PART IV

BETTONEY & BAERMANN

Method for Clarinet

Parts I and 2 Combined (CU14)
Theory and Preparatory Studies, Op. 63

Part 3 (CU15)
Scales and Daily Studies, Op. 63

Part 4 (CU16)
Short Pieces, Op. 64

Part 5 (CU17)
Solos, Op. 64

CARL FISCHER®
(formerly a Cundy-Bettoney Publication)

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CU16

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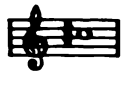
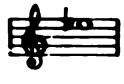
PREFACE
TO
Second Book
of
BAERMANN'S CLARINET SCHOOL.

The purpose of this part of the Clarinet-School is to give the finishing touch to the musical education of the Clarinet-Student; in order that, after having carefully and conscientiously worked his way through the difficulties of the present volume, and having mastered them, he may, with good reason, claim the title of being an artist on his instrument.

This second part contains 20 Studies on the various difficult stops viz:

3 Studies on the key of B

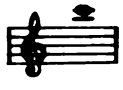
3 Studies on the key of C sharp 

3 Studies on the key of E flat 

3 Studies on the fork or second mode for taking F

3 Studies on the key of G sharp

3 Studies on the key of B flat

2 Studies on the note C 

*) Explanation of signs to be found in the 1st part of C Baermann's Op. 63.

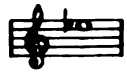
VORWORT
ZUM
ZWEITEN THEIL DER SCHULE.

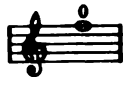
Dieser Theil der Schule bezweckt die Ausbildung bis zum Virtuosen.

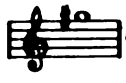
Er besteht aus zwanzig Etüden über verschiedene schwierige Griffe, nämlich aus:

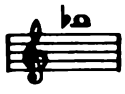
8 Etüden über die (H)-Klappe

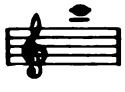
8 Etüden über die (Cis)- „

8 Etüden über die  (Es)- „

8 Etüden über den Gabelgriff F 

8 Etüden über die  (Gis)- „

8 Etüden über die  (B)- „

2 Etüden über den Ton C  *)

*) *Durchaus nothwendig ist, dass der Lernende den ersten Theil der Schule, der aus drei Abtheilungen besteht, besitzt, aus deren Studium Zweck und Anwendung der verschiedenen Zeichen erst vollständig ersichtlich wird.*

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CLARINET METHOD

2d BOOK - PART 4th

Studies for the most difficult stops.

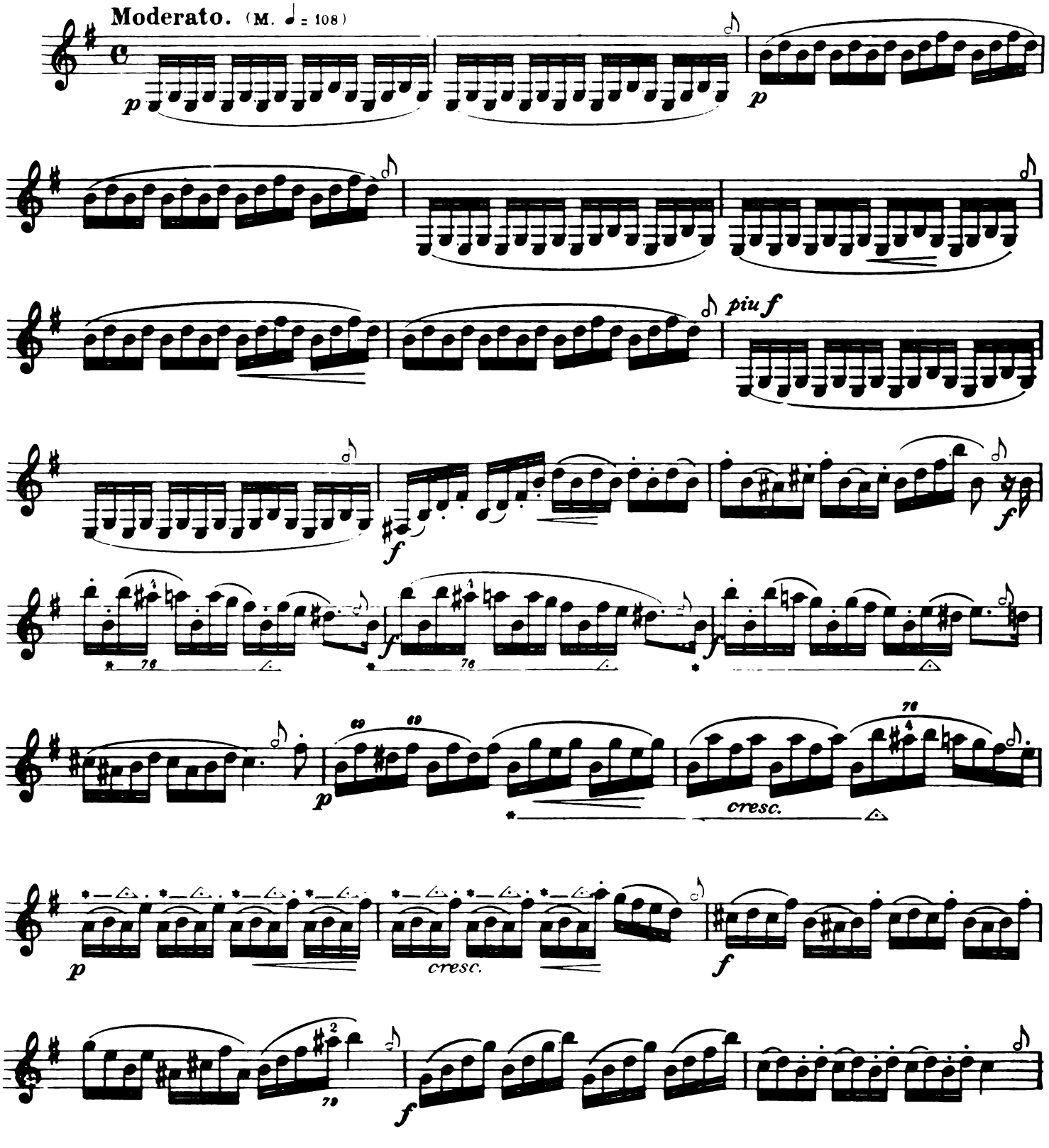
Etuden für die schwierigsten Griffe.

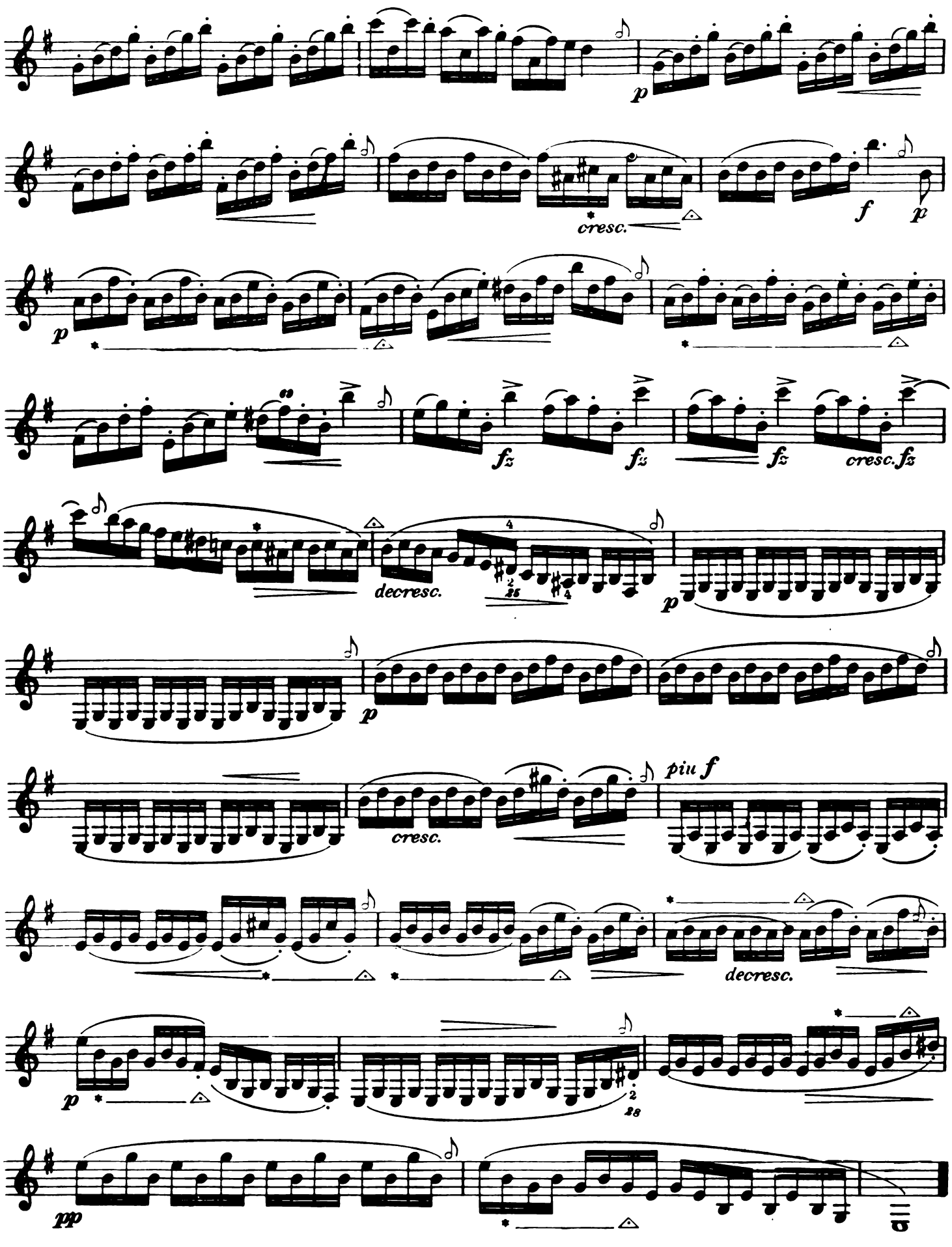
Preliminary Exercise for the or Key.
Vorübung für die . . . . . oder Klappe.

(without Piano acct.)
(Ohne Clavier Begleitung.)

No 1.

CARL BAERMANN, Op. 64.




p
cresc.
f
p
p
fz
fz
fz
cresc. fz
decresc.
p
p
cresc.
più f
decresc.
p
pp

The Savoyard's Complaint.

(SAVOYARDEN KLAGE.)

Study for the same key.

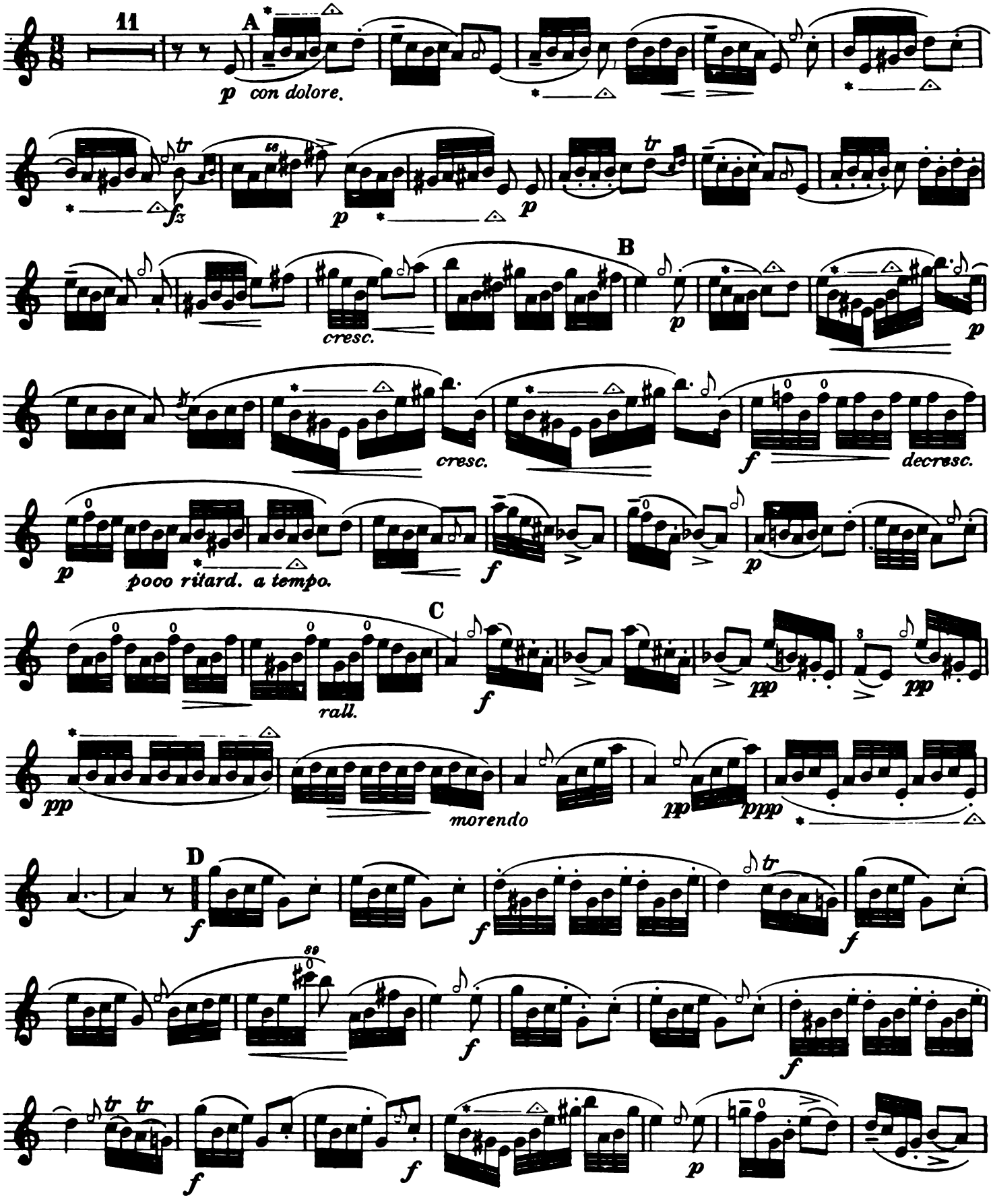
(Etude für dieselbe Klappe.)

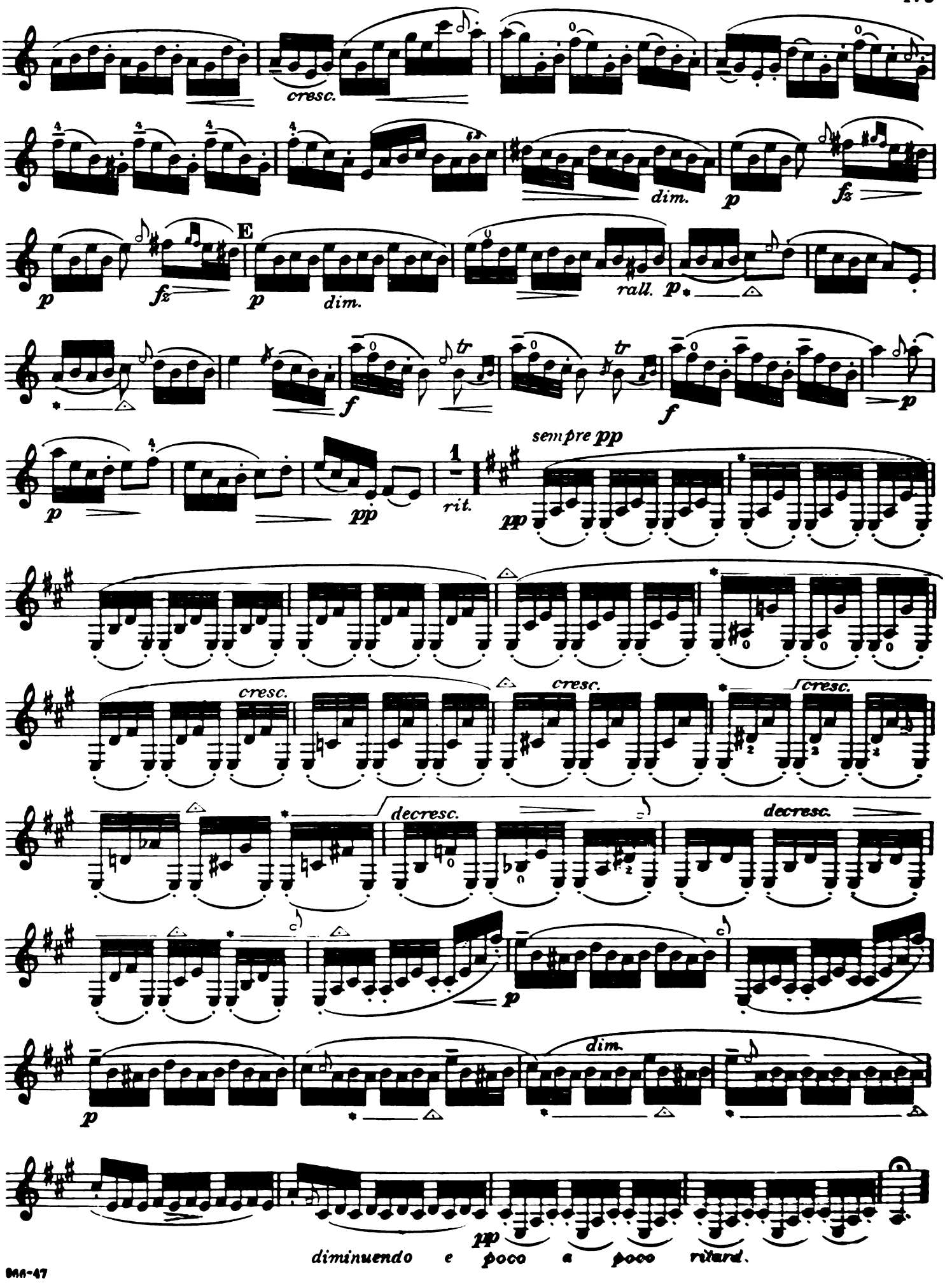
№ 2.

(with Piano acct)

(*mit Clavier Begleitung.*)

Andante con moto. (M. ♪ = 80.)




cresc.
dim.
p
fz
E
p
fz
p
dim.
rall.
p
f
f
p
p
pp
rit.
sempre pp
pp
cresc.
cresc.
cresc.
decresc.
decresc.
p
p
dim.
pp
diminuendo e poco a poco ritard.

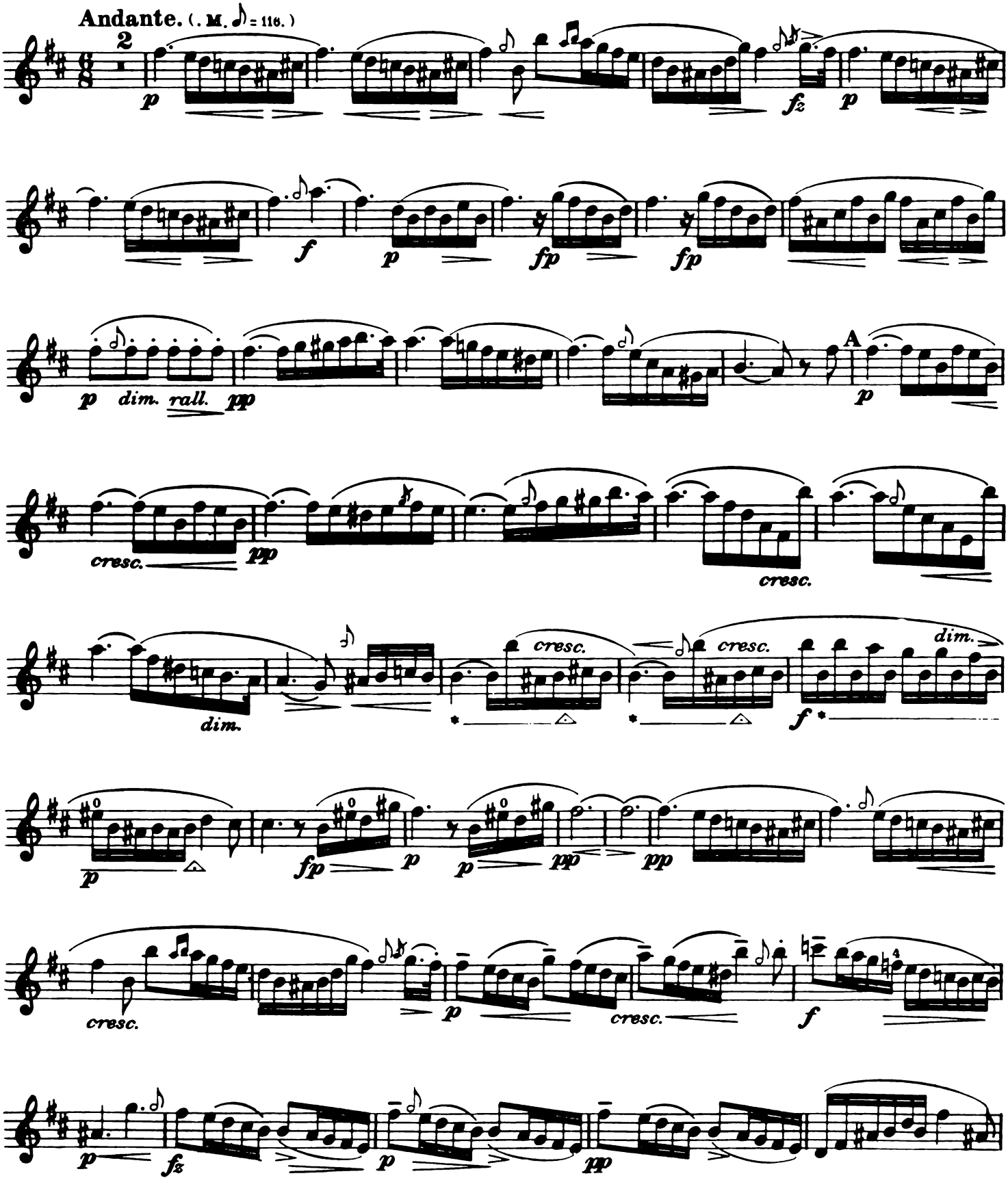
Melancholy.

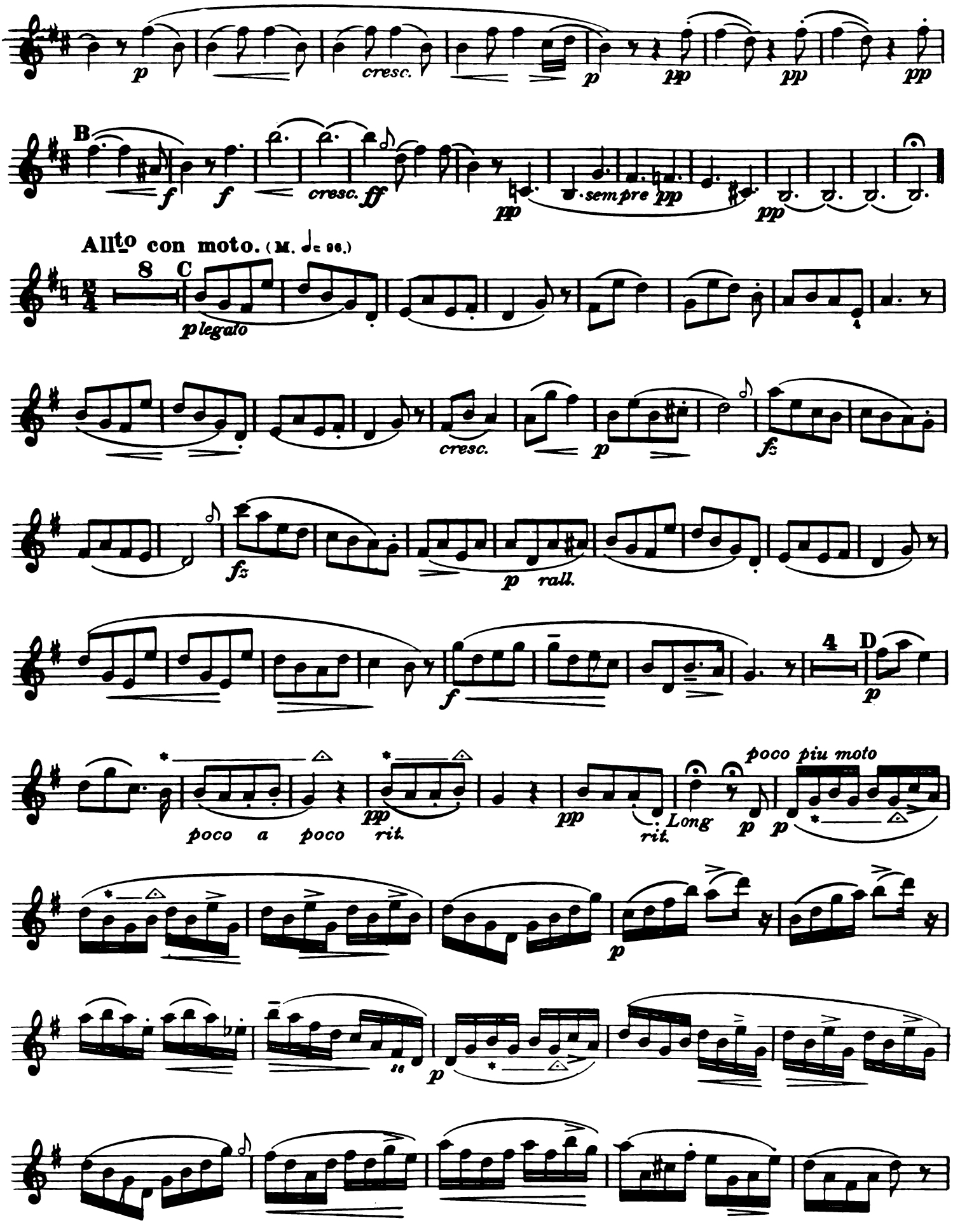
(MELANCHOLIE.)

