

*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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394221

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 a *poco f* dynamic marking. A boxed number '2' is placed above the piano staff.

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

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

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 boxed number '5' is placed above the first measure. The grand staff contains a complex accompaniment with chords and moving lines. Pedal markings are present: 'ped' under the first measure, and '\* ped' with asterisks 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 staff.

Third system of musical notation. It begins with a treble clef staff containing a few notes, followed by a grand staff. A boxed number '4' is above the first measure of the grand staff, with the tempo marking *Sostenuto* below it. The grand staff features a *p espress.* marking. The music is characterized by sustained chords and a steady bass line.

Fourth system of musical notation. It starts with a treble clef staff marked *Dolce* and *p*. The grand staff below has a *mf* marking. A boxed number '5' is above the final measure of the grand staff, which is marked *mf espress.* and includes a 'ped' marking. The system concludes with a final chord and a fermata.

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 features a more complex melodic line with slurs and triplets. The dynamic marking 'f' is present in the fourth measure. Pedal markings are present in the bass staff.

This system contains measures 13 through 16. The right hand has a very dense, 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 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/mood is marked *f marcato*. Pedal markings 'ped.' are placed below the bass staff, with asterisks indicating specific pedal points.

Musical score system 2. 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. The tempo/mood is marked *Andante* and *Dolce*. A box containing the number '8' is located at the beginning of the system. The tempo is further specified as *Andante (♩ = 56)*. The dynamics are marked *sf* and *p dolce*. Pedal markings 'ped.' are placed below the bass staff.

Musical score system 3. 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. This system contains no text labels.

Musical score system 4. 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 '8' is located at the beginning of the system. The tempo/mood is marked *Espressivo*. The dynamics are marked *p* and *simili*. Pedal markings 'ped.' are placed below the bass staff, with asterisks indicating specific pedal points.

System 1: Treble clef with notes and slurs. *Cresc.* marking. Grand staff with piano accompaniment. *Cresc.* marking. Pedal markings: *ped.* \* *ped.* \* *ped.* \* *ped.* \*

System 2: Treble clef with notes and slurs. *Dim.* and *p* markings. Grand staff with piano accompaniment. *Dim.* and *p* markings. Pedal markings: *ped.* \* *ped.* \* *ped.* \*

System 3: Treble clef with notes and slurs. *p*, *Espess.*, and *Cresc.* markings. Grand staff with piano accompaniment. *p* and *Cresc.* markings. Section marker **9** *Poco stringendo*. Pedal markings: *ped.* \*

System 4: Treble clef with notes and slurs. *p.*, *Cédex*, and *pp* markings. Grand staff with piano accompaniment. *p*, *Suivez*, and *pp* markings. Pedal marking: *ped.*

(1) Coupe facultative

**10** Allegro (♩ = 152)

*mf poco marcato*

*f* *Sans ripercussion* *Cédez* *p*

*f* *p* *suitez*

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 contains piano accompaniment with chords and moving lines.

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

Third system of musical notation. The upper staff features a trill and a dynamic of *mf*. The lower staff includes a *ped.* marking and asterisks. A dynamic of *mf* is also present.

Fourth system of musical notation. The upper staff includes a trill, a triplet, and a dynamic of *mf*. The lower staff features a dynamic of *f* and *ped.* markings with asterisks.

14

*mf*

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

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

15

*Cresc.*

*Cresc.*

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

*Cresc.*

*f*

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

*f*

**16**

*poco f*

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

*f*

**17**

*ped.*     \* *ped.*     \*

**18**

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

*tr.*

*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-Petiot) (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°).....