



## **CLARINET VACANCY**

The United States Naval Academy Band announces a vacancy for Clarinet to perform with the Ceremonial/Marching Units and various chamber ensembles. To be considered for this audition, applicants must submit a one-page resume to [auditions@usna.edu](mailto:auditions@usna.edu) by September 14, 2026 at 11:59 p.m. EST. The live audition will be held on September 28, 2026 at the United States Naval Academy in Annapolis, MD. The audition committee reserves the right to dismiss any candidate not meeting the highest professional standards.

All travel arrangements and expenses are the responsibility of the candidate. Active-duty musicians from all branches of the U.S. military must also send a letter of endorsement from their commanding officer.

Starting salary for a new member of the U.S. Naval Academy Band is \$77,748-85,272. Other benefits include 30 days paid leave annually, full medical coverage for members and their dependents, education tuition assistance, the GI Bill, and student loan repayment up to \$65,000.

Upon successful completion of recruit training, those selected for positions in the U.S. Naval Academy Band will enter at the pay grade of E-6 (Musician First Class) and will be contractually obligated for permanent assignment to the U.S. Naval Academy Band, Annapolis, MD. All applicants must be age 17 to 41 and otherwise qualified for service in the U.S. Navy. Please note that the Navy has strict requirements with regard to medical readiness and physical appearance. For more information, please contact [auditions@usna.edu](mailto:auditions@usna.edu), or visit us on the web at <https://usna.edu/USNABand>.

# **Application Instructions**

## **REQUIREMENTS FOR ALL APPLICANTS**

All applicants must submit a one-page resume to [auditions@usna.edu](mailto:auditions@usna.edu) by September 14, 2026 at 11:59 p.m. EST.

## **REQUIREMENTS FOR CURRENT MILITARY MEMBERS**

1. U.S. Navy personnel: In addition to submitting the online application, Sailors must route a Special Program Screening form (NAVPERS 1306/92) through their chain of command. Sailors must complete sections A, D1, and D2 of the form and receive command endorsement. The member's chain of command will forward the request to Director, Fleet Band Activities via the MU Enlisted Detailer. Requests from non-MU Sailors will be forwarded to the appropriate rating detailer and the Naval Academy Band Auditions Supervisor.
2. All other active-duty military: In addition to submitting the online application, service members must submit a letter of endorsement from your officer in charge to [auditions@usna.edu](mailto:auditions@usna.edu).

**Live audition repertoire list:**

Please prepare all selections as presented in this packet. All excerpts are on B-flat Clarinet unless otherwise noted.

**A) Solo:** Mozart: *Clarinet Concerto in A Major*, Mvt. I, exposition (A Clarinet)

**B) Excerpts from the following:**

Beethoven: *Symphony No. 6*, Mvt. I, mm. 474-492; Mvt. II, mm. 68-77

Bizet: *Intermezzo* from *Carmen Suite No. 1*

Brahms: *Symphony No. 3*, Mvt. II, mm. 1-22

Dahl: *Sinfonietta*, Mvt. I, Letter [P] to [R]

Fillmore: *Man of the Hour*, beginning to end, take 2nd endings

Grainger/Fennell: *Lincolnshire Posy*, Mvt. IV, mm. 1-25

Hindemith: *Symphony in B-Flat*, Mvt. II, mm. 49-66

Makris: *Aegean Festival Overture*, cadenza

Mendelssohn: *Scherzo* from *A Midsummer Night's Dream*, opening to 1 measure before [B]

Sousa: *Hands Across the Sea*, beginning to end, take 2nd endings \*See note

Wagner/Cailliet: *Elsa's Procession to the Cathedral*, 9 measures before [5] through [6]

**C) Selections to be performed with U.S. Naval Academy Band members:**

Devienne: *Trio in B-Flat, Op. 61, No. 5*, Mvt. II (performed with Wind Trio)

Mendelssohn: *The Hebrides Overture, Op. 26* (duet performed with Clarinet section member)

\*Be prepared to perform both parts (A Clarinet)

Strauss: *Serenade in E-Flat, Op. 7* (duet performed with Clarinet section member)

Mvt. I, pickup to 8 before [G] to 4 before [H]

**D) Sight-reading**

\*Note Error: The written G natural in 12th measure of the Trio is incorrect. The correct pitch is G#, please perform a G# in that measure at the audition.

Mozart: *Concerto in A Major*, Mvt. I  
begin at m. 57

Klarinette in A

44

48 *p*

53 *f*

56 Solo (*p*) (1 1)

62

67

71 *tr*

75 Tutti 2 Solo

82

85

90

96 Tutti 1

DISCLAIMER

E. P. 13096

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100 Solo

104

108

111

115

120

125

129 Solo

134

137

140

143

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Musical score for Clarinet in A, Mozart, measures 146-152. The score is written in treble clef with a key signature of one sharp (F#). Measure 146 shows a melodic line with eighth and sixteenth notes. Measure 149 features a more complex melodic line with slurs and accents. Measure 152 includes a trill (tr) and the instruction 'Tutti'. Below the staff, there are three triplets (3) indicated by the number '3'.

Beethoven: *Symphony No. 6*, Mvt. I, mm. 474-492

Musical score for Beethoven's *Symphony No. 6*, Mvt. I, measures 474-492. The score is in treble clef with a key signature of one sharp (F#). Measure 474 is marked with a forte (*f*) dynamic. Measure 482 is marked with a forte (*f*) dynamic. Measure 490 is marked with a piano (*p*) dynamic. The score includes various dynamics such as *f*, *p*, *pp*, *dolce*, and *dim.*. There are also markings for *K* and *8*. A large bracket spans measures 474 to 490.

