



Audition Repertoire for Principal Clarinet

(A) SOLO REPERTOIRE (All solos listed are to be recorded without piano accompaniment)

1st movement **AND** 2nd movement of MOZART Clarinet Concerto

(B) ORCHESTRAL EXCERPTS – 1st Clarinet Part (All excerpts are to be recorded)

- 1) KODÁLY Dances of Galánta
 - Bar 31 to bar 65
 - Bar 571 to bar 607
- 2) RAVEL Daphnis et Chloé Suite No. 2
 - 2 bars before [156] to 3 bars after [157]
 - [166] to 5 bars after [167]
- 3) STRAVINSKY The Firebird: Suite (1919 version)
 - L'Oiseau de feu et sa danse & Variation de l'oiseau de feu
- 4) BRAHMS Symphony No. 4 in E minor, op. 98
 - 2nd movement: bar 4 to bar 30 **AND** bar 103 to bar 113
- 5) SHOSTAKOVICH Symphony No. 9 in E-flat major, op. 70
 - 3rd movement: beginning to bar 17
- 6) RACHMANINOFF Symphony No. 2 in E minor, op. 27
 - 3rd movement: beginning to bar 41
- 7) RESPIGHI Pines of Rome
 - 3rd movement: [13] to [15]
- 8) SCHUBERT Symphony in B minor (Unfinished)
 - 2nd movement: [66] to [83]
- 9) BRAHMS Symphony No. 1 in C minor, op. 68
 - 2nd movement: bar 42 to bar 48
 - 3rd movement: beginning to bar 23
- 10) BRAHMS Symphony No. 3 in F major, op. 90
 - 1st movement: bar 23 to bar 46
 - 2nd movement: beginning to bar 22
 - 3rd movement: bar 124 to bar 137
- 11) PROKOFIEV Peter and the Wolf, op. 67
 - [20]

- 12) BEETHOVEN Symphony No. 6 in F major, op. 68
 - 1st movement: bar 418 to bar 438 **AND** bar 476 to bar 492
 - 2nd movement: bar 69 to bar 77
 - 3rd movement: bar 122 to bar 133
- 13) MENDELSSOHN A Midsummer Night's Dream, op. 61: Scherzo
 - Beginning to bar 48
 - Bar 99 to bar 153
- 14) SMETANA The Bartered Bride: Overture
 - Beginning to bar 111
 - Bar 170 to bar 176
 - Bar 221 to bar 247
- 15) BEETHOVEN Symphony No. 4 in B-flat major, op. 60
 - 2nd movement: bar 26 to bar 34 **AND** bar 81 to bar 89

(C) ORCHESTRAL EXCERPTS – E-flat Clarinet Part (All excerpts are to be recorded)

- 1) RAVEL Piano Concerto in G major
 - 1st movement: 6 bars after [18] to 3 bars after [19] **AND** [24]
 - 3rd movement: [1]
- 2) RAVEL Bolero
 - Bar 59 to bar 75
- 3) BERLIOZ Symphonie fantastique, op. 14
 - 5th movement: bar 40 to bar 78

Updated May 2025

(B) ORCHESTRAL EXCERPTS
(1st Clarinet Part)

KODÁLY: Dances of Galánta [in A]

- bar 31 to bar 65

This musical score is for the piece "Dances of Galánta" by Zoltán Kodály, specifically measures 31 to 65. The music is written for a single melodic line in treble clef, with a key signature of one flat (B-flat). The score is divided into several systems, each containing measures 31 through 65. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece begins with a forte (f) dynamic and a tempo marking of "espr." (espressivo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A "poco string." marking appears above the staff at measure 40. The score includes a "Cadenza" section starting at measure 45, marked with a "p" (piano) dynamic and a "poco a poco" (little by little) crescendo. The tempo changes to "Andante maestoso" at measure 50, with a tempo range of 76-80 beats per minute. The score concludes with a "dim." (diminuendo) marking at measure 60 and a final measure marked with a "p" (piano) dynamic and a "4" time signature.

