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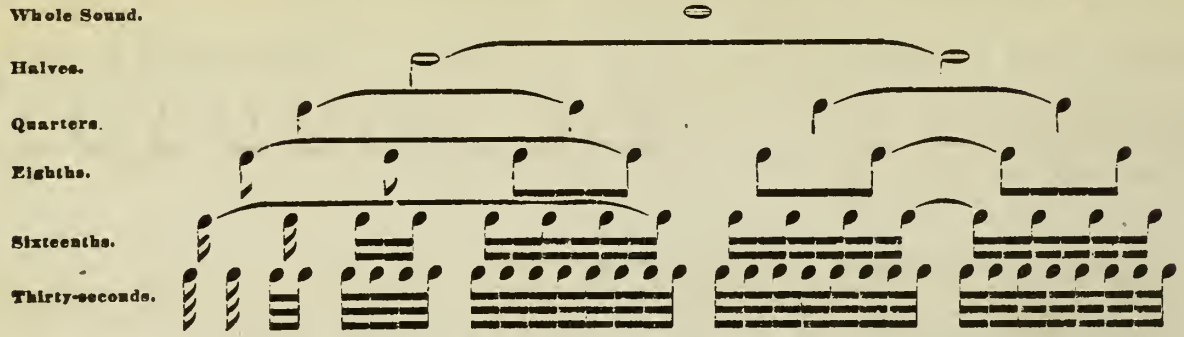
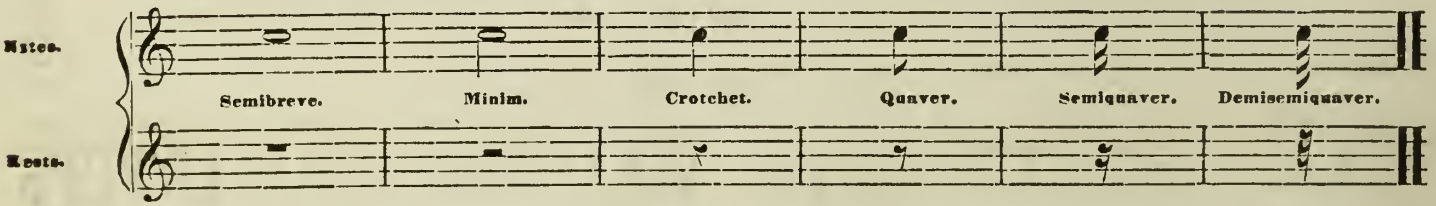
MUSICAL INSTRUCTIONS

The Treble or G Clef, thus, is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

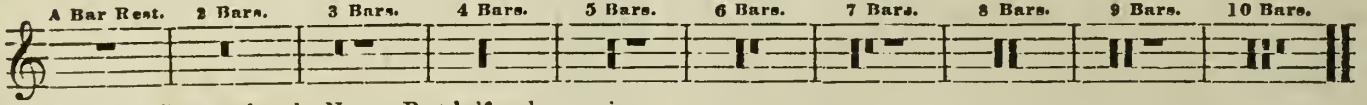
CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER.



FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

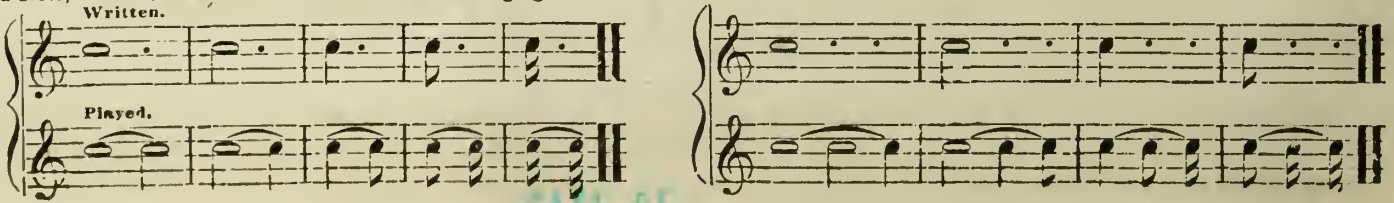


EXAMPLE OF RESTS.



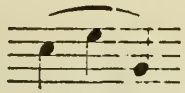
A *Dot* after a Note, or Rest, makes the Note or Rest half as long again.

EXAMPLE.

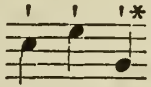


A Tie or Slur ⌒ placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

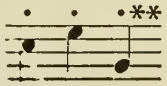
This style of playing is termed in Italian, Legato, written thus :



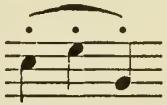
The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus :



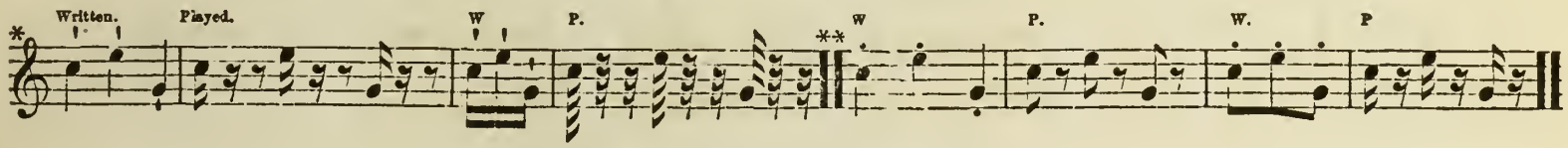
or written thus,



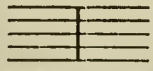
means less staccato, and thus,



means still less Staccato.

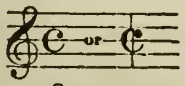


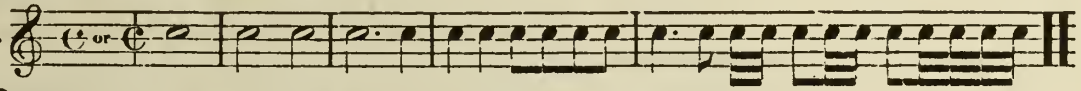
TIME AND ITS DIVISIONS.

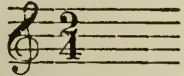
The BAR, made thus,  divides a musical Composition into EQUAL Portions of Time.

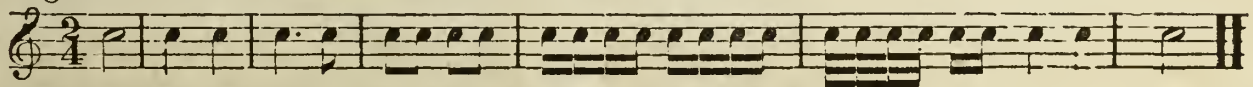
Time is divided into two sorts, COMMON and TRIPLE, each of which is either Simple or Compound ; and the Character, or Sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

EXAMPLE. 

When marked thus,  the Bar contains two Crotchets or their Equivalent.

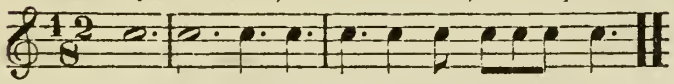
EXAMPLE. 

Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.

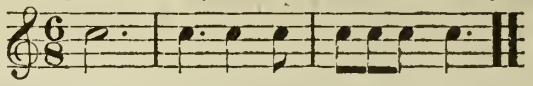
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



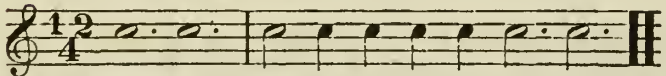
SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



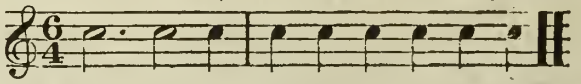
THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

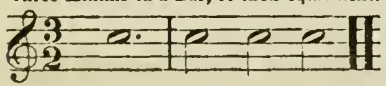
Count 6 Crotchets in a Bar, or 2 dotted Minims, or their equivalent.



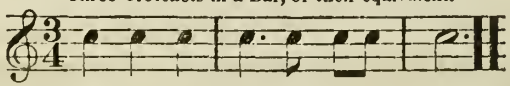
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

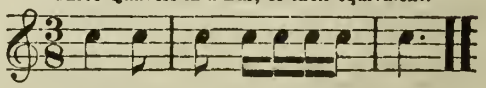
Three Minims in a Bar, or their equivalent.



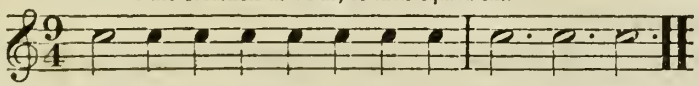
Three Crotchets in a Bar, or their equivalent.



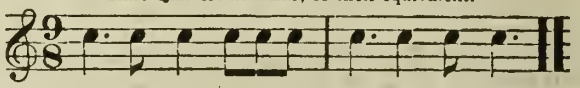
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.



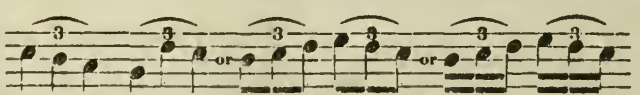
Compound triple Time is seldom used in modern music.

The Figures, which mark the time, have a reference to the Semibreve; the lower number, showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a Bar.

For example, $\frac{3}{4}$ denotes that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar

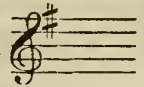
The Figure of 3, placed over three Crotchets, Quavers or Semiquavers, thus,

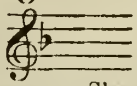


called TRIPLETS, denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers The Figure 6 denotes that six notes must be performed within the time of four of the same kind.

ACCIDENTS.

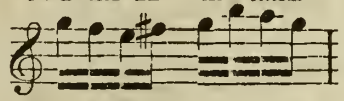
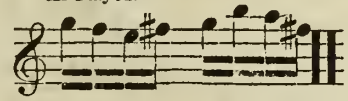
Each Sound may be altered by adding any of the following Signs:
A SHARP ♯ placed before a note, raises it a Semitone or Halftone.
A FLAT ♭ placed before a Note, lowers it a Semitone or Halftone; and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.
A Double or Chromatic SHARP × raises the Note two Semitones.
A Double FLAT ♭♭ lowers the Note two Semitones.
A NATURAL ♮ takes away the effect of a Sharp, or Flat, whether single or double: and a ♮♯ or ♮♭ reinstates the single Sharp or Flat.

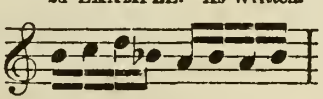
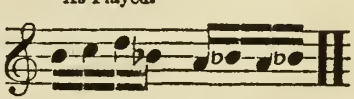
When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

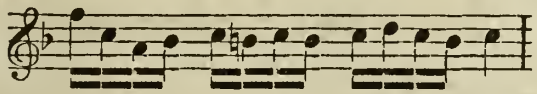
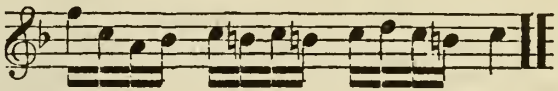
When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece; except where contradicted by the Natural.

The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar; it is then called an Accidental Sharp, Flat, or Natural.

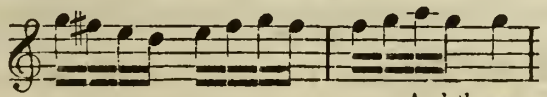
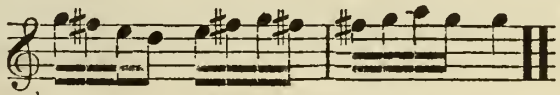
1st EXAMPLE. As Written.  As Played. 

2d EXAMPLE. As Written.  As Played. 

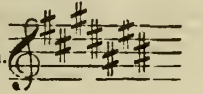
3d EXAMPLE.  as if written thus, 

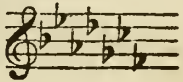
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

EXAMPLE.  as if written thus, 

And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th. 

The order of FLATS at the Clef, ascending by a 4th and descending by a 5th. 

TRANSPOSITIONS OF THE KEYS OR SCALE.

When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position; but either of the other letters may be taken as one, in which case the scale is said to be TRANSPOSED.

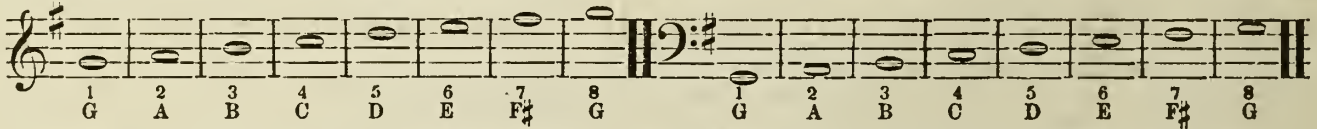
As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C; by the key of G, is meant that G is one of the scale, &c.

In transposing the scale, the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

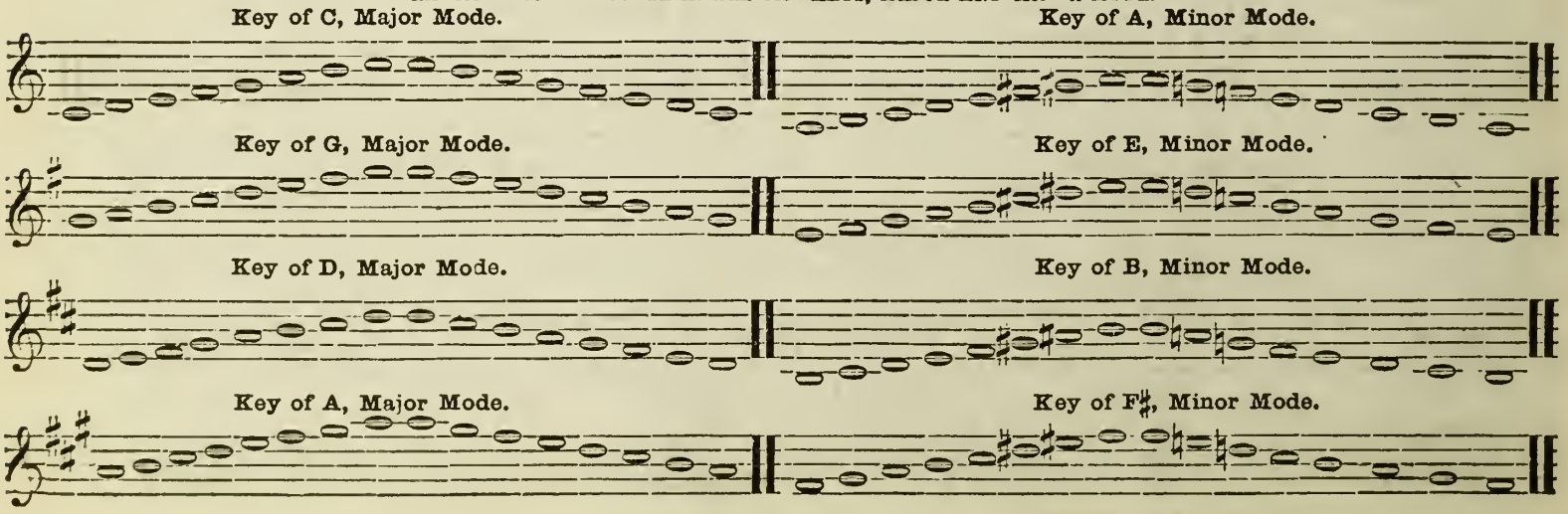
The interval from one letter to another is always the same, and cannot be changed: thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps; from C to G, a fifth higher, or a fourth lower.

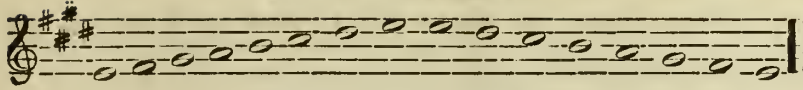
EXAMPLE.



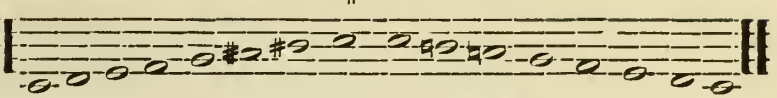
EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.



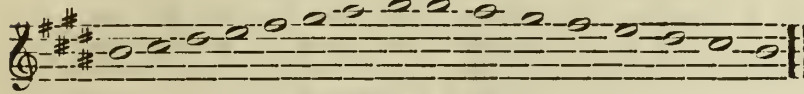
Key of E, Major Mode.



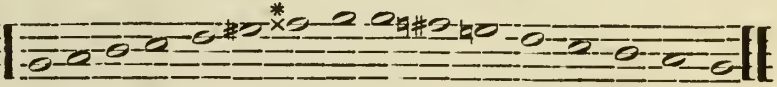
Key of C♯, Minor Mode.†



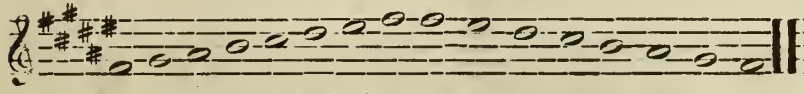
Key of B, Major Mode.



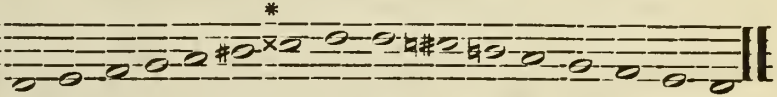
Key of G♯, Minor Mode.†



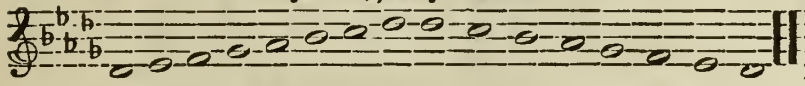
Key of F♯, Major Mode.



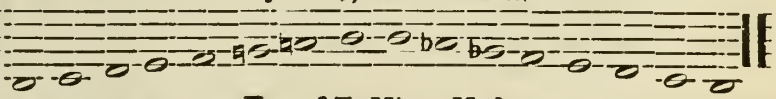
Key of D♯, Minor Mode.†



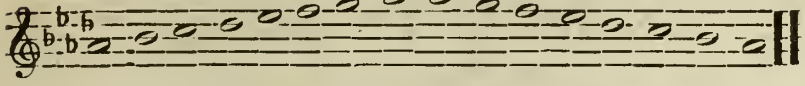
Key of D♭, Major Mode.



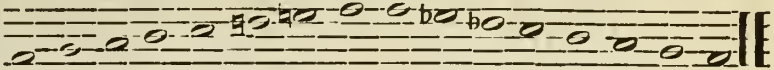
Key of B♭, Minor Mode.†



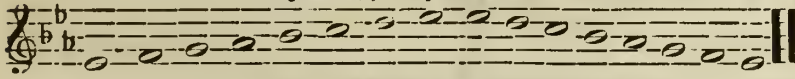
Key of A♭, Major Mode.†



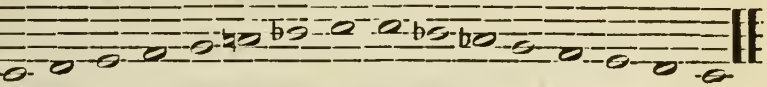
Key of F, Minor Mode.



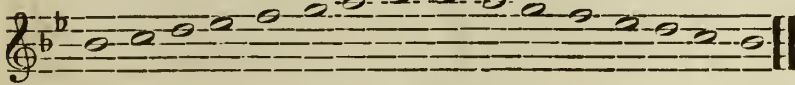
Key of E♭, Major Mode.



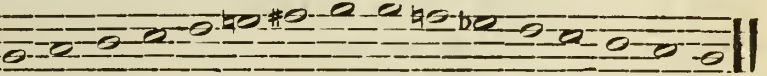
Key of C, Minor Mode.



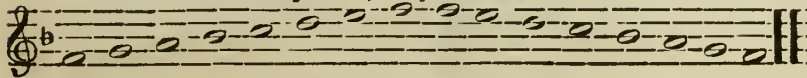
Key of B♭, Major Mode.



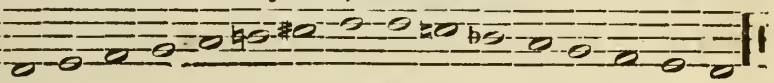
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.



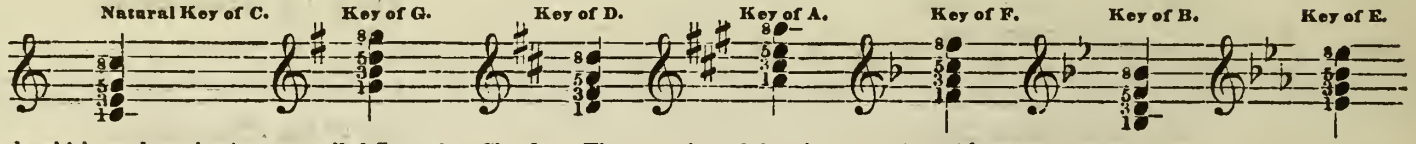
† These Keys are but seldom used.

* Double Sharp

CHORDS AND DISCORDS.

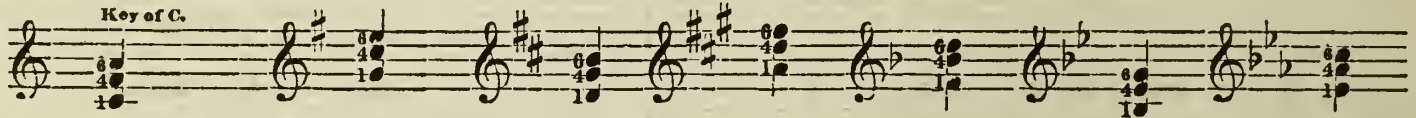
When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.

EXAMPLE.



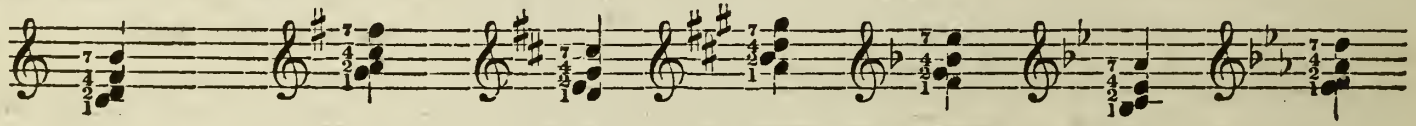
Those concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one.

EXAMPLE.



The discords are two, four, or seven, with one.

EXAMPLE.



QUALITIES OF THE DIFFERENT KEYS.

C Major or the natural key, warlike, and well adapted to martial Music.

G♯ " " " Gay and sprightly, and will admit of a greater range of subjects than any other **Key**

D♯♯ " " " Grand, Solemn, Melancholy.

