



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

20 August 2021

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

BASSOON with the CONCERT BAND

Preliminary Requirements/Audition Process

Resumes and MP3 recordings must be received by **October 4, 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:

Mozart: Bassoon Concerto K. 191

Mvt 1, Exposition

Articulations and dynamics are at the performer's discretion

Mozart: Overture, Marriage of Figaro

Measures 139-171

Ravel: Alborada del gracioso

Rehearsal 9 through the downbeat of rehearsal 12

Beethoven: Symphony No. 4 in B-flat Major, Op. 60

IV. Allegro ma non troppo,

Measure 15 to downbeat of measure 25

Measures 184-187

Live Audition Repertoire:

W.A. Mozart: Bassoon Concerto K. 191

I. Entire movement

II. Entire movement

Cadenzas not required

Articulations and dynamics are up to the performer's discretion

W.A. Mozart: Overture, Marriage of Figaro

Measures 139-171

Ludwig van Beethoven: Symphony No. 4 in B-flat Major, Op. 60

II. Adagio

Measure 65 through downbeat of measure 72

IV. Allegro ma non troppo

Measure 15 through downbeat of measure 25

Measure 184 through measure 187

Ludwig van Beethoven: Concerto for Violin in D Major, Op. 61

III. Rondo, Allegro

The pickup to measure 135 through the downbeat of measure 158

Gaetano Donizetti: L'Elisir d'Amore

Act II, Scene VII: No. 11 Romanza

Beginning through rehearsal 67

The Chief's Own

Aaron Copland: Appalachian Spring

The pick up to rehearsal 57 to the downbeat nine measures after rehearsal 58

The pickup to rehearsal 64 through the downbeat of rehearsal 65

Malcom Arnold: Four Scottish Dances

II. Vivace

Beginning to rehearsal A

IV. Con brio

Beginning through measure after rehearsal C

Percy Grainger, Lincolnshire Posy

III. Rufford Park Poachers (Version B)

Measure 2 through measure 18

Claude T. Smith: Festival Variations

Measure 33 through the downbeat of measure 63

Measure 210 through measure 21

DUET MATERIALS:

James Hosay: The Second Dawning

Beginning through measure 18; play second bassoon part

Measure 86 through measure 98; play second bassoon part

W.A. Mozart: Sonata in B-flat for Cello and Bassoon, K. 292

I. Allegro

Complete movement; no repeats; prepare the bassoon part

SIGHT READING

Apply here: <https://forms.gle/poUYDcrYpu9rDMQT7>

Musical questions: usafbassoonaudition@gmail.com

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 **November 9-10, 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.**

CONCERTO.

Movement 1: Exposition

FAGOTTO PRINCIPALE.

Allegro.
Tutti

W. A. Mozart.
Bearb. v. H. Kling.

The musical score is written for Bassoon Principal in bass clef, 3/8 time, and B-flat major. It begins with a **Tutti** section. The first six staves contain the main exposition, characterized by rhythmic patterns and dynamic markings of *f* (forte) and *p* (piano). The seventh staff marks the beginning of a **Solo** section, which includes trills (*tr*) and more complex melodic lines. The final four staves continue the solo passage, featuring various trills and dynamic markings.

FAGOTTO PRINCIPALE.

The musical score is written for Bassoon Principal and consists of ten staves of music. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes various performance markings and dynamics:

- Staff 1:** Standard melodic line with eighth and sixteenth notes.
- Staff 2:** Includes trills (*tr*) and slurs.
- Staff 3:** Features a dense sixteenth-note passage. Includes the marking "Ossia:" with a bracketed alternative line and "Tutti".
- Staff 4:** Includes the marking "Solo" and dynamics *p* (piano).
- Staff 5:** Continues the melodic line with slurs.
- Staff 6:** Includes trills (*tr*) and slurs.
- Staff 7:** Includes the marking "Tutti Solo" and a 4-measure rest.
- Staff 8:** Includes trills (*tr*) and slurs.
- Staff 9:** Includes the marking "Solo" and a 2-measure rest.
- Staff 10:** Includes trills (*tr*) and slurs.