35

f espr.

p

poco string.

40

f poco a poco cresc.

ff

45 *Cadenza*

p cresc. poco a poco

rall.

f

50 *Andante maestoso* ♩ = 76-80

p espr.

55

poco cresc.

[pochiss. sosten.]

60

dim.

p

65

4

KODÁLY: Dances of Galánta [in A]

- bar 571 to bar 607

1.Ob. 3 570 *p espr.*

poco rubato

3 6 *cresc.*

575 *accel.* 6 *tr.* *ad lib.* *Sosten. b* 6

Allegro molto vivace

580 *pp* *sf* 1 *sf* *f*

585 *ff*

590

595 1 2 *cresc.*

600 605 *G.P.* *sf* 2 *sf* *sf* *sf* *sf*

Detailed description: This is a musical score for the first oboe part of Kodály's 'Dances of Galánta' in A major. The score covers measures 570 to 607. It begins with a first oboe (1.Ob.) part in A major, featuring triplet and sixteenth-note patterns. A bracket indicates a section from measure 570 to 575 marked 'p espr.' and 'poco rubato'. The tempo and mood change to 'Allegro molto vivace' at measure 580. The dynamics range from pianissimo (pp) to fortissimo (ff). The score includes various musical notations such as triplets, sixteenth-note runs, trills, and accents. Measure numbers 570, 575, 580, 585, 590, 595, 600, and 605 are boxed. The piece concludes with a double bar line at measure 607.

RAVEL: Daphnis et Chloé Suite No. 2 [in A]

- 2 bars before [156] to 3 bars after [157]



RAVEL: Daphnis et Chloé Suite No. 2 [in A]

- [166] to 5 bars after [167]

166

pp

This system contains measures 166 and 167. Measure 166 is marked with a piano-piano (*pp*) dynamic. The music features a complex, rapid melodic line in the right hand and a more rhythmic accompaniment in the left hand.

1^{re}

167

This system continues measures 166 and 167. Measure 167 is marked with a piano (*p*) dynamic. The melodic line in the right hand continues its rapid ascent.

1

p *cresc.*

This system continues measures 166 and 167. Measure 167 is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The melodic line in the right hand continues its rapid ascent.

mf *cresc.*

This system continues measures 166 and 167. Measure 167 is marked with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The melodic line in the right hand continues its rapid ascent.

STRAVINSKY: The Firebird: Suite (1919 version) [in A]

- L'Oiseau de feu et sa danse & Variation de l'oiseau de feu

L'oiseau de feu et sa danse

24 [6] M. M. ♩ = 152
(Archi) *f*

32 *ff* *p sub.*

35 *f* *p sub.* *f* *p* *G. P.* *V. S.!*

Variation de l'oiseau de feu

39 [9] M. M. ♩ = 76
solo *p*

41 *p*

44 [11] *mf* *mf*

49

52 [12] *sff* *mf*

STRAVINSKY: The Firebird: Suite (1919 version) [in A]

- L'Oiseau de feu et sa danse & Variation de l'oiseau de feu

54 *ff* *mp*

56 [13]

58 [14] 2

62 *tr* 1 [15]

65 [16] *tr* 1

68 *crescendo sempre* 2

72 [17] *f* 5 3 5 3 3 3

74 5 *tr* 3 *tr* 5 3

76 [18] 1 *f* *tr*

79 *tr*

BRAHMS: Symphony No. 4 in E minor, op. 98 [in A]

- 2nd movement: bar 4 to bar 30 AND bar 103 to bar 113

in A
Andante moderato

II

Hr. III. IV Ob.

