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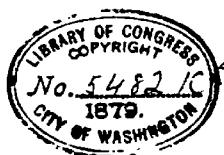
FOR THE

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 Boehm 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 more or less 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.

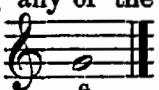
The only remarks necessary to be made are, that all music for the Clarinet is written or printed in the G, or treble clef:

The compass of the Clarinet is from E $\frac{1}{2}$, under the third ledger line below the stave,

thus:  to C in altissimo, over the fifth ledger line above the stave, thus: 

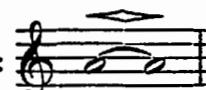
In this extent, every semitone is included.

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.

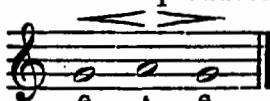
The following directions are important:—Put the mouthpiece a short distance within the lips; draw the lips over the teeth without contraction; blow gently, without covering any of the holes with the fingers, and the open note, G, on the second line of the stave, will be produced— 

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 $\frac{1}{2}$); the thumb of the RIGHT hand should be placed UNDER the second long joint, parallel with the second hole of the RIGHT hand.

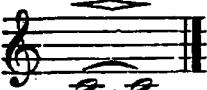
Example of the open note, G, on the second line of the stave:  Repeat this note until it can be sounded with freedom.

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.

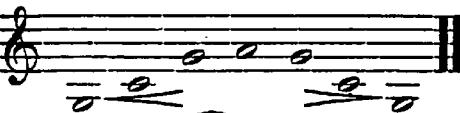
Practise now these notes in succession:



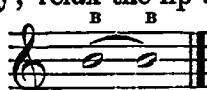
INSTRUCTIONS FOR THE CLARINET.

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.

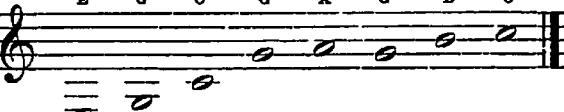
To produce the lower G, under the second ledger line below the stave:  put the first, second, and third fingers of the RIGHT hand on the three lower holes; the LEFT hand to be on the holes of the upper joint, and the back hole must be covered.

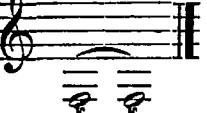
Now play these four notes in succession, ascending and descending: 

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.

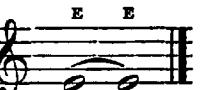
To produce B $\frac{1}{2}$, on the third line:  put the thumb of the LEFT hand on the back key and hole, and cover all the holes with the fingers; put the little finger on the long key.

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 $\frac{1}{2}$, 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 $\frac{1}{2}$, on the first line:  let the thumb and first finger of the LEFT hand cover their two holes.

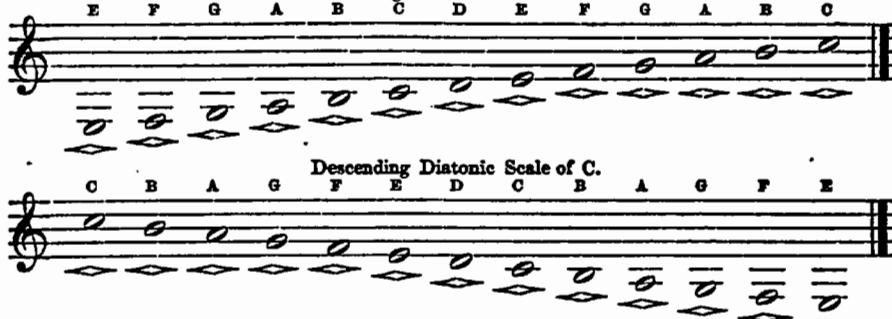
To produce A $\frac{1}{2}$, on the second ledger line below the stave:  cover the thumb-hole of the LEFT hand, and likewise the other five holes; leave the third and little fingers of the RIGHT hand in position OVER the holes.

To produce B $\frac{1}{2}$, 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 $\frac{1}{2}$, below the stave:  cover with the LEFT hand the two upper holes and thumb-hole.

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

Ascending Diatonic Scale of C.



Descending Diatonic Scale of C.

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 ^{Cresc.} 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.

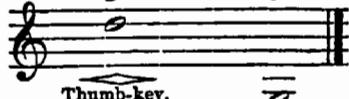
f (Forte), loud.

ff (Fortissimo), very loud.

$Decres.$ (Decrescendo), to decrease the sound.

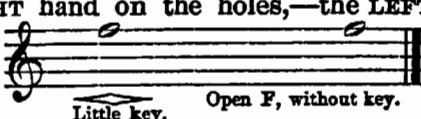
$Dim.$ (Diminuendo), to diminish the sound. Continue this practice for a short time, in order that the lips (or embouchure) may become firm, and be enabled to bear the increased pressure required for the higher notes.

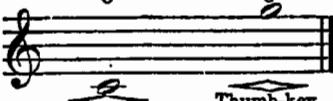
Six fingers cover the top holes.
D G

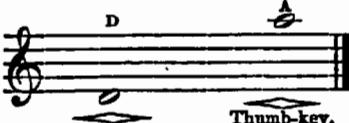
D, on the fourth line:  is fingered like G, under the second ledger line below the stave, with the addition only of the thumb-key of the LEFT hand being opened

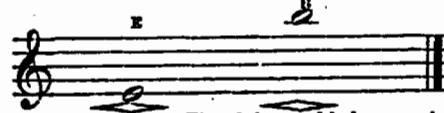
N.B.—This back key must be opened from B $\frac{1}{2}$, third line of the stave, for all the upper notes.

The F $\frac{1}{2}$, 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: 

Thumb-key and hole covered.

INSTRUCTIONS FOR THE CLARINET.

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 $\frac{1}{2}$, 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 \sharp , on the third ledger line below the stave, or G \flat , under the second ledger line below

F \sharp G \flat

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 \sharp , under the second ledger line below the stave, or A \flat , on the second ledger line below

G \sharp A \flat

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 \sharp , on the second ledger line below the stave, or B \flat , under the first ledger line below

A \sharp B \flat

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 \sharp , under the first ledger line below the stave, or C \flat , on the first ledger line below

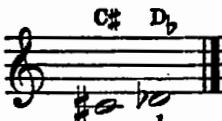
B \sharp C \flat

the stave: Ex. 4.

cover the three upper holes and thumb-hole of the LEFT hand,—the first

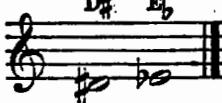
finger of the RIGHT hand to be one hole, the other holes to be open.

To produce C \sharp , on the first ledger line below the stave, or D \flat , 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.

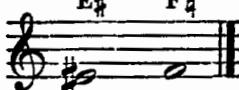
To produce D \sharp , under the stave, or E \flat , on the first line of the stave: Ex. 6.

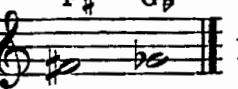


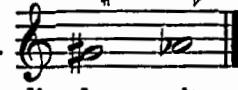
* Take notice.—these notes are the same in sound, but different in notation.

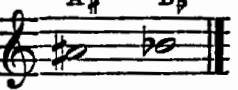
INSTRUCTIONS FOR THE CLARINET.

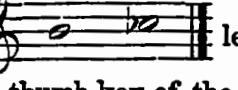
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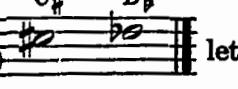
To produce E \sharp , on the first line of the stave, or F \natural , in the first space: Ex. 6.  let the thumb and first finger of the LEFT hand be on their holes; let the first finger of the RIGHT hand press down the short side key of the upper joint immediately near it.

To produce F \sharp , in the first space, or G \flat , 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 \sharp).

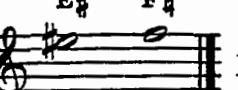
To produce G \sharp , on the second line, or A \flat , in the second space: Ex. 8.  let all the holes be open; let the first finger of the LEFT hand press down the side key immediately near it.

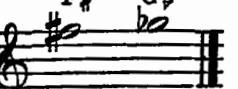
To produce A \sharp , in the second space, or B \flat , on the third line: Ex. 9.  let all the holes be open; let the thumb and first finger of the LEFT hand press down the two keys immediately under them.

To produce B \natural , on the third line, or C \flat , 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.

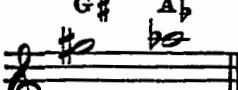
To produce C \sharp , in the third space, or D \flat , on the fourth line: Ex. 11.  let all the holes be covered, as in the foregoing example; put the little finger of the LEFT hand on the second long key.

To produce D \sharp , on the fourth line, or E \flat , 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.

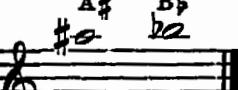
To produce E \sharp , in the fourth space, or F \natural , on the fifth line: Ex. 13.  let the LEFT hand fingers and thumb cover their respective holes, and the first and third fingers of the RIGHT hand cover their allotted holes; or let the first two holes of the RIGHT hand be covered, and the third finger press down the small key immediately under it (the sounds will be similar.)

To produce F \sharp , on the fifth line, or G \flat , 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 \sharp , above the stave, or A \flat , 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 \sharp , on the first ledger line above, or B \flat , 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 \sharp , over the first ledger line above, or C \flat , on the second ledger line above

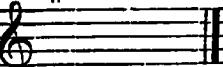
B \sharp C \flat

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 \sharp , on the second ledger line above, or D \flat , over the second ledger line above:

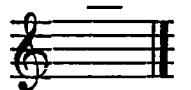
C \sharp D \flat

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 \flat) key immediately under it, and keep all the other holes open.

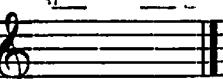
D \sharp

To produce D \sharp , 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 \flat) immediately under it.

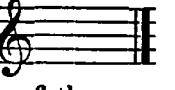
N.B.—There must be a slight increase of pressure by the lips on the reed to produce this sound; the other high notes will likewise require the same pressure on the reed. Endeavor to avoid the squeak which harsh blowing and want of proper pressure is sure to emit.

To produce D \sharp , over the second ledger line above, or E \flat , on the third ledger line above:

D \sharp E \flat

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 immediately under it (E \flat).

E \sharp

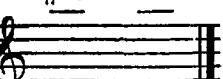
To produce E \sharp , on the third ledger line above the stave: **Ex. 21.**  the thumb of the LEFT

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 \flat). Another fingering for this E \sharp is, to put the second and third fingers on their holes: the rest as before.

