

PRINCIPAL HORN AUDITION

Semi-final Round February 2018

Orchestra Personnel

Jaap van Zweden
Music Director Designate

Oscar S. Schafer
Chairman

Deborah Borda
President and
Chief Executive Officer

Solo Repertoire

Mozart Concerto No. 4, 1st movement exposition
(with piano)

Orchestral Repertoire

Strauss, R.	Ein Heldenleben	m. 1 – 3 before #2
Bruckner	Symphony No. 4	1 st mvt: m.3 – two after “A”
Haydn	Symphony No. 31 (Hornsignal)	4 th mvt: Variation 4 (no repeats)
Tchaikovsky	Symphony No. 5	2 nd mvt: m. 8 – 28
Beethoven	Symphony No. 7	1 st mvt: m. 84 – 103
Mahler	Symphony No. 9	1 st mvt: 26 after #16 for fifteen measures
Ravel	Pavane	m. 1 – 11
Mahler	Symphony No. 3	1 st mvt: p.u. to #29 – #31
Wagner	Gotterdammerung	Siegfried’s Rhine Journey (short call)

Playing with horn section:

Reicha	Two trios	#19 and #23 (no repeats)
Mozart	Two duets, K. 487	#1 and #3 (no repeats)
Mahler	Symphony No. 1 (trio)	1 st mvt: 4 before #2 – #3
Beethoven	Symphony No. 3 (trio)	3 rd mvt: p.u. to Trio – m. 202
Beethoven	Symphony No. 8 (duet)	3 rd mvt: Trio w/ repeat (p.u. to m. 45 – m. 78

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

Richard Strauss
Ein Heldenleben, Op. 40

1. Horn.

in F.
Lebhaft bewegt.

The musical score for the 1. Horn part of 'Ein Heldenleben, Op. 40' by Richard Strauss is written in F major and 4/4 time. The tempo is marked 'Lebhaft bewegt.' The score consists of ten staves of music. The first staff begins with a dynamic of *f* and includes a triplet of eighth notes. The second staff features a dynamic of *sfz*. The third staff starts with a dynamic of *f* and includes a triplet of eighth notes, ending with a dynamic of *dim. p*. The fourth staff begins with a dynamic of *p* and includes a triplet of eighth notes, with the instruction 'hervortretend' above it. The fifth staff starts with a dynamic of *p* and includes a triplet of eighth notes, with the instruction 'ausdrucksvoll' above it. The sixth staff begins with a dynamic of *f* and includes a triplet of eighth notes, with the instruction 'cresc. mf marcato' above it. The seventh staff starts with a dynamic of *mf* and includes a triplet of eighth notes, with the instruction 'cresc. - f' above it. The eighth staff begins with a dynamic of *mf* and includes a triplet of eighth notes, with the instruction 'cresc. - f' above it. The ninth staff starts with a dynamic of *mf* and includes a triplet of eighth notes, with the instruction 'cresc. - f' above it. The tenth staff begins with a dynamic of *fff* and includes a triplet of eighth notes.

Anton Bruckner
Symphony No. 4 in Eb Major (Romantic)

1. SATZ

Horn 1 in F

Bewegt, nicht zu schnell
Solo

mf immer deutlich hervortretend

p dim.

cresc.

mf cresc.

cresc. sempre

molto cresc.

ff

marc. sempre

p

Hrn. 3. 4

Symphony #31

Horn I in D.

Haydn

8

Var. 2. 7 7 7 Var. 3.

3 Fl. 4 5 6 7

Var. 4. Solo

Var. 5. 7 5 Viol. Solo

Var. 6. *p*

Var. 7. 7 7 1. 2. Viol. I.

Presto. *f* 5 5

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

Horn I in F

4

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

468 *f* *mf* 2 2

470 1 1 *p* *mf* *f* *f* *ff* *p*

488 1 *f* *mf*

495 *cresc.* *f cresc.*

501 *ff* **Z**

507 *ff* *f*

513 *mf* *dim.* **Aa**

519 *p* **Bb** 18

II
Andante cantabile, con alcuna licenza
5 Viol. II Solo
dolce con molto espress.

