

Clarinetto basso con obbligo del secondo clarinetto e della fila dei clarinetti

1) Esecuzione dei seguenti brani solistici:

J. Semler - Collery Legende et divertissement per clarinetto basso e pianoforte

2) Esecuzione dei seguenti assolo e passi d'orchestra a scelta della Commissione:

Clarinetto basso:

G. Mahler	Sinfonia n° 6
D. Sostakovic	Concerto n°1 per violino e orchestra
R. Strauss	Don Chisciotte
G. Verdi	Aida Ernani
R. Wagner	La Valkiria Tristano e Isotta

Clarinetto:

L. van Beethoven	Sinfonia n° 8 Sinfonia n° 9 II e III movimento (parte seconda)
G. Puccini	La Boheme: I e II atto (parte seconda)
G. Rossini	Semiramide (overture) Il barbiere di Siviglia primo atto (cavatina)
G. Verdi	La forza del destino (overture e solo III atto)

3) Lettura a prima vista di brani scelti dalla Commissione.

Bass-Klarinette

G. Mahler, Sinfonia n. 6

201 in *pp* Nicht eilen 7

213 *pp* 22 Sehr ruhig 23 Grazioso 5
Bkl. in A nehmen 8

230 Solo-Viol. 1 2 3 4 24 in A *p espr.*

235 *pp* 2

242 *p* 1

D. Šostakovič
Concerto per violino e orchestra

II. Scherzo

23 Allegro $\text{♩} = 108$
in Sib
Solo w/fl.1 *f*

24

26 Same tempo 2 w/cl. *f*

57 Same tempo
Solo w/cl.1 *f*

58

Ton Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13 *d.l.* 1

Maggiore. (Sancho Panza.) 14 8 4

mf

mf 15 1 1

poco ritard. - p

dim. | pp

Gemächlich. 16 1 2 *mf*

Var. coll. 5 4 3 *mf*

17 *p* *cresc.*

18 *dim.* *mf*

oro

Detailed description: This is a musical score for Bass or Clarinet in B. It consists of several staves of music. The first staff (measures 13-15) is marked 'Mässig.' and 'd.l.'. The second staff (measures 14-15) is marked 'Maggiore. (Sancho Panza.)' and 'mf'. The third staff (measures 15-16) is marked 'poco ritard. - p' and 'dim. | pp'. The fourth staff (measures 16-17) is marked 'Gemächlich.' and 'coll.'. The fifth staff (measures 17-18) is marked 'p' and 'cresc.'. The sixth staff (measures 18-19) is marked 'dim.' and 'mf'. The seventh staff (measures 19-20) is marked 'oro'. The music is in 4/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

24 *Al. I.* *etwas ruhiger werdend*
p Müßiges Zeitmass.
1 4

25 *mf* 2 3

26 *Solo-Viol.* 2 *Solo-Viol.* 1 *pp*
acc.

27 2 1

28 *früh. Zeitmass.* 2 2 *mf cresc.*

29 *etwas drängend* *mf* *f* *cresc.*

30 *etwas drängend* *lebhaft* 1 1 *pp*

31 *meno* 2 *fz.* *p*

32 5 8

33 *mf*

im Zeitmass. 40 *3*

41 *p* *dim. pp* *ruhiger werdend* *8*

42 *lebhafter* *Var. IV.* *etwas breiter* *1* *2* *3*

43 *1* *4* *44* *5* *Celli.* *3* *3* *3*

45 *1* *5* *ff* *sfz*

Tromp. I. 46 *etwas ruhiger* *(hervortretend)* *(Klagend)* *p* *b* *e*

47 *lebhaft und lustig* *p* *f* *dim.*

Bass & Clarinette in B.

11
1 Halb schnelles 67 7 68 a.i. 6 4

69 Beinahe doppelt so langsam. *p* *f* *f*

70 *f*

71 *dim.*

72 ausdruckslos *p*

73 *mf* *p* *mf* *cresc.* 74 1

G. Verdi, Aida

Cl. basso

Assai Sostenuto $\text{♩} = 63$

5 Solo *allarg.* Vuota

B Solo *p* *ppp* *pp* *ppp* *p*

C *ppp* *p*

D *ppp* *f* *3*

E *poco piu* *ff* *3* *Tempo I* *Solo* *ten.* *p*

anin. un poco *string.*

CLARINO BASSO

ERNANI

G. VERDI

PARTE TERZA
PRELUDIO, SCENA E CAVATINA

N.º 10

LARGO *In Sib* *solo*
pp

allarg.