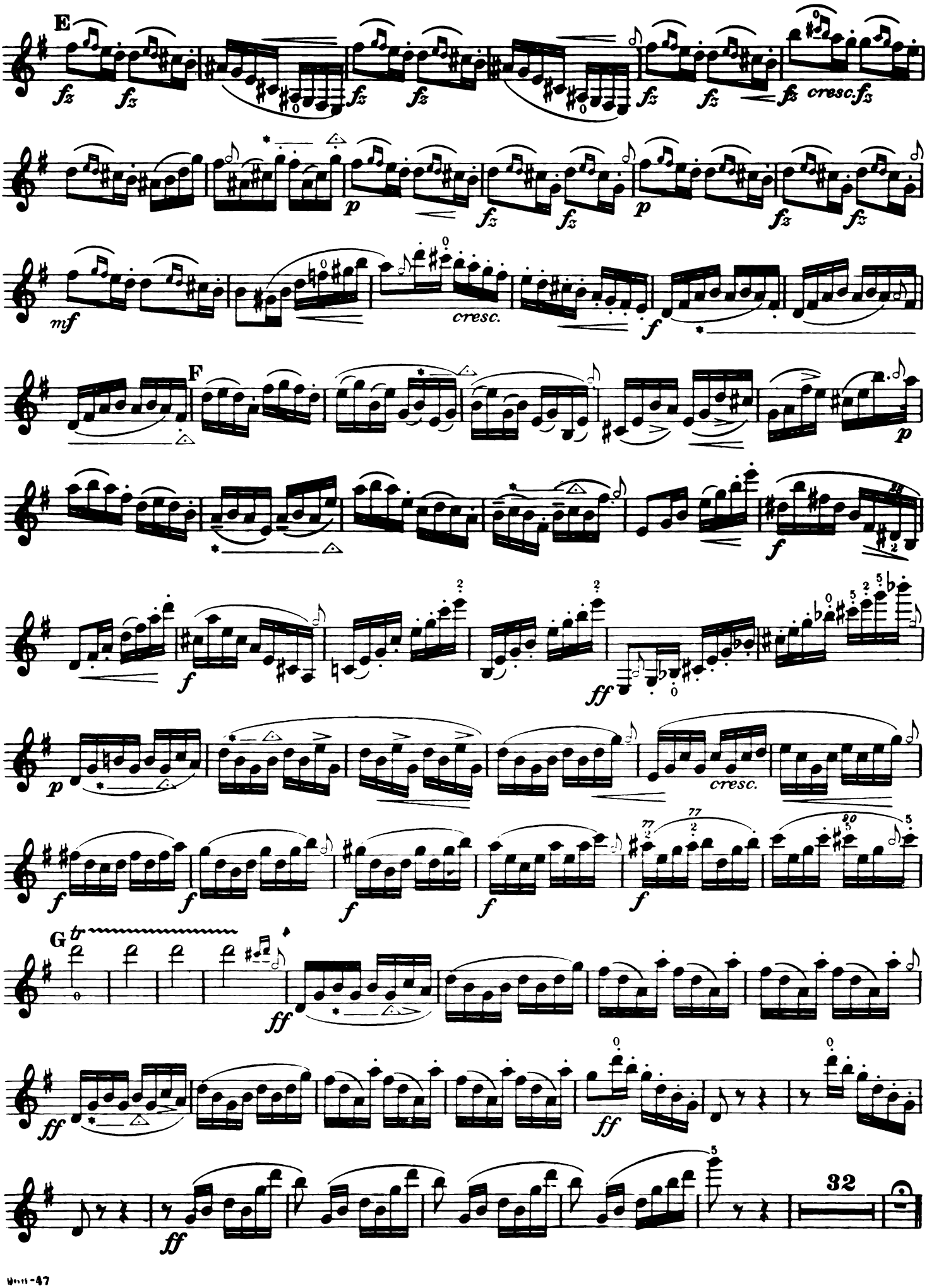
№ 3.

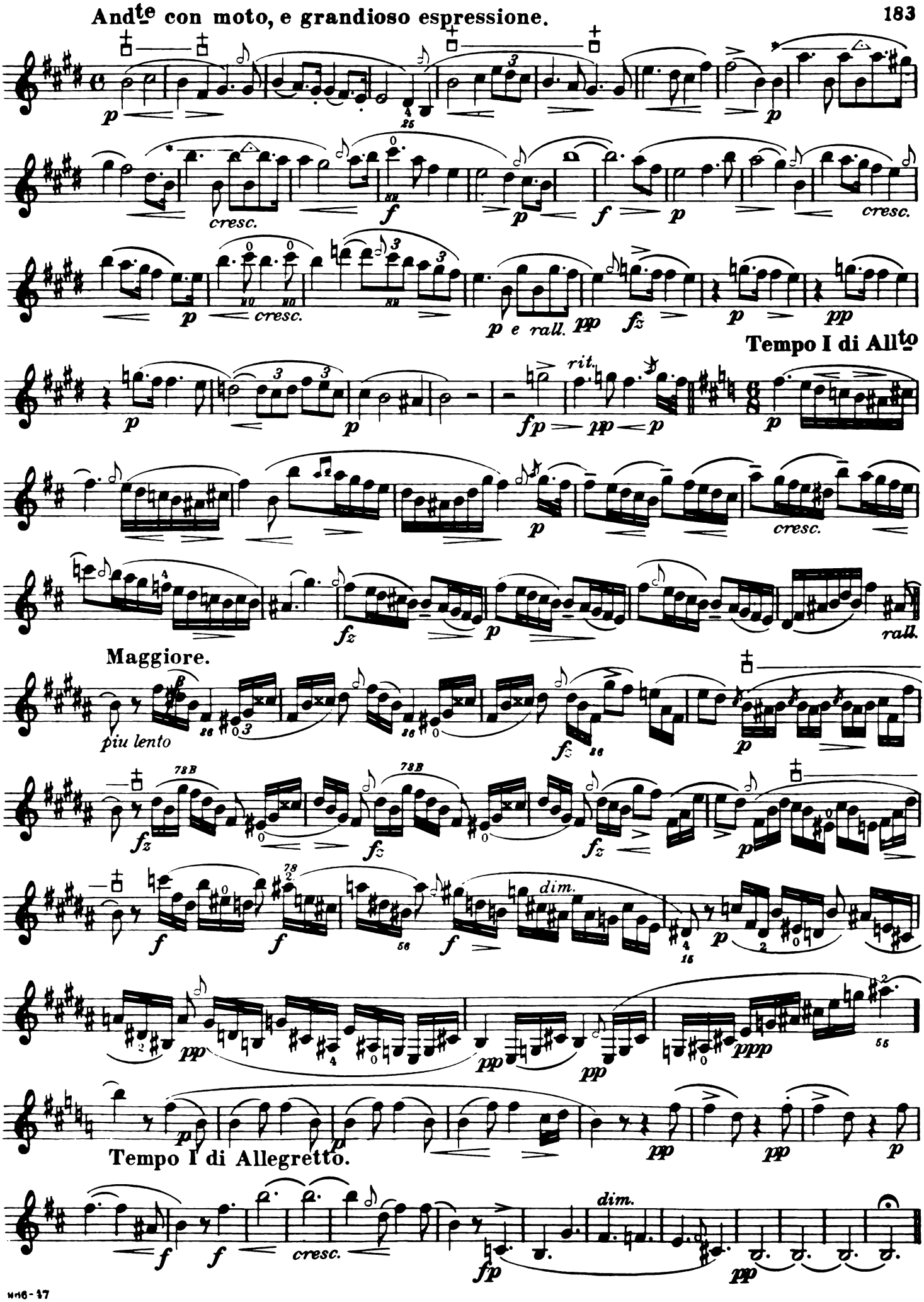
Study for the same key.
(Etude für dieselbe Klappe.)

(with Piano acc^{t})
(mit Clavier Begleitung.)




p
cresc.
p
pp
pp
pp
B
f
f
cresc.
ff
pp
sempre pp
pp
Allto con moto. (M. ♩= 96.)
8
C
p legato
cresc.
p
fz
fz
p rall.
4
D
f
p
poco piu moto
poco a poco rit.
pp
pp
rit.
Long
p
p
p
ss
p


E
fz
cresc.
p
mf
cresc.
f
F
ff
G
tr
32

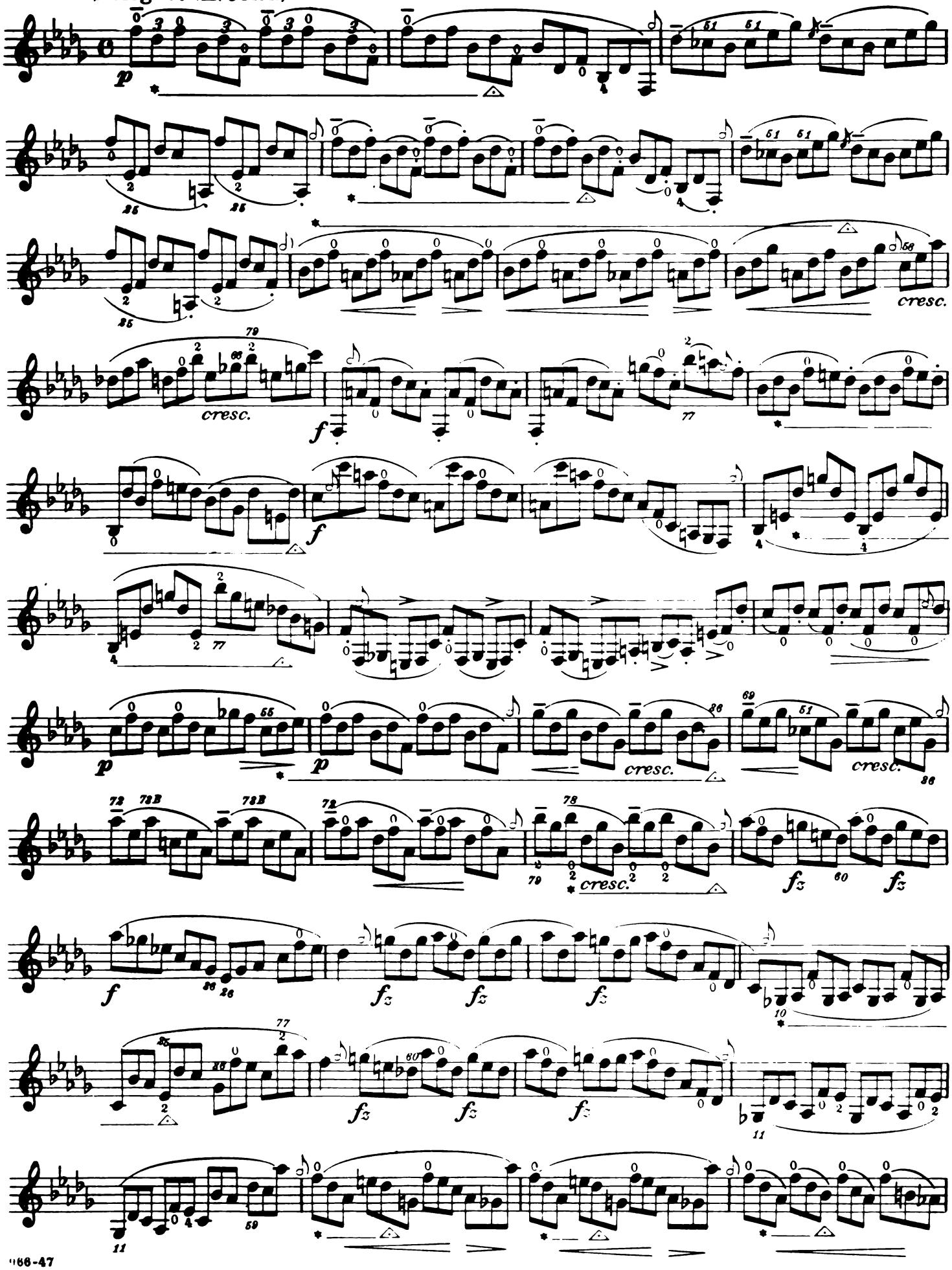

Andte con moto, e grandioso espressione.
cresc.
cresc.
p e rall.
Tempo I di Allto
rit.
cresc.
rall.
Maggiore.
piu lento
dim.
Tempo I di Allegretto.
cresc.
dim.

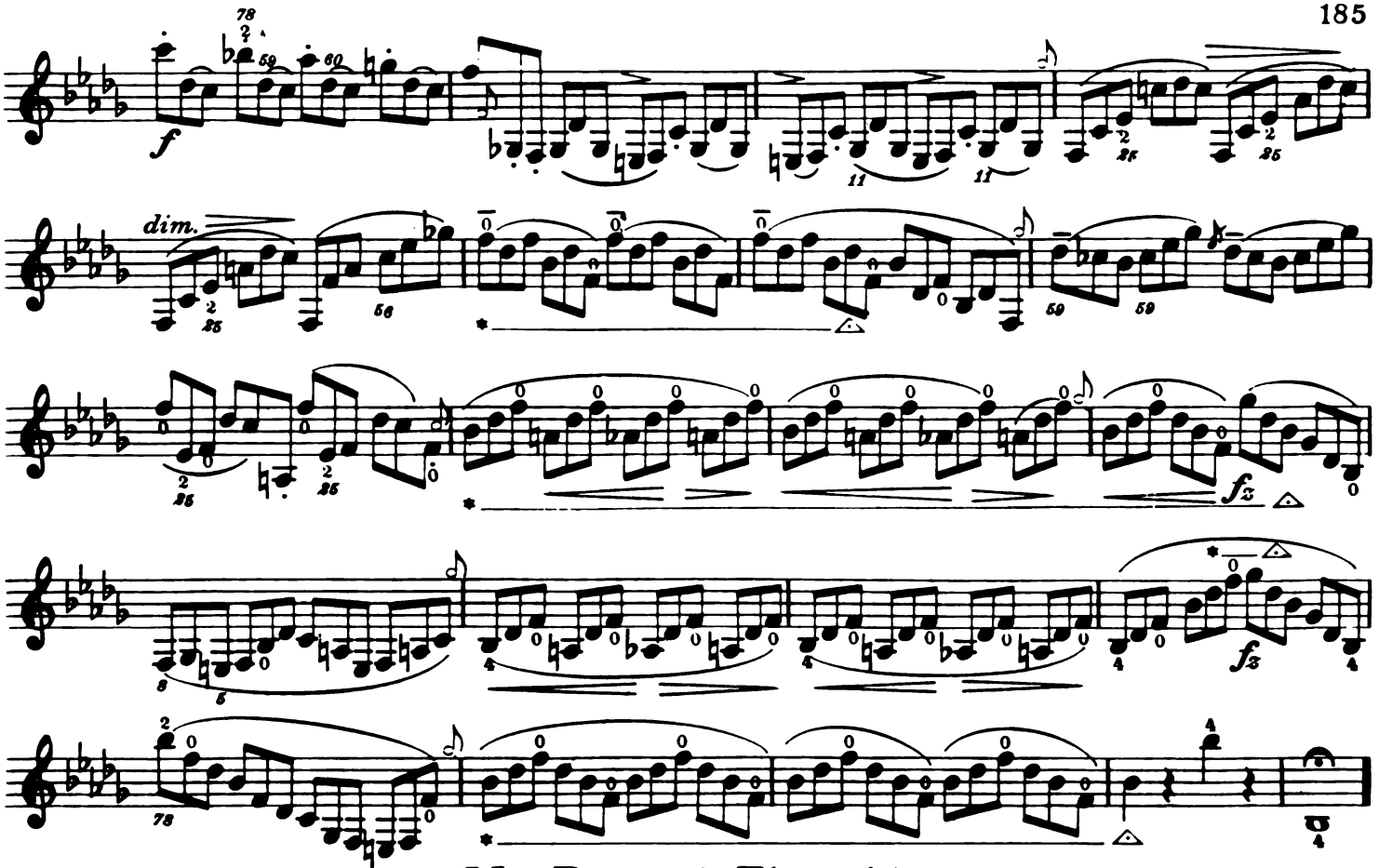
Nº 4.

Preliminary Exercise for the ♮ or ♭ Key.
Vorübung für die . . . . . ♭ oder ♮ Klappe.

(without Piano acc^t)
(*ohne Clavier Begleitung.*)

Allegro. (M. ♩= 104.)





My Dearest Thought.

(MEIN LIEBSTER GEDANKE)

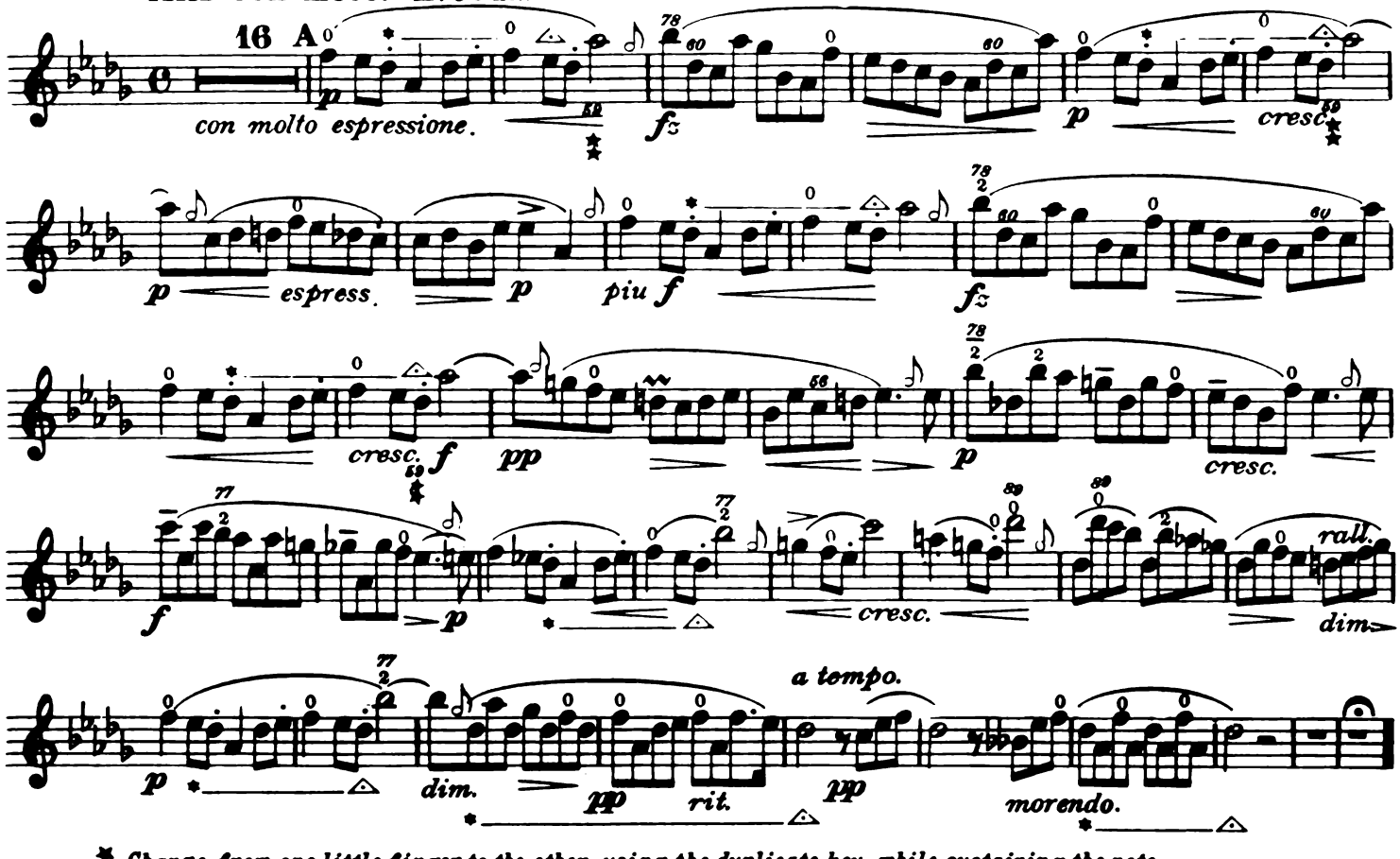
Nº 5.

Study for the same key.

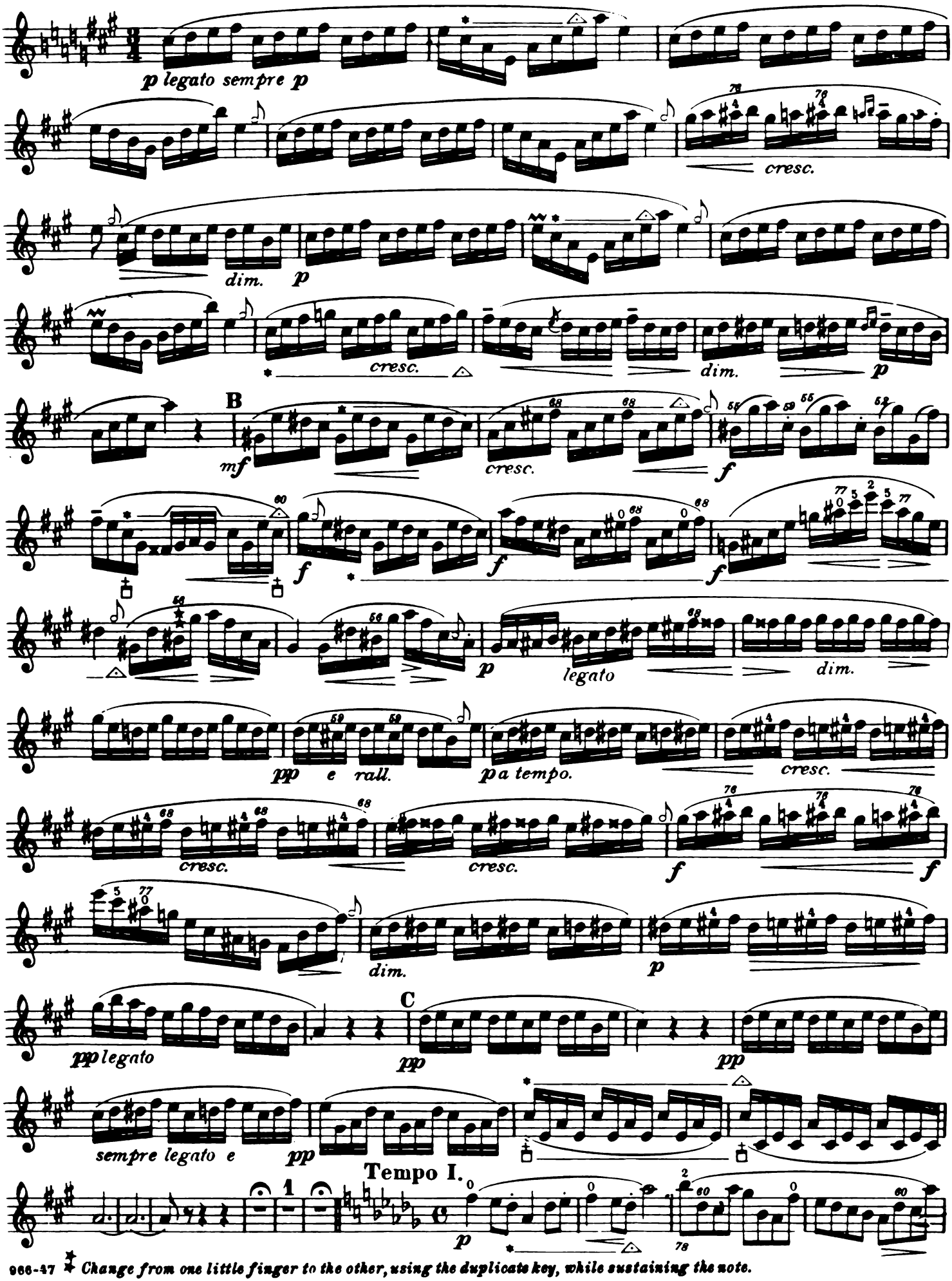
(with Piano acct.)

