

*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<sup>b</sup>  
avec accompagnement de PIANO

CH. LEFEBVRE

Op. 418

CLARINETTE en Si<sup>b</sup>

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 the musical score. 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 arpeggios, marked *poco f*. A boxed number '2' is placed above the second measure of the piano part.

Second system of the musical score. The upper staff features a melodic line with triplets and trills, marked with *tr*. The lower staff continues the piano accompaniment with chords and arpeggios, marked *mf*.

Third system of the musical score. The upper staff begins with the tempo marking *Poco rit.* followed by *Allegro* and *f marcato*. It includes triplets and a fermata. The lower staff is marked *p suave* and *Allegro (♩ = 132)*. Dynamics include *f* and *mf*.

Fourth system of the musical score. The upper staff features a melodic line with triplets and a long, sweeping arpeggiated passage. The lower staff continues the piano accompaniment with chords and arpeggios, marked *mf*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a dynamic marking of *f* and a boxed number 5. The grand staff also begins with *f*. The bass staff contains several chords and includes three instances of the word "ped" (pedal) with asterisks: "ped", "\* ped", and "\* ped".

Second system of musical notation, continuing the grand staff from the first system. It features complex rhythmic patterns, including triplets and sixteenth-note runs, in both the treble and bass staves.

Third system of musical notation. The top staff is mostly empty. The grand staff below begins with a boxed number 4 and the tempo marking "Sostenuto". The dynamics are marked "p" and "p espress.". The music consists of sustained chords in the treble and moving lines in the bass.

Fourth system of musical notation. The top staff starts with the tempo marking "Dolce" and a dynamic marking of *p*. It includes a boxed number 5. The grand staff below starts with *p* and includes a dynamic marking of *mf* and the instruction "mf espress.". The system concludes with a "ped" marking.

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 line, with asterisks indicating specific pedal effects.

Cresc.

mf

6

ped. \* ped. \* ped. \* ped.

This system contains measures 5 through 8. The right hand continues with triplet patterns. Measure 8 is marked with a box containing the number '6'. The dynamic marking 'mf' is present. Pedal markings continue with asterisks.

f

ped. \* ped. \* ped. \*

This system contains measures 9 through 12. The right hand features a more complex melodic line with slurs and triplets. The dynamic marking 'f' is present. Pedal markings continue with asterisks.

This system contains measures 13 through 16. The right hand has a very dense melodic passage with many slurs and triplets. The left hand continues with harmonic accompaniment. Pedal markings are present at the beginning of the system.

Musical score system 1. It features a grand staff with a treble clef and a bass clef. The music is in a key with two flats and a 3/4 time signature. A box containing the number '7' is located at the beginning of the system. The tempo and dynamics are marked as *f marcato*. Pedal markings include *ped.* and *\* ped.* with asterisks. The notation includes chords and melodic lines in both hands.

Musical score system 2. It features a grand staff with a treble clef and a bass clef. The tempo is marked as *Andante* and *Dolce*. A tempo marking of *Andante (♩ = 56)* is present. The dynamics are marked as *sf* and *p dolce*. Pedal markings include *ped.* and *\* ped.* with asterisks. The notation includes chords and melodic lines in both hands.

Musical score system 3. It features a grand staff with a treble clef and a bass clef. The notation includes chords and melodic lines in both hands.

Musical score system 4. It features a grand staff with a treble clef and a bass clef. A box containing the number '8' is located at the beginning of the system. The tempo and dynamics are marked as *Espressivo* and *p*. The word *simili* is written above the bass staff. Pedal markings include *ped.* and *\* ped.* with asterisks. The notation includes chords and melodic lines in both hands.

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 line.

Second system of musical notation. The upper staff begins with *Dim.* and *p*. The lower staff continues the piano accompaniment with *Dim.* and *p* markings. Pedal markings (*ped.*) with asterisks are present.

Third system of musical notation. The upper staff includes *p*, *Espress.*, and *Cresc.* markings. A circled number 9 is placed above the staff. The lower staff features a *Poco stringendo* instruction and a *Cresc.* marking. Pedal markings (*ped.*) with asterisks are included.

Fourth system of musical notation. The upper staff includes *p.*, *Cédéz*, and *pp* markings. The lower staff includes *p*, *Suivez*, and *pp* markings. Pedal markings (*ped.*) with asterisks are present.

(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 contains a melodic line with a *Cresc.* marking and a dynamic of *mf*. The lower staff contains a piano accompaniment with a *Cresc.* marking.

Second system of musical notation. The upper staff features a melodic line with a triplet of eighth notes and a dynamic of *mf marcato*. 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 has a melodic line with a trill and a dynamic of *mf*. The lower staff features a piano accompaniment with a *ped.* marking and asterisks.

Fourth system of musical notation. The upper staff has a melodic line with a dynamic of *mf*. The lower staff has a dynamic of *f* and includes *ped.* markings with asterisks.

14

*mf*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

15

*Cresc.*

*Cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*f*

*Cresc.*

*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<sup>e</sup> AIR VARIÉ (Jeanjean) (7°, 8°).....  
— 6<sup>e</sup> AIR VARIÉ (Jeanjean) (7°, 8°).....  
— 7<sup>e</sup> AIR VARIÉ (Jeanjean) (7°, 8°).....  
— 8<sup>e</sup> 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<sup>e</sup> SOLO (Jeanjean) (7°, 8°).....  
— 12<sup>e</sup> 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<sup>er</sup> DIVERTISSEMENT (7°).....  
— 2<sup>e</sup> DIVERTISSEMENT (6°).....  
— MAZURKA-CAPRICE (6°).....  
— SOLO DE CONCERT (6°).....
- MARTY.** 1<sup>re</sup> 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<sup>er</sup> 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<sup>er</sup> 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<sup>er</sup> CONCERTO en fa mineur (Delécluse) (5°).....  
— 2<sup>e</sup> 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°).....