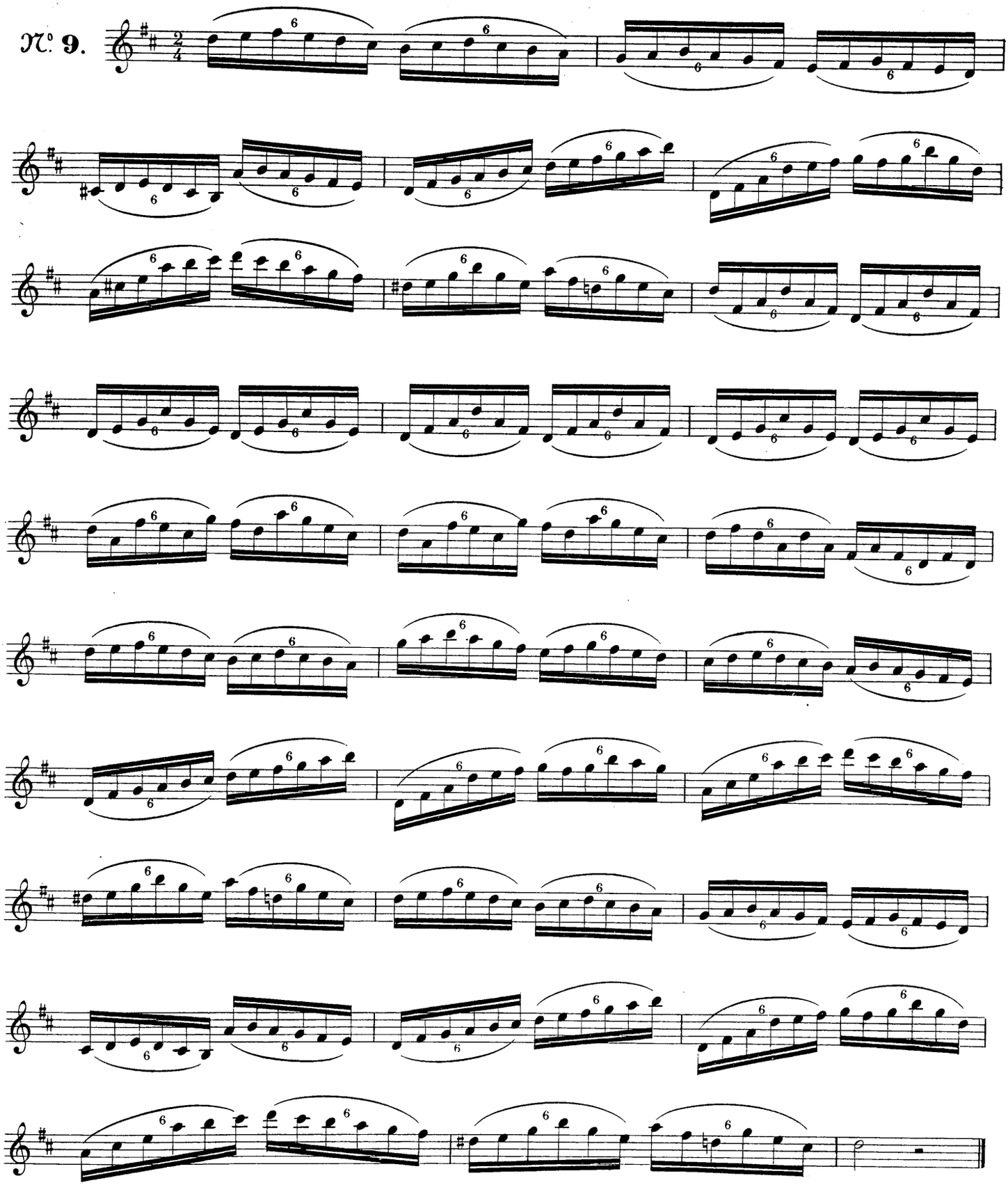
№ 7.




Mod.to
№ 8.

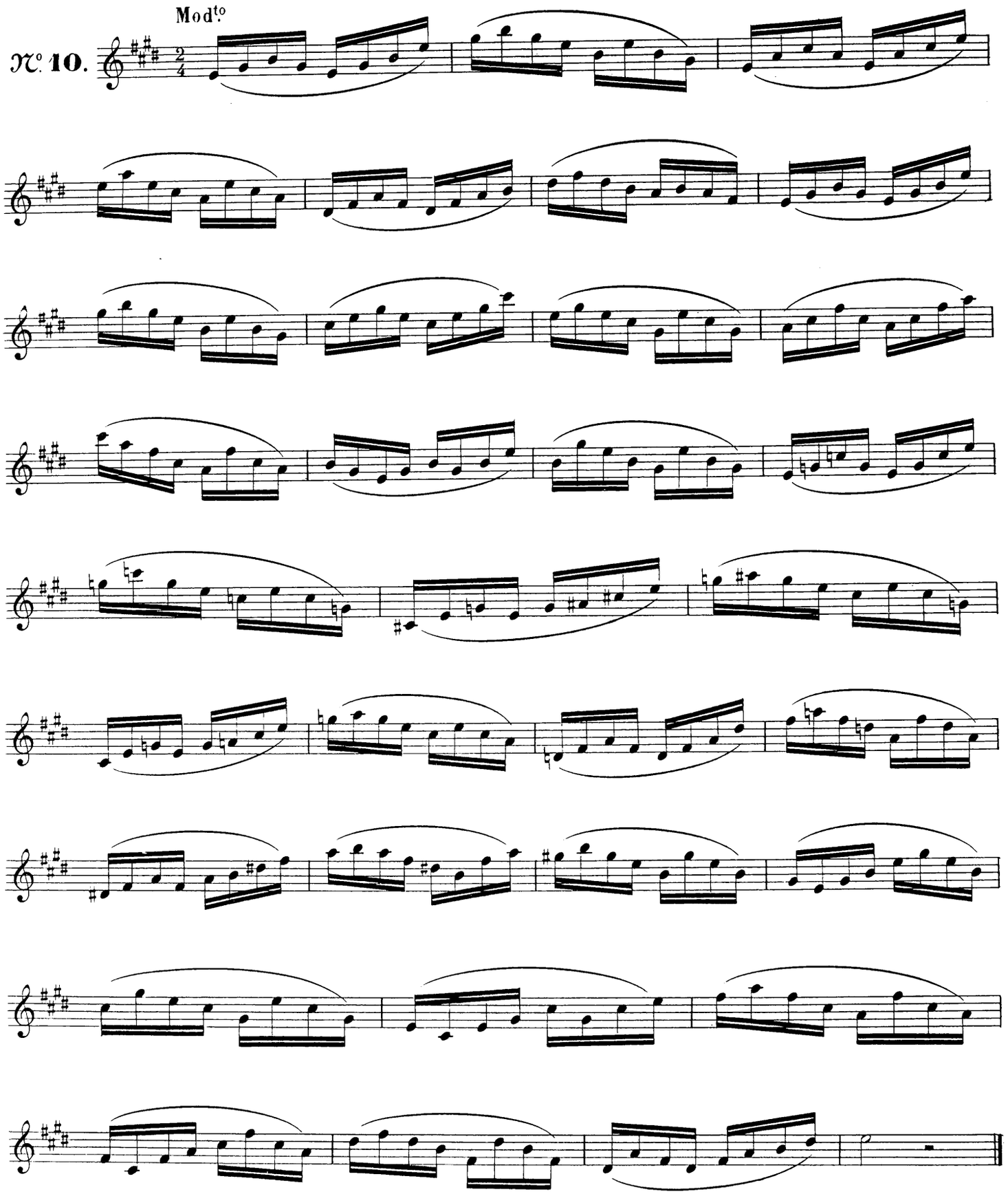
Lent.

