MELODIOUS and Progressive Studies

FROM DEMNITZ

NOCENTINI

BAERMANN and

KAYSER

plus

Major and Minor Scales

BOOK 1

For

SAXOPHONE

Edited by

DAVID HITE

B 379

Price 9.95

SOUTHERN MUSIC COMPANY

Publishing Division

SAN ANTONIO, TEXAS 78292

18 EXPRESSIVE STUDIES

(based upon scales)

B-379
B-380

FRIEDRICH DEMNITZ (1845-1890)
Dresden, Germany
Transcribed and edited by DAVID HITE

C MAJOR

Allegro ma non troppo ♩=80

1.

A MINOR

Adagio ♩=58

2.

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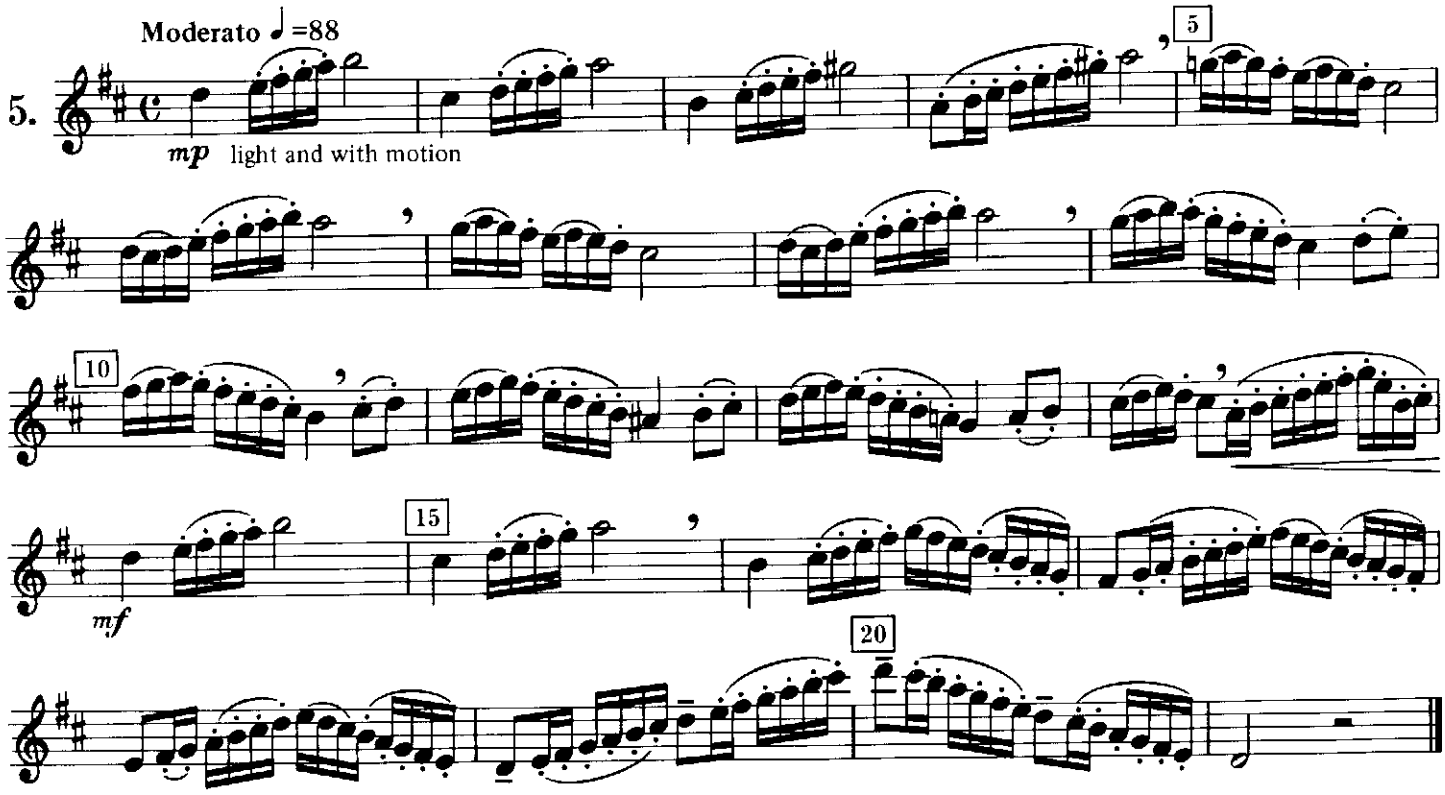
G MAJOR

E MINOR

D MAJOR

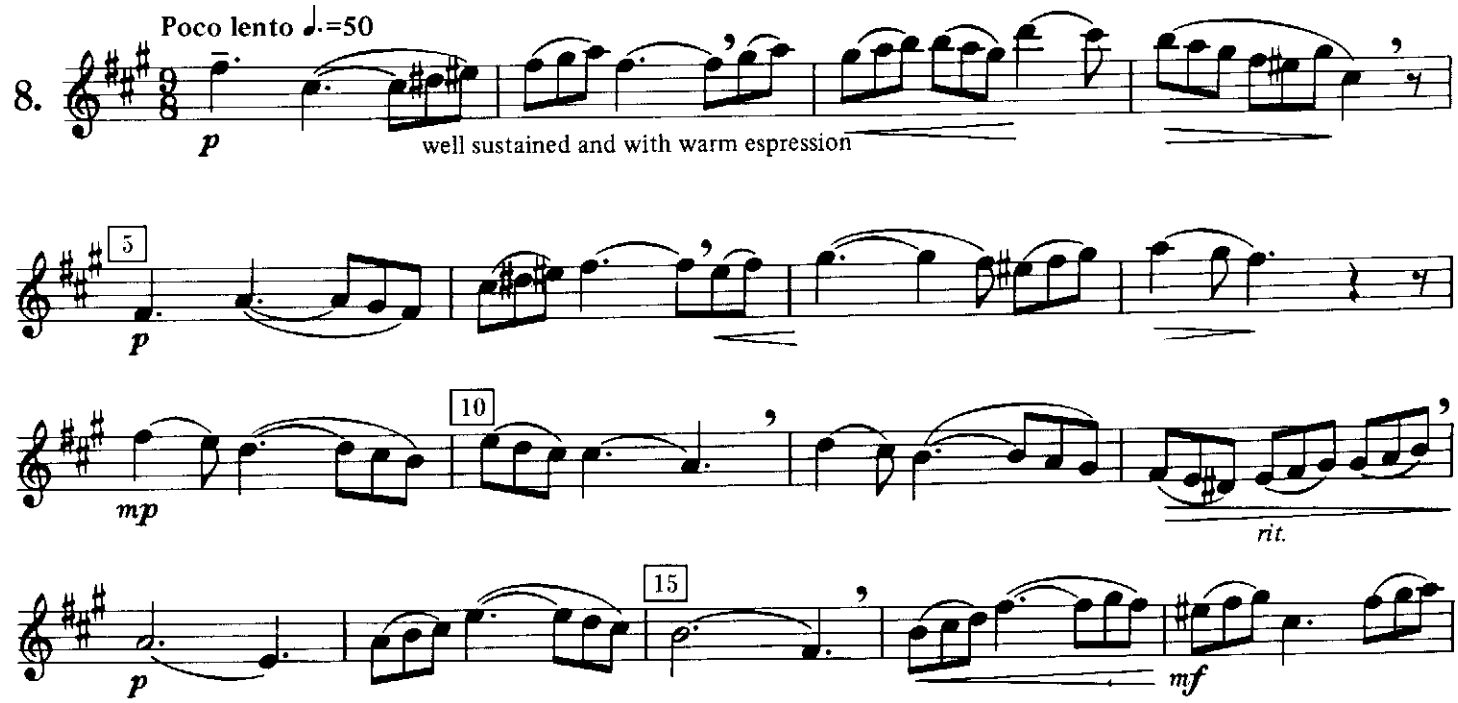


B MINOR

* Learn to emphasize the sixteenth notes as you develop the style of this etude.

