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CONSERVATORY

METHOD

FOR THE

CLARINET.

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INTRODUCTION.

THE CLARINET was invented at Nuremberg, about the year 1690, by a maker of stringed instruments, JOHN CHRISTOPHER DENNER. It was in its design the most imperfect of wind instruments, and in nowise gave promise of the splended position it was to attain in after years. Possessing only a single key, and wanting in regularity in the succession of its different registers, the Clarinet obtained at first but little attention. Some artists, however, attracted by the beauty of its sounds, endeavored to improve it; thus, by degrees, and from one improvement to another, the number of its keys was increased to five; and it remained a long time in that state. At length, Ivan Müller brought the instrument to a high state of perfection, and produced his Clarinet armed with thirteen keys. A few artists have since added supplementary keys, for facilitating certain fingerings.

On the appearance of the thirteen-keyed Clarinet, a complete revolution took place in the study of this instrument; and, although still imperfect, it was sought after and practised by a great number of persons; the playing of Clarinettists became considerably improved, and many of them made themselves remarkable. Amongst those we must place Frederic Berr in the first rank; in his hands the Clarinet became a new instrument. A pure and brilliant talent, a theoretical knowledge both profound and extensive, besides the beautiful compositions he has left, acquired and assured for him the title of Founder of the French School of the Clarinet. It is to his school that I glory to belong, and all my life I shall be devoted to promulgating and following the valuable precepts he has inculcated.

The Clarinet was, however, far from having attained all the perfection of which it was susceptible: from its invention it had been pierced according to the natural separation of the fingers. This resulted in a faulty tone; the notes being frequently dull, feeble, or too shrill. The mechanism of the keys caused insurmountable difficulties of fingering, making it impossible to play the Clarinet in all the different keys (scales), and hence arose the necessity, as onerous as it was troublesome, for three Clarinets, the *C*, *B♭* and *A*.

When I succeeded Berr at the Royal Conservatory of Music (being anxious to fulfill conscientiously the laborious functions confided to me, and desiring to secure for the Clarinet the rank it deserved by the beauty of its tone and its two-fold value as a solo and an accompanying instrument) I endeavored to get rid entirely of the faults I have just mentioned. I labored long at this. After numerous trials, the movable rings appeared to me to solve, in an efficacious manner, the problem whose solution I had searched for during many years. It is to Mr. Auguste Buffet, Jr., who seized and interpreted my ideas with a rare happiness, that I owe the instrument I now present to artists and amateurs.

This instrument unites, with an equality as perfect as possible, in all its compass, a very superior purity of tone, and the facility of a more correct fingering, enabling the performer to play in all the keys, indiscriminately.

With very few exceptions, the fingering is the same as hitherto in use: the only important changes are those for the forked notes, which were always defective, and which I have entirely got rid of. There is therefore no new study to undergo, and a few days' practice will suffice to make one familiar with the instrument.

I have had no intention of making a new instrument; I have desired, in preserving for the Clarinet all its old advantages, to bring forth others of which it was capable: that is to say, the regularity of the sounds, and the faculty of playing in all the keys on one instrument.

TO THE AMERICAN STUDENT.

It will be observed, that the foregoing introduction by M. Klose has reference to the ordinary thirteen-keyed Clarinet, and to that on the Bœhm principle (having rings for both hands). The present work comprises a full translation of the French Method, and an adaptation for the ALBERT CLARINET (with rings on the lower joint only). It is therefore hoped that the book will be found to contain everything that can be required for the perfect knowledge of the most beautiful of wind instruments.

N. B.—Those Clarinettists who have no desire to change the instrument they use will find this method equally useful for the purposes of the thirteen-keyed Clarinet. It contains several *morceaux* written in unusual keys. I believe (and I speak from experience) that the practice of these will be very useful. They will increase the knowledge of the performer, and enable him to overcome all difficulties he may encounter. In one word, he will thus have a superlative power over the instrument.

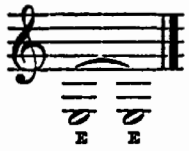
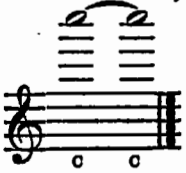
INSTRUCTIONS FOR PLAYING

THE

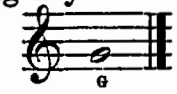
CLARINET.

THIS book is designed, solely, to teach the art of playing the Clarinet;—it is presumed, therefore, that the student has made himself well acquainted with the rudiments of music; with which previous knowledge he will save much time, be enabled to concentrate his mind upon the instrument, *per se*, and consequently facilitate his progress.

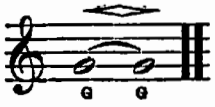
The only remarks necessary to be made are, that all music for the Clarinet is written or printed in the G, or treble clef:

The compass of the Clarinet is from E♮, under the third ledger line below the stave, thus:  to C in altissimo, over the fifth ledger line above the stave, thus: 
In this extent, every semitone is included.

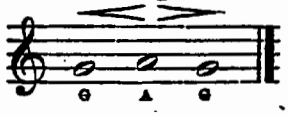
One of the earliest objects of the student's attention should be to obtain a pleasing, mellow tone; to achieve which, great care must be taken in the selection of the REED; this (the *reed*) must be nearly transparent at the point, and have a gentle spring when pressed against the thumb-nail. The REED ought to rest on the mouthpiece at about a sixteenth part of an inch from the point; if, however, it be too thick or hard, the TONE (the especial beauty of this instrument) will be not only rough and uneven, but require much labor in its production.

The following directions are important:—Put the mouthpiece a short distance within the lips; draw the lips over the teeth without contraction; blow gently, without covering any of the holes with the fingers, and the open note, G, on the second line of the stave, will be produced— 

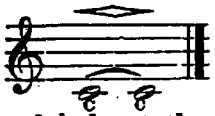
N.B.—It is called OPEN note because all the holes for the fingers are unstopped. Be sure to hold the instrument firmly;—to do this, the thumb of the LEFT hand must be BELOW the back hole; the little finger may rest ON the long key (by name B♮;) the thumb of the RIGHT hand should be placed UNDER the second long joint, parallel with the second hole of the RIGHT hand.

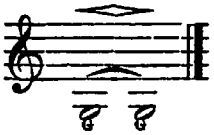
Example of the open note, G, on the second line of the stave:  Repeat this note until it can be sounded with freedom.

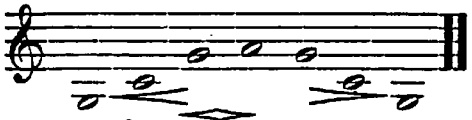
To produce A, in the second space: put the first finger of the LEFT hand on the small key just above the top hole. Repeat this note until it is produced with freedom.

Practise now these notes in succession: 

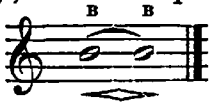
Copyright, 1879, by Jean White.

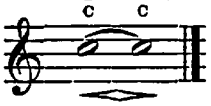
To produce C, on the first ledger line below the stave:  put the first three fingers of the LEFT hand on the holes of the upper joint, cover the thumb-hole at the back, and avoid the key above the back hole.

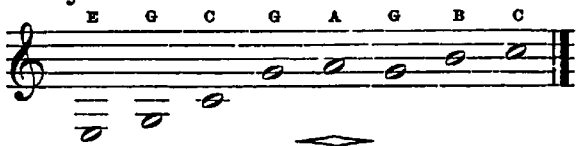
To produce the lower G, under the second ledger line below the stave:  put the first, second, and third fingers of the RIGHT hand on the three lower holes; the LEFT hand to be on the holes of the upper joint, and the back hole must be covered.

Now play these four notes in succession, ascending and descending: 

To produce the lowest note, E, under the third ledger line below the stave: cover all the holes with the fingers of both hands, and likewise the thumb-hole of the LEFT hand; put also the little finger of the LEFT hand on the long key; relax the lip a little, and blow gently.

To produce B♮, on the third line:  put the thumb of the LEFT hand on the back key and hole, and cover all the holes with the fingers; put the little finger on the long key.

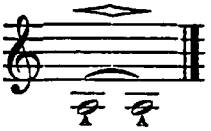
To produce C, in the third space:  lift the little finger from the long key, keep all the holes covered, and put the thumb on the back key and hole of the LEFT hand.

Now practise the notes already given: 

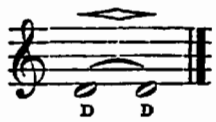
To produce F, on the third ledger line below the stave: cover all the holes with the fingers, and also the thumb-hole of the LEFT hand. N. B.—Avoid the thumb-key, and blow gently.

To produce F♮, in the first space: cover the holes with the thumb and first finger of the LEFT hand; let all the other holes be open; avoid the thumb-key at back; let the first finger of the RIGHT hand touch the short side key.

To produce E♮, on the first line: let the thumb and first finger of the LEFT hand cover their two holes.

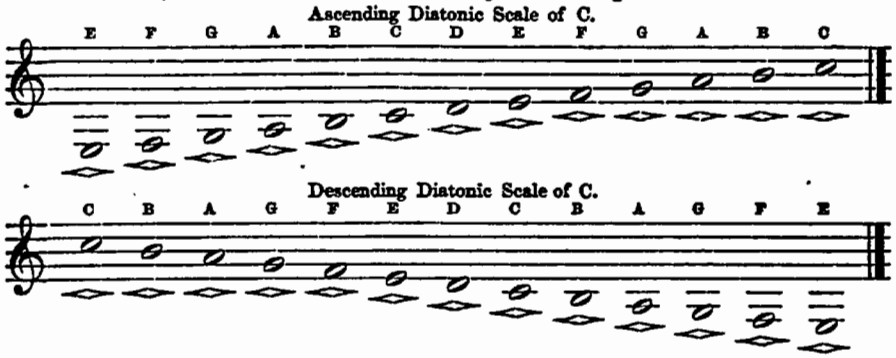
To produce A♮, on the second ledger line below the stave:  cover the thumb-hole of the LEFT hand, and likewise the other five holes; leave the third and little fingers of the RIGHT hand in position OVER the holes.

To produce B♮, under the first ledger line below the stave: cover all the holes in the LEFT hand, including back hole, and place the first finger of the RIGHT on its hole.

To produce D♮, below the stave: 

cover with the LEFT hand the two upper holes and thumb-hole.

Having progres ed thus far, an octave and a half may now be practised.



N.B.—Play all the foregoing very slow, and count mentally, or beat with the foot, in order to give to each note its full value.

Semibreves are used in these examples, to each of which count or beat eight.

The sign, *pp* CRES: *f* DIM: *pp* is placed under each note to indicate that the sound must be begun very softly, gradually increased to loud, and then as gradually decreased to very soft.

pp (Pianissimo), very soft.

p (Piano), soft.

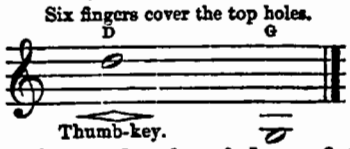
Cres. (Crescendo), to increase the sound.

f (Forte), loud.

ff (Fortissimo), very loud.

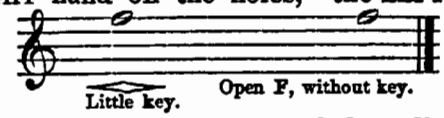
Decres. (Decrescendo), to decrease the sound.

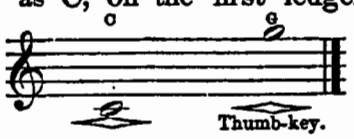
Dim. (Diminuendo), to diminish the sound. Continue this practice for a short time, in order that the lips (or *embouchure*) may become firm, and be enabled to bear the increased pressure required for the higher notes.

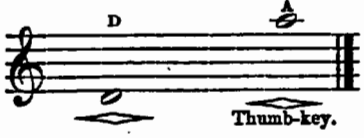
D, on the fourth line: 

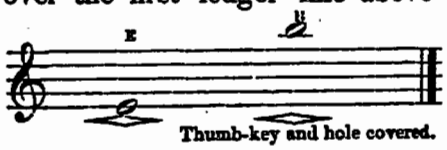
is fingered like G, under the second ledger line below the stave, with the addition only of the thumb-key of the LEFT hand being opened

N.B.—This back key must be opened from B♮, third line of the stave, for all the upper notes.

The F♮, on the fifth line, may be taken two ways, viz., the third finger of the right hand to press down the little key over which it stands—the other holes to be covered; or, by putting the first and third fingers only of the RIGHT hand on the holes,—the LEFT hand to cover the holes, with back hole covered, and key pressed down: 

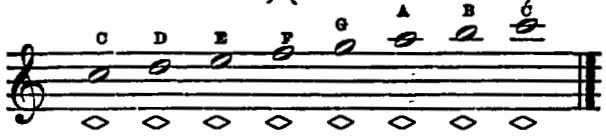
G, above the stave, the same as C, on the first ledger line below the stave, with the thumb-key of the LEFT hand in addition only: 

A, on the first ledger line above the stave, is similar to D, below the stave, with the thumb-key in addition, and hole covered: 

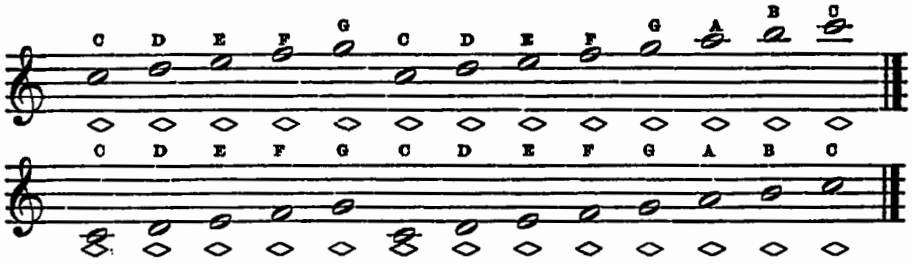
B, over the first ledger line above the stave, is similar to E, on the first line, with the thumb-key added: 

C, on the second ledger line above the stave, may be taken the same way as F, in the first space, by key or fingering, with the addition of the thumb-key (see F, in the first space):

We have now another octave of the scale of C, (the middle octave):—

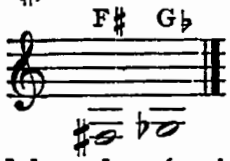


This scale is to be played slowly, as before directed, and often repeated. The following, also, in like manner:—

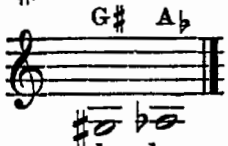


The upper line of these last two scales with the thumb-key, the lower without. The student must be aware by this time of the use of the thumb-key for notes above B♮, third line. The above scales are similarly fingered, with the exception of the last two notes of the lower line, B, on the third line and C, in the third space.

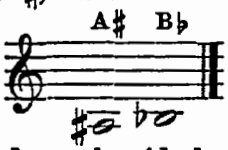
The following notes have the same fingering, though they are different in notation. The immediate study of them is required, that the Chromatic Scale may be commenced.

To produce F♯, on the third ledger line below the stave, or G♭, under the second ledger line below the stave: *Ex. 1. 

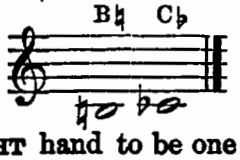
cover all the holes with the fingers, put the little finger of the LEFT hand on the second long key (avoid the back thumb-key), and blow gently.

To produce G♯, under the second ledger line below the stave, or A♭, on the second ledger line below the stave: Ex. 2. 

cover all the six holes and thumb-hole—press down the key under the little finger of the RIGHT hand.

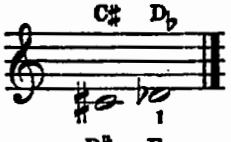
To produce A♯, on the second ledger line below the stave, or B♭, under the first ledger line below the stave: Ex. 3. 

cover the upper five holes and thumb-hole, and let the third finger of the RIGHT hand press down the side key immediately under the third finger.

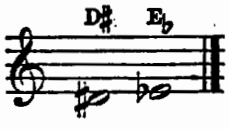
To produce B♮, under the first ledger line below the stave, or C♭, on the first ledger line below the stave: Ex. 4. 

cover the three upper holes and thumb-hole of the LEFT hand,—the first finger of the RIGHT hand to be one hole, the other holes to be open.

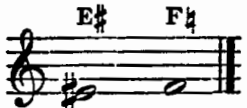
To produce C♯, on the first ledger line below the stave, or D♭, under the stave: Ex. 5. cover the three upper holes and the thumb-hole of the left hand—press down the key under the little finger of the left hand.



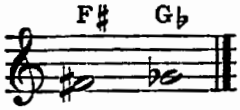
To produce D♯, under the stave, or E♭, on the first line of the stave: Ex. 6. let the thumb, the first and second fingers of the LEFT hand cover their holes; let the third finger press down the small key immediately under it, and let all the other holes be uncovered.



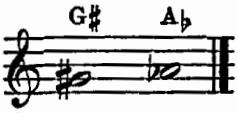
* Take notice.—these notes are the same in sound, but different in notation.

To produce E♯, on the first line of the stave, or F♮, in the first space: Ex. 6. 

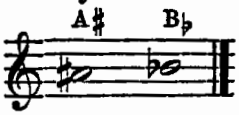
let the thumb and first finger of the LEFT hand be on their holes; let the first finger of the RIGHT hand press down the short side key of the upper joint immediately near it.

To produce F♯, in the first space, or G♭, on the second line: Ex. 7. 

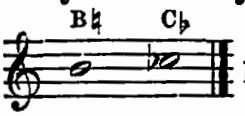
let the thumb of the LEFT hand cover its hole; let the first finger of the RIGHT hand press down the small side key (the same side key as for E♯).

To produce G♯, on the second line, or A♭, in the second space: Ex. 8. 

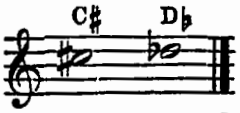
let all the holes be open; let the first finger of the LEFT hand press down the side key immediately near it.

To produce A♯, in the second space, or B♭, on the third line: Ex. 9. 

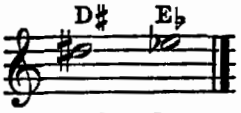
let all the holes be open; let the thumb and first finger of the LEFT hand press down the two keys immediately under them.

To produce B♮, on the third line, or C♭, in the third space: Ex. 10. 

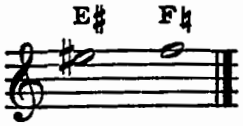
let all the holes be covered, put the little finger of the LEFT hand on the long key, and let the thumb-key of the LEFT hand be pressed down.

To produce C♯, in the third space, or D♭, on the fourth line: Ex. 11. 

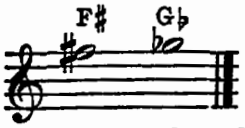
let all the holes be covered, as in the foregoing example; put the little finger of the LEFT hand on the second long key.

To produce D♯, on the fourth line, or E♭, in the fourth space: Ex. 12. 

let all the holes be covered, and the thumb-key pressed down, and let the little finger of the RIGHT hand press down the short key under it.

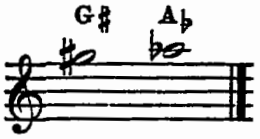
To produce E♯, in the fourth space, or F♮, on the fifth line: Ex. 13. 

let the LEFT hand fingers and thumb cover their respective holes, and the first and third fingers of the RIGHT hand cover their allotted holes; or let the first two holes of the RIGHT hand be covered, and the third finger press down the small key immediately under it (the sounds will be similar.)

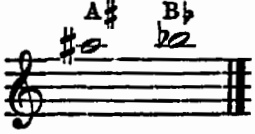
To produce F♯, on the fifth line, or G♭, above the stave: Ex. 14. 

let the LEFT hand fingers cover their holes, and let the thumb press down its key, and cover its hole; the first finger of the RIGHT hand is to be on its hole.

This fingering is for Improved Clarinet, with rings to the holes for the right hand.

To produce G♯, above the stave, or A♭, on the first ledger line above: Ex. 15. 

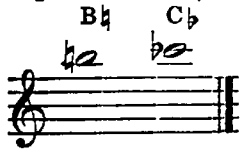
let the holes be covered by the fingers of the LEFT hand, also let the thumb-hole and key be pressed down; put the little finger of the LEFT hand on the small key immediately under it.

To produce A♯, on the first ledger line above, or B♭, over the first ledger line above: Ex. 16. 

let the thumb of the LEFT hand press down the key, and cover the hole; let

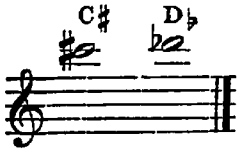
the first and second fingers of the same hand be on the holes, and let the third finger press down the small key immediately under it.

To produce B♮, over the first ledger line above, or C♭, on the second ledger line above

Ex. 17. 

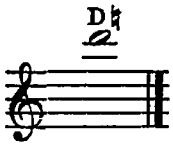
let the thumb of the LEFT hand press down its key, and cover the hole; also let the first finger of the same hand cover its hole; and the little finger of the RIGHT hand is to press down the small key over which it rests.

To produce C♯, on the second ledger line above, or D♭, over the second ledger line above:

Ex. 18. 

let the thumb-hole of the LEFT hand be covered, and the key pressed down; also the second and third fingers of the same hand are to be on their holes; the three fingers of the RIGHT hand are to cover their holes, and the little finger of the RIGHT hand is to be on the small key immediately under it.

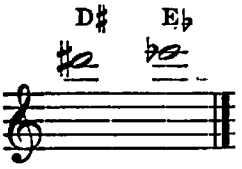
There is another mode of fingering of these notes—namely, cover the thumb-hole and press down its key; put the little finger of the RIGHT hand on the small (or E♭) key immediately under it, and keep all the other holes open.

To produce D♮, over the second ledger line above the stave: Ex. 19. 

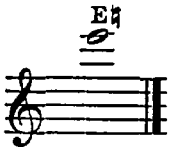
let the thumb of the LEFT hand cover its hole, and press down its key; the second and third fingers of the same hand to be on their holes; put the first and third fingers of the RIGHT hand on their holes, and let the little finger press down the small key (E♭) immediately under it.

N.B.—There must be a slight increase of pressure by the lips on the reed to produce this sound; the other high notes will likewise require the same pressure on the reed. Endeavor to avoid the squeak which harsh blowing and want of proper pressure is sure to emit.

To produce D♯, over the second ledger line above, or E♭, on the third ledger line above:

Ex. 20. 

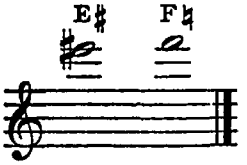
let the thumb of the LEFT hand press down the key, and cover its hole; put the second and third fingers of the same hand on their holes; the first finger of the RIGHT hand should cover its hole, and the little finger of the same hand press down the key immdiately under it (E♭).

To produce E♮, on the third ledger line above the stave: Ex. 21. 

the thumb of the LEFT hand is to press down the key, and cover its hole; place three fingers of the same hand on their holes, and with the little finger of the RIGHT hand press down the key (E♭). Another fingering for this E♮ is, to put the second and third fingers on their holes: the rest as before.

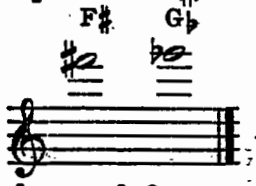
N.B.—The first method will be found most agreeable, and more easily produced. Do not forget the increased pressure on the reed.

To produce E♯, on the third ledger line above the stave, or F♮, over the third ledger line above:

Ex. 22. 

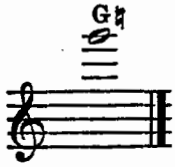
the same fingering as above described for E♮, with the addition of the little finger of the LEFT hand to press down the small key (G♯) immediately under it. Another mode of fingering this note is,—cover the thumb-hole, and press down the key of the LEFT hand, and cover with the first and third fingers of the same hand their holes; and the little finger of the RIGHT hand to press down the key immediately under it.

To produce F♯, over the third ledger line above, or G♭, on the fourth ledger line above:



Ex. 23. the thumb of the LEFT hand is to press down the key, and to cover its hole; the first and second fingers of the same hand are likewise to cover their holes, and the little finger is to press down the small key immediately under it; with the RIGHT hand, let the little finger press down the small key (E♭) immediately under it.

To produce G♮, on the fourth ledger line above: Ex. 24.



with the thumb of the LEFT hand press down the key, and cover its hole; put the first finger of the same hand on the hole; with the little finger of the same hand press down the small key immediately under it (A♭), and with the little finger of the RIGHT hand press down the small key immediately under it (E♭).

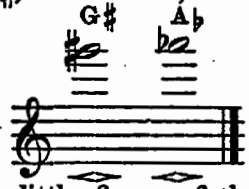
There are other modes of fingering this note, but this is the most facile.

The pressure on the reed must not be forgotten.

The notes in altissimo which follow must not be attempted by the student at present. It would be almost impossible to give the proper intonation of these sounds by mere verbal description; enough, however, has been said, it is hoped, to lead towards perfection. These notes and their fingering can be deferred to a future period, when the student shall be sufficiently advanced to attack the difficulty.

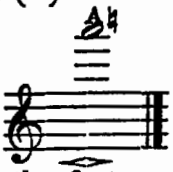
They are inserted here merely to complete the compass of the instrument, and they can be referred to when required.

To produce G♯, in altissimo, on the fourth ledger line above, or A♭, in altissimo, over the fourth ledger line above: Ex. 25.



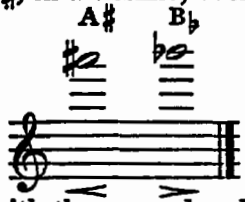
with the thumb of the LEFT hand press down its key, and cover the hole; also with the little finger of the same hand press down the small key immediately under it (A♭), and with the little finger of the RIGHT hand press down the key immediately under it (E).

To produce A♮, in altissimo, over the fourth ledger line above: Ex. 26.



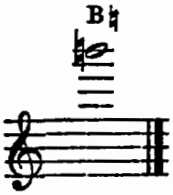
with the thumb of the LEFT hand, press down its key, and cover the hole; cover holes also with the first, second, and third fingers of the same hand, and with the little finger of the RIGHT hand press down the small key (E♭) immediately under it.

To produce A♯, in altissimo, over the fourth ledger line above, or B♭, in altissimo, on the fifth ledger line above: Ex. 27.



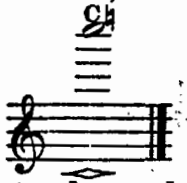
with the thumb of the LEFT hand press down its key, and cover the hole; cover holes with the second and third fingers of the same hand, as also with the little finger of the same hand press down the small key (A♭) immediately under it; with the third finger of the RIGHT hand press down the small cross key (F♮) immediately under it, and with the little finger of the RIGHT hand press down the small key (E♭).

To produce B♮, in altissimo, on the fifth ledger line above: Ex. 28.



with the thumb

of the LEFT hand press down the key, and cover its hole; cover holes with the first and second fingers of the same hand, and with the first and second fingers of the RIGHT hand cover holes,—no other key to be touched

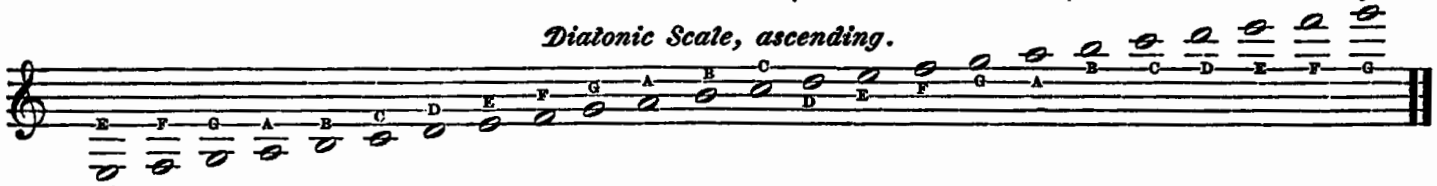
To produce C♮, in altissimo, over the fifth ledger line above:  with the thumb of the LEFT hand press down its key, and cover its hole; likewise with the first and second fingers of the same hand cover their holes, and with the third finger of the same hand press down the small key under it. The first finger of the RIGHT hand is to cover its hole, and the third finger of the same hand is to press down the small key under it, and the little finger of the same hand is to press down the E♭, or small key under it (the little finger.)

To produce these very high notes, much depends upon the pressure of the lips (the *embouchure*) on the reed, as well as the flexible quality of the reed.

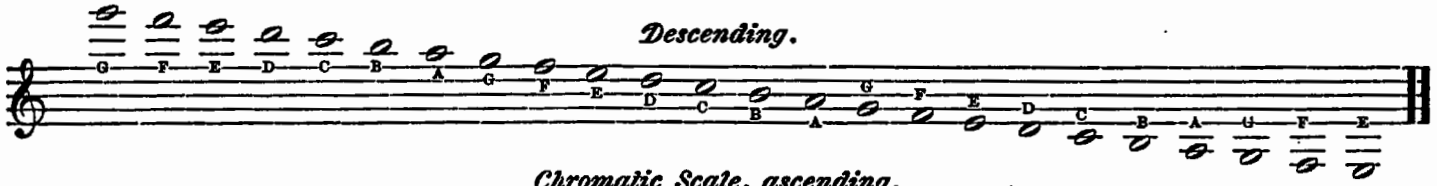
The study of the two following scales, the diatonic and the chromatic, is strongly recommended as a fitting sequel to the foregoing detached notes.

The Diatonic Scale consists of whole tones and half tones. The Chromatic Scale of half tones only.

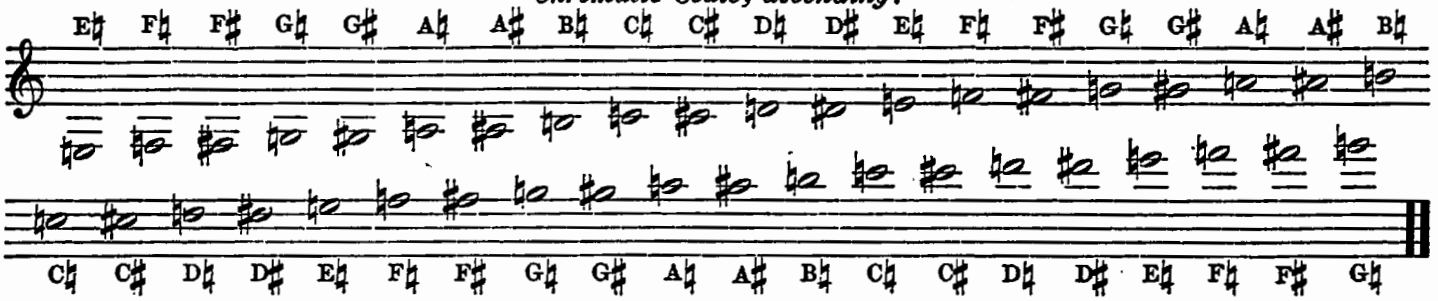
Diatonic Scale, ascending.



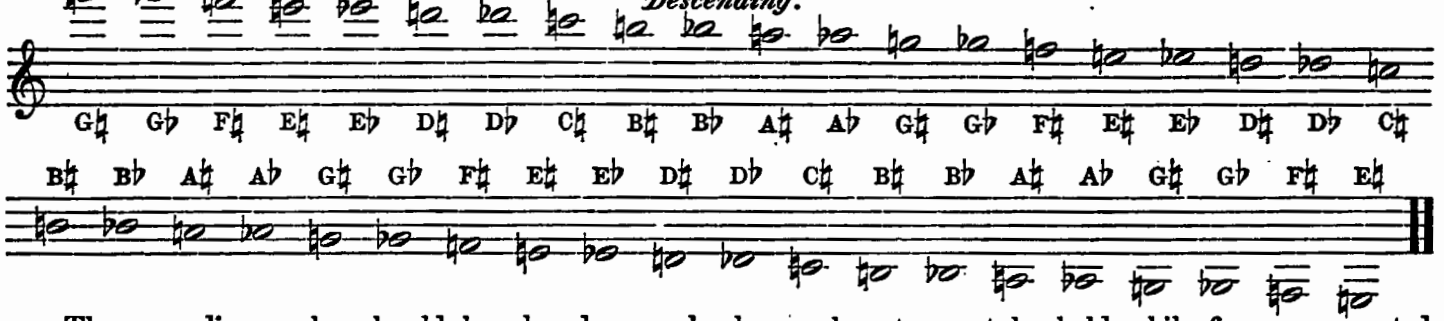
Descending.



Chromatic Scale, ascending.



Descending.



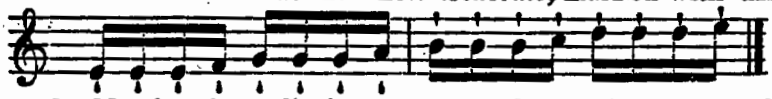
The preceding scales should be played very slowly; each note must be held while four are counted mentally, or beaten with the foot; commence very softly, increase in the middle, and decrease at the end:— *pp*mo. *Crescendo.* *f* *Diminuendo.*

ON ARTICULATION.

To obtain a distinct and free articulation on the Clarinet, considerable attention and practice are required. To accomplish this important point, care must be taken to select a reed of free quality, to produce the notes above and below the stave. Reject a reed that is soft, because it is liable to make the notes vague and indeterminate; neither choose one that is hard, on account of the fatigue it necessitates in playing. Take the mouthpiece, and the small joint next it, from the Clarinet, put the reed on with the metal band, take care that

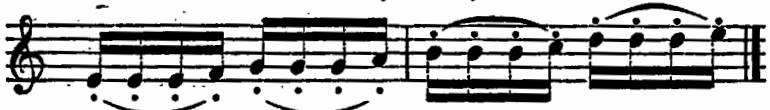
the reed be within about a sixteenth of an inch from the point; blow into the mouthpiece, and if the sound, or crow (technically so called), be free and pleasant, the reed is most probably good. An old reed will produce tones uneven and harsh. A green reed will retain so much moisture as to be unfavorable to vibration. A bright, clear-grained cane for reeds, gives generally the best quality of tone.

There are three distinct kinds of articulation. The *Staccato*, marked with dashes, thus:—



is produced on the Clarinet by blowing into the instrument with a little force, giving, at the same time, the reed a smart touch with the tongue, and immediately withdrawing it.

The *Mezzo staccato* is thus marked, with a curve (or slur) over or under dots:—



This effect is produced by a less degree of force in blowing than is required for the *staccato*, and a less smart touch or stroke of the tongue.

The *Legato*, or slur, requires the starting note to be struck with gentle force, and the tongue to be in repose immediately; continue the breath to the extent of the slur or *legato*.

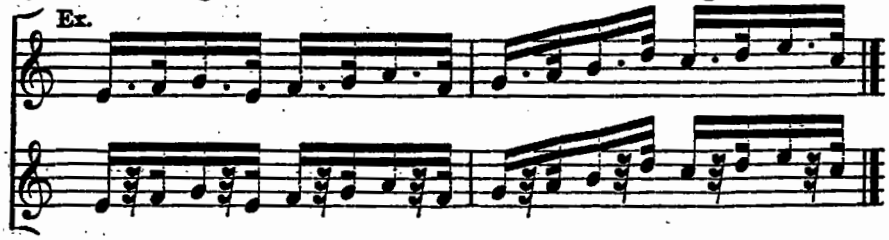
The *Legato*, or Slur.

Dotted notes, used much in military marches, &c., partake of the *staccato* and *mezzo staccato*. The first note ought not to be given with as smart a stroke of the tongue as the second.

Ex.

Written.

Played.



The Clarinet, notwithstanding its beautiful tone, sounds extremely monotonous, unless the performer possess the power of producing—that which is absolutely necessary to give effect to the music—the four different gradations of tone, viz.:—the *pianissimo* (*pp*), very soft; the *piano*, soft; *forte*, with force; *fortissimo* (*ff*$_{mo.}$), with the greatest force or loudness. With this capability of varying the tones, and by a judicious introduction of the requisite graces and embellishments, the Clarinet becomes an important solo instrument; the proof of which is shown by its constant employment in the soli parts of orchestral music. How many beautiful phrases of melody have been given by Mozart, Haydn, Beethoven, Spohr, Weber, and others, to this instrument, I need not specify.

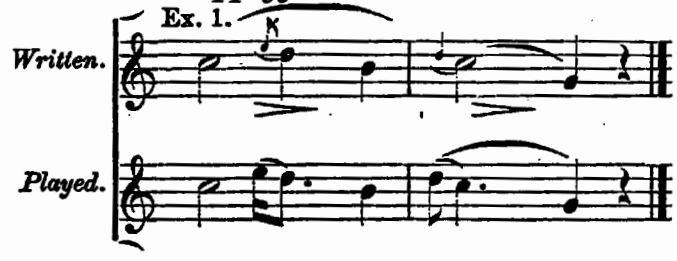
THE APPOGGIATURA, SHAKE, TURN, AND OTHER GRACES IN GENERAL USE EXPLAINED.

Appoggiaturas.

Ex. 1.

Written.

Played.



Appoggiaturas.

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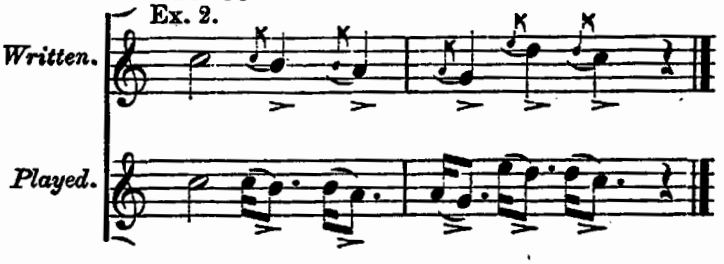

The Turn and Appoggiatura.

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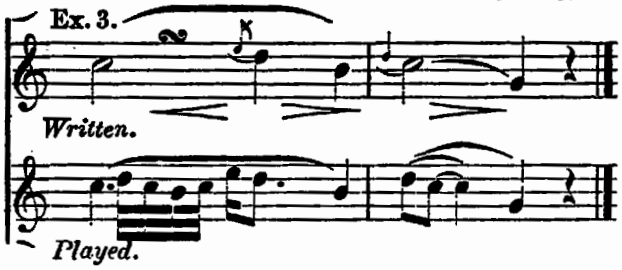

Ex. 4.

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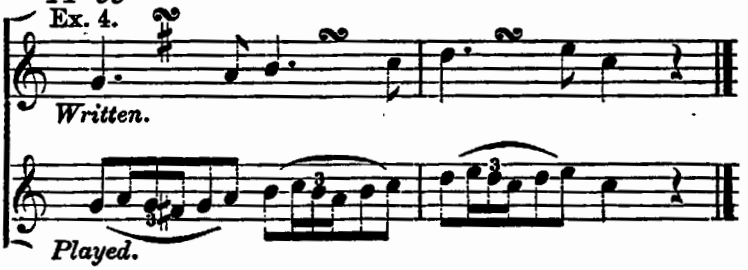


OF FINGERING IN GENERAL.

The perfection of execution depends to a great extent on that of fingering. The Clarinet having made immense progress during the past few years, the music written for it offers every instant new passages of which the fingering cannot be determined by fixed rules; but although the greater part of these fingerings depend upon the taste and ability of the artist, he must not too readily depart from ordinary rules. And it is good to admit, in principle, that the most simple fingerings are the best.

In order to avoid being stopped by any passage, it is necessary to have a thorough knowledge of the fingering of all the scales; this study is indispensable for acquiring a rich and correct fingering.

OF ACCENT OR EMPHASIS.

In order to catch easily the rhythm of a piece, it is essential to define the measure or beat of the bar from the commencement; when the accented notes are well marked, the ear is satisfied, and follows with greater judgment the rest of the piece.

When a bar of common time consists of two half-notes, the accents are at the beginning of each; when it is composed of four quarters, or eight eighths, or sixteen sixteenths, you must emphasize the beginning of each fourth of the bar; this accentuation is absolutely necessary in solo passages, and in arpeggio accompaniments. The accented notes are usually marked thus >, to denote the emphasis.

OF THE NOTATION OF CLARINET MUSIC.

The music for the Clarinet, like that for the Violin, Flute, etc., is written in the G clef ( ), and the Key (or scale) in which you are to play is indicated by the *signature*, placed at the commencement of the piece. In Italian music, however, you meet with a large quantity written in the clef of C, on the fourth line ( ), in which case you must take your B♭ Clarinet, and play as if the music were written in the G clef. It is also found written in the clef of C on the first line ( ); then you must take your A Clarinet, and play as if the music were written in the G clef. It would be desirable if composers would adopt exclusively the B♭ Clarinet, and write always for that instrument in the Clef of C on the fourth line. Thus, instead of saying ( ) C when it is the B♭ Clarinet, we should say ( ) B♭; and that would be infinitely better, because we should speak of the notes as they are heard, and not according to their relation with the instrument.

STUDY AND PRACTICE.

Few persons derive from their labors all the advantage they expect; this arises from the want of knowing how to direct their studies, not having a sure guide to conduct them.

Without insisting on a rigorous rule, I give my advice as to employing the time devoted to practice; I will state, then, that four hours a day ought to be sufficient, if disposed of in the following manner:—

The first hour should be bestowed on the perfect production of prolonged sounds over the whole compass of the Clarinet, so as to acquire roundness of tone and softness of execution.

The second hour, the practice of scales and of distributed chords in the different keys, so as to gain a knowledge of the mechanism, and equality in the fingers.

The third hour, the practice of articulation and of the various degrees of light and shade (*piano* and *forte*).

The fourth hour should be employed in recapitulating the preceding studies, and in practising the execution of the best works written for the Clarinet.

Whatever may be the time which the pupil can devote each day, he will do well to regulate it according to the above arrangement, taking care at all times to adapt it to his age and powers of endurance.

ADVICE TO BEGINNERS.

I would strongly recommend to pupils who have an earnest desire to obtain proficiency, that they read with attention, and at once put in practice, the prescribed rules upon the manner of breathing, emitting, and continuing the sound. They should practie: slurring and sustaining the notes, rendering their fingers quite independent of each other; making them fall with precision on the holes, and act with a simultaneous and equal movement, since it is frequently necessary to raise or drop several fingers at once.

Desiring to facilitate, for beginners, the reading of music applicable to this instrument, I have combined the values of notes with bars and different times, in such a manner as will give them in this Method a complete system for the instrument.

These exercises are so set out, that in the end the pupil will have acquired a thorough knowledge of all the scales, both in sharp and flat keys.

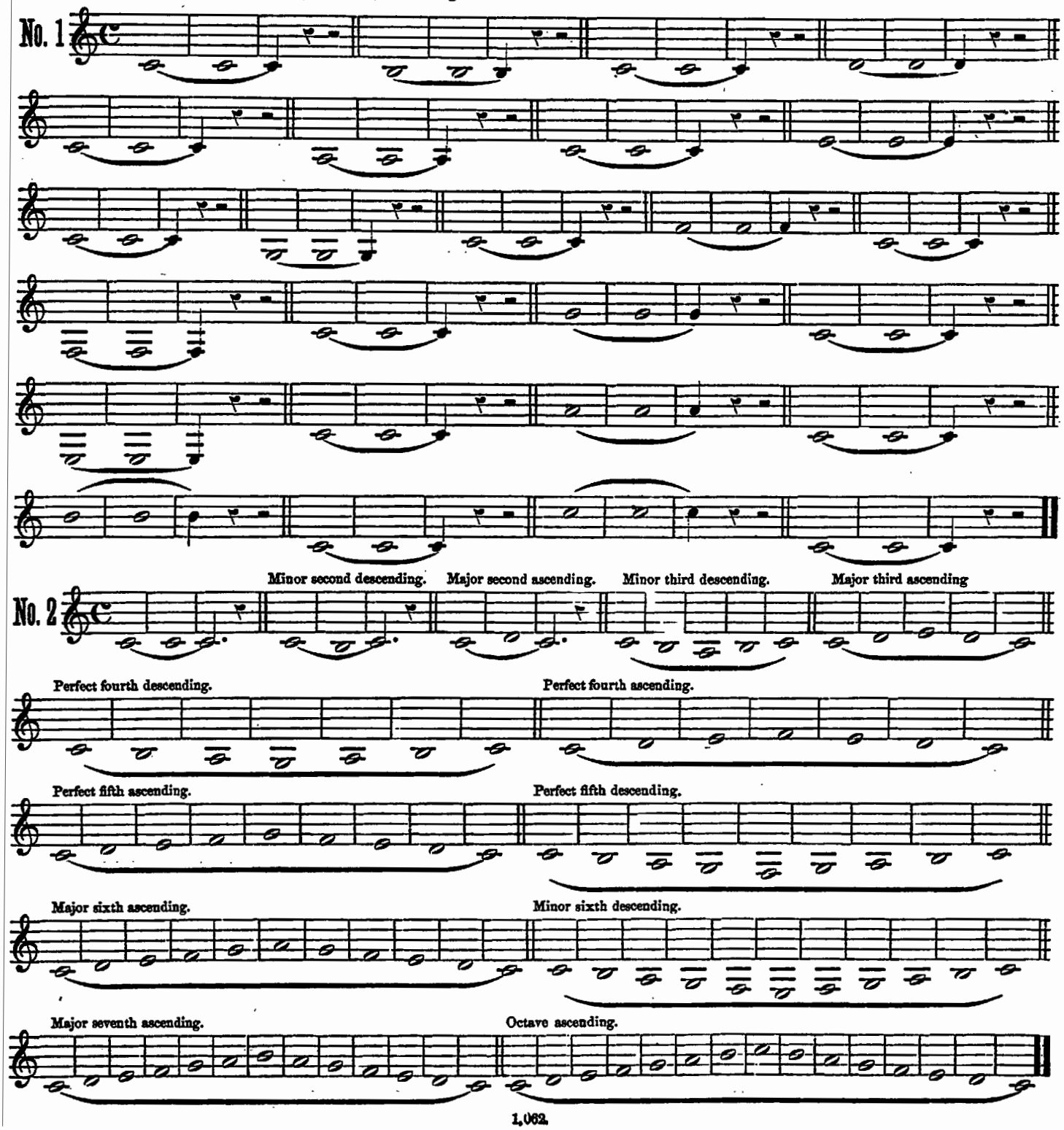
At the commencement of each exercise, I have placed the scale of the key, the notes of the perfect common chord and of the dominant seventh, because these are always to be found in nearly every musical combination.

The scales, exercises, etc., are arranged with an accompaniment for a second Clarinet.

FIRST SOUNDS TO BE PRACTISED.

The first labors of a pupil must be directed towards the practice of plain sounds. He must attack the note with a sharp stroke of the tongue and completely sustain the sound in all its power, and without undulations, to the end of the note's full value. He must never jerk the notes, nor leave perceptible gaps between a note and the one which follows, when there are several under the same slur. The notes ought never to be intermittent: they must have the same intensity, and the same power, whatever may be the intervals between them.

The movement (speed) of the following examples is at the pleasure of the performer. The pupil who would learn to pitch the sounds properly, will begin slowly, bearing in mind what I have before mentioned.



PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

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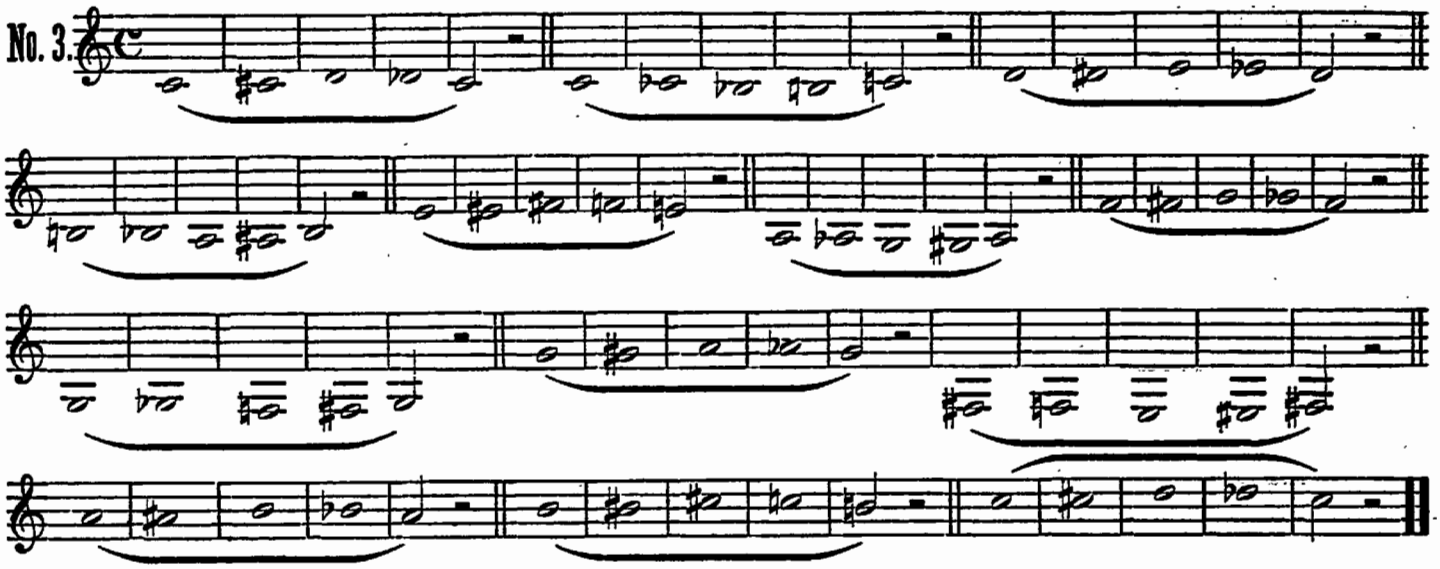
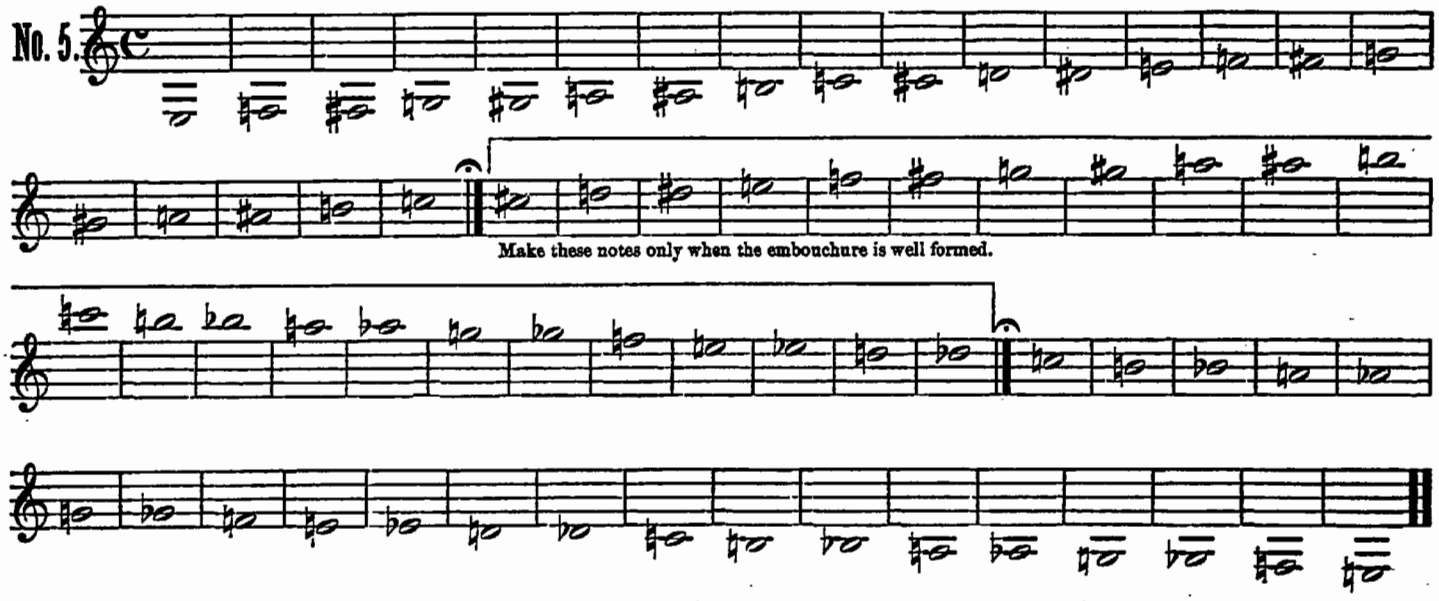


CHROMATIC SCALE.

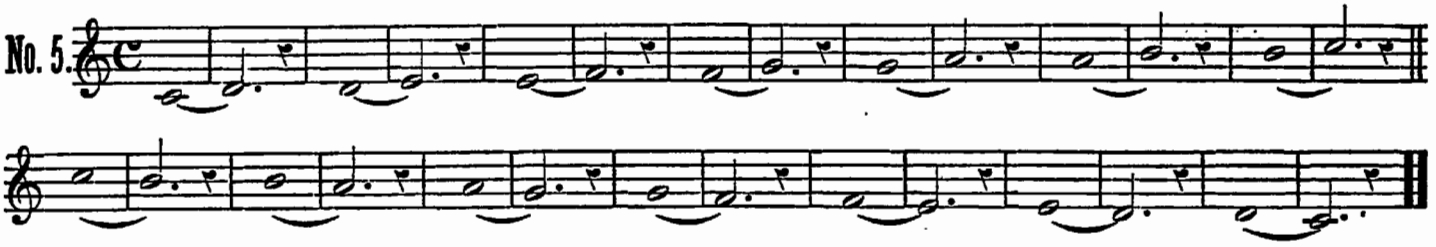
No. 5.



Make these notes only when the embouchure is well formed.

The sound of the first note must be well carried to the second, as if you were making but one note.

No. 5.



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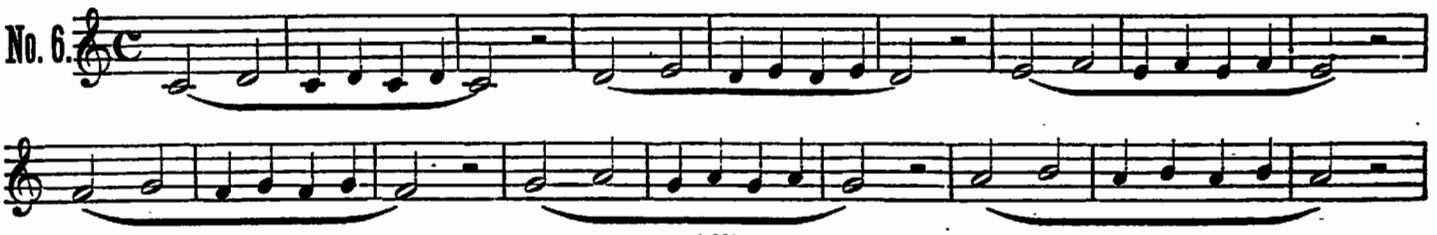

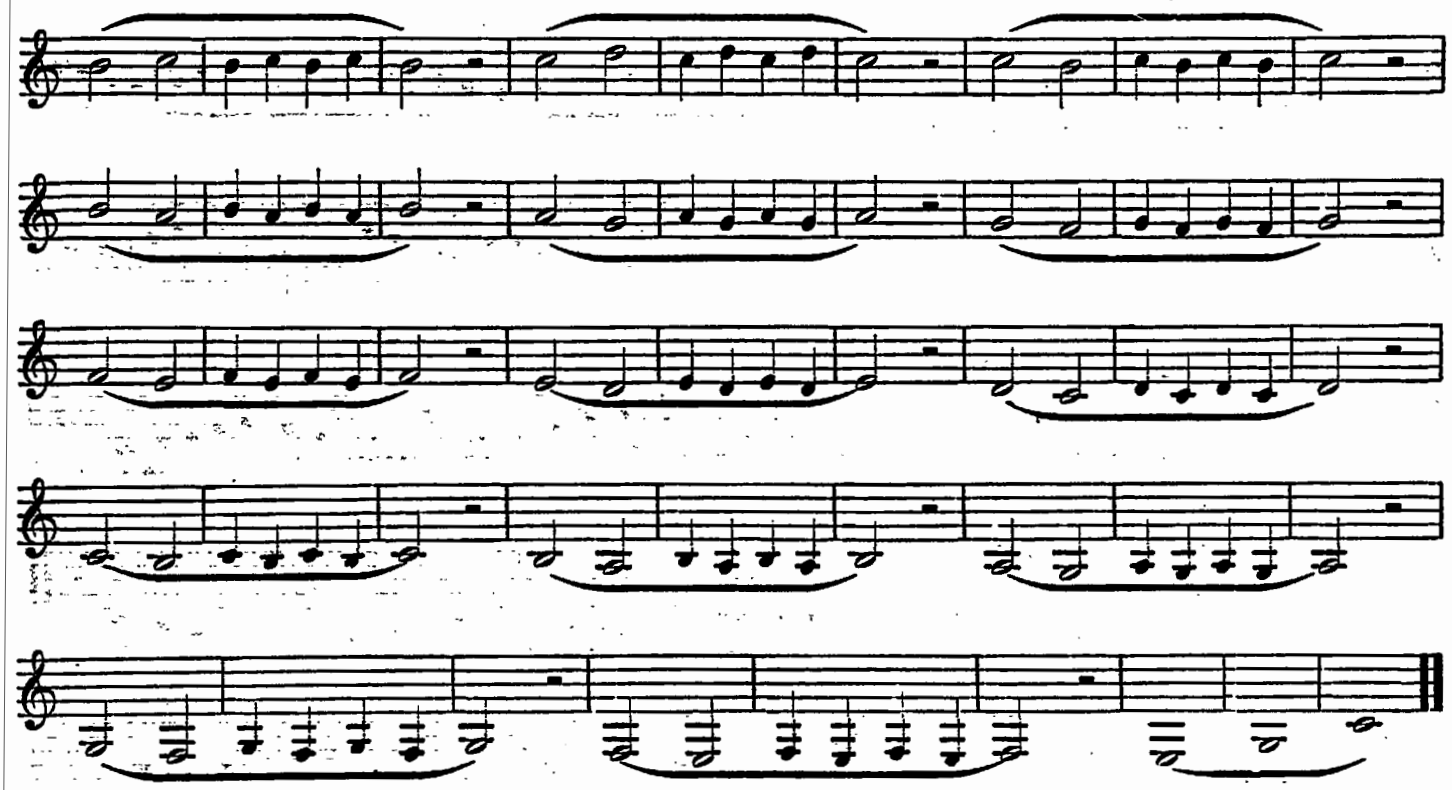

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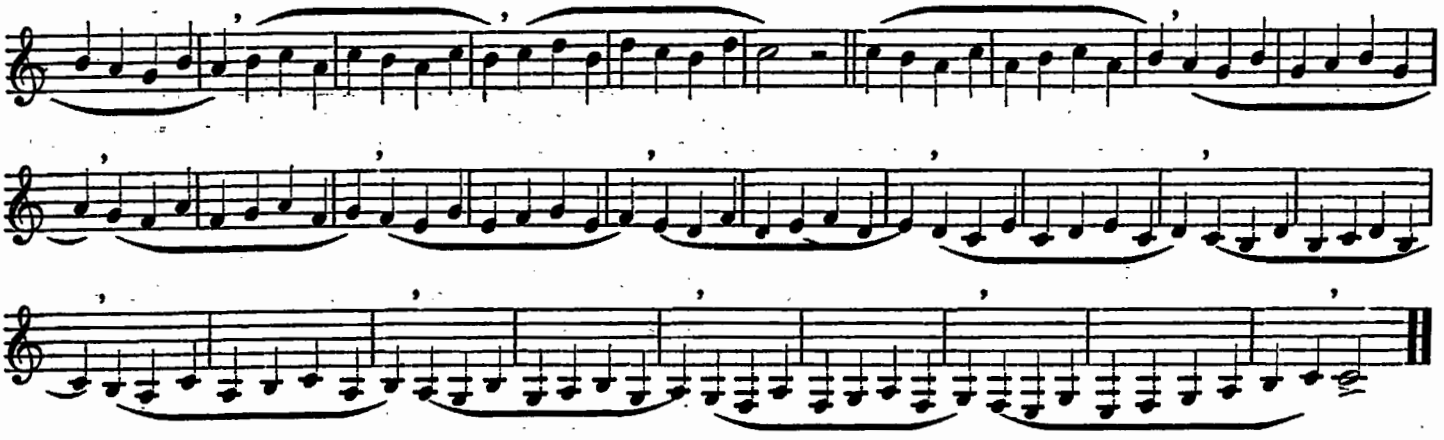

FOURTHS.

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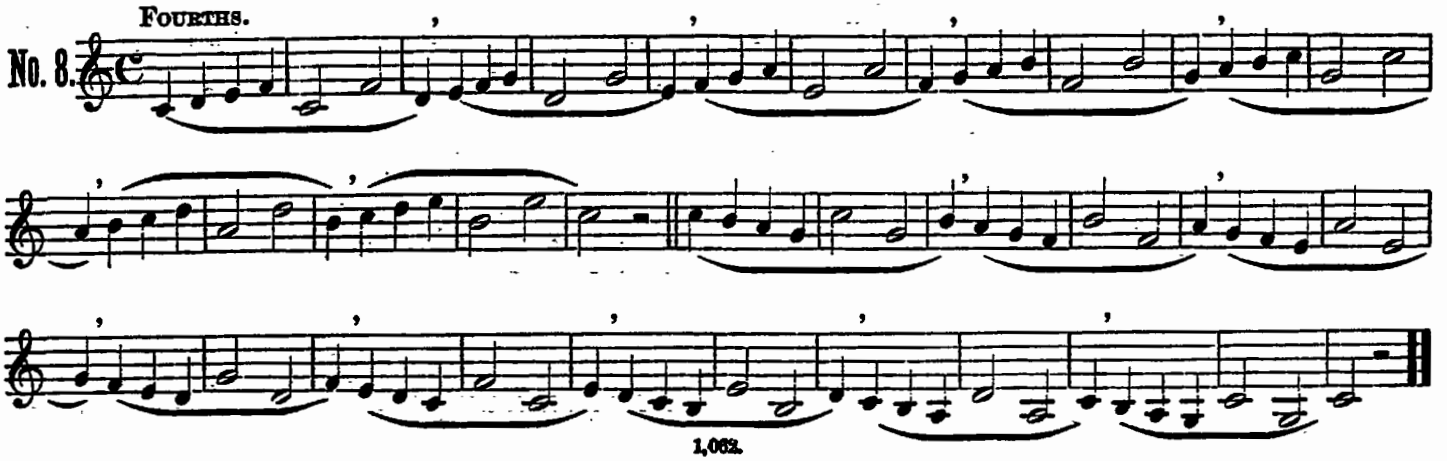

FIFTHS.

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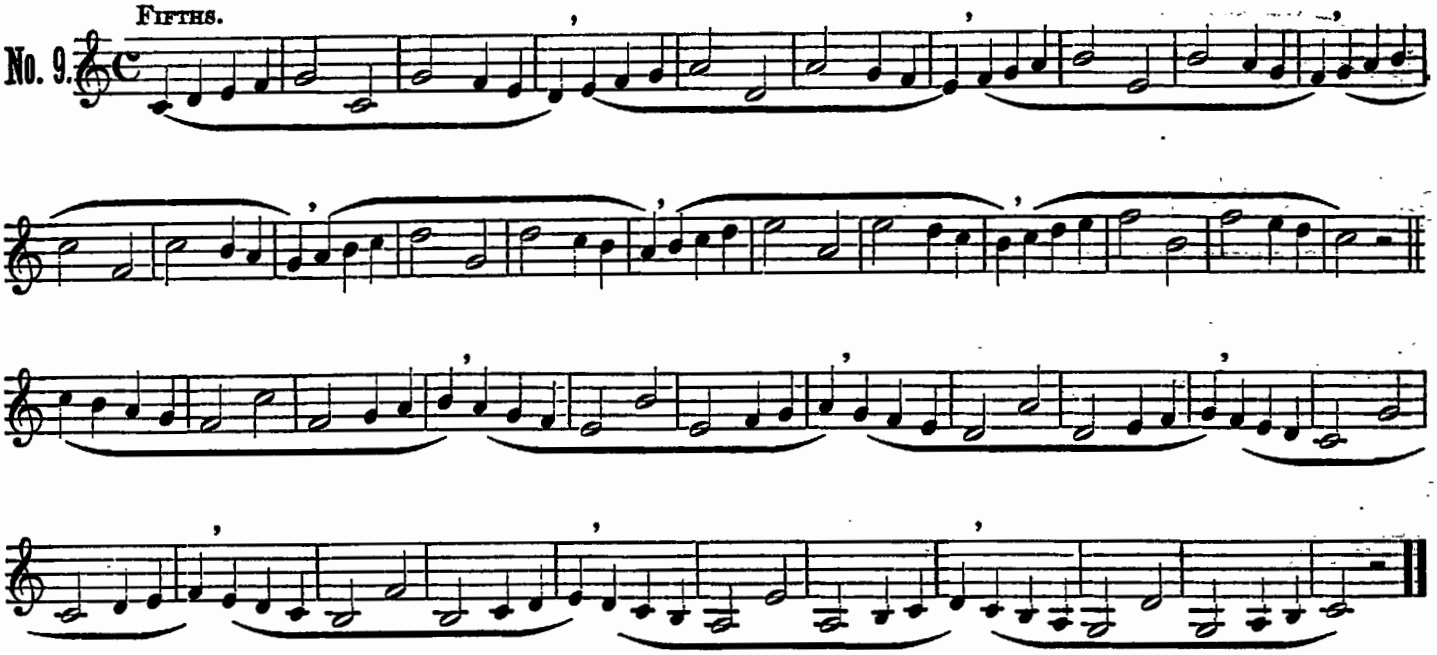

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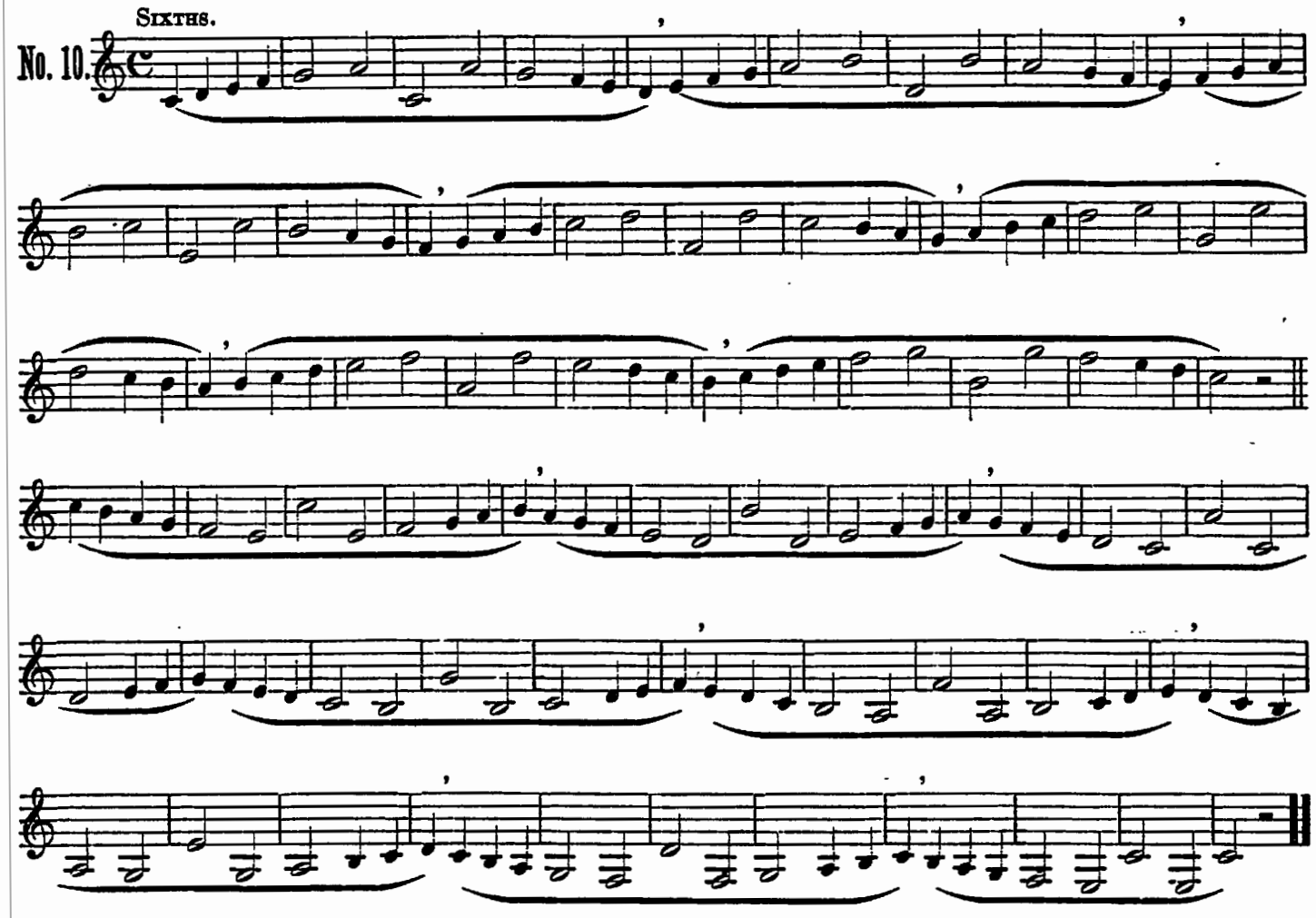

SEVENTHS.

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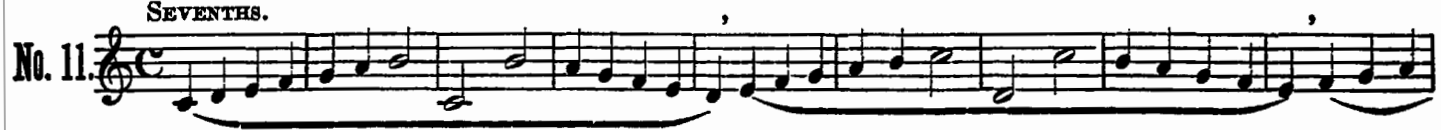

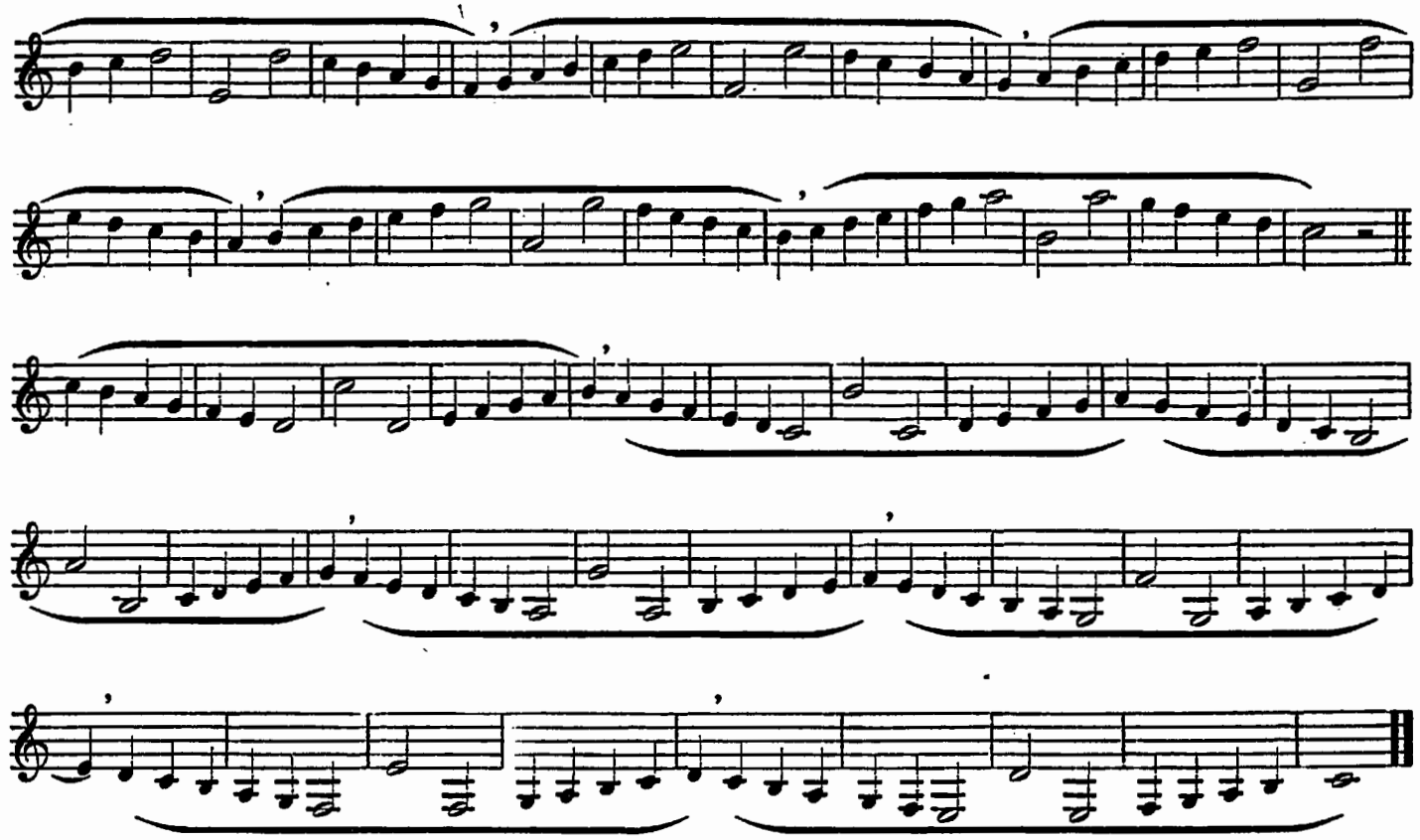

OCTAVES.

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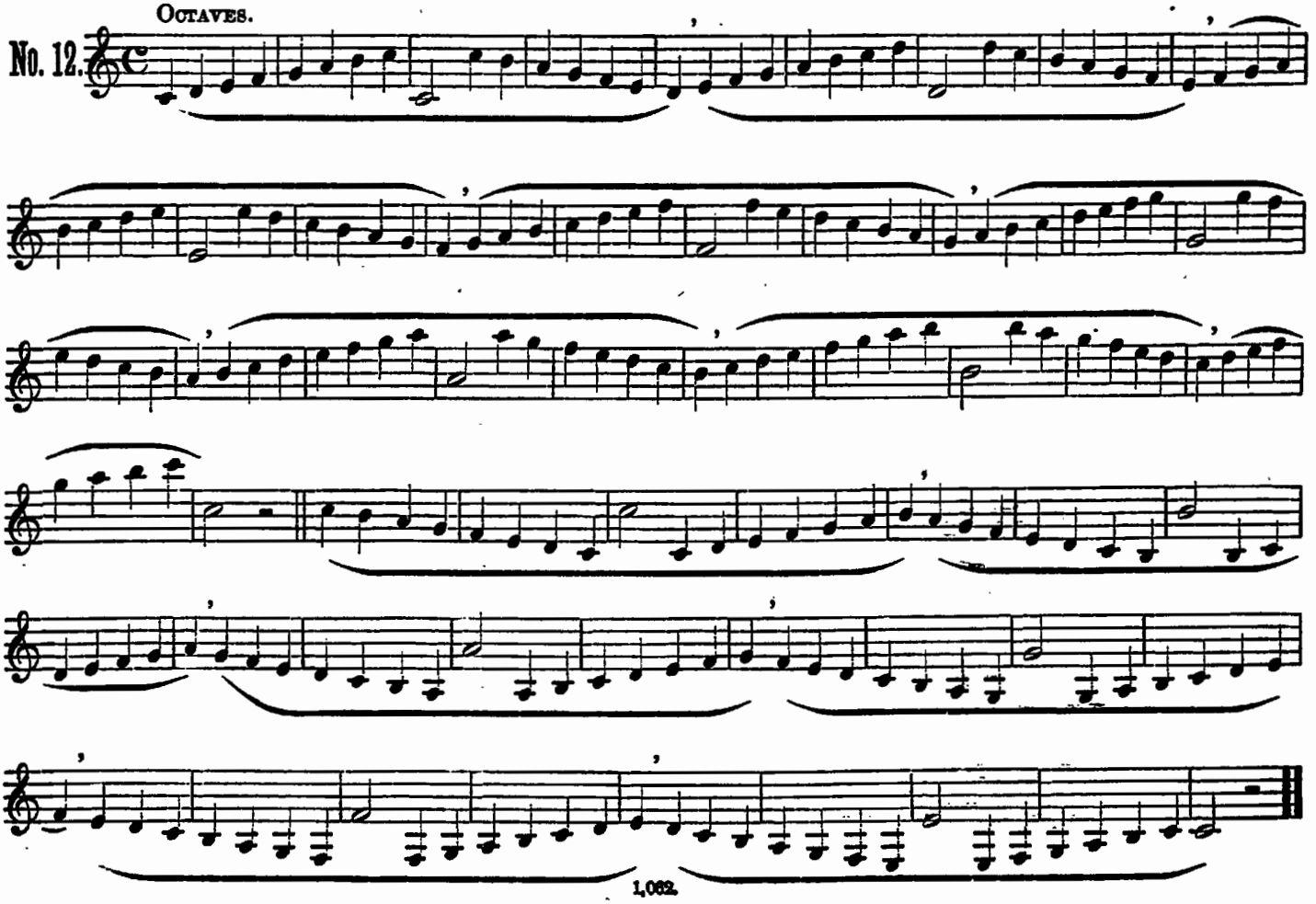


OF RESPIRATION OR BREATHING.

Respiration consists of two actions: namely, *aspiration*, which is the inhaling or introduction of air into the chest, and *expiration*, the expulsion of the air from the chest. In these two movements the lungs are like bellows. Considered in relation to the art of playing the Clarinet, respiration consists in accomplishing the two acts of aspiration and expiration without taking the mouthpiece out of the mouth.

Demi-respiration consists in scarcely half-opening the two corners of the mouth, in order to renew the power of continuing the execution.

Never respire at the end of a bar, unless it is the termination of the phrase.

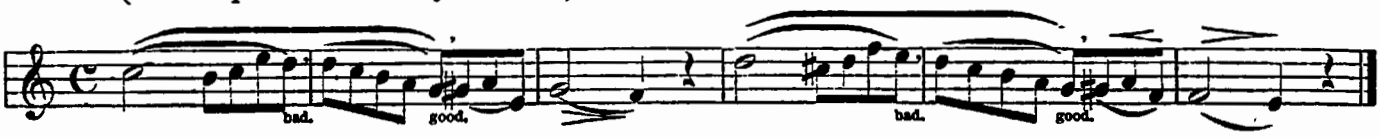
To respire completely, you must await a rest, a finish of a phrase, or a cadence.

Demi-respiration is effected most frequently upon detached notes, or after having taken the first note of a bar.

It is a very great fault to respire at each rest, particularly in broken time

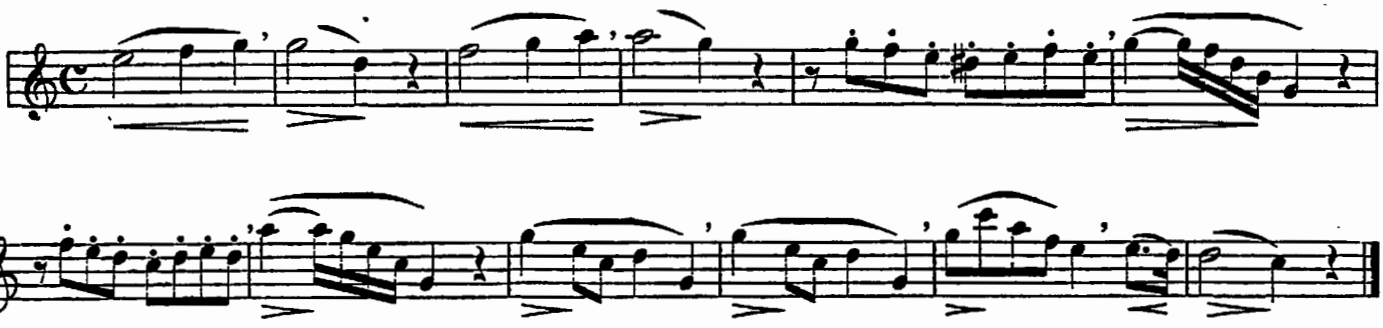
When you commence playing, you must not hasten to take breath; it must be done slowly and imperceptibly, because such apparent efforts are as fatiguing for the player as they are disagreeable to those who listen.

(Demi-respiration denoted by a comma.)



You can respire on the beat of the bar, when the sense of the phrase terminates with the bar.

Demi-respiration, considered as a pleasing effect, in taking a little slower certain notes to which one wishes to give a particular shade or expression.



It is by the shadings we put into sounds that we produce the most beautiful effects in music; they are to melody what the various colors are to a painting. It is impossible to recommend too strongly the observance of shadings with scrupulous exactness. To become an adept in shading, you must give great attention to the practice of prolonged sounds. This forms quality of tone, gives broadness to the playing, and in a word, everything necessary for causing the fingers to obey the impressions that we feel.

There is a general rule which we must take care not to neglect. This rule consists in swelling or filling out the sound when a passage ascends, and in diminishing when a passage descends. Nevertheless, as a matter of study, and for shading, it will be as well to practise this rule in an inverse sense.

MARKS OF EXPRESSION.

There are five principal signs used to indicate the different shades of sound :—

f Denotes that the sound must be loud (*forte*) and sustained. To obtain this sound, you must attack the note with a very sharp stroke of the tongue, and sustain the sound equally, without undulations, during all the duration of the note, the passage, or the phrase.

p Signifies that the sound must be *piano;* to obtain this you must attack the note with a very gentle stroke of the tongue. The manner of guiding and sustaining the sound is the same as in the case of *forte.*

 Indicates that the sound must commence *forte,* and go on gradually diminishing till it becomes *piano.* When the sign is placed at a *forte,* you attack with vigor, and diminish down to *mezzo forte.* When, on the contrary, you meet with the sign at a *piano,* you must slightly strengthen the note under which it is found, and diminish immediately, according to the value of the note.

Ordinarily, when this sign is placed under a quarter-note, you make the note loud; *it is often the contrary. Directly you have made expression of this shade,* you must diminish the sound during the note, in order to get back to *piano.* For the appli- of these rules, I have composed some pieces specially intended for the practice of these different shadings.

 Denotes that you must take the note with a soft stroke of the tongue, and swell the sound progressively up to a *forte,* always having regard to the value of the note under which the mark is placed.

 This is the union of the two preceding marks. You must commence *piano,* and gradually increase the sound to half the length, which is the loudest point; then diminish in the same proportion, until the sound arrives at *piano,* the point of departure. When the augmentation or diminution of sound extends over a considerable space we use, in preference, the words *crescendo* and *decrescendo* or *diminuendo.*

The *rinforzando* is a more abrupt crescendo; it is indicated by *rinf* or *rf.*

The word *tenuto,* or *ten.*, placed over a note, requires that it should be *held out* slightly longer; this is equally understood by the sign ∧.

To denote the different degrees of intensity of sound, we use the signs below, corresponding to the following expressions:

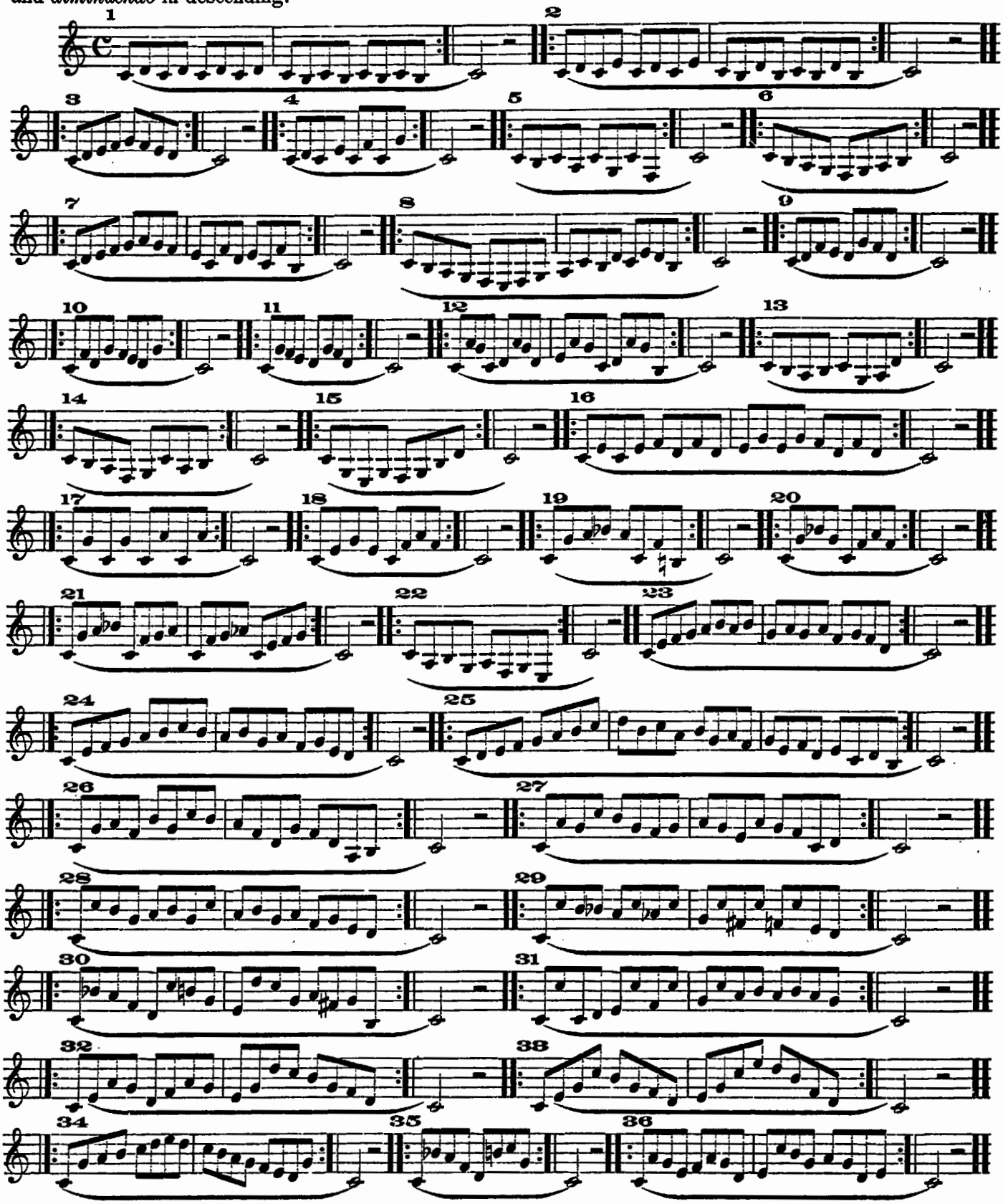
pp (pianissimo), exceedingly soft, or *piano.*
sv (sotto voce), "in a low voice," very soft.
p (piano), soft or feeble sound.
mp (mezzo piano) rather feeble, moderately soft.
mv (mezzo voce), "half voice". (We understand by this the voice of the instrument.)
mf (mezzo forte), half loud, moderately strong.
f (forte), loud. *ff* (fortissimo), very loud.

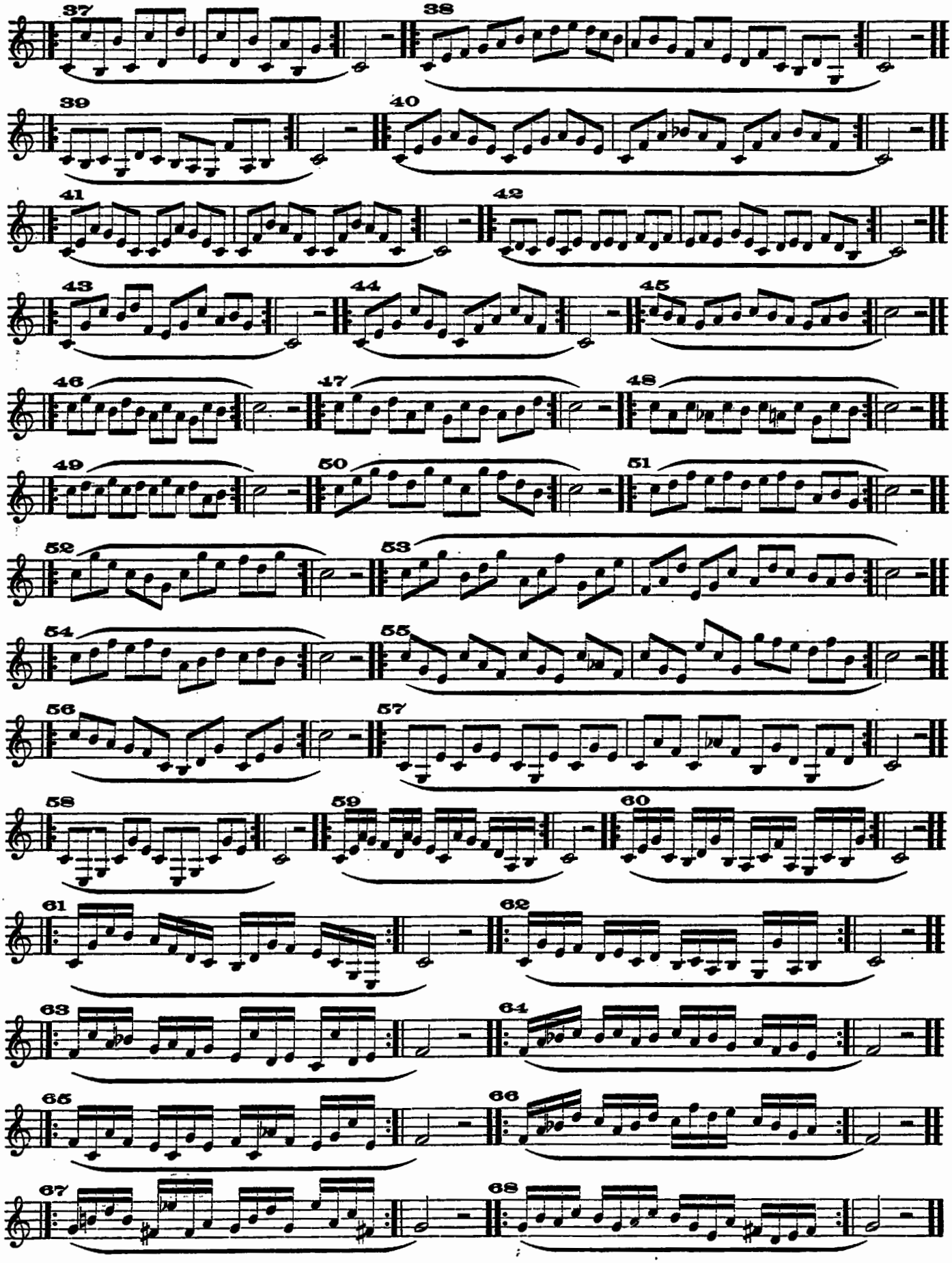
Sometimes the sign *ppp* is used, to express the smallest sound that can be made; and *fff,* to express the greatest forte.

A loud sound followed by a soft one, is indicated by *fp* (*forte-piano*), and the *sforzando* is marked by *sf,* and affects only the note under which it is placed.

The Exercises on Mechanism form the fingering, by accustoming each finger to act separately or together. It is by these exercises the player is enabled to acquire that equality and purity of sound which is the first essential of an Instrumentalist.

In the repeats, the first note of each exercise should have the sound forced. Play each phrase several times without interruption in respiration. As the notes are slurred they must be made *crescendo* in ascending, and *diminuendo* in descending.

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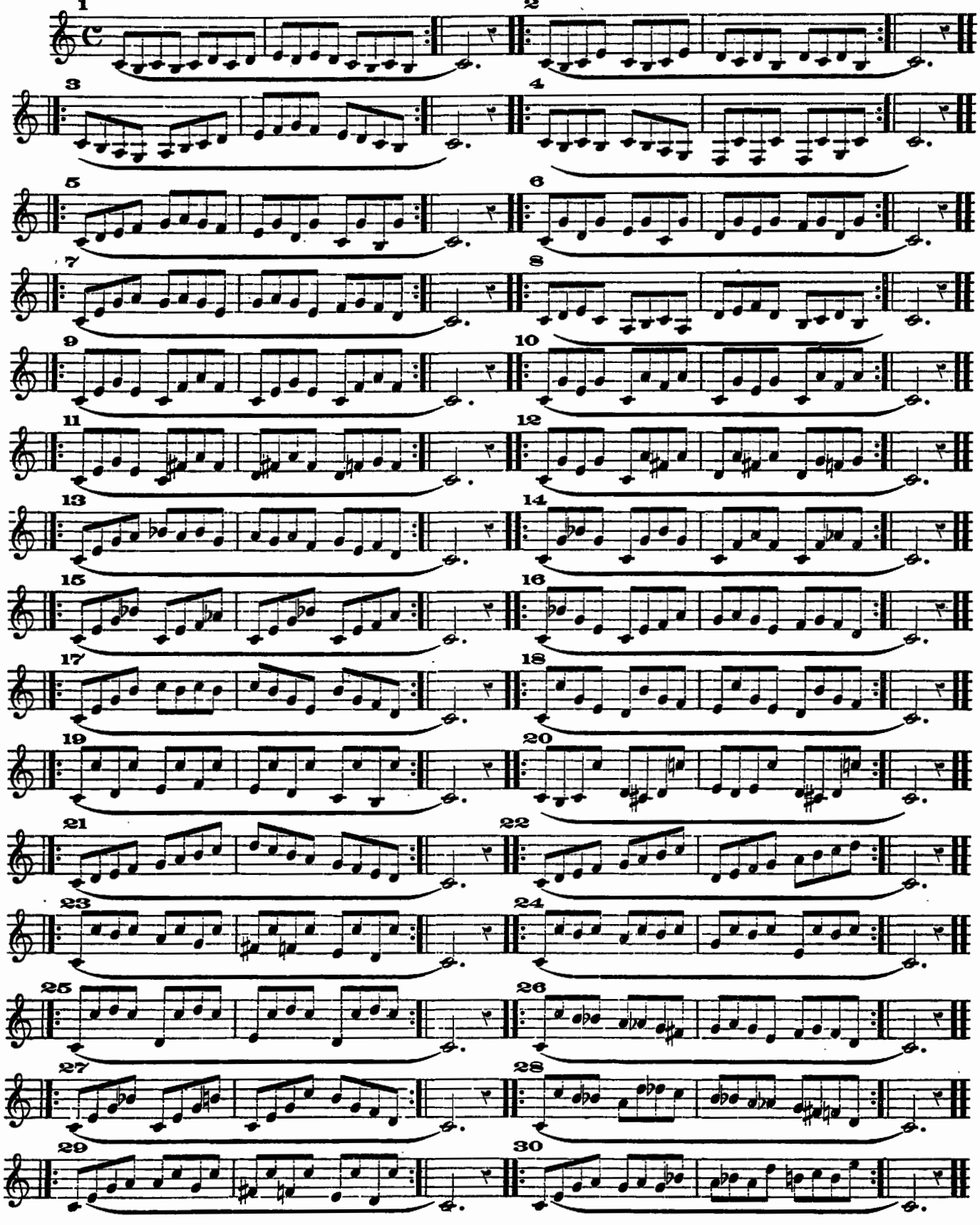
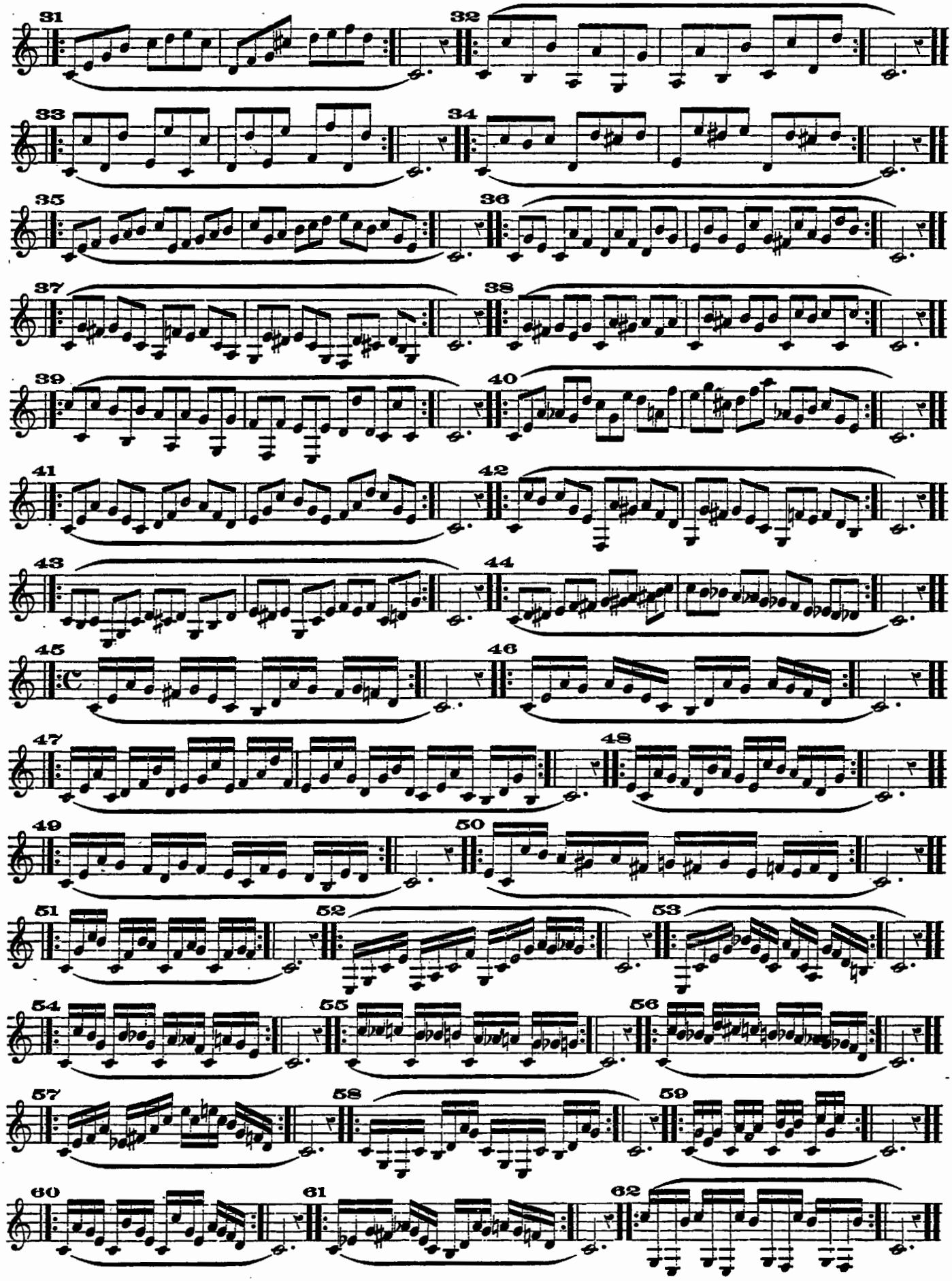
SHORT PHRASES FOR DAILY PRACTISE.

Exercises to acquire facility in the use of the thumb and the A keys. The daily practise of these is strongly recommended after the student has gone through the easy exercises in the Major and Minor keys.

Each two bars to be repeated as long as the breath will allow.

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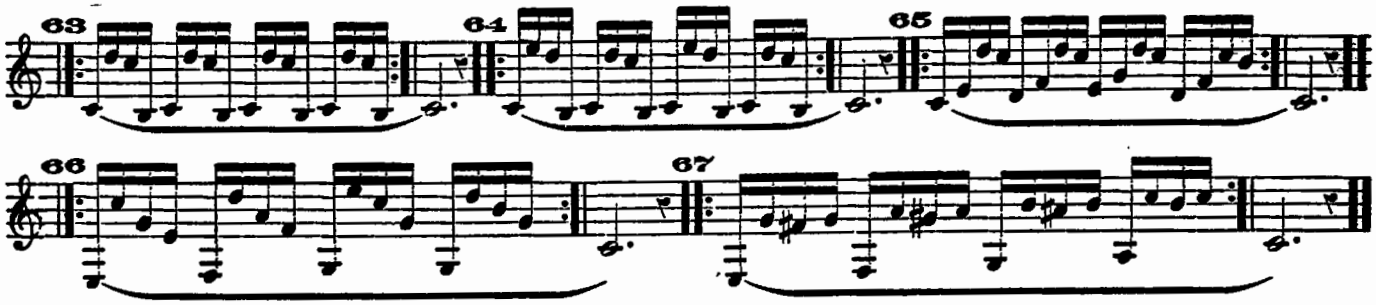
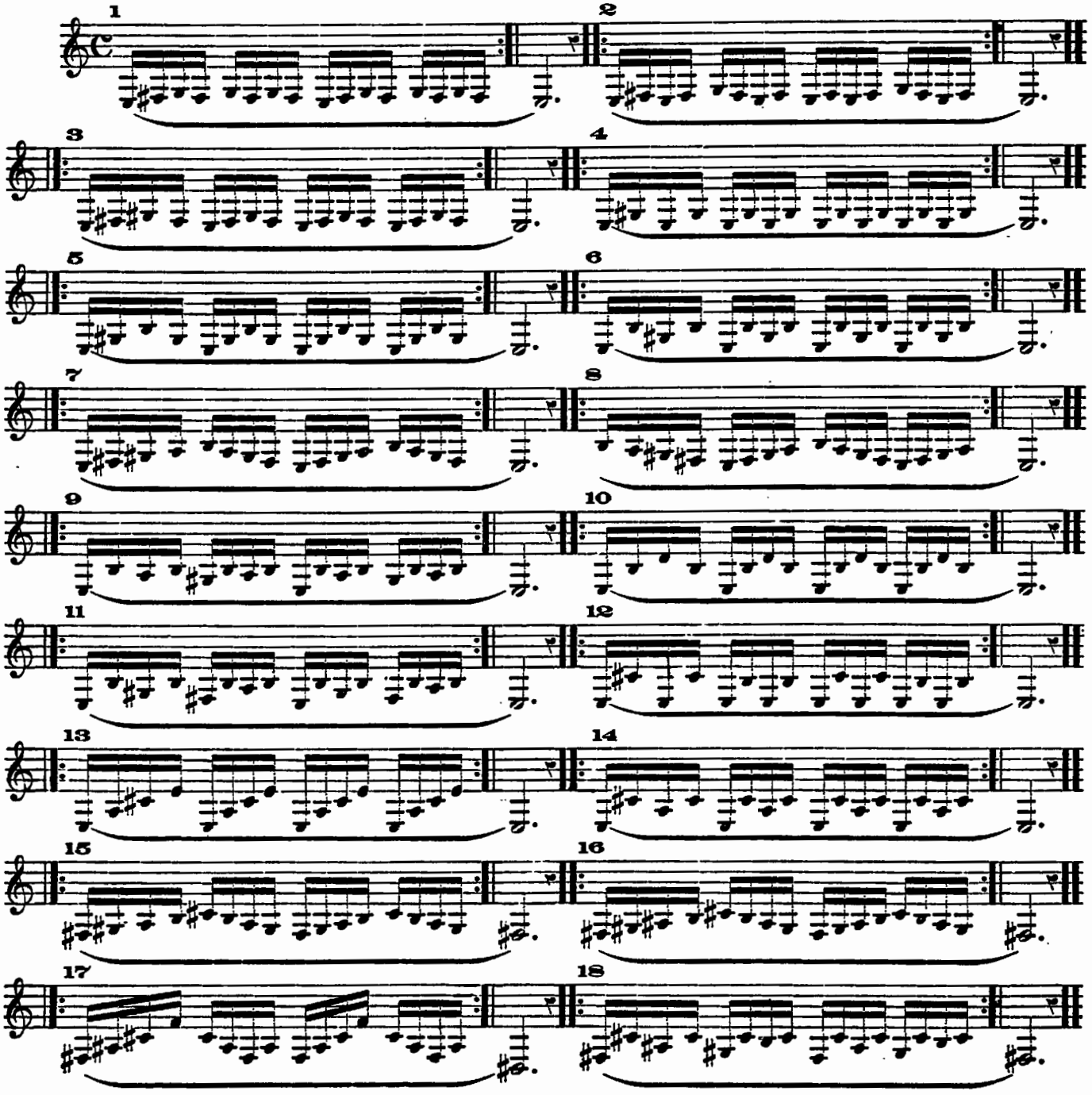
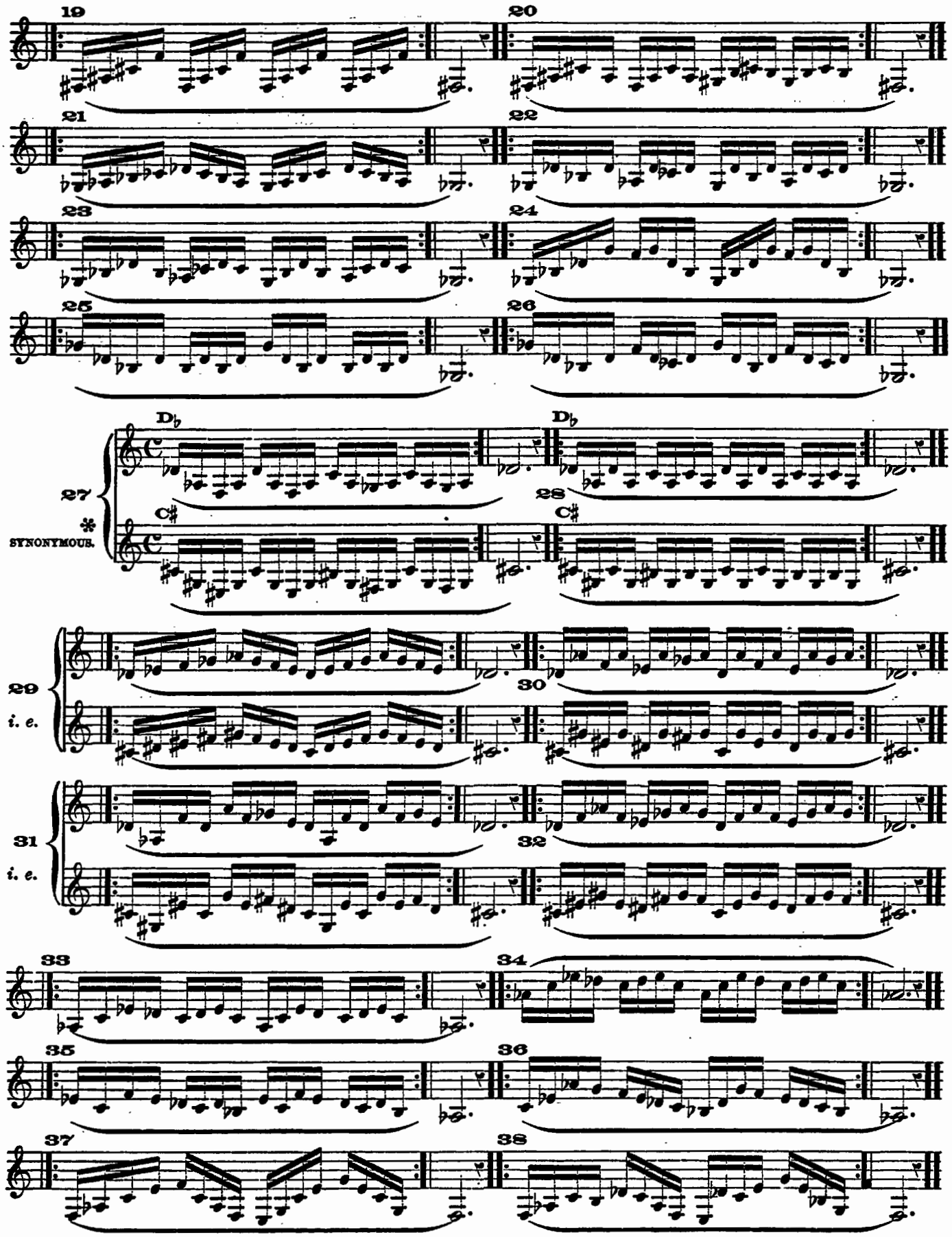
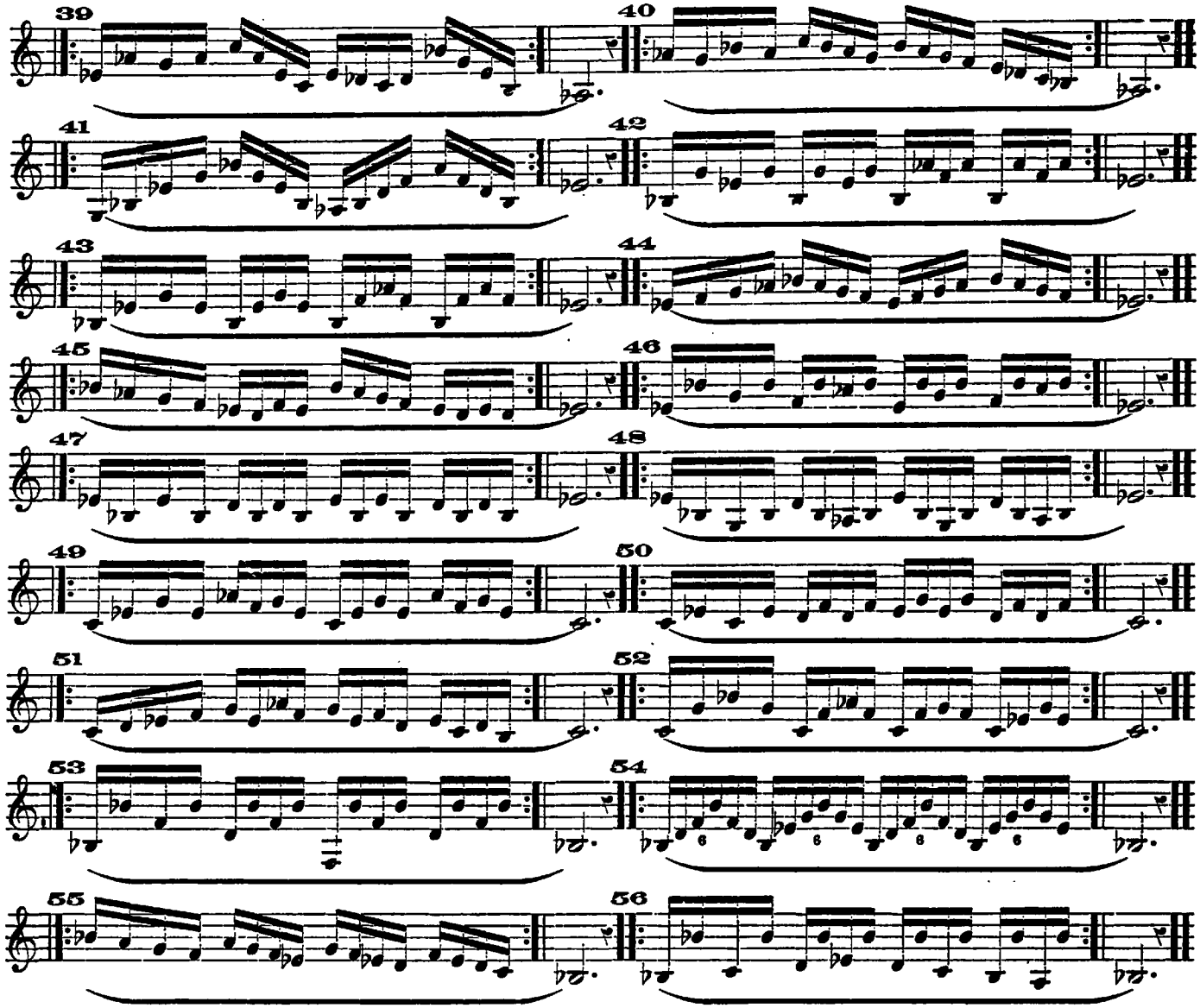


Many of the following examples are in the extreme sharp and flat keys; and though the student will, no doubt, (on a first essay) find them extremely difficult, yet, by a zealous application and perseverance in practising them, he will reap ample reward; and they will enable him to play with ease, many phrases that otherwise would be stumbling-blocks in the course of his studies.

