



612 East Grace St., Suite 401
Richmond, Virginia 23219

ph 804.788.4717 fax 804.788.1541
www.richmondsymphony.com

Philip H. Bennett, Chair
David J.L. Fisk, Executive Director

3rd/2nd Horn Audition Repertoire – April 2015

SOLO

Mozart Concerto No. 4 1st Movement, Exposition

SECOND HORN

Beethoven	Fidelio, Overture*	mm. 1 – 8 mm. 45 - 55
Beethoven	Piano Concerto No. 5*	1st movement: 14 m. before reh. B – 6 m. before reh. B.
Beethoven	Symphony No. 3	Scherzo: Trio, mm. 171 - 205
Beethoven	Symphony No. 7*	1st movement: mm. 84-110 3rd movement: mm. 445-498
Beethoven	Symphony No. 8*	3rd movement: mm. 36-78
Shostakovich	Symphony No. 5	1st movement: reh. 17 - reh. 21
Strauss	Ein Heldenleben	4 mm. after reh. #3 - 2 mm. after reh. #5

THIRD HORN

Berlioz	Romeo & Juliet	Queen Mab Scherzo: reh. 58 - 15 mm. after reh. 59
Brahms	Piano Concerto No. 1	1st movement: mm. 199 - 215
Brahms	Piano Concerto No. 2	1st movement: 17 before reh. G. - 7 before reh. G. 2nd movement: mm. 159 - 215
Brahms	Symphony No. 4	1st movement: mm. 50 - 79 mm. 168 - 213
Dvorak	Symphony No. 9	1st movement: mm. 16-27
Mahler	Symphony No. 3	1st movement: pickup to reh. 29 – 2 mm after 31
Mendelssohn	Symphony No. 3	2nd movement: mm. 48 - 67 mm. 181 - 223 3rd movement: mm. 74 - 95
Strauss	Till Eulenspiegel	13 m. before reh. 29 - reh. 30

POSSIBLE SECTION ROUND (Finals only)

Mozart from *Selected Duets for French Horn*, Volume II (ed. H. Voxman)
#2, Andante (both parts, no repeats)

* - excerpts marked with an asterisk may be asked for in a section round

Sight reading and trial period also possible.

Ludwig van Beethoven
Fidelio Overture, Op. 72

CORNO II in E

ex. 1 Allegro *sf sf sf* Adagio solo *p dolce* 1 12

11 *f sf sf* 1 *p*

32 *cresc.* *ff* *p* *ex. 2* 5 *p*

47 Allegro solo *cresc. p dolce* 4 *p*

61 *cresc.* *f*

72 *sf sf* solo A *p*

85 *p cresc.* *f*

98 1 1 *ff sf sf sf*

111 *f sf sf* solo B 17

136 solo 1 2 3 4 5 6 7 *p*

143 *cresc.* solo *p* *p*

152 1 2 3 4 5 6 7 *cresc.* *f*

166 *f sf*

179 solo C 3

Concerto for Piano no. 5

Horn II

in Es.

Ludwig van Beethoven

Allegro.

Tutti.

ff *ff* *ff* *a tempo* *f* *sf*

sf *p* *f* *f>p* *f* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *dim.*

pp *solo* *dolce*

pp *cresc.* **B**

p *dol.* *cresc.* *f*

C *ff* *sf* *sf* *p*

f *p* *dim.* *dim.* *p* *dim.*

D **Tutti.** *p* *f* *Solo.* *f*

ten. *ten.* **14** *Solo.*

BEETHOVEN SYM. 3

Horn II

in Es **SCHERZO**
Allegro vivace (♩ = 116)

24 Viol. I

45 Viol. I

Fag. I

6 Fag. I, Kl. I A

85

1 2 3 4 5 6 7

105

1 2 3 4 5

121

B

5 Vc.

1

140

5 Viol. I

p

cresc.

158

1.

1

2.

ff

f

f

f

f

f

f

TRIO

171

sf

cresc.

182

f

sf

194

cresc.

f

f

18

224

Viola Bässe Viola Bässe

sf

cresc.

238

3

sf

sf

3

255

1.

2.

