



**Requirements for
Section Principal French Horn
Auditions**

Friday 11 October, 2013

Solo

Mozart Concerto No.4 – 1st movement up to bar 87

Excerpts

1. Beethoven, Symphony No.2, 2nd movement
2. Beethoven, Symphony No.7, 1st movement
3. Brahms, Symphony No.2, 1st movement
4. Brahms, Symphony No.2, 2nd movement
5. Bruckner, Symphony No.4, 1st movement
6. Mahler, Symphony No.5, Scherzo, Obligato Horn
7. Mussorgsky orch. Ravel, Pictures at an Exhibition, Promenade after 1st movement
8. Shostakovich, Symphony No.5, 1st movement
9. R. Strauss, Ein Heldenleben
10. Strauss, Till Eulenspiegel's Merry Pranks
11. Tchaikovsky, Symphony No.5
12. Wagner, Gotterdammerung, Siegfried's Rhine Journey, "The Short Call"

Beethoven — Symphony No. 2

2

CORNO I in F

Musical score for Horn I, measures 259-352. The score is written in treble clef with a key signature of one flat (F major). It features various dynamics including *sf*, *ff*, *sp*, *f*, *f*, *p*, and *sf*. There are several slurs and phrasing marks. Measure numbers 259, 279, 293, 310, 327, 342, and 352 are indicated. A large diagonal line is drawn across the staves from the top left to the bottom right. Performance markings include 'H' above measure 259, 'I' above measure 293, and 'K' above measure 327. Fingerings 1, 3, and 5 are noted in measures 259, 293, and 310 respectively.

Larghetto. $\text{♩} = 92$.

Musical score for Horn I, measures 31-174. The score is written in treble clef with a key signature of one flat (F major). It features various dynamics including *p*, *cresc.*, *ff*, *pp*, *f*, *sf*, *decresc. pp*, *p*, *cresc. p*, and *sf*. There are several slurs and phrasing marks. Measure numbers 31, 52, 70, 95, 96, 125, and 174 are indicated. Performance markings include 'A' above measure 31, 'B' above measure 70, 'C' above measure 96, 'D' above measure 125, and 'E' above measure 125. Fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 1, 2, 3, 1, 2, 3 are noted throughout the score.

Beethoven — Symphony No. 2

CORNO I in F

183 4 5 6 7 8 5 F 4
185 5 1 p
233 1 2 G 2
249 1 3 3 3 3 cresc. sf sf f
364 p cresc. p ff sf sf ff p

Scherzo.
Allegro. $\text{♩} = 100.$

35 1 1 1 3 16 pp Viol. I.
59 cresc. f p cresc. f p cresc. f
80 1 2 1 2 8 Trio. 5 fme. sf > p p Viol. II. cresc.
104 pp ff p sf > p p
119 p cresc. p Scherzo da capo.

Allegro molto. $\text{♩} = 152.$

22 6 p cresc. p cresc.
44 1 1 A 8 11 Fag. I. sf > p
60 1 B 9 Fag. I. f sf sf sf sf ff

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

Corno I

in A

Poco sostenuto $\text{♩} = 60$

1 *f* 1 *f* *fp* *fp* *dimin. pp* 3 *p cresc.*

16 *ff* *p* [A] 9 Viol. I *ff sf sf sf sf sf sf sf sf* 1 2 3 4

38 5 6 7 8 [B] 1 7 *sf sf sf sf sf sf dimin. p* *Fag. cresc. ff ff*

63 **Vivace** $\text{♩} = 104$ 2 *Fag. I Fag. I. II cresc. p* 1 2 3 4 5 6 1 2 3 4 5 6

