

FALL 2025 CLARINET AUDITION EXCERPTS

Please email daniel.silver@colorado.edu with any questions regarding the audition music.

INSTRUCTIONS

At the end of this document, I've made some general suggestions for preparing your audition excerpts. If you wish, feel free to prepare any short excerpts on E flat or Bass Clarinet that show off your skills on those instruments. No more than 3 minutes of music needed. Thank you.

#1) Samuel Coleridge-Taylor: Romance for Violin OP. 39

(to be played at the written pitch, starting on printed B natural)

ROMANCE.

Start
here:

VIOLIN.

Larghetto. S. Coleridge-Taylor. Op. 39.

The musical score is written for violin in G major (one sharp) and 2/4 time. It begins with a *Larghetto* tempo marking. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff features a forte (*sf*) dynamic. The third staff includes a *rit.* (ritardando) marking. The fourth staff has a *dolce* (sweet) marking. The fifth staff contains a *poco accel.* (slight acceleration) marking, followed by a *rall.* (ritardando) marking. The sixth staff begins with a *cresc.* (crescendo) marking, followed by *poco a poco* (little by little) and a *f* (forte) dynamic. The score concludes with a *mp* (mezzo-piano) dynamic, a *pp* (pianissimo) dynamic, and a *mf* (mezzo-forte) dynamic. A red 'STOP fig. 2' is written over the fifth staff.



2) MEL (Melanie) BONIS from Sonata for Flute and Piano MVT II opening
(Suggested tempo range is dotted quarter c. 88+)/transcribed for CL by DS

Clarinet in B \flat

Sonata para flauta y piano

2 - Scherzo

Mel Bonis

R. Sorey

Presto $\text{♩} = 104$

leggiere

p

cantando

p

p

3) Robert Schumann Symphony No. 3 Slow Mvt, play inside RED Brackets

Nicht schnell

Solo

p dolce

p

pp

pp

pdol.



4) Les Toreadors excerpt: Intro to Act I Georges Bizet Carmen. Play on B flat only if no A clarinet is available

in A.
Allegro giocoso. (♩ = 116.)

Nº 5. Les Toréadors.
(Introduction to Act I)

ff

trill

Ob. II.

A

p

f

f

pp

cresc. molto

B

trill

Tips to better prepare for audition—see next page!

Audition Tips/ Daniel Silver

- Daily practice, slowly as needed; when in doubt, do lots of sustained practice with a fuller sound, feeling the direction of the music, and later, work in shorter notes as appropriate—notice how “more air and less fingers” creates more beauty and power you can harness
- It should be a given that you are playing accurately in terms of what is on the page—easier said than done, but keep this in mind!
- Frequent use of MM, as rhythmic accuracy is always critical. Inadequate rhythmic accuracy is usually the most common and detrimental flaw. Almost EVERYONE will TEND to rush on long notes and rests, speeding up their internal rhythm or even failing to keep a steady pulse. Work to FILL out all values without rushing, no matter the tempo or context, and work to play precisely, and then making decisions about moving ahead or taking time!
- Learn about the composers and the style of the music; study the score, and study recordings—more than one!
- Question the style issues. For example, is the dynamic range suited to a concerto soloist or a member of a large ensemble? How freely can you be with the interpretation—sometimes VERY free, sometimes less so, depending on style, who you are playing with, what the other parts dictate, and so on.
- Record yourself regularly, listen back, and be critical, repeat at least a couple of times each week
- Play for others; do a mock audition—pretend you are on stage performing, record this and listen back again.
- Take care of yourself and your equipment; be sure to have enough reeds going for different acoustics—more resonant spaces usually require slightly more resistant reeds in order to feel appropriate to the space, for example.
- People play well in auditions when they are deeply engaged, even excited and relishing the opportunity, but also well-prepared, and having done regular work on fundamentals needed by any fine performer: Sound quality, intonation, rhythm, understanding the style, a wide dynamic range, control and variety of articulations, a smooth and singing legato, **doing what is on the page, BUT, ALSO DOING MORE than what is on the page. The audition panel is listening for all these qualities, and also listening to be moved by what YOU are saying, YOUR sense of communication and expression.**

--D. Silver/2025

