

FALL ORCHESTRAL AUDITION, 2009

Round 1 Only:

Exposition of the first movement of one of the Mozart Horn Concerti (#2, 3, or 4 only)

Rounds 1 and 2: (Excerpts will be selected from the following list)

Brahms, Piano Concerto No. 2, Op. 83, Opening Solo, 1st horn in B-flat Basso

Allegro non troppo (M. M. ♩ = 92)

(Solo) Solo 1 Tutti 4 Solo 16

Mendelssohn, Nocturne from Midsummer Night's Dream, Op. 61, 1st horn in E

Nº 7. *pdol.*

p *mf* *cresc.* *dim.* *mf* *cresc.* *p* *cresc.*

Wagner, Götterdämmerung, Siegfried's Rhine Journey (Short Call), 1st horn in F

in F. **Vivace.**

6 *f* (sulla scena) *lungo*

5 *f*

Allegro (♩ = 120)

f in F. 2 3 4 5

Beethoven, Symphony No. 7, 2nd Movement, Opening Theme, 2nd horn in E

77 *ten.*
ff
cresc.
C
90

Beethoven, Symphony No. 7, 2nd Movement Solo, 2nd horn in E

118 *p*
cresc.
p *cresc.*
2
133 *dim.*

Beethoven, Fidelio Overture, 2nd horn in E (Opening)

Allegro
Adagio solo
p dolce
1
11 *Allegro*

Beethoven, Fidelio Overture, 2nd horn in E (Solo)

Allegro solo
cresc. *p dolce*
Adagio
5
p
4

Rossini, Barber of Seville, 1st horn in G

103 **Solo**

109

f

This musical score consists of two staves. The first staff begins at measure 103 with a 'Solo' marking and a dynamic of *f*. It features a melodic line with eighth and sixteenth notes, including a triplet. The second staff starts at measure 109 with a similar melodic line and a dynamic of *f*.

Strauss, Don Juan, First Tutti Call, 1st horn in F

a tempo
senza sord.

f molto espr. marc. *ff*

p *ff*

This musical score is for the first horn in F and consists of three staves. The first staff is marked 'a tempo' and 'senza sord.', starting with a dynamic of *f* and 'molto espr. marc.'. The second and third staves contain more complex rhythmic patterns, including triplets and sixteenth notes, with dynamics ranging from *p* to *ff*.

Strauss, Ein Heldenleben, Opening, 1st horn in F

Lebhaft bewegt.

f

This musical score is for the first horn in F and consists of four staves. It is marked 'Lebhaft bewegt.' and begins with a dynamic of *f*. The music is highly rhythmic, featuring many triplets and sixteenth notes. The first staff is in bass clef, while the subsequent three are in treble clef.

Strauss, Don Quixote, Variation 7, 2nd horn in F

57 *ein wenig ruhiger als vorher.*

Var. III.



Wagner, Prelude to Das Rheingold, 8th horn in E-flat



Shostakovich, Symphony No. 5, Movement 1, 1st horn in F

16 6 17 2

f

18 *poco animando*

19 *mp*

20 1

21 *f* *ff*

Detailed description: This is a musical score for the first horn in F major, measures 16 through 21. The score is written on four staves. The first staff (treble clef) contains measures 16 and 17. Measure 16 starts with a whole rest, followed by a half note G4. Measure 17 contains a half note G4, a quarter note F4, and a quarter note E4. The second staff (bass clef) contains measures 18 and 19. Measure 18 starts with a half note G3, followed by a half note F3, and a half note E3. Measure 19 contains a half note D3, a half note C3, and a half note B2. The third staff (bass clef) contains measures 20 and 21. Measure 20 starts with a half note G3, followed by a half note F3, and a half note E3. Measure 21 contains a half note D3, a half note C3, and a half note B2. The fourth staff (treble clef) contains measures 20 and 21. Measure 20 starts with a half note G4, followed by a half note F4, and a half note E4. Measure 21 contains a half note D4, a half note C4, and a half note B3. Dynamics include *f*, *mp*, *f*, and *ff*. Performance markings include *poco animando* and a first ending bracket over measure 20.