

# ASHLAND UNIVERSITY

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## SYMPHONIC BAND

### ENGLISH HORN AUDITION PACKET

#### INTRODUCTION

Thank you for your interest in the Ashland University Symphonic Band. This audition packet provides the required excerpts and instructions for placement within the ensemble. The Ashland University Department of Music supports a long tradition of rigorous ensemble performance, a collaborative culture of musicianship, and an academic environment shaped by the liberal arts. Students in the program participate in a wide range of musical experiences that include large ensembles, chamber groups, applied study, and an expanding schedule of concerts and community engagement. The Symphonic Band serves as the University's top performing wind ensemble and provides opportunities for meaningful artistic growth for both music majors and non-majors.

#### EXPECTATIONS

Auditionees are expected to demonstrate a high level of technique, rhythmic control, and musical sensitivities consistent with collegiate ensemble performances. All excerpts should reflect a level of preparation that allows the committee to evaluate your readiness for the responsibilities of membership in the Ashland University Symphonic Band.

#### ABOUT THE PROGRAM

The Ashland University Department of Music fosters a close-knit musical community supported by dedicated faculty, strong student involvement, and regular collaboration with campus and regional partners. Students benefit from individualized instruction, active ensemble participation, and performance opportunities that include concerts, festivals, outreach events, and interdisciplinary projects. The Symphonic Band contributes to the cultural life of the university through high-quality performances of standard and contemporary repertoire, with a focus on artistic excellence and inclusive music-making.

Your preparation for this audition is an important step in joining a vibrant musical community built on commitment, respect, and shared artistic purpose.

#### AUDITION FORMAT

Auditions are conducted as blind auditions. When you enter the audition room, the judges will be positioned so they cannot see you, or a screen will be placed to ensure full anonymity. This process allows the committee to evaluate each performer solely on musical merit.

Each candidate will be asked to perform two or more excerpts selected from this packet. You will not be informed in advance which excerpts will be requested. You should therefore prepare the entire packet with attention to accuracy, tone quality, rhythm, articulation, intonation, expression, and stylistic understanding.

Excerpts will be selected from the following (enclosed):

1. The Roman Carnival Overture, Opus 9 (Berlioz)
2. Solo from *Tristan und Isolde* – Act 3 (Wagner)
3. Overture to *William Tell* (Rossini)
4. Symphony No. 9 in E minor, Opus 95, *From the New World* – 2nd movement (Dvořák)
5. *Fêtes* from *Nocturnes* (Debussy)
6. *Pines of the Appian Way* from *The Pines of Rome* (Respighi)

The Roman Carnival Overture, Opus 9 (Berlioz)

Andante sostenuto (♩ = 52)

solo  
*mf espress.*

*cresc.* - - - *sf* *mf*

*cresc.* *sf*

*mf* *poco cresc.*

*sf* *pp*

Solo from *Tristan und Isolde* – Act 3 (Wagner)

(Mässig langsam.)

*p* *cresc.* *f* *dim.*

*p* *cresc.* *f* *dim.*

*p* *sf* *dim.* *p* *f* *dim.*

*p* *f* *dim.*

Continue to next page

Solo from *Tristan und Isolde* – Act 3 (Wagner) continued

The musical score is written for a solo instrument, likely the piano, and is in G-flat major. It consists of eight staves of music. The first staff begins with a piano (*p*) dynamic and features a series of triplet eighth notes. The second staff shows a dynamic range from piano (*p*) to fortissimo (*ff*) with a *molto cresc.* marking, followed by a *dim.* marking. The third staff starts with piano (*p*) and includes a *cresc.* marking and a fortissimo (*f*) dynamic. The fourth staff begins with a *dim.* marking and ends with a piano (*p*) dynamic. The fifth staff starts with fortissimo (*sf*) and includes *dim.* and piano (*p*) markings. The sixth staff features an *accel.* marking, a *cresc.* marking, a fortissimo (*f*) dynamic, and a *dim.* marking, ending with a *rall.* marking. The seventh staff is marked *a tempo* and includes a piano (*p*) *cresc.* marking and a fortissimo (*f*) dynamic. The eighth staff includes *poco rall.*, *molto rit.*, and *a tempo* markings, with dynamics ranging from *dim.* to piano (*p*), fortissimo (*f*), and piano (*p*).



Fêtes from *Nocturnes* (Debussy)

Animé et très rythmé ♩ = 152-168

*f* 3 3 3 3 3 3 3 3  
*f* 3 3 3 3 3 3 3 3 *ff* *f* 3 3 3 3  
*ff* 3 3 3 3

Pines of the Appian Way from *The Pines of Rome* (Respighi)

Solo (♩ = 69) *p* 5 3  
19  
*p* *mf*  
Soli  
20