

***Royal Liverpool Philharmonic Orchestra  
Emerging Musicians Fellowship***

***Bass Clarinet with Clarinet***

**First Round** (*video audition – in one take in the following order*)

- VERDI** Aida: Act 4 Scene 2 – bass clarinet  
**RAVEL** Daphnis et Chloé: Suite 2 – bass clarinet (2 excerpts)  
Movement 2 Spohr 2<sup>nd</sup> Clarinet Concerto played on bass clarinet (bars 1-18 – unaccompanied)

**Second Round** (*including excerpts from the first round*)

- MAHLER** Symphony No. 6 Mvt 1 – bass clarinet  
**BEETHOVEN** Symphony No. 6 Mvt 2– 1<sup>st</sup> clarinet  
**ROSSINI** Barber of Seville Mvt 2: Kavatine – 1<sup>st</sup> clarinet  
**BRAHMS** Symphony No. 3 Mvt 2 - 1<sup>st</sup> and 2<sup>nd</sup> clarinet \* (please prepare both parts)  
Movement 1 Mozart Clarinet Concerto (beginning to fermata – with provided accompanist)

Sightreading may be given

**NB:** A=440

*Please prepare sections marked in brackets [ ] where indicated. If no brackets are marked, please prepare entire excerpt.*

*\*to be played alongside RLPO Musician*

***What we expect from the orchestral excerpts...***

*Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short “Guidance Note” which highlights a specific musical detail that the panel is looking for in that extract.*

*Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.*

VERDI

Aida: Act 4 Scene 2 – bass clarinet

Guidance notes: “Have articulation but don't lose the sense of a long line. Pay attention to the dynamics”

*ASSAI SOST.<sup>to</sup> ♩ = 63*  
**CLARINO BASSO (in  $S1b$ )** **VUOTA**

*allarg.*

*pp*

RAVEL

Daphnis et Chloé: Suite 2 – bass clarinet (1<sup>st</sup> excerpt)

Guidance notes: “Play with a warm sound. The fast notes shouldn't be mechanical; it should be more atmospheric”

Guidance notes:

**Cl. B.**

*pp* *cresc. poco a poco*

**157** *f*

**158** *p* *pp*

**RAVEL**

Daphnis et Chloé: Suite 2 – bass clarinet (2<sup>nd</sup> excerpt)

Guidance notes: “Make sure that the rhythm is clear and that it feels like a dance”

Musical score for Ravel's Daphnis et Chloé, Suite 2, bass clarinet part, measures 202-203. The score is written for Bass Clarinet (Cl. B.) in 5/4 time. It features a melodic line with dynamic markings *p*, *f*, *ff*, and a fermata over measure 203. The key signature has three sharps (F#, C#, G#).

**MAHLER**

Symphony No. 6 Mvt 1 – bass clarinet

Guidance notes: “Make a clear contrast between the lyrical and rhythmic gestures”

Musical score for Mahler's Symphony No. 6, Mvt 1, bass clarinet part, measures 24-27. The score is written in 3/4 time. It features a melodic line starting with a **24 Solo** marking and *p espress.* dynamic. The key signature has two flats (Bb, Eb). The score includes dynamic markings *pp*, *p*, and *sf* *morendo*, and the instruction *zurückhaltend*.

**BEETHOVEN**

Symphony No. 6 Mvt 2 – 1<sup>st</sup> clarinet

Guidance notes: “Keep pulse steady. Highlight the difference between the different characters”

69 *Solo* *p*

74 *cresc.* *p* *tr.*

**ROSSINI**

Barber of Seville Mvt 2: Kavatine – 1<sup>st</sup> clarinet

Guidance notes: “Play with clean but not aggressive staccato, particularly in the high register”

Nr. 2 Kavatine  
Allegro vivace

*ROSSINI - BARBER OF SEVILLE*

17 *p*

22 *cresc.*

27 *rinf.*

33 *ff*

38

**BRAHMS**

Symphony No. 3 Mvt 2 - 1<sup>st</sup> clarinet \* (please prepare both parts)

Guidance notes: "Be aware of the different harmonies. Play with a warm round sound."

Andante  
*p espress. semplice*

7

13 **A**  
*pp* *p*

20

**BRAHMS**

Symphony No. 3 Mvt 2 – 2<sup>nd</sup> clarinet \* (please prepare both parts)

Guidance notes: "Be aware of the different harmonies. Play with a warm round sound."

Andante  
*p semplice*

11 **A**  
*pp* *p*

20

\*to be played alongside RLPO Musician