

# Enseignement Complet

de la

## CLARINETTE

par

# A. PÉRIER

PROFESSEUR AU CONSERVATOIRE NATIONAL DE MUSIQUE

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VINGT ÉTUDES  
FACILES ET PROGRESSIVES

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à Paris chez ALPHONSE LEDUC, Éditions Musicales, 175, Rue Saint-Honoré

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- LE DÉBUTANT CLARINETTISTE (1<sup>er</sup> et 2<sup>e</sup> degré)  
Vingt Études Mélodiques très faciles . . . . .
- VINGT ÉTUDES FACILES ET PROGRESSIVES (3<sup>e</sup> et 4<sup>e</sup> degré) Réf. BH
- 331 EXERCICES JOURNALIERS DE MÉCANISME (4<sup>e</sup> et 7<sup>e</sup> degré)
- ÉTUDES DE GENRE ET D'INTERPRÉTATION (5<sup>e</sup> degré)  
I<sup>er</sup>, II<sup>e</sup> cahier. . . . .
- ÉTUDES-CAPRICES EN FORME DE DUOS pour préparer aux  
Grands Duos de Klosé (5<sup>e</sup> et 6<sup>e</sup> degré) . . . . .
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- RECUEIL DE SONATES, pour l'étude du style classique (6<sup>e</sup> et 7<sup>e</sup> degré)  
I<sup>er</sup>, II<sup>e</sup>, III<sup>e</sup> cahier . . . . .
- VINGT ÉTUDES DE VIRTUOSITÉ, (7<sup>e</sup> et 8<sup>e</sup> degré). . . . .
- VINGT-DEUX ÉTUDES MODERNES, (7<sup>e</sup> et 9<sup>e</sup> degré). . . . .

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Ouvrages adoptés par le Conservatoire National de Musique  
et honorés d'une souscription du Ministère de l'Instruction Publique  
et des Beaux-Arts.

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# VINGT ÉTUDES FACILES ET PROGRESSIVES

A. PÉRIER

1

*mp* *mf* *mf* *f* *dim.* *mf* *p* *mf* *f* *mp* *f* *dim.* *p* *mf* *f* *p*

2

*mp*

*mf*

*p* *mf*

*f*

retenez un peu

*a Tempo*

*p* *mf*

*p* *pinf* *mf*

*f*

*dim.*

*mf*

Assez allègre

3

*mf*

*f*

*p*

*p*

*renforcez*

*f*

*renforcez*

*f*

*p*

*mf*

*f*

*dim.*

*p*

Andante

4

*mp*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

5

*mf*

*p*

*f*

*f*

*mf*

A musical score for a single melodic line in 6/8 time. The score consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The piece begins with a dynamic marking of *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of slurs and phrasing marks. A dynamic marking of *p* (piano) appears in the sixth staff, followed by a return to *f* (forte) in the eighth staff. The piece concludes with a final *mf* marking.

Assez vif

6

A musical score for a piece titled "Assez vif". The score is written on ten staves of music. The key signature is one sharp (F#) and the time signature is 3/8. The music features a variety of dynamic markings and articulations. The first staff begins with a *mf* marking. Subsequent staves include markings for *mp*, *mf*, *p*, *mf*, *p*, *mf*, *dim. progr.*, *p*, *p*, *p*, *mf*, *f*, *mf*, *p*, *f*, and *p*. The notation includes eighth and sixteenth notes, often beamed together, with various slurs and accents. The piece concludes with a final note on the tenth staff.



7

*mp* *p* *mf* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

Detailed description: This page contains a single melodic line in 6/8 time, starting at measure 7. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are placed throughout the score to indicate changes in volume: *mp* (mezzo-piano) at the beginning, *p* (piano) in measures 10 and 13, *mf* (mezzo-forte) in measures 12, 15, 18, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60, 63, 66, 69, 72, 75, 78, 81, 84, 87, 90, 93, 96, and 99, and *f* (forte) in measures 11, 14, 17, 20, 23, 26, 29, 32, 35, 38, 41, 44, 47, 50, 53, 56, 59, 62, 65, 68, 71, 74, 77, 80, 83, 86, 89, 92, 95, and 98. The piece concludes with a final cadence in measure 100.

