



# Ensemble Audition Music (Clarinet)

## Spring 2024

Selections from:

**Spohr** – Concerto No. 1, op. 26 (Mvt. 3 – Rondo. Vivace)

**Rimsky-Korsakov** – Capriccio Espagnol, op. 34 (Mvts. 1&3 – “Alborada”)

**Schoenberg** – Theme & Variations, op. 43a (Var. 5)

**Bruch** – Acht Stücke, op. 83 (No. 6 – “Nachtgesang”)

**Tailleferre** – Sonata (Mvt. 2 – Andantino espressivo)

**Ticheli** – *Postcard*

Bass Clarinet (optional for soprano players)

**Spohr** – Concerto No. 1, op. 26 (Mvt. 3 – Rondo. Vivace *transposed down an octave*)

**Gipps** – Prelude for Solo (Bass) Clarinet

**Hindemith** – *Symphonic Metamorphosis* (Mvt. 4 – March)

**Ticheli** - *Postcard*

### 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 students whose primary instrument is bass clarinet, as well as those who are interested in being considered for bass placement in the ensembles. Playing the excerpts does not guarantee a bass clarinet placement. Similarly, not playing the excerpts does not mean that you won't play bass clarinet.

# Spohr – Concerto No. 1, op. 26 (Mvt. 3 – Rondo. Vivace)

Target tempo is around quarter note = 108

Take the initial *piano* with a grain of salt – it *is* a solo. ...and don't forget to shape the phrases!

(Bass players, there's an *8vb* version of this in the bass excerpts.)

**Vivace**

*p* *fz*

*fz* >

A

*f*

*p* *pp* *f* *fz*





# Schoenberg – Theme & Variations, op. 43a (Var. 5)

Target tempo is as indicated, quarter note = 82.

Take the initial piano with a metaphoric grain of salt. This is a solo that needs to project through the band.

There's plenty of room to make this very lyrical and beautiful (but you need to get past any phobias about double-sharps first...)

**Molto moderato** ♩ = 82  
*cantabile*

*p*

# Bruch – Acht Stücke, op. 83 (No. 6 – “Nachtgesang”)

Initial tempo is quarter note = 68-72, but at the double bar, the tempo should be slightly faster.

Tone quality and intonation are vital here. This will either be boring or beautiful. Please make it the latter...

(If you're referencing a recording, the clarinet line starts about 6 measures in, and there is "missing" material that precedes the double bar...)

**Andante con moto**

*p* *sempre p e dolce* *p<sup>3</sup>*

**Un poco meno lento**

*pp* *espress.* *sfz*

## Tailleferre – Sonata (Mvt. 2 – Andantino espressivo)

Focus should be not on the softs vs. louds, but rather on smoothness across the break, tone quality of throat tones, intonation, and legato.

This can (should!) be reminiscent of a lullaby...

**Andante espressivo** ♩ = 52

*p*

*cresc.*

*mf*

*rall.*

*pp*

*f*

*p*

## Ticheli – Postcard

Target tempo is as marked, but don't play faster than you're able to. The style is light, fleet, and elegant. Short eighth notes, accents that pop, etc.

When you feel great about this, enjoy the fact that it's a palindrome.

This excerpt is an octave transposition of the clarinet solo that starts the piece.

♩ = 160-168

*f*

# Bass Clarinet Excerpts

## Spohr – Concerto No. 1, op. 26 (Mvt. 3 – Rondo. Vivace *transposed down an octave*)

Target tempo is around quarter note = 108

Take the initial *piano* with a grain of salt – it *is* a solo. ...and don't forget to shape the phrases!

**Vivace**

*p*

*fz* *fz*

**A**

## Gipps – Prelude for Solo Bass Clarinet

Like with the Spohr, take the dynamics with a grain of salt. Be expressive and lovely!

**più mosso** (♩ = 112)

*pp* *leggiero*

*cresc.*

*mf*

# Hindemith – *Symphonic Metamorphosis* (Mvt. 4 – March)

Target tempo is around half note = 80

Play as a solo, but realize you're playing within a woodwind choir as well.

mp

mf

A

mf

f

mf

# Ticheli – *Postcard*

Target tempo is as marked, but don't play faster than you're able to. The style is light, fleet, and elegant. Short eighth notes, accents that pop, etc.

When you feel great about this, enjoy the fact that it's a palindrome.

♩ = 160-168

f

mf

A

mf