Viol. I

25

pp

f

pp

294

47 Viol. I

Fag. I

6 Fag. I, Kl. I

43

p

Symphony no. 7

Horn II

Ludwig van Beethoven

in A

Poco sostenuto $\text{♩} = 69$

69 *f* 1 *f* 1 *fp* *fp* *dim.* *pp* 3 *p cresc.*

15 *ff* *p* **A** 9 Viol.I 1 2 3 4 *ff sf sf sf sf sf sf sf sf*

38 5 6 7 8 **B** 1 7 *sf sf sf sf sf sf dim. p* Fag. *cresc. ff ff*

63 *Vivace* $\text{♩} = 104$ 1 2 3 4 5 6 1 2 3 4 5
2 Fag.I Fag.II *cresc. p*

79 6 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

91

100 1 2 3 4 5 6 7 8 **C** 7 Viol.I *p cresc. ff*

120 2 *dolce*

132 **D** 11 Fag.I Ob.I Fl.I 8 *f*

151 **E** 2 2 *ff* *ff*

165 2 *ff* G.P.

177 2 14 **F** *ff* *f* *ff*

207 **G** 13 Ob.I

Beethoven — Symphony No. 7, *Mvt 3*

Corno II

IND.

445 *p dolce*

459 *cresc.*

471 *ff* *fp*

487 *sempre dim.*

501 *Presto* *f* *p* *f* Viol. I

524 *ff* *ff* *f* Cor. I 16 Fag 12 Viol. I 25 **D**

590 *ff* *f* Viol. I 24

628 1 1 1 3

644 **CODA** 3 *Assai meno presto* *Presto* *ff*

p dolce

in A
Allegro con brio $\text{♩} = 72$

ff *G.P.* *G.P.* 1 1 2 3 4 5 6 7 1.

13 2. 1. 2.

23 *ff*

33 **A** *ff* 8

BEETHOVEN, SYM. 0 - MVI. III

Corno II

in F

Tempo di Menuetto ♩ = 126

Tr. *p* *cresc.* *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp* *dim.*

11 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp* *dim.*

21 *pp* *cresc.* *f*

32 *ff* *sf* *sf* *sf* *sf*

12 *sf* *f* *f* *Fine* *Solo dolce* *cresc. p* *cresc.*

11 *p* *p* *cresc.*

0 *f* *p dolce cresc.* *p* *cresc.* *p* *cresc.*

0 *p* *p* *dim.* *pp* **Men. da Capo al Fine**

in F

Allegro vivace ♩ = 84

Viol. I

12 *ppp* *sempre ff*

A 10 *sf* *sf* *p*

Cor. I *f* *Viol. I*

Symphony no. 5

Horn II in F

I

Dmitri Shostakovich

Moderato

5 1 6 2 6 3 6 4 7 5 3 6 3

espress. dim.

7 1 8

cresc. f

1 9 9 10 7 11 7 12 10

p

13 10 14 V-ni I 2 5 15 8 16 6 17 2

p ffdim

18

f

poco animando

19

mp

20 1 21 6

f ff

Allegro non troppo

22 2

f

23 2 24

ff

4 25 3

f

Ein Heldenleben

Horn II

Richard Strauss

in F.
Lebhaft bewegt.

8 1 1 1

f *mf espr. cresc.*

3 2 8 3 3

4 *dim. p cresc.*

3 5 5 6 9 7 1

mf *ff* *mf*

mf marcato *mf cresc. f* *mf cresc. f*

1 10

2 11 2

1 12

ff *ff* *ff*

13

ff *ff* *ff*

Berlioz - Romeo & Juliet

Corno III.

3.

La Reine Mab ou la Fée des Songes.

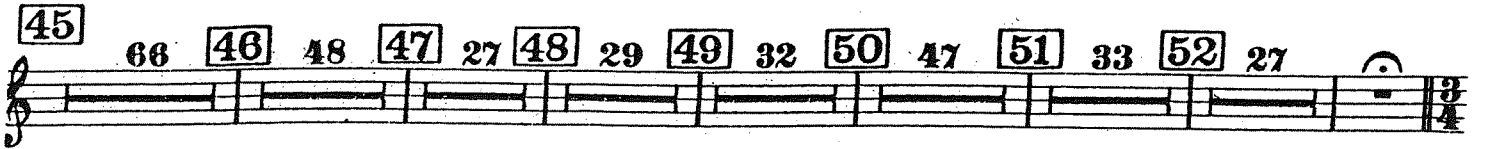
Königin Mab oder die Fee der Träume.

Queen Mab or the Fairy of Dreams.

in hoch **B** (Sib' alto.)