(mit Clavier Begleitung.)

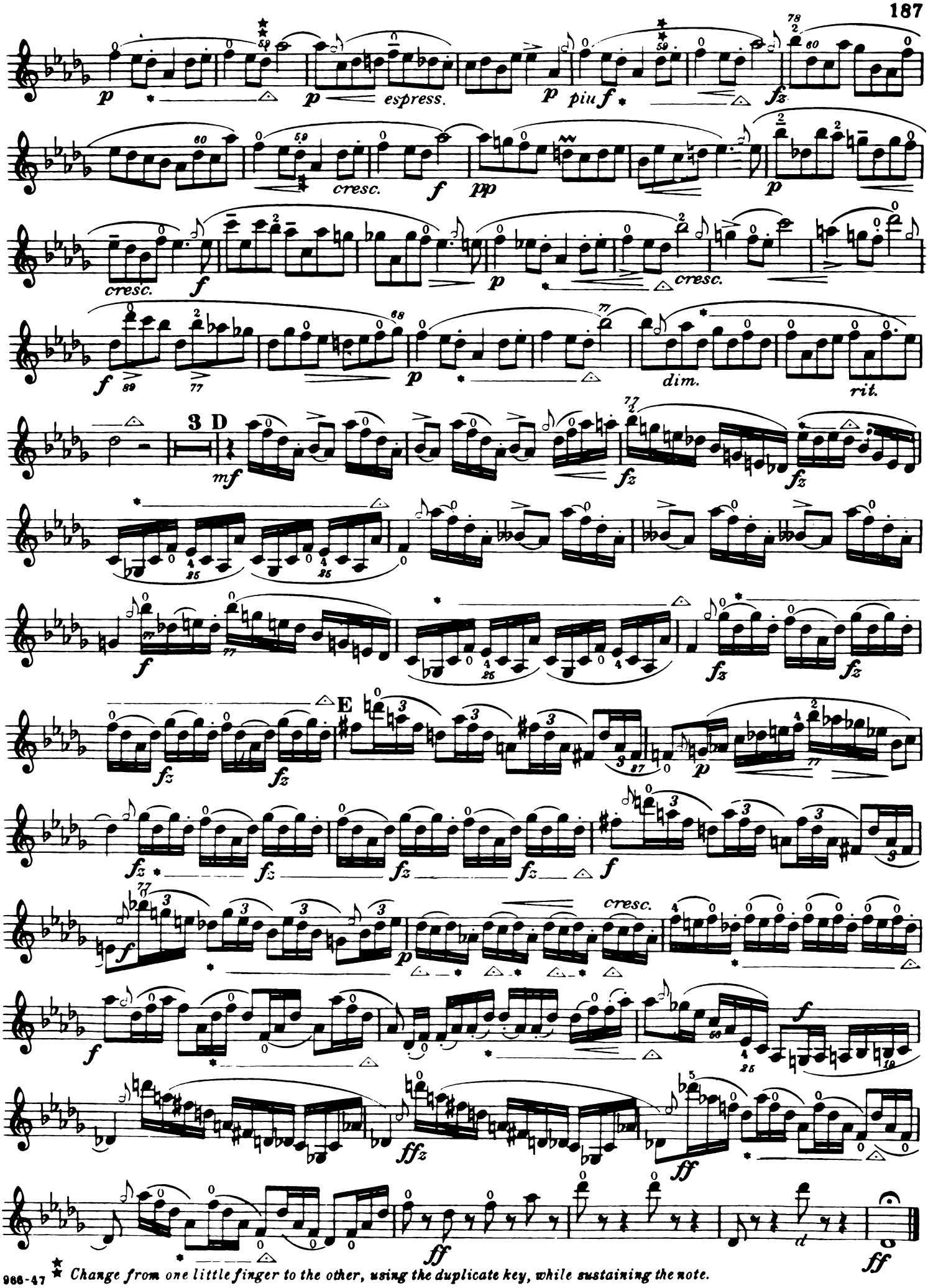
Allº con moto. (M. ♩ = 112.) (Etude für dieselbe Klappe.)



‡ *Change from one little finger to the other, using the duplicate key, while sustaining the note.*



966-47 ✱ Change from one little finger to the other, using the duplicate key, while sustaining the note.



☆ *Change from one little finger to the other, using the duplicate key, while sustaining the note.*

Joyful Hope.

(FREUDIGE HOFFNUNG.)

Study for the same key.

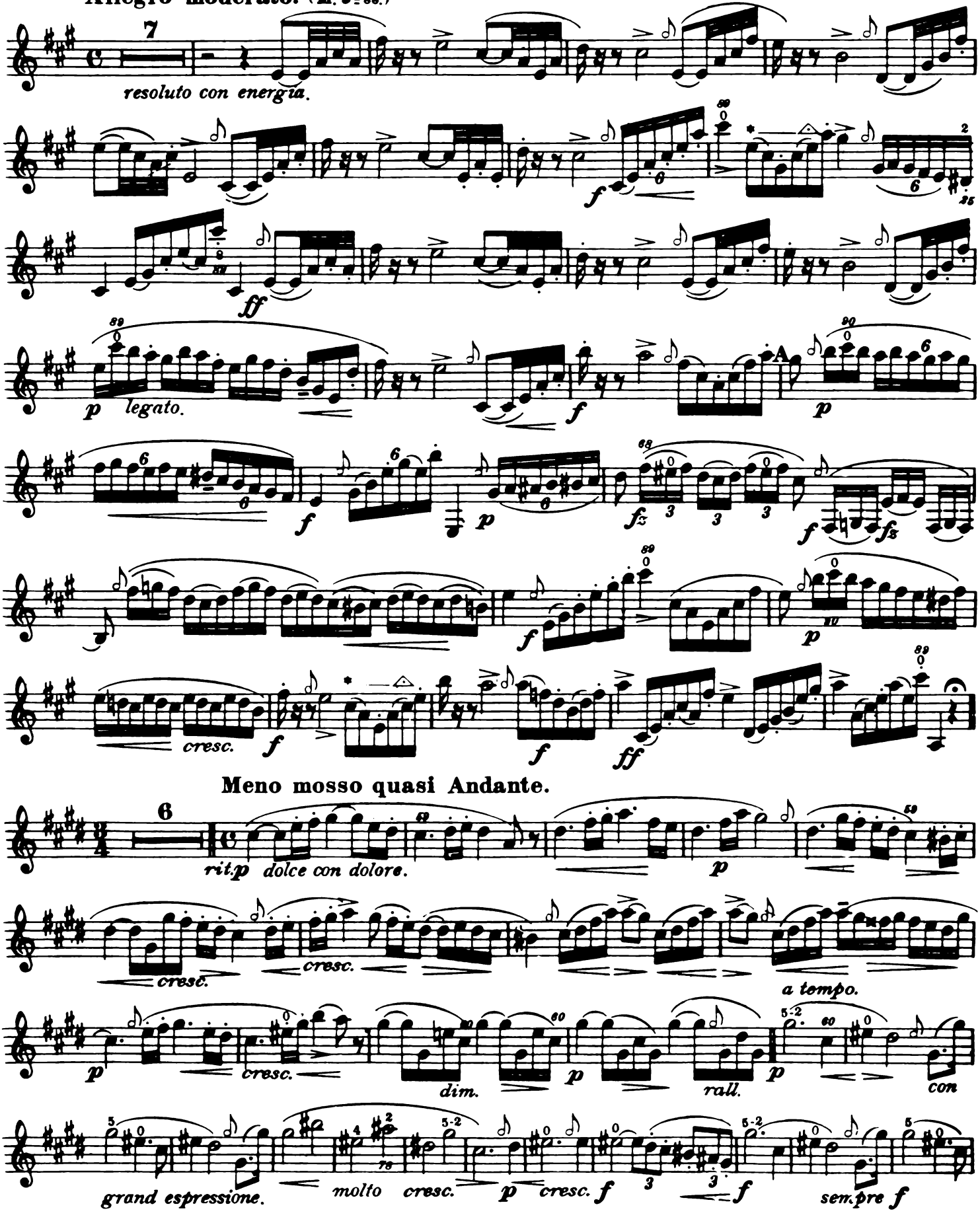
(Etude für dieselbe Klappe.)

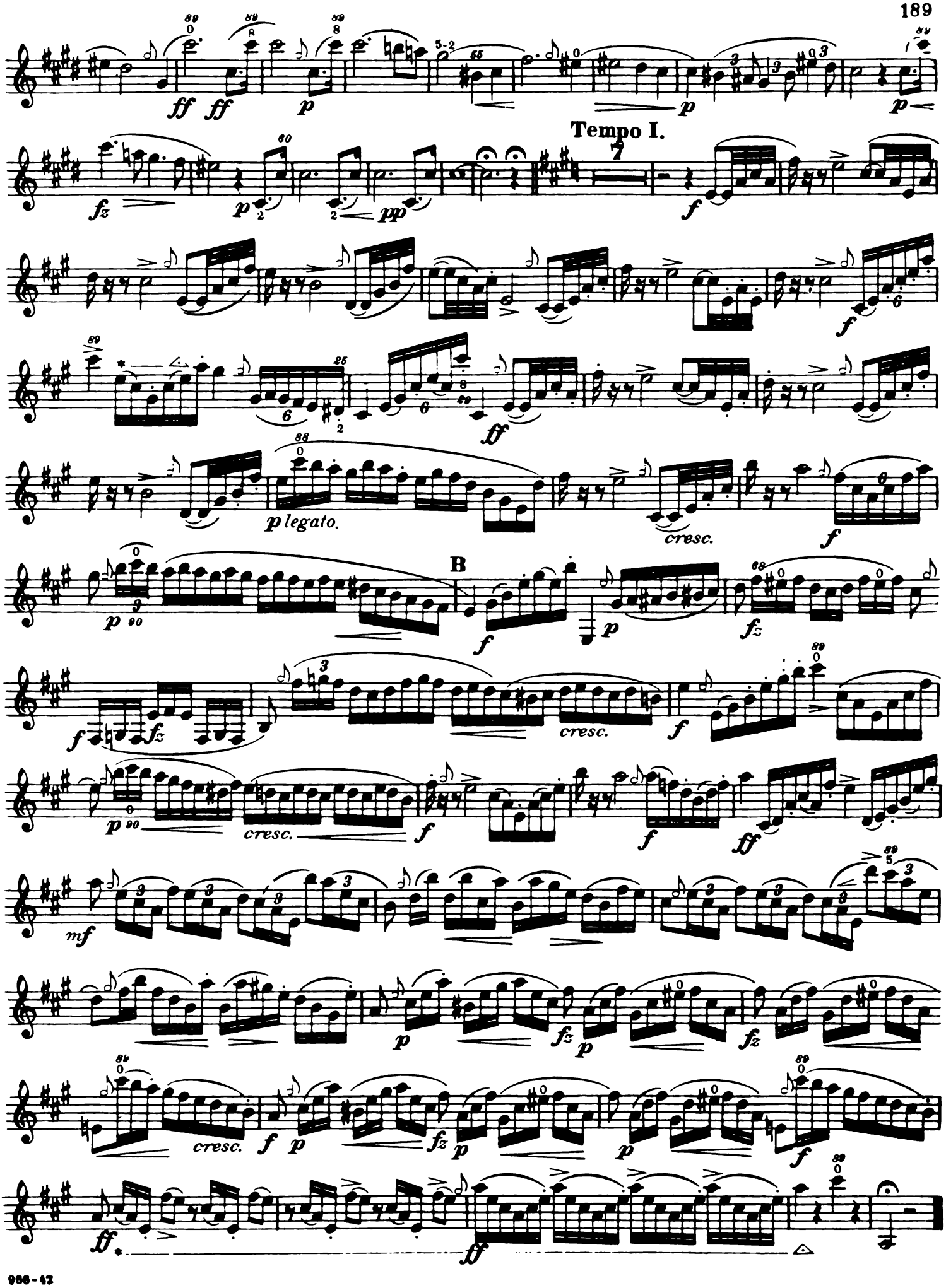
№ 6.

(with Piano acc^{t})

(*mit Clavier Begleitung.*)

Allegro moderato. (M. ♩= 88.)




Tempo I.
p legato.
cresc.
B
cresc.
cresc.
cresc.

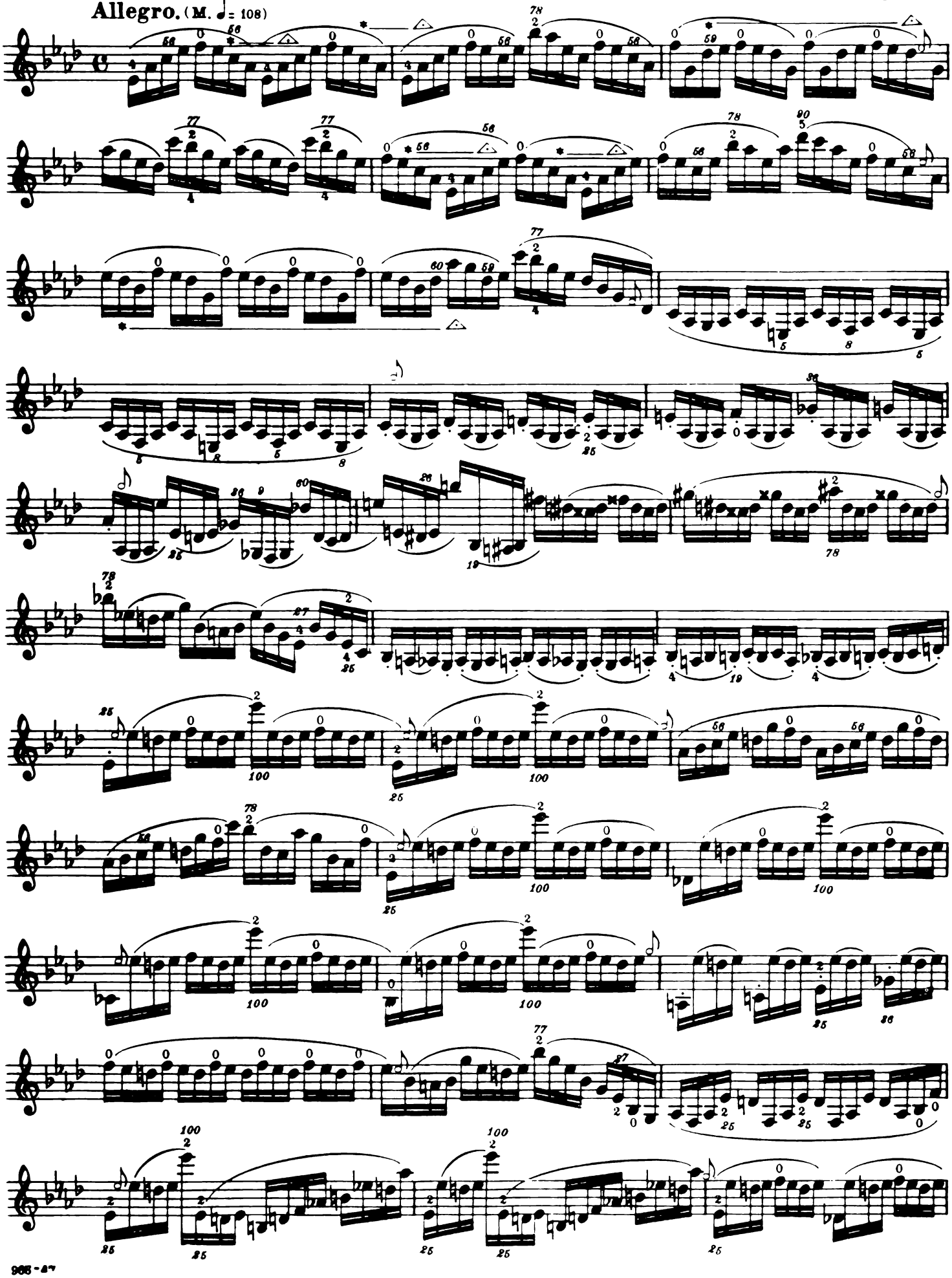
№ 7.

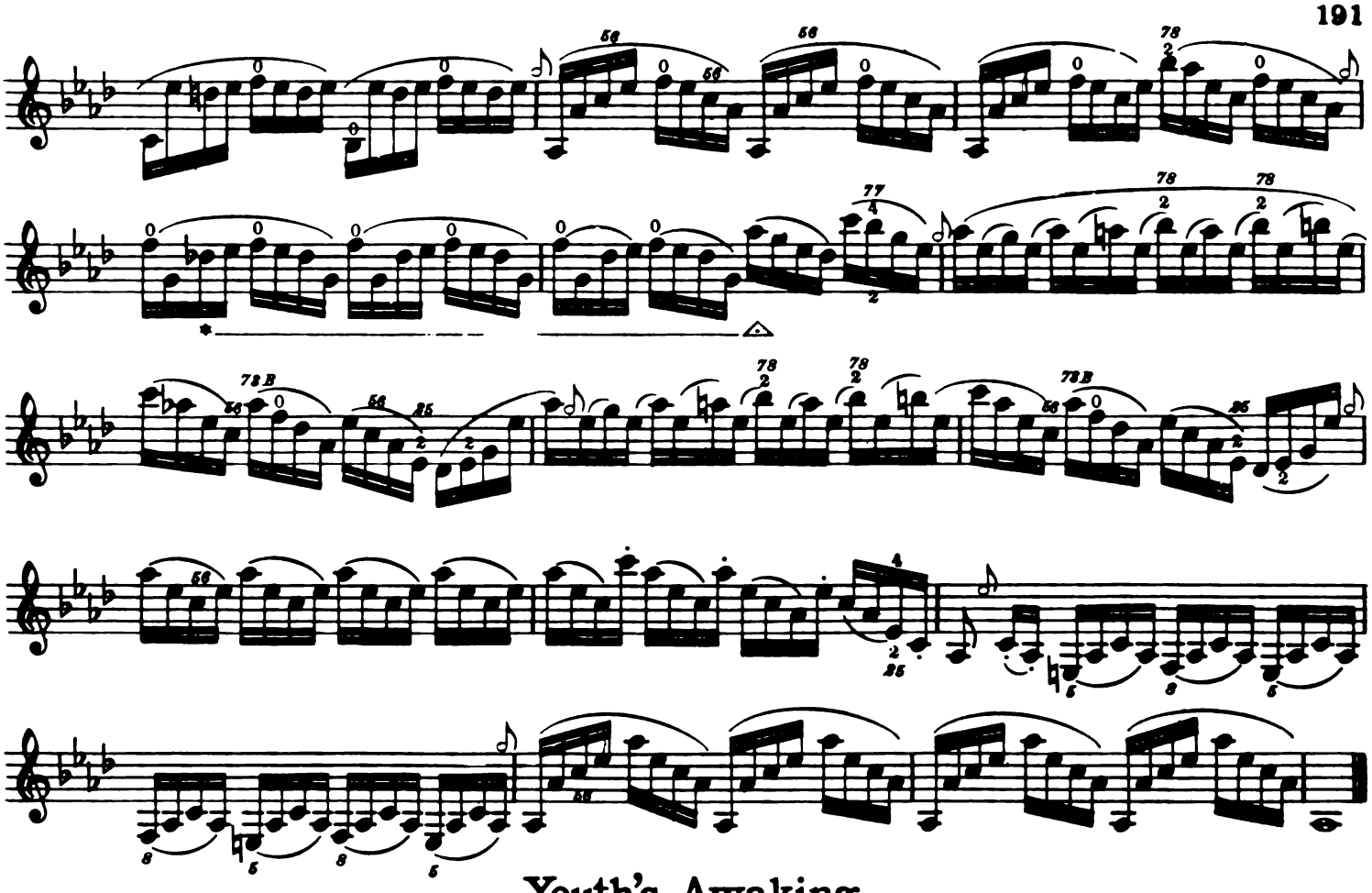
Preliminary Exercise for the or Key.

Vorübung für die . . . . . oder Klappe.

(without Piano acct.)
(ohne Clavier Begleitung.)

Allegro. (M. ♩ = 108)





Youth's Awaking.

(JÜNGLINGS ERWACHEN.)

Study for the same key.

(Etude fur dieselbe Klappe.)

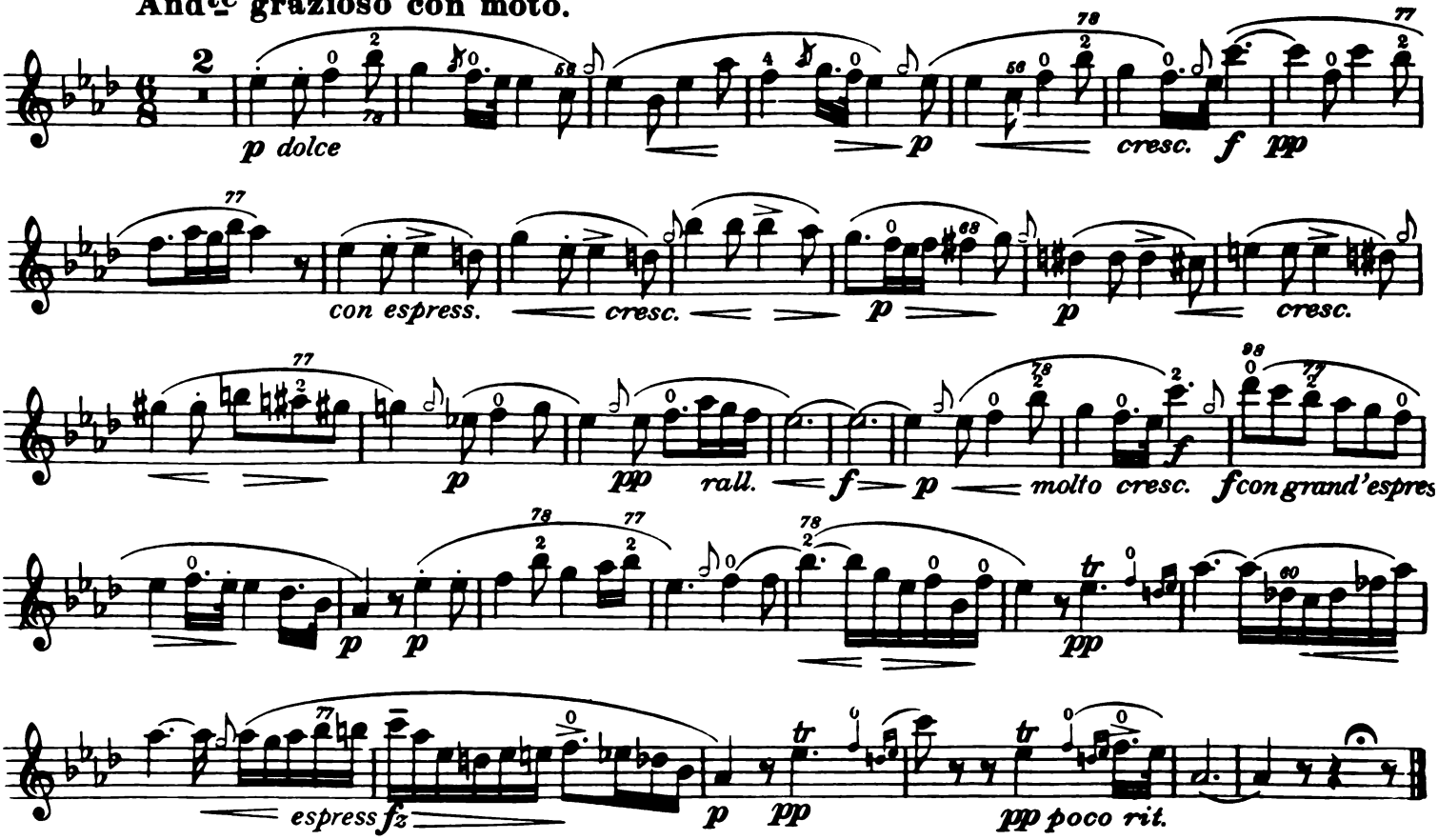
Nº 8.

