

KLOSE'S

METHOD

FOR THE

CLARINET.

EDITED AND COMPILED BY

T. H. ROLLINSON.

Published by J. W. PEPPER, Philadelphia, Pa.

S. W. Cor. Eighth and Locust Sts.

BAND, ORCHESTRA AND SHEET MUSIC DEPOT.

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Send stamp for Illustrated Catalogue of Musical Instruments, etc., and specimen copy of the "MUSICAL TIMES AND BAND JOURNAL," published monthly for Bands and Orchestras. Subscription, \$1.00 per year, with a premium of \$1.00 worth of music to each subscriber.

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 \flat KEY, PATENT C \sharp KEY
 AND CROSS-FINGERINGS NOT IN GENERAL USE.

13th or register key
 Thumb hole
 11th Key
 10th Key
 8th Key
 12th Key
 7th Key
 9th Key
 1st Key
 Side B \flat and B \flat Key SR
 2nd Key
 5th Key
 4th Key
 3rd Key

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

81. 83. 84. 85. 88. 90. 92. 93. 95.

Open the thumb hole
 Close the thumb hole
 and raise the 13th key.

23 24 25 26 26A 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

25. 26. 26A. 28. 31. 34. 35. 37. 39. 40. 41.

COMPLETE SCALE FOR CLARINET

WITH 15 KEYS AND 4 RINGS

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

Close the thumb hole and raise 13th key.

A finger chart for measures 43 through 61. It consists of a grid of 10 horizontal lines representing fingers (4, 5, 7, 8, 9, 8R, 9, 4) and 19 vertical lines representing notes. Black dots indicate finger placement, and white circles indicate where a finger is not used. The notes are: 43 (G4), 44 (A4), 45 (B4), 46 (C5), 47 (D5), 48 (E5), 49 (F5), 50 (G5), 51 (A5), 52 (B5), 53 (C6), 54 (D6), 55 (E6), 56 (F6), 57 (G6), 58 (A6), 59 (B6), 60 (C7), 61 (D7).

Musical notation for measures 44 through 61. The notation is in treble clef and shows the scale with various articulations and slurs. Measure numbers 44, 46, 47, 50, 51, 53, 54, 55, 56, 58, 59, 60, and 61 are indicated above the notes.

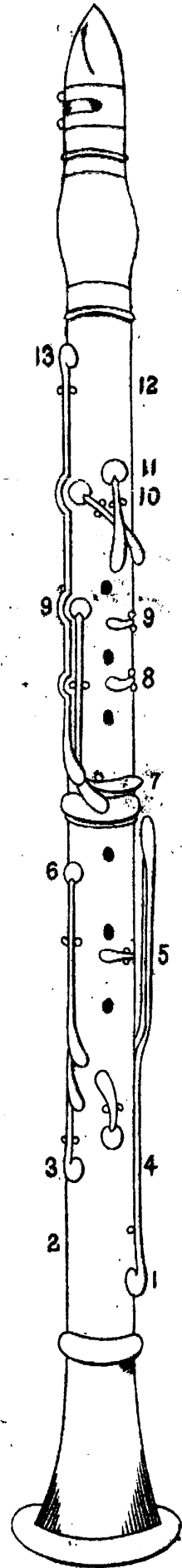
A finger chart for measures 62 through 79. It consists of a grid of 10 horizontal lines representing fingers (4, 5, 7, 8, 9, 8R, 9, 4) and 18 vertical lines representing notes. Black dots indicate finger placement, and white circles indicate where a finger is not used. The notes are: 62 (E6), 63 (F6), 64 (G6), 65 (A6), 66 (B6), 67 (C7), 68 (D7), 69 (E7), 70 (F7), 71 (G7), 72 (A7), 73 (B7), 74 (C8), 75 (D8), 76 (E8), 77 (F8), 78 (G8), 79 (A8).

Musical notation for measures 62 through 79. The notation is in treble clef and shows the scale with various articulations and slurs. Measure numbers 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 77, and 78 are indicated above the notes.

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CHROMATIC SCALE



6/28/40 Paul H. Bitchey # 1.50

1st Register Or Chalumeau.

Close the hole under the left thumb. Open the hole under the left thumb.

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3

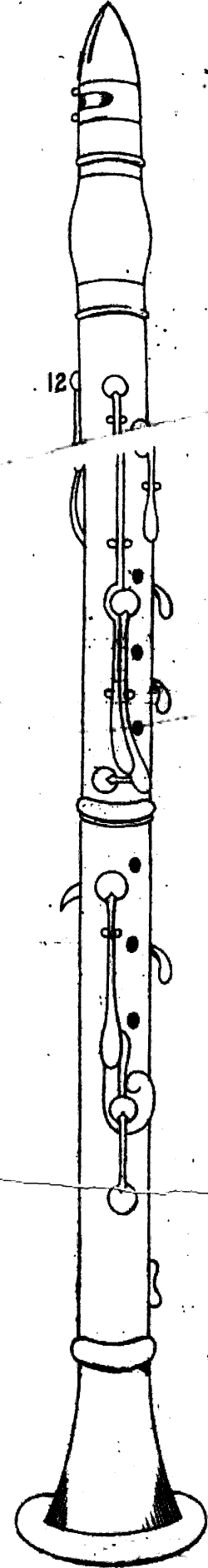
THE ORDINARY CLARINET

3 KEYS.

1st Register 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.



DESCRIPTIVE TABLE FOR THE CLARINET

THE BORE

Of the application of the fingering

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 or Keys which Six are on the front of the instrument and One on the back.
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 staff, each figure corresponding to a Key against which it is placed, and the same with those marked X, Y, Z.
The line which separates the black or white points indicates the separation of the left hand from the right.

CLARINET WITH RINGS ON BOTH JOINTS

THE BORE

Of the application of the fingering

ABBREVIATION.

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.

Instrument all open

Left hand.

Right hand.

Used it makes the

to E♭.

l.h.

r.h.

for X

Left hand

Right hand

3

Y

- 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 I.
- 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 E♯.
- Hole open; making E♭, with the harmonic (12th) E♭.
- 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 12th A♯ or B♭, the Key N° 7 makes the same notes as 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 Fx) and E♭ in
- Hole open; making E♭ 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 E♭ 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 E♯ or C♯ by opening the 12th Key (all ph

Each little finger is independent of the other.
The Keys N° 1, 2, Z, and 6, are taken with the little finger of the left hand.
The Keys N° 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° 7, 8, 10 bis, and 11, are taken with the first finger of the right hand.
The Key N° 7 bis is taken with the third finger of the left hand.
The Keys N° 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 used

Instrument all open

Left hand.

Right hand.

Used it makes the

to E♭.

l.h.

r.h.

for X

with B♭

with C♯, C♯ with D♭

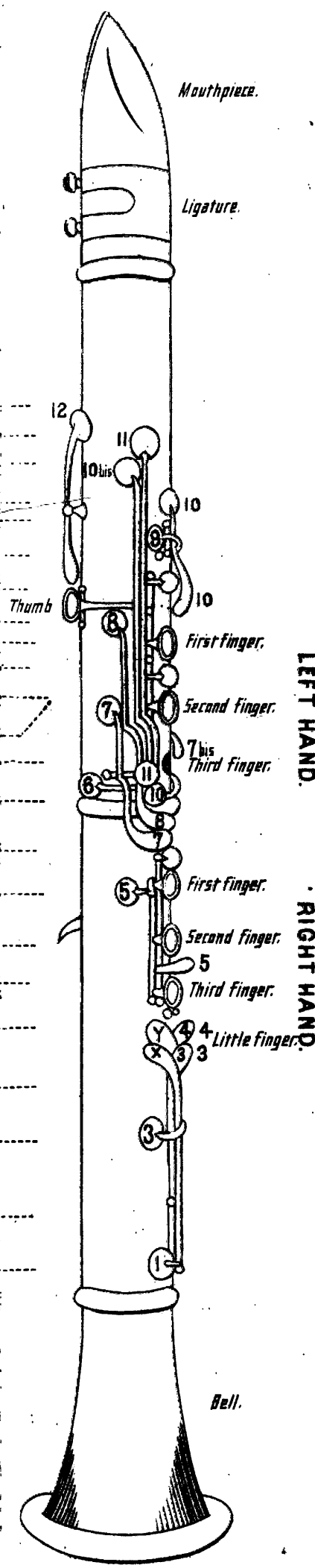
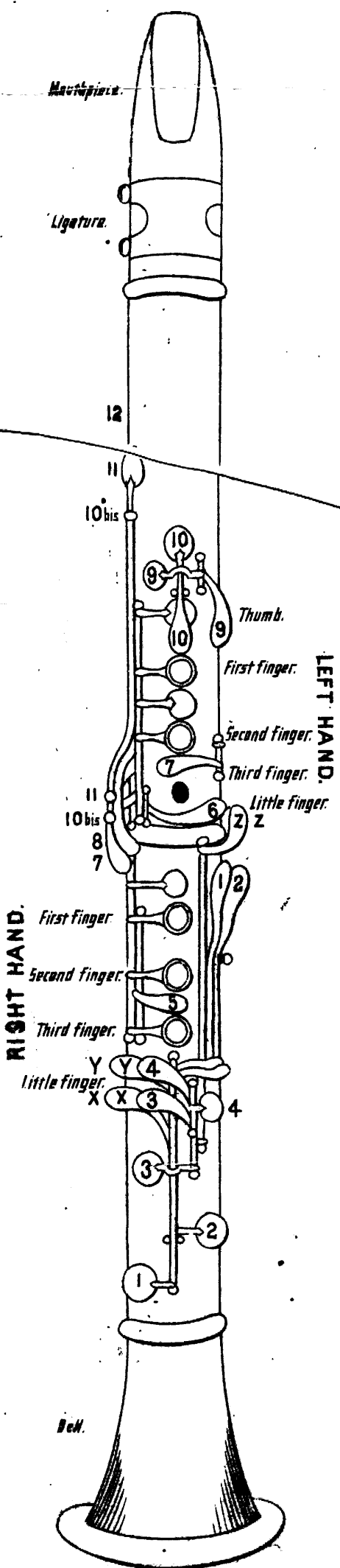
of the second finger hole

to illustrate the bringing out of the high notes

called Harmonics

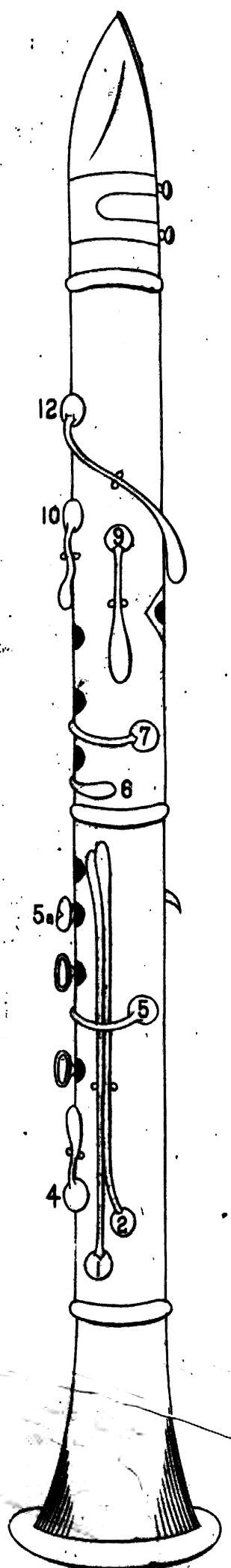
Clarinet with rings on both joints is pierced with 24 holes, of which 12 are open (to be shut with 9 fingers) and 12 are closed or stopped by Keys.

DIFFERENCE IN THE CLARINET WITH 14 KEYS.
Clarinet with 14 Keys is pierced with 21 holes, of which 9 are open naturally (to be shut with 9 fingers) and 12 are closed or stopped by Keys; the difference is therefore 3 extra holes in the body, which does away with the 3 forks or cross fingerings for B♭, E♭ and F♯ and the tone of those notes. These three forked notes are the only fingering which have been changed. These notes are now fingered with greater facility; the others remain as they are on the ordinary Clarinet.



