

B \flat Clarinet

Intermediate Level

MASTER SOLOS

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Etude No. 3

musical terms

moderato	moderate speed
espressivo	with expression
con moto	with motion, slightly faster
poco	little
Tempo I	return to original tempo


new notes



The name Baermann is widely associated with the relatively short history of the clarinet. Heinrich Joseph Baermann (1784-1847), Carl's father, was a renowned virtuoso who influenced many composers to write for the clarinet. Carl Maria Von Weber and Felix Mendelssohn dedicated the majority of their clarinet compositions to him.

Although Carl, his son, was responsible for many new keys and improvements on the crude clarinet of his day, he is best remembered for his method book. After concertizing with his father all over Europe, Carl finally succeeded him as principal clarinetist in the Munich Court Orchestra.

"Etude No. 3" is taken from Carl Baermann's Twenty-four Etudes for Clarinet with piano accompaniment. It is an extremely lyrical solo, utilizing simple, but interesting rhythms. Its style and form are characteristic of the Romantic period (nineteenth century) in music history. The music of this period was free, impulsive, and individual in nature.

Measure 1-4 The dotted eighth-sixteenth note rhythm is new to you. The dotted eighth is equal to three tied sixteenth notes and it is customary to put a slight space after the dotted eighth note. Think of the third sixteenth note of a beat as a rest instead of a note. A sixteenth rest looks like this  and is equal to 1/4 of a beat. In the exercise below the first two measures show the rhythm of this figure as it should sound. The rest of the exercise is notated as a dotted eighth and sixteenth note. If a song is slower and more lyrical, the dotted eighth note should not be played quite as short.

PREPARATION 5



One way to help you play more lyrically is to keep your right hand fingers down whenever possible. The right hand can be kept down on any notes between the throat tones of "G" to "Bb". This lessens the movement of the right hand which can be too abrupt and cause squeaks and rough spots. By keeping your right hand down these tones will also be more resonant. In this solo you can use this technique in the first four measures and many other places later.

Try the following example, keeping your right hand down. Be sure to start slowly and evenly and gradually increase the speed.

PREPARATION 6



In the solo, the first two measures should lead or drive to the first note ("E") of measure 3, which is the peak of the first four-bar phrase.

Etude No. 3

Carl Baermann
(1811-1885)

M.M. ♩ = 78
Moderato

1 *mp* *espressivo*

2 3 4 5

6 *mf*

7 8 9 10

11 12 13 *cresc.* 14 15 *mf*

16 17 *p* 18 *cresc.* 19

20 *poco rit.* *p* *Con moto* *mp* 21 22 23

24 25 26 *cresc.* 27 *f*

28 *mf* 29 *mp* 30 *dim.* 31 *rit.*

32 *pp* 33 *Tempo I* *mp* *espressivo* 34 35

36 37 38 39

40 41 *p* *cresc.* 42 43

44 *f* 45 *mp* 46 47 *p*

48 49 50 51 52 *rit.*

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