

**United States Navy Band  
Concert/Ceremonial Band  
Oboe Vacancy  
Audition by Appointment**

The United States Navy Band is searching for a world-class oboist to join the ranks of the dedicated men and women who are called to serve; some of the world's most professional, highly acclaimed and inspiring musicians. This vacancy is for a permanent-duty position within the Navy's premier Concert/Ceremonial Band, a unit regularly staffed by 85 musicians who rotate between concert and ceremonial duties. Based in Washington, D.C., and recognized as one of the finest wind ensembles in the world, the Concert Band has performed marches, patriotic selections, orchestral transcriptions and modern wind ensemble repertoire on national tours, public concerts and educational conferences for nearly 100 years. The Ceremonial Band performs music at official military government functions and other special events, including ceremonies for high-level military and civilian government officials at the White House and Pentagon, and funerals at Arlington National Cemetery.

Starting salary for a new member of the U.S. Navy Band is \$67,842-\$70,326, plus 30 days paid leave annually and full benefits for members and dependents. Members may also be eligible for the Student Loan Repayment Program (up to \$65,000). Those selected for the U.S. Navy Band are advanced to the paygrade of E-6 (musician first class) following recruit training, under a contract for permanent duty with the U.S. Navy Band.

Applicants must be aged 18 to 39 and otherwise qualified for service in the U.S. Navy. Please note that the Navy has strict requirements with regard to medical readiness and physical appearance. Additionally, Navy Band members may not have tattoos that are visible in short sleeves and skirts (if applicable). Please visit [https://www.navyband.navy.mil/career\\_information.html](https://www.navyband.navy.mil/career_information.html) for further details.

**Application Instructions**

The live audition will take place in Washington, D.C., and is by invitation only. By-appointment auditions will be scheduled in small groups to most effectively facilitate physical distancing guidelines as set forth by the Department of the Navy and the Centers for Disease Control. To be considered for a live audition, please complete all of the steps below:

**Step 1:** Send the following materials via e-mail to [navyband.auditions@navy.mil](mailto:navyband.auditions@navy.mil):

- (1) One-page resume (.pdf preferred)
- (2) Letter of Endorsement - *only for current military members*

**Step 2:** Submit a preliminary audio recording. All recordings are due by March 26, 2021. Please e-mail the Navy Band in order to receive electronic submission instructions. Required excerpts for recordings can be found on the next page.

**Recording repertoire:**

Please perform all selections as presented in this packet. Solo works may be performed according to the candidate's own edition and interpretation (articulation, ornamentation, etc.).

A two to five-minute musical example or excerpt of your choosing that showcases the uniqueness and depth of your playing abilities. This portion may be performed with or without accompaniment, and on the instrument of your choice.

**Oboe**

Mozart: *Oboe Concerto*, Mvt. I, exposition [If you prefer, you may use your own edition](#)

Rossini: *La Scala di Seta*

1. Andantino to [1]
2. Pickup to [2] to [3]

Brahms: *Concerto for Violin*, Mvt. II, mm. 3-32

Ravel: *Le Tombeau de Couperin*, Mvt. I, beginning to [2]

Coleman: *Afro-Cuban Concerto for Wind Quintet*, Mvt. I "Afro," mm. 45-54

**English Horn**

Berlioz: *Roman Carnival Overture*, Andante Sostenuto to [4] [Orchestral key](#)

Please submit a maximum of two [audio](#) files (.mp3 preferred), with all excerpts having been recorded, in order, in one continuous take (you may record and upload your two to five-minute musical example of choice separately). No editing of audio is permitted, except to trim to length at the beginning and end of your recording.

**You must e-mail the Navy Band in order to receive electronic submission instructions. Please do NOT send your recordings as e-mail attachments.**

**All materials, including recordings, are due by 11:59 p.m. EST on March 26, 2021.**

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**Live audition repertoire:**

Please prepare all selections as presented in this packet. Sight-reading may also be required.

\*Mozart: *Oboe Concerto*, Mvt. I, exposition [If you prefer, you may use your own edition](#)

**Oboe 1 Excerpts:**

Arnold: *Fours Scottish Dances*

1. Mvt. II, pickup to [A] to eight after [A]
2. Mvt. II, pickup to [D] to eight after [D]
3. Mvt. III, pickup to [E] to one after [H]

\*Brahms: *Concerto for Violin*, Mvt. II, mm. 3-32

\*Coleman: *Afro-Cuban Concerto for Wind Quintet*, Mvt. I “Afro,” mm. 45-54

Dooley: *Masks and Machines (for 19 musicians)*

1. Mvt. II, beginning to [B]
2. Mvt. III, [D] to m. 39

Fillmore: *Americans We*, beginning to Trio (take second endings)

