

Marcel Mure

DIX HUIT EXERCICES OU ETUDES

POUR TOUS LES SAXOPHONES d'après BERBIGNIER

EIGHTEEN EXERCISES OR STUDIES
FOR ALL SAXOPHONES AFTER BERBIGNIER

ACHTZEHN ÜBUNGEN ODER STUDIEN
FÜR ALLE SAXOPHONEN NACH BERBIGNIER

マルセル・ミュール
サクソフォン教程

全種類のサクソフォンのための
18の技術練習、または練習曲

(ベルビギエ)



パリアルテック社

Alphonse Leduc-Paris

Enseignement du Saxophone

par
MARCEL MULE

Professeur au Conservatoire National de Musique de Paris

マルセル・ミュール
サクソフォン教程

GAMMES ET ARPÈGES, exercices fondamentaux en trois cahiers :
1^{er} Cahier (4, 5) 2^e Cahier (6, 7) 3^e Cahier (6, 7)
Scales and Arpeggios, fundamental exercises
Tonleitern und Arpeggien, Grundsatzübungen
音階とアルペッジオ 基本の技術練習 日本語訳
全3巻 第1巻 (4, 5) 第2巻 (6, 7) 第3巻 (6, 7)

VINGT-QUATRE ÉTUDES FACILES, d'après SAMIE (3, 4)
24 Easy Studies after Samie 24 Leichte Etüden nach Samie
24のやさしい練習曲 (サミエ) (3, 4) 日本語訳

DIX-HUIT EXERCICES ou ÉTUDES, d'après BERBIGUIER (4, 5) REC: BC
Eighteen Exercises or Studies after Berbiguier
Achtzehn Übungen oder Studien nach Berbiguier
18の技術練習または練習曲 (ベルビギエ) (4, 5)

EXERCICES JOURNALIERS, d'après TERSCHAK (5, 7)
Daily Exercises after Terschak *Tägliche Übungen nach Terschak*
日習技術練習曲 (テルシャック) (5, 7) 日本語訳

TRENTE GRANDS EXERCICES ou ÉTUDES, d'après SOUSSMANN
en deux cahiers (6*) 1^{er} Cahier - 2^e Cahier, chaque
Thirty Great Exercises or Studies after Soussmann
Dreissig grosse Übungen oder Studien nach Soussmann
30の大技術練習、または練習曲 (スースマン) (6)
全2巻

CINQUANTE-TROIS ÉTUDES, d'après BOEHM, TERSCHAK et FURSTENAU,
en trois cahiers (6*) 1^{er} Cahier - 2^e Cahier - 3^e Cahier, chaque
53 Studies after Boehm, Terschak and Fürstenau
53 Etüden nach Boehm, Terschak und Fürstenau
53の練習曲 (ベーム、テルシャック、フルステナー) (6) 日本語訳
全3巻

QUARANTE-HUIT ÉTUDES, d'après FERLING, augmentées de DOUZE ÉTUDES NOUVELLES
en diverses tonalités (6, 7)
Forty-eight Studies after Ferling, enlarged with twelve new Studies on various tonalities
Acht und vierzig Studien nach Ferling mit zwölf neuen hinzugefügten Studien
in verschiedenen Tonarten
48の練習曲 (フェルリング) 増補 色々の調性による12の新しい練習曲 (6, 7)

ÉTUDES VARIÉES dans toutes les tonalités, d'après CAMPAGNOLI, DONT, GAVINIÉS, KAYSER,
KREUTZER, MAZAS, PAGANINI et RODE
Various Studies in all the tonalities *Verschiedene Etüden in allen Tonarten*
多様な練習曲 (全調性) (カンパニョリ、ドントウ、ガヴィニエス、カイザー、
クルーツェール、マザス、パガニーニ、ロードウ) 日本語訳

難易度の表記 (1, 2, 3) 初級 (4, 5, 6) 中級 (7, 8, 9) 上級

DEGRÉS DE DIFFICULTÉ:

1^{er}, 2^e, 3^e: Facile.
4^e, 5^e, 6^e: Moyenne Force.
7^e, 8^e, 9^e: Difficile.

