United States Navy Band
Concert/Ceremonial Band
Percussion Vacancy
Audition by Appointment

The United States Navy Band is searching for a world-class percussionist 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 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:
   (1) United States Navy Band Applicant Fact Sheet
   (2) Letter of Endorsement - only for current military members

Step 2: Submit a preliminary audio recording. All recordings are due by April 2, 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 submit a single audio file (.mp3 preferred), with all selections in the order given below. Excerpts on the same instrument (e.g. snare drum) must be recorded in one continuous take, with no more than eight seconds between each. The snare drum etude may, however, be recorded separately. No editing of audio is permitted, except to place selections in order and trim to length. Please perform all selections as presented in this packet, unless specified otherwise. In the interest of preserving anonymity, do not speak on your recording.

I. SOLO

Marimba
1. Bach, J.S.  Lute Suite No. 1 (E minor) BMV996  Gigue, mm. 1-10, no repeats

Note: the provided edition is for guitar. You may perform also the lute edition if you prefer.

II. ETUDE

Snare Drum
2. Delecluse  Douze Etudes Pour Caisse-Claire  Etude No. 11, mm. 1-22

III. EXCERPTS

Snare Drum

Xylophone
6. Gershwin  Porgy and Bess Overture  Opening only
7. Copland  Appalachian Spring  [48] - 4 after [49]
8. Mackey  Concerto for Soprano Saxophone  Mvt. V: m. 109 – end

Glockenspiel
10. Tchaikovsky  The Nutcracker: Waltz of the Snowflakes  Act 1, No. 9: Letter G - m. 196

Tambourine
11. Dvorak  Carnival Overture  8 before [U] - end

Cymbals
12. Dvorak  Scherzo Capriccioso  m. 820 - end

Sheet music for the recorded round excerpts can be found on pages 6-16.

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 April 2, 2021.
Live Audition Repertoire

All parts are to be prepared as they are presented in this audition packet. Sight-reading may be asked on any instrument.

I. SOLO

**Marimba**

*Bach, J.S.*

*Lute Suite No. 1 (E minor) BWV 996*  
Gigue (note: recorded round is mm. 1-10 only)  
No repeats

Note: the provided edition is for guitar. You may perform also the lute edition if you prefer.

**Snare Drum**

*Reilly, J.*

*The Iron Horse*  
No repeats (traditional grip; play double stroke rolls)

II. ETUDE

**Snare Drum**

*Delecluse*  
*Douze Etudes Pour Caisse-Claire*  
Etude No. 11: Complete  
(note: recorded round is mm. 1-22 only)

III. EXCERPTS

**Snare Drum**

†*Nielsen*  
*Clarinet Concerto*  

†*Prokofiev*  
*Lieutenant Kije Suite*  

Rimsky-Korsakov  
*Capriccio Espagnole, Op.34*  
Mvt. III Complete; Mvt. IV: beginning - cadenza III

†*Rimsky-Korsakov*  
*Scheherazade, Op. 35*  

W. Schuman  
*Chester*  
mm. 210 - 228; m. 244 - end

Shostakovich  
*Festive Overture*  
[17] - downbeat of [19]

Shostakovich  
*Symphony No. 10*  
Mvt. II: [73] - [79]; and [98] - end

Williams/Hunsberger  
*Star Wars Trilogy*  
Mvt. V: mm. 32 - 48

**Xylophone**

*Copland*  
*Appalachian Spring*  
[48] - 4 after [49]

Gershwin  
*An American in Paris*  

*Gershwin*  
*Porgy and Bess Overture*  
Opening only

†*Mackey*  
*Concerto for Soprano Saxophone*  
Mvt. V: [OO] - m. 87; m. 109 - end

W. Schuman  
*Symphony No. 3*  
[230] - [244]

Stravinsky  
*Firebird (complete)*  
Pickup to [47] - [48]; [127] - [133]

Williams  
*Overture to the Cowboys*  
mm. 34 - 39; mm. 85 - 91

**Glockenspiel**

*Debussy*  
*La Mer*  
Mvt. III: 9 after [55] - 7 before [56]

†*Dukas*  
*The Sorcerer’s Apprentice*  
[17] - [20]; [22] - [24]; [52] - [53]

Mozart  
*The Magic Flute*  
Act 1, No. 8, Finale

Respighi  
*Pini di Roma*  

*Tchaikovsky*  
*The Nutcracker: Waltz of the Snowflakes*  
Act 1, No. 9: Letter G - m. 196

**Vibrphone**

*Bernstein*  
*Symphonic Dances from West Side Story*  
mm. 567 - 577; mm. 582 - 607; mm. 620 - 631

