

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

AUDITIONS FOR CLARINET

**ORCHESTRAL EXCERPTS
ROUND 1**

BEETHOVEN SYMPHONY 4

MOVEMENT 2 (Bars 65-End)

4

Clarinetto I

Vc. e B.

429 *p* *ff* *ff*

442 *cresc. . . f f f f ff sf*

460 *ff*

471 *p f p f*

483 *p cresc. ff*

Adagio

Viol. I

Solo

5 *cresc. f p*

11 *cresc. . . sf p cresc. . .*

17 **A** *f sf sf sf fp f sf sf sf fp f sf sf sf cantabile*

28 *cresc. . . p cresc. . . f p*

36 *p dolce cresc. . . sempre cresc. ff*

41 **C** *cresc. . . f ff sf sf f f f f f f f*

53 **D** *f f f p p* **E** *pp*

68
71 *cresc.* *sf* *p*
78 *fp* *F Solo* *cresc.* *p* *cresc.*
88 *f* *p* *p dolce* *sempre per - - - den - - - do pp*
97 *cresc. ... ff* *ff ff*

Allegro molto e vivace

17 *ff* *p* *p* *f*
20 Fl. Viol. I Ob. I *p* *f*
53 *A* *ff* *p*
66 *sf p* *sf f f ff*
78 *f f*

Trio
Un poco meno allegro

91 *p dolce* *cresc.*
101 *sf* *p*
112 *cresc.* *sf* **14**

BEETHOVEN SYMPHONY 4

MOVEMENT 4 (Bars 297-301)

8

Clarineto I

153 **D**
pp *cresc.* *ff*

167 *f f f f f f f f*

182 **E**
f

202 *p* *f* *ff* **Solo** *dimin. dolce*

216 *p*

232 **F**
f *p* *f* *ff* *f f*

246 *f f ff f f f f*

269 *f f f f* **G** *p*

288 **Viol. I** *f f f f* **Solo** *dolce*

299 *pp* *ff*

311 *ff* *p* *p* *p*

329 **H**
cresc. *ff*

342 **Vc. e B.**
G.P. ff *G.P.* *ff*

BEETHOVEN SYMPHONY 8 MOVEMENT 3 (Bars 48-78)

Clarinetto I

5

68 *cresc.* *dimin.* *p* *pp*

73 *pp* *sempre pp* *ff*

78 *pp* *cresc.* *ff*

Tempo di Menuetto ♩ = 126

6 *f* *sf* 1. 2. *sf* *sf*

13 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp* *dimin.*

21 *pp* *cresc.* *f* 6

34 *f* *sf* *sf* *sf* *sf* *sf* *ff* *ff* *Fine* 1. 2.

45 *Solo* *dolce* *cresc.* *p* 3 1

54 *p* *cresc.* *f* *p dolce* *cresc.* 1 2 3

63' *p* *p dolce* *p dolce* 1

72 *cresc.* *p* *cresc.* *p* *dimin.* *pp* Menuetto Da Capo al Fine

BEETHOVEN SYMPHONY 6 MOVEMENT 1 (BARS 418-END)

4

Clarinetto I

362 Oh I

372 H

386

398

418 Solo

430

439 I

455

475 K Solo

483

491 Fl. I



MENDELSSOHN HEBRIDES (BARS 202-217)

Mendelssohn — Hebrides Overture

3

Klarinette I in A

144 *p cresc.* *f* *pp stacc. e leggiero* *sempre pp*

153 *poco a poco cresc.*

158 *sempre cresc.* *f*

164 *f* *ff* *f*

176 *f dim.* *p* *dim. pp*

183 *p* *pp tranquillo assai*

205 *cresc.* *p* *dolce*

214 *Animato in tempo* *dim.* *poco ritard. dim. pp* *p* *f*

226 *ff* *ff*

243 *f* *f*

254 *ff* *f* *ff*

262 *p* *dim.* *pp*

Detailed description: This is a page of a musical score for the Clarinet I part of Mendelssohn's Hebrides Overture, covering bars 202 to 217. The score is written in treble clef with a key signature of one flat (B-flat major or D minor). It features various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *cresc.* (crescendo), *dim.* (diminuendo), *pp tranquillo assai*, and *dolce*. Performance instructions include *stacc. e leggiero*, *sempre cresc.*, *Animato in tempo*, and *poco ritard.*. The score includes fingerings (1-5), breath marks (arrows), and articulation marks (accents, slurs). Bar numbers 144, 153, 158, 164, 176, 183, 205, 214, 226, 243, 254, and 262 are clearly marked at the beginning of their respective staves.

