

Biblioteca digital de Clariperu

Frederic Berr

16 DÚOS PROGRESIVOS

PARA DOS CLARINETES EN SI BEMOL

VOLUMEN II



Lima, julio de 2022

El destacado clarinetista francés Frederic Berr (1794-1838) fue profesor del Conservatorio de París y durante los siete años de servicio hizo muchas reformas en la didáctica de la enseñanza del clarinete, por ejemplo, adquirir y enseñar con los clarinetes recientemente creados y presentados por Iwan Müller (1786-1854). También empezó a exigir a sus alumnos a tocar con la caña apoyada en el labio inferior (en lugar del superior como era lo normal en esa época) y adoptar el ideal del sonido alemán.

En 1836 escribió un método muy similar al escrito por Müller, pero para el clarinete con catorce llaves. Este método fue reimpresso muchas veces y apareció luego editado por Prospère Mimart. Berr dedicó este método a su alumno Hyacinthe Elèonore Klosé (1808-1880), quien tomó el puesto de su maestro cuando este falleció en 1838.

De este método, hemos editado los dúos 15 al 30 que aparecen en la edición de Désiré Ikclmer, publicada en 1891. Estos dúos son ideales para estudiantes que recién se inician con el clarinete y el maestro notará que no contienen matices o tempos sugeridos por el autor, lo cual los hacen muy flexibles como material didáctico. En este segundo volumen aparecen compases compuestos, síncopas y tresillos en ambas voces.

Esta edición de Clariperu ha sido creada para nuestra comunidad y es de libre circulación. La presente publicación forma parte de la celebración por nuestro 25 aniversario de labor educativa.

Lima, 7 de julio de 2022



Clariperu el clarinete en Latinoamérica
25 años. 1997 - 2022

16 dúos progresivos para dos clarinetes

Volumen II

F. Berr

Nº 1



Nº 2



Nº 3



Nº 4

Exercise Nº 4 is written in 3/4 time. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a double bar line and repeat dots.

This block continues the musical score for exercise Nº 4, showing the right and left hand parts with their respective melodic and rhythmic patterns.

Nº 5

Exercise Nº 5 is in 6/8 time. The right hand has a melodic line with eighth-note runs and rests, and the left hand has a rhythmic accompaniment of eighth notes. The exercise ends with a double bar line and repeat dots.

Nº 6

Exercise Nº 6 is in 6/8 time. The right hand features a melodic line with eighth-note patterns and rests, and the left hand has a rhythmic accompaniment of eighth notes. The exercise concludes with a double bar line and repeat dots.

This block continues the musical score for exercise Nº 6, showing the right and left hand parts with their respective melodic and rhythmic patterns.

Nº 7

Exercise Nº 7 is in 2/4 time. The right hand has a melodic line with eighth-note patterns and rests, and the left hand has a rhythmic accompaniment of eighth notes. The exercise ends with a double bar line and repeat dots.

This block continues the musical score for exercise Nº 7, showing the right and left hand parts with their respective melodic and rhythmic patterns.

Nº 8

Nº 9

Nº 10

N° 11

Musical score for N° 11, measures 1-16. The piece is in common time (C) and features a dynamic range from *f* (forte) to *p* (piano). The score is written for two staves. Measures 1-4 show a *f* dynamic in both staves. Measures 5-8 show a *p* dynamic. Measures 9-16 contain intricate triplet patterns in both staves, with a repeat sign at the end of measure 16.

N° 12

Musical score for N° 12, measures 1-16. The piece is in common time (C) and features a dynamic range from *f* (forte) to *p* (piano). The score is written for two staves. Measures 1-4 show a *f* dynamic in both staves. Measures 5-8 show a *p* dynamic. Measures 9-16 contain intricate triplet patterns in both staves, with a repeat sign at the end of measure 16.

N° 13

The first system of piece N° 13 consists of two staves in common time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

The second system of piece N° 13 continues the melody and accompaniment. It features a repeat sign (double bar line with two dots) in the middle of the system, indicating a first ending or a section to be repeated.

The third system of piece N° 13 concludes the piece. It features a final cadence in the treble staff and a whole note in the bass staff, ending with a double bar line.

N° 14

The first system of piece N° 14 consists of two staves in common time. The treble staff features a melody with dotted rhythms and eighth notes, while the bass staff has a steady eighth-note accompaniment.

The second system of piece N° 14 continues the melody and accompaniment. It includes a repeat sign (double bar line with two dots) in the middle of the system.

The third system of piece N° 14 concludes the piece. It features a final cadence in the treble staff and a whole note in the bass staff, ending with a double bar line.

Nº 15

Exercise Nº 15 is a piece in common time (C) for piano and violin. The first system consists of two staves: the top staff is for the piano, playing a rhythmic pattern of eighth notes with accents, and the bottom staff is for the violin, playing a similar pattern with some rests. The second system continues the piano part with more complex eighth-note patterns and accents, while the violin part has fewer notes. The third system shows the piano part with a mix of eighth and sixteenth notes, and the violin part with a steady eighth-note accompaniment. The fourth system concludes the exercise with a final flourish in the piano part and a simple eighth-note line in the violin part.

Nº 16

Exercise Nº 16 is a piece in common time (C) for piano and violin. The first system features the piano part with a series of triplets of eighth notes, while the violin part has a simple eighth-note accompaniment. The second system continues the triplet patterns in the piano part, with the violin part providing a steady accompaniment. The third system introduces a more complex triplet pattern in the piano part, involving sixteenth notes, while the violin part remains simple. The fourth system concludes the exercise with a final triplet flourish in the piano part and a simple eighth-note line in the violin part.