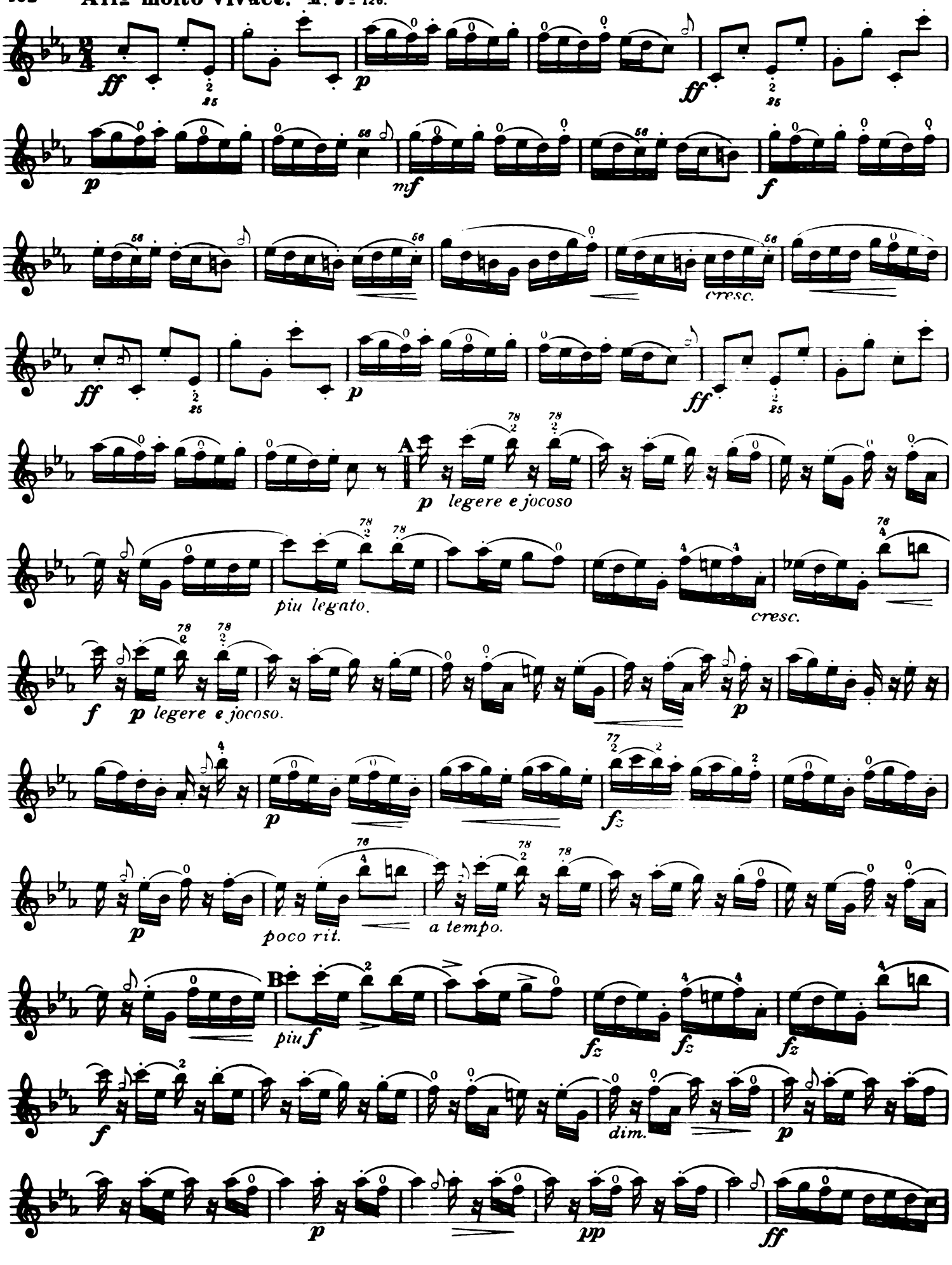
(with Piano acct.)

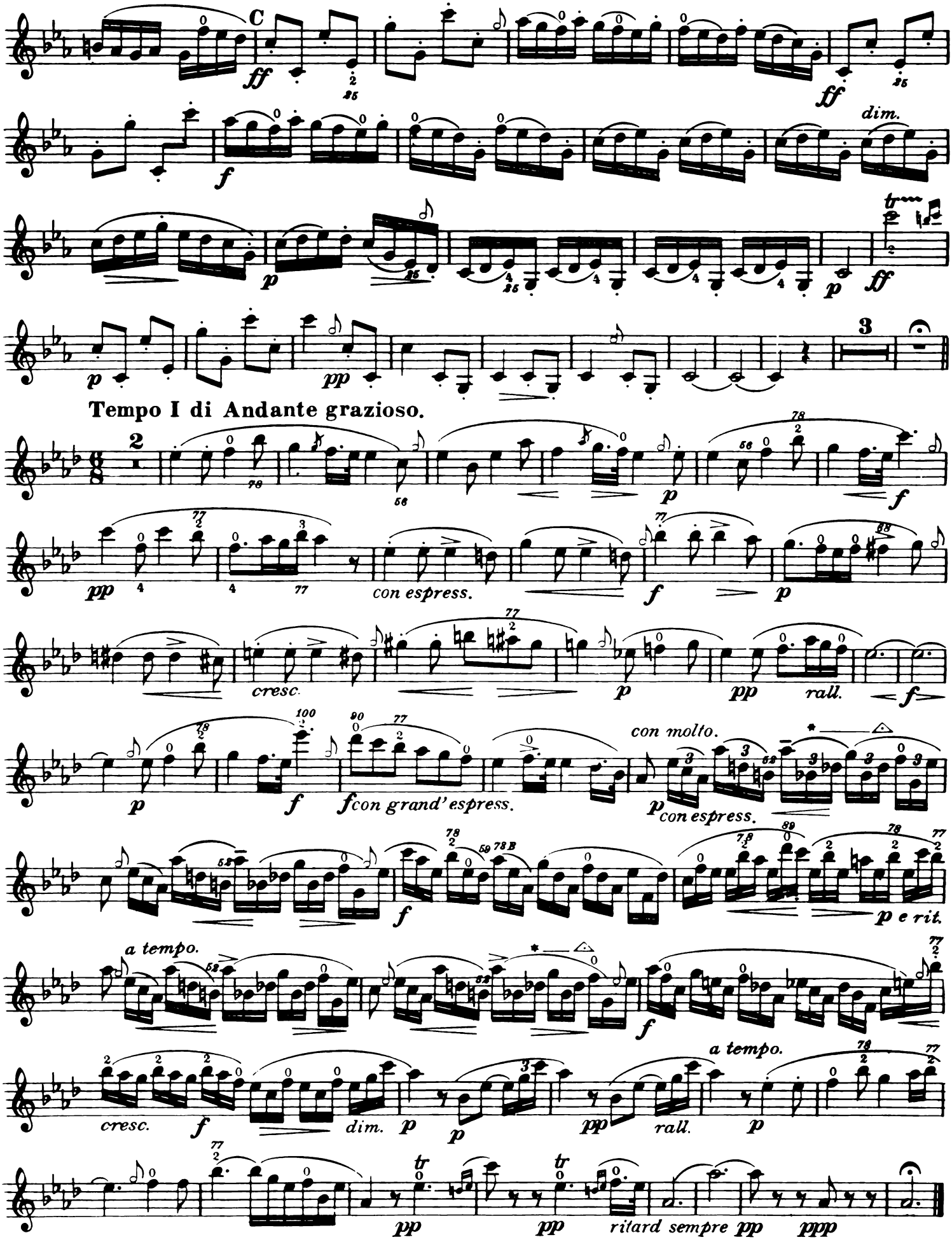
(*mit Clavier Begleitung*)

M. ♪ = 104.

Andte grazioso con moto.




Allo molto vivace. M. ♩ = 126.
ff
p
ff
mf
f
cresc.
A
p legere e jocoso
piu legato.
cresc.
f
p legere e jocoso.
p
fz
poco rit.
a tempo.
B
piu f
fz
fz
fz
f
dim.
p
p
pp
ff


C
ff
ff
dim.
f
p
ff
p
pp
3
Tempo I di Andante grazioso.
2
p
f
pp
con espress.
f
p
cresc.
p
pp
rall.
f
p
f
con molto.
f con grand' espress.
p con espress.
f
p e rit.
a tempo.
f
cresc.
f
dim.
p
p
pp
rall.
a tempo.
p
pp
pp
ritard sempre
pp
ppp

Tarantella.

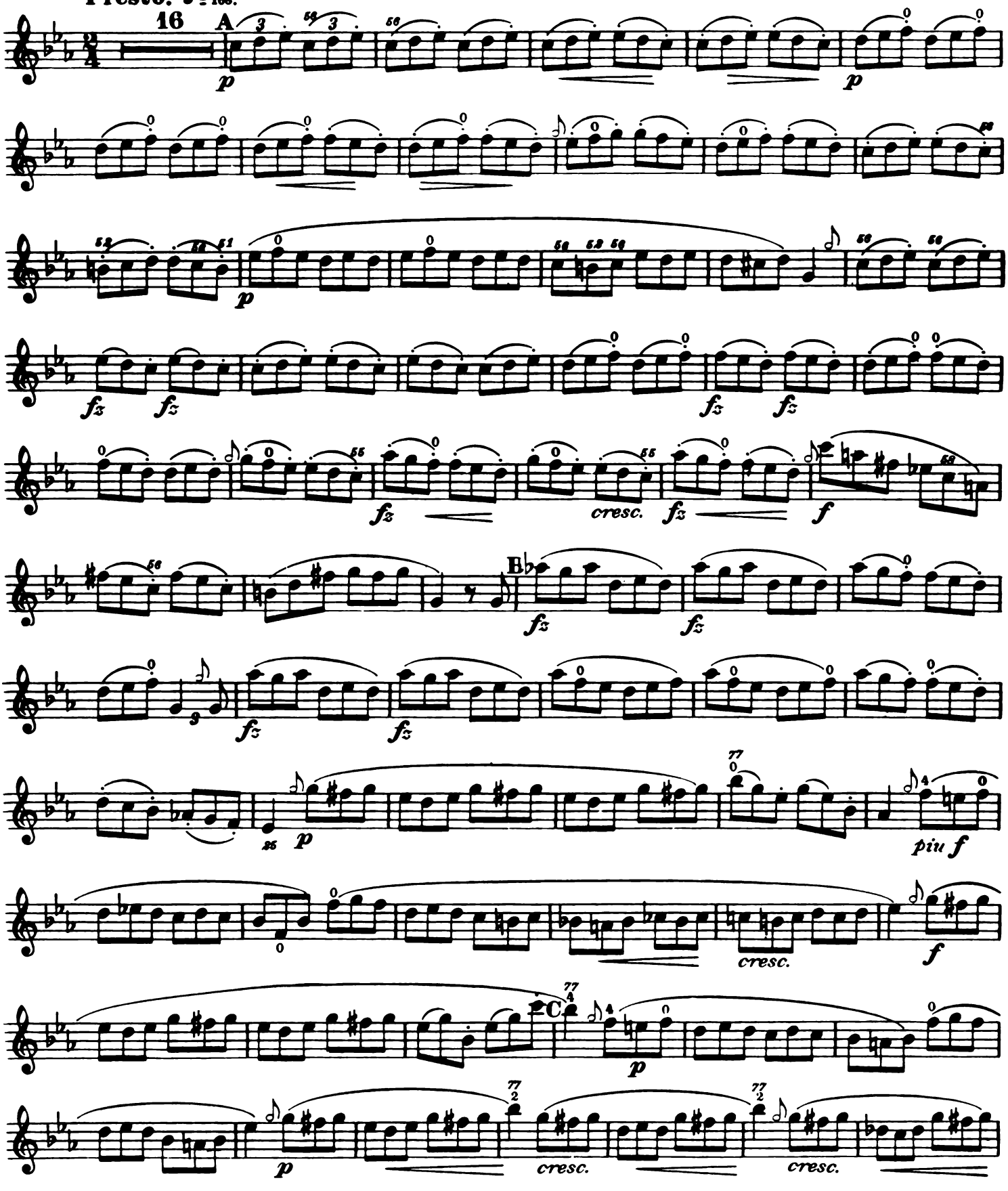
№ 9.

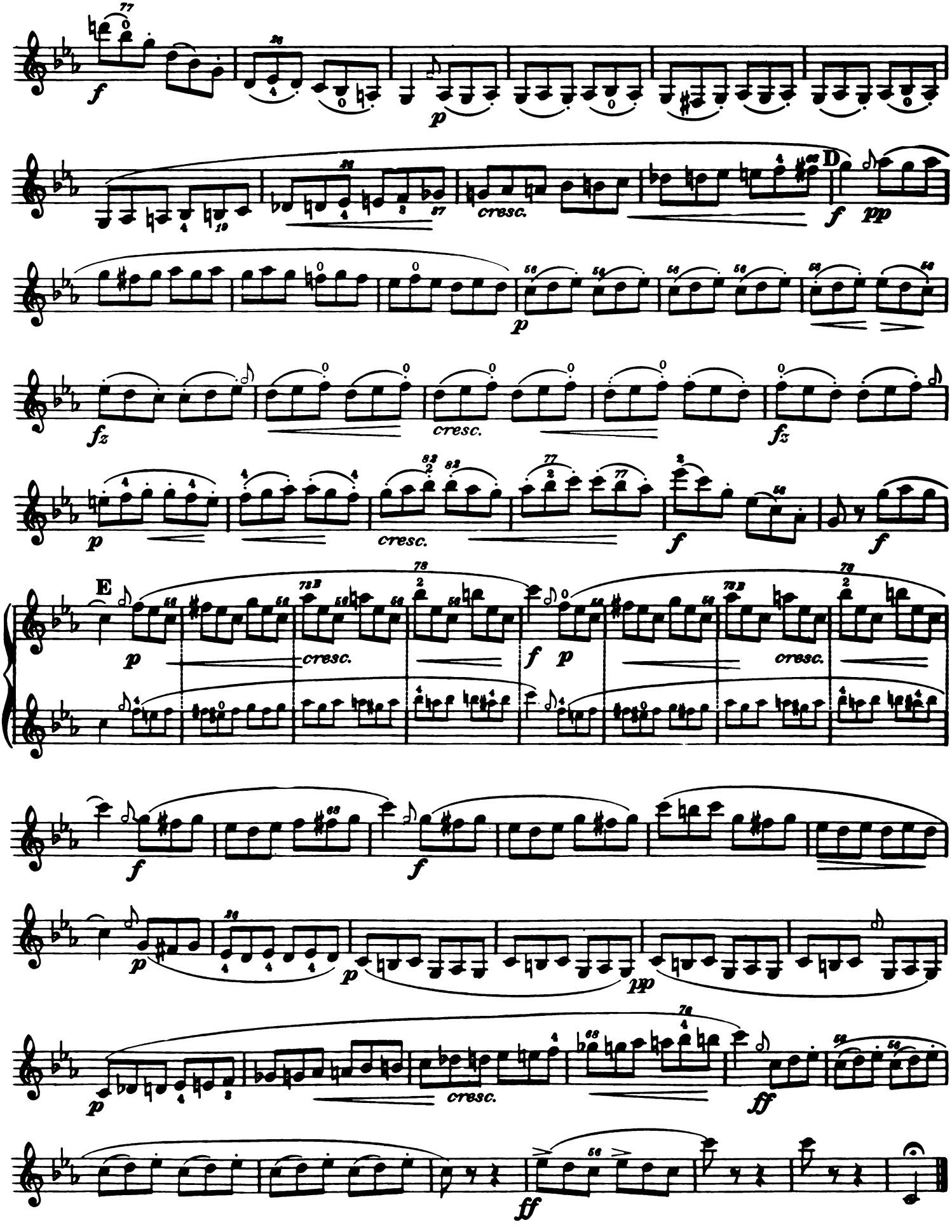
Study for the same key.

(Etude für dieselbe Klappe.)

(with Piano acc^{t}.)

(mit Clavier Begleitung.)



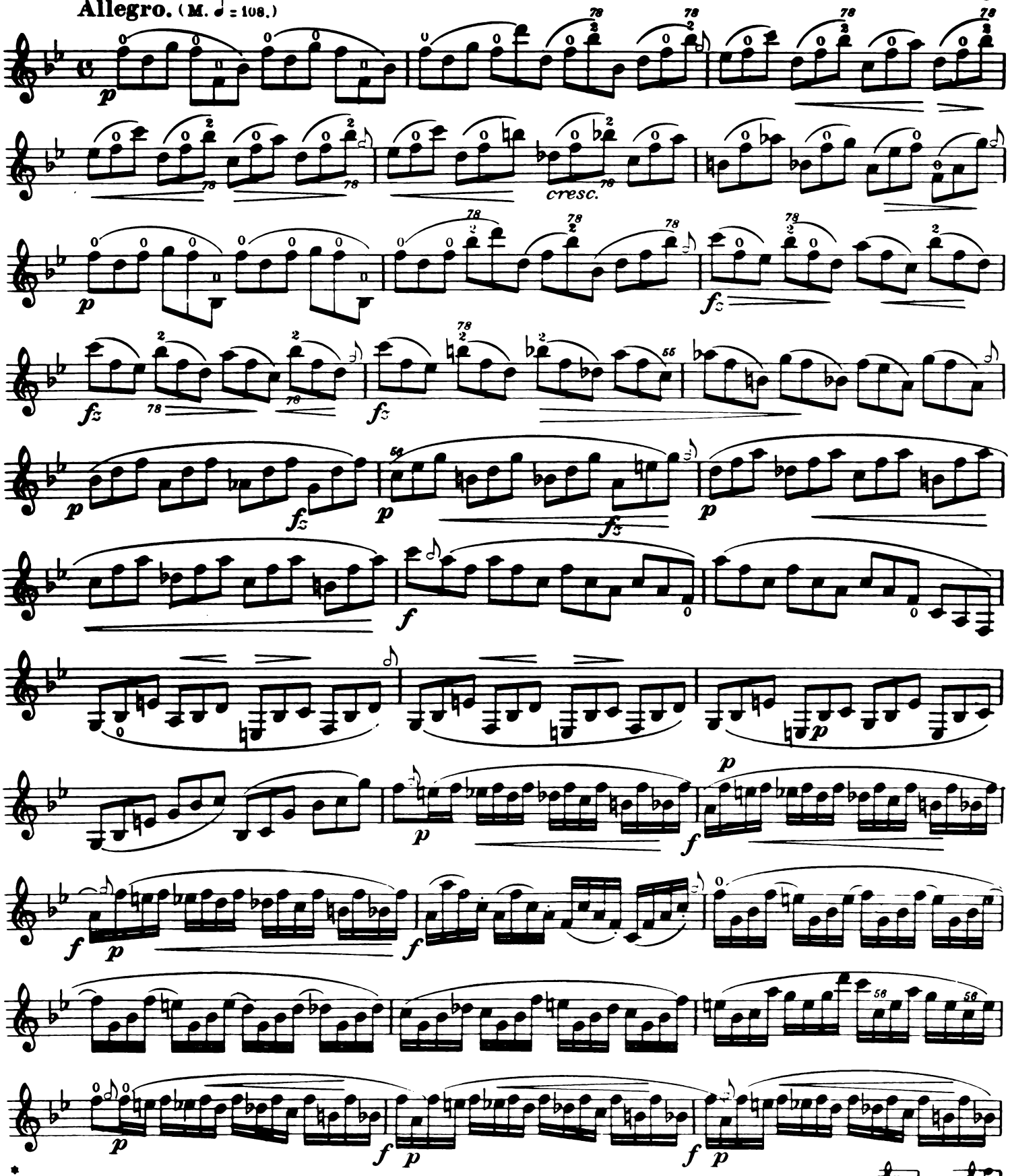

D
cresc.
E
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Preliminary Exercise for the Cross Fingering or
Vorübung für den Gabelgriff . . . . . oder

*Nº 10.

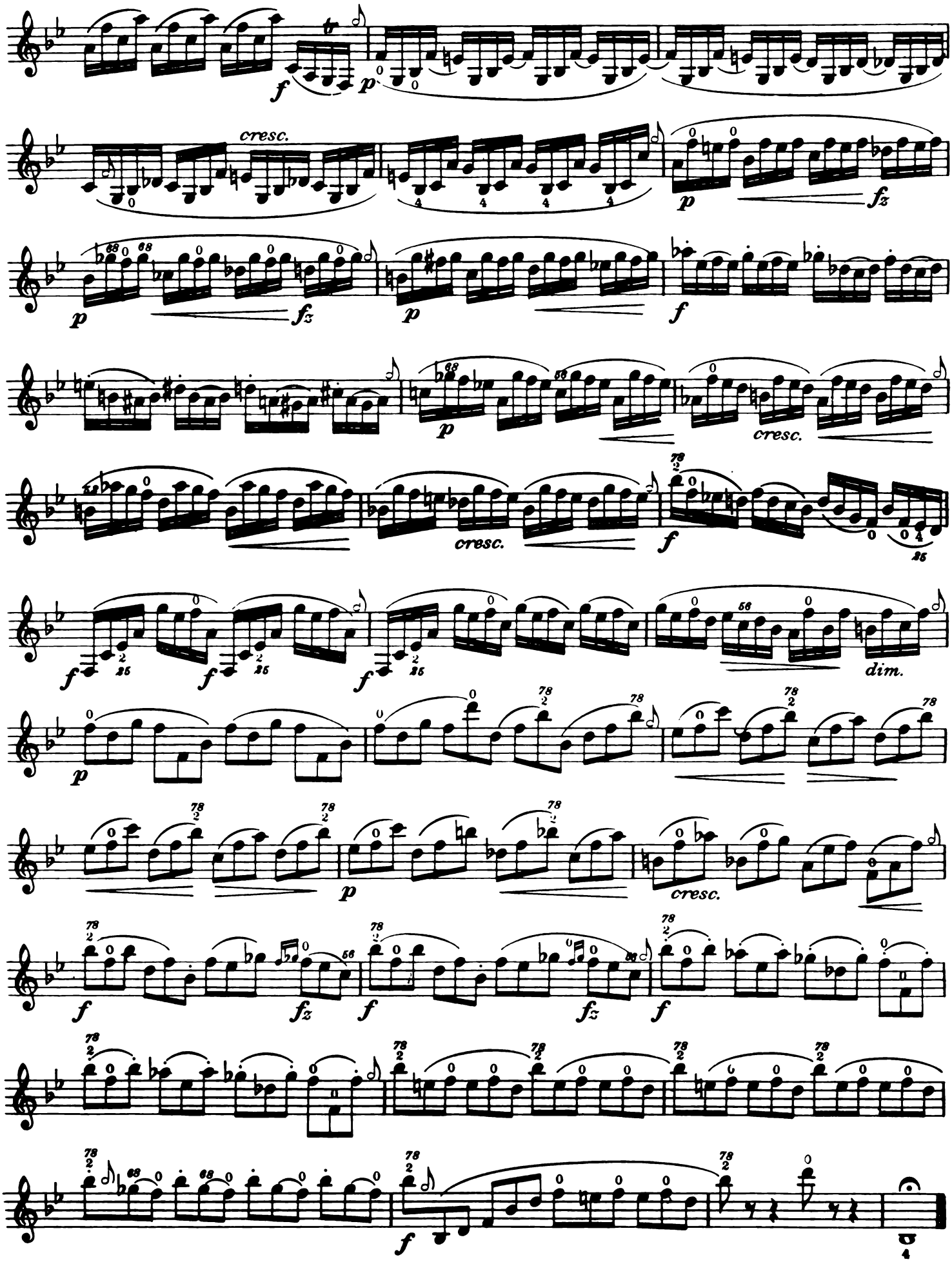
(without Piano acct.)
(ohne Clavier Begleitung.)

