

# THE UNITED STATES ARMY FIELD BAND



CONCERT BAND HORN  
DECEMBER 9-10, 2025

LIVE AUDITION REPERTOIRE

## SOLOS:

Suite No. 3 - Bourée

Johann Sebastian Bach

To be performed as Horn in C (original key)

The repeats are intentionally omitted. All dynamics, tempos, phrasing, articulations, and ornamentation are at the candidate's musical discretion.

## AND

Choice of **one** of the following:

Concerto No. 2 – Mvt. I, Exposition

Wolfgang Amadeus Mozart

Concerto No. 4 – Mvt. I, Exposition

Wolfgang Amadeus Mozart

The choice of edition for the Mozart Concerto is at the discretion of the candidate and is not provided in this packet.

## EXCERPTS:

Symphony No. 6 – Mvt. III. Allegro (mm. 132 – 161)

Ludwig van Beethoven

Overture to *Candide* (mm. 178 – 201)

Leonard Bernstein / arr. Beeler

Symphonic Dances from *West Side Story* (mm. 286 – 293)

Leonard Bernstein

Overture from *Silverado* (mm. 14 – 40)

Bruce Broughton / arr. Bass

Music from *The Incredibles* (Reh. CC – 5 after HH)

Michael Giacchino / arr. Morse

Under The Willow (Opening – mm. 17)

Julie Giroux

American Overture (Opening – mm. 23, 80 – 112, 131 – end)

Joseph Willcox Jenkins

Theme and Variations – Var. VI

Arnold Schoenberg

Hymn to the Fallen (pickup to mm. 28 – 42)

John Williams / trans. Lavender

Superman March (pickup to mm. 35 – 48)

John Williams / trans. Lavender

The Jedi Steps and Finale (mm. 5 – 11, 18 – 24)

John Williams / trans. Lavender

## SECTION PLAYING:

Candidates should prepare **ALL PARTS: Horn 1 - 4**

March from *Symphonic Metamorphosis* (pickup to 5 before Reh. J – end)

Paul Hindemith

Overture to *Sergeant York* (mm. 114 – end)

Max Steiner / arr. Hernandez

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Johann Sebastian Bach  
*Bourée* from Cello Suite No. 3

Horn in C



6

11

15

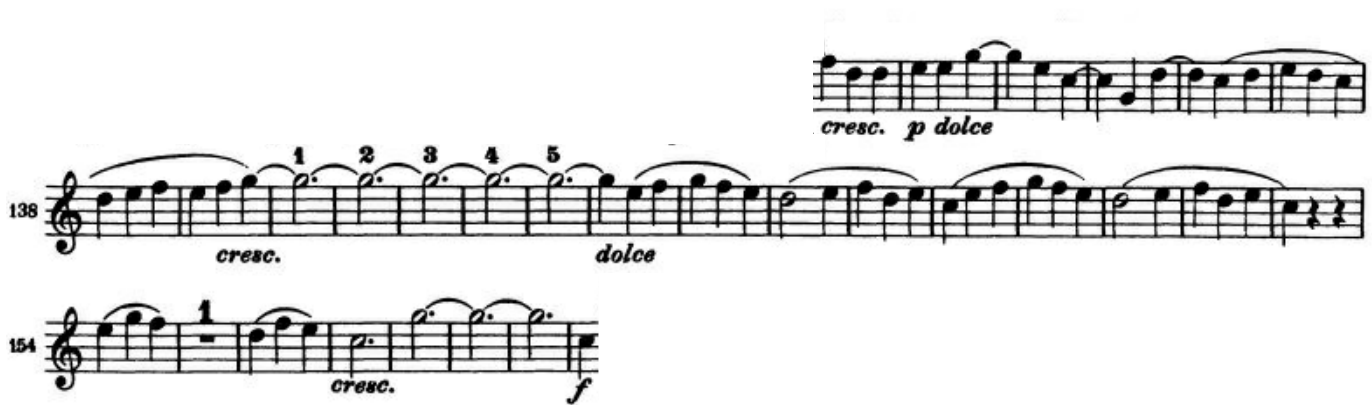
20

24

27

Detailed description: This image shows a musical score for the Horn in C part of the Bourée from Cello Suite No. 3 by Johann Sebastian Bach. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 28 measures. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 6, 11, 15, 20, 24, and 27 are indicated at the beginning of their respective lines. The piece concludes with a double bar line at the end of measure 28.