Hindemith: *Symphony in B<sub>♭</sub>*

1. Mvt. I, mm. 28-36
2. Mvt. I, mm. 51-55
3. Mvt. I, mm. 157-168
4. Mvt. II, mm. 95-105

Mahler: *Symphony No. 3*, Mvt. II, beginning through m. 9

Ravel: *Le Tombeau de Couperin*

1. \*Mvt. I, beginning to [2]
2. Mvt. III, beginning to [3] (take repeat)

Rimsky-Korsakov: *Scheherazade*, Mvt. II, [A] to [B]

\*Rossini: *La Scala di Seta*

1. Andantino to [1]
2. Pickup to [2] to [3]

Saint-Saens: *Bacchanale* from *Samson and Delila*, opening cadenza

Toch: *Spiel*, Mvt. II *Idyll*

**Oboe 2 Excerpts:**

Brahms: *Symphony No. 2*, Mvt. II, pickup to m. 3 to m. 26

Gould: *American Salute* (excerpt)

(continued on next page)

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**English Horn Excerpts:**

Berlioz: *Roman Carnival Overture*, Andante Sostenuto to [B] [Band key](#)

Dvorak: *Symphony No. 9*, English Horn solo

Mahler: *Ich bin der welt abhanden gekommen*, beginning to m. 10

Respighi: *The Pines of Rome, Pines of the Appian Way*

**Ensemble Excerpts (Oboe):**

Verdi: *La Forza del Destino*, [2] to [4]

Paquito D'Rivera: *Habanera* from *Aires Tropicales*, complete movement

\*indicates excerpts that are also to be recorded; sheet music is included at beginning of packet

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Mozart: *Oboe Concerto*

**Allegro aperto** [ $\text{♩} = 112$ ]

13 14 (Violin 1)

29 32 (Solo) *p*

33

40

43

46 50 *p*

53

58

62 65

66

69

73 *cresc. f fp*

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Mozart: *Oboe Concerto* (continued)

78

*p* *fp* *fp*

84

87 *tr* **90** *tr* *fp*

91 *tr* *fp*

95 *tr* *cresc.* *f*

Detailed description: This page contains five staves of musical notation for the Oboe part of Mozart's Oboe Concerto. The first staff (measures 78-83) begins with a dynamic of *p* and features *fp* markings. The second staff (measures 84-86) continues the melodic line. The third staff (measures 87-90) includes a trill (*tr*) and a boxed measure number 90. The fourth staff (measures 91-94) contains a triplet (*3*) and another trill (*tr*), with a *fp* dynamic. The fifth staff (measures 95) ends with a trill (*tr*), a *cresc.* marking, and a final *f* dynamic.

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Rossini: *La Scala di Seta*

1.

Andantino  $\text{♩} = 69$   
Solo  
*p dolce*

2.

Allegro  $\text{♩} = 132$   
*p* *pp*  
*segue stacc.*

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Brahms: *Violin Concerto*

**Adagio**  
Tutti Hr. (Solo)

8

13

20

28

*p dolce*

*p*

*p*

*mf* *f*

*dim.*

Solo

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Ravel: *Le Tombeau de Couperin*, Mvt. I (Oboe 1 only)

Vif. ♩ = 92

HAUTBOIS

COR ANGLAIS (2<sup>d</sup> Hautbois)



1

COR A. *pp* *mp*



*p*



2



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Coleman: *Afro-Cuban Concerto*

45 *solo*  
*f* *mp*

48

51 *f*

53 *mf*

Berlioz: *Roman Carnival Overture* (orchestral key)

**ENGLISH HORN**

**Andante sostenuto** (♩ = 52)

*solo*  
*mf espress.*

*cresc.* *sf* *mf*

*cresc.* *sf*

*mf* *poco cresc.*

*sf* *pp*

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Arnold: *Fours Scottish Dances*

1.

**Vivace** ♩ = 144

(A)

*f* *tr* *tr*

2.

(D)

*f* *tr* *tr* *f* *p*

3.

**Allegretto** ♩ = 88

Solo (E)

*mp* *poco* (F) 7 (G) *mf* *mp* *espr.* *rit.* *a tempo* (H) *mf* *mp* *p*

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Dooley: *Masks and Machines* (for 19 musicians)

1.

Musical score for the first section of "Masks and Machines". It consists of four staves of music. The first staff starts with a tempo marking of  $\text{♩} = 56$  and a *solo* instruction. The dynamics range from *p* to *f* *espr.*. The second staff begins at measure 5 with a *sol* instruction and *mp espr.* dynamics. The third staff starts at measure 10 with a boxed letter 'A' and *f* dynamics. The fourth staff starts at measure 14 with a *rit.* marking, followed by a boxed letter 'B' and *a tempo* instruction. A triplet of notes is marked with a '3' above it and '16-18' below it. The dynamics are *p*.

2.

