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# **RUBANK** **Elementary** **METHOD**

## **CLARINET**

**N. W. HOVEY**

A FUNDAMENTAL COURSE FOR INDIVIDUAL  
OR LIKE-INSTRUMENT CLASS INSTRUCTION

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**RUBANK**  
**Elementary**  
**METHOD**

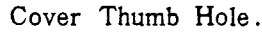
**CLARINET**

**N. W. HOVEY**

A FUNDAMENTAL COURSE FOR INDIVIDUAL  
OR LIKE-INSTRUMENT CLASS INSTRUCTION

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**By N. W.**



## Thumb

**No Fingers or Keys used.**

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# UBANK M CLARINET CHART

N.W. HOVEY

VEA AL FINAL OTRA  
TABLA DE DIGITACIÓN

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# LESSON 1

## Whole Notes—Whole Rests

N. W. HOVEY

1 "E" \*T1

2 "D" T2

3 "C" T3

4

5 "F" T only

6

7 "G" Open

8

9

10 "A" A Key

11

12

\* T 1 means Thumb Hole and 1st Finger Hole are covered.

T 2 means Thumb Hole and 1st & 2nd Finger Holes are covered, etc.

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## Half Notes – Half Rests

12 exercises for half notes and half rests in treble clef, common time (C).

Exercise 1: A continuous sequence of half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Exercise 2: A sequence of half notes and half rests: C4 (half note), D4 (half rest), E4 (half note), F4 (half rest), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 3: A sequence of half notes and half rests. The second measure contains a half rest labeled "B" with a trill symbol (a vertical line with three dots) above it. The notes are: C4 (half note), D4 (half rest), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 4: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 5: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 6: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 7: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 8: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 9: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 10: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 11: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

Exercise 12: A sequence of half notes and half rests: C4 (half note), D4 (half note), E4 (half note), F4 (half note), G4 (half note), A4 (half note), B4 (half note), C5 (half note), B4 (half note), A4 (half note), G4 (half note), F4 (half note), E4 (half note), D4 (half note), C4 (half note).

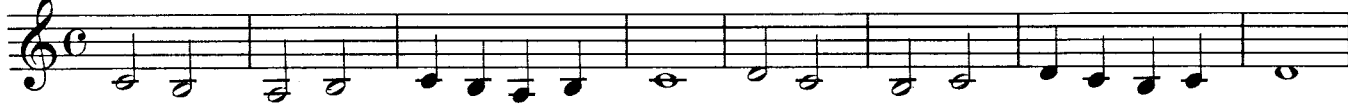
LESSON 3

Quarter Notes – Quarter Rests



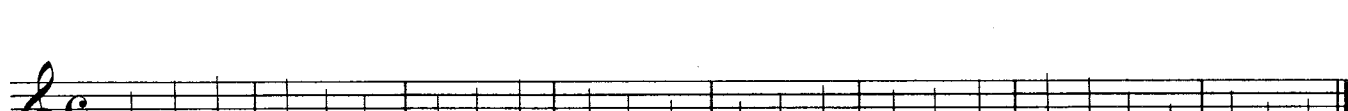
## Quarter Notes (Continued)

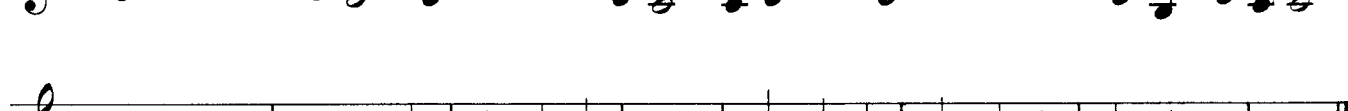
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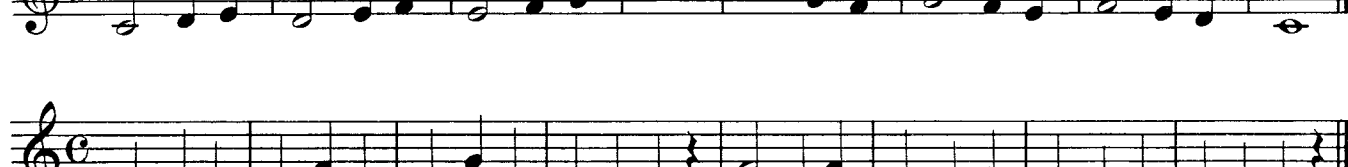
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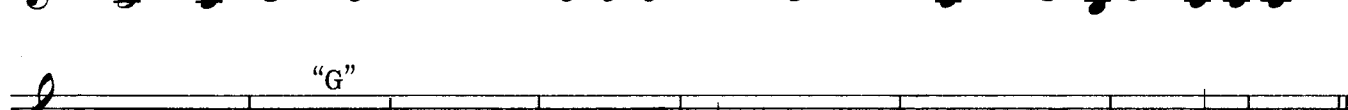
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5 

6 

7 

8 

9 

10 

11 

## LESSON 5

## The Tie; Dotted Half Notes

1

2

3

4

5

6

7

8

9

"F"

Key 2

Tie

PRACTICE DAILY ON SUSTAINED TONES FOR TONE  
QUALITY, INTONATION, LIP DEVELOPMENT, & BREATH CONTROL.

