



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

13 Oct 2020

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

Electric/Upright Bass with the Singing Sergeants Combo.

**Preliminary Requirements/Audition Process**

Resumes and MP3 recordings must be received by **12 November 2020**. 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:

**Electric Bass**

- Darling Dear Transcription - Jackson 5, mm. 8 to top of page 2
- Don't Start Now - Dua Lipa, verse 1 to downbeat pre-chorus 3 (0:09 - 2:14)
- Hysteria - Muse, verse 1 to downbeat verse 2, (0:44 - 1:36)
- Sweet Emotion - Aerosmith, 4 before chorus 1 to downbeat verse 2 (0:23 - 1:32)
- Slap Ex. 65, 105 bpm

**Upright/Double Bass**

- All the Things You Are (Fmin/Ab) - med/up tempo swing, 180 - 200 bpm
  - Play intro 2x, play 2 feel for 16, walk the bridge to end of form, solo 1 chorus
- Change The World - Eric Clapton, 4 before chorus 1 - end (2:01 - 3:43)
- MOZART - Symphony No. 39, Mvt. 1, 14 bars before letter A to letter C

**Live Audition Repertoire:**

**Electric Bass with Band:**

- Don't Start Now - Dua Lipa, verse 1 to downbeat pre-chorus 3
- Good Times Bad Times - Led Zeppelin, top - start of guitar solo 2
- Life is a Highway - Rascal Flatts, entire song
- Beer Never Broke My Heart - Luke Combs, top through guitar solo
- The Chicken - Jaco Pastorius, groove, guitar solo, bass solo, head out
- Heatwave - Martha Reeves and the Vandellas - 4 before verse 1 to solo
- Lion King Medley - Arr. Russo, letter B through m. 59, letter L to end

**Solo Double Bass:**

To be selected from the following:

- GRAINGER - Molly On The Shore, pick up to m. 19 to m. 26, Half note = 96 - 102 bpm
- TICHELI - Blue Shades - mm. 228 - 256
- ARNOLD - 4 Scottish Dances, Mvt. 2, letter A to 5 after letter C
- MOZART - Symphony No. 39, Mvt. 1, 14 bars before letter A to letter C

**Combo Tunes (upright)**

- The Trolley Song - 40s Medley
- I'll Remember April - Clifford Brown/Max Roach (latin/swing)
  - Comp head, walk changes under guitar, take a solo
- Ain't No Mountain High Enough - Marvin Gaye/Tammi Terrell, top through 3rd Chorus

*Candidates should bring their own in-ear monitors or studio quality headphones. Some selections will be performed with click and/or backing tracks. Candidate will sight read selections on both electric bass guitar and upright/double bass.*

Email MP3s and resume to:

usafband.ss.combo.bass.audition@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 **17-18 DEC 2020** at Joint Base Anacostia-Bolling, Washington, DC.

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

usafband.auditions@gmail.com

**\*This list has been updated as of 13 October 2020 and supersedes any previous version.\***

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

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# DARLING DEAR

From the 1970 Jackson 5 album  
*Third Album*

Words and Music by  
H. GORDY, R. GORDY, & A. STOR

$\text{♩} = 97$

**INTRO**

$E^b/F$   $Dm^7$

$E^b/F$   $Dm^7$   $E^b/F$

$B^b\text{maj}^7$   $E^b/F$   $Dm^7$

$Cm^7$   $B^b\text{maj}^7$   $Cm^7$   $Dm^7$   $D^b7$

**VERSE 1**

$Cm^9$   $E^b/F$   $B^b\text{maj}^7$

$Cm^7$   $Dm^7$

$Cm^7$   $E^b/F$   $B^b\text{maj}^7$   $Dm/A$   $Gm^7$

**CHORUS 1**

$Dm^7$   $Cm^7$   $B^b\text{maj}^7$   $F$

$Dm^7$   $Cm^7$   $B^b\text{maj}^7$   $F$

**BRIDGE**

$Cm^7$   $E^b/F$   $B^b\text{maj}^7$

$Cm^7$   $Dm^7$

$Cm^7$   $E^b/F$   $B^b\text{maj}^7$   $Dm/A$   $Gm^7$

Darling Dear P.2

Drum notation: Dm7, Cm7, Bbmaj7, F

Piano notation: Cm7, Cm7, Bbmaj7, F

ME 2: Cm7, Eb/F, Bbmaj7

Cm7, Dm7

Cm7, Eb/F, Bbmaj7, Dm/A, Gm7

Bbmaj7, Dm/A, Gm7, Bbmaj7, Dm/A, Gm7

Bbmaj7, Dm/A, Gm7, Bbmaj7, Dm/A, FADE OUT



CD 64

Ex. 110

T P L P T P T T H P H T P L P S P L P P H

Slap Ex. 65

CD 65

Ex. 111

T T T T T T T T H T T T T H T H P T T H P H

T T T T T T T T H T T T T H T H P H

T T T T T T T T H T P T T P T T P T T P

CB 7608  
ELECTRIC BASS

# SELECTIONS FROM THE LION KING

FOR SINGING SERGEANTS AND CONCERT BAND

MUSIC BY ELTON JOHN

LYRICS BY TIM RICE

ADDL. MUSIC BY HANS ZIMMER

ARR. TSGT TADD RUSSO (2014)

