



**DEPARTMENT OF THE AIR FORCE
HEADQUARTERS 11TH WING (AFDW)
JOINT BASE ANDREWS, MARYLAND 20762**

February 23, 2016

The United States Air Force Band – Washington, D.C.

Trombone with the Concert Band

Audition Process

Resumes and digital recordings must be received by **April 1, 2016**. Applicants who are considered qualified for the live audition will be contacted by The USAF Band auditions team and then by an Air Force recruiter to assess each applicant's eligibility to enlist in the Air Force. Once approved by the recruiter, applicants will receive an audition invitation letter. All invited candidates must be prepared to meet Air Force maximum allowable weight standards.

Preliminary Requirements:

Preliminary Audition recordings and resumes are due **April 1, 2016**. Please send a one page resume and preliminary recording with the following selections:

MOZART – *Requiem, K. 626, No. 2* “Tuba Mirum” (2nd Tbn) beg. – 18

ROSSINI – *La Gazza Ladra* – reh 3 – reh 4, reh 7 – reh

WAGNER – *Ride of the Walkuries* (2nd Tbn) – 1 before 6 to 3 after 7

Email MP3s and resume to:

airforcebandtromboneaudition@gmail.com

Live Audition:

Qualified applicants will be notified and invited to the live audition, which will be held on June 20, 2016 at Joint Base Anacostia-Bolling, Washington, DC. Applicants will prepare the following selections:

1. Prepared Solo

GRONDAHL – *Concerto*, 2nd mvt – Beg to 8

2. Band & Orchestra Excerpts

FILLMORE – *The Circus Bee* (1st Tbn) – beginning to 4th m. of Trio, MM=160

GIROUX – *No Finer Calling* (3rd Tbn) – 3rd Mvt – mm. 189-221, MM=138

MAHLER – *Symphony #3* (1st Tbn) – 1st Mvt – 1 before 33 – 2nd bar of 34

MAHLER – *Symphony #5* (2nd Tbn) – 1st Mvt – 9th of 11 to 5 before 12, 2nd Mvt, 8 after 24 to 25

MOZART – *Requiem, K. 626, No. 2* “Tuba Mirum” (2nd Tbn) beg. - 18

RAVEL/arr. Rogers – *Bolero* (1st Tbn) – 3 after 10 to 11

ROSSINI – *La Gazza Ladra* – reh 3 – reh 4, reh 7 – reh 8, reh 9 to end

SAINT-SAENS – *Symphony #3* (1st Tbn) – Q – R

STRAUSS, R. – *Ein Heldenleben* (2nd Tbn) – 2 before 61 – 6 after 65

STRAUSS, R. – *Also Sprach Zarathustra* (1st Tbn) – 5 after 15 to 16,

7 after 50 to 51

WAGNER – *Ride of the Walkuries* (2nd Tbn) – 1 before 6 to 3 after 7
Arr. Cray – *I'll Be Seeing You* (1st Tbn) – m.31-46

3. Section Playing

BRAHMS – *Symphony #4* (1st & 2nd Tbn), 4th Mvt – E –mm. 136

MAHLER – *Symphony #2* (2nd Tbn), 5th Mvt

HINDEMITH/arr. Wilson – *Symphonic Metamorphosis* (2nd Tbn) G to the end

4. Ceremonial Requirement (to be played MEMORIZED)

BOORN – *Queen City* (1st Tbn) – beg. to Trio

Be prepared to demonstrate marching ability with and without playing

5. Sight Reading

Individual and section excerpts

For more information call 1-800-283-8995 or e-mail:

usaf.jbanafw.afdw-staff.mbx.usaf-band-audition@mail.mil

**** Prior Service and Active Duty members—please contact the USAF Band Auditions team prior to submitting materials. ****

Grondahl - Concerto for Trombone

Mvt II - Beg to 8

TROMBONE

II.

Quasi una Leggenda

Andante grave (♩ = 80) *espressivo molto*

7 *mf* *mezzo* *cresc.* *mf* *rall.* *ffz* *dim.*

11 **7 Mosso** (*a due tempi*) (♩ = 46) *con molta espressione, cantabile* *mp*

18 *dolciss.* *mp*

23 *mp* *rit.*

1ST TROMBONE

d=160

The Circus Bee.

