KLOSE'S

METHOD

FOR THE

CLARINET.

EDITED AND COMPILED BY

T. H. ROLLINSON.

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BAND, ORCHESTRA AND SHEET MUSIC DEPOT.

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EDITOR'S PREFACE.

In compiling this Edition, I have divested it of nothing that could be beneficial to the Student. I have erased six exercises in impracticable keys, and also the accompaniment part for a Second Clarinet. My apology for taking this liberty is, that I considered it superfluous matter, and of no practical benefit.

I assume this theory from the fact that this work is a text book for home study and practice, and therefore an accompaniment is a costly and useless appendage. I have added fifty melodies for the study of Phrasing. They are carefully selected from the works of the best composers, and I trust will be considered as a valuable addition to the work. Practically, this Edition is a complete work, and superior to the original Edition, as it contains more material.

Hoping it will meet with a favorable reception, I remain,

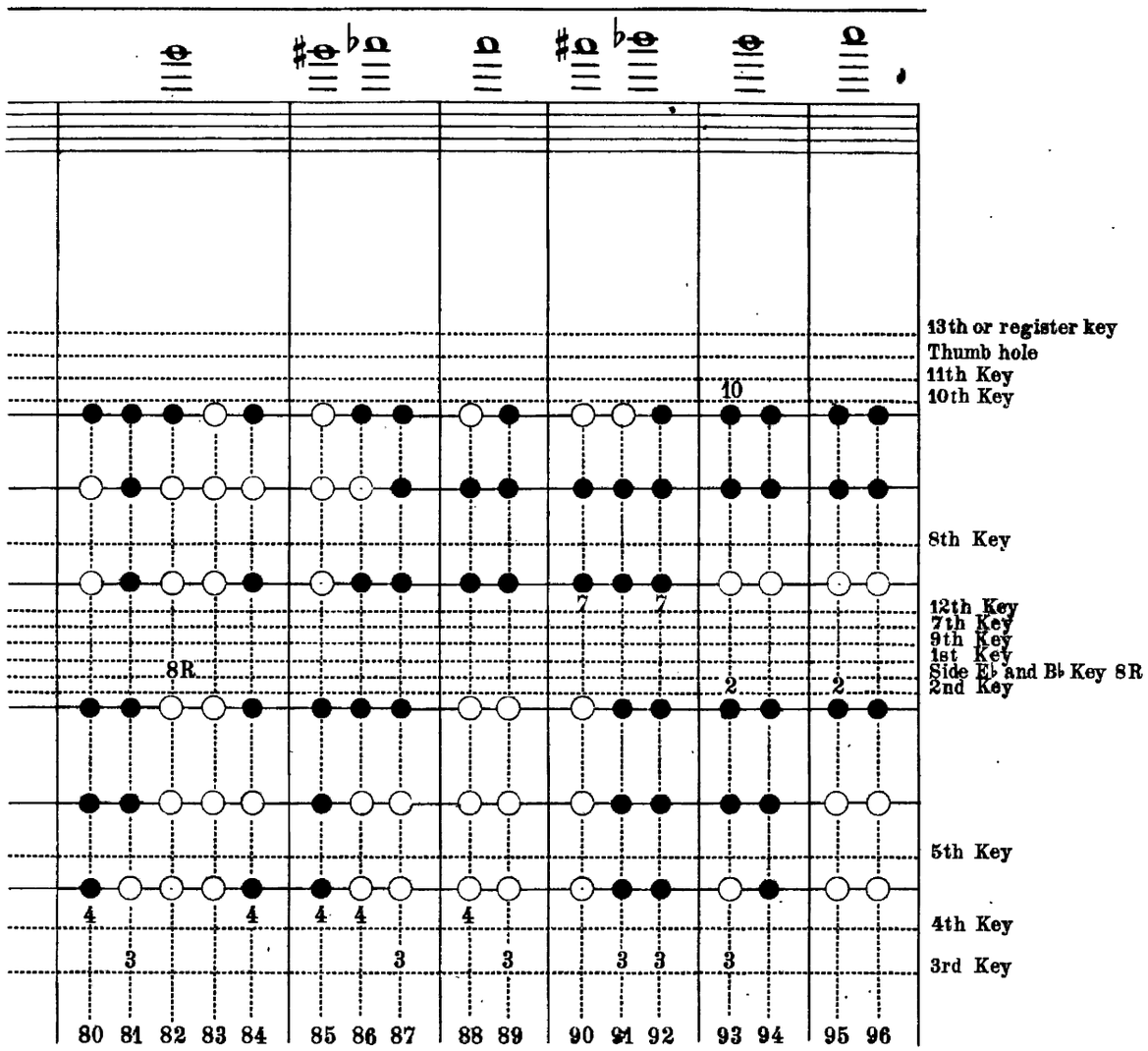
Yours Respectfully,

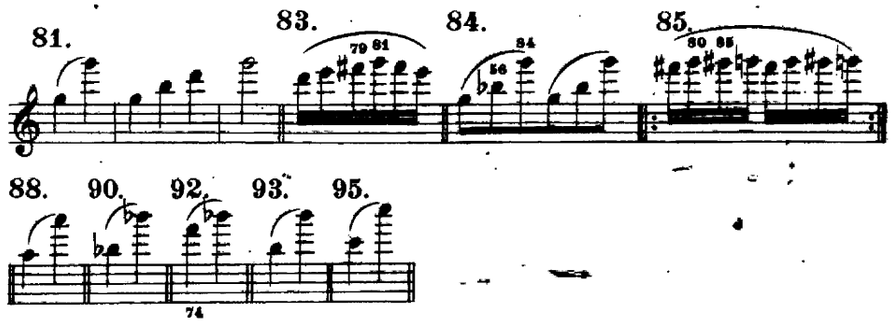
T. H. ROLLINSON.

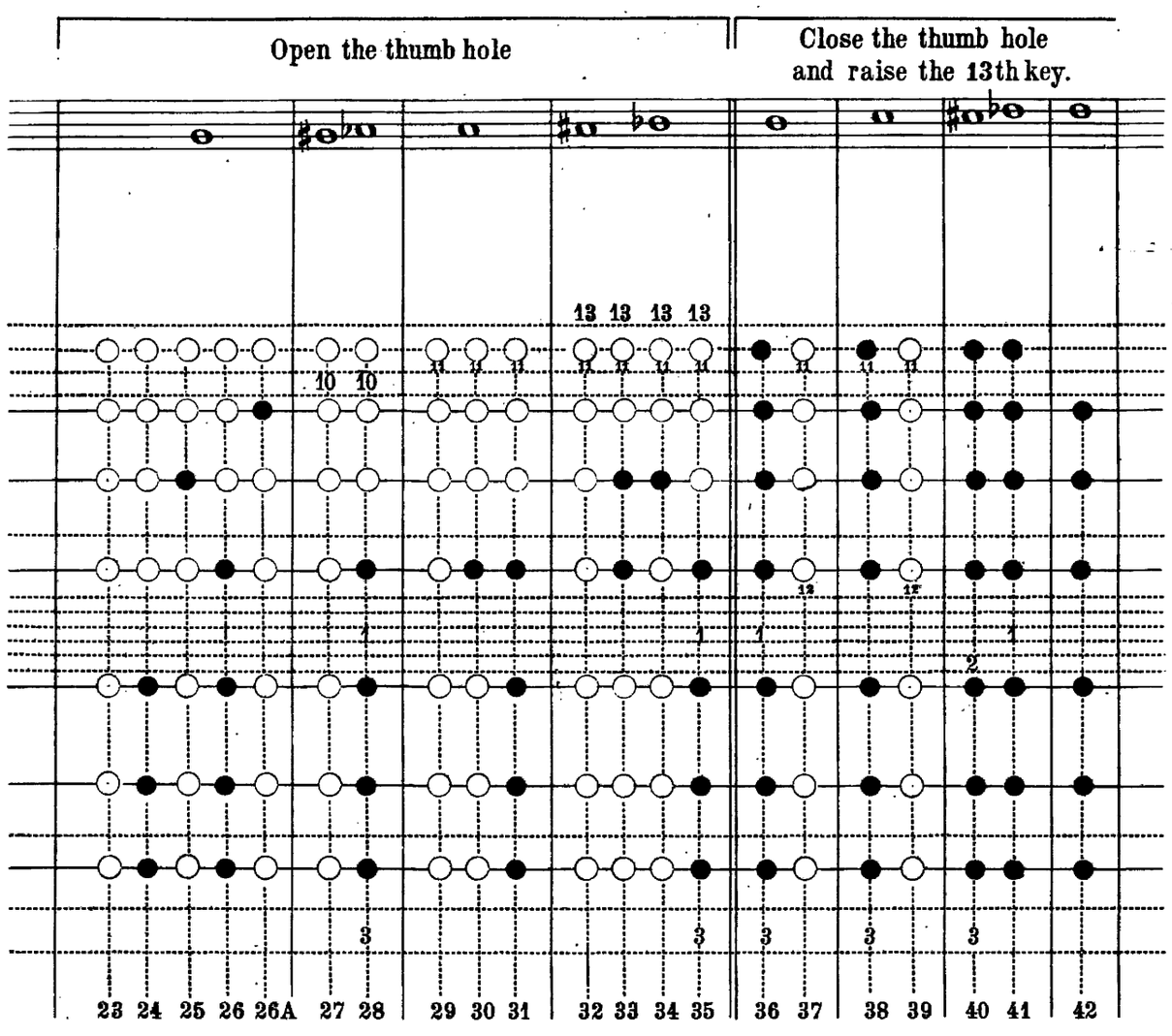
COMPLETE SCALE FOR CLARINET

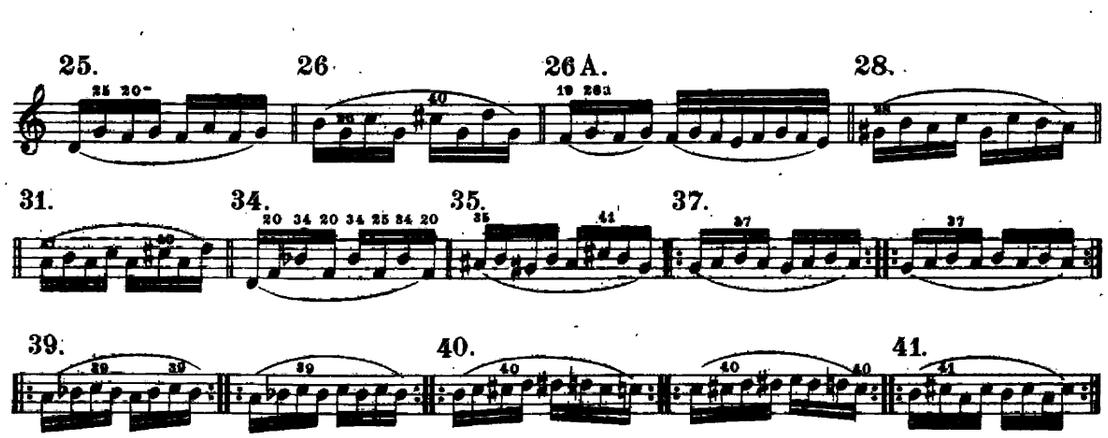
WITH 15 KEYS AND 4 RINGS

WITH EXAMPLES SHOWING THE USES OF
SIDE B♭ KEY, PATENT C♯ KEY
AND CROSS-FINGERINGS NOT IN GENERAL USE.







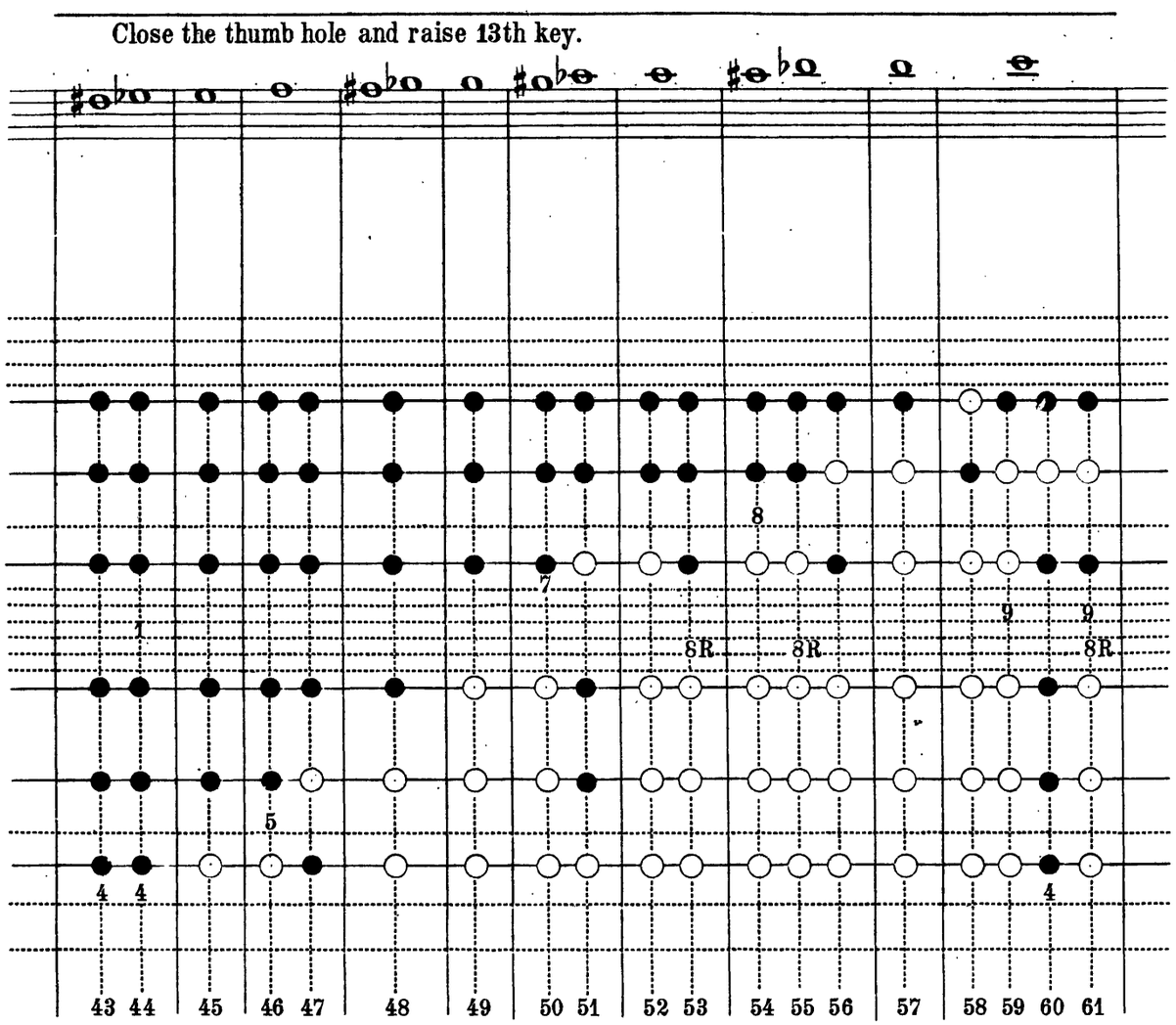


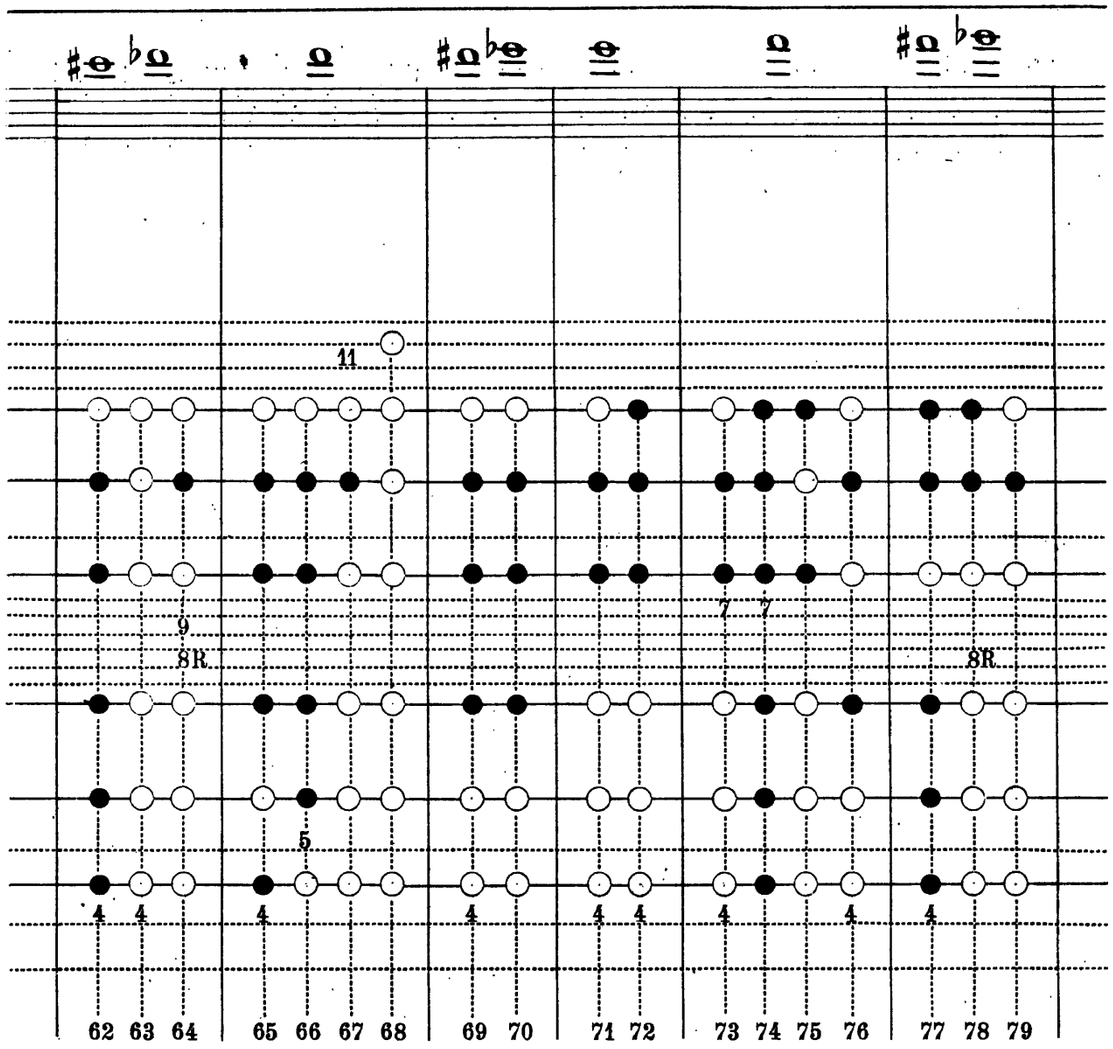
COMPLETE SCALE FOR CLARINET

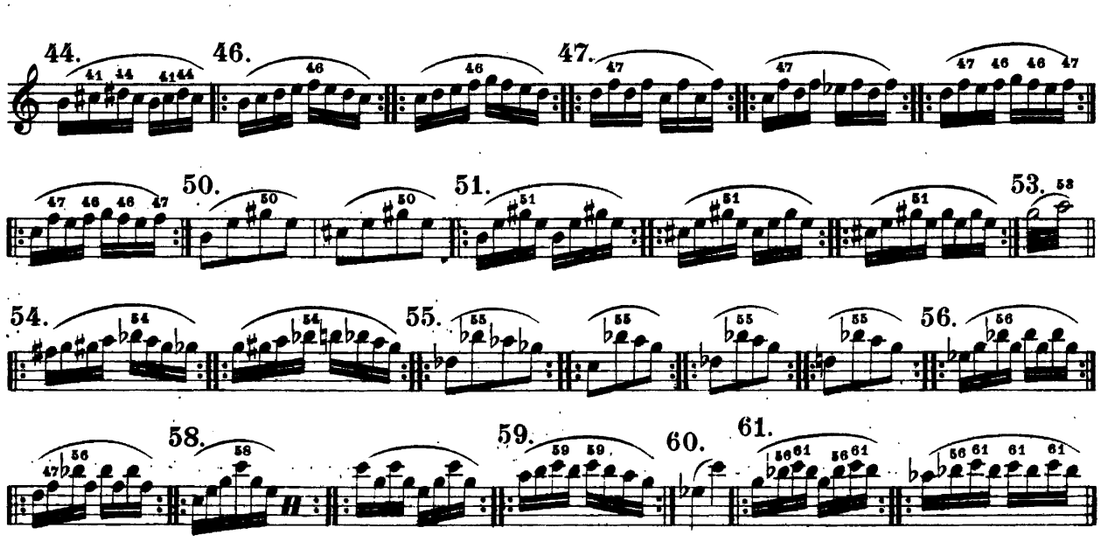
WITH 15 KEYS AND 4 RINGS

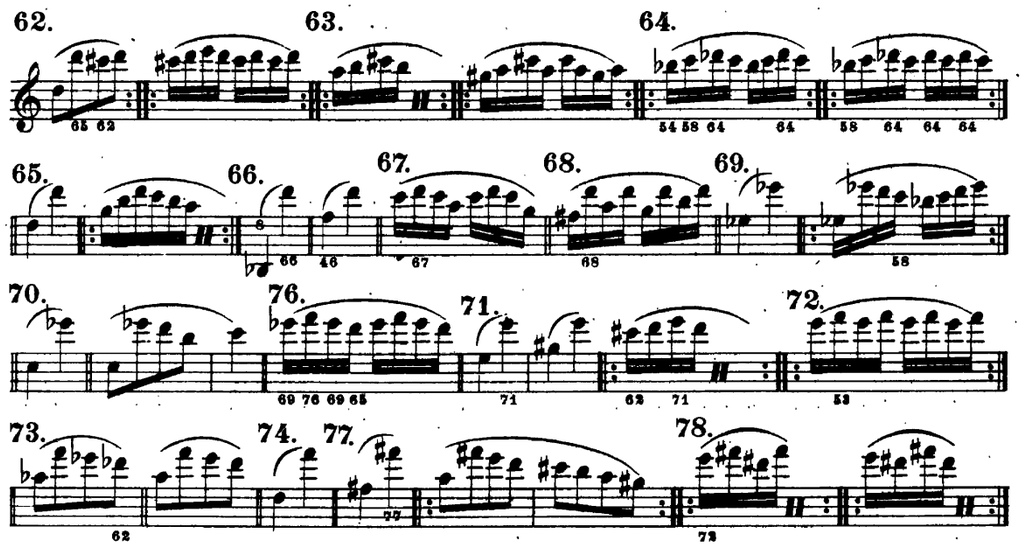
WITH EXAMPLES SHOWING THE USES OF SIDE B♭ KEY, PATENT C♯ KEY AND CROSS-FINGERINGS NOT IN GENERAL USE.

Close the thumb hole and raise 13th key.









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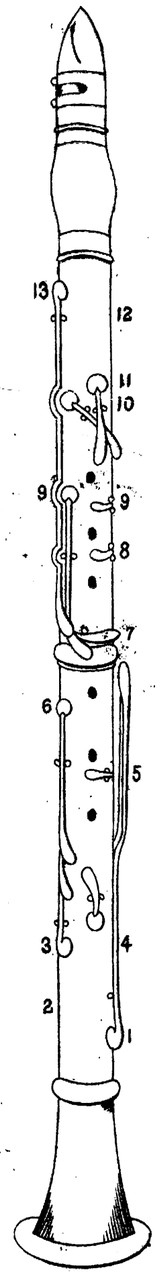
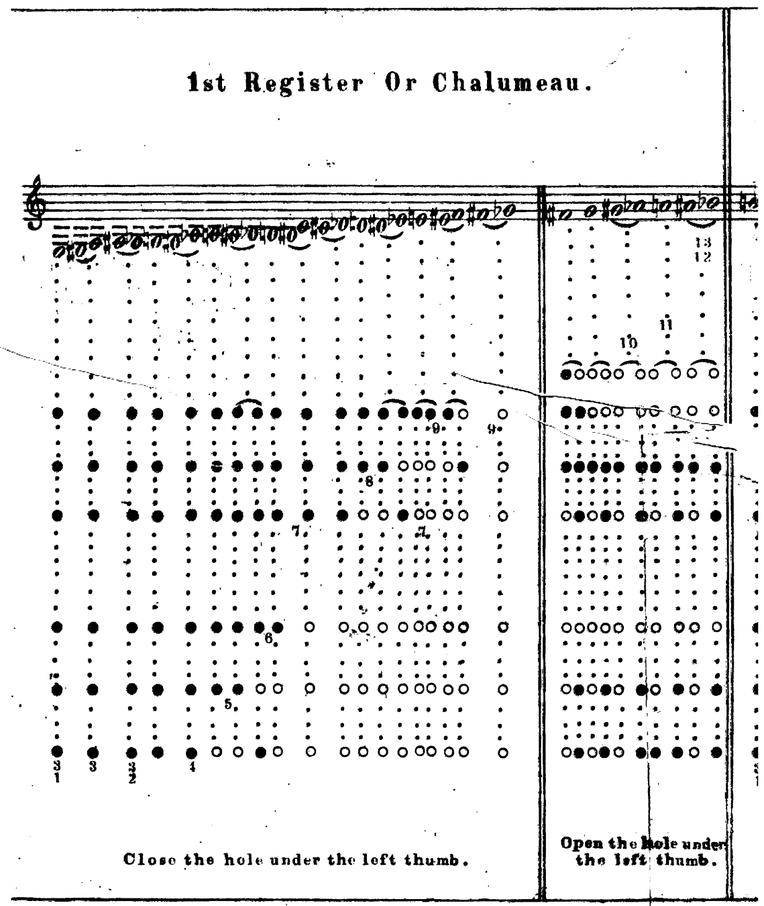
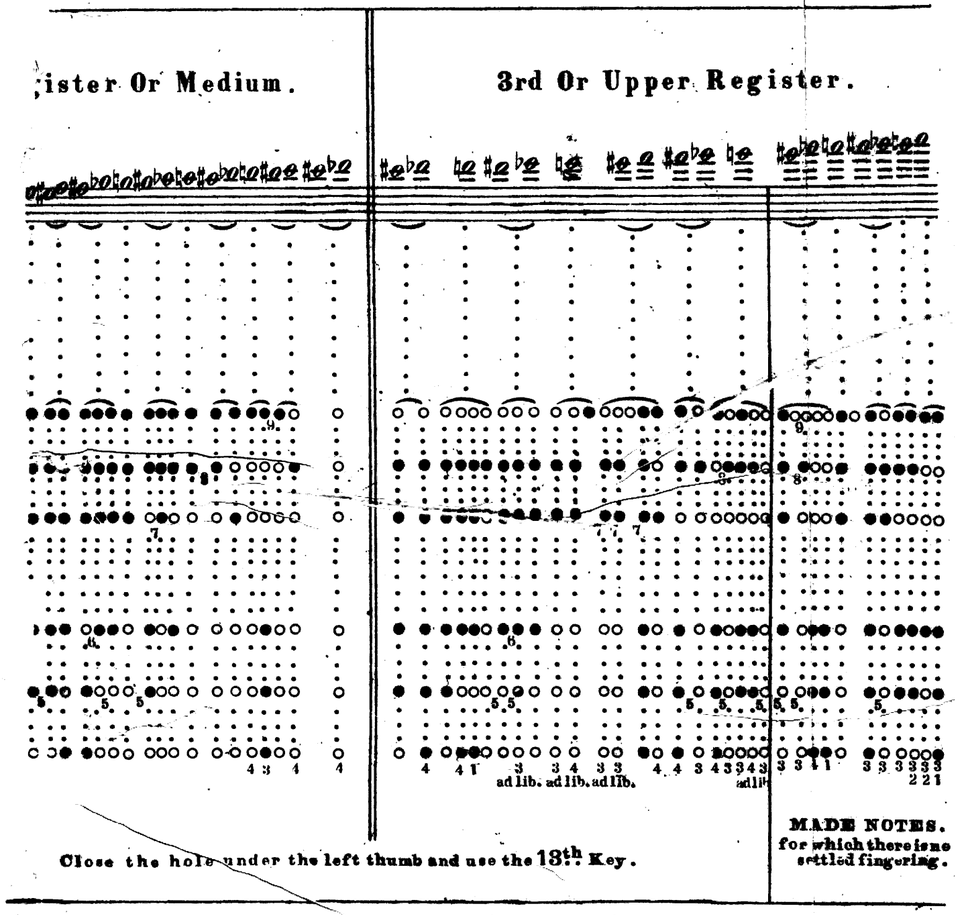
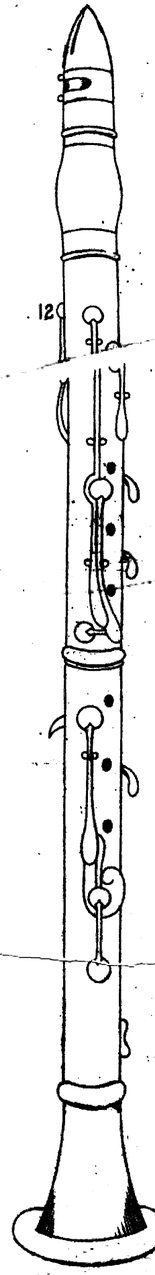
CHROMATIC SCALE THE ORDINARY CLARINET

3 KEYS.

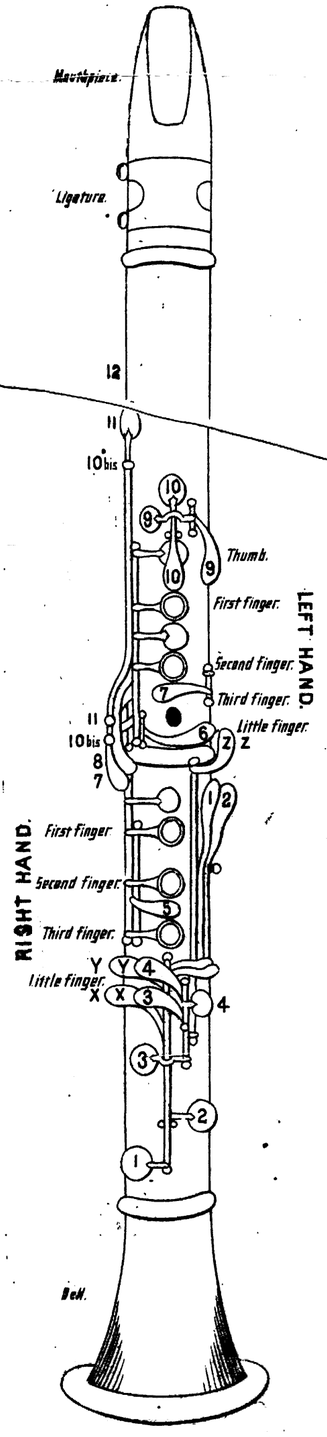



1st Register Or Chalumeau.
Close the hole under the left thumb.
Open the hole under the left thumb.


;ister Or Medium.
3rd Or Upper Register.
Close the hole under the left thumb and use the 13th Key.
MADE NOTES.
for which there is no settled fingering.



6/28/40 Paul H. Bitchey $1.50



DESCRIPTIVE TABLE FOR THE CL

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DESCRIPTION.

The Clarinet is composed of 4 pieces
The Mouthpiece and its Ligature.
The Body for the left hand.
The Body for the right hand.
The Bell.

APPLICATION OF THE FINGERING.

The black and white holes indicate the Seven Rings o which Six are on the front of the instrument and One on the bac

The black points ● denote the holes to be closed.

The white points ○ the rings or holes to be open.

The Keys are counted upwards like the lines of the each figure corresponding to a Key against which it is p and the same with those marked X.Y.Z.

The line / which separates the black or white points d the separation of the left hand from the right.

12 *Key shut*; open it makes B♭ or A♯, and is used to make the 12ths

11 *Key shut*; open it is used for the shake or trill on A♮ with the B♮, on B♭ with C, and on E♮

10 *Key shut*; open it is used for the shake or trill on G♮ with A♮, on G♯ with A♮, on A♮ with

10 bis *Key shut*; opened it also uncloses Key N° 9 and makes A♮

9 *Key shut*; open it makes G♯ or A♭

Hole open; making G♮

Hole open; making F♯ or G♭

8 *Key shut*; open, it is used for the trill on E♮ with F♯, on E♯ with F♯ (or F♮ with G♭) in chalumeau, and

Hole open; making F♮ or E♯ in the twelfths C♮ or B♯

Hole open; making E♮, with the harmonic (12th) B♮

Hole open; making D♯ or E♭, with the harmonics 12ths A♯ or B♭

7 bis *Key shut*; open it makes D♯ or E♭ with the 12ths A♯ or B♭, the Key N° 7 makes the same notes an

Hole open; making D♮, with 12th A♮

6 *Key shut*; open it makes C♯ or D♭, with the 12th G♯ or A♭ and in alt F♮, and high B♭

Hole open: making C♮, with the 12th G♮, (and their enharmonics B♯ and F𝄪) and E♮ in

Hole open; making B♮ or C♭, with the 12th F♯ or G♭, and D♯ or E♭ in alt

Hole open; making A♯ or B♭, with the 12th E♯ or F♮, and D♮ in alt

5 *Key shut*; open, it makes B♮ or C♭, with the 12th F♯ or G♭, and D♯ or E♭ in alt, it is the rep

Hole open; making A♮, with the 12th E♮, and C♯ in alt

4 *Key shut*; open, it makes G♯ or A♭, with the 12th D♯ or E♭, and in alt serves to support the inst

3 𝄽 *Key open*; making G♮ with the 12th D♮

2 Y *Key shut*; open, it makes F♯ or G♭, with the 12th C♯ or D♭ (Harmonics)

1 X *Key open*; making E♯ or F♮, and their twelfths B♯ or C♮ by opening the 12th Key (all th

Each little finger is independent of the other.
The Keys N°s 1,2,Z, and 6, are taken with the little finger of the left hand.
The Keys N°s 3,4,X, and Y, are taken with the little finger of the right hand.
The Key N° 5 is taken with the third finger of the right hand.
The Keys N°s 7,8,10bis, and 11, are taken with the first finger of the right hand.
The Key N° 7bis is taken with the third finger of the left hand.
The Keys N°s 9 and 10 are taken with the first finger of the left hand.
The Key N° 12 is taken with the thumb of the left hand, and is u

WITH RINGS ON BOTH JOINTS

RINET.

the abbreviation which represent it.

ABBREVIATION.

nstrument all open

Left hand.
Right hand.

osed it makes the

e E♮.

l.h.
r.h.
1 or X

To make the fingering more easily understood I shall abstain from using figures and letters with reference to the holes on the instrument; reserving the use of those figures and letters for their corresponding Keys.

Left hand
Right hand
3
Y

ith B♮

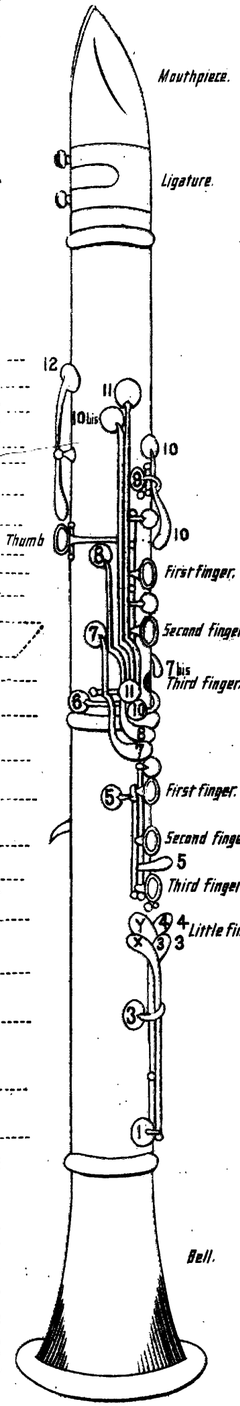
with C♯, C♮ with D♭

n of the second finger hole

first finger hole

ilitate the bringing out of the high notes

alled *Harmonics*)



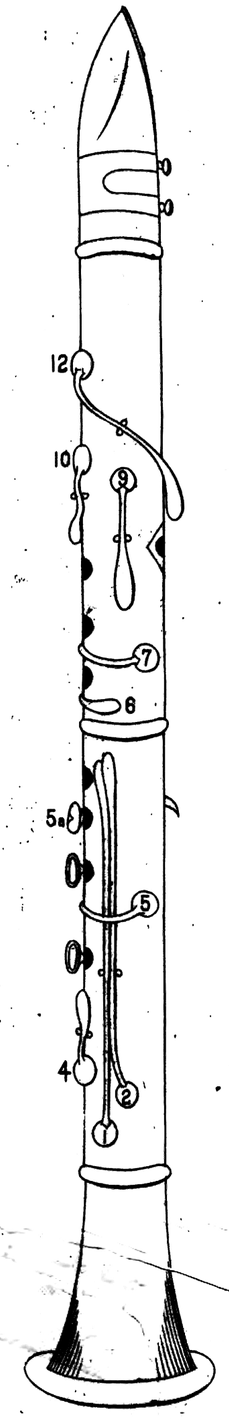
larinet with rings on both joints is pierced with 24 holes, of which 12 are open be shut with 9 fingers) and 12 are closed or stopped by Keys.

DIFFERENCE IN THE CLARINET WITH 14 KEYS.

larinet with 14 Keys is pierced with 21 holes, of which 9 are open naturally (to be shut rs) and 12 are closed or stopped by Keys; the difference is therefore 3 extra holes in the th rings, which does away with the 3 forks or cross fingerings for B♭, E♭ and F♮ and he tone of those notes. These three forked notes are the only fingering which have ed. These notes are now fingered with greater facility; the others remain as they ordinary Clarinet.

DESCRIPTIVE TABLE FOR THE CLARINET WITH RINGS ON THE LOWER JOINT ONLY

THE ALBERT CLARINET.



DESCRIPTION.

The Clarinet consists of four pieces.
1. The mouthpiece and its ligature.
2. The Joint or Body for the Left hand.
3. The Joint or Body for the Right hand.
4. The Bell.

APPLICATION OF THE FINGERING.

The black and white spots ● ○ refer to the six holes in the front of the instrument, and which are governed by the first, second, and third fingers of each hand. The black spot ● denotes that the hole is to be closed, the white spot ○ denotes that the hole is to be open. The marks ◆ ◇ refer in like manner to the hole at the back of the instrument, and which is governed by the thumb of the left hand.

The Keys are counted upwards, like the lines of the stave; each figure corresponding to a Key against which it is placed.

The line / across the finger-spots denotes the separation of the two hands.

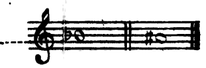
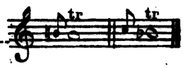
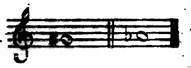
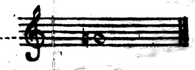
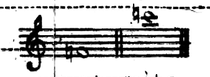
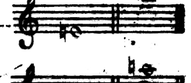
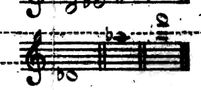
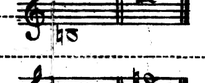
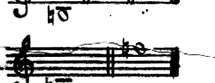
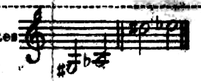
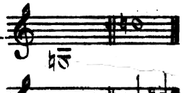
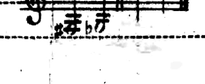
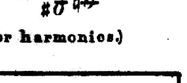
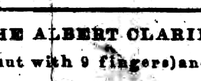
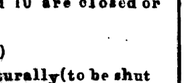
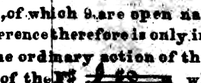
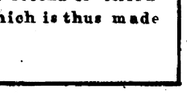
The instrument all open makes G♮

All closed it makes the lowest note E♮

ABBREVIATION.

To make the fingering more easily understood numbers are not used with reference to the holes on the instrument and the fingers which govern them.

Figures are only used to denote the Keys to be pressed.

12	*Key shut*; open (with Key 10 open) it makes B♭ or A♯. Above this note Key 12 is always open	
11	*Key shut*; open, it is used for the shake or trill on A♮ with B♮, and on B♭ with C	
10	*Key shut*; opened it makes A♮	
9	*Key shut*; open, it makes G♯ or A♭	
	Hole open; making G♮ (with Key 8 shut)	
	Hole open; making F♯ or G♭ (with Key 8 open)	
8	*Key shut*; open, it makes F♮ or E♯, with the harmonics (12th) C♮ or B♯	
	Hole open; making E♮, with the harmonic (12th) B♮	
7	*Key shut*; open, it makes D♯ or E♭, with the harmonics (12th) A♯ or B♭	
	Hole open; making D♮, with the harmonic (12th) A♮	
6	*Key shut*; open, it makes C♯ or D♭, with the harmonics (12th) G♯ or A♭, and F♮ in upper register	
	Hole open; making C♮, with the harmonic (12th) G♮	
5a	*Hole open*; covered by Key 5a which is closed by dropping the 2nd or 3rd finger Right hand: used in making B♮ and F♯ (12th)	
	Hole open; making B♮ with the harmonic (12th) F♯, and D♯ or E♭ in alt (3rd register)	
5	*Key shut*; open, it makes B♭ with the harmonic (12th) F♮	
	Hole open; making A♮ with the harmonic (12th) E♮	
4	*Key shut*; open, it makes G♯ or A♭, with the harmonic (12th) D♯ or E♭ and in the upper or 3rd register serves to support the instrument and to facilitate the bringing out of the high notes	
3	*Key open*; making G♮ with the harmonic (12th) D♮	
2	*Key shut*; open, it makes F♯ or G♭, and by opening the 12th Key, the harmonics or 12th C♯ or D♭	
1	*Key open*; making E♯ or F♮ and their harmonics or 12ths B♯ or C♮ by opening the 12th Key (the twelfths are all called *Harmonics*)	

OBSERVE:-There are 13 Keys on the Albert Clarinet the auxiliary one being No. 5a. This allows of the uppermost Key being No. 12-conveniently so called as making all the twelfths (or harmonics.)

Note-The Keys Nos. 1. 2. and 6 are taken with the little finger of the left hand.
The Keys Nos. 3 and 4 are taken with the little finger of the right hand.
The Key No. 5 is taken with the 3rd finger of the right hand.
The Key 5a is over an open hole between the first and second fingers of the right hand-this Key is attached to the rings under the second and third fingers of the right hand, and closes on the dropping of either of those fingers.
The Keys Nos. 8 and 11 are taken with the first finger of the right hand.
The Key No. 7 is taken with the third finger of the left hand.
The Key No. 9 is taken with the second finger of the left hand.
The Key No. 10 is taken with the first finger of the left hand.
The Key No. 12 is taken with the thumb of the left hand, and is used for making the twelfths (or harmonics.)

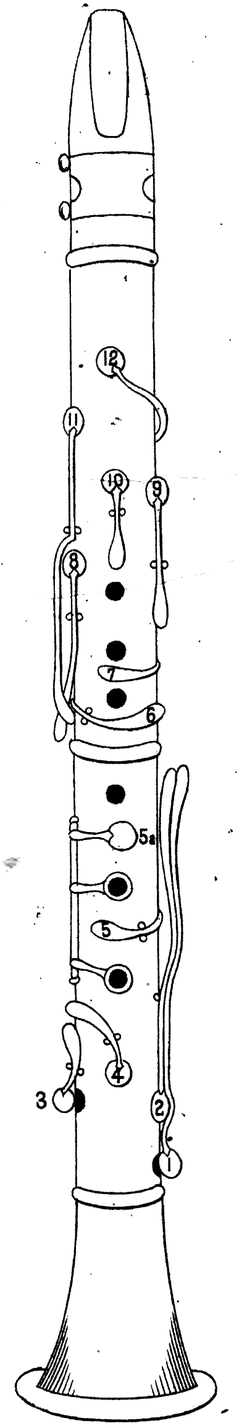
The Clarinet with rings on the lower joint only, THE ALBERT CLARINET, is pierced with 20 holes, of which 10 are open naturally (to be shut with 9 fingers) and 10 are closed or stopped by Keys.

DIFFERENCE IN THE ORDINARY CLARINET (WITHOUT RINGS.)

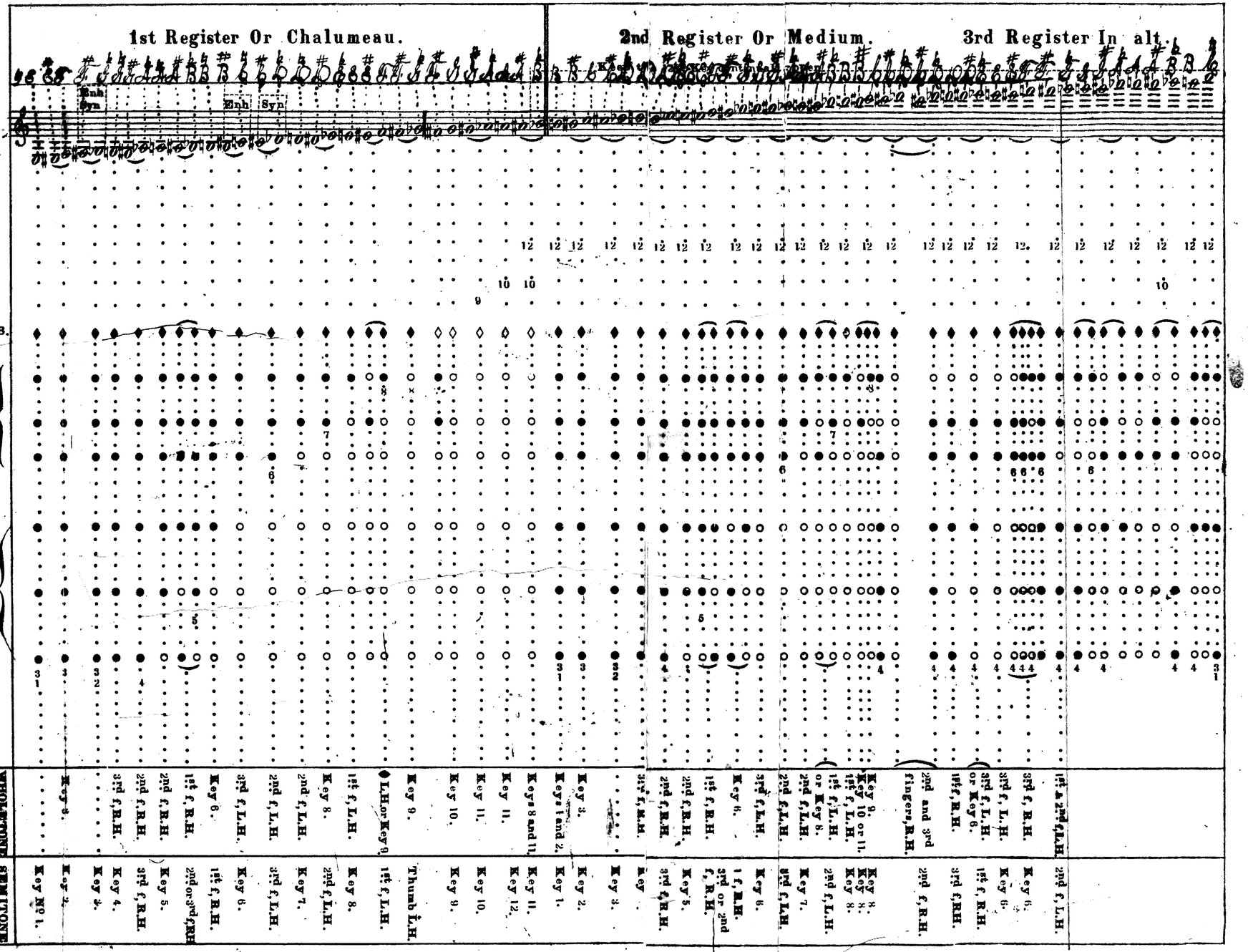
The ordinary Clarinet is also pierced with 20 holes, of which 9 are open naturally (to be shut with 9 fingers) and 11 *are closed or stopped by Keys*-the difference therefore is only in one hole, covered by Key No. 5a on the Albert Clarinet, and this being stopped by the ordinary action of the second or third finger of the right hand greatly facilitates the production of the F♯ which is thus made with one finger instead of two, as in the ordinary Clarinet.

CHROMATIC SCALE FOR THE CLARINET WITH RINGS ON THE LOWER JOINT.

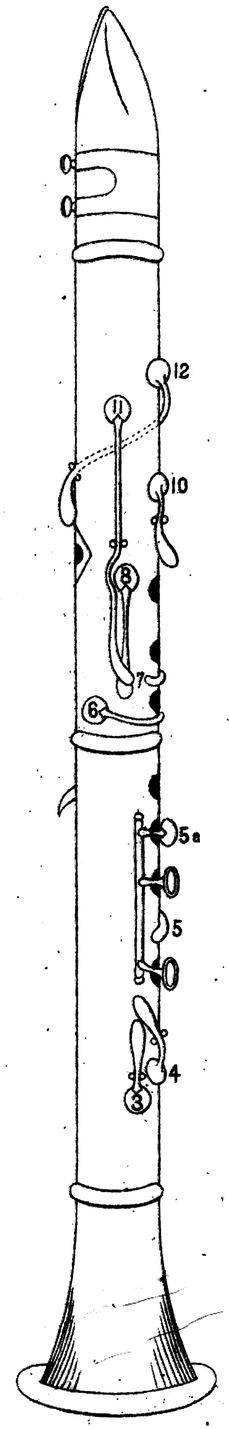
THE ALBERT CLARINET.



NOTE: Enharmonic or Synonyme means the same sound under a different name Ex: A♯ = B♭; C♯ = D♭; B♯ = C♮ etc: etc:



WHOLE TONE (or MAJOR) SHAKE.	SEMITONE (or MINOR) SHAKES.
Key 8.	Key 2.
Key 8.	Key No 1.
Key 3.	
Key 2.	
Keys 1 and 2,	Key 1.
Keys 8 and 11,	Key 11.
Key 11.	Key 12.
Key 11.	Key 10.
Key 10.	Key 9.
Key 9.	Thumb L.H.
♦ L.H. or Key 9.	1st f, L.H.
1st f, L.H.	Key 8.
Key 8.	2nd f, L.H.
2nd f, L.H.	Key 7.
2nd f, L.H.	3rd f, L.H.
3rd f, L.H.	Key 6.
Key 6.	1st f, R.H.
1st f, R.H.	2nd or 3rd f, R.H.
2nd or 3rd f, R.H.	Key 5.
2nd f, R.H.	3rd f, R.H.
3rd f, R.H.	Key 4.
2nd f, R.H.	Key 3.
3rd f, R.H.	Key 2.
Key 4.	Key 1.
Key 5.	
1st f, R.H.	
2nd or 3rd f, R.H.	
1st f, R.H.	
Key 6.	
2nd f, R.H.	
3rd f, R.H.	
Key 7.	
1st & 2nd f, L.H.	
2nd f, L.H.	
Key 6.	
3rd f, R.H.	
Key 6.	
3rd f, L.H.	
1st f, R.H.	
or Key 6.	
3rd f, R.H.	
2nd f, R.H.	
Key 8.	
Key 10 or 11.	
1st f, L.H.	
or Key 8.	
2nd f, L.H.	
Key 7.	
3rd f, L.H.	
Key 6.	
1 f, R.H.	
3rd or 2nd f, R.H.	
Key 5.	
3rd f, R.H.	
Key 4.	
Key 3.	
Key 2.	
Key 1.	
Key 11.	
Key 12.	
Key 10.	
Key 9.	
Thumb L.H.	
1st f, L.H.	
Key 8.	
2nd f, L.H.	
Key 7.	
3rd f, L.H.	
Key 6.	
1st f, R.H.	
2nd or 3rd f, R.H.	
Key 5.	
3rd f, R.H.	
Key 4.	
Key 3.	
Key 2.	
Key No 1.	

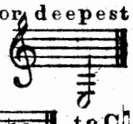
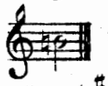
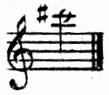


METHOD FOR THE CLARINET

OF THE QUALITIES AND COMPASS OF THE CLARINET.

The compass of the Clarinet is nearly four octaves extending from the low E up to C in altissimo In the last chords of the high register it loses considerably; the notes are screeching, disagreeable to the ear and nearly always defective; those who apply themselves too much to the practice of those notes never possess a good tone in the low register chalumeau.

I advise, then, no passing above the high G the reasonable limit of the instrument.

The Clarinet is divided into 3 registers; the 1st or deepest register, called chalumeau, extends from the low E♭  to B♮ the 2nd register Medium, from B♭  to C♯ and the 3rd register, in alt, commences at C♯  and ascends to the high C♯

POSITION OF THE PLAYER HIS HANDS AND FINGERS.

It is essential in playing the Clarinet to place yourself in a convenient and easy position. The body should be upright, with its weight upon the left leg, the right leg being a little in advance. The chest well expanded facilitates the play of the lungs, and allows the performer to bring out sounds both long and well sustained. The arms should fall naturally along the body.

The hands must be held without contraction or rigidity upon the Clarinet; the fingers a little bent must follow the perpendicular of the instrument and fall rather than strike upon the holes.

It is upon the thumb of the right hand that the weight of the Instrument should principally rest. This thumb placed under a hook supports the Clarinet and prevents it from shifting.

The left hand occupies the upper part of the instrument.

The 1st 2nd and 3rd fingers are placed upon the two rings and the hole in the front, while the thumb is used for closing the hole at the back and opening the 12th key. The little finger is extended to touch easily the keys Nos 1, 2, Z and 6.

The right hand occupies the lower part of the instrument.

The 1st 2nd and 3rd fingers stop the holes placed under the three rings, the little finger must be always extended so as to touch easily the keys Nos 3, 4, X and Y.

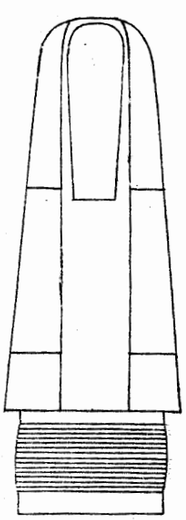
OF THE MOUTHPIECE AND THE REED.

The mouthpiece as is evident from its name is that part of the Clarinet which is placed in the mouth for the purpose of playing the instrument.

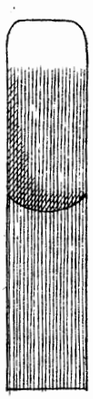
The Reed is a slip of cane attached to the mouthpiece, which is made to vibrate with the tongue, and produces the sound.

The part of the mouthpiece upon which the Reed is placed is called the lay; it is formed of a smooth surface which, at the distance of a line and a half from the ligature, rounds off slightly to the top, so that the end of the reed leaves an opening of about the twentyfifth part of an inch.

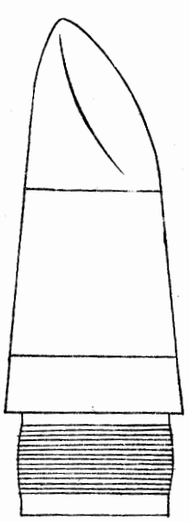
It is absolutely necessary to procure a good mouthpiece and, above all, good reeds. It is with an excellent reed and by its perfectly correct placing upon the lay of the mouthpiece, that one obtains that fine quality of tone which every artist, desirous of pleasing his audience, ought to envy and seek after.



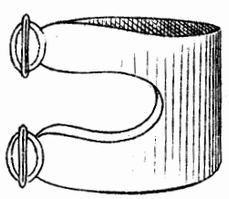
Mouthpiece front view without reed or ligature.



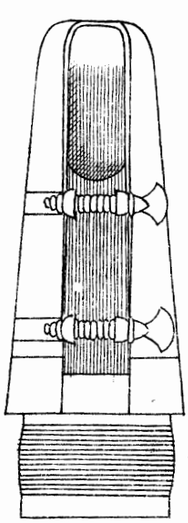
Reed front view.



Mouthpiece side view.

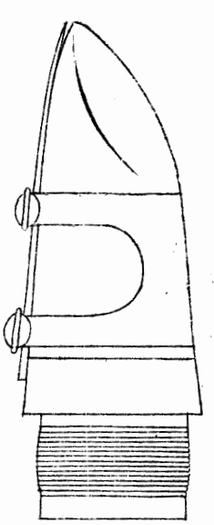


Ligature for fastening the reed to the mouthpiece.



Mouthpiece front view with reed and ligature.

Reed side view.



Mouthpiece side view with reed and ligature.

OF THE ADVANTAGE OF PLAYING WITH THE REED UNDERNEATH.

The three following advantages result from playing with the reed below.

1. A much softer and more agreeable tone is obtained.

2. The tongue being naturally placed under the reed, possesses a much greater facility of articulation.

3. This manner of playing appears more graceful, gives greater powers of execution, and is much less fatiguing.

POSITION OF THE MOUTHPIECE IN THE MOUTH.

Insert nearly half the mouthpiece into the mouth the reed being underneath. The lower lip is a little drawn in so as to cover the teeth: the upper lip must be slightly pressed downwards to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips, the air cannot escape by the sides of the mouth; the reed can then act freely and perform its vibrations with all desirable facility: if on the contrary the mouthpiece is too tightly compressed in the mouth the reed has no longer any play, the lips become tired, and we only obtain a poor and snuffling tone.

OF THE EMBOUCHURE.

The embouchure is the interpreter of our sensations and of our musical ideas. A good embouchure is therefore indispensable, and all our labours must tend to this result.

To attain this end we must possess the two constitutive elements of the finest embouchure, which are: delicacy of tone and lightness of tongue.

OF SOUND AND THE MANNER OF PRODUCING IT.

The sound of the Clarinet is produced by the tongue which sends the air into the instrument and at the same time causes the reed to vibrate. To produce the sound we must take in a sufficient quantity of air and force it into the instrument by a short strok of the tongue.

Once the sound is produced we must sustain it and guide it more by increasing than diminishing it. We discern in the sound, quality, sonorousness or tone, and degree of force.

The finest tone is that which combines sweetness with brightness, and as the Clarinet possesses this precious advantage we must preserve it by applying ourselves closely, from the commencement, to the production of sounds both full and soft, giving them at the same time both force and roundness.

To obtain a quality of tone perfectly equal over the whole extent of the instrument; to be able to modify it according to the requirements of the "morceau" or the caprice of the performer; to lead it from piano to forte or from forte to piano always preserving its pure and full tone; that is the end we must strive to attain.

The practice of the slurred scales and the sustained notes will lead to these results.

The student of the Albert Clarinet is recommended to study with attention the following 14 pages. With the aid of the previous tables he will readily perceive and appreciate the few differences between his Instrument and that on the Boehm principle.

EXPLANATION of the Chromatic Table, of the knowledge of the Keys, of the fingerings, and the manifest advantages of the Bœhm Clarinet.

To make the fingering of each note more easily understood, I shall use the signs ordinarily employed in Tables of Scales.

The six holes or rings on the front of the instrument, will be stopped or closed by the fingers of each hand corresponding with their position.

The mark ○ indicates the holes which must be opened.

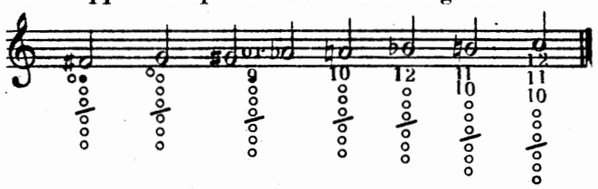
The black spot ● the holes which must be closed.

The short line across / which separates the black or white points, denotes the separation of the two hands.

The figures denote the Keys.

The letters the double Keys.

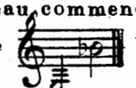
The hole or ring placed at the back of the instrument must be closed by the thumb of the left hand. This hole must always be stopped except for the following notes.

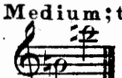


The 12th Key will no longer be indicated beyond the B♭.

As this Key is always open in the second register of the Clarinet, it is sufficient to explain it here once for all.

In seeking a fingering we shall only have to attend to the six principal holes or rings, the numbers and the Keys, recollecting that the 12th Key must be shut or open according to the position of the note in the scale.

The Clarinet is divided into three registers; the first, called Chalumeau, commences at the low E and ends at the B♭ in the stave  beyond this B♭ the Key N° 12 remains constantly open and indicates the second register, or Medium; this register commences at B♮ and ends at C♮



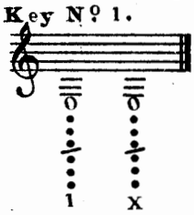
beyond this last note the first finger of the left hand remains always open for the third register, or notes in alt.

The Keys are counted upwards like the stave: the letters are taken in the same order X for 1, Y for 2, Z for 3.

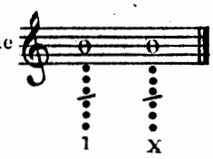
It will be observed in the four Keys which are at the place of each little finger, that the Keys X, Y and Z are only the repetition of the Keys N°s 1, 2 and 3; so as not to confuse the fingerings, I have marked them with those letters. The employment of these double Keys is of great utility in facilitating the scales, intervals and cadences which in this part of the instrument were not to be made or only with the greatest difficulty; we shall be convinced of this by the passages, arpeggios etc; which are found in this Method.

KEY N° 1 and X (*Key open*)

All the holes or rings at the front and back of the instrument being stopped, and the thumb of the right hand being placed under the hook by which the instrument is supported, you shut with the little finger of the left hand the Key N° 1 and thus get the low E; (you can dispense with the use of the little finger of the right hand upon the Key N° 3) This note can equally be produced by placing the little finger of the right hand upon the Key X placed under the Key N° 3, it being understood that in this case the little finger of the left hand need not be placed on Key N° 1.



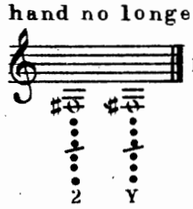
By opening Key N° 12 you get the 12th of the preceding note, viz B♮.



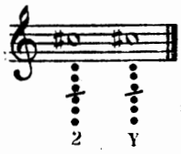
This Key is used for trilling on the E with F♮ and in the 12th the B♮ with C♮.

KEY N° 2 and Y (*Key shut*)

The holes (or rings) being stopped, by placing the little finger of the left hand on Key N° 2, you obtain the low F♯ (no necessity for touching Key N° 3 with the little finger of the right hand) The F♯ is equally produced by placing the little finger of the right hand upon the Key Y placed beneath Key N° 4 (the little finger of the left hand no longer required upon Key N° 2.)



By opening Key N° 12 you get C♯

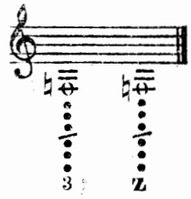


This Key serves to trill F♯ with G♮ and in the 12th C♯ with D♮.

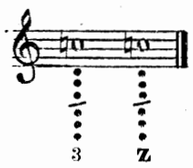
NOTE - To shake on E♮ with F♯ you must press the little finger of the left hand upon Key N° 1, and trill with the little finger of the right hand upon the Key Y; or press Key X with the little finger of the right hand and trill with the little finger of the left hand upon the Key N° 2.

KEY N° 3 and Z (*Key open*)

The holes or rings being stopped, you will press the little finger of the right hand upon Key N° 3 and make the low F♮; this note is equally made by pressing the little finger of the left hand upon the Key (or Spatula) Z; in the latter fingering the little finger of the right hand need not remain upon Key N° 3.



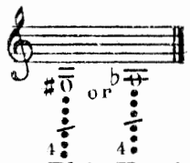
By opening the 12th Key you get C♮.



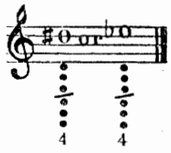
This Key is used to trill F♮ with G♮, and in the 12th C♮ with D♮.

KEY No. 4 (*Closed*)

The holes (or rings) being stopped, press the little finger of the right hand upon Key No. 4, and you will have low G♯ or A♭. This Key serves to sustain the instrument when you play in the 3rd register (in alt)



By opening the 12th Key you get D♯ or E♭.

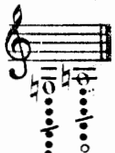


This Key is used to trill F♯ with G♯, and G♮ with A♭, and in the 12th C♯ with D♯, and D♮ with E♭.

NOTE. To shake on C♯ with D♯, or D♭ with E♭ you must place the little finger of the left hand on Key No. 2 and trill with the little finger of the right hand upon Key No. 4.

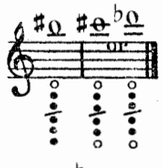
RIGHT HAND 3rd finger (*open hole*)

The holes on the instrument being stopped, you have the low G♮, and raising the 3rd finger you get the low A♮.



By opening the 12th Key you get D♯ and E♮.

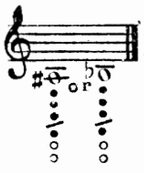
By raising the first finger of the left hand you obtain B♯, and C♯ or D♭.



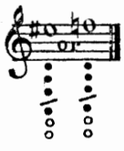
You trill with this finger the G♮ and A♮, G♯ and A♮, In the 12th D♮ with E♮, D♯ with E♮, and in alt B♯ with C♯, or C♮ with D♭.

RIGHT HAND 2nd or Middle finger (*open hole*)

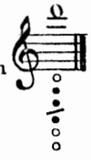
The holes above being stopped, and the 2nd (or middle) finger raised you obtain the low A♯ or B♭.



By opening the 12th Key you get E♯ or F♮.



Raising the first finger of the left hand you obtain D♮ in alt.



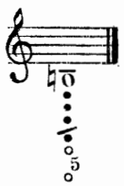
You trill with this finger A♮ with A♯ (or B♭.)

In the 12th E♮ with E♯ (or F♮.)

And in alt C♯ with D♮.

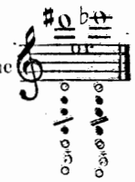
KEY No. 5 (*Closed*)

This Key is taken with the third finger of the right hand and gives the low B♮.



Opening the 12th Key you get F♯.

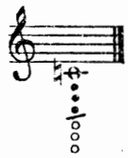
and raising the first finger of the left hand you get D♯ or E♭.



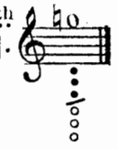
This Key serves to trill A♯ with B♮, in the 12th E♯ with F♯ and in alt D♮ with D♯ (or E♭.)

RIGHT HAND 1st finger or Index (*open hole*)

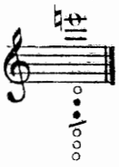
The holes above being stopped and the first finger or index raised, you obtain low C♮.



Opening the 12th Key you get the G♮.



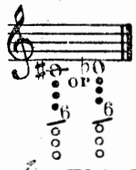
and raising the first finger of the left hand you get E♮.



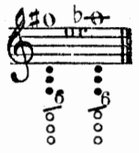
You trill with this finger B♭ with C♮, in the 12th F♮ with G♮, and in alt D♮ with E♮.

KEY No. 6 (*Closed*)

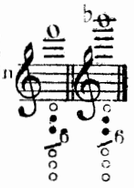
This Key is taken with the little finger of the left hand and gives the low C♯ or D♭.



By opening the 12th Key you get G♯ or A♭.



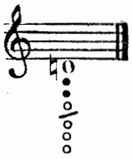
and by raising the first finger of the left hand you obtain the F♮ in alt, and by pinching the lips you get the top B♭.



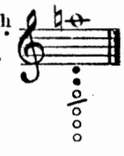
This Key serves to trill C♮ with C♯ (or D♭;) in the 12th G♮ with G♯ (or A♭) in alt E♮ with F♮, and the high A♮ with B♭.

LEFT HAND 3rd finger (*open hole*)

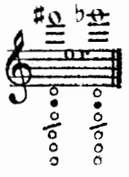
The holes above being stopped, the 3rd finger of the left hand raised will give the low D♮.



By opening the 12th Key you obtain A♮.



By raising the 1st finger of the left hand you get F♯ or G♭.

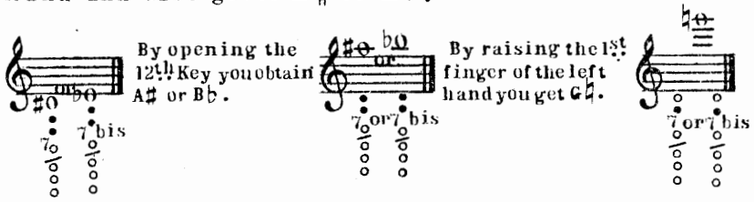


You trill with this finger C♮ with D♮, C♯ with D♯; in the 12th G♮ with A♮, G♯ with A♯; and in alt E♮ with F♯.

KEY N°. 7 and 7 bis (*Closed*)

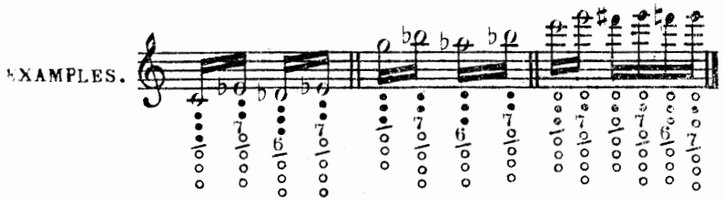
The Key N°. 7 is taken with the first finger of the Right hand and gives D♯ or E♭.

N°. 7 bis is taken with the third finger of the left hand and also gives D♯ or E♭.



These Keys serve to trill D♮ with D♯ or E♭ in the 12th A♮ with A♯ (or B♭) and in alt F♯ with G♯.

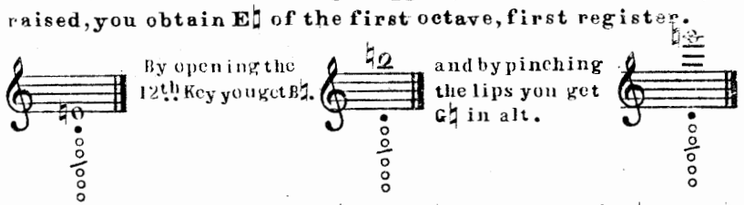
The following are some instances in which the Key N°. 7 is indispensable for accuracy and facility of fingering.



The Key N°. 7 bis is used in the same manner as upon the Clarinet with 13 Keys.

LEFT HAND 2nd or Middle finger (*open hole*)

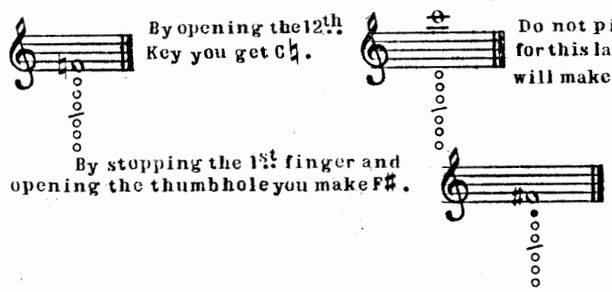
The holes above being stopped, and the second finger raised, you obtain E♮ of the first octave, first register.



With this finger you trill D♮ with E♮ and in the 12th A♮ with B♮.

LEFT HAND 1st finger or Index (*open hole*)

The thumb-hole at the back of the instrument being stopped, you get F♮ of the 1st octave 1st register.

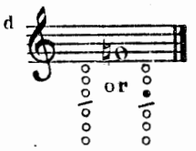


With this finger you trill E♮ with F♮; F♯ with G; and in the 12th B♮ with C♮.

This hole serves to produce the sounds of the 3rd Register or in alt.

LEFT HAND Thumb (*open hole*)

The thumb being raised you obtain G♮.



With this thumb you trill F♮ with G♮.

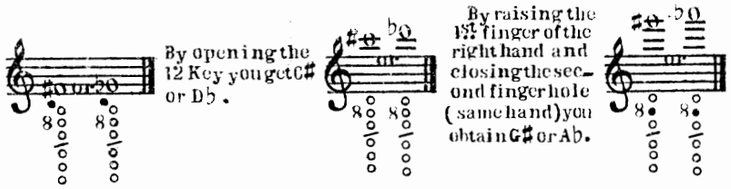
To facilitate the holding of the instrument you may close the hole of the left hand third finger. This will not injure the accuracy of the other notes.

NOTE. The thumb-hole will not be marked in the tables; you will know that above F♯ it is always open as far as B♭; with the exception however of the F♯ taken with the 8th Key, and the shake of F♮ with G♮, which is trilled with the 9th Key. In these two cases the thumb-hole must be stopped.

KEY N°. 8 (*Closed*)

This Key is taken with the first finger of the right hand and makes F♯ or G♭; it is used principally for trilling.

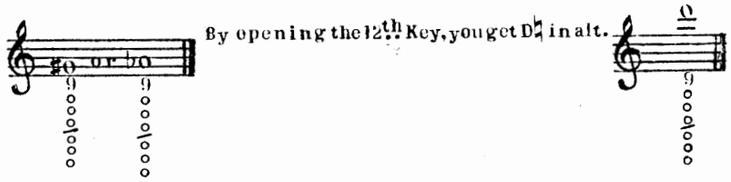
NOTE. The thumb-hole must be always stopped when this Key is used.



This Key is used to trill E♭ with F♮, E♮ with F♯, E♯ with F♯, or F♮ with G♭; in the 12th B♭ with C♮, B♮ with C♯, B♯ with C♯, or C♮ with D♭; and in alt F♯ with G♯.

KEY N°. 9 (*Closed*)

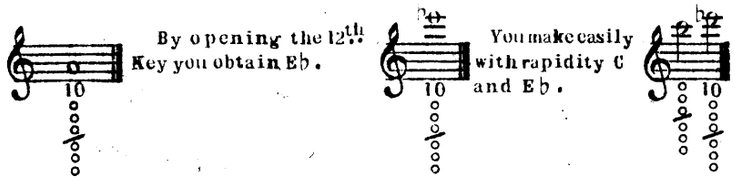
This Key is taken with the 3rd phalanx (joint) of the first finger of the left hand, and makes G♯ or A♭.



This Key serves to trill F♮ with G♮, F♯ with G♯, and G♮ with A♭; in the 12th it is only used to trill C♮ with D♮.

KEY N°. 10 (*Closed*)

This Key is taken with the first finger of the left hand, 2nd phalanx, and gives A♮: by pressing upwards it would open Key N°. 9.



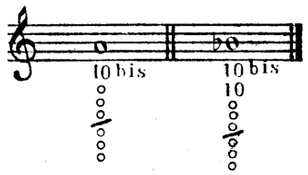
By opening the 12th Key you obtain E♭.

You make easily with rapidity C and E♭.

This Key serves to trill G♮ with A♮, and G♯ with A♮; in the 12th D with E♭.

KEY Nº 10 bis (*Closed*)

This Key is taken with the first finger of the right hand and makes A♮; in conjunction with Key Nº 10 it gives an excellent B♭.



This Key serves to trill G♮ with A♮; A♯ with B♮, or B♭ with C♭: in the 12th C♮ with D♮.

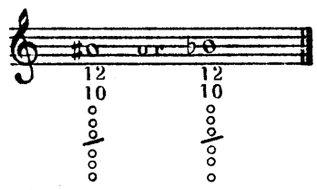
KEY Nº 11 (*Closed*)

This Key is taken with the first finger of the right hand, and is only employed in trills, shakes or turns. The Key Nº 10 is always open when this one is used.

This Key is used to trill A♮ with B♮, B♮ with C♮. in the 12th E♭ with F♮, E♮ with F♮.

KEY Nº 12 (*Closed*)

This Key is taken with the thumb of the left hand and makes conjointly with Key Nº 10 A♯ or B♭.

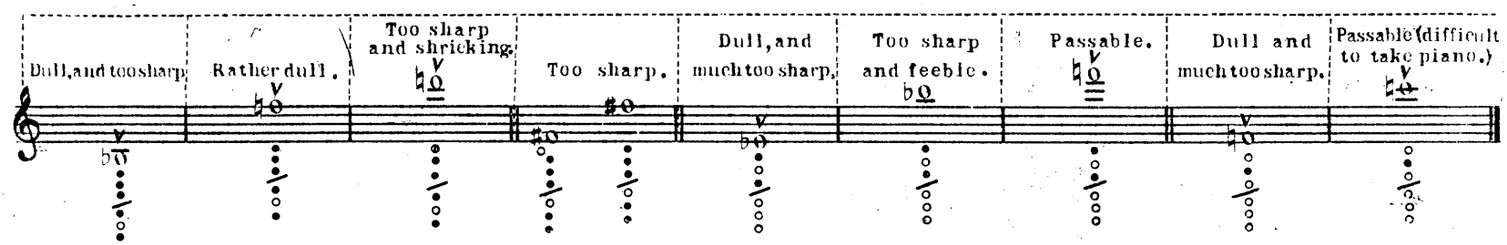


It is used to make the 12ths, and to pass into the 2nd register where it remains constantly open, as also in the 3rd register (in alt:) in the tables we do not mark it above the A♯ or B♭.

This Key is used to trill A♮ with A♯ (or B♭) This trill is a difficult one to do well.

The fingering of the Boehm Clarinet differs from that of the Clarinet with 13 Keys only in the forked notes which are got rid of. The other fingerings remain the same.

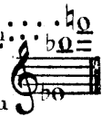
The forked notes on the ordinary 13 Keyed Clarinet are the following:



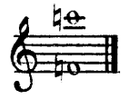
We see by the above table that there are only nine notes of which the fingering is changed; or more properly speaking, only three, since the others are made in the same positions; namely.

1 same fingering. — In alt / In the 12th / Chalumeau

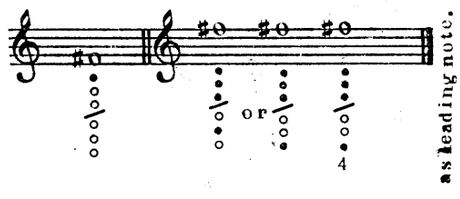
2 same fingering. — In alt ..... / In the 12th ..... / Chalumeau



3 same fingering. — In the 12th / Chalumeau

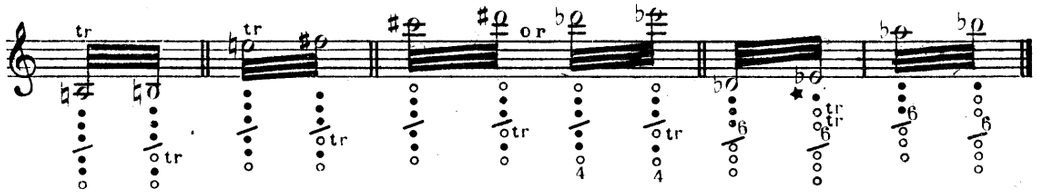


As regards the F sharps they are taken almost in the same way, that is to say by only using one finger instead of two, they are made upon the Boehm Clarinet in the annexed manner.

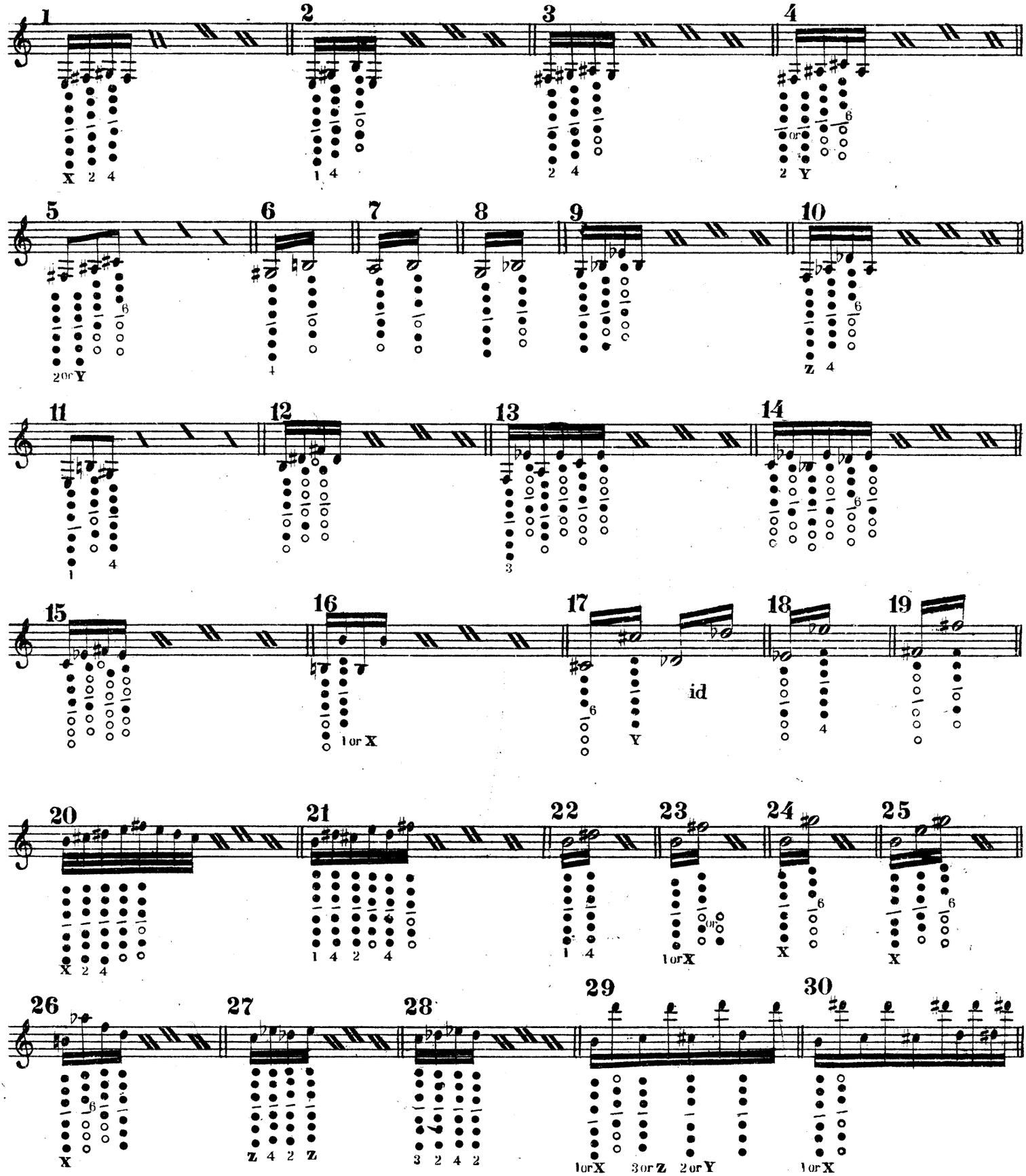


By suppressing the forked notes we gain the following shakes and passages:

Little practised and bad upon the 13 Keyed Clarinet.



★ Gliding the first finger of the left hand upon the Key placed between that and the second finger



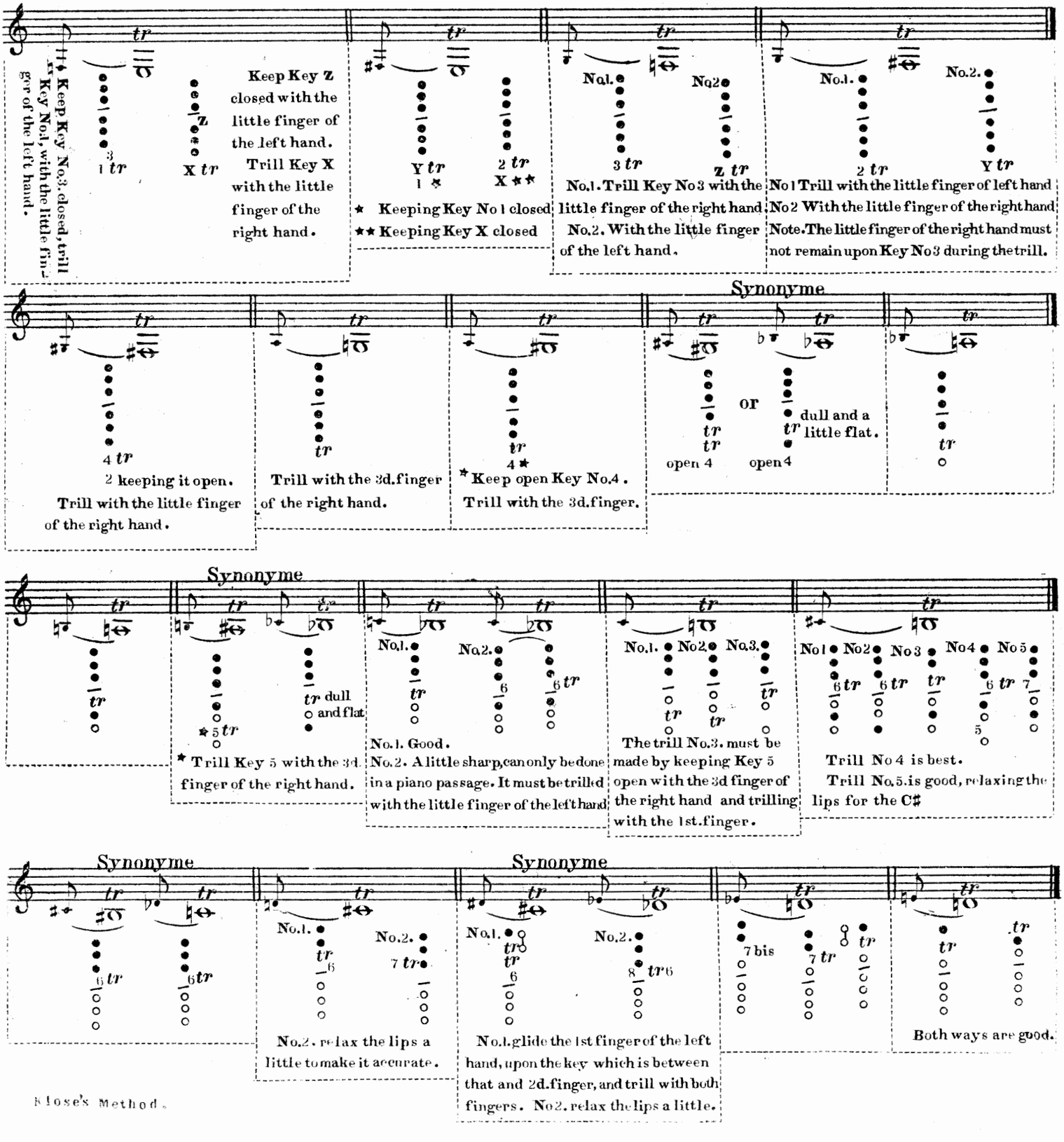
We shall be convinced of the advantage of this Instrument by the exercises which will be found in this work

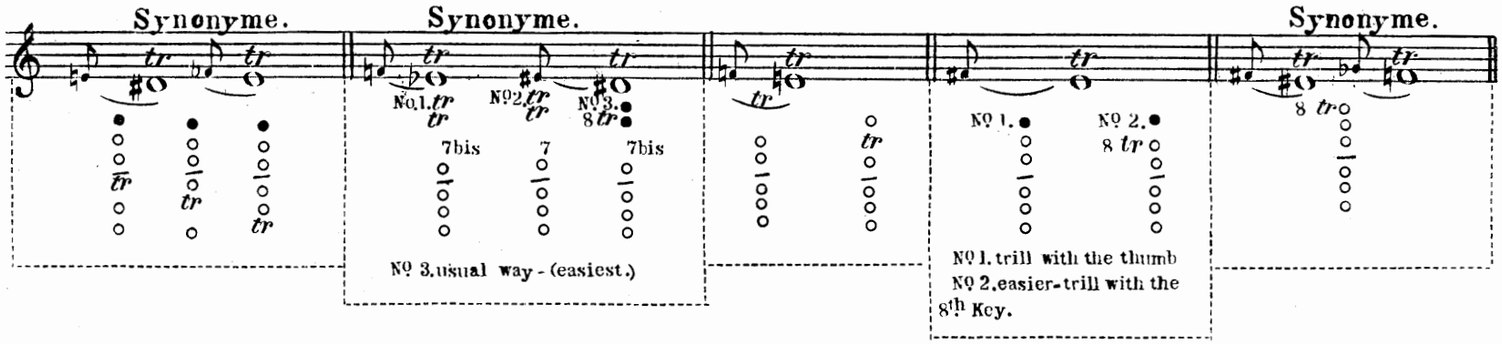
TABLE OF TRILLS AND SHAKES (BŒHM.)