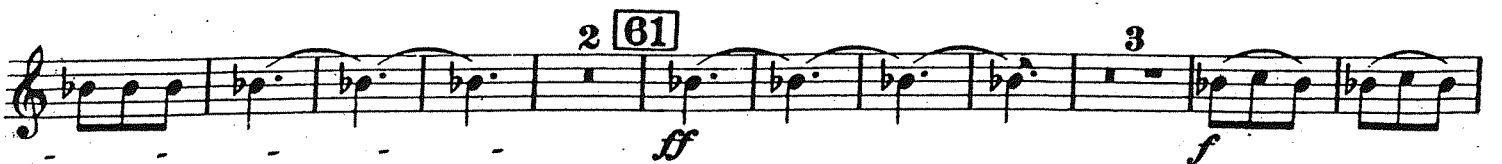
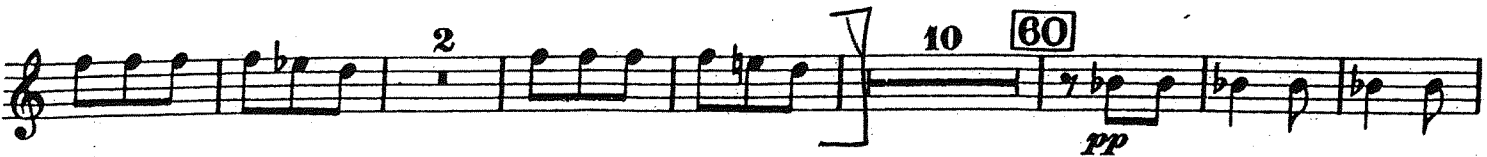
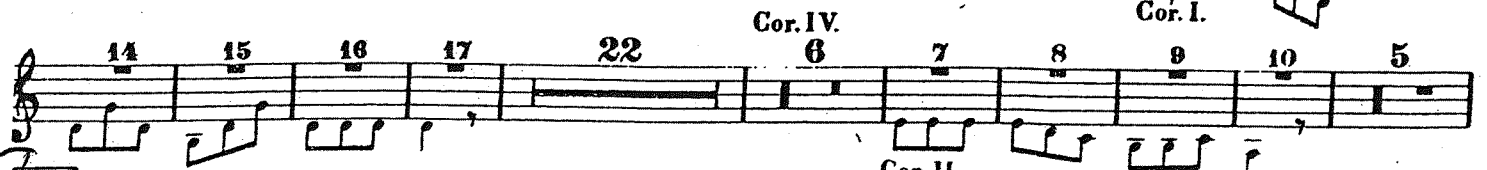
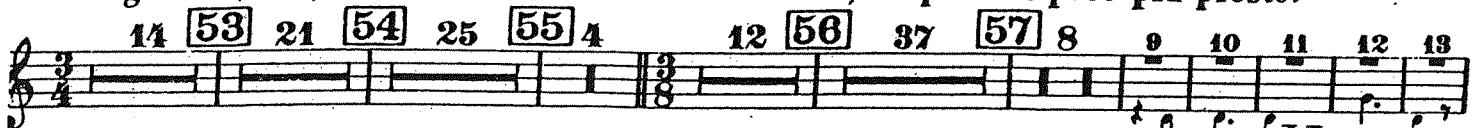
Scherzo.

Prestissimo. (♩=138)



Allegretto. (♩=138)(♩=♩)

Prestissimo, tempo I. un poco più presto.



Concerto for Piano no. 1

Horn III

Johannes Brahms

in F.
~~in B basso~~
Maestoso

199 (Solo) *p marc. ma dolce*

208 Horn IV (Solo) *p marc. ma dolce*

214 Tutti *pp* **C³** Tempo I 6 3 Pk Horn I Trp. *ff*

in B Solo basso

32 22 **C⁴** Tutti 8 Solo 15 **D** 19 13 **E** 31 **E¹** Tutti 4

45 Solo 3 Tutti 4 Solo 3 **F** 11 Vc., Kb. 5 Tutti 2 Solo 7

81 Poco più moderato Klav. **G** Tutti *pp* 3

Tempo I poco più animato Klav. Solo 35 7 Tutti 2 Viol. 8 Kl. 2

f Solo 1 4 *f* 2

11 Horn I, II *ff*

Concerto for Piano no. 2

Horn III

Johannes Brahms

in F

Allegro non troppo (M. M. ♩ = 92)

