



Ensemble Audition Music (Clarinet) Spring 2023

Selections from:

Darius Milhaud – Concerto, op. 230 (mvt. I, Lively)

Carl Nielsen – Quintet, op. 43 (mvt. III, var. IV)

Marie Elisabeth von Sachsen-Meinigen – Romanze

Arturo Marquez – *Zarabandeo*

Arnold Schoenberg – *Pierrot Lunaire*, op. 21 (No. 18: Der Mondfleck)

P. I. Tchaikovsky – Symphony no. 4 (mvt. IV – Allegro con fuoco)

Bass Clarinet Excerpts (optional)

Grofé – *Grand Canyon Suite* (mvt. III “On the Trail”)

Weber – Andante e Rondo Ongarese, op. 35 (arr. Cohn, Andante only)

Suggestions:

Target tempi are provided for each excerpt, but they are only targets. Do not attempt to play these excerpts at a speed that your fingers/tongue/brain are not prepared to play at!

Some of these excerpts are not explicit about phrasing and dynamics. The lack of expression markings does not mean that you should play without expression.

Remember the three most important things about ensemble auditions:

- 1) Rhythm
- 2) Rhythm
- 3) Rhythm

But don't forget to consider additional aspects of your playing: things like tone, technique, articulation, phrasing, etc.

The bass clarinet excerpts are provided only for those who are interested in demonstrating their abilities on bass clarinet for consideration in ensemble placement. Playing the excerpts does not guarantee a bass clarinet placement. Likewise, not playing the excerpts does not mean that you won't play bass clarinet.

Milhaud – Concerto (Mvt. I – Lively)

While marked “Lively,” I think the metronome might indicate otherwise. I suggest something jaunty, with a little swagger: dotted quarter = 60 works pretty nicely.

Grace notes abound! Play them before the beat.

Breathing can be a challenge in this excerpt. Consider where rhythm might allow for it, or where there’s opportunity or a color change, or where you might have reason to slow before starting a new musical sentence.

Interesting fact: While this doesn’t get a lot of play these days, it was commissioned by and written for Benny Goodman. Does that change how you want this to be heard?

Lively

8

mp

mf

f

Carl Nielsen – Quintet, op. 43 (mvt. III, var. IV)

Target tempo is quarter note = 132–144. As you play, think articulation, think phrasing, think momentum. If you practice along with a recording, note that the original is for clarinet in A – things will sound crunchy!

Piu vivo

ff

sffz

Marie Elisabeth von Sachsen-Meiningen: Romanze

Target tempo is quarter note = 108 (or dotted-half = 36)

While there are some good expressive markings, this excerpt provides opportunity for you to play your sense of a captivatingly gorgeous melody...

Andante

p

mf

f

pp

tr

Arturo Marquez – Zarabandeo

Target tempo is in the neighborhood of quarter note = 112.

The 8th note pulse stays constant throughout, so the changing meters will shorten or lengthen the beat.

Rhythm and pulse are super-important here. The combination of irregular meter, articulation and accent creates a fantastic sense of (a sultry?) dance. Use that to your advantage.

Danzon ♩ = 112

The musical score consists of four staves of music in treble clef. The first staff begins with a 4/4 time signature, followed by 7/8, 6/8, and 4/4. It includes a *mp* dynamic and the instruction *molto espr.*. The second staff starts with a 6/8 time signature, then 3/8, and ends with 4/4. Dynamics include *mf*, *f*, and *mf*. The third staff begins with a 7/8 time signature, then 6/8, and ends with 4/4. It features a *mp* dynamic. The fourth staff starts with a 7/8 time signature, then 2/4, and ends with 6/8. It includes a *mf* dynamic. The score contains various rhythmic patterns, including triplets and slurs, and concludes with a double bar line.

Arnold Schoenberg – Pierrot Lunaire (No. 18: Der Mondfleck)

Tempo is marked at *8th* note =144. Realistically, I think you'll find this performed closer to 8th = 120, and when you do the math, that means your quarter-note pulse is in the vicinity of 60bpm. Plan to play this at a tempo that allows you to maintain solid rhythm, technique, and expressivity.

The hardest thing about this (AND the thing that will make it easier) is remembering the 8th note pulse. Make sure you know what's on the beat, what's off the beat, etc.

You'll be excused if you think this looks scary (it does)! It sounds a little scary, too – but that's the point. That said, there's nothing here that any one of you can't figure out.