(COMPLETE)
Scherzo

aus der Musik zu „Ein Sommernachtstraum“ von Shakespeare

Clarinete I in B

Felix Mendelssohn Bartholdy op. 61 Nr. 1
herausgegeben von Christian Martin Schmidt

Allegro vivace

8. *dim.*

17 *1*

26 *2* *cresc.*

36 *1* *p* *tr* *tr* *tr*

45 *tr* *6* *Fl. I* *sf*

60 *6* *Fl. I* *pp*

76

86 *p* *5*

99 *p*

Clarinetto I in B

106

114

127

137

151

160

175

189

199

210

226

ff *sf* *p* *p cresc.* *f cresc.* *ff* *dim.* *cresc.* *f* *cresc.* *sf* *sf* *cresc.* *ff* *pp* *pp* *1* *2* *6* *p* *2* *1* *19*

Detailed description: This is a page of a musical score for Clarinet I in B, spanning measures 106 to 226. The score is written on a single treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff*, *sf*, *p*, *p cresc.*, *f cresc.*, *ff*, *dim.*, *f*, *cresc.*, *sf*, *sf*, *cresc.*, *ff*, and *pp* are used throughout. There are also performance instructions like *1*, *2*, *6*, and *19* above the notes, which likely refer to fingerings or breath marks. The key signature has one sharp (F#), and the time signature is 4/4.

Clarinetto I in B

256 Vl. I

263

269 *sf cresc.* *sf*

277 *sf* *f* *p* 2 5

294 *cresc.* *f*

303

312 *cresc.* *f*

321 *p* 4 3

336 15 Fl. I

358 *pp* *dim.* 1 10 Fl. I

377 *pp*

5
13

(Bars 1-36)
Symphonie Nr. 3
D-dur

Klarinette I

Franz Schubert D 200

Adagio maestoso

in A

4

10 *sf* *pp*

13 **Allegro con brio** *pp*

20

27

32 *f* *cresc.* *ff* *cresc.*

38

44

54 *ff* *p*

71 *sf* *sf* *sf* *sf* *sf* *sf*

79 *sf* *sf*

87 *f* *p* *sf*

SCHUBERT SYMPHONY 3
MOVEMENT 2 (Bars 37-69)

Clarinetto I

195 *cresc.* *f* *cresc.* *ff* **R**

201

206

210

215

Allegretto 16 **Viol. I**

in C **A** *pp* *dim.* 2

26 *pp* **B** 10

43

53

60

69 **C** 7 **D** 16 **Viol. I**

102 *dim.* *pp* *f* *pp* 2 10 2

SCHUBERT SYMPHONY 8 MOVEMENT 2 (Bars 66-83)

Clarineto I

3

Musical score for Clarinet I, measures 264-354. The score is written in a single system with a treble clef and a key signature of one flat. The tempo is Andante con moto. The score includes various dynamics and articulations:

- 264: *fz*
- 272: *decresc.*, *G. P.*
- 281: *ffz*, *ffz*, *fz*, *fz fz fz fz fz fz fz fz fz*, *ffz*, *p*
- 293: *f*, *ff fz*, *fz*
- 306: *fz*, *fz*, *fz*, *p*
- 320: *ffz*, *p*, *pp*, *pp*
- 337: *p*, *cresc.*, *f*, *ff*, *fz*, *pp*
- 354: *mf*, *pp*, *ff*

Musical score for Violin I, measures 8-10. The score is written in a single system with a treble clef and a key signature of one sharp. The tempo is Andante con moto. The score includes various dynamics and articulations:

- 8: *fp>*, *pp*
- 19: *pp*
- 32: *f*, *pp*
- 47: *fp>*, *cresc.*, *pp*
- 70: *f*, *p*, *pp*, *dim.*, *morendo*

(Start to Fig D)
Carl Maria von Weber
Der Freischutz Overture

CLARINET I in B.