1st & 2^d Trombones. ♩

MARCH.

HENRY FILLMORE.

106

ff

ff

ff

TRIO

ff

Fillmore Music House.

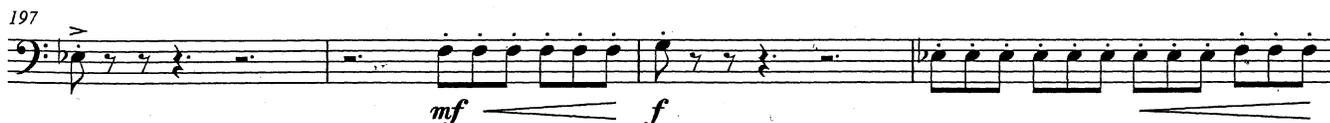
Dedicated to Colonel Arnald D. Gabriel, USAF (Ret.)

No Finer Calling

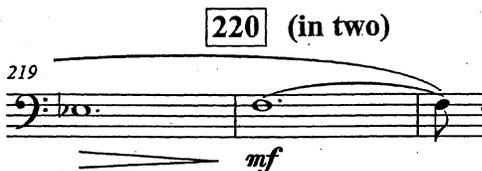
III. Honor Above All
"Excellence In All We Do"

Julie Giroux
(ASCAP)

Trombone 3



MP 99041



Mahler: Symphony no. 3

Movement I, 1 m. before Reh 33 – 2 m. after Reh 34

1. Posaune,

Zurückhaltend. mf

33 p *espressivo* Zeit lassen.

Nicht eilen.

Etwas drängend. $cresc.$ $rit.$ 34 fp Wieder a tempo Nicht eilen.

2 1 10 35 8

2ND TROMBONE

MAHLER - Symphony No. 5, first movement

249 zu Tempo I zurückkehren
T₂

mf sf cresc. sf ff ff

250 Tempo I

p f f

Detailed description: This block contains two staves of musical notation for the 2nd Trombone part. The first staff, starting at measure 249, is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with the instruction 'zu Tempo I zurückkehren' and 'T₂'. The music features a melodic line with dynamic markings of *mf sf cresc.*, *sf*, and *ff*. The second staff, starting at measure 250, is in bass clef with the same key signature and time signature. It is marked 'Tempo I' and contains triplet markings over several notes. Dynamic markings include *p*, *f*, and *f*.

MAHLER - Symphony No. 5, second movement

Wuchtig.

f *f* *sf*

sf *sf*

Detailed description: This block contains two staves of musical notation for the 2nd Trombone part in the second movement. The top staff is in bass clef with a key signature of one flat and a 3/4 time signature. It is marked 'Wuchtig.' and features a melodic line with dynamic markings of *f*, *f*, and *sf*. The bottom staff is in bass clef with the same key signature and time signature, featuring a melodic line with dynamic markings of *sf* and *sf*.

TO DEAN KILLION AND THE
TEXAS TECH UNIVERSITY
CONCERT BAND
BOLERO

1st TROMBONE

Maurice Ravel
transcribed by
R. Mark Rogers

Tempo di Bolero, moderato assai

1 Sob

mf sostenuto

3

3

11

This transcription authorized by the
Theodore Presser Company, agents for
Durand & Cie, Paris.

All Rights Reserved.
Copyright by Durand & Cie, 1929

Rossini - La Gazza Ladra

Reh 3 - Reh 4, Reh 7 - Reh 8

This musical score consists of four systems of bassoon staves. The first system begins with a treble clef staff containing a triplet of eighth notes, marked with a box containing the number '3' and the dynamic marking *ff*. The subsequent three staves in this system are in bass clef. The second system contains four bass clef staves. The third system begins with a treble clef staff marked with a box containing the number '4', followed by three bass clef staves. The fourth system begins with a treble clef staff marked with a box containing the number '7' and the dynamic marking *ff tutta forza*, followed by three bass clef staves. The final system contains a single bass clef staff marked with a box containing the number '8'. The music is written in a key signature of one sharp (F#) and a common time signature (C).