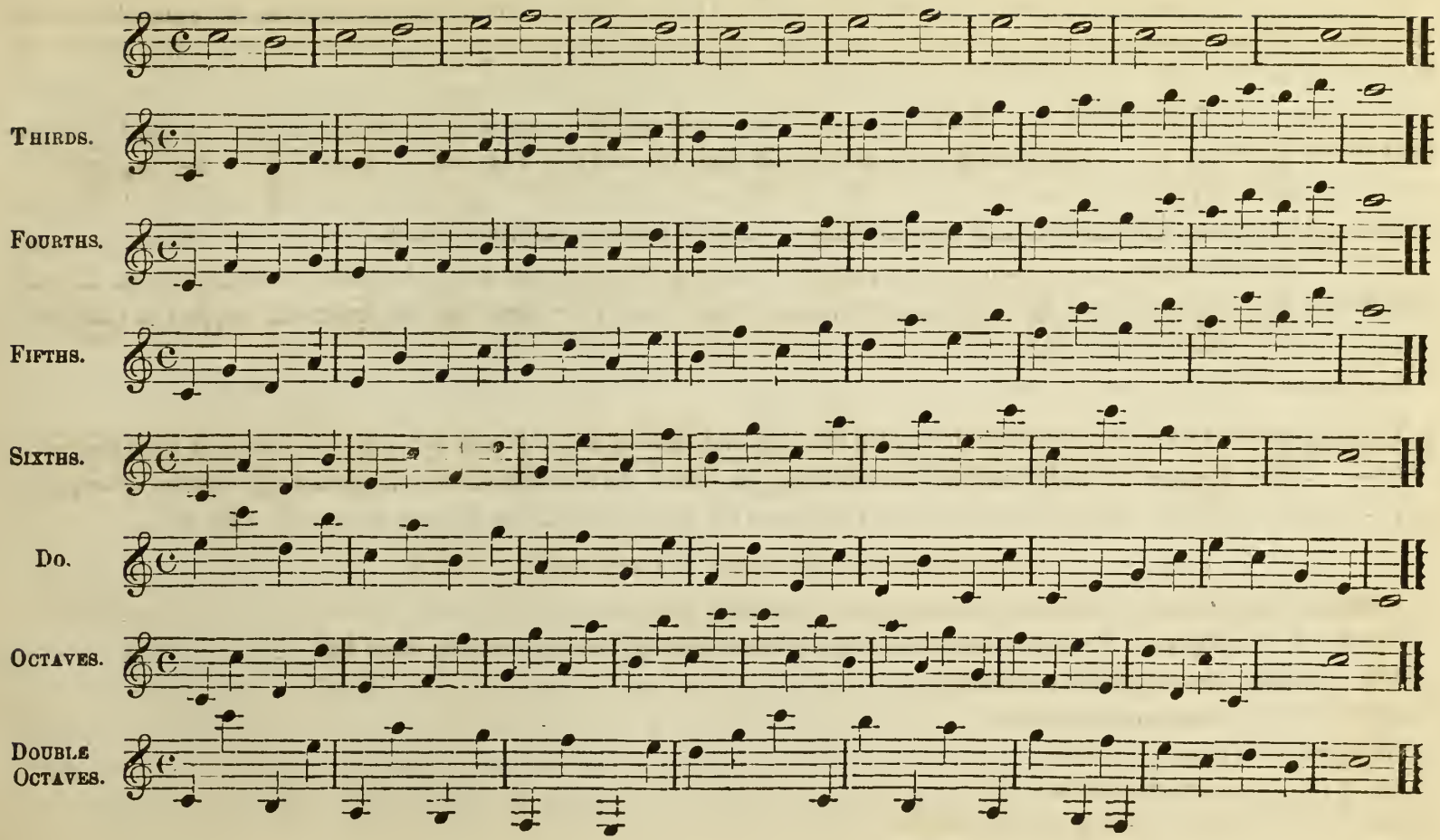
A♯♯♯ " " " Plaintive, but Lively.

E♯♯♯♯ or ♭♭♭ Same as A Major.

F♭ " " " Sober, thoughtful.

B♭♭ " " " Same as F♭, But more **plaintive**

LESSONS OF INTERVALS.

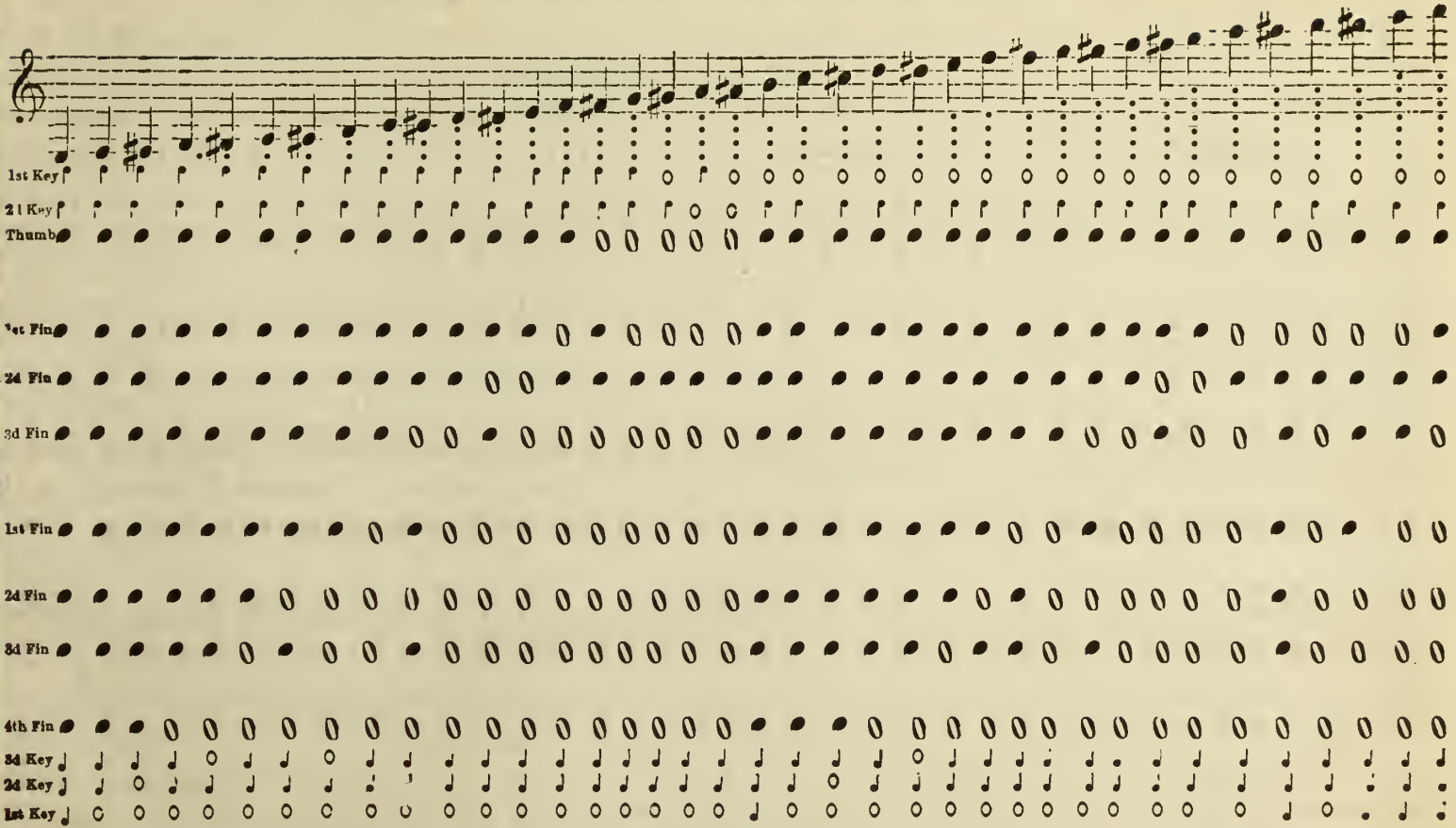


In holding the Clarionett, care should be taken not to hold it too tight. The thumb of the right hand should be placed between the first and second fingers; and that of the left hand should be placed below the key marked 13. The first finger of the left hand should cover the hole nearly over the key marked 13; the second finger should cover the second hole, and also be prepared to use the key marked 10; the third finger should cover the next hole, and be prepared to use the key marked 8; and the fourth finger should cover the key marked 7, and be prepared to act upon the two long keys marked 1 and 2. The first finger of the right hand should be placed over the fourth hole, and be ready to act upon the two long side keys marked 9 and 12; the second finger should be placed over the fifth hole, and be ready to act upon the key marked 5; the third finger should be placed over the sixth hole, and be ready to act upon the key marked 4; and the fourth finger should be placed over the hole on the bell joint, and be prepared to act upon the keys marked 3 and 6. The thumb of the right hand being the chief support of the instrument, ought to be moved as little as possible.

The fingers should be a little curved, in order that the first joint of each may fall perpendicularly,—producing the effect of a hammer. The observance of this will not only increase the vibration of the instrument, but will promote the system of expression, and confer rapidity of execution, provided that the fingers are not elevated at too great a distance from the holes.

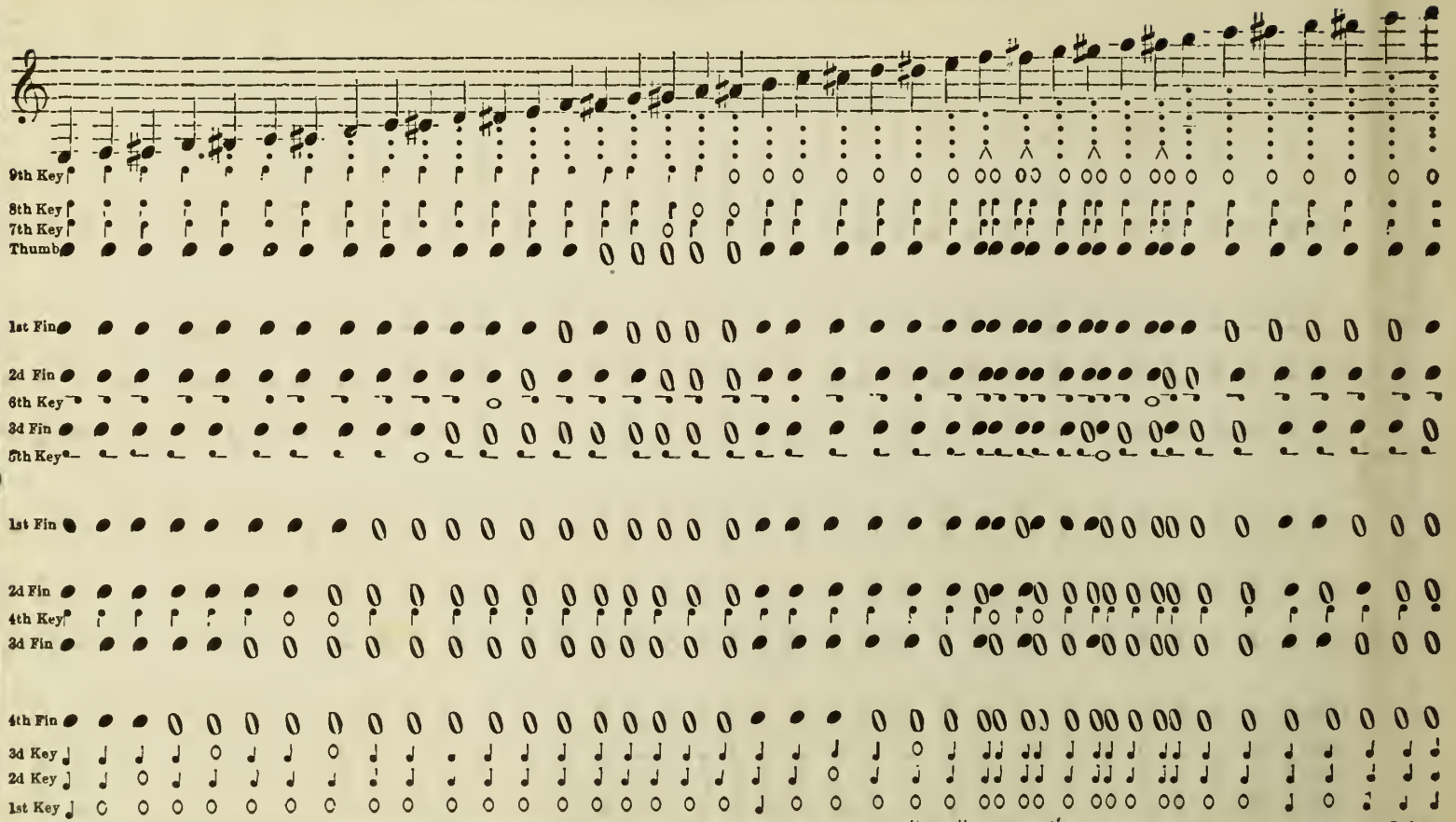
A good embouchure on the Clarionett is an object of the greatest importance, as it is the only source from whence a pure andflexible tone can be produced. To obtain this, it is necessary that the mouth-piece be placed about half an inch between the lips, taking particular care that the teeth do not come in contact with the reed. Attention should likewise be paid to the choice of reeds. Too soft a reed produces a thin tone, disagreeable to the ear and void of effect, and in fact destroys the proper tone of the instrument. On the other hand, too hard a reed fatigues the chest, wounds the lips, renders the sound unequal, and occasions the wind to escape at both sides of the mouth-piece, thus diminishing the column of air which should enter the Clarionett.

SCALE FOR A CLARIONETT WITH FIVE KEYS.



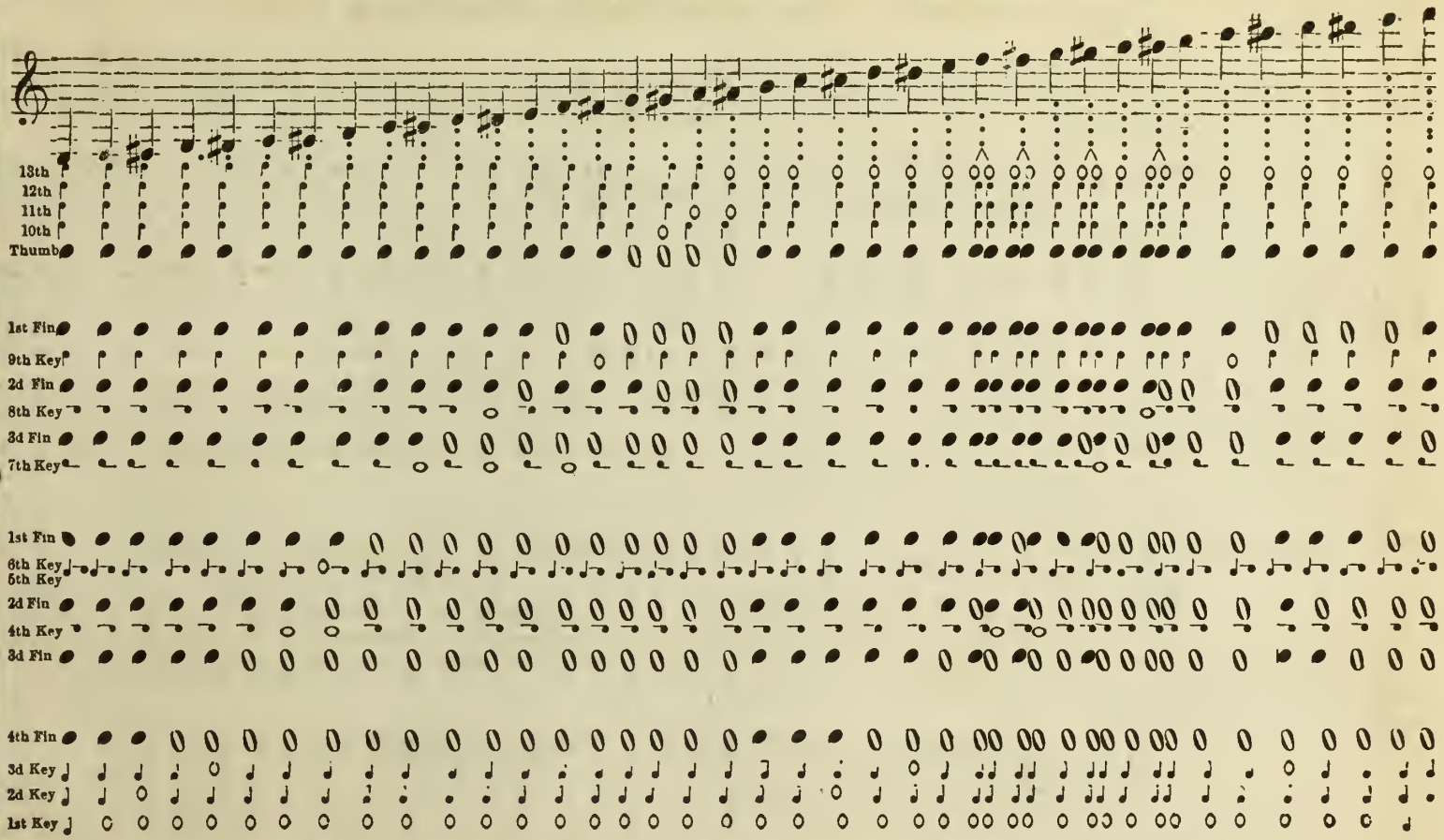
Blow moderately for the low notes, and as you ascend the gamut or scale, blow stronger and pinch the reed with the lips gradually.

SCALE FOR A CLARIONETT WITH NINE KEYS.



The learner will observe that there are two ways of fingering the upper F, F♯, G♯, and A♯. Also, that any note sharped is the same as the next note above, flatted; thus, A♯ is the same as B♭, C♯ as D♭, and so on through the scale.

SCALE FOR A CLARIONETT WITH THIRTEEN KEYS.

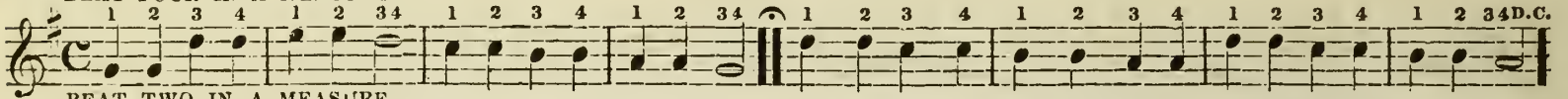


The 6th key is used with the little finger of the right hand, and produces the same notes as the 5th key.

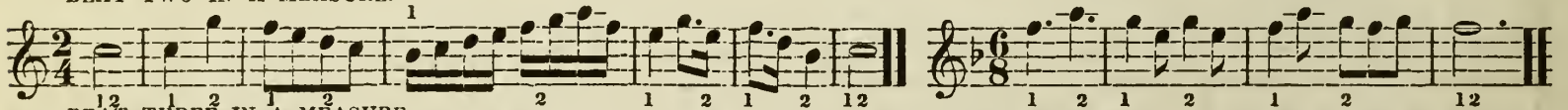
BEATING TIME.

In the performance of music, correct time is of the utmost importance, and the pupil must beat or mark time with the foot, slightly but promptly, in performing every piece. See examples on page 6, and the following.

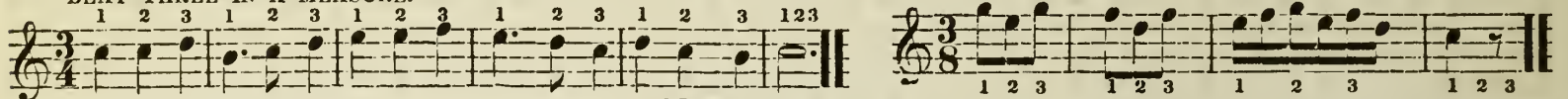
BEAT FOUR IN A MEASURE.



BEAT TWO IN A MEASURE.



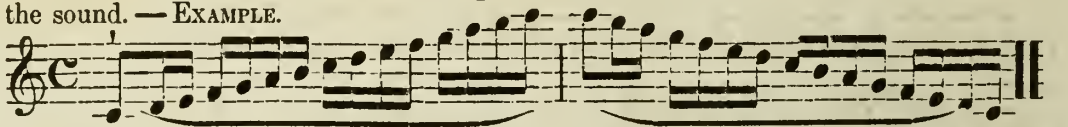
BEAT THREE IN A MEASURE.



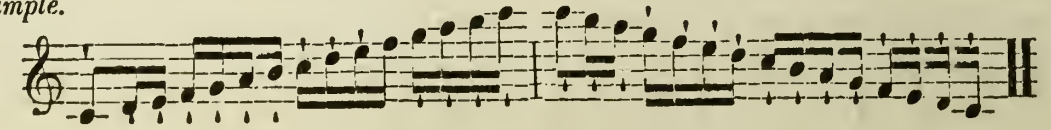
ARTICULATION.

There are three kinds of Articulation, viz. the Slur, marked thus ⁀, which connects two or more notes together; the Staccato, marked thus ,,,,,,, and the Legato, marked thus ⁀. The method of Tongueing is as follows: stop the aperture between the mouth-piece and reed, with the tongue; after which, draw back the tongue so as to allow the wind to pass into the instrument, at the same time pronouncing the syllable "Tu."

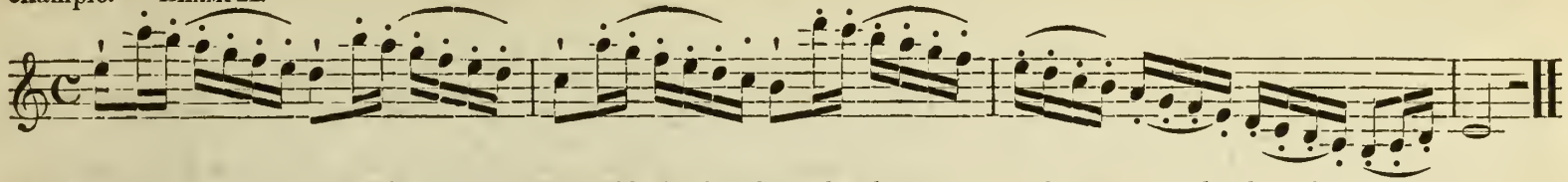
The Slur is executed by tongueing the first note. The lips must be contracted slightly, but not too much, as it will have a tendency to smother the sound. — EXAMPLE.



The Staccato should be executed with the greatest exactitude in making the tongue and fingers act together; be careful to raise the finger at the same time that the note is tongued. It is necessary to press the lips, and tongue each note with promptitude and vigor.—*Example.*



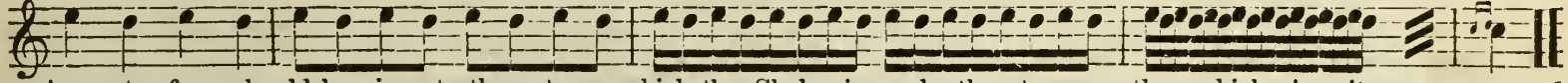
The Legato should be performed with less force, and the notes should be blown with a looser lip, than is used in the foregoing example. — EXAMPLE.



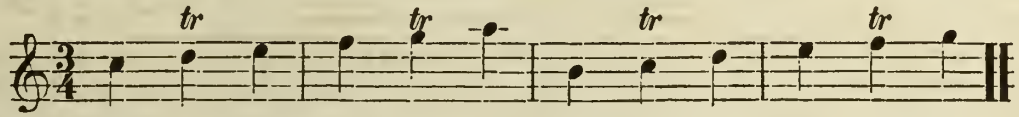
In playing the Clarionett, it is necessary to avoid blowing from the throat or the chest, to supply the wind necessary for the articulations. Those who blow from the throat, cannot execute rapid passages, because in that organ there is not sufficient rapidity of motion to agree with the fingers. Those who play from the chest, fatigue themselves, and are never able to command the tone. The tongue is the only organ that can, by its facility of motion, give the proper articulation and expression to the Clarionett; those who do not use it in playing, produce a cold, thin and monotonous sound, and will not improve much in execution.

INSTRUCTIONS FOR THE SHAKE.

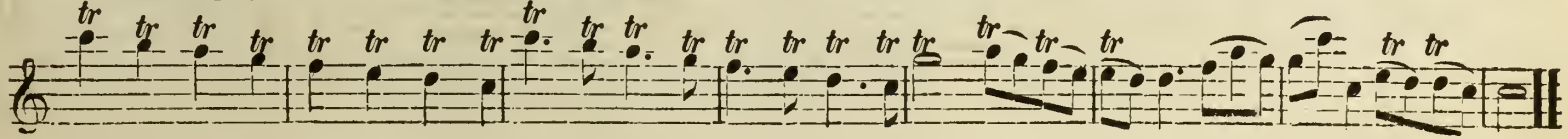
The learner should commence by tongueing the first note, letting the finger act as freely as possible, until a sufficient equality in the fingers is obtained; and then progressively increase the rapidity until the Shake is sufficiently brilliant.