Williams  
*Escapades from Catch Me if You Can*  
Mvt. III - Joy Ride: mm. 126 - 181

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### Cymbals

<table>
<thead>
<tr>
<th>*Dvorak</th>
<th>Scherzo Capriccioso</th>
<th>[P] - end</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mussorgsky</td>
<td>Night on Bald Mountain</td>
<td>[S] - 7 after [S]</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>Piano Concerto No. 2 in C minor</td>
<td>[32] - downbeat of Allegro scherzando [33]</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Symphony No. 4 in F minor, Op. 36</td>
<td>Mvt. IV: m. 273 - end</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Romeo and Juliet Overture</td>
<td>2 before [O] - 7 before [P]; [T] - [U]</td>
</tr>
</tbody>
</table>

### Tambourine

<table>
<thead>
<tr>
<th>Bizet</th>
<th>Carmen Suite No. 1</th>
<th>No. 1a, Aragonaise: beginning - 7 before [C]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bizet</td>
<td>Carmen Suite No. 2</td>
<td>No. 11, Danse Bohème: 3 before [D] - 3 after [E]</td>
</tr>
<tr>
<td>Chabrier</td>
<td>España</td>
<td>mm. 408 - 445; mm. 499 - end</td>
</tr>
<tr>
<td>†Dvorak</td>
<td>Carnival Overture</td>
<td>[Q] - [S]; 8 before [U] - end</td>
</tr>
</tbody>
</table>

### Triangle

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Brahms</td>
<td>Symphony No. 4 in E minor, Op. 98</td>
<td>Mvt. III: 5 m. before [B] - [B]; [I] - end</td>
</tr>
<tr>
<td>Liszt</td>
<td>Piano Concerto No. 1</td>
<td>Allegretto vivace - [H]</td>
</tr>
</tbody>
</table>

### Timpani

<table>
<thead>
<tr>
<th>Beethoven</th>
<th>Symphony No. 9 in D minor, Op. 125</th>
<th>Mvt. I: m. 513 - end</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hindemith</td>
<td>Symphonic Metamorphosis</td>
<td>Turandot Scherzo, [S] - end</td>
</tr>
<tr>
<td>W. Schuman</td>
<td>Be Glad Then, America</td>
<td>Mvt. I: Beginning - m. 13</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Symphony No. 4 in F minor, Op. 36</td>
<td>Mvt. I: 4 before [T] - [V]</td>
</tr>
</tbody>
</table>

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

†indicates excerpts a portion of which are also to be recorded; specific excerpts are included at the beginning of the packet and complete excerpts are included in the body of the packet
Instruments Provided for Audition

**Snare Drum**
Pearl Philharmonic 14” x 6½” Brass
Pearl Philharmonic 14” x 4” Aluminum
Pearl Philharmonic 15” x 8” Wood w/wooden hoops

**Marimba**
Marimba One 5 Octave Rosewood. 34” from the ground to the top of the natural bars.

**Xylophone**
Adams 4 Octave Artist Xylophone. 34.5” from the ground to the top of the natural bars.

**Bells**
Fall Creek RT-1000 (3.5 Octave C-F). 35.5” from the ground to the top of the natural bars.

**Vibraphone**
Musser M55G Pro Vibe (gold bars). 35” from the ground to the top of the natural bars.

**Timpani**

**Cymbals**
Sabian Artisan 16”, 17”, 18” and 20” Medium Heavy
Sabian Artisan 17” Medium Light

**Tambourine**
Black Swamp 10”, Grover 10”, Luft 10”

**Triangle**
Grover, Black Swamp, Abel 6”

Applicants may use their own cymbals, snare drums, tambourines and triangles.
EXCERPTS FOR RECORDED ROUND


If you prefer, you may perform the lute edition.

![Gigue Sheet Music]

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Bach – *Lute Suite No. 1 (2/3)*

* Stop here for recording
Bach – *Lute Suite No. 1 (3/3)*
2. Delecluse – *Etude No. 11* (Snare Drum)

\[ \text{\textit{Etude No. 11}} \]

\[ \text{\textit{Delecluse}} \]

\[ \text{\textit{Snare Drum}} \]

\[ \text{\textit{Stop here for recording}} \]
(complete excerpts for live audition can be found on page 21)
4. Rimsky-Korsakov – Scheherazade (Snare Drum)
Mvmt. III [D] – [E] (complete excerpts for live audition can be found on pages 24-25)

Mvmt IV: [P] – [U]
(Note: the rest between [R] and [S] has been reduced to four measures. Please perform as indicated).
5. Nielsen – *Clarinet Concerto* (Snare Drum)
[27] to 9 after [32] (complete excerpts for live audition can be found on pages 19-20)
6. Gershwin – *Porgy and Bess* Overture (Xylophone)