pp sempre e legato

7

15 **A** *f*

19 *f* *dim.* *pp*

23 *p espr.* *cresc.* *f* *dim.*

29 **B** *p cresc. <>*

99 **F** 1 *Solo* *p* *dim.* *poco rit.*

106 *dolce, ma espr.* *rit.* *smorz.* *a tempo* *p*

113 *dim.* *p* *p* *pp*

SHOSTAKOVICH: Symphony No. 9 in E-flat major, op. 70 [in A]

- 3rd movement: Beginning to bar 17

Presto

p

f *dim.*

p *cresc.* *f*

f *cresc.*

RACHMANINOFF: Symphony No. 2 in E minor, op. 27 [in A]

- 3rd movement: Beginning to bar 41

Adagio. *poco rit.* (♩ = 50) 1 Solo *a tempo*

4 *mf espressivo poco cresc. dim.*

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

16 *f dim. pp < p < mf*

21 *p p poco cresc. dim. p*

27 *p dim. p poco a poco cresc.*

33 *f dim. p mf cresc. f Poco*

38 *dim. p cresc.*

41 *più mosso. 1 2 p 3 dim. pp*

rit. a tempo rit.

RESPIGHI: Pines of Rome [in A]

- 3rd movement: [13] to [15]

Lento
 in La

13 *p* espress. è dolciss. (come in sogno)

14 *pp*

15 *p* un poco animando
 dolciss. cresc.

15 Tempo I

4 *mf* *rall.* *dim.* *5* *5* *a tempo* *tratt.* *p* *a tempo* *tratt.*

SCHUBERT: Symphony in B minor (Unfinished) [in A]

- 2nd movement: [66] to [83]

54 *cresc.* 10 *pp* *f* *p* *pp*

76 *dim.* *morendo* 12 B *ff*

BRAHMS: Symphony No. 1 in C minor, op. 68 [in B-flat and A]

- 2nd movement: bar 42 to bar 48

41 *p dol.*

46 *p* *<* *>* *sf* *sfp* *sf* *f*

2

Detailed description: This block contains the musical notation for the 2nd movement of Brahms' Symphony No. 1, specifically bars 42 to 48. The notation is in treble clef with a key signature of one flat (B-flat). Bar 41 starts with a half rest followed by a melodic line. Bar 42 begins with a bracketed section. Bar 43 continues the melodic line. Bar 44 has a half rest. Bar 45 has a half rest. Bar 46 starts with a melodic line. Bar 47 has a half rest. Bar 48 has a half rest. Dynamics include *p dol.*, *p*, *<*, *>*, *sf*, *sfp*, *sf*, and *f*. A second ending bracket is shown over bars 47 and 48.

- 3rd movement: beginning to bar 23

in B *Un poco Allegretto e grazioso* *p dolce*

9 *p dolce*

19 *A* *dolce* *Ob. I* 5

Detailed description: This block contains the musical notation for the 3rd movement of Brahms' Symphony No. 1, from the beginning to bar 23. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as *Un poco Allegretto e grazioso*. The dynamics include *p dolce* and *dolce*. The section is marked with a large bracket. The first ending bracket is shown over bars 19 and 20. The second ending bracket is shown over bars 21 and 22. The third ending bracket is shown over bars 23 and 24. The notation includes triplets and slurs.

BRAHMS: Symphony No. 3 in F major, op. 90 [in B-flat and A]

- 1st movement: bar 23 to bar 46

Allegro con brio

3

f f f

A

13

p cresc. f sf sf

B

23

p p dolce p

31

mutano in A mezza voce

2 p grazioso

38

pp p

42

pp C p

46

mutano in B Ob.I.

2 FL.I.

p legg.

