

**AUDIZIONE PER CLARINETTO DI FILA CON OBBLIGO DEL CLARINETTO IN DO E IN LA,  
DEL CLARINETTO PICCOLO IN MIB E DEL PRIMO CLARINETTO**

**Ottobre 2024**

I PROVA - eliminatoria in forma anonima

- Esecuzione del primo e del secondo movimento del *Concerto in la maggiore* KV 622 di W. A. Mozart
- Esecuzione dello studio n°5 dai *16 Studi Moderni* di P. Jeanjean, da eseguire col clarinetto piccolo in mib
- A scelta della commissione: esecuzione di passi d'orchestra tra quelli richiesti per la prova finale

II PROVA - eliminatoria in forma anonima

- Esecuzione del primo movimento del *Concerto n°1* in fa minore op. 73 di C. M. von Weber
- A scelta della commissione: esecuzione di passi d'orchestra tra quelli richiesti per la prova finale

III PROVA - finale in forma palese

- Esecuzione dei seguenti passi d'orchestra:
  - Secondo clarinetto
    - B. Bartok:
      - ✓ *Il mandarino meraviglioso* - Suite
      - ✓ *Concerto per orchestra*
    - H. Berlioz: *Symphonie Fantastique*
    - F. Mendelssohn: *Ein Sommernachtstraum* - Scherzo
    - M. Ravel: *Daphnis et Chloé* - Suite n.2
    - G. Rossini: *Il barbiere di Siviglia*
  - Primo clarinetto
    - L. van Beethoven: *Sinfonia n°6*
    - V. Bellini: *I Capuleti e I Montecchi*
    - Z. Kodaly: *Danze di Galanta*
    - S. Prokofev: *Cinderella*

- G. Puccini: *Tosca*
- G. Verdi: *I vespri siciliani - La Primavera*
  
- Clarinetto piccolo in mib
  - H. Berlioz: *Symphonie fantastique*
  - S. Prokofiev: *Sinfonia n°5*
  - M. Ravel:
    - ✓ *Bolero*
    - ✓ *Daphnis et Chloé - Suite n°2*
  - D. Sostakovic:
    - ✓ *Sinfonia n°5*
    - ✓ *Sinfonia n°7*
  - I. Stravinskij: *Le Sacre du printemps*
  - R. Strauss:
    - ✓ *Ein Heldenleben*
    - ✓ *Till Eulenspiegels lustige Streiche*



Bartok - 12 mandarinio meraviglioso

(Clarinetta in B)

Moderato  $\text{♩} = 116$

Handwritten musical notation for the first system. It consists of three staves. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *f*. It contains several measures with slurs and accents, including a sixteenth-note run. The second staff continues the melody with a dynamic marking of *mf* and includes the instruction "sempre più agitato" written below the staff. It features a sixteenth-note run and ends with a dynamic marking of *f*. The third staff is mostly empty, with a few notes and rests.

(in Sib)  $\text{♩} = 100$  poco rit. ...  $\text{♩} = 69$

Handwritten musical notation for the second system. It consists of two staves. The first staff starts with a treble clef, a 5/4 time signature, and a dynamic marking of *sf*. It contains several measures with slurs and accents, including a sixteenth-note run. The second staff continues the melody with a dynamic marking of *sf* and includes a sixteenth-note run. The system ends with a dynamic marking of *f*.

Più mosso  $\text{♩} = 116$

Handwritten musical notation for the third system. It consists of two staves. The first staff starts with a treble clef, a 4/4 time signature, and a dynamic marking of *p*. It contains several measures with slurs and accents, including a sixteenth-note run. The second staff continues the melody with a dynamic marking of *p* and includes the instruction "acc. e cresc." written below the staff. It features a sixteenth-note run and ends with a dynamic marking of *sf* and the instruction "cresc."

Meno mosso  $\text{♩} = 70$

Handwritten musical notation for the fourth system. It consists of one staff. It starts with a treble clef, a 2/4 time signature, and a dynamic marking of *sf*. It contains several measures with slurs and accents, including a sixteenth-note run. The system ends with a dynamic marking of *sf* and a triplet of notes.

Two empty musical staves at the bottom of the page, consisting of five lines each.

2nd CLARINET

162 in B $\flat$  // 165

Ist Cl. Ist Bsn.

