

LEFÈVRE

60 ESERCIZI

scelti dal Metodo

PER CLARINETTO

60 EXERCICES

pour Clarinette

60 EXERCISES

for Clarinet

60 ÜBUNGEN

für Klarinette

60 EJERCICIOS

para Clarinete

RICORDI

E. R. 1784

LEFÈVRE

60 ESERCIZI

scelti dal Metodo

PER CLARINETTO

(Revisione di Alamiro Giampieri)

60 EXERCICES

pour Clarinette

60 EXERCISES

for Clarinet

60 ÜBUNGEN

für Klarinette

60 EJERCICIOS

para Clarinete

RICORDI

E. R. 1784

023-1784
1035

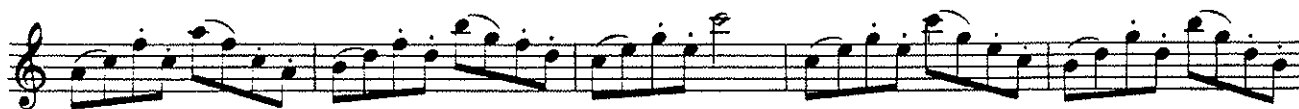
Jean Xavier Lefèvre (1763-1829)



60 ESERCIZI

scelti dal Metodo

PER CLARINETTO (Alamiro Giampieri)



3.  Musical notation for exercise 3, measures 1-4. The exercise is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes with accents, ending with a fermata.

4.  Musical notation for exercise 4, measures 1-4. The exercise is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes with slurs, ending with a fermata.

5.  Musical notation for exercise 5, measures 1-4. The exercise is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes with slurs, ending with a fermata. The notation includes dynamic markings *p* (piano) and a key signature change to one flat (Bb) in the final measure.

6. 

7. 

8. 



12. 

13. 

14.

Exercise 14 is a musical piece in 4/4 time, consisting of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes) in the first four measures. The piece concludes with a double bar line on the fifth staff.

15.

Exercise 15 is a musical piece in 4/4 time, consisting of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes) in the first four measures. The piece concludes with a double bar line on the fifth staff.

17. 

18.  Musical score for exercise 18, measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The first measure contains a triplet of eighth notes (F#, G, A) followed by a quarter rest. The subsequent measures feature eighth-note patterns, including triplets and slurs. The exercise concludes with a double bar line.

19.  Musical score for exercise 19, measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note (F#) followed by an eighth-note triplet (G, A, B). The subsequent measures feature eighth-note patterns, including triplets and slurs. The exercise concludes with a double bar line.

20.

Exercise 20 consists of six measures of music in 4/4 time. The first measure starts with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature changes to one flat (Bb) in the third measure and remains there for the rest of the exercise. The piece concludes with a double bar line.

21.

Exercise 21 consists of five measures of music in 4/4 time. The first measure starts with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over the notes). The key signature changes to one flat (Bb) in the third measure. The piece concludes with a double bar line.

22.

Exercise 22 consists of five staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef and a key signature of one flat. It features eighth-note patterns with triplets marked '3'. The second staff continues the eighth-note patterns. The third staff includes a measure with a whole rest and a triplet of eighth notes. The fourth and fifth staves continue the eighth-note patterns, with the fifth staff ending with a double bar line.

23.

Exercise 23 consists of six staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef and a key signature of one flat. It features eighth-note patterns with slurs. The second staff continues the eighth-note patterns. The third staff includes a measure with a whole rest and a triplet of eighth notes. The fourth and fifth staves continue the eighth-note patterns, with the fifth staff ending with a double bar line.