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

THE ALBERT CLARINET.



DESCRIPTION.	APPLICATION OF THE FINGERING.	The instrument all open makes G \sharp	ABBREVIATION.
<p>The Clarinet consists of four pieces.</p> <ol style="list-style-type: none"> 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. 	<p>The black and white spots \bullet and \circ 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 \bullet denotes that the hole is to be closed, the white spot \circ denotes that the hole is to be open. The marks \diamond refer in like manner to the hole at the back of the instrument, and which is governed by the thumb of the left hand.</p> <p>The Keys are counted upwards, like the lines of the staff; each figure corresponding to a Key against which it is placed.</p> <p>The line \diagup across the finger-spots denotes the separation of the two hands.</p>	<p>All closed it makes the lowest note E\flat</p>	<p>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.</p>
12 Key shut; open (with Key 10 open) it makes B \flat or A \sharp . Above this note Key 12 is always open.			
11 Key shut; open, it is used for the shake or trill on A \sharp with B \flat , and on B \flat with C.			
10 Key shut; opened it makes A \sharp			
9 Key shut; open, it makes G \sharp or A \flat			
Hole open; making G \sharp (with Key 8 shut)			
Hole open; making F \sharp or G \flat (with Key 8 open)			
8 Key shut; open, it makes F \sharp or E \sharp , with the harmonics (12th) C \sharp or B \sharp			
Hole open; making E \sharp , with the harmonic (12th) B \sharp			
7 Key shut; open, it makes D \sharp or E \flat , with the harmonics (12th) A \sharp or B \flat			
Hole open; making D \sharp , with the harmonic (12th) A \sharp			
6 Key shut; open, it makes C \sharp or D \flat , with the harmonics (12th) G \sharp or A \flat , and F \sharp in upper register			
Hole open; making C \sharp , with the harmonic (12th) G \sharp			
5a Hole open; covered by Key 5a which is closed by dropping the 2nd or 3rd finger Right hand; used in making B \flat and F \sharp (12th)			
Hole open; making B \flat with the harmonic (12th) F \sharp , and D \sharp or E \flat in alt (3rd register)			
5 Key shut; open, it makes B \flat with the harmonic (12th) F \sharp			
Hole open; making A \sharp with the harmonic (12th) E \sharp			
4 Key shut; open, it makes G \sharp or A \flat , with the harmonic (12th) D \sharp or E \flat 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 \sharp with the harmonic (12th) D \sharp			
2 Key shut; open, it makes F \sharp or G \flat , and by opening the 12th Key, the harmonics or 12th C \sharp or D \flat			
1 Key open; making E \sharp or F \sharp and their harmonics or 12th B \sharp or C \sharp by opening the 12th Key (the twelfths are all called Harmonics)			

OBSERVE: - There are 13 Keys on the Albert Clarinet the auxiliary one being N $^{\circ}$ 5a. This allows of the uppermost Key being N $^{\circ}$ 12 - conveniently so called as making all the twelfths (or harmonics)

Note. The Keys N $^{\circ}$ 1, 2, and 6 are taken with the little finger of the left hand.
 The Keys N $^{\circ}$ 3 and 4 are taken with the little finger of the right hand.
 The Key N $^{\circ}$ 5 is taken with the 3 $^{\text{rd}}$ 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 N $^{\circ}$ 8 and 11 are taken with the first finger of the right hand.
 The Key N $^{\circ}$ 7 is taken with the third finger of the left hand.
 The Key N $^{\circ}$ 9 is taken with the second finger of the left hand.
 The Key N $^{\circ}$ 10 is taken with the first finger of the left hand.
 The Key N $^{\circ}$ 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.

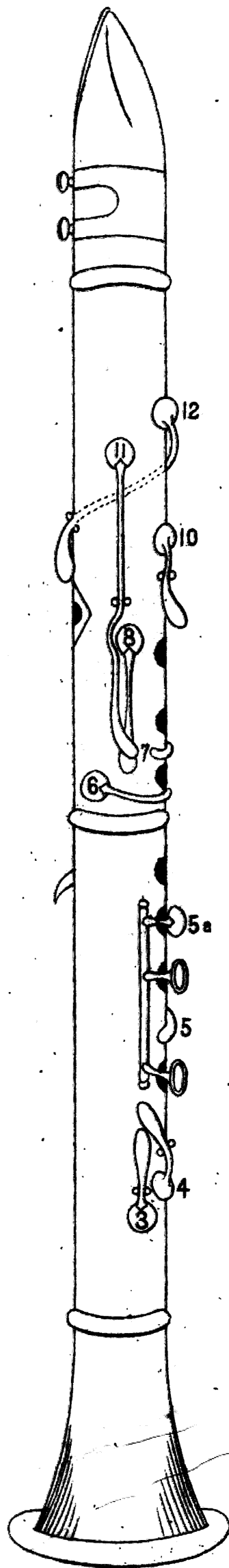
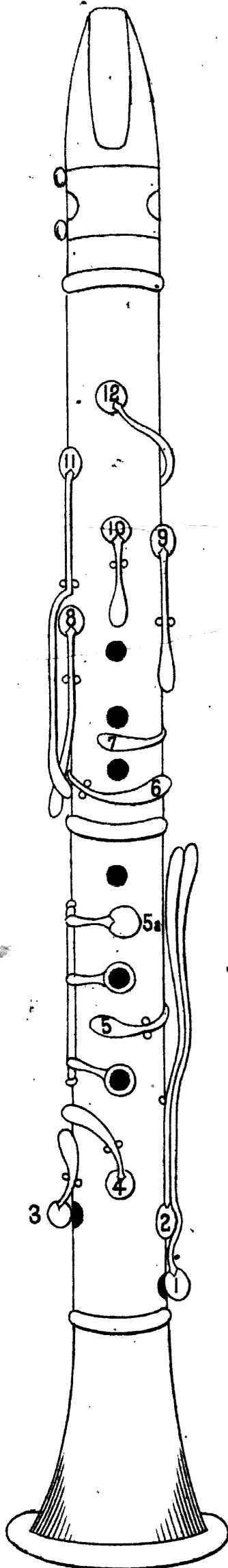
DIFFERENCE IN THE ORDINARY CLARINET (WITHOUT RINGS.)

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 N $^{\circ}$ 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 \sharp 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: *Enharmenic* or *Synonyme* means the same sound under a different name Ex: A# = Bb; C# = Db; B# = Cb etc: etc:






	1st Register Or Chalumeau.								2nd Register Or Medium.								3rd Register In alt.							
	Musical notation (1st Register)								Musical notation (2nd Register)								Musical notation (3rd Register)							
THUMB.	[Handwritten fingering diagrams for thumb]																							
LEFT HAND.	[Handwritten fingering diagrams for left hand]																							
RIGHT HAND.	[Handwritten fingering diagrams for right hand]																							
WHOLE-TONE (or MAJOR) SHAKES.	Key 3.								Key 3.								Key 3.							
SEMI-TONE (or MINOR) SHAKES.	Key 2.								Key 3.								Key 2.							
	Key 8.								Key 8.								Key 8.							
	Key 4.								Key 5.								Key 4.							
	Key 5.								Key 6.								Key 5.							
	Key 6.								Key 7.								Key 6.							
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	Key 10.								Key 11.								Key 10.							
	Key 11.								Key 12.								Key 11.							
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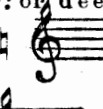

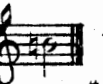



METHOD FOR THE CLARINET

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 N^{os} 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 N^{os} 3, 4, X and Y.

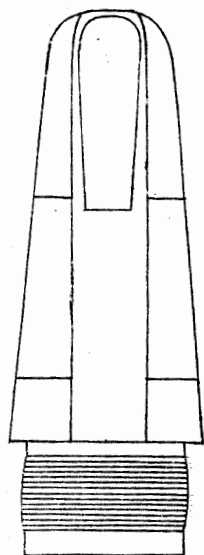
OF THE MOUTHPIECE AND THE REED.

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.

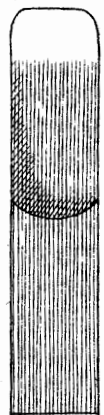
The Reed is a slip of cane attached to the mouthpiece, which is made to vibrate with the tongue, and produces the sound.

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.

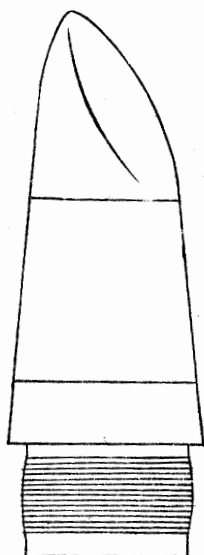
It is absolutely necessary to procure a good mouthpiece and, above all, good reeds. It is with an excellent reed and by its perfectly correct placing upon the lay of the mouthpiece, that one obtains that fine quality of tone which every artist, desirous of pleasing his audience, ought to envy and seek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



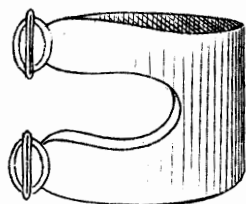
Mouthpiece front view with out reed or ligature.



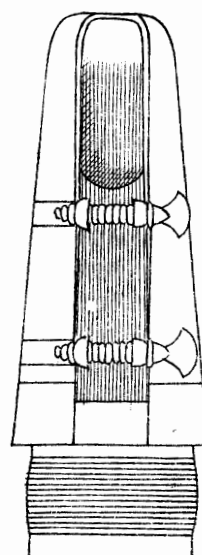
Reed frontview.



Mouthpiece sideview.



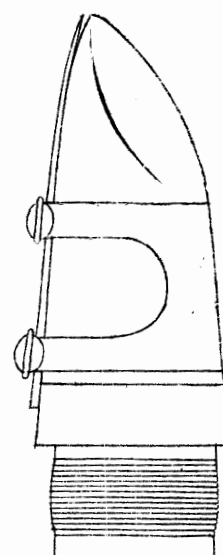
Ligature for fastening the reed to the mouthpiece.



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 EMOUCHURE.

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 stroke 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 Böhm principle.

EXPLANATION of the Chromatic Table, of the knowledge of the Keys, of the fingerings, and the manifest advantages of the Boehm 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 O indicates the holes which must be opened.

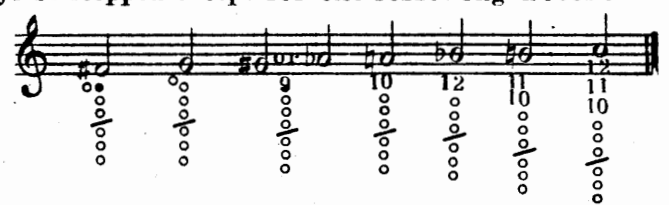
The black spot ● the holes which must be closed.

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.

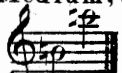


The 12th Key will no longer be indicated beyond the B \flat . As this Key is always open in the second register of the Clarinet, it is sufficient to explain it here once for all.

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 \flat in the stave  beyond this B \flat the Key N $^{\circ}$ 12

remains constantly open and indicates the second register, or Medium; this register commences at B \natural and ends at C \natural

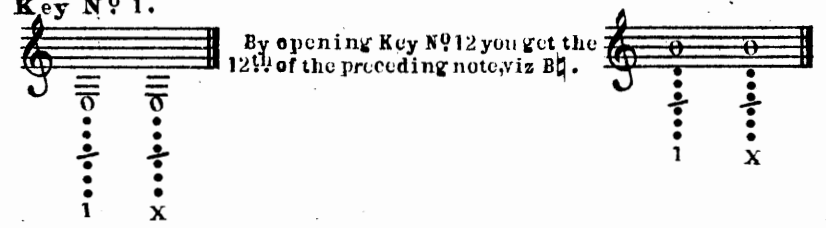
 beyond this last note the first finger of the left hand remains always open for the third register, or notes in alt.