4 173 1 4 in A Poco rit. --- tornando a Tempo 181 2nd Cl. in A

Ist Bsn. *mf* *p*

189 sempre stacc. *mf* *p*

198 *cresc.* *f* *p*

Poch. rit. a tempo *mf*

205 *p* *dim.* *p*

212 1 6 219 1 Pocorall. --- a tempo

*pp* Ist Cl. 228 *mf*

225 in A

235

241 1 6 248 1 Ist Trpt.

252 Take B $\flat$  Cl. 2nd Cl. in B $\flat$  258 2 263 1

Bsn. *p* *pp*

### Hexensabbath

Songe d'une nuit du Sabbat    A witches' sabbath

in Do / C

Larghetto (♩ = 63)

Measures 1-10 of the Hexensabbath section. The music is in C major, 6/8 time, and marked Larghetto (♩ = 63). It begins with a dynamic of *poco f* and includes a crescendo to *p*. The melody features a triplet of eighth notes in measure 3 and a descending eighth-note scale in measure 4. Measure 11 starts with a dynamic of *f* and includes a *dim.* marking.

Measures 21-26 of the Hexensabbath section. The music is in C major, 6/8 time, and marked Allegro (♩ = 112). It begins with a dynamic of *ppp* and includes a *sole* marking. The melody is marked *(lointain) (entfernt) (distant)*. It features a *cresc. poco a poco* and a *tr* (trill) marking.

Measures 27-34 of the Hexensabbath section. The music is in C major, 6/8 time, and marked Allegro assai (♩ = 76). It begins with a dynamic of *ff* and includes a *tr* (trill) marking.

Measures 35-39 of the Hexensabbath section. The music is in C major, 6/8 time, and marked *ff*.

Measures 40-46 of the Hexensabbath section. The music is in C major, 6/8 time, and marked Allegro (♩ = 104). It begins with a dynamic of *poco f*.

Measures 47-53 of the Hexensabbath section. The music is in C major, 6/8 time, and marked *ff*.

Measures 54-60 of the Hexensabbath section. The music is in C major, 6/8 time, and marked *ff*.

Measures 61-68 of the Hexensabbath section. The music is in C major, 6/8 time, and marked *ff*. It includes a *tr* (trill) marking.

Measures 69-75 of the Hexensabbath section. The music is in C major, 6/8 time, and marked *ff*.

Measures 76-80 of the Hexensabbath section. The music is in C major, 6/8 time, and marked *ff*. It includes a *2 (♩ = ♩)* marking and a *19 25* marking. The section ends with a *(Campane)* marking.

Mendelssohn — Midsummer Night's Dream

CLARINETTO II.

4

in B.  
Scherzo.  
Allegro vivace.

N.º 1.

1 2 1

*dim.*

2

1 2

9 B 20 C

*cresc.* *pp*

D

E 1 2 3 4 5 6 7 7

*pp* *cresc.* *f cresc.* *ff*

F 1 2 3 4 5 6 7 8 7

*p* *cresc.* *f cresc.* *ff*

G *cresc.* *cresc.* *f* *ff*

H *dim.* *pp*

I

11 2

# DAPHNIS ET CHLOÉ

FRAGMENTS SYMPHONIQUES

2<sup>me</sup> SÉRIE

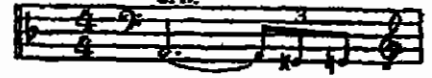
SOLO PARTE  
CLARINETTO 2<sup>o</sup>

CLARINETTES

En LA

155 Lent

C.R.



pp 12 12 12 12

156

*f* cresc. poco a poco *mf*



CLARINETTES

157

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Both staves feature a continuous sixteenth-note pattern. A dynamic marking of *f* is present at the beginning of the second staff.

158

A single staff of music with a treble clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *pp* and the instruction *expressif*.

159

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in 4/4 time, with a change to 3/4 time in the second measure. A dynamic marking of *p* is present.

160

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in 4/4 time. A dynamic marking of *mf* is present.

161

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Both staves feature a continuous sixteenth-note pattern. A dynamic marking of *p* is present.

162

Two staves of music. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in 4/4 time. A dynamic marking of *p* is present.

CLARINETTES

Musical notation for Clarinettes, measures 158-161. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with eighth-note patterns. A fermata is placed over the final measure of the system.

162

Musical notation for Clarinettes, measures 162-165. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with eighth-note patterns. A fermata is placed over the final measure of the system. The measure number 162 is enclosed in a box at the beginning of the system.

2º

Musical notation for Clarinettes, measures 166-169. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with eighth-note patterns. A fermata is placed over the final measure of the system. The measure number 2º is written above the first measure.

