3889

Introduction to the

ART of PLAYING

ON

Gutteridge's New Patent Clarinet,

Comprizing

The Elements of Music, Instructions for fingering,

EXAMPLES, EXERCISES, DUETS, WALTZES,

Quadrilles, Military Troops, Quick Steps, &c,

BY

W. Gutteridge.

Ent. Sta. Hall.

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To Messrs Muzio Clementi & Co

Gent^{n}

I have examined your new Clarinet on the Patent secured by Mr Gutteridge and am so much satisfied with it that I have no hesitation in recommending it to the Masters of Military Bands and all performers on that instrument, as an improvement of the greatest importance, which has long been sought after but never effected until now. It not only lends much greater facilities for passages which could already be executed, but enables the performer to extend the range of the instrument and to execute passages greatly wanted, which no other Clarinet posseses the means of effecting.

The long and very extensive experience which I have had in all matters relative to Military Bands I trust will give no inconsiderable weight to my opinion and I am fully persuaded that that opinion will be confirmed by every intelligent and candid Professor.

I remain Gentlemen

Yours very truly

John Bernard Logier

INTRODUCTION.

The Author of this Preceptor, having been engaged many years as a Military Music Master, hopes that this circumstance will entitle him to the confidence of the Scholar; the vocation implying much practical knowledge as well as intelligence in theory.

The nature of the improvements which he has invented, are, however, a sufficient reason for the present publication.

First Because the advantageous and simple mode of fingering many passages required by this instrument cannot be found in any other work; ---------------- and *Secondly* Because many of those passages are studiously omitted in what is termed "Clarinet Music" by reason of the inaptness of that instrument, as hitherto constructed for their execution — Whereas on his "IMPERIAL PATENT CLARINET" they are rendered equally easy with any other passage.

As long ago as the early part of the year 1813 the Author communicated to MR LOGIER and other Musical Gentlemen, that he had at that time Models of these inventions.

About the same period the 2^d^ Batt^n^ of the 62^d^ Reg^t^ of the Band of which he was then Master was ordered to the Peninsula. This circumstance then prevented the execution of his design.

Not long after the return of that Corps, it was ordered a second time to join the Army on the Continent, and formed part of the Army of occupation in France — Shortly after the second return, the general reductions followed and the Author retired from the service, and has not until now been enabled to carry his purpose into execution through circumstances over which he had no controul; but the Manufacturers Messrs. CLEMENTI, COLLARD, and COLLARD, have now assisted him to remove the obstacles which, to the great detriment of the Musical Public, and of himself, have so long marred his intention. He is anxious to give some idea in the Introduction, of the peculiar advantages of his inventions as well as the means by which those advantages are effected; in order that every purchaser may have an opportunity of appreciating what is offered to his acceptance. But as these advantages are extremely numerous, some only can be stated. Of course a competent judge of the present Clarinet will be requisite to point out to a learner the manifest advantages of these inventions.

EXPLANATION OF THE GAMMUT.

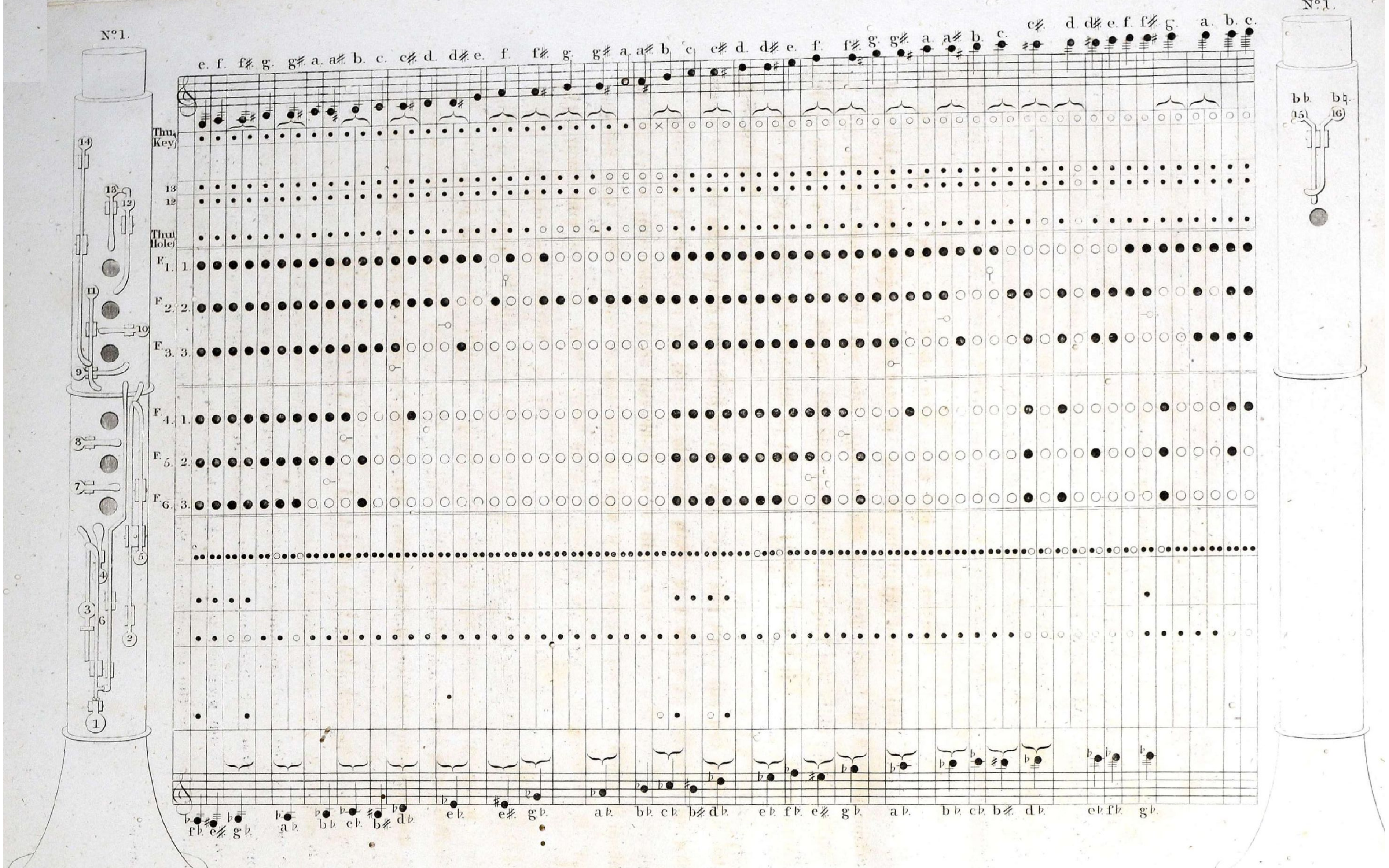
The upper line of dots and o's signify the thumb Key Nº 15 (see the back view.) The ● signifies that the Key is stopped. The ○ signifies open. "Th: Key" engraven on the left of that line signifies "thumb Key;" but at the note on the third line, there is a +; which signifies that the thumb Key Nº 16 (see back view) is to unstop; which will then also unstop Nº 15.

The lines opposite every finger hole or Key, contain the ● or ○ for stopping or unstopping such finger hole, or Key: but for the intermediate Keys, no mark is made except where they require to be unstopped as ○-, or -○, or ○.

The left hand dot of the two (..) opposite Keys Nº4 and Nº5 signifies the Key Nº4 and the right hand dot signifies the Key Nº 5 and when the Key Nº5 is unstopped, the Key Nº 2 also unstops.

The Key Nº 3 stops by a pressure of the little finger just at the same place where that finger stops a hole on the common Clarinet; and when the same finger reaches a little further and presses the lever Nº 6 the Key Nº1 also closes; the great advantages of which are made plain in the precepts further on, in the proper place.

When Nº 13 Key is pressed, both Nº13 and Nº12 unstop.

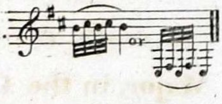


GAMMUT OF GUTTERIDGE'S IMPERIAL PATENT CLARINET. No. 1.

PRECEPTOR
OF GUTTERIDGE'S IMPERIAL PATENT CLARINETS.

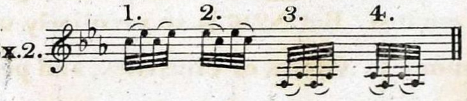
PRECEPTS for N°1.

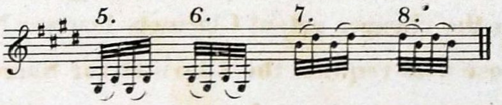
This Instrument N°1 is represented at each side of the Gammut. On the left hand side is a front view, and on the right a back view.

The Key, N°1 is an alteration of the original long Key; the object of which alteration is to enable the performer to accomplish the hitherto great DESIDERATUM on the Clarinet of performing Legato passages such as the following, viz: Ex.1. 

Passages between these notes can be accomplished with great rapidity and ease by this invention. They are accomplished by aid of the lever N°6 of Key N°1 acting on Key N°3 at its upper extremity; so that when the little finger presses on the end of it; it closes both N°1 and N°3 at the same moment, instead of employing two fingers to do the same thing. Whilst this lever is pressed if the other little finger touch repeatedly on the end of Key N°2 those passages are accomplished by that repeated touch of a single Key; to do which so many fruitless attempts have been made by Makers and Inventors ever since this instrument has been known.

Indeed there was not an instrument from the jews-harp to the Apolonicon, except the Clarinet but possessed the means of producing those passages; this is however no longer the case. By the disposition of the long lever of N°s 1 & 2 room is made for the Key N°5, which is also a new invention; the object of which is to obtain various other DESIDERATA upon the Clarinet. Some of them are as follow,

viz: Ex.2. 

or 

&c.

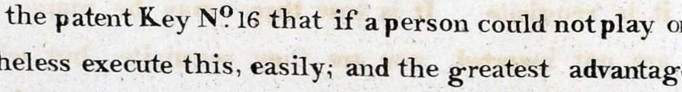
The passages 1.2.3.4. of the foregoing Example cannot be executed in any tolerable manner upon any other Clarinet. And as 1 and 2 are passages necessary in every regular composition even in two flats only it is of the highest importance to have the means of accomplishing similar passages. I say that in *"every regular composition in two flats"* it is requisite. It is true there may be many regular themes where such passages are not inserted, nor are they requisite; but will any one deny that a complete succession of the dominant harmony is not requisite in every good composition for a full band? I am prepared to prove that the very best effect of 99 times out of every hundred is lost by the arrangement for all Military bands of music set in the Key

of B flat Major for the Clarinet by reason of the monotony caused by the defect of the regular dominant seventh in succession of the dominant triad in a smooth legato style. But I cannot impute any blame to the Masters of Bands nor of any other Composers for the Clarinet, for had they written the Music otherwise than they have, it could not have been executed; this important improvement can be put upon a Clarinet with no other patent Key than Nº 5. The 3rd and 4th passages in Example Nº 2 will also greatly enrich the harmony of any regular composition for a full Band, when the music for the Clarinet is written in three flats, as the dominant seventh of E flat Major, in the Chalumeau tones, can by this means be made very perfect and very easy.

The 5th and 6th passages in Example Nº 2 will greatly extend the utility of the Clarinet when the music is written in A or E Major and the 7th and 8th of those passages will extend its use when written in A. E. and B Major; but as this must appear evident to proficients I need not insist upon the minutia.

As to the uses of the invention of the lever stated in reference to the passages in Example 1 they are so numerous that it would require a very large treatise even to show the one thousandth part of them, in all regular compositions from one sharp and upwards. The Keys Nºs 7. 8. 9. 10. and 11. add much to the perfection of a Clarinet; but as they add considerably to the expense, the new inventions are applied to Clarinets without those Keys. The connection of the Keys Nº 12 and 13 and the thumb Keys Nºs 15 and 16 enable the performer to make many fine passages which cannot be made well without them: for Ex: Ex: 3.

On the cheaper patent Clarinets however Nº 12. is omitted. But Nº 16 is so peculiarly useful to those who require the Clarinet for Sacred harmony in Choirs of Churches, and people who do not practise enough to acquire a peculiar quickness of action of the fingers, that perhaps it ought to be put to every patent Clarinet; for besides its ease; it combines great softness in the passages which are more usual than almost any other from the Key of C almost throughout the whole series of Keys.

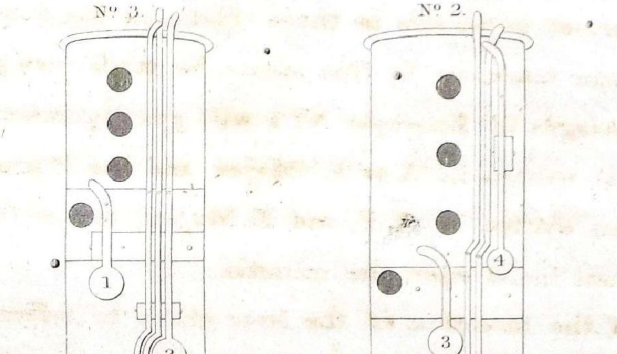
An Example here will suffice: Ex.4.  &c.

The doing of this is so easy by aid of the patent Key Nº 16 that if a person could not play on the instrument at all, he would nevertheless execute this, easily; and the greatest advantage perhaps is, that it can be applied to the cheap patent instruments without any of the inventions before particularised, having the lower parts the same as any Clarinet now in use.

The Key Nº 14 is a shake Key for A and on the plainest instruments is omitted.

We will now proceed to show wherin the patent Clarinet Nº 2 differs from the foregoing Nº 1

Nº 3. Nº 2.

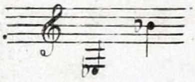


This Instrument is made with a hole for the lower little finger in the swell, the same as a common Clarinet; but N.os 1 and 2 Keys are so disposed as to give the situation of the Key N.o 2 on the common Clarinet, to the Key N.o 4 on this; which is done by bringing nearer together the Keys N.os 1 and 2. By this contrivance N.o 4 comes conveniently to the touch of the little finger to enable the performer to accomplish the 1st 2nd 3rd and 4th passages described in Example N.o 2 for N.o 1 Clarinet.

This invention is very useful in such sort of passages, and will be immediately appreciated. This may have any other Keys intermediately between the holes and any sort of upper Key joint at the option of the purchaser, according as they may order the number of Keys, the greatest number of which is *fourteen* and the smallest *six*. But it would be well worth the additional expense to have the shake Key, & the patent upper thumb Key for B natural (third line of the staff.)

The fingering of this may be collected from the foregoing Gammut of N.o 1 Clarinet the only differences are as follow when the intermediate Keys are on, viz

which require the little finger hole instead of a Key.

Another very useful invention is the Key N.o 4 of Clarinet N.o 3 by means of which the tones for Ex: 5.  are produced full from the Bell with all fingers on and passages such as the following may be executed with great ease, viz.

Ex: 6.

Clarinets of this description will be found very useful in Martial Music in the Field, the tones being very full; and any intermediate Keys between the holes for this joint as well as any sort of upper joint may be attached.

It is manifest for the foregoing observations that by these patent inventions much greater scope is given to a Composer for the construction of Melodies that the Clarinets now in use allow.

ELEMENTS OF MUSIC.

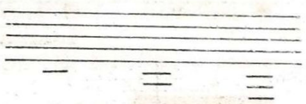
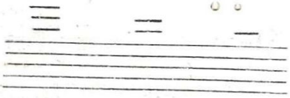
OF NOTES.

Musical sounds are expressed by certain characters called notes, which are named (in alphabetical order) A. B. C. D. E. F. G.

OF THE STAFF.

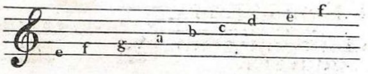
A Staff consists of five equidistant parallel lines and their four included spaces. In counting them the lower line is called *"the first line"*— and the lower space is called *"the first space"* thus —

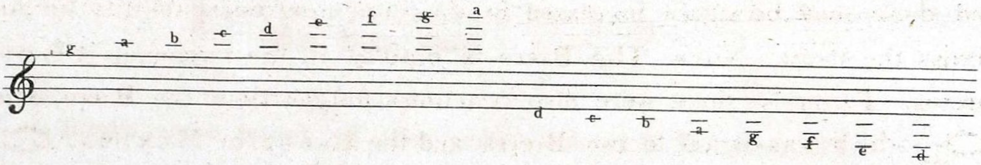
But when the tune exceeds the limits of the staff it is enlarged by annexing other lines to such notes as require them. The supernumerary lines are called *ledger lines*, for

Example  or 

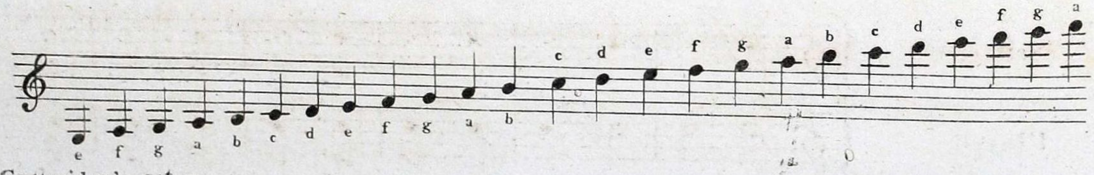
OF CLEFS.

Clefs are certain characters put at the beginning of every staff to determine the pitch of the notes. The clef for this Instrument is called the treble clef. It is also sometimes called the G clef and is placed upon the staff thus

By this clef the place of the notes is determined as follows 

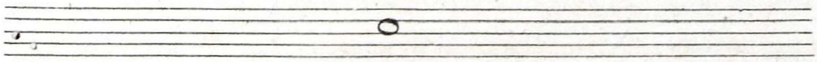
and by aid of the ledger lines the notes above and below the staff are also determined as follow 

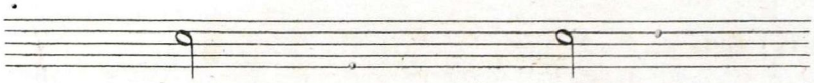
The notes in general use are as follow; viz, A Breve — A Semibreve — A Minim — A Crotchet — A Quaver — A Semiquaver — A Demisemiquaver — and other notes, which are hereafter explained in the proper place; but before proceeding further we give the crotchet upon each situation of the staff

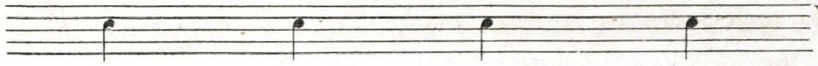


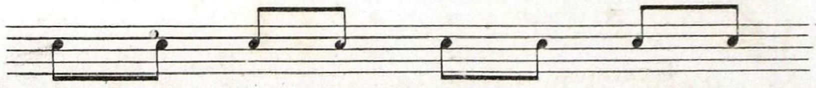
In the foregoing some of the stems are upward and some downward from the head, which is a mere matter of convenience to keep the notes as much as possible upon the staff

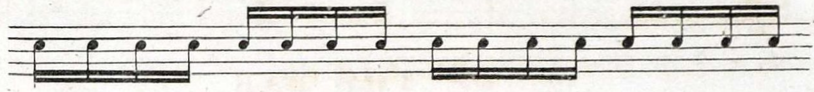
OF THE RELATIVE DURATION OR TIME OF NOTES.

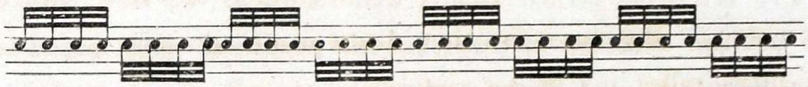
1 Semibreve  is equal to

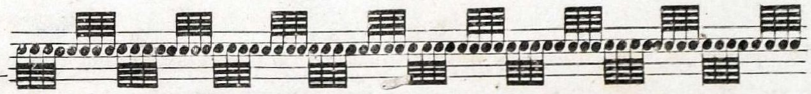
2 Minims  which are equal to

4 Crotchets  which are equal to

8 Quavers  which are equal to

16 Semiquavers  which are equal to

32 Demisemiquavers.  which are equal to

64 Demiquavers or Semi-demi-semiquavers. 

and these may be again increased in the same progressive velocity by another stroke across the stems. NOTE. The Breve is omitted in the foregoing; it is equal to 2 Semibreves. Formerly there were also two notes longer than the Breve, namely the LONG which was equal to two Breves and the LARGE, or MAXIMA, which was equal to two Longs; but they are not used in modern Music.

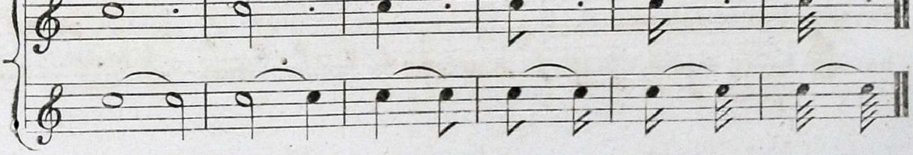
OF DOTTED NOTES

A DOT after any note makes the note which precedes it one half longer than its usual duration;

EXAMPLE.

Written

Played



The curved line over the notes is called A TIE, which when placed over notes of the same pitch so *ties* them as to have the effect of one continued note.

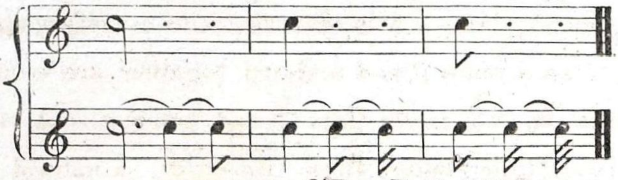
OF NOTES TWICE DOTTED.

Two DOTS after any note lengthens such note by three quarters of its original value.

EXAMPLE

Written

Played

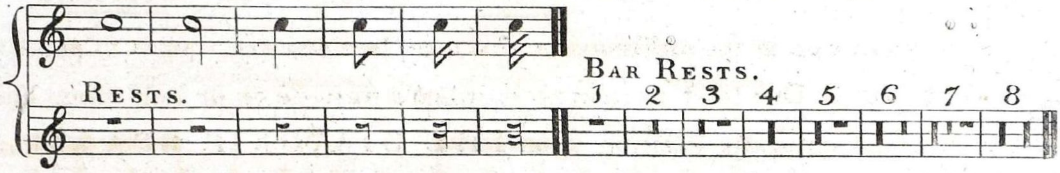


and so of any other.

OF RESTS.

The duration of the time of any note is sometimes required to be silent; and in such case RESTS are substituted for notes.

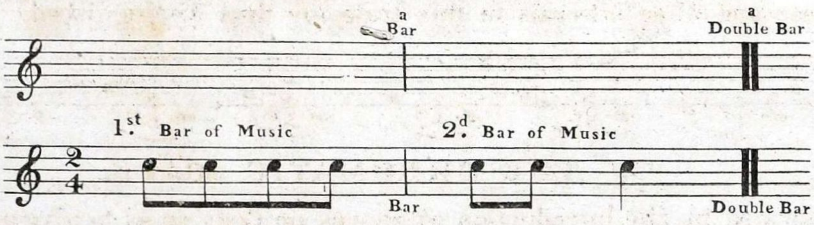
thus —



OF THE BAR.

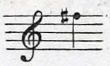
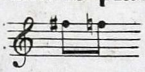
THE BAR is a stroke perpendicularly drawn through the staff; and its use is to divide Music into uniform measures of time; but that portion of notes contained between 2 contiguous bars is called, *A Bar of music*.

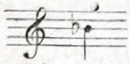
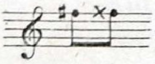
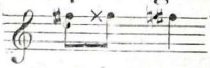
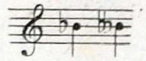
EXAMPLES.



THE DOUBLE BAR is put to divide the tune into parts; and is not always at the end of a bar of Music; but of this we shall show the necessary examples in a more proper place.

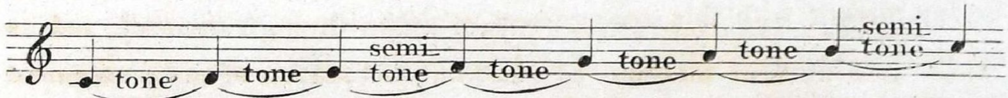
OF FLATS SHARPS AND NATURALS.

A SHARP is made thus ♯ and is placed before any note, thus  this sharp elevates F a semitone. A NATURAL is made thus ♮ and is placed before any note, which, having been made sharp, is required as before, thus  here the sharp having

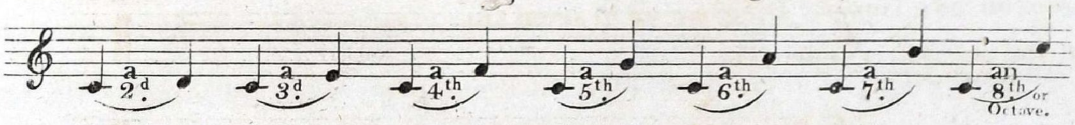
been employed to elevate F a semitone, the natural restores the natural pitch of the note. A FLAT is made thus ♭ and is placed before any note, thus  this flat depresses the note, before which it stands, a semitone; and a natural would restore it to its original pitch. A DOUBLE SHARP is made thus × and is placed before a note which was sharpened before to make it still a semitone sharper, thus  to restore this double sharpened note to its original natural pitch, a ♮ is only requisite as before, unless the pitch of one sharp be again required; if so a natural and a sharp together are requisite thus  A DOUBLE FLAT is made thus 𝄫 and being placed before a note already flattened makes it still a semitone flatter, thus  a natural will restore the natural pitch of the flattened note; and a natural and flat together will restore the pitch of one flat.

OF INTERVALS. AND DIATONIC SCALE.

AN INTERVAL is the difference or distance between two sounds in point of GRAVITY or ACUTENESS. Our least INTERVAL is called a SEMITONE or half tone. This small interval is found naturally existing upon THE DIATONIC SCALE in the Key of C between E and F and between B and C: and the remaining next smallest intervals, are *tones*.

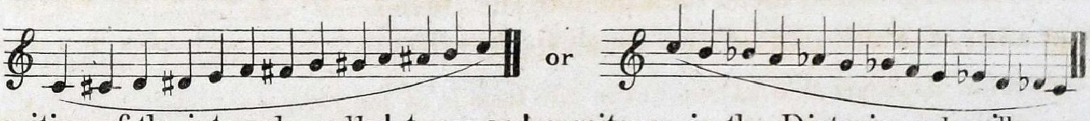
EXAMPLE. 

This is called, THE DIATONIC SCALE, in which we may assume, in common, that a TONE is equal to two SEMITONES. There are *five tones* and *two semitones* included between the extremes. These and other intervals in this scale are thus distinguished.

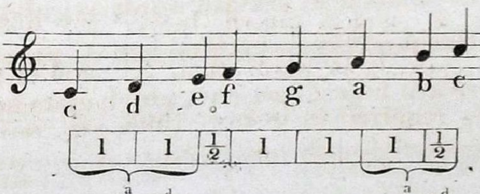
viz: 

OF THE CHROMATIC SCALE.

A scale formed by the introduction of sharps or flats so as to give a succession of semitonic intervals is called a CHROMATIC SCALE.



But the position of the intervals, called tones and semitones, in the Diatonic scale, will more fully appear by the following scale, in C.



In this scale it appears evident that from the 1st to the 2nd is a *whole tone*; from the 2nd to the 3rd a *whole tone*; from the 3rd to the 4th a semitone; from the 4th to the 5th a *whole tone*; from the 5th to the 6th a *whole tone*; from the 6th to the 7th a *whole tone*; and from the 7th to the 8th a semitone. In all *Major Keys*, this order is uniformly maintained; so that the structure of the scale of C being once understood, the *learner* may construct all the rest without difficulty; for, from whatever pitch he starts he has only to make from the 3rd to the 4th and from the 7th to the 8th semitones, and all the rest whole tones, and his scale is complete.