7. Copland – *Appalachian Spring* (Xylophone)
8. Mackey – *Concerto for Soprano Saxophone* (Xylophone)
Mvt. 5: mm. 109 – end (complete excerpts for live audition can be found on page 32)

9. Dukas – *The Sorcerer’s Apprentice* (Glockenspiel)
[17] – [20] (complete excerpts for live audition can be found on pages 37-38)

10. Tchaikovsky – *Waltz of the Snowflakes* from *The Nutcracker* (Glockenspiel)

*Tempo di Valse, ma con moto*

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11. Dvorak – *Carnival Overture* (Tambourine)

8 before [U] – end (complete excerpts for live audition can be found on page 49)

12. Dvorak – *Scherzo Capriccioso* (Cymbals)

**END OF EXCERPTS FOR RECORDED ROUND**
Reilly, *The Iron Horse* (please observe notated stickings, no repeats)
Reilly, *The Iron Horse* (2/2)

![Musical notation image]

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Nielsen – *Clarinet Concerto* (Snare Drum)


[9] to 6 before [10]
Nielsen – *Clarinet Concerto* (continued)

[27] to 9 after [32]
Prokofiev – Lieutenant Kije Suite (Snare Drum)


[13] – end
Rimsky-Korsakov – *Capriccio Espagnol* (Snare Drum)

Mvmt. III

(Note: the rest between [H] and [I] has been reduced to four measures. Please perform as indicated).
Rimsky-Korsakov – *Capriccio Espagnol* (continued)
Mvmt. IV
Rimsky-Korsakov – Scheherazade Mvmt. III (Snare Drum)
[D] – [E]

Mvmt. III [G] – [I]

(Note: the rest between [R] and [S] has been reduced to four measures. Please perform as indicated).
W. Schuman – *Chester* (Snare Drum)

mm. 210-228

**Allegro vivo (\* circa 160)**

\[\text{mm. 210 - 228}\]

\[\text{m. 244 - end}\]

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Shostakovich – *Festive Overture* (Snare Drum)
Shostakovich – *Symphony No. 10* (Snare Drum)
Mvt. II: [73] – [79]
Shostakovich – *Symphony No. 10* (continued)

[98] – end
Williams/Hunsberger – *Star Wars Trilogy* (Snare Drum)
Gershwin – *An American in Paris* (Xylophone)


**Vigoroso Giocoso**

\[\text{\textbf{mf}}\] giocoso

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\[\text{\textbf{mf}}\]


**Animato**

\[\text{\textbf{f}}\]

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Mackey – *Concerto for Soprano Saxophone* (Xylophone)
Mvt. V: [OO] – m. 87

\[
\begin{align*}
\text{mm. 109 - end}
\end{align*}
\]
W. Schuman – *Symphony No. 3* (Xylophone)
Stravinsky – *The Firebird* (Xylophone)

Pickup to [47] - [48]

[127] - [133]

```
Allegro \( \text{\textit{Meno mosso}} = 54 \)
```

```
\begin{music}
\bar{1} \quad \bar{2} \quad \bar{3} \quad \bar{4} \quad \bar{5} \quad \bar{6} \quad \bar{7} \quad \bar{8} \quad \bar{9} \quad \bar{10} \quad \bar{11} \quad \bar{12} \quad \bar{13} \quad \bar{14} \quad \bar{15} \quad \bar{16} \quad \bar{17} \quad \bar{18} \quad \bar{19} \quad \bar{20} \quad \bar{21} \quad \bar{22} \quad \bar{23} \quad \bar{24} \quad \bar{25} \quad \bar{26} \quad \bar{27} \quad \bar{28} \quad \bar{29} \quad \bar{30} \quad \bar{31} \quad \bar{32} \quad \bar{33} \quad \bar{34} \quad \bar{35} \quad \bar{36} \quad \bar{37} \quad \bar{38} \quad \bar{39} \quad \bar{40} \quad \bar{41} \quad \bar{42} \quad \bar{43} \quad \bar{44} \quad \bar{45} \quad \bar{46} \quad \bar{47} \quad \bar{48} \quad \bar{49} \quad \bar{50} \quad \bar{51} \quad \bar{52} \quad \bar{53} \quad \bar{54} \quad \bar{55} \quad \bar{56} \quad \bar{57} \quad \bar{58} \quad \bar{59} \quad \bar{60} \quad \bar{61} \quad \bar{62} \quad \bar{63} \quad \bar{64} \quad \bar{65} \quad \bar{66} \quad \bar{67} \quad \bar{68} \quad \bar{69} \quad \bar{70} \quad \bar{71} \quad \bar{72} \quad \bar{73} \quad \bar{74} \quad \bar{75} \quad \bar{76} \quad \bar{77} \quad \bar{78} \quad \bar{79} \quad \bar{80} \quad \bar{81} \quad \bar{82} \quad \bar{83} \quad \bar{84} \quad \bar{85} \quad \bar{86} \quad \bar{87} \quad \bar{88} \quad \bar{89} \quad \bar{90} \quad \bar{91} \quad \bar{92} \quad \bar{93} \quad \bar{94} \quad \bar{95} \quad \bar{96} \quad \bar{97} \quad \bar{98} \quad \bar{99} \quad \bar{100} \quad \bar{101} \quad \bar{102} \quad \bar{103} \quad \bar{104} \quad \bar{105} \quad \bar{106} \quad \bar{107} \quad \bar{108} \quad \bar{109} \quad \bar{110} \quad \bar{111} \quad \bar{112} \quad \bar{113} \quad \bar{114} \quad \bar{115} \quad \bar{116} \quad \bar{117} \quad \bar{118} \quad \bar{119} \quad \bar{120} \quad \bar{121} \quad \bar{122} \quad \bar{123} \quad \bar{124} \quad \bar{125} \quad \bar{126} \quad \bar{127} \quad \bar{128} \quad \bar{129} \quad \bar{130} \quad \bar{131} \quad \bar{132} \quad \bar{133}
\end{music}
```
Williams – Overture to The Cowboys (Xylophone)
mm. 34 – 38

