

**KLOSE'S**

**METHOD**

**FOR THE**

**CLARINET.**

**EDITED AND COMPILED BY**

**T. H. ROLLINSON.**

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**BAND, ORCHESTRA AND SHEET MUSIC DEPOT.**

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## **EDITOR'S PREFACE.**

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

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

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

Yours Respectfully,

T. H. ROLLINSON.

# COMPLETE SCALE FOR CLARINET

WITH 15 KEYS AND 4 RINGS  
 WITH EXAMPLES SHOWING THE USES OF  
 SIDE B $\flat$  KEY, PATENT C $\sharp$  KEY  
 AND CROSS-FINGERINGS NOT IN GENERAL USE.

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

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

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

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

13 13 13 13

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

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

# COMPLETE SCALE FOR CLARINET

WITH 15 KEYS AND 4 RINGS

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

Close the thumb hole and raise 13th key.

A finger chart for measures 43 through 61. It consists of a grid of 10 horizontal lines representing fingers (1-5 on the left, 4-1 on the right) and 19 vertical lines representing notes. Black dots indicate finger placement, and white circles indicate where a finger is lifted. Fingerings are labeled with numbers 4, 5, 7, 8, 8R, and 9. The notes are: 43 (G $\sharp$ ), 44 (A), 45 (B), 46 (C), 47 (D), 48 (E), 49 (F), 50 (G), 51 (A), 52 (B), 53 (C), 54 (D), 55 (E), 56 (F), 57 (G), 58 (A), 59 (B), 60 (C), 61 (D).

Musical notation for measures 44 through 61. Each measure is numbered and includes a fingering number above the notes. The notes are: 44 (G $\sharp$ ), 45 (A), 46 (B), 47 (C), 48 (D), 49 (E), 50 (F), 51 (G), 52 (A), 53 (B), 54 (C), 55 (D), 56 (E), 57 (F), 58 (G), 59 (A), 60 (B), 61 (C).

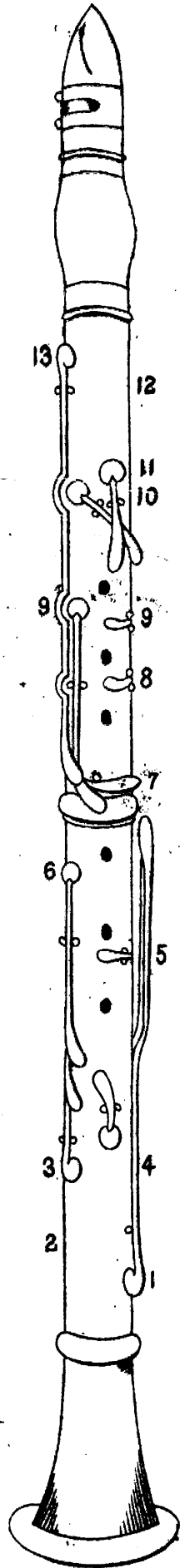
A finger chart for measures 62 through 79. It consists of a grid of 10 horizontal lines representing fingers (1-5 on the left, 4-1 on the right) and 18 vertical lines representing notes. Black dots indicate finger placement, and white circles indicate where a finger is lifted. Fingerings are labeled with numbers 4, 5, 7, 8, 8R, 9, and 11. The notes are: 62 (D), 63 (E), 64 (F), 65 (G), 66 (A), 67 (B), 68 (C), 69 (D), 70 (E), 71 (F), 72 (G), 73 (A), 74 (B), 75 (C), 76 (D), 77 (E), 78 (F), 79 (G).

Musical notation for measures 62 through 79. Each measure is numbered and includes a fingering number above the notes. The notes are: 62 (D), 63 (E), 64 (F), 65 (G), 66 (A), 67 (B), 68 (C), 69 (D), 70 (E), 71 (F), 72 (G), 73 (A), 74 (B), 75 (C), 76 (D), 77 (E), 78 (F), 79 (G).

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# CHROMATIC SCALE



6/28/40 Paul H. Bitchey # 1.50

1st Register Or Chalumeau.

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

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3

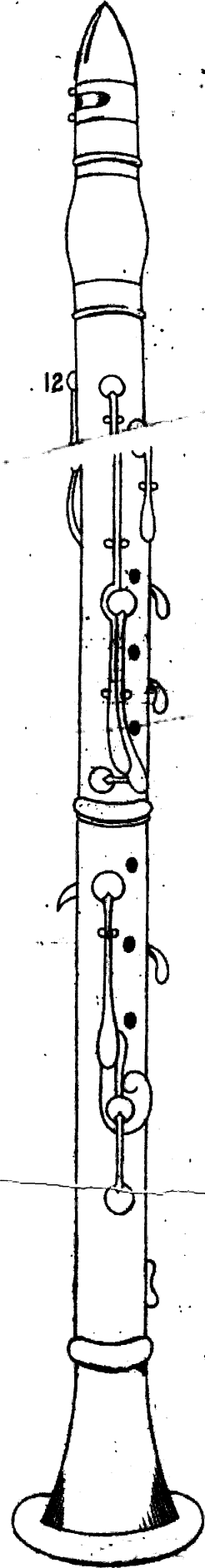
# THE ORDINARY CLARINET

3 KEYS.

1st Register Or Medium.      3rd Or Upper Register.

Close the hole under the left thumb and use the 13<sup>th</sup> Key.

**MADE NOTES.**  
for which there is no settled fingering.



# DESCRIPTIVE TABLE FOR THE CLARINET.

THE BORE

Of the application of the fingering.

## DESCRIPTION.

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

## APPLICATION OF THE FINGERING.

The black and white holes indicate the Seven Rings of which Six are on the front of the instrument and One on the back.  
The black points ● denote the holes to be closed.  
The white points ○ the rings or holes to be open.  
The Keys are counted upwards like the lines of the staff, each figure corresponding to a Key against which it is placed, and the same with those marked X, Y, Z.  
The line which separates the black or white points is the separation of the left hand from the right.

# CLARINET WITH RINGS ON BOTH JOINTS

THE BORE

Of the application of the fingering.

## ABBREVIATION.

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

Instrument all open

Left hand.

Right hand.

Used it makes the

to E♭.

l.h.

r.h.

for X

Left hand

Right hand

- 12 Key shut; open it makes B♭ or A♯, and is used to make the 12ths.
- 11 Key shut; open it is used for the shake or trill on A♯ with the B♭, on B♭ with C, and on E♭.
- 10 Key shut; open it is used for the shake or trill on G♯ with A♯, on G♯ with A♯, on A♯ with 10 bis.
- 10 bis Key shut; opened it also uncloses Key N° 9 and makes A♯.
- 9 Key shut; open it makes G♯ or A♭.
- Hole open; making G♯.
- Hole open; making F♯ or G♭.
- 8 Key shut; open, it is used for the trill on E♭ with F♯, on E♯ with F♯ (or F♯ with G♭) in chalumeau, and Hole open; making F♯ or E♯ in the twelfths C♯ or E♯.
- Hole open; making E♭, with the harmonic (12th) E♭.
- Hole open; making D♯ or E♭, with the harmonics 12ths A♯ or B♭.
- 7 bis Key shut; open it makes D♯ or E♭ with the 12th A♯ or B♭, the Key N° 7 makes the same notes as Hole open; making D♯, with 12th A♯.
- 6 Key shut; open it makes C♯ or D♭, with the 12th G♯ or A♭ and in alt F♯, and high B♭.
- Hole open; making C♯, with the 12th G♯, (and their enharmonics B♯, and Fx) and E♭ in
- Hole open; making E♭ or C♭, with the 12th F♯ or G♭, and D♯ or E♭ in alt.
- Hole open; making A♯ or B♭, with the 12th E♯ or F♯, and D♯ in alt.
- 5 Key shut; open, it makes E♭ or C♭, with the 12th F♯ or G♭, and D♯ or E♭ in alt, it is the rep
- Hole open; making A♯, with the 12th E♭, and C♯ in alt.
- 4 Key shut; open, it makes G♯ or A♭, with the 12th D♯ or E♭, and in alt serves to support the inst.
- 3 Key open; making G♯ with the 12th D♯.
- 2 Y Key shut; open, it makes F♯ or G♭, with the 12th C♯ or D♭ (Harmonics).
- 1 X Key open; making E♯ or F♯, and their twelfths E♯ or C♯ by opening the 12th Key (all ph

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

with B♭.

with C♯, C♯ with D♭.

of the second finger hole.

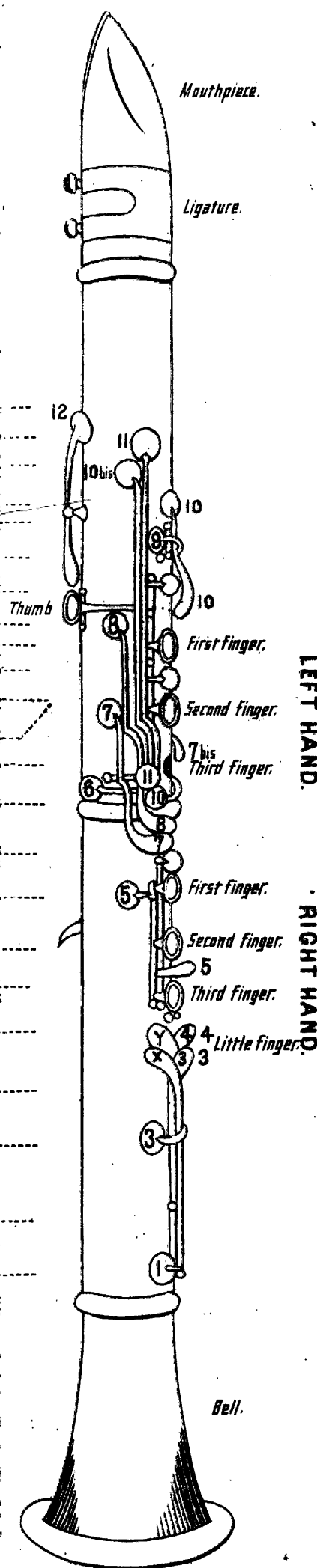
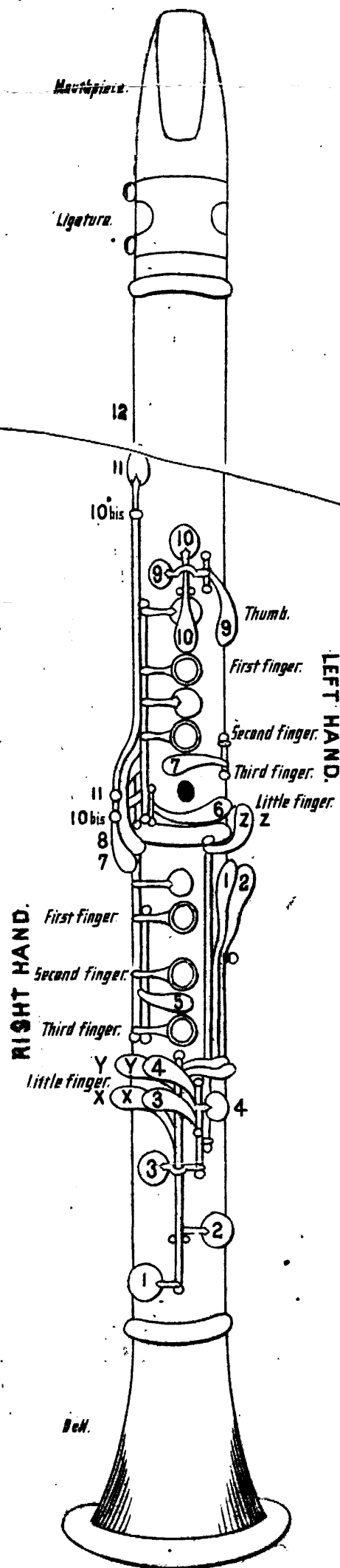
first finger hole.

to facilitate the bringing out of the high notes.

called Harmonics)

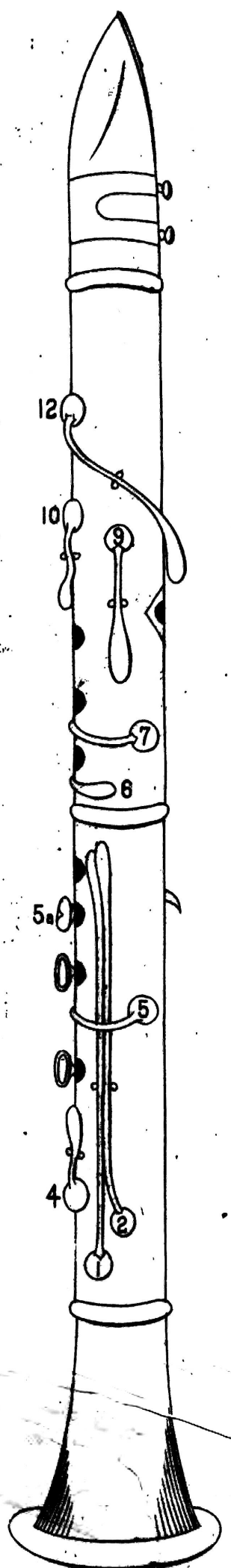
Clarinet with rings on both joints is pierced with 24 holes, of which 12 are open (to be shut with 9 fingers) and 12 are closed or stopped by Keys.