Large

8

This musical score consists of 13 staves of music in 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Large'. The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, with frequent triplets indicated by a '3' below the notes. Slurs are used extensively to group notes across measures. The dynamics range from mezzo-forte (*mf*) to pianissimo (*pp*), with a crescendo leading to a fortissimo (*f*) section and a decrescendo towards the end. Performance instructions include *expressif* and *long* (with a fermata-like symbol). The score concludes with a final note marked *pp*.

Moderato

*p legato*

*mf*

*f*

*mf*

*f*

*p*

*mf*

The musical score consists of ten staves of music in a single melodic line. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Moderato'. The piece begins with a dynamic of *p legato*. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12, with a dynamic change to *mf* at measure 10. The fourth staff contains measures 13-16, with a dynamic change to *f* at measure 13. The fifth staff contains measures 17-20, with a dynamic change to *mf* at measure 17. The sixth staff contains measures 21-24. The seventh staff contains measures 25-28, with a dynamic change to *f* at measure 25. The eighth staff contains measures 29-32, with a dynamic change to *p* at measure 29. The ninth staff contains measures 33-36, with a dynamic change to *mf* at measure 33. The tenth staff contains measures 37-40, ending with a fermata on the final note.

10 *p*

*mf*

*renforcez*

*f* *p*

*p* *p* *p*

*mf*

Large

11

*p* *mf* *f* *mf* *mf* *f* *p* *mf* *mf* *f*

12

*p* *mf* *p* *mf* *p* *p* *mf* *f* *p* *f* *mf* *f* *p*

Andante cantabile

13

Musical score for measures 13-20. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with many triplets and slurs. Dynamics include *mf*, *f*, and *mf*. Measure numbers 13, 14, 15, 16, 17, 18, 19, and 20 are indicated at the start of their respective staves.

VARIATION

Musical score for the Variation section, measures 21-28. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with many triplets and slurs. Dynamics include *p* and *mp*. Measure numbers 21, 22, 23, 24, 25, 26, 27, and 28 are indicated at the start of their respective staves.

The first section of the piece consists of five staves of music. The first staff begins with a dynamic marking of *mf*. The music features a variety of note values, including eighth and sixteenth notes, often grouped with slurs. The second staff continues the melodic line. The third staff features a dynamic marking of *f*. The fourth and fifth staves conclude the section with a final note and a fermata.

2<sup>e</sup> VARIATION

The second section, labeled "2<sup>e</sup> VARIATION", consists of seven staves of music. It begins with a dynamic marking of *mf* and is characterized by a dense, rhythmic texture of sixteenth notes. The first three staves show a steady progression of this texture. The fourth staff features a dynamic marking of *f*. The fifth and sixth staves continue the variation with some melodic relief. The seventh staff concludes with a dynamic marking of *p*, followed by a *mf* marking and a final flourish with a dynamic marking of *f*. The piece ends with a double bar line and repeat dots.



Très modéré

14

*p*

*mp*

*mf*

*f*

*mf*

*mf*

This musical score consists of ten staves of music, all written in a single treble clef. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The music is characterized by flowing, melodic lines with frequent slurs and ties. Dynamics are indicated by the letters *f*, *mf*, and *p*. There are also several instances of a 'w' symbol above notes, likely indicating a 'wavy' or 'trill' effect. The piece concludes with a fermata over the final note, which is marked with a *f*.

Moderato

15

Musical notation for the Moderato section, measures 15-18. The music is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It begins with a piano (*p*) dynamic marking. The melody consists of eighth and sixteenth notes, with some slurs and phrasing marks. The piece concludes with a double bar line and a 3/8 time signature change.

Allegro

*p*

Musical notation for the Allegro section, measures 19-32. The music is written on a single treble clef staff in a key signature of two flats and a 3/8 time signature. It begins with a piano (*p*) dynamic marking. The tempo is marked Allegro. The melody is more rhythmic and active, featuring many slurs and phrasing marks. The piece concludes with a double bar line.

This page contains 11 staves of musical notation for a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation is written on a single treble clef staff. The music consists of a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and phrasing slurs. The piece concludes with a final note on a whole note.