AND THE VARIOUS FINGERINGS FOR THEIR PRODUCTION.

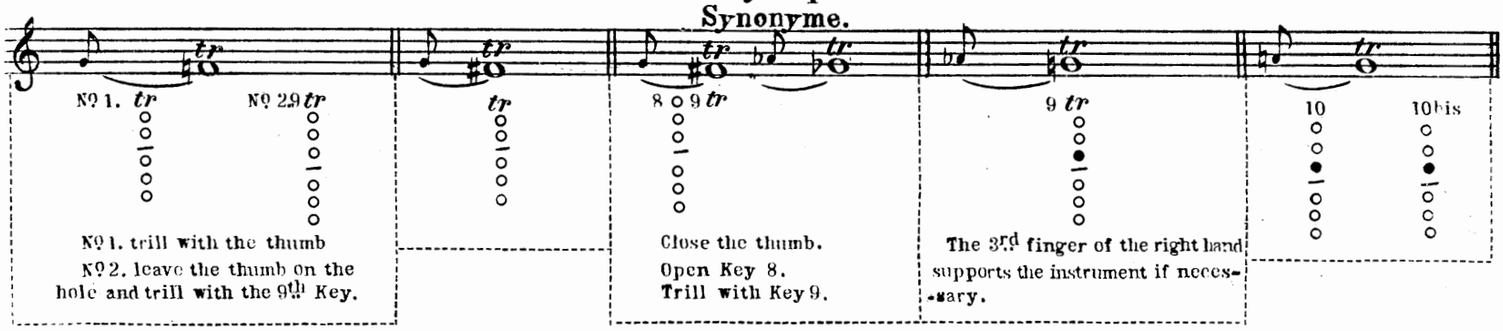
The sign *tr* indicates the finger or Key with which you make the trill or shake.

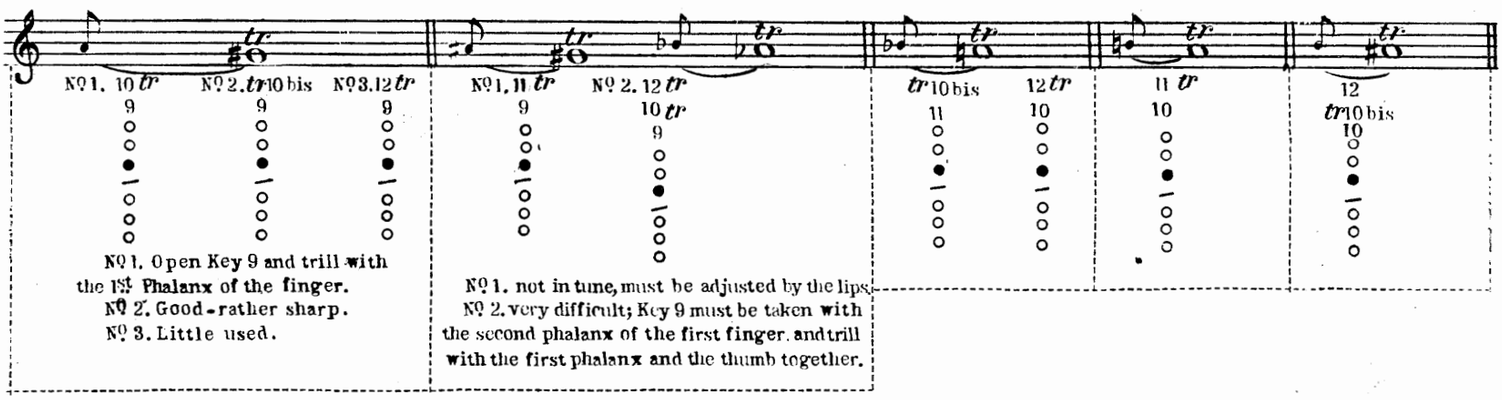
The sign 8 denotes that the first finger of the left hand, should move upon its ring without unclosing it, and upon the Key which is situate between that finger and the second.



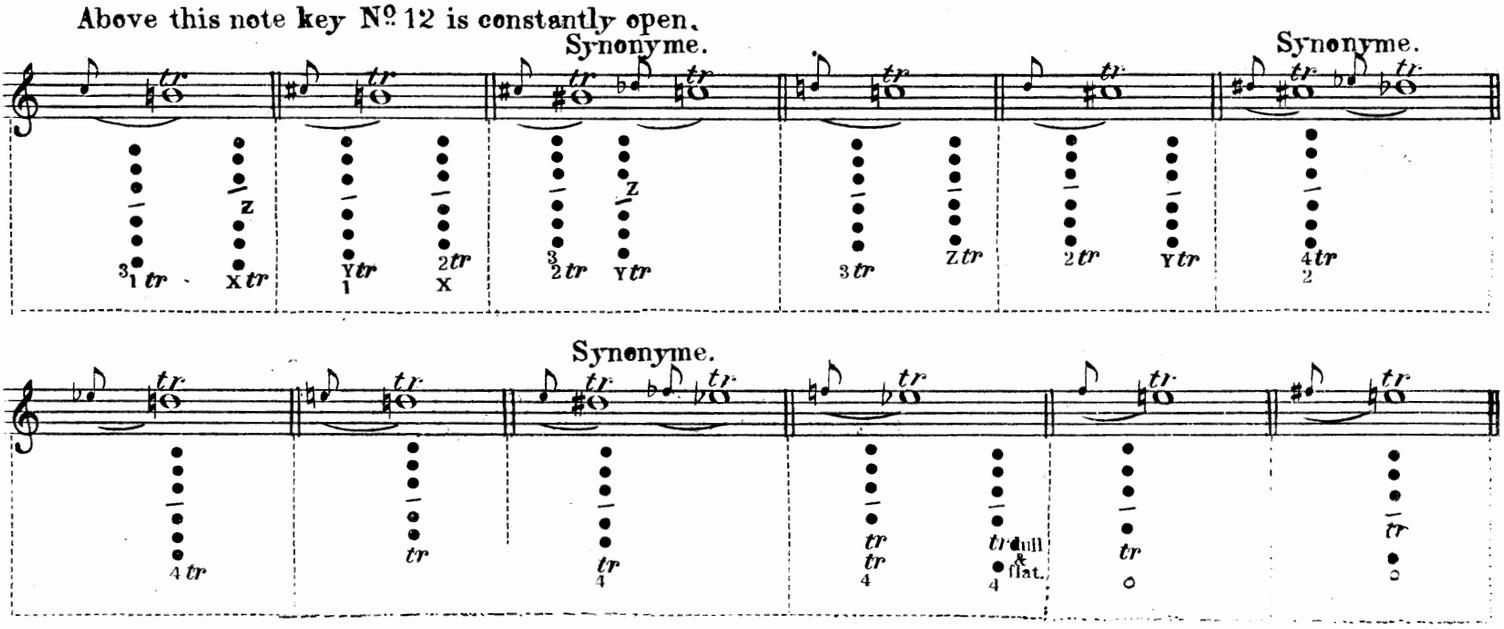


Above this note the thumb-hole is always open.

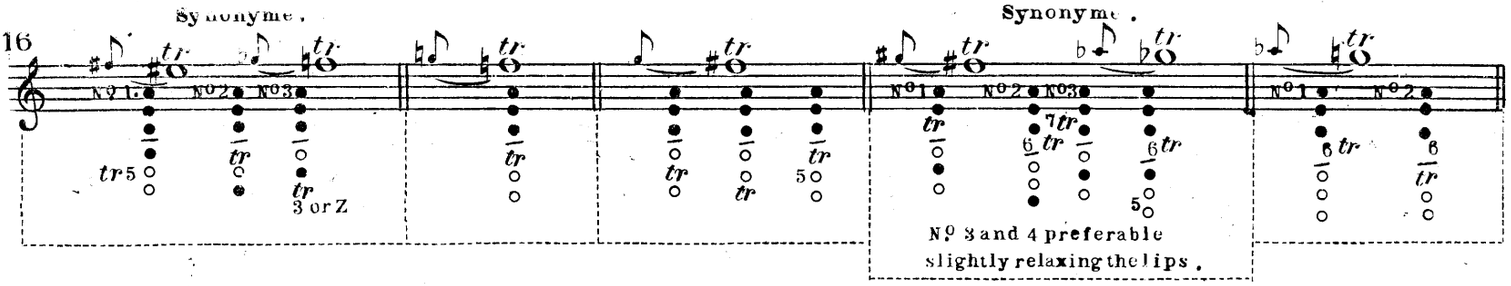




Above this note key Nº 12 is constantly open.



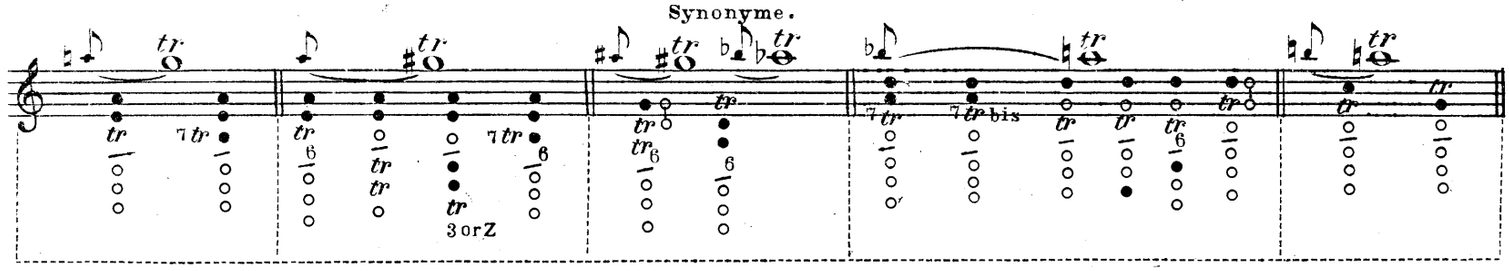
Synonyme.



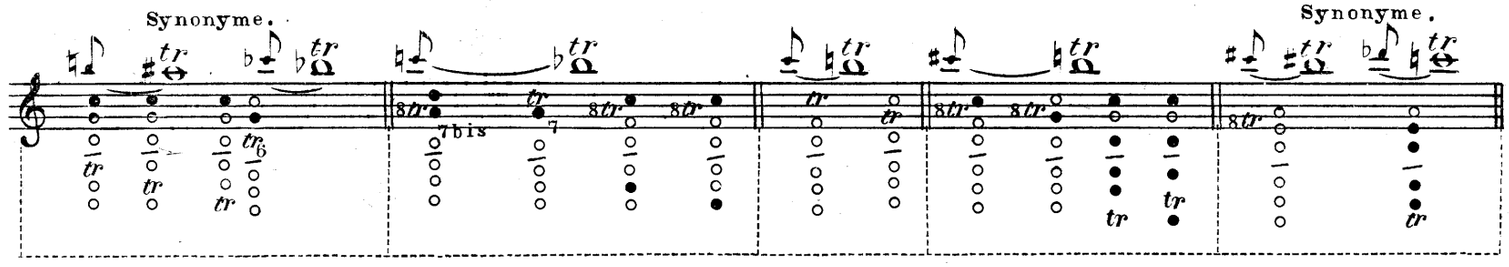
Synonyme.

N° 3 and 4 preferable slightly relaxing the lips.

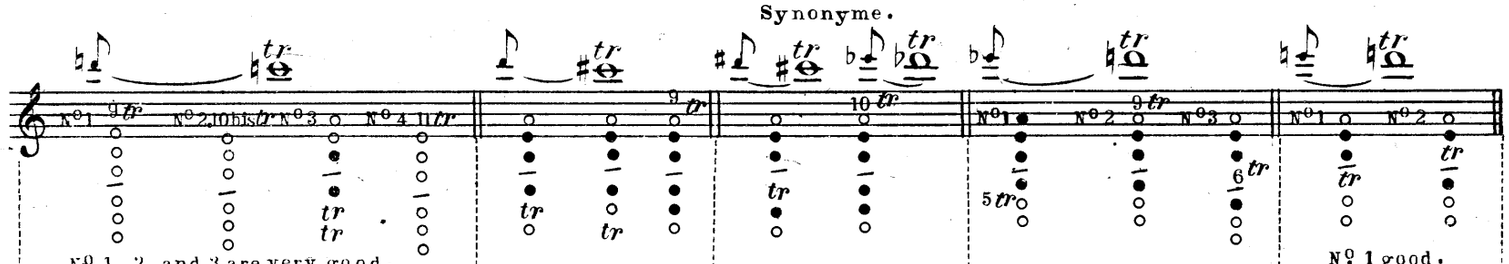
Synonyme.



Synonyme.



Synonyme.

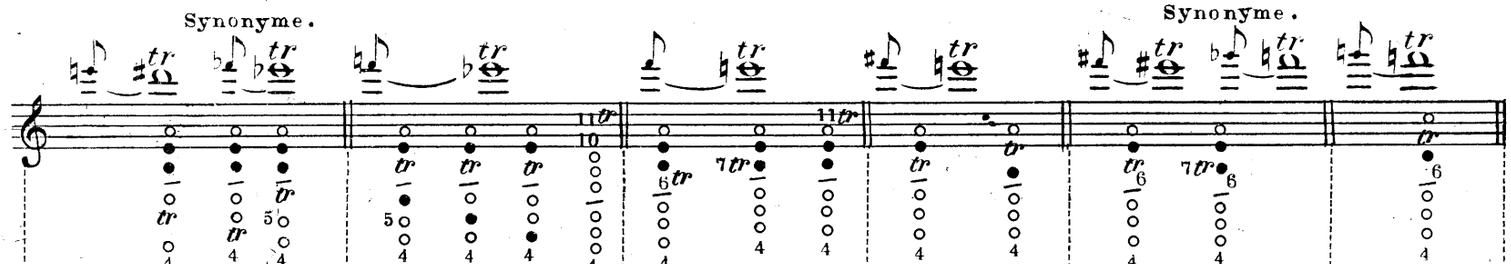


N° 1, 2 and 3 are very good.
N° 4 comes out with difficulty; the Key must be scarcely half opened.

Synonyme.

N° 1 good.
N° 2 comes out with difficulty.

Synonyme.



Synonyme.

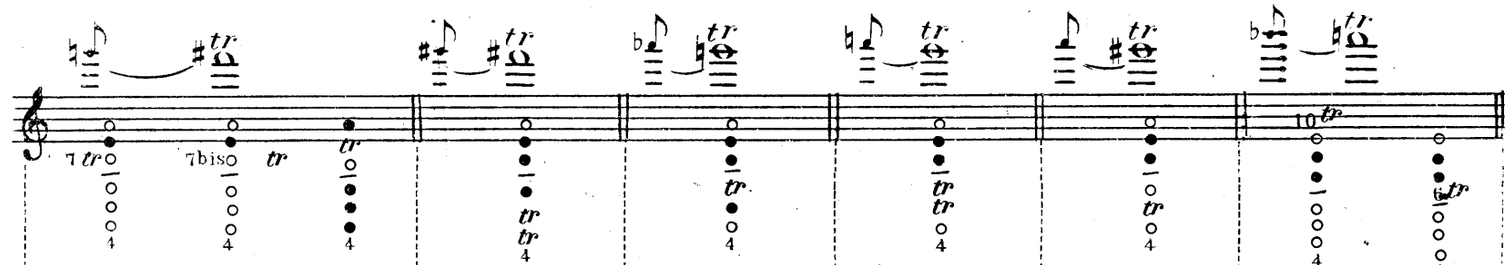
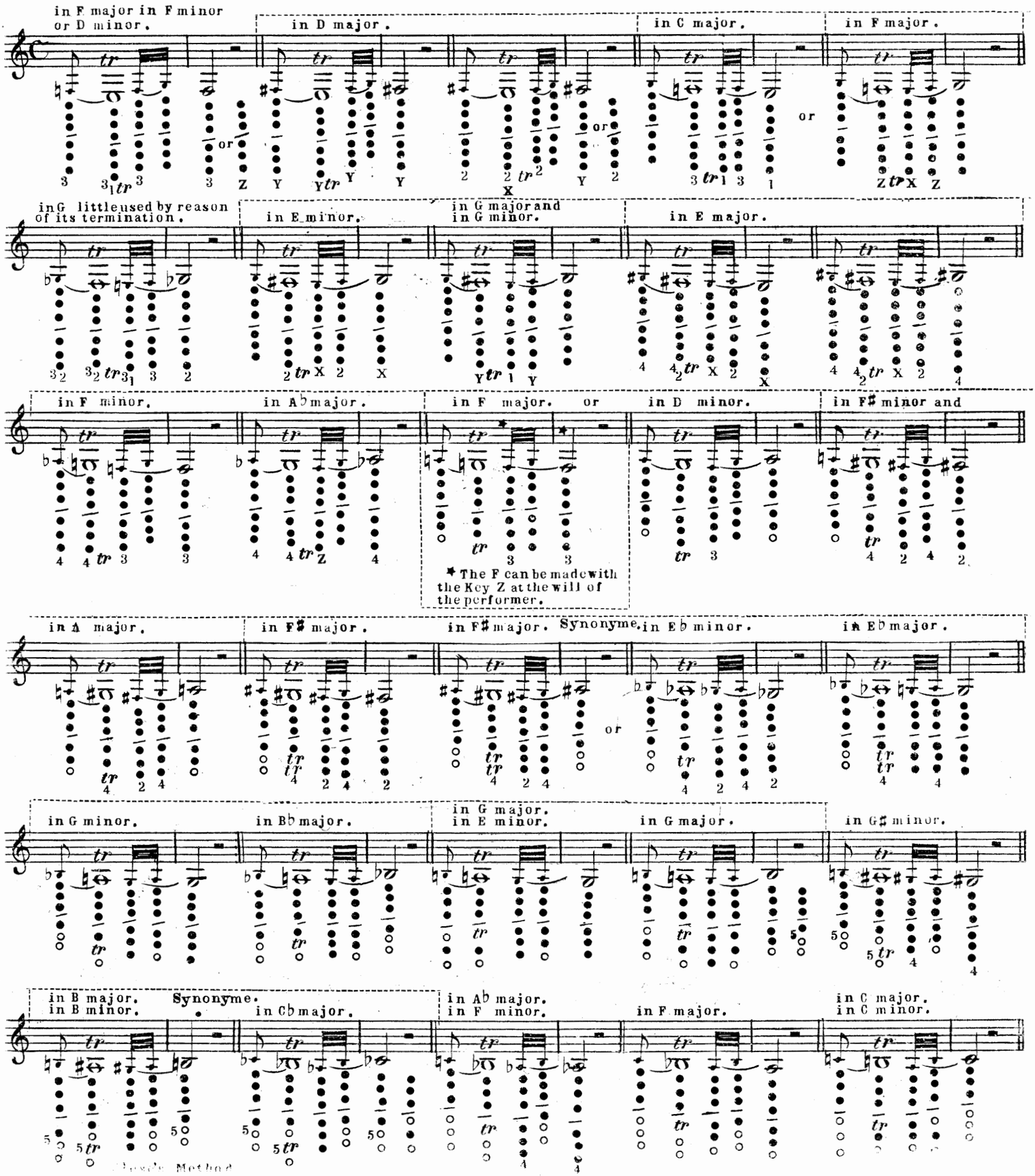


TABLE OF TRILLS OR SHAKES BOTH MAJOR AND MINOR.

THEIR RESOLUTIONS AND DIFFERENT FINGERINGS.

The sign *tr* indicates the finger or Key with which you make the trill or shake.

The sign ☾ denotes that the first finger of the left hand should move upon its ring without unclosing it and upon the Key which is situate between that finger and the second one.



*

in A minor.

in A major and in F♯ minor.

in A major.

Synonyme.

in A minor.

in B♭ minor.

in D♭ major. in B♭ minor.

in B♭ major and in G minor.

in G major.

in B minor.

in D major and in D minor.

in B major and Synonyme. in G♯ minor.

in C♭ major. in A♭ minor.

in A♭ major.

in C minor.

in E♭ major and in E♭ minor.

in C major. in A minor.

in C major.

in A major.

in C♯ major.

or

in C♯ minor.

in E major. in E minor.

in D♭ major.

or

in B♭ minor.

in B major.

in D minor.

in F maj: and F min:

in D major. and B minor.

Trill with the thumb.

The F♯ with the thumb and trill with Key 8.

Trill with Key 8 and the last F♯ with the thumb.

Synonyme.

in D♯ minor.

in F♯ minor.

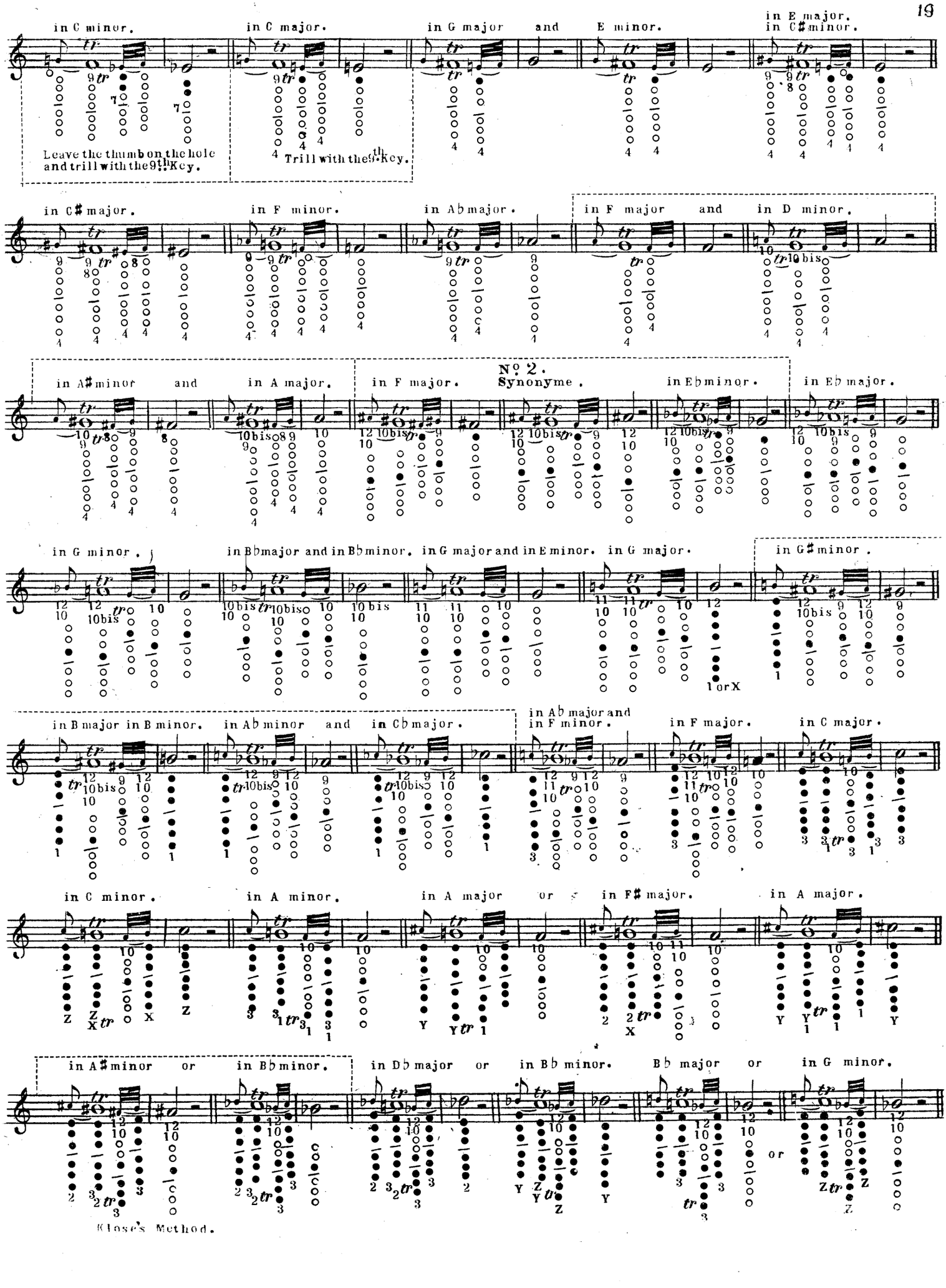
G♭ major. E♭ minor.

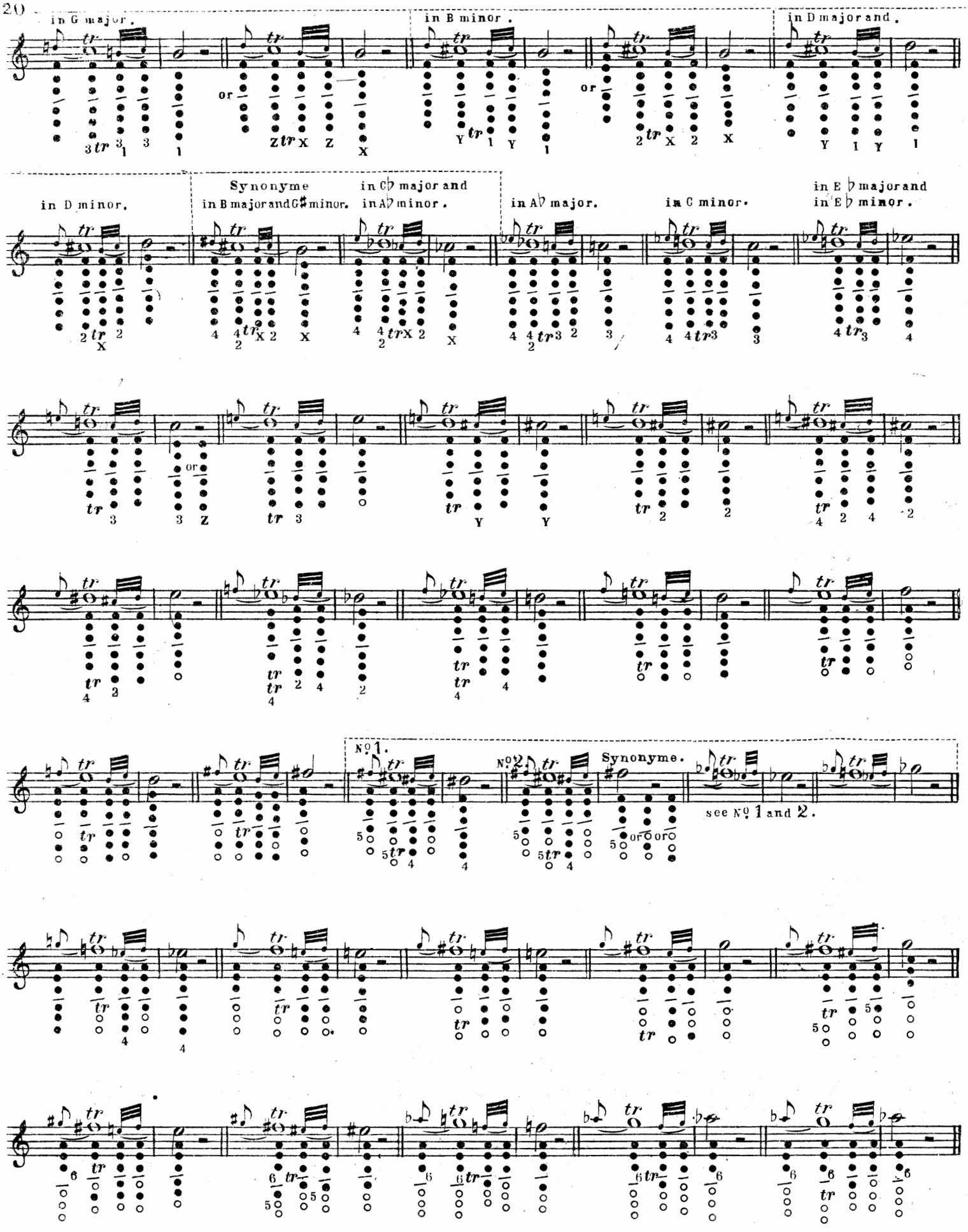
in E♭ major and

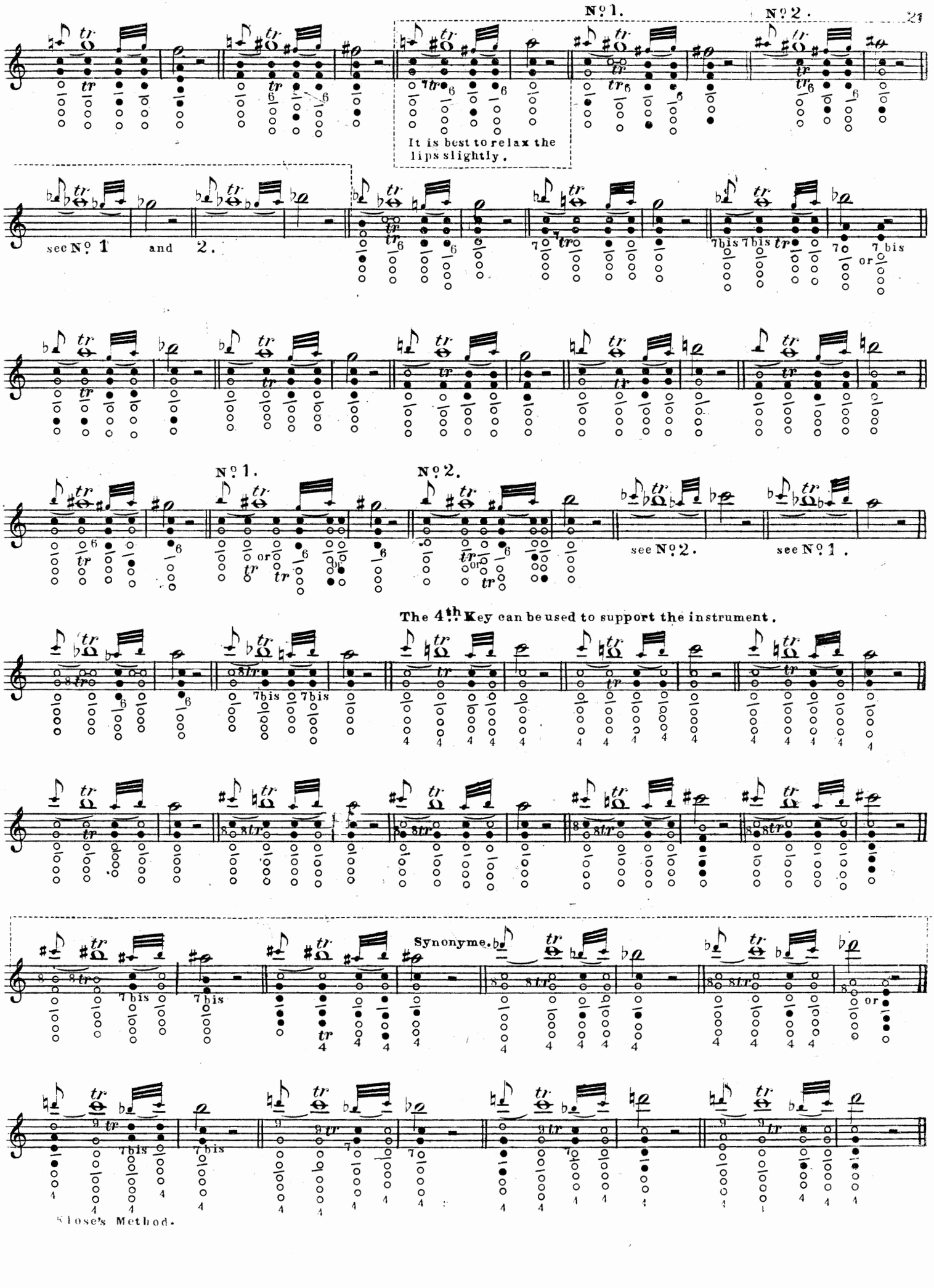
Trill with the thumb.

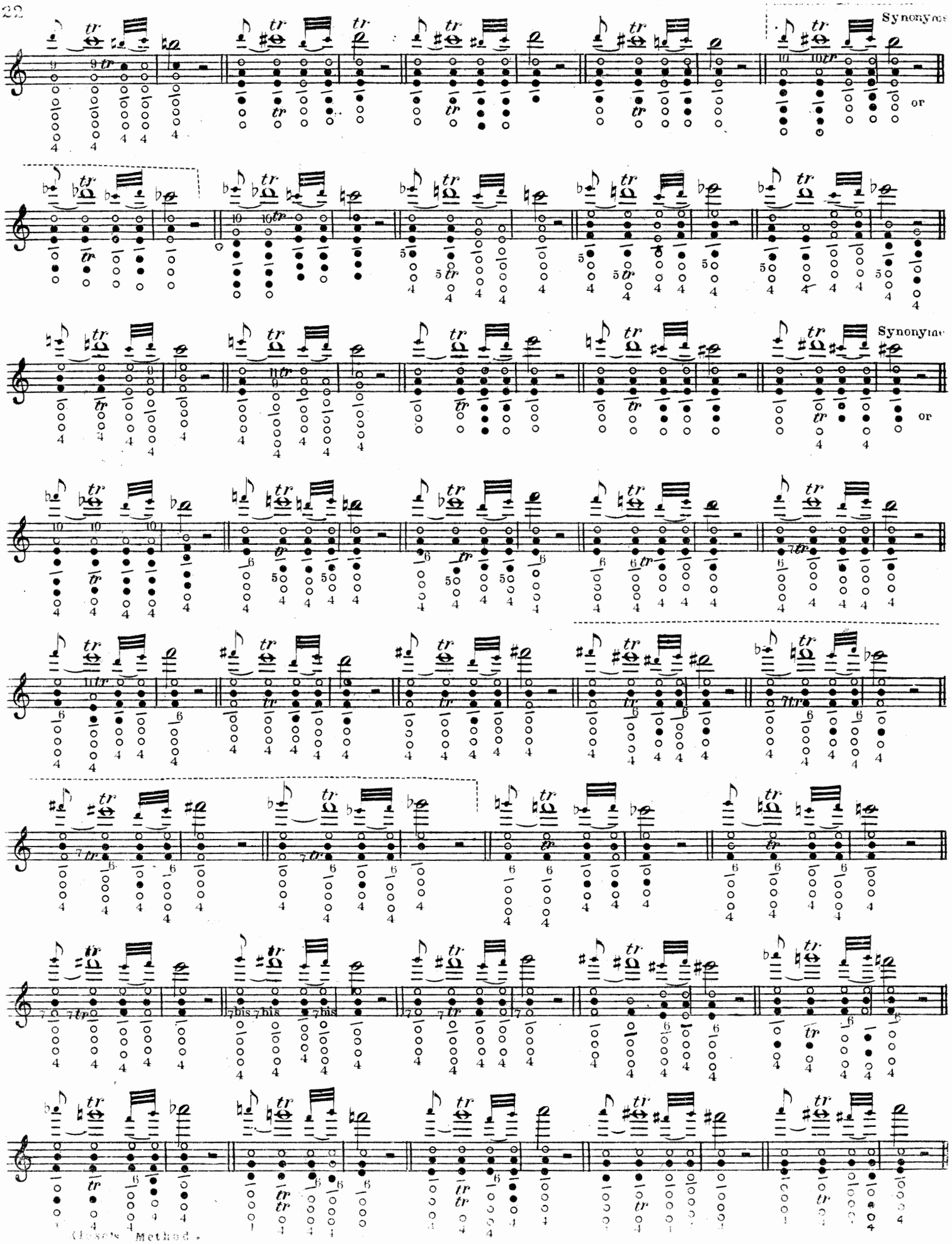
*The last F♯ with the thumb is preferable.

Trill with the thumb.


in C minor.
Leave the thumb on the hole and trill with the 9th Key.
in C major.
Trill with the 9th Key.
in G major and E minor.
in E major. in C♯ minor.
in C♯ major.
in F minor.
in A♭ major.
in F major and in D minor.
in A♯ minor and in A major.
№ 2.
Synonyme.
in F major.
in E♭ minor.
in E♭ major.
in G minor.
in B♭ major and in B♭ minor.
in G major and in E minor.
in G major.
in G♯ minor.
1 or X
in B major in B minor.
in A♭ minor and in C♭ major.
in A♭ major and in F minor.
in F major.
in C major.
in C minor.
in A minor.
in A major or
in F♯ major.
in A major.
in A♯ minor or in B♭ minor.
in D♭ major or
in B♭ minor.
B♭ major or
in G minor.
or


in G major.
in B minor.
in D major and.
in D minor.
Synonyme
in B major and G♯ minor.
in C♭ major and
in A♭ minor.
in A♭ major.
in C minor.
in E♭ major and
in E♭ minor.
No. 1.
No. 2.
Synonyme.
see No. 1 and 2.


Nº 1.
Nº 2.
It is best to relax the lips slightly.
see Nº 1 and 2.
Nº 1.
Nº 2.
see Nº 2.
see Nº 1.
The 4th Key can be used to support the instrument.
Synonyme.


Synonyme
or
Synonyme
or

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 nearly always 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; that study is indispensable for acquiring a rich and correct fingering.

OF ACCENT OR EMPHASIS.

In order to catch quite easily the rythm 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 minims the accents are at the beginning of each note; when it is composed of four crotchets, or eight quavers or sixteen semi-quavers you must emphasise the beginning of each one fourth of the bar; this accentuation is absolutely necessary in solo passages, and in arpeggio accompaniments. The accented notes are usually marked thus > to denote the emphasis.

OF THE NOTATION OF CLARINET MUSIC.

The music for the Clarinet like that for the Violin, Flute etc. is written in the G Clef and the Key or scale in which you are to play is indicated by the *signature* placed at the commencement of the piece.

In Italian music, however, you meet with a large quantity written in the Clef of C on the fourth line in this case you must *take your B♭ Clarinet* and play as if the piece were written in the G clef.

It is also found written in the Clef of C on the first line then you must *take your A Clarinet* and play as if the music were written in the G Clef.

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 had 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 2nd 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 3rd hour, the practice of articulation and of the various degrees of light and shade piano and forte.

The 4th 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 his powers of endurance.

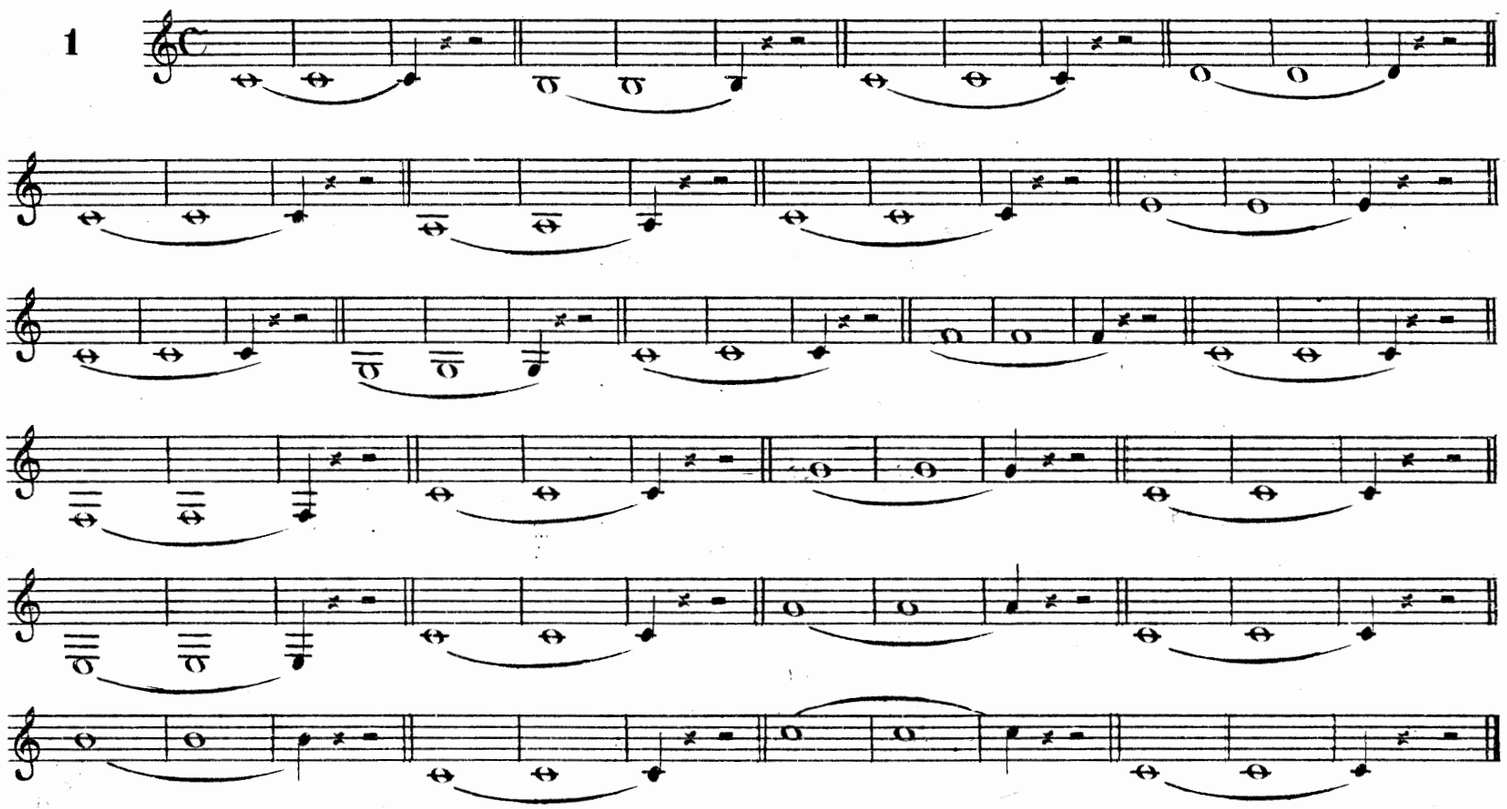
ADVICE TO BEGINNERS.

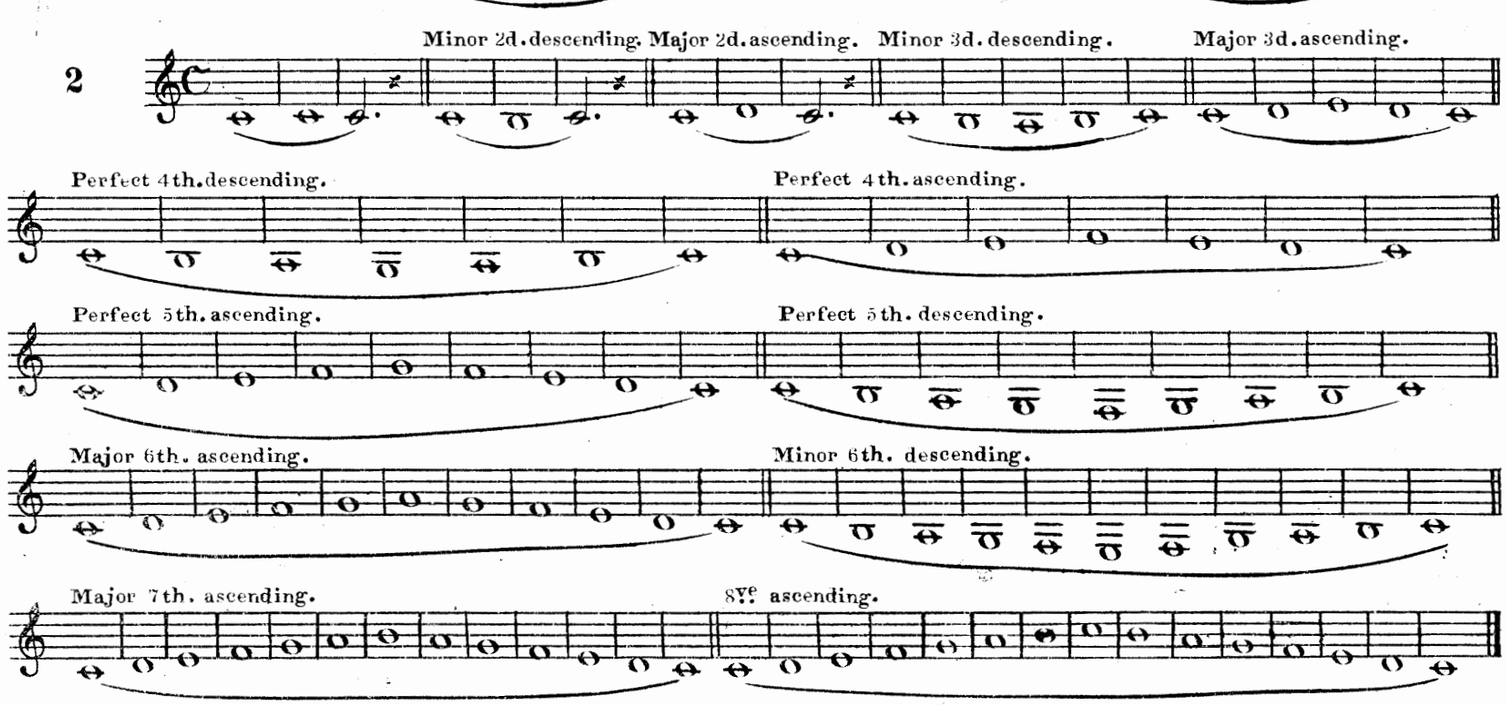
I would strongly recommend to pupils who have an earnest desire to attain proficiency, that they read with attention and at once put in practice the prescribed rules upon the manner of breathing, of emitting, and continuing the sound: they should practise: slurring and sustaining the notes, rendering 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 fall several fingers at once.

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 value. He must never jerk the notes nor leave perceptible gaps between a note and the one which follows, when there are several under the same slur. The notes ought never to be intermittent: they must have the same intensity and the same power, whatever may be the intervals between them.

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





PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

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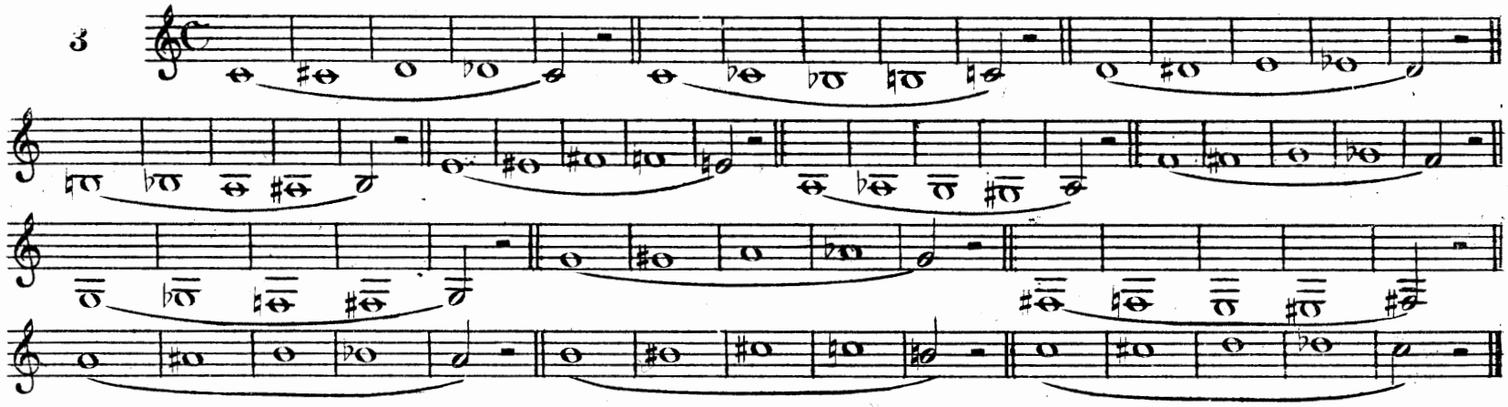

CHROMATIC SCALE.

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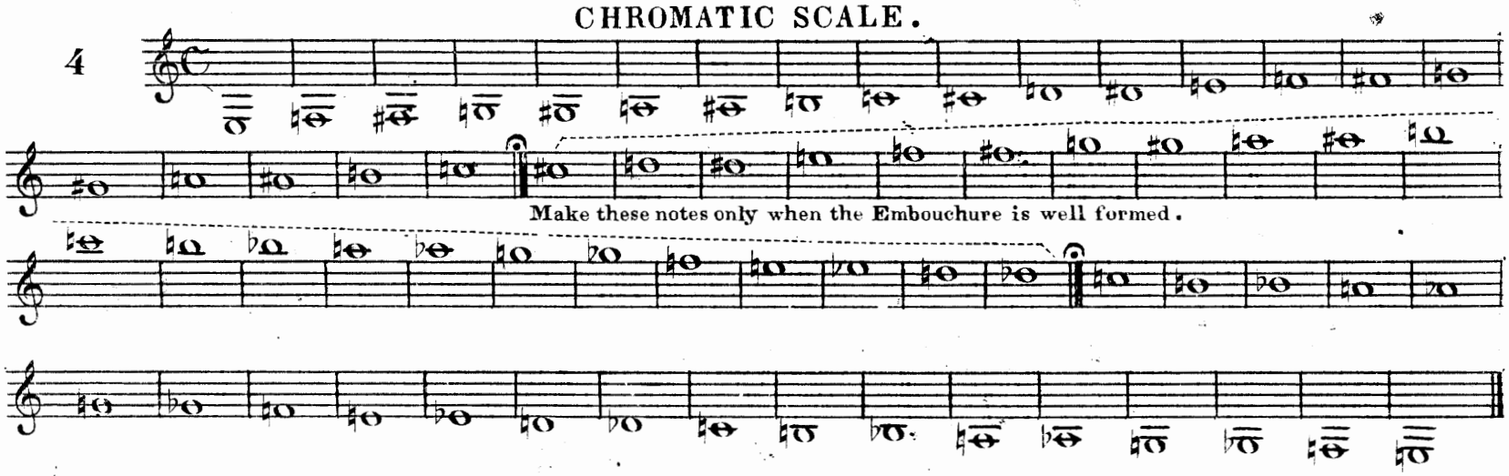

Make these notes only when the Embouchure is well formed.

The sound of the 1st. Note must be well carried to the 2nd. as if you were making but one note.

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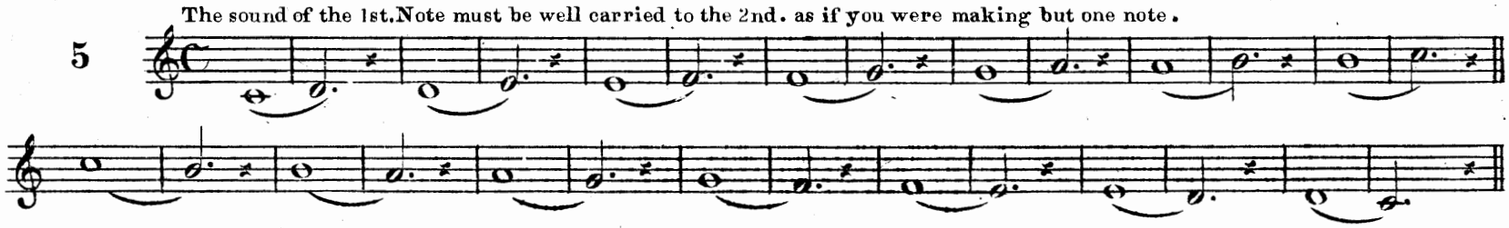

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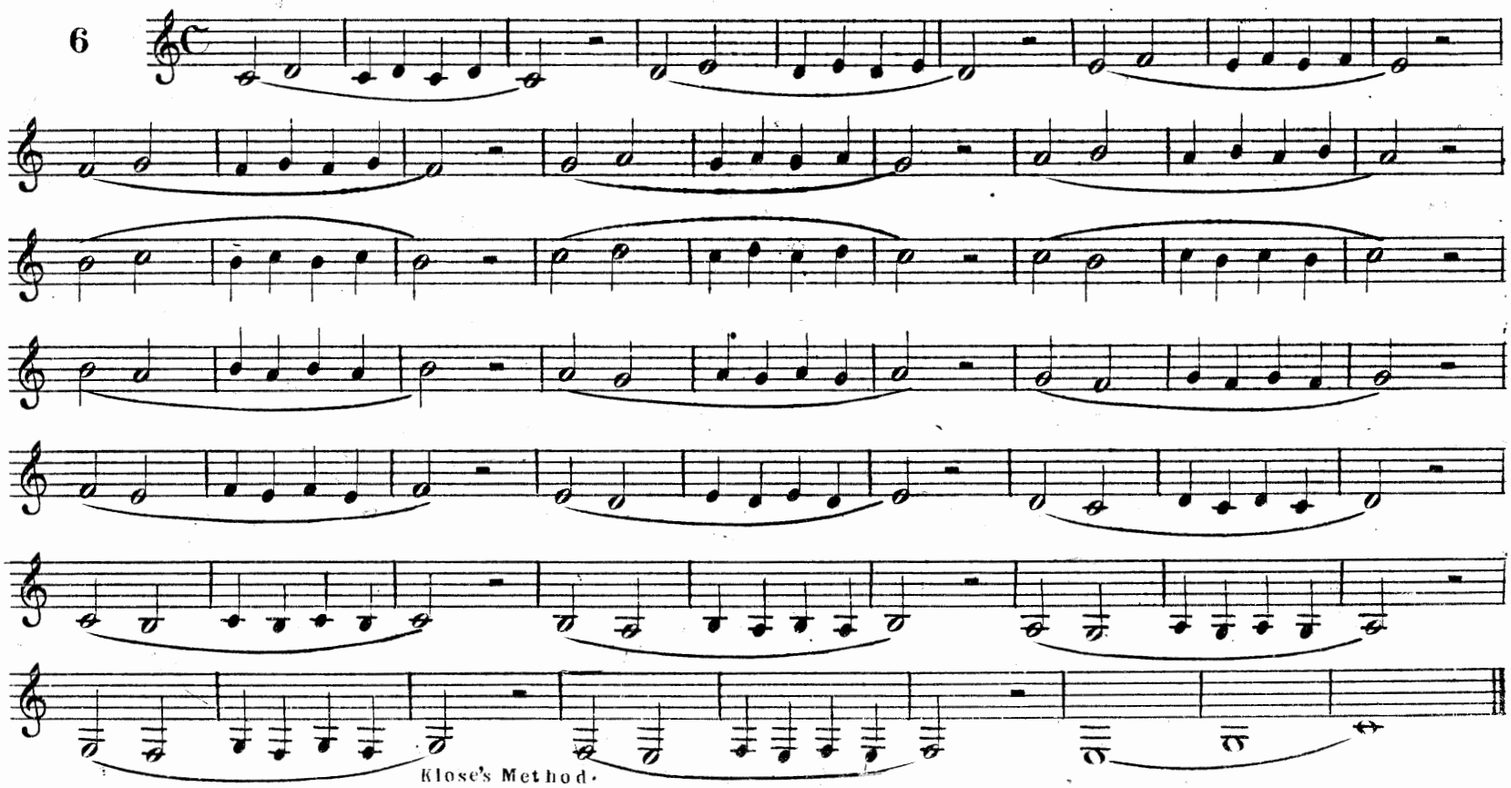

THIRDS.

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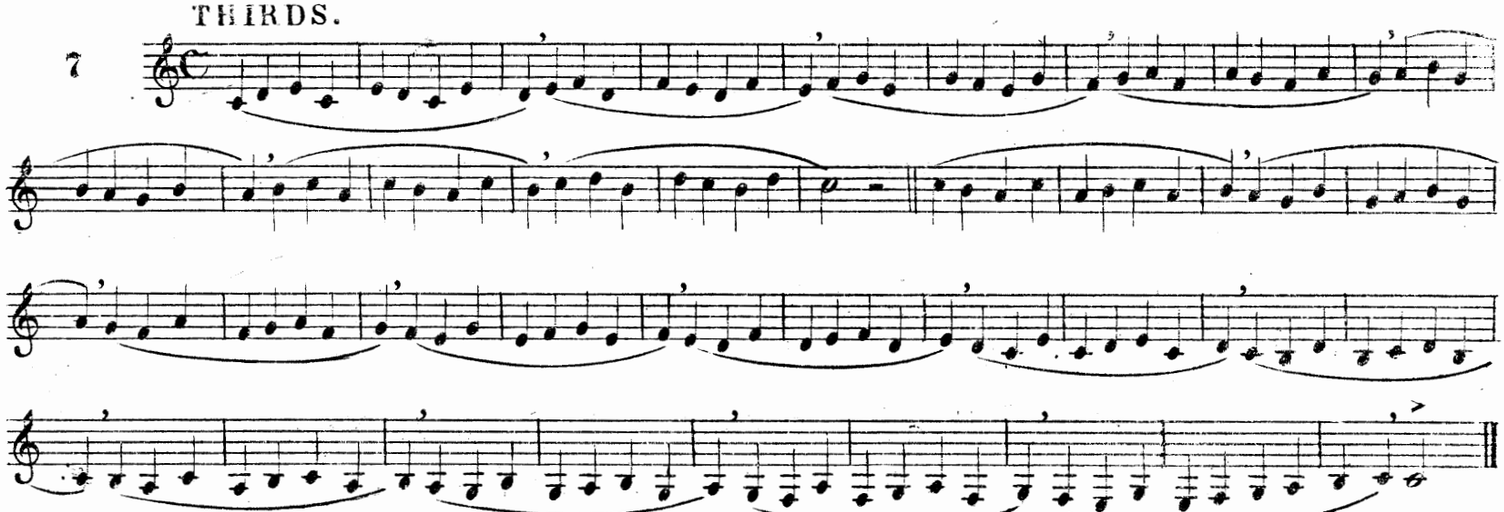

FOURTHS.

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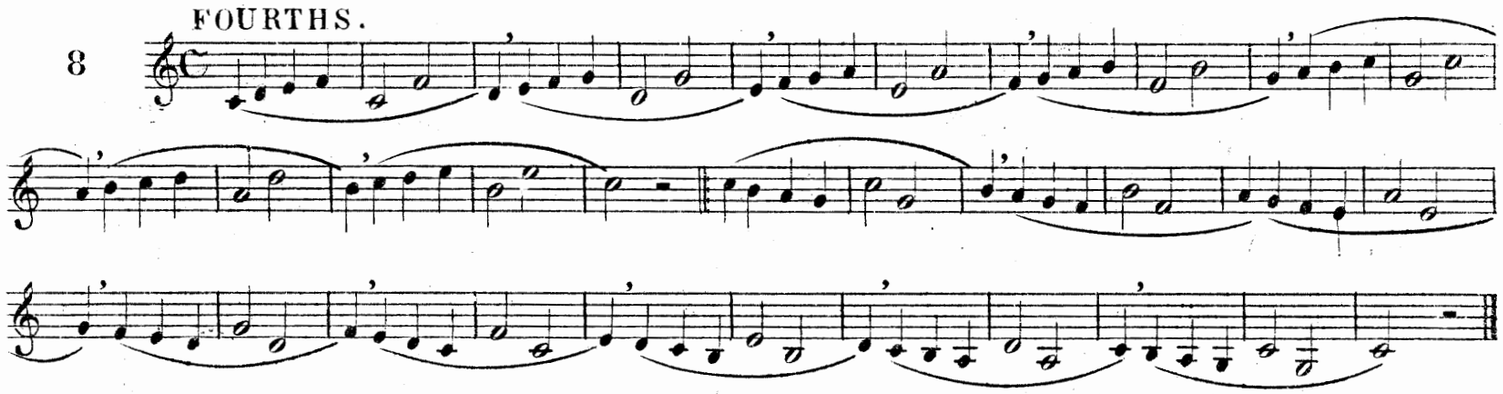

FIFTHS.

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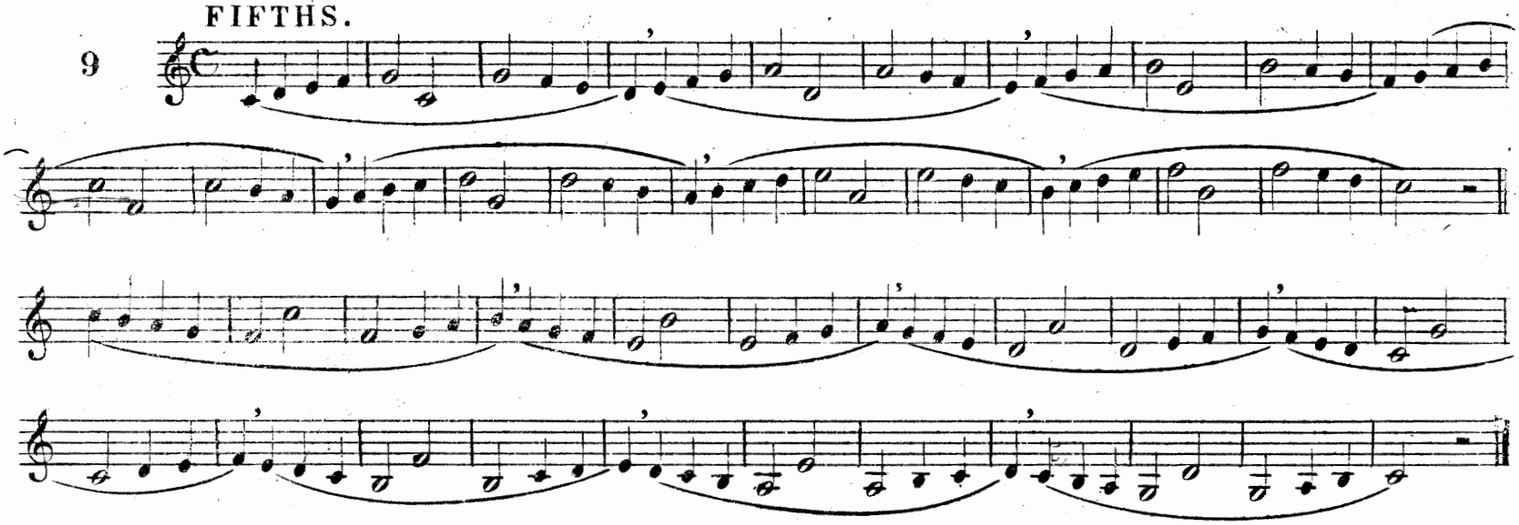

SIXTHS.

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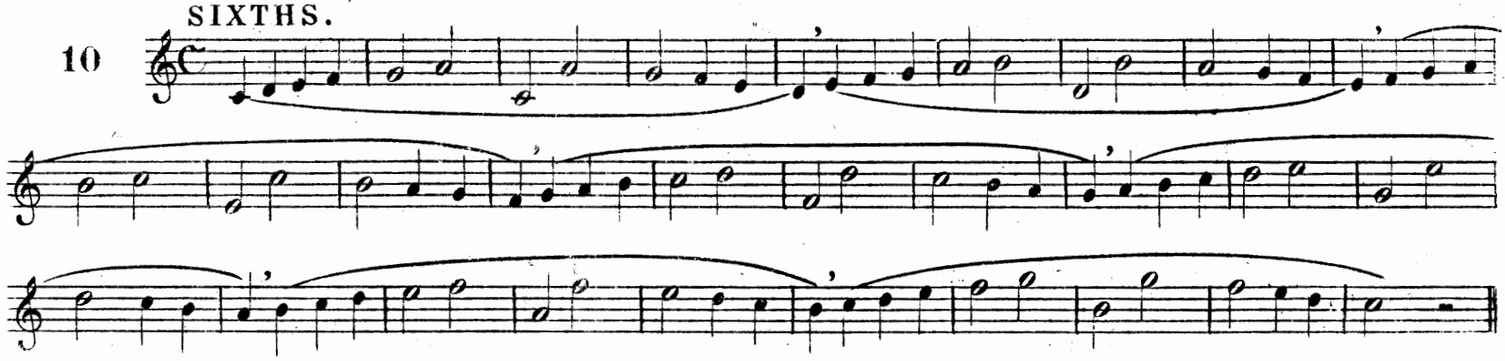
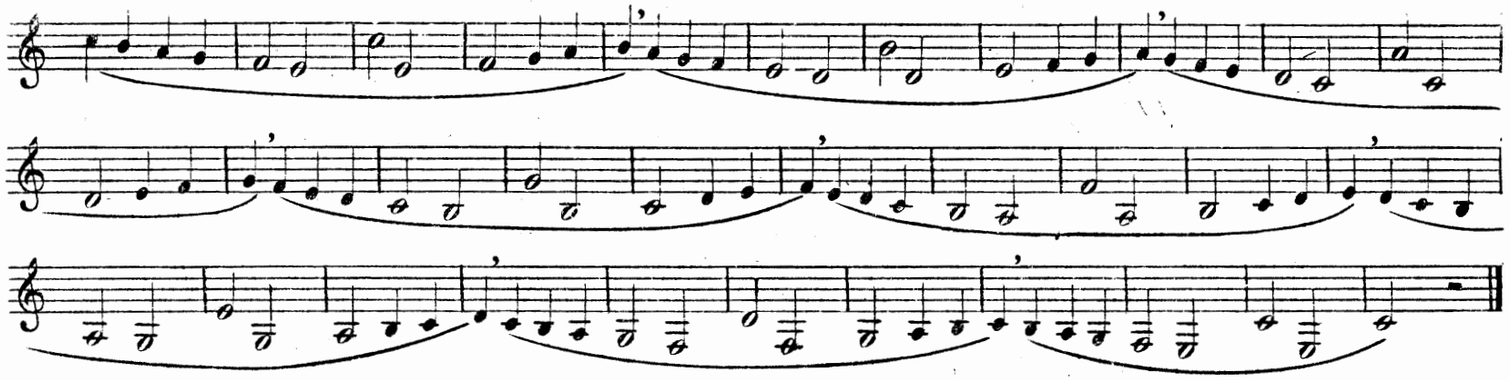
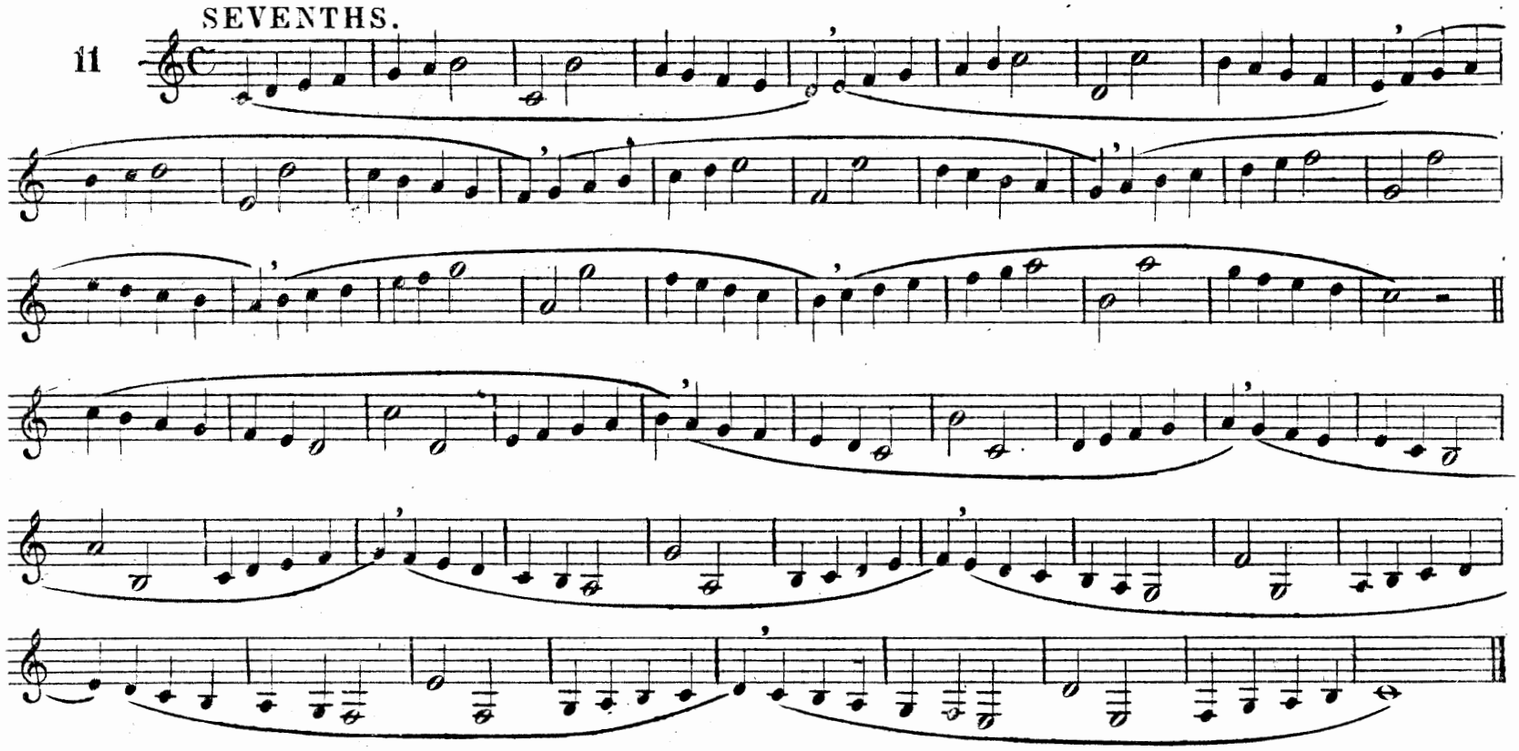
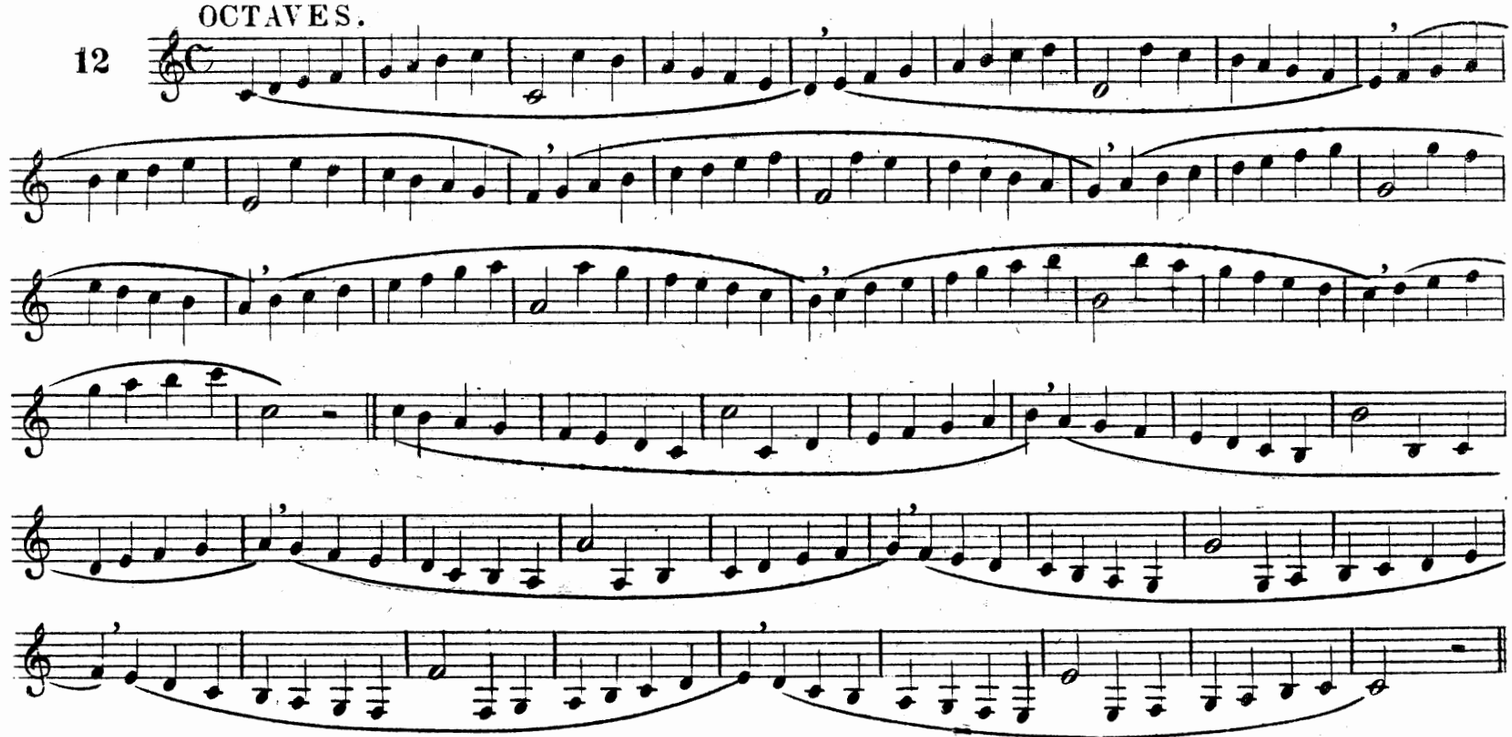




11 SEVENTHS.



12 OCTAVES.



OF RESPIRATION, DEMI RESPIRATION, AND THE MANNER OF 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 act like a bellows.

Considered in relation with the art of playing the Clarinet, respiration consists in accomplishing the two phenomena of aspiration and expiration, without taking the mouthpiece from the lips.

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

You ought never to respire at the end of a bar, unless it is the termination of a phrase.

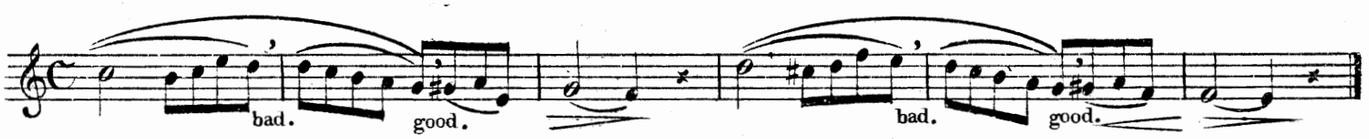
To respire completely, you must await a rest, a finish of a phrase, or a cadence.

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

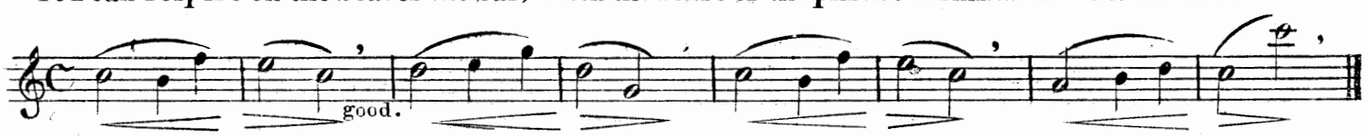
It is a very great fault to respire at each rest, particularly in broken time.

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 to the player, as they are disagreeable to those who listen.

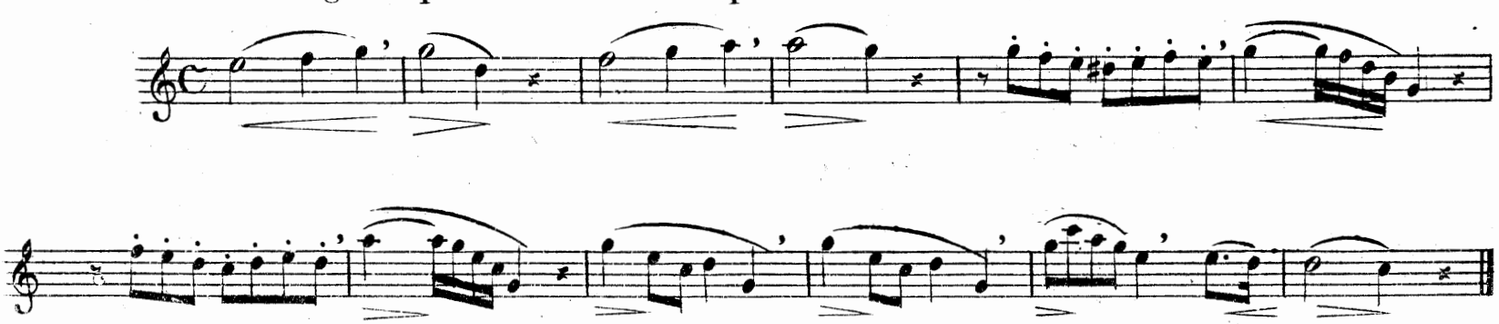
Demi respiration, denoted by a comma.



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.

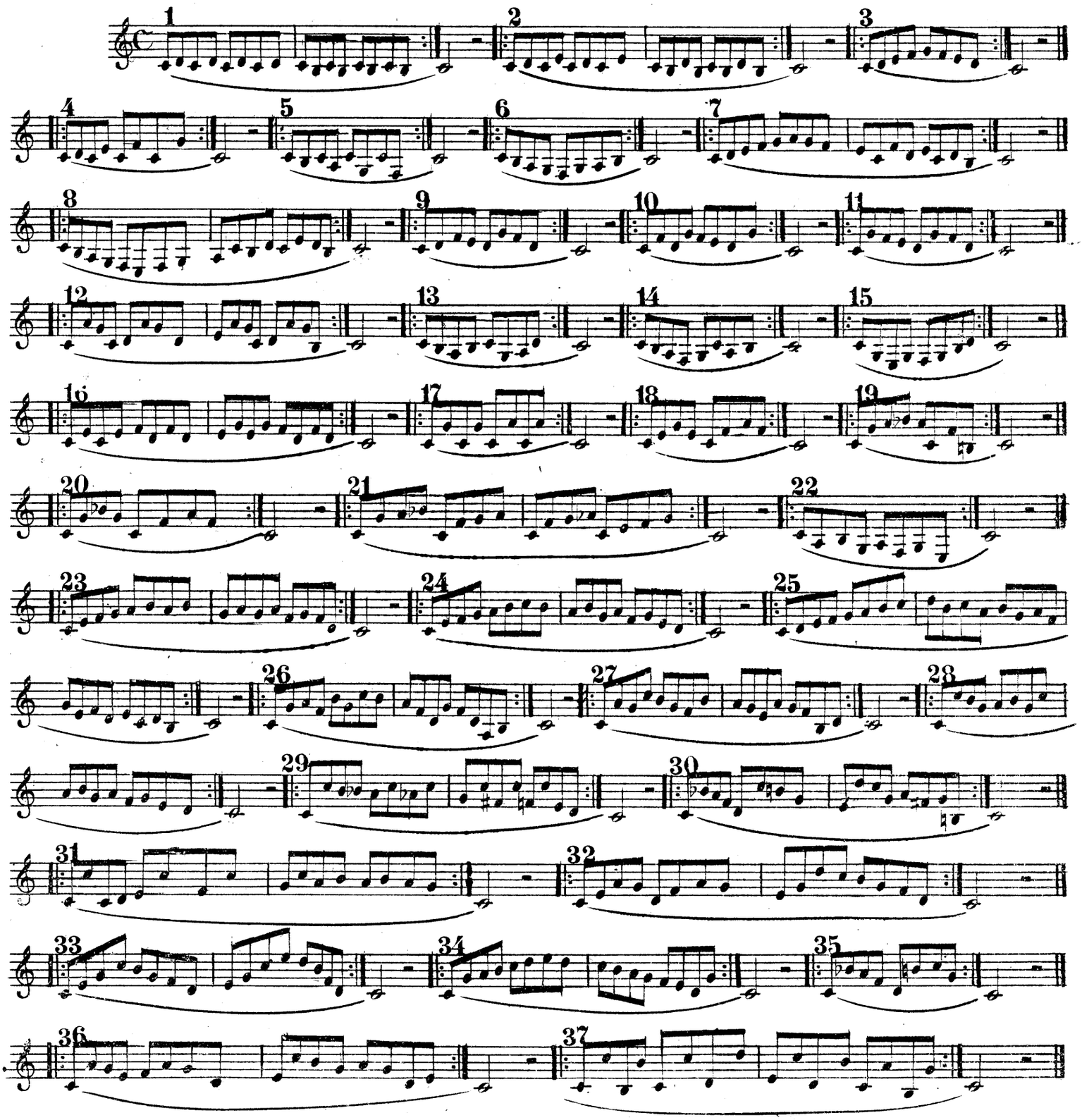


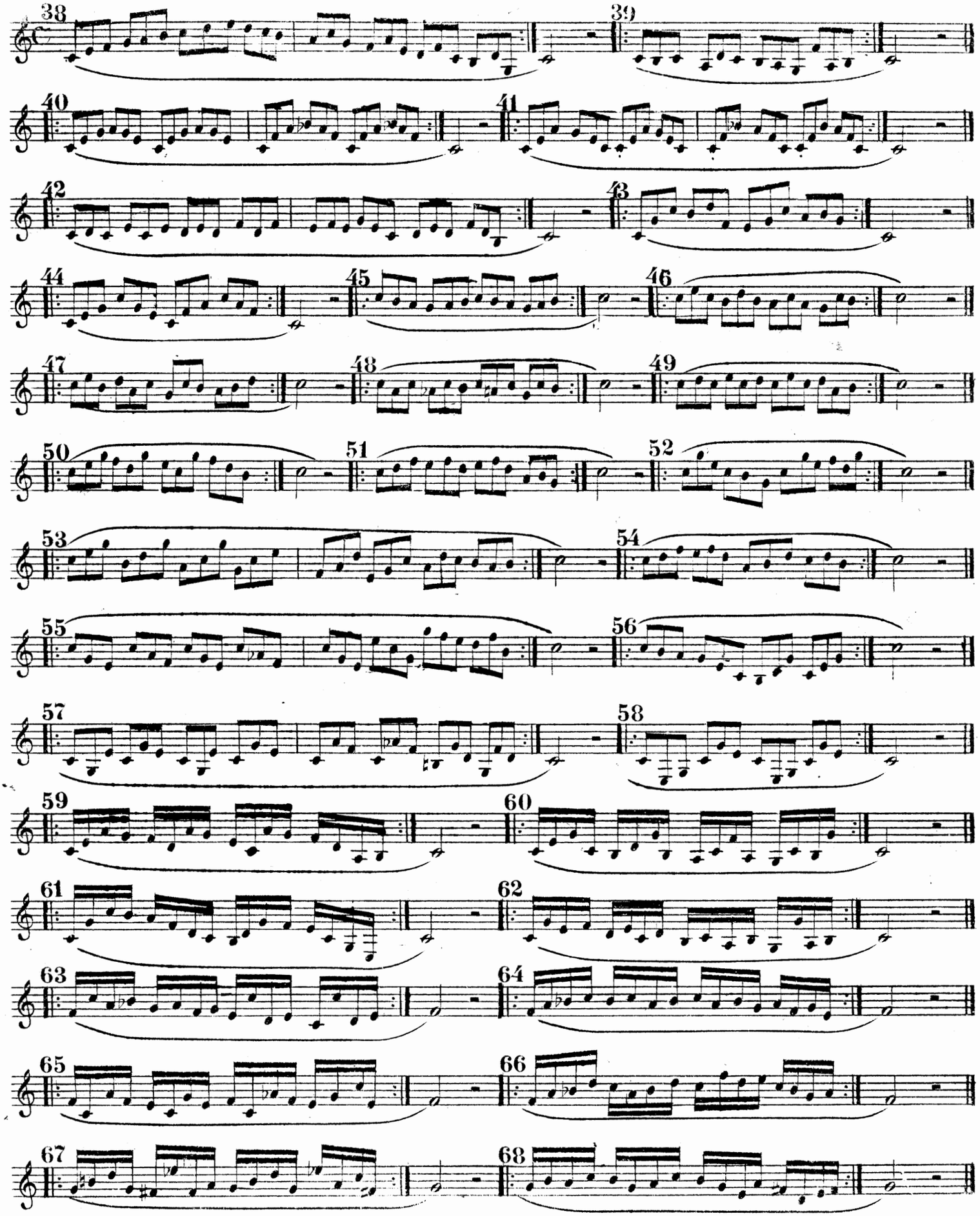
The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously. By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises we must accentuate the sound upon the first note of each division of the bar.