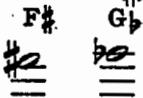
N.B.—The first method will be found most agreeable, and more easily produced. Do not forget the increased pressure on the reed.

To produce E \sharp , on the third ledger line above the stave, or F \sharp , over the third ledger line above:

E \sharp F \sharp

Ex. 22.  the same fingering as above described for E \sharp , with the addition of the little finger of the LEFT hand to press down the small key (G \sharp) 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 \sharp , over the third ledger line above, or G \flat , 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 \flat) immediately under it.



To produce G \sharp , 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 \flat), and with the little finger of the RIGHT hand press down the small key immediately under it (E \flat).

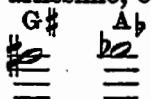
There are other modes of fingering this note, but this is the most facile.

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 \sharp , in altissimo, on the fourth ledger line above, or A \flat , in altissimo, over the fourth ledger



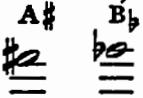
line above: Ex. 25. with the thumb of the LEFT hand press down its key, and cover the hole; also with the little finger of the same hand press down the small key immediately under it (A \flat), and with the little finger of the RIGHT hand press down the key immediately under it (E \flat).



To produce A \sharp , 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 \flat) immediately under it.

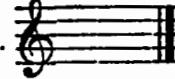
To produce A \sharp , in altissimo, over the fourth ledger line above, or B \flat , in altissimo, on the fifth ledger



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 \flat) immediately under it; with the third finger of the RIGHT hand press down the small cross key (F \sharp) immediately under it, and with the little finger of the RIGHT hand press down the small key (E \flat).



To produce B \sharp , 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 \sharp , 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 \flat , 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.

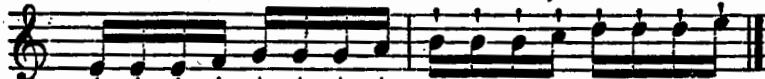
The preceding scales should be played very slowly; each note must be held while four are counted mentally, or beaten with the foot; commence very softly, increase in the middle, and decrease at the end:— *pp*_{mo.} *Crescendo.* *f* *Diminuendo.*

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.

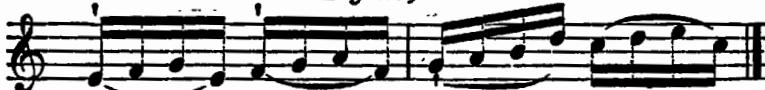
The *Mezzo staccato* is thus marked, with a curve (or slur) over or under dots:—



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*), 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.

Ex. 2.

Written.

Played.

The Turn and Appoggiatura.

Ex. 3.

Written.

Played.

Ex. 4.

Written.

Played.

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 \Rightarrow , 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 ()¹, in which case you must take your B $\frac{1}{2}$ 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 ()²; 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 $\frac{1}{2}$ 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 $\frac{1}{2}$ Clarinet, we should say () B $\frac{1}{2}$; 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 practise: 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.

No. 1

Minor second descending. Major second ascending. Minor third descending. Major third ascending

No. 2

Perfect fourth descending. Perfect fourth ascending.
Perfect fifth ascending. Perfect fifth descending.
Major sixth ascending. Minor sixth descending.
Major seventh ascending. Octave ascending.

PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

No. 3.

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.

No. 6.

Five staves of musical notation for the clarinet, showing various patterns of eighth and sixteenth notes. The staves are arranged vertically, each starting with a treble clef and a common time signature. The first four staves consist of two measures each, while the fifth staff consists of three measures.

THIRDS.

No. 7.

Four staves of musical notation for the clarinet, labeled No. 7. The first three staves consist of two measures each, while the fourth staff consists of three measures. The notation includes various note heads and stems.

FOURTHS.

No. 8.

Four staves of musical notation for the clarinet, labeled No. 8. The first three staves consist of two measures each, while the fourth staff consists of three measures. The notation includes various note heads and stems.

FIFTHS.

No. 9.

SIXTHS.

No. 10.

SEVENTHHS.

No. 11.



OCTAVES.

No. 12.

Six staves of musical notation for the clarinet, each staff consisting of five lines. The notation is more complex than the previous four staves, featuring eighth, sixteenth, and thirty-second notes, along with rests. The music is divided into measures by vertical bar lines. The first five staves end with a double bar line, while the sixth ends with a single bar line. The tempo is indicated as 1,082 BPM at the bottom of the page.

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 *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*.

\geqslant 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 application of these rules, I have composed some pieces specially intended for the practice of these different shadings.

\leqslant 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.

$\wedge\wedge$ 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.

INSTRUCTIONS FOR THE CLARINET.

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.

The musical score contains 36 numbered exercises, each consisting of two measures. The first measure of each pair is slurred over groups of notes. The exercises are arranged in six staves:

- Staff 1: Exercises 1-12
- Staff 2: Exercises 13-18
- Staff 3: Exercises 19-24
- Staff 4: Exercises 25-27
- Staff 5: Exercises 28-30
- Staff 6: Exercises 31-36

The music is in common time and treble clef. The exercises are designed to practice finger mechanism and control.

A page of musical notation for the clarinet, consisting of 12 staves of music. The music is numbered sequentially from 37 to 68. Each staff begins with a treble clef and a common time signature. The notation includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and some measures are grouped by horizontal bar lines. The music is written on five-line staves.

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.

The score consists of 30 staves of music, numbered 1 through 30. Each staff contains two measures of music, with a repeat sign and a bassoon clef at the end of each measure, indicating they are to be repeated. The exercises involve various fingerings and key changes, primarily focusing on the thumb and A keys.

The musical score consists of 12 staves of music for the clarinet, arranged in two columns of six staves each. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure numbers are placed above the staves, starting at 31 and ending at 62. Measures 31-35, 37-40, 41-45, 47-50, 52-55, and 57-61 are in G major (one sharp). Measures 36, 46, 51, 56, and 62 are in A major (two sharps). Measures 56 and 62 contain a melodic line that shifts between G major and A major. Measures 31-35, 37-40, 41-45, 47-50, 52-55, and 57-61 are in common time, while measures 36, 46, 51, 56, and 62 are in 2/4 time. Measure 36 has a unique rhythmic pattern with many sixteenth-note groups. Measures 46, 51, 56, and 62 feature eighth-note patterns. Measures 56 and 62 conclude with a half note followed by a repeat sign and a bass clef, indicating a change in section or key.



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.

A musical score for the clarinet, containing 18 numbered exercises. Each exercise consists of two staves of music, labeled with numbers 1 through 18. The exercises are designed to develop technique in extreme key signatures. The music is in common time and features sixteenth-note patterns.

- Exercise 1:** (Measures 1-2) Key signature: F major (one sharp). Pattern: (F, A) (G, B) (A, C) (B, D) | (C, E) (D, F) (E, G) (F, A).
- Exercise 2:** (Measures 3-4) Key signature: E major (two sharps). Pattern: (E, G) (F, A) (G, B) (A, C) | (B, D) (C, E) (D, F) (E, G).
- Exercise 3:** (Measures 5-6) Key signature: D major (one sharp). Pattern: (D, F) (E, G) (F, A) (G, B) | (B, D) (C, E) (D, F) (E, G).
- Exercise 4:** (Measures 7-8) Key signature: C major (no sharps or flats). Pattern: (C, E) (D, F) (E, G) (F, A) | (A, C) (B, D) (C, E) (D, F).
- Exercise 5:** (Measures 9-10) Key signature: B major (two sharps). Pattern: (B, D) (C, E) (D, F) (E, G) | (G, B) (A, C) (B, D) (C, E).
- Exercise 6:** (Measures 11-12) Key signature: A major (one sharp). Pattern: (A, C) (B, D) (C, E) (D, F) | (F, A) (G, B) (A, C) (B, D).
- Exercise 7:** (Measures 13-14) Key signature: G major (no sharps or flats). Pattern: (G, B) (A, C) (B, D) (C, E) | (E, G) (F, A) (G, B) (A, C).
- Exercise 8:** (Measures 15-16) Key signature: F major (one sharp). Pattern: (F, A) (G, B) (A, C) (B, D) | (D, F) (E, G) (F, A) (G, B).
- Exercise 9:** (Measures 17-18) Key signature: E major (two sharps). Pattern: (E, G) (F, A) (G, B) (A, C) | (B, D) (C, E) (D, F) (E, G).

SYNONYMOUS.

D_b

C

C[#]

*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.

INSTRUCTIONS FOR THE CLARINET.

39 40

41 42

43 44

45 46

47 48

49 50

51 52

53 54

55 56

C, with seven flats.

Synonymous to B $\frac{5}{4}$, with five sharps.

57 58

59 60

61 62

63 64

65 66

INSTRUCTIONS FOR THE CLARINET.

27

The musical score consists of 18 staves of music for the clarinet, arranged in two columns of nine staves each. The music is in common time (indicated by a 'C' at the beginning of each staff). The key signature varies throughout the piece, with sharps and flats appearing in different measures. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measures 67-70, 71-74, 75-78, 79-82, 83-86, 87-90, 91-92, and 93-94 each contain two staves. Measures 70, 74, 78, 82, 86, 90, and 94 begin with a double bar line. The music is divided into measures by vertical bar lines and measures by horizontal bar lines. The notes are represented by black stems pointing either up or down, indicating pitch. The measure numbers are placed above the staves, and the page number 27 is located in the top right corner.

INSTRUCTIONS FOR THE CLARINET.

Musical score showing measures 95 through 104. The score consists of two staves of music. Measure 95 starts with a sixteenth-note pattern. Measures 96 and 97 continue the pattern. Measures 98 and 99 show a change in rhythm and note length. Measures 100 and 101 follow, and measures 102 and 103 conclude the section. Measures 104 ends the page.

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.

No. 1. *C*

Musical score for Exercise No. 1 in C Major. It features a single staff of music with ten staves of sixteenth-note patterns. Articulation marks 'sf' are placed under the first note of each triplet throughout the piece.

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

No. 2.

Musical score for Exercise No. 2. It consists of two staves of music. The top staff shows a series of eighth-note pairs connected by slurs, with arrows indicating the direction of the slurs. The bottom staff shows a similar pattern of eighth-note pairs with arrows.

Mark always the first of the four.

No. 3.

>' above each note to indicate the first note of a group of four."/>

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.

No. 16.