Très lent

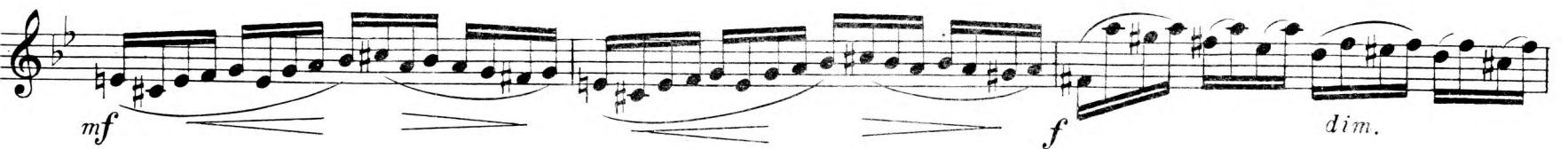
16

The musical score is written for a single melodic instrument, likely a violin or flute, in a 3/2 time signature. The tempo is marked "Très lent". The piece begins at measure 16. The melody is characterized by a slow, flowing line with frequent use of slurs and ornaments, including grace notes and mordents. The key signature is one flat (B-flat major or D minor). The bass line, which appears from the third staff onwards, consists of a steady stream of sixteenth notes, often beamed in groups of six, providing a rhythmic accompaniment to the main melody. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings, though the latter are not explicitly labeled in this view.

This musical score consists of ten staves of music, all written on a single grand staff (treble clef). The music is highly technical, featuring intricate sixteenth-note passages and complex rhythmic patterns. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as accents and slurs. The piece concludes with a double bar line and repeat signs on the final staff.

Moderato

17 



Musical score for the first system, measures 1-17. The music is written in a single treble clef with a key signature of one flat (B-flat). The first measure starts with a dynamic marking of *mf*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *dim.*. The sixth measure has a dynamic marking of *p*. The seventh measure has a dynamic marking of *mf*. The eighth measure has a dynamic marking of *p*. The ninth measure has a dynamic marking of *mf*. The tenth measure has a dynamic marking of *p*. The eleventh measure has a dynamic marking of *mf*. The twelfth measure has a dynamic marking of *p*. The thirteenth measure has a dynamic marking of *mf*. The fourteenth measure has a dynamic marking of *p*. The fifteenth measure has a dynamic marking of *mf*. The sixteenth measure has a dynamic marking of *p*. The seventeenth measure has a dynamic marking of *mf*.

Musical score for the second system, measures 18-25. The music is written in a single treble clef with a key signature of one flat (B-flat). The first measure starts with a dynamic marking of *p*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *mf*. The seventh measure has a dynamic marking of *f*. The eighth measure has a dynamic marking of *mf*. The ninth measure has a dynamic marking of *f*. The tenth measure has a dynamic marking of *mf*. The eleventh measure has a dynamic marking of *f*. The twelfth measure has a dynamic marking of *mf*. The thirteenth measure has a dynamic marking of *f*. The fourteenth measure has a dynamic marking of *mf*. The fifteenth measure has a dynamic marking of *f*. The sixteenth measure has a dynamic marking of *mf*. The seventeenth measure has a dynamic marking of *f*. The eighteenth measure has a dynamic marking of *mf*. The nineteenth measure has a dynamic marking of *f*. The twentieth measure has a dynamic marking of *mf*. The twenty-first measure has a dynamic marking of *f*. The twenty-second measure has a dynamic marking of *mf*. The twenty-third measure has a dynamic marking of *f*. The twenty-fourth measure has a dynamic marking of *mf*. The twenty-fifth measure has a dynamic marking of *f*.



The image displays ten staves of musical notation in treble clef. The music is characterized by flowing, melodic lines with various dynamics and phrasing. The dynamics include *mp*, *p*, *pp*, *f*, *dim.*, and *mf*. The notation includes slurs, ties, and accents. The first staff begins with an accent on the first note and a dynamic of *mp*, followed by *p* and *pp*. The second staff starts with *p*. The third staff features a dynamic of *f*. The fourth staff begins with *dim.* and ends with *mf*. The fifth staff starts with *p*. The sixth staff begins with *f* and ends with *mf*. The seventh staff starts with *p*. The eighth staff begins with *f* and ends with *mf*. The ninth staff starts with *p*. The tenth staff begins with *f* and ends with *mf*. The music concludes with a final note and a fermata.