R. Wagner, Die Walküre

CLARINETTO BASSO

ATTO PRIMO (SCENA II.)

Lento moderato

in Sib 

ATTO SECONDO (SCENA II.)

Lento moderato

in Sib 



(SCENA III.)

Poco più lento

in Sib 

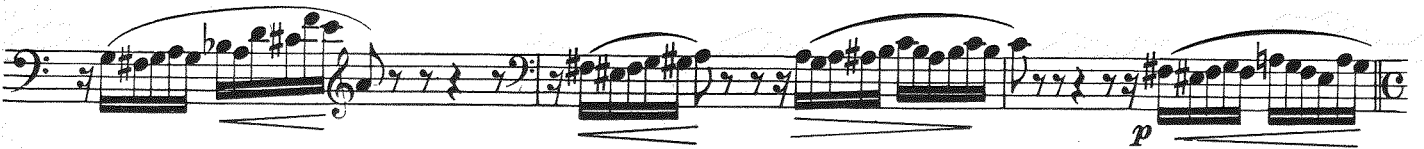
Più lento

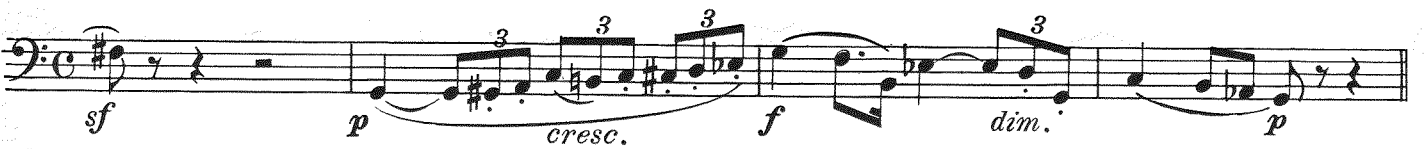


(SCENA IV.)

Poco agitato

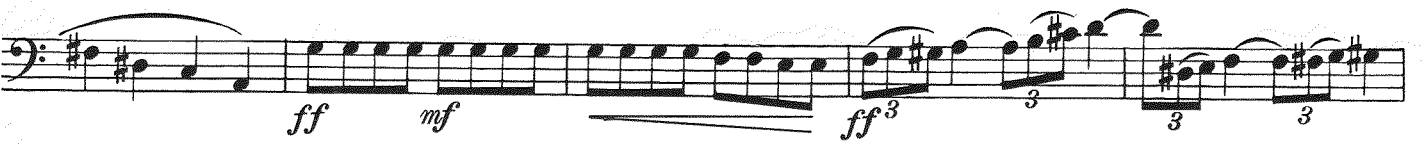
in La 





Vivacissimo







(SCENA II.)

Poco a poco più lento

musical notation in bass clef, 9/8 time signature, featuring dynamics: *pespress.*, *mf*, and *dim.*

(SCENA III.)

Poco lento

musical notation in bass clef, 3/4 time signature, featuring dynamics: *più p*, *pp*, *p*, and *p*

musical notation in treble clef, 3/4 time signature, featuring dynamics: *p*, *f*, *pp*, and *pp*

musical notation in bass clef, common time signature, featuring dynamics: *pp*, *p*, *mf*, *p*, *più p*, and *pp*

musical notation in bass clef, common time signature, featuring dynamics: *pp*, *pp*, *ten.*, *p*, and *p*

musical notation in bass clef, common time signature, featuring dynamics: *p*, *p cresc.*, and *1*

musical notation in bass clef, common time signature, featuring dynamics: *cresc.* and *f*

CLARINETTO BASSO

ATTO SECONDO - PRELUDIO

Molto vivace

in Sib

4

p poco più string.

1

più p

1

p cresc. f

(SCENA I.)

pp

3

3

poco cresc.

