



## EMF Audition Excerpts 2026

# 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)

♩ = 174-200

in B.  
Scherzo. FELIX MENDELSSOHN

**Nº 1.** Allegro vivace.

*p* *dim.* *cresc.* *tr.* *p* *p* *cresc.* *f cresc.* *ff* *sf* *p* *f cresc.* *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 **A**

*pp* *p*

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.* *rit.* *rubando*

*stentate* *mf* *p*

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

**Dvorak:** Symphny No. 8 – 2<sup>nd</sup> Mvt., Figure A to 2 bars after Figure B (in B-flat).

in B $\flat$

*Adagio.*  
10 Flauto I. A

*p* *fz* *pp* *f* *dim.* *p* *ppp* *pp* *ff* *fz* B  $\wedge$

**Rachmaninoff:** Symphony No. 2 – 1<sup>st</sup> Mvt., Beginning to 2 bars after Figure 47 (In A).

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

*p espressivo e cantabile* *poco cresc.* *dim.* *dim.* *p* *mf cresc.* *f* *dim.* *pp* *p* *mf* *p* *poco cresc.* *dim.* *p dim.*

46 47

Rachmaninov Symphony 2\_Clarinet audition orchestra excerpts

**Optional Bass Clarinet (if applicable)**

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

Mäßig ♩ = 96

in B

mf

4

poco rit.

mf

dim. pp

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**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

poco a poco

Andante.

1 2

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

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

George Gershwin (1898-1937)

Allegretto grazioso

8 6 Solo

f

sfz - p

15 Con brio tutti

w/tuba, bsns.

f

16

17

f

Grofe: On the Trail – 3<sup>rd</sup> Mvt. (as marked).

**Allegretto poco mosso**  
**Animato**

2 1st Ob. **Solo**

*mf*

3

The image shows a musical score for the 1st Oboe part of the 3rd movement of 'On the Trail' by Elmer Grofe. The tempo is marked 'Allegretto poco mosso' and 'Animato'. The score is in 6/8 time and the key signature has three sharps (F#, C#, G#). It begins with a second ending bracket labeled '2'. The first ending consists of six measures of eighth-note patterns. A solo section, marked 'Solo' and 'mf', begins with a bracketed first measure. This is followed by a series of eighth-note patterns. A three-measure repeat, labeled '3', is indicated by a bracket and a '3' above the notes. The score ends with a large closing bracket.