Hr. I 3 Solo 1 1 4 18 A Tutti Hr. I

32 *f* *ff* *f dim.*

41 p *dim.* 11 B Viol. Br. 4 *f*

62 marc. 2 Solo 8 (Solo) 1 *f*

82 3 2 C Tutti 6 Solo *f* *mf* *p dim.* 4

104 3 Tutti Solo 4 D Tutti (Solo) *p dolce* *p* *p*

120 6 6 6 3 Solo 9 Klar. E *p dolce*

138 Tutti 3 Solo 22 Fl. 2 Fag. I *mf* *dim.*

174 F Tutti 1 *ff marc.* 1

184 3 (Solo) Solo *ff* Tutti Solo Tutti *p*

195 Solo 6 G 30 Bri. Fag. I *ff* *pp* *pp*

238 H 4 Tutti Solo 9 I 10 Tutti Solo *f* *ff* *pp dim. pp* 3 3

BRAMMS: PIANO CONCERTO No. 2

Horn III

Mvt. 2

2

8 Klav. Tutti (Solo) Solo 1 **K** 8 Tutti Solo 7 **L** 23

2

4 **M** Bässe 17 **N** Hr. I 5

12 **O** 5 3 1 3

18 Trpt. Hr. I 8 *pp* *ff*

in D

Allegro appassionato (M. M. $\text{♩} = 76$)

Solo 2 *mf*

24 Str. Tutti 11 Solo 28 **A** Br. 8

Viol. I pizz. 11 1. 6 2. Br. Viol. I Solo 30 **B** Viol. *f*

10 Hbl. Tutti Solo *ff* *f*

C Tutti *ff* *f* *f*

1 1

(Solo) *largamento*

f *ben marc.*

Solo 13 Klav. 8 Tutti (Solo) *p* *ppp*

Symphony no. 4

Horn III in C

Johannes Brahms

Allegro non troppo

Viol.

The musical score for Horn III in C consists of ten staves of music. The first staff (measures 1-11) is marked *p*. The second staff (measures 12-24) is marked *p* and *f*, with a first ending bracket labeled **A** (measures 22-24). The third staff (measures 25-46) is marked *cresc. poco a poco* and *f marc.*, with a second ending bracket labeled **B** (measures 32-46). The fourth staff (measures 47-54) is marked *f marc.*. The fifth staff (measures 55-62) is marked *f marc.* and contains a bracket labeled **C** (measures 55-62). The sixth staff (measures 63-71) is marked *f marc.*. The seventh staff (measures 72-78) is marked *f marc.* and *sf*. The eighth staff (measures 79-99) is marked *sf*, *mf*, *cresc.*, and *f*, with a bracket labeled **D** (measures 79-99). The ninth staff (measures 100-123) is marked *pp* and contains two brackets labeled **E** (measures 100-111) and **F** (measures 112-123). The tenth staff (measures 124-142) is marked *p* and *dolce*, with a bracket labeled **G** (measures 124-142). Various dynamics and performance instructions are scattered throughout the score.

BRAHMS SYMPHONY No. 4, excerpt 2

Horn III in C

2 Klar. Fag. Ob. Fag.
 165
 f marc. sempre

173

181
 pp
 Ob. Fag. I

200
 p
 ff
 f molto marc.

211

219
 Klar. I
 p dolce
 dim.

237
 pp
 pp
 Fag. I
 pp

245
 p

253
 p
 f
 p
 cresc.
 f

261
 f
 f

269
 f
 10 Viol. I

277
 f marc.
 sf
 sf
 sf
 sf
 sf

285
 sf
 f

Symphony no. 9

(e minor, op. 95 "From the New World")

Horn III

Antonín Dvořák

Adagio.
3 in C.

The score consists of ten staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat. It features a dynamic range from *fz* to *pp* and includes a first ending bracket. The second staff continues the melodic line with dynamics *p*, *f*, and *attacca*. The third staff marks the beginning of the 'Allegro molto' section in 2/4 time, with dynamics *mf* and *f*. The fourth and fifth staves show a powerful *ff* section with various articulations. The sixth staff includes parts for Clarinet (Clar.) and Violin I (Viol. I.), with dynamics *pp* and *f dim.*. The seventh and eighth staves continue the *ff* section with first and second endings. The ninth staff introduces the Trombone (Trombe.) part with dynamics *ff dim.* and *ff*. The tenth staff concludes the page with dynamics *fz*, *p*, and *pp*.

