



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

March 7, 2021

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

Violin with the Air Force Strings

Preliminary Requirements/Audition Process

Resumes and MP3 recordings must be received by **May 24, 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:

Recording

Solo Work:

First movement of a standard concerto (exposition only)

Orchestra Excerpts:

Mozart: Symphony No. 35: II. mm. 1-16, 21-35

Schumann: Symphony No. 2: II. mm. 1-54 beat 2

R. Strauss: Don Juan: First Page

Tchaikovsky: Symphony No. 5: IV. mm. 504-546

Beethoven: Symphony No. 3: III. mm. 1-166

Multiple files are acceptable.

All recording should be made within the past year.

Live Audition Repertoire

Solo Work:

First movement of a standard concerto (exposition only)

Orchestral Excerpts:

Mozart: Symphony No. 39: II. mm. 1-27 and mm. 96-126

Beethoven: Symphony No. 9: III. mm. 99-114

Smetana: The Bartered Bride Overture (Violin 2) mm. 1-52 beat 1

Brahms: Symphony No. 4: IV. mm. 33 -78 beat 1

The Chief's Own

Debussy: Prelude to the Afternoon of a Faun: start five mm. after Reh 7 to five mm. before Reh 8

Mendelssohn: A Midsummer Night's Dream: Scherzo: beginning to seven mm. after D

Tchaikovsky: Serenade for Strings: I. Reh D – G

IV. start eighteen mm. after B to one mm before E

String Quartets (violin 1)

Ravel String Quartet: I. first page

Mozart String Quartet KV 465: I. mm. 1-106

IV. mm. 1-135

*possible sightreading

Apply here:

<https://forms.gle/12ruT1VRNnLGprtS8>

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 **June 28 & 29, 2021** at Joint Base Anacostia-Bolling, Washington, DC.

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

usafband.auditions@gmail.com

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

Mozart: Symphony No. 35: II. mm. 1-16, 21-35

ANDANTE

Musical notation for measures 1-16. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'ANDANTE'. The notation includes dynamic markings: *p*, *sf*, *p*, *f*, *p*, *f*, and *p*. There are also trills and slurs.

8

Musical notation for measures 8-13. Measure 8 starts with a trill (*tr*). Measure 10 is marked with a fermata (*A*). The notation includes slurs and dynamic markings.

14

Musical notation for measures 14-20. The notation includes slurs and dynamic markings.

21

Musical notation for measures 21-27. Measure 21 starts with a dynamic marking of *p*. Measure 22 has a dynamic marking of *f*. Measure 24 has a dynamic marking of *p*. Measure 25 is marked with a fermata (*B*). The notation includes slurs and dynamic markings.

28

Musical notation for measures 28-31. The notation includes slurs and dynamic markings.

32

Musical notation for measures 32-35. The notation includes slurs and dynamic markings.

Schumann: Symphony No. 2: II. mm. 1-54 Beat 2

SCHERZO

Allegro vivace ♩ = 144

The musical score is written for a single melodic line in 2/4 time. It begins with a *mf* dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents. The key signature changes from one flat to two flats. The score includes several dynamic markings: *cresc.*, *f*, *mf*, *p*, and *f*. There are also tempo markings: *poco rit.*, *a tempo*, and *poco rit.*. A first and second ending are present between measures 10 and 14. Instrumental entries for Flute (Fl.) and Violin II (Viol. II) are indicated. The score concludes with a *poco rit.* marking.

R. Strauss: Don Juan: First Page

Allegro, molto con brio

ff *ff* *mf* *fff* *ff* *pp* *ff* *p* *p* *p* *cresc.* *ff*

A **B** **1 C molto vivo**

tranquillo *p flebile*

Tchaikovsky: Symphony No. 5: IV. mm. 504-546

Presto

504 *ff* *p* *cresc.*

509 *ff* *p* *cresc.*

516 *fff*

522 *fff*

528 **Dd**

530 *fff*

535 *sempre fff*

541 *fff*

Molto meno mosso

546

Beethoven: Symphony No. 3: III. mm. 1-166

SCHERZO
Allegro vivace (♩ = 116)

9 *pp*
sempre pp e staccato

20 *sempre stacc.*

31 *sempre pp*

43 Viola *sf* Viola *pp* *sempre pp*

58

70 Viola

84 Bässe *pp* **A**

97 *sf* *cresc.* *ff*

111 *sf* *sf* *sf* *sf* *p* *tr B* *Ob.* *Fl.*

123 *f* *sf* *sf* *sf* *p* *Ob.* *Fl.*

136 *p* *p* *Fl.*

149 *p* *cresc.*

158 *sf* *f* *f* *pp*

Mozart: Symphony No. 39: II. mm. 1-27

Andante con moto

p

6

14

17

22

Mozart: Symphony No. 39: II. mm. 96-126

Andante con moto

This musical score is for the second movement of Mozart's Symphony No. 39, measures 96 to 126. The tempo is marked "Andante con moto". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six staves of music. The first staff (measures 96-101) begins with a box labeled 'C' and a forte (*f*) dynamic. The second staff (measures 101-106) continues the melodic line. The third staff (measures 106-111) features a piano (*p*) dynamic and includes five fingerings (1-5) for the right hand. The fourth staff (measures 111-116) continues the piano texture. The fifth staff (measures 116-121) begins with a box labeled 'D' and a forte (*f*) dynamic. The sixth staff (measures 121-126) concludes the passage with a piano (*p*) dynamic. The music is characterized by flowing eighth-note patterns and occasional triplet figures.