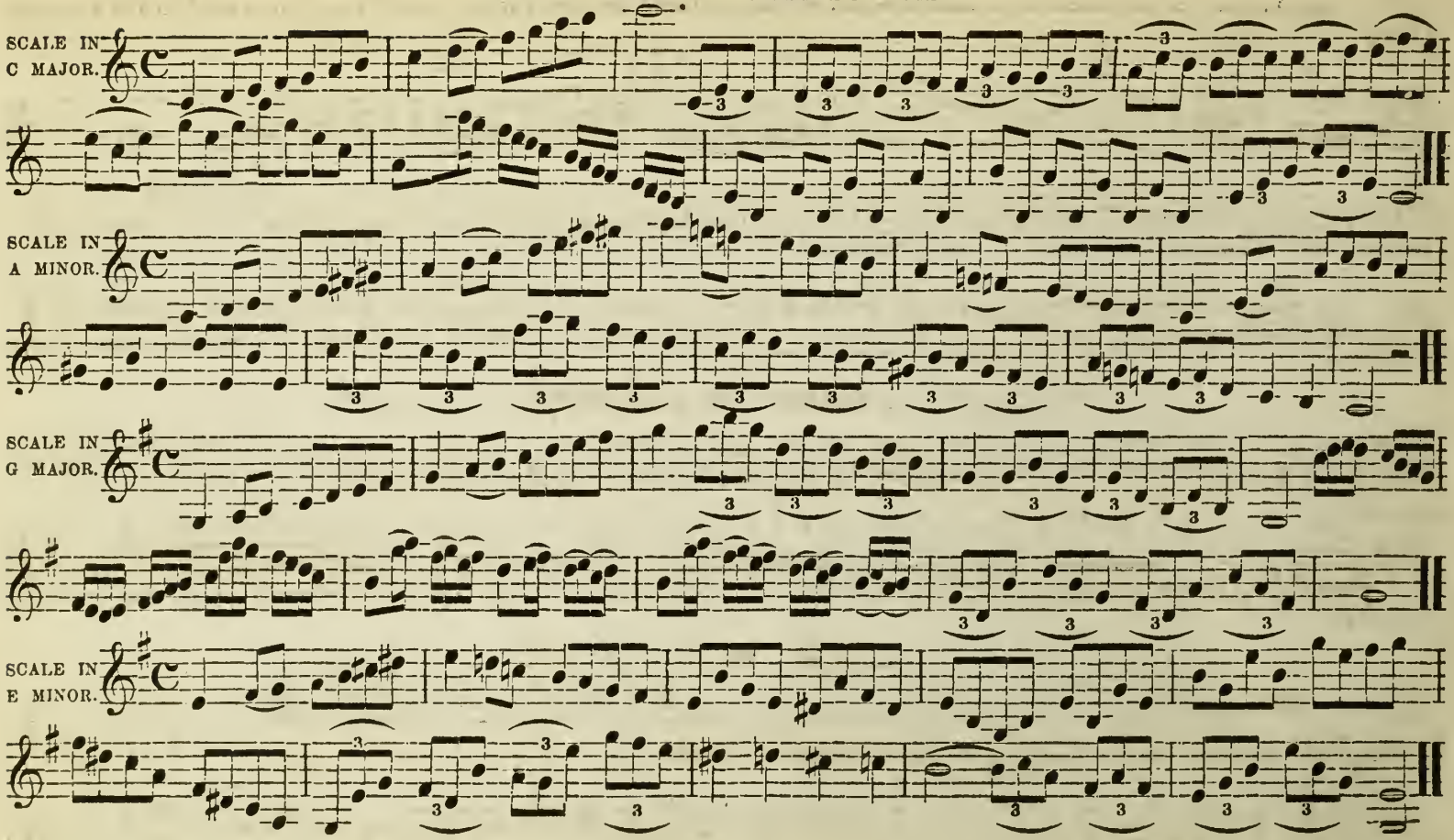
A greater force should be given to the note on which the Shake is made than to any other, which gives it more nerve and equality.

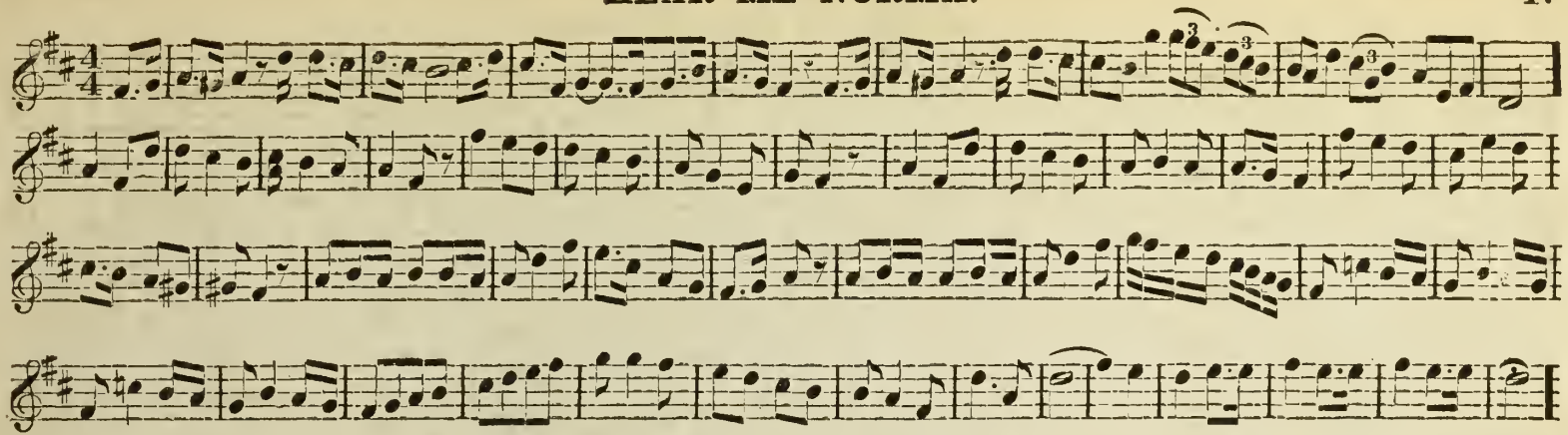


The Shake employed in the following example is called a Close Shake.

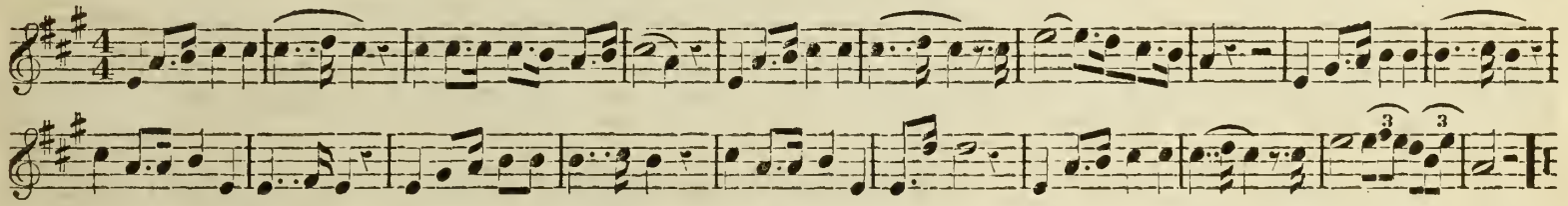


EXERCISES ON THE SCALES.

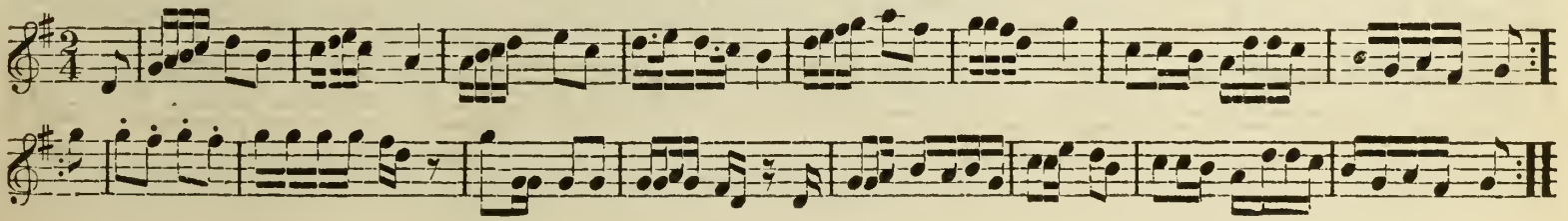




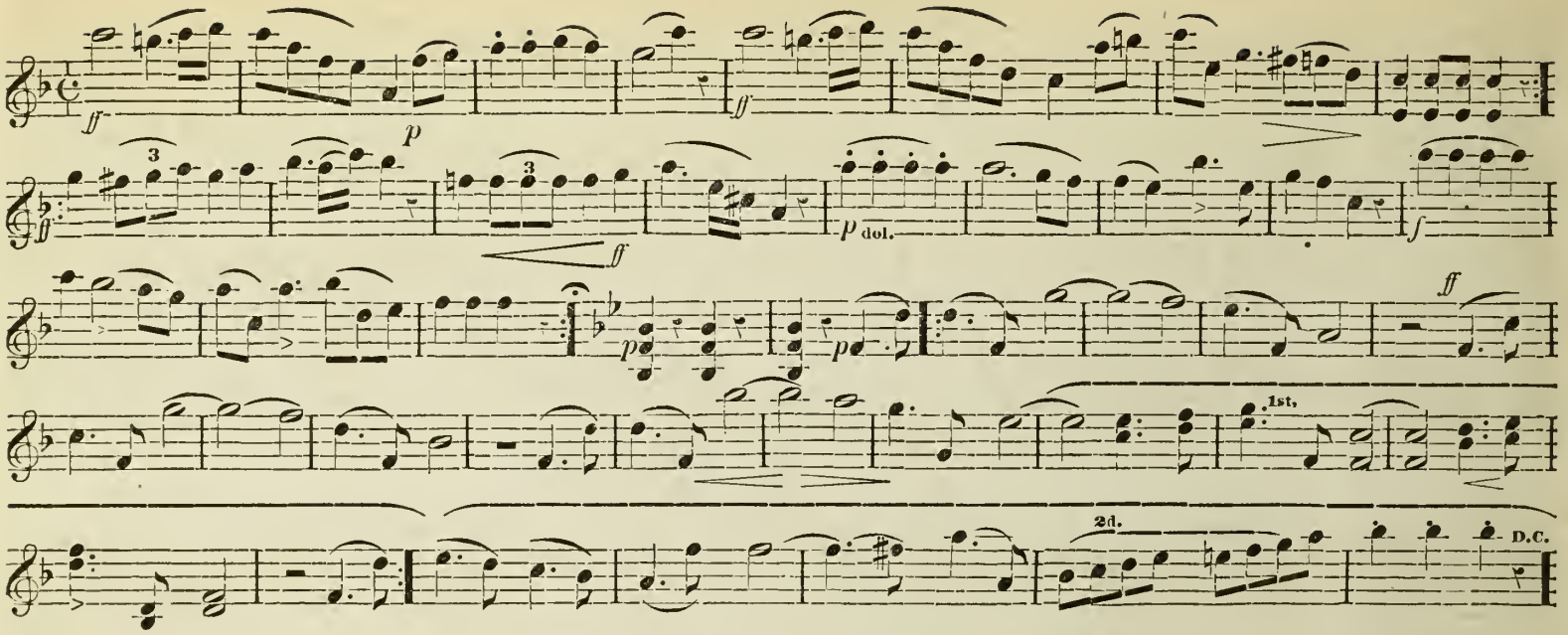
DUET OF LIBERTY.



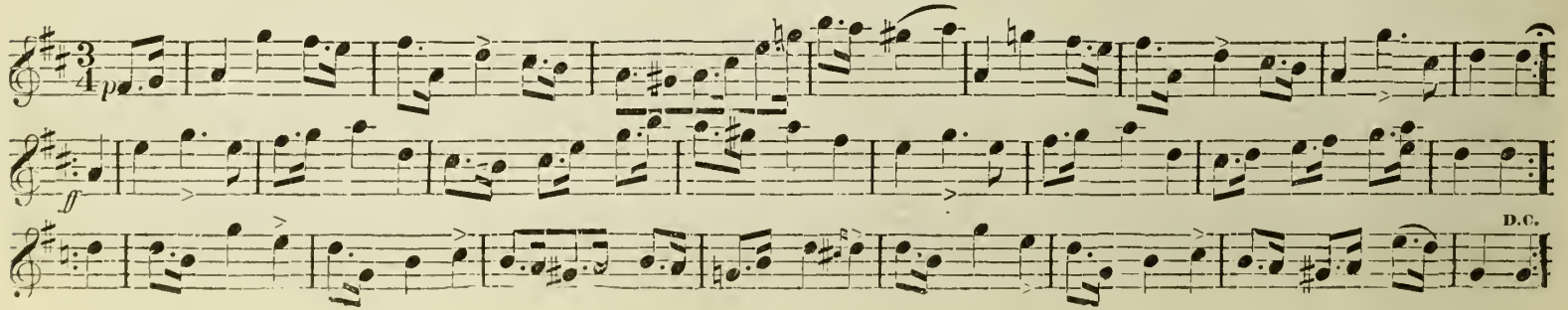
ROOT, HOG, OR DIE.



MARCH.

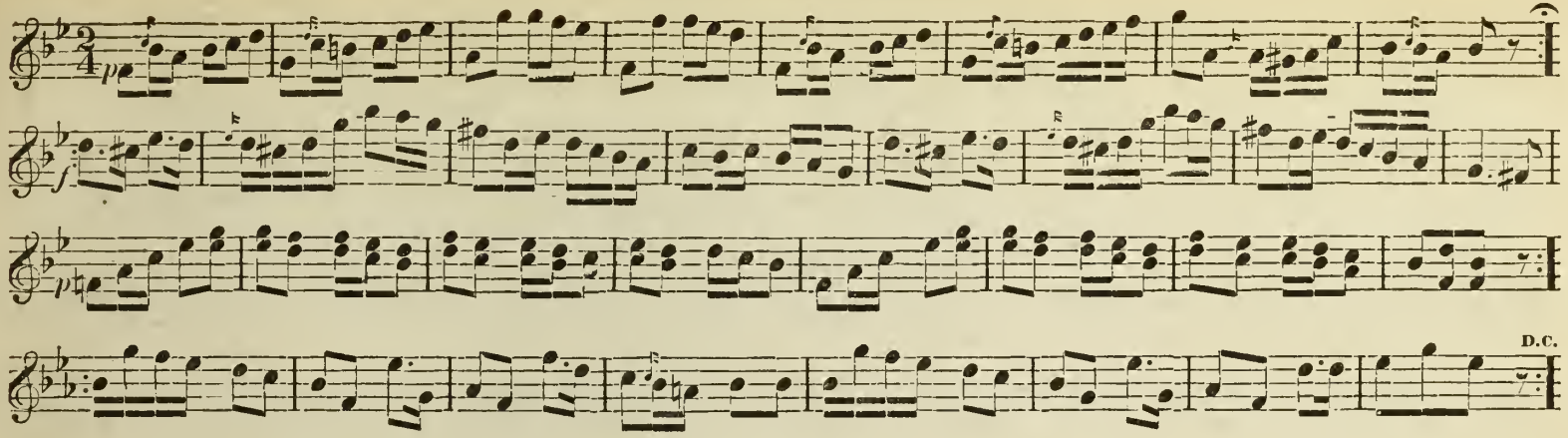


POLKA MAZURKA.



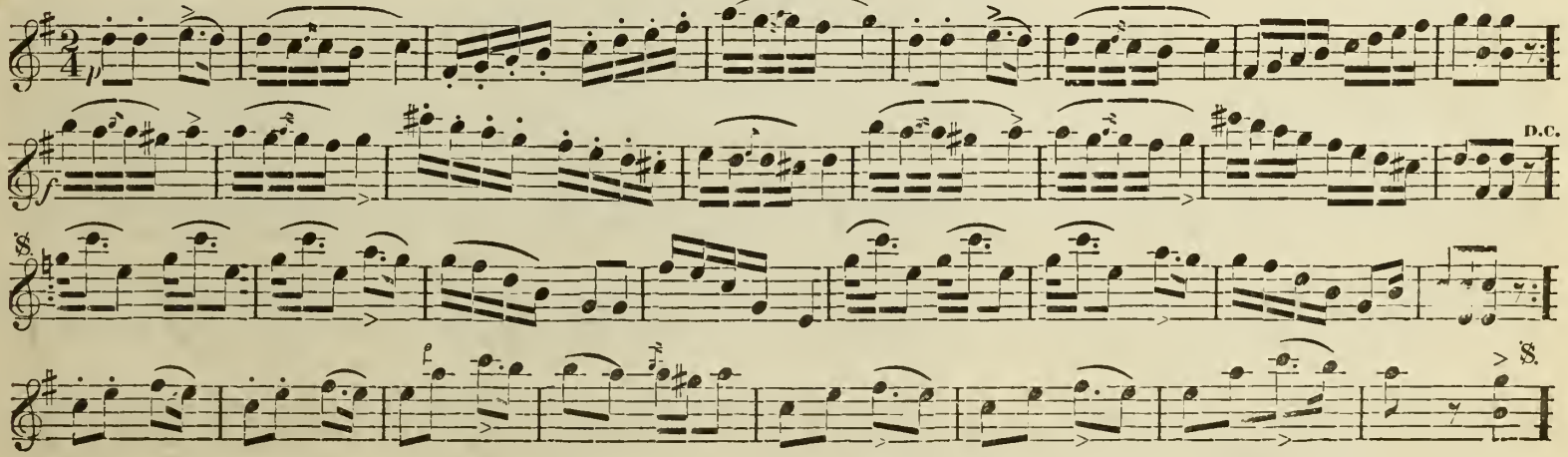
CALLY POLKA. *

A. DODWORTH.



THE PEARL POLKA. *

H. KLEBLER.



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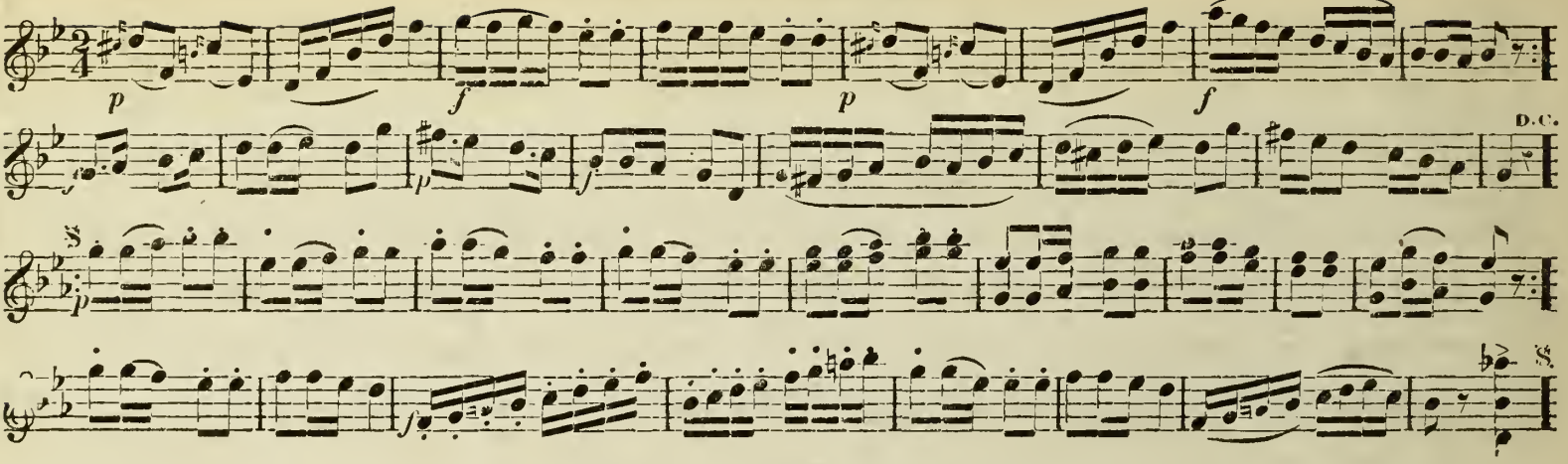
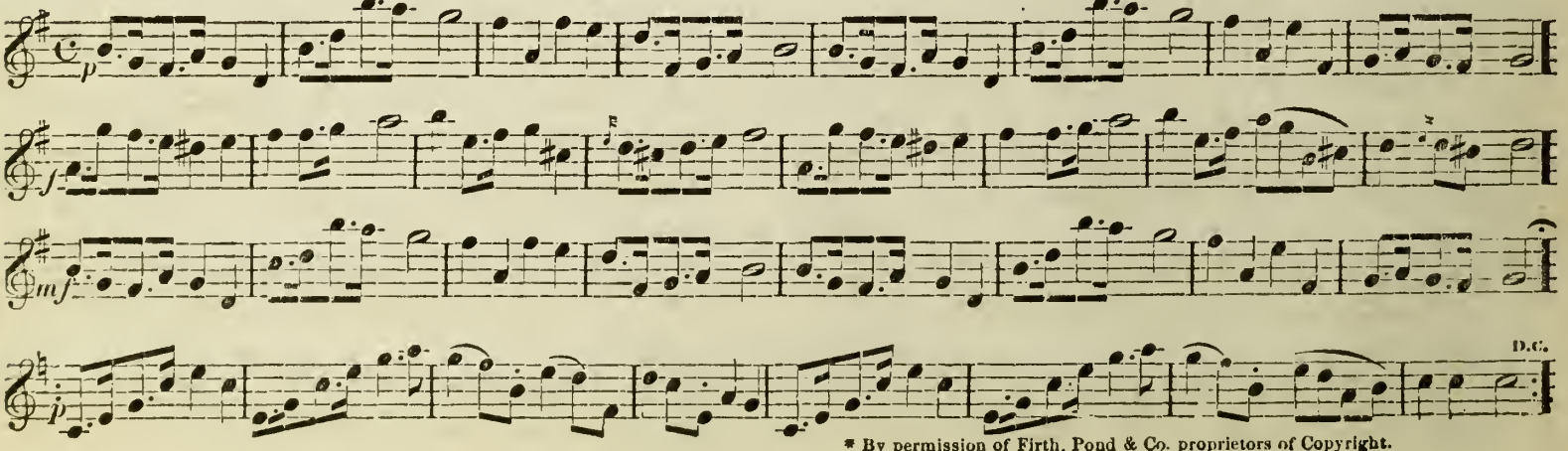
THE RUBY POLKA.*



