

CONCOURS DU CONSERVATOIRE NATIONAL DE MUSIQUE DE PARIS

Fantaisie-Caprice

POUR

CLARINETTE SI \flat

avec accompagnement de PIANO

PAR

CH. LEFEBVRE

Op:118.

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FANTASIE-CAPRICE

pour Clarinette en Si \flat
avec accompagnement de PIANO

CH. LEFEBVRE

Op. 418

CLARINETTE en Si \flat

Un poco largo *Marcato*

Un poco largo (♩ = 69)

PIANO

f *poco f* *sf* *mf*

ped. * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* *

poco f **1**

Poco marcato

ped. * *ped.* * *ped.* *

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First system of musical notation. The upper staff contains a melodic line with dynamics *mf* and *f*, and a triplet of eighth notes. The lower staff is a piano accompaniment with chords and a *poco f* dynamic marking. A boxed number '2' is placed above the piano staff.

Second system of musical notation. The upper staff features a melodic line with trills (*tr*) and a triplet. The lower staff continues the piano accompaniment with chords and a *mf* dynamic marking.

Third system of musical notation. The upper staff begins with *Poco rit.* and *Allegro* markings, followed by *f marcato*. It includes triplet markings. The lower staff starts with *p suave* and *Allegro (♩ = 132)* markings, followed by *f* and *mf* dynamics.

Fourth system of musical notation. The upper staff features a melodic line with a triplet and a *tr* marking. The lower staff continues the piano accompaniment with chords and a *mf* dynamic marking.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a dynamic marking of *f* and contains a sequence of notes. A box containing the number '5' is placed above the first few notes. The grand staff contains a complex accompaniment with chords and moving lines. Pedal markings are present: 'ped' under the first measure, and '* ped' under the fifth and seventh measures.

Second system of musical notation, continuing the grand staff from the first system. It features intricate accompaniment with triplets and various chordal textures. A 'vcl' marking is visible in the bass line.

Third system of musical notation. It begins with a treble clef staff containing a few notes, followed by a grand staff. A box with the number '4' is placed above the first measure of the grand staff, with the word 'Sostenuto' written to its right. The grand staff features a *p* dynamic marking and the instruction 'p espress.'. The music consists of sustained chords and moving lines.

Fourth system of musical notation. It starts with a treble clef staff marked 'Dolce' and a grand staff marked 'p'. The treble staff has a dynamic marking of *mf* later in the system. A box with the number '5' is placed above the grand staff. The grand staff includes the instruction 'mf espress.' and a 'ped' marking at the end.

Espresso

ped. * ped. * ped. ped. *

This system contains the first four measures of the piece. The right hand features a melodic line with frequent triplets and slurs. The left hand provides harmonic support with chords and some triplet patterns. Pedal markings are placed below the bass staff, with asterisks indicating specific pedal changes.

Cresc.

mf

6

ped. * ped. * ped. * ped.

This system contains measures 5 through 8. The right hand continues with triplet patterns. A box containing the number '6' is placed above the right hand staff in the fourth measure. The dynamic marking 'mf' is present in the fourth measure. Pedal markings continue in the bass staff.

f

ped. * ped. * ped. *

This system contains measures 9 through 12. The right hand has a more complex melodic line with many slurs and triplets. The dynamic marking 'f' is present in the fourth measure. Pedal markings continue in the bass staff.

This system contains measures 13 through 16. The right hand features a very dense and rapid melodic passage with many slurs. The left hand continues with harmonic accompaniment. Pedal markings are present in the bass staff.

Musical score system 1. It consists of a vocal line and a piano accompaniment. The piano part begins with a box containing the number 7. The tempo is marked *f marcato*. The piano part features a series of chords and some melodic fragments. Pedal markings are present: *ped.* followed by an asterisk, then *ped.* followed by an asterisk.

Musical score system 2. It consists of a vocal line and a piano accompaniment. The tempo is marked *Andante*. The piano part begins with a box containing the number 7. The tempo is marked *Andante (♩ = 56)*. The piano part features a series of chords and some melodic fragments. Pedal markings are present: *ped.* followed by an asterisk, then *ped.* followed by an asterisk.

Musical score system 3. It consists of a vocal line and a piano accompaniment. The piano part features a series of chords and some melodic fragments.

Musical score system 4. It consists of a vocal line and a piano accompaniment. The tempo is marked *Espressivo*. The piano part begins with a box containing the number 8. The piano part features a series of chords and some melodic fragments. Pedal markings are present: *ped.* followed by an asterisk, then *ped.* followed by an asterisk, then *ped.* followed by an asterisk, then *ped.* followed by an asterisk, and finally *ped.* followed by an asterisk.