The musical score consists of two staves of music for the clarinet. Staff 1 (measures 17) starts with a treble clef, common time, and a key signature of one sharp. It features a series of slurs and grace notes. Staff 2 (measure 18) begins with a treble clef, common time, and a key signature of one sharp. It contains eighth-note patterns and grace notes. Measure 18 concludes with a repeat sign and the number '5' below it.

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

The musical score continues from measure 18. The key signature changes to one flat. The music consists of three staves of music for the clarinet. The first staff shows a continuation of the eighth-note patterns and grace notes. The second staff begins with a treble clef, common time, and a key signature of one flat. The third staff begins with a treble clef, common time, and a key signature of one flat. All staves feature grace notes and eighth-note patterns.

No. 19.

D MINOR.

No. 20.

No. 21.

No. 22.

The image shows three staves of musical notation. The top staff consists of two lines of music, each with a treble clef and a key signature of one sharp (F#). The middle staff is labeled "No. 23. G MINOR." and features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bottom staff is labeled "No. 24." and features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The bottom-most staff is labeled "No. 25." and features a treble clef, a key signature of one sharp (F#), and a common time (C) signature.

No. 26.

No. 27.

No. 28.

The image shows three staves of musical notation, each consisting of five lines. The first two staves begin in G major (two sharps) and transition to F major (one sharp). The third staff begins in F major (one sharp) and transitions to E major (no sharps or flats). Each staff contains six measures of sixteenth-note patterns. Measure 1 of each staff features a descending scale-like pattern. Measures 2 through 6 show various sixteenth-note figures, including chords and arpeggiated patterns.

No. 29.

No. 30.

No. 31.

G MINOR.

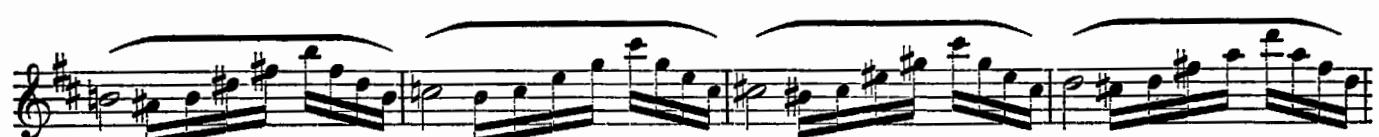
No. 32. 





No. 33. 











D MAJOR.

No. 34. 





E♭ MAJOR.

No. 35.

A musical score for a clarinet in E-flat major, 6/8 time. The score is divided into five staves. Each staff begins with a clef (G-clef or F-clef), a key signature of one flat, and a 6/8 time signature. The music consists primarily of sixteenth-note patterns, with some eighth-note pairs and grace notes. The notes are black on white staff lines, and the music is separated by vertical bar lines.

E♭ MAJOR.

No. 36.

A musical score for a clarinet in E-flat major, C time. The score is divided into four staves. Each staff begins with a clef (G-clef or F-clef), a key signature of one flat, and a C time signature. The music consists primarily of sixteenth-note patterns, with some eighth-note pairs and grace notes. The notes are black on white staff lines, and the music is separated by vertical bar lines.

C MINOR.

No. 37.

A musical score for a clarinet in C minor, 3/8 time. The score is divided into three staves. Each staff begins with a clef (G-clef or F-clef), a key signature of one flat, and a 3/8 time signature. The music consists primarily of sixteenth-note patterns, with some eighth-note pairs and grace notes. The notes are black on white staff lines, and the music is separated by vertical bar lines.

E♭ MAJOR.

No. 38.

E♭ MAJOR.

No. 39.

SCALES AND SOLFEGGI.

Key of C MAJOR.

No. 1.

Common Chord
Chord of the Dominant 7th.

No. 2.

No. 3.

No. 4.



No. 5.



No. 6.



No. 7.



No. 8.

Musical score for Exercise No. 8, featuring two staves of music. The top staff consists of two measures of treble clef music. The bottom staff consists of two measures of bass clef music. Both staves are in common time.

Key of A MINOR.

No. 9.

Musical score for Exercise No. 9, featuring two staves of music. The top staff consists of two measures of treble clef music. The bottom staff consists of two measures of bass clef music. Both staves are in common time.

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

Musical score for Exercise No. 10, featuring two staves of music. The top staff consists of two measures of treble clef music. The bottom staff consists of two measures of bass clef music. Both staves are in common time.

No. 10.

Musical score for Exercise No. 10, featuring two staves of music. The top staff consists of two measures of treble clef music. The bottom staff consists of two measures of bass clef music. Both staves are in common time.

Musical score for Exercise No. 10, featuring two staves of music. The top staff consists of two measures of treble clef music. The bottom staff consists of two measures of bass clef music. Both staves are in common time.

Key of F. MAJOR.

11.

Common Chord. Chord of the Dominant 7th.

12.

13.

14.

15.

Key of D MINOR.

16.

Common Chord. Chord of the Dominant 7th.

17.

Key of G MAJOR.

18. 

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

19. 

20. 

21. 

INSTRUCTIONS FOR THE CLARINET.

47

22.

Musical score for Clarinet, measures 22-23. The score consists of two staves. The top staff is in common time, treble clef, and key of E major (two sharps). The bottom staff is also in common time, treble clef, and key of E major. The music features various note patterns, including eighth and sixteenth-note figures, and rests.

Key of E MINOR.

23.

Musical score for Clarinet, measure 23. The score consists of two staves. The top staff is in common time, treble clef, and key of E minor (no sharps or flats). The bottom staff is also in common time, treble clef, and key of E minor. The music shows a progression of chords with specific note heads and stems.

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

Musical score for Clarinet, measure 23, showing harmonic analysis. The first measure is labeled "Common Chord." and the second measure is labeled "Chord of the Dominant 7th." The score consists of two staves. The top staff is in common time, treble clef, and key of E major. The bottom staff is also in common time, treble clef, and key of E major. The music shows a progression of chords with specific note heads and stems.

24.

Musical score for Clarinet, measures 24-25. The score consists of two staves. The top staff is in common time, treble clef, and key of E major. The bottom staff is also in common time, treble clef, and key of E major. The music features eighth and sixteenth-note figures, and rests.

Key of B♭ MAJOR.

25.

Musical score for Clarinet in B-flat Major, page 48, measures 25-28. The score consists of four staves of music. The top staff shows a series of eighth-note patterns. The second staff begins with a single note followed by a sixteenth-note pattern. The third staff shows a continuous sixteenth-note pattern. The fourth staff begins with a single note followed by a sixteenth-note pattern.

Common Chord.

Musical score for Clarinet in B-flat Major, page 48, measure 29. The score consists of two staves. The top staff shows a common chord progression. The bottom staff shows a bass line with quarter notes.

Chord of the Dominant 7th.

Musical score for Clarinet in B-flat Major, page 48, measure 30. The score consists of two staves. The top staff shows a dominant 7th chord. The bottom staff shows a bass line with quarter notes.

Key of B♭ MAJOR.

26.

Musical score for Clarinet in B-flat Major, page 48, measures 31-34. The score consists of four staves. The top staff shows a sixteenth-note pattern. The second staff shows a bass line with quarter notes. The third staff shows a sixteenth-note pattern. The fourth staff shows a bass line with quarter notes.

27.

Musical score for measures 27 and 28 of a clarinet exercise. The score consists of two systems of music. Each system has two staves: a treble staff for the clarinet and a bass staff for the piano accompaniment. Measure 27 starts with a treble clef, a key signature of one flat, and common time. Measure 28 begins with a treble clef, a key signature of one flat, and common time. The music features various note patterns, including eighth and sixteenth notes, and rests.

28.

Musical score for measures 28 and 29 of a clarinet exercise. The score continues from the previous system. Measure 28 ends with a treble clef, a key signature of one flat, and common time. Measure 29 begins with a treble clef, a key signature of one flat, and common time. The music includes eighth and sixteenth note patterns and rests.

Key of G MINOR.

29.

Musical score for measure 29 and a continuation of the exercise. The score starts with a treble clef, a key signature of one flat, and common time. The music includes eighth and sixteenth note patterns and rests. The continuation shows a treble clef, a key signature of one flat, and common time. It includes labels: "Common Chord." under a treble staff and "Chord of the Dominant 7th." under a bass staff. The music concludes with a treble clef, a key signature of one flat, and common time.

Allegro.

30.

31.

Key of D MAJOR.

32.

Common Chord. Chord of the Dominant 7th.

33.

34.

35.

Key of B MINOR.

36.

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

37.

sf
sf

38.

Key of E♭ MAJOR.

39.

Common Chord.

Chord of the Dominant 7th.

40.

p

f

41.

p

f

42.

Musical score for Clarinet, page 54, measures 42-43. The music is in 3/4 time, key signature is B-flat major (two flats). Measure 42 consists of two staves of sixteenth-note patterns. Measure 43 begins with a repeat sign and continues the sixteenth-note patterns.

Key of C MINOR.

Musical score for Clarinet, page 54, measures 43-44. The music is in 3/4 time, key signature is C minor (no sharps or flats). Measure 43 consists of two staves of eighth-note patterns. Measure 44 begins with a repeat sign and continues the eighth-note patterns.

Common Chord.

Musical score for Clarinet, page 54, measure 45. The music is in 3/4 time, key signature is C minor. The first staff shows a common chord (C major) consisting of three eighth notes. The second staff shows a dominant seventh chord (G7) consisting of four notes: G, B, D, and E.

Chord of the Dominant 7th.

Musical score for Clarinet, page 54, measure 46. The music is in 3/4 time, key signature is C minor. The first staff shows a dominant seventh chord (G7) consisting of four notes: G, B, D, and E. The second staff shows a common chord (C major) consisting of three eighth notes.

44.

Musical score for Clarinet, page 54, measures 47-48. The music is in 3/4 time, key signature is C minor. Measure 47 consists of two staves of sixteenth-note patterns. Measure 48 begins with a repeat sign and continues the sixteenth-note patterns.

Key of A MAJOR.

45.

Common Chord.

Chord of the Dominant 7th.

46.

47.

