

OAE
CLARINET
AUDITION REPERTOIRE
ROUND 1

VERDI LA FORZA DEL DESTINO
ACT 3 NO 8
16 bars before A-C

CLARINETTO I.º E 2.º

45

PRIMO SOLO

I.º Solo
2
AND.º MOSSO ♩ = 56
1
dolce
1
poco allargando *cres.*
B
dolce *pp* *cres.*
sempre cres. *dolce*
poco allarg.
poco rall.
III *Cadenza*
6 C

VERDI LA TRAVIATA

20

ACT II N° 6. SCENA VIOLETTA

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

Allegro **RECITATIVO** **8** **6** t'amerà in ve.

All.º 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

MENDELSSOHN HEBRIDES OVERTURE

Klarinette II in A

b. 206-217

2

169 *ff* *f* *ff*

177 *f* *dim.*

180 *p* *dim.* *pp* 23

206 *p* *p* *dolce*

213 *Animato in tempo* *dim.* *un poco ritard. dim. pp* 3 *p*

223 *f* *ff* *ff*

235 5 *ff*

246 *f* *ff*

255 *ff* *ff*

261 *ff*

Symphonie Nr. 1

Klarinette II

c-moll

MOV I b. 70-97

Johannes Brahms op. 68
herausgegeben von Robert Pascall

Un poco sostenuto

in B *f legato*

8 *f* *p* *p* 5

21 **A** *pp cresc.* *ff* *sf* 2

VI. I

32 *p* 3 **Allegro** *ff* 5

48 *f*

57 2 *più f*

67 **B** *ff* *cresc.* *f* *sf*

76

84 *ff*

90

97 **C** *p*

BRAMHIS SYMPHONY I

Klarinette II

MOV. 2 b. 91 - end

Andante sostenuto

VI. I

13

39

B Klar. I

53

58

66

75

D

84

93

101

105

F

BRAHMS SYMPHONY 1
Klarinette II
MOV 3 B. 1-19

Un poco Allegretto e grazioso

in B *p dolce* *p dolce*

16 *p dolce* A Ob. I

35 *pp* *pp* *f* B₅

52 *f* *f* *p* C

1 D *p* *cresc.* *Hrn. III* Ob. I *mf*

9 *sf* *cresc. sempre* *sf* *sf* *ff*

8 *ff sempre*

16 *sf* *sf* *sf* 1. 2. 6 E *p* *dolce*

21 *p dolce* 5

16 *cresc.* *f* *dim.* *fp* *p* poco a poco VI. I

4 *più tranquillo* 2

SYMPHONIE N° 1

b. 9-13
3. Clarinette (Bassclarinette)

I. Satz

Gustav Mahler

Langsam. Schleppend.

in B. (1. u. 2. Clar.)

Bassclar. 3

Più mosso

pp
acceler.
rtt. molto riten.
Tempo I.
Più mosso.
accel. (1. Ob.)
molto rit. Tempo I. Più mosso. Tempo I. (1. 2. Trmp.)
molto rit. Tempo I. Più mosso. Tempo I. übergehen.
Im Anfang sehr gemächlich. (Celli.)
Nicht eilen
nimmt Clarinette in A
Rest tacet

II. Satz

Kräftig bewegt, doch nicht zu schnell

in A (Bässe)

3. Clar. in A

mf
ff
Schalltrichter in die Höhe!
mf

Fig 5 - 3 bars after 6 Fig 8 - 8 bars
Gustav Mahler

Symphony No. 4 in G Major

3. Clarinette. (Bassclarinette.)

I.

in A Bedächtig,
nicht eilen.

Recht gemächlich. (Haupttempo).
3. Clarinette.

3 3 p pp

2 3 1 Tempo I. (Hauptzeitmass) p p<fp p p<fp

2 1 f ff

in B ff Breit
gesungen. nicht eilen

3 in A. p mp

poco rit. a tempo rit. nimmt Basscl. in A
p f 1 1 1 1 1

4 Plötzlich langsam und
bedächtig.

5 Wieder gemächlich.
Eilend. Bassclarinette in A.

4 3 1 mf mf pp mp

poco rit. 6 Tempo I.

