La Valse by Ravel

This has become one of the most popular pieces to give at a bass clarinet audition. It used to be used as a test to see a player's ability to transpose since it alternates between A and Bb class clarinet. Today most orchestras allow you to bring your own transposed part with you to use if you wish. There are many exposed passages in the work but no extended solos. In measure #4 the second note has an accent but it must not interfere with the written crescendo. The line must feel as if it is going to the following bar. Measure 3 after #6 needs to sound effortless. Playing in 2/2 the tempo remains the same (3/4 =2/2). Be careful not to accent the first note, and play it evenly. As you can see, it appears later in another key.

Measure #9 - This needs to be very elegant and steady. Lean slightly at the top note of each crescendo to help the direction of the line. The crescendo-diminuendo should be slightly exaggerated. The passage needs to have a true flow to it. Give the impression that you're playing in the rests so the line never stops. Consider using the one and one fingering for the Eb, (transposed on the Bb instrument) in measure 2 and 4 before number 10.

Measure #47 needs to sound clean easy and exciting. Although it's only an arpeggio, it needs to have the flair of a cadenza. Begin with a slight tenuto and play through the measure with conviction.

Measure 3 after #58 needs to be approached carefully. Make sure the pulse remains steady and play it very gently. The rhythm needs to be very precise, and be careful not to fall behind the beat. Make sure the placement of the 8^{th} note is precise. Use a very light tongue stroke so that the passage has a feeling of being legato but still articulated. Make a good crescendo in the first and second measure, and play the diminuendo carefully. At measure # 77 you need to play this with a majestic lift. Always going to the down beat gently but in a waltz style.