## Eighth Notes

1

1 2 + 3 4

2

3

1 + 2 + 3 4

4

5

6

7

8

9

10

11

LESSON 7

Key of F (Eighths Continued)

"B flat"

1

2

3

4

5

6

7

(Eighths Continued)

1

Three staves of music in G major, 3/4 time. The first staff begins with a treble clef and a common time signature 'C'. The melody is written in eighth and quarter notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

2

The second system of the exercise 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 (C). It contains four measures of eighth-note patterns. The bottom staff also begins with a treble clef and contains four measures of eighth-note patterns, ending with a double bar line. The notes in the top staff are G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-

3

4

"B flat"

\* O. K. &  
A Key

The second system of the musical score, labeled with a '5' in the left margin, continues the melody on a single treble clef staff. It begins with a treble clef and a common time signature 'C'. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system concludes with a double bar line.

[illegible]

\* O K means Octave Key

Use All Melody Band Folio by Davis for Unison playing for full band.

Blank End of Month

LESSON 9

# Dotted Quarter Notes

1

2

3

4

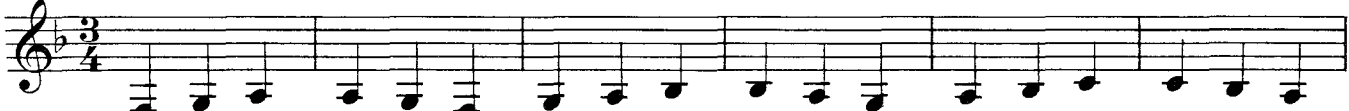
5

6

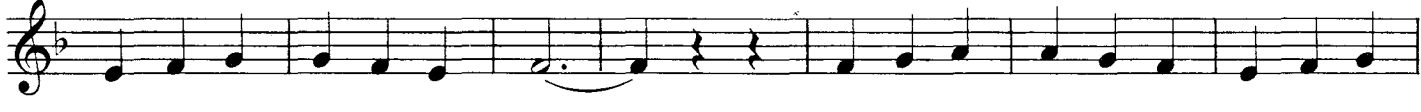
ALWAYS NOTE THE KEY-SIGNATURE  
CAREFULLY BEFORE PLAYING AN EXERCISE.

## Three Quarter Time

1 

2 









3 





4 



5 

An interesting Solo at this stage is Cradle Song by Brahms entirely in low register. Contained in Radio Collection of Modern Gems for B $\flat$  Clarinet and Piano.  
Ruback Rem. Clar. Meth.

LESSON 11

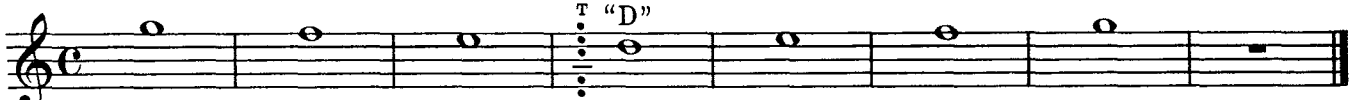
Upper Register

1 

2 

3 

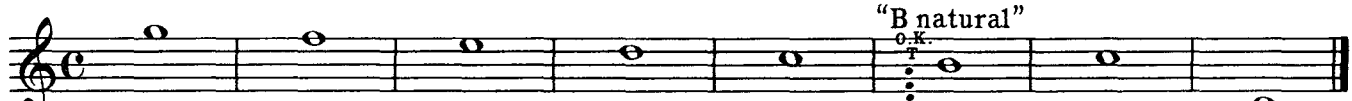
4 

5 

6 

7 

8 

9 

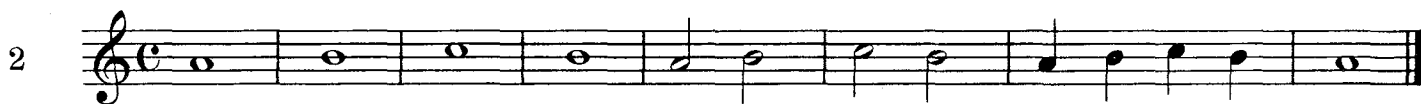
10 

11 

12 

\* O.K. means Octave Register - Key.

## The Register Change



Memorize - C scale one octave



Memorize - F scale two octaves



REFER TO SUPPLEMENTARY TUNES  
WHEN THIS LESSON HAS BEEN COMPLETED.

## Abide With Me

Wm. H. Monk

1

mp

Musical notation for the first piece, 'Abide With Me', consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a middle C and proceeds with a series of eighth and quarter notes. The second staff continues the melody, ending with a double bar line. The dynamic marking 'mp' (mezzo-piano) is placed below the first staff.

## Blue Bells of Scotland

Andante Moderato

Scotch Folk Song

2

mf

Musical notation for the second piece, 'Blue Bells of Scotland', consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time (C) signature. The melody starts on a middle C and proceeds with a series of eighth and quarter notes. The second and third staves continue the melody, ending with a double bar line. The dynamic marking 'mf' (mezzo-forte) is placed below the first staff.

## The First Noel

Moderato

Traditional

3

mp

Musical notation for the third piece, 'The First Noel', consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a middle C and proceeds with a series of eighth and quarter notes. The second, third, and fourth staves continue the melody, ending with a double bar line. The dynamic marking 'mp' (mezzo-piano) is placed below the first staff.