As a matter of interest: this excerpt represents the 1st half of the movement. The 2nd half is the same "melody" BACKWARDS.

Sehr rasche ♩ = 144

The musical score consists of six staves of music in 3/4 time. The tempo is marked as 'Sehr rasche' with a quarter note equal to 144. The score includes various dynamics such as *p*, *pp*, *mf*, *f*, *ff*, and *ppp*, along with articulations like *cresc.* and *dim.*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#).

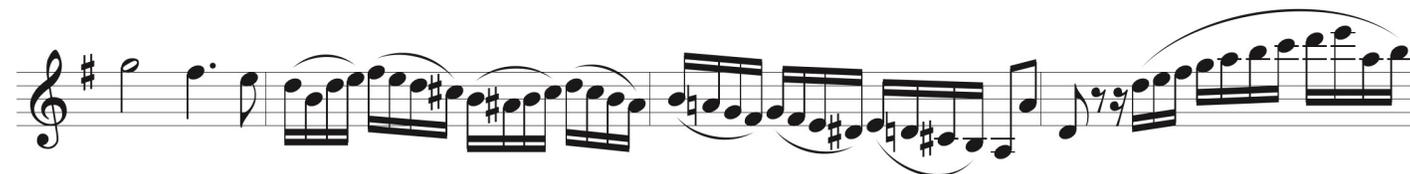
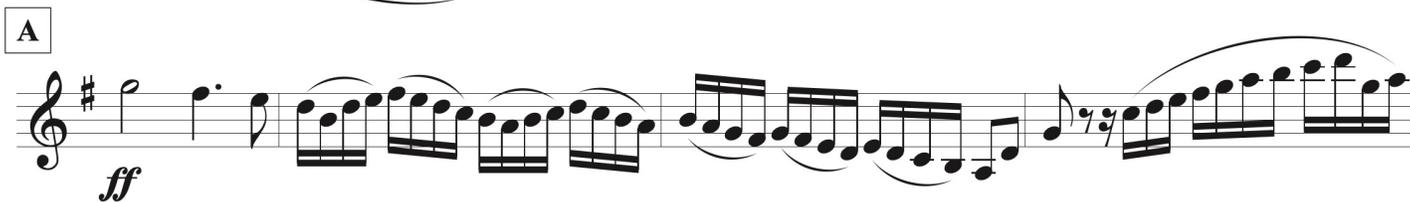
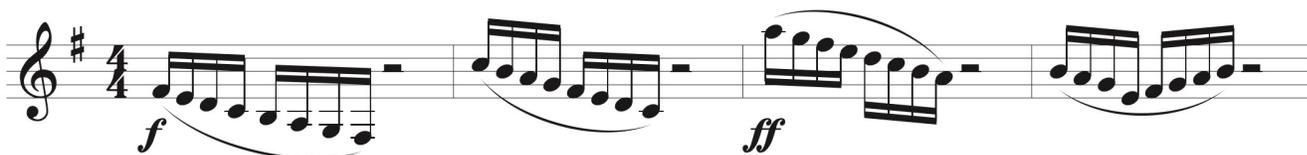
P.I. Tchaikovsky – Symphony No. 4 in f minor, op. 36

(Mvt. IV – Allegro con fuoco)

Target tempo is half note = 76 (quarter = 152), but don't play faster than you can!

While this excerpt is marked forte or fortissimo, keep in mind that these are the overall dynamics of the orchestra as it performs in this moment. Please do NOT feel obligated to overplay in your audition. A good strong dynamic is great, but remember to play with good tone quality and intonation

Allegro con fuoco ♩ = 76



Weber – Andante e Rondo Ongarese, op. 35

Target tempo for these two selections is as marked: in the neighborhood of dotted quarter = 42-46 or eighth = 126-144

Prepare both excerpts from this work. The first is relatively straight-forward, but consider it an aria of sorts. Play *molto cantabile*, and be very expressive

In the 2nd excerpt, the tempo is not faster, though the feeling is certainly more active. You must still be expressive and don't rush simply because you're playing lots of black notes.

Recording via Naxos, search: C10496 (Track 4). First excerpt is at the beginning of the track, the 32nd note variation is at about 3:20. The notes/articulation are a bit different there, but you get the flavor...

Andante ♩ = 46

mf

7 *p* *mf* *p*

13 *mf* *p* *pp*

18 *mf*

20 3 3

22

24