

Audition Principal Horn 2023
23rd of May: Round 1 & 2
24th of May: Round 3 & 4

Round 1:

P. 2 R Strauss Horn Concert No 1, 1st Movement & 2nd Movement to bar 76

P. 5 G Puccini "Tosca" Act III. Bar 1-17

Round 2:

P. 6 W A Mozart Horn Concert No 4, KV 495. 1st Movement & 2nd Movement to bar 46

P. 10 G Rossini "L'italiana in Algeri", Cavatina. From 8 bars before rehearsal number 13 to rehearsal number 13 & rehearsal number 17 to rehearsal number 19

P. 11 D Schostakovich Symphony No 5, 1st Movement. From rehearsal number 39 to 2 bars after rehearsal number 41

P. 12 R Strauss "Ein Heldenleben". From rehearsal number 78 to rehearsal number 79

Round 3:

Orkesterutdrag/Orchestral excerpts. To be played with the orchestra:

P. 13 A Bruckner Symphony No 4, 1st Movement. Bar 1 – 2 bars after A

P. 14 P Tchaikovsky Symphony No 5, 2nd Movement. Bar 8 – 28

P. 15 M Ravel "Pavane pour une infante défunte". From the beginning to bar 11

P. 16 F Mendelssohn "A Midsummer Night's Dream", Notturmo. From the beginning to bar 34.

Round 4:

Ensemblespel/Chamber music: To be played with wind quintet:

P. 17 C Nielsen Wind Quintet, 1st Movement

Konzert

Oscar Franz gewidmet
Erschienen 1884/1886

R Strauss
Opus 11

Horn in F

Allegro $\text{♩} = 112$

19

f energico

con espressione

p

p

pp

pp

p

p

10 Fg., Vc.

ff energico (*f*)

p dolce

pp

p

mp *mf*

*) Alle Varianten in [] stammen aus der Abschrift der Solostimme von Franz Strauss; siehe unter *Zur Edition* in den Bemerkungen.

*) All variants in [] are taken from the copy of the solo part made by Franz Strauss; see *About this edition* in the Comments.

*) Toutes les variantes entre [] sont issues de la copie de la partie de soliste de Franz Strauss; voir la rubrique *Zur Edition* ou *About this edition* dans les *Bemerkungen* ou *Comments*.

Horn in F

108 *p*

111

114 *f*

118 *f* *p*

121 *cresc.* *ff*

126 **32**

Andante ♩ = 69

VI. I *pp dolce*

13 *pp* *mp*
un poco accel. *calando*

23 *cresc.* *f* *dim.*

31 *a tempo* *pp*

41 *[p]* *pp* **4**

*) Zur Phrasierung in T. 14 ff., 45 ff. und 101 ff. siehe Bemerkungen.

*) See Comments regarding the phrasing in mm. 14 ff., 45 ff. and 101 ff.

*) Concernant le phrasé aux mes. 14 ss., 45 ss. et 101 ss., voir les Bemerkungen ou Comments.

Horn in F

54 *ff*

60

67 *dim.*

73 *p* *calando* *p(dim.)*

90 *a tempo* *pp*

99 *pp*

107 *p* *ff* *p*

Allegro ♩ = 132 *mf*

Rondo *Allegro* ♩ = ♩

15 *f*

22 *14* *Vl. I (8va)*

CORNO 1°

TOSCA
G. PUCCINI

ATTO 3°

in 2 *ME*

In MI Solt

ANDANTE SOST.^{to}

The musical score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'ANDANTE SOST.to'. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second staff includes a 'sostenendo' marking. The third staff ends with a first ending bracket and a fermata.

77

Concerto

KV 495

Wolfgang Amadeus Mozart

Allegro maestoso

32

Viol. I

Solo

p

37



45



51



57



63



68



74



80

87 Tutti 7 Viol. I Solo

99

105

111

117 tr. tr.

123

129 Tutti 7 Solo

141 Tutti 4

Corno principale in Mi \flat /Es

150 Solo Tutti 1 Solo

156

161 Tutti Solo

166

171 1

177

183 tr

188 tr Tutti 7 *) tr Tutti 9 Viol. I

209 Solo p Tutti 5

*) T. 197: Hier ist eine Kadenz zu spielen. / M. 197: A cadenza should be played here.

Romance

Andante cantabile

Solo

9 Tutti 10 Solo

25

33

40 *) Tutti 3

50 Solo

58

66

74 1

82 1

*) Wiederholungszeichen für die Takte 46 bis 49 im Autograph von fremder Hand. / Repeat sign for mm. 46–49 in the autograph probably not in Mozart's hand.