If, for example, he take the Key note G he will find that to maintain this order of tones and semitones, he must make the F sharp. In the Key of D, he must, for the same reason, make both the F and C sharp and so on through all the Major Keys; for whether there be flats or sharps marked at the commencement of the staff, he will find that from the 3rd to the 4th and from the 7th to the 8th must always be a semitone, and all the rest whole tones. From this the learner will discover the reason of the flats as well as of the sharps placed at the commencement of a written scale; for if he take the Key note on E flat, or any other flattened note, and proceed with the scale in the same order of tones and semitones, as before described, he will find that he must necessarily introduce the flats which are always marked, in such Key, at the commencement of the staff.

By taking a piece of Music paper and writing down the different scales, he will at once familiarize himself with this arrangement, which without this simple rule appears to a beginner a very complicated thing. If in doing this he set down to a Piano Forte, the matter is at once made perfectly easy by the Keys; for by taking the Key note a 5th higher every time he will introduce all the sharps, and by taking it by 5ths downward he will introduce all the flats. However as every learner of a wind instrument may not have this advantage, the Author has constructed a General Diagram up to seven sharps and down to seven flats which may be had, of the publishers, separately.

OF TIME GENERALLY.

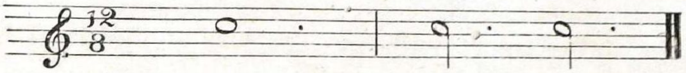
Time, *in Music*, as it regards actual duration by the Clock, was never effectually brought to any fixed and generally useful standard until the *Metronome*[*] was invented by the ingenious Maelzel; and although we have shown that a Minim is equal to two Crotchets, and so on; yet it often happens that a Crotchet in one tune is of longer actual continuation than a Minim in another tune; and sometimes, even a Quaver in one tune is continued as long as a Minim in another, but this is generally determined by certain words regulating the movement & placed over its commencement. Besides this every tune has its peculiar character by which the time must be governed. There are tunes, however, which upon one occasion may be played

[*] To perform a peice of Music rigidly by this Instrument would however, render it too frigid and mechanical; but it is of excellent use in instruction, as well as to fix the exact velocity which an Author wishes his production to be performed. The acceleration or retardation of time in the execution of particular passages of a composition must ever depend on the peculiar feeling and taste of the performer; but as nothing more truly shows bad taste and want of feeling and Judgment, than a misapplication of this license, a Scholar cannot be too strongly reccommended not to indulge in it, until his execution and his Judgment are matured.

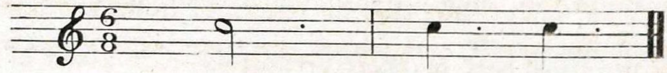
slow, and upon another occasion, with equal propriety may be played very quick; but such instances are not common.

Time, as it relates to the distribution of notes into bars, is divided into *Common* and *Triple*. Common time is either designated by figures, or by the letter C or ₵ and contains of notes or rests the amount of one Semibreve in each bar. The figures 2 or $\frac{2}{4}$ signify that the quantity in each bar is half as much as the former.

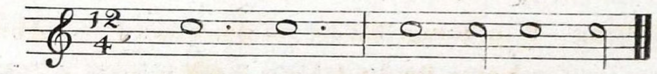
The following TIMES are called "COMPOUND COMMON" viz:

1st 

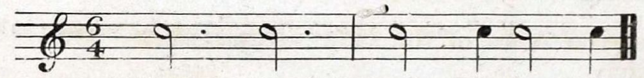
Note. The lower figure (8) shows that the *Semibreve* is divided into 8 Quavers; and the upper (12) signifies that there must be a quantity of Music in each bar equivalent to 12 of those Quavers.

2d 

Note. What the (8) stands for here is explained in the preceding *Note*, and the (6) signifies that the time in each bar must be equivalent to 6 of those Quavers.

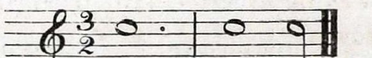
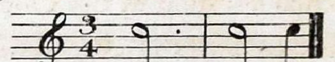
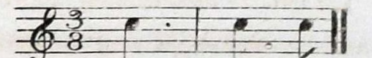
3d 

Note. The lower figure (4) signifies that the Semibreve is divided into 4 Crotchets and the upper (12) shows that there must be time equivalent to 12 of those Crotchets in each bar.

4th 

Note. What the 4 signified in the foregoing it signifies here. The 6 signifies that there must be time equivalent to 6 Crotchets in each bar.

The following TIMES are termed Simple Triple.

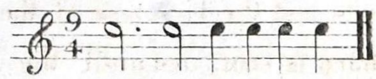
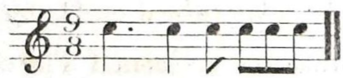
1st  2d  3d 

$\frac{3}{2}$ In the first of these Examples the 2 signifies the number of Minims into which a Semibreve is divided; and the 3 indicates that there must be an equivalent to three of them in each bar.

$\frac{3}{4}$ In the second Example, the 4 shows that the Semibreve is divided into 4 Crotchets, and the 3 signies that each bar must contain time equivalent to three of them.

$\frac{3}{8}$ In the third Example, the 8 signifies that the Semibreve is divided into 8 Quavers; and the 3 signifies that each bar must contain time equivalent to three of them.

The following are called COMPOUND TRIPLE TIME.

1st.  2d.  3d.

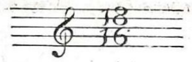
$\frac{9}{4}$ Here in the 1st Example, the 4 shows that the Semibreve is divided into 4 Crotchets; and the 9 shows that each bar must contain time equivalent to 9 Crotchets.

$\frac{9}{8}$ Shows in the 2nd Example that the time in each bar must be equal to 9 Quavers, or 9 eighth parts of a Semibreve.

$\frac{9}{16}$ Shows that each bar of the music with the signature of the third Example must consist of time equal to 9 sixteenth parts of a Semibreve, i.e. 9 Semiquavers.

NB. Common time may be halved; that is an imaginary bar may be supposed in the middle of each Measure; or may be absolutely written; tho' not with equal propriety.

Triple time must not be halved; but may be imagined to have other bars dividing those written Measures into the third part of their present value, to assist in counting time.

In the foregoing specimens of time the Author has adopted the Measures of other Authors; but Doctor HAYDN and some others have also used  signifying 18 Semiquavers in each bar.

OF FIGURES OVER NOTES.

Any three notes with 3 over them are to be played in the time of two regular unfigured notes of the same name and description. Five notes with 5 over them must be played in the time of 4 regular notes of the same denomination. Six notes with a 6 over them are also rendered in the time of four regular notes of the same denomination; and the same may be understood when a 7 stands over seven notes. A 9 is often placed over nine notes, when they are to be played in the time of six regular notes of the same denomination; and so of any number of figured notes; but the following general rule will explain all.

Take the regular unfigured notes in any bar, from the proper quantity of the bar, and resolve the remainder into notes of the denomination of those figured; and whatever number they make is the time in which the figured notes must be played.

OF THE SIGNATURE.

THE SIGNATURE consists of the Clef and the Sharps or Flats standing against it. These Sharps or Flats placed at the beginning affect every note throughout the whole tune for reasons before explained in the Article on intervals; but a Sharp or Flat accidentally

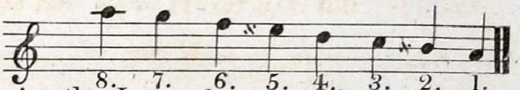
placed in any bar affects only the notes of that name in that particular bar unless the last note of the bar happens to be a sharpened or flattened note and the first note of the next bar be the same, in which case the accidental Flat or Sharp is continued until the notes change.

OF MAJOR AND MINOR KEYS.

EVERY SIGNATURE STANDS FOR 2 KEYS.

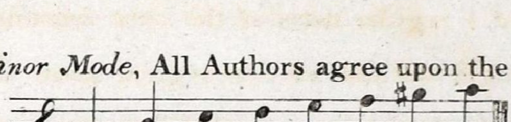
The last Sharp is a *semitone under* the MAJOR KEY NOTE. And a *whole tone over* the MINOR KEY NOTE for such signature. The last Flat is a *third under* the MINOR KEY NOTE and a *fourth over* the MAJOR KEY NOTE for such signature; but when there is neither a Sharp or Flat, the Major is C or the Minor is A. This is seen by the Scale on Page 9 where the two large Intervals on the left of the Scale of C Major constitute a Major 3d. and the two Intervals on the right of the same Scale, being *one large* and *one small*, constitute a Minor third in the same Scale, with the same Signature. And so it is in any Signature whatever: for if the Authors seperate diagram be consulted it will be seen that the two lower Intervals of every Scale are large, or a Major third; and the two upper ones a large and a small, or a Minor third.

In descending Scales in the Minor Mode, The whole of the Intervals used in the Major of the same Signature are used; For instance

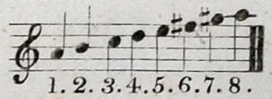


Here between E and F and between B and C (marked ×) the Intervals are semitones, and all the rest tones; but the semitones fall between the 2nd and 3rd and between the 5th and 6th in the Minor descending Scale; and not between the 3rd and 4th and between the 7th and 8th as in the Major Scales.

In ascending Scales in the Minor Mode, All Authors agree upon the propriety of elevating the 7th a semitone, thus.

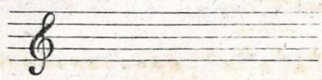


Here the last semitone falls between the 7th and 8th as in the Major of the same Key. But there is another peculiar feature in this ascending Minor Scale. It has *three* semitonic Intervals. One between the 2nd and 3rd one between the 5th and 6th and one betwee the 7th and 8th Some Authors think this circumstance a reason for elevating the 6th of their Scales so as to leave only two semitonic Intervals in the manner following.

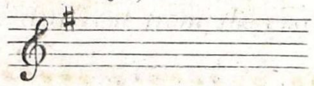


Examples of Signatures.

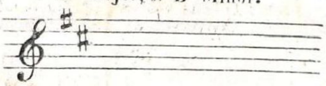
C Major, or A Minor.

1. 

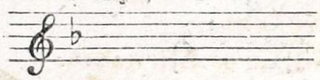
G Major, or E Minor.

2. 

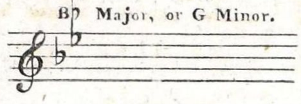
D Major, or B Minor.

3. 

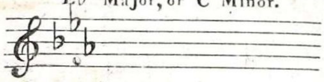
F Major, or D Minor.

4. 

B♭ Major, or G Minor.

5. 

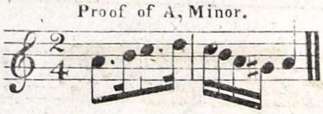
E♭ Major, or C Minor.

6. 

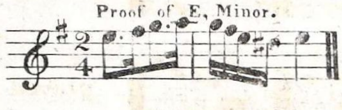
Regular tunes often end in the Key note; and thus whether the Music be in the Major or Minor may be seen; but sometimes a part is Major and a part Minor. The Minor part or tune may be recognized in Sharps by an accidental Sharp occuring early in the tune a *third under* the last Sharp in the Signature. And in Flats, by an accidental natural or Sharp a *second* or *tone* over the name of the place containing the last Flat.

Examples.

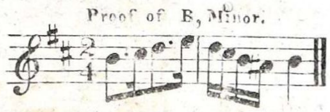
Proof of A, Minor.

1. 

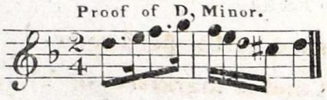
Proof of E, Minor.

2. 

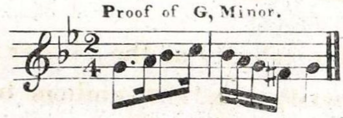
Proof of B, Minor.

3. 

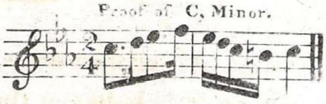
Proof of D, Minor.

4. 

Proof of G, Minor.

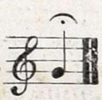
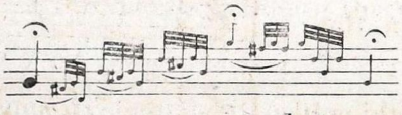
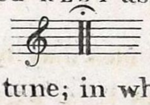
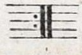
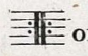
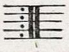
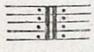
5. 

Proof of C, Minor.

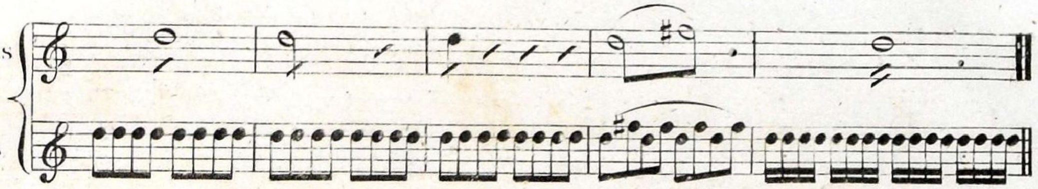
6. 

Note. Minors having only a great and a small Interval or tone and semitone for the 3rd upward from the Key note, and Majors having two large Intervals or whole tones constitute the reason of the terms Major and Minor.

OF CERTAIN OTHER CHARACTERS USED IN MUSIC.

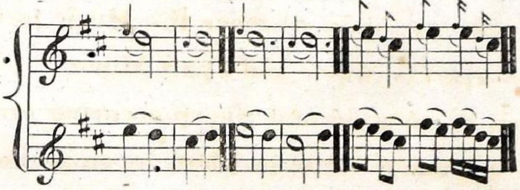
A Pause is marked thus or over or under any note to signify that the performer may exercise his discretion in regard to the duration of such note, or, if he pleases, to introduce a cadence, as  might be played  or otherwise according to his judgement, taste, and execution. but a paused REST as only lengthens at pleasure the rest or silence. A pause over a double bar  signifies that the tune must end there, tho' it be not at the extremity of the tune; in which case there will be a sign to show from whence any repetition commences. such signs are called Repeats, or Signs, and are marked thus S. or  or  or  or  The words Al Segno, or D'al Segno denote that the repetition commences where the sign is placed. Double bars dotted on both sides denote that the parts on each side are to be repeated, and when dotted only on one side, the part on the dotted side only is repeated.

If written thus / play it thus

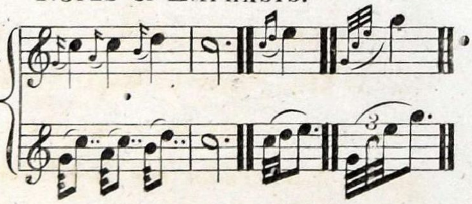


Of other Abbreviations & Graces.

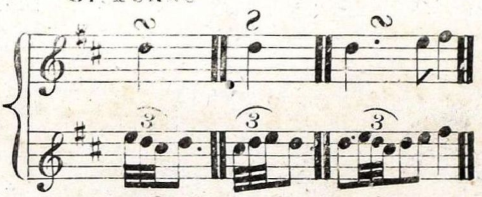
The Appoggiaturas. written / played



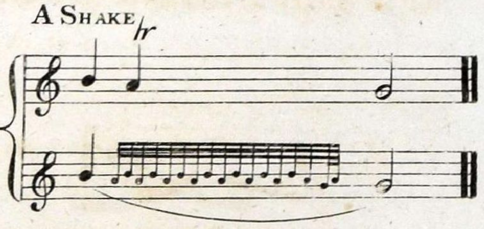
Notes of Emphasis. written / played



Of Turns written / played



A Shake written / played

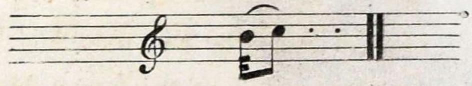


Note. All shakes depend on the velocity of the finger possessed by the performer.

A beat is between the note written and the semitone below it and is marked ⊥ or bt, in common use the semitone beneath is once touched, as

written

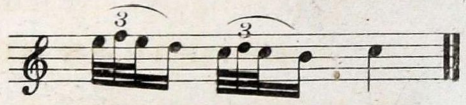
played



In quick passages a shake is often marked as follows,

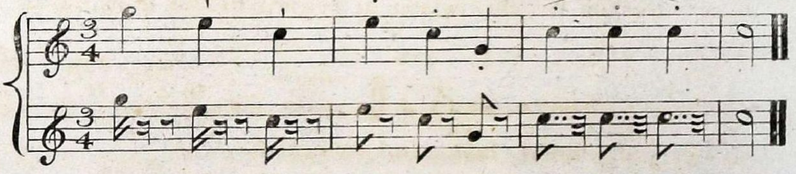
viz. written

played



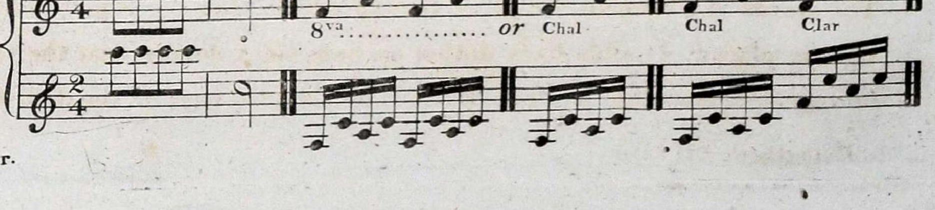
Of the Staccato

Staccato are written thus / and are played something like



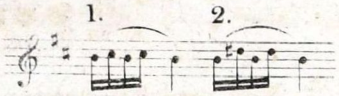
Some idea may be collected from the foregoing; but as this belongs to *style* which can only be learnt from a good Teacher by a Pupil whose ear is accurately formed to appreciate minute distinctions, we need not enter more into the subject here.

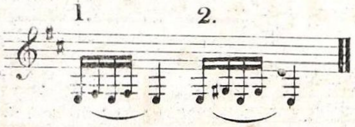
Notes written thus / are to be played thus



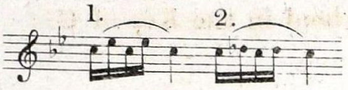
EASIEST MODES OF FINGERING CERTAIN PASSAGES &c. &c.

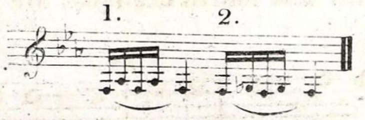
some of which are different from the engraved ones in the gammut.



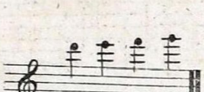
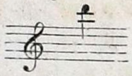


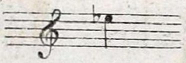
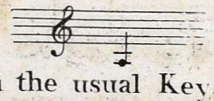
Keep the patent lever N.º 6 (*see engraving of Clarinet N.º 1.*) pressed; and in the two examples with the figure 1 over them, ply the Key N.º 2; in the two examples with the figure 2 over them, ply the Key N.º 5.



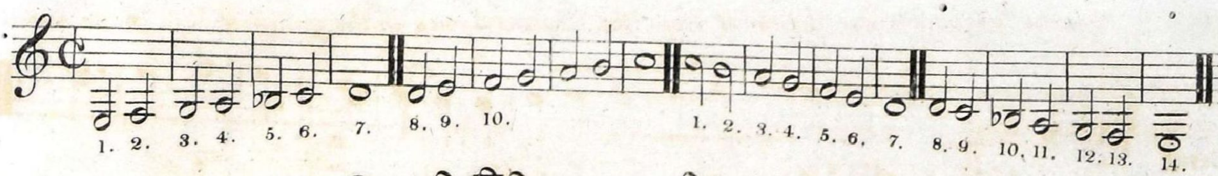


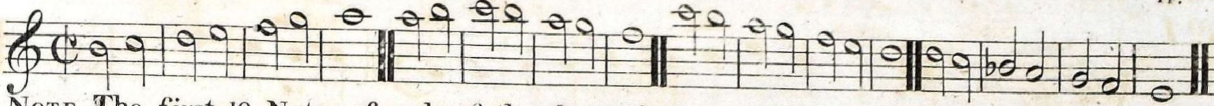
Keep the Key N.º 3 (*see same engraving as above stated*) pressed; and in the two examples with the figure 1 over them, ply the Key N.º 5; in the two examples with the figure 2 over them, ply the Key N.º 2.

N.B. The notes  are perfect without the touch of any other than this usual thumb Key; and, *with a good embouchure*, are better than any other way and better in point of evenness and equality of tone than the same notes on any Clarinet; the note  being made with the 2.ᵈ 3.ᵈ 4.ʰ and 6.ʰ fingers stopped as usual; but without the touch of the lower Keys.

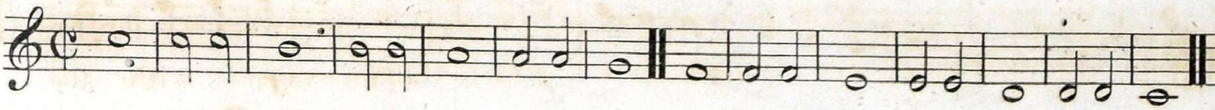
The left hand little finger Key will perform  and  in nearly every case with greater facility to the performer than with the usual Key.

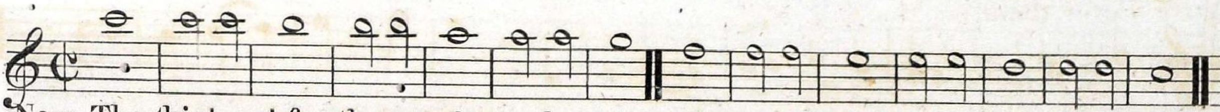
Introductory short Lessons for the Beginner.

1 

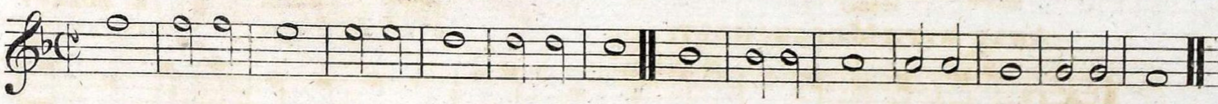
2 

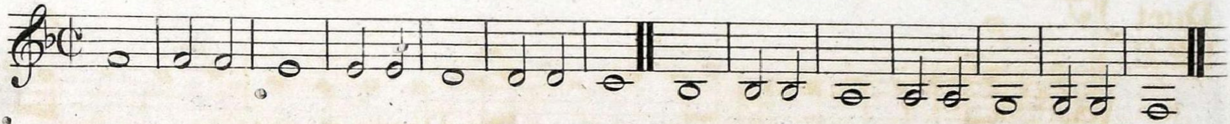
NOTE. The first 10 Notes of each of the foregoing examples are fingered alike excepting the thumb Key, and the last 14 Notes of each example are called octaves to one another.

3 

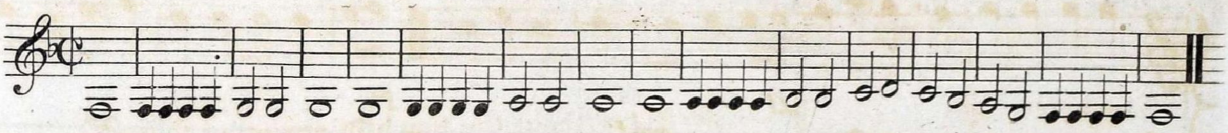
4 

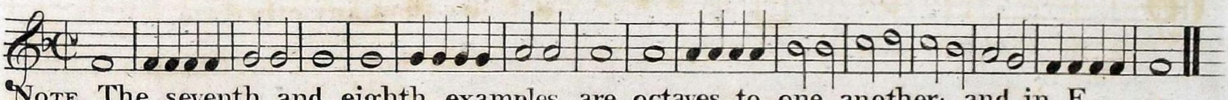
NOTE. The third and fourth examples are by octaves throughout in the Key of C.

5 

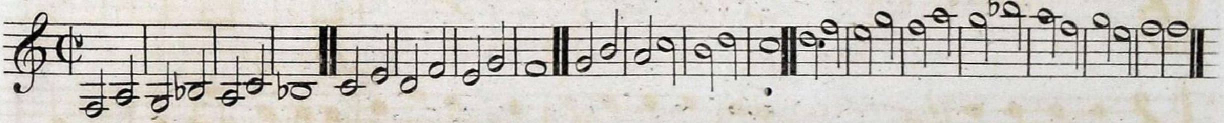
6 

NOTE. The fifth and sixth examples are octaves to one another throughout in the Key of F, and are the third and fourth examples transposed.

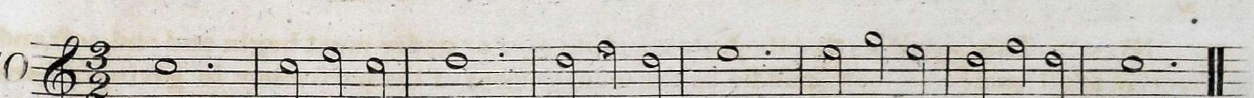
7 

8 

NOTE. The seventh and eighth examples are octaves to one another; and in F.

9 

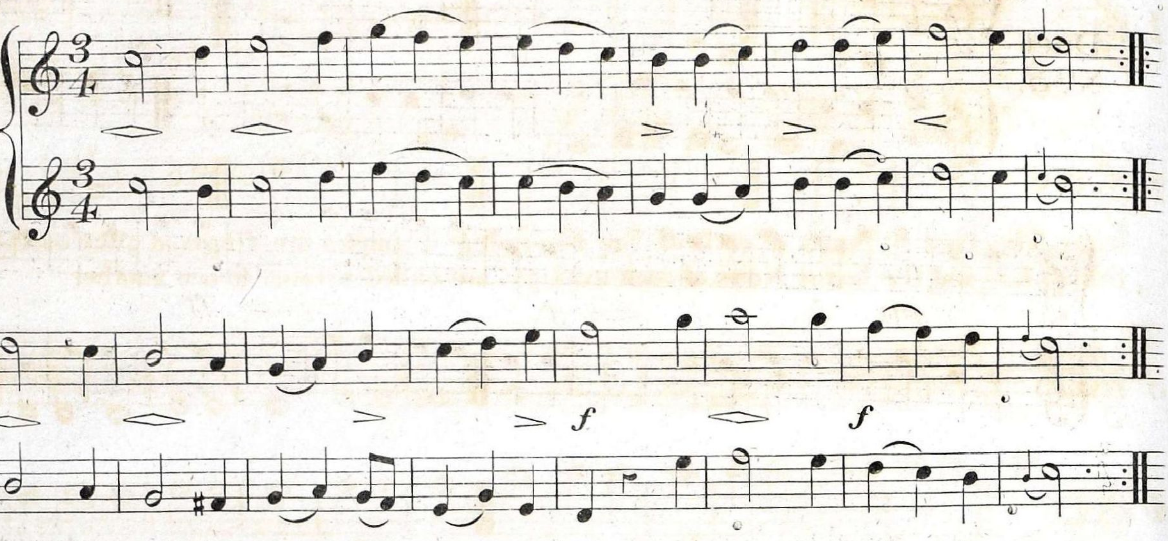
This lesson consists of rising thirds and falling seconds and thirds.

10 

Rising and falling seconds and thirds.

By the Author.

