

United States Navy Band
Clarinet Audition Excerpts – 17 February 2017

Solo (auditionee should provide music)

Mozart, *Clarinet Concerto in A Major*, Mvt. 1, exposition

Excerpts (provided)

Beethoven, *Symphony No. 6*, Mvt. 2, 1 measure before [D] to 1 measure before [E]

Mendelssohn, *Scherzo* from *A Midsummer Night's Dream*, beginning through m. 47

Sousa, *Golden Jubilee March*, beginning to [E] *no repeats*

Corigliano, *Gazebo Dances*, m. 77 to m. 125

Barber, *Overture to The School for Scandal*, mm. 266-295

Creston, *Celebration Overture*, pickup to m. 208 to first note m. 223

Wagner, *Elsa's Procession to the Cathedral*, [4] to [6]

Excerpts to be played with ensemble members

Wagner, *Elsa's Procession to the Cathedral*, [1] to [4]

Strauss, *Serenade in E flat*, Op. 7 (Clarinet 2)

Beginning through m. 8

mm. 136-162

Grainger, *Lincolnshire Posy*, Mvt. 4, beginning through m. 25

Mozart, *Rondo*, beginning to m. 40 *first part only*

Auditionees should perform bracketed portions of excerpts and observe any tempo markings. Sight-reading may also be required.

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Beethoven, *Symphony No. 6, Mvt. 2*



Musical score for Beethoven's *Symphony No. 6, Mvt. 2*. The score consists of two staves. The top staff is marked "Solo" and begins with a dynamic of *p*. It features a melodic line with slurs and accents. The bottom staff provides accompaniment with a *cresc.* marking and a dynamic of *p* at the end. A small inset in the top right shows a detail of the Solo line with a *cresc.* and *f* marking.

Mendelssohn, *Scherzo from A Midsummer Night's Dream*



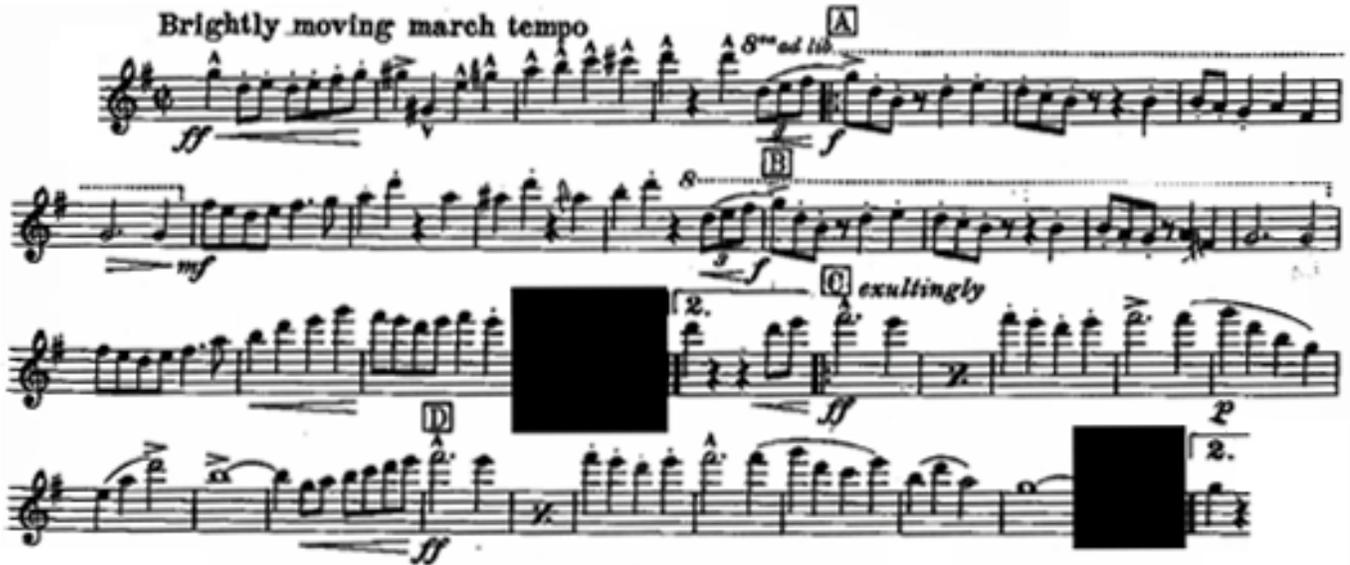
Musical score for Mendelssohn's *Scherzo from A Midsummer Night's Dream*. The score is in 3/4 time and marked "Allegro vivace" with a tempo of quarter note = 84-92. It consists of five staves. The first staff begins with a dynamic of *p*. The second staff includes first and second endings and a *dim.* marking. The third staff includes a section marked "A" and a second ending. The fourth staff includes a *cresc.* marking and a first ending. The fifth staff begins with a dynamic of *p* and includes trills.

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Sousa, *Golden Jubilee March*
(h = 120)

Brightly moving march tempo



Corigliano, *Gazebo Dances*

(h. = 72)



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Corigliano, *Gazebo Dances* (continued)



100

105

110

120

f *ff* *cresc.* *fff* *sfz*

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(□. = 120)

Barber, *Overture to The School for Scandal*



266 *pp*
sempre staccato, quasi "spiccato"

273 *p*

282 *f non staccato*

290 *p*

294 *lo stesso tempo*
1 only
f *mp*

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Creston, *Celebration Overture*

(♩. = 126)



Musical score for Creston's *Celebration Overture*, measures 210-220. The score consists of six staves of music in treble clef with a key signature of two flats. It features complex rhythmic patterns with many beamed notes and slurs. Measure numbers 210 and 220 are clearly marked.

