



DEPARTMENT OF THE AIR FORCE  
HEADQUARTERS 11TH WING (AFDW)  
JOINT BASE ANACOSTIA-BOLLING, WASHINGTON D.C., 20032

6 NOV 2020

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

**BARITONE SAXOPHONE with the AIRMEN OF NOTE**

**Musical Requirements**--The baritone saxophone position in the Airmen of Note requires a musician who demonstrates the highest level of proficiency as both a section player and as a soloist performing in multiple styles such as: Swing, Bebop, Latin (straight-8<sup>th</sup>), Funk/Rock, and other traditional and modern big band styles. Strong doubling skills on bass clarinet is expected, as well as proficiency on alto sax (particularly in the style of Glenn Miller). Flute and clarinet doubling will also be considered. Applicants are also expected to exhibit excellent sight reading skills.

**Preliminary Requirements/Audition Process**

Resumes and MP3 recordings must be received by **18 January 2021**. Applicants who are considered qualified for the live audition will be contacted by The USAF Band auditions team and will receive an audition invitation letter. All invited candidates must be prepared to meet Air Force maximum allowable weight standards. Please send a one page resume and preliminary recording with the requirements listed below:

1. Required excerpts

Baritone Saxophone

- A) Blues in Hoss (Frankie's) Flat – Frank Foster – quarter note=140 – top to D, then improvise 2 blues choruses
- B) Treachery – Eric Harland arr. Patterson – quarter note=260 – 3 measures before W to CC
- C) Time Check – Don Menza – quarter note=240 – letter B to measure 52, **and** letter P to measure 205

Bass Clarinet

- D) You've Changed – Bill Carey/Carl Fischer – quarter note=65 – top to measure 18

Flute

- E) A Warm Breeze – Sammy Nestico – quarter note=115 – pickups into measure 141 to measure 163

Alto Sax

- F) Long Ago and Far Away – Jerome Kern – quarter note=92 – measure 7 to measure 25

2. Provide a recorded example of tunes listed below, preferably with accompaniment (live or recorded), except for Ray's Idea, which will be recorded with metronome only. Provided lead sheets are in concert pitch; please transpose.

- A) Pensativa – Clare Fischer – quarter note=168, play melody then solo 1 chorus
- B) Prelude to A Kiss – Duke Ellington – quarter note=82, play melody then solo 1 chorus
- C) Ray's Idea – Gil Fuller/Ray Brown – quarter note=190, play melody then solo 1 chorus **with metronome only**

Email MP3s and resume to: [AirmenOfNoteBariAudition@gmail.com](mailto:AirmenOfNoteBariAudition@gmail.com)

Electronic resumes must be received as a pdf or word doc (no cloud storage/file sharing links such as Google Docs or Dropbox).

Resume file names should be labeled *last name, first name* and resume content must include name, street address, phone number, and email address.

Preliminary through Final rounds of the audition will be held on **22-26 Feb 2021** at Joint Base Anacostia-Bolling, Washington, DC.

For more information call 1-800-283-8995 or e-mail: [usafband.auditions@gmail.com](mailto:usafband.auditions@gmail.com)

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

*The Chief's Own*

Bari

"Blues In Frankies Flat"

34 **3** 8

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff contains a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings such as accents and a 'p' (piano) marking.

Handwritten musical notation for the second staff, continuing the melody from the first staff. It includes a triplet of eighth notes and a 'p' (piano) marking.

Handwritten musical notation for the third staff, starting with a boxed letter 'A' above the staff. It features a 'mp' (mezzo-piano) marking and a 'f' (forte) marking. The notation includes a double bar line and a fermata.

Handwritten musical notation for the fourth staff, featuring a '2' above the staff. It includes a double bar line and a fermata.

Handwritten musical notation for the fifth staff, starting with a boxed letter 'B' above the staff. It includes a double bar line and a fermata.

Handwritten musical notation for the sixth staff, featuring triplet markings over groups of eighth notes.