№ 9.



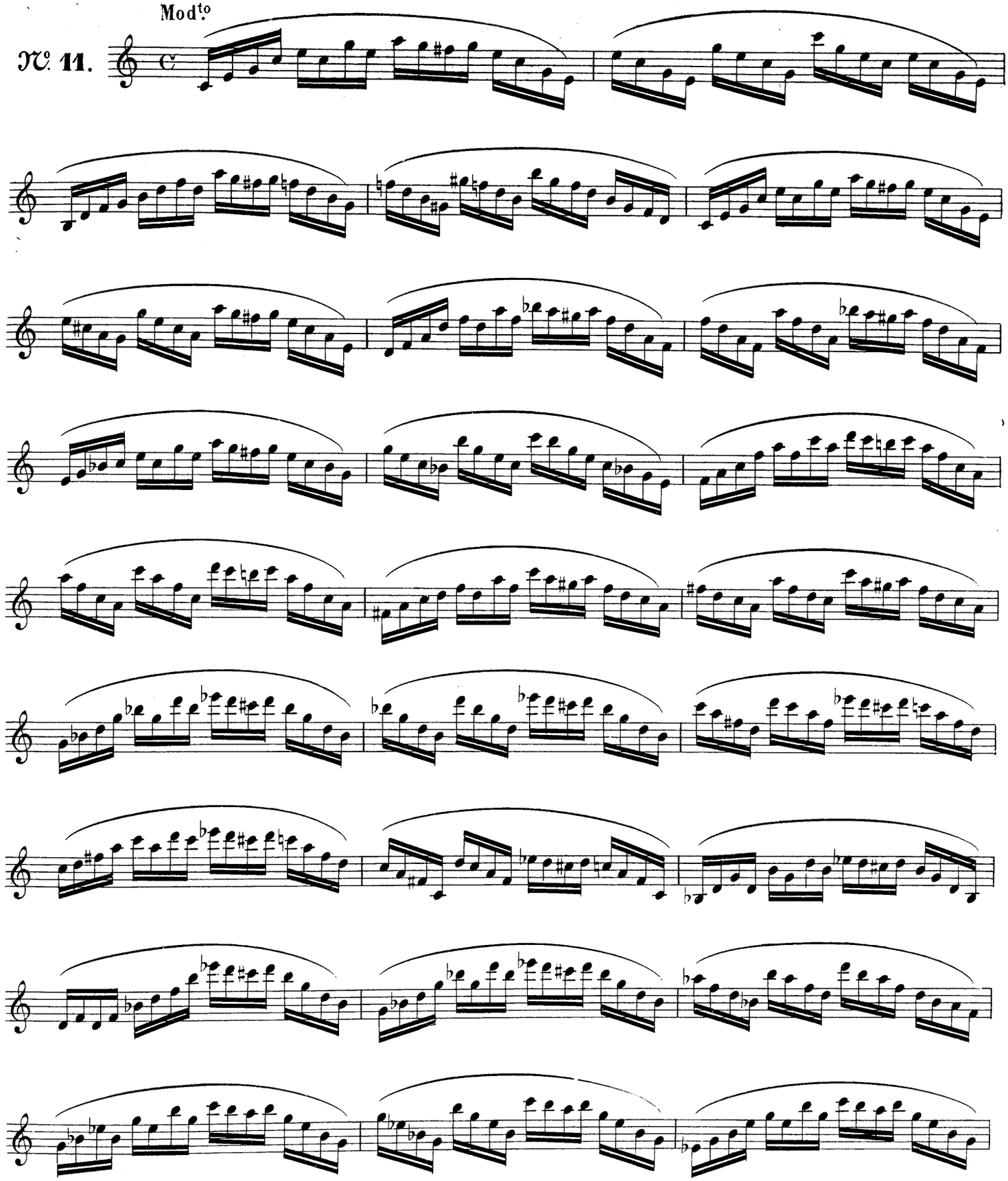
Mod.to

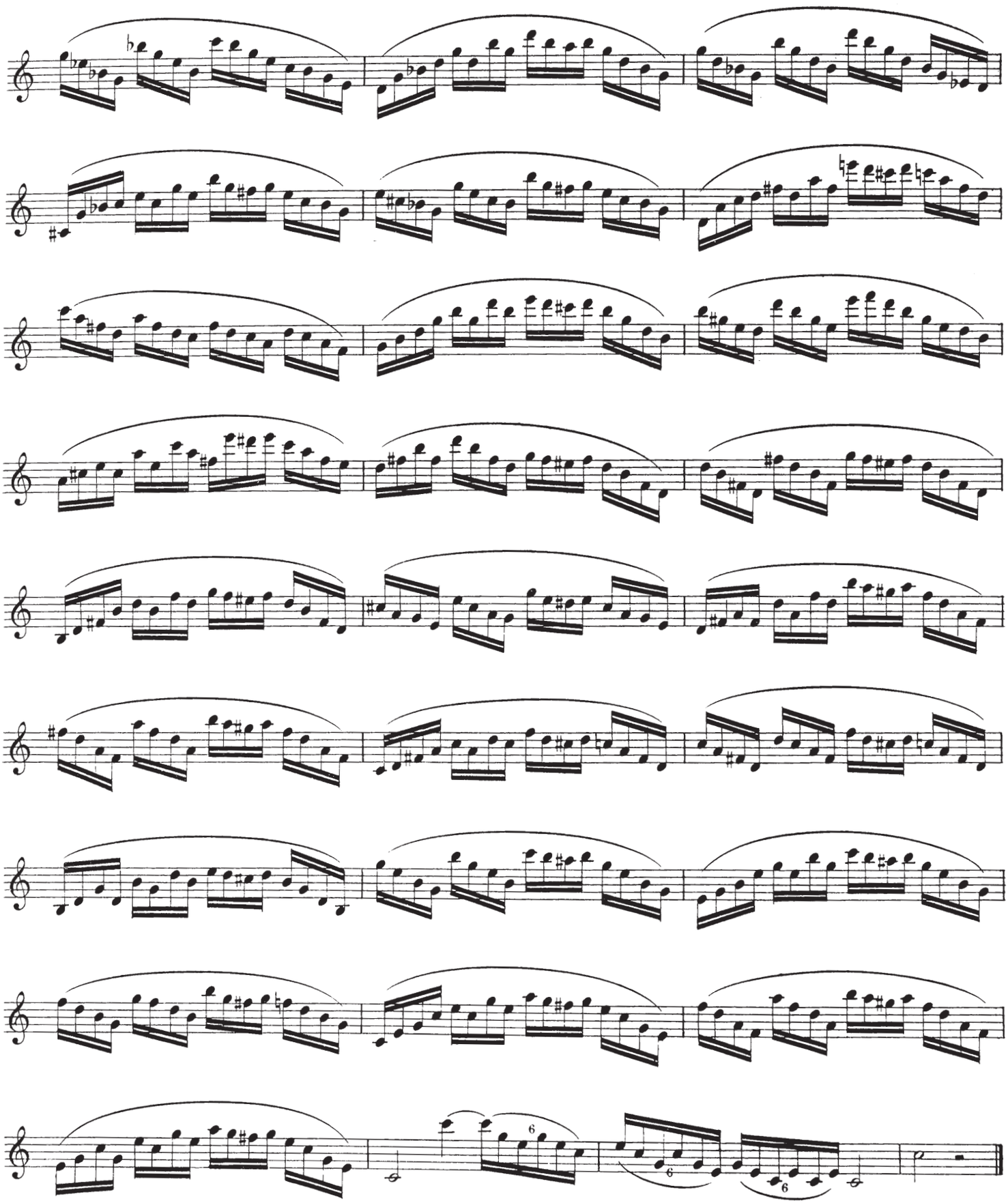