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EIGHTEEN EXERCISES OR STUDIES

FOR ALL SAXOPHONES AFTER BERRIGUIER

ACHTZEHN UBUNGEN ODER STUDIEN

FUR ALLR SAXOFONE NACH BERRIGUIER

Ouvrage protégé- PHOTOCOPIE INTERDITE même partielle
(loi du 11-03-1957) constituerait contrefaçon (code pénal art.425)

Ut Majuer- C Maior- Cdur

MARCEL MULE
Professeur au Conservatoire

Allegro

1 *f*

4 *p*

7 *crescendo*

10 *poco a poco*

13 *f p crescendo poco a poco*

16 *f sf sf tr*

19 *p*

22 *tr*

25 *p*

27 *pp*

La minuer- A minor- A moll

Allegro

2 *mf*

5 ⁽¹⁾ *p*

10 *sf*

14 *p*

17 *f*

20

23 *p*

28 *f*

32 *pp* *f*

35 *p* *sf* *f*

38 *p* *sf* *f*

(1) etc.

Fá Majuer- F major- F dur

Allegro

3 *f*

4 *p*

7 *f*

10 *p* *f*

13 *p*

16 *f*

19 *dim.*

22 *pp* *mf* *5* *5* *5* *5* *dim.*

25 *pp* *cresc.* *poco a poco*

28 *f*

31 *5* *5* *5* *5* *dim.* *mf*

34 *pp*

36 *cresc.* *poco a poco* *f*

Ré Minuer- D minor- D moll

Allegro

4 *f*

5

9 *p*

13 *cresc.* *f*

17 *f* 6 6 6 *p*

21 6 6 6 *cresc.* *poco* *a* *poco*

25 *f* *tr.*

30 *p*

33 *cresc.*

37 *f* *tr.* *p*

41 *cresc.* *f*

Allegro vivace

Si b Majuer- Bb major- B dur

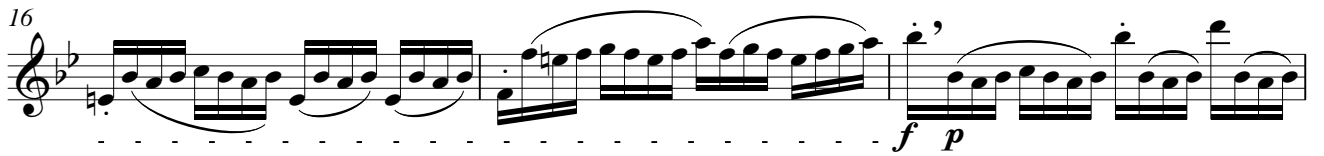
5 

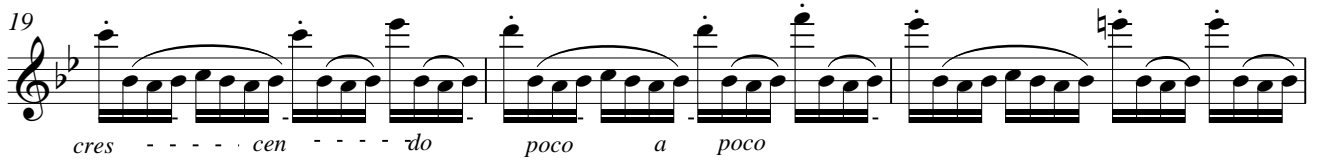
4 

7 

10 

13 

16 

19 

22 

25 

29

p

33

37

41

45

48

f

51

p

54

dim. *pp*

Sol Mineur- G minor- G moll

Allegro

6 *f* *fp*

5 *cresc.* *f*

9 *p*

13 *f* *fp*

17 *cresc.* *poco a poco*

21 *f*

25 *fp* *cresc.* *fp*

29 *cresc.* *f*

32 *fp*

Mib Majeur- Eb major- Eb dur

Allegro

7 *f*

4 *p*

7

10 *cresc.*

13 *f* *p*

16 *cresc.* *poco* *a*

19 *poco* *f* *fp* *p* *cresc.*

22 *poco* *a* *poco* *ff* *p*

25 *fp*

28 *f*

31 *p*

34 *f*

36

Ut miuer- C minuer- C moll

Allegro non troppo

8  Musical notation for measures 8-11. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes.

4  Musical notation for measures 12-15. The key signature is three flats and the time signature is 3/4. The melody continues with eighth and sixteenth notes.