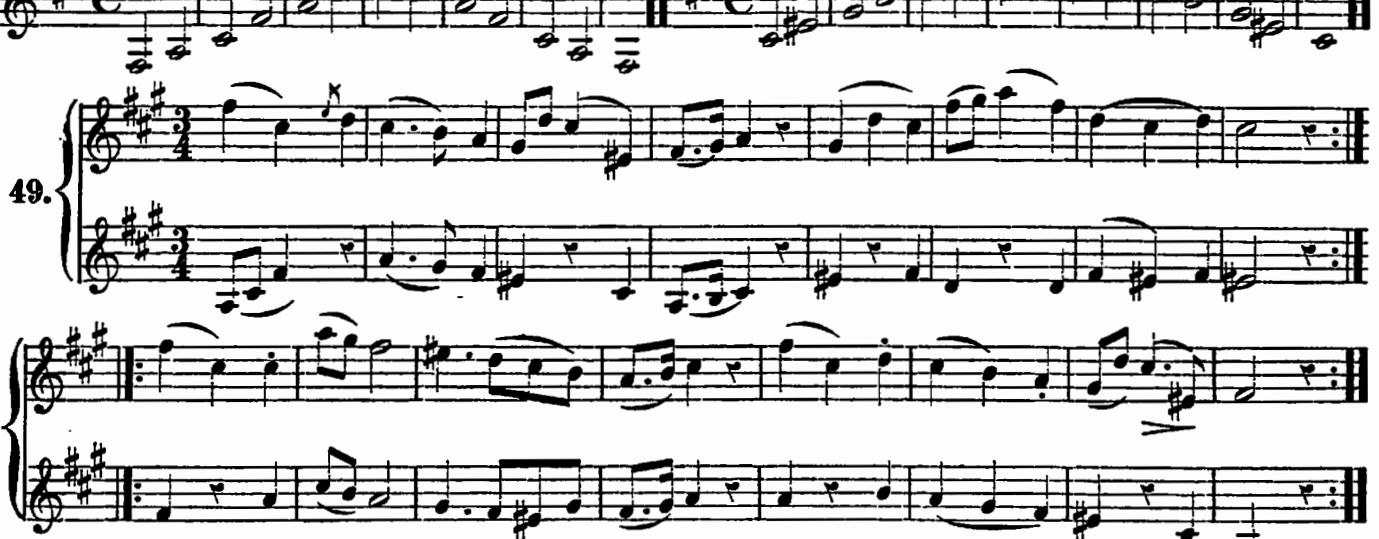


Key of F \sharp MINOR.



Common Chord

Chord of the Dominant 7th.



INSTRUCTIONS FOR THE CLARINET.

57

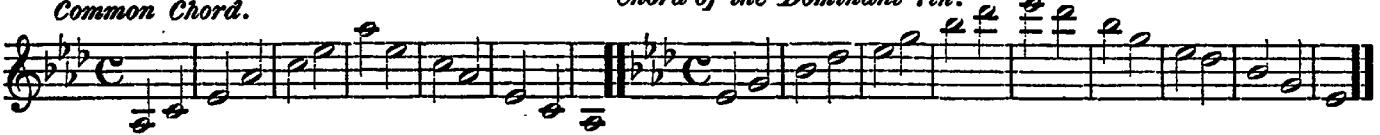
Key of A^b MAJOR.

51.

Musical score for Clarinet, measure 51. The key signature changes to A^b major (two flats). The first measure shows a sustained note followed by eighth-note patterns. The second measure shows eighth-note patterns with a trill over the last two notes.

Common Chord.

Chord of the Dominant 7th.



52.

Musical score for Clarinet, measure 53. The key signature changes to A^b major (two flats). The first measure shows eighth-note patterns. The second measure shows eighth-note patterns with a trill over the last two notes.



53.

Musical score for Clarinet, measure 55. The key signature changes to A^b major (two flats). The first measure shows eighth-note patterns. The second measure shows eighth-note patterns with a trill over the last two notes.



INSTRUCTIONS FOR THE CLARINET.

Musical score for Clarinet, measures 53-54. The score consists of two staves. The top staff shows a series of eighth-note patterns with slurs and grace notes. The bottom staff shows eighth-note patterns with some grace notes. Measure 53 ends with a repeat sign and a key change. Measure 54 begins with a new section of eighth-note patterns.

54.

Key of F MINOR.

Musical score for Clarinet, measures 55-56. The score consists of two staves. The top staff shows a sequence of notes with a key signature of one sharp (F#). The bottom staff shows a sequence of notes with a key signature of one sharp (F#). Measure 55 ends with a repeat sign and a key change. Measure 56 begins with a new section of notes.

55.

Common Chord.

Chord of the Dominant 7th.

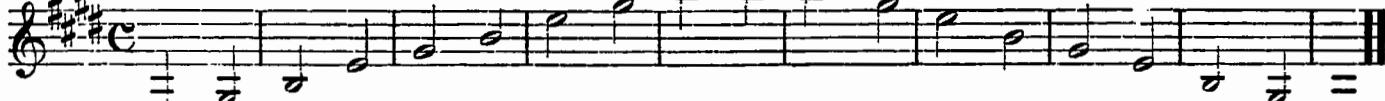
Musical score for Clarinet, measures 56-57. The score consists of two staves. The top staff shows a sequence of notes with a key signature of one sharp (F#). The bottom staff shows a sequence of notes with a key signature of one sharp (F#). Measure 56 ends with a repeat sign and a key change. Measure 57 begins with a new section of notes.

56.

Musical score for Clarinet, pages 57 and 58. The score consists of two systems of music. System 1 (page 57) starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. It contains six measures of music. System 2 (page 58) starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. It contains six measures of music.

Key of E MAJOR.

Musical score for Clarinet in E Major, pages 57 and 58. The score consists of two systems of music. System 1 (page 57) starts with a treble clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$. It contains six measures of music. System 2 (page 58) starts with a treble clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$. It contains six measures of music.

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

59.

Complex musical score for bassoon, showing measures 59-60. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). The bassoon part features eighth-note chords and sixteenth-note patterns. Measure 59 ends with a dominant 7th chord. Measure 60 begins with a common chord.

Complex musical score for bassoon, showing measures 59-60. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). The bassoon part features eighth-note chords and sixteenth-note patterns. Measure 59 ends with a dominant 7th chord. Measure 60 begins with a common chord.

60.

Complex musical score for bassoon, showing measures 59-60. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). The bassoon part features eighth-note chords and sixteenth-note patterns. Measure 59 ends with a dominant 7th chord. Measure 60 begins with a common chord.

Musical score for Clarinet, page 61, measures 60-62. The score consists of two staves. The top staff uses a treble clef and a key signature of three sharps. The bottom staff also uses a treble clef and a key signature of three sharps. Measure 60 starts with a sixteenth-note pattern. Measure 61 begins with a dynamic *r.s.* Measure 62 continues the melodic line.

Key of C \sharp MINOR.

Musical score for Clarinet, page 62, measures 63-65. The score consists of two staves. The top staff uses a treble clef and a key signature of three sharps. The bottom staff also uses a treble clef and a key signature of three sharps. Measures 63 and 64 show eighth-note patterns. Measure 65 concludes the section.

Musical score for Clarinet, page 62, measures 66-68. The score consists of two staves. The top staff uses a treble clef and a key signature of three sharps. The bottom staff also uses a treble clef and a key signature of three sharps. Measures 66 and 67 show eighth-note patterns. Measure 68 concludes the section.

INSTRUCTIONS FOR THE CLARINET.

63.

Key of D^b MAJOR.

64.

Common Chord.
Chord of the Dominant 7th

65.

Musical score for Clarinet, page 63, featuring six staves of music. The key signature is three flats, and the time signature varies between common time and 3/8. Measure 63 starts with a dynamic *f*. Measures 64 and 65 show continuous eighth-note patterns. Measure 66 begins with a measure repeat sign. The score concludes with a final dynamic *f*.

63.

64.

65.

66.

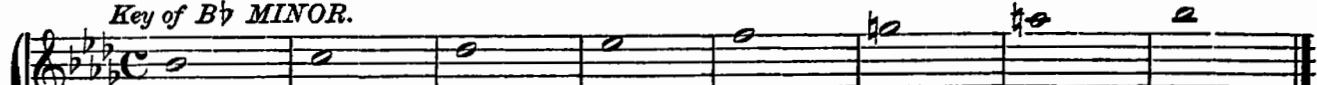
f

1 2

f

64

INSTRUCTIONS FOR THE CLARINET.

Key of B♭ MINOR.

67.

Musical staff showing a sequence of notes in B-flat minor. The notes are: B-flat, A, G, F-sharp, E, D, C, B-flat, A, G, F-sharp, E, D, C. The first four notes are eighth notes, followed by a sixteenth note, then eighth notes again.

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

68.

Musical staff showing a sequence of notes in B-flat minor. The notes are: B-flat, A, G, F-sharp, E, D, C, B-flat, A, G, F-sharp, E, D, C. The first four notes are eighth notes, followed by a sixteenth note, then eighth notes again.

69.

Musical staff showing a sequence of notes in B-flat minor. The notes are: B-flat, A, G, F-sharp, E, D, C, B-flat, A, G, F-sharp, E, D, C. The first four notes are eighth notes, followed by a sixteenth note, then eighth notes again.

Key of B MAJOR.

70.

Common Chord *Chord of the Dominant 7th.*

71.

p

INSTRUCTIONS FOR THE CLARINET.

The musical score consists of 12 staves of music for the clarinet. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The music is divided into measures by vertical bar lines. The first measure starts with a dynamic 'p' (piano). Measures 2 through 12 show various melodic patterns, including slurs, grace notes, and dynamic markings such as 'rf' (rallentando) and 'f' (fortissimo). Measure 12 concludes with a final dynamic marking 'f'.

INSTRUCTIONS FOR THE CLARINET.

67

73.

Common Chord.

Chord of the Dominant 7th.

74.

Key of F \sharp MAJOR.

Common Chord.

Chord of the Dominant 7th.

INSTRUCTIONS FOR THE CLARINET.

76.

77.

Key of G[#] MAJOR.

78.

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

79.

p

Musical score for Clarinet and Piano, page 69, measures 79-80. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Piano. Measure 79 starts with a dynamic 'p'. The Clarinet part features eighth-note patterns with grace notes. The Piano part provides harmonic support with sustained notes and eighth-note chords. Measure 80 begins with a dynamic 'f' in the Clarinet part. The piano accompaniment includes a bass line and eighth-note chords. The piece concludes with a 'FINE.' ending in measure 80, followed by a 'D.C.' (Da Capo) instruction at the beginning of the next section.

