

# EPSO

Principal/Assistant Horn

Audition Information

Solo of your choice.

Excerpts

Beethoven Symphony No. 6, Symphony No. 7

Brahms Symphony No. 1, Symphony No. 3

Dvorak Symphony No. 9

Mahler Symphony No. 1,

Mendelssohn Midsummer Night's Dream Nocturne

Shostakovich Symphony No. 5

Strauss Ein Heldenleben, Till Eulenspiegel

Tchaikovsky Symphony No. 5

Wagner Siegfried (short call)

# Beethoven – Symphony No. 6, op.68

Excerpt 1 – III. Allegro,  $\text{♩} = 108$ , ms. 132-161 (50 after **A**)

Horn I in F

Musical score for Horn I in F, Excerpt 1, measures 132-161. The score is in 3/4 time and consists of three staves. The first staff is labeled '40' and includes parts for 'Va., Vc.' and 'Horn II'. The second staff is labeled '138' and includes parts for 'Horn I' and 'Horn II'. The third staff is labeled '154' and includes parts for 'Horn I' and 'Horn II'. The score includes dynamic markings such as *cresc.*, *p dolce*, *dolce*, *f*, and *sempre più stretto*. The first staff has a tempo marking of  $\text{♩} = 108$ . The second staff has a tempo marking of  $\text{♩} = 108$ . The third staff has a tempo marking of  $\text{♩} = 108$ . The score includes a rehearsal mark 'A' at measure 150.

Excerpt 2 – V. Allegretto,  $\text{♩} = 60$ , ms. 1-10

Horn I in F

Musical score for Horn I in F, Excerpt 2, measures 1-10. The score is in 6/8 time and consists of one staff. The tempo is marked 'Allegretto ( $\text{♩} = 60$ )'. The score includes dynamic markings such as *p*, *cresc.*, *sf*, and *p*. The score includes a rehearsal mark 'A' at measure 1.

# Beethoven – Symphony No. 7, op. 92

Excerpt 1 – I. Vivace, ♩ = 104, ms. 84-101 (25 before **C** – **C**)

Horn I in A

Musical score for Horn I in A, Excerpt 1, measures 84-101. The score is in 6/8 time and consists of three staves. The first staff begins with a treble clef and a 6/8 time signature. It contains measures 84-93, with dynamics *sf sf sf sf* and *ff*. The second staff begins with measure 94 and contains measures 94-101, with dynamics *p* and *cresc.*. The third staff begins with measure 106 and contains measures 106-107, with dynamics *ff*. A boxed 'C' is placed above measure 106. Fingerings are indicated by numbers 1-8 above notes in measures 94-101 and 106-107.

Excerpt 2 – I. Vivace, ♩ = 104, ms. 423-end (23 after **N** – end)

Horn I in A

Musical score for Horn I in A, Excerpt 2, measures 423-end. The score is in 6/8 time and consists of three staves. The first staff begins with a treble clef and a 6/8 time signature. It contains measures 423-432, with dynamics *- più cresc. - ff*. The second staff begins with measure 436 and contains measures 436-442, with dynamics *ff*. The third staff begins with measure 443 and contains measures 443-452, with dynamics *ff*.

# Brahms – Symphony No. 1, op. 68

## Excerpt 1 – II. Andante sostenuto, ms. 91-105 (E – F)

Horn I in E

Musical score for Horn I in E, measures 85-105. The score is in 3/4 time and consists of three staves. The first staff (measures 85-93) starts with a piano (*p*) dynamic and includes accents. It features a first ending bracket labeled 'E' at the end. The second staff (measures 94-101) starts with a forte (*f*) dynamic, followed by piano (*p*), piano-piano (*pp*), and forte (*f*) dynamics, with accents and a first ending bracket. The third staff (measures 102-105) starts with a piano (*p*) dynamic, followed by piano-piano (*pp*), mezzo-forte (*mf*), and piano (*p*) dynamics, with accents and a first ending bracket labeled 'F' and the number '6'.

## Excerpt 2 – IV. Più Andante, ms. 28-60 (B – 15 after C)

Horn I in C

Musical score for Horn I in C, measures 28-30. The score is in common time (C) and consists of one staff. It starts with a piano (*p*) dynamic and includes a first ending bracket labeled '1'. The dynamics are *p cresc.*, *sf*, *sf*, and *sf*.