1

sempre più animato

più cresc. p più p

3

più p p cresc.

(SCENA III.)

Lento moderato, sempre molto espress.

in La

4

p f dim. p p cresc. f dim.

2

p p p

p poco cresc. più cresc. ff dim. p p

Lento moderato, come prima

p cresc. f p Pespressivo e dolce

più animato

cresc. f f dim. più p

più animato

f dim. p

3

dim. p

1

p *pp* *cresc.* *fp* *cresc.*

più f *f* *dim.* *cresc.* *f*

1 *1* *pcresc.* *p* *f*

ff *dim.* *rall.*

molto rall. *Adagio* *a tempo* *molto espress.* *pp* *dolce*

Detailed description: The page contains five staves of musical notation. The first staff is in bass clef with a key signature of two flats and a 4/4 time signature. It begins with a half note, followed by a series of eighth notes, and ends with a triplet of eighth notes. Dynamics include *p*, *pp*, *cresc.*, *fp*, and *cresc.*. The second staff continues in bass clef, featuring a *più f* dynamic, a *f* dynamic, a *dim.* section, and a *cresc.* section leading to a *f* dynamic. The third staff is a grand staff (treble and bass clefs), starting with a first ending bracket and a *pcresc.* dynamic, followed by a *p* dynamic and a *f* dynamic. The fourth staff is in bass clef, showing a *ff* dynamic, a *dim.* section, and a *rall.* section. The fifth staff is in bass clef, marked *Adagio*, with dynamics *p*, *molto espress.*, *pp*, and *dolce*. Performance markings include *molto rall.*, *a tempo*, and *molto espress.*.

Beethoven (van) L. - OTTAVA SINFONIA

PRIMO TEMPO

Allegro vivace e con brio

in Sib

I. *f* *p dolce*

I. *p dolce*

I. *ff* a 2

II. *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *dolce* I. *p*

f *p*

I. *p*

dolce *p*

p dolce

TERZO TEMPO
Tempo di Minuetto

in Sib

1. 3

dolce cresc.

3

3

3

1

dolce cresc.

3

1

p

cresc.

2

f

p cresc.

3

p

1

p dolce

1

p

cresc.

p

dim. pp

L. van Beethoven, Sinfonia n. 9

SCHERZO

Molto vivace

in Do

I.

ff

f *f* *f* *f* *f*

in Do

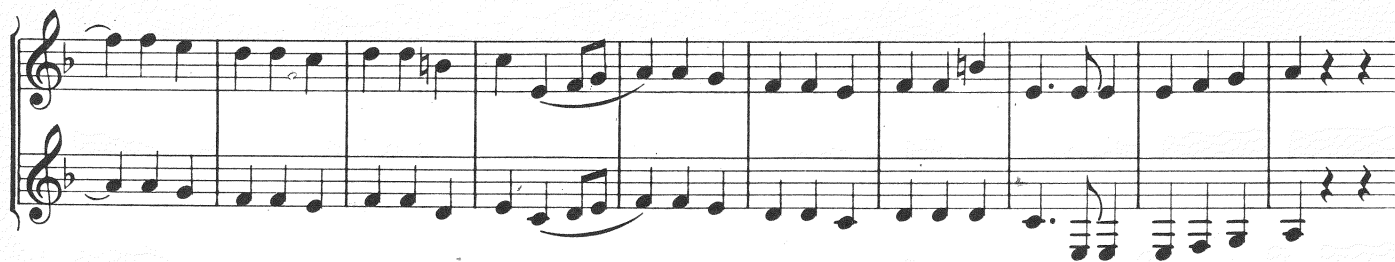
II.