Fliessend. 3. Cl. in A

1 pp fp nimmt Cl. in A 2

7 Wieder sehr ruhig und
etwas zurückhaltend. 8 Tempo I.

fp fp<f p cresc. nimmt Basscl.

Basscl.

dim.

f p nimmt 3. Cl. in A

nimmt 3. Cl. in A.

9 dim.
nicht eilen

3 ppp ff nimmt Basscl.

Ein wenig
drängend. 10 Fliessend, aber ohne Hast. ff

6 p ff Basscl.

Basscl.

MAHLER 4 MOV. 4
start to Fig 7 / 15 to end

3. Klarinette in B, A, C und Bassklarinette

320 Nur im Notfall zur Unterstützung der Trompeten Schalltr. auf **13** **Sehr zart und innig** Basskl. **Nicht schleppen** **Poco rit.** **Allmählich wieder zurückhaltend**

f *ff* nimmt Basskl. *pp* nimmt B-Kl.

340 VI II **Gänzlich ersterbend** **2**

pp *PPP* *PPPP* nimmt Basskl.

IV.

„Wir genießen die himmlischen Freuden“
(Gedicht aus *Des Knaben Wunderhorn*)

Sehr behaglich **3** 2. Kl. **Basskl.**

p

8 **Poco rit.** **1** **a tempo**

ff *pp*

16 **Fließend** **2** **in B** **staccatiss.**

7 *p* nimmt B-Kl.

29 **Nicht schleppen** **3** **Etwas drängend** **1** **Plötzlich zurückhaltend** **rit.** **3** **Plötzlich frisch bewegt** **6** 1.2. Kl.

PPP nimmt Basskl. *ff* *ff* *p*

47 4. Fl. **4** **Basskl.**

ff *p* *ff* *ff* *ff* *p*

51 **5** **Etwas zurückhaltend** **6** **Nicht eilen** **2**

ff *f* *p*

65 **6** 1.2. Fl. *p* *pp* *pp*

71 **7** *pp* *p* *f* *p* *f* *pp* *p* **Tempo I** *pp* *p* **in B**

86 **8** Allmählich, aber sehr unmerklich bewegter *f* **1. Kl.**

94 **9** Nicht schleppen *p* *ffp* *fp* *fp* *pp* *morendo* **Luftpause!**

105 **10** Wieder plötzlich zurückhaltend *p* **1.2. Kl.** *f* **11** Wieder lebhaft *f* **rit.**

116 *mf* *mf* *p* *f* *p* *f* *p* *ff* *p* **nimmt Basskl.**

122 **12** Tempo I. Sehr zart und geheimnisvoll bis zum Schluss *p* *pp* **Basskl.**

141 **13** *dim.* *pp*

151 **14** kurz a tempo **15** *pp* **1. Kl.**

174 *pp* *pp* *morendo* **5** **Ende der Symphonie**

ACT 2 NO 3

Wagner — Tristan und Isolde

Clarinetto Basso.

13

Gg₄ **Hh**

molto cresc. f
p cresc. dim. più p pp p p

**Sehr drängend.
Molto affrettando.**

pp
f più f ff ff

**Immer etwas drängend.
Sempre poco stringendo.** 3

ff
sempre f più f

**Noch drängender.
Più stringendo.**

p 3 *mf molto cresc.* *più f* 8 3

Dritte Scene.
Wieder das vorhergehende Hauptzeitmass. (♩ mässiger)
The previous tempo. (♩ slower)

**Sehr schnell.
Prestissimo.** 6

ff
Cor. III e IV.
*Allmählich etwas langsamer.
Poco a poco allargando.*
*Mässig bewegt.
Con moto moderato.*

(♩ = ♩)
2 7 5 5 10 11 12 13
Fl. II. 8 9 *Viola*

**Mässig langsam.
Lento moderato.**

p < f *dim. p p cresc. f dim. p*
sempre molto espress.

p *p* *poco cresc. più cresc. ff*

dim. p p *p* *p* *poco riten.* 1

**Lebhaft. accel.
Fivace.** Ob. e Fl. *rall.*

cresc. ff dim. più p pp

**Breit.
Largamente. rall. Marke. rall.**

*Wieder mässig langsam.
Lento moderato come prima.*

cresc. f

da Tri-stan-mich ver-rieth? *dolce ed espress.*
and Tris-tan's honour dies?