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



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

## THE ALBERT CLARINET.



DESCRIPTION.	APPLICATION OF THE FINGERING.	The instrument all open makes G $\sharp$	ABBREVIATION.
<p>The Clarinet consists of four pieces.</p> <ol style="list-style-type: none"> <li>1. The mouthpiece and its ligature.</li> <li>2. The joint, or Body for the Left hand.</li> <li>3. The joint or Body for the Right hand.</li> <li>4. The Bell.</li> </ol>	<p>The black and white spots <math>\bullet</math> and <math>\circ</math> refer to the six holes in the front of the instrument, and which are governed by the first, second, and third fingers of each hand. The black spot <math>\bullet</math> denotes that the hole is to be closed, the white spot <math>\circ</math> denotes that the hole is to be open. The marks <math>\diamond</math> refer in like manner to the hole at the back of the instrument, and which is governed by the thumb of the left hand.</p> <p>The Keys are counted upwards, like the lines of the staff; each figure corresponding to a Key against which it is placed.</p> <p>The line <math>\diagup</math> across the finger-spots denotes the separation of the two hands.</p>	<p>The instrument all open makes G<math>\sharp</math></p> <p>All closed it makes the lowest note E<math>\flat</math></p>	<p>To make the fingering more easily understood numbers are not used with reference to the holes on the instrument and the fingers which govern them. Figures are only used to denote the Keys to be pressed.</p>
12 Key shut; open (with Key 10 open) it makes B $\flat$ or A $\sharp$ . Above this note Key 12 is always open.			
11 Key shut; open, it is used for the shake or trill on A $\sharp$ with B $\flat$ , and on B $\flat$ with C.			
10 Key shut; opened it makes A $\sharp$ .			
9 Key shut; open, it makes G $\sharp$ or A $\flat$ .			
Hole open; making G $\sharp$ (with Key 8 shut)			
Hole open; making F $\sharp$ or G $\flat$ (with Key 8 open)			
8 Key shut; open, it makes F $\sharp$ or E $\sharp$ , with the harmonics (12th) C $\sharp$ or B $\sharp$ .			
Hole open; making E $\sharp$ , with the harmonic (12th) B $\sharp$ .			
7 Key shut; open, it makes D $\sharp$ or E $\flat$ , with the harmonics (12th) A $\sharp$ or B $\flat$ .			
Hole open; making D $\sharp$ , with the harmonic (12th) A $\sharp$ .			
6 Key shut; open, it makes C $\sharp$ or D $\flat$ , with the harmonics (12th) G $\sharp$ or A $\flat$ , and F $\sharp$ in upper register.			
Hole open; making C $\sharp$ , with the harmonic (12th) G $\sharp$ .			
5a Hole open; covered by Key 5a which is closed by dropping the 2nd or 3rd finger Right hand; used in making B $\flat$ and F $\sharp$ (12th)			
Hole open; making B $\flat$ with the harmonic (12th) F $\sharp$ , and D $\sharp$ or E $\flat$ in alt (3rd register)			
5 Key shut; open, it makes B $\flat$ with the harmonic (12th) F $\sharp$ .			
Hole open; making A $\sharp$ with the harmonic (12th) E $\sharp$ .			
4 Key shut; open, it makes G $\sharp$ or A $\flat$ , with the harmonic (12th) D $\sharp$ or E $\flat$ and in the upper or 3rd register serves to support the instrument and to facilitate the bringing out of the high notes.			
3 Key open; making G $\sharp$ with the harmonic (12th) D $\sharp$ .			
2 Key shut; open, it makes F $\sharp$ or G $\flat$ , and by opening the 12th Key, the harmonics or 12th C $\sharp$ or D $\flat$ .			
1 Key open; making E $\sharp$ or F $\sharp$ and their harmonics or 12ths B $\sharp$ or C $\sharp$ by opening the 12th Key (the twelfths are all called Harmonics).			

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

Note. The Keys N $^{\circ}$  1, 2, and 6 are taken with the little finger of the left hand.  
 The Keys N $^{\circ}$  3 and 4 are taken with the little finger of the right hand.  
 The Key N $^{\circ}$  5 is taken with the 3 $^{\text{rd}}$  finger of the right hand.  
 The Key 5a is over an open hole between the first and second fingers of the right hand - this Key is attached to the rings under the second and third fingers of the right hand, and closes on the dropping of either of those fingers.  
 The Keys N $^{\circ}$  8 and 11 are taken with the first finger of the right hand.  
 The Key N $^{\circ}$  7 is taken with the third finger of the left hand.  
 The Key N $^{\circ}$  9 is taken with the second finger of the left hand.  
 The Key N $^{\circ}$  10 is taken with the first finger of the left hand.  
 The Key N $^{\circ}$  12 is taken with the thumb of the left hand, and is used for making the twelfths (or harmonics.)

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

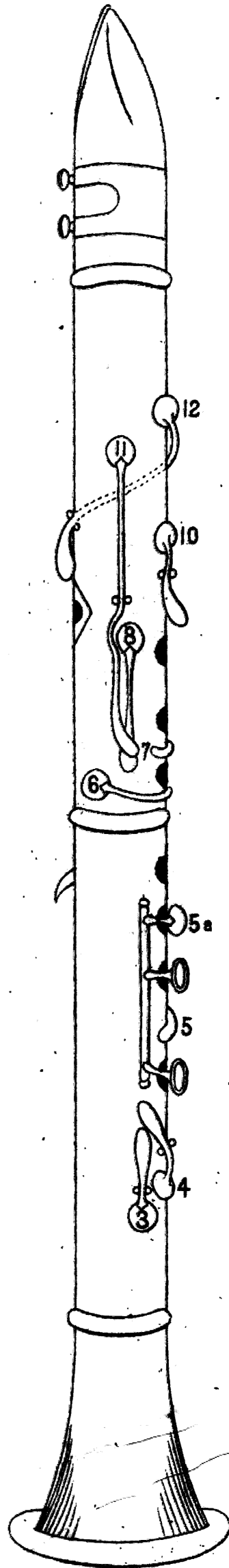
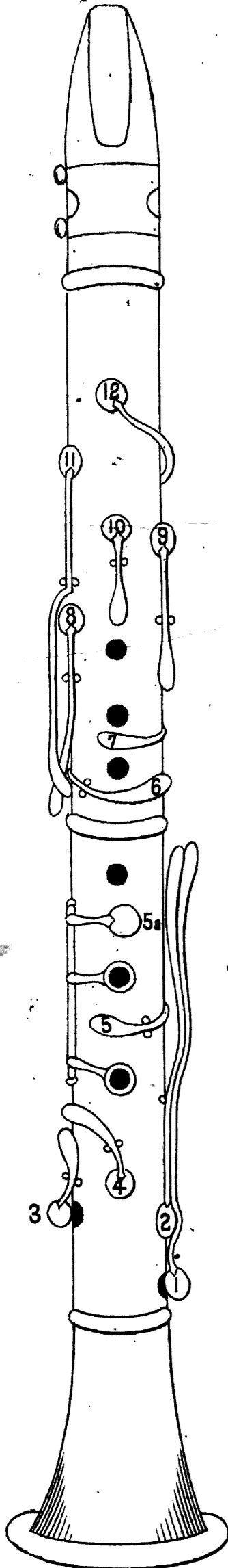
DIFFERENCE IN THE ORDINARY CLARINET (WITHOUT RINGS.)

The ordinary Clarinet is also pierced with 20 holes, of which 9 are open naturally (to be shut with 9 fingers) and 11 are closed or stopped by Keys - the difference therefore is only in one hole, covered by Key N $^{\circ}$  5a on the Albert Clarinet, and this being stopped by the ordinary action of the second or third finger of the right hand greatly facilitates the production of the F $\sharp$  which is thus made with one finger instead of two, as in the ordinary Clarinet.

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

## THE ALBERT CLARINET.

NOTE: Enharmonic or Synonyme means the same sound under a different name Ex: A# = Bb; -C# = Db; B# = Cb etc; etc;





	1st Register Or Chalumeau.												2nd Register Or Medium.												3rd Register In alt.																							
	Musical notation (Staff 1)												Musical notation (Staff 2)												Musical notation (Staff 3)																							
THUMB.	[Diagrammatic representation of thumb position]																																															
LEFT HAND.	[Diagrammatic representation of left hand positions]																																															
RIGHT HAND.	[Diagrammatic representation of right hand positions]																																															
WHOLESTONE (or MAJOR) SHAKES.	Key 3.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.	Key 1.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.	Key 1.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.	Key 1.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.
SEMITONE (or MINOR) SHAKES.	Key 3.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.	Key 1.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.	Key 1.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.	Key 1.	Key 2.	Key 3.	Key 4.	Key 5.	Key 6.	Key 7.	Key 8.	Key 9.	Key 10.	Key 11.	Key 12.






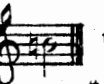



# METHOD FOR THE CLARINET

## OF THE QUALITIES AND COMPASS OF THE CLARINET.

The compass of the Clarinet is nearly four octaves extending

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

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

The Clarinet is divided into 3 registers: the 1<sup>st</sup> or deepest register, called chalumeau, extends from the low E  to B  the 2<sup>nd</sup> register Medium, from B  to C  and the 3<sup>rd</sup> register, in alt. commences at C  and ascends to the high C .

## POSITION OF THE PLAYER HIS HANDS AND FINGERS.

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

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

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

The left hand occupies the upper part of the instrument.

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

The right hand occupies the lower part of the instrument.

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

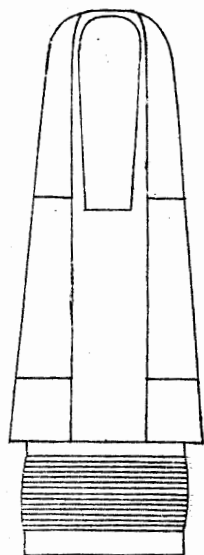
## OF THE MOUTHPIECE AND THE REED.