Ludwig van Beethoven  
Symphony No. 6  
III. Allegro mm. 132 – 161



138 *cresc.* *dolce* *cresc. p dolce*

154 *cresc.* *f*

The musical score for measures 132-161 of the third movement of Beethoven's Symphony No. 6. The score is written for a single melodic line in treble clef. Measure 138 is marked with a crescendo and dolce. Measures 139-144 are marked with a crescendo and p dolce. Measure 145 is marked with a crescendo and dolce. Measure 146 is marked with a crescendo and dolce. Measure 147 is marked with a crescendo and dolce. Measure 148 is marked with a crescendo and dolce. Measure 149 is marked with a crescendo and dolce. Measure 150 is marked with a crescendo and dolce. Measure 151 is marked with a crescendo and dolce. Measure 152 is marked with a crescendo and dolce. Measure 153 is marked with a crescendo and dolce. Measure 154 is marked with a crescendo and f. Measure 155 is marked with a crescendo and f. Measure 156 is marked with a crescendo and f. Measure 157 is marked with a crescendo and f. Measure 158 is marked with a crescendo and f. Measure 159 is marked with a crescendo and f. Measure 160 is marked with a crescendo and f. Measure 161 is marked with a crescendo and f.



Leonard Bernstein, arr. Walter Beeler  
Overture to *Candide*  
mm. 178 – 201

## OVERTURE TO “CANDIDE”

1st F HORN

LEONARD BERNSTEIN  
arranged by WALTER BEELER

Solo

180

*p cant.*

cresc.