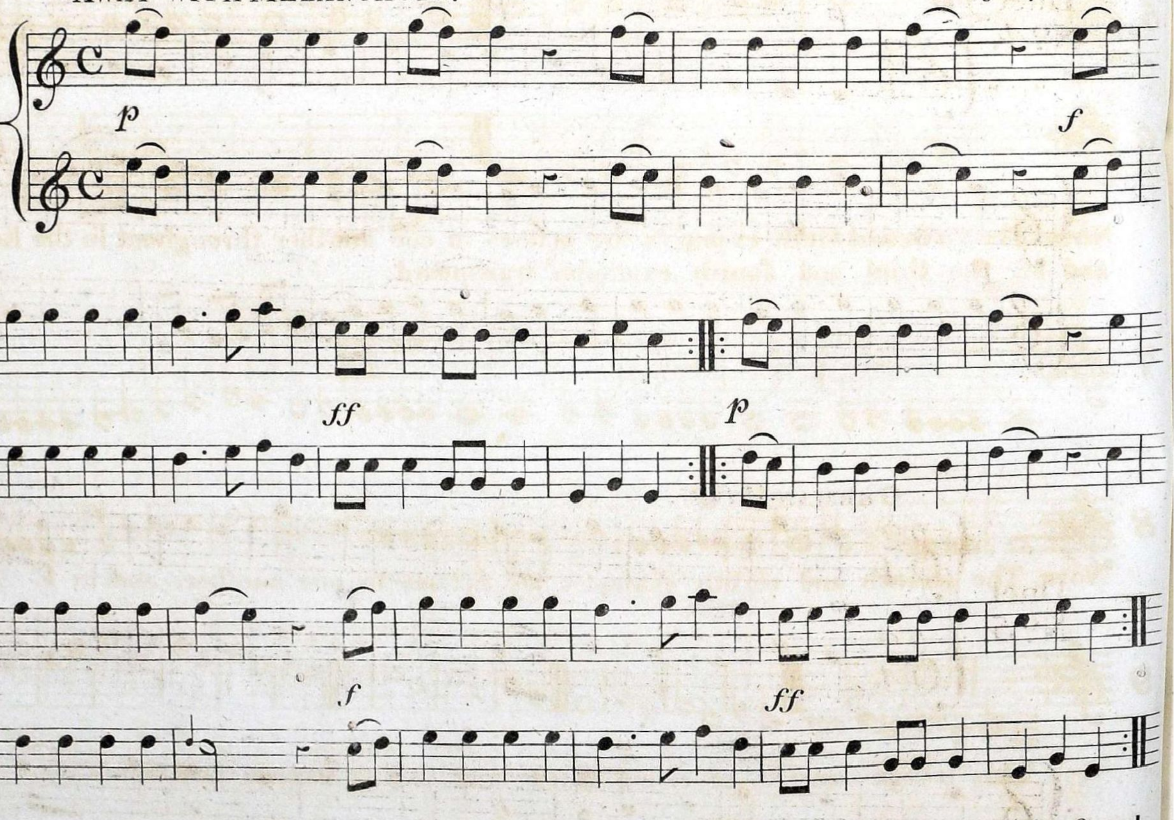
Duet
No. 1.



Away with Melancholy.

By MOZART.
Arranged by the Author.

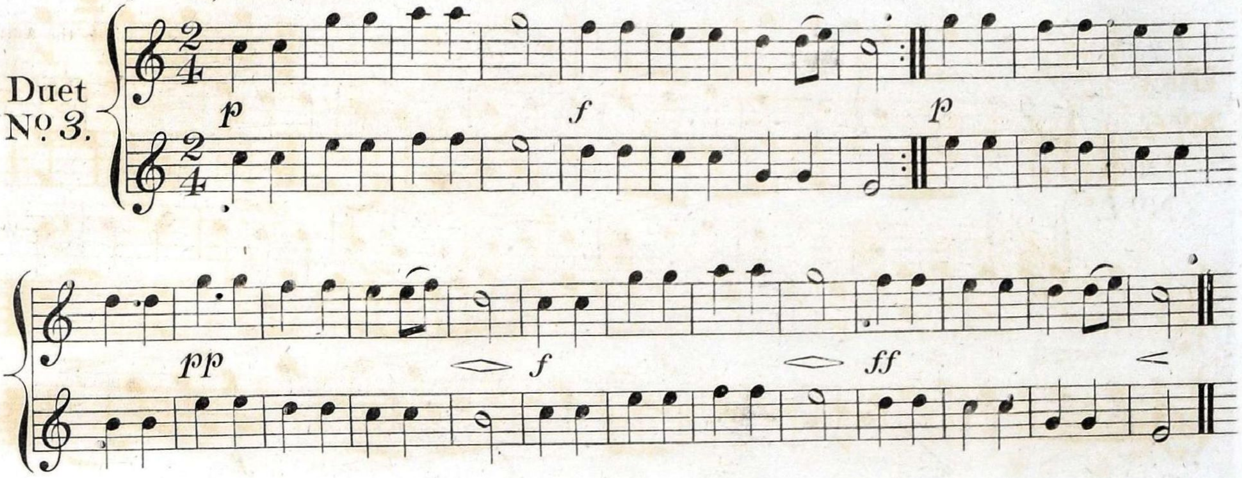
Duet
No. 2.



NB. <> This signifies that the Note standing over or under must begin and end soft, and receive additional force in the middle by the management of the performer in giving more and less wind according to the sign itself, > signifies more wind on striking and less in quitting, and < signifies the contrary. P. signifies piano (*soft*). *f.* signifies forte (*loud*) *ff.* signifies very loud.

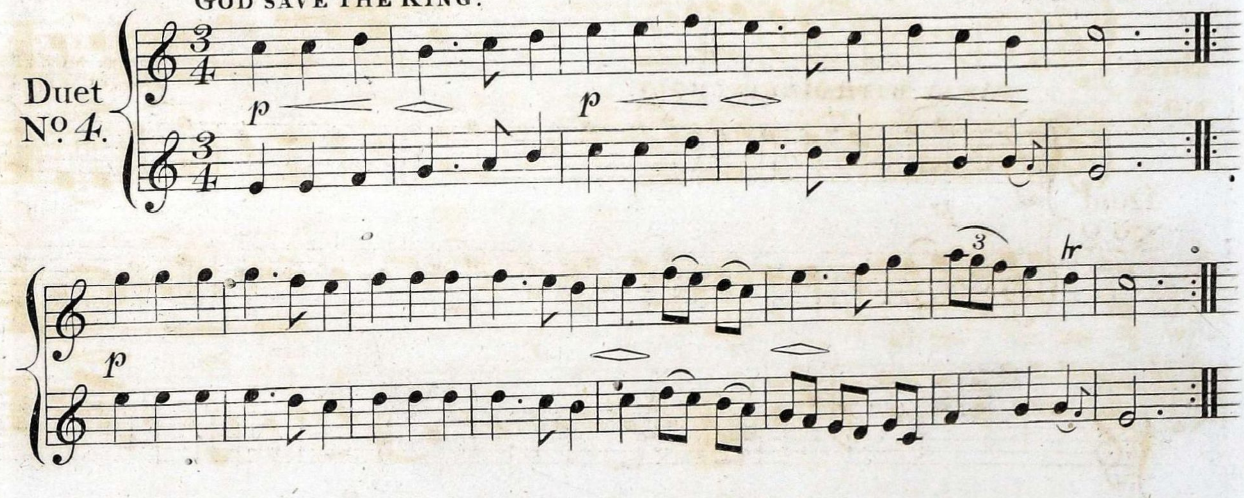
AH, VOUS, DIRAI — JE, MAMAN?

FRENCH AIR.
Arranged by the Author.



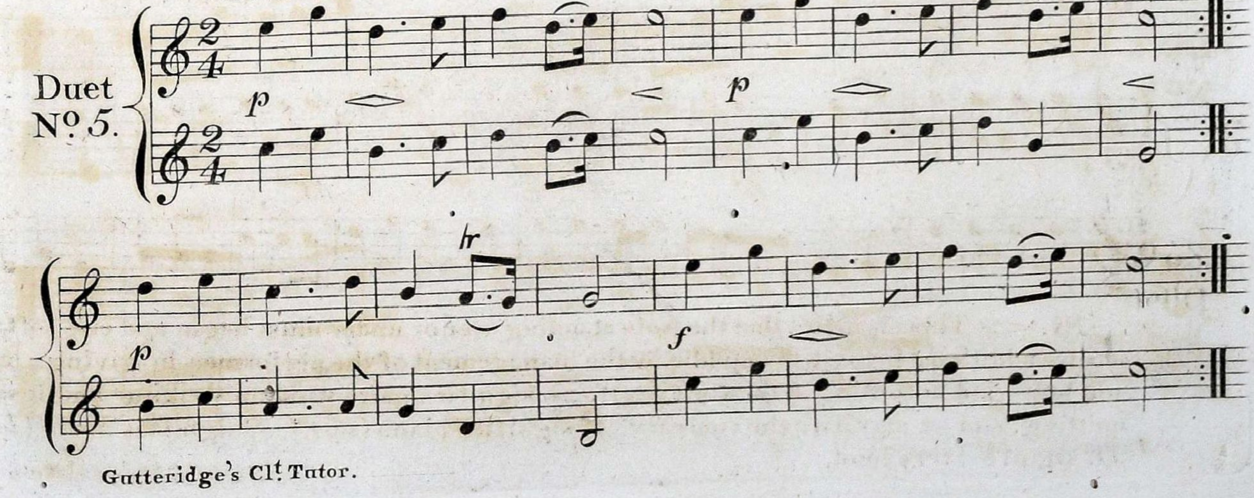
GOD SAVE THE KING.

Arranged by the Author.



GERMAN HYMN.

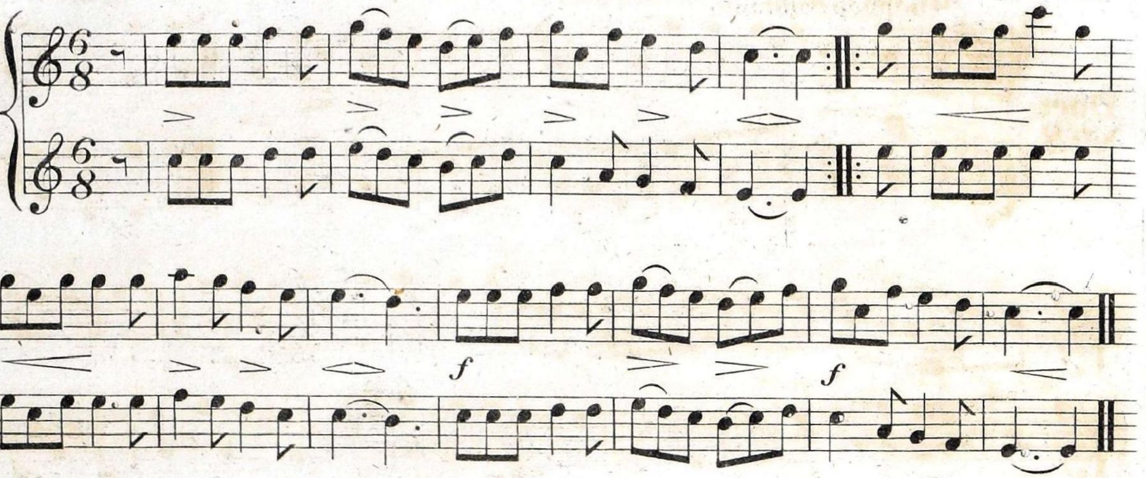
By PLEYEL.
Arranged by the Author.



DRINK TO ME ONLY WITH THINE EYES.

Arranged by the Author.

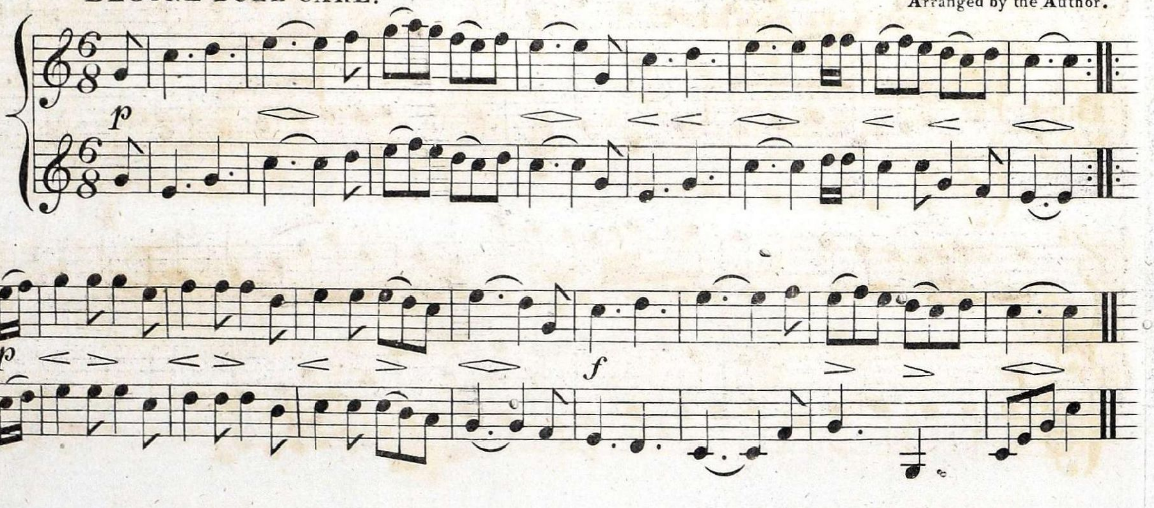
Duet
No. 6.



BEGONE DULL CARE.

Arranged by the Author.

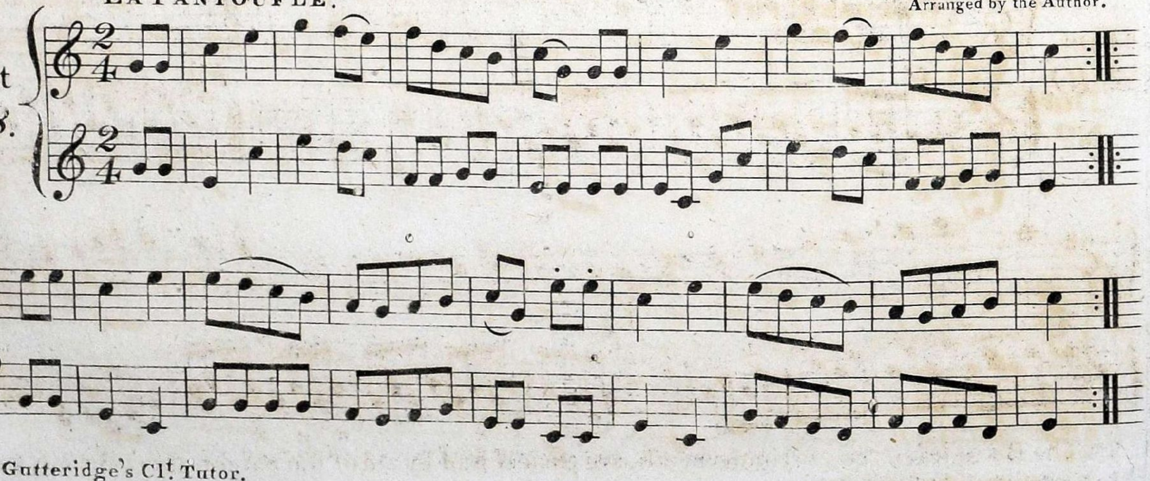
Duet
No. 7.



LA PANTOUFLE.

FRENCH AIR.
Arranged by the Author.

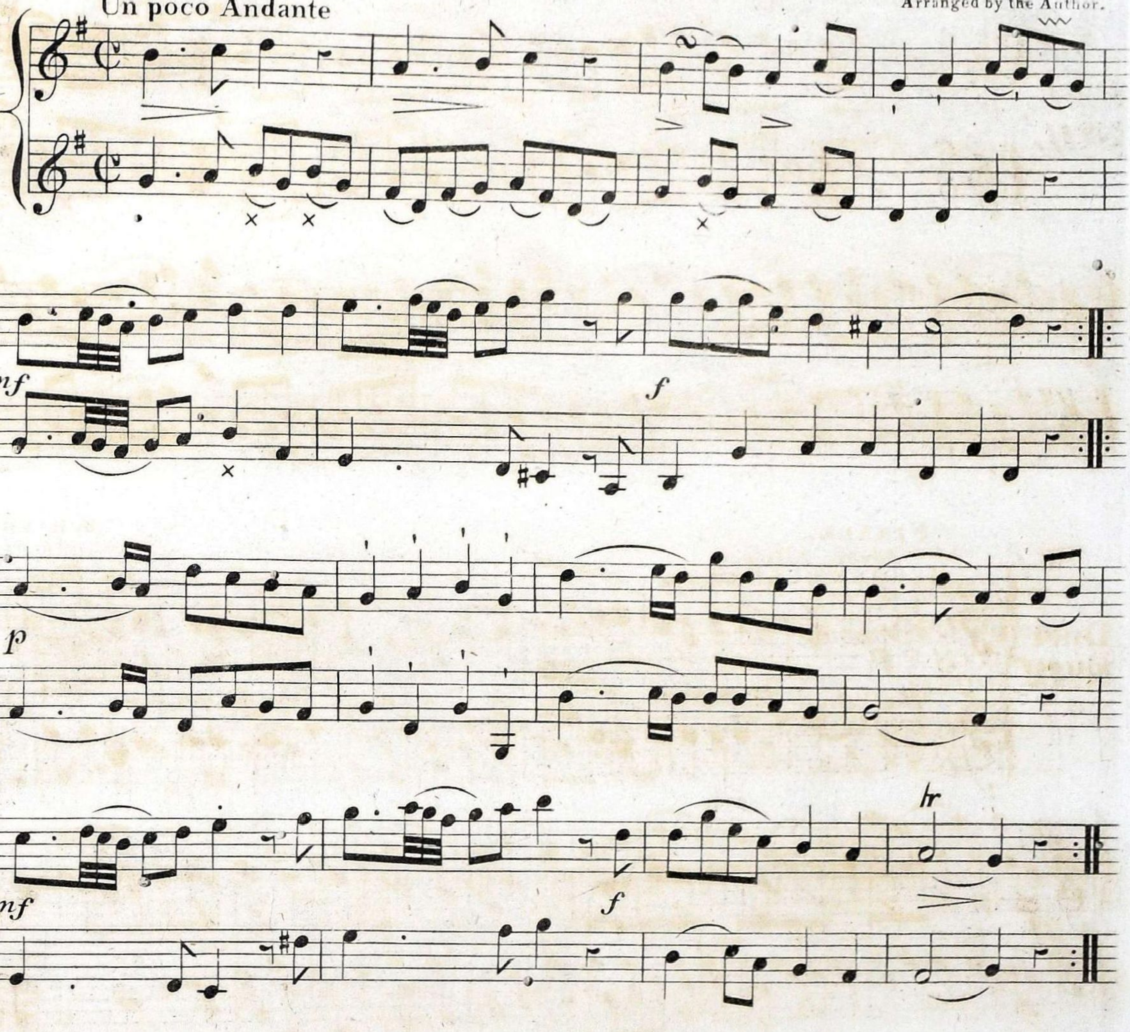
Duet
No. 8.



TEMA.
Un poco Andante

By MOZART.
Arranged by the Author.

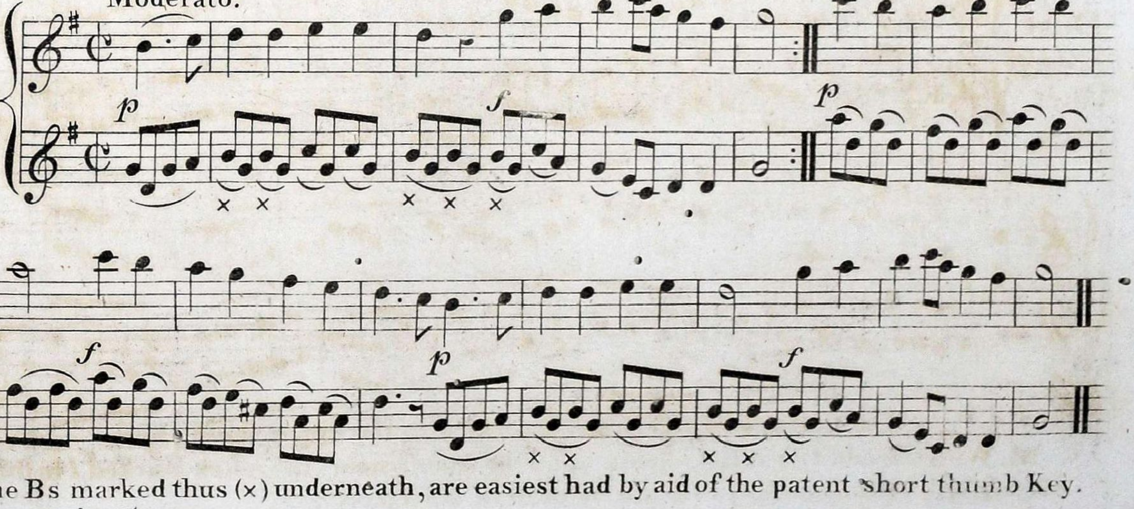
Duet No. 9.



IN MY COTTAGE.
Moderato.

Arranged by the Author.

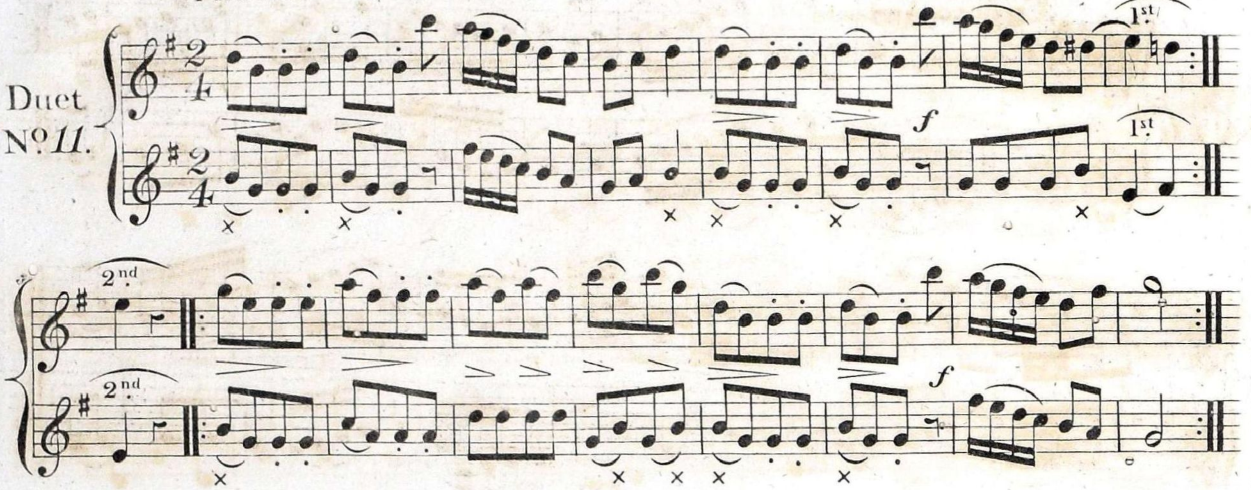
Duet No. 10.



NB. The Bs marked thus (×) underneath, are easiest had by aid of the patent short thumb Key.

THEMA.

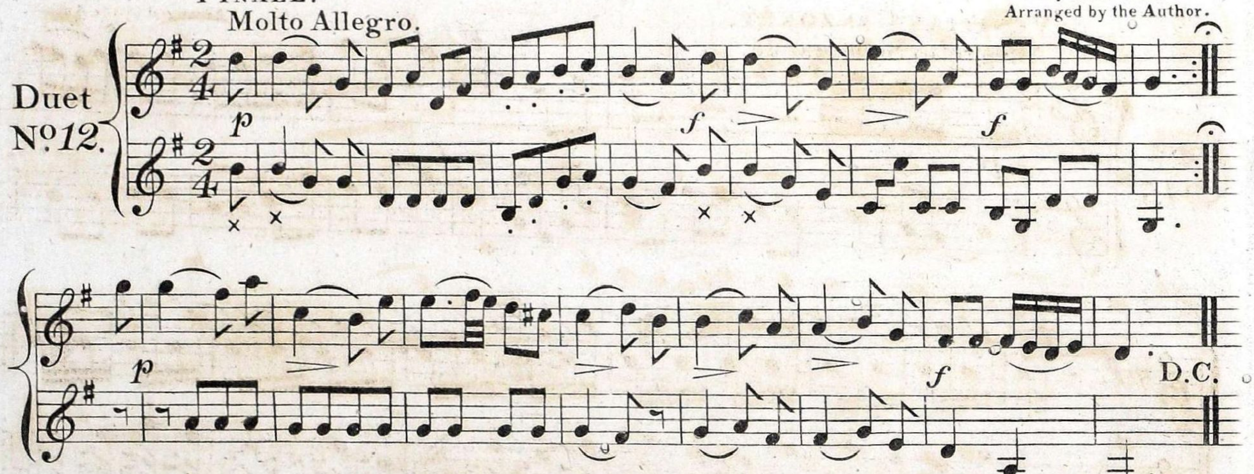
By BEETHOVEN
Arranged by the Author.



FINALE.

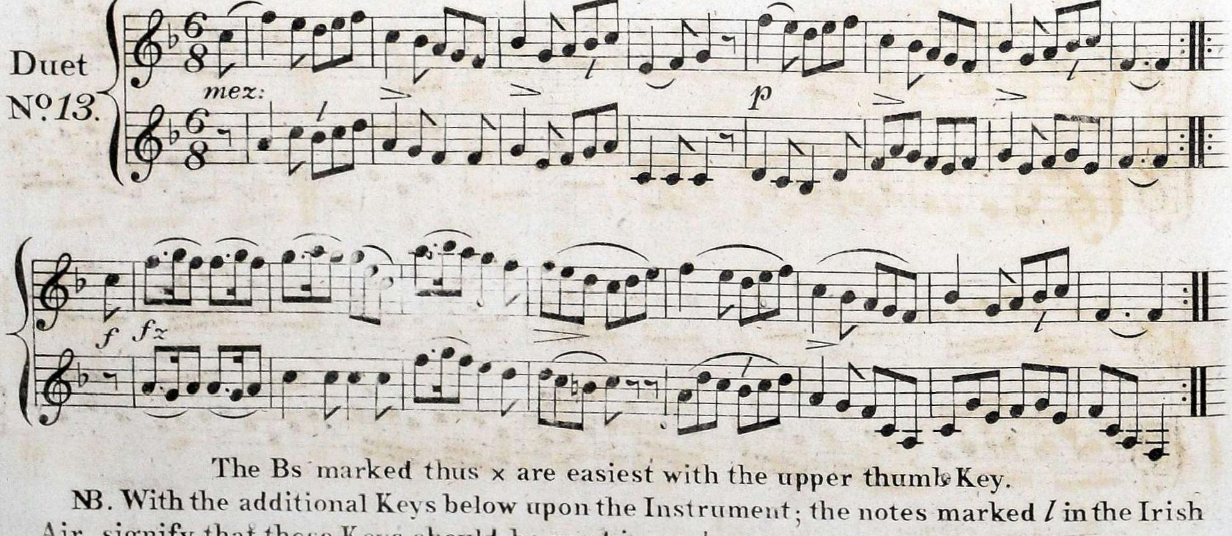
By HAYDN.
Arranged by the Author.

Molto Allegro.



IRISH AIR.

Arranged by the Author.