First system of musical notation. The upper staff contains a melodic line with a *Cresc.* marking. The lower staff contains a piano accompaniment with a dense texture of chords and a *Cresc.* marking. Pedal markings (*ped.*) with asterisks are placed below the bass staff.

Second system of musical notation. The upper staff begins with a *Dim.* marking and a *p* dynamic. The lower staff continues the piano accompaniment with *ped.* markings and asterisks.

Third system of musical notation. The upper staff includes a circled '1' with a cross symbol, *p* dynamic, *Espress.*, and *Cresc.* markings. A boxed '9' is followed by the instruction *Poco stringendo*. The lower staff features a *p* dynamic and a *Cresc.* marking.

Fourth system of musical notation. The upper staff includes a circled cross symbol, *p.* dynamic, *Cédex*, and *pp* markings. The lower staff includes a *p* dynamic, *Suivez*, and *pp* markings. A *ped.* marking is located at the bottom right of the system.

(1) Coupe facultative

10 Allegro (♩ = 152)

mf poco marcato

f *Sans ripueur Cidez* *p*

f *p* *suites*

Moderato

11 (On peut passer de suite à **14** page 10.)
Moderato (♩ = 65)

p

ped. *ped. simile*

12

First system of musical notation. The upper staff features a melodic line with a *Cresc.* marking and a dynamic of *mf*. The lower staff provides harmonic accompaniment, also marked *Cresc.*

Second system of musical notation. The upper staff includes a triplet of eighth notes and a dynamic of *mf*. A box containing the number **15** is placed above the staff. The lower staff has a dynamic of *mf*.

Third system of musical notation. The upper staff features a trill (tr) and a dynamic of *mf*. The lower staff includes a *ped.* marking and two asterisks (*).

Fourth system of musical notation. The upper staff includes a trill (tr) and a dynamic of *mf*. The lower staff features a dynamic of *f* and three *ped.* markings with asterisks (*).

Musical score system 1, measures 14-17. Includes treble and bass staves with piano markings and pedal instructions.

mf
ped. * ped. * ped. * ped. *

Musical score system 2, measures 18-21. Includes treble and bass staves with piano markings and pedal instructions.

ped. * ped. * ped. * ped. *

Musical score system 3, measures 22-25. Includes treble and bass staves with piano markings, crescendo markings, and pedal instructions.

Cresc.
Cresc.
ped. * ped. * ped. * ped. *

Musical score system 4, measures 26-29. Includes treble and bass staves with piano markings, crescendo markings, and a final chord.

f
Cresc.
ped.

16

f

poco f

ped. * *ped.* * *ped.* *

17

f

ped. * *ped.* *

18

ped. * *ped.* * *ped.*

ped. * *ped.* * *ped.*

ff

MUSIQUE pour CLARINETTE

CLARINETTE ET PIANO

(O.) Existe avec orchestre.

- X***.** CARNAVAL DE VENISE, fantaisie (Klosé-Jeanjean) (5°).....
- ADAM.** SI J'ÉTAIS ROI, fantaisie (Klosé-Jeanjean) (3°).....
- ALBÉNIZ.** CHANT D'AMOUR (Delacroix) (5°).....
- AMELLER.** CANTILÈNE (2°) (O.).....
- BARAT.** CHANT SLAVE (4°).....
— FANTASIE ROMANTIQUE (7°).....
— PIÈCE en sol mineur (6°).....
— SOLO DE CONCOURS, morceau de concours du Conservatoire de Paris (7°).....
- BARILLER.** ARLEQUINADA (6°), avec version facilitée (4°).....
- BEAUCAMP.** COMPLAINTÉ (2°).....
- BERNAUD.** CONCERTO LYRIQUE (8°).....
- BITSCH.** PIÈCES ROMANTIQUES (5°).....
- BLÉMANT.** BOLÉRO (5°).....
— SOUS LES SAPINS, mazurka de concert (5°).....
- BONNEAU.** SUITE (5°, 7°) (O.).....
1. Improvisation. — 2. Danse des démons. — 3. Plainte.
— 4. Espièglerie.
- BOZZA.** CONCERTO (8°) (O.).....
— FANTASIE ITALIENNE (6°).....
— BUCOLIQUE, morceau de concours du Conservatoire de Paris (7°).....
— ARIA (5°).....
— CLARIBEL (6°).....
- BUSSER.** ANDANTE, extrait de l'op. 22 (4°).....
— ARAGON, op. 91, morceau de concours du Conservatoire de Paris (6°) (O.).....
— CANTEGRIL, pièce de concert sur des airs languedociens, op. 72, morceau de concours du Conservatoire de Paris (8°).....
— PASTORALE, op. 46, morceau de concours du Conservatoire de Paris (6°).....
- CAHUZAC.** VARIATIONS SUR UN AIR DU PAYS D'OC (6°) (O.).....
- CLÉRISSE.** PROMENADE, morceau de concours des Fédérations, division supérieure (5°).....
— VIEILLE CHANSON, morceau de concours des Fédérations, division élémentaire (4°).....
- COQUARD.** MÉLODIE ET SCHERZETTO, op. 63, morceau de concours du Conservatoire de Paris (5°).....
- CUL EN PARTANT** (N° 18 des Miniatures) (E. Leroux) (5°).....
- DAUTREMER.** RÉCIT ET IMPROMPTU, d'après « Page d'Exil », morceau de concours du Conservatoire de Paris (7°).....
- DEBUSSY.** THE LITTLE « NIGAR » (Le Petit Nègre) (Périer) (3°).....
- DERVAUX.** BADINERIE (6°).....
— COMPLAINTÉ (6°).....
- DESENCLOS.** D'UN TROUBADOUR (4°).....
- DEWANGER.** BALLADE (6°).....
- DUBOIS (P.-M.).** ROMANCE (3°).....
- DUKAS.** ALLA GITANA (Paquot) (7°).....
- FERLING.** ADAGIO (P. Lefebvre-Pétiot) (6°).....
- GAGNEBIN.** ANDANTE ET ALLEGRO, concours international de Genève (8°) (O.).....

