



Army Bands Trumpet

As a trumpet player in the United States Army Bands, you will perform in concert band, ceremonial band, jazz band, brass quintet, rock band, and various other ensembles based on your skills and the needs of the band. You will also have the honor of performing as bugler during military ceremonies and performing Taps at military funerals.

Audition Requirements

Part 1: Bugle Calls

Ceremonial music plays an integral part in our job as military musicians. You will be provided a packet of bugle calls prior to your audition. On the day of the audition you will be asked to perform 2-3 of the bugle calls from the packet. For reference, you can find recordings at:

<https://www.bands.army.mil/music/buglecalls/default.asp>

Part 2: Prepared Music

This is your time to show off your unique talents and skills. We are looking for musicians who are versatile and who have experience in many different styles of music. These selections can be excerpts from classical solo repertoire, concert band or orchestra literature, or jazz/pop standards, and should emphasize your technical, musical, and stylistic ability. **For Active Duty auditions, applicants will prepare six of the included excerpts.**

Part 3: Quickly Prepared Music

This portion of the audition judges how well you can quickly prepare music as if you were called to sub on a gig with short notice. The day prior to your audition, you will be given a packet of music of various styles. You will be responsible for preparing the music by your scheduled audition time.

FOR DISPLAY PURPOSES ONLY, DO NOT TAKE



U.S. ARMY

U.S. ARMY BANDS Trumpet Audition Excerpts

*Prepare a minimum of six selections from the following list;
prepare at least one selection from each category:*

Solo

Halsey Stevens: Sonata

(mm. 1 – 50)

**Jean-Baptiste Arban: Fantasia
Brillante (Introduction)**

Concert

**Gustav Holst: First Suite in E-flat
for Military Band (Mvt. 2, mm. 2 –
23)**

**Paul Hindemith: Symphony in Bb
(Mvt. 1, mm. 1 – 11)**

Swing/Commercial

Stevie Wonder: Sir Duke

(Horn break in original key: BM)

**Paul Simon: Late in the Evening
(horn break)**

March

**John Phillip Sousa: Black Horse
Troop (mm. 1 – 52)**

**Henry Fillmore: The Klaxon
(mm. 1 – 36)**

Chamber (Brass Quintet)

**Bernstein: West Side Story, "Tonight"
(mm. 22 – 56)**

**Bach: Contrapunctus IX
(mm. 8 – 26)**

Etude

**Bousquet: 36 Studies, #1
(mm 1-25)**

**Charlier: 36 Etudes, #2
(mm. 1 – 24)**

To learn more and submit your audition request today:
goarmy.com/band

Follow us on Facebook for vacancy and incentive announcements:
facebook.com/ArmyBands

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1. Halsey Stevens: *Sonata* (m. 1 – 50)

Allegro moderato ♩ = 116-120
ben articolato

poco f

meno f

poco f

p

mf

f

dim.



2. Jean-Baptiste Arban: *Fantasie Brillante* (Introduction)

Allegro maestoso

dolce *mf con spirito* *f* *a tempo* *rall. e dim.* *p dolce* *pp* *cresc. poco a poco* *mf cresc.* *f* *Piu mosso* *ff* *come prima* *cresc. ed. accel.* *f* *rit.*



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5. **Wonder: Sir Duke** (Horn break in original key: BM; quarter note = 106)

1)

2)

6. **Paul Simon: Late in the Evening** (horn break)

SALSA ♩=120

OPT. 8VA ---



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7. John Phillip Sousa: *Black Horse Troop* (m. 1 – 37; dotted quarter note = 116)

Regimental march tempo

1 *f* *ff* *ff* *f*

5

9 *p*

13 *ff* *f*

1. 2. 22 *ff* *mf*

20 21 23 24 25 26

30 *ff* *mf* *sfz*

27 28 29 31 32 33

34 35 36 37



8. Henry Fillmore: *The Klaxon* (m. 1 – 37)

Lightly and brightly ($\text{♩} = 140$)

Measures 1–37. Dynamics include *f*, *ff*, *mp*, and *p*. Measure numbers 5, 13, 17, 22, 26, 30, and 34 are indicated. The piece concludes at measure 37.



9. Bernstein: *West Side Story*, "Tonight" (m. 22 – 56)

Handwritten musical score for the "Tonight" scene from *West Side Story*, measures 22 through 56. The score is written on a single staff in treble clef, 2/4 time. The key signature is one flat (B-flat major or D minor). The tempo is marked "♩ = 84". The score includes several measures of music, with measures 23, 31, 39, 47, and 56 circled. The dynamics are marked "Sub. mf" (measures 23-31), "f" (measures 39-56), and "f" (measures 47-56). The music features a melodic line with various intervals, including eighth and sixteenth notes, and rests. The score is written on a single staff, with measures 23, 31, 39, 47, and 56 circled. The dynamics are marked "Sub. mf" (measures 23-31), "f" (measures 39-56), and "f" (measures 47-56). The music features a melodic line with various intervals, including eighth and sixteenth notes, and rests.



10. Bach: *Contrapunctus IX* (m. 8 – 26)

$\text{♩} = 76$
mf
simile sempre
f

11. Bousquet: 36 Studies, #1 (m. 1-26; quarter note = 106-112)

Allegro moderato.

mf
f



12. Charlier: 36 Etudes, #2 (m. 1 – 24)

Allegretto (M. M. 84 = ♩)

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegretto' with a metronome marking of 84 = quarter note. The first measure is marked *mf*. The second staff contains a slur over the first four measures, followed by an accent on the fifth measure. The third staff continues the melodic line with slurs and accents. The fourth staff features a series of dynamic markings: *f*, *p*, *f*, *p*, *mf*, and *cresc.*. The fifth staff concludes the piece with a *p* marking and a *poco rit.* instruction.



Taps:



Adjutant's Call:



Mess Call:



Retreat:

$\text{♩} = 96$

f

rit.

This musical score for 'Retreat' is written in 2/4 time with a tempo of 96 beats per minute. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic. The melody is composed of eighth and quarter notes. The second staff continues the melody with similar rhythmic values. The third staff concludes the piece with a ritardando (*rit.*) marking and a final half note.

To the Color:

$\text{♩} = 132$

f

Fine

D.C. al fine

This musical score for 'To the Color' is written in common time (C) with a tempo of 132 beats per minute. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff is marked 'Fine' and ends with a double bar line. The fourth staff is marked 'D.C. al fine' and repeats the melody from the beginning of the third staff.

d. ATTENTION

Very quick