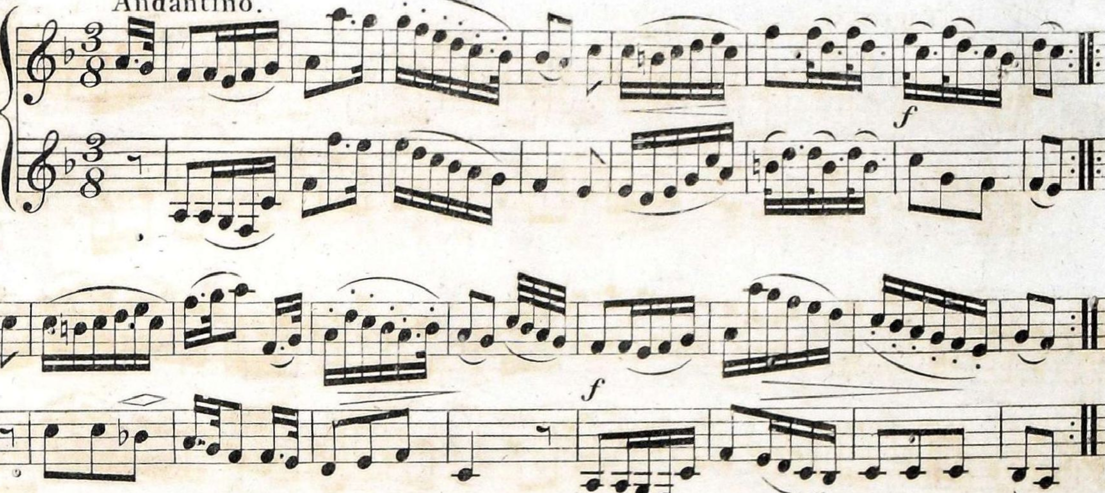
The Bs marked thus × are easiest with the upper thumb Key.

NB. With the additional Keys below upon the Instrument; the notes marked *l* in the Irish Air, signify that those Keys should be used in such passages.

ARIETTA.
Andantino.

By the Author.

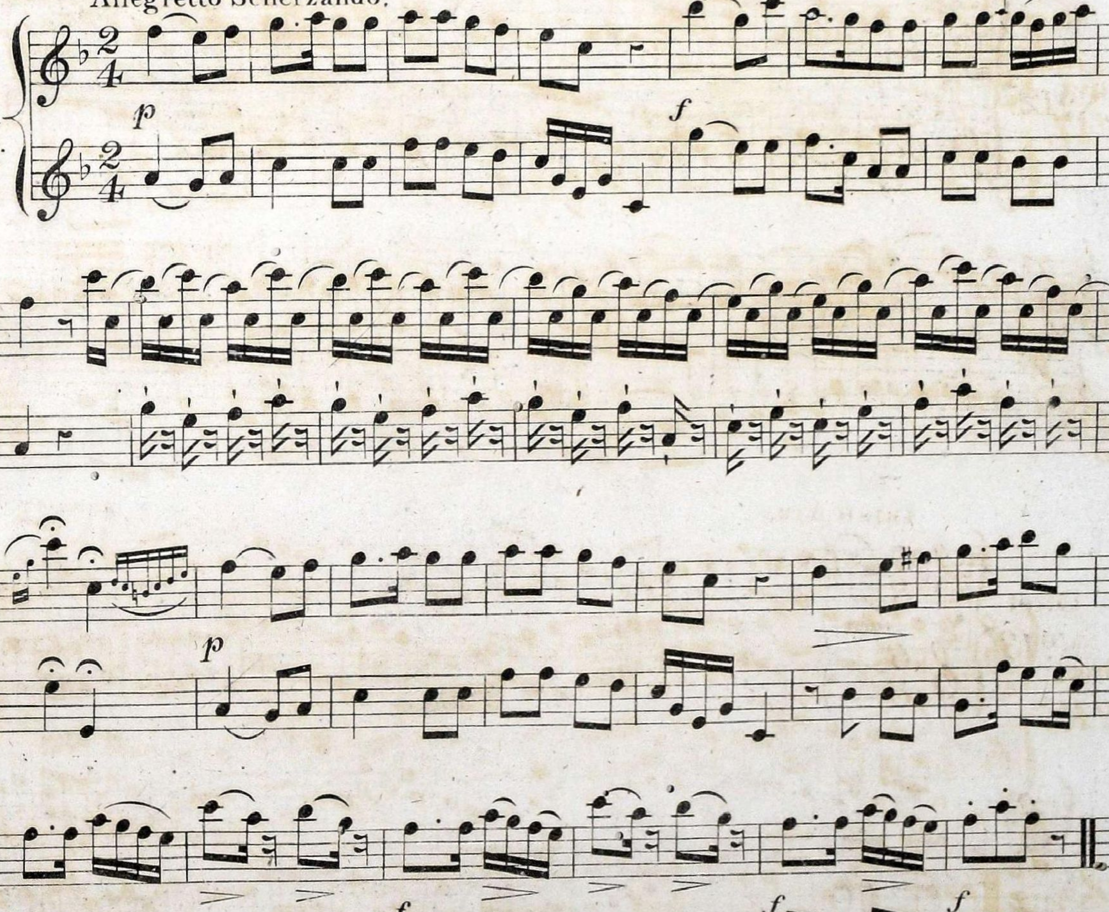
Duet
No. 14.



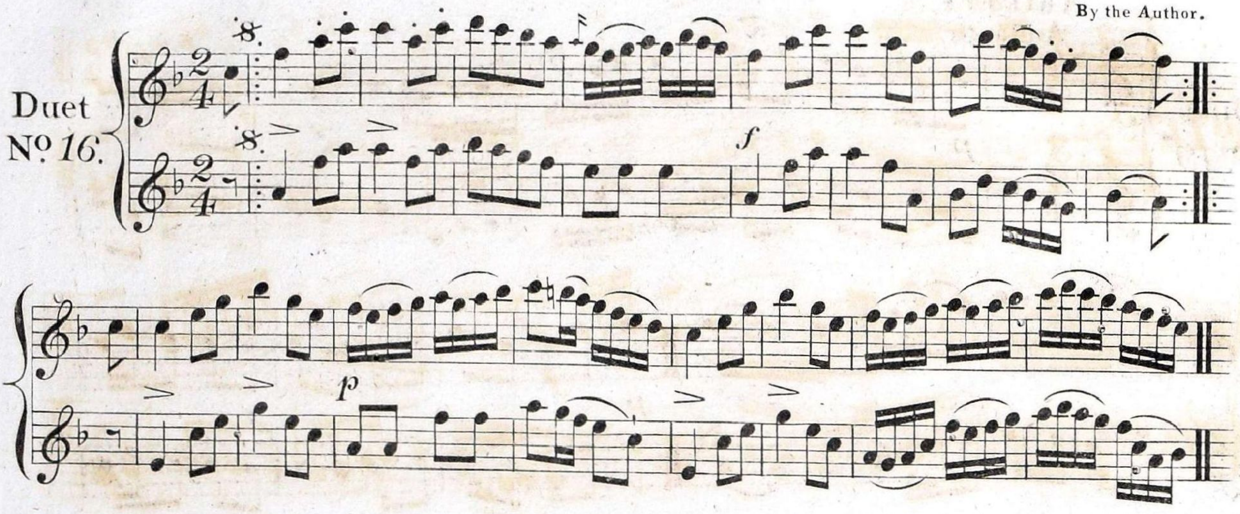
VENITIAN CANZONET.
Allegretto Scherzando.

By MAYER.
Arranged by the Author.

Duet
No. 15.



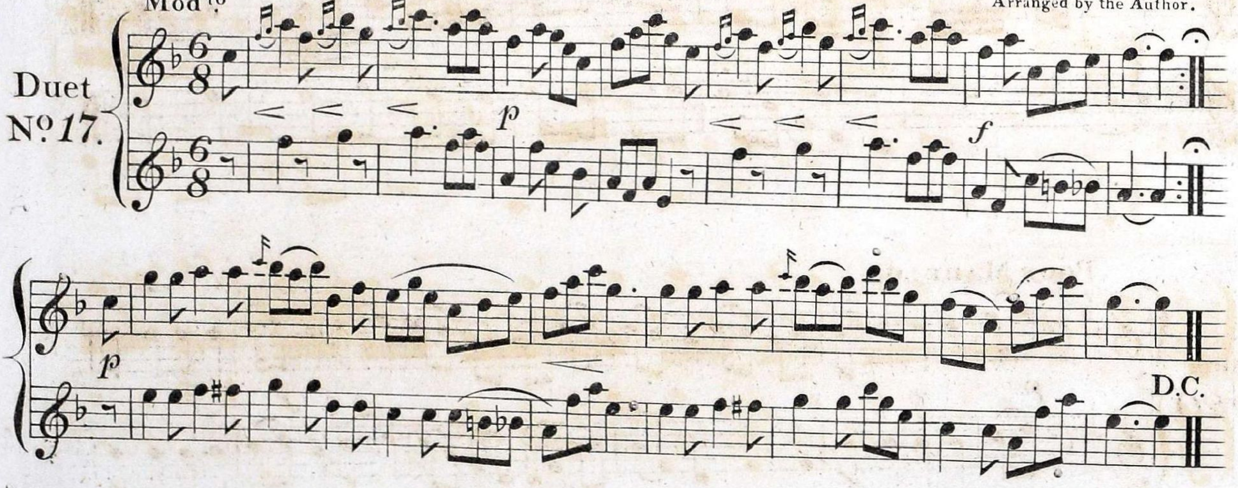
By the Author.



RONDO PASTORALE.

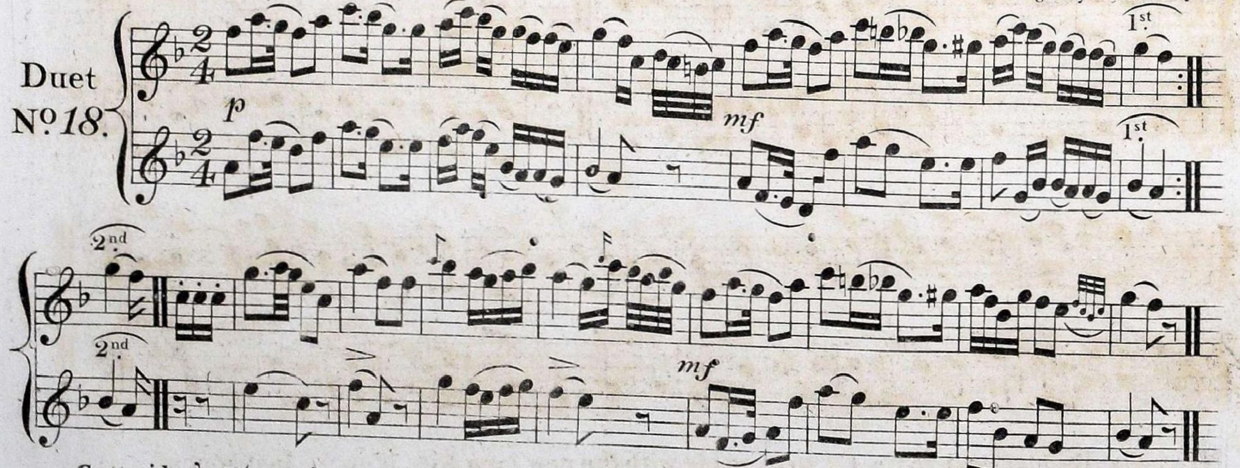
By STEIBELT.
Arranged by the Author.

Mod^to.



SUL MARGINE D'UN RIO.

Arranged by the Author.

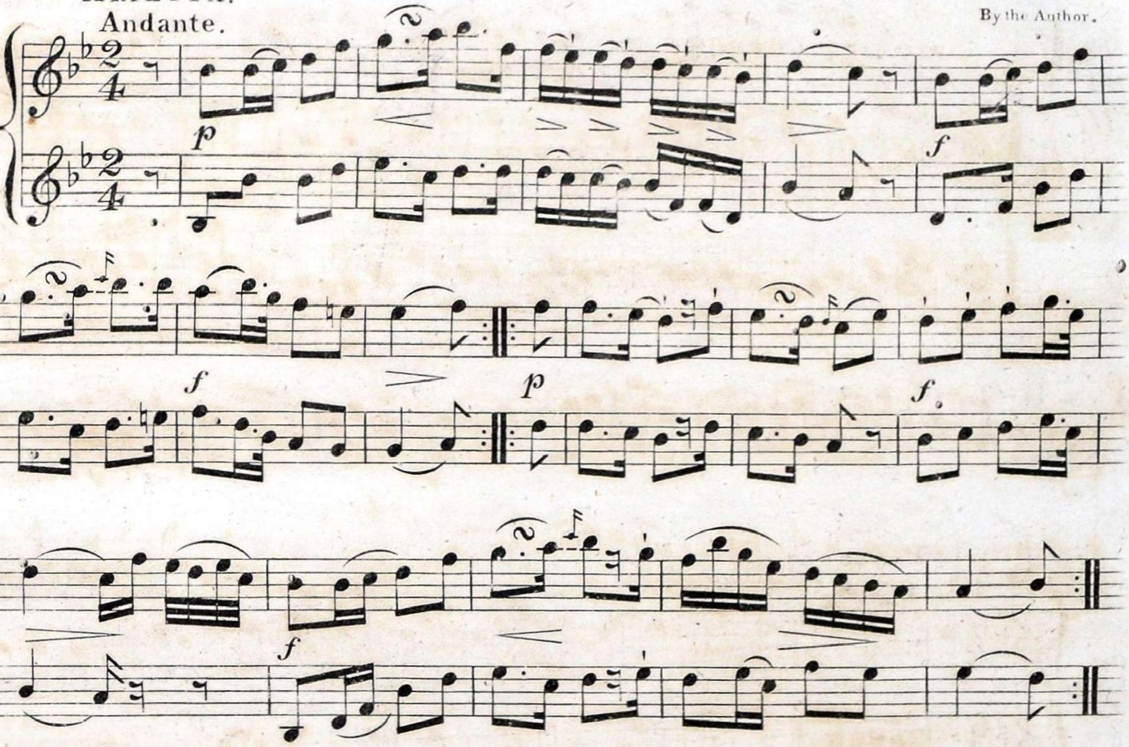


ARIETTA.

Andante.

By the Author.

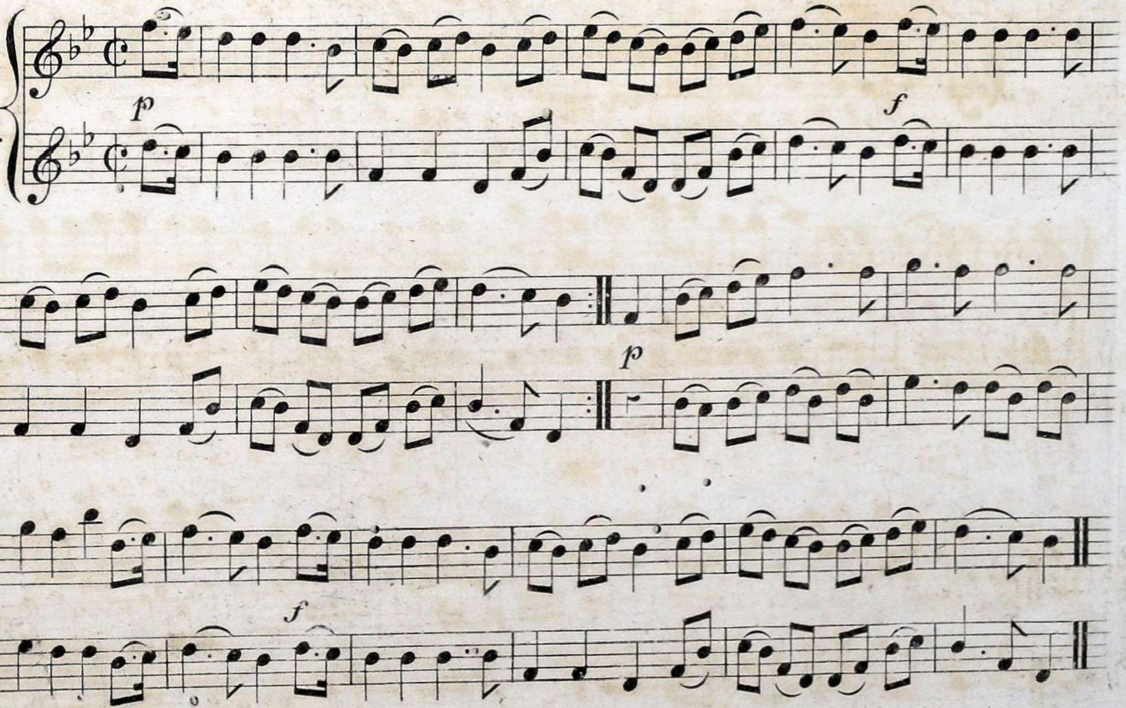
Duet
No. 19.



POOR MADELON.

Arranged by the Author.

Duet
No. 20.

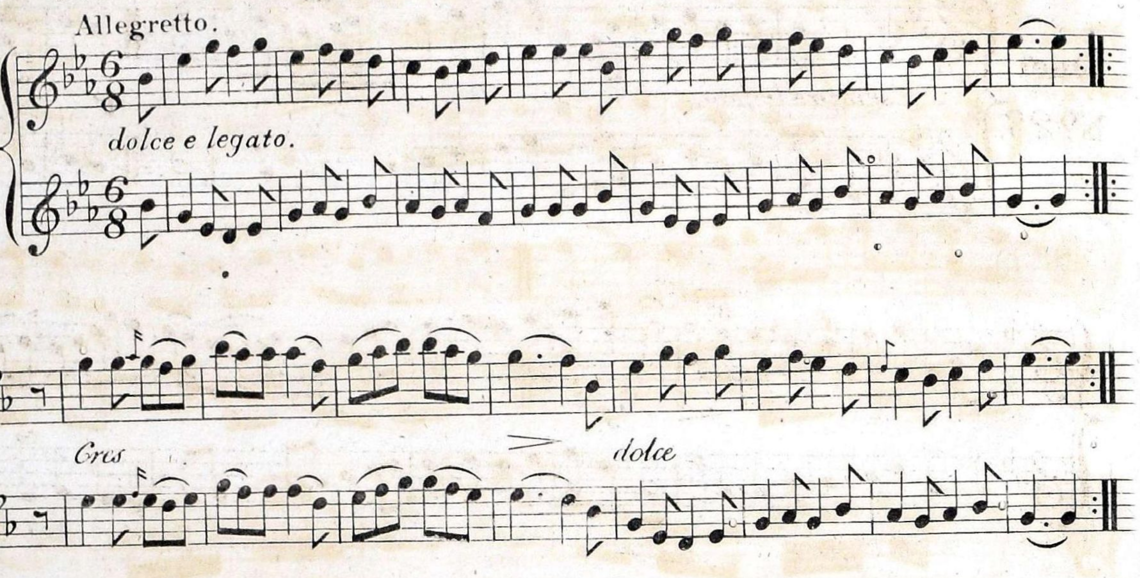


NB. The Bs flat next to the Cs, to be made with the new long Key, if on the Instrument.

Favorite French Air.

Arranged by the Author.

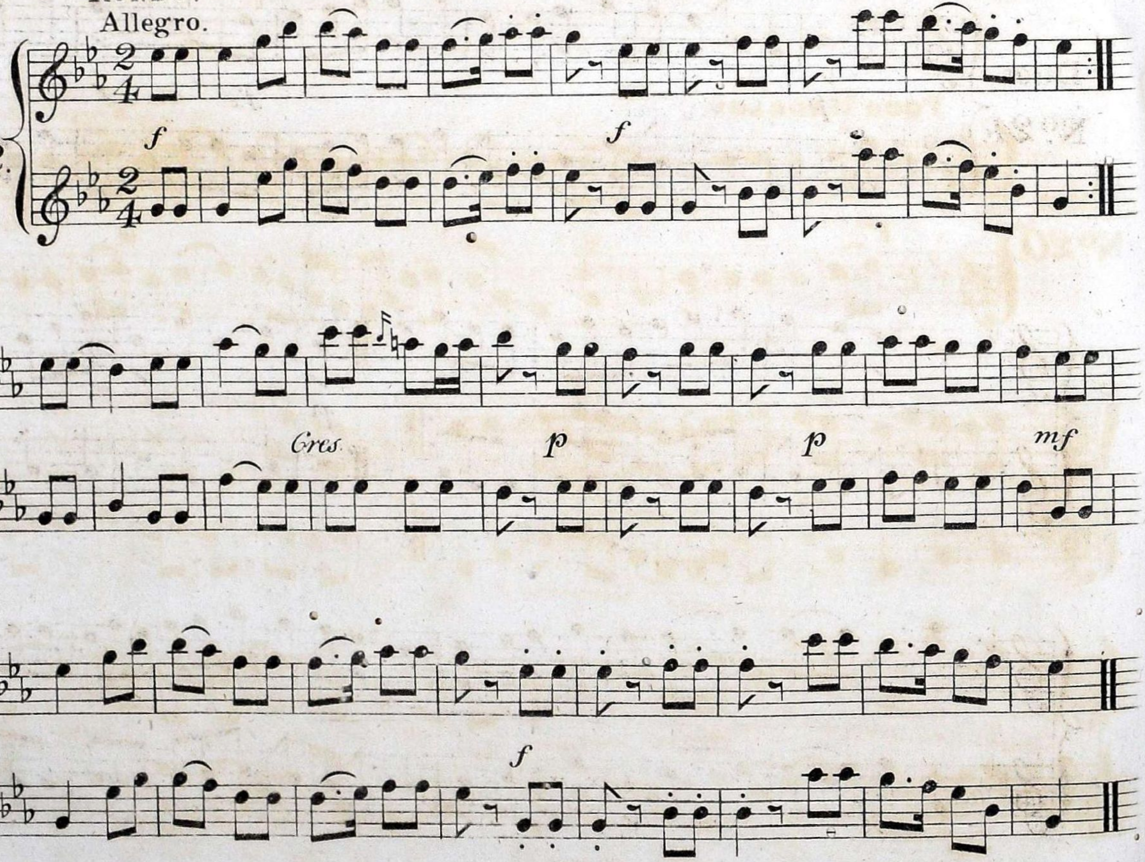
Duet No. 21.



Rondo.

By HAYDN.
Arranged by the Author.

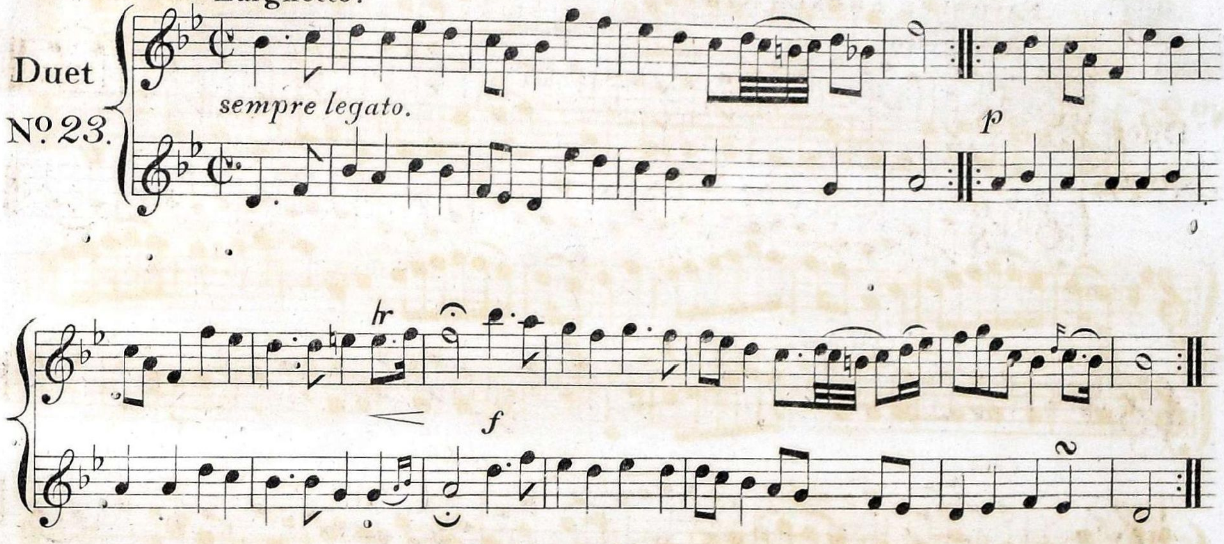
Duet No. 22.



GOD SAVE THE EMPEROR.

By HAYDN.
Arranged by the Author.

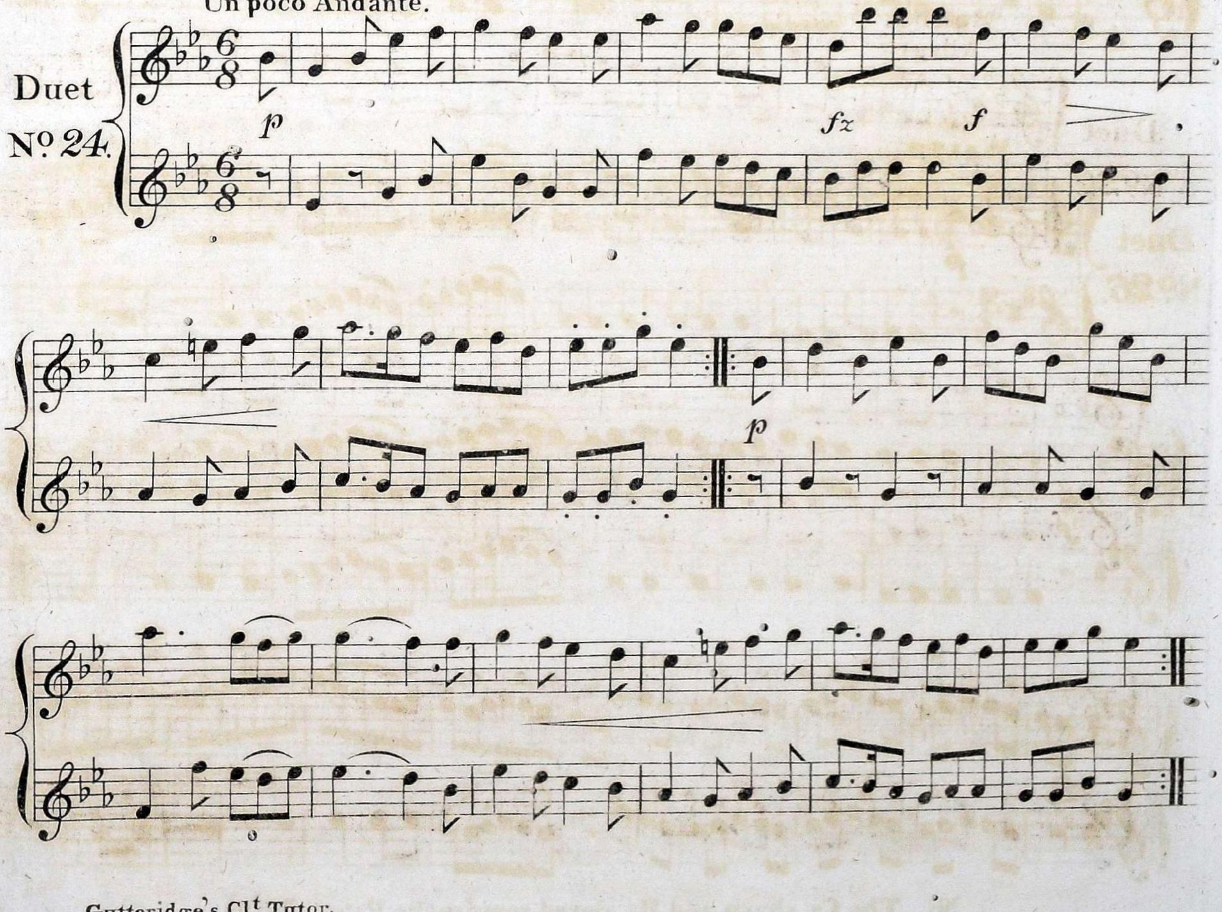
Larghetto.