- GALLOIS MONTBRUN.** CONCERTSTUCK, morceau de concours du Conservatoire de Paris (8°).....
— HUMORESQUE (4°, 5°).....
— 6 PIÈCES MUSICALES D'ÉTUDES en 1 recueil (5°, 6°).
1. Prélude : le mouvement conjoint et rapide. — 2. Divertissement : les arpèges. — 3. Grave : la sonorité. — 4. Burlesque : staccato. — 5. Sicilienne : la souplesse. — 6. Finale : les batteries.
- GAUBERT.** DEUX PIÈCES séparées (6°) (Paquot).....
1. Romance. — 2. Allegretto.
- GOUNOD.** CÉLÈBRE SÉRÉNADE (P. Jeanjean) (5°).....
- GRETCHANINOFF.** SUITE MINIATURE, 10 pièces faciles, séparées, op. 145 (2°, 3°).....
1. Chanson d'aurore. — 2. Chant d'artisan. — 3. Humoresque. — 4. Bal champêtre. — 5. Fanfare de coquelicots. — 6. Vers la maison. — 7. Souvenir de l'ami lointain. — 8. Au foyer. — 9. Phantasme. — 10. Valse dans le soir.
Le N° 6 est écrit pour clarinette en la.
- GROVLEZ.** LAMENTO ET TARENTELLE, morceau de concours du Conservatoire de Paris (6°, 7°).....
— SARABANDE ET ALLEGRO (5°, 6°).....
- HAENDEL.** SONATE (Stievenard) (4°).....
- HÉROLD.** LE PRÉ AUX CLERCS, fantaisie (Wettge-Paradis) (7°).....
- HOLMÉS.** FANTASIE, morceau de concours du Conservatoire de Paris (6°).....
- IBERT.** ARIA, pour clarinette en la (6°).....
- JEANJEAN (P.).** ANDANTINO (6°).....
— PRÉLUDE ET SCHERZO (7°).....
- KLOSÉ.** 2^e AIR VARIÉ (Jeanjean) (7°, 8°).....
— 6^e AIR VARIÉ (Jeanjean) (7°, 8°).....
— 7^e AIR VARIÉ (Jeanjean) (7°, 8°).....
— 8^e AIR VARIÉ (Jeanjean) (7°, 8°).....
— CONCERTINO (Jeanjean) (6°).....
— 3 PENSÉES MUSICALES (Jeanjean), séparées :
1. L'Aube (4°). — 2. Chemin faisant (5°). — 3. Pastorale (6°).....
— 2^e SOLO (Jeanjean) (7°, 8°).....
— 12^e SOLO (Jeanjean) (7°).....
- LADMIRAULT.** SONATE (7°).....
- LAPARRA.** PRÉLUDE VALSE ET IRISH REEL, morceau de concours du Conservatoire de Paris (6°).....
- LE BOUCHER.** FANTASIE CONCERTANTE (6°).....
- LECAIL.** FANTASIE CONCERTANTE, pour clarinette mi b ou si b (6°).....
- LEFEBVRE (Ch.).** FANTASIE-CAPRICE, op. 118, morceau de concours du Conservatoire de Paris (5°).....
- LITAIZE.** RÉCITATIF ET THÈME VARIÉ, morceau de concours du Conservatoire de Paris (7°).....
- MAGNANI.** 1^{er} DIVERTISSEMENT (7°).....
— 2^e DIVERTISSEMENT (6°).....
— MAZURKA-CAPRICE (6°).....
— SOLO DE CONCERT (6°).....
- MARTY.** 1^{re} FANTASIE, morceau de concours du Conservatoire de Paris (5°).....
- MASSENET.** HÉRODIADÉ, morceau de concert (Poncelet et Barwolf) (6°).....
- MAWET.** PIÈCE LYRIQUE, morceau de concours du Conservatoire de Liège (6°).....
- MIGOT.** PRÉLUDE pour clarinette contrebasse, morceau de concours du Conservatoire de Paris (7°).....

