

Royal Liverpool Philharmonic Orchestra Emerging Musicians Fellowship 2027-2028 (Cohort 6)

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 2nd 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– 1st clarinet
- ROSSINI** Barber of Seville Mvt 2: Kavatine – 1st clarinet
- BRAHMS** Symphony No. 3 Mvt 2 - 1st and 2nd 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.^{to} ♩ = 63
CLARINO BASSO (in SI^b) **VUOTA**

allarg.
pp
pp

RAVELDaphnis et Chloé: Suite 2 – bass clarinet (1st 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*
f *pp*

157 158

RAVELDaphnis et Chloé: Suite 2 – bass clarinet (2nd excerpt)

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

Cl. B.

p *f*

202

203

f *ff*

2

The musical score for the bass clarinet part in Ravel's Daphnis et Chloé, Suite 2, 2nd excerpt. It consists of four staves of music in G major (one sharp). The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff includes measures 202 and 203, with dynamics *f* and *ff*. The third and fourth staves continue the melodic and rhythmic development, with a fermata at the end of the fourth staff.

MAHLER

Symphony No. 6 Mvt 1 – bass clarinet

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

24 Solo

p espress.

pp *p*

2

p

zurückhaltend

pp *sf* *morendo*

The musical score for the bass clarinet part in Mahler's Symphony No. 6, Movement 1. It consists of four staves of music in D minor (two flats). The first staff shows a solo starting at measure 24 with a piano (*p*) and expressive (*espress.*) dynamic. The second staff includes a pianissimo (*pp*) section and a piano (*p*) section. The third staff begins with a second measure (marked '2') and a piano (*p*) dynamic. The fourth staff is marked *zurückhaltend* (retentive) and includes a pianissimo (*pp*) section, a fortissimo (*sf*) section, and a *morendo* (fading) section.

BEETHOVENSymphony No. 6 Mvt 2– 1st clarinet

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

69 *Solo*
p
74 *cresc.*
p
tr.

The score for the 1st clarinet part of Beethoven's Symphony No. 6, Movement 2, begins at measure 69. It features a solo section marked 'Solo' and 'p' (piano). The music is in D major and 4/4 time. The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a more rhythmic, eighth-note pattern. A crescendo ('cresc.') is marked between measures 74 and 75, followed by a piano ('p') dynamic. The section ends with a trill ('tr.') in the final measure.

ROSSINIBarber of Seville Mvt 2: Kavatine – 1st clarinet

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

Nr. 2 Kavatine
Allegro vivace
ROSSINI - BARBER OF SEVILLE
I. in C
II. in C
cresc.
rinf.
ff

The score for the 1st clarinet part of Rossini's Barber of Seville, Movement 2, Kavatine, begins at measure 17. It is in C major and 2/4 time. The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a more rhythmic, eighth-note pattern. A crescendo ('cresc.') is marked between measures 22 and 23. The third staff shows a melodic line with eighth and sixteenth notes. The fourth staff shows a more rhythmic, eighth-note pattern. A 'rinf.' (rinforzando) marking is present at measure 33, followed by a 'ff' (fortissimo) marking at measure 38. The section ends with a double bar line at measure 38.

BRAHMSSymphony No. 3 Mvt 2 - 1st 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

1

A

pp

p

20

BRAHMSSymphony No. 3 Mvt 2 – 2nd clarinet * (please prepare both parts)

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

Andante

p semplice

11

1

A

pp

p

20

*to be played alongside RLPO Musician