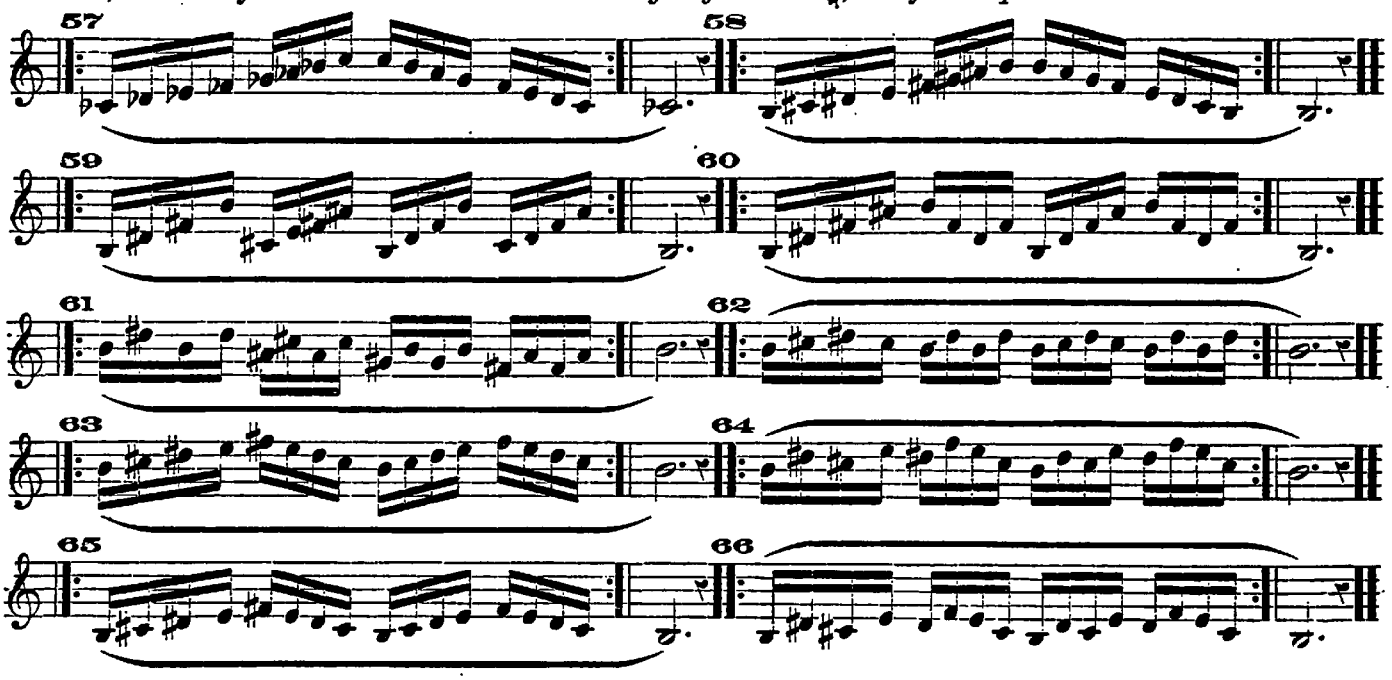


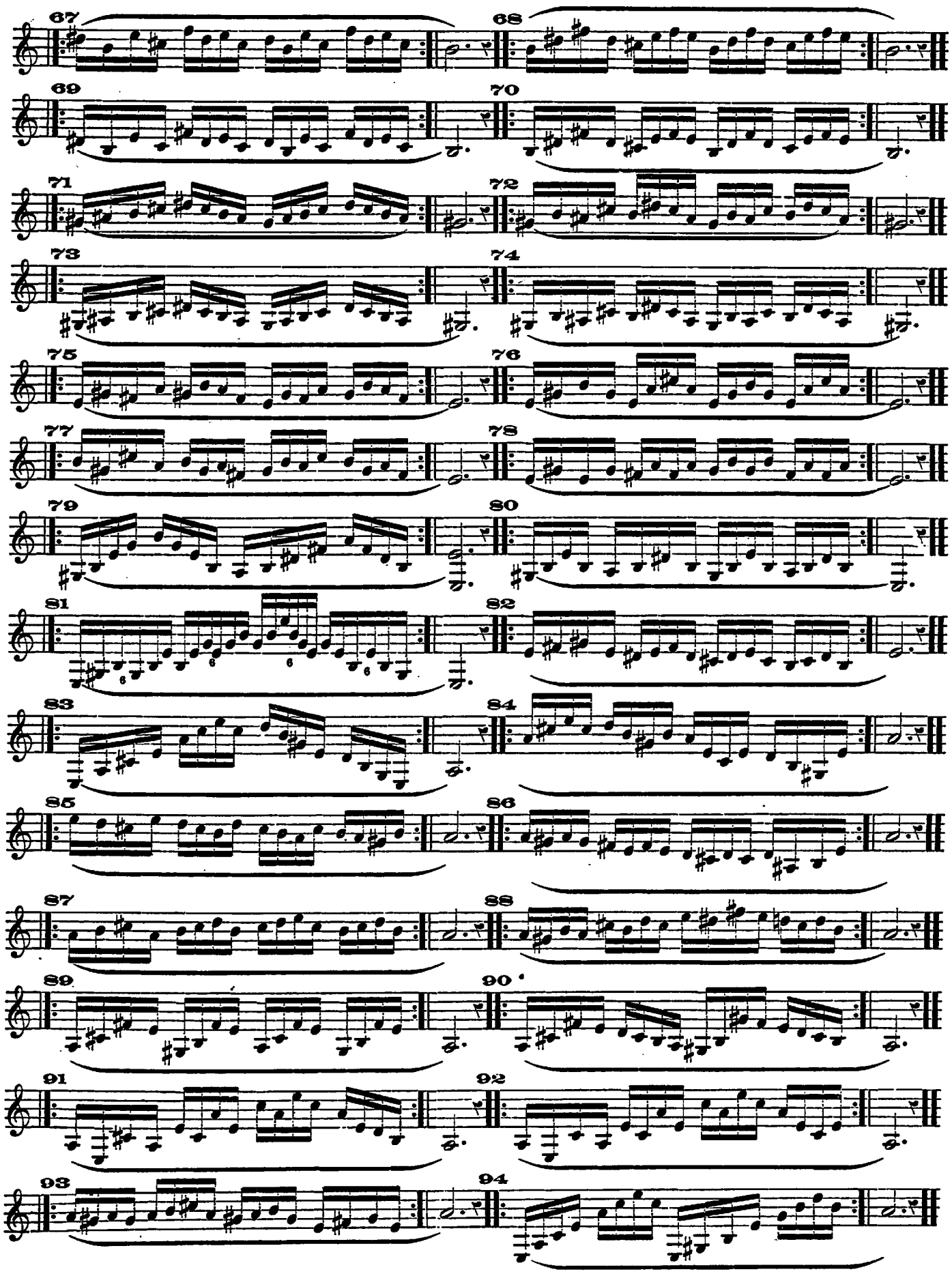


*The examples marked "synonymous" are given in order that the student may become acquainted with the change of key from sharps to flats, and *vice versa* (otherwise called enharmonic changes); the sounds are the same, but the notation is different.



C, with seven flats. *Synonymous to B♮, with five sharps.*

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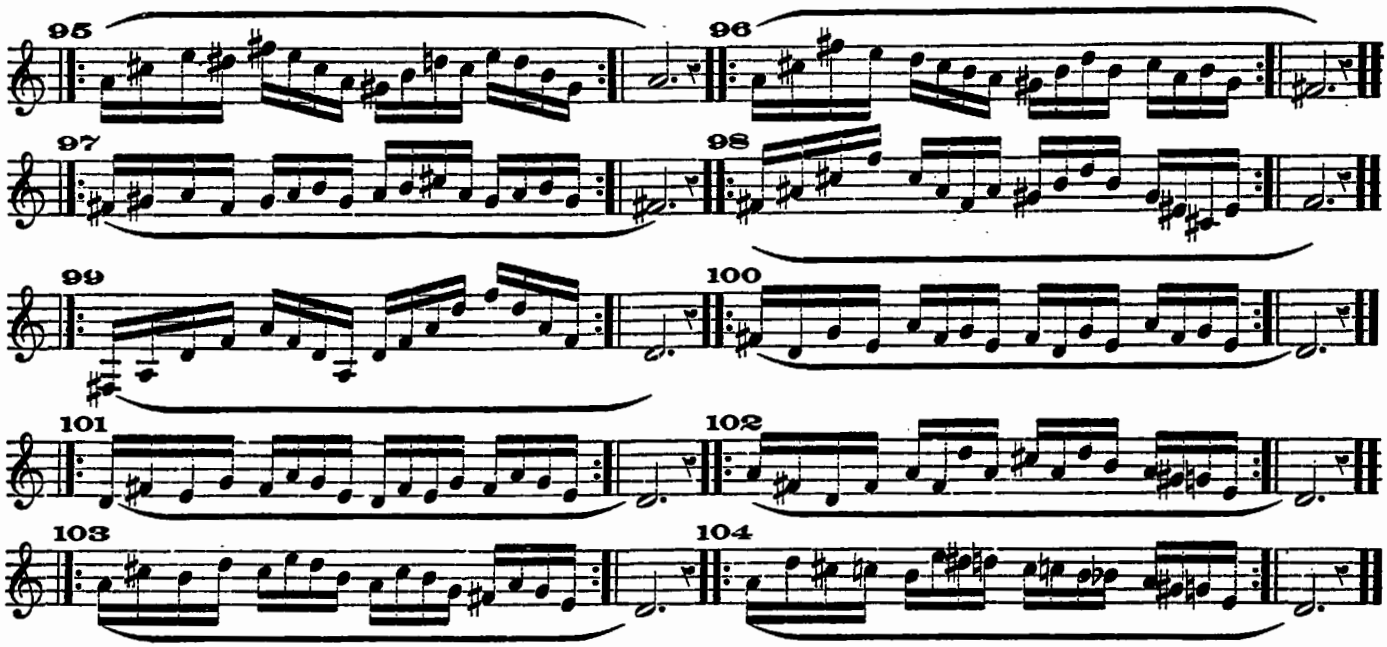
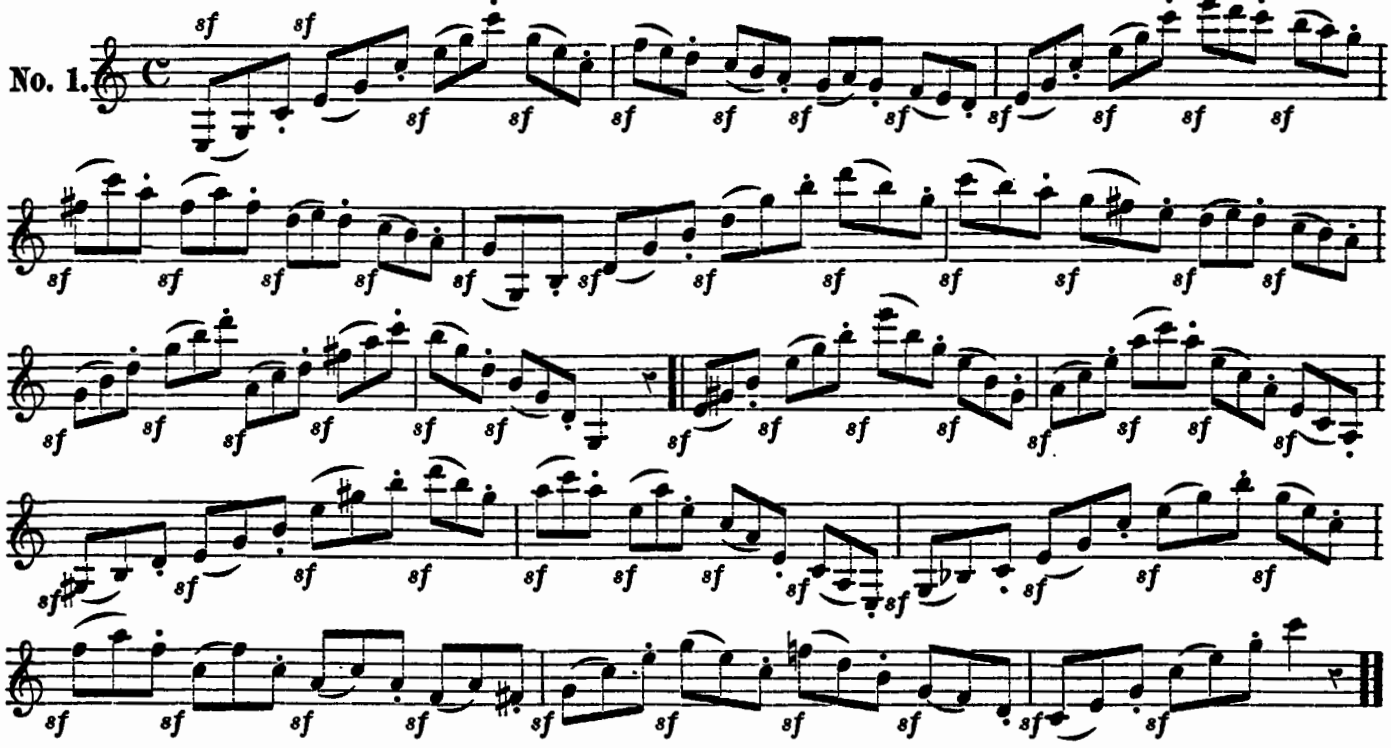
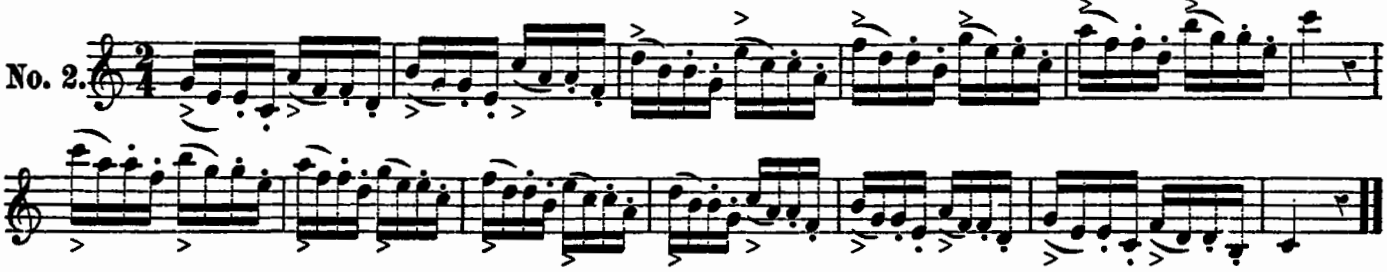


Exercises in different keys, in which are introduced varied articulation; also passages in the Chalumeau, middle and alto parts of the instrument.

C MAJOR.—Mark the first note of each triplet.

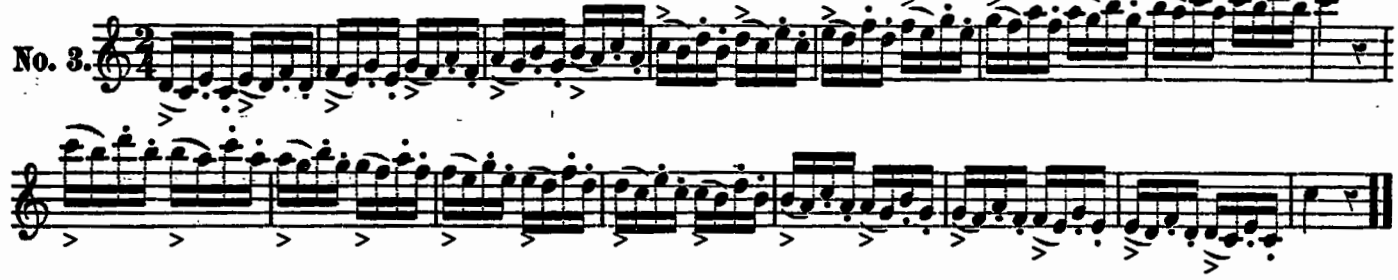


Two notes *legato*, and two *staccato*: articulate very distinctly; press the sound on the first note which begins the *legato*.



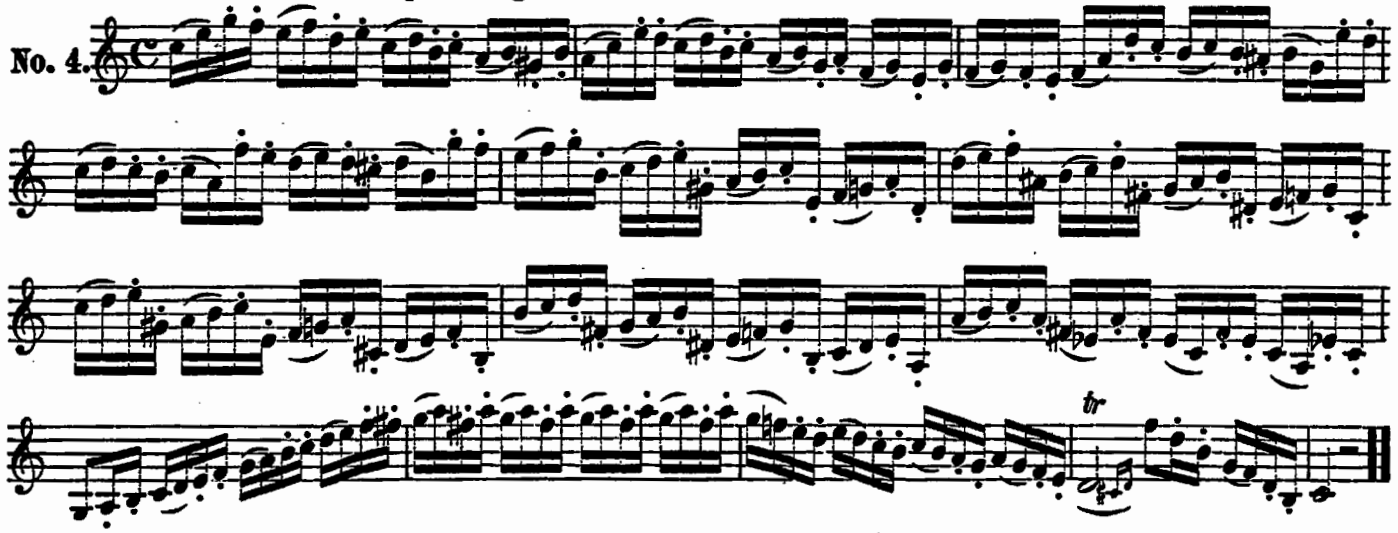
Mark always the first of the four.

No. 3.



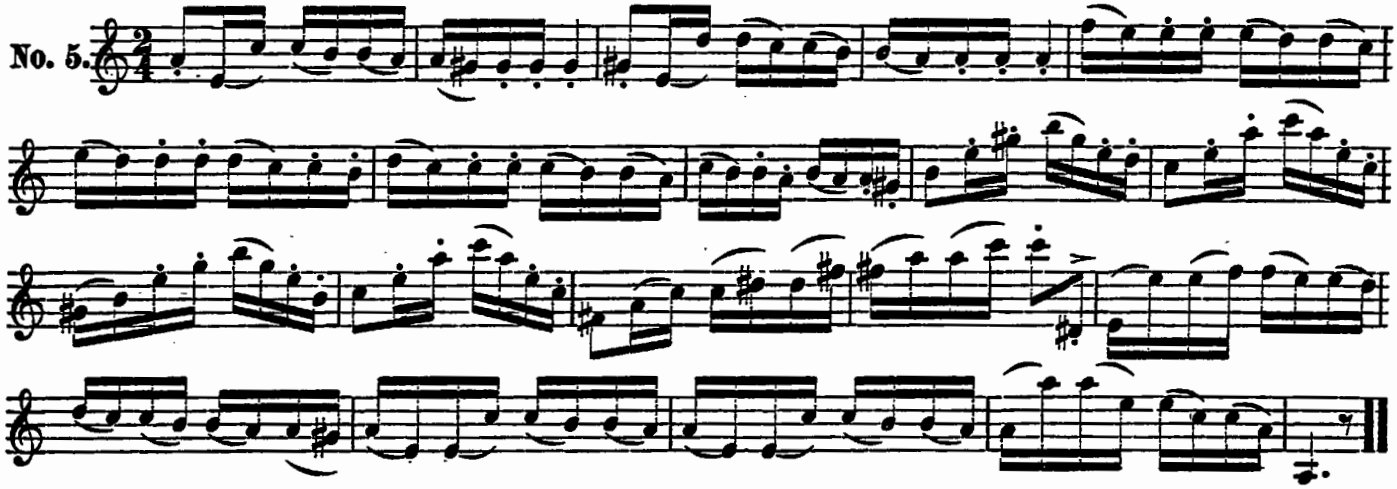
The same character as the preceding.

No. 4.



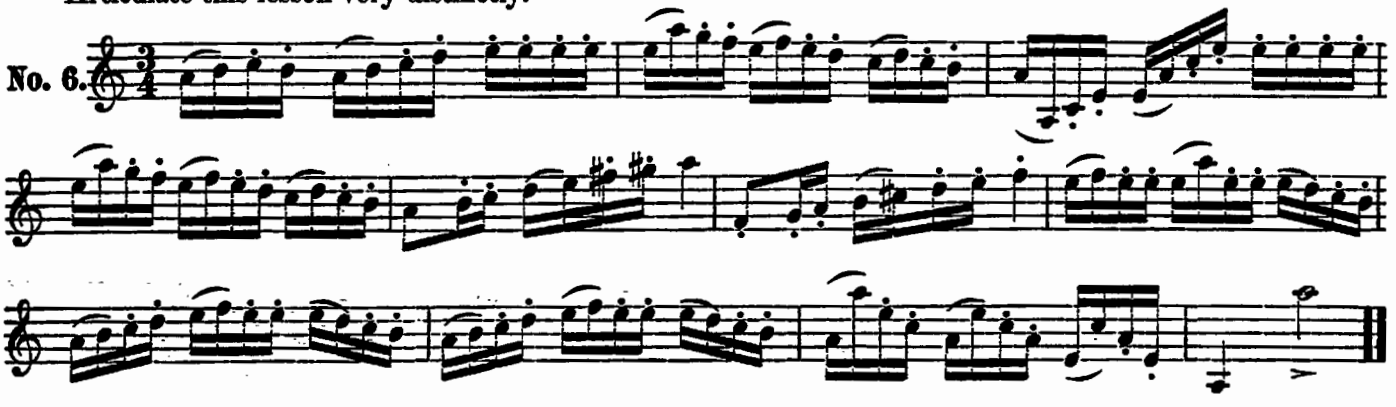
Key of A MINOR. Play the exercise in a marked, distinct manner.

No. 5.



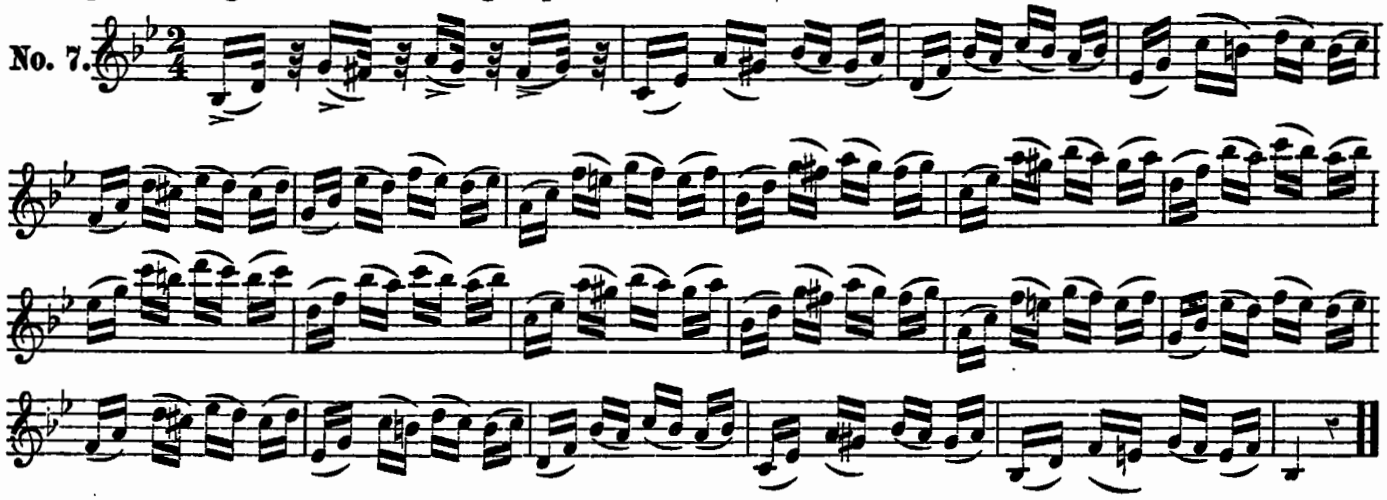
Articulate this lesson very distinctly.

No. 6.



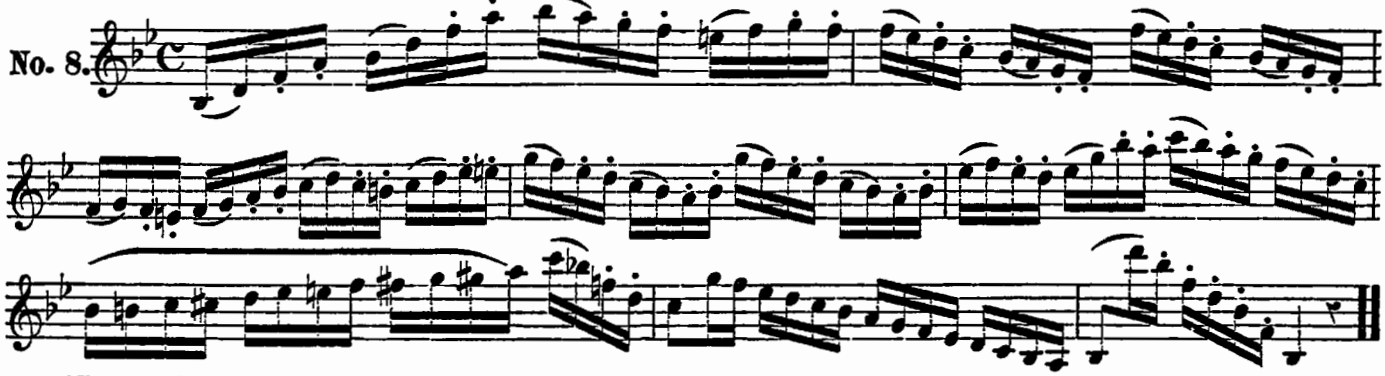
Key of B♭ MAJOR. Play the following exercise after the manner of the first bar; separate the notes in couplets, and give the first a strong emphasis.

No. 7.



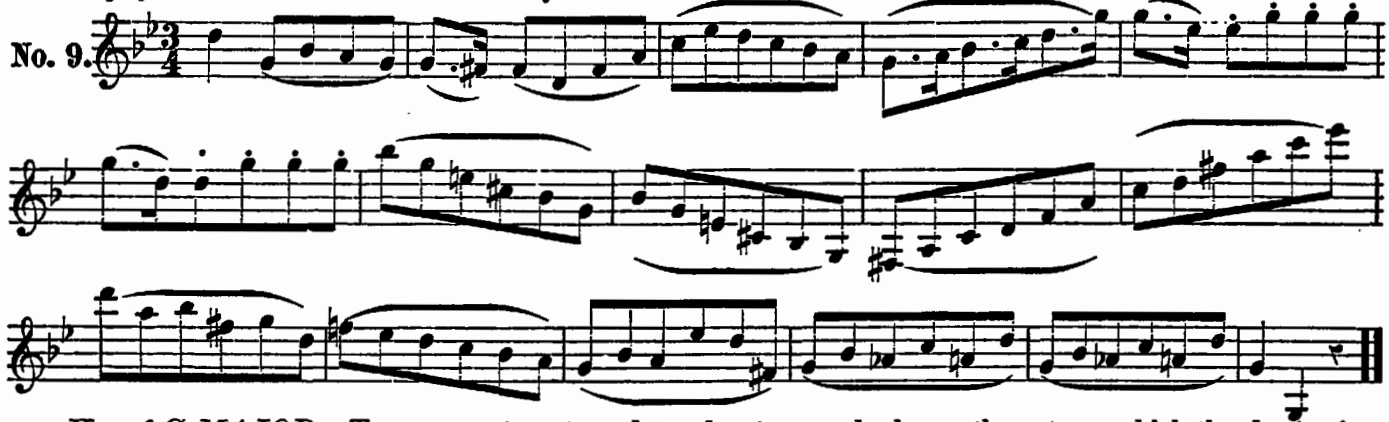
Play with freedom of execution.

No. 8.



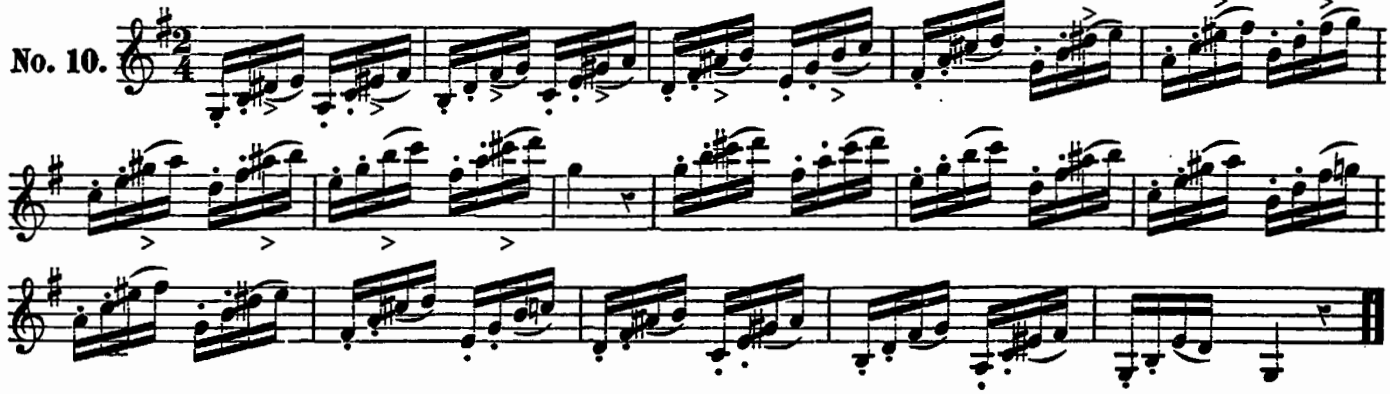
Key of G MINOR. In a smooth style.

No. 9.



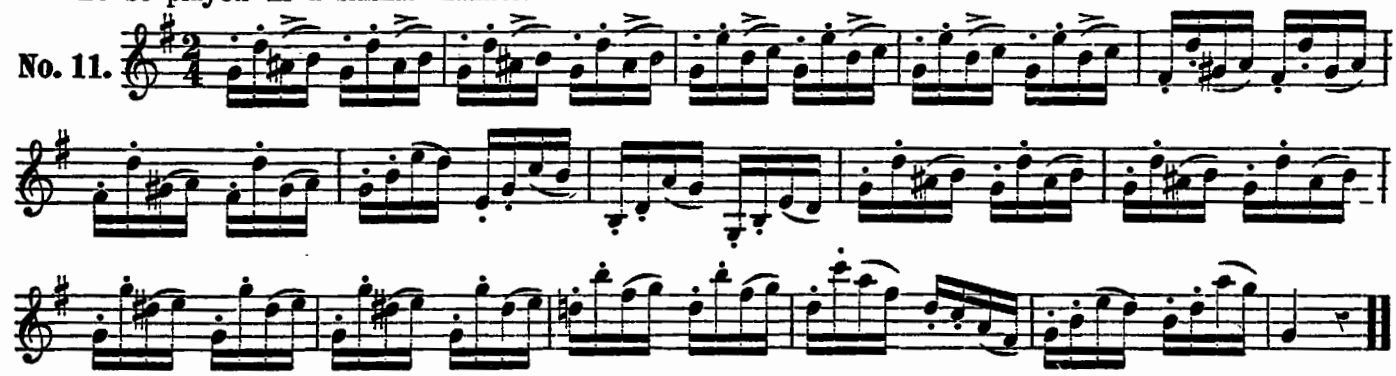
Key of G MAJOR. Two notes *staccato*, and two *legato;* mark always the note on which the slur begins.

No. 10.



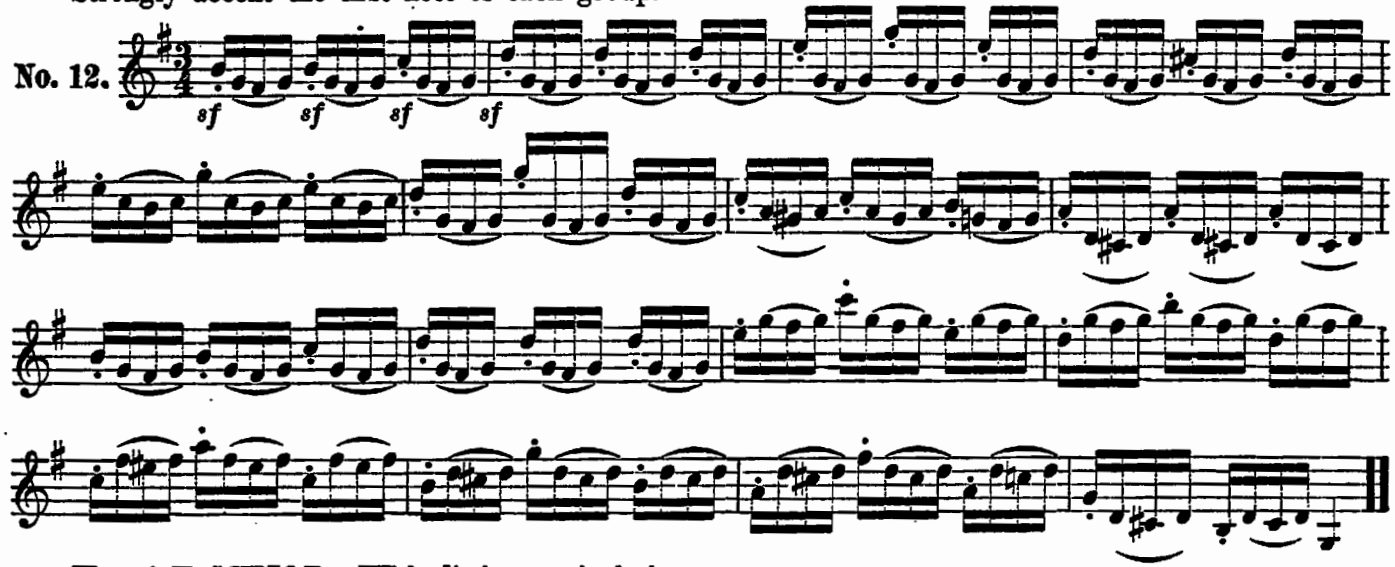
To be played in a similar manner.

No. 11.



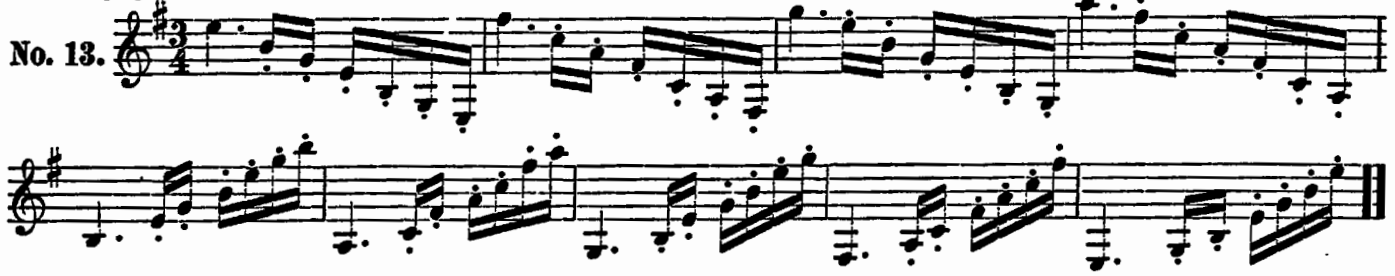
Strongly accent the first note of each group.

No. 12.



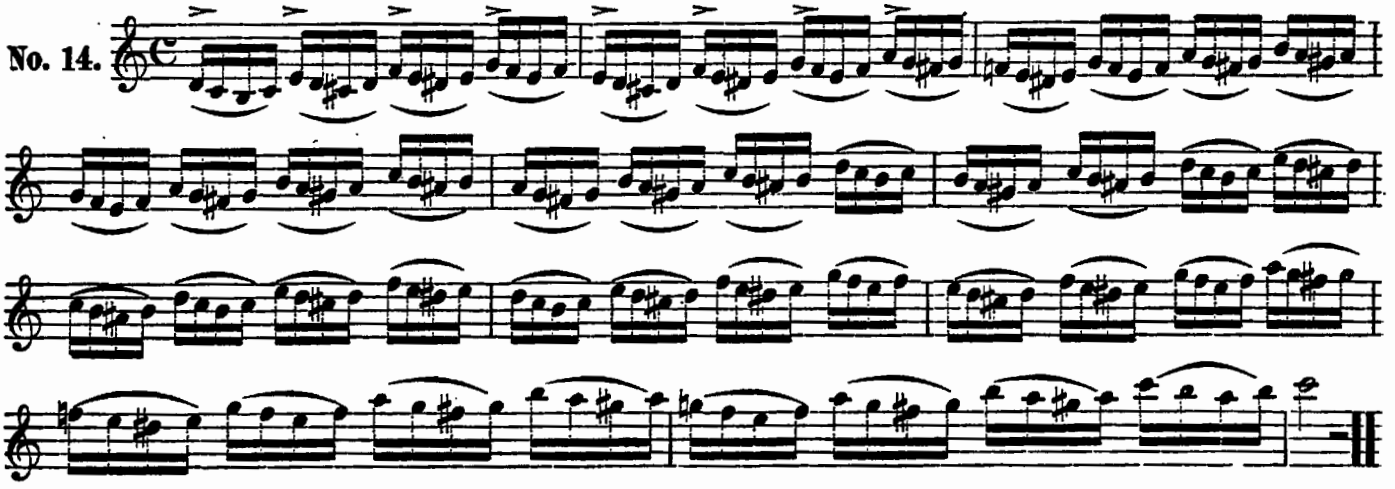
Key of E MINOR. With distinct articulation.

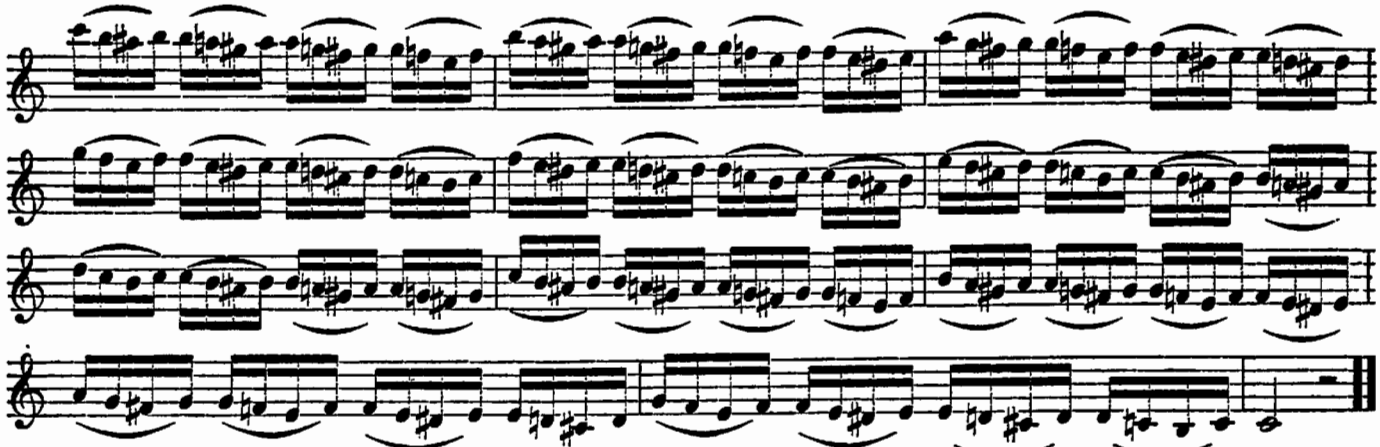
No. 13.



Key of C MAJOR. General rule.—The first note of each four must be more accented than the others.

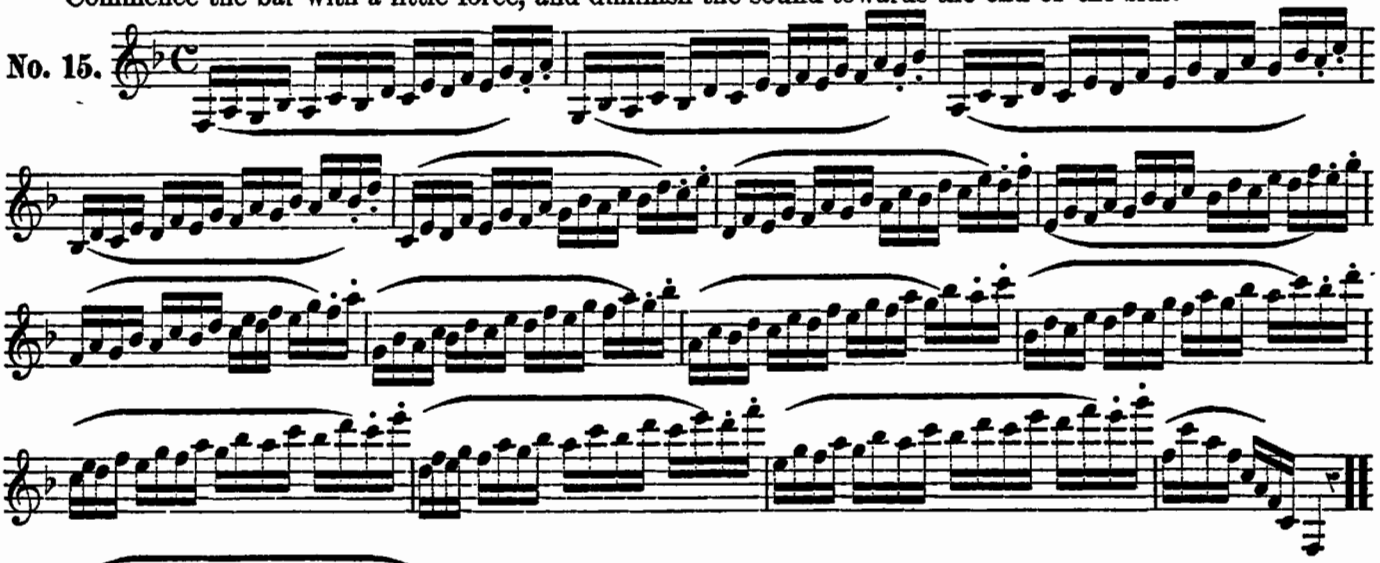
No. 14.

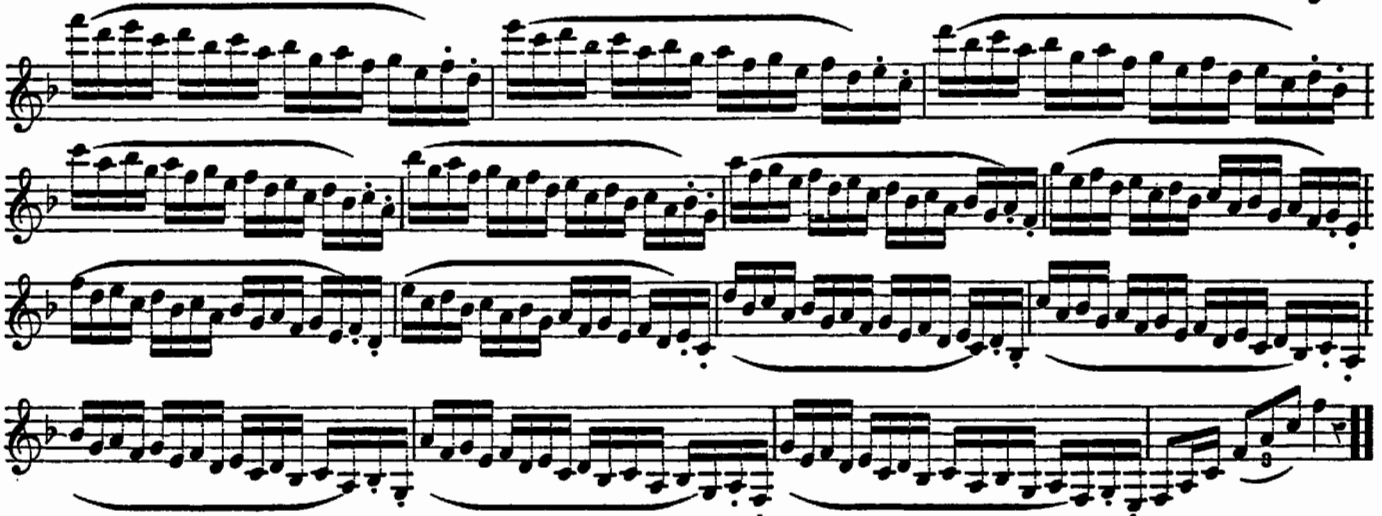


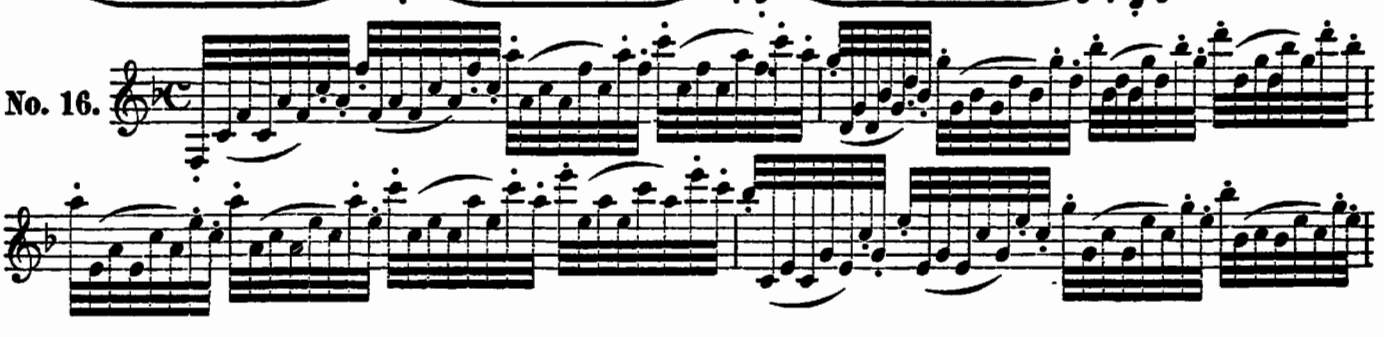


Commence the bar with a little force, and diminish the sound towards the end of the slur.

No. 15.







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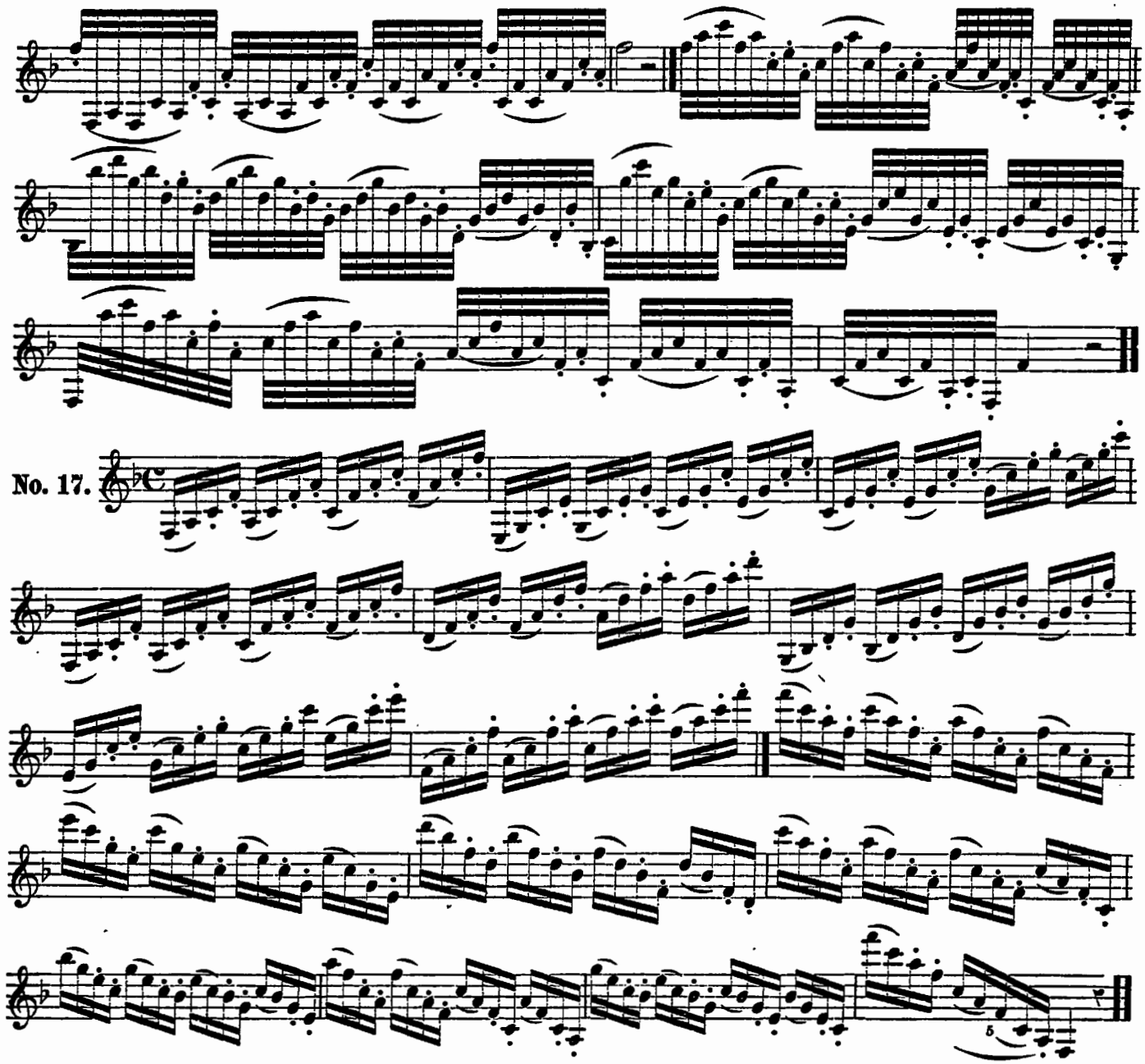
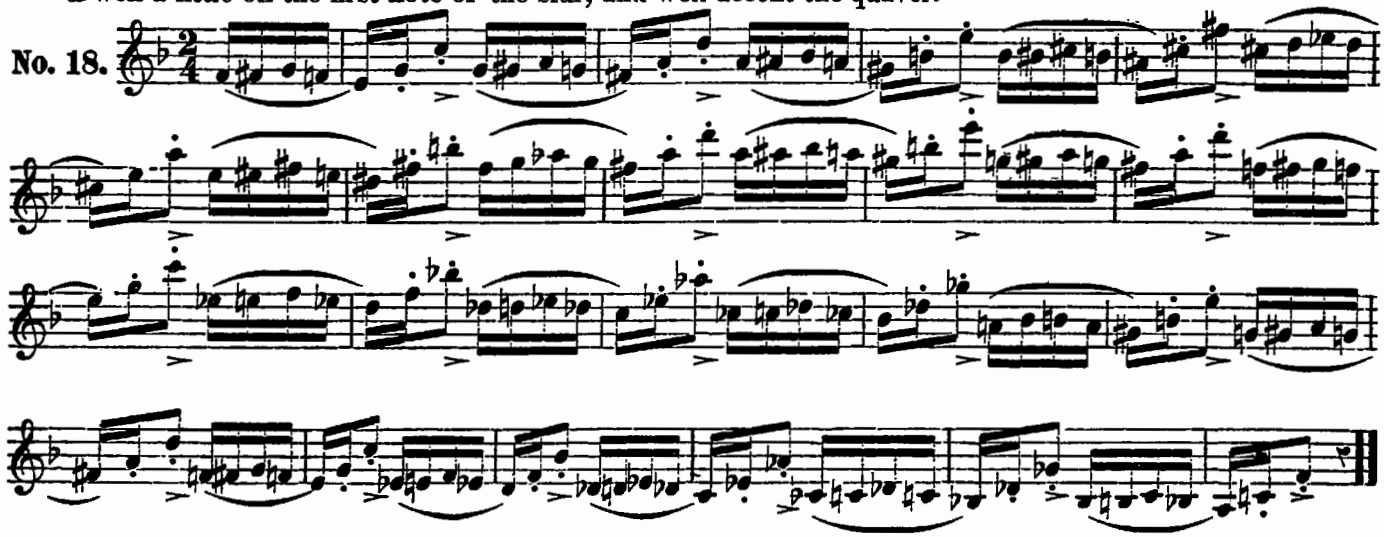


No. 17.

Dwell a little on the first note of the slur, and well accent the quaver.

No. 18.



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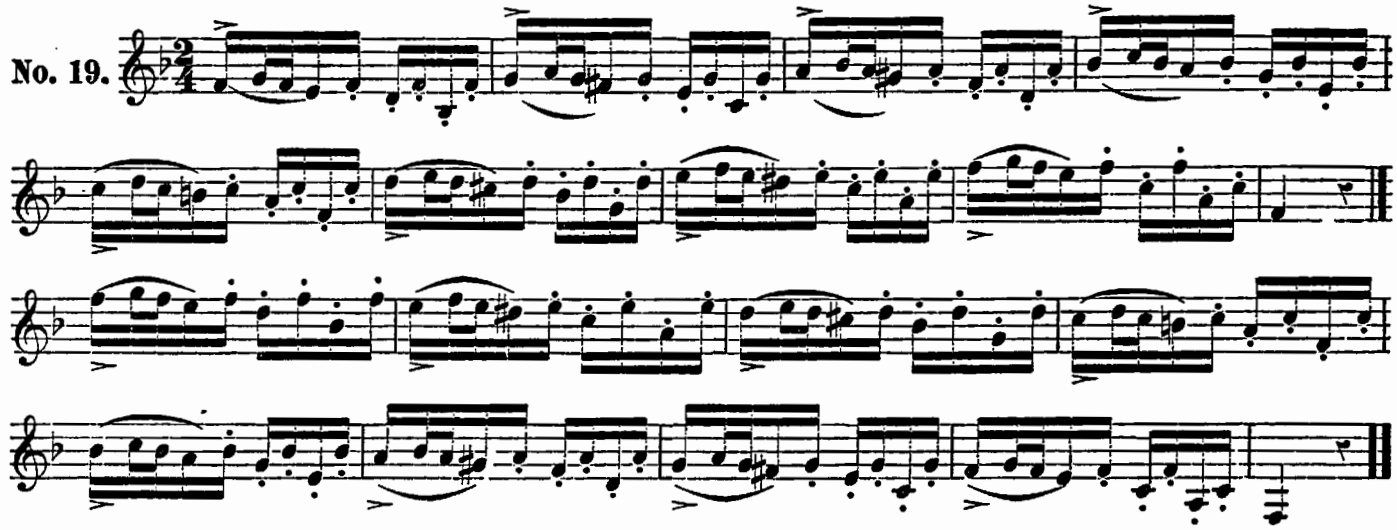
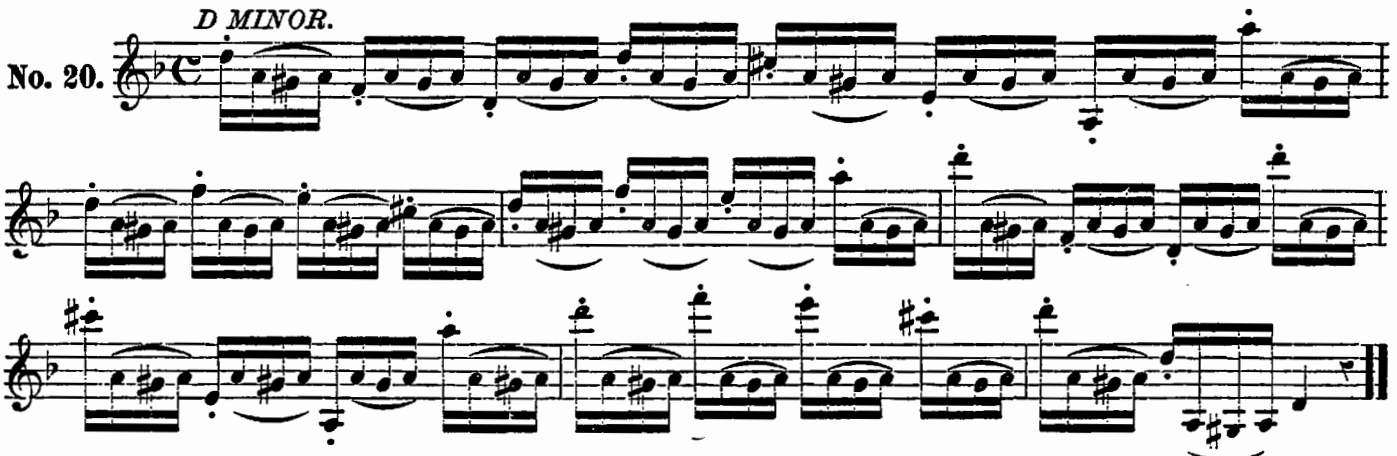


D MINOR.

No. 20.



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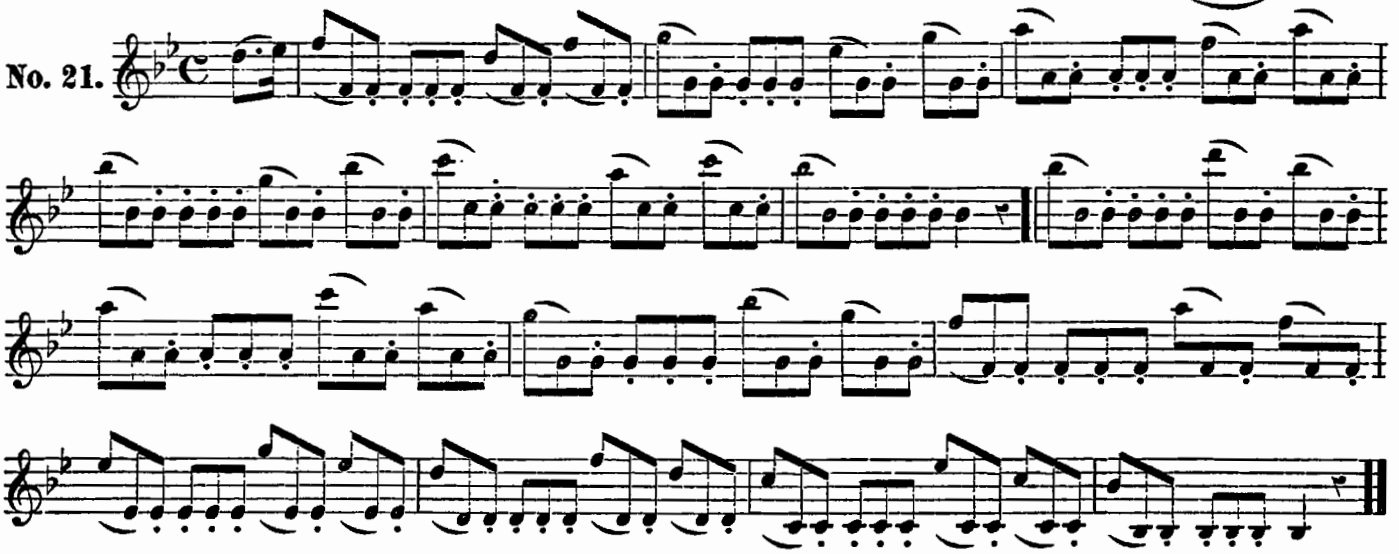

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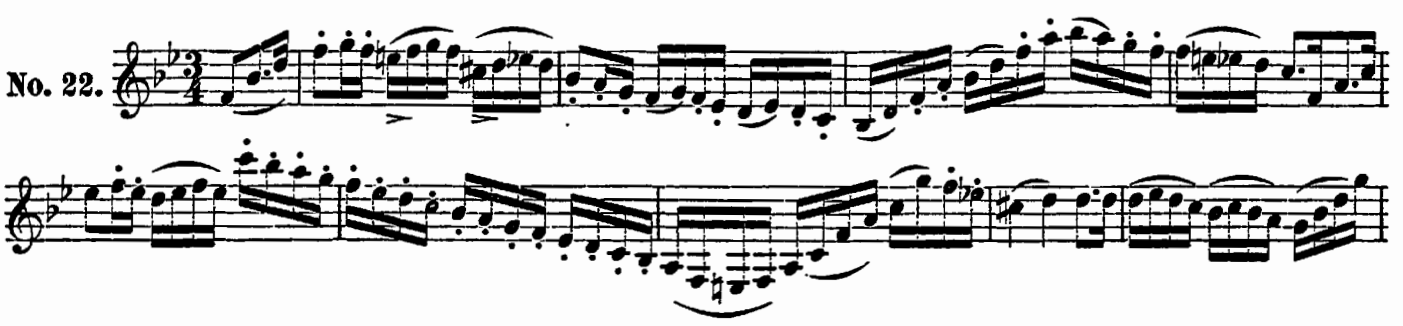

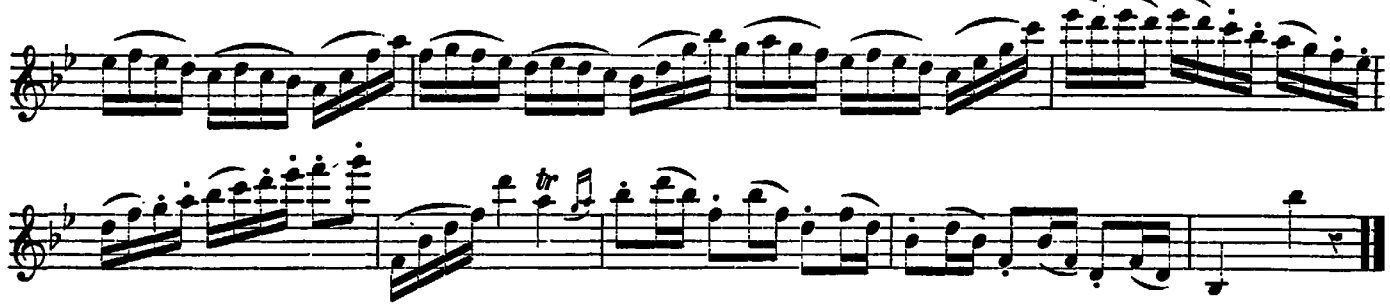

G MINOR.

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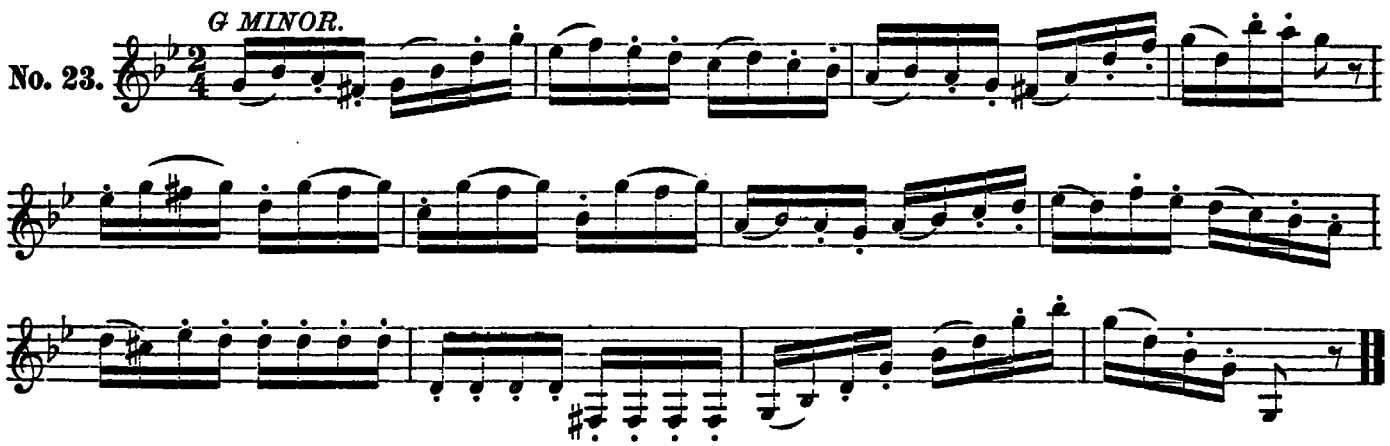

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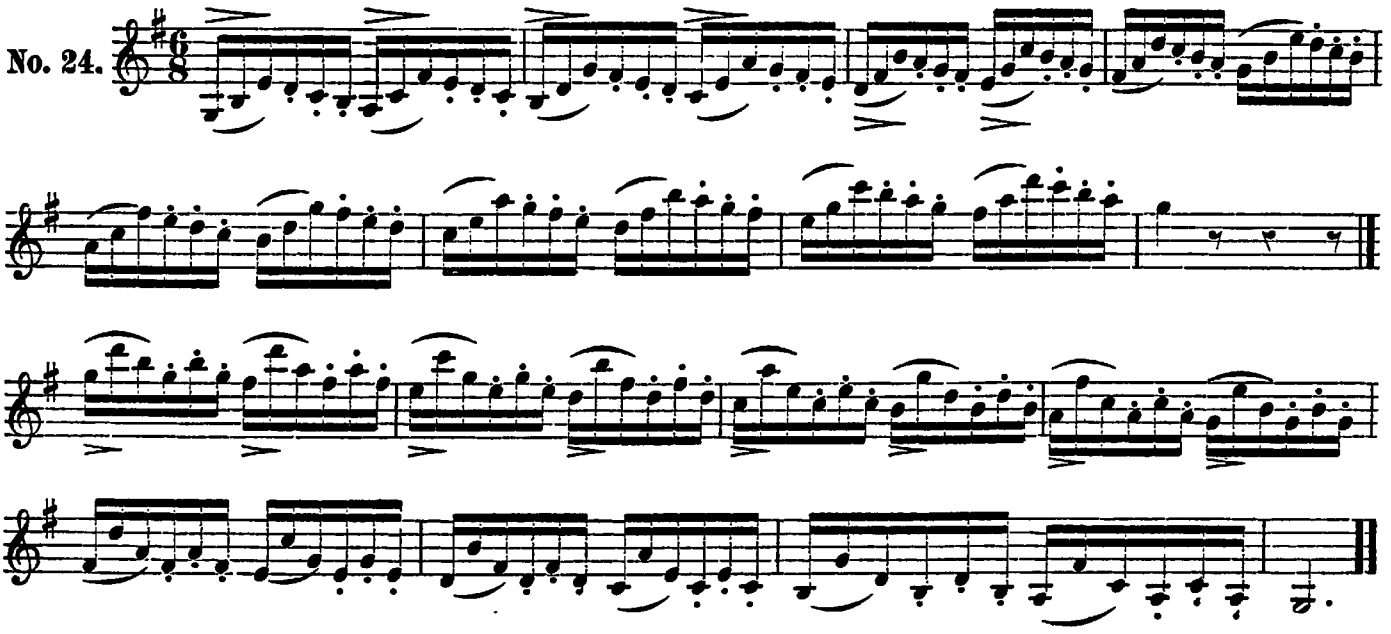

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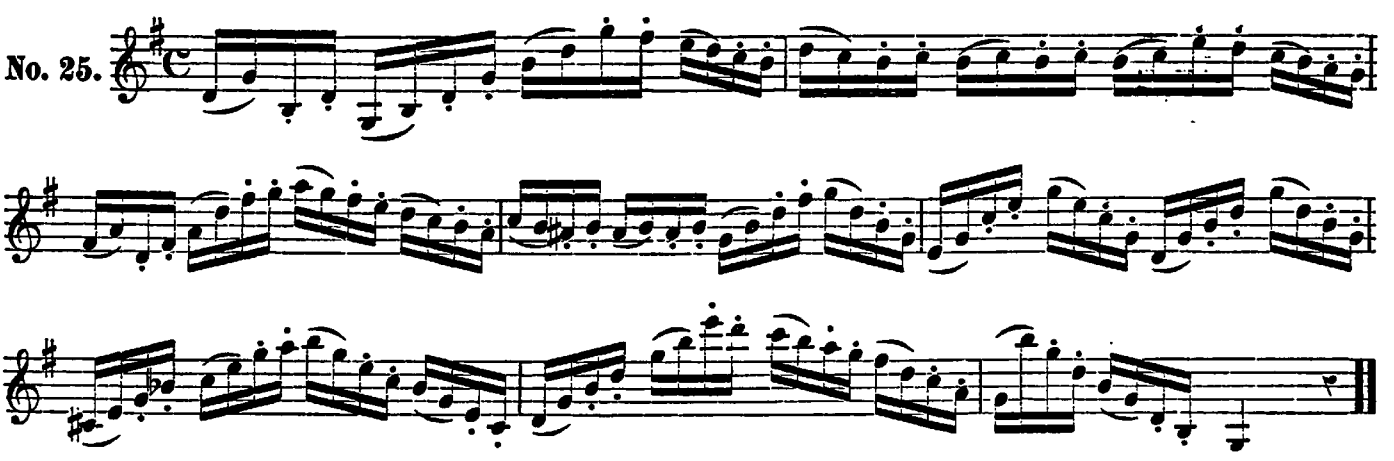

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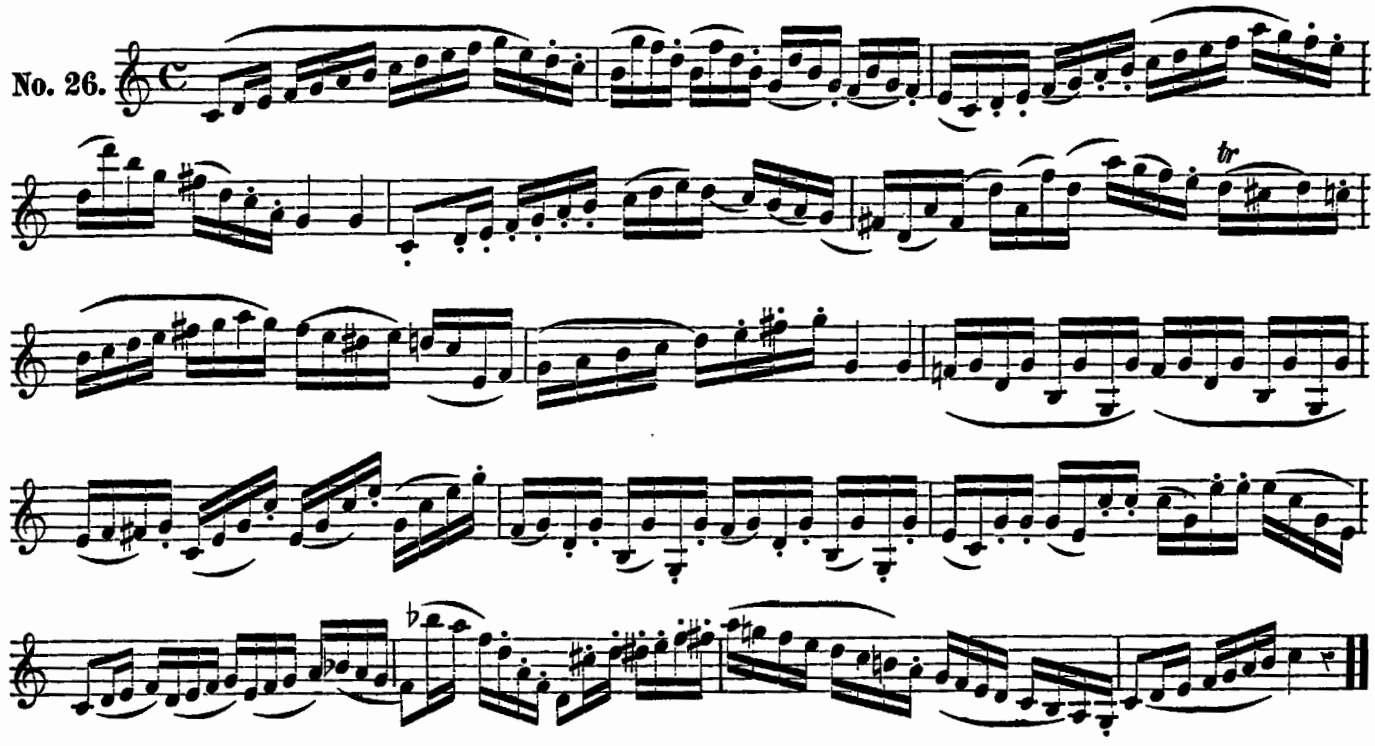

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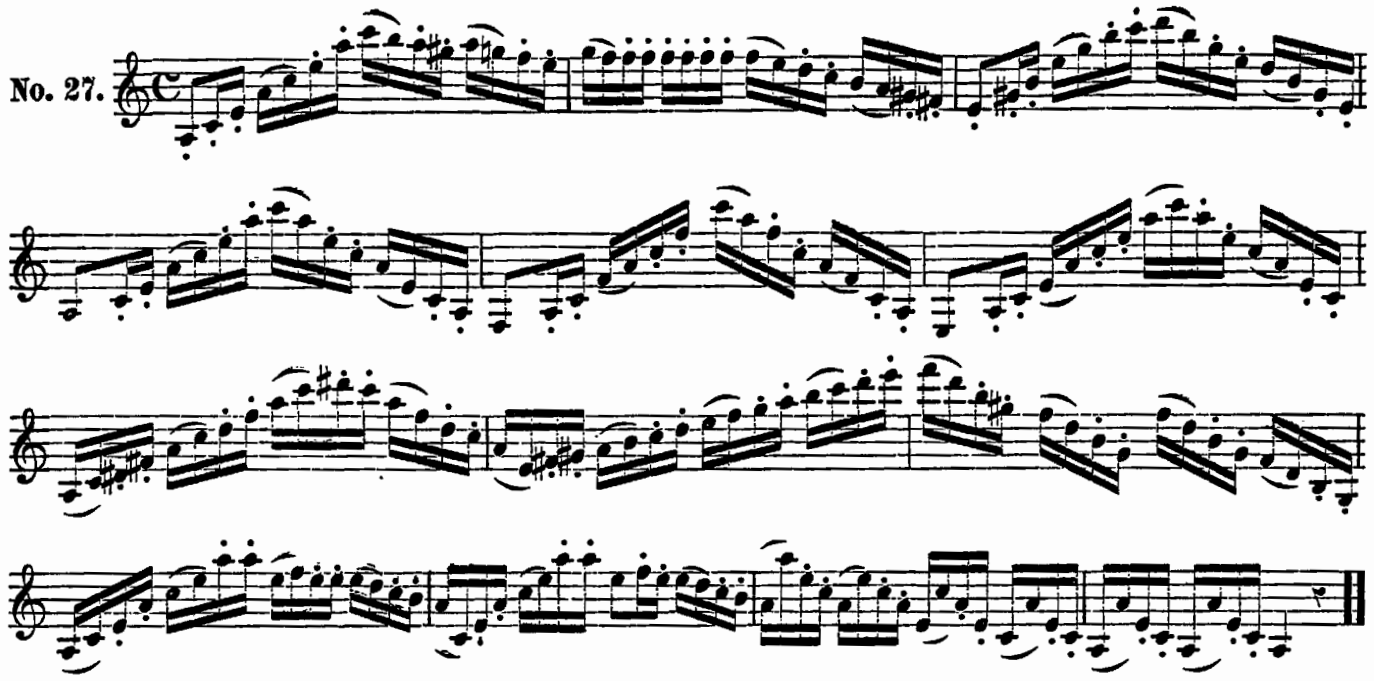

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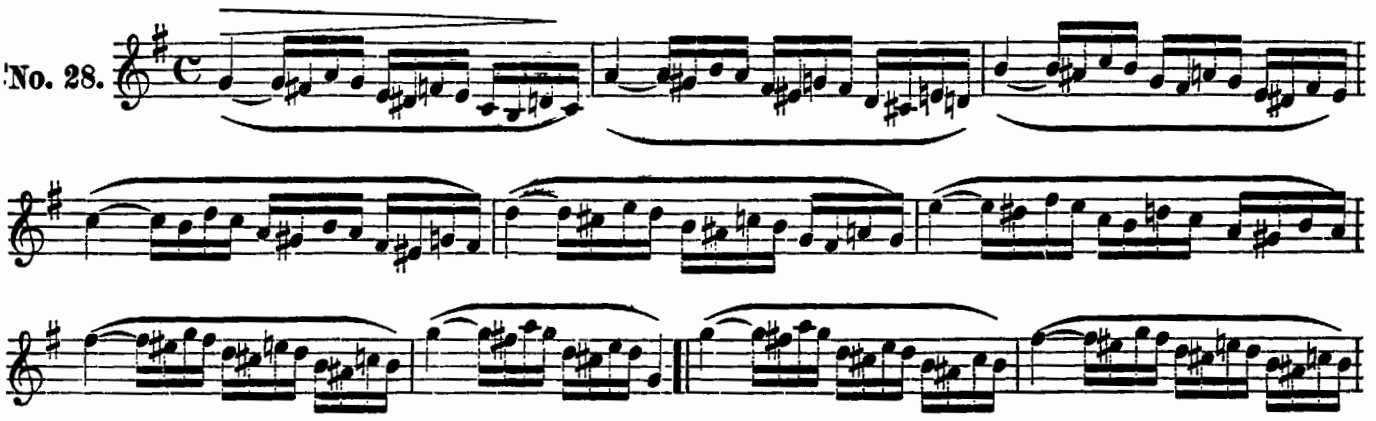
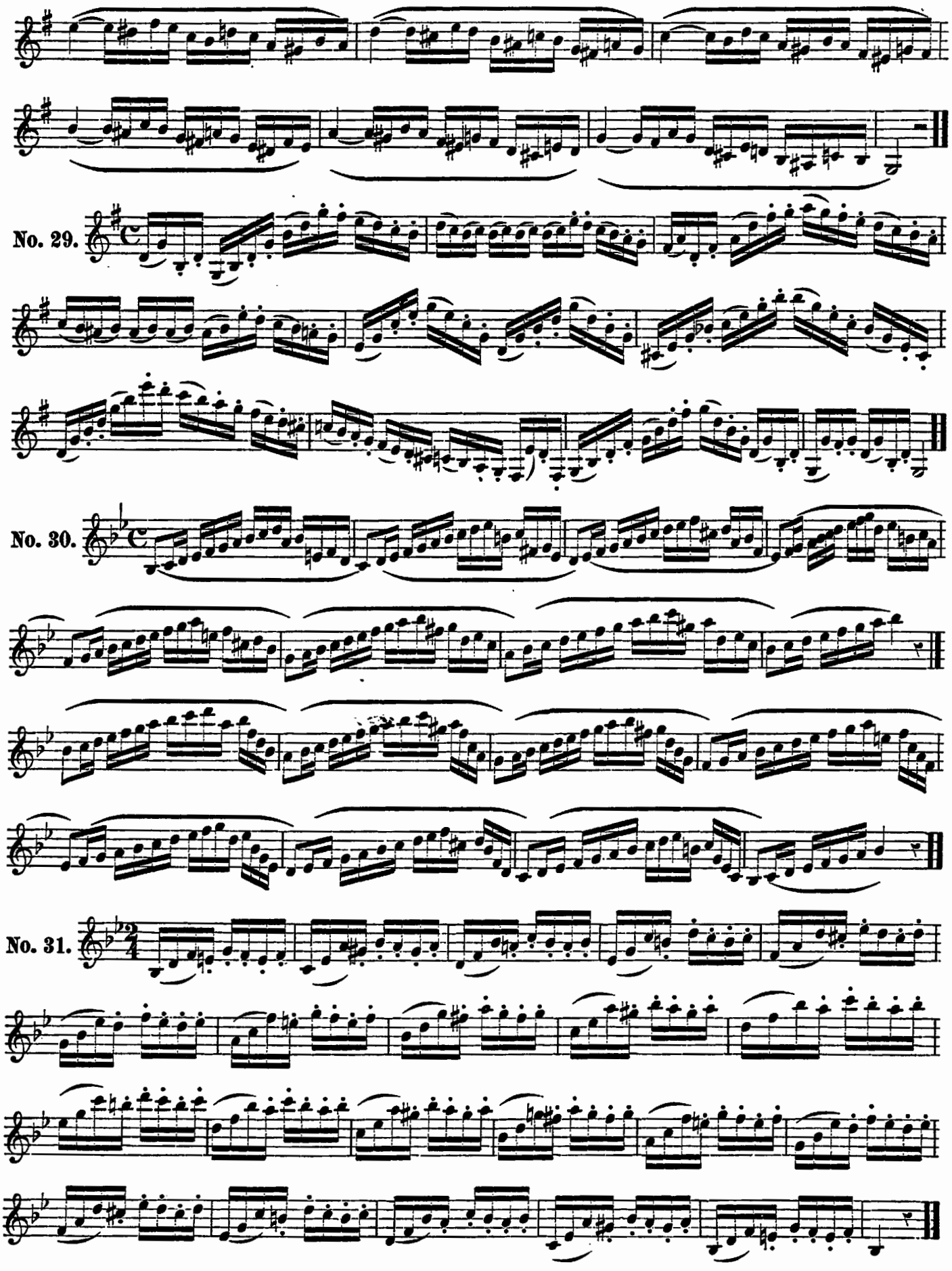
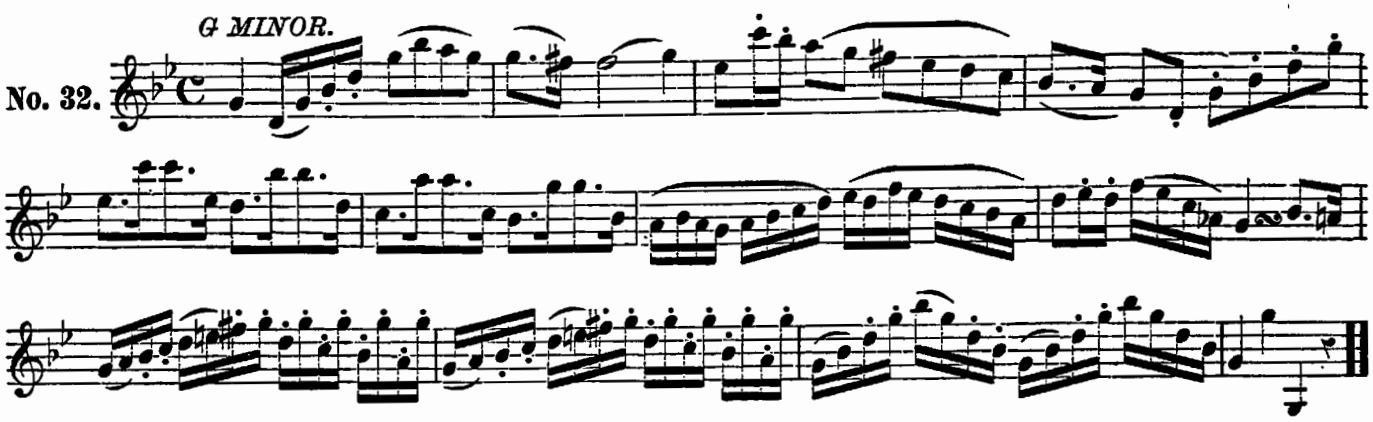



No. 29.
No. 30.
No. 31.

G MINOR.

No. 32.



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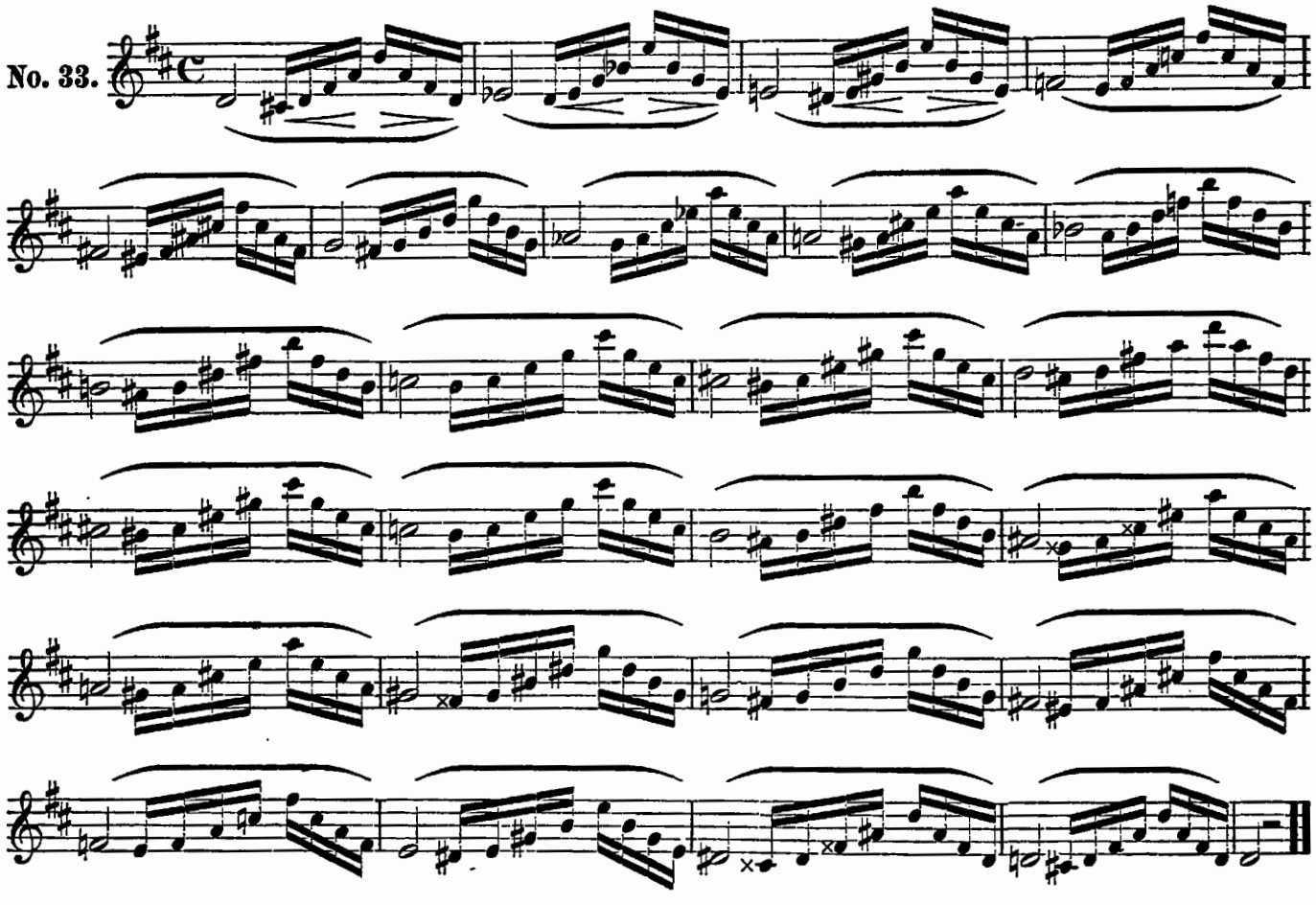
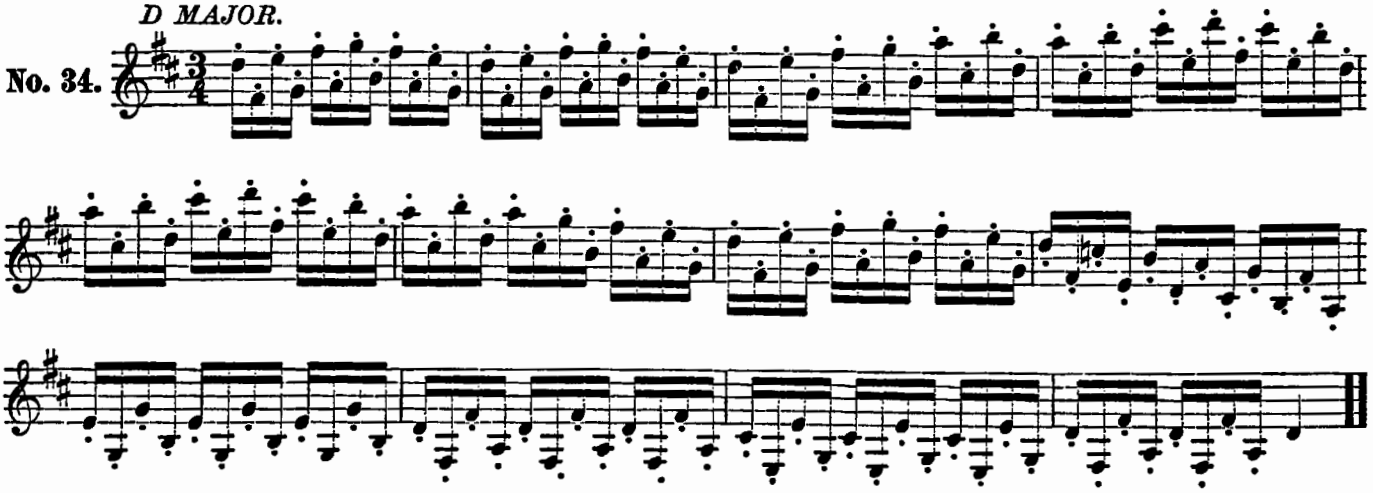


D MAJOR.

No. 34.



E♭ MAJOR.

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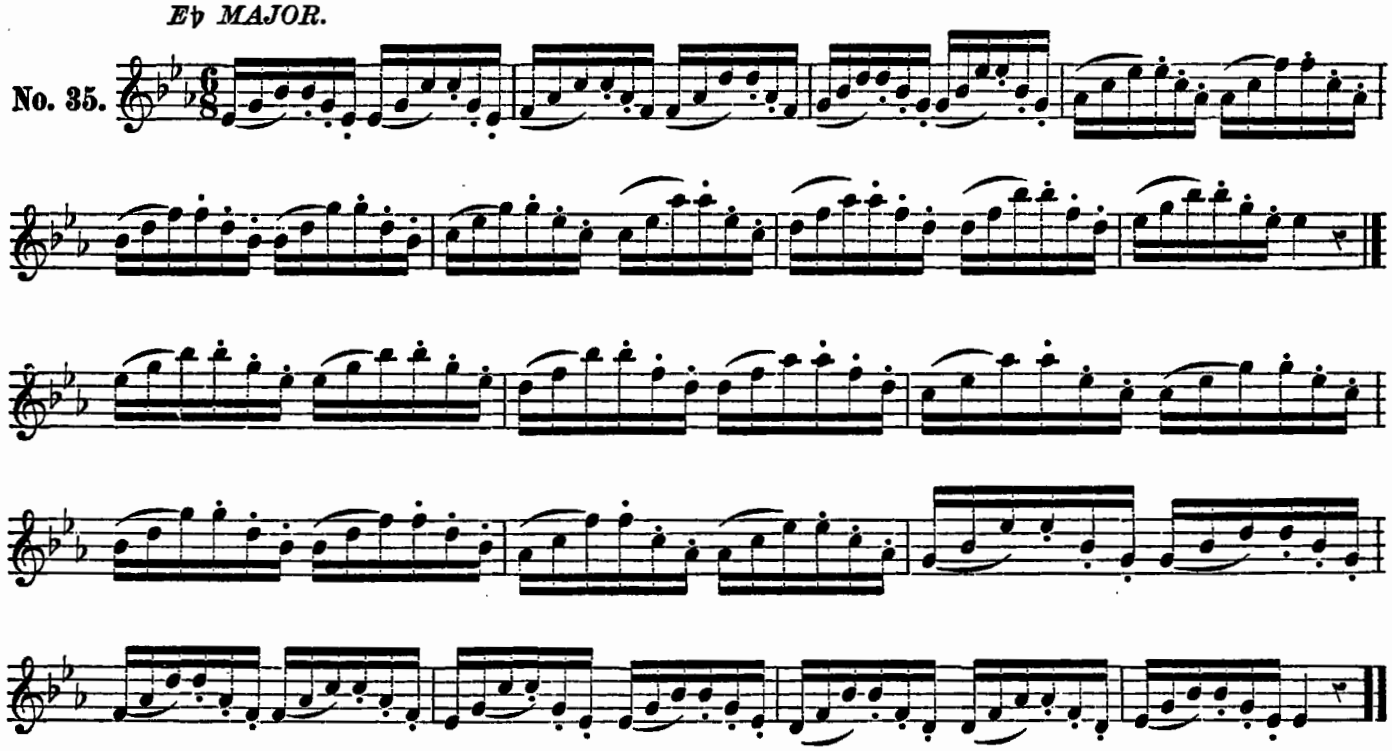

E♭ MAJOR.

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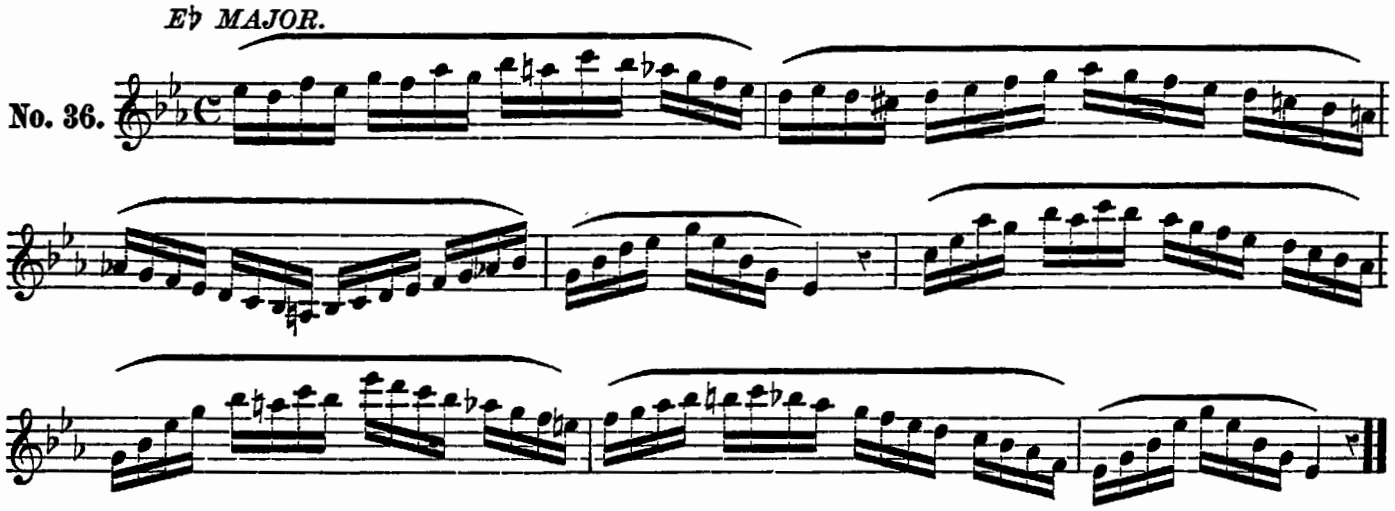

C MINOR.

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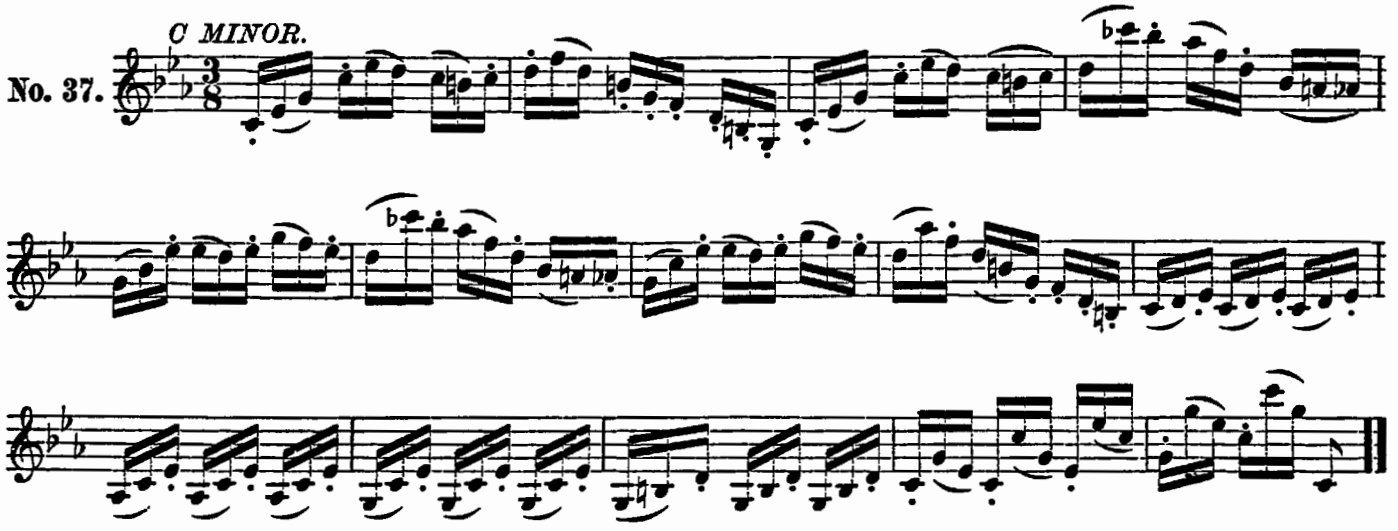

E♭ MAJOR.

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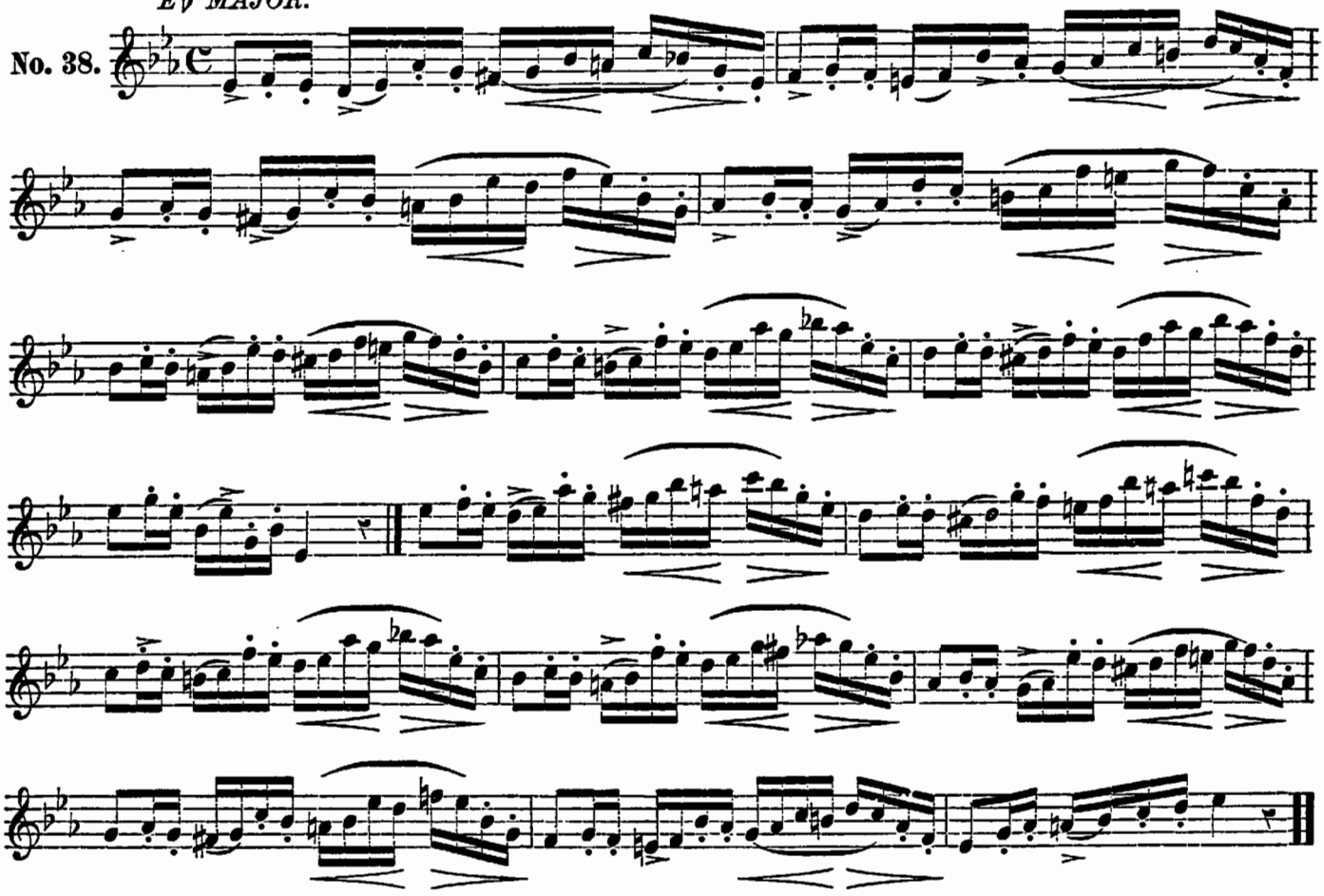

E♭ MAJOR.

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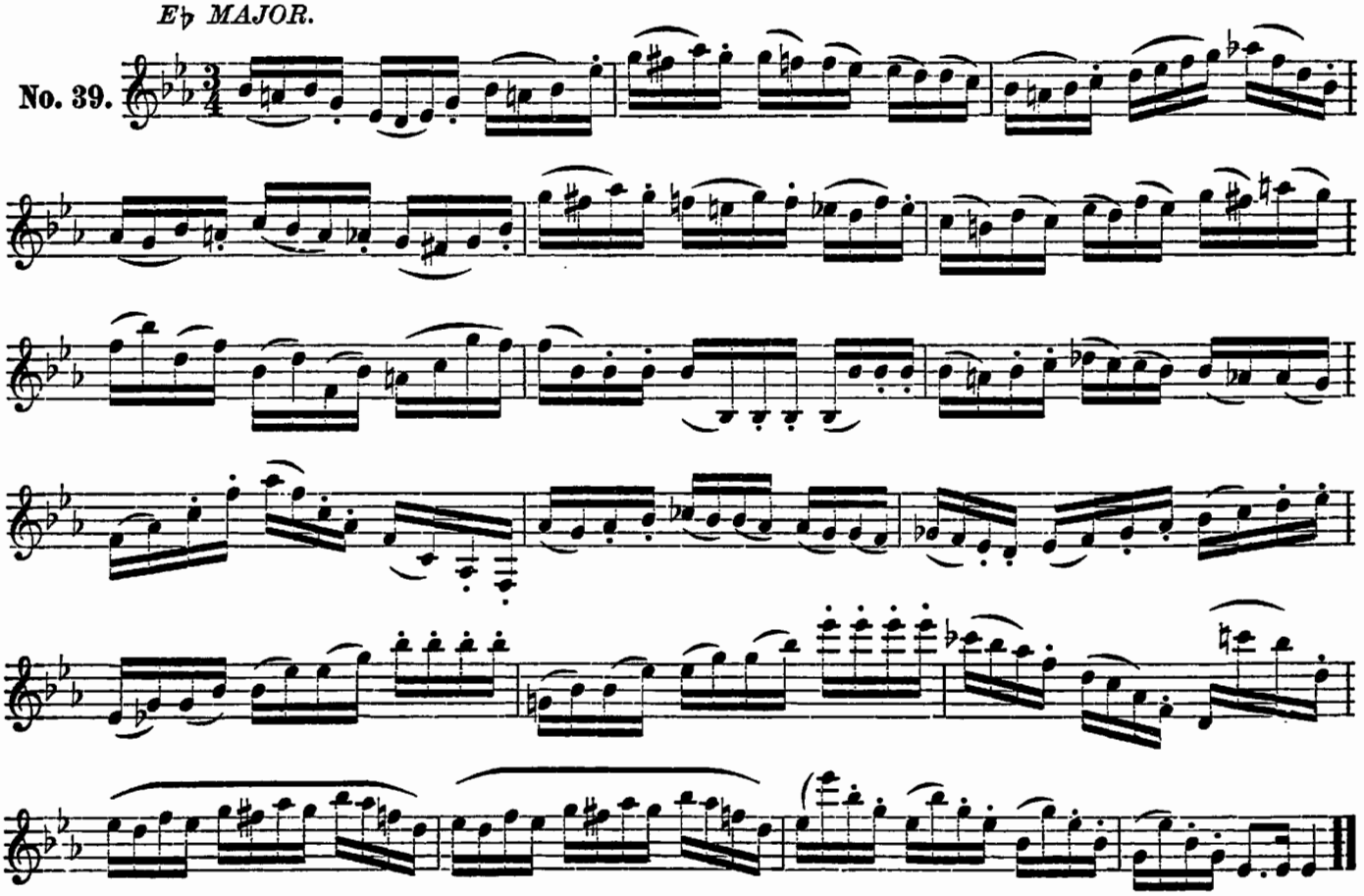
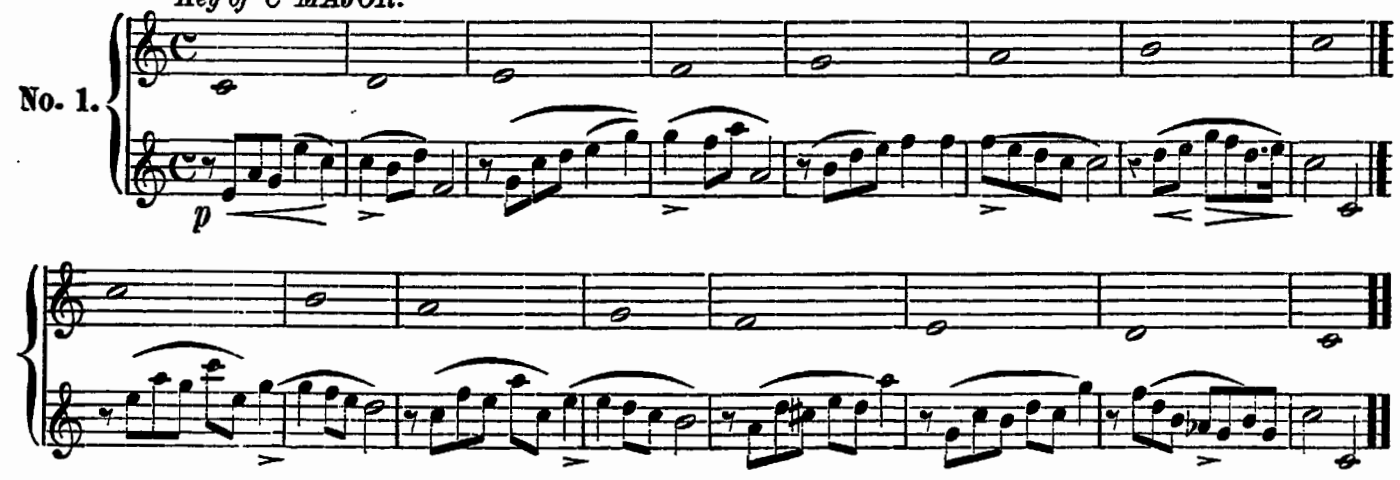


SCALES AND SOLFEGGI.