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 $^{\circ}$ 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 $^{\circ}$ 1 and X (Key open)

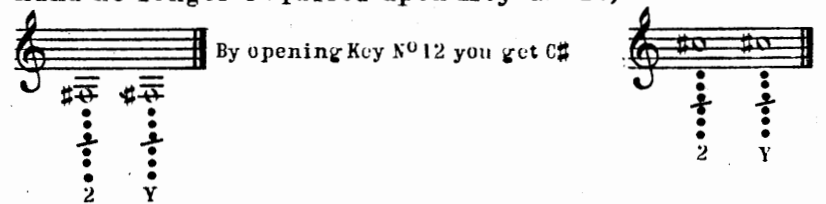
All the holes or rings at the front and back of the instrument being stopped, and the thumb of the right hand being placed under the hook by which the instrument is supported, you shut with the little finger of the left hand the Key N $^{\circ}$ 1 and thus get the low E; (you can dispense with the use of the little finger of the right hand upon the Key N $^{\circ}$ 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 $^{\circ}$ 3, it being understood that in this case the little finger of the left hand need not be placed on Key N $^{\circ}$ 1.



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

KEY N $^{\circ}$ 2 and Y (Key shut)

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



This Key serves to trill F \sharp with G \natural and in the 12th C \sharp with D \natural . NOTE - To shake on E \natural with F \sharp you must press the little finger of the left hand upon Key N $^{\circ}$ 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 $^{\circ}$ 2.

KEY N $^{\circ}$ 3 and Z (Key open)

The holes or rings being stopped, you will press the little finger of the right hand upon Key N $^{\circ}$ 3 and make the low F \natural ; 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 $^{\circ}$ 3.

By opening the 12th Key you get C \flat .

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

KEY N° 4 (Closed)

The holes (or rings) being stopped, press the little finger of the right hand upon Key N° 4, and you will have low G \sharp or A \flat . This Key serves to sustain the instrument when you play in the 3rd register (in alt)

By opening the 12th Key you get D \sharp or E \flat .

This Key is used to trill F \sharp with G \sharp , and G \flat with A \flat , and in the 12th C \sharp with D \sharp , and D \flat with E \flat .

NOTE. To shake on C \sharp with D \sharp , or D \flat with E \flat you must place the little finger of the left hand on Key N° 2 and trill with the little finger of the right hand upon Key N° 4.

RIGHT HAND 3rd finger (open hole)

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

By opening the 12th Key you get D \sharp and E \flat .

By raising the first finger of the left hand you obtain B \sharp and C \sharp or D \flat .

You trill with this finger the G \flat and A \sharp , G \sharp and A \flat . In the 12th D \flat with E \flat , D \sharp with E \flat , and in alt B \sharp with C \sharp , or C \flat with D \flat .

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 \sharp or B \flat .

By opening the 12th Key you get E \sharp or F \sharp .

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

You trill with this finger A \sharp with A \sharp (or B \flat).
 In the 12th E \flat with E \sharp (or F \sharp).
 And in alt C \sharp with D \flat .

KEY N° 5 (Closed)

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

Opening the 12th Key you get F \sharp .

and raising the first finger of the left hand you get D \sharp or E \flat .

This Key serves to trill A \sharp with B \flat , in the 12th E \sharp with F \sharp and in alt D \flat with D \sharp (or E \flat).

RIGHT HAND 1st finger or Index (open hole)

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

Opening the 12th Key you get the C \sharp .

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

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

KEY N° 6 (Closed)

This Key is taken with the little finger of the left hand and gives the low C \sharp or D \flat .

By opening the 12th Key you get G \sharp or A \flat .

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

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

LEFT HAND 3rd finger (open hole)

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

By opening the 12th Key you obtain A \sharp .

By raising the 1st finger of the left hand you get F \sharp or G \flat .

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

KEY N^o 7 and 7 bis (Closed)

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

N^o 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^o 7 is indispensable for accuracy and facility of fingering.

EXAMPLES.

The Key N^o 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^o 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^o 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^o 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^o 9.

By opening the 12th Key you obtain Eb.

You make easily with rapidity C and Eb.

This Key serves to trill G with A, and G# with A; in the 12th D with Eb.

KEY N° 10 bis (Closed)

This Key is taken with the first finger of the right hand and makes A; in conjunction with Key N° 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.

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 :

Dull, and too sharp.	Rather dull.	Too sharp and shrieking.	Too sharp.	Dull, and much too sharp.	Too sharp and feeble.	Passable.	Dull and much too sharp.	Passable (difficult to take piano.)

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

Little practised and bad upon the 13 Keyed Clarinet.

KEY N° 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 N° 10 is always open when this one is used.

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

KEY N° 12 (Closed)

This Key is taken with the thumb of the left hand and makes conjointly with Key N° 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.

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:

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

1 2 3 4

5 6 7 8 9 10

11 12 13 14

15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30

X 2 4

1 4

2 4

2 Y

2 or Y

+

Z 4

1 4

3

id

1 or X

Y

4

X 2 4

1 4

1 or X

X

X

X

X

X

X

X

1 or X

3 or Z 2 or Y

1 or X

Z 4 2 Z

3 2 4 2

1 or X

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 (BOEHM.)

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 $\text{\textcircled{8}}$ denotes that the first finger of the left hand, should move upon its ring without unclousing it, and upon the Key which is situate between that finger and the second.

<p>Keep Key No.3. closed, until Key No.1, with the little finger of the left hand.</p> <p>1 <i>tr</i></p> <p>X <i>tr</i></p> <p>Keep Key Z closed with the little finger of the left hand.</p> <p>Trill Key X with the little finger of the right hand.</p>	<p>Y <i>tr</i></p> <p>2 <i>tr</i></p> <p>X **</p> <p>* Keeping Key No.1 closed.</p> <p>** Keeping Key X closed</p>	<p>No.1. <i>tr</i></p> <p>No.2. <i>tr</i></p> <p>No.1. Trill Key No.3 with the little finger of the right hand.</p> <p>No.2. With the little finger of the left hand.</p>	<p>No.1. <i>tr</i></p> <p>No.2. <i>tr</i></p> <p>No.1 Trill with the little finger of left hand.</p> <p>No.2 With the little finger of the right hand.</p> <p>Note. The little finger of the right hand must not remain upon Key No.3 during the trill.</p>
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<p>4 <i>tr</i></p> <p>2 keeping it open.</p> <p>Trill with the little finger of the right hand.</p>	<p><i>tr</i></p> <p>Trill with the 3d. finger of the right hand.</p>	<p>4 * <i>tr</i></p> <p>* Keep open Key No.4.</p> <p>Trill with the 3d. finger.</p>	<p>Synonyme</p> <p>OR</p> <p>dull and a little flat.</p> <p><i>tr</i></p> <p>open 4</p> <p>open 4</p>	
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<p><i>tr</i></p> <p>* 5 <i>tr</i></p> <p>* Trill Key 5 with the 3d. finger of the right hand.</p>	<p>No.1. <i>tr</i></p> <p>No.2. <i>tr</i></p> <p><i>tr</i> dull and flat.</p> <p>No.1. Good.</p> <p>No.2. A little sharp, can only be done in a piano passage. It must be trilled with the little finger of the left hand.</p>	<p>No.1. <i>tr</i></p> <p>No.2. <i>tr</i></p> <p>No.3. <i>tr</i></p> <p>The trill No.3. must be made by keeping Key 5 open with the 3d finger of the right hand and trilling with the 1st. finger.</p>	<p>No.1. <i>tr</i></p> <p>No.2. <i>tr</i></p> <p>No.3. <i>tr</i></p> <p>No.4. <i>tr</i></p> <p>No.5. <i>tr</i></p> <p>Trill No.4 is best.</p> <p>Trill No.5. is good, relaxing the lips for the C#</p>
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<p>6 <i>tr</i></p> <p>7 <i>tr</i></p> <p>No.2. relax the lips a little to make it accurate.</p>	<p>No.1. <i>tr</i></p> <p>No.2. <i>tr</i></p> <p>No.1. glide the 1st finger of the left hand, upon the key which is between that and 2d. finger, and trill with both fingers. No.2. relax the lips a little.</p>	<p>7 bis</p> <p>8 <i>tr</i></p> <p>Both ways are good.</p>	<p>6 <i>tr</i></p> <p>7 <i>tr</i></p> <p>Both ways are good.</p>
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Synonyme. Synonyme. Synonyme.

No 1. tr No 2. tr No 3. tr

7bis 7 7bis

No 3. usual way - (easiest.)

No 1. trill with the thumb
No 2. easier - trill with the 8th Key.

Above this note the thumb-hole is always open.

Synonyme.

No 1. tr No 2. tr 8 tr 9 tr 10 tr

No 1. trill with the thumb
No 2. leave the thumb on the hole and trill with the 9th Key.

Close the thumb.
Open Key 8.
Trill with Key 9.

The 3rd finger of the right hand supports the instrument if necessary.

No 1. 10 tr No 2. tr 10 bis No 3. 12 tr No 1. 11 tr No 2. 12 tr tr 10 bis 12 tr 11 tr 12 tr

No 1. Open Key 9 and trill with the 1st Phalanx of the finger.
No 2. Good - rather sharp.
No 3. Little used.

No 1. not in tune, must be adjusted by the lips.
No 2. very difficult; Key 9 must be taken with the second phalanx of the first finger, and trill with the first phalanx and the thumb together.

Above this note key No 12 is constantly open.

Synonyme. Synonyme.

3¹ tr X tr Y tr 2 tr 3² tr Y tr 3 tr Z tr 2 tr Y tr 4 tr

Synonyme.

4 tr tr tr tr tr & null & flat. tr

16

Synonyme.

Synonyme.

N° 3 and 4 preferable slightly relaxing the lips.

Synonyme.

3 or Z

Synonyme.

Synonyme.

Synonyme.

Synonyme.

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

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 \circ 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.

<p>in F major in F minor or D minor.</p>	<p>in D major.</p>	<p>in C major.</p>	<p>in F major.</p>
<p>in G little used by reason of its termination.</p>	<p>in E minor.</p>	<p>in G major and in G minor.</p>	<p>in E major.</p>
<p>in F minor.</p>	<p>in Ab major.</p>	<p>in F major. or in D minor.</p>	<p>in F# minor and</p>
<p>in A major.</p>	<p>in F# major.</p>	<p>in F# major. Synonyme. in Eb minor.</p>	<p>in Eb major.</p>
<p>in G minor.</p>	<p>in Bb major.</p>	<p>in G major. in E minor.</p>	<p>in G major. in G# minor.</p>
<p>in B major. Synonyme. in B minor.</p>	<p>in Cb major.</p>	<p>in Ab major. in F minor.</p>	<p>in F major. in C major. in C minor.</p>

* The F can be made with the Key Z at the will of the performer.

in A minor. in A major and in F# minor. in A major. in A minor. **Synonyme.** in Eb minor.

in Db major and in Bb minor. in Bb major and in Gb minor. in G major. in B minor. in D major and in D minor.

in B major and in G# minor. **Synonyme.** in Gb major and in Ab minor. in Ab major. in C minor. in Eb major and in Eb minor.

in G major and in A minor. in C major. in A major. in C# major. in C# minor.

in E major and in E minor. in Db major. in Eb minor. in B major.

in D minor. in F major and F minor. 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. Gb major. Eb minor. in Eb major and

Trill with the thumb. *The last F# with the thumb is preferable. Trill with the thumb.

Klose's Method.

in C minor. in C major. in G major and E minor. in E major. in C# minor.

