

HYSO Audition Excerpts – Clarinet

Symphony No. 6 in F Major “Pastoral”, Op. 68

Movement 2

L. van Beethoven

Andante molto moto (♩.=50)

in B

Musical score for Clarinet, Movement 2 of Symphony No. 6 in F Major "Pastoral", Op. 68 by L. van Beethoven. The score is in 12/8 time and B major. It features a "Solo" section starting at measure 74. The first staff begins with a piano (*p*) dynamic and a "Solo" marking. The second staff starts at measure 74, marked "cresc." and "p". The music includes various articulations such as slurs, accents, and a trill (*tr.*) at the end of the second staff.

Polovetsian Dances

A. Borodin

Allegro vivo (♩ = 152)

Cl. in B♭

2 Solo

The first section of the score is for the Clarinet in B♭, marked 'Solo' and '2'. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is 'Allegro vivo' with a quarter note equal to 152 beats per minute. The dynamics start at *mf*. The music consists of three staves of rhythmic patterns, primarily eighth and sixteenth notes, with many notes beamed together and accented. The first staff contains two measures of rests, followed by a series of eighth-note patterns. The second staff continues with similar eighth-note patterns, including some sixteenth-note runs. The third staff features a more complex pattern with eighth and sixteenth notes, some beamed in pairs, and includes a few notes with a sharp sign.

Presto (♩ = 100) Cl. in B♭

The second section is marked 'Presto' with a quarter note equal to 100 beats per minute. It is for the Clarinet in B♭. The time signature is 6/8. The dynamics start at *p*. The music begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff shows a few notes with a fermata over the first two notes.

The second section continues with three staves of music. The first staff features a series of eighth notes with accents and slurs, interspersed with rests. The second staff consists of eighth notes with accents and slurs, some beamed in pairs. The third staff begins with a few notes, followed by a long phrase of eighth notes with accents and slurs, and ends with a *cresc. molto* marking over a final eighth-note pattern. The fourth staff is a single line of eighth notes with accents and slurs.