From Rossini "L'italiana in Algeri" Cavatina

The musical score is written in treble clef and 3/4 time. It consists of seven staves of music. The first system (measures 1-11) begins with a dynamic marking of *f* and a key signature change to Eb, indicated by a bracket and the text "in Eb". A "Solo" instruction is placed above the first measure, and a dynamic marking of *p* appears below the second measure. The first system concludes with a trill (tr) and a dynamic marking of *p*. The second system (measures 12-16) features a dynamic marking of *p* at the beginning and includes triplet markings (3) under several notes. The third system (measures 17-19) starts with a dynamic marking of *p* and includes a trill (tr) and a measure number box containing "13". The fourth system (measures 20-21) begins with a dynamic marking of *p* and includes a measure number box containing "17" and a "Solo" instruction above the first measure. The fifth system (measures 22-23) starts with a dynamic marking of *p* and includes a measure number box containing "12" and a "Solo" instruction above the first measure. The sixth system (measures 24-27) features a dynamic marking of *p* and includes measure number boxes containing "18" and "19". The seventh system (measures 28-29) begins with a dynamic marking of *sf* and includes a measure number box containing "19".

SYMPHONI Nr. 5 op. 47

D. SJOSTAKOVITJ

Corno I in F

rallentando 2 39 2 Più mosso $\text{♩} = 96$ solo

40 41 3

1. Horn. in F

72 8 73 1
ff hervortretend *sfz*

74
ff

75
fff

76 1
ff *ff marcato* *sfz*

77 6 78
ff

79
fff

80
espr. *dim. pp* *p*

(in E) 1 81
mf espr.

82
f

83
f 3

Detailed description: This page contains the musical score for the first horn part in F major, measures 72 through 83. The score is written on ten staves. A diagonal line is drawn across the staves from the top right to the bottom left, indicating that the music on these staves is to be played in the key of E major. The notation includes various dynamics such as *ff* (fortissimo), *fff* (fortississimo), *sfz* (sforzando), *ff marcato*, *dim. pp* (diminuendo pianissimo), *p* (piano), and *mf espr.* (mezzo-forte espr.). There are also performance markings like *hervortretend* and *espr.* (espressivo). The score features several triplets, slurs, and accents. Measure 76 includes a first ending bracket. The key signature changes from two flats (F major) to one flat (E major) at measure 81.

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. *p*

cresc. *mf cresc.*

cresc. sempre *molto cresc.*

ff *marc. sempre*

p

Hrn. 3. 4
ho bo ba ba

SYMPHONY Nr. 5

Corno I in F.

Б. Т. ТАТКОВСКИЙ 5

II.

Andante cantabile, con alcuna licenza.

7 Solo 10

dolce con molto espress.

animando

riten. A sostenuto

mf p

animando.

20 sostenuto

mf p

rit Con moto.

p dolce animato

sostenuto

mp

Pavane pour une infante défunte

En Sol

M Ravel

Lent $\text{♩} = 54$
SOLO

1^{er} Cor. *pp*

2^e Cor. *pp*

Cédez

p $\text{p} \text{---} \text{pp}$ *pp expressif*

En élargissant

5

5

A Midsummer Night's Dream

Notturmo

F Mendelssohn

in E.
Con moto tranquillo.

Nº 7. *p dol.*

dim. mf cresc. p cresc.

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KVINTET

for Fløjte, Obo, Klarinet, Horn og Fagot.

Horn i F.

I.

Carl Nielsen, Op.43.

Allegro ben moderato

Fag. *Fag.*

Klar. *calando* *a tempo Solo.* *p*

f

dim.

p

mp **A**

Horn 1 F

quasi rall. *a tempo* Solo. *mf espress.*

pp *dim.*

f *f* *calando* *poco rall.* *f*

dim. *p*

f *mf*

Solo.

con sordino 1 *ff* *segue* *mf senza sord.* 2 *p* *pp*

1 *pp* *dim.* *p*

con sord. *rall.* *ff* *Ob.* *senza sord.* 2 *p*

3 *poco rall.* *a tempo*

col Jug. Solo. *poco f* *p* *poco f* *dim.*

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

Horn 1 F.

The musical score for Horn 1 F. consists of four staves of music. The first staff begins with a long melodic line marked *poco rall.* and *dim.*, ending with a *ppp* dynamic. The second staff starts with *a tempo* and *mp*, followed by *dim.* and *ppp*. The third staff features a melodic line with *p* dynamics and *dim.* markings. The fourth staff includes a *1* fingering, a *Klar.* (Clarinet) entry, and dynamics of *p*, *dim.*, and *p > pp*, with a *poco rall.* instruction.