

**PRINCIPAL HORN AUDITION**

**Recorded & Live Prelims Round  
February 2018**

Orchestra Personnel

**Jaap van Zweden**  
Music Director Designate

**Oscar S. Schafer**  
Chairman

**Deborah Borda**  
President and  
Chief Executive Officer

**\*\*Excerpts are to be played/recorded in the following order\*\***

**Orchestral Repertoire**

Schumann	Symphony No. 3	1 <sup>st</sup> mvt: "L" – 8 before "M"
Bach, J.S.	Brandenburg Concerto No. 1	Trio II, no repeats
Brahms	Symphony No. 1	1 <sup>st</sup> mvt: "B" for 9 measures
Brahms	Symphony No. 3	3 <sup>rd</sup> mvt: 1 before "F" for 14 measures
Mahler	Symphony No. 3	1 <sup>st</sup> mvt: #39 – #41 (skip 4 measure rest)
Tchaikovsky	Symphony No. 5	2 <sup>nd</sup> mvt: m. 8 – 28
Mahler	Symphony No. 9	1 <sup>st</sup> mvt: p.u. to #8 for 8 measures
Ravel	Piano Concerto in G	1 <sup>st</sup> mvt: #25 – #26
Strauss	Till Eulenspiegel	m. 6 for 15 measures (opening solo)

*Sight-reading from the standard orchestral repertoire may be asked for on these auditions. The New York Philharmonic tunes to A-442.*

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Schumann — Symphony No. 3 in Eb Major

2

Horn I

208 *p* *cresc.* 1 2 3 4 5 6 4

224 *cresc.* 2 3 4 5 6 7 8 *f* *f* *f* *f* *f*

236 *f* *fp* *cresc.* **G** 2

251 *f* *f* *f* *f* *dim.* *p* 1

261 *cresc.* 2 3 4 5 1 2 3 4 5 6 *fp* *f* **H**

276 *cresc.* *f* *f*

287 *f* *f*

300 *f* *f* **I** 3

319 *f* *f* *f* *f* *f*

332 *fp* *cresc.* **K**

346 *f* *f* *f* *f* *dim.* *p* **L** 5

363 *cresc.* **L Solo** *f marcato*

377 *cresc.* **L**

→

Schumann — Symphony No. 3 in Eb Major

Horn I

389 **M** *f* *f* **4**

407 **N** *f* *cresc.* *fff*

419 *ffz* **2** **1**

434 *f* *f* *f* *f*

445 **5** **Solo** *dim.* *pp* **0** **1** **2**

464 **3** *cresc.* *f*

478 **12** *f* *p cresc.*

499 **3** **P** **2** **2** **4** *f* *f* *f*

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

535 *fz* *cresc.*

546 **R** *f*

559 *ffz* *ff*

572

Corno I *in F*

4. Menuet

Musical staff for the beginning of the Minuet, starting with a forte (*f*) dynamic marking.

Musical staff for measures 9-16, including first and second endings.

Musical staff for measures 17-24, including first and second endings.

Trio: *lacet*

Musical staff for the Trio section, featuring Ob. I parts with trills and dynamics.

Polonaise: *lacet*

Musical staff for the beginning of the Polonaise, featuring Viol. I parts.

Musical staff for measures 17-24 of the Polonaise, including first and second endings.

Trio

Musical staff for the beginning of the Trio section of the Polonaise.

Musical staff for measures 9-16 of the Trio section of the Polonaise.

Musical staff for measures 17-24 of the Trio section of the Polonaise.

Musical staff for measures 25-32 of the Trio section of the Polonaise, ending with a repeat sign.

*Menuet da capo*

in C

Brahms — Symphony No. 1 in C Minor

Horn I

6

**B** Più Andante

*f sempre e passionato*

*pp* *pp*

30

43

**C**

*p dolce* *poco f espr.* *cresc.* *f*

59

**Allegro non troppo, ma con brio**

*dim.* *p*

65

*sf* *p*

81

89

**D**

*sf* *cresc.* *f* *cresc.* *f*

99

**E**

*fp* *f*

111

126

**F** 14

Br. Viol. II Viol. I

*f*

146

*sf* *f* *sf* *sf* *sf* *sf*

158

**G** 8

*sf* *sf* *f*

172

Brahms — Symphony No. 3 in F Major  
Horn I in C

97 *pp* *p* *dim.*

108 Solo *pp* Solo *p cresc.* Solo *f* Solo *dim. p* Solo *pp* Solo *poco rit.*

117 *dolce* *p* *più p*

Poco Allegretto

17 Viol. I

29 Br. *mp espr.*

46 *p* *dolce*

61 *p*

84 Klar. Fag. I *lunga* *p* *p espr.*

102

110 Ob. I *pp*

125 *pp dolce* *dim.*

139 *p*

150 *f* *p*

Rehearsal marks: F, G, A, B, C, D, E, F, G, H, I

Mahler — Symphony No. 3 in D Minor

4

1. Horn in F.

39

Sehr weich und ausdrucksvoll hervortretend

offen

*molto portamento*

Musical staff 1: Horn part, measures 39-40. Includes dynamics *p* and *molto portamento*.

Musical staff 2: Horn part, measures 40-41.

Musical staff 3: Horn part, measures 41-43. Includes dynamics *p* and a crossed-out measure.