Leave the thumb on the hole and trill with the 9th Key. Trill with the 9th Key.

in C# major. in F minor. in Ab major. in F major and in D minor.

in A# minor and in A major. in F major. No. 2. Synonyme. in Eb minor. in Eb major.

in G minor. in Bb major and in Bb minor. in G major and in E minor. in G major. in G# minor.

in B major in B minor. in Ab minor and in Cb major. in Ab 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 Bb minor. in Db major or in Bb minor. Bb major or in G minor.

in G major. in B minor. in D major and.

3 tr 3₁ 3 1 or Z tr X Z X Y tr 1 Y 1 or 2 tr X 2 X Y 1 Y 1

in D minor. Synonyme in B major and G minor. in A major and in A minor. in A major. in C minor. in E major and in E minor.

2 tr X 2 4 4 tr X 2 X 4 4 tr X 2 X 4 4 tr 3 2 3 4 4 tr 3 3 4 tr 3 4

tr 3 or tr 3 tr Y Y tr 2 2 tr 4 2 4 2

tr 4 2 tr tr 2 4 2 tr tr 4 4 tr 0 0 0 tr 0 0 0

Nº 1. Synonyme. see Nº 1 and 2.

5 0 5 tr 4 4 5 0 5 tr 4 4 5 0 5 or 0 0 0

tr 4 4 tr 0 0 0 tr 0 0 0 tr 5 0 5 0 0

tr 6 6 5 0 6 tr 5 0 0 6 6 tr 6 6 6 tr 6 6 6 tr 6 6

Trills and notes for exercise Nº 1 and Nº 2. The staff shows various trill markings (tr) and notes with accidentals.

It is best to relax the lips slightly.

Second musical staff with notes and trills. Includes the text "sec Nº 1 and 2." and "7bis" markings.

Third musical staff with notes and trills.

Fourth musical staff with notes and trills. Includes "Nº 1.", "Nº 2.", "see Nº 2.", and "see Nº 1." markings.

The 4th Key can be used to support the instrument.

Fifth musical staff with notes and trills. Includes "7bis" and "4" markings.

Sixth musical staff with notes and trills. Includes "8 str" markings.

Seventh musical staff with notes and trills. Includes "Synonyme", "7bis", and "4" markings.

Eighth musical staff with notes and trills. Includes "9 tr" and "4" markings.

Musical staff 1: Treble clef, 4/4 time signature. Features a series of chords with trills (tr) and grace notes. The first five measures are marked with a '4' below the staff. The word "Synonyms" is written at the top right, and "or" is at the bottom right.

Musical staff 2: Treble clef, 4/4 time signature. Continues the sequence of chords with trills and grace notes. The word "Synonyms" is written at the top right, and "or" is at the bottom right.

Musical staff 3: Treble clef, 4/4 time signature. Continues the sequence of chords with trills and grace notes. The word "Synonyms" is written at the top right, and "or" is at the bottom right.

Musical staff 4: Treble clef, 4/4 time signature. Continues the sequence of chords with trills and grace notes.

Musical staff 5: Treble clef, 4/4 time signature. Continues the sequence of chords with trills and grace notes.

Musical staff 6: Treble clef, 4/4 time signature. Continues the sequence of chords with trills and grace notes.

Musical staff 7: Treble clef, 4/4 time signature. Continues the sequence of chords with trills and grace notes. The word "Synonyms" is written at the top right, and "or" is at the bottom right.

Musical staff 8: Treble clef, 4/4 time signature. Continues the sequence of chords with trills and grace notes.

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

When a Bar of common time consists of two 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 \flat 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.

1

2

Minor 2d. descending. Major 2d. ascending. Minor 3d. descending. Major 3d. ascending.

Perfect 4th. descending. Perfect 4th. ascending.

Perfect 5th. ascending. Perfect 5th. descending.

Major 6th. ascending. Minor 6th. descending.

Major 7th. ascending. 8ve ascending.

PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

3

CHROMATIC SCALE.

4

Make these notes only when the Embouchure is well formed.

5

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

6

THIRDS.

7

Musical notation for exercise 7, titled "THIRDS." It consists of four staves of music in treble clef. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music features a continuous eighth-note scale with slurs over groups of four notes. The second staff continues the scale with some rests. The third and fourth staves complete the exercise with similar eighth-note patterns and slurs.

FOURTHS.

8

Musical notation for exercise 8, titled "FOURTHS." It consists of four staves of music in treble clef. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music features a continuous quarter-note scale with slurs over groups of four notes. The second staff continues the scale with some rests. The third and fourth staves complete the exercise with similar quarter-note patterns and slurs.

FIFTHS.

9

Musical notation for exercise 9, titled "FIFTHS." It consists of four staves of music in treble clef. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music features a continuous quarter-note scale with slurs over groups of five notes. The second staff continues the scale with some rests. The third and fourth staves complete the exercise with similar quarter-note patterns and slurs.

SIXTHS.

10

Musical notation for exercise 10, titled "SIXTHS." It consists of three staves of music in treble clef. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music features a continuous quarter-note scale with slurs over groups of six notes. The second and third staves complete the exercise with similar quarter-note patterns and slurs.

The first section consists of three staves of music. The first two staves are in treble clef and contain a sequence of eighth notes, some beamed together and some with slurs. The third staff is in bass clef and contains a sequence of chords, each marked with a sharp sign (#) and a note value.

SEVENTHS.

11

The 'SEVENTHS' section consists of seven staves of music. The first staff is in treble clef and contains a sequence of eighth notes with slurs. The following six staves are in bass clef and contain a sequence of chords, each marked with a sharp sign (#) and a note value.

OCTAVES.

12

The 'OCTAVES' section consists of seven staves of music. The first staff is in treble clef and contains a sequence of eighth notes with slurs. The following six staves are in bass clef and contain a sequence of chords, each marked with a sharp sign (#) and a note value.

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*.

The image displays a musical score for 37 exercises, numbered 1 through 37. Each exercise is written on a single staff in treble clef with a common time signature. The exercises are arranged in rows: the first row has 3 exercises, the next two rows have 4 exercises each, and the final three rows have 4, 4, and 3 exercises respectively. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and are often slurred together. Each exercise ends with a dotted double bar line.

A musical score for a single melodic line, consisting of 13 staves of music. The score is numbered from 38 to 68. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many measures contain slurs, indicating phrasing. The score is divided into two systems of six staves each, with the final system containing only two staves (67 and 68). The notation is clear and legible, with standard musical symbols such as stems, beams, and accidentals.

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} (Harmonics) 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.

The image displays a musical score for 24 exercises, numbered 1 through 24, arranged in two columns. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercises 1 through 9 are in the key of G major (one sharp). Exercises 10 through 24 are in the key of F# major (two sharps). Exercises 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are marked with a '2' above the staff, indicating a second ending or a specific fingering. Exercise 10 includes a specific instruction: "10 Glide from G# by withdrawing the little finger upon the F# Key." The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The notation includes stems, beams, and various accidentals (sharps and naturals).

This page contains 12 staves of musical notation, numbered 25 through 54. Each staff consists of two measures of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. The sequence of notes across the staves is as follows:

- Staff 25: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 26: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 27: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 28: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 29: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 30: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 31: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 32: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 33: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 34: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 35: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 36: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 37: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 38: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 39: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 40: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 41: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 42: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 43: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 44: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 45: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 46: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 47: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 48: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 49: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 50: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 51: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 52: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 53: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 54: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

This page contains a musical score for piano, consisting of 14 staves of music. Each staff is numbered at the beginning, starting from 55 and ending at 84. The music is written in a single treble clef and features a consistent rhythmic pattern of eighth notes. The key signature changes from one flat (B-flat) in the first half to two flats (B-flat and E-flat) in the second half. The notation includes various accidentals (sharps, flats, naturals) and rests, with some measures containing repeat signs. The overall structure is a continuous sequence of eighth-note patterns across the entire page.

Musical score for Klöse's Method, page 34, measures 85-112. The score is written in treble clef and consists of 12 measures, each with a measure number above it. The music is a single melodic line with various rhythmic patterns and accidentals. Measures 85-92 are in a key with one sharp (F#). Measures 93-102 are in a key with two sharps (F# and C#). Measures 103-112 are in a key with two flats (Bb and Eb). The notation includes eighth and sixteenth notes, rests, and repeat signs. Brackets are used to group notes across measures.

This page of a musical score contains 29 measures, numbered 113 through 141. The notation is written on a single treble clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The music consists of a continuous sequence of eighth-note chords, many of which are beamed together in groups of four. Measures 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, and 141. Measures 127, 129, 134, 135, 136, 137, 138, 139, 140, and 141 feature a '6' fingering instruction above the notes. The piece concludes with a double bar line and repeat signs in measure 141.

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.

The natural fingerings are preferable I do not mark them.

for X

Synonyme

Withdraw the finger so that it remains on the ring without closing the hole.

Synonyme.

feeble.

The 4th Key can be used to support the instrument.

sharper.

SCALES AND EXERCISES.

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

C MAJOR.

Musical notation for C Major. The first staff shows the scale: C4-D4-E4-F4-G4-A4-B4-C5 (ascending) and C5-B4-A4-G4-F4-E4-D4-C4 (descending). The second staff shows the 'Common chord' (C-E-G) and 'Dominant 7th' (G-B-D-F) chords with their distributed notes across two staves.

1

2

3

4

5

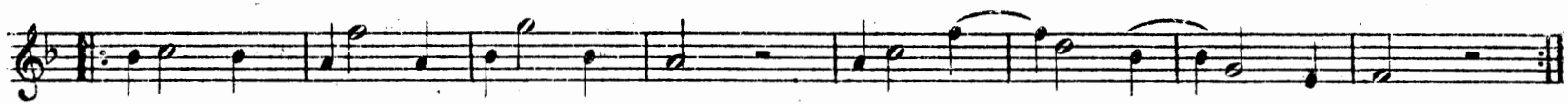
F MAJOR.

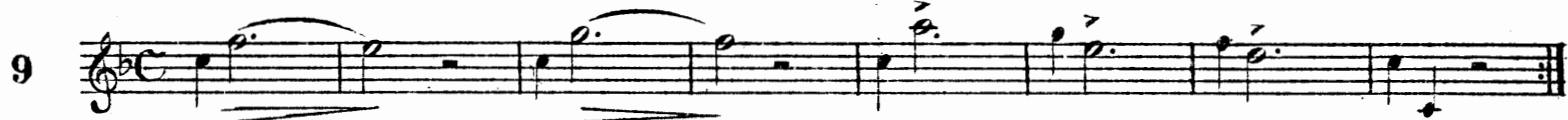
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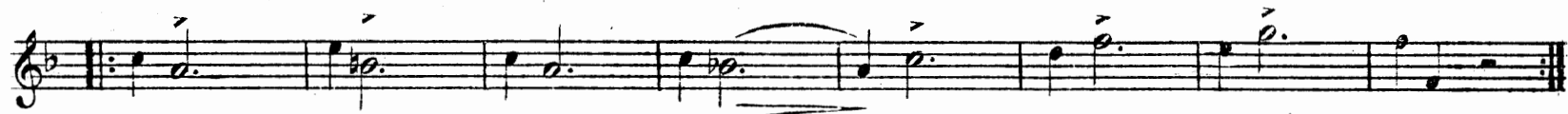
Common chord. Dominant 7th

7

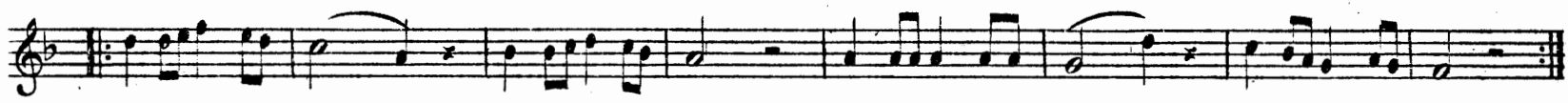
8 



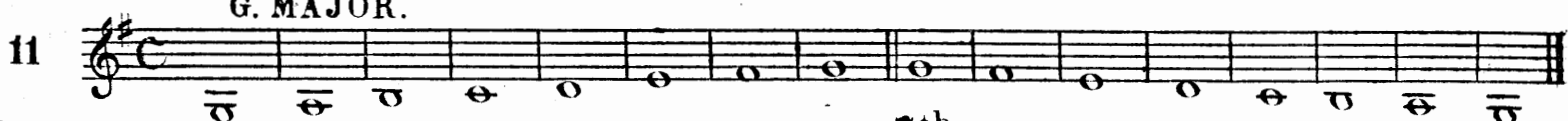
9 



10 



G. MAJOR.

11 

Common chord.