Wolfgang Amadeus Mozart
The Marriage of Figaro: Overture

Fagott I.

mm. 139-171

Presto

139 *pp*

145 *f*

156 *p*

163 *f*

1 2 3 4 5 6

The musical score is written for the first Bassoon (Fagott I) in the key of G major and 3/4 time. It consists of four staves of music. The first staff (measures 139-144) begins with a piano-piano (*pp*) dynamic and features a melodic line with eighth-note patterns. The second staff (measures 145-155) starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) section with a more rhythmic, eighth-note pattern. The third staff (measures 156-162) returns to a piano (*p*) dynamic with a melodic line. The fourth staff (measures 163-171) begins with a fortissimo (*f*) dynamic and includes six fingerings (1-6) for the notes in measures 163-168.

Maurice Ravel Alborada del Gracioso

Reh. 9 to Reh. 12

Bassoon I

9 *Plus lent*
1^{er} Solo
espress.
mf quasi recitativo

10 *au Mouvt* 2 *Plus lent*

11 *au Mouvt*

12 *Plus lent* *pressez* *rall.* *poco dim.* *au Mouvt*

Detailed description: This is a musical score for Bassoon I, covering measures 9 to 12. The music is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. Measure 9 begins with a 'Solo' marking and a 'Plus lent' tempo. The dynamics are marked 'espress.' and 'mf quasi recitativo'. The melody features a triplet of eighth notes. Measure 10 starts with 'au Mouvt' and a dynamic of '2'. Measure 11 continues with 'au Mouvt'. Measure 12 begins with 'Plus lent', includes a triplet of eighth notes, and features dynamics of 'pressez', 'rall.', and 'poco dim.'. The score concludes with 'au Mouvt'.

Ludwig van Beethoven
Symphony No. 4 in B \flat Major, Op. 60

Fagott I

IV. Allegro ma non troppo
mm. 15-25

Allegro ma non troppo $\text{♩} = 80$



IV. Allegro ma non troppo
mm. 184-187

Allegro ma non troppo $\text{♩} = 80$



CONCERTO.

Movement I & II Complete

FAGOTTO PRINCIPALE.

W. A. Mozart.

Bearb. v. H. Kling.

Allegro.

Tutti

FAGOTTO PRINCIPALE.

Movement II & Complete

Ossia: *f* Tutti

Solo

Tutti Solo 4

Solo 2

FAGOTTO PRINCIPALE.

Andante ma Adagio.

Tutti

Movement I & II Complete

The musical score is written for Bassoon Principal and consists of ten staves. The tempo is marked 'Andante ma Adagio'. The first staff begins with a **Tutti** marking and a dynamic of *p*. The second staff starts with a **Solo** marking. The score contains various musical notations, including slurs, trills (marked 'tr'), and fingerings (marked with numbers 1, 2, 3). The key signature is one flat (B-flat major or F minor), and the time signature is common time (C).

Wolfgang Amadeus Mozart
The Marriage of Figaro: Overture

Fagott I.

mm. 139-171

Presto

139 *pp*

145 *f*

156 *p*

163 *f*

1 2 3 4 5 6

The musical score is written for the first Bassoon (Fagott I) in the key of G major and 3/4 time. It consists of four staves of music. The first staff (measures 139-144) begins with a piano (*pp*) dynamic and features a melodic line with eighth-note patterns. The second staff (measures 145-155) starts with a forte (*f*) dynamic and includes two first fingerings (marked '1') above the notes. The third staff (measures 156-162) returns to a piano (*p*) dynamic with a similar melodic pattern. The fourth staff (measures 163-171) begins with a forte (*f*) dynamic and contains six sixteenth-note chords, each numbered 1 through 6 above the staff.

