



Principal Horn Solos and Excerpts

Solos

Auditioners should expect to play portions of two concertos:

1. First movement of Strauss, Horn Concerto no. 1 (Op. 11)
2. First movement *exposition* of Mozart, Horn Concerto No. 2 (K417) or No. 4 (K495)

Excerpts

Beethoven: Symphony No. 6, 3rd movement, mm. 132-161

Beethoven: Symphony No. 7, 1st movement, mm. 84-110

Brahms: Symphony No. 3, 3rd movement, REH F to 12 after REH F

Prokofiev: Romeo and Juliet Suite 1, Death of Tybalt, pickup to REH 81 to 13 bars after REH 82

Tchaikovsky: Symphony No. 4, 1st movement opening, Beginning to 6 measures after REH A

Tchaikovsky: Symphony No. 5, 2nd movement solo, mm.8-28

Ravel: Pavane for a dead princess, mm. 1-11

Strauss: Till Eulenspiegel, Opening until REH 1, 12 bars after REH 28 to REH 30

Strauss: Ein Heldenleben, pickups to REH 78 until first bar of REH 79

Shostakovich: Symphony No. 5, 1st movement, 2 after REH 17 to REH 21

Brahms — Symphony No. 3 in F Major

Horn I in C

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

102

110 Ob. I *pp* **G**

Detailed description: This block contains three staves of musical notation for Horn I in C. The first staff (measures 84-102) is for Clarinet in F and Bassoon I, with a dynamic marking of *p espr.* and a box containing the letter 'F'. The second staff (measures 102-110) is for Horn I in C. The third staff (measures 110-118) is for Oboe I, with a dynamic marking of *pp* and a box containing the letter 'G'. The music features various articulations, including slurs and accents, and rests.

Prokofiev: Romeo and Juliet Suite 1

Adagio drammatico 7. Death of Tybalt

81 *ff espressivo e drammatico* *ff espress.*

82 *poco rit.* *a tempo* *ff*

Poco meno mosso

Detailed description: This block contains six staves of musical notation for the 'Death of Tybalt' movement. The first staff (measures 81-82) is marked *ff espressivo e drammatico* and *ff espress.*. The second staff (measures 82-83) is marked *poco rit.* and *a tempo*. The third staff (measures 83-84) is marked *ff*. The fourth staff (measures 84-85) is marked *ff espress.*. The fifth staff (measures 85-86) is marked *Poco meno mosso*. The sixth staff (measures 86-87) is marked *ff*. The music features various articulations, including slurs and accents, and rests.

Peter Ilyich Tchaikovsky
Symphony No. 4 in F Minor, Op. 36

Horn 1 in F

I

Andante sostenuto

ff

f *mf* *p*

Moderato con anima (d. = In movimento di Valse)

20 3 *riten.* 16 *p*

Fl. u. Klar.

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

Horn I in F

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo

dolce con molto espress.

animando *riten.* **A** *sostenuto*

mf *p*

animando *sostenuto*

mf *p*

Con moto *animato*

p *dolce*

mp *sostenuto* 4 **Tempo I** *riten.* *sostenuto* Klar. *Poco più animato*

27 1 2

Ravel: Pavane for a Dead Princess

→ **SOLO**
pp

2^d Cor. *pp*

p *pp expressif*

5 *pp* *mf*

5 *pp* *mf*

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.* *ff* *sfz*

1 2 2

Strauss — Till Eulenspiegel's Merry Pranks

Horn I in F.

4 *schnell und schattenhaft* *etwas gemächlicher.* III. Horn. *zart*

9 27 4 *poco rit.* 7 28 *zart*

mf *mf* *mf*

6 *allmählich lebhafter*

p *mf* *cresc.* *mf*

Volles Zeitmass. (sehr lebhaft)

p *mf* *mf marcato* *mf*

6 29 4

fp *mf* *fp* *f*

1 1

f *mf* *f* *f*

30 1

Strauss: Ein Heldenleben

Musical score for Strauss: Ein Heldenleben, measures 78-79. The score is written in treble clef with a key signature of one flat (B-flat major). Measure 78 begins with a dynamic marking of *ff*. The melody consists of eighth and quarter notes with various accidentals. Measure 79 begins with a dynamic marking of *ff* and features a half note followed by a quarter note with a flat. The score ends with a double bar line.

Shostakovich: Symphony No. 5, 1st movement

Musical score for Shostakovich: Symphony No. 5, 1st movement, measures 16-21. The score is written in bass clef with a common time signature (C). Measure 16 begins with a dynamic marking of *f*. Measures 17 and 18 are marked with *poco animando*. Measure 19 is marked with *mp*. Measure 20 begins with a dynamic marking of *f*. Measure 21 is marked with *ff* and includes a first ending bracket. The score ends with a double bar line.