Musical staff 4: Horn part, measures 43-44. Includes dynamics *f* and instruction *immer dasselbe Tempo. (Cello u. Bass.)*

Musical staff 5: Horn part, measures 44-45. Includes dynamics *ff*.

Musical staff 6: Horn part, measures 45-46. Includes dynamics *ff*.

Musical staff 7: Horn part, measures 46-47. Includes dynamics *f* and *ff*, and trills (*tr*).

Musical staff 8: Horn part, measures 47-48. Includes dynamics *ff* and instruction *offen*.

Musical staff 9: Horn part, measures 48-49. Includes dynamics *mf*, *fp*, and *ff*.

Musical staff 10: Horn part, measures 49-50. Includes dynamics *f*.

Musical staff 11: Horn part, measures 50-51. Includes dynamics *fff* and instructions *Vorwärts stürmen. Più mosso.*



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

Horn I in F

4

462 *f* *fff* *ff* *f* *f*

465 *f* *mf* *2* *2*

479 *p* *mf* *f* *f* *ff* *p*

488 *1* *1*

495 *cresc.* *f cresc.*

504 *fff*

507 *ff* *f*

513 *mf* *dim.*

519 *p* *Bb* 18

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo

*dolce con molto espress.*

animando *riten.* *A* *sostenuto* *mf* *p*

12

animando *sostenuto* *mf* *p*

17

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

Horn I in F

22 *Con moto* *animato*  
*p* *dolce*

27 *mp* *sostenuto* *Tempo I* *riten.* *sostenuto* Klar. *Poco più animato*

44 *f* *riten.* *Tempo I* [B] *animando*  
*p* *pp* *p*

47 *mf* *f* *mf* *pp* *riten.*

50 *animando* [C] *Poco più mosso*  
*p* *mf* *mf cresc. poco a poco*

53

56 *Tempo I* *animando* *riten.*  
*ff* *ff* *f* *mf*

59 *Più animato* *riten.* *Poco meno* 3  
*p* *p* *p*

66 *Moderato con anima* 7 *Fag. I* [D] *mf*

79 *mf* 2 [E] 4 1 *f*

90 [F] 4 *string.* *Tempo precedente*  
*f* *ff* *ff*

102

Mahler — Symphony No. 9 in D Major

1. HORN IN F.

Allegro.

Tempo I subito. (aber nicht schleppend.)

gestopft 2 offen

Plötzlich sehr mäs- Noch etwas Allmählich  
sig und zurückhaltend. zögernd. übergehen zu Tempo I.

8 (zart gesungen, aber sehr hervortretend.)

Allmählich fließender.

9 Allegro risoluto; mit Wul. (Nicht zu schnell.)  
immer gestopft

10

11 Leidenschaftlich.

12

Piano Concerto in G

Corni in F

Ravel

4

13 CORNI

19

20 *Meno vivo* 21 22 *Andante*

23 Arpa 24 *Tempo 1º*

25 *Andante - a piacere*  
Solo  
*p espressivo*

Piano Concerto, p. 2

Ravel

Corni

5

Musical score for Horns (Corni) measures 26 and 27. Measure 26 contains a melodic line with a slur and a fermata. Measure 27 contains a whole rest. Fingerings are indicated as 14 and 3.

Piano accompaniment for measures 26 and 27. Measure 26 is marked *Piano* and measure 27 is marked *Accel.* and *ff*. The texture consists of dense arpeggiated chords.

Musical score for Horns (CORN) measures 28 and 29. Measure 28 is marked *f* and measure 29 is marked *Piano*. Measure 29 includes the instruction *Tempo 1°*. Fingerings are indicated as 1, 1, and 5.

Musical score for Horns (CORN) measures 30 and 31. Measure 30 is marked *pp* and measure 31 is marked *mf*. Fingerings are indicated as 3, 2, and 5.

Musical score for Horns (CORN) measures 32 and 33. Measure 32 is marked *p* and measure 33 is marked *pp*. Fingerings are indicated as 4 and 1.

Piano accompaniment for measures 32 and 33. Measure 32 is marked *ff* and measure 33 is marked *Piano*. The texture consists of dense arpeggiated chords.

Richard Strauss  
Till Eulenspiegel's Merry Pranks  
Op. 28

Horn I in F.

Gemächlich.  $\text{♩} = \text{des } \frac{4}{8}$  *allmählich lebhafter*

*p*

Volles Zeitmass. (sehr lebhaft)

*cresc.* *mf* *cresc.*

*ff* *ff*

Immer sehr lebhaft. *a tempo*

*ff* *poco rit.* *mf*

*f* *ff* *f* *mf*

*f* *ff* *f* *ff*

*ff* *dim. p*

*p* *f* *f* *p*

*p* *mf* *dim.* *pp*

The musical score is written for Horn I in F. It begins with a tempo marking of 'Gemächlich.' and a time signature of 4/8. The first measure is marked with a '5' and a dynamic of 'p'. The score includes various dynamics such as 'p', 'mf', 'ff', 'f', and 'pp', along with performance instructions like 'allmählich lebhafter', 'Volles Zeitmass. (sehr lebhaft)', and 'Immer sehr lebhaft.'. There are also tempo markings like 'a tempo' and 'poco rit.'. The score is divided into measures, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9) and breath marks. The piece concludes with a dynamic of 'pp'.