INSTRUCTIONS FOR THE CLARINET.

Key of C \sharp MAJOR.

81.

81.

Common Chord.
Chord of the Dominant 7th.

82.

cres.

rf

INSTRUCTIONS FOR THE CLARINET.

71

83.

Musical score for Clarinet, page 83, measures 1-6. The score consists of two staves. The top staff is in 3/4 time, G major, with a treble clef. The bottom staff is also in 3/4 time, G major, with a bass clef. The music features various note heads, stems, and rests, with some notes having horizontal dashes or crosses through them. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-6 continue with similar patterns of eighth and sixteenth notes, with measure 6 ending on a half note.

Key of C \flat MAJOR.

84.

Musical score for Clarinet, page 84, measures 1-6. The score consists of two staves. Both staves are in 3/4 time and C \flat major. The top staff has a treble clef, and the bottom staff has a bass clef. Measures 1-3 show sustained notes (whole notes) on the first and third beats. Measures 4-6 show eighth-note patterns with slurs and grace notes.

Common Chord.

Musical score for Clarinet, page 84, measure 7. The score consists of two staves. Both staves are in 3/4 time and C \flat major. The top staff has a treble clef, and the bottom staff has a bass clef. This measure shows a common chord in C \flat major.

Chord of the Dominant 7th.

Musical score for Clarinet, page 84, measure 8. The score consists of two staves. Both staves are in 3/4 time and C \flat major. The top staff has a treble clef, and the bottom staff has a bass clef. This measure shows a dominant 7th chord in C \flat major.

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.

Moderato.

No. 1.

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.

Moderato.

No. 2.

p dolce.

p

rf *p dim.*

p

#.

poco rall. *a tempo.*

rf

INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of six staves of musical notation for the clarinet. The notation includes various performance techniques indicated by markings above the notes:

- Staff 1: Upward and downward slurs, dynamic marks (e.g., p , f), and a tempo marking "V."
- Staff 2: Upward and downward slurs, dynamic mark p , and a tempo marking "V."
- Staff 3: Upward and downward slurs, dynamic mark f , and a tempo marking "f."
- Staff 4: Upward and downward slurs, dynamic mark f , and a tempo marking "tr."
- Staff 5: Upward and downward slurs, dynamic mark p , and a tempo marking "poco rall. e dim."
- Staff 6: Upward and downward slurs, dynamic marks p and f , and a tempo marking "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.

Andantino.

p staccato.

p

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.

No. 4.

Grazioso.

The sheet music for No. 4 is composed of five staves of musical notation for the clarinet. The key signature is A major (three sharps). The tempo is marked 'Grazioso'. The first staff begins with a dynamic 'p' and a grace note followed by a note with a '>' accent. The second staff begins with 'rf'. The third staff starts with a dynamic 'p'. The fourth staff begins with a note with a '>' accent. The fifth staff concludes with a dynamic 'f'.

The sheet music consists of six staves of musical notation for the clarinet. The key signature is A major (three sharps). The time signature varies between common time and 2/4. The music includes dynamic markings such as *fp*, *f*, *p*, *tr*, *rf*, and *dim.*. Performance instructions include slurs, grace notes, and fingerings. The first staff begins with a forte dynamic (*f*) followed by a dynamic marking *fp*. The second staff starts with a piano dynamic (*p*). The third staff begins with a dynamic marking *tr*. The fourth staff begins with a dynamic marking *rf*. The fifth staff begins with a dynamic marking *dim.*. The sixth staff concludes with a dynamic marking *tr* and the instruction *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.

Con agitazione.

No. 5.

1,062.

ff
p

cres.
f

Waltz Movement.

No. 6.

dolce.

FINE.

INSTRUCTIONS FOR THE CLARINET.

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.

No. 7.

D.C.

No. 8.

Andantino.

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.

1,062.

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.

The musical score consists of six staves of music for the clarinet, arranged vertically. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time. The music includes dynamic markings such as *p* (piano), *rif* (riff), and *>* (slurs). There are also grace notes and various rhythmic patterns, including eighth and sixteenth note figures. The score concludes with a repeat sign and the instruction *D.C.*

INSTRUCTIONS FOR THE CLARINET.
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 flattened. 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 abbreviations. The following lessons are written on that system.

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

GRUPPETTI WITH THREE NOTES.

Gruppetti ascending.

Written. I. 

Played. I. 

Gruppetti descending.

Written. II. 

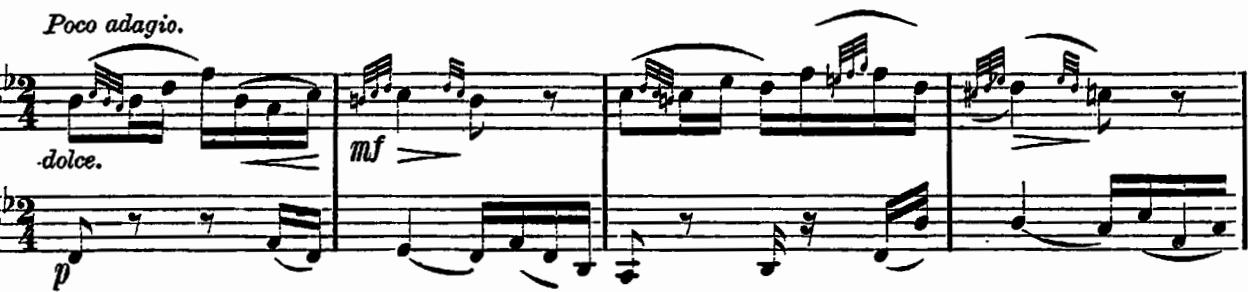
Played. II. 

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

III. 

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 gruppetto with three or four notes.

Poco adagio.

No. 11. 



The image displays six staves of musical notation, likely for a clarinet and piano duet. The top two staves represent the piano's keyboard, while the bottom four staves represent the clarinet's range. The music consists of a series of eighth and sixteenth note patterns, often grouped by vertical bar lines. Measure lines connect the staves horizontally. The first staff begins with a dynamic marking 'p'. The second staff includes a dynamic 'f' in its middle section. The third staff features a prominent eighth-note pattern. The fourth staff contains a series of eighth-note pairs. The fifth staff shows a mix of eighth and sixteenth-note patterns. The sixth staff concludes the sequence with a final eighth-note pattern. The entire piece is set against a background of vertical bar lines and rests.

GRUPPETTO WITH 3 AND 4 NOTES.

Moderato.

No. 12.

The music is composed of six staves of musical notation for the clarinet. The key signature is one sharp (F#). The tempo is marked as *Moderato*. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff is marked *dolce*. The fourth staff begins with a piano dynamic (p). The fifth staff begins with a forte dynamic (f). The sixth staff begins with a piano dynamic (p). The music consists of measures containing groups of three and four notes, as indicated by the title "GRUPPETTO WITH 3 AND 4 NOTES". The notation includes various slurs, grace notes, and dynamic markings throughout the piece.



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.

INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of six staves of musical notation for the clarinet. The notation is in common time, with a key signature of one flat. The first staff begins with a dynamic *p*. The second staff features a trill instruction (*tr*) above the notes. The third staff includes a dynamic *p*. The fourth staff has a trill instruction (*tr*) above the notes. The fifth staff includes a dynamic *p*. The sixth staff concludes with the instruction *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.

No. 14.



dolce.

1.002

INSTRUCTIONS FOR THE CLARINET.

A page of sheet music for piano, featuring eight staves of musical notation. The music is in common time and consists of measures 1 through 8. The key signature is A major (three sharps). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The piano staff is at the top, followed by seven staves for the right hand.

INSTRUCTIONS FOR THE CLARINET.
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 primitive 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.

M 15.

Cantabile.

The musical score consists of two staves of music. The top staff, labeled "Cantabile.", contains ten measures (1 through 10) of a melody for the clarinet. Measures 1-9 show the melody with various ornaments like grace notes and slurs. Measure 10 shows a more complex ornamentation. The bottom staff, labeled "Accompaniment.", shows a harmonic progression with bass notes and chords.

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.

Moderato.

No. 16.

The sheet music consists of twelve staves of musical notation for a clarinet. The first staff begins with a dynamic marking 'dol.' and a tempo marking 'Moderato.'. The subsequent staves show various arpeggios across different octaves and key signatures. The dynamics change frequently between staves, including 'p' (piano), 'f' (forte), 'tr.' (trill), and 'p' again. The notation includes various note heads and stems, with slurs indicating the direction of the arpeggios.

INSTRUCTIONS FOR THE CLARINET.

95

A page of musical notation for the clarinet, featuring two systems of four staves each. The music is in common time and consists primarily of eighth-note patterns. Measure 1062 begins with a dynamic of *f*, followed by *p*, *p*, and *p*. Measure 1063 begins with *p* and ends with *piu dim.*. The notation includes various slurs, grace notes, and dynamic markings throughout the page.

INSTRUCTIONS FOR THE CLARINET.

Andantino.

No. 17.

1,062.

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.

INSTRUCTIONS FOR THE CLARINET.
CHROMATIC EXERCISES.

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

2. 

The image displays ten horizontal musical staves, each consisting of five lines and a space. The staves are arranged vertically, one above the other. Each staff begins with a clef (G-clef for the top four staves, F-clef for the bottom six), followed by a key signature, and a common time signature. The music is composed of various note heads and stems, some with vertical dashes through them, indicating specific attack or release techniques. The notes are primarily eighth and sixteenth notes, with occasional quarter and sixteenth note pairs. The first two staves feature a single dynamic instruction 'b' (fortissimo) at the start. Subsequent staves include dynamics such as 'ff' (fortississimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The music is divided into measures by vertical bar lines, and the overall pattern suggests a continuous exercise designed to improve the player's technique on the clarinet.

INSTRUCTIONS FOR THE CLARINET.
EXERCISE OF SCALES IN THIRDS MAJOR AND MINOR.

