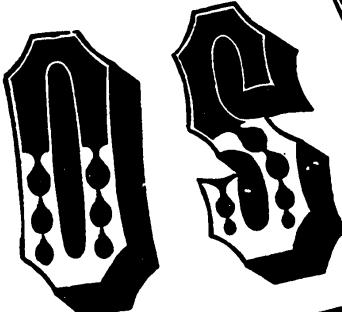


# KLOSE



## CONSERVATORY

## METHOD

FOR THE

# CLARINET.

1883

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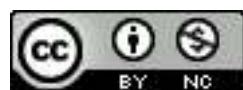
# KLOSE'S CONSERVATORY METHOD FOR THE CLARINET

*This method was published in 1879, exercises from page 13 are the same you can find in modern editions of this book. You can safely skip the first pages although it may be an interesting reading and not only for philological reasons, but take note that fingering is based on Albert system, which was the most widely used in USA at the time of publishing . You can easily find a typicall Boehm 17/6 fingering chart on the Internet.*

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*A Night Passage production, 2009*

*Renato Biolcati Rinaldi  
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## INTRODUCTION.

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

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

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

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

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

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

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

## TO THE AMERICAN STUDENT.

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

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

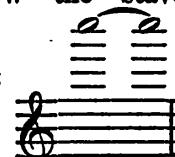
# INSTRUCTIONS FOR PLAYING

THE

## CLARINET.

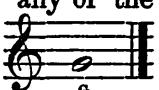
THIS book is designed, solely, to teach the art of playing the Clarinet;—it is presumed, therefore, that the student has made himself well acquainted with the rudiments of music; with which previous knowledge he will save much time, be enabled to concentrate his mind upon the instrument, *per se*, and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

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

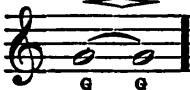
The compass of the Clarinet is from E $\frac{1}{4}$ , under the third ledger line below the stave, thus:  to C in altissimo, over the fifth ledger line above the stave, thus: 

In this extent, every semitone is included.

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

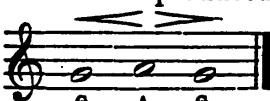
The following directions are important:—Put the mouthpiece a short distance within the lips; draw the lips over the teeth without contraction; blow gently, without covering any of the holes with the fingers, and the open note, G, on the second line of the stave, will be produced— 

N.B.—It is called OPEN note because all the holes for the fingers are unstopped. Be sure to hold the instrument firmly;—to do this, the thumb of the LEFT hand must be BELOW the back hole; the little finger may rest ON the long key (by name B $\frac{1}{4}$ ); the thumb of the RIGHT hand should be placed UNDER the second long joint, parallel with the second hole of the RIGHT hand.

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

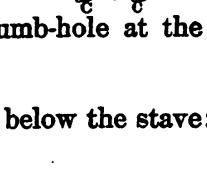
To produce A, in the second space:  put the first finger of the LEFT hand on the small key just above the top hole. Repeat this note until it is produced with freedom.

Practise now these notes in succession:



## INSTRUCTIONS FOR THE CLARINET.

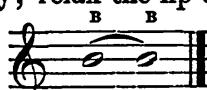
To produce C, on the first ledger line below the stave:  put the first three fingers of the LEFT hand on the holes of the upper joint, cover the thumb-hole at the back, and avoid the key above the back hole.

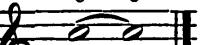
To produce the lower G, under the second ledger line below the stave:  put the first, second, and third fingers of the RIGHT hand on the three lower holes; the LEFT hand to be on the holes of the upper joint, and the back hole must be covered.

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

To produce the lowest note, E, under the third ledger line below the stave:  cover all

the holes with the fingers of both hands, and likewise the thumb-hole of the LEFT hand; put also the little finger of the LEFT hand on the long key; relax the lip a little, and blow gently.

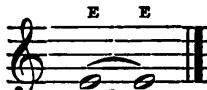
To produce B $\sharp$ , on the third line:  put the thumb of the LEFT hand on the back key and hole, and cover all the holes with the fingers; put the little finger on the long key.

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

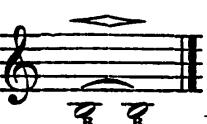
Now practise the notes already given: 

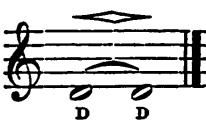
To produce F, on the third ledger line below the stave:  cover all the holes with the fingers, and also the thumb-hole of the LEFT hand. N.B.—Avoid the thumb-key, and blow gently.

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

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

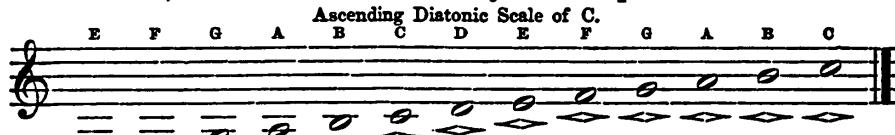
To produce A $\sharp$ , on the second ledger line below the stave:  cover the thumb-hole of the LEFT hand, and likewise the other five holes; leave the third and little fingers of the RIGHT hand in position OVER the holes.

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

To produce D  $\sharp$ , below the stave:  cover with the LEFT hand the two upper holes and

thumb-hole.

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

Ascending Diatonic Scale of C.  
  
 Descending Diatonic Scale of C.  


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

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

The sign, *pp* <sup>*Cresc.*</sup> *f* <sup>*Dim.*</sup> *pp* is placed under each note to indicate that the sound must be begun very softly, gradually increased to loud, and then as gradually decreased to very soft.

*pp* (Pianissimo), very soft.

*p* (Piano), soft.

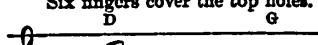
*Cres.* (Crescendo), to increase the sound.

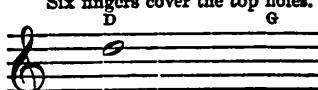
*f* (Forte), loud.

*ff* (Fortissimo), very loud.

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

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

Six fingers cover the top holes.  


D, on the fourth line:  is fingered like G, under the second ledger line below

Thumb-key.

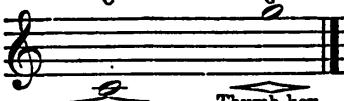
the stave, with the addition only of the thumb-key of the LEFT hand being opened

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

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

Little key. Open F, without key.

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



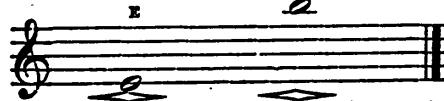
Thumb-key.

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



Thumb-key.

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



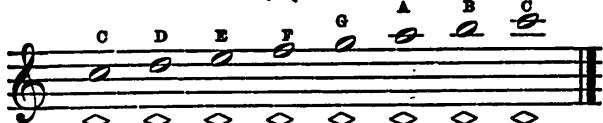
Thumb-key and hole covered.

## INSTRUCTIONS FOR THE CLARINET.

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



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



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



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

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

To produce F $\sharp$ , on the third ledger line below the stave, or G $\flat$ , under the second ledger line below

the stave: \*Ex. 1. cover all the holes with the fingers, put the little finger of the LEFT hand on the second long key (avoid the back thumb-key), and blow gently.

To produce G $\sharp$ , under the second ledger line below the stave, or A $\flat$ , on the second ledger line below

the stave: Ex. 2. cover all the six holes and thumb-hole—press down the key under the little finger of the RIGHT hand.

To produce A $\sharp$ , on the second ledger line below the stave, or B $\flat$ , under the first ledger line below

the stave: Ex. 3. cover the upper five holes and thumb-hole, and let the third finger of the RIGHT hand press down the side key immediately under the third finger.

To produce B $\sharp$ , under the first ledger line below the stave, or C $\flat$ , on the first ledger line below

the stave: Ex. 4. cover the three upper holes and thumb-hole of the LEFT hand,—the first finger of the RIGHT hand to be one hole, the other holes to be open.

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

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

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

E<sup>#</sup> F<sup>#</sup>

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

F<sup>#</sup> G<sub>b</sub>

To produce F<sup>#</sup>, in the first space, or G<sub>b</sub>, on the second line: Ex. 7. let the thumb of the LEFT hand cover its hole; let the first finger of the RIGHT hand press down the small side key (the same side key as for E<sup>#</sup>).

G<sup>#</sup> A<sub>b</sub>

To produce G<sup>#</sup>, on the second line, or A<sub>b</sub>, in the second space: Ex. 8. let all the holes be open; let the first finger of the LEFT hand press down the side key immediately near it.

A<sup>#</sup> B<sub>b</sub>

To produce A<sup>#</sup>, in the second space, or B<sub>b</sub>, on the third line: Ex. 9. let all the holes be open; let the thumb and first finger of the LEFT hand press down the two keys immediately under them.

B<sub>b</sub> C<sub>b</sub>

To produce B<sub>b</sub>, on the third line, or C<sub>b</sub>, in the third space: Ex. 10. let all the holes be covered, put the little finger of the LEFT hand on the long key, and let the thumb-key of the LEFT hand be pressed down.

C<sup>#</sup> D<sub>b</sub>

To produce C<sup>#</sup>, in the third space, or D<sub>b</sub>, on the fourth line: Ex. 11. let all the holes be covered, as in the foregoing example; put the little finger of the LEFT hand on the second long key.

D<sup>#</sup> E<sub>b</sub>

To produce D<sup>#</sup>, on the fourth line, or E<sub>b</sub>, in the fourth space: Ex. 12. let all the holes be covered, and the thumb-key pressed down, and let the little finger of the RIGHT hand press down the short key under it.

E<sup>#</sup> F<sup>#</sup>

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

F<sup>#</sup> G<sub>b</sub>

To produce F<sup>#</sup>, on the fifth line, or G<sub>b</sub>, above the stave: Ex. 14. let the LEFT hand fingers cover their holes, and let the thumb press down its key, and cover its hole; the first finger of the RIGHT hand is to be on its hole.

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

G<sup>#</sup> A<sub>b</sub>

To produce G<sup>#</sup>, above the stave, or A<sub>b</sub>, on the first ledger line above: Ex. 15. let the holes be covered by the fingers of the LEFT hand, also let the thumb-hole and key be pressed down; put the little finger of the LEFT hand on the small key immediately under it.

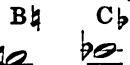
To produce A<sup>#</sup>, on the first ledger line above, or B<sub>b</sub>, over the first ledger line above:

A<sup>#</sup> B<sub>b</sub>

Ex. 16. let the thumb of the LEFT hand press down the key, and cover the hole; let

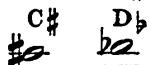
the first and second fingers of the same hand be on the holes, and let the third finger press down the small key immediately under it.

To produce B $\sharp$ , over the first ledger line above, or C $\flat$ , on the second ledger line above



**Ex. 17.** let the thumb of the LEFT hand press down its key, and cover the hole; also let the first finger of the same hand cover its hole; and the little finger of the RIGHT hand is to press down the small key over which it rests.