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played crescendo, descending passages diminuendo.

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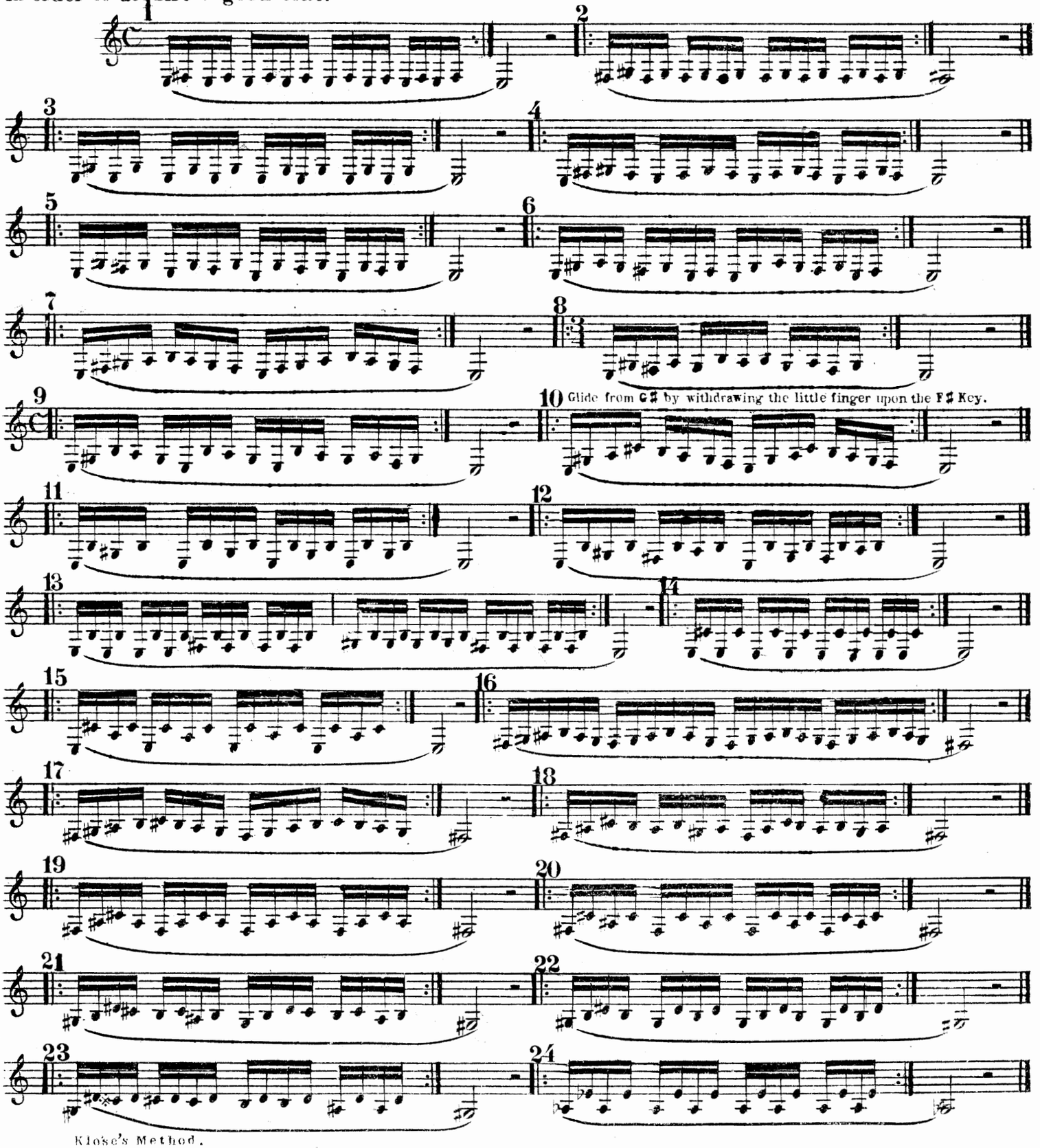
PRACTICAL EXERCISES upon passages which are only executed with difficulty on the 13 Keyed Clarinet, but which become simple and easy on the Boehm Clarinet (with rings.)

These exercises are adapted to familiarise you with the new mechanism, and are indispensable for acquiring equality of the fingers. They are principally intended for the exercise of the little fingers.

The first 33 exercises should be played also in the 12^{ths} (Harmonies) that is to say, by opening the 12th Key, or the 13th on the ordinary Clarinet.

Repeat each phrase several times until it is played with equality and celerity, always slur the notes in order to acquire a good tone.



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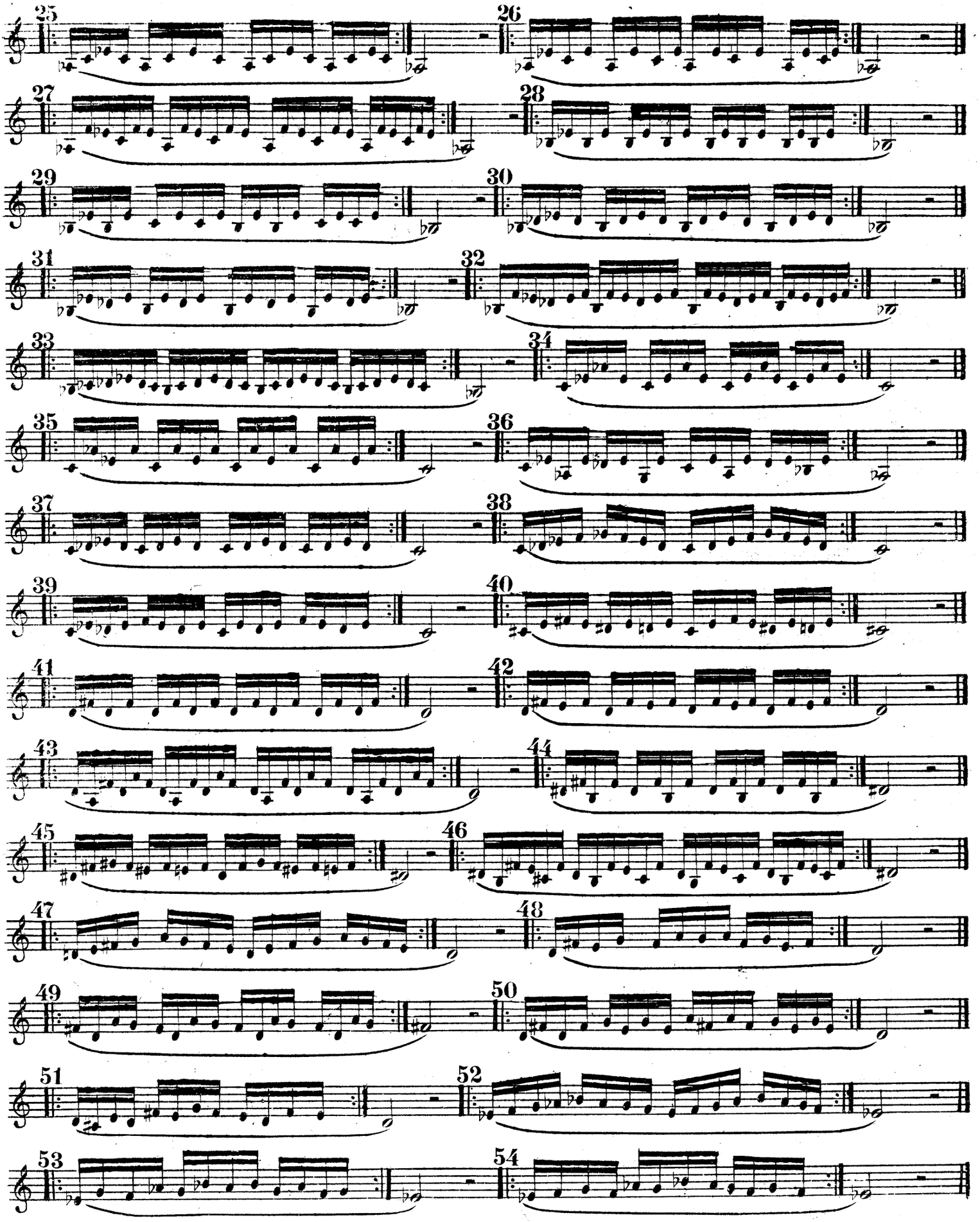
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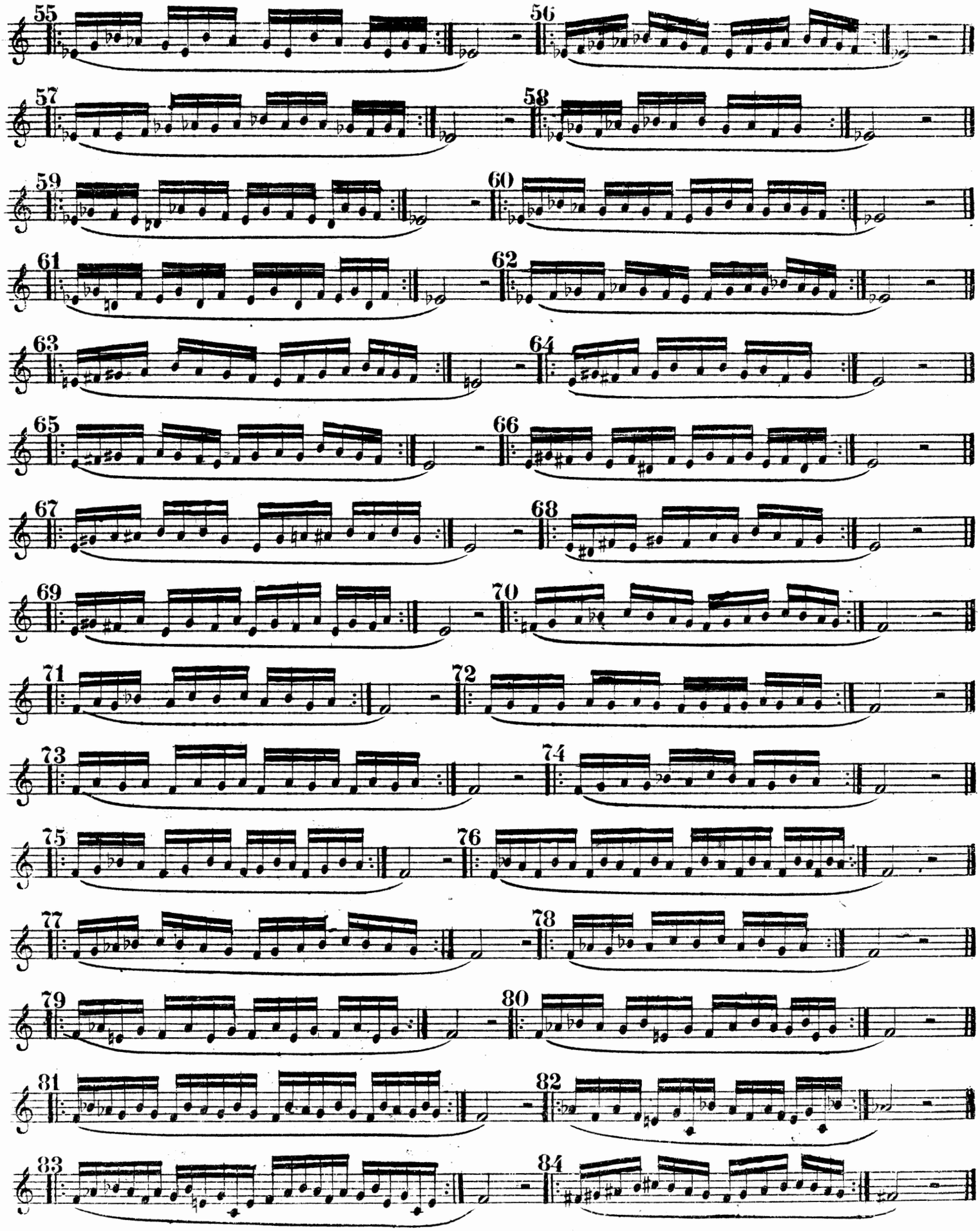
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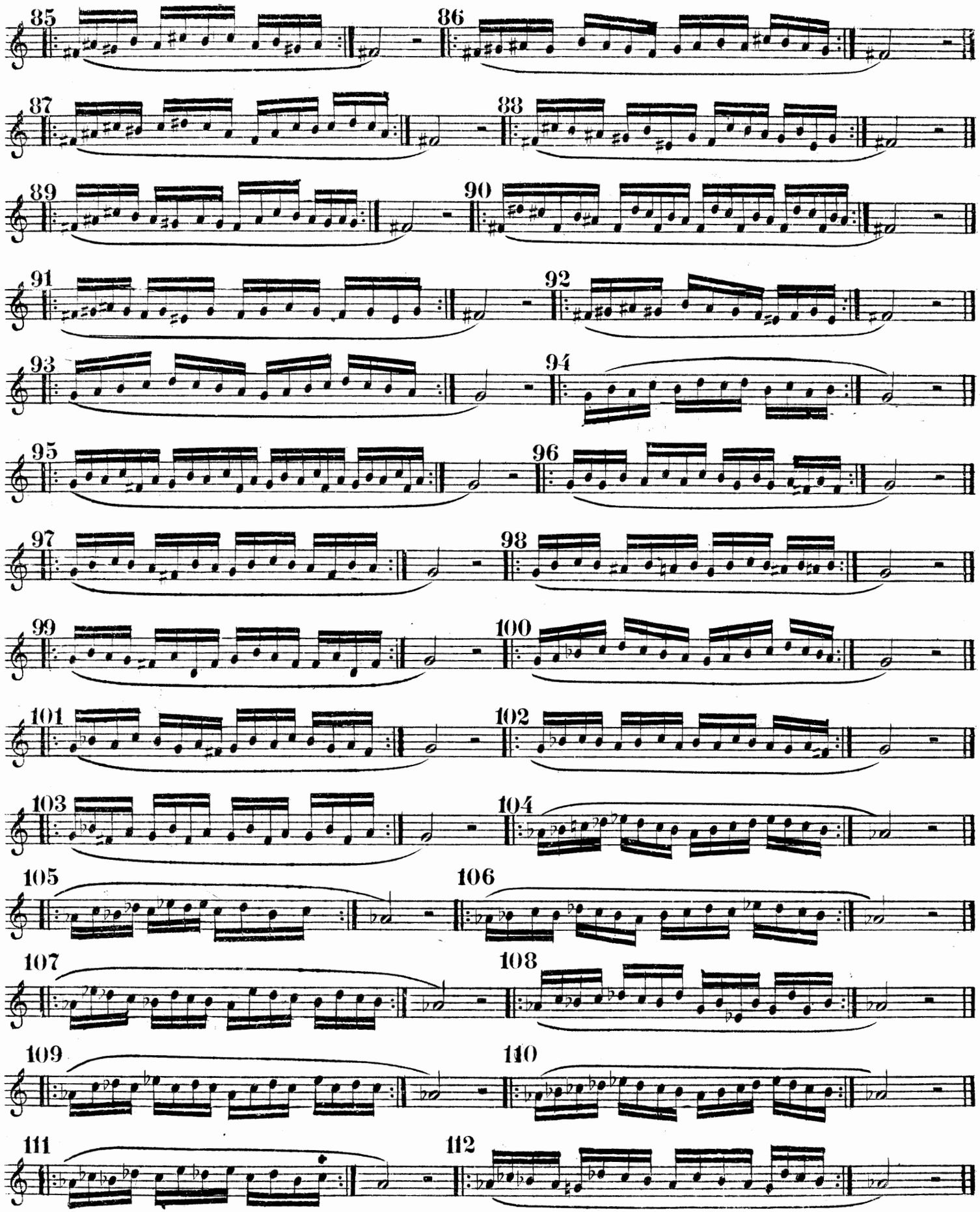
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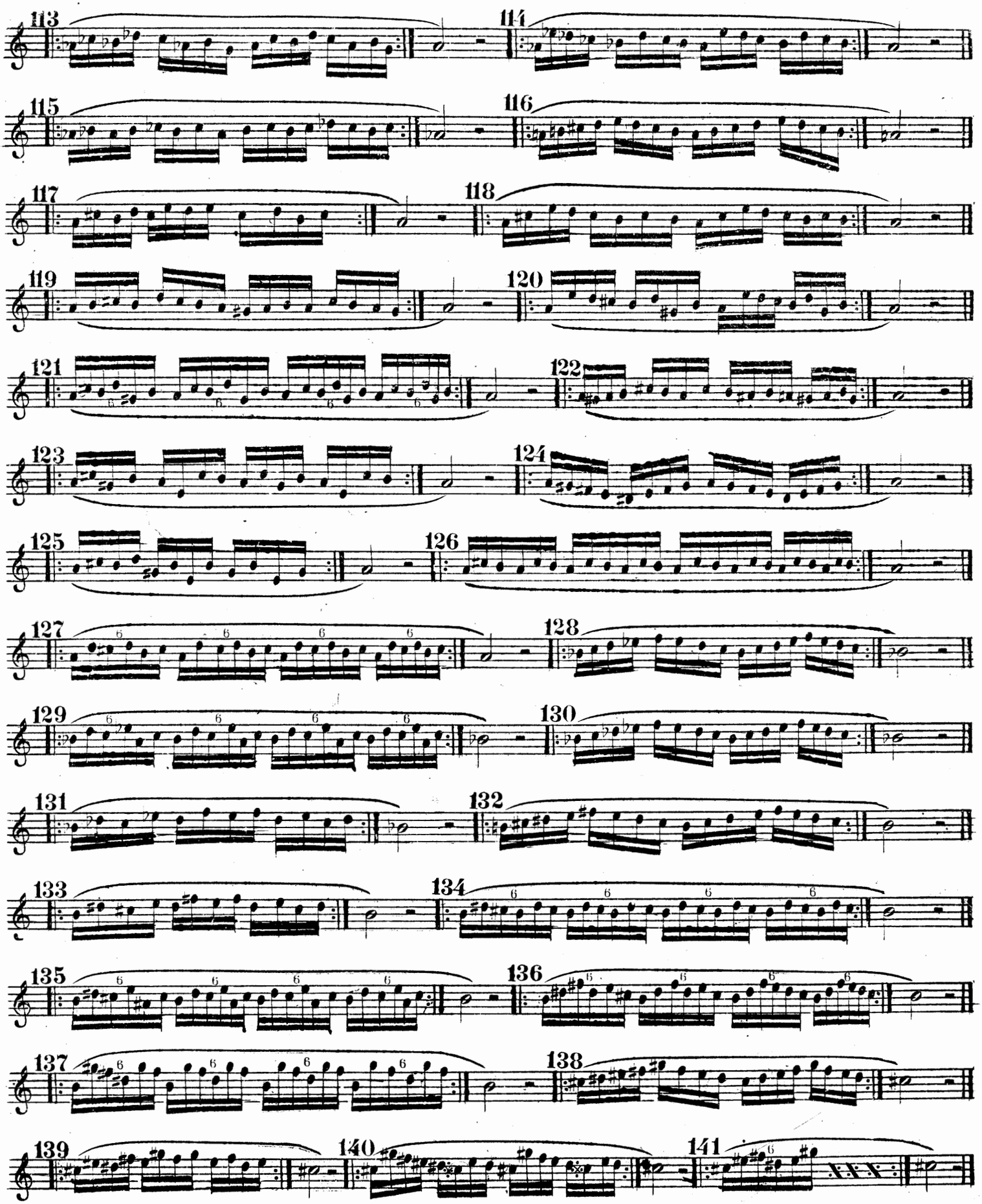
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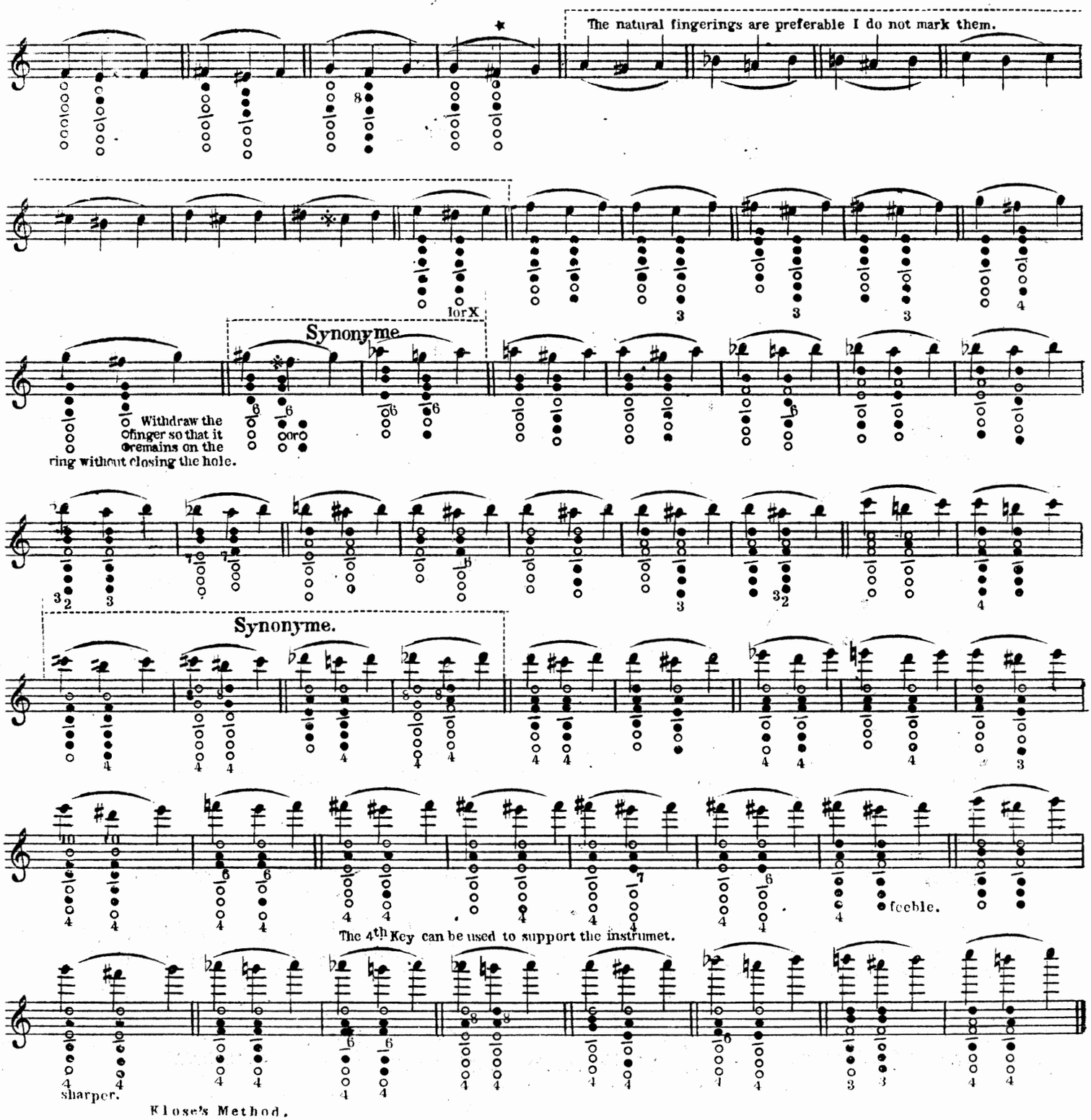
TABLE OF ALTERED OR LEADING NOTES AND THE DEGREES ON WHICH THEY ARE FOUND.

We call the Leading note, that which is a semitone below the Tonic or Key note.

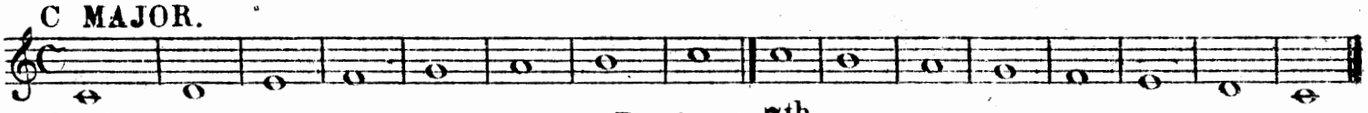
I do not mark the natural fingerings but only those fingerings which render the notes more or less sensitive.

* This sign denotes that you must place the finger on the edge of the ring.

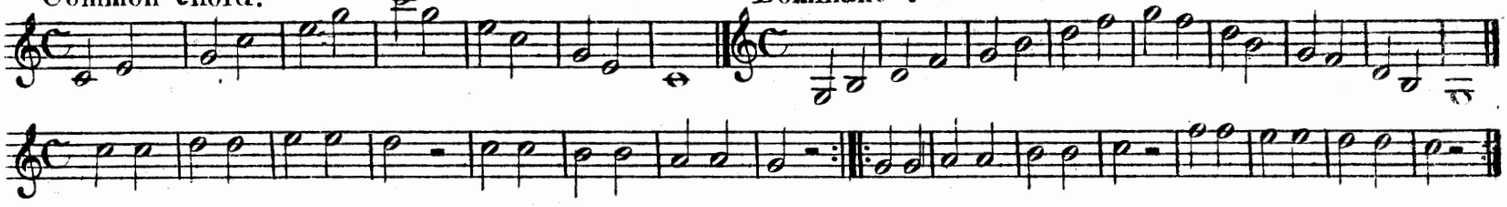


Observe that each scale is followed by the distributed notes of the perfect common chord and the dominant seventh.

C MAJOR.



Common chord. Dominant 7th



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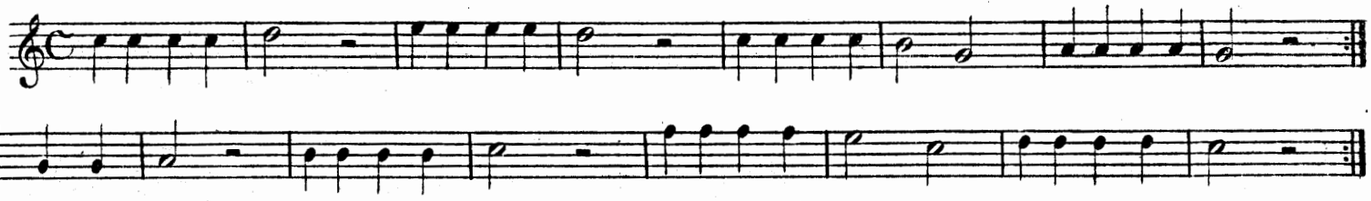

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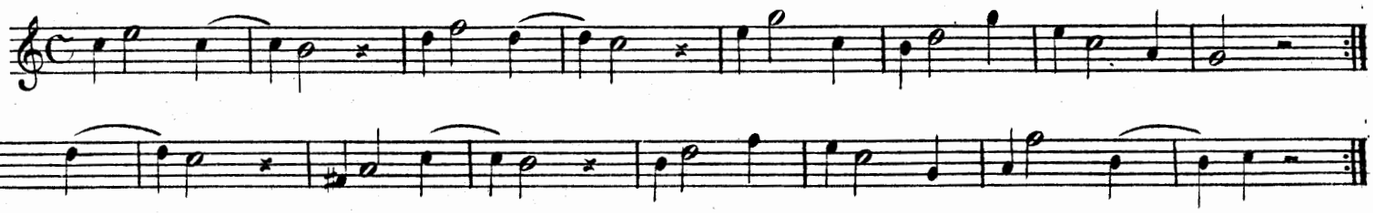

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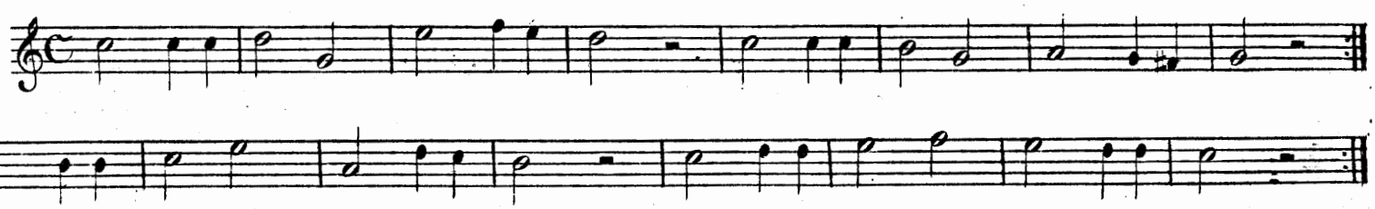

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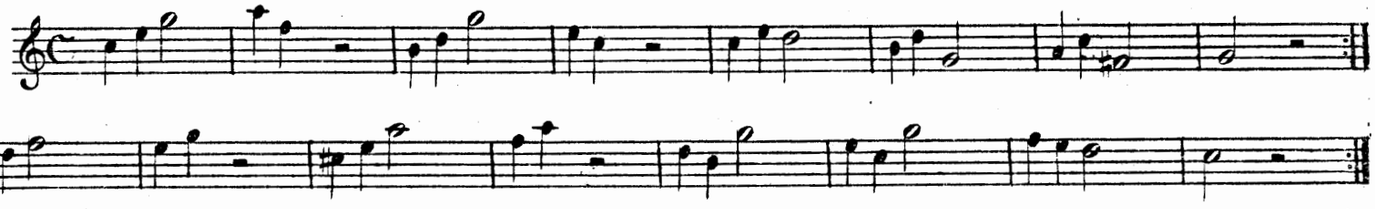

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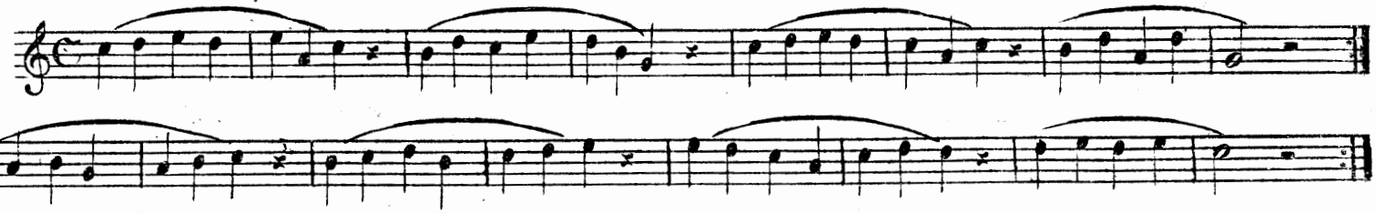

F MAJOR.

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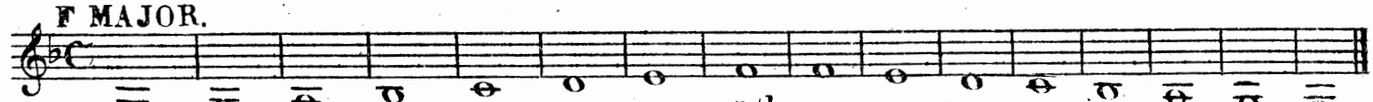
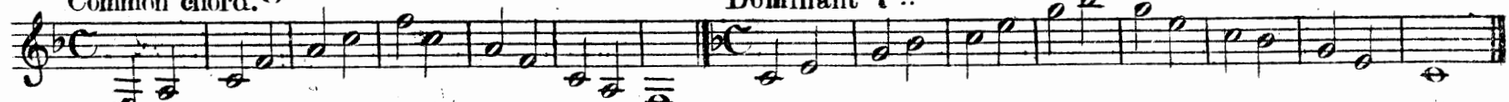


Common chord. Dominant 7th



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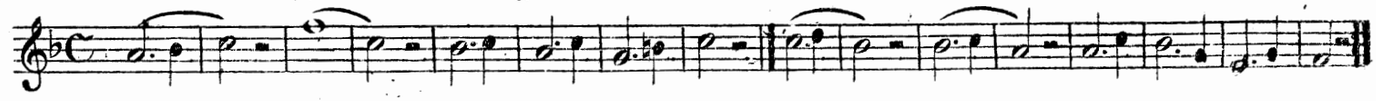

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G. MAJOR.

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Common chord.

Dominant 7th

12

13

14

15

B♭ MAJOR.

16

Common chord. Dominant 7th

17

18

19

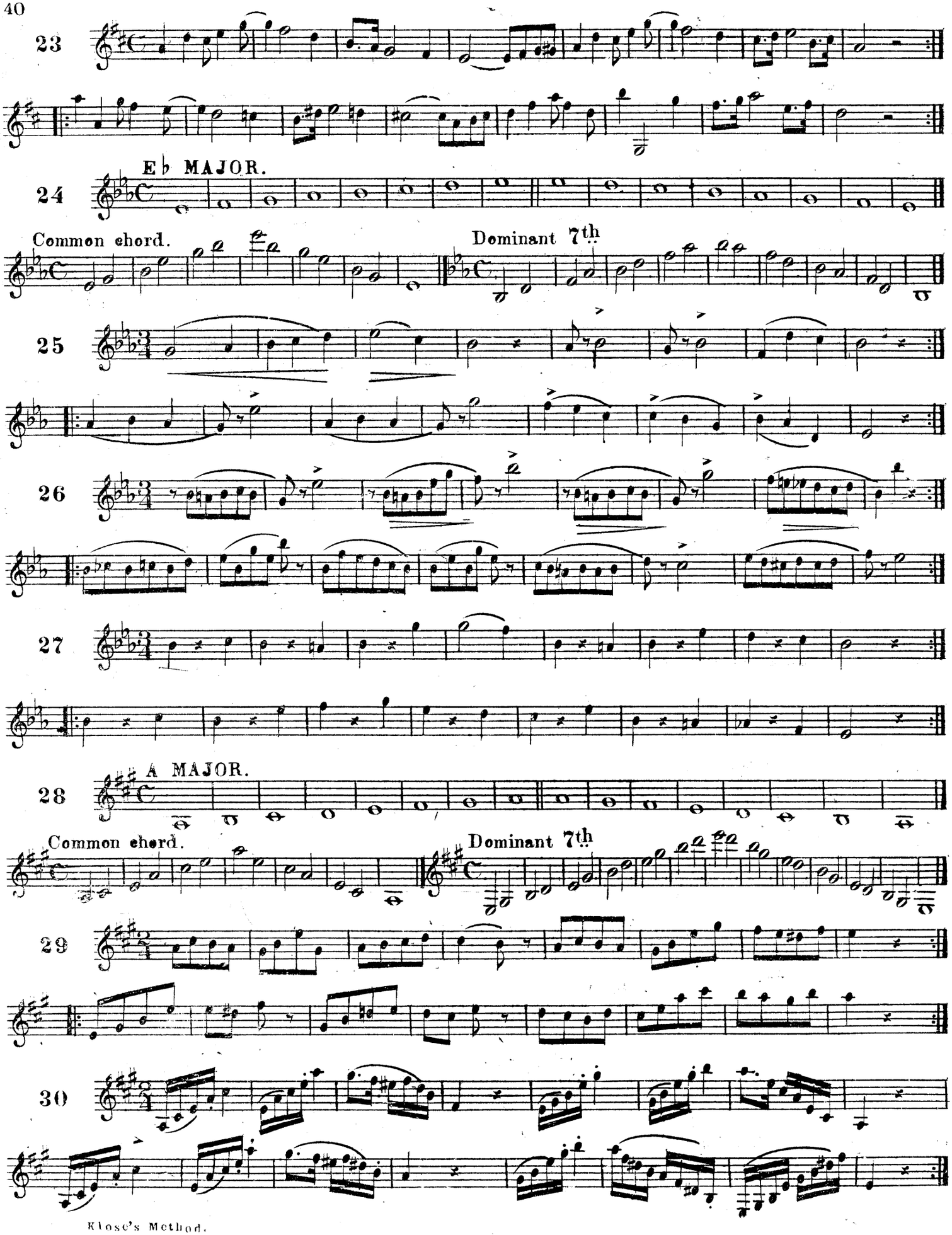
D MAJOR.

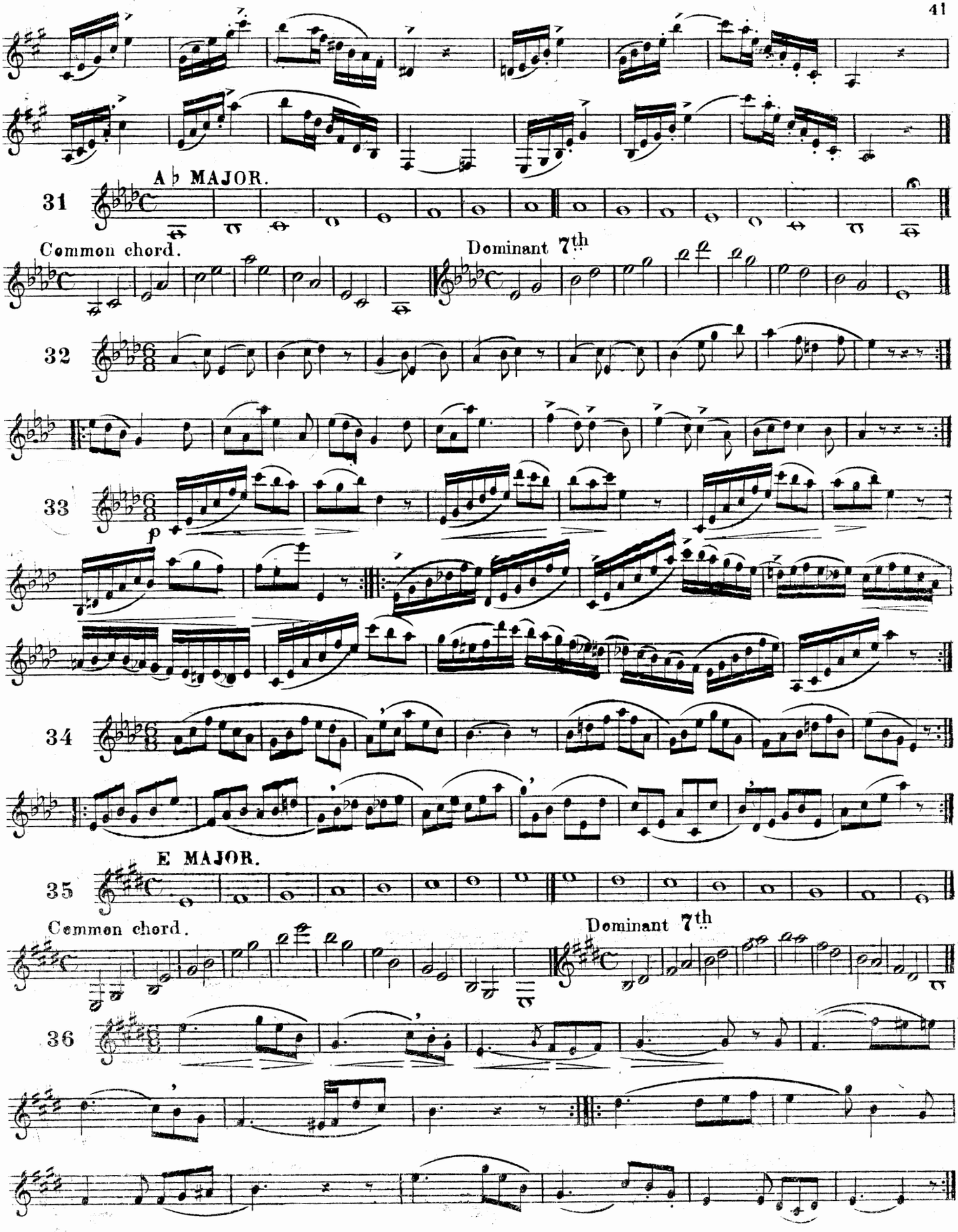
20

Common chord. Dominant 7th

21

22


23
E♭ MAJOR.
24
Common chord.
Dominant 7th
25
26
27
A MAJOR.
28
Common chord.
Dominant 7th
29
30


A♭ MAJOR.
31
Common chord.
Dominant 7th
32
33
p
34
E MAJOR.
35
Common chord.
Dominant 7th
36

37

38

rf

D♭ MAJOR.

39

Common chord.

Dominant 7th

40

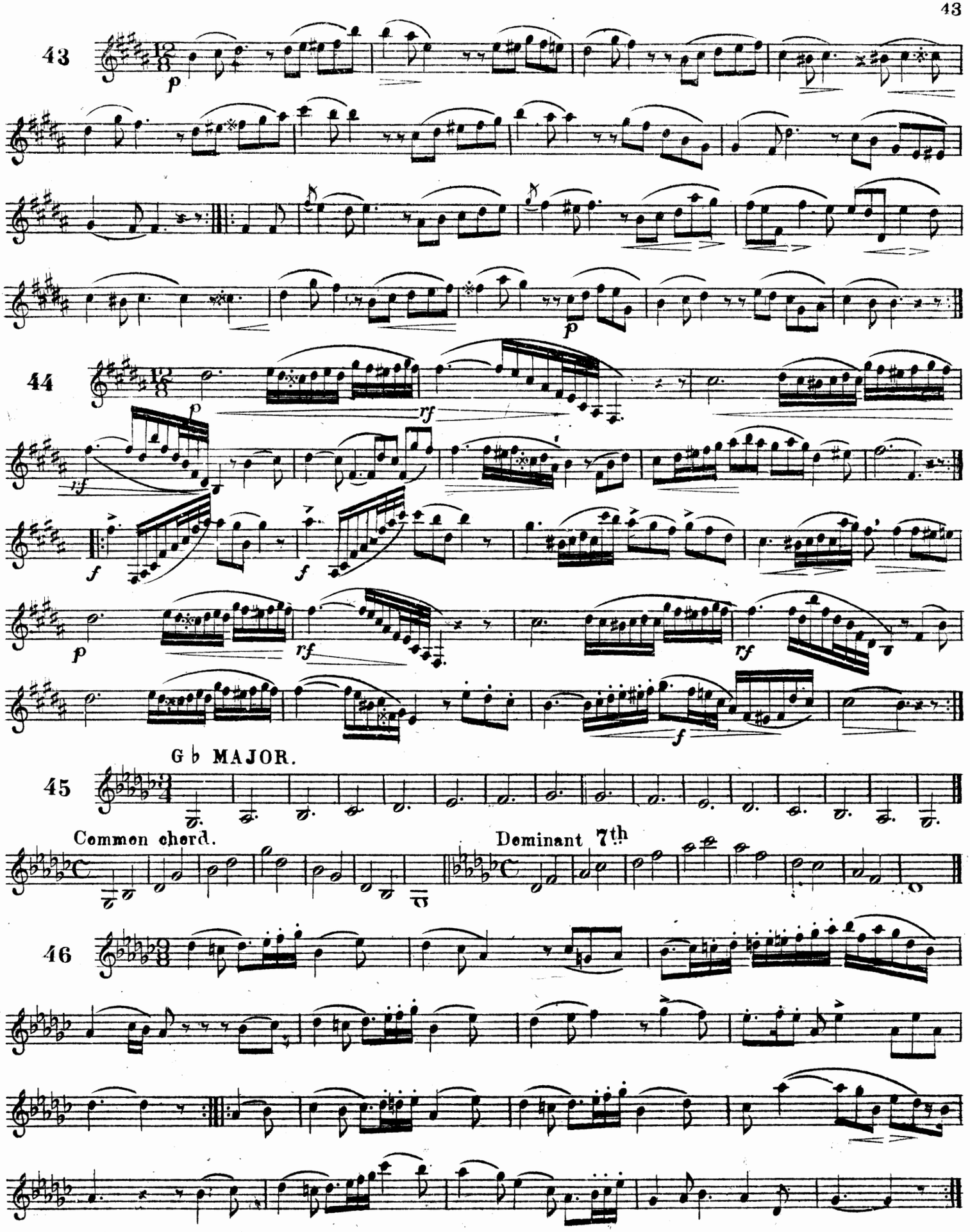
41

B MAJOR.

42

Common chord.

Dominant 7th


43
44
45
46
G♭ MAJOR.
Common chord.
Dominant 7th

47

48

F ♯ MAJOR.

Common chord.

Dominant 7th

49

50

tr

51

G ♭ MAJOR.

Common chord.

Dominant 7th

52

53

C ♯ MAJOR.

Common chord.

Dominant 7th

54

CHANGE OF FINGERING ON THE SAME NOTE.

There are certain effects very agreeable upon stringed instruments which with a little aptitude can be rendered upon the Clarinet: such as (for example) the change of fingering on the same note. To work this effect, which is rarely met with (but which should be known so as to be able to do it when required) it is essential that the changes of fingering do not cause the slightest interruption in the vibration given on the first note.

Moderato.

1

Moderato.

2

OF THE CADENCE.

The cadence is a repose which indicates that the measure is suspended.

The cadence diverts the imagination and allows the singer to display his talent of vocalisation, and the instrumentalist the brillancy of his inst-rument.

Good taste is the only rule to be consulted; that alone will denote whether the movement should be slow or fast; whether the cadence should be of long or short duration.

GENERAL RULE. When the cadence is not tied to the phrase which follows, it is in good taste to leave an interval rather long than short between the finish of the cadence and the phrase which comes after.

OF THE TRAIT OR PROMINENT PASSAGE.

It is in the execution of the trait that we recognise and estimate the ability of the player; for this reason he must strive to perform this passage with every desirable neatness.

The first bars of the trait must be well posed and well accented, in order to catch easily the designs in its composition.

The finish of a trait always requires an amount of spirit and dash to bring it to a happy termination.

OF ARTICULATION.

To articulate, is to make heard distinctly with neatness and precision all the notes of a trait, phrase or other piece adding thereto the proper amount of shading and inflexion.

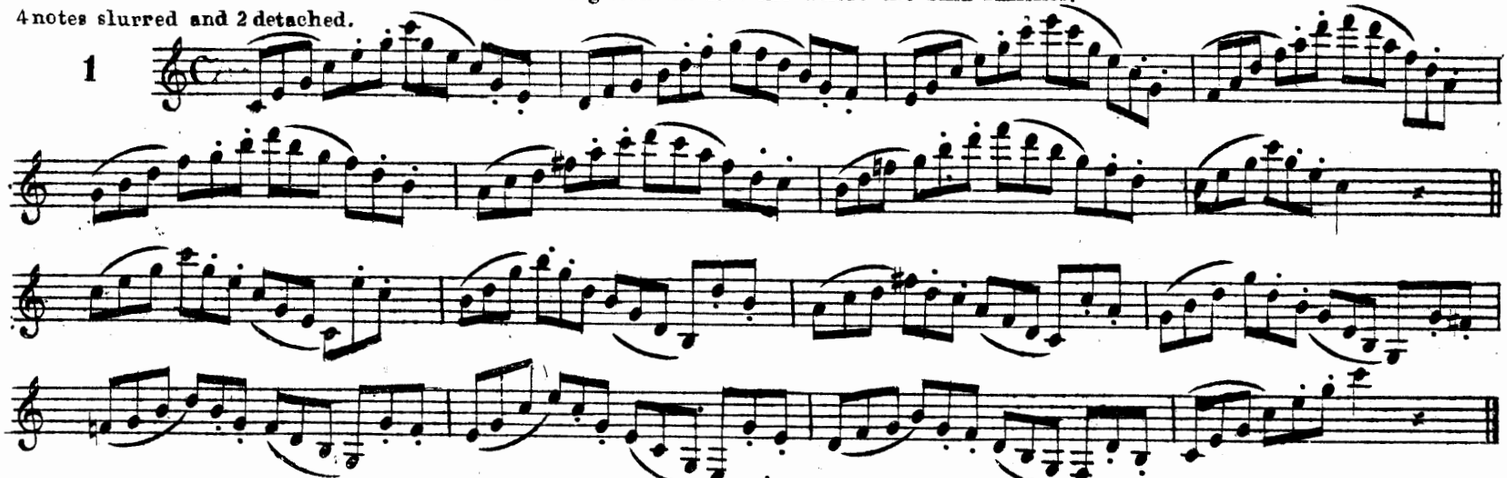
There are two sorts of articulation: the slurred and the detached. But these two articulations are combined of a thousand styles, and it is by a happy mixture of slurred and detached notes that we obtain the most beautiful results. As it would be difficult to give here all the various forms of articulation (for frequently they depend on the caprice and fancy of the player) I have arra-nged 45 exercises on those which are most in use.

45 EXERCISES UPON DIFFERENT COMBINATIONS OF ARTICULATION.

Bear a little on the first note of the slur and lighten the last one where the bind finishes.

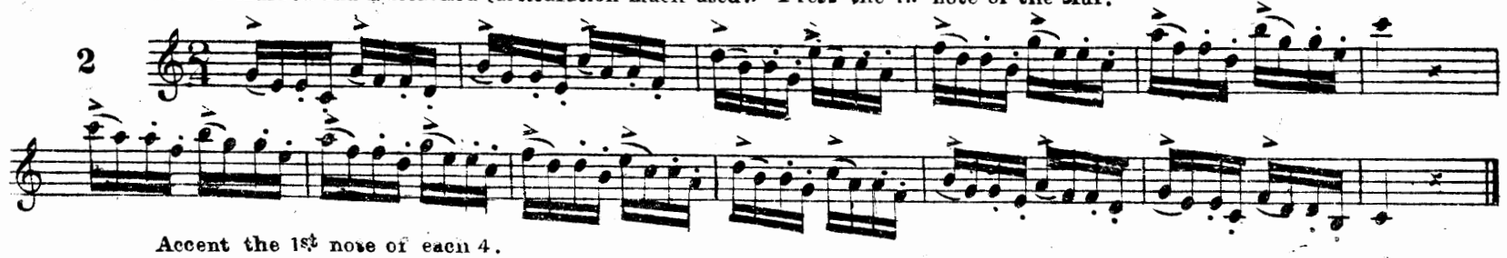
4 notes slurred and 2 detached.

1



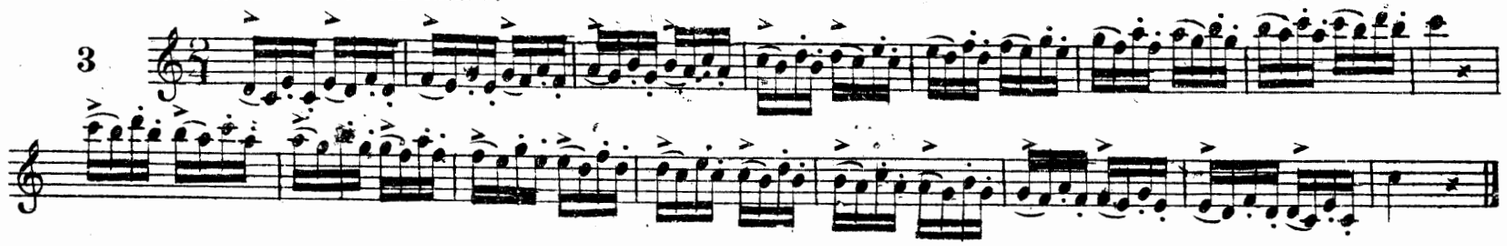
2 notes slurred and 2 detached (articulation much used.) Press the 1st note of the slur.

2



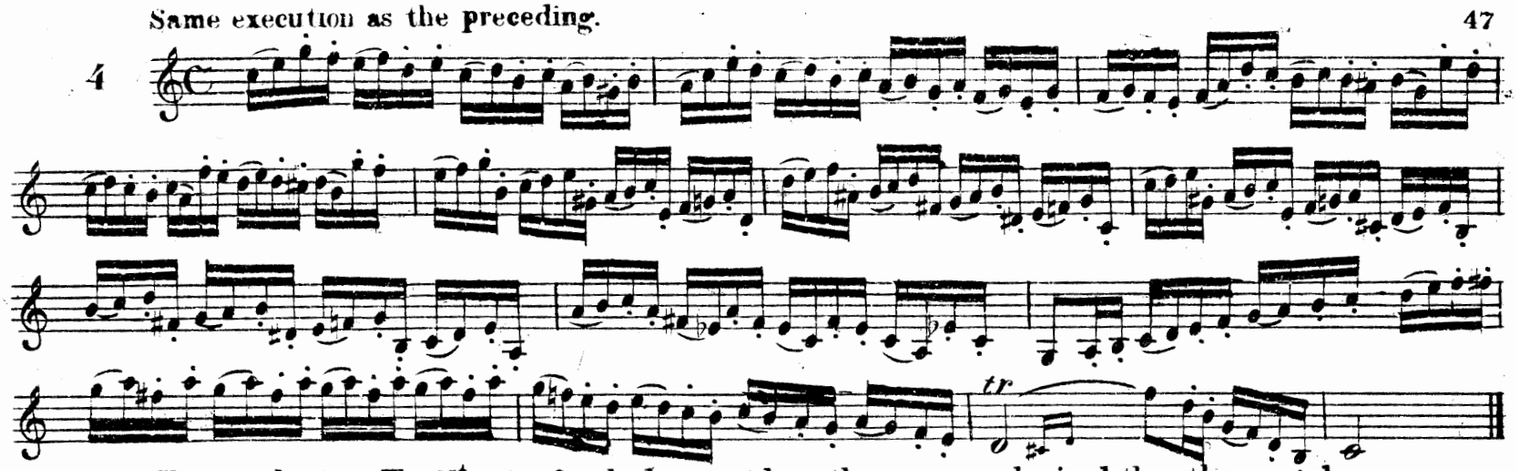
Accent the 1st note of each 4.

3



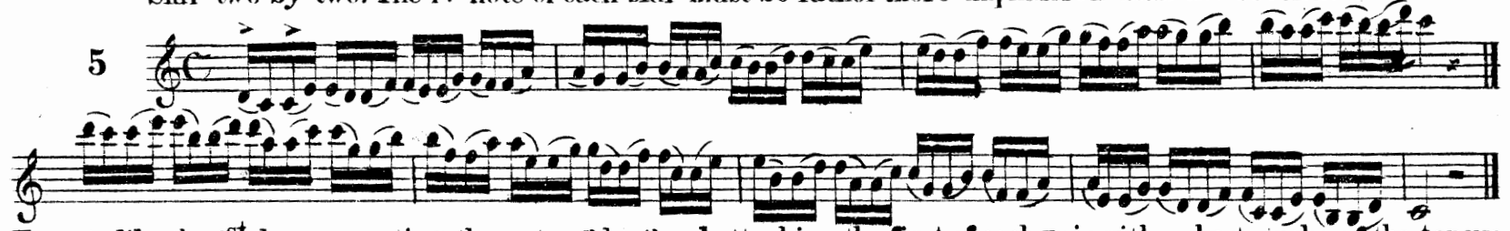
Same execution as the preceding.

4



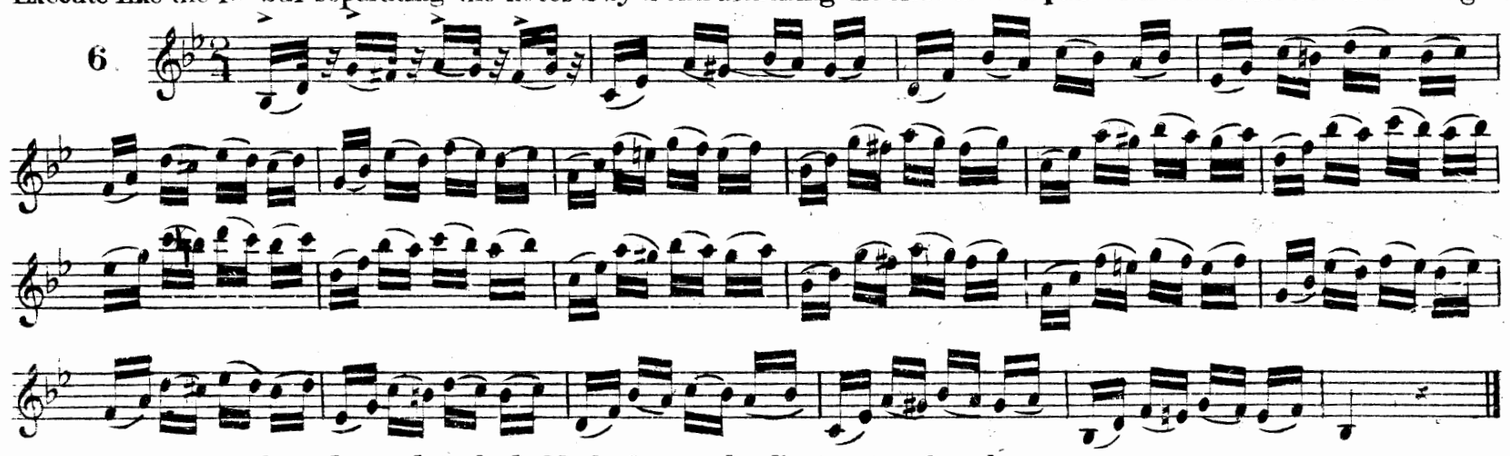
Slur two by two. The 1st note of each slur must be rather more emphasised than the second.

5



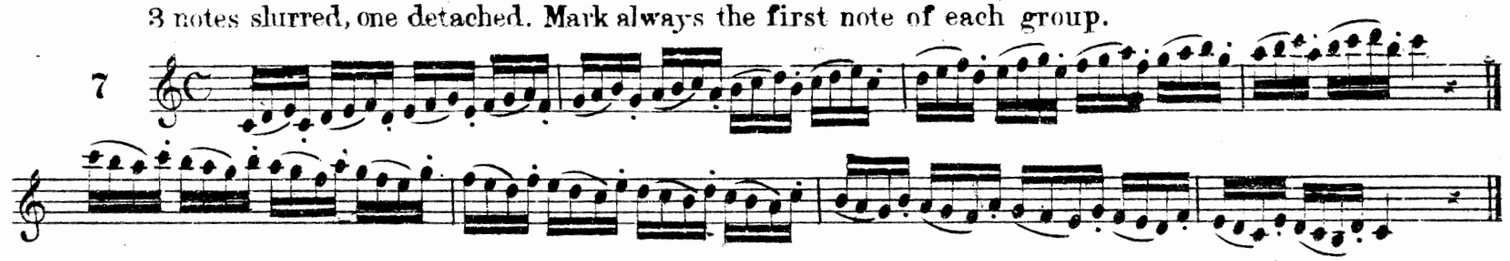
Execute like the 1st bar separating the notes 2 by 2 and attacking the first of each pair with a short stroke of the tongue.

6



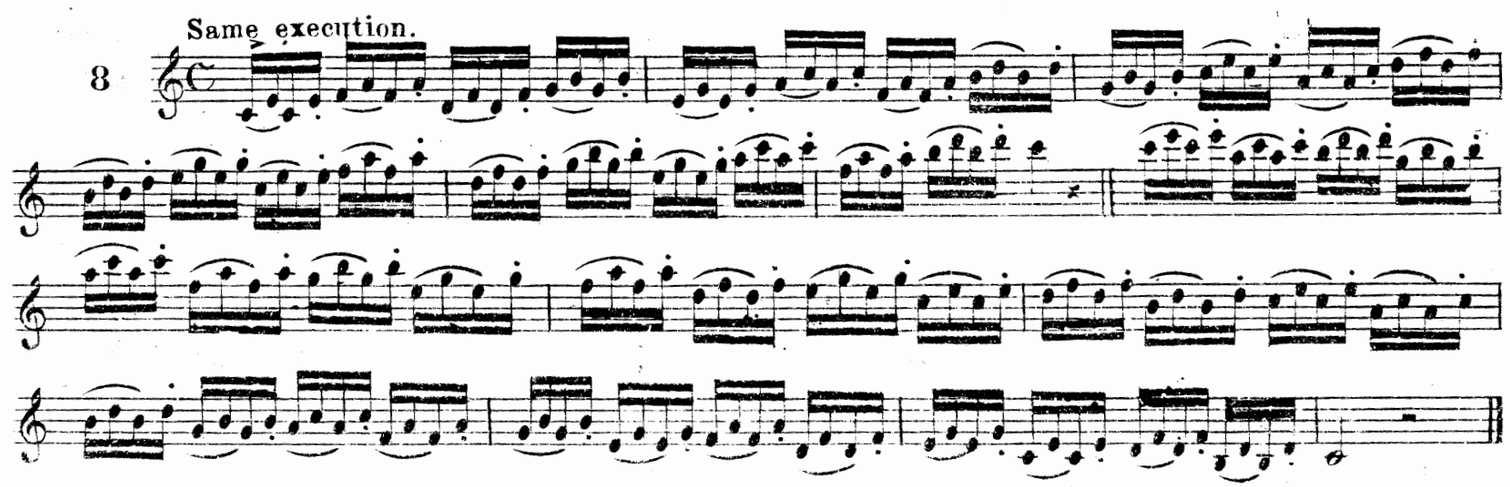
3 notes slurred, one detached. Mark always the first note of each group.

7



Same execution.

8



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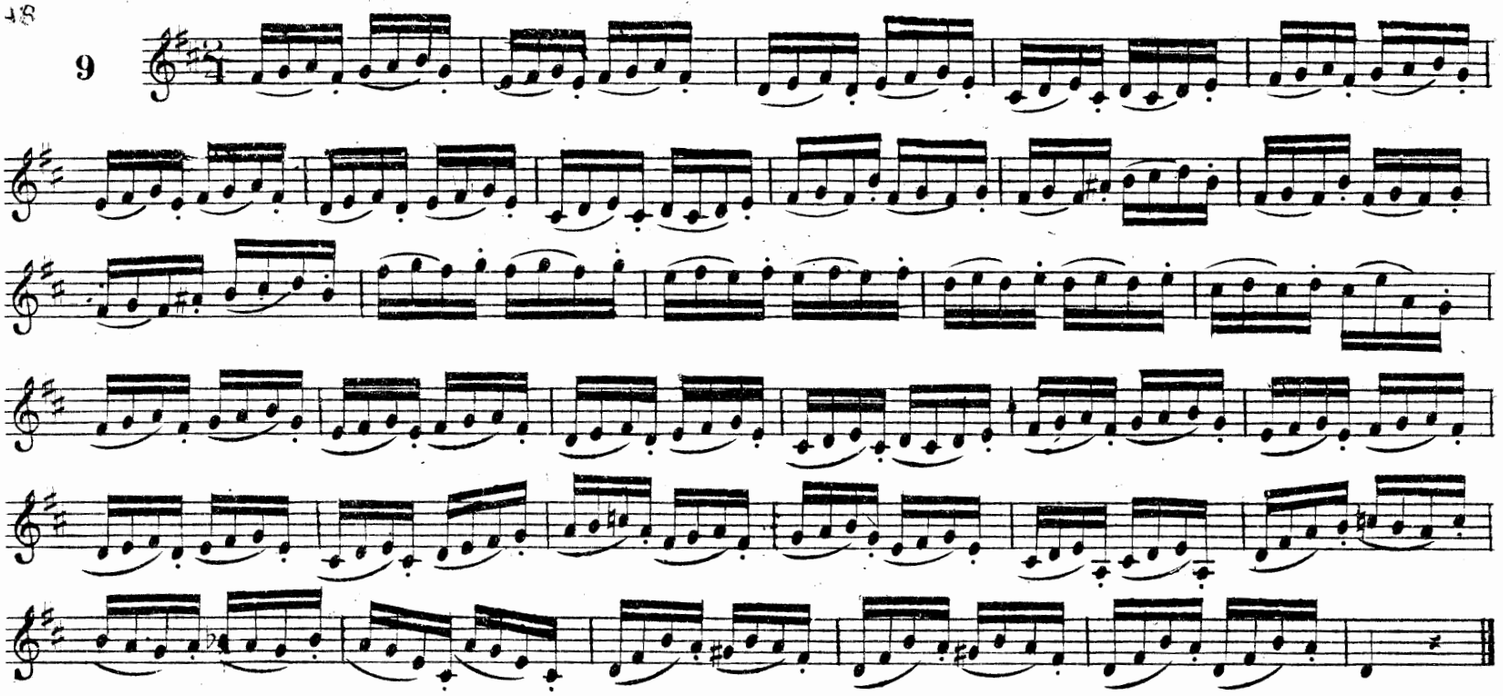
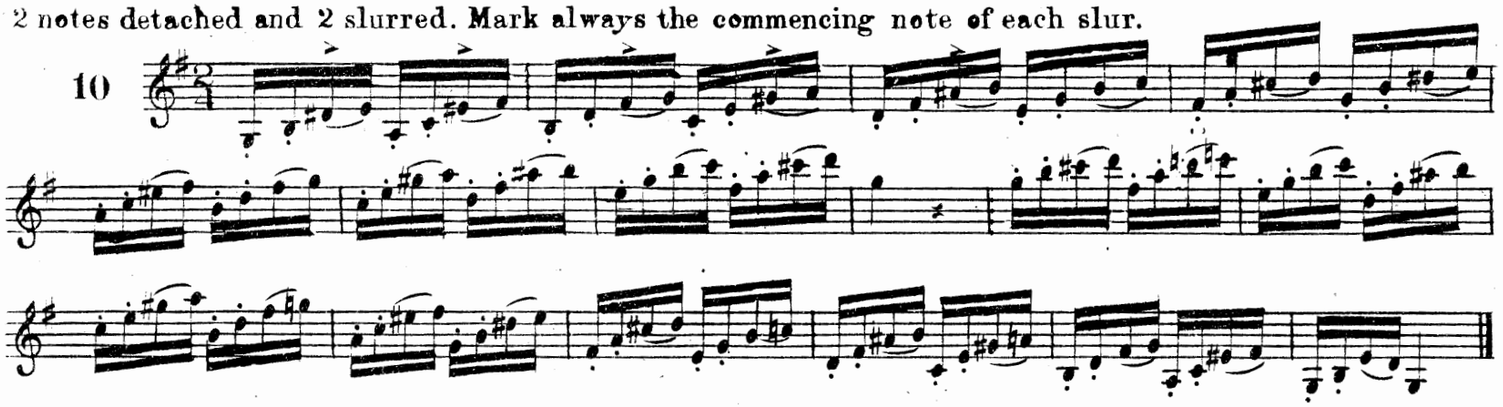


2 notes detached and 2 slurred. Mark always the commencing note of each slur.

10



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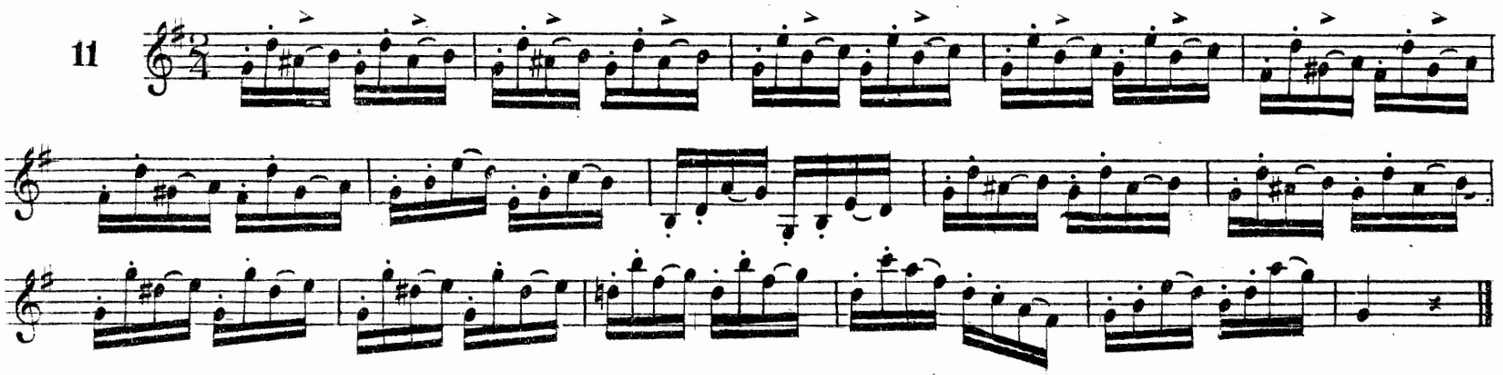
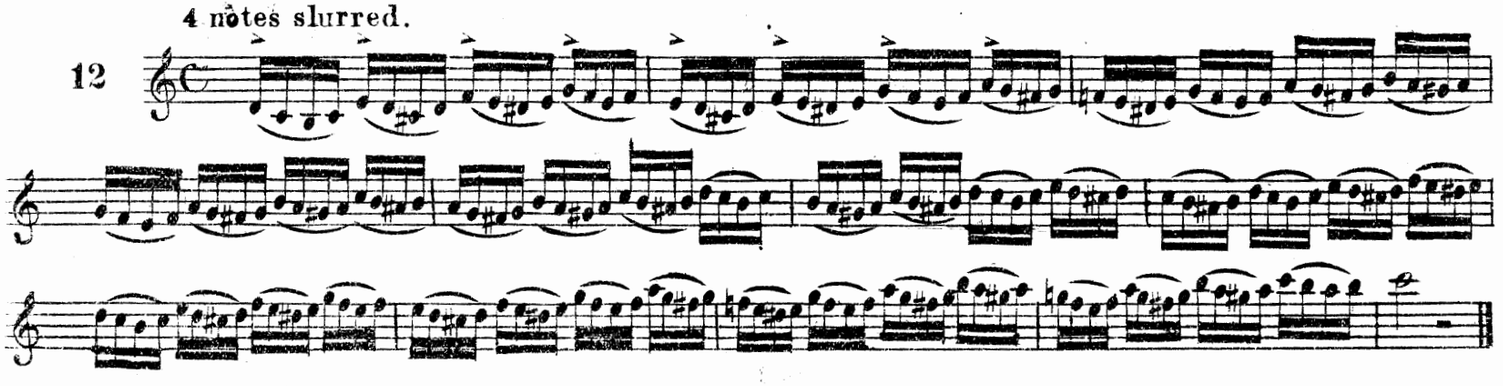
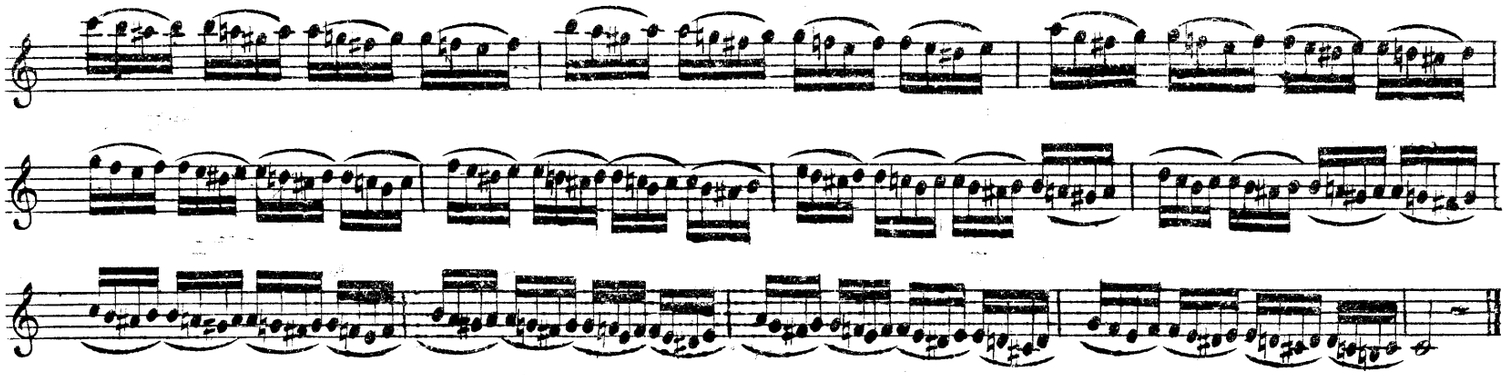


GENERAL RULE. The first note of each division of the bar must always be more accented than the others.

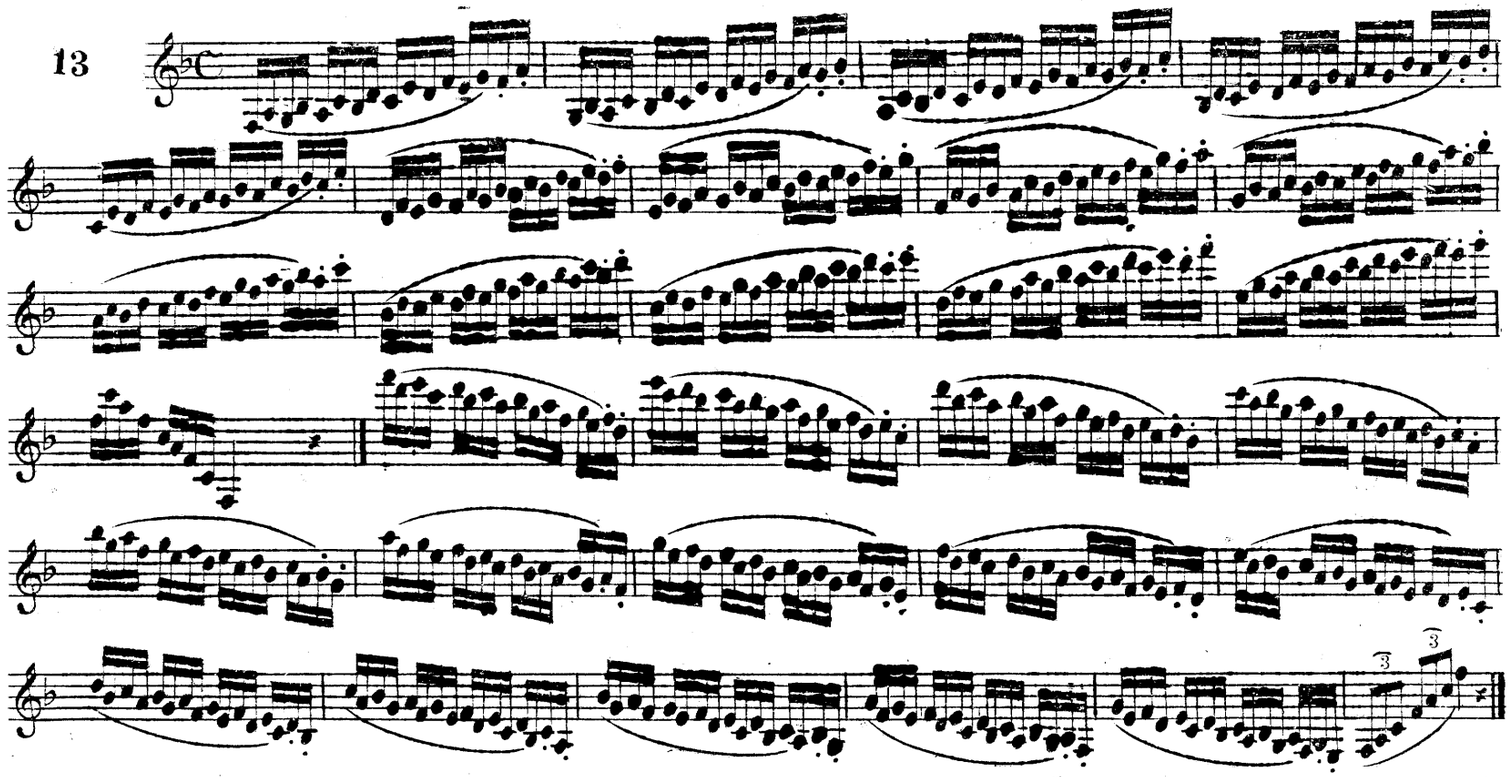
4 notes slurred.

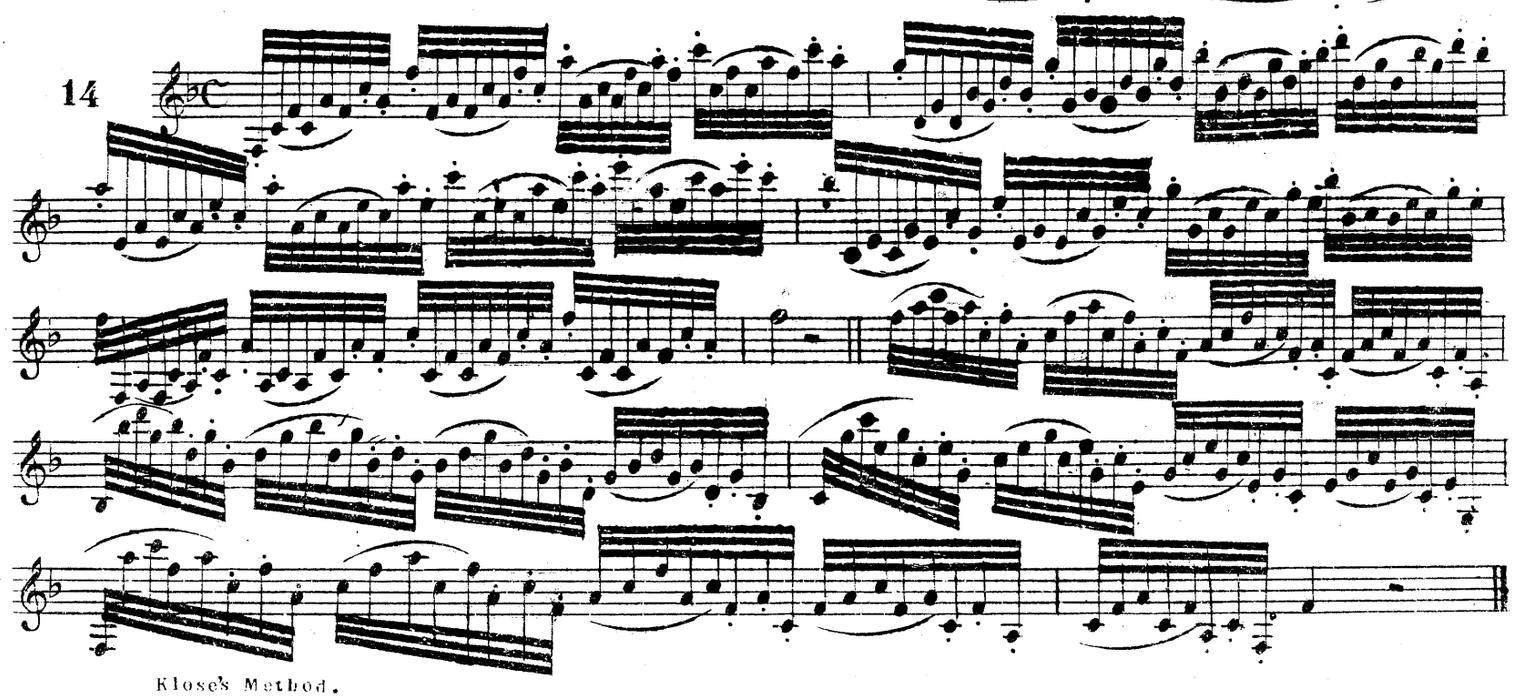
12





14 notes slurred and 2 detached. Press at the commencement and gradually diminish to the end of the slur.





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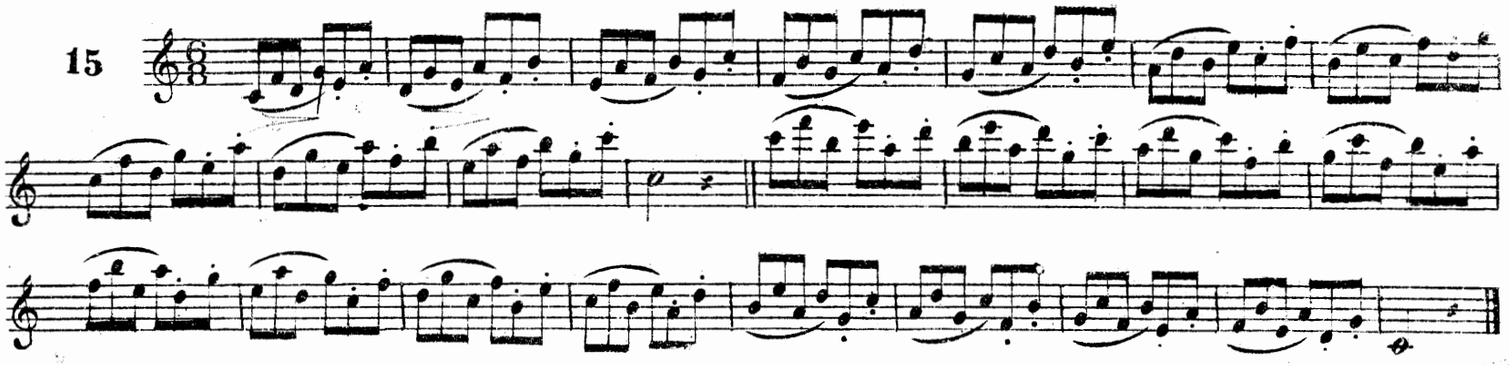

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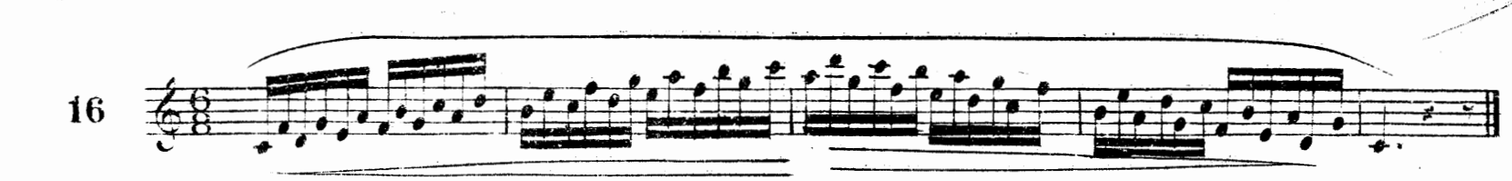
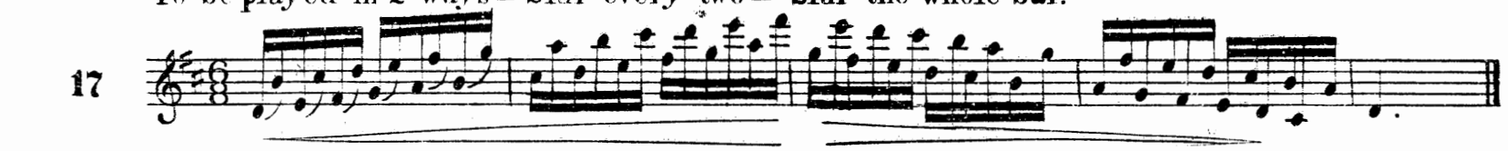


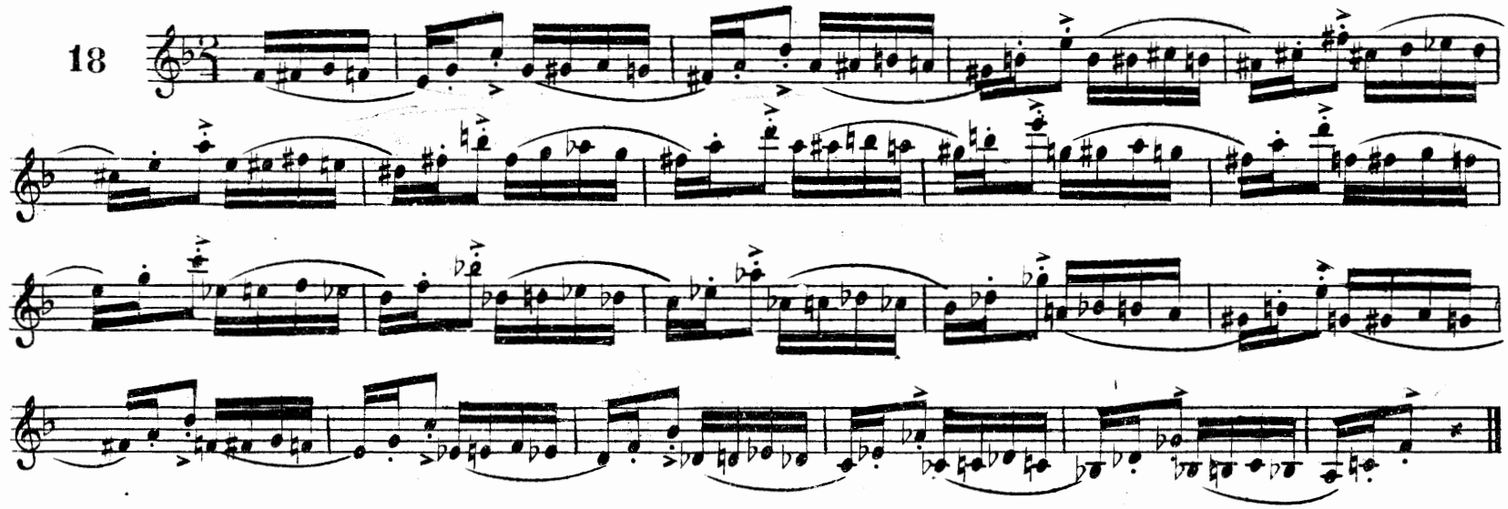
To be played in 2 ways – Slur every two – Slur the whole bar.

17



Take firmly the first note of the slur, and well emphasise the long note. (the quaver.)

