



## Ensemble Audition Music (Clarinet) Spring 2025

Selections from:

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

**Price** – Symphony No. 3, mvts. 3 & 4 (Juba & Scherzo)

**Saint-Saëns** – Bacchanale from *Samson et Dalila*

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

**Suzuki** – “Jungles of Gongaga” (from Final Fantasy VII Rebirth)

**Orff** – *Carmina Burana*, mvt. 6 (“Tanz”)

Bass Clarinet (optional)

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

**Grainger** – Lincolnshire Posy, mvt. 1 (“Lisbon”)

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

**Saint-Saëns** – Bacchanale from *Samson et Dalila*

The bass clarinet excerpts are provided for students whose primary instrument is bass clarinet AND 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.

### 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.

# 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.

Bass clarinetists – Don't play this version; use the other excerpt

**Allegro maestoso** ♩ = 120

**63**

*f con molto espressivo*

67

*tr*

*p*

73

77

*p*

81

*cresc.*

*f*

Detailed description: This is a musical score for Bass Clarinet, measures 63-81. The tempo is marked 'Allegro maestoso' with a quarter note equal to 120. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 63 with a rest, followed by a melodic phrase starting on a dotted quarter note. The dynamics are marked 'f con molto espressivo' (forte with much expression). The score is divided into five systems. The first system (measures 63-66) includes a trill (tr) in measure 65. The second system (measures 67-72) features a piano (p) dynamic in measure 70. The third system (measures 73-76) continues the melodic development. The fourth system (measures 77-80) includes a piano (p) dynamic in measure 79. The fifth system (measures 81-84) features a crescendo (cresc.) and a forte (f) dynamic in measure 84. The score is written on a single staff with a treble clef.

## Price – Juba & Scherzo (Finale) from Symphony No. 3

Target tempo is in the neighborhood of quarter note = 90.

The small notes in the 3<sup>rd</sup> measure are a cue of the oboe part, but can help you “hear” the rhythm in the rest that you’ll play. (Don’t play the cue!)

Consider the placement and style of articulations, accents, and length of notes. Additionally, consider the variety of colors available to you through the indicated dynamics and transitions.

**Allegro**

*f* *mp* *cresc.*  
*f* *dim.* *mf*  
*f* *mp*

Target tempo is brisk; in the neighborhood of dotted quarter note = 128-132.

Technical dexterity is important here as you cross back and forth across the break and navigate the many accidentals. Be meticulous in how you choose fingers to help your efforts.

**Allegro**

*mp* *mf* *f*  
*mp* *mf* *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.

**Allegro Moderato** (♩ = 120)

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins in 4/4 time with two whole notes, each marked *ad lib.* (oboe recitative). The piece then changes to 2/4 time, starting with a 3-measure rest. The tempo is marked **Allegro Moderato** with a quarter note equal to 120 beats per minute. The dynamics are marked *p* (piano). The score consists of five staves of music, with measure numbers 9, 14, 17, and 20 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*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.

Andante ♩ = 50

*p cantabile*

*sfz*

## Suzuki – “Jungles of Gongaga” (from Final Fantasy VII Rebirth)

Target tempo as marked – quarter = 66 (or eighth = 132).

Rhythm is key to making this work. Attend to the ties! (“D-BLAT”: Don’t Be Late After Ties!)

Of course, intonation and tone quality in the upper and middle parts of your instrument are also pretty darn important.

Grace notes should happen before the beat.

Lack of phrase markings do not invite you to play without expression.

(♩ = 66)

*f*

# Orff – Carmina Burana, mvt. 6 (“Tanz”)

This excerpt is intended to give you opportunity to demonstrate your ability to contrast articulations and dynamics through a changing meter.

It will help you to maintain a very constant 8th note subdivision throughout the excerpt. (The breath marks are in the score, but you should **not** take them literally, and I’d suggest that they’re more to mark the end of a phrase than to indicate any real sense of lift or pause).

Everyone in the room (including you!) will be happier if you translate fortissimo as “very strong” as opposed to “very loud.”

Do you think perhaps the tempo should slow down when you play softer? **(NO! IT SHOULD NOT!!)**

(Incidentally, this music doesn’t show in the clarinet parts of this piece – you’re unfortunately relegated to upbeats, but this’ll give you a taste of what the strings get to do! And if you have the pleasure of playing the band transcription, you’ll get to play it...)

Allegro ♩ = 132

The musical score is written on four staves in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The first staff begins with a fortissimo (*ff*) dynamic and features a series of eighth notes with accents. The second staff transitions to a piano (*p*) dynamic and includes a breath mark. The third and fourth staves continue the rhythmic pattern with various articulations and dynamics.

# Bass Clarinet Excerpts

## 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.

This is transposed down an octave from what the soprano clarinets will play, but should feel fairly idiomatic on bass clarinet.

**Allegro maestoso** ♩ = 120

**63**

*f con molto espressivo*

*tr~*

*p*

*p*

*cresc.*

*f*

# Grainger – Lincolnshire Posy, mvt. 1 (“Lisbon”)

Target tempo as marked – dotted quarter = 116

We’ll be interested to hear a strong sense of rhythm through the long legato lines, and then a nice stylistic contrast when you arrive at the articulated passage.

Tone quality and intonation as you cross up and down through the throat tones and across the break.

**Brisk, with plenty of lilt** ♩. = 116

*p* gently *louden*

7 *mf*

14 *mp*

# 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.

**Andante** ♩ = 50

*p* cantabile

*sfz*

*mf*



# 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.

While this isn't originally an orchestral excerpt for bass clarinet, it does provide opportunity to demonstrate skills that you should have.

**Allegro Moderato** (♩ = 120)

*ad lib. (oboe recitative)*

*p*

9

14

17

20