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



**Ex. 18.** let the thumb-hole of the LEFT hand be covered, and the key pressed down; also the second and third fingers of the same hand are to be on their holes; the three fingers of the RIGHT hand are to cover their holes, and the little finger of the RIGHT hand is to be on the small key immediately under it.

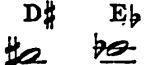
There is another mode of fingering of these notes—namely, cover the thumb-hole and press down its key; put the little finger of the RIGHT hand on the small (or E $\flat$ ) key immediately under it, and keep all the other holes open.



To produce D $\sharp$ , over the second ledger line above the stave: **Ex. 19.** let the thumb of the LEFT hand cover its hole, and press down its key; the second and third fingers of the same hand to be on their holes; put the first and third fingers of the RIGHT hand on their holes, and let the little finger press down the small key (E $\flat$ ) immediately under it.

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

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



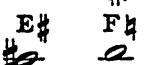
**Ex. 20.** let the thumb of the LEFT hand press down the key, and cover its hole; put the second and third fingers of the same hand on their holes; the first finger of the RIGHT hand should cover its hole, and the little finger of the same hand press down the key immediately under it (E $\flat$ ).



To produce E $\sharp$ , on the third ledger line above the stave: **Ex. 21.** the thumb of the LEFT hand is to press down the key, and cover its hole; place three fingers of the same hand on their holes, and with the little finger of the RIGHT hand press down the key (E $\flat$ ). Another fingering for this E $\sharp$  is, to put the second and third fingers on their holes: the rest as before.

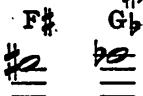
N.B.—The first method will be found most agreeable, and more easily produced. Do not forget the increased pressure on the reed.

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



**Ex. 22.** the same fingering as above described for E $\sharp$ , with the addition of the little finger of the LEFT hand to press down the small key (G $\sharp$ ) immediately under it. Another mode of fingering this note is,—cover the thumb-hole, and press down the key of the LEFT hand, and cover with the first and third fingers of the same hand their holes; and the little finger of the RIGHT hand to press down the key immediately under it.

To produce F $\sharp$ , over the third ledger line above, or G $\flat$ , on the fourth ledger line above:



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



To produce G $\sharp$ , on the fourth ledger line above: Ex. 24. with the thumb of the LEFT

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

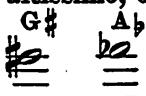
There are other modes of fingering this note, but this is the most facile.

The pressure on the reed must not be forgotten.

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

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

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



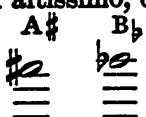
line above: Ex. 25. with the thumb of the LEFT hand press down its key, and cover the hole; also with the little finger of the same hand press down the small key immediately under it (A $\flat$ ), and with the little finger of the RIGHT hand press down the key immediately under it (E).



To produce A $\sharp$ , in altissimo, over the fourth ledger line above: Ex. 26. with the thumb

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

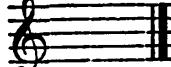
To produce A $\sharp$ , in altissimo, over the fourth ledger line above, or B $\flat$ , in altissimo, on the fifth ledger



line above: Ex. 27. with the thumb of the LEFT hand press down its key, and cover the hole; cover holes with the second and third fingers of the same hand, as also with the little finger of the same hand press down the small key (A $\flat$ ) immediately under it; with the third finger of the RIGHT hand press down the small cross key (F $\sharp$ ) immediately under it, and with the little finger of the RIGHT hand press down the small key (E $\flat$ ).



To produce B $\sharp$ , in altissimo, on the fifth ledger line above: Ex. 28. with the thumb



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

 $C\sharp$ 

|||

|||

|||

To produce  $C\sharp$ , in altissimo, over the fifth ledger line above:  with the thumb of the

LEFT hand press down its key, and cover its hole; likewise with the first and second fingers of the same hand cover their holes, and with the third finger of the same hand press down the small key under it. The first finger of the RIGHT hand is to cover its hole, and the third finger of the same hand is to press down the small key under it, and the little finger of the same hand is to press down the  $E\flat$ , or small key under it (the little finger.)

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

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

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

*Diatonic Scale, ascending.*

Handwritten musical notation for the Diatonic Scale ascending on a treble clef staff. Notes are represented by vertical stems with open circles at the top. The scale follows the pattern of whole tones (two note steps) and half tones (one note step).

*Descending.*

Handwritten musical notation for the Diatonic Scale descending on a treble clef staff. Notes are represented by vertical stems with open circles at the top. The scale follows the same pattern as the ascending scale but in reverse order.

*Chromatic Scale, ascending.*

Handwritten musical notation for the Chromatic Scale ascending on a treble clef staff. Notes are represented by vertical stems with open circles at the top. Every note is a half tone apart from the previous one, creating a continuous loop of half tones.

*Descending.*

Handwritten musical notation for the Chromatic Scale descending on a treble clef staff. Notes are represented by vertical stems with open circles at the top. The scale follows the same pattern as the ascending scale but in reverse order, forming a continuous loop of half tones.

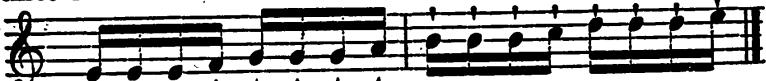
The preceding scales should be played very slowly; each note must be held while four are counted mentally, or beaten with the foot; commence very softly, increase in the middle, and decrease at the end:— *pp*. *mo.* *Crescendo.* *f* *Diminuendo.*

### ON ARTICULATION.

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

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

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



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

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



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

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

The *Legato*, or Slur.



Dotted notes, used much in military marches, &c., partake of the *staccato* and *mezzo staccato*.

The first note ought not to be given with as smart a stroke of the tongue as the second.

Ex.

Written.

Played.

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

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

*Appoggiaturas.*

Ex. 1.

Written.

Played.

*Appoggiaturas.*

Ex. 2.

Written.

Played.

*The Turn and Appoggiatura.*

Ex. 3.

Written.

Played.

Ex. 4.

Written.

Played.

## OF FINGERING IN GENERAL.

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

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

## OF ACCENT OR EMPHASIS.

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

When a bar of common time consists of two half-notes, the accents are at the beginning of each; when it is composed of four quarters, or eight eighths, or sixteen sixteenths, you must emphasize the beginning of each fourth of the bar; this accentuation is absolutely necessary in solo passages, and in arpeggio accompaniments. The accented notes are usually marked thus >, 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 ()<sup>1</sup>, in which case you must take your B $\frac{1}{2}$  Clarinet, and play as if the music were written in the G clef. It is also found written in the clef of C on the first line ()<sup>2</sup>; then you must take your A Clarinet, and play as if the music were written in the G clef. It would be desirable if composers would adopt exclusively the B $\frac{1}{2}$  Clarinet, and write always for that instrument in the Clef of C on the fourth line. Thus, instead of saying () C when it is the B $\frac{1}{2}$  Clarinet, we should say () B $\frac{1}{2}$ ; and that would be infinitely better, because we should speak of the notes as they are heard, and not according to their relation with the instrument.

## STUDY AND PRACTICE.

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

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

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

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

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

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

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

## ADVICE TO BEGINNERS.

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

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

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

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

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

## FIRST SOUNDS TO BE PRACTISED.

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

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

No. 1

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

No. 2

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

## PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

No. 3.

## CHROMATIC SCALE.

No. 5.

Make these notes only when the embouchure is well formed.

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

No. 5.

No. 6.



THIRDS.



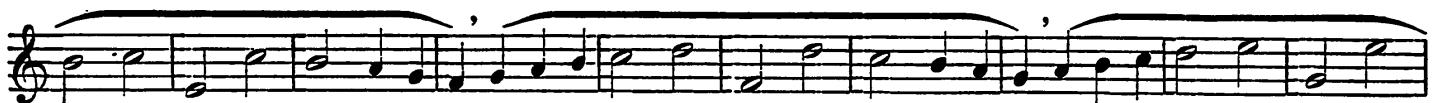
FOURTHS.



## FIFTHS.



## SIXTHS.



## SEVENTHHS.





OCTAVES.

No. 12.

Six staves of musical notation for the clarinet, each consisting of five horizontal lines. The notes are eighth notes, and they are grouped by large, thin-lined brackets under each staff. The first staff has a treble clef, and the subsequent staves have a bass clef. The notation includes various dynamics like dots and dashes above the notes. The piece is labeled "No. 12." at the beginning.

## OF RESPIRATION OR BREATHING.

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

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

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

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

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

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

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

(Demi-respiration denoted by a comma.)



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



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



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

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

### MARKS OF EXPRESSION.

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

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

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

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

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

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

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

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

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

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

*pp* (pianissimo), exceedingly soft, or *piano*.

*sv* (sotto voce), "in a low voice," very soft.

*p* (piano), soft or feeble sound.

*mp* (mezzo piano) rather feeble, moderately soft.

*mv* (mezzo voce), "half voice". (We understand by this the voice of the instrument.)

*mf* (mezzo forte), half loud, moderately strong.

*f* (forte), loud.      *ff* (fortissimo), very loud.

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

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

## INSTRUCTIONS FOR THE CLARINET.

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

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

The musical score consists of 38 numbered exercises for the clarinet, arranged in four columns. Each exercise is a six-measure phrase starting with an accented note. The exercises are as follows:

- Exercise 1: Six measures of eighth-note slurs.
- Exercise 2: Six measures of eighth-note slurs.
- Exercise 3: Six measures of eighth-note slurs.
- Exercise 4: Six measures of eighth-note slurs.
- Exercise 5: Six measures of eighth-note slurs.
- Exercise 6: Six measures of eighth-note slurs.
- Exercise 7: Six measures of eighth-note slurs.
- Exercise 8: Six measures of eighth-note slurs.
- Exercise 9: Six measures of eighth-note slurs.
- Exercise 10: Six measures of eighth-note slurs.
- Exercise 11: Six measures of eighth-note slurs.
- Exercise 12: Six measures of eighth-note slurs.
- Exercise 13: Six measures of eighth-note slurs.
- Exercise 14: Six measures of eighth-note slurs.
- Exercise 15: Six measures of eighth-note slurs.
- Exercise 16: Six measures of eighth-note slurs.
- Exercise 17: Six measures of eighth-note slurs.
- Exercise 18: Six measures of eighth-note slurs.
- Exercise 19: Six measures of eighth-note slurs.
- Exercise 20: Six measures of eighth-note slurs.
- Exercise 21: Six measures of eighth-note slurs.
- Exercise 22: Six measures of eighth-note slurs.
- Exercise 23: Six measures of eighth-note slurs.
- Exercise 24: Six measures of eighth-note slurs.
- Exercise 25: Six measures of eighth-note slurs.
- Exercise 26: Six measures of eighth-note slurs.
- Exercise 27: Six measures of eighth-note slurs.
- Exercise 28: Six measures of eighth-note slurs.
- Exercise 29: Six measures of eighth-note slurs.
- Exercise 30: Six measures of eighth-note slurs.
- Exercise 31: Six measures of eighth-note slurs.
- Exercise 32: Six measures of eighth-note slurs.
- Exercise 33: Six measures of eighth-note slurs.
- Exercise 34: Six measures of eighth-note slurs.
- Exercise 35: Six measures of eighth-note slurs.
- Exercise 36: Six measures of eighth-note slurs.

