

40 Mus. no. 44855

2 Einb.

Tasche



TRAVESTIE

(Zweiter Carnevals Scherz.)

Große Fantasie

für die

Clarinete in B und Pianoforte

von

CARL BAERMANN SENIOR

Op. 45.

N^o 12826.

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II. Travestie (Carneval Scherz)

für die B. Clarinette mit Pianoforte

Carl Baermann sen., Op. 45.

Andante maestoso.

Clarinetto in B.

PIANO.

großartig

ff

ff

coll 8va

pp

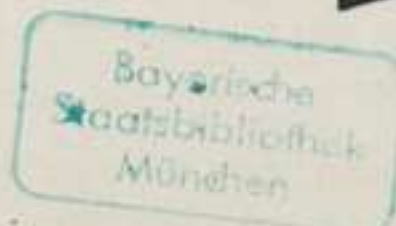
ppp

ff

Andante.

p

f



Piano introduction with treble and bass staves. The music features a series of chords and melodic fragments. Dynamics include *p* (piano) and *f* (forte).

äußerst dramatisch

Vocal line and piano accompaniment. The vocal line is marked **Recitativo** and *trompetenartig*. The piano accompaniment consists of sustained chords. Dynamics include *p* (piano) and *f* (forte).

Recitativo

trompetenartig

affectirt

Vocal line and piano accompaniment. The vocal line is marked *sehr kurz* and *dolce*. The piano accompaniment features chords and some melodic movement. Dynamics include *f* (forte) and *dolce*.

sehr kurz

dolce

Piano accompaniment with treble and bass staves. The music is marked *ff* (fortissimo) and features a dense texture of chords and moving lines.

ff

Vocal line and piano accompaniment. The vocal line is marked *f* (forte) and features a rapid, melodic passage. The piano accompaniment is mostly sustained chords.

Andante Thema.

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Andante'. The first system includes the instruction 'mit Rührung' (with emotion). The score features various dynamics including *p* (piano), *fz* (forzando), and *molto cresc.* (much crescendo). The piano accompaniment is characterized by sustained chords and moving bass lines. The vocal line consists of a single melodic line with some phrasing slurs and accents.

Das Thema muss sehr verzagt und ängstlich, und durchaus mit wackelndem Ton gespielt werden.

Con fuoco. sehr frech

ff

ff

Var. I. recht lieblich und zart

p

cresc.

p

First system of musical notation. The upper staff features a complex melodic line with many slurs and accents. The lower staff is a piano accompaniment with chords and a bass line. A dynamic marking *p* is present in the first measure of the piano part.

Second system of musical notation. The upper staff continues the melodic line with dynamic markings *p*, *f*, and *p*. The piano accompaniment consists of chords and a steady bass line.

Third system of musical notation. The upper staff features a melodic line with a dotted slur over a phrase and dynamic markings *f* and *ff*. The piano accompaniment includes chords and a bass line.

Fourth system of musical notation. The upper staff begins with the instruction **Con fuoco.** followed by a melodic line with dynamic markings *ff* and *fff*. The piano accompaniment features chords and a bass line.

Var. II.

neckisch *con espress.* *fz* *fz*

große Steigerung *f* großes Heinen *f*

a tempo *p* *dolce* *köckelt* *poco rall.* *f* *p* *schmerzlich köckelt* *rall.* *pp* *ritar.*

p *rall.* *f a tempo* *p* *ritard.*

a tempo

First system of musical notation. The upper staff features a melodic line with a dynamic marking of *p* and the instruction "sehr fein". The lower staff is a piano accompaniment with a dynamic marking of *p*. The system concludes with the instruction "große Steigerung" and "molto cresc.".

Second system of musical notation. The upper staff begins with a dynamic marking of *f* and the instruction "großes Heinen". The lower staff starts with a dynamic marking of *f* and later transitions to *ff*.

Third system of musical notation, primarily consisting of piano accompaniment with complex chordal textures in both the upper and lower staves.

Fourth system of musical notation. The upper staff features melodic lines with dynamic markings of *pp* and *ff*. The lower staff includes dynamic markings of *f* and *p*.

Andante. ★

Andante.

p

p

p Ei du lie-ber

cresc.