A MAJOR

F♯ MINOR

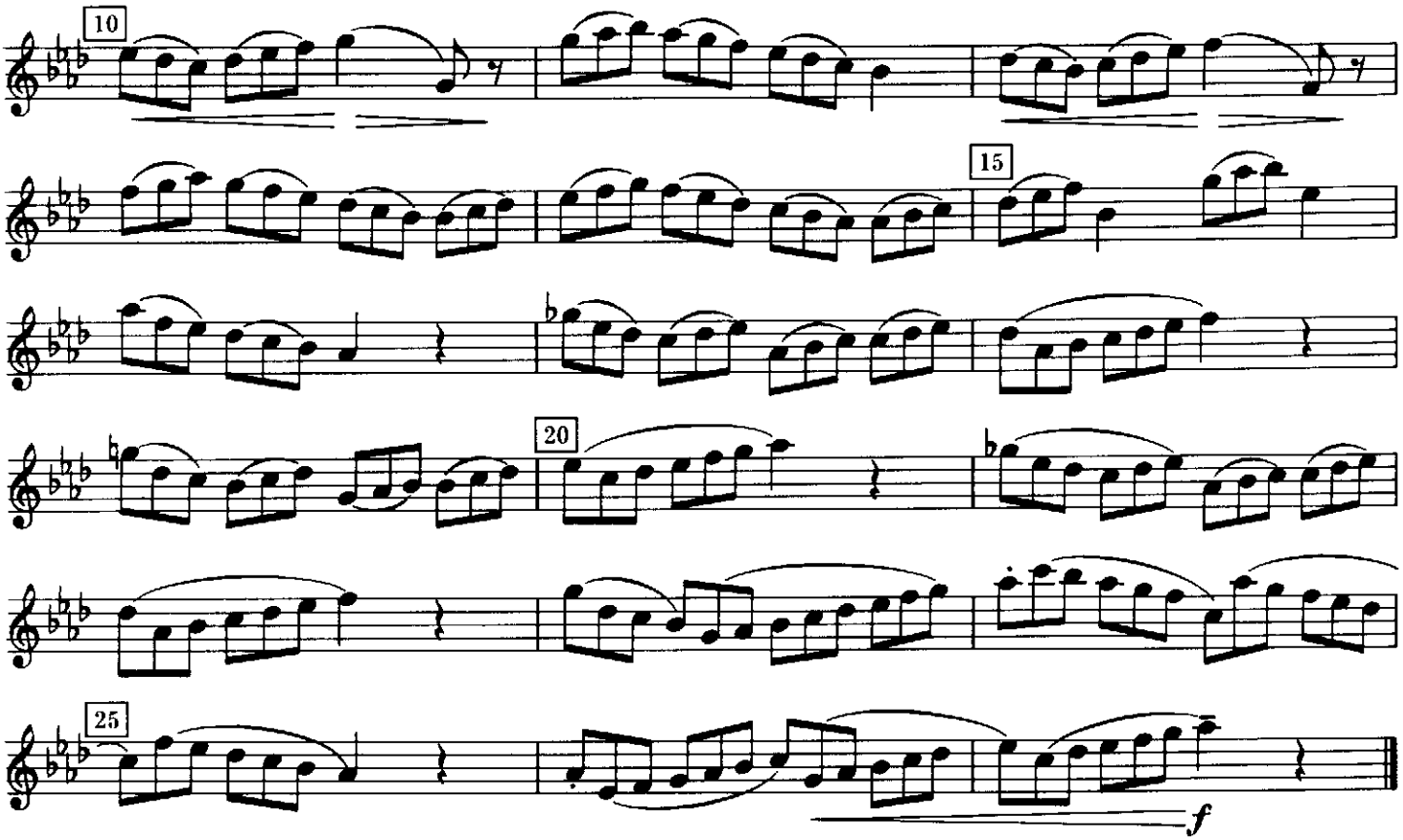


E MAJOR

*Be sure not to lose your sound on the sixteenth notes.
Taa-YAH Taa-YAH Taa-YAH Taa

C♯ MINOR

A♭ MAJOR



F MINOR

E♭ MAJOR

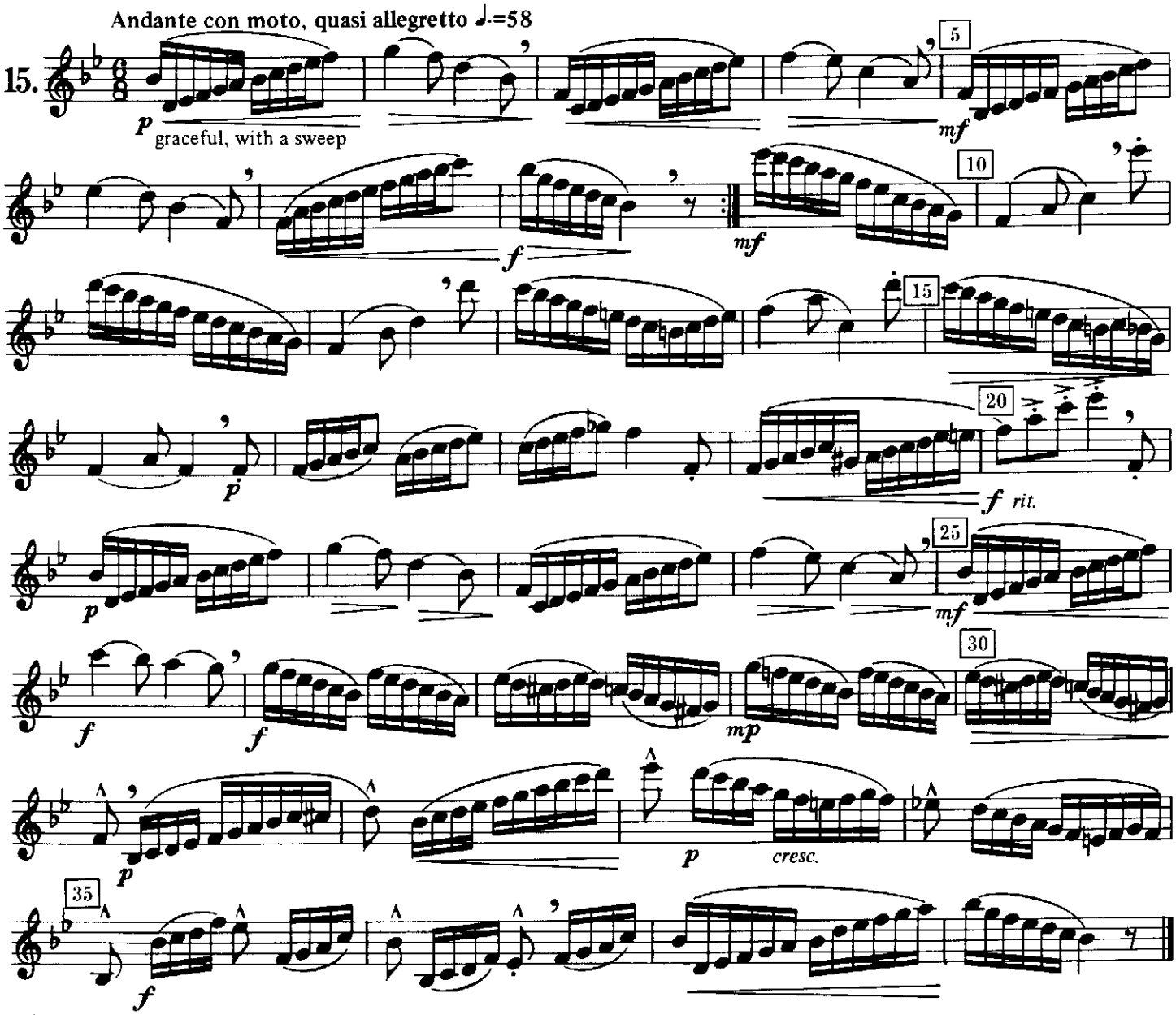
*The manner in which you emphasize the sixteenth note will style this etude.
Experiment with different degrees to make it gracious and vigorous.