190

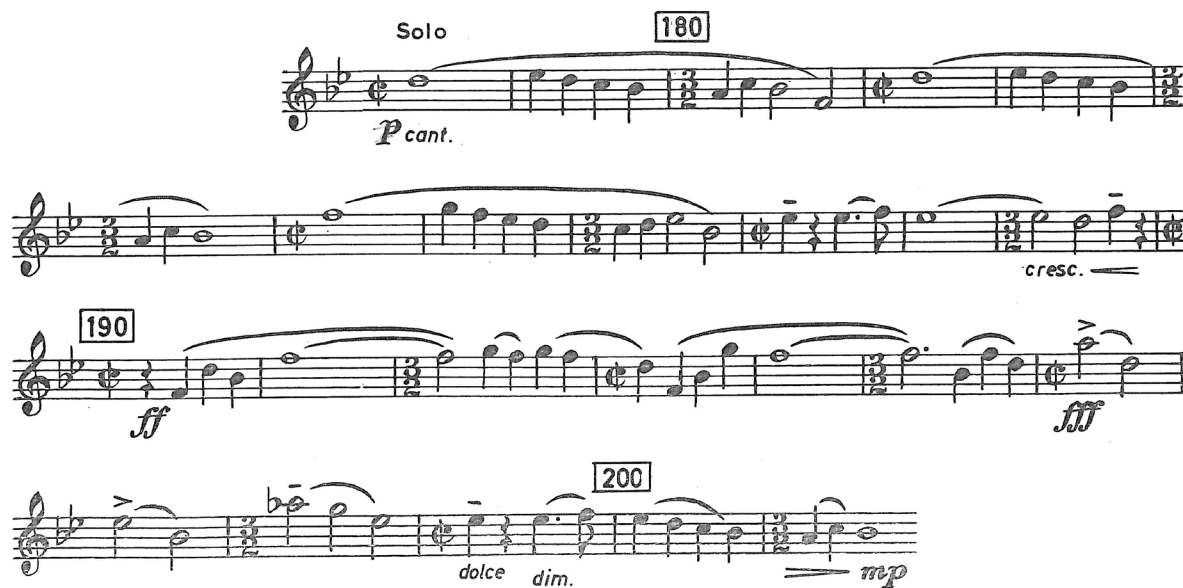
*ff*

*ff*

200

*dolce dim.*

*mp*



The musical score for the 1st F Horn part of the Overture to Candide, measures 178-201. The score is written in 3/4 time and features a solo line. The key signature is one flat (B-flat). The score includes various dynamics and articulations: *p cant.* (piano cantabile), *cresc.* (crescendo), *ff* (fortissimo), *dolce dim.* (dolce, diminuendo), and *mp* (mezzo-piano). The measures are numbered 180, 190, and 200.

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Leonard Bernstein, arr. Lavender  
Symphonic Dances from *West Side Story*  
mm. 286 – 293

## Symphonic Dances from West Side Story

Adagio (♩=72)

Bernstein, arr. Lavender

**286**

Solo

Horn in F

*p dolce espr.*

*cresc.*



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Bruce Broughton, arr. Bass  
Overture from *Silverado*  
mm. 14 – 40

14 Martial and majestic

*ff*

18

*f*

26

30

38

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Michael Giacchino, arr. Morse  
 Music from *The Incredibles*  
 Reh. CC – five after Reh. HH

CC

274

DD

279

EE

285

FF

290

GG

295

HH

Long Fall

*f*, *cresc.*, *sfz*, *ff*

Glory Days  
 Life's Incredible Again  
 The Incredibles  
 from Walt Disney Pictures' THE INCREDIBLES - A Pixar Film  
 Music by Michael Giacchino  
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Julie Giroux  
Under The Willow  
Opening – mm. 17

# Under the Willow

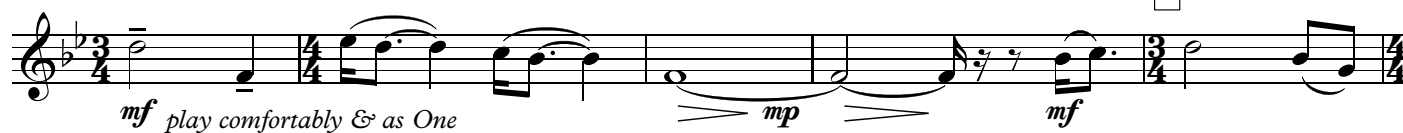
Horn in F 1&2  
Composed for The U.S. Army Field Band, Lieutenant Colonel Jim R. Keene, Commander

♩ = 64

*\*ALL Horns unless there are MAJOR Issues\**

5

JULIE GIROUX





Joseph Willcox Jenkins  
American Overture (Three Excerpts)  
Excerpt 1. Opening – mm. 23  
Excerpt 2. mm. 80 – 112

**Excerpt 1**

**Allegro molto**  
*Soli*  
**ff**



7 **ff** 12 **mf** 13 **ff** 18 **ff** 23

**Excerpt 2**

80 **stopped** **fff** 84 **open** **mf** **fff**



85 **ff** 94 **95** 99 **Con forza** **Soli** **fff** 104 **5** **Soli** **fff** 110

Joseph Willcox Jenkins  
American Overture  
Excerpt 3. mm. 131 – end

Excerpt 3



131 **mf** **133** **mf** **139** *poco accelerando* **fff**

136 *cresc.*

140 **mf** **143** **Presto** **fff**

145 **fff** **149**

151 **fff** *gliss.* **sfz**

Detailed description: This musical score is for Excerpt 3 of the American Overture by Joseph Willcox Jenkins, covering measures 131 to the end. The music is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo and dynamics are marked throughout. The score begins at measure 131 with a mezzo-forte (mf) dynamic. Measures 131-133 feature a continuous eighth-note pattern. At measure 133, there is a brief rest followed by a return to the eighth-note pattern. Measure 139 marks the beginning of a 'poco accelerando' section, where the eighth-note pattern continues with increasing intensity, reaching fortissimo (fff) by measure 139. Measure 140 introduces triplets of eighth notes, maintaining the mf dynamic. At measure 143, the tempo changes to 'Presto' and the dynamic increases to fff. Measure 145 continues with the fff dynamic and triplet patterns. Measure 149 shows a change in the melodic line. The excerpt concludes at measure 151 with a fortissimo (fff) dynamic, followed by a glissando (gliss.) and a sforzando (sfz) accent on the final note.

