

United States Coast Guard Band

Section Clarinet

Application Deadline: May 15, 2026

Preliminary Rounds: May 26, 2026

Semi & Final Rounds: May 27, 2026

Application Instructions

To reserve an audition time, please email the following materials to CGBauditions@gmail.com before the May 15 deadline:

1. **One-Page Résumé**
2. Completed **Applicant Information Sheet** (included in the audition packet)

You will receive a confirmation email upon receipt of your application materials. A specific check-in time and further instructions will be sent to all applicants after the May 15 deadline.

Audition Information

- **Location:** The audition will be held in Leamy Concert Hall at the U.S. Coast Guard Academy.
15 Mohegan Ave.
New London, CT 06320
- **Travel:** For those traveling by air, the two closest airports are Providence, RI (PVD) and Hartford, CT (BDL).
- **Access:** A REAL ID-compliant driver's license, passport, or CAC is required for entry to the U.S. Coast Guard Academy.
- **Audition Process:**
 - Candidates may be asked to play a second round on May 26.
 - Following the final round on May 27, candidates being considered for the position will be asked to interview.
 - Please note, the Coast Guard Band will not declare a winner on the day of the audition. The audition committee may take up to a week for further assessment and reference checks before extending an offer for the position.
- **Enlistment Requirements:** This position requires enlistment into the U.S. Coast Guard at the paygrade of E6. Applicants must meet all enlistment standards for health, weight, fitness, and age (18-41) at the time of enlistment.

Please direct any questions to CGBauditions@gmail.com

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Leamy Concert Hall
U.S. Coast Guard Academy
15 Mohegan Ave
New London, CT 06320

Audition Repertoire

Solo

Mozart Concerto in A Major Mvt 1, exposition

Excerpts

Beethoven Symphony No. 6
Mvt 1, m. 474-492
Mvt 2, m. 68-77

Brahms Symphony No. 3 Mvt 2, Beginning to 1 before [B]

Dahl Sinfonietta [P] through 1 after [R]

Fillmore Americans We Beginning to 1 before [E], *no repeats*

Gounod/Tobani Ballet Music from *Faust* m. 1-36

Grainger Lincolnshire Posy Mvt. 4 “The Brisk Young Sailor”, m.1 through 25

Holst Hammersmith, Op. 52
11 before [C] through 7 after [E]
5 after [H] to [I]

Mendelssohn Midsummer Night’s Dream Beginning to [B]

Respighi Pines of Rome Mvt. 3, 1 before [13] through 5 before [14]

Tichelli Blue Shades Solo, m. 321-376

Wagner Elsa’s Procession 9 before [5] through [6]

Section Playing

Bartok Concerto for Orchestra
Mvt 2, m. 45-57, *second clarinet only*
Mvt 2, m. 181-211, *second clarinet only*

Mendelssohn The Hebrides Overture Duet, m. 202-217, *both parts*

Mendelssohn Midsummer Night’s Dream Beginning to [B], *both parts*

Sight Reading

United States Coast Guard Band

Captain Adam Williamson, Director

Applicant Information Sheet

Full Legal Name:

First: _____ Middle: _____ Last: _____

Instrument(s): _____

Contact Information:

Primary Phone: _____ Email: _____

Mailing Address:

Street: _____

City: _____ State: _____ Zip: _____

Date of Birth: _____

Place of Birth: _____

Are you a U.S. citizen or Green Card holder? Yes No

Previous military service? Yes No

If yes, please list current rank, station, and enlistment end date:

Medical Conditions: Yes No

If yes, please explain:

How did you find out about this audition? (mark all that apply):

Musical Chairs Last Row Brass Audition Cafe Social Media University

USCG Band member: _____ Other: _____

Please list at least TWO references - one preferably an ensemble director.

Reference 1:

Name: _____ Position: _____

Phone: _____ Email: _____

Reference 2:

Name: _____ Position: _____

Phone: _____ Email: _____

Mozart *Concerto for Clarinet*

Musical score for Clarinet, Mozart *Concerto for Clarinet*, measures 62-104. The score is written in treble clef and includes various performance markings and dynamics.

Measures 62-74: Solo section, marked *(p)*. Measure 62 includes fingering (1 1). Measure 74 includes the marking *2*.

Measures 75-84: Tutti section. Measure 75 includes the marking *2*. Measure 82 includes a triplet of eighth notes.

Measures 85-95: Solo section. Measure 96 includes the marking *1*.

Measures 96-100: Tutti section. Measure 100 includes the marking *1*.

Measures 101-104: Solo section. Measure 104 includes a triplet of eighth notes.

108



111



115



120



125



129

Solo



134



137



140



143



146



149



152

Tutti



Beethoven — Symphony No. 6
Klarinette I in B

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

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

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

566 *cresc. p* *p* *cresc. f*

68 *Solo* *D* *p* *cresc.*

74 *p* *tr.*

Brahms — Symphony No. 3 in F Major
Clarinet I in B \flat

in B
Andante
p espress. semplice

7

13 *pp* *p*

20 *pp* *p*

Sinfonietta (Dahl)

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

The musical score is written on seven staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo and dynamics are indicated as **P** Allegro con brio, come prima (♩ = 120) and *ff*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *ff* at the beginning, *f* at the end of the final staff, and *accel.* followed by *a piacere* and *al* in the sixth staff. The piece concludes with a double bar line and a fermata over the final notes. Section markers **Q** and **R** are placed above the third and seventh staves, respectively.