Allegro. (M. ♩ = 108.)



* It is evident that in these preliminary exercises as well as in the following studies Nº 11 and 12 all and must be played with crossfingering (⋮) if there is no other mark over the note.

Selbstverständlich müssen in dieser Vorübung sowohl, als auch in den folgenden Etuden Nº 11 und 12 alle und als Gabelgriffe gespielt werden, wenn nicht eine andere Bezeichnung über der Note steht.


f
p
cresc.
p
fz
p
fz
p
f
p
cresc.
cresc.
f
f
f
f
dim.
p
p
cresc.
f
fz
f
fz
f
f

Pastoral.

(PASTORALE.)

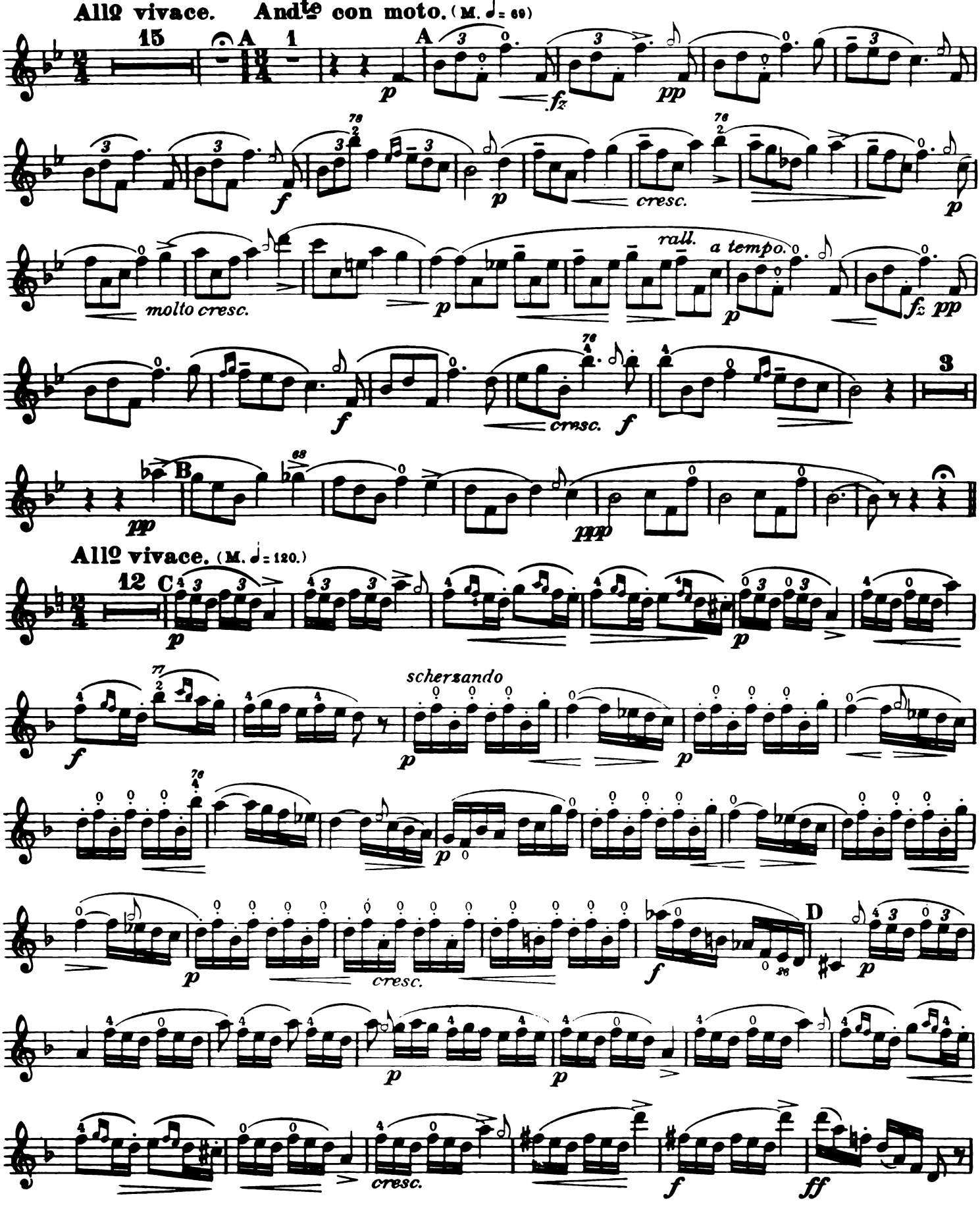
Nº 11.

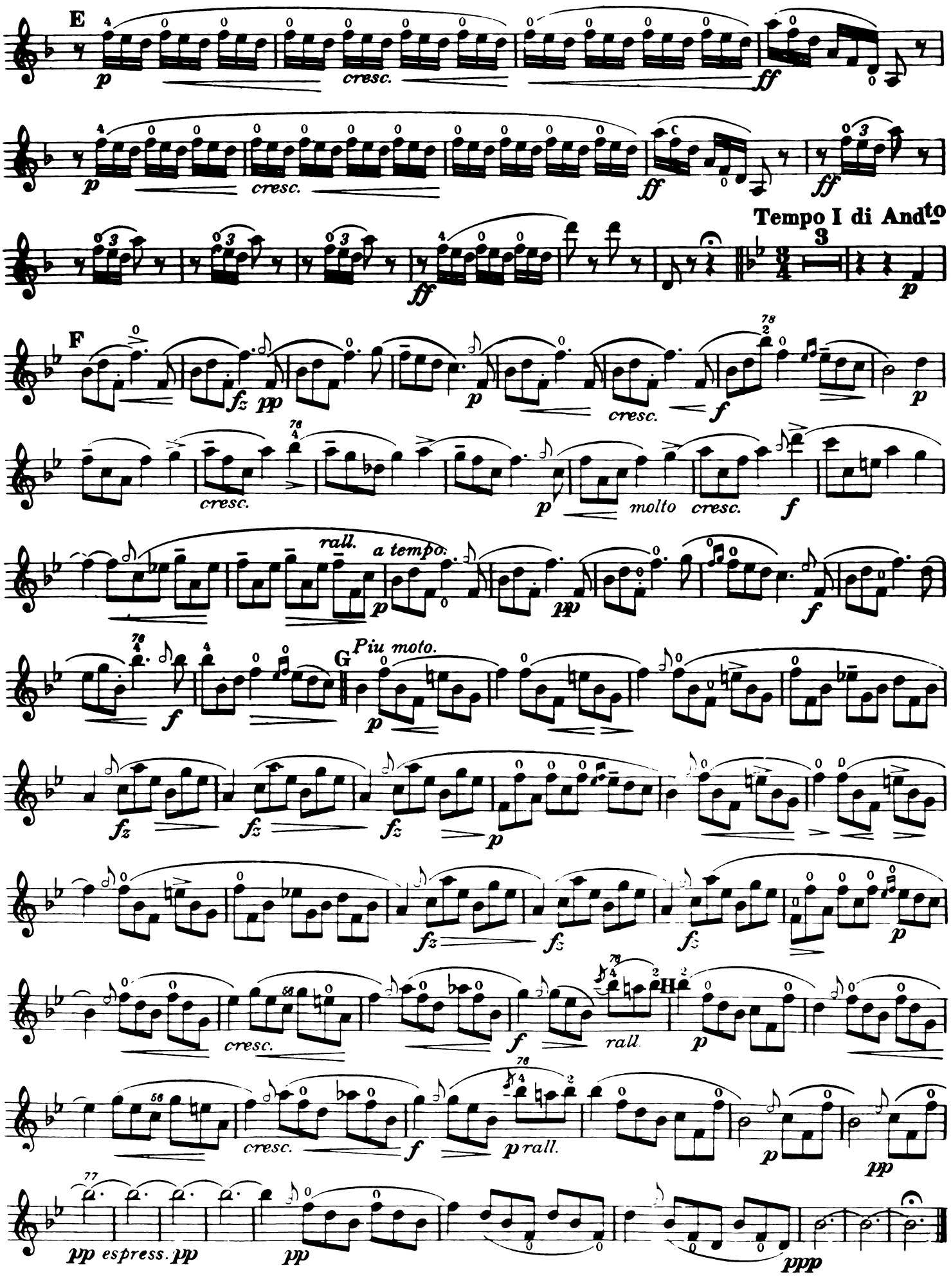
Study for the same fingering.

(Etude für denselben Griff.)

(with Piano acc^{t}.)

(mit Clavier Begleitung.)




E
p
cresc.
ff
Tempo I di And^to
F
fz pp
cresc.
molto cresc.
rall.
a tempo.
G
Piu moto.
H
rall.
pp espress. pp
pppp

The Army.

(SOLDATESKA.)

№ 12.

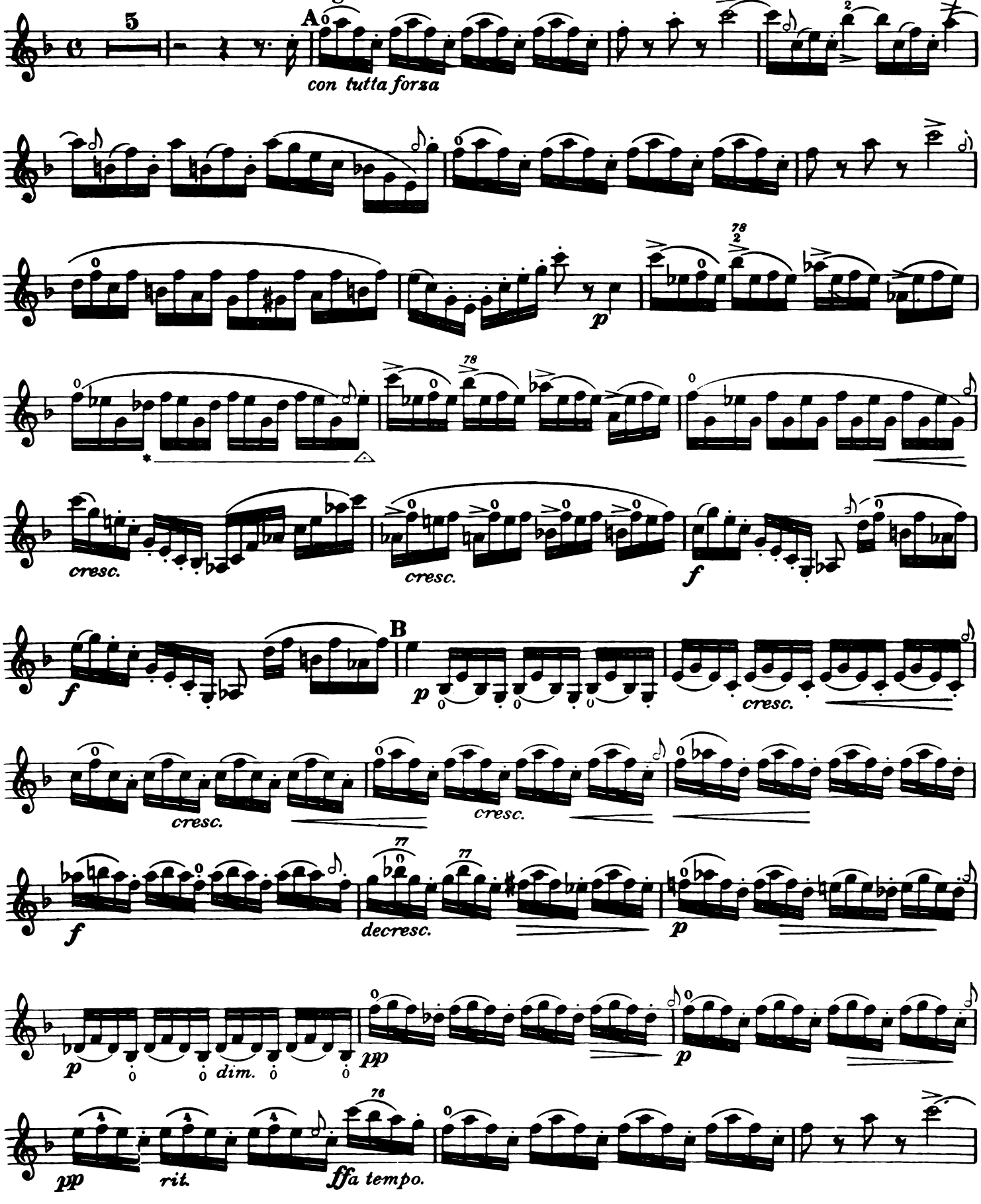
Study for the same fingering.

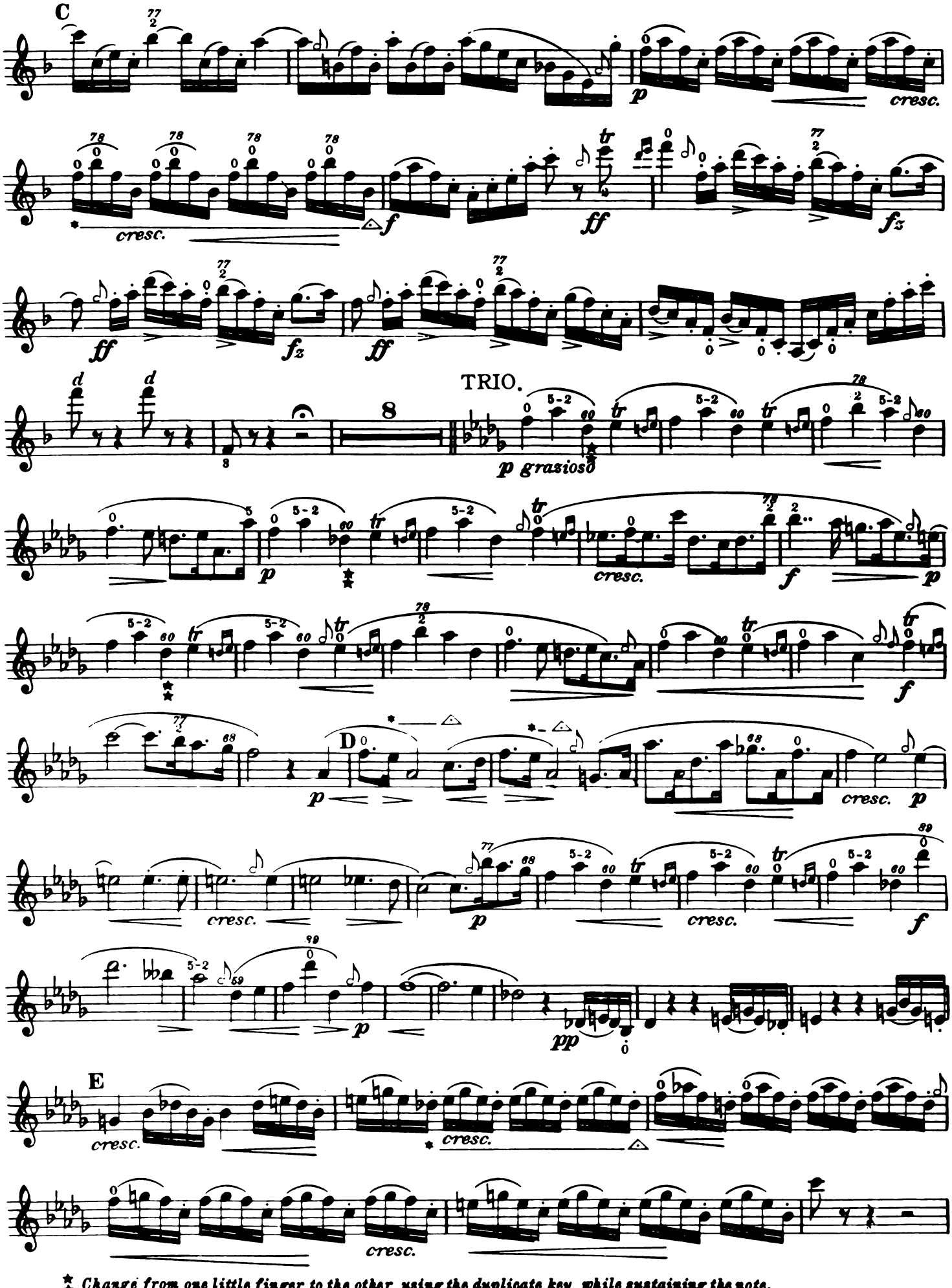
(Etude für denselben Griff.)

(with Piano acc!)

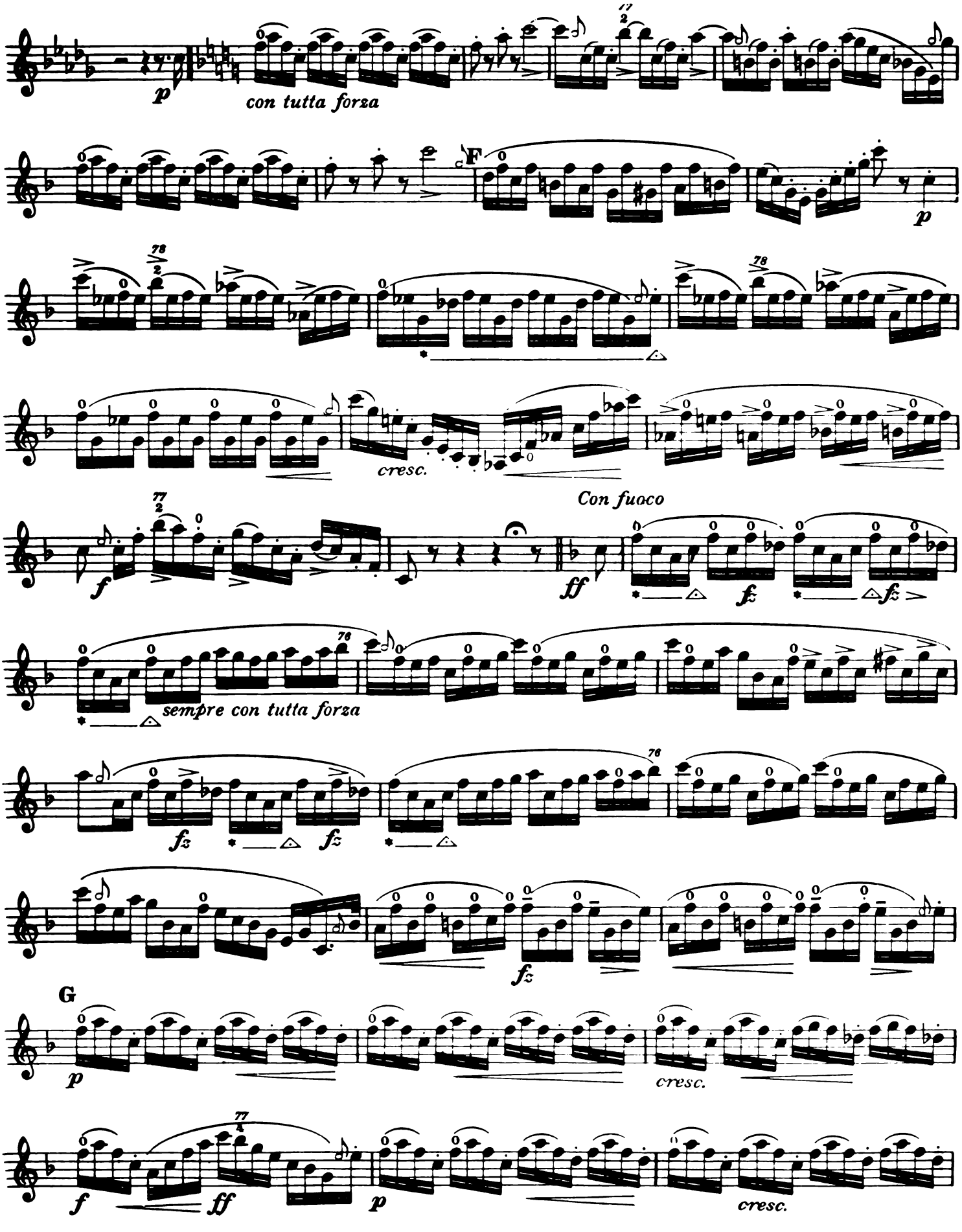
(*mit Clavier Begleitung.*)

Allo maestoso con energia. (M. ♩ = 112.)





★★ *Change from one little finger to the other, using the duplicate key, while sustaining the note.*

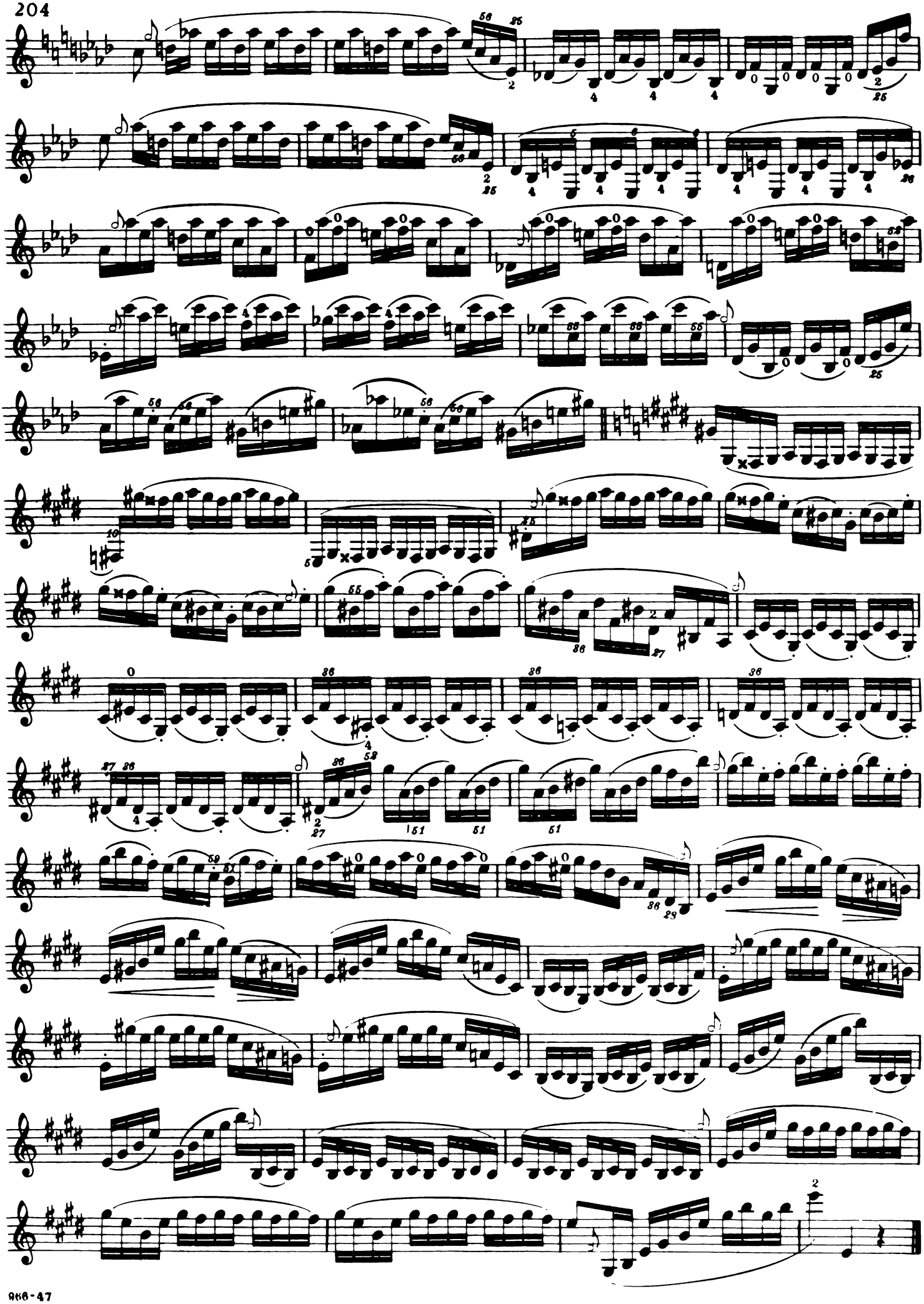

p
con tutta forza
F
p
cresc.
Con fuoco
f
ff
fz
sempre con tutta forza
G
p
cresc.
f
ff
p
cresc.