Rossini - La Gazza Ladra

Reh 9 to end

9

ff

Piú mosso

ff

XX

Detailed description: This is a page of musical notation for the bassoon part of Rossini's opera 'La Gazza Ladra'. The score consists of ten staves of music. The first staff begins with a measure number '9' and a dynamic marking '*ff*'. The second staff continues the melodic line with various ornaments and slurs. The third staff is marked 'Piú mosso' and features a slower tempo. The fourth and fifth staves continue the melodic development. The sixth staff has several slurs and accents. The seventh staff is marked '*ff*' and shows a change in the melodic pattern. The eighth staff contains three measures with a double bar line and repeat dots, indicating a repeat. The ninth and tenth staves conclude the piece with a final note marked with a fermata.

3^{me} SYMPHONIE

C. SAINT-SAËNS

Op. 78

1^{er} TROMBONE

I

The musical score for the 1st Trombone part of the first movement of the 3rd Symphony by Saint-Saëns. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a 'Q' (Quasi) marking and a 'p' (piano) dynamic. The melody is characterized by a series of eighth notes with a slur over the first four measures, followed by a series of quarter notes with a slur over the next four measures. The dynamic changes to 'poco cresc.' (poco crescendo) towards the end of the staff. The bottom staff is in bass clef with the same key signature and time signature. It features a melodic line starting with a 'p' dynamic, consisting of eighth and quarter notes with a slur over the first four measures.

STRAUSS

EIN HELDENLEBEN

2ND TROMBONE

Musical score for the 2ND Trombone part of "Ein Heldenleben" by Richard Strauss. The score consists of five staves of music, numbered 61 through 65. The key signature is B-flat major (two flats). The time signature is 4/4. The music features various dynamics including *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). There are also markings for *rit.* (ritardando) and *trasc.* (trascritto). The notation includes eighth and sixteenth notes, rests, and slurs. Measure 61 starts with a *ff* dynamic. Measure 62 has a *ff* dynamic. Measure 63 has a *f* dynamic. Measure 64 has a *mf* dynamic. Measure 65 has a *mf* dynamic.

I. Posaune

„ALSO SPRACH ZARATHUSTRA!“

Tondichtung
(frei nach Friedr. Nietzsche)

Richard Strauß, op. 30

1. 2. Trp. *immer bewegter*

f marcato 16 5

immer mehr steigern *sehr*

ff *ff* *ff* *ff*

schnell 51 2

③ 3:10

I'll Be Seeing You

(Vocal)

1st Trombone

Med. Swing

arr: CRAV

cup mt.

$\text{♩} = 84$

Musical staff 1: 4/4 time signature, key of B-flat major. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: mp, cresc., dim.

Musical staff 2: Measure 1 (circled 1) with a fermata. Measure 7 (circled 7) with a fermata. Measure 9 (circled 9) with notes G4, A4, B4, C5, B4, A4, G4. Dynamics: pp, mp.

Musical staff 3: Notes G4, A4, B4, C5, B4, A4, G4. Measure 17 (circled 17) with notes G4, A4, B4, C5, B4, A4, G4. Measure 25 (circled 25) with notes G4, A4, B4, C5, B4, A4, G4. Dynamics: mp.

Musical staff 4: Measure 17 (circled 17) with notes G4, A4, B4, C5, B4, A4, G4. Measure 25 (circled 25) with notes G4, A4, B4, C5, B4, A4, G4. Dynamics: p.

Musical staff 5: Measure 31 (circled 31) with notes G4, A4, B4, C5, B4, A4, G4. Dynamics: mp (Solo - opera).

Musical staff 6: Notes G4, A4, B4, C5, B4, A4, G4. Dynamics: mp.

Musical staff 7: Measure 39 (circled 39) with notes G4, A4, B4, C5, B4, A4, G4. Dynamics: mp.

Musical staff 8: Notes G4, A4, B4, C5, B4, A4, G4. Dynamics: mp. (to cup mt.)