## Come, All Ye Faithful

Grandioso

Traditional

4

ff

Musical notation for the fourth piece, 'Come, All Ye Faithful', consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a middle C and proceeds with a series of eighth and quarter notes. The second and third staves continue the melody, ending with a double bar line. The dynamic marking 'ff' (fortissimo) is placed below the first staff.

## Intervals On the Register Change

1

2

3

4

5

6

6

LESSON 14

Eighth Notes On the Register Change

1

2

3

4

# Eighth Rests, On and Off Beat

Rhythmic patterns to be practiced. Repeat each measure several times.

(A) (B) (C) (D) (E)

1 + 2 + 1 + 2 (+) 1 (+) 2 + 1 + (2) + (1) + 2 +

1

1 + 2 (+) 3 + 4 (+)

2

3

1 (+) 2 (+) 3 (+) 4 (+)

4

(1) + 2 +

5

1 (2) + 3 4

6

## LESSON 16

**Alla Breve (cut time)**

1

2

3

4

5

Key of B $\flat$  (Alla Breve Continued)

1

“Eb”

Key 7

Key 4

“Eb”

2

1 + 2

1 + 2

1 + 2

1 + 2

1 + 2

1 + 2

1 + 2

1 + 2

3

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

4

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

\*

5

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +

1 2 +



On changes from C to E $\flat$  or E $\flat$  to C, play C with little finger of LEFT hand.  
Ask your instructor or consult fingering chart.

# **Alla Breve, Quarter Rests On and Off Beat**

1

1 + 2 (+)

2 1 (+) 2 +

3 (1) + 2 +

4 1 + (2) +

5

6

\*

\* High B $\flat$  fingered with first finger of each hand (in B $\flat$  major chord and any change from F to B $\flat$ ) Boehm system clarinets.

# Six-Eight Time

Practice the next three lessons beating *six* to a measure, emphasizing or slightly accenting counts 1 and 4 (1 2 3 4 5 6).

Then review all three lessons beating *two* to a measure, so that the first beat falls on count 1 and the second beat on count 4.

1 2 3 4 5 6  
1 - - 2 - -

1

1 2 3 4 5 6

1 2 3 4 5 6

2

1 2 3 4 5 6

3

1 2 3 4 5 6

1 2 3 4 5 6

4

1 2 3 4 5 6

1 2 3 4 5 6

An interesting Solo at this stage is Barcarolle by Offenbach, arranged by H.W. Davis for Bb Clarinet and Piano.

## Six-Eight Time

3



4

1 (2) 3 4 (5) 6

[illegible]

1 (2) 3 4 5 6

\* B: in this case is called an “accidental” because the key *signature* calls for a Bb. An accidental affects all like notes within that measure only.

