University of Melbourne Symphonic Ensembles
2026 Auditions: Bb/A, Eb, Bass Clarinet

Please prepare excerpts as instructed on your chosen instrument(s). Note that you may not be asked to perform all excerpts. All excerpts are from principal parts unless stated otherwise.

Any first year students: you only need to prepare Bb excerpts 1-6. The Eb and Bass Clarinet excerpts are optional.

Any A Clarinet excerpts can be played on the Bb Clarinet (if you don't have an A Clarinet). No transposition necessary.

Whilst the Eb and Bass Clarinet excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with one or both of these subsidiary instruments.

Need help preparing for your audition? Here are some suggestions:

- *Listen to the pieces in their entirety with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
  - *http://imslp.org/*
  - *http://archives.nyphil.org/*
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

Any rests longer than 2 bars can be observed as a short pause before continuing.
Repeats are to be acknowledged

Bb CLARINET – all years

1. **BEETHOVEN** Symphony No. 6 *Page 4*
Excerpt 1 Mvt I, bars 418 – 438
Excerpt 2 Mvt I, bars 474 - 492

2. **BEETHOVEN** Symphony No. 8 *Page 5*
Mvt III, *Tempo di Menuetto*, bars 48 – 78

3. **TCHAIKOVSKY** Symphony No. 4
Excerpt 1 Mvt I, Pickups to bar 36 - 48 *Page 5*
Excerpt 2 Mvt I, bars 226 - 234 *Page 6*
Excerpt 3 Mvt IV, bars 84 – 93 *Page 6*

4. **STRAUSS** Don Juan *Page 7*
16 bars after Fig. M – 2 bars after Fig. N

5. **MENDELSSOHN** A Midsummer Night's Dream *Page 7*
Scherzo, beginning – Fig. B

6. **GRAINGER** Lincolnshire Posy *Page 8*
Mvt IV, beginning – 1 bar after Fig. 25 (bar 26)

Bb/A CLARINET – Second Year onwards

7. **TCHAIKOVSKY** Symphony No. 4
Excerpt 1 Mvt I, lead in at bar 115 – bar 133 (Bb Clarinet) *Page 9*
Excerpt 2 Mvt III, bars 185 - 193 (A Clarinet) *Page 9*

8. **RODRIGO arr. Grey** Adagio for Wind Orchestra *Page 10*
Bars 131 – 168

9. **STRAVINSKY** Petrushka (1947)
Excerpt 1 Mvt I, Fig. 64 – 4 bars before Fig. 68 *Page 12*
Excerpt 2 Mvt II, Fig. 111 – 4 bars after Fig. 112 *Page 12*
Excerpt 3 Mvt IV, 1 bar after Fig. 188, for 6 bars *Page 13*

10. **BRAHMS** Symphony No. 1
Excerpt 1 Mvt III, bars 1 – 23 (Bb Clarinet) *Page 14*
Excerpt 2 Mvt II, bars 42 – 48 (A Clarinet) *Page 14*

11. **BORODIN** Polovtsian Dances from *Prince Igor* *Page 15*
No. 8, bar 5 - 45

12. **MENDELSSOHN** The Hebrides (Fingal's Cave) *Page 15*
Allegro moderato, bars 202 - 217 (A Clarinet)

Eb CLARINET – optional for any year level

13. **RAVEL** Piano Concerto in G major (top line for all)
Excerpt 1 Mvt III, Fig. 1 for 6 bars *Page 16*
Excerpt 2 Mvt III, Fig. 18 – Fig. 20 *Page 16*
Excerpt 3 5th bar of Fig. 26 – End *Page 17*

14. **RAVEL** Bolero *Page 17*
3 bars after Fig. 3 – Fig. 4

BASS CLARINET – optional for any year level

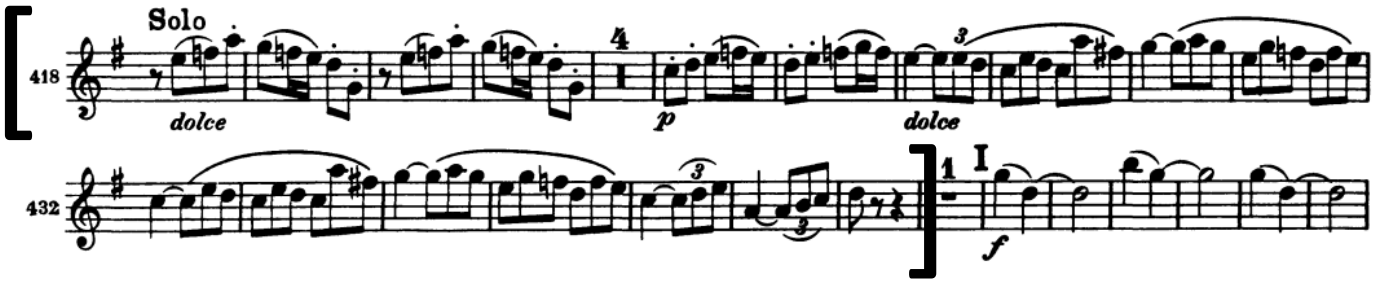
15. **GERSHWIN** An American in Paris *Page 18*
Allegro grazioso, Fig. 15 – 17

16. **Ingolf DAHL** Sinfonietta *Page 19*
Mvt I, Fig. B - 3rd bar of Fig. D (last note F)