8  Musical notation for measures 16-23. The key signature is three flats and the time signature is 3/4. The music starts with a forte (*f*) dynamic, followed by a repeat sign and a second time through the measure with a piano-piano (*pp*) dynamic. The text "2 vez *pp*" is written above the second time through.

12  Musical notation for measures 24-31. The key signature is three flats and the time signature is 3/4. The melody continues with eighth and sixteenth notes.

16  Musical notation for measures 32-39. The key signature is three flats and the time signature is 3/4. The music starts with a forte (*f*) dynamic, followed by a repeat sign and a second time through the measure with a piano-piano (*pp*) dynamic. The text "2 vez *pp*" is written above the second time through.

20  Musical notation for measures 40-47. The key signature is three flats and the time signature is 3/4. The melody continues with eighth and sixteenth notes.

24  Musical notation for measures 48-55. The key signature is three flats and the time signature is 3/4. The music starts with a forte (*f*) dynamic, followed by a repeat sign and a second time through the measure with a forte (*f*) dynamic.

28  Musical notation for measures 56-63. The key signature is three flats and the time signature is 3/4. The melody continues with eighth and sixteenth notes.

31  Musical notation for measures 64-71. The key signature is three flats and the time signature is 3/4. The melody continues with eighth and sixteenth notes, ending with a final cadence.

