



AUDITION

Clarinet I

Symphonic excerpts

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Sinfonie Nr. 6

F-Dur/F major („Pastorale“)

1. Satz

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

L. van Beethoven
op. 68

Allegro ma non troppo (♩ = 66)

I. in B 418
pp dolce *p*
428 *dolce* 3
435 476 *p*
479 486 *f* 3 *p dolce* *f* [*p*] *f*
[*p*] *f* *dim.* *pp* [Fortsetzung nächste Seite]

2. Satz

Scene am Bach

Andante molto moto (♩ = 50)

69 I in B

72

75

p

cresc.

p

1

3. Satz

Lustiges Zusammensein der Landleute

Allegro (♩ = 108)

114

I in B

dolce

dolce

128

cresc.

p

5. Satz

Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm

Allegretto (♩ = 60)

420

I in B

pp dolce

479

pp dolce

p cresc.

PETER AND THE WOLF

SERGE PROKOFIEFF

in A [11] Moderato
p
con eleganza

[12] *f*

[14] Moderato
mf

[20] *mf*
Nerioso $\text{♩} = 96$
f *acc.* *ten.* *f precipitato*

[21] Allegro $\text{♩} = 160$
f *p* *rit.* *f inarrestissimo*
Ob.

[22] *p* *cresc.* *ff*

F. Mendelssohn - Scherzo from A Midsummer Night's Dream

in B.
Scherzo.
Allegro vivace.

Nº 1.

p

dim.

cresc.

tr

p

pp

p

f

p

f cresc.

ff

sf

p

f cresc.

ff

sf

dim.

cresc.

f

cresc.

sf

sf

cresc.

Musical score for piano, featuring 13 staves of music. The notation includes various dynamics (f, sf, ff, pp, p, f, cresc., dim.), articulations (accents, slurs), and fingerings. Letters H, I, K, L, M, N, P, Q are placed above specific measures. The piece concludes with a double bar line and the text "Le Geist! Wo geht die Reise hin? attacca".

Dynamics and markings: *f*, *sf*, *ff*, *pp*, *p*, *f*, *cresc.*, *dim.*, *attacca*.

Letters: H, I, K, L, M, N, P, Q.

Fingerings: 1, 2, 6, 2, 1, 21, 2, 1, 2, 3, 4, 5, 5, 0, 4, 3, 1, 11.

Measure numbers: 12, 13, 18, 11.

Text at the end: Le Geist! Wo geht die Reise hin? *attacca*

Symphonie n° 3

Clarinete 1 en La

MENDELSSOHN

Allegro un poco agitato $\text{♩} = 100$

61 *dim.* *pp* *pp* *sempre pp*

68 *sempre pp*

75 *pp*

Vivace non troppo $\text{♩} = 120$

7 *p*

14

22

33 *A* *dim.* *cresc.*

48 *f* *cresc.* *ff*

62 *più f* *B*

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

93 *pp*

100 *dim.*

117

Lento (♩ = 54)
poco più mosso

Tänze aus Galanta

Zoltán Kodály

31 I. in A
mf espr.

37 poco string.
f poco a poco cresc.

45 Cadenza
p cresc. poco a poco

46 *f*

51 *p espr.*

56 *poco cresc.*

61 *dim.*

Allegro Poco meno mosso (♩ = 120)

I. in A 346 *p grazioso*

352 *p espr.*

571 Andante maestoso ♩ = 72

572 *poco rubato accel.*

575 *cresc.*

sostenuto

pp

CHOSTAKOVITCH - Symphonie n° 9

II

in A

Moderato

Solo

→ *p*

11

24 *p*

38

III

in A

Presto

Solo

→ *p*

7 *f* *dimin.* *p* *cresc.*

13 *f* *f cresc.*

25 *mp* *cresc.*

30 *f* *f marc.*

Sinfonie Nr. 4

e-Moll/E minor

Johannes Brahms
op. 98

2. Satz

Andante moderato

3 I. in A

pp sempre e legato

9

I. in A *dolce ma espr.*

106

II. in A

rit.

smorz.

in tempo

110

p

poco rit.