(Preliminary Exercise for the or Key.
(Vorübung für die . . . . . oder Klappe.

No 13.

(without Piano acct.)
(ohne Clavier Begleitung.)

Allo moderato. (M. 𝅗𝅥 = 96.)



Tyrolese Waltz.

(LÄNDLER.)

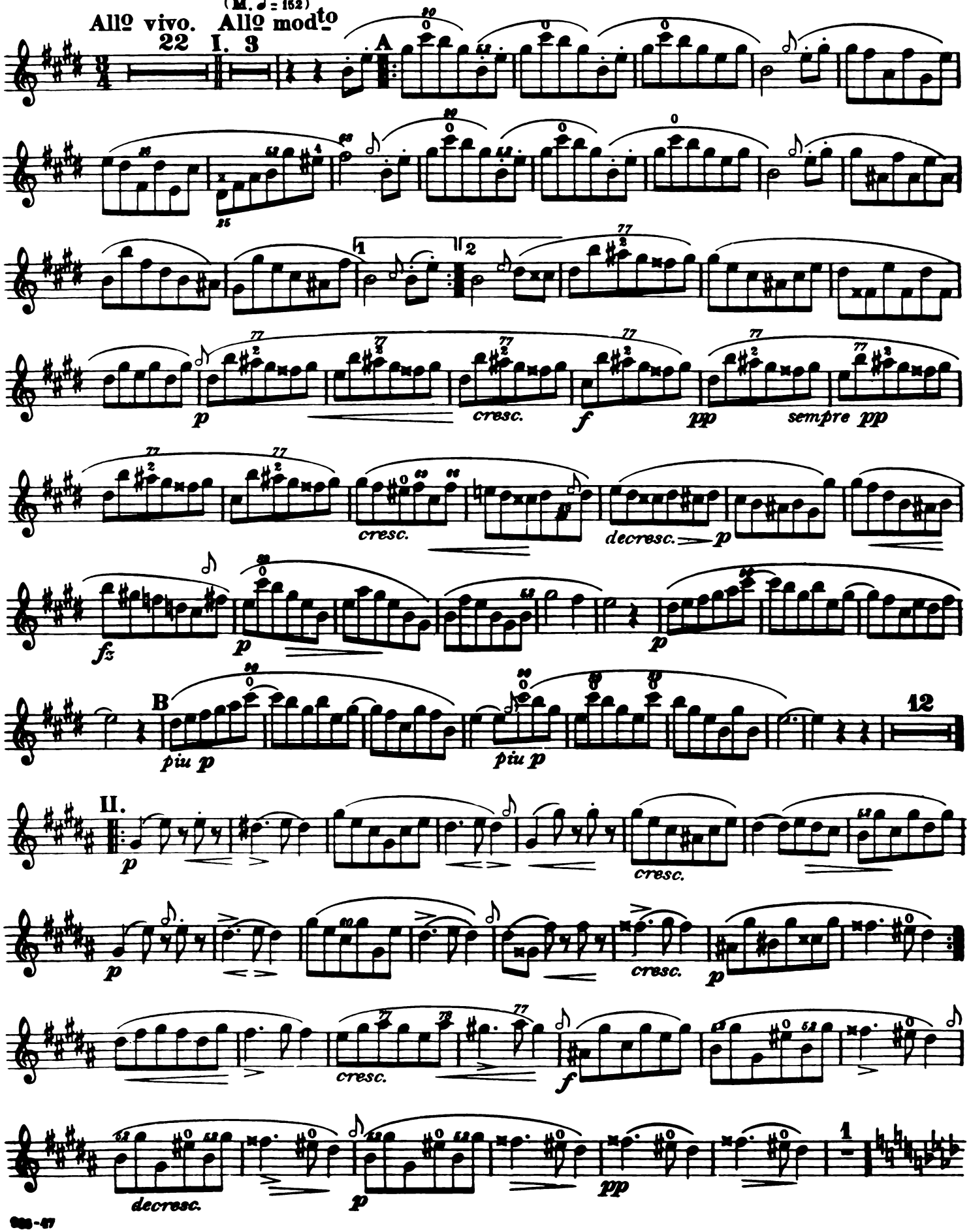
Study for the same key.

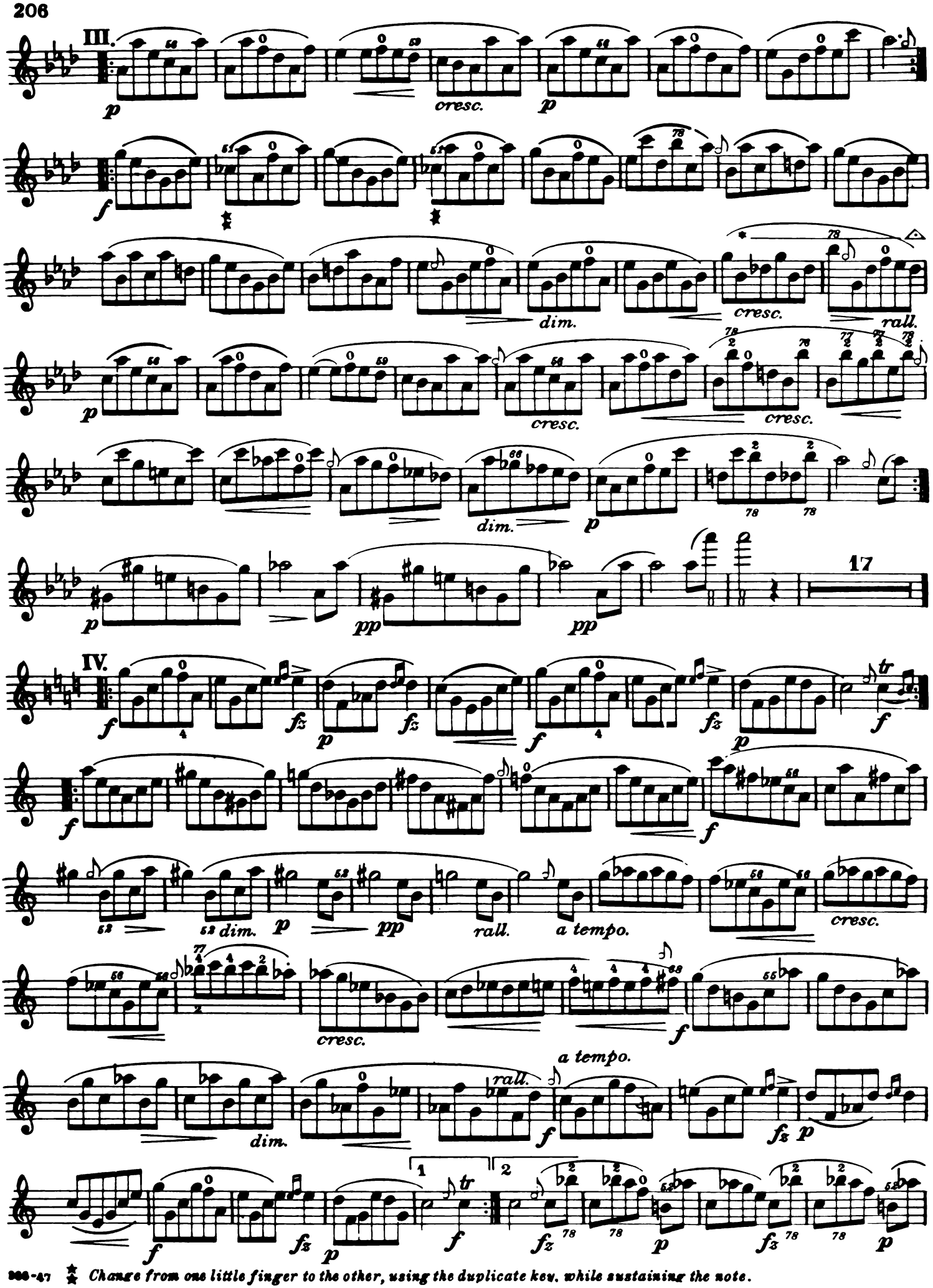
(Etude für dieselbe Klappe.)

№ 14.

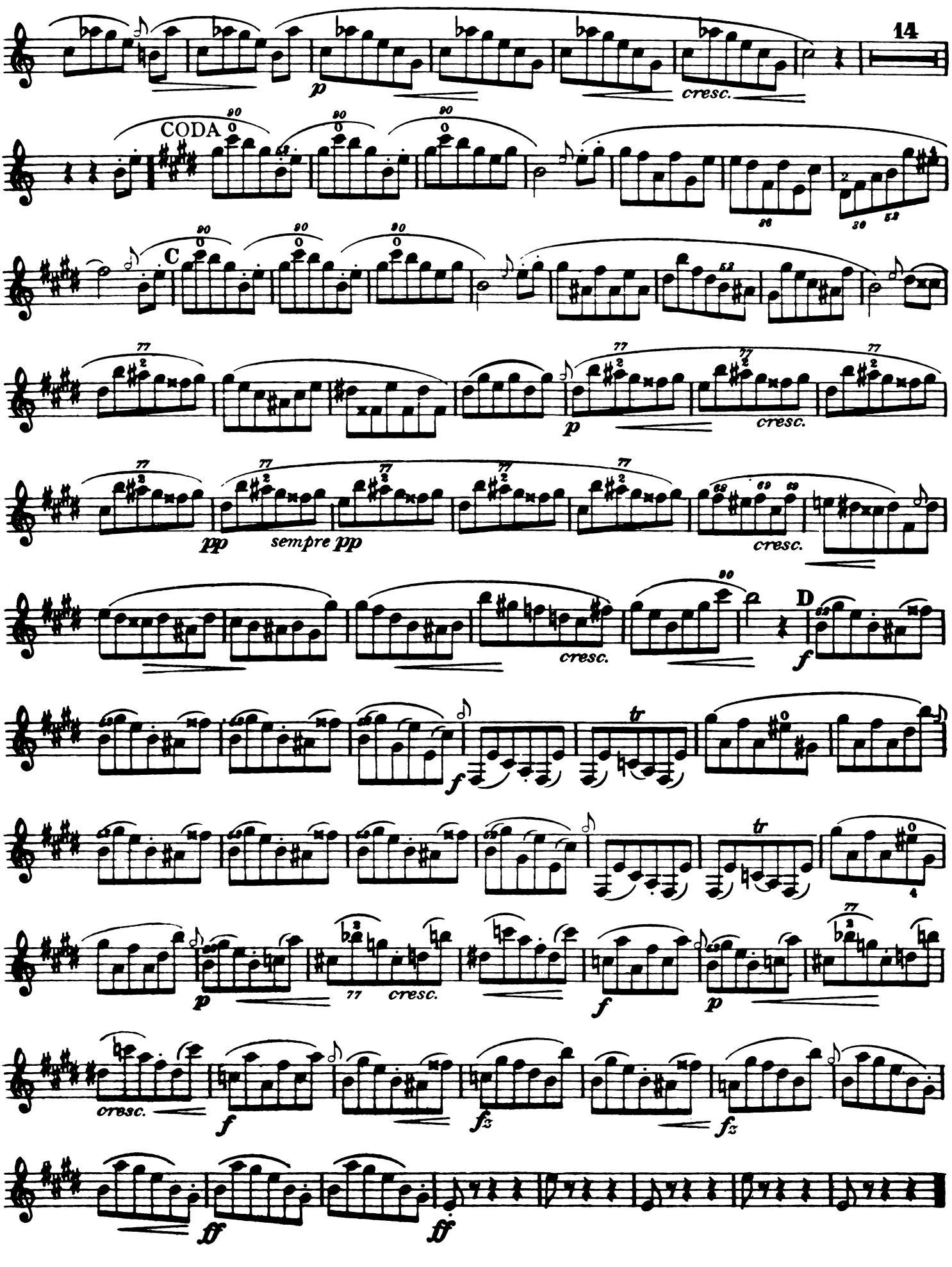
(with Piano acct.)

(*mit Clavier Begleitung.*)





☆ *Change from one little finger to the other, using the duplicate key, while sustaining the note.*


14
p
cresc.
CODA
C
pp
sempre pp
D
f
tr
ff

Contentment.

(ZUFRIEDENHEIT.)

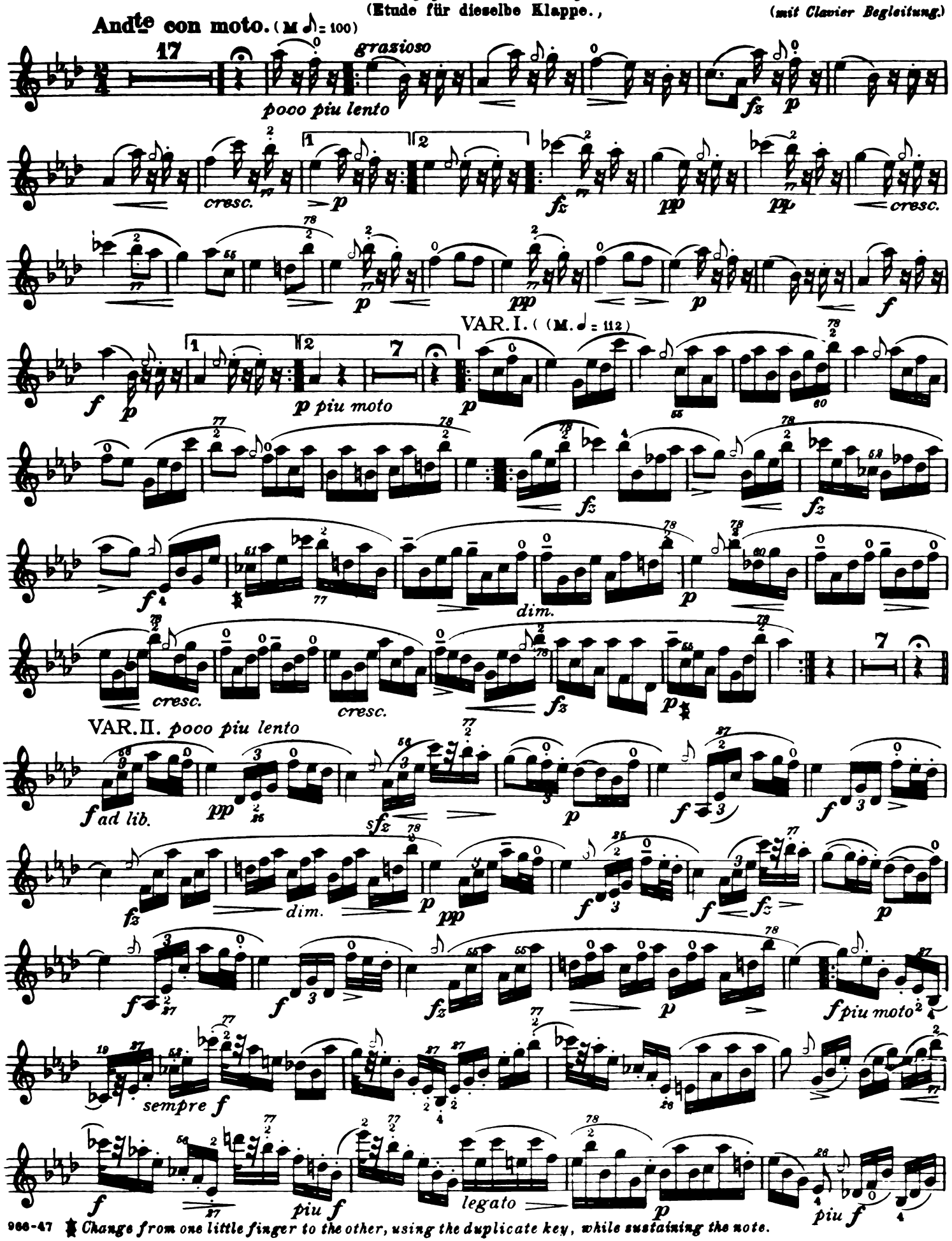
Nº 15.

Study for the same key.

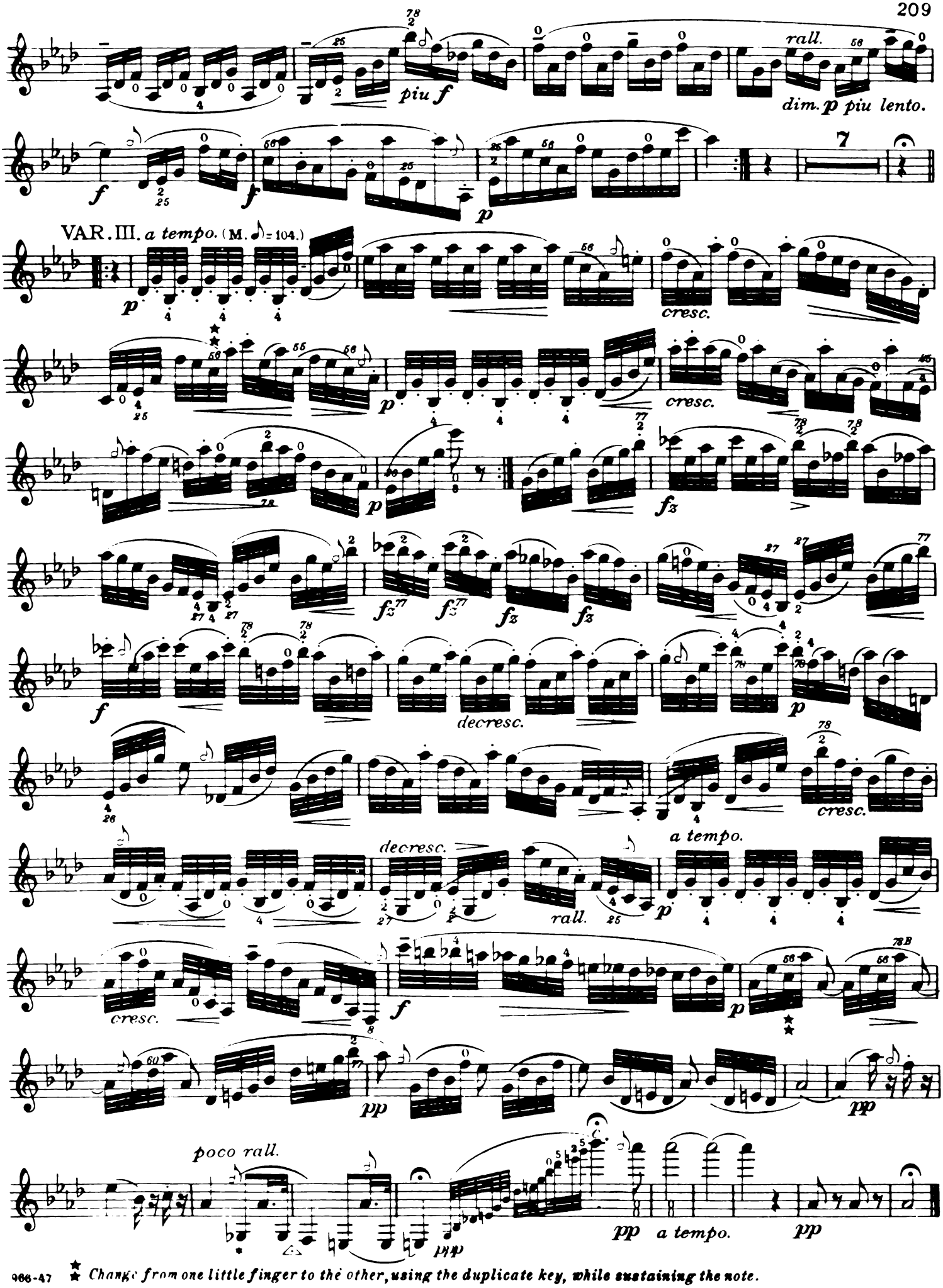
(Etude für dieselbe Klappe.,

(with Piano acct.)

(mit Clavier Begleitung.)



966-47 ✱ *Change from one little finger to the other, using the duplicate key, while sustaining the note.*



966-47 ★ *Change from one little finger to the other, using the duplicate key, while sustaining the note.*

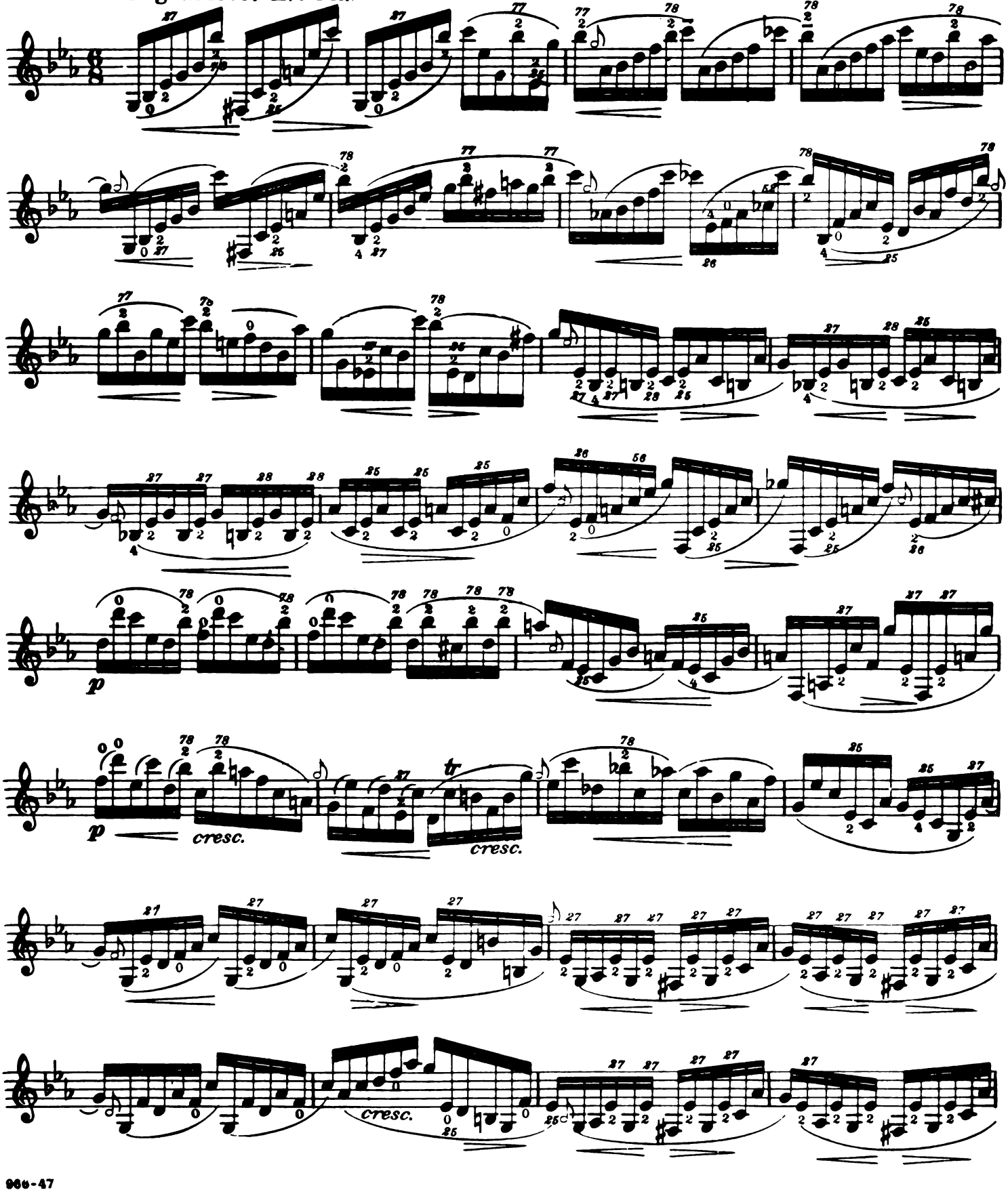
Fairy Dance.
(ELFENREIGEN.)