Dominant 7th



12 



13 



14 




15 



16 

17 

18 

19 

D MAJOR.

20 

21 

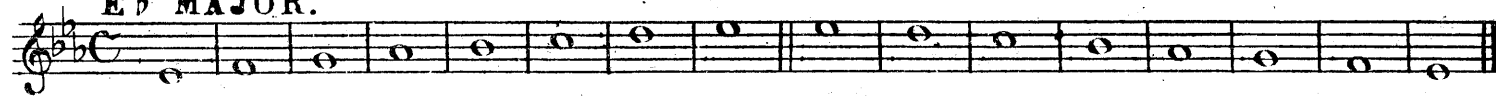
22 

23



E \flat MAJOR.

24

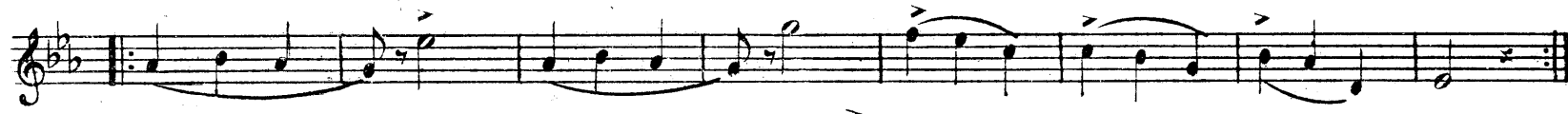
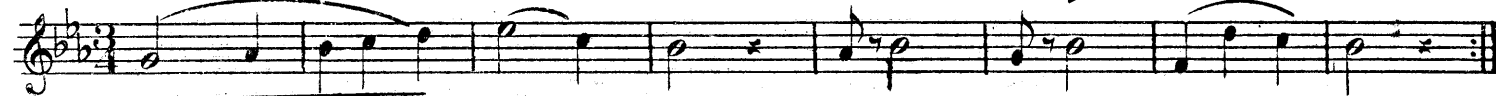


Common chord.

Dominant 7th



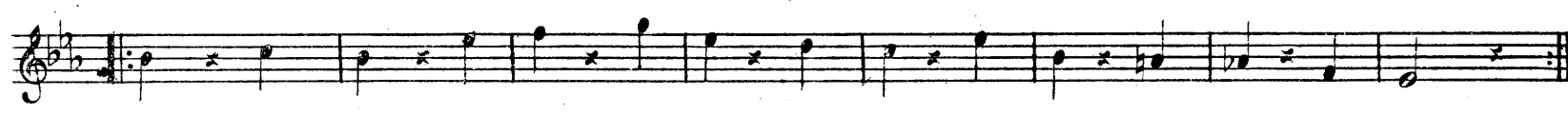
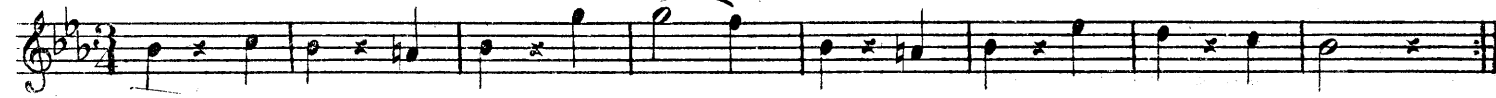
25



26



27



A MAJOR.

28



Common chord.

Dominant 7th



29



30



A \flat MAJOR.

31

Common chord.

Dominant 7th

32

33

34

E MAJOR.

35

Common chord.

Dominant 7th

36

37

Musical notation for measures 37 and 38. Measure 37 contains a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 38 continues this pattern with some rests and slurs.

38

Musical notation for measures 38 and 39. Measure 38 has a dynamic marking of *mf* (mezzo-forte). Measure 39 continues the melodic line.

39

D^b MAJOR.

Common chord. Dominant 7th

Musical notation for measures 39 and 40. Measure 39 is labeled **D^b MAJOR.** and includes the text "Common chord." and "Dominant 7th".

40

Musical notation for measures 40 and 41. Measure 40 features several triplet markings. Measure 41 includes first and second ending brackets.

41

Musical notation for measures 41 and 42. Measure 41 continues with triplet markings. Measure 42 includes first and second ending brackets.

42

B MAJOR.

Common chord. Dominant 7th

Musical notation for measures 42 and 43. Measure 42 is labeled **B MAJOR.** and includes the text "Common chord." and "Dominant 7th".

42

Common chord. Dominant 7th

Musical notation for measures 42 and 43. Measure 42 is labeled "Common chord." and "Dominant 7th".

43 *p*

44 *p* *rf* *f* *p* *rf* *rf* *f*

G \flat MAJOR.

45

Common chord. Dominant 7th

46

47

F# MAJOR.

Common chord.

Dominant 7th

G b 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.

1 *Moderato.* *rf*

2 *Moderato.* *p* *rf*

TASTE AND EXPRESSION IN MUSIC.

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 brilliancy of his instrument.

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 arranged 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 slur 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

9

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

10

11

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

12

Exercise 12 consists of three staves of music. The first staff contains a series of eighth notes grouped into pairs, with slurs over each pair and accents above. The second and third staves continue this pattern, with the third staff ending with a final note.

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

13

Exercise 13 consists of six staves of music. The first staff begins with a treble clef and a common time signature. The music features a series of eighth notes with slurs and accents. The second and third staves continue the pattern. The fourth and fifth staves show a change in the rhythmic grouping. The sixth staff concludes with a triplet of eighth notes, indicated by a '3' above the notes.

14

Exercise 14 consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music features a series of eighth notes with slurs and accents. The second and third staves continue the pattern. The fourth and fifth staves show a change in the rhythmic grouping.

15

16

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

19

20

21

Musical notation for exercise 21, consisting of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a series of eighth notes with slurs and accents. The second staff continues the pattern with similar rhythmic structures.

Mark well the first of each triplet.

23

Musical notation for exercise 23, consisting of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth notes with slurs and accents, including triplet markings. The second and third staves continue the pattern with similar rhythmic structures.

Legèrement.

24

Musical notation for exercise 24, consisting of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth notes with slurs and accents, including triplet markings. The second staff continues the pattern with similar rhythmic structures.

25

Musical notation for exercise 25, consisting of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It features a series of eighth notes with slurs and accents. The second and third staves continue the pattern with similar rhythmic structures.

26

Musical notation for exercise 26, consisting of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It features a series of eighth notes with slurs and accents. The second and third staves continue the pattern with similar rhythmic structures.

27

Musical score for exercise 27, measures 1-4. It consists of four staves in 6/8 time with a key signature of two flats. The first staff has a treble clef and a 6/8 time signature. The music features a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves.

28

Musical score for exercise 28, measures 1-4. It consists of four staves in common time with a key signature of two sharps. The first staff has a treble clef and a common time signature. The music features a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves.

29

Musical score for exercise 29, measures 1-4. It consists of three staves in 6/8 time with a key signature of two sharps. The first staff has a treble clef and a 6/8 time signature. The music features a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves.

30

Musical score for exercise 30, measures 1-4. It consists of three staves in 6/8 time with a key signature of two sharps. The first staff has a treble clef and a 6/8 time signature. The music features a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves.

31

Musical notation for exercise 31, measures 1-4. Treble clef, key signature of one sharp (F#), 6/8 time signature. The exercise consists of four staves of music with various rhythmic patterns and slurs.

32

Musical notation for exercise 32, measures 1-4. Treble clef, common time (C). The exercise consists of four staves of music with various rhythmic patterns and slurs.

33

Musical notation for exercise 33, measures 1-4. Treble clef, common time (C). The exercise consists of four staves of music with various rhythmic patterns and slurs.

SIXTHS.

34

Musical notation for exercise 34, measures 1-4. Treble clef, key signature of two flats (Bb, Eb), common time (C). The exercise consists of four staves of music with various rhythmic patterns and slurs.

35

36

37

38

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

39

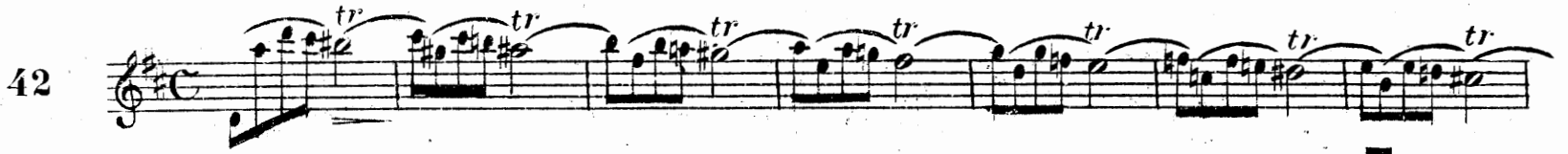
Musical score for exercise 39, measures 1-12. The exercise is in treble clef with a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The music features a series of triplets of eighth notes, with the first note of each triplet being accented. The notes are slurred together, and there are clear gaps between the slurs, indicating where to take breath. The key signature has one sharp (F#).

40

Musical score for exercise 40, measures 1-12. The exercise is in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a series of triplets of eighth notes, with the first note of each triplet being accented. The notes are slurred together, and there are clear gaps between the slurs, indicating where to take breath. The key signature has one sharp (F#).

41

Musical score for exercise 41, measures 1-12. The exercise is in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music features a series of triplets of eighth notes, with the first note of each triplet being accented. The notes are slurred together, and there are clear gaps between the slurs, indicating where to take breath. The key signature has one sharp (F#).

42 



43 

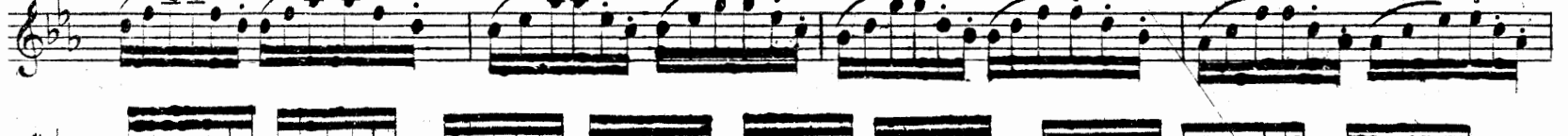






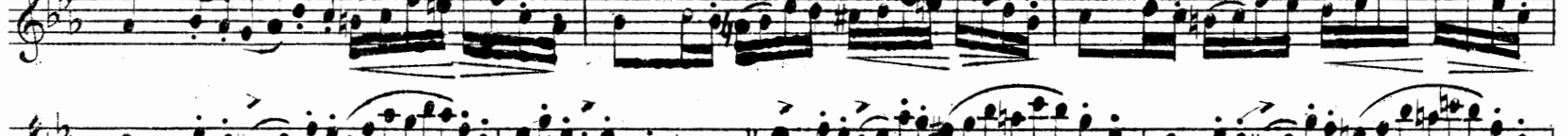
44 

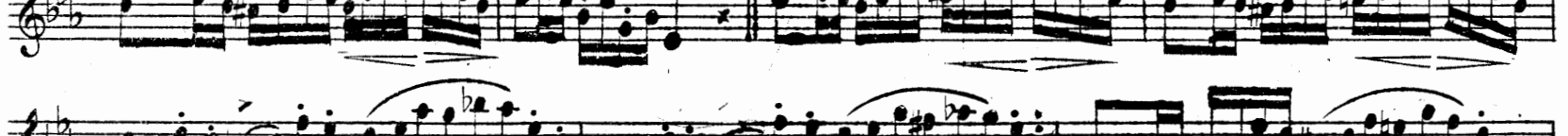


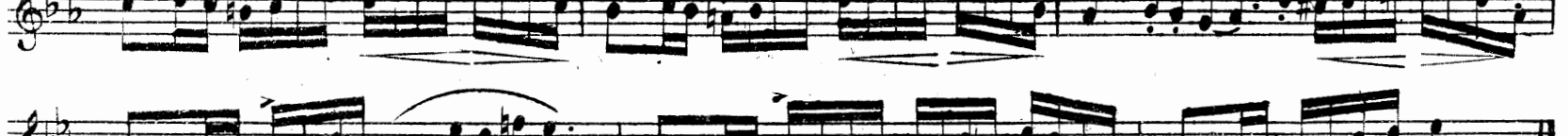




45 









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 intermissions in the sound. That inconvenience is then only got rid of by the ability of the artist.