The musical score is written for a single staff in E minor (one flat) and 3/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Andante moderato'. The first ending (I. in A) is marked 'pp sempre e legato'. The second ending (II. in A) is marked 'dolce ma espr.' and 'rit.'. The third ending is marked 'smorz.'. The score ends with a double bar line and a repeat sign.

Petruschka

2. Bild

Cadenza

Igor Strawinsky

1. in B

(Ad libitum)

112

4

ff

6

6

5

3

7

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Hector Berlioz
Symphonic Fantastique, Op. 14

The image displays a musical score for Hector Berlioz's *Symphonic Fantastique, Op. 14*. It consists of two staves of music in G major (one sharp). The top staff begins with a *solo* marking and a *mf dolce* dynamic. It features a melodic line with various ornaments and a *(Echo)* section marked *pppp*. The bottom staff starts with a *cresc.* marking and includes several *sf* (sforzando) accents. It also features a *cresc.* marking followed by a *dim* (diminuendo) and a final *mf* (mezzo-forte) dynamic. A measure number of 44 is indicated in a box, and a first ending bracket labeled '1' is shown at the end of the bottom staff.

solo
mf dolce
(Echo)
pppp
poco f
cresc.
sf
sf
cresc.
sf
dim
mf
44
1

B. Bartok - Le Mandarin Merveilleux

13 Rubato

poco rit.

Cl. in la

p cantabile

a tempo

agitato (quasi più mosso)

a tempo, poco rit.

a tempo

agitato (come sopra)

a tempo poco rit.

a tempo

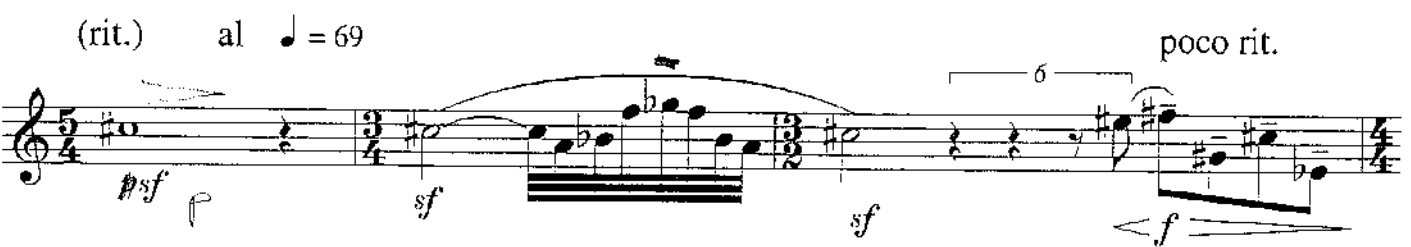
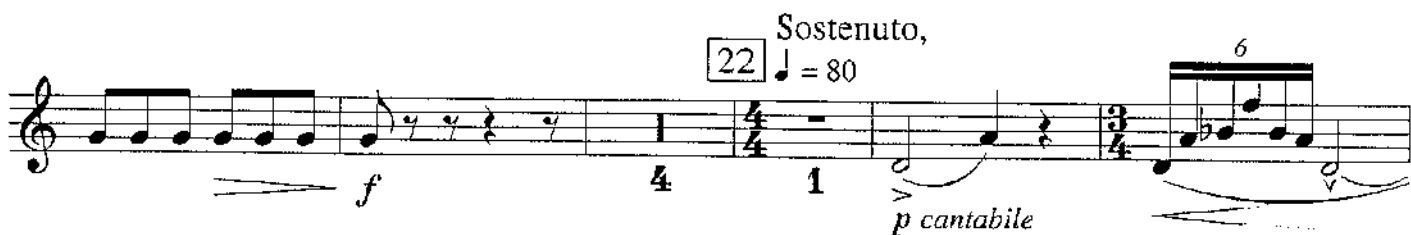
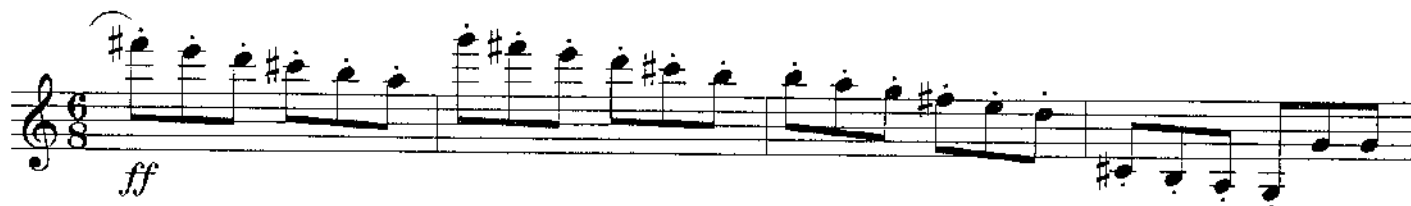
sempre più agitato