# Six Eight-Time

LESSON 21

1

# Drink to Me Only With Thine Eyes

Andante moderato

English Air

1



# There is a Green Hill Far Away

Moderato

Geo. C. Stebbins

2



# Believe Me, If All Those Endearing Young Charms

Moderato

Moore

3

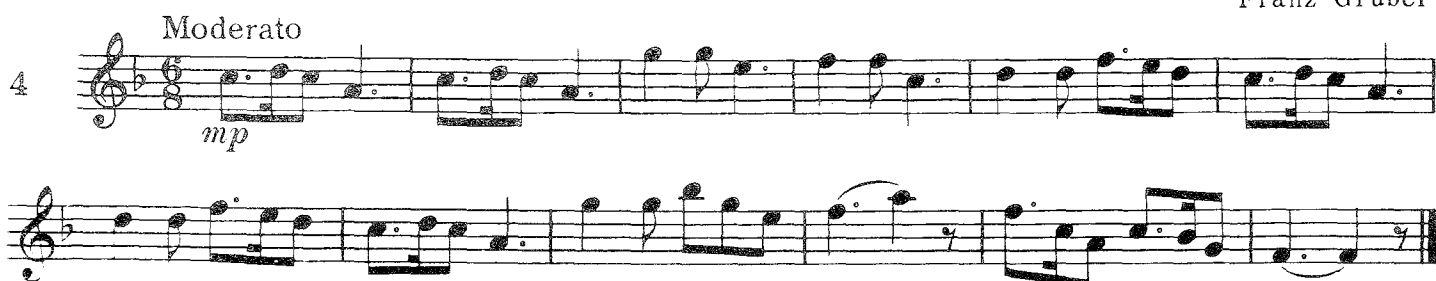


# Silent Night, Holy Night

Moderato

Franz Gruber

4



## The Slur

1

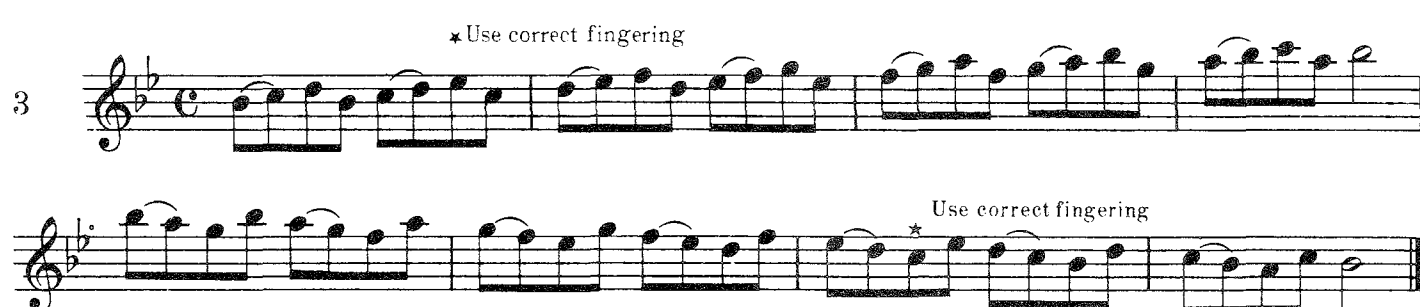


2



3

★ Use correct fingering



4



5



# Staccato

1

2

3

*p (softly)*

*crescendo (gradually louder)*

*f (loud)*

*diminuendo (gradually softer)*

4

1st ending

2nd ending

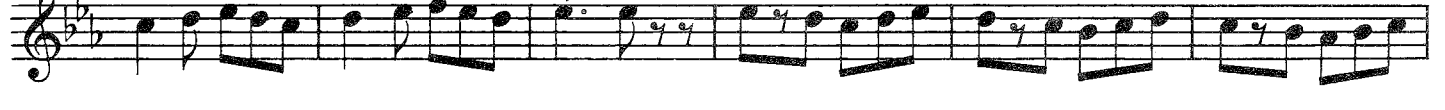
Key of E $\flat$ 

1 

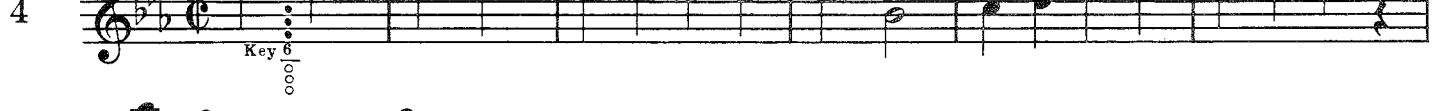
2 

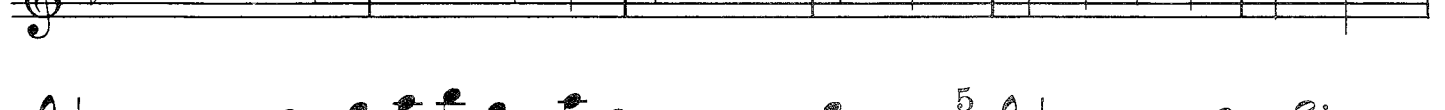
3 

4 

5 

6 

7 

8 

9 

10 

11 

12 

Review of Keys

1 

2 

3 

4 

5 

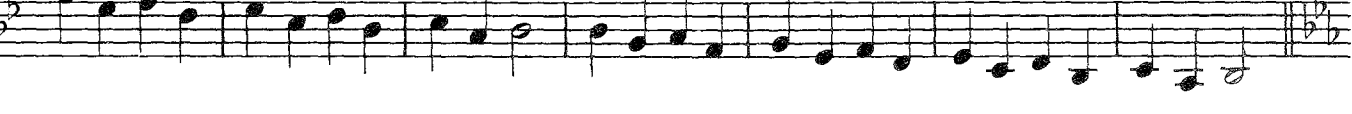
6 

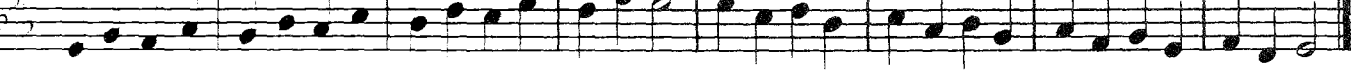
7 

8 

9 

10 

11 

12 

# Sixteenth Notes

LESSON 26

(See footnote on counting)

1

3

4

5



## Sixteenth Notes

(See footnote on counting)

1 

3 

4 



# Sixteenth Notes

LESSON 28

(See footnote on counting)

1

2

3

1 (2) an-da 1 + 2 an-da



## LESSON 29

### Key of G

[illegible]

2

“F#”

Key 3 or 15

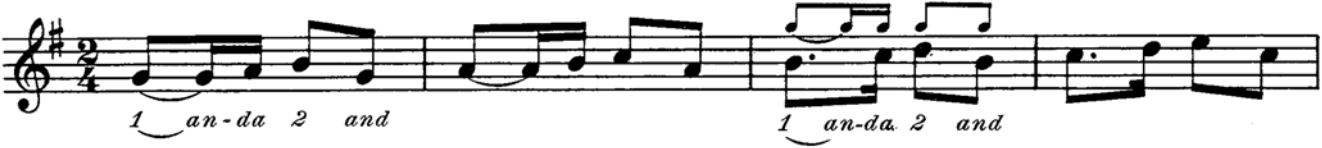
3

Musical notation for the third exercise, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody consists of eighth and quarter notes with slurs, spanning 12 measures.