DEH PRENDI

By MOZART.
Arranged by the Author.

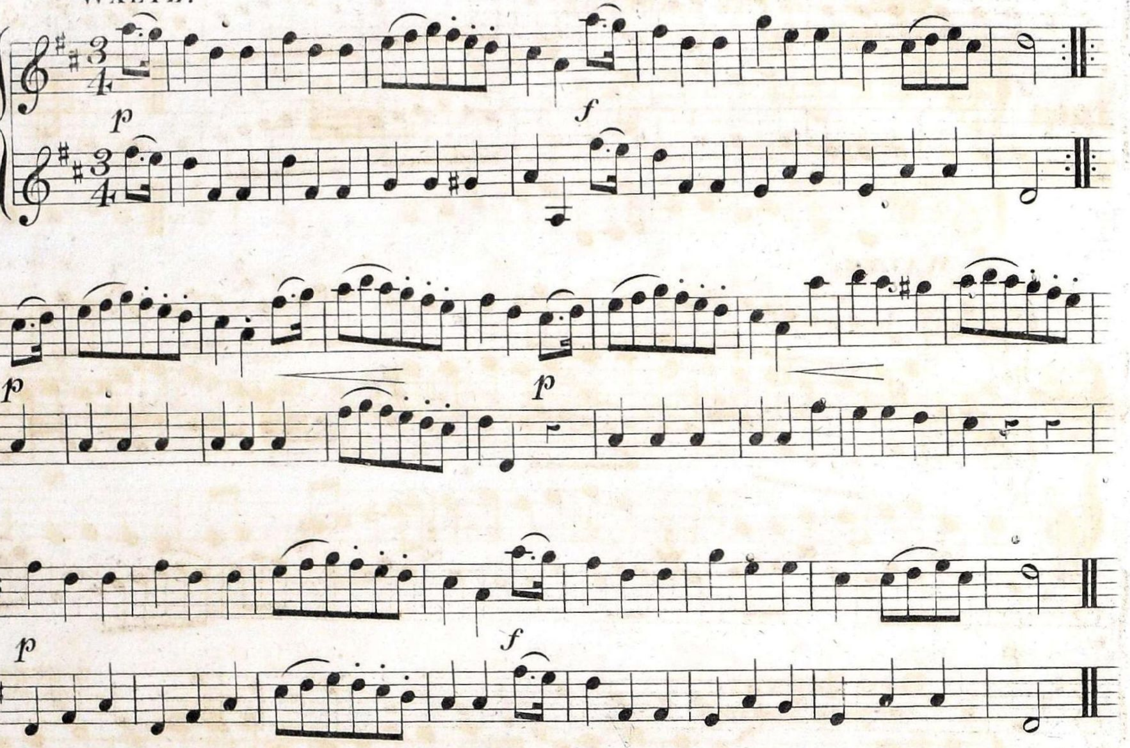
Un poco Andante.



WALTZ.

By the Author.

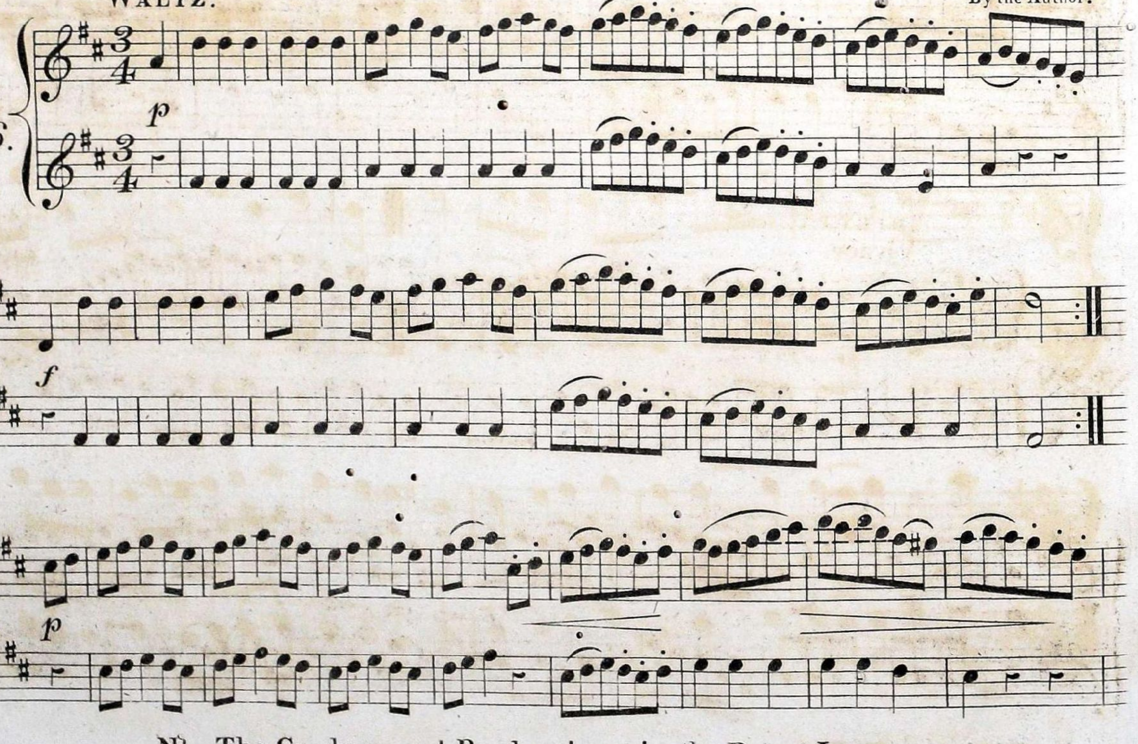
Duet No. 25.



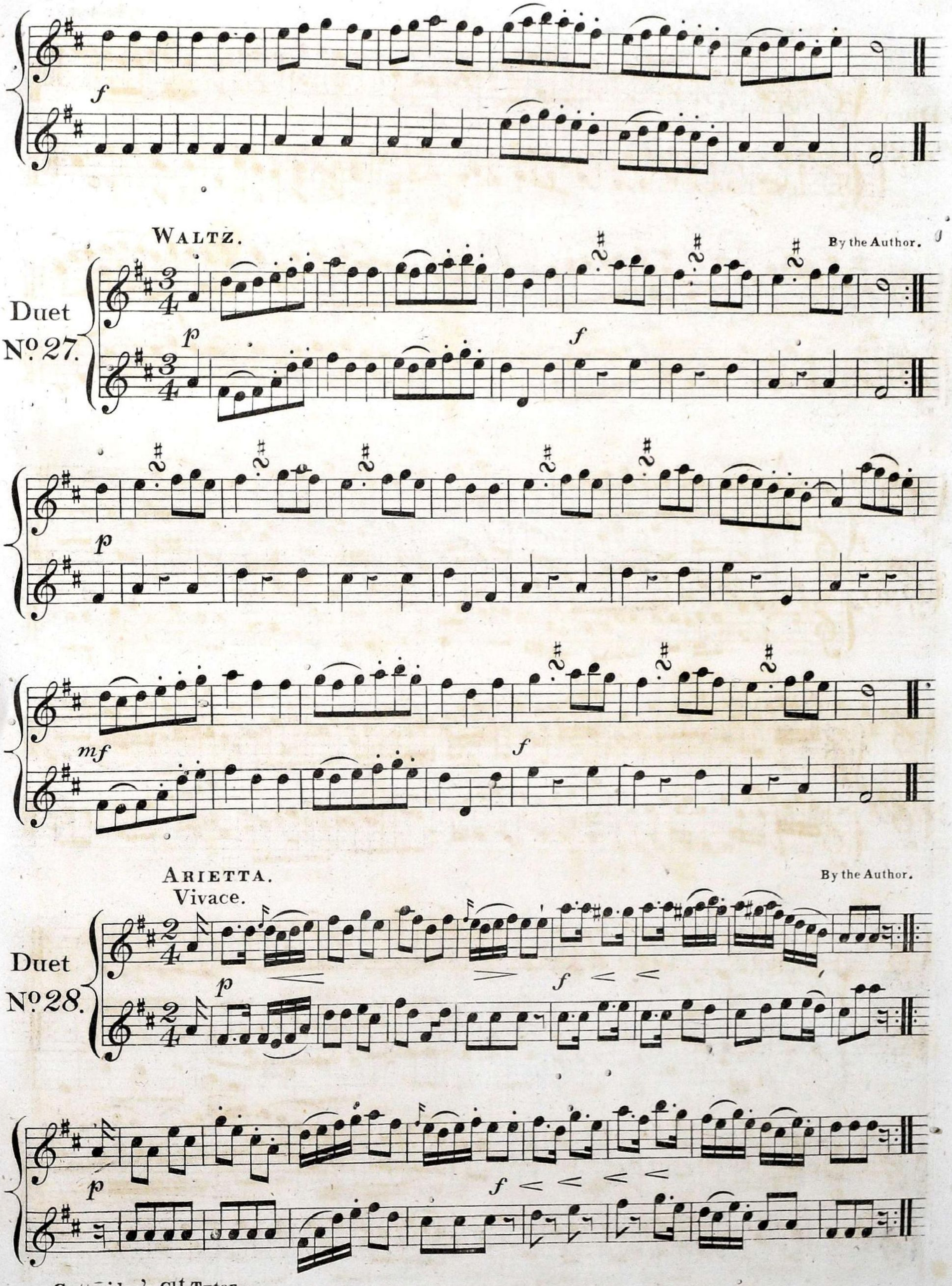
WALTZ.

By the Author.

Duet No. 26.



NB. The Cs sharp and Bs, slured require the Patent Lever.

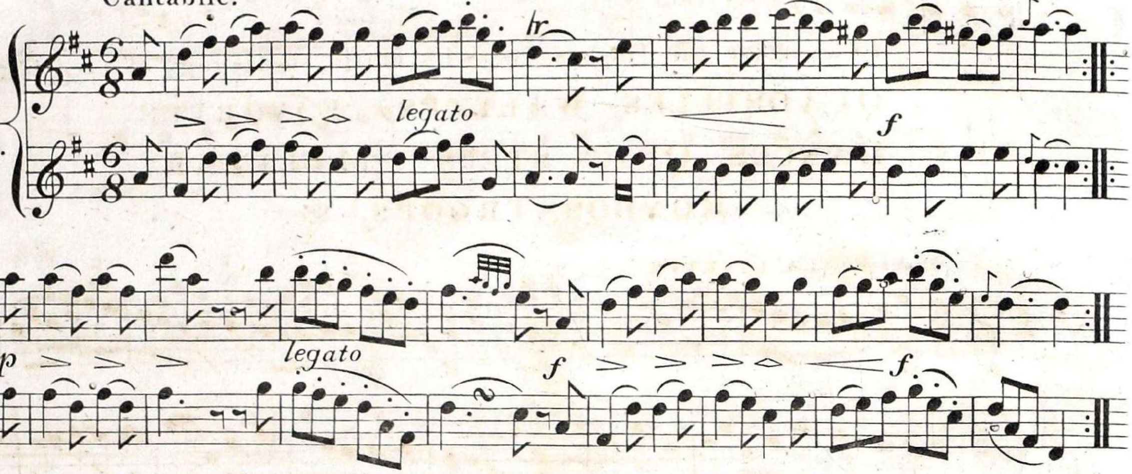


f
WALTZ.
By the Author.
Duet No. 27.
p
f
p
mf
f
ARIETTA.
Vivace.
By the Author.
Duet No. 28.
p
f
p
f

ITALIANO.
Cantabile.

By the Author.

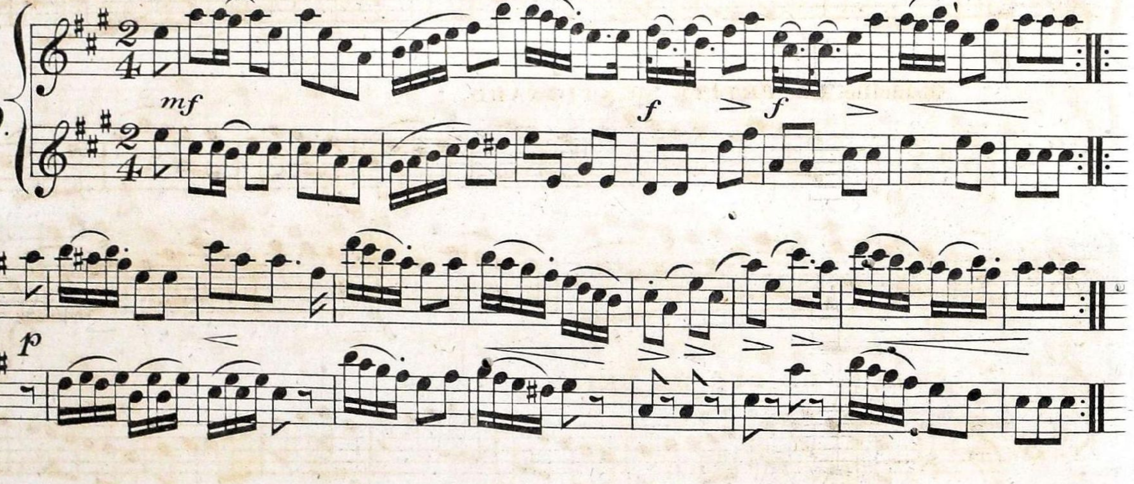
Duet
No. 29.



ARIETTA.
Vivace e Scherzando.

By the Author.

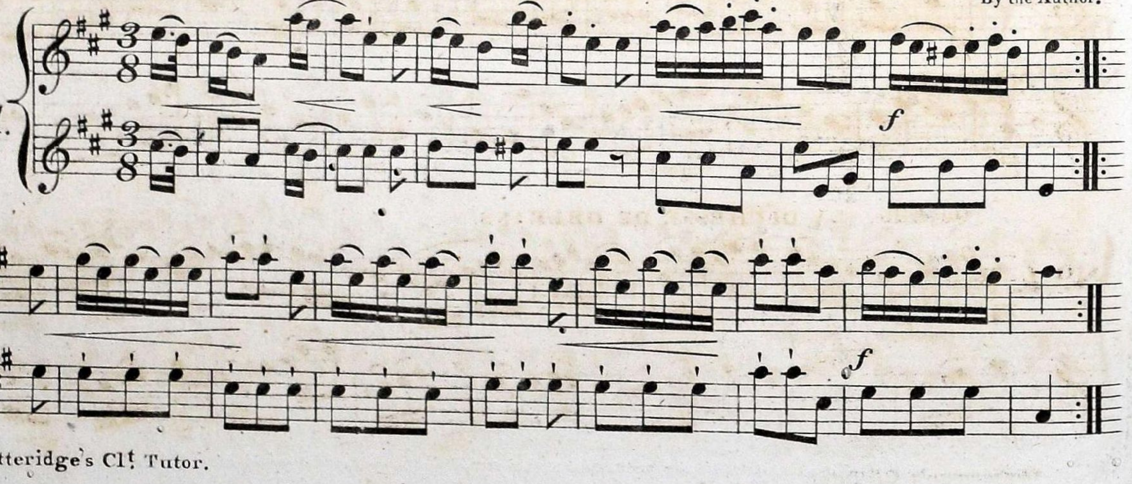
Duet
No. 30.



WALTZ.

By the Author.

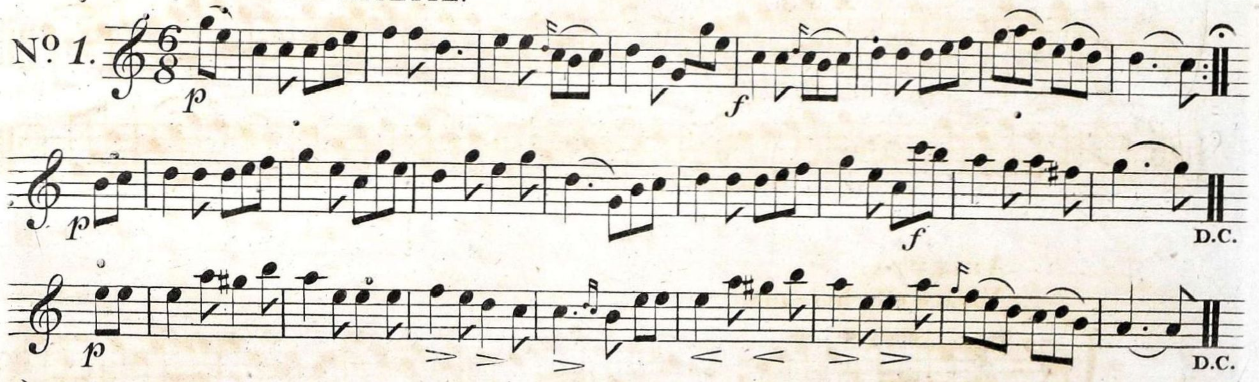
Duet
No. 31.



A SELECTION of POPULAR TUNES
to exercise the fingers in quick music, consisting of
QUADRILLES, WALTZES, FAVORITE DANCES, QUICK STEPS, MILITARY RONDOS, TROOPS, &c.

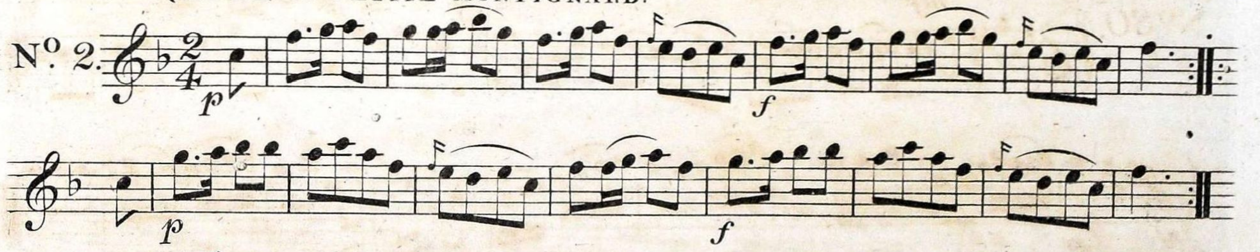
Quadrille. **LA LISETTE.**

No. 1.



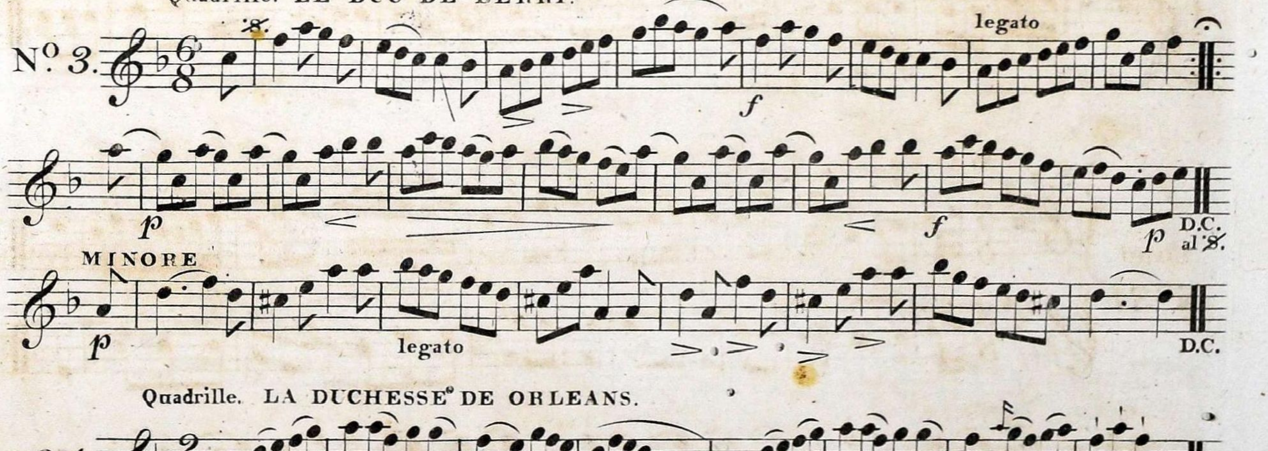
Quadrille. **LA PETITE MONTIGNARD.**

No. 2.



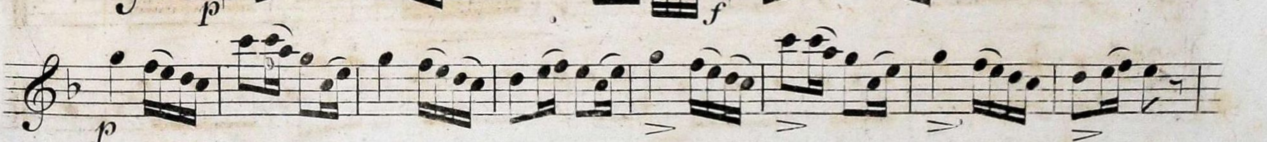
Quadrille. **LE DUC DE BERRI.**

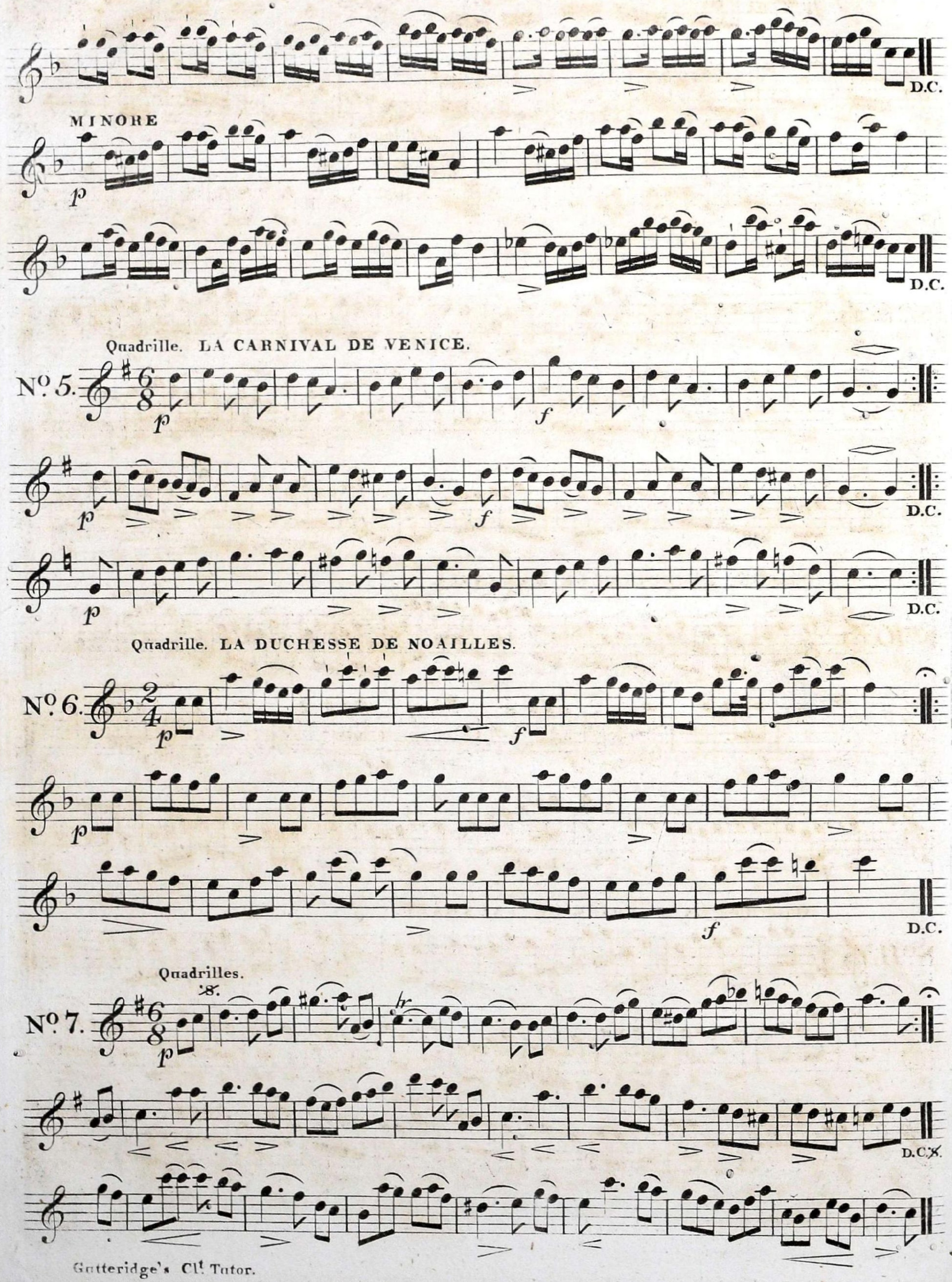
No. 3.



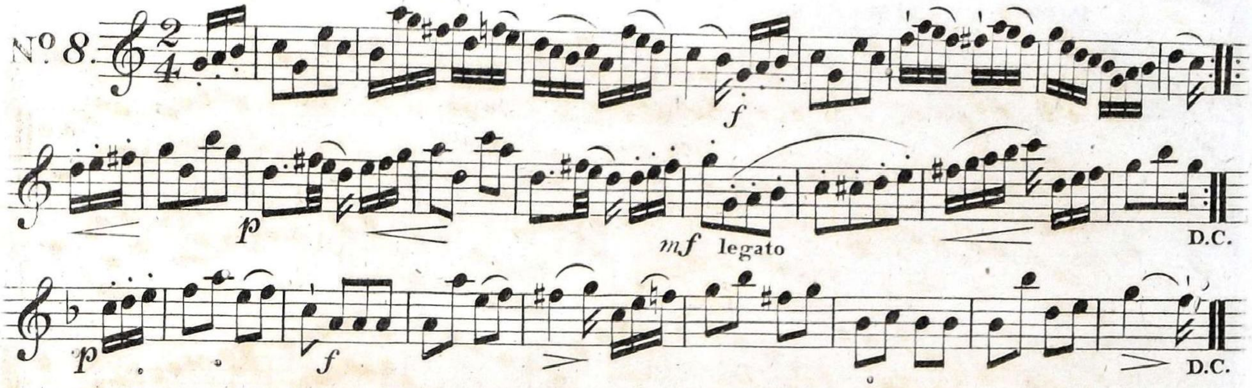
Quadrille. **LA DUCHESSE DE ORLEANS.**

No. 4.

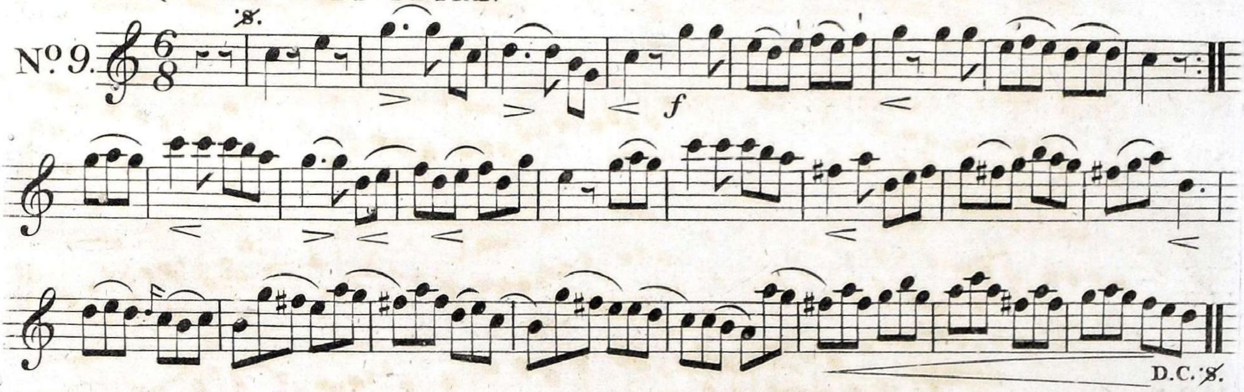



D.C.
MINORE
p
D.C.
Quadrille. LA CARNIVAL DE VENICE.
No. 5.
p
f
p
f
D.C.
p
D.C.
Quadrille. LA DUCHESSE DE NOAILLES.
No. 6.
p
f
p
f
D.C.
Quadrilles.
No. 7.
p
D.C.