1º

Musical notation for Clarinettes, measures 170-173. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with eighth-note patterns. A fermata is placed over the final measure of the system. The measure number 1º is written above the first measure. The lower staff begins with the dynamic marking *p cresc.*

163

Musical notation for Clarinettes, measures 174-177. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with eighth-note patterns. A fermata is placed over the final measure of the system. The measure number 163 is enclosed in a box at the beginning of the system. The lower staff begins with the dynamic marking *f dim.*

CLARINETTES

dim. sempre

Musical notation for measures 158-163, featuring a melodic line in the upper staff and a supporting line in the lower staff. The key signature has one flat, and the time signature is 4/4. The phrase "dim. sempre" is written in the lower staff.

Musical notation for measures 163-164, continuing the melodic and supporting lines from the previous system.

164

Soli

Musical notation for measures 164-165. Measure 164 is marked with a box containing the number "164". The word "Soli" is written in the lower staff. The notation includes slurs and accents over the notes.

165

Musical notation for measures 165-166. Measure 165 is marked with a box containing the number "165". The notation features a dense, rhythmic texture with many notes.

dim.

Musical notation for measures 166-167. The word "dim." is written in the lower staff. The notation continues with a similar rhythmic texture.

dim.

Musical notation for measures 167-168. The word "dim." is written in the lower staff. The notation concludes with a final cadence.

CLARINETTES

2<sup>o</sup>  
*p*  
*dim.*

166

*pp*

1<sup>o</sup> 167

1

*p*  
*cresc.*

*mf*  
*cresc.*

*f* *cresc.*

CLARINETTES

This musical score is for Clarinettes and Piano accompaniment, covering measures 166 through 172. The score is written in a single system with six staves. The top staff is for the Clarinettes, and the bottom five staves are for the Piano accompaniment. The music is in a minor key, indicated by three flats in the key signature. The tempo is marked with a '20' in a circle at the beginning of the first staff. The dynamics are marked as *p* (piano) and *dim.* (diminuendo) in the first staff, *pp* (pianissimo) in the second staff, *f* (forte) and *cresc.* (crescendo) in the third staff, *mf* (mezzo-forte) and *cresc.* in the fourth staff, and *f cresc.* (forte crescendo) in the fifth staff. The measure numbers 166, 167, and 172 are boxed in the score. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the clarinet part has a more melodic line with some slurs and accents.

CLARINETTES

Musical notation for measures 211 and 212. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *pp* (pianissimo). Both staves feature melodic lines with slurs and ties.

Musical notation for measures 213 and 214. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *p* (piano). Both staves feature melodic lines with slurs and ties.

Musical notation for measures 215 and 216. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *mf* (mezzo-forte). Both staves feature melodic lines with slurs and ties.

Musical notation for measures 217 and 218. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *p* (piano) and *mf* (mezzo-forte). Both staves feature melodic lines with slurs and ties.

Musical notation for measures 219 and 220. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *f* (forte). Both staves feature melodic lines with slurs and ties.

Musical notation for measures 221 and 222. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *p* (piano). Both staves feature melodic lines with slurs and ties.

Musical notation for measures 223 and 224. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *p* (piano). Both staves feature melodic lines with slurs and ties.

Musical notation for measures 225 and 226. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *ff* (fortissimo) and *p* (piano). Both staves feature melodic lines with slurs and ties.

CLARINETTES

This musical score is for Clarinettes and includes piano accompaniment. It consists of the following parts and measures:

- Clarinet 1 (a 2):** Measures 217-219. Dynamics include *ff* and *p*.
- Clarinet 2 (a 2 Cl.):** Measures 217-219. Dynamics include *p*.
- Piano:** Measures 217-221. Dynamics include *ff*, *p*, *mf*, and *pp*.
- Flute (Fl.):** Measure 218, marked *3*.
- Measures 217-221:** Each measure is marked with a box containing its number (217, 218, 219, 220, 221).
- Ending:** The score concludes with a **FIN** marking.

CLARINETTO 1<sup>o</sup> E 2<sup>o</sup>

IL BARBIERE DI SIVIGLIA

G. ROSSINI

N.º 12. (Dunque andiam (Giudizio) A noi) QUINTETTO

ANDANTINO

CLARINETTO 1<sup>o</sup>  
(in Si b)

CLARINETTO 2<sup>o</sup>  
(in Si b)

Musical notation for Clarinet parts 1 and 2, measures 116-117. The first staff is for Clarinet 1<sup>o</sup> (in Si b) and the second for Clarinet 2<sup>o</sup> (in Si b). The tempo is ANDANTINO. Dynamics include *ff* and *f*. The lyrics "Quale in - toppol" are written between the staves. Measure numbers 116 and 117 are indicated in boxes. A double bar line with first and second endings is shown at the end of the system.