4 *an-da*

an-da

## Dotted Eighths Followed By Sixteenths

1 

2 

3 

4 

5 

REFER to SUPPLEMENTARY TUNES  
WHEN THIS LESSON HAS BEEN COMPLETED

## Tramp! Tramp! Tramp!

Geo. F. Root

Marcia

1



## My Maryland

Maestoso

2



## Lead, Kindly Light

John B. Dykes

Moderato

3



## Rock of Ages

Thomas Hastings

4



## Key of D

1

2

4

5

\* There are different ways of playing B and C sharp in scales of two sharps and over. Learn all fingerings and sharp scales will be easier to play.

## Key of A

1

"G#"

G sharp Key

"G#"

O.K.

Key 6

2

3

1 + 2 + 1 an-da 2 and 1 an-da 2 and

4

\* Use same fingering as in Lesson 31.

## Review of Sharp Keys

1 

2 

3 

4 

5 













6 

R — indicates little finger of right hand.  
 L — indicates little finger of left hand.

## Additional Rhythmic Figures in Alla Breve

1

2

3

4

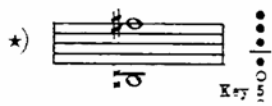
## Chromatic

1

At this point it is advisable for the pupil to practice and memorize the preceding exercise in whole notes, halves, quarters, and eighths.

2

3



Consult Boehm fin-  
gering chart or ask  
your instructor.

## Chromatic

★ See note bottom of Lesson 35

1

## Syncopation

1

2

3

4

REFER to SUPPLEMENTARY TUNES  
WHEN THIS LESSON HAS BEEN COMPLETED

# America, the Beautiful

Samuel A. Ward

Grandioso

1

*mf*

## Aloha Oe

Queen Liliuakalani

Moderato

2

*mp*

## Come Back to Erin

C. Barnard

Moderato

3

*f*

## Major Chords

1 

2 

3 

4 

5 

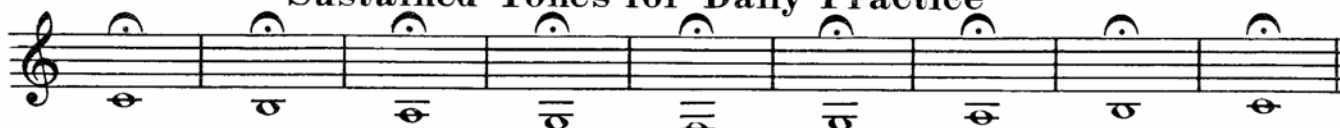
6 

7 

Phrasing for chord studies.



## Sustained Tones for Daily Practice

A 

B 

C 

D 

\* Refer to Lesson 18 for proper fingering of high B $\flat$  in chord.

# \* Melody

SCHUMANN

*Moderato semplice, ♩ = 104*

The musical score for "Melody" by Schumann is presented in two systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The second system includes a *poco cresc.* marking. The third system starts with a *pp* marking. The fourth system concludes the piece. Various musical notations are used, including eighth and sixteenth notes, rests, and accidentals. Circled letters A, B, C, D, and E are placed above specific measures throughout the score.

\* This number can be had for Two Clarinets and Piano, arranged by H.W. Davis. Price 60 cents.

# Annie Laurie

Scotch Melody

*Andante con moto, ♩ = 84*

The musical score for "Annie Laurie" (Scotch Melody) is presented in three systems of two staves each. The first system begins with a piano (*p*) dynamic marking and includes the label "(Melody)" above the first measure of the piano part. The third system includes a *rall.* marking. The score features various musical notations, including eighth and sixteenth notes, rests, and accidentals.

*Allegretto, ♩ = 76*

## Gavotte

GOSSEC



Two systems of musical notation for the Gavotte. The first system consists of two staves with a treble and bass clef, marked *p con grazia*. The second system also consists of two staves, with a repeat sign in the middle and dynamic markings *p* and *mf*. The third system consists of two staves with dynamic markings *p*, *mf*, *p*, *p*, and *mf*.

## Battle Hymn of the Republic

*♩ = 104*



Two systems of musical notation for the Battle Hymn of the Republic. The first system consists of two staves with a treble and bass clef, marked *mp*. The second system consists of two staves with a treble and bass clef, marked **CHORUS**. The third system consists of two staves with a treble and bass clef.

## Hunters Chorus

WEBER

*Vivace*, ♩ = 108

musical score for Hunters Chorus by Weber, in 2/4 time. The score consists of four systems of two staves each. The first system is marked *mf*. The second system is marked *p*. The third system is marked *pp* and *mf*. The fourth system is marked *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

## Duet From Lucia

DONIZETTI

*Tempo di Marcia*, ♩ = 116

musical score for Duet From Lucia by Donizetti, in 4/4 time. The score consists of three systems of two staves each. The first system is marked *mf*. The second system is marked *f*. The third system is marked *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

# \* Melody from the Opera Orpheus

*Andante*, ♩ = 69

GLUCK

The musical score is written for two staves in 2/4 time, key of B-flat major. It begins with a tempo marking of *Andante* and a quarter note equal to 69 beats per minute. The first system starts with a *mp dolce* dynamic. The second system introduces a *pp* dynamic. The third system features a *mp* dynamic. The fourth system includes a *f* dynamic. The fifth system has a *pdolce* dynamic. The sixth system concludes with a *rit.* marking. The score is a piano arrangement of a melody from the opera Orpheus by Wolfgang Amadeus Gluck.