N.o 10.



Mod.to

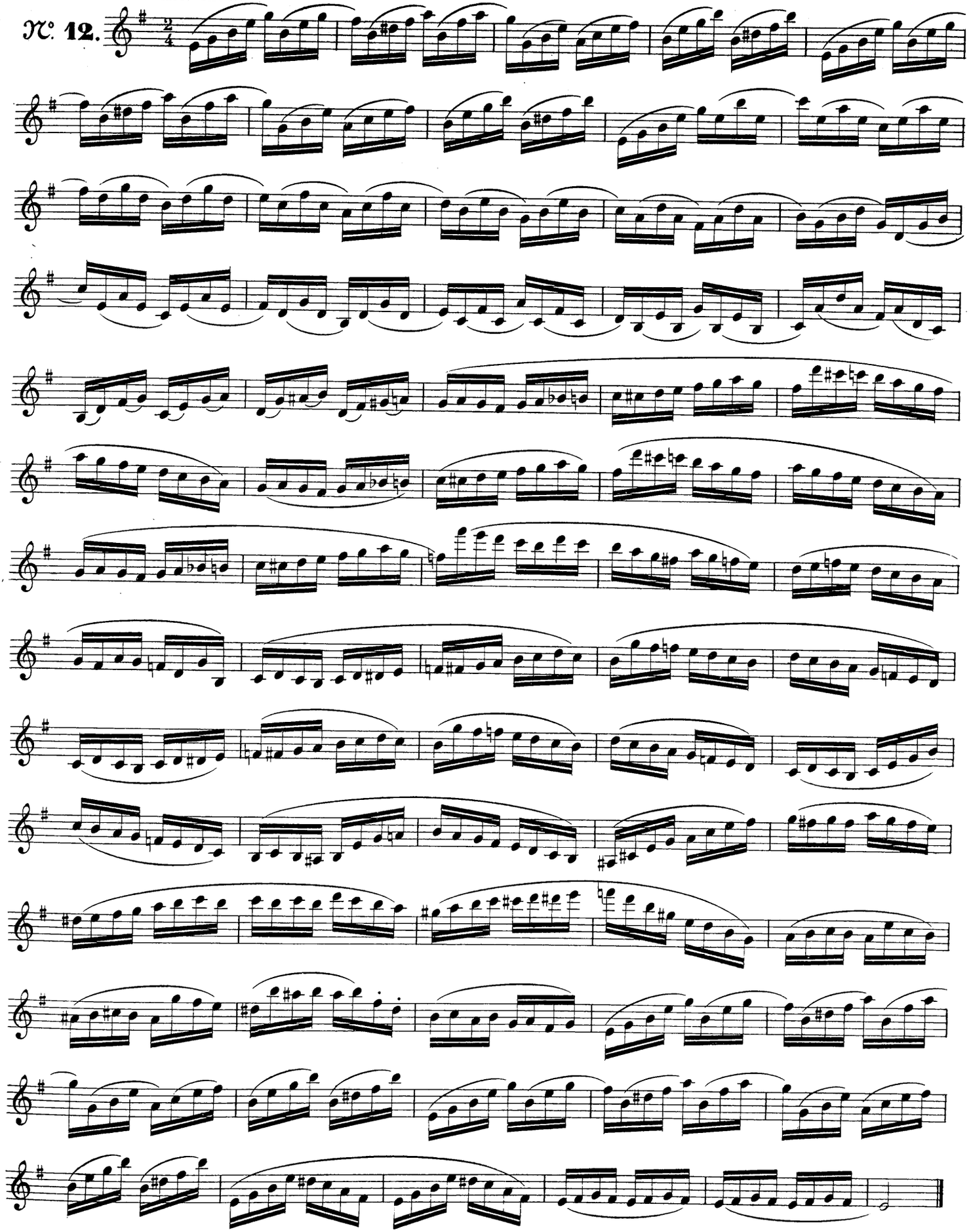
№ 11.