C MINOR

B♭ MAJOR

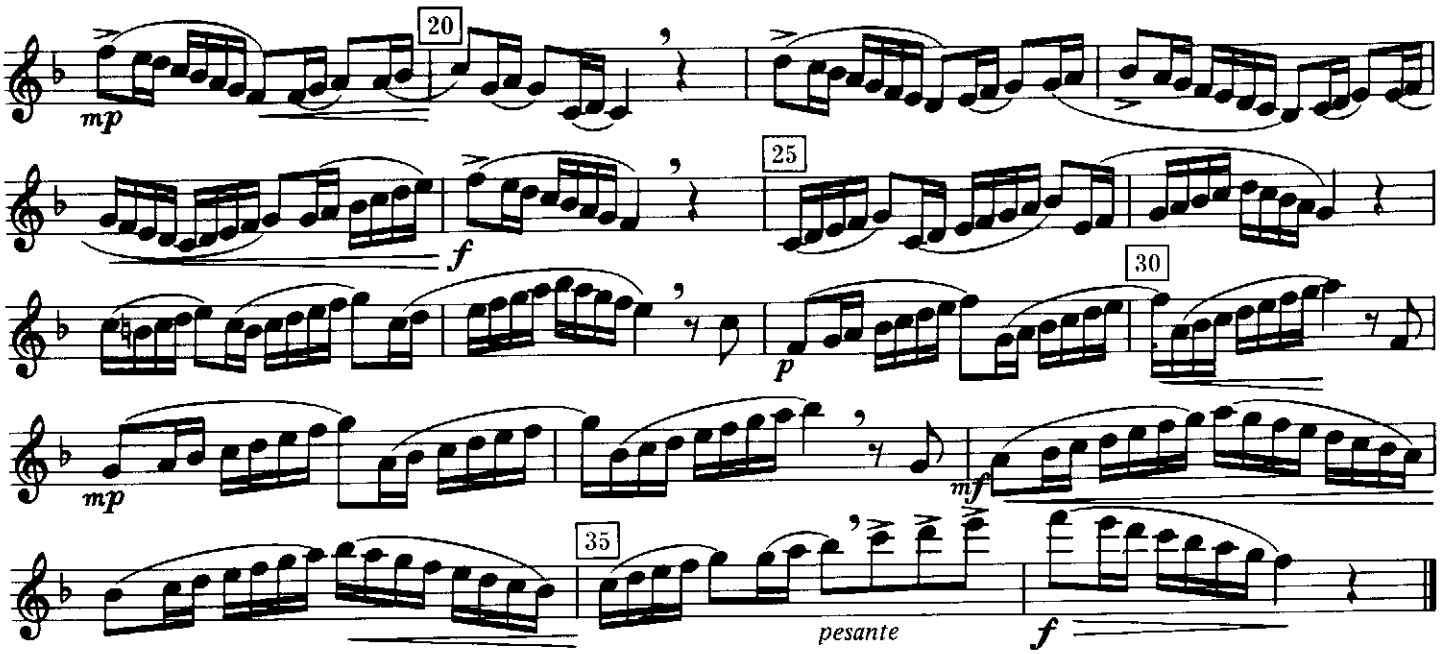
Andante con moto, quasi allegretto ♩.=58

15.



G MINOR

F MAJOR


20
mp
25
f
30
p
mp
mf
35
pesante
f

D MINOR

Moderato ♩=80
18.
mp
very dramatic
mf
mp
5
10
mf
15
f
p
mp
20
mf
f
25
f
30
mf
f
p
35
mf
40
f
p
f

18 EXPRESSIVE STUDIES

(based upon chords)

F. DEMNITZ (1845-1890)
Transcribed by DAVID HITE

C MAJOR

A MINOR

Andante con moto ♩=80
2.
mf flowing and with charm
5
mf
p
mf
10
15
mf
20
25

F MAJOR

Allegretto ♪=132-♩.=54
3.
mp always moving forward, jovial
5
mp
10
mp
f
15
mp
20
25
p
f
p
30
pp
mf
35
f

D MINOR

Tempo di Gavotte 𝅗𝅥=66
4.
mf steady and elegant – unrushed
5
p
10
mf
15
f
mf
p
20
25
f
30
p
mf
35
40
p
mf
f

B♭ MAJOR

Tempo giusto leggiero ♩ =80
5.
mp animated but steady
5
10
f
15
mf
20
25
30
35
40
f
p
poco rit.

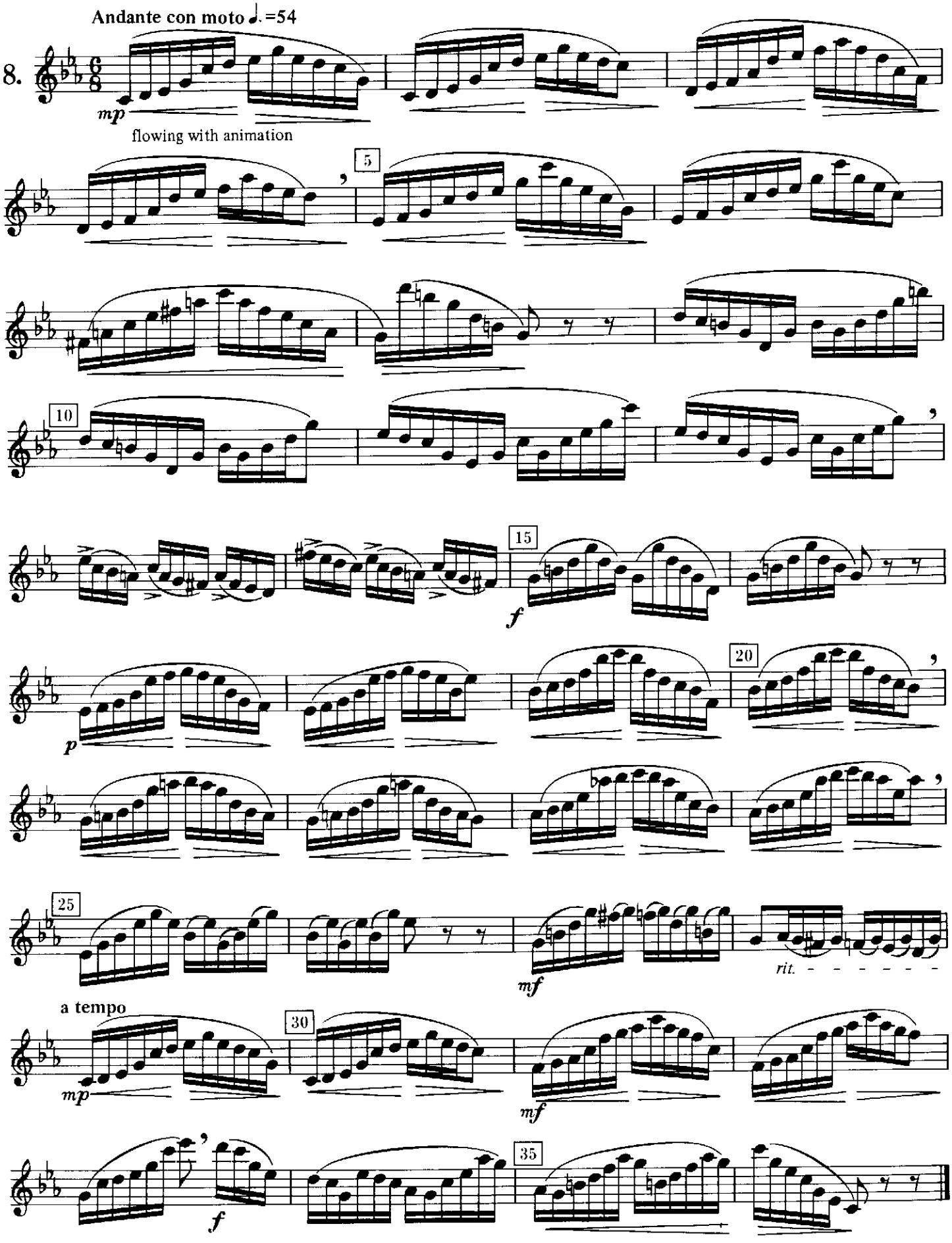
G MINOR

Animato ♩=96
6.
mp
urgent with unlabored motion
5
f
10
mp
15
f
mf
20
25
mf
30
f
35
40
rit.
a tempo
45
mp
50
mf
55
p
pp

E♭ MAJOR

Alla marcia maestoso ♩=104
7.
f bold and firm
p
5
p
f
10
p
15
mf
f
20
p
25
espr.
30
1.
2.
f
35
p
mf
f
40
(9)
p
45
f

C MINOR


Andante con moto ♩. =54
8.
mp
flowing with animation
5
10
15
f
p
20
25
mf
rit.
a tempo
mp
30
mf
35
f

A♭ MAJOR

Andante ♩=76
9.
mp tenderly
5
10
p
15
mf
Animato ♩=116
20
mf agile and lively
25
p
30
rit.
Piu mosso ♩=126
mf
35
espr.
40
45
f
rit.