Musical score for the second section of "Masks and Machines". It consists of four staves of music. The first staff starts at measure 31 with a boxed letter 'D' and tempo markings of  $\text{♩} = 84$  and  $(\text{♩}) = 168$ . The dynamics are *f*. The second staff starts at measure 34 with *f* dynamics. The third staff starts at measure 37 with a boxed letter 'E', a *sol* instruction, and *ff* dynamics. The fourth staff starts at measure 39 with *f* dynamics and includes a triplet of notes marked with a '3' above it.

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Fillmore: *Americans We* (take second endings)

$\text{♩} = 172$

Musical score for the piece "Americans We" by Fillmore. It consists of four staves of music in 3/4 time. The tempo is marked as quarter note = 172. The score includes various dynamics such as *fz*, *ff*, *f*, *mf*, *pp*, and *p*. There are first and second endings indicated by bracketed lines with "1" and "2" above them. The key signature has one flat (Bb).

Hindemith: *Symphony in B<sub>b</sub>*

1.

Moderately fast, with vigor ( $\text{♩}$  88-92)

Musical score for the first ending of Hindemith's "Symphony in Bb". It consists of three staves of music in 3/4 time. The tempo is marked as quarter note = 88-92. The dynamics are *mf* and *p*. The key signature has two flats (Bb and Eb).

2.

Musical score for the second ending of Hindemith's "Symphony in Bb". It consists of two staves of music in 3/4 time. The first staff starts with a circled "D" above it. The dynamics are *p*. The key signature has two flats (Bb and Eb).

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Hindemith: *Symphony in B<sub>♭</sub>*, (continued)

3.

Molto agitato (♩ = ♩)

*mf*

159

162

165

168 (L)

4.

Fast and gay (♩ = 112)

95

97

98 2 1

101 (J)

103

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Mahler: *Symphony No. 3*

**Tempo di Menuetto. Grazioso.**

*pp* *zart.*

*espress.* *poco rit.* *a tempo*

*pp*

Ravel: *Le Tombeau de Couperin*, Mvt. III (Oboe 1 only, take repeat at [1])

**Allegro moderato.** ♩ = 120

SOLO

HAUTOBOIS

COR ANGLAIS

*pp* *pp* *mp* *p*

[1] [2] [3] 4

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Rimsky-Korsakov: *Scheherazade*

**Andantino.**  
Solo  
dolce ed espressivo assai  
espress. molto  
a piacere  
rit. assai

The musical score for the Oboe part in Rimsky-Korsakov's *Scheherazade* consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It is marked 'Andantino.' and 'Solo'. The first measure is marked 'A' and contains a triplet of eighth notes. The first staff is marked 'dolce ed espressivo assai'. The second staff continues the melodic line and is marked 'espress. molto'. The third staff features a triplet of eighth notes and is marked 'a piacere'. The fourth staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature, marked 'B' and 'rit. assai'. It contains a triplet of eighth notes and ends with a fermata.

Saint-Saens: *Bacchanale*

Recitativo  
*f* Solo ad libitum  
dim.

The musical score for the Oboe part in Saint-Saens' *Bacchanale* consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It is marked 'Recitativo'. The first measure is marked 'f' and 'Solo ad libitum'. The second staff continues the melodic line and ends with a fermata, marked 'dim.'.

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Toch: *Spiel*

**Allegretto grazioso** (♩ = 116)

Unmerklich  
zögern

*p sempre espr.* *pp* *p* *pp* *tr*

Brahms: *Symphony No. 2*

2<sup>nd</sup> OBOE

**Adagio non troppo**

*pp* *mf* *p* *p* *Hr. I* *p* *dim.*

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Gould: *American Salute*

2<sup>nd</sup> OBOE

**Allegro** ♩ = 138

*pp*

Berlioz/Godfrey: *Roman Carnival Overture* (band key)

ENGLISH HORN

**Andante sostenuto** ♩ = 58

Solo

*dolce*

*cresc.* *sf*

(B)

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Dvorak: *Symphony No. 9*

ENGLISH HORN

**Largo.**  
Englisch Horn. (Corno inglese.)  
6 Solo.

*p* *p* *pp* *f* 2

Mahler: *Ich bin der welt abhanden gekommen*

ENGLISH HORN

Äußerst langsam und zurückhaltend (♩=56)

*pp*

5

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Respighi: *The Pines of Rome*

**ENGLISH HORN**

Tempo di Marcia ♩ = 60

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Verdi: *La Forza del Destino*

**2** Andantino con espress.

*p dolce* *G.P.*

**3** Andante mosso

*pp mp rit.* **4** *mf cresc.*

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Paquito D'Rivera: *Habanera*

1  $\text{♩} = 56$  4 5 Oboe *mp*

10 12 *mf*

17 *p* *cresc.* 22 *f*

23 4 *tr<sup>(b)</sup>*

32 *mf* 6 *f*

38 9 7 3 43 *p*

45 50 *mf*

51 3 5 2

58 58 *ff* 6 3 *f*

63 *mp rit. dim.* *Meno*

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