Piano accompaniment for measures 116-117. The left and right hands play a rhythmic pattern of eighth notes. Dynamics include *p* and *mf*. The lyrics "Quale in - toppol" are written above the right hand.

Piano accompaniment for measures 117-118. The left and right hands play a rhythmic pattern of eighth notes. Dynamics include *mf* and *f*. Measure numbers 117 and 118 are indicated in boxes. A double bar line with first and second endings is shown at the end of the system.

Piano accompaniment for measures 118-119. The left and right hands play a rhythmic pattern of eighth notes. Dynamics include *p* and *mf*. Measure numbers 118 and 119 are indicated in boxes. A double bar line with first and second endings is shown at the end of the system.

Piano accompaniment for measures 119-120. The left and right hands play a rhythmic pattern of eighth notes. Dynamics include *p* and *mf*. The lyrics "Spie - gatevi" are written above the right hand. Measure numbers 119 and 120 are indicated in boxes. A double bar line with first and second endings is shown at the end of the system.

Piano accompaniment for measures 120-121. The left and right hands play a rhythmic pattern of eighth notes. Dynamics include *p*. Measure numbers 120 and 121 are indicated in boxes. A double bar line with first and second endings is shown at the end of the system.



L. W. BEETHOVEN

SINFONIA N. 6.

CLARINETTO

Beethoven (van) L. -SESTA SINFONIA (PASTORALE)

PRIMO TEMPO

Allegro ma non troppo

in Sib

The first movement is in 2/4 time, marked 'Allegro ma non troppo'. It begins with a treble clef and a key signature of one sharp (F#). The score consists of ten staves of music. The first staff starts with a first ending bracket (I.) and a piano (*p*) dynamic, followed by a crescendo (*cresc.*). The second staff features a second ending bracket (a 2) and a first ending bracket (I.), with dynamics of *f* and *dolce*. The third staff continues with a piano (*p*) dynamic. The fourth staff has a first ending bracket (I.), piano (*p*) dynamics, and a crescendo (*cresc.*). The fifth staff includes dynamics of *f*, *dolce*, and *p*. The sixth staff is marked *dolce* with a triplet of eighth notes (3). The seventh staff ends with a piano (*p*) dynamic. The eighth staff features dynamics of *f*, *dolce*, *f*, and *f*. The ninth staff starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The tenth staff concludes with a *dim.* (diminuendo) and a final *pp* dynamic.

SECONDO TEMPO

Andante molto moto

in Sib

The second movement is in 12/8 time, marked 'Andante molto moto'. It begins with a treble clef and a key signature of one sharp (F#). The score consists of two staves of music. The first staff starts with a first ending bracket (I.) and a piano (*p*) dynamic. The second staff features a crescendo (*cresc.*), a fortissimo (*fp*) dynamic, another crescendo (*cresc.*), and ends with a piano (*p*) dynamic.

The musical score consists of five staves. The first staff is a grand staff with two treble clefs. It begins with the marking *cresc.* and contains a melodic line with various ornaments and a final fermata. The second staff starts with a first ending bracket labeled 'I.' and contains a melodic line with slurs and ornaments. The third staff features a melodic line with slurs and ornaments, ending with a *cresc.* marking. The fourth staff begins with a *p* marking, followed by a melodic line with slurs and ornaments, and includes markings for *f*, *p*, and *dolce*. The fifth staff contains a melodic line with slurs and ornaments.

VINCENZO BELLINI

# I Capuleti e i Montecchi

N. 9 Scena e Duetto  
(ROMEO E. TEBALDO)

Moderato.

*in Do* 127 *Maestoso*

*f* *Solo* *p*

*stent.*

*a piacere* *stent.*

*sostenendo* *tr*

129 *Solo*

Romeo *Deserto il luo-go*

*Di Lorenzo in*



A Budapesti Filharmóniai Társaság alakulásának 80. évfordulójára

# GALÁNTAI TÁNCOK

TÄNZE AUS GALANTA / DANCES OF GALANTA

CLARINETTO I in La (A)

KODÁLY ZOLTÁN

Lento  $\text{♩} = 54$  [5] poco accel. rit. [10] Lento [15] poco accel.

rall. [20] poco più mosso [25] 2. Cl. in A [30]

*f espr.* *p* [35]

poco string. [40] *f poco a poco cresc.*

[45] Cadenza rall. *f*

*p cresc. poco a poco* [50] Andante maestoso  $\text{♩} = 76-90$

*p espr.* [55] *[pochias. sosten.]*

[60] *dim.* *p* [65]

# Clarinetto I in A

stringendo **565** G.P. Andante maestoso  $\text{♩} = 72$

**560**

**570**

1.ob.

poco rubato

**575**

accel.

ad lib.