Au-gustin, s'Geld ist hin, All's ist hin. Ei du lieber Au-gustin, s'Geld ist hin, All's ist hin.

pp

Ei du lieber Augustin, All's ist hin. Ei du lieber Au - - gustin, etc. etc.

f

p

Ei du lieber Au - - gus-tin ect.

p sehr schwach

Ei du lie-ber Au - gus - tin. Ei du lie-ber Au - gust. Ei du lie - ber

rall. *p*

Più moto

f

Au - gustin.

recht jammernd mit recht nachgelassener Embouchure
so dass der Ton auf dem Es recht plärend wird und zu tief

p

Ei du lie - ber Au - - gus - - tin

recht zapplich

p cresc.

Ei du lie - ber *p* Au - gus - tin du lie - ber Au - gus - tin du lie - ber

sehr grell *rall.*
cresc.
 Au - gus - tin du lie - ber Au - gus - tin du lie - ber Au - gus - tin du lie - ber

ungeheures feinen tremol. *ff*
ff *sempre ff*
 Ei du lie-ber Au-gus-tin s'Geld ist hin All's ist hin Ei du lieber Au-gus-tin

ganz unarticulirt *pp* *pp*
 muß ähnlich lauten als wenn man einem Hund auf den Schweif tritt
 s'Geld ist hin *pp*
 Ei du lieber Au-gus - - tin Ei du lie-ber Au-gus - - tin.

ff *fz* *fz > p* *cresc. et string.* *f*
 fürchterlicher Schrei

Allegro molto moderato

Musical score for the first system. The top staff is a piano part with a treble clef, key signature of one sharp (F#), and 3/4 time signature. It features sixteenth-note runs with slurs and accents, marked with *f* and *p*. The bottom two staves are a keyboard part with a grand staff (treble and bass clefs), key signature of one flat (Bb), and 3/4 time signature. It consists of chords and single notes, marked with *f* and *p*. The tempo is *Allegro molto moderato*.

Musical score for the second system. The top staff is a piano part with a treble clef, key signature of one sharp (F#), and 3/4 time signature. It features a long melodic line with slurs and accents, marked with *f* and *rall.*. The bottom two staves are a keyboard part with a grand staff (treble and bass clefs), key signature of one flat (Bb), and 3/4 time signature. It consists of sustained chords and single notes, marked with *f* and *rall.*.

Musical score for the third system. The top staff is a piano part with a treble clef, key signature of one sharp (F#), and 3/4 time signature. It features sixteenth-note runs with slurs and accents, marked with *f* and *p*. The bottom two staves are a keyboard part with a grand staff (treble and bass clefs), key signature of one flat (Bb), and 3/4 time signature. It consists of chords and single notes, marked with *mf* and *p*.

Musical score for the fourth system. The top staff is a piano part with a treble clef, key signature of one sharp (F#), and 3/4 time signature. It features sixteenth-note runs with slurs and accents, marked with *f* and *p*. The bottom two staves are a keyboard part with a grand staff (treble and bass clefs), key signature of one flat (Bb), and 3/4 time signature. It consists of chords and single notes, marked with *f*. The tempo is *Allegro molto moderato*.

f con espressione
recht ausdrucksvoll

ff *con grand espressione*
noch mehr Empfindung

This system contains the first system of music. The top staff features a melodic line with a series of sixteenth-note runs and a final flourish. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *ff* is placed above the piano part.

This system contains the second system of music. The top staff continues the melodic line with more sixteenth-note runs. The piano accompaniment features chords in the right hand and a bass line with some chromatic movement. A dynamic marking of *ff* is present.

This system contains the third system of music. The top staff has a melodic line with a crescendo leading to a series of sixteenth-note runs. The piano accompaniment has chords in the right hand and a bass line with *ff* markings and accents.

This system contains the fourth system of music. The top staff features a complex melodic line with many sixteenth notes and a final flourish. The piano accompaniment has chords in the right hand and a bass line with *ff* markings.


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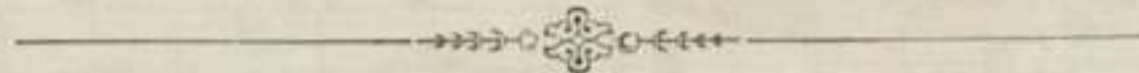
Vorbemerkung.