18



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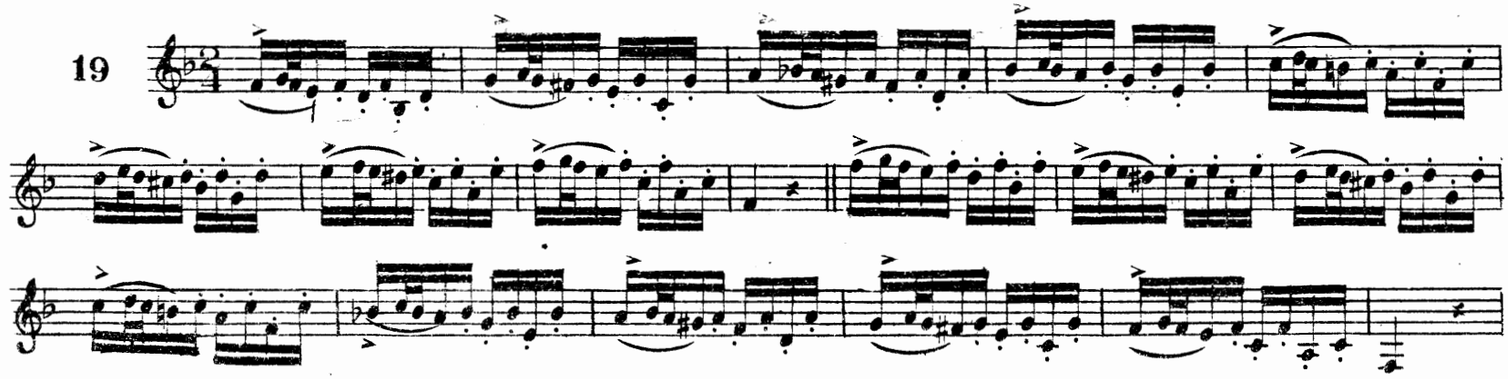

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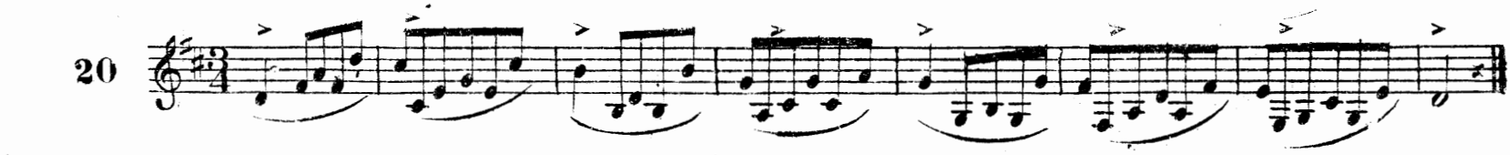


21

22

Mark well the first of each triplet.

23

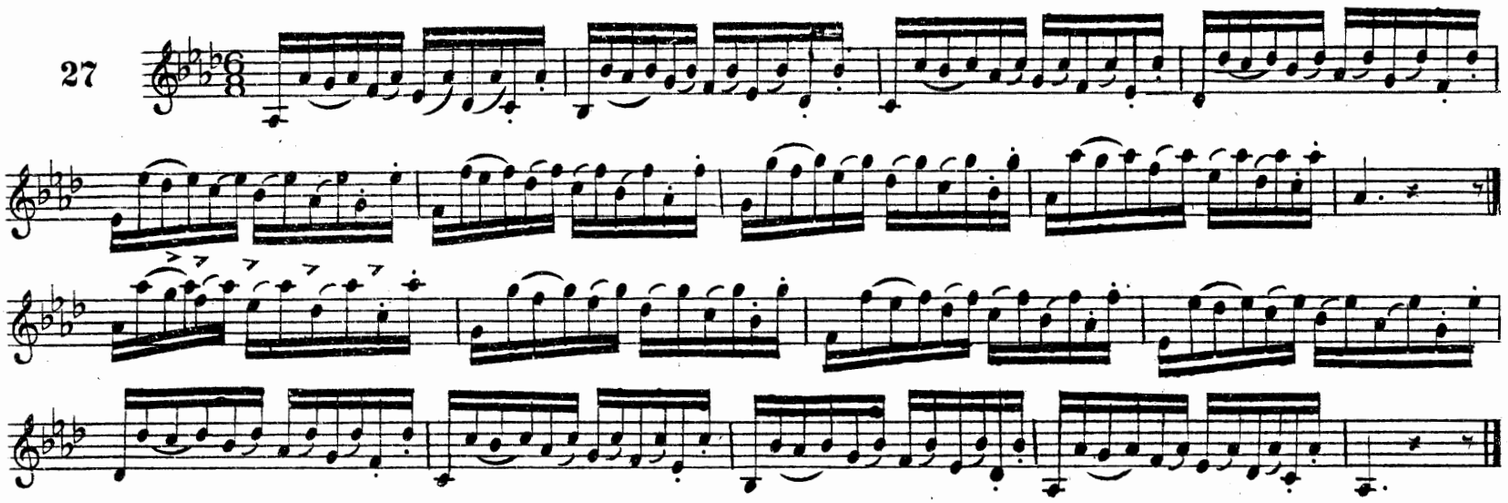
Legèrement.

24

25

26

27



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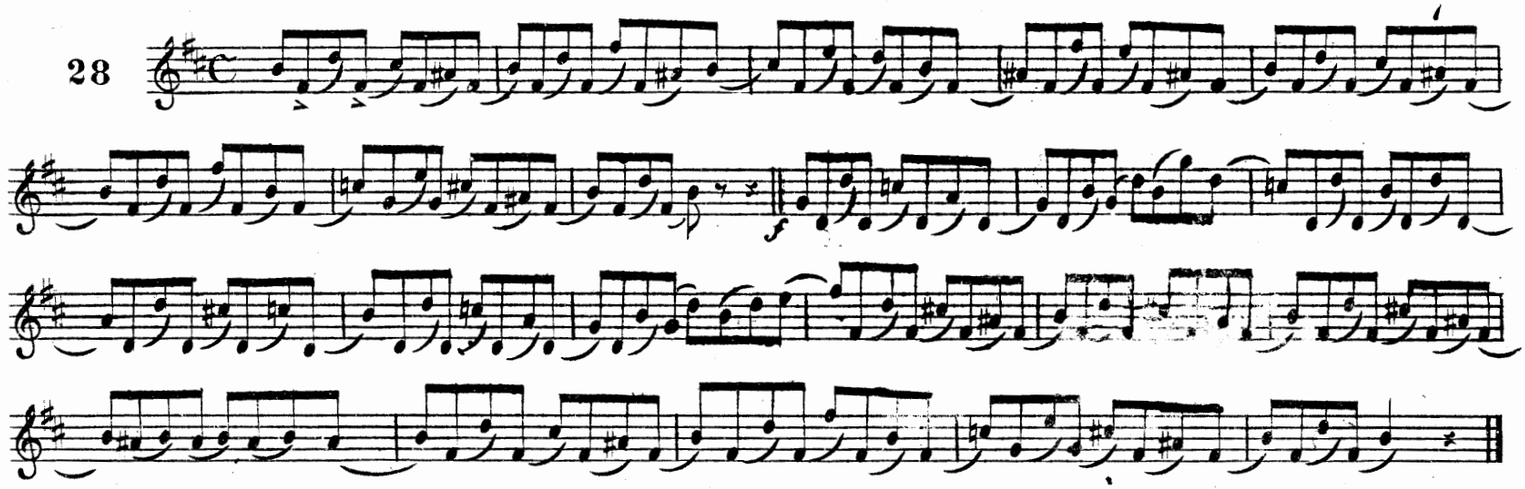

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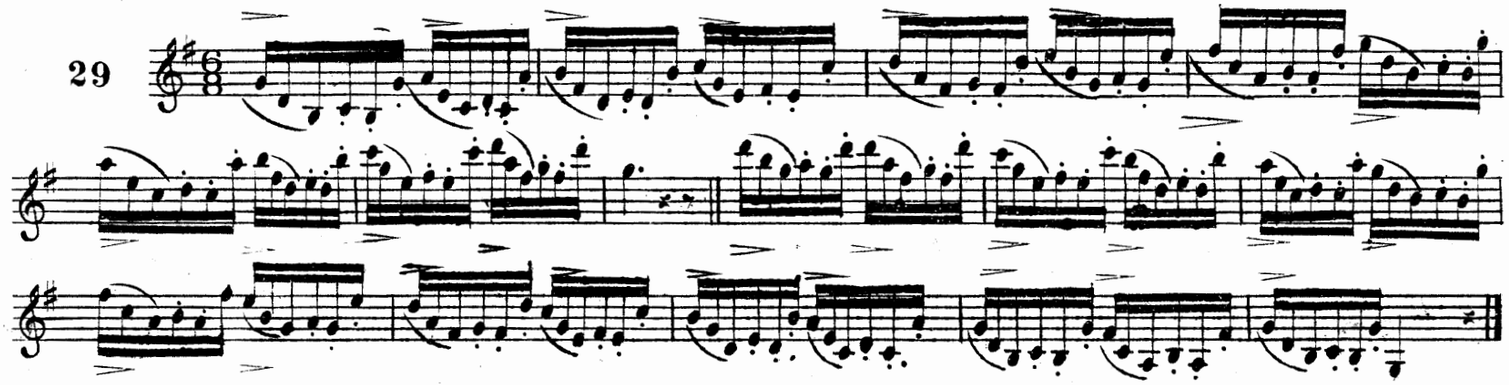

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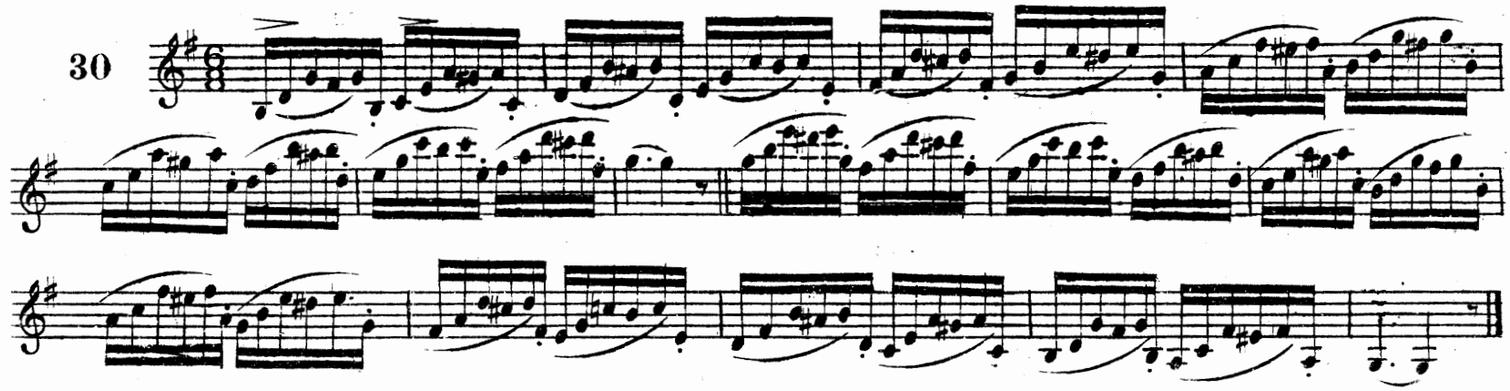


31

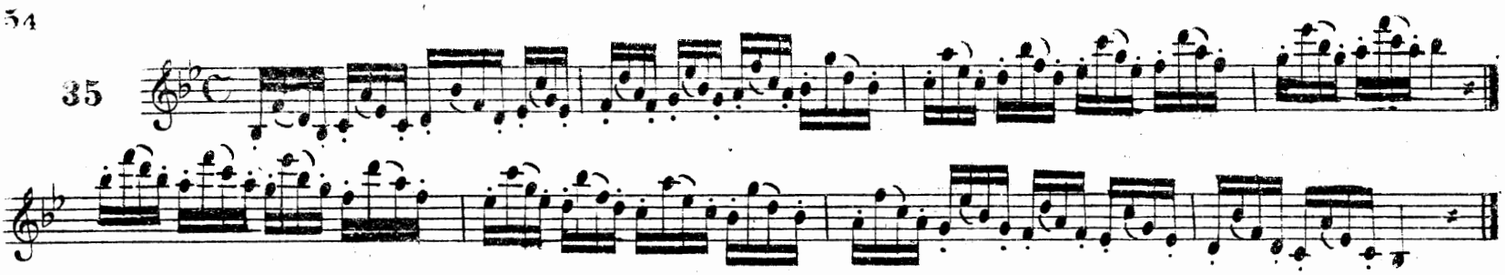
32

33

SIXTHS.

34

35



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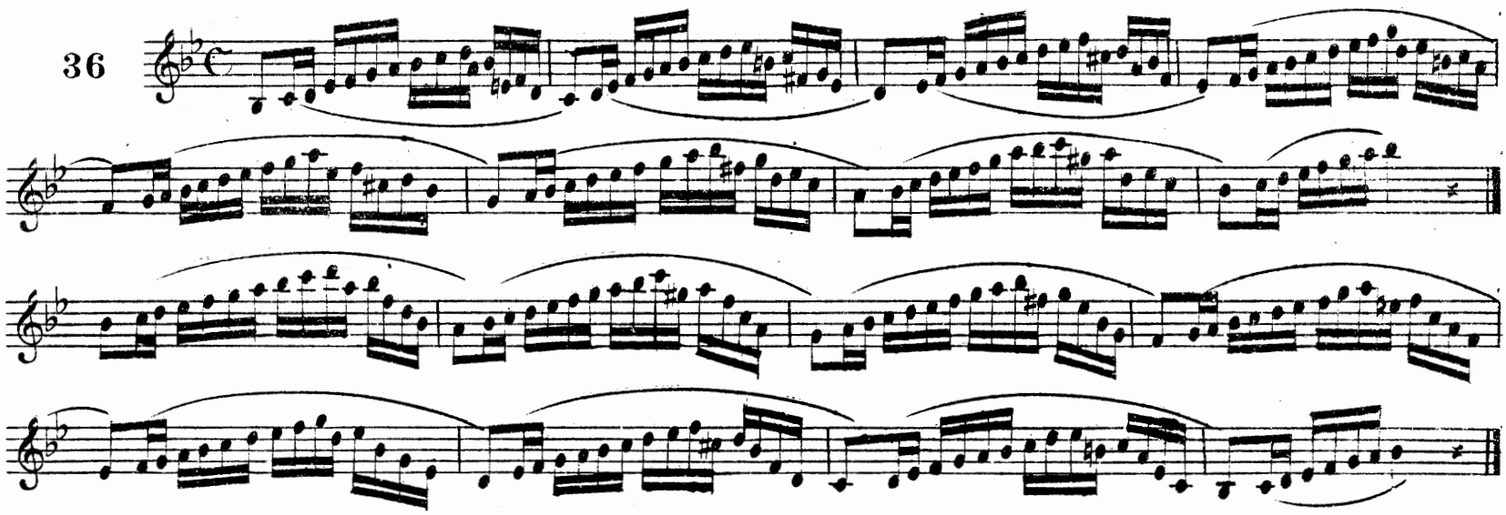

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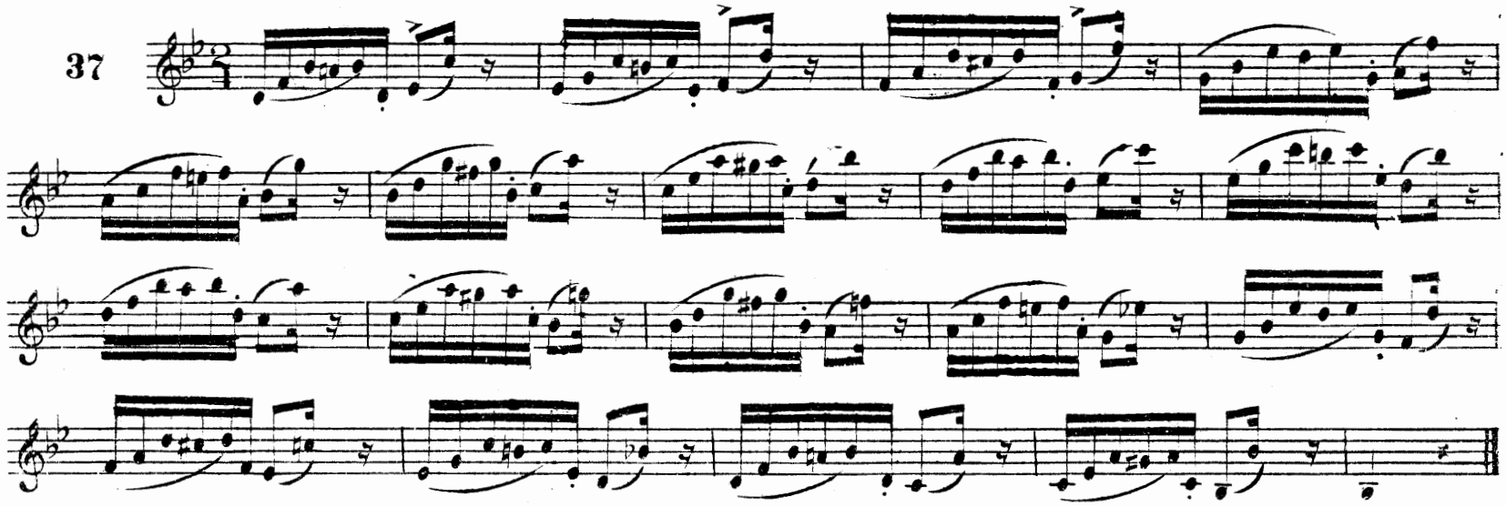

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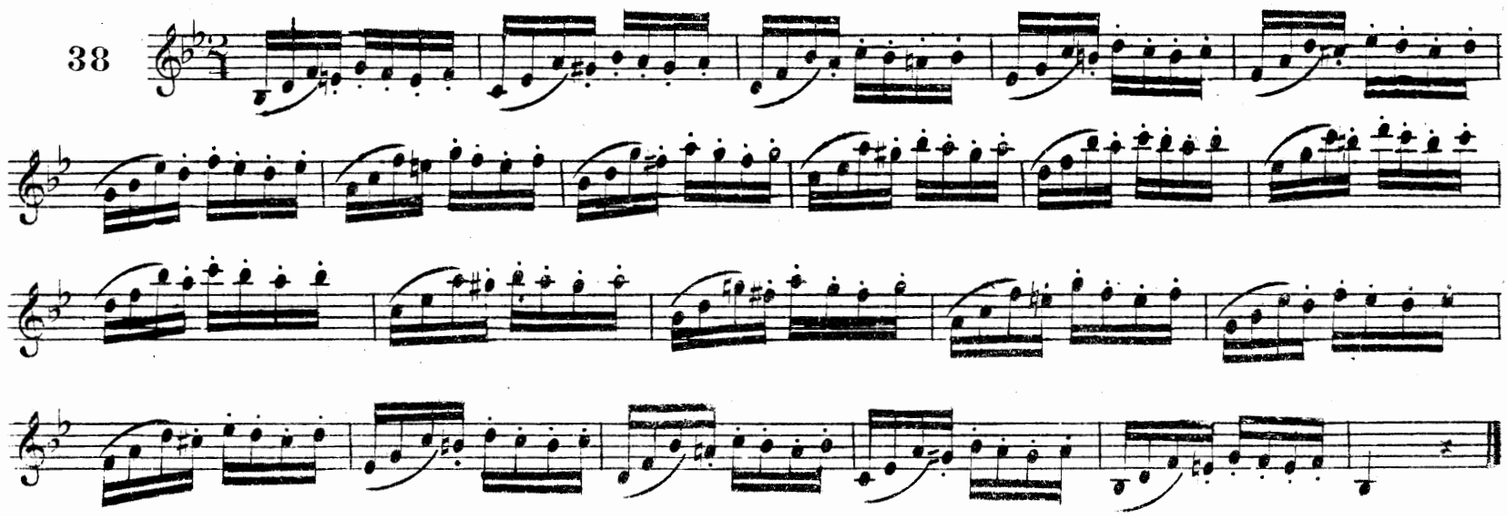
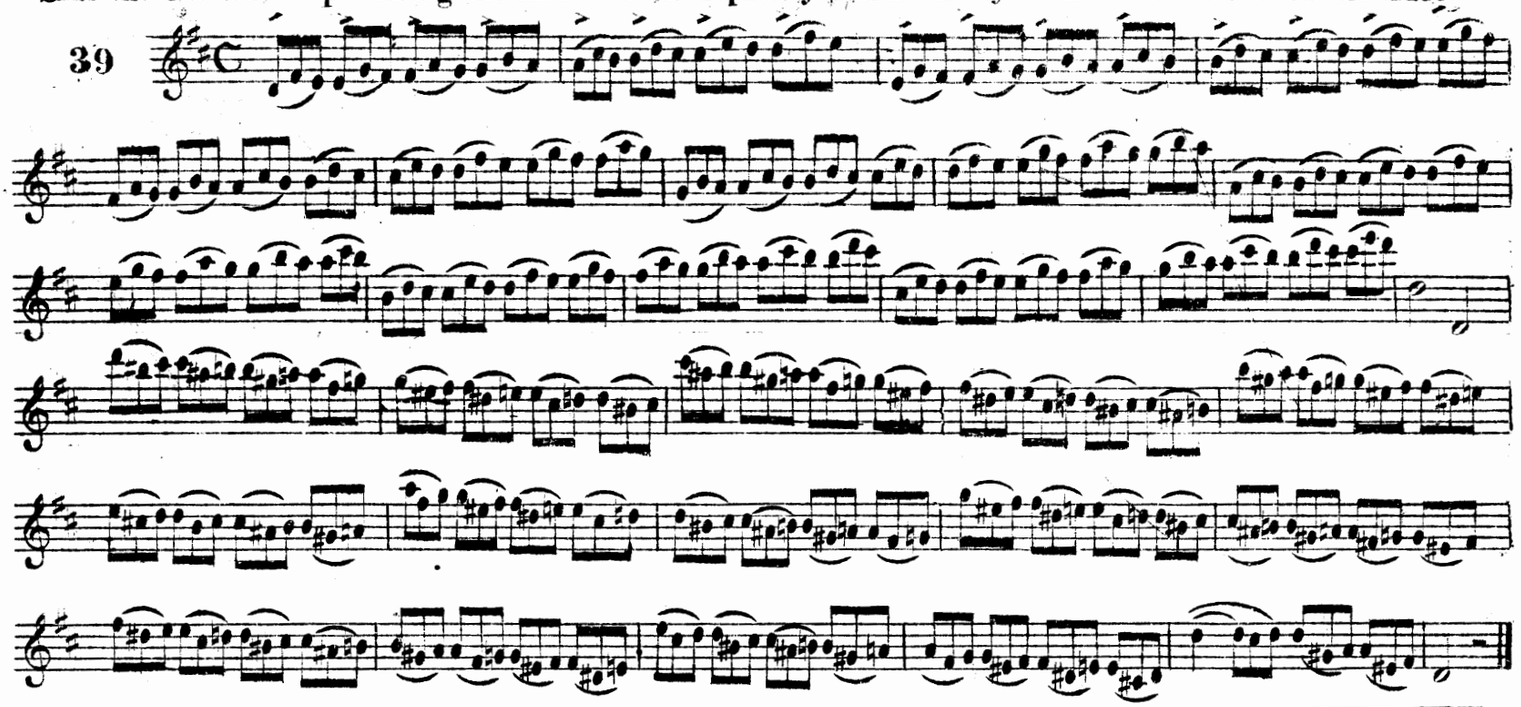


Slur the 3 notes, emphasising the first of each triplet; you must always take breath between the slurs

39



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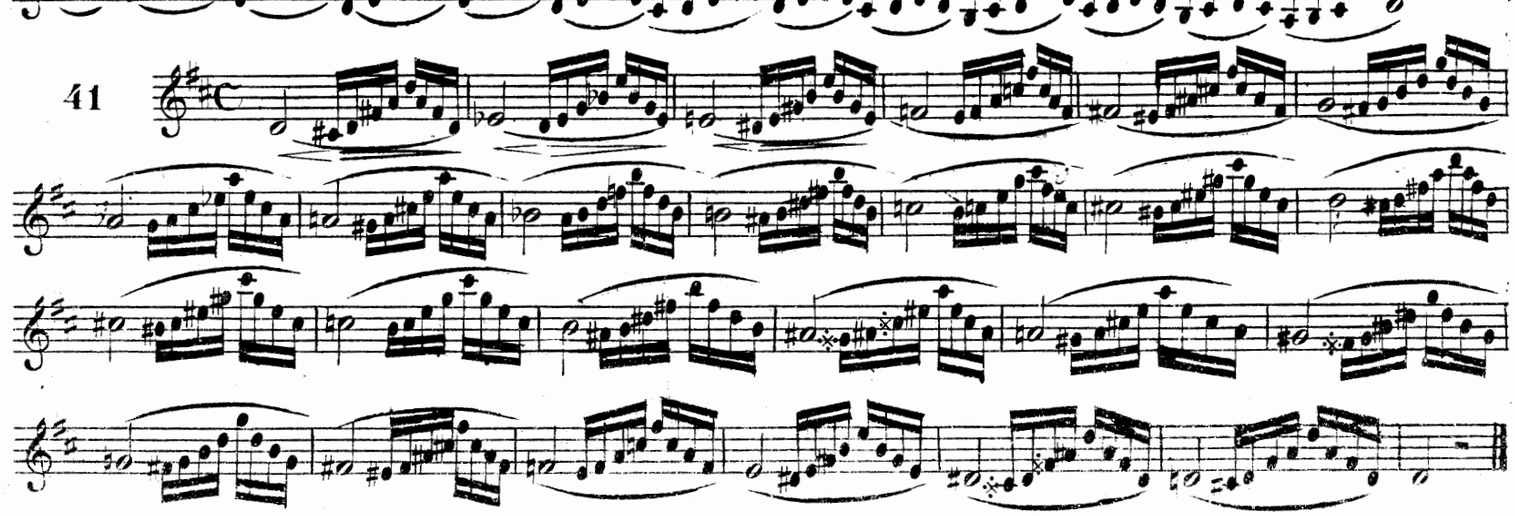
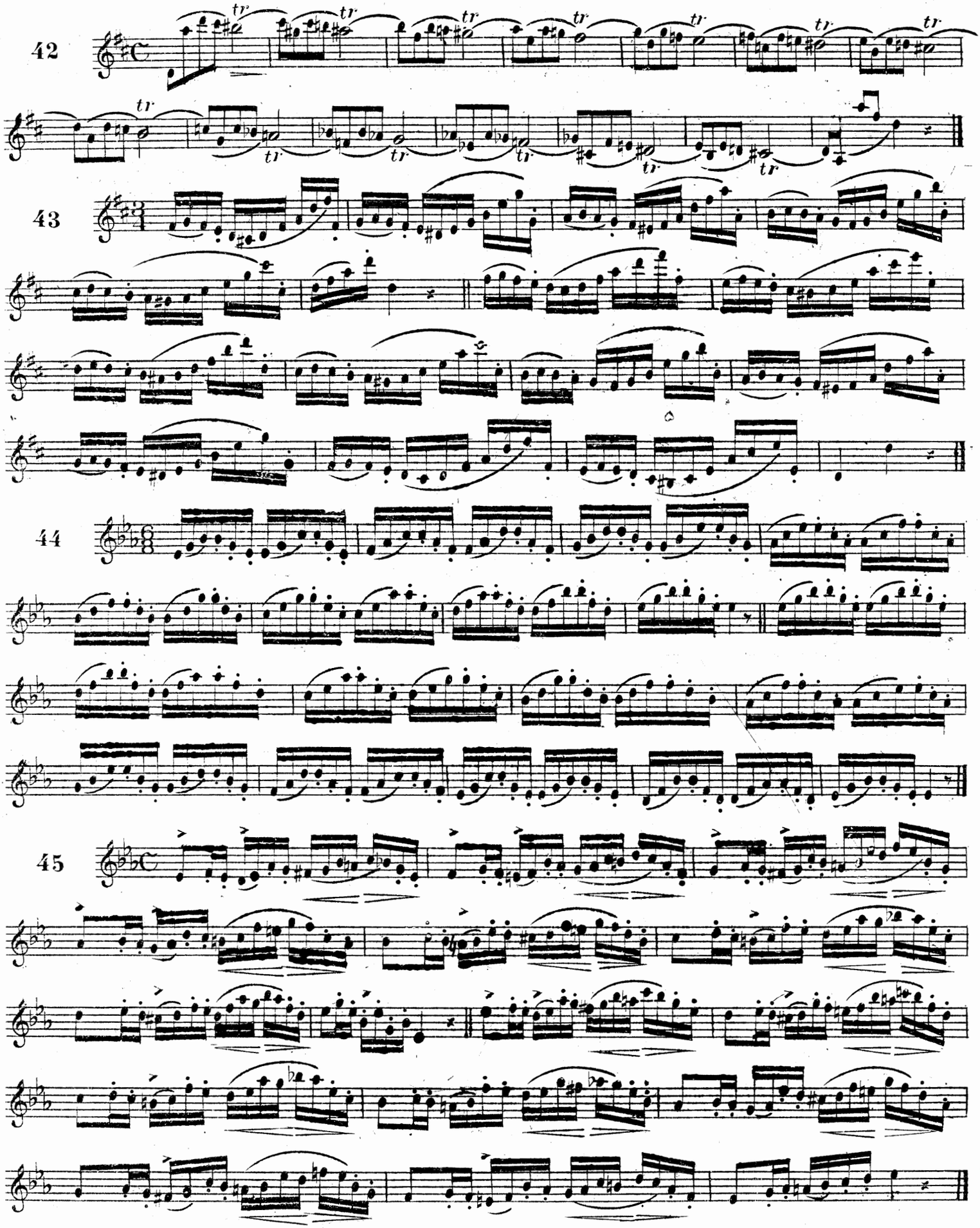
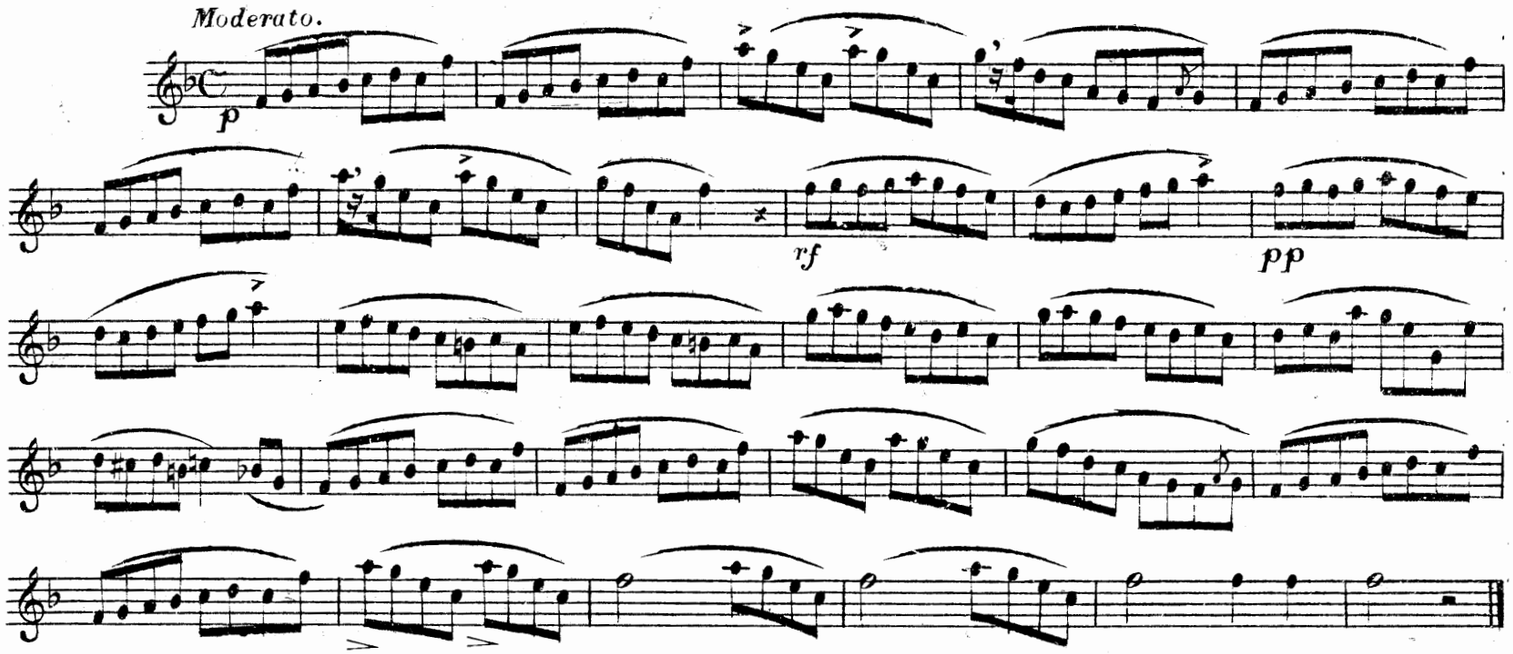



42
43
44
45

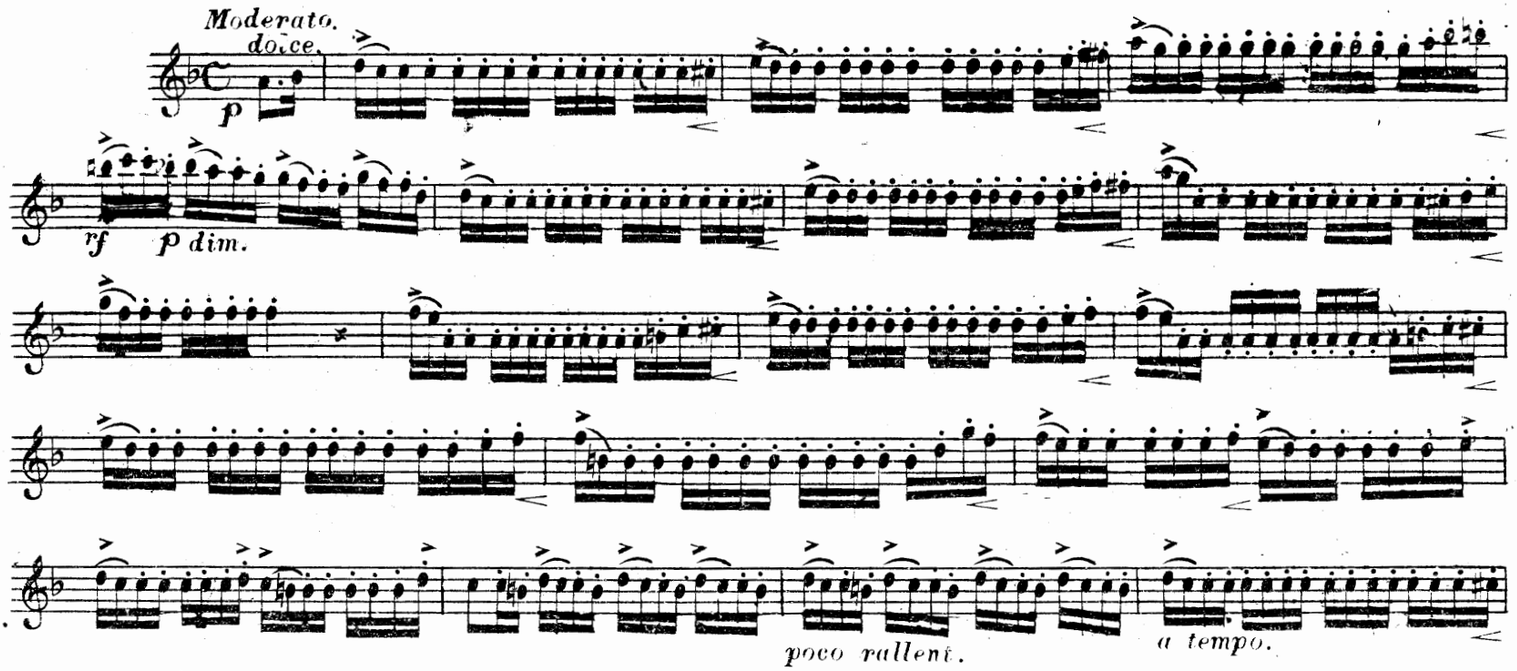
To bind the notes it is sufficient to set well the first and, by the same impulse, to produce the others without allowing to be heard the slightest separation. Sometimes the fingering of the instrument presents intervals — difficult to slur, because those intervals require fingerings which, in spite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

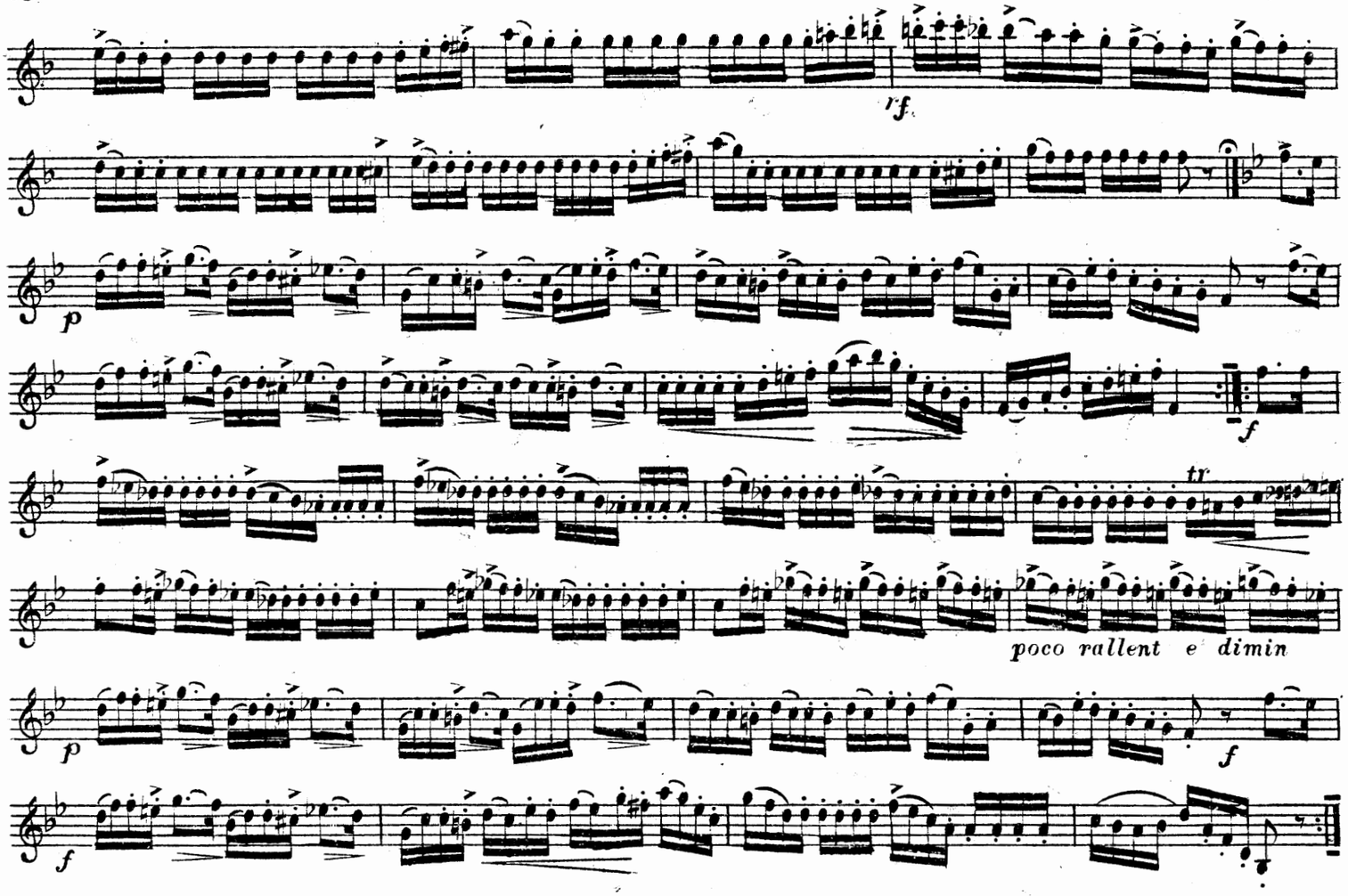


OF POINTED NOTES.

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.

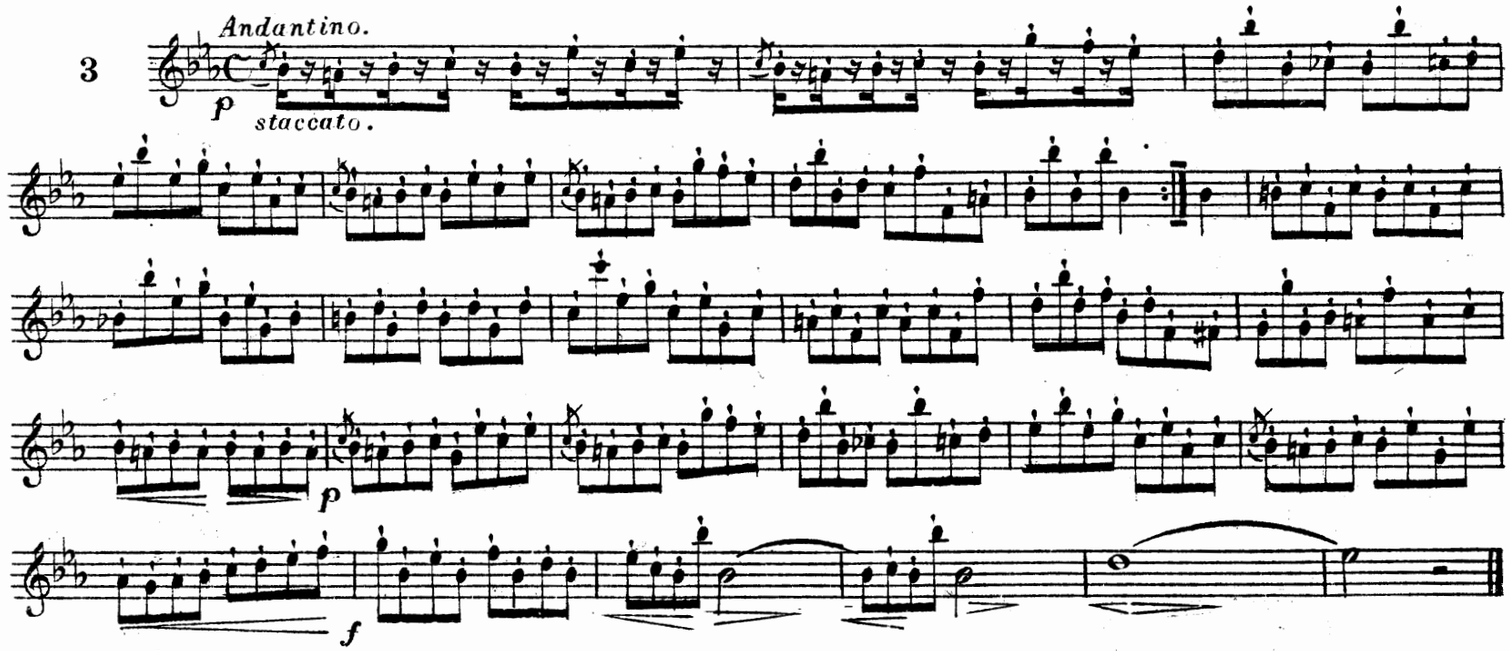




OF THE STACCATO.

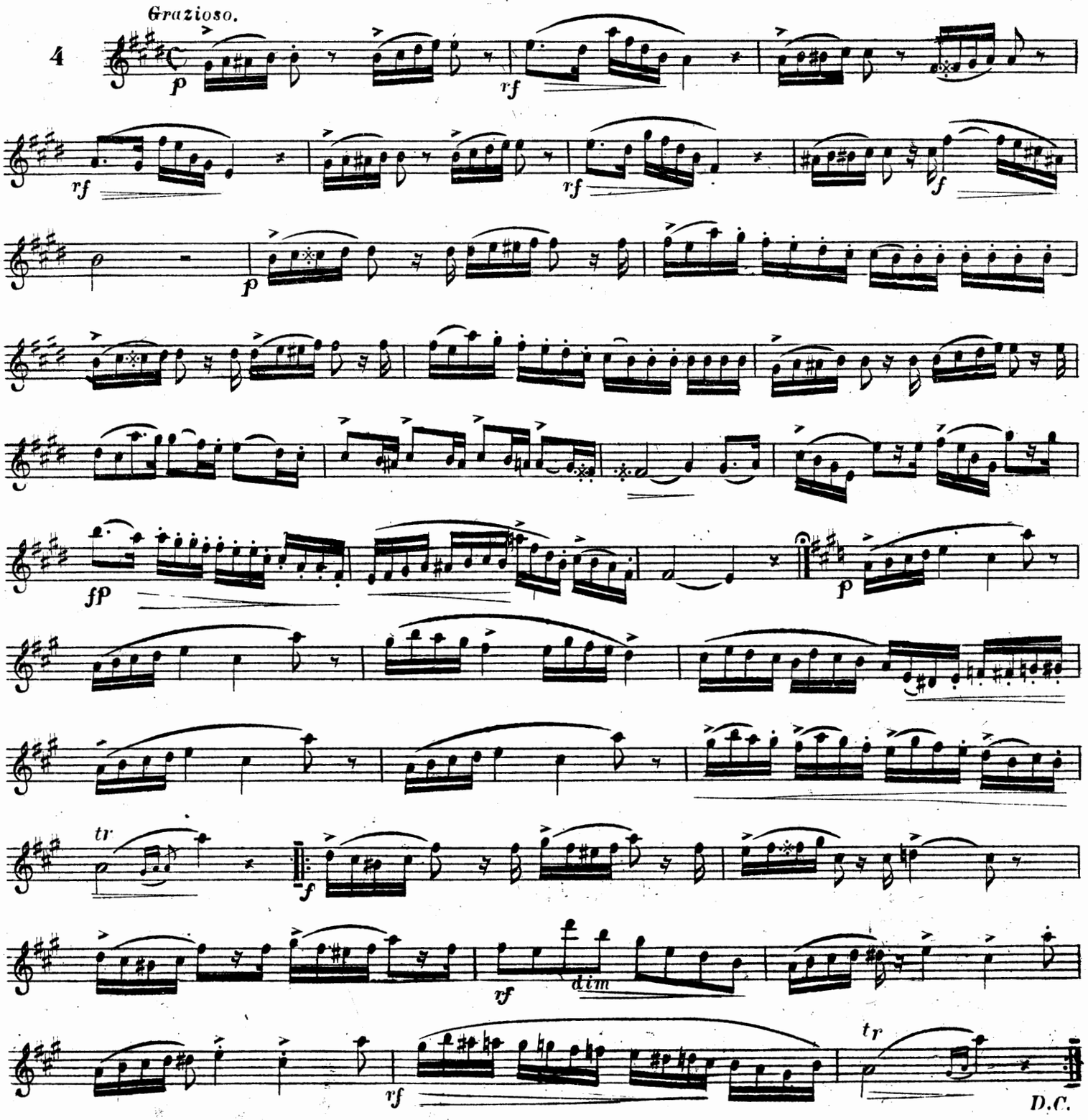
The staccato for wind instruments, corresponds most usually with the short bowing on the violin, when each note is struck firmly and with the end of the bow. It is that effect which we must endeavor to obtain, by attacking the note vigorously, and leaving a slight interval between each stroke of the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

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



OF THE PROPER RENDERING OF THE SOUND.

As a general principle the first note of a trait, passage, group etc: ought to be firmly given and a trifle longer than the others; this particular accentuation is often indicated by the mark > placed under that 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.



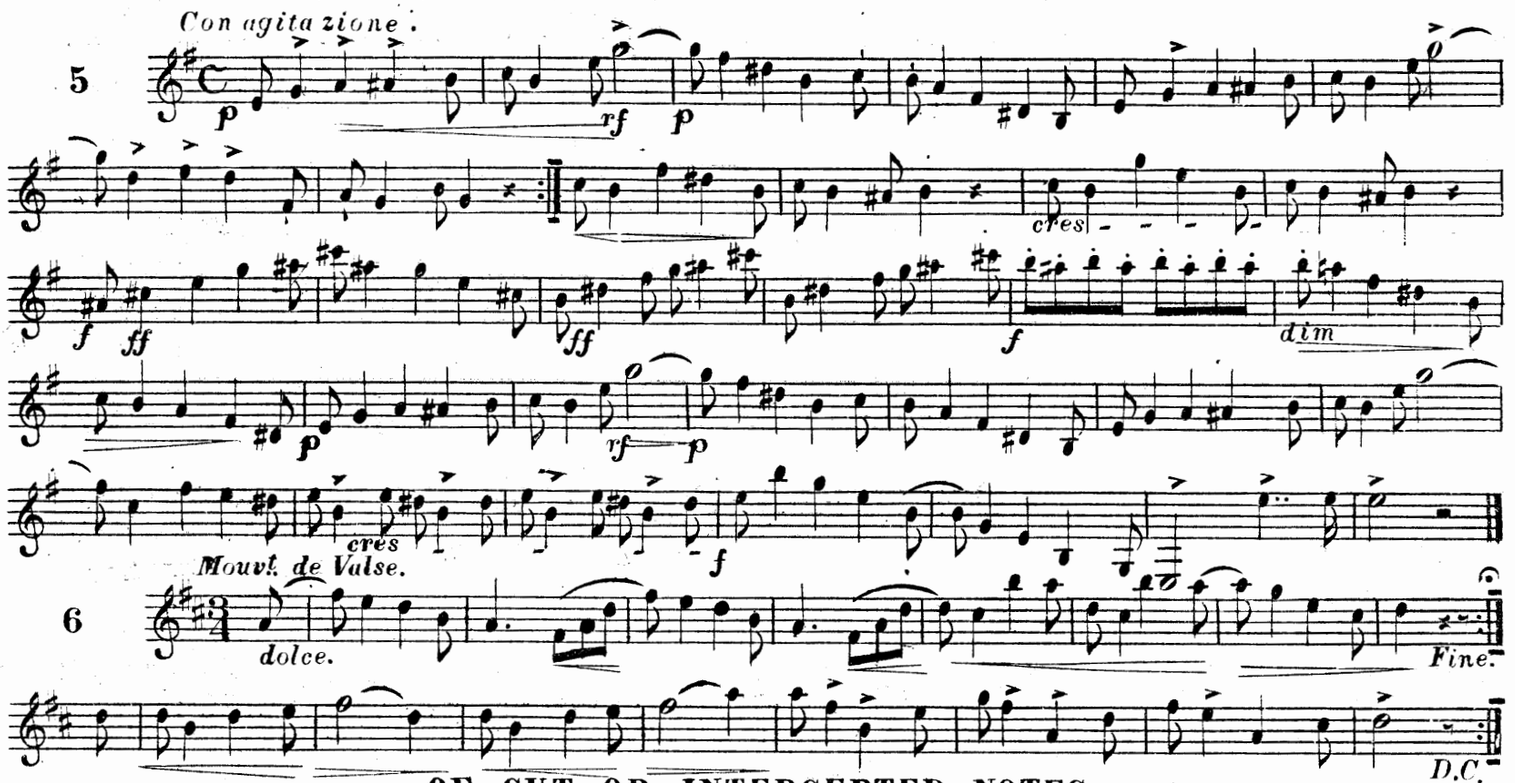
SYNCOPATION.

A syncopated note is the whose value is greater than 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 end

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

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.

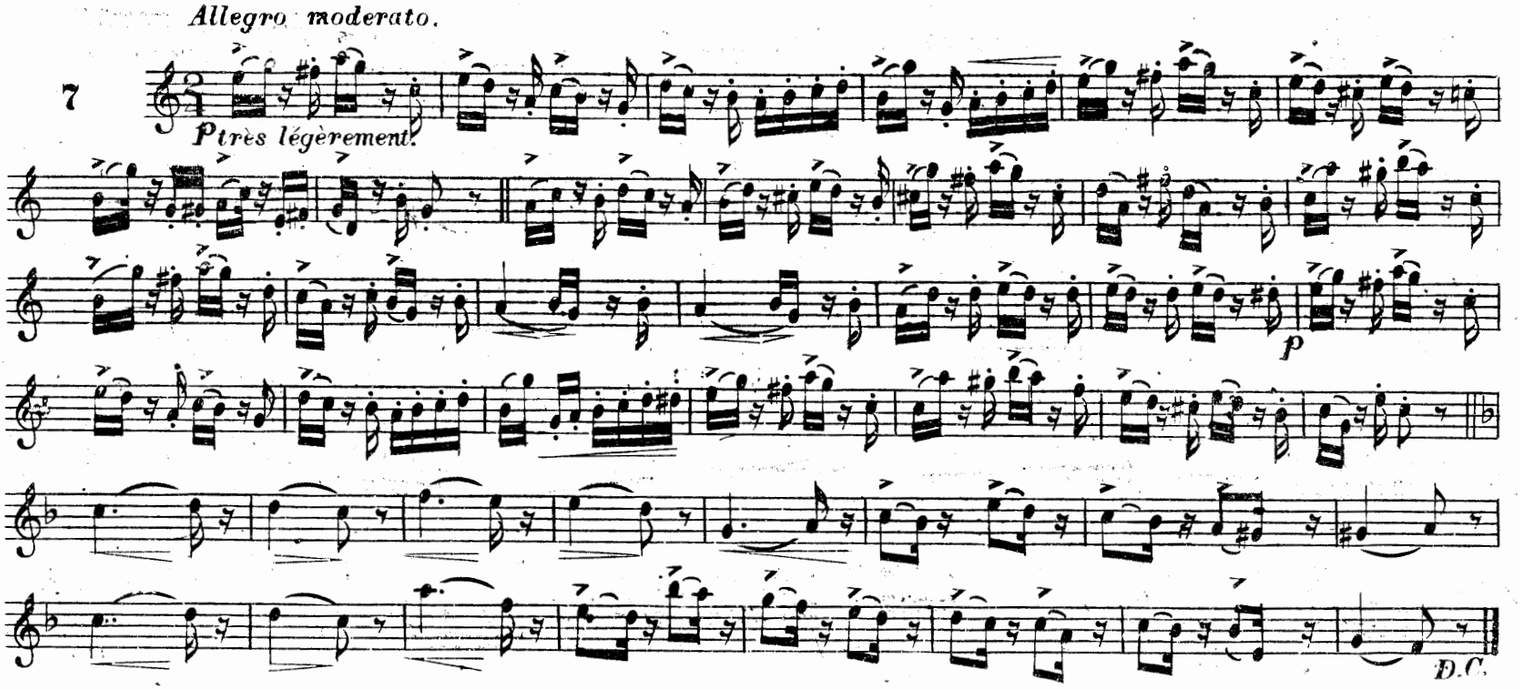


OF CUT OR INTERCEPTED NOTES.

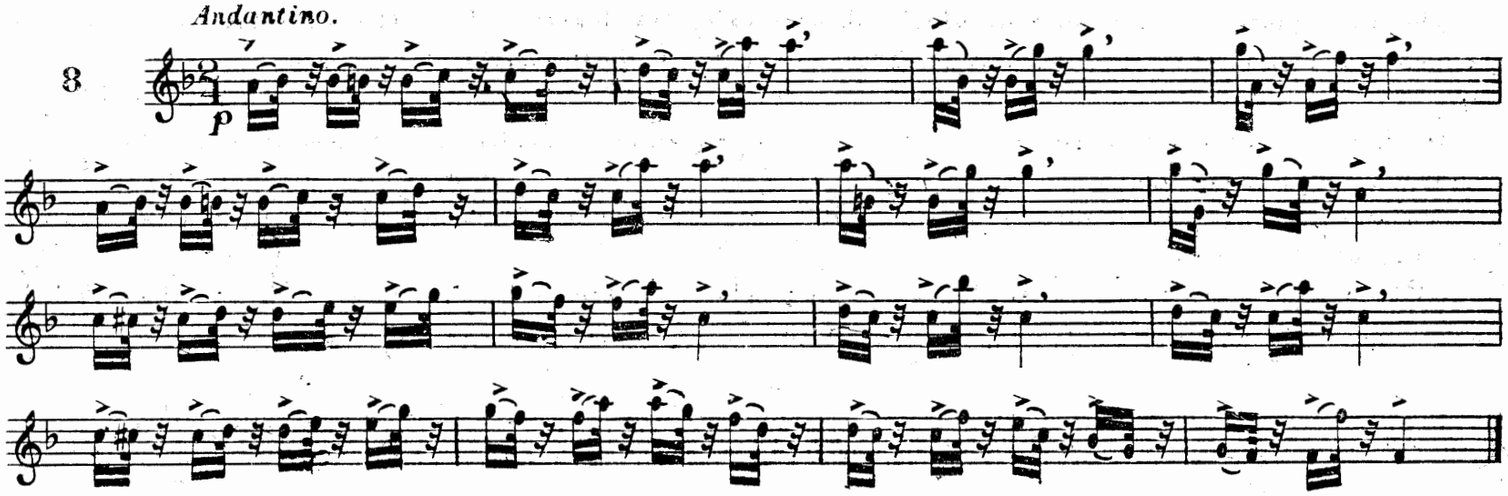
These are notes slurred two by two, and separated by a rest from those which follow.

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.



8 *Andantino.*

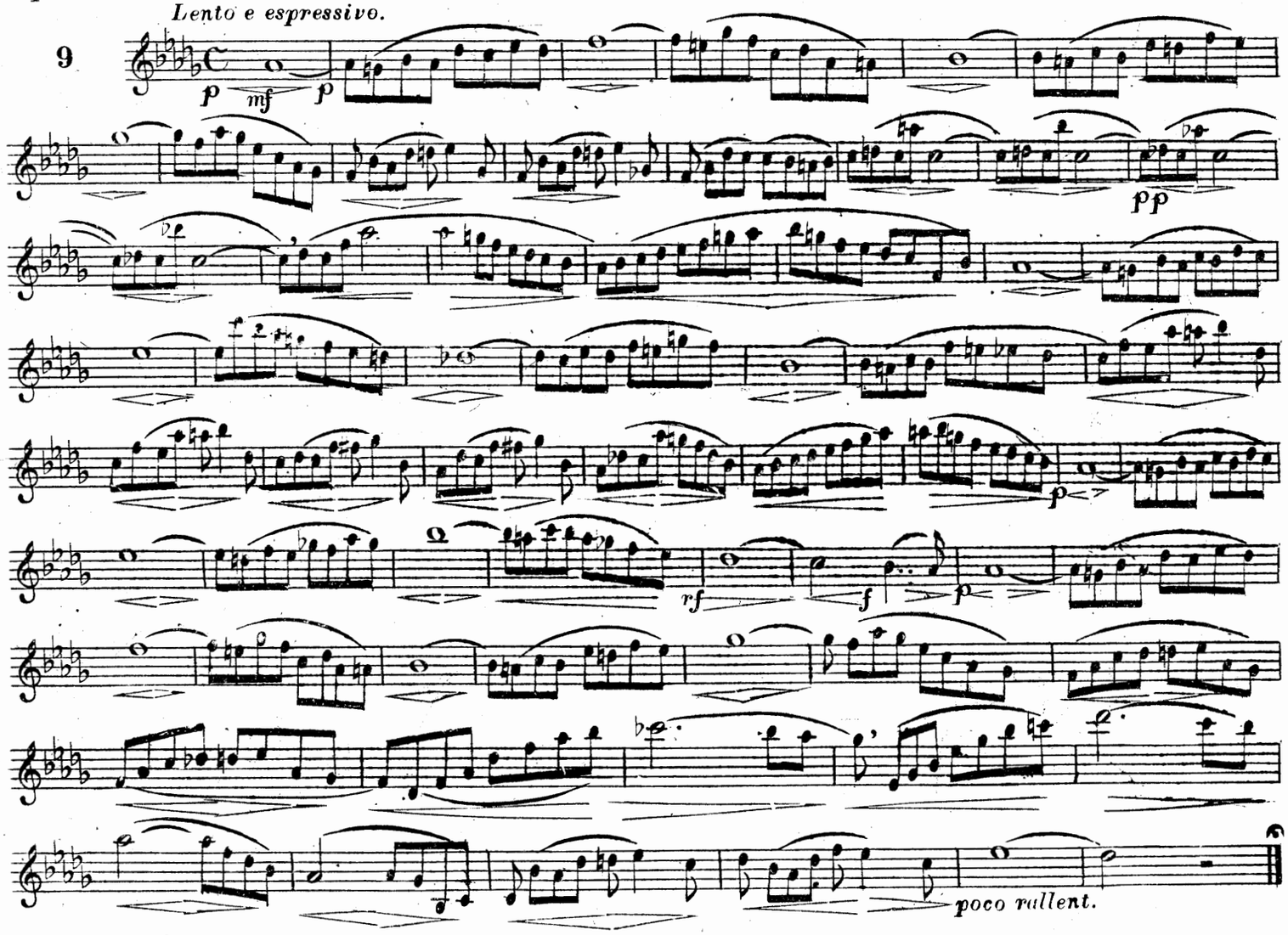


SWELLED AND DIMINISHED SOUNDS.

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 fullnes; 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 dis- - posal.

9 *Lento e espressivo.*



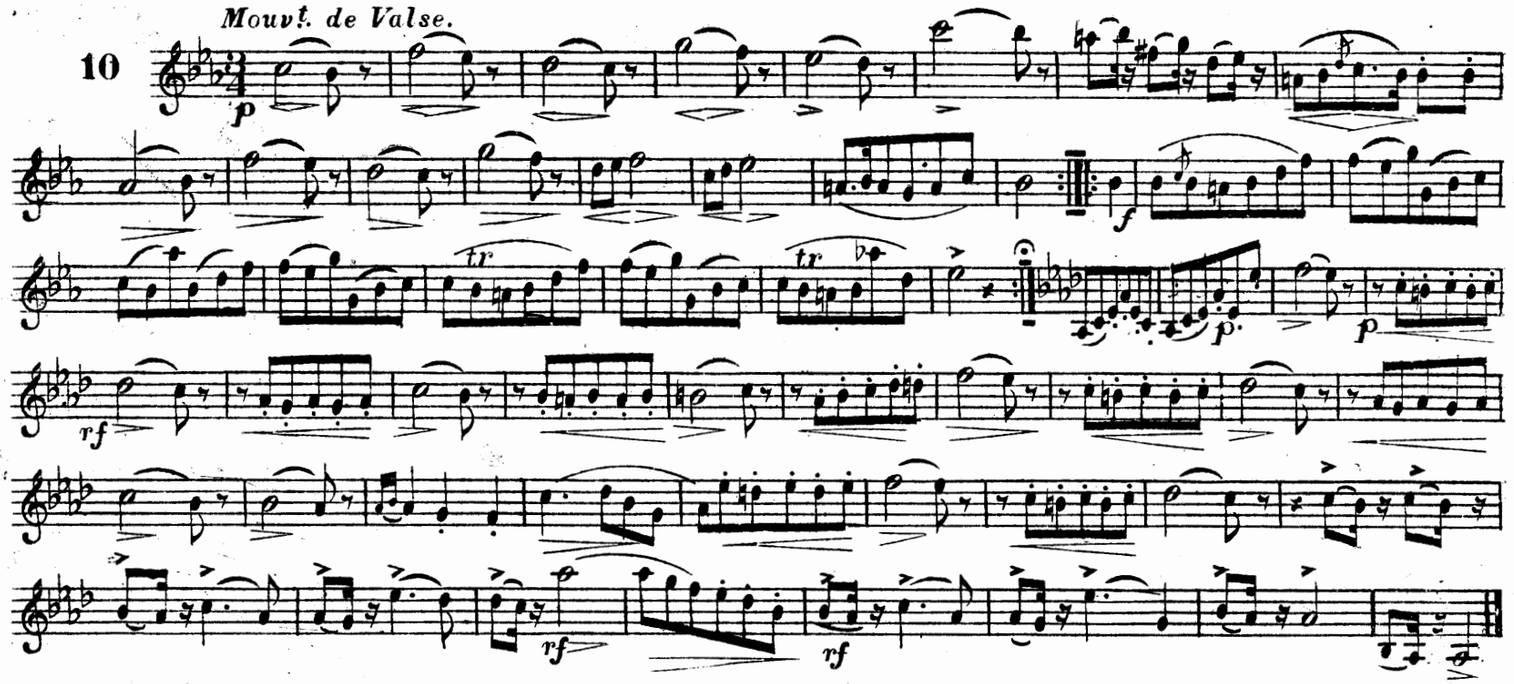
OF THE APPOGGIATURA.

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 sem--itone.

Its duration is the 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* up--on 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.



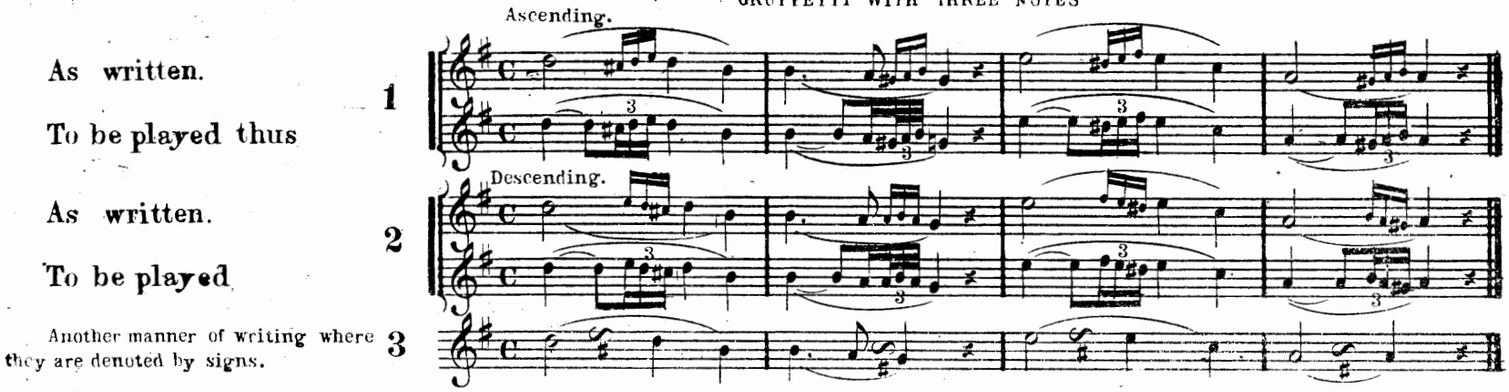
OF THE GRUPPETTO OR TURN.

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 ∽ beneath which is placed a ♯ or a ♭ according to the alteration to be made in the third note: The ♯ denotes that the third note is sharpened; 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 the gruppetto, instead of marking them by abbreviations. The following lessons are written on that system.
It is bad to hurry the Gruppetti or other graces of musical style.

GRUPPETTI WITH THREE NOTES



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 3 or with 4 notes

11 *Poco adagio.*

dolce

mf *f*

GRUPPETTO WITH 3 AND 4 NOTES.

12 *Moderato.*

f *dolce* *rf* *p* *p*

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 of abbreviation *tr*.

The trill being frequently employed in music, it is essential to have it brilliant, supple, brisk and light; qual - ities 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.

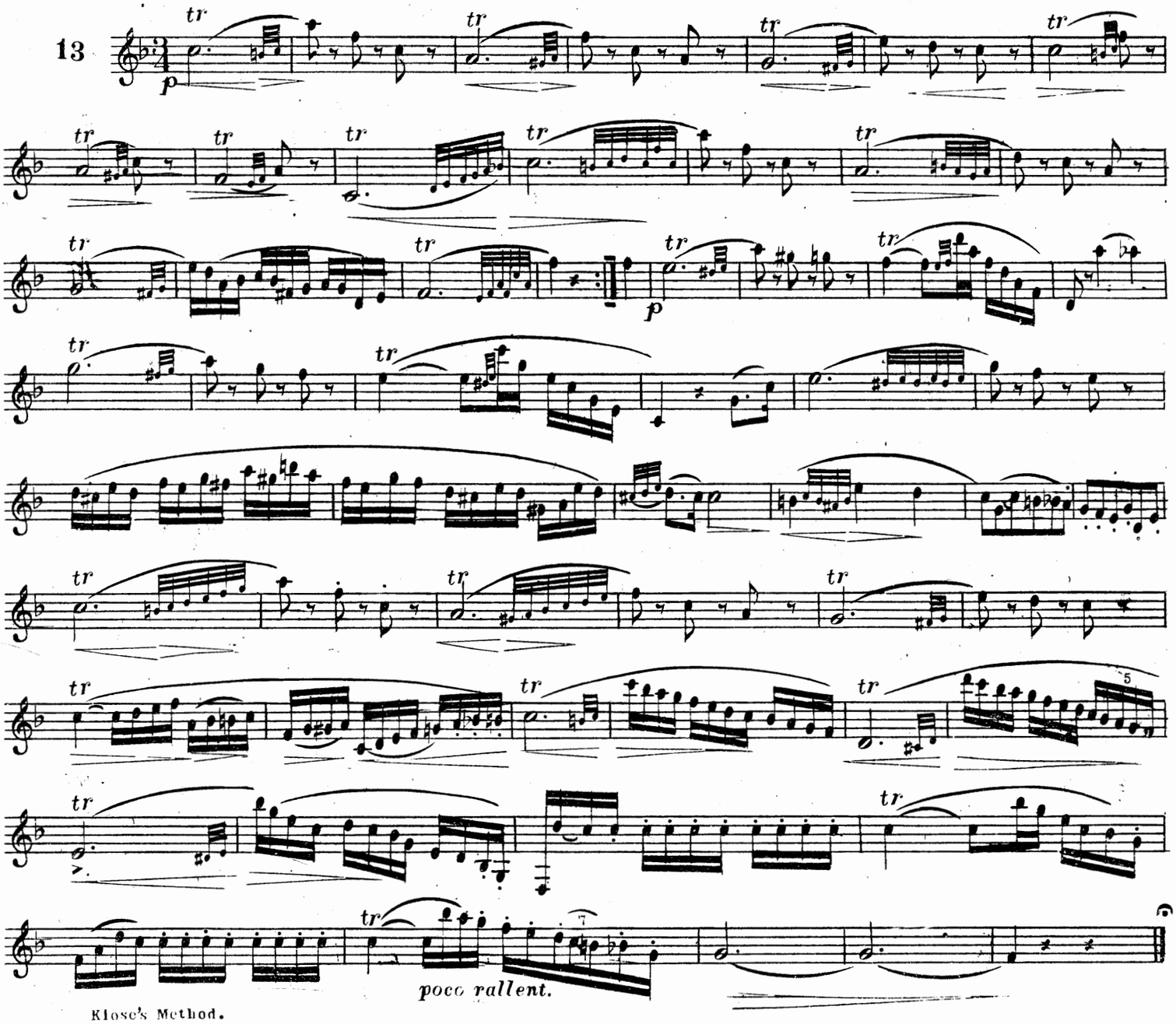
The trill always commences with the note which bears it; occasionally by caprice or for particular reasons, authors use it differently and make it begin with the note above or the note below; in those cases they indicate it by small notes.

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 affettuoso.

13

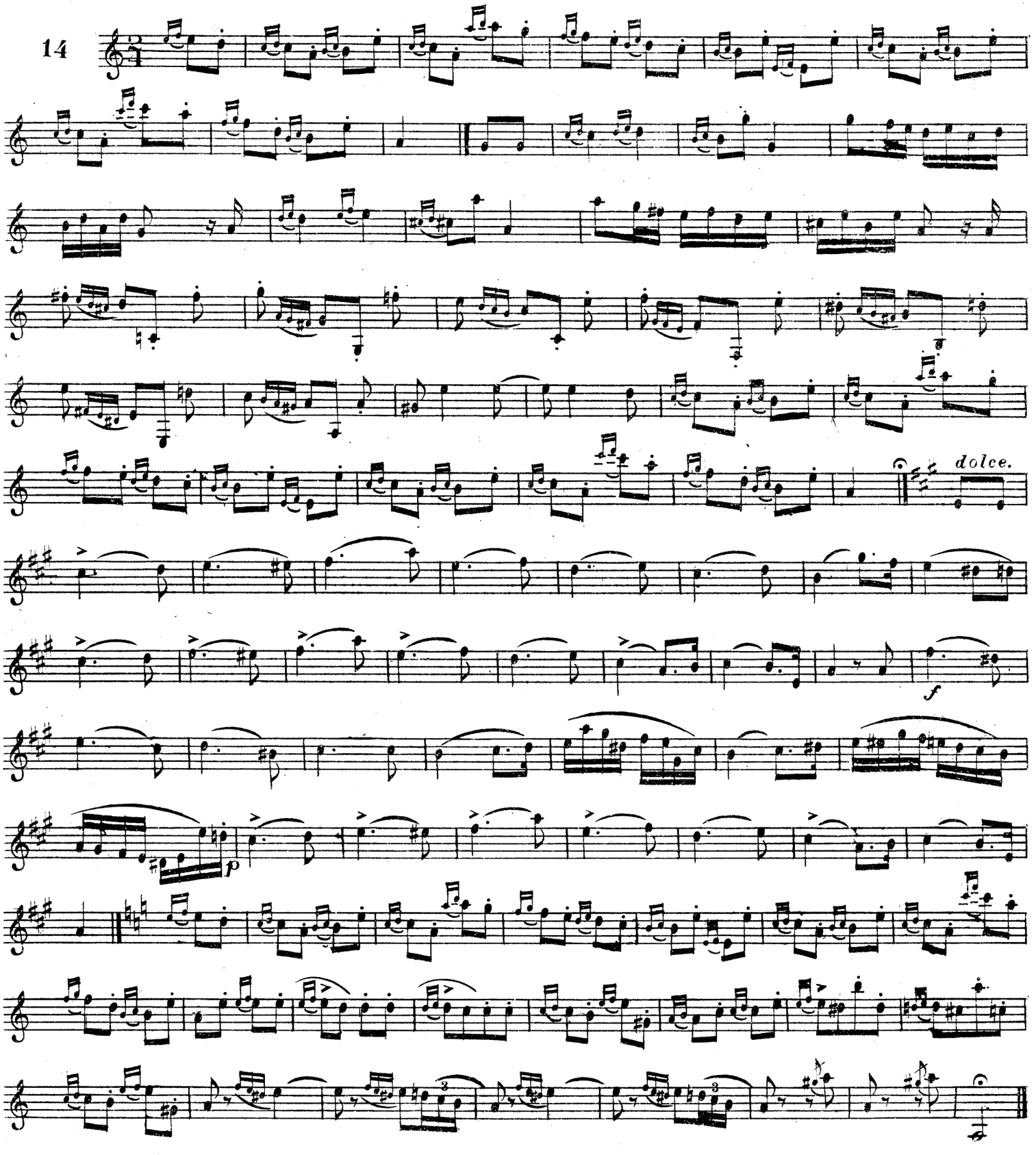


The Mordant, indicated by the sign ∾ is a very short trill.

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

EXAMPLES OF VARIOUS STYLES OF MORDANT.

14



OF ORNAMENTS OR FLOURISHES IN MELODY.

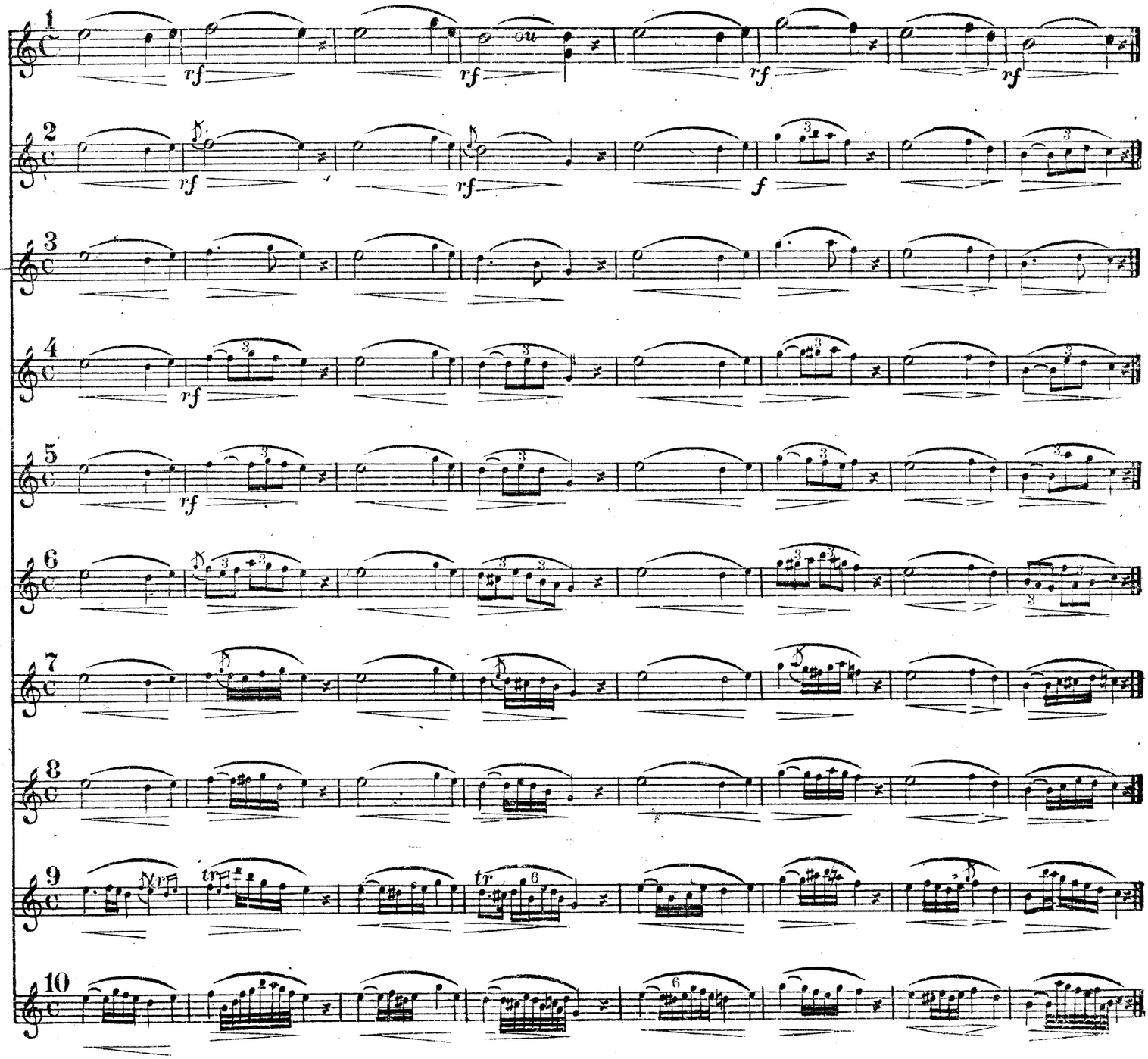
Italian music (less profound and serious than German and not so dramatic as French music) obtains the greatest number of admirers. Without wishing here to support or oppose the reasons for this preference, it is pretty certain that they are indebted for it to the very free and facile nature of their 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 em-bellishment 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.

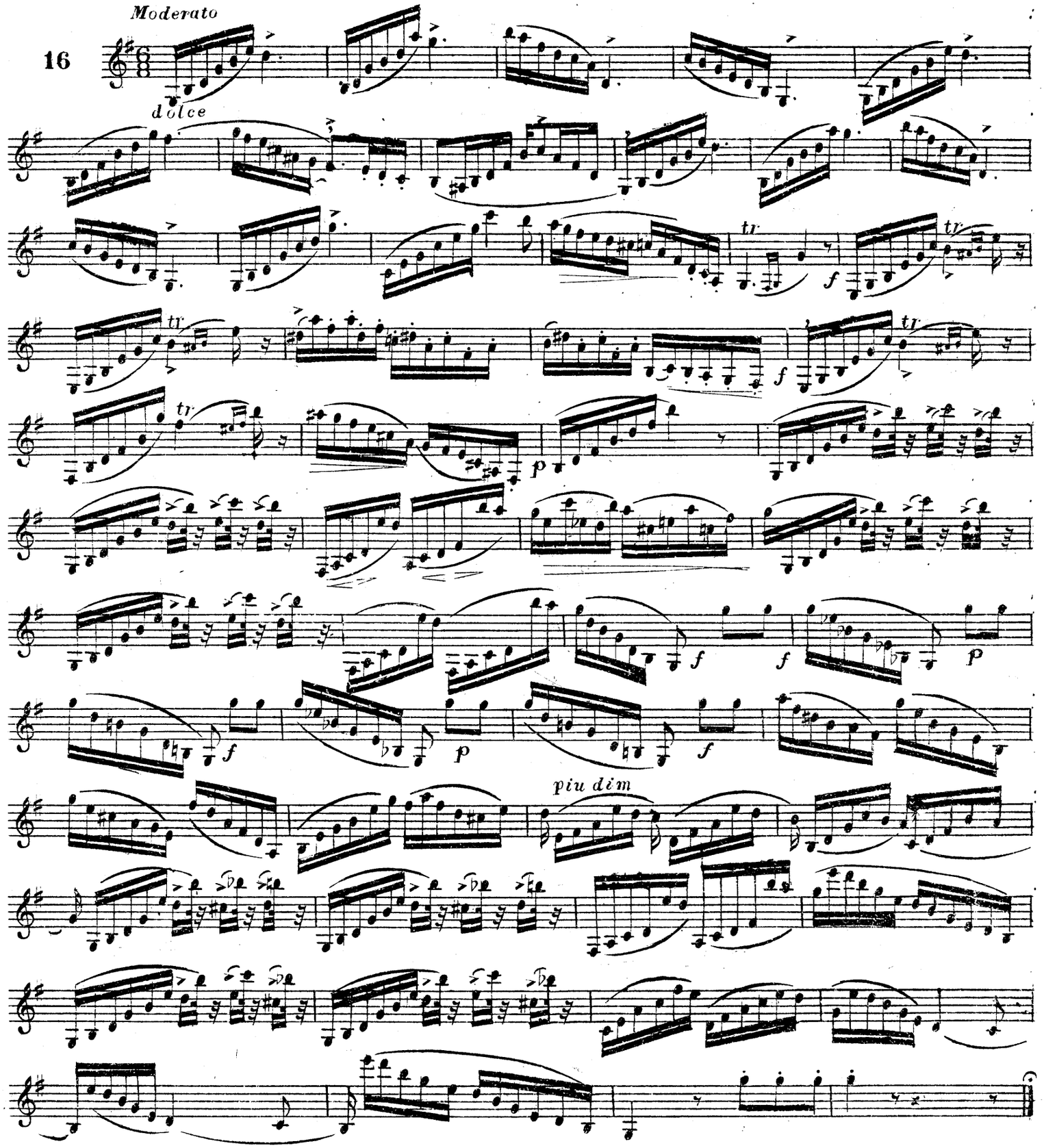
No 15.

Cantabile.



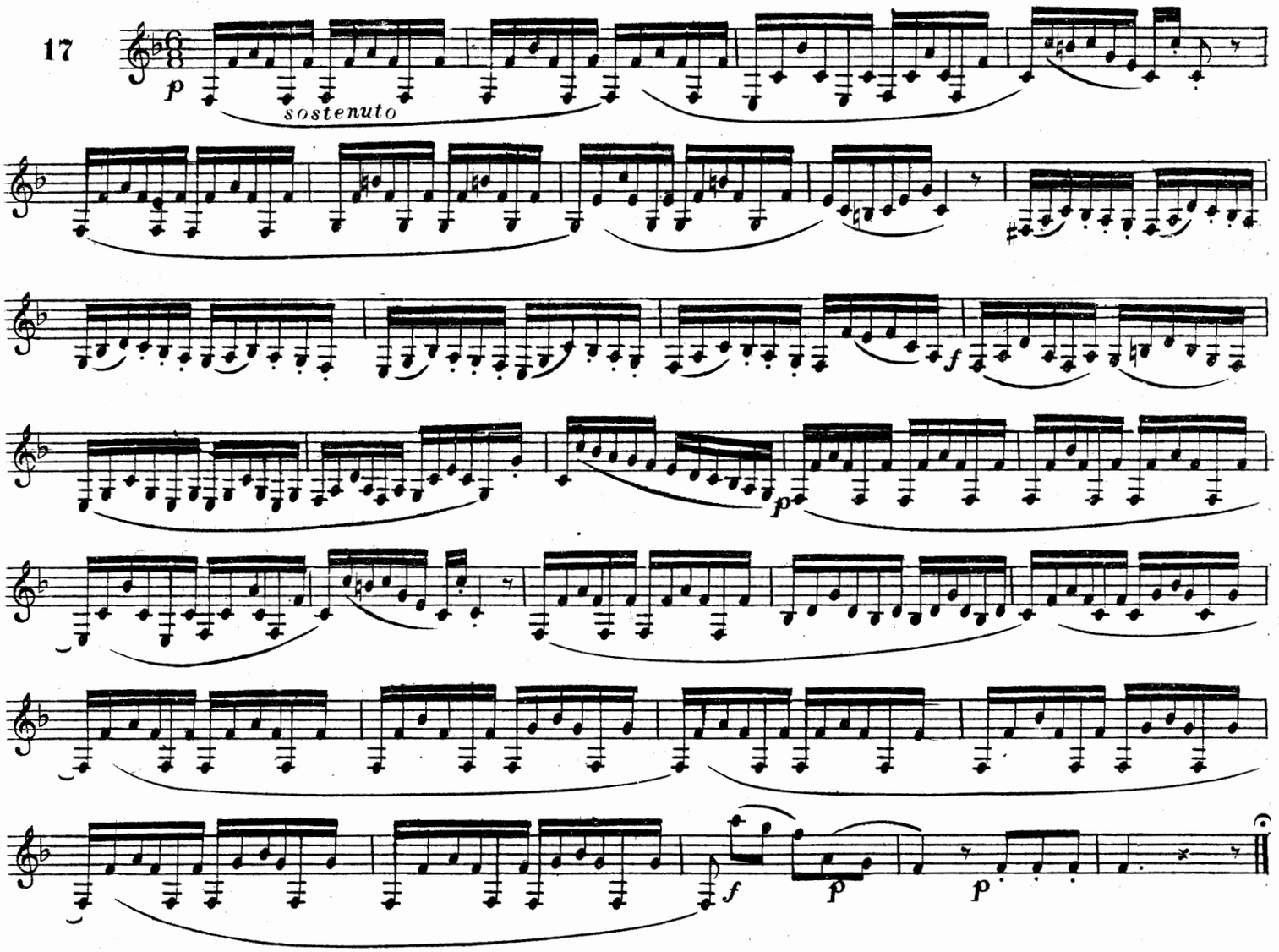
ARPEGGIOS.