f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*



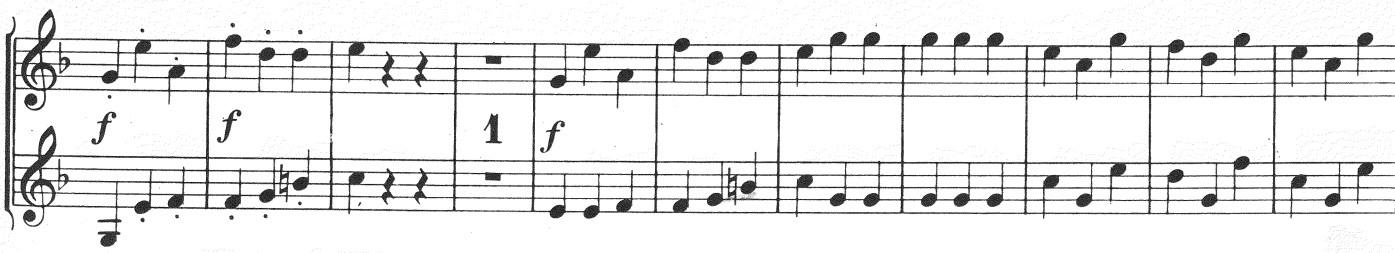
f



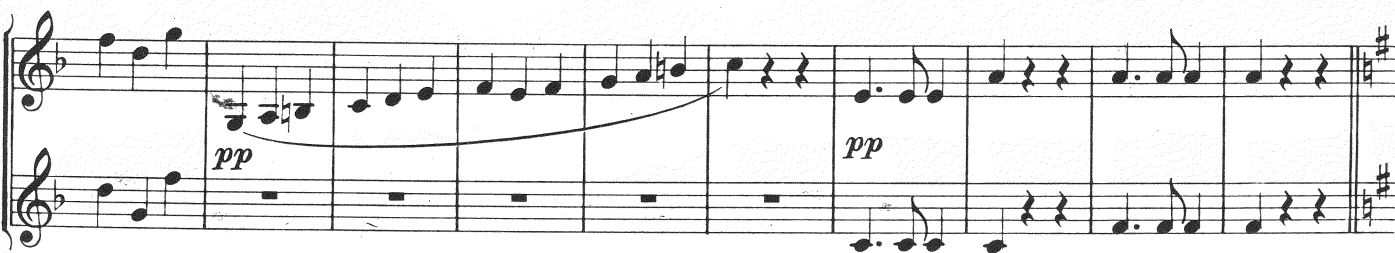
5 *cresc.*



f *f* 1 *f*



pp *pp*



(Ritmo di tre battute)

3

1 p 1

1 1 dim.

pp

ff

1

First system of a musical score, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values and rests. A *cresc.* marking is present above the lower staff in the middle of the system.

Second system of a musical score, consisting of two staves. The upper staff features a melodic line with a series of eighth notes. The lower staff features a bass line with a series of eighth notes. A first ending bracket labeled '1' spans across the middle of the system. Dynamic markings include *f* at the beginning and *f* at the start of the first ending.

Third system of a musical score, consisting of two staves. The upper staff features a melodic line with a series of eighth notes. The lower staff features a bass line with a series of eighth notes. A first ending bracket labeled '1' spans across the middle of the system. Dynamic markings include *f* at the beginning, *pp* at the start of the first ending, and *pp* further into the system.

Fourth system of a musical score, consisting of two staves. The upper staff features a melodic line with a series of eighth notes. The lower staff features a bass line with a series of eighth notes. A second ending bracket labeled '2' spans across the middle of the system. Dynamic markings include *pp* at the beginning and *pp* at the start of the second ending.

Fifth system of a musical score, consisting of two staves. The upper staff features a melodic line with a series of eighth notes. The lower staff features a bass line with a series of eighth notes. A *Presto* marking is centered above the system. Dynamic markings include *f* and *p* throughout the system.

Sixth system of a musical score, consisting of two staves. The upper staff features a melodic line with a series of eighth notes. The lower staff features a bass line with a series of eighth notes.

Seventh system of a musical score, consisting of two staves. The upper staff features a melodic line with a series of eighth notes. The lower staff features a bass line with a series of eighth notes.

Adagio molto cantabile

in Si^b

in Si^b *p* *p* 2

dolce *cresc.* *p* *dim.* 3/4

p *p*

cresc. *p*

cresc. *p* *dim.* 3/4

p dim. *dolce*

p dim. *p dim.*

Puccini G. - LA BOHÈME (*)

ATTO PRIMO

Allegro vivace

in La

in La

in La

Allegro

I. II. a 2

SOLO

in Sib Allegro vivo

Allegro

SOLO

in La

Allegro agitato

SOLO

Largo sostenuto

Calmo

ATTO SECONDO

Allegro

in Sib

I. *stacc. p cresc.*

II. *stacc.*

sempre cresc.