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

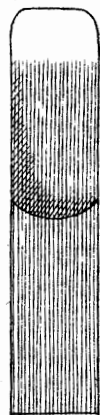
The Reed is a slip of cane attached to the mouthpiece, which is made to vibrate with the tongue, and produces the sound.

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

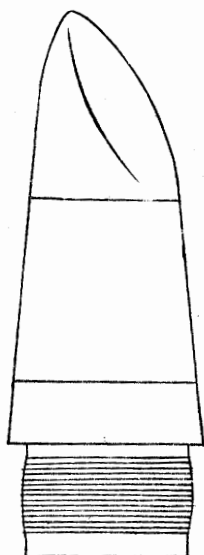
It is absolutely necessary to procure a good mouthpiece and, above all, good reeds. It is with an excellent reed and by its perfectly correct placing upon the lay of the mouthpiece, that one obtains that fine quality of tone which every artist, desirous of pleasing his audience, ought to envy and seek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



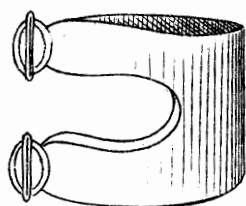
Mouthpiece front view with out reed or ligature.



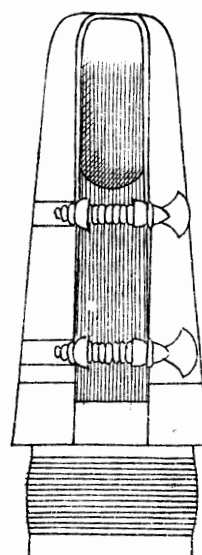
Reed frontview.



Mouthpiece sideview.



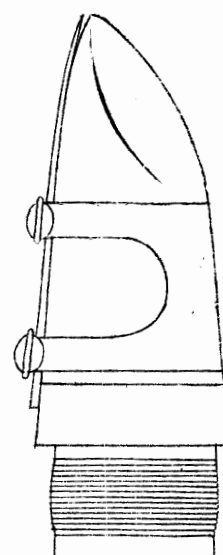
Ligature for fastening the reed to the mouthpiece.



Mouthpiece front view with reed and ligature.



Reed side view.



Mouthpiece side view with reed and ligature.

## OF THE ADVANTAGE OF PLAYING WITH THE REED UNDERNEATH.

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

1. A much softer and more agreeable tone is obtained.
2. The tongue being naturally placed under the reed, possesses a much greater facility of articulation.
3. This manner of playing appears more graceful, gives greater powers of execution, and is much less fatiguing.

### POSITION OF THE MOUTHPIECE IN THE MOUTH.

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

### OF THE EMOUCHURE.

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

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

## OF SOUND

### AND THE MANNER OF PRODUCING IT.

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

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

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

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

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



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

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

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

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

The mark O indicates the holes which must be opened.

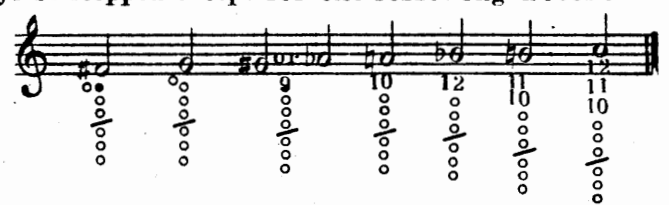
The black spot ● the holes which must be closed.

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

The figures denote the Keys.

The letters the double Keys.

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



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

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

The Clarinet is divided into three registers; the first, called Chalumeau, commences at the low E and ends at the B $\flat$  in the stave beyond this B $\flat$  the Key N<sup>o</sup> 12

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

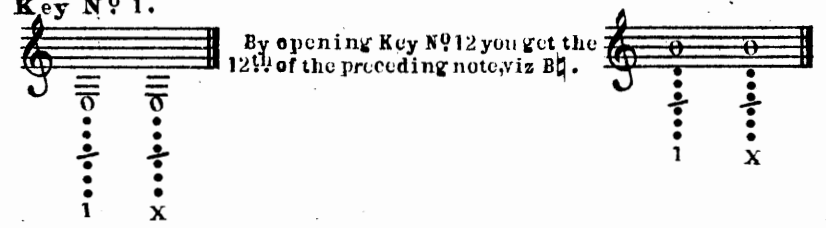
beyond this last note the first finger of the left hand remains always open for the third register, or notes in alt.

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

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

**KEY N<sup>o</sup> 1 and X (Key open)**

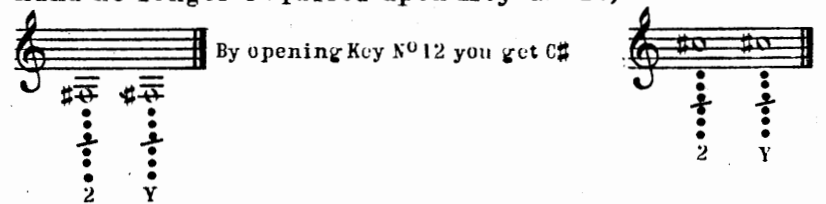
All the holes or rings at the front and back of the instrument being stopped, and the thumb of the right hand being placed under the hook by which the instrument is supported, you shut with the little finger of the left hand the Key N<sup>o</sup> 1 and thus get the low E; (you can dispense with the use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



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

**KEY N<sup>o</sup> 2 and Y (Key shut)**

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



This Key serves to trill F $\sharp$  with G $\natural$  and in the 12<sup>th</sup> C $\sharp$  with D $\natural$ . NOTE - To shake on E $\natural$  with F $\sharp$  you must press the little finger of the left hand upon Key N<sup>o</sup> 1, and trill with the little finger of the right hand upon the Key Y; or press Key X with the little finger of the right hand and trill with the little finger of the left hand upon the Key N<sup>o</sup> 2.

**KEY N<sup>o</sup> 3 and Z (Key open)**

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

By opening the 12<sup>th</sup> Key you get C $\flat$ .

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

### KEY N° 4 (Closed)

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

By opening the 12<sup>th</sup> Key you get D $\sharp$  or E $\flat$ .

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

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

### RIGHT HAND 3<sup>rd</sup> finger (open hole)

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

By opening the 12<sup>th</sup> Key you get D $\sharp$  and E $\flat$ .

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

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

### RIGHT HAND 2<sup>nd</sup> or Middle finger (open hole)

The holes above being stopped, and the 2<sup>nd</sup> (or middle) finger raised you obtain the low A $\sharp$  or B $\flat$ .

By opening the 12<sup>th</sup> Key you get E $\sharp$  or F $\sharp$ .

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

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

### KEY N° 5 (Closed)

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

Opening the 12<sup>th</sup> Key you get F $\sharp$ .

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

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

### RIGHT HAND 1<sup>st</sup> finger or Index (open hole)

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

Opening the 12<sup>th</sup> Key you get the C $\sharp$ .

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

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

### KEY N° 6 (Closed)

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

By opening the 12<sup>th</sup> Key you get G $\sharp$  or A $\flat$ .

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

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

### LEFT HAND 3<sup>rd</sup> finger (open hole)

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

By opening the 12<sup>th</sup> Key you obtain A $\sharp$ .

By raising the 1<sup>st</sup> finger of the left hand you get F $\sharp$  or G $\flat$ .

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

### KEY N<sup>o</sup> 7 and 7 bis (Closed)

The Key N<sup>o</sup> 7 is taken with the first finger of the Right hand and gives D<sup>♯</sup> or E<sup>b</sup>.

N<sup>o</sup> 7 bis is taken with the third finger of the left hand and also gives D<sup>♯</sup> or E<sup>b</sup>.

These Keys serve to trill D<sup>♯</sup> with D<sup>♯</sup> or E<sup>b</sup> in the 12<sup>th</sup> A<sup>♯</sup> with A<sup>♯</sup> (or B<sup>b</sup>) and in alt F<sup>♯</sup> with G<sup>♯</sup>.

The following are some instances in which the Key N<sup>o</sup> 7 is indispensable for accuracy and facility of fingering.

EXAMPLES.

The Key N<sup>o</sup> 7 bis is used in the same manner as upon the Clarinet with 13 Keys.

### LEFT HAND 2<sup>nd</sup> or Middle finger (open hole)

The holes above being stopped, and the second finger raised, you obtain E<sup>♯</sup> of the first octave, first register.

With this finger you trill D<sup>♯</sup> with E<sup>♯</sup> and in the 12<sup>th</sup> A<sup>♯</sup> with B<sup>♯</sup>.

### LEFT HAND 1<sup>st</sup> finger or Index (open hole)

The thumb-hole at the back of the instrument being stopped, you get F<sup>♯</sup> of the 1<sup>st</sup> octave 1<sup>st</sup> register.

With this finger you trill E<sup>♯</sup> with F<sup>♯</sup>; F<sup>♯</sup> with G; and in the 12<sup>th</sup> B<sup>♯</sup> with C<sup>♯</sup>.

This hole serves to produce the sounds of the 3<sup>rd</sup> Register or in alt.

### LEFT HAND Thumb (open hole)

The thumb being raised you obtain G<sup>♯</sup>.

With this thumb you trill F<sup>♯</sup> with G<sup>♯</sup>.

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

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

### KEY N<sup>o</sup> 8 (Closed)

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

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

This Key is used to trill E<sup>b</sup> with F<sup>♯</sup>, E<sup>♯</sup> with F<sup>♯</sup>, E<sup>♯</sup> with F<sup>♯</sup>, or F<sup>♯</sup> with G<sup>b</sup>; in the 12<sup>th</sup> B<sup>b</sup> with C<sup>♯</sup>, B<sup>♯</sup> with C<sup>♯</sup>, B<sup>♯</sup> with C<sup>♯</sup>, or C<sup>♯</sup> with D<sup>b</sup>; and in alt F<sup>♯</sup> with G<sup>♯</sup>.

### KEY N<sup>o</sup> 9 (Closed)

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

This Key serves to trill F<sup>♯</sup> with G<sup>♯</sup>, F<sup>♯</sup> with G<sup>♯</sup>, and G<sup>♯</sup> with A<sup>b</sup>; in the 12<sup>th</sup> it is only used to trill C<sup>♯</sup> with D<sup>♯</sup>.

### KEY N<sup>o</sup> 10 (Closed)

This Key is taken with the first finger of the left hand, 2<sup>nd</sup> phalanx, and gives A<sup>♯</sup>: by pressing upwards it would open Key N<sup>o</sup> 9.

By opening the 12<sup>th</sup> Key you obtain Eb.

You make easily with rapidity C and Eb.

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

### KEY N° 10 bis (Closed)

This Key is taken with the first finger of the right hand and makes A; in conjunction with Key N° 10 it gives an excellent B.

This Key serves to trill G with A; A with B, or B with C; in the 12<sup>th</sup> C with D.

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

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

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

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

1 same fingering. In alt In the 12<sup>th</sup> Chalumeau

2 same fingering. In alt In the 12<sup>th</sup> Chalumeau

3 same fingering. In the 12<sup>th</sup> Chalumeau

Little practised and bad upon the 13 Keyed Clarinet.

### KEY N° 11 (Closed)

This Key is taken with the first finger of the right hand, and is only employed in trills, shakes or turns. The Key N° 10 is always open when this one is used.

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

### KEY N° 12 (Closed)

This Key is taken with the thumb of the left hand and makes conjointly with Key N° 10 A or B.

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

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

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

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

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

The image displays 30 numbered exercises for guitar, arranged in six rows of five exercises each. Each exercise consists of a musical staff with notes and a corresponding guitar fretboard diagram. Fingerings are indicated by numbers 1-4, and muting instructions are shown as 'X' or 'Y' over specific strings. Some exercises include alternative fingerings or muting options, such as '2 or Y' or '1 or X'. Exercise 17 includes the word 'id' next to its diagram. Exercise 29 includes the instruction '3 or Z'.