TEMPO RUBATO (♩ = CA. 88)

2 2 3 3 2 4

11 6 5

**A** CONDUCTED ANDANTE (♩ = 80)

26 **B** CIRCLE OF LIFE

EM7/B EM7 A7sus4 A7 D EM7/D A7/C# D Bm

33 EM7 C A7sus4 A7 D EM7/D A7/C#

39 D Bm EM7 C A7sus4 A7

**C** D G/D D (AD LIB.) C/D G (SIM.) C/G G

50 Asus4 A D/F# B Em

55 Gm/Bb D/A Asus4 A G/D D

THE UNITED STATES AIR FORCE BAND, WASHINGTON, DC 20032

CIRCLE OF LIFE HAKUNA MATATA CAN YOU FEEL THE LOVE TONIGHT FROM WALT DISNEY PICTURES' THE LION KING MUSIC BY ELTON JOHN LYRICS BY TIM RICE (C) 1994 WONDERLAND MUSIC COMPANY, INC. ALL RIGHTS RESERVED

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**I** CAN YOU FEEL THE LOVE TONIGHT?  
SLOW BALLAD (♩ = 60-72)

4 4

Chords: E<sup>b</sup>, B<sup>b</sup>/D, E<sup>b</sup>, B<sup>b</sup>/D, E<sup>b</sup>, G<sup>M</sup>, A<sup>b</sup>

*mp*

131

Chords: F, F<sup>SUS4</sup>, F, B<sup>b</sup>, F/A, G<sup>M</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, C/E, F, E<sup>b</sup>, B<sup>b</sup>/D

137

Chords: G<sup>M</sup>, G<sup>M</sup>7/F E<sup>b</sup>, C<sup>M</sup>, B<sup>b</sup>/D, E<sup>b</sup>, C/E, F, B<sup>b</sup>, F/A, G<sup>M</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, C/E

143

Chords: F, E<sup>b</sup>, B<sup>b</sup>/D, G<sup>M</sup>, G<sup>M</sup>7/F E<sup>b</sup>, C<sup>M</sup>, B<sup>b</sup>/D, E<sup>b</sup>, F<sup>7</sup>SUS, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>/D

149

**MORENDO**

Chords: G<sup>M</sup>, G<sup>M</sup>7/F E<sup>b</sup>, C<sup>M</sup>, B<sup>b</sup>/D, E<sup>b</sup>, F<sup>7</sup>SUS, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>

**K** MAJESTIC (♩ = 69-72) RALL.

3

*mp*

**KING OF PRIDE ROCK**

A TEMPO

156

Chords: F, B<sup>b</sup>, F/A, B<sup>b</sup>, F/C, B<sup>b</sup>, F, D<sup>M</sup>, C

*f*

ALLARG.

**L** LIVELY L'ISTESSO TEMPO (♩ = ♩)

Chords: F, C

*sfz*

171

Chords: C, B<sup>b</sup>, F



C

**N** ANDANTE (♩ = 100)

Fsus4

178

CIRCLE OF LIFE (REPRISE)

183

F

(SVA WHERE NECESSARY)

D<sup>b</sup>

B<sup>b</sup>/D

B<sup>b</sup>

187

E<sup>b</sup><sub>M</sub>

G<sup>b</sup><sub>M</sub>/B<sup>bb</sup>

D<sup>b</sup>/A<sup>b</sup>

A<sup>b</sup>

191

B<sup>bb</sup>

E<sup>b</sup><sub>M</sub>7(b5)

D<sup>b</sup>

C

*sfz*

Wolfgang Amadeus Mozart  
Symphony No. 39, K. 543

Violoncello und Kontrabaß

**Adagio**

1  
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**Allegro**

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90  
91  
92

A B C

Cello  
Basso

*sf*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Double Bass

Percy Aldridge Grainger

Edited by R. Mark Rogers

FAST M. M. ♩ = between 112 and 126

10 11 7

S703

19 *w/accents*

*p short*

20

24

27 4

31 *plucked* *mp louden* *bowed* *f mf*

37 *f mf louden*

42 *plucked* *f sf sf sf louden*

48 *sf* *bowed* *ff plucked*

53 *bowed* *plucked* *bowed*

58 *plucked* *p*

# Ticheli- Blue Shades

158 (sim)