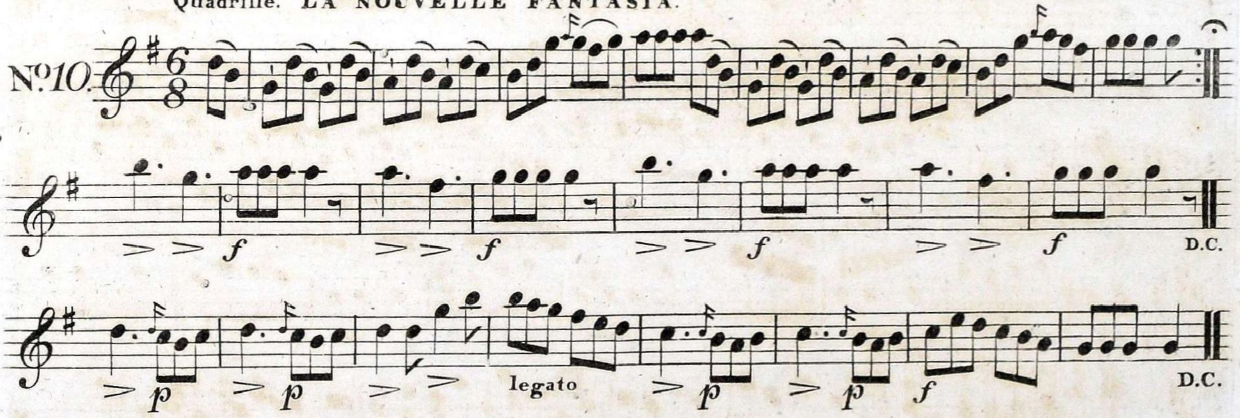
Quadrille. LA CONTESSE DE JERSEY.



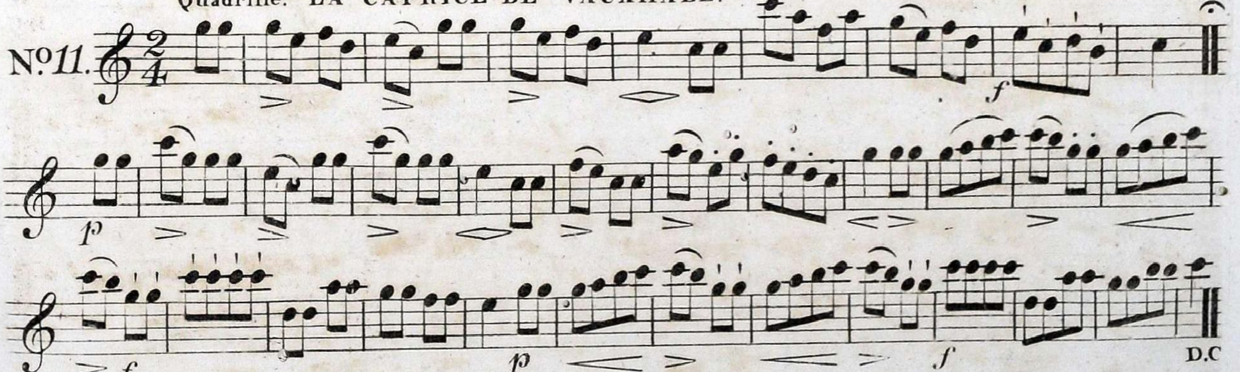
Quadrille. LADY PETRE.



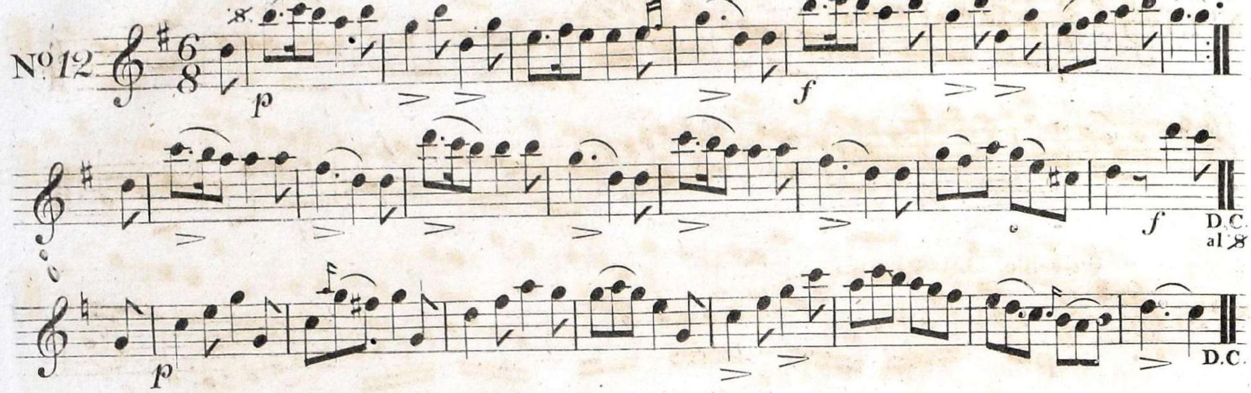
Quadrille. LA NOUVELLE FANTASIA.



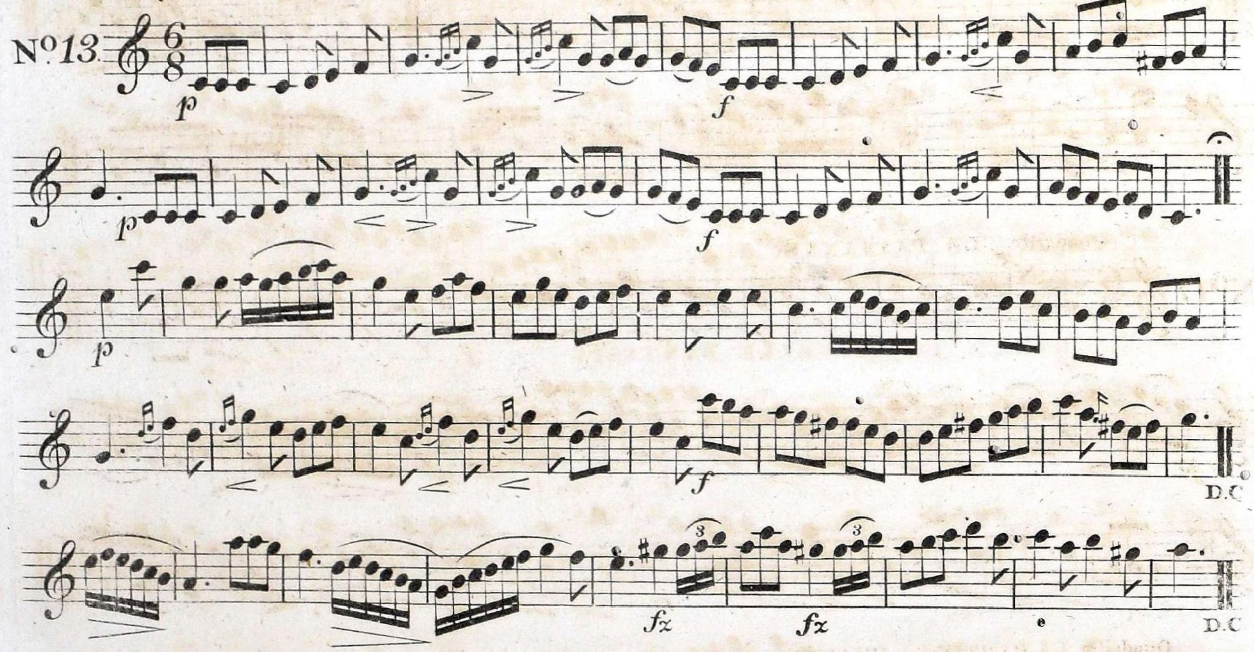
Quadrille. LA CAPRICE DE VAUXHALL.



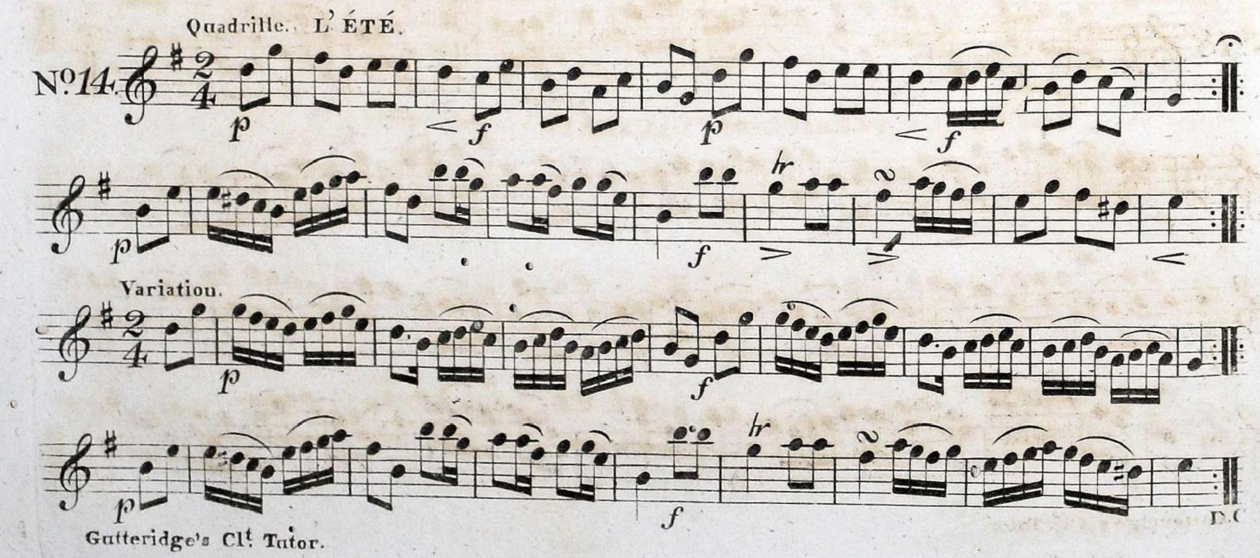
Quadrille. L'AIMABLE.



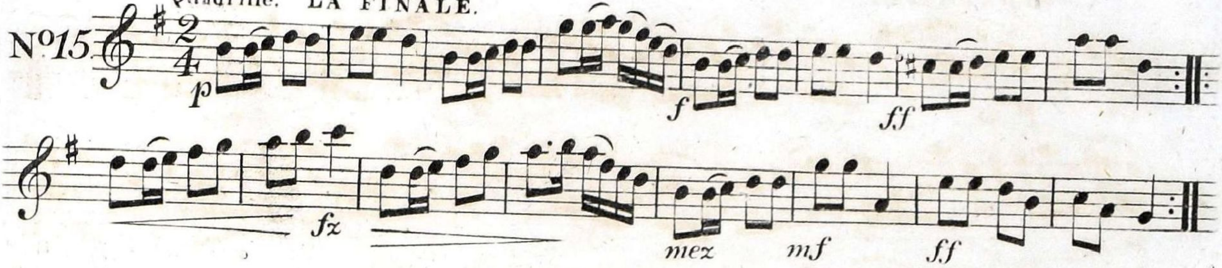
Quadrille. LA NOUVELLE CHASSE.



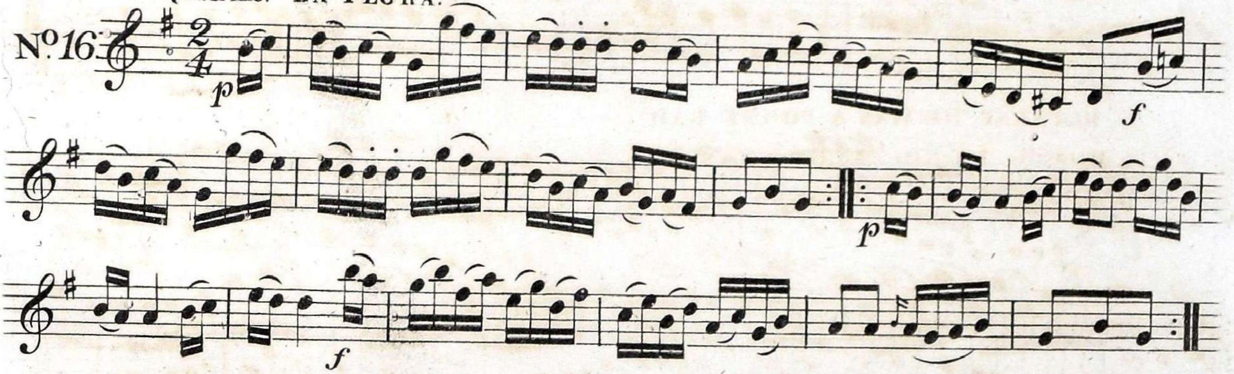
Quadrille. L'ÉTÉ.



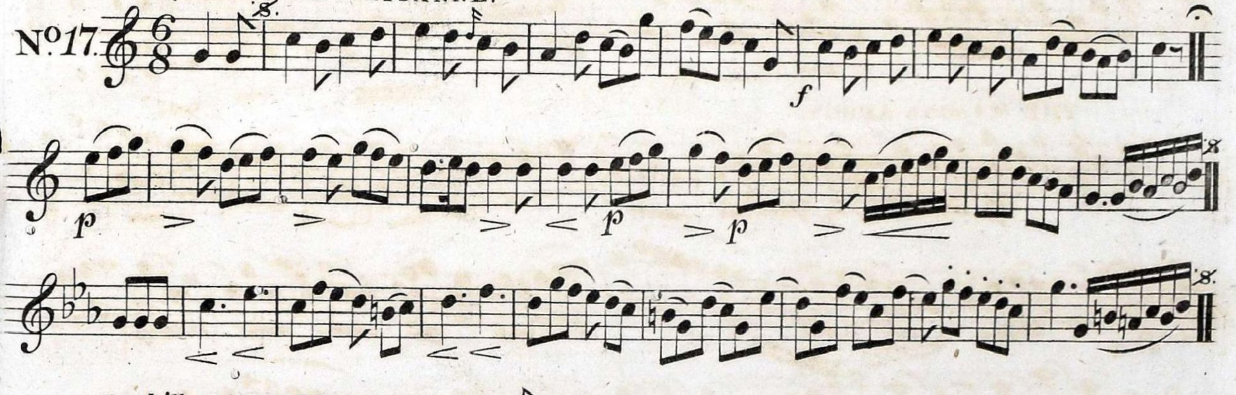
Quadrille. **LA FINALE.**



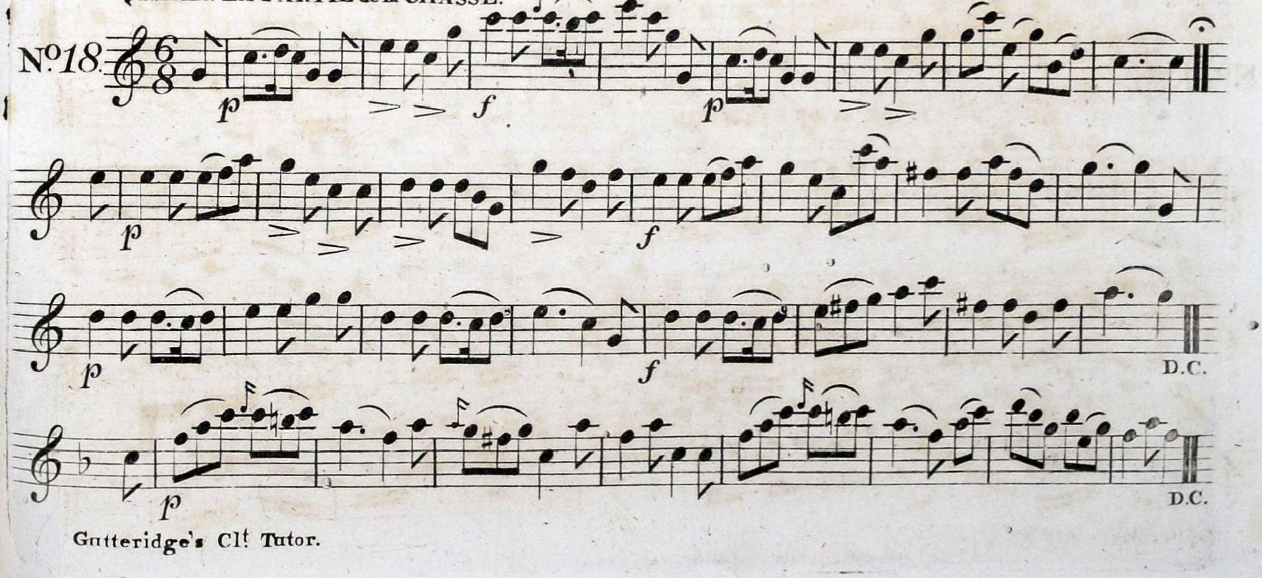
Quadrille. **LA FLORA.**



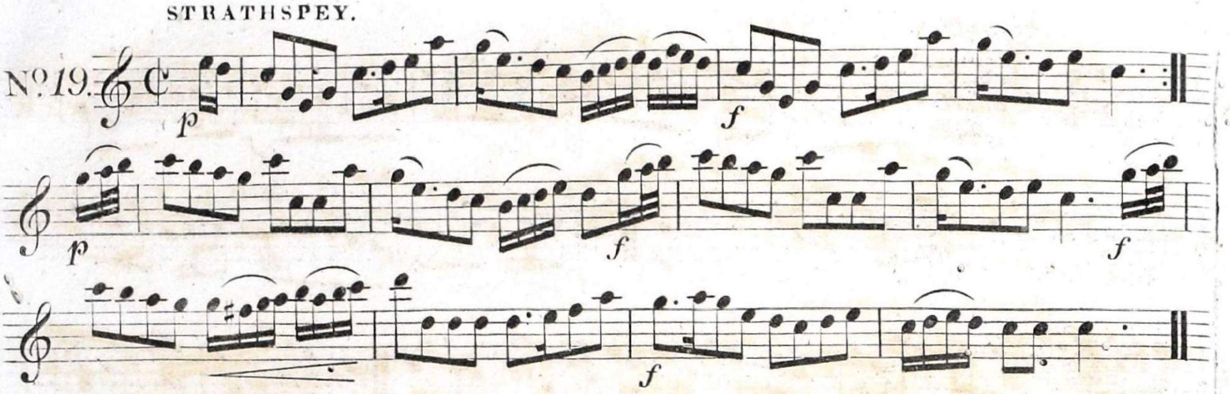
Quadrille. **LA PAYSANNE.**



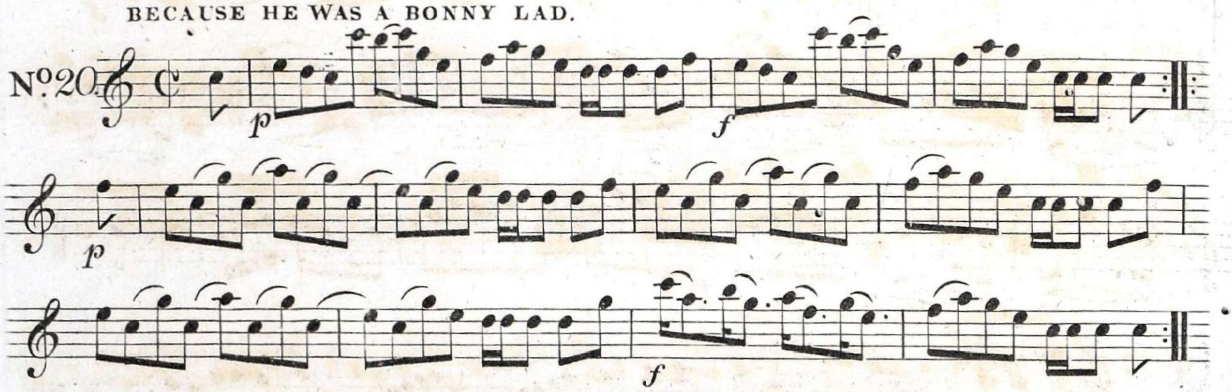
Quadrille. **LA PARTIE de la CHASSE.**



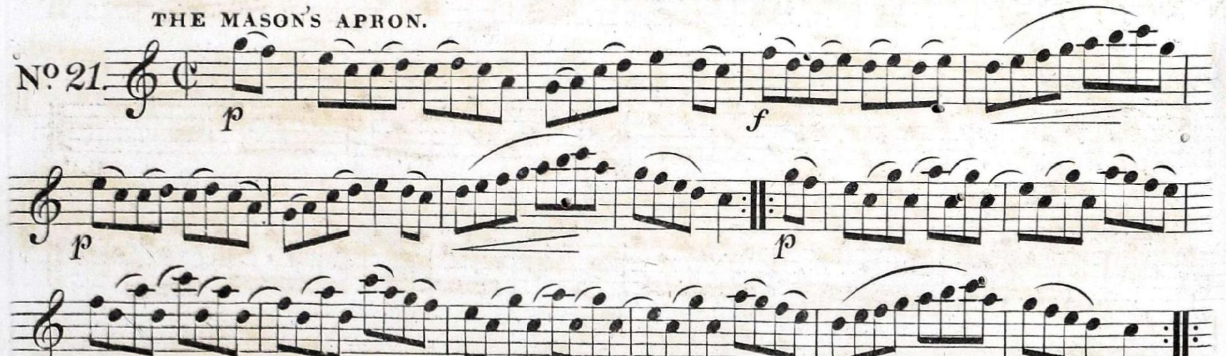
STRATHSPEY.



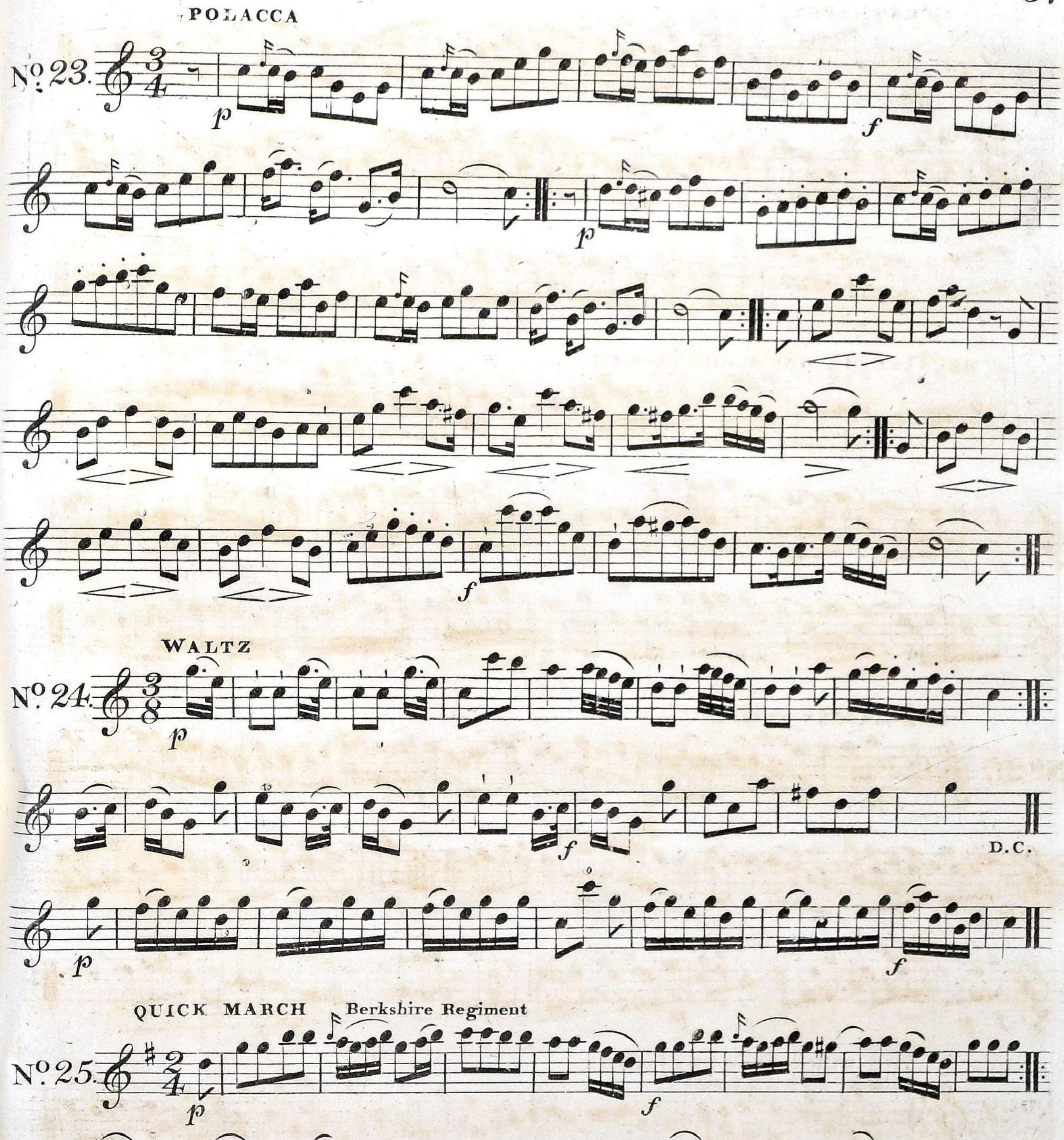
BECAUSE HE WAS A BONNY LAD.



THE MASON'S APRON.

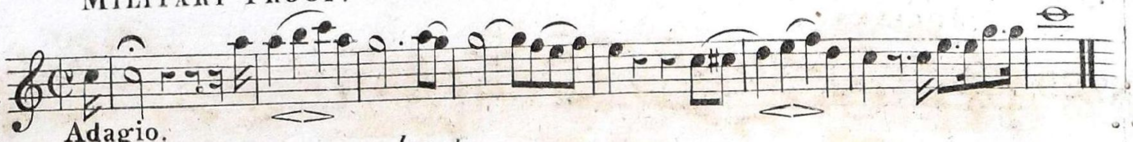


THE DUKE OF WELLINGTON.