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

# TABLE OF TRILLS AND SHAKES (BOEHM.)

AND THE VARIOUS FINGERINGS FOR THEIR PRODUCTION.

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

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

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

No. 3. usual way - (easiest.)

No. 1. trill with the thumb  
No. 2. easier - trill with the 8<sup>th</sup> Key.

Above this note the thumb-hole is always open.

**Synonyme.**

No. 1. trill with the thumb  
No. 2. leave the thumb on the hole and trill with the 9<sup>th</sup> Key.

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

The 3<sup>rd</sup> finger of the right hand supports the instrument if necessary.

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

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

Above this note key No. 12 is constantly open.

**Synonyme.** **Synonyme.**

**Synonyme.**

16

Synonyme.

Synonyme.

N° 3 and 4 preferable slightly relaxing the lips.

Synonyme.

Synonyme.

Synonyme.

Synonyme.

Synonyme.

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

Synonyme.

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

Synonyme.

Synonyme.

# TABLE OF TRILLS OR SHAKES BOTH MAJOR AND MINOR.

## THEIR RESOLUTIONS AND DIFFERENT FINGERINGS.

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

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

in F major in F minor or D minor.	in D major.	in C major.	in F major.
in G little used by reason of its termination.	in E minor.	in G major and in G minor.	in E major.
in F minor.	in A $\flat$ major.	in F major. or in D minor.	in F $\sharp$ minor and
in A major.	in F $\sharp$ major.	in F $\sharp$ major. Synonyme.	in E $\flat$ minor.
in G minor.	in B $\flat$ major.	in G major. in E minor.	in G major.
in B major. Synonyme.	in C $\flat$ major.	in A $\flat$ major. in F minor.	in C major. in C minor.

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

David's Method

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

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

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

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

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

in D minor.      in F major and F minor.      in D major.      and B minor.

Trill with the thumb.      The F# with the thumb and trill with Key 8.      Trill with Key 8 and the last F# with the thumb.

**Synonyme.**      in D# minor.      in F# minor.      Gb major. Eb minor.      in Eb major and

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

Klose's Method.

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

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

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

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

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

in B major in B minor.      in Ab minor and in Cb major.      in Ab major and in F minor.      in F major.      in C major.

in C minor.      in A minor.      in A major or in F# major.      in A major.

in A# minor or in Bb minor.      in Db major or in Bb minor.      Bb major or in G minor.

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

3 tr 3<sub>1</sub> 3 1 or Z tr X Z X Y tr 1 Y 1 or 2 tr X 2 X Y 1 Y 1

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

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

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

tr 4 2 tr tr 2 4 2 tr tr 4 4 tr 4 tr 4

N<sup>o</sup> 1. N<sup>o</sup> 2. Synonyme. see N<sup>o</sup> 1 and 2.

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

tr tr tr tr tr 5 5 5

tr tr tr tr tr tr tr

Trills and notes with fingerings (circles) and accents (tr). Includes a dashed box around the first few measures.

It is best to relax the lips slightly.

Trills and notes with fingerings (circles) and accents (tr). Includes the text "sec Nº 1 and 2." and "7bis 7bis tr" with fingerings.

Trills and notes with fingerings (circles) and accents (tr).

Trills and notes with fingerings (circles) and accents (tr). Includes "Nº 1.", "Nº 2.", "see Nº 2.", and "see Nº 1.".

The 4<sup>th</sup> Key can be used to support the instrument.

Trills and notes with fingerings (circles) and accents (tr). Includes "7bis 7bis" and "4" below the staff.

Trills and notes with fingerings (circles) and accents (tr). Includes "8 str" below the staff.

Trills and notes with fingerings (circles) and accents (tr). Includes "Synonyme." and "8 str" below the staff.

Trills and notes with fingerings (circles) and accents (tr). Includes "9 tr" below the staff.

Synonyms

or

Synonyms

or

or

or

or

or



## OF FINGERING IN GENERAL.

The perfection of execution depends to a great extent on that of fingering.

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


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


## OF ACCENT OR EMPHASIS.


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

When a Bar of common time consists of two minims the accents are at the beginning of each note; when it is composed of four crotchets, or eight quavers or sixteen semi-quavers you must emphasise the beginning of each one fourth of the bar; this accentuation is absolutely necessary in solo passages, and in *arpeggio* accompaniments. The accented notes are usually marked thus > to denote the emphasis.

## OF THE NOTATION OF CLARINET MUSIC.

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

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

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

## STUDY AND PRACTICE.

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

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

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

The 2<sup>nd</sup> 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 3<sup>rd</sup> hour, the practice of articulation and of the various degrees of light and shade *piano* and *forte*.

The 4<sup>th</sup> hour should be employed in recapitulating the preceding studies, and in practising the execution of the best works written for the Clarinet.

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

## ADVICE TO BEGINNERS.

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

FIRST SOUNDS TO BE PRACTISED.

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

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

1

2

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

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

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

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

Major 7th. ascending. 8ve ascending.

PREPARATORY EXERCISES FOR THE CHROMATIC SCALE.

3

CHROMATIC SCALE.

4

Make these notes only when the Embouchure is well formed.

5

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

6

THIRDS.

7

Exercise 7: THIRDS. This exercise consists of four staves of music in treble clef. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music is written in eighth notes, with slurs grouping the notes into four-measure phrases. The second staff continues the pattern, featuring a double bar line and a repeat sign. The third and fourth staves complete the exercise with similar phrasing and a final double bar line.

FOURTHS.

8

Exercise 8: FOURTHS. This exercise consists of four staves of music in treble clef. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music is written in eighth notes, with slurs grouping the notes into four-measure phrases. The second staff continues the pattern, featuring a double bar line and a repeat sign. The third and fourth staves complete the exercise with similar phrasing and a final double bar line.

FIFTHS.

9

Exercise 9: FIFTHS. This exercise consists of four staves of music in treble clef. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music is written in eighth notes, with slurs grouping the notes into four-measure phrases. The second staff continues the pattern, featuring a double bar line and a repeat sign. The third and fourth staves complete the exercise with similar phrasing and a final double bar line.

SIXTHS.

10

Exercise 10: SIXTHS. This exercise consists of three staves of music in treble clef. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music is written in eighth notes, with slurs grouping the notes into four-measure phrases. The second and third staves complete the exercise with similar phrasing and a final double bar line.

The first section consists of three staves of music. The first two staves are in treble clef and contain a series of eighth notes, some beamed together and some with slurs. The third staff is in bass clef and contains a series of chords, each marked with a sharp sign (#) and a slash (/), indicating a specific fingering or articulation.

SEVENTHS.

11

Exercise 11, titled 'SEVENTHS', consists of seven staves of music. The first staff is in treble clef and contains a series of eighth notes with slurs. The following six staves are in bass clef and contain a series of chords, each marked with a sharp sign (#) and a slash (/), indicating a specific fingering or articulation.

OCTAVES.

12

Exercise 12, titled 'OCTAVES', consists of seven staves of music. The first staff is in treble clef and contains a series of eighth notes with slurs. The following six staves are in bass clef and contain a series of chords, each marked with a sharp sign (#) and a slash (/), indicating a specific fingering or articulation.

## OF RESPIRATION, DEMI RESPIRATION, AND THE MANNER OF BREATHING.

Respiration consists of two actions, namely, *aspiration* which is the inhaling or introduction of air into the chest and *expiration*, the expulsion of the air from the chest. In these two movements the lungs act like a bellows.

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

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

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

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

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

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

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

Demi respiration, denoted by a comma,



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



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



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

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

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

All the notes should be slurred, ascending passages played *erescendo*, descending passages *dimintendo*.

The image displays a musical score for 37 exercises, numbered 1 through 37. The exercises are arranged in ten rows. Each exercise is written on a single staff with a treble clef and a common time signature. The exercises consist of slurred eighth-note patterns, some ascending and some descending, with repeat signs and dotted double bars at the end of each exercise.

A musical score for a single melodic line, consisting of 13 staves of music. The score is numbered from 38 to 68. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, often grouped with slurs. The music is written in a treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic values and phrasing slurs. The score is organized into pairs of staves, with the first staff of each pair starting at an even measure number (38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66) and the second staff starting at an odd measure number (39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67). The final measure of the piece is measure 68.



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

The first 33 exercises should be played also in the 12<sup>ths</sup> (Harmonics) that is to say, by opening the 12<sup>th</sup> Key, or the 13<sup>th</sup> on the ordinary Clarinet.

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

The image displays a musical score for 24 exercises, numbered 1 through 24, arranged in two columns. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercises 1 through 9 are in the key of G major (one sharp). Exercises 10 through 24 are in the key of F major (no sharps or flats). Exercises 10 and 11 are marked with a 3/4 time signature. Each exercise consists of a single melodic line with slurs indicating phrasing. Exercise 10 includes a specific instruction: "10 Glide from G# by withdrawing the little finger upon the F# Key." The exercises are designed to train finger independence and control, particularly for the little finger.

This page contains 12 staves of musical notation, numbered 25 through 54. Each staff consists of two measures of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Bar lines are placed at the end of each measure, and repeat signs (double dots) are used at the end of many measures. The staves are arranged in a continuous sequence from top to bottom.

This musical score consists of 14 staves of music, each containing two measures. The measures are numbered sequentially from 55 to 84. The notation is written on a single treble clef staff. The music features a consistent rhythmic pattern of eighth notes, often beamed in pairs. The key signature is B-flat major, indicated by one flat (B-flat) on the staff. The piece concludes with a double bar line at the end of measure 84. The notation includes various accidentals such as flats and naturals, and some measures contain rests.

Musical score for Klöse's Method, page 34, measures 85-112. The score is written in treble clef and consists of 12 measures, each with a measure number above it. The music is a single melodic line with a consistent rhythmic pattern of eighth notes. Measures 85-92 are in a key with one sharp (F#). Measures 93-102 are in a key with two sharps (F# and C#). Measures 103-112 are in a key with two flats (Bb and Eb). The score is divided into two systems of six measures each. Each measure is followed by a repeat sign and a fermata over the final note. The notation includes various accidentals (sharps, flats, naturals) and slurs over the eighth notes.

This musical score consists of 12 staves of music, each containing two measures. The measures are numbered sequentially from 113 to 141. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many measures contain sixteenth-note runs, some of which are marked with a '6' for a sixteenth-note fingerings exercise. The score concludes with a double bar line and repeat signs at measure 141.

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

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

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

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

The natural fingerings are preferable I do not mark them.

Synonyme  
for X

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

Synonyme.

feeble.

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

sharper.

# SCALES AND EXERCISES.

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

## C MAJOR.

A musical staff in treble clef showing the C major scale: C4-D4-E4-F4-G4-A4-B4-C5, followed by the descending scale: B4-A4-G4-F4-E4-D4-C4.

Common chord.

Dominant 7th

A musical staff showing the distributed notes of the C major common chord (C-E-G) and the dominant 7th chord (G-B-D-F) in treble clef.

A musical staff for exercise 1, showing a sequence of chords and notes in C major.

1

A musical staff for exercise 2, showing a sequence of chords and notes in C major.

2

A musical staff for exercise 3, showing a sequence of chords and notes in C major.

3

A musical staff for exercise 4, showing a sequence of chords and notes in C major.

4

A musical staff for exercise 5, showing a sequence of chords and notes in C major.

5

A musical staff for exercise 6, showing a sequence of chords and notes in C major.