Beethoven: *Symphony No. 6*, Mvt. II, mm. 68-77

Musical score for Beethoven's *Symphony No. 6*, Mvt. II, measures 68-77. The score is in treble clef with a key signature of one sharp (F#). Measure 68 is marked with a piano (*p*) dynamic. Measure 74 is marked with a piano (*p*) dynamic. The score includes various dynamics such as *cresc. p*, *p*, and *cresc. f*. There are also markings for *Viol. II*, *Viol. I*, and *Solo*. A large bracket spans measures 68 to 77.

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Bizet: *Intermezzo* from *Carmen Suite No. 1*

**N° 2. Intermezzo.**  
(Prelude to Act III)

**Andantino quasi Allegretto.**  
(♩ = 84.) Fl. I. Solo

3 4 5 6

**A Solo**  
*pp*

Ob. I. *pp*

Brahms: *Symphony No. 3*, Mvt. II, mm. 1-22

**in B**  
**Andante**

*p espress. semplice*

7

13 **A** *pp* *p*

20 **B**

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Dahl: *Sinfonietta*, Mvt. I, Letter [P] to [R]

[P] Allegro con brio, come prima (♩ = 120)

*ff*

[Q]

*accel..... a ..... piacere ..... al .....*

[R]

*f*

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Fillmore: take 2nd endings

# The Man of the Hour

Solo or 1st Clarinet

MARCH

HENRY FILLMORE

1436

The first section of the music is written for a Solo or 1st Clarinet. It begins with a treble clef and an 8/8 time signature. The key signature has one flat (B-flat). The music is marked with a forte dynamic (*ff*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings marked with a diagonal slash and the number 1, and two second endings marked with a diagonal slash and the number 2. The piece concludes with a double bar line and repeat signs.

TRIO

The TRIO section begins with a bass clef and an 8/8 time signature. The key signature has one flat (B-flat). The music is marked with a mezzo-forte dynamic (*mf*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings marked with a diagonal slash and the number 1, and two second endings marked with a diagonal slash and the number 2. The piece concludes with a double bar line and repeat signs. The word "both times" is written below the first ending.

Fillmore Music House, Cin. O.

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Hindemith: *Symphony in B-Flat*, Mvt. II, mm. 49-66

49 Fast and gay (♩ = 112)

mf

51 (E)

54 1 2 f

60

62 (F) f

64

66 p One Solo p

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# AEGEAN FESTIVAL OVERTURE

Arranged by  
MAJOR ALBERT BADER

ANDREAS MAKRIS

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It is marked "Solo ad lib." and "pp = f". The notation includes a series of chords and melodic lines, with a fermata over the final note. The second staff continues the melodic line with a fermata. The third and fourth staves show a more complex rhythmic and melodic development. The fifth staff concludes the piece with a final chord and a fermata, ending with a 7/8 time signature.

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Mendelssohn: *Scherzo* from *A Midsummer Night's Dream*  
Opening to 1 measure before [B]

In B.  
Scherzo.  
Allegro vivace.

Nº 1.

*p*

1 2 *dim.* 1

A 2

*cresc.* 1

*p* *tr* *tr* *tr* *tr* B 9 *f*

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Sousa: take 2nd endings

\*Note Error: The written G natural in 12th measure of the Trio is incorrect. The correct pitch is G#, please perform a G# in that measure at the audition.

# Hands across the Sea. March.

SOUSA.

1st Bb Clarinet.

302

Trio.

13048-5

The John Church Company

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# Elsa's Procession to the Cathedral

Feierlicher Zug zum Munster  
from "LOHENGRIN"

1st B $\flat$  Clarinet

RICHARD WAGNER  
Transcribed by  
LUCIEN CAILLIET

**Langsam und feierlich**  
*slowly and solemnly*

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The music is marked with a piano dynamic (*p*) and features a long, flowing melodic line with many slurs. The second staff continues the melody and includes a circled fingering '5' above a note. The third staff also continues the melody and includes a circled fingering '6' above a note. The piece concludes with a final piano (*p*) dynamic marking.

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Devienne: *Trio in B-Flat, Op.61, Mvt. II*  
To be performed with Wind Trio members

Clarinet in B

II

Rondo Allegro

6

11

15

20

26

31

35

40

45

50

*p*

*f*

*cresc.*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*f*

*cresc.*

*f*

*FINE mf*

*p*

*cresc.*

*mf mp*

Clarinet in Bb

55 *mf*

61 *mp*

67

73

79 *p*

84

89

94 *f*

99 *p* *cresc.*

103 *cresc.*

108 *p* *cresc.* *cresc.* *f*

## Clarinet in Bb

114 *p* *cresc.* *f*

119 *ff*

122 *mp*

126

130 *f*

135 *mp*

140 *ff*

145 *p*

150

156 *f* *p*

162

*2*

*Dal Segno al Fine*

Duets: to be performed with Clarinet section member

Mendelssohn: *The Hebrides Overture*, Op. 26 (be prepared to perform both parts)

(Tranquillo assai)

Clar. in A Solo

1 *pp* *pp* *cresc.*

2 *pp* *cresc.*

241 *p* *dolce* *p* *dolce*

247 *poco rit.* *dim.* *poco rit.* *dim.* *dim.* *dim.*

Strauss: *Serenade in E-Flat*, Op. 7, Mvt. 1, pickup to 8 before [G] to 4 before [H]

*Solo. più animato.* *p* *p* *p* *cresc.* *ff* *a tempo* *rit.* *p* *pp*

(H)