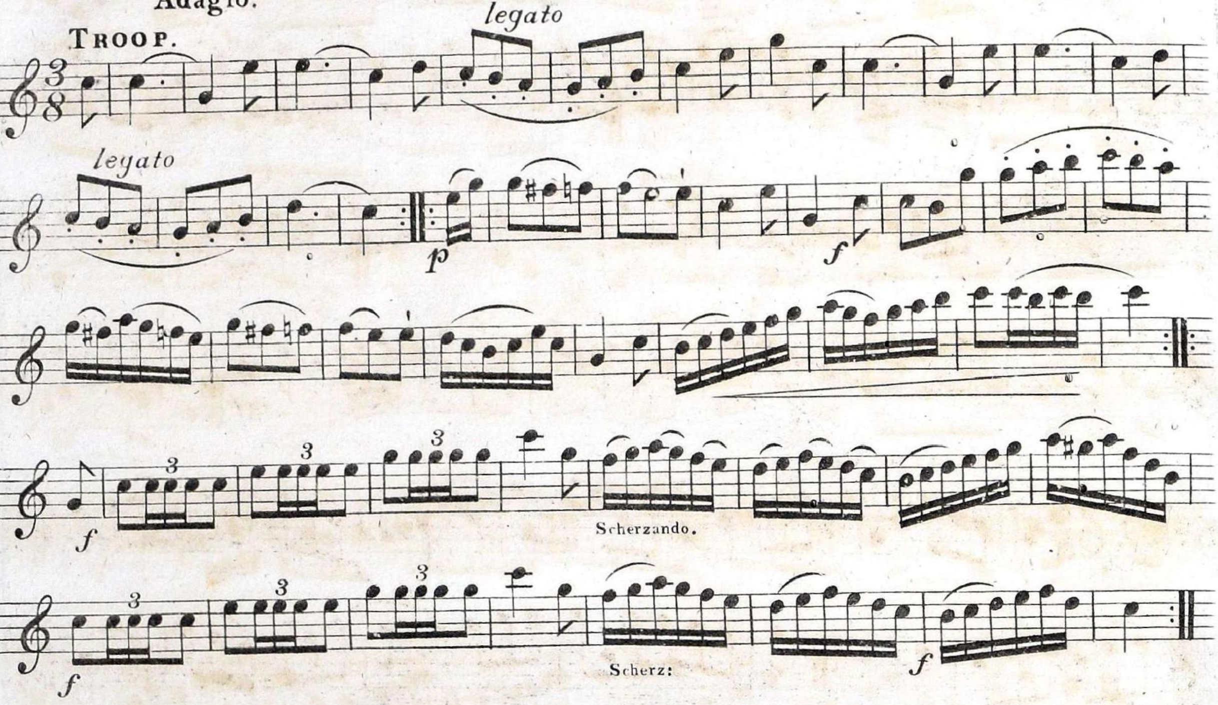

POLACCA
No. 23.
WALTZ
No. 24.
D.C.
QUICK MARCH
Berkshire Regiment
No. 25.
Trio

MILITARY TROOP.

No. 26.

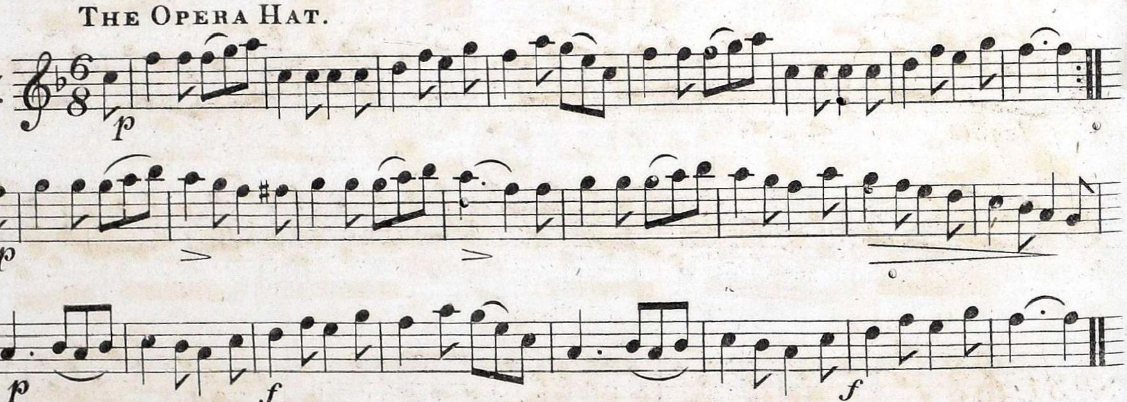


TROOP.



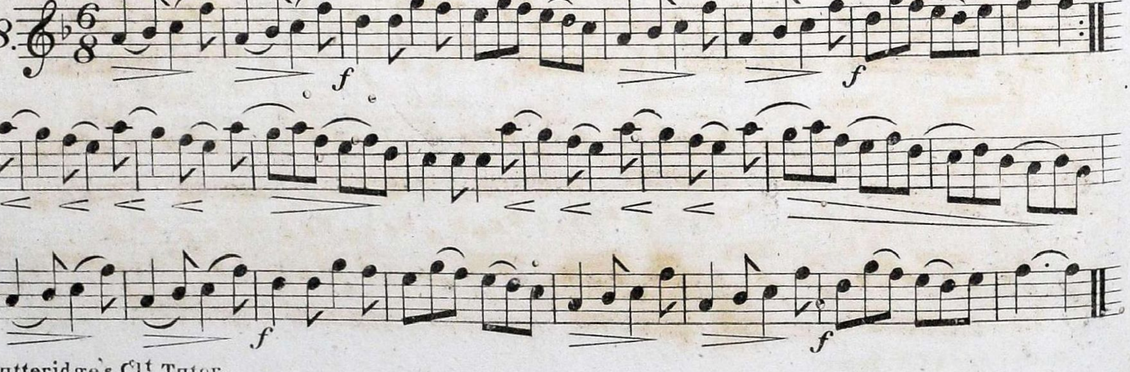
THE OPERA HAT.

No. 27.



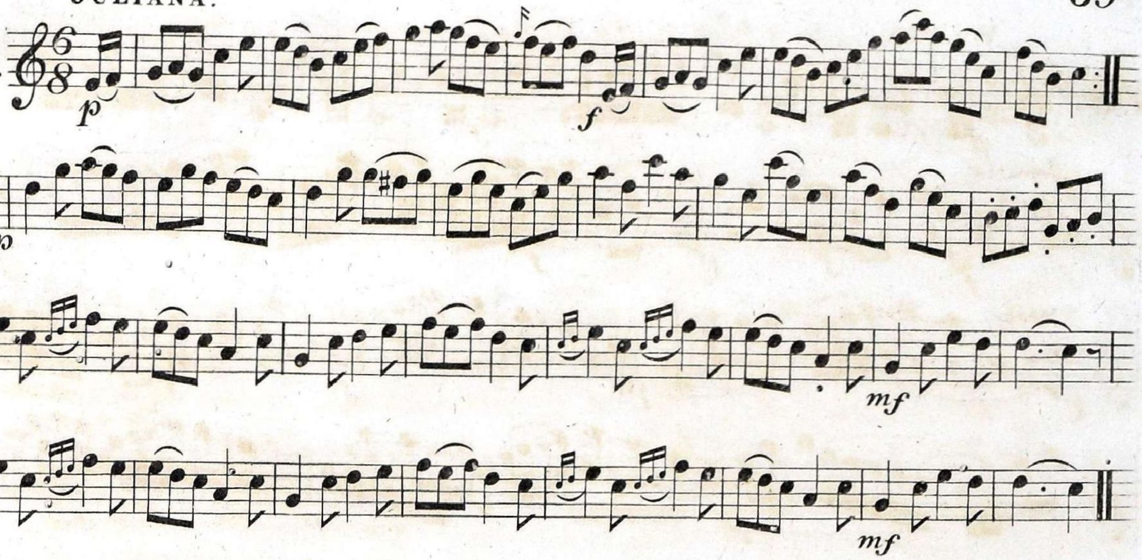
MORGIANA IN SPAIN.

No. 28.



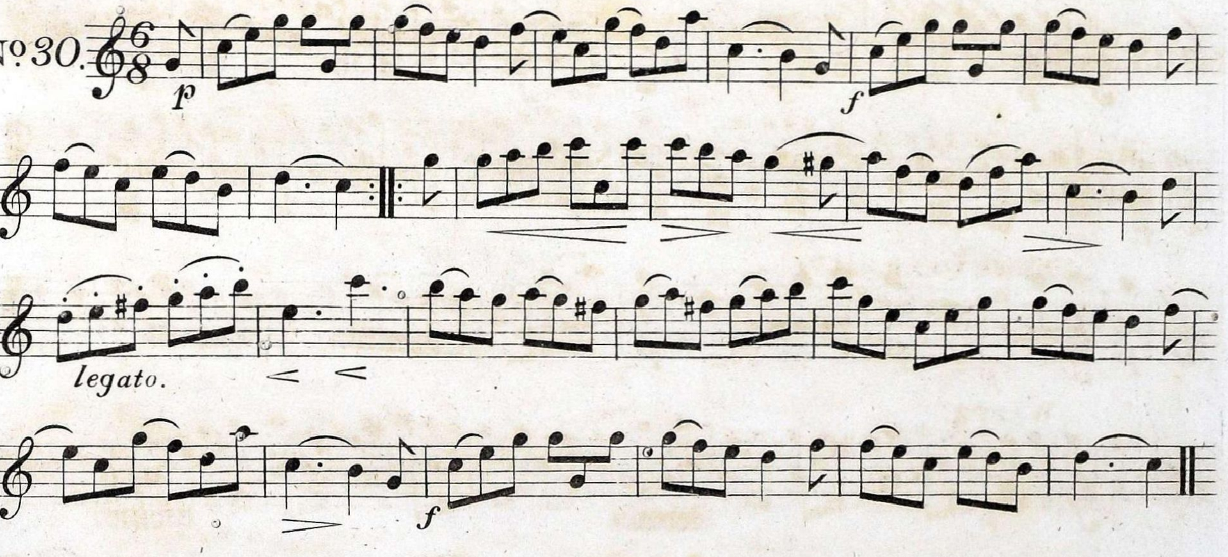
JULIANA.

No. 29.



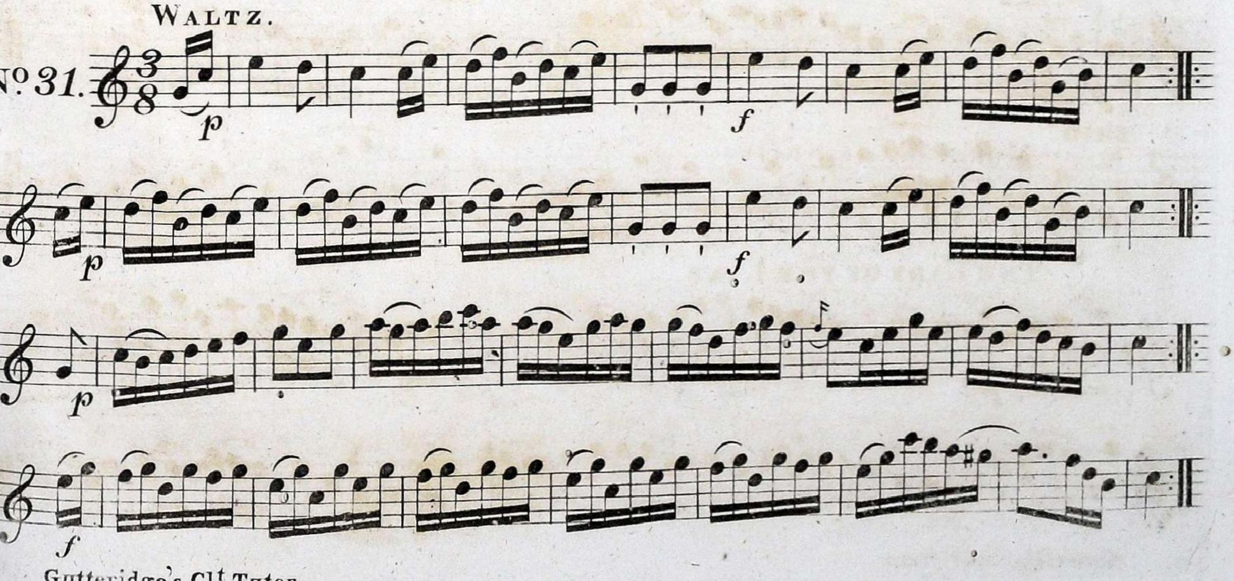
LORD CATHCART.

No. 30.



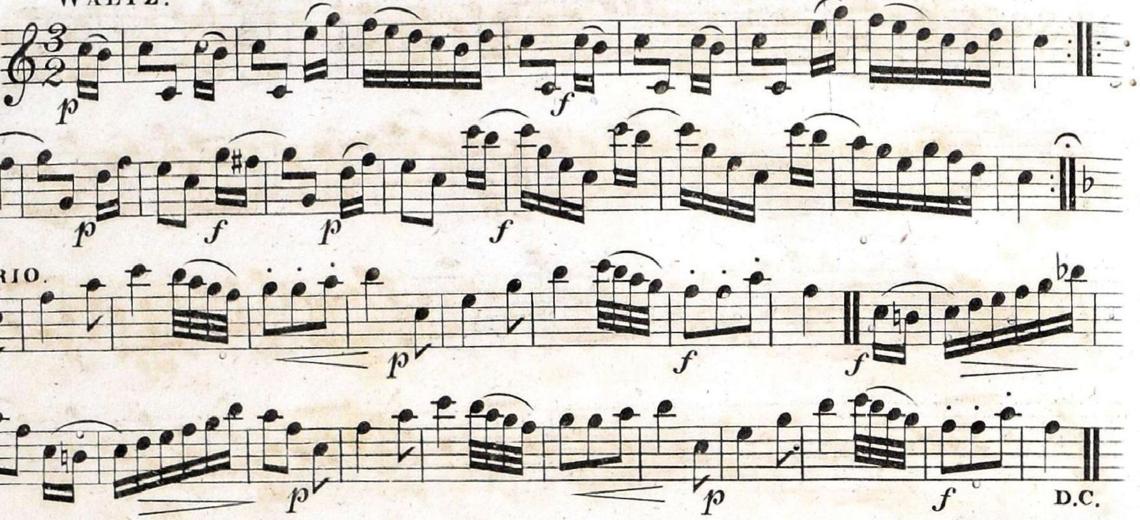
WALTZ.

No. 31.



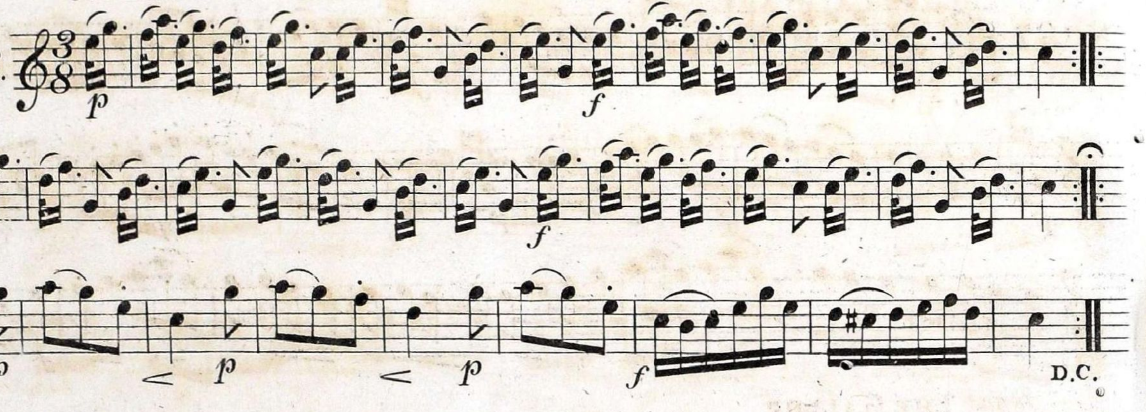
WALTZ.

No. 32.



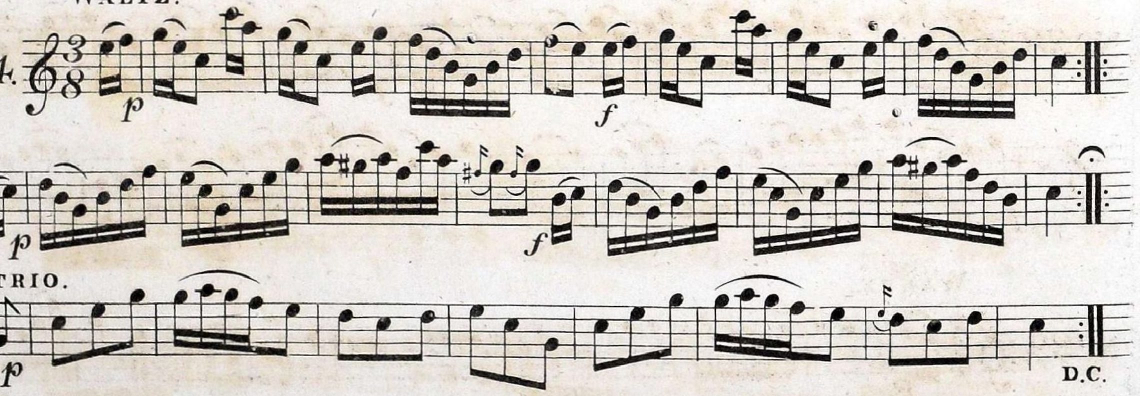
COPENHAGEN WALTZ.

No. 33.



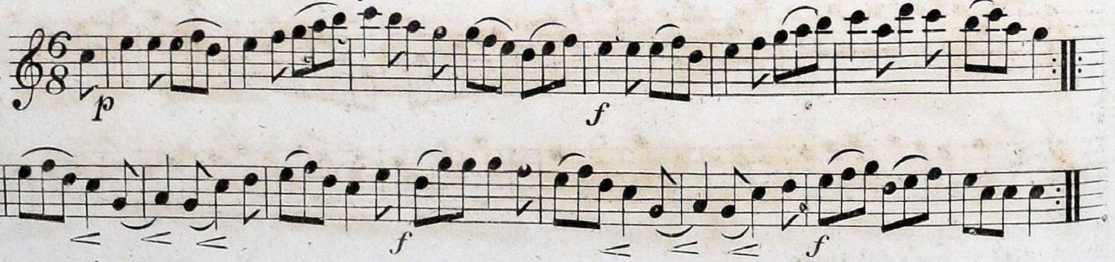
WALTZ.

No. 34.



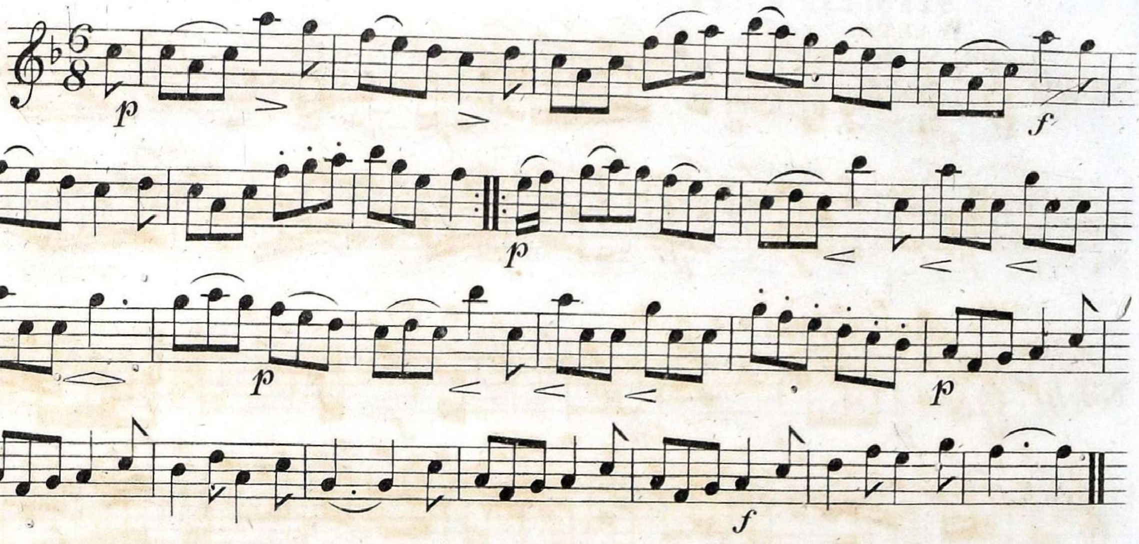
THE LADY OF THE LAKE.

No. 35.



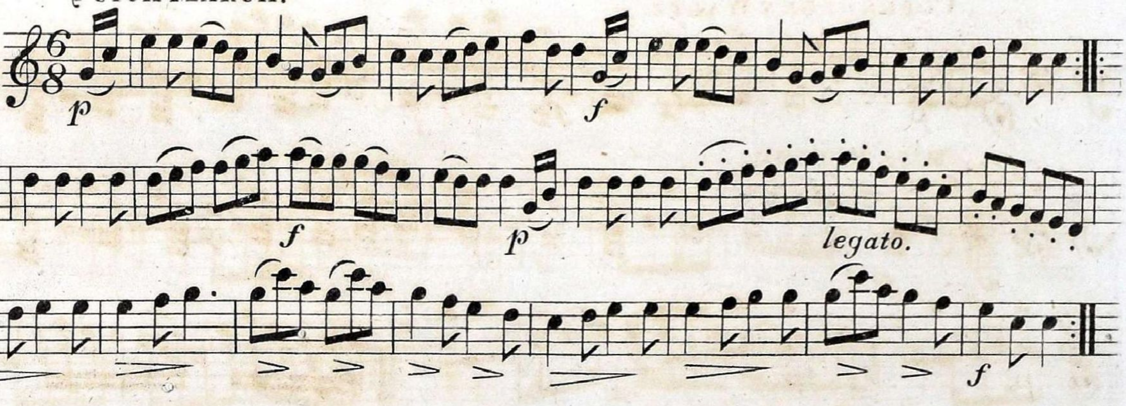
MORGIANA.

No. 36.



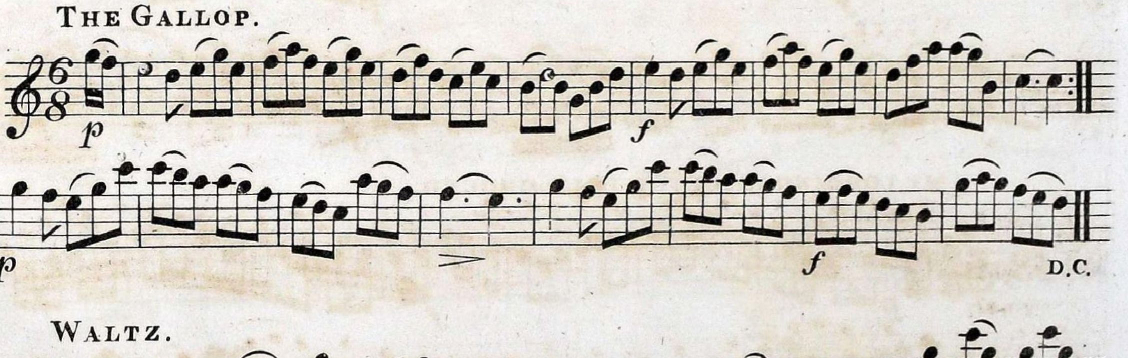
QUICK MARCH.

No. 37.



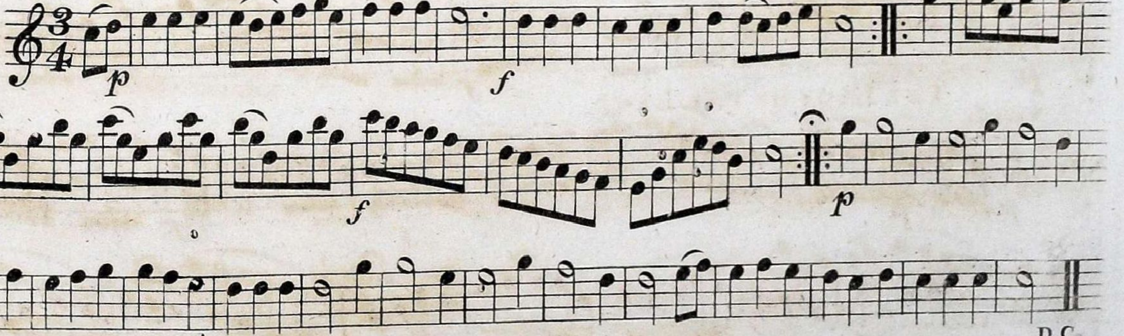
THE GALLOP.

No. 38.



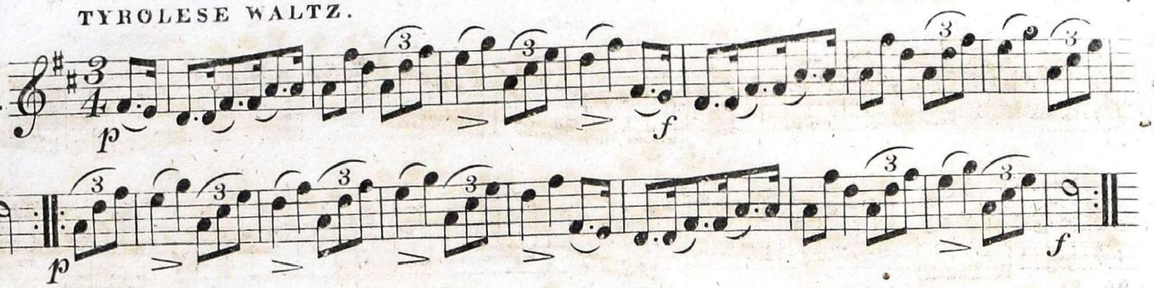
WALTZ.

No. 39.



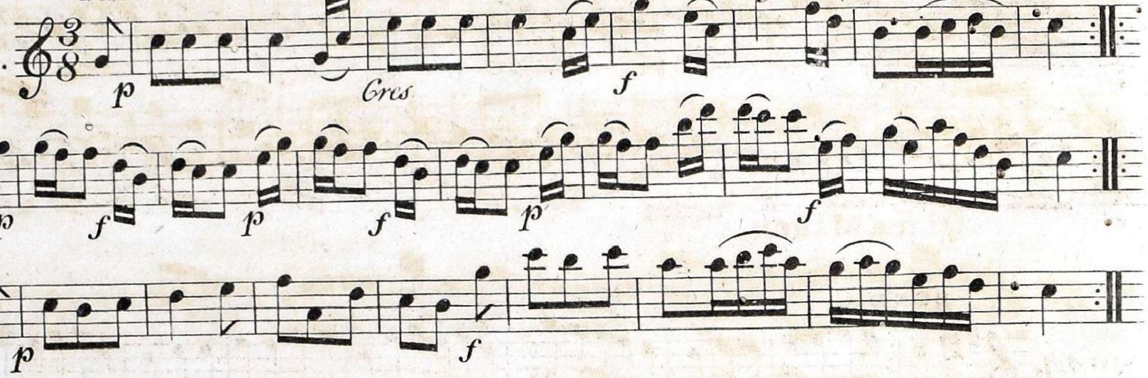
TYROLESE WALTZ.

No. 40.



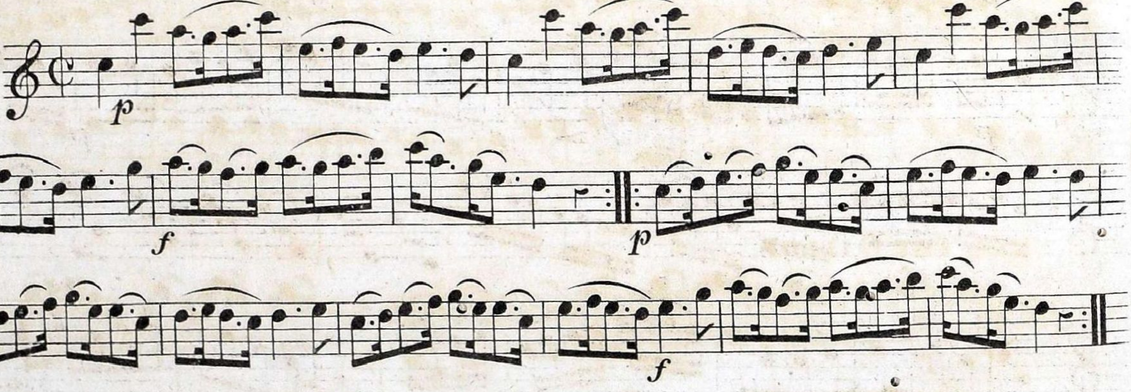
BATH WALTZ.

No. 41.



MISS Mc LEOD.

