

U.S. Coast Guard Band

Jazz & Classical Piano

The U.S. Coast Guard Band is seeking a versatile Pianist. The selected candidate will perform in various jazz ensembles, including a Jazz Combo and the Guardians Big Band, as well as the Wind Ensemble.

Preliminary Application Materials: The U.S. Coast Guard Band will begin accepting and reviewing applications in January 2026.

Live Audition: Applicants who advance the preliminary round will be invited to a private live audition, scheduled on an individual basis. The position will remain open until it is filled.

Application Instructions

- Send an **audio recording** of the listed repertoire along with a **one-page resume** to cgbauditions@gmail.com
- Audio Recording Instructions:
 - Audio file(s) may be submitted in any accessible and downloadable format.
 - Selections may be recorded separately.
 - Record Jazz selections with a live group or solo. Previously recorded performances may be submitted.
 - Preserve anonymity: Refrain from talking or making extraneous noises while recording.
 - Include your **last name** in the file name(s)
- Highly qualified candidates will be invited to the live audition based on the submitted recordings.
- Applicants will receive a confirmation email upon receipt of materials.

Audio Recording Repertoire

- | | | |
|--|------------------|------------|
| 1. GRAINGER | Colonial Song | 28 – 54 |
| 2. MASLANKA | Give Us This Day | II. 1 – 24 |
| 3. MASLANKA | Traveler | 104 – 170 |
| 4. Moment's Notice , Eb | | |
| 5. Ballad of candidate's choice | | |

U.S. Coast Guard Band

Jazz & Classical Piano

U.S. Coast Guard Academy
Leamy Concert Hall
15 Mohegan Ave.
New London, CT 06320

Live Audition Repertoire

Classical

Solo Excerpts

- | | | |
|--------------------|------------------|------------|
| 1. GRAINGER | Colonial Song | 28 – 54 |
| 2. MASLANKA | Give Us This Day | II. 1 – 24 |
| 3. MASLANKA | Traveler | 104 – 170 |

Section Playing Excerpts

- | | | |
|--------------------|---|--------------------|
| 4. GRAINGER | Children's March
<i>w/ Sax & Oboe</i> | 17 – 53, 189 – 252 |
| 5. DAY | Concerto, V. Jam
<i>w/ Drums, Marimba, Bassoon</i> | 496 – 542 |

Jazz

Played with Combo except where noted.

1. **Moment's Notice**, Eb
2. **The Song is You**, C
3. **Exactly Like You**, C
4. **Clutch**, m. 29-95, solo from m. 62-81
5. **Someone to Watch Over Me**, Ab, with Vocalist
6. **Solo Ballad** of candidate's choice

Sight Reading may be asked during any portion of the audition

Nr 1. COLONIAL SONG

Harp and Piano
(both at will)

Percy Aldridge Grainger
Edited by R. Mark Rogers

If you have several Harps and (or)
Pianos handy, use them all.

Pianist: All big stretches may be played broken (harped or *arpeggio*) at will.

SLACKEN
STILL
MORE

IN TIME, SLIGHTLY FASTER THAN 1st SPEED
(♩ = about 63)

29

ff
brilliantly

30

31

32

33

short

SLOW OFF LOTS

34

35

IN TIME, SOMEWHAT SLOWER THAN LAST SPEED,
VERY SLIGHTLY FASTER THAN 1st SPEED
(♩ = about 60)

36

(E♭ major slide
for harp)

37

38

fff
slide

slide
(on white keys of piano)

39 40 41 42

8va

SOMEWHAT SLOWER
(♩ = about 44)

43 44 45

louden *fff* *f*

D₄ is correct

46 47 48

50 GRADUALLY SLOWER AND SLOWER

49 51

soften slightly

53 VERY SLOW (♩ = about 66)

8va

mf

SLOW OFF LOTS

52 54

Give Us This Day

David Maslanka

Piano

3

II.

Very fast (♩ = ca. 184)

1 *8va* *sfz* *ff* *8vb* *(no Ped.)* *8vb*

7 *sim.* *(8)*

12 *sim.*

17 *20* *8vb* *Ped.*

22 *6* *30* *3* *6* *3*

David Maslanka

Piano

4

David Maslanka

Piano

81

86

89

90

93

100

106

slowing a bit. Tempo 1 (♩ = 116)

8va

8vb

sfz

2

3

Red.

(8)-----

109

110

Measures 109 and 110 of a piano piece. Measure 109 is in 2/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. Measure 110 is in 3/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. The key signature has one flat.