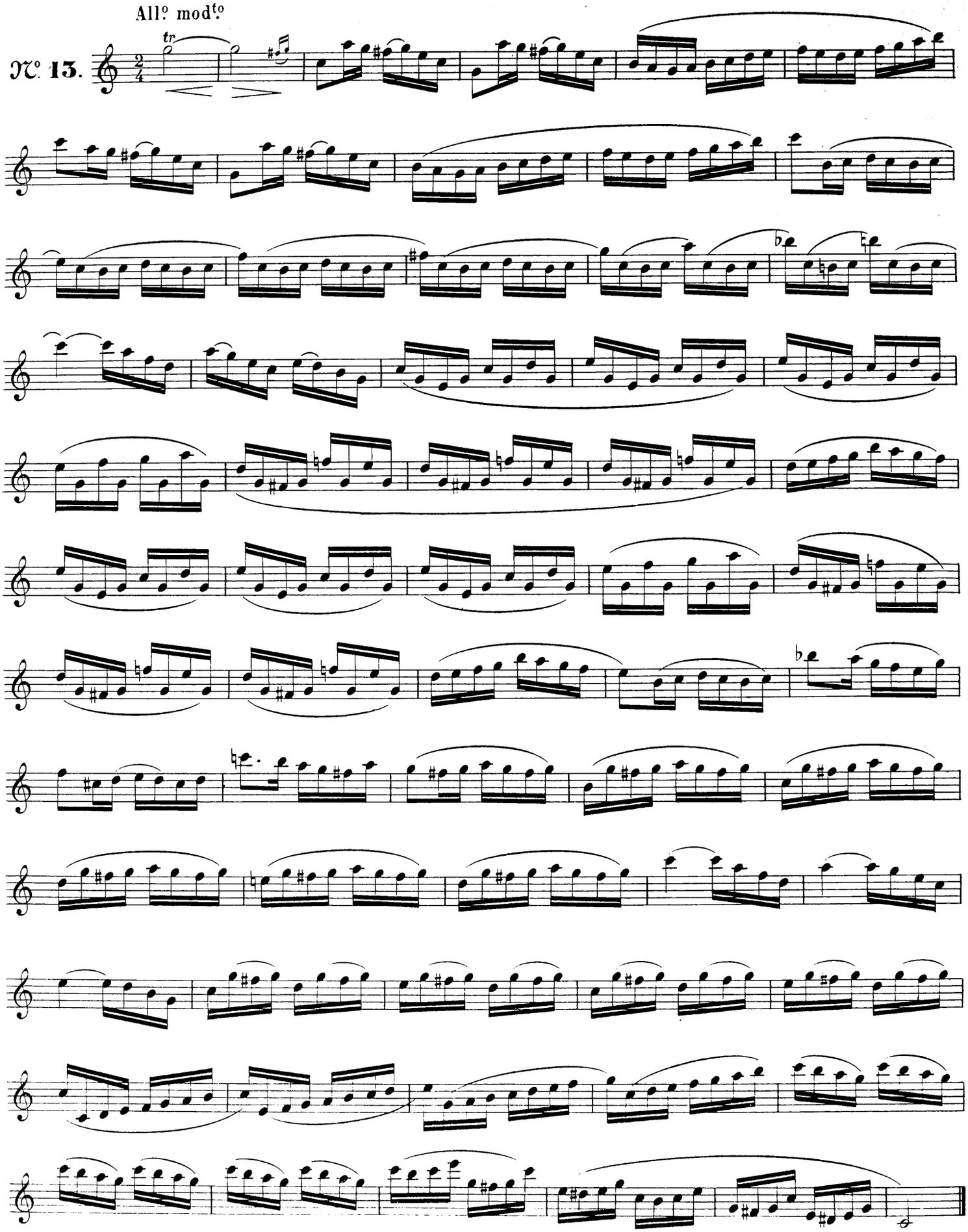
All.o mod.to

N.o 12.