Musical score for Horn I in C, measures 30-58. The score is in common time (C) and consists of three staves. The first staff (measures 30-42) is labeled 'B Più Andante' and starts with a forte (*f*) dynamic, followed by piano (*p*), piano-piano (*pp*), and piano (*p*) dynamics, with accents and a first ending bracket labeled '1'. The second staff (measures 43-57) starts with a piano (*p*) dynamic, followed by piano (*p dolce*), piano-forte (*poco f espr.*), piano (*p*), and forte (*f*) dynamics, with accents and a first ending bracket labeled '1'. The third staff (measures 58-60) starts with a piano (*p*) dynamic and includes a first ending bracket labeled '1' and the dynamic *dim.*

# Brahms – Symphony No. 3, op. 90

## Excerpt 1 – I. Allegro con brio, ms. 101-112 (G – H)

Horn I in C

5 G

espr. f cresc. f

108 *p* *dim.* **H** Un poco sostenuto 5

Horn II in C

5 G 7

Solo. *p* *dim.* *poco rit.* **H** Un poco sostenuto. 5

## Excerpt 2 – III. Poco Allegretto, ms. 98-110 (F – 12 after F)

Horn I in C

7 Klar. Fag. I *p* *p espr.* lunga **F**

102

110 1

# Mahler – Symphony No. 1

Excerpt 1 – I. Langsam. Schleppend.,  
ms. 28-44 (8 before **2** – **3**)

Horn I in F

Tempo I. *Più mosso* (t. Clar.)  
Tempo I. *molto espr.*  
*pp* sehr weich gesungen  
*pp* weich und ausdrucksvoll  
*Più mosso accel.*  
*molto rit.* Tempo I. *Più mosso* 2 Tempo I.  
Dämpfer ab  
*ppp*  
*sempre ppp*

Excerpt 2 – I. Langsam. Schleppend.,  
ms. 207-226 (**15** – 12 after **15**)

Horn I in F

2 Sehr zurückhaltend 15 Sehr gemächlich  
2 *pp* Dämpfer ab *ppp*  
*sempre ppp*  
1

# Excerpt 3 – I. Langsam. Schleppend, ms. 344-end (25 – end)

Horn I in F

Immer noch etwas zurückhaltend  
*p poco a mf poco cresc.* *mf* *f*

Vorwärts drängend  
*ff* *ffp* *ff*

26 *tempo*  
*ff* *sempre ff*

Più 27 Etwas bewegter  
*mosso*

(1.Viol.) 28 *gesangvoll hervortretend*  
*p* *ausdrucksvoll*

Allmählich etwas lebhafter  
*p* *fp* *ff*

29 *f* *p* *fp* *fp* *fp*

30 *f* *ff* *f* *fp* *ff*

31 *f* *ff* *f* *fp* *ff*

32 *ffp* *f* *f* *f* *f*

33 *accel.* *ff accel.* *G. P.* *G. P.* *ff gestopft* (Pauken)

*G. P.* *ff*

**Excerpt 4 – II. Kräftig bewegt, doch nicht zu schnell,  
ms. 133-175 (13 – 4 after 16)**

Horn I in F

13 Vorwärts (1. Viol.)  
9 ff

14 ff Immer vorwärts

15 ff accel.

16 Mässig Solo 3 mf poco rit. p pp

TRIO  
Recht gemächlich

17 poco riten. ppzart

18 a tempo 1

**Excerpt 5 – III. Feierlich und gemessen, ohne zu schleppend,  
ms. 113-132 (13 – 15)**

Horn I in F

13 Wieder etwas bewegter  
Poco riten. pp 2 deutlich

(Celli u. Bässe pizz.)

sempre pp

14

sempre pp

15 1



# Excerpt 6 – IV. Stürmisch bewegt, ms. 615-end (8 before **52**) – end)

Horn I in F

Immer breiter Schalltr. in die Höhe

*fp fp fp fp ff* 3 *sempre cresc.*

52 Wieder vorwärts drängend

*fff*

Poco riten.

53 Vorwärts

*ff* 1

54

*ff rit. stacc.*

55

*fff stacc. ff*

Triumphal Pesanté

56

*fff (aufstehen) fp*

*ff fp ff* cont.

57

*sempre ff* *ffp* *ff*

58

*fff*

59

*ffp* *fff* *ffp* *ff*

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

60 Von hier an nicht mehr breit

Drängend bis zum Schluß 61

# Mendelssohn – Midsummer Night's Dream, op. 61 (Nocturne)

Excerpt 1 – Con moto tranquillo, ms. 1-34 (beg – 5 before **A**)

Horn I in E

Nº 7.

*pitol.*  
*p* *mf* *cresc.*  
*dim.* *mf* *cresc.* *p* *cresc.*  
1

Excerpt 2 – Con moto tranquillo, ms. 66-end (**C** – end)

Horn I in E

B 13 C

*dol.*  
*cresc.* *f*  
*dim.* *dol.* *cresc.* *dol.*  
1  
*pp* *p*  
2 2  
5 1 2 3 4 2

# Shostakovich – Symphony No. 5, op. 47

## Excerpt 1 – I. Moderato, ♩ = 92, (17) – (21)

Horn I - II in F

Musical score for Excerpt 1, Horn I - II in F, measures 17-21. The score is written in bass clef with a common time signature (C). It features several measures with dynamic markings: *f* (forte) at measure 17, *poco animando* at measure 18, *mp* (mezzo-piano) at measure 19, *f* at measure 20, and *ff* (fortissimo) at measure 21. Fingerings are indicated with numbers 1 and 6. A double bar line is present at the end of measure 21.

