

Jean-Xavier Lefèvre

(1763 - 1829)

# DUO N. 1

per clarinetto in Sib e fagotto



## JEAN-XAVIER LEFÈVRE

Nato a Losanna (Cressis), Svizzera, il 6 marzo 1763, si trasferì giovanissimo a Parigi dove ebbe modo di studiare il clarinetto con il celebre Michel Yost (1754-1786). Nel 1778, all'età di 15 anni, si unì alla banda delle Guardie francesi e dal 1789 fu membro della banda della Guardia Nazionale, diventandone vice direttore nel 1790. Contestualmente, tra il 1783 e il 1791, si esibì spesso come solista a Parigi nei *Concert Spirituel* eseguendo sia suoi concerti che altri di Yost, Vogel, Wolf e Devienne. Nel 1790, su invito del violinista e impresario Johann Peter Salomon (1745-1815), tenne alcuni concerti a Londra ed ebbe modo di incontrare il celebre compositore Franz Joseph Haydn (1732-1809). Suonò in seguito nelle orchestre del *Théâtre de l'Opéra* (1791-1817) e della cappella imperiale (dal 1807 fino alla morte). Dal 1795, data della sua fondazione, fino al 1824, insegnò al *Conservatoire de Musique* di Parigi, dove ebbe una vasta schiera di allievi, tra i quali ricordiamo Jacques-Jules Bouffil (1783-1868) e Bernhard Henrik Crusell (1775-1838). Nel 1793, con la collaborazione del costruttore parigino Jean-Jacques Baumann (1772-1845), aggiunse al clarinetto a 5 chiavi in uso all'epoca, una sesta chiave per ottenere le note Do♯-Sol♯ con il mignolo della mano sinistra. Per i suoi alti meriti musicali nel 1816 fu nominato Cavaliere della Legion d'Onore francese. Morì a Neuilly-sur-Seine, vicino Parigi, il 9 novembre 1829.

### TROIS DUOS


*Pour Clarinette*

*Et Basson*

*Par*

### X. LEFÈVRE

*du Conservatoire de Musique.*

ŒUVRE 

PRIX

A PARIS.

At Magasin de Musique à l'usage des fêtes Nationales  
Rue des fossés Montmartre.

Ha composto diverse opere per clarinetto tra cui sei *Concerti*; due *Symphonie Concertantes* per 2 clarinetti; due *Symphonie Concertantes* per clarinetto e fagotto; una *Symphonie Concertantes* per oboe, clarinetto e fagotto; *Trois Quatuors* op. 2 per clarinetto, violino, viola e violoncello; *Trois Grandes Sonates* op. 12 per clarinetto e basso; *Six Trios Concertants* op. 5 per 2 clarinetti e fagotto; diverse raccolte di *Duetti* per 2 clarinetti e per clarinetto e fagotto; varie raccolte di marce ed altre composizioni per banda e un *Méthode de Clarinette*. Quest'ultimo, pubblicato a Parigi nel 1802, ancora oggi è tra i metodi più utilizzati nei conservatori europei.

Gran parte delle sue composizioni cameristiche, seppur concepite principalmente per scopi didattici, per estro inventivo e suggestione melodica, sono oggi apprezzate anche come ottimi brani da concerto. Ne costituisce un valido esempio il presente *Duo n° 1*, estratto dai *Trois Duos* pubblicati a Parigi nel 1797.

Articolato in due movimenti (*Allegro Maestoso - Presto ma non troppo*), questo Duo, infatti, ci offre una miriade di deliziosi materiali tematici sapientemente alternati tra i due strumenti.

**Riccardo Amore**

# DUO N. 1

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Jean-Xavier Lefèvre  
(1763 - 1829)

Rev. Riccardo Amore

Allegro maestoso

Clarinetto Sib

Fagotto

*f* *p* *f* *p*

6

*f* *f* *f*

12

*p* *p* *p* *p*

17

*f* *p* *f* *p*

22

*f* *p* *f* *p*

27

32

37

41

44

47

52

122

Musical score for measures 122-125. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 122 starts with a forte (*f*) dynamic and includes an accent (>) and a trill (*tr*) on the first note. A crescendo hairpin spans from measure 122 to 123, where the dynamic changes to piano (*p*). The music features eighth-note patterns in the upper staff and quarter-note patterns in the lower staff.

126

Musical score for measures 126-129. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music continues with eighth-note patterns in the upper staff and quarter-note patterns in the lower staff.

130

Musical score for measures 130-133. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 130 starts with a forte (*f*) dynamic. The music concludes with a final chord in measure 133.

**Presto ma non troppo**

Musical score for measures 1-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature is two flats. Measure 1 starts with a piano (*p*) dynamic. The music features eighth-note patterns in the upper staff and quarter-note patterns in the lower staff.

9

Musical score for measures 9-16. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 9 starts with a forte (*f*) dynamic and includes an accent (>). The music features eighth-note patterns in the upper staff and quarter-note patterns in the lower staff.

17

Musical score for measures 17-25. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 17 starts with a piano (*p*) dynamic. The music features eighth-note patterns in the upper staff and quarter-note patterns in the lower staff. Measures 20-22 contain triplet markings (3) in the lower staff. Measure 25 ends with a forte (*f*) dynamic.

26

Musical score for measures 26-33. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 26 starts with a forte (*f*) dynamic. The music features eighth-note patterns in the upper staff and quarter-note patterns in the lower staff. Measures 30-31 contain triplet markings (3) in the lower staff.

34

*p*

*p*

This system contains measures 34 through 42. The music is in a key with two flats and a 3/4 time signature. The upper staff features a melodic line with eighth-note patterns and trills, while the lower staff provides a harmonic accompaniment with chords and eighth-note figures. Dynamic markings include *p* (piano) in both staves.

43

*f*

*f*

This system contains measures 43 through 48. The upper staff continues with melodic lines, including a trill at the start and various eighth-note patterns. The lower staff has a more active accompaniment with eighth-note chords. Dynamic markings include *f* (forte) in both staves.

49

This system contains measures 49 through 55. The upper staff features a continuous eighth-note melodic line. The lower staff provides a steady accompaniment with eighth-note chords. There are no explicit dynamic markings in this system.

56

*p*

*f*

*p*

*f*

This system contains measures 56 through 63. The upper staff has a melodic line with trills and eighth-note patterns. The lower staff has a more active accompaniment with eighth-note chords. Dynamic markings include *p* (piano) and *f* (forte) in both staves.

64

*tr*

*tr*

This system contains measures 64 through 69. The upper staff features a melodic line with trills and eighth-note patterns. The lower staff provides a harmonic accompaniment with eighth-note chords. Dynamic markings include *tr* (trill) in both staves.

70

*p*

*p*

This system contains measures 70 through 77. The upper staff has a melodic line with trills and eighth-note patterns. The lower staff provides a harmonic accompaniment with eighth-note chords. Dynamic markings include *p* (piano) in both staves.

78

*f*

*f*

This system contains measures 78 through 84. The upper staff has a melodic line with eighth-note patterns. The lower staff provides a harmonic accompaniment with eighth-note chords. Dynamic markings include *f* (forte) in both staves.