6

## F MAJOR.

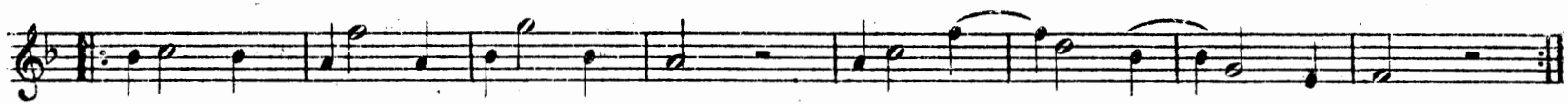
Common chord.

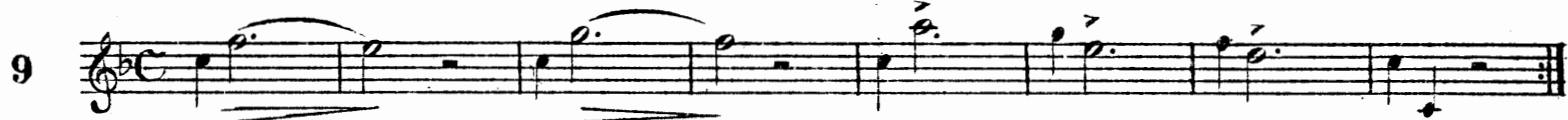
Dominant 7th

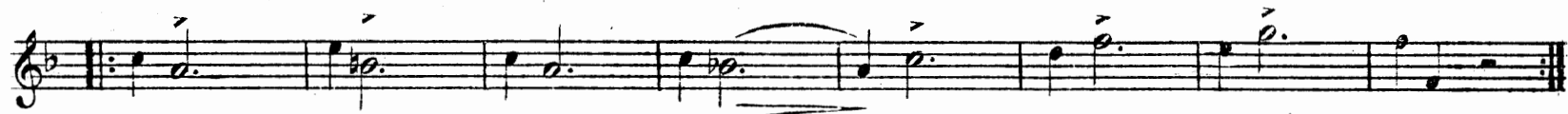
A musical staff showing the distributed notes of the F major common chord (F-A-C) and the dominant 7th chord (C-E-G-Bb) in treble clef.

7

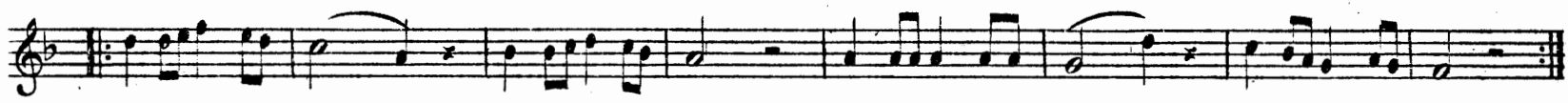
8 



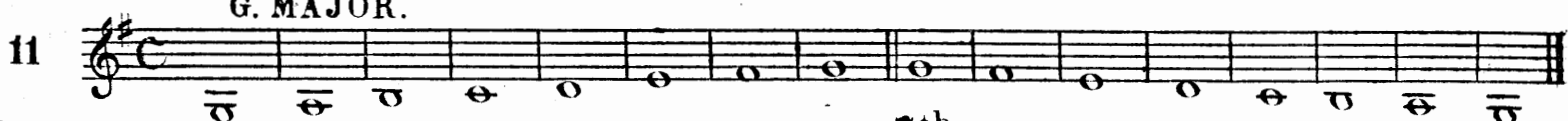
9 



10 



G. MAJOR.

11 

Common chord.

Dominant 7<sup>th</sup>



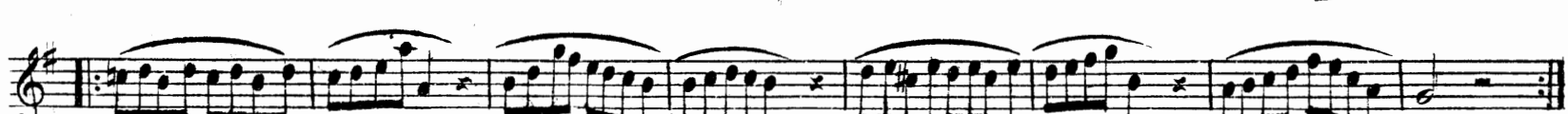
12 




13 



14 



15 





16   
Common chord. Dominant 7<sup>th</sup>

17 

18 

19 

D MAJOR.

20   
Common chord. Dominant 7<sup>th</sup>

21 

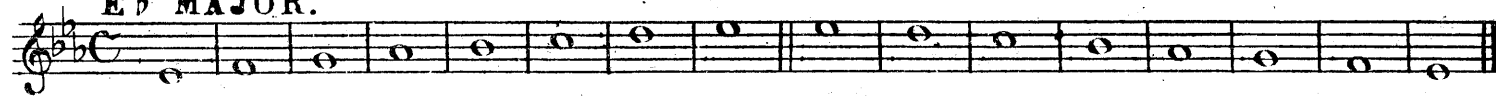
22 

23



E♭ MAJOR.

24

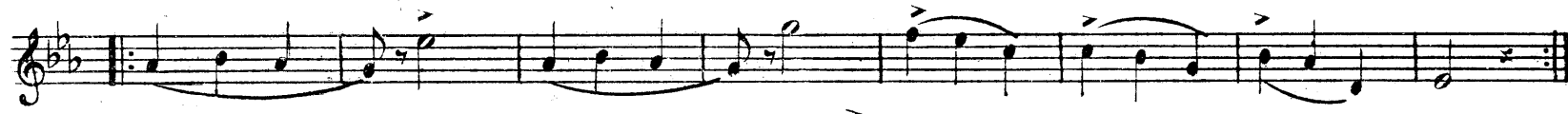
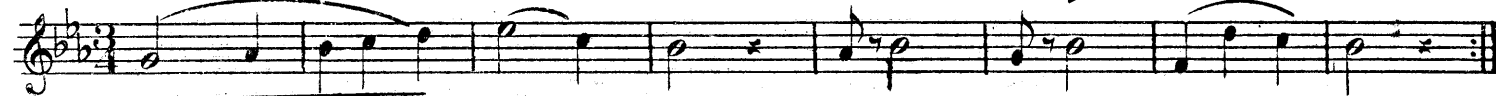


Common chord.

Dominant 7th



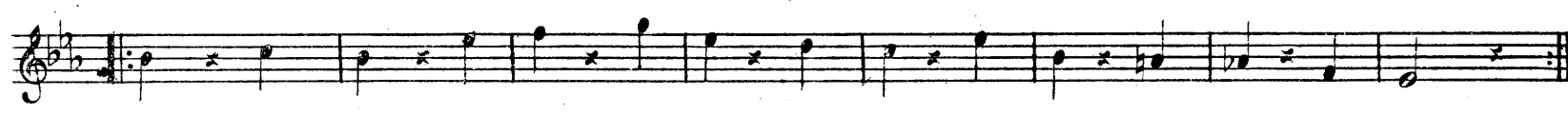
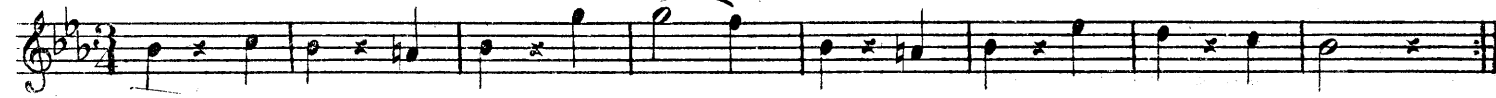
25



26



27



A MAJOR.

28



Common chord.

Dominant 7th



29



30



A $\flat$  MAJOR.

31

Common chord.

Dominant 7<sup>th</sup>

32

33

34

E MAJOR.

35

Common chord.

Dominant 7<sup>th</sup>

36

37

38

39

D $\flat$  MAJOR.

40

41

42

B MAJOR.

Common chord.

Dominant 7th

43 *p*

*p*

44 *p* *rf*

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

G<sup>b</sup> MAJOR.

45

Common chord.

Dominant 7<sup>th</sup>

46

47

F# MAJOR.

48

Common chord.

Dominant 7th

49

50

G b MAJOR.

51

Common chord.

Dominant 7th

52

53 **C# MAJOR.**  
Common chord. Dominant 7<sup>th</sup>

54

**CHANGE OF FINGERING ON THE SAME NOTE.**

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

1 *Moderato.* *rf*

2 *Moderato.* *p* *rf*

## TASTE AND EXPRESSION IN MUSIC.

## OF THE CADENCE.

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

The cadence diverts the imagination and allows the singer to display his talent of vocalisation, and the instrumentalist the brilliancy of his instrument.

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

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

## OF THE TRAIT OR PROMINENT PASSAGE.

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

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

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

## OF ARTICULATION.

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

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

## 45 EXERCISES UPON DIFFERENT COMBINATIONS OF ARTICULATION.

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

4 notes slurred and 2 detached.

1

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

2

Accent the 1<sup>st</sup> note of each 4.

3



Same execution as the preceding.

4

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

5

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

6

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

7

Same execution.

8

9

Musical exercise 9 consists of six staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is composed of eighth-note patterns, with slurs grouping notes across bar lines. The exercise continues through six staves, maintaining the same rhythmic and melodic structure.

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

10

Musical exercise 10 consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth-note patterns with slurs and accents. The exercise continues through three staves, maintaining the same rhythmic and melodic structure.

11

Musical exercise 11 consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth-note patterns with slurs and accents. The exercise continues through three staves, maintaining the same rhythmic and melodic structure.

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

4 notes slurred.

12

Musical exercise 12 consists of three staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth-note patterns with slurs and accents. The exercise continues through three staves, maintaining the same rhythmic and melodic structure.

Exercise 12 consists of three staves of music. The first staff contains a series of slurred eighth notes with accents. The second and third staves continue the pattern with similar slurred eighth notes and accents, showing a slight melodic progression.

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

13

Exercise 13 is a six-staff piece. It begins with a treble clef and a common time signature. The music features a complex rhythmic pattern of slurred eighth notes with accents. The first staff has a large slur covering the first four measures. The subsequent staves continue this pattern, with slurs and accents indicating the phrasing and dynamics.

14

Exercise 14 is a five-staff piece. It starts with a treble clef and a common time signature. The notation is dense, featuring many slurred eighth notes with accents. The first staff has a large slur covering the first four measures. The piece concludes with a triplet of eighth notes in the final measure of the fifth staff.

15

16

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

17

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

18

19

20

21

22

Mark well the first of each triplet.

23

*Legèrement.*

24

25

26

27

Musical score for exercise 27, measures 1-4. It consists of four staves in 6/8 time with a key signature of two flats. The first staff has a treble clef and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

28

Musical score for exercise 28, measures 1-4. It consists of four staves in common time with a key signature of two sharps. The first staff has a treble clef and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

29

Musical score for exercise 29, measures 1-4. It consists of three staves in 6/8 time with a key signature of two sharps. The first staff has a treble clef and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

30

Musical score for exercise 30, measures 1-4. It consists of three staves in 6/8 time with a key signature of two sharps. The first staff has a treble clef and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

31



32



33



SIXTHS.

34



35

36

37

38



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

39

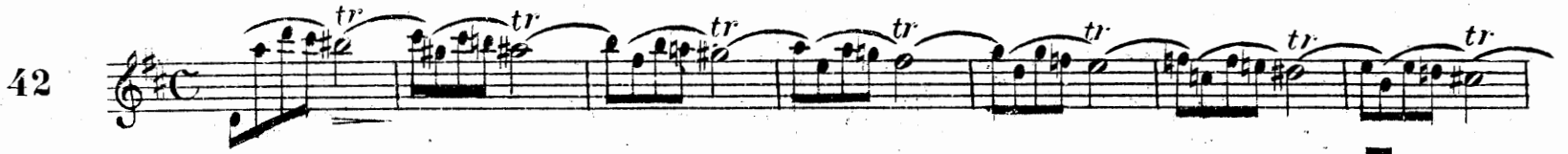
Musical score for exercise 39, measures 1-12. The exercise is in treble clef with a common time signature (C). It features a series of slurred triplets of eighth notes, with the first note of each triplet being accented. The key signature has one sharp (F#).