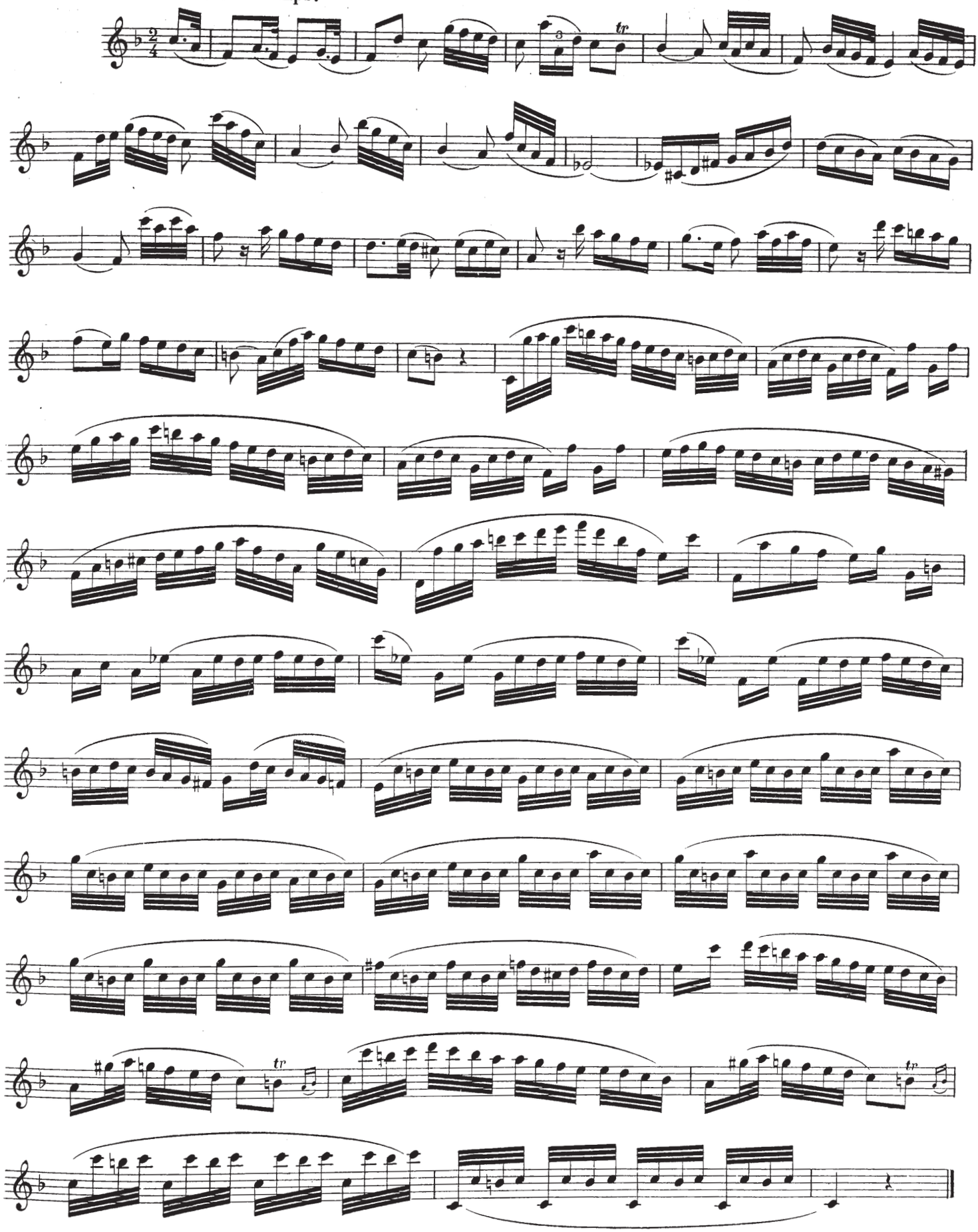


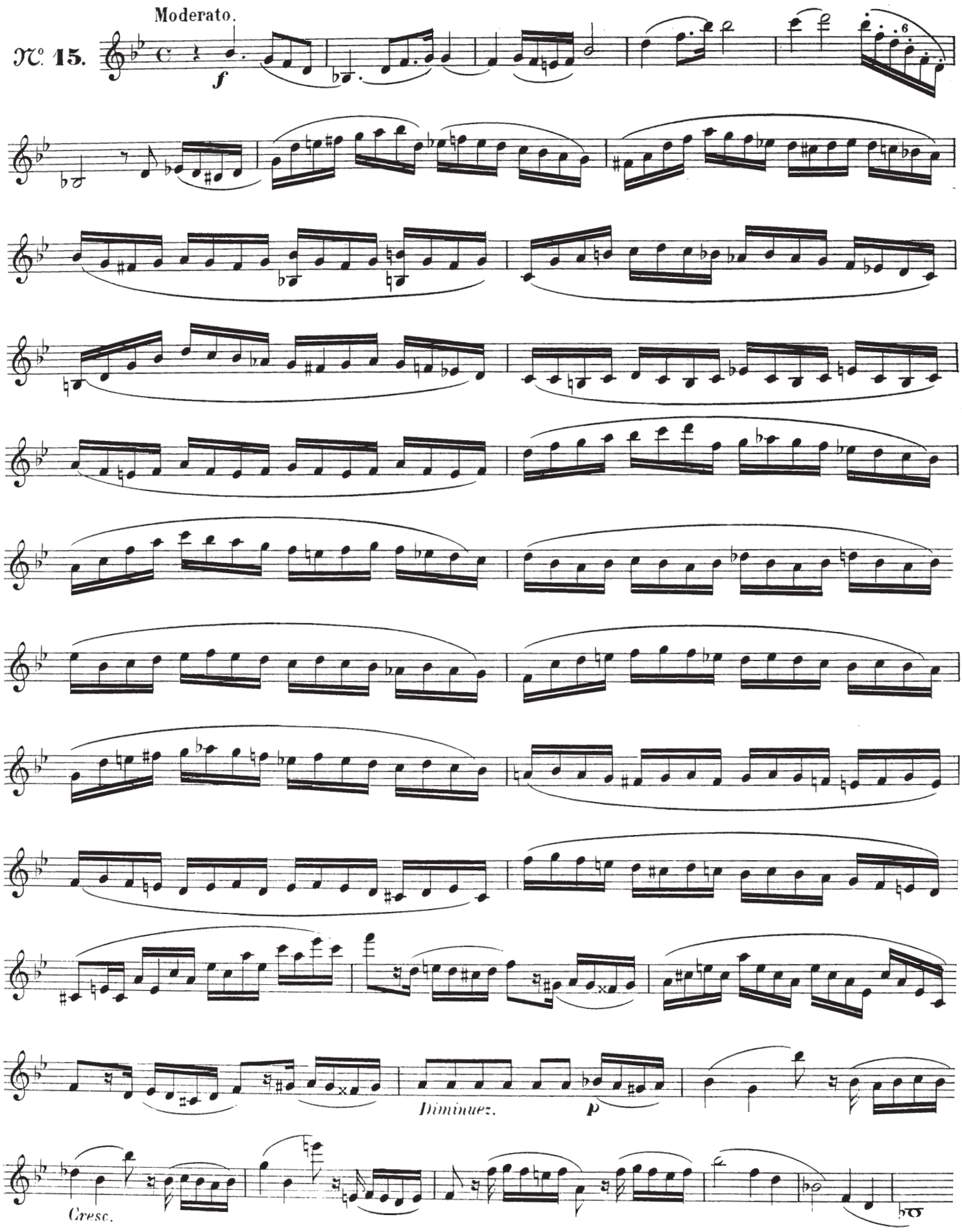
All.o mod.to

N.o 13.