Più mosso, ♩ = 150

poco a poco accel. vivace, $\text{♩} = 132-120$

Cl. in sib

21



Cl. 1^o

ritard. molto $\text{♩} = 60$ a tempo, $\text{♩} = 104$

Meno mosso,
 $\text{♩} = 70$

Più mosso, $\text{♩} = 104$
Meno mosso, $\text{♩} = 66$

$\text{♩} = 100$ ritard. a tempo, $\text{♩} = 66$

Più mosso, $\text{♩} = 86-92$

poco accel.

Allegretto, $\text{♩} = 138$

poco rit.

Sostenuto,

Più mosso,

poco rit. al

Khovanshchina

М. Мусоргский
Mussorgsky

ПЕРВОЕ ДЕЙСТВИЕ

Andante tranquillo

Handwritten musical score for the first act of Khovanshchina by Mussorgsky. The score is written on five staves in G major (one sharp) and 4/4 time. It includes tempo markings, dynamic markings, and performance instructions.

- Staff 1: *Andante tranquillo*, 4/4 time signature, *p* (piano), *in A* (circled), *Solo* (boxed), *1* (boxed).
- Staff 2: *2* (boxed).
- Staff 3: *p* (piano), *3* (triplets), *Solo* (boxed).
- Staff 4: *2* (boxed).
- Staff 5: *1* (boxed).

Verdi G. - LA FORZA DEL DESTINO

Clarinetto T.

ATTÒ TERZO
Andante mosso

SOLO

in Sib

p

cresc.

f

poco allarg. *a tempo*

poco rall.

tr

Verdi G. - LA TRAVIATA

ATTO SECONDO

Adagio

SOLO

in Sib

p dolce

espress.

dim.

p

SEMIRAMIS

G. ROSSINI

CLARINET I IN A

First system of the musical score for Clarinet I in A. It consists of three staves. The first staff begins with a large bracket on the left and contains two measures of music, each marked with a piano (*p*) dynamic. The second staff also contains two measures, each marked with a piano (*p*) dynamic, and ends with a crescendo (*cresc.*) marking. The third staff contains a continuous melodic line and ends with a large bracket on the right.

in A

Second system of the musical score for Clarinet I in A. It consists of three staves. The first staff is marked "Solo" and begins with a piano (*p*) dynamic. It contains several measures of music, including triplets and a final measure with a fermata. The second staff contains a continuous melodic line. The third staff contains a few notes and ends with a double bar line.

CLARINETTO I^o

ATTO 3^o

TO8

C. PUC

IN LA

11 *dolcissimo, vagamente* *Solo* *p* *rubando* *rit.* *AND^{te} LENTO APPASS.^{to} MOLTO* *sostenendo*

rit. *rubando* *rit.*

stentato *mf* *p*

sostenendo, vagamente *cres.* *affrett.* *rit.* 12 *rall.* 1

1. Aufzug

Richard Wagner

I. in B

20

Salome

1. Szene

Richard Strauss
op. 54

Ziemlich fließendes Zeitmaß
(hervortretend)

I. in A

p

dim. - - - *pp*

p

f

5

10

3. Szene

Etwas bewegter
I. in A

(76)

pp

f

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Der Rosenkavalier

Richard Strauss
op. 59

1. Aufzug

Walzertempo $\text{♩} = 44$
etwas ruhig beginnen

I. in A

(48)  Marschallin: Jedes Ding — hat sei-ne Zeit

p grazioso

allmählich etwas fließender



(50)



3. Aufzug

(156) Prestissimo $\text{♩} = 80$

I. in C