

Flint Symphony Orchestra Principal Horn Audition Repertoire

- Solo: A standard solo (*i.e.* Mozart or Strauss)
- First Horn Excerpts:

R. Strauss:	<i>Ein Heldenleben</i>	12 before “1” to 4 after “4” “81” to “83”
	<i>Till Eulenspeigle’s lustige Streiche</i>	first and third horn calls 12 after “28” to “30”
Tchaikovsky:	Symphony #5	Andante cantabile
Brahms:	Symphony #2 Symphony #3	m. 454-477 Mvt II, m. 98-110 Mvt III, m. 194-200
Rossini:	<i>La Gazza Ladra</i> Overture	1 st 13 measures
Beethoven:	Symphony #3 Symphony #6 Symphony #7	Scherzo— Trio Scherzo, Finale Mvt I: 25 m.before “C” to “C” Mvt IV: m. 433 to the end
Mahler:	Symphony #1	opening duet Mvt V: Pesante (aufstehen) to end
Ravel:	<i>Rapsodie Espagnol</i>	Bouché solos
Ravel:	Piano Concerto in G	Mvt I: #25 to #26 Mvt III: #7 to #8
Shostakovich	Symphony #5	Mvt I: 3 after “17” to I after “21”, 3 after #39 to 2 after # 41
Wagner	<i>Siegfried</i>	long call: Act II, Scene II

Ein Heldenleben.

1. Horn.

Richard Strauss, Op. 40.

in F

Lebhaft bewegt.

The first system of the musical score for the 1st Horn part consists of four staves. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo/mood is marked "Lebhaft bewegt." The music features a series of eighth and sixteenth notes, with some triplets indicated by a "3" above the notes. Dynamic markings include *f* (forte) and *dim. p* (diminuendo piano). The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a triplet of eighth notes and a *sc* (sforzando) marking. The fourth staff concludes the system with a triplet of eighth notes and a *dim. p* marking.

in E

mf espr.

The second system of the musical score for the 1st Horn part consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (E major), and a 4/4 time signature. The tempo/mood is marked "Lebhaft bewegt." The music features a series of eighth and sixteenth notes, with some triplets indicated by a "3" above the notes. Dynamic markings include *mf espr.* (mezzo-forte, spiritoso) and *f* (forte). The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the system with a *f* marking. Measure numbers 81 and 83 are indicated at the end of the staves.

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn I in F.

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

5 *p*

Volles Zeitmass. (sehr lebhaft)

cresc. *mf* *cresc.*

1

ff

1

Strauss — Till Eulenspiegel's Merry Pranks

Horn III in F.

8

Volles Zeitmass.
in D.

p

6

cresc.

29 *marcato*

mf *fp*

Strauss — Till Eulenspiegel's Merry Pranks

4

Horn I in F.

schnell und schattenhaft 9 27 4 *poco rit.* *etwas gemächlicher* 7 28 III. Horn. *zart*

mf *p* *cresc.*

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

fp *mf* *fp* *f*

1 30

TSCHAIKOWSKY, P. "SYMPHONY No. 5 IN E MINOR"

Andante cantabile, con alcuna licenza

in F dolce con molto espressivo

rit. *mf* sosten. *p*

mf sost. *p*

animando con moto dolce

animando *p*

7

Symphonie Nr. 2

(D dur)

in D
Allegro non troppo

Horn I

Johannes Brahms, Op. 73

Solo *p* dolce un poco

stringendo ritard. *f* cresc. dim

in tempo,

453

463

173

Brahms: Symphony #3 in F Major
Horn I in C

Mvt II: Poco Allegretto

102 *p espr.* **F**

110

Mvt III: Allegro

194 **L** *f*

GIOACCHINO ROSSINI

LA GAZZA LADRA

SINFONIA

Rielaborazione di
RICCARDO ZANDONI

CORNO I. in MI

Maestoso, marziale

ff

mf

p SOLO *ff*

BEETHOVEN, L. VAN

Symphony No. 3 in Eb Major "EROICA"