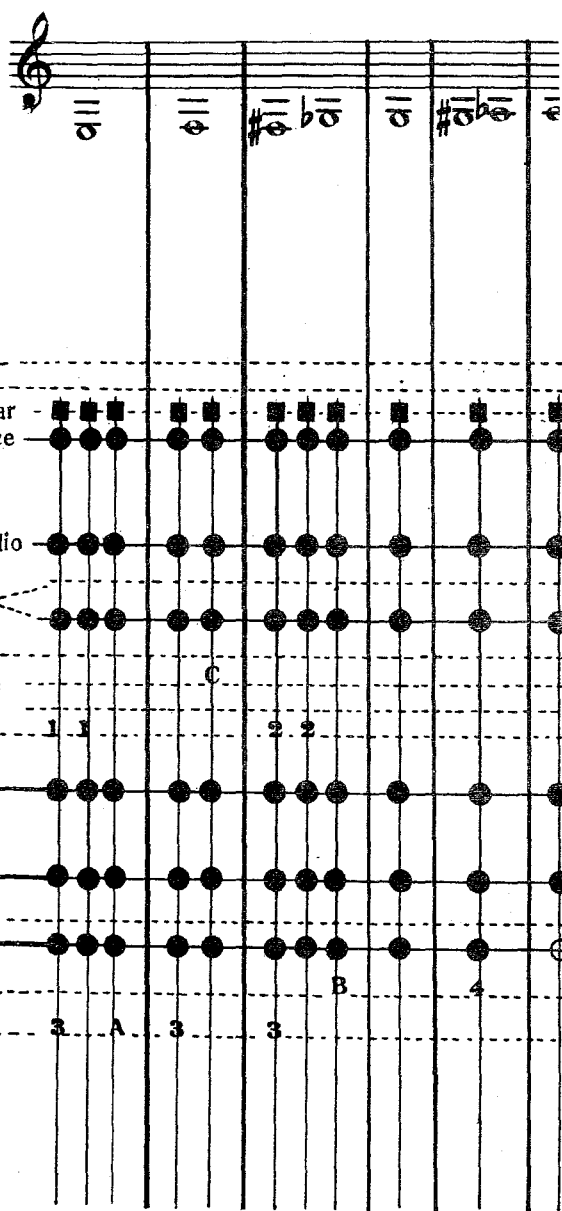
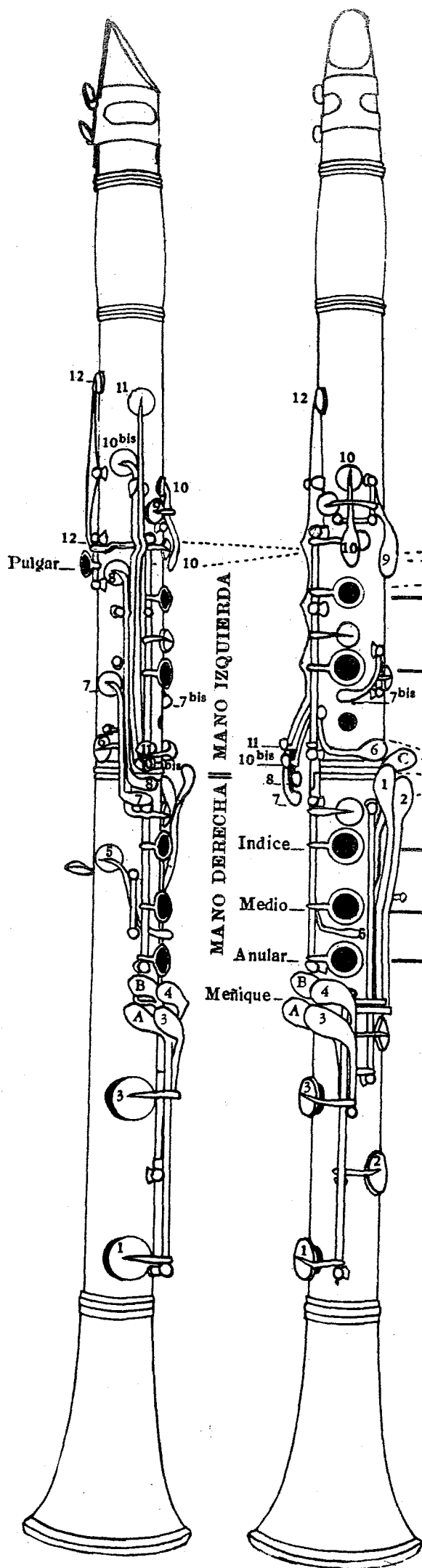
\* This number can be had for Two B♭ Clarinets with Piano Acc. under the title of Spirit Dance from Orpheus, arranged by H. W. Davis.

# Gob Sticks

WEBER

*March tempo*

The musical score for "Gob Sticks" by Weber is written for two staves in 2/4 time, with a key signature of one sharp (F#). The tempo is marked "March tempo". The score consists of seven systems of two staves each. The first system includes dynamic markings *p*, *mf*, *sf*, and *p*. The second system has no dynamic markings. The third system has no dynamic markings. The fourth system includes dynamic markings *f* and *fp*. The fifth system has no dynamic markings. The sixth system has no dynamic markings. The seventh system includes a dynamic marking *fz* at the end. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs.