F MINOR

Agitato ♩ =112
10.
mp fluid and moving along
5
10
15
20
mf
25
f
a tempo
30
rit.
mp
f
35
mp
a tempo
f
rit.
p
40
45
50
f
55

E MAJOR

Allegretto commodo ♩.=60
11.
mp elegant, with grandeur
mf
mp
5
10
15
1.
2.
f
20
25
30
35
40
45

C♯ MINOR

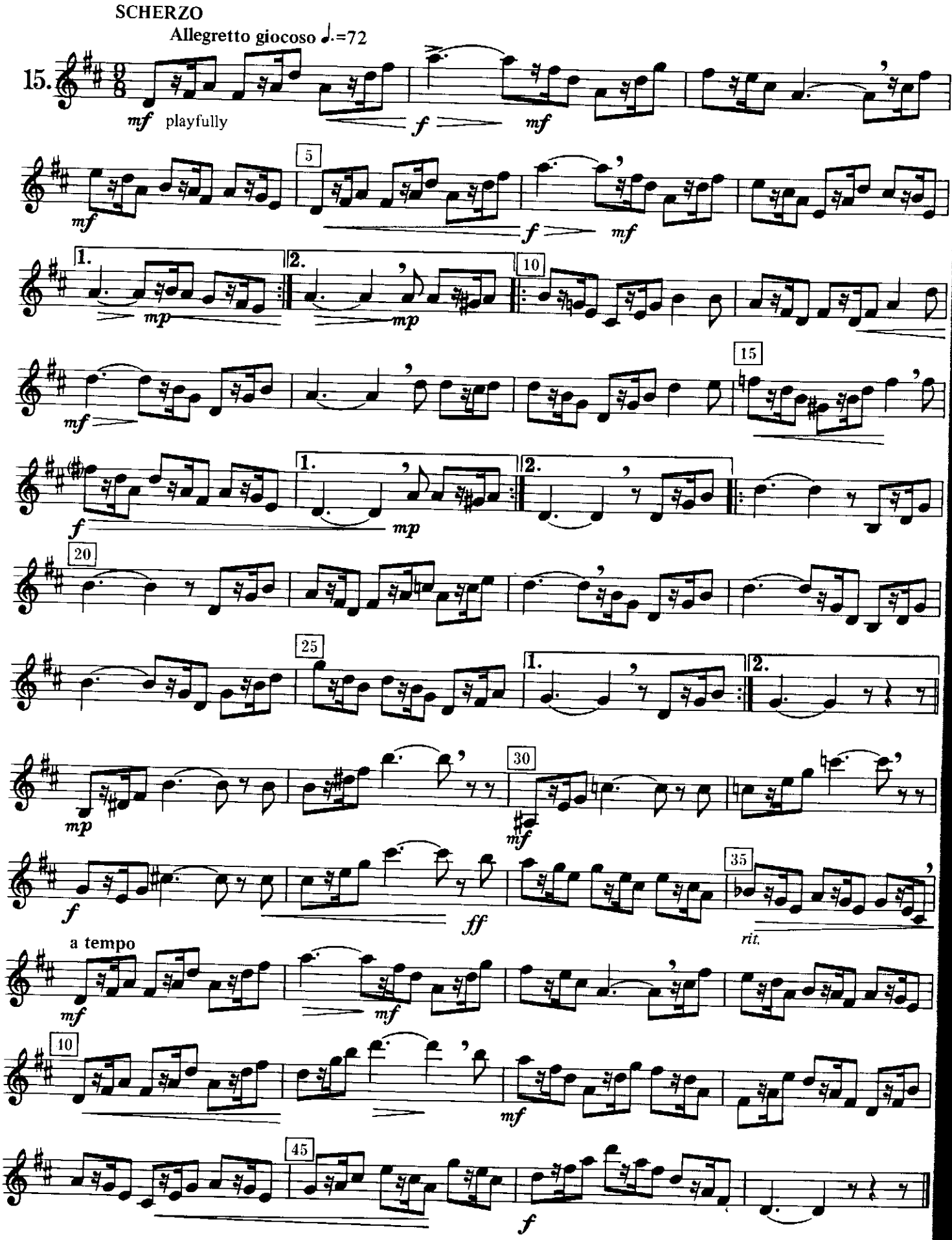
B-379
B-380

A MAJOR

Tempo di Gavotte ♩=69
13.
p buoyant and dignified
5
mf
10
15
mf
20
f
25
1.
2.
30
p
35
f
rit.
a tempo
p
40
45
morendo

F♯ MINOR

D MAJOR


SCHERZO
Allegretto giocoso ♩.=72
15.
mf playfully
f
mf
5
mf
f
mf
1.
2.
mp
mp
10
mf
15
f
1.
2.
mp
20
25
1.
2.
mp
30
mf
f
ff
35
rit.
a tempo
mf
mf
10
mf
45
f

B MINOR

Allegro con fuoco ♩=104
16.
mf agitated and fervent
5
10
15 a tempo
rit.
mp molto espr.
20
25
30
agitato poco a poco
35
rit.
a tempo
mf agitated
40

G MAJOR

Tempo commodo ♩=132
17.
mp elegant and graceful
p mp
1.
2.
mf
morendo

E MINOR

Allegro con brio ♩=144
18.
mf with animated joviality
5
10
p
15
f
mf
20
mp
f
25
mp
30
cresc.
f
35
mf
40
f

9 MELODIC STUDIES

DOMENICO NOCENTINI, (1848-1924)
Florence, Italy
Transcribed and edited by
DAVID HITE

E MINOR

B-379
B-380

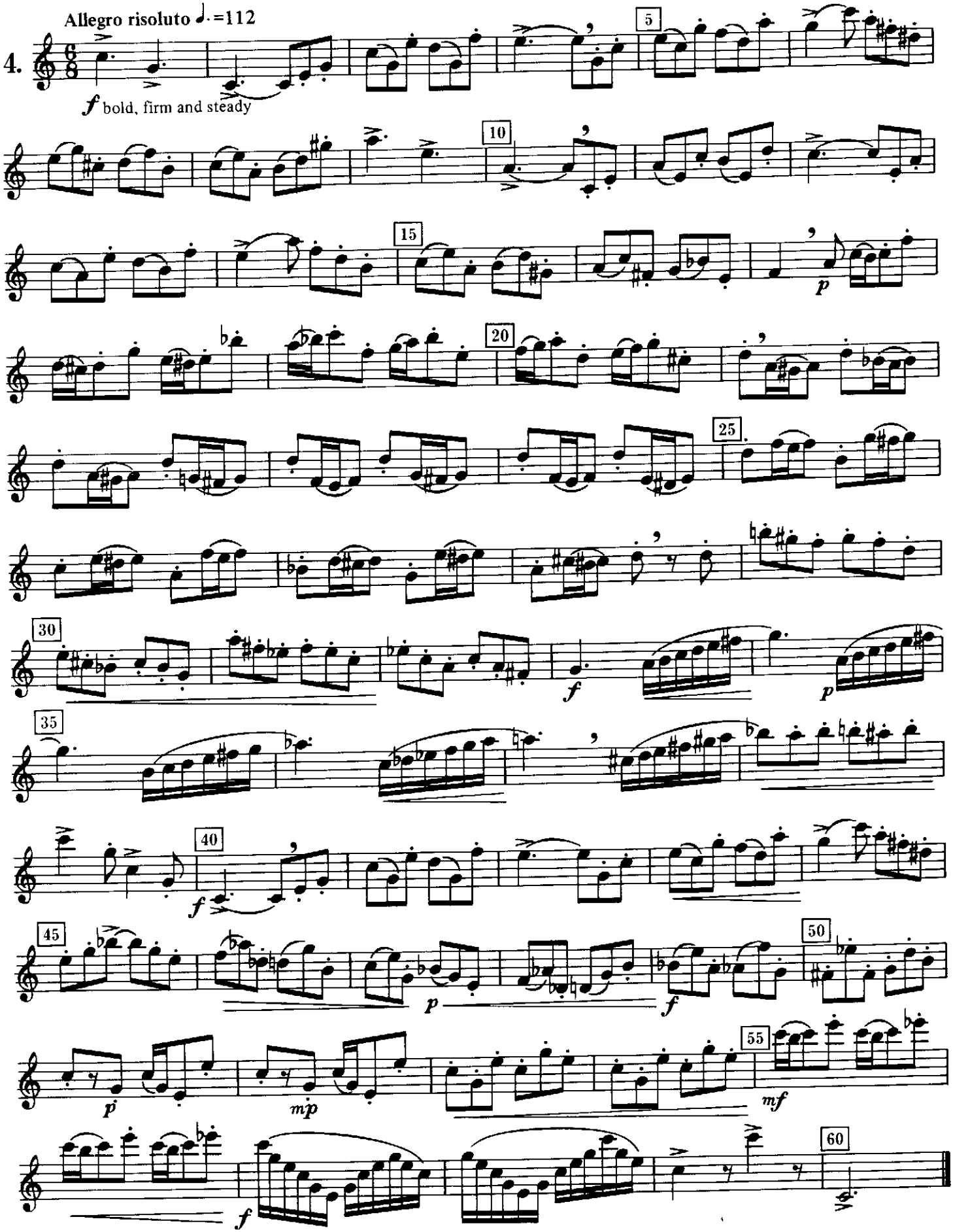
B MINOR

2.
Allegro brillante ♩.=116
mf forceful
p leggiero
mf
p
f
pp
mf
mp
f
mf
ff
a tempo
poco rit.
mf fearless
p
light and easy
mf
p
p
f
pp