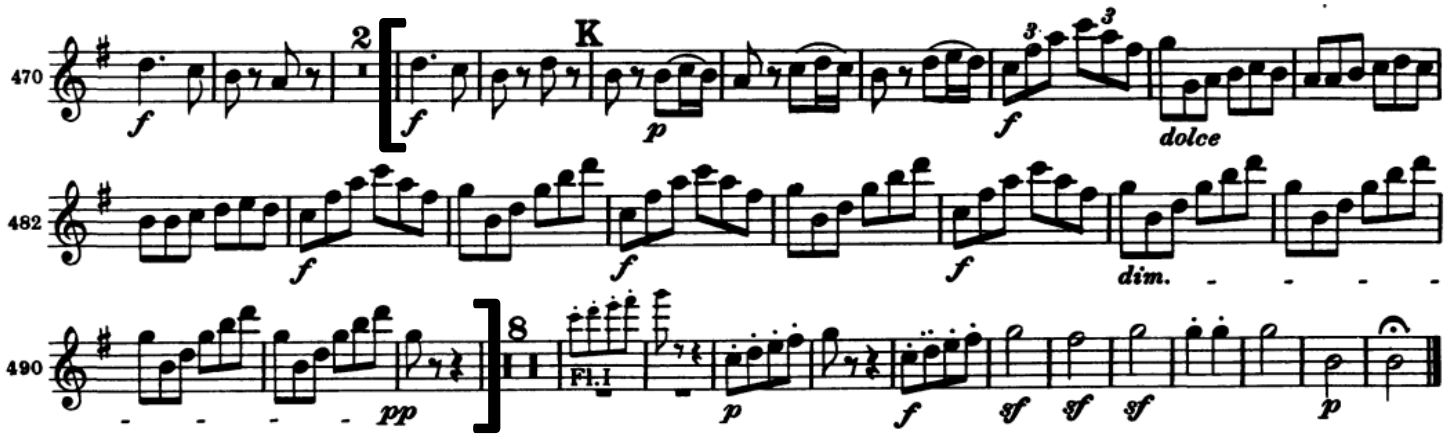
Bb CLARINET – all years

1. BEETHOVEN Symphony No. 6

Excerpt 1 Mvt I, bars 418 – 438

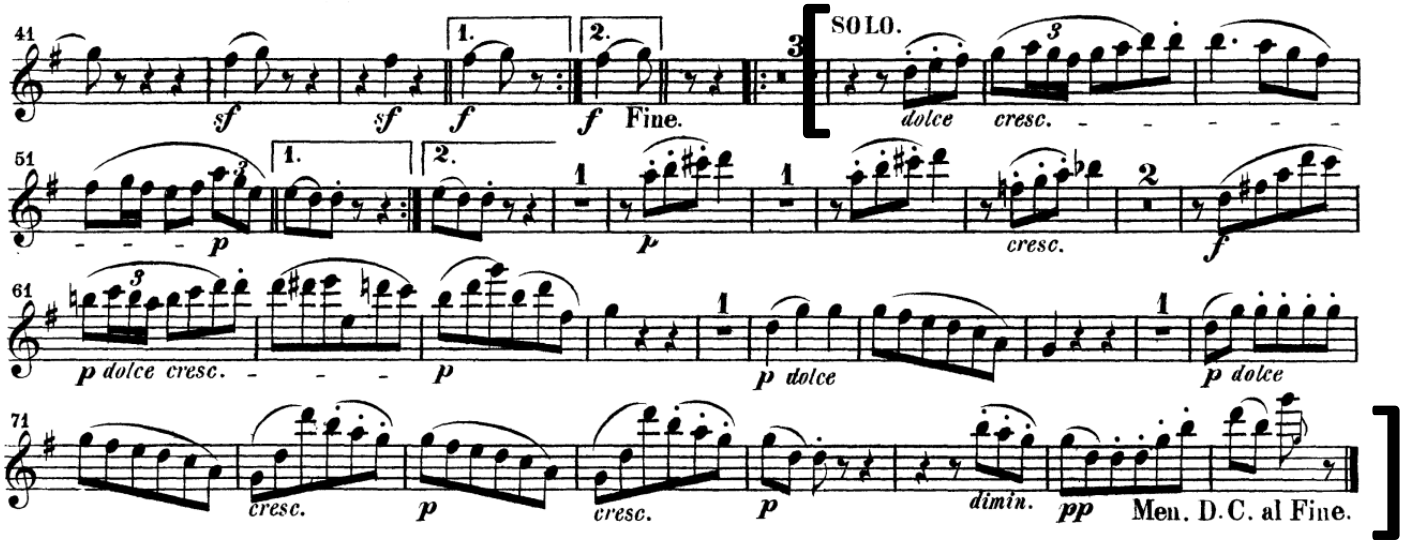


Excerpt 2 Mvt I, bars 474 - 492



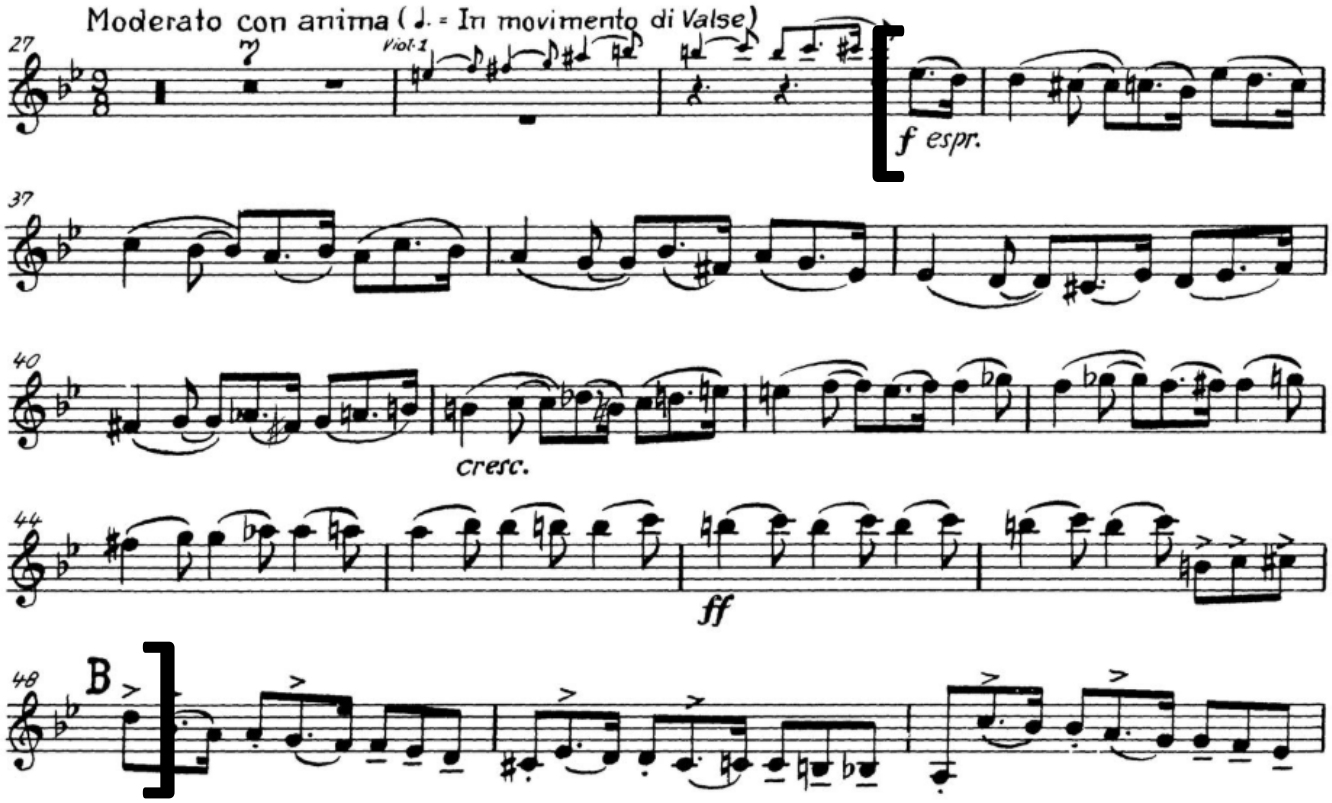
Bb CLARINET – all years

2. **BEETHOVEN** Symphony No. 8
Mvt III, *Tempo di Menuetto*, bars 48 – 78



3. **TCHAIKOVSKY** Symphony No. 4

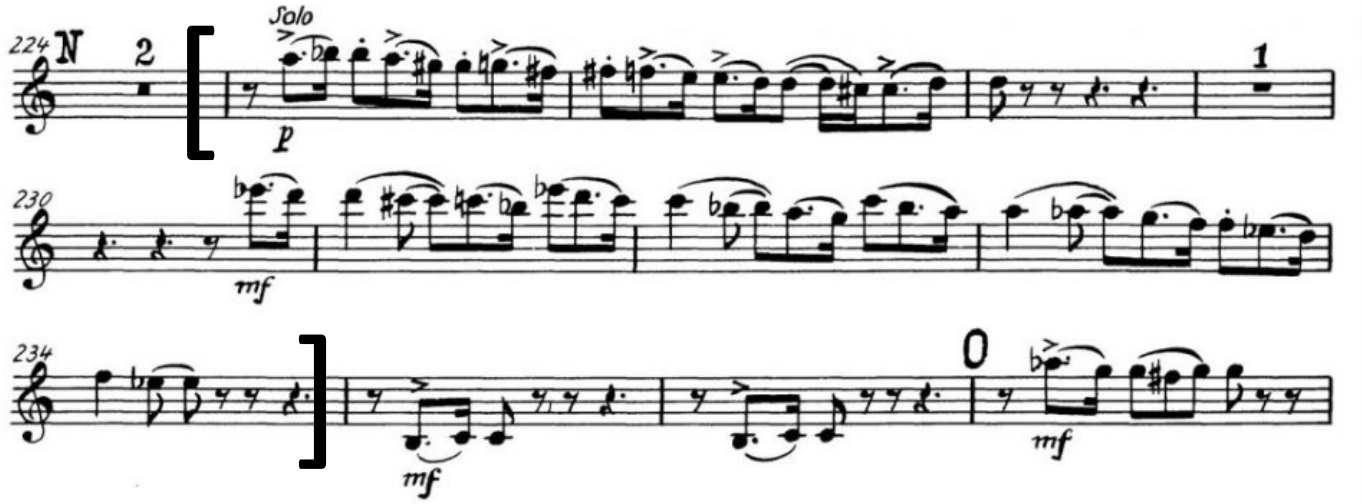
Excerpt 1 Mvt I, Pickup to bar 36 - 48