Handwritten musical notation for the seventh staff, continuing the triplet markings from the previous staff.

Handwritten musical notation for the eighth staff, starting with a boxed letter 'C' above the staff. It includes triplet markings and a 'p' (piano) marking.

Handwritten musical notation for the ninth staff, featuring triplet markings and a 'p' (piano) marking.

Handwritten musical notation for the tenth staff, featuring a key signature change to two flats (Bb, Eb) and triplet markings.

Handwritten musical notation for the eleventh staff, starting with a boxed letter 'D' above the staff. It includes a '2 Tacet' marking and a 'p' (piano) marking.

Handwritten musical notation for the twelfth staff, featuring a 'p' (piano) marking and a double bar line.

Treachery

T

163

Musical staff for measure 163, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes.

168

Musical staff for measure 168, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes. Below the staff, there are two dynamic markings: *p* (piano) and *f* (forte), with a hairpin crescendo between them.

U

V

175-178

Musical staff for measures 175-178, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes.

W

186

Musical staff for measure 186, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes.

192

Musical staff for measure 192, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes.

X

198

Musical staff for measure 198, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes.

Y

203

Musical staff for measure 203, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes. A second ending bracket with a '2' is visible at the end of the staff.

209

Musical staff for measure 209, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of notes with various ornaments: a double bar line with a repeat sign, a slur, and several accents (^) and slurs. The notes are primarily quarter and eighth notes.

Treachery

Z

213

218

AA

BB

229

CC

235

240

DD

246

252

MOLTO RIT

30

# TIME CHECK

## BARITONE SAX

## D. DON MENZA

1 2 3 4

5 6 7 8 *mp* 9 10

11 12 13 14

15 16 17 18

19 20 21 22 23

*Gliss.* 24 25 26 27 28 29 30

*fp* 31 32 33 34 35

36 37 38 39

40 41 42 43 44

45 46 47 48 49

50 51 52 53-56

Handwritten musical score for saxophone, measures 160-208. The score is written on ten staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Measure 160: **ff** (fortissimo) dynamic marking.
- Measure 168: Circled letter **P** above the staff.
- Measure 177: Circled letter **Q** above the staff.
- Measure 185: Circled letter **R** above the staff.
- Measure 194: *play long* annotation with a downward arrow.
- Measure 199: Circled letter **S** above the staff.
- Measure 205-208: A final measure with a double bar line and the text **205-208** below it.

The score contains numerous slurs, accents, and dynamic markings such as **ff**, **p**, and **f**. There are also circled letters **P**, **Q**, **R**, and **S** placed above the staves at various points. Some notes have circled numbers above them, possibly indicating fingerings or specific articulations.

Bari Sax/Bass Clar.

# You've Changed

Arranged By  
FRANK MANTOOTH

Commissioned by Bobby Shew

Tel. (302) 383-4515

3006 1567

TAKE YOUR TIME!

Slowly/Conducted

Bass Clarinet:

1 *mf*

5 *f* *Molto Rit.* *Faster*  
*sub p*

10

15 *Tempo Primo* *18* *Cut to 20 8 bars*

20 *Solo* *mp* *34*

35 *7* *42* *6*

48 *mf*

# A WARM BREEZE

## ALTO SAX 1

91 *mf* 92 93 94 95

96 97 98-123 124 *pp*

125 126 127 128 129

130 131 132 133-139 140 *p*

141 142 143 144

145 146 147 148

149 150 151 152

153 154 155 156

157 158 159 160

161 162 163 164 *f*

Handwritten annotations: **93**, **26**, *Trumpet*, **125**, **141**, **149**, **TO ALTO SAX**, **OPT. TO FLUTE** 7



Alto Sax 3

# Long Ago and Far Away

music by J. Kern  
words by I. Gershwin

arr. by Tom Dossett  
patterned after Norman Leyden's  
arrangement for the Glenn Miller Orch.