Beethoven: Symphony No. 9: III. mm. 99-114

Lo stesso tempo

arco
p dolce

cresc. *dim.* *p*

cresc.

tr *cresc.*

p

Detailed description: This page of a musical score for Beethoven's Symphony No. 9, III, covers measures 99 to 114. The music is written for a single melodic line in a treble clef, with a key signature of two flats (B-flat major or D-flat minor) and a 12/8 time signature. The tempo is marked 'Lo stesso tempo'. The score begins at measure 99 with the instruction 'arco' and 'p dolce'. The melody consists of eighth and sixteenth notes, often grouped in pairs or fours. Measure 103 features dynamic markings 'cresc.', 'dim.', and 'p'. Measure 107 introduces triplet markings. Measure 109 has a 'cresc.' marking. Measure 111 includes a trill ('tr') and 'cresc.' marking. Measure 113 starts with a 'p' marking. The score is characterized by its flowing, lyrical quality and the use of various articulations and dynamics.

Smetana: The Bartered Bride Overture (Violin 2)

Vivacissimo.

ff *sf non legato*

sf *sf* *sf* *sf* *ff* *sf*

sfp subito

semprepp *pp*

Brahms: Symphony No. 4: IV. mm. 33-78 beat 1

Allegro energico e passionato

33 *arco*
f ben marc. largamente

40 **B**
cresc. sempre più

47
espress. cresc.

54 **C**
f f più f

60
cresc. ff

66
fp

70
dim.

73
6

76
fp dim.

Debussy: Prelude to the Afternoon of a Faun: Reh 7+5 to Reh 8-5

Très modéré.

très expressif et très soutenu.

pp subito. *cre - scen - do.*

mp *cre* *scen - do* *molto* *mf* *ff*

f *mf* *p* *pp*

Mendelssohn: A Midsummer Night's Dream: Scherzo: 1 to D+7

Scherzo.
Allegro vivace.

Nº 1.

16

p

cresc.

p

cresc.

sf

sf

sf

pp

pp

pp

cresc.

dim. - - - *al* - *pp*

A

B

C

D

Tchaikovsky: Serenade for Strings: I. D to G

Allegro moderato. ♩ = 64.

The musical score consists of three systems of three staves each, all in treble clef and D major. The first system (measures 1-3) begins with a dynamic marking of *p* and a section marker **D.** The second system (measures 4-6) continues with a *p* dynamic. The third system (measures 7-9) features a *pp* dynamic. The fourth system (measures 10-12) continues with a *pp* dynamic. The fifth system (measures 13-15) begins with a section marker **E.** and includes dynamic markings *poco cres*, *cres*, and *do*. The sixth system (measures 16-18) includes dynamic markings *p*, *cres*, *cres*, *do*, and *più f*. The seventh system (measures 19-21) includes dynamic markings *mf*, *cresc.*, and *f*.

Violino I.

This musical score for Violino I consists of six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a fortissimo (*ff*) dynamic. The third staff features a section enclosed in a box with a *his.* marking and another *ff* dynamic. The fourth staff includes accents (>) over several notes. The fifth staff is marked *sempre ff* and contains slurs and accents. The sixth staff concludes with a final note marked with a *G*.

Tchaikovsky: Serenade for Strings: IV. B+18 to E-1

Allegro con spirito. ♩ = 144.

The musical score consists of seven staves of music in G major, 2/4 time. The first staff begins with a dynamic of *mf* and a hairpin crescendo to *f*. The second staff is marked *f con anima* and includes a first ending bracket labeled 'G.'. The third staff features a dynamic of *ff* and includes a first ending bracket labeled 'D.'. The fourth staff also features a dynamic of *ff*. The fifth staff has a dynamic of *ff*. The sixth and seventh staves continue the rhythmic and melodic patterns with various dynamics and articulations.

Chef
Stef
M
H
P

à mon cher maître GABRIEL FAURÉ

QUATUOR

pour instruments à cordes

MAURICE RAVEL

1^{er} VIOLON

I

Allegro moderato-Très doux (♩=120)

p *pp* *pp express.* *cresc.* *poco a poco* *f* *p* *mf* *pp* *pp léger* *p* *mf* *mf* *mf* *pp* *accelerando* *p* *Allegro* *ff* *mf* *cédez* *Tempo 1^{er}* *1* *p* *mp* *p* *PIZZ.* *ARCO* *a Tempo* *suivez* *pp très expr.* *3* *1*

Allegro molto

Violino I

p

12 *f* *p* *f* *p*

22 *cresc.* *f* *p*

34 *f*

49 *p*

60 *f* *trm* *p*

70

76

82 *sf* *p* *sf* *p* *sf* *p* *sf* *p* *p*

91 *f*

105

114 *p*

125

6. Quartett in C

KV 465

Quartetto VI

Datiert Wien, 14. Januar 1785

Adagio

Viol. II

Viol. II
Vc. p

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

cresc. *f* *p* *sfp*

Allegro

sfp *f* *p* *p*

f *sf*

p *sf* *p* *sf* *p* *cresc.* *p*

f *p* *cresc.* *f*

p *f* *tr* *p*

p *f*

p

cresc. *p* *f*

p

73 *cresc.* *f* *p*



79 *f* *p* *f*



84



87 *p*



94 *cre-*



101 *-scen-* *-do* *f* *p* *cresc.*