(8)-----

111

Measures 111 and 112 of a piano piece. Measure 111 is in 3/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. Measure 112 is in 4/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. The key signature has one flat.

113

sim.

(8)-----

Measures 113, 114, and 115 of a piano piece. Measures 113 and 114 are in 4/4 time and contain a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. Measure 115 is in 4/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. The key signature has one flat.

116

Measures 116, 117, and 118 of a piano piece. Measures 116 and 117 are in 4/4 time and contain a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. Measure 118 is in 4/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. The key signature has one flat.

119

120

Measures 119, 120, and 121 of a piano piece. Measures 119 and 120 are in 4/4 time and contain a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. Measure 121 is in 4/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. The key signature has one flat.

122

Measures 122, 123, and 124 of a piano piece. Measures 122 and 123 are in 4/4 time and contain a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. Measure 124 is in 4/4 time and contains a melodic line in the right hand with a slur over a quarter note and an eighth note, and a bass line with a triplet of eighth notes. The key signature has one flat.

V.S.

125



128 130

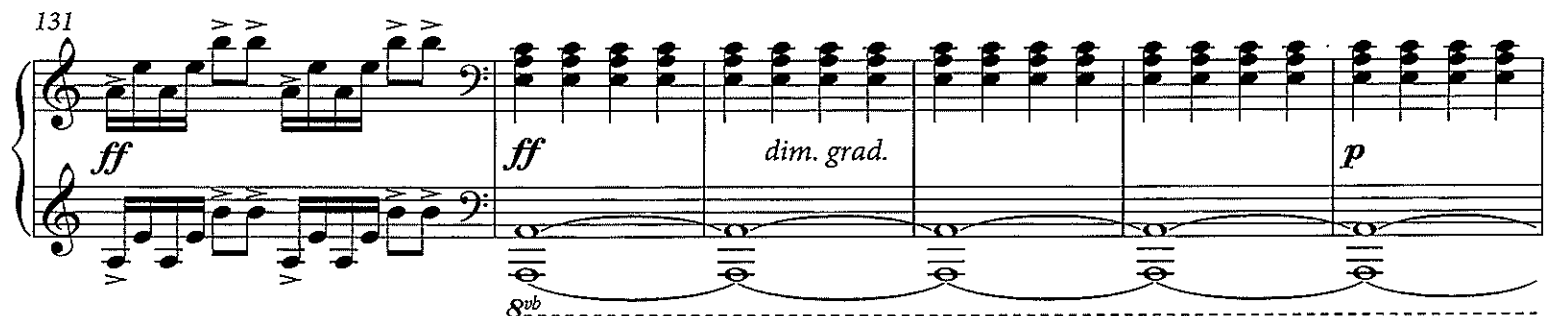
cresc.