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

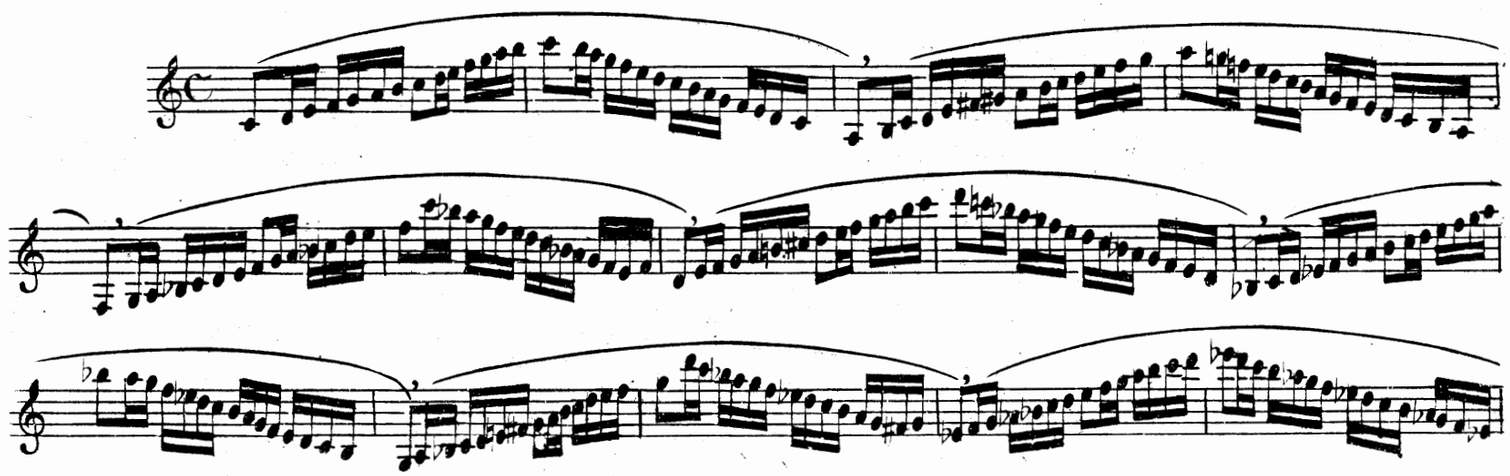


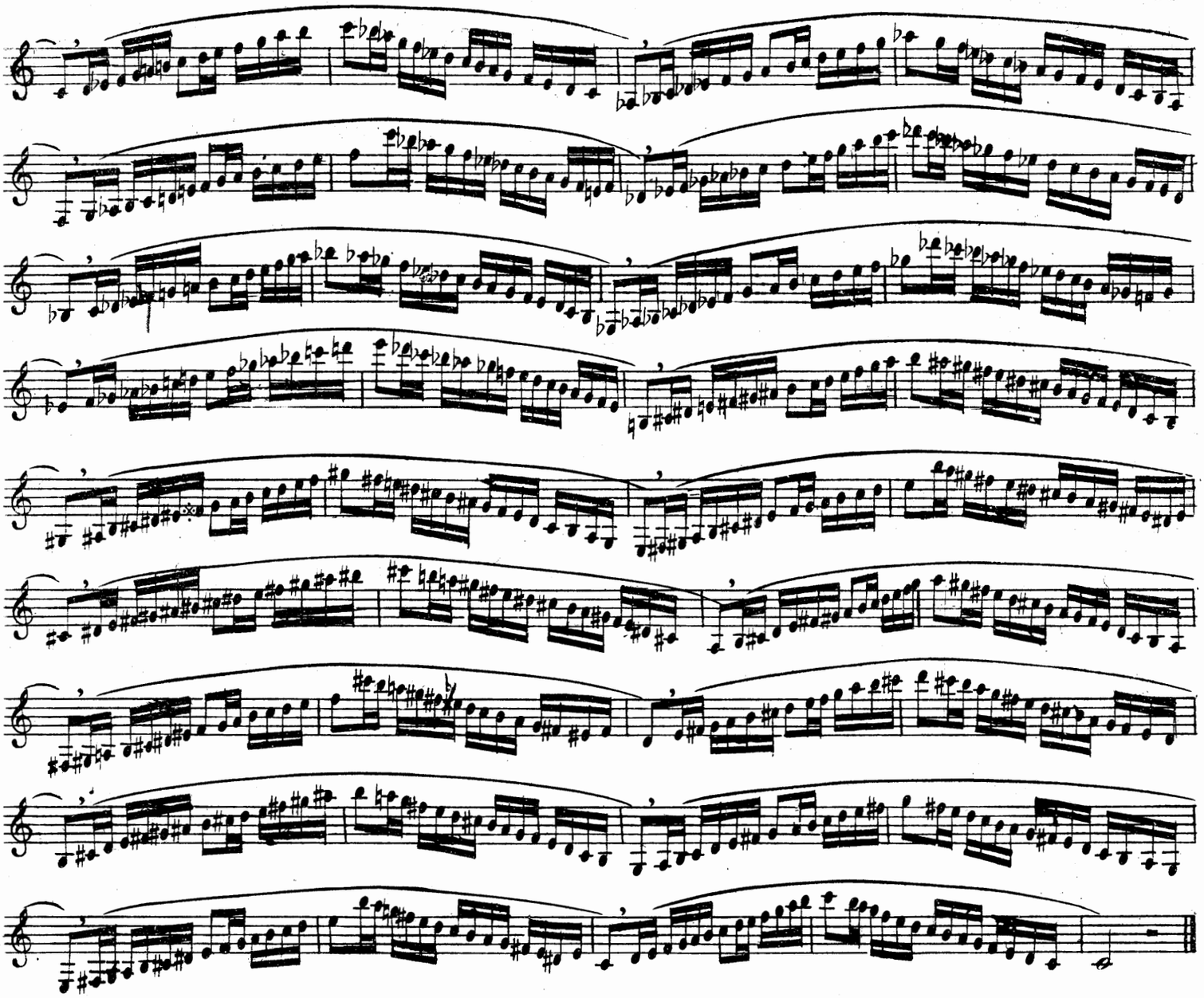
Andantino.

17



DAILY PRACTICE OF DIATONIC SCALES MAJOR AND MINOR AND EXERCISES ON PERFECT CHORDS, DOMINANT SEVENTHS, DIMINISHED SEVENTHS ETC.

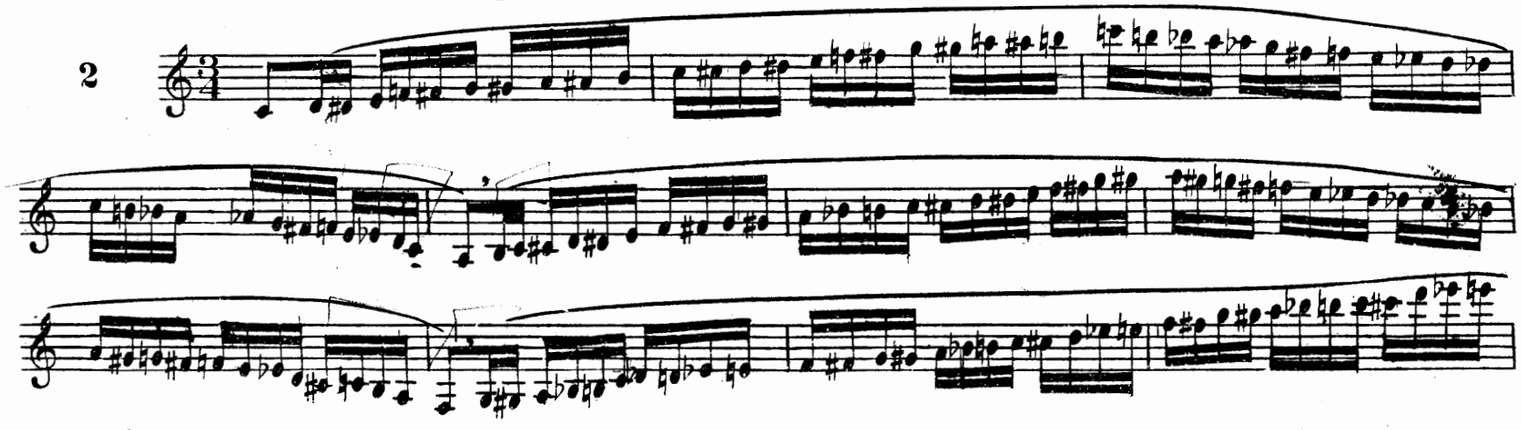


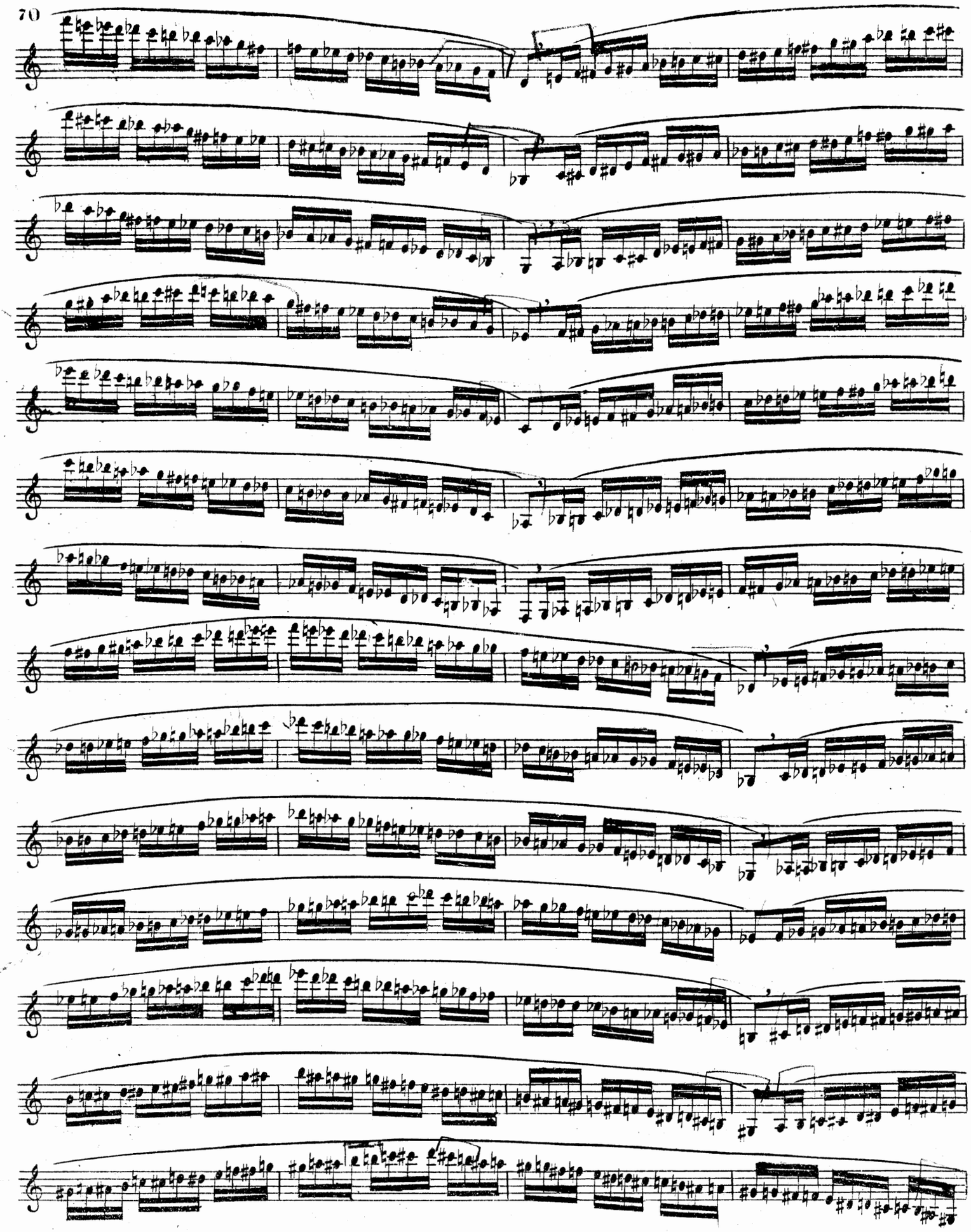


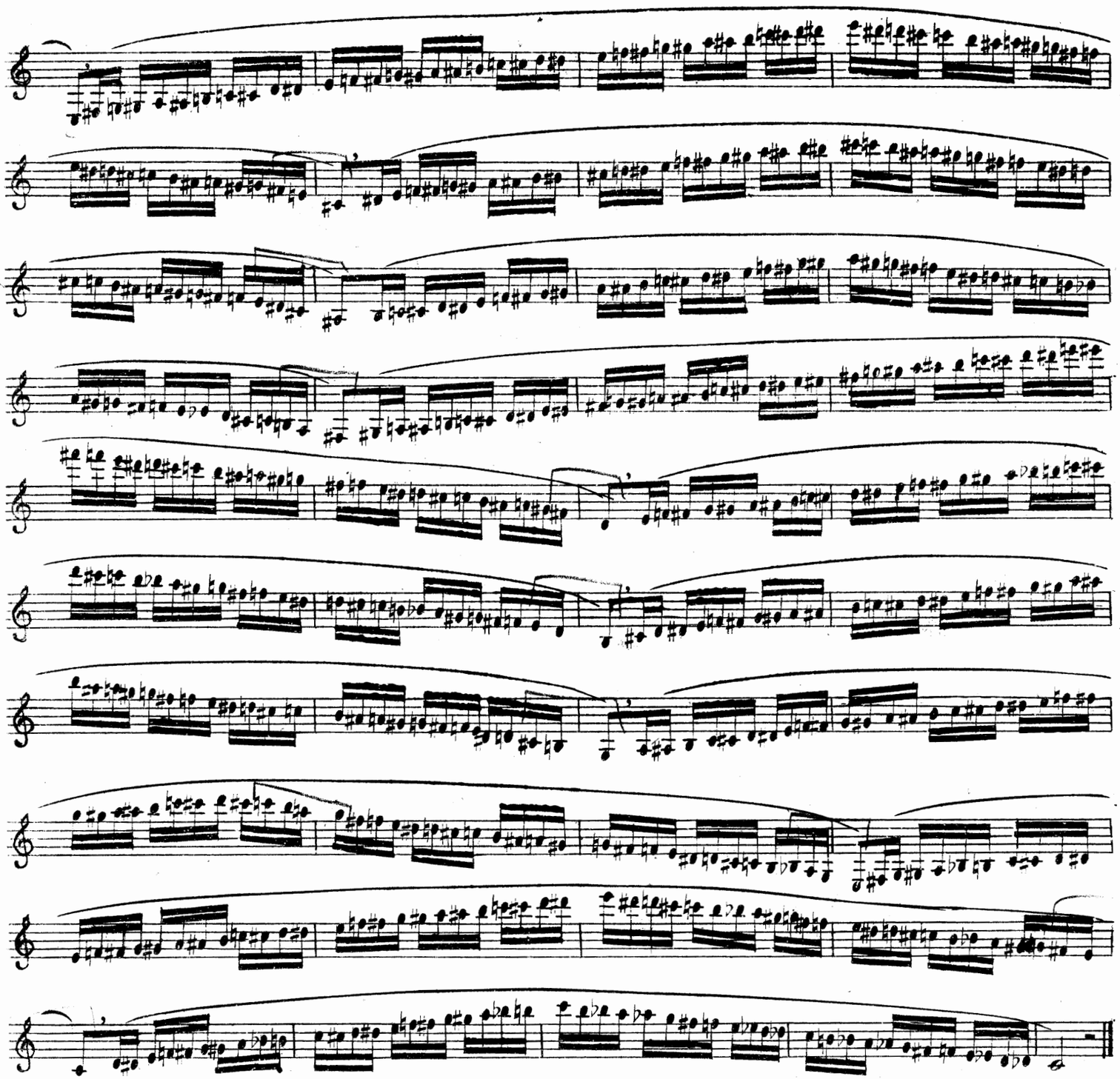
CHROMATIC EXERCISE.

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

2

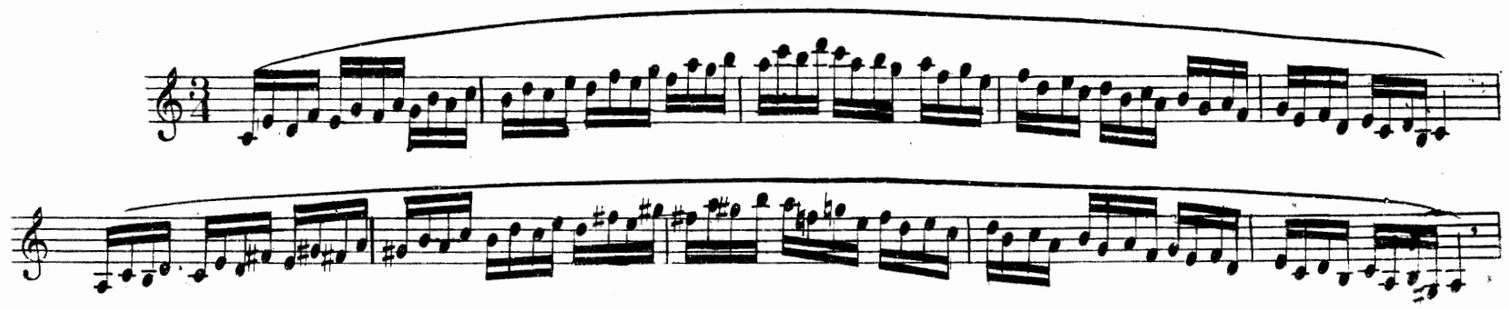


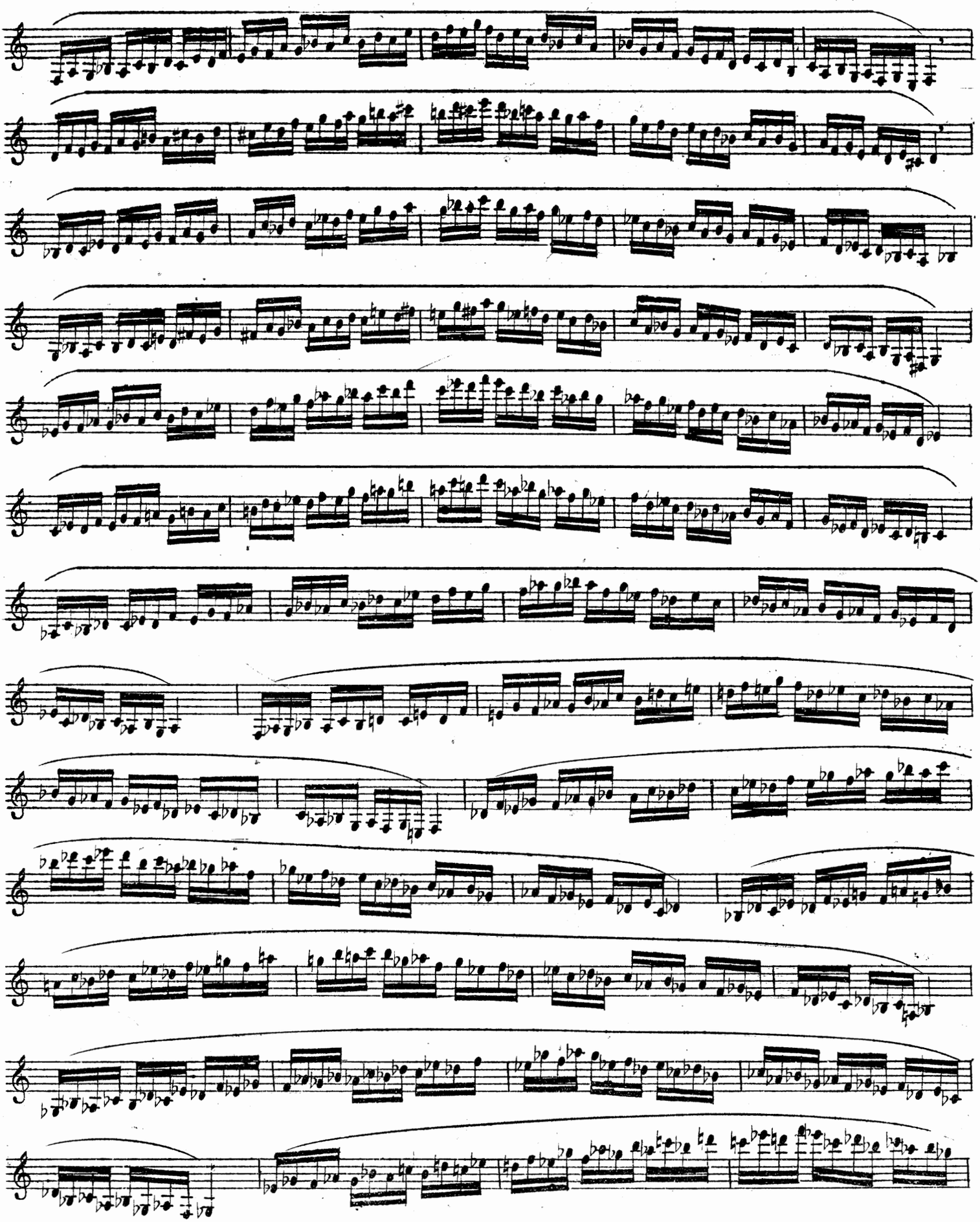


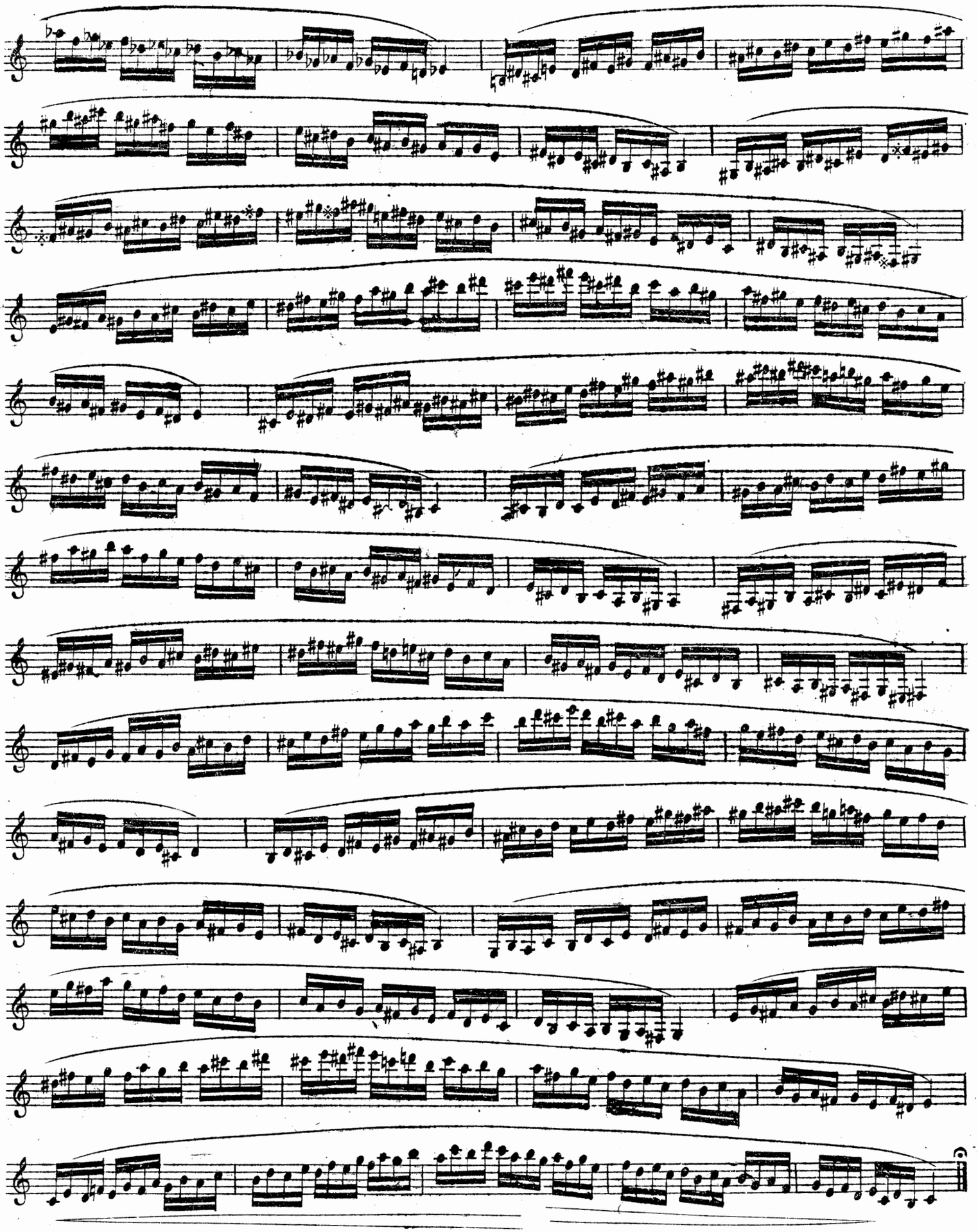


EXERCISE OF SCALES IN THIRDS, MAJOR AND MINOR.

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

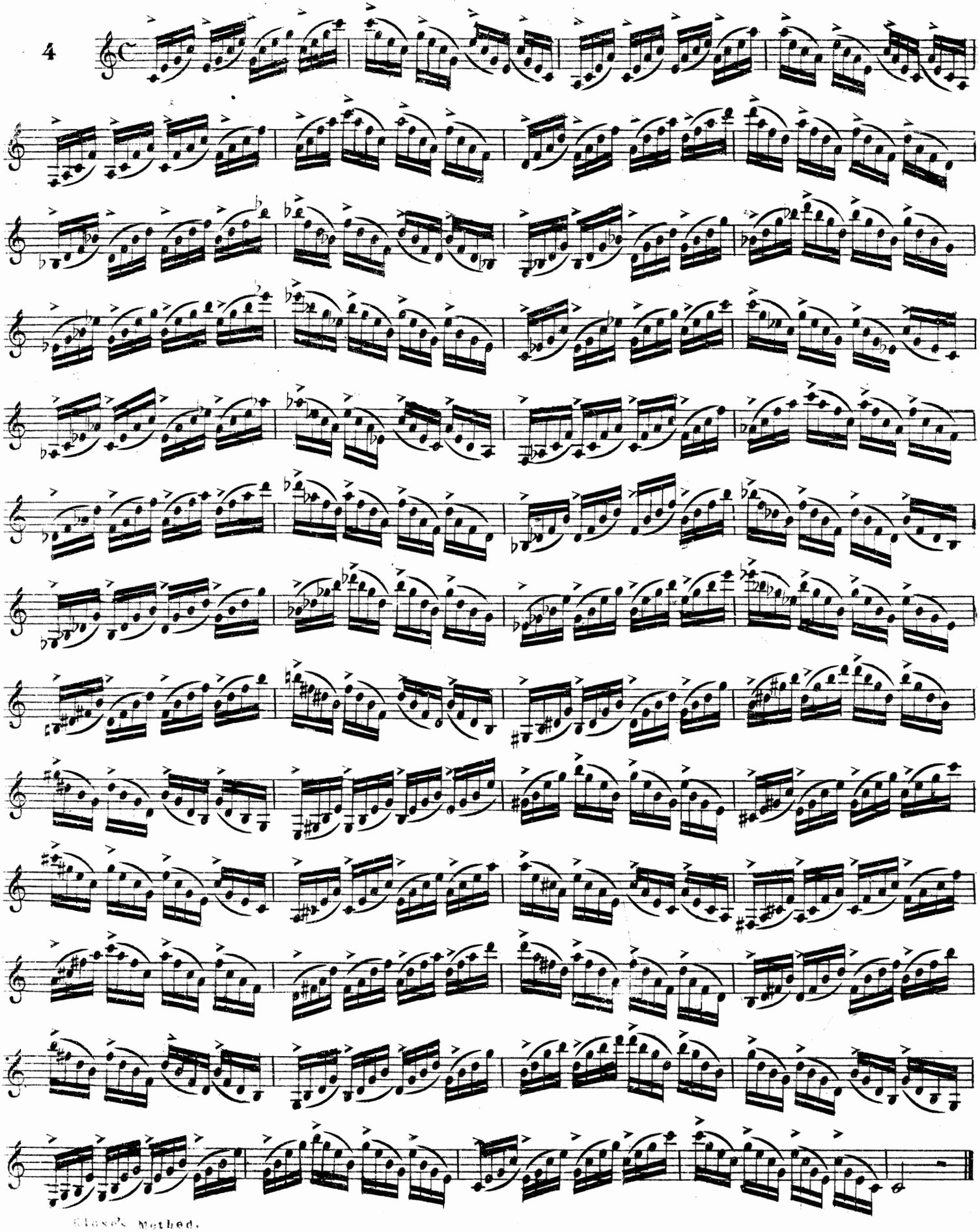




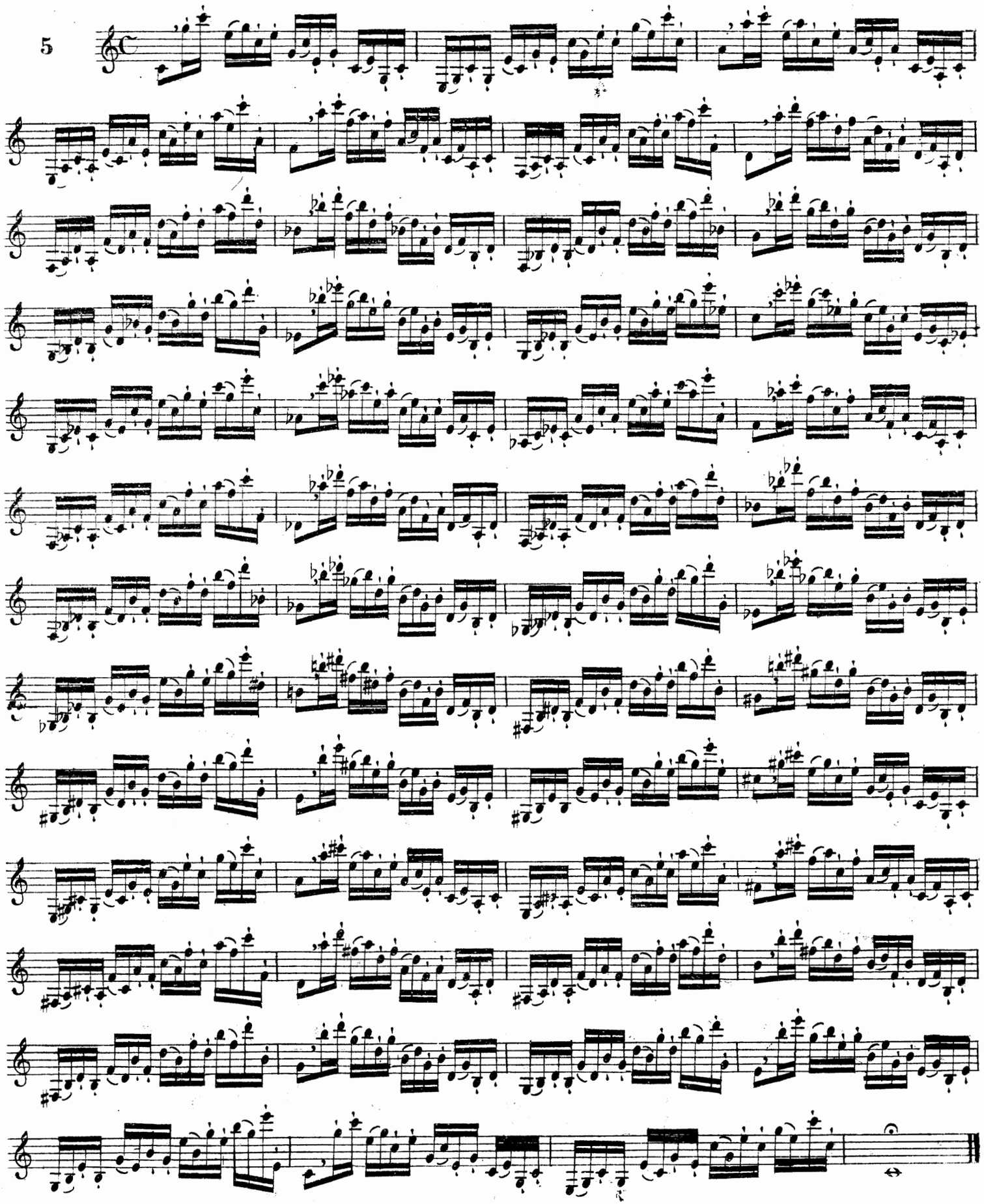


EXERCISE ON THE PERFECT CHORD.
MAJOR AND MINOR, IN ALL THE KEYS.

4

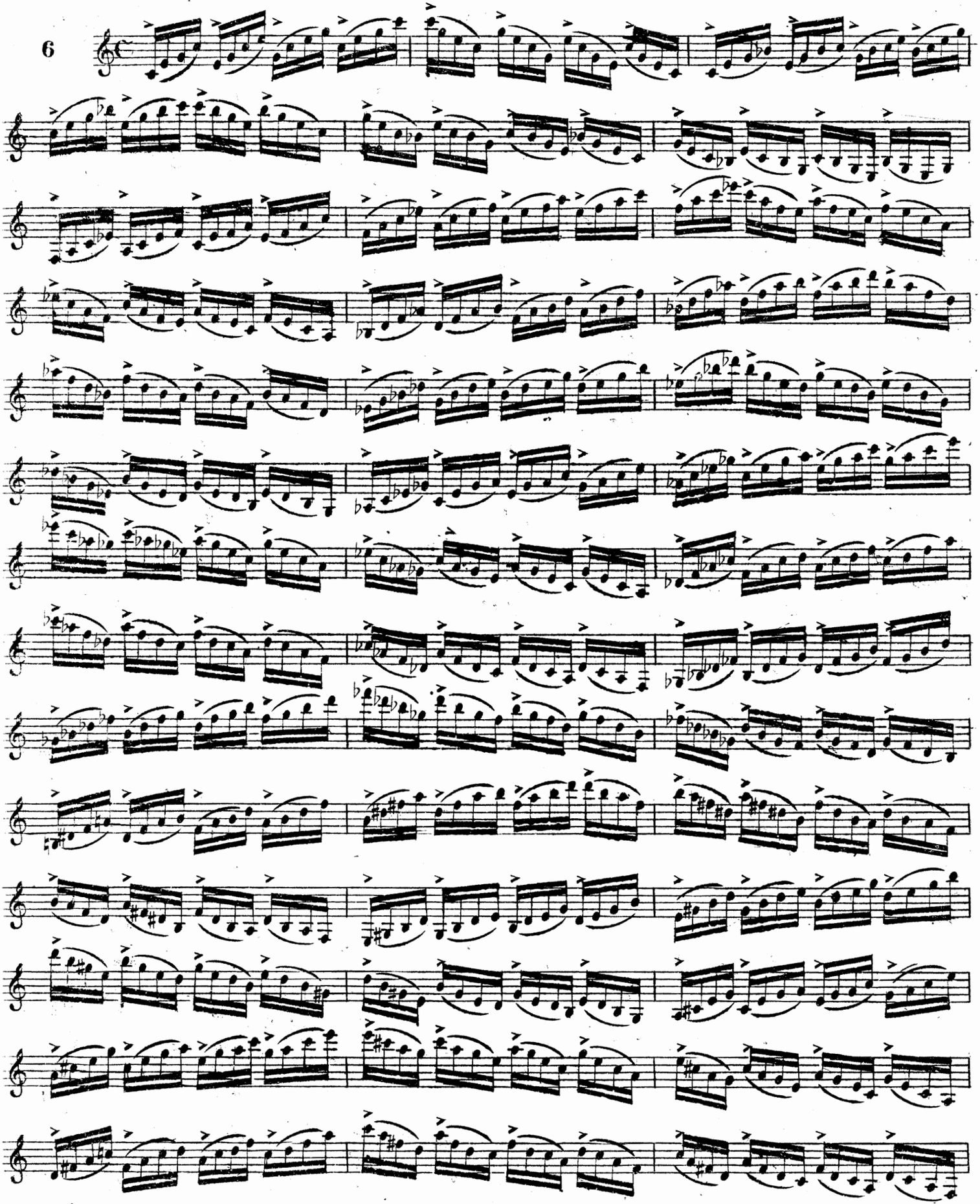


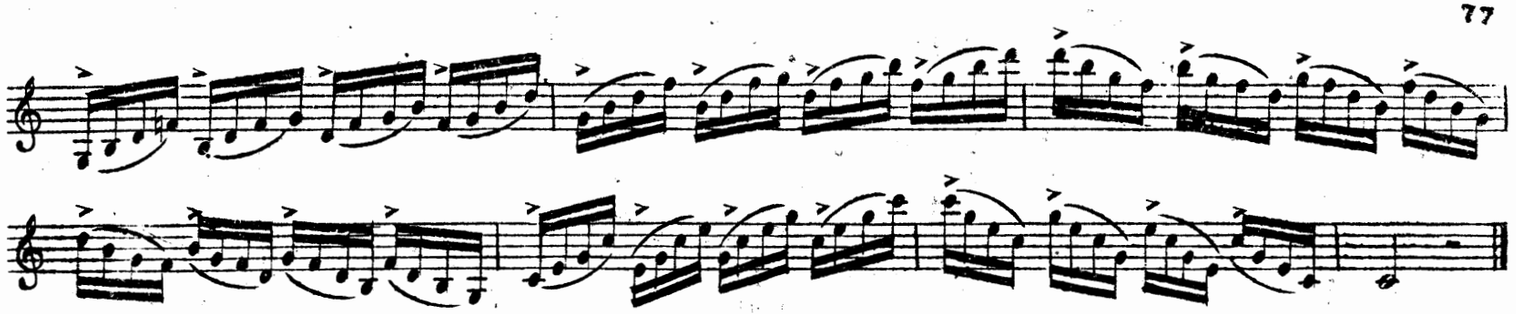
EXERCISE ON PERFECT CHORDS.



EXERCISE ON DOMINANT SEVENTHS.

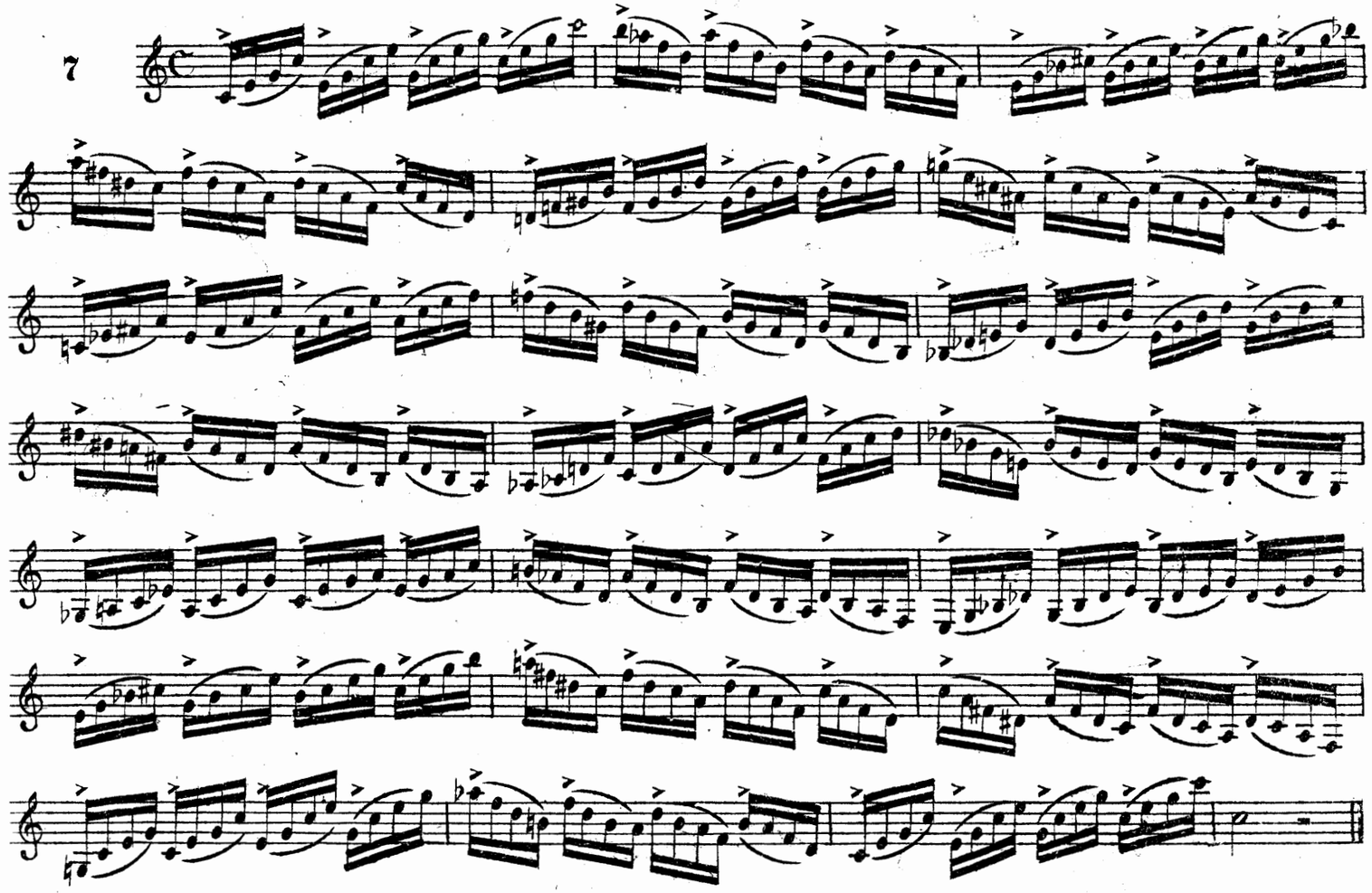
6





EXERCISE ON DIMINISHED SEVENTHS.

7



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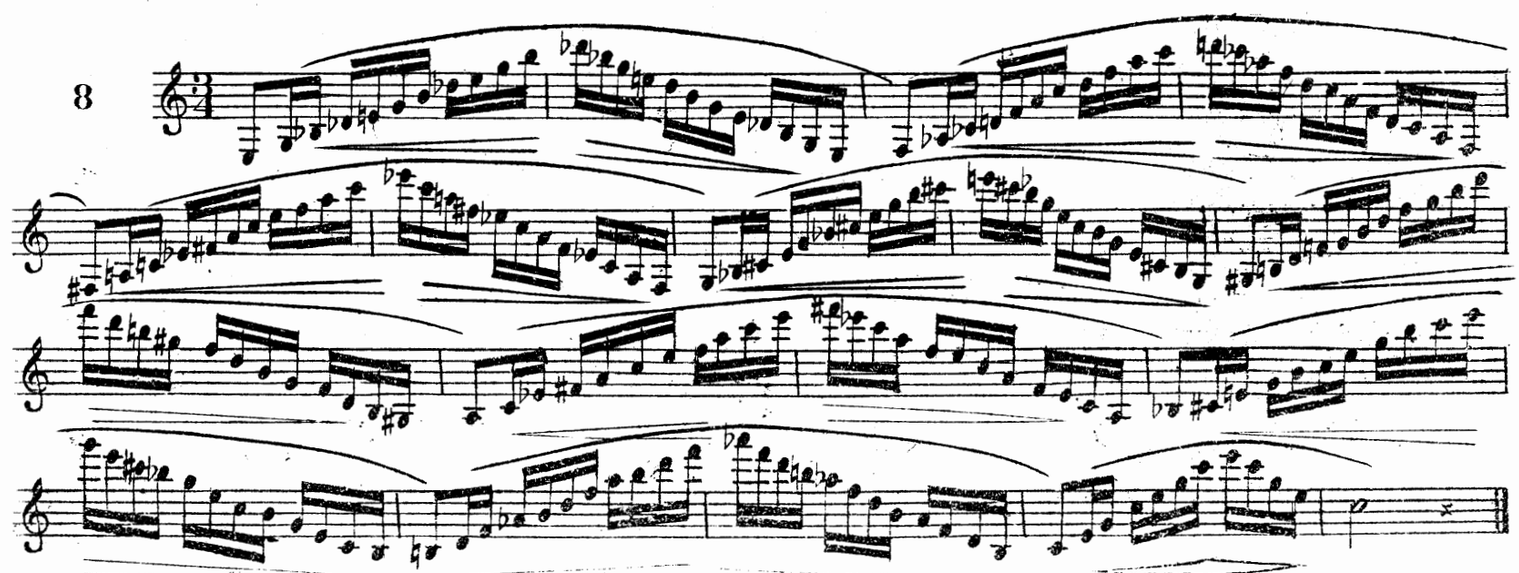

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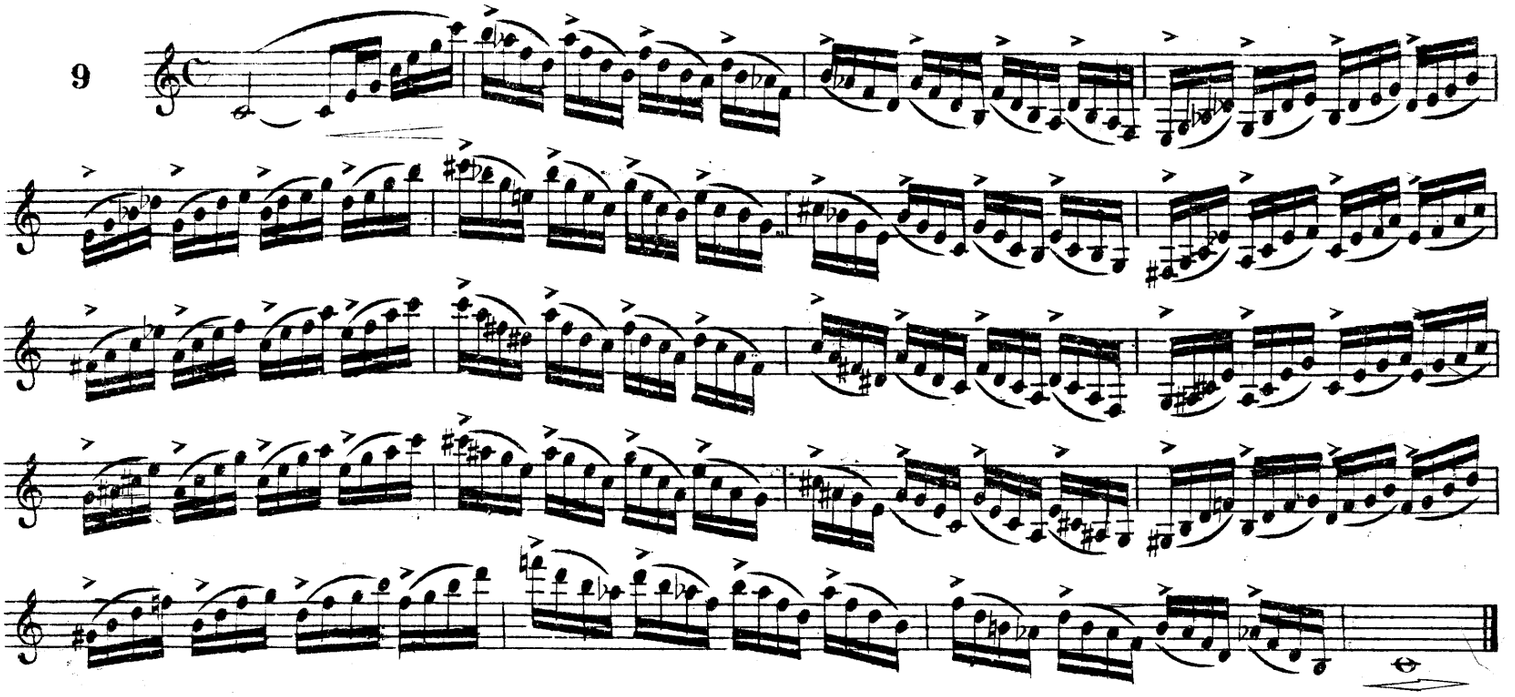
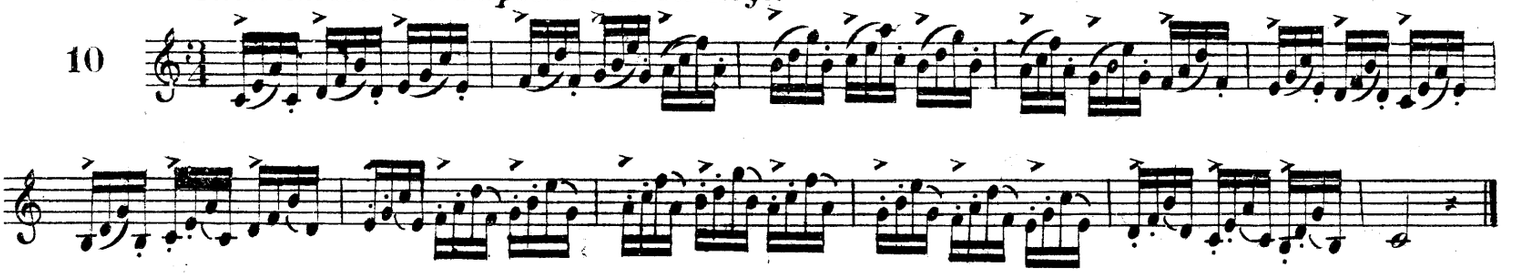


EXERCISES ON SIXTHS.

These should be transposed into all Keys.

10



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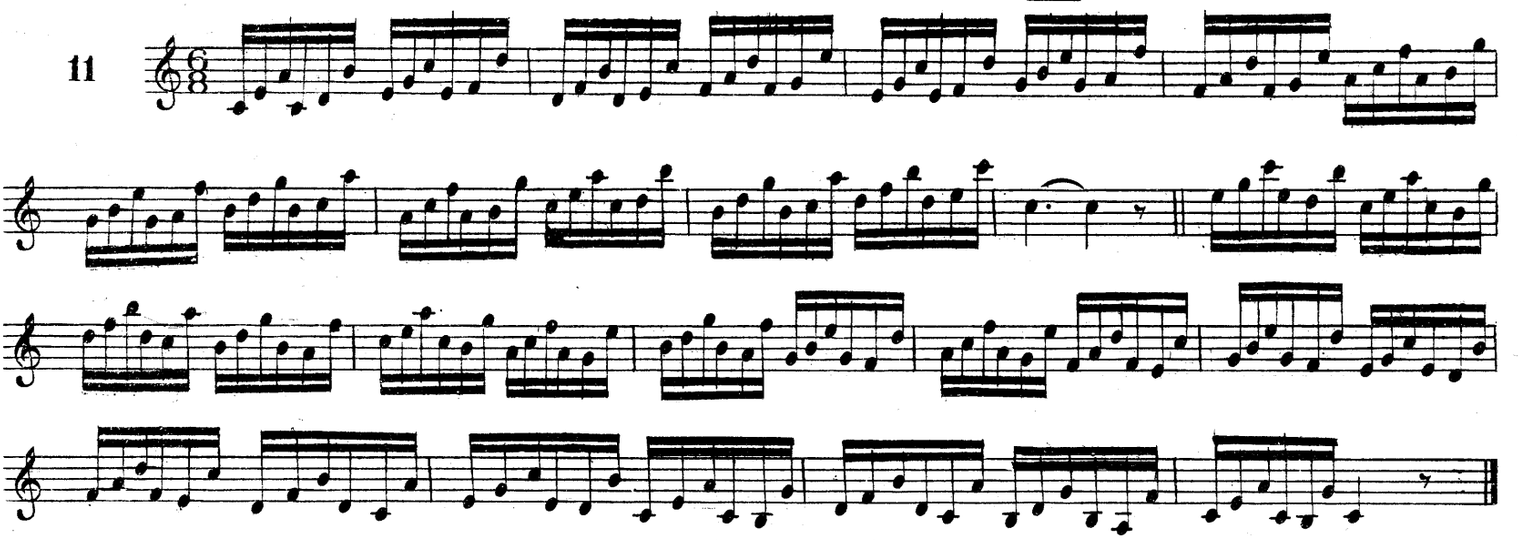

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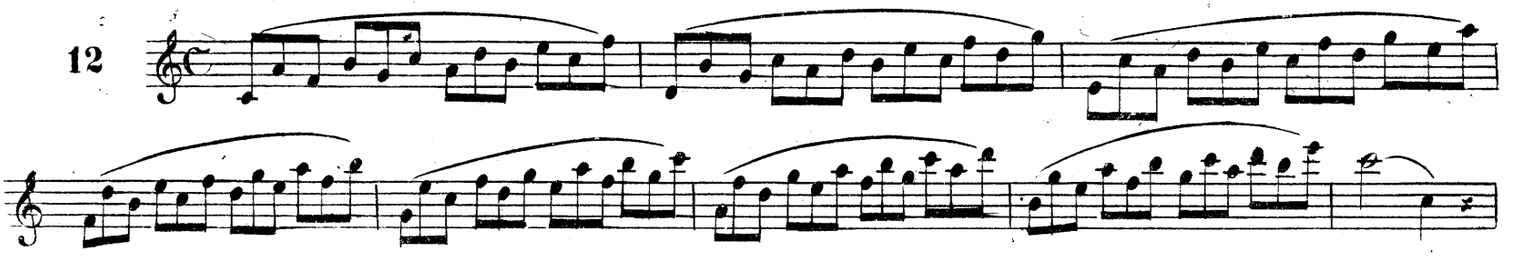

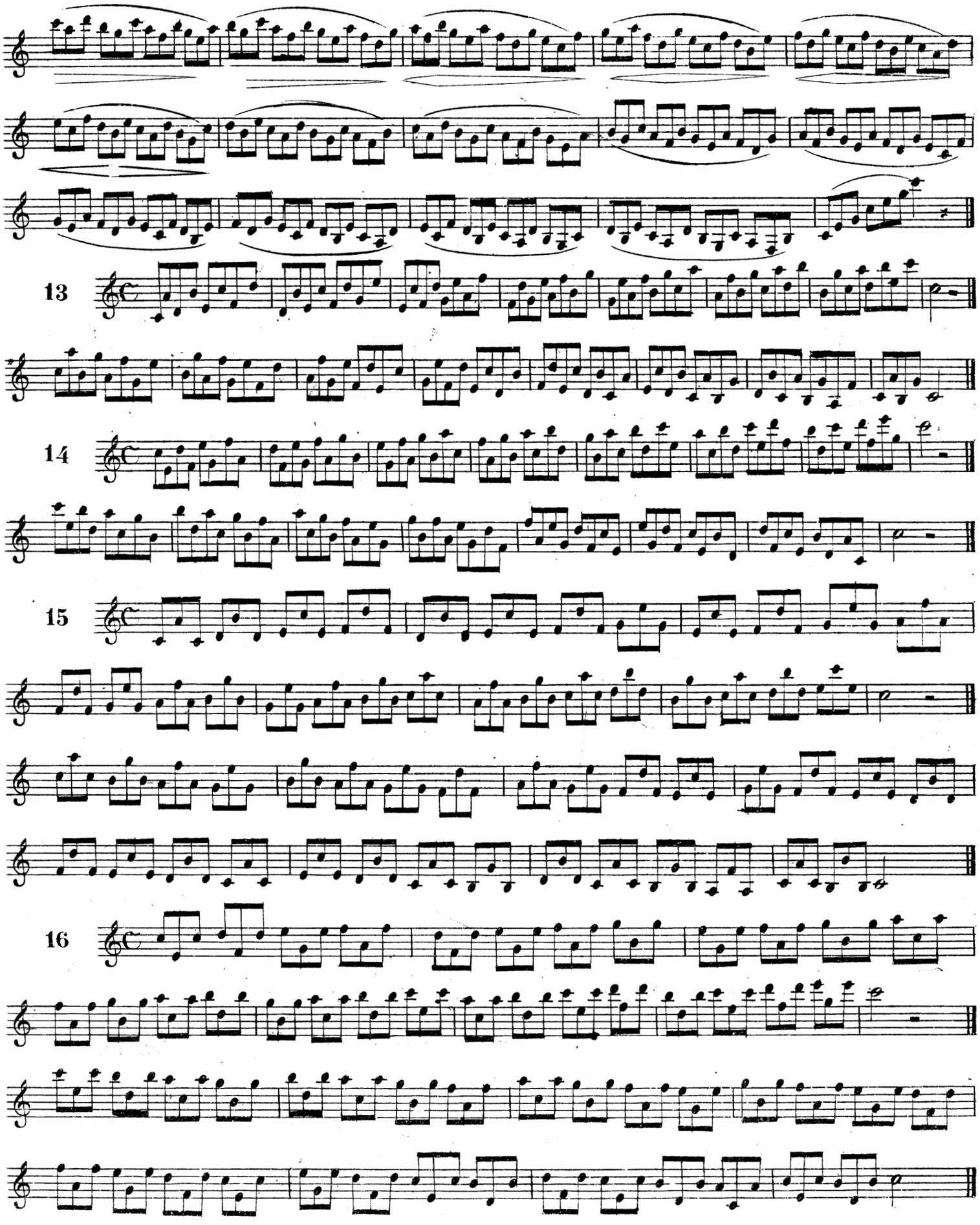
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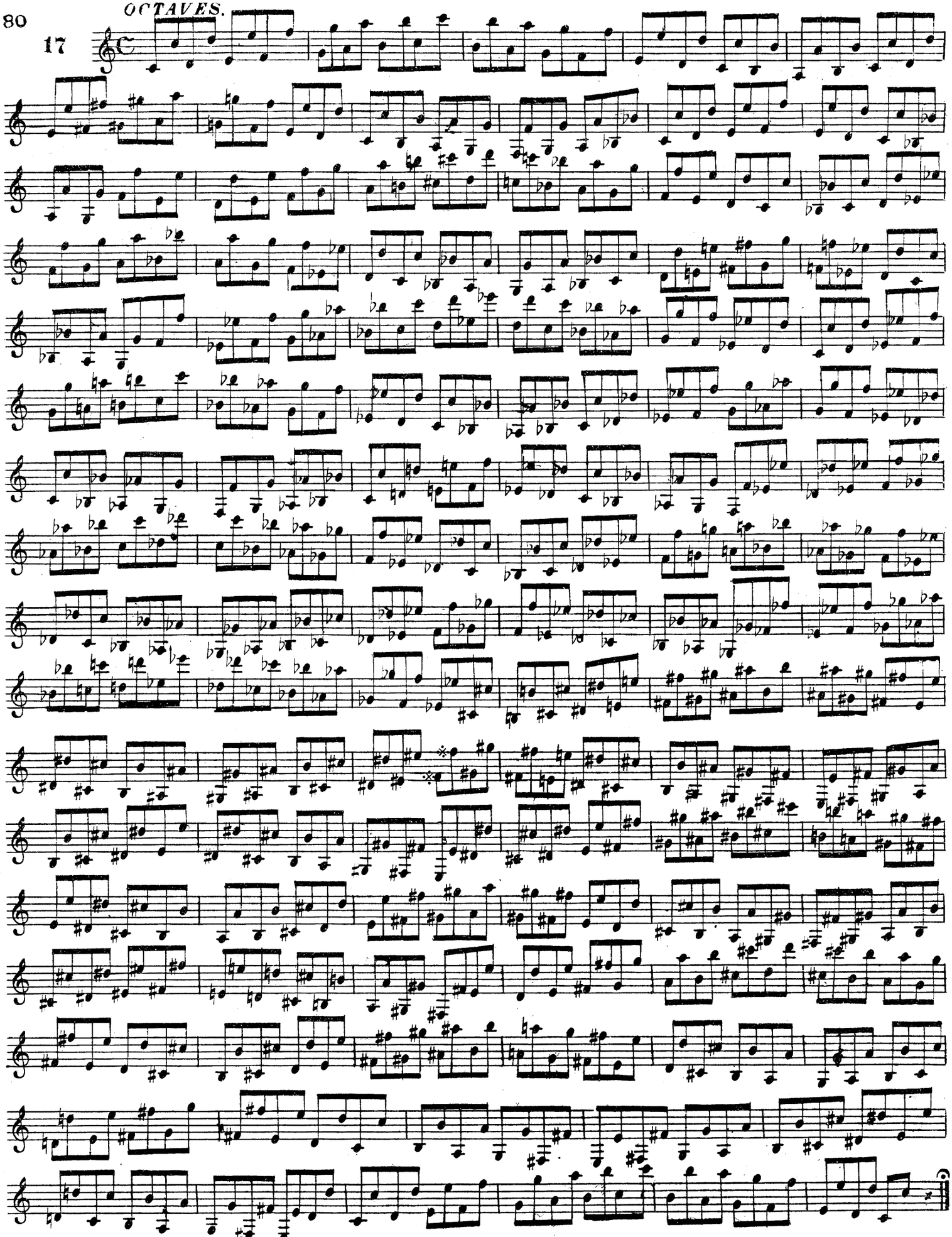
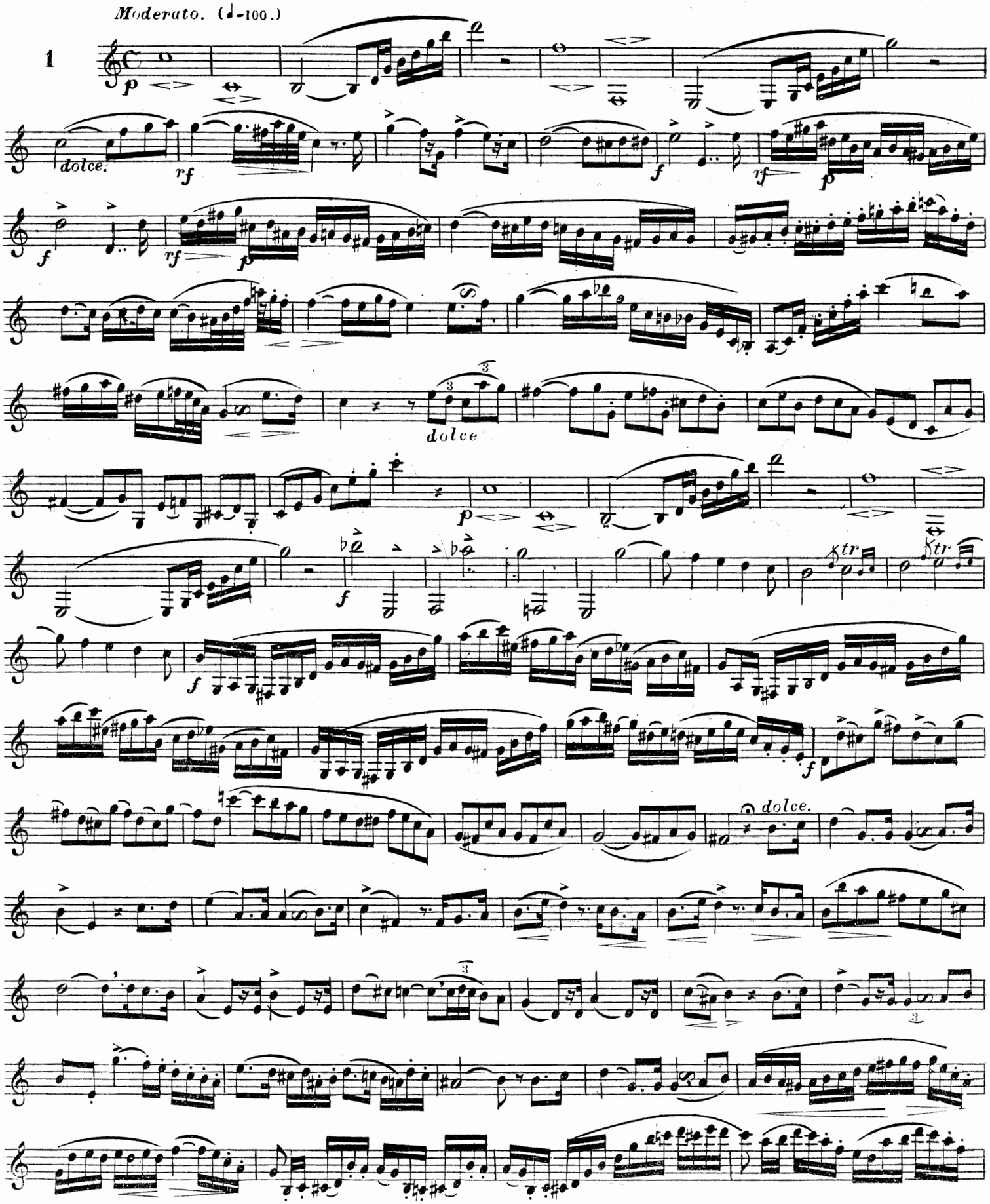
17 OCTAVES.

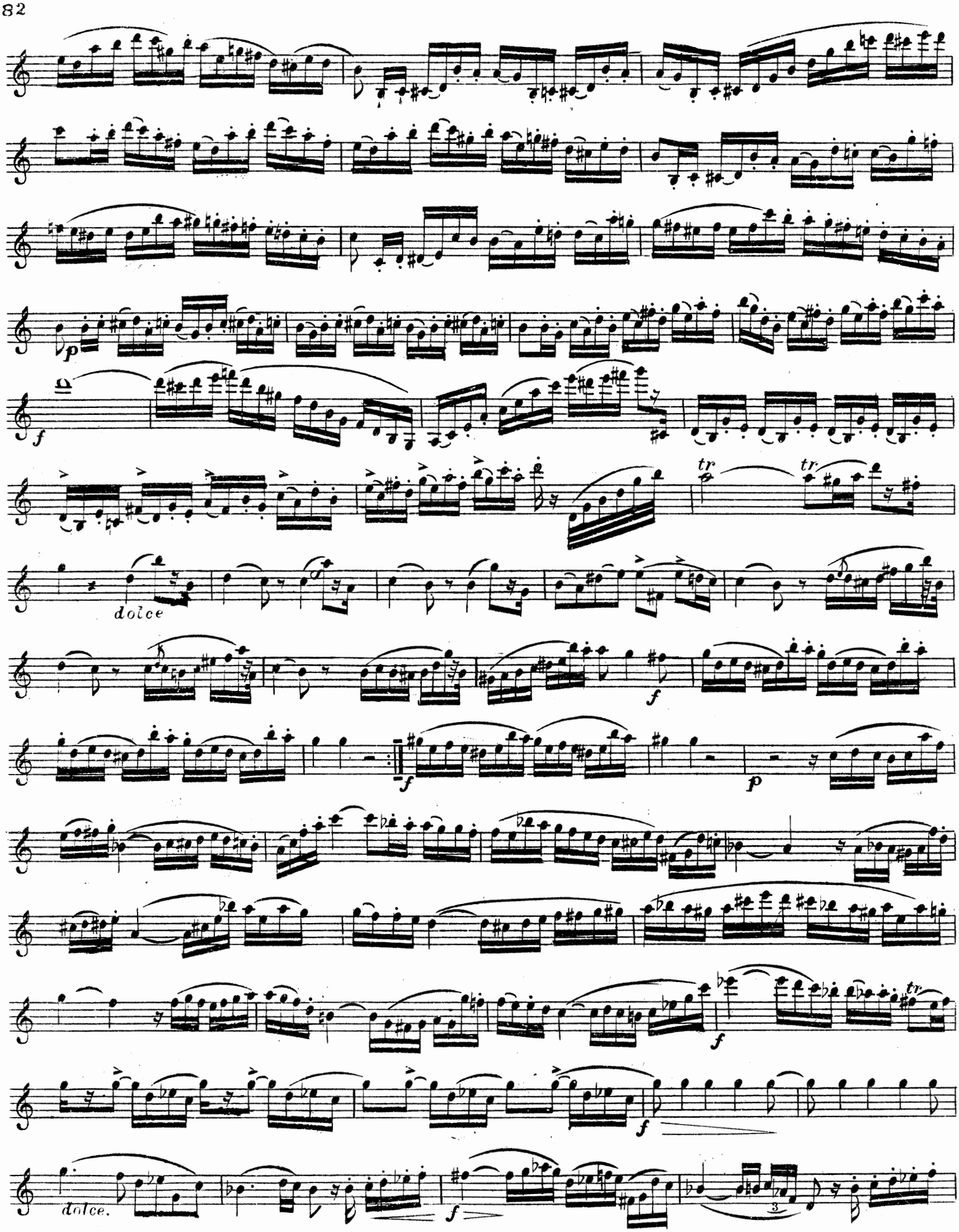


15 GRANDS MORCEAUX.

Moderato. (♩=100.)

1




p
f
dolce
tr
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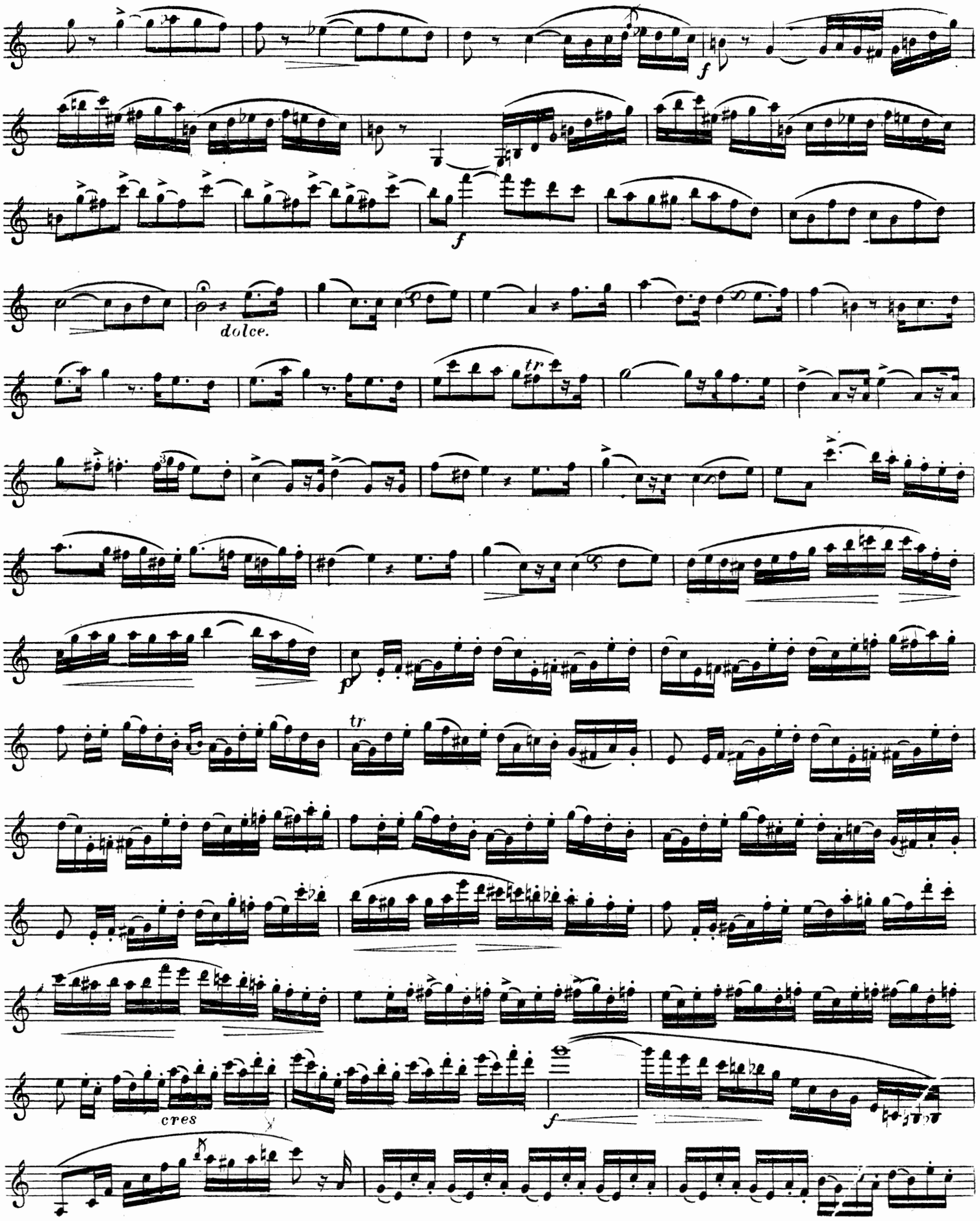
dolce.
f
3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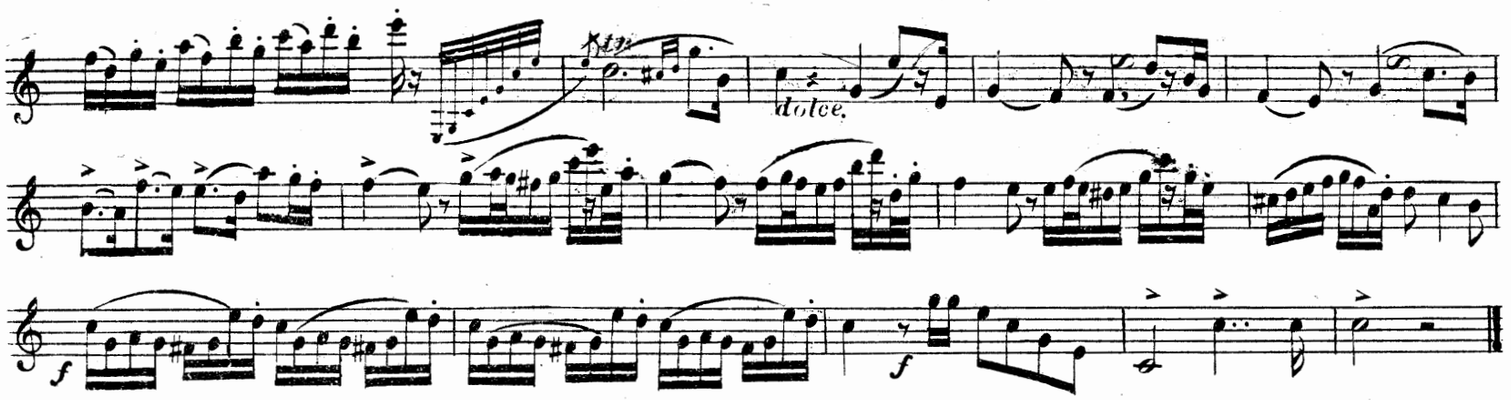
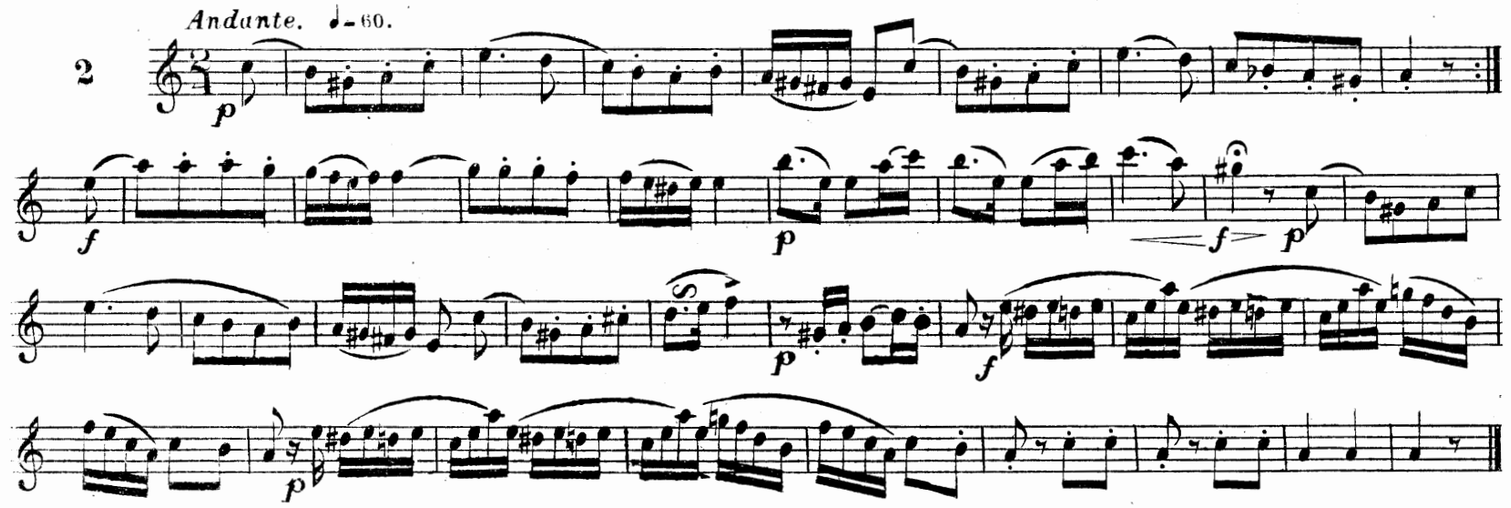
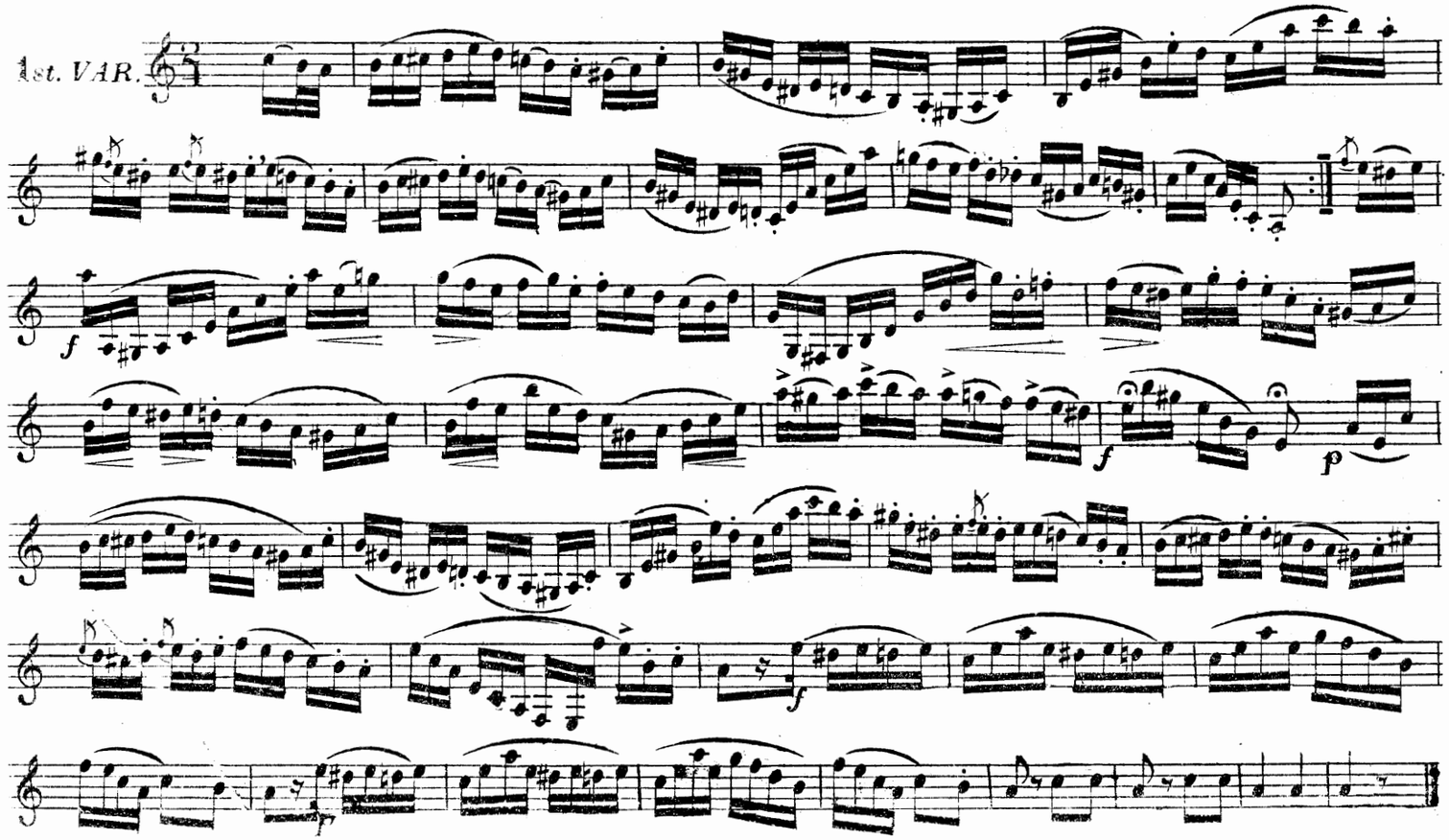
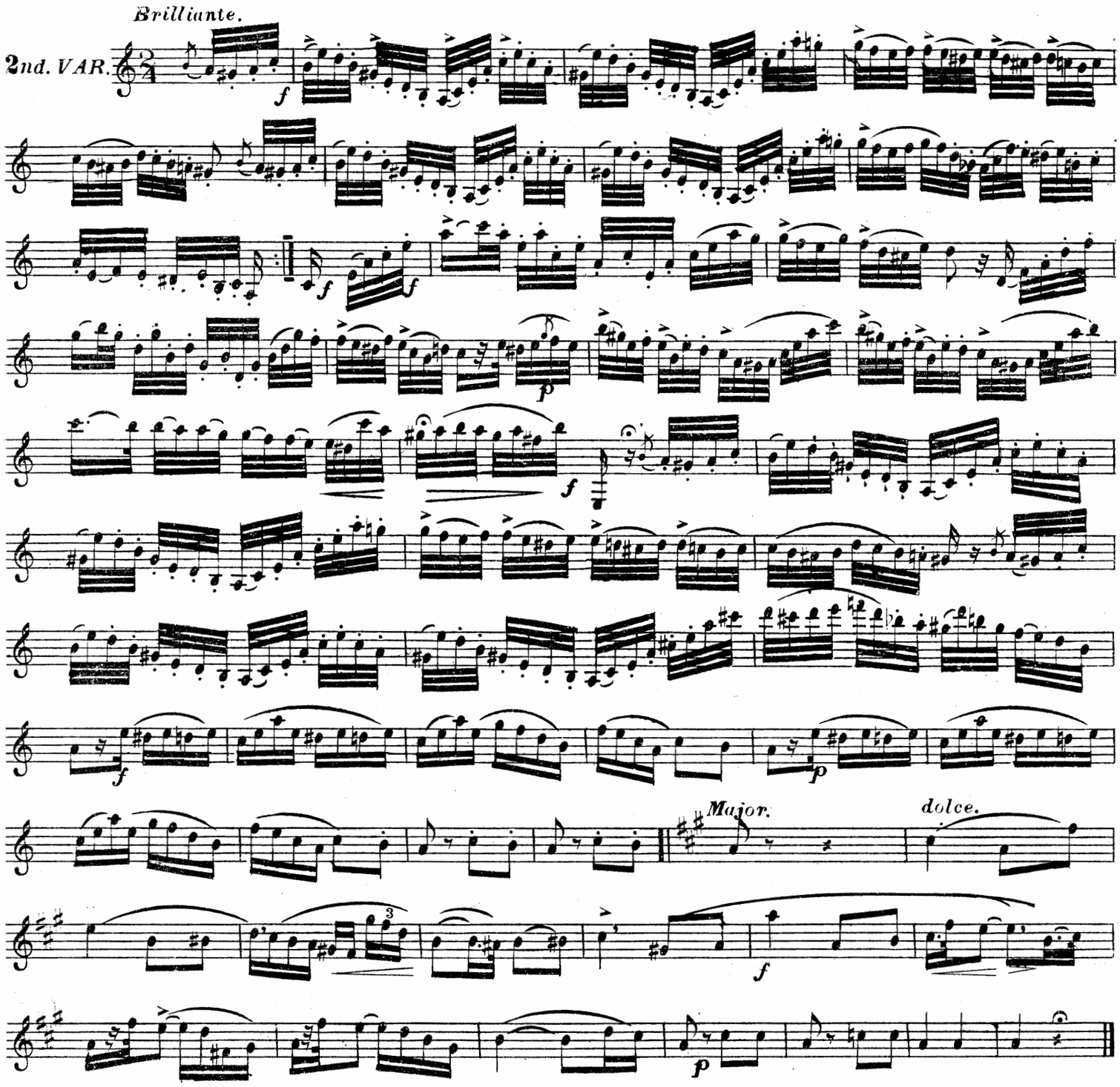


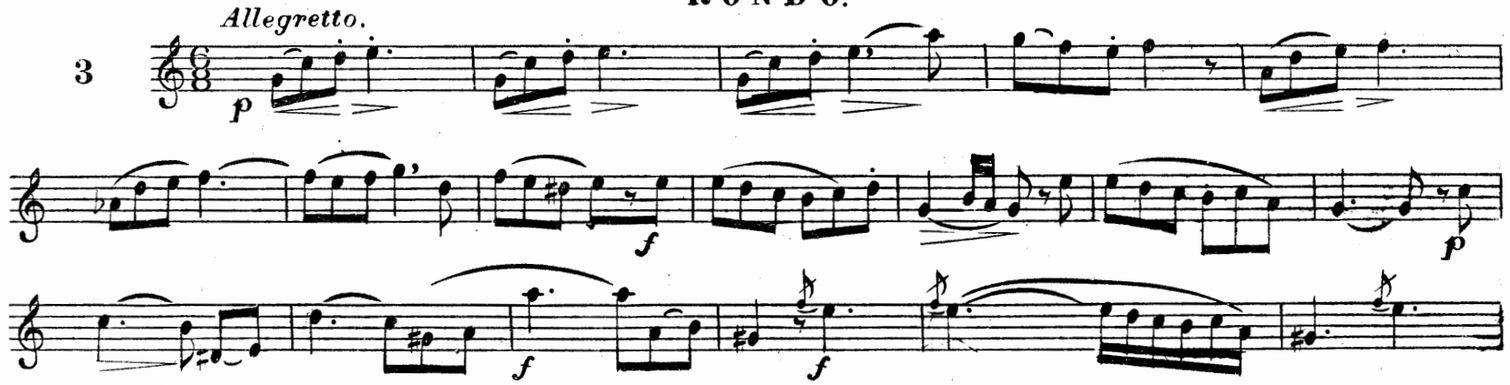
ROMANZA WITH VARIATIONS.

