

**Auditions—Clarinet and bass clarinet  
(To be used for band and orchestra placement auditions)  
Bass Clarinet (no separate excerpt required...see instructions).**

**One audition will determine placement for bands and orchestra.**

Please prepare the attached concerto by Louis Spohr from mm. 56-mm 166 and mm.182-mm 211. If you wish to play bass clarinet, prepare the concerto on bass clarinet from mm. 182-mm 211, and play your scales on bass.

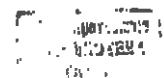
It is highly recommended that you listen to recordings of this piece and listen to how sounds in context of the accompaniment. You will also be expected to get tempi from listening to the recordings. It will be very obvious in your audition if you don't know and have not studied the recordings aurally, and it will noticeably effect your placement. Prepare each excerpt thoroughly and play only as fast as you can play accurately. This will earn you more points than playing inaccurate at a tempo that is too fast for you to perform.

In addition to the excerpts, you must be prepared for the following:

1. As many major and minor (minor form of your choice) scales and arpeggios (format of choice). Play as fast as possible with as wide a range as you feel you can demonstrate successfully and accurately, with a great tone. Once tone and accuracy are sacrificed for speed, your placement will fall. (This applies to the prepared excerpts also.)
2. Chromatic Scale. Play as fast as possible with as wide a range as you feel you can demonstrate successfully and accurately, with at great tone.

Auditions will be over video. Detailed instructions for these can be gotten from the band office or website.

For any questions, feel free to contact Mr. Eller at [jeller@mozart.sc.edu](mailto:jeller@mozart.sc.edu) or 803.777.4728 (email is most effective).



~ 20002-53

# DRITTES KONZERT

für Klarinette und Orchester

Clarinete principale in B

Louis Spohr  
Bearbeitet von Carl Rundnagel

**Allegro moderato. ♩. 112.**

**Tutti.**

7

11

18

28

30

38

41

45

*ff*

*p*

*mf*

*cresc.*

*f*

*dim.*

*pp*

*ore - - - soon do*

<sup>\*)</sup> Mit Pianofortebegleitung dürfen sich die Kürzungen von A bis B und C bis D empfehlen.

Edition Breitkopf Nr. 4001  
111/12/127 (Breitkopf & Härtel, Leipzig)

16491

Lizenz Nr. 473 / 170/80/51

**Clarinete principale in B.**

50 *cresc.* *f* *dim.* *p*

55 **Solo.** *pp* *pp* *cresc.* *f*

61 *f* *cresc.* *f*

66 *f* *cresc.* *f*

69 **Tutti.** *f* *cresc.* *f*

72 **Solo.** *f* *dim.* *pp*

78 *cresc.* *f* *dim.*

83 *p* *p*

86 **Tutti.** *f* **Solo.** *p*

89 *pp*

# Clarinete principale in B.

2

92 *mf*

95 *pp* *cresc.* *f*

98

101 Viol. 1 2

105 *cresc.* *cresc.*

109 *f* *dim.*

111 *pp* *poco ritard.* *a tempo*

114 *p dolce*

118 *f*

124 *dim.* *pp*

## Clarinette principale in B.

180 *p dolce*

186 *p* *cresc.* *f*

192 *f* *dim.* *pf*

197 *p* *mf*

200 *f* *f*

208 *f* *cresc.*

216 *ff*

222 *cresc.*

228 *f* *tr*

**Tutti.**

236 *f*

240 *p* *cresc.* *cresc.*

# Clarinete principale in B.

5

174 *ff*

177 *pp* Solo. *p dolce*

183 *f* *p*

189 Fl. *p* *p*

195

198

201 *cres.*

204 *scen* *do* *f* *dim.*

207 *p* *cresc.* *f*

211 Tutti. *ff*