131

ff *ff* *dim. grad.* *p*

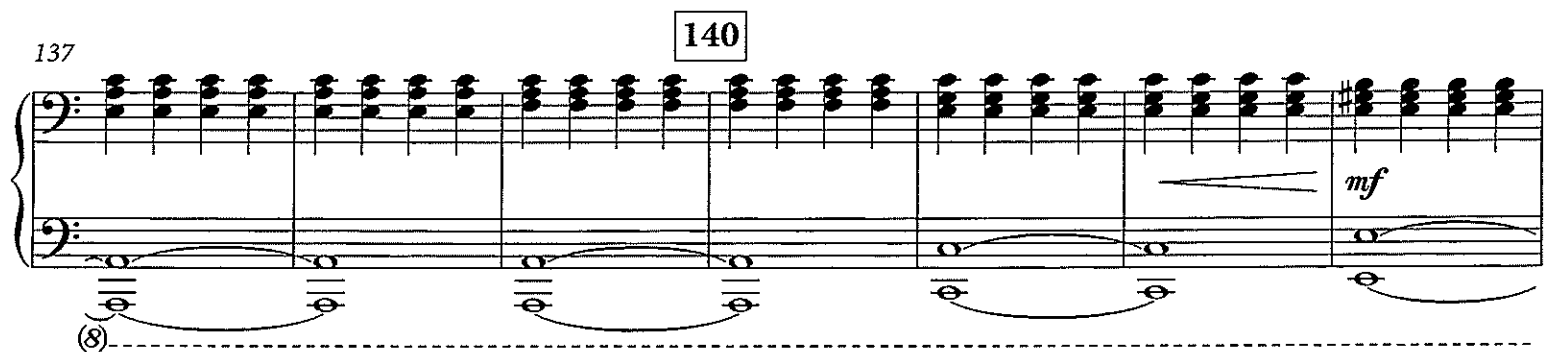
8vb



137 140

mf

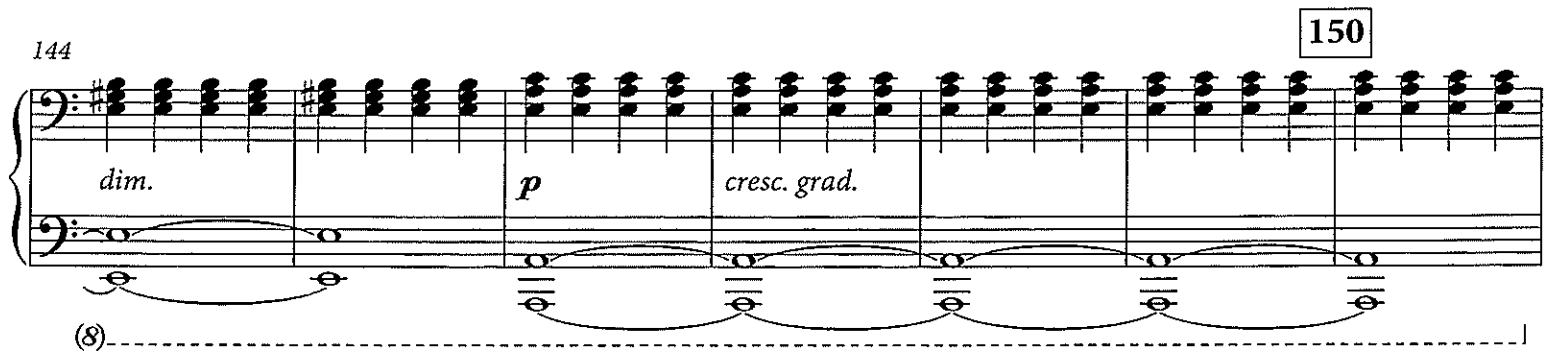
(8)



144 150

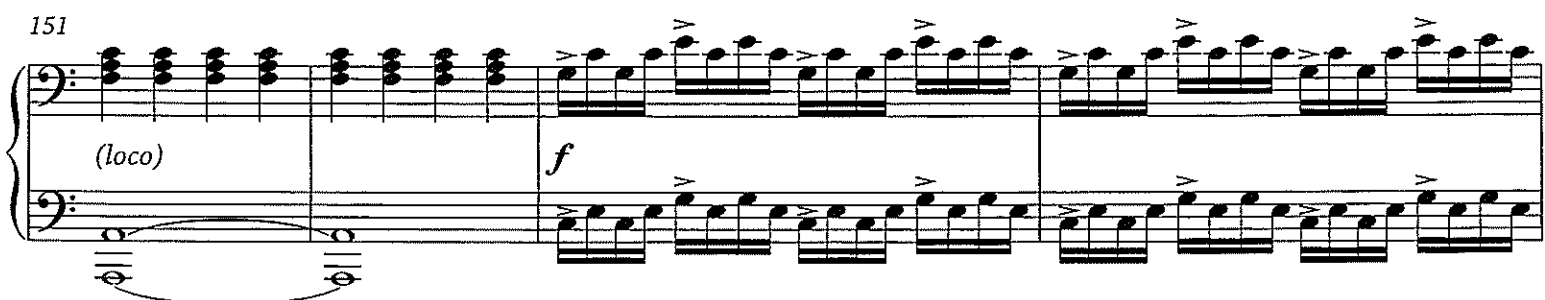
dim. *p* *cresc. grad.*

(8)



151

(loco) *f*



155

Measures 155-157: Piano accompaniment featuring rapid sixteenth-note patterns in both hands, marked with accents.

158

160

Measures 158-160: Piano accompaniment. Measure 158 includes the marking *p cresc.*. Measure 160 includes the marking *ff*. The music continues with rapid sixteenth-note patterns.

161

Measures 161-165: Piano accompaniment. Measures 161-165 feature a change in texture with sustained notes and slurs. A dashed line at the bottom indicates an 8th octave extension.

166

170

Measures 166-170: Piano accompaniment. Measures 166-169 show sustained notes with slurs. Measure 170 is a double bar line followed by a 4-measure rest in both hands, indicated by a large '4' and a bracket. A dashed line at the bottom indicates an 8th octave extension.