Moderato.

A musical score consisting of five staves of music in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic and a *Moderato* tempo. The notes are slurred across the staves. The second staff includes a *rf* (ritardando) marking. The third staff includes a *pp* (pianissimo) marking. The score concludes with a double bar line.

OF POINTED NOTES.

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

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

Moderato.
doice.

A musical score consisting of five staves of music in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic and a *Moderato* tempo, with the instruction *doice.* (softly). The notes are pointed with accents. The second staff includes a *rf* (ritardando) marking and a *p dim.* (piano, diminuendo) marking. The third staff includes a *poco rallent.* (poco rallentando) marking. The fourth staff includes an *a tempo.* marking. The score concludes with a double bar line.

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.

Grazioso.

4

p *rf* *p* *rf* *fp* *p* *p* *p* *p* *rf* *dim* *tr*

D.C.

SYNCOPIATION.

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.

Con agitazione.

5

Mouv. de Valse.

dolce.

OF CUT OR INTERCEPTED NOTES.

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

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

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

Allegro moderato.

7

Andantino.

8

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 fullness; arrived at its fullest point the same progression must be adopted in diminishing it.

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

Lento e espressivo.

9

OF THE APPOGGIATURA.

The Appoggiatura is a grace note which takes its value (or duration) from the note which follows it; it is simple or double. In the first case it is above the real note; in the second it is below at the distance of a semitone.

Its duration is 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 upon that which follows*.

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

Mouv. de Valse.

10

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 b according to the alteration to be made in the third note: The # denotes that the third note is sharpened; the b 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

<p>As written.</p>	1	<p style="text-align: center;"><i>Ascending.</i></p>
<p>To be played thus</p>	1	
<p>As written.</p>	2	<p style="text-align: center;"><i>Descending.</i></p>
<p>To be played</p>	2	
<p>Another manner of writing where they are denoted by signs.</p>	3	

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

*Poco adagio.
dolce*

11

mf

This musical exercise consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and mood are indicated as 'Poco adagio' and 'dolce'. The melody is marked 'mf' (mezzo-forte). The piece features a series of eighth-note triplets in the right hand, while the left hand provides a steady accompaniment of eighth notes. The exercise concludes with a double bar line.

GRUPPETTO WITH 3 AND 4 NOTES.

Moderato.

12

f dolce

rf p p

This musical exercise consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is indicated as 'Moderato'. The melody is marked 'f' (forte) and includes groups of three and four notes. The left hand provides a rhythmic accompaniment. The exercise concludes with dynamic markings of 'rf', 'p', and '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; qualities without which it would only disfigure the melody.

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

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

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

There are several ways of preparing and finishing the cadence; the following are some most in use: their proper employment is purely a matter of taste.

Andante affettuoso.

13

The musical score for exercise 13 consists of ten staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo and mood are indicated as *Andante affettuoso*. The exercise starts with a piano (*p*) dynamic. The first staff contains four measures, each with a trill (*tr*) over a dotted quarter note. The second staff contains four measures, each with a trill over a quarter note. The third staff contains four measures, each with a trill over a quarter note. The fourth staff contains four measures, each with a trill over a quarter note. The fifth staff contains four measures, each with a trill over a quarter note. The sixth staff contains four measures, each with a trill over a quarter note. The seventh staff contains four measures, each with a trill over a quarter note. The eighth staff contains four measures, each with a trill over a quarter note. The ninth staff contains four measures, each with a trill over a quarter note. The tenth staff contains four measures, each with a trill over a quarter note. The exercise concludes with a *poco rallent.* marking.

The Mordant, indicated by the sign \approx 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

The musical score consists of 14 staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features various rhythmic patterns and mordant ornaments. The second staff continues the piece with similar ornamentation. The third staff shows a change in rhythm and ornamentation. The fourth staff features a more complex rhythmic pattern. The fifth staff includes a 'dolce.' marking. The sixth staff has a 'p' (piano) marking. The seventh staff continues with various rhythmic patterns. The eighth staff features a 'p' marking. The ninth staff continues with various rhythmic patterns. The tenth staff features a 'p' marking. The eleventh staff continues with various rhythmic patterns. The twelfth staff features a 'p' marking. The thirteenth staff continues with various rhythmic patterns. The fourteenth staff concludes the piece with a final cadence.

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

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

EXAMPLE OF ORNAMENTS ADDED TO A MELODY.

No 15.

Cantabile.

The musical score consists of ten staves, numbered 1 through 10. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Dynamics include *rf* (ritardando forte) and *f* (forte). Ornaments and flourishes are indicated by 'tr' (trills) and '6' (sixteenth-note runs). Some notes have '3' above them, indicating triplets. The score shows a progression from simple eighth-note patterns to more complex sixteenth-note runs and trills.

ARPEGGIOS.

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

Moderato

16 dolce

tr f p p f f p

piu dim

Andantino.

17

p
sostenuto
f
p
f
p
p

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

b

CHROMATIC EXERCISE.

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

2

The image shows a page of handwritten musical notation, page 70 of 'Klason's Method'. It consists of 14 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is highly technical, featuring complex rhythmic patterns with many beamed eighth and sixteenth notes, often grouped with slurs. The handwriting is in black ink on aged paper.

The image displays ten staves of musical notation, each containing a scale exercise in thirds. The exercises are arranged in two groups of five staves each. The first group consists of five staves, each showing a major scale in thirds. The second group also consists of five staves, each showing a minor scale in thirds. The notation includes treble clefs, key signatures (one sharp and one flat), and various rhythmic values (quarter, eighth, and sixteenth notes) with stems and beams. The exercises are designed to be played with both hands together, as indicated by the '3' in the time signature of the final exercise.

EXERCISE OF SCALES IN THIRDS, MAJOR AND MINOR.

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

The image displays two staves of musical notation, each containing a scale exercise in thirds. The first staff shows a major scale in thirds, and the second staff shows a minor scale in thirds. The notation includes treble clefs, key signatures (one sharp and one flat), and various rhythmic values (quarter, eighth, and sixteenth notes) with stems and beams. The exercises are designed to be played with both hands together, as indicated by the '3' in the time signature of the first exercise.

The page contains 13 staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a continuous sequence of notes and rests, often grouped into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes. There are several slurs over the notes, indicating phrasing. The notation is dense and appears to be a technical exercise or a short piece of music.

This image shows a page of musical notation, likely a piano exercise or a short piece. It consists of 14 staves of music, each with a treble clef. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The music is organized into measures by vertical bar lines. The overall style is characteristic of a technical exercise from a music method book. The key signature appears to be one flat (B-flat), and the time signature is not explicitly shown but is likely common time (C) based on the rhythmic patterns. The notation includes many accidentals (sharps and flats) and slurs, indicating complex harmonic and melodic structures.

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

4

The musical score is a series of 12 staves, each representing a different key signature. The first staff is in C major. The subsequent staves progress through the keys: C minor, D major, D minor, E major, E minor, F major, F minor, G major, G minor, A major, and A minor. Each staff contains a sequence of chords and melodic lines, with various musical notations such as treble clefs, key signatures, and dynamic markings.

EXERCISE ON PERFECT CHORDS.

5

The image displays a musical score for an exercise on perfect chords. It consists of 12 staves of music, each containing a series of chords. The chords are written in a compact, shorthand notation, with notes grouped together and stems connected. The exercise begins with a treble clef and a common time signature. The first staff is marked with the number '5'. The chords progress through various keys, including major and minor scales, and are connected by a melodic line. The notation includes various accidentals (sharps, flats, naturals) and stems, indicating the specific notes and their durations. The overall structure is a continuous sequence of chords, likely intended for a single melodic line or a specific instrument.

EXERCISE ON DOMINANT SEVENTHS.

6

This musical exercise consists of 14 staves of music, each containing a sequence of dominant seventh chords. The chords are written in treble clef and are connected by slurs, indicating a continuous melodic line. The exercise begins in the key of C major and progresses through various keys, including G major, F major, and D major, as indicated by the changing key signatures (sharps and flats). The notation includes eighth and sixteenth notes, often beamed together, and rests. The exercise is designed to practice the construction and resolution of dominant seventh chords in different positions and keys.

The first system of the exercise consists of two staves of music. The top staff begins with a treble clef and a common time signature. The music is written in eighth notes, with many notes beamed together and slurred. The bottom staff continues the melodic line, also using eighth notes and slurs. The key signature is not explicitly shown but appears to be C major or a related key.

EXERCISE ON DIMINISHED SEVENTHS.

The second system of the exercise consists of seven staves of music. It continues the melodic exercise from the first system, maintaining the eighth-note rhythmic pattern and slurred phrasing. The notation includes various accidentals (sharps and flats) and key signatures, indicating a chromatic or modal progression. The staves are arranged in a single block, with the first staff of this system starting with a '7' in the margin.

The third system of the exercise consists of four staves of music. It continues the melodic exercise, with the first staff of this system starting with an '8' in the margin. The notation features complex chromatic patterns and key signatures, typical of exercises on diminished seventh chords. The staves are arranged in a single block, with the first staff of this system starting with an '8' in the margin.

9

Exercise 9 consists of five staves of music in treble clef. The first staff begins with a treble clef and a common time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily marked with slurs and accents. The key signature changes from one sharp (F#) to two sharps (F# and C#) across the staves.

EXERCISES ON SIXTHS.

These should be transposed into all Keys.

10

Exercise 10 consists of two staves of music in treble clef and 4/4 time signature. The music features a consistent pattern of sixteenth-note chords and single notes, with slurs and accents throughout.

11

Exercise 11 consists of three staves of music in treble clef and 6/8 time signature. The music features a consistent pattern of sixteenth-note chords and single notes, with slurs and accents throughout.

12

Exercise 12 consists of two staves of music in treble clef. The music features slurred sixteenth-note patterns, with slurs and accents throughout.

This musical score is written for guitar and consists of 16 numbered measures. Each measure is presented on a single staff with a treble clef and a common time signature (C). The notation is dense, featuring a variety of rhythmic patterns and melodic lines. Many notes are beamed together, and several measures include slurs over groups of notes. The overall texture is intricate, typical of a technical exercise or a complex piece of music. The measures are arranged in a vertical sequence, with measure numbers 13, 14, 15, and 16 explicitly labeled at the beginning of their respective staves.

OCTAVES.

17

The musical score is a single system of 17 staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes. The first few staves show a steady eighth-note melody in the right hand, while the left hand provides a supporting bass line. The piece includes various accidentals, such as flats and naturals, and dynamic markings like 'p' (piano) and 'f' (forte). The notation is dense, with many beamed eighth notes and some slurs. The exercise concludes with a final cadence on the 17th staff.

15 GRANDS MORCEAUX.

Moderato. (♩-100.)