Arnold Schoenberg  
Theme and Variations  
Var. VI mm. 169 – 189

Horn 1 in F  
**VAR. VI**  
ALLEGRO ♩ = 84



169 *f* *open* *P* 170 171 *f*

172 *mf* 173 174

175 176 177 **3** *P* 180 *ff*

183 *f* *S* 182

184 185 *P* *ff* 186

187 *P* *ff* 188 ALLARG. 189 RIT. *ff*



John Williams, trans. Lavender  
 Hymn to the Fallen from *Saving Private Ryan*  
 Pickup to mm. 28 – 42

From the Paramount and DreamWorks Motion Picture SAVING PRIVATE RYAN  
**HYMN TO THE FALLEN**  
 (For Concert Band with Optional Chorus)

F HORN 4

Music by JOHN WILLIAMS  
 Transcribed for Concert Band by PAUL LAVENDER

Reverently



28 Move a little (poco rubato)

Tempo I

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John Williams, trans. Lavender  
Superman March  
Pickups to mm. 35 – 48

# SUPERMAN MARCH

From SUPERMAN

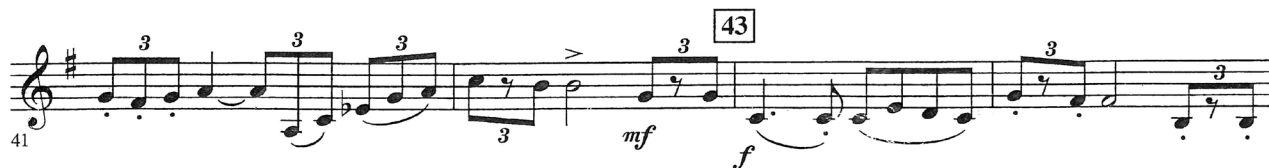
F HORN 4

JOHN WILLIAMS

Transcribed for band by Paul Lavender

Ala Marcia

*Soli* 35



John Williams, trans. Lavender

The Jedi Steps and Finale from *Star Wars: The Force Awakens* (Two Excerpts)

Excerpt 1. mm. 5 – 11

Excerpt 2. mm. 18 – 24

# THE JEDI STEPS *and* FINALE

From STAR WARS: THE FORCE AWAKENS

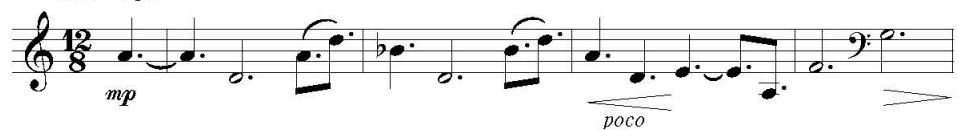
F HORN 4

JOHN WILLIAMS

Transcribed for band by Paul Lavender

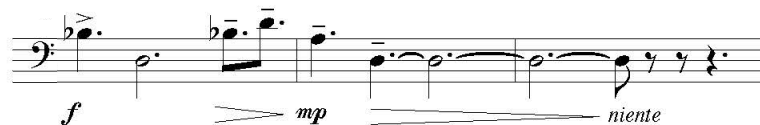
Andantino (♩. = 68)

*mist. e espr.* 6



19

*broadly*



Paul Hindemith, trans. Wilson  
March from *Symphonic Metamorphosis*  
**Horn 1**  
Pickup to four mm. before J – end