Mahler — **MOVEMENT 1 FIG 18-20**
Symphony No. 2 in C Minor

2

I. Clarinette in Es.

18 *molto riten.* **Più mosso.**
a tempo

ff *p* *ff* *ffp* *ff*

19 *a tempo, aber wuchtiger* *poco rit*

mf *ff*

sempre ff *Etwas dringend*

20 *Rest tacet.*

II.

1 *Andante con moto* (Viol.)

18 2 18 3 5 *pp* (Fl.)

(B-Clar) 4 *Solo*

16 *p dolce*

5 *Etwas zurückhaltend.*

14 4 35 *Im Tempo nachlassen* (Bässe)

(2 Viol.) *pp* 7

MOVEMENT III. FIG 29-32

Mahler — Symphony No. 2 in C Minor

Tempo I. Energisch bewegt.

1. Clarinette in Es.

6 *1 u 2 (Clar)* *ff sehr hervortretend*

7 *alm. p* *ff*

8 *Rest tacet.*

MOVEMENT III. FIG 29-32

28 In sehr ruhig fließender Bewegung.

1 *ff* (Pauken)

11 *Mit Humor.* *p*

23 29 6

30 25 (1. Clar) *Mit Humor.* *p*

31 5

32 6 17

33 20 (1. Clar) *pp*

34 5

19 35 12 (Tromp u Horn)

20

37 *ff*

38 19 *pp*

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constatérait contrefaçon
(Code Penal, Art. 425)

BOLERO

MAURICE RAVEL

PETITE CLARINETTE en Mi \flat

Tempo di Bolero
modérato assai

1 18 2 15 *Bon*

3 *Solo* *p*

4

Le reste TACET

The musical score is written for a single staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a tempo marking of 'Tempo di Bolero modérato assai'. The score is divided into four numbered measures. Measure 1 is 20 measures long, measure 2 is 18 measures long, measure 3 is 15 measures long, and measure 4 is 1 measure long. The first measure is marked 'Bon' and the third measure is marked 'Solo' with a piano 'p' dynamic. The score concludes with the instruction 'Le reste TACET'.

Fig 63-65

Berlioz — Symphonie Fantastique

Clarinete I.

10

V.

Hexensabbath.

Songe d'une nuit du Sabbat. A witches' sabbath.

in Es. (Mib)

Larghetto. (♩ = 63)

Allegro. (♩ = 112)

Clar. II.

5 [60] 5 [61] 6 [62] 4

Allegro assai. (♩ = 67)

[63] Allegro. solo

poco f cresc.

[64]

cresc. ff ff

(Glocken.) (Campane.)

[65] 19 [66] 33 Corni.

34 35 36

[67] 19

[68] 26 Corni.

27 28 29

ROUND 2

MOVEMENT 1 b. 418-492
Beethoven — Symphony No. 6
Klarinette I in B

2

Musical score for Clarinet I in B, measures 289-492. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamics, articulations, and performance instructions.

Measures 289-310: **Solo** (measures 289-300), **Viol. II** (measure 289), **Viol. I** (measure 300), **10** (measure 300), **G** (measure 300), **cresc.** (measures 300-310), **ff** (measure 310).

Measures 319-332: **fp** (measures 319-332), **2** (measures 319-332), **20** (measure 332), **Ob.** (measure 332).

Measures 336-379: **cresc.** (measures 336-340), **f** (measures 340-350), **f** (measures 350-360), **p** (measures 360-370), **cresc.** (measures 370-379), **f** (measures 379-380), **H** (measure 380), **2** (measures 380-379).

Measures 383-418: **dim.** (measures 383-418), **p** (measures 383-418), **Viol. I** (measures 383-418), **9** (measure 418), **Solo** (measures 418-432), **dolce** (measures 418-432), **p** (measures 432-448), **dolce** (measures 448-470), **4** (measures 418-432), **3** (measures 432-448), **1** (measures 448-470), **I** (measures 448-470).