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

animando *sostenuto*
17 *mf* *p*

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

Horn I in F

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

27 *sostenuto* *Tempo I* *riten.* *sostenuto* *Klar.* *Poco più animato*
mp 4 3 1 2

41 *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 *f* *mf*

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

66 *Moderato con anima* **D** *Fag. I*
mf

70 **E** 4 1
mf *mf* *mf* *f*

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

102

Siebente Symphonie

in A Corno I
Poco sostenuto $\text{♩} = 69$

L. van Beethoven, Op. 92

1 1 1 3

f f fp fp dimin. pp

14 A 11

p cresc. ff p ff ff ff ff ff

37 B 9 1 7

sf sf sf sf sf sf sf sf dimin. p cresc. ff ff

63 Vivace. $\text{♩} = 104.$ 1 2 3 4 5 6 1 2 3 4

p cresc. p

78 5 6

f p f sf sf sf sf sf sf ff

91

100 C 1 2 3 4 5 6 7 8 9 1

p cresc. ff f

123 D

dolce f

136 15 E 2 2

ff ff ff

165

ff

174 2 KM. 1 1 1 1 2 20 F

Gr. P. ff f

206 G 15

4/9/2

Mahler — Symphony No. 9 in D Major

1. HORN IN F.

offen

f *f* *sf* *sf* *sf* *sf-p* *f*

Wie von Anfang. Anwachsend. 16

-p *sf* *-p* *pespr.* 4 *f* 3

molto espr.

ff *p cresc.* *f*

Plötzlich bedeutend langsamer (*Lento*)
u. leise. *Misterioso*.

p *p* *f molto cresc.* *ff* *pp*

gestopft offen

sf *-p* *p*

cresc. *ff* *p subito*

Nicht mehr so lang-
sam.

tr *ff*

Etwas lebhafter.

espr. *f* *ff*

Gehalten.

f *f* *sf* *f* *p*

Schon ganz langsam. *molto espr.*

p *sehr weich hervortreten* *dim.* *pp*

Sehr zögernd. Molto rit. Wieder a tempo. (aber viel langsamer, als zu Anfang.) Zögernd.

15 2 9 1 10

Maurice Ravel
Pavane pour une infante défunte

Cors simples en Sol

1^{er} Cor. *SOLO*
pp

2^d Cor. *pp*

p *pp expressif*

5 *pp* *mf*

5 *pp* *mf*

4 *pp* *mf* *f*

Mahler — Symphony No. 3 in D Minor

1. Horn in F.

Triller
ff

ff

ff

Mit höchster Kraft
rit. 29 a tempo 3 Nicht breit. 3

fff

rubato

sempre ff

String.
fff

mit aufgehob. Schalltr.

31
restopft 2 gest. 2 gest. 32 rest. 3 offen 3

ff ff fff fff ff fff Mit höchster Kraft -

3
entfaltung. Vorwärts. acceter. 3 dim.

33
rit.

34
Wieder a tempo. 35 8 36 9 37 2 (1. Picc.) (acceler.)

4 4 1 10

mit Dämpfer
mf

38 10
Dämpfer ab.

Corno I & II.

SHORT CALL

First system of musical notation for Corno I & II. It consists of a treble staff and a bass staff. The music begins with a *cresc.* marking, followed by two measures of *f* (forte). The third measure is marked *p* (piano), and the system concludes with another *cresc.* marking.

Second system of musical notation, starting with a boxed measure number **28** and the tempo marking **Allegro assai.** The music continues with *f* and *ff* dynamics.

Third system of musical notation, continuing the piece with various dynamic markings including *f* and *ff*.

Fourth system of musical notation, featuring a treble and bass staff with dynamic markings including *ff*.

Fifth system of musical notation, starting with the tempo marking **Molto appassionato.** and the key signature **in E.** It begins with a boxed measure number **29** and includes dynamic markings *ff* and *f*.

Sixth system of musical notation, starting with the tempo marking **Molto meno mosso.** and the key signature **in F.** It includes the marking **Vivace.** and a boxed measure number **30**. Dynamic markings include *meno f*, *f* (sulla scena), and *lungo*.

Seventh system of musical notation, continuing the piece with dynamic markings including *f*.

Corno I & II.

Allegro (♩ = ♩)

SHORT CALL
P. 2 11

ff in F 2 3 4 5

6 7 8 9 10

sempre ff

(Orch.) 31 f p

cresc. - - - p

p cresc. - - - p

p cresc.