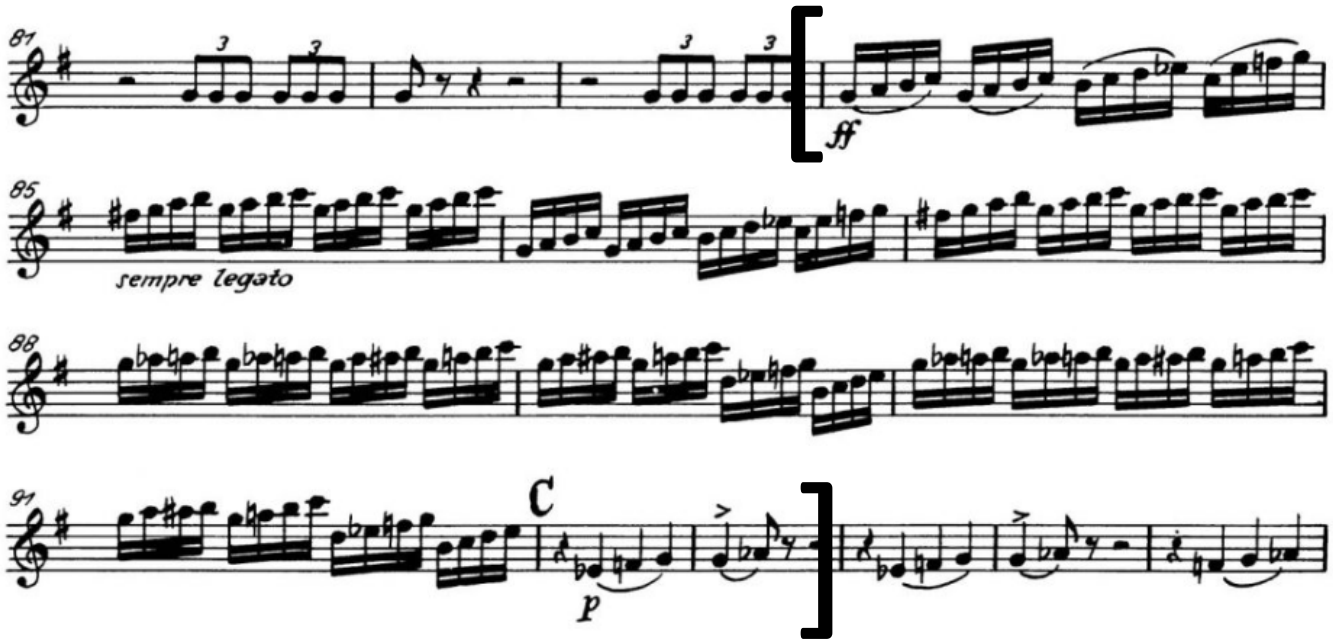
Bb CLARINET – all years

3. **TCHAIKOVSKY** Symphony No. 4

Excerpt 2 Mvt I, bars 226 - 234

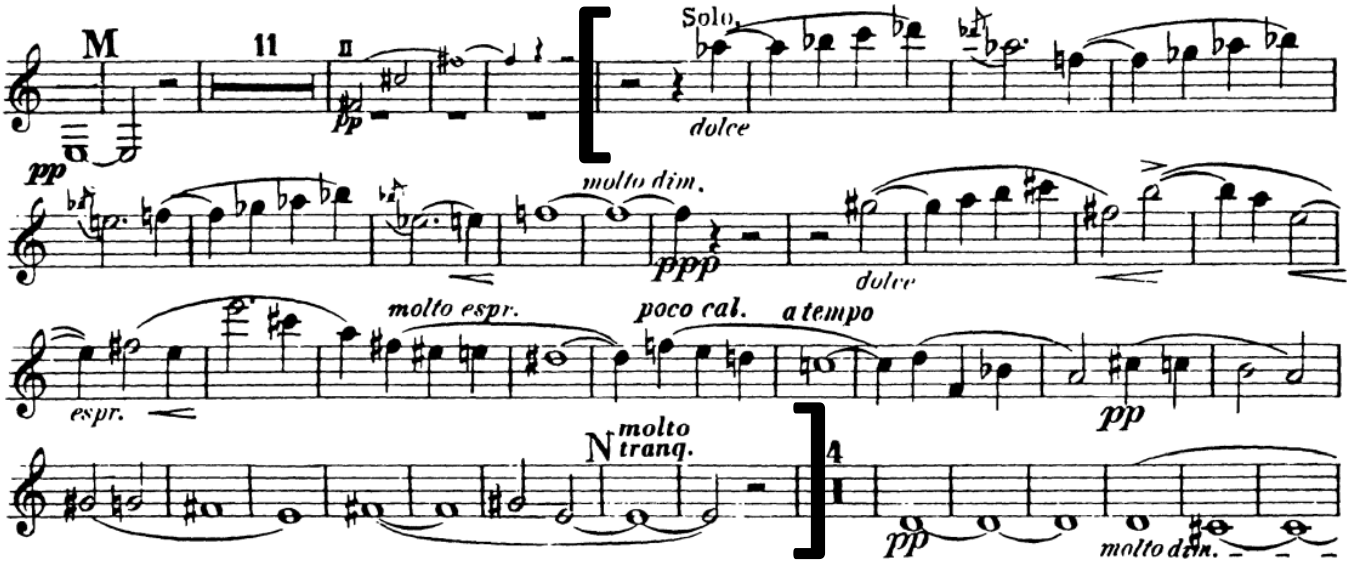


Excerpt 3 Mvt IV, Bars 84 – 93

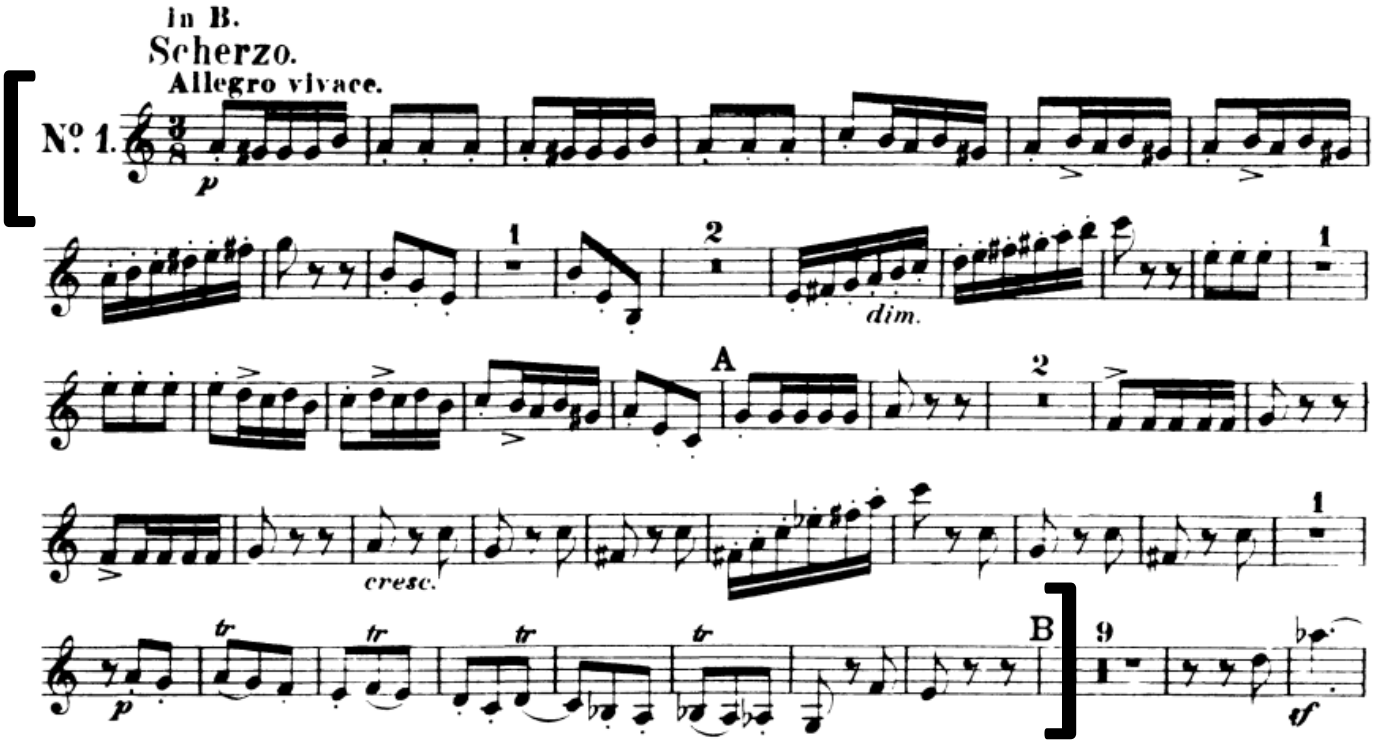


Bb CLARINET – all years

4. **STRAUSS** Don Juan
16 bars after Fig. M – 2 bars after Fig. N



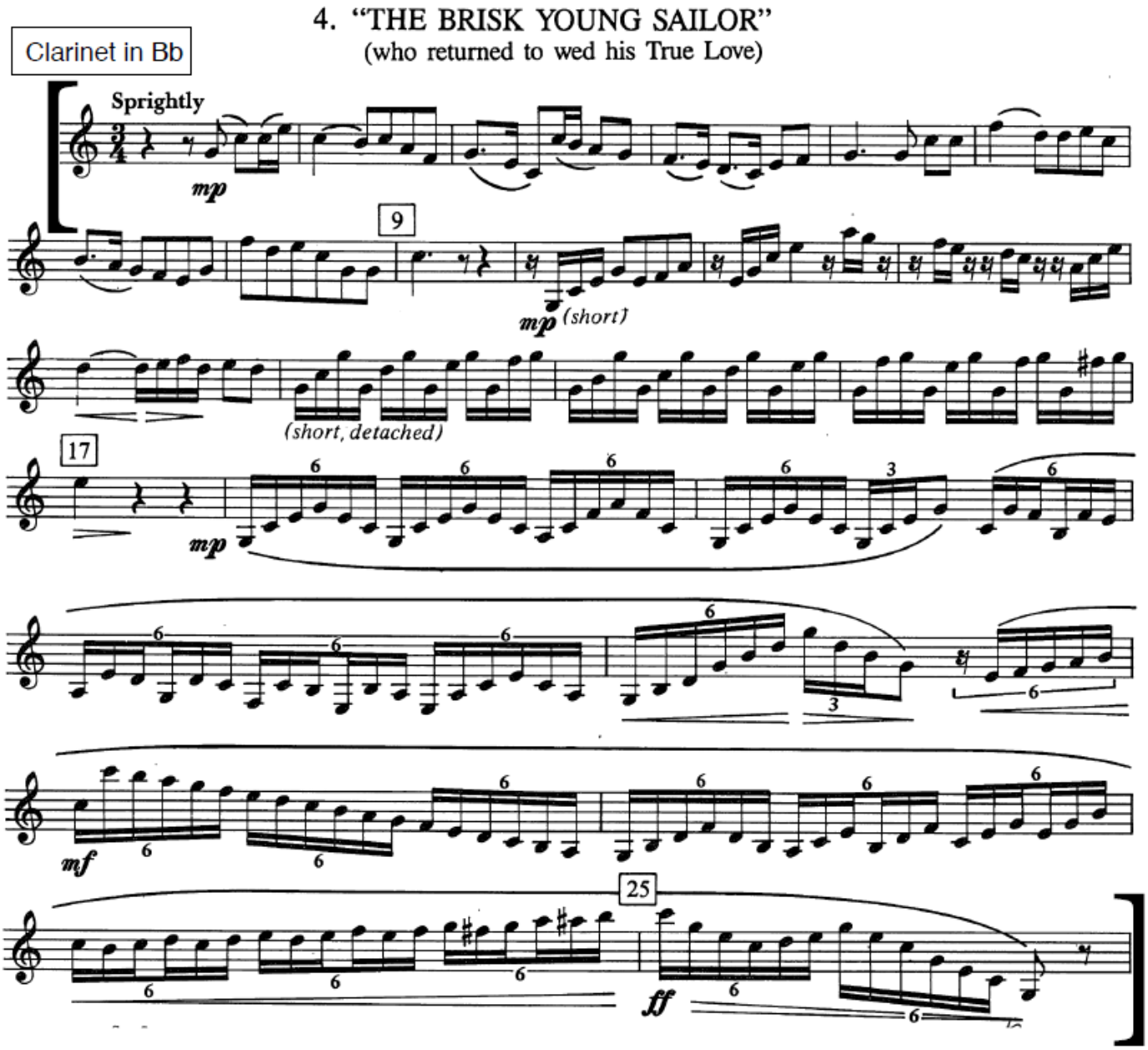
5. **MENDELSSOHN** A Midsummer Night's Dream
Scherzo, beginning – Fig. B