CRYSTAL SCHOTTISCHE.*

W. BYERLY.



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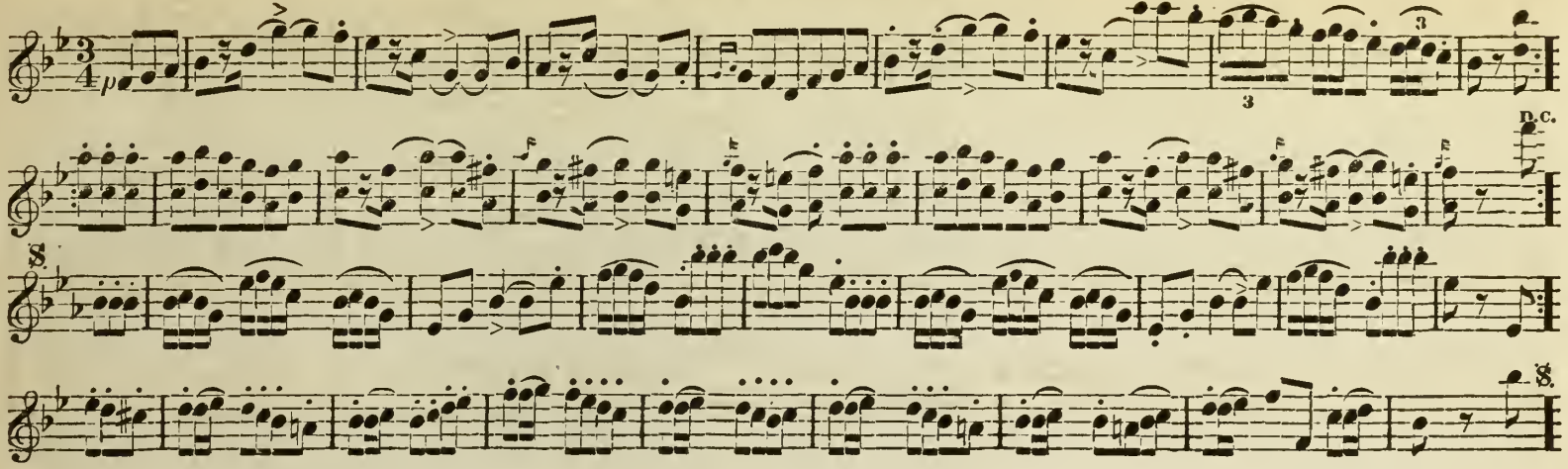
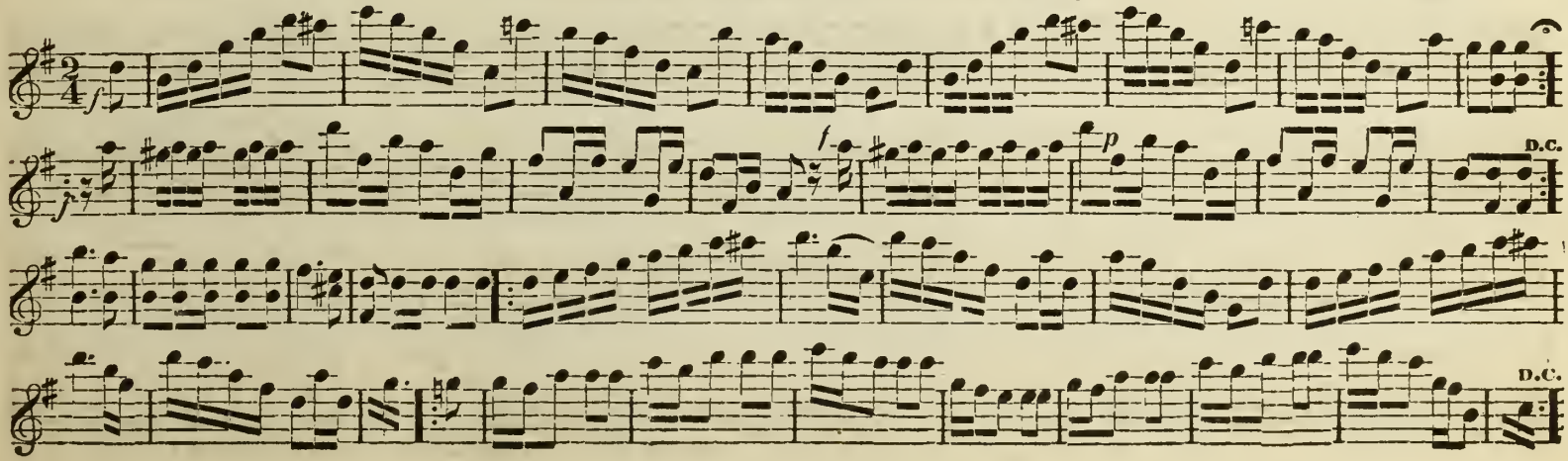
MUSIDORA POLKA MAZURKA.

A. TALEXY.

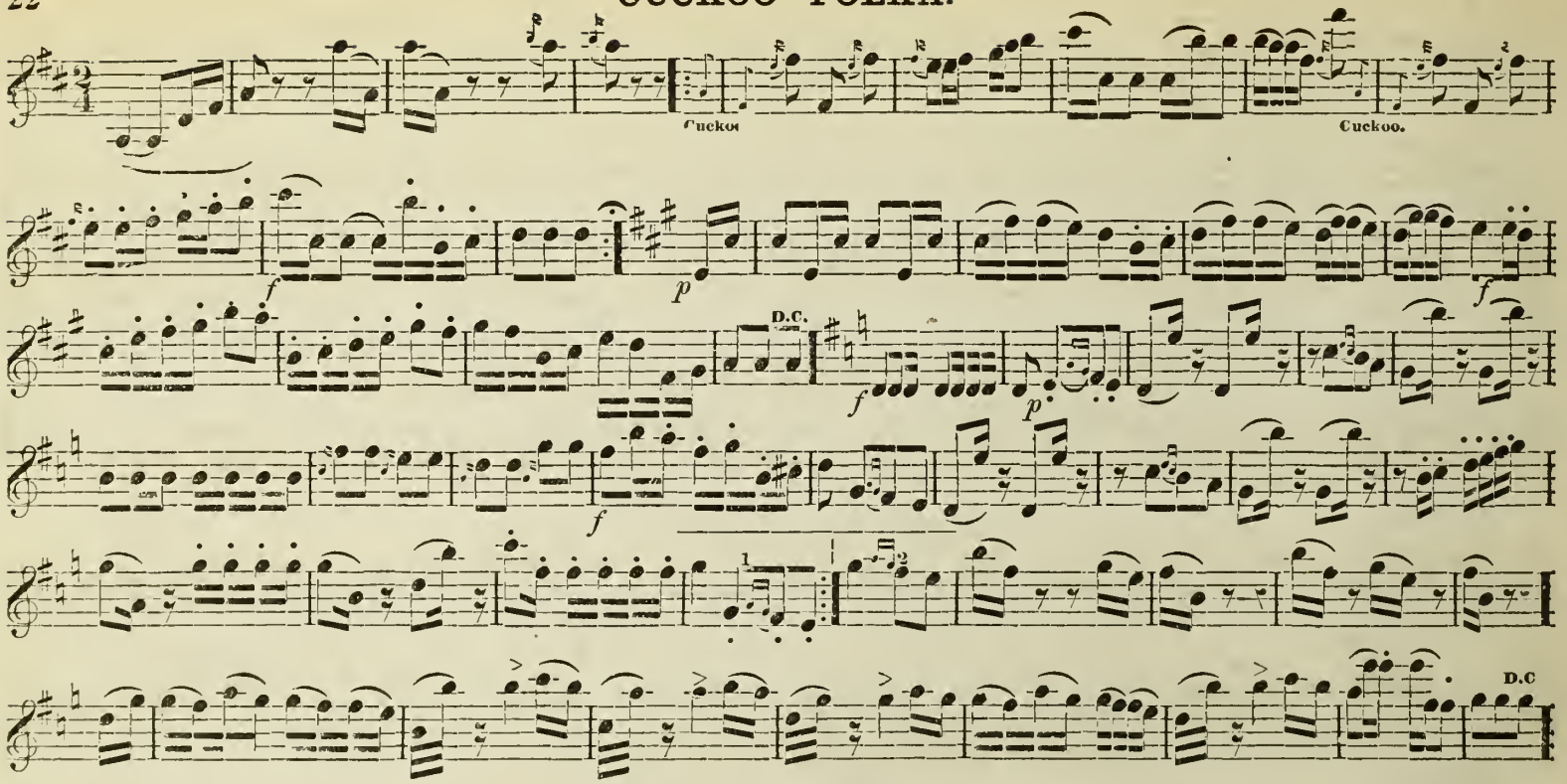


THE GARLAND POLKA.

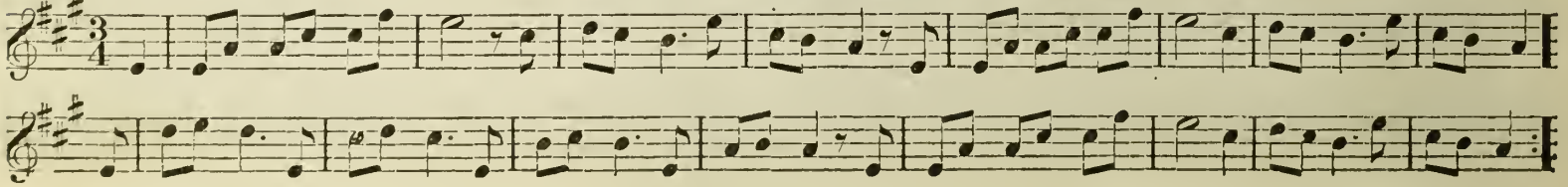
D'ALBERT.

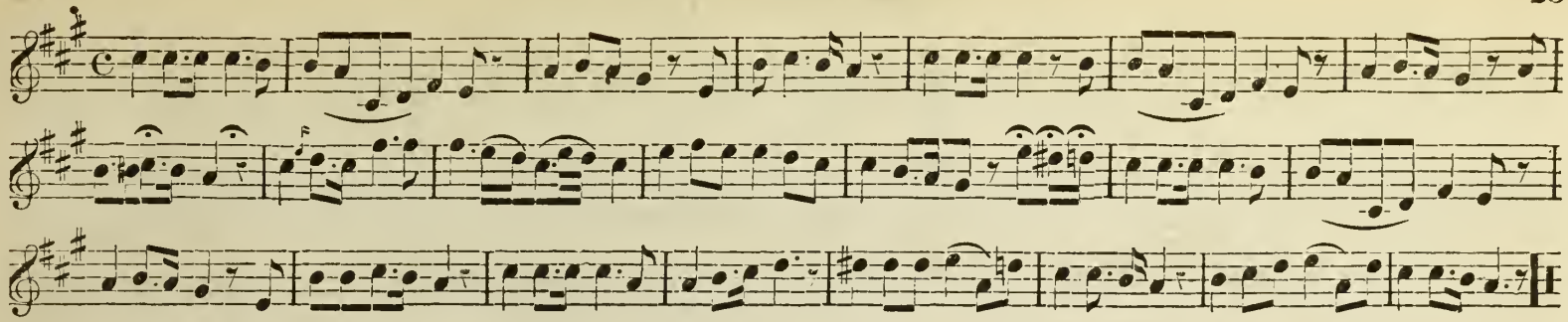


CUCKOO POLKA.

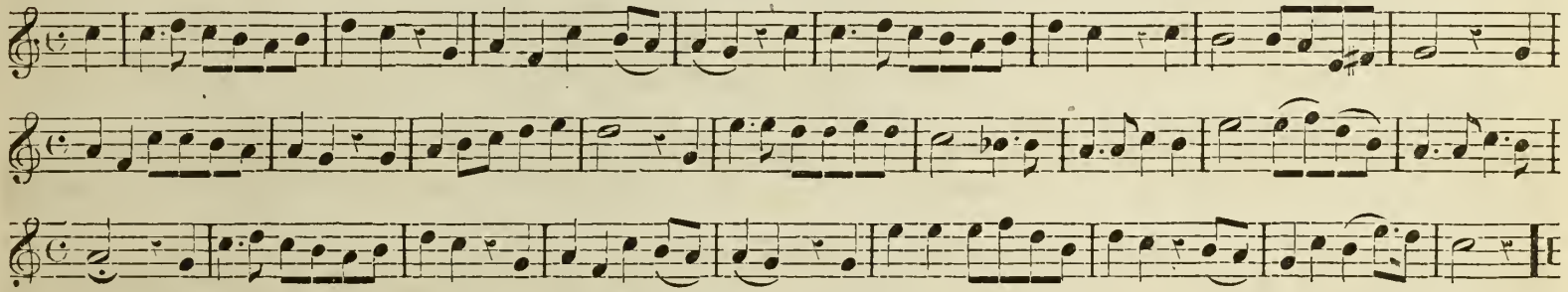


MY NORMANDY.

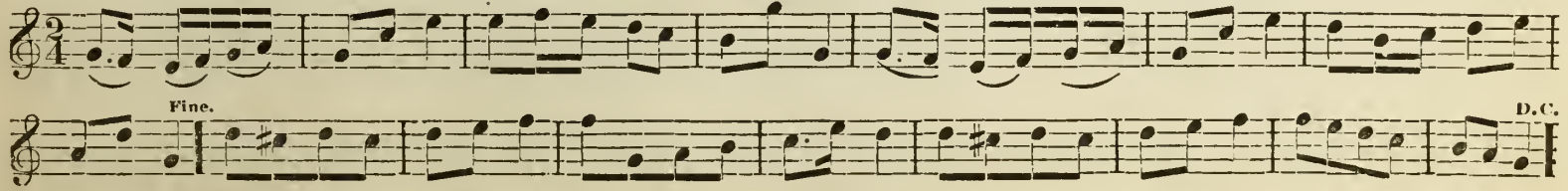




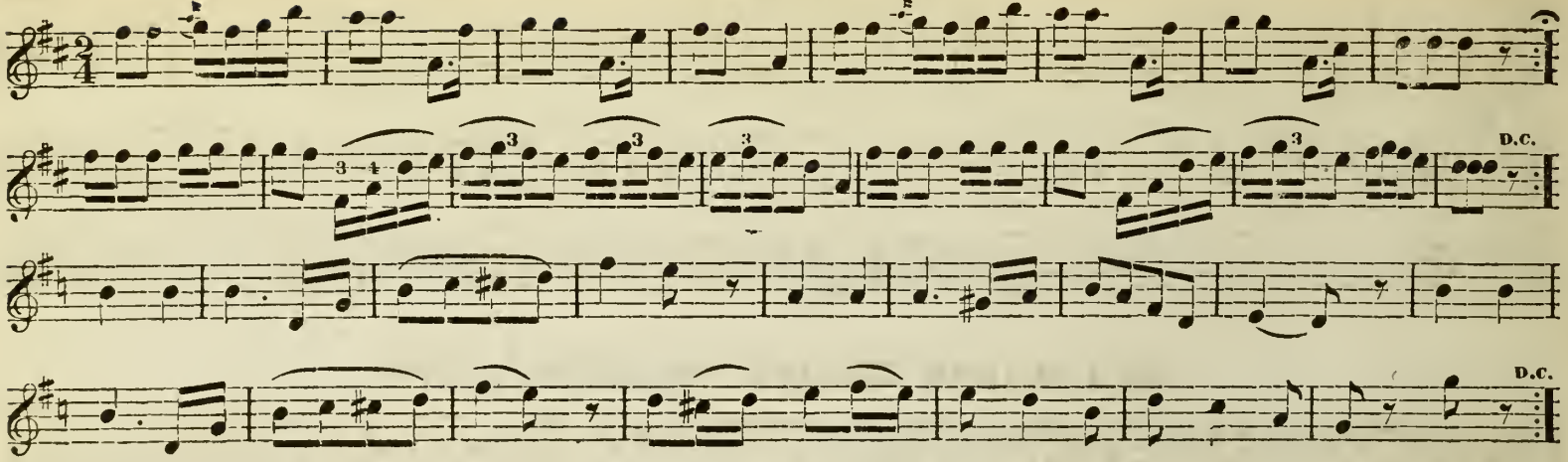
I'M LEAVING THEE IN SORROW, ANNIE.



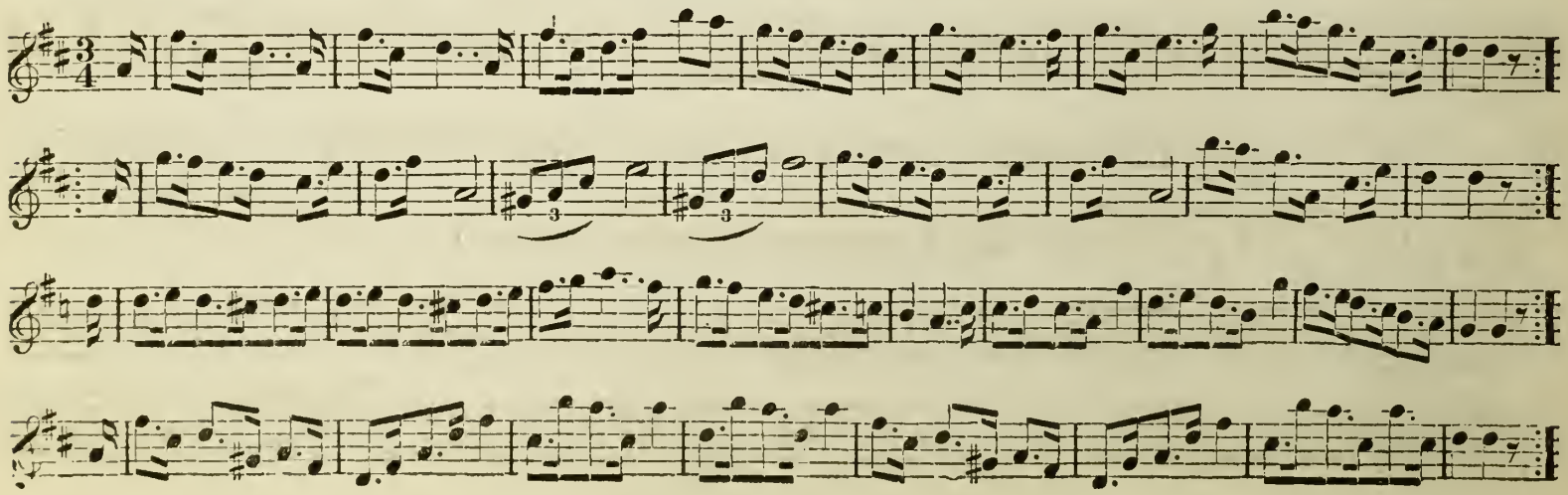
THE MERRY MOUNTAIN MAID.



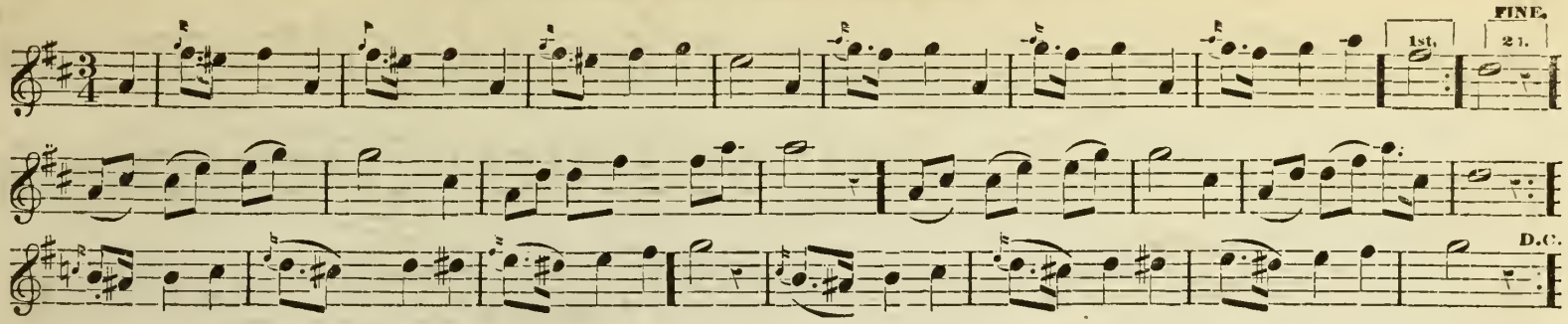
HAND ORGAN POLKA.



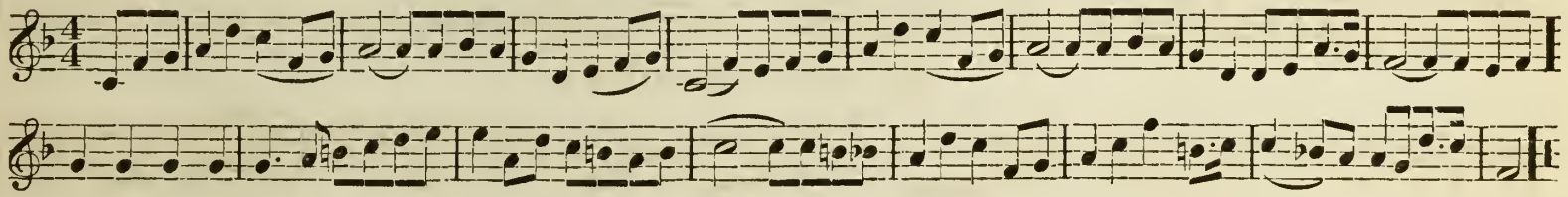
WILLIE MAZURKA.



EVENING STAR VARSOVIENNE.

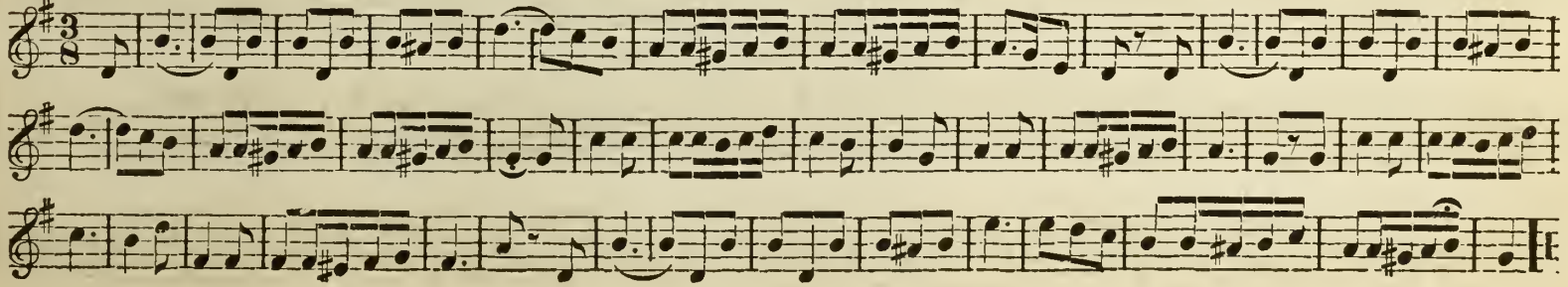


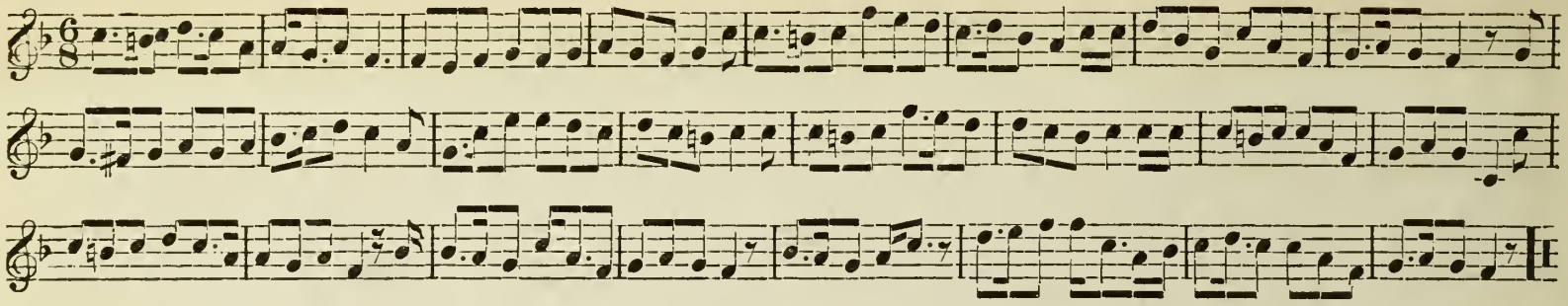
SHE SHINES BEFORE ME LIKE A STAR.