„Hony soit qui mal y pense“

Der Clarinettspieler muss sich beim Vortrage dieses musikalischen Scherzes den Ton eines böhmischen Clarinett-Musikanten zum Vorbild nehmen. Um dieses zu erreichen ist es nöthig, dass das Clarinett-Blatt recht leicht geht, damit der Spieler die gebundenen Noten recht zusammenschleifen („heinen“) kann. Ueberhaupt muss der Spieler gänzlich von einem feststehenden Ton absehen, und alle gebundenen Noten zusammenheinen. Unter „Heinen“ verstehe ich aber die Töne so zusammenschleifen, als wenn ein Violinspieler mit einem Finger die Saite hinauf- oder herabgleitet, so dass der Ton eine grosse Aehnlichkeit mit einem Spanferkel-Geschrei bekommt. Wo in der Principal-Stimme ein durchbrochener Bogen angegeben ist, muss geheint werden.

Während der Einleitung muss der Clarinett-Spieler durch Mimik das Auditorium auf die Schönheiten der harmonischen Wendungen aufmerksam machen, entweder dass er die beiden Augen recht aufreisst und den Mund zusammenkneift, oder ein Auge zudrückt und mit erhobenem Zeigefinger die recht gefährlich harmonischen Stellen gleichsam näher erklärt.

Alle vorkommenden Triller müssen mit der Embouchure so nachgelassen werden, dass der Ton nach und nach um fast eine Octave herabsinkt und wieder gegen Schluss steigt was das Zeichen:  bedeutet. Bei einiger Uebung wird es gelingen. Die übrigen kleinen Notizen bei den betreffenden Stellen werden den Spieler hinlänglich über den Vortrag dieser Composition aufklären.



II. Travestie (Carneval Scherz)

für die B. Clarinette mit Pianoforte

CLARINETTO in B.

Carl Baermann sen., Op. 45.

Andante maestoso.

Andante.

Recitativo



äußerst dramatisch



affectirt

trompetenartig

sehr kurz



dolce



p



Andante Thema.

p mit Rührung



molto cresc.



p

p

Var. I. recht lieblich und zart



p



cresc.



f

Das Thema muss sehr verzagt und ängstlich, und durchaus mit wackelndem Ton gespielt werden.

Verlag von Joh. André in Offenbach a/M.

CLARINETTO in B.

p

p f p

f fz

Var. II.

fz

neckisch *con espress.*

f grosse Steigerung *molto cresc.*

f grosses Heinen *p* *dolce pp* kockett

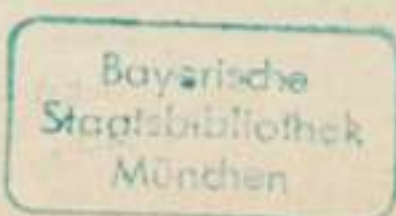
f a tempo *p* schmerzlich kockett *rallar.* *pp* *f* a tempo

f *tr* *p* sehr fein

f grosse Steigerung

f grosses Heinen

8



CLARINETTO in B.

Andante.*

p *cresc.*

p

f *f* *p* sehr schwach

f *rall. p*

Più moto

fz *p* *p* *cresc.* recht zapplich

recht jammernd mit recht nachgelassener Embouchure
so dass der Ton auf dem Es recht plärend wird und zu tief

cresc. sehr grell *rall.*

ff ungeheures Heinen

pp *ff* fürchterlicher Schrei

pp *ff* *f* *cresc. et string.*

ganz unartikuliert

muss ähnlich lauten als wenn man
einem Hund auf den Schweif tritt

* Zur Begleitung benutztes Thema Verlag von Schlesinger (Herrn R.Lienau) in Berlin.

Allegro molto moderato. CLARINETTO in B.

The musical score consists of ten staves of music for Clarinet in B. The tempo is marked 'Allegro molto moderato.' The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes various dynamics: *f* (forte), *p* (piano), *rall.* (rallentando), *f* (forte), *f* *con espressione* (forte with expression), *ff* *con grand espressione* (fortissimo with grand expression), and *ff* (fortissimo). Performance instructions include 'recht ausdrucksvoll' (quite expressive) and 'noch mehr Empfindung' (even more feeling). The score features complex rhythmic patterns, including sixteenth-note runs, triplets, and slurs. A trill is marked with 'tr' and 's.' in the eighth staff. The piece concludes with a final *ff* dynamic.