Ludwig van Beethoven
Symphony No. 4 in B \flat Major, Op. 60

Fagott I

II. Adagio
mm. 65-72

Adagio ♩ = 84

65

70

pp *cresc.* *sf* *p* *f*

cresc. *f*

Ludwig van Beethoven

Symphony No. 4 in B \flat Major, Op. 60

Fagott I

IV. Allegro ma non troppo
mm. 15-25

Allegro ma non troppo $\text{♩} = 80$



IV. Allegro ma non troppo
mm. 184-187

Allegro ma non troppo $\text{♩} = 80$



Fagott I

Ludwig van Beethoven
Violin Concerto in D Major, Op. 61

III. Rondo, Allegro
mm.134-158

134 **Allegro**
dolce

136

150 *p dolce*

158

Aaron Copland
(1943-44)
rev. 1970.

Bassoon

APPALACHIAN SPRING

(Ballet for Martha)

P/U Reh. 57 to Reh. 59

[57] A Trifle Faster ($\text{♩} = 80$)

[58]

[59]

mf

f

Detailed description: This block contains three staves of musical notation for the Bassoon part, measures 57 through 59. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. Measure 57 begins with a rest followed by a quarter note, then a series of eighth notes. Measure 58 continues with eighth notes and is marked with a forte (f) dynamic. Measure 59 concludes with a quarter note and a rest. The tempo marking 'A Trifle Faster' with a quarter note equal to 80 is written above the first staff.

P/U Reh. 64 to Reh. 65

Doppio Movimento

[64]

[65]

mf

f

$\text{♩} = \text{♩}$ Broadly (in 2.)

Detailed description: This block contains two staves of musical notation for the Bassoon part, measures 64 through 65. The key signature remains three flats and the time signature is 2/4. Measure 64 starts with a rest followed by a quarter note, then eighth notes, and is marked with mezzo-forte (mf). Measure 65 continues with eighth notes and is marked with forte (f). The tempo marking 'Doppio Movimento' is written above the first staff. At the end of measure 65, there is a tempo change to 'Broadly' with a new tempo marking of a quarter note equal to a quarter note in 2/4 time.

FOUR SCOTTISH DANCES

1st Bassoon

MALCOLM ARNOLD, OP. 59
arranged by John P. Paynter

II. Vivace Beginning to Reh. A

II

Vivace

f

(A)

IV. Con brio Beginning to Reh. C

IV

Con brio

ff

ff

ff

(A)

(B)

(C)

“LINCOLNSHIRE POSY”

Based on English Folksongs gathered in Lincolnshire, England by Lucy E. Broadwood and
Percy Aldridge Grainger and set for Wind Band (Military Band)
by

PERCY ALDRIDGE GRAINGER

BASSOON 1

Full Score Edition
Assembled by Frederick Fennell

III. Rufford Park Poachers (Version B) mm. 2-18

3. “RUFFORD PARK POACHERS” (B)

Version B

Alto Cl. Solo

Flowingly

pp *mf* *p* *f* *p* *p* *ff*

11

18

E.Hn. K

Bassoon 1

Festival Variations

All^o viv. (♩ = 152)

mm. 33-63

33 Solo
mp

41
mp

cresc.

49
mf

57

63

Bassoon 1

Festival Variations

mm. 210-215

And., molto rub.
Solo **210** ten.
mp *rit.* *accel.* *All^o viv.*

mp *rit.* *accel.* *All^o viv.*

BASSOONS

To The New Spirit Of Freedom And Democracy In Eastern Europe

THE SECOND DAWNING

- JAMES L HOSAY

Beginning to m. 18
Play Bassoon 2

MODERATELY ♩ = 88

2.

p

6

mp

11

mf *cresc.* *f* *p* *rit*

17

18

BASSOONS

To The New Spirit Of Freedom And Democracy In Eastern Europe

THE SECOND DAWNING

- JAMES L HOSAY

mm. 86-98
Play Bassoon 2

POCO PIU MOSSO ♩ = 80

86

mp

87

poco a poco cresc.

mf

cresc.