G MINOR

Andantino mosso ♩.=76
3.
mp flowing nicely, and with affection
5
10
mf
15
20
25
mf
30
35
rit.
pp
a tempo
mp expressive
40
mf
45
f
50
p

C MAJOR


Allegro risoluto ♩.=112
4.
f bold, firm and steady
5
10
15
p
20
25
30
f
p
35
40
f
45
p
50
f
55
mf
p
mp
60
f

F MAJOR

Adagio ♩. =60
5.
mp with longing and beauty
5
mf
mf
10
f
accel.
a tempo
15
allargando
pp
p
mf
20
lively and unlabored
f
25
p
pp

G MAJOR

Moderato cantabile ♩.=58
6.
mp flowing, easy
5
mf
mp
10
mf
mp
15
mf
mf
f
20
mf
rall.
a tempo
mp
mf
f
25
mf
rall.
f
a tempo
30
mf
p

G MAJOR

Andantino mosso ♩=84
7.
mf pleasing, moving ahead always
5
10
15
p
mp
20
25
mf
30
35
40
45
p
a tempo
50
rall.
mf
55
60
65
p
70
pp

D MINOR

Andante ♩.=66
8.
mp cheerful
5
mf
10
p
mp
15
mf dolce
20
tr
f
25
mf
30
rall.
a tempo
35
40
45

D MINOR

Allegretto brillante ♩=132
9.
mf vigorous
5
10
15
f
mp
20
f
mp
25
mf sing out
smoothly and fully
30
35
mf
40
45
50

55
f
60
dim.
65
p
70
rall.
pp
Tempo I
mf spirited
75
80
85
f
90
mf
95
mp
100
p
mf
f
105

