

Hyacinthe E. Klosé

25 Daily Exercises For Saxophone



**Edited by
Harry R. Gee**

Dorn Publications, Inc.

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For Saxophone

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H. Klosé

1

Allegro (♩ = 120)

The musical score for exercise 1 consists of eight staves of music in 4/4 time. The tempo is marked as Allegro with a quarter note equal to 120 beats per minute. The music begins with a dynamic marking of *f* (forte) and a first ending bracket. The score includes various musical notations such as slurs, accents, and dynamic markings like *fz* (forzando). The exercise is numbered 1 and starts at measure 1, with measure numbers 6, 12, 18, 24, 29, 34, and 40 indicated at the beginning of their respective staves.

Allegro (♩ = 120)

1

5

11

17

23

29

34

40

Preface

Hyacinte Eleonore Klosé (1808-1880) came to France at an early age from Corfu, Greece and joined a military band as a clarinetist. He perfected his art under the instruction of the famous clarinetist Frederick Berr. After the latter's death in 1838, Klosé became the Professor of Clarinet at the Conservatoire National de Musique in Paris, a post he held until 1868. During his long tenure, he was enormously successful as a soloist, teacher, and composer. In addition to writing methods for clarinet and saxophone, he composed many "Solos de Concours" for the end-of-year examinations at the Conservatoire.

Klosé took a great interest in saxophone performance and teaching, and studied the instrument with Adolphe Sax. For the Conservatoire's training of military musicians, Klosé, along with J.F. Cokken, a bassoonist, taught saxophone as early as 1847 - ten years before the appointment of Adolphe Sax as Professor of Saxophone.

Klosé composed two original solos (1858-1859), fantasies on melodies by Depas and Schubert (1869-1880), and his *Méthode complète des saxophones* (1877). Additionally, he wrote a beginning method for each of the saxophones, titled *Méthode élémentaire* published by Leduc. From his *Méthode complète*, the following studies were also published by Leduc, and their revisions are still used at the present time by many teachers: *25 Etudes de mécanisme* (1881), *25 Exercices journaliers* (1882), and *15 Etudes chantantes* (1883).

From the *25 Daily Exercises*, saxophonists can derive a great deal of technical control by practicing the numerous patterns in the studies.

Harry R. Gee