Key of C MAJOR.

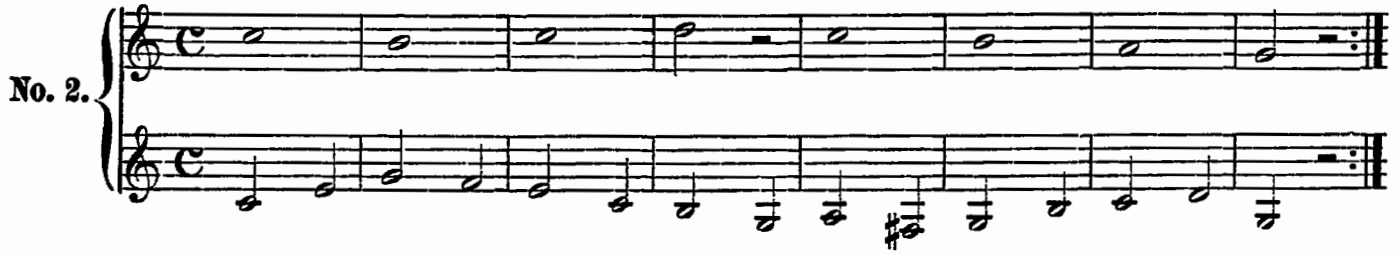
No. 1.

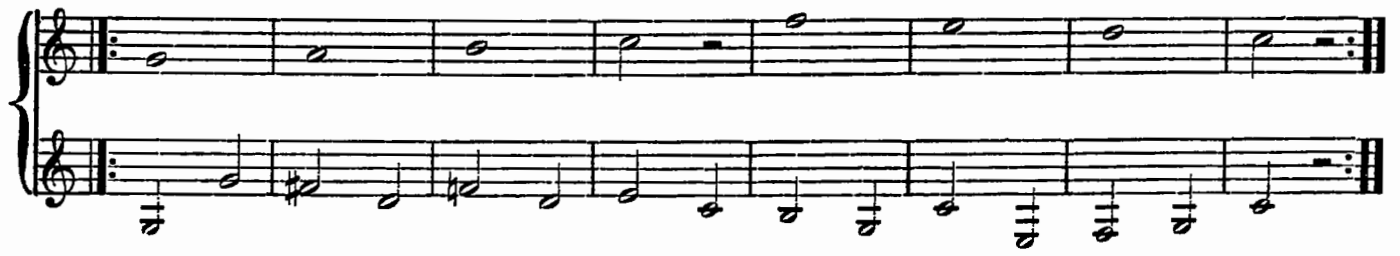


Common Chord

Chord of the Dominant 7th.

No. 2.





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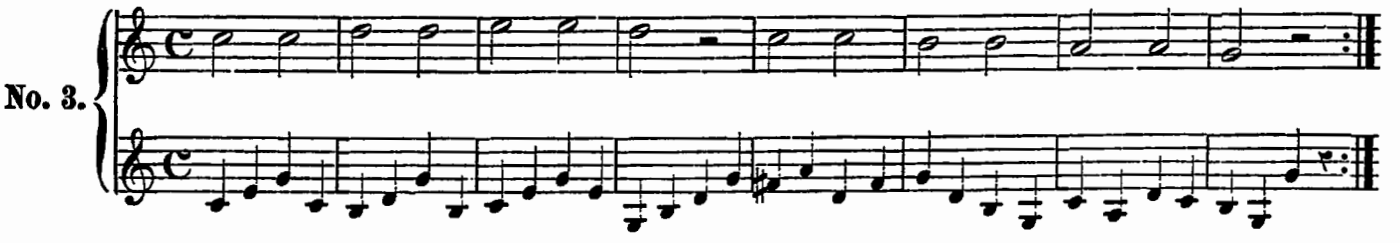

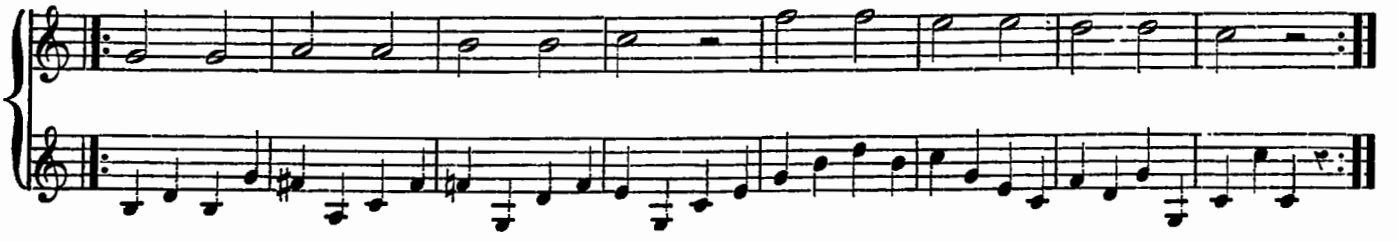

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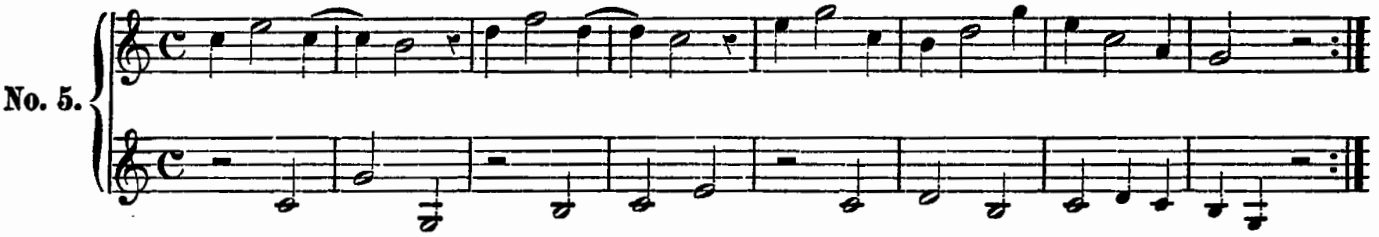

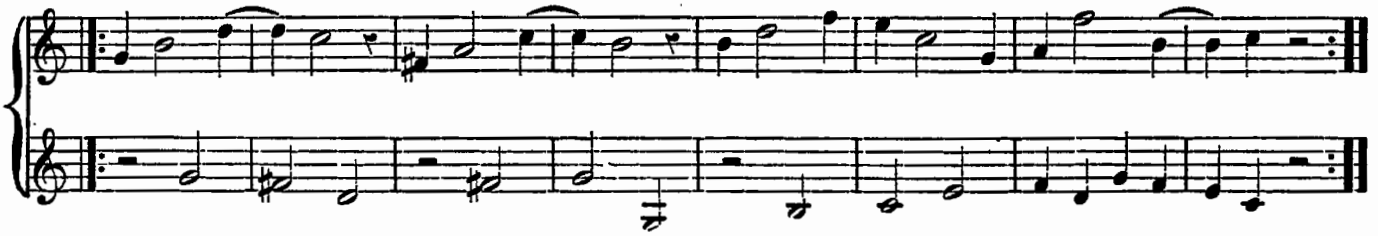

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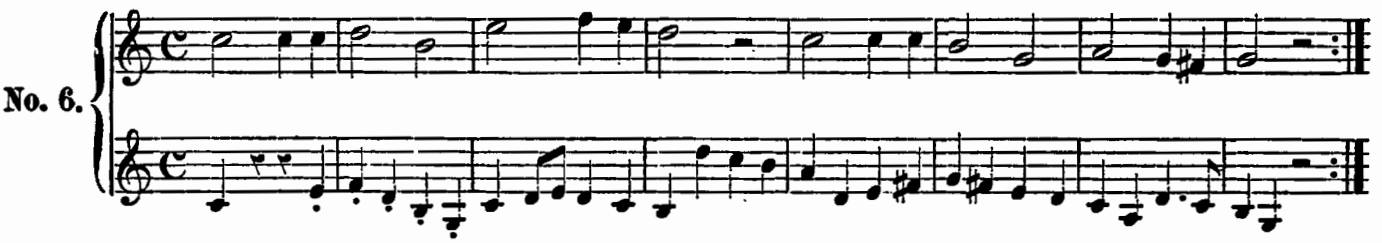

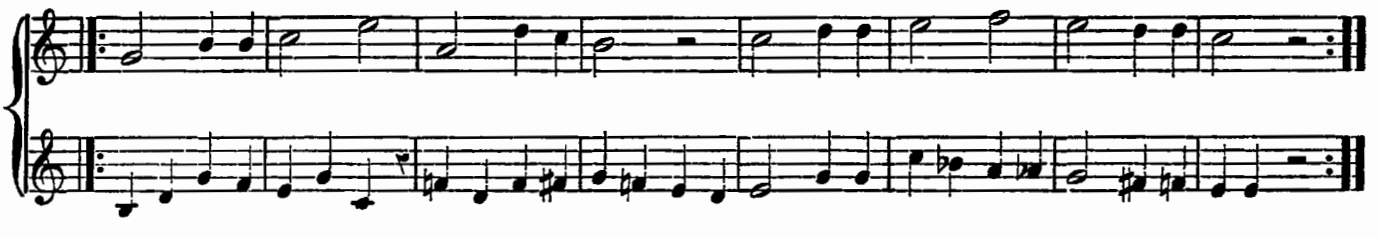

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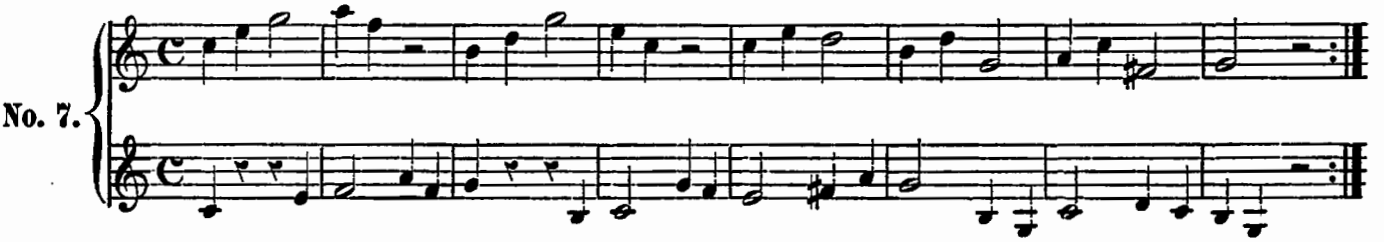
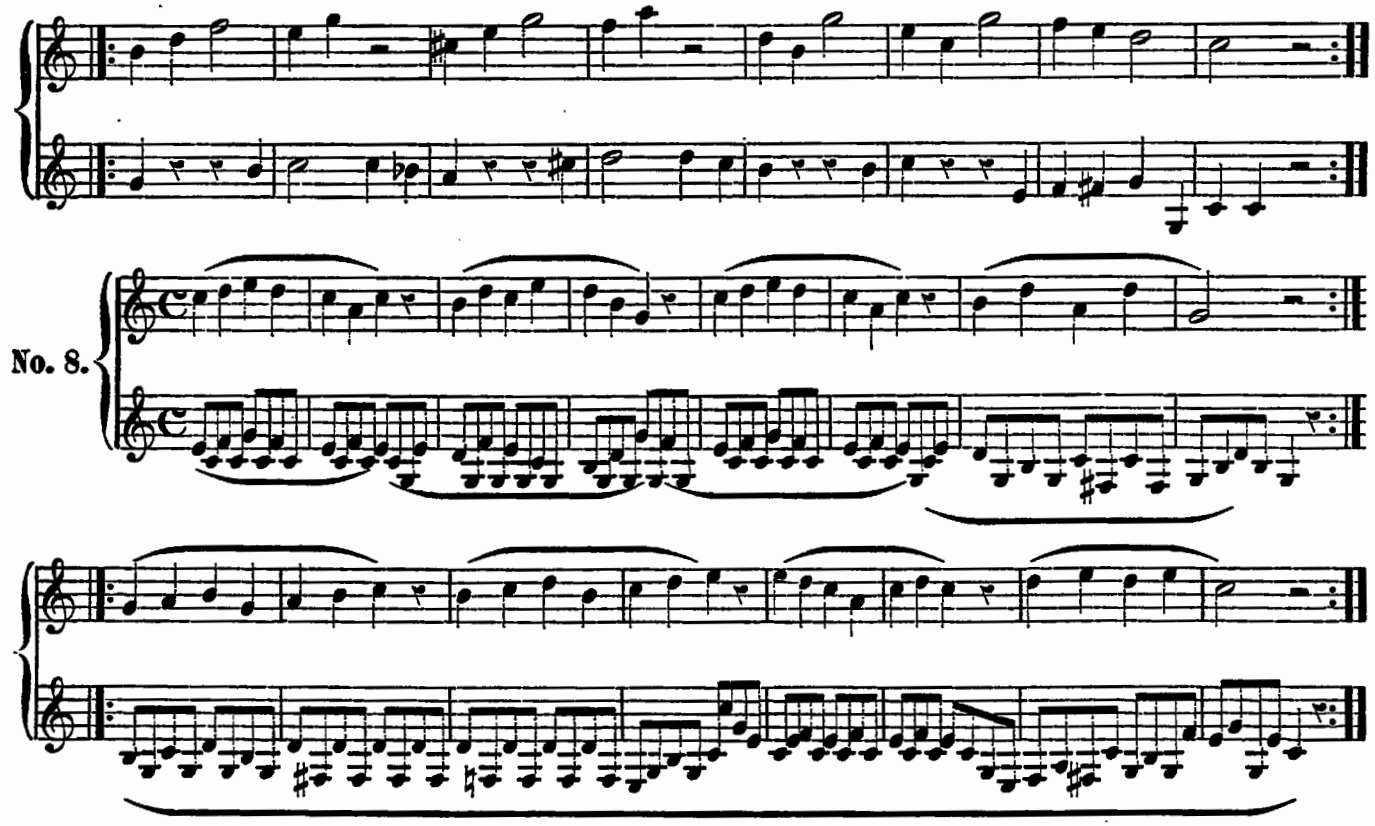




No. 8.

Key of A MINOR.

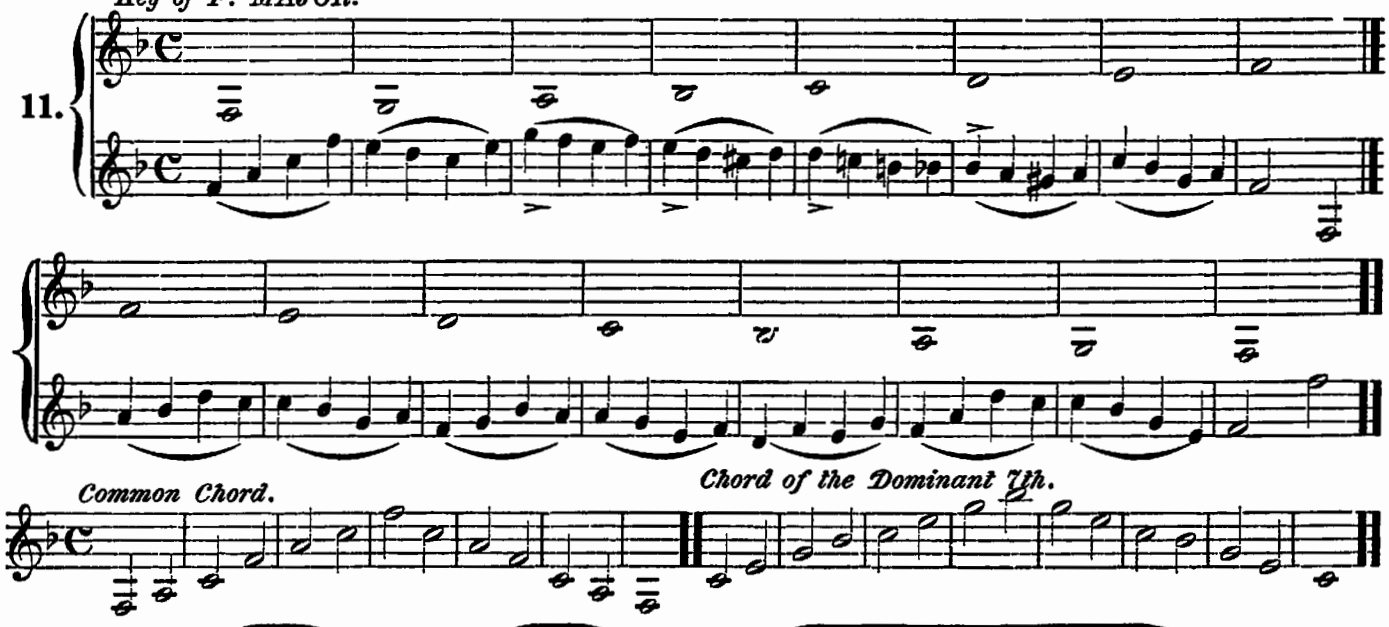
No. 9.

Common Chord. *Chord of the Dominant 7th.*

10.

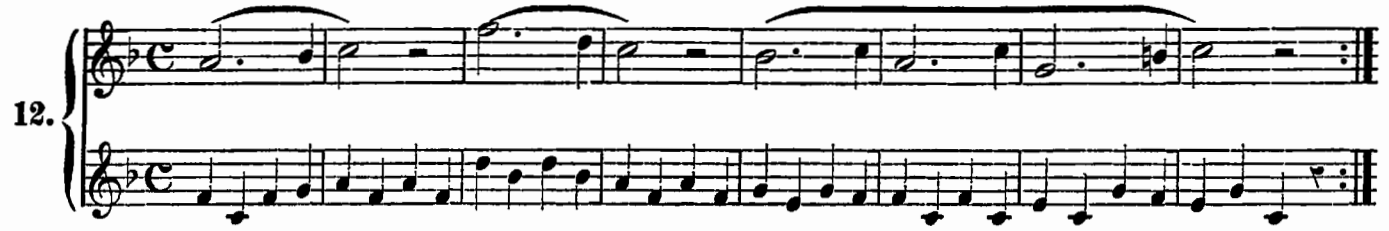
Key of F. MAJOR.

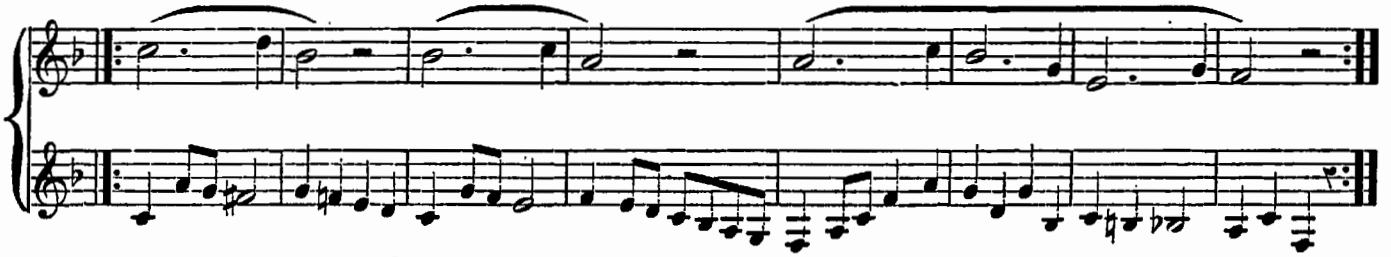
11.



Common Chord. *Chord of the Dominant 7th.*

12.





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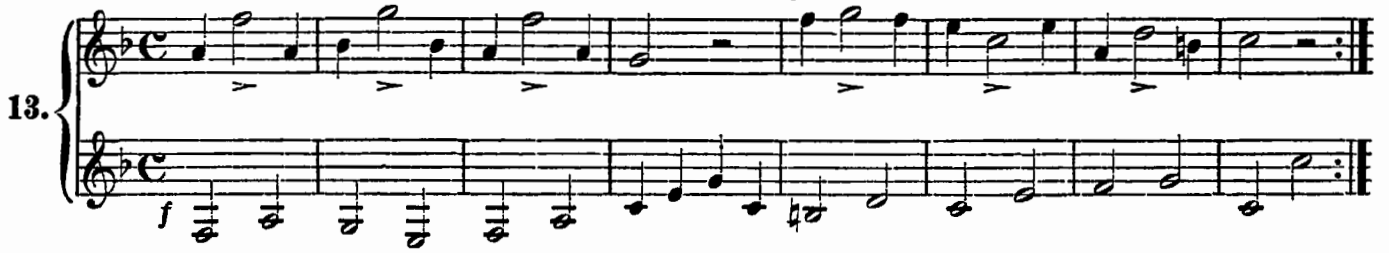

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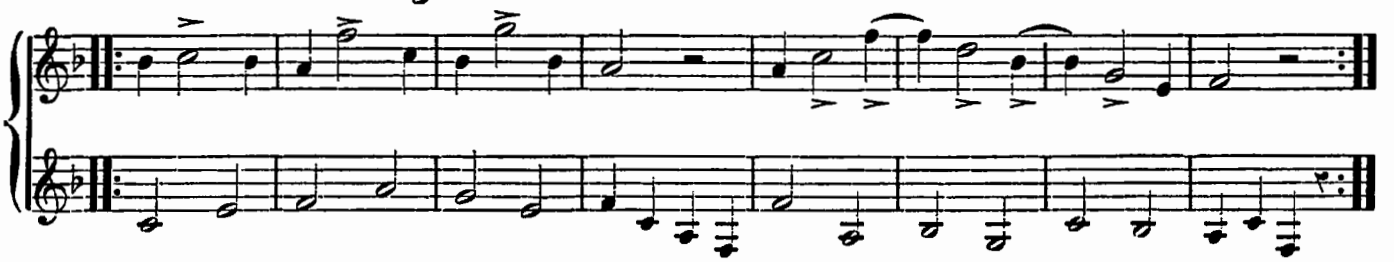

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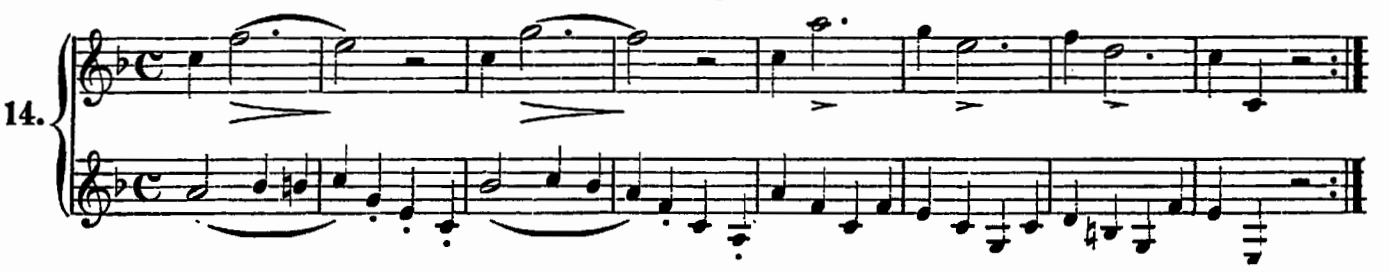
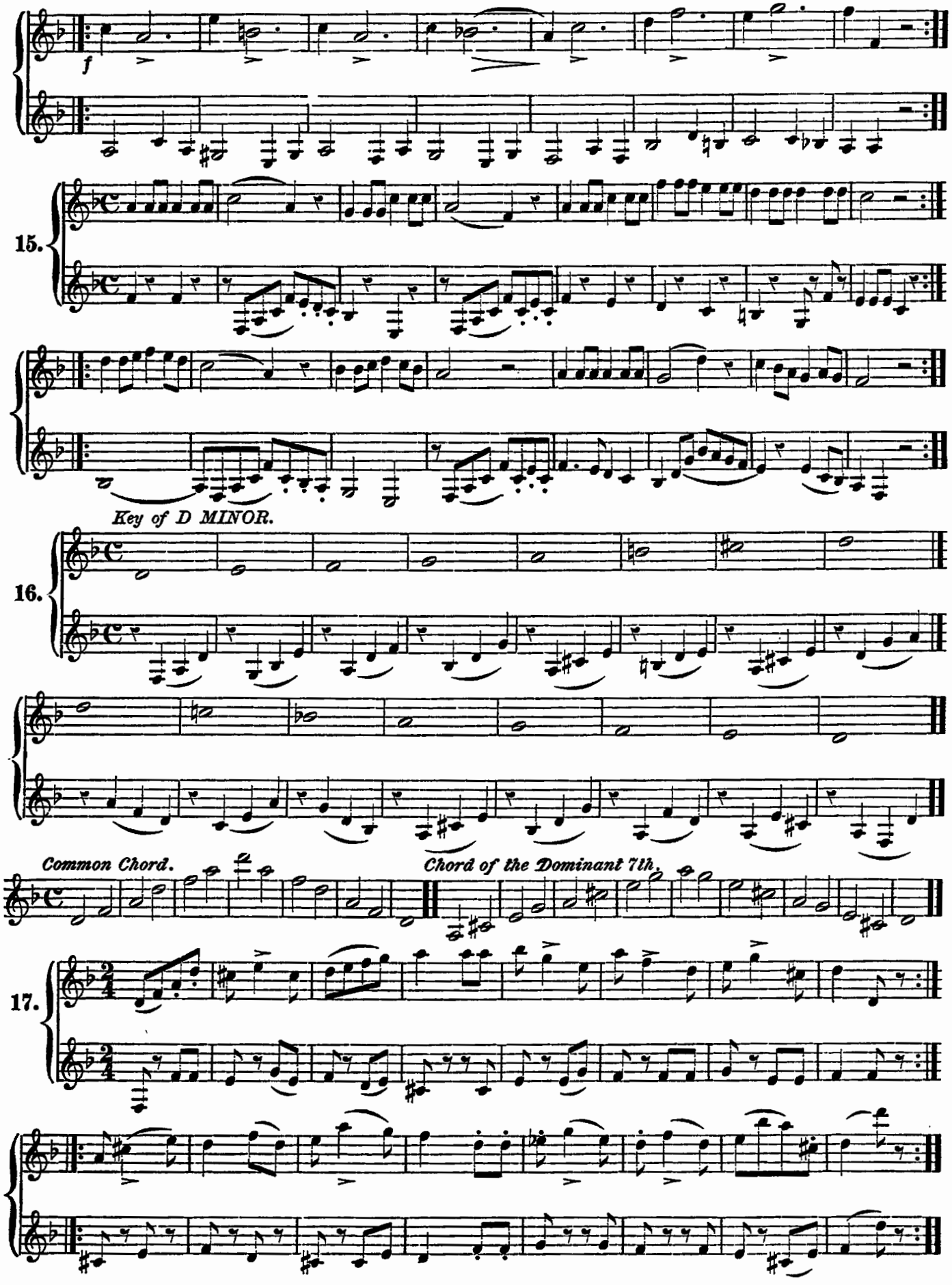



f
15.
Key of D MINOR.
16.
Common Chord.
Chord of the Dominant 7th.
17.

Key of G MAJOR.

18.

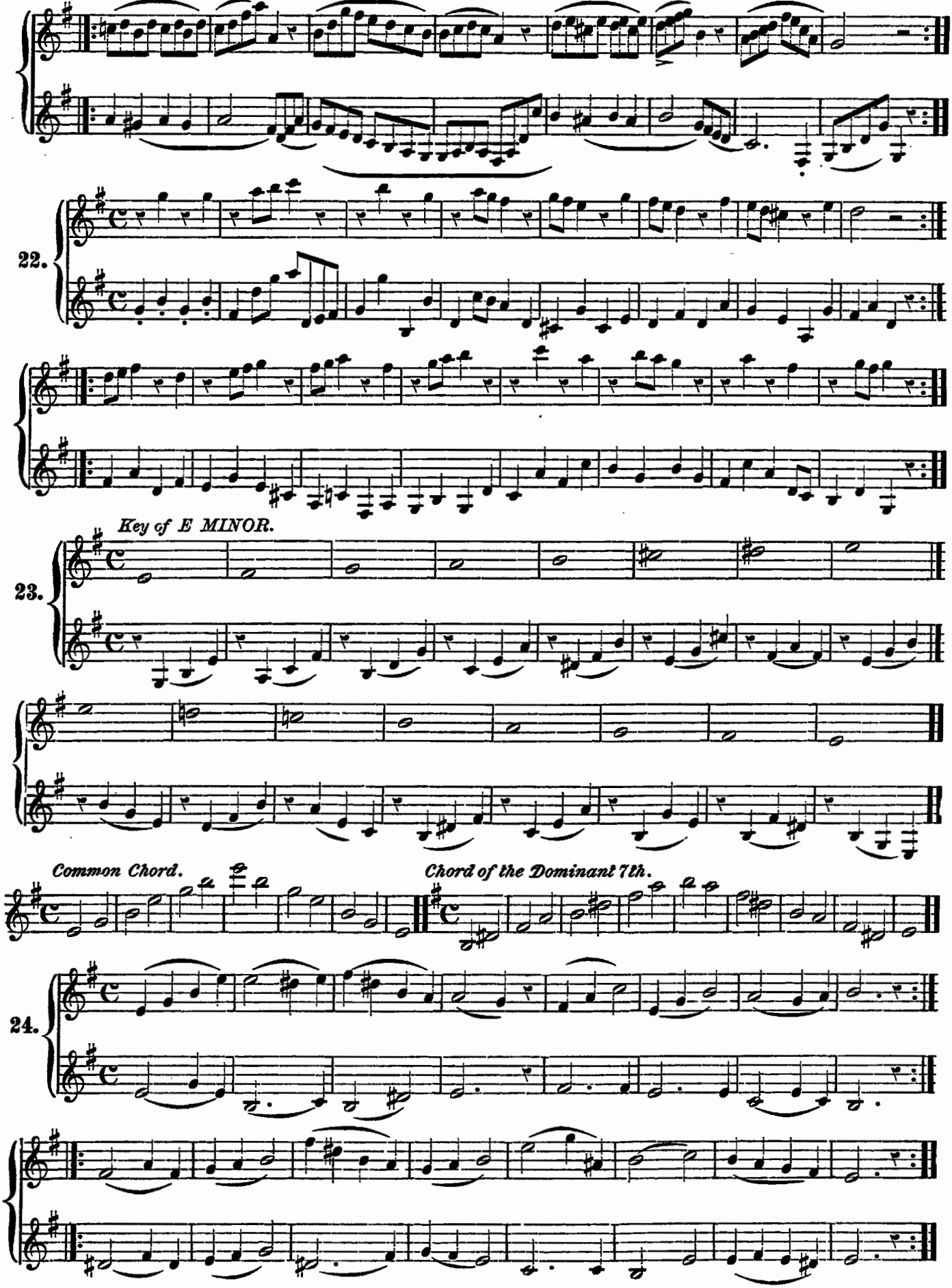
rf

Common Chord. *Chord of the Dominant 7th.*

19.

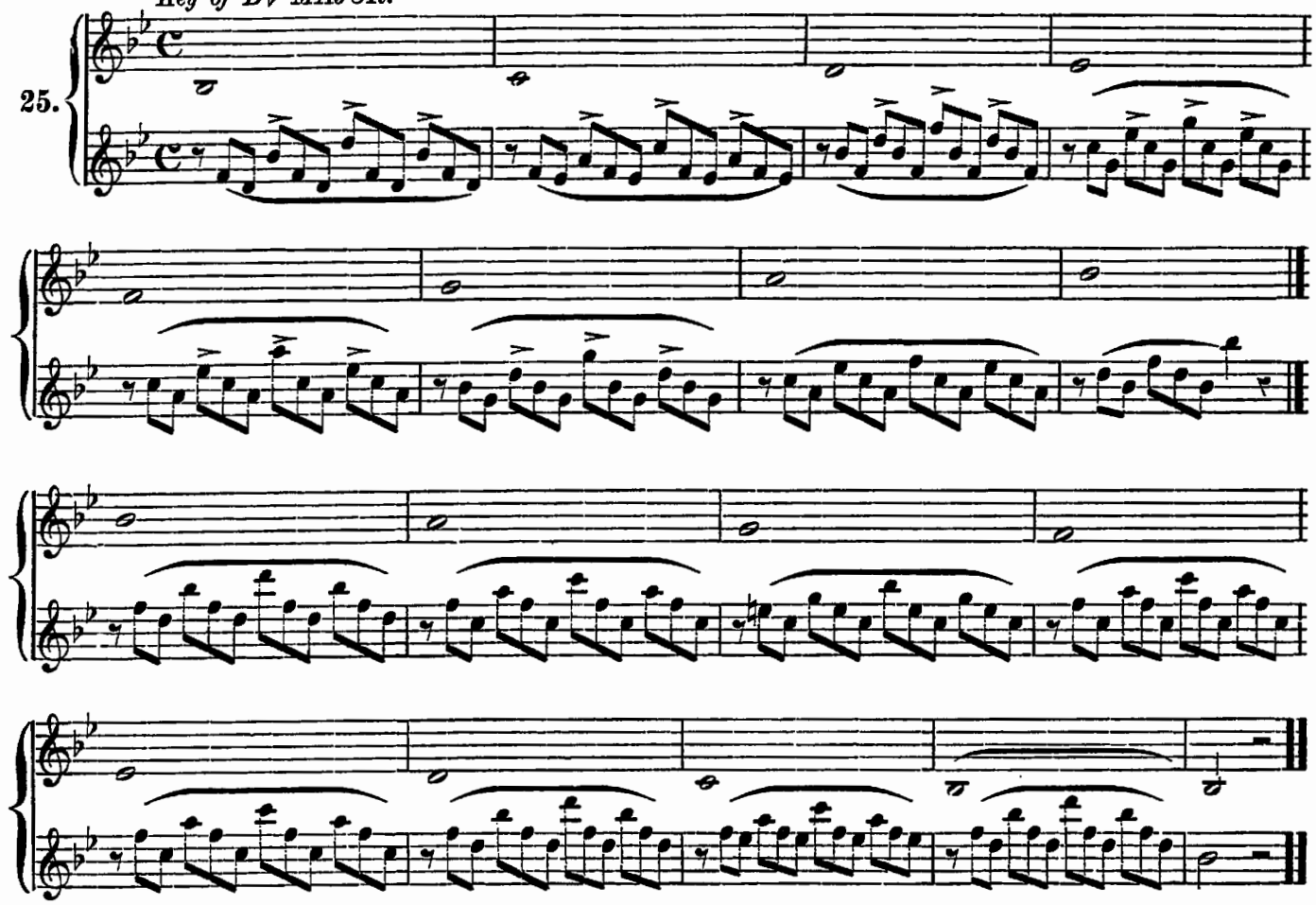
20.

21.

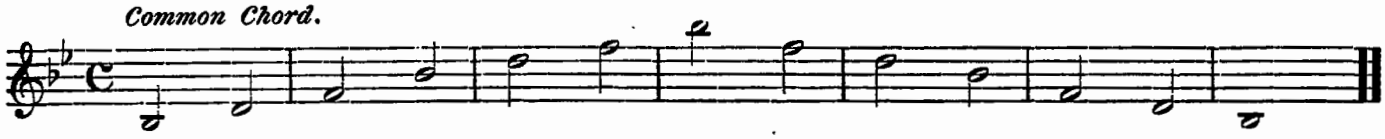

22.
Key of E MINOR.
23.
Common Chord.
Chord of the Dominant 7th.
24.

Key of B♭ MAJOR.

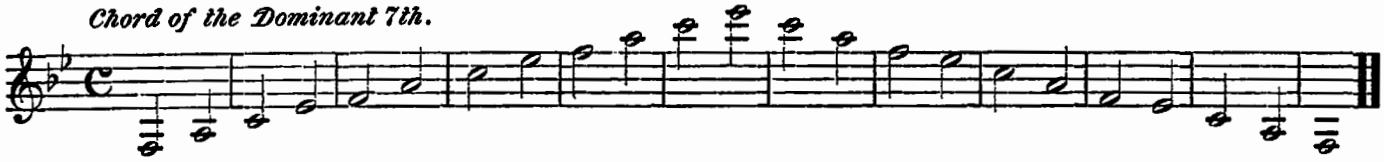
25.



Common Chord.

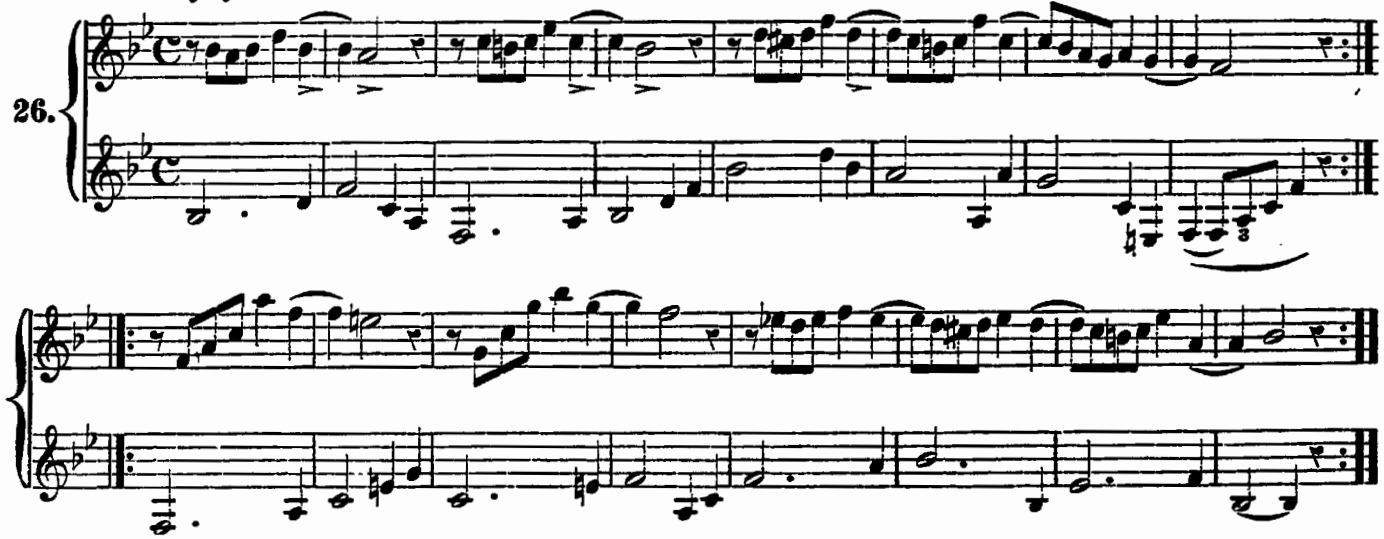


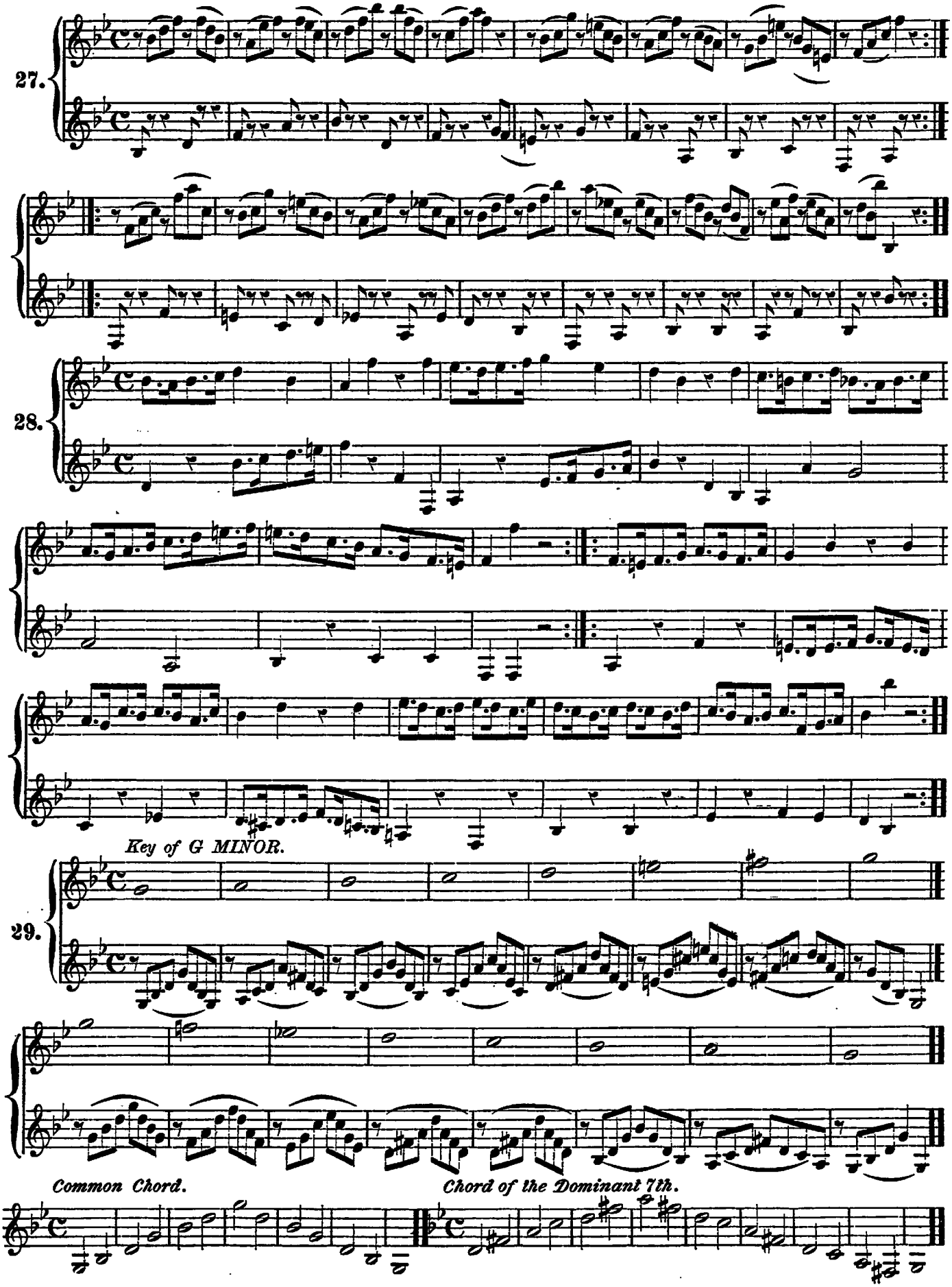
Chord of the Dominant 7th.



Key of B♭ MAJOR.

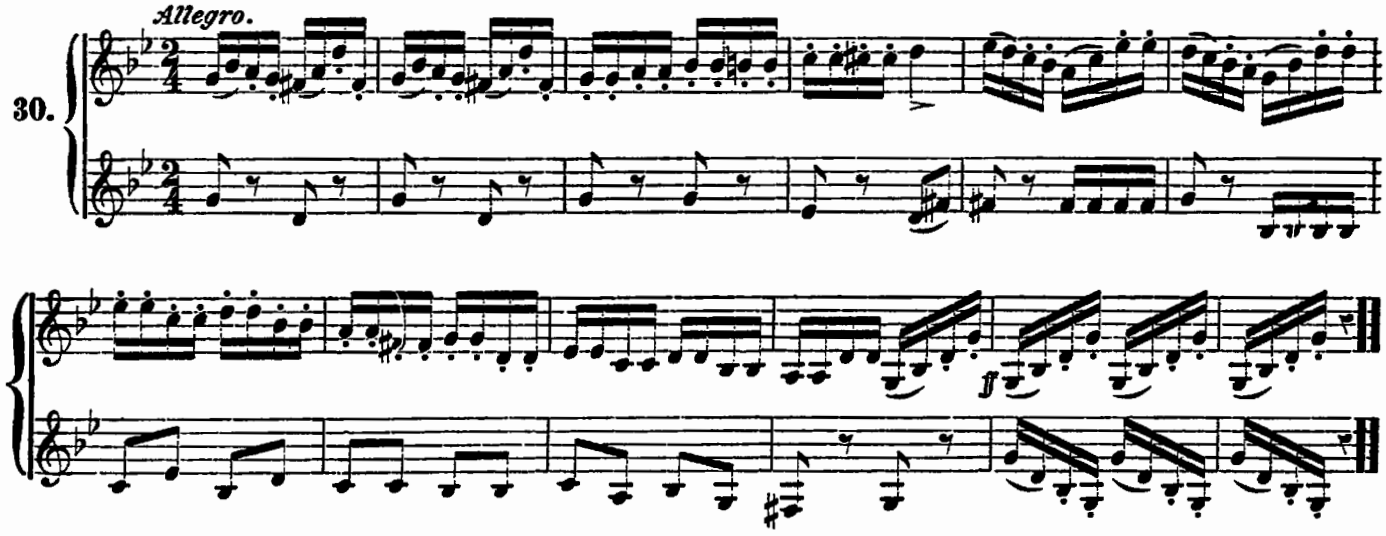
26.




27.
28.
Key of G MINOR.
29.
Common Chord.
Chord of the Dominant 7th.

Allegro.

30.



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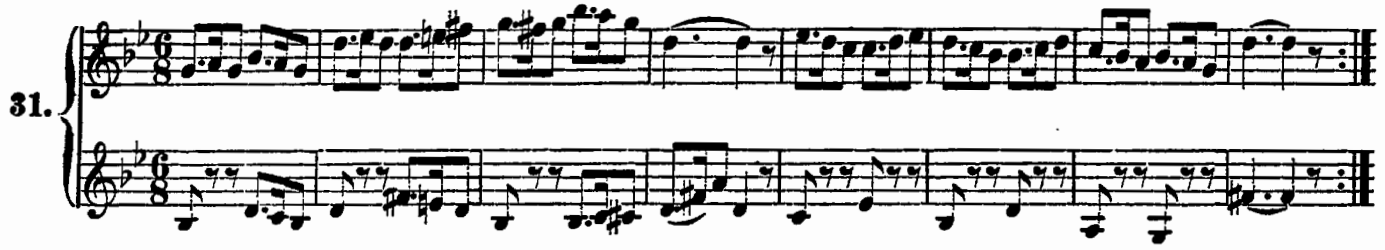

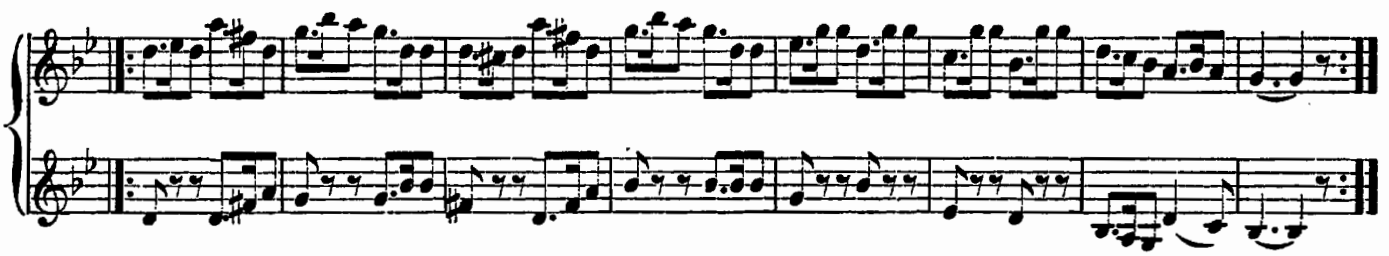

Key of D MAJOR.

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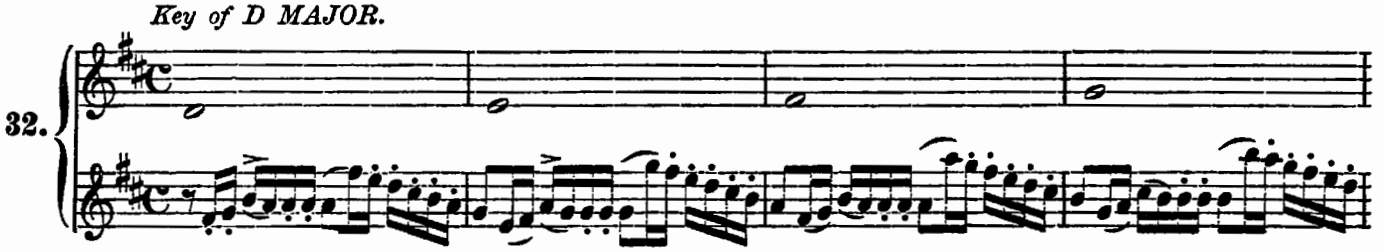
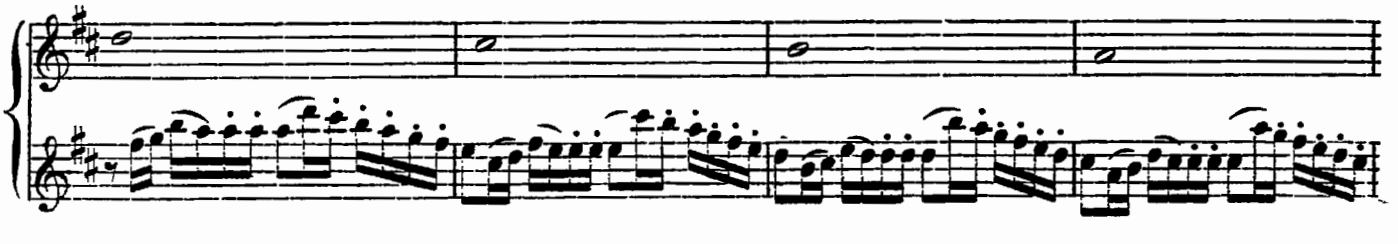
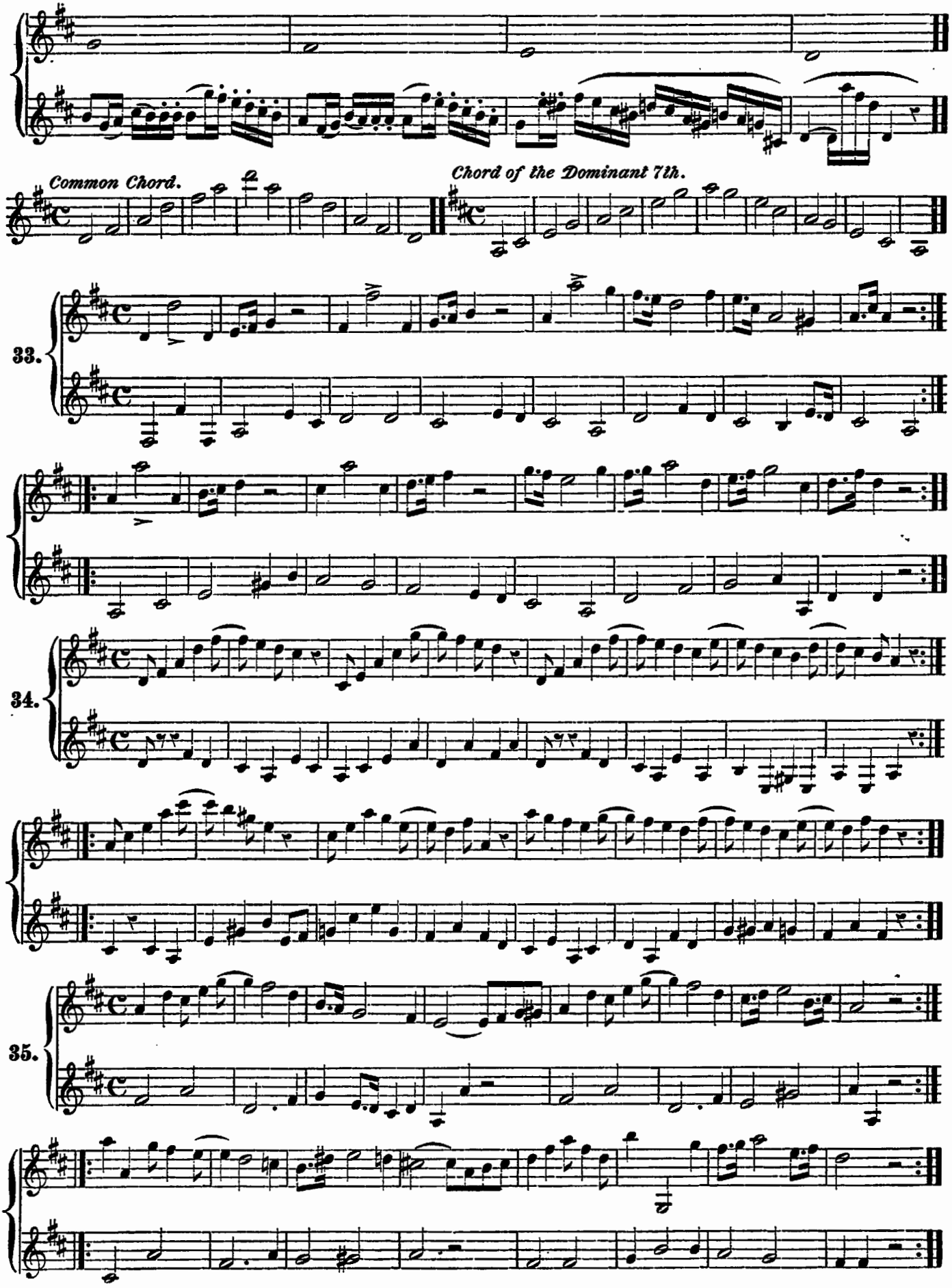
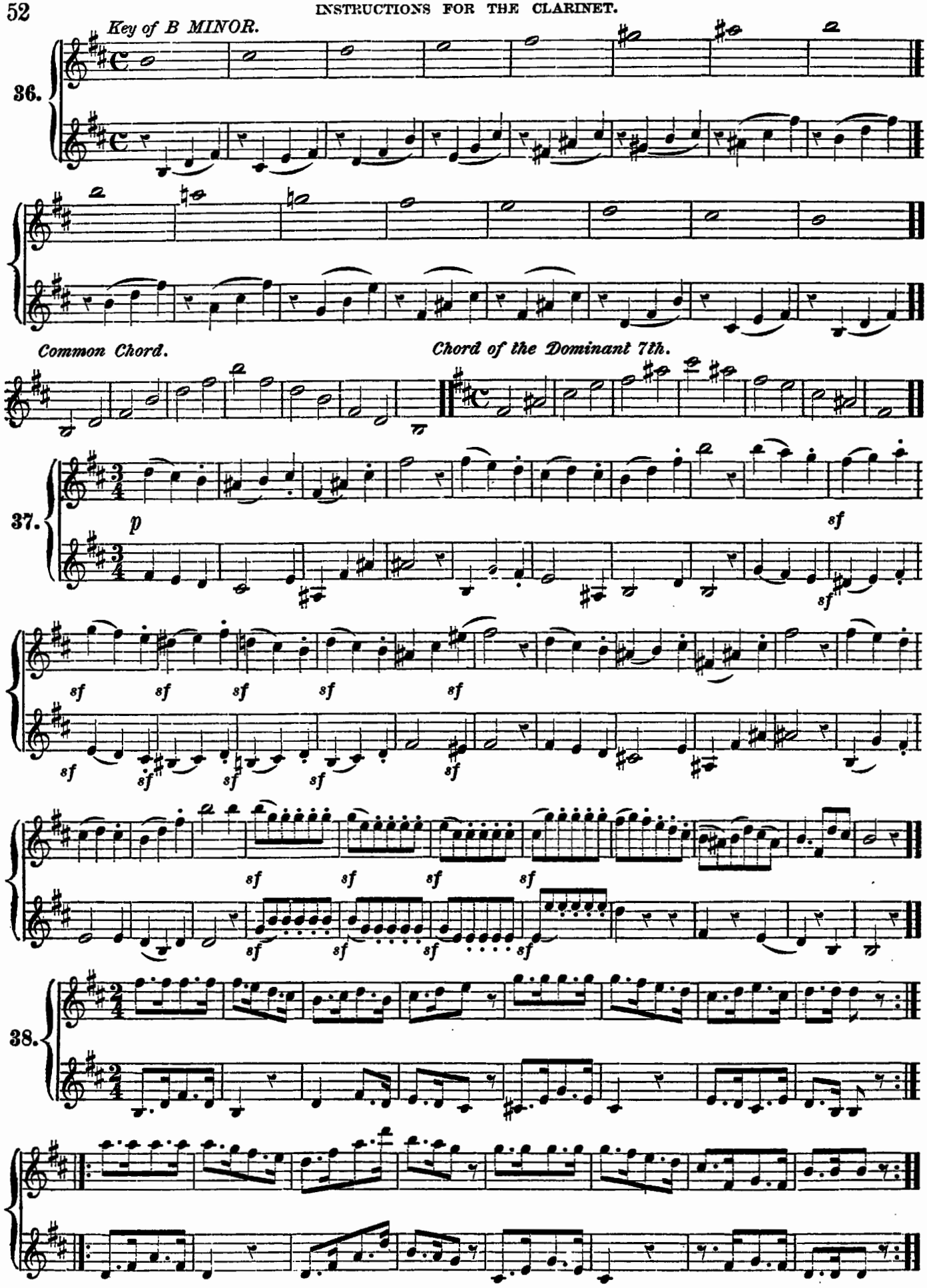


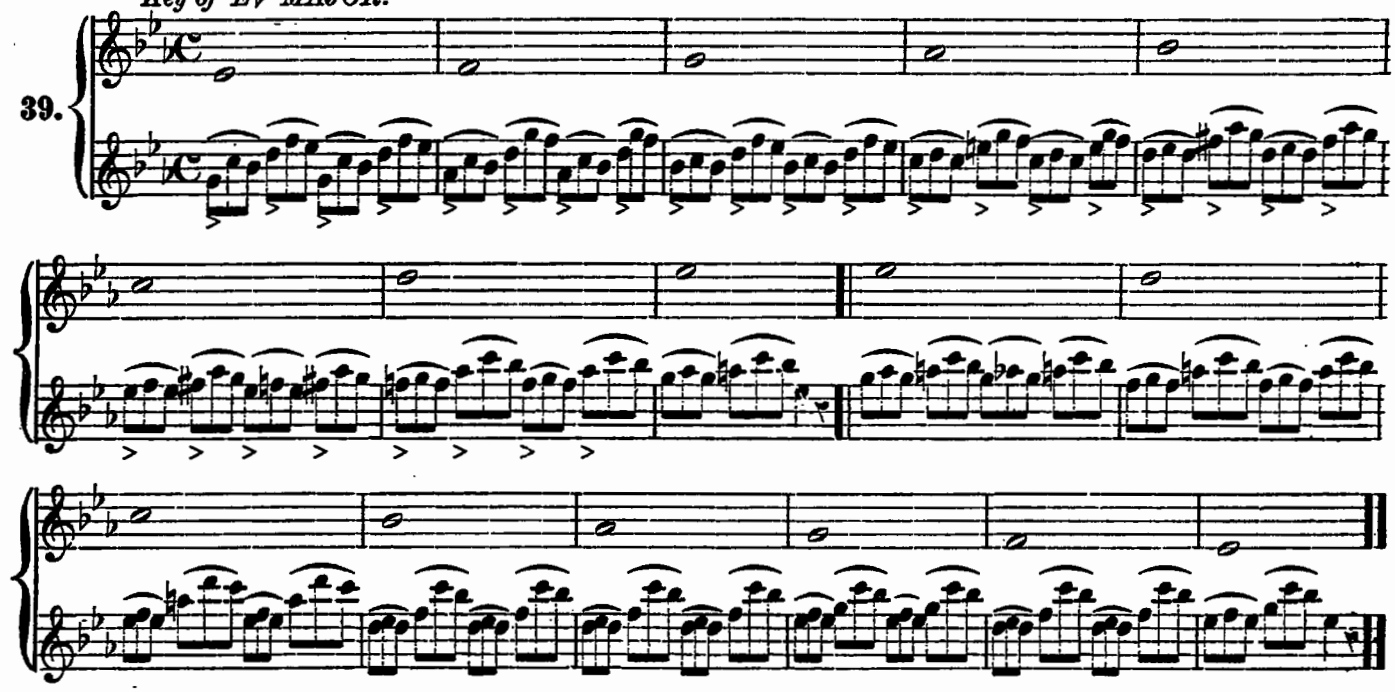



Common Chord.
Chord of the Dominant 7th.
33.
34.
35.

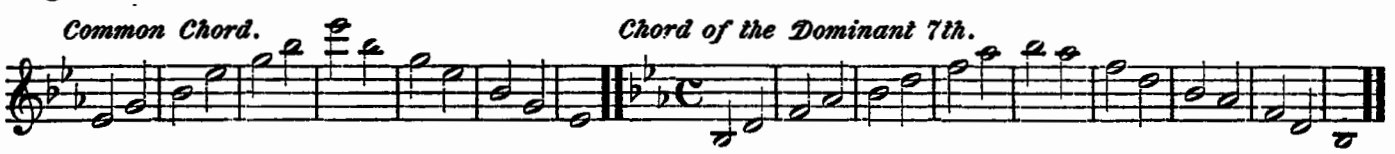

Key of B MINOR.
36.
Common Chord.
Chord of the Dominant 7th.
37.
p
sf
38.

Key of E♭ MAJOR.

39.



Common Chord. *Chord of the Dominant 7th.*



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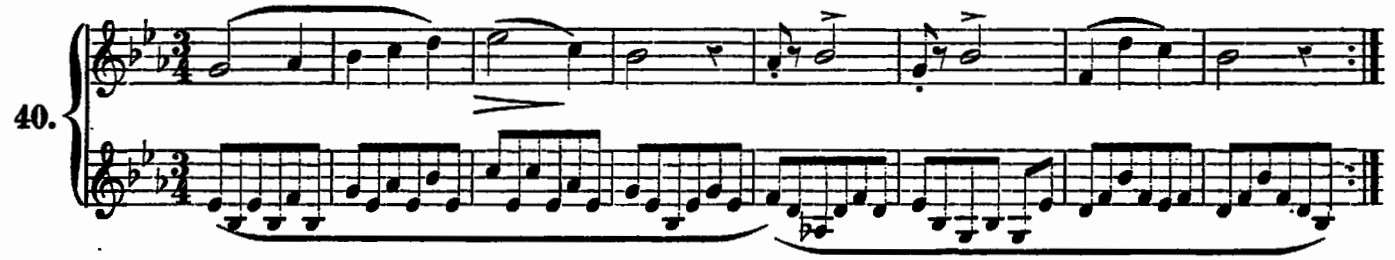

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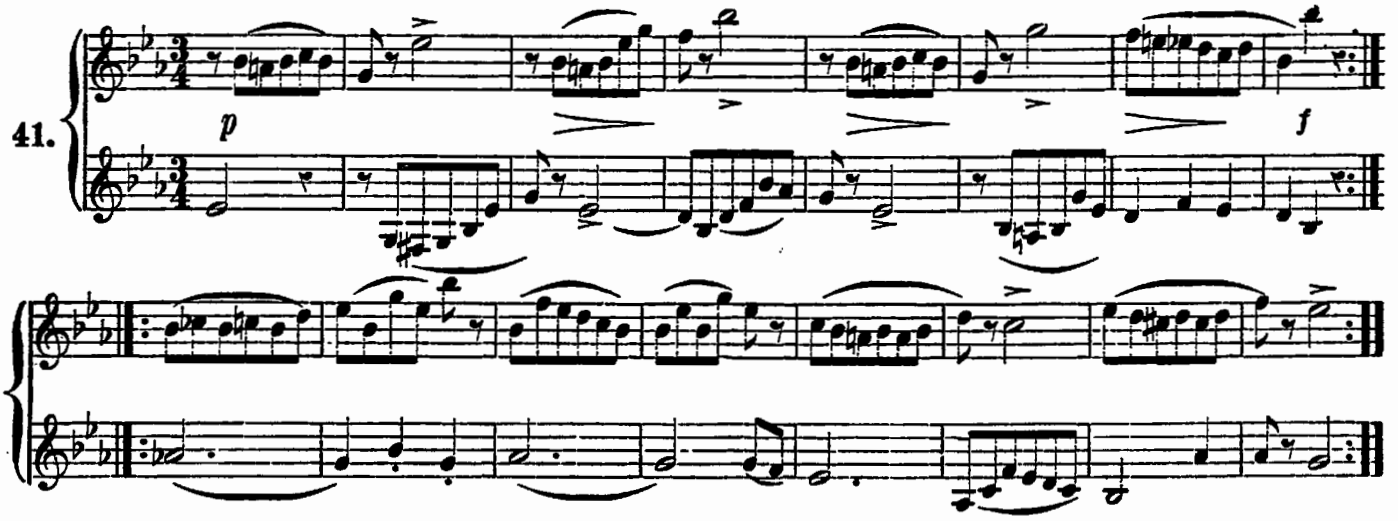
p *f*



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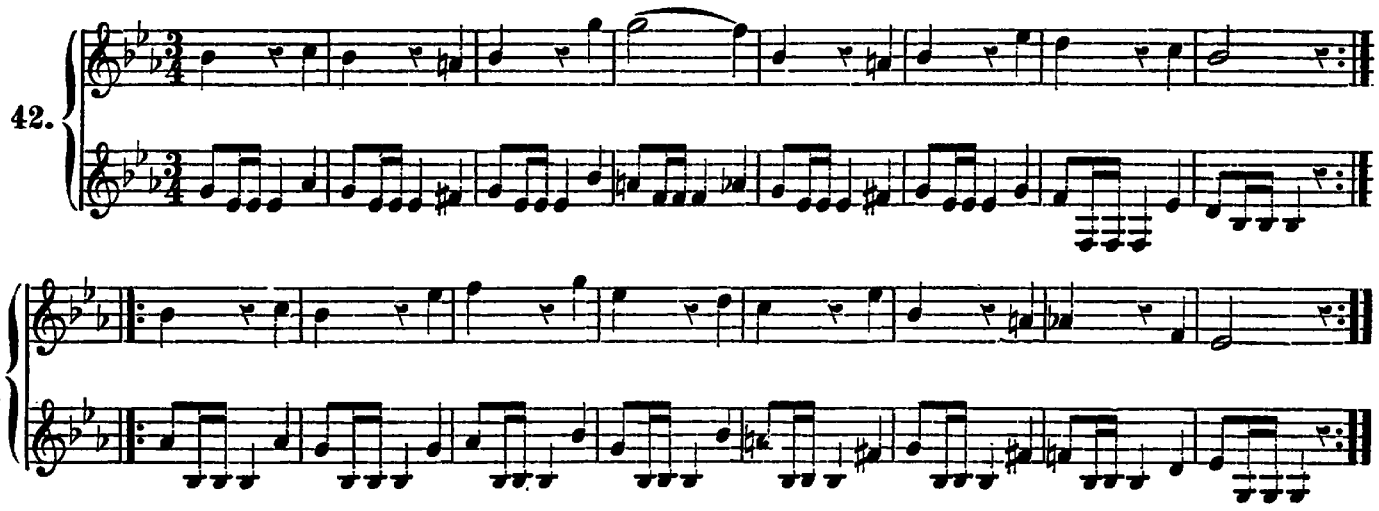

Key of C MINOR.

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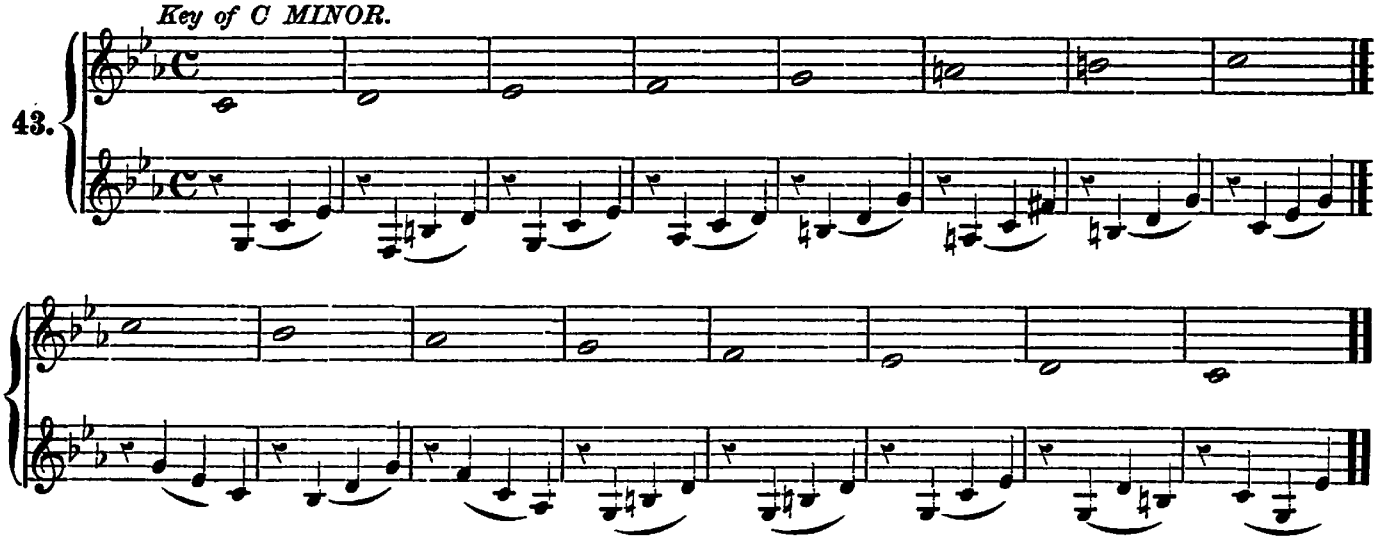
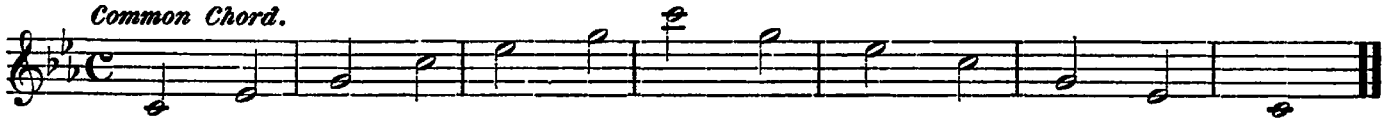
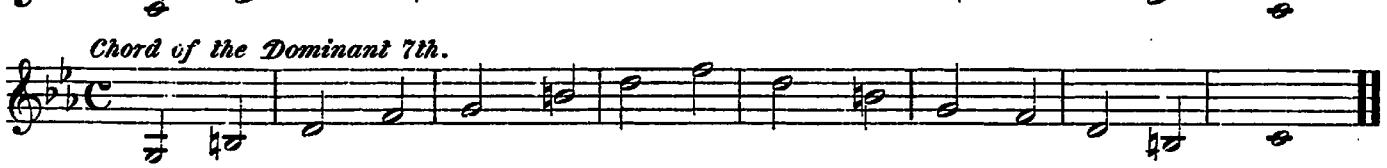


Common Chord.



Chord of the Dominant 7th.



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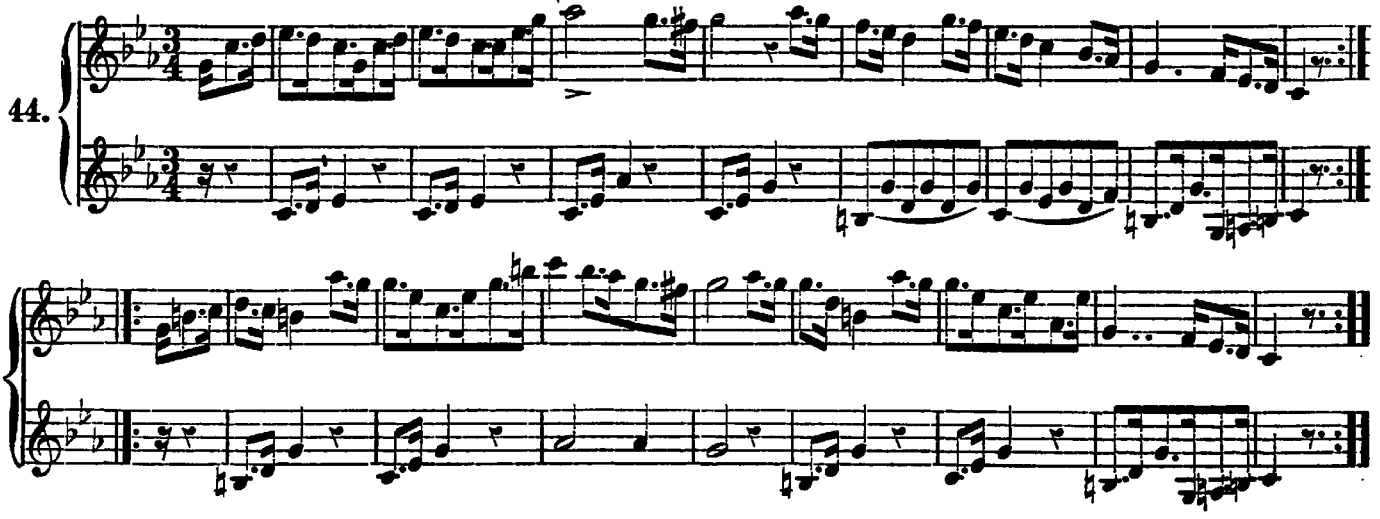

Key of A MAJOR.

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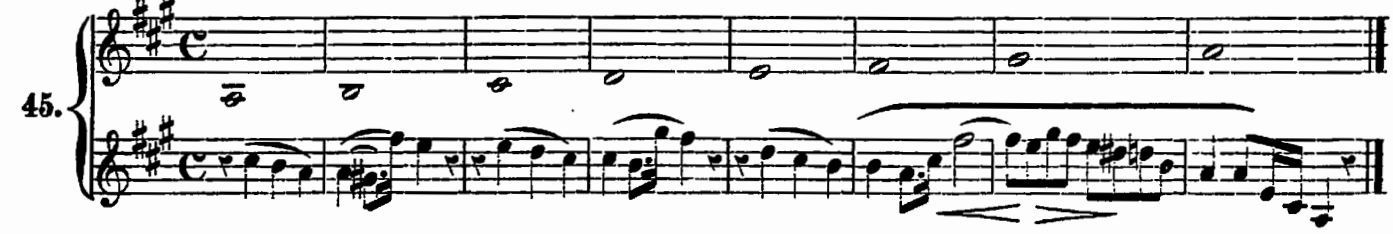
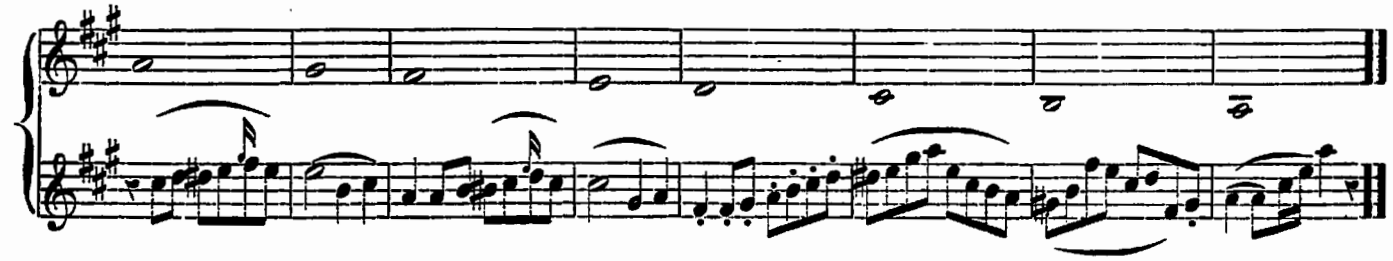
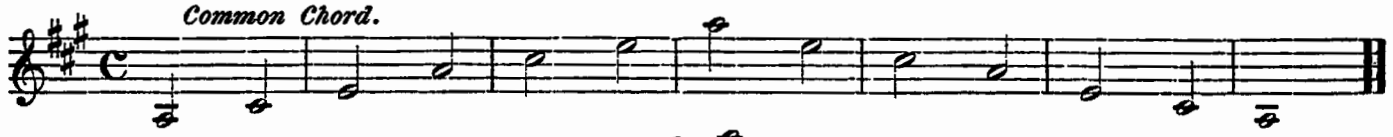
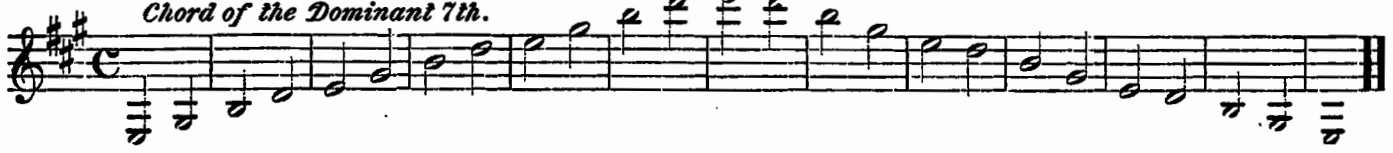




Common Chord.



Chord of the Dominant 7th.



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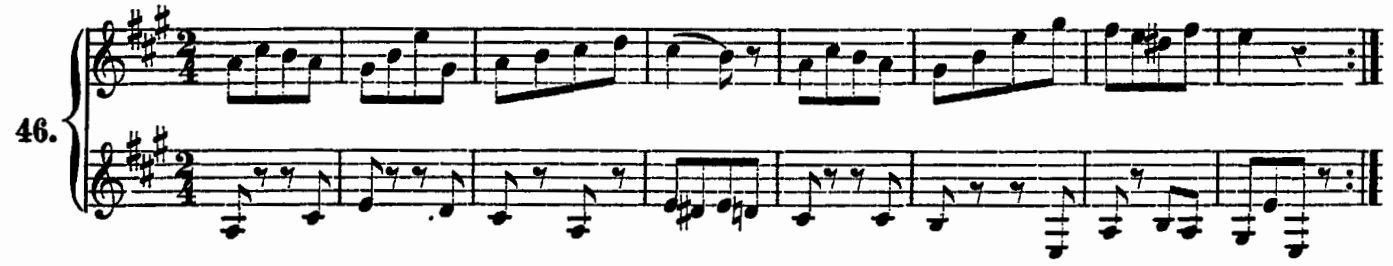

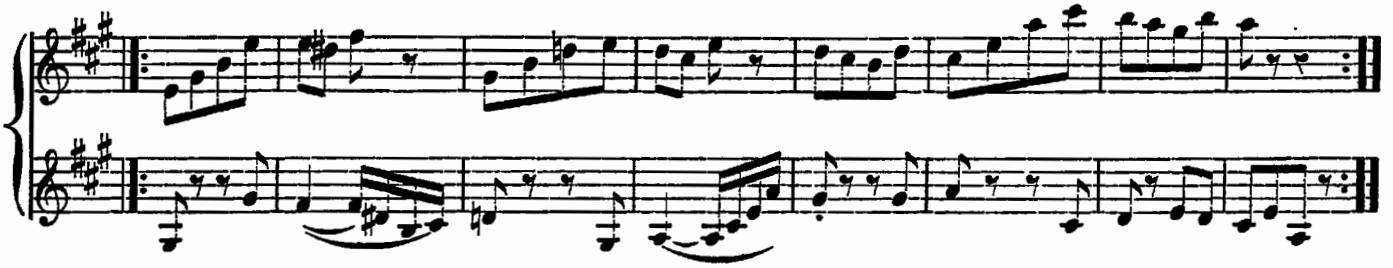

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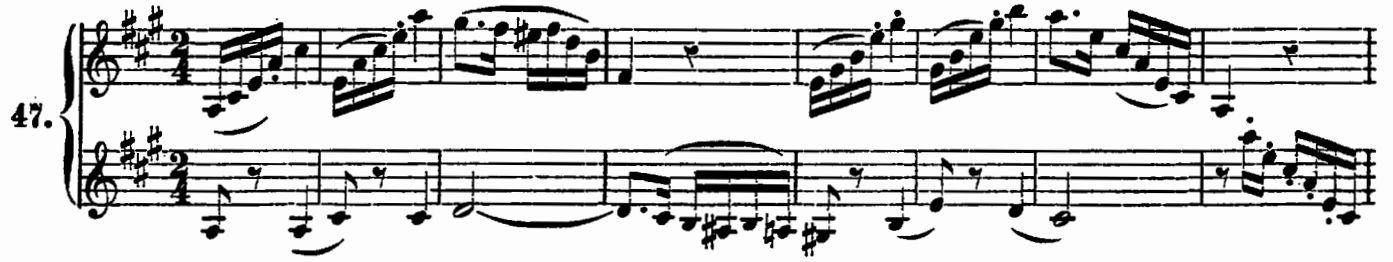
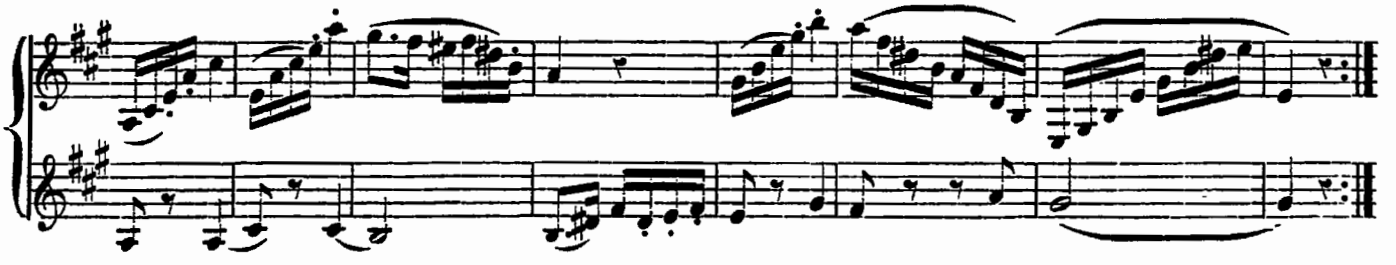
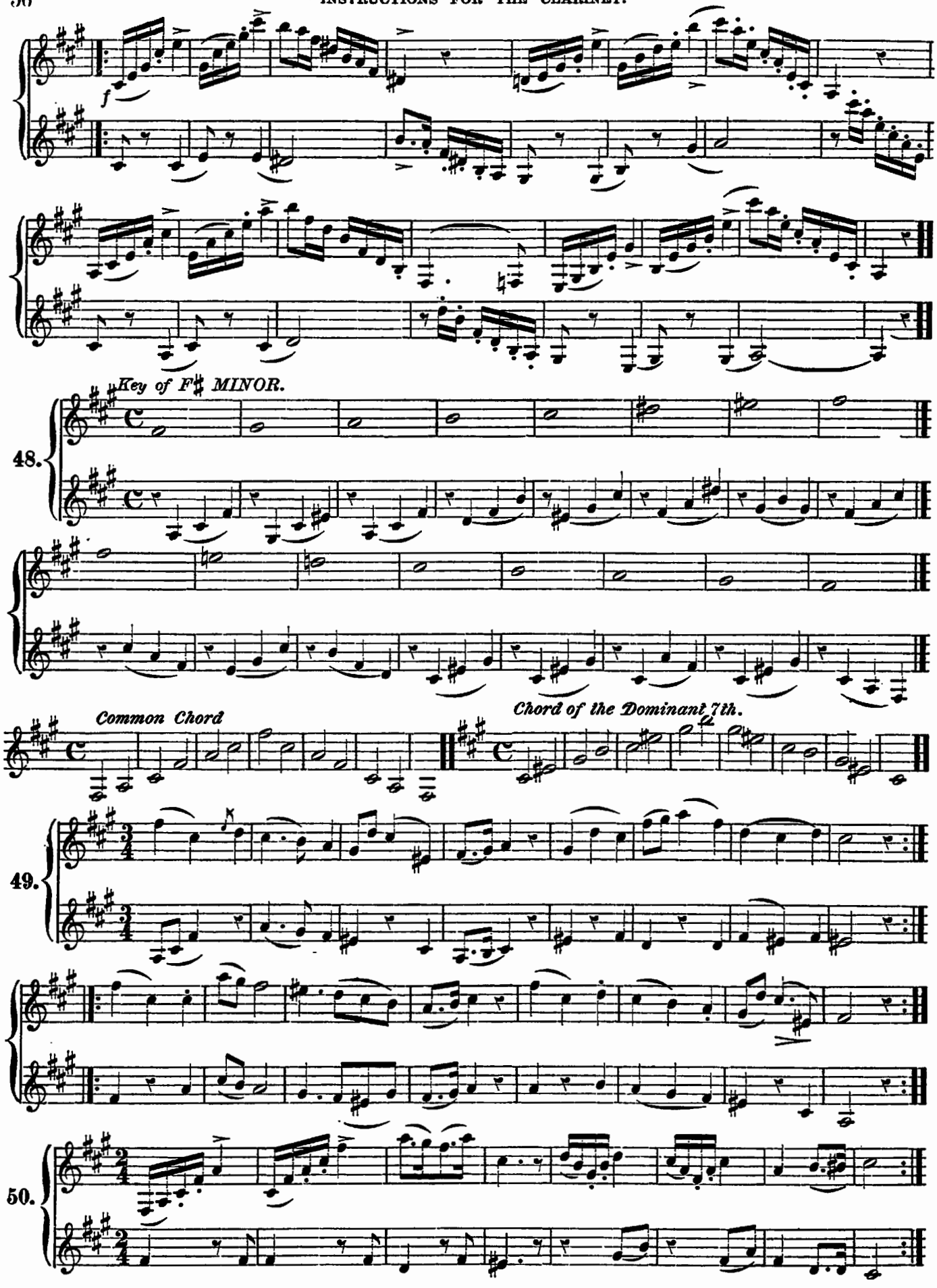
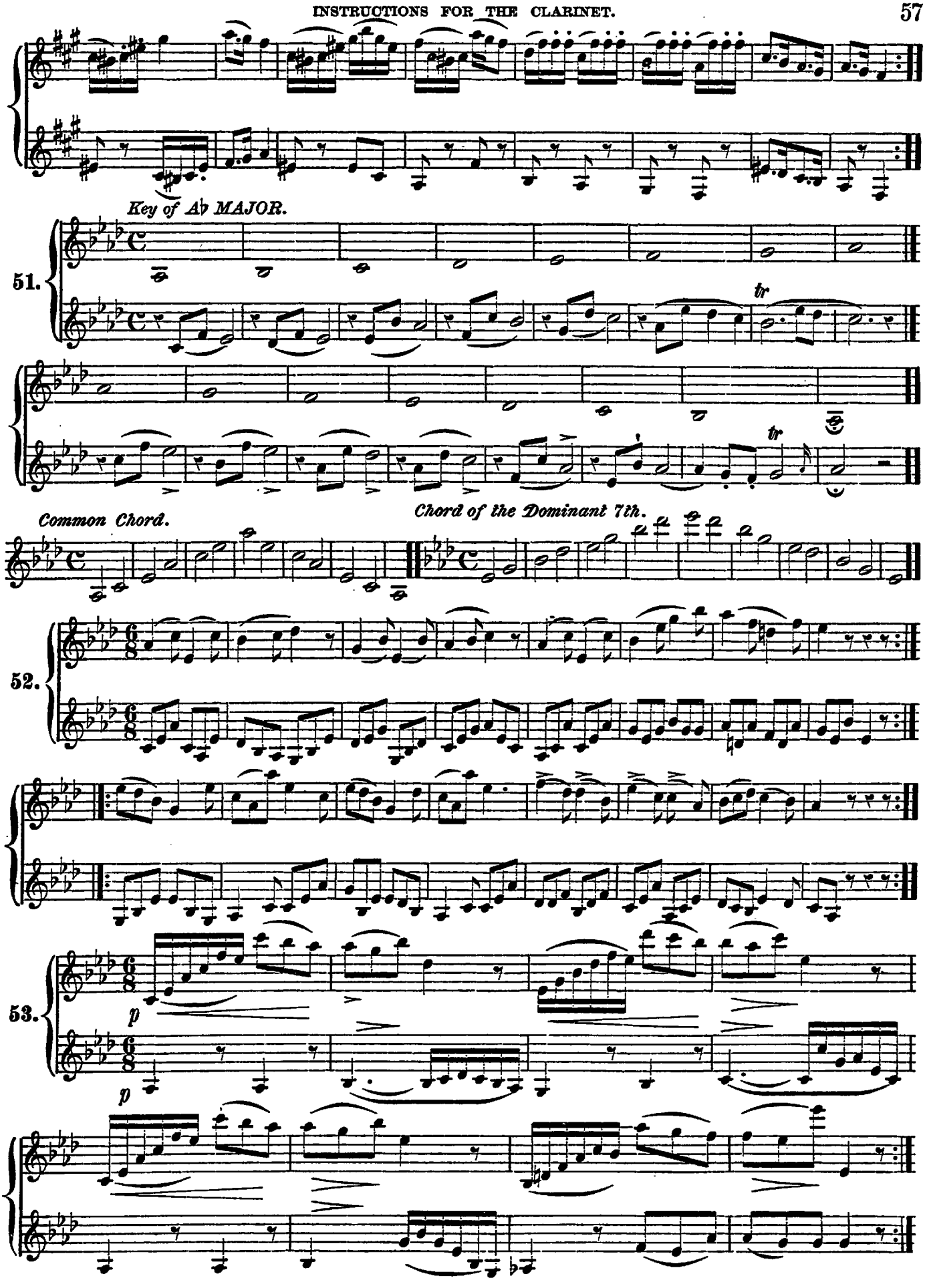
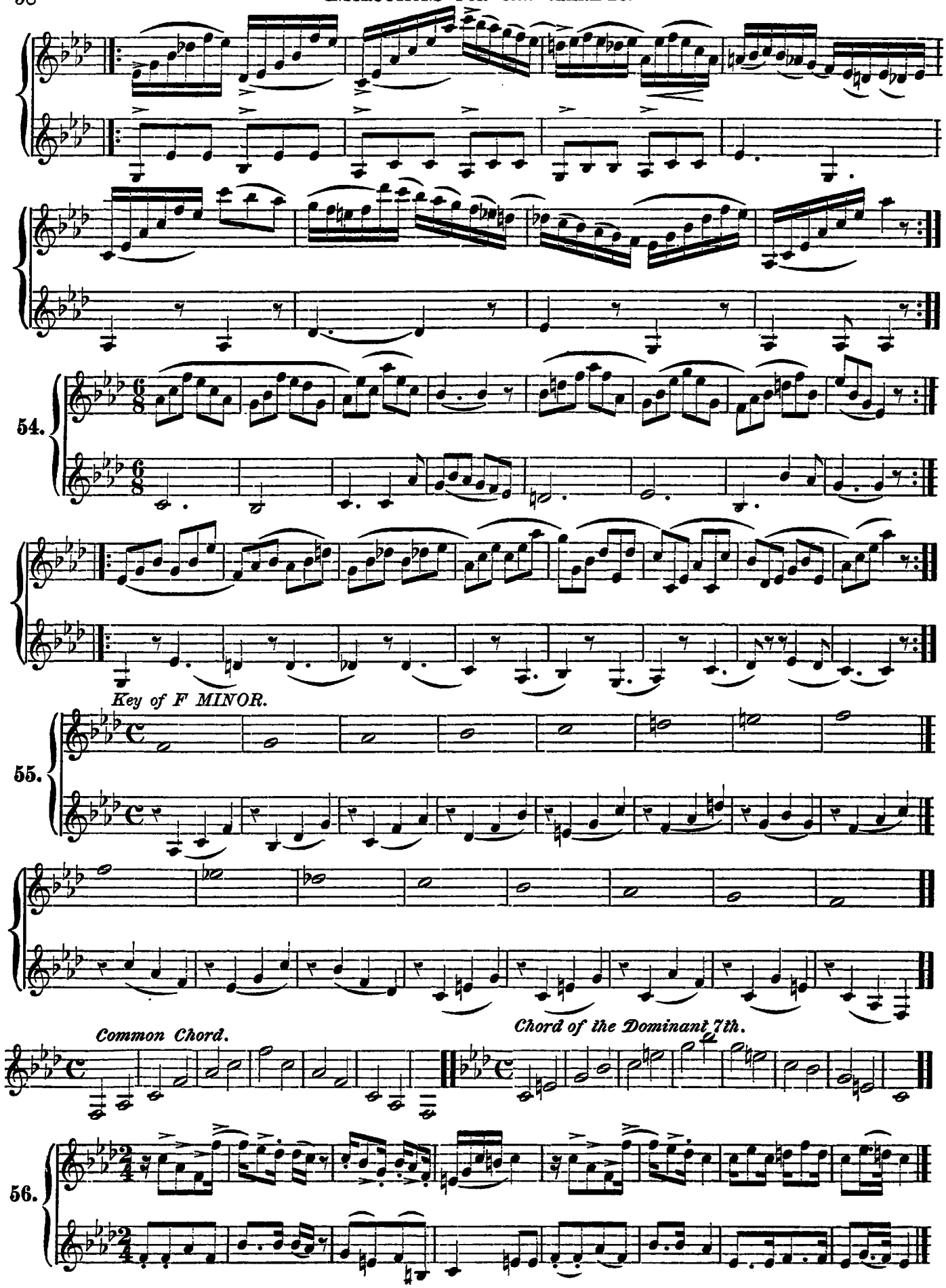





f
Key of F♯ MINOR.
48.
Common Chord
Chord of the Dominant 7th.
49.
50.


Key of Ab MAJOR.
51.
tr
tr
Common Chord.
Chord of the Dominant 7th.
52.
53.
p
p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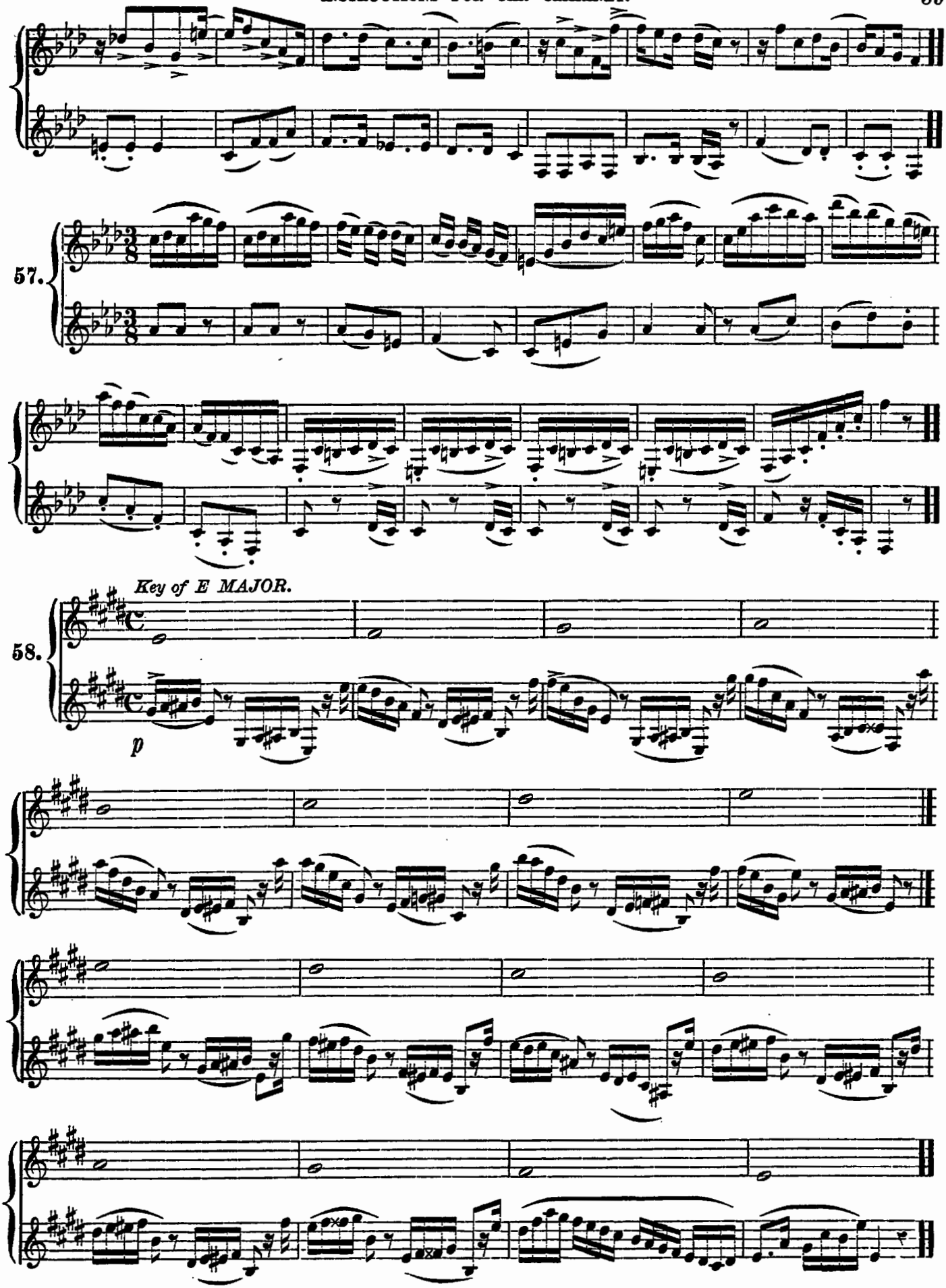
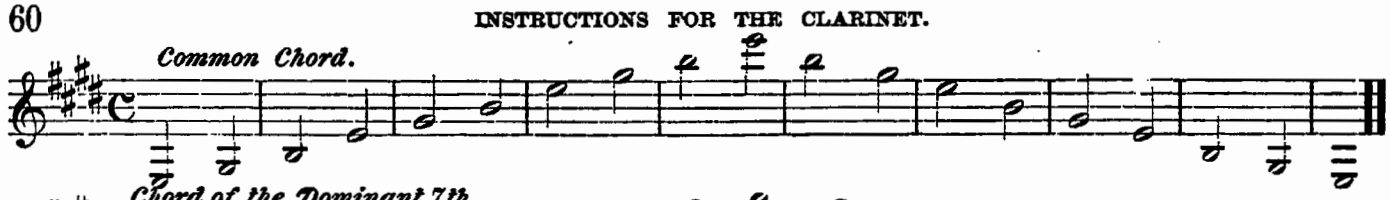
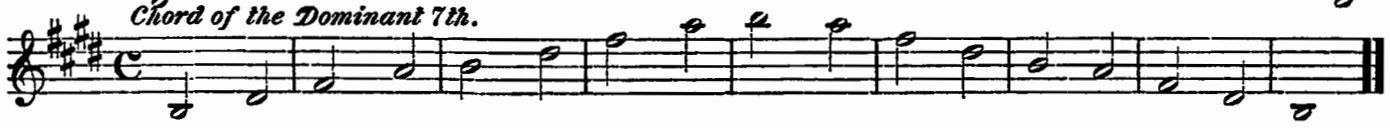
Key of F MINOR.
55.
Common Chord.
Chord of the Dominant 7th.
56.


57.
58.
Key of E MAJOR.
p

Common Chord.



Chord of the Dominant 7th.