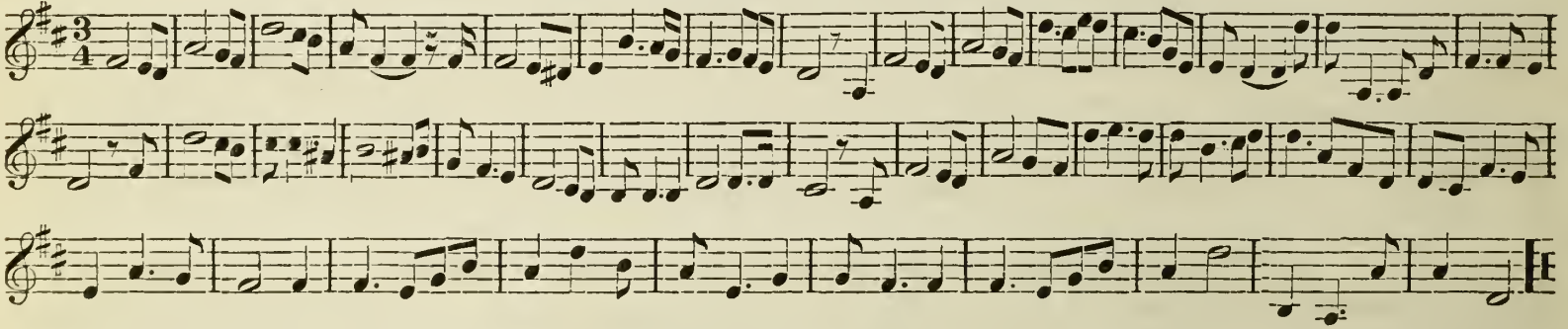
WE'LL LAUGH AND SING ALL CARES AWAY.

From the Opera of "TRAVIATA."

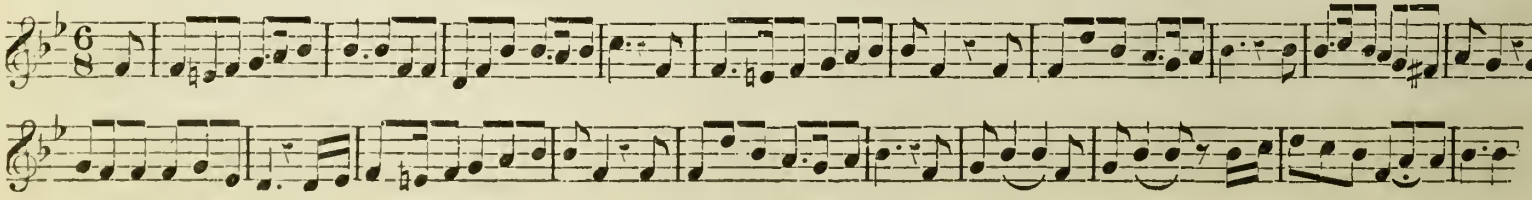




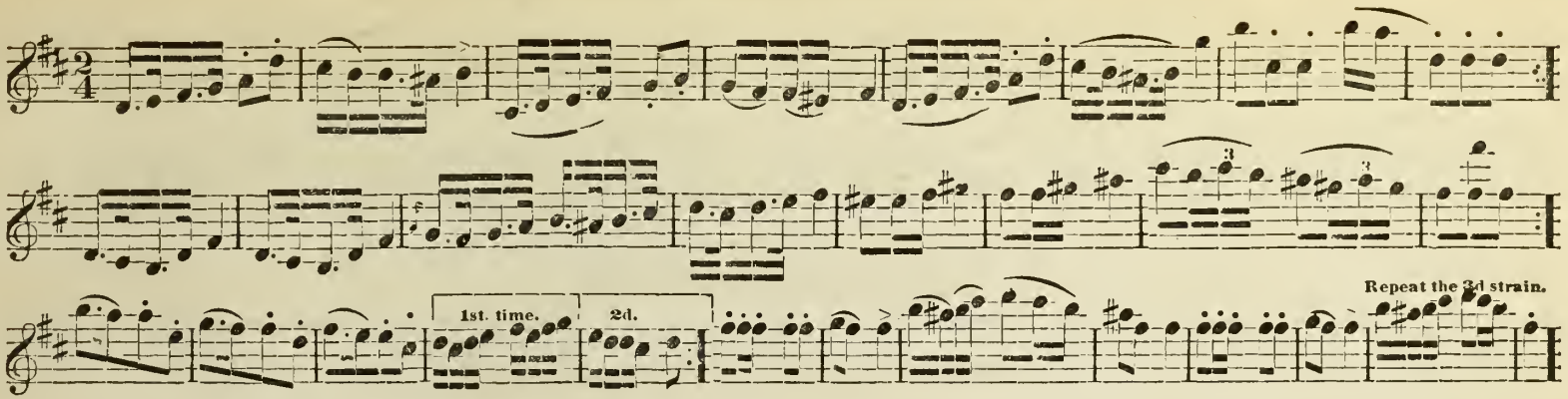
KATHLEEN MAVOURNEEN.



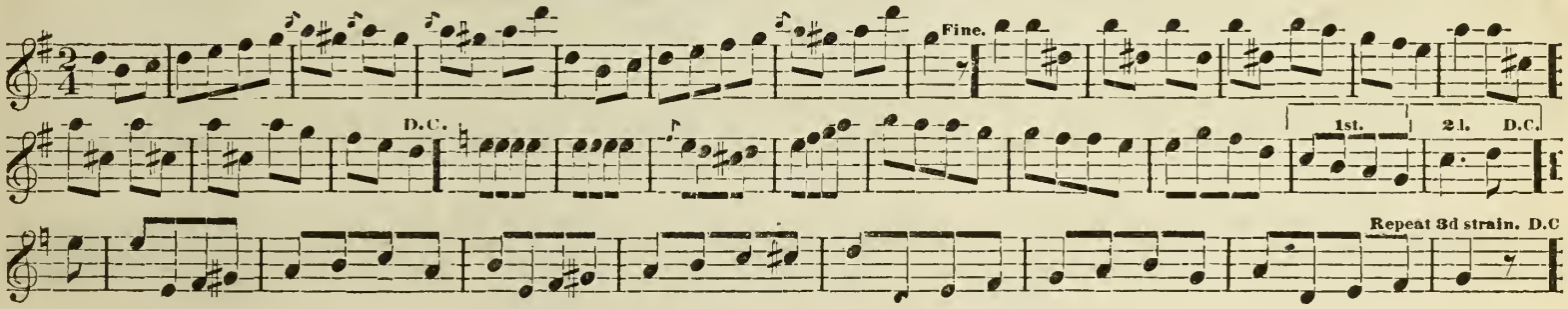
KITTY TYRRELL.



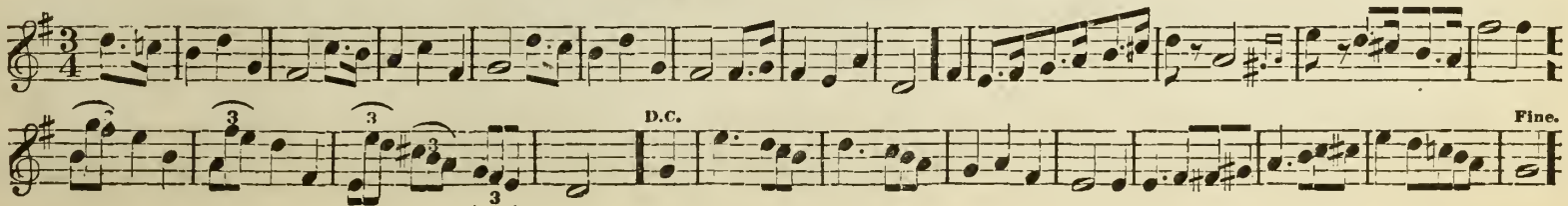
LA COQUETTE SCHOTTISCHE.



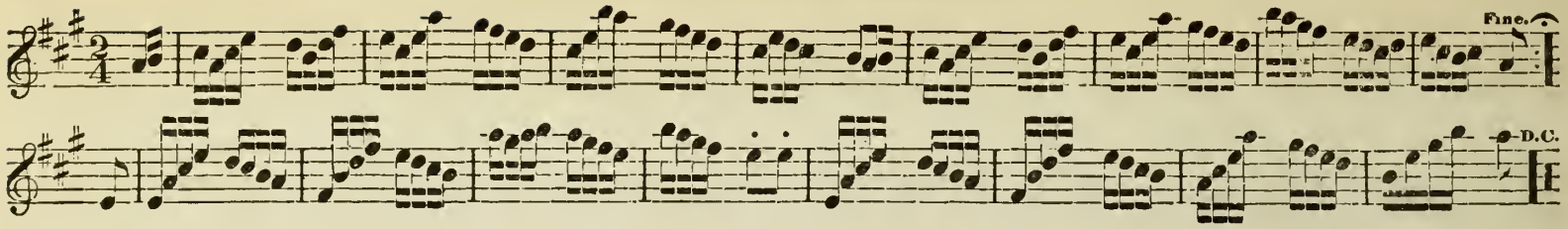
RONZANI GALLOPADE.



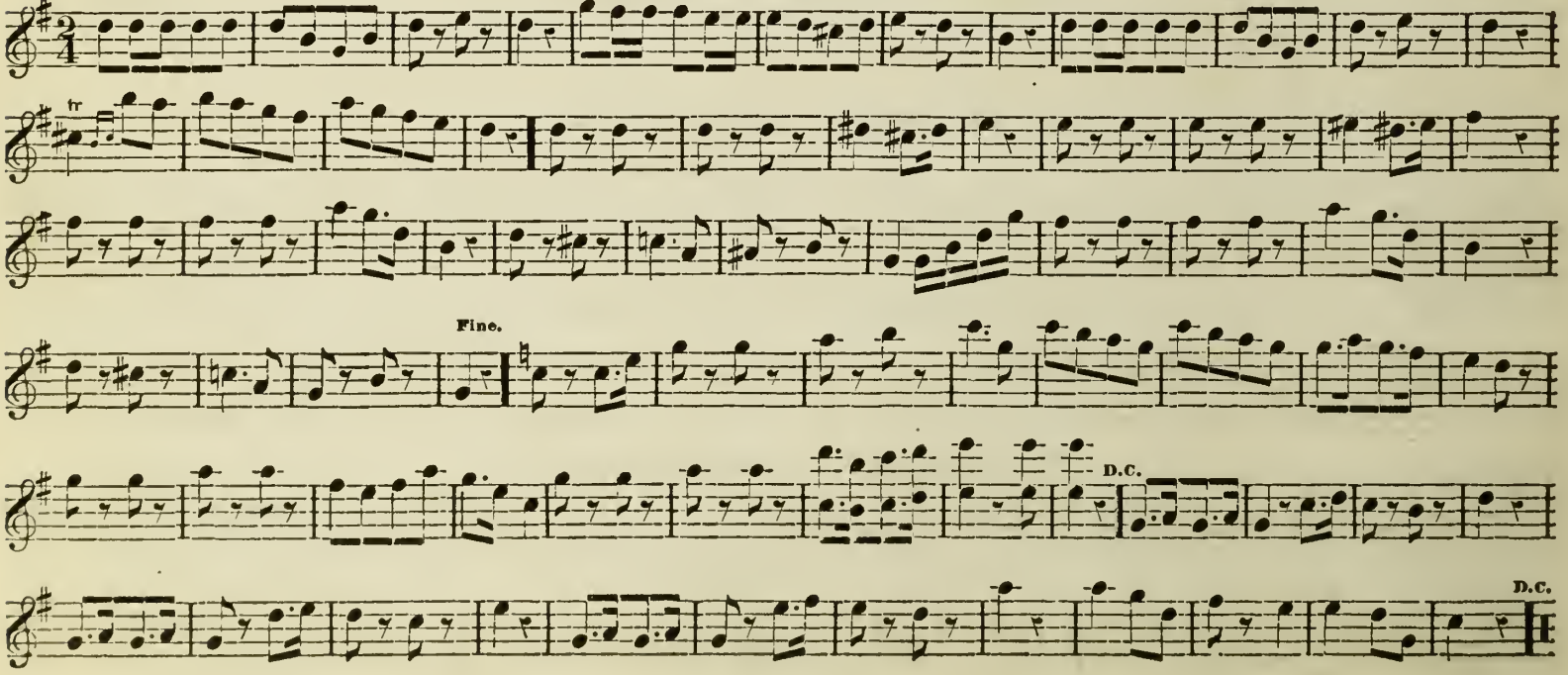
THE EMPRESS VARSOVIENNE.



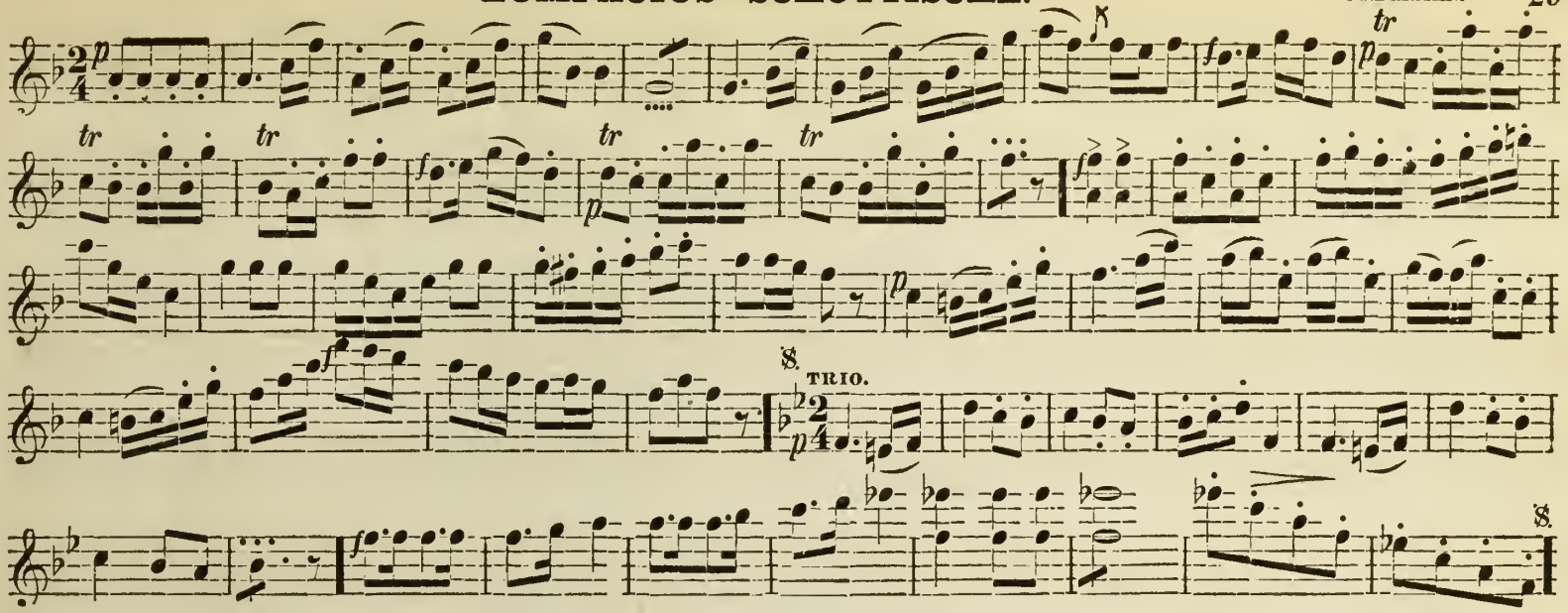
OREGON HORNPIPE.



STORM GALLOPADE.

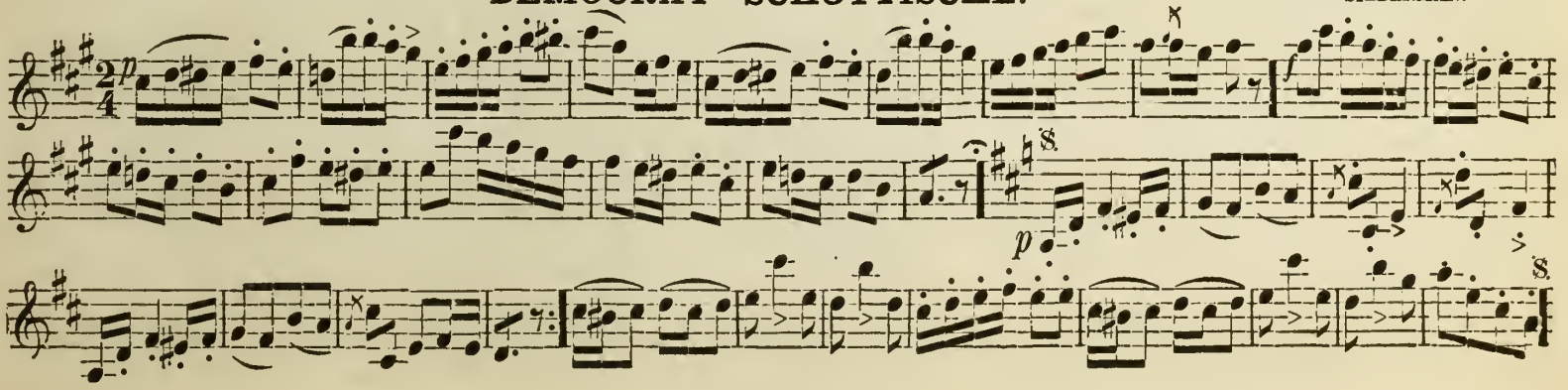


LUMPACIUS SCHOTTISCHE.



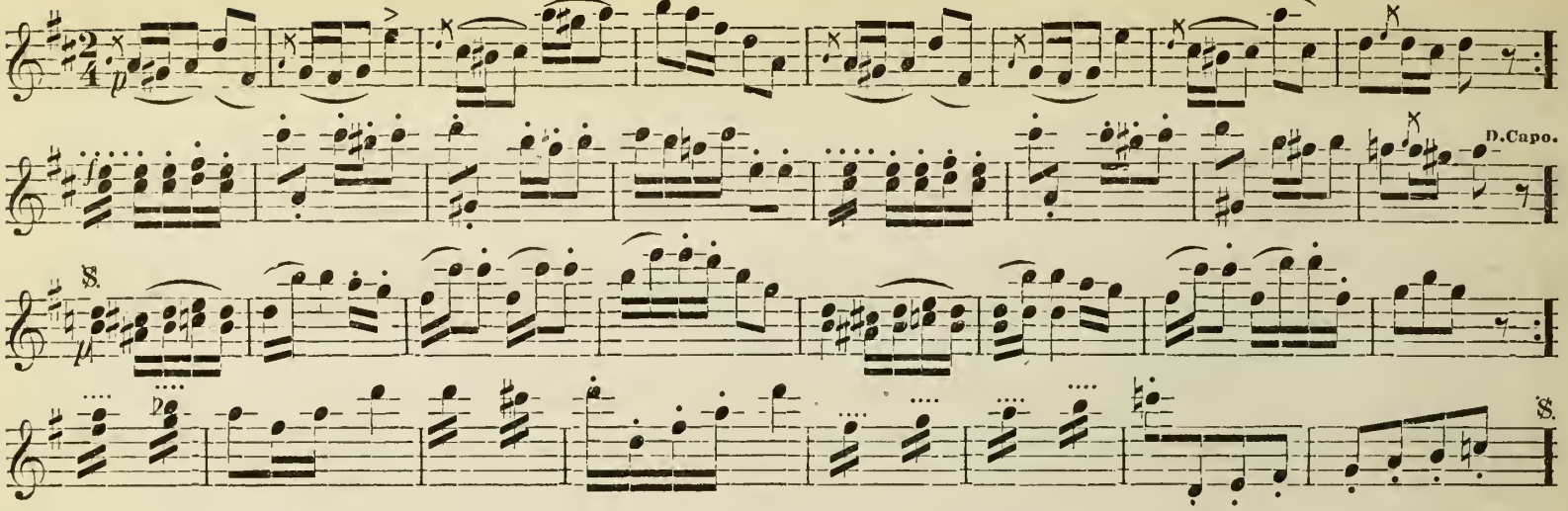
DEMOCRAT SCHOTTISCHE.

SILBERMAN.

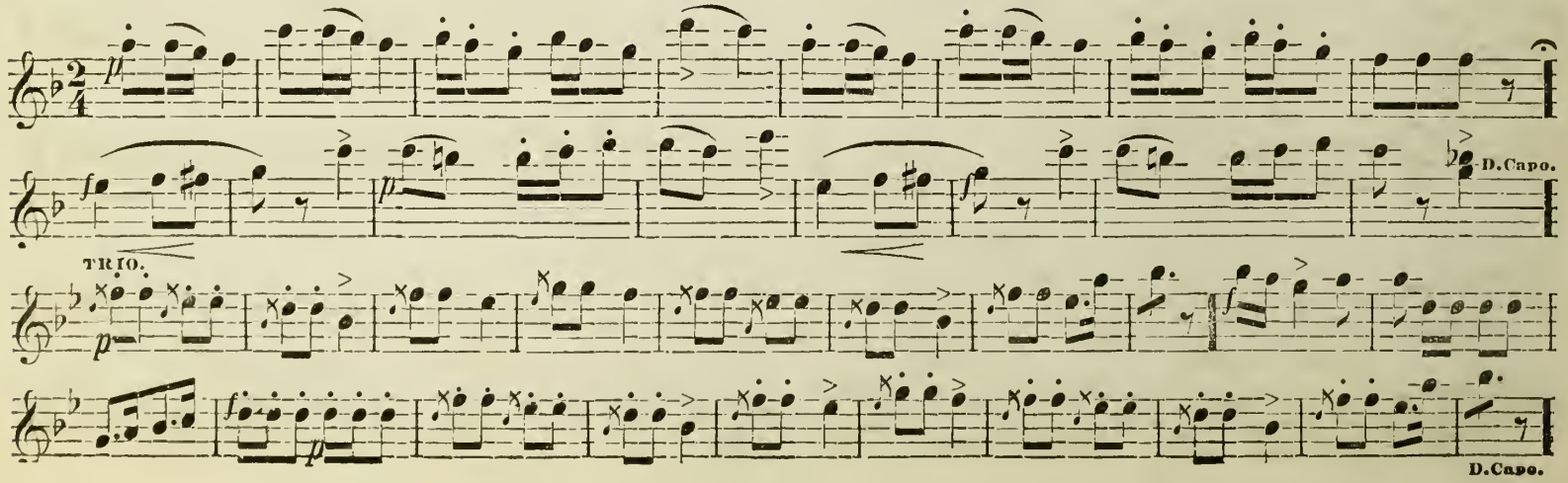


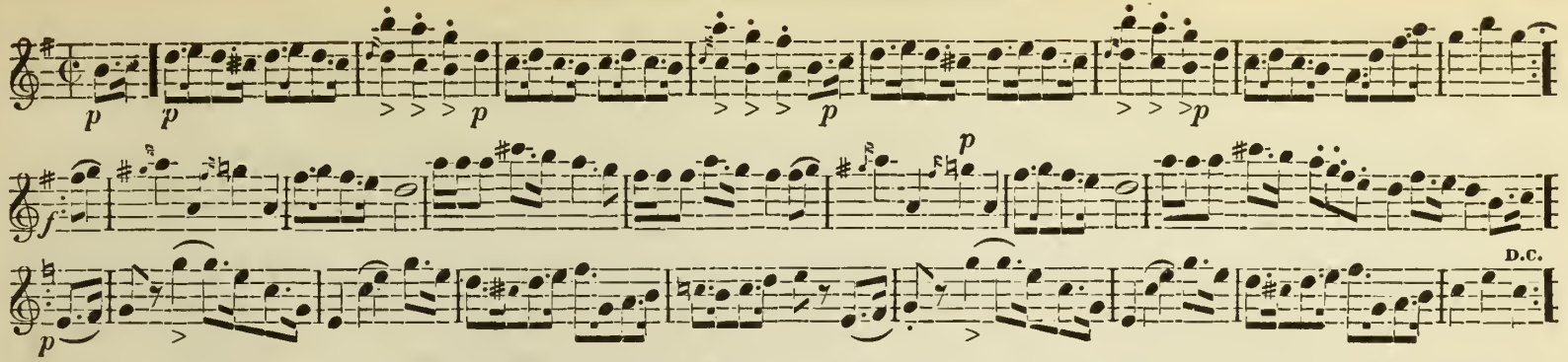
BODENLAUBE SCHOTTISCHE.