81 *f > p f sf sf sf sf sf sf* *ff*

94 1 2 3 4 5 *p cresc.*

106 6 7 8 [C] 7 Viol. I 1 *ff f*

126 2 11 [D] *dolce f* Ob. I *Fag. I*

150 [E] *Fl. I Fag. I Fag. I. II ff ff ff*

165 *ff* G.P. 2

177 2 14 [F] *ff f ff* G.P. *Fag. I*

209 [G] 13 Ob. I 1 *p*

236 1 2 3 4 5 6 5 *cresc. poco a poco*

Beethoven — Symphony No. 7

2

Corno I

248 Vello. C. B. H

256

270 Archi I *più f.*

278 *-ff*

288

298 *p* *p* 1 2 3 4 5 6 7 8 Ob. I Fl. I

310 K *cresc.* *ff* *p* *f*

336 *dolce* *ff*

348 L 11 Fag. I Clar. I Ob. I Fl. I *ff* *pp cresc. ff*

371 M *ff* *ff*

384 G. P. G. P. Viol. II Viol. I N *pp* Viol.

409 *p* *cresc.* *più cresc.* *-ff*

424

436 *ff*

443 *ff*

Brahms — Symphony No. 2 in D Major

Horn I

404 *poco f ben marc.*

409

414 *cresc.*

419 *ff* *sp* *p* Hr. III

439 *pp* *p* *f* *dim.*

453 *p* Solo *dolce* *cresc.* *un poco*

463 *stringendo* *ritard.* *f* *dim*

473 *in tempo, un più tranquillo* *mp espress.* *cresc.*

486

493 *poco rit.* *in tempo, sempre tranquillo* *f dim.* *p*

500 *espress.* *cresc.*

513 *mp* *p* *p*

Brahms — Symphony No. 2 in D Major

4

Horn I

in H basso

Adagio non troppo

poco f *p*

10 Vcl. *p* *mf* *p* **A** Solo *p*

19

25 *dim.* *p* *cresc.* *f* *dim.* *p* Ob. 8

B *pp* *dolce* Klar. 8 3 1 8 Ob. 8

43 *dim.* *p* *pp* *p cresc.* *p* *f poco f* **C**

50 Vcl. *f*

54 *f* **D** 2 5 Ob. 8 Viol. I *p espress.* *cresc.* Hr. II

67 **E** 1 Fag. *p dolce* *p* *p* 2 Viol. 8

76 *p* *p* Ob. II 1 1

86 *f* *p* *f* **F** Fag. K-B.

93 Klar. 1 5 *p*

Gustav Mahler
Symphony No. 5 in C# Minor

Corno obbligato.
1. 2. tacet.

3. Scherzo.

Kräftig nicht zu schnell.
in F (obligato) poco rit. a tempo

2 *p* *ff* *sf* *ff* 5

keck 1 *ff* *sf* *ff* 13 2 17

5 *sf* *ff* *sf* 3 23 4 18

5 15

6 *Etwas ruhiger.* 30 *p* 4 7 *Tempo keck!* *ff*

5 *sf* *sf-p* *ff*

1 *sf* *sf*

8 17 11 *Allmählich ruhiger* *p.* 18

Mahler — Symphony No. 5 in C# Minor

Corno obbligato.

9 18 10 *Etwas zurückhaltend.* rit. *pp* *sf* *molto portamento* *verklingend*

zurückhaltend. *quasi atempo* *schalltr. auf.* *f* *atempo* *rit.* *lang pppp* *verklingend.*

lang. *ppp* 2 *f* *atempo* *rit.* *lang pppp* *verklingend.*

zurückhaltend *atempo I.* *rit.* *pp*

atempo 1 3 *p* *rit.* *pp*

atempo *schalltr. auf.* *pp* *p* *gewöhnlich. rit.* 11 *Molto moderato* *poco rit.* *dim. ppp* 10 2

atempo 6 *Fließender, aber immer gemässigt.* *p* *molto espress.*

12 *espress.*

21 *f*

13 *Nicht eilen.*

14 8 *p* *molto espress.* *p* *p*

15 *rit.* *atempo* *cresc.* *f* *pp* *p* *molto rit.*

atempo molto moderato *Allmählich bewegter, ins Tempo I übergehend* 15 *Tempo I*

pp 5 6 *fsf* *sf* 6 21 *f*

4 16 *f* 10

Mussorgsky orch. Ravel - Pictures at an Exhibition

Promenade

The musical score for "Promenade" is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It is marked "Solo I^o" and "p". The melody consists of a series of eighth and quarter notes, with a fermata over the final note. The second staff continues the melody with similar rhythmic patterns and a fermata. The third staff features a bass clef and is marked "mf". It includes the instruction "hauteur réelle" and "rit.". The piece concludes with a double bar line.