90

Poco a Poco Accel. & Cresc.

93

Poco a Poco Accel. & Cresc.

96

Fagott

SONATE IN B

für Fagott und Violoncello

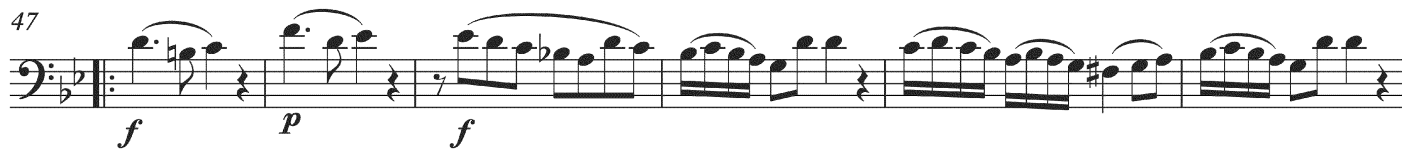
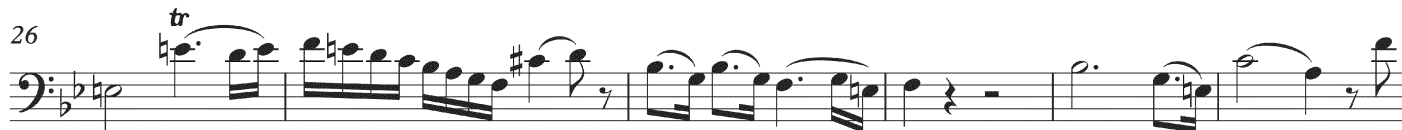
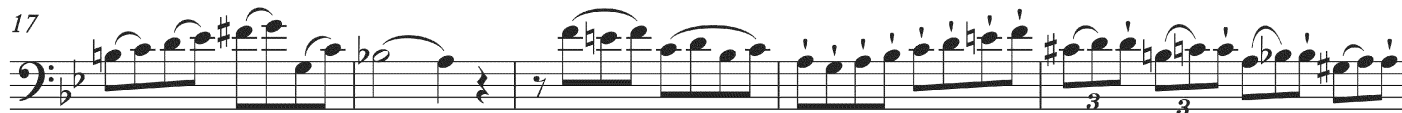
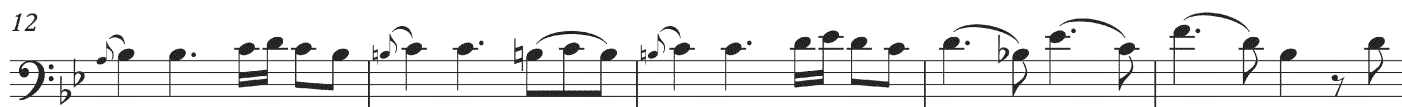
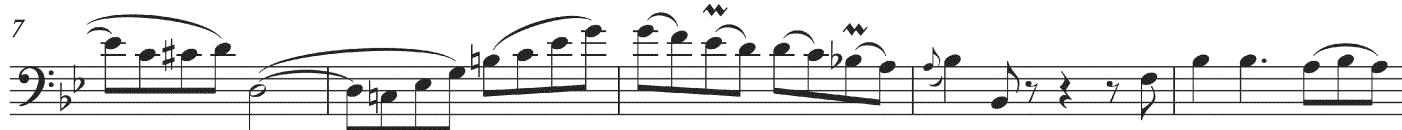
Herausgegeben von
Orfeo Mandozzi 2014

KV 292 (196c)

Wolfgang Amadeus Mozart
(1756-1791)

Vermutlich in München komponiert, anfang 1775

Allegro



Fagott

53 *p* *f*

58 *p*

64

71

76

81

86

90 *fp* *fp*

97

103 *tr*

107 *tr* *p*