Measures 448-470: **7** (measures 448-470), **Va.** (measures 448-470), **Viol. II** (measures 448-470), **ff** (measures 448-470).

Measures 470-482: **2** (measures 470-482), **f** (measures 470-482), **f** (measures 482-490), **dolce** (measures 482-490), **K** (measures 470-482), **3** (measures 482-490), **dim.** (measures 482-490).

Measures 482-492: **dim.** (measures 482-492), **8** (measures 482-492), **pp** (measures 482-492), **p** (measures 490-492), **f** (measures 490-492), **ff** (measures 490-492), **p** (measures 492-492).

MOVEMENT 2 b. 68-77
Beethoven — Symphony No. 6
Klarinette I in B

Szene am Bach
Andante molto moto (♩ = 50)

Viol. II Solo

10 Solo

16 Fag. I

26 Fag. I

38 Fag. I

48

50

56 Viol. II Viol. I

68 Solo

74

78

86

91

97 Fag. I

Dynamics: *p*, *cresc.*, *fp*, *f*, *dim.*, *pp*, *cresc.*, *f*, *dim.*, *dolce*, *f*, *p*, *cresc.*, *fp*, *cresc.*, *p*, *cresc.*, *f*, *p*, *cresc.*, *p*, *cresc.*, *p*

Articulations: Solo, Solo, tr.

Performance Markings: A, B, C, D, E, F

Carl Maria von Weber
Der Freischutz Overture

CLARINET I in B.

Adagio.

pp < *f* *pp* < *f* * H. IV.

Molto vivace.

p marc. * Ob. I. * Ob. I.

10 A * Ob. I. Ob. I.

solo
con molto passione

ff *f*

p

1 2 1 9

1 5 10

2 6

1

Weber — Der Freischütz Overture

2

CLARINET I in B.

p

dolce

f

ff

ff

p

f

dolce

pp

pp marc.

mf

C

D

E

F

G

H

Ob. I.

Ob. I.

Ob. I.

Ob. I.

Ob. I.

Ob. I.

Ob. I.

Ob. I.

Ob. I.

Ob. I.

Fl. II.

Fl. II.

H. III.

3

3

4

4

5

Mendelssohn — Symphony No. 3

CLARINETTO I

450 *f* *ff* *dim.* *p* *cresc.* *ff dim.* *p* *cresc.*

464 **N** *fff* *p* *ff* *dim.* *cresc.* *ff*

476 **O Assai animato** *dim.* *cresc.* *f* *ff*

488

493 *ff* *f*

502 **P** *dim.* *p* *dim.* *pp*

513 **Andante come I**
in B *p* *f* *p* *f dim.* *p* *dim.* *attacca*

Vivace non troppo $\text{♩} = 120$
7 *p*

14

22

33 *dim.* *cresc.*

46 *f* *cresc.* *ff* 3

62 *più f* **B**

16

Mendelssohn — Symphony No. 3

6

CLARINETTO I

84 *pp* *f p* *pp* **C**

93

100 *dim.* *f*

117 *ff* *fpp* **D** 1 2 3 4 5 6

131 *p* *cresc.* *p* 1

143 *cresc.* *f* **E** 1

153 *p* 1

163 5

176 *dim.* *p* *cresc.* *f* *cresc.* 1

188 *f* *ff* *f* **F**

197 *f*

206 *f* *ff*

215 *sempre ff*

223 *ff* **G** 7 *p*

MOZART
DON GIOVANNI b.47-112

16

Clarineto II

Scena XIII

No. 24 Finale

Allegro vivace

in
La/A

8

17

25

47

54

60

64

74

84

94

103

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

p *f* *f* *f* *f* *f*

f

simile

pp *sf* *p* *sf* *p* *cresc. f* *p* *sf* *p* *sf* *p*

p *f* *p*

muta in Si^b/B

*) T. 47-199 üblicherweise: sopra il teatro / Mm. 47-199 usually sopra il teatro

MOZART
DON GIOVANNI bars 162-end

Clarinetto II

17

118 in Si^b/B



Scena XIV

200 Allegro assai



MOZART LE NOZZE DI FIGARO

4

Clarinetto II

ATTO PRIMO

Scena I - IV

No. 1 Duetto - No. 5 Duetto: *tacet*

Scena V

Recitativo: *tacet*

No. 6 Aria

Allegro vivace

Viol. I

in Sib/B

11

mf p

mf p

mf p

11

mf p

cresc.