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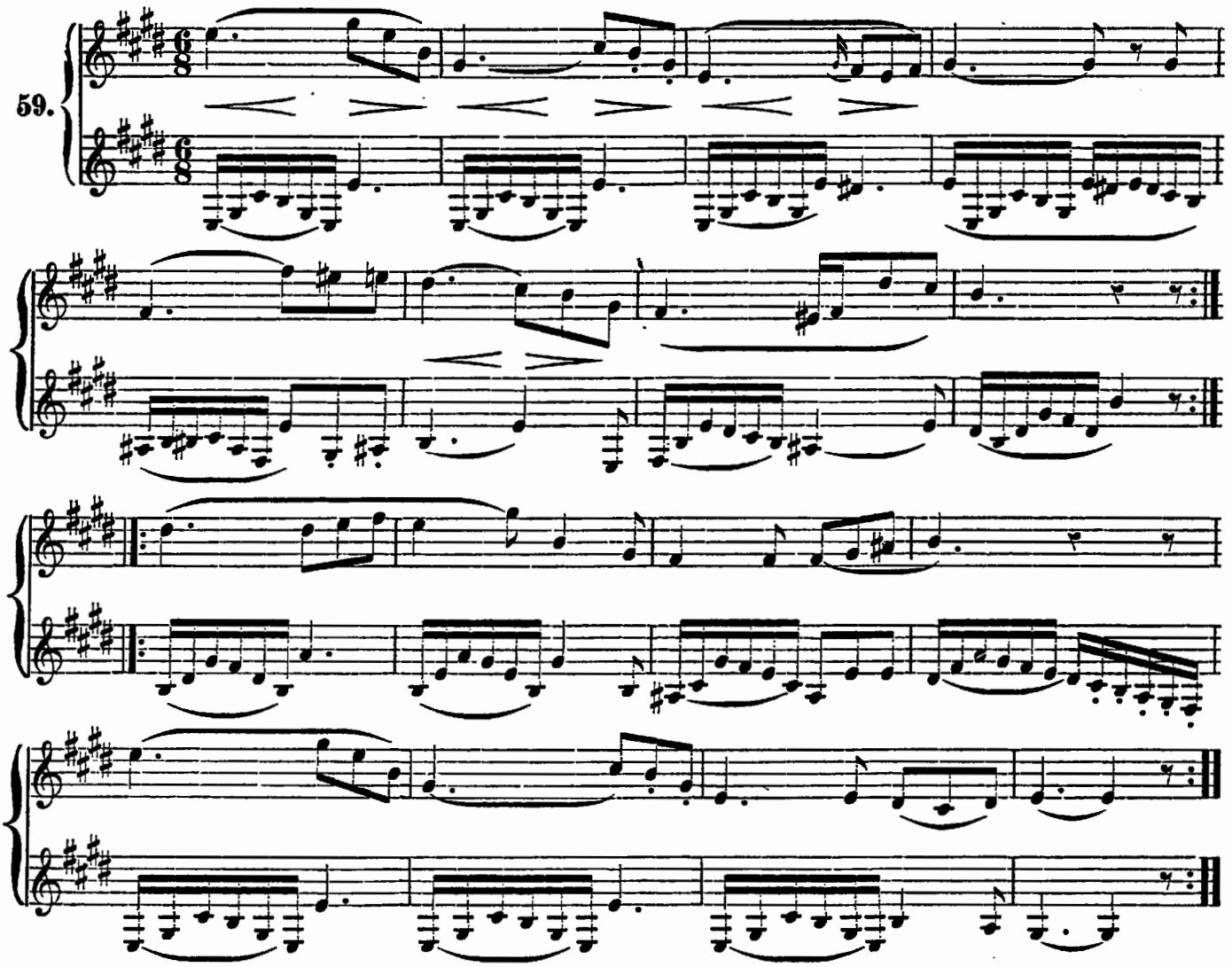

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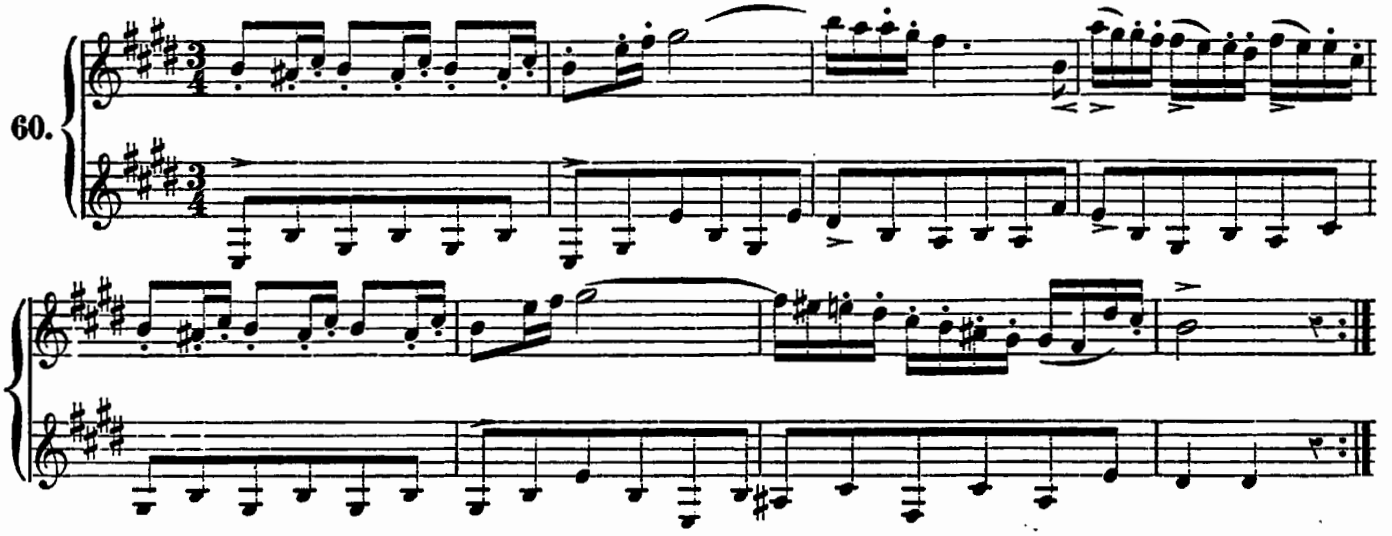
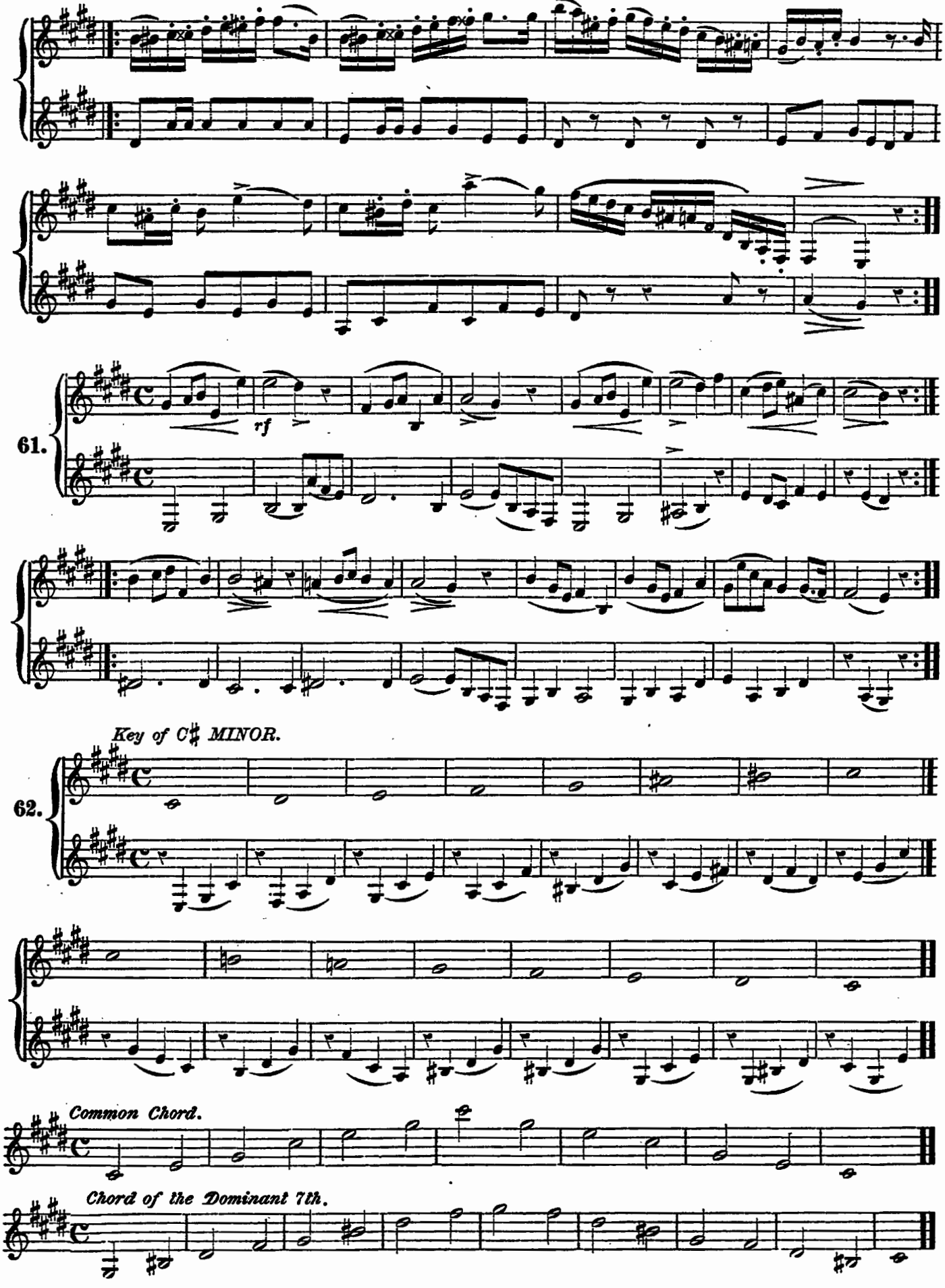
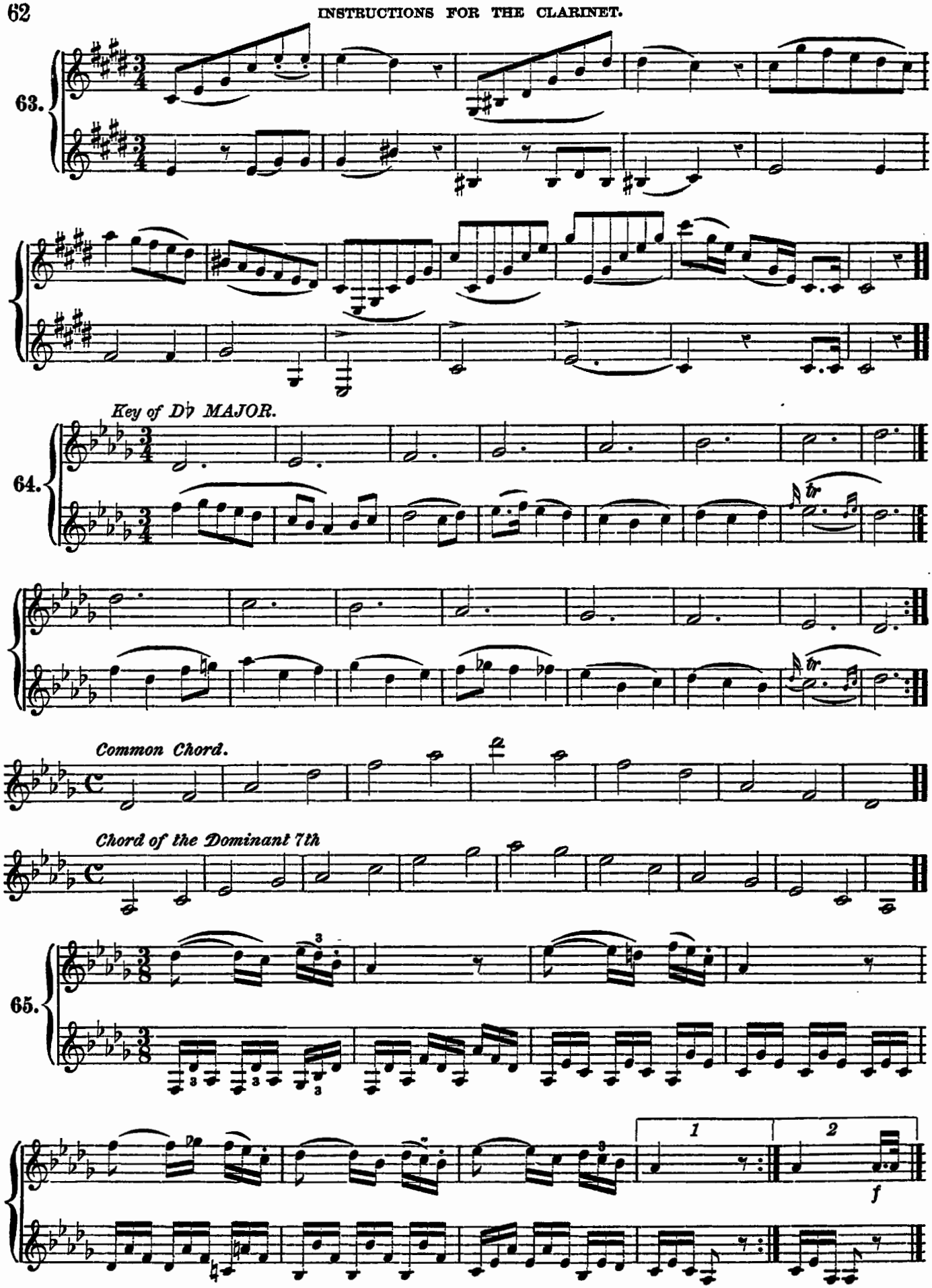
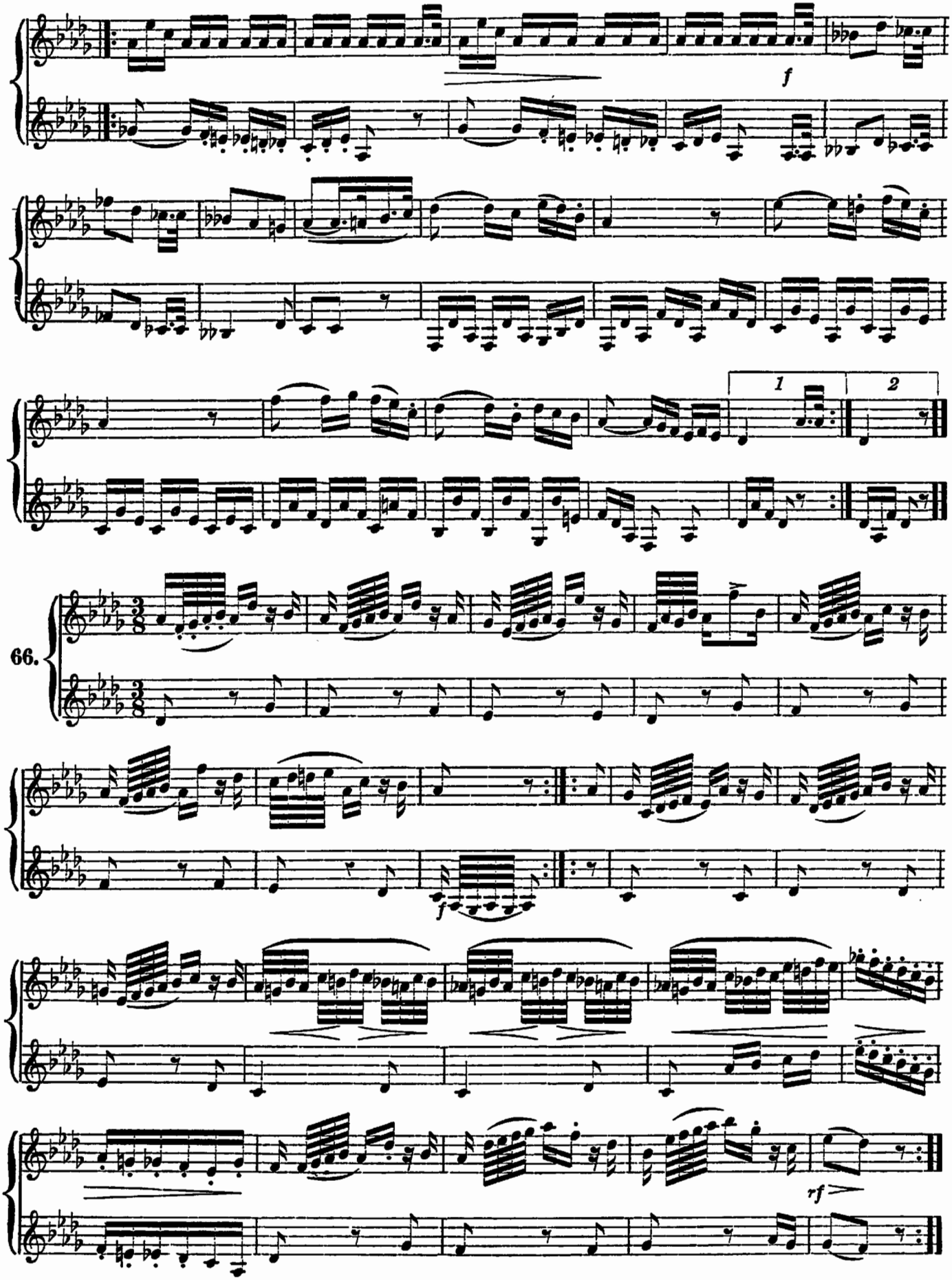


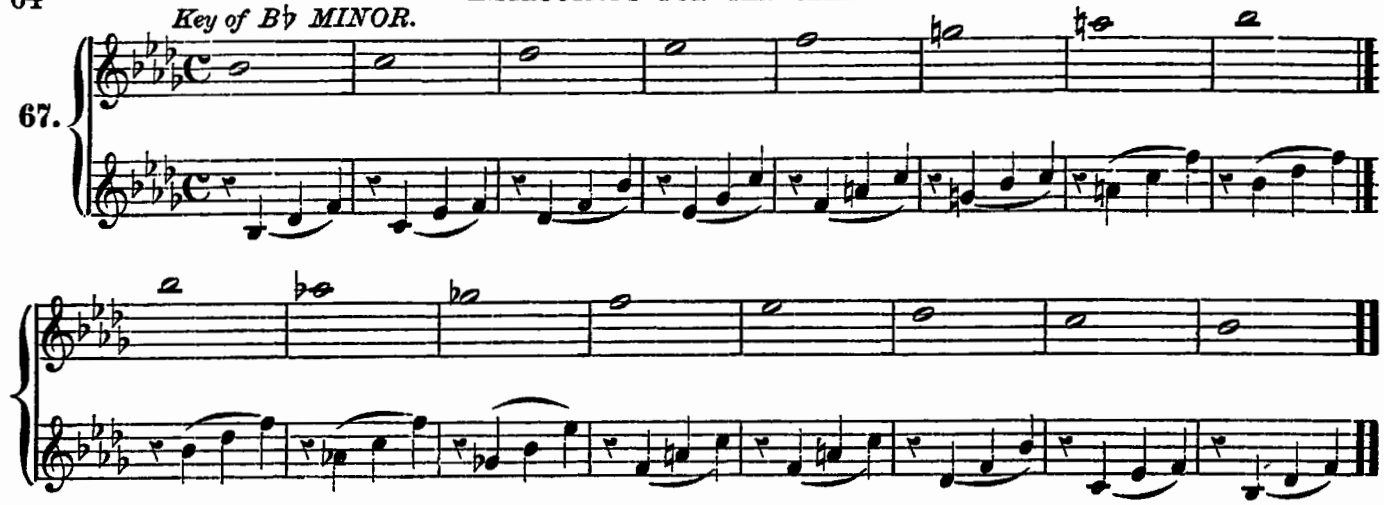

61.
rf
62.
Key of C♯ MINOR.
Common Chord.
Chord of the Dominant 7th.


63.
Key of D♭ MAJOR.
64.
tr
tr
Common Chord.
Chord of the Dominant 7th
65.
1
2
f


f
1
2
66.
f
rf

Key of B♭ MINOR.

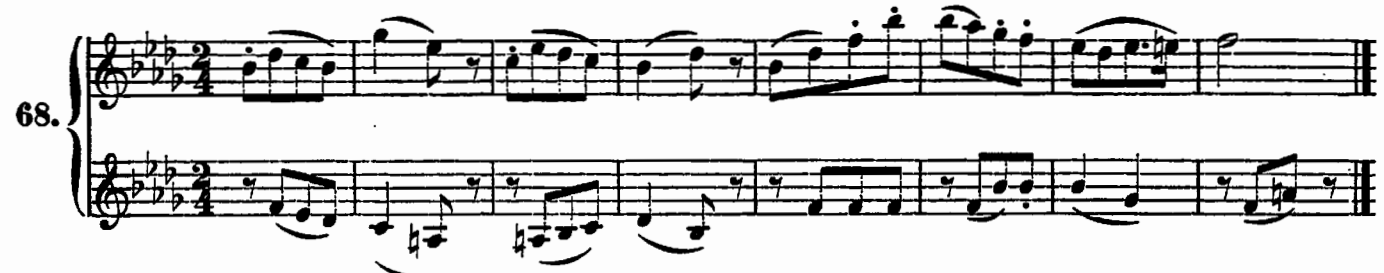
67.

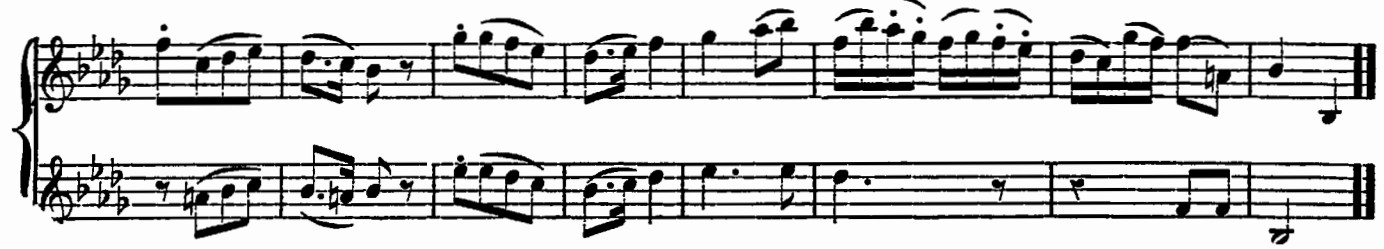


Common Chord.

Chord of the Dominant 7th.

68.





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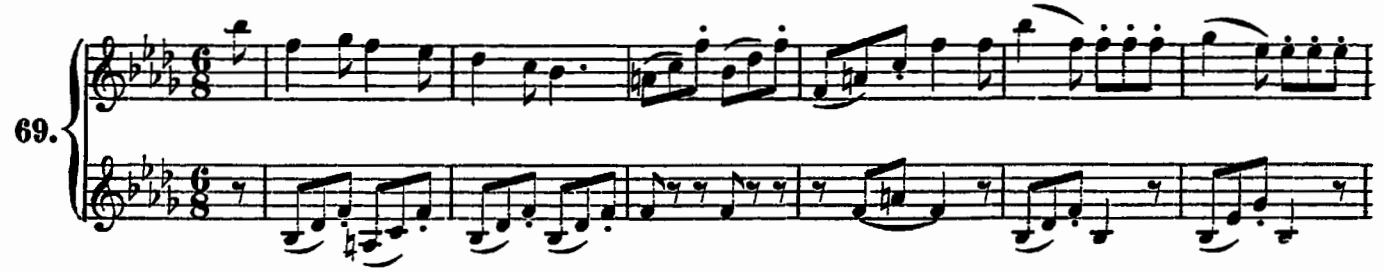
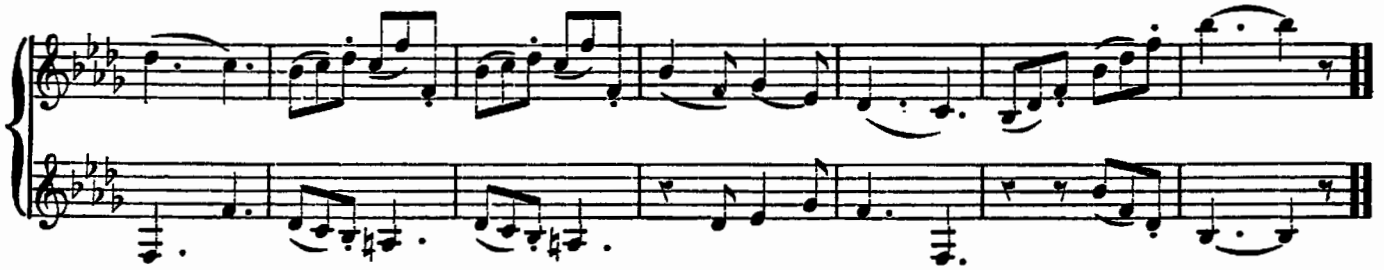
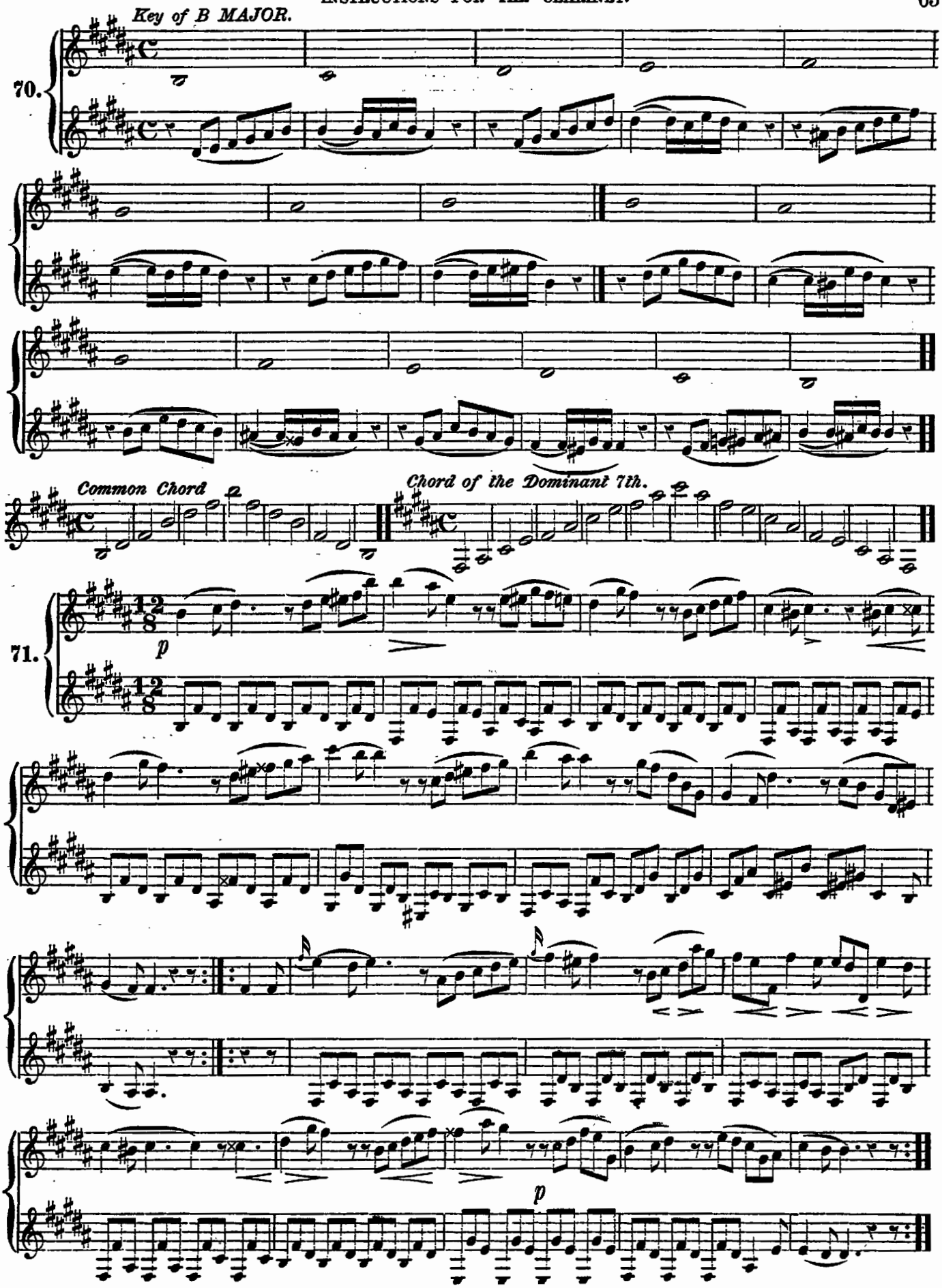
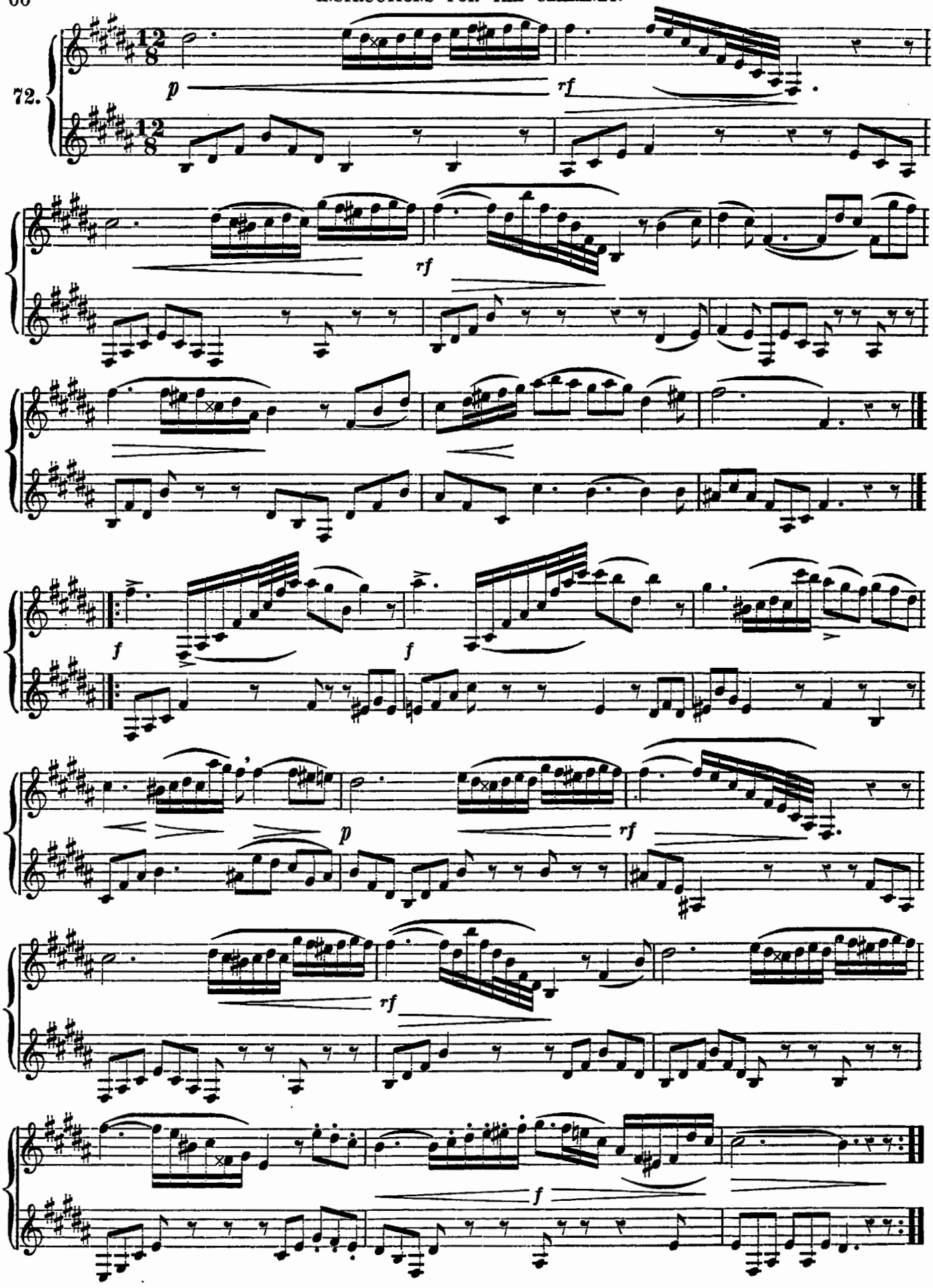
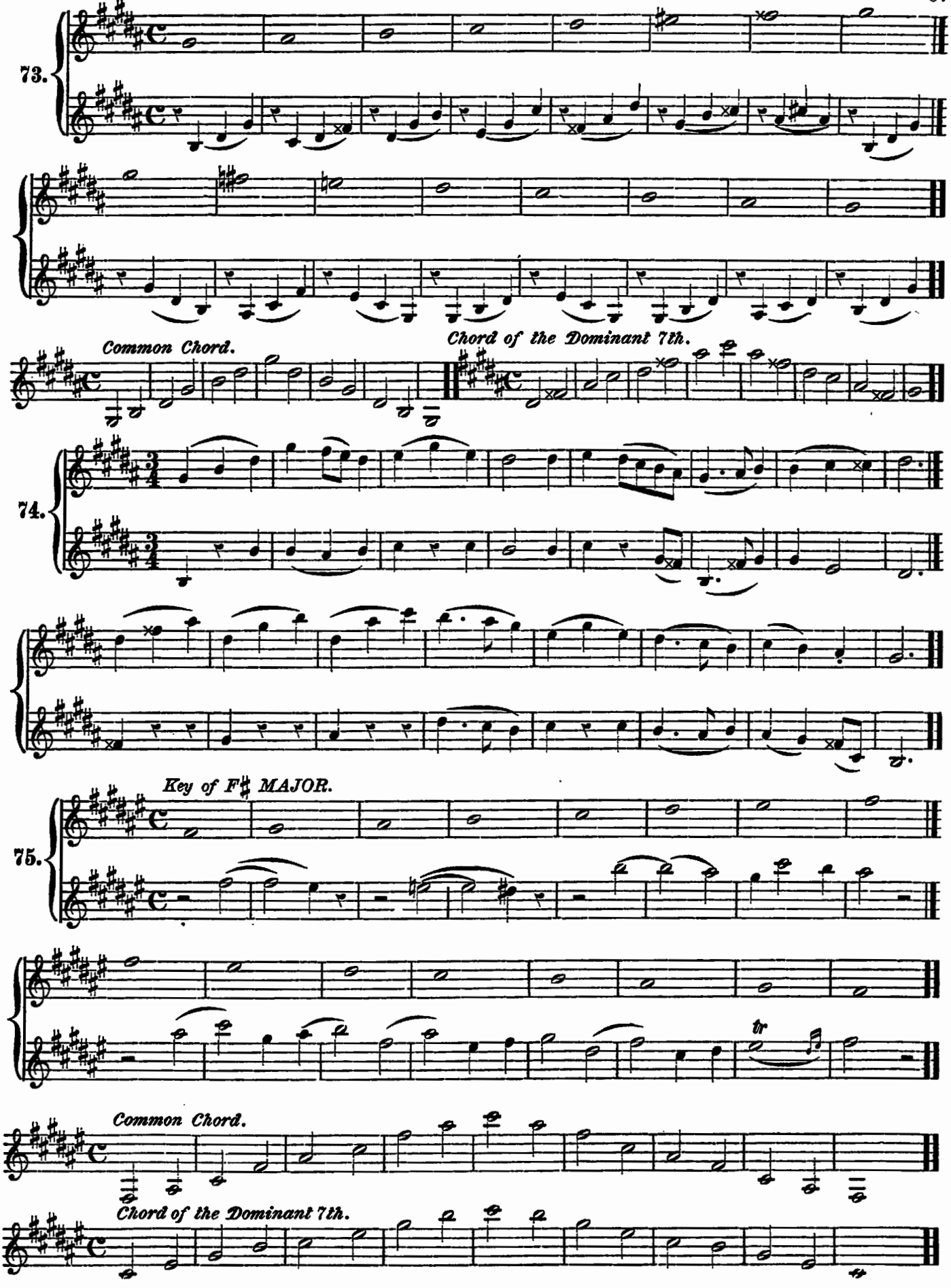
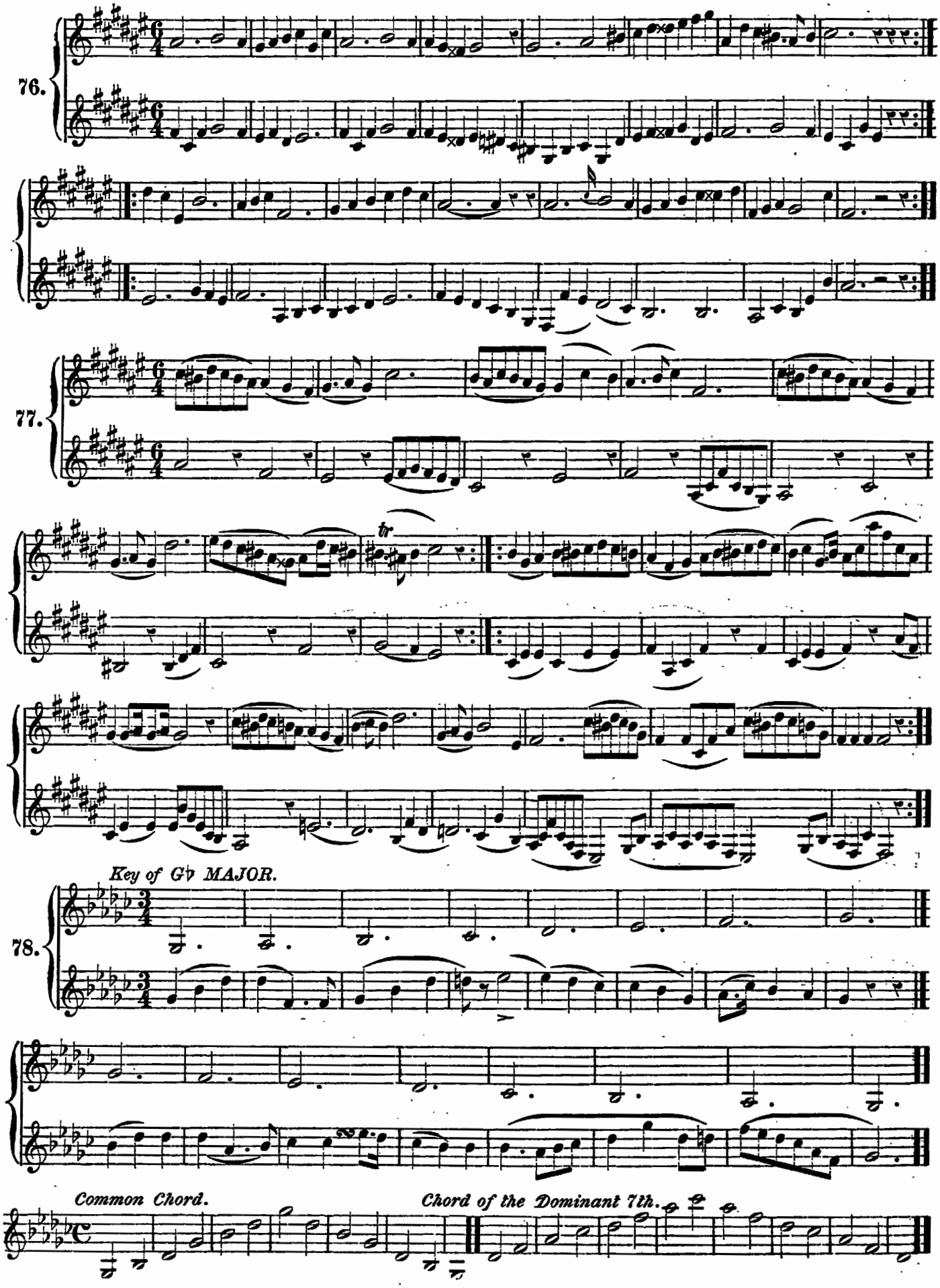


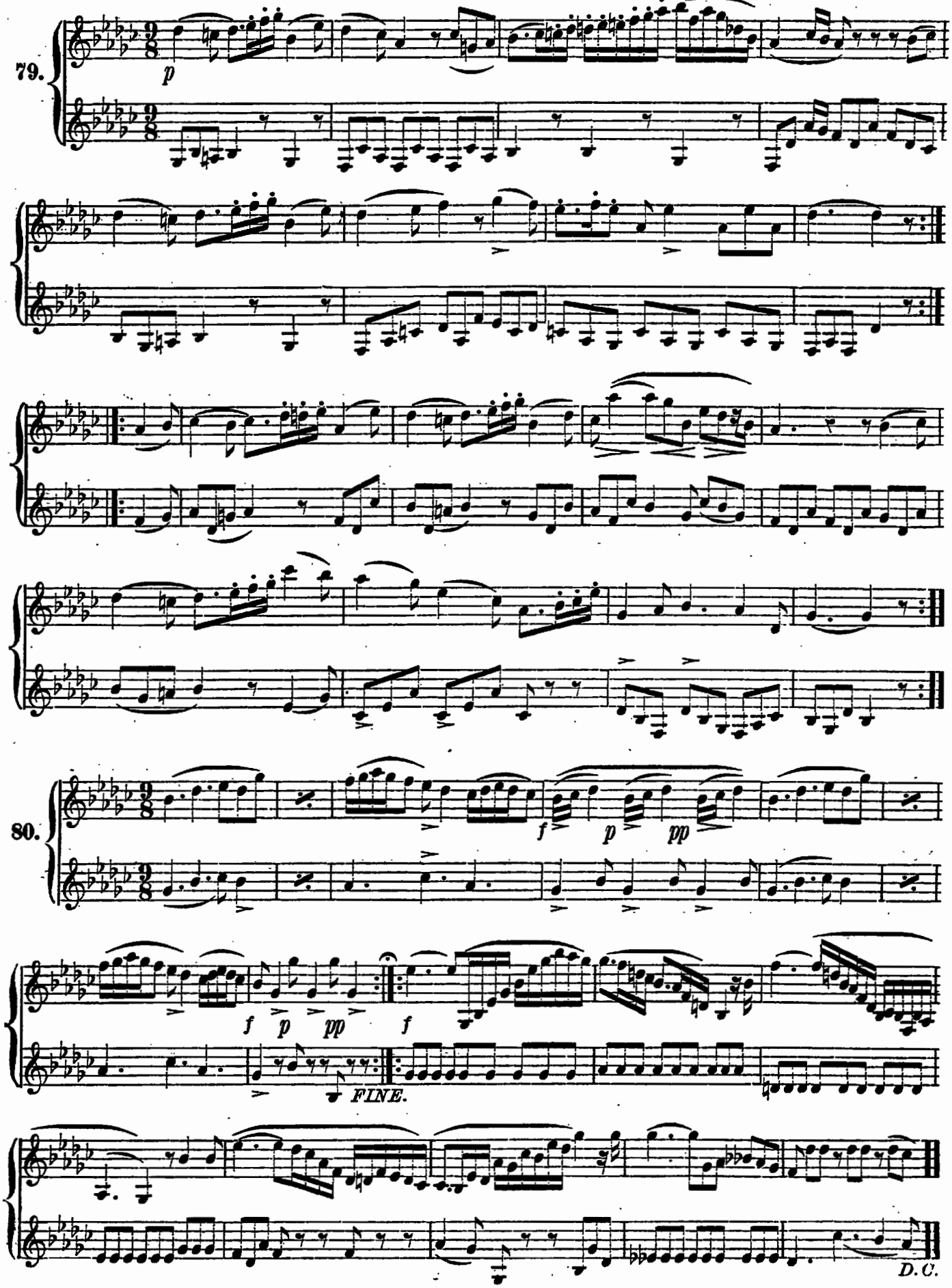



Key of B MAJOR.
70.
Common Chord
Chord of the Dominant 7th.
71.
p
p


72.
12/8
p
rf
rf
f
f
p
rf
rf
f

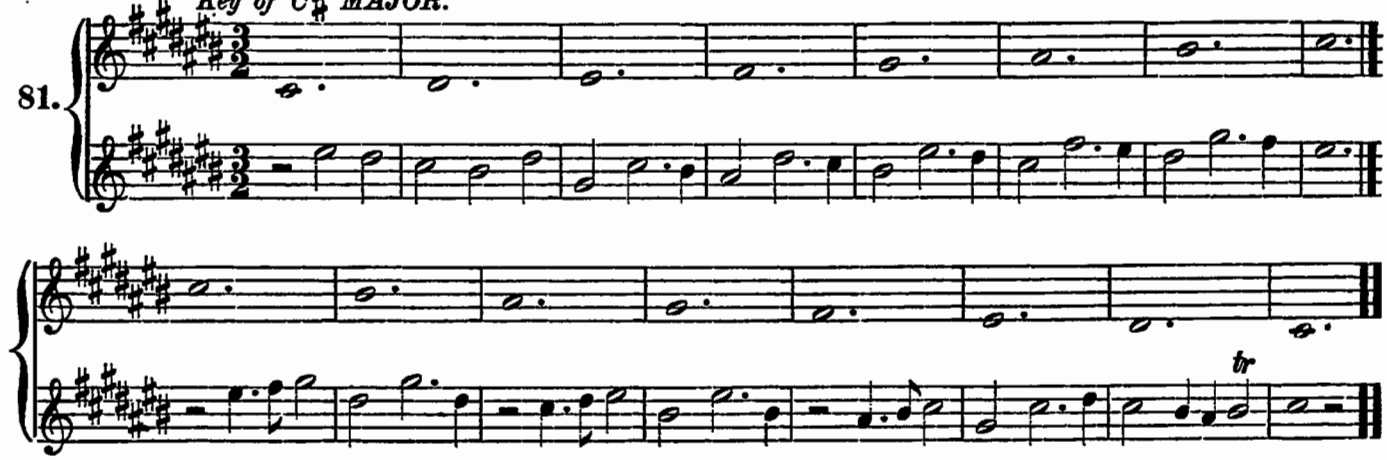

73.
Common Chord.
Chord of the Dominant 7th.
74.
Key of F♯ MAJOR.
75.
tr
Common Chord.
Chord of the Dominant 7th.


76.
77.
tr
Key of G♭ MAJOR.
78.
Common Chord.
Chord of the Dominant 7th.

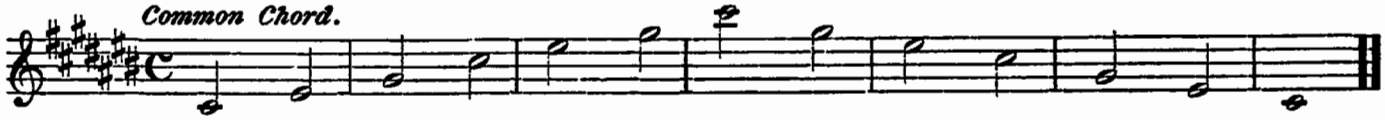

79.
p
80.
f
p
pp
f
p
pp
f
FINE.
D.C.

Key of C♯ MAJOR.

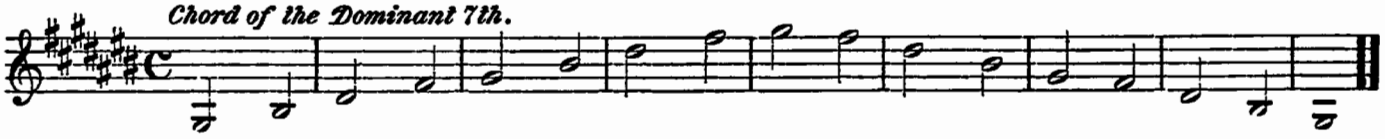
81.



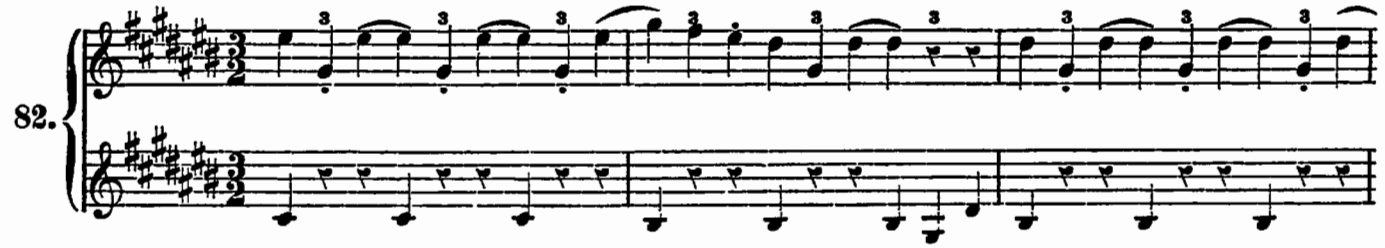
Common Chord.

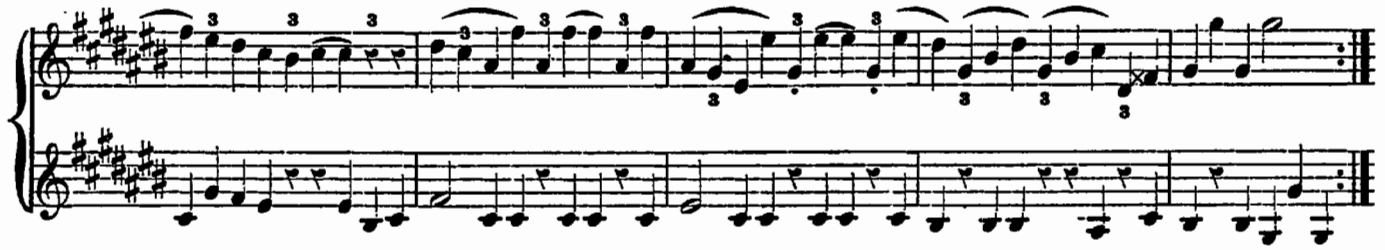


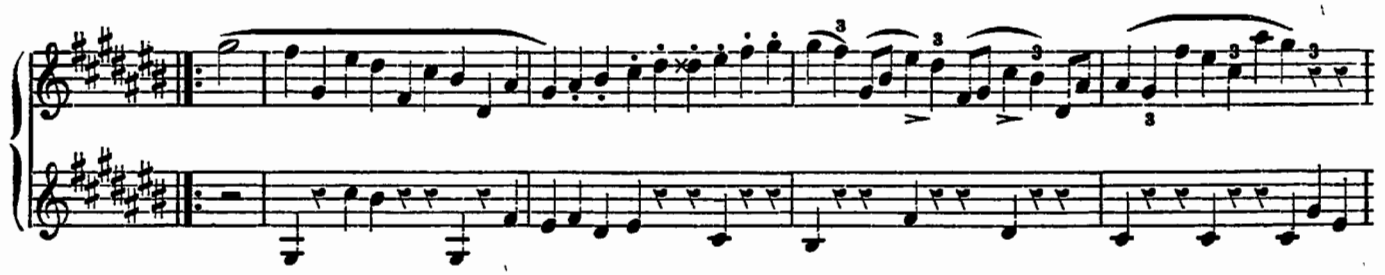
Chord of the Dominant 7th.



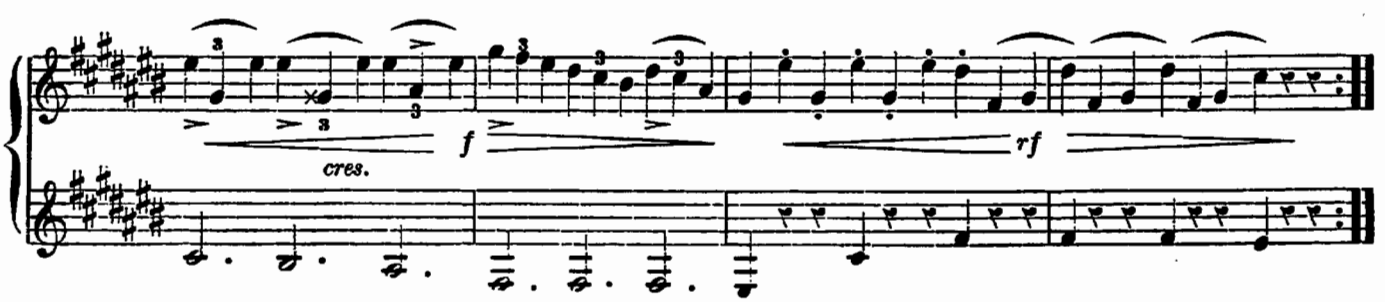
82.







cres. *f* *rf*



83.

84.

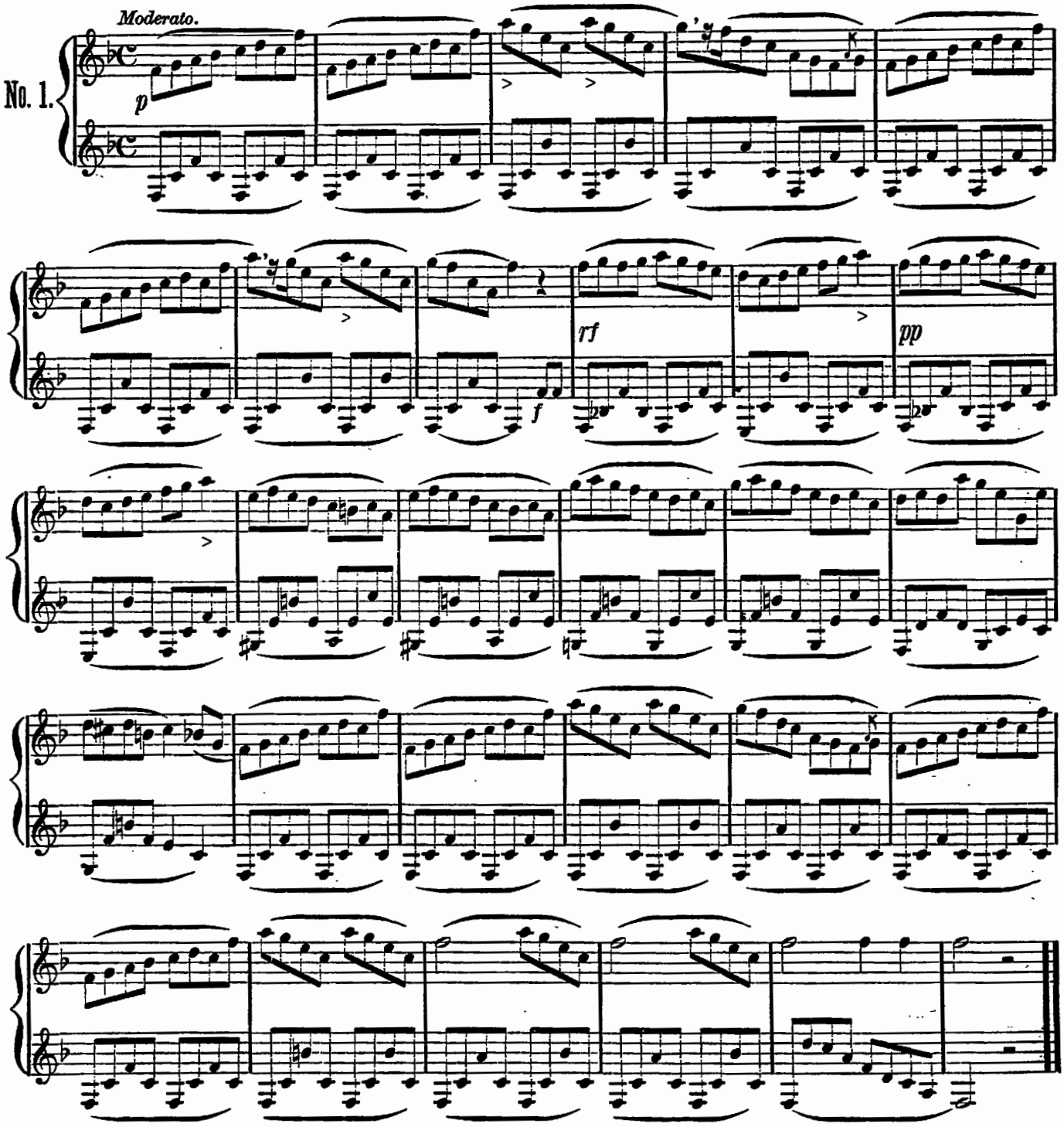
Key of C♭ MAJOR.

Common Chord.

Chord of the Dominant 7th.

OF SLURRED NOTES.

To bind the notes it is sufficient to set well the first, and, by the same impulse, to produce the others without allowing to be heard the slightest separation. Sometimes the fingering of the instrument presents intervals difficult to slur, because those intervals require fingerings which, in spite of the player, leave intermissions in the sound. That inconvenience is then only got rid of by the ability of the artist.

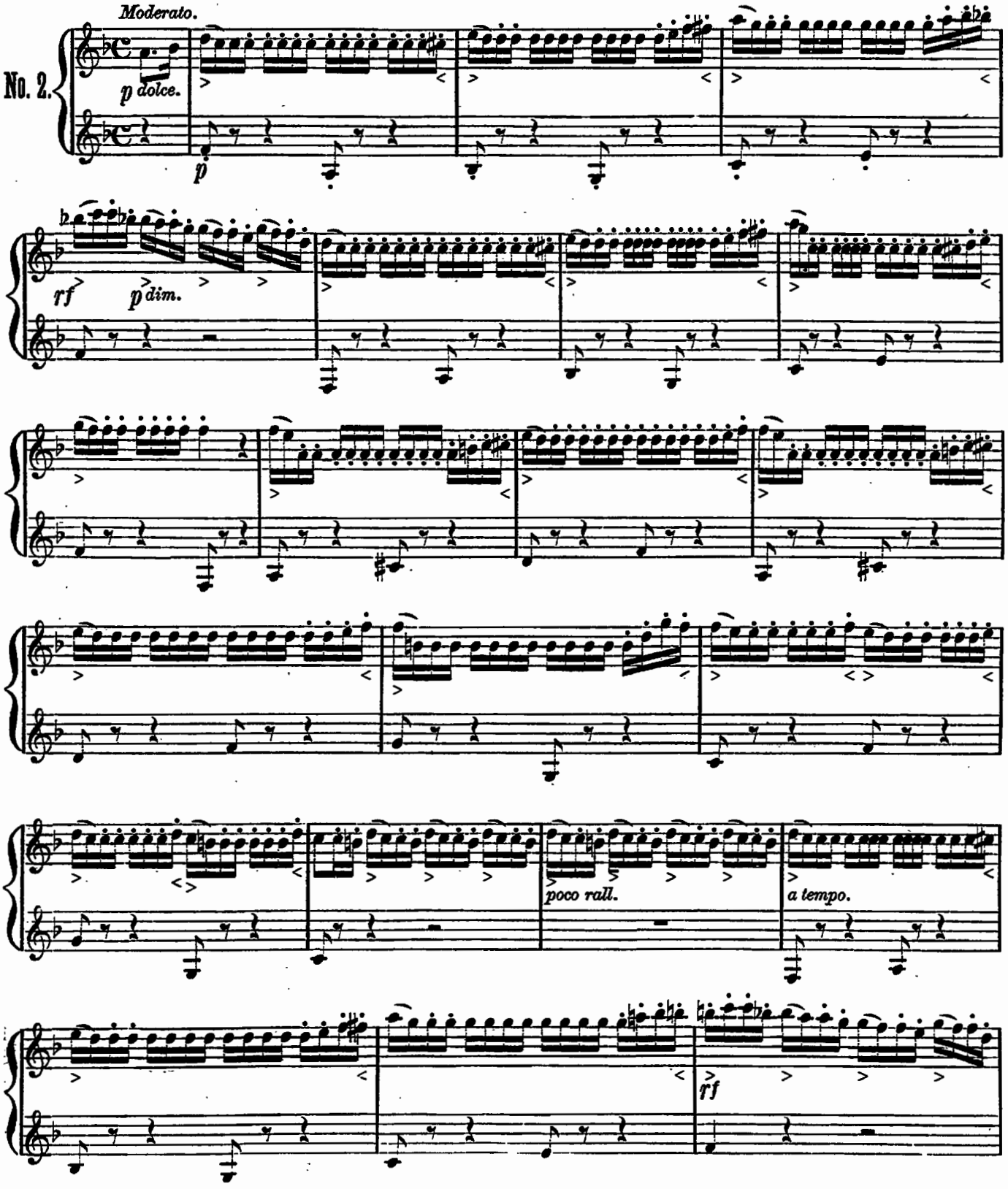


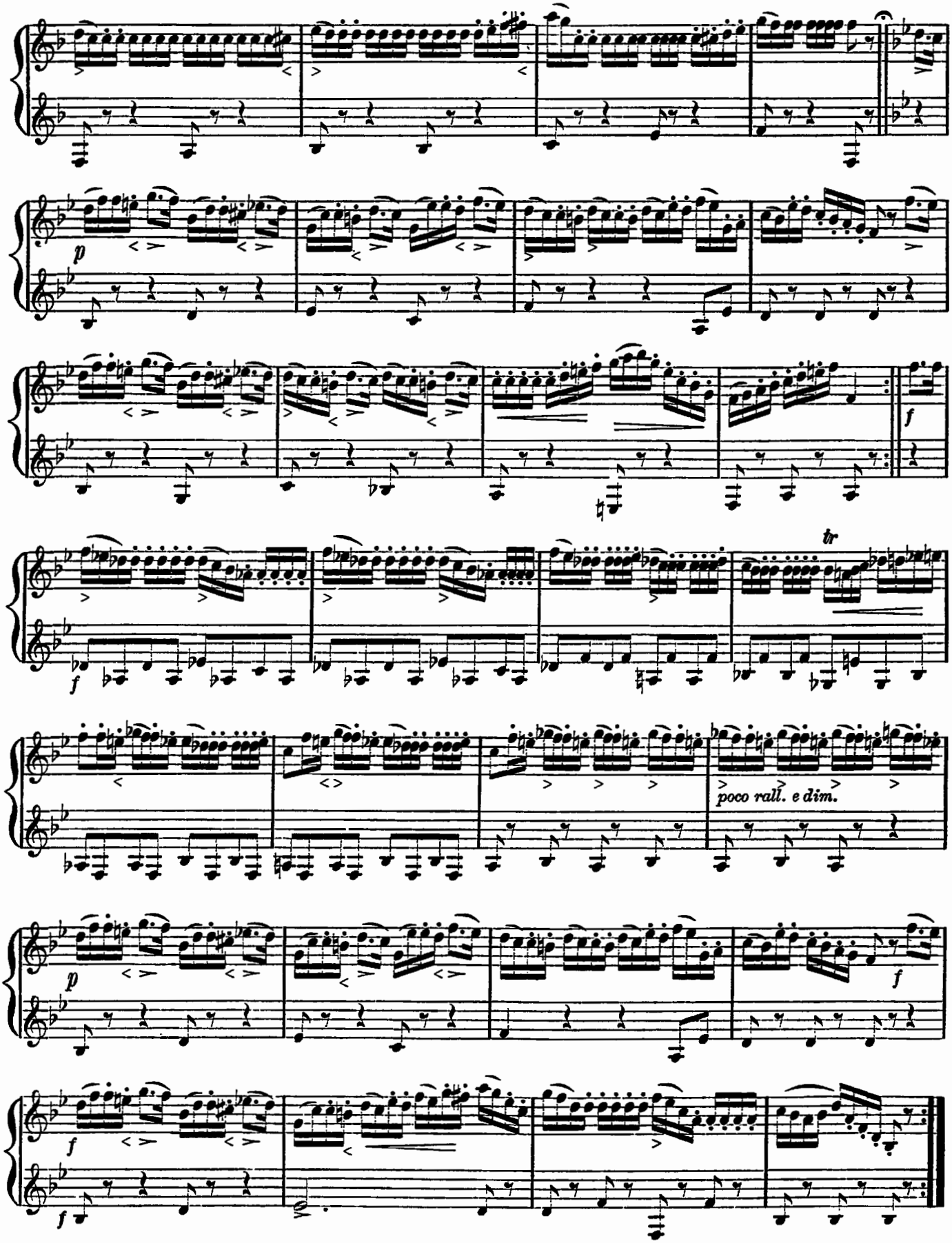
1,062.

OF POINTED NOTES.

When the notes are simply pointed, you execute them by a soft stroke of the tongue, taking care to have a full breath always at your disposal; the strokes of the tongue must be given in the sound.

When the pointed notes are surmounted with a bind or tie, the stroke of the tongue must be softer, and not quite so short as in the simple point.

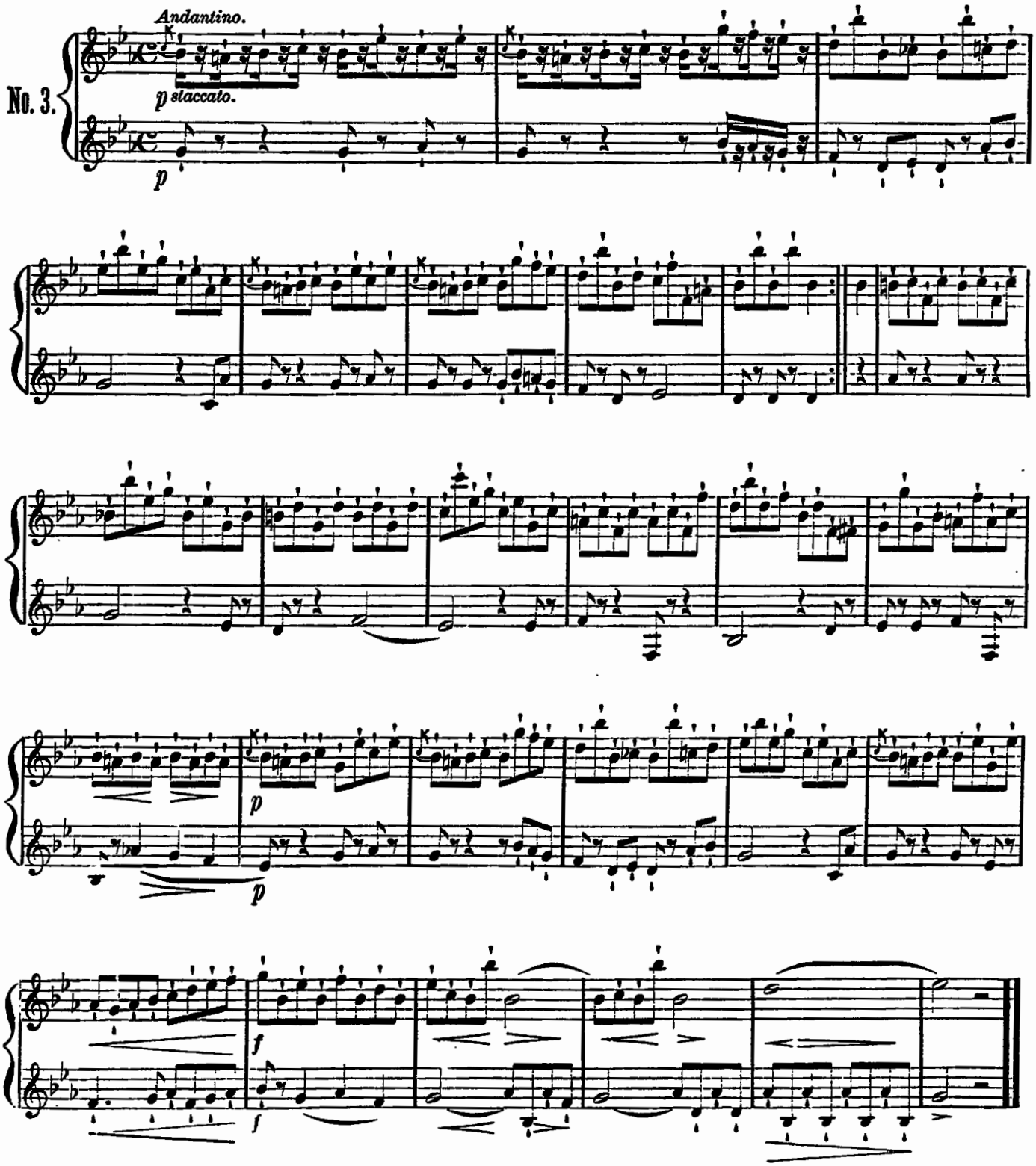



p
f
tr
poco rall. e dim.
p
f
f
f

OF THE STACCATO.

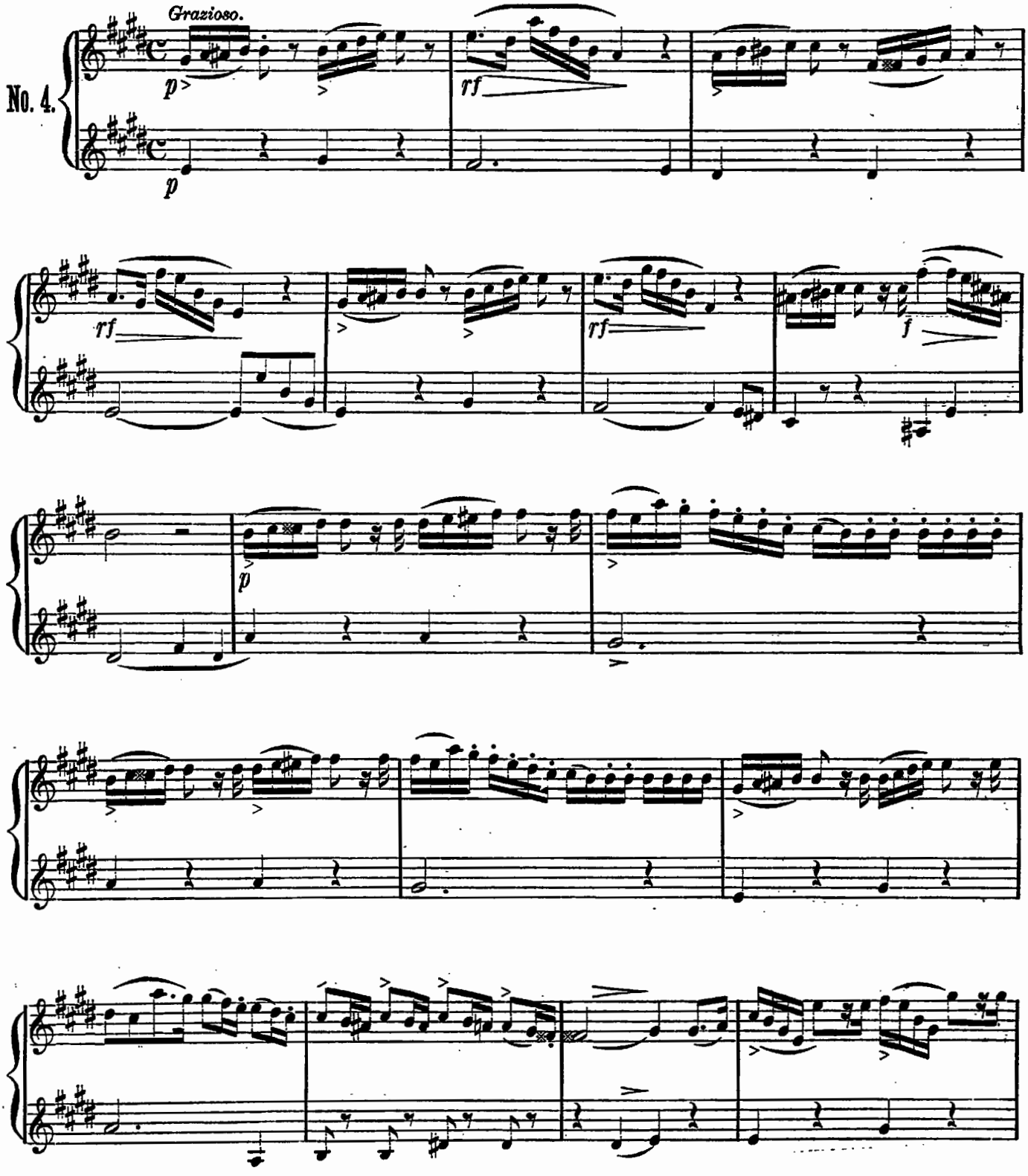
The staccato for wind instruments corresponds most usually with the short bowing on the violin, when each note is struck firmly and with the end of the bow. It is that effect which we must endeavor to obtain by attacking the note vigorously, and leaving slight intervals between the strokes of the tongue.

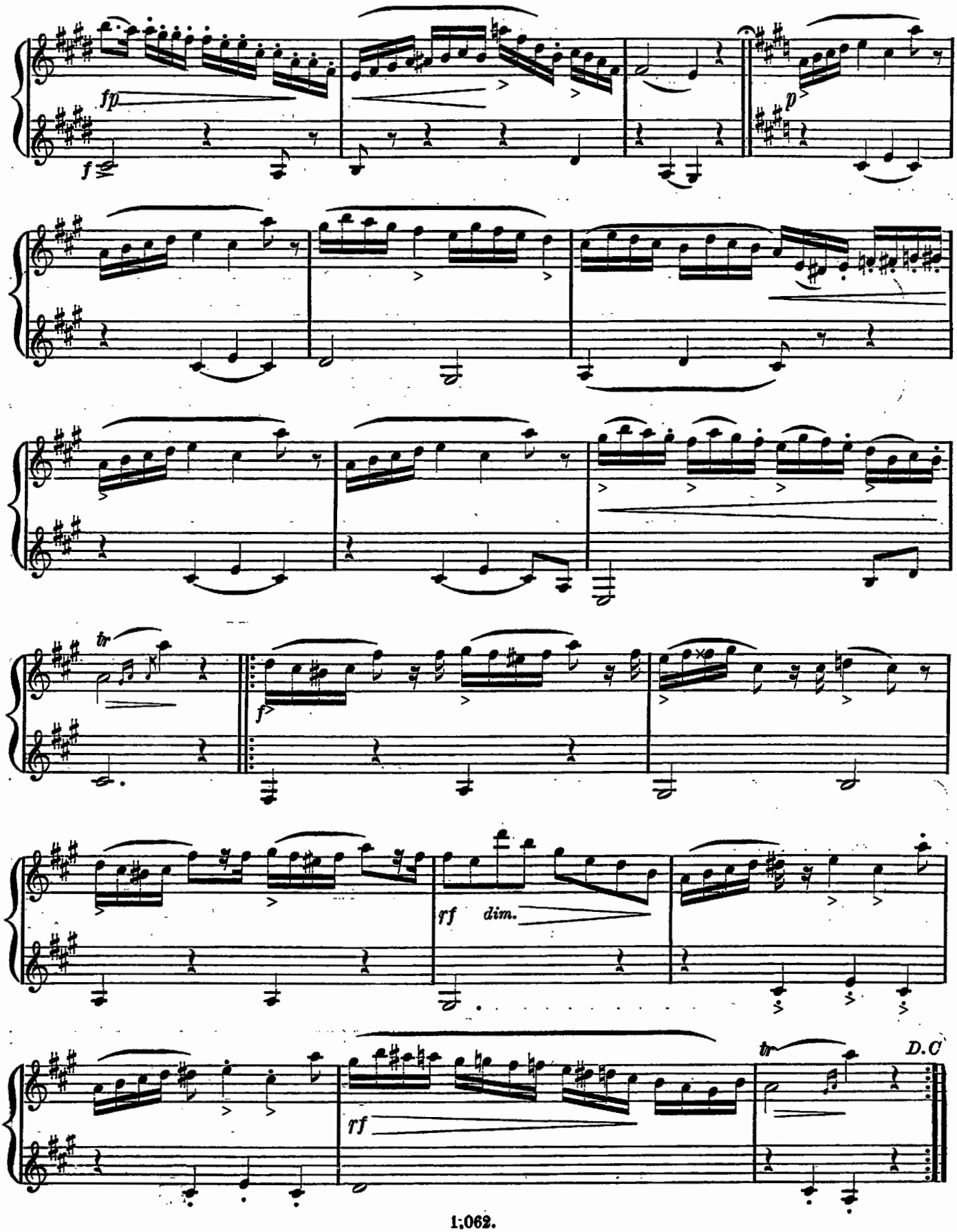
Execute all through in the style of the first two bars.



OF THE PROPER RENDERING OF THE SOUND.

As a general principle, the first note of a trait, passage, group, etc., ought to be firmly given and a trifle longer than the others. This particular accentuation is often indicated by the mark > placed under a note, which does not mean that you are to attack the note with force, but render it with some decision, and use it as a leaning point for giving to the other notes an impulse of a warmer and more animated character.




fp
f
p
tr
f
rf
dim.
rf
tr
D.C

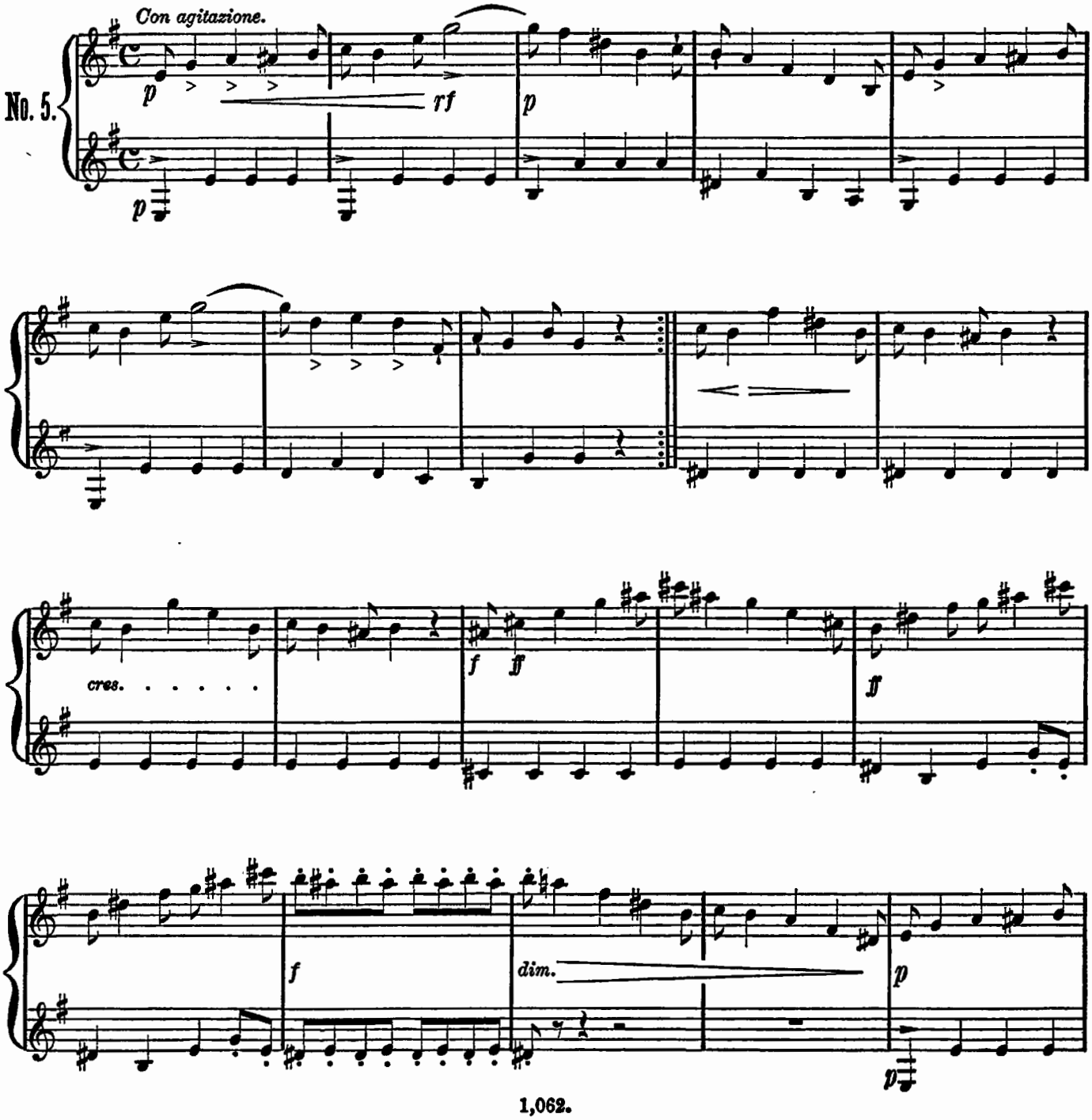
SYNCOPATION.

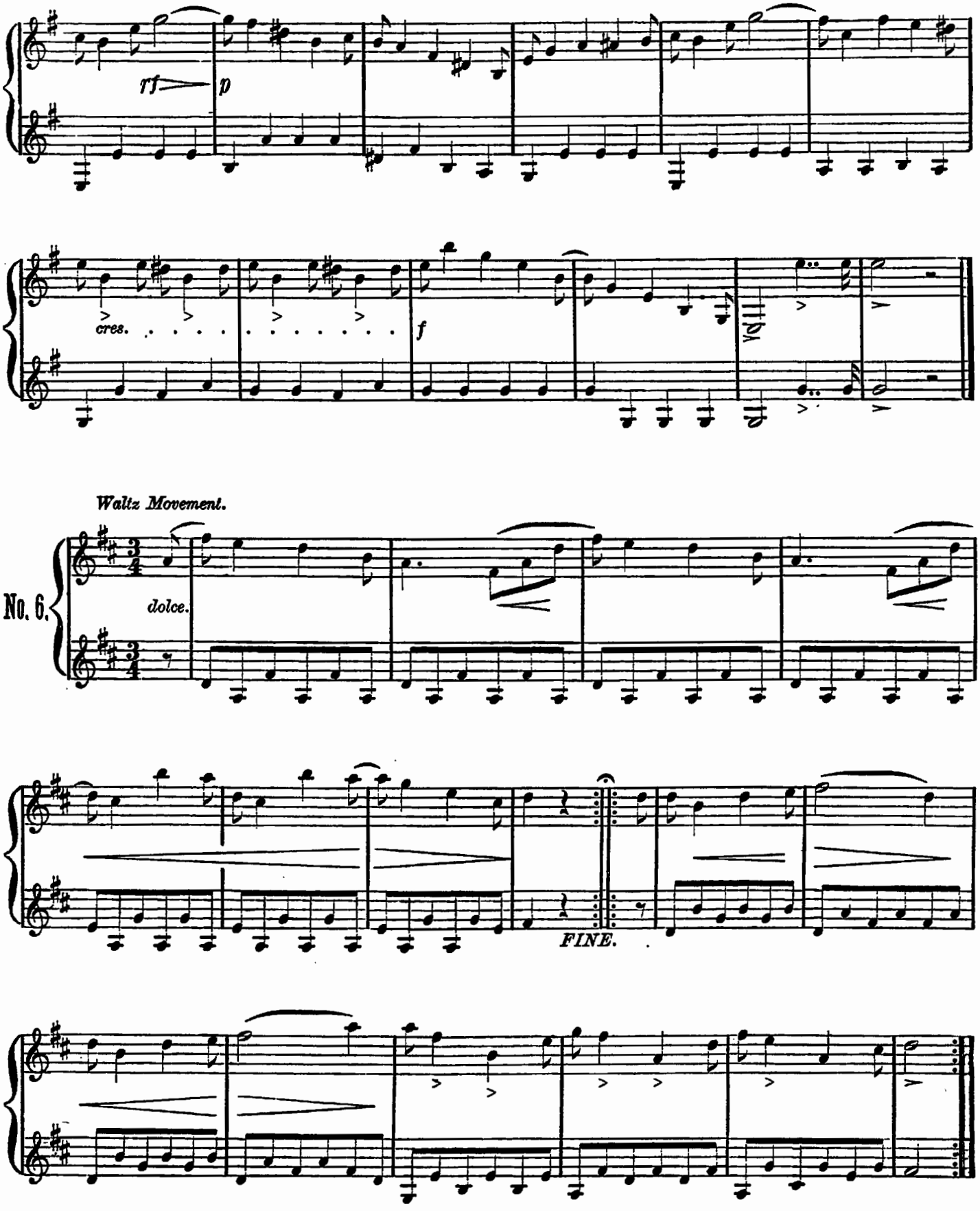
A syncopated note is one whose value is greater than that of the notes before and after it.

It must be played somewhat boldly from forte to piano, without causing to be felt the beat or note upon which it ends.

Care must be taken not to confound syncopated notes with those which are tied: syncopation always goes against the beat.

This lesson must be played by attacking the syncopation with a stroke of the tongue, without, however, interrupting the sound from one note to another. This effect is produced by dexterity in raising the fingers.




rf
p
cres.
f
8va
Waltz Movement.
No. 6.
dolce.
FINE.

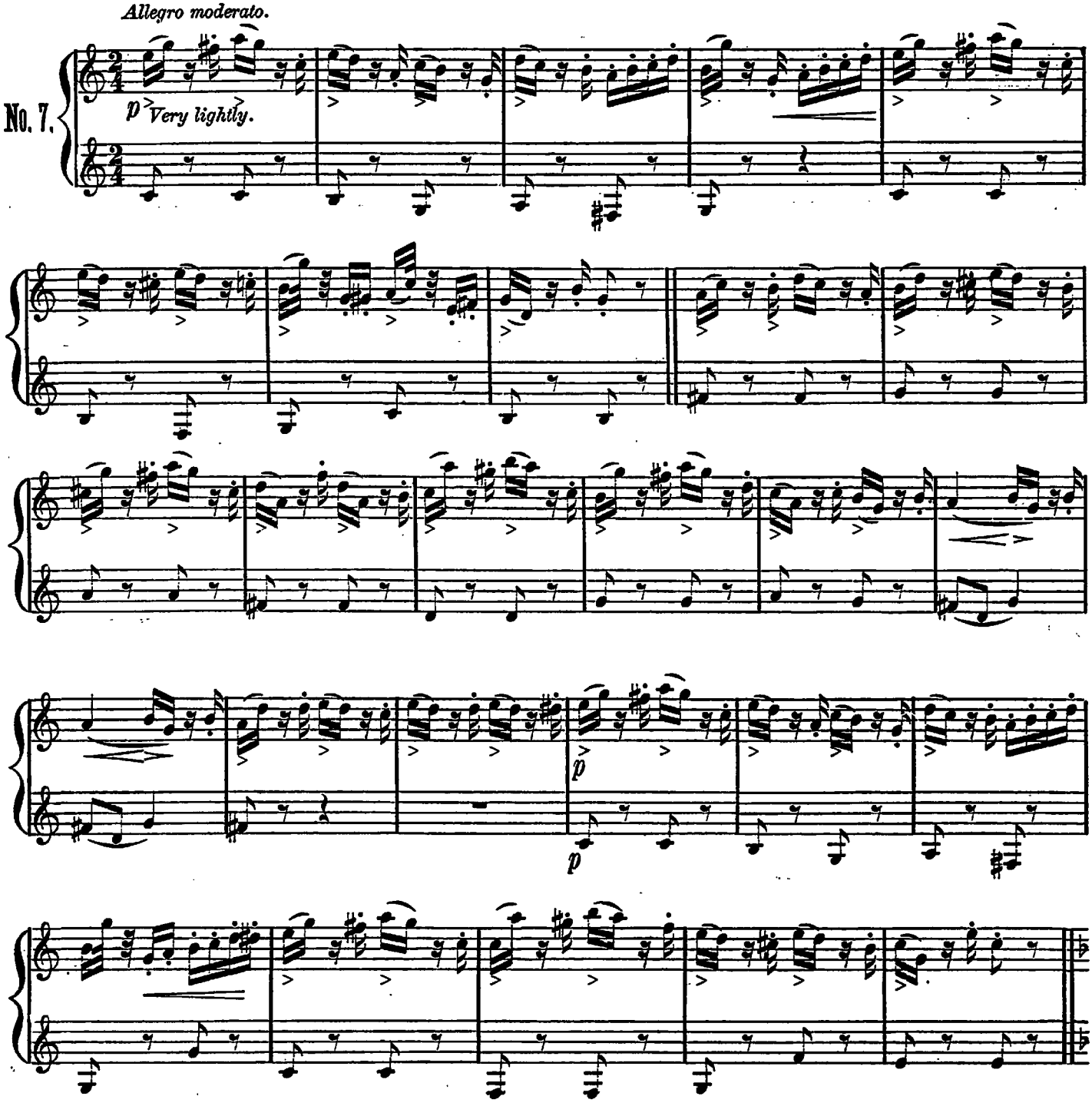
OF CUT OR INTERCEPTED NOTES.

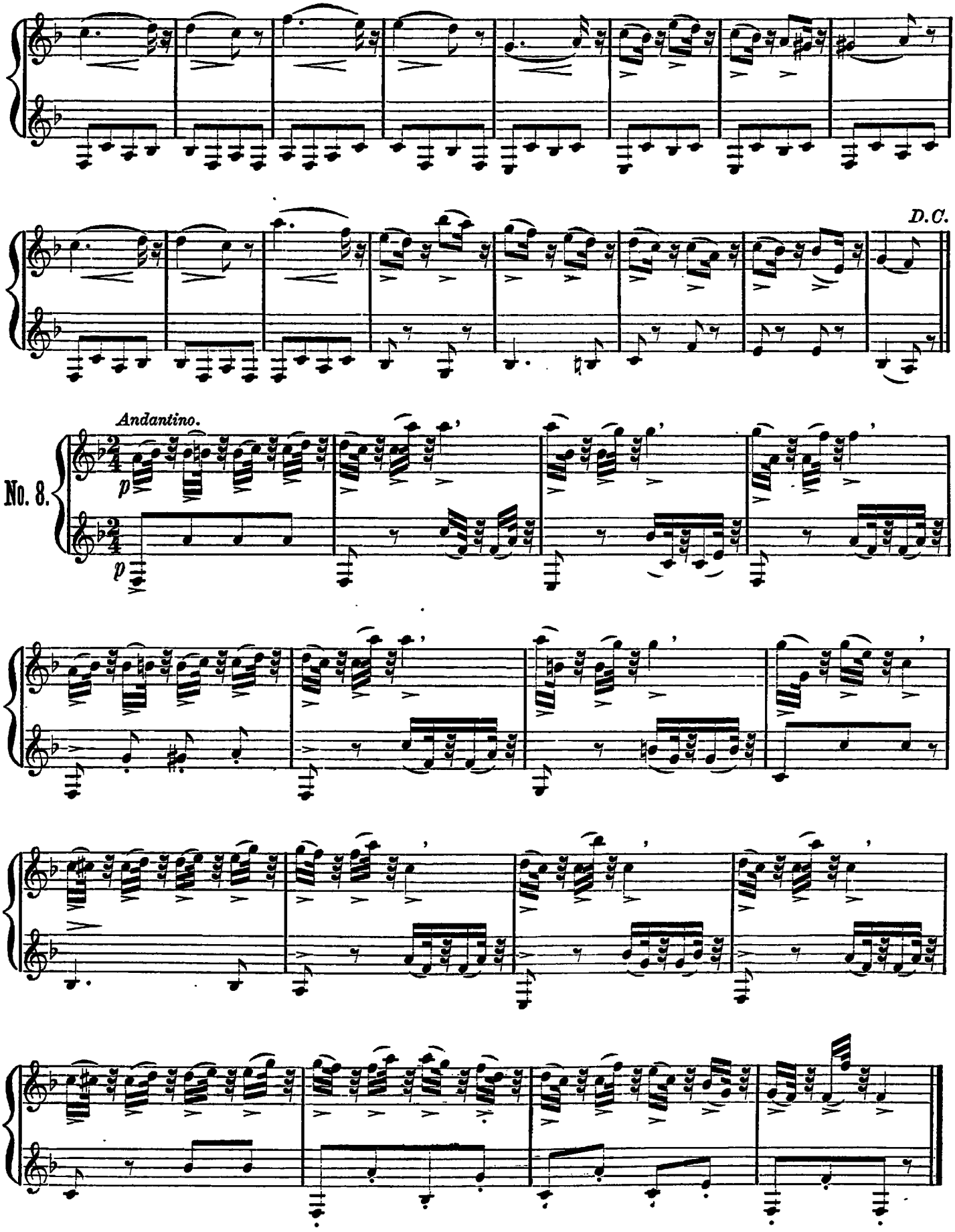
These are notes slurred two by two, and separated by a rest from those which follow.

You must slightly accentuate the first of the two, and at once diminish the sound in going to the second, which must be a little shorter.

Generally, when several notes are included under the same tie, the last upon which the passage finishes, is an intercepted note, even when there is no following rest. It is by the dexterity of the fingers that you will succeed in executing these passages. It is the finger which, as soon as the note is heard, cuts off the sound and, as it were, throws it back into the instrument.

Allegro moderato.




D.C.
Andantino.
No. 8.
p
p

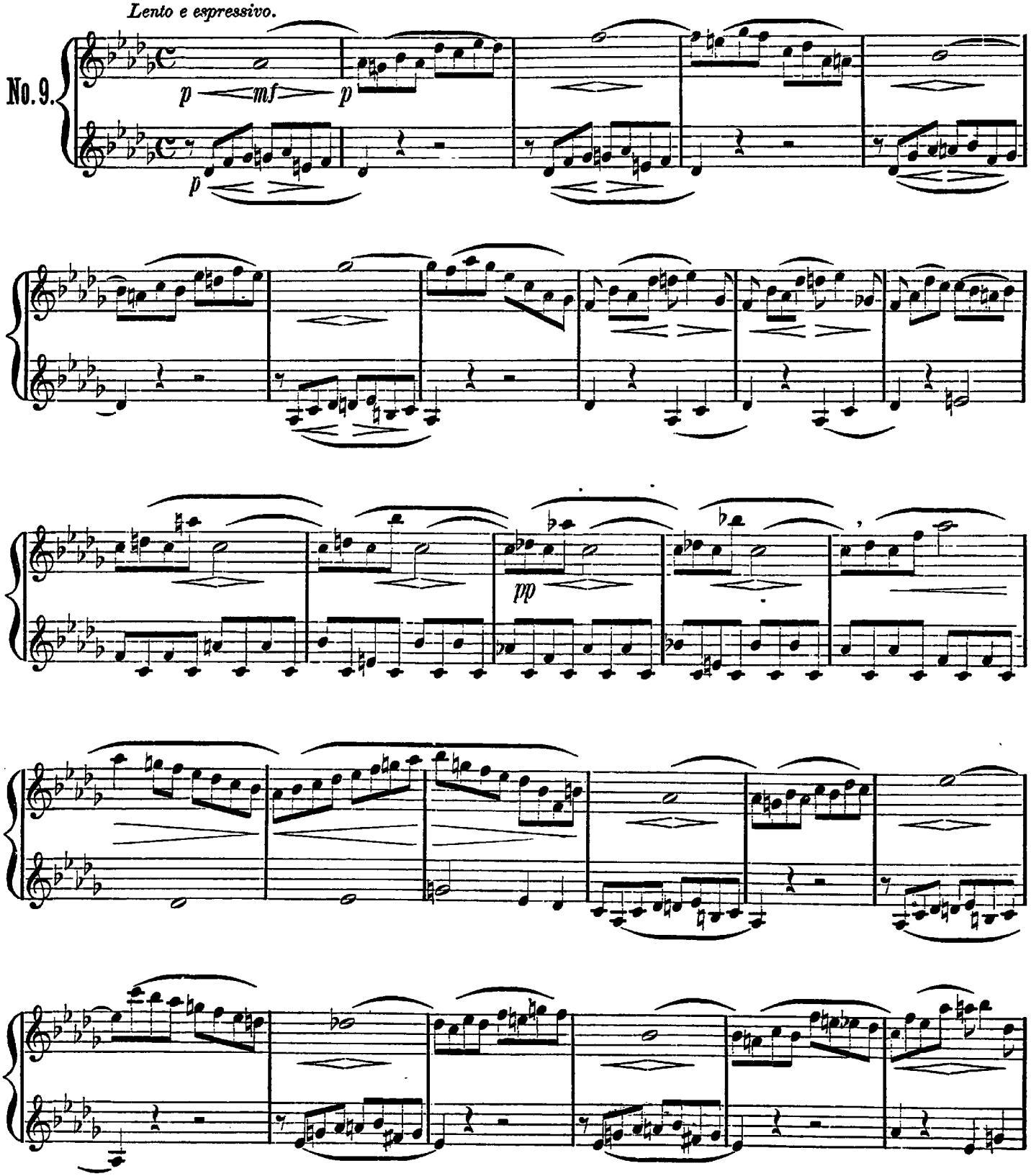
OF SWELLED AND DIMINISHED SOUNDS.

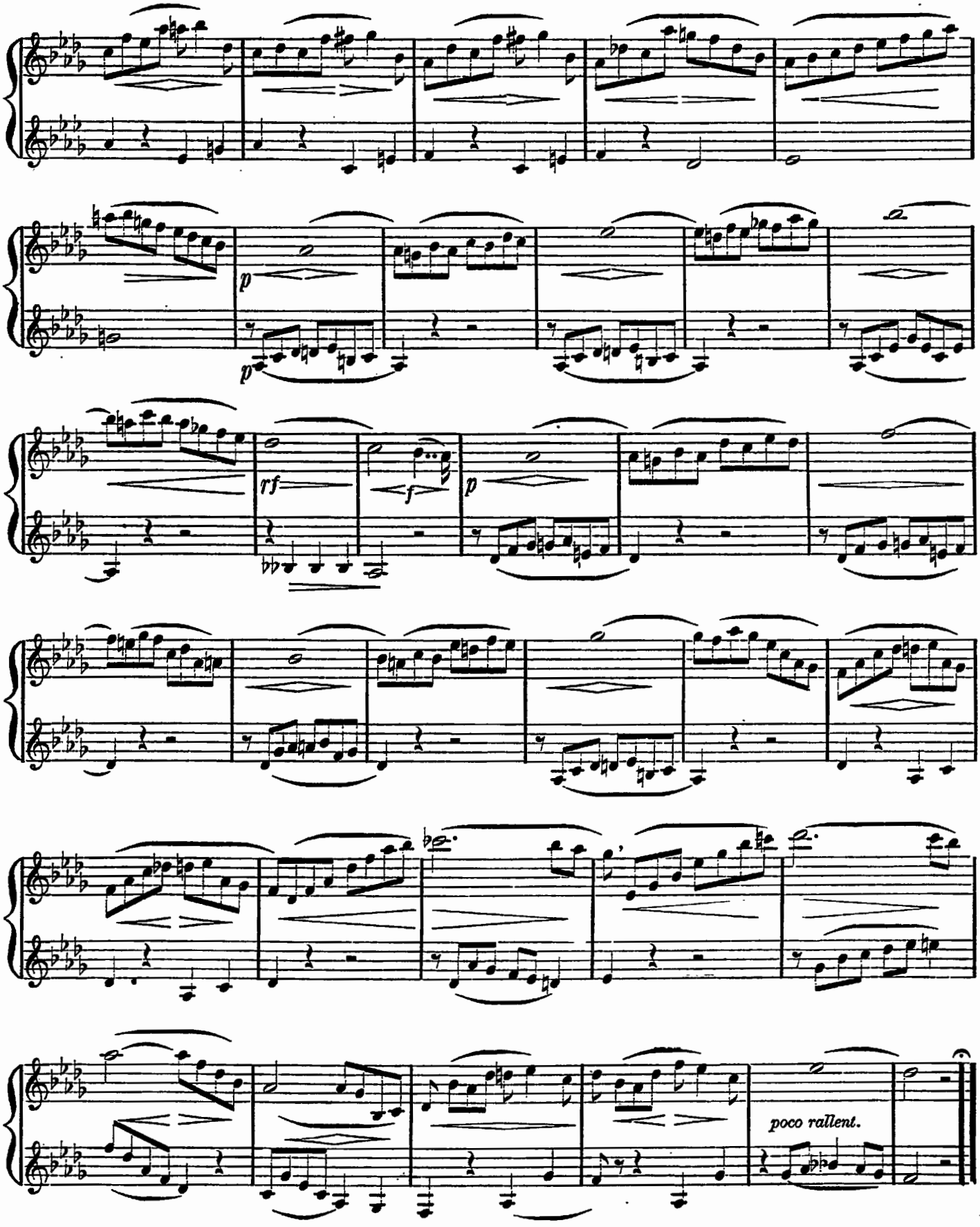
Swelled sounds are made by attacking the note with a soft stroke of the tongue, and augmenting the sound little by little, until it attains a reasonable force and fulness; arrived at its fullest point, the same progression must be adopted in diminishing it.

When you blow into the instrument, care must be taken to preserve always the full column of air at its disposal.

Lento e espressivo.

No. 9.




p
p
rf
f
p
poco rallent.

OF THE APPOGGIATURA.

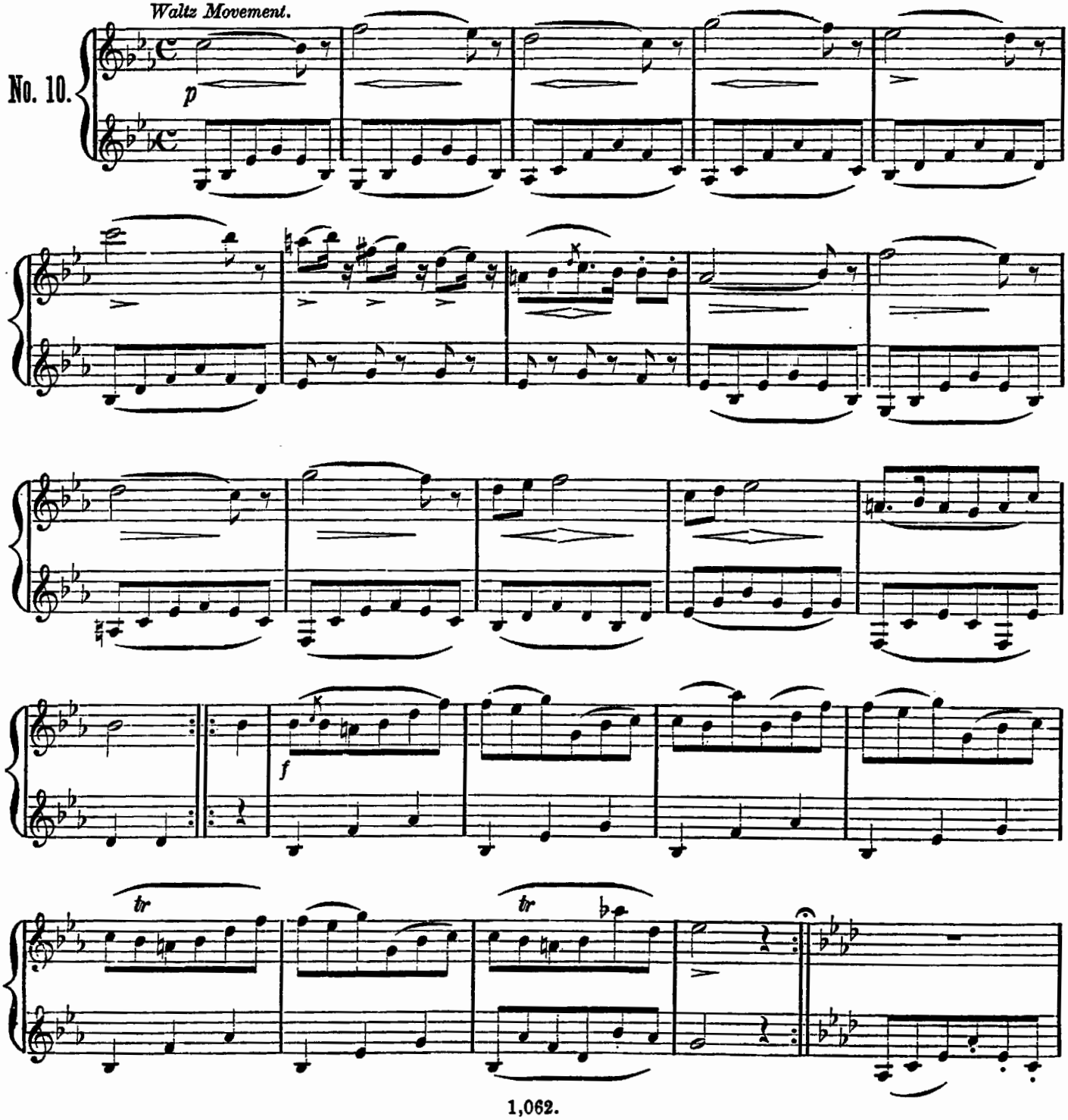
The Appoggiatura is a grace note which takes its value (or duration) from the note which follows it. It is simple or double. In the first case, it is above the real note; in the second, it is below, at the distance of a semitone. Its duration is one half or two thirds of the note upon which it resolves itself, according to whether that note is pointed or not pointed.

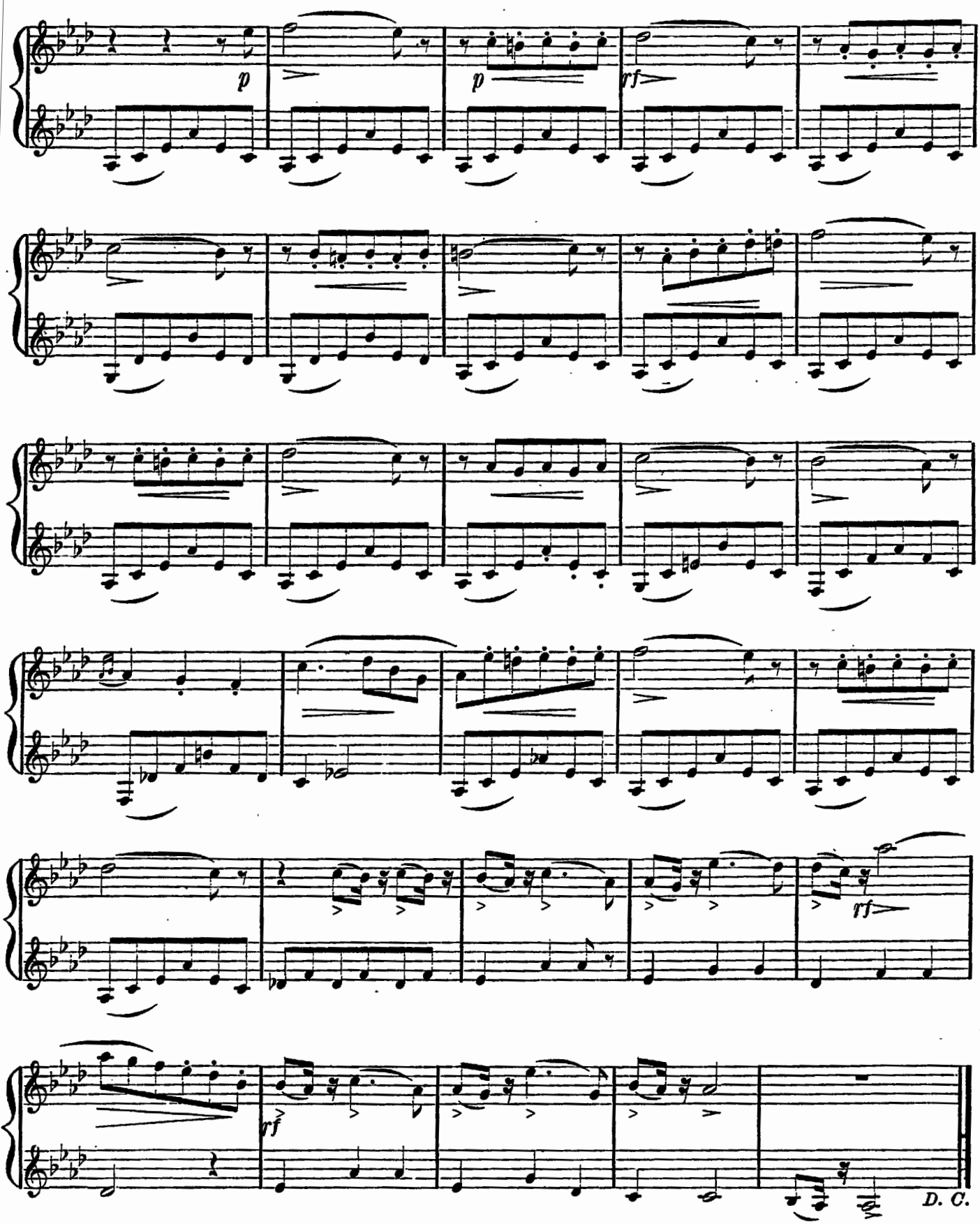
The word *Appoggiatura* signifies *to lean*, — because this note, being foreign to the chord, in effect *leans* upon that which follows.

Rule. — You must always make the Appoggiatura note well marked, and diminish the sound so that it makes its resolution with softness.

Waltz Movement.

No. 10.




p
p
rf
rf
rf
D. C.

OF THE GRUPPETTO OR TURN.

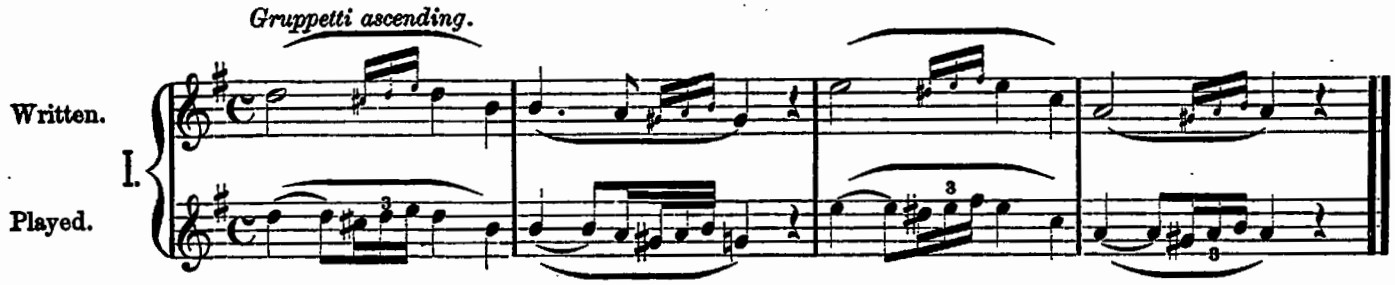
We give the name Gruppetto to a collection of four small notes joined together, and the value of which is taken, not from the note which follows them, but from the one preceding.

The Gruppetto is very frequently denoted by the sign ∾ above which is placed a ♯ or a ♭ according to the alteration to be made in the third note; the ♯ denotes that the third note is sharped; the ♭ denotes that the highest note is to be flatted. I always advise the Gruppetto to be made with the lower semitone; the effect is softer and more agreeable to the ear.

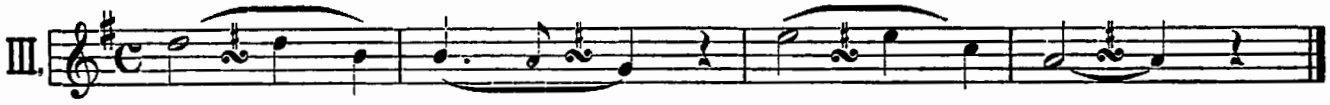
Many of our modern authors have adopted the practice of fully writing out the trill and gruppetto, instead of marking them by abreviations. The following lessons are written on that system.

It is bad to hurry the Gruppetti or other musical graces.

GRUPPETTI WITH THREE NOTES.

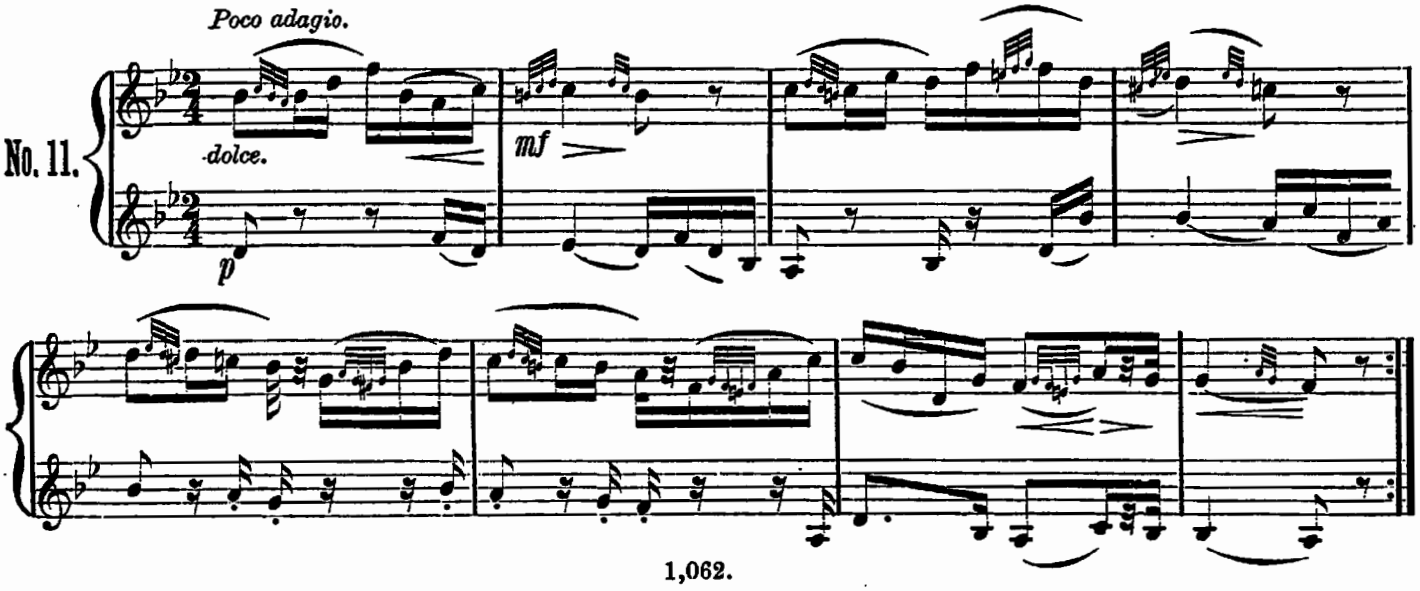


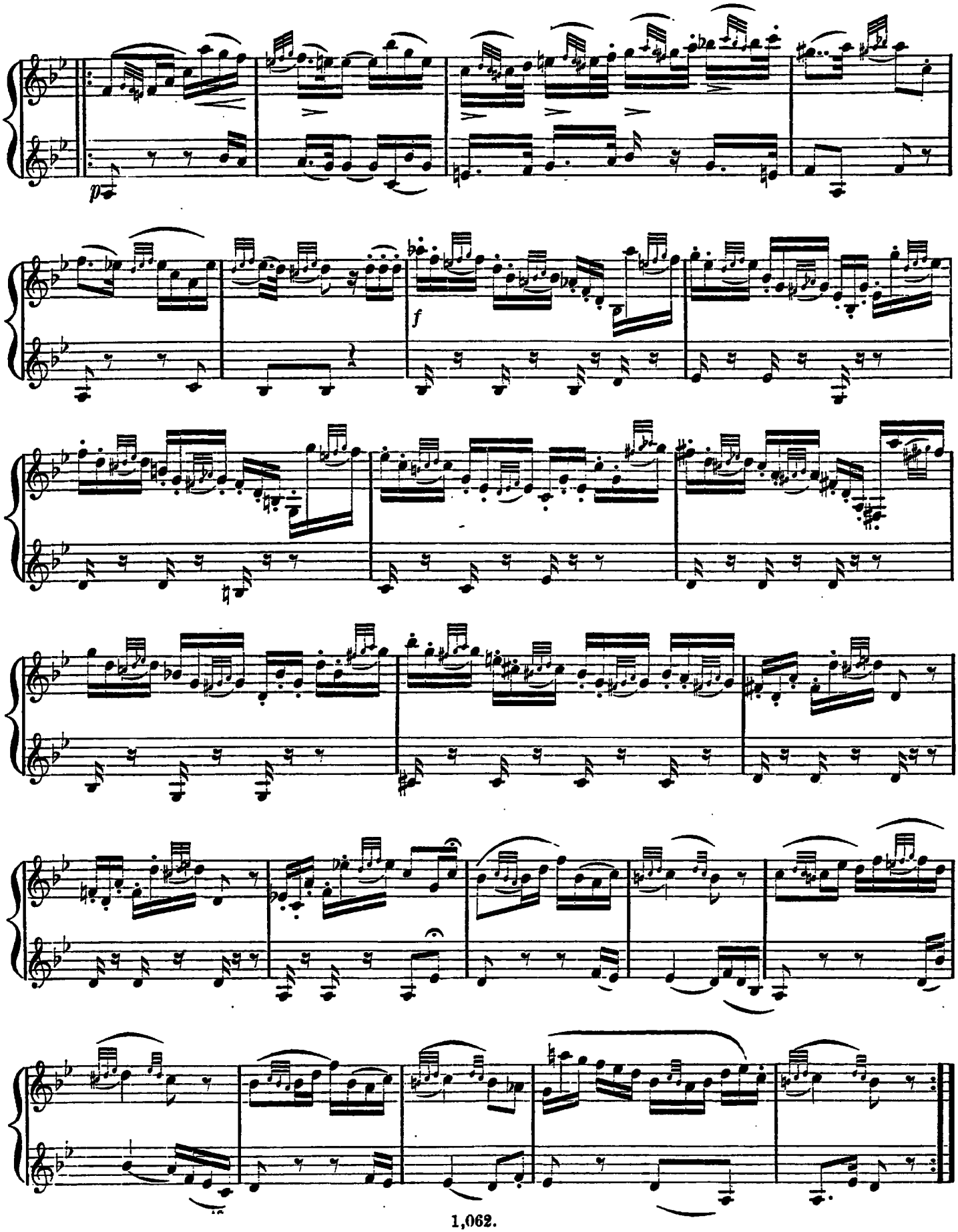
Another manner of writing, where they are denoted by signs.



No. 3 can be executed like No. 1 or 2; that is to say, you can make the gruppetto both ascending and descending.

The following lessons are arranged for the practice of the grupetto with three or four notes.