Musical staff 9: (cup mt.) Notes G4, A4, B4, C5, B4, A4, G4. Dynamics: mp, cresc., f. D.S. al

Symphony No. 4

(E minor)

TROMBONE II (Tenor)
(Original Notation)

Johannes Brahms, Op. 98

116 **E** Solo *pp* *espr.*

116 *ppp* *pp*

123 *p* *dim.* *rit.* *pp*

129 *f* *ff* *sf*

2. Posaune.

V.

Im Tempo des Scherzo's.

(Celli u. Bässe)

mit aufgehob. Schalltrichter.

Vorwärts.

1 *ff* *p* *ff*

2 *ff* *dim.* *pp*

3 *pp* *ff* *dim.* *pp*

4 *pp* *pp* *pp*

5 *pp* *pp* *pp*

6 *pp* *pp* *pp*

7 *pp* *rit.* *pp* *pp*

8 *pp* *rit.* *pp* *pp*

9 *pp* *rit.* *pp* *pp*

10 *pp* *rit.* *pp* *pp*

11 *pp* *rit.* *pp* *pp*

12 *pp* *rit.* *pp* *pp*

13 *pp* *rit.* *pp* *pp*

Wieder breiter.

Langsam. (♩ = wie früher ♩ =)

Choralmässig.

Noch breiter.

Immer noch zurückhaltend. (1. u. 3. Pos.)

haltend.

Sehr drängend. (1. Trmp)

Ziemlich bewegt.

Wieder zurückhaltend.

Choralmässig (♩ = wie früher ♩ =)

Etwas energischer im Tempo.

Wieder breit.

sempre ff

cresc.

ff *f* *ff* *ff* *ff*

2. Posaune.

14 *Maestoso. Sehr zurückhaltend.*

Allegro energico.

ff p ff ffp f fp fp

fp fp f fff ff 15 (1. Pos.)

Kräftig 16 Wieder etwas gehaltener. f 18

17 (1. u. 2. Trmp.)

18 Immer vorwärts drängend. f

Pesante. Etwas wuchtiger. ff f

20

21 *molto rit. fff a tempo ff*

22

Mit etwas drängendem Charakter. pp 23

Immer noch etwas drängend. pp (i. u. 2. Trmp. gest.) 24

Heftig drängend. ff (i. Viol.) 25

2. Posaune.

25

(=d=)

ff

ff

ff

Musical notation for measures 25-26, first system. Treble clef, key signature of two flats. Measure 25 starts with a dynamic of *ff*. Measure 26 ends with a dynamic of *ff*.

Immer noch drängend.

26

sempre cresc. sehr kurz

Musical notation for measures 26-27, second system. Treble clef, key signature of two flats. Measure 26 continues with *sempre cresc. sehr kurz*. Measure 27 ends with a dynamic of *ff*.

Più mosso.

fff

molto accel.

ff

Musical notation for measures 27-28, third system. Treble clef, key signature of two flats. Measure 27 starts with *fff*. Measure 28 has *molto accel.* and ends with *ff*. There are accents and slurs over notes in measure 27.

27 Langsam. Immer noch mehr

28

(=wie früher) zurückhalten. Noch mehr.

ff

poco rit.

4 12 14

Musical notation for measures 28-29, fourth system. Bass clef, key signature of two flats. Measure 28 starts with *ff*. Measure 29 has *poco rit.* and ends with a dynamic of *ff*. There are measure rests for 4, 12, and 14 measures.

2nd Trombone

mf cresc.

f ff

K p

L ff

3

1ST TROMBONE

1st & 2d Trombones **QUEEN CITY** MARCH W. H. BOORN

1501

The musical score for the 1st Trombone part of the Queen City March is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music starts with a dynamic marking of *ff* (fortissimo) and includes various articulations such as accents (>) and slurs. The second staff continues the melody with a dynamic marking of *f* (forte) and includes a first ending bracket. The third staff features a second ending bracket and a dynamic marking of *ff*. The fourth staff concludes the piece with a dynamic marking of *p* (piano) and a final *ff* marking. The score is numbered 1501 at the beginning of the first staff.