The musical score is written for Alto Saxophone 3 in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked as quarter note = 92. The score consists of eight staves of music, with measure numbers 1, 9, 13, 17, 21, 25, and 31 indicated at the beginning of their respective staves. The music features various dynamics including *mf*, *p*, and *f*, along with articulation marks like accents and slurs. There are several triplet markings (indicated by a '3' over a bracket) and a section starting at measure 25 marked with a double bar line and a section symbol (§). A box labeled 'To Coda 2nd x' is placed above the staff at measure 31, followed by a circle with a cross symbol. The score concludes with a final measure containing a fermata.

344.

(BOSSA)

# PENSATIVA

- CLARE FISCHER

-INTRO-

Chords: Gbmaj7, G7#11, Gbmaj7, G7#11

Chords: Gbmaj7, Eb7#9, Dmaj7, Ab9

Chords: Gmaj7(#11), F#-7, B7, E-7, A7, Dmaj7

Chords: Db7, 1. G7, Gbmaj7, G7/F

Chords: G7, Gbmaj7, Db-7, Gb7

Chords: Cmaj7, A-7, Fmaj7, Bb7

Chords: D-7, G7, Cmaj7, B-7, Bb7

Chords: D-7, G7, Cmaj7, B-7, Bb7

Amaj7 G#-7 F#-7 B-7 E7 b9 345.

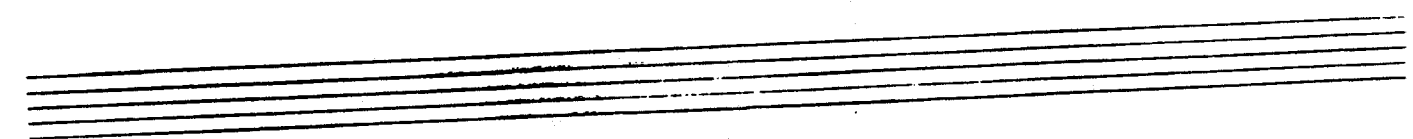
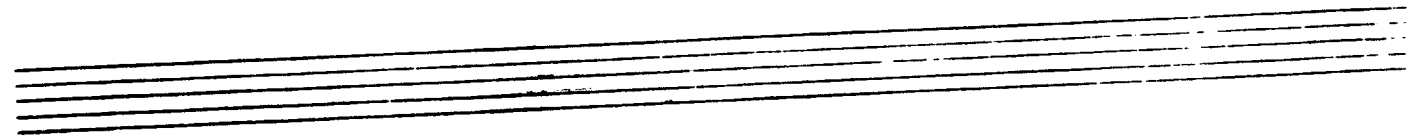
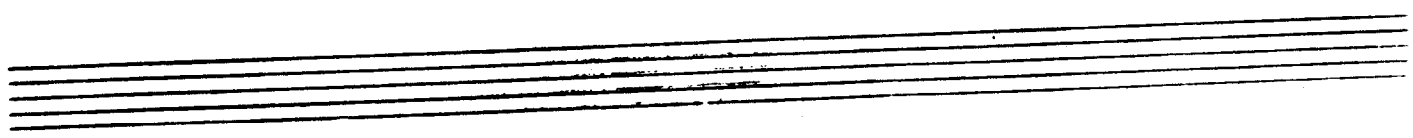
Amaj7 D-7 G7

Gb maj7 G7 #11 Gb maj7 G7 #11

Gb maj7 Eb7 #9 Dmaj7 Ab9

Gmaj7 #11 F#-7 B7 E-7 A7 Dmaj7

Db7 G7 Gb maj7 (G7 #11)