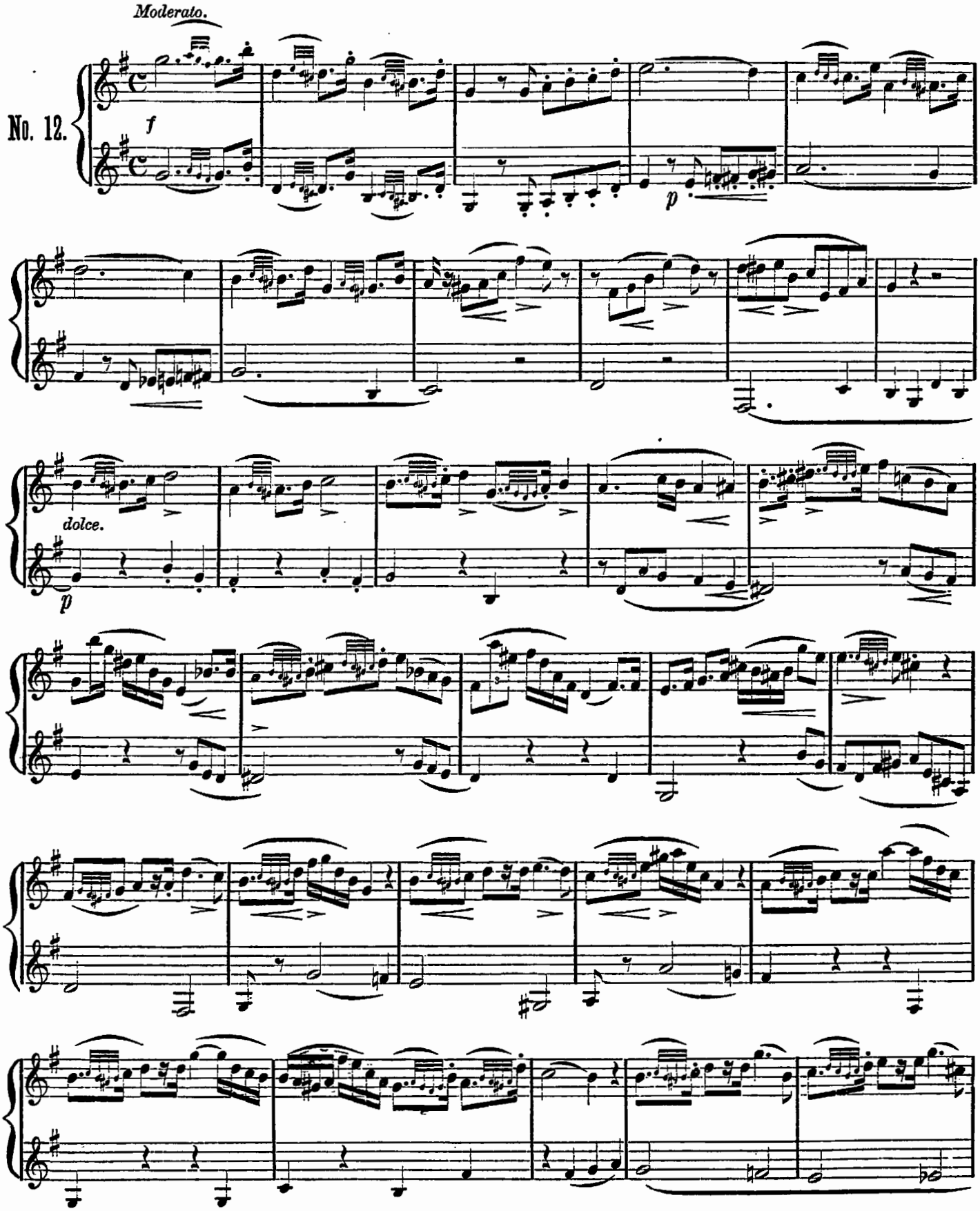


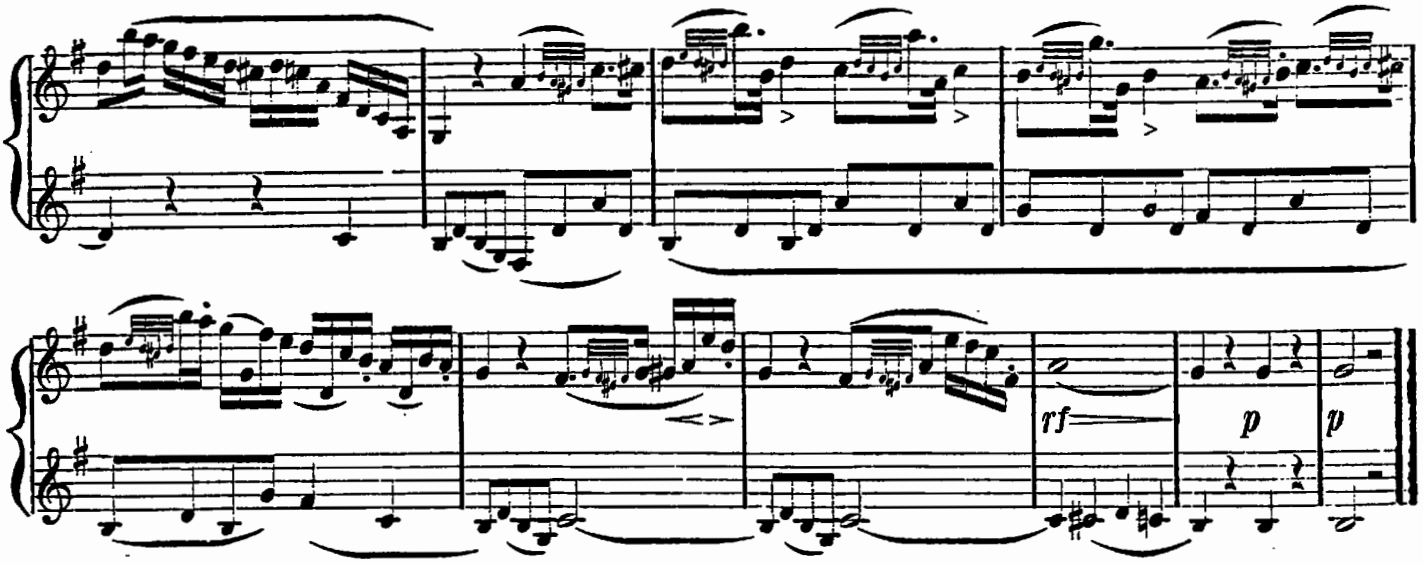

p
f

GRUPPETTO WITH 3 AND 4 NOTES.

Moderato.

No. 12.





OF THE TRILL, OR SHAKE.

The trill or shake is the rapid emission of two notes of conjoint degrees. Its duration is always equal to that of the note which bears it. It is denoted by the sign or abbreviation, *tr*.

The trill being frequently employed in music, it is essential to have it brilliant, supple, brisk and light, qualities without which it would only disfigure the melody.

To trill properly, you must allow your fingers to fall without stiffness. Practise at first slowly, then by degrees increase the rapidity, swelling and diminishing the sound, until the fingers have acquired all the desired flexibility and lightness.

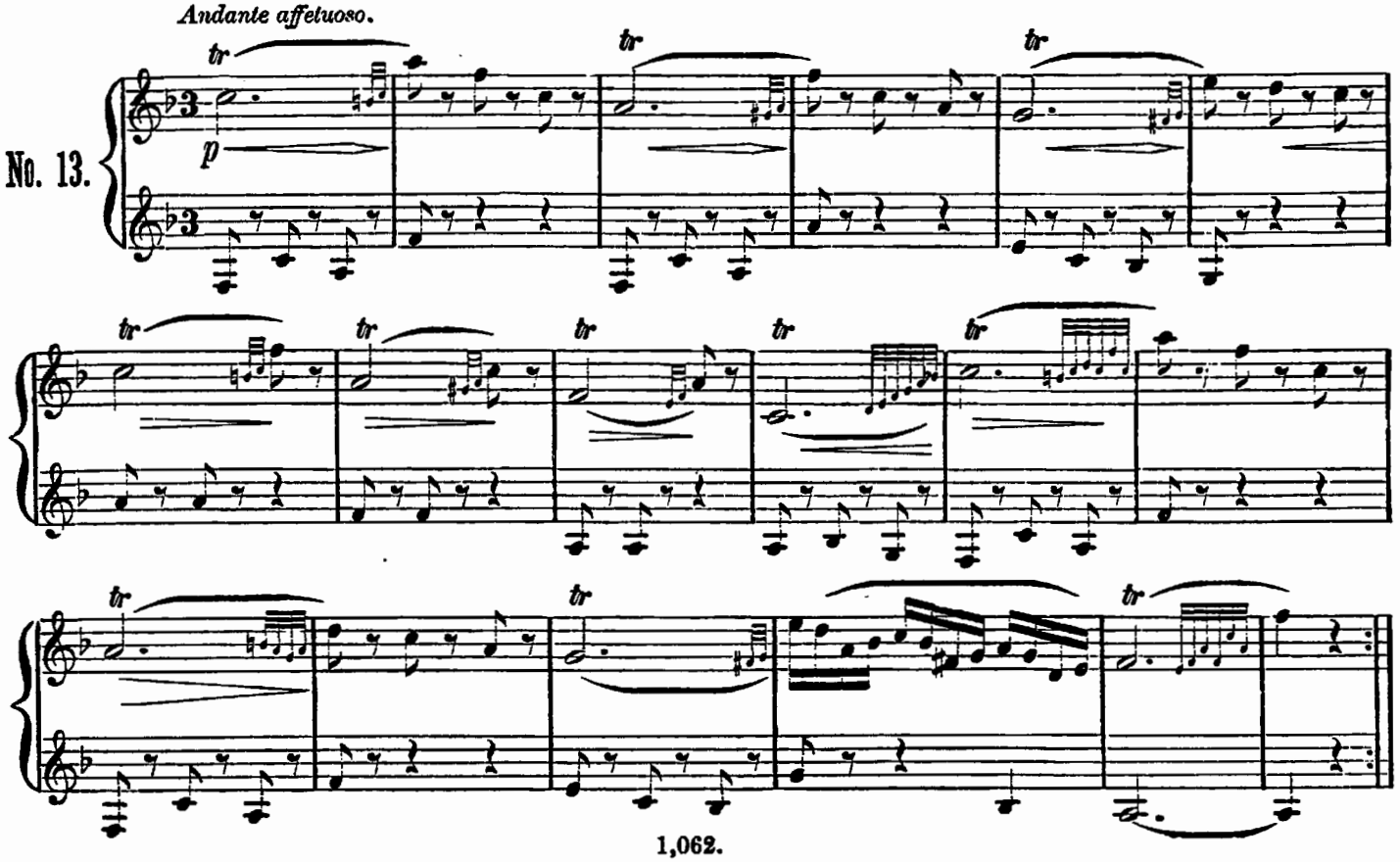
The trill always commences with the note which bears it. Occasionally, by caprice, or for particular reasons, authors use it differently, and make it begin with the note above or the note below. In those cases they indicate it by small notes.

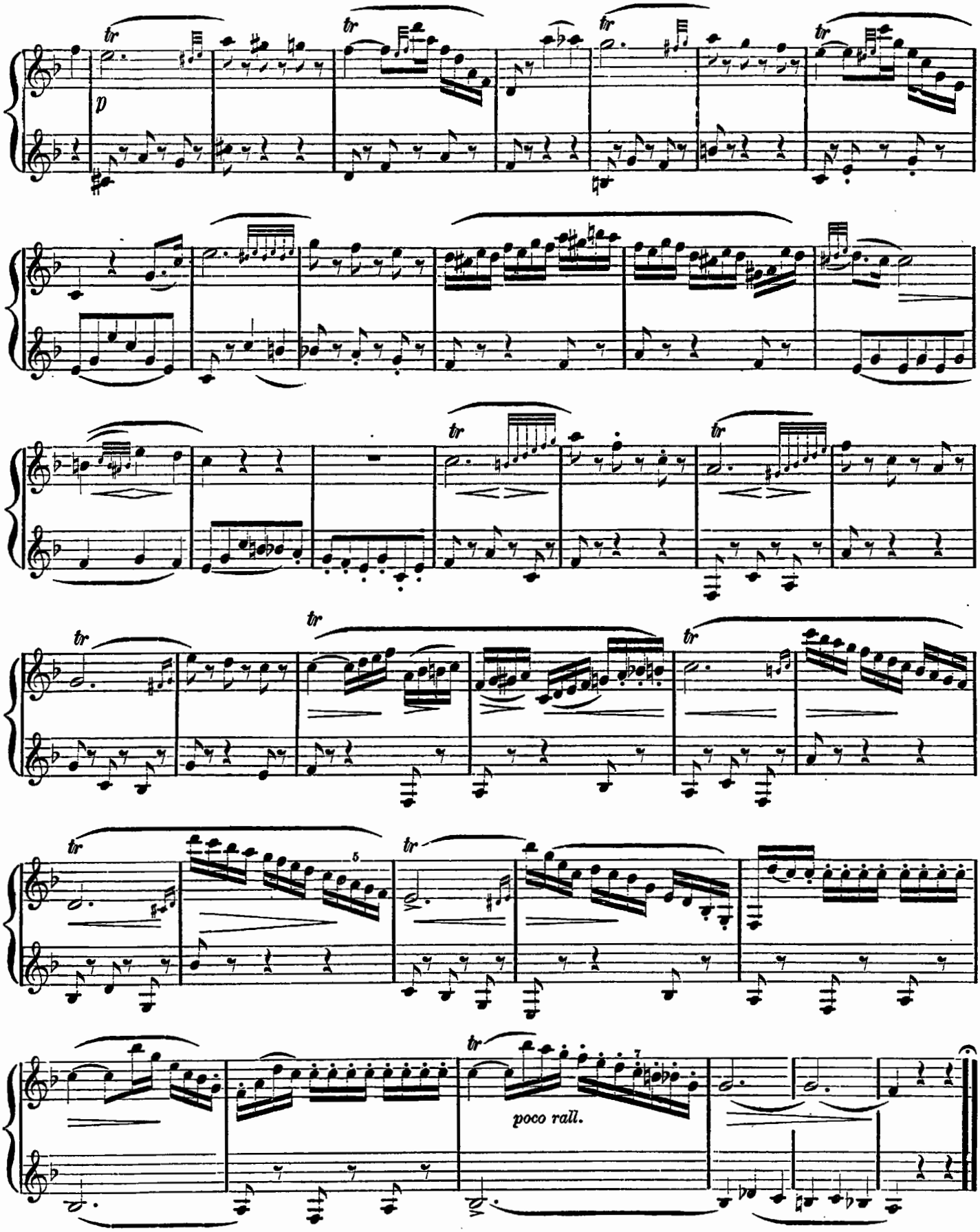
When several trills succeed each other in descending, we suppress the small notes *at the end*, except those of the last trill, *because then the commencement of the second trill acts as a finish to the first.*

There are several ways of preparing and finishing the cadence, — the following are some most in use. Their proper employment is purely a matter of taste.

Andante affetuoso.

No. 13.



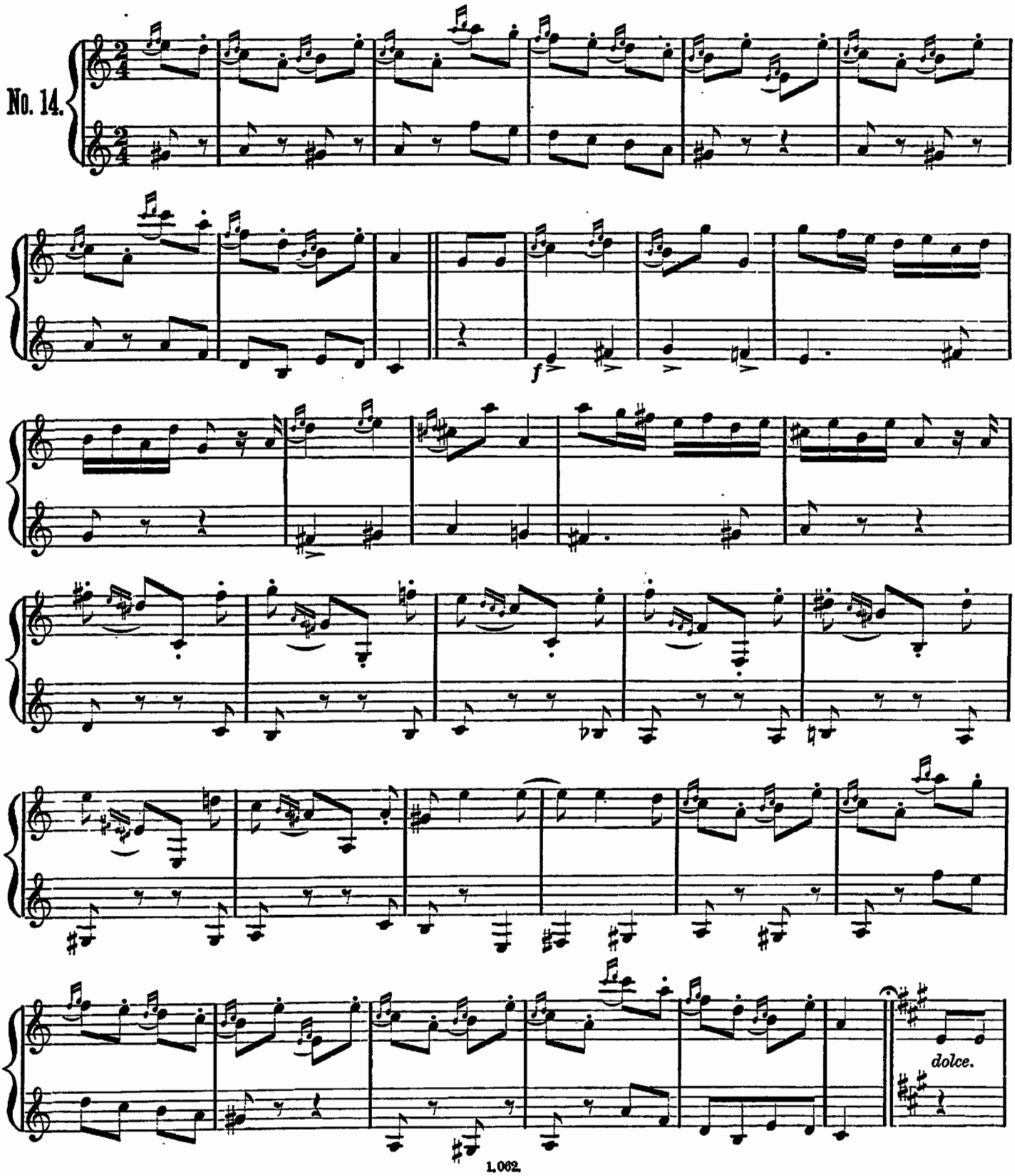

tr
p
poco rall.

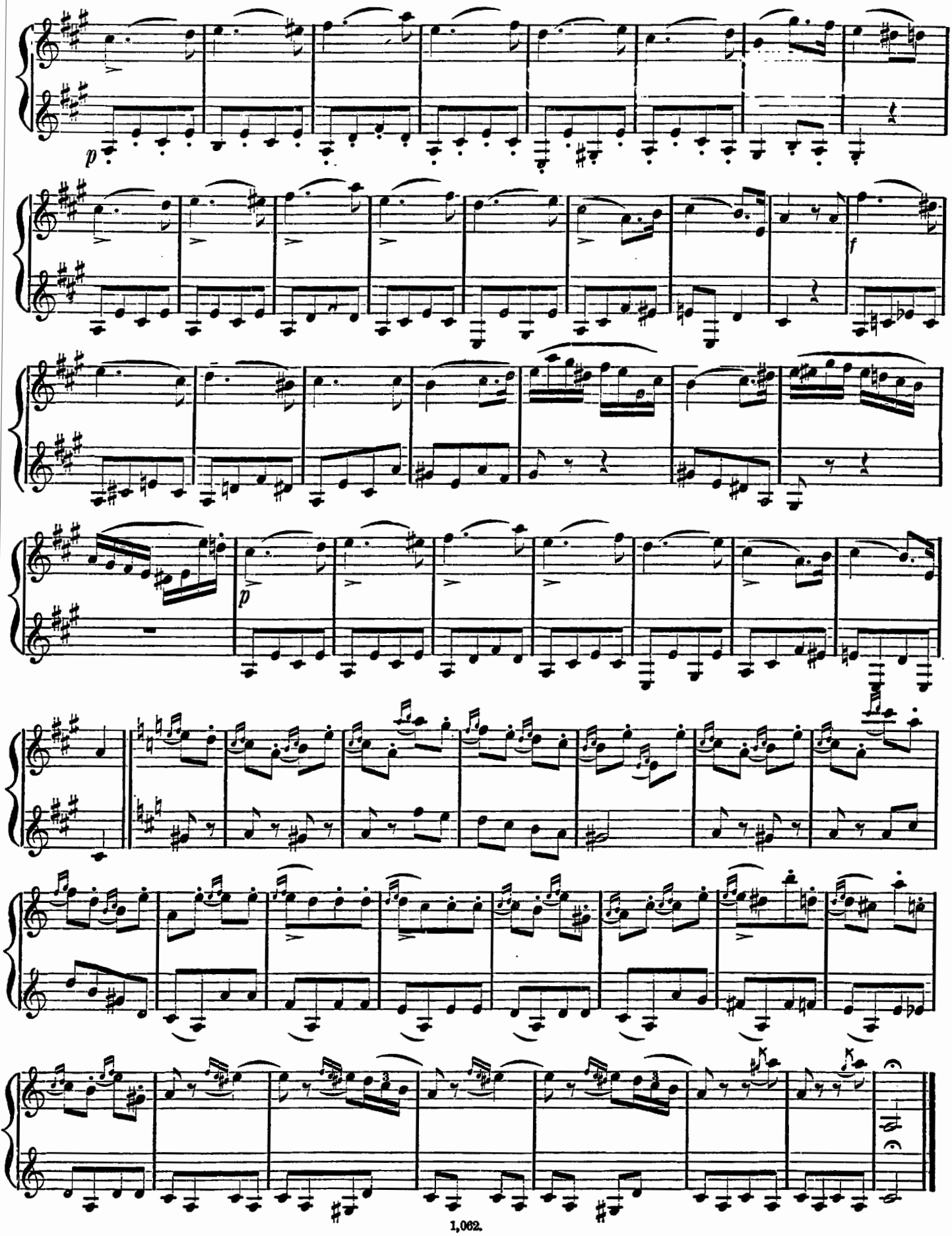
OF THE MORDANT.

The Mordant, indicated by the sign ∿, is a very short trill.

The Mordant must be made by pressing upon the note which carries it, in such a manner as to accentuate that note more strongly than that which precedes or follows it.

EXERCISES OF VARIOUS STYLES OF MORDANT.




p
f
p

OF ORNAMENTS OR FLOURISHES IN MELODY.

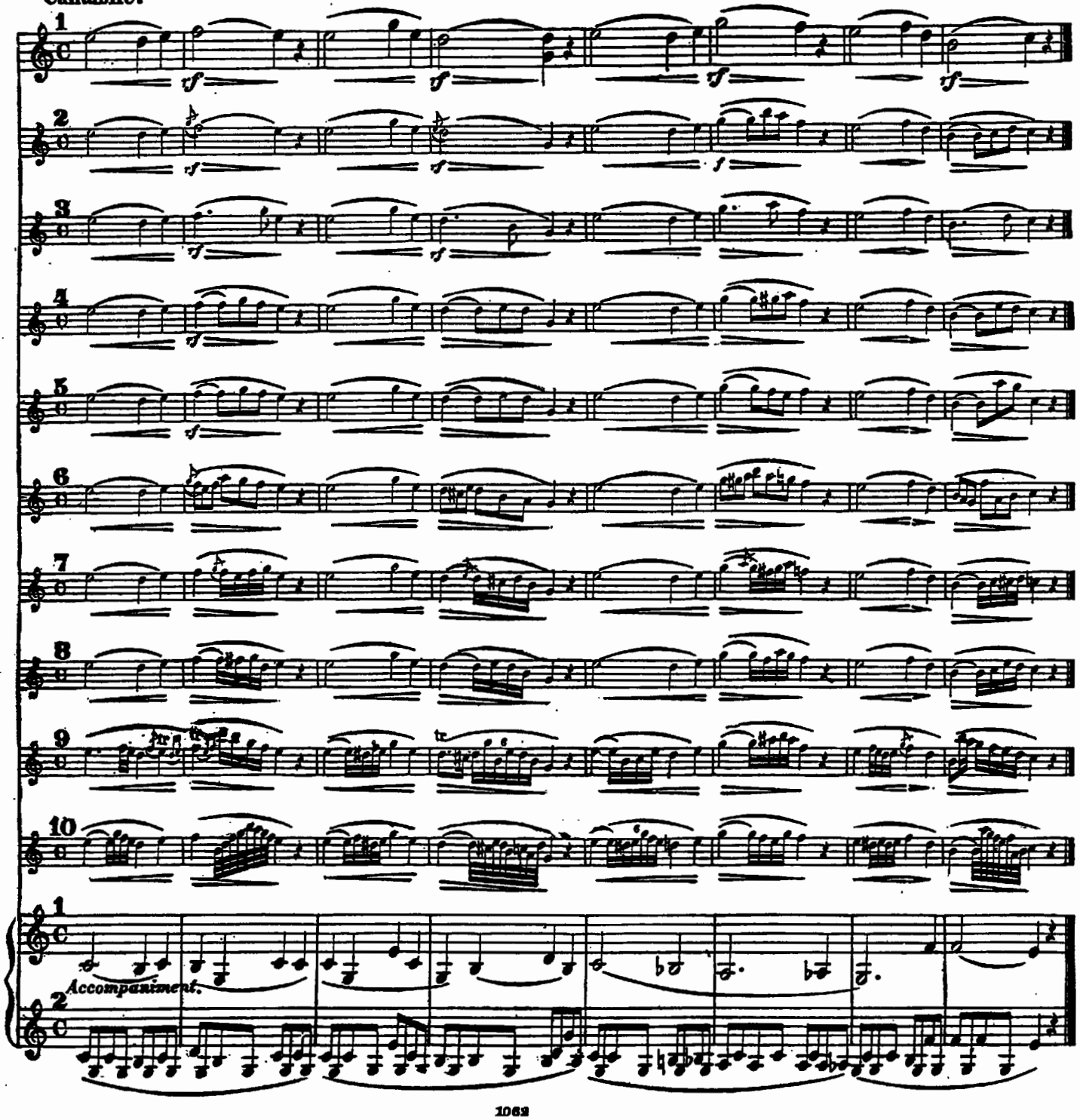
Italian music (less profound and serious than German, and not so dramatic as French music) obtains the greatest number of admirers. Without wishing here to support or oppose the reasons for this preference, it is pretty certain that they are indebted for it to the very free and facile nature of their song, and above all to the flourishes or ornaments which they add to it with so much grace and taste.

A knowledge of harmony would be of great assistance in enabling one to distinguish and separate embellishment from simple and primative melody: these ornaments ought not to adopt a particular shading *other than* that of the note on which they are placed, for fear of altering the sense, and injuring the character of the melody.

EXAMPLE OF ORNAMENTS ADDED TO A MELODY.

№ 15.

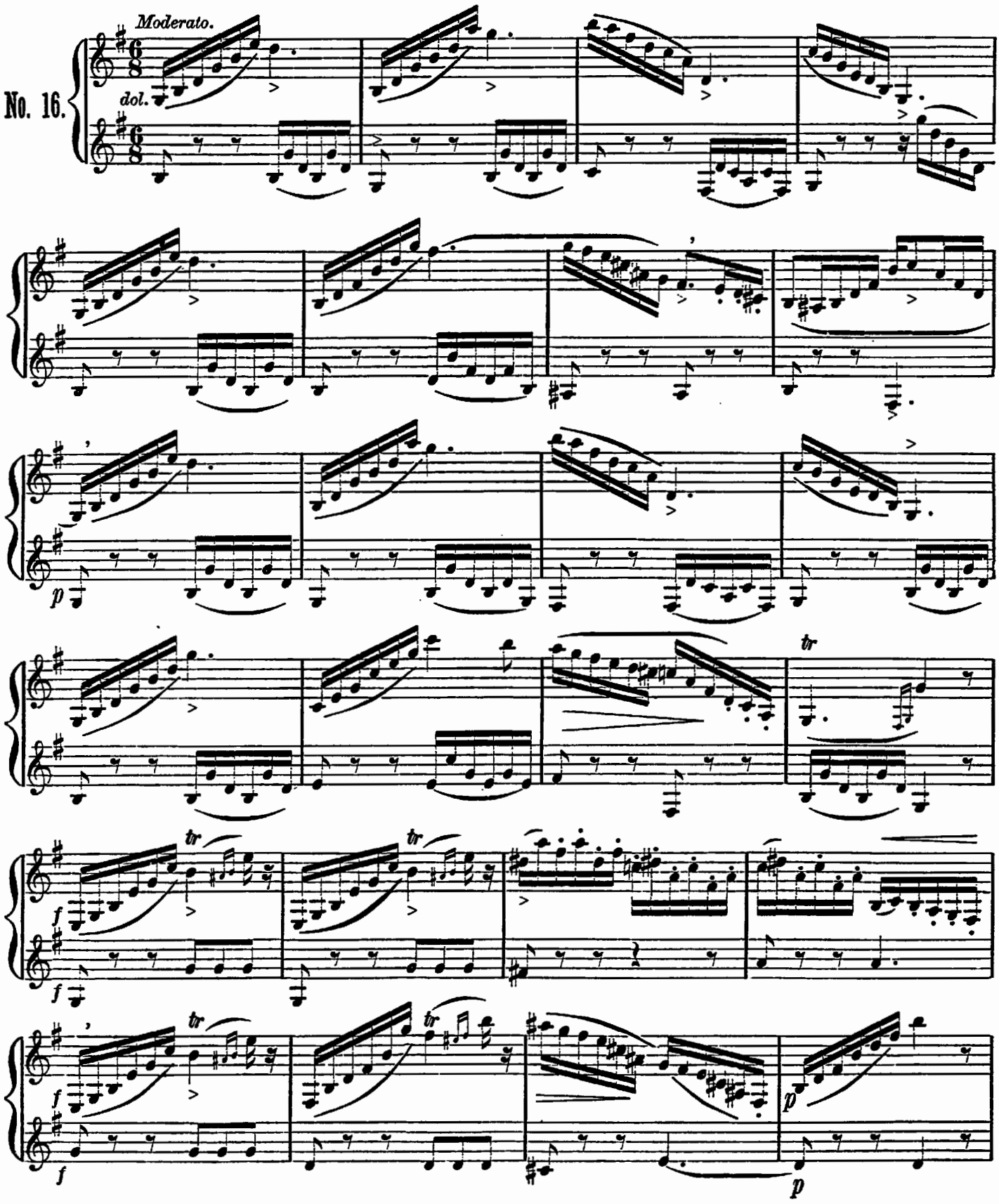
Cantabile.

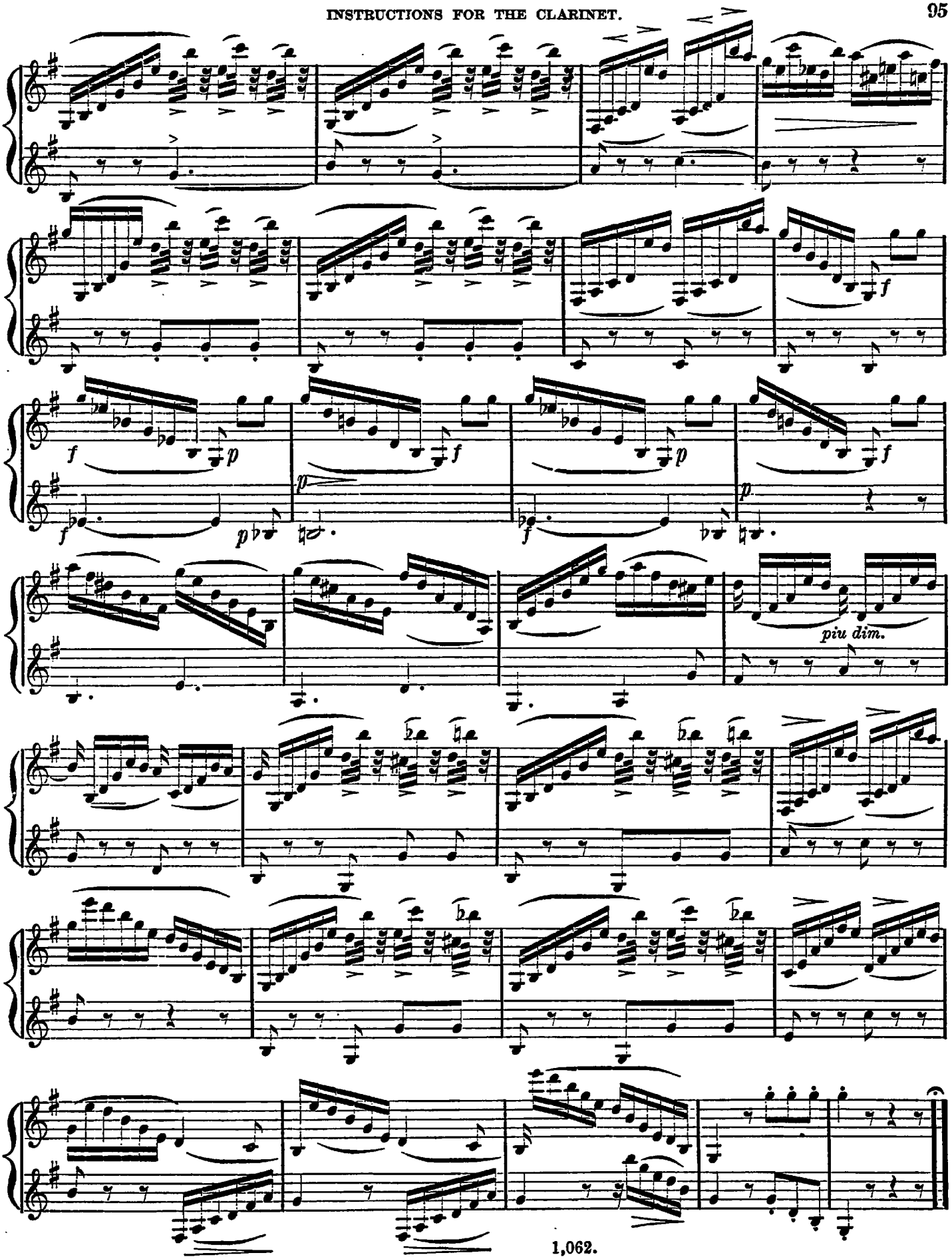


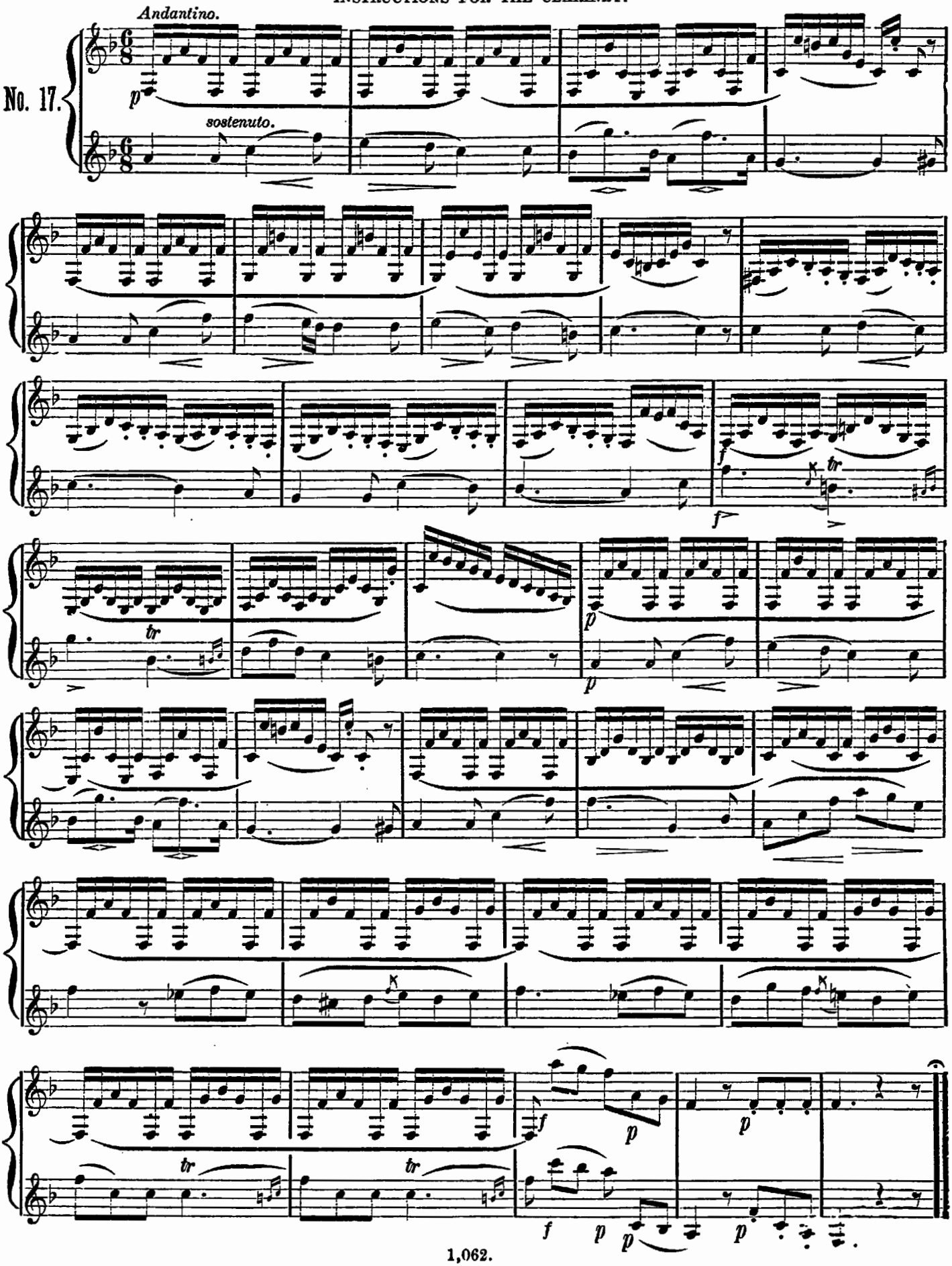
ARPEGGIOS.

Like all wind instruments, the Clarinet can only play the notes of a chord by distributing them (Arpeggio). You must pass rapidly over the different notes of the arpeggio in order to make it entirely with a single breath. If the fingering is heavy and unequal, if the sound is cut at each note, it is no longer arpeggio, — it is only passing quickly over several notes.

No. 16.




piu dim.


Andantino.
No. 17.
sostenuto.

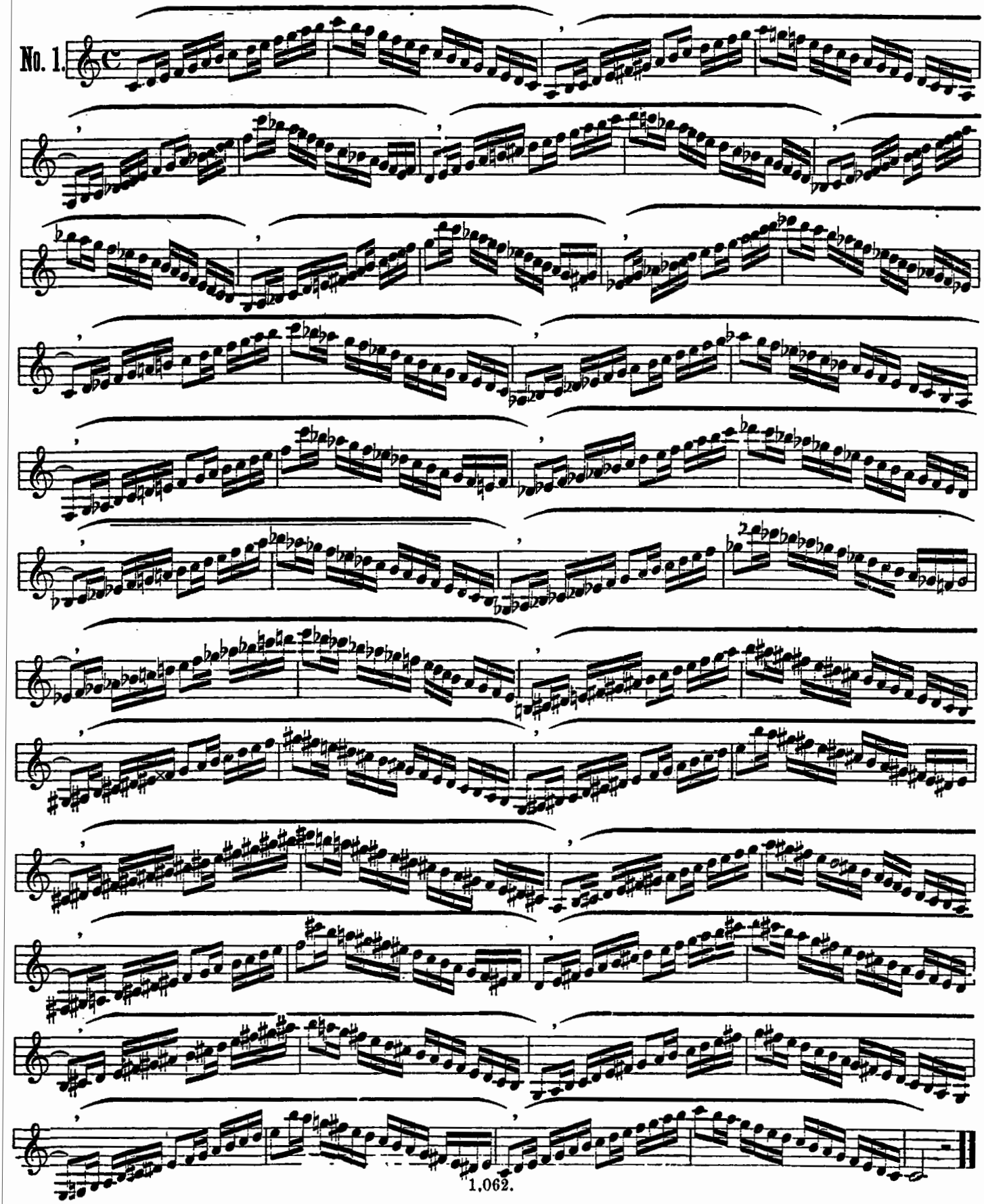
OF MAJOR AND MINOR SCALES.

Music being entirely composed of scales and chords, to possess a perfect command of all the fingerings over the whole extent of the instrument is to be able to play without difficulty every musical combination, however complicated it may be. To enable the pupil to arrive progressively at excellent results, I have written the following scales and chords, without varying the key, so as to engrave them more easily on the memory. These studies should be learned by heart, as forming the basis of all good musical principle.

Many pupils have great trouble to understand and play a minor scale. The following examples will, I hope, smooth all difficulties. The minor scale is only distinguished in ascending by the third, which is minor. In descending it becomes the scale of the relative major key: for example, A minor becomes C major in descending.

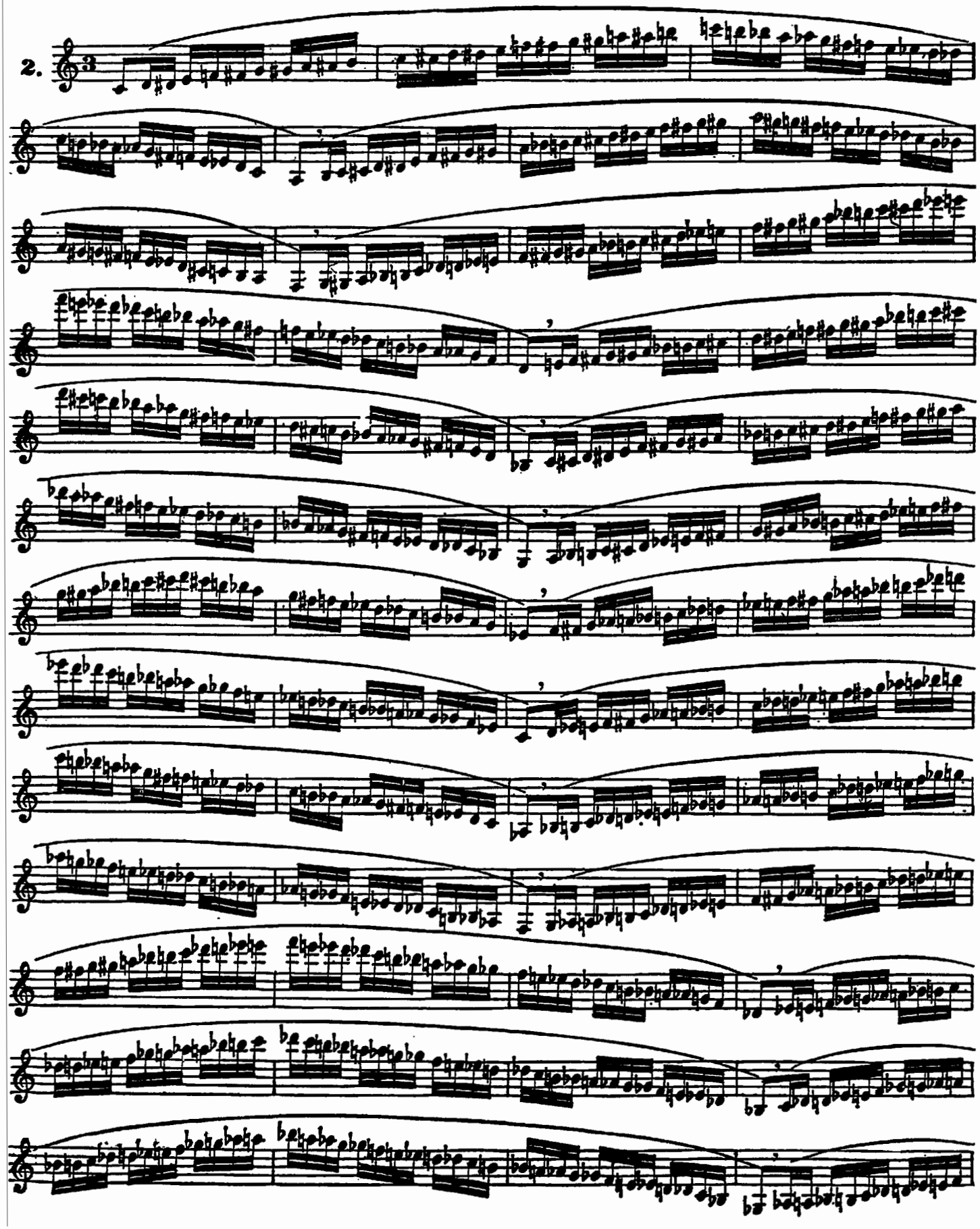
PRACTICE, OF DIATONIC SCALES, MAJOR AND MINOR, EXERCISES ON PERFECT CHORDS, ETC.

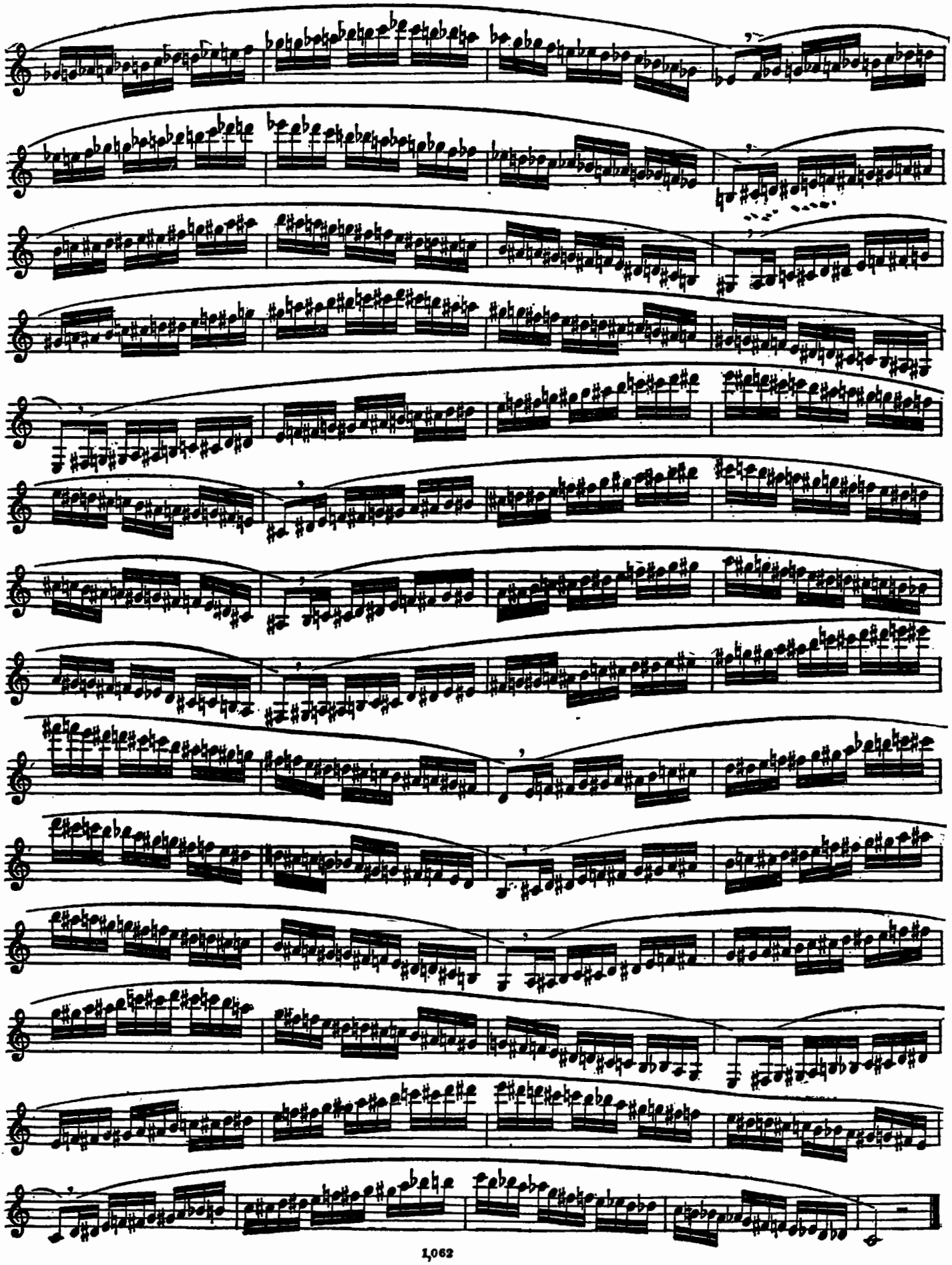
No. 1.



CHROMATIC EXERCISES.

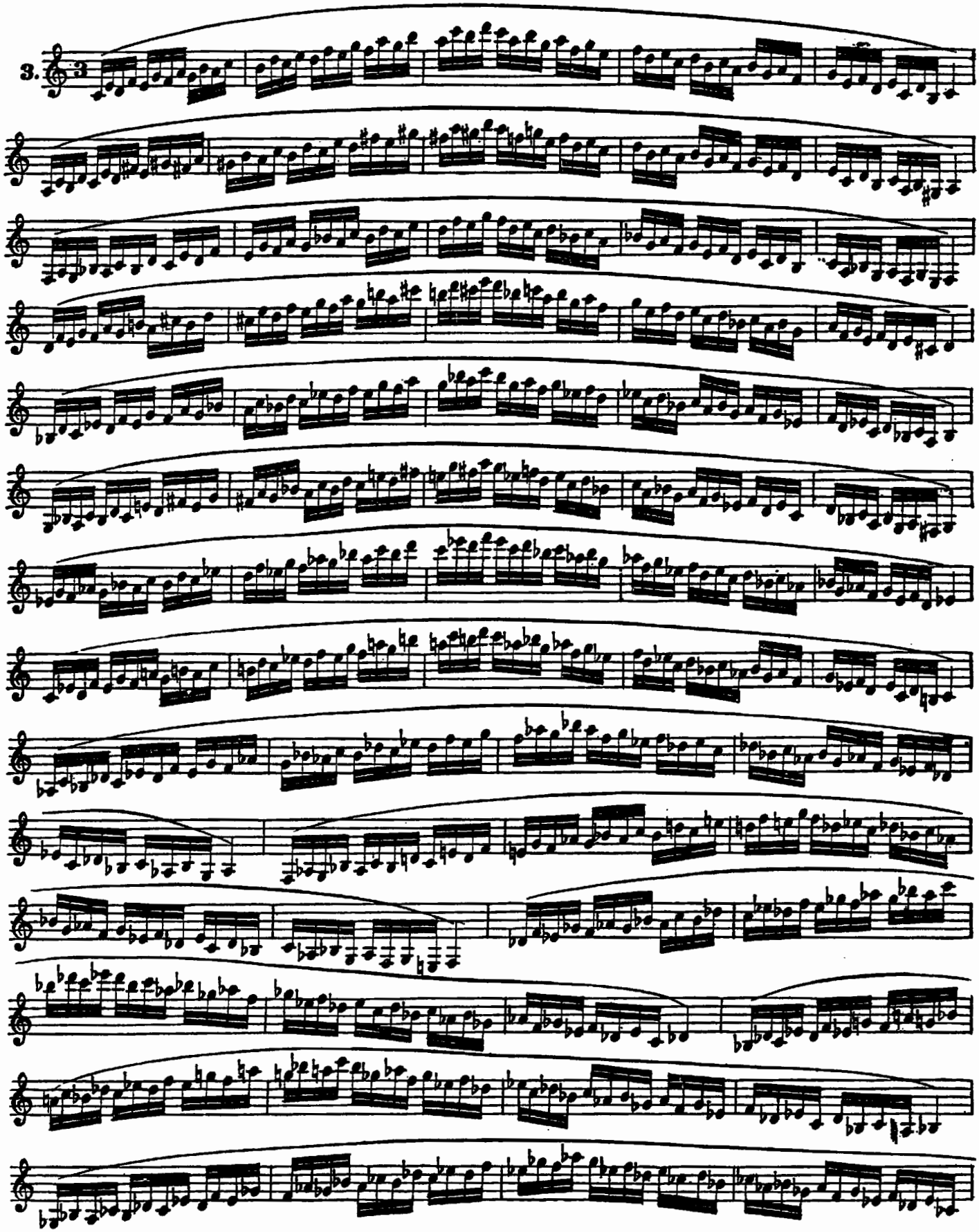
This exercise ought to be played both slurred and detached, the performer can afterwards give to it the articulation he pleases.

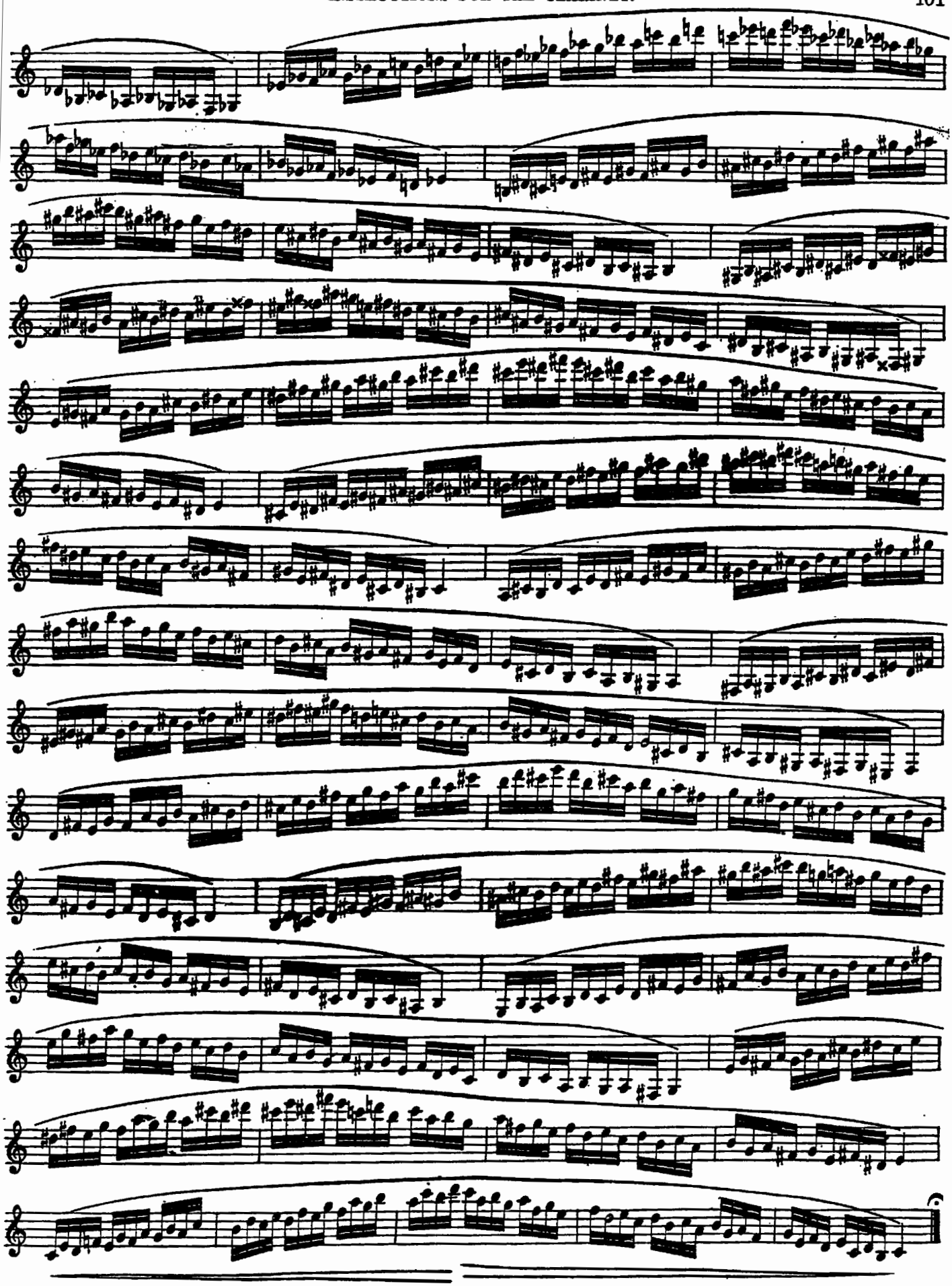




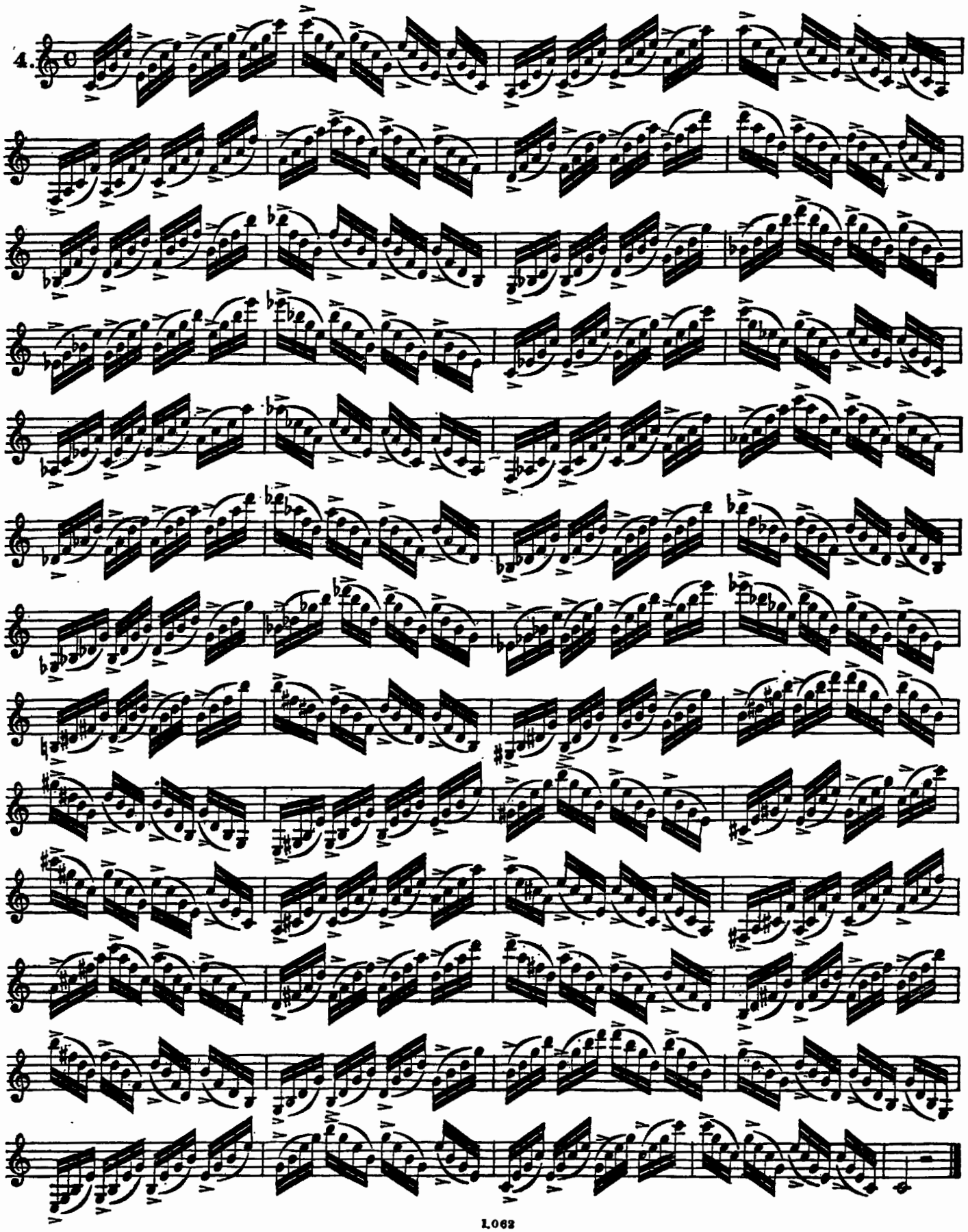
EXERCISE OF SCALES IN THIRDS MAJOR AND MINOR.

I recommend this study as being one of the most important.





EXERCISE ON THE PERFECT CHORD, MAJOR AND MINOR, IN ALL THE KEYS.



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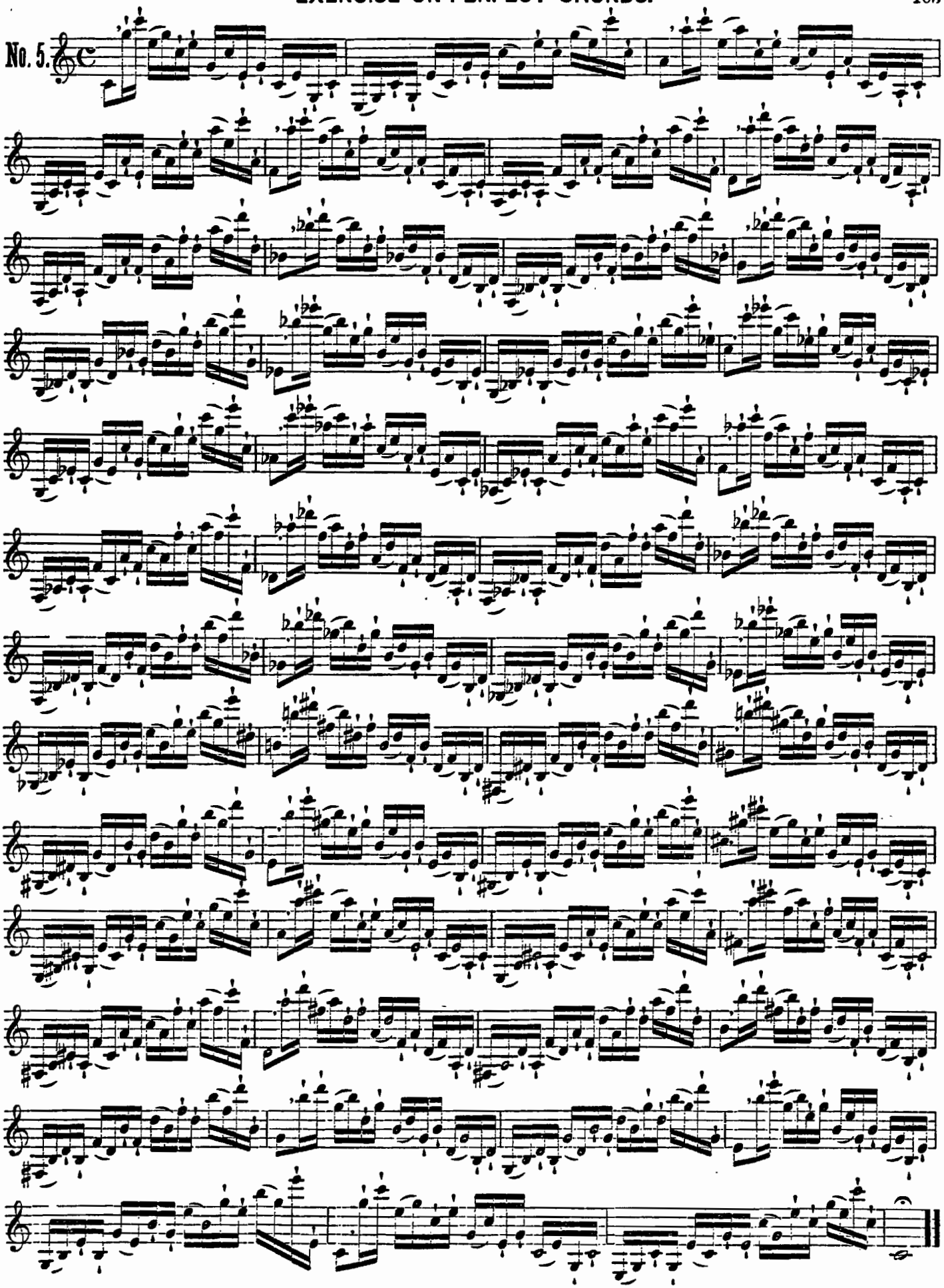
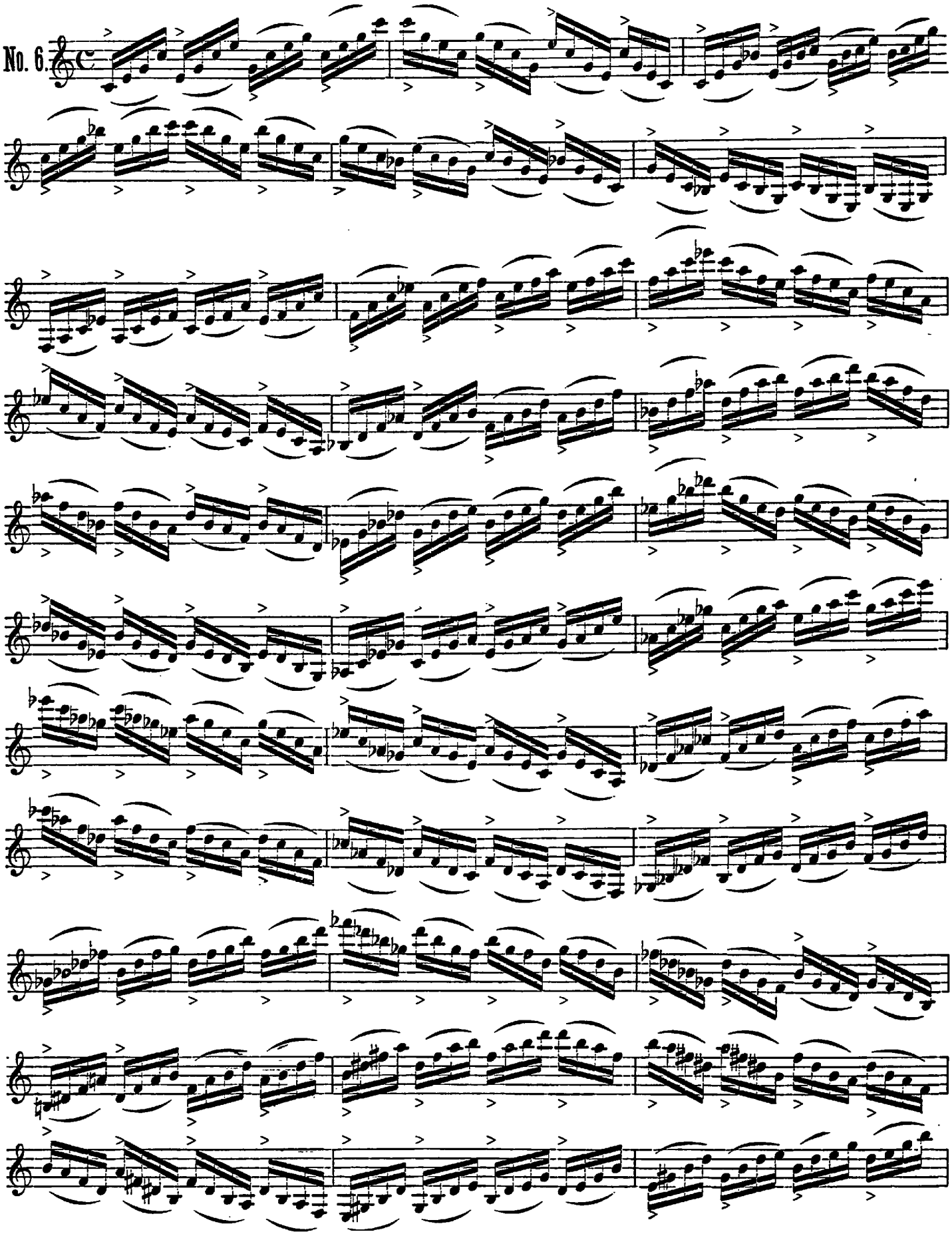
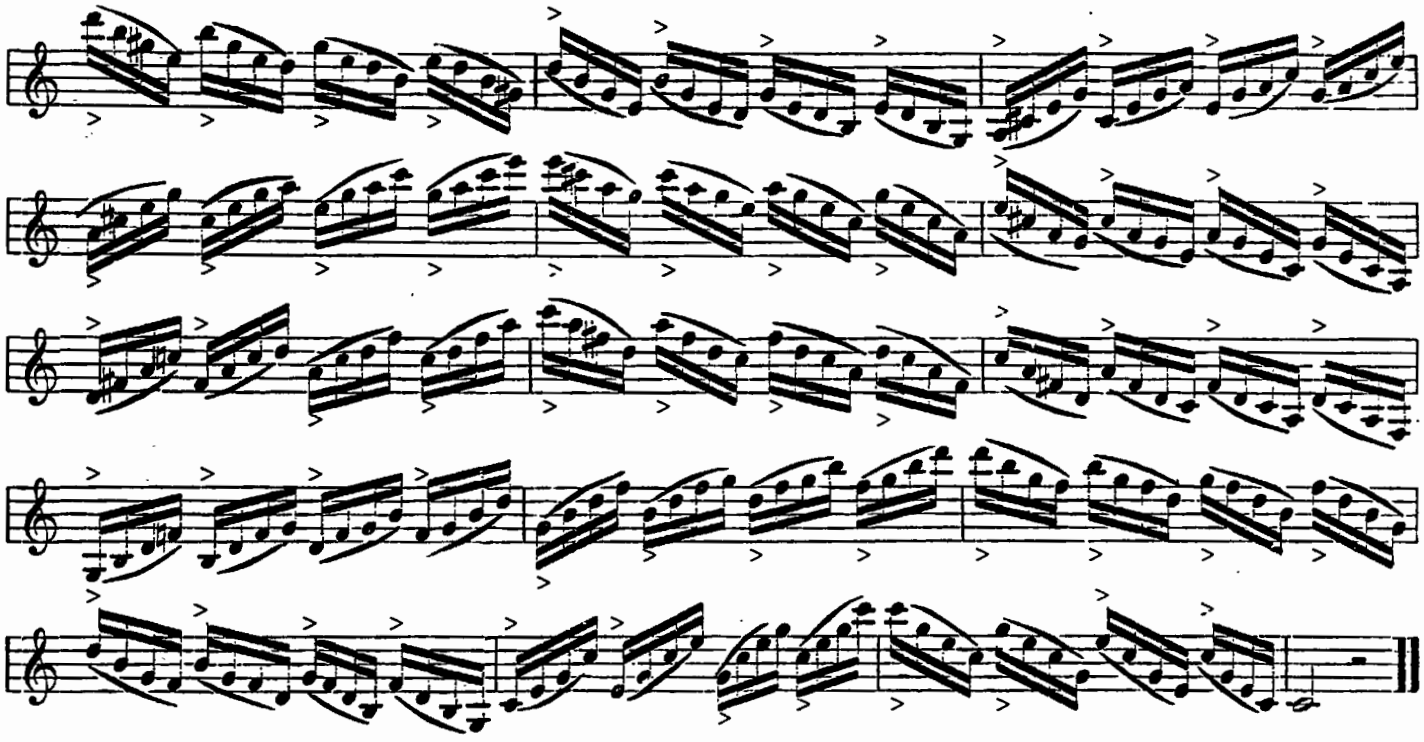


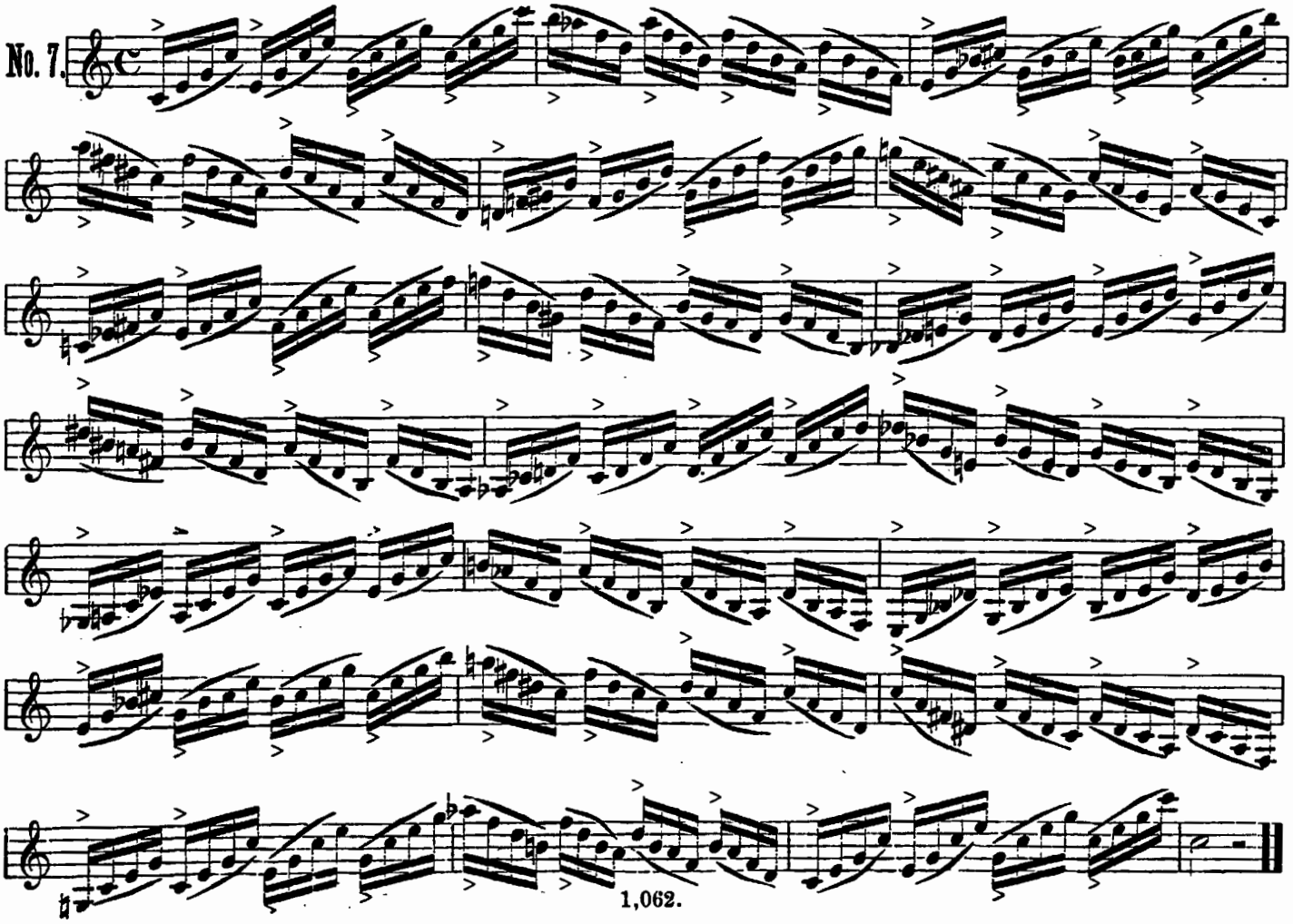
EXERCISE ON DOMINANT 7ths.

No. 6.





EXERCISE ON DIMINISHED SEVENTHS.



DIMINISHED SEVENTHS.

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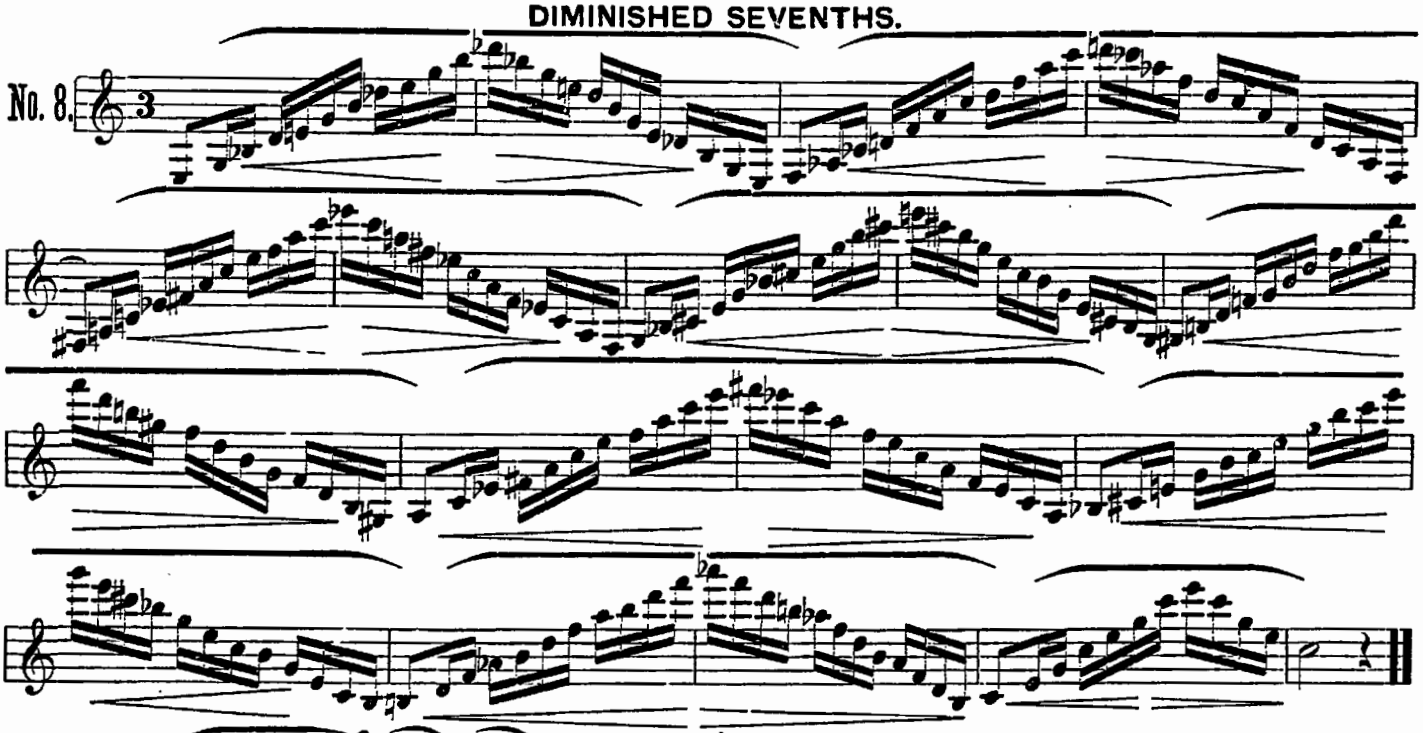

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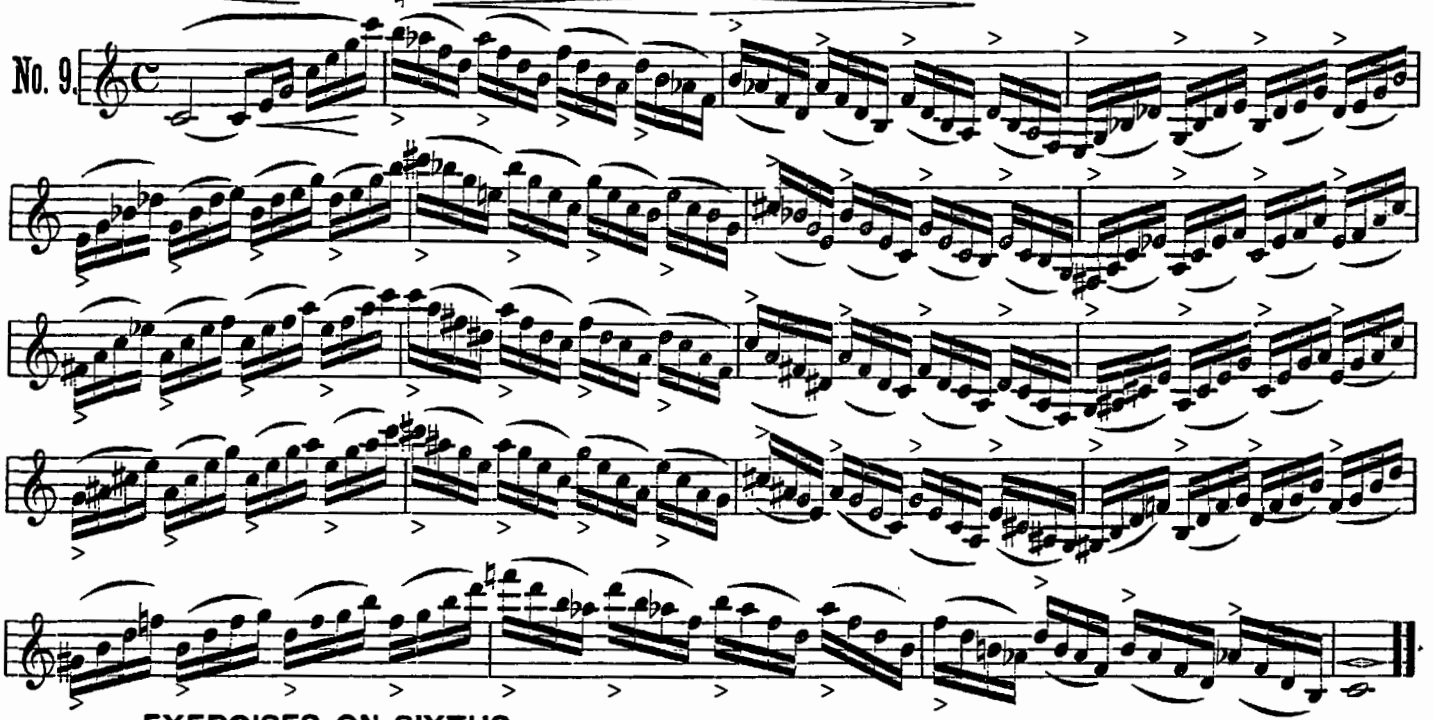

EXERCISES ON SIXTHS.

(TRANSPOSE INTO ALL THE KEYS.)

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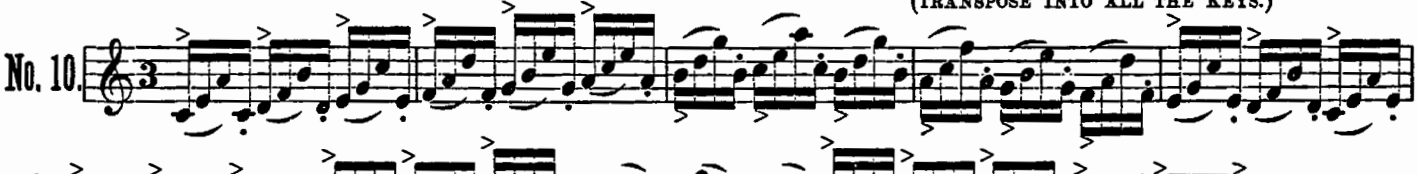

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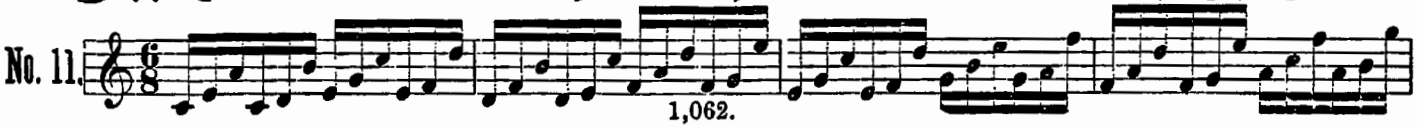
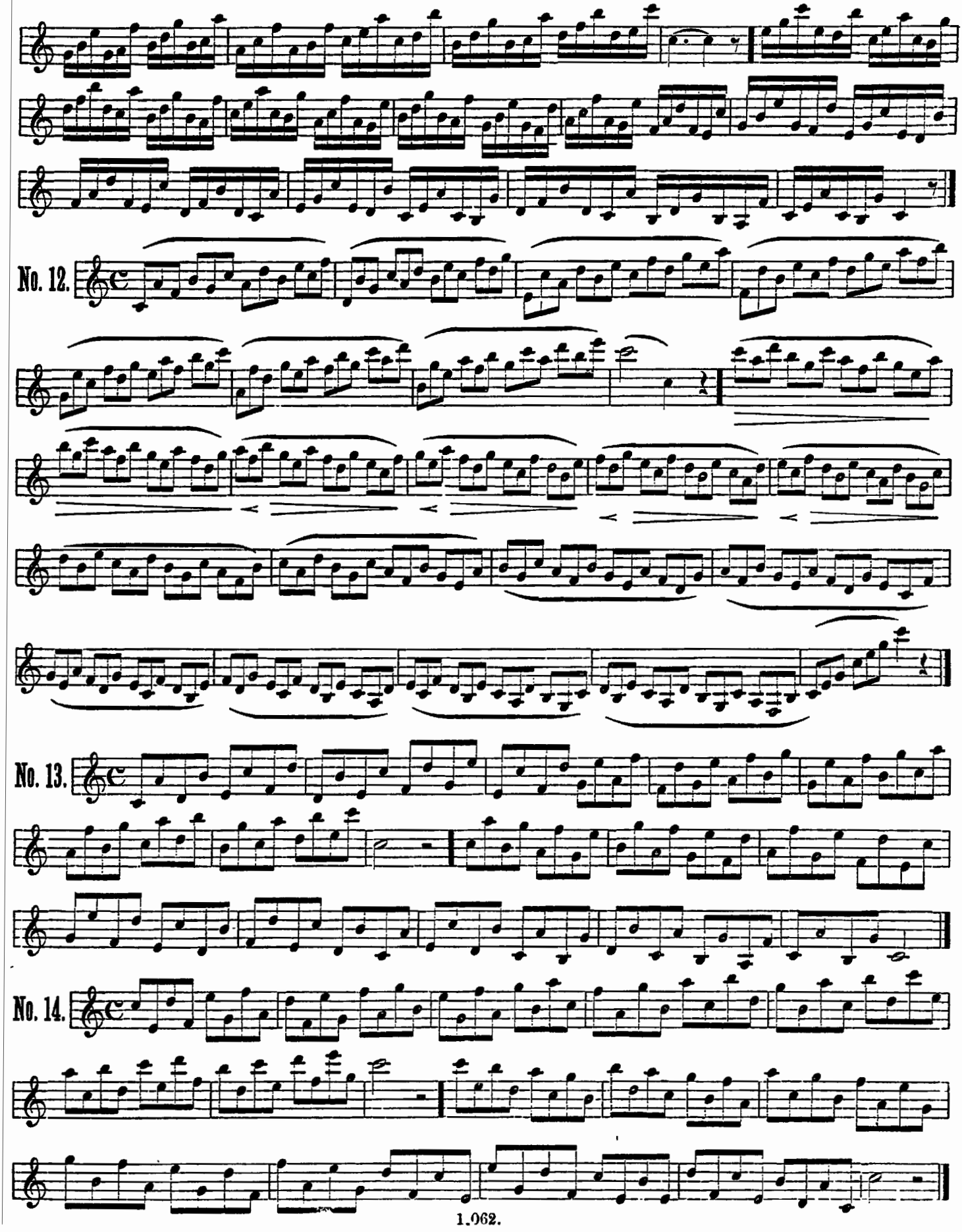
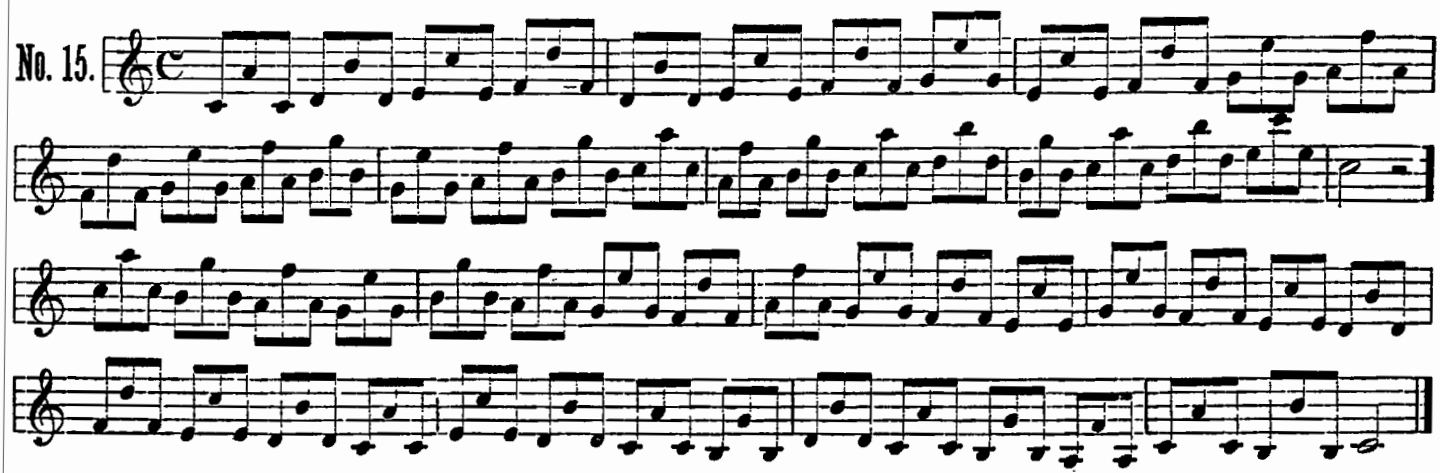



No. 12.
No. 13.
No. 14.

No. 15.



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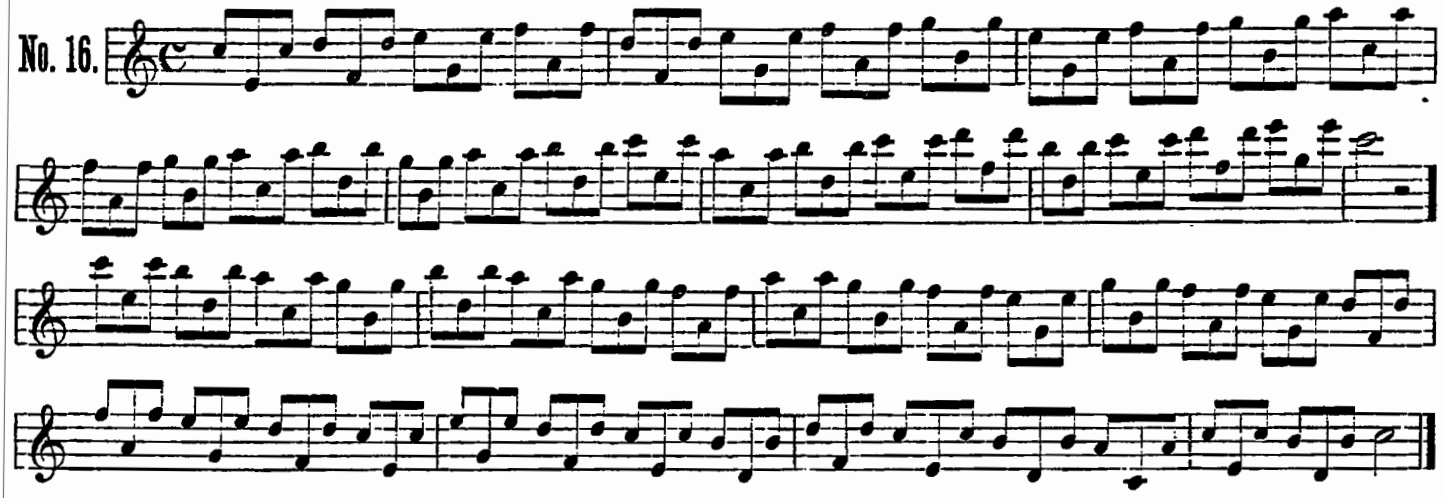
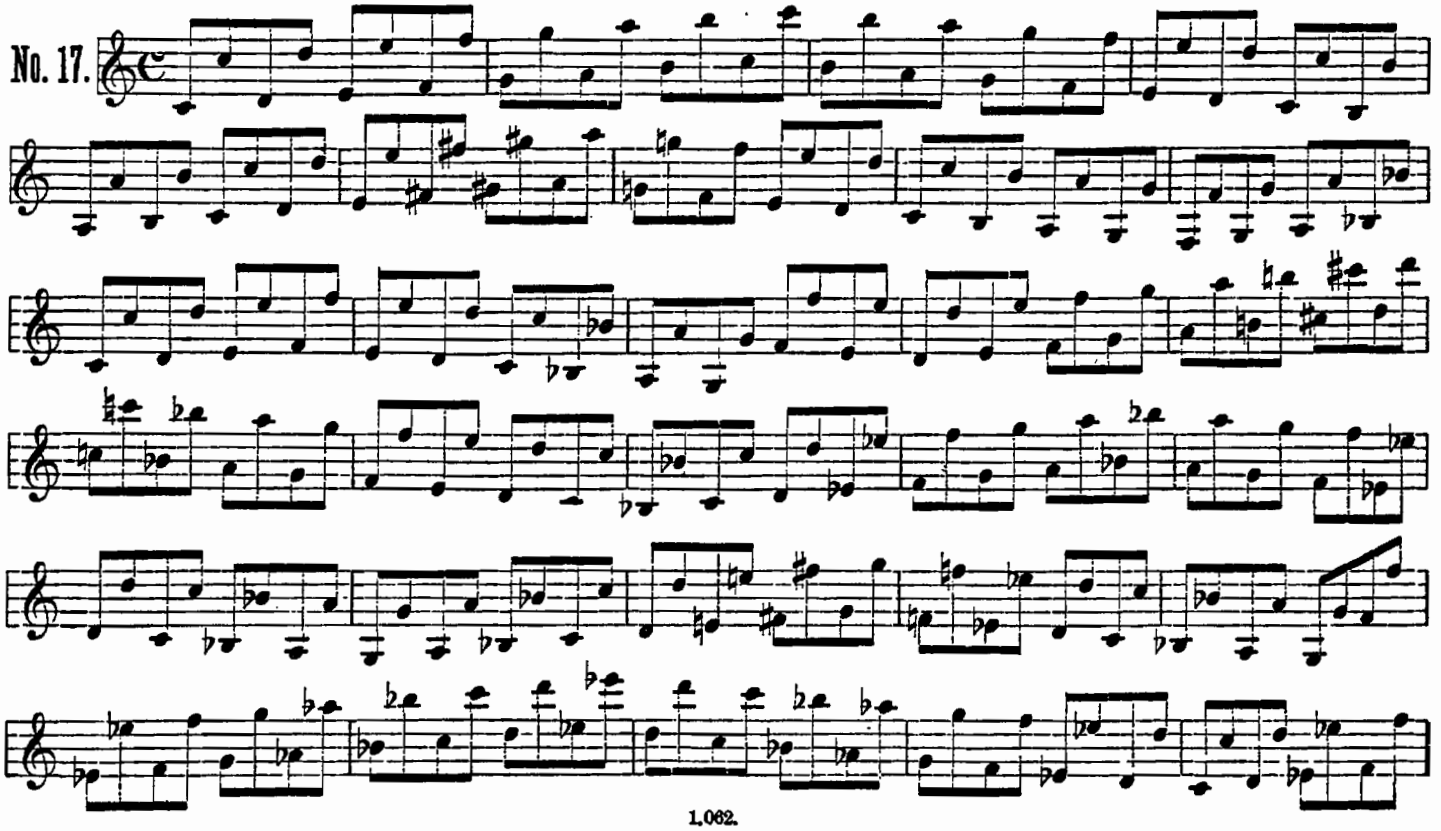
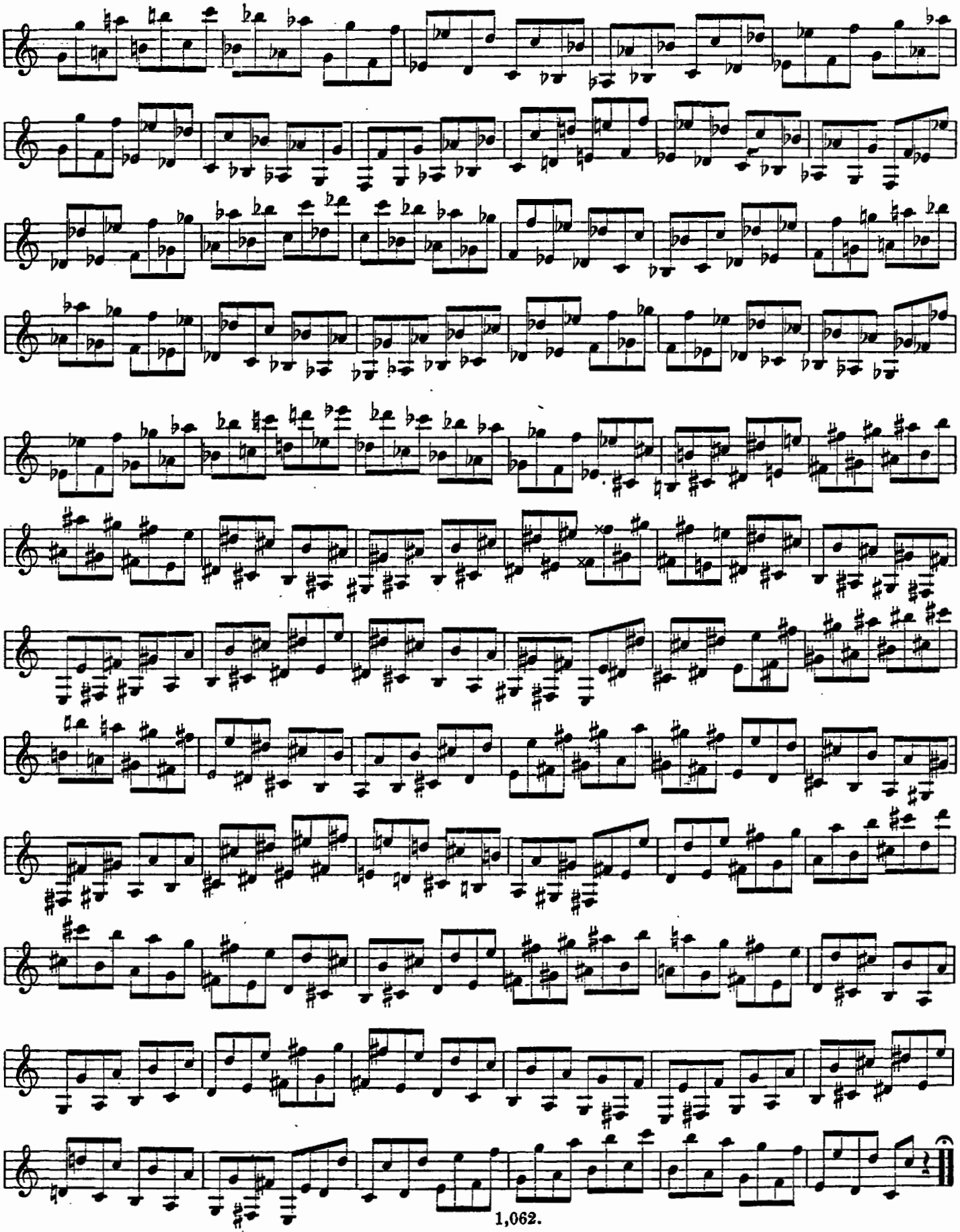


OCTAVES.

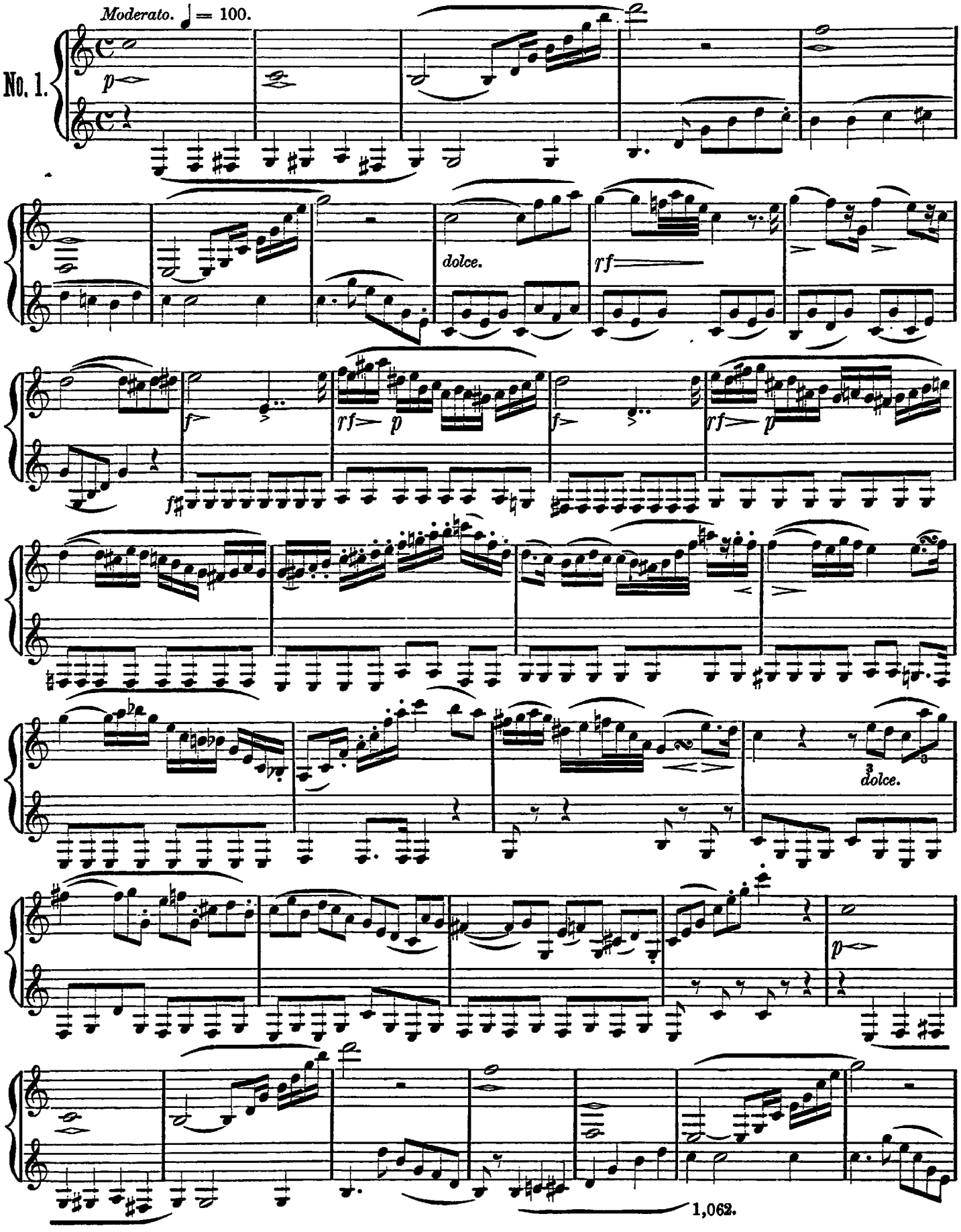
No. 17.

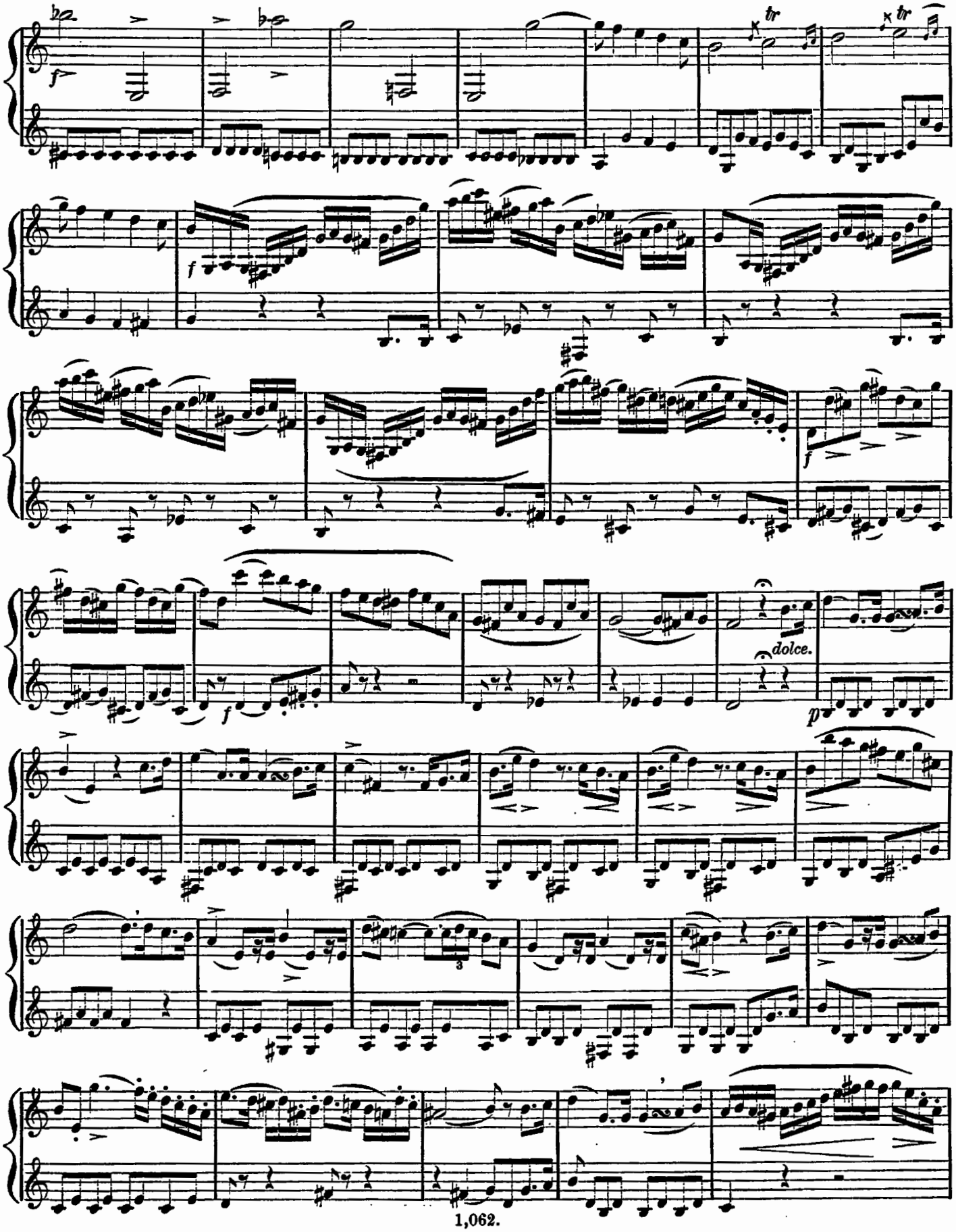




1,062.

STUDIES, to acquire a Good Style, and lead to the Execution of Concert Pieces.

