



DEPARTMENT OF THE AIR FORCE
HEADQUARTERS, JOINT BASE ANACOSTIA-BOLLING
& 11TH WING (ADFW) WASHINGTON DC

23 January 2026

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

Viola Audition

Application Deadline: 22 March 2026

Preliminary Requirements:

Please submit your professional resume no later than **22 March 2026**.

Apply Here: <https://forms.gle/j4AgkYMiuEUhgyrN6>

Submission formatting:

- Resumes must be received as a PDF or Microsoft Word DOC
- Resume file names should be labeled *last name, first name* (example: Doe, Jane)
- Resume must include name, street address, phone number, and email address

Audition Process:

Applicants who are considered qualified for the live audition will be contacted by The USAF Band auditions team. Please contact an Air Force recruiter to assess your eligibility to enlist in the Air Force. Once approved by the recruiter, invited applicants may proceed to the live audition. All invited candidates must be prepared to meet all Air Force standards.

Live auditions will be held on **27 April 2026** at Joint Base Anacostia-Bolling, Washington, DC. Candidates will be notified of their invitation status one month prior.

For more information e-mail: usafband.auditions@gmail.com

Musical questions: violababoaudition@gmail.com

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

The United States Air Force Band - Washington DC
VIOLA, Air Force Strings
Date - 24 November 2025

The audition will consist of the following:

A) Solo Repertoire:

1. First Movement from one of the following:

- Bartók Viola Concerto
- Hindemith *Der Schwanendreher*
- Walton Viola Concerto
- Stamitz Viola Concerto
- Hoffmeister Viola Concerto

2. One Prelude from any of the Bach Cello Suites

B) Orchestral Excerpts:

BACH - *Brandenburg Concerto No. 3*, Mvt. III, mm. 30-40

BEETHOVEN - *Symphony No. 5*, Mvt. II, mm. 1-10, 98-106

BERLIOZ – *Roman Carnival Overture*, mm. 36-66

MENDELSSOHN - *Ein Sommernachtstraum*, Scherzo, Beginning to REH. D

MOZART - *Symphony No. 35*, Mvt. IV, mm. 134-181

SHOSTAKOVICH - *Symphony No. 5*, Mvt. I, 1 after REH. 15-17

STRAUSS - *Don Juan*, First page

TCHAIKOVSKY - *Serenade for Strings*, Mvt. II, 114-134, Mvt. IV, mm. 233-283

C) Chamber Music Repertoire

DOHNÁNYI - *Serenade Op. 10*, Mvt. I Marcia (Complete)

BEETHOVEN – *String Quartet Op. 59 No. 2*, Mvt I (Complete)

Sight-reading

The United States Air Force Strings tune to A = 442

Bach -*Brandenburg Concerto No. 3*, Mvt. III, mm. 30-40



Beethoven – *Symphony No. 5*, Mvt. II, mm. 1-10, mm. 98-106

Andante con moto ♩ = 92

p dolce

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

Viol. II

87 *pp* *sempre pp* *cresc. f* *ff* *p dolce*

100

104 *pp* *pizz.*

Berlioz – *Roman Carnival Overture*, mm. 36-66

1 *mf espress.*

2 *f*

3 *cresc. molto* *f* *dim.* *p* *mf*

poco cresc. *sf*

Mendelssohn – *Ein Sommernachtstraum*, Scherzo, Beginning to D

Scherzo.
Allegro vivace.

Nº 1. 16

p

A

cresc.

p

B

cresc.

sf

sf

p

sf

sf

sf

sf

p

pp

C

p

D

21

Mozart – *Symphony No. 35*, Mvt. IV, mm. 134-181

Handwritten musical score for Mozart's Symphony No. 35, Mvt. IV, measures 134-181. The score is written on six staves. The key signature is one sharp (F#) and the time signature is 3/8. The first staff (measures 134-140) begins with a piano (*p*) dynamic. The second staff (measures 141-149) continues the melodic line. The third staff (measures 150-158) features a more active, rhythmic pattern. The fourth staff (measures 159-166) continues this pattern. The fifth staff (measures 167-175) shows a change in texture. The sixth staff (measures 176-181) ends with a forte (*f*) dynamic and a double bar line. There are some handwritten annotations and a large 'E' mark in the sixth staff.