40

Musical score for exercise 40, measures 1-12. The exercise is in treble clef with a 3/4 time signature. It features a series of slurred triplets of eighth notes, with the first note of each triplet being accented. The key signature has one sharp (F#).

41

Musical score for exercise 41, measures 1-12. The exercise is in treble clef with a common time signature (C). It features a series of slurred triplets of eighth notes, with the first note of each triplet being accented. The key signature has one sharp (F#).

42 



43 







44 







45 









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

*Moderato.*

A musical score consisting of five staves of music in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic and a slur over a series of eighth notes. The second staff introduces a fortissimo (*rf*) dynamic. The third staff is marked *pp*. The fourth and fifth staves continue the melodic line with various dynamics and slurs, ending with a fermata on a whole note.

OF POINTED NOTES.

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

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

*Moderato.*  
*doice.*

A musical score consisting of five staves of music in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic and a slur over a series of eighth notes. The second staff introduces a fortissimo (*rf*) dynamic and a *p dim.* marking. The third, fourth, and fifth staves continue the melodic line with various dynamics and slurs, ending with a *poco rallent.* and *a tempo.* marking.

### OF THE STACCATO.

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

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

# OF THE PROPER RENDERING OF THE SOUND.

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

*Grazioso.*

4

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

D.C.

# SYNCOPIATION.

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

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

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

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

*Con agitazione.*

5

6

*Mouv. de Valse.*  
*dolce.*

*Fine.*  
*D.C.*

## OF CUT OR INTERCEPTED NOTES.

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

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

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

*Allegro moderato.*

7

*Ptès légèrement.*

*D.C.*

*Andantino.*

8

### SWELLED AND DIMINISHED SOUNDS.

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

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

*Lento e espressivo.*

9

## OF THE APPOGGIATURA.

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

Its duration is the half or two thirds of the note upon which it resolves itself, according to whether that note is pointed or not pointed.

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

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

*Mouv. de Valse.*

10

## OF THE GRUPPETTO OR TURN.

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

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

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

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

### GRUPPETTI WITH THREE NOTES

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

No 3 can be executed like No 1 or 2 that is to say you can make the Gruppetto both ascending and descending. The following lessons are arranged for the practice of the Gruppetto with 3 or with 4 notes



*Poco adagio.  
dolce*

11

**GRUPPETTO WITH 3 AND 4 NOTES.**

*Moderato.*

12

# OF THE TRILL OR SHAKE.

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

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

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

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

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

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

*Andante affettuoso.*

13

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

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

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

EXAMPLES OF VARIOUS STYLES OF MORDANT.

14

The musical score consists of 14 staves of music. The first staff is marked with the number '14'. The music is written in treble clef and includes various rhythmic patterns and ornaments. The notation includes notes with mordant symbols ( $\approx$ ) and slurs. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the piece. The word 'dolce.' is written above the final staff. The score demonstrates different styles of mordant ornaments, including short trills and longer, more complex ornaments.

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

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

EXAMPLE OF ORNAMENTS ADDED TO A MELODY.

No 15.

*Cantabile.*

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

# ARPEGGIOS.

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

*Moderato*

16

*dolce*

*tr*

*f*

*p*

*piu dim*

*Andantino.*

17

*p*  
*sostenuto*  
*f*  
*p*  
*f*  
*p*  
*p*

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

### CHROMATIC EXERCISE.

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

The image shows a page of handwritten musical notation, page 70 of 'Klason's Method'. It consists of 14 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense and complex, featuring many beamed notes, slurs, and various accidentals (sharps, flats, and naturals). The music appears to be a single melodic line, possibly for a piano or violin. The handwriting is clear and consistent throughout the page.



Exercise of Scales in Thirds, Major and Minor. The image shows ten staves of musical notation. Each staff contains a sequence of notes with accidentals, connected by a long slur. The notes are arranged in pairs, representing intervals of a third. The exercise covers various keys and directions (ascending and descending).

### EXERCISE OF SCALES IN THIRDS, MAJOR AND MINOR.

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

Exercise of Scales in Thirds, Major and Minor. The image shows two staves of musical notation. The first staff is in 3/4 time and the second staff is in 2/4 time. Both staves contain a sequence of notes with accidentals, connected by a long slur. The notes are arranged in pairs, representing intervals of a third.

The image displays a page of musical notation, page 72, from 'Klase's Method'. It consists of 13 horizontal staves of music. Each staff contains a sequence of notes and rests, connected by phrasing slurs. The notation includes various note values, accidentals (sharps and flats), and rests. The music appears to be a single melodic line, possibly for a piano or violin. The overall style is that of a traditional music method book.

This page contains 14 staves of musical notation, likely for a piano or organ. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The music is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves continue the piece, with some changes in key signature and time signature indicated by the placement of sharps, flats, and the 'C' time signature. The notation includes many beamed notes, suggesting a fast or intricate piece. The overall layout is clean and professional, typical of a music textbook or method book.

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

4

12 staves of musical notation, each containing a sequence of chords and melodic lines. The first staff is in C major. The subsequent staves progress through the keys of D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, G minor, and A minor. Each staff begins with a treble clef and a 4/4 time signature. The music features a consistent rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The chords are primarily triads and dyads, with some more complex voicings. The exercise is designed to help students understand the structure and sound of perfect chords in all twelve major and minor keys.

EXERCISE ON PERFECT CHORDS.

5

EXERCISE ON DOMINANT SEVENTHS.

6

This musical exercise consists of 14 staves of music. The first staff is marked with a '6'. The music is written in treble clef and features a variety of dominant seventh chord progressions. The chords are indicated by flat symbols (b) for lowered notes. The exercise includes patterns such as:   
1. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
2. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
3. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
4. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
5. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
6. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
7. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
8. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
9. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
10. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
11. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
12. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
13. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
14. A sequence of chords: C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7, C7, F7.   
The exercise is designed to help students understand the structure and sound of dominant seventh chords and their resolutions.

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

EXERCISE ON DIMINISHED SEVENTHS.

The second system of the exercise consists of seven staves of music. It begins with a treble clef and a common time signature. The music is written in eighth notes, with many notes beamed together and slurred. The key signature changes to one flat (F major or D minor) in the second measure. The exercise continues with various chromatic and diatonic patterns involving diminished seventh chords.

The third system of the exercise consists of four staves of music. It begins with a treble clef and a 3/4 time signature. The music is written in eighth notes, with many notes beamed together and slurred. The key signature changes to two flats (Bb major or F minor) in the second measure. The exercise continues with various chromatic and diatonic patterns involving diminished seventh chords.

9

Musical exercise 9 consists of five staves of music in treble clef. The first staff begins with a treble clef and a common time signature. The music features a complex rhythmic pattern with many slurs and accents. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second staff, and then to three sharps (F#, C#, and G#) in the third staff. The exercise continues with similar rhythmic complexity and key changes through the fifth staff.

### EXERCISES ON SIXTHS.

*These should be transposed into all Keys.*

10

Musical exercise 10 consists of two staves of music in treble clef and 4/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

11

Musical exercise 11 consists of three staves of music in treble clef and 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

12

Musical exercise 12 consists of two staves of music in treble clef and common time signature. The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.



This musical score is written for guitar and consists of 16 numbered measures. Each measure is presented on a single staff in treble clef with a common time signature (C). The notation is dense, featuring a variety of rhythmic patterns and melodic lines. Measures 1 through 12 are grouped together with large, sweeping curved lines above the staves, indicating a continuous melodic or harmonic flow. Measures 13, 14, and 15 are marked with their respective numbers and begin with a new staff. Measure 16 is also numbered and begins with a new staff. The piece concludes with a double bar line at the end of the final staff.

OCTAVES.

17

# 15 GRANDS MORCEAUX.

Moderato. (♩-100.)

1

The musical score consists of 15 staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music is characterized by flowing lines, often with slurs and accents. Dynamics vary throughout, including *p*, *mf*, *f*, *rf*, and *pp*. The word *dolce* is used to indicate a softer, more lyrical quality in several places. There are also markings for *tr* (trills) and *tr* (trills) in the lower staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

*p*

*f*

*tr*

*tr*

*dolce*

*f*

*p*

*f*

*f*

*f*

*dolce.*

*f*

3

*f*

*dolce.*

*tr*

*tr*

*cres*

*f*

The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a *dolce* marking. The middle and bottom staves provide accompaniment with rhythmic patterns and dynamic markings such as *f* and *p*.

ROMANZA WITH VARIATIONS.

*Andante.* ♩ = 60.

The second system is marked with a '2' and a piano (*p*) dynamic. It consists of four staves of music. The top staff has a treble clef and a key signature of one sharp. The music features a variety of dynamics including *f*, *p*, and *f* *p*, with various articulations and phrasing.

The '1st. VAR.' section consists of eight staves of music. It begins with a treble clef and a key signature of one sharp. The music is characterized by intricate rhythmic patterns and dynamic contrasts, with markings for *f* and *p*.

*Brillante.*

2nd. VAR.

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

*Major.* *dolce.*

RONDO.

*Allegretto.*

3

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

The musical score on page 86 of Kliese's Method consists of 14 staves of music. The notation is primarily in treble clef and includes a variety of dynamic markings and articulation. The first staff begins with a *f* dynamic and a *p* dynamic. The second staff has a *f* dynamic. The third staff starts with *f* and ends with *f*. The fourth staff has a *f* dynamic. The fifth staff features alternating *f* and *p* dynamics, ending with a *cres.* marking. The sixth staff starts with *f* and ends with *p*. The seventh staff begins with *ff* and ends with *p*. The eighth staff has a *dolce* marking followed by *f* and *p*. The ninth staff starts with *p* and ends with *f*. The tenth staff begins with *p*. The eleventh staff has a *p* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *p* dynamic. The fourteenth staff has a *p* dynamic.



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

*Moderato.* ♩ = 100.

The second system begins with a 4-measure rest marked with the number '4'. The music then resumes on a treble clef staff with a key signature of one flat (Bb). It features a variety of rhythmic patterns, including sixteenth-note runs and slurs. Dynamics range from *f* (forte) to *p* (piano), with specific markings for *tr* (trills) and *dolce.* (dolce). The system concludes with the instruction *Largement f* (Larghetto forte).

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

*f* *p* *p*

*p*

*p*

*f* *tr*

*tr* *dolce.*

*tr*

*p*

*dolce.* *legato.*

The musical score on page 89 of Klöse's Method is a single melodic line in G major, 2/4 time. It consists of 15 staves of music. The piece begins with a series of eighth and sixteenth notes, often grouped with slurs. Dynamics include piano (p), forte (f), and crescendo (cres.). Trills (tr) are used for ornamentation. The word 'dolce' (softly) is used in two places. The score concludes with a final cadence.