Shostakovich - Symphony No. 5

in F

First movement

EXCERPT 1 Moderato

15 16 17 18 19 20 21

poco animando

mp *f*

EXCERPT 2 Più mosso [previous tempo Largamente]

a tempo con tutta forza

rallentando Più mosso

39 40 41 42 43 44

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

Solo

Moderato

Richard Strauss
Ein Heldenleben, Op. 40

in F.
Lebhaft bewegt.

4. Horn.

f

fz

dim. p

p cresc.

hervortretend

4 *p cresc.*

4 5 7 6 2 ausdrucksvoll *p cresc.*

f dim. p cresc. *fp cresc. mf marcato*

mf cresc. - - f

mf

fff

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn I in F

Gemächlich. $\text{♩} = \text{♩}_{\text{des } \frac{3}{8}}$ *allmählich lebhafter*

Volles Zeitmass. (sehr lebhaft)

Immer sehr lebhaft. $\text{♩} = \text{♩}_{\text{des } \frac{3}{8}}$ *a tempo*

p, *cresc.*, *mf*, *ff*, *f*, *dim. p*, *pp*

5, 1, 1, 8, 2, 2, 1, 3, 4, 2, 5, 2, 6, 16, 7, 6, 1, 8, 2, 1, 9, 9

Detailed description: This is a page of a musical score for Horn I in F. It consists of ten staves of music. The first staff begins with the tempo marking 'Gemächlich.' and a note value of '♩ = ♩_{des 3/8}'. The music starts with a dynamic of 'p' and gradually becomes 'allmählich lebhafter'. The second staff is marked 'Volles Zeitmass. (sehr lebhaft)'. The third staff has a dynamic of 'ff'. The fourth staff has dynamics of 'mf' and 'cresc.'. The fifth staff has dynamics of 'f' and 'ff'. The sixth staff is marked 'Immer sehr lebhaft.' and 'a tempo', with dynamics of 'ff', 'poco rit.', and 'mf'. The seventh staff has dynamics of 'ff' and 'f'. The eighth staff has dynamics of 'ff' and 'dim. p'. The ninth staff has dynamics of 'p', 'f', and 'p'. The tenth staff has dynamics of 'p', 'mf', 'dim.', and 'pp'. Various fingerings and slurs are indicated throughout the score.

Horn I in F.

4

schnell und schattenhaft *poco rit.* *etwas gemächlicher.* III. Horn. *cari.*

9 27 4 7 28

6 *atmählich lebhafter* *cresc.*

Volles Zeitmass. (sehr lebhaft) 6 29 4 *mf marcato*

fp *mf* *fp* *f*

1 30 *f* *mf* *f*

2 1 *mf cresc.* *ff* *f*

31 *ff* *ff* *ff molto marcato*

32 *ff* *mf*

33 *mf* *pp* 5

34 *p* *mf*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Horn I in F

4

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo
dolce con molto espress.

animando riten. A sostenuto
mf p

animando sostenuto
mf > p

22 Con moto animato
p > dolce

27 sostenuto Tempo I riten. sostenuto Klar. Poco più animato
mp 4/4 3/4 4/4 2/4

Wagner - Gotterdammerung

Molto appassionato.
in E.

29 1 *ff*

30 Molto meno mosso. *meno f* 6

in F. Vivace. *f* (sulla scena) *lungo*

5 *f*

Allegro (♩ = ♩)

ff in F. 2 3 4 5

The image shows a handwritten musical score for Wagner's Gotterdammerung. It consists of four systems of piano accompaniment. The first system is marked 'Molto appassionato. in E.' and contains measures 29 and 30. The second system is marked 'Molto meno mosso.' and contains measures 31 and 32. The third system contains measures 33 and 34. The fourth system is marked 'Allegro (♩ = ♩)' and contains measures 35 and 36. The score includes various dynamics such as *ff*, *meno f*, *f*, and *lungo*. There are also key signature changes from E major to F major. The notation includes treble and bass clefs, notes, rests, and bar lines.