Bb CLARINET – all years

6. GRAINGER Lincolnshire Posy

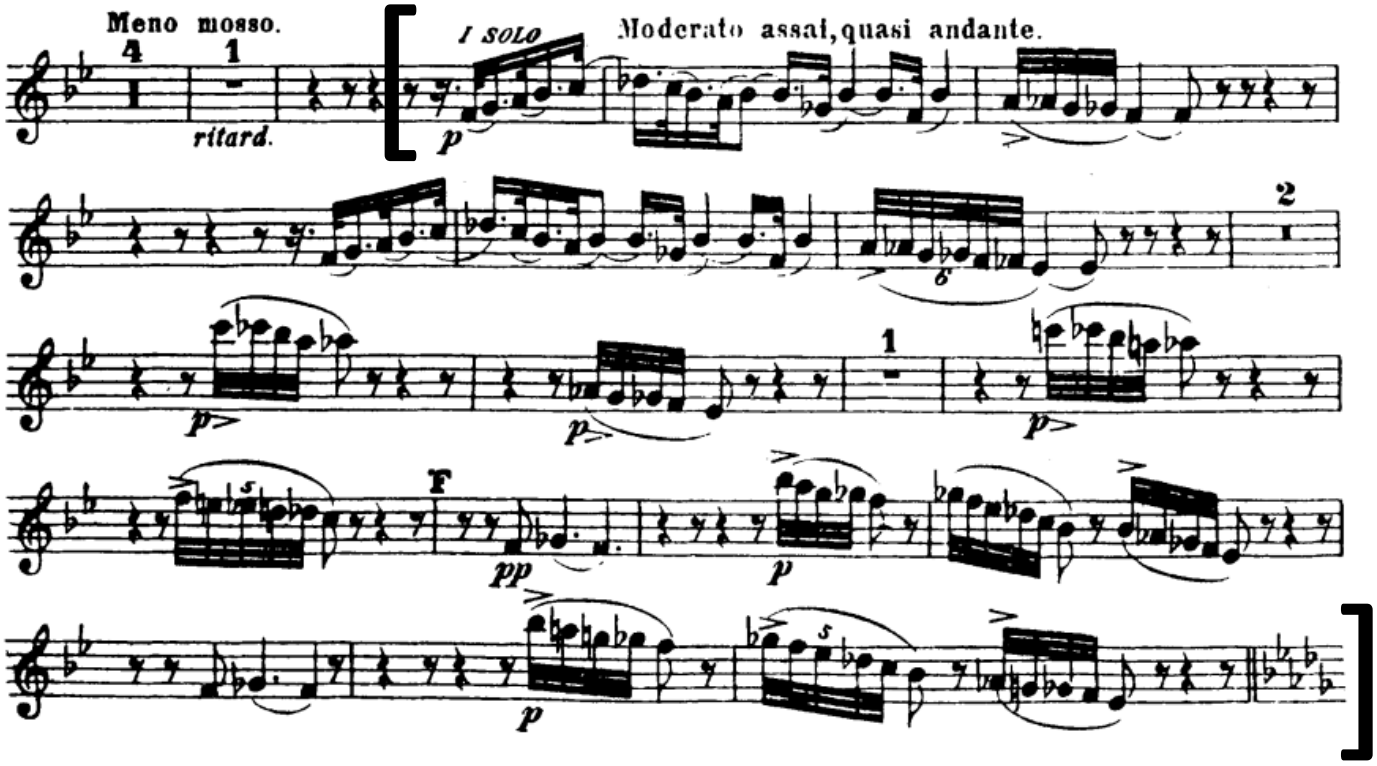
Mvt IV, beginning – 1 bar after Fig. 25 (bar 26)



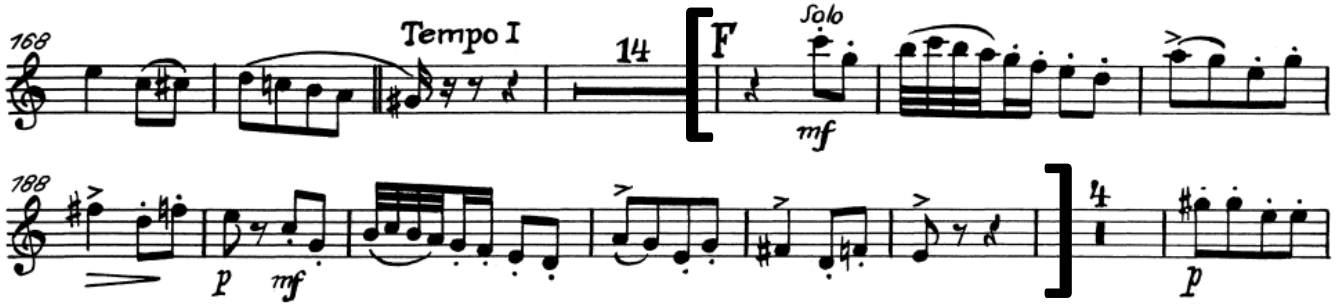
Bb/A CLARINET – 2nd year onwards

7. **TCHAIKOVSKY** Symphony No. 4

Excerpt 1 Mvt I, lead in at bar 115 – bar 133 (Bb Clarinet)

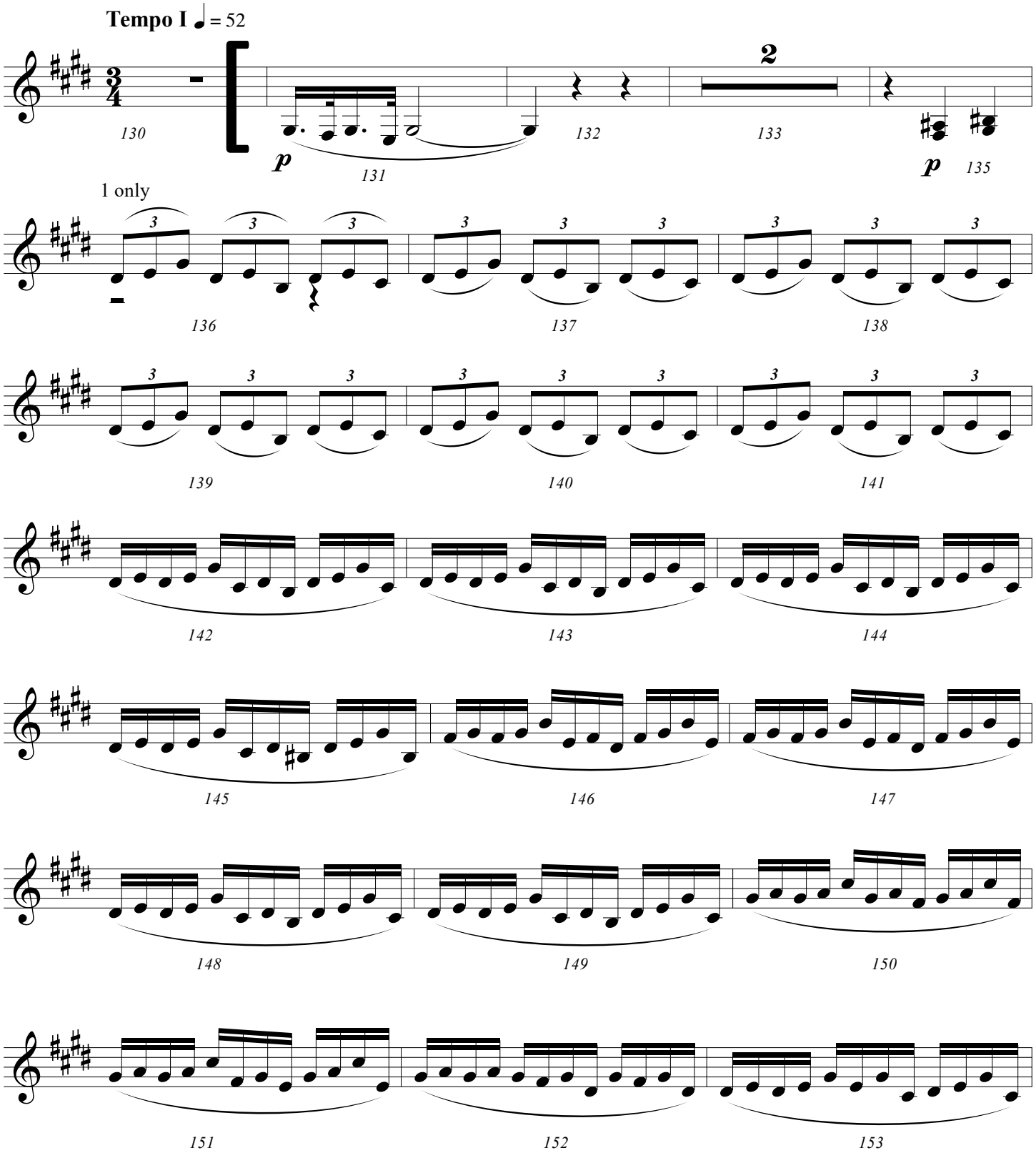


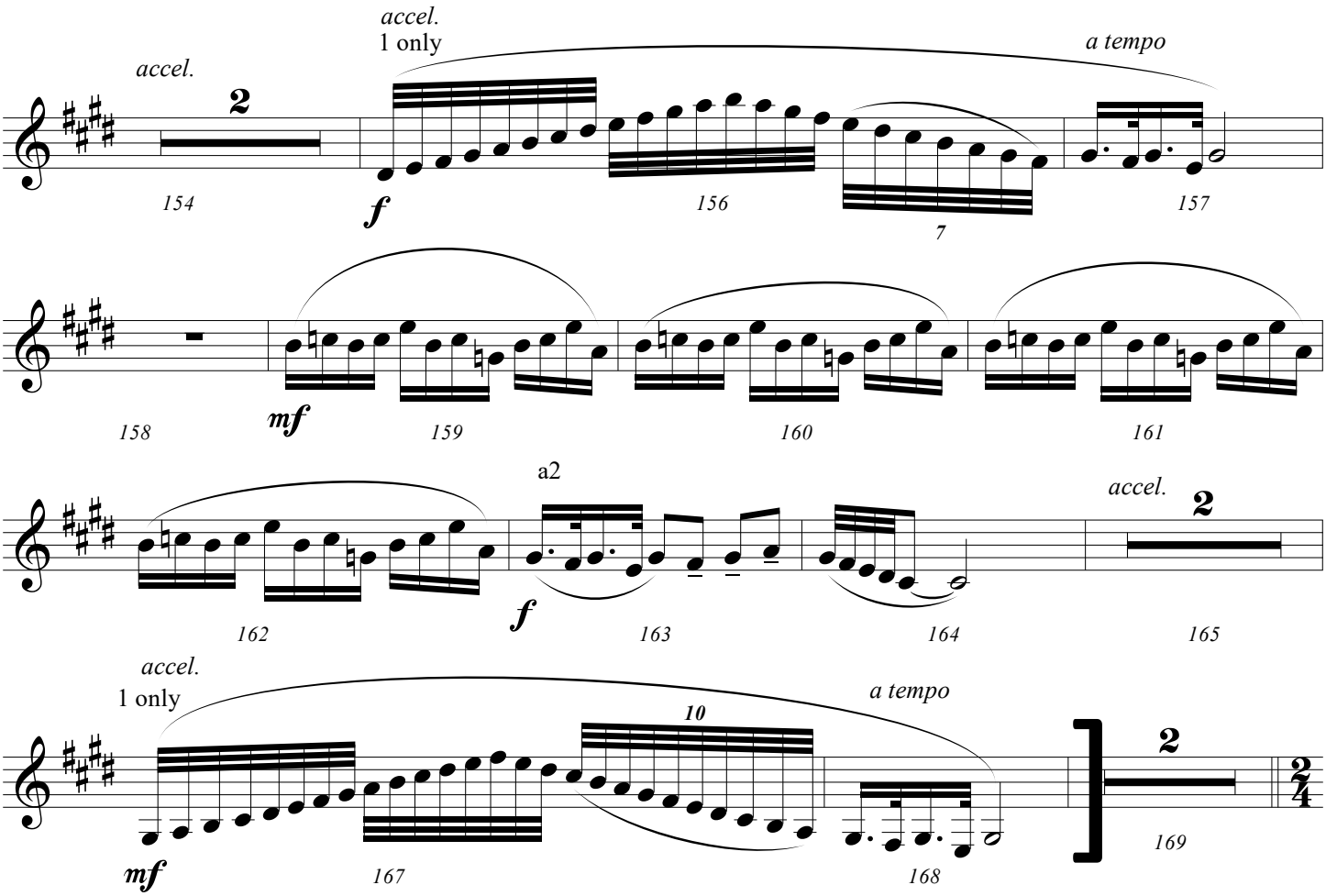
Excerpt 2 Mvt III, bars 185 - 193 (A Clarinet)