Children's March: "Over the hills and far away"

composed for
PIANO AND MILITARY BAND

Piano

by
Percy Aldridge Grainger

Edited by R. Mark Rogers

Fairly fast. M. M. ♩ = about 126

S673

8 9 8 17

short

mf r.h. l.h.

21

26

32 37

mp

39 44

44

45 *mf*

51

52 69

53 8 61 8 69 8

Euphonium 8

69

77 *f* *sf* *sf*

84

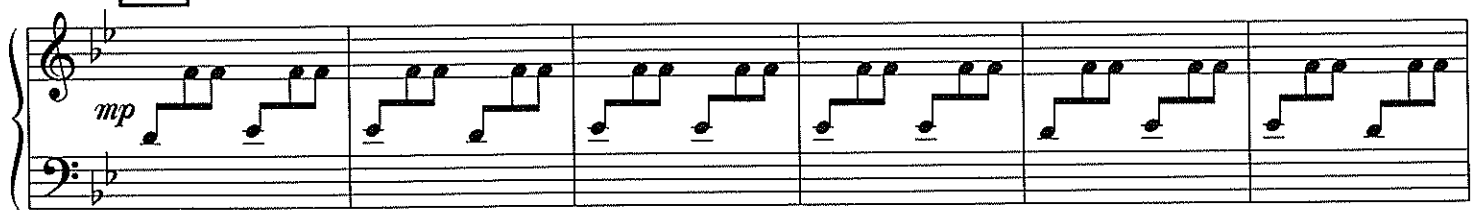
85 93

7 4

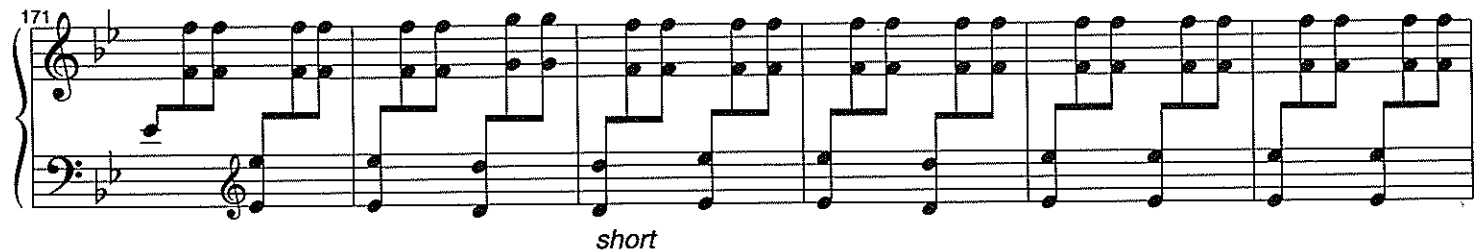
7 4

93

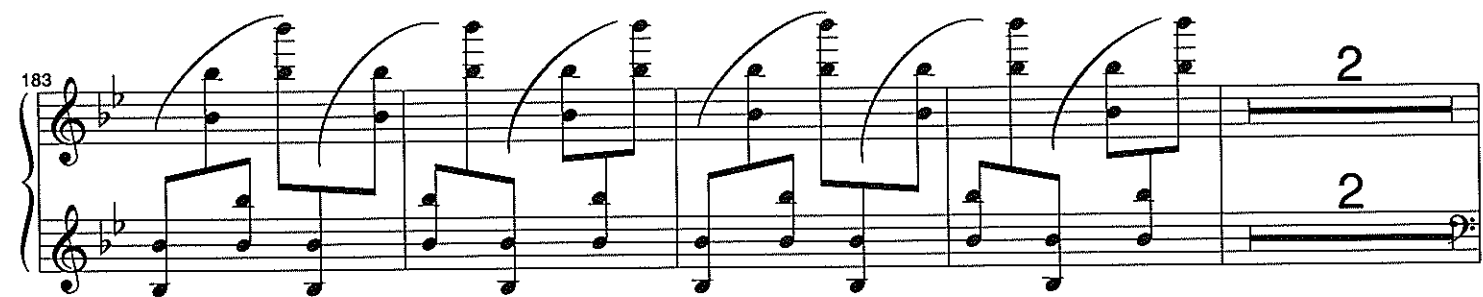
165

*gradually louder slightly*

173

short

181



189



194 *soften* *detached* 4 5 **197** *mf* *soften*

201 **205** 7 **213** *mf* *f*

214 *Red.* *

221 *ff* *louden* *fff* *Red.* * *Red.* * *Red.* * *sf* *sf*

229 *ffff* *very heavy*

237

236 *mf* *8va*

245

244 *mf* gradually louden hugely *8va*

252

250 *fff* *8va* 2 2 *ff* louden

261

257 *sff* *ff* *sff* *ff* *sff* *ff*

267

263 *fff* glissandi on white keys

It does not matter on which notes the glissando begins and ends, in either hand.