164

170 turn pages

4 177 8

p mf

185

8 (HN CUE 5 7 A M M D) (Arco) 2 (Pizz)

mp

199

2 4

mp

209

7

pp p mf

211

7 218

(ARCO) f sfz

232

fp f

239

fp f

245

fp f sfz

252 *v*

257

261

266 *p cresc.*

271 (*D = D*) 10 **\*TACET TO 304**  
 281 (CB CL + TUBA CUES)

286

296

304 **TUTTI**

309 (*Pizz. (Play if no CB CL.)*) (*Sim.*)

316 **321**

# Arnold - 4 Scottish Dances

String Bass

3

2 *accel. molto* *ff* *Pesante* *pizz.* *ff*

*Vivace* 8 *f* *pizz.* *arco* *ff*

*pizz.* *arco* *f*

*f* *pizz.*

*arco* *f*

*f* *pizz.*

*f* *ff*

*D* *pizz.* *mf* *f*

*arco*

*E* *meno mosso* 7 *F* *pizz.* *p*

*f* *p*

*G* *Tempo I°* *(Vivace)* *f* *p* *pp* *pp*

J 711



Bass

CB 7881

# The Trolley Song

By Hugh Martin & Ralph Blane

Arr. by Alan Baylock

Brightly ( $\text{♩} = 150$ )

The musical score is written for Bass in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of seven staves of music. The first staff begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *f* (forte). The second staff contains a first ending marked 'A' and includes a *pizz.* instruction and a dynamic marking of *mp* (mezzo-piano). The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a dynamic marking of *mf* (mezzo-forte). The fifth staff contains a second ending marked 'B' and starts at measure 25 with a dynamic marking of *mp*. The sixth staff starts at measure 31 with a dynamic marking of *f*. The seventh staff starts at measure 37. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The Trolley Song - Bass - Page 2

C

43 *f* *mp*

Musical staff for measures 43-48. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music. A dynamic marking of *f* (forte) is placed under the first measure, and a dynamic marking of *mp* (mezzo-piano) is placed under the second measure. A hairpin crescendo symbol is positioned below the first two measures, indicating a gradual increase in volume.

49

Musical staff for measures 49-54. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music. A dynamic marking of *mf* (mezzo-forte) is placed under the fifth measure. A hairpin crescendo symbol is positioned below the fifth and sixth measures, indicating a gradual increase in volume.

55 *mf*

Musical staff for measures 55-60. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music. A dynamic marking of *mf* (mezzo-forte) is placed under the sixth measure. A hairpin crescendo symbol is positioned below the fifth and sixth measures, indicating a gradual increase in volume.

D

61 *mp*

Musical staff for measures 61-66. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music. A dynamic marking of *mp* (mezzo-piano) is placed under the second measure.

67

Musical staff for measures 67-72. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music.

73 *mf*

Musical staff for measures 73-78. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music. A dynamic marking of *mf* (mezzo-forte) is placed under the sixth measure. A hairpin crescendo symbol is positioned below the fifth and sixth measures, indicating a gradual increase in volume.

E

79 *mp*

Musical staff for measures 79-84. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music. A dynamic marking of *mp* (mezzo-piano) is placed under the second measure.

85

Musical staff for measures 85-90. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music.

91

Musical staff for measures 91-96. The staff is in bass clef with a key signature of one flat (Bb). It contains six measures of music.

The Trolley Song - Bass - Page 3

F

97

Musical staff for measure 97, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3.

103

Musical staff for measure 103, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3. A fermata is placed over the final note. Dynamics *f* and *mp* are indicated below the staff.

G

109

Musical staff for measure 109, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3. Dynamics *grad. cresc.* and *f* are indicated below the staff.

115

Musical staff for measure 115, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3. A fermata is placed over the final note.

H

121

Musical staff for measure 121, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3. Dynamics *p* and *grad. cresc.* are indicated below the staff.

126

Musical staff for measure 126, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3. Dynamics *mf* is indicated below the staff.

131

Musical staff for measure 131, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3. Dynamics *grad. cresc.* and accents (>) are indicated below the staff.

137

Musical staff for measure 137, bass clef, key signature of one flat, 4/4 time. The staff contains six measures of eighth notes: G2, A2, B2, C3, D3, E3. Dynamics *f* and an accent (>) are indicated below the staff.