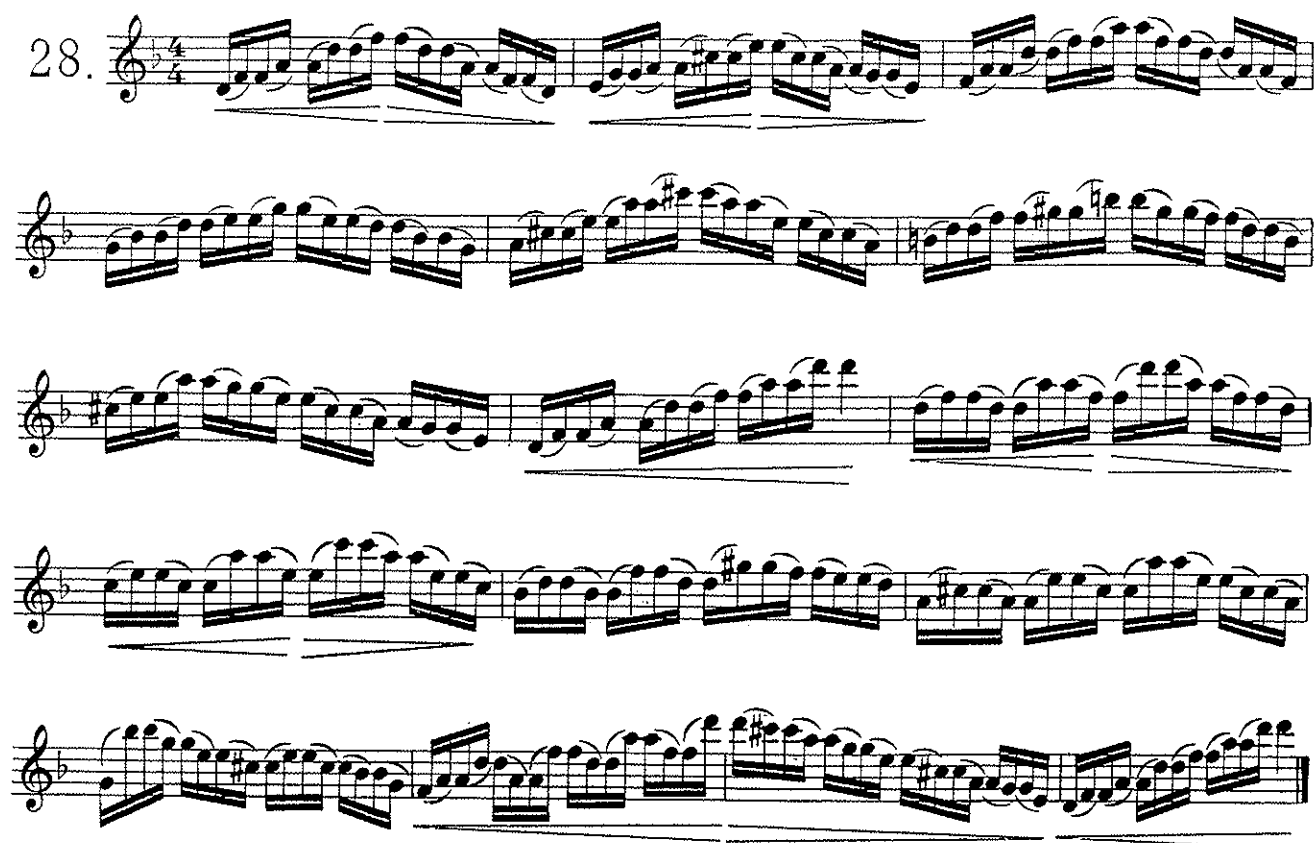
24.