BRAHMS: Symphony No. 3 in F major, op. 90 [in B-flat and A]

- 2nd movement: beginning to bar 22

Andante
p espress. semplice

7

13

20

1 A

1 B

pp *p* *p* *mf*

Detailed description: This block contains the first system of the musical score for the beginning of the 2nd movement. It consists of four staves of music in F major (one sharp). The tempo is marked 'Andante'. The first staff begins with the instruction 'p espress. semplice'. Measure numbers 7, 13, and 20 are indicated on the left. Section markers 'A' and 'B' are placed above the staves at measures 13 and 20 respectively. Dynamic markings include 'pp' (pianissimo) at measure 13, 'p' (piano) at measures 14 and 20, and 'mf' (mezzo-forte) at measure 22. The music features flowing eighth-note patterns and rests.

- 3rd movement: bar 124 to bar 137

119

130

136

G

2

dolce *dim.*

dolce

1 H

3

Detailed description: This block contains the second system of the musical score, covering measures 124 to 137. It consists of three staves. Measure numbers 119, 130, and 136 are indicated on the left. Section markers 'G' and 'H' are placed above the staves at measures 124 and 136 respectively. The music is marked 'dolce' (sweetly) and 'dim.' (diminuendo). The first staff has a '2' below it, and the second staff has a '3' below it, indicating triplet rhythms. The notation includes various note values, rests, and slurs.

PROKOFIEV: Peter and the Wolf, op. 67 [can be prepared either in B-flat or in A]

- [20] [in A]

20 Nervoso $\text{♩} = 96$

f

accelerando

ten.

f precipitato

a tempo

f

p

rit.

- [20] [in B-flat]

poco rit. a tempo 3 rit. 20 Nervoso

f

poco rit.

a tempo

3

rit.

f

accelerando

ten.

f precipitato

a tempo

f

p

rit.

21 Allegro 4

f marcatisimo

BEETHOVEN: Symphony No. 6 in F major, op. 68 [in B-flat]

- 1st movement: bar 418 to bar 438 **AND** bar 476 to bar 492

418 Solo
dolce
p
dolce 3

430

439 1 I
f
sf sf sf sf sf sf sf

455 sf sf sf ff
Vle.
Viol. II
f
2 f

475 K Solo
fp dolce
f 3 3 dolce

483 f
dimin. 3

491 8 Fl. I
p p f sf sf sf p

BEETHOVEN: Symphony No. 6 in F major, op. 68 [in B-flat]

- 2nd movement: bar 69 to bar 77

Viol. I

62 *p* 2 *cresc. f* *p* Solo

71

75 *cresc.* *p* *f* *tr.*

Detailed description: This block contains the musical notation for the first violin part of the second movement, measures 62 through 77. The key signature is one flat (B-flat major). The notation is in treble clef. Measure 62 starts with a piano (*p*) dynamic and a half note G4. A second measure contains a whole rest. Measure 63 begins with a half note G4, followed by a half note F4, and then a half note E4. A crescendo (*cresc.*) leads to a fortissimo (*f*) dynamic in measure 64, which features a half note D5. A piano (*p*) dynamic returns in measure 65. A bracket labeled 'Solo' spans measures 65 through 77. The melody consists of eighth and sixteenth notes, often beamed together. Measure 75 includes a trill (*tr.*) on a half note G4. The piece concludes with a fortissimo (*f*) dynamic and an accent (>) in measure 77.

- 3rd movement: bar 122 to bar 133

120 *dolce* *cresc.*

132 *p* *cresc.* *p* 7 Ob. I 3

Detailed description: This block contains the musical notation for the first violin part of the third movement, measures 122 through 133. The key signature is one sharp (F# major). The notation is in treble clef. Measure 120 begins with a *dolce* marking and a half note F#4. A crescendo (*cresc.*) leads to measure 132, which starts with a piano (*p*) dynamic. A bracket spans measures 132 through 133. The melody is primarily composed of eighth and sixteenth notes. Measure 132 includes a 7-measure rest for the first oboe (Ob. I). Measure 133 features a 3-measure rest. The piece ends with a piano (*p*) dynamic in measure 133.

