

SSO/SP CLARINET AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. This year there will be 4-5 clarinets in SSO (including Eb and bass clarinet). There will be no clarinets in SP this fall, but probably 2 clarinets in SP in winter and spring quarters.

Each new student (undergrad or grad), or anyone else who did not play in SSO or SP last year, should begin their audition by playing a portion of a solo piece of their choice (2-3 minutes maximum). Members of SSO and/or SP in 2024-25 will begin their audition directly with the excerpts and not play a solo piece. Anyone who played in SSO and/or SP prior to Fall 2024, but did not play in either orchestra last year, should begin their audition with a solo piece.

The solo clarinet piece will be followed by the clarinet excerpts in this pdf. If you have access to Bb and A clarinets, bring both to the audition and play each excerpt on the correct instrument. If you only have a Bb clarinet available, play all excerpts on the Bb as notated, without transposing the parts for A clarinets. Everyone should plan to play excerpts 1-4, which are marked in red. Anyone also auditioning on Eb clarinet should prepare excerpt 5, marked in blue, and if auditioning on bass clarinet, prepare excerpt 6, also marked in blue. The bass and Eb clarinet excerpts would be played at the end of the audition after the Bb/A clarinet portion is done.

Follow all markings regarding articulation, dynamics, etc. You might be asked to play only portions of some of the excerpts, or to skip some entirely. If that does happen, it's likely to be for a positive reason or in order to stay on schedule and is not something to be concerned about.

Bring your own copies of the excerpts, either on a tablet like an iPad or printed on paper. Music for the excerpts will not be provided for you at the audition.

Be ready to play scales at your audition. There is no set number of scales to be prepared. If you know major and minor scales, then plan to play at least one of each; if you know only major scales, you won't be required to play minor scales. The audition will be an opportunity for you to demonstrate whether you know only major scales, or major and minor, and how many of each. Whichever scales you are asked to play, play them the same way that you learned to play them at school or with your private instructor. Play as many octaves as you can of each scale – typically 2-3 octaves on clarinet. A chromatic scale may also be requested.

To conclude your audition, you will be asked to sight-read a piece of music.

The audition should last around 10 minutes.

NOTES

1) Although all students interested in orchestra are strongly encouraged to prepare the excerpts, it is understood that some may not be able to due to travel plans, health issues, lack of access to one's instrument, or some other reason. If that's the case, email Professor Phillips at <orchestra@stanford.edu> to explain your situation so that an accommodation can be found that will still allow you to audition for orchestra this fall.

2) If unable to learn all of the excerpts, prepare as many of them as you can for the audition.

Clar. I en La y Sib

El sombrero de tres picos

Suite n.2

Manuel de Falla

Clar. in A

I. Les voisins

Allegro ma non troppo ($\text{♩} = 96$) ($\text{♪} = \text{♩}$)

7 8 9 10 11

mf *tr* *tr* *tr*

12 13 14 15 16

mf *f*

22 23 24 25 26

p *cresc.* *f*

27 28 29 30 31

p *cresc.*

32 33 34 35 36

pp *mf*

37 38 39 40 41

mf *f*

Clar. in A

109 11 9 12 (♩=♪)

121

124

pp marc.

(♩=♪) 13

129

133

137

2

143 14 (♩=♪) 7 15

158 Liberamente, con fantasia

Solo.

dolce marcato

To Cl. en Sib 6

Der wunderbare Mandarin

Pantomime in einem Akt
nach einem Libretto von Menyhért Lengyel
op. 19

Clarinetto 1° in si♭.
anche Cl. in la

Béla Bartók
(1881–1945)

Allegro, $\text{♩.} = 120$
Cl. in si♭

2 ff

1

2

3

$\text{♩.} = 112$

For all countries of the world except the USA:
© Copyright 2000 by Universal Edition A.G., Wien / Universal Edition (London) Ltd., London
For the USA: © Copyright 1925, 2000 by Boosey & Hawkes Inc., New York

3 4

13 Rubato

Cl. 1°

Cl. in la



poco rit.

a tempo

agitato (quasi più mosso)



a tempo, poco rit.



a tempo

agitato (come sopra)

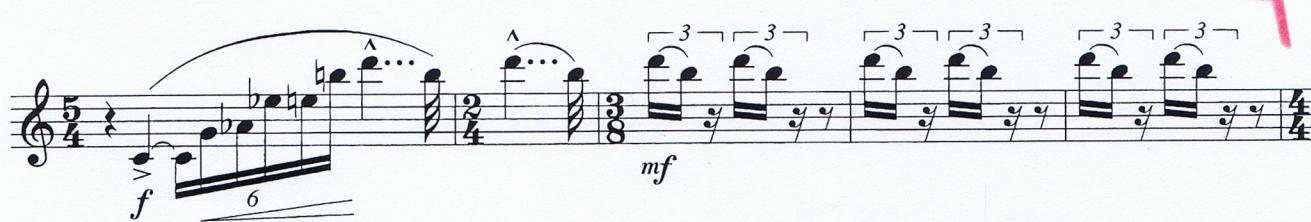


a tempo

poco rit.

a tempo

sempre più agitato



Più mosso, $\text{♩} = 150$



Clar. in Bb

f < sf *sempre simile* 1

72

1 1 4

73

1 cresc.

poco allargando

a tempo, $\text{♩} = 132$

74

ff

E *)

74a

*) The stage version continues at F. From this point to the end of 74a for concert version only.

Die Bühnenfassung wird ab F fortgesetzt. Ab hier bis Ende 74a nur für die Konzertfassung.