Lent

19

mf

*f* *p* *f* *mf*

*f* *mf*

*f* *mf*

3 3 3 3 3 3 3 3 3 3

Musical score for six staves, measures 1-19. The music is written in treble clef with a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *mf* and ends with *p*. The second staff has a *p* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *mf* dynamic. The sixth staff ends with a *f* dynamic and a fermata. The word "retenez" is written above the final measure of the sixth staff. There are several accents and slurs throughout the piece.

Moderato

Musical score for five staves, measures 20-24. The music is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo marking "Moderato" is at the beginning. The first staff of this section has a *legato* articulation marking. The music consists of continuous eighth-note patterns across all five staves.

This page contains 12 staves of musical notation, likely for a piano or violin. The music is written in a single system, with each staff containing a line of music. The notation includes various note values, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by flowing, melodic lines with frequent slurs and ties. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes beamed together, suggesting a fast or intricate piece. The piece concludes with a final cadence on the twelfth staff.

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 2<sup>e</sup> Fascicule : IBERT. Diane de Poitiers, nos 4 5 et 7. — STRAWINSKY. L'Histoire du soldat. — DELVIN COURT. Prélude chorégraphique. — SAUGUET. Les Forains. — STRAWINSKY. L'Oiseau de feu.
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 2<sup>e</sup> Cahier : Nos 21 à 40 (7<sup>e</sup>, 8<sup>e</sup>).
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 — ÉTUDES DE GENRE ET DE MÉCANISME (8<sup>e</sup>, 9<sup>e</sup>).

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 — 20 ÉTUDES FACILES ET PROGRESSIVES (3<sup>e</sup>, 4<sup>e</sup>).  
 — 331 EXERCICES JOURNALIERS DE MÉCANISME (4<sup>e</sup>, 7<sup>e</sup>).  
 — ÉTUDES DE GENRE ET D'INTERPRÉTATION, en 2 cahiers (5<sup>e</sup>).  
 — ÉTUDES-CAPRICES EN FORME DE DUOS d'après WIENIAWSKI, pour préparer aux GRANDS DUOS de KLOSE (5<sup>e</sup>, 6<sup>e</sup>).  
 — 30 ÉTUDES (6<sup>e</sup>, 7<sup>e</sup>).  
 — 20 ÉTUDES DE VIRTUOSITÉ (7<sup>e</sup>, 8<sup>e</sup>).  
 — 22 ÉTUDES MODERNES (7<sup>e</sup>, 9<sup>e</sup>).  
 — RECUEIL DE SONATES pour l'étude du style classique, ouvrage adopté par le Conservatoire National de Musique, en 3 cahiers (6<sup>e</sup>, 7<sup>e</sup>).  
 1<sup>er</sup> Cahier : NARDINI (la majeur). — GEMINIANI (sol mineur). — BACH (ré majeur). — BIBER. — CORELLI. — VITALI. — LECLAIR (fa majeur).  
 2<sup>e</sup> Cahier : PORPORA (mi mineur). — TARTINI. — LECLAIR (ut mineur). — GEMINIANI (si mineur). — NARDINI (ut majeur). — VERACINI.  
 3<sup>e</sup> Cahier : BACH (ut mineur). — VIVALDI. — NARDINI (la b majeur). — PORPORA (si mineur). — LOCATELLI. — GEMINIANI (ré majeur et si b mineur).
- PAGANINI.** 17 CAPRICES ET MOUVEMENT PERPÉTUEL (U. DELÉCLUSE) (8<sup>e</sup>).
- ROSE.** 26 ÉTUDES d'après MAZAS et KREUTZER. Nouvelle édition revue par P. LEFEBVRE (5<sup>e</sup>, 7<sup>e</sup>).  
 — 32 ÉTUDES d'après FERLING. Nouvelle édition revue par P. LEFEBVRE (5<sup>e</sup>, 7<sup>e</sup>).
- RUEFF.** 15 ÉTUDES (7<sup>e</sup>, 8<sup>e</sup>).
- RUGGIERO.** 6 ÉTUDES MODERNES (7<sup>e</sup>).  
*Ces études vraiment très modernes donnent une excellente pratique du rythme et de la modulation dans de bonnes tonalités.*  
 — 10 GRANDES ÉTUDES ATONALES pour la technique moderne de la clarinette (8<sup>e</sup>).  
 — 8 ÉTUDES ATONALES (8<sup>e</sup>).