

Beethoven, Symphony No. 3, Scherzo  
in Eb \* (those auditioning only for band play this in F)

Trio  
Soli 167

178 *mp sf p* **B1** *cresc.*

190 *sf f sf p*

*cresc. sf f f* 18

Rimsky-Korsakov.  
Scheherazade

1. & 2.  
3. & 4.

*lunga* ♩ = 126

*p sf ff dim p morendo*

*lunga a 2*

*p sf ff dim p morendo*

1. Solo *dolce* 2.p *dim.* 1. cor

*dim.*

in F \*

# HORN

## Saint-Saëns, Symphony No. 3

Allegro moderato (♩ = 84)

en Fa  
III  
IV

ff

III  
IV


unis.

sempre ff

III  
IV

III  
IV

fff

 Poco adagio (♩ = 72)

III<sup>o</sup> p

III

poco cresc.

p

III

III<sup>o</sup>

p



WHEATON COLLEGE INSTRUMENTAL AUDITIONS FOR SYMPHONY ORCHESTRA AND  
SYMPHONIC BAND, FALL, 2019

*Horn, p. 4*

Dear Instrumentalist:

Auditions will be held during the first three days of classes in the fall, August 28, 29 and 30. For new students, go to the Symphonic Band and Symphony Orchestra table in the Beamer Center during Freshman Orientation, Aug. 22-24, and we will sign you up for an audition time. For returning students, we will sign you up for a time and let you know.

In addition to preparing the excerpts in this packet, **please prepare a one- to two-minute portion of a solo of your choice** (except for percussionists). This should be something you choose that shows your strengths as a musician (some audition packs include such an excerpt for all to play, instead of individually-chosen solos). The auditions are about 6-7 minutes long.

**\*Non-music majors who wish to audition only for Symphonic Band are only required to play the excerpts marked with an asterisk. (\*)**

Here are a few tips for you as you prepare for your audition:

Be sure to listen to the excerpts in context. In other words, listen to the orchestral or band composition that contains your excerpt so that you have an idea about the tempo, style, mood, and dynamics. Be sure to check the tempos and metronome marks given on the excerpt, as well as clefs, transpositions, etc. (some of the wind and brass excerpts call for transposition since this is a common practice in the orchestra).

As you look at each excerpt try to discern which technique or techniques is being tested. Tone quality, intonation, and rhythmic precision are vitally important, but so is the ability to shape the musical phrase and give the music direction.

Arrive at the audition early to give yourself time to warm up. Make sure you have your music, instrument, mutes, etc. with you at the audition (no cases). String players, make sure your strings are tuned before you enter. Since there are so many people auditioning we have to keep to a strict schedule.

For those violinists interested in auditioning for concertmaster, there will be additional audition music available one or two weeks before classes begin. **The auditions will be at the same time as your regular audition, NOT an additional audition time.** Please sign up for two consecutive slots if you are auditioning for concertmaster. The audition will consist of selections in addition to the main audition music, sight reading, plus a separate passage to bow, finger, and prepare to play.

Have a great summer, and keep playing!

Dr. Sommerville  
Orchestra Director, Interim Band Director