Bb/A CLARINET – 2nd year onwards

8. **RODRIGO** Adagio for Wind Orchestra, Bars 131 – 168

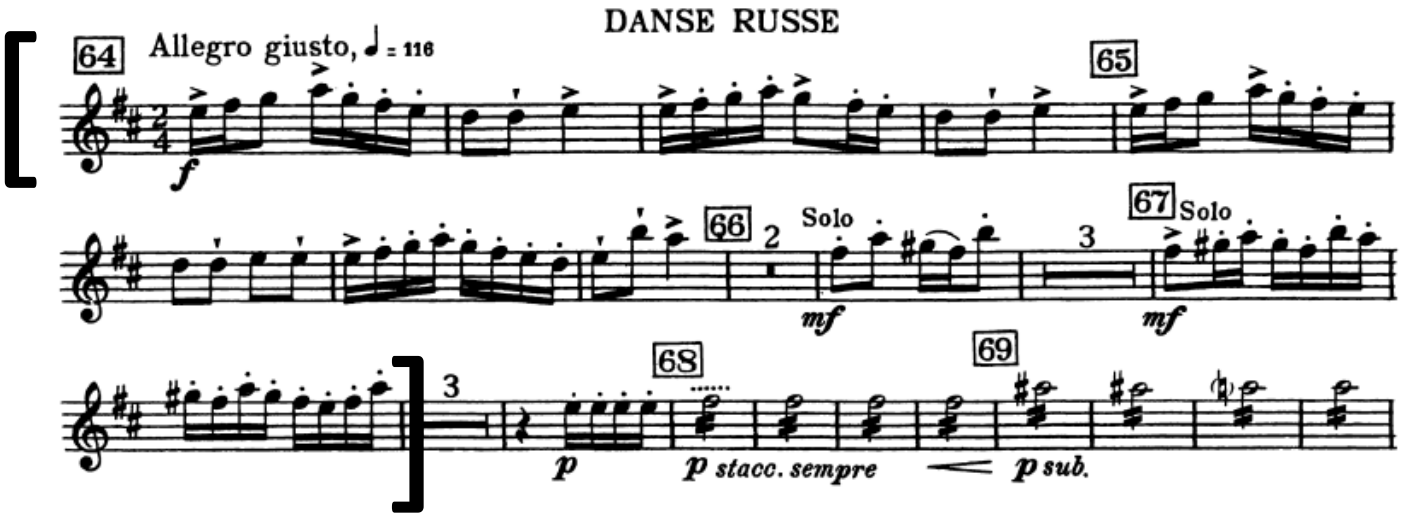



accel.
2
154
accel.
1 only
f
156
7
a tempo
157
158
mf
159
160
161
a2
f
162
163
164
accel.
2
165
accel.
1 only
mf
167
10
168
a tempo
2
169
2/4

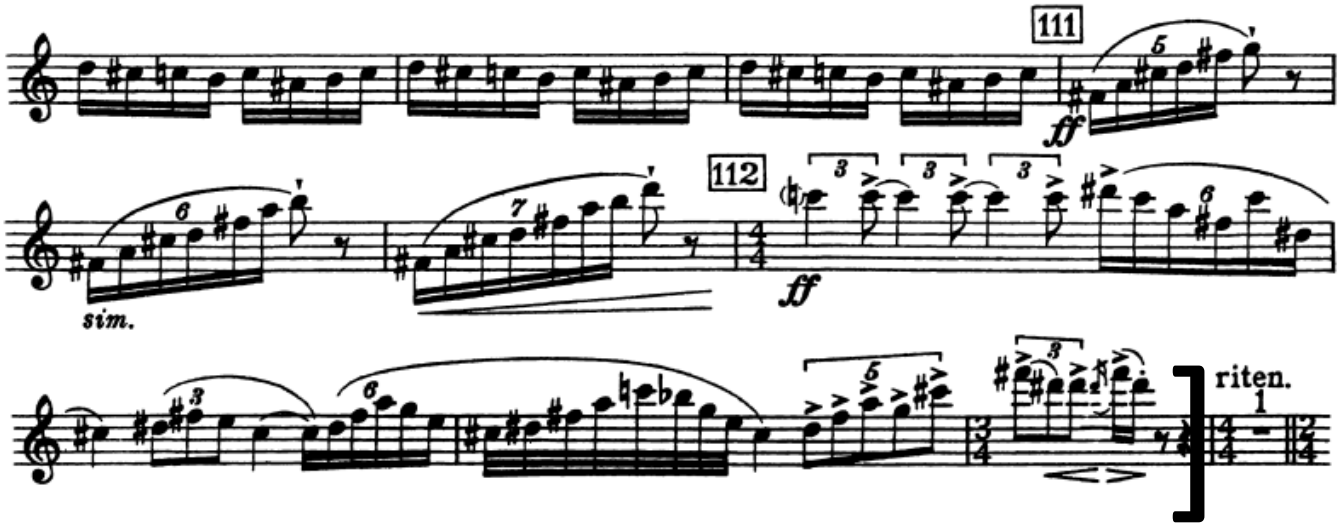
Bb/A CLARINET – 2nd year onwards

9. STRAVINSKY Petrushka (1947)

Excerpt 1 Mvt I, Fig. 64 – 4 bars before Fig. 68



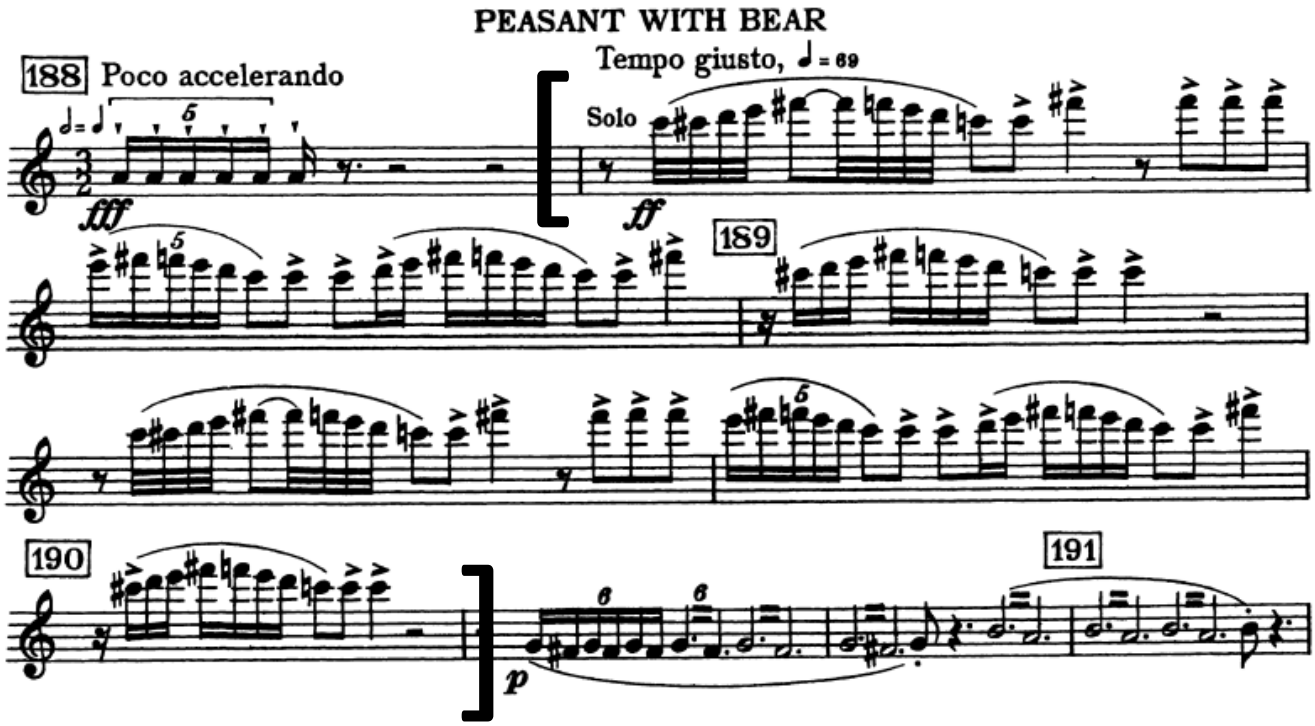
Excerpt 2 Mvt II, Fig. 111 – 4 bars after Fig. 112