V. Jam

♩ = 160

462

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass clef contains a single note (C) in the first measure, followed by rests. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note. The key signature is one sharp (F#). The score is divided into five measures by vertical bar lines. A handwritten '462' is visible in the top left corner. A handwritten '1 2 3 4' is written below the first measure. A handwritten '1 2 3 4' is written below the fifth measure.

474

4 6

mf

2

4 6 2

Concerto for Wind Ensemble

490

496

mf

2

2

500

506

507

511

mp

2

2

513

514

519

520

4

4

525

529

Measures 529-535. Bass clef, 7/8 time signature. Measure 529 starts with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand with various rests and accidentals. Measure 535 ends with a repeat sign.

536

Measures 536-543. Bass clef, 7/8 time signature. Measure 536 continues the pattern. Measure 543 ends with a repeat sign. A large bracket on the right side of the system indicates a section spanning from measure 536 to 543.

544

Measures 544-548. Treble and bass clefs, 3/4 time signature. Measure 544 starts with a mezzo-forte (*mf*) dynamic. The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand with various rests and accidentals. Measure 548 ends with a repeat sign.

549

Measures 549-555. Treble and bass clefs, 3/4 time signature. Measure 549 continues the pattern. Measure 555 ends with a repeat sign.

556

Measures 556-561. Treble and bass clefs, 3/4 time signature. Measure 556 starts with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand with various rests and accidentals. Measure 561 ends with a repeat sign.

(UP)

MOMENT'S NOTICE

- COLTRANE

299.

First system of handwritten musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains four measures of music. The bottom staff is in bass clef and contains four measures of chords: E-7 A7, F-7 Bb7, Eb Maj7, and Ab-7 Db7.

Second system of handwritten musical notation. The top staff continues the melody from the first system. The bottom staff contains four measures of chords: D-7 G7, Eb-7 Ab7, Db Maj7 (with a sharp sign over the 7), and D-7 G7.

Third system of handwritten musical notation. The top staff contains four measures of music. The bottom staff contains four measures of chords: C-7 Bb7, Bb-7 Eb7, Ab Maj7, and Ab-7 Db7.

Fourth system of handwritten musical notation, marked with a first ending bracket (1.). The top staff contains four measures of music. The bottom staff contains four measures of chords: G-7 C7 (with a sharp sign over the 7), Ab-7 Db7, Gb7, and F-7 Bb7.

Fifth system of handwritten musical notation, marked with a second ending bracket (2.). The top staff contains five measures of music. The bottom staff contains five measures of chords: G-7 C7 (with a sharp sign over the 7), F-7 Bb7, Eb7, F-7, and G-7.

Sixth system of handwritten musical notation. The top staff contains five measures of music. The bottom staff contains five measures of chords: F-7, Eb7, F-7, G-7 F-7, Eb, and (F-7 Bb7).

JOHN COLTRANE - "BLUE TRANE"

THE SONG IS YOU

231

Kern/Hammerstein 1932

A

CΔ7 E♭o7 D-7 G7 CΔ7 A7

I hear mus-ic when I look at you, a beau-ti-ful theme of ev-'ry dream I ev-er
I hear mus-ic when I touch your hand, a beau-ti-ful mel-o-dy from some en-chant-ed

D-7 G7 1. E-7 A7 D-7 G7

knew, down deep in my heart, I hear it play, I feel it
land, down deep in my

F-7 B♭7 E-7 A7 D-7 G7 2. E-7 A7

start, the melt a-way, heart, I hear it

D-7 G7 C6 B♭13 C6 F♯-7♭5 B7♭9

say, is this the day? *Fine*

B

EΔ7 C♯-7 F♯-7 B7 EΔ7 C♯-7

I a-lone have heard this love-ly strain, I a-lone have heard this

A♯-7♭5 D♯7 G♯-7 C♯7

glad re-frain, Must it be, for-ev-er in-side of me, why can't I

F♯13 B13 G7 **C** CΔ7 E♭o7

let it go, why can't I let you know? Why can't I let you know the song my heart would

D-7 G7 CΔ7 G-7 C7 FΔ7 B♭9

sing? The beau-ti-ful rhap-so-dy of love and youth and spring, the mus-ic is

E-7 A7 D-7 G7 C6 B♭13 C6

sweet, the words are true, the song is you. *Fine*

116

(MED. SWING)

EXACTLY LIKE YOU-JIMMY McHUGH/
DOROTHY FIELDS

Handwritten musical score for "Exactly Like You" in G major, 4/4 time. The score consists of seven staves of music with various chords and a repeat sign.