SILBERMAN.

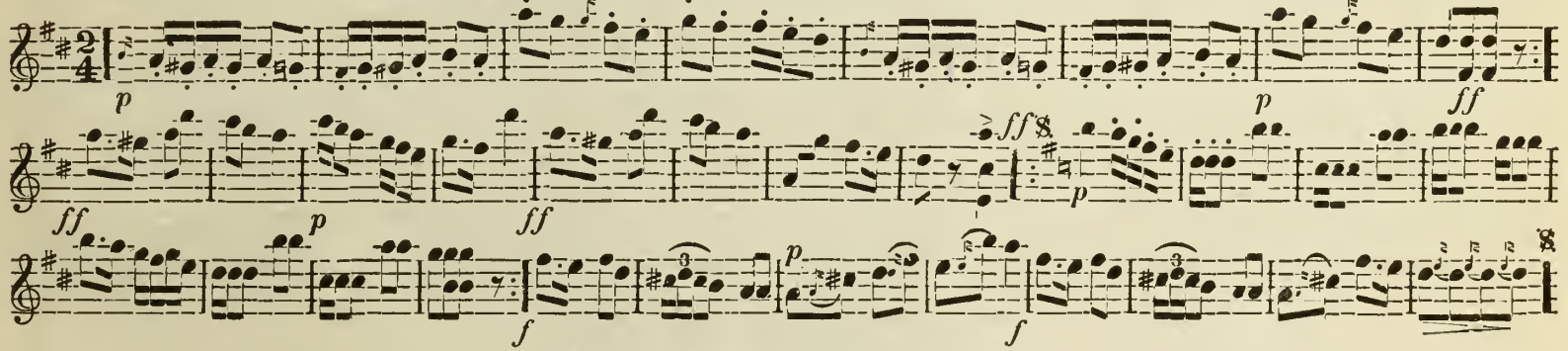


BLUE BIRD SCHOTTISCHE.

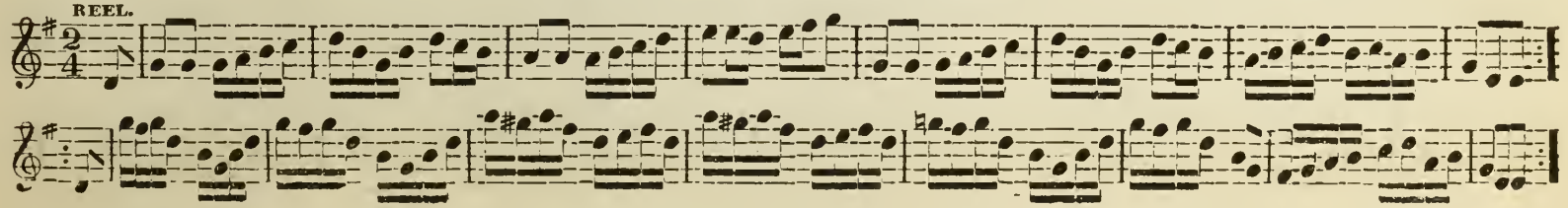




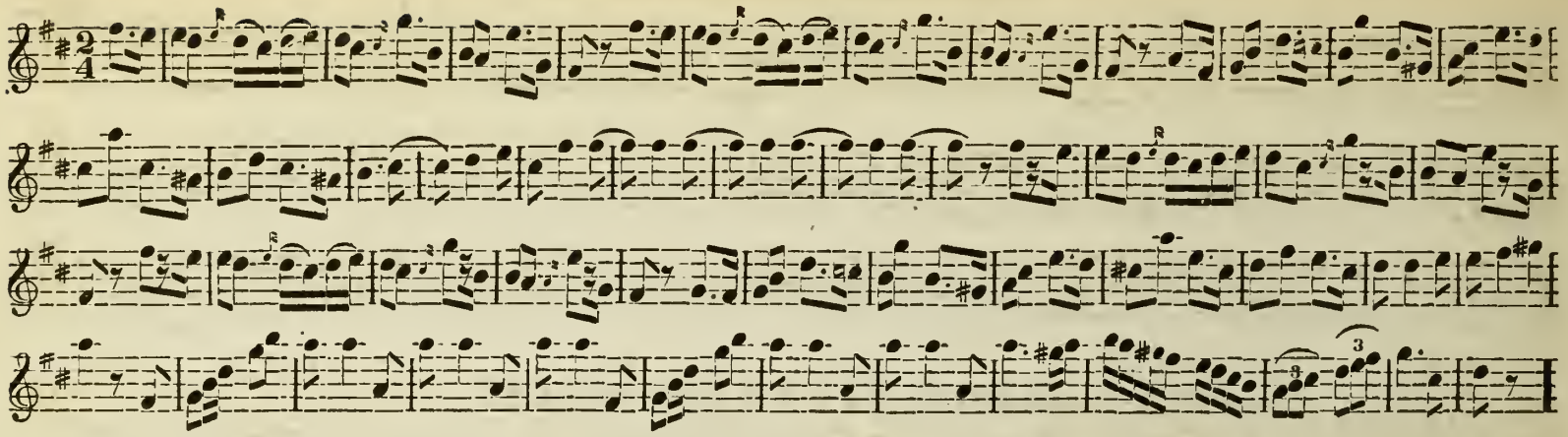
PRINCE OF WALES POLKA.



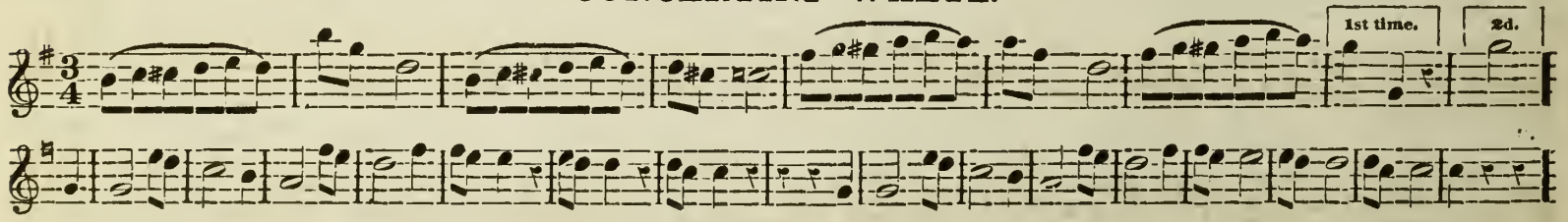
MINTZER'S FAVORITE.



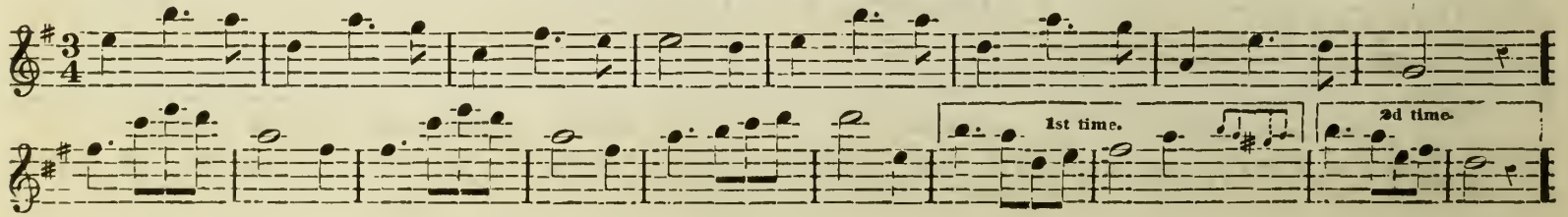
SPINNING-WHEEL RONDO. FROM "MARTHA."

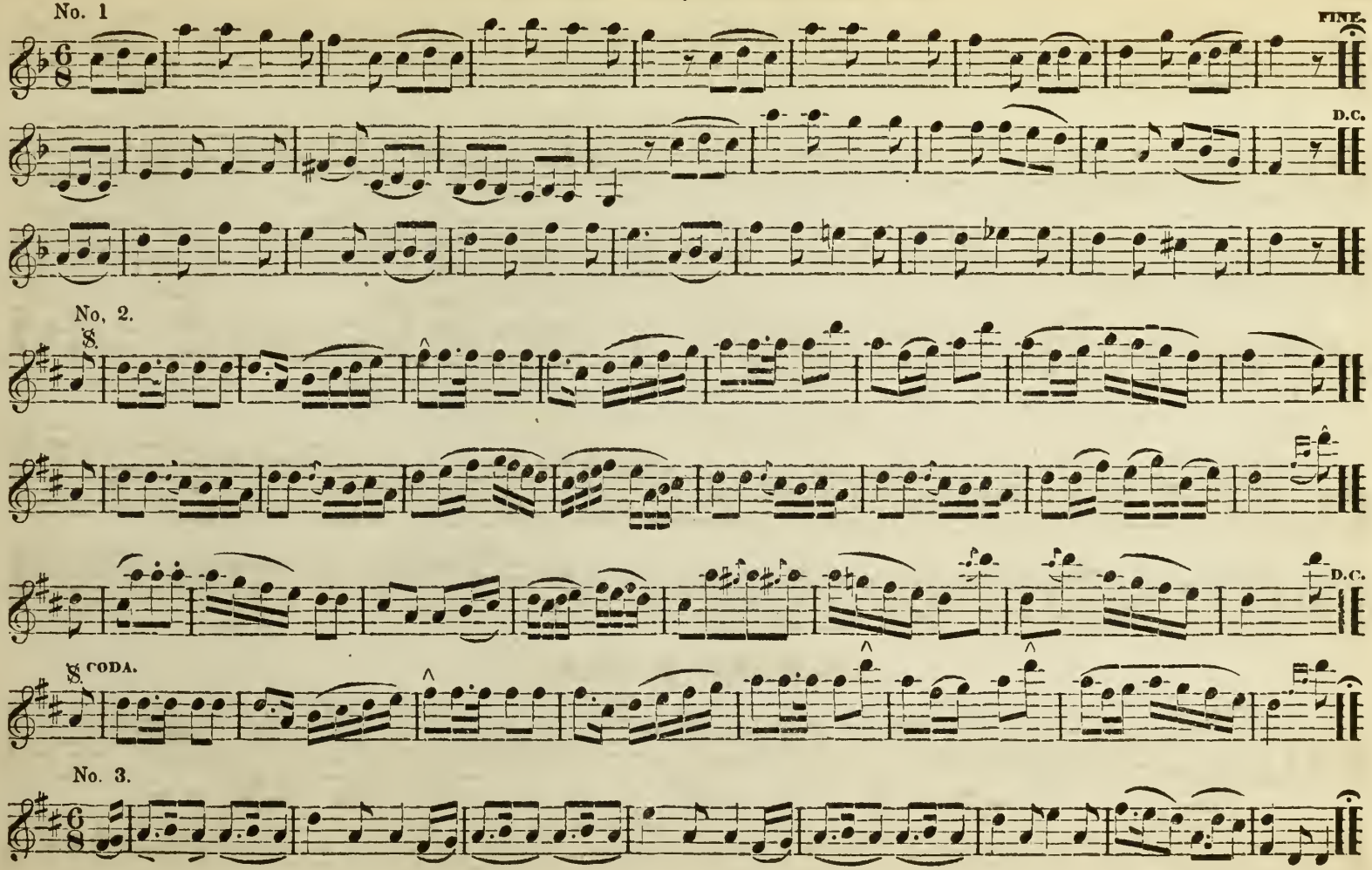


CONCERTINI WALTZ.



TELEGRAPH WALTZ.

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FINE.
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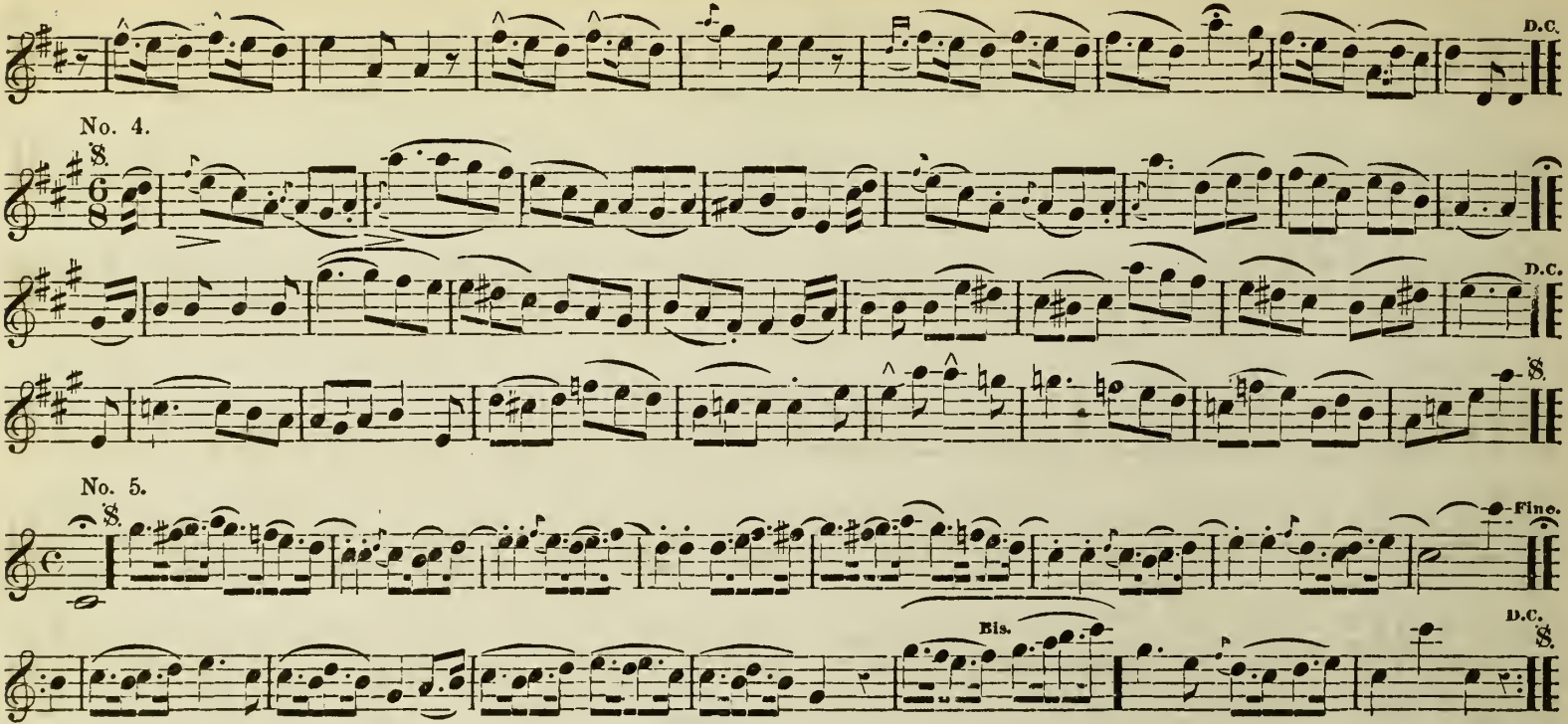
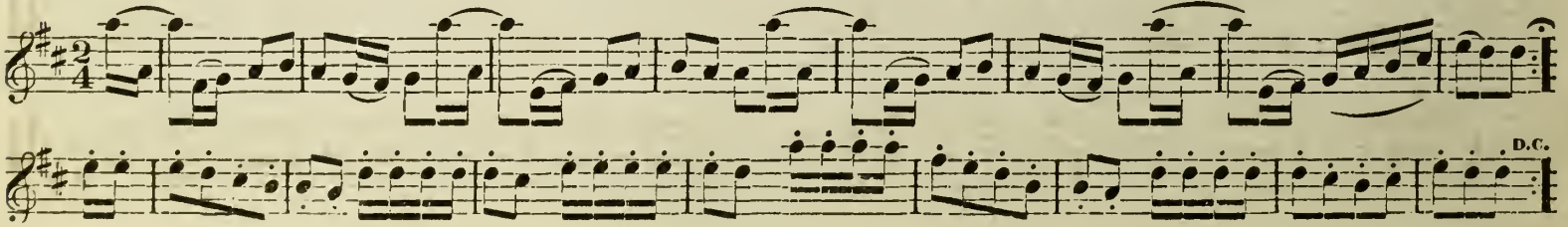
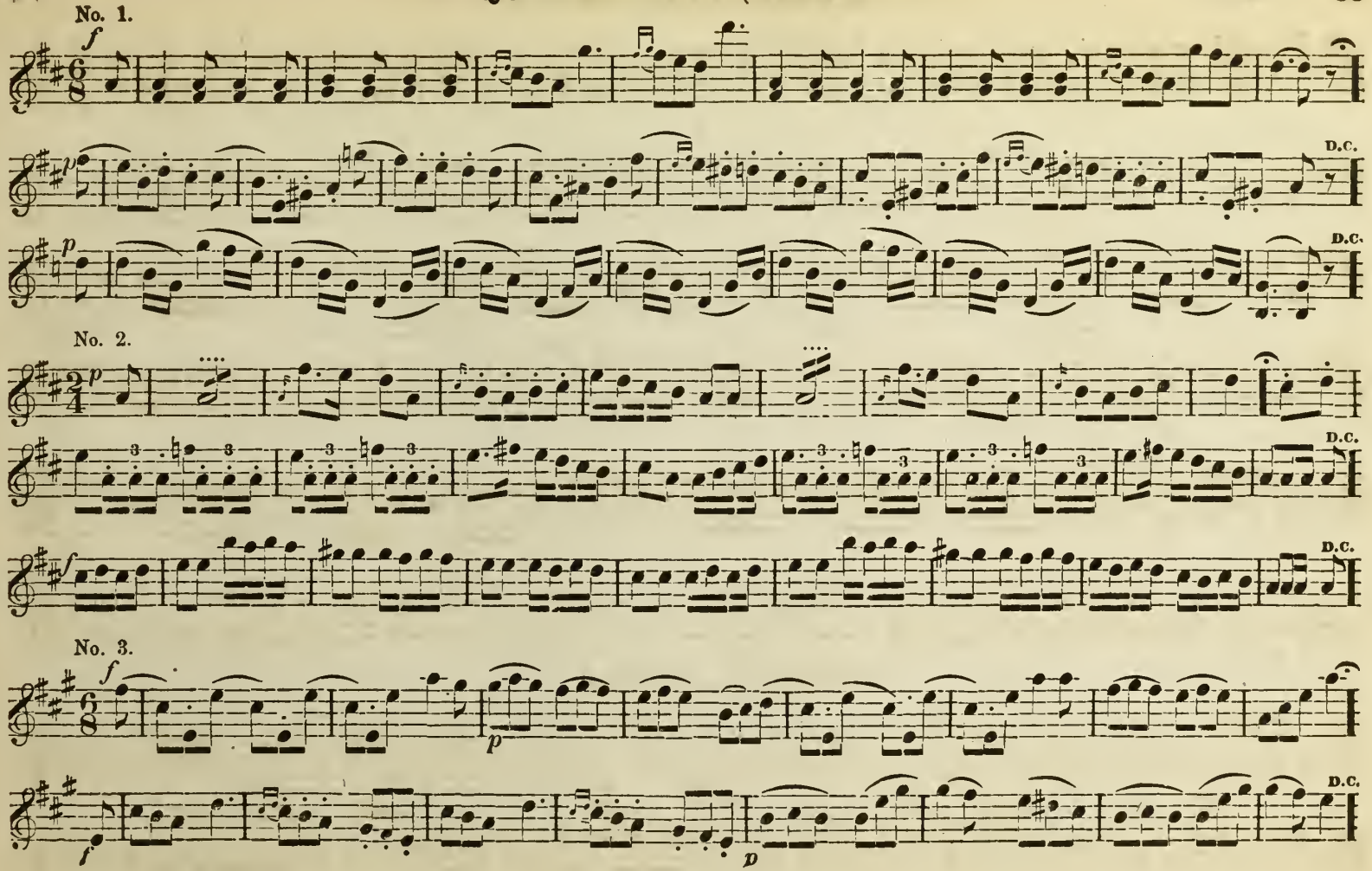
No, 2.
S.
D.C.
S. CODA.
No. 3.

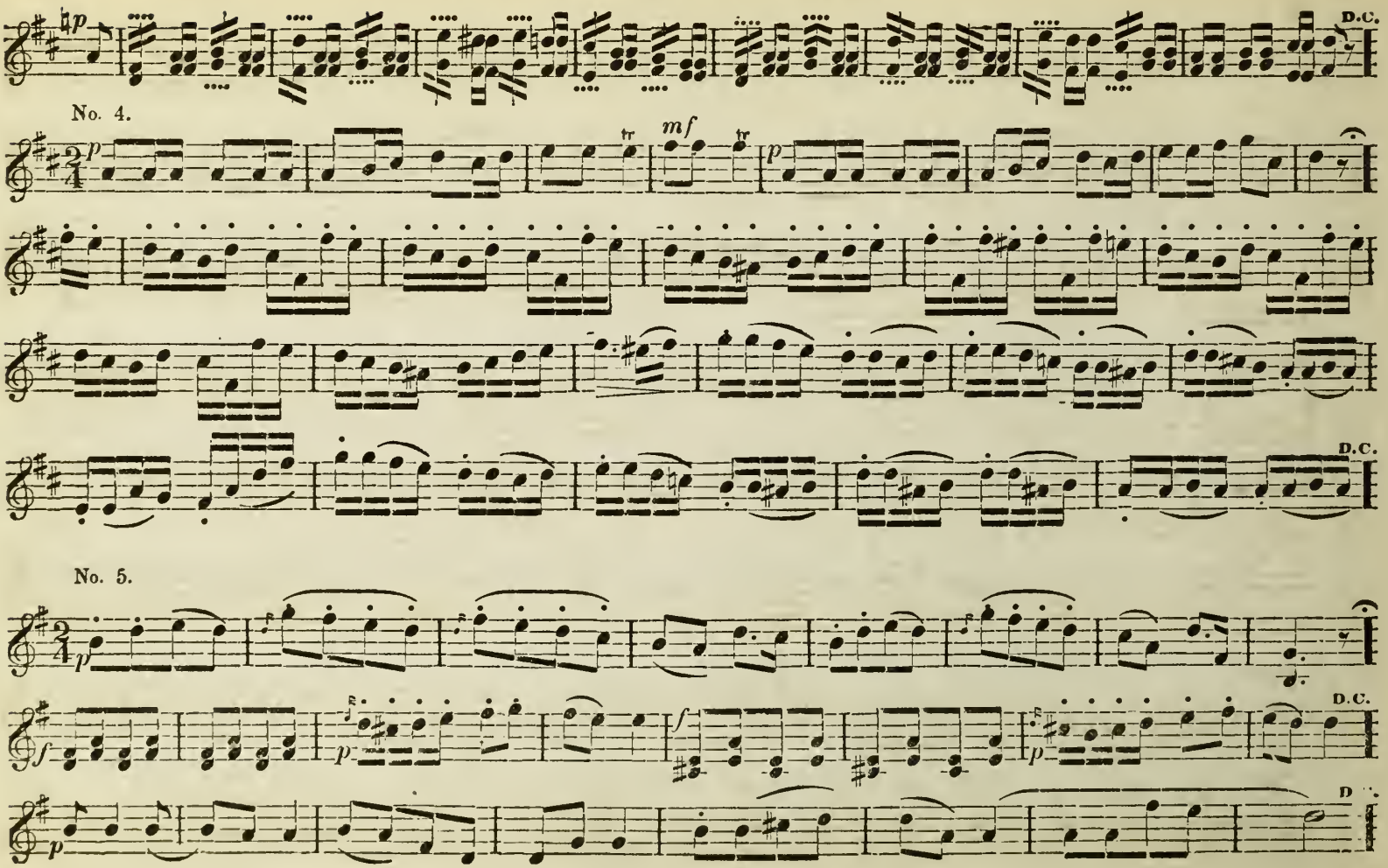


LEONORE POLKA.



