



## Ensemble Audition Music (Clarinet) Fall 2022

Selections from:

**Françaix** – Concerto, mvt. 1 (Allegro)

**Farrenc** – Trio, op. 44, mvt. 2 (Adagio)

**Rimsky-Korsakov** – *Scheherazade*, mvt. 3

**Gounod** – Ballet Music from *Faust* (Act V “Ancient Dance”)

**Hindemith** – Symphony in Bb, mvt. 2 (Andantino grazioso)

**Makris** – *Intrigues*

Bass Clarinet (optional)

**Piazzolla** – Tango Etude No. 3

**Donizetti** – Prelude to Act II of *Maria de Rudenz*

### **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.

**Auxiliary Clarinets:** 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. Eb clarinet assignments will be made from the "regular" audition pool.

# Françaix – Concerto pour clarinette et orchestra (Mvt. 1 – Allegro)

Françaix suggested quarter = 132, but that's always seemed MUCH too fast to me. I re-set the part and have indicated a target of quarter = 112. Regardless, don't play it faster than you're able! Slower with clean technique will sit better with the people evaluating you. Yes, it is really in B major.

Allegro ♩ = 112

4

*mp*

9

12

4

*mp*

19

22

26

3 3 3 3 3 3 3 3

## Farrenc – Trio, op. 44 (Mvt. 2 – Adagio)

Suggested tempo is in the vicinity of eighth note = 60-66. That's fairly slow...

The part as published has no expression markings – but you would of course be foolish to play less than a captivatingly gorgeous melody...

**Adagio**

*dolce*

## Rimsky-Korsakov – Scheherazade, mvt. 3

Target tempo is dotted quarter note = 70-72(ish)

Consider rhythm, style and dynamics. *ppp* does not equal "too soft to be heard," but rather to sound distant when on stage.

These are two separate excerpts – practice them separately. If asked to play both (or if you aren't stopped), you can either take a pause at the double bar or play straight through.

*grazioso*

*ppp*

*pochissimo cresc.*

**G**

*p*

**H**

# Gounod – Ballet Music from *Faust* (Act V “Ancient Dance”)

Target tempo is as marked, quarter note = 112  
Articulation and rhythm (steady time) are key here.

Ballet Music from *Faust* (Gounod/Tobani)

**Allegretto** ♩ = 112

*p*

*p*

*cresc.* - - - - *molto* - - - -

*f*

# Hindemith – Symphony in Bb (Mvt. 2 – Andantino grazioso)

The indicated tempo should be in the vicinity of what's marked: dotted quarter note = 104

Be aware that there are some missing measures immediately after Rehearsal E; they were removed for the purposes of this audition, but if you're following along to a recording or doing score study, about 20 beats have "disappeared."

Fast and gay  $\text{♩} = 104$

*mf*

**E**

*f*

**F**

*f*

*f*

*p*

# Makris – Intrigues

The indicated tempo should be in the vicinity of quarter note = 104, and the eighth note stays constant throughout all of the meter changes

For those of you who might not like “flying” in the stratosphere, the last line is transposed down an octave. If you choose to play lower, will we consider your choice? Absolutely. Will you sound better as a result of your choice? Only you know the answer to that.

The first line of music is in treble clef with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic. The melody consists of eighth notes, with some notes marked with an 'x' to indicate a specific articulation. The line ends with a double bar line.

The second line of music continues the melody. It features a meter change from 8/8 to 6/8. The dynamic marking *poco cresc.* is placed below the line. The line ends with a double bar line.

The third line of music continues the melody. It features a meter change from 6/8 to 3/4. The line ends with a double bar line.

The fourth line of music features a forte (*f*) dynamic. It includes a sixteenth-note triplet and a sixteenth-note sextuplet. The line ends with a double bar line.

Last line, one octave lower

The fifth line of music is a transposed version of the fourth line, one octave lower. It includes a sixteenth-note triplet and a sixteenth-note sextuplet. The line ends with a double bar line.

# \* Bass Clarinet Excerpts \*

(Not required for Bb clarinet auditions)

## Piazzolla – Tango Etude No. 3

Target tempo is somewhere between 120-144

There's a sense of rhythmic drive to this – enjoy that.

Take the dynamics, accents and articulation with a grain of salt – they're intended to give a sense of feel and style, but play with beauty and excitement.

**Molto marcato e energico**

*ff*

*f*

*mf* 9 *ff*

5 *f*

# Donizetti – Prelude to Act II of *Maria de Rudenz*

Target tempo is in the vicinity of quarter note = 60, but there should be plenty of flexibility in the “cadential” figures. The emphasis should be on tonal and interpretive beauty, not virtuosic fireworks.

Most of the articulations are more of a suggestion. There is **much** that is left to *your* artistic discretion.

Andantino ♩ = 60

*mf*

*rall.*

5

14

5

5

(If not playing the low D, ascend chromatically from here...)

6 6 6 6

6

*tr* *tr*

6