Bb/A CLARINET – 2nd year onwards

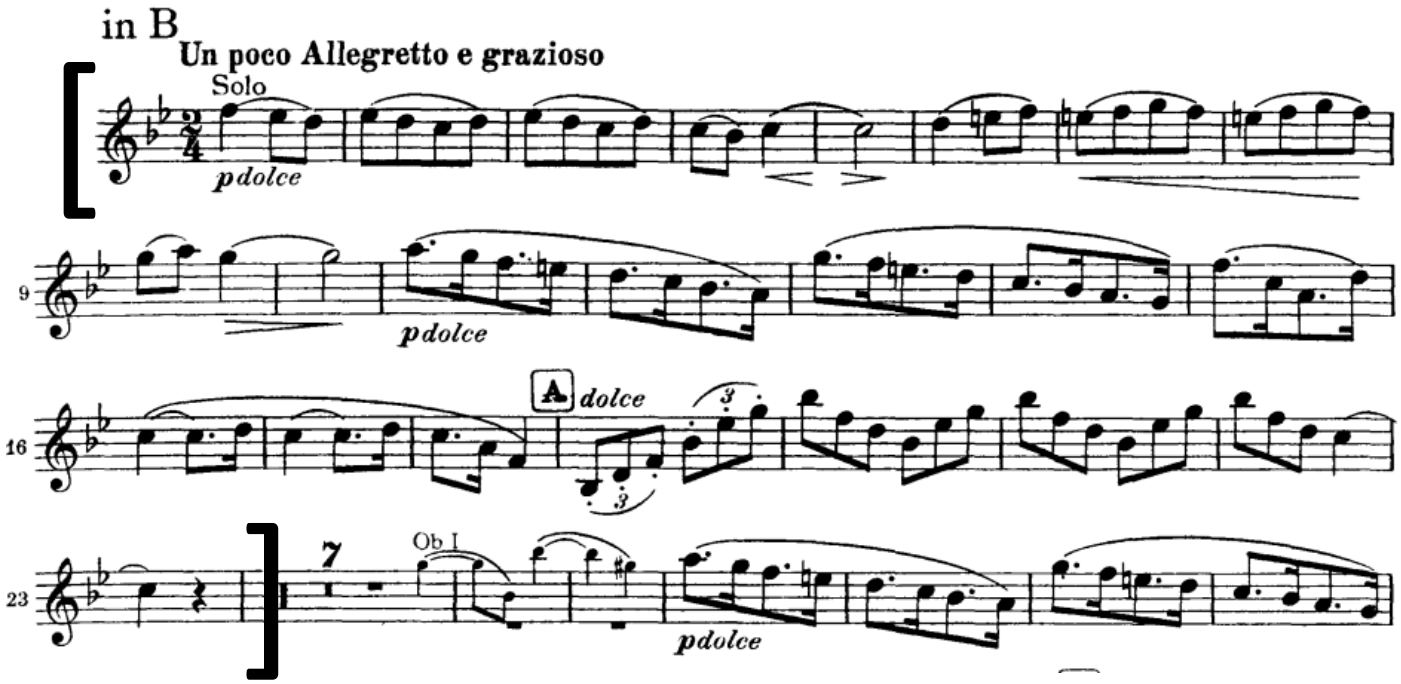
9. **STRAVINSKY** Petrushka (1947)

Excerpt 3 Mvt IV, 1 bar after Fig. 188, for 6 bars

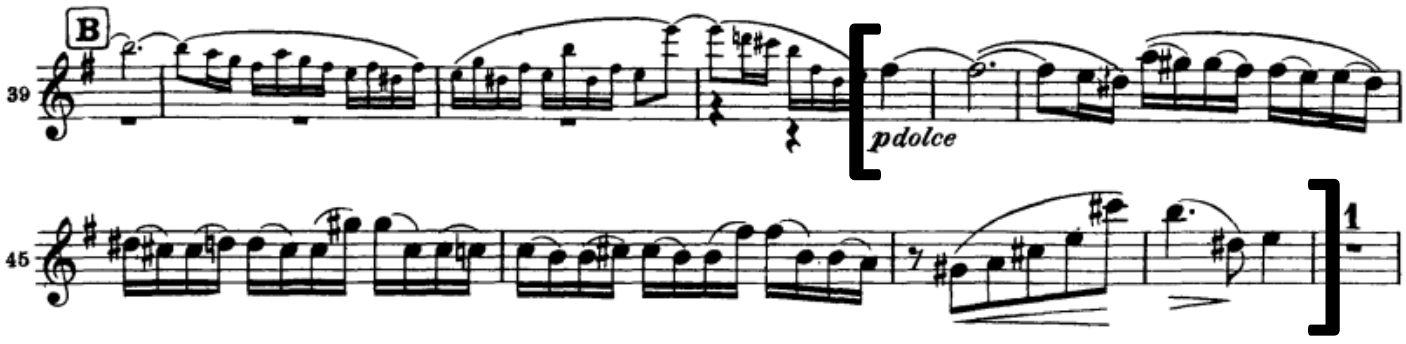


10. **BRAHMS** Symphony No. 1

Excerpt 1 Mvt III, bars 1 – 23 (Bb Clarinet)

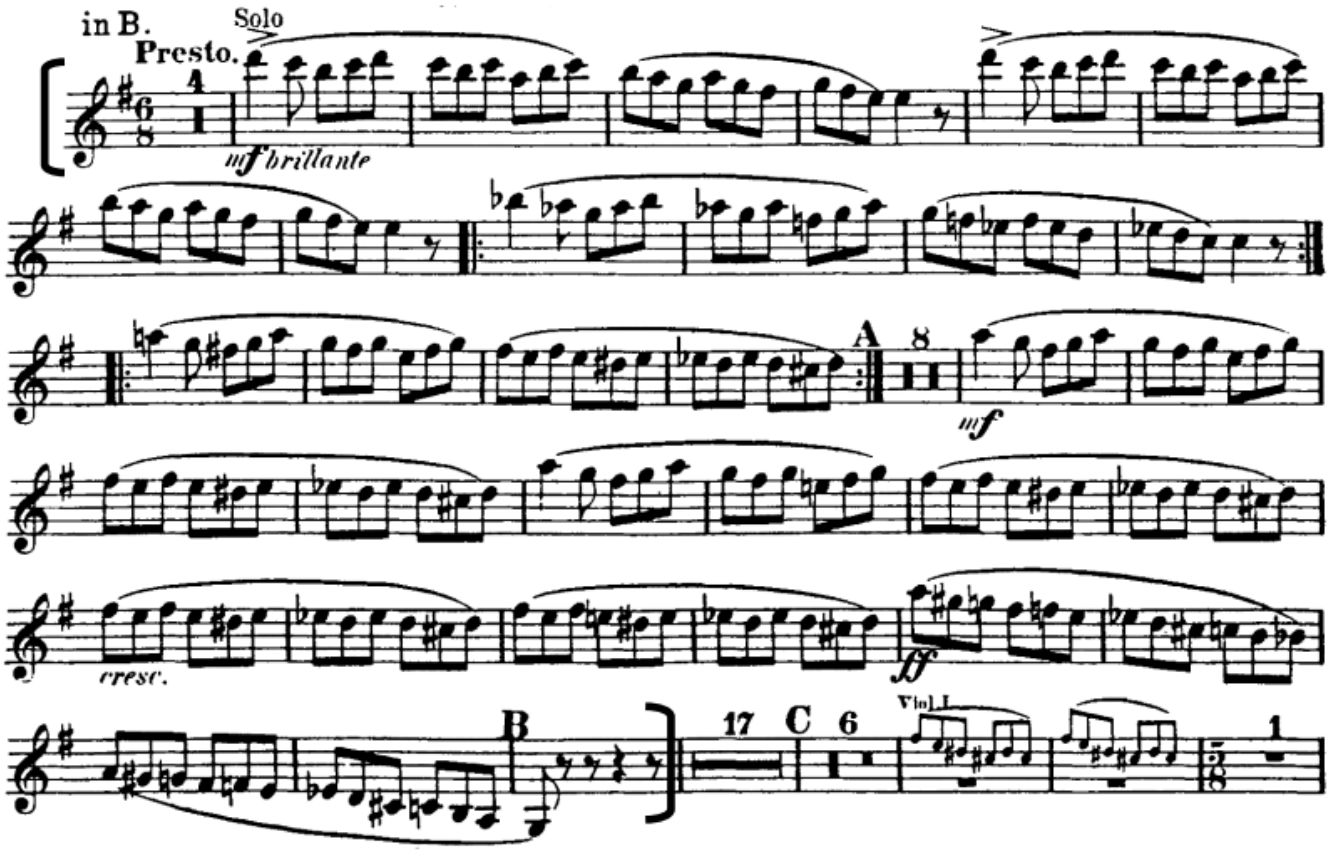


Excerpt 2 Mvt II, bars 42 – 48 (A Clarinet)

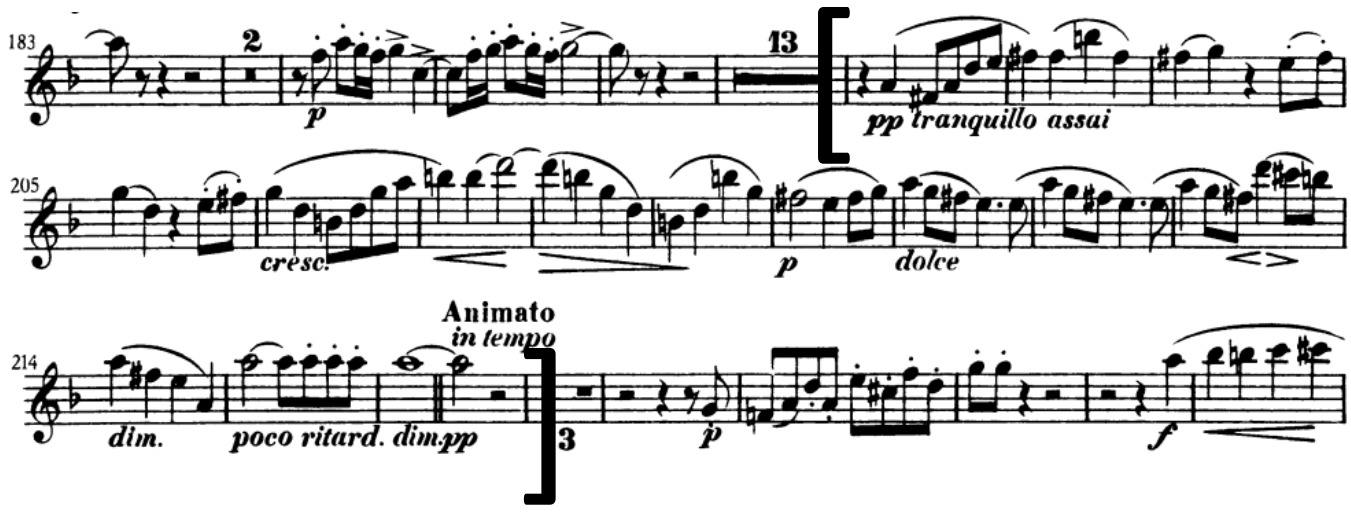


Bb CLARINET – 2nd year onwards

11. **BORODIN** Polovtsian Dances from *Prince Igor*
No. 8, bar 5 - 45



12. **MENDELSSOHN** The Hebrides (Fingal's Cave)
Allegro moderato, bars 202 - 217 (A Clarinet)