mm. 85 – 91
Debussy – *La Mer* (Glockenspiel)

Mvt. II [16] – 4 after [18]


Mvt. III 9 after [55] – 7 before [56]
Dukas – *The Sorcerer’s Apprentice* (Glockenspiel)


Dukas – *The Sorcerer’s Apprentice* (continued)

[52] – [53]

**Sans presseur**

GLOCK.

Mozart – *The Magic Flute* (Glockenspiel)

**Allegro**

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Beginning – [3]
Bernstein – *West Side Story* (Vibraphone)

mm. 567 – 577

```
563
\[ \begin{array}{c}
& \text{Vibes only} \\
\hline
& \text{dim. molto} \\
& \text{ sempre rubato} \\
\end{array} \]
```

```
571
\[ \begin{array}{c}
& \text{poco rall.} \\
\hline
\end{array} \]
```

mm. 582-607

```
578
\[ a \text{ tempo \quad } \text{accel. molto} \]
```

```
581
\[ \begin{array}{c}
& \text{“Cool”} \\
\hline
& \text{Allegretto (Swing) \quad (Vibes)} \\
\end{array} \]
```

```
585 \text{ Stringendo Un Poco}
```

```
589 \text{ \quad (\textit{j = 88})}
```

```
601 \text{ \quad “Fugue”}
```

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Bernstein – *West Side Story* (continued)

mm. 620-631
Williams – *Escapades* from *Catch Me if You Can* (Vibrphone)
Dvorak – Scherzo Capriccioso (Cymbals)

Mussorgsky – Night on Bald Mountain (Cymbals)
Rachmaninoff – *Piano Concerto No. 2* (Cymbals)

Tchaikovsky – *Symphony No. 4* (Cymbals)
Tchaikovsky – *Romeo and Juliet, Overture* (Cymbals)

2 before [O] – 7 before [P]

[T] – [U]

**Allegro guisto**
Bizet – *Carmen Suite No. 1* (Tambourine)

BIZET – *Carmen Suite No. 2* (Tambourine)
Chabrier – España (Tambourine)
[408] – m. 435

[408] Serrez peu a peu le mouvement
(accelerando poco a poco) (\( \frac{\text{d}}{\text{d}} = 80 \text{ à } \frac{\text{d}}{\text{d}} = 96 \))

\[ \text{P leggiero} \]

\[ \text{cresc. poco a poco} \]

\[ \text{mf} \]

\[ \text{sf} \]

m. 499 – end
Dvorak – *Carnival Overture* (Tambourine)

[Q] – [S]

8 before [U] – end
Berlioz – *Roman Carnival Overture* (Triangle)


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Brahms – *Symphony No. 4*, Mvt. III (Triangle)
4 before [B] – [B]

Liszt – *Piano Concerto No. 1* (Triangle)
Allegro Vivace – [H]
Beethoven – Symphony No. 9 (Timpani)
Hindemith – *Symphonic Metamorphosis; Turnadot Scherzo (Timpani)*
W. Schuman – *Be Glad Then, America* (Timpani)

\( \text{\textit{Solo}} \)

\( \text{\textit{Poco a poco stringendo}} \)

Tchaikovsky, *Symphony No. 4* (Timpani)