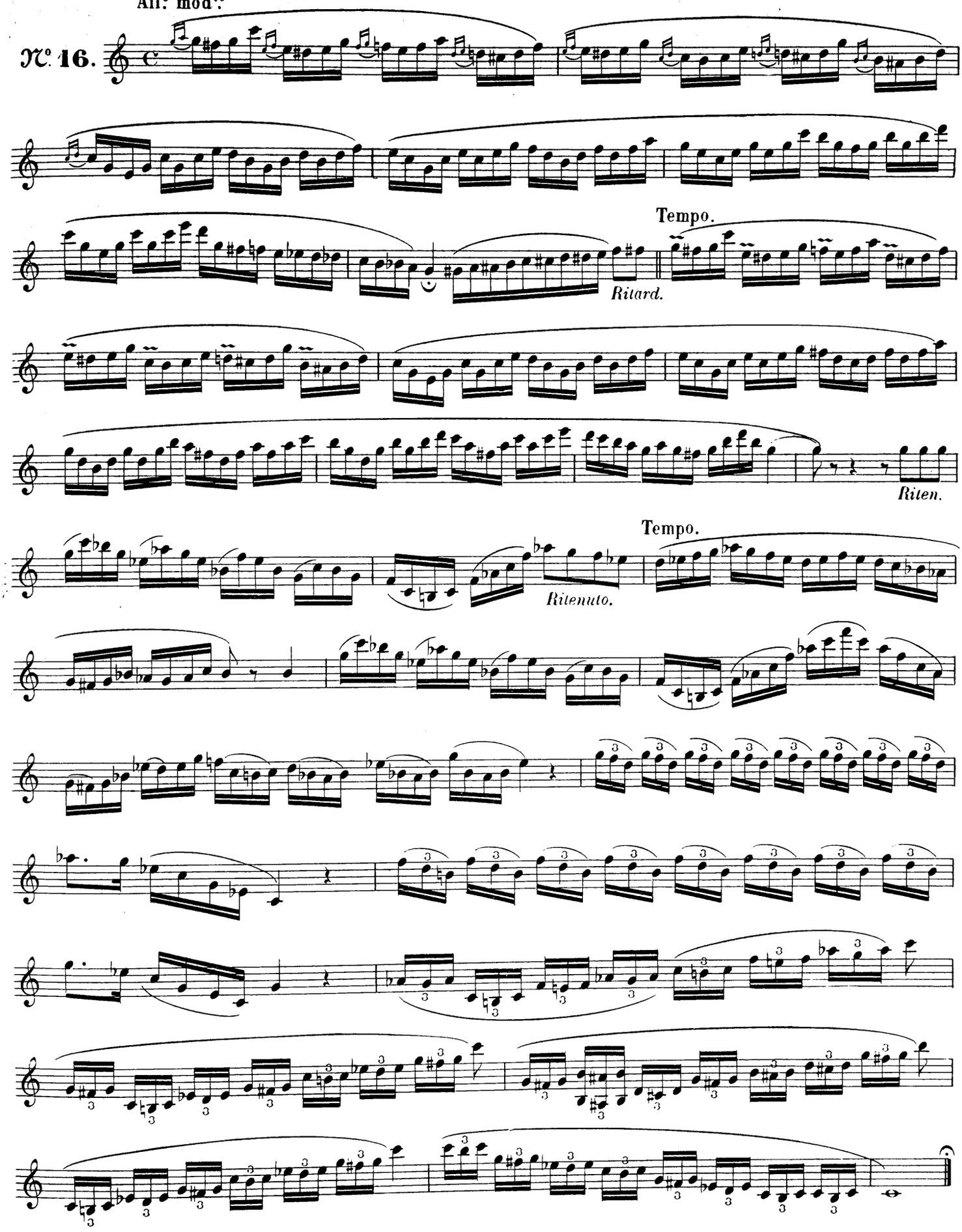
Moderato en 4 temps.




Moderato.
№ 15.
f
Diminuez.
p
Cresc.

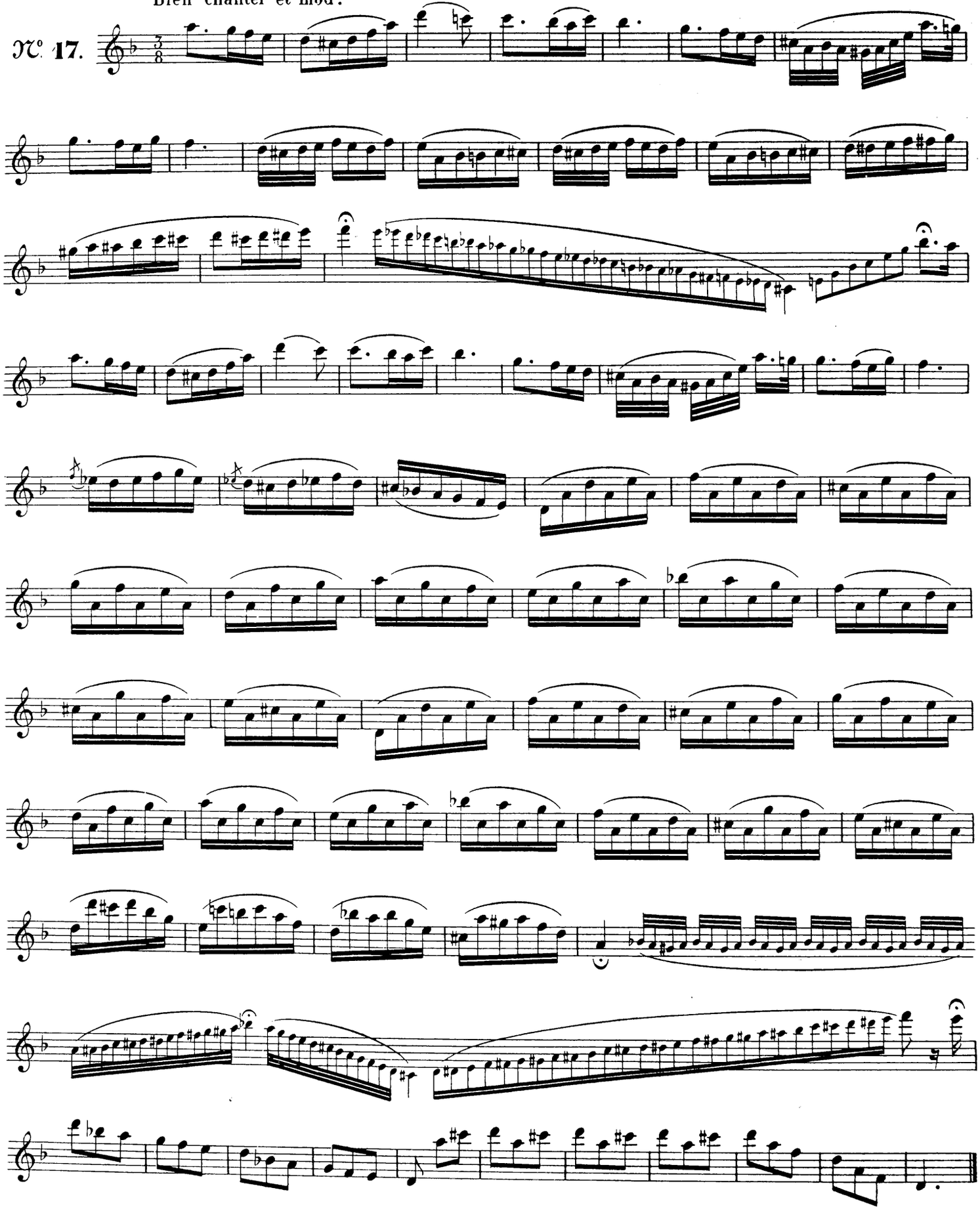
All.o mod.to

N.o 16.