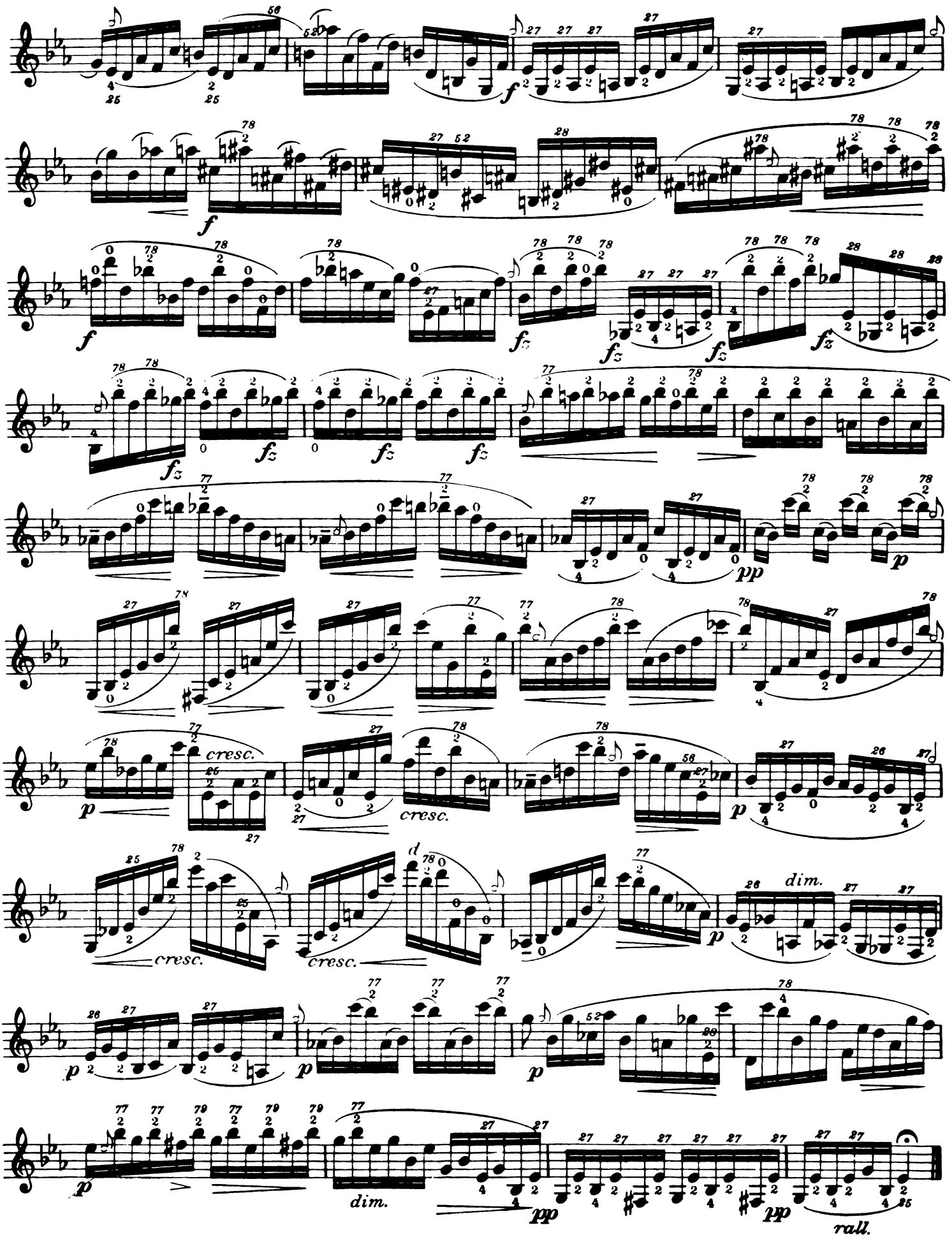
№ 16.

(Preliminary Exercise for the ♭ or ♭♭ Key.
(Vorübung für die . . . . ♭ oder ♭♭ Klappe.

(without Piano Acc.)
ohne Clavier Begleitung.)

Allto grazioso. (M. ♩.= 48.)




f
fz
pp
p
cresc.
dim.
rall.

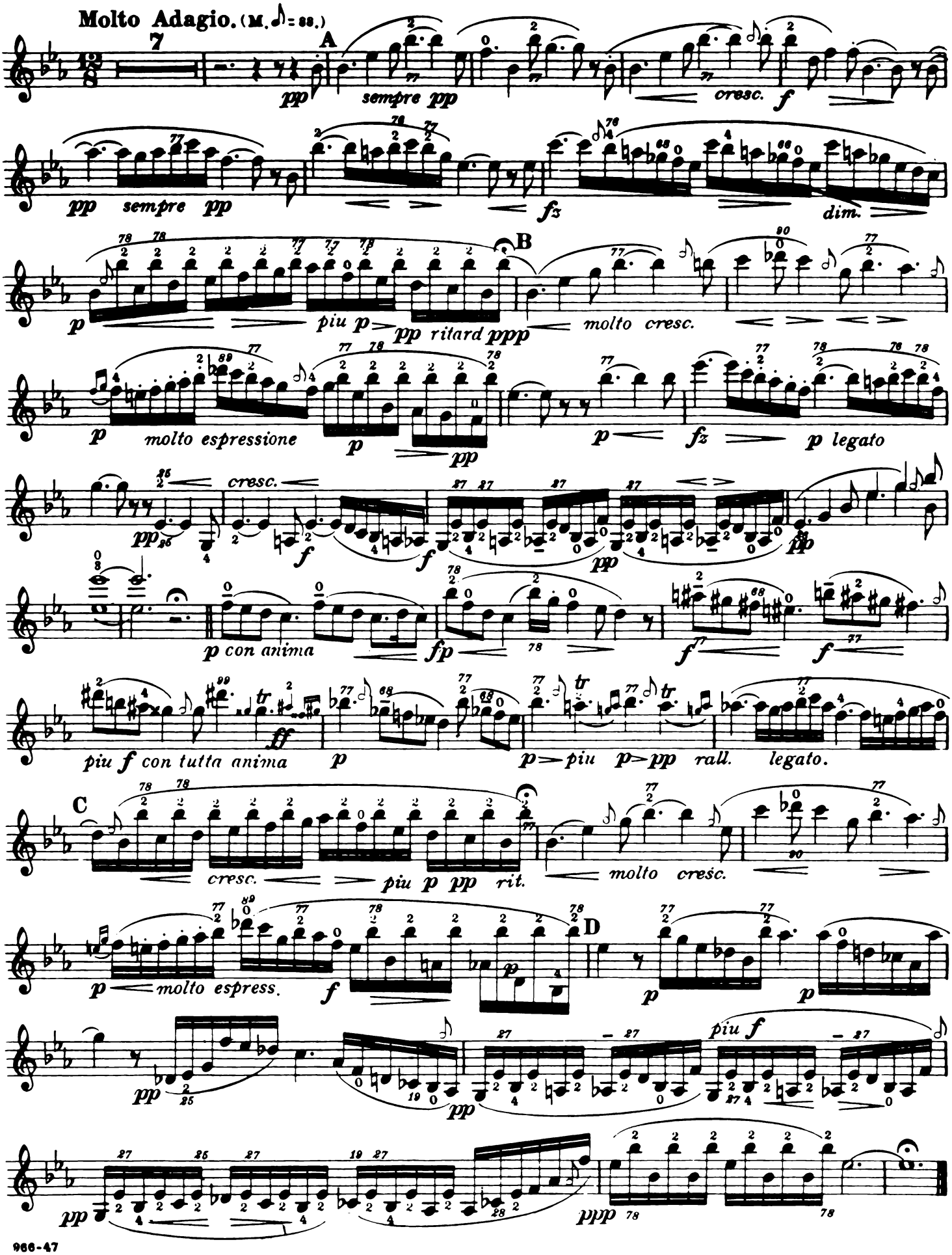
Solitude In Tranquil Summer-Night.

(EINSAMKEIT IN STILLER SOMMERNACHT.)

№ 17.

Study for the same key.
(Etude für dieselbe Klappe.)

(with Piano Acc^{t}.)
(mit Clavier Begleitung.)



Fantasia.

(FANTASIE.)

Study for the same key.

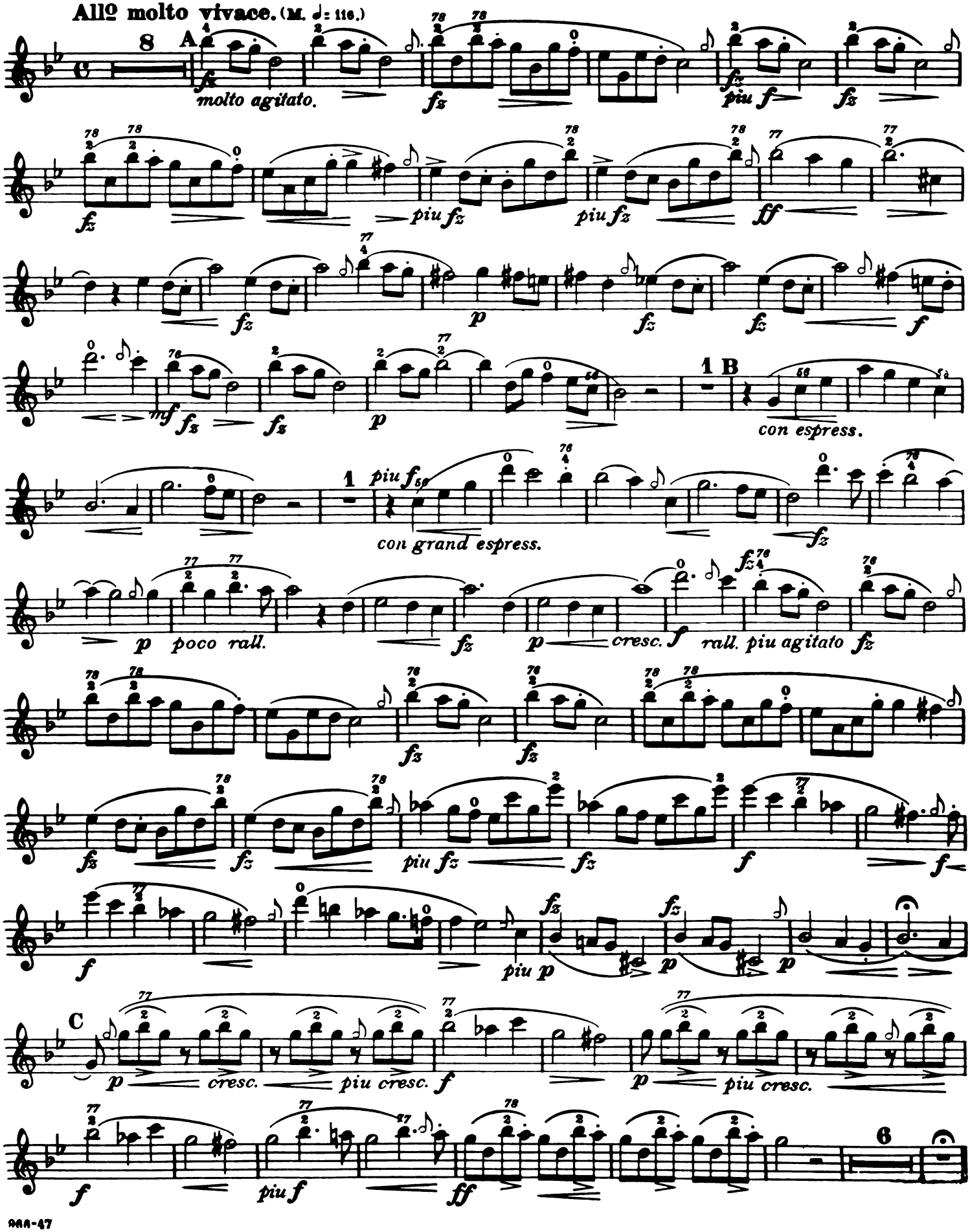
(Etude für dieselbe Klappe.)

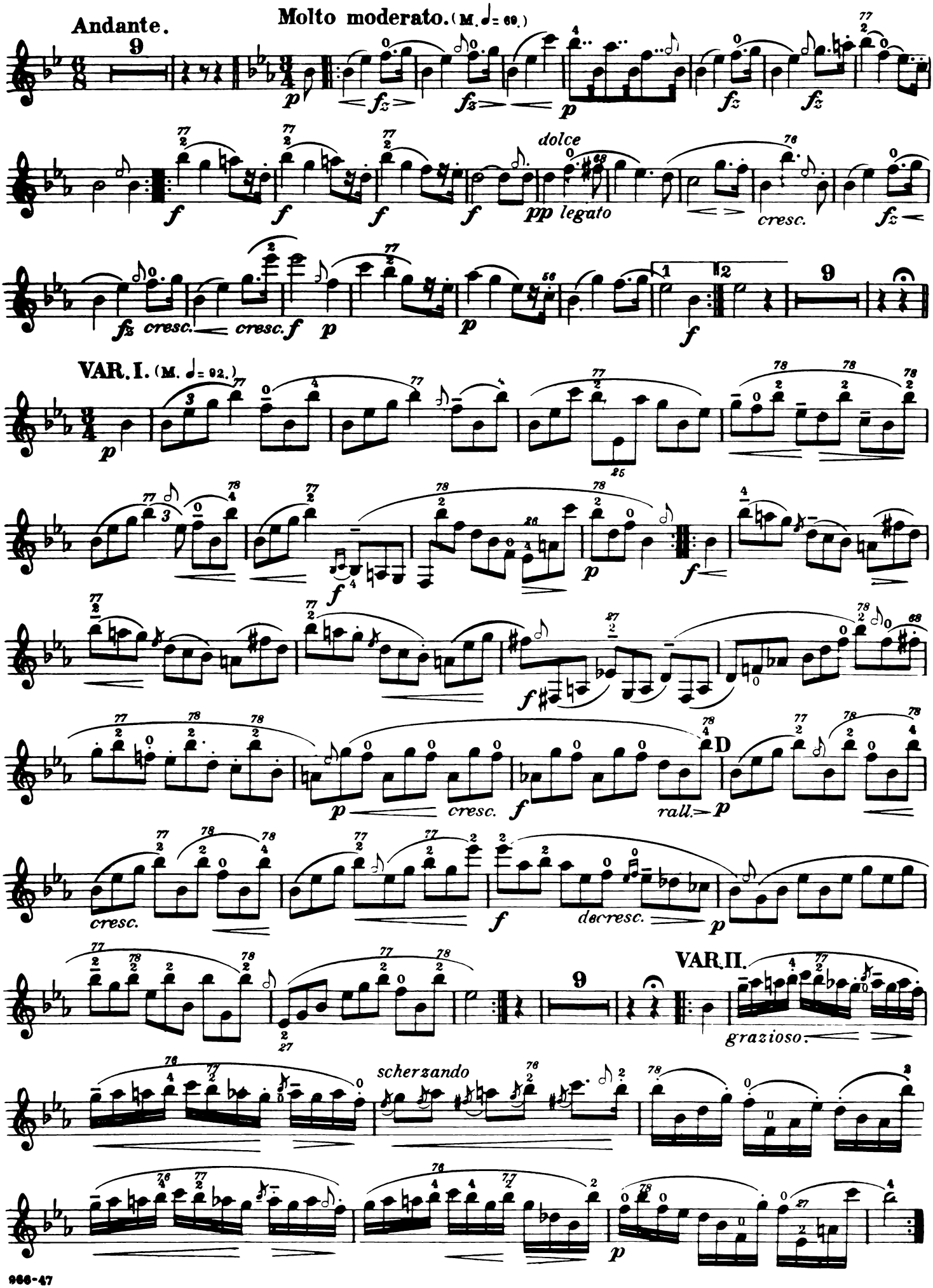
(with Piano accᵗ.)

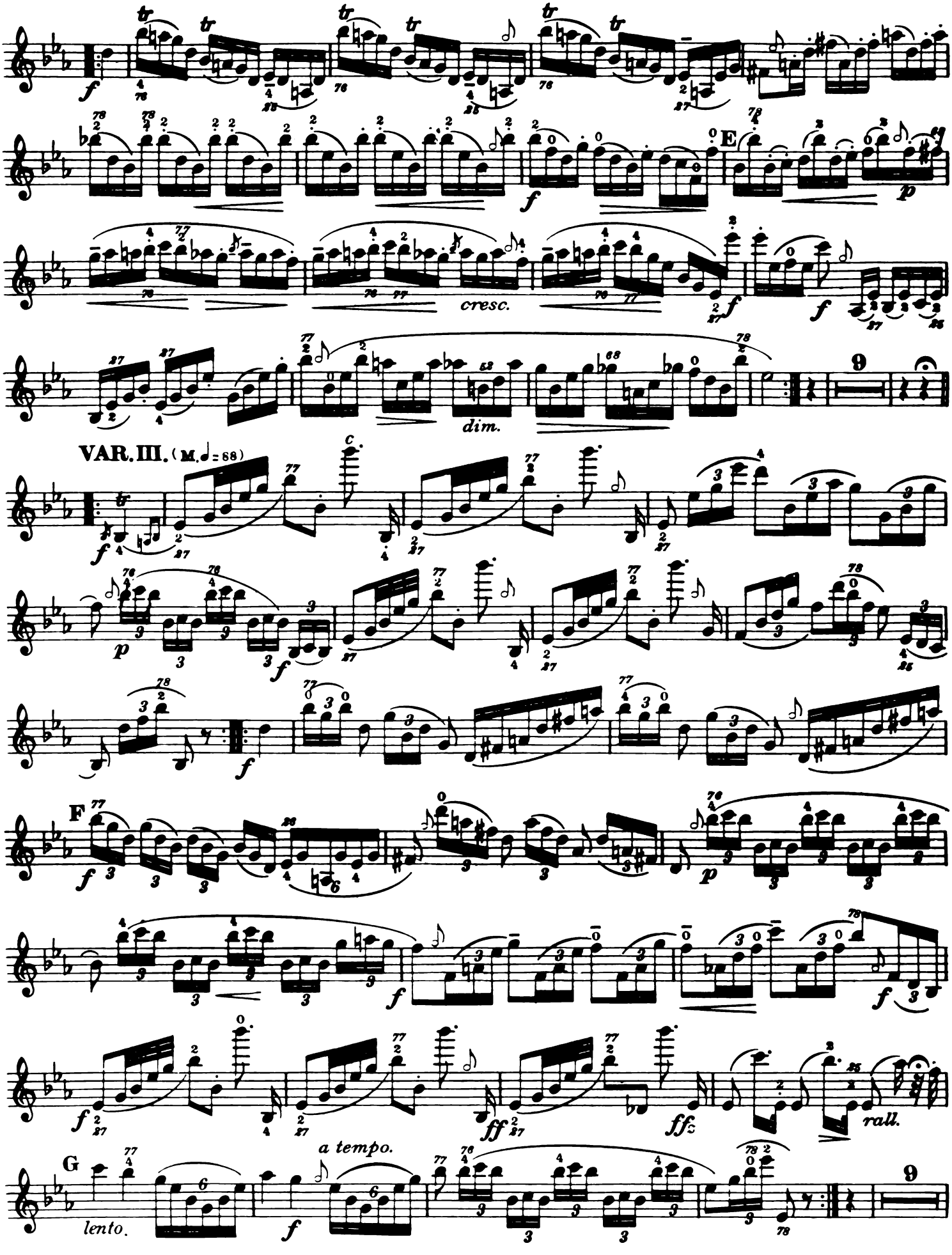
(mit *Clavier Begleitung.*)

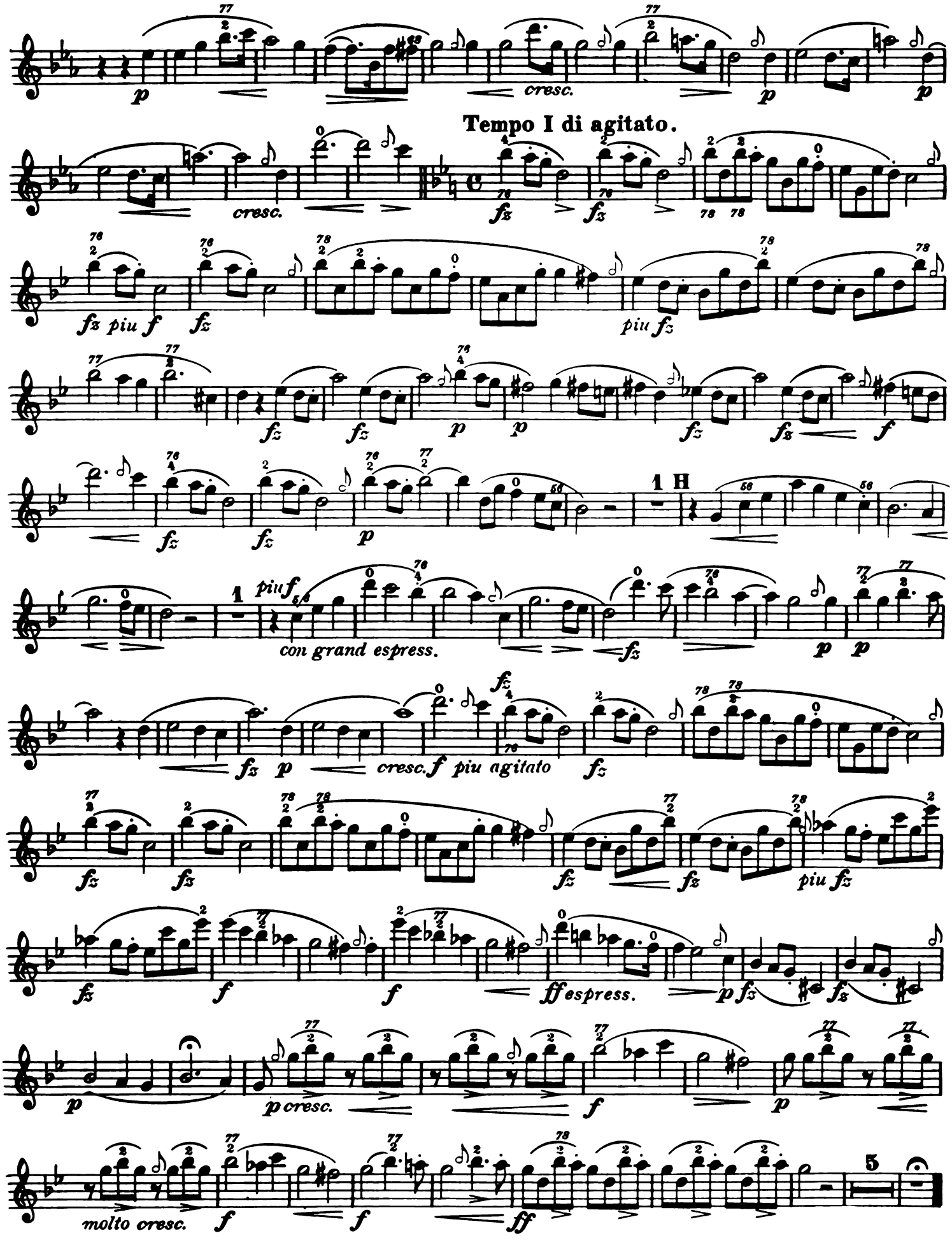
№ 18.

Allº molto vivace. (M. ♩= 116.)




Andante.
Molto moderato. (M. ♩= 69.)
dolce
pp legato
cresc.
cresc.
cresc.
VAR. I. (M. ♩= 92.)
cresc.
rall.
D
decresc.
VAR. II.
grazioso.
scherzando


cresc.
dim.
VAR. III. (M. ♩= 88)
lento.
a tempo.
rall.


cresc.
Tempo I di agitato.
cresc.
fz piu f
piu fz
1 H
1
piu f
con grand espress.
cresc. f piu agitato
piu fz
ff espress.
p cresc.
molto cresc.
5

During The Sleep Strange Visions Will Haunt Thee.