QUADRILLE. (Romanoff.)

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No. 4.
D.C.
No. 5.
D.C.

QUADRILLE. (Cherubim.)

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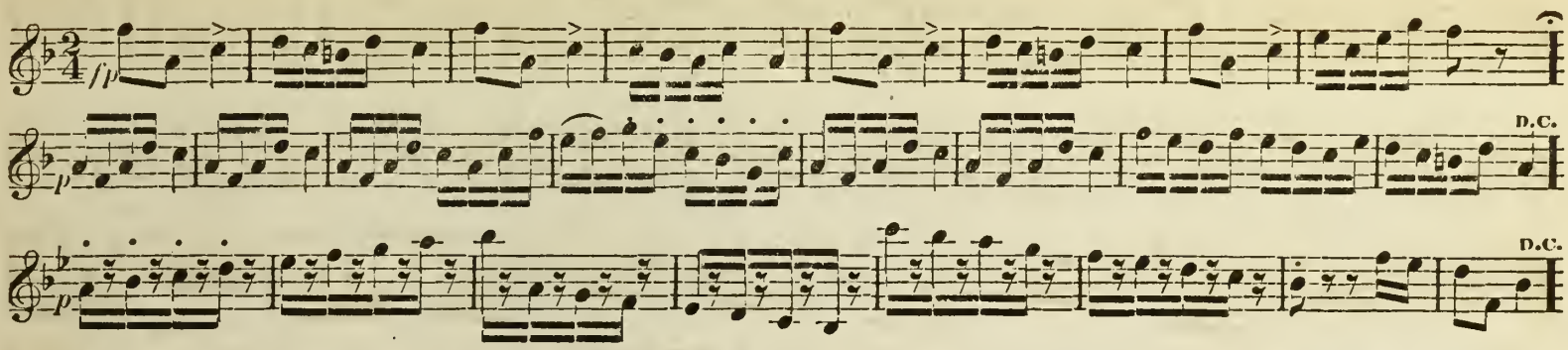

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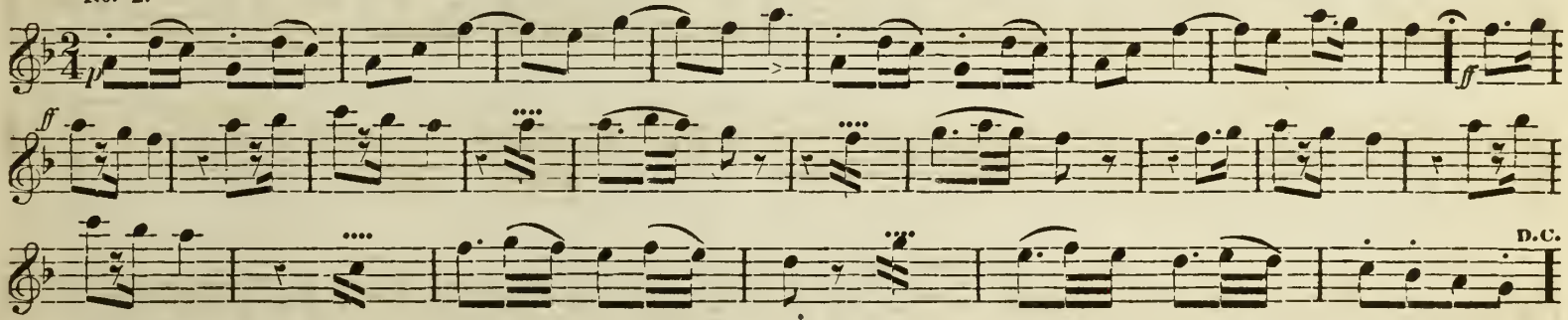

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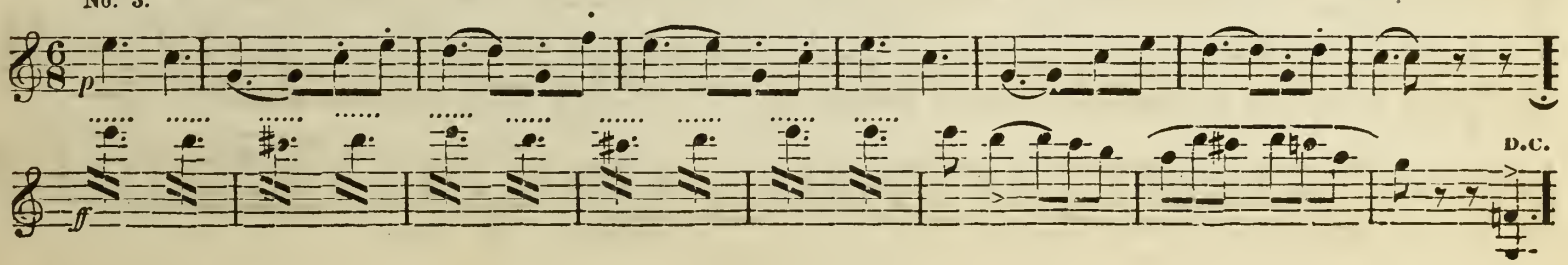

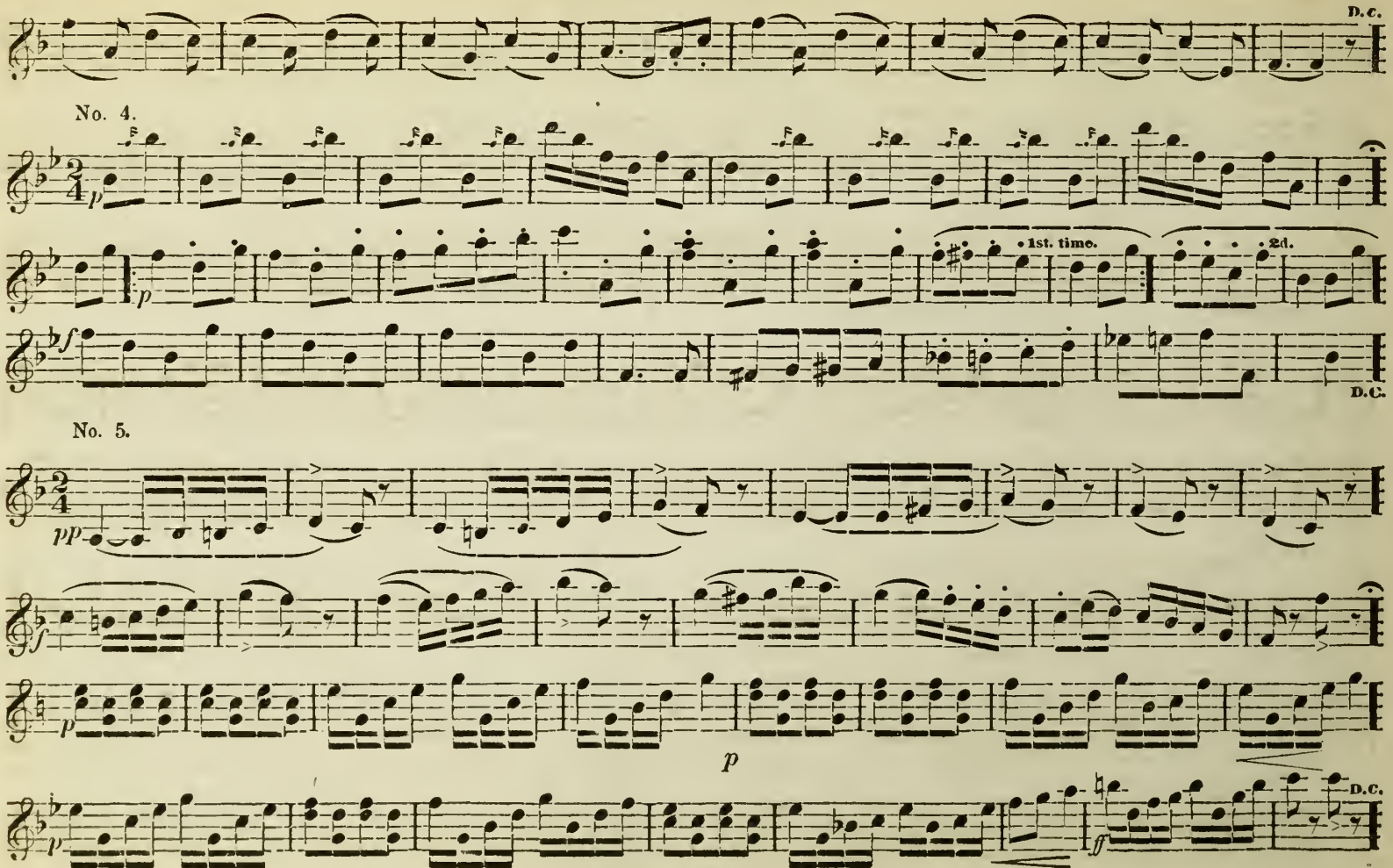
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1st. time.
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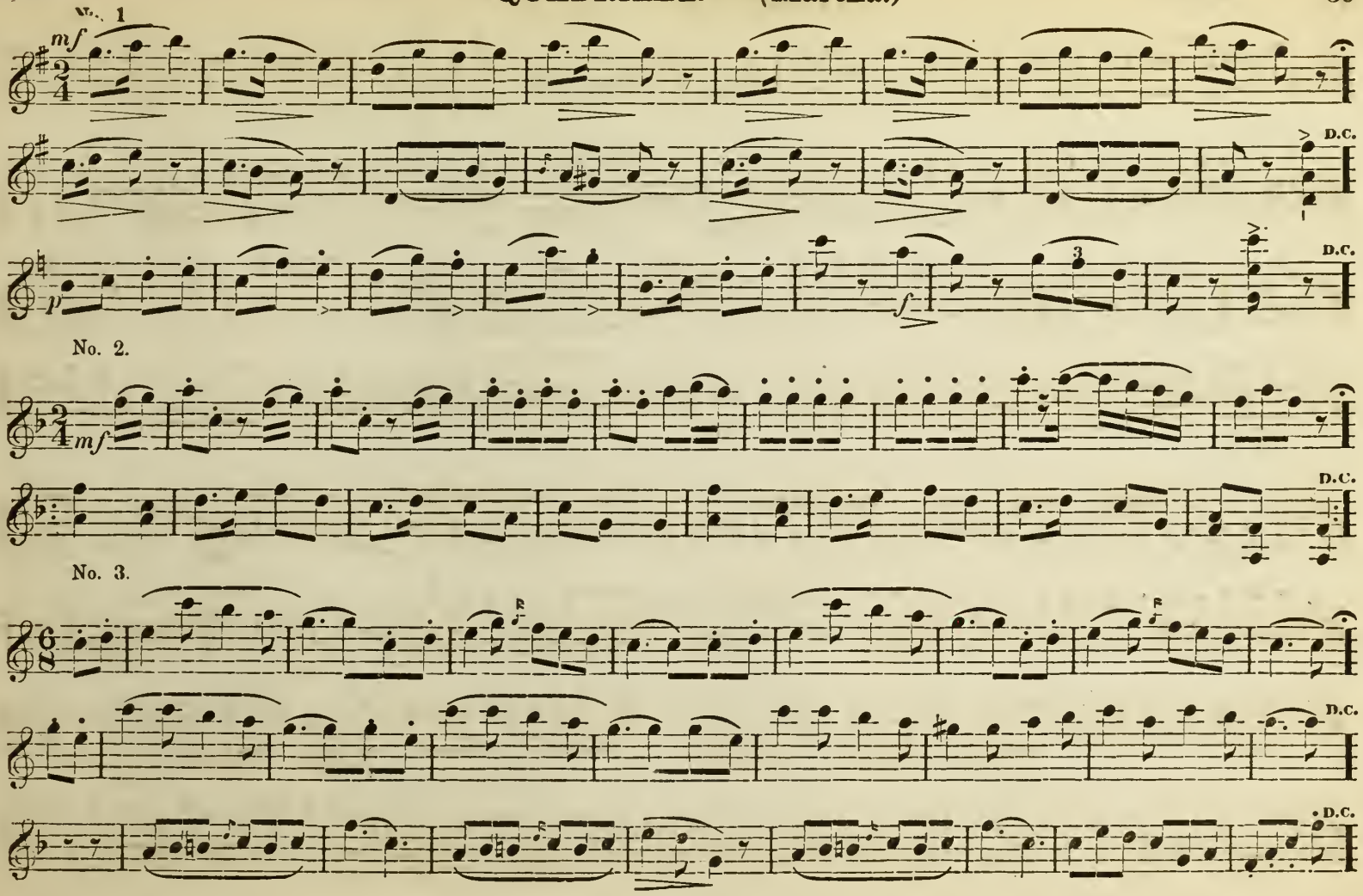
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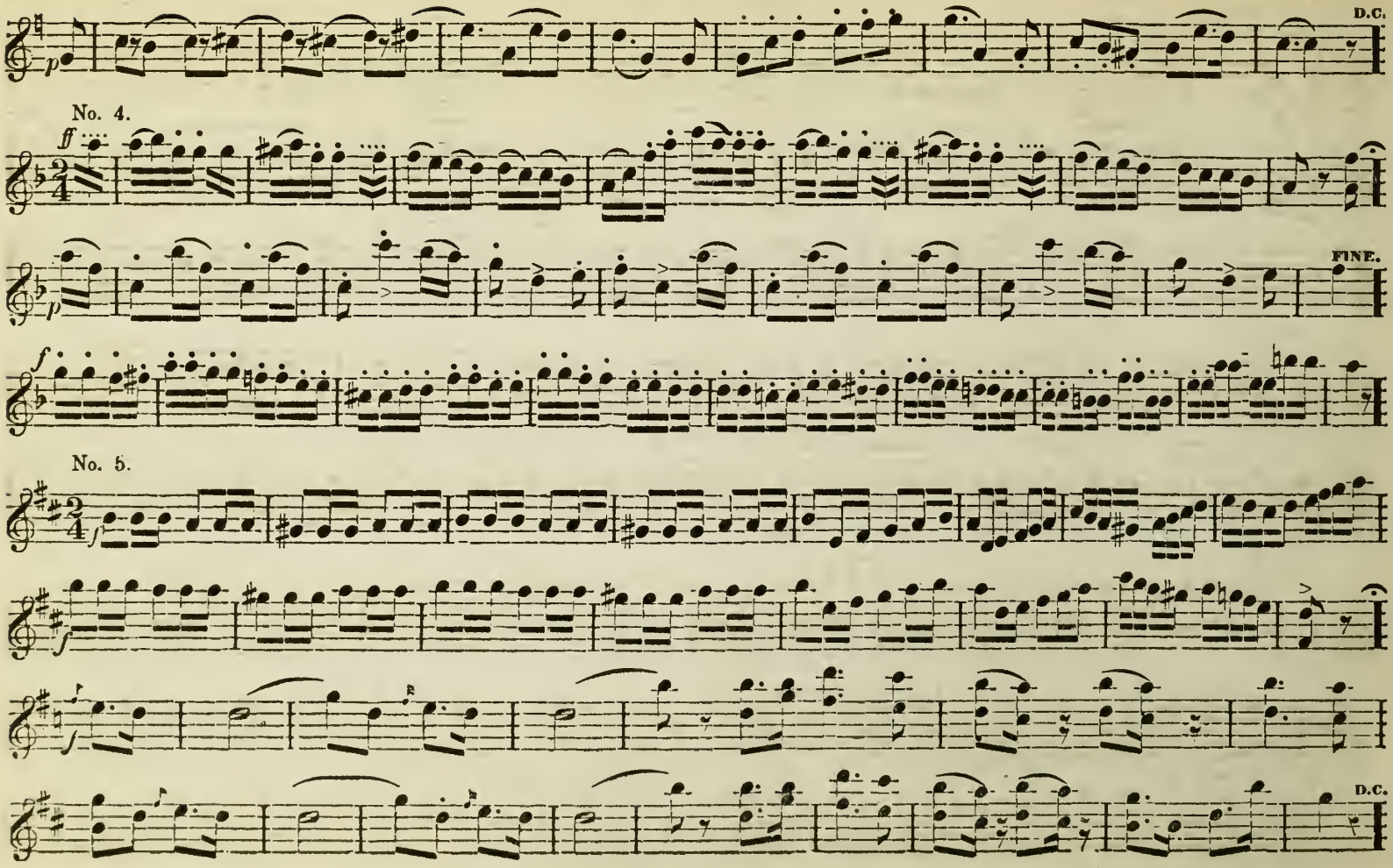
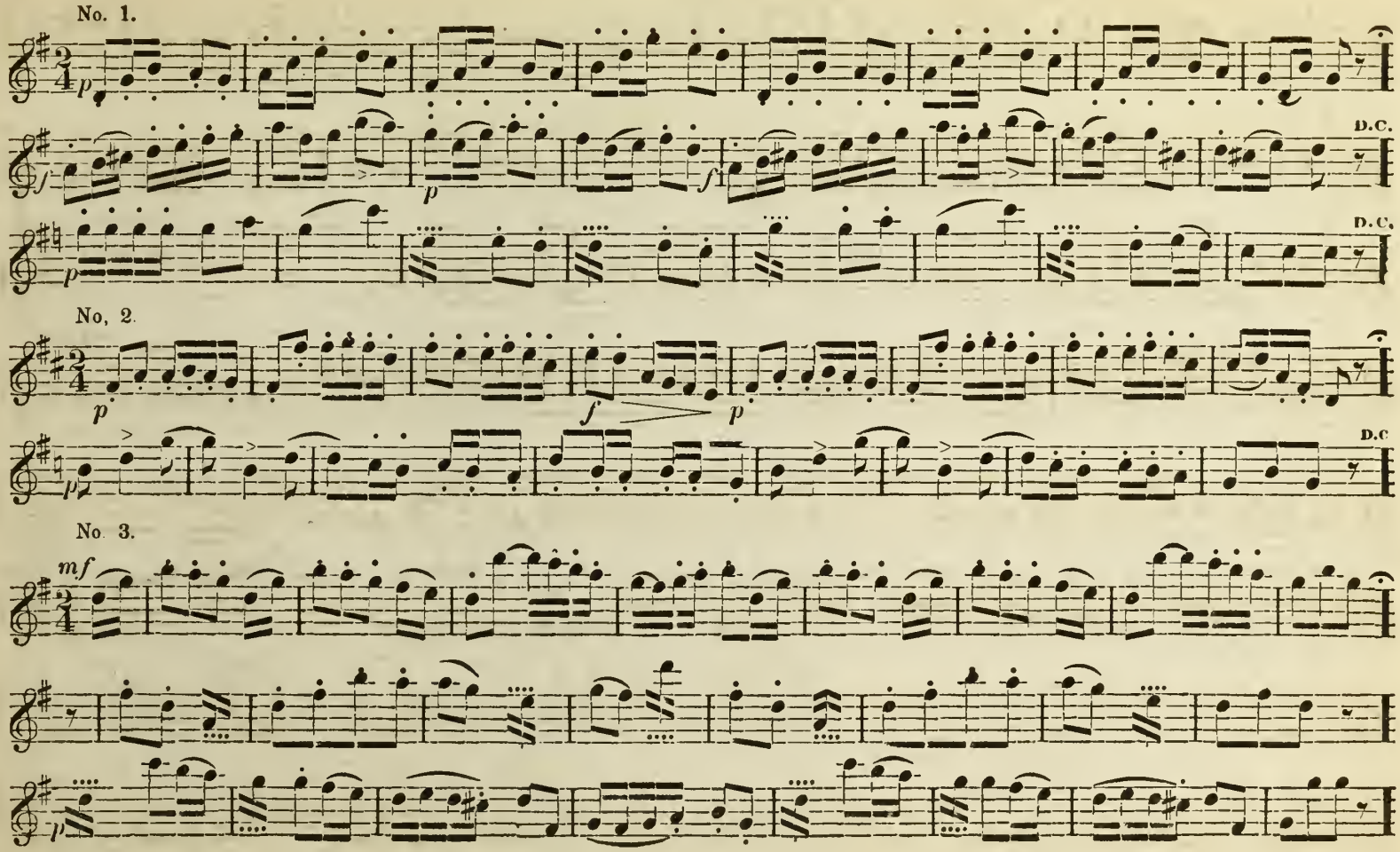
D.C.
D.C.

QUADRILLE. Concluded.