p

22

11

p

mf p

41

1

mf p

mf p

mf p

52

f p

63

f p

fp

p

cresc.

f

6

76

p

cresc.

f

p

86

cresc.

f

Adagio

Primo tempo

Viol. I

f

Scena VI - VII

Recitativo: *tacet*

No. 7 Terzetto

Allegro assai

in Sib/B

16

f

p

f

6

conv.

7

p

f

f

MOZART LE NOZZE DI FIGARO

6

Clarinetto II

138 Viol. I
154
171
187
197
211
f *p* *cresc.* *p* *f* *p* *cresc.* *pp*
calando
Recitativo: *tacet*

Recitativo: *tacet*

Scena VIII

No. 8 Coro - No. 10 Aria: *tacet*

ATTO SECONDO

Scena I

No. 11 Cavatina

Larghetto

in Sib/B
1
13
27
34
f *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *cresc.* *p* *p*
Cor. I
Recitativo: *tacet*

Recitativo: *tacet*

Scena II - V

No. 12 Arietta - No. 15 Duettino: *tacet*

Recitativi: *tacet*

BA 4565

MOZART

COSI FAN TUTTE NO 9 & 10

4

Clarinetto II.

p *f* *cresc. f*

p *f* *f* *f*

p

Recit. 16 Gugl. Bassi.

mich gnä-dig beschützen.
cor no' gior-ni mi-si.

in B. N° 7. Duettino.

Andante.

f *p*

p

p cresc. *f*

Recit. 7 Fiord. Dorab. Bassi.

O weh mir! Ich ster-be!
Io man-co. Io no-ro.

Scene 5. Scena V.

N° 8. Coro tacet.

Recit. 10 Jugl. Dorab.

Noch ei-nen Kuss, Ge-lieb-te!
Ab-brac-cia mi, idol mi-o!

Ach, ich ver-Muo-jo d'af-

N° 9. Quintetto.

in C.

Andante.

gehel fannol Viola. *p* *cresc. f* *p*

Maestoso. 25

Recit. 16 Alfonso. Bassi.

Lieb-sten und mir die Freun-de!
a-man-ti, e a me gli a-mi-ci.

Scene 6.

Scena VI.

N° 10. Terzettino.

Andante.

in A.

p *f*

1
cresc. f p
1
cresc. f

Scene 7. Scena VII.

Recit. 12

Alfonso.

Schon habt ihr die Ze - chen halb ver -
per fem - mi - na gio - rar cen - to zec -

Scene 8. Scena VIII.

Allegro moderato.

13

Recit. 13

Desp.

Ioren!
chini?

Ei was ich will sie kosten: wie vor -
per Euc - co vo assagiarlo: com' è

Scene 9. Scena IX.

7

trefflich!
buo - noi!

Nº 11. Recitativo ed Aria.

Allegro assai. Maestoso.

Dorab.

Recit. 2

15

4

1

in B

Aria.

Allegro agitato.

9 10 11 12

Fag. I.

Cut

p f p f p mf p p cresc. f
p f p f p f p f p f p cresc. f p
cresc. f p cresc. f
Clar. I.
1 2 p

lass mich al - lein sein.
la - scia - mi so - la.

Recit. 53

Desp.

Märchen macht man selbstkleinen Kindern nicht mehr weis.
tem - pi da spac - iar queste fa - vo - le ai bam - bi - ni.

MOZART

COSI' FANTUTTE

12

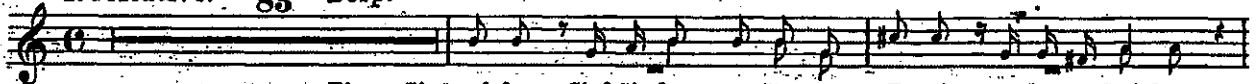
Clarinetto II.