Shostakovich – *Symphony No. 5*, Mvt. I, 1 after 15 to 1 before 17

Handwritten musical score for Shostakovich's Symphony No. 5, Mvt. I, measures 15-20. The score is written on three staves. The key signature is one sharp (F#) and the time signature is 3/8. The first staff (measures 15-16) begins with a piano (*p*) dynamic and a tempo marking of *p espress.*. The second staff (measures 16-17) continues the melodic line. The third staff (measures 17-20) features a more active, rhythmic pattern. The score includes various dynamics such as *p*, *f*, and *pizz.* (pizzicato). There are also tempo markings like *poco animando* and *104* (beats per minute). The score is marked with measure numbers 15, 16, 17, 18, 19, and 20.

Strauss – *Don Juan*, First page

[illegible]

Tchaikovsky – *Serenade for Strings*, Mvt. II, mm. 114-134

102 *ff* *dim.* *p*

111 **D** *p* *cresc.*


119 *mf cresc.*


125


131 *f* *rit.* **E** *a tempo* *stringendo* *rit.* Viol. I. II


Tchaikovsky – *Serenade for Strings*, Mvt. IV, mm. 233-283


228 G 


237  Viol. I *sempre ff*


245  Vello. Vello.

251 

256 H  *sempre ff*

263  *ff* marcato

272 I  *ff*

280  *ff* pizz. 1 *f*

SERENADE

in C major, Opus 10
for Violin, Viola and Cello

ERNST von DOHNÁNYI
(1877-1960)

VIOLA

I. Marcia

Allegro.

The musical score for the Viola part of 'Serenade I. Marcia' is written in bass clef with a common time signature (C). The piece is in C major and marked 'Allegro.' The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. The second staff includes mezzo-piano (*mp*) and piano (*pp*) markings. The third staff has a forte (*f*) marking. The fourth staff also has a forte (*f*) marking. The fifth staff begins with fortissimo (*ff*) and piano (*p*) markings, followed by a *marcato* section with first, second, and third endings. The sixth staff continues the *marcato* section with fourth, fifth, sixth, and seventh endings. The seventh staff has a fortissimo (*sf*) marking and a decrescendo (*decresc.*) marking. The eighth staff has a forte (*f*) marking. The ninth staff has a piano (*p*) marking and a decrescendo (*decresc.*) marking. The tenth staff begins with a marcato (*marc.*) marking, followed by a decrescendo (*decresc.*) marking, and ends with a fortissimo (*ff*) marking. The score also includes markings for *pizz.* (pizzicato) and *arco* (arco).

STREICHQUARTETT

17

e-moll

Viola

Dem Grafen Andreas Kyrillowitsch Rasumowsky gewidmet

Opus 59 Nr. 2

Allegro

f *G.P.* *pp* *pp* *sf* *(p)* *p*

Viol. I

13 *cresc.*

19 *f* *p* *cresc.*

26 *ff* *sf* *tr* *sf* *sf* *sf* *sf* *sempre f*

32 *sf* *p*

36

40 *cresc.* *p dolce*

45 *cresc.* *f* *sf*

51 *p dolce* *f* *sf* *sf* *sf* *sf* *p*

57 *pp* *cresc.*

63 *più cresc.* *f* *(sf)* *sf* *sf*

68 *sf* *(f)* *ff* *G.P.*

1. 2.

Viola

19

170 *p*

175

180 *cresc.* *p dolce*

185 *cresc.* *sf sf*

191 *p dolce f sf sf sf sf*

196 *p pp cresc.*

203 *più cresc. f sf sf sf*

208 *sf* 1. *(p)* *p f* *G.P.* 2. *ff* *G.P.*

212 *p pp G.P. G.P. f f p sempre più p*

223 *pp*

230 *cresc.* 1 2 3 4 5 6 *ff ff*

238 *ff pp pp* 1 *pp*

246 *cresc.*

250 *f ff dim. p*