Americans We

1st Clarinet

HENRY FILLMORE

edited by Frederick Fennell

Bright march tempo

CB113

The musical score for the 1st Clarinet part of 'Americans We' is written on five staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (ff, f, mf, pp sub., p). It features five marked sections: A, B, C, D, and E. Section E is labeled 'TRIO' and begins with a large bracket. The score also includes first and second endings for sections C and E, and a large 'X' marking a specific measure in section C. The tempo is indicated as 'Bright march tempo'.

Ballet Music from *Faust* (Gounod/Tobani)

Allegretto (♩ = 112)

p

p

cresc. molto

f

The image shows a musical score for a piece titled "Ballet Music from Faust" by Gounod/Tobani. The tempo is marked "Allegretto" with a metronome marking of 112 quarter notes per minute. The score consists of seven staves of music, all in treble clef. The first two staves begin with a piano (*p*) dynamic. The sixth staff includes a dynamic marking of *cresc. molto*, indicating a gradual increase in volume. The final staff concludes with a forte (*f*) dynamic. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

HAMMERSMITH

Prelude and Scherzo

Solo B \flat Clarinet

GUSTAV HOLST

pp sempre accel. **Poco vivace** **Soli** *p stacc.* *p* **(C)** **(D)** *mf* *stacc.* *cresc.* **(E)** *f stacc.* **(H)** *ff* *3* *2*

The musical score is written for a Solo B \flat Clarinet. It begins with a dynamic of *pp* and the instruction *sempre accel.*. The tempo is marked **Poco vivace** and the performance style is **Soli**. The score includes various dynamics such as *p*, *mf*, *f*, and *ff*, along with articulation like *stacc.* and *cresc.*. There are several measures with slurs and accents. Section markers (C), (D), (E), and (H) are placed above the staff. A triplet of eighth notes is marked with a '3' above it, and a pair of eighth notes is marked with a '2' above it. The key signature is B \flat major (two flats), and the time signature is 2/4.

Mendelssohn — Midsummer Night's Dream

In B.
Scherzo.
Allegro vivace.

CLARINETTO I.

Nº 1.

p

1 2 *dim.*

A 2

cresc.

tr *tr* *tr* *tr* B

p

Mendelssohn — Midsummer Night's Dream

In B.
Scherzo.
Allegro vivace.

CLARINETTO II.

Nº 1.

p

1 2 *dim.*

A 2

cresc.

1 9 B

Respighi *Pines of Rome*

Clarinet in A

III. I pini del Gianicolo

Lento

in A

rall.

13
p espress. e dolciss. (come in sogno)

292

pp

298

pp

303

pp

3 5

Ticheli Blue Shades

(♩ = 160-168)

321

solo - with great energy

Musical notation for measures 321-323. Measure 321 starts with a quarter rest followed by a quarter note. Measures 322-323 contain a series of eighth notes with a slur over them. A dynamic marking *f* is placed below measure 323.

324

Musical notation for measure 324. It begins with a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the eighth notes, with the word "bend" written above it. A dynamic marking *f* is at the start.

330

Musical notation for measures 330-331. Measure 330 starts with a half note, followed by eighth notes. Measure 331 continues with eighth notes and a slur. A dynamic marking *f* is at the start.

340

Musical notation for measures 340-341. Measure 340 starts with a half note, followed by eighth notes. Measure 341 continues with eighth notes and a slur. The word "Wail!" is written above measure 341. A dynamic marking *ff* is at the end.

Musical notation for measures 342-343. Both measures contain eighth notes with a slur. A dynamic marking *ff* is at the start.

Musical notation for measures 344-345. Both measures contain eighth notes with a slur. The word "Intense!" is written above measure 345. A dynamic marking *ff* is at the end.

351

Musical notation for measures 351-352. Measure 351 starts with a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the eighth notes, with the word "bend" written above it. A dynamic marking *ffp* is at the start, and *fff* is at the end.

Musical notation for measures 353-354. Both measures contain eighth notes with a slur. A dynamic marking *f* is at the start.

Rhythmic

364

Musical notation for measures 364-365. Both measures contain eighth notes with a slur. A dynamic marking *f* is at the start.

Relaxing

(end solo) 376

Musical notation for measures 376-377. Measure 376 starts with a half note, followed by a quarter note, and then a series of eighth notes. A slur covers the eighth notes. A dynamic marking *mp* is at the start, *mf* is below measure 376, and *sf* is below measure 377. Measure 377 ends with a quarter rest. A dynamic marking *f* is at the end.

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. It starts with a dynamic marking of *p* (piano). The second staff continues the melody and includes a circled fingering number '5' above a note. The third staff concludes the passage with another circled fingering number '6' above a note and a final *p* dynamic marking. The music is characterized by a solemn, slow tempo and features a series of eighth-note patterns with slurs and ties.

Bartok

Concerto for Orchestra II. GIUOCO DELLE COPPIE

2nd Clarinet in A

Allegro scherzando

in A 8 9 1 7 17 1 7 1st Ob. 25

etc. 4 33 1 5 1st Ob.

41 45 Poch. rit. a tempo p mf

52

2 60 1 TACET dim. p

4 173 1 4 in A 2nd Cl. in A 181

1st Bsn. mf p

189 sempre stacc. mf

198 Poch. rit. a tempo mf p

205 dim. p

212 pp

Clarinet in A

Mendelssohn
The Hebrides Overture
prepare both parts

(Tranquillo assai)

Clar. in A Solo

1
pp *pp* *cresc.*
2
Clar. in A Solo
pp *cresc.*

241
p *dolce*
p *dolce*

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