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Wagner, *Elsa's Procession to the Cathedral* (solo excerpt)

(□ = 72)



Wagner, *Elsa's Procession to the Cathedral* (ensemble excerpt)

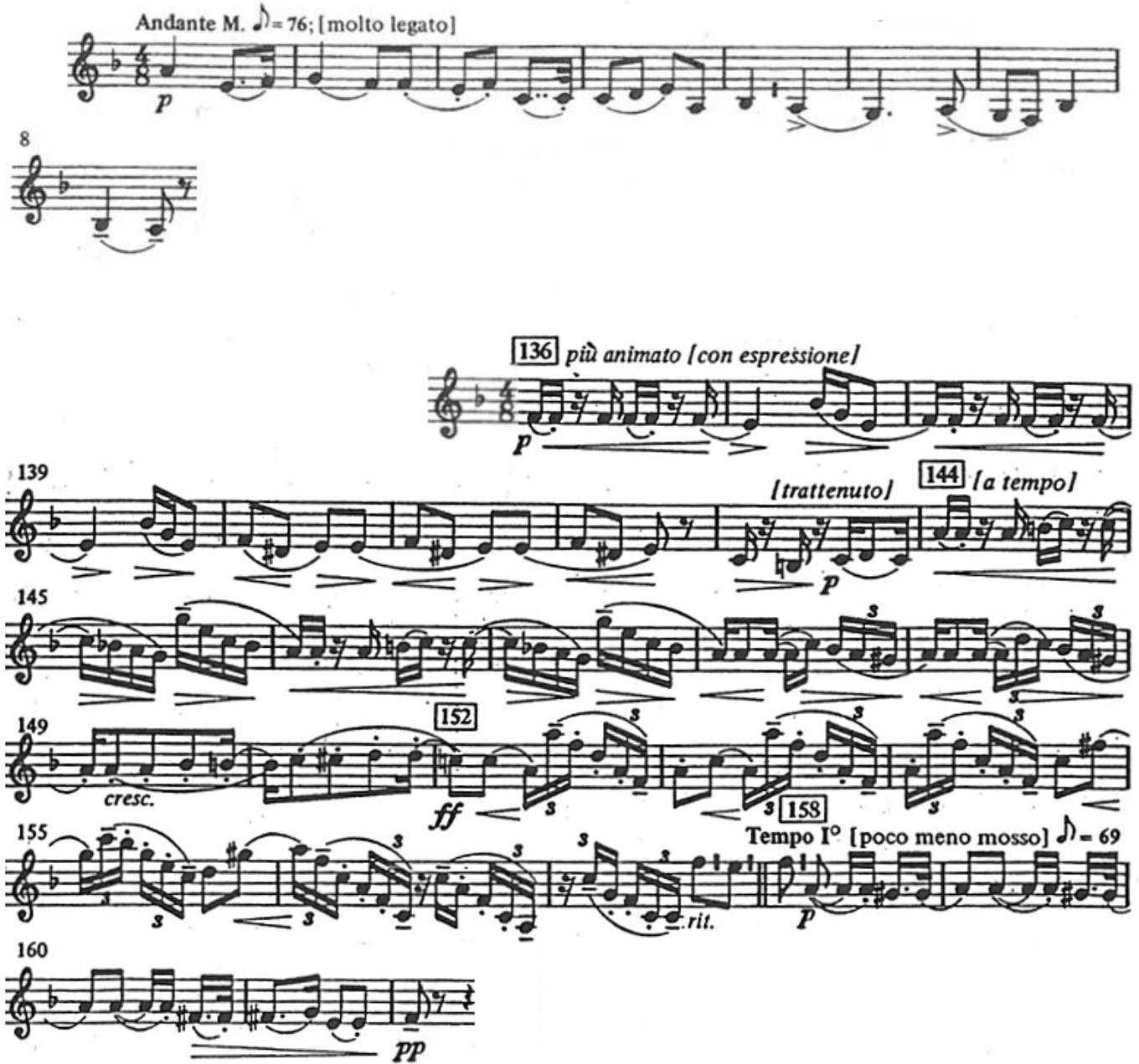


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Strauss, *Serenade in E flat* (two excerpts)

Andante M. ♩ = 76; [molto legato]



8

136 *più animato [con espressione]*

139 [trattenuto] 144 *[a tempo]*

145

149 *cresc.* *ff* 152

155 *Tempo I° [poco meno mosso] ♩ = 69* *rit.* *p* 158

160 *pp*

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Mozart, *Rondo* *play first part* (h = 86)



Allegro

p

p

f

mf

f

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Mozart, *Rondo* (continued)



First system of musical notation, measures 1-4. The piece is in G major and 3/4 time. The first measure starts with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.



Second system of musical notation, measures 5-8. The right hand continues with eighth and sixteenth notes, and the left hand has a more active role with eighth notes. A forte (*f*) dynamic is indicated in the fifth measure.



Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A mezzo-piano (*mp*) dynamic is indicated in the tenth measure.



Fourth system of musical notation, measures 13-14. This system shows the beginning of a new phrase in the right hand, with the left hand continuing its accompaniment.

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