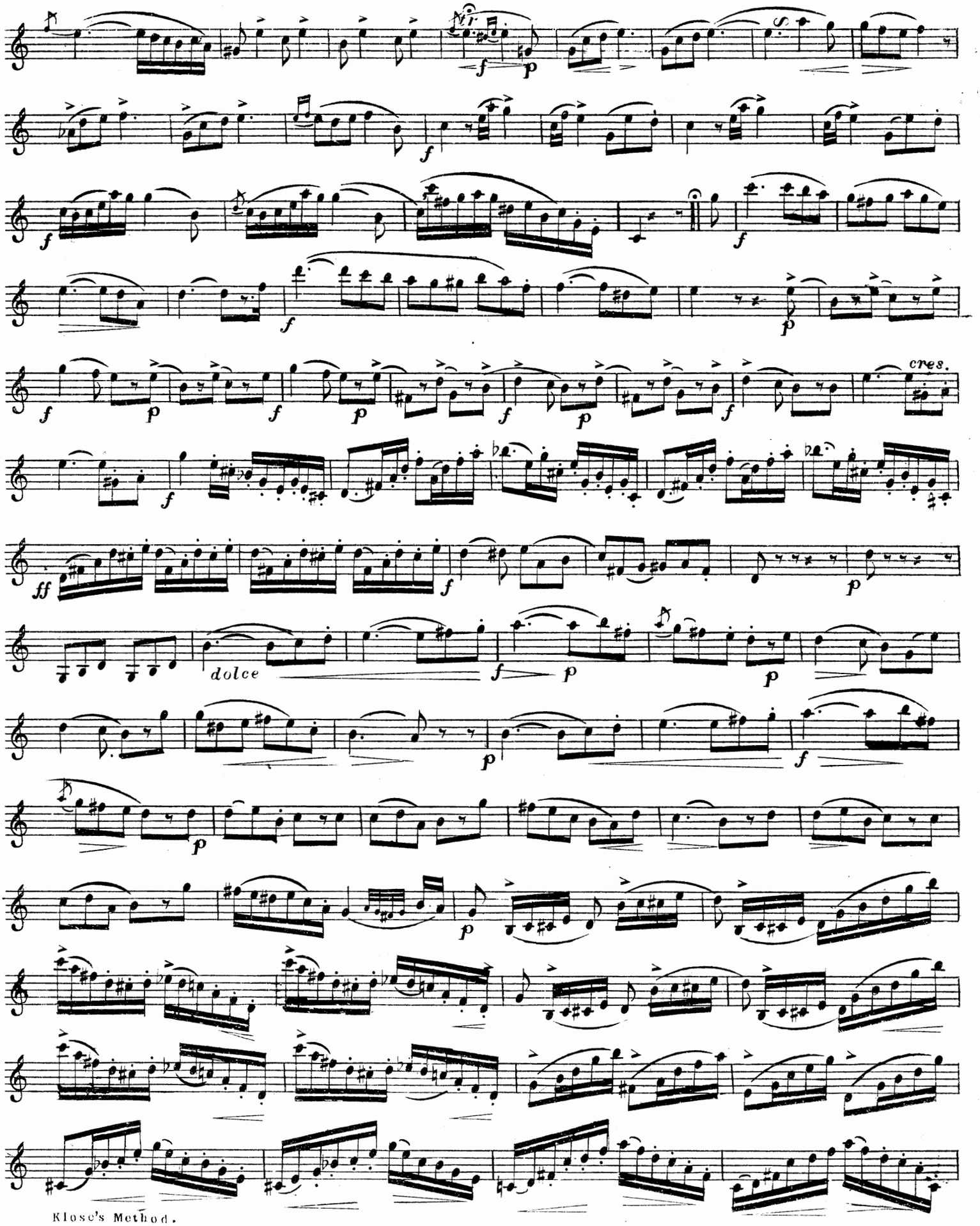


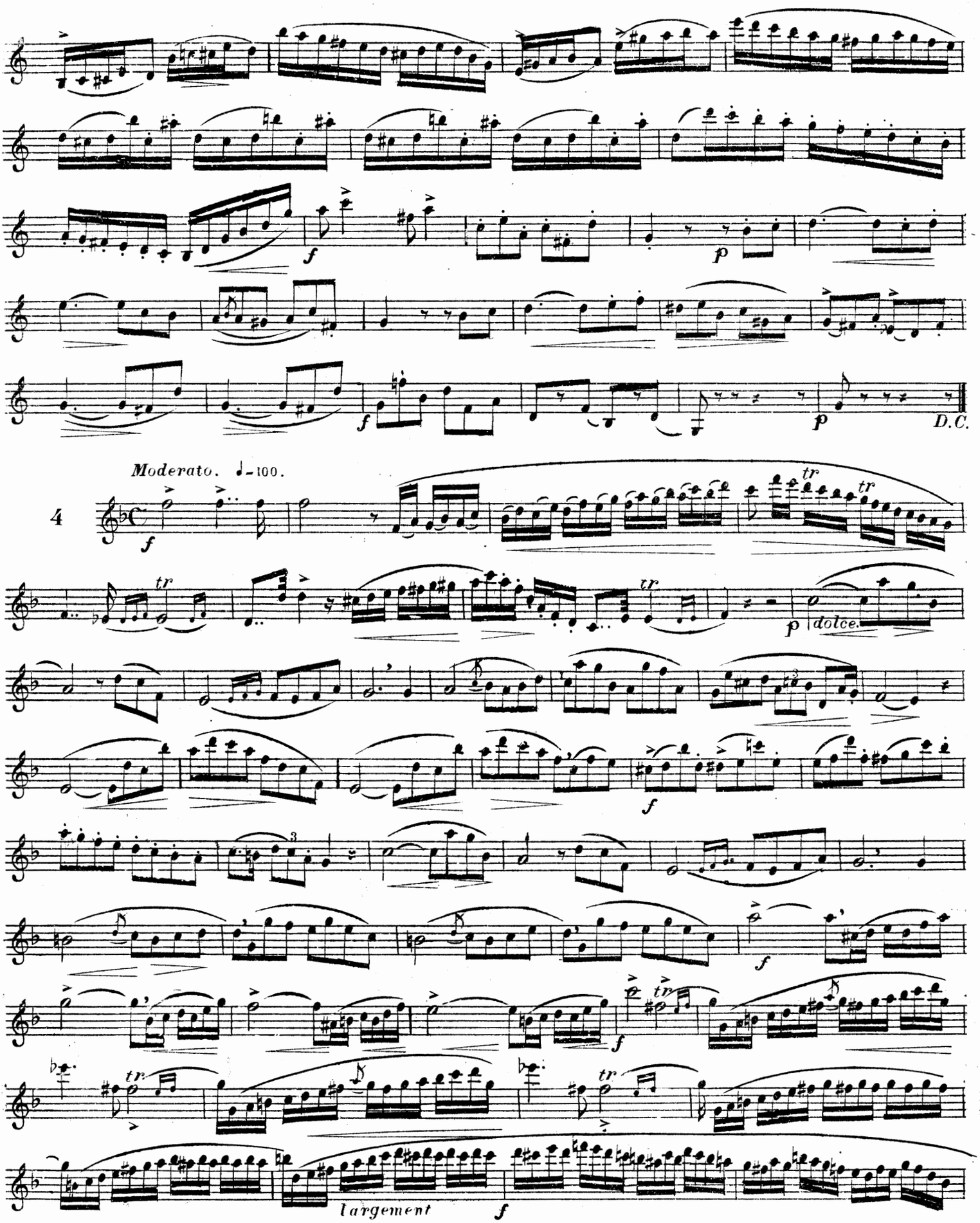


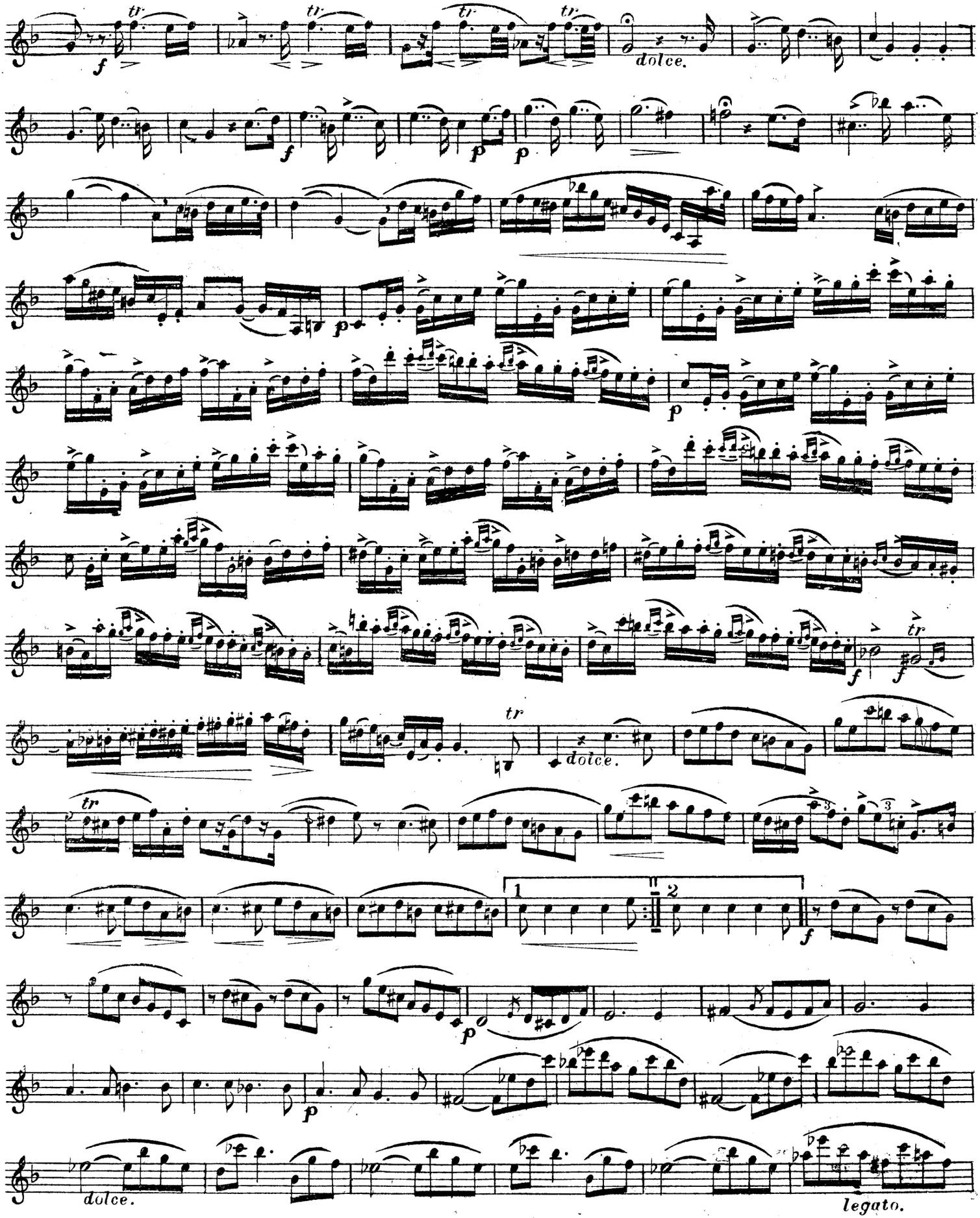


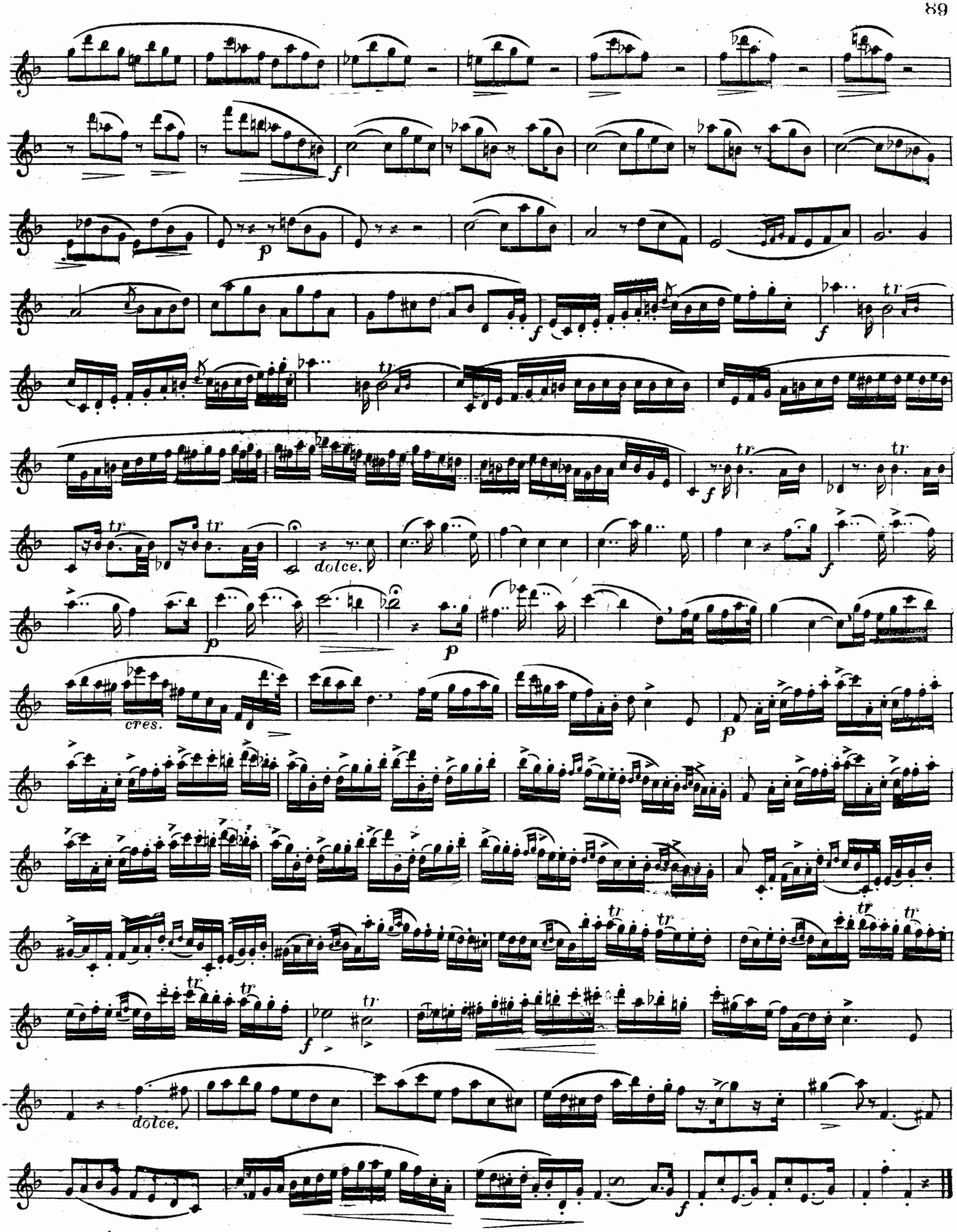
RONDO.

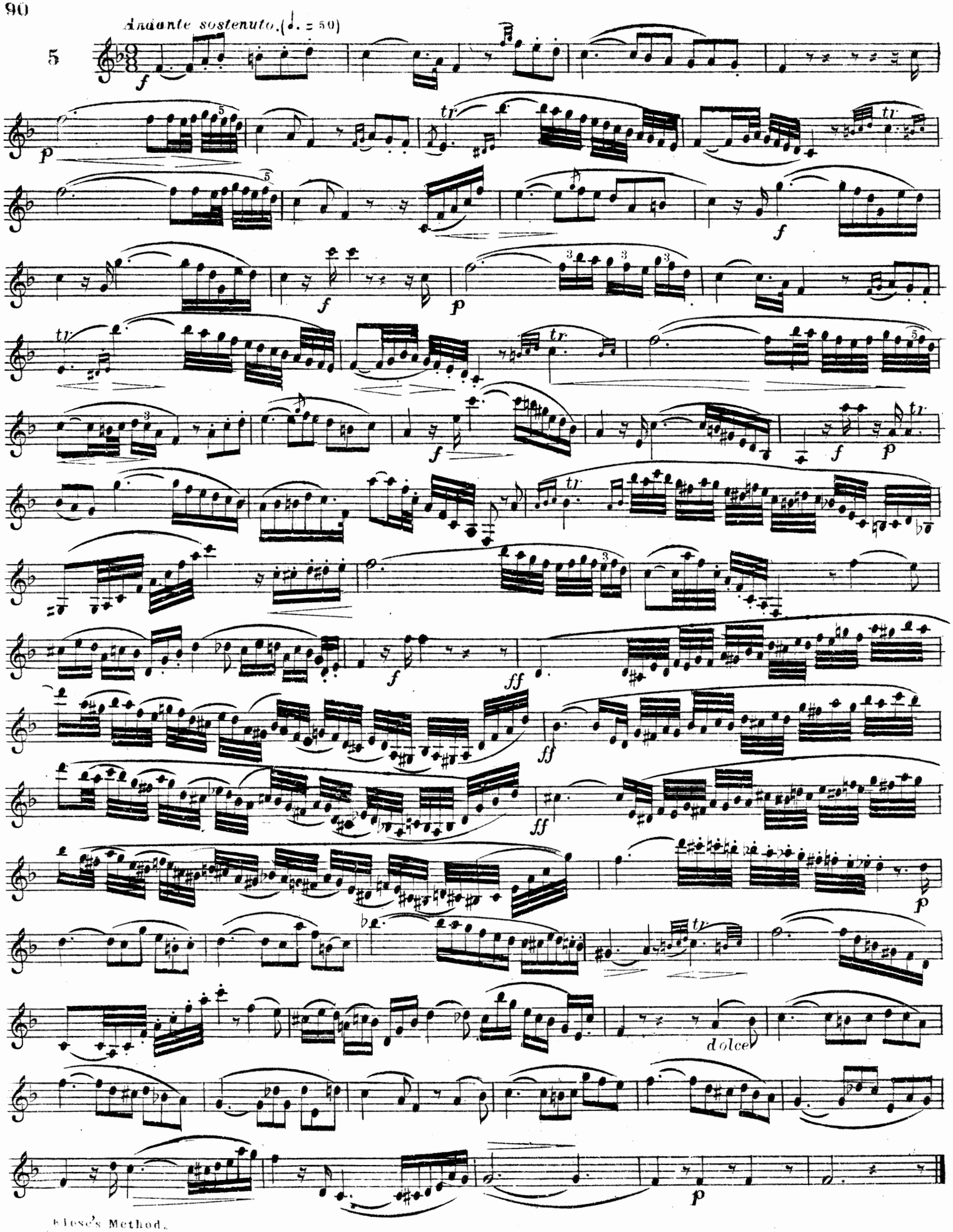



cres.
dolce


f
p
D.C.
Moderato. ♩=100.
4
f
tr
p
dolce.
f
largement
f

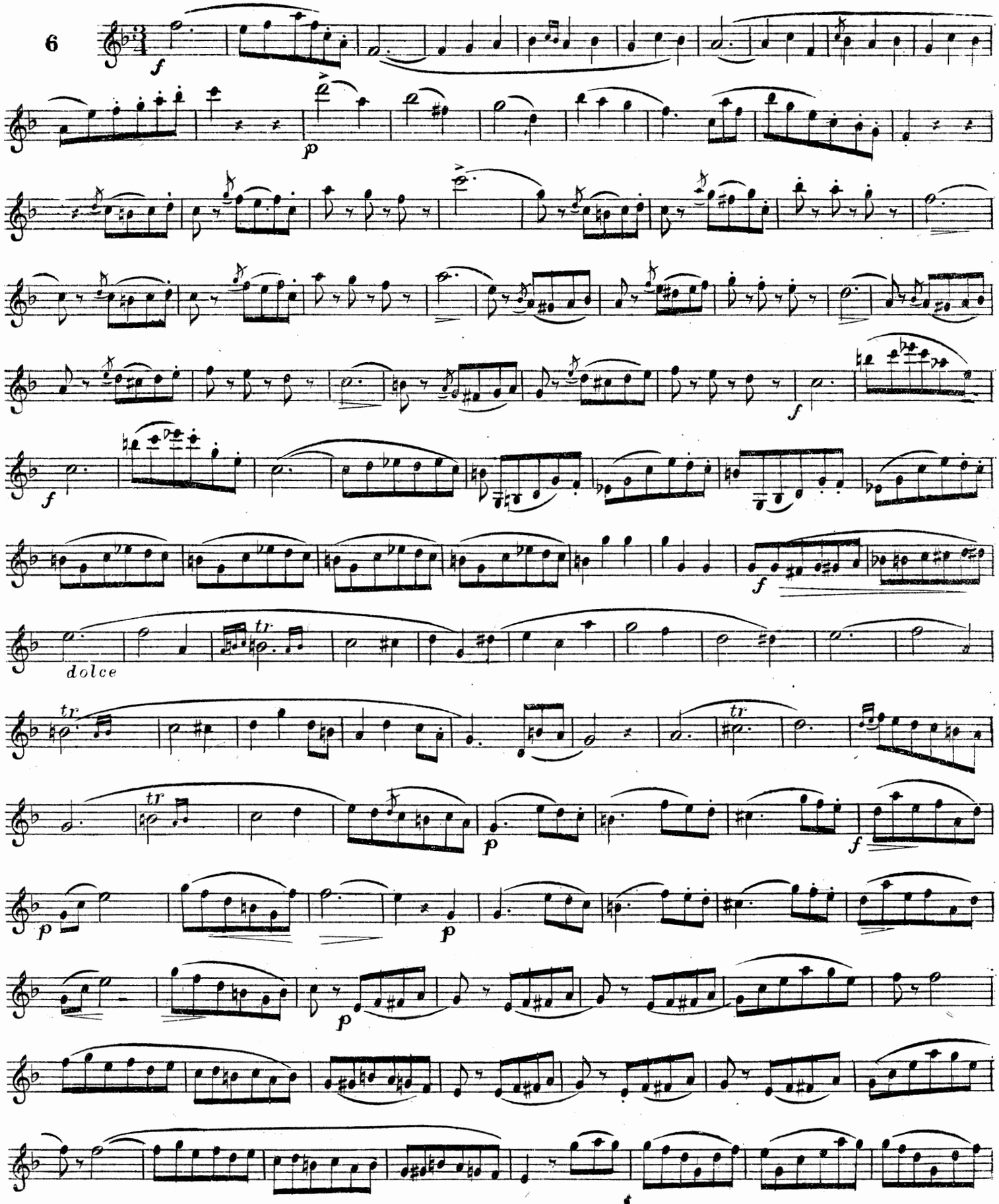

dolce.
dolce.
dolce.
legato.

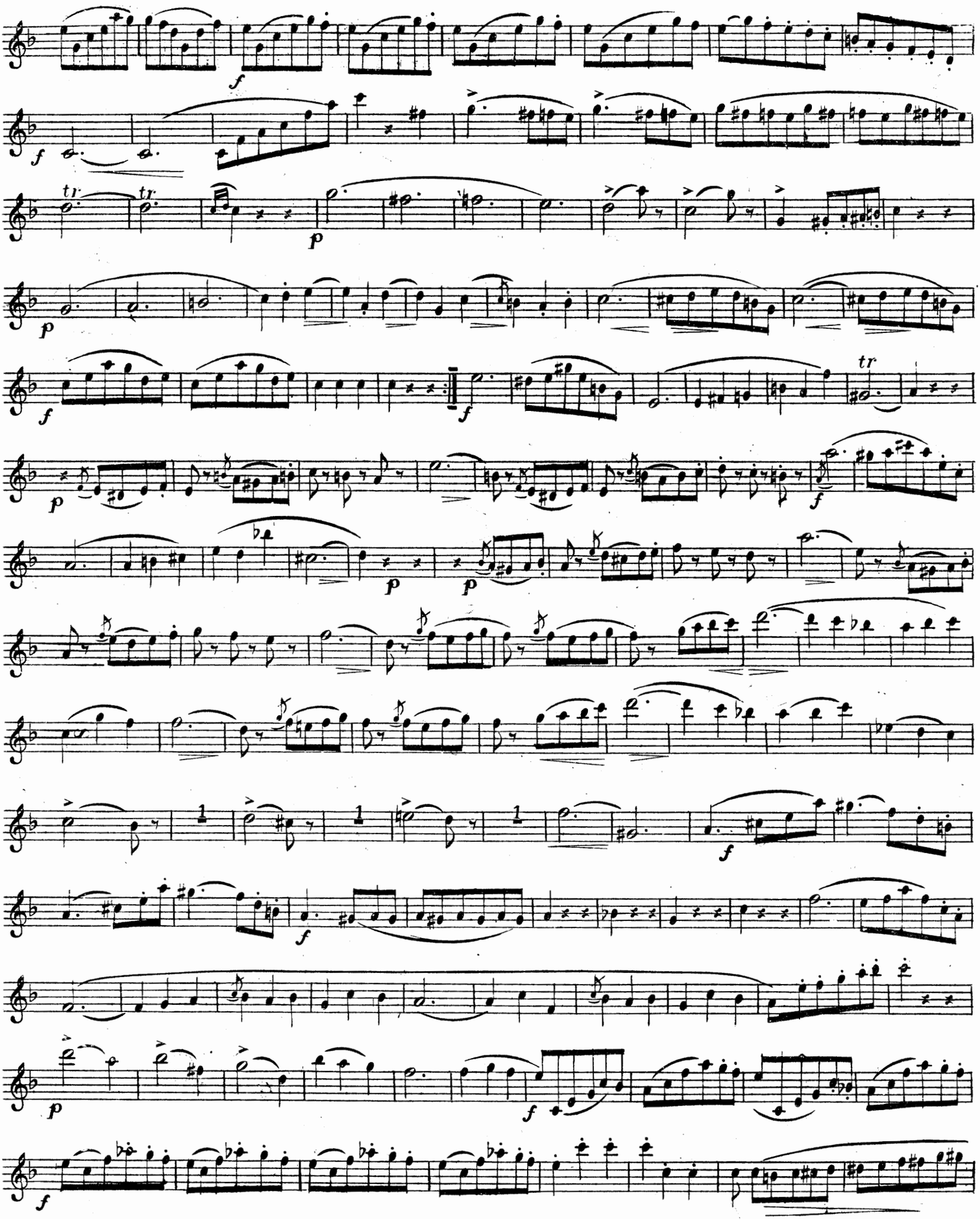

dolce.
cres.
dolce.

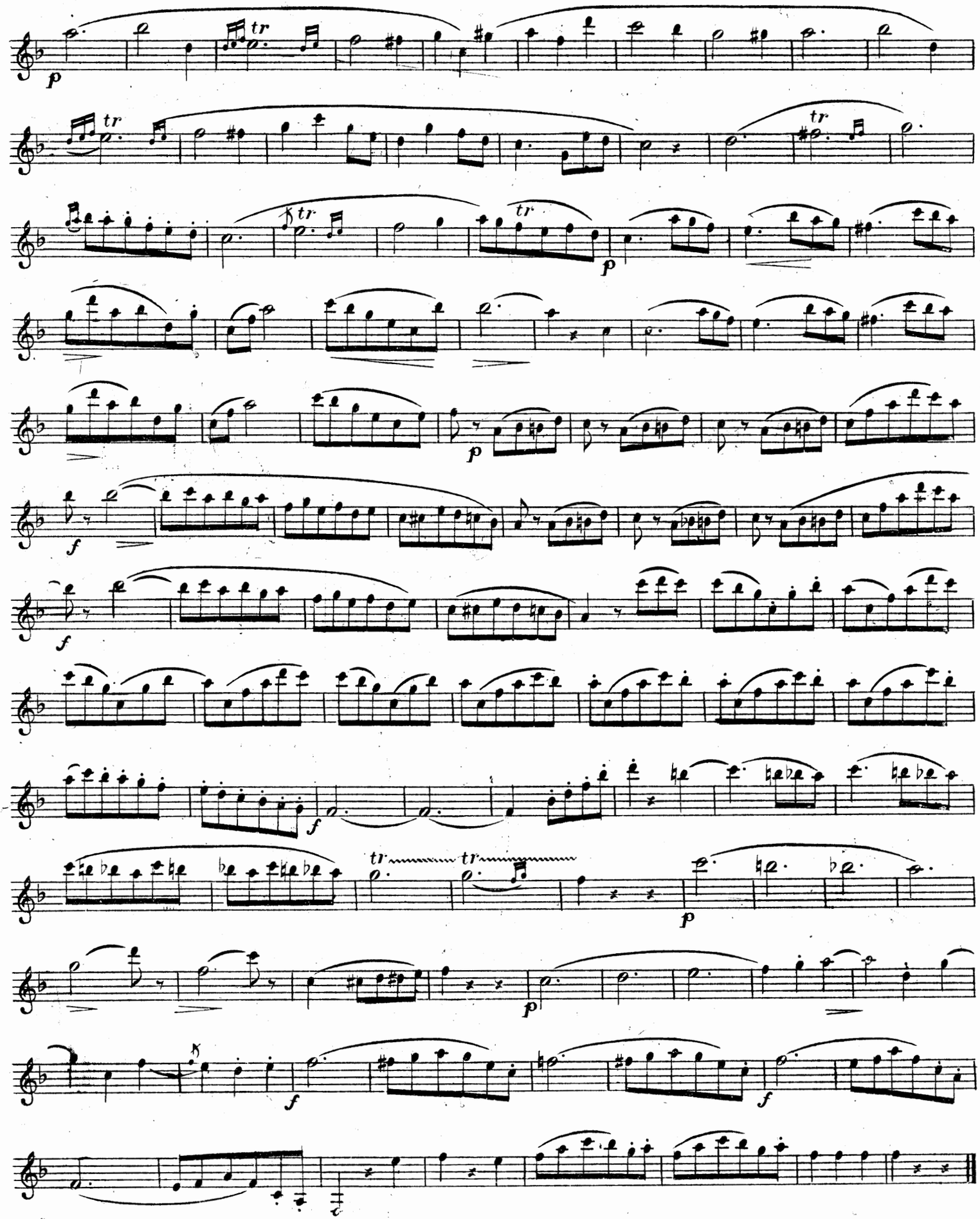

Andante sostenuto. (♩. = 50)
5
dolce

RONDO.

Allegro. Mouvt. de Valse.

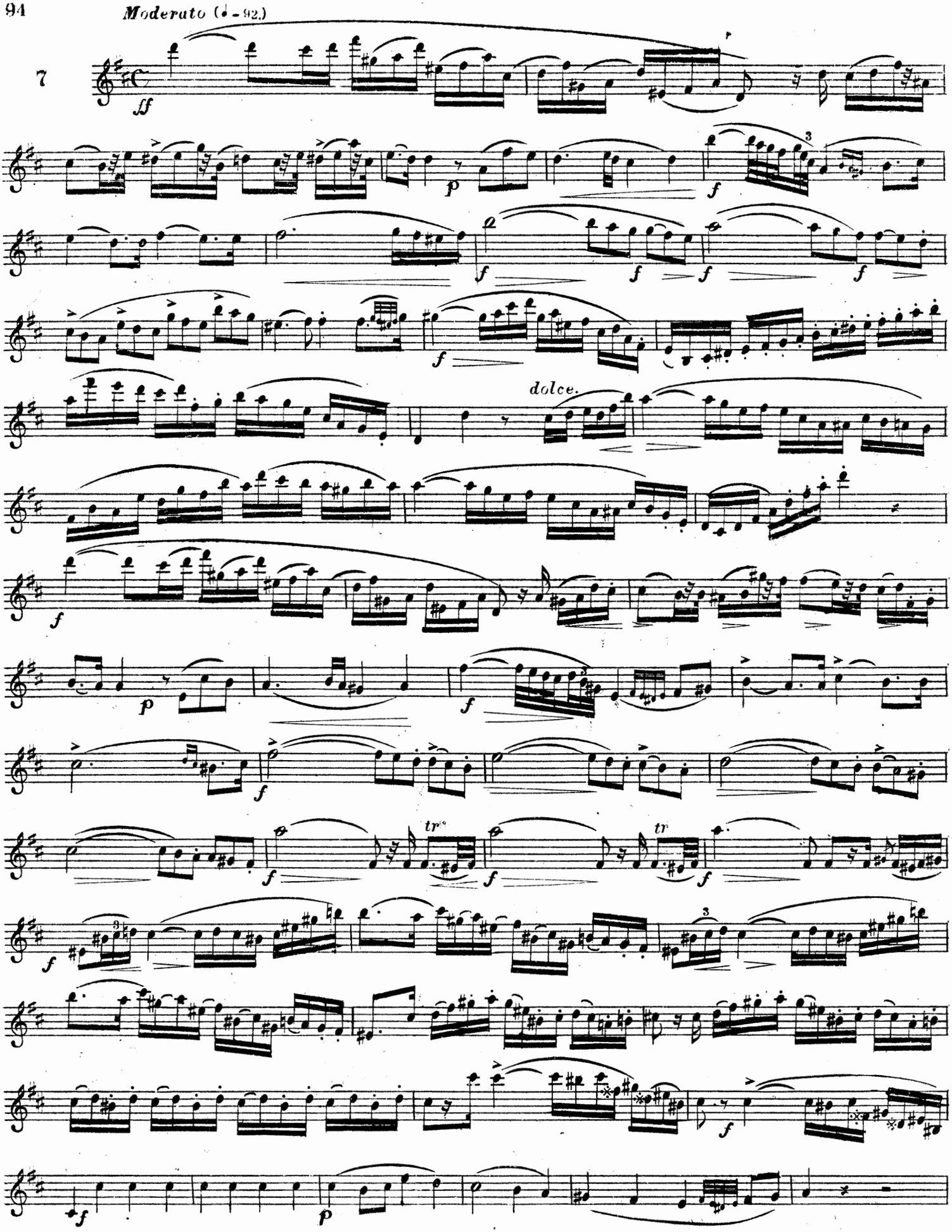


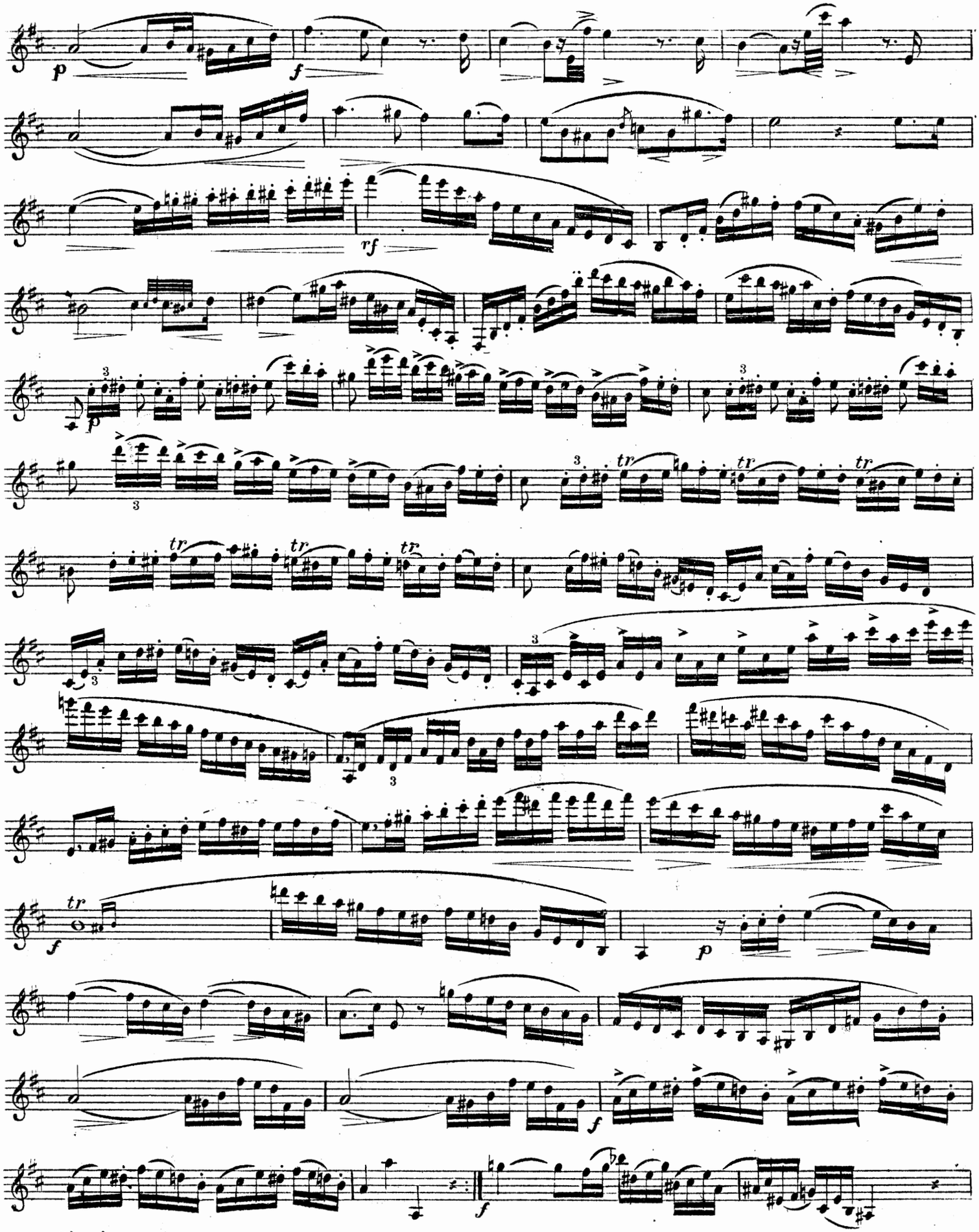


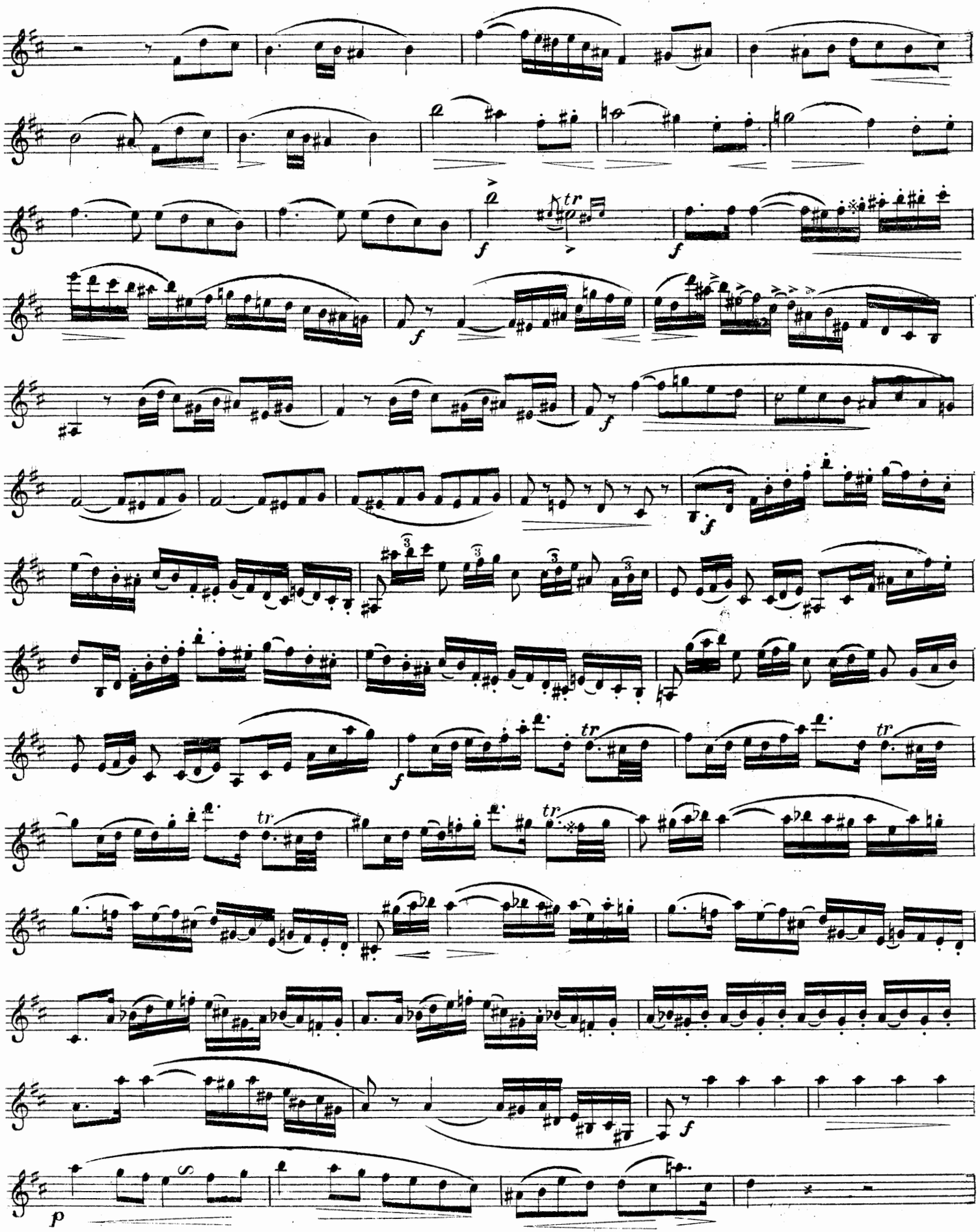


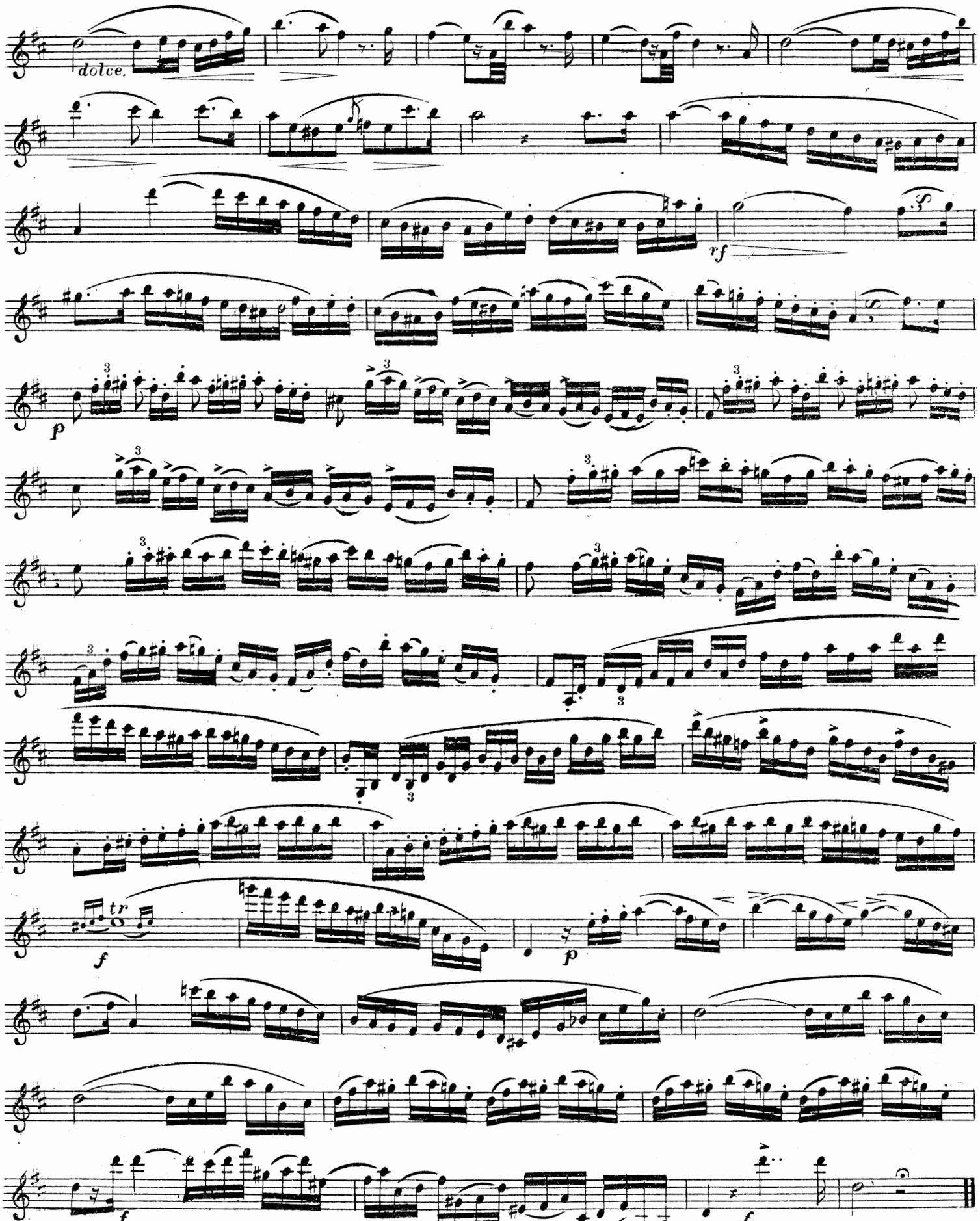
Moderato (♩ = 92.)

7



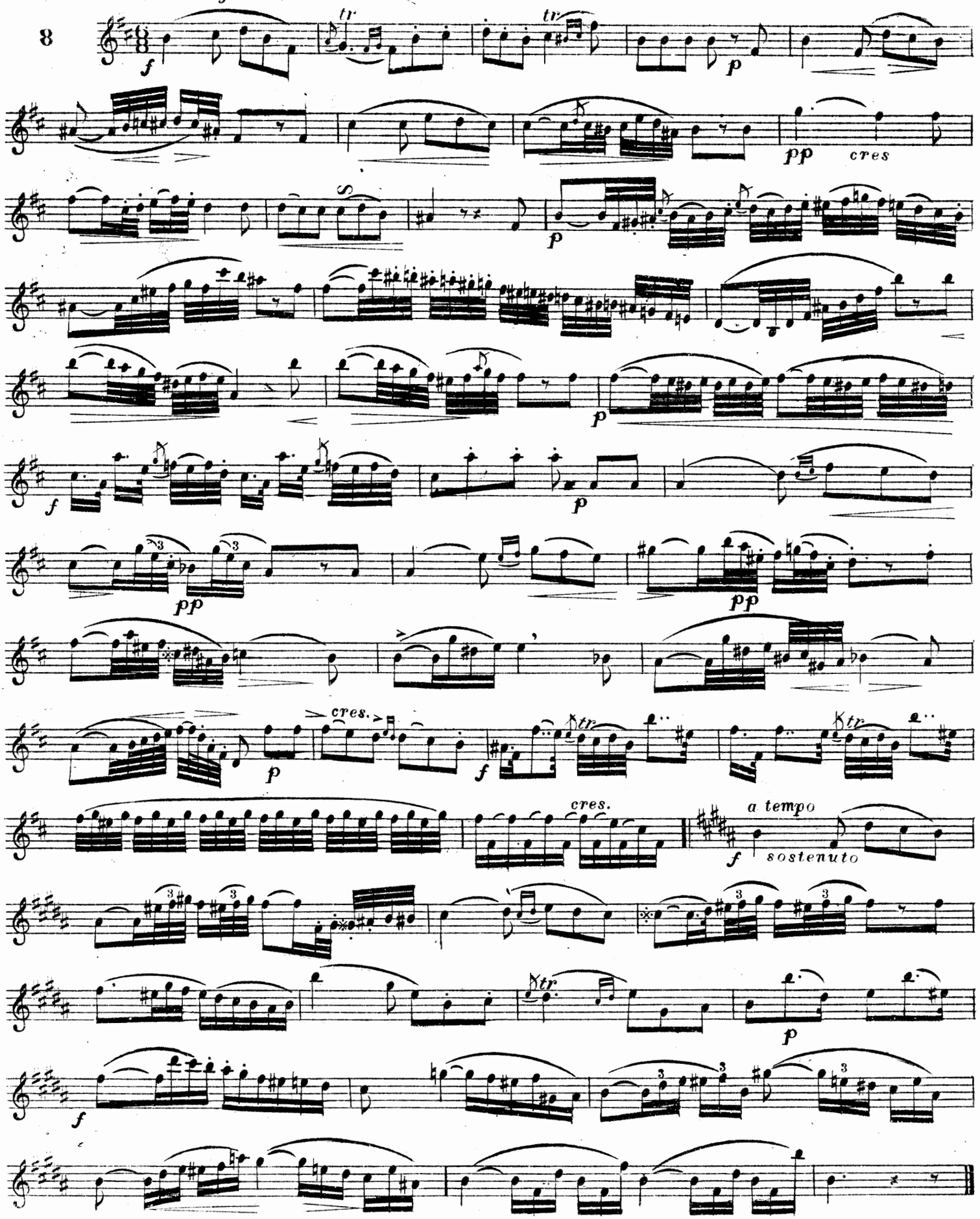





dolce.
rf
p
f
tr
p
f
f

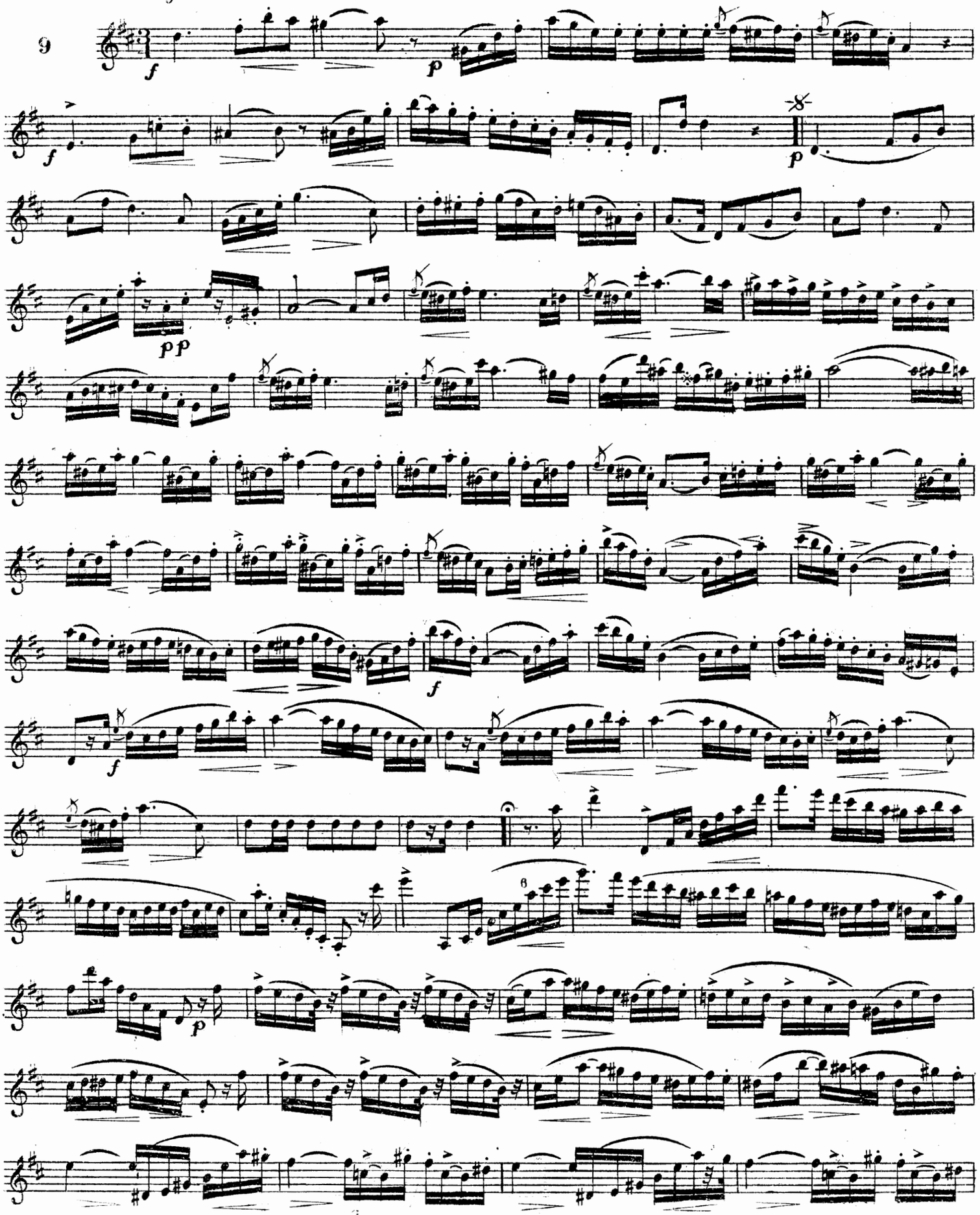
Andante grazioso.

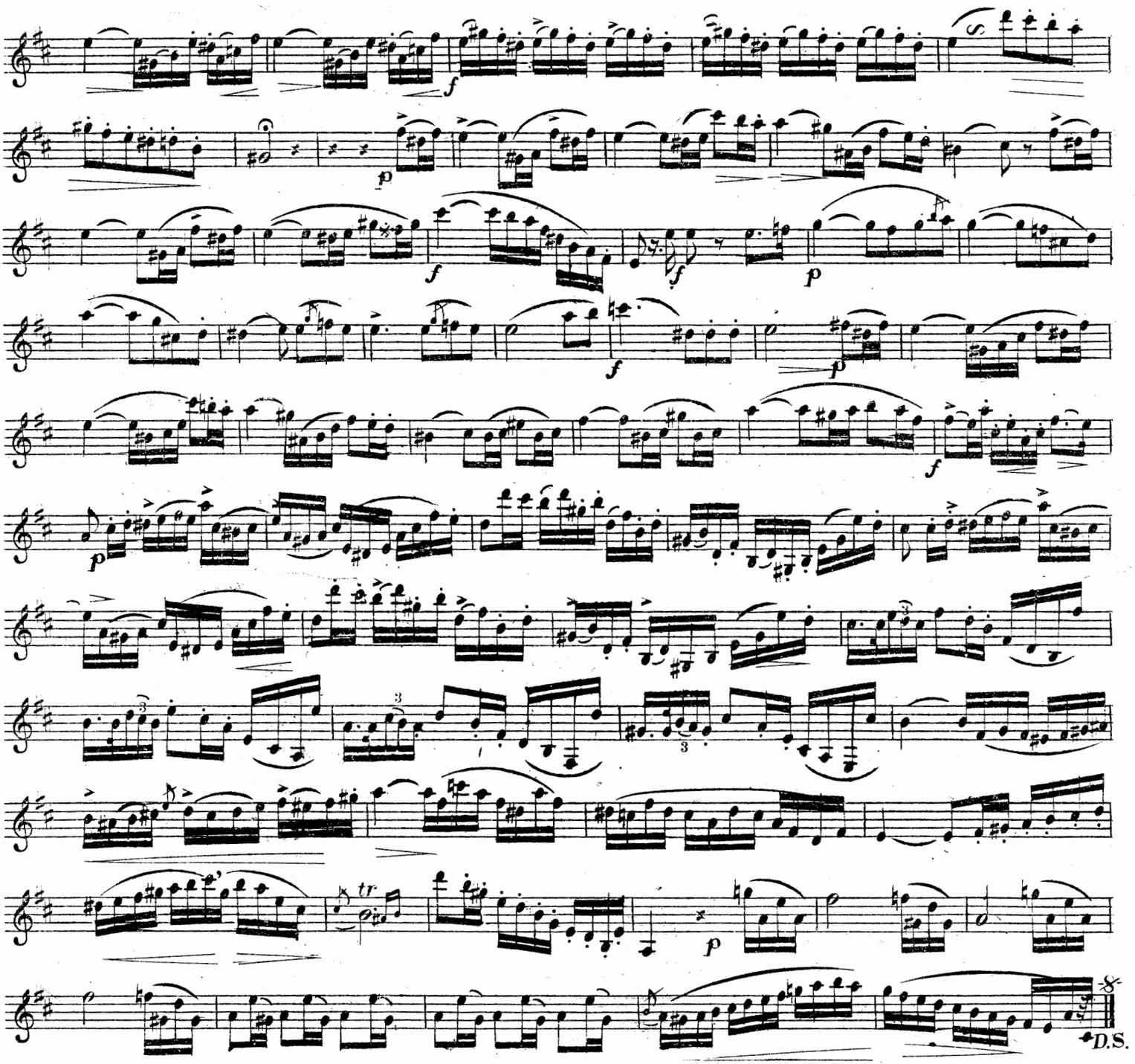
8



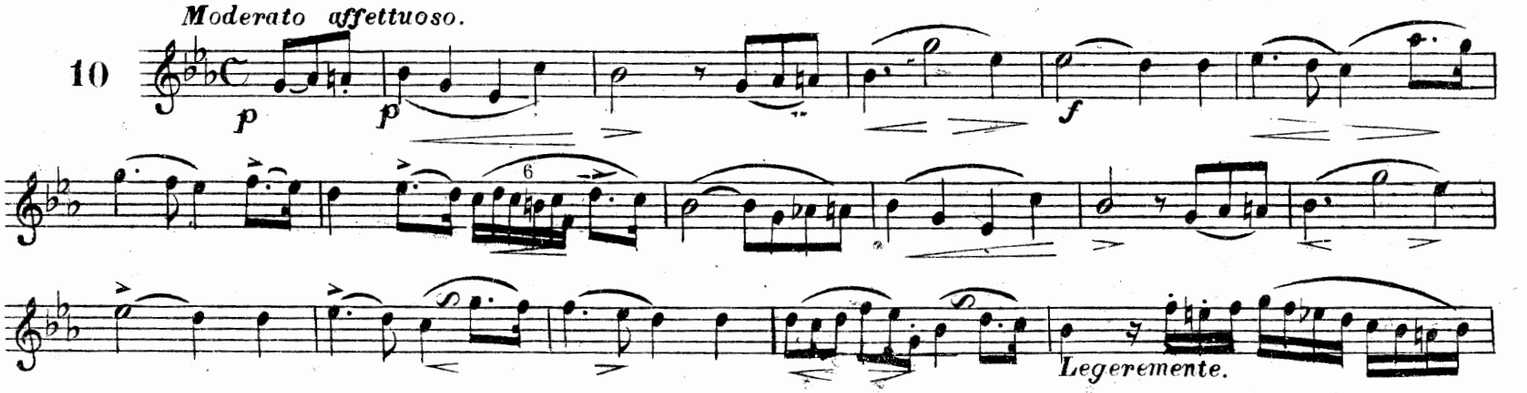
Allegro alla Polaca.

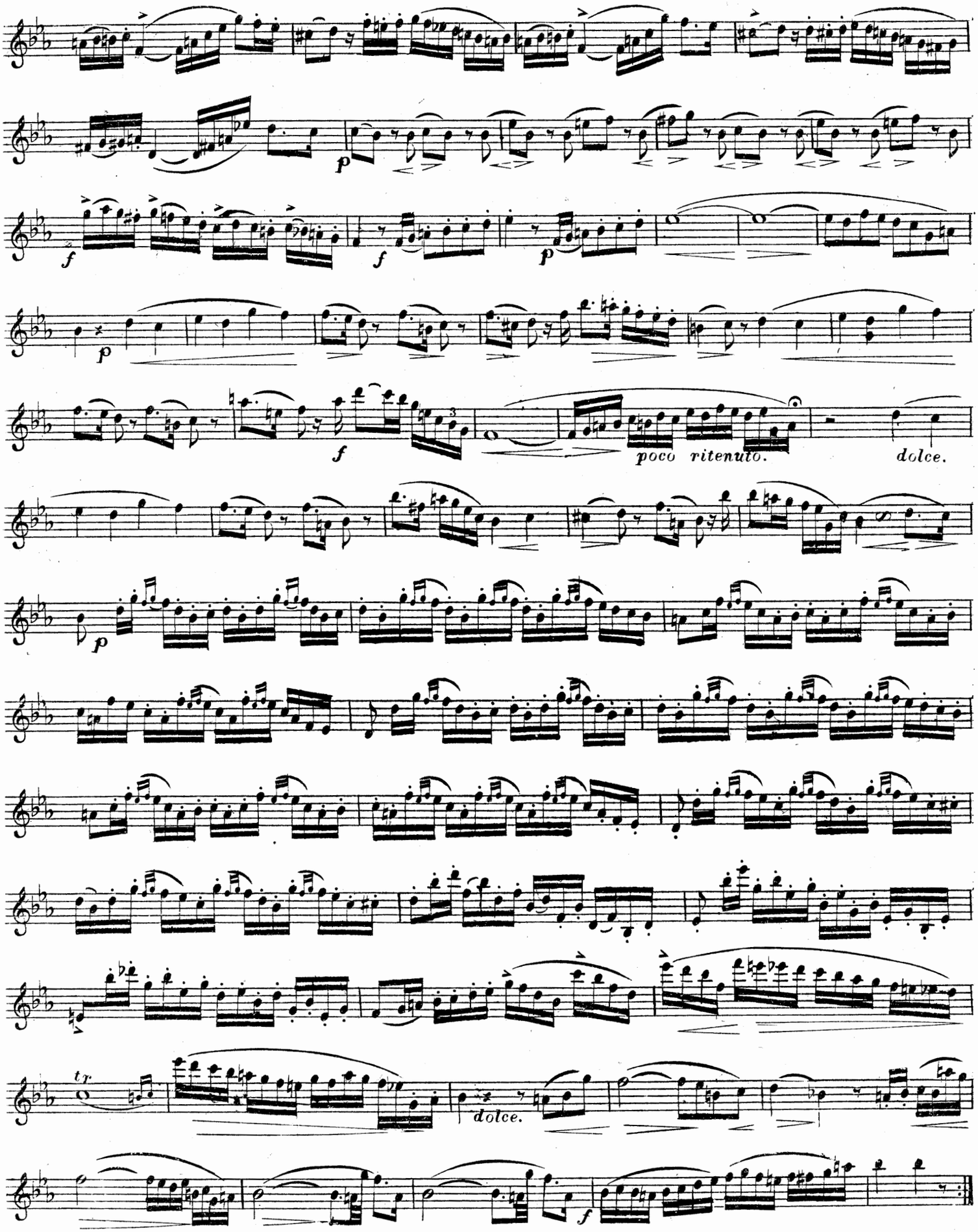
9

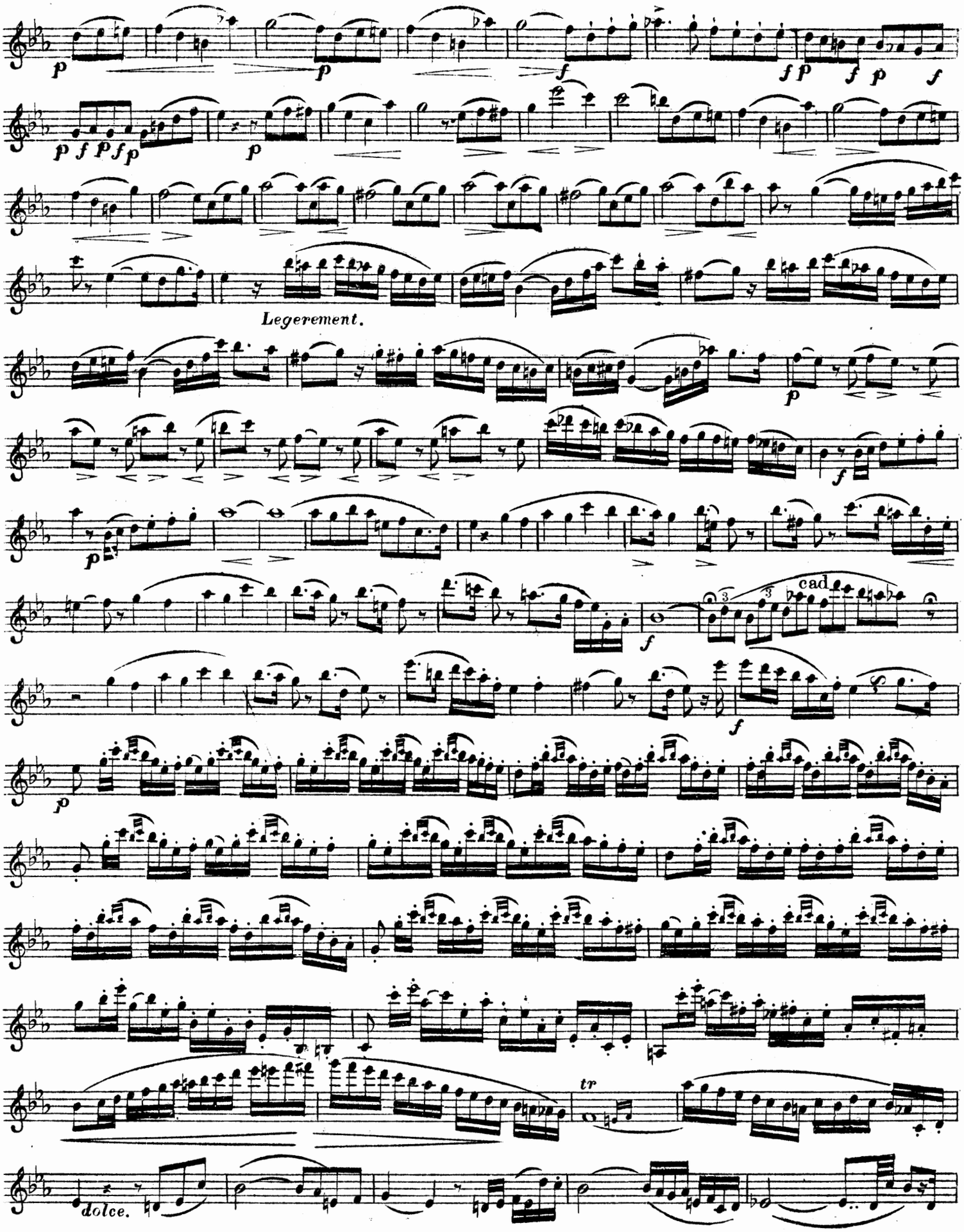


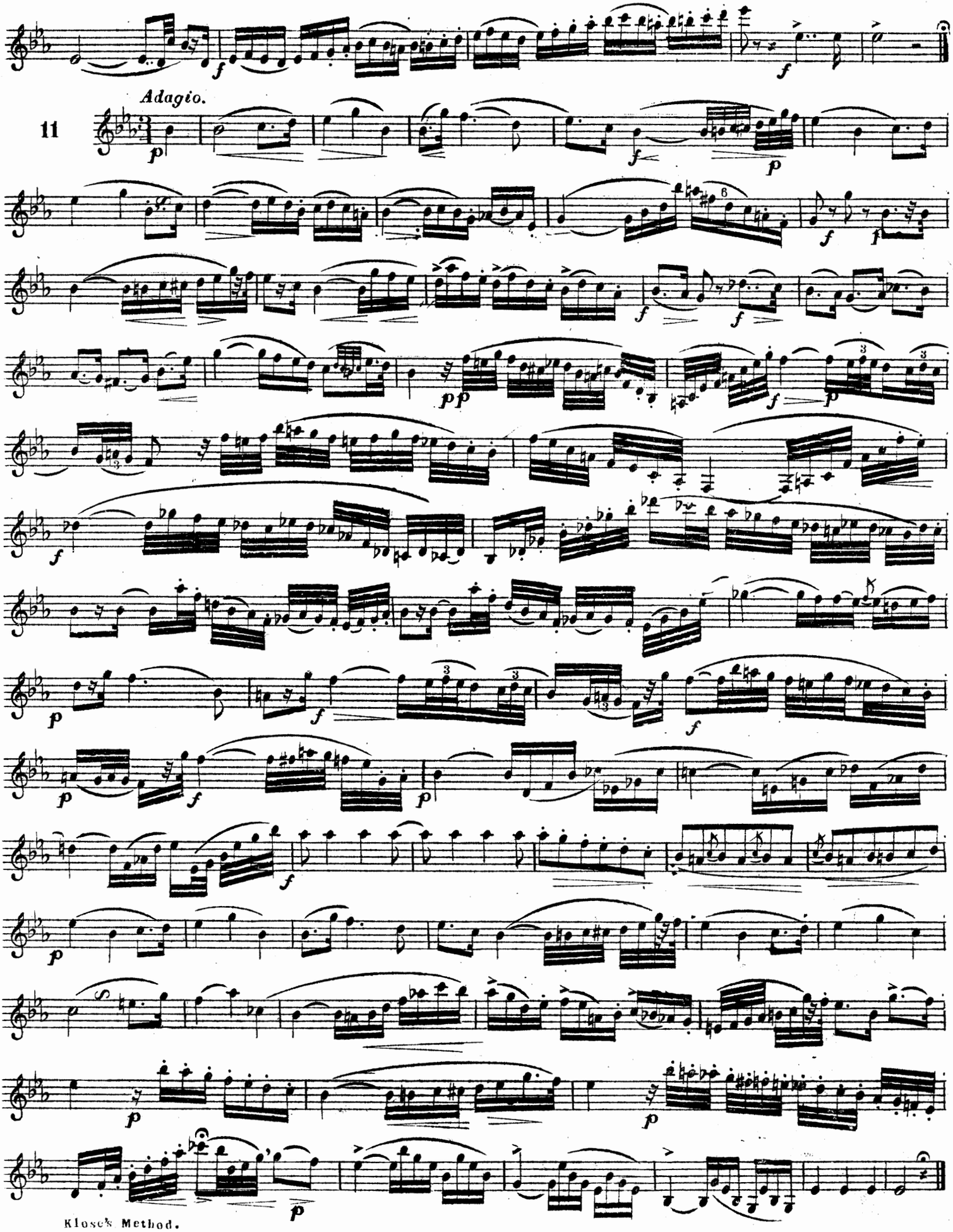


10 *Moderato affettuoso.*



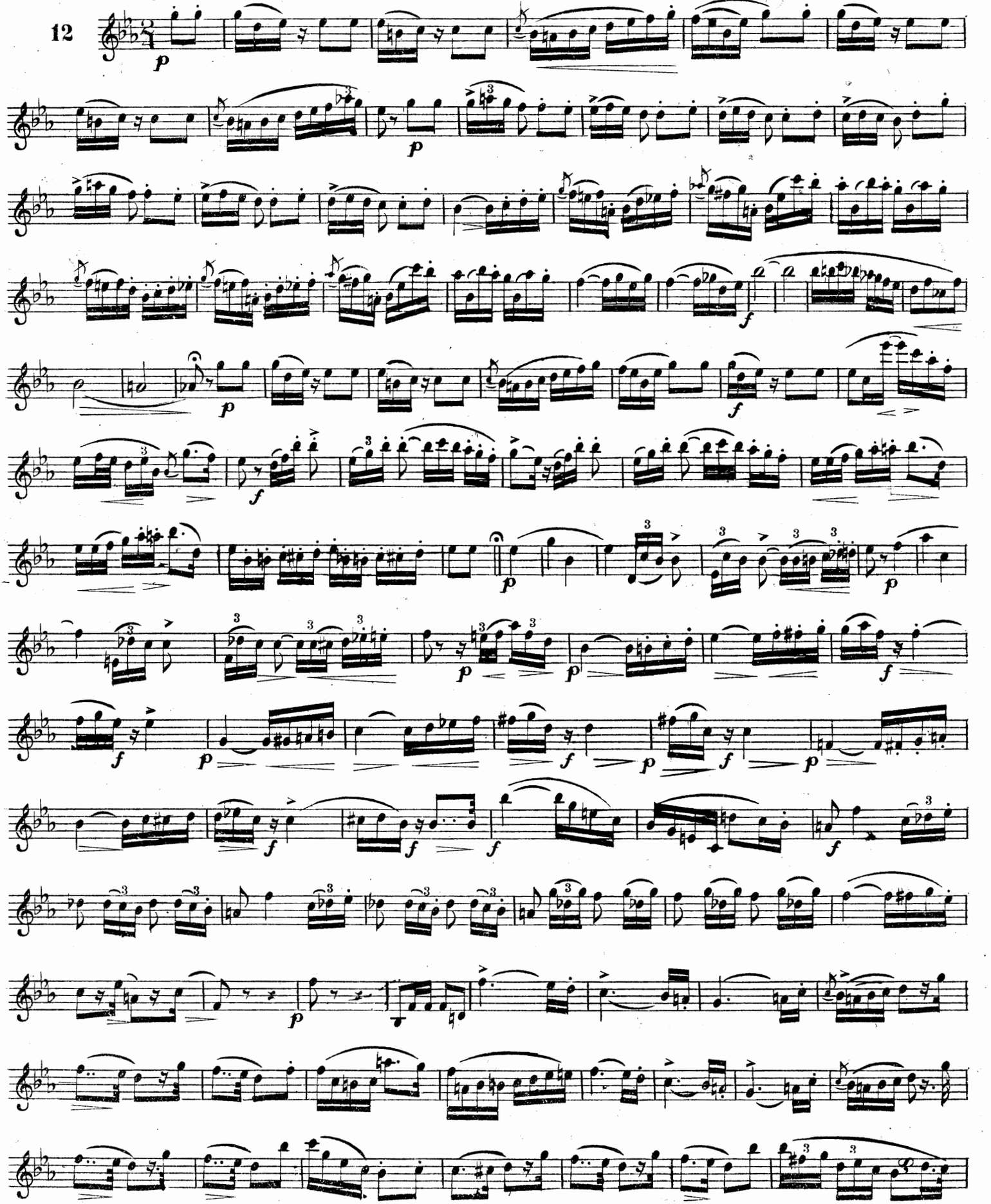

poco ritenuto.
dolce.
tr.
dolce.

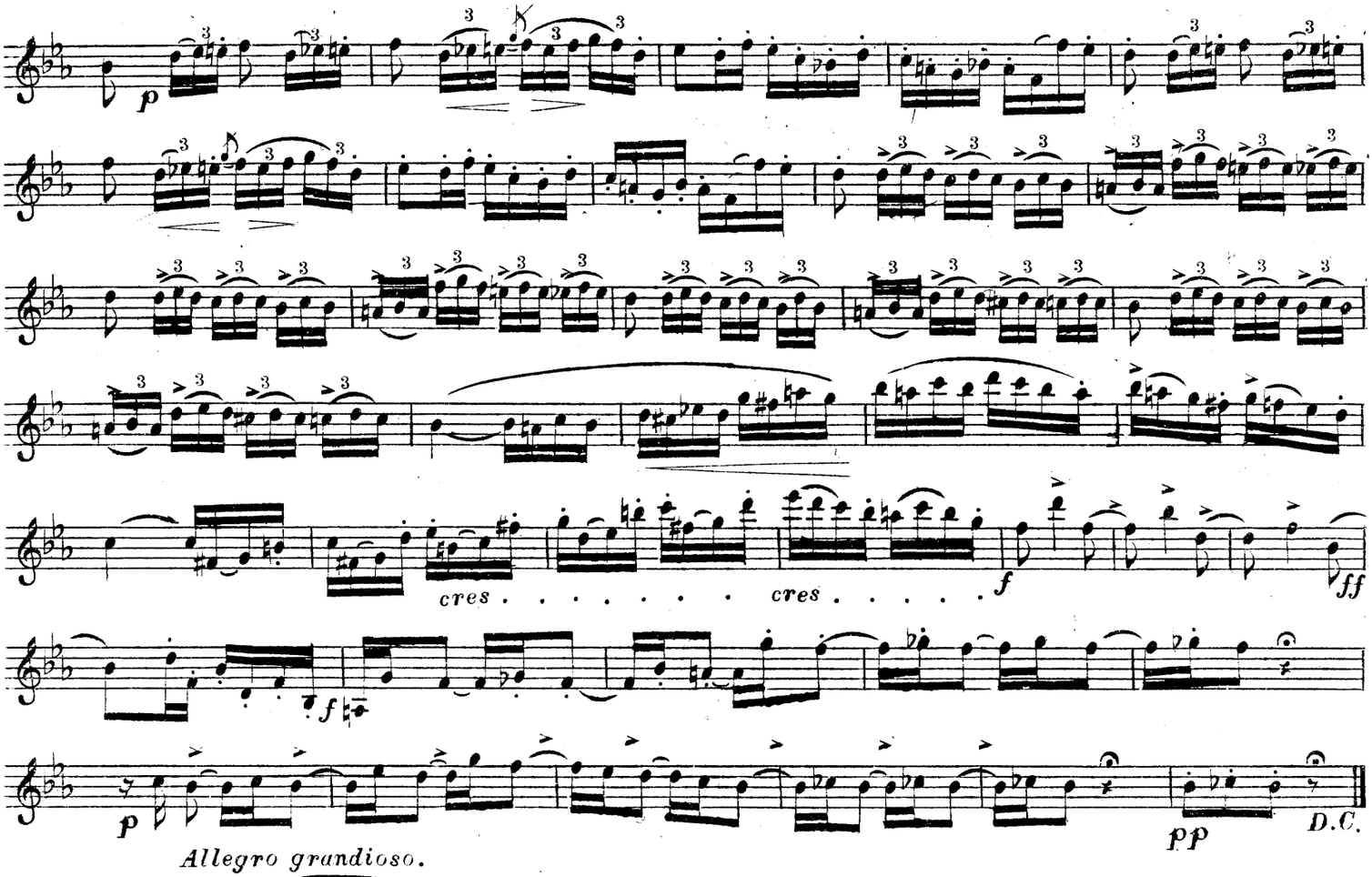

Legerement.
cad
tr
dolce.


Adagio.
11

Allegro con amabile.