A page of musical notation for the clarinet, consisting of 12 staves of music. The music is numbered sequentially from 37 to 68. The notation includes various note heads, stems, and bar lines, typical of a musical score. The page is oriented vertically, with the staff lines running horizontally across the page.

## SHORT PHRASES FOR DAILY PRACTISE.

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

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

The musical score consists of 30 numbered measures of music for clarinet, arranged in five staves of six measures each. The music is in common time and treble clef. The key signature changes every two measures, starting with G major and moving through various modes and keys. Each measure contains two bars of music, with a repeat sign and a bassoon clef indicating the bassoon part should play the melody. The measures are numbered 1 through 30.

The musical score consists of 16 staves of music for the clarinet, arranged in two columns of eight staves each. The music is numbered sequentially from 31 to 62. The notation includes various note heads, stems, and bar lines, with some staves showing measure endings indicated by vertical double bar lines. The first staff begins with a treble clef, while the second staff begins with a bass clef. The key signature changes throughout the piece, with some staves indicating a change in key by a sharp or flat symbol. Measure 31 starts with a sixteenth-note pattern. Measures 32 and 33 continue the sixteenth-note patterns. Measures 34 and 35 show a transition with eighth-note patterns. Measures 36 and 37 return to sixteenth-note patterns. Measures 38 and 39 show a continuation of the sixteenth-note patterns. Measures 40 and 41 show a transition with eighth-note patterns. Measures 42 and 43 return to sixteenth-note patterns. Measures 44 and 45 show a continuation of the sixteenth-note patterns. Measures 46 and 47 show a continuation of the sixteenth-note patterns. Measures 48 and 49 show a continuation of the sixteenth-note patterns. Measures 50 and 51 show a continuation of the sixteenth-note patterns. Measures 52 and 53 show a continuation of the sixteenth-note patterns. Measures 54 and 55 show a continuation of the sixteenth-note patterns. Measures 56 and 57 show a continuation of the sixteenth-note patterns. Measures 58 and 59 show a continuation of the sixteenth-note patterns. Measures 60 and 61 show a continuation of the sixteenth-note patterns. Measures 62 concludes the page with a sixteenth-note pattern.

## INSTRUCTIONS FOR THE CLARINET.

Musical score showing measures 63 through 67 of a clarinet exercise. The score consists of two staves of musical notation. Measures 63, 64, and 65 are grouped by a brace under the first staff. Measures 66 and 67 are grouped by a brace under the second staff.

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

Musical score showing 18 numbered measures of a clarinet exercise. The score consists of two staves of musical notation. Measures are numbered 1 through 18 above the staves. Measures 1-4 are grouped by a brace under the first staff. Measures 5-8 are grouped by a brace under the second staff. Measures 9-12 are grouped by a brace under the first staff. Measures 13-16 are grouped by a brace under the second staff. Measures 17-18 are grouped by a brace under the first staff.

SYNONYMOUS.

19                    20                    21                    22                    23                    24                    25                    26

27                    28                    29                    30                    31                    32                    33                    34

i. e.                    35                    36                    37                    38

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

## INSTRUCTIONS FOR THE CLARINET.

39 40

41 42

43 44

45 46

47 48

49 50

51 52

53 54

55 56

*C, with seven flats.*

*Synonymous to B $\flat$ , with five sharps.*

57 58

59 60

61 62

63 64

65 66

## INSTRUCTIONS FOR THE CLARINET.

27

67 68  
69 70  
71 72  
73 74  
75 76  
77 78  
79 80  
81 82  
83 84  
85 86  
87 88  
89 90  
91 92  
93 94

## INSTRUCTIONS FOR THE CLARINET.

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

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

No. 1. *C*

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

No. 2.

Mark always the first of the four.

No. 3.

The same character as the preceding.

No. 4.

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

No. 5.

Articulate this lesson very distinctly.

No. 6.

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

No. 7.

Play with freedom of execution.

No. 8.

*Key of G MINOR.* In a smooth style.

No. 9.

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

No. 10.

To be played in a similar manner.

No. 11.

Strongly accent the first note of each group.

No. 12.

*Key of E MINOR.* With distinct articulation.

No. 13.

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

No. 14.



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

No. 15.

No. 16.

The musical score consists of two staves of music for the clarinet. Staff 1 (measures 17) starts with a treble clef, common time, and a key signature of one sharp. It features six measures of eighth-note patterns with slurs and grace notes. Staff 2 (measure 18) begins with a treble clef, common time, and a key signature of one sharp. It contains five measures of eighth-note patterns with slurs and grace notes, separated by a repeat sign and a double bar line.

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

The musical score continues from the previous staff. It shows the continuation of measure 18, starting with a treble clef, common time, and a key signature of one sharp. The pattern of eighth-note slurs and grace notes continues across the page, maintaining the established rhythm and style.

No. 19.

A musical score for the clarinet in G major, 2/4 time. The score is divided into four staves. The first three staves each contain eight measures of music, while the fourth staff contains seven measures. The music features various note heads, stems, and bar lines, with some notes having small 'v' or 'y' markings below them.

A continuation of the musical score for Exercise No. 19, starting where the previous page left off. It consists of four staves of music for the clarinet, continuing the pattern established in the first section.

*D MINOR.*

No. 20.

A musical score for the clarinet in D minor, common time. The score is divided into four staves. The first three staves each contain eight measures of music, while the fourth staff contains seven measures. The music features various note heads, stems, and bar lines, with some notes having small 'v' or 'y' markings below them.

No. 21.

A musical score for the clarinet in D minor, common time. The score is divided into four staves. The first three staves each contain eight measures of music, while the fourth staff contains seven measures. The music features various note heads, stems, and bar lines, with some notes having small 'v' or 'y' markings below them.

No. 22.

A musical score for the clarinet in D minor, 3/4 time. The score is divided into four staves. The first three staves each contain eight measures of music, while the fourth staff contains seven measures. The music features various note heads, stems, and bar lines, with some notes having small 'v' or 'y' markings below them.

## **INSTRUCTIONS FOR THE CLARINET.**

The image shows three staves of musical notation for a single instrument, likely a piano or harp. The first two staves are for Exercise No. 23 in G minor, indicated by the key signature of one sharp and the label "G MINOR." above the staff. The third staff is for Exercise No. 24 in F major, indicated by the key signature of one sharp. The fourth staff is for Exercise No. 25 in C major, indicated by the key signature of no sharps or flats.

## INSTRUCTIONS FOR THE CLARINET.

No. 26.

No. 27.

No. 28.

No. 29.

No. 30.

No. 31.

*G MINOR.*

No. 32. 





No. 33. 













*D MAJOR.*

No. 34. 





*E♭ MAJOR.*

No. 35.

A musical score for a clarinet in E-flat major, 6/8 time. The score is divided into five staves. The first staff begins with a sixteenth-note pattern. Subsequent staves show various rhythmic patterns, including eighth-note pairs and sixteenth-note groups. The music includes several rests and dynamic markings.

*E♭ MAJOR.*

No. 36.

A musical score for a clarinet in E-flat major, C time. The score is divided into five staves. It features sixteenth-note patterns with slurs and grace notes. The music is marked with dynamics such as forte and piano.

*C MINOR.*

No. 37.

A musical score for a clarinet in C minor, 3/8 time. The score is divided into five staves. It features sixteenth-note patterns with slurs and grace notes. The music includes dynamic markings like forte and piano.

*E♭ MAJOR.*

No. 38.

This section contains six staves of musical notation for the clarinet in E-flat major. The key signature is one flat (E-flat), and the time signature is common time (indicated by a 'C'). The music consists of six measures, each starting with a quarter note. Measures 1-3 feature eighth-note patterns primarily on the first and second beats. Measures 4-6 feature sixteenth-note patterns primarily on the first and second beats. Measures 1, 3, and 5 end with a fermata over the last note.

*E♭ MAJOR.*

No. 39.

This section contains six staves of musical notation for the clarinet in E-flat major. The key signature is one flat (E-flat), and the time signature is common time (indicated by a 'C'). The music consists of six measures, each starting with a quarter note. Measures 1-3 feature eighth-note patterns primarily on the first and second beats. Measures 4-6 feature sixteenth-note patterns primarily on the first and second beats. Measures 1, 3, and 5 end with a fermata over the last note.

## SCALES AND SOLFEGGI.

*Key of C MAJOR.*

No. 1.

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

No. 2.

No. 3.

No. 4.

Musical score for Exercise No. 4. The score consists of two staves. The top staff is in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. The bottom staff is also in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. Measures 3-6 show a progression from two-note pairs to six-note pairs.

No. 5.

Musical score for Exercise No. 5. The score consists of two staves. The top staff is in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. The bottom staff is also in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. Measures 3-6 show a progression from two-note pairs to six-note pairs.

No. 6.

Musical score for Exercise No. 6. The score consists of two staves. The top staff is in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. The bottom staff is also in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. Measures 3-6 show a progression from two-note pairs to six-note pairs.

No. 7.

Musical score for Exercise No. 7. The score consists of two staves. The top staff is in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. The bottom staff is also in common time (C) and G clef. It contains six measures of eighth-note patterns: the first measure has a single eighth note, followed by groups of two, three, four, five, and six eighth notes respectively. Measures 3-6 show a progression from two-note pairs to six-note pairs.

No. 8.

This section contains two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in C major. Both staves feature eighth-note patterns with various slurs and grace notes. The music consists of two measures per line, with a repeat sign and a double bar line at the end of each measure.

*Key of A MINOR.*

No. 9.

This section contains two staves of musical notation. The top staff is in A minor (no sharps or flats) and the bottom staff is in C major. The music consists of two measures per line, with a repeat sign and a double bar line at the end of each measure.

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

This section shows a comparison of chords. The first measure shows a common chord (A-C-E) in A minor. The second measure shows a dominant 7th chord (D7) in A minor, consisting of D, F#, A, and C#.

10.

This section contains two staves of musical notation. The top staff is in A minor and the bottom staff is in C major. The music consists of two measures per line, with a repeat sign and a double bar line at the end of each measure.

This section contains two staves of musical notation. The top staff is in A minor and the bottom staff is in C major. The music consists of two measures per line, with a repeat sign and a double bar line at the end of each measure.

*Key of F. MAJOR.*

11.

*Common Chord.*

12.

13.

14.

*Chord of the Dominant 7th.*

15.

*Key of D MINOR.*

16.

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

17.

## INSTRUCTIONS FOR THE CLARINET.

*Key of G MAJOR.*

18.

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

19.

20.

21.

