

Peabody Conservatory

Clarinet Audition Repertoire 2009-2010

In addition to the following excerpts, all players should prepare a selection from a solo piece, approximately 3 minutes in length, which will best demonstrate their ability.

All A and B-flat clarinet excerpts are taken from the Clarinet I part to each piece.

Brahms: Symphony No. 3	Clarinet in A	Mvmt. I: mm.149-155
Debussy: Trois Nocturnes	Clarinet in A	Mvmt. II (Fetes): #2 through 10 after #3
Mahler: Symphony No. 5	Clarinet in A	Mvmt. V: mm.16-21
Rachmaninoff: Symphony No. 2	Clarinet in A	Mvmt. III: m.6 through 5 after #48
Tchaikovsky: Symphony No. 4	Clarinet in A	Mvmt. III: mm.185-193 (F through 9 after F)

Brahms: Symphony No. 3	Clarinet in B-flat	Mvmt. II: mm. 1-13
Debussy: Trois Nocturnes	Clarinet in B-flat	Mvmt. II (Fetes): mm. 3-8
R. Strauss: Till Eulenspiegel	Clarinet in B-flat	9 after #27 through 10 after #28 14 before the end to the end

E-flat Clarinet

R. Strauss: Till Eulenspiegel	5 after #16 to #17 #31 through 1st measure of #32 #40 through 9 after #40
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Bass Clarinet

Grofe: Grand Canyon Suite	Mvmt. III (On the Trail): #2 to #3 Presto before #13 through 4 after #13
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Please note that the Grofe excerpts are not reproduced here due to copyright restrictions, but can be found in the Michael Drapkin *Symphonic Repertoire for Bass Clarinet, Volume I*.

R. Strauss: Till Eulenspiegel	5 after #9 through 11 after #9 6 before #13 through 5 before #14 10 before #15 through 2 before #17 8 before #31 through 1st measure of #32 #37 through 10 after #37
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BRASS - STRINGS #3, I MIT.

2

Clarinet I in Bb

83 *espr f* *sim* **F** *f*

91 *f* *p*

96 *dim.* **G** *poco rit.* *Hr. I in 3*

112 **H** *Un poco sostenuto* *Fag.* *pp sempre* *dolce*

118 *rit.* *pp cresc.* *Tempo I* *no f*

128 *f* *marc.* *espr*

136 *p*

144 *espr* *mutano in A* *sotto voce* *p grazioso*

151 *pp* *p Fl. I*

154 *mutano in B* *Ob. I* *p legg.*

161 *cresc.*

165 *espr* *f* *p* **K**

legato

allegro

ln?

Debussy 7: "Trois Nocturnes", II Mvt "Fetes"

② Un più plus animé

EN La

③ Bsns.

² Cls.

Chamber: Symphony # 5

5. Rondo-Finale.

in A *Allegro. zögernd. Allegro.* *Allegro.* Horn in F. *in A* *Etwas lang. Samba*

4 3 2 *riten.* 2 *Allegro giocoso. Frisch* 5 = 1. f dolce

Chopin: Symphony # 2

III.

in A. *Adagio. poco rit.* (♩ = 50) Solo *a tempo* (♩)

p espressivo e cantabile *poco cresc.* *dim.*

46 *dim.* *p* *poco cresc* *p* *mf cresc.*

f *dim.* *pp* *p* *mf*

p *p* *poco cresc.* *dim.*

pdim. *f* *dim.* *p* *cresc.* *f*

p *cresc.*

Poco più mosso. *rit.* *a tempo* *rit.*

f 1 *p* 2 *p* *dim.* *pp*

47 48

Tchaikovsky: Symphony # 4, III. mov.

Klarinette 1 in **A**

160 **E**
f f ff
168 **F** Solo mf
Tempo I 14
188 p mf p

Brahms: Symphony # 3, II. mov.

in B
Andante
p espress. semplice
7
13 **A** echo pp pp p

Debussy: Trois Nocturnes

II - Fêtes

en Sib
ff f 3 3 3 3
6 p
1

STRENS: Die Eucharistie als LANGE SINFONE

Clarinete I in B.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a triplet of eighth notes and a first ending bracket. Dynamics include *pp*.

Musical staff 2: Treble clef, key signature of one sharp. The staff contains a melodic line with a first ending bracket. Performance instructions include *schnell und schattenhaft*, *poco rit.*, and *etwas gemächlich*. Dynamics include *pp* and *p*.

Musical staff 3: Treble clef, key signature of one sharp. The staff contains a melodic line with a first ending bracket.

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a melodic line with a first ending bracket. Dynamics include *mf*.

Musical staff 5: Treble clef, key signature of one sharp. The staff contains a melodic line with a first ending bracket. Dynamics include *dim.* and *p*.

Musical staff 6: Treble clef, key signature of one sharp. The staff contains a melodic line with a first ending bracket. Dynamics include *mf* and *p*.

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a melodic line with a first ending bracket. Performance instruction: *Sehr lebhaft.* Dynamics include *p*, *dim.*, and *pp*.

Musical staff 8: Treble clef, key signature of one sharp. The staff contains a melodic line with a first ending bracket. Performance instruction: *f cresc.* Dynamics include *ff* and *fff*.

E♭ CLARINET

STERN. Teil EULENSPIEGEL'S LUSTIGE STREICHE

16 4 drängend

drängend

steigern

molto cresc. --- ff

17 4 ruhiger wütend

31 ff

tr

32 7 33 16 34 4

9 40 mf sfz dim.

75

ACT 2

Till Eulenspiegels lustige Streiche.

Bass Clarinette in B.

Richard Strauss Op. 28.

Gemächlich. *allmählich lebhafter* **8 1 10 2 14** *Volles Zeitmass. (sehr lebhaft)* **2** *Immer sehr lebhaft.* *poco rit.*

5 2 5 *mf sfz* 1

tempo 4 8 5 *ff* *Clar. I & II B.*

12 *ff*

Bsscl. 6 1 13 7 6

ff dim. p cresc. 18 24 9 4

ff sfz 1

ff 10 5

ff dim. p 1 11 6

pp 4 12 3 1

mf 3 *Gemächlich.* *p.* 1

13 *expr. mf*

ruhig 14 1 *doppelt so schnell wieder noch einmal so langsam*

2 1 6 2 *pp*

Edwin F. Kalmus

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BASS CLARINET

STRAUSS: "TIL EULENSPIEGELS
AUS DER STREICH"

Erstes Zeitmass. (sehr lebhaft)

Viol. Solo.

6

15 3

16 5

p

p drängend

drängend

mf

steigern

mf

molto cresc.

1 17 ruhiger

2

pp

2

cresc.

ff

ff

ff

31 3

3

1

32

7

37

ff

ff

Detailed description: This is a musical score for Bass Clarinet, titled 'Til Eulenspiegels' by Johann Strauss. The score is in 3/8 time and begins with the tempo marking 'Erstes Zeitmass. (sehr lebhaft)'. It features a 'Viol. Solo.' section. The score is divided into measures, with measure numbers 6, 15, 16, 17, 31, 32, and 37 clearly marked. Dynamics include piano (p), mezzo-forte (mf), fortissimo (ff), and pianissimo (pp). Performance instructions such as 'drängend', 'steigern', 'ruhiger', and 'molto cresc.' are present. The score includes various musical notations such as slurs, accents, and fingerings.