REICHA

Nr. 19

8 in Eb

Lento

p dolce *p* *ten.* *tr*
f *p* *p* *p*
p *p* *p*
cresc. *f* *p* *cresc.*
f *pp*

Nr. 20

Allegretto

f *p* *mf*
mf
p *p*
p *p*
tr *p*
mf *cresc.*
ff

REICHA

Minuetto grazioso

Nr. 23
in E \flat

p dolce

7 *mf* *f* *mf*

17 *p* *mf* *f*

25 Trio *p* *mf*

33 *f*

41 *p* *p* *Minuetto D. C.*

Finale

Nr. 24

Allegro scherzando

p dolce

9 *p* *mf* *cresc.* *f*

19 *mf* *f*

32 *mf* *f*

12 duets

in F

W. A. MOZART (1756-1791)
K.V. 487

No. 1. ALLEGRO

The first system of the duet consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of F major (one flat) and 2/4 time. The music begins with a rhythmic pattern of eighth and sixteenth notes, followed by a series of eighth-note runs in both hands.

The second system continues the duet. The upper staff features a more complex rhythmic pattern with sixteenth-note runs. The lower staff continues with eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

The third system starts at measure 15. The upper staff has a melodic line with dotted rhythms and eighth-note patterns. The lower staff provides a steady accompaniment of eighth notes. The system ends with a double bar line and repeat signs.

The fourth system begins at measure 24. The upper staff features a rapid sixteenth-note run in the first measure, followed by a melodic line. The lower staff continues with eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

12 duets

in F

W. A. MOZART (1756-1791)

K.V. 487

No. 3. ANDANTE

The musical score consists of five systems, each with two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The piece is marked 'ANDANTE'. The first system (measures 1-7) shows the beginning of the duet. The second system (measures 8-12) features a more active melodic line in the upper staff. The third system (measures 13-18) includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). The fourth system (measures 19-23) continues with *mf* and *p* markings. The fifth system (measures 24-28) concludes with a first ending (marked '1.') and a second ending (marked '2.'). The second ending is crossed out with a large 'X', indicating it is not to be played.

Gustav Mahler Symphony No. 1 in D Major

1. Horn in F

1. Satz

Langsam. Schleppend. 8 *Più mosso acceler. molto rit. Tempo I.* 1 4 *Più mosso acceler. molto rit.*

Tempo I. Più mosso (1. Clar.) *Tempo I. molto espr.* *Più mosso accel.*

pp sehr weich gesungen

molto rit. *Tempo I.* *Più mosso* 2 *Tempo I.*

pp weich und ausdrucksvoll

mit Dämpfer *Allmählich und unmerklich in das Hauptzeitmass übergehen*

(8. Horn) *p deutlich* *pp immer mit Dämpfer* *ppp*

4 *Im Anfang sehr gemächlich* 1 8 5 13 6 16 7 4

ppp

(1. u. 2. Fl.) *ohne Dämpfer* *Von hier an in sehr allmählicher aber stetiger*

mf (1. Clar.) 1 7 6 *p*

Steigerung bis zum Zeichen 3 9 3 (Viol.)

mf

10 *Hier ist ein frisches, bewegtes Zeitmass eingetreten (Haupttempo)*

ff *f* *f*

11 *Noch ein wenig beschleunigen*

ff

Etwas zurückhaltend 12

1 (1. Clar.) 2 (d. wie früher d)

f *p* 9

in Eb

Beethoven — Symphony No. 3

Horn I

TRIO

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

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

203 *sf* *cresc.* *sf*

243 *sf* *pp*

265 *p*

353 *ff*

377 *p* *ff* **Alla breve (♩ = 116)**

395 *p*

420 *cresc.* *ff* *f* *f*

CODA

433 *p cresc.* *cresc.* *f* *ff* *ff* *ff*

FINALE
in Es Allegro molto (♩ = 76)

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

14 *ff* *p*

37 *ff* *p*

Beethoven — Symphony No. 8

Corno I

in F

Tempo di Menuetto $\text{♩} = 126$

Tr. *p* *cresc.* *f* *sf* *sf* 1. 1. 2. 1.

11 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp*

20 *dim.* *pp* *cresc.* Viol. I

31 *f* *ff* *sf* *sf* *sf*

41 *sf* *f* *f* *Fine* Solo *dolce* *cresc. p* Clar. I

51 *cresc. p* *p* Viol. I *bd.* *bd.* *bd.* *bd.* *bd.* *bd.* *bd.* *bd.* *bd.* *bd.*

60 *f* *p dolce* *cresc.* *p* *cresc.* *p* *cresc.*

70 *p* *cresc. p* *cresc. p* *dim.* *pp* Men. Da capo al Fine

in F

Allegro vivace $\text{♩} = 84$

Viol. I

12 *ppp* *sempre ff*

20 *3*

29 *3*

39 *f* *f*

48 **A** *7* *pp* *cresc. pp*