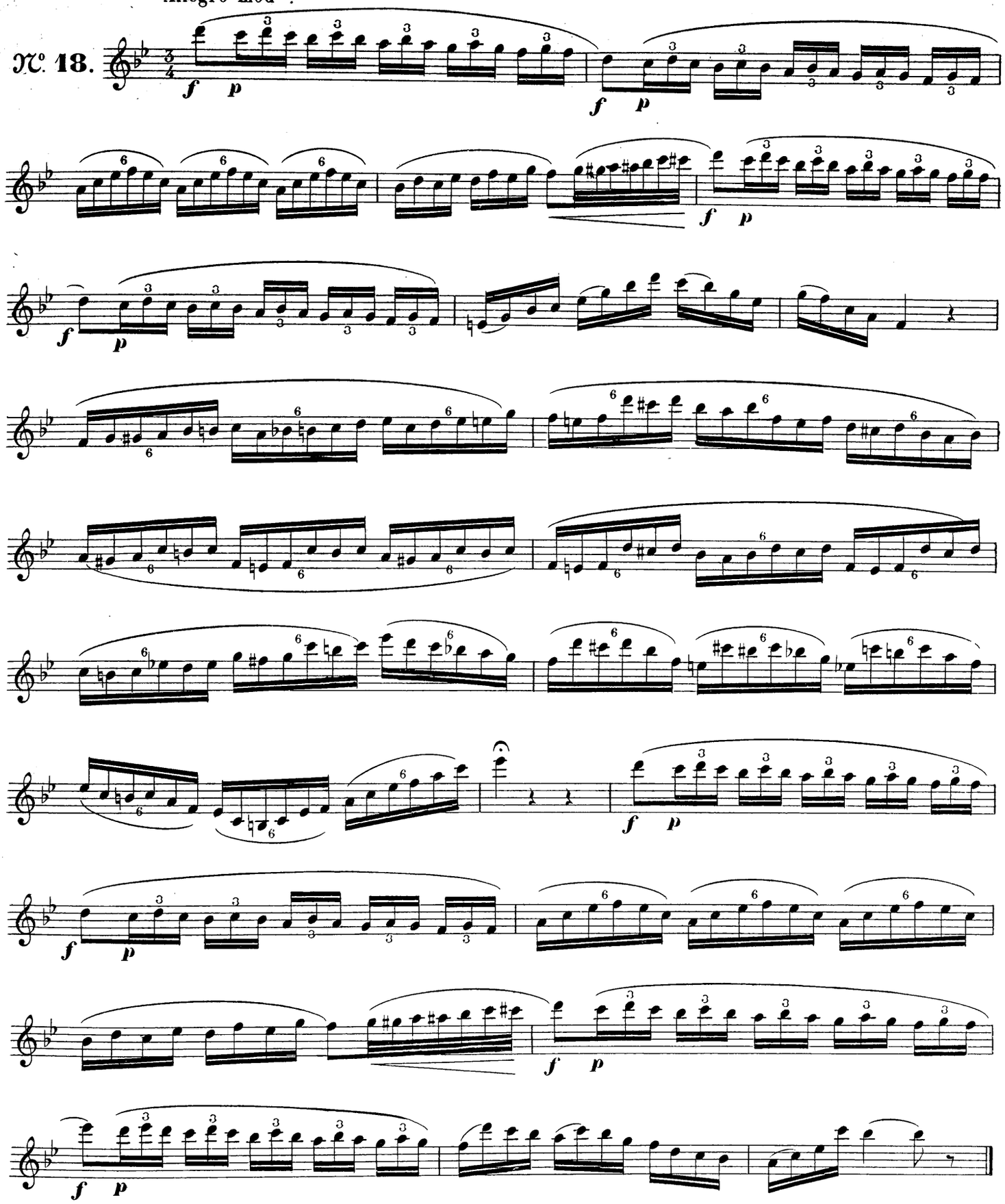


Bien chanter et mod.to

N.o 17.