## INSTRUCTIONS FOR THE CLARINET.

47

22.

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

*Key of E MINOR.*

23.

Musical score for Clarinet, measures 23-24. The score consists of two staves. The top staff is in common time, treble clef, and key of E minor (no sharps or flats). The bottom staff is also in common time, treble clef, and key of E minor. The music includes various note patterns and dynamic markings.

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

24.

Musical score for Clarinet, measures 24-25. The score consists of two staves. The top staff is in common time, treble clef, and key of E minor. The bottom staff is also in common time, treble clef, and key of E minor. The music includes various note patterns and dynamic markings. The score is annotated with labels: "Common Chord." above the first measure and "Chord of the Dominant 7th." above the second measure.

## INSTRUCTIONS FOR THE CLARINET.

*Key of B<sup>b</sup> MAJOR.*

25.

*Common Chord.*
*Chord of the Dominant 7th.*
*Key of B<sup>b</sup> MAJOR.*

26.

## INSTRUCTIONS FOR THE CLARINET.

49

27.

28.

*Key of G MINOR.*

29.

*Common Chord.*

*Chord of the Dominant 7th.*

## INSTRUCTIONS FOR THE CLARINET.

*Allegro.*

30.

31.

*Key of D MAJOR.*

32.

Common Chord.      Chord of the Dominant 7th.

33.

34.

35.

## INSTRUCTIONS FOR THE CLARINET.

*Key of B MINOR.*

36.

*Common Chord.*

*Chord of the Dominant 7th.*

37.

*sf*

*sf*    *sf*    *sf*    *sf*    *sf*

*sf*    *sf*    *sf*    *sf*

38.

*Key of E♭ MAJOR.*

39.

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

40.

41.

42.

Musical score for Clarinet, page 54, measures 42-43. The score consists of two staves. The top staff is in 3/4 time, treble clef, and has a key signature of three sharps. The bottom staff is also in 3/4 time, treble clef, and has a key signature of one sharp. Both staves feature eighth-note patterns.

*Key of C MINOR.*

Musical score for Clarinet, page 54, measures 43-44. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is also in common time, treble clef, and has a key signature of one sharp. Both staves feature eighth-note patterns.

*Common Chord.*

Musical score for Clarinet, page 54, measure 45. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is also in common time, treble clef, and has a key signature of one sharp. Both staves feature eighth-note patterns.

*Chord of the Dominant 7th.*

Musical score for Clarinet, page 54, measure 46. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is also in common time, treble clef, and has a key signature of one sharp. Both staves feature eighth-note patterns.

44.

Musical score for Clarinet, page 54, measures 47-48. The score consists of two staves. The top staff is in 3/4 time, treble clef, and has a key signature of one sharp. The bottom staff is also in 3/4 time, treble clef, and has a key signature of one sharp. Both staves feature eighth-note patterns.

*Key of A MAJOR.*

45.

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

46.

47.

## INSTRUCTIONS FOR THE CLARINET.

*Key of F# MINOR.*

48.

Musical score for page 48, featuring four staves of music for the clarinet. The key signature is F# minor (one sharp). The music consists of eight measures of eighth-note patterns.

Continuation of the musical score from page 48, showing four more staves of eighth-note patterns in F# minor.

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

Musical score for page 49, featuring four staves of music for the clarinet. The key signature is F# minor (one sharp). The music consists of eight measures of eighth-note patterns, including a section labeled "Common Chord" and "Chord of the Dominant 7th".

49.

Continuation of the musical score from page 49, showing four more staves of eighth-note patterns in F# minor.

Musical score for page 50, featuring four staves of music for the clarinet. The key signature is F# minor (one sharp). The music consists of eight measures of eighth-note patterns.

50.

Continuation of the musical score from page 50, showing four more staves of eighth-note patterns in F# minor.

## INSTRUCTIONS FOR THE CLARINET.

57

Key of A♭ MAJOR.

51.

Common Chord.

Chord of the Dominant 7th.

52.

53.

*p*

## INSTRUCTIONS FOR THE CLARINET.

58

59

60

61

62

63

54.

54.

55.

*Key of F MINOR.*

55.

56.

*Common Chord.*

*Chord of the Dominant 7th.*

56.

Musical score for measures 56-57 in G minor. The score consists of two staves. The top staff begins with a grace note followed by eighth notes. The bottom staff has eighth notes with sixteenth-note patterns underneath. Measure 57 starts with a measure repeat sign.

57.

Continuation of the musical score for measures 57-58 in G minor. The top staff shows eighth-note pairs with grace notes. The bottom staff has eighth-note pairs with sixteenth-note patterns underneath. Measure 58 starts with a measure repeat sign.

Continuation of the musical score for measures 58-59 in G minor. The top staff shows eighth-note pairs with grace notes. The bottom staff has eighth-note pairs with sixteenth-note patterns underneath. Measure 59 starts with a measure repeat sign.

Key of E MAJOR.

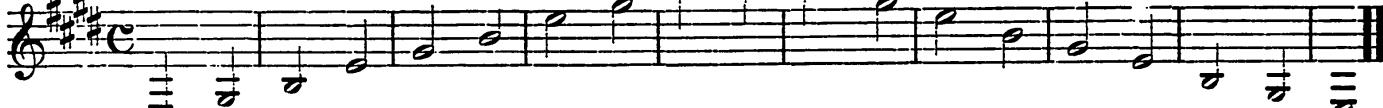
58.

Musical score for measure 58 in E major. The key signature changes to two sharps. The top staff has open circles above the notes. The bottom staff starts with a dynamic 'p' and shows eighth-note pairs with grace notes.

Continuation of the musical score for measure 58 in E major. The top staff has open circles above the notes. The bottom staff shows eighth-note pairs with grace notes.

Continuation of the musical score for measure 58 in E major. The top staff has open circles above the notes. The bottom staff shows eighth-note pairs with grace notes.

Continuation of the musical score for measure 58 in E major. The top staff has open circles above the notes. The bottom staff shows eighth-note pairs with grace notes.

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

59.



60.



## INSTRUCTIONS FOR THE CLARINET.

61

Musical score for Clarinet, page 61, measures 61-62. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic or rhythmic patterns. Measure 61 starts with a dynamic *rf*. Measure 62 begins with a bass note followed by a series of eighth notes.

*Key of C $\sharp$  MINOR.*

Musical score for Clarinet, page 62, measures 62-63. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic patterns. Measure 62 ends with a bass note. Measure 63 begins with a bass note followed by a series of eighth notes.

*Common Chord.*

Musical score for Clarinet, page 62, measures 63-64. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic patterns. Measure 63 ends with a bass note. Measure 64 begins with a bass note followed by a series of eighth notes.

*Chord of the Dominant 7th.*

62

## INSTRUCTIONS FOR THE CLARINET.

*Key of D $\sharp$  MAJOR.**Common Chord.**Chord of the Dominant 7th*

63.

1      2

66.

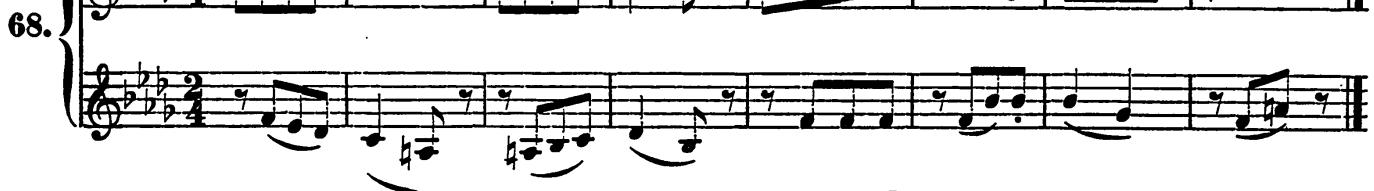
ff

64

## INSTRUCTIONS FOR THE CLARINET.

*Key of B♭ MINOR.*

67.

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

*Key of B MAJOR.*

70.

*Common Chord*

*Chord of the Dominant 7th.*

71.

*p*

*=*

*p*

## INSTRUCTIONS FOR THE CLARINET.

The musical score consists of 12 staves of music for the clarinet. The key signature is A major (three sharps). The time signature varies between common time and 12/8. The music includes dynamic markings such as *p*, *rif*, *f*, and *p*. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. The score is divided into measures by vertical bar lines.

## INSTRUCTIONS FOR THE CLARINET.

67

73.

*Common Chord.*

*Chord of the Dominant 7th.*

74.

*Key of F $\sharp$  MAJOR.*

75.

*Common Chord.*

*Chord of the Dominant 7th.*

## INSTRUCTIONS FOR THE CLARINET.

68

Musical score for measures 76 and 77. The key signature is G major (one sharp). Measure 76 consists of two staves of sixteenth-note patterns. Measure 77 begins with a single staff of sixteenth-note patterns, followed by a repeat sign and another staff of sixteenth-note patterns.

*Key of G<sup>♯</sup> MAJOR.*

Musical score for measure 78. The key signature changes to G major (one sharp). The score consists of two staves of sixteenth-note patterns. Below the score, harmonic analysis is provided:

- Common Chord.* Shows a C major chord (G-B-D) in common time (indicated by a 'C').
- Chord of the Dominant 7th.* Shows a G dominant 7th chord (G-B-D-F#) in common time (indicated by a 'C').

79.

Musical score for Clarinet Part, System 79. The score consists of two staves. The top staff is for the Clarinet, starting with a dynamic of *p*. The bottom staff is for the Piano. The music is in common time, with a key signature of four sharps. The Clarinet part features various melodic lines with grace notes and slurs. The Piano part provides harmonic support with sustained notes and rhythmic patterns.

80.

Musical score for Clarinet Part, System 80. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Piano. The dynamic changes to *f* for the Clarinet and *p* for the Piano. The score concludes with a *FINE.* The piano accompaniment consists of eighth-note chords and sustained notes.

Musical score for Clarinet Part, System 80 continuation. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Piano. The dynamic changes to *D.C.* (Da Capo). The piano accompaniment consists of eighth-note chords and sustained notes.

70

## INSTRUCTIONS FOR THE CLARINET.

Key of C $\sharp$  MAJOR.

81.

Measures 70-81: Two staves of musical notation. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Both staves show eighth-note patterns. Measure 81 concludes with a trill instruction over the final note.

Common Chord.

Measure 82: Two staves of musical notation. The top staff shows a common chord progression with a treble clef and one sharp. The bottom staff shows a bass line with a bass clef and one sharp.

Chord of the Dominant 7th.

Measure 82: Two staves of musical notation. The top staff shows a dominant 7th chord progression with a treble clef and one sharp. The bottom staff shows a bass line with a bass clef and one sharp.

82.

Measures 82-89: Two staves of musical notation. The top staff shows sixteenth-note patterns with grace notes and dynamic markings like crescendo (cres.) and rufato (rf). The bottom staff shows eighth-note patterns. The score concludes with a final dynamic crescendo.