Sosten. b

Allegro molto vivace

**580**

pp

sf

1

sf

f

**585**

**590**

**595**

1

2

cresc.

**600**

G.P.

**605**

sf

2

sf

f

sf

sf

Pas-de-châle

№ 2. ПА-ДЕ-ШАСЛЬ

Allegretto

Musical notation for the first system, including piano and bass staves with various markings like 'mp' and 'd.I'.

Solo

Musical notation for the second system, featuring a melodic line with a 'Solo' marking and a 'mf' dynamic.

Musical notation for the third system, including a piano staff with a 'p' dynamic and a '5' fingering.

Musical notation for the fourth system, including a piano staff with a 'Solo' marking and 'Poco più mosso' tempo change.

Musical notation for the fifth system, including a piano staff with a melodic line and a 'Solo' marking.



Clarinetto I (3,2)

Handwritten musical score for Clarinet I (3,2). The score consists of two staves. The top staff contains a melodic line with various ornaments and a sharp sign (#) above it. The bottom staff contains a bass line. The tempo marking "U stesso tempo" is written between the staves. A box containing the number "9" is located at the beginning of the first staff.

№ 13. Монолог Фей Лети

Handwritten musical score for "Монолог Фей Лети" (Monologue of Fey Leti). The score is written on six staves. The tempo marking "Andantino sognando" is at the beginning. The score includes various musical notations such as dynamics (mp, poco cresc., dim., p, molto rit.), articulation (accents), and performance instructions like "Solo." and "Solo". A box containing the number "89" is at the start of the second staff, and another box with "80" is on the third staff. The key signature is one sharp (F#) and the time signature is 3/4.

TOSCA

clarinette en la

G. Puccini

11 *dolcissimo, vagamente* *Solo* *p* *rubando* *rit.* *AND.<sup>te</sup> LENTO APPASS.<sup>to</sup> MOLTO* *sostenendo* *G*

*rit.* *rubando* *rit.*

*stentate* *mf* *p* *f*

12 *sostenendo, vagamente* *cres.* *affrett.* *rit.* *rall.* *ab*



I FESPRI SICILIANI  
GIOVANNA DE GUZMAN.

LE QUATTRO STAGIONI.

M.<sup>o</sup> VERDI.

# Clarinetti.

in si b

CLARINETTO 1.<sup>o</sup>  
ALL.<sup>o</sup> MOD.<sup>o</sup>  
CLARINETTO 2.<sup>o</sup>

10

cres sempre

cres

11

f

pp

AND.<sup>mo</sup>

pp

f

17

p. dolciss.

f

1

78

The first musical staff contains a melodic line with various note values and rests. It begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, some with slurs and accents. A dynamic marking of *tr* is present at the beginning. The staff is divided into measures by vertical bar lines.

The second musical staff continues the melodic line from the first staff. It features similar rhythmic patterns and note values. A dynamic marking of *v* is visible in the middle of the staff. The notation includes slurs and accents, and the staff is divided into measures.

The third musical staff continues the melodic line. It includes a dynamic marking of *tr* and a *ff* marking towards the end. The notation features slurs and accents, and the staff is divided into measures.

*ff*

# Symphonie Fantastique

(1830)

Clarinet I in Eb (and Bb, A and C)

Hector Berlioz, Op. 14

(1803-1869)

V

Allegro  $\text{♩} = 104$

Solo

*poco f*

*cresc.*

*tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*cresc.* *ff*

S. Prokofiev: *Sinfonia n°5*

Clarinetto Piccolo (Es) - 9

Cl. Fg. 4 [81] 2 1

Cl. B

Cl. picc.