*Andante sostenuto.* (♩. = 50)

The musical score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. The tempo is marked 'Andante sostenuto' with a quarter note equal to 50 beats per minute. The first staff starts with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic and includes a trill (*tr*) ornament. The third staff features a five-fingered scale (*5*) and a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic and includes a triplet of eighth notes (*3*). The fifth staff starts with a trill (*tr*) and a piano (*p*) dynamic. The sixth staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The seventh staff features a trill (*tr*) and a forte (*f*) dynamic. The eighth staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. The ninth staff has a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The tenth staff includes a fortissimo (*ff*) dynamic. The eleventh staff has a fortissimo (*ff*) dynamic. The twelfth staff includes a piano (*p*) dynamic. The thirteenth staff features a trill (*tr*) and a piano (*p*) dynamic. The fourteenth staff includes a piano (*p*) dynamic and a 'dolce' marking. The fifteenth staff ends with a piano (*p*) dynamic.

RONDO.

*Allegro. Mouvt. de Valse.*

6

*f*

*p*

*f*

*f*

*f*

*dolce*

*tr*

*tr*

*tr*

*p*

*p*

*p*

*f*

The musical score consists of 13 staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note chords. The second staff continues with a forte (*f*) dynamic and includes a slur over a sequence of notes. The third staff starts with a trill (*tr.*) and a piano (*p*) dynamic. The fourth staff begins with a piano (*p*) dynamic. The fifth staff starts with a forte (*f*) dynamic and includes a trill (*tr.*) at the end. The sixth staff begins with a piano (*p*) dynamic. The seventh staff starts with a piano (*p*) dynamic and includes a flat (*b*) marking. The eighth staff begins with a piano (*p*) dynamic. The ninth staff starts with a piano (*p*) dynamic. The tenth staff begins with a piano (*p*) dynamic. The eleventh staff starts with a forte (*f*) dynamic. The twelfth staff begins with a forte (*f*) dynamic. The thirteenth staff starts with a forte (*f*) dynamic and includes a flat (*b*) marking.

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

7

*ff*

*p*

*f*

*f*

*f*

*f*

*dolce.*

*f*

*p*

*f*

*f*

*tr*

*tr*

*f*

*f*

*f*

*p*

*f*



The musical score on page 95 of Klase's Method is written in G major and consists of 13 staves. The key signature has one sharp (F#). The score includes various dynamics: *p* (piano) at the beginning and end, *f* (forte) in the first staff, and *rf* (rassando forte) in the third staff. There are several trills marked *tr* throughout the piece. Technical markings include triplets (3) and slurs. The music is a single melodic line on a treble clef staff.

This page of musical notation, titled "Klöse's Method", page 96, contains 14 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The notation is complex, featuring many slurs, trills (marked "tr"), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music progresses through various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include "f" (forte) and "p" (piano). Trills are indicated by "tr" above notes. The notation is dense and detailed, typical of a technical exercise or a piece from a method book.

*dolce.*

*p*

*mf*

*f*

*p*

*f*

*Andante grazioso.*

8

*f* *tr* *p* *pp* *cres* *p* *f* *pp* *pp* *p* *f* *pp* *pp* *cres.* *f* *tr* *tr* *cres.* *a tempo* *f* *sostenuto* *tr* *p* *f*

*Allegro alla Polaca.*

9

The musical score consists of 13 staves of music in a single system. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece is marked 'Allegro alla Polaca'. The dynamics range from *f* (forte) to *pp* (pianissimo). The music is characterized by rhythmic patterns typical of a Polka, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first measure is marked with a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a pianissimo (*pp*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a piano (*p*) dynamic. The eleventh staff has a piano (*p*) dynamic. The twelfth staff has a piano (*p*) dynamic. The thirteenth staff has a piano (*p*) dynamic.

*Moderato affettuoso.*

10

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

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

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

*Legerement.*

*p*

*p* *f*

*cad*

*tr*

*dolce.*



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

*Adagio.*

11

Main body of musical notation with multiple staves, dynamic markings (*p*, *f*, *pp*), and articulation marks.

*Allegro con amabile.*

12

This musical score is for exercise 12, titled 'Allegro con amabile'. It consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first staff contains the first measure, marked with a piano (*p*) dynamic. The second staff contains measures 2 through 5, also marked with a piano (*p*) dynamic. The third staff contains measures 6 through 9, with a forte (*f*) dynamic marking at the end. The fourth staff contains measures 10 through 13, with piano (*p*) and forte (*f*) markings. The fifth staff contains measures 14 through 17, with a forte (*f*) marking. The sixth staff contains measures 18 through 21, with piano (*p*) markings. The seventh staff contains measures 22 through 25, with piano (*p*) and forte (*f*) markings. The eighth staff contains measures 26 through 29, with forte (*f*) and piano (*p*) markings. The ninth staff contains measures 30 through 33, with forte (*f*) markings. The tenth staff contains measures 34 through 37, with piano (*p*) markings. The eleventh staff contains measures 38 through 41, with piano (*p*) markings. The twelfth staff contains measures 42 through 45, with piano (*p*) markings. The score includes various musical notations such as slurs, accents, and triplets.

Musical score for the first system, consisting of six staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily marked with triplets. Dynamics include *p* (piano), *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). The system concludes with the instruction *pp* (pianissimo) and *D.C.* (Da Capo).

*Allegro grandioso.*

13

Musical score for the second system, starting at measure 13. It consists of six staves of music. The key signature remains two flats. The music is characterized by flowing lines and includes a *dolce.* (dolce) marking. Dynamics range from *p* (piano) to *f* (forte). The system includes the instruction *Largement.* (Largement) and concludes with a *f* (forte) dynamic.

The musical score consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and includes several passages of fortissimo (*f*) intensity. The notation is dense, with many slurs and accents. Technical markings include triplets (indicated by a '3' over a group of notes) and a trill (marked 'tr'). The piece concludes with a final fortissimo (*f*) dynamic.

The musical score consists of 14 staves. The first staff begins with a forte (f) dynamic and contains several triplet patterns. The second staff features a piano (p) dynamic. The third staff returns to forte (f). The fourth staff has a piano (p) dynamic. The fifth staff is marked forte (f). The sixth staff is marked piano (p). The seventh staff is marked forte (f). The eighth staff is marked piano (p). The ninth staff is marked forte (f). The tenth staff is marked piano (p). The eleventh staff is marked forte (f). The twelfth staff is marked piano (p). The thirteenth staff is marked forte (f). The fourteenth staff is marked piano (p). The music is highly rhythmic and technical, with many triplet figures and slurs.

*f*

*f*

*f*

*f*

*Adagio*

14

*dolce.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*Graziosamente.*

15

The musical score consists of 15 staves of music. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 2/4. The first staff is marked with a piano (*p*) dynamic and includes a trill (*tr*) above a note. The second staff features a *pp* marking. The third staff is marked with a forte (*f*) dynamic. The fourth staff also features a forte (*f*) dynamic. The fifth staff includes a trill (*tr*) and a piano (*p*) dynamic. The sixth staff is marked with a forte (*f*) dynamic. The seventh staff features a forte (*f*) dynamic. The eighth staff is marked with a piano (*p*) dynamic. The ninth staff is marked with a piano (*p*) dynamic. The tenth staff features a piano (*p*) dynamic. The eleventh staff includes a crescendo (*cres.*) marking. The twelfth staff features a piano (*p*) dynamic. The thirteenth staff features a piano (*p*) dynamic. The fourteenth staff features a forte (*f*) dynamic. The fifteenth staff features a forte (*f*) dynamic and a piano (*p*) dynamic.

Handwritten musical score for Kliese's Method, consisting of 14 staves. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is characterized by dynamic markings such as *f*, *p*, *fp*, *pp*, *cres.*, and *tr*. It features various rhythmic patterns, including triplets, and articulation like accents and slurs. The piece concludes with the marking "D.C." at the bottom right.



1

2

3

*A Minor.*

4

*F*

5

*D Minor.*

*G Major.*

6

7

*E Minor.*

8

*E Major.*

6

## 22 EXERCISES ON LOW NOTES. (CHALUMEAU.)

Well mark the first note of each group.

1

Exercise 1 consists of four staves of music. Each staff contains a sequence of eighth notes with accents on the first note of each group of four. The notes are: Staff 1: C4, D4, E4, F4; Staff 2: G4, A4, B4, C5; Staff 3: B4, A4, G4, F4; Staff 4: E4, D4, C4, B3.

2

Exercise 2 consists of five staves of music. Each staff contains a sequence of eighth notes with accents on the first note of each group of four. The notes are: Staff 1: C4, D4, E4, F4; Staff 2: G4, A4, B4, C5; Staff 3: B4, A4, G4, F4; Staff 4: E4, D4, C4, B3; Staff 5: A3, G3, F3, E3.

3

Exercise 3 consists of four staves of music. Each staff contains a sequence of eighth notes with accents on the first note of each group of four. The notes are: Staff 1: C4, D4, E4, F4; Staff 2: G4, A4, B4, C5; Staff 3: B4, A4, G4, F4; Staff 4: E4, D4, C4, B3.

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

Clavinet in B $\flat$  as written by Rossini.

4

5

6

7

8

9

10

11

12

13

Harmonie.

*p*

14

Harmonie.

Harmonic.  
*Vivace. legato.*

15

Musical score for exercise 15, measures 1-6. The piece is in 3/4 time and begins with a piano (*p*) dynamic. It features six staves of music, each containing a continuous stream of eighth notes. The notes are grouped into pairs, with the second note of each pair being a chromatic alteration of the first. The first staff starts on a treble clef with a key signature of one sharp (F#). The second staff has a dynamic change to forte (*f*). The remaining staves continue the chromatic pattern.

16

*dolce legato.*

Musical score for exercise 16, measures 1-2. The piece is in 6/8 time and begins with a treble clef and a key signature of two flats (Bb, Eb). It features two staves of music, each containing a continuous stream of eighth notes. The notes are grouped into pairs, with the second note of each pair being a chromatic alteration of the first. The first staff starts with a *dolce legato* instruction.

17

Musical score for exercise 17, measures 1-3. The piece is in 2/4 time and begins with a treble clef and a key signature of two flats (Bb, Eb). It features three staves of music, each containing a continuous stream of eighth notes. The notes are grouped into pairs, with the second note of each pair being a chromatic alteration of the first. The first staff starts with a treble clef and a key signature of two flats.

18

Musical score for exercise 18, measures 1-3. The piece is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). It features three staves of music, each containing a continuous stream of eighth notes. The notes are grouped into pairs, with the second note of each pair being a chromatic alteration of the first. The first staff starts with a treble clef and a key signature of one sharp.

19

20

*All slurred, accenting the first of each group.*

21

22

12 ETUDES IN DIFFERENT REGISTERS OF THE INSTRUMENT.

*Molto legato.*

1

*Agitato.*

2

*Allegro.*

3

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). The music is written in a complex, flowing style with many slurs and ties. The second staff continues the melody with similar notation. The third and fourth staves show a more rhythmic and melodic progression. The fifth and sixth staves conclude the first system with a final cadence.

*Leggieramente.*

4

The second system of the musical score consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often grouped with slurs. The fourth staff includes a dynamic marking of *f* (forte). The sixth staff has a *cres.* (crescendo) marking. The system concludes with a final cadence on the tenth staff.



Moderato.

5

Andante.

6

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

7 *Mupestoso.*  
*p*

The second system begins with a measure rest (indicated by a '7' in a box) followed by the tempo marking "Mupestoso." and the dynamic marking "p". The music continues with a series of eighth and sixteenth notes across two staves.

The main body of the page contains 15 staves of musical notation. Each staff is filled with a complex sequence of eighth and sixteenth notes, often beamed in groups. The notation includes various accidentals (sharps, flats, naturals) and rests. The music is written in a single system across two staves per line. The overall texture is dense and rhythmic.

*Poco Allegro.*

8

Musical score for exercise 8, marked *Poco Allegro*. It consists of six staves of treble clef notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. The piece concludes with a double bar line and repeat dots.