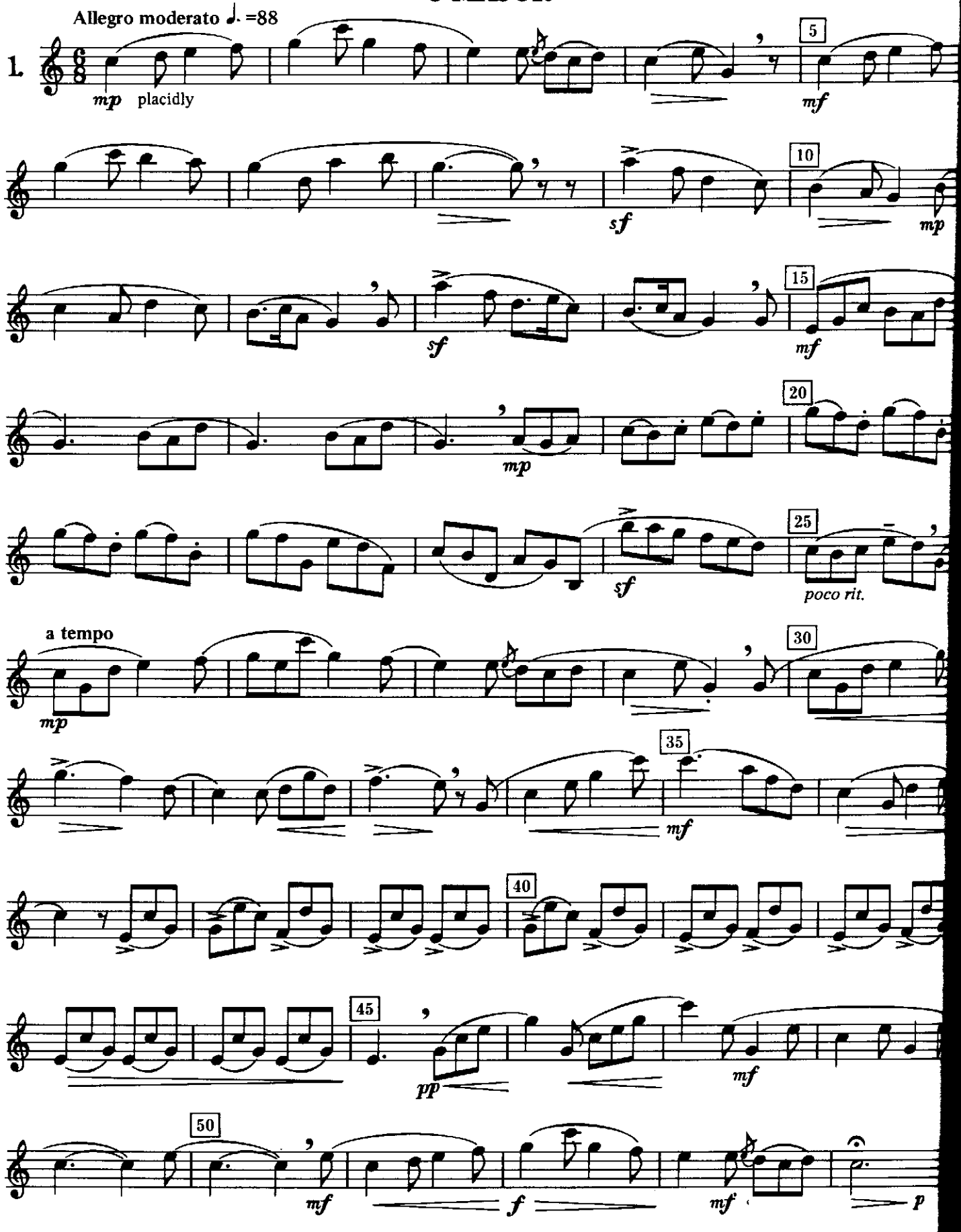
B-379
B-380

14 MELODIC ETUDES

Opus 63

CARL BAERMANN (1810-1885)
Munich, Germany
Transcribed and Edited by DAVID HITE

C MAJOR



B-379
B-380

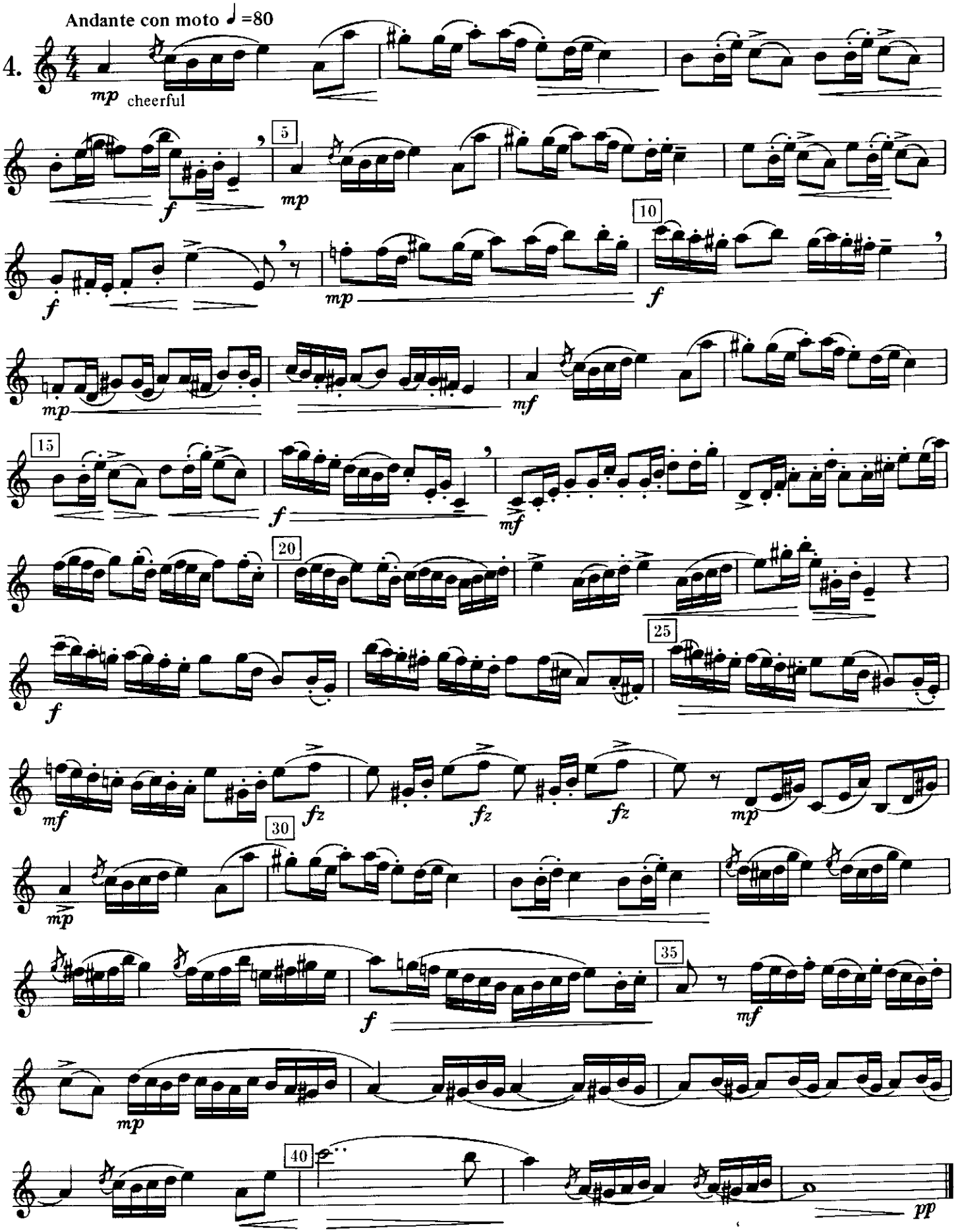
C MAJOR

Allegro ♩ =152
2.
f impetuous
mp legato gracious and smooth
f
mp
f
ff
5
10
15
20
25
30
35
40
45
50
55
60

A MINOR

Andante con moto ♪=96
3.
mp intimately
mf
sf
zf
zf
espr.
p
p
mp
sf poco rit.
a tempo
mp
sf
p
mp
piu p
p
mp
rit.
5
10
15
20
25
30
35
40
45
50
55
60
65
70
75

A MINOR



E MINOR

F MAJOR

Adagio sostenuto ♩. =63
6.
12/8
mp
tenderly
5
p
10
mp
15
cresc.
f
p
sfz
sfz
p
20
sf
p
25
mp
f
fp
30
p
mp
35
p
40
p
dim.
45
p
pp

G MAJOR

Allegro moderato ♩ =112
7.
p flirtatiously
fz
5
10
15
20
25
30
35
40
45
cresc.
piu p
sempre ff
sempre f
ff

50
f
ff
55
pp
sempre pp e legato
60
p
65
p
poco cresc.
70
fp
p
pp
75
p
poco a poco piu cresc.
fp piu cresc.
fz
80
p
sempre piu f
85
p
cresc.
f
90
ff
fz
fz
sempre f
95
rall.

B-379
B-380

D MINOR

Andante ♩ =58-66
8.
mp molto legato
5
10
15
poco rit.
a tempo
mp
20
25
f
30
35
ff

B MINOR

Andante ♩=76
9.
p melancholic
5
p
rit.
10
a tempo
f
15
p
cresc.
mf
20
p
25
legato tranquillo
30
35
morendo
40
pp
mp

A MAJOR

Moderato ♩ =60
10.
mp pleasing and graceful
5
p
mp
10
fz
fz
p
fz
p
15
f
f
20
f
dim.
mp
25
f
dim. mp
p
pp
30
mp
p
35
p
40
p
fz
fz
45
p
50
pp
p
rall.
mp
55
pp
60
p
pp
65

A MAJOR

Allegro grazioso ♩=92
11.
mp upliting but not rushed
5
fz
mp
10
fz
15
fz
20
25
f
fz
30
ff
f
mf
dim. e rit.
35
a tempo
mp
40
mf
45
dim.
pp
ff
pp

B♭ MAJOR

Moderato ♩=72
12.
mp
molto cantabile
5
10
15
20
p
poco rit.
a tempo
mp
25
30
f
con espressione
35
p
mp
40
fz
45
pp

G MINOR

Adagio ♩=58
13.
mp Sustained and with fervor
5
a tempo
10
rall.
cresc.
15
Con moto
f
rall.
mp
20
pp
cresc.
25
f
ff
a tempo
mp
rit.
pp
accel.
30
cresc.
cresc.
sfz
35
tr
mp
rall.

E♭ MAJOR

Adagio ♩=63
14.
mp cantabile
mf
mp
5
mf
p
mf
10
f
15
f
a tempo
20
rall.
mp
mf
25
mp
f
3
3
30
p
poco rit.
Allegretto con moto ♩.=52
p very legato with a slight lilt
35
mp
mf
p
40
mf
p
mp
45
p
mf
50
f
pp
smepre pp

55
p
cresc.
mf
f
p
tr
mf
60
f
p
mp
65
mf
mf
70
f
ff
f
75
mf
mf
80
mf
morendo
mp
85
p
pp
ppp
rall.
90 Adagio
mp
mf
mp
95
mf
mf
100
f
3
3
p
poco rit.
f
p

4 PROGRESSIVE STUDIES

Opus 20

HEINRICH KAYSER (1815-1888)
Hamburg, Germany
Transcribed and Edited by DAVID HITE

Allegro energico

1.

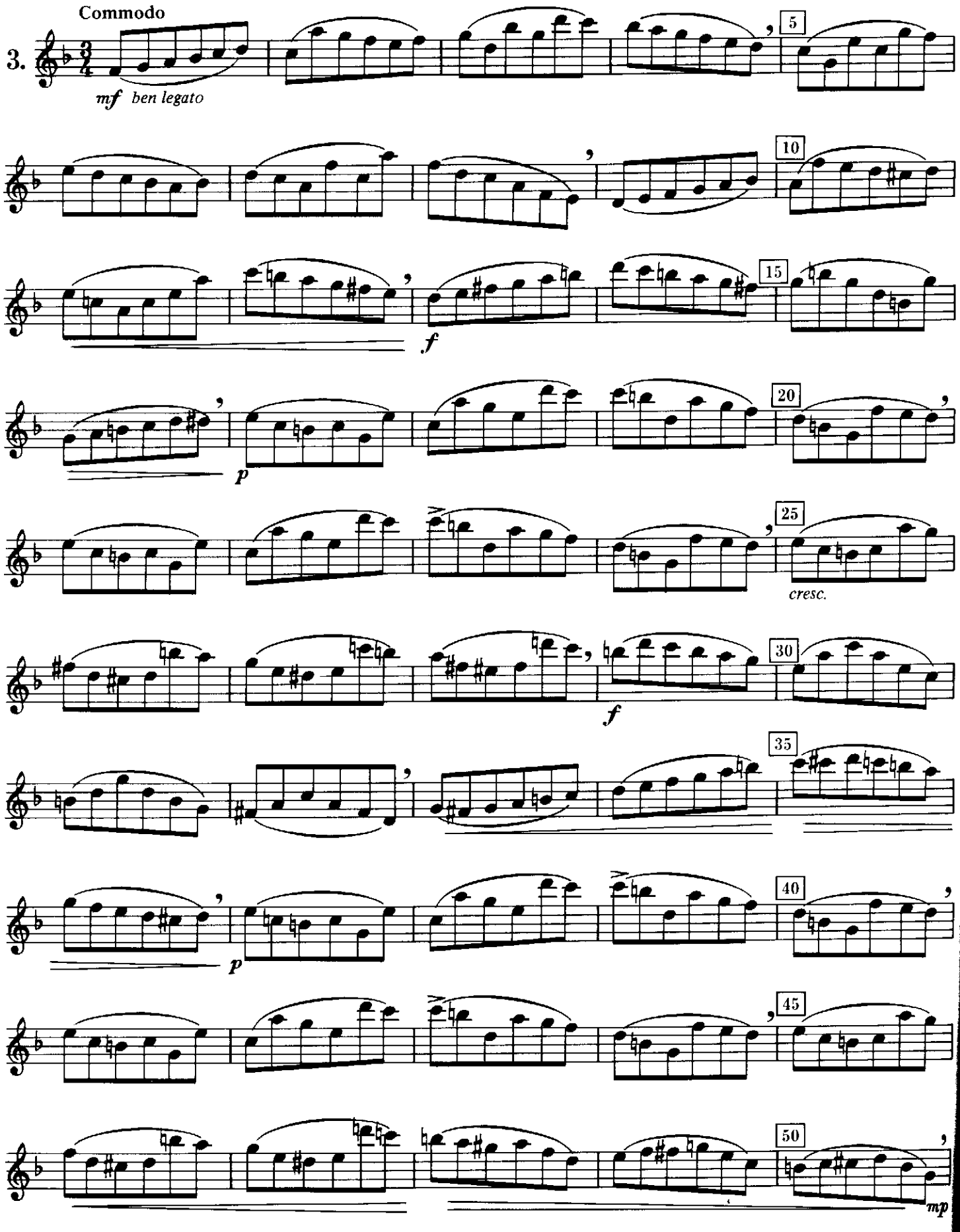
25
f
ff
f
30
fz
dim.
35
fz
cresc.
mf
40
45
50
f
55