ZWEITER AKT. ATTO SECONDO.

Scene 1.

Scena I.

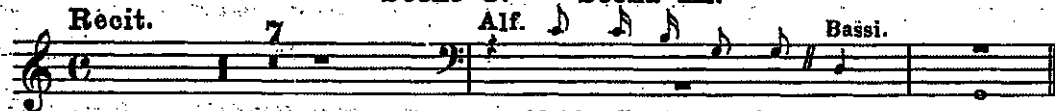
Recitativo. 83 Desp.



Ei was Sie wol-len. Sind Sie denn vom Stamme E - was, o - der von Stein?
Quel che vo - le - te. Sie - te d'os - sa, e di car - ne, o co - su - sie - te?

N^o 19. Aria, N^o 20. Duetto tacent.

Scene 3. Scena III.



Gleich soll'n Sie se - hen.
To - sto va - dre - te.

N^o 21. Duetto con Coro.

Andante.

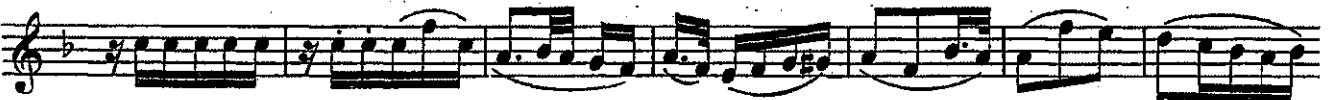
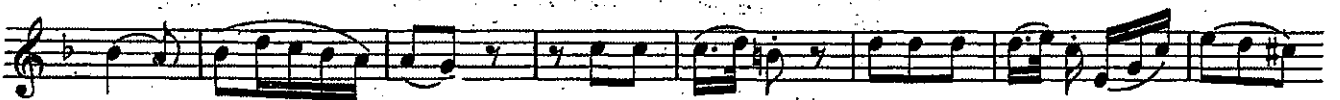
Scene 4.

Scena IV.

in B.



p dol.



Recit. 21 Alf. Bassi.

thu mit Fiordi. li-gi was ich mit Do-ra - bel-la.
 fa tu con lei, quel oio fa - rò con questa.

Nº 22. Quartetto tacet.

Scene 5. Scena V.

Recit. 59 Gugl. Bassi.

O wel - che Won - nel
 Oh che di - let - to!

in C. Nº 23. Duetto.
 Andante grazioso.

Viol. I.

Viol. I.

Viol.

Viol.

Viol.

Viol.

Viol.

Viol.

Recit. 2 Allegro. 10 Scene 6. Scena VI. Adagio. 9 Ferr. Viol.

was dei - ne Seuf - zer?
 e poi so - spi - ri?

Play pencil marks (as Beethoven))

MOZART
COSI' FAN TUTTE
Clarinetto II.

16

N° 28. Aria.
in B. Allegretto vivace.
Clar. I.

The musical score is written on ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto vivace'. The score includes various musical notations such as slurs, ties, and dynamic markings. Handwritten annotations include 'Long' above the first staff, 'p' (piano) below the second staff, '13' above the third staff, '2' and '3' above the fourth staff, '5' and '1' above the fifth staff, 'fp' (fortissimo piano) below the fifth staff, '18' above the seventh staff, and 'f' (forte) below the eighth and ninth staves. There are also circled numbers 1 and 2, and a circled '1' with a '2' next to it, likely indicating fingerings or specific notes. The score concludes with a double bar line at the end of the tenth staff.

Requiem

für Soli, Chor und Orchester

d-moll

Wolfgang Amadeus Mozart KV 626

ergänzt von Franz Xaver Süßmayr

Corno di Bassetto I

Adagio

I. Introitus

10

17

29

37

42

Allegro

II. Kyrie

8

13

16

21

Corno di Bassetto I

27

33

38

43

48

Adagio

III. Sequenz

1. Dies irae
Allegro assai

f

8

14

22

29

35

MOZART
MAGIC FLUTE
Clarinetto I

ZWEITER AUFZUG

No. 9 Marcia

Corno di Bassetto in Fa / F

sotto voce

7

11

16

20

25

sfp

sfp

Dialog

Adagio