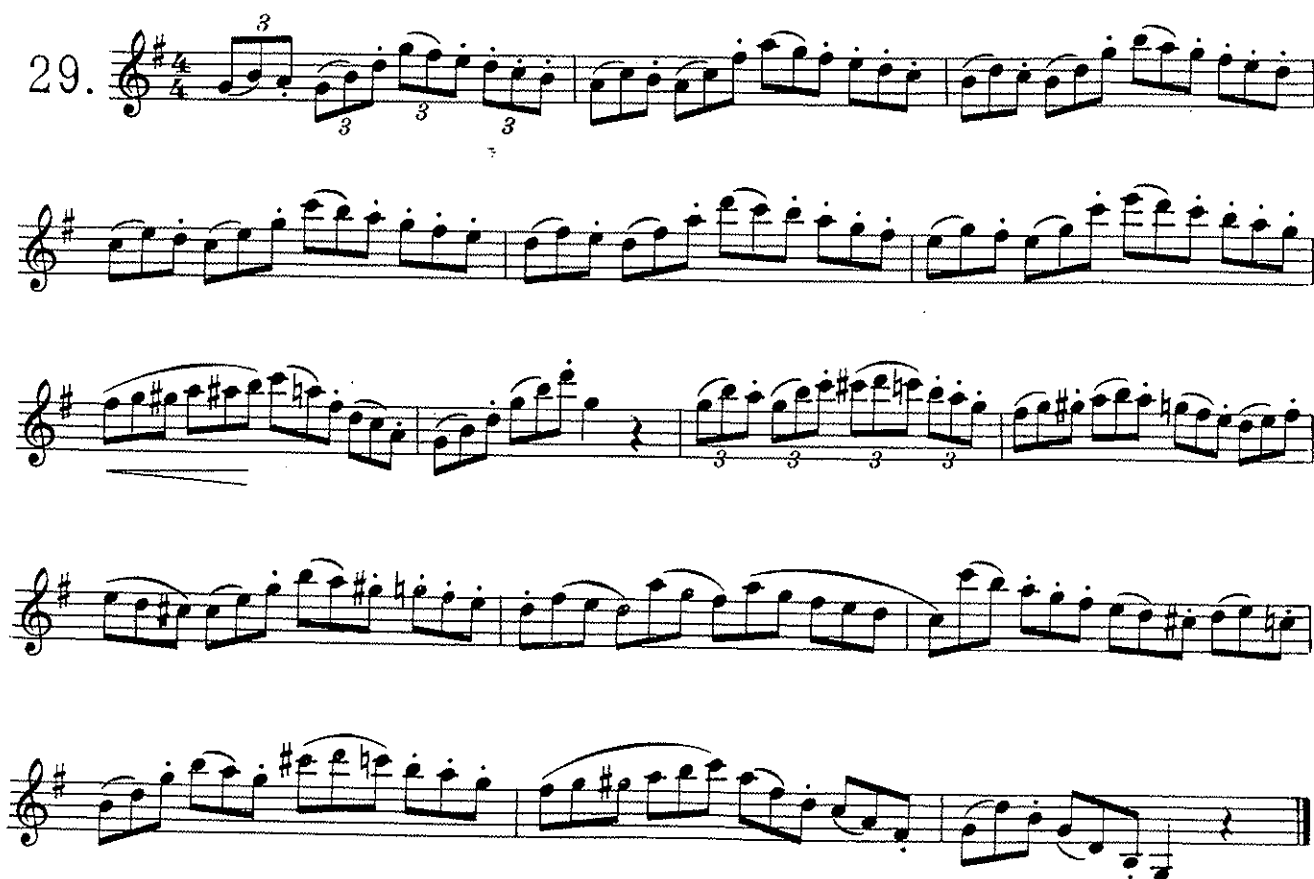
Exercise 24 is a six-staff musical piece in 4/4 time, featuring a key signature of one flat (B-flat). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic and harmonic development, ending with a double bar line and a repeat sign.

25.

Exercise 25 is a five-staff musical piece in 4/4 time, featuring a key signature of one flat (B-flat). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic and harmonic development, ending with a double bar line and a repeat sign.



28. 

29. 

30.

Exercise 30 consists of five staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together in groups of four. The second staff continues the melodic line. The third staff introduces a more complex texture with some triplets and sixteenth-note runs. The fourth and fifth staves continue the intricate melodic and rhythmic patterns, ending with a final note on a half note.

31.

Exercise 31 consists of five staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together in groups of four. The second staff continues the melodic line. The third staff introduces a more complex texture with some triplets and sixteenth-note runs. The fourth and fifth staves continue the intricate melodic and rhythmic patterns, ending with a final note on a half note.

32. 

