



STATE UNIVERSITY OF NEW YORK

Ensemble Audition Music (Clarinet) Spring 2020

Selections from:

Mercadante – Concerto in Bb, mvt. 1 (Allegro maestoso)

Saint-Saëns – Bacchanale from *Samson et Dalila*

Taffanel – Quintet for Wind Instruments, mvt. 2 (Andante)

Nielsen – Woodwind Quintet, op. 43, mvt. 2 (Menuetto)

Messiaen – *Quatuor pour la fin du temps*, mvt. 6
(Danse de la fureur, pour les sept trompettes)

Verdi – Sinfonia (Overture) from *La Forza del Destino*

Bass Clarinet (optional)

Bach – Gigue from Suite in G, BWV 1007

Strauss – *Tod und Verklärung (Death and Transfiguration)*, Op. 24

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.

Mercadante – Concerto in Bb, mvt. 1 (Allegro maestoso)

Target tempo is as marked, around quarter note = 120

Don't forget to shape the phrases! While there isn't much in the printed part, there's lots of room for expression in the melodies.

Recording via Naxos, search: TUDOR728. The excerpt is about 2:00 in.

Allegro maestoso ♩ = 120

63

f con molto espressivo

67

p

73

77

p

81

cresc.

f

Saint-Saëns – Bacchanale from *Samson et Dalila*

Target tempo (at least the one I like) is actually slower than indicated: quarter note = 112-116 works well. You're welcome to head towards the marked quarter = 120, but weigh that against potential improvement (or not) in your audition performance

Consider the quality of articulation and length of notes.

Recording via Naxos, search: BIS-CD-555 (0:28), and there are many others. (Beware that this is the A clarinet part, so if you play along, things will be "crunchy...")

Allegro Moderato (♩ = 120)

ad lib. (oboe recitative)

p

9

14

17

20

Taffanel – Quintet for Wind Instruments, mvt. 2 (Andante)

Target tempo as marked – eighth note = 100 or quarter = 50.

Tone quality and intonation are vital here.

This will either be boring or beautiful. Please make it the latter... It should sound like a lovely aria.

Recording via Naxos, search: BIS-SACD-1532 (3:19), or PH08063 (3:35)

Andante ♩ = 50

p cantabile

sfz

Nielsen – Woodwind Quintet, op. 43, mvt. 2 (Menuetto)

Target tempo is as indicated, quarter note = 96(ish)

Consider style and rhythm. The sixteenth rests are a potential pitfall – don't let them be a problem!

Recording via Naxos, search: Gramola98759, CLASSCD184 or PH08063. The excerpt is right at the beginning, but be aware that you're hearing it on a Clarinet in A. (Play it on Bb, however)

♩ = 96

mp

f

p

Messiaen – Quatuor pour la fin du temps, mvt. 6 (Danse de la fureur, pour les sept trompettes)

The lack of a time signature is not a mistake, and the meter will definitely feel irregular.
It will probably help you to maintain a very constant 16th note subdivision throughout the excerpt.
If you don't know this (entire) piece, this is one for you to listen to, learn about, and be aware of. It's no exaggeration to say that this can be life-changing music.
Recording via Naxos, search: 886443186477 (Track 6, right at the beginning)

A **Décidé, vigoureux, granitique, un peu vif** (♩=176)

The first two staves of section A. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *ff*. The music consists of a series of eighth and sixteenth notes, some beamed together, with occasional rests. The second staff continues the melodic line with similar rhythmic patterns and some slurs.

B

The two staves of section B. The first staff continues the melodic line from section A, maintaining the same rhythmic intensity. The second staff features a more complex rhythmic pattern with many beamed sixteenth notes, some with slurs, and a final half note at the end of the staff.

Verdi – Sinfonia (Overture) from *La Forza del Destino*

Target tempo is in the vicinity of quarter = 144

This is a simple, beautiful melody. Emphasize the expressive and singing qualities of your playing.

Recording via Naxos, search: 886443217614 (Track 1, 3:25). If you choose to play along, beware that the part is being played on A clarinet

Allegro brillante

The musical score is written for a single staff in treble clef, key of D major (one sharp), and common time (C). The tempo is marked "Allegro brillante". The score begins with a dynamic marking of *p* (piano) and the instruction *espressivo e cantabile*. The melody consists of a series of eighth and quarter notes, often grouped with slurs and breath marks. The piece concludes with a final cadence.

Bass Clarinet Excerpts

Bach – Gigue from Suite in G, BWV 1007

Target tempo is in the vicinity of dotted quarter note = 88

The articulation is somewhat arbitrary, but unless you feel strongly, play what you see here.

Many recordings via Naxos, or search: Warner Classics | 190295872229 (track 7, at the beginning)



Strauss – *Death & Transfiguration*

Target tempo is around quarter note = 160 (think half = 76-80)

Yep, that's bass clef. (You are playing in German notation. This means reading bass clef and when it switches to treble clef you read it up an octave. This happens frequently in this part, which can be confusing in performance.) First note is a low F, and the top note 3 after T is a thumb C.

While Strauss has this all marked *fortissimo*, there ought to be some phrasing within your performance.

Recording via Naxos, search: Decca 00028948324828 (Track 3, 11:48)