## INSTRUCTIONS FOR THE CLARINET.

71

83.

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

*Key of C<sup>b</sup> MAJOR.*

84.

Musical score for Clarinet, page 84, measures 1-6. The score consists of two staves. The top staff is in 3/4 time, C major, with a treble clef. The bottom staff is also in 3/4 time, C major, with a bass clef. The music features eighth and sixteenth note patterns. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-6 continue with similar patterns of eighth and sixteenth notes.

*Common Chord.*

Musical score for Clarinet, page 84, measure 7 (Common Chord). The score consists of two staves. The top staff is in 3/4 time, C major, with a treble clef. The bottom staff is also in 3/4 time, C major, with a bass clef. The music features eighth and sixteenth note patterns. Measure 7 starts with a dotted half note followed by eighth notes.

*Chord of the Dominant 7th.*

Musical score for Clarinet, page 84, measure 8 (Chord of the Dominant 7th). The score consists of two staves. The top staff is in 3/4 time, C major, with a treble clef. The bottom staff is also in 3/4 time, C major, with a bass clef. The music features eighth and sixteenth note patterns. Measure 8 starts with a dotted half note followed by eighth notes.

## OF SLURRED NOTES.

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

*Moderato.*

No. 1.

1,062.

## OF POINTED NOTES.

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

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

*Moderato.*

No. 2.

*p dolce.*

*p*

*ff* *p dim.*

*p*

*#*

*poco rall.* *a tempo.*

*ff*

## INSTRUCTIONS FOR THE CLARINET.

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

- Staff 1: Slurs and grace notes.
- Staff 2: Slurs and grace notes.
- Staff 3: Slurs and grace notes. Dynamics: *p*, *f*, *tr*.
- Staff 4: Slurs and grace notes.
- Staff 5: Slurs and grace notes. Dynamics: *f*. Text: *poco rall. e dim.*
- Staff 6: Slurs and grace notes. Dynamics: *p*, *f*, *f*.

## OF THE STACCATO.

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

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

*Andantino.*

No. 3.

*p staccato.*

The musical score consists of five systems of staccato exercises for the clarinet. The first system is in common time, B-flat major, and is labeled 'Andantino.' and 'p staccato.'. The subsequent systems show various patterns of eighth and sixteenth notes with staccato dots, separated by measures of rests. The score includes dynamic markings like 'p' and 'f', and performance instructions like 'p' under slurs and 'f' under slurs.

## OF THE PROPER RENDERING OF THE SOUND.

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

*Grazioso.*

No. 4.

The musical score consists of six staves of music for clarinet and piano. The top staff begins with a melodic line in C major, 2/4 time, marked 'Grazioso.' and 'p'. The second staff continues the melody with a dynamic 'rf'. The third staff shows a different melodic pattern. The fourth staff begins with a dynamic 'rf'. The fifth staff shows another melodic pattern with a dynamic 'p'. The sixth staff concludes the piece. Various dynamics such as 'f' and 'p' are used throughout, along with the '>' symbol to indicate specific note attacks or accents.

## INSTRUCTIONS FOR THE CLARINET.

77

The musical score consists of six staves of music for the clarinet, arranged vertically. The key signature is A major (three sharps). The first staff begins with a forte dynamic (fp) and a grace note. The second staff starts with a dynamic (f). The third staff begins with a dynamic (p). The fourth staff begins with a trill (tr). The fifth staff begins with a dynamic (ff) followed by a diminuendo (dim.). The sixth staff concludes with a dynamic (D.C.) indicating a repeat and return to the beginning.

## SYNCOPATION.

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

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

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

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

*Con agitazione.*

No. 5.

1,062.

*Walz Movement.*

No. 6.

Musical score for Clarinet, No. 6, Walz Movement, measures 1-6. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is one sharp (F#). Measure 1: Dynamics 'dolce.'. Measure 2: Dynamics 'ff'. Measure 3: Dynamics 'ff'. Measure 4: Dynamics 'ff'. Measure 5: Dynamics 'ff'. Measure 6: Dynamics 'ff'.

Musical score for Clarinet, No. 6, Walz Movement, measures 7-12. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is one sharp (F#). Measures 7-12: Dynamics 'ff' throughout. The word 'FINE.' is written below the staff.

Musical score for Clarinet, No. 6, Walz Movement, measures 13-18. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The key signature is one sharp (F#). Measures 13-18: Dynamics 'ff' throughout.

## OF CUT OR INTERCEPTED NOTES.

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

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

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

*Allegro moderato.*

No. 7.

D.C.

*Andantino.*

No. 8.

The musical score consists of six staves of music. The first two staves are for the piano, showing eighth-note chords. The third staff begins with 'D.C.' and shows a melodic line for the clarinet. The fourth staff is labeled 'Andantino.' and features a piano bass line with eighth-note chords. The fifth and sixth staves show the piano accompaniment continuing with eighth-note chords.

## OF SWELLED AND DIMINISHED SOUNDS.

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

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

*Lento e espressivo.*

No. 9.

The sheet music for Exercise No. 9 is composed of six staves of musical notation for the clarinet. The tempo is marked as *Lento e espressivo*. The key signature is four flats. The dynamics include *p*, *mf*, and *pp*. The music features various note patterns, including eighth and sixteenth-note figures, with crescendos indicated by arches over groups of notes. The first staff begins with a dynamic *p*, followed by *mf*. The subsequent staves show different musical phrases, each starting with a dynamic *p* or *pp* and followed by a crescendo. The music is in common time throughout.

A musical score for the clarinet, consisting of six staves of music. The music is in common time and uses a key signature of four flats. The notes are primarily eighth and sixteenth notes, with various dynamics and performance instructions. The first five staves are identical, while the sixth staff begins with a different melodic line and includes the instruction "poco rallent." at the end.

Measure 1: Clarinet part (top two staves) has eighth-note pairs followed by sixteenth-note pairs. Bassoon part (bottom two staves) has eighth-note pairs.

Measure 2: Clarinet part has eighth-note pairs followed by sixteenth-note pairs. Bassoon part has eighth-note pairs.

Measure 3: Clarinet part has eighth-note pairs followed by sixteenth-note pairs. Bassoon part has eighth-note pairs.

Measure 4: Clarinet part has eighth-note pairs followed by sixteenth-note pairs. Bassoon part has eighth-note pairs.

Measure 5: Clarinet part has eighth-note pairs followed by sixteenth-note pairs. Bassoon part has eighth-note pairs.

Measure 6: Clarinet part (top two staves) has eighth-note pairs followed by sixteenth-note pairs. Bassoon part (bottom two staves) has eighth-note pairs. The bassoon part ends with the instruction "poco rallent."

## OF THE APPOGGIATURA.

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

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

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

*Waltz Movement.*

No. 10.

## INSTRUCTIONS FOR THE CLARINET.

The musical score consists of six staves of music for the clarinet, arranged vertically. The music is in common time and uses a key signature of two flats. The notation includes various performance techniques such as grace notes, slurs, and dynamic markings like *p* (piano), *rif* (rushing), and *v*. The score concludes with a repeat sign and the instruction *D. C.*

INSTRUCTIONS FOR THE CLARINET.  
OF THE GRUPPETTO OR TURN.

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

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

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

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

GRUPPETTI WITH THREE NOTES.

*Gruppetti ascending.*

Written. 

Played. 

*Gruppetti descending.*

Written. 

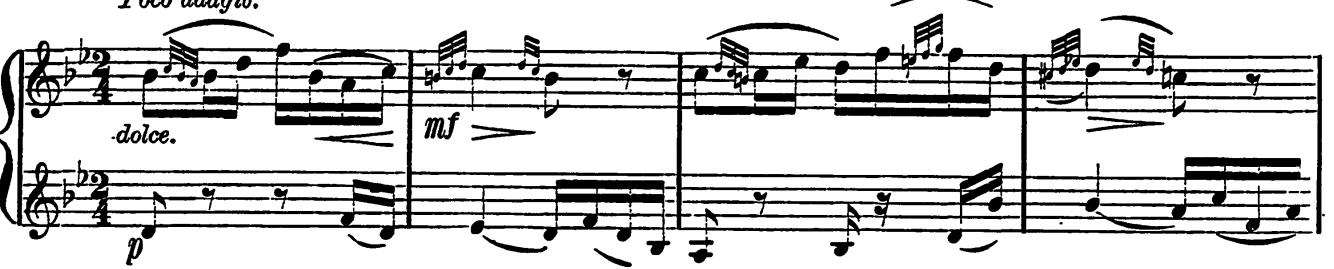
Played. 

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

III. 

No. 3 can be executed like No. 1 or 2; that is to say, you can make the gruppetto both ascending and descending. The following lessons are arranged for the practice of the gruppetto with three or four notes.

*Poco adagio.*

No. 11. 



## INSTRUCTIONS FOR THE CLARINET.

87

The musical score consists of six staves of music for the clarinet. The first staff starts with a dynamic 'p'. The second staff features a dynamic 'f'. The music is in common time, with a key signature of one flat. The notation includes various note values such as eighth and sixteenth notes, along with grace notes and slurs. The score is divided into measures by vertical bar lines.

## CRUPPETTO WITH 3 AND 4 NOTES.

*Moderato.*

No. 12.

*f*

*p*

*dolce.*

*ff*



## OF THE TRILL, OR SHAKE.

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

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

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

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

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

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

*Andante affetuoso.*

No. 13.

## INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of six staves of musical notation for the clarinet. The notation includes various performance techniques such as trills (indicated by 'tr' above the staff), dynamic markings like 'p' (piano), and rhythmic patterns. The music is divided into measures by vertical bar lines. The first five staves each begin with a dynamic marking: 'p' (piano) at the start of the first staff, followed by 'tr' (trill) over the first measure of the second staff, 'tr' over the first measure of the third staff, 'tr' over the first measure of the fourth staff, and 'tr' over the first measure of the fifth staff. The sixth staff begins with a dynamic marking 'tr' over the first measure. The music concludes with a dynamic marking 'poco rall.' (poco ralento) over the last measure of the sixth staff.

## OF THE MORDANT.

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

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

## EXERCISES OF VARIOUS STYLES OF MORDANT.

No. 14.



1.062.

## INSTRUCTIONS FOR THE CLARINET.

INSTRUCTIONS FOR THE CLARINET.  
OF ORNAMENTS OR FLOURISHES IN MELODY.

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

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

EXAMPLE OF ORNAMENTS ADDED TO A MELODY.

M 15.

Cantabile.

The musical score is organized into two staves. The upper staff, labeled "Cantabile.", contains ten measures (numbered 1 through 10) of a melodic line. The lower staff, labeled "Accompaniment.", provides harmonic support. The notation uses standard musical symbols including treble clef, key signature, and time signature. Measures 1-9 show various melodic ornaments such as grace notes and slurs, while measure 10 concludes with a single melodic note.

## ARPEGGIOS.

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

*Moderato.*

No. 16.