Adagio.
pp *f* *pp* *f* *mf* *H. IV.*

Molto vivace.
p marc. *Ob. I.* *Ob. I.* *ff* *Ob. I.* *Ob. I.* *ff* *B*

solo con molto passione *ff* *f*

p

The score is written for Clarinet I in B. It begins with an *Adagio* tempo, marked *pp* and *f*. The first staff contains measures 1 through 9. The second staff continues with measures 1 through 9, including markings for *H. III.* and *H. IV.*. The tempo then changes to *Molto vivace*, starting at measure 10. The third staff begins with *p marc.* and includes markings for *Ob. I.*. The fourth staff continues with *ff* and *Ob. I.* markings. The fifth staff continues with *ff* and *Ob. I.* markings. The sixth staff continues with *ff* and *Ob. I.* markings. The seventh staff begins with *solo con molto passione* and *ff* markings. The eighth staff continues with *f* markings. The ninth staff continues with *p* markings.

Weber — Der Freischutz Overture

2

CLARINET I in B.

The musical score for Clarinet I in B consists of 11 staves of music. The notation includes various dynamics such as *p*, *ff*, *f*, *pp*, and *pp marc.*, as well as articulations like accents and slurs. Performance instructions include *dolce* and *pp marc.*. The score is marked with letters C, D, E, F, G, and H, likely indicating different sections or measures. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written for a single Clarinet I in B.

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

AUDITIONS FOR CLARINET

**ORCHESTRAL EXCERPTS
ROUND 2**

BRAMMS SYMPHONY 1
MOVEMENT 2 (Bars 42-48)

Klarinette I

Andante sostenuto

VI. I

in A

Musical staff for bars 10-12, starting with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes.

13

Musical staff for bars 13-15. Bar 13 starts with a dynamic marking of *p*. Bar 14 has a *p* marking. Bar 15 has a *p* marking. There are slurs and accents over the notes.

41

Musical staff for bars 41-43. Bar 41 has a *p dol.* marking. Bar 42 has a *p dol.* marking. Bar 43 has a *p dol.* marking. There are slurs and accents over the notes.

46

Musical staff for bars 46-48. Bar 46 has a *p* marking. Bar 47 has a *p* marking. Bar 48 has a *p* marking. There are slurs and accents over the notes.

55

Musical staff for bars 55-57. Bar 55 has a *f* marking. Bar 56 has a *f* marking. Bar 57 has a *f* marking. There are slurs and accents over the notes.

61

Musical staff for bars 61-63. Bar 61 has a *p* marking. Bar 62 has a *dol.* marking. Bar 63 has a *dim.* marking. There are slurs and accents over the notes.

70

Musical staff for bars 70-72. Bar 70 has a *pp* marking. Bar 71 has a *f* marking. Bar 72 has a *f dim.* marking. There are slurs and accents over the notes.

81

Musical staff for bars 81-83. Bar 81 has a *p* marking. Bar 82 has a *p* marking. Bar 83 has a *cresc.* marking. There are slurs and accents over the notes.

95

Musical staff for bars 95-97. Bar 95 has a *f* marking. Bar 96 has a *p* marking. Bar 97 has a *p* marking. There are slurs and accents over the notes.

102

Musical staff for bars 102-104. Bar 102 has a *mf* marking. Bar 103 has a *p* marking. Bar 104 has a *p dim.* marking. There are slurs and accents over the notes.

110

Musical staff for bars 110-112. Bar 110 has a *pp* marking. Bar 111 has a *p dol.* marking. Bar 112 has a *pp* marking. There are slurs and accents over the notes.

118

Musical staff for bars 118-120. Bar 118 has a *mf* marking. Bar 119 has a *p* marking. Bar 120 has a *pp* marking. There are slurs and accents over the notes.

(Bars 36-46)
Johannes Brahms

Symphony No. 3 in F Major, Op. 90

Clarinet I in B \flat

in B

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 p grazioso*

2

38 *pp p*

C

42 *pp p*

46 *mutano in B Ob.I. 2. p legg.*

53 *cresc.*

D

58 *f p cresc. f*

64 *ff*

68 *f*

1.