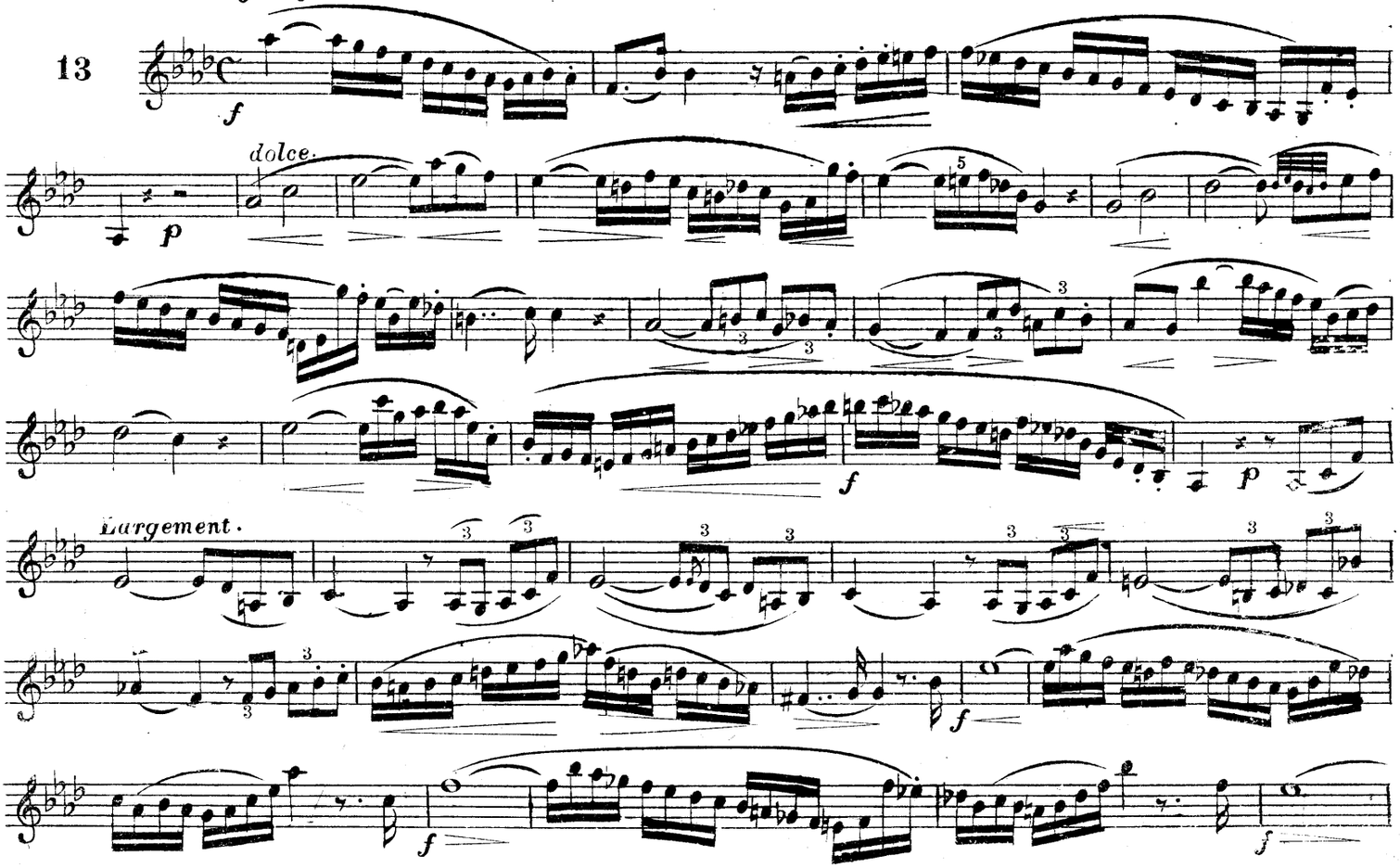
12

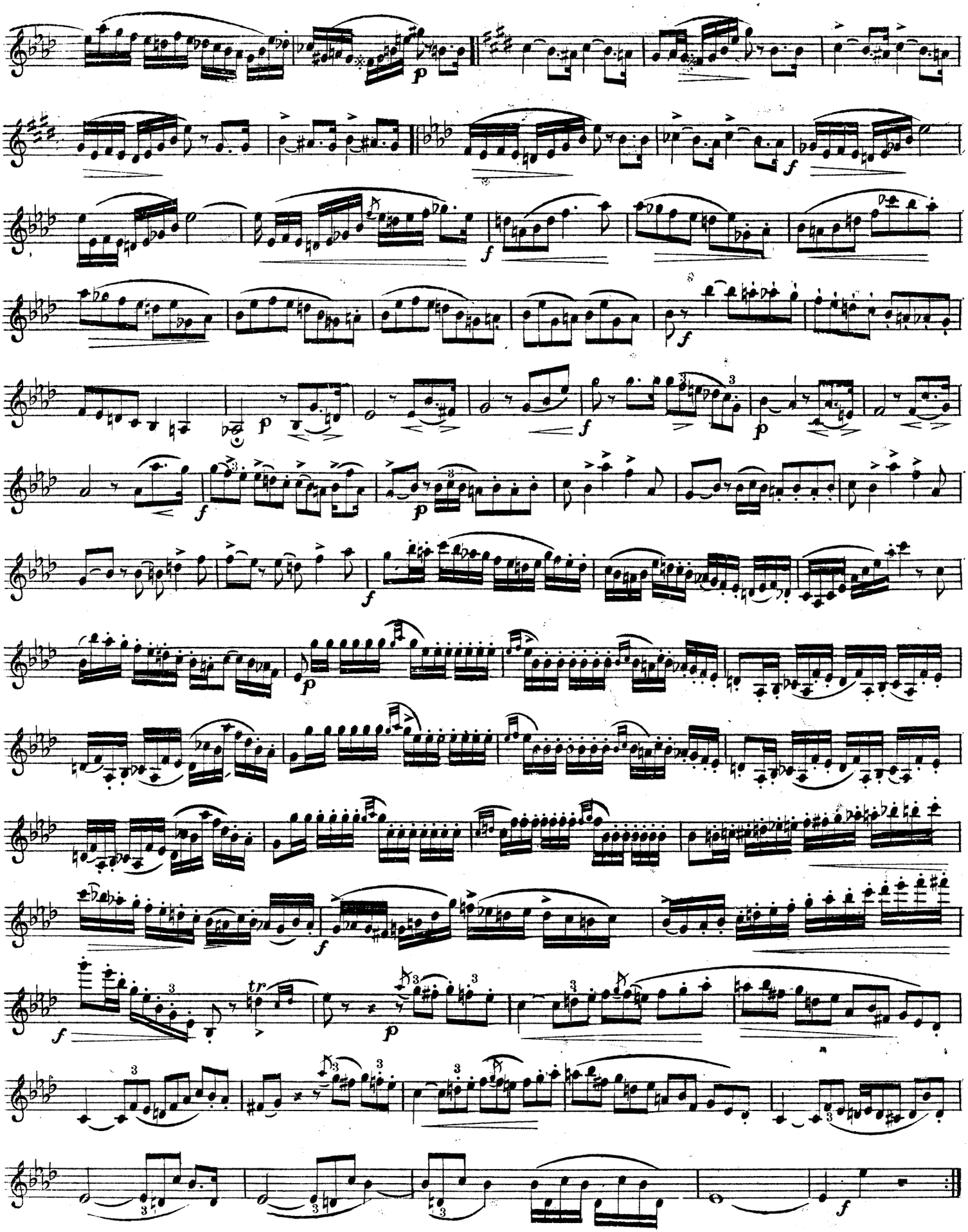


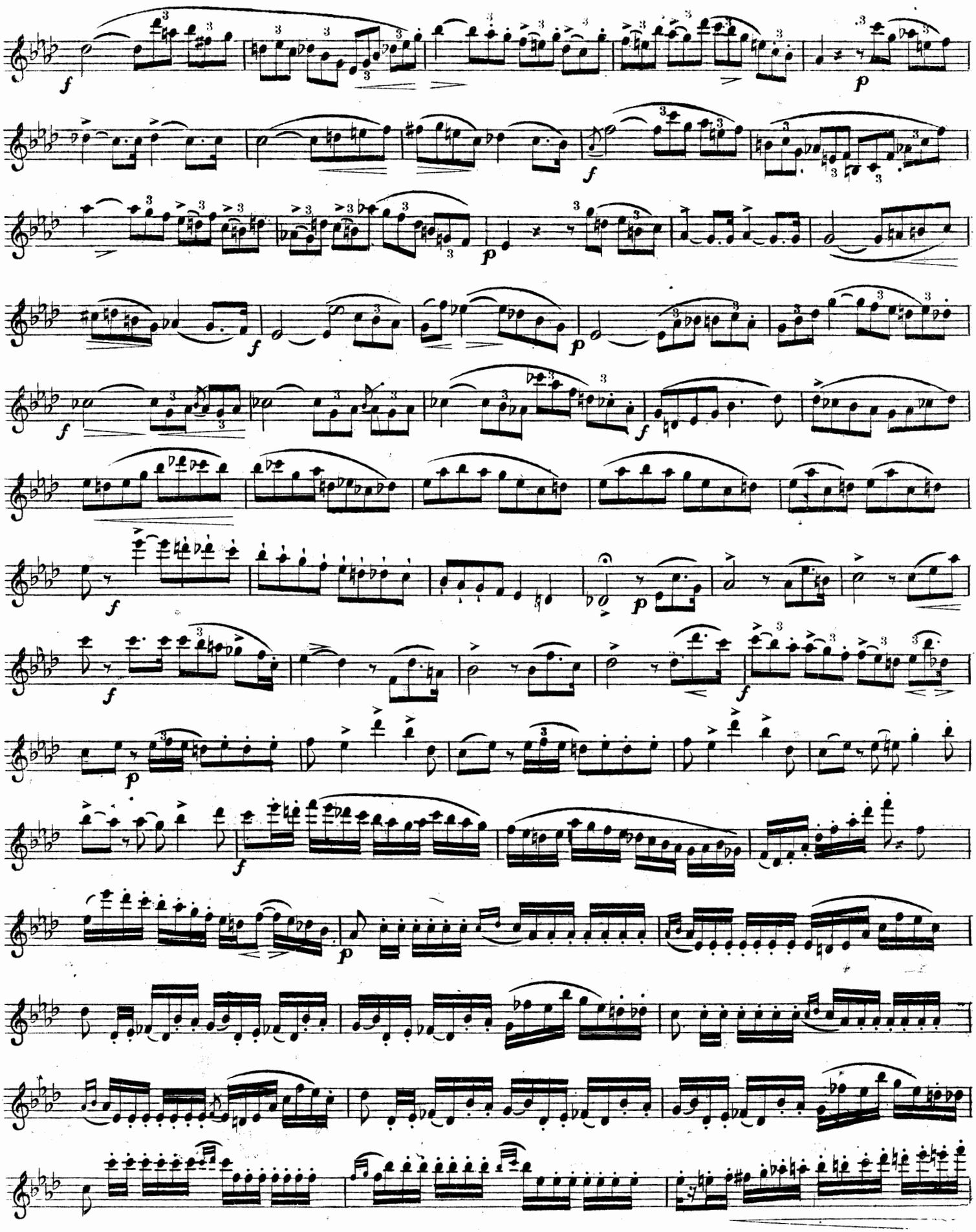


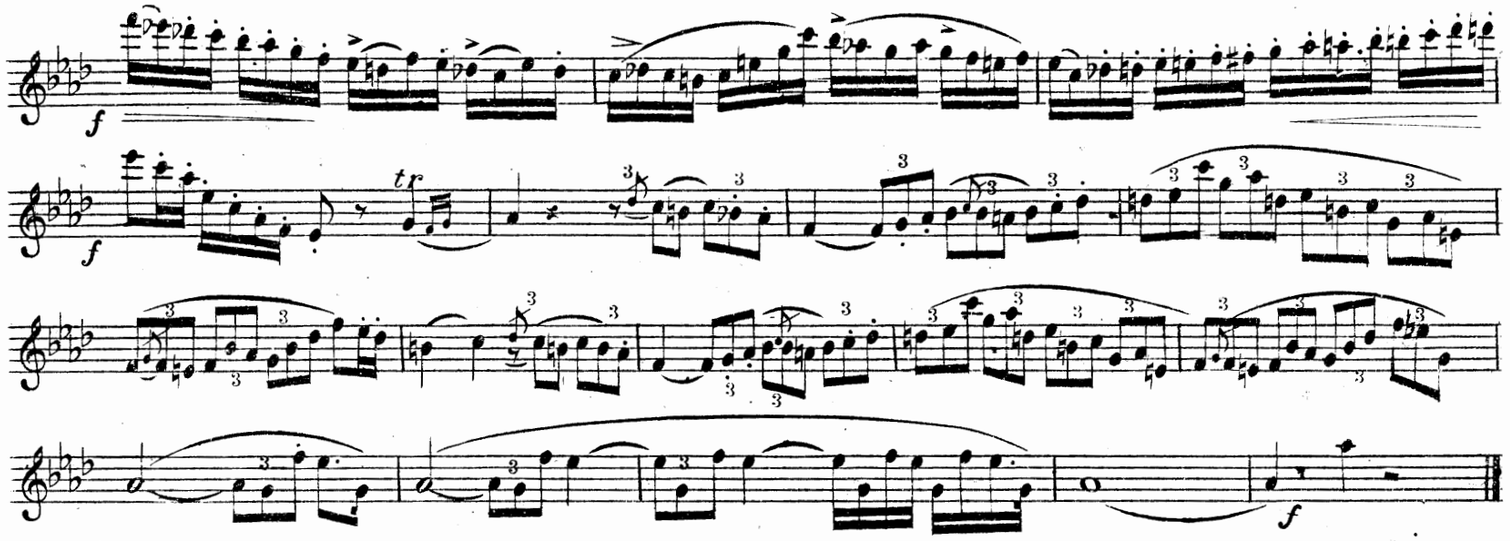
Allegro grandioso.

13



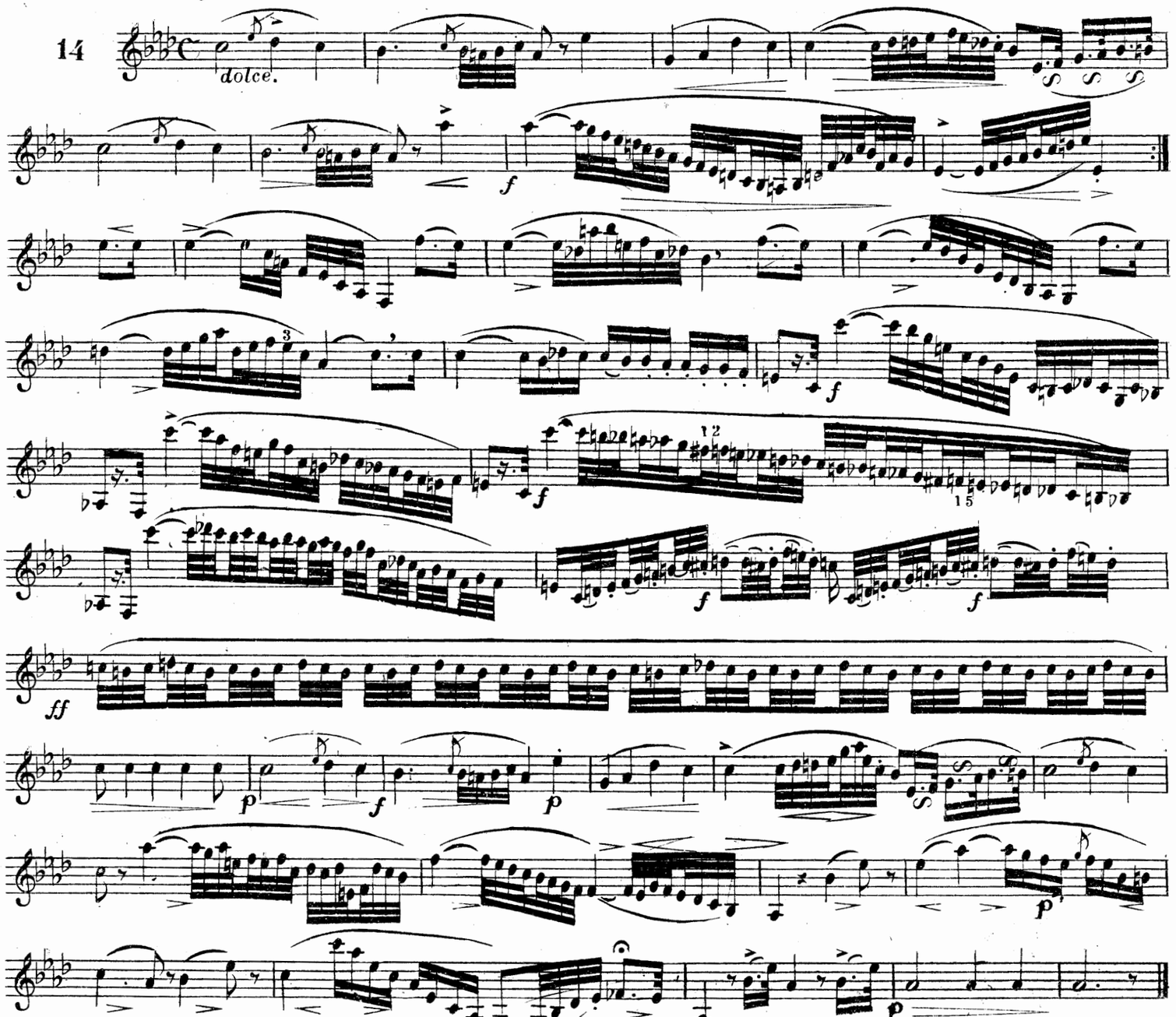






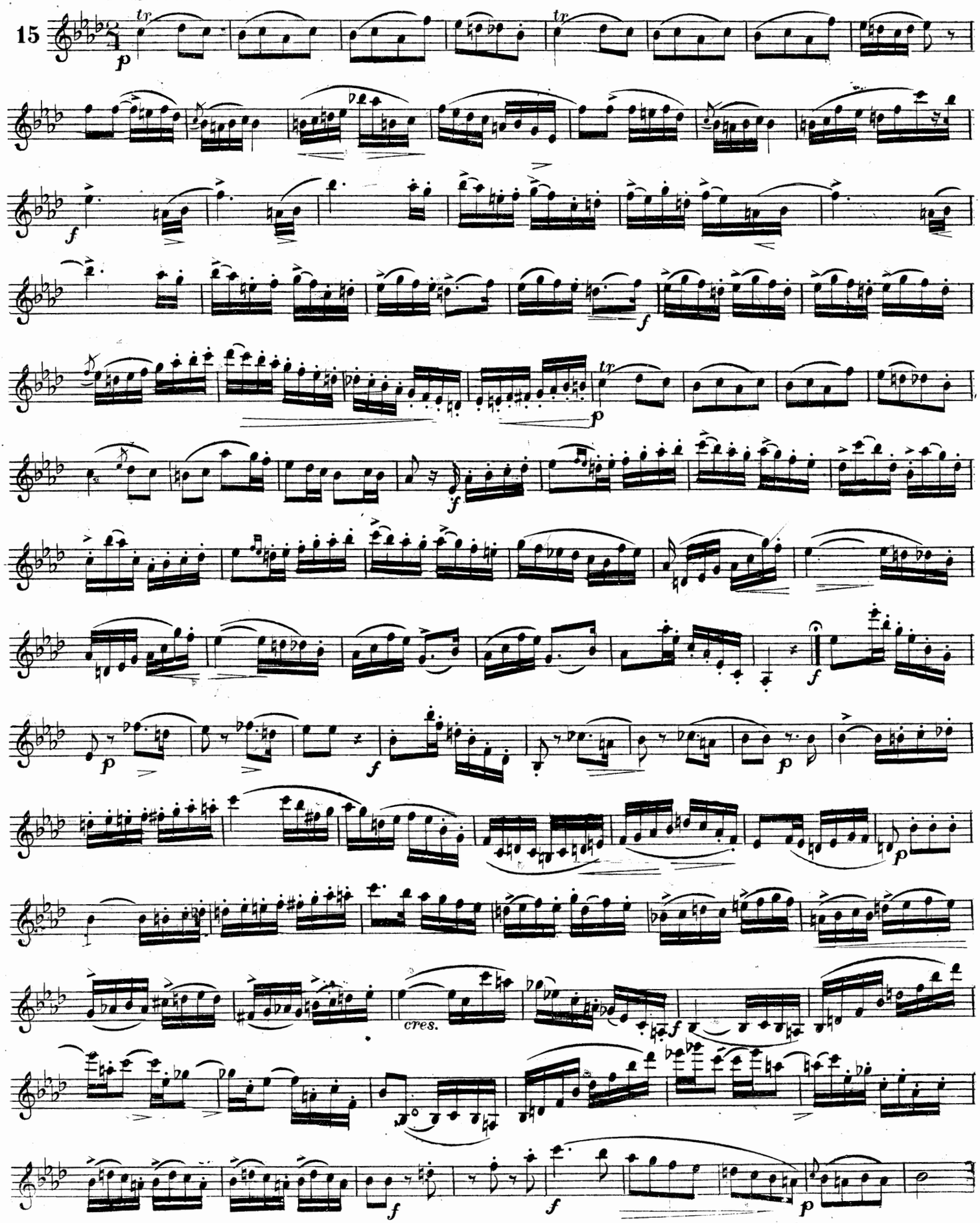
Adaigo

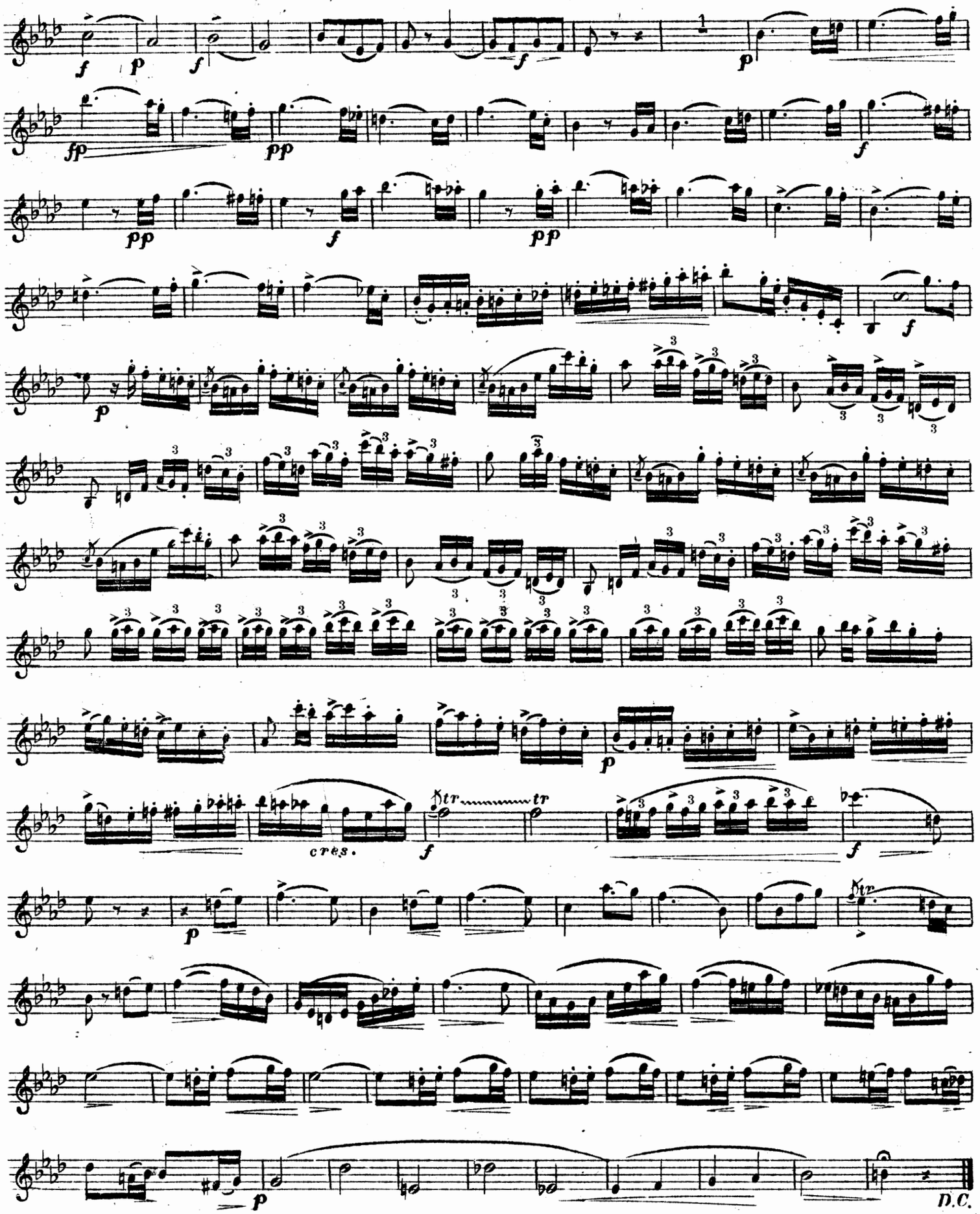
14

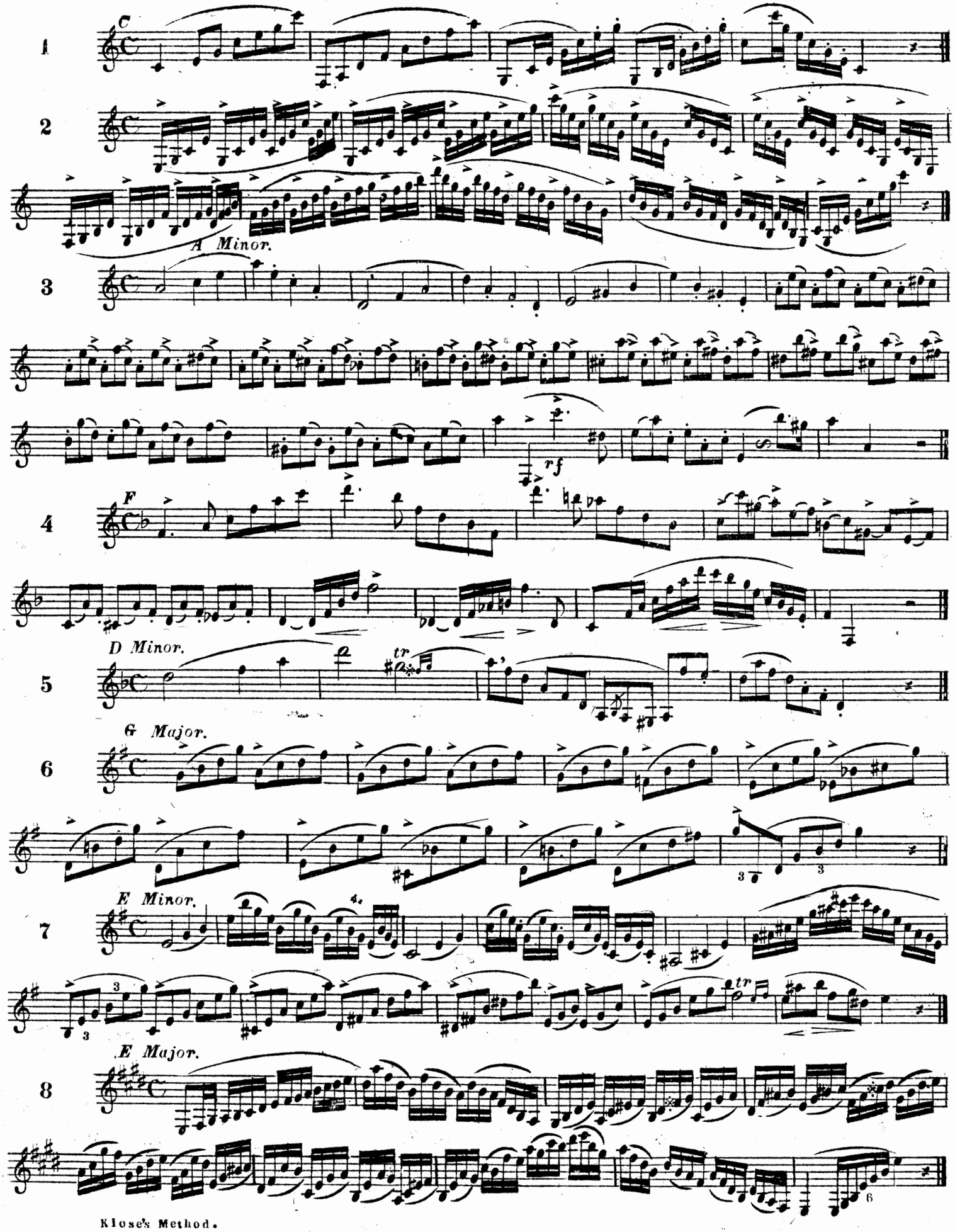


Graziosamente.

15



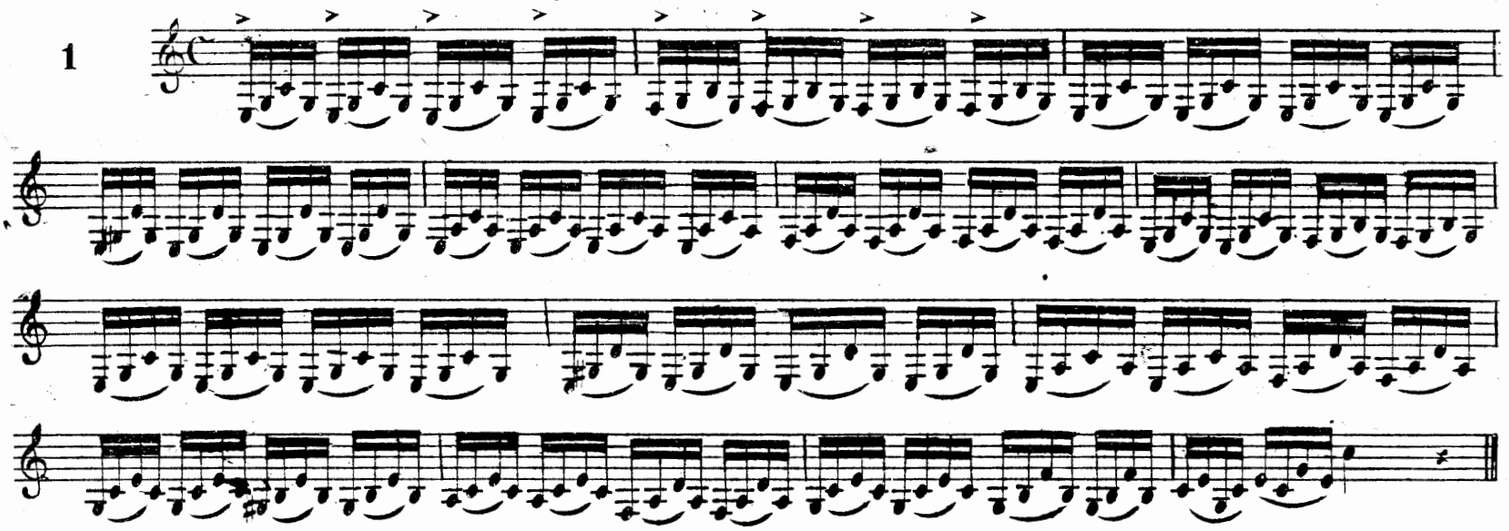

cres.
tr
D.C.


1
C
2
A Minor.
3
rf
4
F
D Minor.
5
tr
6
G Major.
E Minor.
7
E Major.
8

22 EXERCISES ON LOW NOTES. (CHALUMEAU.)

Well mark the first note of each group.

1



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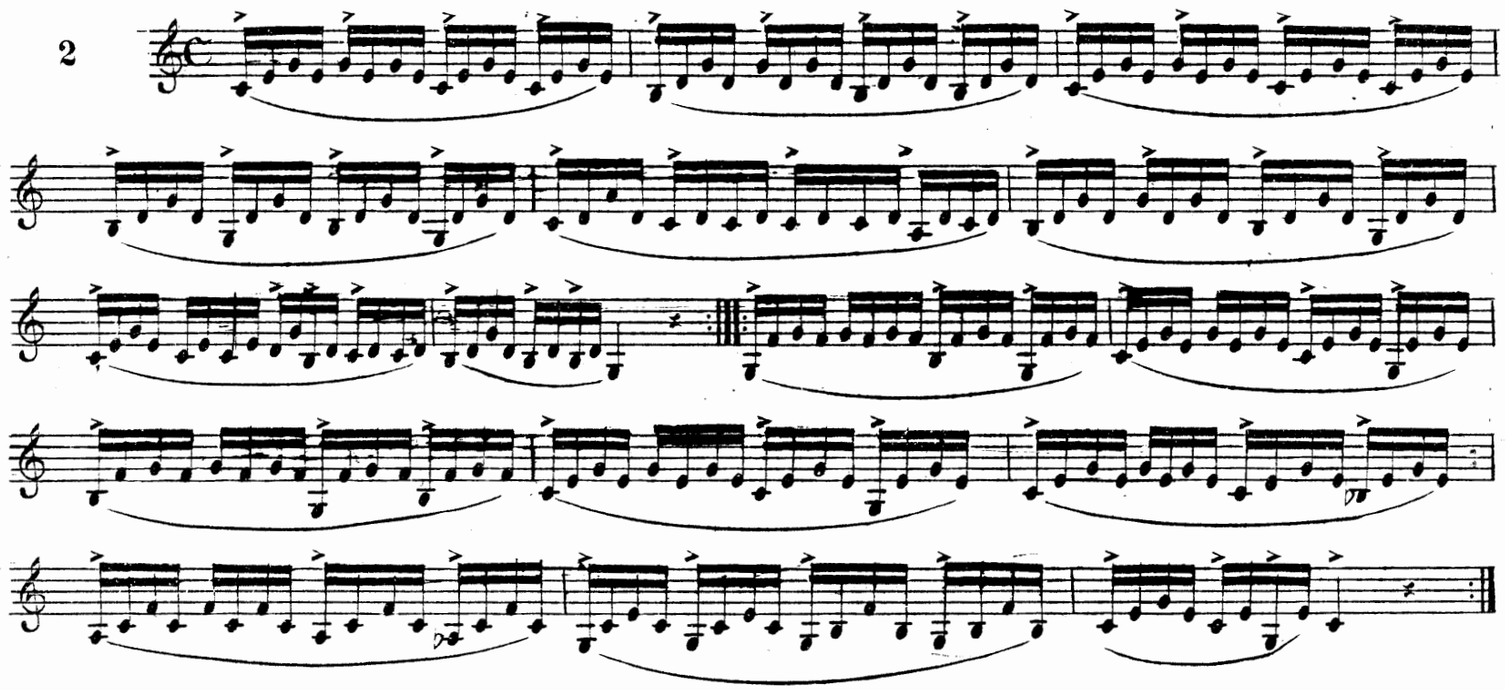

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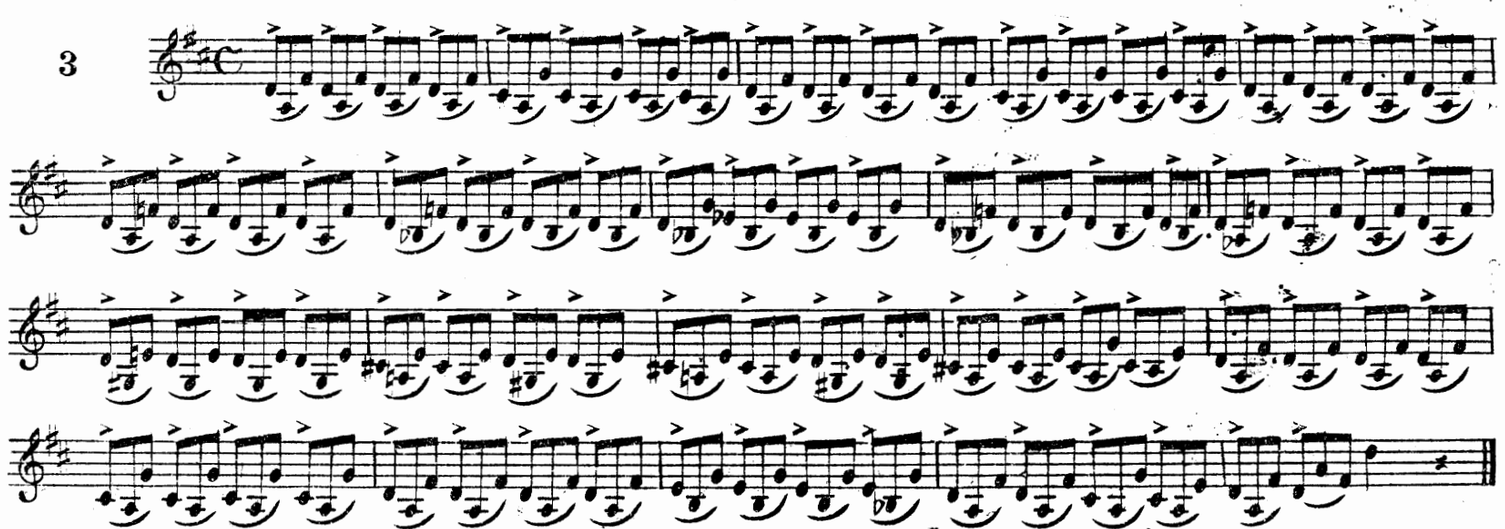
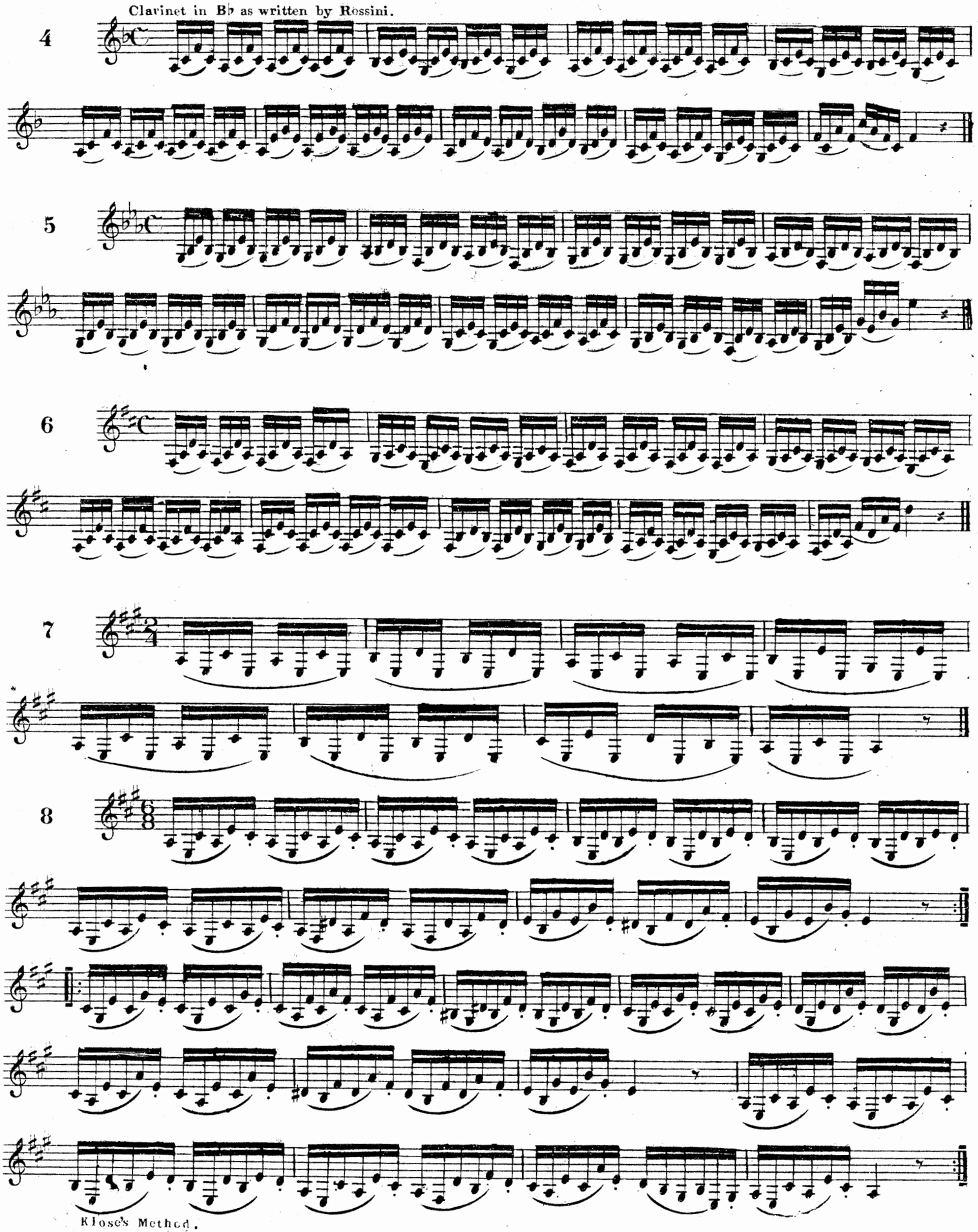


Clarinet accompaniment in La Gazza Ladra with different transpositions to suit the singer.

Clarinet in B♭ as written by Rossini.



This lesson can be played in F major; you merely add a ♭ and read the same notes.

9

10

11

12

Harmonie.

13

p

Harmonie.

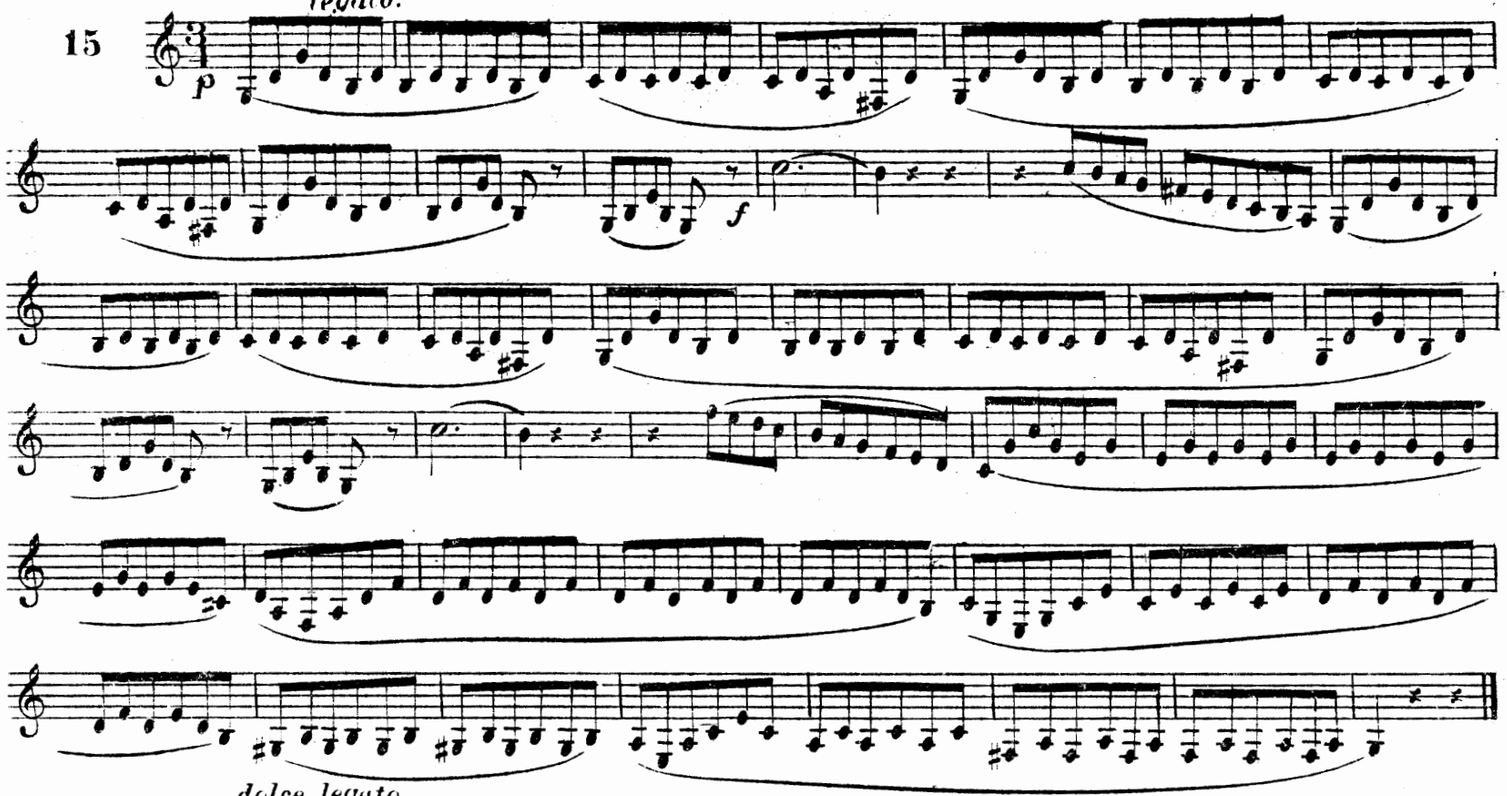
14

f

Harmonie.

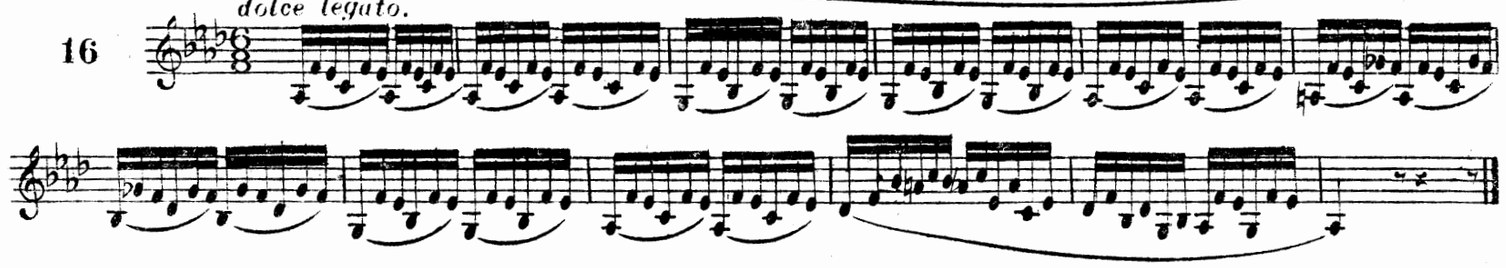
Vivace. *legato.*

15



dolce legato.

16



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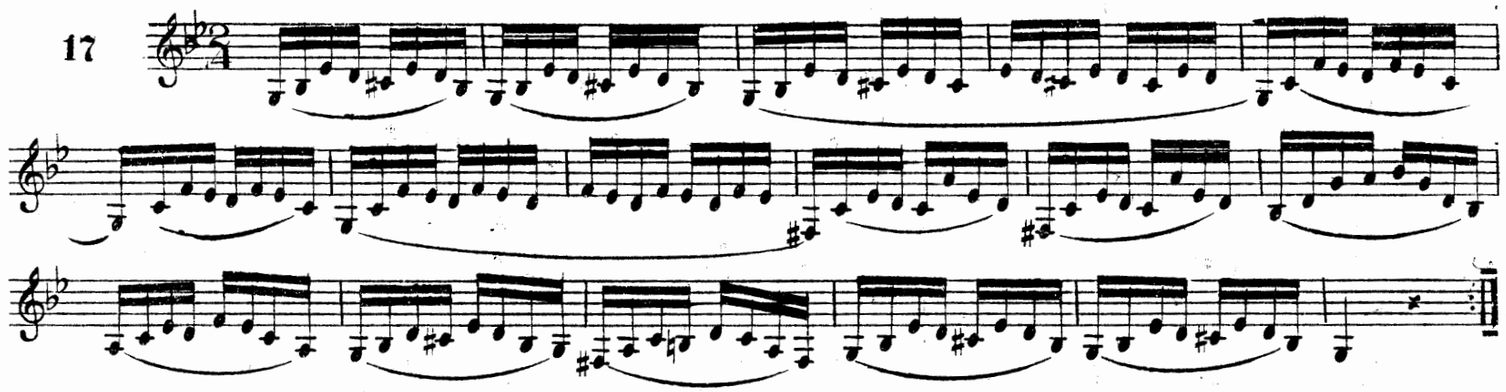

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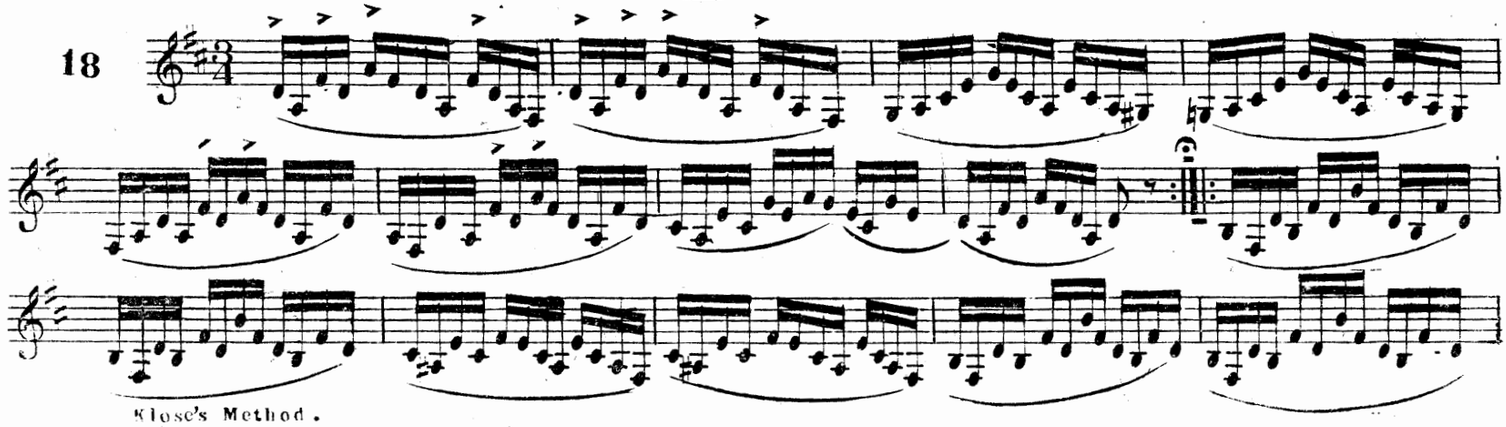

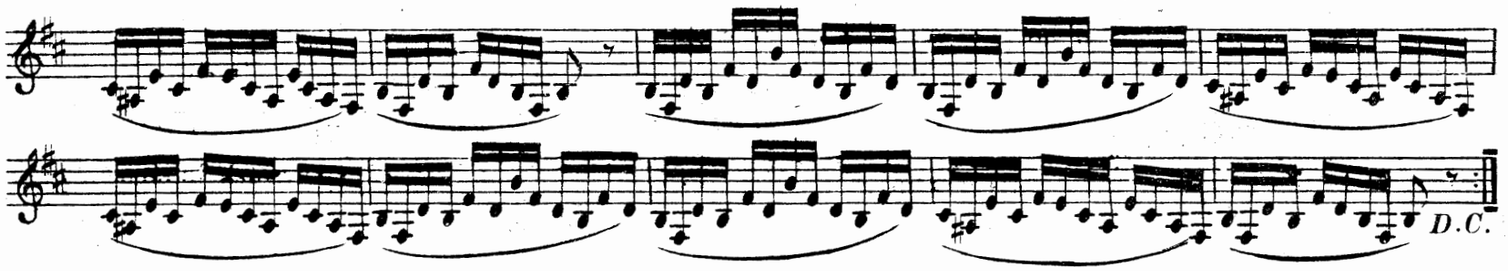

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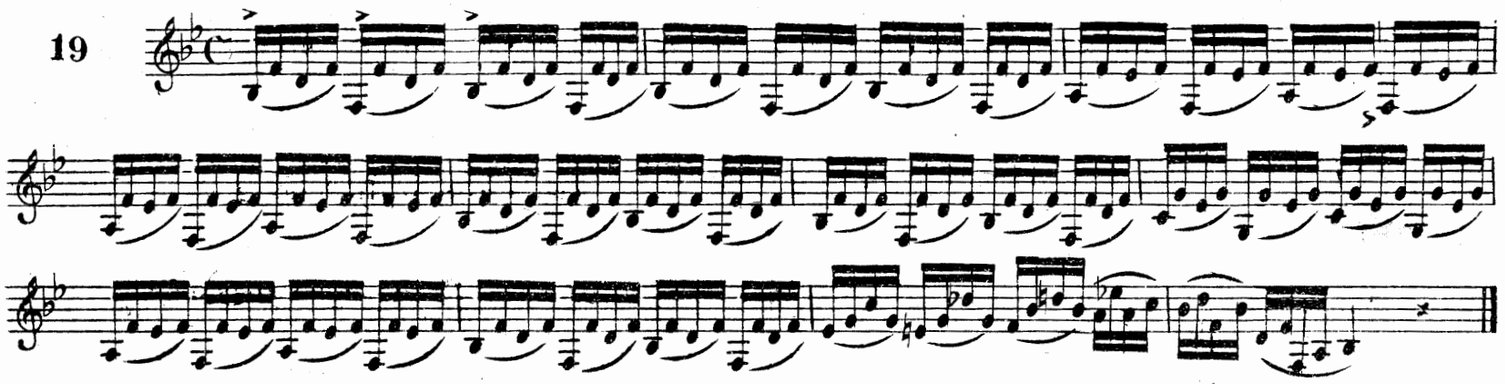

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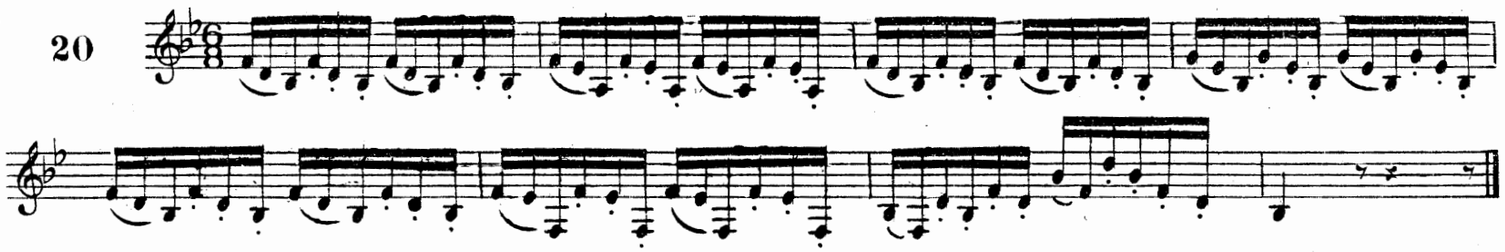
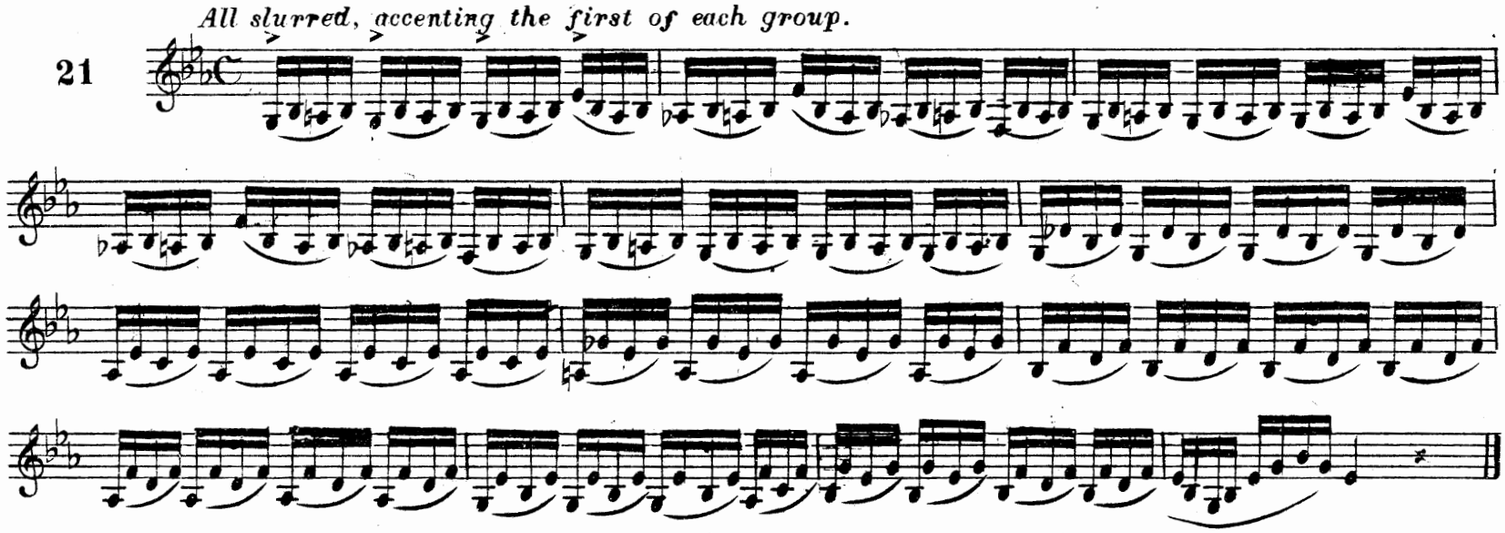
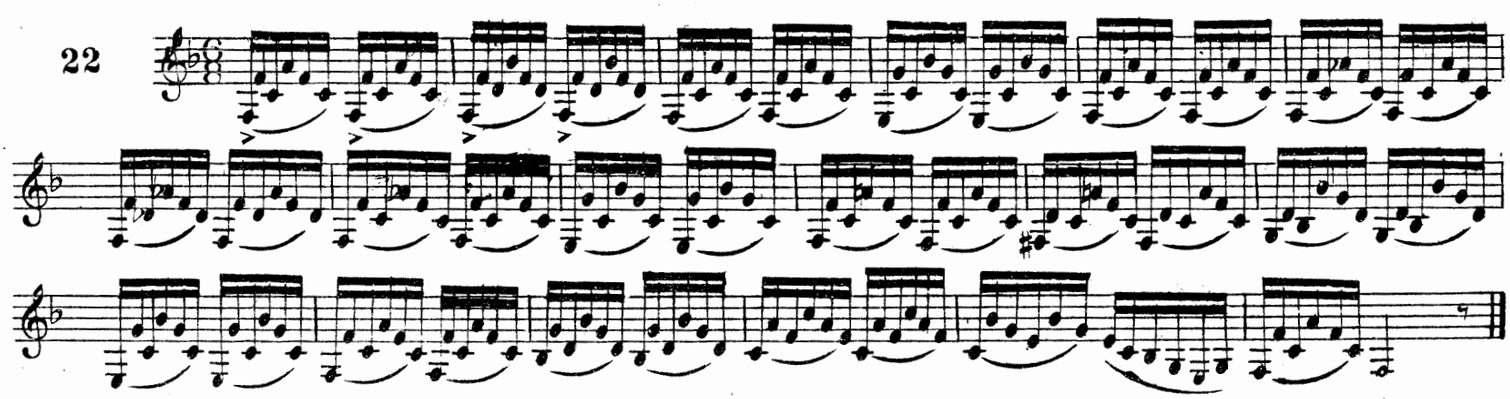


All slurred, accenting the first of each group.

21



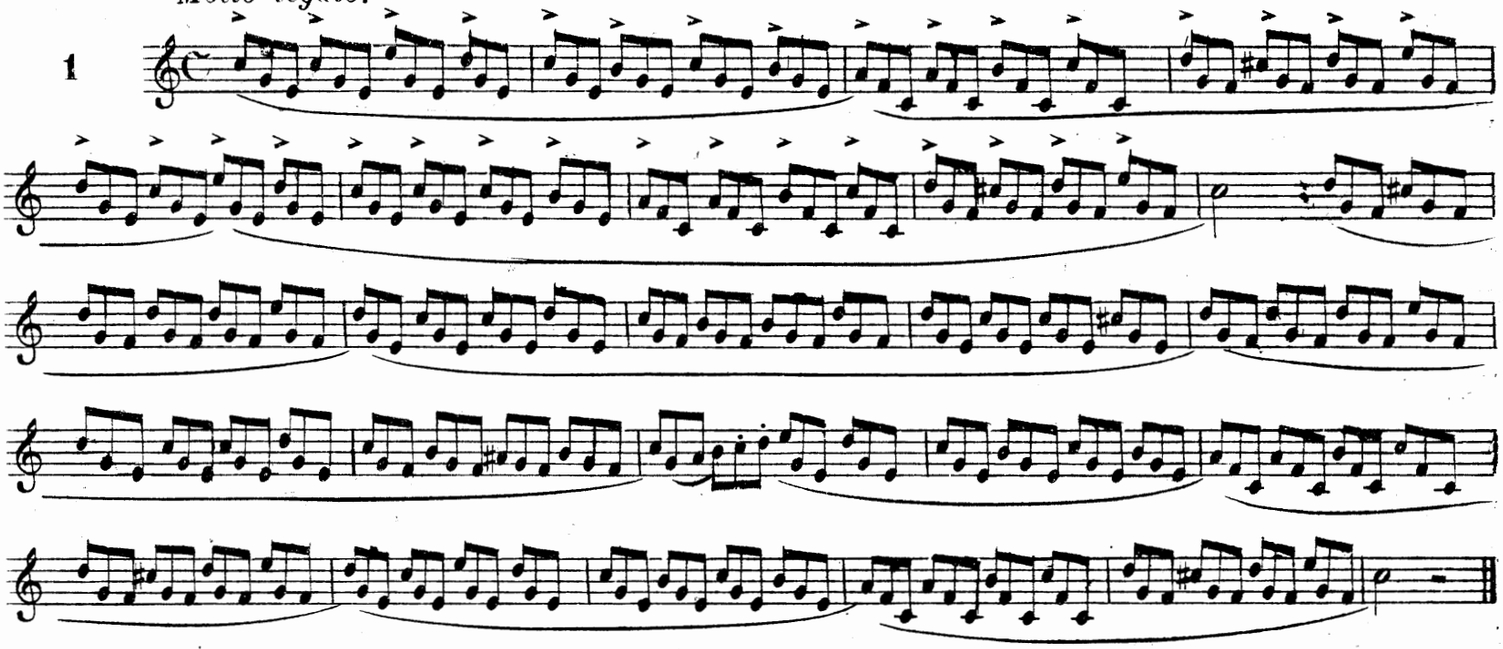
22



12 ETUDES IN DIFFERENT REGISTERS OF THE INSTRUMENT.

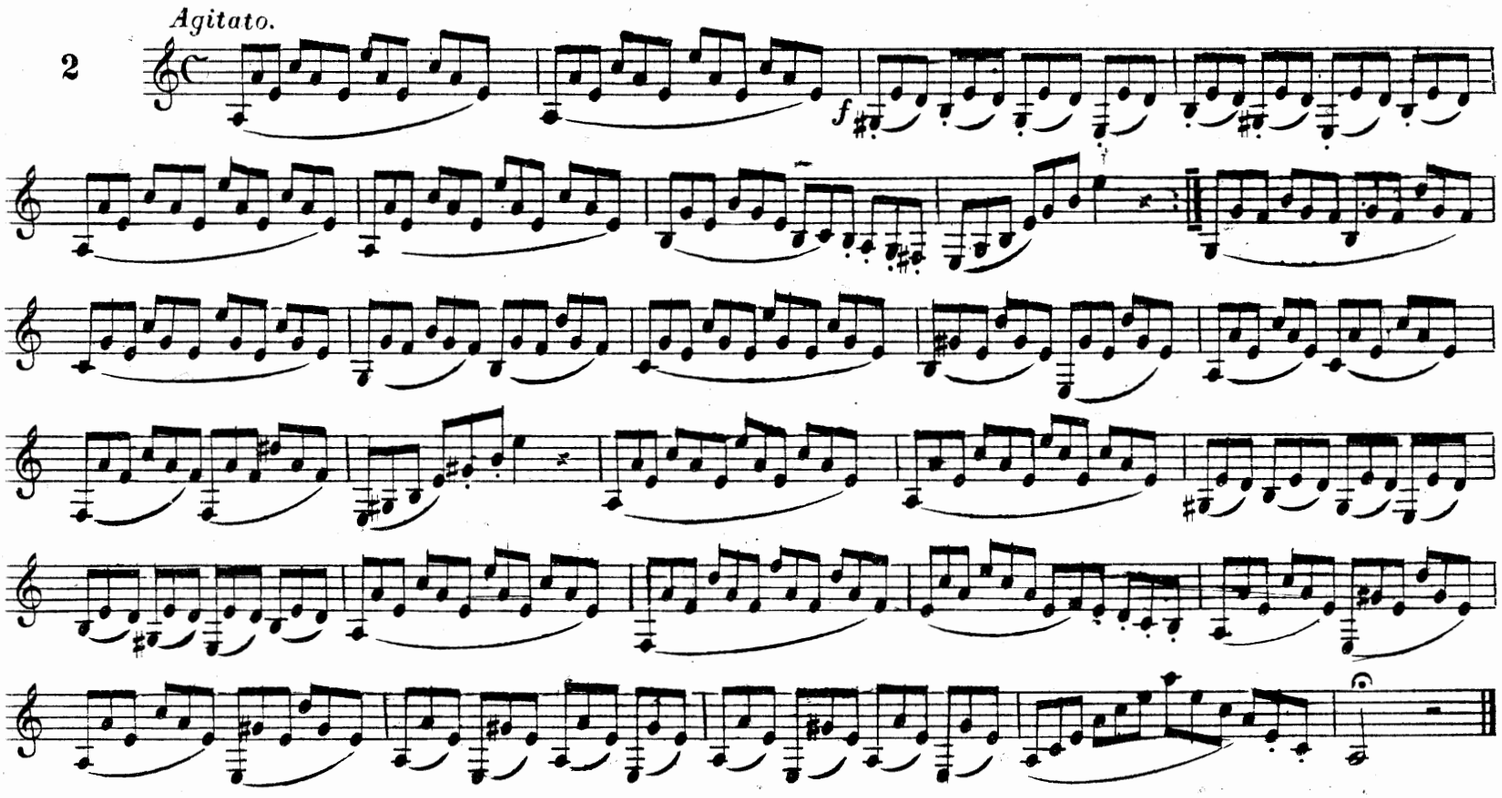
Molto legato.

1



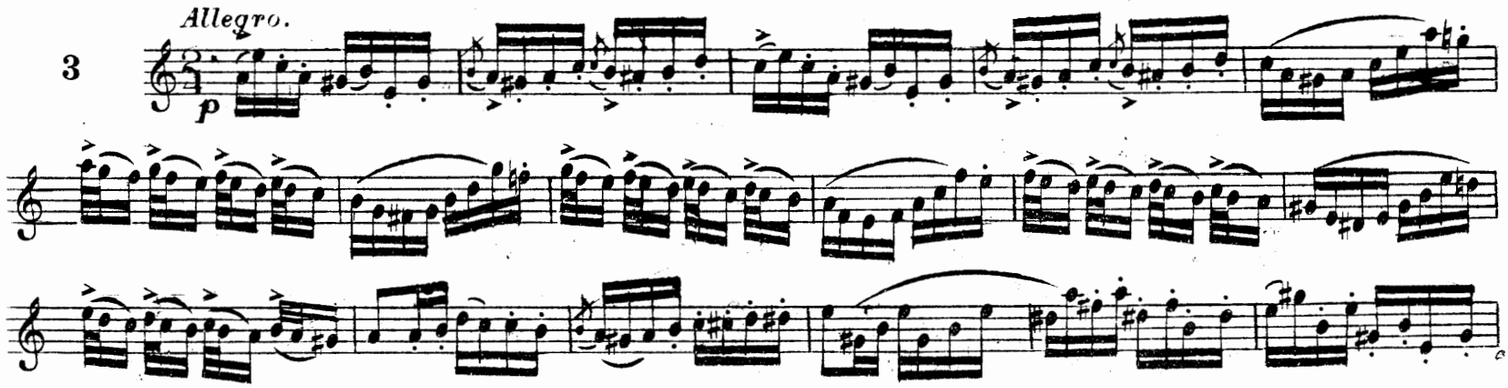
Agitato.

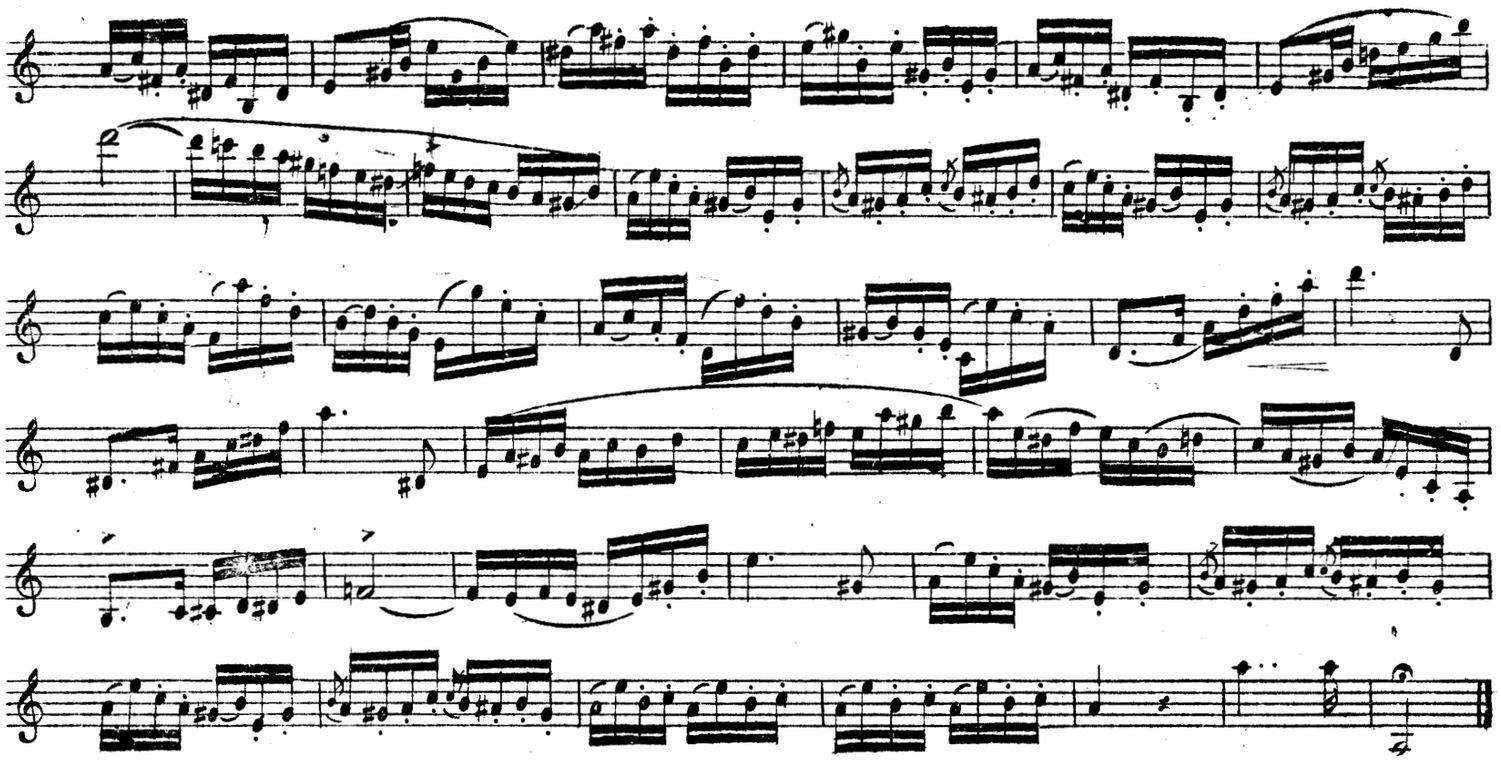
2



Allegro.

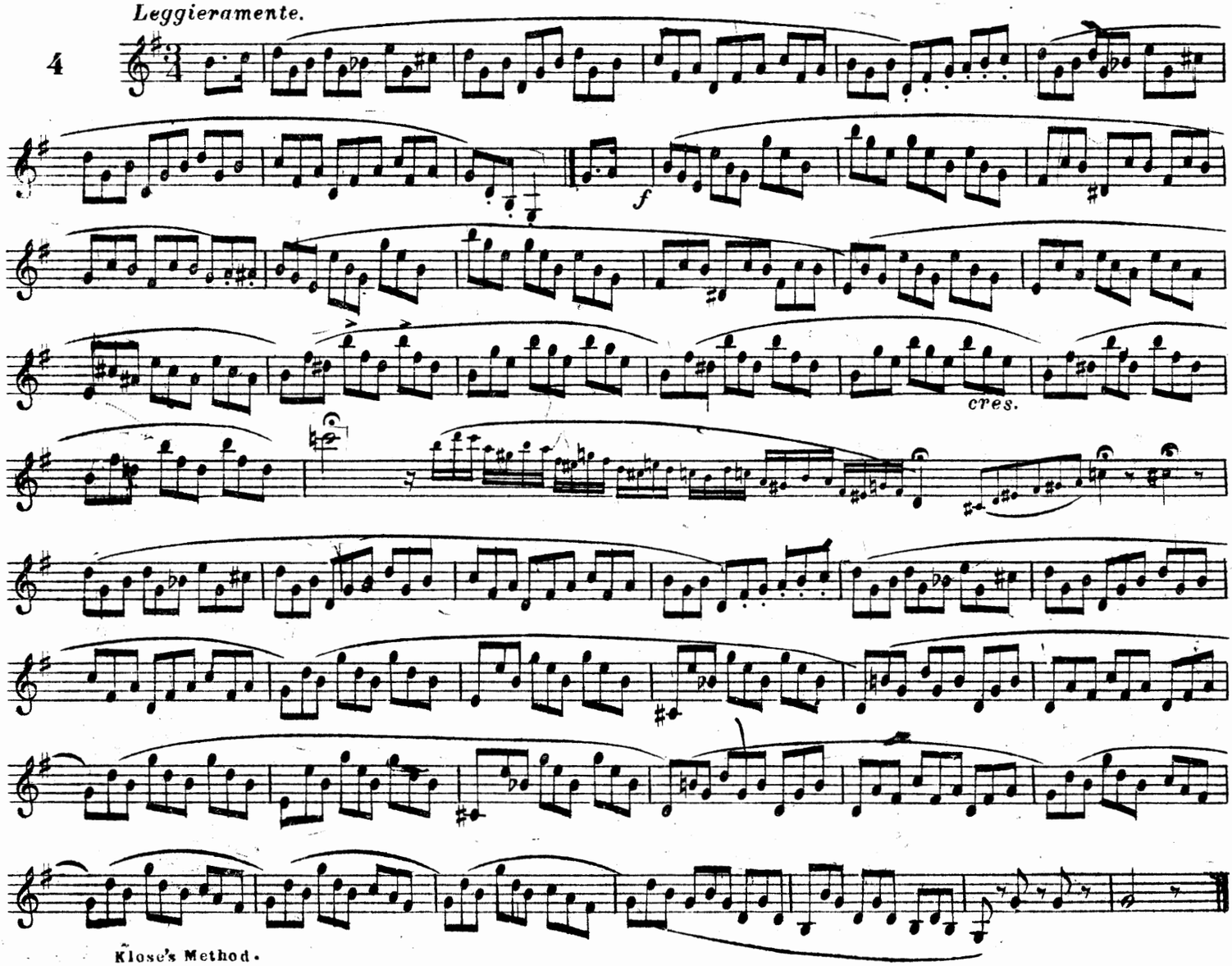
3





Leggieramente.

4



Moderato.

5

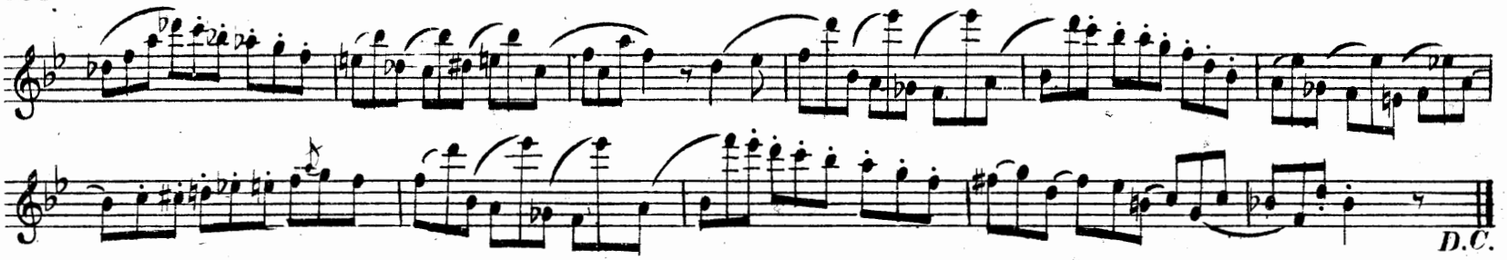
f

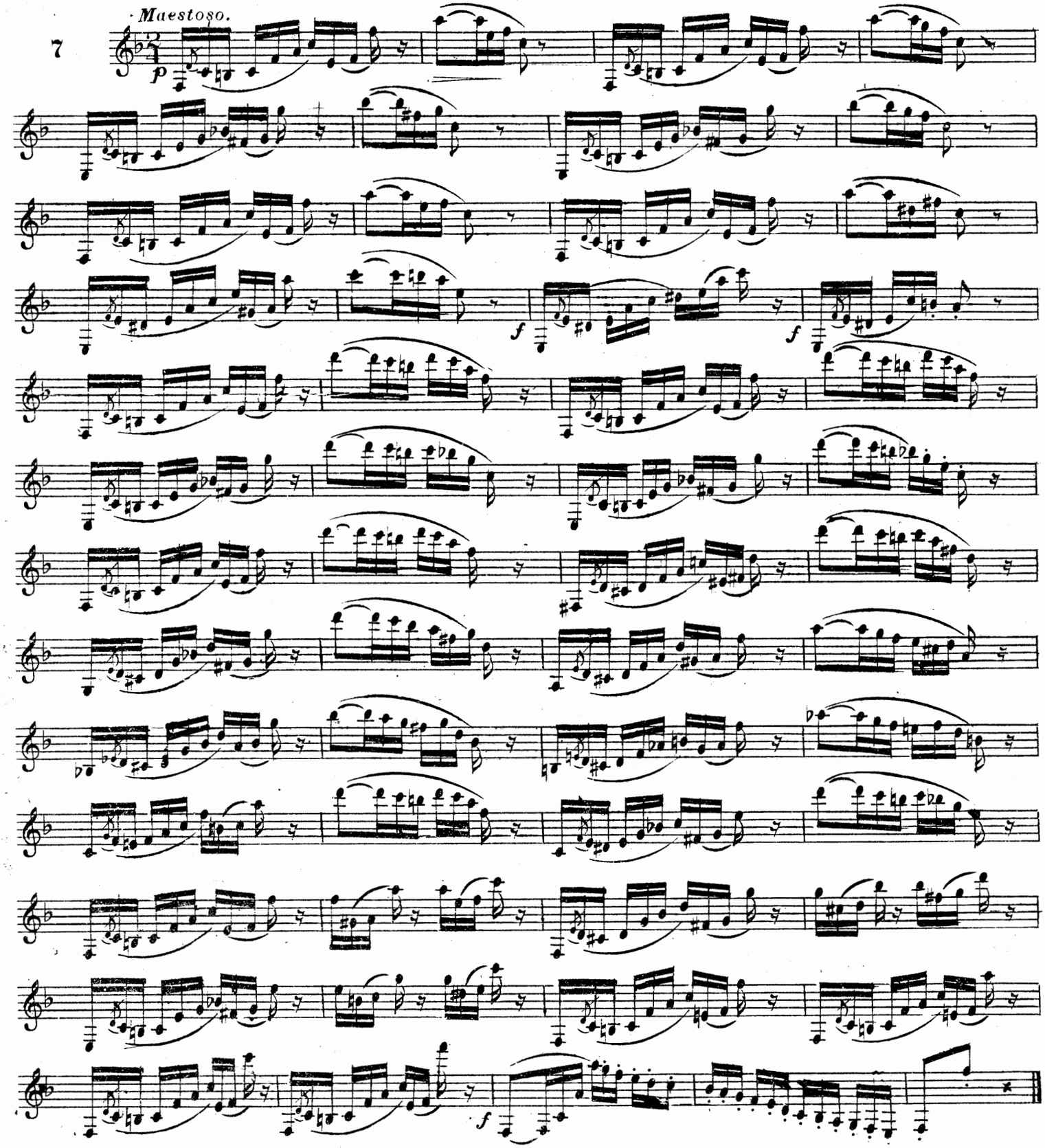
Andante.

6

f

Piu mosso.


D.C.

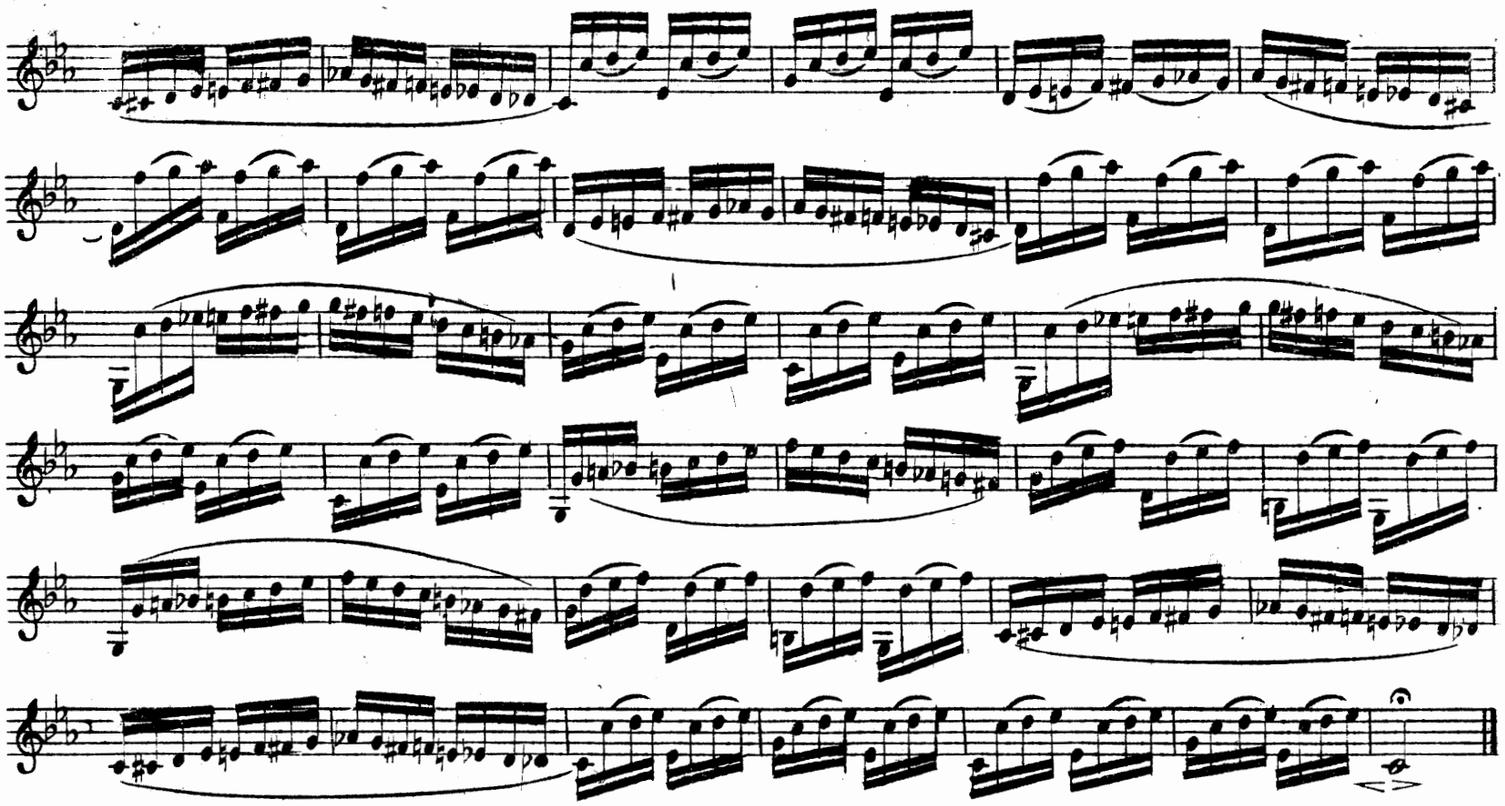

Maestoso.
7
p
f
f
f

Poco Allegro.

8

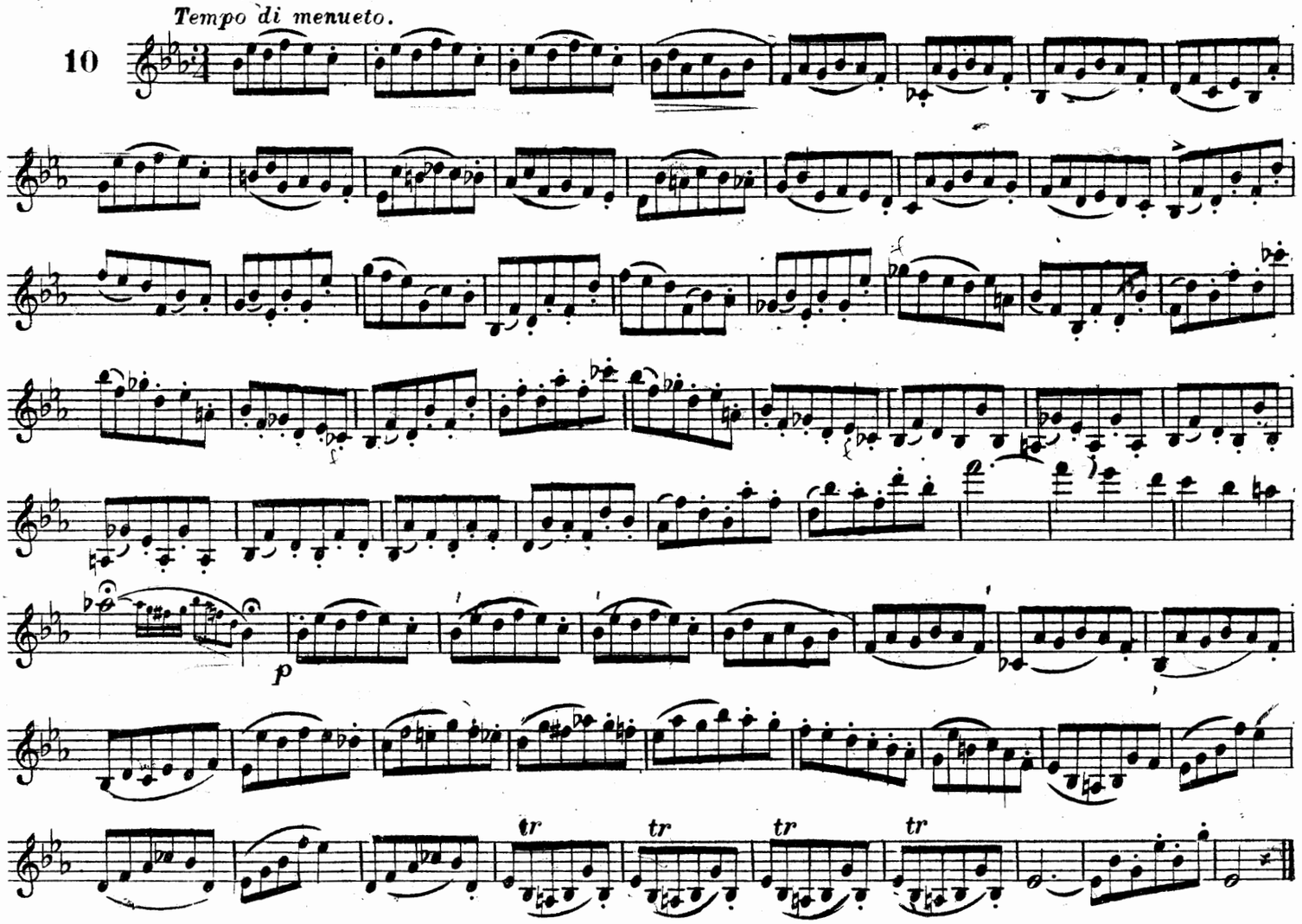
Allegro.

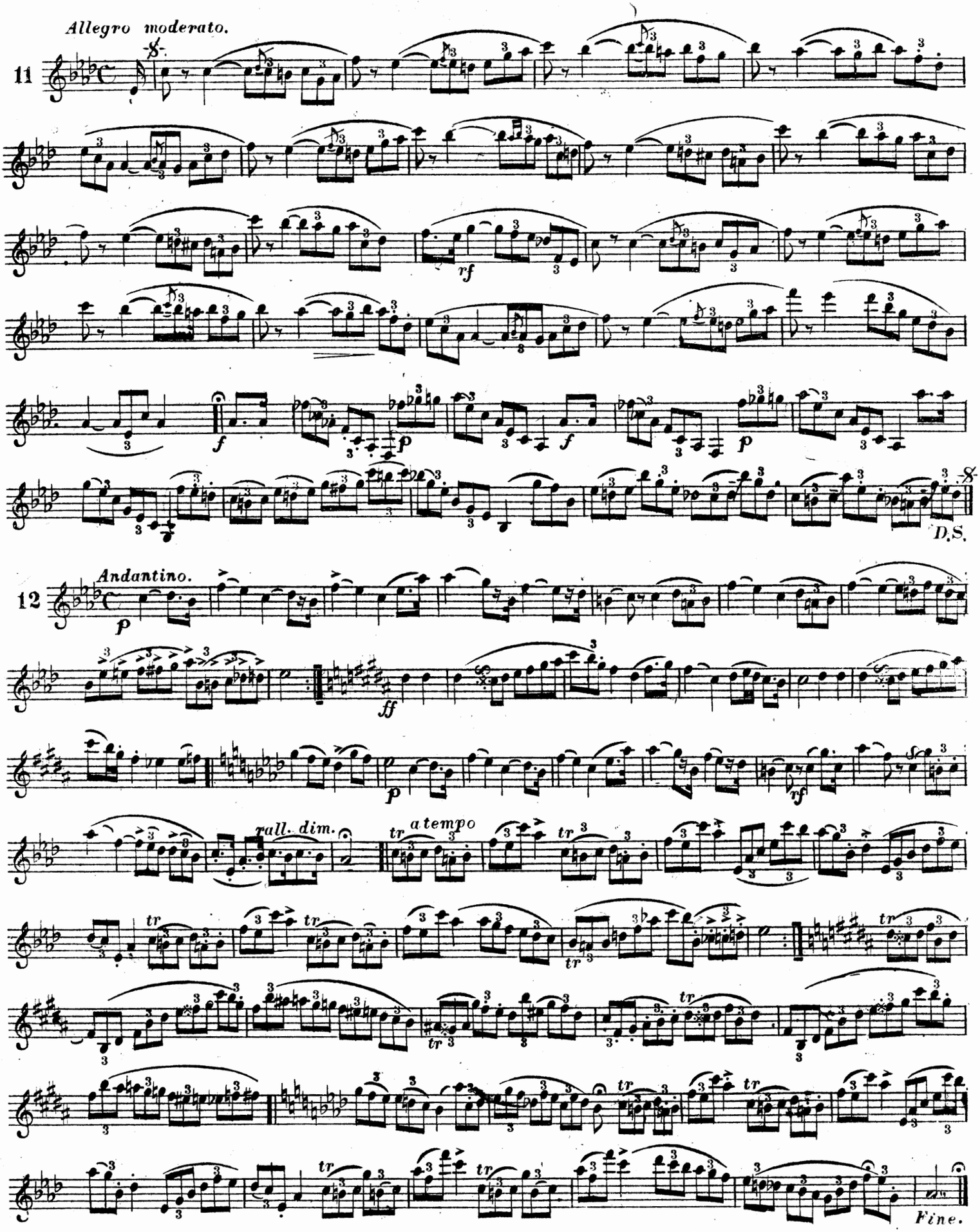
9



Tempo di menueto.