1

The musical score consists of 15 staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music is characterized by flowing lines, often with slurs and accents. Dynamics vary throughout, including *p*, *rf*, *f*, and *dolce*. There are several instances of triplets, marked with a '3' above the notes. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final flourish on the 15th staff.

p

f

tr

tr

dolce

f

p

f

f

f

dolce.

f

3

f

dolce.

tr

tr

cres

f

ROMANZA WITH VARIATIONS.

Andante. ♩ = 60.

Brillante.

2nd. VAR. *f*

f

p

f

p

f

p

f

p

f

p

Major. *dolce.*

RONDO.

Allegretto.

3 *p*

p

f

f

The musical score on page 86 of Kliese's Method consists of 14 staves of music. The notation is in treble clef and includes a variety of dynamic markings and articulation. The first staff begins with a forte (*f*) dynamic and includes a *tr.* (trill) marking. Subsequent staves feature alternating dynamics of *f* and *p* (piano). The fifth staff includes a *cres.* (crescendo) marking. The sixth staff starts with a fortissimo (*ff*) dynamic. The seventh staff is marked *dolce* (softly) and includes a *2^a* (second ending) marking. The eighth staff features a *p* dynamic. The remaining staves continue with complex rhythmic patterns and dynamic contrasts, ending with a *f* dynamic.

The first system consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, with slurs and accents. The second staff continues this melodic line. The third staff includes a dynamic marking of *f* (forte) and later a *p* (piano) marking. The fourth and fifth staves conclude the system with a *p* marking and the instruction *D.C.* (Da Capo).

Moderato. ♩ = 100.

The second system begins with a 4-measure rest, indicated by the number '4'. The music then resumes on a treble clef staff with a key signature of one flat (Bb). It features a variety of musical techniques, including trills (*tr*), triplets (marked with a '3'), and dynamic markings of *f* (forte) and *p* (piano). The instruction *dolce.* (dolce) is present. The system concludes with the instruction *Largement f* (Larghetto forte).

f *tr* *tr* *tr* *tr* *dolce.*

f *p* *p*

p

p

f *tr*

tr *dolce.*

tr

p

dolce. *legato.*

The musical score is written for a single melodic line in G major. It consists of 15 staves. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Trills (tr) are used frequently throughout the piece. Dynamics include piano (p), forte (f), and a crescendo (cres.). The word "dolce" is used to indicate a soft, sweet quality. The score concludes with a final cadence.

Andante sostenuto. (♩. = 50)

The musical score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The tempo is marked 'Andante sostenuto' with a quarter note equal to 50 beats per minute. The first staff starts with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic and includes a trill (*tr*) ornament. The third staff features a five-fingered (*5*) fingering. The fourth staff has a forte (*f*) dynamic. The fifth staff includes a piano (*p*) dynamic and a trill (*tr*). The sixth staff has a forte (*f*) dynamic. The seventh staff includes a piano (*p*) dynamic and a trill (*tr*). The eighth staff has a forte (*f*) dynamic. The ninth staff includes a piano (*p*) dynamic and a trill (*tr*). The tenth staff has a forte (*f*) dynamic. The eleventh staff includes a piano (*p*) dynamic and a trill (*tr*). The twelfth staff has a forte (*f*) dynamic. The thirteenth staff includes a piano (*p*) dynamic and a trill (*tr*). The fourteenth staff has a forte (*f*) dynamic. The fifteenth staff includes a piano (*p*) dynamic and a trill (*tr*). The score also includes various other markings such as *ff* (fortissimo), *dolce* (dolce), and *5* (five-fingered fingering).

RONDO.

Allegro. Mouvt. de Valse.

6

f

p

f

f

f

dolce

tr

tr

tr

p

p

p

f

The musical score on page 92 of Klöse's Method consists of 13 staves of music. The key signature is one flat (B-flat major or D minor). The music is written in treble clef and includes various musical notations such as slurs, trills (tr.), and dynamic markings (f, p, mf). The piece is a continuous melodic line with some rests and repeat signs. The dynamics range from piano (p) to forte (f). The notation includes eighth and sixteenth notes, often beamed together, and some longer note values with slurs. There are also some trills and grace notes. The piece concludes with a final cadence.

The musical score consists of 13 staves of music. The first staff begins with a piano (*p*) dynamic and a trill (*tr*). The second staff also features a trill. The third staff includes a piano (*p*) dynamic and a trill. The fourth and fifth staves continue with melodic lines. The sixth staff starts with a forte (*f*) dynamic. The seventh and eighth staves continue with melodic lines. The ninth staff features a forte (*f*) dynamic. The tenth staff includes a forte (*f*) dynamic and a trill. The eleventh staff features a piano (*p*) dynamic. The twelfth and thirteenth staves continue with melodic lines.

7 *ff*

p *f*

f *f* *f* *f*

f

dolce.

f

p *f*

f *tr^o* *f* *tr* *f*

f *3*

f

f *p*

The musical score on page 95 of Klase's Method is written in G major and consists of 13 staves. The key signature has one sharp (F#). The score includes various dynamics such as *p* (piano), *f* (forte), and *rf* (ritardando forte). It also features trills (*tr*) and triplet markings (*3*). The music is primarily melodic with some complex rhythmic patterns and slurs. The notation includes eighth and sixteenth notes, rests, and various articulation marks.

The musical score on page 96 of Klöse's Method is written in G major and consists of 14 staves. The notation includes a variety of rhythmic patterns and melodic lines. Key features include:

- Staff 1-3:** Introduction of the piece with a melodic line and a supporting bass line. Dynamic markings of *f* (forte) are present.
- Staff 4-6:** Development of the melodic theme with increasing complexity, including slurs and trills.
- Staff 7-9:** Introduction of triplet figures in the right hand, with a *f* dynamic marking.
- Staff 10-12:** Further development of the triplet patterns, featuring trills and slurs.
- Staff 13-14:** Conclusion of the piece with a melodic line and a final cadence. A *p* (piano) dynamic marking is used at the beginning of the final staff.

dolce.

rf

p

f

p

f

Andante grazioso.

8

The musical score is written for a single melodic line in G major, 3/4 time. It begins with a forte (*f*) dynamic and includes several trills (*tr*) and slurs (*s*). The dynamics fluctuate, including piano (*p*), pianissimo (*pp*), and crescendo (*cres.*). There are also ornaments (*Ntr*) and a section marked *a tempo* and *sostenuto* with a forte (*f*) dynamic. The score concludes with a final flourish.

Allegro alla Polaca.

9

The musical score consists of 13 staves of music in treble clef, 3/4 time, and D major. The piece begins with a dynamic marking of *f* (forte) and includes various dynamic changes such as *p* (piano), *pp* (pianissimo), and *f* again. The music features a mix of eighth and sixteenth notes, often beamed together, with frequent slurs and accents. The tempo is marked as *Allegro*. The score concludes with a final cadence.

Moderato affettuoso.

10

p *f* *f* *p* *p* *f* *poco ritenuto.* *dolce.* *p* *f* *dolce.* *f*

p *p* *f* *fp* *f* *p* *f*

p *f* *fp* *p*

Legerement.

p

p *f*

p *f* *cad*

p

f

p

tr

dolce.

Musical staff with treble clef, key signature of two flats, and dynamic markings 'f' and 'f'.

Adagio.

11

Main body of musical notation consisting of 13 staves with various dynamics (p, f, pp) and articulation marks.

p

cres. cres. f ff

p *pp* *D.C.*

Allegro grandioso.

13

f

dolce.

p

f *p*

Largement.

f

This page of musical notation consists of 12 staves of music, all in treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by intricate, flowing lines with frequent slurs and ties. Dynamics are indicated throughout, including *p* (piano), *f* (forte), and *tr* (trills). Articulation marks such as accents and staccato are used to define the phrasing. The piece features several triplet figures, marked with a '3' above the notes. The notation includes a variety of note values, from eighth and sixteenth notes to quarter and half notes, often beamed together in groups. The overall texture is dense and melodic, typical of a virtuosic piano study or concerto movement.

The musical score consists of 14 staves. The first staff begins with a forte (*f*) dynamic and contains several triplet markings. The second staff features a piano (*p*) dynamic. The third staff starts with a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic. The fifth staff starts with a forte (*f*) dynamic. The sixth staff begins with a piano (*p*) dynamic. The seventh staff starts with a forte (*f*) dynamic. The eighth staff begins with a piano (*p*) dynamic. The ninth staff starts with a forte (*f*) dynamic. The tenth staff begins with a piano (*p*) dynamic. The eleventh staff starts with a forte (*f*) dynamic. The twelfth staff begins with a piano (*p*) dynamic. The thirteenth staff starts with a forte (*f*) dynamic. The fourteenth staff begins with a piano (*p*) dynamic. The music is written in a single system and includes various musical notations such as slurs, accents, and dynamic markings.

Adagio

14

Graziosamente.

15 *p* *tr*

f

f

p *tr*

f

f

f

p

f

f

f

cres.

f *f* *p*

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It begins with a dynamic of *f* and includes a variety of dynamic markings: *f*, *p*, *fp*, and *pp*. The piece is characterized by frequent slurs, accents, and trills. A significant portion of the score, particularly from the fifth staff onwards, features triplet markings (indicated by a '3' above the notes). The score concludes with a *D.C.* (Da Capo) instruction.

1 *C Major*

2 *C Major*

3 *A Minor*

4 *F Major*

5 *D Minor*

6 *G Major*

7 *E Minor*

8 *E Major*

The musical score consists of eight numbered prelude exercises, each on a single staff. Exercise 1 is in C Major, Exercise 2 in C Major, Exercise 3 in A Minor, Exercise 4 in F Major, Exercise 5 in D Minor, Exercise 6 in G Major, Exercise 7 in E Minor, and Exercise 8 in E Major. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *f* and *tr*. Some exercises include triplets and slurs. The notation is in treble clef with a common time signature (C).

22 EXERCISES ON LOW NOTES. (CHALUMEAU.)

Well mark the first note of each group.

1

2

3

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

Clavinet in B \flat as written by Rossini.

4

5

6

7

8

9

10

11

12

13

Harmonie.

p

14

Harmonie.

Harmonic.
Vivace. legato.

15

Musical score for exercise 15, measures 1-12. The score is written in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic. The music consists of six staves of music, each containing a series of chords. The chords are primarily triads and dyads, often with a moving bass line. The tempo is *Vivace* and the articulation is *legato*. The key signature has one sharp (F#).

16

dolce legato.

Musical score for exercise 16, measures 1-12. The score is written in treble clef with a 6/8 time signature. It begins with a *dolce legato* instruction. The music consists of two staves of music, each containing a series of chords. The chords are primarily triads and dyads, often with a moving bass line. The tempo is *dolce* and the articulation is *legato*. The key signature has two flats (Bb, Eb).

17

Musical score for exercise 17, measures 1-12. The score is written in treble clef with a 2/4 time signature. It consists of three staves of music, each containing a series of chords. The chords are primarily triads and dyads, often with a moving bass line. The tempo is *Vivace* and the articulation is *legato*. The key signature has one flat (Bb).

18

Musical score for exercise 18, measures 1-12. The score is written in treble clef with a 3/4 time signature. It consists of three staves of music, each containing a series of chords. The chords are primarily triads and dyads, often with a moving bass line. The tempo is *Vivace* and the articulation is *legato*. The key signature has two sharps (F#, C#).

Musical notation for the first system, consisting of two staves. The music features a continuous eighth-note pattern with slurs and ties. The second staff ends with the marking "D.C."

19

Musical notation for exercise 19, second and third staves. The second staff continues the eighth-note pattern, and the third staff concludes the exercise with a final cadence.

20

Musical notation for exercise 20, second staff. It continues the eighth-note pattern in 8/8 time.

All slurred, accenting the first of each group.

21

Musical notation for exercise 21, second staff. It continues the eighth-note pattern in common time.