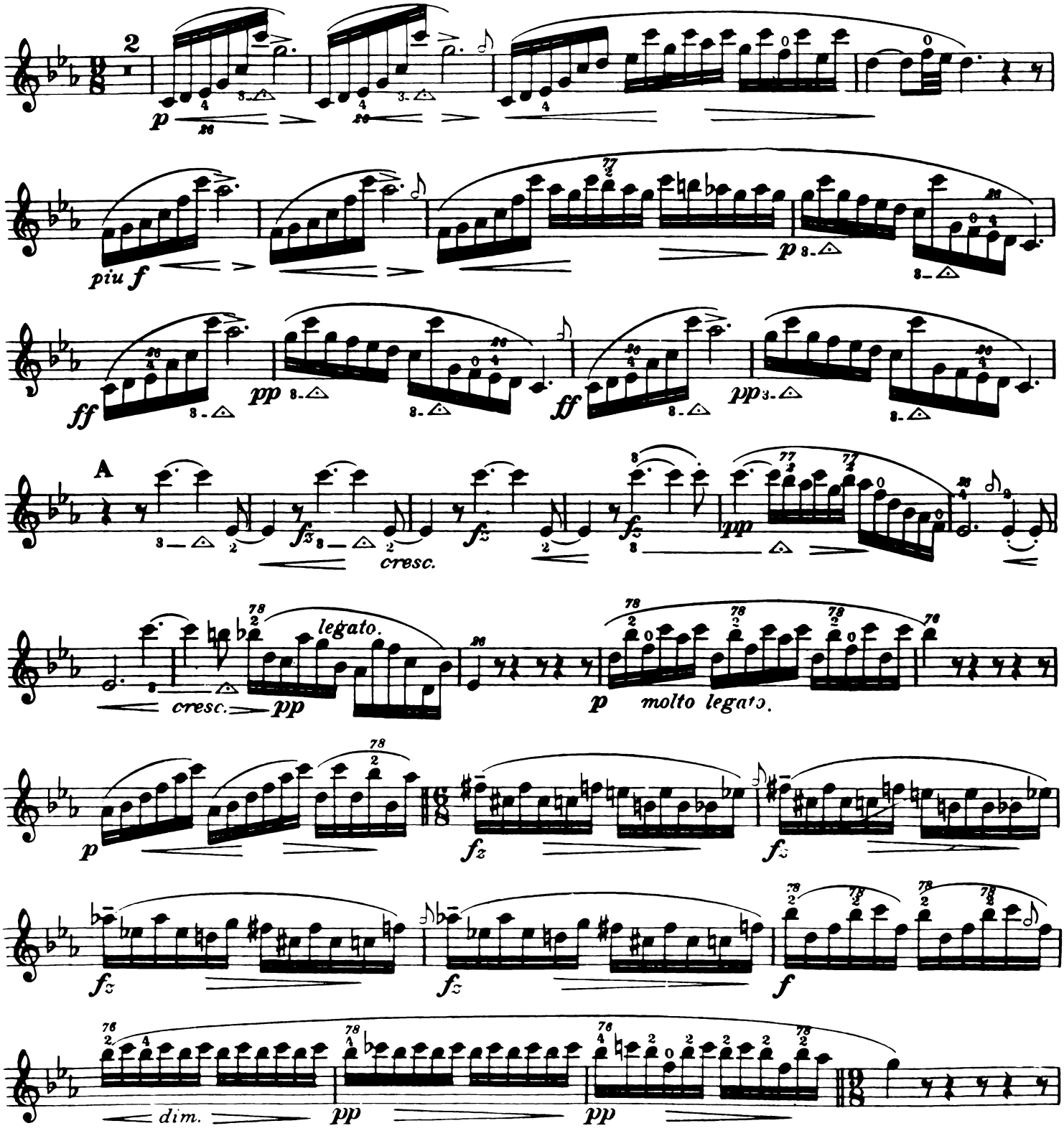
(WENN DU SCHLÄFST, ZIEHT GAR SELTSAMES AN DEINEM GEISTE VORÜBER.)

№ 19.

Study on *Etude für den Ton*

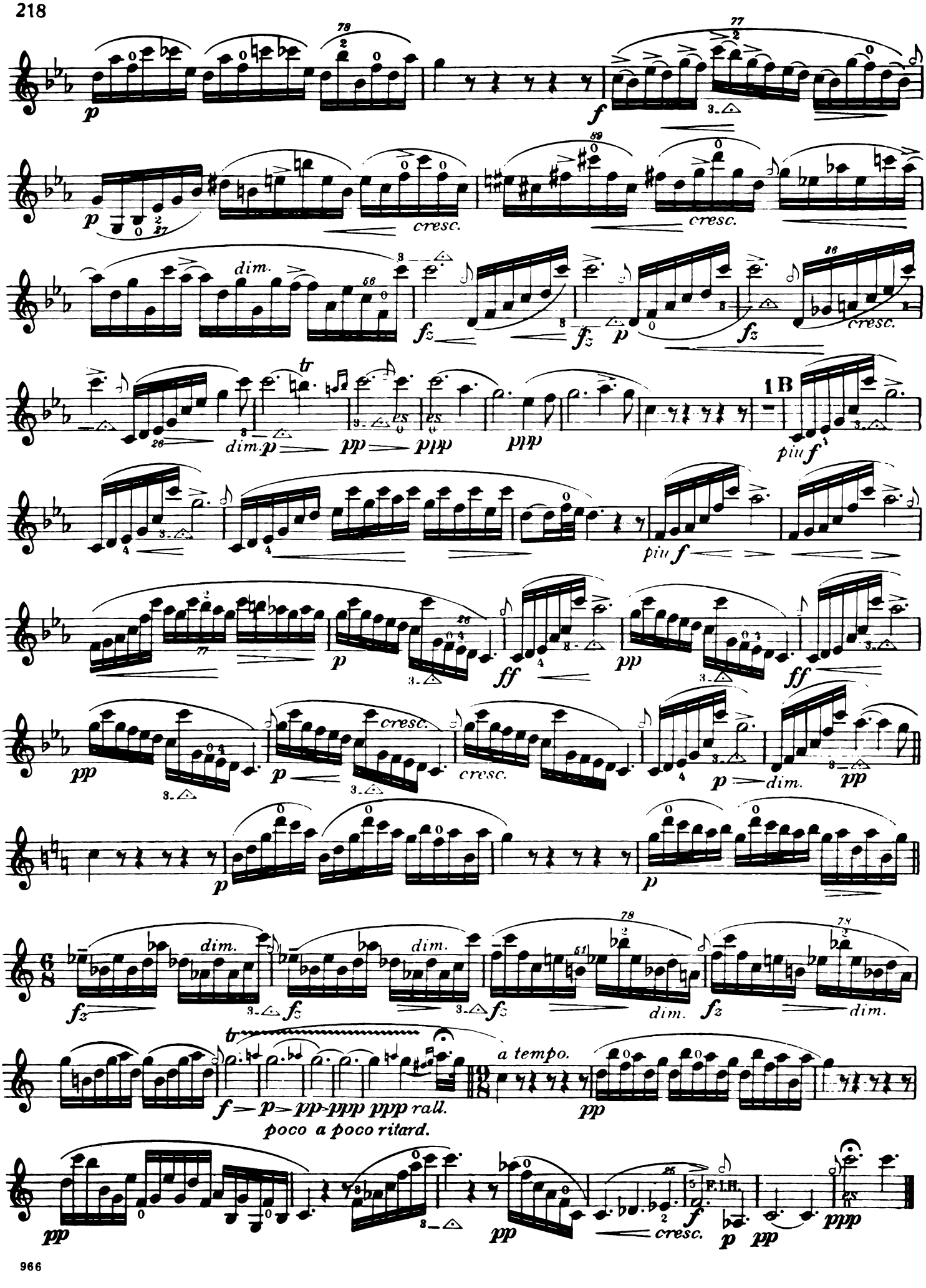
(with Piano acct.)
(mit Clavier Begleitung.)

Andante misterioso. (M. ♩ = 52.)



*With regard to this note C particular attention is to be paid to what has been said in § 5 about the placing of the three fingers of the right hand; this being denoted by the mark 3—△

Bei diesem Ton C muss besonders gemerkt werden, was in § 5 bei der Erklärung dieses Tones über die drei aufgelegten Finger der rechten Hand gesagt ist, welch' letzteres das Zeichen 3—△ bedeutet.


p
f
cresc.
dim.
fz
tr
dim. p
pp
ppp
1 B
più f
ff
a tempo.
f p pp ppp ppp rall.
poco a poco ritard.
F.I.H.

Variations.

(VARIATIONEN.)

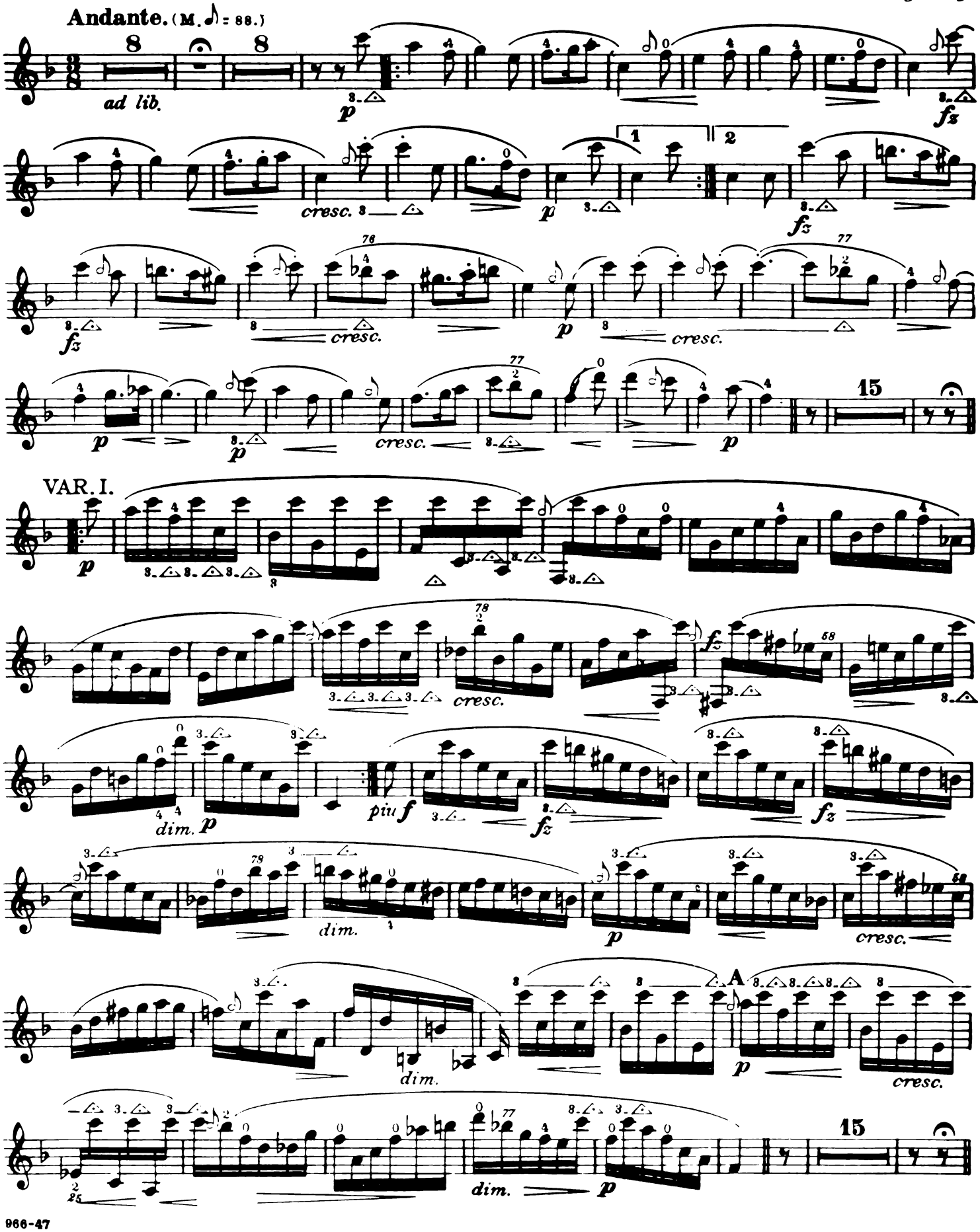
№ 20.

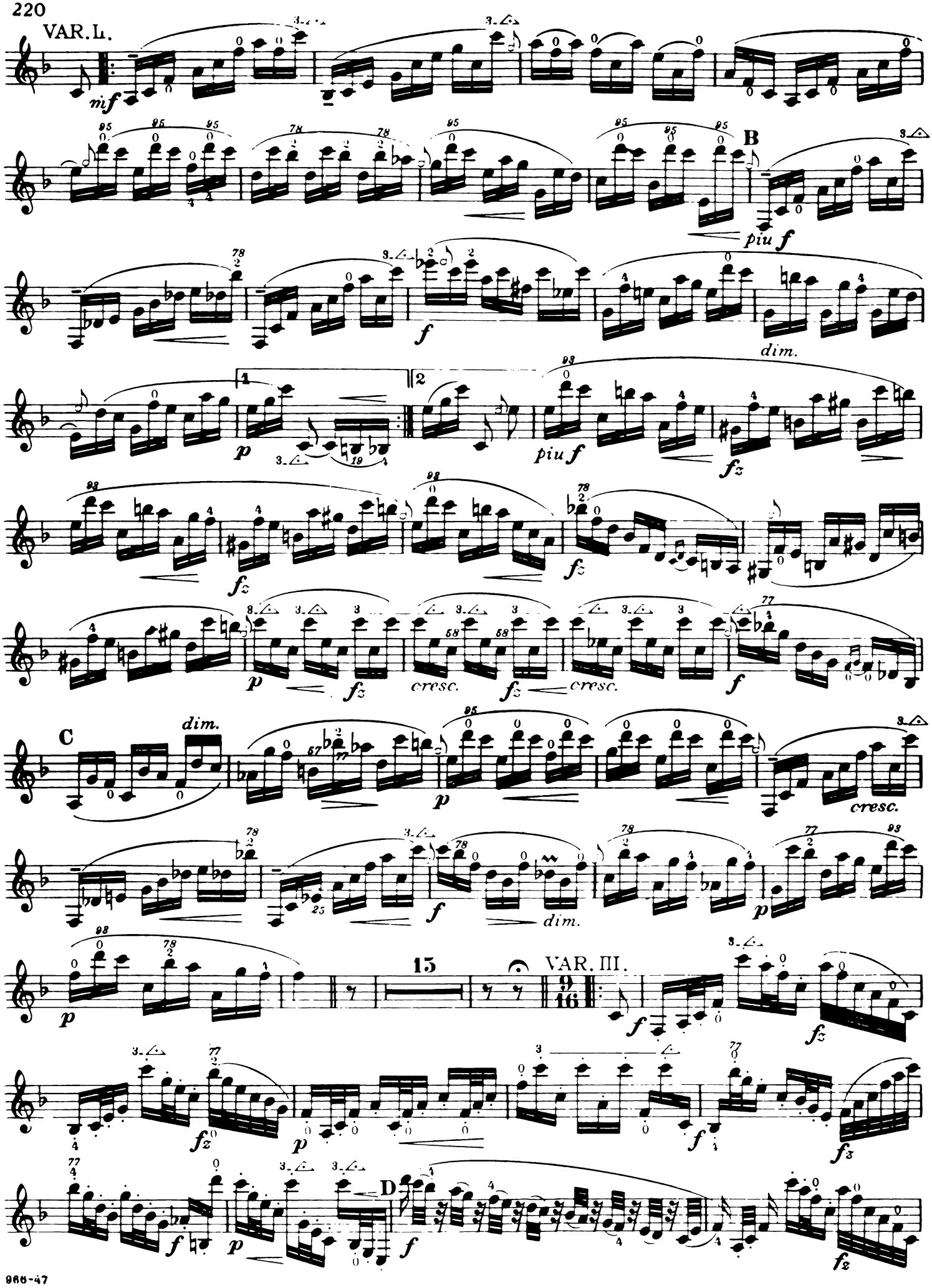
Study for the same key.

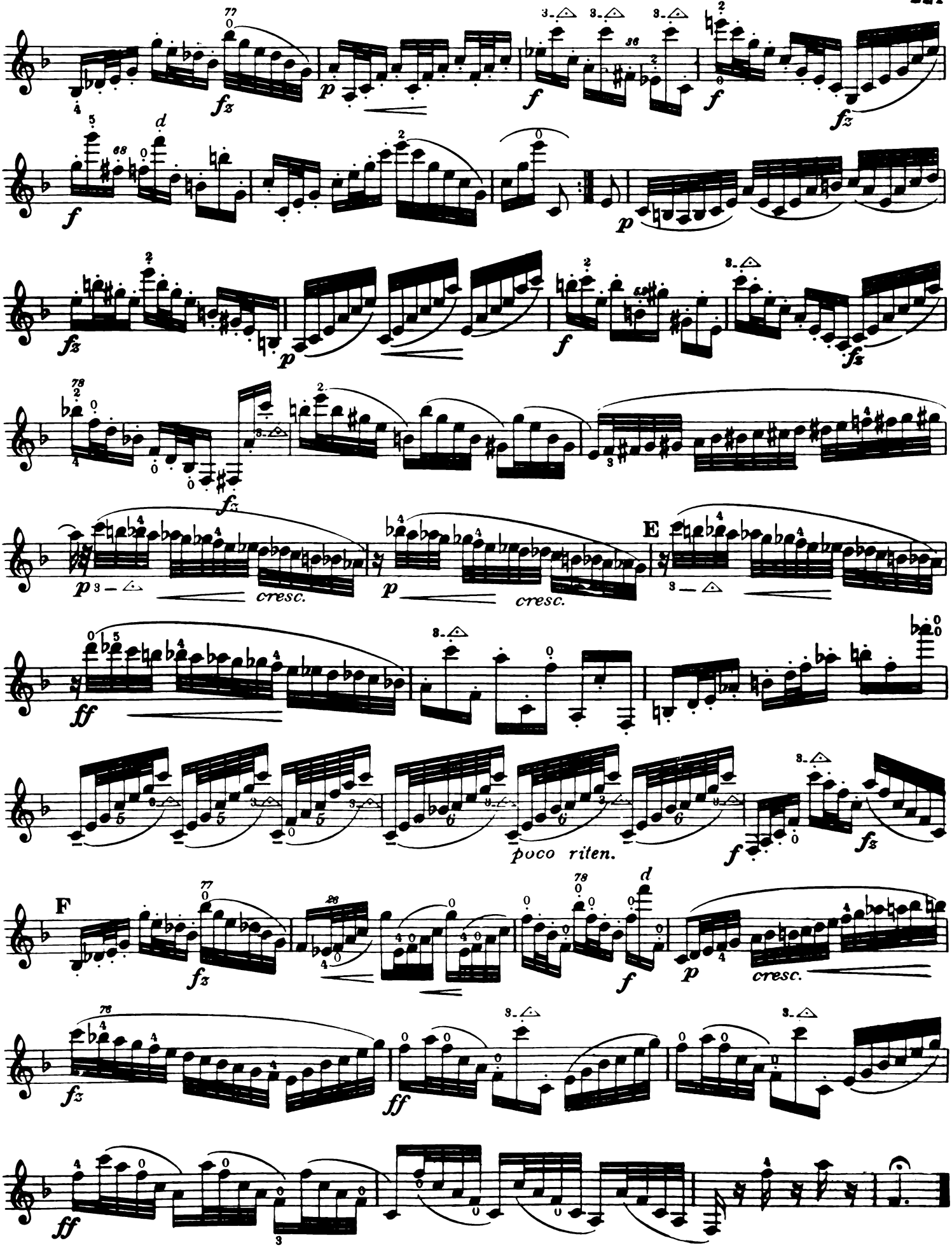
(Etude für dieselbe Klappe.)

(with Piano acct.)

(*mit Clavier Begleitung.*)




VAR. I.
mf
B
piu f
f
dim.
1
2
p
piu f
fz
cresc.
C
dim.
15
VAR. III.
D

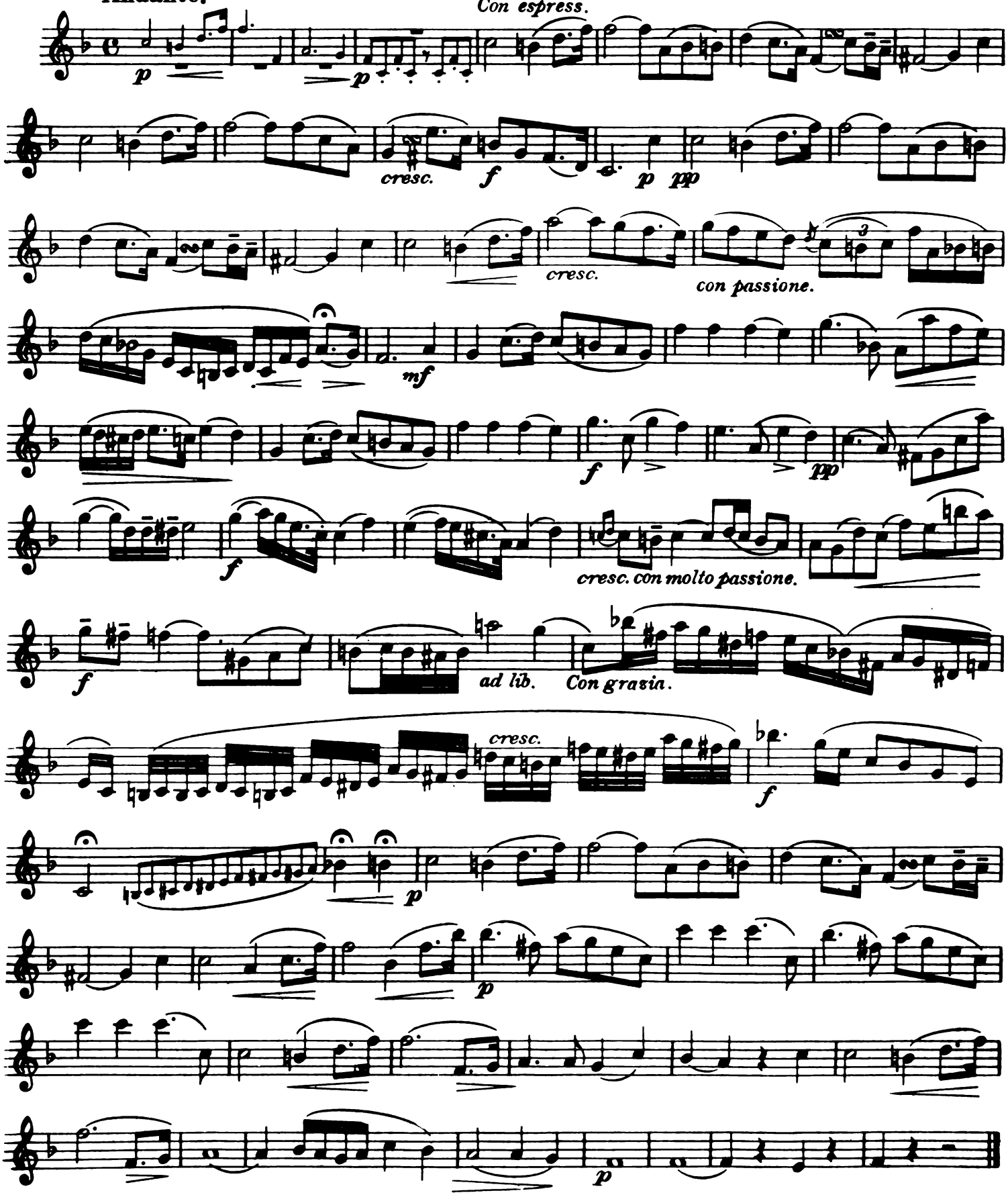

fz
p
f
fz
cresc.
p
cresc.
E
ff
poco riten.
f
fz
F
fz
f
p
cresc.
fz
ff
ff

ROMANCE.

SOLO CLARINET in B♭

J. BECKER

Andante.



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