# MARCH

from *Symphonic Metamorphosis*  
of Themes by Carl Maria von Weber

PAUL HINDEMITH (1943)  
Transcribed for Concert Band by  
Keith Wilson

1st Horn in F



The musical score for the 1st Horn in F part of the March from *Symphonic Metamorphosis* by Paul Hindemith, transcribed by Keith Wilson. The score is written in F major and 2/4 time. It consists of seven staves of music. The first staff begins with a pickup measure followed by a measure of music marked *f*. The second staff contains a measure marked with a circled 'J' and ends with a measure marked *mf*. The third staff begins with a measure marked *cresc.* and ends with a measure marked *f*. The fourth staff contains a measure marked with a circled 'K' and ends with a measure marked *ff*. The fifth staff begins with a measure marked *f* and ends with a measure marked *ff*. The sixth staff contains a measure marked with a circled 'L' and ends with a measure marked *ff*. The seventh staff begins with a measure marked *f* and ends with a measure marked *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

Paul Hindemith, trans. Wilson  
March from *Symphonic Metamorphosis*

**Horn 2**

Pickup to four mm. before J – end

**MARCH**  
from *Symphonic Metamorphosis*  
of Themes by Carl Maria von Weber

PAUL HINDEMITH (1943)  
Transcribed for Concert Band by  
Keith Wilson

2nd Horn in F

*f*

**J**

*mf*

*cresc.*

*f*

**K**

*f*

*ff*

**L**

*ff*

**P**

3

Paul Hindemith, trans. Wilson  
March from *Symphonic Metamorphosis*  
**Horn 3**  
Pickup to four mm. before J – end

# MARCH

from *Symphonic Metamorphosis*  
of Themes by Carl Maria von Weber

PAUL HINDEMITH (1943)  
Transcribed for Concert Band by  
Keith Wilson

3rd Horn in F



*f*

J

*mf*

*cresc.*

*f*

K

*ff*

*f*

*cresc.*

*ff*

L

3

Paul Hindemith, trans. Wilson  
March from *Symphonic Metamorphosis*  
**Horn 4**  
Pickup to four mm. before J – end

## MARCH

from *Symphonic Metamorphosis*  
of Themes by Carl Maria von Weber

PAUL HINDEMITH (1943)  
Transcribed for Concert Band by  
Keith Wilson

4th Horn in F



*f*

**J**

*mf*

*cresc.*

*f*

**K**

*ff*

*f*

*cresc.*

*ff*

**L**

*ff*

3



Max Steiner, arr. Hernandez  
Overture to *Sergeant York*  
**Horn 1**  
mm. 114 – end

OVERTURE TO 'SERGEANT YORK'  
Horn in F 1

114 Broad (♩=68)

110 *p*

116

122

121 *< mf*

126 (♩=60)

130 rit.

131 Majestic (♩=56)

*f* *ff*



Max Steiner, arr. Hernandez  
Overture to *Sergeant York*  
**Horn 2**  
mm. 114 – end

