

# BLO

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## BOSTON LYRIC OPERA

### Boston Lyric Opera Orchestra Clarinet/Bass Clarinet Substitute List Auditions

#### **Solo Repertoire:**

The candidate will play 2-3 minutes of a solo of the candidate's choice.

#### **Operatic and Orchestral Excerpts:**

1. Mozart: *Don Giovanni*, Act II, Stage music No. 24, mm. 47-112,162-end
2. Puccini: *Tosca*, Act III, fig. 11-12
3. Verdi: *La Traviata*, Act II, Scene 6, mm. 14-22
4. Smetana: Bartered Bride, m. 1 to downbeat of 9<sup>th</sup> bar of A

Candidates are also invited to prepare the following Bass Clarinet excerpts if they wish to be considered to substitute on Bass Clarinet:

5. Khachaturian: Piano Concerto, fig. 220-235
6. Strauss: *Don Quixote*, fig. 14 and 16

1. Mozart: *Don Giovanni*, Act II, Stage music No. 24, mm. 47-112, 162-end

\*Clarinet in A

47 *f* \*)

54

60 *simile*

64 5

74 1 2 *p*

84 *pp sf p sf p cresc. f p sf p sf p*

94 *sf p sf p f*

103 *p f p* muta in Si<sup>b</sup>/B 5

Detailed description: This is a musical score for a Clarinet in A, covering measures 47 to 112. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The piece begins at measure 47 with a forte (*f*) dynamic and a first ending bracket. Measure 54 starts a new phrase. Measure 60 features a *simile* marking over a series of sixteenth-note patterns. Measure 64 includes a fingering '5' and a fermata. Measure 74 has two first ending brackets and ends with a piano (*p*) dynamic. Measure 84 contains a complex dynamic sequence: *pp sf p sf p cresc. f p sf p sf p*. Measure 94 continues with dynamics: *sf p sf p f*. Measure 103 starts with *p f p* dynamics and includes the instruction 'muta in Si<sup>b</sup>/B' and a fingering '5'. The score concludes with a key signature change to two sharps (D major) and a final measure.

3. Puccini: *Tosca*, Act III, fig. 11-12  
\*Clarinet in A

44

**11** *Solo* *dolcissimo, vagamente* *rit.* **AND<sup>te</sup> LENTO APPASS<sup>to</sup> MOLTO**

*p* *rubando* *sostenendo*

*rit.* *rubando* *rit.*

*stentate* *mf* *p*

*sostenendo, vagamente* *cres.* *affrett.* *rit.* **12** *rall.* **1**

3. Verdi: *La Traviata*, Act II, Scene 6, mm. 14-22

LA TRAVIATA

SCENA VIOLETTA ed ARIA GERMONT

M<sup>o</sup> VERDI

## N<sup>o</sup> 6. Clarinetti

CLARINETTO 1<sup>o</sup>  
in BEFA.

CLARINETTO 2<sup>o</sup>

ed or si scrive a lui *p* a tempo *pp*

che fai *ALL<sup>o</sup> Rec<sup>vo</sup>* t'amerà in ve *All<sup>o</sup>* desti *In Do.* tu lo calma *f* *Viol.*

*ALL<sup>o</sup> assai mosso*

4. Smetana: Overture to Bartered Bride

OVERTURE  
to the opera

5

Playing time 6 Min.

“THE BARTERED BRIDE”

(Prodaná nevěsta)

Bedřich Smetana

CLARINET I in B $\flat$

Vivacissimo

Musical score for Clarinet I in B $\flat$ , Overture to Bartered Bride by Smetana. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked *Vivacissimo*. The piece begins with a dynamic marking of *ff*. The score features various dynamic markings including *sf*, *p*, *f*, *cresc.*, *ff*, and *pp*. There are several measures with fermatas and slurs. The score includes performance instructions such as *Viol. I*, *Horns.*, *cre - - - scen - - - do*, and *25 28*. Measure numbers 84 and 7 are indicated. The piece ends with a double bar line and a fermata.

5. Khachaturian: Piano Concerto, fig. 220-235

Musical score for Khachaturian's Piano Concerto, figures 220-235. The score is written for piano and features several measures of music. The first measure is marked with a box containing the number 220. Above the first staff, the word "Solo" is written in a large, bold font. The tempo and mood markings "a tempo" and "Espressivo" are written above the staff. The dynamic marking "mf" is written below the first staff. The second measure is marked with a box containing the number 225. The word "cresc." is written below the second staff. The third measure is marked with a box containing the number 230. The fourth measure is marked with a box containing the number 235. The tempo and mood markings "poco rit." and "Lento" are written above the fourth staff. The dynamic marking "pp" is written below the fourth staff.

6. Strauss: Don Quixote, fig. 14 and 16

Musical score for Strauss's Don Quixote, figures 14 and 16. The score is written for piano and features several measures of music. The first measure is marked with a box containing the number 14. The tempo and mood markings "Maggiore" and "(Sancho Panza)" are written above the first staff. The dynamic marking "mf" is written below the first staff. The second measure is marked with a box containing the number 16. The tempo and mood markings "poco ritard." and "pp" are written above the second staff. The dynamic marking "dim." is written below the second staff.