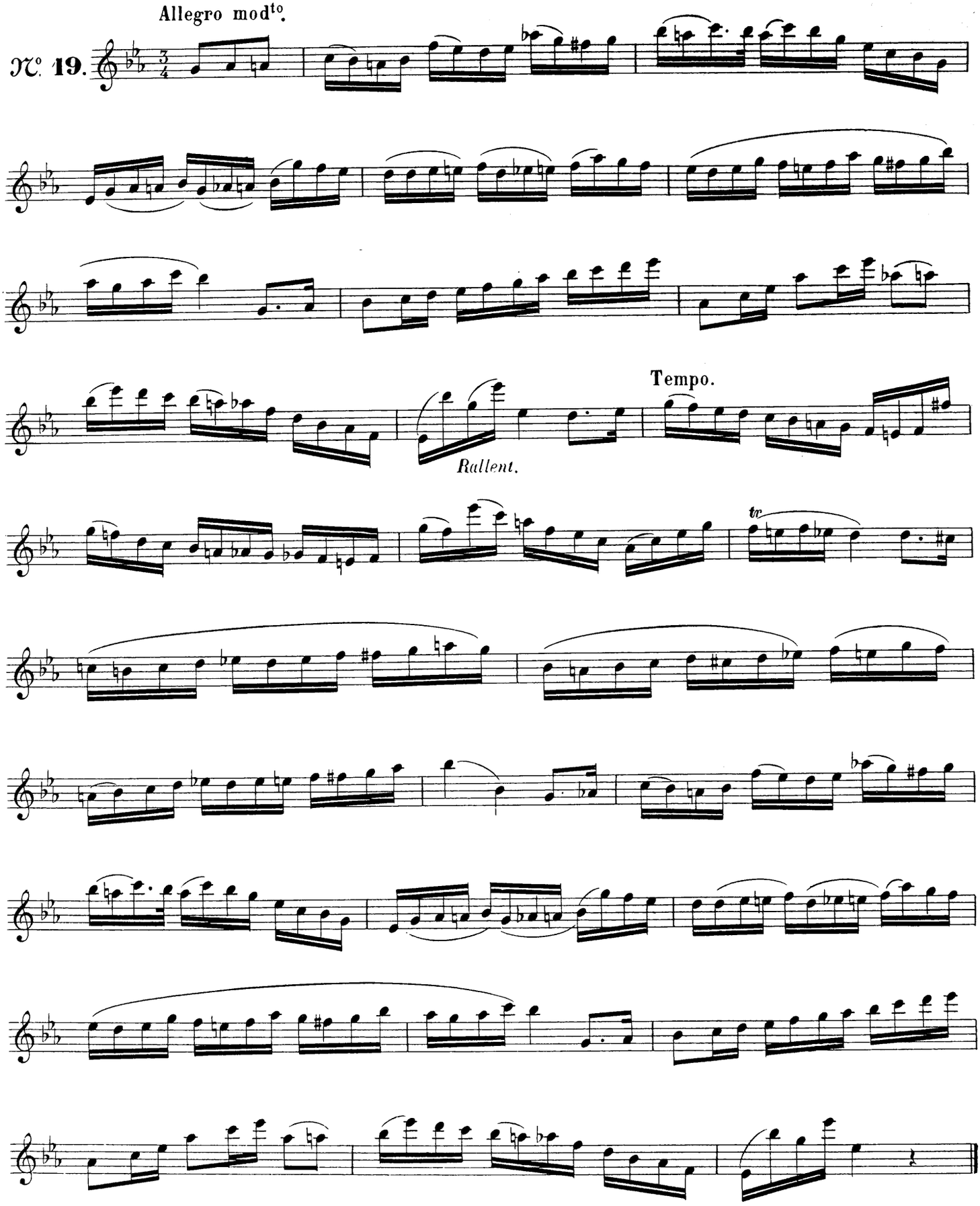


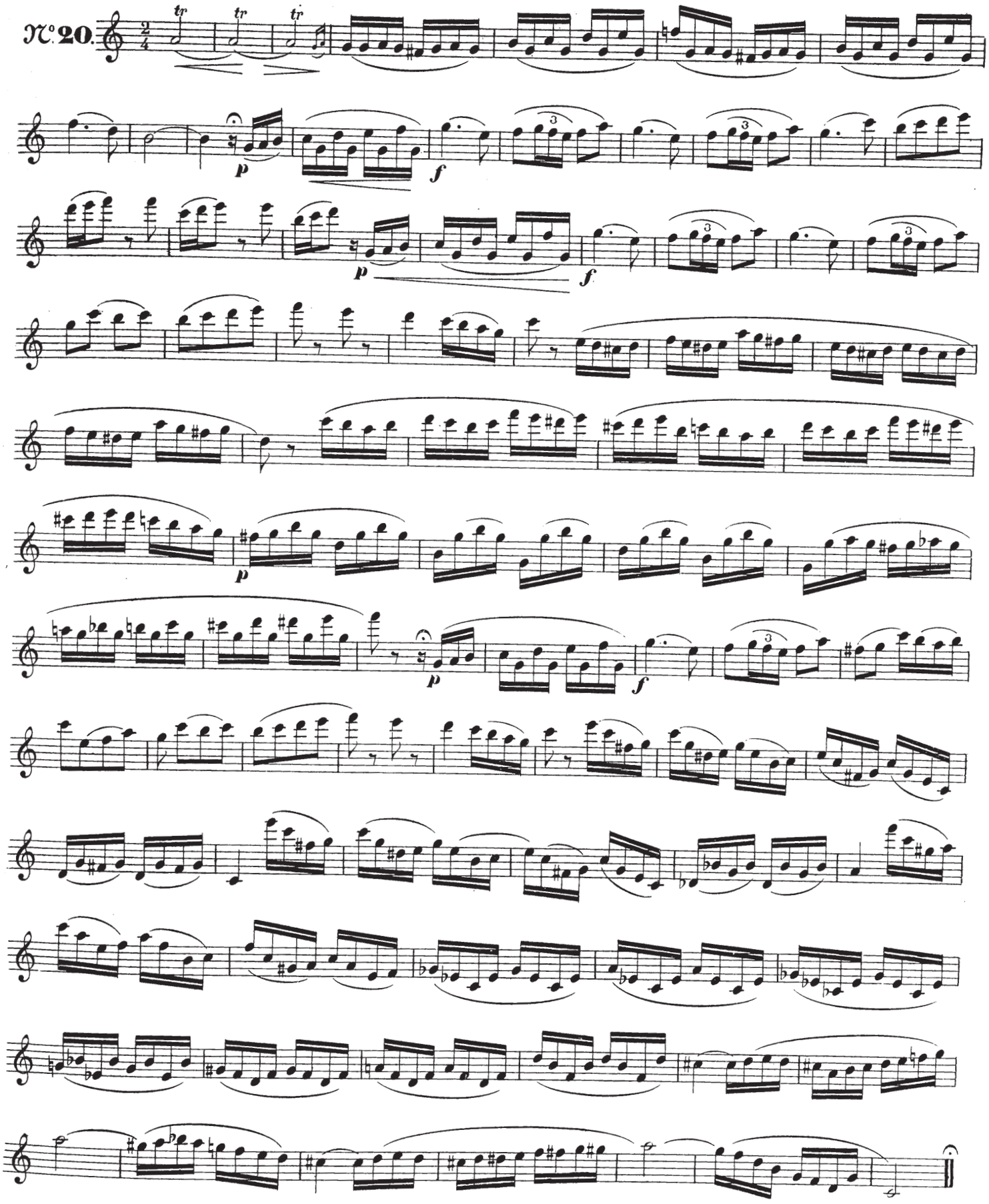
Allegro mod^to.



Allegro mod^to.

№ 19.



All.o mod.to

N.o 20.