Allegro sostenuto

SOLO

f espress. p

allarg. f a tempo f

in La

Allegretto giocoso

p

I. *f*

II. *f risoluto*

Più mosso

tr

tr

cresc.

mf *p*

Calmo *pp* 1

Sostenendo *p(voce omogenea)*

mf *affrett.* *p cresc. e incalzando*


f sostenendo *p* *a tempo*

un poco sostenuto *pp* *p*

Rossini G. - SEMIRAMIDE

SINFONIA

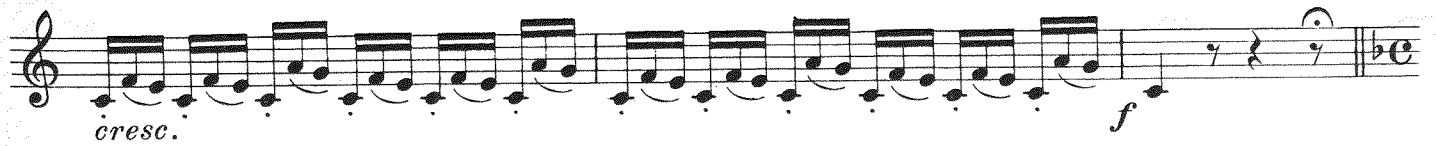
Allegro vivace

in La 

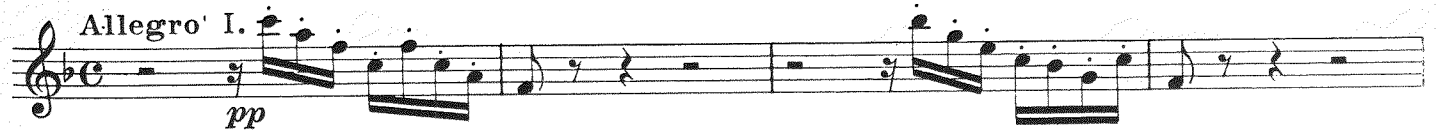


Andantino



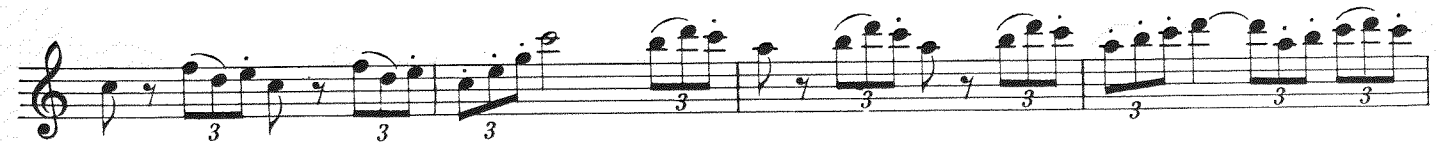


Allegro' I.













G. Rossini, Il barbiere di Siviglia

Allegro vivace

SOLO

First system of musical notation, starting with a piano (*p*) dynamic marking. The music is in 6/8 time and features a melodic line with eighth-note patterns.

Second system of musical notation, including first and second endings. The first ending is marked *I.* and the second ending is marked *II.*. A crescendo (*cresc.*) marking is present in the second ending.

Third system of musical notation, continuing the melodic and harmonic development of the piece.

Fourth system of musical notation, featuring a rinforzando (*rinf.*) marking and a forte (*f*) dynamic. The music continues with rhythmic patterns and melodic lines.

Fifth system of musical notation, concluding with a fortissimo (*ff*) dynamic and a key signature change to G major. The piece ends with a final cadence.

Verdi G. - LA FORZA DEL DESTINO

SINFONIA

Andantino

SOLO

in La

p dolce *p*

Andante mosso

p *cresc.*

Allegro brillante

SOLO

dolce *espressivo cantabile*

G. Verdi, La forza del destino

ATTO TERZO

Andante mosso

SOLO

in Sib

p

cresc.

f

poco allarg. *a tempo*

poco rall.

tr