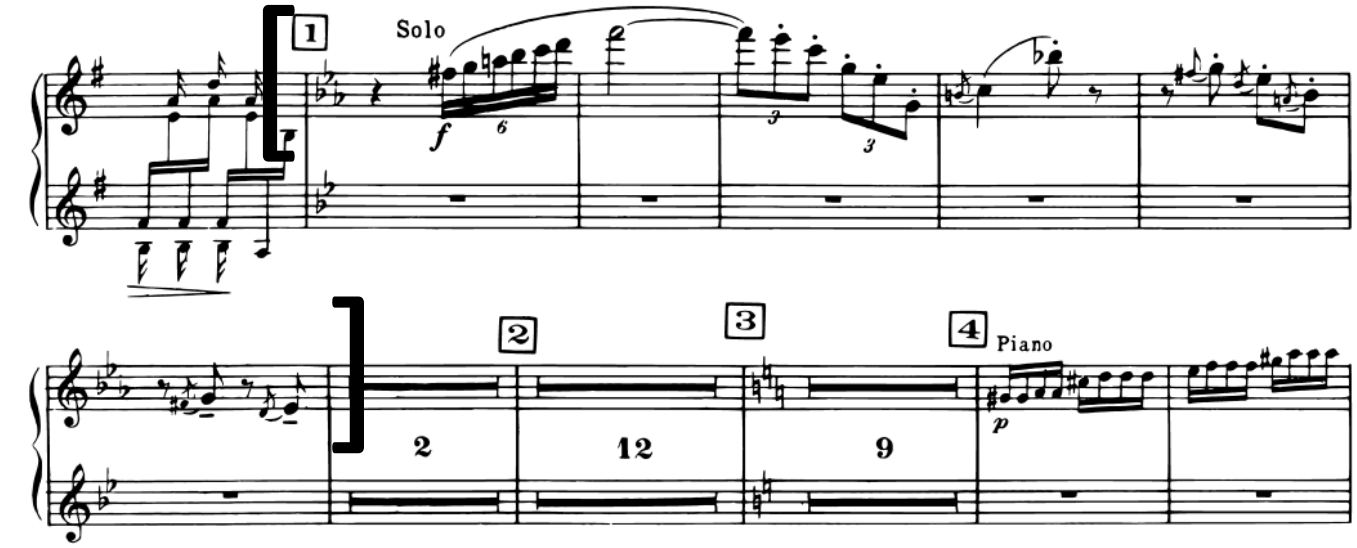


Eb CLARINET – optional

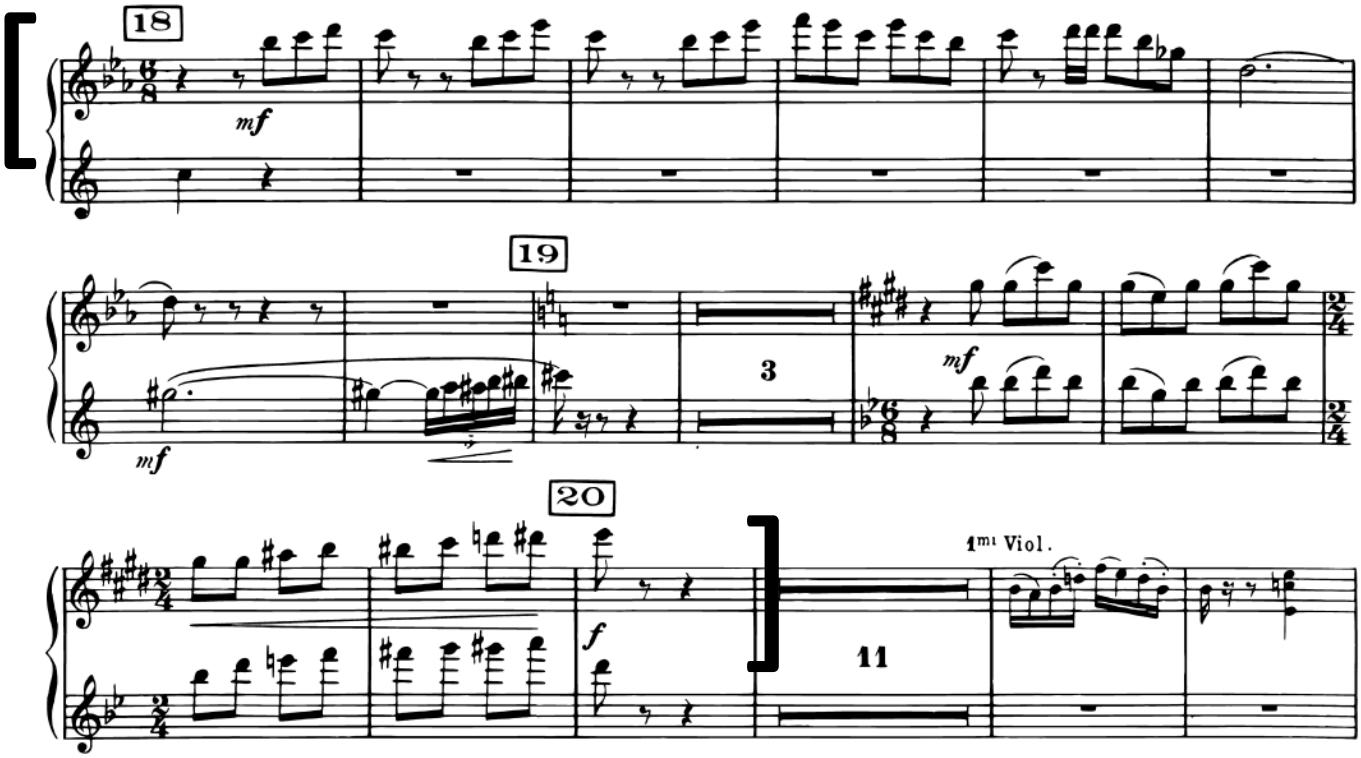
**Whilst the Eb Clarinet excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with one, or both, subsidiary instruments.*
**If you intend to audition on Eb Clarinet you need to prepare all the excerpts not some.*

13. **RAVEL** Piano Concerto in G major (top line for all)