End of concert version / Ende der Konzertversion

Der wunderbare Mandarin

Pantomime in einem Akt
nach einem Libretto von Menyhért Lengyel
op. 19

Clarinetto 2° in sib anche Cl. in la e Cl. in mi b *)

Béla Bartók (1881–1945)

Allegro, ♩. = 120

Cl. in sib

2 ff

1

2

$\text{♩.} = 112$

3

muta in Cl. in mi**b**

* According to the full score the 2nd clarinet player has to double a clarinet in D, from 7 measures after **[3]** to 3 measures before **[6]**. This section has been transposed for clarinet in E \flat in the present part. The original version for clarinet in D can also be found as an alternative. *Der Partitur zufolge hat der 2. Klarinettist auch D-Klarinette zu spielen, von 7 Takten nach [3] bis 3 Takte vor [6]. Diese Stelle ist in der vorliegenden Stimme für Es-Klarinette transponiert. Die originale Version für D-Klarinette ist als alternative Lesart ebenfalls wiedergegeben.*

For all countries of the world except the USA:

For all countries of the world except the USA:
© Copyright 2000 by Universal Edition A.G., Wien / Universal Edition (London) Ltd., London
For the USA: © Copyright 1925, 2000 by Boosey & Hawkes Inc., New York

Clarinet in Eb

2

Cl. 2°

poco allargando — — — — — — — — al ♩. = 106

4 Meno mosso, $\text{♩.} = 100$

A musical score for the first piano part, page 10, measures 11-12. The score is in common time and consists of two staves of music. The top staff starts with a key signature of one flat (B-flat). The bottom staff starts with a key signature of one sharp (F-sharp). Both staves feature sixteenth-note patterns with various note heads (black, white, and with stems), stems pointing up or down, and accidentals (flats and sharps). Measure 11 is divided into two measures by a vertical bar line. Measure 12 is also divided into two measures by a vertical bar line. A dashed vertical line is positioned between the two measures of each staff, indicating a key signature change to B major (two sharps) for the remainder of the page.

The image shows a two-line musical score for piano. The top line consists of a single melodic staff with a treble clef, featuring a continuous series of eighth-note pairs. Each pair is preceded by a grace note (a sixteenth note) and followed by a fermata. The bottom line consists of a single harmonic staff with a bass clef, showing sustained notes (quarter notes) with grace notes preceding them. The music is divided into measures by vertical bar lines, and a dashed vertical line creates a section break in the middle of the page. The key signature changes from B-flat major to A major (no sharps or flats) at the section break.

accelerando

(accel.) - - - - - - - - al - 5 Tempo I, $\text{♩} = 112$

6

Energico

Cl. 3°

Bass clarinet in Bb

3

6

muta in Cl. b.

Cl.b.

6 Energico C.i. 7 8

1 9 1 6 8 3 9 2 9 1 6 8

Cl. 1° 9 10

allarg. al Meno mosso, rit. molto a tempo (♩. = 100)

*) A Cor. VI.I

ritard. — — — a tempo ritard. — — — a tempo

Cor. 1° 2° (fa) 4 (6) 8 11 VI.I

allargando ♩. = 160 Vivo, ♩. = 126 calmandosi ♩. = 96

B

*) for concert version continue at B / für die Konzurfassung weiter bei B

Moderato, $\text{♩} = 116$ Rubato poco rit.

13 colla parte

pp a tempo agitato (quasi più mosso) a tempo, poco rit.

a tempo agitato (come sopra) a tempo, a tempo sempre più agitato

poco rit. *15*

Più mosso, poco string. — — —

16 $\text{♩} = 150$

(poco string.) — — — — — *17* Comodo, $\text{♩} = 96$

cresc. *f* $\geq p$ *f* $\geq mf$

Più lento, poco rit. Comodo,

$\text{♩} = 66$ $\text{♩} = 96$ *18*

sf *sf* *sf* 2 1 3 1 4 1 1

molto rit. a tempo

p \geq 1 *p* 1 1 1 1 1

rall. molto Quasi a tempo molto rit. a tempo, $\text{♩} = 92-96$ molto rit.

(tranquillo), $\text{♩} = 84$ *19*

1 1 1 7 1 1

20 Lento, $\text{♩} = 58$ Più mosso, $\text{♩} = 72-76$

poco a poco accel. Vivace, $\text{♩} = 132-120$ Cl. in sib

muta in Cl. in sib 21 6 8 9 8 6 8

1 4 f ff f

22 Sostenuto, $\text{♩} = 80$ Cl. b. poco rit. a tempo, $\text{♩} = 100$ rit. al

muta in Cl. b. 4 1 Cl. 1° 3 2 3 2 5 3

$\text{♩} = 80$ poco rit. al $\text{♩} = 69$ Più mosso, Meno mosso, $\text{♩} = 116$ $\text{♩} = 88$

accel. ritard. molto a tempo, $\text{♩} = 60$ $\text{♩} = 104$ Meno mosso, $\text{♩} = 70$

23 1 5 3 2 3 2 4 5 4 1

$\text{♩} = 100$ ritard. a tempo, $\text{♩} = 66$ Più mosso, $\text{♩} = 86-92$ solo

24 Più mosso, $\text{♩} = 104$ Meno mosso, $\text{♩} = 66$ $\text{♩} = 138$ poco rit. Sostenuto, Più mosso, $\text{♩} = 80$ $\text{♩} = 108$

poco accel. Allegretto, $\text{♩} = 138$ mf dim. pp f espr.

25 3 2 3 2 1