- MESSAGER.** SOLO DE CONCOURS, morceau de concours du Conservatoire de Paris (7°).....
- MIRANOLE.** SONATE (7°, 8°).....
— SONATINE (6°).....
- MIROUZE.** HUMORESQUE, morceau de concours du Conservatoire de Paris (7°) (O.).....
- MOUQUET.** SOLO DE CONCOURS, morceau de concours du Conservatoire de Paris (5°, 6°).....
- MOZART.** CONCERTO en la, pour clarinette en la, avec les cadences de J. IBERT (Delécluse) (7°).....
- OLLONE (d').** FANTASIE ORIENTALE, morceau de concours du Conservatoire de Paris (6°).....
- PENNEQUIN.** CANTILÈNE ET DANSE, morceau de concours du Conservatoire de Paris (6°).....
— LÉGENDE (5°).....
- PERRIER.** THÈME VARIÉ ET PRESTO (7°).....
- PIERNÉ (G.).** CANZONNETTA, op. 19 (7°) (O.).....
— PIÈCE (Paquot) (5°).....
— SÉRÉNADE, op. 7 (5°).....
- PIGGOTT.** FANTASIE en mi b (7°).....
- POOT.** ARABESQUE (3°).....
- RABAUD.** SOLO DE CONCOURS, op. 10, morceau de concours du Conservatoire de Paris (6°).....
- RASSE.** LIED, pour clarinette basse, morceau de concours du Conservatoire de Bruxelles (4°).....
- RAVEL.** PIÈCE EN FORME DE HABANERA (Hamelin) (6°) (O.).....
- REVEL.** FANTASIE, morceau de concours du Conservatoire de Paris (8°).....
- ROSSINI.** LE BARBIER DE SÉVILLE, fantaisie (Klosé-Jeanjean) (3°).....
- ROUGNON.** 1^{er} SOLO, op. 128 (6°).....
- ROUSSEL.** ARIA (5°) (O.).....
- RUEFF.** CONCERTINO, op. 15, morceau de concours du Conservatoire de Paris (8°) (O.).....
- SCHMIT.** PRÉLUDE (4°, 5°).....
- SCHMITT.** ANDANTINO (5°).....
- SEMLER-COLLERY (J.).** RÉVERIE ET SCHERZO (7°).....
- TOMASL.** CONCERTO (8°) (O.).....
1^{er} Mouvement (non séparé) : morceau de concours du Conservatoire de Paris.
— INTRODUCTION ET DANSE (7°) (O.).....
— COMPLAINTÉ DU JEUNE INDIEN (4°).....
— CHANT CORSE (4°).....
- WEBER.** CONCERTINO, op. 26 (Rose), revu par P. Lefebvre, morceau de concours du Conservatoire de Paris (6°).....
— 1^{er} CONCERTO en fa mineur (Delécluse) (5°).....
— 2^e CONCERTO en mi b majeur, op. 74, avec cadence de J. IBERT (Delécluse) (7°, 8°).....
— DERNIÈRE PENSÉE (Klosé-Jeanjean) (3°).....
— FANTASIE ET RONDO DE L'ŒUVRE 34 (Rose), revu par P. Lefebvre, morceau de concours du Conservatoire de Paris (8°).....
— FREYSCHUTZ, fantaisie (Klosé-Jeanjean) (4°).....
— INVITATION A LA VALSE (Klosé-Jeanjean) (5°).....
— OBÉRON, fantaisie (Klosé-Jeanjean) (3°).....
— SOLO SUR LE FREYSCHUTZ (Rose), revu par P. Lefebvre (7°).....