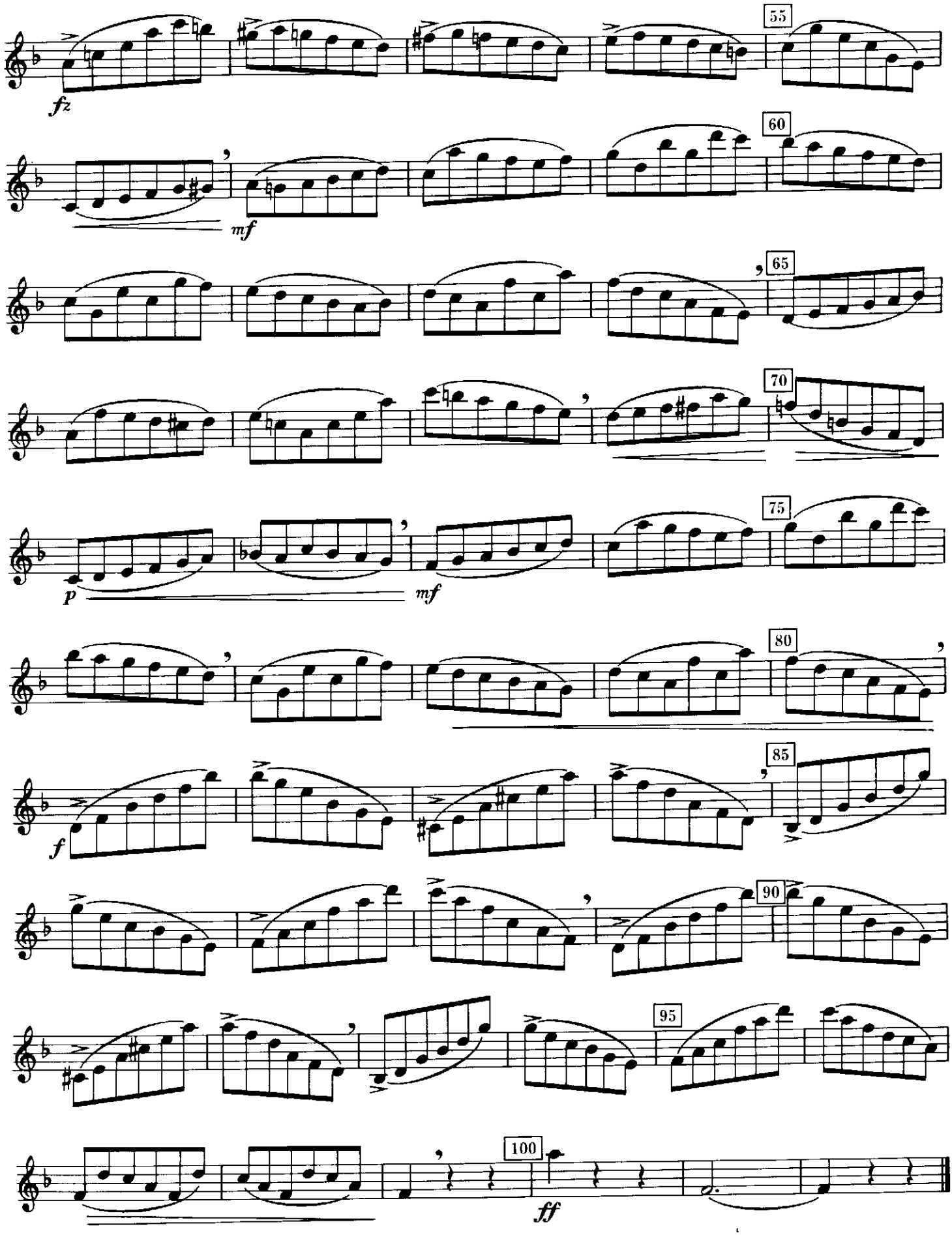
*Tempo commodo (convenient speed) ♩.=66-144

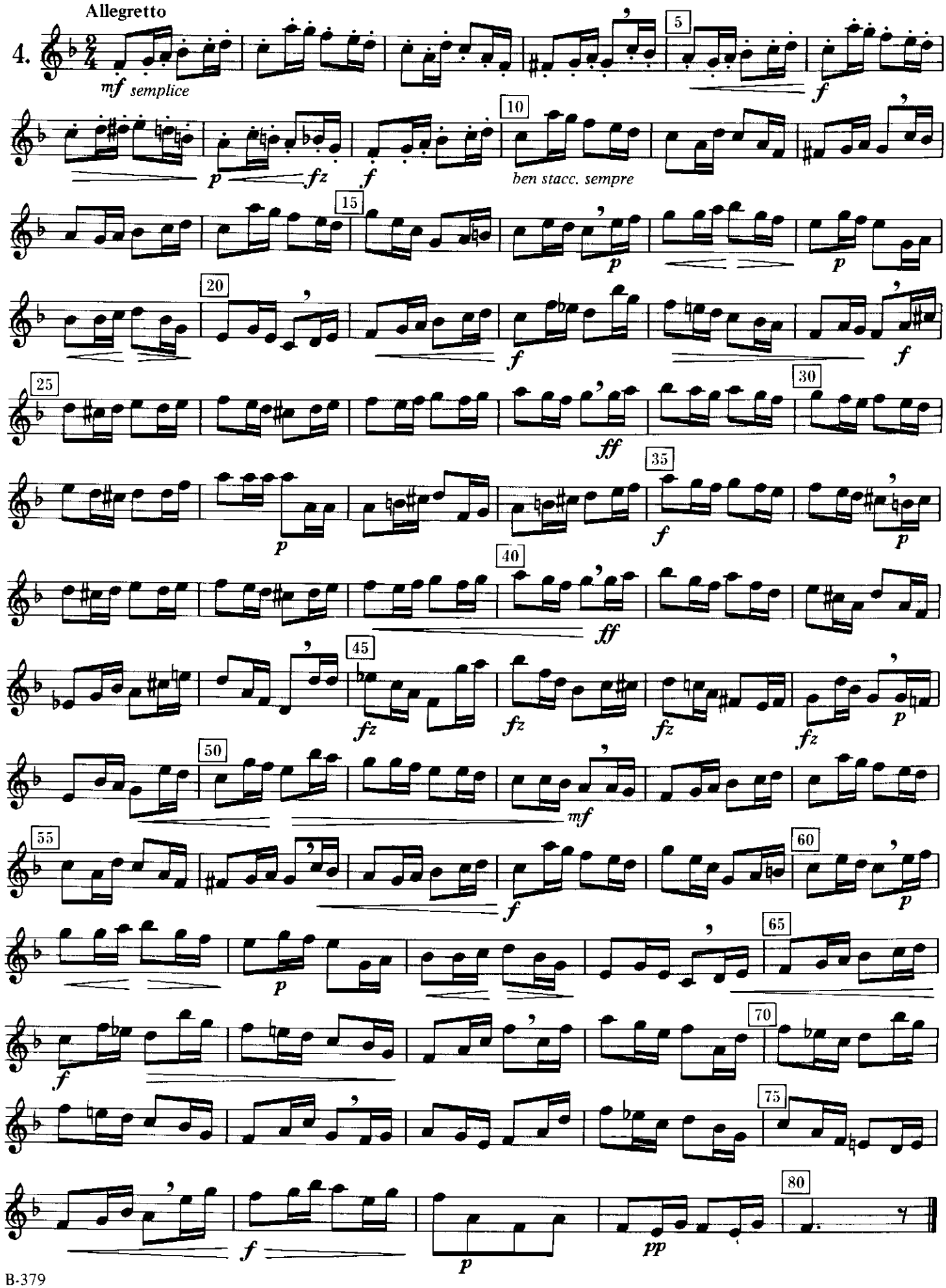
This is a very important type of daily exercise that is needed for the development of the muscles of the tongue. Firm hard strokes of the tongue should be used to develop strength. Nimble speed will develop, along with coordination, as the tongue becomes strong. Use rythms:

