

## UCLA ORCHESTRAS FALL AUDITIONS: LIST A

### CLARINET, BASS CLARINET, E-FLAT CLARINET

Please prepare the following for your audition.

#### SOLO REPERTOIRE

MOZART Clarinet Concerto: I. exposition. II. exposition. NO ACCOMPANIMENT

#### ORCHESTRAL REPERTOIRE – CLARINET

BEETHOVEN Symphony No. 6: I. 2 measures before K to 17 measures after K;  
II. letter D to 1 measure before letter E  
Symphony No. 8: III. Trio – complete

BRAHMS Symphony No. 3: III. beginning to letter B

MENDELSSOHN Scherzo from *Midsummer Night's Dream*: beginning to 13 measures after letter A

RIMSKY-KORSAKOV *Capriccio Espagnol*: I. letter A to letter B, letter C to end of movement;  
III. 11 measures after letter K to end of movement

#### ORCHESTRAL REPERTOIRE – BASS CLARINET/E-FLAT CLARINET

If you wish to audition on bass clarinet and/or E flat clarinet, please bring in standard orchestral excerpts of your choice.

**Sightreading may be requested.**

Beethoven: Symphony No. 6 (1st Movement)

470 *f* *p* *f* *dolce*

482 *f* *f* *f* *dim.*

490 *pp* *p* *f* *f* *f* *f* *p*

Beethoven: Symphony No. 6 (2nd Movement)

69 *p* Solo

74 *cresc.* *p* tr.

Beethoven: Symphony No. 8 (3rd movement)

Klarinette I in B

Tempo di Menuetto (♩=126)

6 *f* *f* *f* *f* *f* *fp* *dimin.* *pp*

14 *f* *f* *f* *f* *f* *fp* *dimin.* *pp*

24 *f* *cresc.* *f* *più f* *ff* *f* *f* *f*

41 *f* *f* *f* *f* *f* *Fine* *SOLO* *dolce* *cresc.*

51 *p* *cresc.*

61 *p* *dolce* *cresc.* *p* *dolce* *p* *dolce*

71 *cresc.* *p* *cresc.* *p* *dimin.* *pp* Men. d. c. al Fine

in B  
Andante

# Brahms: Symphony No. 3, 2<sup>nd</sup> Movement

*p espress. semplice*

7

13

*pp* *p*

2  
From the music to Shakespeare's  
"A MIDSUMMER NIGHT'S DREAM"

## Scherzo

Felix Mendelssohn-Bartholdy, Op. 61

in B<sup>b</sup>  
Allegro vivace

CLARINETTO I

*p*

*dim.*

*cresc.*

# CAPRICCIO ESPAGNOL.

1st Clarinet.

I. ALBORADA.

N. RIMSKY-KORSAKOW, Op. 34.  
Arr. by Charles Woodhouse.

in A  
Vivo e strepitoso.

The musical score for the 1st Clarinet part of "Capriccio Espagnol, I. Alborada" is written in 2/4 time and begins with a forte (*ff*) dynamic. The piece is characterized by rapid sixteenth-note passages and frequent trills (*tr*). The score is divided into several measures, with specific performance instructions and markings:

- Measure 1:** Starts with a forte (*ff*) dynamic. Includes trills (*tr*) and slurs.
- Measure 2:** Continues the rapid sixteenth-note pattern with trills (*tr*).
- Measure 3:** Features a circled "1" and the instruction "Solo." followed by "con forza".
- Measure 4:** Continues the sixteenth-note pattern with trills (*tr*).
- Measure 5:** Includes a circled "2" and the instruction "2nd Oboe." with a trill (*tr*) and a forte (*ff*) dynamic.
- Measure 6:** Continues the sixteenth-note pattern with trills (*tr*).
- Measure 7:** Features a circled "3" and the instruction "Solo." followed by "con forza".
- Measure 8:** Continues the sixteenth-note pattern with trills (*tr*).
- Measure 9:** Continues the sixteenth-note pattern with trills (*tr*).
- Measure 10:** Includes a circled "4" and the instruction "2nd Flute." with a piano (*p*) dynamic.
- Measure 11:** Continues the sixteenth-note pattern with trills (*tr*).
- Measure 12:** Includes a circled "4" and the instruction "2nd Flute." with a piano (*p*) dynamic, ending with a bracket and the instruction "attaca".

1st Clarinet.

in B $\flat$   
Vivo e strepitoso.

III. ALBORADA.

*ff*

*pp*

8 (Vielva)

2nd Flute.

*p*

9

*ff*

10

*pp*

2nd Flute.

*p*

Solo.

*brillante*

*cresc.*

*sf*

*f*

*lunga*

*attacca*