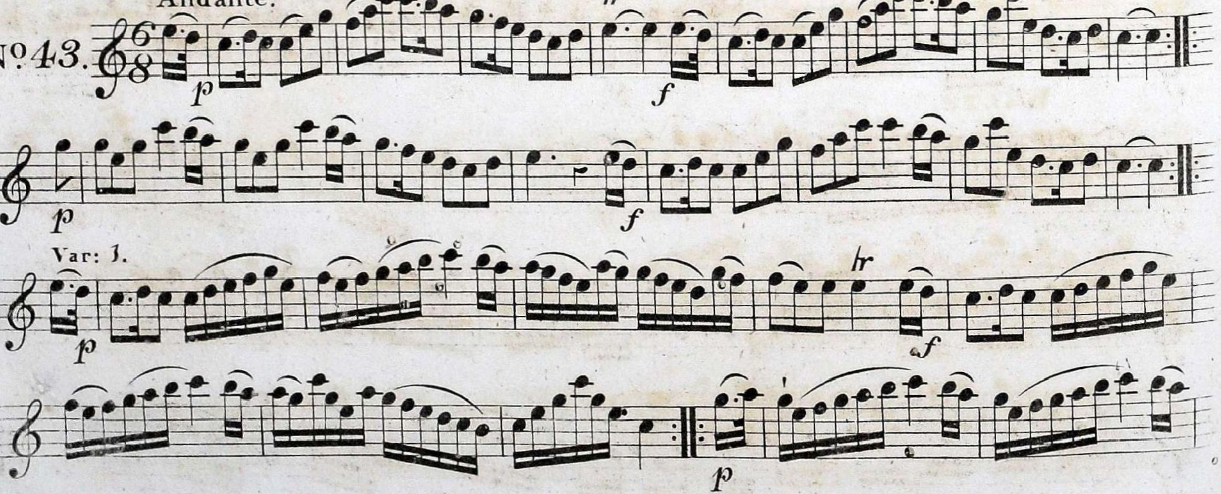
No. 42.

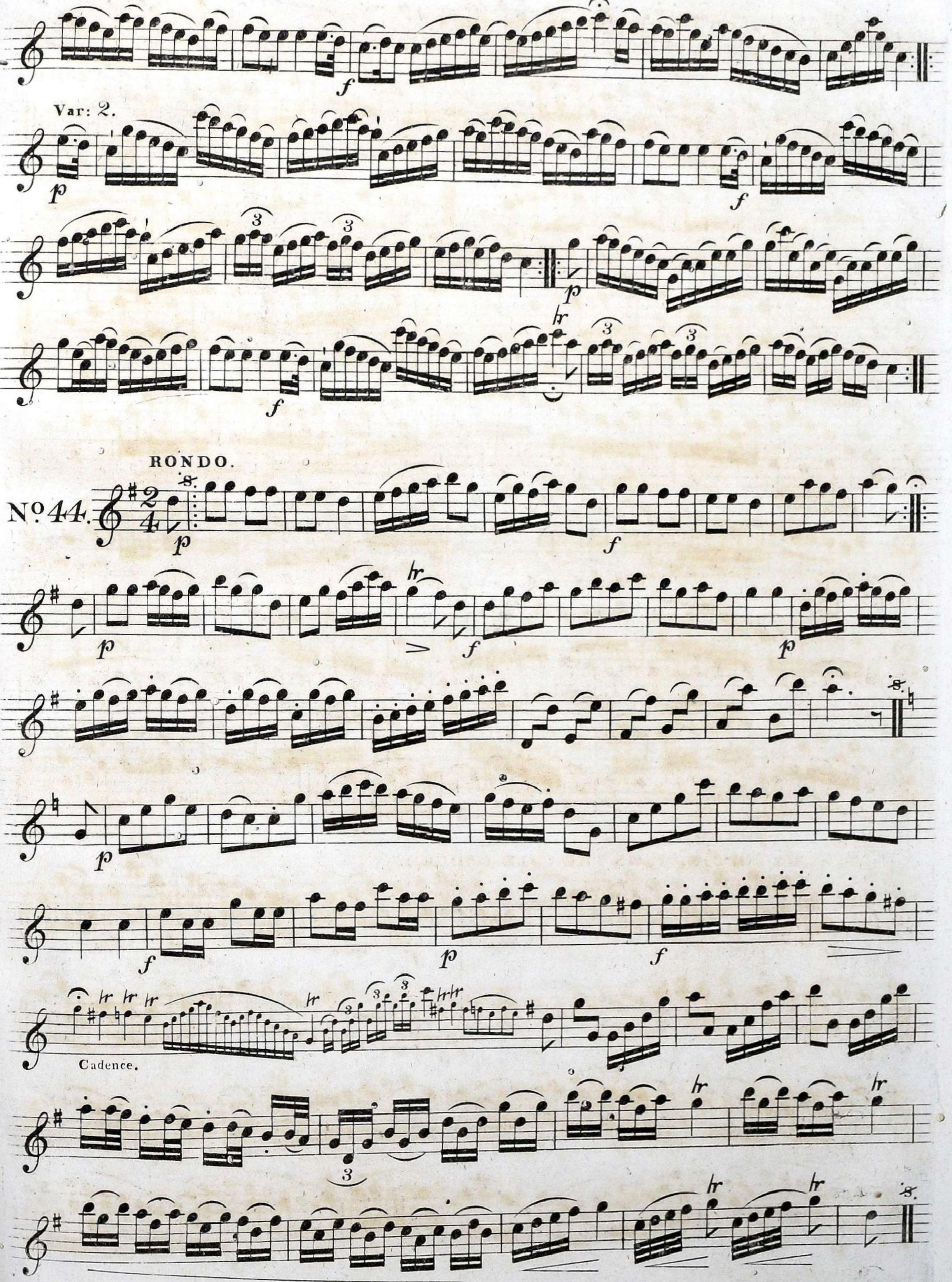


MY LODGING IS ON THE COLD GROUND.

Andante.

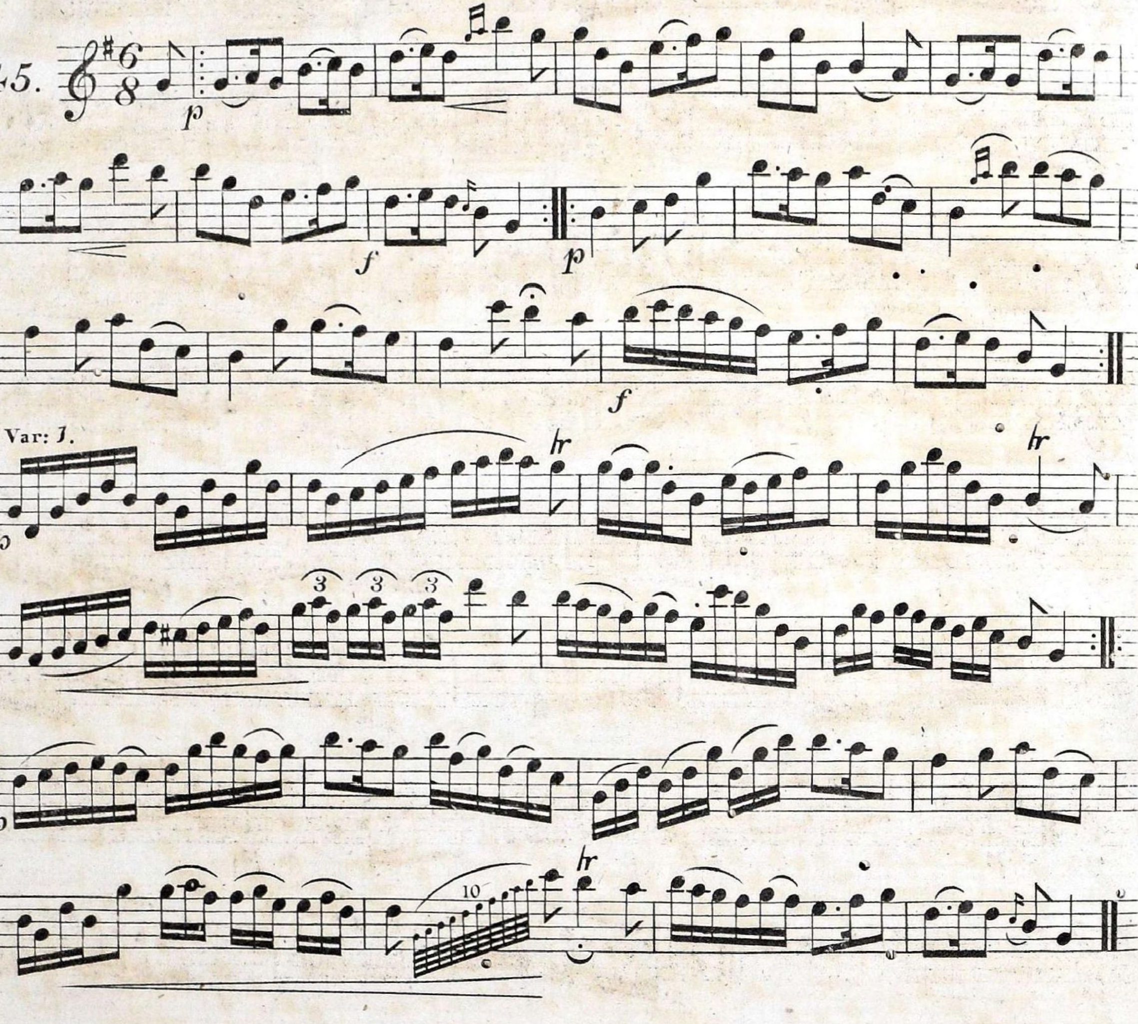
No. 43.




f
Var: 2.
p
f
p
tr
3
3
f
RONDO.
No. 44.
p
f
p
tr
f
p
p
f
p
f
Cadence.
tr
3

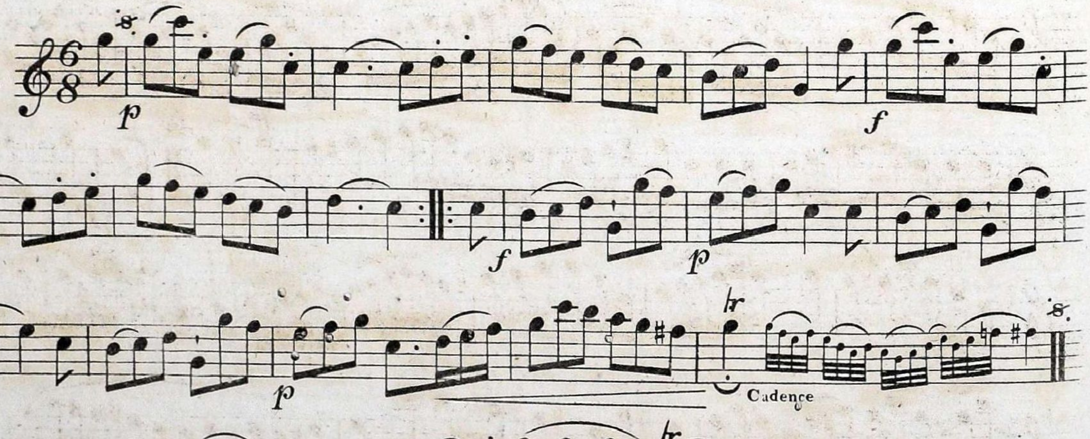
A SURE A PAIR WAS NEVER SEEN.

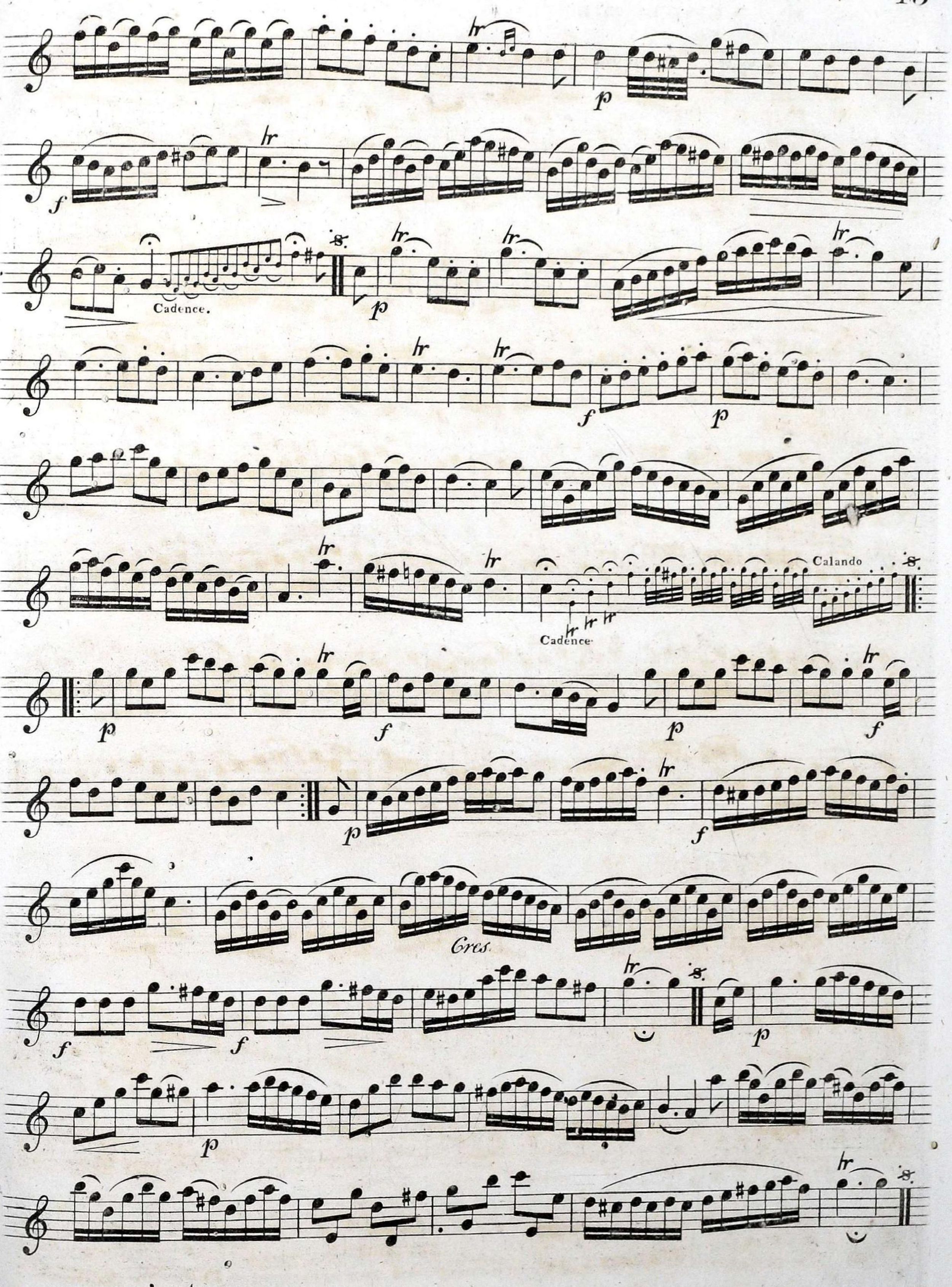
No. 45.



RONDO.

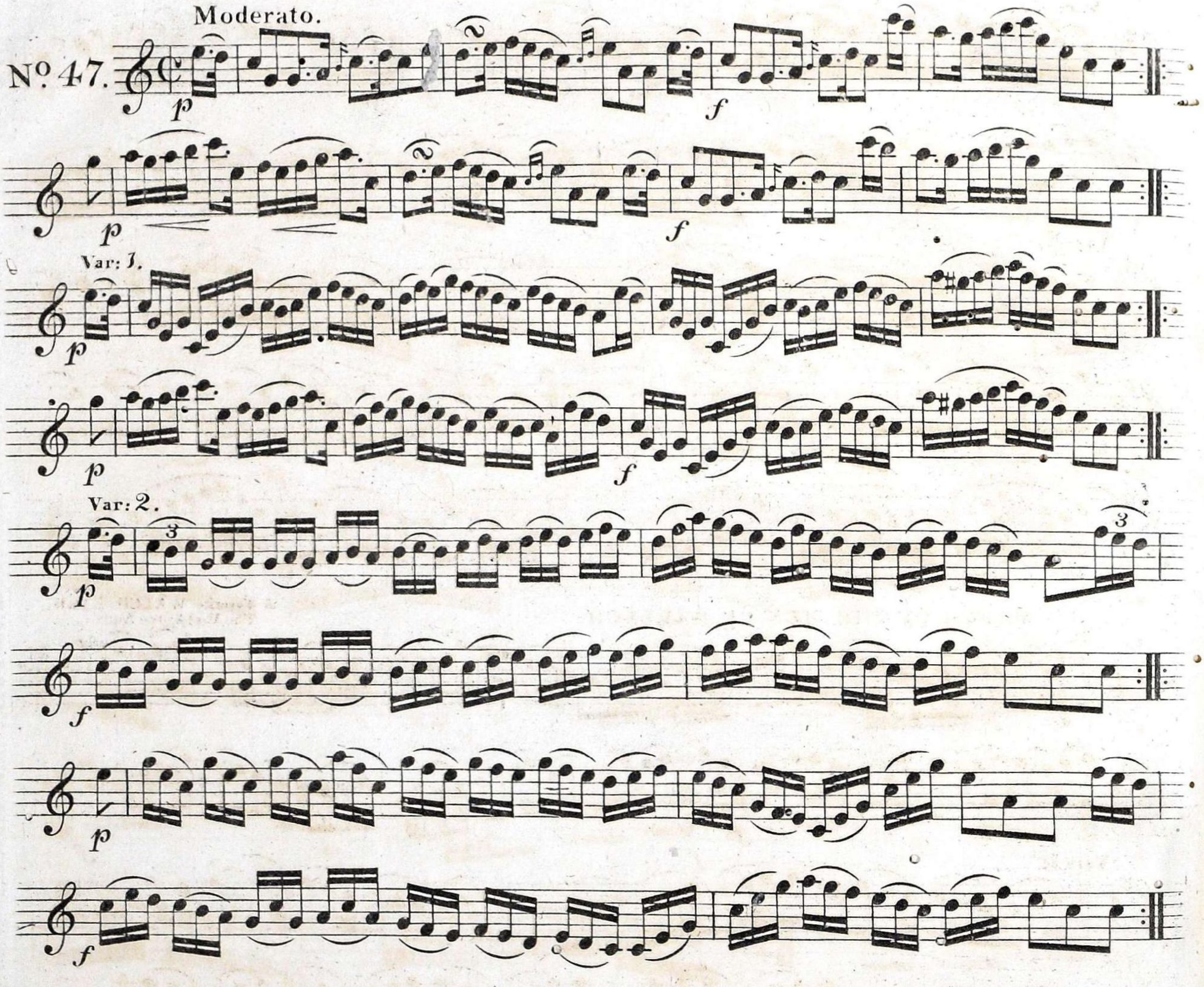
No. 46.




Cadence.
Cadence
Calando
Cres.

MY AIN KIND DEARIE.

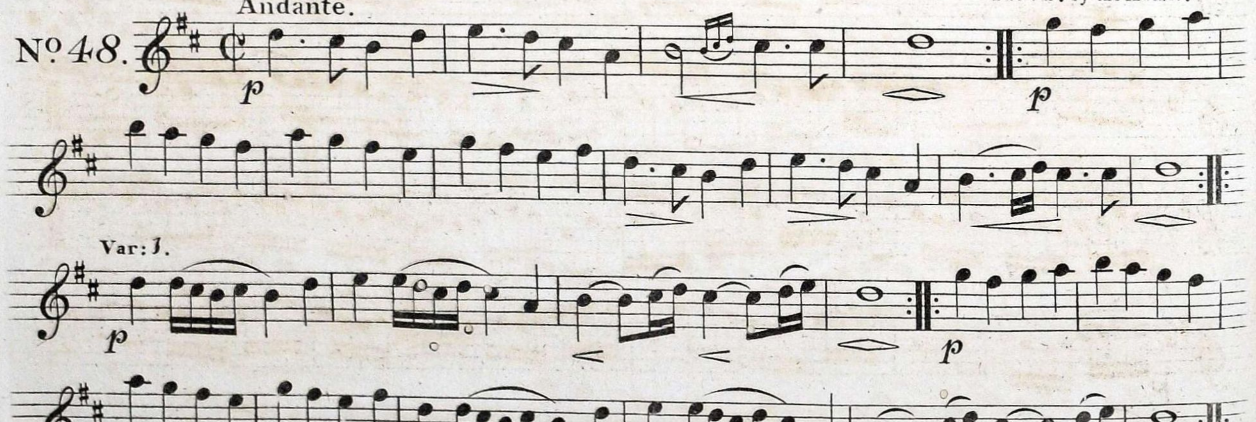
Moderato.



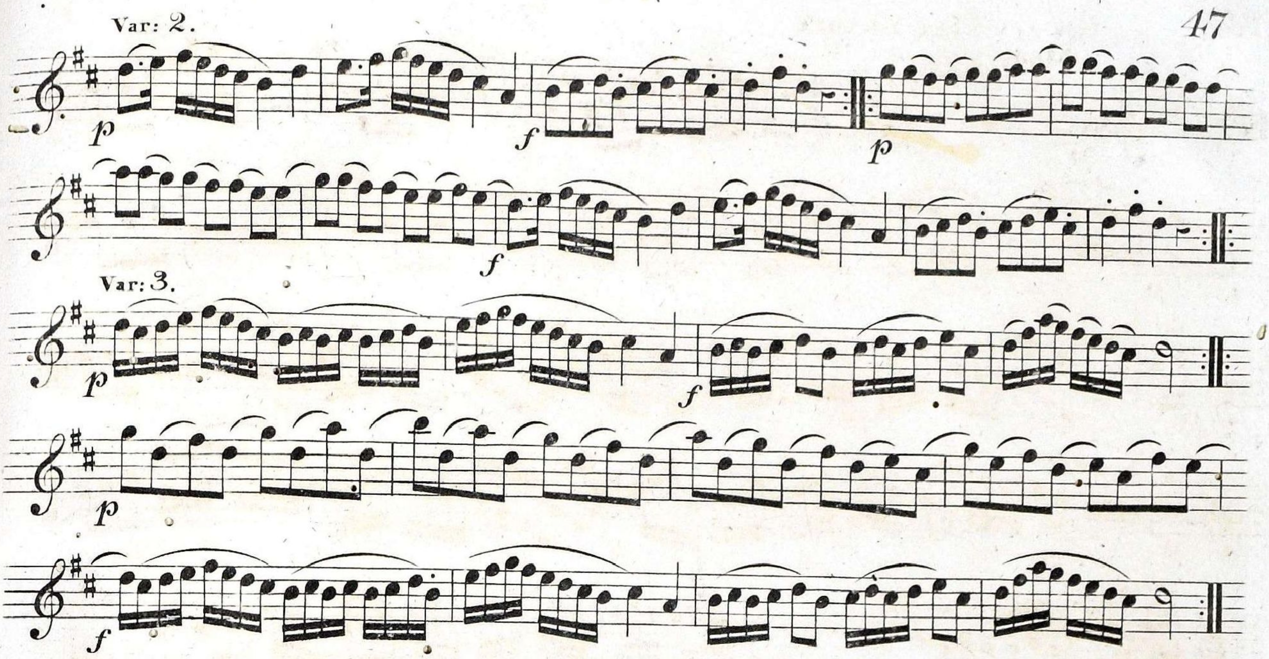
POOR MARY ANN.

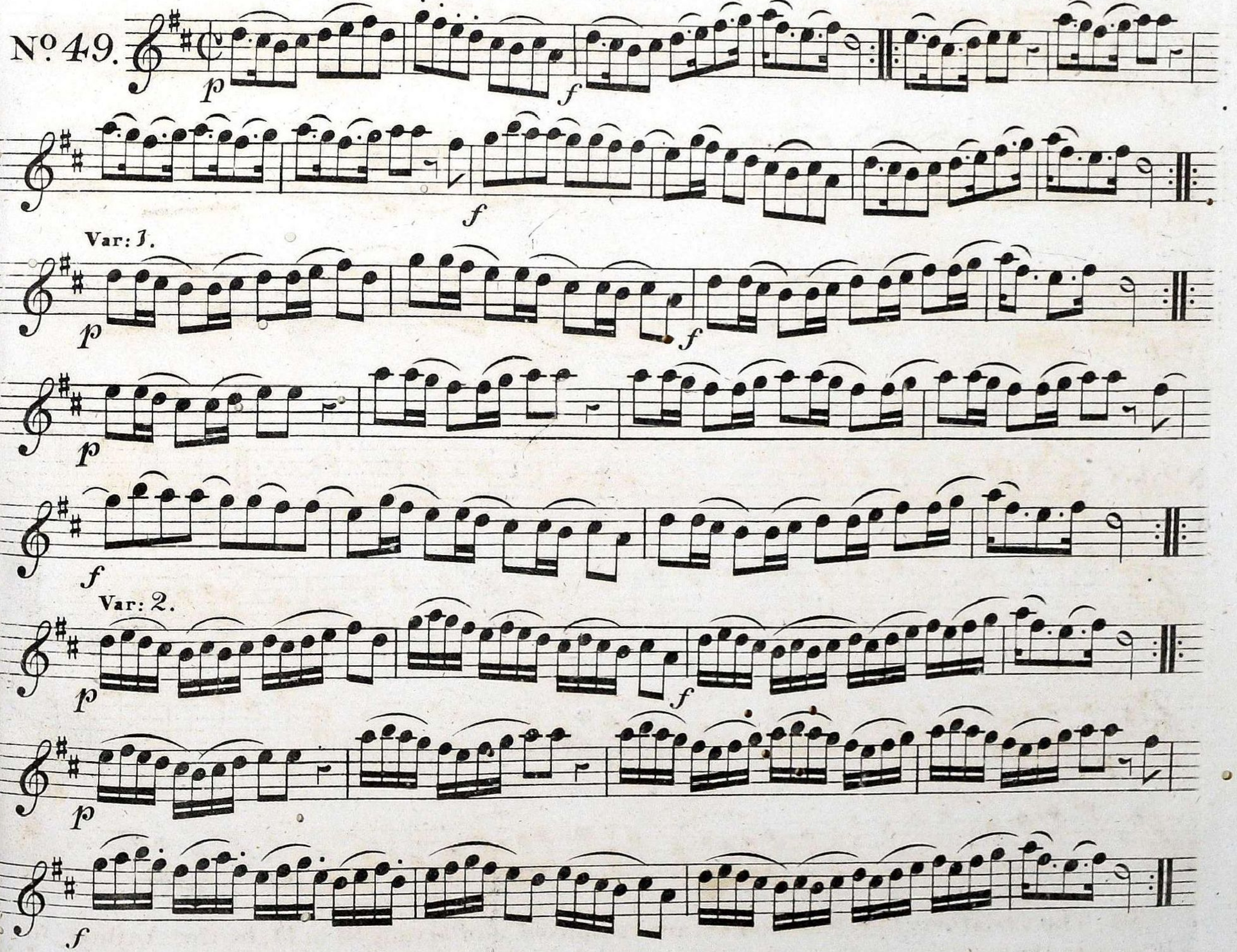
Andante.

A Favorite WELCH BARD.
The Vars. by the Author.



NB. The variations to Nos. 48 and 49, are composed, and arranged in D, by the Author to illustrate the superior utility of the new order of the Keys for B natural and C sharp; to do which so many ineffectual attempts have been made by so many other persons.



MARCH OF THE MEN OF HARLECH.

A Favorite WELCH BARD.
The Var.s by the Author.