OVERTURE TO 'SERGEANT YORK'  
Horn in F 2

**114** Broad (♩=68)

110 *p*

116

**122**

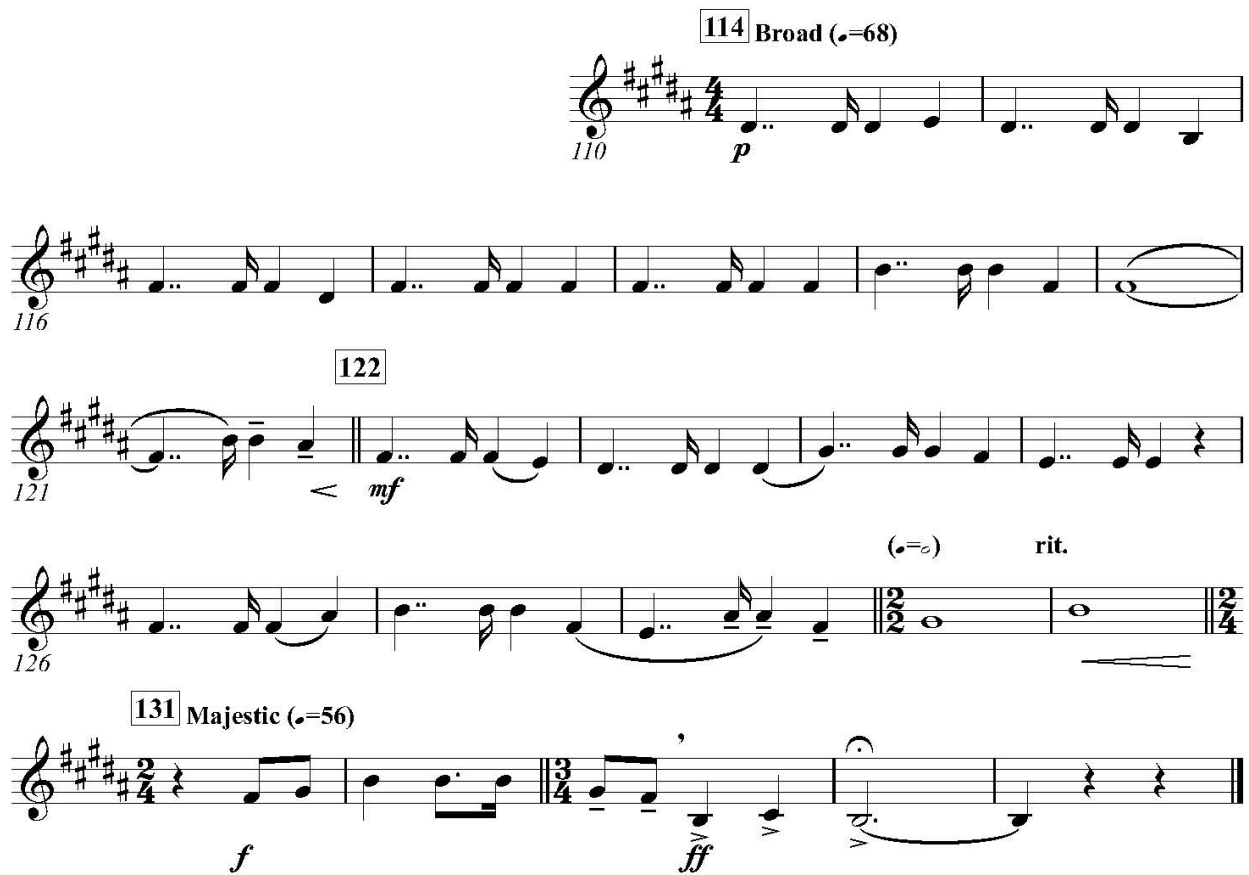
121 *mf*

(♩=c) rit.

126

**131** Majestic (♩=56)

*f* *ff*



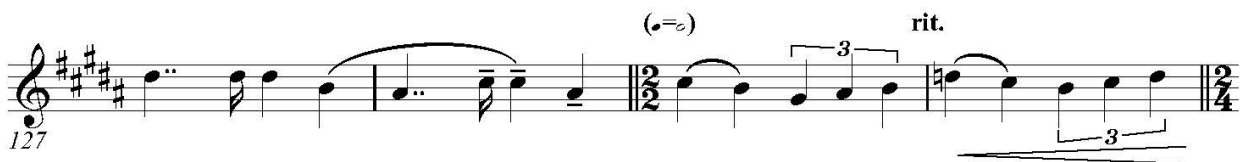
Max Steiner, arr. Hernandez  
Overture to *Sergeant York*  
**Horn 3**  
mm. 114 – end

OVERTURE TO 'SERGEANT YORK'  
Horn in F 3

**114** Broad (♩=68)



**122**



**131** Majestic (♩=56)



Max Steiner, arr. Hernandez  
 Overture to *Sergeant York*  
**Horn 4**  
 mm. 114 – end

OVERTURE TO 'SERGEANT YORK'  
 Horn in F 4

114 Broad (♩=68) 3

114–116

117 *p*

122 *mf*

(♩=♩) rit.

127

131 Majestic (♩=56)

*f* *ff*