Musical notation for exercise 21, third staff. It continues the eighth-note pattern in common time.

Musical notation for exercise 21, fourth staff. It concludes the exercise with a final cadence.

22

Musical notation for exercise 22, second staff. It continues the eighth-note pattern in 6/8 time.

Musical notation for exercise 22, third staff. It concludes the exercise with a final cadence.

12 ETUDES IN DIFFERENT REGISTERS OF THE INSTRUMENT.

Molto legato.

1

Agitato.

2

Allegro.

3

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and phrasing. The subsequent staves continue the melodic line, with some staves showing more complex rhythmic patterns and phrasing. The system concludes with a double bar line.

Leggieramente.

4

The second system of the musical score consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and phrasing. The system concludes with a double bar line. The word "cres." is written near the end of the system.

Moderato.

5

Andante.

6

The first system of music consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, with various accidentals. The bottom staff continues the melodic line with similar rhythmic patterns. The system concludes with the initials "D.C." at the end of the second staff.

7 *Mupestoso.*
p

The second system begins with a measure rest (7) and the tempo marking "Mupestoso." followed by a piano dynamic marking "p". The notation continues with eighth and sixteenth notes across two staves.

This section contains the main body of the piece, consisting of 13 staves of music. The notation is dense, featuring complex rhythmic patterns with many beamed eighth and sixteenth notes. The key signature remains one flat, and the time signature is common time. The music is written in a single melodic line across two staves per system.

Poco Allegro.

8

Musical score for exercise 8, marked *Poco Allegro*. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth notes, many of which are grouped into triplets. Dynamic markings include *f* (forte) and *p* (piano). The piece concludes with a double bar line.

Allegro.

9

Musical score for exercise 9, marked *Allegro*. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The music is characterized by dense sixteenth-note patterns. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

Tempo di menueto.

10

FIFTY MELODIES. IN PHRASING.

Thema.

Andante. ♩ = 70.

Spohr.

1

Ah che d'Amore. (Il Barbiere.)

Allegro.

2

Io sono docile. (Il Barbiere.)

Moderato.

3

Thema.

Schubert. 125

4 *Andante.*
p
mf
p

Andante.

Gluck.

5 *Andante. dolce*
p
f
p
dolce.
p
f
p

Bourree.

Handel.

6 *f*
tr
repeat pp
f
p
tr
1tr
2

Ariel Mazurka.

Rollinson.

7 *p*
p
p
f
p
D.C. al Fine.

Andante from Sonatine.

Kuhlan.

8 *Andante.*
p dolce

Gavotte.

Martini.

9 *Allegretto.* *mf* *sf* *tr* *poco rit.*

♩=110. Clarinet Obligato, from Preciosa.

Weber.

10 *All. Grazioso.*

Over The Bounding Waters.

Linley.

11 *Allegretto.* *p* *rall.* *a tempo.* *rall.*

A Chaplet Of Roses.

(Puritani.)

Bellini.

12 *Brillante. Allegro Mod^{to}* *pp* *tr*

Vien diletto.

Allegro Moderato. ♩ - 108.

13

stringendo, poco a poco.

Di tale Amor.

Verdi.

Allegro Giusto. ♩ - 100.

14

pp *mf* *pp* *poco Più mosso.* *Più mosso.*

Canzone. ♩ - 60. (From *Trovatore*.)

Verdi.

Allegretto.

15

p *f* *pp*

Cavatini. Ernami Involami.

Andantino.

16

f *pp* *p* *pp* *sotto voce.* *dim*

Tutto Sprezzo. (Ernani.)

Verdi.

Allegro con Brio.

17

Con Grazia.

tempo.

Ballad. (Come Back Annie.)

Hatton.

18

Tacciam Carole, O Grovinetto. (From Miretto.)

Allegretto

19

Barcarole. (From La Muetto De Portici.)

20

Du Pauvre Seul Ami Fidele.

Auber.

21 *Andante con moto.*
p

Musical score for 'Du Pauvre Seul Ami Fidele.' by Auber. It consists of four staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Andante con moto' and the dynamic is 'p'. The music features a mix of eighth and sixteenth notes, with some triplet markings in the later staves.

O Moment Enchanteur.

Auber.

22 *Allegretto.*
mf

tr *3* *3* *3* *3* *3*

ad lib. *f* *ff*

Musical score for 'O Moment Enchanteur.' by Auber. It consists of five staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The music includes trills (tr) and triplet markings (3). The piece concludes with a dynamic of 'ff' and the instruction 'ad lib.'.

Song.

Linley.

23 *Allegretto Grazioso.*
p

rit. *a tempo* *p*

rall.

Musical score for 'Song.' by Linley. It consists of three staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegretto Grazioso' and the dynamic is 'p'. The music features a steady eighth-note rhythm with accents. The piece concludes with a dynamic of 'p' and the instruction 'rall.'.

Annie Laurie.

24 *Andante.*
p

f *f* *p*

Musical score for 'Annie Laurie.' It consists of two staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Andante' and the dynamic is 'p'. The music features a mix of eighth and sixteenth notes. The second staff includes dynamic markings of 'f' and 'p'.

Gipsy March. (From Precioso.)

Weber.

Moderato.

25 *p* *f*

Theme & Variation.

Beethoven.

Andante quasi Allegretto.

26 *p* *sf* *fp* *dolce*

Varie. *Sra* *loco.*

Andante.

Rollinson.

Andante.

27 *p* *f* *rall.*

a tempo. *Grazioso.* *Deli. cato.*

Cadenza. ad lib. Brillante con brio.

Romance.

Haydn.

Andante con moto.

28 *p* *dolce.* *f* *fp* *mf* *p*

The Danube River.

Aide.

Tempo di Mazurka.

Piu

29

Pespress

lento.

a tempo.

Musical notation for 'The Danube River' in 3/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The music is marked 'Tempo di Mazurka' and 'Pespress'. The first two staves are marked 'lento.' and the third staff is marked 'a tempo.'. Dynamics include *p* and *f*.

Robin Adair.

Larghetto.

rit.

a tempo.

rit.

30

pp

pp

pp

pp

Musical notation for 'Robin Adair' in 3/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The music is marked 'Larghetto.'. The first staff is marked 'pp' and the second staff is marked 'f'. There are 'rit.' markings above the first and second staves.

Song.

Moderato.

Lindsay.

31

p

Musical notation for 'Song' in 3/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The music is marked 'Moderato.'. The first staff is marked 'p'.

Mazurka.

Neibig.

32

p

Musical notation for 'Mazurka' in 3/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The music is marked 'p'. The second and third staves have dynamics of *p* and *mf* respectively.

Walzer.

Carl.

33

p

Musical notation for 'Walzer' in 4/4 time. It consists of five staves. The first staff begins with a treble clef and a key signature of one flat. The music is marked 'p'. The second and third staves have dynamics of *f* and *p* respectively. The fourth and fifth staves have dynamics of *mf* and *f* respectively. There are repeat signs and first/second endings in the fifth staff.

I Have A Thought.

Abt.

40 *Andantino.* *pp* *poco rit.*

Musical notation for 'I Have A Thought.' in 6/8 time, starting at measure 40. The first staff begins with a piano piano (pp) dynamic and an Andantino tempo. The second staff continues the melody, ending with a poco ritardando (poco rit.) marking.

Song.

Smart.

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

Musical notation for 'Song.' in 6/8 time, starting at measure 41. The first staff begins with a mezzo-forte (mf) dynamic. The second staff includes markings for ritardando (rit.), a tempo (a tempo), and another ritardando (rit.) marking.

The Broken Ring.

German Song.

42 *Andantino.* *p*

Musical notation for 'The Broken Ring.' in 8/8 time, starting at measure 42. The first staff begins with a piano (p) dynamic and an Andantino tempo. The second staff continues the melody.

Mich Fliehen Alle Frenden.

Paesiello.

43 *Andante.* *p*

Musical notation for 'Mich Fliehen Alle Frenden.' in 6/8 time, starting at measure 43. The first staff begins with a piano (p) dynamic and an Andante tempo. The second staff continues the melody.

Home So Blest.

Abt.

44 *Moderato.* *p*

Musical notation for 'Home So Blest.' in 4/4 time, starting at measure 44. The first staff begins with a piano (p) dynamic and a Moderato tempo. The second and third staves continue the melody, featuring triplets in the third staff.

My Sister Dear. (Masaniello.)

45 *Moderato.* *p*

Musical notation for 'My Sister Dear. (Masaniello.)' in 2/4 time, starting at measure 45. The first staff begins with a piano (p) dynamic and a Moderato tempo. The second staff continues the melody.

O Calm Forgetful Slumber. (Otello.)

Andante espress.

46

Musical score for 'O Calm Forgetful Slumber' in 6/8 time. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second and third staves contain complex rhythmic patterns with sixteenth and thirty-second notes, including some sixteenth-note triplets. The piece concludes with a fermata.

From The Time Of Earliest Childhood. (Martha.)

Larghetto.

47

Musical score for 'From The Time Of Earliest Childhood' in 3/8 time. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff features a melodic line with some *ad lib.* markings and concludes with a fermata.

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

Moderato.

48

Musical score for 'The Light Of Other Days' in 2/4 time. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second and third staves contain rhythmic accompaniment with eighth and sixteenth notes, including some triplet markings. The piece concludes with a fermata.

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

Moderato.

49

Musical score for 'Oh! That I Never More Might See' in 2/4 time. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second and third staves contain rhythmic accompaniment with eighth and sixteenth notes, including some triplet markings. The piece concludes with a *ritard* marking and a fermata.

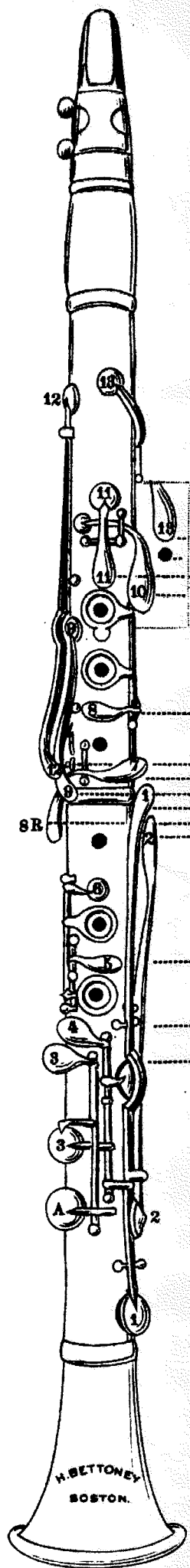
Poor, Though My Cot May Be.

Betty.

Moderato.

50

Musical score for 'Poor, Though My Cot May Be' in 3/8 time. It consists of four staves. The first staff begins with a piano (*p*) dynamic. The second and third staves contain rhythmic accompaniment with eighth and sixteenth notes. The fourth staff contains a melodic line. The piece concludes with a fermata.



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.

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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. Tschalkowsky,	.40	.20	.25
33	Serenade	F. Schubert,	.35	.15	.25
34	Le Cygne, (The Swan)	C. Saint-Saens,	.40	.20	.25
35	Andante	J. Massenet,	.40	.20	.25
	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
43	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 Nalla, 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. Gately,	.75	.25	.55

Eb Alto Saxophone and Piano.

Solo Piano
part 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 Ayeu	Thome,	.35	.15	.25
29	Good Bye Sweetheart, Transcription, P. Leonard,		.50	.20	.35
30	Chant Sans Paroles (Song without words)	P. Tschalkowsky,	.40	.20	.25
33	Serenade	F. Schubert,	.35	.15	.25
34	Le Cygne, (The Swan)	C. Saint-Saens,	.35	.15	.25
	Andante	J. Massenet,	.30	.15	.20
36	The Virgin's Last Slumber	J. Massenet,	.40	.20	.25
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 Saxophones and Piano.

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

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