*mf espress.*

*cresc.*

*calme*

Solo

*mp*

[82]

[83]

5

5

[103]

1

*p*

4

*f*

Detailed description: This is a page of a musical score for the Clarinet Piccolo (Es) part of S. Prokofiev's Symphony No. 5. The score is written on five systems of staves. The first system (measures 81-83) features a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It includes a four-measure rest for the Clarinet in F major (Cl. Fg.) and a two-measure rest for the Clarinet in B major (Cl. B). The Clarinet Piccolo (Cl. picc.) enters in measure 81 with a melodic line marked *mf espress.*. The second system (measures 84-85) continues the melodic line, marked *cresc.* and *calme*. The third system (measures 86-88) features a five-measure rest for the Clarinet in F major (Cl. Fg.) and a solo section for the Clarinet Piccolo (Cl. picc.) marked *mp*. The fourth system (measures 89-91) continues the solo section. The fifth system (measures 92-94) features a four-measure rest for the Clarinet in F major (Cl. Fg.) and a section for the Clarinet Piccolo (Cl. picc.) marked *f*. The score includes various musical notations such as rests, melodic lines, dynamics, and performance instructions.

# Bolero

Clarinete II en Si<sup>b</sup> aussi  
Petite Clarinete en E<sup>b</sup>

Maurice Ravel  
herausgegeben von Jean-François Monnard

Tempo di Bolero, moderato assai ♩ = 72

4 16 1 2 16 2 Bn. I 10  
Fl. I Cl. I *mp*

53 Bn. I 3 1

Pte. Cl. (E<sup>b</sup>)  
Solo  
59 *p*

64

69

73 4 changez en Cl. (Si<sup>b</sup>) 1 16 5 2 16  
Hb. d'am. Fl. I, Trp. I

111 6 2 12 Cl. I (Si<sup>b</sup>) 7 2 12 4 8 2  
Sax. t. Sax. sno. Sax. s.

149 12 Cor I (Fa) 9 1  
Pte. Fl. I/II, Cor I, Cél.





Clarinete Piccolo in Es in - 5

II

48 Allegretto 10 Cor. 2

49 Cl. picc. solo *tr* *tr*

*ff* *dim.* *p* *p*

50 *p* *f* *marc.*

51 4 8 52 Vn. I *f* 6

Detailed description: This page of a musical score is for the Clarinet Piccolo in E-flat part of the second movement of D. Sostakovic's Symphony No. 5. The movement is marked 'Allegretto' and is in 3/4 time. The score is divided into three systems. The first system starts at measure 48 with a 10-measure rest for the Cor Anglais (labeled 'Cor. 2') and then begins with the Clarinet Piccolo solo at measure 49. The melody starts with a forte (*ff*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*), and includes trills (*tr*). The second system continues the melody, starting at measure 50 with a piano (*p*) dynamic, moving to forte (*f*) and then marking (*marc.*). The third system shows the end of the Clarinet Piccolo part at measure 51 with a 4-measure rest, followed by a 6-measure rest for the first Violin (Vn. I) at measure 52, which begins with a forte (*f*) dynamic.

17

SOSTAKOVIC - SINFONIA N. 7

CLARINETTO

Sostakovic - Sinfonia n. 7 V 49

I MOVIMENTO

Moderato (poco allegretto)  $\text{♩} = 192$

$\text{♩} = 192$

The musical score consists of ten staves of handwritten notation. The key signature is G major (one sharp) and the time signature is 3/8. The tempo is marked 'Moderato (poco allegretto)' with a quarter note equal to 192 beats per minute. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'f', 'cresc.', and 'ff'. There are also tempo markings and a box containing the number '49'.

(p = D)

(p = D)

# THE RITE OF SPRING

(Le Sacre du Printemps)

Ballet for Orchestra

PREMIERE PARTIE

I. STRAVINSKY

CLARINETTO PICCOLO  
IN RE e MIb

**IN RE**

Solo  
espress.

5

6

Viol. I

7 Solo  
Clari. 1  
mf espress.

8 sempre mf  
sim.  
poco più f

9 Solo  
ff

10 Solo  
sempre ff

11

12

**IN MIb**

Solo Tranquillo  
p

48

49

**IN MIb**

Solo  
p

50

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Clarinete in Es

Etwas langsamer.

*f* sehr scharf und spitzig

*tr* 15 *ff* *sfz*

1 7 16 8 17 8

zurückhalt. Etwas langsamer *p*

18 7 1 19 *ff*

*accelerando* 3 20 *ff* *accel. bis*

*dim.* - fest im gewonnenen leb- 2 21 *ff*

# Till Eulenspiegels lustige Streiche.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

Clarinete in D.

Richard Strauss, Op. 28

Immer sehr lei  
mf lustig

gleichgültig.  
entstellt  
etwas breiter kläglich  
Epilog. Doppelt so langsam.  
(im Zeitmass des Anfangs)

17