



## EMF Audition Excerpts 2025

# Clarinet

(Bass Clarinet, if applicable)

Please prepare **ONE** excerpt to record for your audition. You should select the excerpt that best demonstrates your level of playing.

If you do not have access to an A Clarinet, all excerpts can be played on a B-flat Clarinet.

If you would like to offer Bass Clarinet as a doubling instrument also prepare **ONE** relevant excerpt for that instrument **IN ADDITION** to your excerpt for Clarinet. (Remember, you **MUST** also submit an excerpt for regular Clarinet.)

We encourage you to play this excerpt to your tutor prior to submitting your recorded audition.

Everyone **MUST** submit an excerpt along with your application materials. This is one important step that is used in order to place you in the ensemble that best fits you and your level of playing.

To prepare the selected excerpt to the best of your ability, take time to find out some background about each work. It is important to listen to a recording of the orchestral work from which the excerpt has been taken. Not only will this make it more interesting for you when preparing the excerpt, but it will assist you in understanding the style in which it is usually performed.

Excerpts are a very important part of the process. This process helps the Festival Director and panel understand your approach to music-making and assess your musical knowledge. Look carefully at all the tempo, dynamic and articulation markings, and consider them when you are preparing an excerpt for submission. Any metronome markings are provided only as an indication. Aim for accuracy, beauty of sound, precise rhythm, and good intonation. Don't forget to seek the guidance of a teacher (either private or school).

The excerpts provided are of varying difficulty. Select the excerpt for submission that will be your best representation of your current level of playing.

## Clarinet

**Mendelssohn:** A Midsummer Night's Dream – No. 1 (play both excerpts, in B-flat)

$\text{♩} = 174-200$

in B.  
Scherzo.

FELIX MENDELSSOHN

*Allegro vivace.*

Nº 1.

*p*

*dim.*

*cresc.*

*tr*

*p*

*p*

*cresc.*

*ff*

*sf*

*p*

*ff*

*sf*

*dim.*

*p*

**Brahms:** Symphony No. 3 – 2<sup>nd</sup> Mvt. (In B-flat)

♩ = 80

in B  
Andante

*p espress. semplice*

7

13

20

**Puccini:** Tosca – Act 3, Figure 11-12 (In A)

♩ = 48

GIACOMO PUCCINI

in A 11

*Solo* *dolcissimo, vagamente* *rit.* *Andante lento, appassionato molto*

*p* *rubando* *sostendo*

*rit.* *rubando*

*stentate* *mf* *p*

*sostendo, vagamente* *cres.* *affrett.* *rit.* 12

### Optional Bass Clarinet (if applicable)

**Strauss:** Don Quixote (as marked).

**Mäßig** ♩ = 96

in B

mf

mf

poco rit.

dim. pp

© C. F. Peters, Frankfurt, Leipzig, London, New York

**Tchaikovsky:** Manfred Symphony – 3<sup>rd</sup> Mvt. (as marked).

♩ = 60

H 18 J 2 1 6 3

*molto rit.*

*Largo.*

*p dolce*

*cresc.*

*p*

*Animando*

*p > mp*

*Andante.*

*poco a poco*

**Gershwin:** An American in Paris (as marked).

**Bass Clarinet in B<sup>b</sup>**

**George Gershwin (1898-1937)**

Allegretto grazioso

Solo

*f*

*sfz - p*

Con brio tutti

w/tuba, bsns.

*f*

FOR EDUCATIONAL PURPOSES ONLY