## Excerpt 2 – I. Moderato, (32) – (41)

Horn I in F

Musical score for Excerpt 2, Horn I in F, measures 32-41. The score is written in treble clef. It includes various dynamic markings and performance instructions: *fff* *espress.* at measure 33, *ritenuto* at measure 34, *dim. pp* at measure 35, *ff* at measure 36, *Largamente* (with a tempo marking of  $\bullet = 66$ ) at measure 36, *ff* at measure 37, *molto ritenuto* at measure 38, *a tempo con tutta forza* at measure 39, *rallentando Più mosso* at measure 39, *Solo* at measure 39, *p* (piano) at measure 40, and *Moderato* at measure 41. A double bar line is present at the end of measure 41.

# Strauss – Ein Heldenleben, op. 40

## Excerpt 1 - Lebhaft bewegt, (beginning – 6)

Horn I in F

Lebhaft bewegt.

3 2 3 1 *fz*

3 2 3 *dim. p*

3 2 *hervortretend*  
*p cresc.*

4 *p cresc.* 4 5 7

# Excerpt 2 – Festes Zeitmas (sehr lebhaft), ([74] – [80])

Horn I in F

73 1 *ff* *hervortretend* *ff*

74 *ff*

75 *fff*

76 1 *ff* *ff marcato* *sf*

77 6 *ff* *cont.*

78

79 *fff*

80 *espr.* *dim. pp* *p*

(in E) 1 81 *mf espr.*

82 *f*

83 3

Detailed description: This is a musical score for Horn I in F, covering measures 73 to 83. The music is in 3/4 time and is marked 'sehr lebhaft' (very lively). The score is written on a single staff. Measure 73 begins with a first ending bracket and a first ending sign. The dynamics range from *ff* (fortissimo) to *fff* (fortississimo). Performance instructions include *hervortretend* (emphatic), *ff marcato* (fortissimo, marked), *espr.* (espressivo), *dim. pp* (diminuendo, pianissimo), and *cont.* (continua). The key signature changes to E major for measures 81-83. Measure 83 ends with a first ending bracket and a first ending sign.

# Excerpt 3 – Langsam, (107 = end)

Horn I in F

106 *langsam* *espr.* 107 *pp*

*p* *cresc.* *f* *espr.* *dim.* *p*

*espr.* *poco ritard. (immer ruhiger)* *molto dim.* *espr.*

109 *poco a poco dim.*

*immer langsamer* *Festes müssig Zeitmass. langsam.* *pp* *molto dim.*

# Strauss – Till Eulenspiegel, op. 28 Excerpt 1 – Gemächlich, (beginning – 1)

Horn I in F

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

*p*

*cresc.* *mf* *cresc.*

*ff* *1 8*

# Excerpt 2 – (8 before 28 – 38)

Horn I in F

*etwas gemächlicher.* 7 28 III. Horn, *sart*



cont.



34 *p* *mf*

35 *cresc.* *fp* *cresc.* *f* *f* *ffp*

*cresc.* *f* *ff* *mf* *cresc.*

36 *ff* *fff* *ff* *f*

*cresc.* *ff* *1* *immer* *3*

37 *ausgelassener und lebhafter* *ff*

*ff*

*fff* *2*

# Tchaikovsky – Symphony No. 5, op. 64

Excerpt 1 – II. Andante cantabile, con alcuna licenza, ♩. = 54  
ms. 9-28 (7 before **A** – 8 after **A**)

Horn I in F

**Andante cantabile, con alcuna licenza.**

7 SOLO.  
*dolce con molto espress.*

animando riten. **A** Sostenuto  
*mf p*

animando Sostenuto  
*mf > p*

Con moto dolce anim.  
*p >*

Sostenuto  
*mp* 4

# Dvorak Symphony No. 9

Excerpt 5 – IV. Allegro con fuoco, ♩ = 152,  
ms. 267-275 (12 before **11** – **11**)

Horn I in E

10 *Un poco sostenuto.*  
Cello. Viola. Cello.

14

*p* *dim.* *p* *Solo.* *stringendo*

11 *Tempo I.* 3

*cresc.* *molto. cresc.* *ff*

22. Wagner: *Götterdämmerung*, Siegfried's 'short call'

Horn I in F

**Schnell**

\* *f ad lib (off stage)* *lange* (\* suggestion: don't watch conductor except for starts, turn off audio if possible during solo)

5 *f* (now watch screen, follow conductor) *ff*