The sheet music consists of six staves of musical notation for a clarinet. The first staff begins with a dynamic marking 'dol.' followed by a forte dynamic 'f'. The subsequent staves feature various performance instructions: 'tr.' (trill), 'f' (forte), and 'p' (piano). The music is set in common time and uses a key signature of one sharp. The notation includes both treble and bass clefs, with bass clefs appearing in the lower staves. The arpeggios are indicated by slurs and vertical bar lines separating the notes.

## INSTRUCTIONS FOR THE CLARINET.

95

1,062.

## INSTRUCTIONS FOR THE CLARINET.

*Andantino.*

No. 17.

1,062.

### OF MAJOR AND MINOR SCALES.

Music being entirely composed of scales and chords, to possess a perfect command of all the fingerings over the whole extent of the instrument is to be able to play without difficulty every musical combination, however complicated it may be. To enable the pupil to arrive progressively at excellent results, I have written the following scales and chords, without varying the key, so as to engrave them more easily on the memory. These studies should be learned by heart, as forming the basis of all good musical principle. Many pupils have great trouble to understand and play a minor scale. The following examples will, I hope, smooth all difficulties. The minor scale is only distinguished in ascending by the third, which is minor. In descending it becomes the scale of the relative major key: for example, A minor becomes C major in descending.

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

No. 1.

The sheet music for Exercise No. 1 is divided into ten staves. Staff 1 starts in common time with a treble clef. Staff 2 starts in common time with a bass clef. Staff 3 starts in common time with a treble clef. Staff 4 starts in common time with a bass clef. Staff 5 starts in common time with a treble clef. Staff 6 starts in common time with a bass clef. Staff 7 starts in common time with a treble clef. Staff 8 starts in common time with a bass clef. Staff 9 starts in common time with a treble clef. Staff 10 starts in common time with a bass clef. The music consists of sixteenth-note patterns and chords, separated by vertical bar lines.

INSTRUCTIONS FOR THE CLARINET.  
CHROMATIC EXERCISES.

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

2.



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

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

3.



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

EXERCISE ON PERFECT CHORDS.

103

No. 5.

The music consists of ten staves of sixteenth-note chords. The first staff starts in G major, moves to E minor, then to A minor, then back to G major, then to D major, then to A minor again, then to E major, then to B major, then to F# major, and finally to C major at the end.

## EXERCISE ON DOMINANT 7ths.

No. 6.

The exercise consists of 12 staves of musical notation for the clarinet. The key signature changes frequently, starting at G major and moving through various sharps and flats. The time signature is common time throughout. Each staff features a series of eighth-note patterns, primarily dominant 7th chords (G7, C7, F7, B7, E7, A7, D7, G7, C7, F7, B7, E7) with grace notes and slurs. Measure numbers are present at the beginning of each staff, and a final measure number '12' is at the end of the last staff.

1 2 3 4 5 6 7 8 9 10 11 12

A series of six staves of musical notation for clarinet, showing various patterns of eighth and sixteenth notes with slurs and dynamic markings (>).

## EXERCISE ON DIMINISHED SEVENTHHS.

No. 7.

A series of eight staves of musical notation for clarinet, labeled "No. 7.", showing exercises on diminished sevenths.

1,062.

## DIMINISHED SEVENTHS.

No. 8.

No. 9.

## EXERCISES ON SIXTHS.

(TRANSPOSE INTO ALL THE KEYS.)

No. 10.

No. 11.

The musical score consists of six staves of music for the clarinet, arranged in two groups. The first group contains three staves labeled 'No. 12.', and the second group contains three staves labeled 'No. 13.' and 'No. 14.'. Each staff begins with a treble clef and a common time signature. The music features various note patterns, including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and some measures are grouped by horizontal bar lines. The exercises are designed to demonstrate specific playing techniques or fingerings.

No. 12.

No. 13.

No. 14.

No. 15.

No. 16.

## OCTAVES.

No. 17.

1,062.

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

*Moderato.* ♩ = 100.

Moderato.  $\text{♩} = 100.$

No. 1.

p

dolce.

rf

f

rf = p

f

rf = p

dolce.

p

1,062.

## INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of eight staves of musical notation for the clarinet. The music is written in common time. The key signature varies across the staves, with some starting in B-flat major and others in G major. The notation includes sixteenth-note patterns, slurs, and grace notes. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), 'tr' (trill), and 'dolce.' (dolcissimo). The music is divided into measures by vertical bar lines.

## INSTRUCTIONS FOR THE CLARINET.

The musical score consists of ten staves of six measures each. The first measure of each staff is a repeat of the previous one. The key signature changes frequently, indicated by sharp and double sharp symbols. The notation includes various dynamic markings such as 'p' (piano), 'f' (fortissimo), 'ff' (fortississimo), and 'tr' (trill). The music consists of six measures per staff, with the first measure of each staff typically being a repeat of the previous one.

## INSTRUCTIONS FOR THE CLARINET.

113

A page of musical notation for the clarinet, consisting of eight staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a dynamic of *p* and a marking of *dolce.*. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *p*. The fourth staff starts with a dynamic of *f*. The fifth staff begins with a dynamic of *p*. The sixth staff starts with a dynamic of *f*. The seventh staff begins with a dynamic of *f*. The eighth staff ends with a dynamic of *f*. The music features various note heads, stems, and beams, with some notes having vertical stems and others horizontal stems. Measure numbers 1.062 are printed at the bottom of the page.

## INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of ten staves of musical notation for the clarinet. The notation includes various dynamic markings such as *dolce.*, *f*, *p*, and *tr*. The first staff begins with *dolce.* The second staff starts with a dynamic *f*. The third staff begins with *p*. The fourth staff starts with *tr*.

## INSTRUCTIONS FOR THE CLARINET.

115

A six-measure musical example for clarinet, starting on page 115, measure 1062. The music consists of two staves of five-line notation. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 1062 begins with a dynamic of *cresc.* The first measure contains six eighth-note pairs. The second measure begins with a dynamic of *p*. The third measure starts with a dynamic of *tr*. The fourth measure features a dynamic of *f*. The fifth measure concludes with a dynamic of *f*.

The music consists of six staves of musical notation for the clarinet. The first five staves are continuous, showing a sequence of measures. The sixth staff begins with a key signature of one sharp, indicating G major. The tempo is marked as  $60 =$  Andante. The section is titled "No. 2. ROMANCE. WITH VAR." and includes a bracketed section of two measures. The music features various dynamic markings such as *p*, *f*, and *dolce.*. The notation includes standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with specific markings for the clarinet part.

1st VARIATION.

## INSTRUCTIONS FOR THE CLARINET.

The musical score consists of six staves of music for the clarinet. The first five staves are in common time, while the last staff is in 2/4 time. The key signature changes frequently, indicated by sharp and double sharp symbols. The music features various dynamic markings such as *f*, *p*, and *Brillamente*. Articulation marks like dots and dashes are placed under the notes. The first five staves are grouped together by a brace, and the sixth staff begins with the text "2d VAR." followed by a brace. The music concludes with a page number "1.062." at the bottom right.

Major.  
dolce.

1,062.

## RONDO.

*Allegretto.*

No. 3.

1,062.

The musical score consists of six staves of music for clarinet and piano. The top staff shows a dynamic *f*, followed by a piano dynamic and a bassoon-like line. The second staff begins with a dynamic *f*. The third staff starts with a dynamic *p*. The fourth staff features dynamics *f*, *p*, *cres.*, and *f*. The fifth staff has a dynamic *f*. The sixth staff concludes with a dynamic *p*. The score ends with the word "FINE." in capital letters.

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

- Staff 1:** Dynamics:  $p$ , *dolce.*,  $f$ ,  $p$ ,  $p$ . Measures 1-6.
- Staff 2:** Dynamics:  $p$ ,  $f$ . Measures 1-6.
- Staff 3:** Dynamics:  $p$ . Measures 1-6.
- Staff 4:** Dynamics:  $p$ . Measures 1-6.
- Staff 5:** Dynamics:  $p$ . Measures 1-6.
- Staff 6:** Dynamics:  $p$ . Measures 1-6.

The musical score consists of six staves of music for the clarinet, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The music includes various performance techniques indicated by slurs, grace notes, and dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *>* (staccato). The first five staves conclude with a repeat sign and the instruction "D.C.", indicating a return to the beginning of the section. The sixth staff begins with a repeat sign and continues the musical line.

## INSTRUCTIONS FOR THE CLARINET.

♩ = 100. MODERATO.

No. 4.

1,062.

## INSTRUCTIONS FOR THE CLARINET.

125

A page of musical notation for the clarinet, consisting of eight staves of music. The music is in common time and includes various dynamics such as *f*, *p*, *tr*, and *Largement.*. The first staff begins with a dynamic *f*. The second staff starts with *dolce.*. The third staff begins with *f*. The fourth staff begins with *p*. The fifth staff begins with *p*. The sixth staff begins with *p*. The seventh staff begins with *p*. The eighth staff begins with *p*.

126

INSTRUCTIONS FOR THE CLARINET.

1,062.

1st.

2d.

*cresc.*

*dolce.*

*legato.*

1,062.

A page of musical notation for the clarinet, consisting of ten staves of five-line staff paper. The music is in common time and uses a key signature of one flat. The notation includes various dynamic markings such as *f*, *p*, *tr*, and *dolce.*. The first staff begins with a eighth-note followed by a sixteenth-note. The second staff starts with a eighth-note followed by a sixteenth-note. The third staff begins with a eighth-note followed by a sixteenth-note. The fourth staff begins with a eighth-note followed by a sixteenth-note. The fifth staff begins with a eighth-note followed by a sixteenth-note. The sixth staff begins with a eighth-note followed by a sixteenth-note. The seventh staff begins with a eighth-note followed by a sixteenth-note. The eighth staff begins with a eighth-note followed by a sixteenth-note. The ninth staff begins with a eighth-note followed by a sixteenth-note. The tenth staff begins with a eighth-note followed by a sixteenth-note.

A page of musical notation for the clarinet, featuring two systems of six staves each. The top system begins with a dynamic *p*. The bottom system begins with a dynamic *dolce.* Measure 1062 ends with a dynamic *f*.

## INSTRUCTIONS FOR THE CLARINET.

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

M. 5

The sheet music consists of eight staves of musical notation for a clarinet. The music is in 3/8 time and is labeled "Andante sostenuto. ( $\text{d} = 50$ )". The first staff begins with a dynamic  $f$ . The subsequent staves show various melodic lines with dynamics including  $p$ ,  $f$ ,  $p$ ,  $f$ ,  $p$ ,  $f$ , and  $p$ . Measure numbers 5 through 13 are indicated above the staves. The music features a variety of note heads, including eighth and sixteenth notes, and includes slurs and grace notes.

1,002.