La b Majuer- Ab major- Ab dur

Allegro

9 *f*

4 *p*

7 *f*

10 *p* *crescendo*

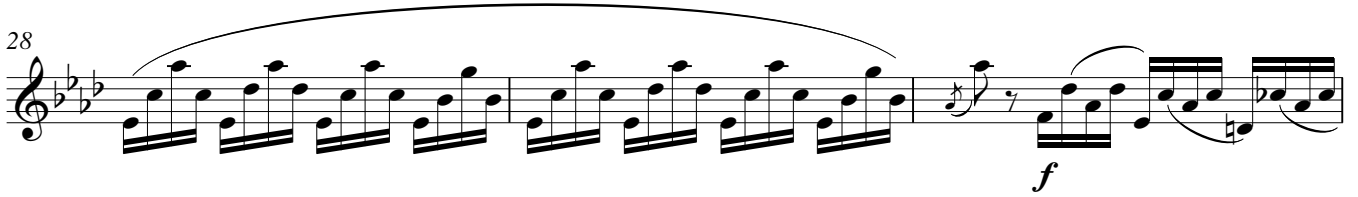
13 *poco a poco*

16 *f*

19 *p*

22

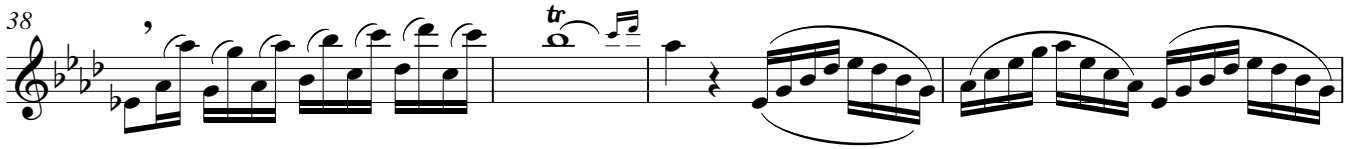
25 *crescendo poco a poco*

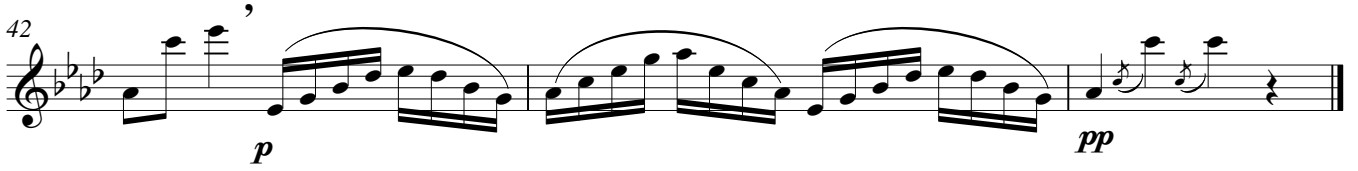
28  *f*

31  *p*

34  *f*

36  *f*

38  *p*

42  *pp*

Fa mineur- F minur- F moll

Moderato

10 *f*

5 *p*

10 *ff*

15 *p*

19 *cresc.* *poco* *a poco*

23 *f* *ff* *p*

29

34 *cresc.* *poco* *a poco*

39 *f* *p*

44 *cresc.* *poco a poco* *f*

49 *p*

52 *mf* *dim.* *p*

Allegro

Ré b Majeur- Db Major- Db Dur

11 *f*

4 *p*

7 *f p f p f*

10 *p*

13 *tr sf tr sf sf*

17 *p cresc.*

22 *f cresc.*

25 *f p*

28 *sf p*

31

34 *f p*

39 *f 8va tr*

44 (8) 1 *8va tr*

Sib minuer- Bb minor- B moll

Prestissimo

12 *mf* *sf* *f* *tr*

5 *mf* *sf* *f*

8 *p*

12 *f*

15 *sf* *fp*

18

21 *cresc.* *poco a poco*

24 *f*

28 *tr* *dim.*

31 *pp*

La majeur - A major - A dur

Allegro

13 *f* *p* *cresc.*

4 *cresc.*

7 *f p*

10 *cresc.* *poco* *a* *poco*

13 *f* *p*

16 *f* *p*

19 *cresc.* *sf* *sf*

22 *f*

25 *p* *cresc.* *poco* *a* *poco*

28 *p*

31 *cresc.* *f*

Mi majeur- E major- E dur

Allegro

14 *f* *p*

4

7 *p* *f*

10 *p*

13 *p* *p* *p*

16 *p* *cresc.* *poco*

19 *a* *poco* *f*

22

25 *8vb. b. ad. lib.* *f*

28

31 *p*

34 *f* *p*

37 *f*

Allegro

Si Majuer- B major- H dur

15 *ff* *p*

4 *cresc.* - - -

7 *f*

10 *p*

13 *f* *tr* *tr* *tr*

16 *p*

19 *ff*

22 *p*

25

27 *dim.* *pp*

Si mineur- B minor- B moll

Moderato

16 *f*

4 *p*

7

10 *cresc.*

13 *f* *tr*

16

19 *p* *f* *cresc.*

22

25 *p*

28 *f*

31 *p*

34

37 *cresc.*

Fa # majeur- F # major- F # dur

Allegro

17 *f* *p*

4

7 *p*

10 *f*

13

17 *f*

20 *p* *cresc.*

23 *f*

27 *p* *cresc.* *f* *p*

30 *cresc.*

33 *f*

36 *tr*

41 *f* *p*

44

46

a *poco* *f* *cresc.* *poco*

Fa # minuer- F# minor- F # minor

Allegro

18 *f*

4 *p*

7

10

13 *cresc. poco a poco*

16 *f*

19 *f*

22 *p*

25 *cresc. f*

28

31

34 *p cresc.*

37 *ff*

41

44 *p*

47 *mf*

50 *dim.* *pp*

The image shows a musical score for five staves, numbered 37 to 50. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff (37) starts with a forte (*ff*) dynamic. The second staff (41) continues the melodic line. The third staff (44) features a piano (*p*) dynamic and a long slur. The fourth staff (47) has a mezzo-forte (*mf*) dynamic. The fifth staff (50) ends with a piano-piano (*pp*) dynamic and a *dim.* (diminuendo) marking.