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

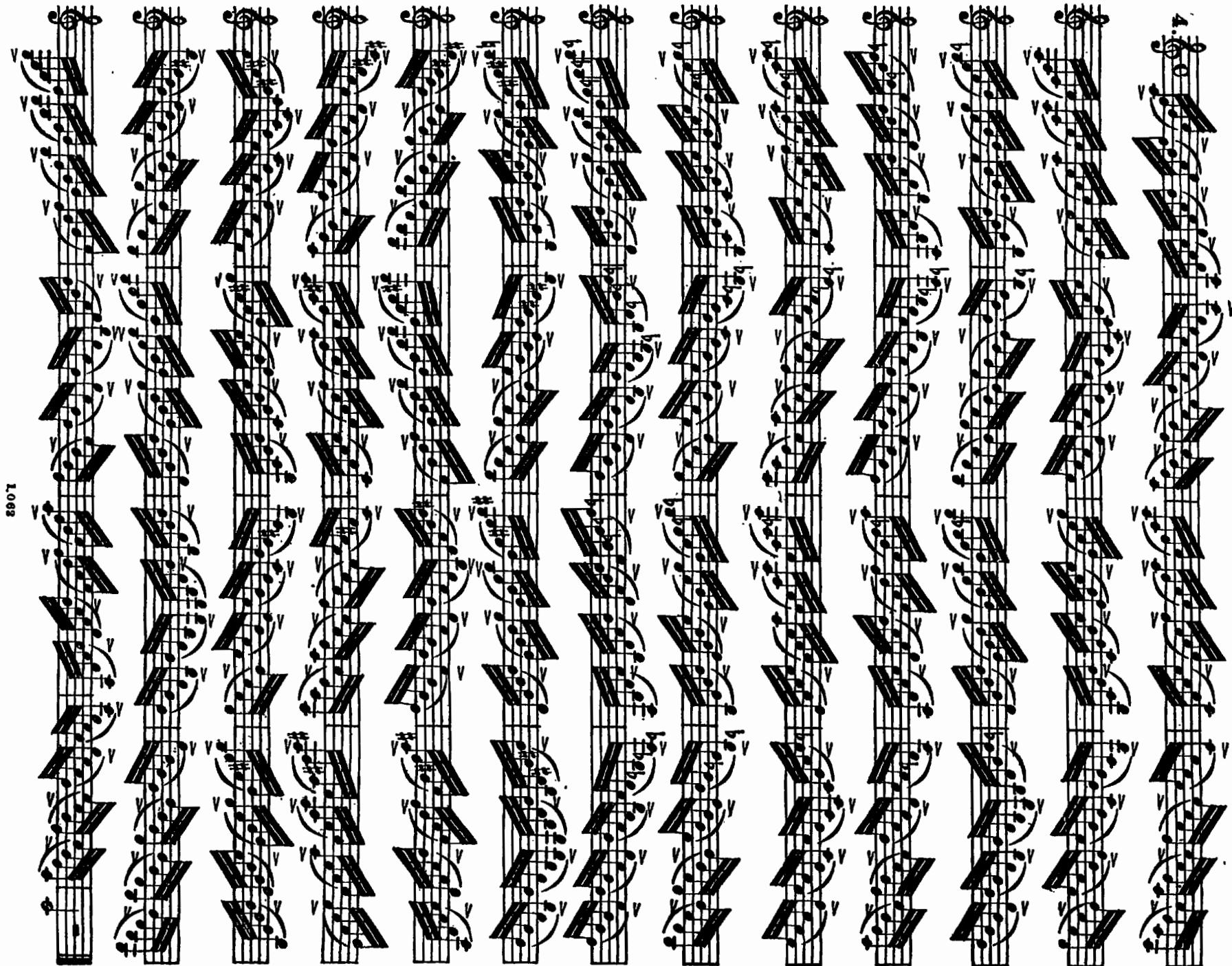
3.

1009.



INSTRUCTIONS FOR THE CLARINET.

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



EXERCISE ON PERFECT CHORDS.

103

No. 5.

The sheet music consists of 12 staves of musical notation. Each staff begins with a treble clef and a common time signature. The music is composed entirely of eighth notes, forming various perfect chords. The chords change every two measures. The first six staves are in G major (no sharps or flats). The next three staves transition to F major (one flat), indicated by a key signature of one flat. The final three staves return to G major. The chords shown are primarily G major, C major, D major, A major, E major, and B major. The notation uses vertical stems for all notes and includes several fermatas (dots over notes) and a single bar line at the end of each staff.

EXERCISE ON DOMINANT 7ths.

No. 6.

The exercise consists of 12 staves of musical notation for the clarinet. Each staff begins with a treble clef, a key signature, and a common time signature. The music is composed of eighth-note patterns primarily, with occasional sixteenth-note figures. The notes are grouped by vertical bar lines. The first staff starts with a C major chord (C, E, G) followed by a G7 chord (G, B, D, F#). Subsequent staves introduce various accidentals such as flats, sharps, and naturals, creating a sequence of dominant 7th chords. The exercise is designed to develop technique and control over these chords.

EXERCISE ON DIMINISHED SEVENTHHS.

No. 7.

DIMINISHED SEVENTHS.

No. 8. 

No. 9. 

EXERCISES ON SIXTHS.

(TRANSPOSE INTO ALL THE KEYS.)

No. 10. 

No. 11. 

The musical score consists of six staves of music for the clarinet, arranged in three groups labeled No. 12, No. 13, and No. 14. Each group contains two staves of music. The music is written in common time (indicated by a 'C') and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first two staves of each group begin with a single note followed by a series of eighth-note patterns. The third staff of each group begins with a single note followed by a series of sixteenth-note patterns. The fourth staff of each group begins with a single note followed by a series of eighth-note patterns. The fifth staff of each group begins with a single note followed by a series of sixteenth-note patterns. The sixth staff of each group begins with a single note followed by a series of eighth-note patterns. The music is separated by vertical bar lines and includes several slurs and grace notes.

No. 12.

No. 13.

No. 14.

No. 15.

No. 16.

OCTAVES.

No. 17.

The musical score consists of ten staves of music for the clarinet. The music is in common time and uses a treble clef. The key signature changes frequently throughout the piece, starting in G major and moving through various sharps and flats. The notation includes many grace notes and slurs, typical of early clarinet instruction pieces. The music is divided into measures by vertical bar lines.

INSTRUCTIONS FOR THE CLARINET.

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

Moderato. ♩ = 100.

No. 1.

1,062.

INSTRUCTIONS FOR THE CLARINET.

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six systems of notes, each system ending with a double bar line and repeat dots. The key signature changes from C major to G major and back to C major. Various dynamic markings like forte (f), piano (p), and trill (tr) are present. Measure numbers 1,062 and 1,063 are indicated at the bottom.

INSTRUCTIONS FOR THE CLARINET.

113

A page of musical notation for the clarinet, featuring two systems of six staves each. The music is in common time. Measure 1062 starts with a dynamic *dolce.* The first staff has a bassoon part below it. Measures 1063 begin with a dynamic *f*. The notation includes various slurs, grace notes, and accidentals. Measure 1063 ends with a dynamic *f*.

INSTRUCTIONS FOR THE CLARINET.

dolce.

f

dolce.

p

1.062.

INSTRUCTIONS FOR THE CLARINET.

115

A musical score for the clarinet, consisting of six staves of music. The music is in common time and includes various dynamic markings such as *p*, *tr*, *cresc.*, and *f*. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. Measure 1062 starts with a treble clef and a key signature of one sharp. Measures 1063-1065 start with a bass clef and a key signature of one sharp. Measure 1065 ends with a repeat sign and a bass clef.

The musical score consists of six staves of music for the clarinet. The first five staves are continuous, showing a sequence of measures with various dynamics and articulations. The sixth staff begins with a key signature of A major (no sharps or flats) and a tempo marking of $60 =$. It is labeled "Andante." and contains two measures of music. Below this staff, the text "No. 2. ROMANCE. WITH VAR." is written, followed by a brace that groups the next two staves. These two staves are also in A major and 2/4 time, and they show a continuation of the melodic line from the previous section.

The musical score consists of eight staves of music for the clarinet. The first two staves show measures 1062, starting with a dynamic *p*. The third staff begins the 1st Variation in 2/4 time, also starting with a dynamic *p*. The subsequent staves continue the variation, featuring various rhythmic patterns and dynamics, including *f* and *p*.

INSTRUCTIONS FOR THE CLARINET.

Brillamente.

2d VAR.

Major.
dolce.

RONDO.

Allegretto.

No. 3.

The sheet music consists of eight staves of musical notation for a clarinet. The first staff begins with a dynamic 'p' and a tempo marking 'Allegretto.'. The subsequent staves show various melodic lines, some with slurs and grace notes, typical of a rondo style. The key signature changes throughout the piece, indicated by sharps and flats. Dynamics such as 'f' (forte) and 'p' (piano) are used to mark different sections. The music is divided into measures by vertical bar lines.

The musical score consists of six staves of music for clarinet and piano. The top staff shows a melodic line for the clarinet with dynamic markings *f* and *p*, followed by a piano accompaniment with eighth-note chords. The second staff continues the melodic line with dynamic *f* and *p*, followed by piano chords. The third staff begins with a dynamic *p*, followed by piano chords. The fourth staff starts with *f*, then *p*, followed by piano chords. The fifth staff starts with *f*, then *p*, followed by piano chords. The sixth staff starts with *f*, then *p*, followed by piano chords. The piece concludes with the word *FINE.*

The musical score consists of six staves of music for the clarinet. The first staff begins with a dynamic of *p*. The second staff starts with *dolce.*. The third staff begins with *f*, followed by *p*. The fourth staff begins with *p*. The fifth staff begins with *f*. The sixth staff begins with *p*. Measures 122 through 1,062 are indicated by a bracket under the first staff. Measures 123 through 1,061 are indicated by a bracket under the second staff. Measures 124 through 1,062 are indicated by a bracket under the third staff. Measures 125 through 1,062 are indicated by a bracket under the fourth staff. Measures 126 through 1,062 are indicated by a bracket under the fifth staff. Measures 127 through 1,062 are indicated by a bracket under the sixth staff.

