



STATE UNIVERSITY OF NEW YORK

## Ensemble Audition Music (Clarinet) Fall 2019

Selections from:

**Debussy** – Première Rhapsodie (two excerpts)

**Beethoven** – Symphony No. 6 (“Pastoral”), mvt. 1

**Saint-Saens** – Symphony No. 3 (“Organ”), mvt. 1

**von Weber** – Grand Quintet, op. 34, mvt. 1

**Dahl** – Sinfonietta, mvt. 1

Bass Clarinet (optional)

**Beethoven** – Trio in Bb, op. 11, mvt. 2

**Gershwin** – *An American in Paris*

### 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 for those who are interested in demonstrating their abilities 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.

# Debussy – Première Rhapsodie

Target tempo is around quarter note = 52-60 for the beginning of the 1st excerpt, then 96-116 for the 2nd one. (108 feels just about perfect to me...) You should plan to stop after the 4th bar of rehearsal 2). Prepare all of the 2nd excerpt.

Don't forget to shape the phrases!

Recording via Naxos, search: BIS-CD-693. 1st excerpt is about 50 seconds in, 2<sup>nd</sup> is right at 5 minutes.

The first excerpt is in 4/4 time, marked *pp* *doux et pénétrant*. It features a melodic line with a triplet of eighth notes in the third measure. The second excerpt is marked *p* and includes the instruction *Cédez*. It begins with a box containing the number '2' and the tempo marking *Poco mosso*. The music consists of a series of quarter notes with a dynamic marking of *p*.

[pause for a second, take a breath, reconsider your new tempo, take another breath, then...]

The *Scherzando* section is in 2/4 time. It begins with a dynamic marking of *p* and features a complex rhythmic pattern of eighth and sixteenth notes. The dynamics fluctuate, including *mf*, *f*, and *p*. The section concludes with the instruction *Cédez* followed by a double bar line, and a final dynamic marking of *più p*.

## Beethoven – Symphony No. 6, (“Pastoral”), mvt. 1

The tempo in some parts is marked at half=66, but I prefer something a tad slower: I think quarter note = 112-116 works well. If you like a brisker Beethoven, you’re welcome to head towards quarter = 132, but weigh that against potential improvement (or not) in your audition performance.

Consider articulation, note length, and style.

Recording via Naxos, search: HCD31720 (with my old teacher from Hungary) or NI7086. This excerpt starts not far into the symphony.

### Allegro ma non troppo

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of three staves. The first staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) line that leads to a dynamic marking of *f* (forte) at the end of the first measure. The second staff continues the melodic line with various articulations and slurs. The third staff features a triplet of eighth notes marked *fp* (fortissimo piano) and includes a triplet of eighth notes at the end of the excerpt.

## Saint-Saens – Symphony No. 3 (“Organ”) op. 78, mvt. 1

Target tempo is quarter note = 56-66.

Tone quality and intonation are vital here.

This will either be boring or beautiful. Please make it the latter...

Recording via Naxos, search: 8.573331 (Track 5, at 1:24), 0724357343053 (Track 2, at 1:17) and many others

### Poco adagio

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of common time (C). It consists of three staves. The first staff begins with a dynamic marking of *p* (piano) and features a long, sweeping melodic line with a slur. The second staff continues this melodic line with various articulations and slurs. The third staff features a long, sweeping melodic line with a slur and a dynamic marking of *p* (piano) at the beginning.

# von Weber – Grand Quintet, op. 34, mvt. 1

Target tempo is in the vicinity of quarter = 120, but play at a tempo that will give listeners the best representation of your ability.

This articulation may differ than other editions or recordings. You may alter the articulation to suit your abilities and present your playing in the best possible light. The staccato dots are included here primarily as a means to create a clear distinction from preceding or following slurs – not to convey shortness.

Recording via Naxos, search: 0724356798953 (Sabine Meyer, excerpt at 2:13), NCA60170-215 (Eric Hoerich at 2:16 (and slightly slower)), or RR-40CD (Eddie Daniels at 2:06)

**Allegro**

*p* *scherzando*

*f* *p*

*f* *f* *p*

*piu f*

*p*

*ff*

# Dahl – Sinfonietta, mvt. 1

Target tempo is as indicated, quarter note = 108-120      Choose a tempo that you can play the excerpt at ACCURATELY

Rhythm and intonation are paramount – this isn't a solo, it's actually a **soli** w/ the entire section!

Recording via Naxos, search: 75442261192, or KCD-11030. The excerpt is about 4 minutes in...

**P** Allegro con brio, come prima (♩ = 120)

*ff*

**Q**

*accel.....a.....piacere.....al.....*

**R** Con spirito, ma leggero

*f*

## Beethoven – Trio in Bb, op. 11, mvt. 2

Target tempo is around quarter note = 40 (better yet, subdivide and think eighth note = 80)

This excerpt is the beginning of the slow movement from a trio for clarinet, cello & piano. You're playing the cello line in this case, a lovely melody accompanied only by piano. The *con espressione* is Beethoven giving you license to play beautifully. Don't forget to shape the phrases! (and be both gentle and lovely with the sforzando). Many recordings via Naxos. I like Sony Classical, 886443082861, Track 5, at the beginning

The image shows three staves of musical notation for the beginning of the slow movement of Beethoven's Trio in Bb, op. 11, mvt. 2. The music is in B-flat major and 3/4 time. The first staff begins with the instruction *con espressione* and features a series of eighth notes with slurs and accents, ending with a sforzando (*sf*) on a dotted quarter note. The second staff continues the melody with a piano (*p*) dynamic and includes a triplet of eighth notes. The third staff concludes the excerpt with a sforzando (*sf*) on a dotted quarter note.

## Gershwin – An American in Paris

Target tempo is around quarter note = 120-138– there's plenty of variety in the recorded repertoire.

Recording via Naxos, search: DE3216

The image shows three staves of musical notation for an excerpt from Gershwin's *An American in Paris*. The music is in B-flat major and 2/4 time. The first staff is marked *Con brio* and *f*, featuring a rhythmic pattern of eighth notes with accents. A box containing the number 16 is positioned below the first staff. The second staff continues the melody with a piano (*p*) dynamic and includes a sforzando (*f*) on a dotted quarter note. The third staff concludes the excerpt with a piano (*p*) dynamic and a sforzando (*f*) on a dotted quarter note.