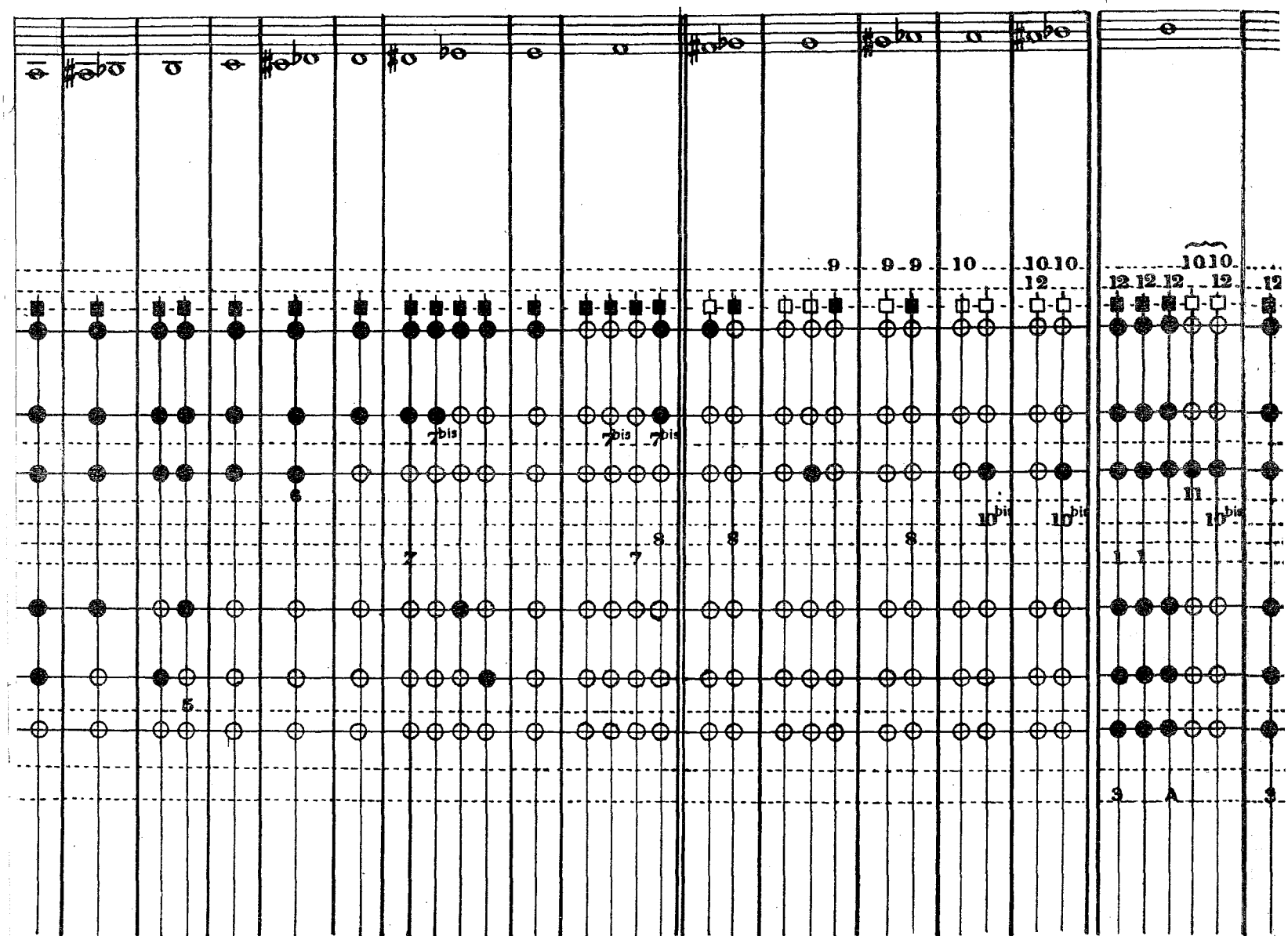


□ ○ Indica el agujero  
 ■ ● Indica el agujero  
 Los números indican las  
 A, B, C, — indica las l  
 El índice de la mano dere  
 Cada meñique acciona 4

# TABLA GENERAL I

## SISTEMA I

de F. MARTC



ero abierto.

ero cerrado.

las llaves que deben abrirse o cerrarse.

as llaves dobles de 1, 2, 3.

derecha mueve las cuatro llaves del costado de la pieza superior del instrumento.