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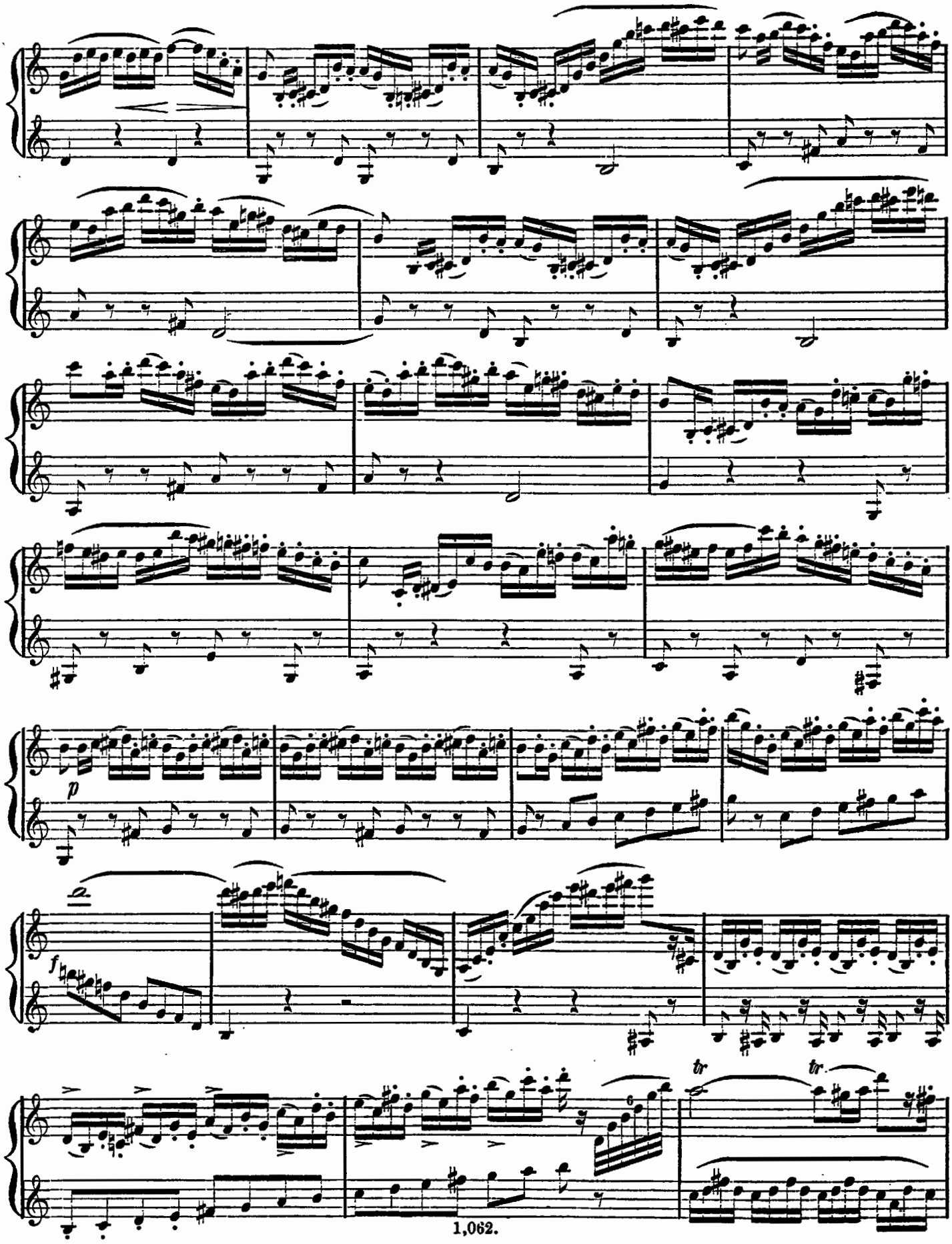
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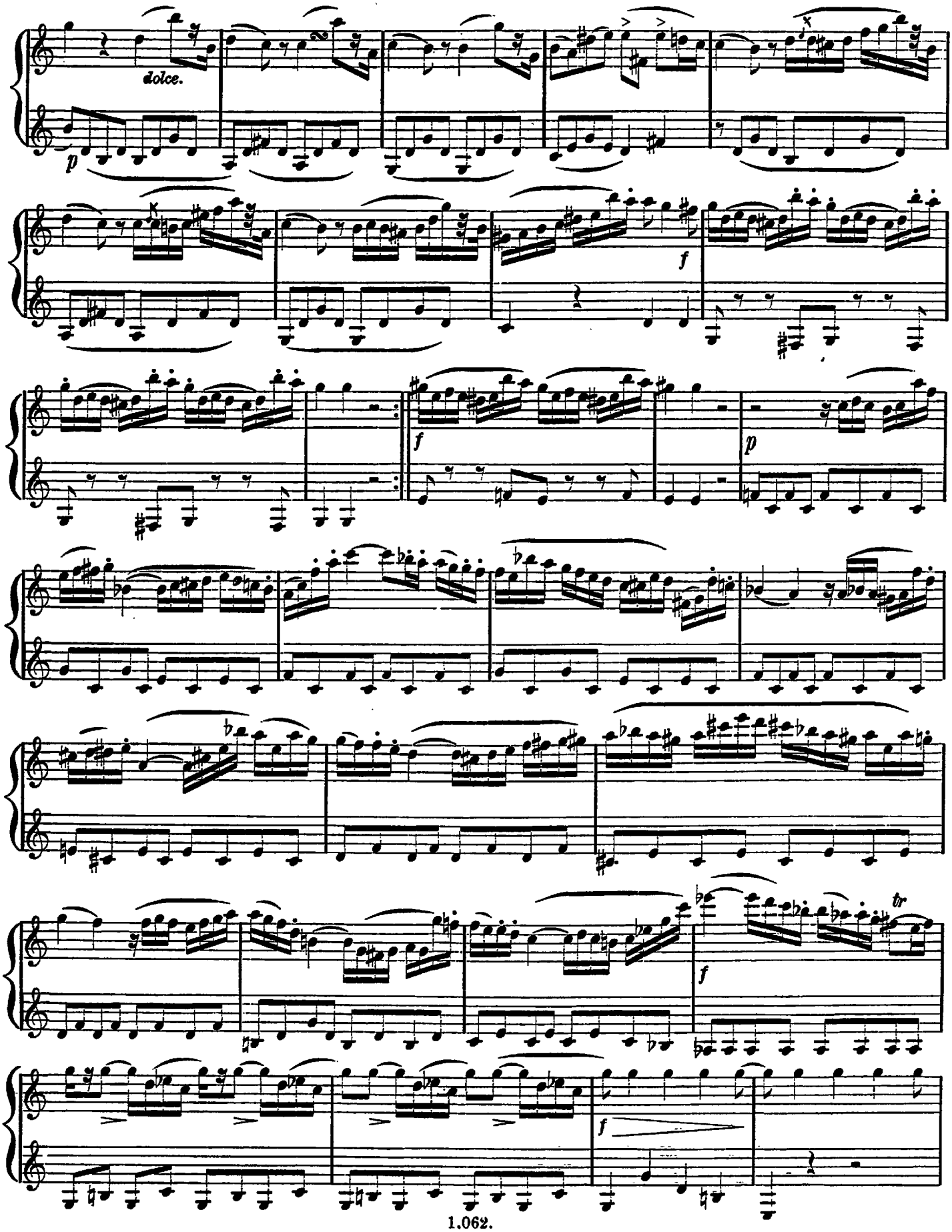
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tr
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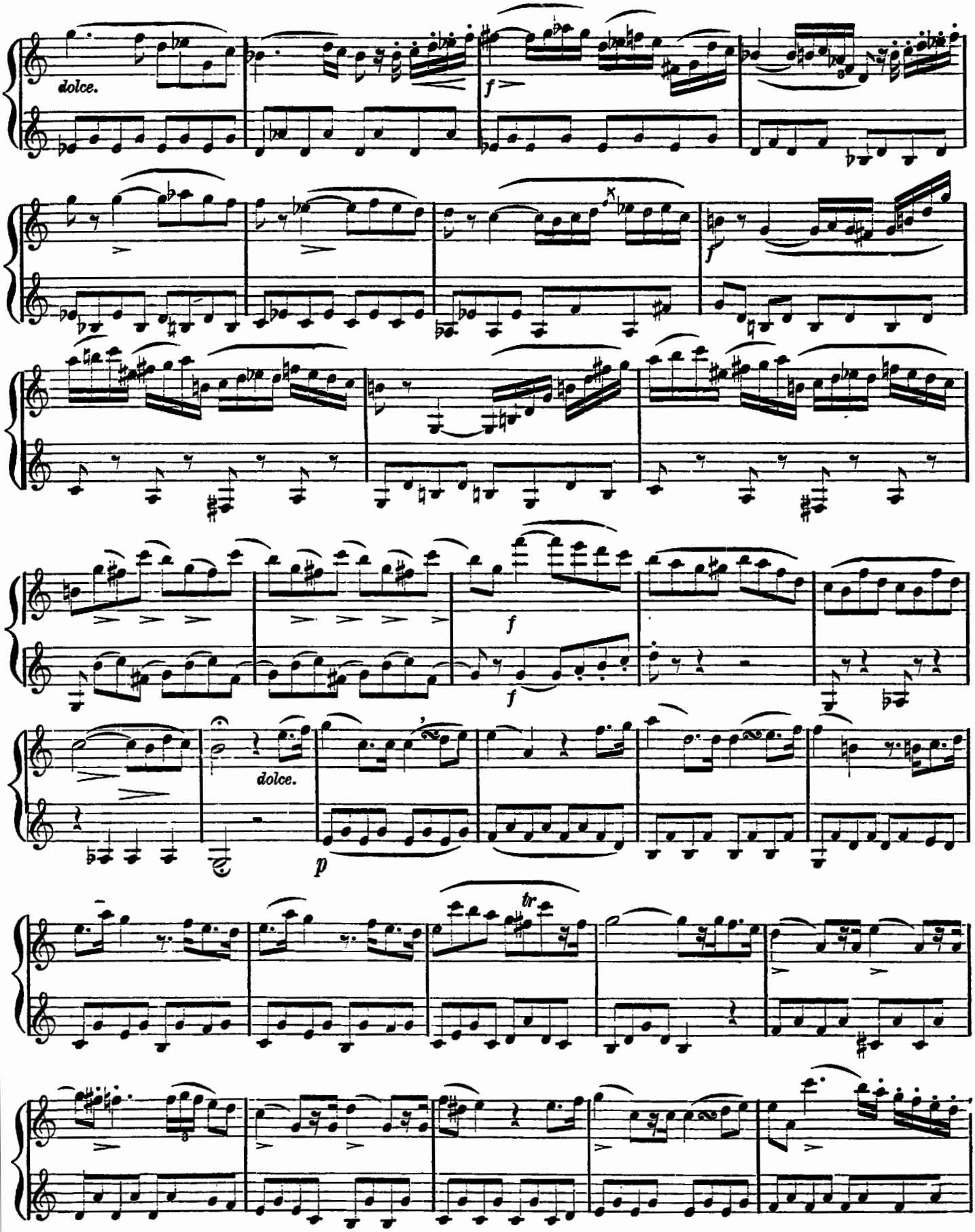
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f
f
f
dolce.
p
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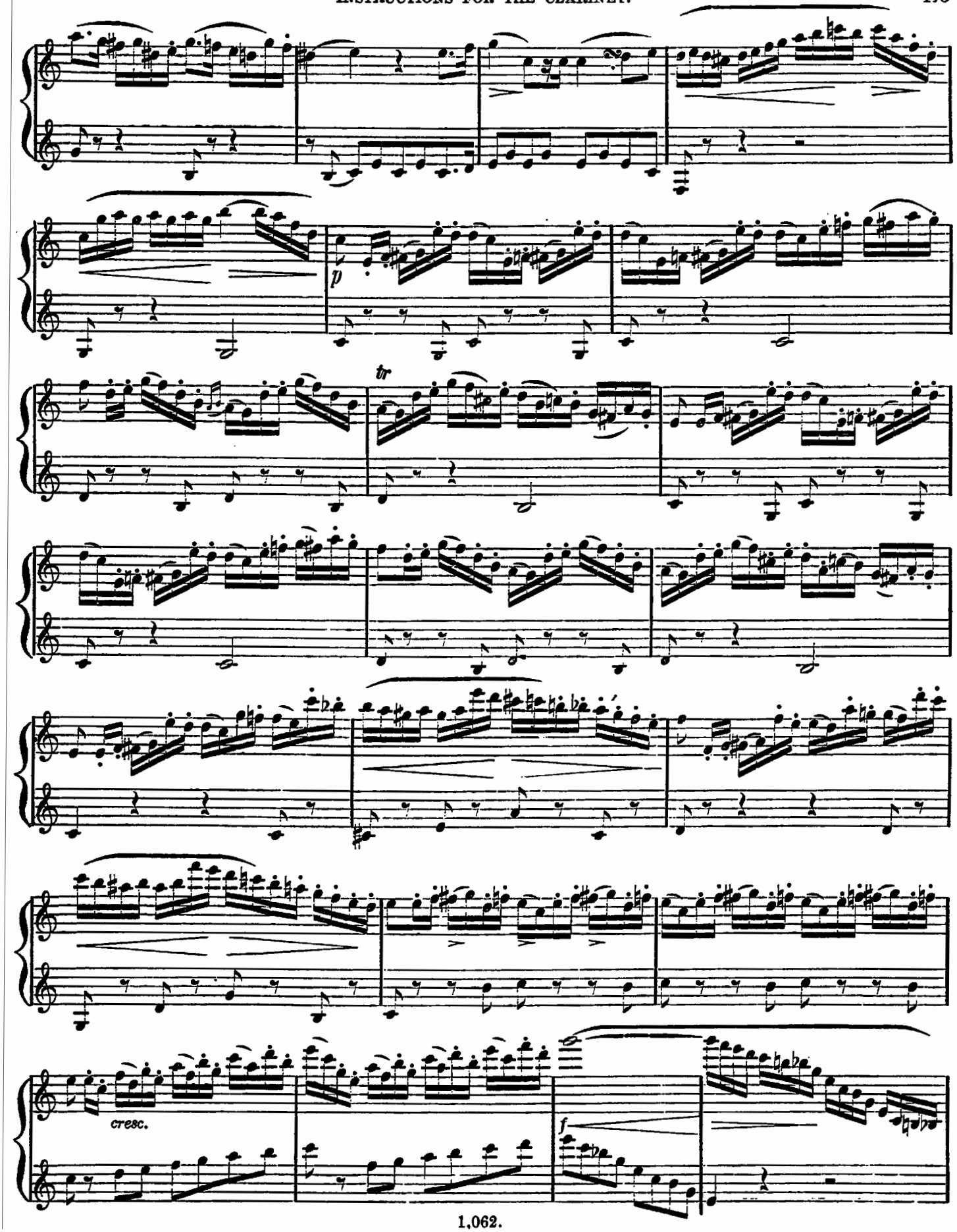
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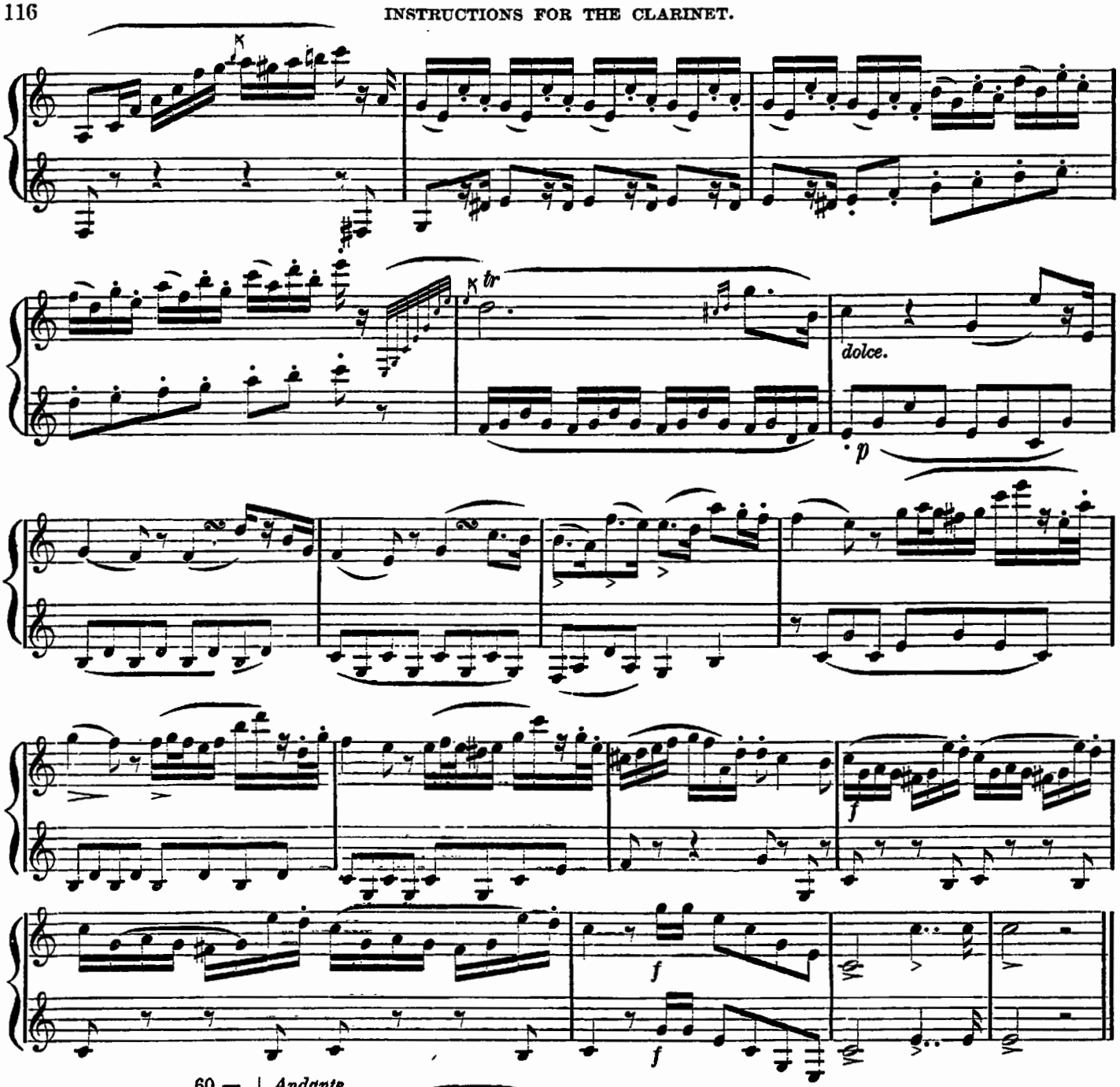
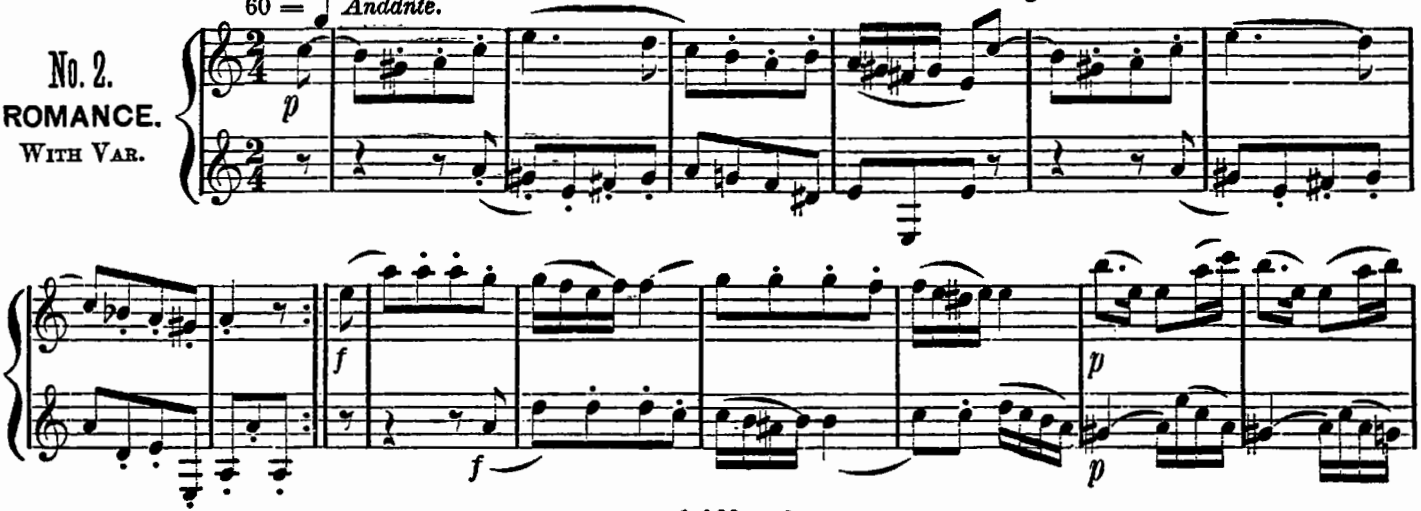
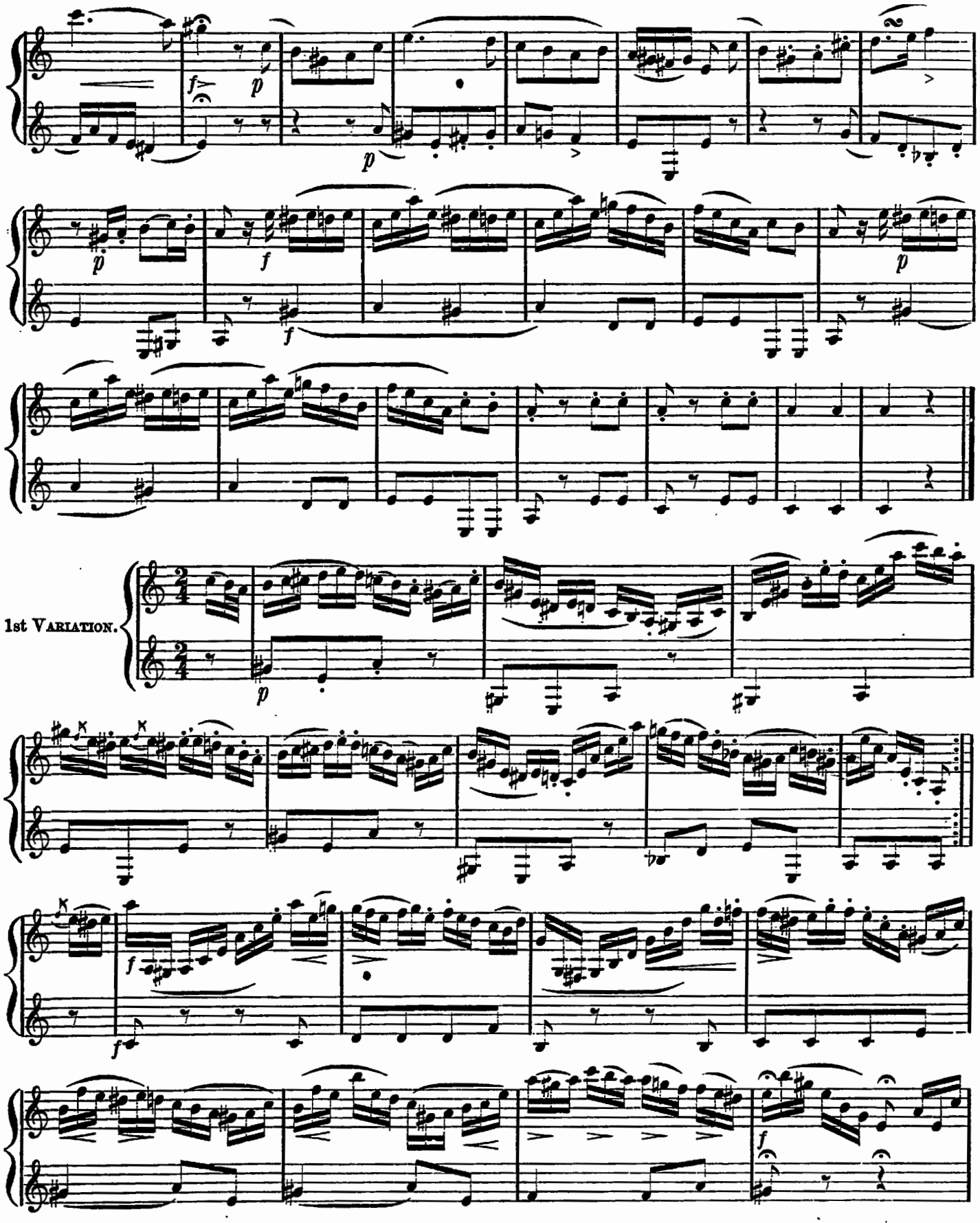
cresc.
f

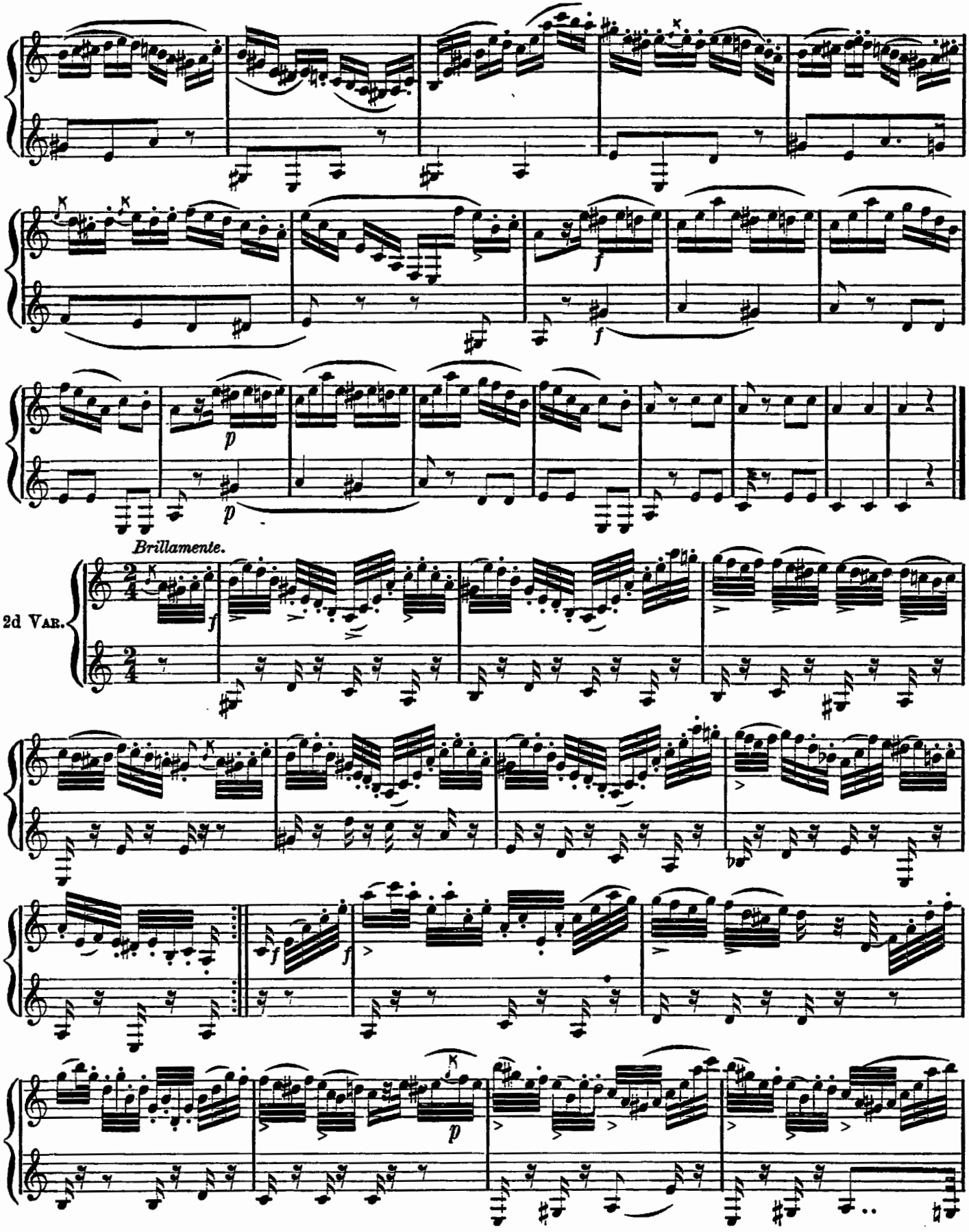


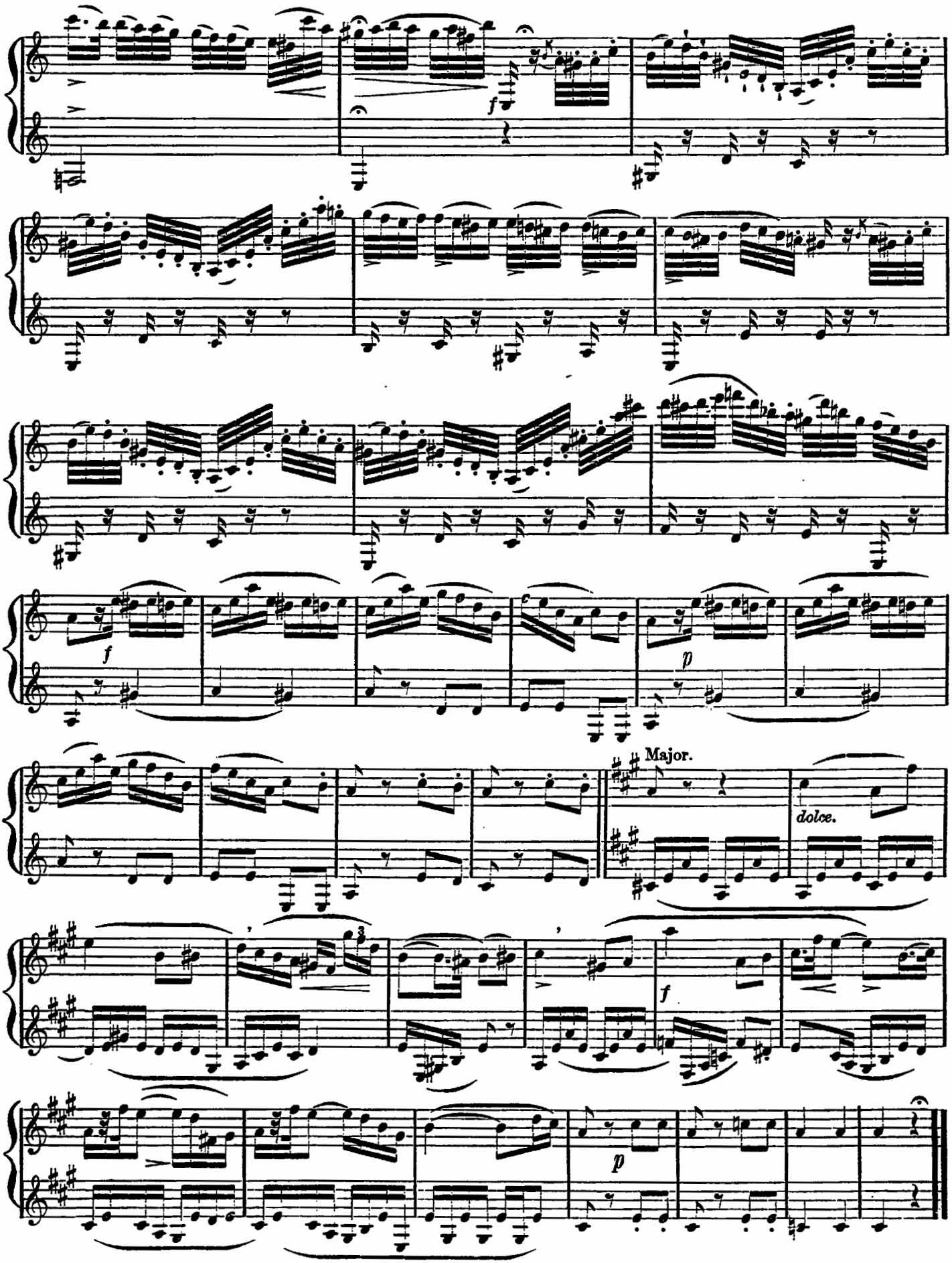
60 = ♩ *Andante.*

No. 2.
ROMANCE.
WITH VAR.




1st VARIATION.


Brillamente.
2d VAR.


f
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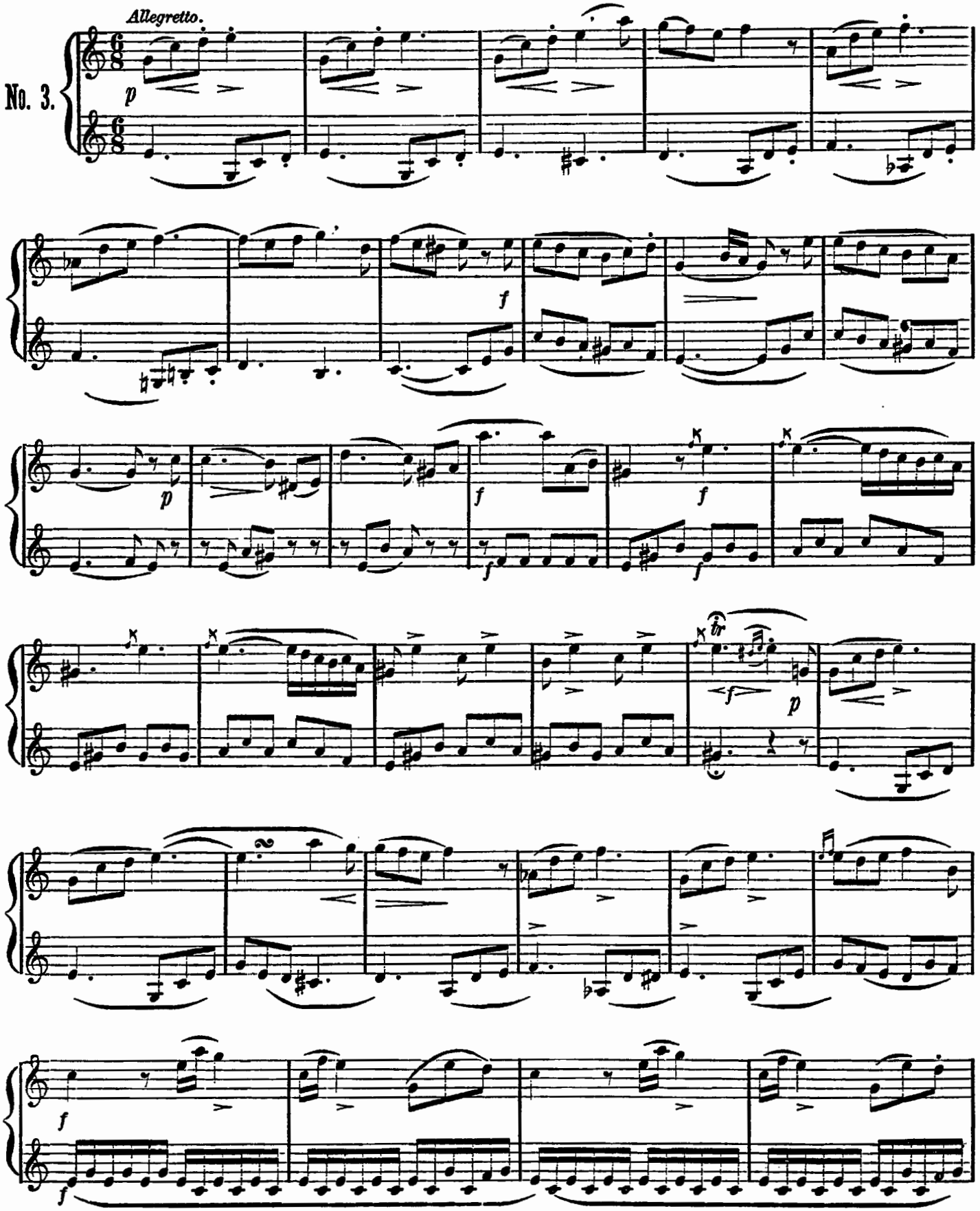
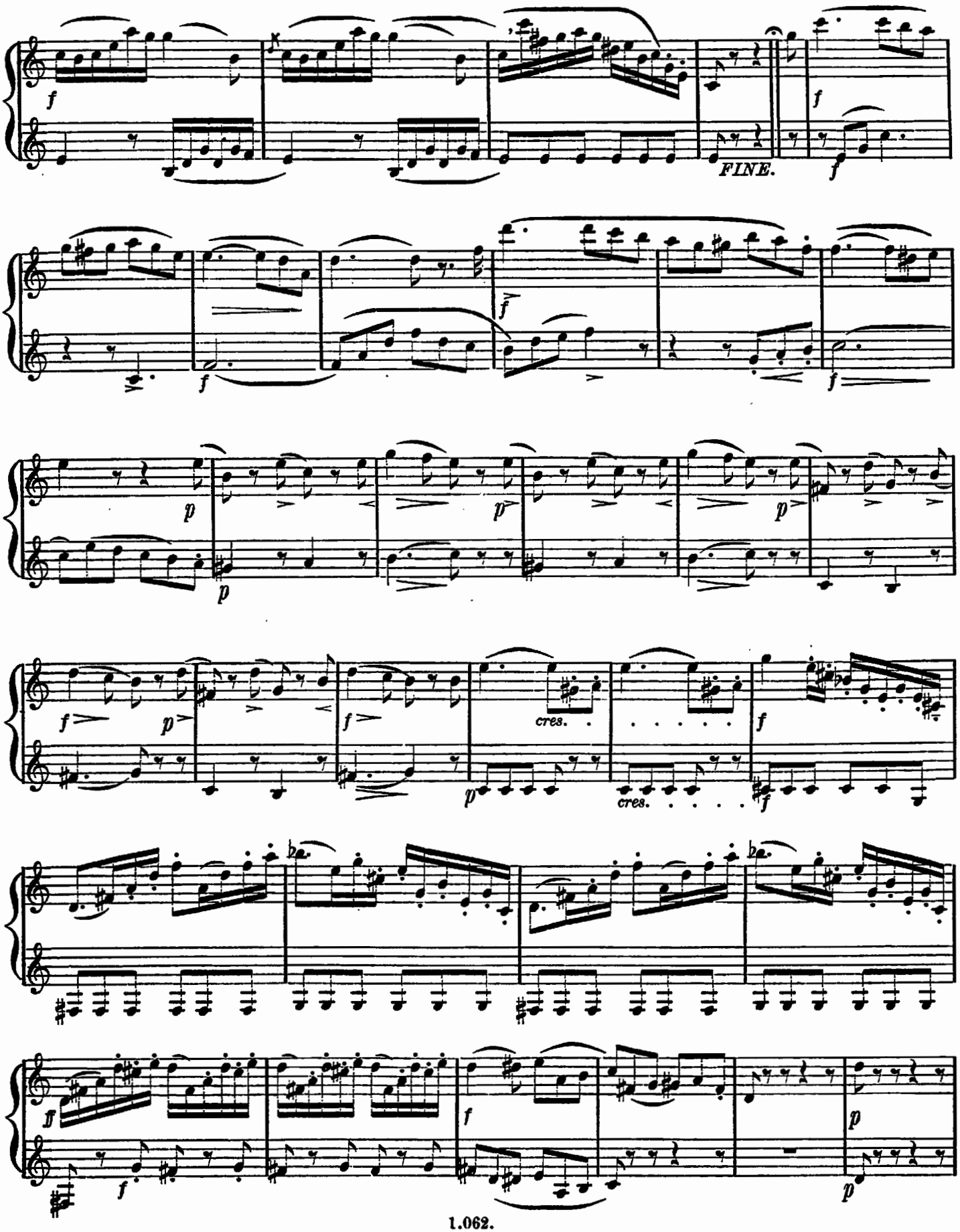
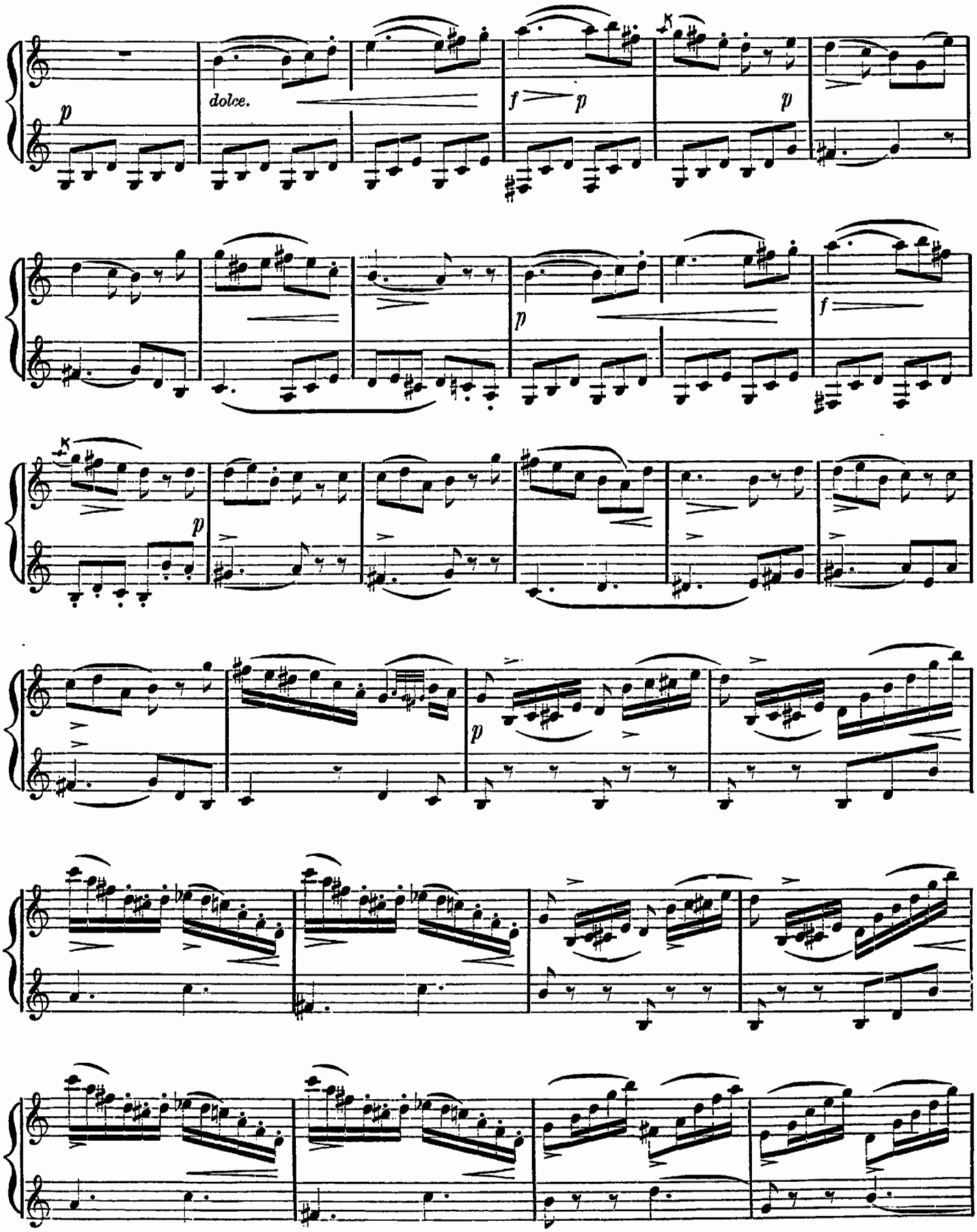
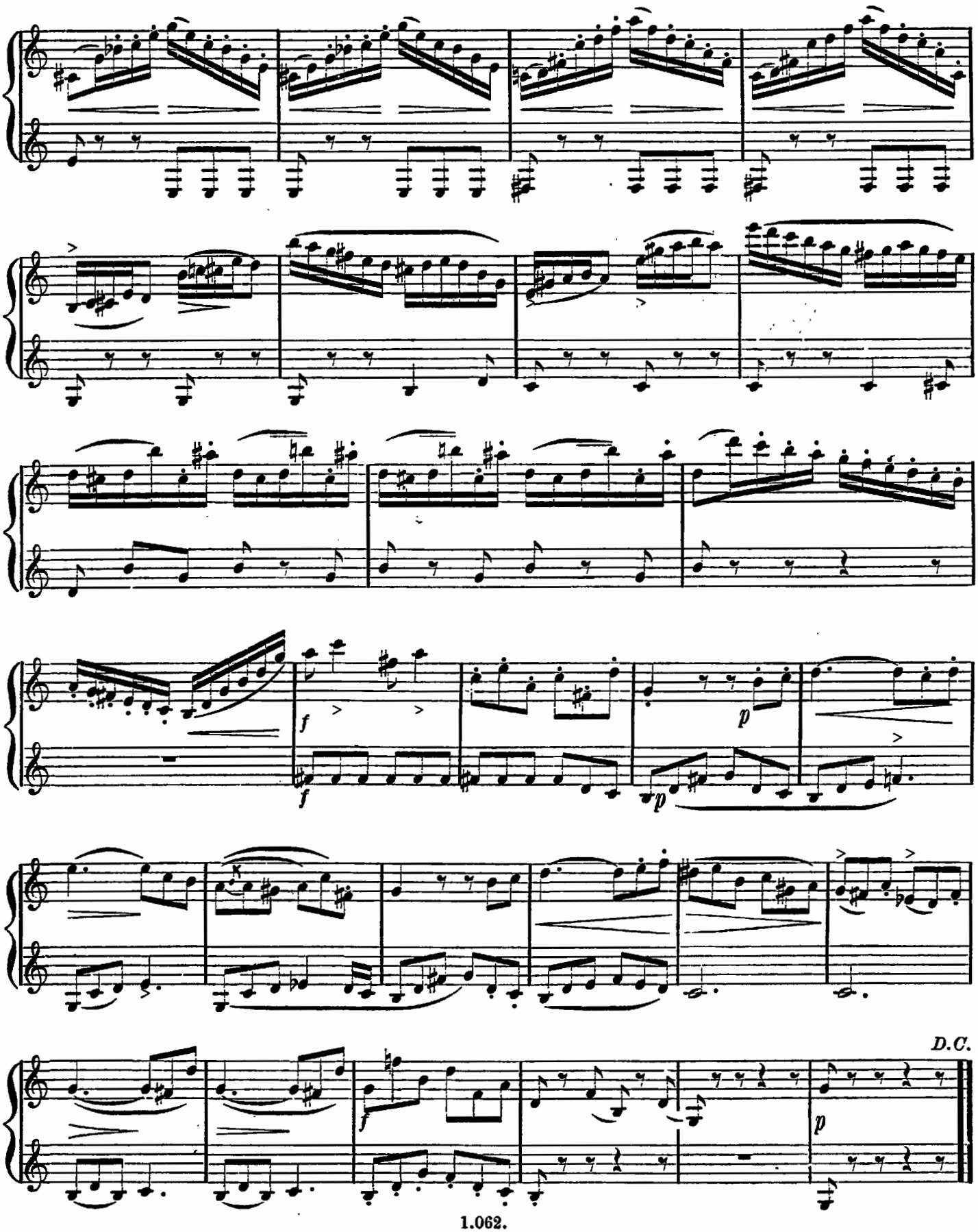
p
Major.
dolce.
f
p

RONDO.




FINE.
cres.
cres.


p
dolce.
f
p
p
p
f
p
p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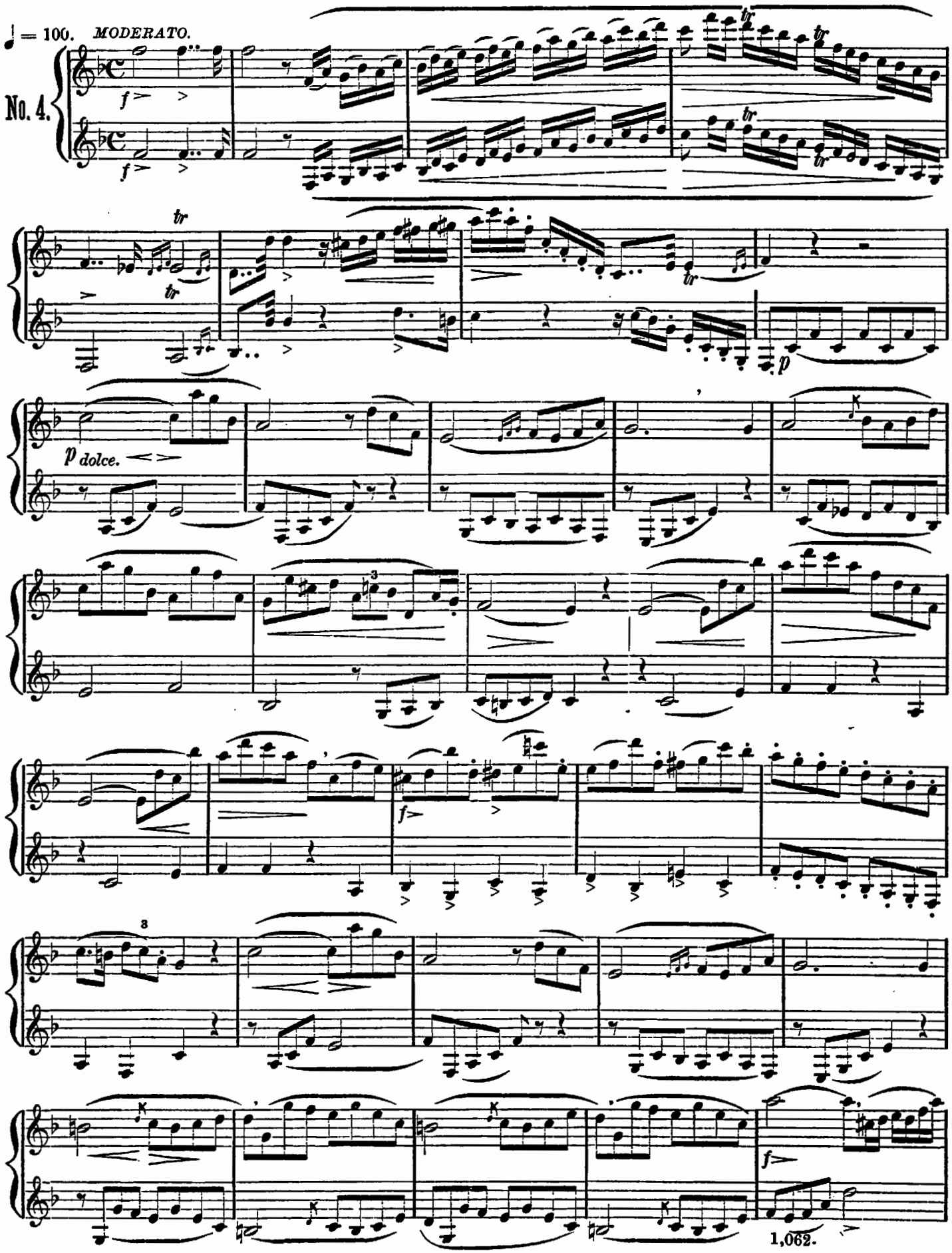
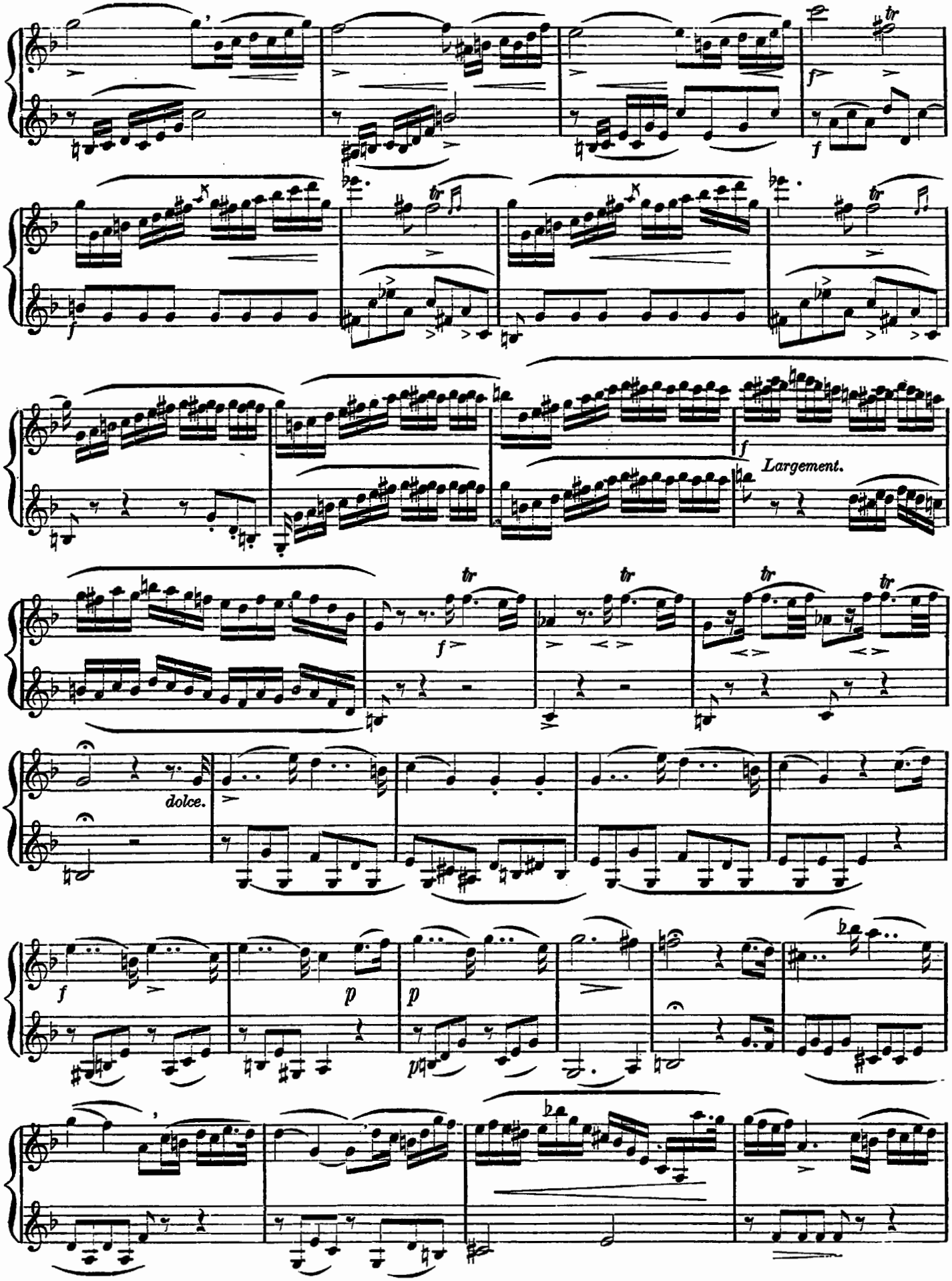
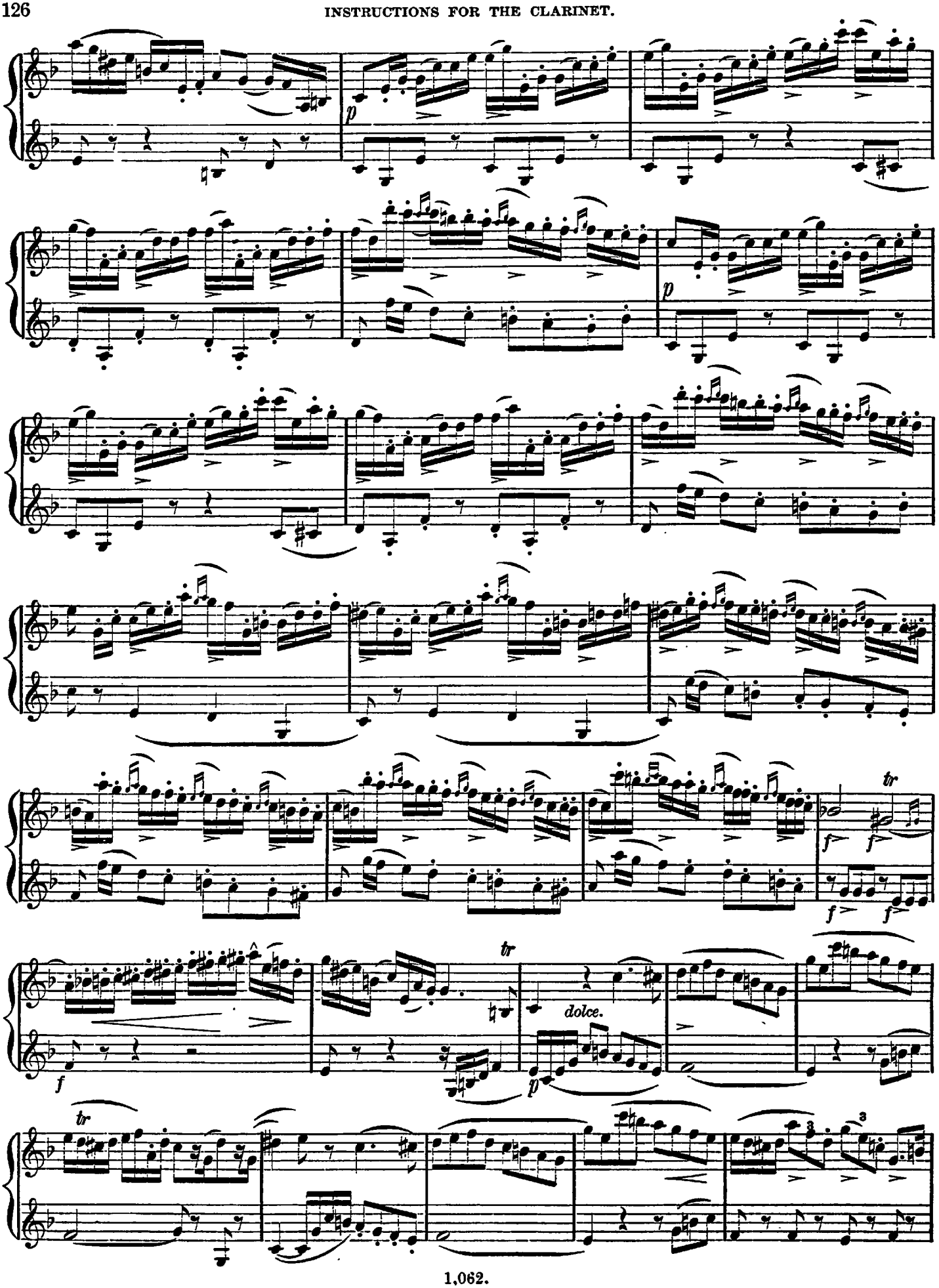
p
p
D.C.
f
p


♩ = 100. MODERATO.
No. 4.
f
p dolce.
f
f
1,062.


Largement.
dolce.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tr
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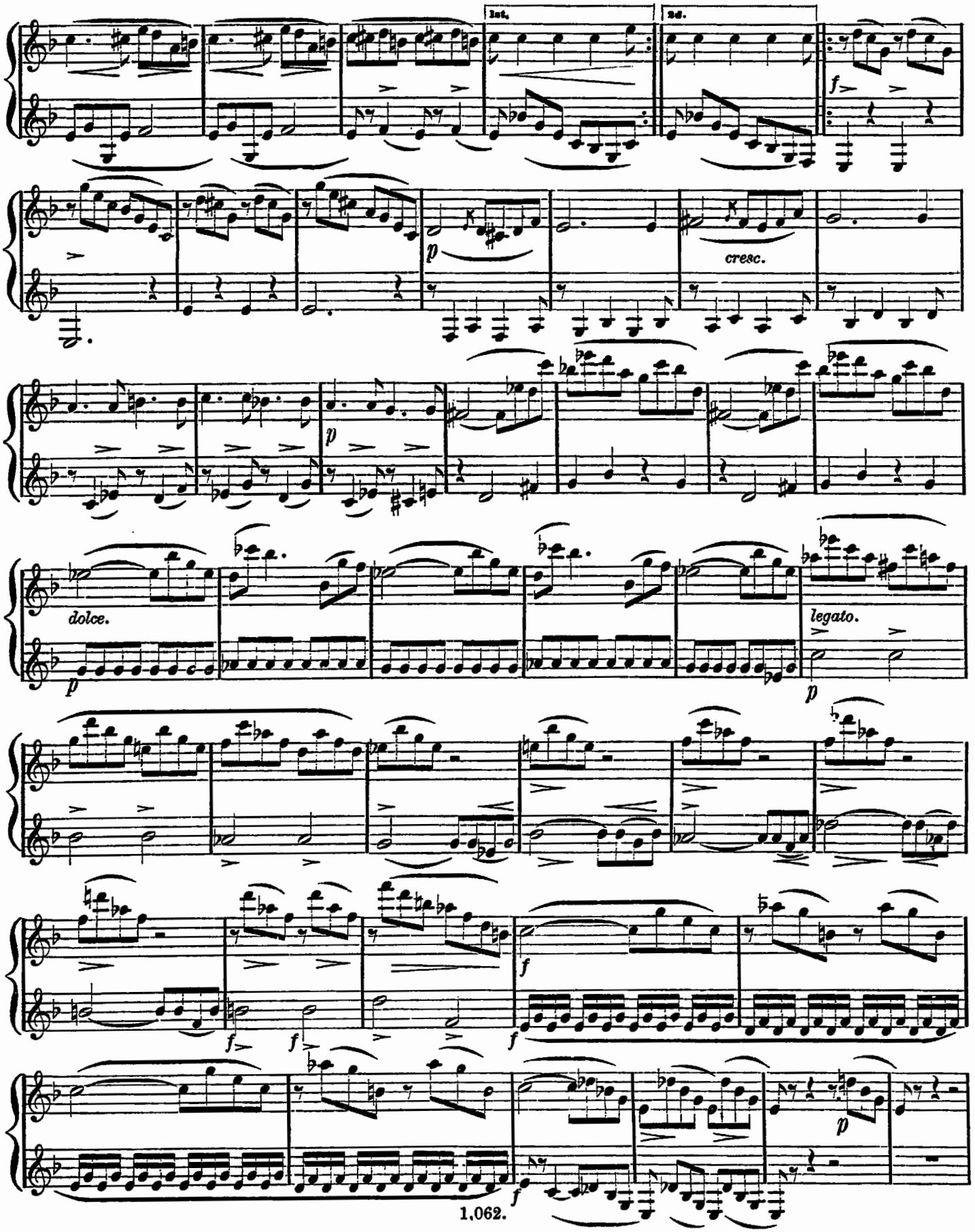
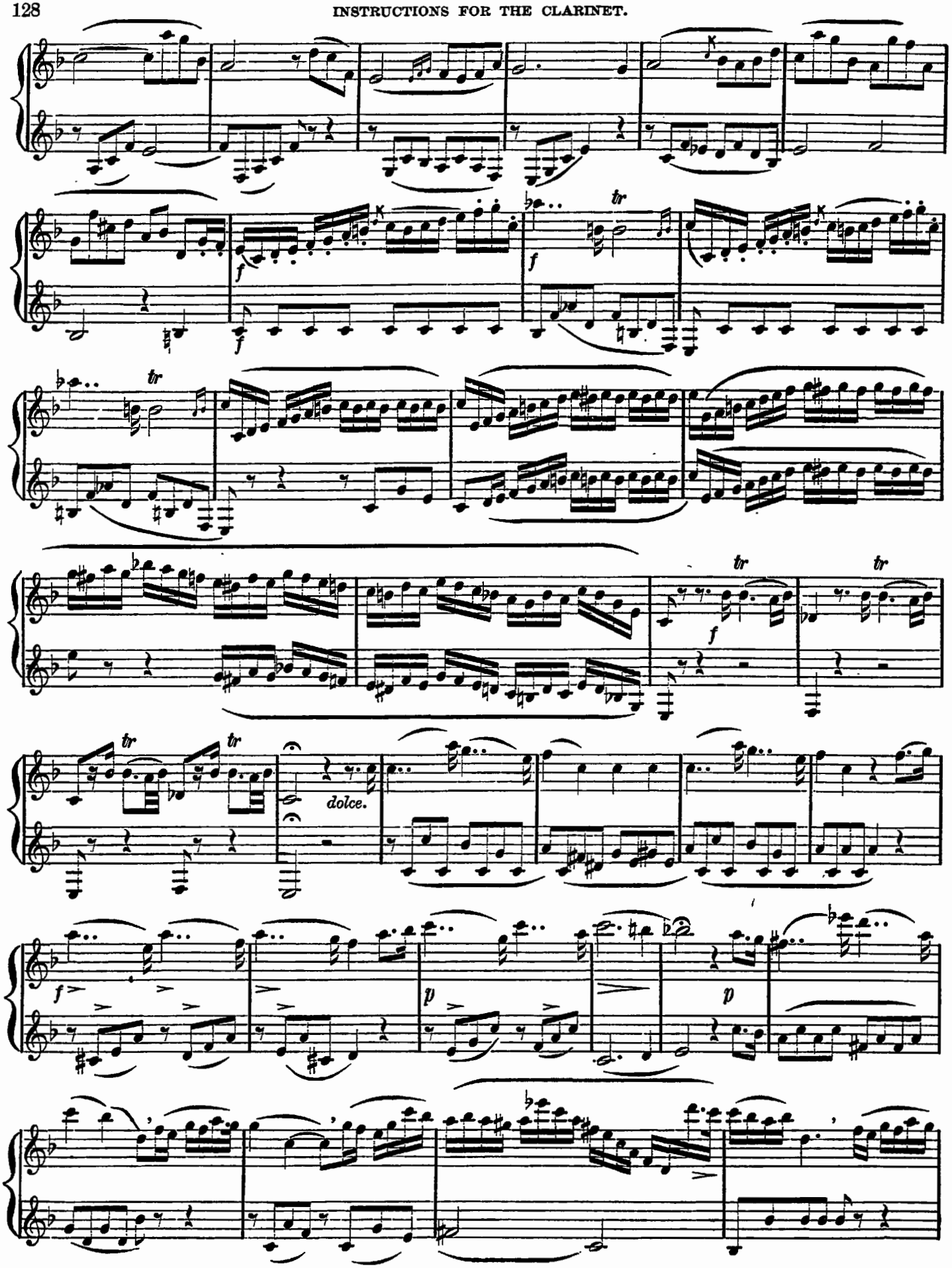
f
f
f
tr
dolce.
f
p
tr
3
3


1st.
2d.
f
p
cresc.
p
dolce.
p
legato.
p
f
f
f
f
p
f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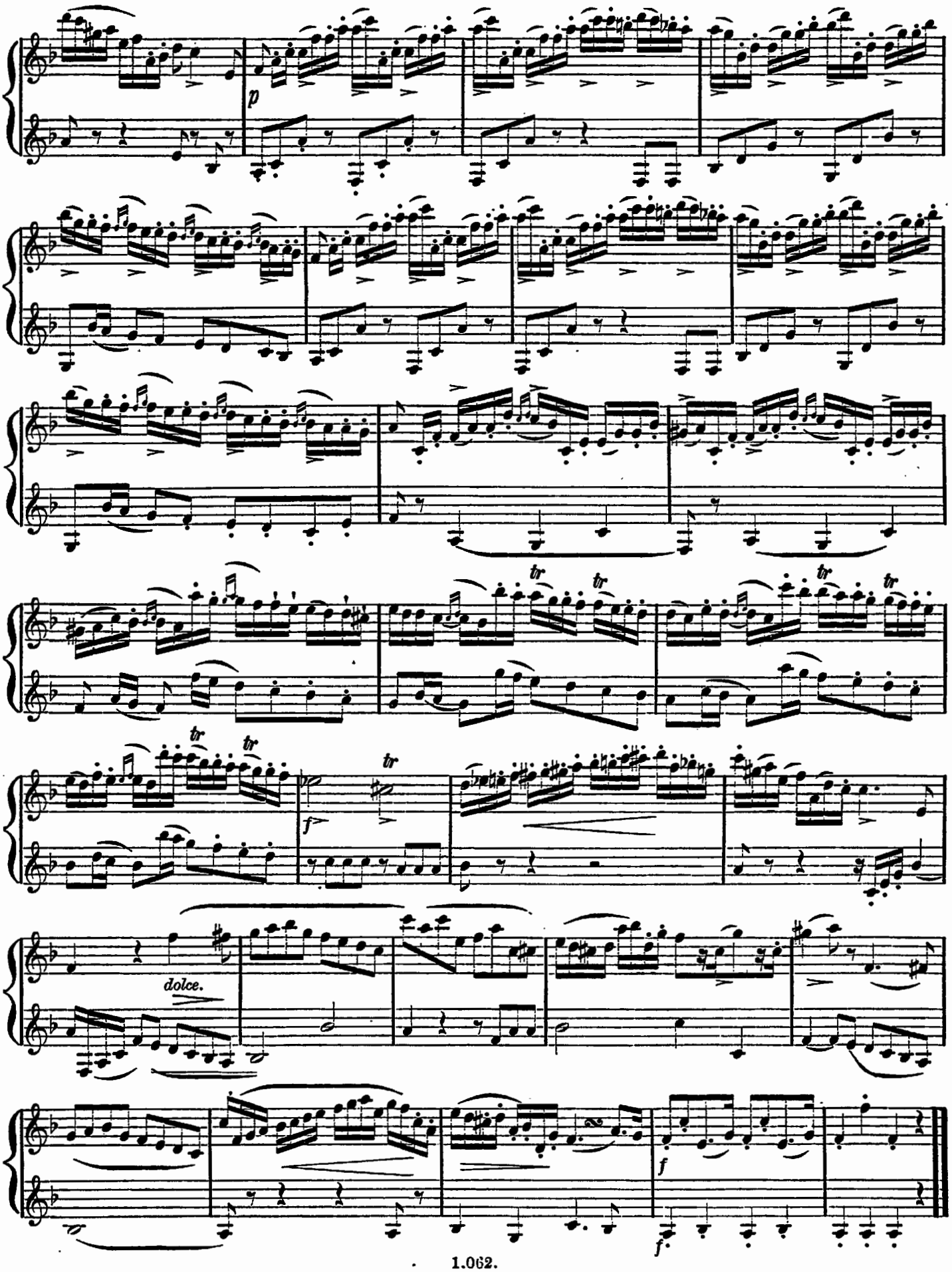
f
dolce.
p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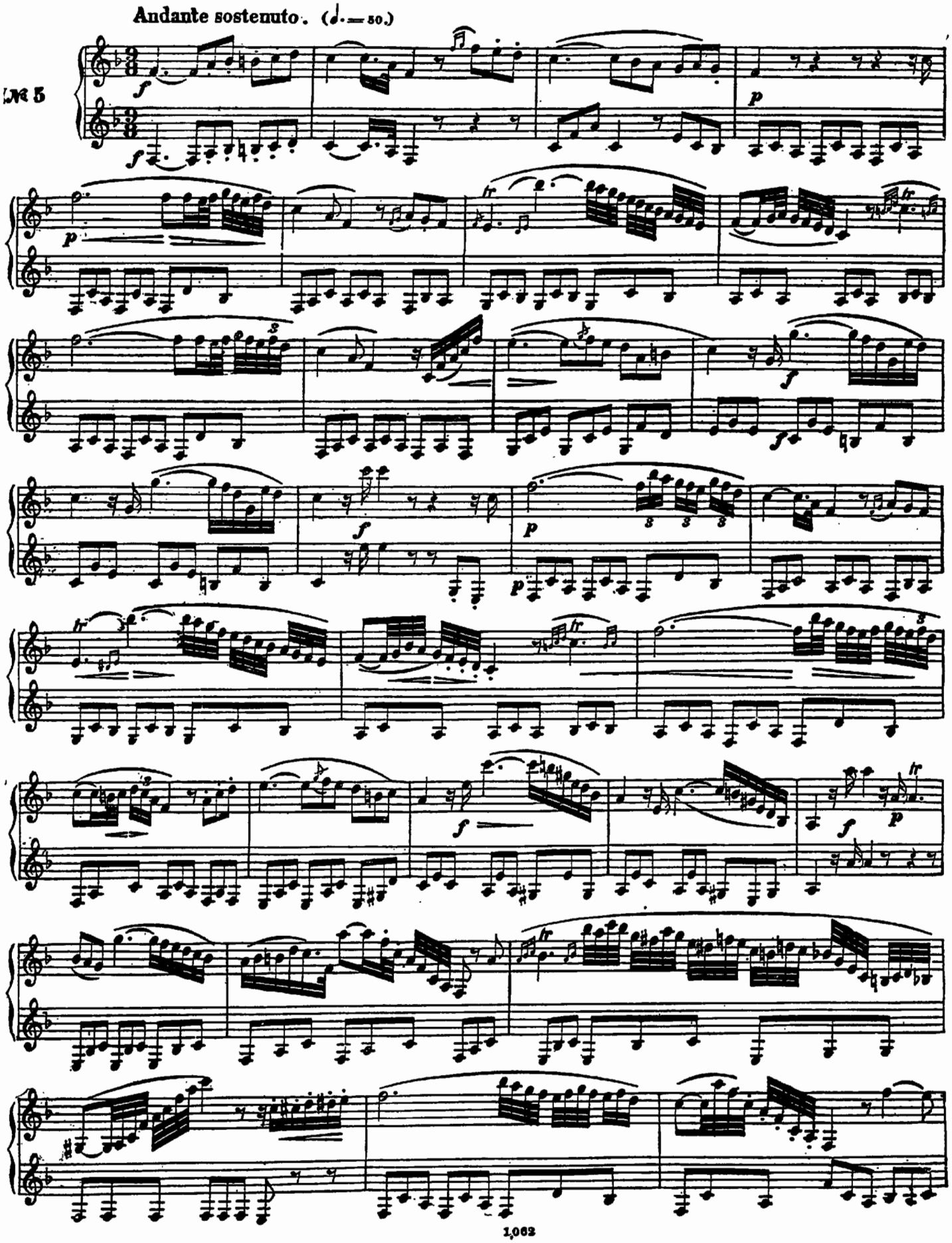
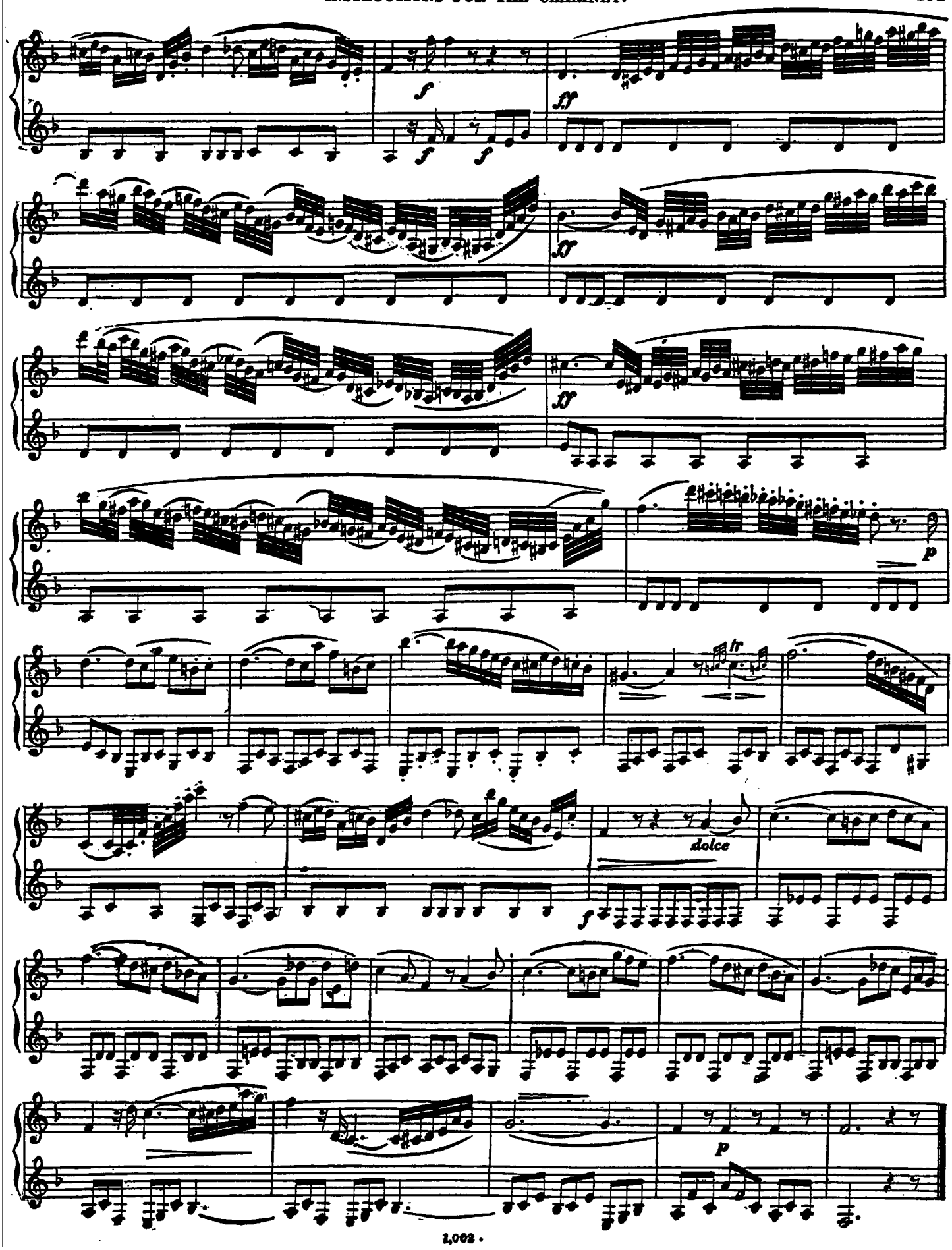
tr
tr
tr
tr
f
dolce.
f
f


Andante sostenuto. (♩.=50.)
№ 5

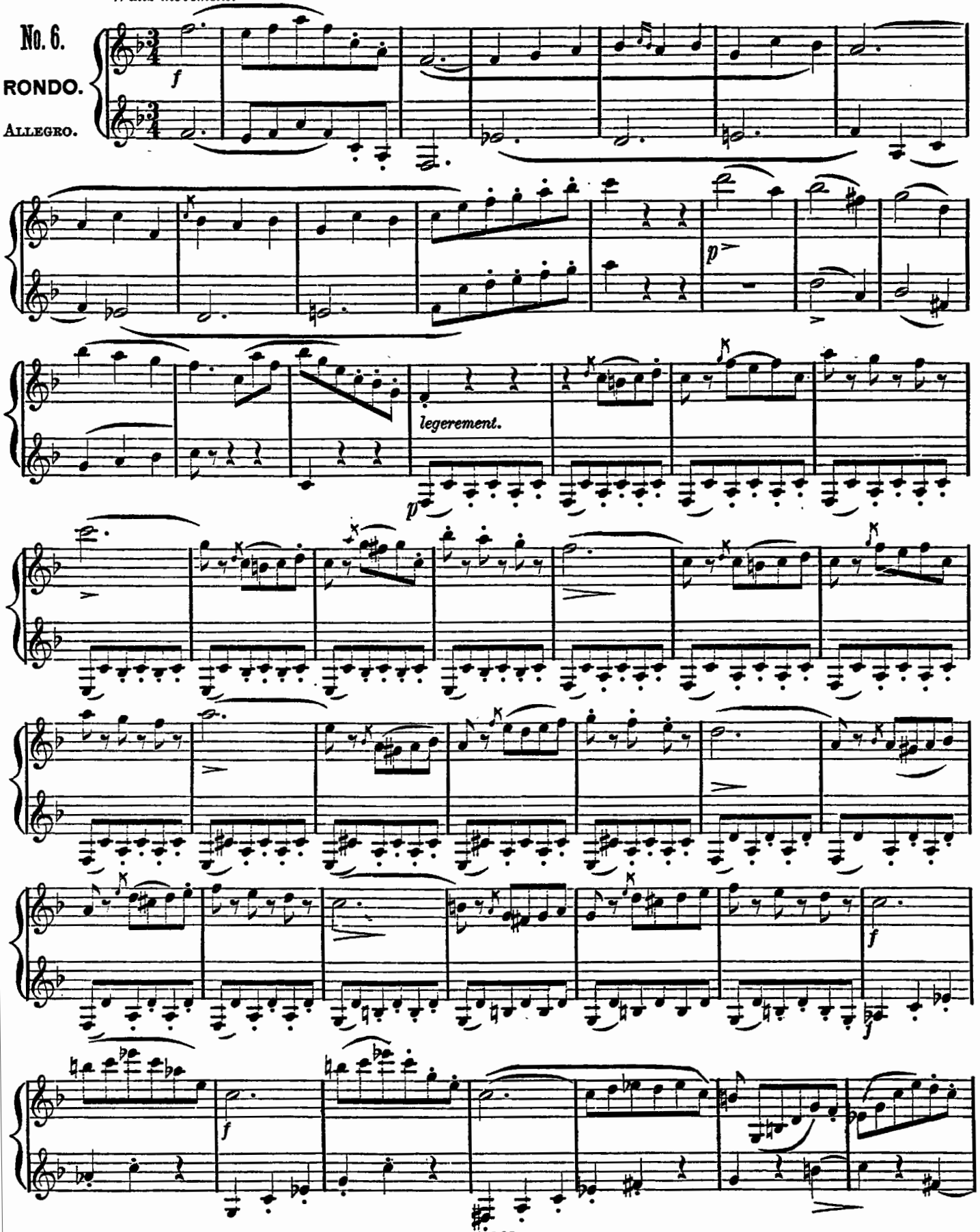

f
ff
ff
ff
ff
p
tr
dolce
f
p

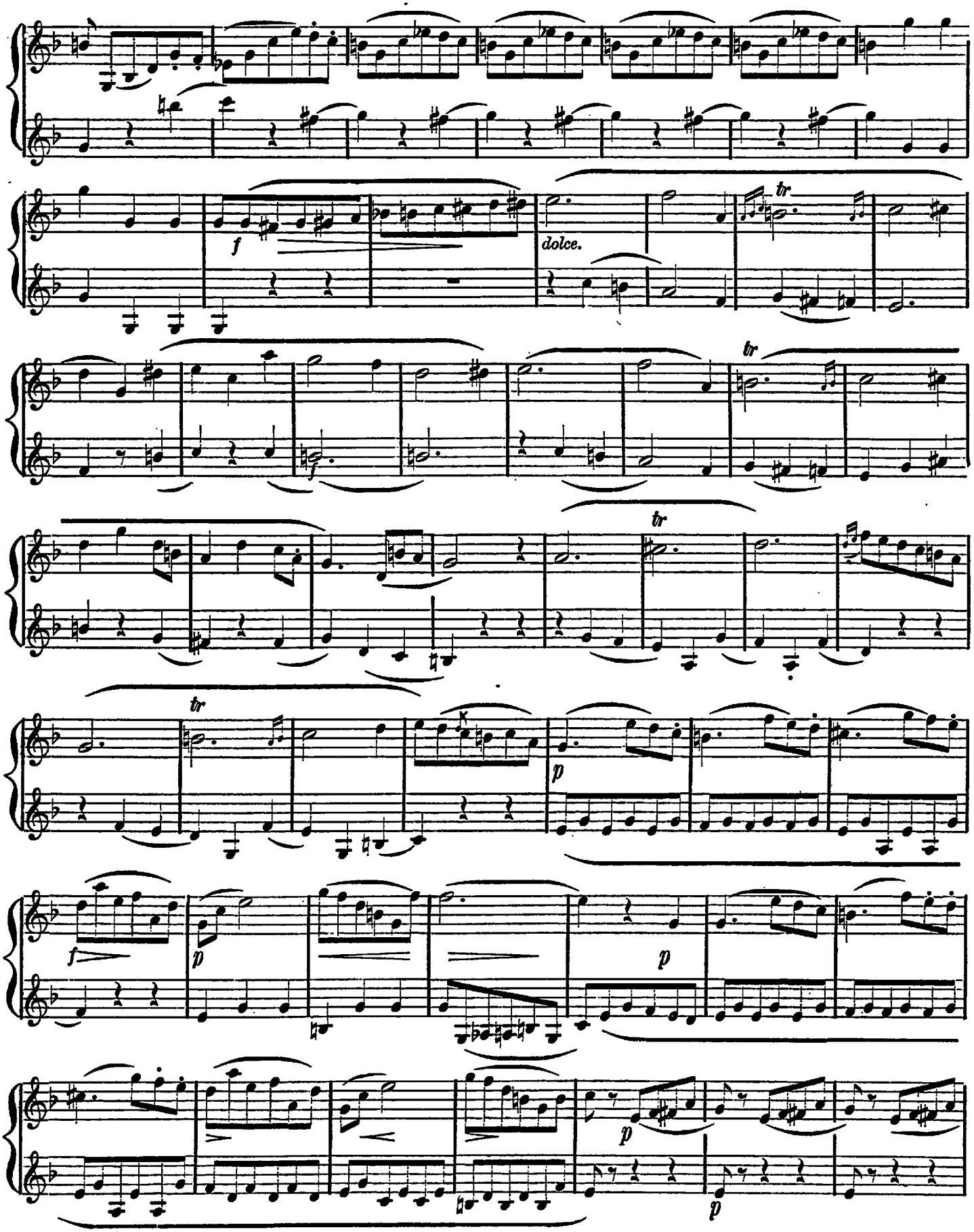
Waltz movement.

No. 6.

RONDO.

ALLEGRO.




f
dolce.
tr
tr
tr
tr
p
f
p
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p
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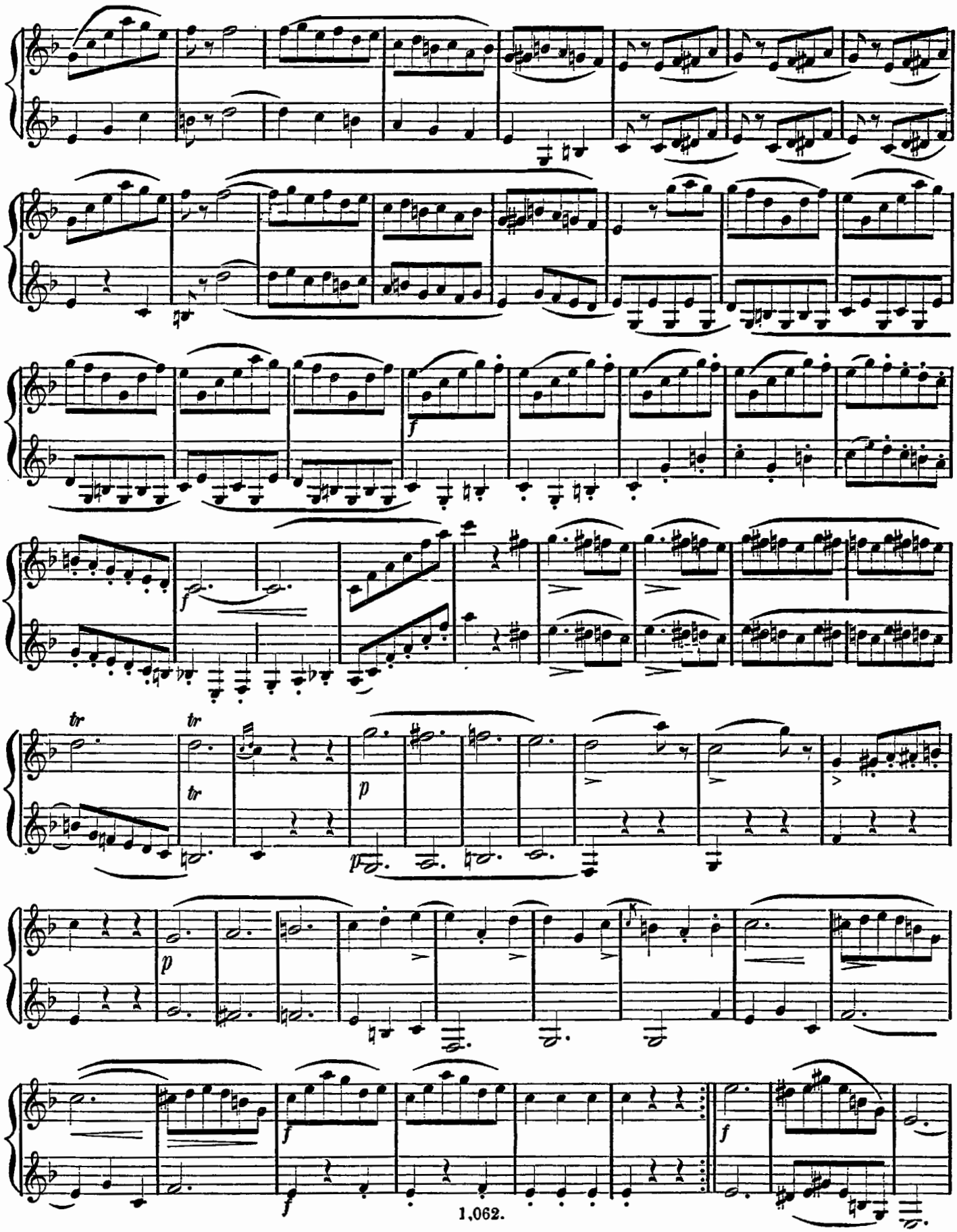
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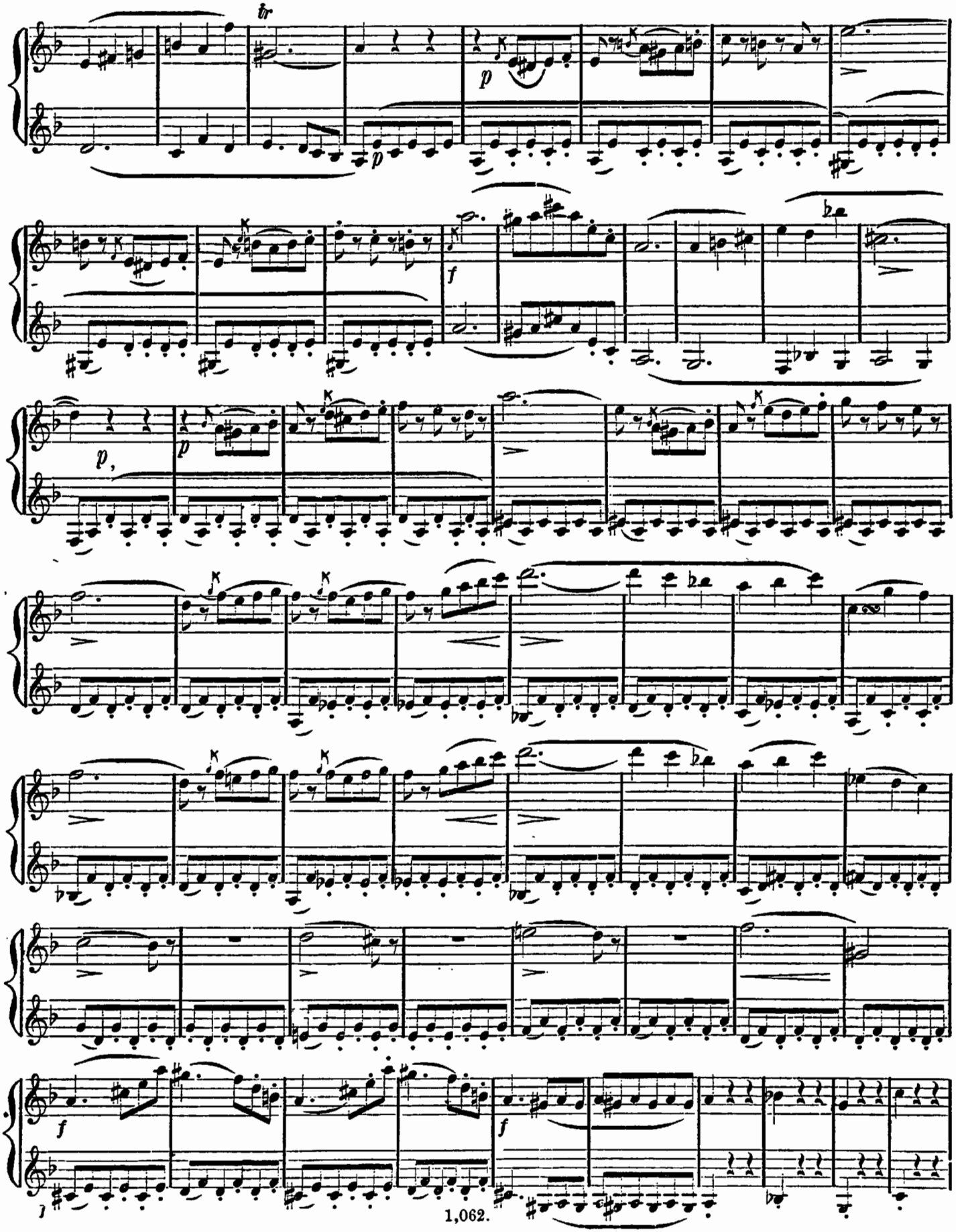
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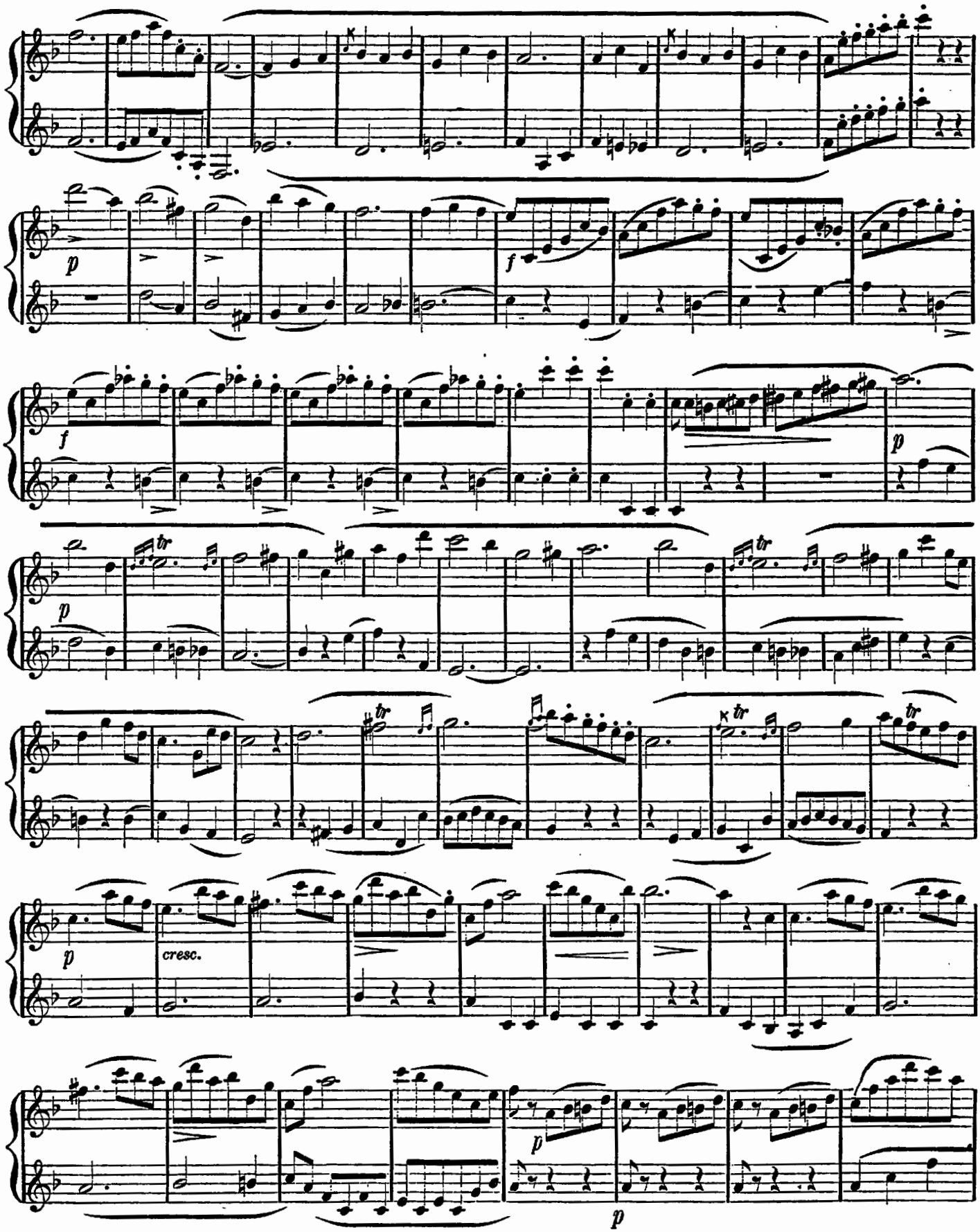
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tr
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tr
tr
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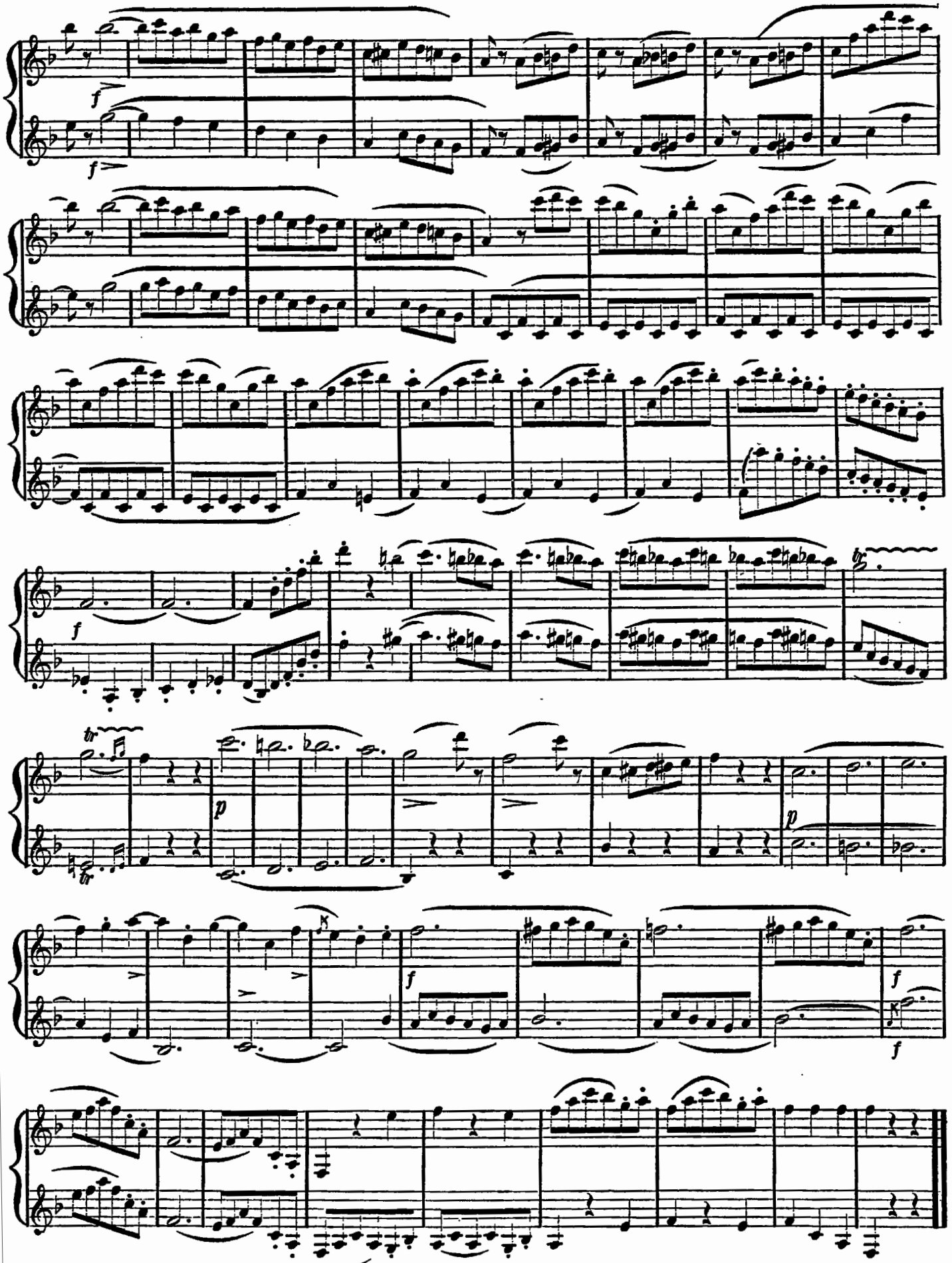
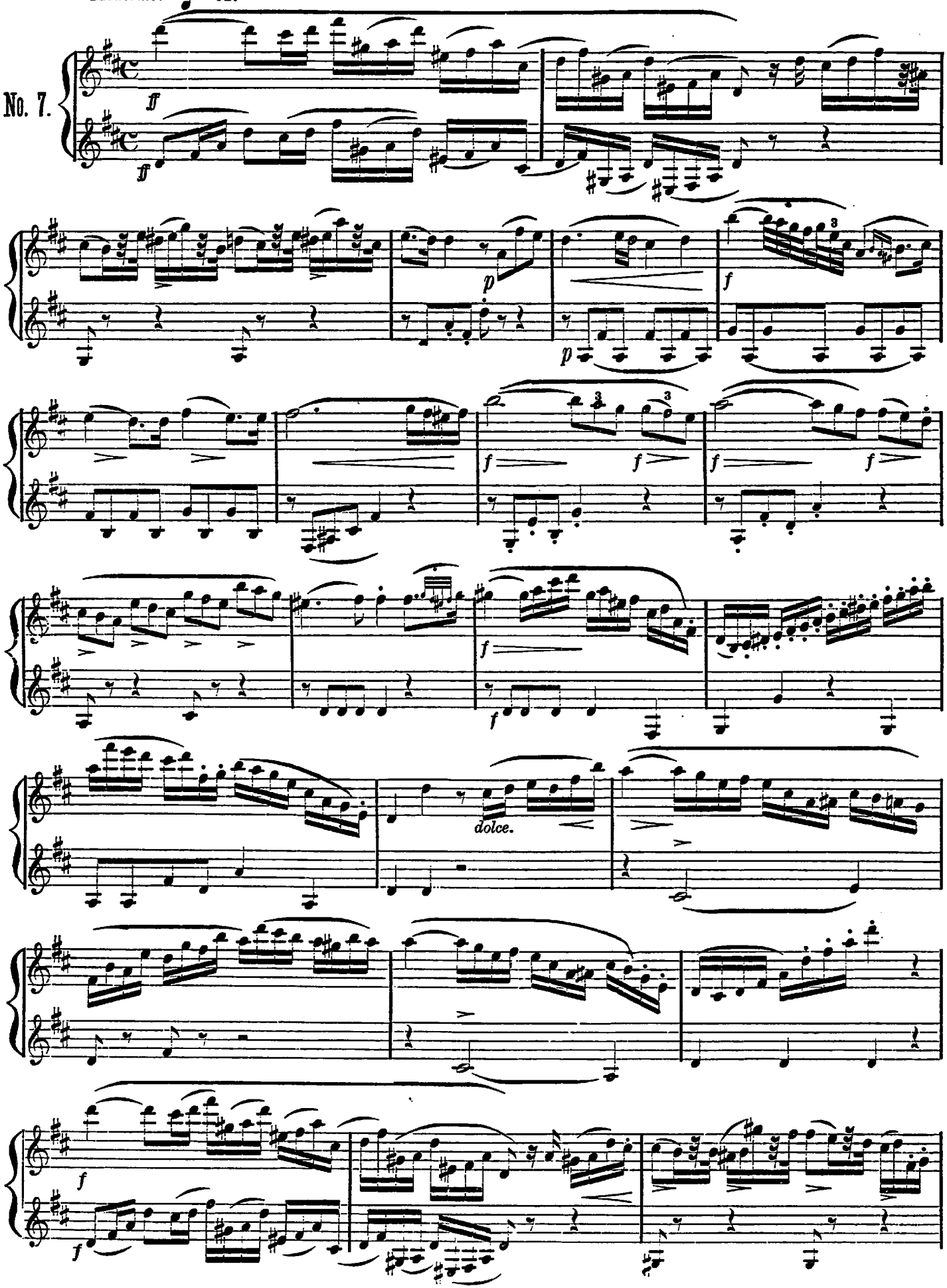
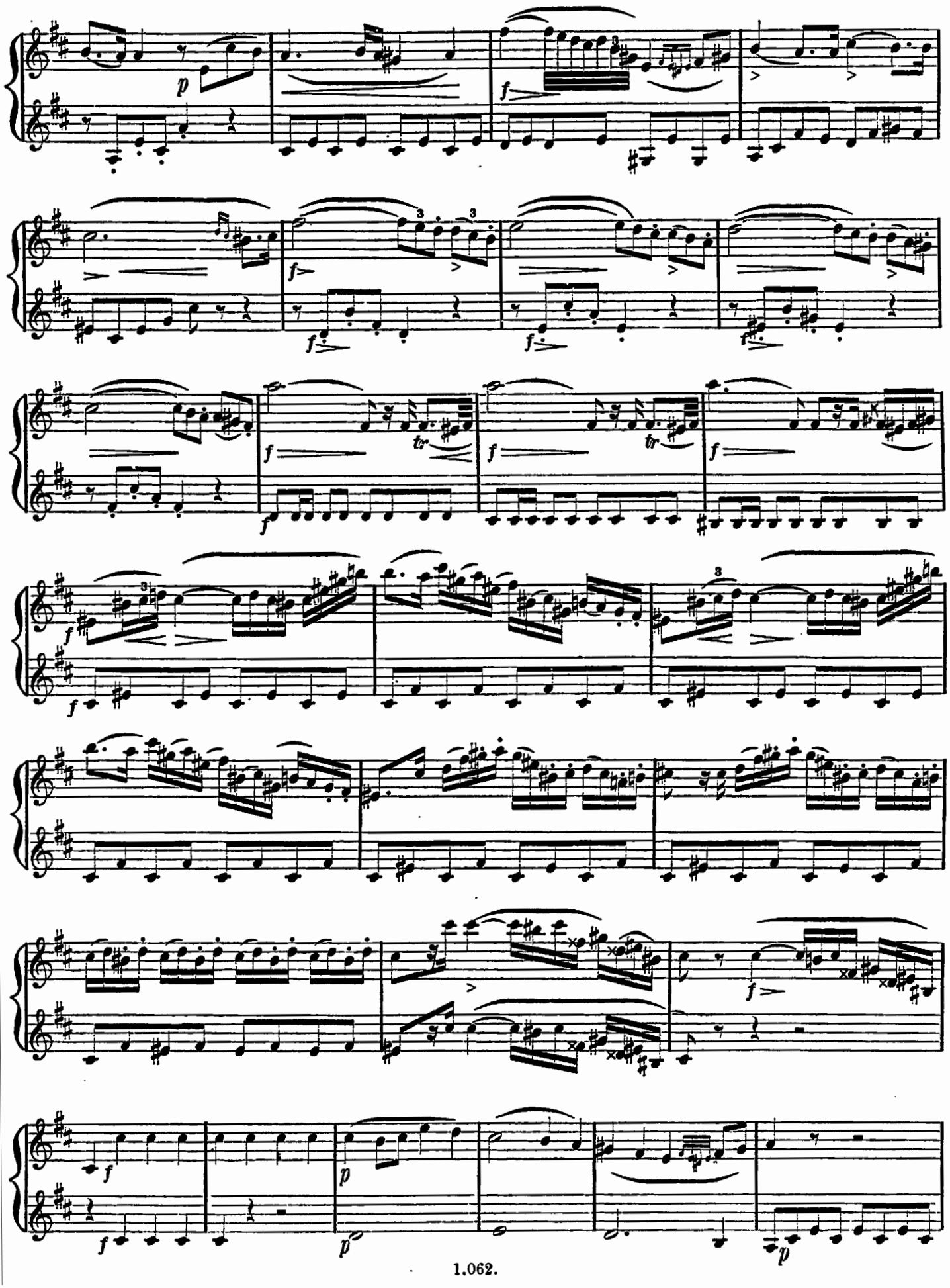
cresc.
p
p

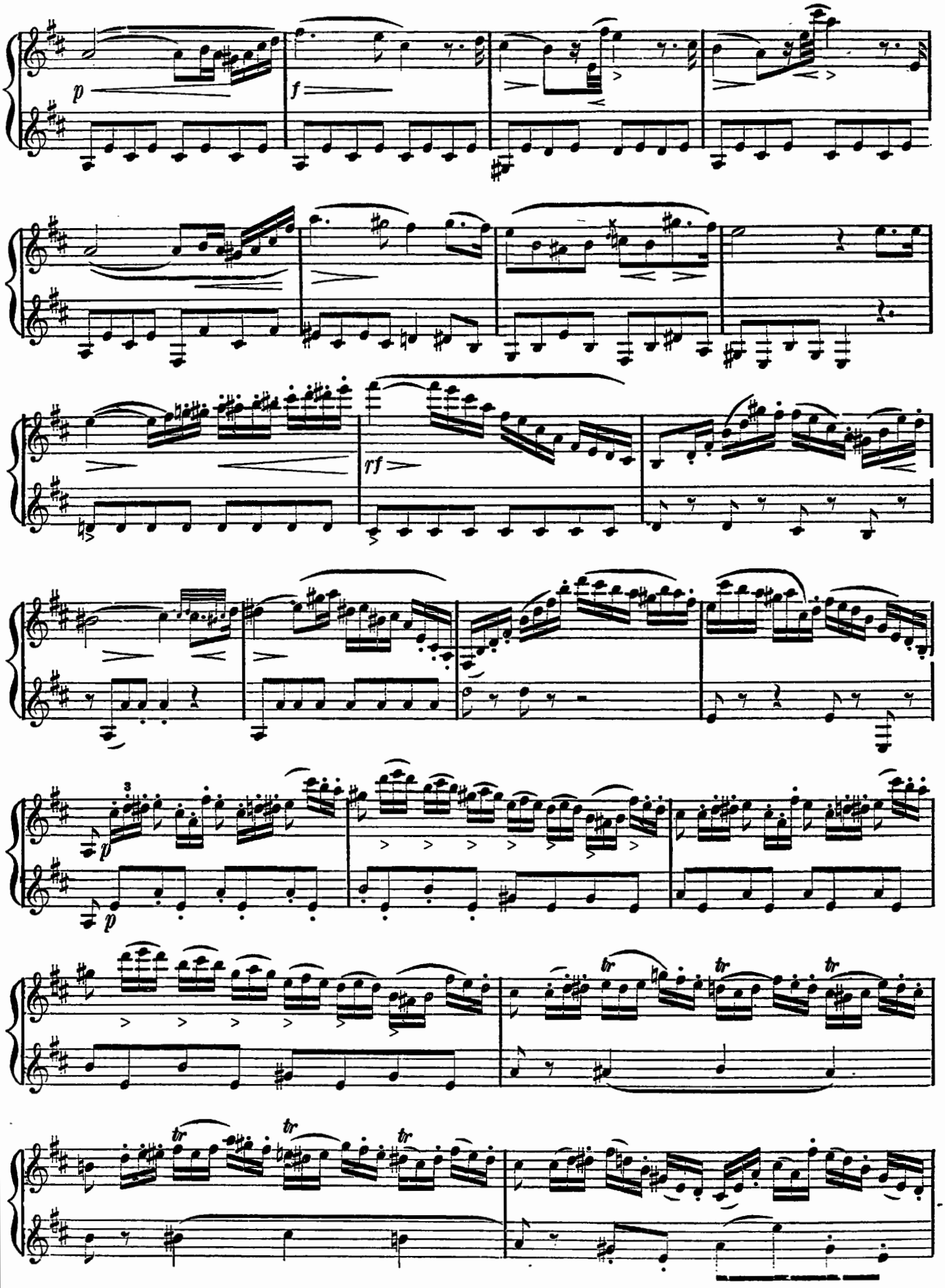


Moderato. ♩ = 92.