The musical score consists of six staves of music for the clarinet. The notation is as follows:

- Staff 1:** Measures 1-4. Treble clef. Key signature: one sharp (F#). Measures 1-3 have a sixteenth-note pattern with grace notes and slurs. Measure 4 has a similar pattern with a different rhythm.
- Staff 2:** Measures 1-4. Treble clef. Key signature: one sharp (F#). Measures 1-3 have a sixteenth-note pattern with grace notes and slurs. Measure 4 has a similar pattern with a different rhythm.
- Staff 3:** Measures 1-4. Treble clef. Key signature: one sharp (F#). Measures 1-3 have a sixteenth-note pattern with grace notes and slurs. Measure 4 has a similar pattern with a different rhythm.
- Staff 4:** Measures 1-4. Treble clef. Key signature: one sharp (F#). Measures 1-3 have a sixteenth-note pattern with grace notes and slurs. Measure 4 starts with a dynamic *f*, followed by a sixteenth-note pattern with grace notes and slurs.
- Staff 5:** Measures 1-4. Treble clef. Key signature: one sharp (F#). Measures 1-3 have a sixteenth-note pattern with grace notes and slurs. Measure 4 has a similar pattern with a different rhythm.
- Staff 6:** Measures 1-4. Treble clef. Key signature: one sharp (F#). Measures 1-3 have a sixteenth-note pattern with grace notes and slurs. Measure 4 starts with a dynamic *p*, followed by a sixteenth-note pattern with grace notes and slurs.

$\text{♩} = 100.$ MODERATO.

No. 4.

The sheet music consists of eight staves of musical notation for a clarinet. The first two staves are in common time (C) and common key (C). The third staff begins with a dynamic of p dolce. The tempo is marked as MODERATO. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them. Measure numbers 1,062 are indicated at the bottom right.

The sheet music consists of six systems of musical notation for the clarinet. The music is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature changes frequently, indicated by sharp and flat symbols. Various dynamics are marked, including *f*, *p*, *dolce.*, *tr.*, and *Largement.*. Performance instructions like $>$ and $>>$ are also present. The music features a variety of note values and rests, with some notes connected by beams and others separated by vertical stems. The overall style is characteristic of classical or romantic era music.

1.062.

The musical score consists of seven staves of music for the clarinet. The first staff begins with a dynamic of *f*. The second staff begins with a dynamic of *p* and a marking *dolce.*. The third staff begins with a dynamic of *f*. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *p*. The seventh staff begins with a dynamic of *p*.

1,062.

INSTRUCTIONS FOR THE CLARINET.

128

The sheet music consists of ten staves of musical notation for the clarinet. The notation includes various dynamic markings such as *f*, *p*, *tr*, and *dolce.*. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The subsequent staves show changes in key signature, including two sharps and one sharp. The music features a variety of note heads, including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and some measures are grouped by horizontal bar lines. The notation is written on five-line staves with a basso continuo staff at the bottom.

A page of musical notation for the clarinet, featuring two systems of six staves each. The music consists primarily of sixteenth-note patterns, with occasional eighth-note chords and grace notes. Measure 1062 begins with a dynamic *p* and ends with a dynamic *f*. Measure 1063 starts with a dynamic *dolce.* The notation includes various slurs, grace notes, and dynamic markings like *tr* (trill) and *f* (fortissimo). The bassoon part is also present, providing harmonic support.

Andante sostenuto. ($\text{d} = 50$)

M. 5

1,062

INSTRUCTIONS FOR THE CLARINET.

131

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Waltz movement.

No. 6.

RONDO.

ALLEGRO.

legerement.

1,062.

INSTRUCTIONS FOR THE CLARINET.

133

The musical score consists of eight staves of music for the clarinet. The music is in common time and includes various dynamics such as forte (f), piano (p), trill (tr), and dolce. The notation uses a mix of treble and bass clefs, with some notes written on ledger lines. The music is divided into measures by vertical bar lines, and each measure contains multiple notes. The first staff starts with a treble clef, the second with a bass clef, and so on. The music is written on five-line staves. The dynamics are indicated by text labels like 'f', 'p', 'tr', and 'dolce.' placed near the corresponding measures. The page number '133' is in the top right corner, and '1,062.' is in the bottom center.

tr tr p > >

p > > >

1,062.

A page of musical notation for the clarinet, featuring six staves of music. The notation includes various dynamic markings such as trills, p (pianissimo), f (fortissimo), and ff (fortississimo). Measure numbers 1,062 are visible at the bottom.

INSTRUCTIONS FOR THE CLARINET.

A musical score for piano, featuring six staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a treble clef. The fourth staff uses a bass clef, the fifth staff a treble clef, and the bottom staff a bass clef. The score includes dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *tr.* (trill). Performance instructions like "p" and "f" are placed above the staves, and slurs and grace notes are used throughout the piece.

The sheet music consists of eight staves of musical notation for the clarinet. The notation includes various note heads, stems, and bar lines. The first two staves begin with a dynamic marking 'f'. The third staff features a continuous series of eighth-note patterns. The fourth staff begins with a dynamic 'f'. The fifth staff includes a dynamic marking 'p' and a crescendo symbol (>). The sixth staff features a dynamic 'f'. The seventh staff includes a dynamic marking 'f' and a decrescendo symbol (<). The eighth staff concludes with a dynamic 'f'.

INSTRUCTIONS FOR THE CLARINET.

Moderato. $\text{♩} = 92.$

No. 7.

The sheet music consists of ten staves of musical notation for a clarinet. The key signature is one sharp (F#). The time signature varies between common time and 3/4. The music includes dynamic markings such as *f*, *p*, *f*, *f*, *f*, *f*, *dolce.*, and *f*. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first staff begins with a forte dynamic (*f*). The second staff starts with a piano dynamic (*p*). The third staff features a dynamic marking with three vertical dashes. The fourth staff has a dynamic marking with two vertical dashes. The fifth staff begins with a piano dynamic (*p*). The sixth staff has a dynamic marking with two vertical dashes. The seventh staff begins with a piano dynamic (*p*). The eighth staff has a dynamic marking with two vertical dashes. The ninth staff begins with a piano dynamic (*p*). The tenth staff ends with a dynamic marking with two vertical dashes. The music concludes with a forte dynamic (*f*).

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 1069 through 1075. The top staff shows a melodic line with dynamic markings like *p*, *f*, and *tr*. The subsequent staves show harmonic progression and rhythmic patterns, including eighth-note chords and sixteenth-note figures. The notation is dense, reflecting a complex musical score.

INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of ten staves of musical notation for the clarinet. The music is in common time and is written in G major (indicated by a single sharp sign). The first staff shows a dynamic of *p*, followed by *f*. The second staff begins with a sustained note. The third staff features a dynamic of *ff*. The fourth staff contains a dynamic of *p*. The fifth staff includes dynamics of *p* and *p*. The sixth staff has dynamics of *p* and *p*. The seventh staff includes dynamics of *p* and *p*. The eighth staff features dynamics of *p* and *p*. The ninth staff includes dynamics of *p* and *p*. The tenth staff concludes with a dynamic of *p*.

The musical score consists of eight staves of music for the clarinet. The music is written in common time, with a key signature of one sharp (F#). The notation includes various note values: eighth notes, sixteenth notes, and sixteenth-note patterns. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and 'tr.' (trill). The music is divided into measures by vertical bar lines. The page number 1,062 is located at the bottom center of the page.

INSTRUCTIONS FOR THE CLARINET.

1,062.

The sheet music consists of eight staves of musical notation for the clarinet. The key signature is G major (two sharps). The time signature is common time (indicated by 'C'). The music is divided into six measures per staff. Various dynamics are indicated throughout the piece, including forte (f), piano (p), and trills. The final measure of each staff ends with a fermata over the last note, followed by a dynamic instruction: 'dolce.'

The sheet music consists of six staves of musical notation for the clarinet. The first staff begins with the instruction "dolce.". The subsequent staves show various musical patterns, including sixteenth-note figures and sustained notes. The key signature changes between staves, and dynamic markings like *p* (piano) and *rf* (rallentando) are present. The music is written in common time.

1,062.

INSTRUCTIONS FOR THE CLARINET.

No. 8.

Andante grazioso.

1 2 3 4 5 6 7 8 9 10

The musical score consists of ten staves of music for the clarinet. The notation is in common time, with a key signature of one sharp (F#). The music features a variety of note heads, including solid black notes, open notes with stems, and cross-hatched notes. Dynamic markings include 'p' (piano), 'cresc.', 'tr' (trill), 'a tempo.', 'f' (fortissimo), and 'sostenuto.'. The score is divided into measures by vertical bar lines. The page number '147' is in the top right corner, and the measure number '1,062.' is at the bottom center.

Allegro alla Polaca.

No. 9.

The sheet music consists of eight staves of musical notation for a clarinet. The key signature is A major (two sharps). The time signature varies between common time and 3/4. The tempo is marked *Allegro alla Polaca.* The dynamics include *f*, *p*, *ss*, and *pp*. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes or dots. The first staff begins with a forte dynamic (*f*) followed by a piano dynamic (*p*). The second staff starts with a piano dynamic (*p*). The third staff begins with a piano dynamic (*p*). The fourth staff begins with a piano dynamic (*p*). The fifth staff begins with a forte dynamic (*f*). The sixth staff begins with a piano dynamic (*p*). The seventh staff begins with a piano dynamic (*p*). The eighth staff begins with a piano dynamic (*p*). The music concludes with a final dynamic marking of *p*.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 1 through 12. The notation includes various note heads, stems, and bar lines. Measure 12 concludes with a dynamic instruction 'f' followed by a repeat sign and a first ending instruction. Measure 13 begins with a forte dynamic 'f'. Measure 14 ends with a 'FINE' instruction. Measures 15 through 18 show a continuation of the musical line.

INSTRUCTIONS FOR THE CLARINET.

The musical score consists of ten staves of music for the clarinet. The music is written in common time and uses a key signature of one sharp. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamics. The first few staves show eighth-note patterns with slurs and dynamic markings like 'p' and 'f'. The subsequent staves introduce sixteenth-note patterns and grace notes. The final staves conclude with a dynamic marking of 'p' and a repeat sign. The page number '150' is at the top left, and '1,062.' is at the bottom center.

INSTRUCTIONS FOR THE CLARINET.

151

A page of musical notation for the clarinet, featuring two systems of six staves each. The music is in common time and consists primarily of eighth-note patterns. Measure 1062 begins with a dynamic of *f*. Measures 1062 and 1063 conclude with a repeat sign and the instruction *D.C.* (Da Capo).

Moderato affettuoso.

No. 10.

The music is composed for a single instrument (clarinet) across eight staves. The tempo is indicated as *Moderato affettuoso*. The dynamics include *p* (piano), *f* (forte), and *p* again. Performance instructions such as *slightly.* appear in the third staff. The notation includes various note heads, stems, and beams, typical of classical music notation for woodwind instruments.

dolce.

poco ritenuto.

1,062.

INSTRUCTIONS FOR THE CLARINET.