MEDELSSOHN: A Midsummer Night's Dream, op.61: Scherzo [in B-flat]

- Beginning to bar 48

Allegro vivace

8

17

26

36

45

6

p

dim.

cresc.

p

tr

Fl. I

sf

MEDELSSOHN: A Midsummer Night's Dream, op.61: Scherzo [in B-flat]

- Bar 99 to bar 153

99

p

106

114

p cresc. — — — — — *f cresc.*

127

ff *sf* *p* *1* *3*

137

p *cresc.* — — — — — *f cresc.* — — — — — *ff*

151

f sf *dim.* *1* *1*

Detailed description: This image shows a musical score for the Scherzo from Mendelssohn's A Midsummer Night's Dream, measures 99 to 153. The score is written for a single melodic line in treble clef. It begins at measure 99 with a piano (*p*) dynamic and features a series of eighth-note patterns. Measure 106 introduces a more complex rhythmic pattern with eighth and sixteenth notes. Measure 114 shows a crescendo from piano (*p*) to fortissimo (*f*). Measure 127 features a fortissimo (*ff*) dynamic, a sforzando (*sf*) accent, and a piano (*p*) dynamic, with first and third endings marked. Measure 137 continues the crescendo from piano (*p*) to fortissimo (*ff*). Measure 151 starts with a fortissimo (*f*) dynamic, a sforzando (*sf*) accent, and a diminuendo (*dim.*), followed by first and second endings marked with '1'.

SMETANA: The Bartered Bride: Overture [in B-flat]

- Beginning to bar 111

[illegible]

- Bar 170 to bar 176

- Bar 170 to bar 176

163

171

29

- Bar 221 to bar 247

221 **B**

ff *sf* *sf* *sf*

227 14 Solo *sf* *f* *sf* *sf*

247 25 *sf* *p* *p*

BEETHOVEN: Symphony No. 4 in B-flat major, op. 60 [in B-flat]

- 2nd movement: bar 26 to bar 34 AND bar 81 to bar 89

22 *4* *p cantabile* *cresc.*

31 *p* *cresc.* *f* *6* *p* *p dolce*

77 *fp* *fp* *p cantabile*

84 *cresc.* *p* *cresc.* *f* *3* *3* *p*

(C) ORCHESTRAL EXCERPTS
(E-flat Clarinet Part)

RAVEL: Piano Concerto in G major

- 1st movement: 6 bars after [18] to 3 bars after [19] **AND** [24]

18 CLAR. *f*

19 *p* *in LA* **1** *f*

20 *Meno vivo* **21** **22** *Andante* **23** *Arpa*

24 *Tempo 1º* *CLAR.* *Trrr* *ff* **25** *Andante*

RAVEL: Piano Concerto in G major

- 3rd movement: [1]

The image displays a musical score for the 3rd movement of Ravel's Piano Concerto in G major. The score is written for piano and includes a Solo section and a Piano section.

Solo Section: The Solo section begins with a bracketed measure labeled **1**. The melody is marked *f* (forte) and includes a sixteenth-note triplet (6) and a triplet of eighth notes (3). The Solo section concludes with a bracketed measure labeled **4**.

Piano Section: The Piano section follows the Solo section and is marked *p* (piano). It consists of four measures, each with a bracketed measure number above it: **2**, **12**, **9**, and **4**. The Piano section concludes with a bracketed measure labeled **4**.

RAVEL: Bolero

- bar 59 to bar 75

Pte. Cl. (E^b)
Solo

59 *p*

64

69

73

4 changez en Cl. (Si^b)

1 16 5 2 16

Hb. d'am. Fl. I, Trp. I

BERLIOZ: Symphonie fantastique, op. 14

- 5th movement: bar 40 to bar 78

40 **E** Allegro (♩ = 104)
solo
poco f *cresc.*

47

54

61 **F** *ff* *ff*

70 **G**

78 **H** 19 **I** 15 **J** 10 **K** 19 **L** 8
Dies Irae
sans presser
Cors I, II