B-379
B-380

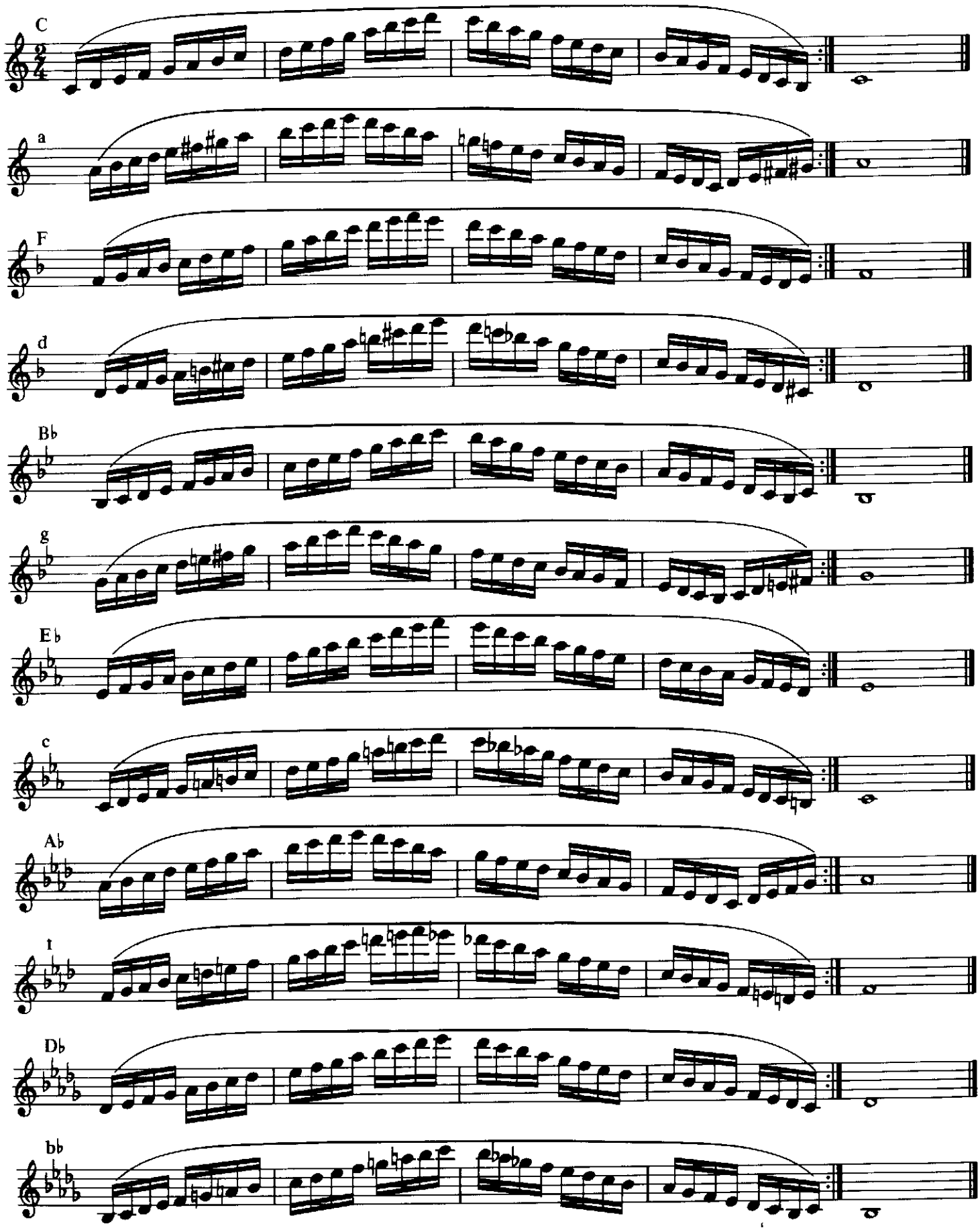
f
55
ff
60
poco rit.
a tempo
f
65
70
mf
75
f
80
85
f
90


Commodo
3.
mf ben legato
5
10
f
15
p
20
25
cresc.
f
30
35
p
40
45
50
mp


55
fz
60
mf
65
70
p
mf
75
80
f
85
90
95
100
ff


Allegretto
4.
mf semplice
f
p
fz
f
ben stacc. sempre
p
p
f
f
ff
p
f
p
fz
fz
fz
fz
p
mf
f
p
f
pp
p

MAJOR AND MINOR SCALES



G♭
F♯
e♭
d♯
B
g♯
E
c♯
A
f♯
D
b
G
e

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COMMENTS

Music for this first volume of *Melodious and Progressive Studies for Saxophone* has been carefully selected based on two criteria: First, it is taken from proven, quality musical sources that are both attractive and ideal for students. Secondly, the materials are of medium technical difficulty. All the composers were artist-performers and teachers who lived in the nineteenth century: Friedrich Demnitz (1845-1890), Dresden, Germany; Domenico Nocentini (1848-1924), Florence, Italy; Carl Baermann (1810-1885), Munich, Germany; and Heinrich Kayser (1815-1888), Hamburg, Germany.

The progressing saxophonist has here an ideal musical challenge, allowing for concentration on tonal development. Tonal inflection for rhythmic emphasis as well as for melodic line can be developed. The Kayser studies (Nos. 1, 2, and 3) can be used simultaneously with the earlier studies in the book for the development of the muscles in the tongue. As the tongue is somewhat fatigued on a daily basis, the muscles will grow stronger, resulting in a cleaner, well coordinated articulation technique and a good routine initial release of the tone at all dynamics. The remaining Kayser studies (Nos. 4 and 5) will help develop finger control and speed, first in smaller intervals progressing into larger leaps. There is great value in practicing these studies at slower speeds which require careful control, as well as at faster speeds to achieve nimbleness. Scales in all keys have been included in the final pages of the book for continued foundation study.

The metronomic indications have been marked carefully to guide the student in understanding the relationship between tempo, mood and style. Either too fast or too slow will destroy the mood and style objectives. After becoming sensitive to these objectives, the student will play the pieces at just the right tempo automatically, just as a fine conductor knows instinctively the correct tempo for any musical setting.

Breathing marks are included so that well-paced, deep breathing can be emphasized and related to the musical phrase. Good sound is dependent on proper breathing. Playing too long on one breath not only destroys sound, but also generates technical mistakes and breakdowns. An oxygen-starved system does not support an alert mind!

The careful mastery of these studies will certainly make solo repertoire more accessible, and will, in the mean time, provide the saxophonist many joyful hours of musical performance.

DAVID HITE

BIOGRAPHICAL SKETCHES

DEMNITZ, Friedrich, was born in Wunschendorf in 1845, and died in Dresden in 1890 at the age of 45. He received his musical training at the Dresden Conservatory. In 1868 he joined the orchestra at the Court of Mecklenburg-Schwerin, and in 1875 became first clarinetist in the court orchestra of Dresden. He was appointed Professor or Clarinet at the Dresden Conservatory that same year. He became internationally known for his *Clarinetten Schule,* published by both Breitkopf & Hartel and Peters.

NOCENTINI, Dominico, born in 1848, died in Florence, Italy, in 1924. He served as Professore di Clarinetto at the Royal Conservatorio di Musica di Firenze. Among his works for clarinet are the *24 Melodious Studies, 50 Studi di Meccanismo* for clarinet, *40 Duets,* and a Fantasia.

BAERMANN, Carl was born in Munich in 1810 and died there seventy-five years later in 1885. Like his father, the great clarinet virtuoso Heinrich Baermann, for whom Von Weber wrote most of his clarinet compositions (the *Concertino,* the f minor and E♭ major *Concertos,* the *Variations,* Opus 33, and the *Clarinet Quintet*), Carl was a prolific composer of clarinet music. Many of his compositions were included in his grand method for clarinet, opus 63. Carl was also a basset horn performer and gave many duo concerts with his father. It was for the Baermanns that Mendelssohn composed the two *Concert Pieces* for clarinet, basset horn and piano.

KAYSER, Heinrich Ernst was born in Altona in 1815 and died in Hamburg in 1888. At the age of 25 he was engaged as a theater violinist in Hamburg where he played until 1857. He then became an independent violin teacher in Hamburg. His violin studies became standard with violin teachers internationally.

HITE, David (1923-) studied clarinet with Fred Weaver (Sousa band clarinet), Daniel Bonade and Rosario Mazzeo. He taught woodwinds at Capital University in Columbus, Ohio, from 1954 through 1979. After a career of teaching and playing professionally in Ohio, Mr. Hite became president of David Hite, Inc. a company devoted to the development and production of high quality clarinet and saxophone mouthpieces. Together with his wife Jean, he produces the J&D HITE and PREMIÈRE lines of mouthpieces which are distributed worldwide. After living for three years in Englewood, New Jersey (near New York City) where he conferred with the world's great clarinetists, he now resides in Ft. Myers, Florida.