No. 7.



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rf
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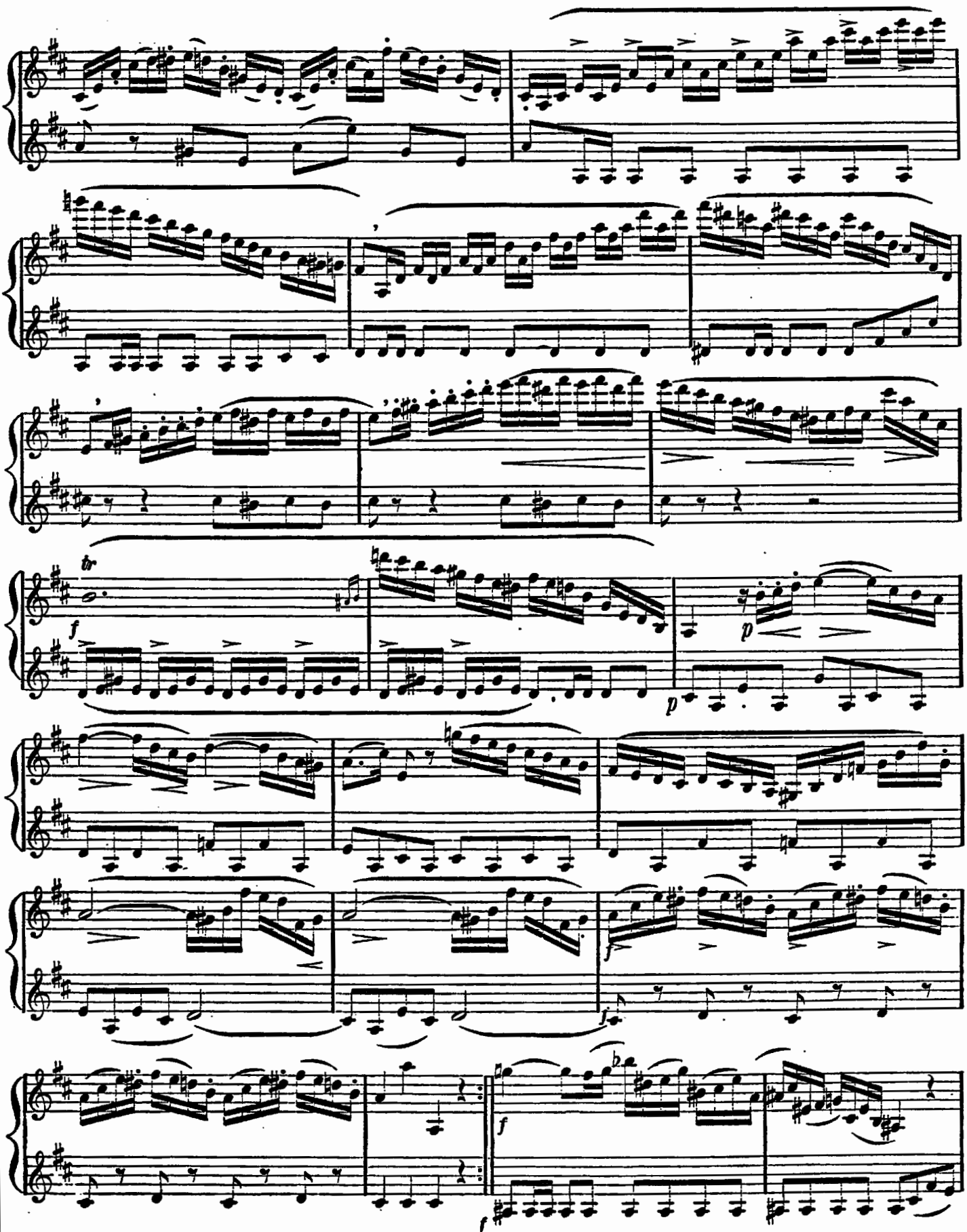
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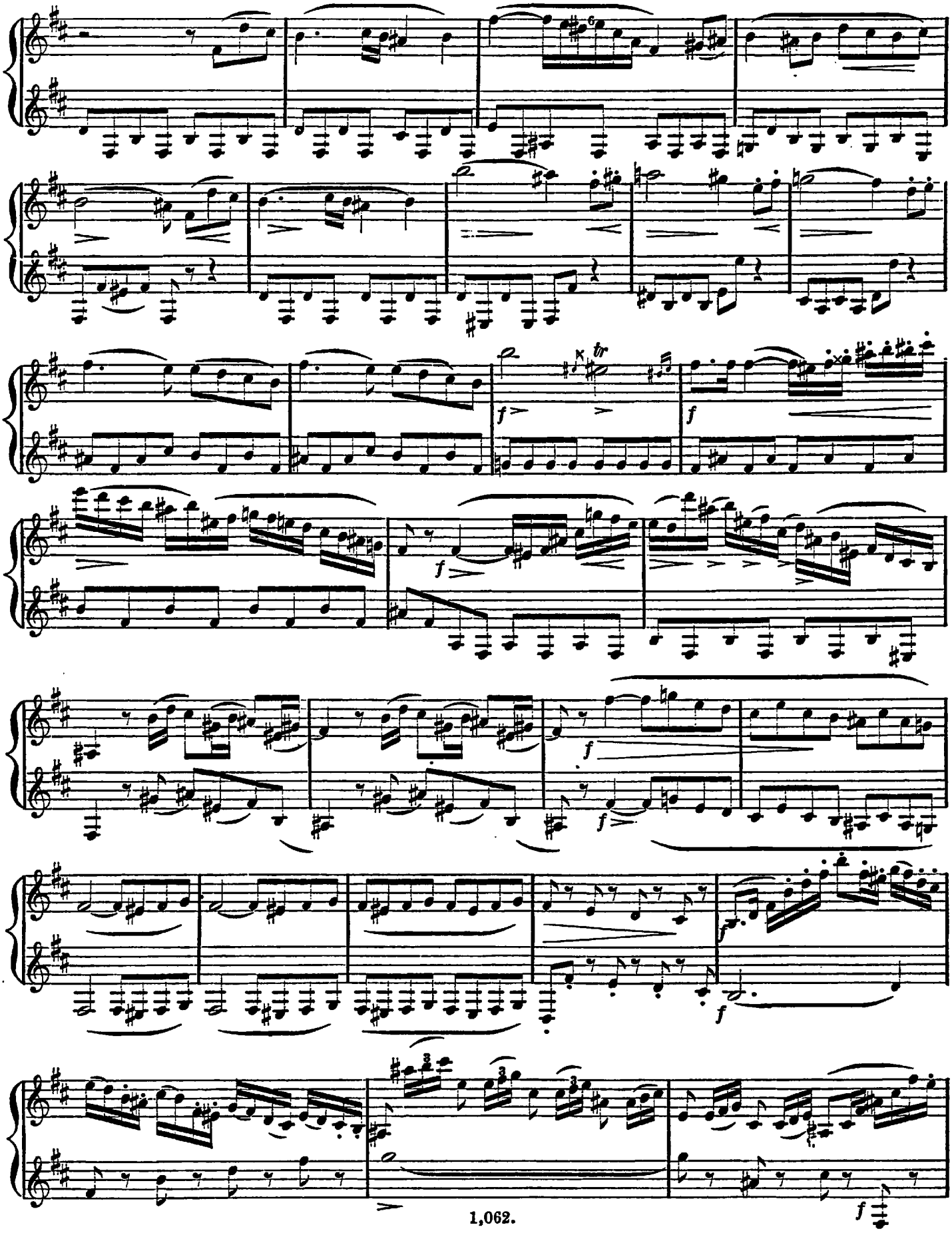
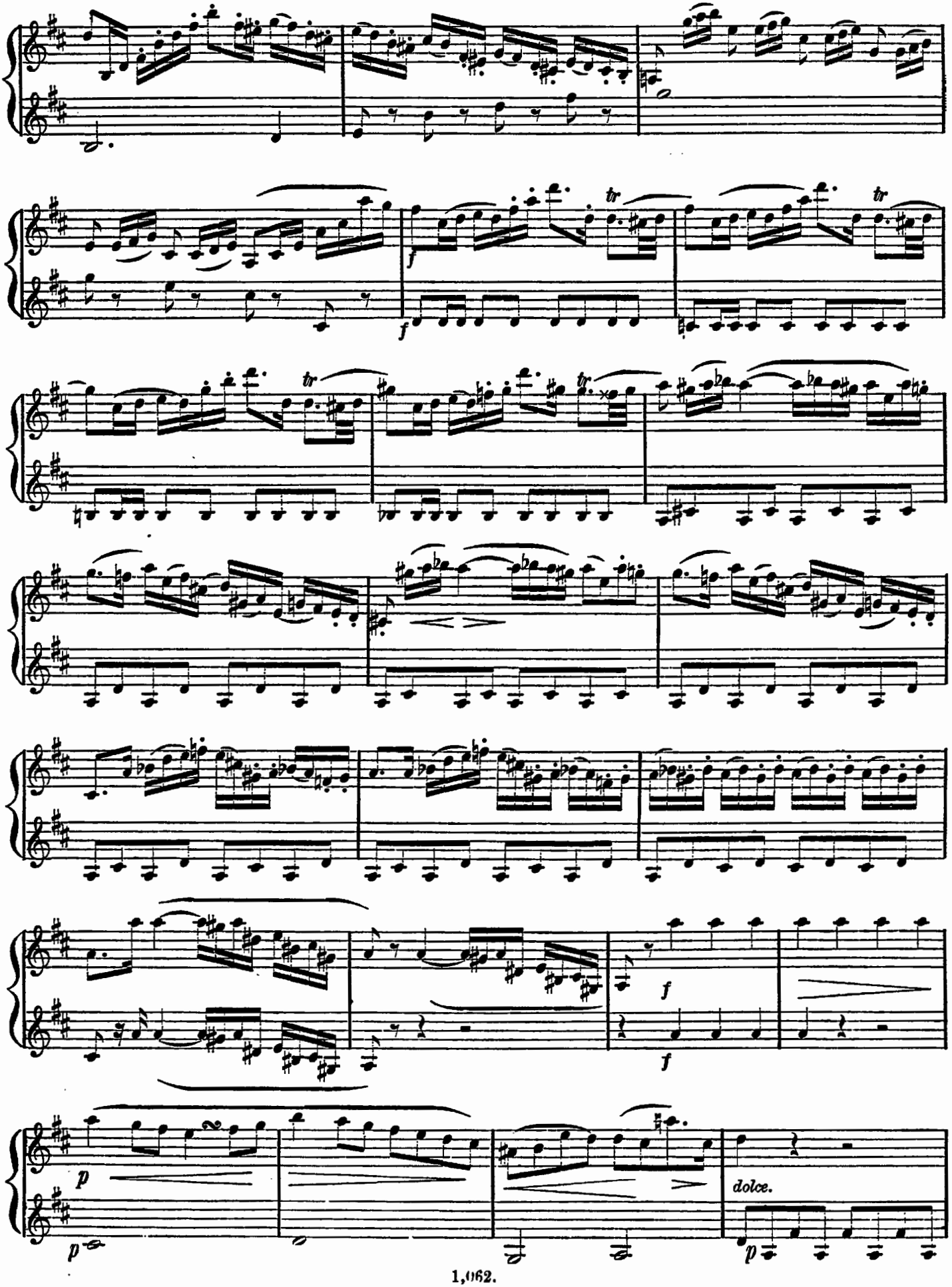
f
f
f

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f
tr
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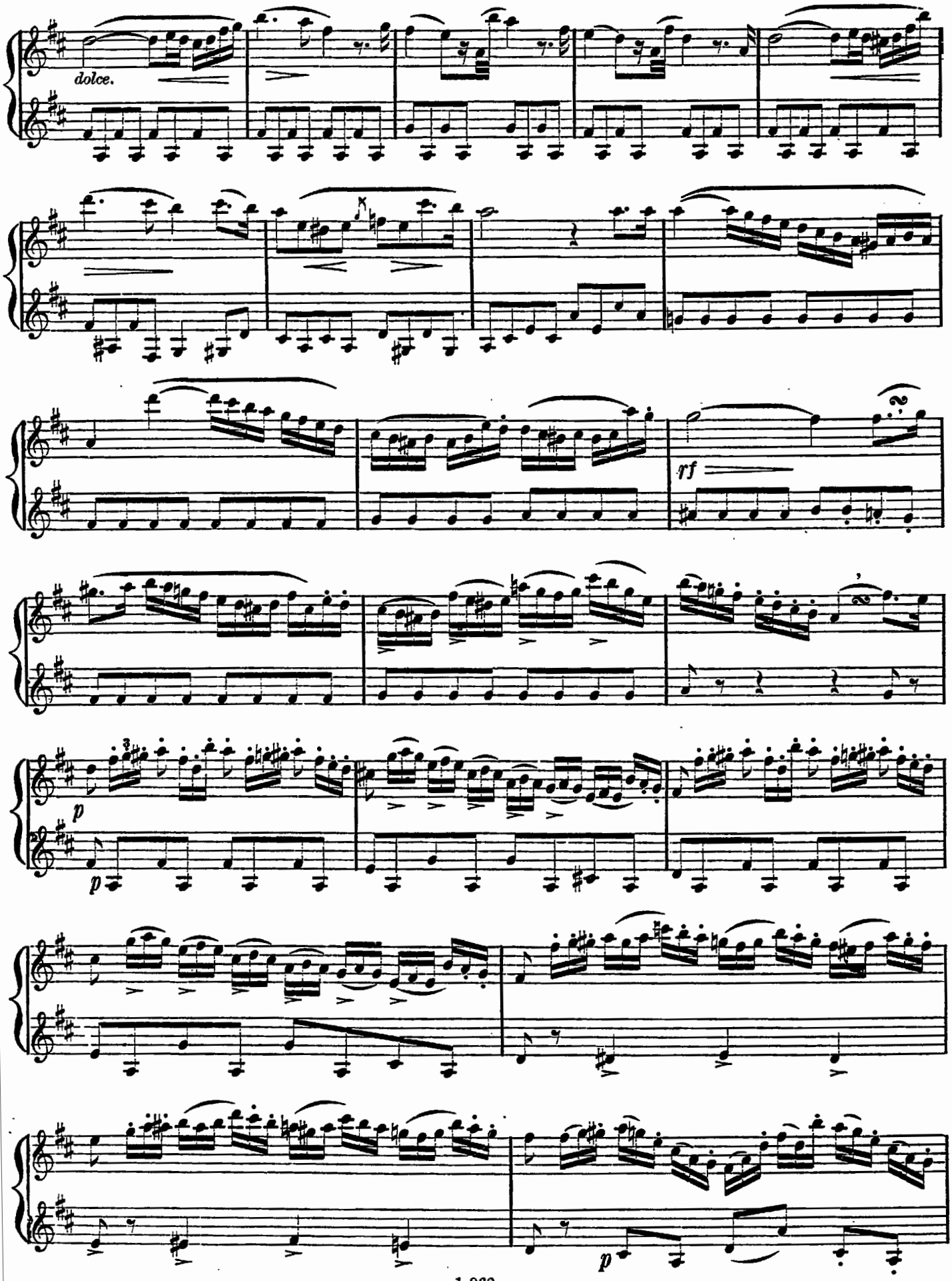
tr
tr
f
f
p
dolce.
p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rf
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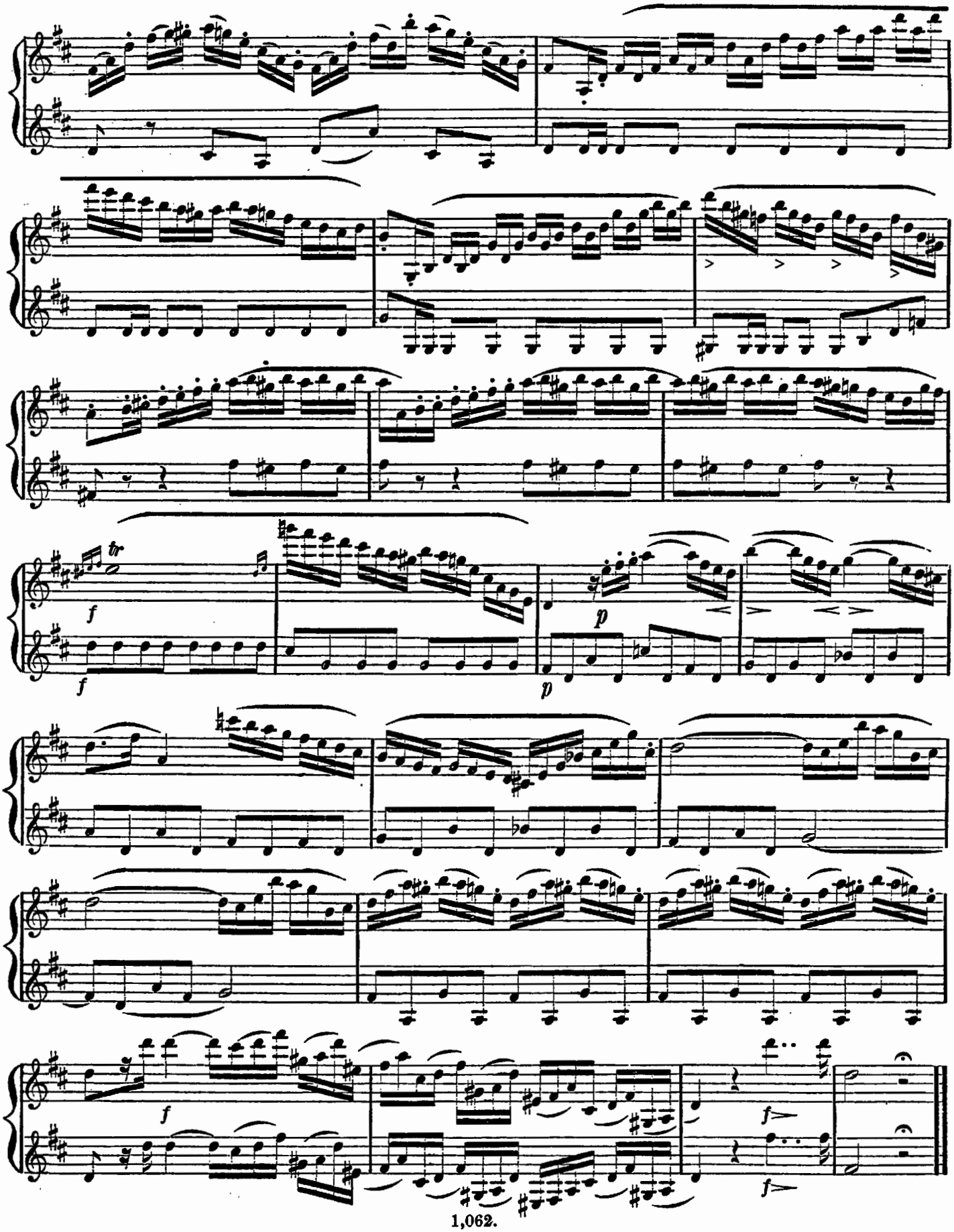
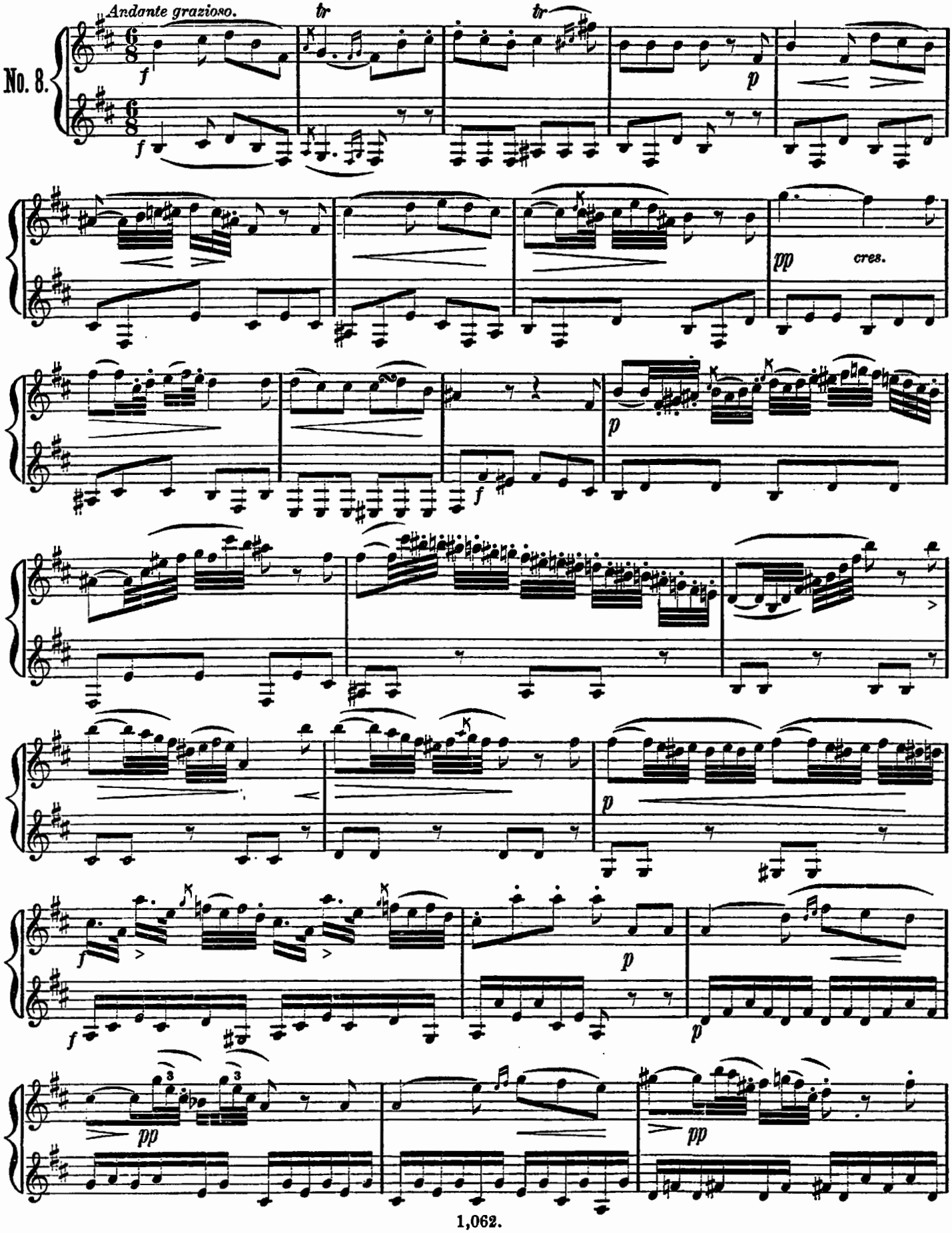
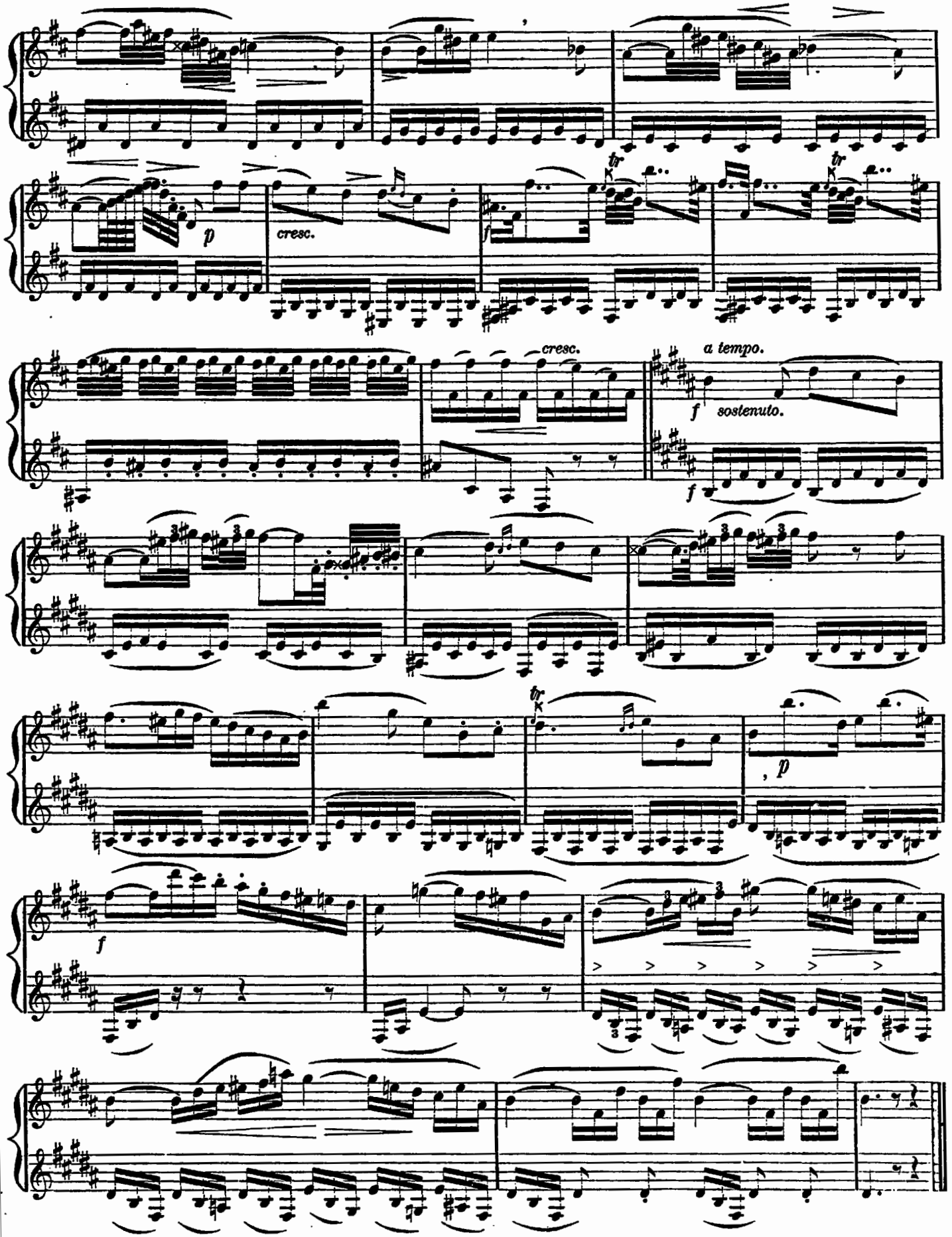
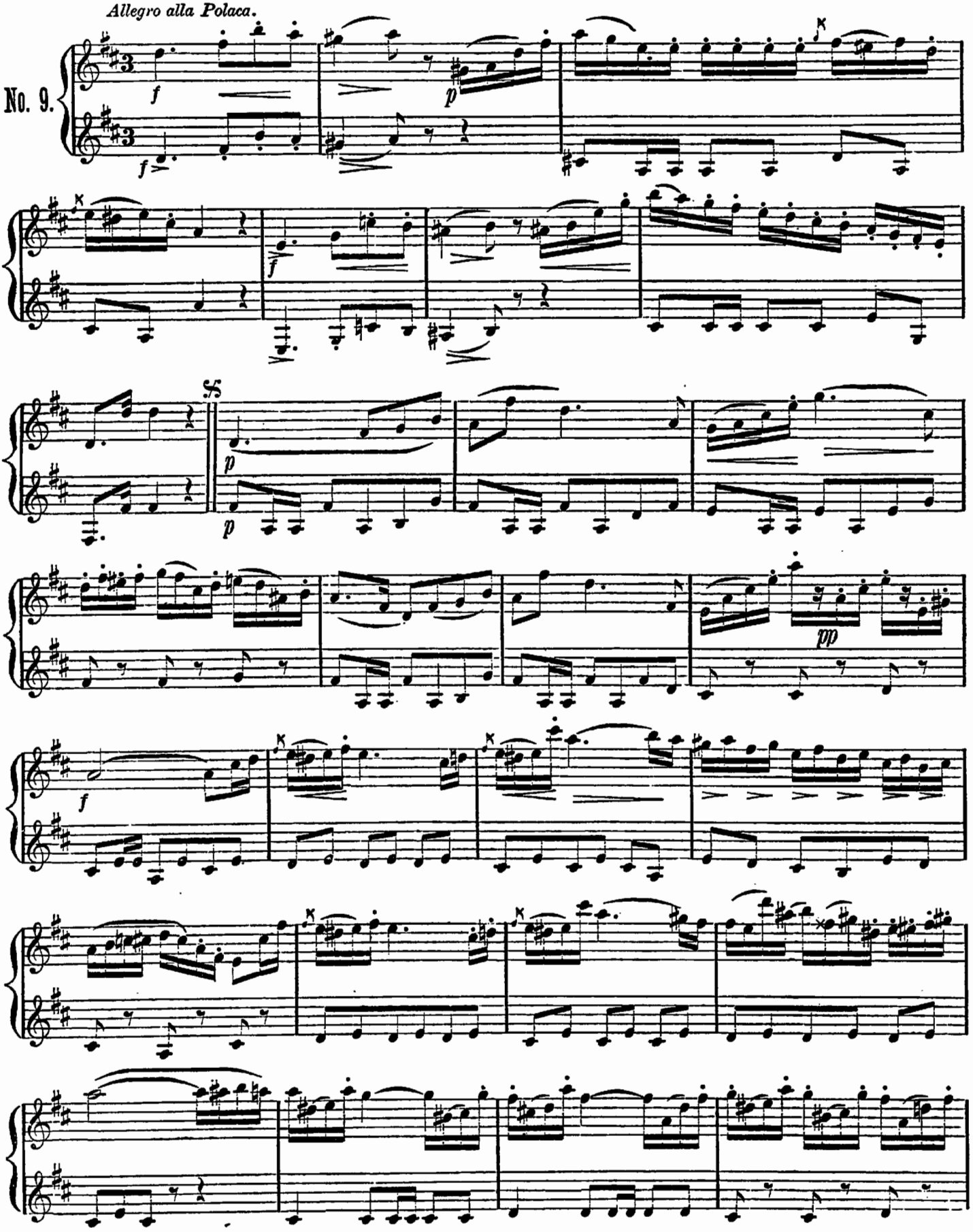

tr
f
f
p
p
f
f

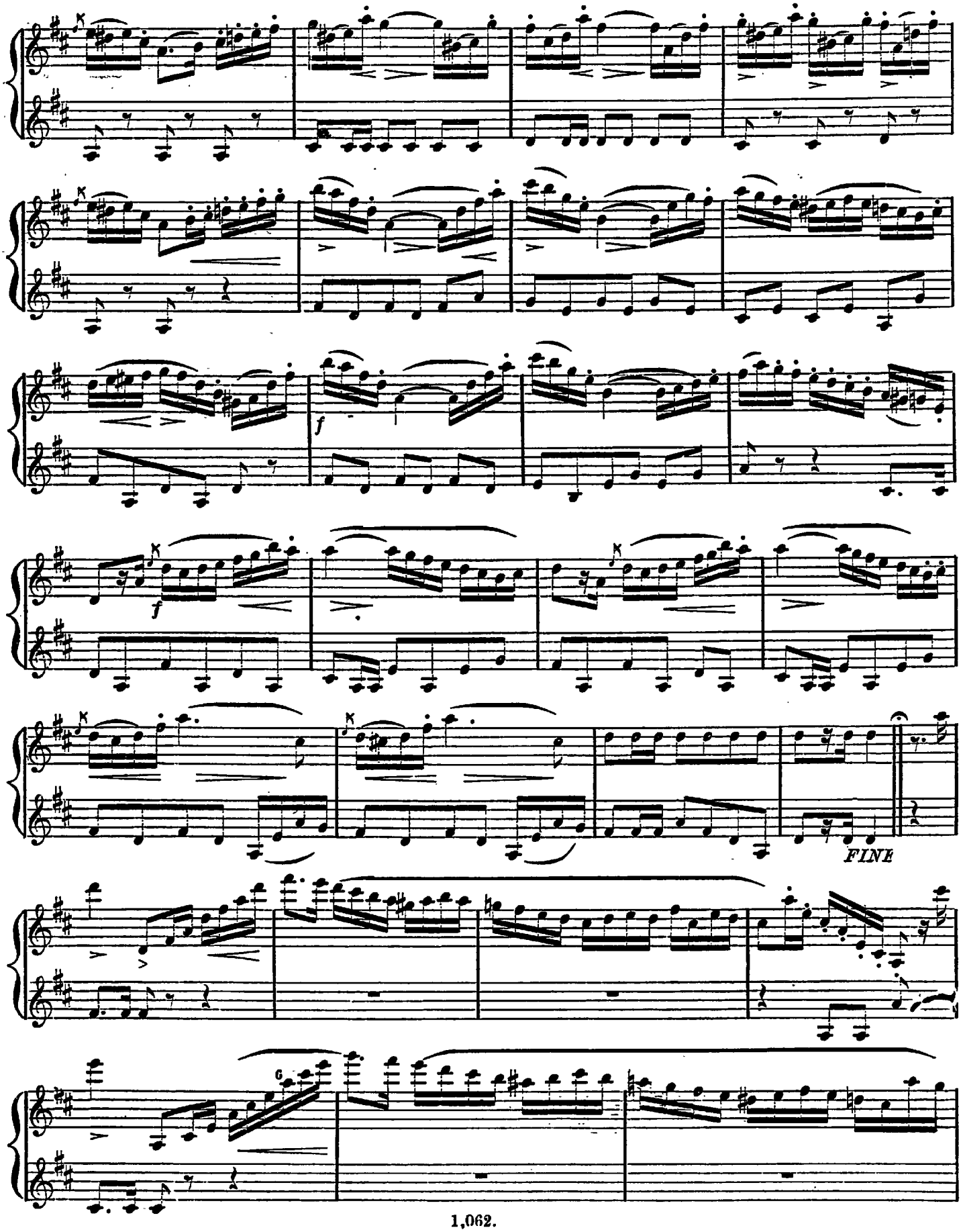

Andante grazioso.
No. 8.
tr
tr
f
f
p
pp
cres.
p
f
p
f
f
p
p
pp
pp

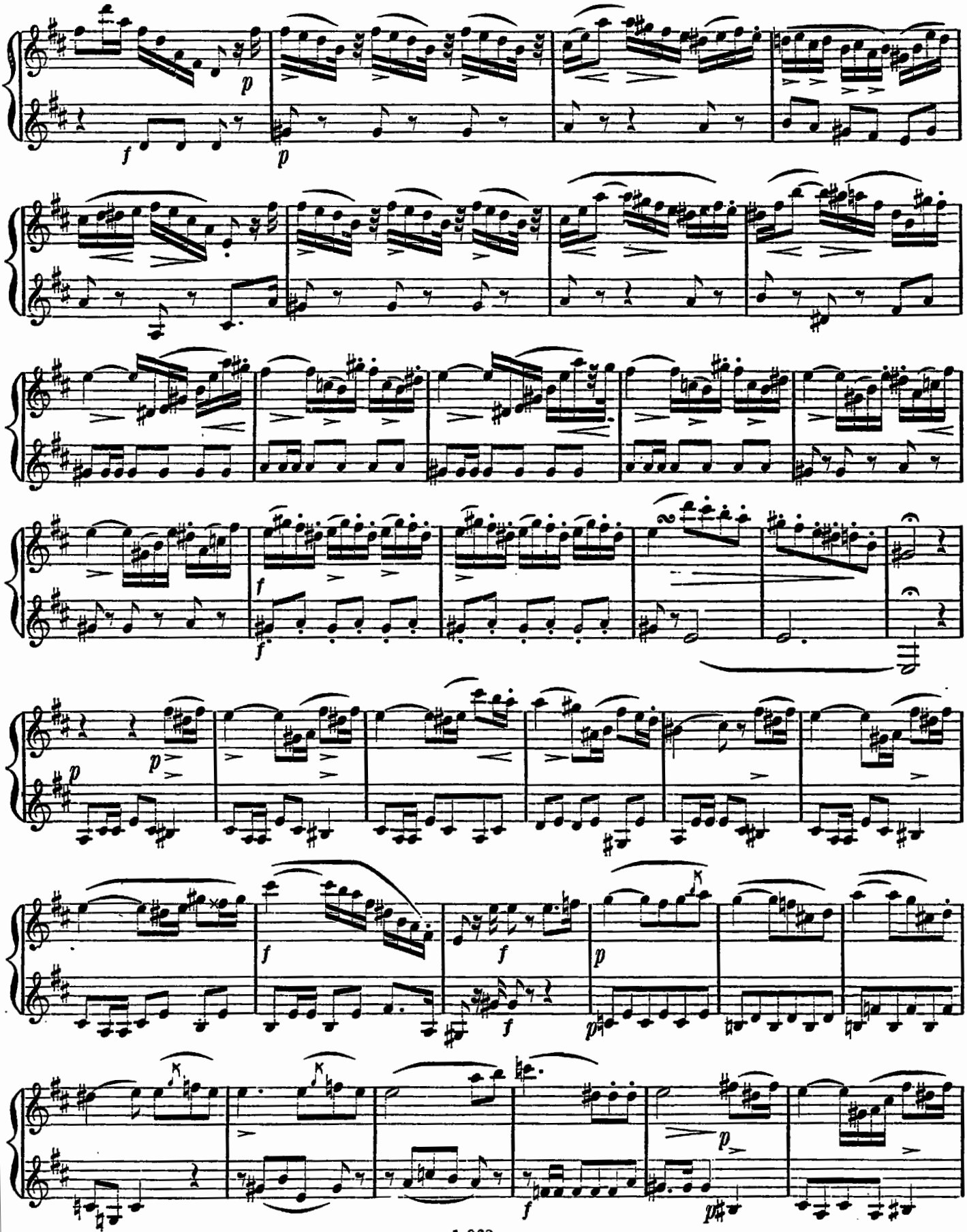

p
cresc.
f
tr
cresc.
a tempo.
f sostenuto.
f
tr
p
f

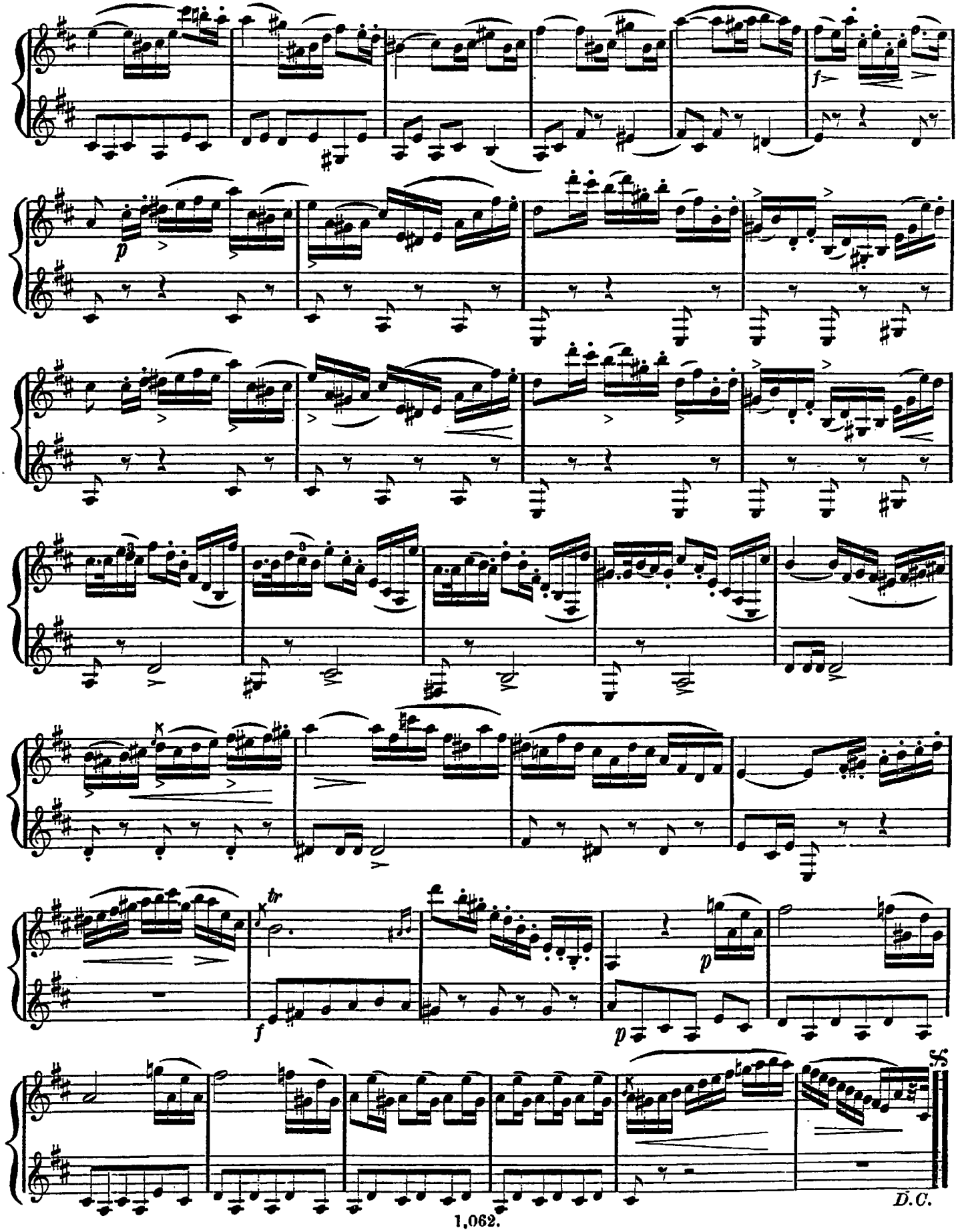
Allegro alla Polaca.

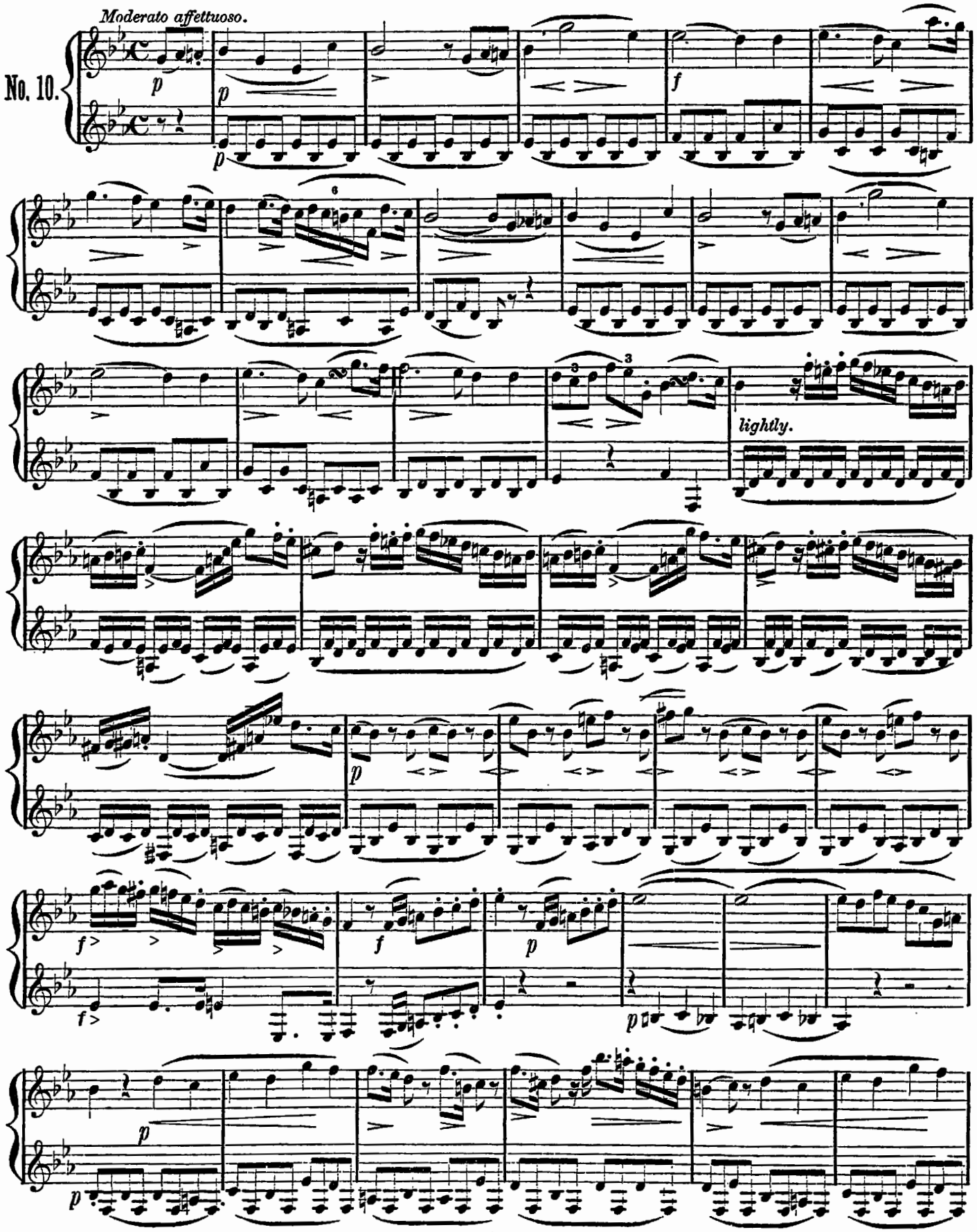
No. 9.

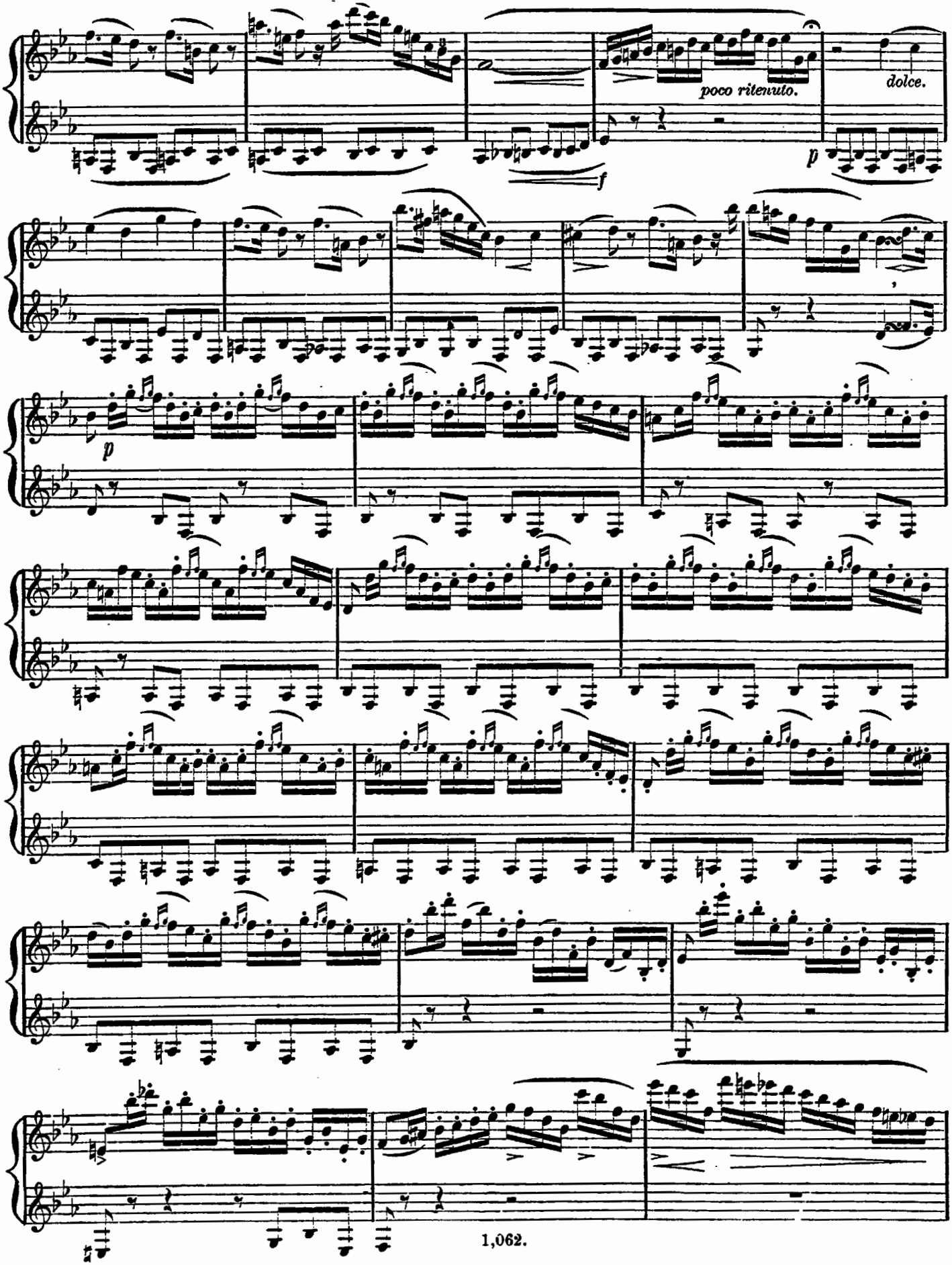


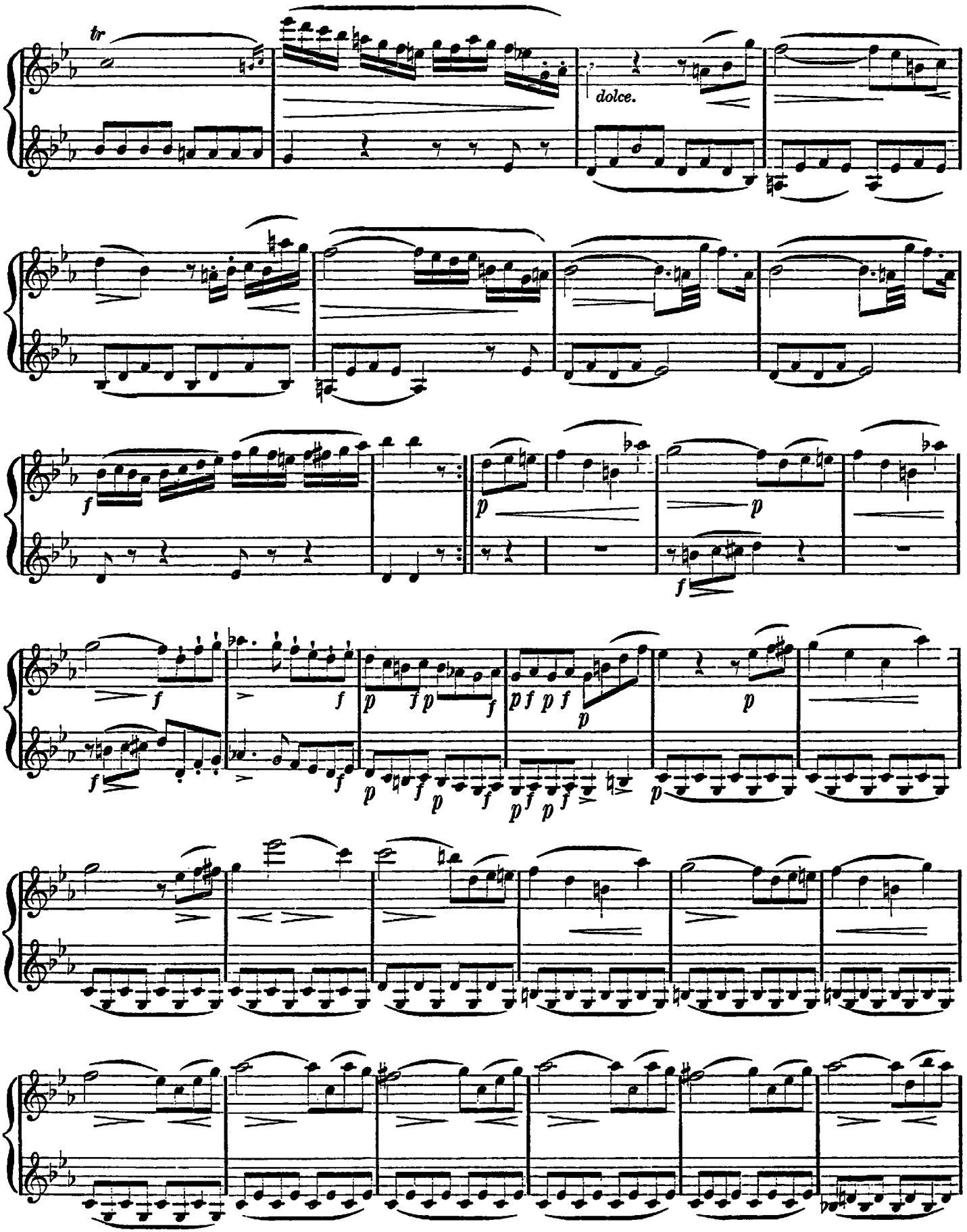

f
f
FINE

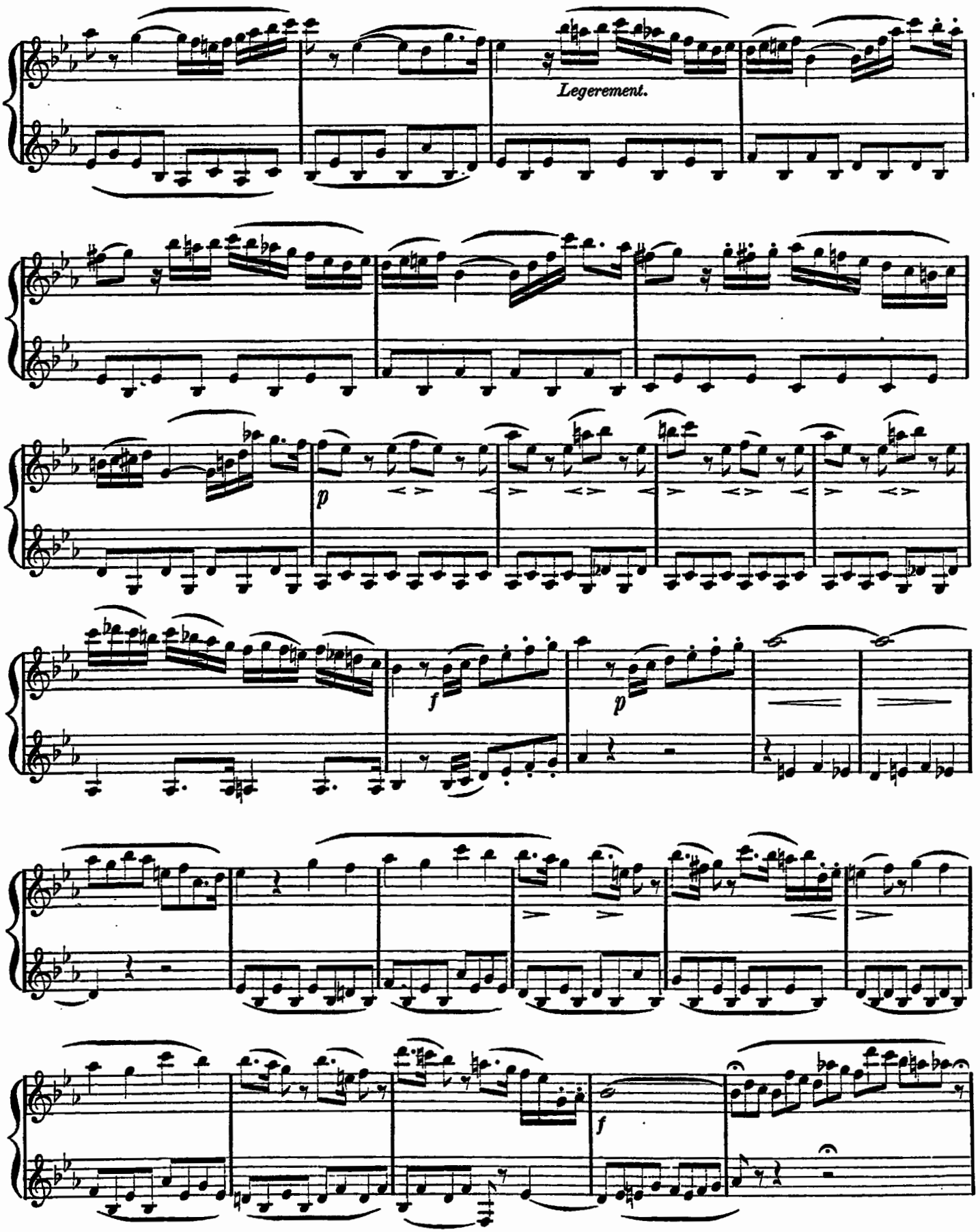


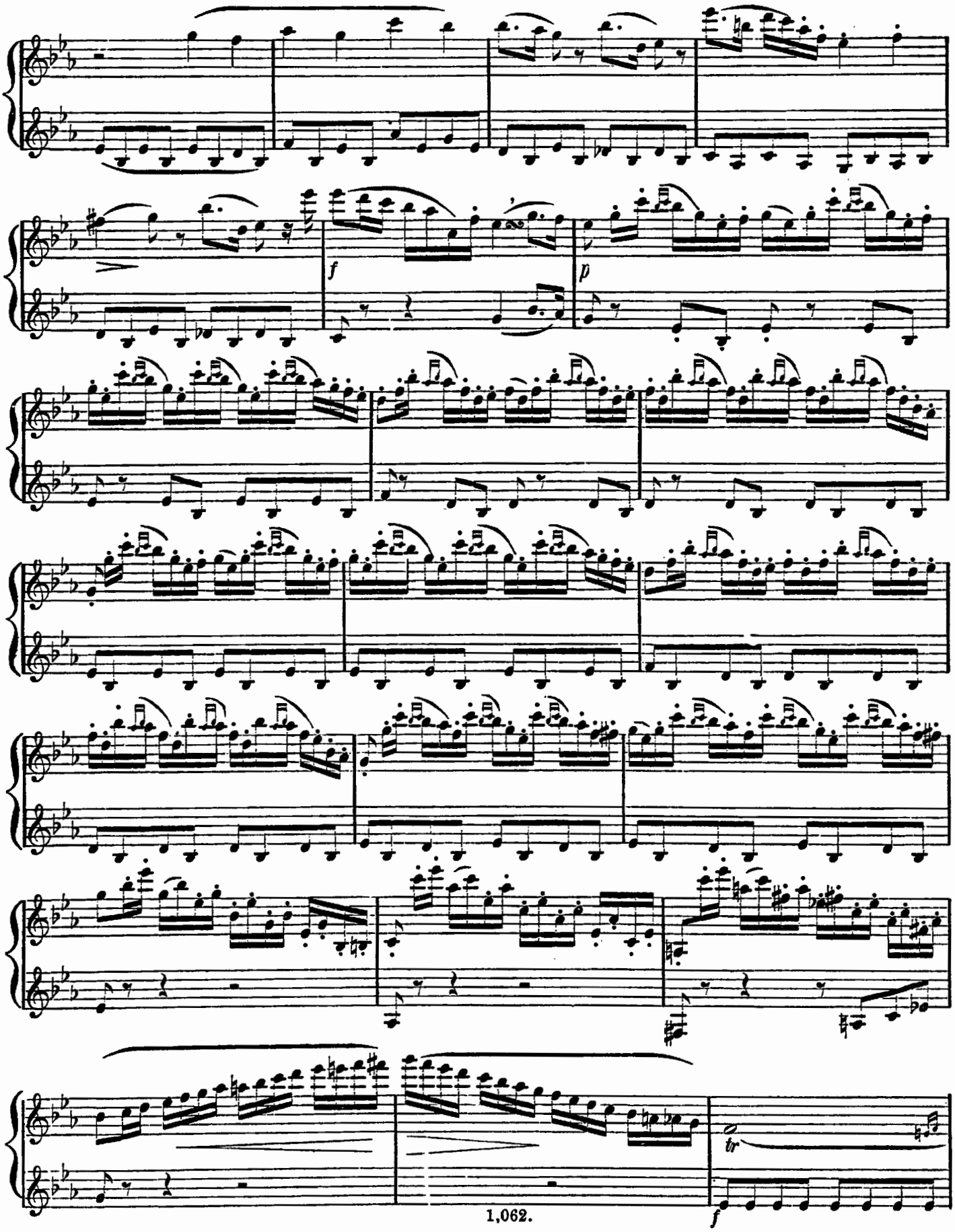

f
p
tr
f
p
D.C.

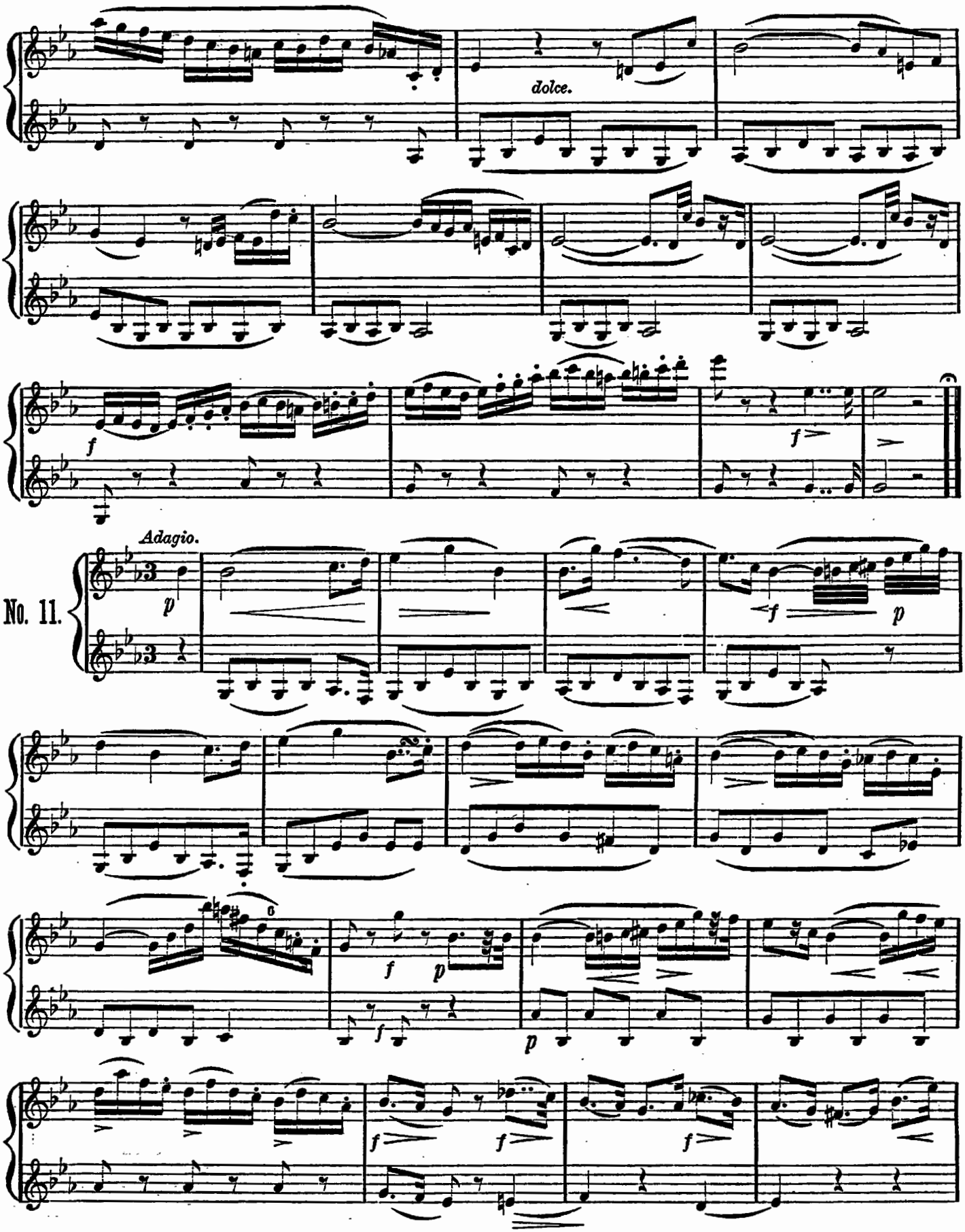

Moderato affettuoso.
No. 10.
lightly.

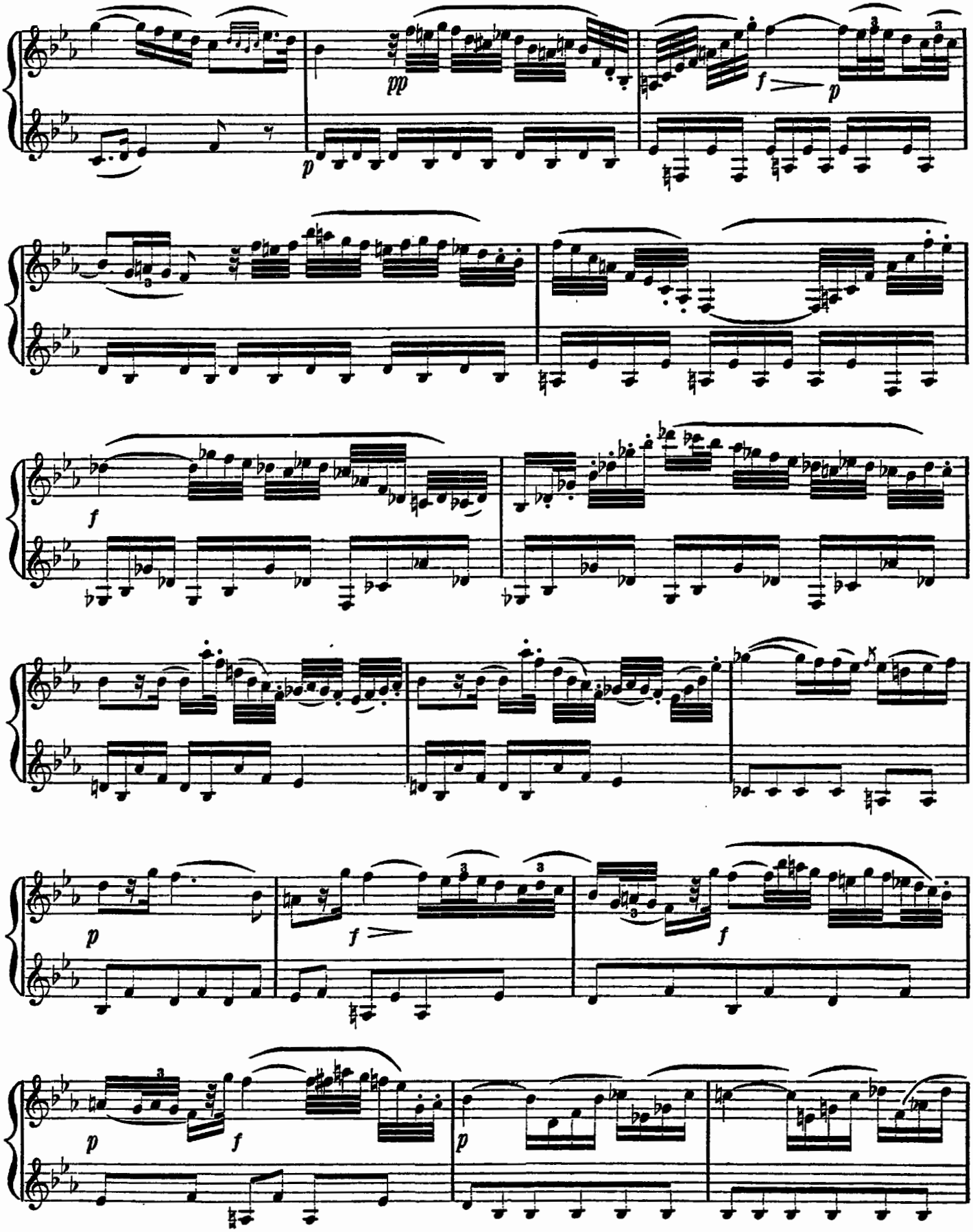

poco ritenuto.
dolce.
f
p
p

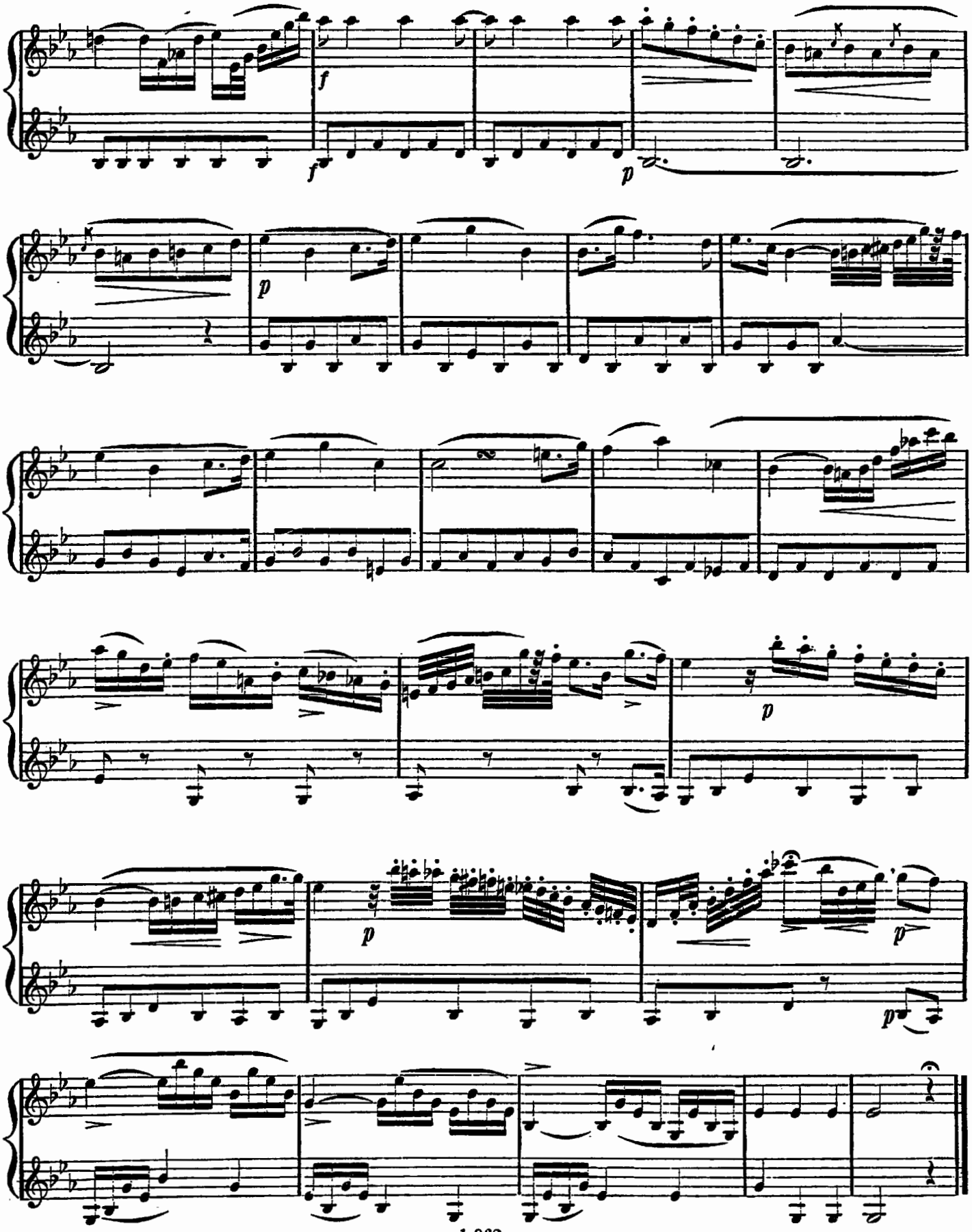

tr
dolce.


Legerement.
p
f
p
f


f
p
tr
f

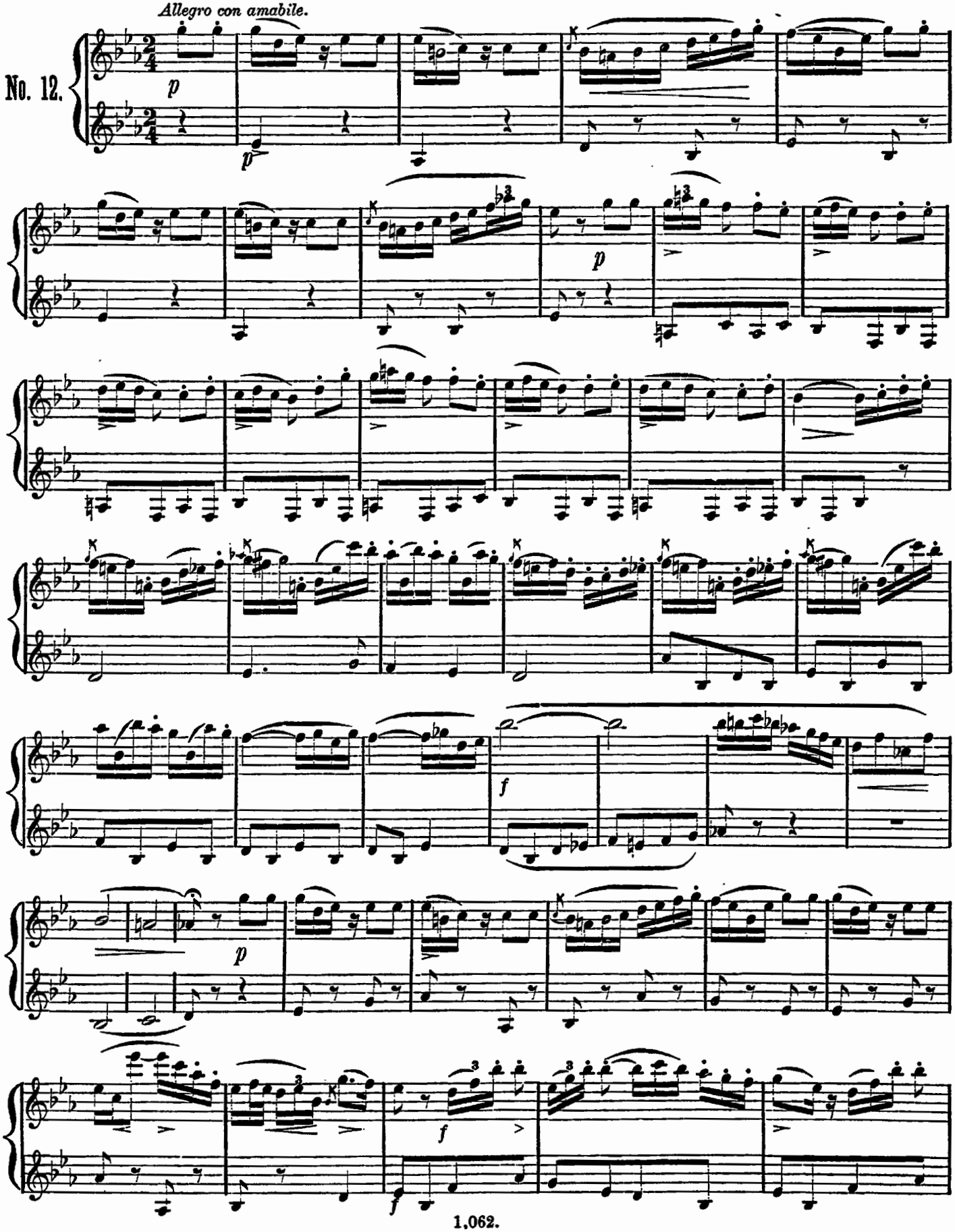

dolce.
f
f
Adagio.
No. 11.
p
f
p
f
p
f
p
f
f
f

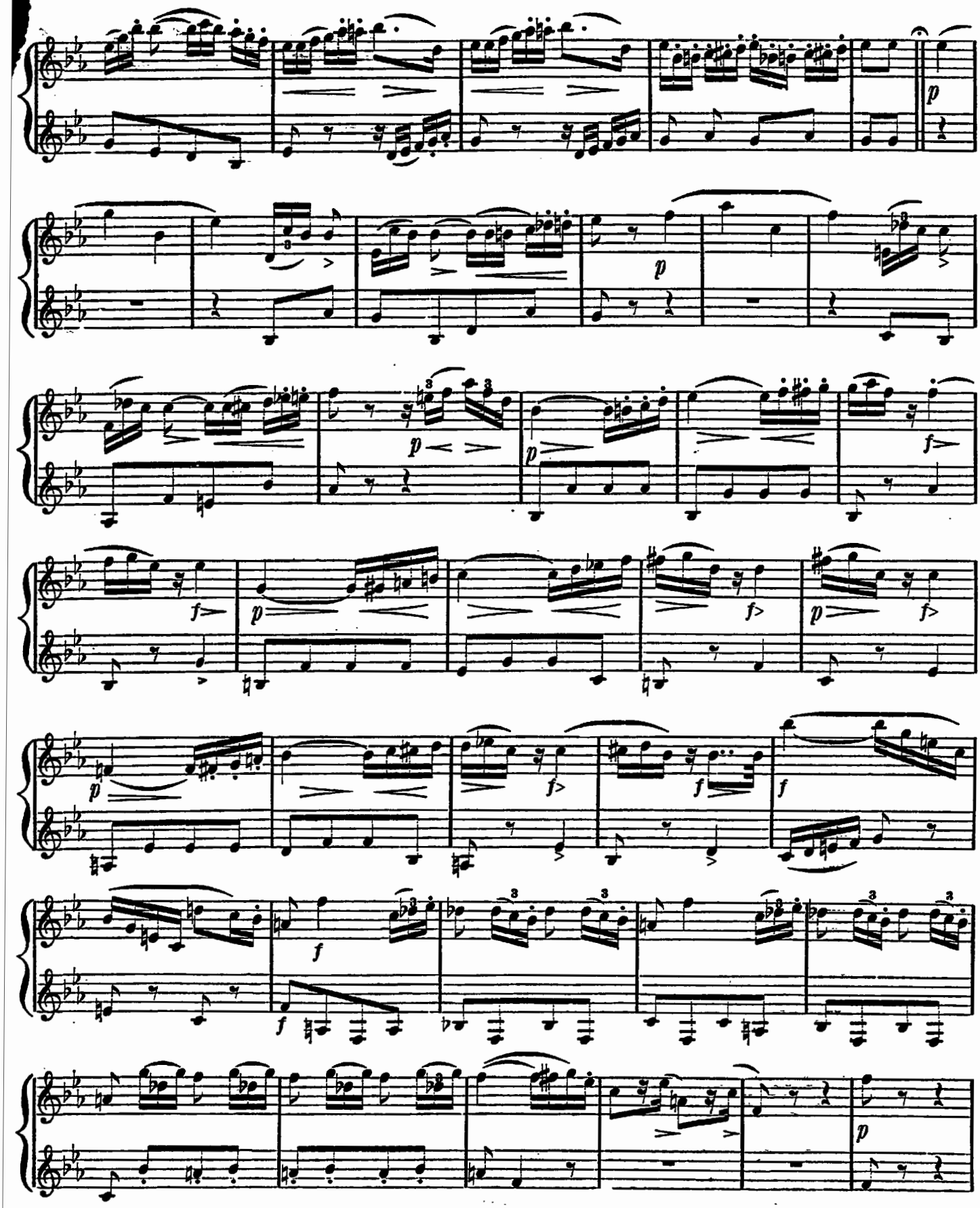

pp
f
p
f
p
f
p
f
p
p

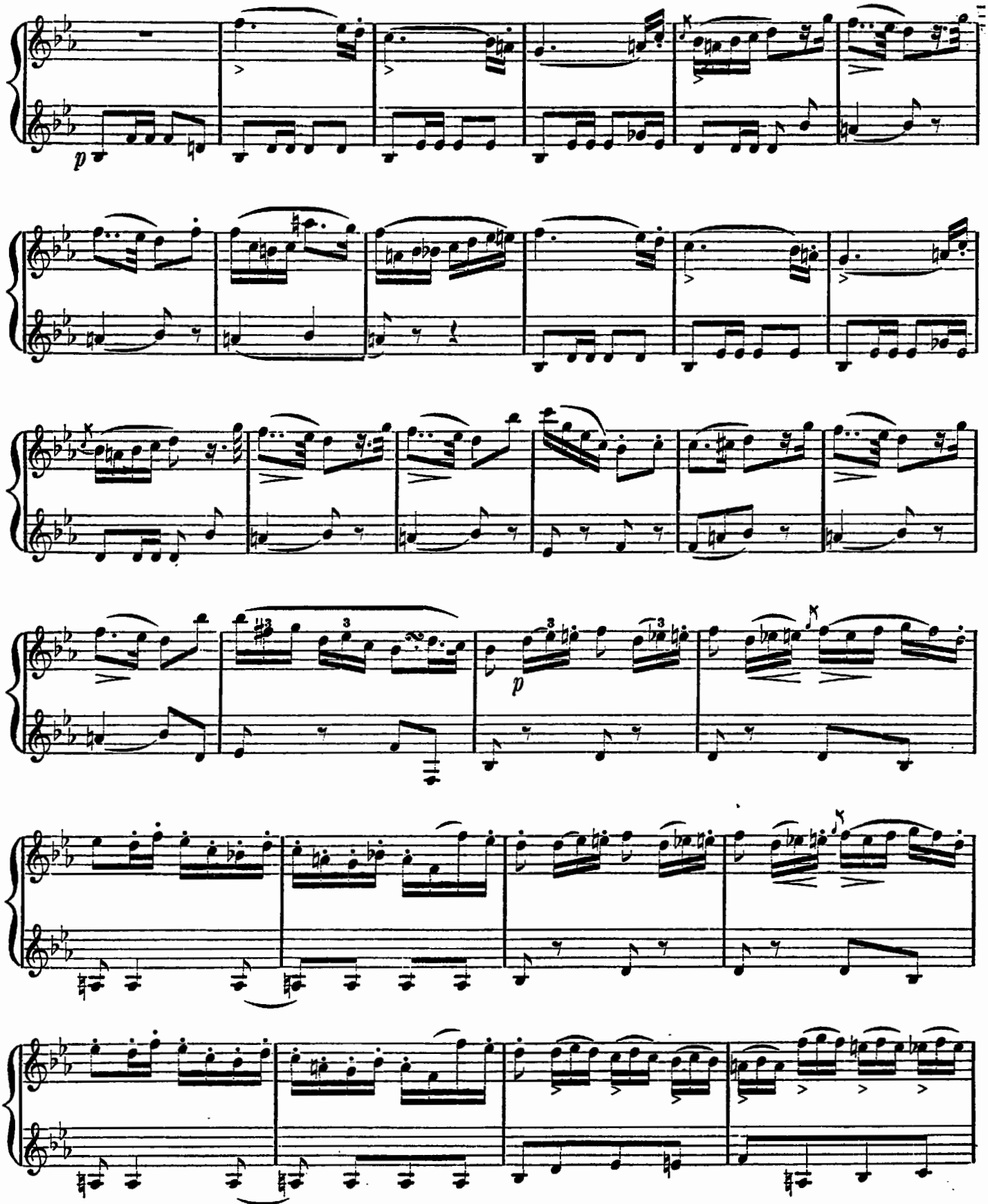

f
f
p
p
p
p
p
p

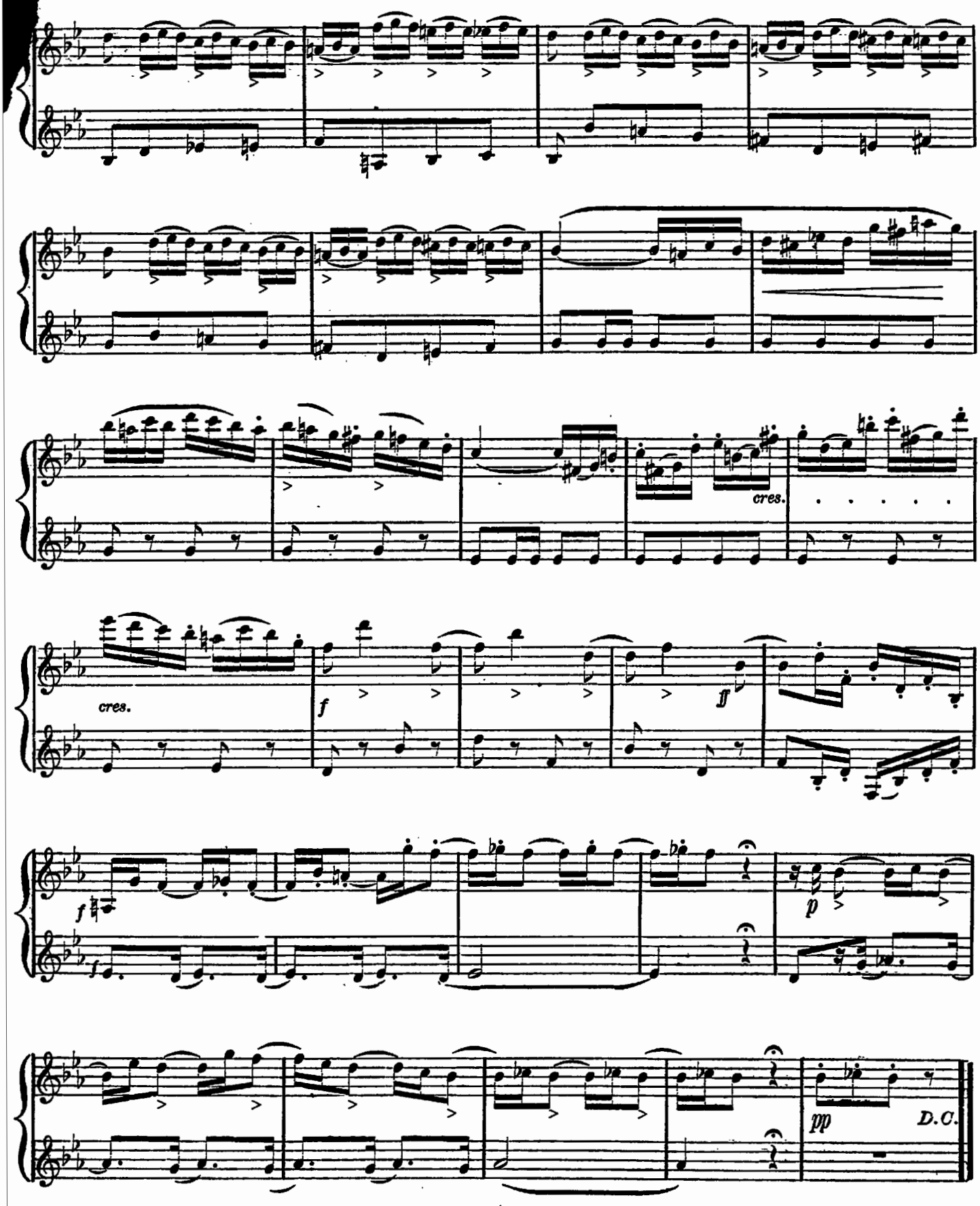
Allegro con amabile.

No. 12.



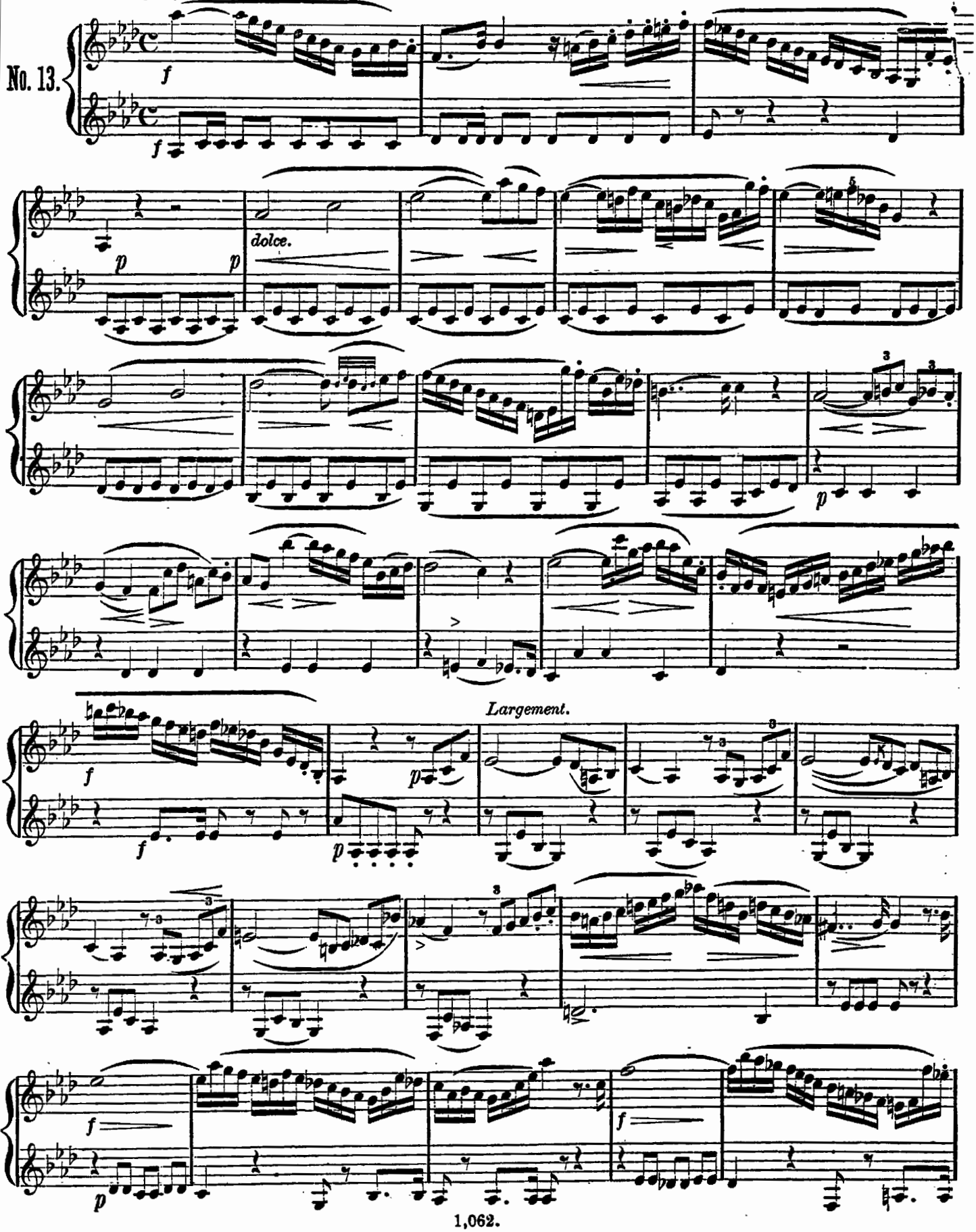


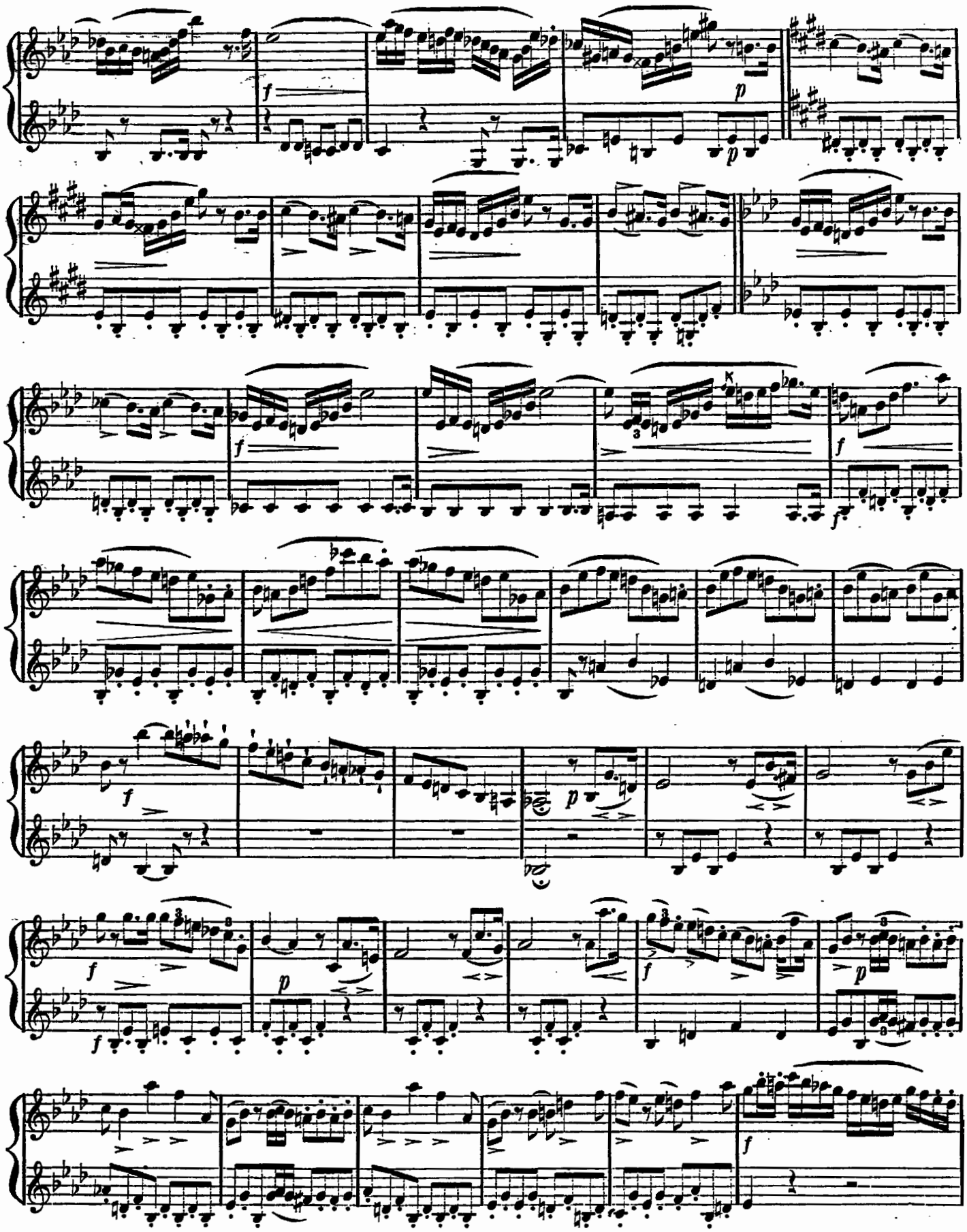

p
3
3
3
p

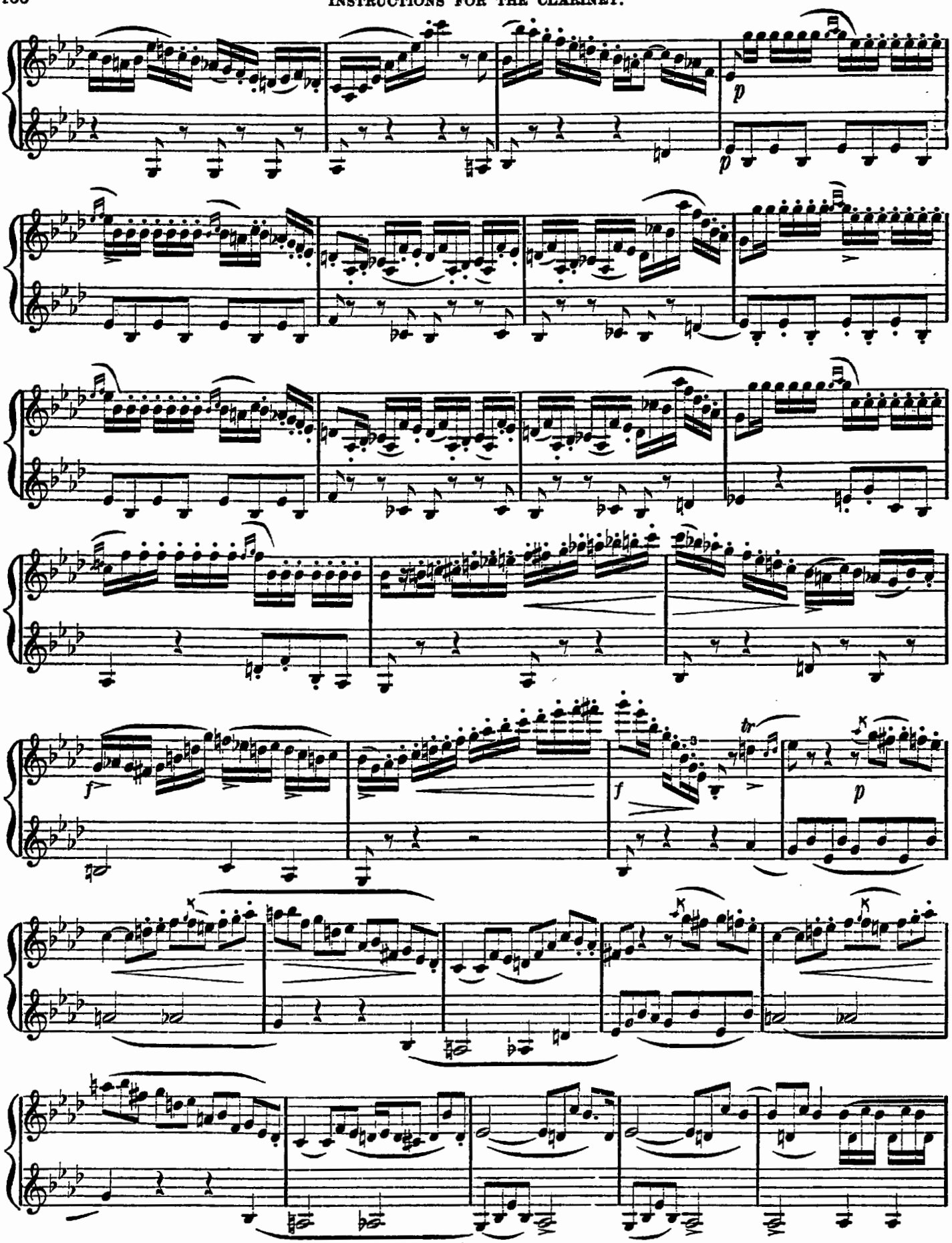

cres.
cres.
f
ff
f
f
p
pp
D.C.

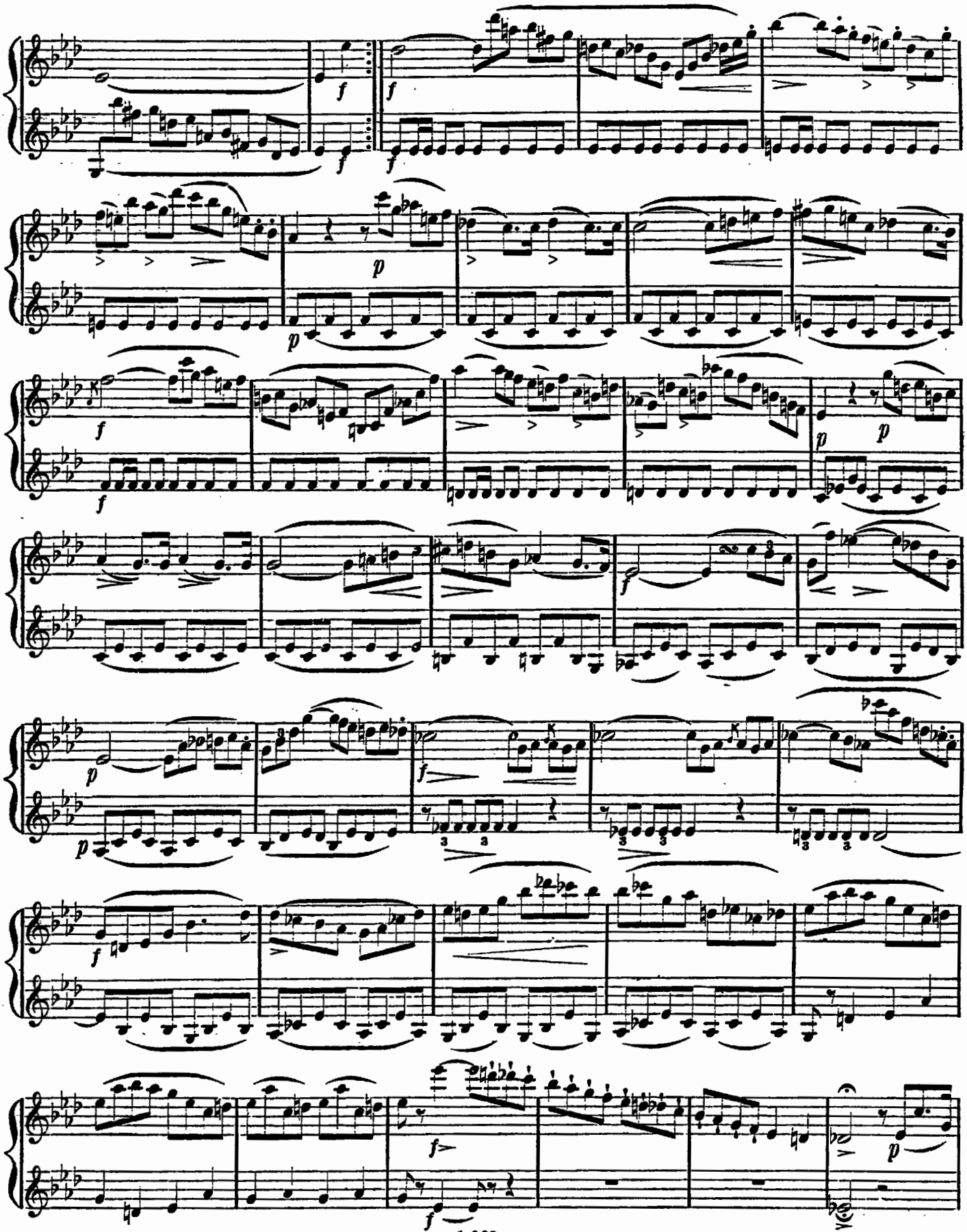
Allegro grandioso.

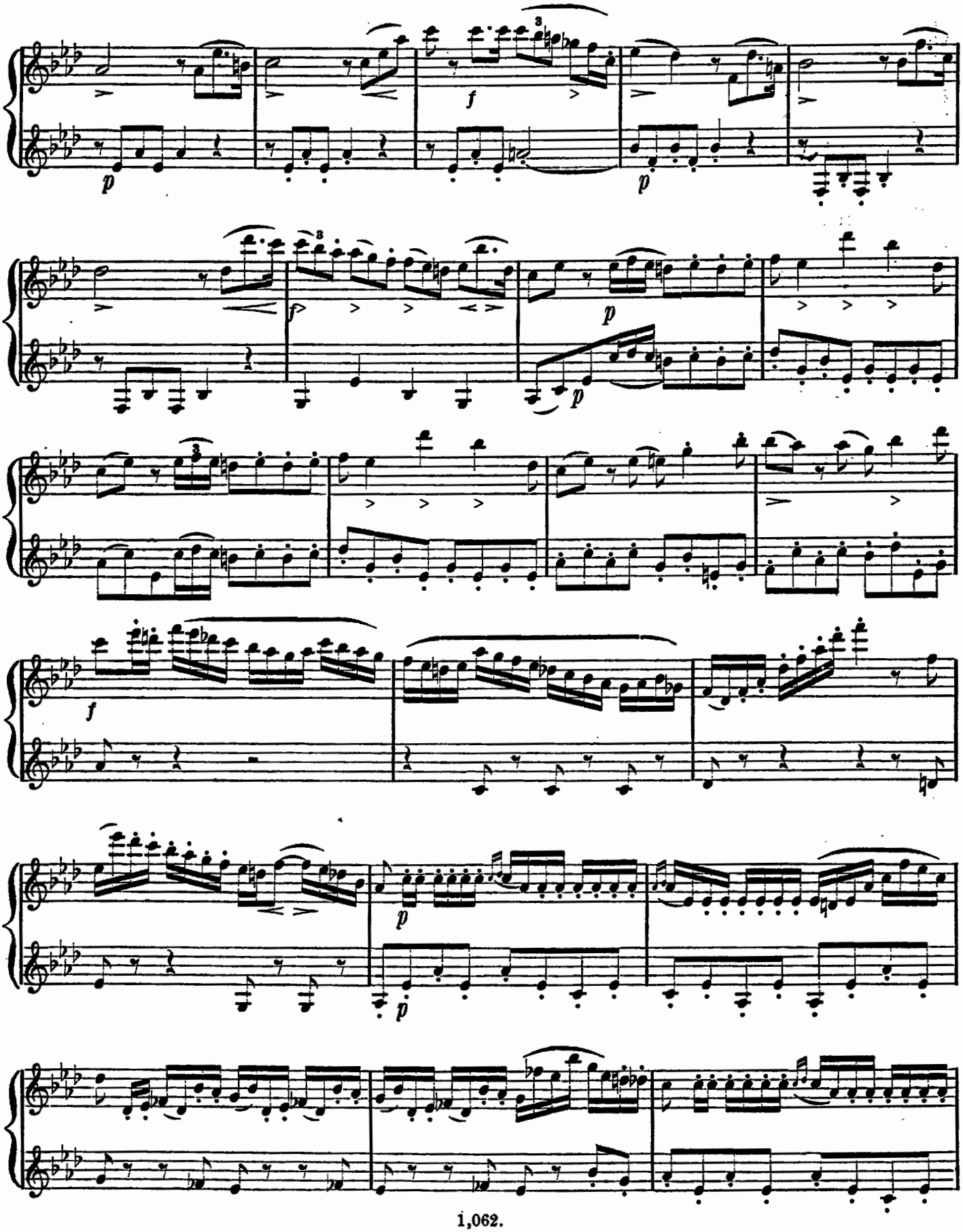
No. 13.