(in one) (♩.=118)
Scherzo-Trio Allegro vivace

W
E♭

Symphony No. 6 in F Major "PASTORALE"

Allegro
42

in F (in one) *f* *P dolce*

Finale-Allegretto

in F *P* *f* *P* *ff*

con sordino

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

Corno I

in A

63 **Vivace** ♩ = 104

2 Fag. I 1 2 3 4 5 6 1 2 3 4 5 6
Fag. I. II *cresc.* *p*
81 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *sf* *ff*
94 *p* *cresc..*
106 6 7 8 **C**

Mvt 4

433 1 2 3 4 5 **L** 1 2
fff *sf* *sf* *sf* *sf* *p* *cresc..*
448 3 4 5 6 7 8 *fff* *sf* *sf* *sf* *sf* *sf*
464 *sf* *ff* *sf* *sf* *sf* *ff*

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.*

1 **2** **3** **2** (Trp.) **2** **3** **1**

Tempo I. *Più mosso* (1. Clar.) *Tempo I. molto espr.* **2** *pp* sehr weich gesungen **3** *Più mosso accel.* **1**

molto rit. **1** *Tempo I.* *pp* weich und ausdrucksvoll **3** *Più mosso* **2** *Tempo I.* **2**

Mahler — Symphony No. 1 in D Major

12

1. Horn in F

55
fff *stacc.* *ff*

56 **Triumphal Pesanté**
ff *fff* (aufstehen) *fp*

57
sempre ff *ffp* *ff*

58
fff

59
ffp *fff* *ffp* *ff*

60 Von hier an nicht mehr breit
ff *ff* *mf* *ff*

Drängend bis zum Schluß

61

1 1

RAPSODIE ESPAGNOLE

Maurice Ravel

First Horn— in F

Assez animé
Bouche 1^o Solo + + + + +
mf en dehors + + + + +
+ mettez les sourdines

Sons naturels 3^o
ppp — — — — —
sourd. *pp* — — — — —
ôtez les sourdines *p*
ôtez les sourdines *p*

ff
f *ff* à 2 *ff* à 2
f *ff* à 2 *ff* à 2

ff *ff* *mf*
ff *ff* *mf*

First system of musical notation, consisting of two staves. The music features a complex rhythmic pattern with frequent triplets. Dynamic markings include *p* (piano), *ff* (fortissimo), and *f* (forte). The notation includes various note values and rests, with some notes beamed together in groups of three.

Second system of musical notation, consisting of two staves. This system continues the rhythmic complexity with triplets and dynamic markings such as *ff* and *f*. A prominent instruction *accel.* (accelerando) is written across the middle of the system, indicating a change in tempo. The notation includes various note values and rests, with some notes beamed together in groups of three.

Third system of musical notation, consisting of two staves. This system continues the rhythmic complexity with triplets and dynamic markings such as *ff* and *f*. The notation includes various note values and rests, with some notes beamed together in groups of three.

CONCERTO.

CORNI in FA

MAURICE RAVEL

I

25 *Andante - a piacere*
Solo
p espressivo

26 27
14 3

III

Presto
7
2 *mf* 1

8
f 2 *f*

Shostakovich Symphony #5: Mvt. I: 3 after "17" to 1 after "21"

Horn 1 and 2 in F

Musical score for Horn 1 and 2 in F, measures 16 to 21. The score is written in common time (C) and features four staves. Measure 16 starts with a dynamic marking of *f*. Measure 18 includes the instruction *poco animando*. Measure 19 has a dynamic marking of *mp*. Measure 20 has a dynamic marking of *f*. Measure 21 has a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, and slurs.

Shostakovich Symphony #5: Mvt I: 3 after #39 to 2 after # 41

Horn 1 in F

Musical score for Horn 1 in F, measures 39 to 41. The score is written in common time (C) and features three staves. Measure 39 includes the instruction *ralentando Più mosso* and a tempo marking of $\text{♩} = 84$. Measure 39 also includes the instruction *Solo*. Measure 40 has a dynamic marking of *p*. Measure 41 has a dynamic marking of *Moderato*. The score includes various musical notations such as notes, rests, and slurs.