# Prelude To A Kiss

Duke Ellington  
Irving Gordon  
Irving Mills

Medium Ballad

**A**  $D^9$   $G^9$   $C^7$   $F_{MA}^7(B^b7)$   $B^9$   $E^9$   $A^7$   $D_{MI}^7$

If you hear a song in blue, like a flow - er cry - ing for the dew,

$D_{MI}^7(11)$   $G^7$   $G^{\#o7}$   $C^6$   $E^{b{o}7}$   $D^{13}$   $D_{MI}^7$   $G^{7(b9)}$   $C_{MA}^7$   $E_{MI}^7$   $A^7$

that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

$D^9$   $G^9$   $C^7$   $F_{MA}^7(B^b7)$   $B^9$   $E^9$   $A^7$   $D_{MI}^7$

If you hear a song that grows from my ten - der sen - ti - ment - tal woes,

$D_{MI}^7(11)$   $G^7$   $G^{\#o7}$   $C^6$   $E^{b{o}7}$   $D^{13}$   $D_{MI}^7$   $G^{7(b9)}$   $C_{MA}^7$   $F^{\#(b5)}$   $B^7$

that was my heart try - ing to com - pose a pre - lude to a kiss.

**B**  $E_{MA}^7$   $C^{\#MI}^7$   $F^{\#MI}^7(b5)$   $B^7$   $(G^{\#MI}^7)$   $G^{o7}$   $F^{\#MI}^7$   $B^7$

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

$E_{MA}^7$   $C^{\#MI}^7$   $F^{\#MI}^7(b5)$   $B^7$   $(E_{MI}^7)$   $E^7$   $A^7$   $D_{MI}^{11}$   $E^{bMI}^{11}$   $E_{MI}^{11}$   $E^{b9}$

you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,

**C**  $D^9$   $G^9$   $C^7$   $F_{MA}^7(B^b7)$   $B^9$   $E^9$   $A^7$   $D_{MI}^7$

how my love song gent - ly cries for the ten - der - ness with - in your eyes, my

$D_{MI}^7(11)$   $G^7$   $G^{\#o7}$   $C^6$   $E^{b{o}7}$   $D^{13}$   $D_{MI}^7$   $G^{7(b9)}$   $C_{MA}^7$   $(E_{MI}^7)$   $A^7$

love is a pre - lude that nev - er dies, a pre - lude to a kiss.

Alternate changes  
for bar 8 of letter B:

$G^7$	$A^b7$	$A^7$	$E^{b9}$
$F^9$	$G^b9$	$G^9$	$A^b9$
$B^b13$	$B^{13}$	$C^{13}$	$D^b13$

# Ray's Idea

Swing ♩ = 190

Gil Fuller/Ray Brown

Chord progression for measures 1-8: Db<sup>6</sup>/<sub>9</sub>, Bb<sup>-7</sup>, Eb<sup>-7</sup>, Ab<sup>7</sup>, F<sup>-7</sup>, Bb<sup>7</sup>, Eb<sup>-7</sup>, Ab<sup>7</sup>. Measure 8 contains a triplet.

Chord progression for measures 9-16: Db<sup>7</sup>, Gbmaj<sup>7</sup>, Gb<sup>-7</sup>, B<sup>7</sup>, Eb<sup>-7</sup>, Ab<sup>+7</sup>, F<sup>-7</sup>, Bb<sup>7</sup>, Eb<sup>-7</sup>, Ab<sup>7</sup>. Measure 16 contains a triplet.

Chord progression for measures 17-24: Ab<sup>-7</sup>, Db<sup>+7</sup>, F#<sup>-7</sup>, B<sup>+7</sup>, E<sup>-7</sup>, A<sup>+7</sup>, Eb<sup>-7</sup>, Ab<sup>7</sup>alt. Measure 24 contains a triplet.

Chord progression for measures 25-32: Db<sup>6</sup>/<sub>9</sub>, Bb<sup>-7</sup>, Eb<sup>-7</sup>, Ab<sup>7</sup>, F<sup>-7</sup>, Bb<sup>7</sup>, Eb<sup>-7</sup>, Ab<sup>7</sup>. Measure 32 contains a triplet.

Chord progression for measures 33-40: Db<sup>7</sup>, Gbmaj<sup>7</sup>, Gb<sup>-7</sup>, B<sup>7</sup>, Eb<sup>-7</sup>, Ab<sup>+7</sup>, Db<sup>6</sup>/<sub>9</sub>. Measure 40 contains a triplet.