10



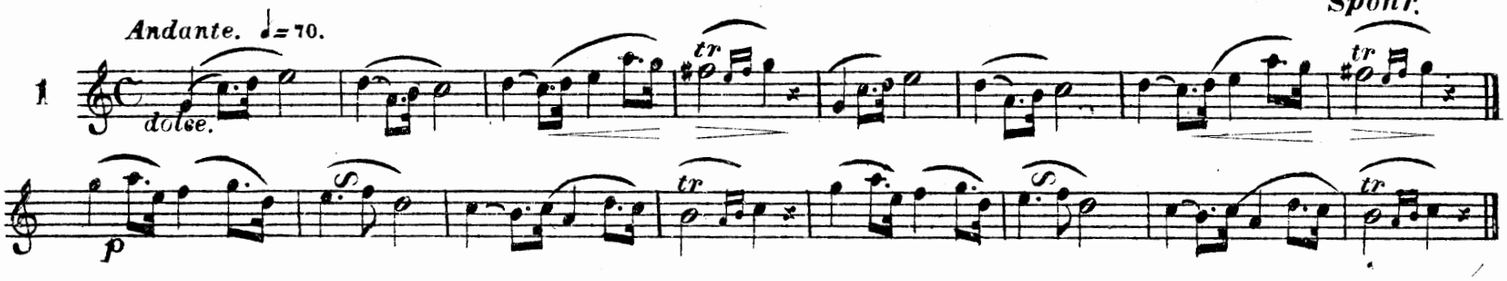

Allegro moderato.
11
rf
f
p
f
p
D.S.
Andantino.
12
p
ff
p
rf
rall. dim.
tr
a tempo
Fine.

FIFTY MELODIES.

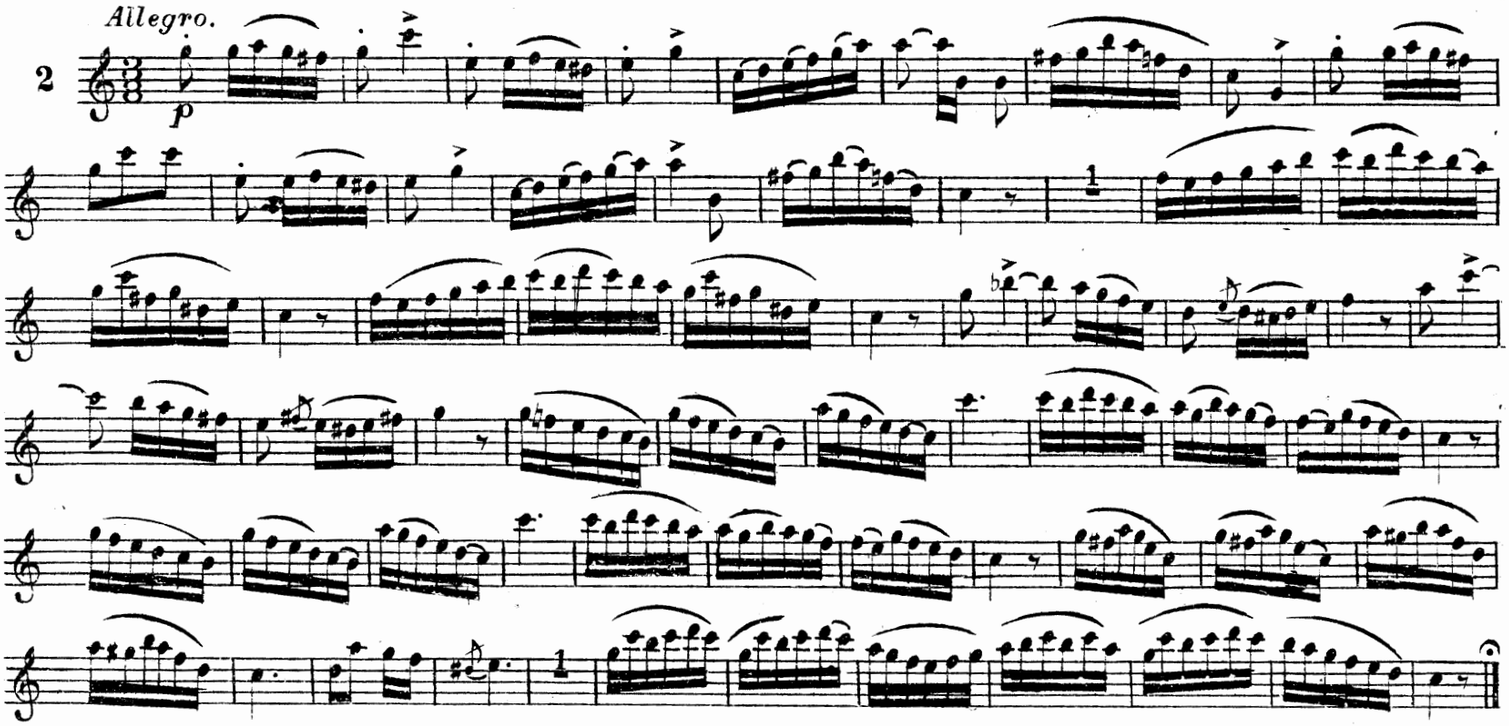
IN PHRASING.

Thema.

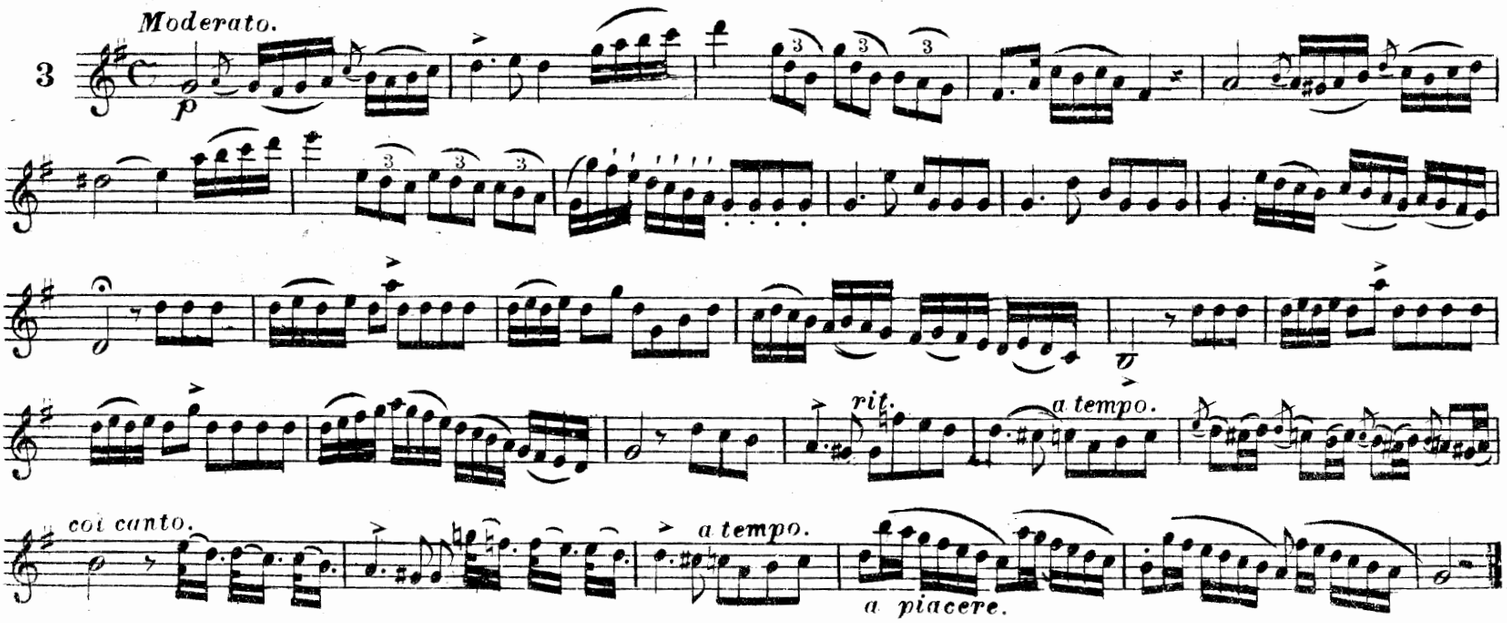
Spohr.



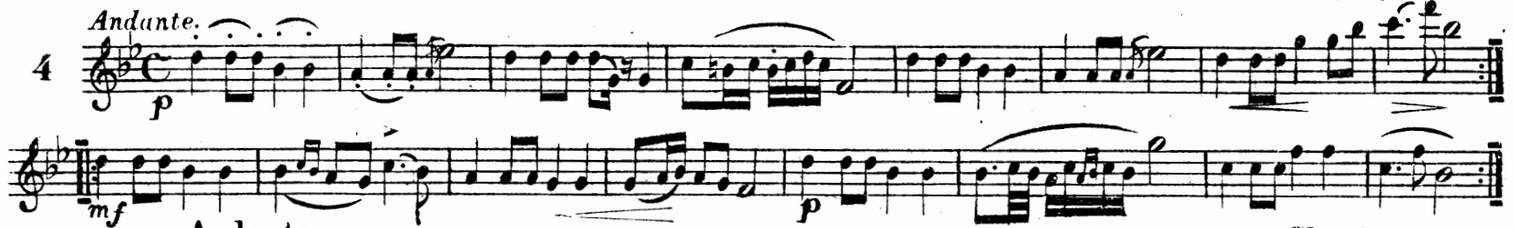
Ah che d'Amore. (Il Barbiere.)



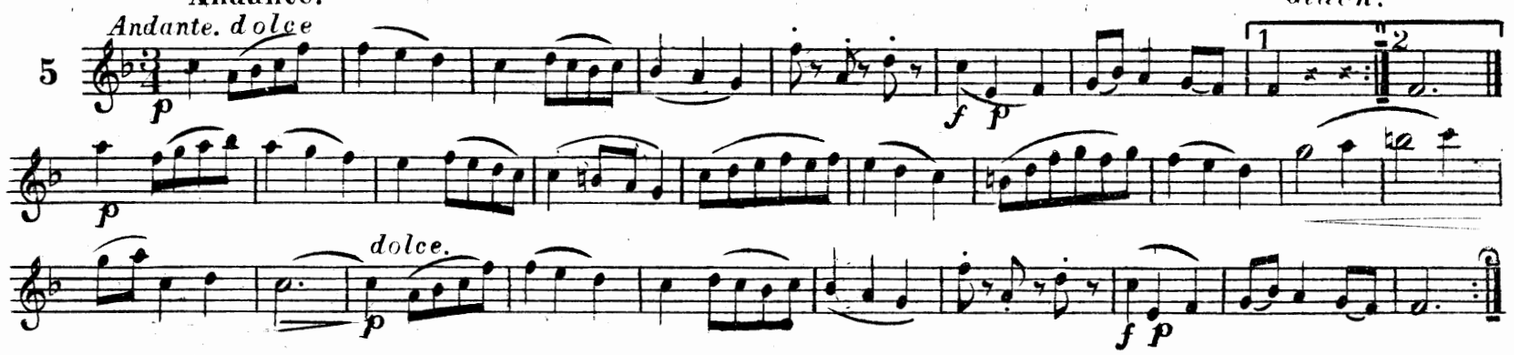
Io sono docile. (Il Barbiere.)



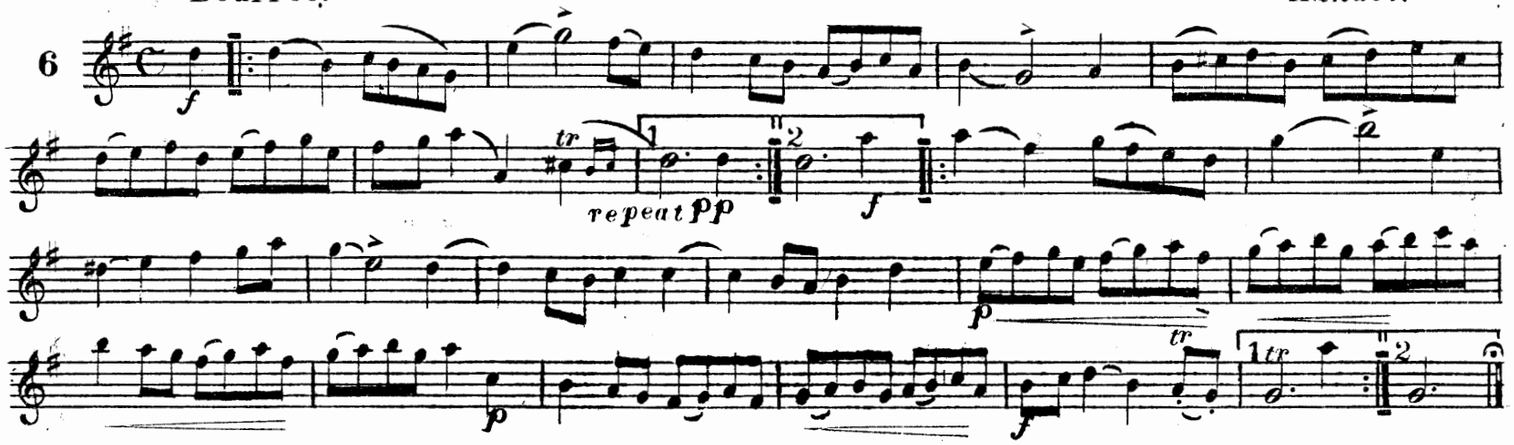
Thema. Schubert.



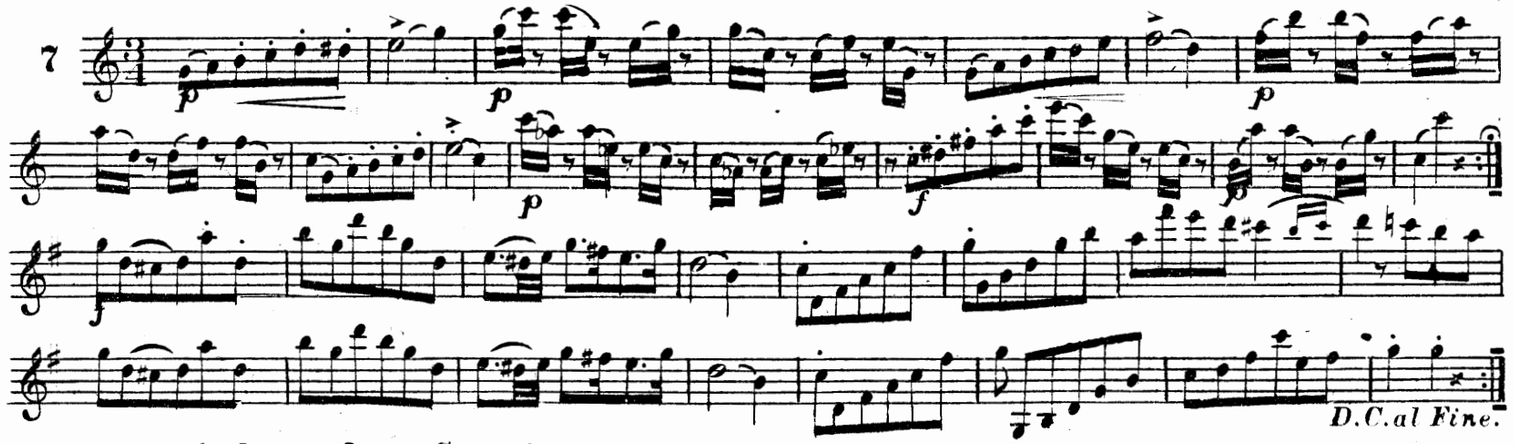
Andante. Gluck.



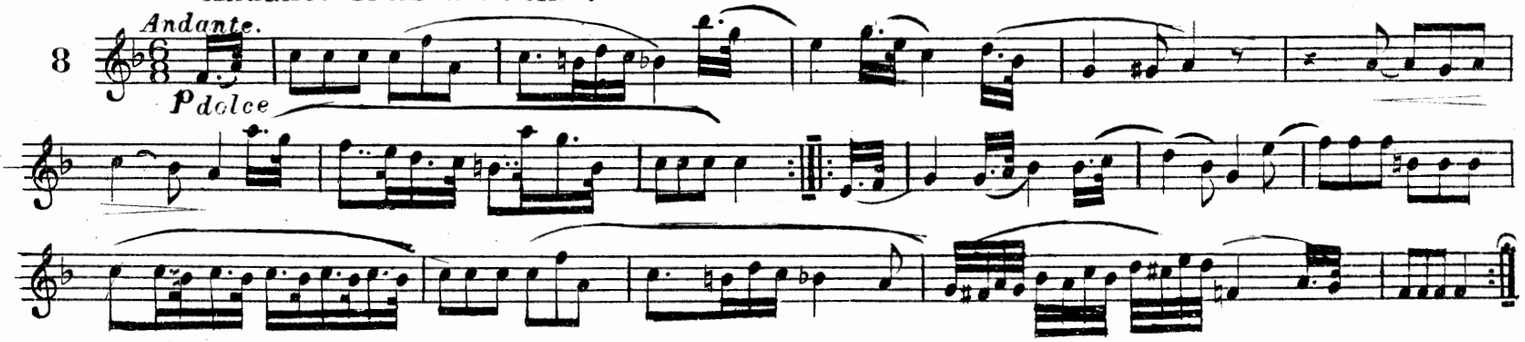
Bourree. Handel.



Ariel Mazurka. Rollinson.

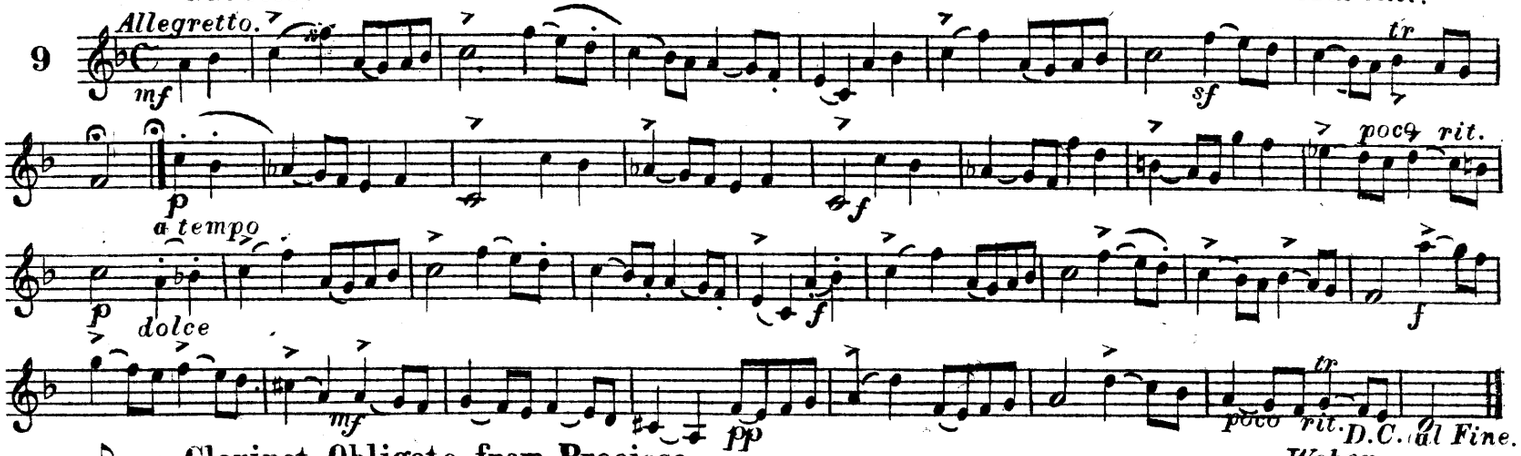


Andante from Sonatine. Kuhlan.



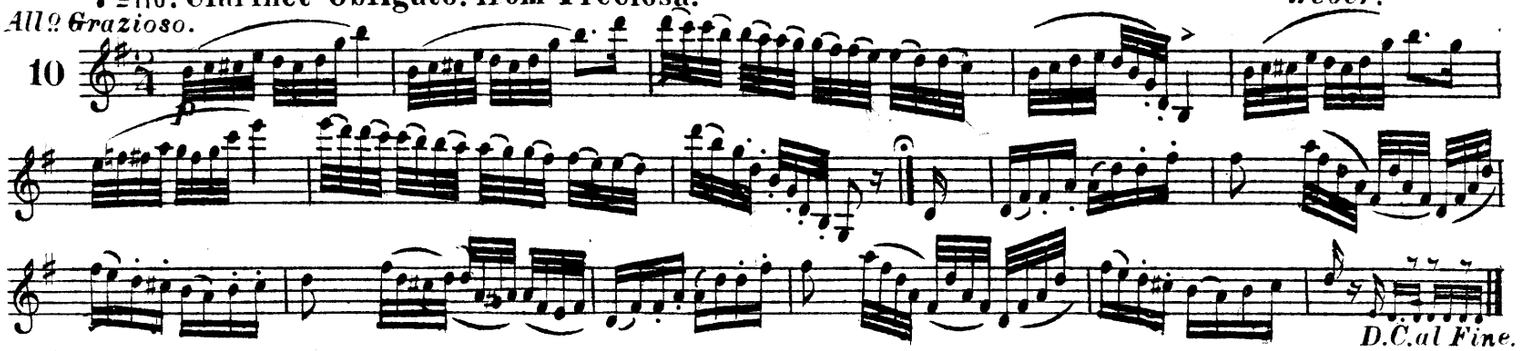
Gavotte. *Martini.*

9



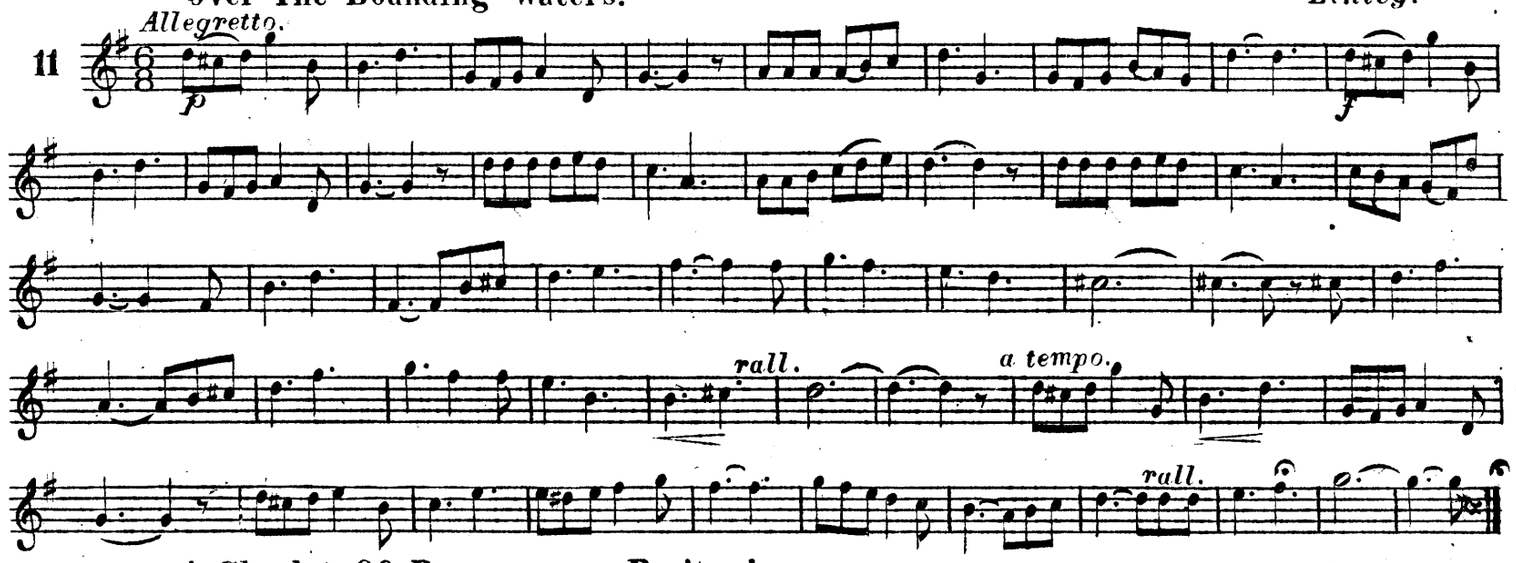
♪=110. Clarinet Obligato. from Preciosa. *Weber.*

10



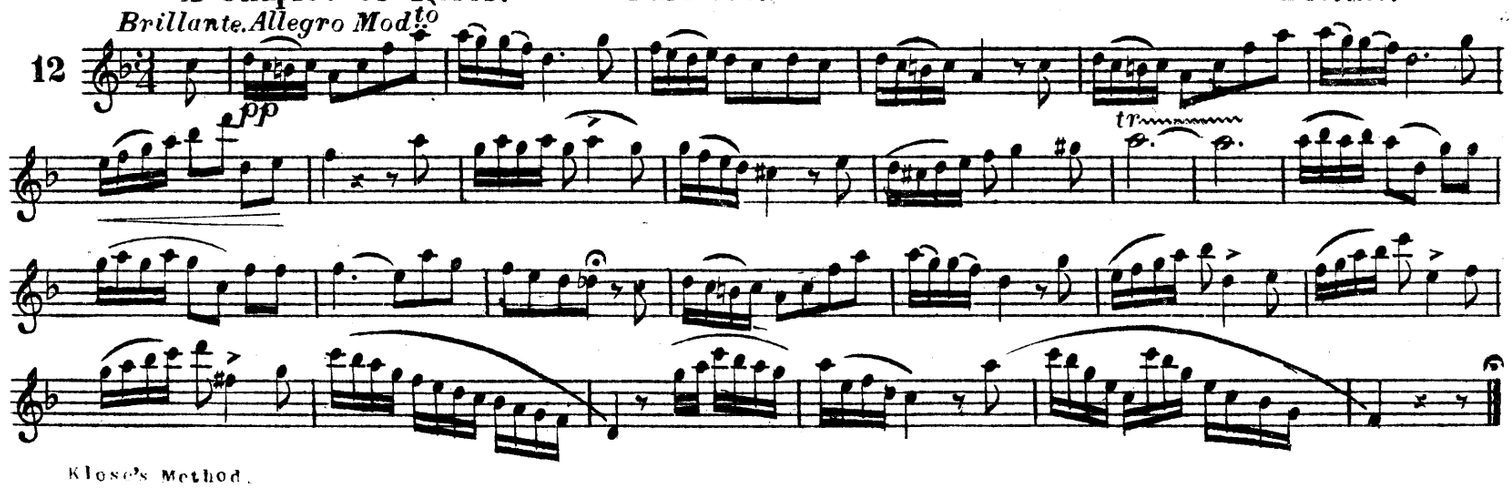
Over The Bounding Waters. *Linley.*

11



A Chaplet Of Roses. (Puritani.) *Bellini.*

12



Vien diletto.

Bellini.

13 *Allegro Moderato.* ♩ = 108.

stringendo. poco a poco.

Di tale Amor.

Verdi.

14 *Allegro. Giusto.* ♩ = 100.

poco Piu mosso.

Piu mosso.

Canzone. ♩ = 60. (From Trovatore.)

Verdi.

15 *Allegretto.*

Cavatini. Ernami Involami.

16 *Andantino.*

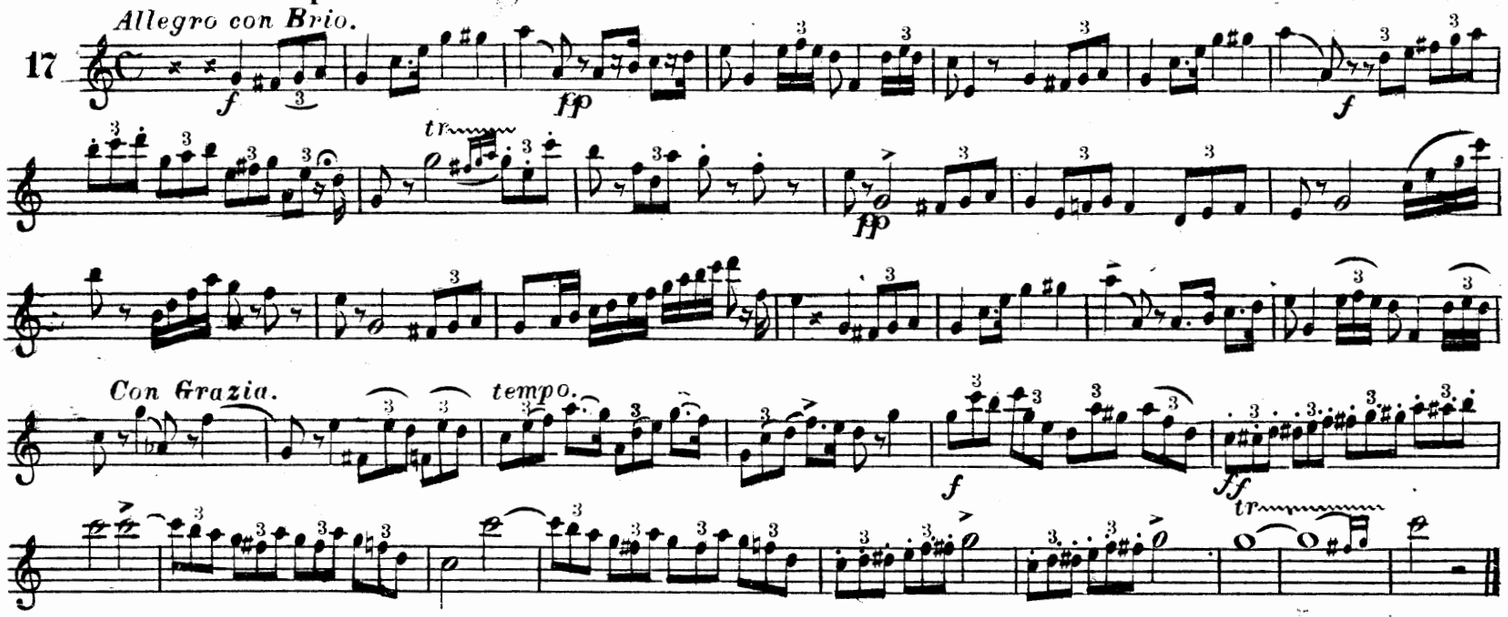
sotto voce.

dim

Tutto Sprezzo. (Ernani.)

Verdi.

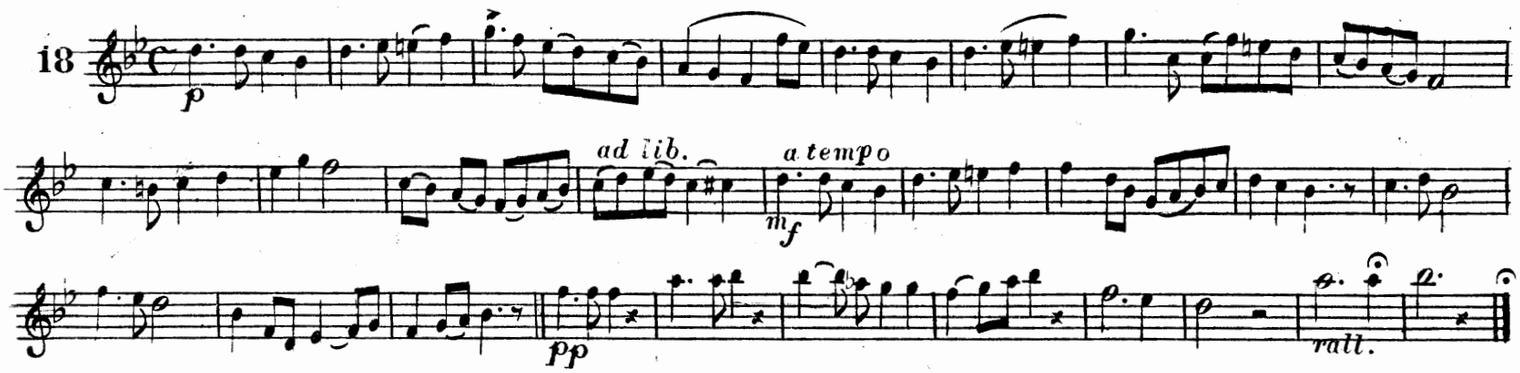
17



Ballad. (Come Back Annie.)

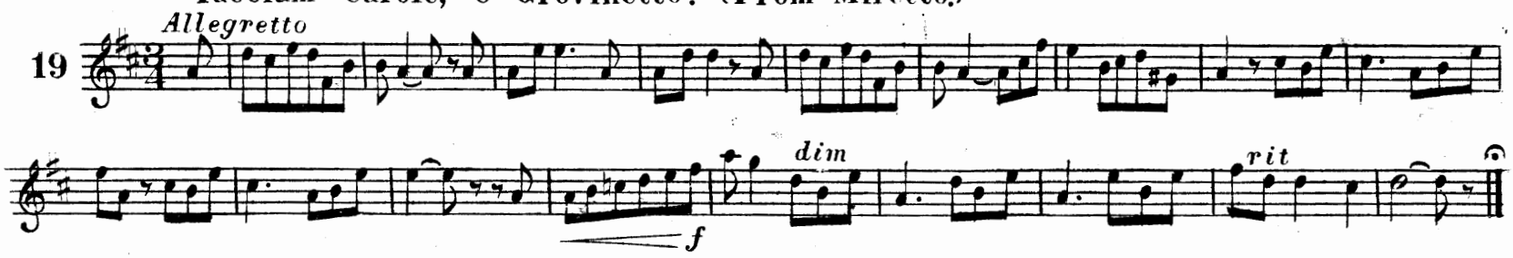
Hatton.

18



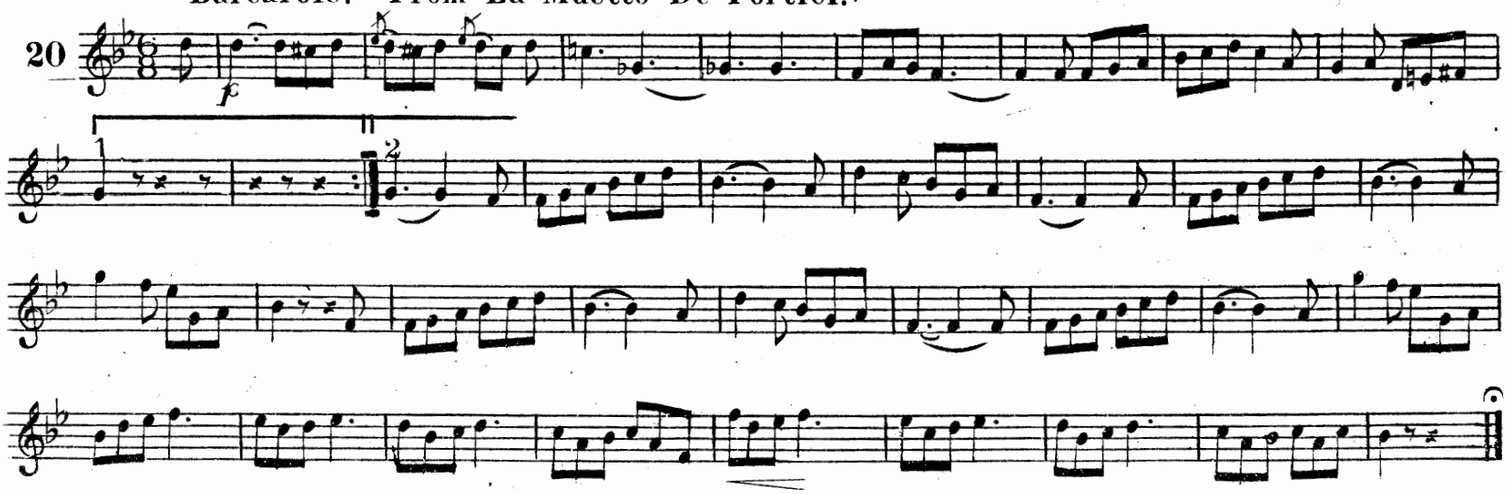
Tacciam Carole, O Grovinetto. (From Miretto.)

19



Barcarole. (From La Muetto De Portici.)

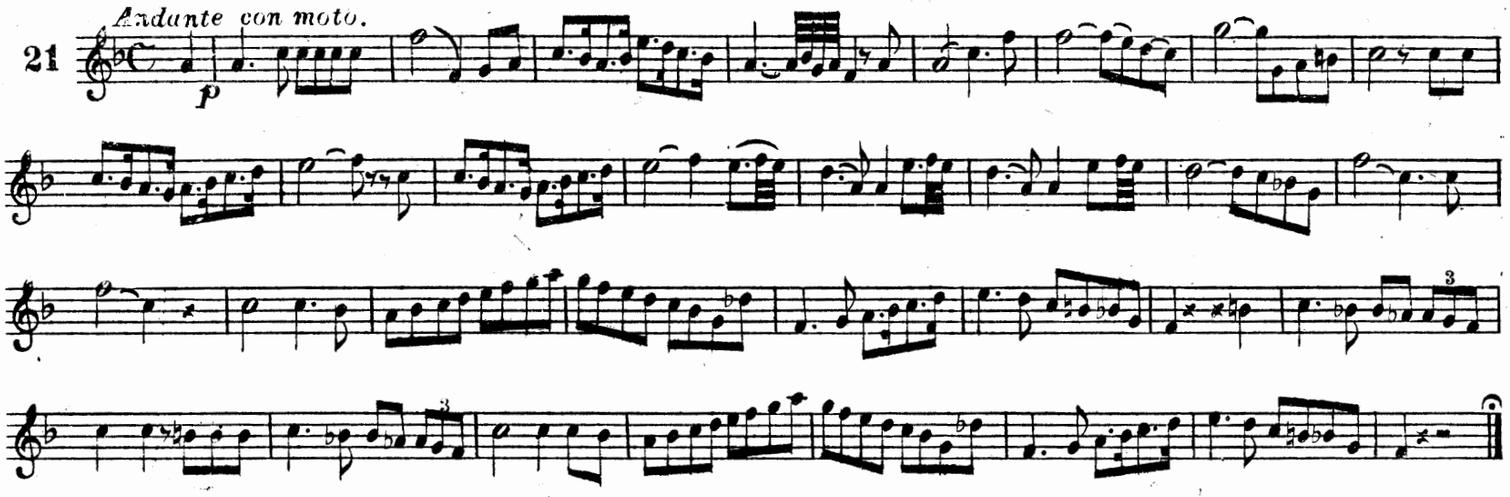
20



Du Pauvre Seul Ami Fidele.

Auber.

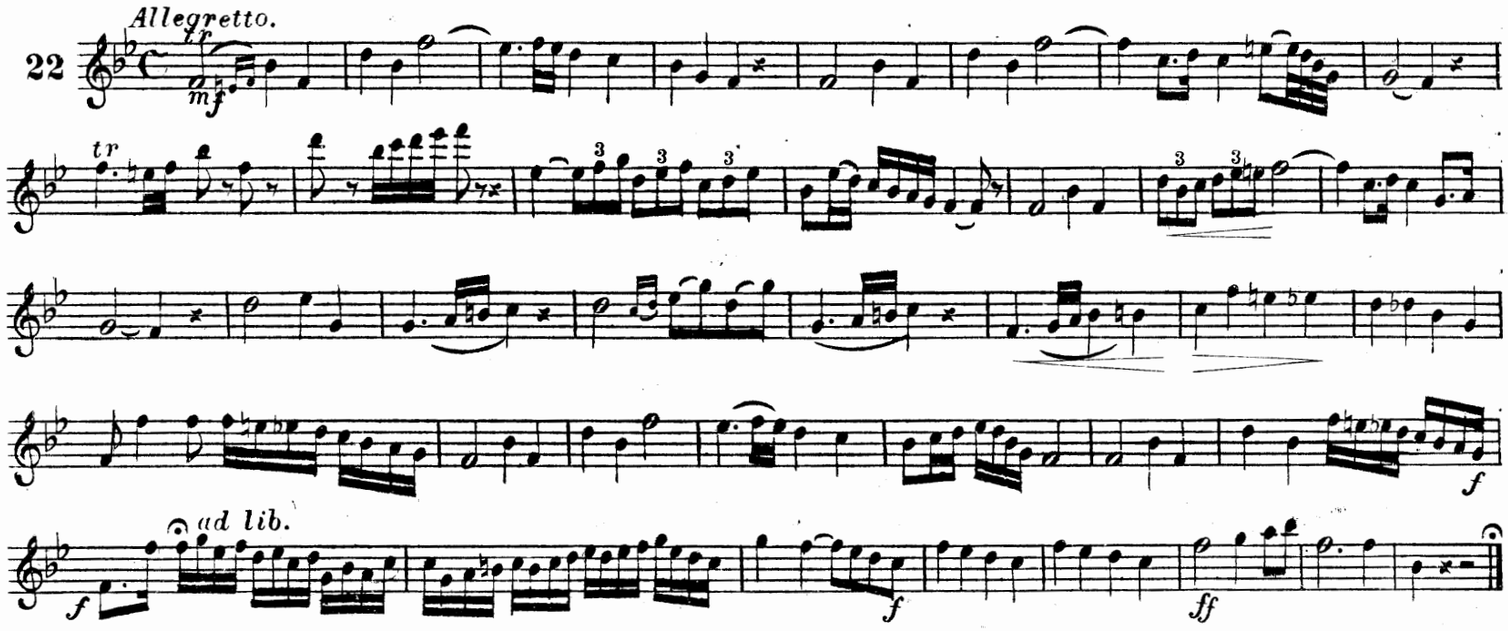
21 *Andante con moto.*



O Moment Enchanteur.

Auber.

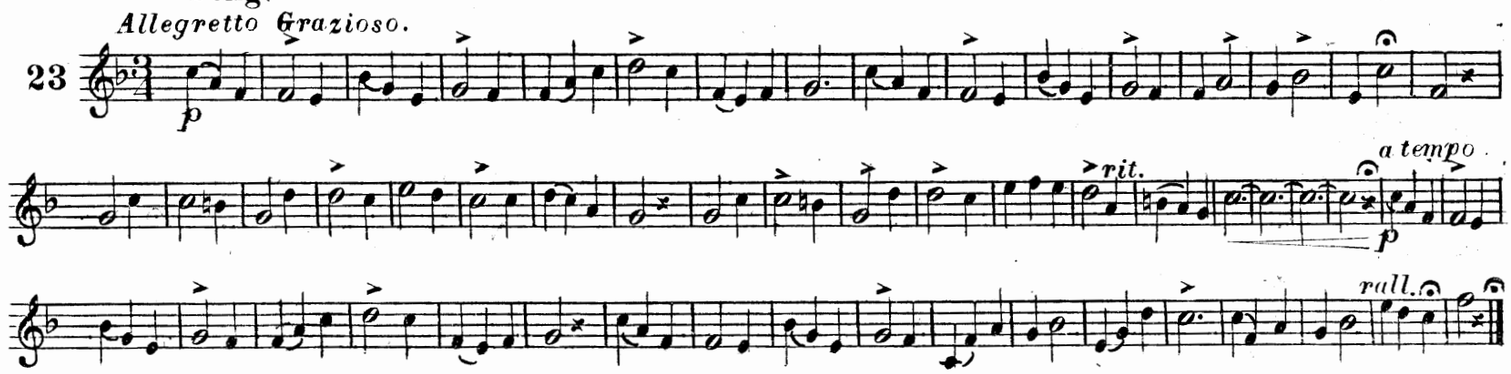
22 *Allegretto.*



Song.

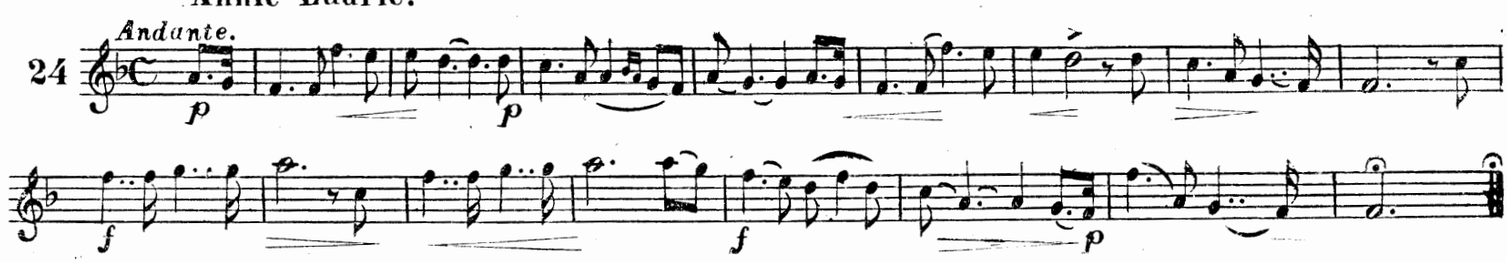
Linley.

23 *Allegretto Grazioso.*



Annie Laurie.

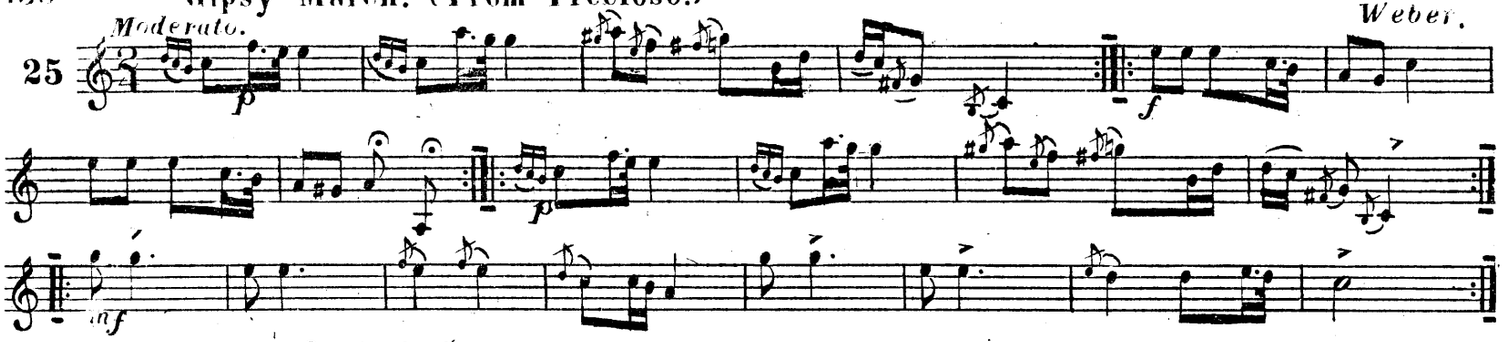
24 *Andante.*



Gipsy March. (From Precioso.)

Weber.

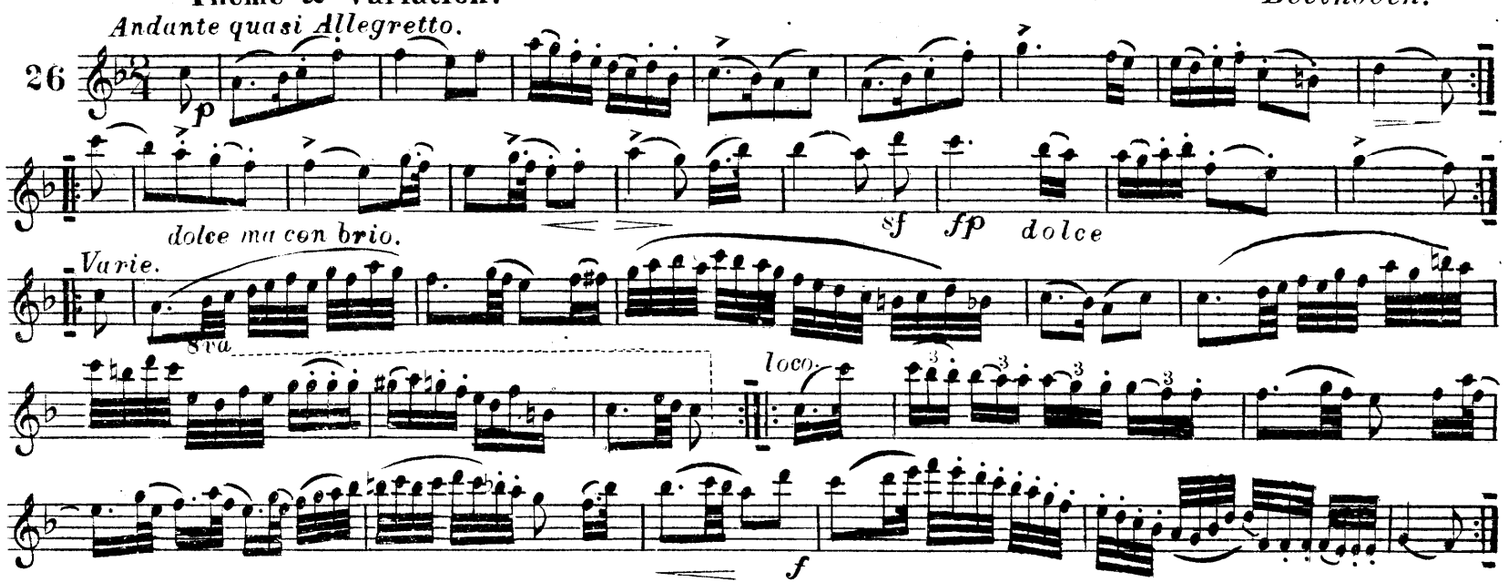
25 *Moderato.*



Theme & Variation.

Beethoven.

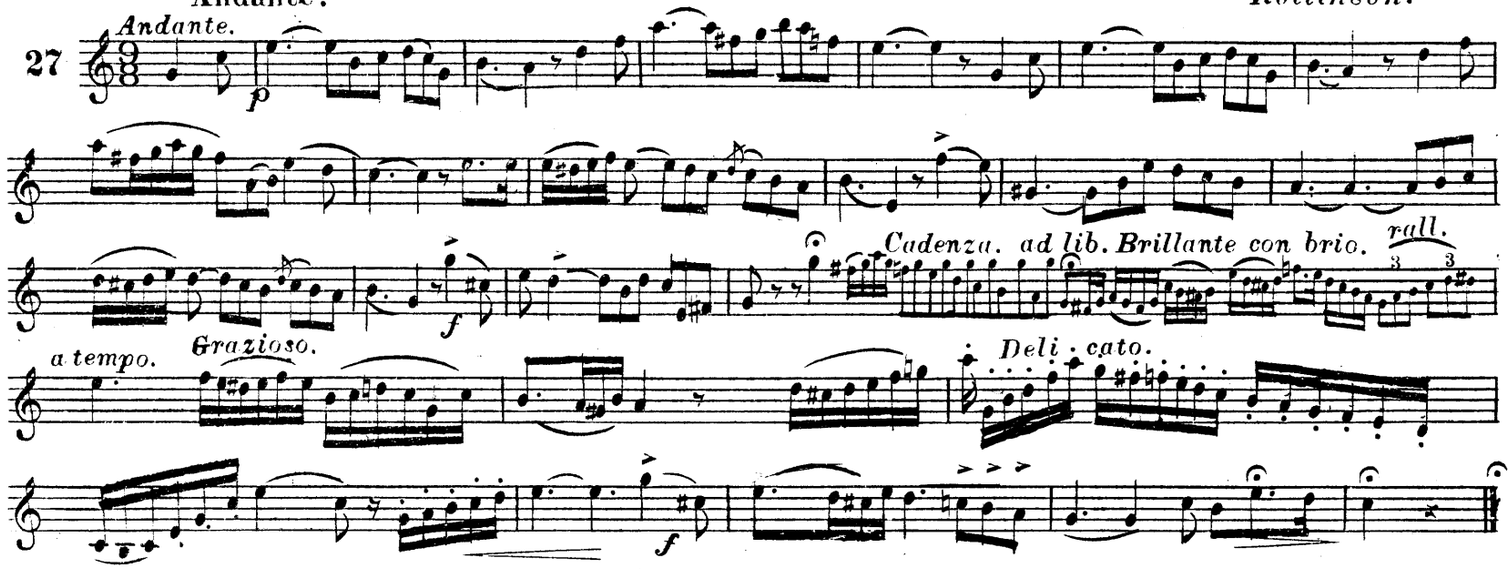
26 *Andante quasi Allegretto.*



Andante.

Rollinson.

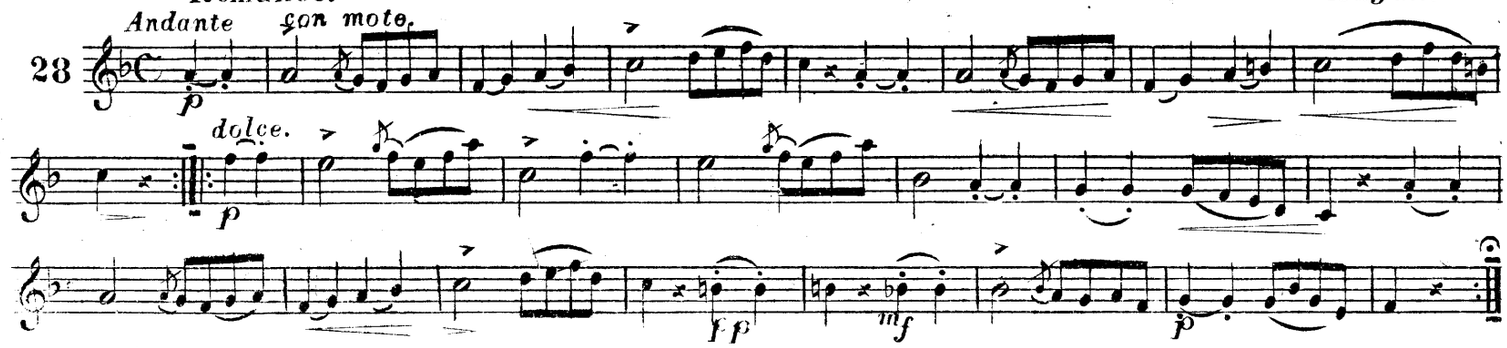
27 *Andante.*



Romance.

Haydn.

28 *Andante con moto.*



The Danube River.

Aide.

29 *Tempo di Mazurka.* *Più*

p espress

lento. *a tempo.*

p *f*

Robin Adair.

30 *Larghetto.* *rit.* *a tempo.* *rit.*

pp *pp* *pp* *pp*

f *p* *f* *rit.* *pp*

Song.

Lindsay.

31 *Moderato.*

p

Mazurka.

Neibig.

32 *f*

p *mf*

p

Walzer.

Carl.

33 *p*

f *p* *f* *f* *p*

f *p*

mf

p *f*

34 **Polka.** *Wundenberg.*

p *f* *p*

Hence Begone! (Lucia.)

35 *Vivace.*

f *ff*

By Fortune's Fickle Frowns Betrayed. *Donizetti.*

36 *Meno mosso.*

p

A Ilusta Voce Sold. (Huguenots.) *Meyerbeer.*

37 *Allegro Moderato.*

mf

Alice Where Art Thou? *Ascher.*

38 *Andante.*

p *mf* *p* *f* *p*

Thema from Fantasia. *Arban.*

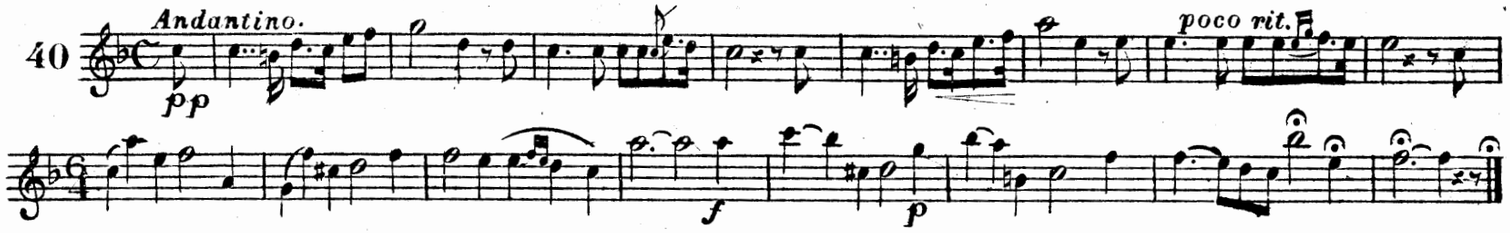
39 *Moderato.*

espress. *p* *Fine.* *D.S.*

I Have A Thought.

Abt.

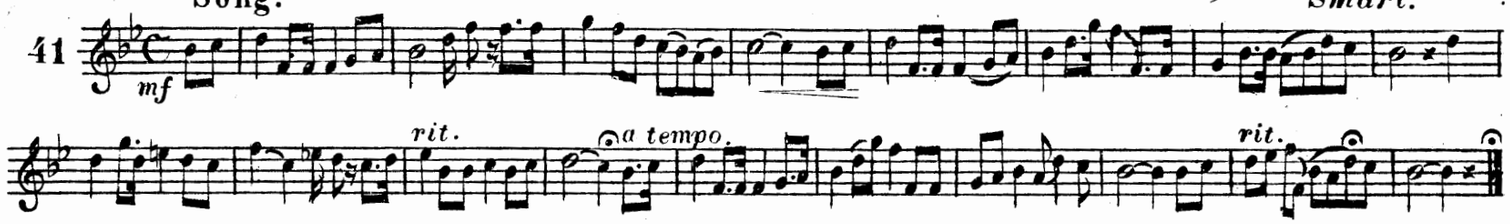
40 *Andantino.* *pp* *poco rit.* *f* *p*



Song.

Smart.

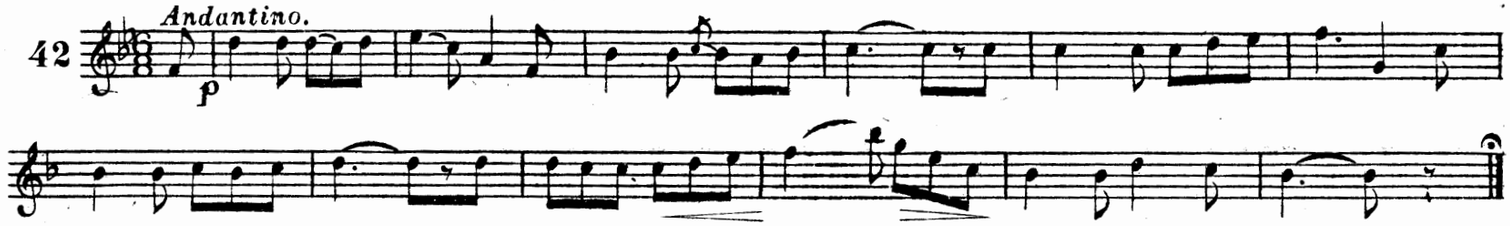
41 *mf* *rit.* *a tempo.* *rit.*



The Broken Ring.

German Song.

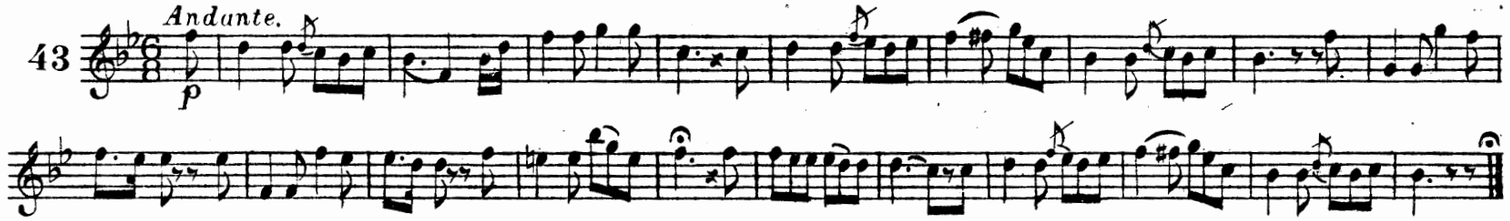
42 *Andantino.* *p*



Mich Fliehen Alle Frenden.

Paesiello.

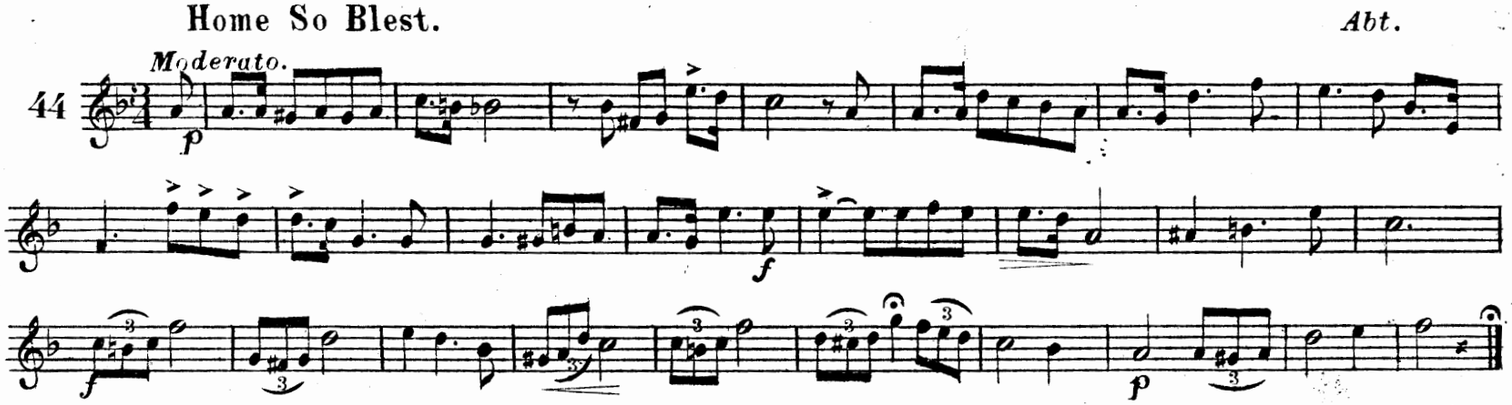
43 *Andante.* *p*



Home So Blest.

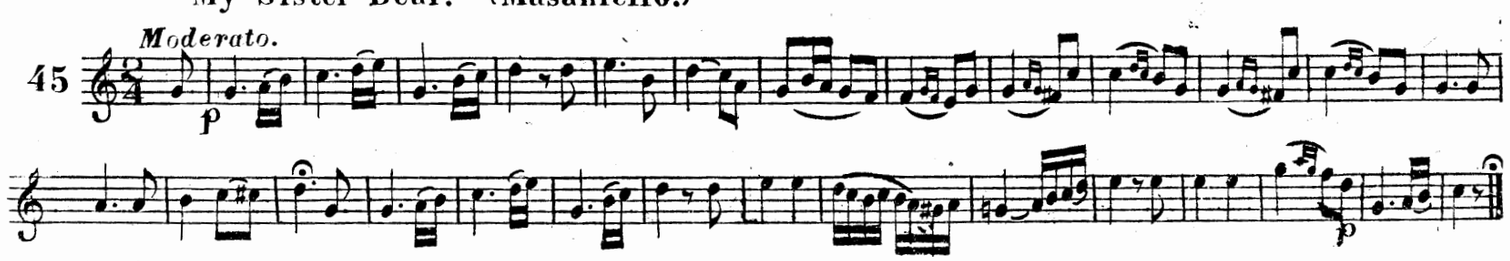
Abt.

44 *Moderato.* *p* *f* *p*



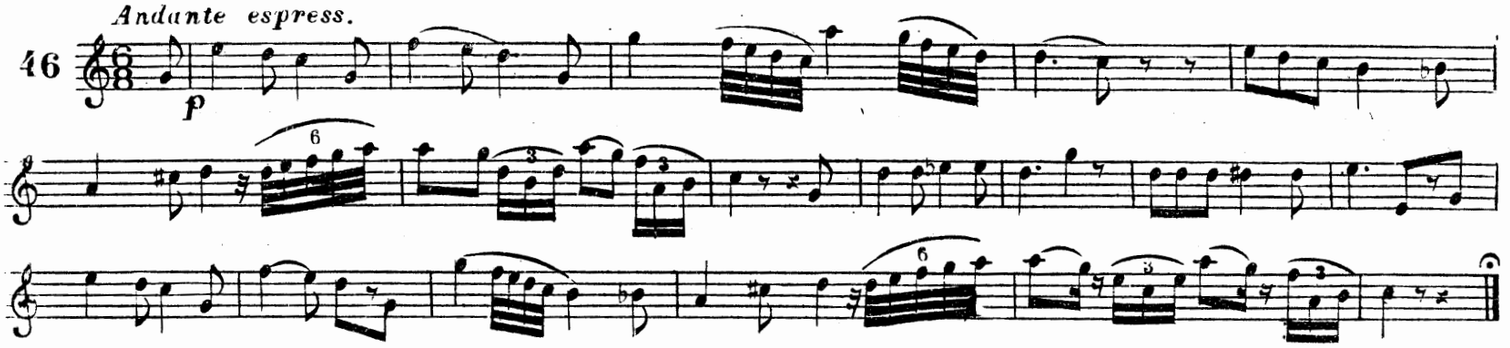
My Sister Dear. (Masaniello.)

45 *Moderato.* *p* *p*



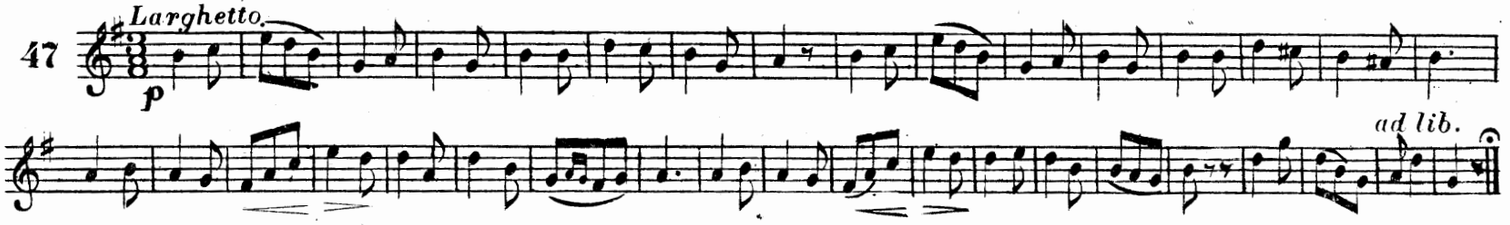
O Calm Forgetful Slumber. (Otello.)

46 *Andante espress.*



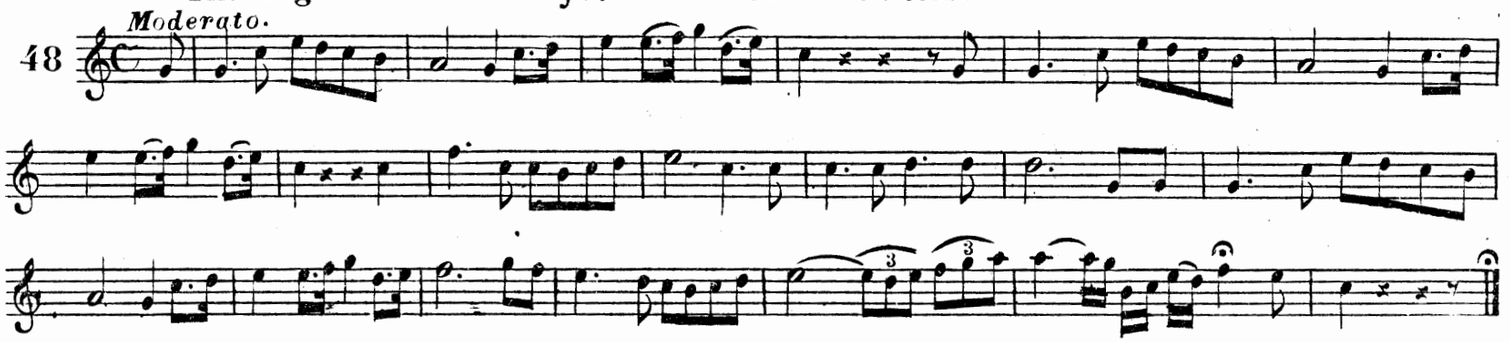
From The Time Of Earliest Childhood. (Martha.)

47 *Larghetto.*



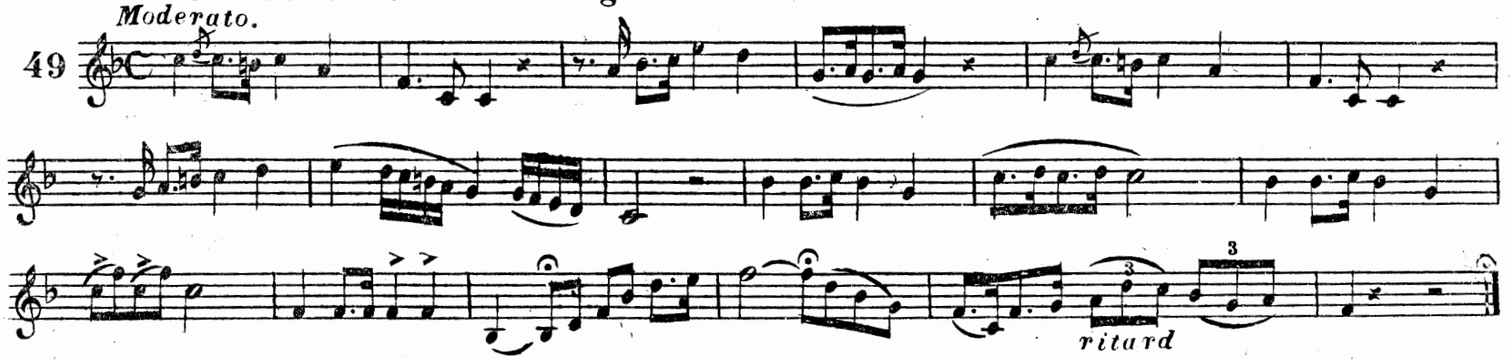
The Light Of Other Days. (The Maid Of Artois.)

48 *Moderato.*



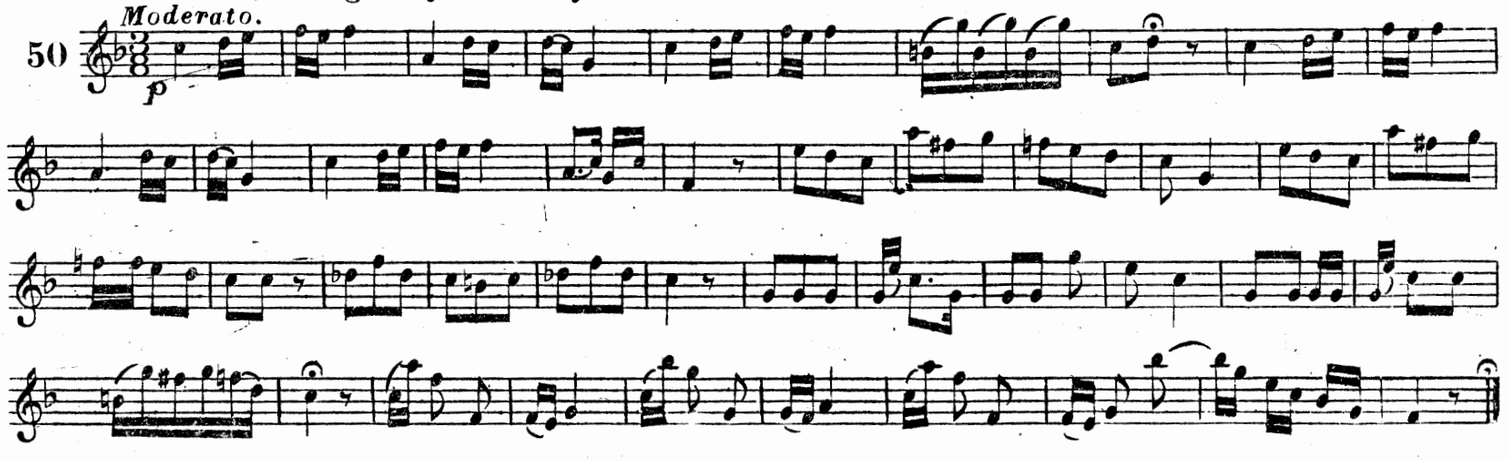
Oh! That I Never More Might See. (Anna Bolena.)

49 *Moderato.*

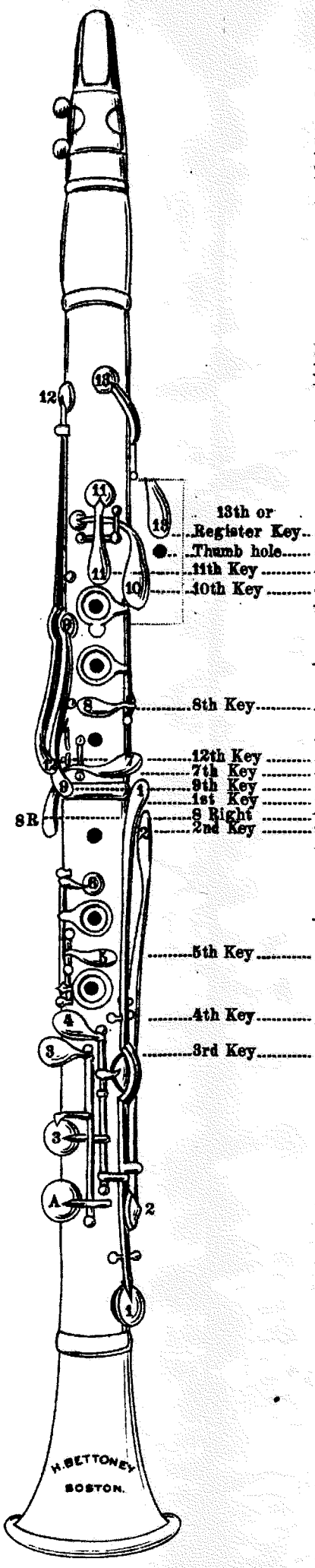


Poor, Though My Cot May Be. *Betly.*

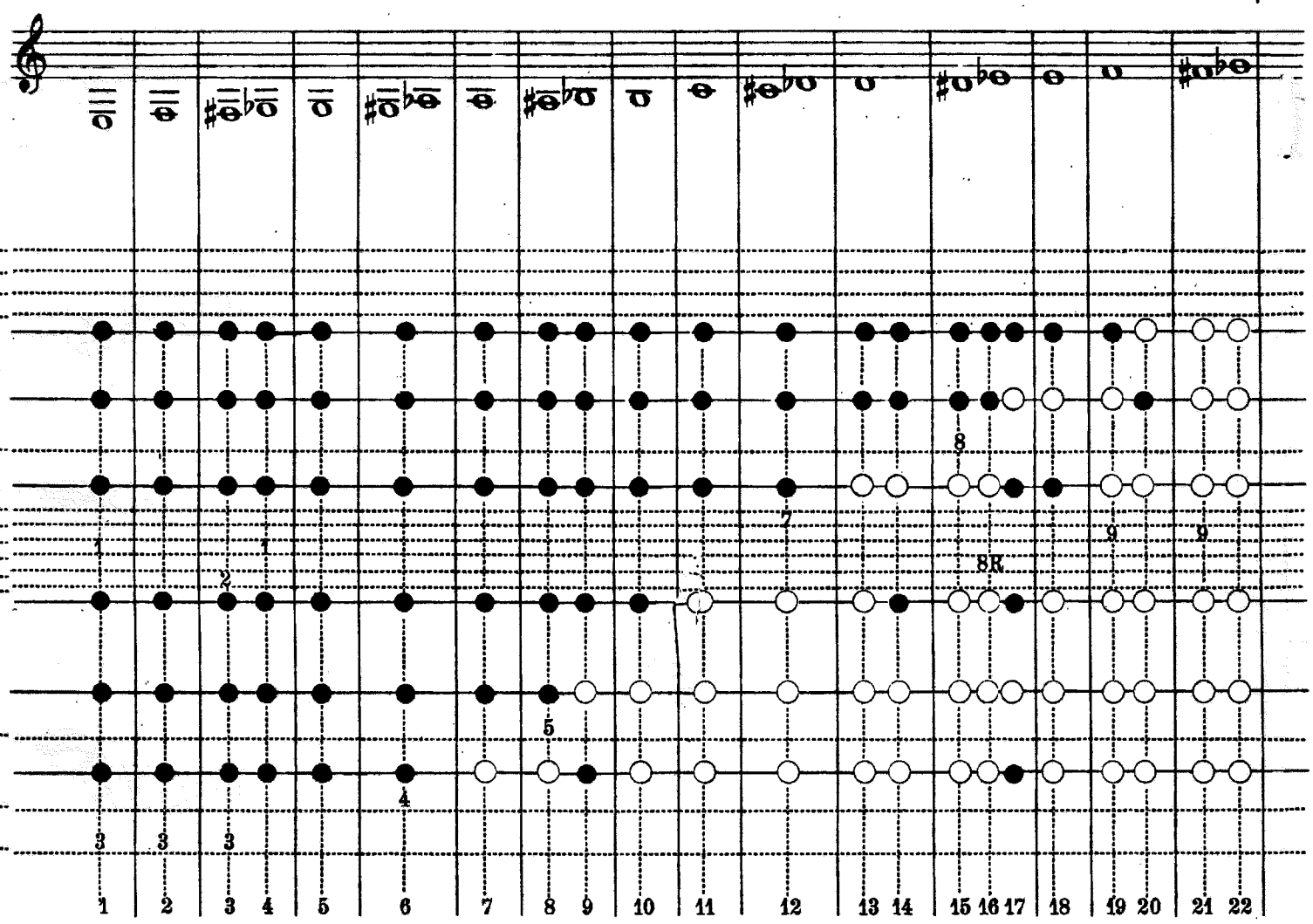
50 *Moderato.*



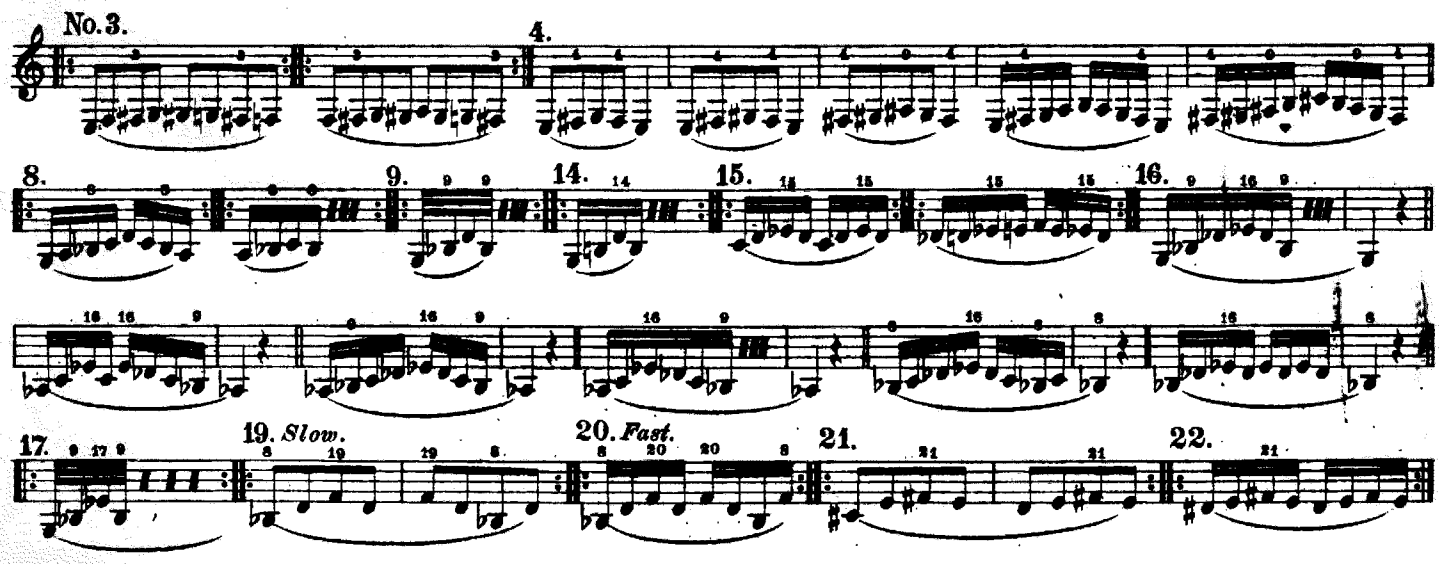
The black dots ● are closed holes.
The zeros ○ the open holes.
The numbers on the keys indicate the holes that must be opened or closed.
The letter 8R indicates duplicate key 8 used by 1st finger right hand.
The numbers placed over the notes indicate the fingering to be used.
Fingerings Nos. 9, 17, 20, 25, 37, 39, 51, 53, 61, 64, 67, 68, 76, 83, are to be avoided excepting in rapid passages.



Close the hole used by the thumb.



EXAMPLES.



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22	Killarney, Transcription ....A. Brooke,	.40	.20	.25
23	Serenade .....Gabriel Pierne,	.35	.15	.25
24	Serenade Badine, (Clarinet in A), G. Marie,	.35	.15	.25
25	Berceuse .....D. Alard,	.35	.15	.25
26	Traumerei and Romance ..R. Schumann,	.30	.15	.20
27	Simple Aveu .....Thome,	.35	.15	.25
28	In Old Madrid, Transcription, (Clarinet in A) .....A. Brooke,	.40	.20	.25
29	Good Bye, Sweetheart, Transcription, Percy Leonard,	.50	.20	.35
30	Chant Sans Paroles ..P. Tschaikowsky,	.40	.20	.25
33	Serenade .....F. Schubert,	.35	.15	.25
34	Le Cygne, (The Swan) ..C. Saint-Saens, Andante .....J. Massenet,	.40	.20	.25
35	Intermezzo, "Forget Me Not," ..... A. Macbeth,	.40	.20	.25
36	The Virgin's Last Slumber .J. Massenet,	.30	.15	.20
39	Ballet Music from Faust, (Adagio and Valse Lento .....Guonod,	.60	.25	.40
40	Song of the Voyager .....I. Paderewski,	.40	.20	.25
43	Valse Graceuse .....Edw. German,	.40	.20	.25
44	Pastoral Dance .....Edw. German,	.40	.20	.25
47	Loreley Paraphrase .....A. Brooke,	.50	.20	.35
48	Barcarola.....G. V. Palladino,	.50	.20	.35

Moderately Difficult.

31	Zeigeunerweisen, Hungarian Gipsy Airs, Sarasate,	.60	.25	.40
32	"Les Pas de Fleurs" from Naila, Leo Delibes,	.75	.30	.50
37	Invitation to the Waltz ...Von Weber,	.60	.25	.40
38	Ballet Music from Faust, (Helen's Dance and Maidens Entry) .....Guonod,	.60	.25	.40
45	Andante and Polacca from Mignon, A. Thomas,	.60	.25	.40
42	Air Varie, The Old Oaken Bucket, Percy Leonard,	.75	.25	.55
41	Air Varie, Old Dog Tray ....A. Brooke,	.75	.25	.55
46	Air Varie, Old Black Joe ..E. C. Gatley,	.75	.25	.55

Eb Alto Saxophone and Piano.

		Solo part	Piano part	
20	Pleasant Memories .....A. Brooke,	.35	.15	.25
22	Killarney, Transcription ....A. Brooke,	.40	.20	.25
23	Serenade .....Gabriel Pierne,	.35	.15	.25
25	Berceuse .....D. Alard,	.35	.15	.25
27	Simple Aveu .....Thome,	.35	.15	.25
29	Good Bye Sweetheart, Transcription, P. Leonard,	.50	.20	.35
30	Chant Sans Paroles (Song without words) .....P. Tschaikowsky,	.40	.20	.25
33	Serenade .....F. Schubert,	.35	.15	.25
34	Le Cygne, (The Swan) ..C. Saint-Saens, Andante .....J. Massenet,	.35	.15	.25
36	The Virgin's Last Slumber .J. Massenet,	.30	.15	.20
40	Song of the Voyager .....I. Paderewski,	.40	.20	.25
41	Old Dog Tray, Air Varie ....A. Brooke,	.75	.25	.55
42	The Old Oaken Bucket, Air Varie, Percy Leonard,	.75	.25	.55

Bb Soprano or Tenor Saxophone and Piano.

21	Orange Blossoms, Valse .....A. Brooke,	.40	.20	.25
25	Berceuse .....D. Alard,	.35	.15	.25
26	Traumerei and Romance ..R. Schumann,	.30	.15	.20

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