Excerpt 1 Mvt III, Fig. 1 for 6 bars



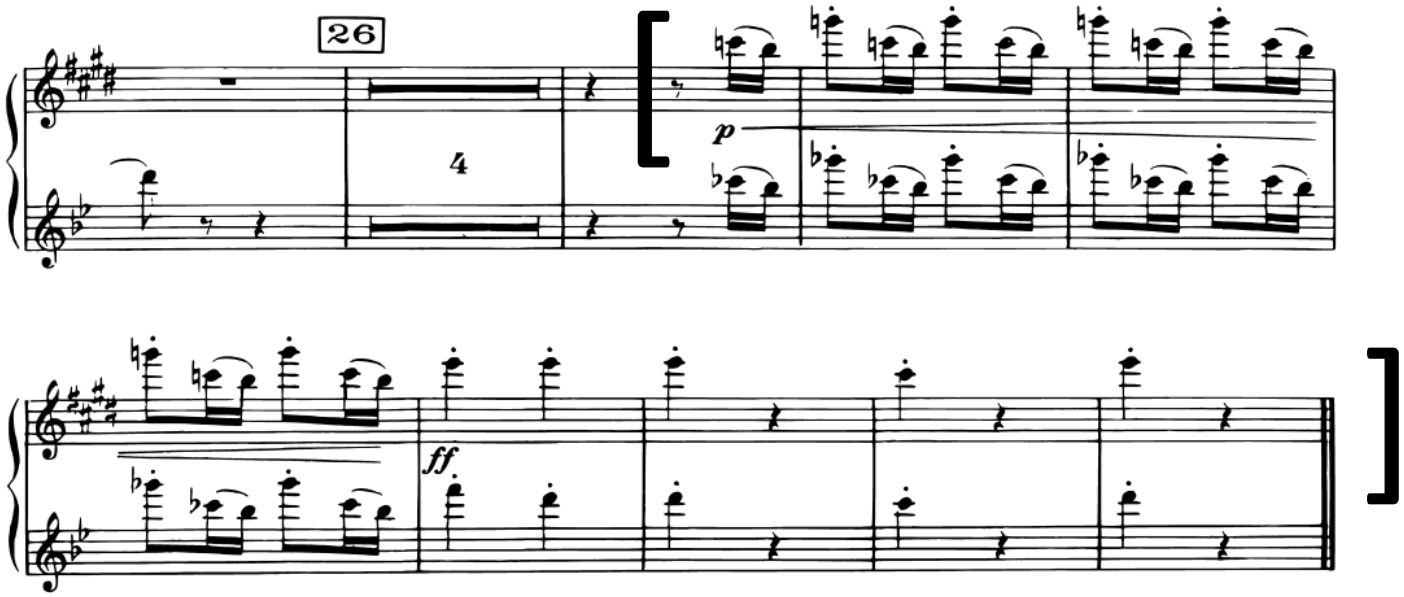
Excerpt 2 Mvt III, Fig. 18 - Fig. 20



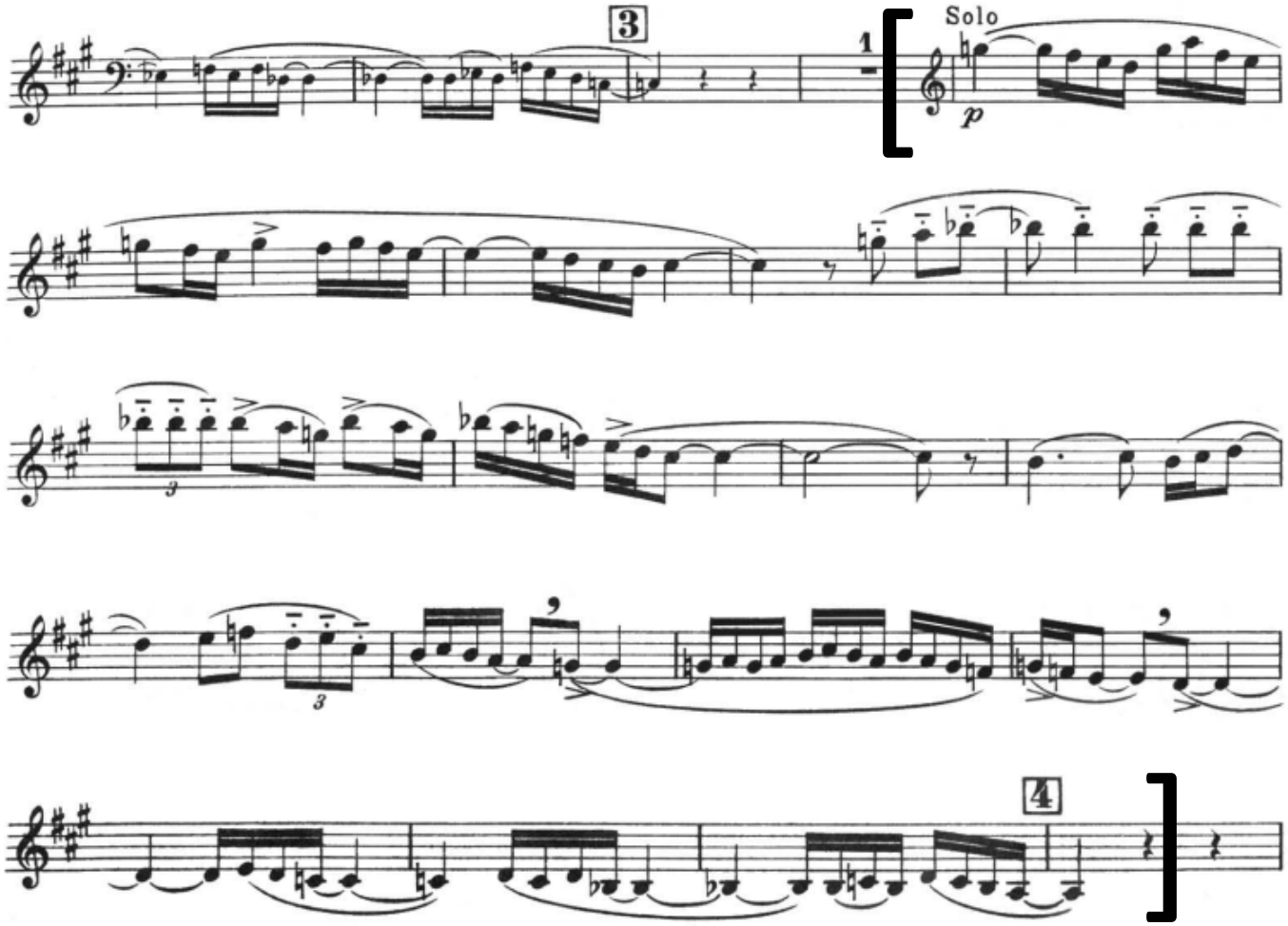
EB CLARINET - optional

13. **RAVEL** Piano Concerto in G major (top line for all)

Excerpt 3 5th bar of Fig. 26 – End



14. **RAVEL** Bolero
3 bars after Fig. 3 – Fig. 4



BASS CLARINET – optional

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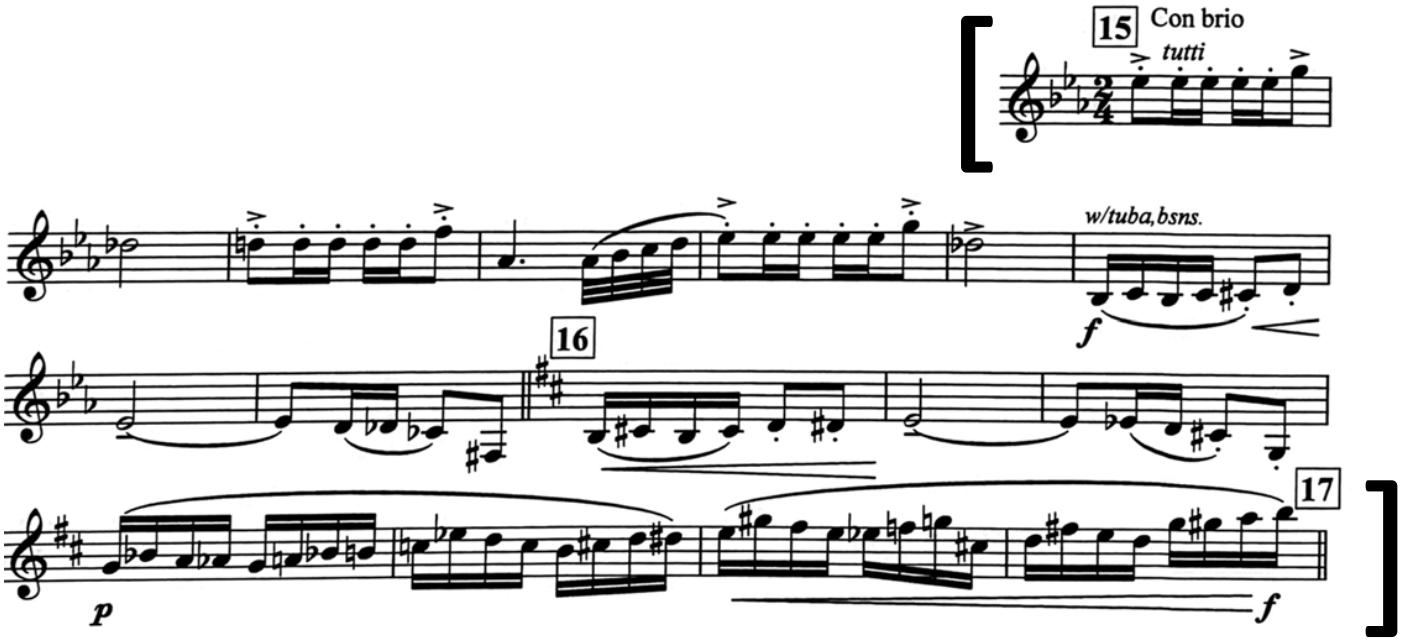
**If you intend to audition on Bass Clarinet you need to prepare all the excerpts not some*

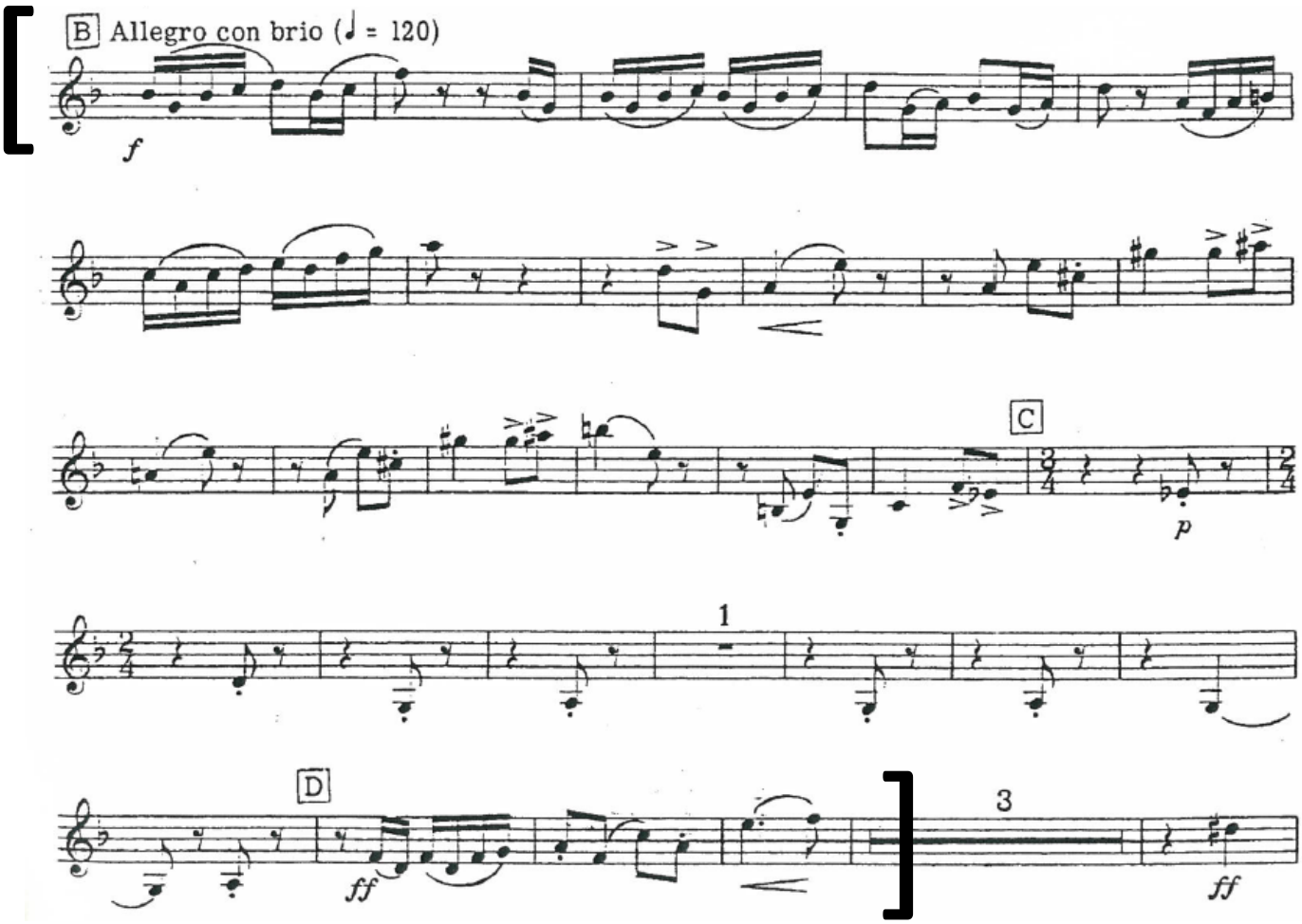
15. GERSHWIN An American in Paris
Allegro grazioso, Fig. 15 – 17



BASS CLARINET – optional

16. Ingolf DAHL Sinfonietta

Mvt I, Fig. B - 3rd bar of Fig. D (last note F) ♩ = 120



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