## INSTRUCTIONS FOR THE CLARINET.

*Waltz movement.*

**No. 6.**

**RONDO.**

**ALLEGRO.**

## INSTRUCTIONS FOR THE CLARINET.

133

The musical score consists of eight staves of music for the clarinet. The music is in common time and includes various dynamics such as *f*, *p*, *dolce.*, *tr.*, and sforzando marks. The notation uses both treble and bass clefs, with some staves having double bar lines and measure repeat signs. The music is divided into measures by vertical bar lines and includes several rests.

## INSTRUCTIONS FOR THE CLARINET.

1.062.

A page of musical notation for the clarinet, consisting of seven staves of music. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. Various dynamic markings are present, including *tr*, *p*, *f*, *p.*, *>*, *be*, and *f*. Measure 1062 starts with a forte dynamic and ends with a piano dynamic. Measure 1063 begins with a piano dynamic and ends with a forte dynamic. The page number 1,062 is located at the bottom center of the page.

## INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of eight staves of musical notation for the clarinet. The notation includes various dynamics such as *p* (piano), *f* (forte), *tr* (trill), and *cresc.* (crescendo). Articulations include slurs, grace notes, and accents. Performance instructions like *cresc.* and *p* are placed above specific measures. The music is written in common time, with a mix of G major and F major keys indicated by key signatures. Measures 1 through 8 are shown, with measure 9 partially visible at the bottom.

The musical score consists of six staves of music for the clarinet. The notation is in common time, with a key signature of one flat. The music features various dynamic markings, including *f*, *p*, and *tr*. The notes are primarily eighth and sixteenth notes, with some beamed together. The staves are separated by large brace symbols.

## INSTRUCTIONS FOR THE CLARINET.

*Moderato.*

*Moderato.*  $\text{♩} = 92.$

No. 7.

The sheet music contains ten staves of musical notation for a clarinet part. The music is in common time and has a key signature of one sharp. The notation includes various melodic lines with dynamic markings such as *f*, *p*, and *dolce*. The first staff begins with a forte dynamic (*f*) and includes a tempo marking of  $\text{♩} = 92$ . The subsequent staves show a variety of musical patterns, including eighth-note chords and sixteenth-note figures. The music concludes with a final dynamic marking of *f*.

The sheet music consists of eight staves of musical notation for the clarinet. The key signature is one sharp (G major). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Various dynamics are indicated: *p* (piano), *f* (forte), *tr* (trill), and *3* (trio). The notation includes sixteenth-note patterns, slurs, and grace notes. The first staff shows a melodic line with a dynamic *p*. The second staff begins with a dynamic *f*. The third staff features a dynamic *f* followed by *tr*. The fourth staff begins with *f*. The fifth staff shows a melodic line with a dynamic *f*. The sixth staff begins with *f*. The seventh staff shows a melodic line with a dynamic *f*. The eighth staff ends with a dynamic *p*.

## INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of eight staves of musical notation for the clarinet. The key signature is A major (two sharps). The dynamics and performance instructions include:

- Staff 1: Dynamics *p*, *f*, *v*, *v*.
- Staff 2: Dynamics *v*, *v*.
- Staff 3: Dynamics *v*, *v*, *rif*, *v*.
- Staff 4: Dynamics *v*, *v*.
- Staff 5: Dynamics *v*, *v*.
- Staff 6: Dynamics *p*, *>*, *>*, *>*, *>*, *>*.
- Staff 7: Dynamics *>*, *>*, *>*, *>*, *>*, *tr*, *tr*, *tr*.
- Staff 8: Dynamics *tr*, *tr*, *tr*.

1,062.

## INSTRUCTIONS FOR THE CLARINET.

1,062.

The sheet music consists of eight staves of musical notation for the clarinet. The music is in common time and uses a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. Some notes have dots or dashes indicating specific attack or release techniques. There are also slurs and grace notes. The dynamic markings include *f* (fortissimo), *p* (pianissimo), and *dolce.* (dolcissimo). The first staff begins with a bass clef, while the subsequent staves begin with a treble clef. Measure numbers 1,062 are indicated at the bottom of the page.

The musical score consists of ten staves of five-line staff paper. The key signature is two sharps (G major). The first staff begins with a dynamic marking "dolce." followed by a measure of eighth-note pairs. Subsequent staves show various patterns of sixteenth and eighth notes, often with grace notes indicated by small vertical strokes above the main notes. Measure 10 ends with a dynamic marking "p".

A page of musical notation for the clarinet, featuring ten staves of music. The music is in common time and consists primarily of eighth-note patterns. Measure 1062 begins with a dynamic of *f*. Measures 1063 and 1064 show eighth-note chords. Measures 1065 through 1068 feature eighth-note patterns with grace notes and slurs. Measure 1069 starts with a dynamic of *p*. Measures 1070 and 1071 continue the eighth-note patterns. Measure 1072 concludes with a dynamic of *f*.

## INSTRUCTIONS FOR THE CLARINET.

*No. 8.*

*Andante grazioso.*

1,062.

## INSTRUCTIONS FOR THE CLARINET.

147

The musical score consists of ten staves of music for the clarinet. The notation is in common time, with a key signature of one sharp (F#). The music features various dynamic markings, including 'p' (piano), 'cresc.' (crescendo), 'f' (fortissimo), 'a tempo.' (return to tempo after a change), and 'sostenuto.' (sustained note). The score is divided into measures by vertical bar lines, and each measure contains multiple notes and rests. The music is presented in a standard musical staff format with five horizontal lines and four spaces.

*Allegro alla Polaca.*

No. 9.

The sheet music contains eight staves of musical notation. The top two staves are for the piano, showing bass and treble clefs with various note heads and rests. The bottom six staves are for the clarinet, with each staff starting with a different measure number (1, 2, 3, 4, 5, 6, 7, 8). The clarinet parts include dynamic markings such as *f*, *p*, and *pp*. Articulation marks like dots, dashes, and slurs are used throughout the piece.

The musical score consists of eight staves of music for the clarinet. The music is in common time and uses a key signature of one sharp (F#). The notation includes various melodic lines, some with grace notes and slurs. Dynamic markings such as 'f' (forte) and 'p' (piano) are present. The piece concludes with a 'FINE' marking. The page number '1,062.' is located at the bottom right of the page.

## INSTRUCTIONS FOR THE CLARINET.

The musical score is composed of eight staves of music for the clarinet. The music begins with a forte dynamic (f) and a piano dynamic (p) appearing in different voices. It features a variety of note values, including sixteenth notes, eighth-note pairs, and quarter notes. The dynamics throughout the piece include piano (p), forte (f), and fortissimo (ff). The score concludes with a final dynamic marking of piano (p).

## INSTRUCTIONS FOR THE CLARINET.

151

A page of musical notation for the clarinet, featuring two systems of six staves each. The music is in common time, with a key signature of one sharp. Measure 1062 begins with a dynamic of *f*. The first system ends with a repeat sign and a dynamic of *p*. The second system begins with a dynamic of *tr*. Measures 1063 end with a dynamic of *p* and a repeat sign. The page number 151 is at the top right, and the measure number 1,062 is at the bottom center. The instruction "D.C." is at the bottom right.

*Moderato affettuoso.*

No. 10.

lightly.

1,062.

## INSTRUCTIONS FOR THE CLARINET.

153

A page of musical notation for the clarinet, featuring two systems of six staves each. The music is in common time, with a key signature of one flat. Measure 1062 begins with a dynamic *p*. The first system ends with a measure of eighth-note pairs followed by a fermata. The second system begins with a dynamic *poco ritenuto.* The music consists primarily of eighth-note patterns, with occasional sixteenth-note grace notes and slurs. Measure 1063 concludes with a dynamic *dolce.*

## INSTRUCTIONS FOR THE CLARINET.

The musical score consists of six staves of music for the clarinet. The first staff begins with a trill over two measures, followed by a series of sixteenth-note patterns. The second staff starts with eighth-note pairs. The third staff features a dynamic marking 'dolce.' over a measure. The fourth staff includes dynamic changes from *f* to *p*. The fifth staff shows a variety of rhythmic patterns with dynamic markings like *f*, *p*, and *ff*. The sixth staff concludes the page with a series of eighth-note patterns.

A musical score consisting of six staves of music for the clarinet. The music is written in common time, with a key signature of one flat. The notation includes various dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *Legerement.* The first staff begins with a treble clef and a bass clef, followed by a treble clef. The subsequent staves alternate between treble and bass clefs. The music features a variety of note heads, including eighth and sixteenth notes, and rests. Measure lines connect the notes across the staves. The piece concludes with a final dynamic marking of *f*.

## INSTRUCTIONS FOR THE CLARINET.

1,062. *f*

No. 11.

*Adagio.*

1,062.

## INSTRUCTIONS FOR THE CLARINET.

The sheet music consists of six staves of musical notation for the clarinet. The music is in common time and uses a key signature of one flat. The notation includes various note heads, stems, and bar lines. Measure 1 starts with a dynamic of  $p$ . Measures 2 and 3 show a transition with dynamics  $pp$  and  $f$ , respectively. Measures 4 and 5 feature eighth-note patterns. Measure 6 concludes with a dynamic of  $p$ .

The musical score consists of six staves of music for clarinet and piano. The top two staves are for the piano, featuring bass and treble clefs with various dynamics such as *f*, *p*, and *p*. The bottom four staves are for the clarinet, with the first two showing melodic lines and the last two showing harmonic patterns. The music includes slurs, grace notes, and dynamic markings like *p* and *f*.

## INSTRUCTIONS FOR THE CLARINET.

*Allegro con amabile.*

No. 12.

&lt;img alt="Sheet music for Clarinet, No. 12, in 2/4 time, key of B-flat major. The music consists of eight staves of musical notation. The first staff starts with a dynamic 'p' (pianissimo). The second staff begins with a dynamic 'p'. The third staff starts with a dynamic 'p'. The fourth staff starts with a dynamic 'p'. The fifth staff starts with a dynamic 'f'. The sixth staff starts with a dynamic 'p'. The seventh staff starts with a dynamic 'p'. The eighth staff starts with a dynamic 'f'. The music features various articulations such as slurs, grace notes, and triplets. Measure numbers 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, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 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, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1515, 1516, 1517, 1518, 1519, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1615, 1616, 1617, 1618, 1619, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1715, 1716, 1717, 1718, 1719, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1738, 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The image shows a page of sheet music for the clarinet, consisting of eight staves. The music is written in common time and uses a key signature of one flat. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *f>*, *p>*, and *p-->*. There are also performance instructions like slurs, grace notes, and triplets indicated by a '3' over a bracket. The music is divided into measures by vertical bar lines.

## INSTRUCTIONS FOR THE CLARINET.

The musical score consists of six staves of music for clarinet and piano. The top two staves are for the piano (treble and bass clef), and the bottom four staves are for the clarinet (treble clef). The music is in common time and includes various dynamics such as *p* (piano), *f* (forte), and *ff* (double forte). The notation includes slurs, grace notes, and sixteenth-note patterns. The clarinet part features several slurred sixteenth-note figures, some with grace notes and dynamic changes. The piano part provides harmonic support with sustained notes and rhythmic patterns.