71 *piuf ff*

E

3

DEBUSSY PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

2

CLARINETTES. (upbeat to Fig. 3 - Fig. 8)

CLAR. SOLO. **3**

p *f* *p*

mf *p*

4 En animant.

p

ere scen do.

5 En animant toujours.

En $S\flat$

p *p cresc.* *mf* *f* *f*

En $S\flat$

COL 1°

6 1^{er} Mouvt.
Retenu.

dim. *p*

1 SOLO *p* doux et expressif.

Même mouvt.

p *p*

p expressif et très soutenu.

CLARINETTES.

7

mf *p* *cre - scen - do* *f*

pp subito.

cre - scen - do *mp* *cre - scen*

- do *molto.* *mf* *f*

SOLO.

f *mf* *p très doux.*

8 Mouvt du début.

più p *pp* *ppp*

(Fig. F to Fig. G)

Rimsky-Korsakov — Scheherazade, Op. 35

Clarinetto I.

4

in A. Lento. Recit. Andantino.

II.

Viol. Solo. Cad. colla parte

rit. a tempo

Tempo giusto. (Poco più mosso.)

pp *p*

fp colla parte a tempo, un poco animato

p *sf* *f* *sf* *p* *sf*

più tranq. 2 2 8 **D** Allegro molto.

rit. G.P. 3

Recit. Molto moderato. Tempo giusto. (Allegro molto.) Recit. Molto moderato.

1 6

Tempo giusto. (Allegro molto.)

E 1 2 3 4 5 6 1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19 20 21 22

Recit. Moderato assai.

ul' 1/2. Solo: *f* *tento* *p* accel. cresc. poco rit.

tempo *f* *tento* *p* accel. cresc. poco rit.

tempo *f* *tento* *p* accel. cresc.

Rimsky-Korsakov — Scheherazade, Op. 35

Clarinetto I.

G Tempo giusto. (Allegro molto.) **Vivace scherzando.**

23 *p molto cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *poco string.* *mf* *Tempo I.* *p* *f* *p* *cresc.* *f* *p* *p* *cresc.* *p* *mf* *p* *cresc.* *p* *mf* *Recit. Moderato assai.* *a tempo* *rit.* *a tempo* *marcato* *Fag. Cad.* *marcato* *Fag. Cad.* *marcato* *Tempo giusto. (Allegro molto.)* *rit.* *M* *Fag. Cad.* 1 2 3 4 5

(Start to Fig. H)

Rimsky-Korsakov — Scheherazade, Op. 35

Clarinetto I.

7

in B.
Andantino quasi Allegretto.

III.

19 Solo. *p*

A 11

cresc.

f *p*

1 C 1

f

1 D 1

pocchiss. più mosso.

Solo. *grazioso* *ppp*

pocchissimo cresc.

E

un poco più forte

F

pp

3

Clarinetto I.

p

mf

mf

p

I Come prima. **K 6**

Lento. Recit. I. Tempo I.

M *Viol. Solo Ciel.* *Solo.* *a tempo*

ff *allargando assai.*

N 7 *p* *porchissimo più animato*

cre - scen - do poco a poco

f *dimin.* *p*

f *dim.* **2 P** *p*

p *poco rit.* *rit. molto* *a tempo* *scherz.* **2** *ppp*

(Fig. I to Fig. K)

Rimsky-Korsakov — Scheherazade, Op. 35

Clarinetto I.

10

I Solo.

mf

f

ff

p poco cresc.

f

cresc.

sf

K

L

N

VERDI LA FORZA DEL DESTINO
(16 bars before Fig. A to Fig. C)

CLARINETTO 1.^o E 2.^o
PRIMO SOLO

45

I. Solo

2

1

1

A

B

6

C

AND^o MOSSO $\text{♩} = 56$

dolce

poco allargando

cres.

dolce

pp

cres.

sempre cres.

dolce

poco allarg.

poco rall.

Cadenza

III

VERDI LA TRAVIATA
(Start to Fig. 13)
N° 6. SCENA VIOLETTA

Adagio In *S* \flat 6 ed or si scriva a lui... SOLO Adagio

Allegro 6

Allegro 8 RECITATIVO 6 t'ame_rà in ve -

All° assai mosso In *DO* 3 -derti tu lo calma... SOLI

1 2 3 4 5 6

7 8 9 8 13 *ff*

ad.di - o 7