Staff 1: C^6 D^7

Staff 2: $D-7$ G^7 C^6 1. $D-7$ G^7

Staff 3: 2. C^7 F^6 B^b7 C^6

Staff 4: $A-7$ $D-7$ $F-6$ $E-7$ E^b7

Staff 5: $D-7$ G^7 C^6 D^7

Staff 6: $D-7$ G^7 C^6

Staff 7: (D-7 G7)

CLUTCH

Piano

Dan White

bass fig for reference- play chords

7 Cm¹³ Eb⁶ Cm¹³ Eb⁶

11 Cm¹³ Eb⁶ Cm¹³ Eb⁶

15 Cm¹³ Eb⁶ Cm¹³ Eb⁶ 2

21 Cm¹³ Eb⁶ Cm¹³ Eb⁶

25 Cm¹³ Eb⁶ Cm¹³ Eb⁶

29 Cm¹³ Eb⁶ Cm¹³ Eb⁶
more space

33 Cm¹³ Eb⁶ Cm¹³ Eb⁶

37 B maj plaining ^

V.S.

Copyright © Daniel White Music

USCG Band
J-496

Piano

45 C⁻⁷ E^b7(sus4) A^b C⁻⁷ E^b7(sus4) A^b

53 C7(♯9) C⁻¹¹ E^b7(sus4) A^b C7(♯9) C⁻¹¹ E^b7(sus4) A^b D^b7(sus4)

61 *Solo* B^Δ7 D^Δ7 B^Δ7 D^Δ7 G^Δ7 open

synth solo

67 F[♯]7(♯5) F^Δ7 E⁻⁹ A^b7alt.

74 A⁻⁷ A^b7alt. G^Δ7 C[♯]7alt. B⁷alt.

Piano is lost

82 B maj plaining ^

93 C⁻¹¹ E^b7(sus4) A^b

99 C⁻¹¹ E^b7(sus4) A^b C7(♯9) C⁻¹¹

104 E^b7(sus4) A^b

107 C7(♯9) C⁻¹¹ E^b7(sus4) A^b F[♯]Δ7(♯11)

Ira Gershwin

Someone To Watch Over Me In Ab

From the 1926 musical "Oh, Kay"

George Gershwin

There's a say-ing old Says that love is blind, Still we're of - ten told, "Seek and
 Look-ing ev - 'ry-where, Have-n't found him yet. He's the big af - fair I can -

ye shall find." So I'm going to seek A cer-tain lad I've had in mind. gret.
 not for-get. On - ly man I ev-er Think of with re

I'd like to add his in-i-tial to my mon-o-gram. Tell me, where is the shepherd for

this lost lamb. There's a somebod-y I'm longing to see. I hope that he

Turns out to be Some - one who'll watch o - ver me. _____

I'm a lit-tle lamb who's lost in the wood. I know I could Al-ways be good

To one who'll watch o - ver me. _____ Al-though he may not be the

man some girls think of as handsome, To my heart he car-ries the key. _____

_____ Won't you tell him please to put on some speed, Fol-low my lead,

Oh, how I need Some - one to watch o - ver me. _____

Chords: F6, FMaj7, F9, BbMaj7, Dm7, G7, Gm7, C9sus4, C13, 1 F6, C7, 2 F6, Bm7b5, Am, D7, C/G, Am7, Dm7, G7, C9sus4, C7, F6, Bb6, Bbdim7 F/A, G#dim7, C7/G, F#dim7, Gm7, Adim7 Bb6, Bm7b5, C7sus4, D9, Gm7, C7, F6, F7, Bb6, Bbdim7 F/A, G#dim7, C7/G, F#dim7, Gm7, Adim7 Bb6, Bm7b5, C7sus4, F6, F7, Bb6, Bb6, Bbm6, Bbdim, F/A, Bm7b5, E7, A7b9, D7, Gm9, C7, F6, F7, Bb6, Bbdim7, F/A, G#dim7, C7/G, F#dim7, Gm7, Adim7 Bb6, Bm7b5, C7sus4, F6, Gm7, C7