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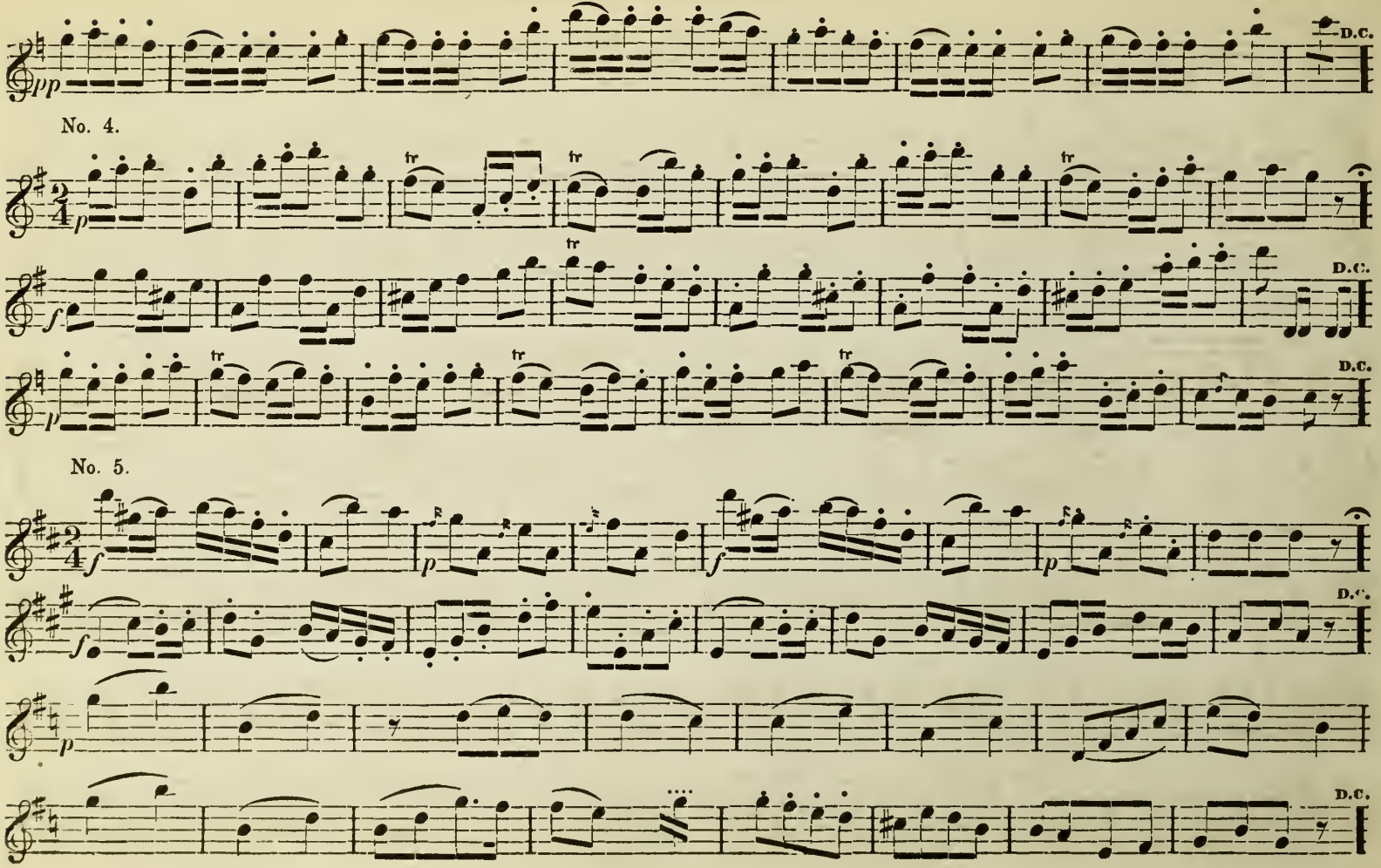
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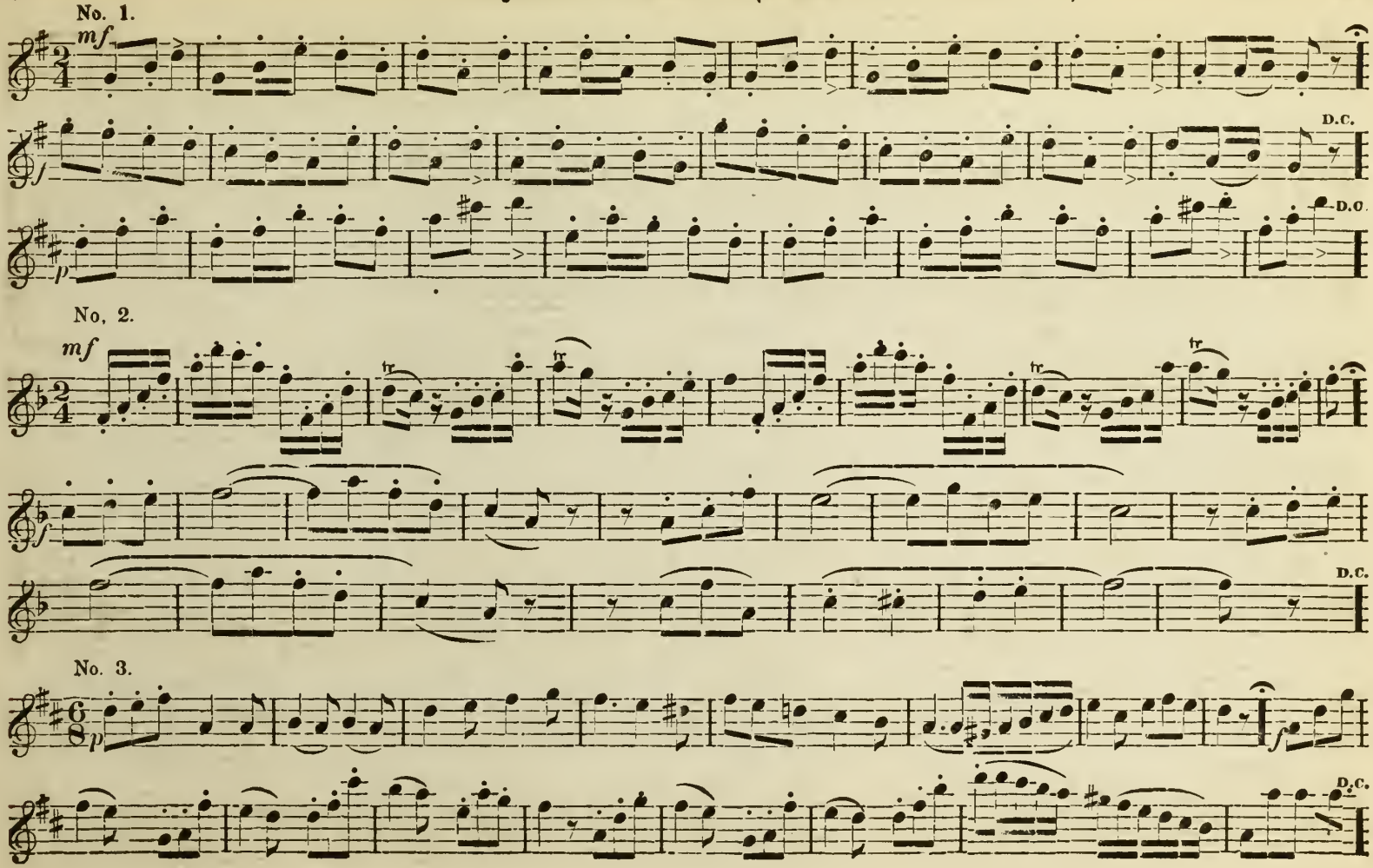
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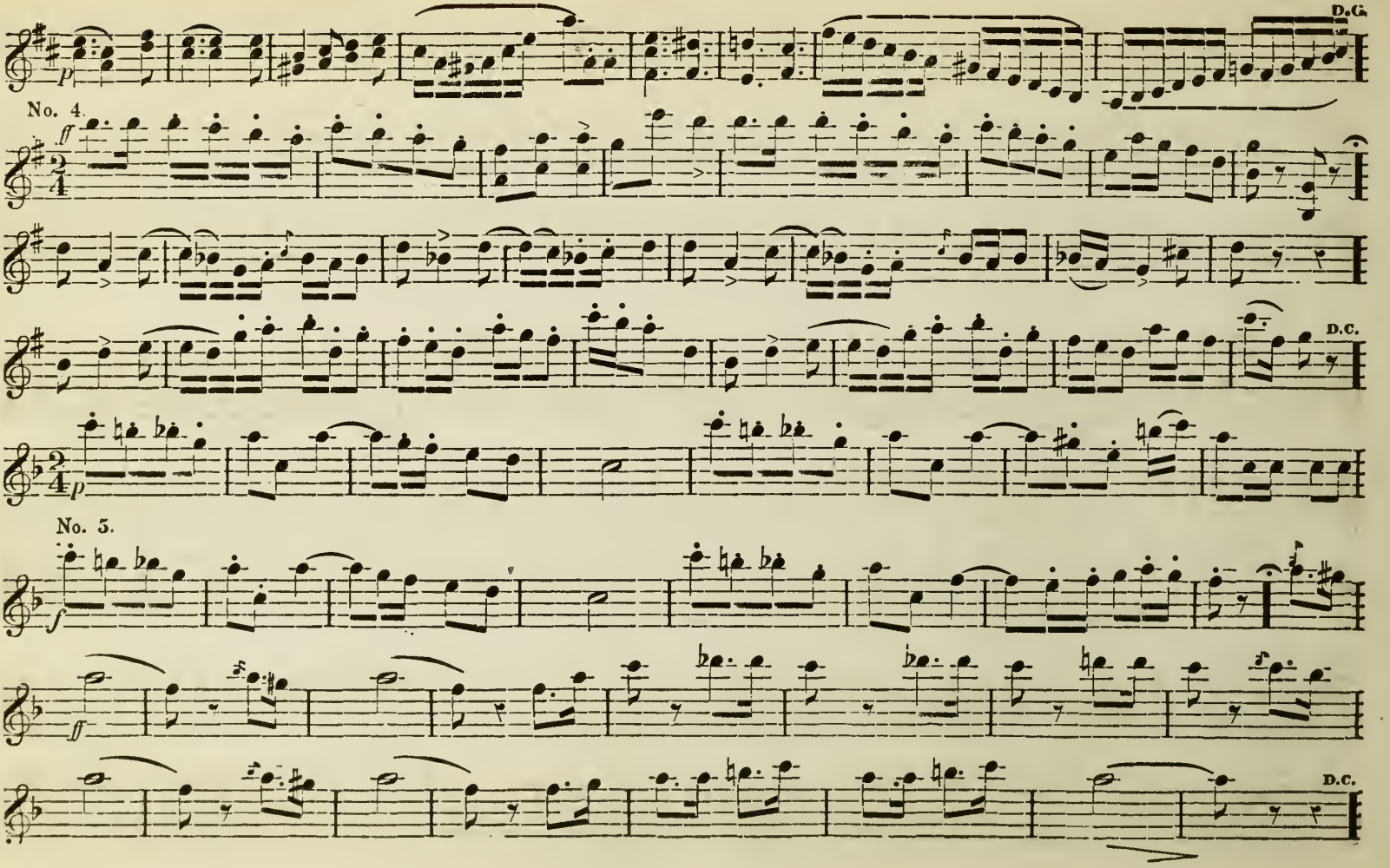
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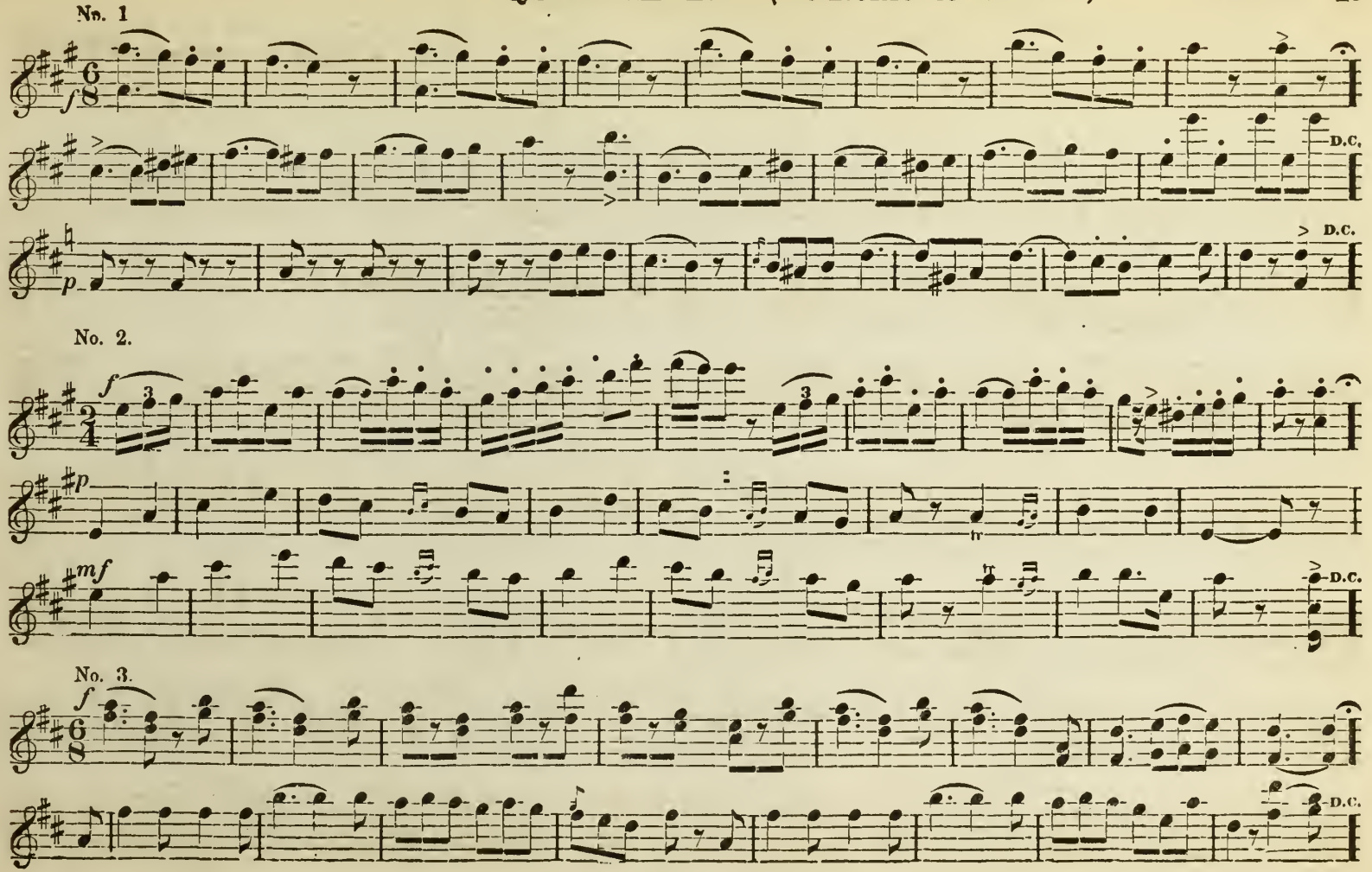
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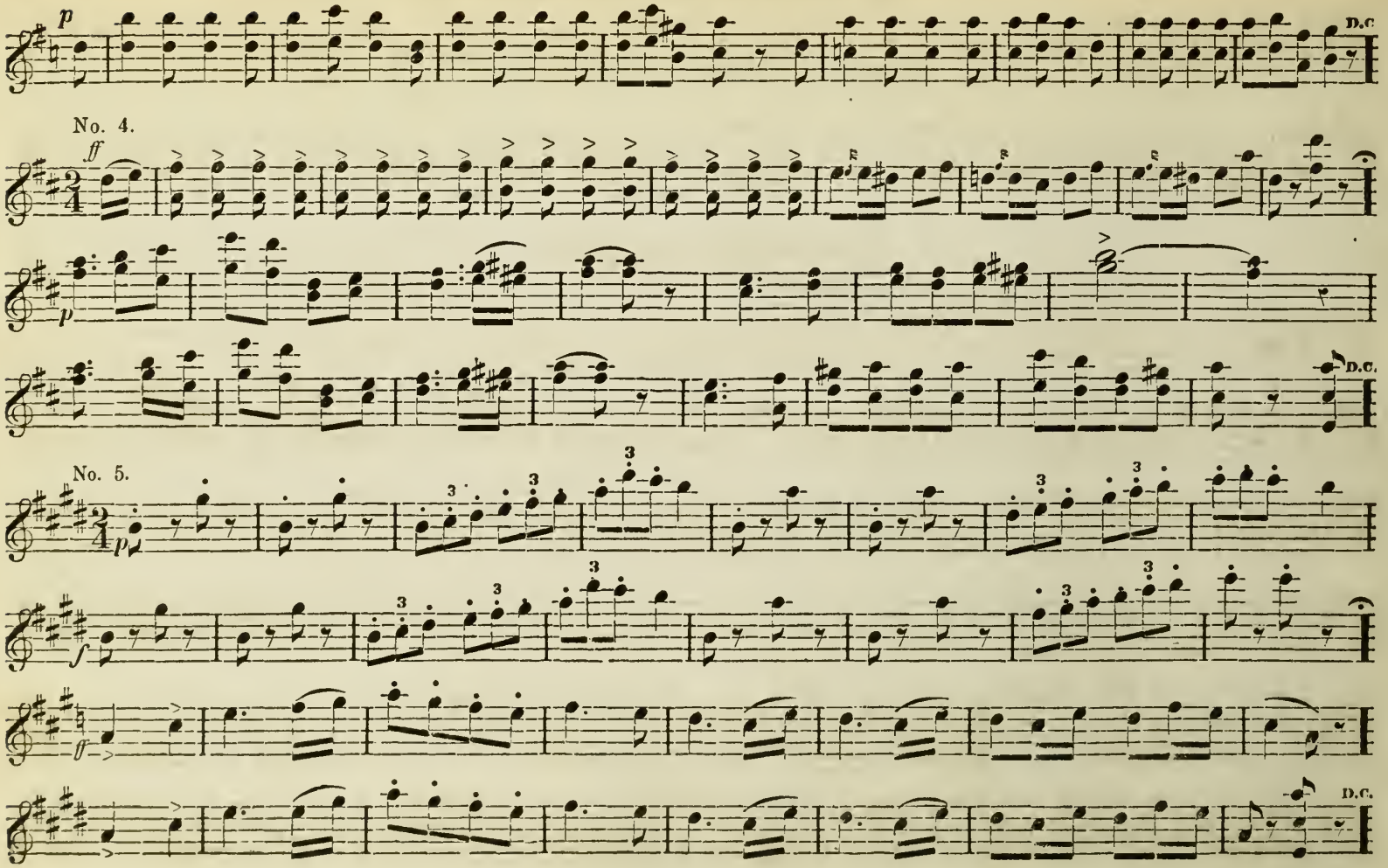
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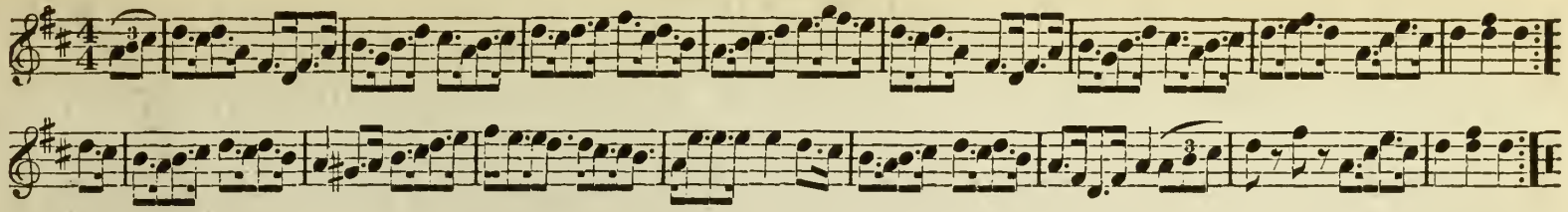
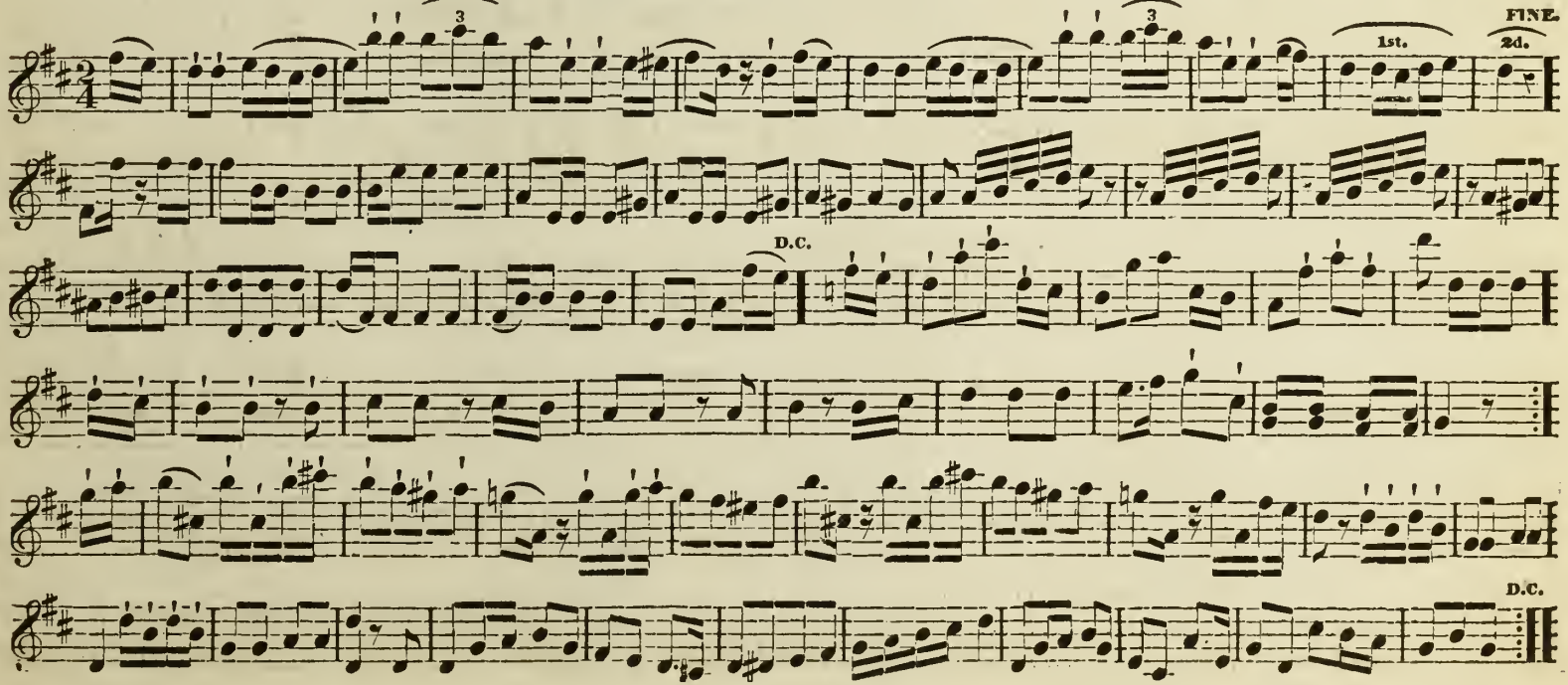


PAPAGENO POLKA.



INDEX.

BLUE BIRD SCHOTTISCHE 30
BODENLAUBE 30
CALLY POLKA 19
CHAMPAGNE GALOP 18
CHERUBIM QUADRILLE 37
CHILDREN OF HAIMON (QUADRILLE) 43
CONCERTINA WALTZ 32
CRYSTAL SCHOTTISCHE 20
CUCKOO POLKA 22
DEMOCRAT SCHOTTISCHE 29
DUET OF LIBERTY 17
EMPRESS VARSOVIENNE 27
EVENING STAR 25
EVER OF THEE 23
FLOWER SCHOTTISCHE 31
FRED WILSON'S CLOG DANCE 47
GARLAND POLKA 21
HAND ORGAN POLKA 24
HEAR ME NORMA 17
I'M LEAVING THEE IN SORROW ANNIE 23
KATHLEEN MAVOURNEEN 26
KITTY TYRREL 26
LA COQUETTE SCHOTTISCHE 27
LANCER'S QUADRILLES 33
LEONORA POLKA 34
LA REINE DE NAVARRE QUADRILLE 45
LUMPACIOUS SCHOTTISCHE 29
MARCH 18
MARTHA QUADRILLE 39
MERRY MOUNTAIN MAID 23
MINTZER'S FAVORITE 31
MUSIDORA POLKA MAZURKA 21
MY NORMANDY 22
OREGON HORNPIPE 28
OVER THE RIVER THEY BECKON TO ME 26
PAPAGENO POLKA 47
PEARL POLKA 19
POLKA MAZURKA 18
POLKA QUADRILLE 41
PRINCE OF WALES POLKA 31
ROMANOFF QUADRILLE 36
RONZANI GALLOPADE 27
ROOT HOG OR DIE 17
RUBY POLKA 20
SHE SHINES BEFORE ME LIKE A STAR 25
SPINNING WHEEL RONDA 32
STORM GALLOPADE 28
TELEGRAPH WALTZ 32
WE'LL LAUGH AND SING ALL CARES AWAY 25
WILLIE MAZURKA 24

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