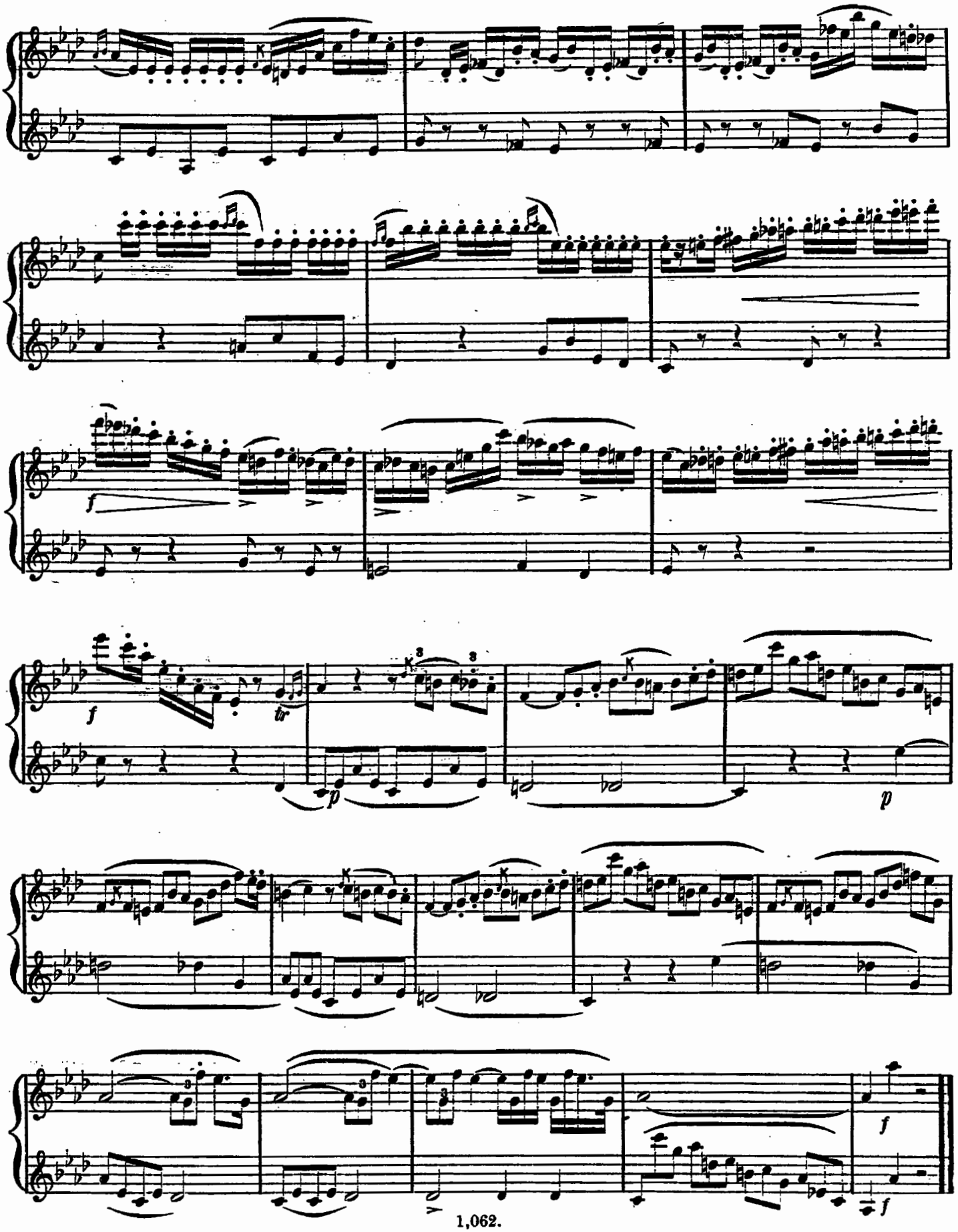


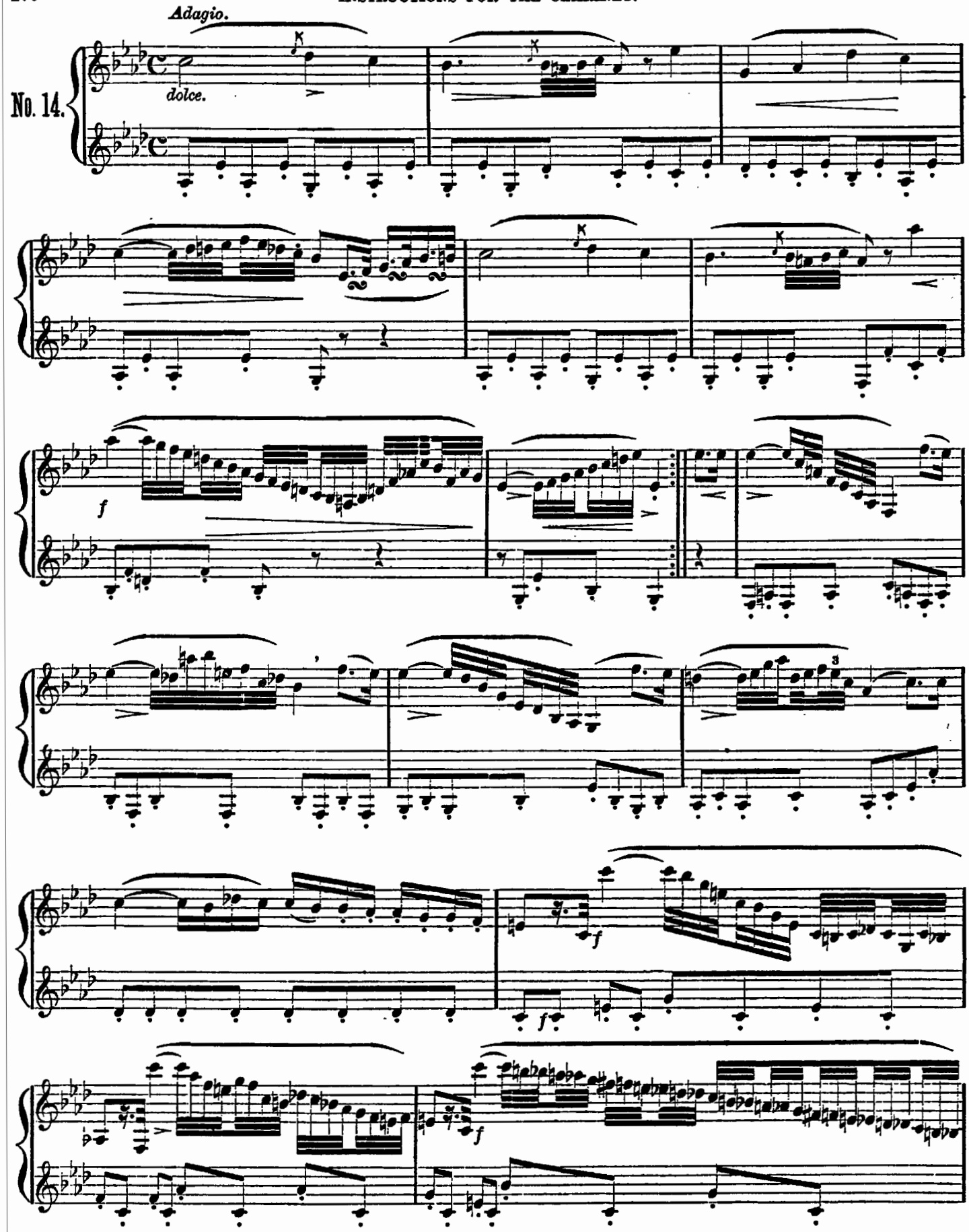


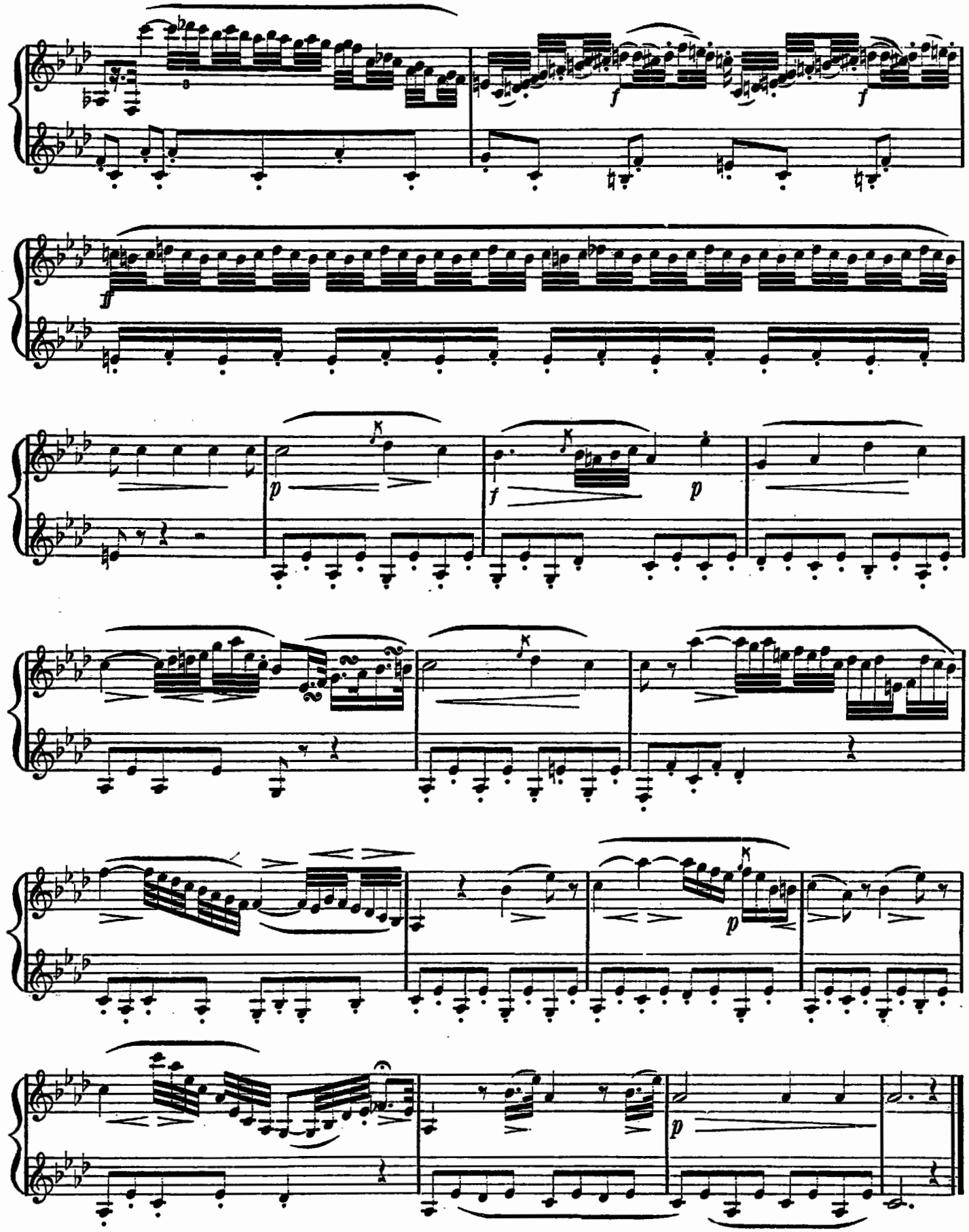

p
p
f
f
tr
p





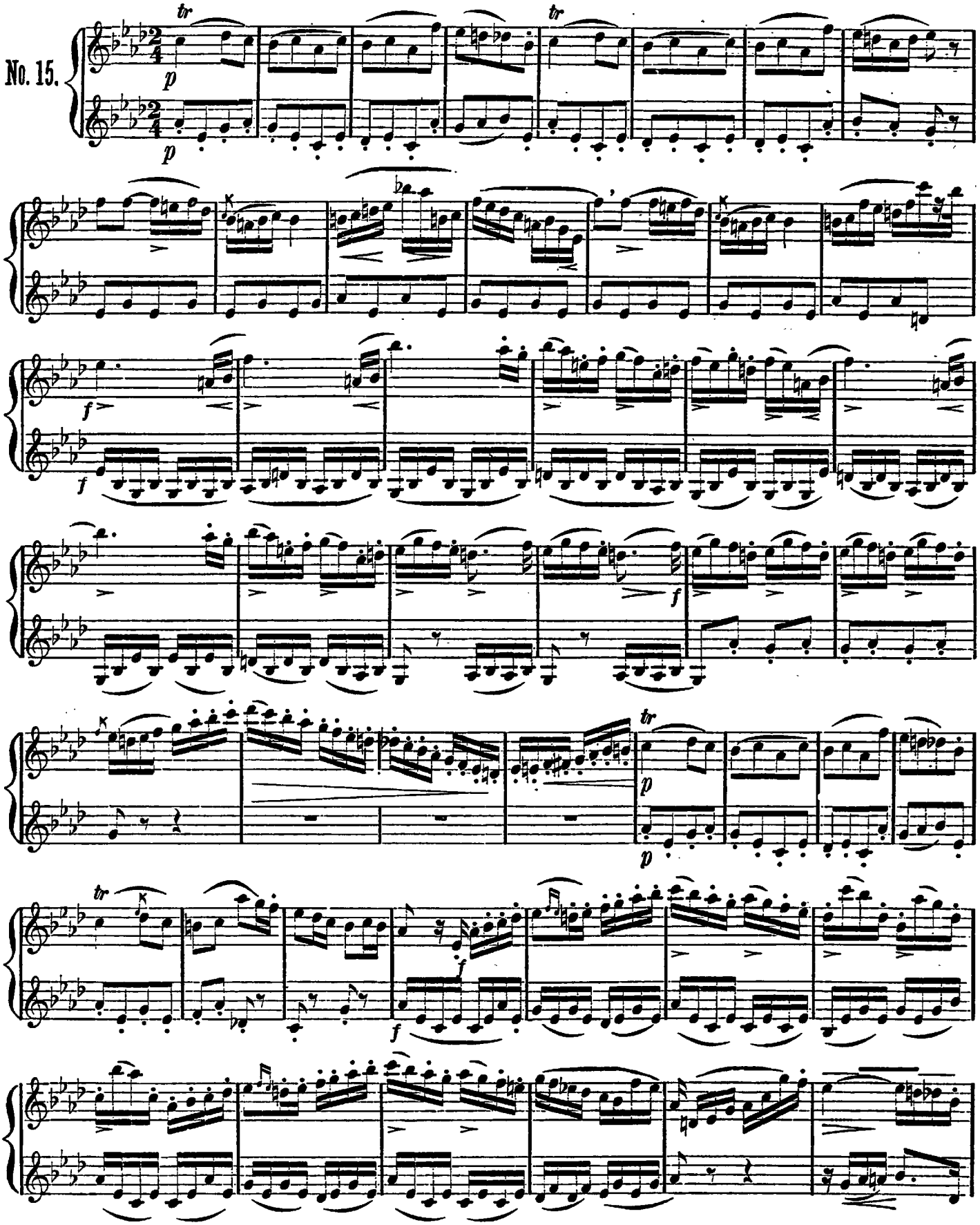

f
tr
p
p
f
f

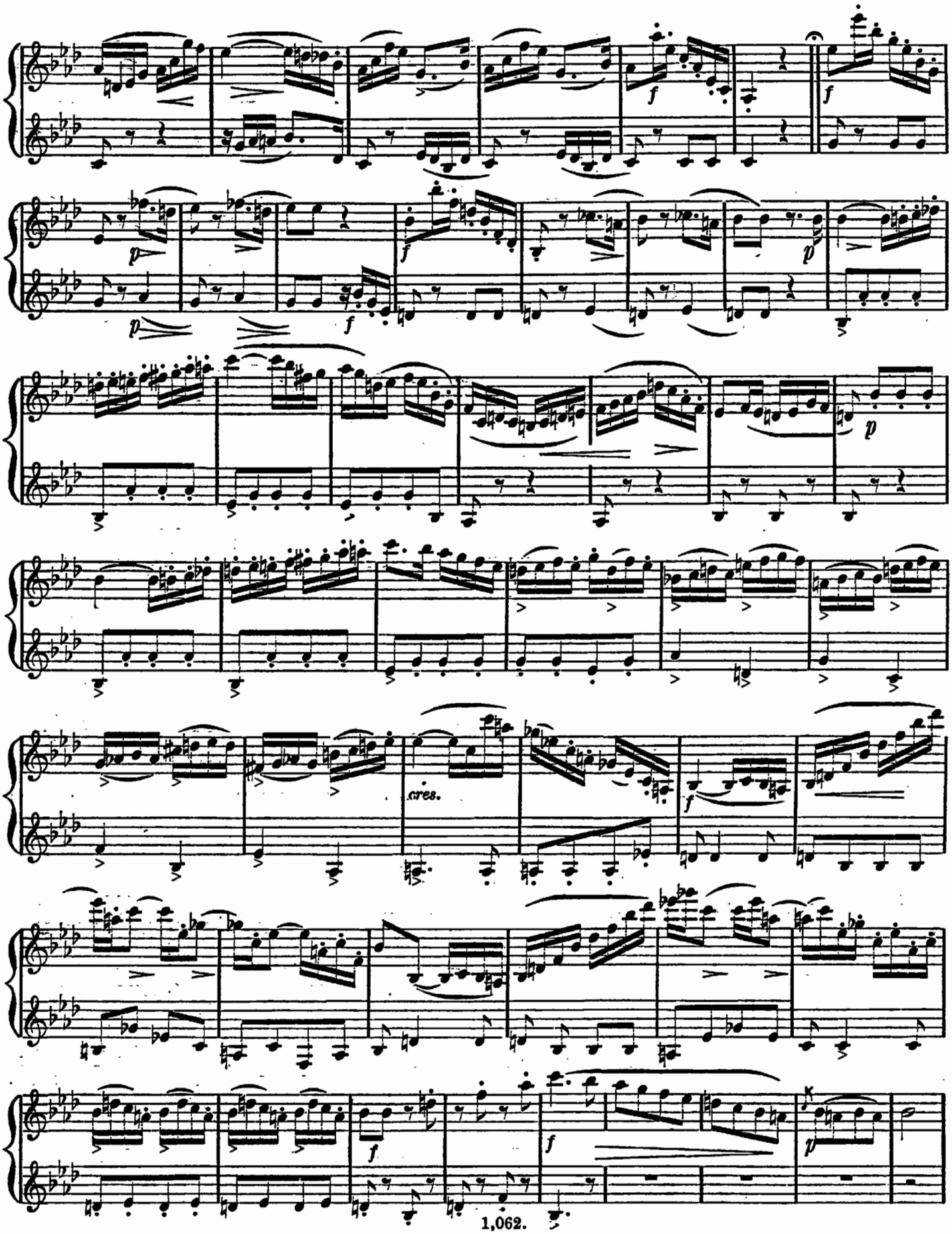

Adagio.
No. 14.
dolce.
f
3
f
f

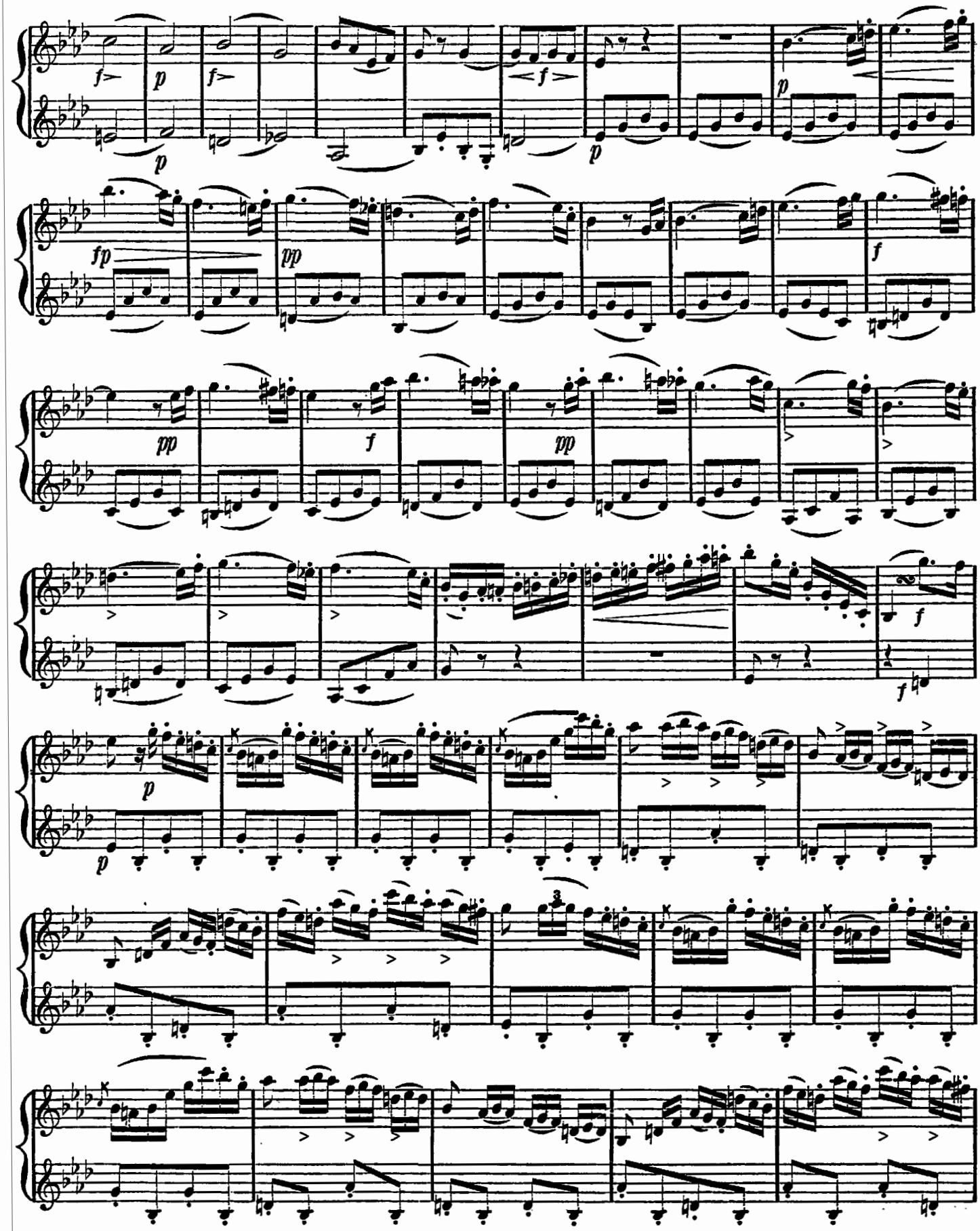

f
f
ff
p
f
p
p
p

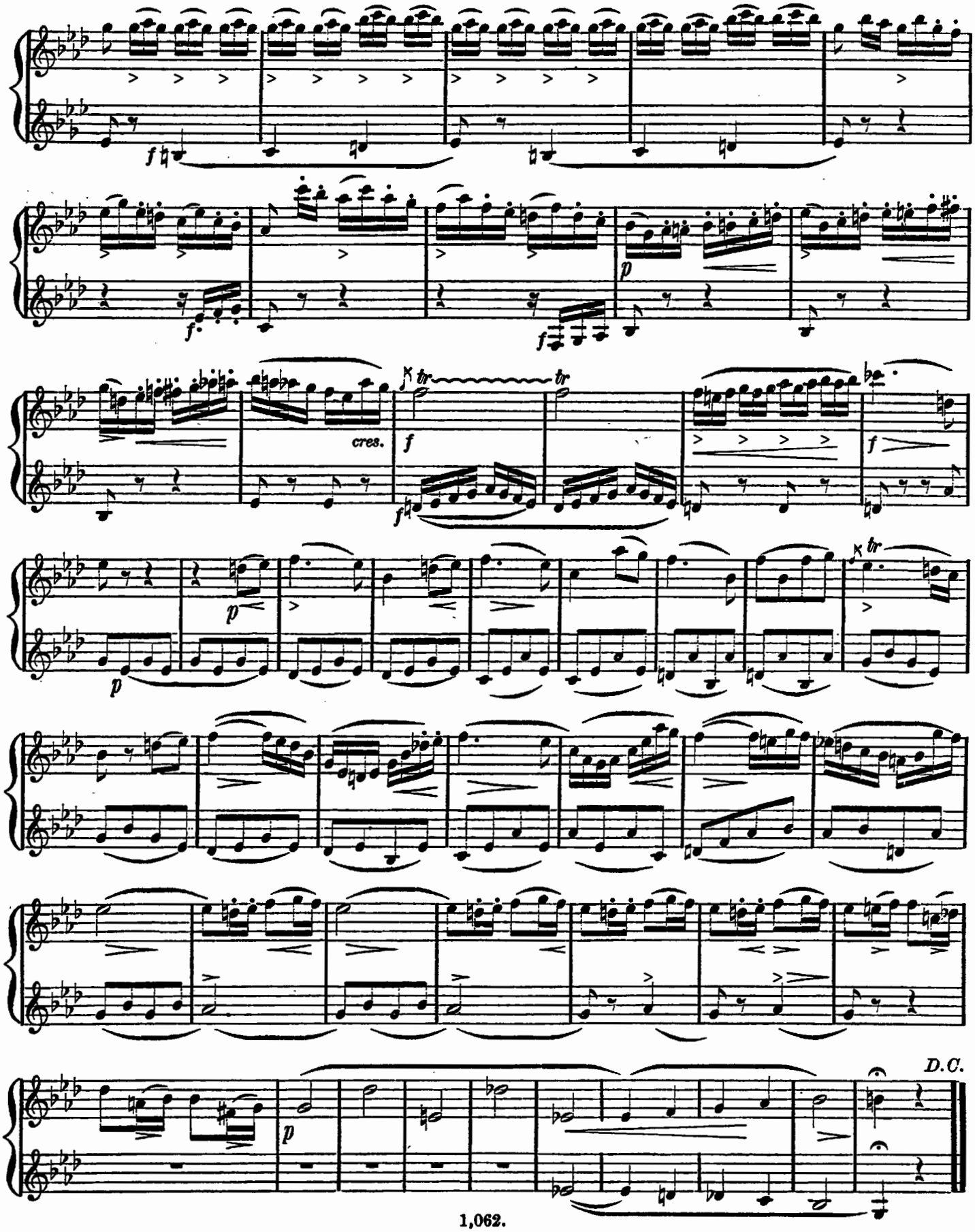
Graziosamente.

No. 15.

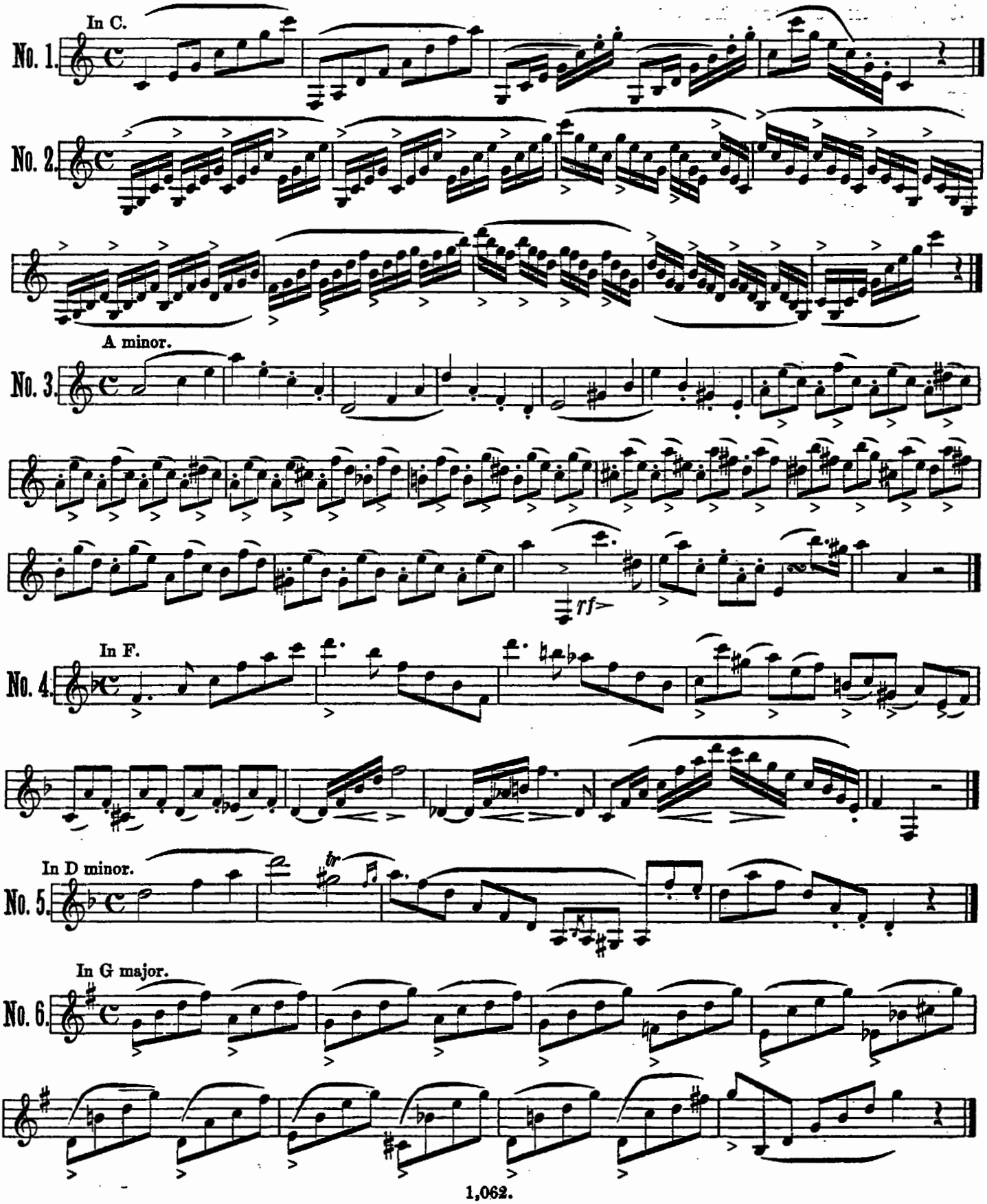



cres.


f
p
f
f
p
p
fp
pp
f
pp
f
pp
f
f
p
p
3

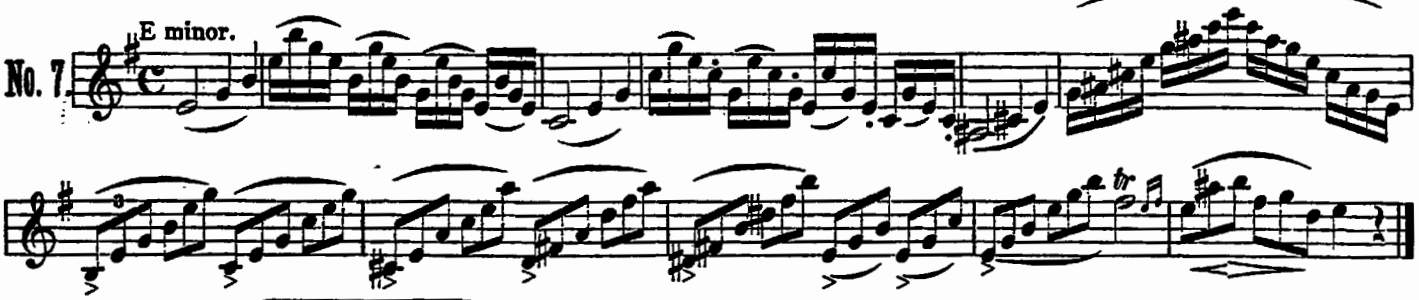

cres.
D.C.

PRELUDES IN THE FORM OF PERFECT CADENCES.



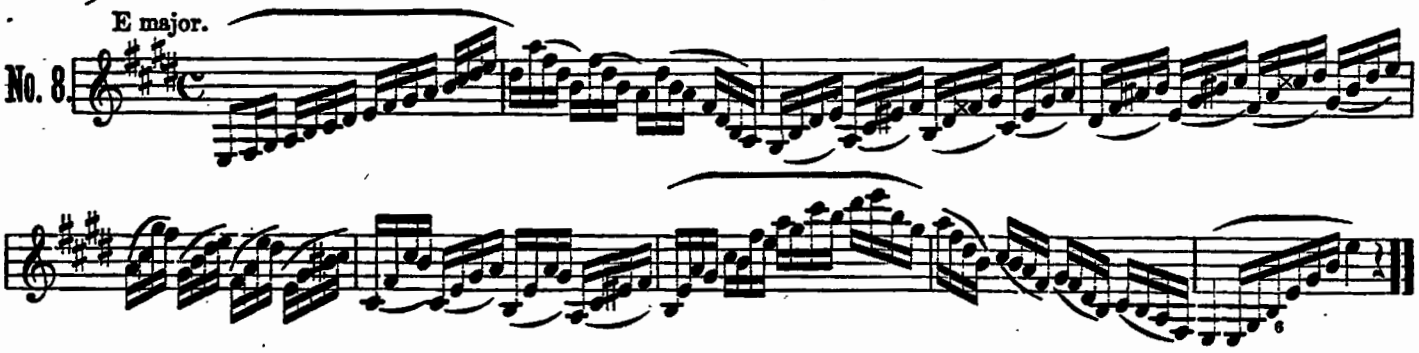
E minor.

No. 7.



E major.

No. 8.



EXERCISES ON LOW NOTES.

Accent well the first note of each group.

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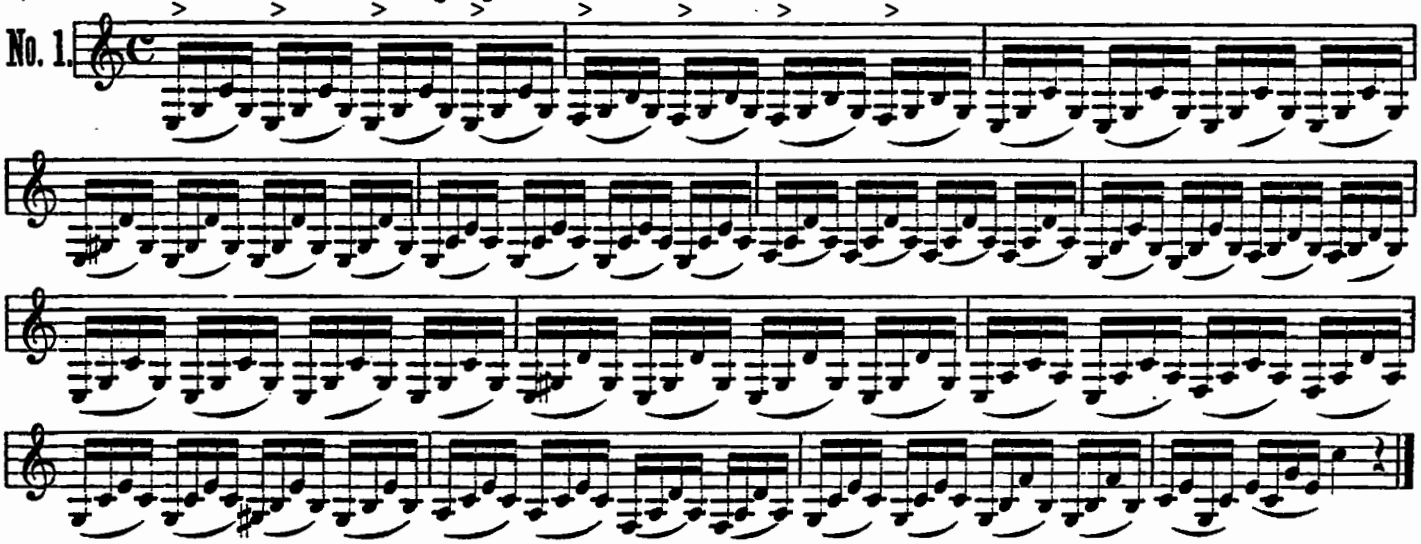

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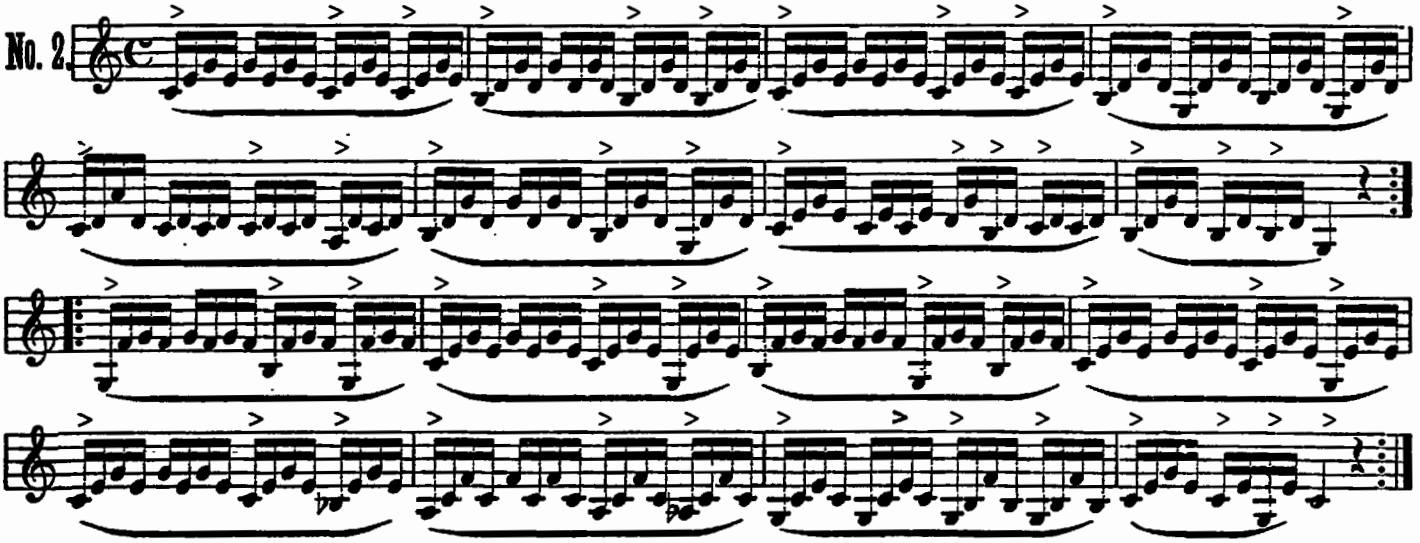

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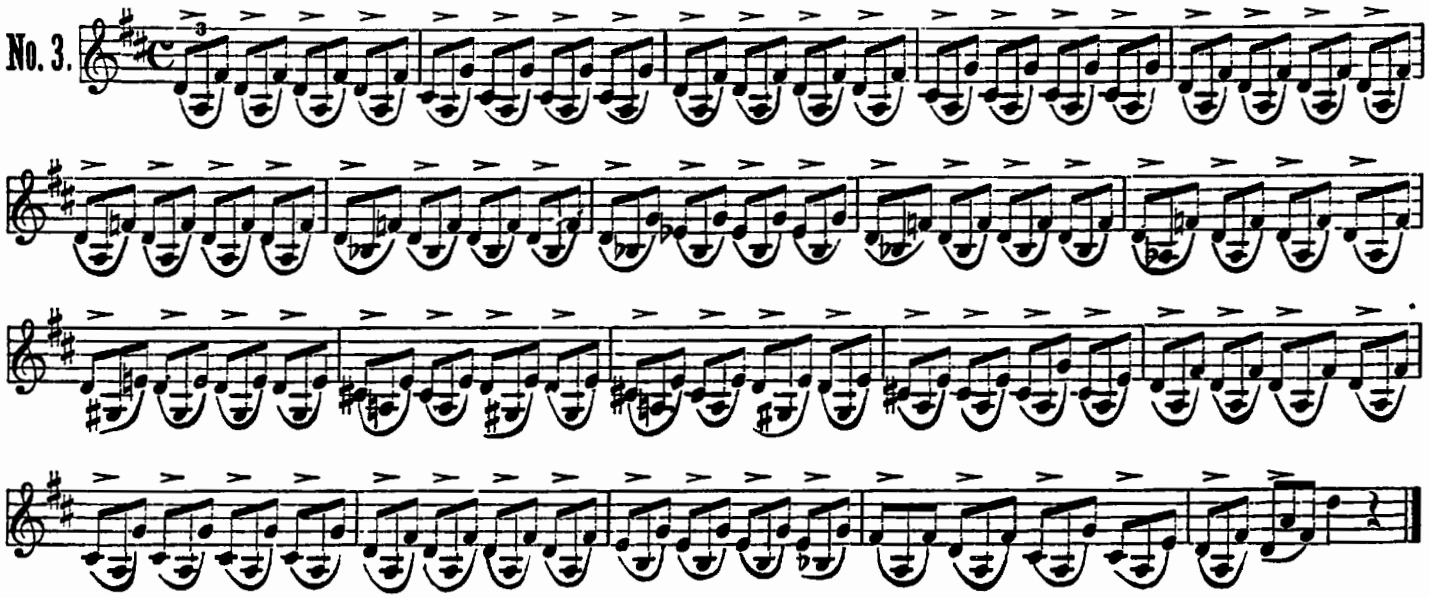
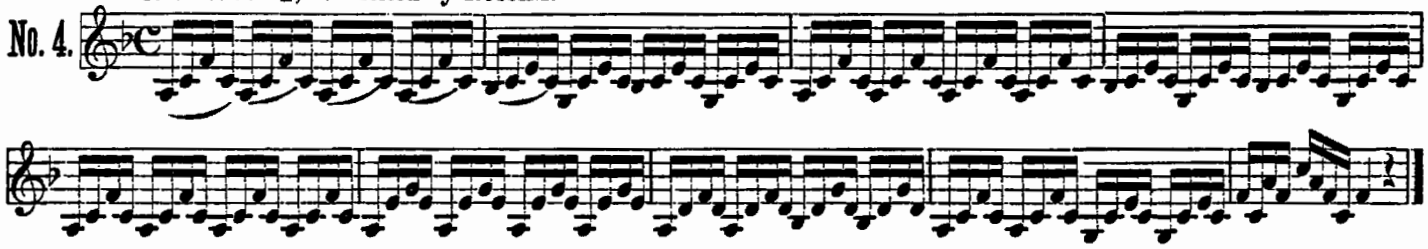


Clarinet accompaniment in "La Gazza Ladra" with different transpositions to suit the singers.

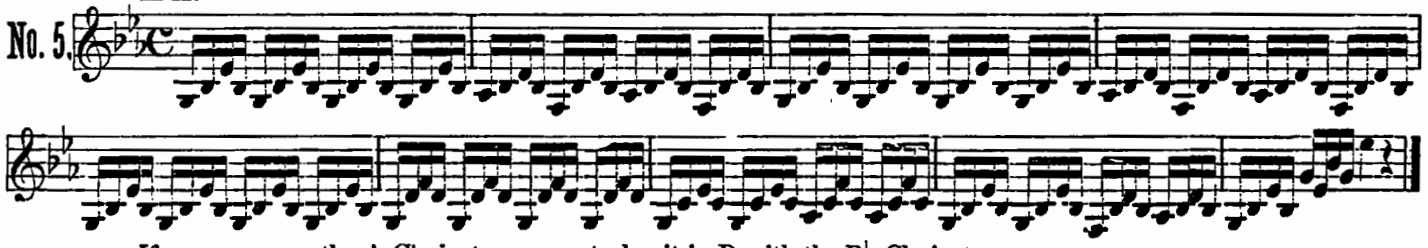
Clarinet in B♭, as written by ROSSINI.

No. 4.



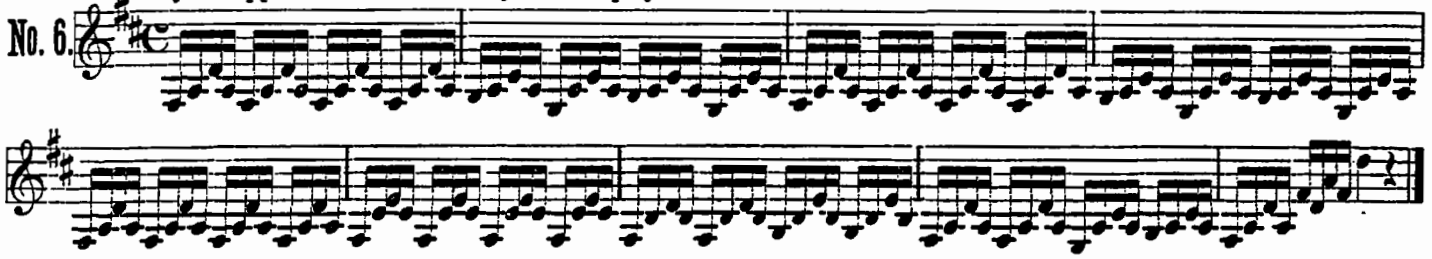
In A.

No. 5.



If you suppress the A Clarinet, you must play it in D with the B♭ Clarinet.

No. 6.



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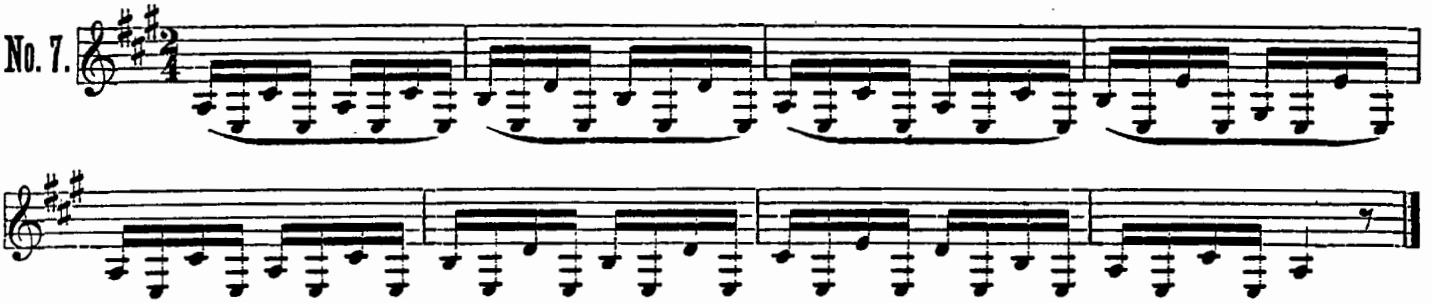
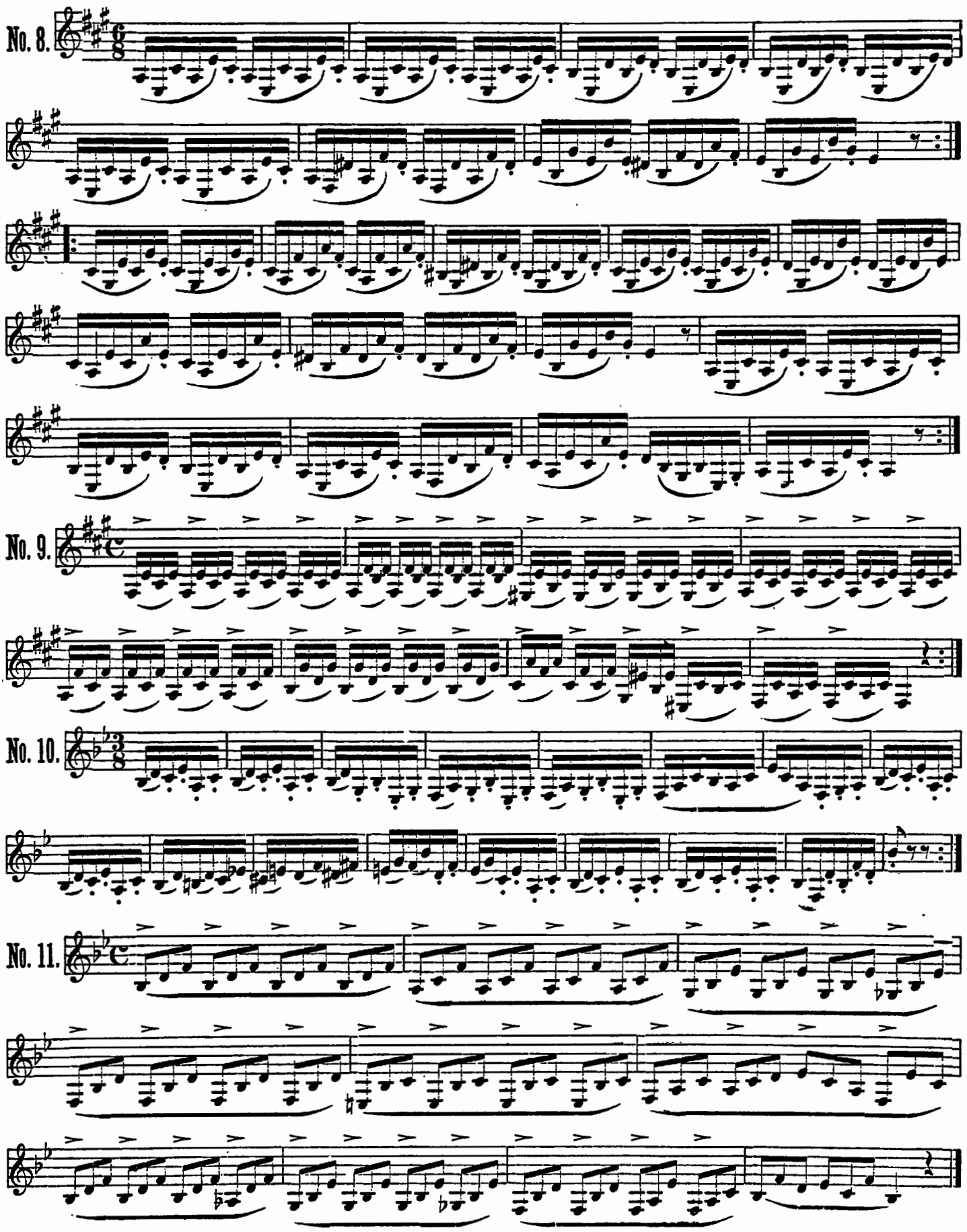
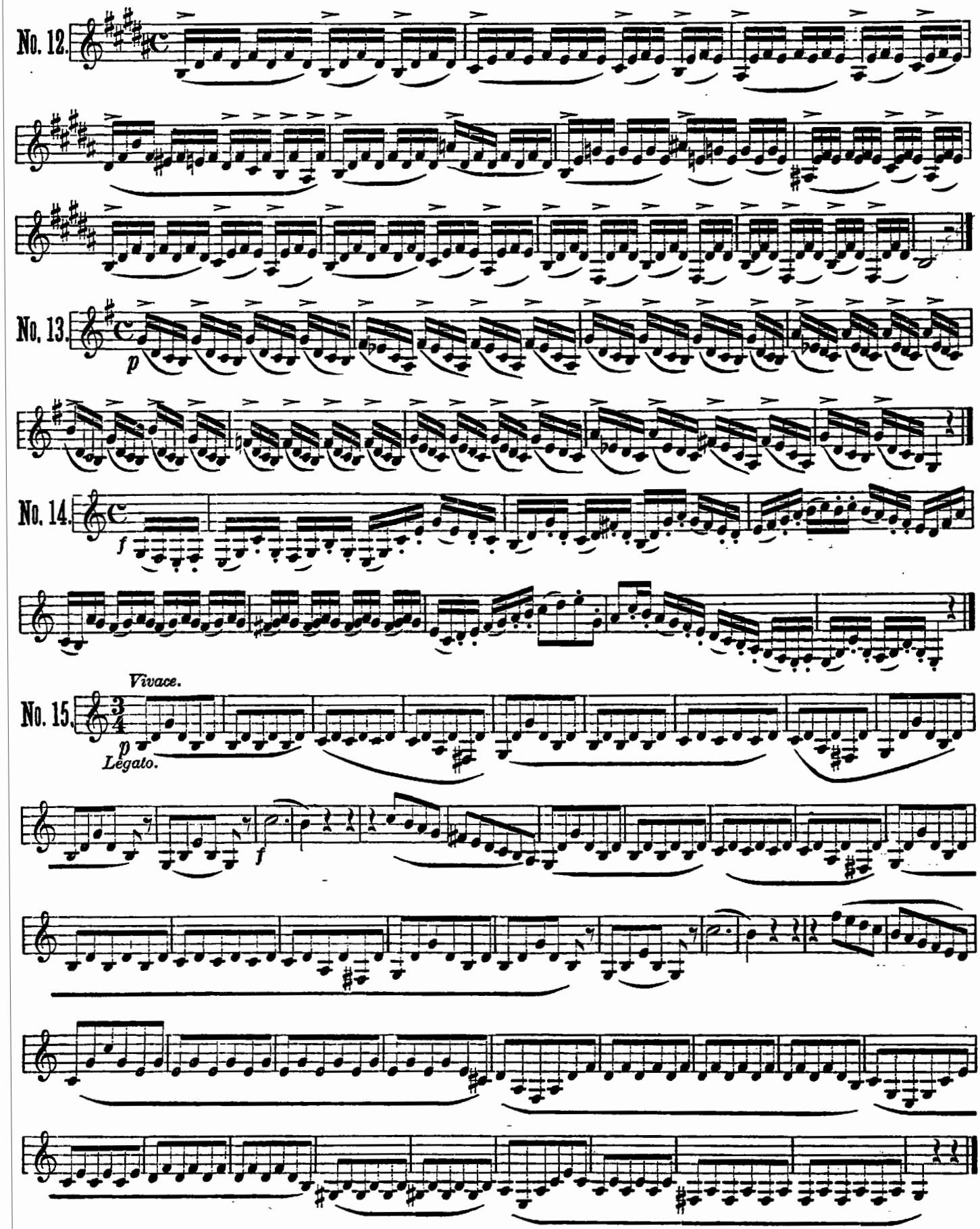
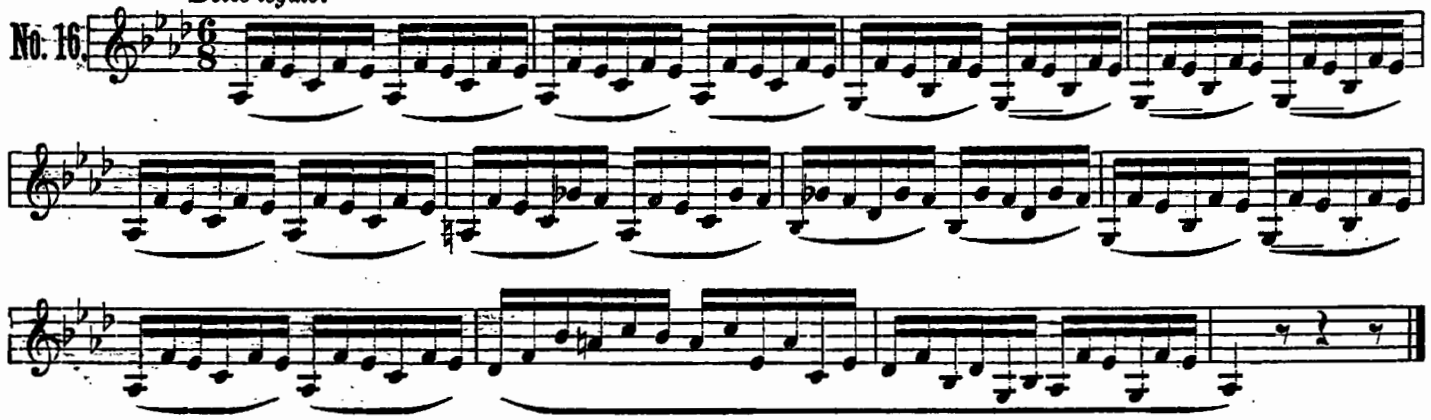



No. 8.
No. 9.
No. 10.
No. 11.


No. 12.
No. 13.
p
No. 14.
f
Vivace.
No. 15.
p
Legato.
f

Dolce legato.

No. 16.



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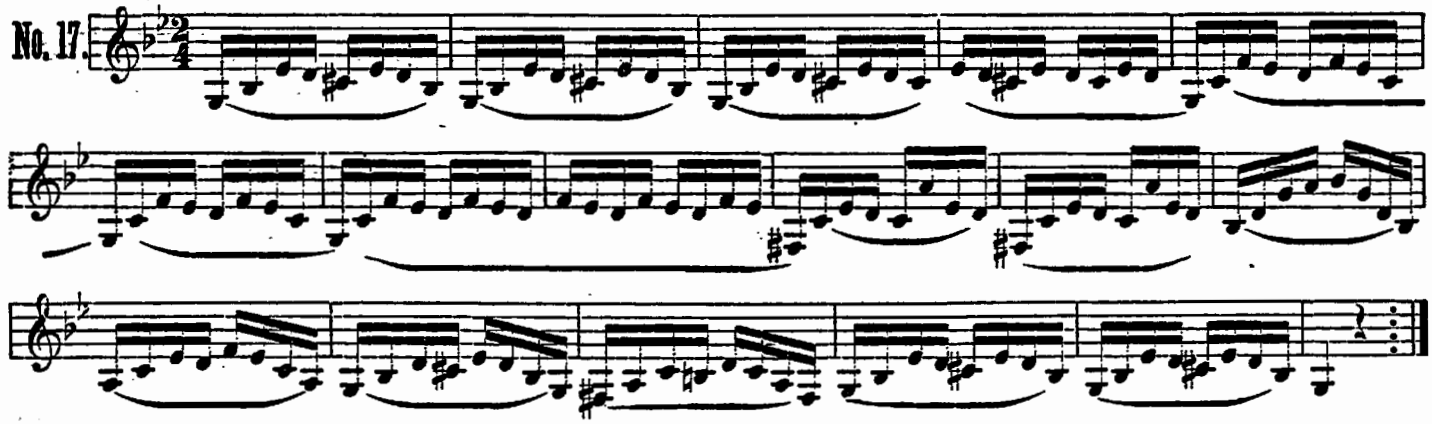

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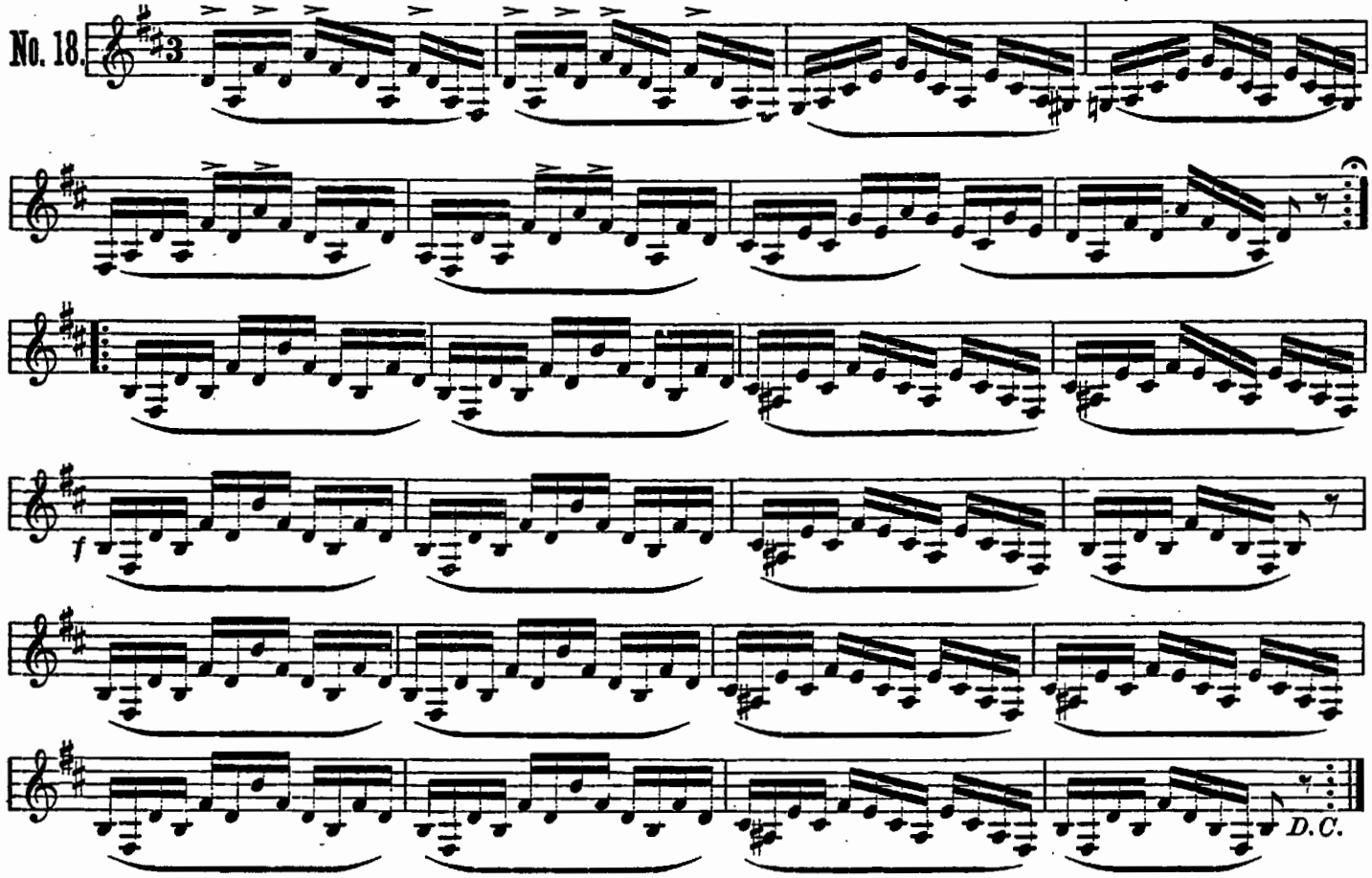

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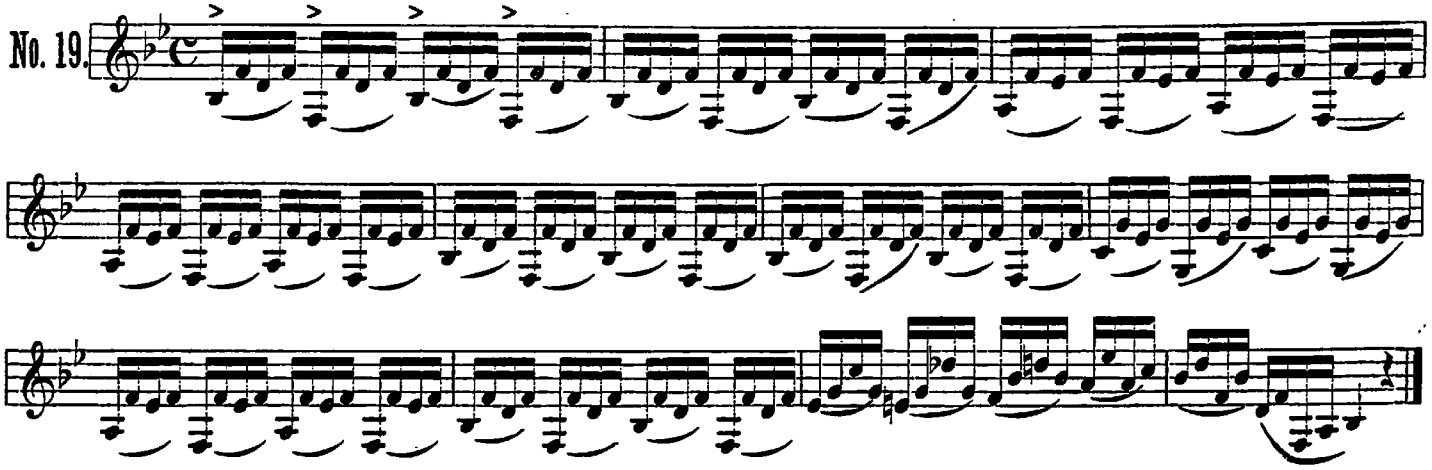

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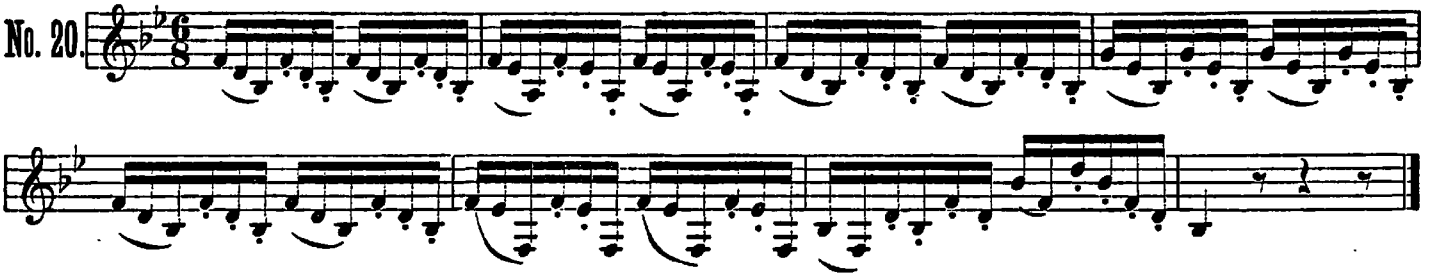
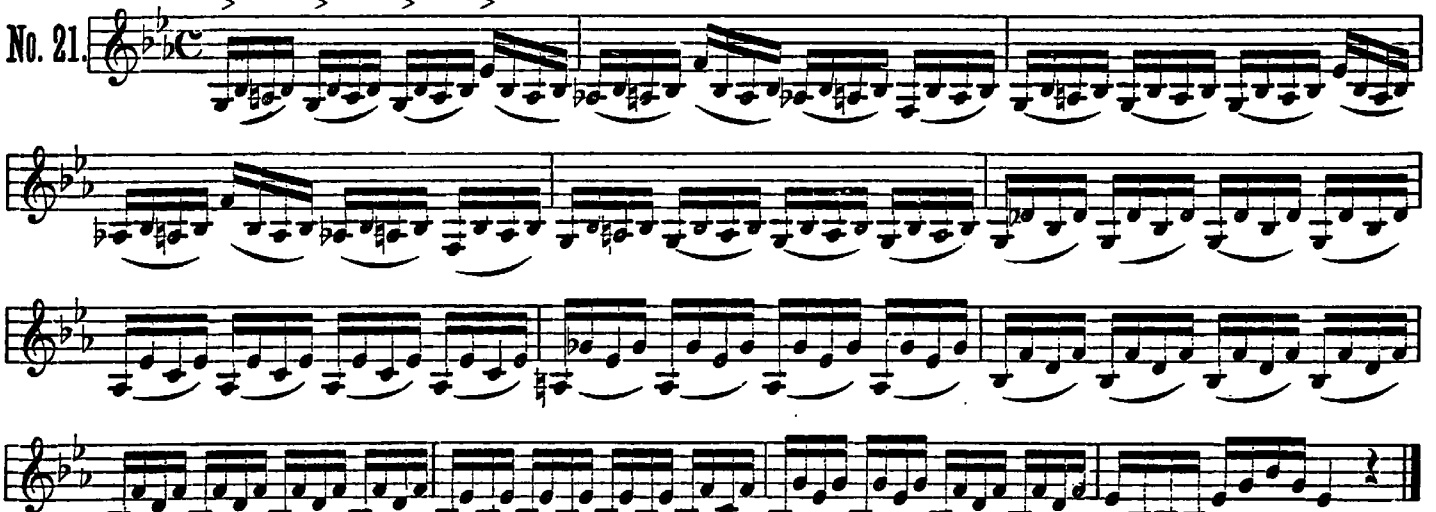


All slurred, accenting the first of each group.

No. 21.



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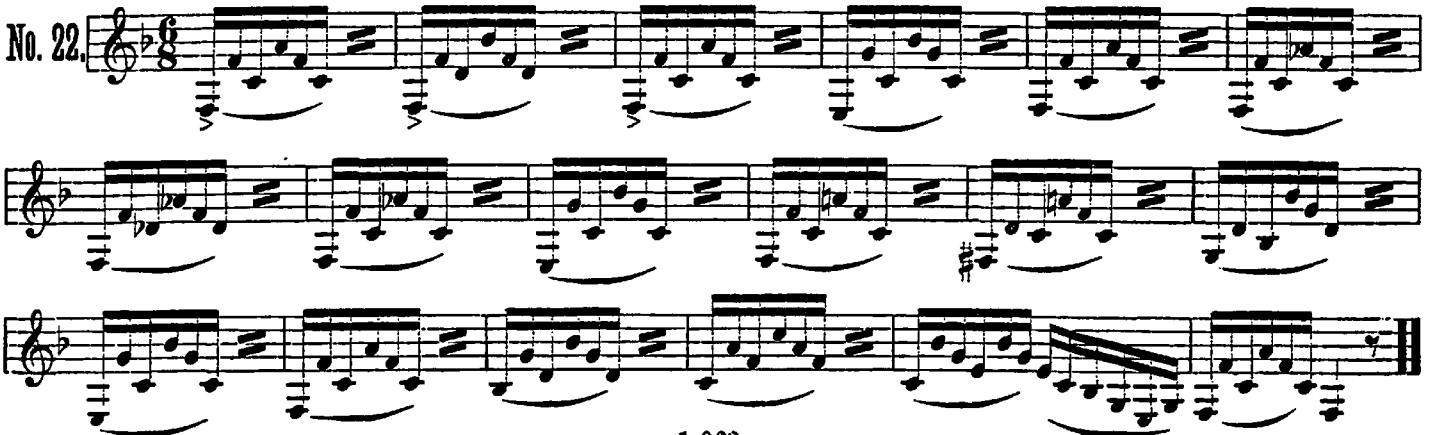
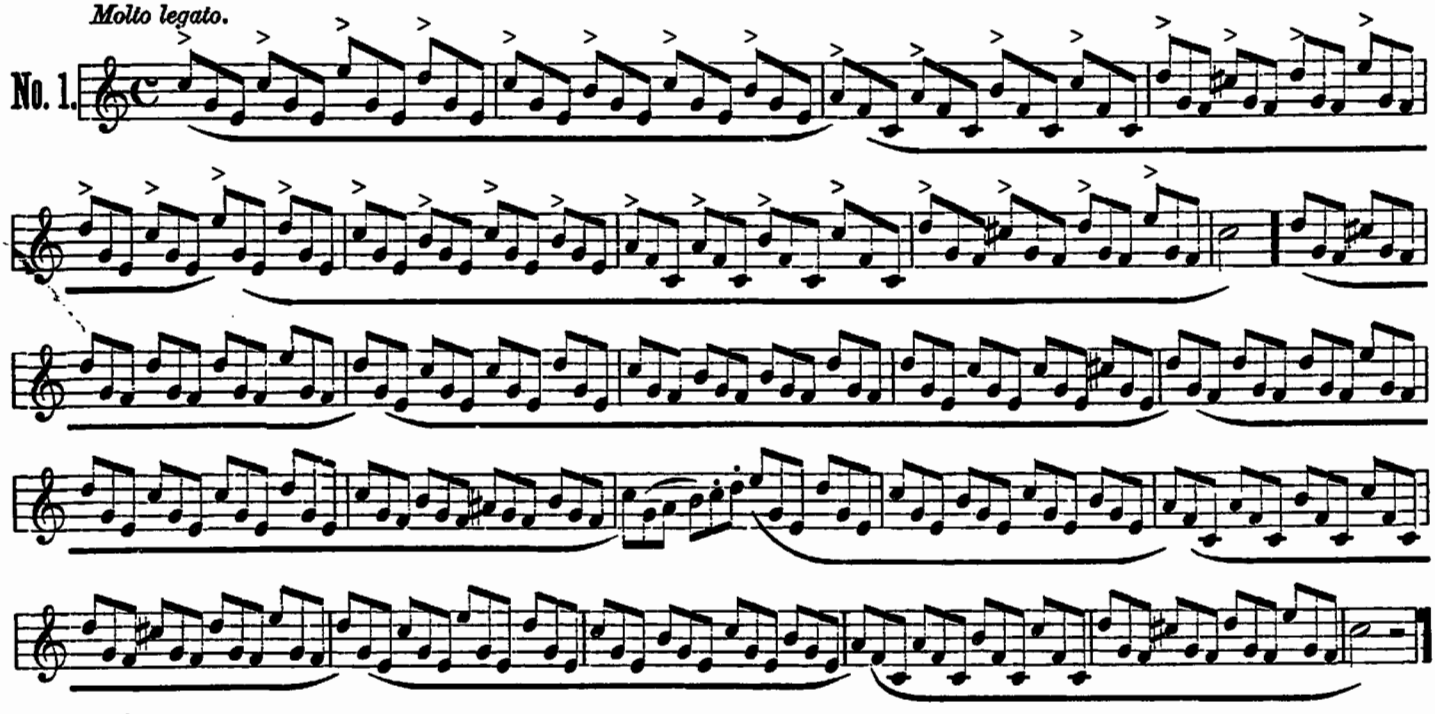


TWELVE STUDIES in the Different Registers of the Instrument.

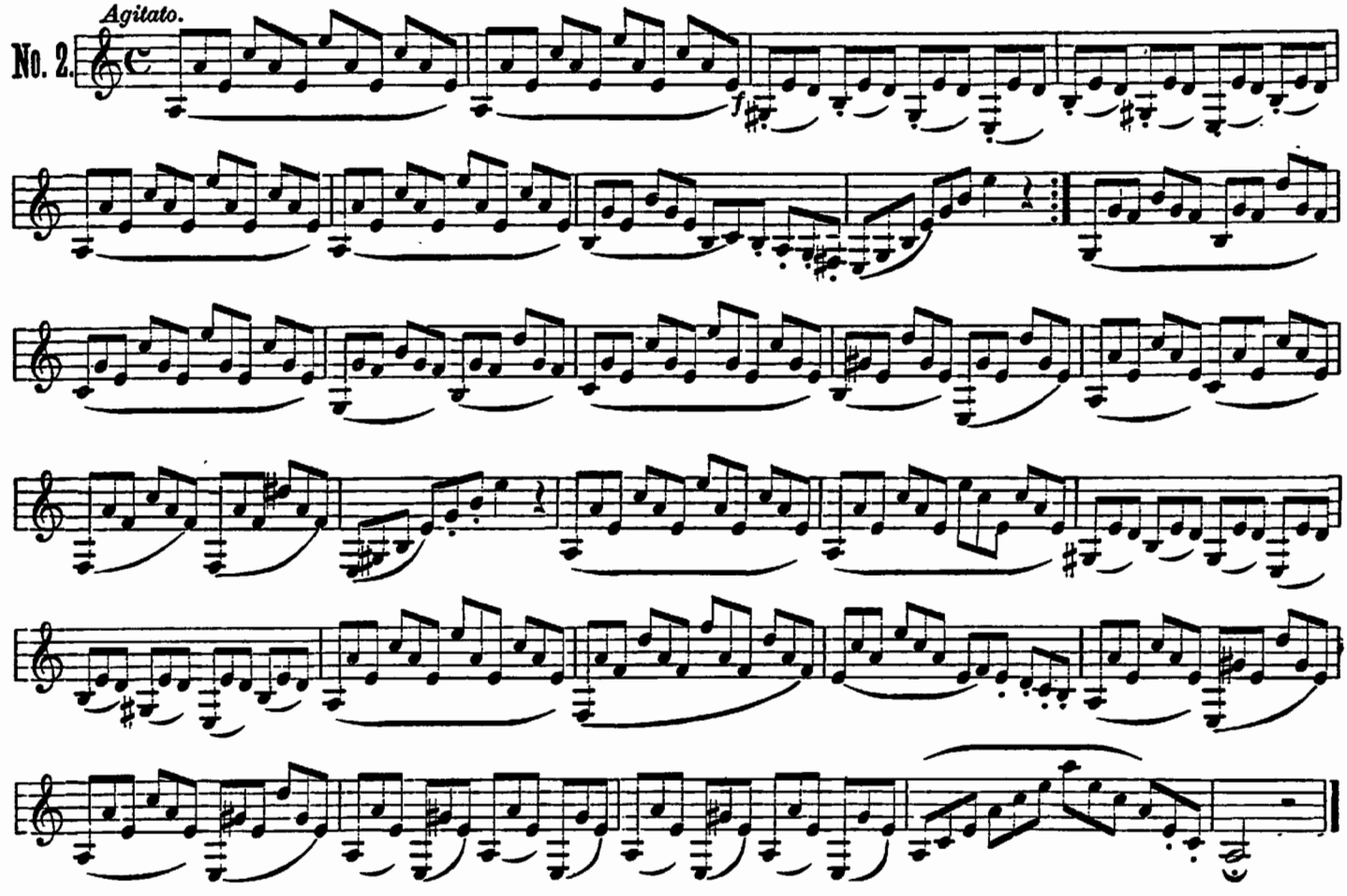
Molto legato.

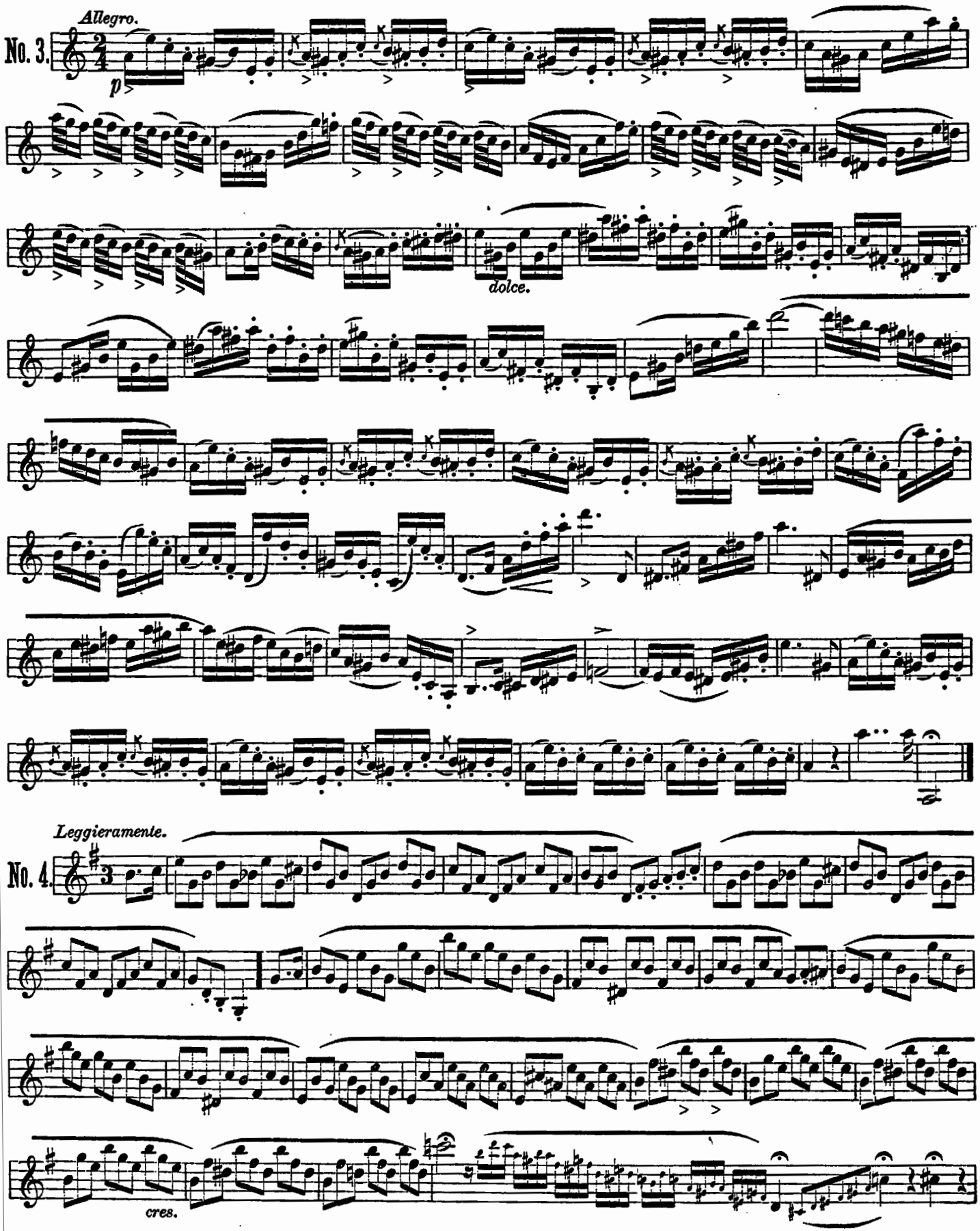
No. 1.

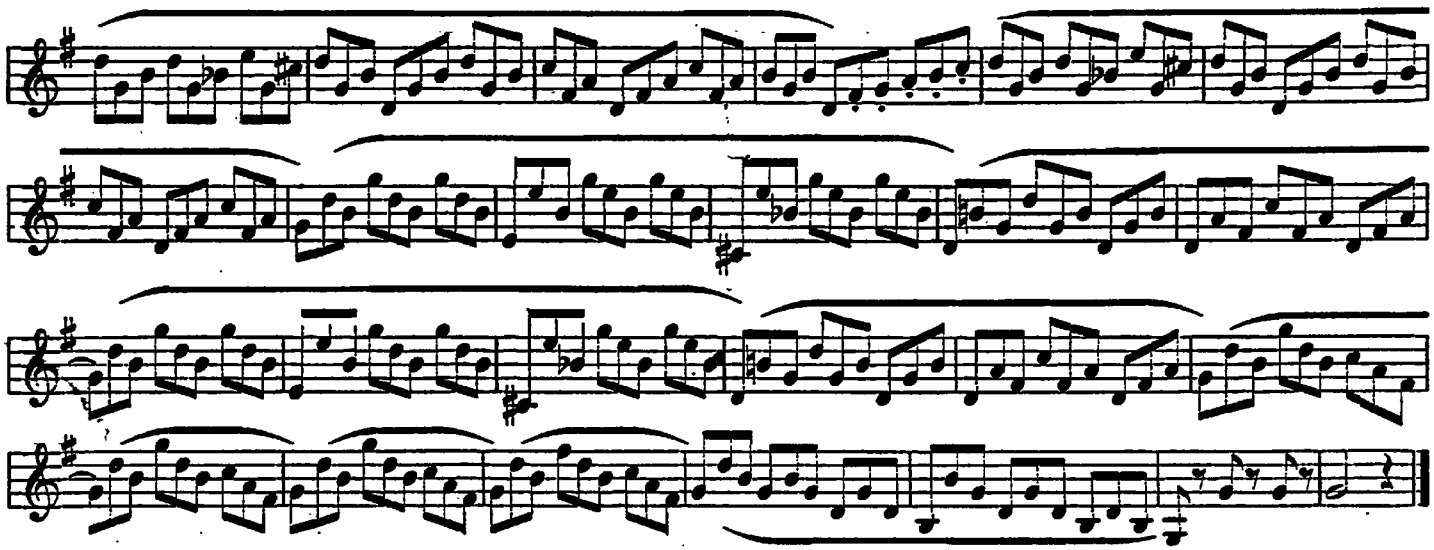


Agitato.

No. 2.

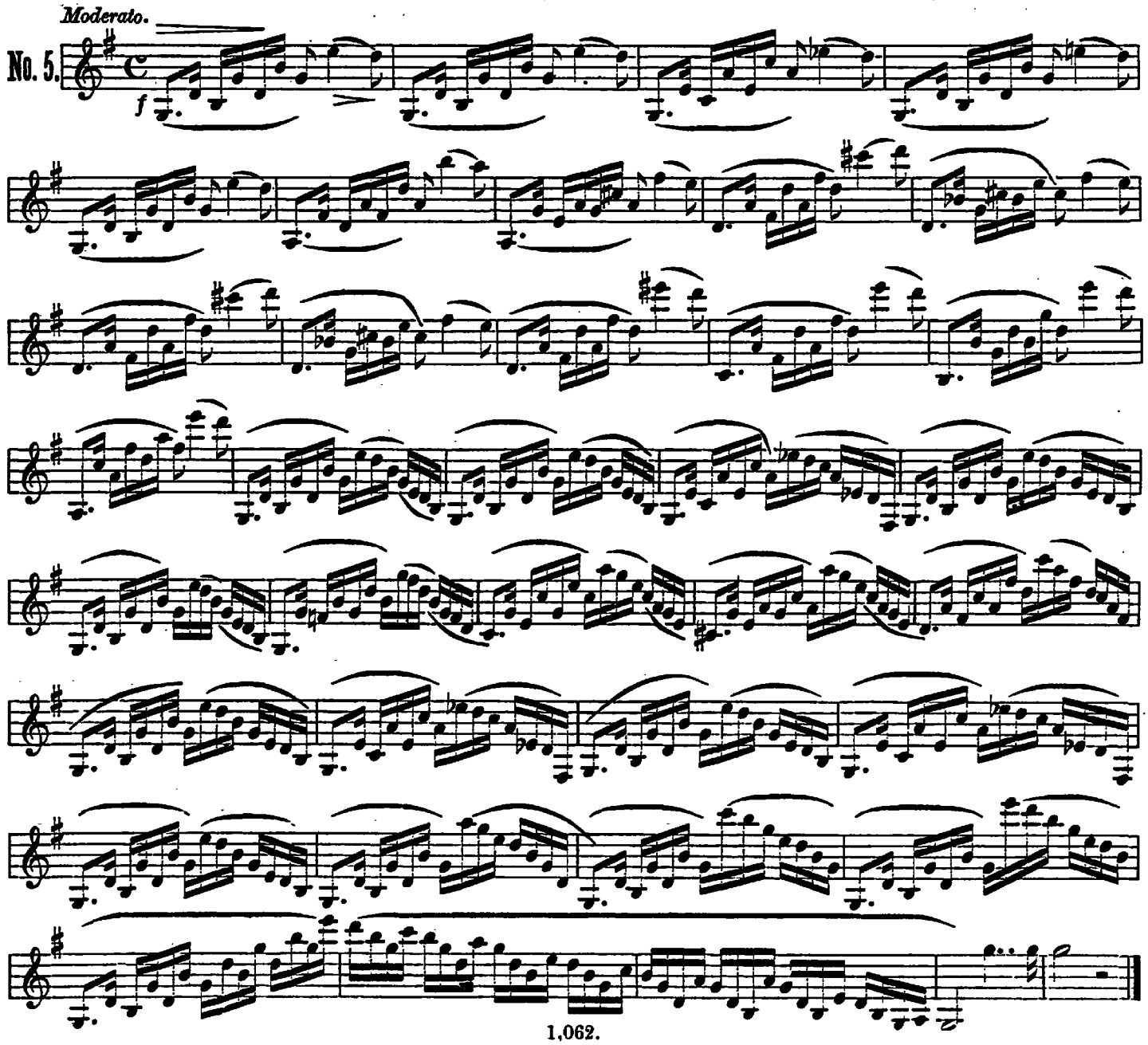


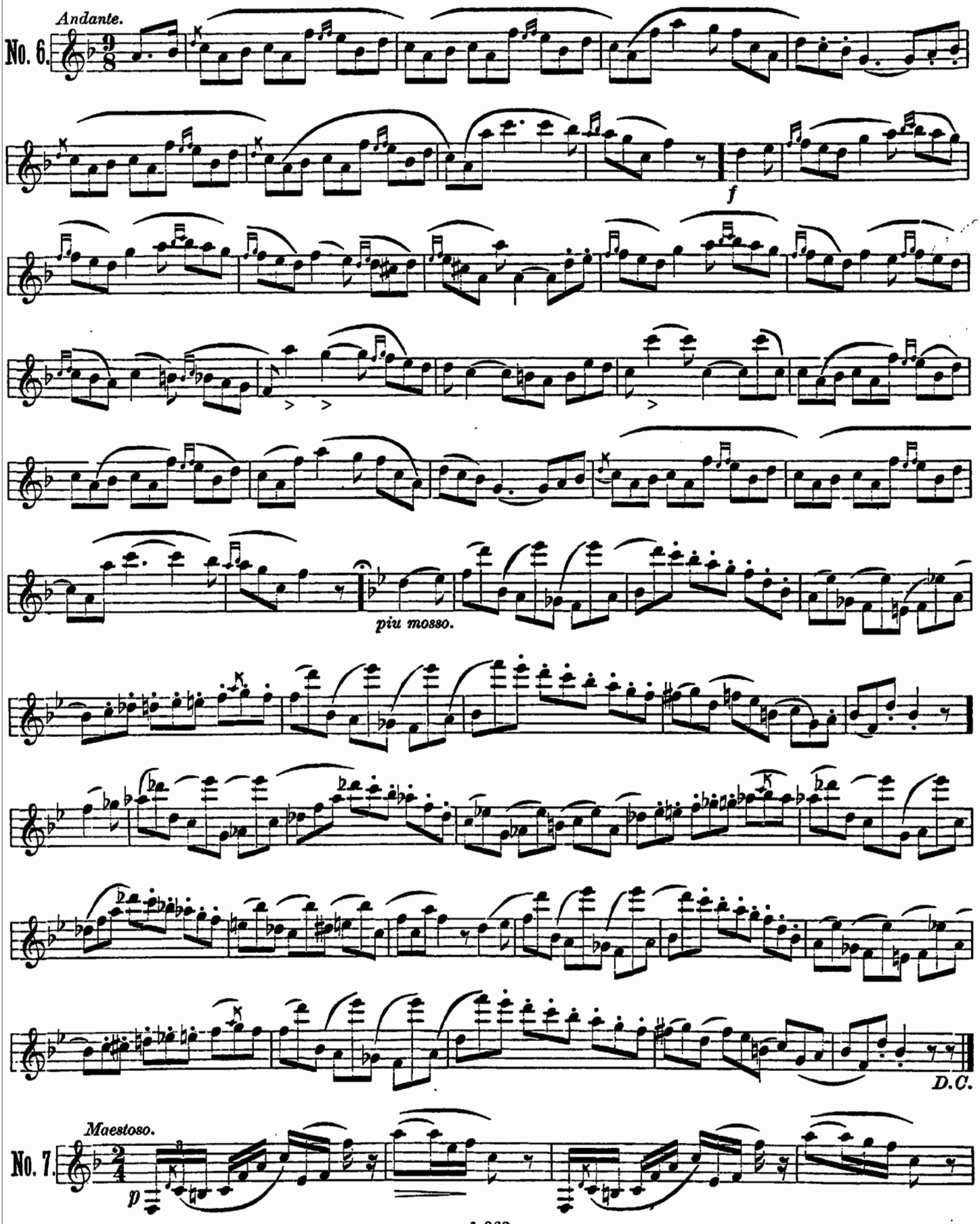

Allegro.
No. 3.
p
dolce.
Leggieramente.
No. 4.
cres.

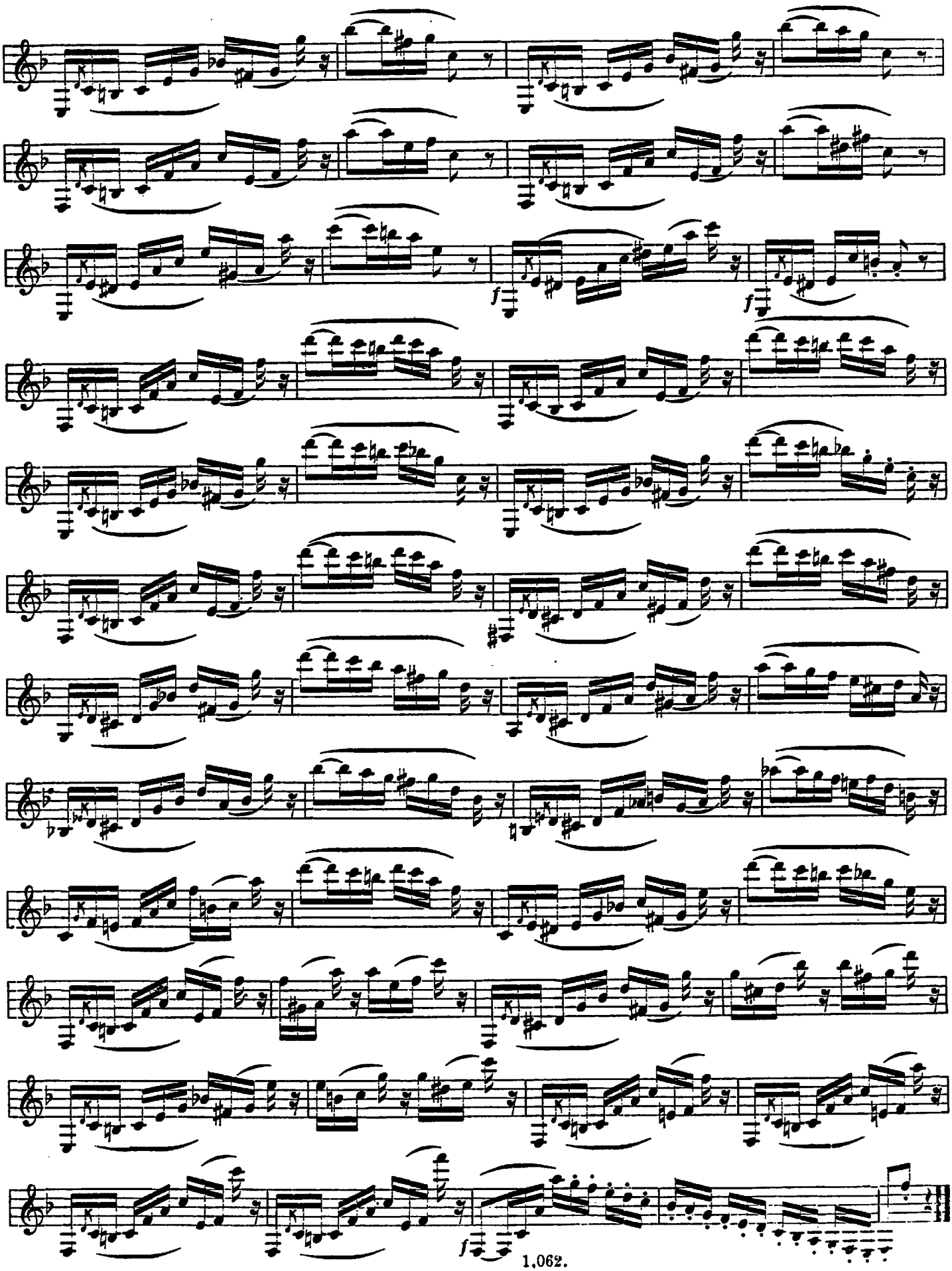


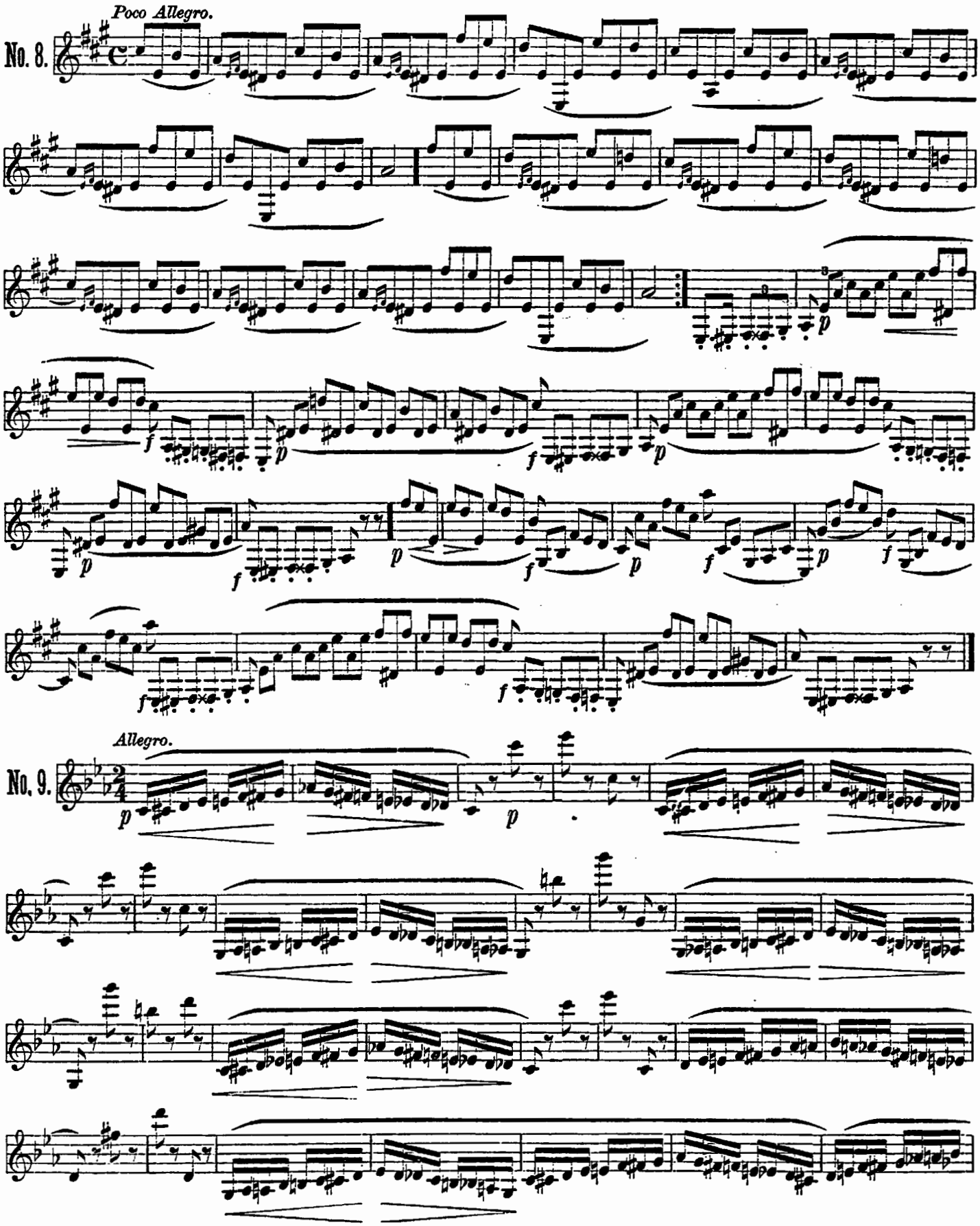
Moderato.

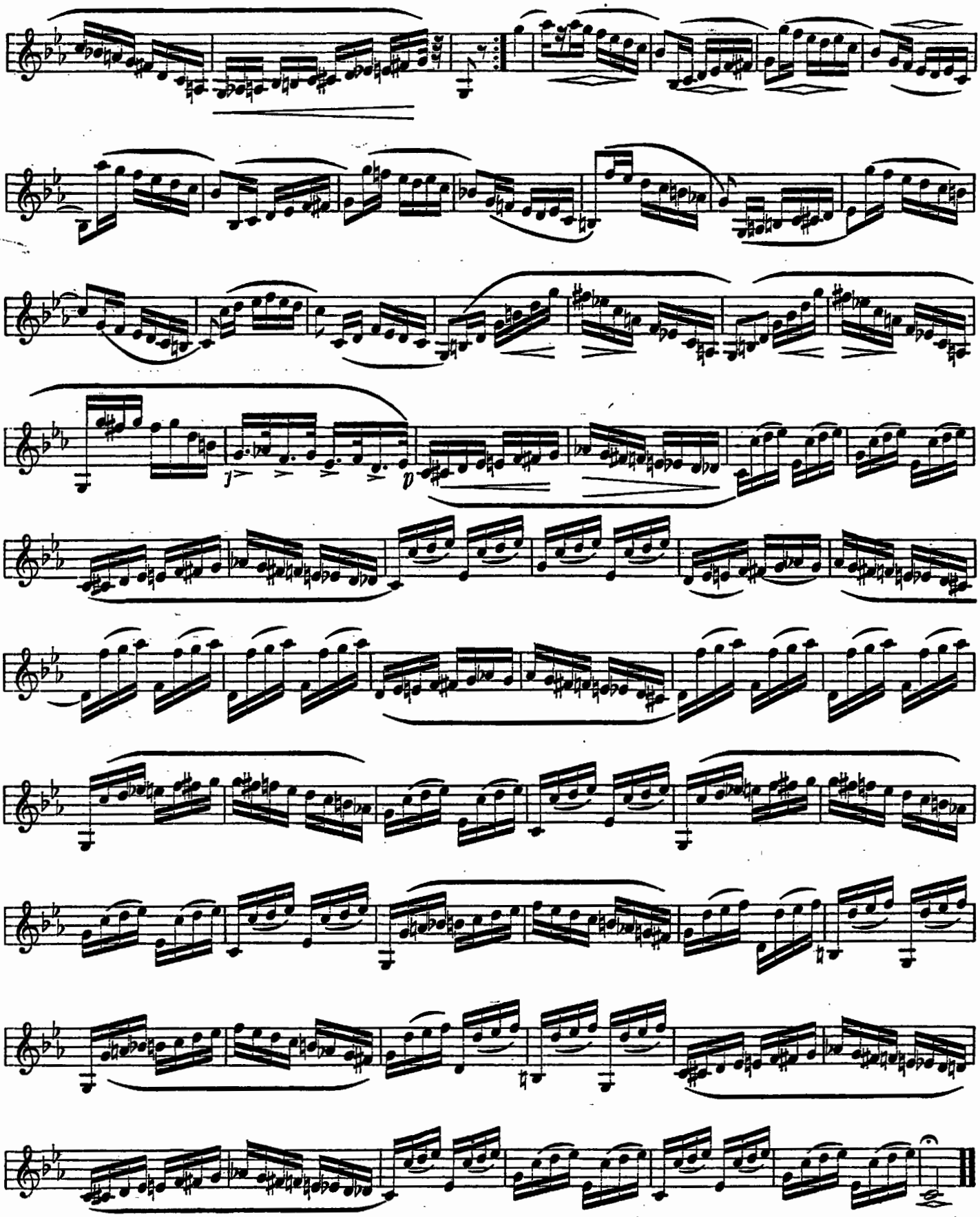
No. 5.




Andante.
No. 6.
f
piu mosso.
D.C.
Maestoso.
No. 7.
p


f
f
f

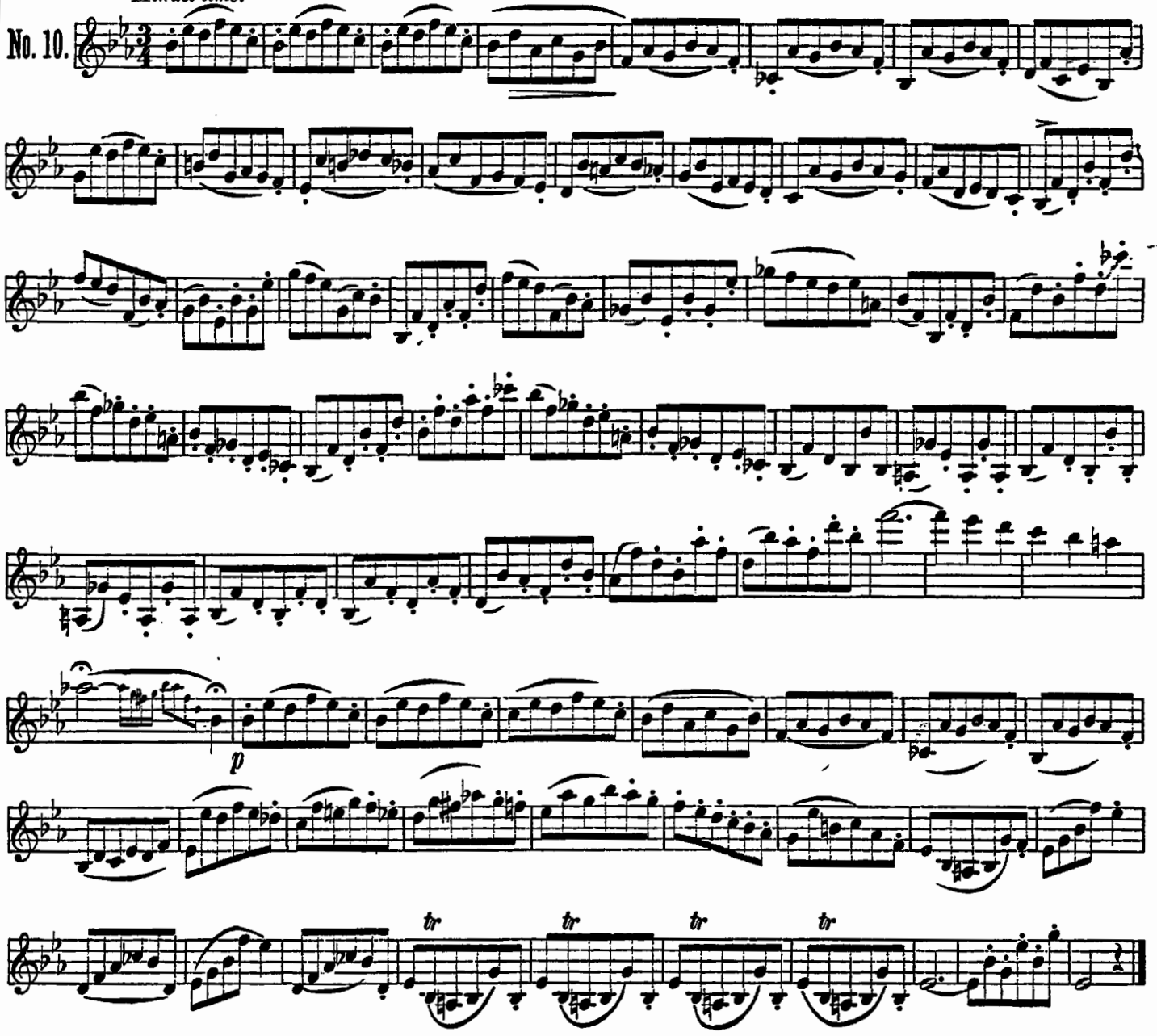

Poco Allegro.
No. 8.
Allegro.
No. 9.



1,062.

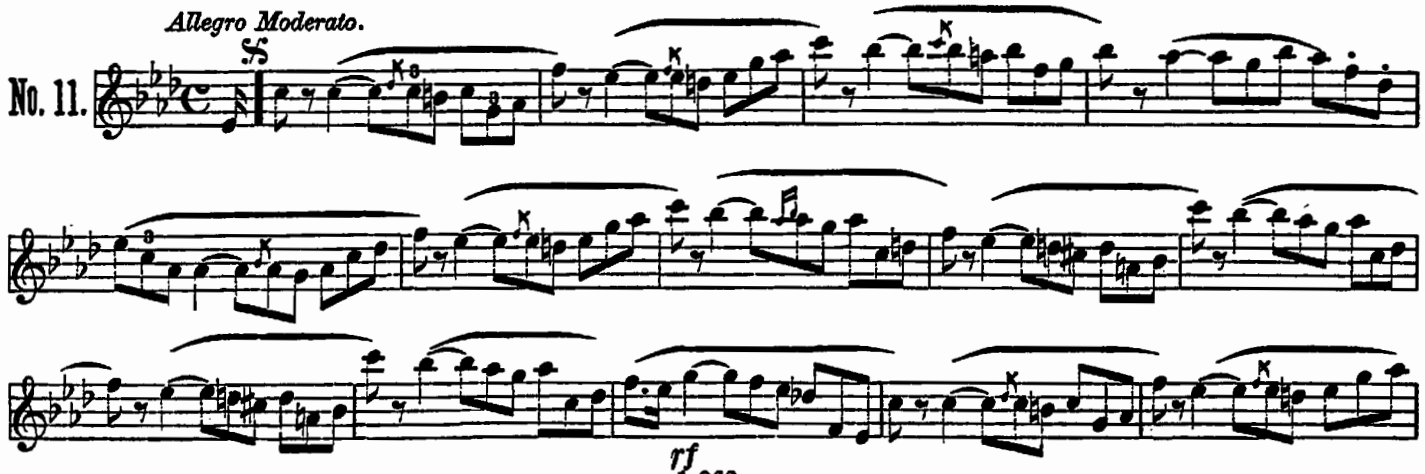
Minuet time.

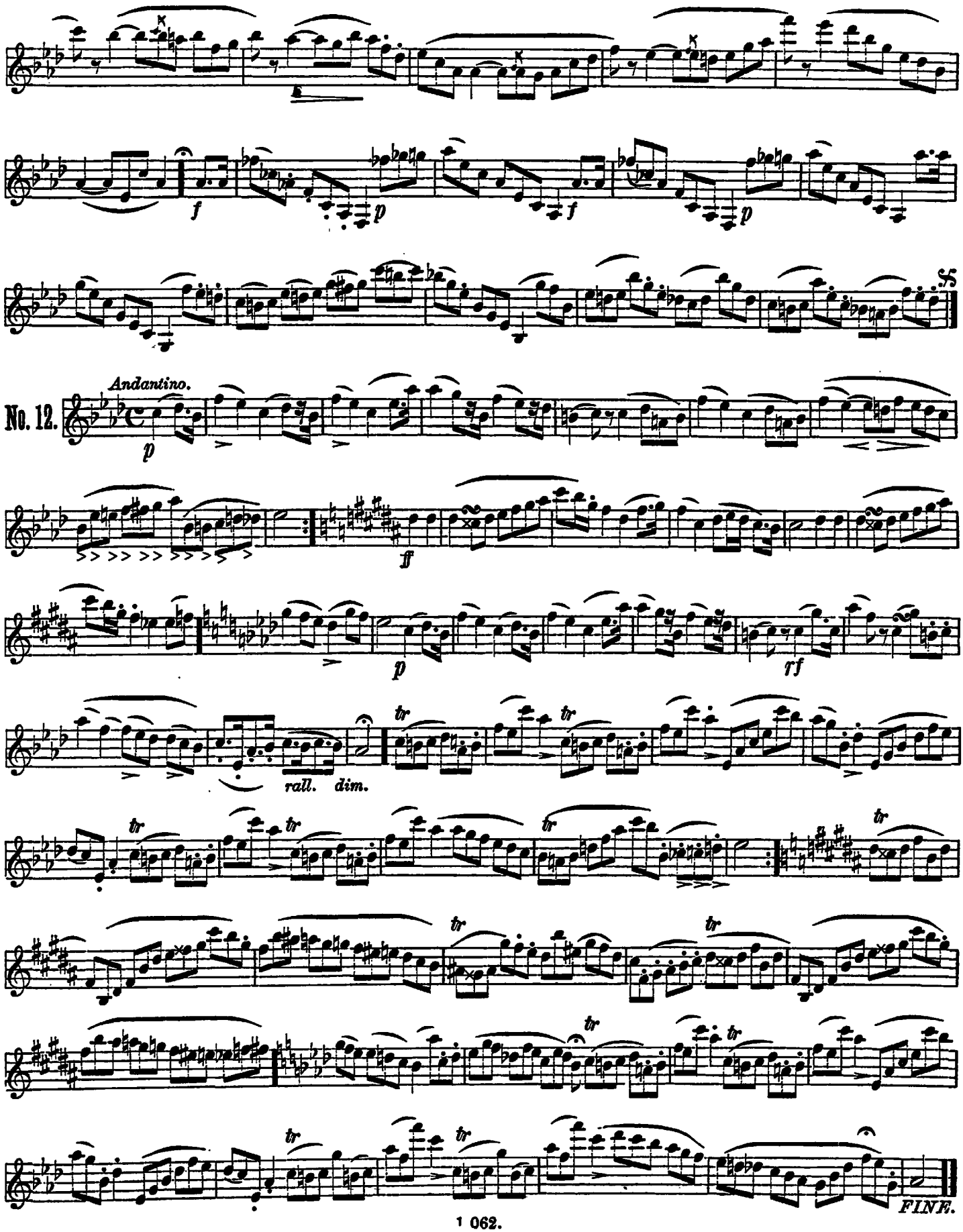
No. 10.



Allegro Moderato.

No. 11.




f
p
f
p
Andantino.
No. 12.
p
ff
p
rf
rall. dim.
tr
FINE.

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