The musical score consists of six staves of music for the clarinet. The first staff begins with a dynamic *tr* (trill) over two measures. The second staff features a series of grace notes and a dynamic *dolce.*. The third staff contains a dynamic *f* followed by *p* dynamics. The fourth staff includes dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The fifth staff shows dynamic markings *f*, *f*, *p*, *f*, *p*, *f*, *p*, and *p*. The sixth staff concludes the page with dynamic markings *f*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*.

The image displays six staves of musical notation for the clarinet, arranged vertically. The notation is in common time, featuring a key signature of one flat. The first staff begins with a dynamic of *Legerement.* The second staff starts with a dynamic of *f*. The third staff includes a dynamic of *p*. The fourth staff features dynamics of *f* and *p*. The fifth staff contains a dynamic of *f*. The sixth staff concludes with a dynamic of *f*.

1,062.

The musical score consists of six staves of music for the clarinet. The first five staves are standard staff notation, while the sixth staff is labeled "No. 11." and includes a dynamic marking "p". The music is in common time and features various musical markings such as "dolce.", "f", and "Adagio.". The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. The key signature changes throughout the piece, indicated by the treble clef and the number of sharps or flats.

The sheet music consists of six staves of musical notation for the clarinet. The notation is in common time, with a key signature of one flat. The first staff shows a melodic line with grace notes and dynamic markings *p*, *pp*, *f*, and *p*. The second staff features a continuous eighth-note pattern. The third staff contains a series of sixteenth-note patterns. The fourth staff includes a mix of eighth and sixteenth notes. The fifth staff shows a melodic line with dynamic markings *p*, *f*, and *f*. The sixth staff concludes the page with a melodic line.

The musical score consists of six staves of music for clarinet and piano. The top two staves are for the piano (treble and bass clef), and the bottom four staves are for the clarinet (treble clef). The music is in common time and includes various dynamics such as *f*, *p*, and *p* (fortissimo). The clarinet parts feature slurs, grace notes, and rhythmic patterns. The piano parts provide harmonic support with sustained notes and chords.

Allegro con amabile.

No. 12.

1
2
3
4
5
6
7
8
9
10

A page of musical notation for the clarinet, consisting of seven staves of music. The music is in common time and uses a key signature of one flat. Measure 1062 starts with a dynamic *p*. Measures 1063 and 1064 show eighth-note patterns with grace notes. Measure 1065 begins with a dynamic *p*, followed by *f*, *p*, and *f*. Measures 1066 and 1067 continue with eighth-note patterns. Measure 1068 ends with a dynamic *p*.

The musical score consists of six staves of music for clarinet and piano. The top two staves are for the piano, featuring bass and treble clefs with various note heads and rests. The bottom four staves are for the clarinet, with the first two in treble clef and the last two in bass clef. The music includes several performance instructions: slurs, grace notes (indicated by small dots or dashes), and dynamic markings such as *p* (piano) and *f* (forte). The tempo is marked with a '3' over a '2' in the fourth staff.

1,062.

The image displays six staves of musical notation for the clarinet, arranged vertically. The notation is in common time, with a key signature of one flat. The first five staves begin with a treble clef, while the sixth staff begins with a bass clef. Measure lines are present between the first four staves, and a brace covers the first two staves. Measure lines are also present between the fifth and sixth staves. Various musical markings are included: dynamic instructions like 'cres.', 'f', 'ff', and 'p'; performance techniques such as slurs, grace notes, and grace note patterns; and specific articulation marks like accents and tenuto signs. The music consists primarily of eighth and sixteenth note patterns.

Allegro grandioso.

No. 13.

dolce.

Largement.

f

p

f

p

f

p

f

p

1,062.

The musical score consists of ten staves of music for the clarinet. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *f*, *p*, and sforzando marks. The key signature changes frequently, reflecting different sections of the piece. The notation uses standard musical symbols such as quarter notes, eighth notes, sixteenth notes, and rests.

1,062.

1,062.

The sheet music consists of six staves of musical notation for the clarinet. The key signature is B-flat major (two flats). The time signature is 2/4. The dynamics include *f* (fortissimo) and *p* (pianissimo). The notation features various note heads, stems, and rests, with some notes grouped by vertical lines. The music is divided into measures by vertical bar lines.

The musical score consists of six staves of music for the clarinet, arranged vertically. The notation includes various musical elements such as grace notes, slurs, and dynamic markings like *f*, *p*, and *tr*. The music is in common time and features a mix of eighth and sixteenth-note patterns. The first staff begins with a treble clef and a key signature of two flats. The subsequent staves switch between treble and bass clefs, indicating changes in pitch and timbre. The score is designed to demonstrate specific playing techniques for the clarinet.

INSTRUCTIONS FOR THE CLARINET.

Adagio.

dolce-

No. 14.

The musical score consists of six staves of music for clarinet and piano. The top two staves are for the piano, featuring treble and bass clefs with various dynamics and note patterns. The bottom four staves are for the clarinet, also with treble and bass clefs, showing more complex melodic lines and performance techniques such as slurs and grace notes. The music is set in a key signature of three flats and includes measures with both common and compound time signatures.

Graziosamente.

No. 15.

The sheet music consists of ten staves of musical notation for the clarinet. The key signature is B-flat major (two flats). The time signature varies between common time (indicated by '4') and 2/4 time. The dynamics include *p* (piano), *tr* (trill), *f* (forte), and *p* (piano). The first staff begins with a dynamic *p*. The second staff starts with a dynamic *p*. The third staff begins with a dynamic *f*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *p*. The seventh staff begins with a dynamic *f*. The eighth staff begins with a dynamic *f*. The ninth staff begins with a dynamic *p*. The tenth staff begins with a dynamic *p*.

1,062.

INSTRUCTIONS FOR THE CLARINET.

The musical score consists of eight staves of music for the clarinet. The music is in common time and uses a key signature of two flats. Various dynamics and performance instructions are included, such as 'f', 'p', 'fp', 'pp', 'f>', and '>'. The notation includes various note heads, stems, and beams, typical of classical music notation.

The musical score consists of eight staves of music for the clarinet. The key signature is two flats. The music includes various dynamics like *f*, *f.*, *p*, and *cres.*, and performance techniques like grace notes and slurs. The score ends with a repeat sign and the instruction *D.C.*

PRELUDES IN THE FORM OF PERFECT CADENCES.

In C.

No. 1.

No. 2.

A minor.

No. 3.

In F.

No. 4.

In D minor.

No. 5.

In G major.

No. 6.

E minor.

No. 7.

E major.

No. 8.

EXERCISES ON LOW NOTES.

Accent well the first note of each group.

> > > > > > >

No. 1.

No. 2.

INSTRUCTIONS FOR THE CLARINET.

No. 3.

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.

No. 7.

No. 8.

Sheet music for Clarinet, No. 8. The key signature is F major (one sharp). The time signature is common time (indicated by '8'). The music consists of five staves of sixteenth-note exercises.

Sheet music for Clarinet, No. 8. The key signature is F major (one sharp). The time signature is common time (indicated by '8'). The music consists of five staves of sixteenth-note exercises.

Sheet music for Clarinet, No. 8. The key signature is F major (one sharp). The time signature is common time (indicated by '8'). The music consists of five staves of sixteenth-note exercises.

Sheet music for Clarinet, No. 8. The key signature is F major (one sharp). The time signature is common time (indicated by '8'). The music consists of five staves of sixteenth-note exercises.

Sheet music for Clarinet, No. 8. The key signature is F major (one sharp). The time signature is common time (indicated by '8'). The music consists of five staves of sixteenth-note exercises.

No. 9.

Sheet music for Clarinet, No. 9. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The music consists of two staves of eighth-note exercises.

Sheet music for Clarinet, No. 9. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The music consists of two staves of eighth-note exercises.

No. 10.

Sheet music for Clarinet, No. 10. The key signature is B-flat major (two sharps). The time signature is common time (indicated by '3'). The music consists of three staves of sixteenth-note exercises.

Sheet music for Clarinet, No. 10. The key signature is B-flat major (two sharps). The time signature is common time (indicated by '3'). The music consists of three staves of sixteenth-note exercises.

No. 11.

Sheet music for Clarinet, No. 11. The key signature is B-flat major (two sharps). The time signature is common time (indicated by 'C'). The music consists of three staves of eighth-note exercises.

Sheet music for Clarinet, No. 11. The key signature is B-flat major (two sharps). The time signature is common time (indicated by 'C'). The music consists of three staves of eighth-note exercises.

Sheet music for Clarinet, No. 11. The key signature is B-flat major (two sharps). The time signature is common time (indicated by 'C'). The music consists of three staves of eighth-note exercises.

INSTRUCTIONS FOR THE CLARINET.

No. 12. 

No. 13. 

No. 14. 

No. 15. 

Dolce legato.

No. 16.

No. 17.

No. 18.

No. 19.

No. 20.

All slurred, accenting the first of each group.

No. 21.

No. 22.

TWELVE STUDIES in the Different Registers of the Instrument.

Molto legato.

No. 1.

Agitato.

No. 2.

Allegro.

No. 3.

Leggieramente.

No. 4.

Moderato.

No. 5.

The sheet music consists of 12 staves of musical notation for the clarinet. The first four staves are in common time (indicated by a 'C') and the key signature is one sharp (F#). The fifth staff begins with a dynamic 'f' and a bass clef, indicating common time and a key signature of one sharp. The subsequent seven staves continue in common time with a key signature of one sharp. The notation includes various note heads, stems, and bar lines, with some notes having stems pointing upwards and others downwards. Measures are separated by vertical bar lines, and the music is divided into measures by short horizontal lines.

Andante.

No. 6.

Maestoso.

No. 7.

1,062.

Poco Allegro.

No. 8.

Allegro.

No. 9.



INSTRUCTIONS FOR THE CLARINET.

Minuet time.

No. 10.

Allegro Moderato.

No. 11.

The sheet music consists of ten staves of musical notation for the clarinet. The first three staves are standard staff notation. Staff 4 begins with the instruction "No. 12. Andantino." and includes dynamic markings *p*, *f*, and *p*. Staff 5 features a dynamic marking *f*. Staff 6 includes dynamic markings *p* and *ff*. Staff 7 contains the instruction "rall. dim.". Staff 8 includes dynamic markings *tr* and *tr*. Staff 9 includes dynamic markings *tr* and *tr*. Staff 10 concludes with the instruction "FINE."

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