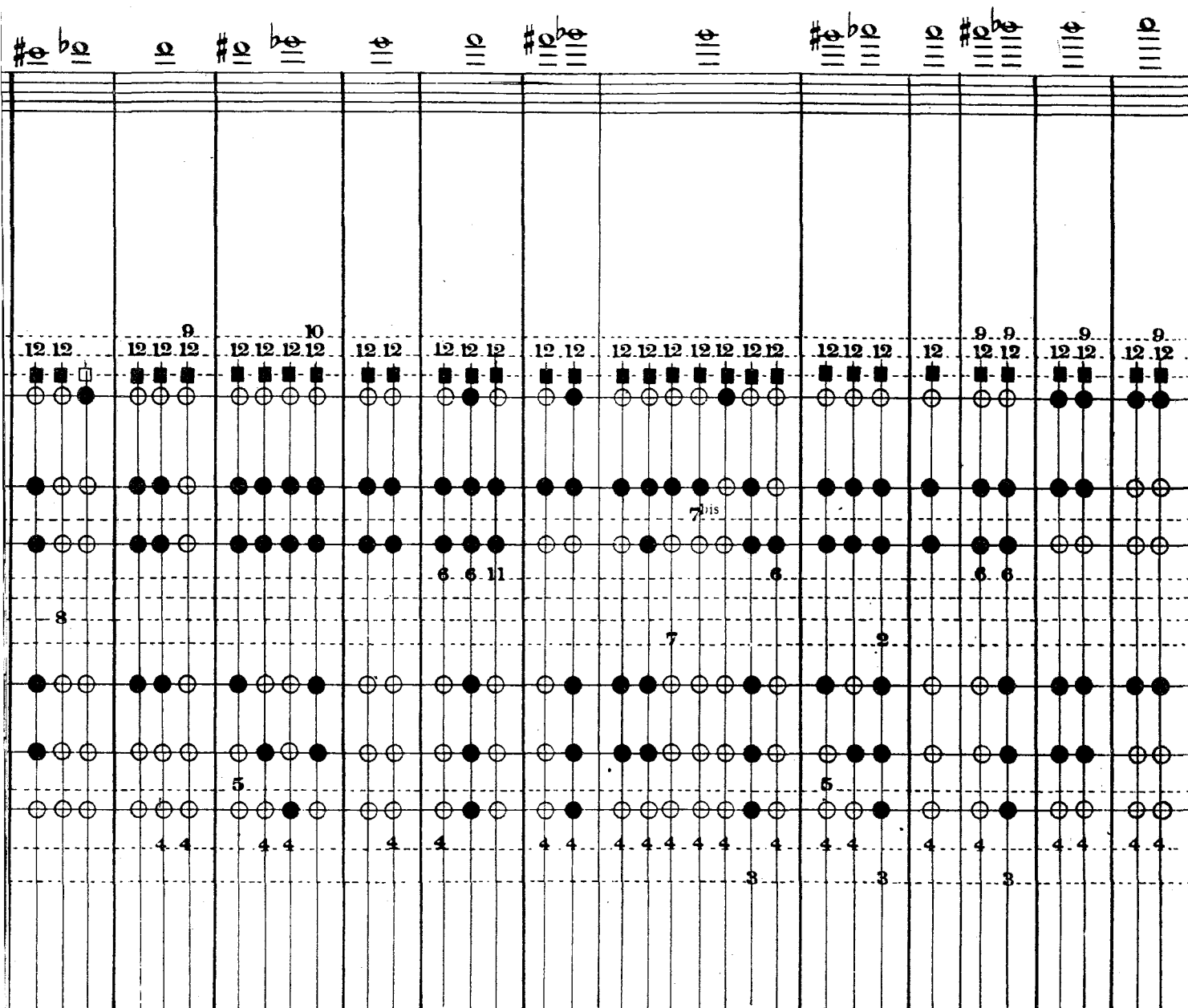
a 4 llaves.

# DEL CLARINETE

## BOEHM

RTORELLA

The chart displays fingerings for the Boehm Clarinet across 12 columns, each representing a specific note. The notes are listed on the right side of the chart:  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{B}$ ,  $\text{C}^\sharp$ ,  $\text{D}^\flat$ ,  $\text{E}^\sharp$ ,  $\text{F}^\flat$ , and  $\text{G}^\flat$ . The chart is organized into rows for different fingerings, with numbers 1 through 12 indicating the finger used. The chart includes a key signature at the top and a list of notes on the right. The chart is organized into columns for each note and rows for different fingerings. It includes a key signature at the top and a list of notes on the right. The chart is organized into columns for each note and rows for different fingerings. It includes a key signature at the top and a list of notes on the right.



# ARMONICOS ARMONIC



**E**studios sobre armónicos que poseen, ciertos sonidos, su práctica perfecciona al máximo la parte auditiva y la ductilidad de los labios.

La primera nota es la original, los siguientes armónicos, que se consiguen, pensando el sonido a obtener y presionando un poco el labio inferior. Teniendo el dedo índice de la mano izquierda cerrado, salvo una o dos indicaciones especiales. La perfecta afinación de los armónicos depende del instrumento y del instrumentista, que no deberá usar posiciones falsas, y de la perfecta colocación de la caña y calidad de ella.

**S**tudies on harmony possessing certain sounds. Practicing this highly perfects the auditory part and ductility. The first note is the original, the following are harmonies, which are attained by thinking about the desired sound and by exerting a little pressure with the bottom lip and keeping the left index finger closed, except for one or two special moments. Achieving perfectly pitched harmony depends on the instrument and the musician, who must not effect false positions, and on the quality of the reed and its exact placement.

The characteristics of the instrument and the musician can serve to attain even more harmony and high notes.

**Note:** These studies should be done with a rested lip, they will render the desire result if the mouthpiece and reed are at their exact points.