*Allegro.*

9

Musical score for exercise 9, marked *Allegro*. It consists of eight staves of treble clef notation. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often with slurs and accents. Dynamics such as *p* (piano) and *f* (forte) are indicated. The piece concludes with a double bar line and repeat dots.

*Tempo di menueto.*

10

*Allegro moderato.*

11

*rf*

*p*

*f*

*p*

*D.S.*

*Andantino.*

12

*p*

*ff*

*p*

*rall. dim.*

*tr a tempo*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*Fine.*

# FIFTY MELODIES. IN PHRASING.

## Thema.

*Andante.* ♩ = 70.

Spohr.

1

## Ah che d'Amore. (Il Barbiere.)

*Allegro.*

2

## Io sono docile. (Il Barbiere.)

*Moderato.*

3

Thema.

Schubert. 125

4 *Andante.*  
*p*  
*mf*  
*p*

*Andante.*

Gluck.

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

Bourree.

Handel.

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

Ariel Mazurka.

Rollinson.

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

Andante from Sonatine.

Kuhlan.

8 *Andante.*  
*p dolce*

Gavotte.

Martini.

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

*All.<sup>o</sup> Grazioso.* *♩=110.* Clarinet Obligato, from Preciosa.

Weber.

10

Over The Bounding Waters.

Linley.

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

A Chaplet Of Roses.

(Puritani.)

Bellini.

12 *Brillante. Allegro Mod<sup>to</sup>* *pp* *tr*



Vien diletto.

*Allegro Moderato.* ♩ - 108.

13

*stringendo, poco a poco.*

Di tale Amor.

Verdi.

*Allegro Giusto.* ♩ - 100.

14

*pp* *mf* *p* *pp*

*poco Più mosso.* *Piu mosso.*

Canzone. ♩ - 60. (From Trovatore.)

Verdi.

*Allegretto.*

15

*p* *f* *pp*

Cavatini. Ernami Involami.

*Andantino.*

16

*f* *pp* *p* *f*

*sotto voce.* *dim*

Tutto Sprezzo. (Ernani.)

Verdi.

Allegro con Brio.

17

*f* *pp* *f* *pp* *f* *pp*

*trill*

*Con Grazia.* *tempo.* *f* *ff*

Ballad. (Come Back Annie.)

Hatton.

18

*p* *mf* *ad lib.* *a tempo* *pp* *rall.*

Tacciam Carole, O Grovinetto. (From Miretto.)

Allegretto

19

*f* *dim* *rit*

Barcarole. (From La Muetto De Portici.)

20

*p*

Du Pauvre Seul Ami Fidele.

Auber.

21 *Andante con moto.*

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

O Moment Enchanteur.

Auber.

22 *Allegretto.*

Musical score for 'O Moment Enchanteur.' by Auber. It consists of five staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegretto.' and the dynamics start with a mezzo-forte (*mf*) marking. The music includes a trill (*tr*) in the second staff and several triplet markings. The dynamics range from *mf* to *ff* (fortissimo).

Song.

Linley.

23 *Allegretto Grazioso.*

Musical score for 'Song.' by Linley. It consists of three staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegretto Grazioso.' and the dynamics start with a piano (*p*) marking. The music features a series of eighth notes with accents. The tempo changes to 'rit.' (ritardando) and then 'a tempo' in the second staff, and finally 'rall.' (rallentando) in the third staff.

Annie Laurie.

24 *Andante.*

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

Gipsy March. (From Precioso.)

Weber.

*Moderato.*

25 *p* *f*

Theme & Variation.

Beethoven.

*Andante quasi Allegretto.*

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

*dolce ma con brio.*

*Varie.*

*Sra*

*loco.*

*f*

Andante.

Rollinson.

*Andante.*

27 *p* *f*

*Cadenza. ad lib. Brillante con brio. rall.*

*a tempo. Grazioso.*

*Deli. cato.*

Romance.

Haydn.

*Andante con moto.*

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

*dolce.*

The Danube River.

Aide.

Tempo di Mazurka.

Piu

29

*Pespress*

*lento.*

*a tempo.*

Musical notation for 'The Danube River' in 3/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes. Dynamic markings include *p* and *f*. The piece concludes with a double bar line.

Robin Adair.

*Larghetto.*

*rit.*

*a tempo.*

*rit.*

30

*pp*

*pp*

*pp*

*pp*

Musical notation for 'Robin Adair' in 3/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes. Dynamic markings include *f*, *p*, and *pp*. The piece concludes with a double bar line.

Song.

*Moderato.*

Lindsay.

31

*p*

Musical notation for 'Song' in 3/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes. Dynamic markings include *p*. The piece concludes with a double bar line.

Mazurka.

Neibig.

32

*p*

*p*

*mf*

Musical notation for 'Mazurka' in 3/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes. Dynamic markings include *p* and *mf*. The piece concludes with a double bar line.

Walzer.

Carl.

33

*p*

*f*

*f*

*f*

*p*

*f*

*p*

*mf*

Polka.

Wunderberg.

34

*p* *f* *tr*

Hence Begone! (Lucia.)

Vivace.

35

*p* *ff* *tr*

By Fortune's Fickle Frowns Betrayed.

Donizetti.

Meno mosso.

36

*p* *ff* *tr*

A Ilusta Voce Sold. (Huguenots.)

Meyerbeer.

Allegro Moderato.

37

*mf* *f* *tr*

Alice Where Art Thou?

Ascher.

Andante.

38

*p* *mf* *tr*

Thema from Fantasia.

Arban.

Moderato

39

*espress.* *p* *f* *tr*

Fine.

D.S.

I Have A Thought.

Abt.

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

Musical notation for 'I Have A Thought' in C major, 4/4 time. The first staff starts at measure 40 with a piano (*pp*) dynamic. The tempo is marked *Andantino.* and the piece concludes with a *poco rit.* instruction. The second staff continues the melody and accompaniment, ending with a *p* dynamic.

Song.

Smart.

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

Musical notation for 'Song' in C major, 4/4 time. The first staff starts at measure 41 with a mezzo-forte (*mf*) dynamic. The tempo is marked *Smart.* The piece features dynamic markings of *mf*, *rit.*, *a tempo.*, and *rit.* across the two staves.

The Broken Ring.

German Song.

42 *Andantino.* *p*

Musical notation for 'The Broken Ring' in C major, 4/4 time. The first staff starts at measure 42 with a piano (*p*) dynamic. The tempo is marked *Andantino.* The piece is written across two staves.

Mich Fliehen Alle Frenden.

Paesiello.

43 *Andante.* *p*

Musical notation for 'Mich Fliehen Alle Frenden' in C major, 6/8 time. The first staff starts at measure 43 with a piano (*p*) dynamic. The tempo is marked *Andante.* The piece is written across two staves.

Home So Blest.

Abt.

44 *Moderato.* *p*

Musical notation for 'Home So Blest' in C major, 4/4 time. The first staff starts at measure 44 with a piano (*p*) dynamic. The tempo is marked *Moderato.* The piece is written across three staves, featuring triplets in the final staff.

My Sister Dear. (Masaniello.)

45 *Moderato.* *p*

Musical notation for 'My Sister Dear. (Masaniello.)' in C major, 2/4 time. The first staff starts at measure 45 with a piano (*p*) dynamic. The tempo is marked *Moderato.* The piece is written across two staves.

O Calm Forgetful Slumber. (Otello.)

*Andante espress.*

46

Musical score for 'O Calm Forgetful Slumber' in 6/8 time, marked *Andante espress.* and *p*. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody and accompaniment, featuring various ornaments and fingerings such as 6, 3, and 7.

From The Time Of Earliest Childhood. (Martha.)

*Larghetto.*

47

Musical score for 'From The Time Of Earliest Childhood' in 3/8 time, marked *Larghetto.* and *p*. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody and accompaniment, ending with the marking *ad lib.*

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

*Moderato.*

48

Musical score for 'The Light Of Other Days' in 2/4 time, marked *Moderato.*. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody and accompaniment, featuring triplets and other rhythmic patterns.

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

*Moderato.*

49

Musical score for 'Oh! That I Never More Might See' in 2/4 time, marked *Moderato.*. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody and accompaniment, ending with the marking *ritard*.

Poor, Though My Cot May Be.

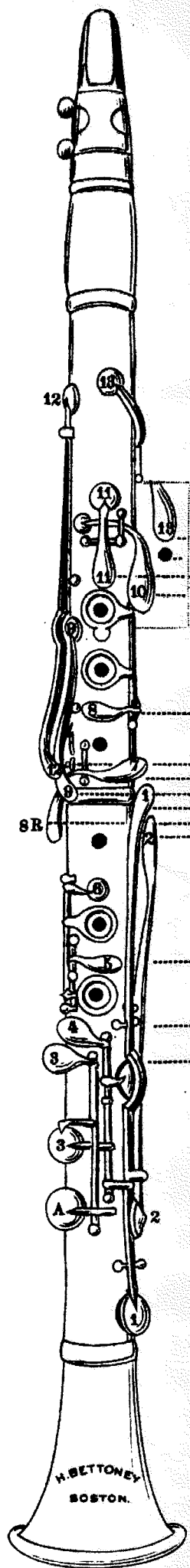
Betty.

*Moderato.*

50

Musical score for 'Poor, Though My Cot May Be' in 3/8 time, marked *Moderato.* and *p*. It consists of four staves. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The second, third, and fourth staves continue the melody and accompaniment.





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

Close the hole used by the thumb.

EXAMPLES.

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21	Orange Blossoms, Valse	A. Brooke,	.40	.20	.25
22	Killarney, Transcription	A. Brooke,	.40	.20	.25
23	Serenade	Gabriel Pierne,	.35	.15	.25
24	Serenade Badine, (Clarinet in A), G. Marie,		.35	.15	.25
25	Berceuse	D. Alard,	.35	.15	.25
26	Traumerel and Romance	R. Schumann,	.30	.15	.20
27	Simple Ayeu	Thome,	.35	.15	.25
28	In Old Madrid, Transcription, (Clarinet in A)	A. Brooke,	.40	.20	.25
29	Good Bye, Sweetheart, Transcription, Percy Leonard,		.50	.20	.35
30	Chant Sans Paroles	P. Tschalkowsky,	.40	.20	.25
33	Serenade	F. Schubert,	.35	.15	.25
34	Le Cygne, (The Swan)	C. Saint-Saens, Andante	.40	.20	.25
35	Intermezzo, "Forget Me Not,"	A. Macbeth,	.40	.20	.25
36	The Virgin's Last Slumber	J. Massenet,	.30	.15	.20
39	Ballet Music from Faust, (Adagio and Valse Lento	Guonod,	.60	.25	.40
43	Song of the Voyager	I. Paderewski,	.40	.20	.25
43	Valse Graceuse	Edw. German,	.40	.20	.25
44	Pastoral Dance	Edw. German,	.40	.20	.25
47	Loreley Paraphrase	A. Brooke,	.50	.20	.35
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31	Zeigeunerweisen, Hungarian Gipsy Airs, Sarasate,		.60	.25	.40
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37	Invitation to the Waltz	Von Weber,	.60	.25	.40
38	Ballet Music from Faust, (Helen's Dance and Maidens Entry)	Guonod,	.60	.25	.40
45	Andante and Polacca from Mignon, A. Thomas,		.60	.25	.40
42	Air Varie, The Old Oaken Bucket, Percy Leonard,		.75	.25	.55
41	Air Varie, Old Dog Tray	A. Brooke,	.75	.25	.55
46	Air Varie, Old Black Joe	E. C. Gately,	.75	.25	.55

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Solo Piano  
part part

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

## Bb Soprano or Tenor Saxophones and Piano.

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

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