## **INSTRUCTIONS FOR THE CLARINET.**

163

INSTRUCTIONS FOR THE CLARINET.

163

The image displays a page of musical notation for the clarinet, consisting of six staves of music. The notation is in common time and uses a treble clef. Various dynamic markings are present, including crescendo (cres.) and decrescendo (decres.), forte (f), piano (p), and pp. The music includes grace notes, slurs, and specific performance instructions like 'D.C.' (Da Capo). The notation is typical of early 20th-century music theory books.

## INSTRUCTIONS FOR THE CLARINET.

*Allegro grandioso.*

No. 13.

*f*

*dolce.*

*p*

*p*

*p*

*Largement.*

*f*

*p*

*f*

*p*

*f*

*p*

## INSTRUCTIONS FOR THE CLARINET.

165

The image displays seven staves of musical notation for the clarinet, arranged vertically. The music is written in common time, primarily in G major (indicated by a 'G' with a sharp sign) and includes several measures in F major (indicated by a 'F' with a sharp sign). The notation consists of six-line staffs with various note heads, stems, and bar lines. Measure 1 starts with a forte dynamic (f) and includes a measure repeat sign. Measure 2 begins with a piano dynamic (p). Measures 3 through 6 show a variety of rhythmic patterns, including eighth-note and sixteenth-note figures. Measure 7 concludes with a forte dynamic (f). The music is divided into measures by vertical bar lines, and each staff begins with a clef (G or F) and a key signature.

## INSTRUCTIONS FOR THE CLARINET.

The musical score consists of eight staves of music for the clarinet. The key signature changes between G minor (one flat) and C major (no sharps or flats). The time signature is common time (indicated by 'C'). The music features various note heads, stems, and bar lines. Measure numbers 1,062 are visible at the bottom of the page.

A page of musical notation for the clarinet, featuring ten staves of music. The music is in common time and consists primarily of eighth and sixteenth note patterns. Measure numbers 1,062 and 1,063 are visible at the bottom.

## INSTRUCTIONS FOR THE CLARINET.

A musical score consisting of six staves of music for the clarinet. The music is written in common time, with a key signature of one flat. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first staff begins with a melodic line, followed by a harmonic section. The second staff continues the melodic line. The third staff features a rhythmic pattern of eighth and sixteenth notes. The fourth staff begins with a dynamic *f*, followed by *tr*. The fifth staff consists of two measures of eighth-note patterns. The sixth staff concludes the page with a dynamic *f*.

## INSTRUCTIONS FOR THE CLARINET.

*Adagio.*

No. 14.

The sheet music consists of eight staves of musical notation for a clarinet. The key signature is B-flat major (two flats). The tempo is marked *Adagio.* The dynamic *dolce.* is indicated at the beginning of the first staff. The music is divided into measures by vertical bar lines. Measure 1 starts with a single note followed by eighth-note pairs. Measures 2 and 3 show sixteenth-note patterns. Measure 4 begins with a forte dynamic (*f*). Measures 5 and 6 feature eighth-note patterns. Measures 7 and 8 conclude the piece. The music is presented in a standard five-line staff system with clefs and rests.

The musical score consists of six staves of music for the clarinet, arranged vertically. The notation includes various musical elements such as slurs, grace notes, and dynamic markings (f, p). The first two staves begin with a treble clef and a key signature of one flat. The subsequent staves switch to a bass clef and a key signature of three flats. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes. The overall style is technical, likely intended for instructional purposes.

## INSTRUCTIONS FOR THE CLARINET.

*Graziosamente.*

No. 15.

1,062.

1,062.

The musical score consists of eight staves of music for the clarinet. The top staff is in G major (clarinet part) and the bottom seven staves are in F major (accompaniment/piano part). The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including forte (f), piano (p), forte-piano (fp), and pianissimo (pp). Performance instructions such as slurs, grace notes, and slurs with dots are also present. The music is primarily composed of eighth and sixteenth note patterns.

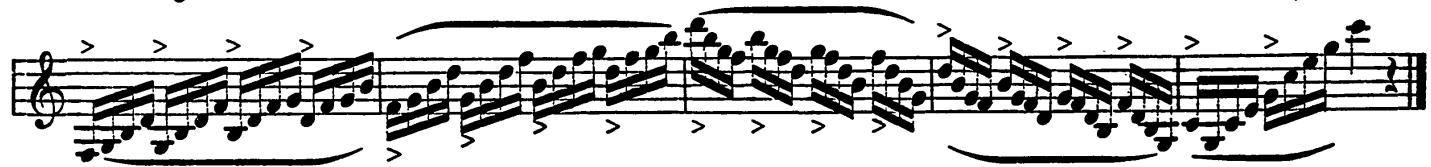
The musical score is composed of six staves of music for the clarinet. The key signature is three flats, and the time signature varies between common time and 2/4. The music includes a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p*, and *cres.* (crescendo). Articulation is indicated by '>' and 'tr.' (trill). The score ends with a repeat sign and the instruction *D.C.*

## PRELUDES IN THE FORM OF PERFECT CADENCES.

In C.

No. 1. 

No. 2. 



A minor.

No. 3. 

In F.

No. 4. 

In D minor.

No. 5. 

In G major.

No. 6. 

No. 7. E minor.

No. 8. E major.

## EXERCISES ON LOW NOTES.

Accent well the first note of each group.

&gt; &gt; &gt; &gt; &gt; &gt; &gt;

No. 1.

No. 2.

## INSTRUCTIONS FOR THE CLARINET.

No. 3.

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

Clarinet in B $\frac{1}{2}$ , as written by ROSSINI.

No. 4.

In A.

No. 5.

If you suppress the A Clarinet, you must play it in D with the B $\flat$  Clarinet.

No. 6.

No. 7.

No. 8.

Musical score for No. 8, 8 measures. The score consists of eight staves of music for the clarinet. The key signature is A major (two sharps). The time signature is common time (indicated by '8'). The music features continuous eighth-note patterns with slurs and grace notes.

Musical score for No. 8, measures 9-16. The score continues with eight staves of music for the clarinet. The key signature changes to D major (one sharp). The time signature remains common time (indicated by '8'). The music consists of eighth-note patterns with slurs and grace notes.

Musical score for No. 8, measures 17-24. The score continues with eight staves of music for the clarinet. The key signature changes to C major (no sharps or flats). The time signature remains common time (indicated by '8'). The music consists of eighth-note patterns with slurs and grace notes.

Musical score for No. 8, measures 25-32. The score continues with eight staves of music for the clarinet. The key signature changes to A major (two sharps). The time signature remains common time (indicated by '8'). The music consists of eighth-note patterns with slurs and grace notes.

Musical score for No. 8, measures 33-40. The score continues with eight staves of music for the clarinet. The key signature changes to D major (one sharp). The time signature remains common time (indicated by '8'). The music consists of eighth-note patterns with slurs and grace notes.

No. 9.

Musical score for No. 9, 8 measures. The score consists of eight staves of music for the clarinet. The key signature is A major (two sharps). The time signature is common time (indicated by 'C'). The music features continuous eighth-note patterns with slurs and grace notes.

Musical score for No. 9, measures 9-16. The score continues with eight staves of music for the clarinet. The key signature changes to D major (one sharp). The time signature remains common time (indicated by 'C'). The music consists of eighth-note patterns with slurs and grace notes.

No. 10.

Musical score for No. 10, 8 measures. The score consists of eight staves of music for the clarinet. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The music features continuous eighth-note patterns with slurs and grace notes.

Musical score for No. 10, measures 9-16. The score continues with eight staves of music for the clarinet. The key signature changes to D major (one sharp). The time signature remains common time (indicated by '3'). The music consists of eighth-note patterns with slurs and grace notes.

No. 11.

Musical score for No. 11, 8 measures. The score consists of eight staves of music for the clarinet. The key signature is A major (two sharps). The time signature is common time (indicated by 'C'). The music features continuous eighth-note patterns with slurs and grace notes.

Musical score for No. 11, measures 9-16. The score continues with eight staves of music for the clarinet. The key signature changes to D major (one sharp). The time signature remains common time (indicated by 'C'). The music consists of eighth-note patterns with slurs and grace notes.

Musical score for No. 11, measures 17-24. The score continues with eight staves of music for the clarinet. The key signature changes to C major (no sharps or flats). The time signature remains common time (indicated by 'C'). The music consists of eighth-note patterns with slurs and grace notes.

## INSTRUCTIONS FOR THE CLARINET.

No. 12.

No. 13.

No. 14.

*Vivace.*  
No. 15.

*p*

*Legato.*

*Dolce legato.*

No. 19.

No. 20.

All slurred, accenting the first of each group.

No. 21.

No. 22.

## TWELVE STUDIES in the Different Registers of the Instrument.

*Molto legato.*

No. 1.

*Agitato.*

No. 2.

*Allegro.*

No. 3.

*dolce.*

*Leggieramente.*

No. 4.

cres.

Moderato.

No. 5.

*Andante.*

No. 6.

*piu mosso.*

*D.C.*

No. 7.

*Maestoso.*

INSTRUCTIONS FOR THE CLARINET.

187

1,062.

*Poco Allegro.*

No. 8.

*Allegro.*

No. 9.

The image displays ten staves of musical notation for the clarinet, arranged vertically. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first two staves also feature a bass clef at the start. The music consists of continuous eighth-note patterns, often grouped by slurs. Grace notes are frequently used to add complexity to the melodic line. The notation is dynamic, with varying note heads and stems. The staves are separated by horizontal lines, and the entire set is labeled with the number 1.062 at the bottom right.

## INSTRUCTIONS FOR THE CLARINET.

*Minuet time.*

No. 10.

*Allegro Moderato.*

No. 11.

rf  
1,062.

No. 12. *Andantino.*

*rall. dim.*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*FINE.*

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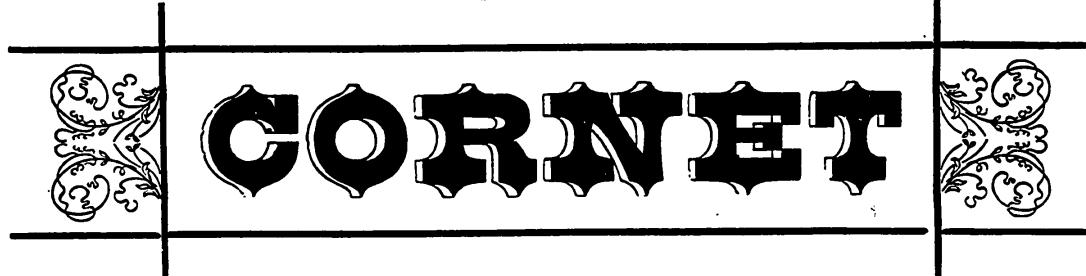
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