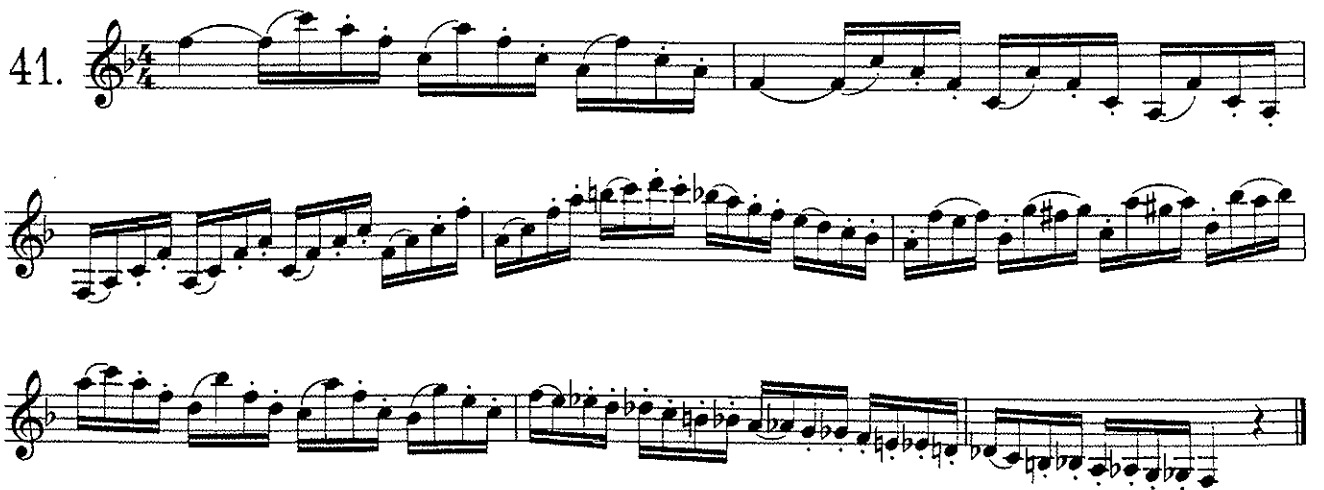
33. 

34. 

35. 

36.  Musical score for exercise 36, measures 1-8. The piece is in 4/4 time with a key signature of one sharp (F#). The melody is written on a single staff and consists of eighth and sixteenth notes, often beamed together in groups. Measures 1-4 are marked with a first ending bracket, and measures 5-8 are marked with a second ending bracket. The piece concludes with a double bar line.

37.  Musical score for exercise 37, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The melody is written on a single staff and consists of eighth and sixteenth notes, often beamed together in groups. Measures 1-4 are marked with a first ending bracket, and measures 5-8 are marked with a second ending bracket. The piece concludes with a double bar line.

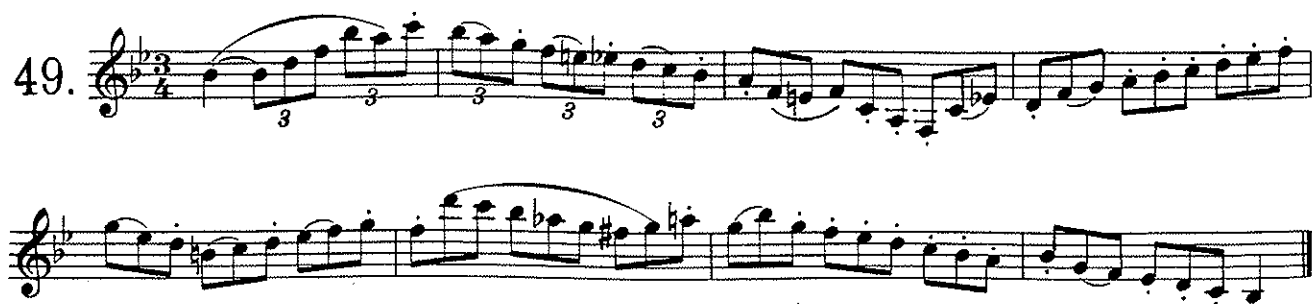




46. 

47. 

48. 

49. 



54. 

55. 

56. 

57. 