9 Fl.

fz *pp*

p *f* *attacca*

Allegro molto.

mf *f* *ff*

6 *ff* *ff*

1 1 2 10 Clar. *ff* 3 *pp* *ff* *ff*

Viol. I. 18 4 24 *f dim.*

5 20 *ff* 1. 2

6 2. 2 23 7 Trombe. *ff dim.* *ff*

3 *ff* *fz*

4 8 *ff* 4 *ff*

fz *p* *pp*

Mahler — Symphony No. 3 in D Minor

3. Horn in F.

28 *ff*

29 *rit.* *a tempo* *fff mit höchster Kraft.*

nicht breit. *rubato*

30 *sempre ff* aufgehob. Schalltr.

31 *gestopft.*

accél. *a tempo* *mf* *dim.* *p* *pp* *ff*

gest. *ff* *fff* *fff* *ff* *fff mit höchster Kraftentfaltung.*

Vorwärts. *accél.* *dim.*

Zeit lassen.

5 33 3 3 1 1 1 1 1 *rit.* *Etwas drängend.*

34 *Wieder a Tempo.* *Nicht eilen.* 10 35 8 36 9 37 10 38 10 39 (1. Horn)

10 40 8 41 8 42 8 43 *Etwas wuchtiger.* *Immer dasselbe Tempo.* 7 44 1

(Celli u. Bässe) *f*

1 45 8

46 *ff*

Mendelssohn — Symphony No. 3

CORNO III

488 *p* *ff* *dim.* *cresc.* *ff* *dim.* *fff* *cresc.*

492 **Assai animato** *ff*

490 *ff*

499 **Andante come I** *ff* *p* *attacca*

in F
Vivace non troppo

4 24 A 15 *ff*

50

57

66 **B** 20 **C** 4 *pp*

96 1 3 *p* *cresc.*

109 *cresc.* *f* *ff*

121 **D** 13 1 *p*

145 *cresc.* *f* **E** 8

Mendelssohn — Symphony No. 3

α. 2

CORNO III

4

160 *p* *dim.* 1

Musical staff 160-170: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *p*, *dim.*. Fingering: 1.

171 *mf cresc.* *p cresc.* 8

Musical staff 171-180: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *mf cresc.*, *p cresc.*. Fingering: 8.

191 *ff*

Musical staff 191-200: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *ff*.

198 *ff* 1

Musical staff 198-207: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *ff*. Fingering: 1.

208 *ff*

Musical staff 208-217: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *ff*.

217 *sempre ff* 1

Musical staff 217-226: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *sempre ff*. Fingering: 1.

225 *ff* *p* 8

Musical staff 225-234: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *ff*, *p*. Fingering: 8.

242 *pp dim.* *pp* *pp* 3 7 H

Musical staff 242-251: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *pp dim.*, *pp*, *pp*. Fingering: 3, 7, H.

265 *p* *pp* *attacca* 1

Musical staff 265-274: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *p*, *pp*. *attacca*. Fingering: 1.

in D
Adagio $\text{♩} = 76$

9 A 24 B 8 *ff*

Musical staff 274-283: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *ff*.

46 *più f* *ff* *f* *dim.* *p* 1 4 8

Musical staff 46-55: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *più f*, *ff*, *f*, *dim.*, *p*. Fingering: 1, 4, 8.

67 *cresc.* *ff* *f* 1

Musical staff 67-76: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *cresc.*, *ff*, *f*. Fingering: 1.

76 *dim.* *p* *cantabile* *dim.*

Musical staff 76-85: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *dim.*, *p*, *cantabile*, *dim.*.

95 *cresc.* *dim.*

Musical staff 95-104: Treble clef, 4/4 time. Starts with a half rest, followed by eighth notes. Dynamics: *cresc.*, *dim.*.

Mendelssohn — Symphony No. 3

CORNO III

ex. 3

IND.

4 IN D.

67 *cresc.* **ff** **D** 1

76 *dim.* *p* *cantabile* *f* *dim.*

95 *cresc.* *f* *dim.*

94 1 **E** *p* *pp* *p cresc.* *f* *f* *ff* 3

107 *f* *più f* *ff* 1

116 1 **G** 1 2 *ff* *dim.* *p* *p* *p* *p*

131 *cresc.* *p* **H** *p* *dim.* 6 3 *p cresc.* *allacca*

Horn III in F.

gestopft. *fff* *ff* *pp* *leichtfertig* *26*

offen. *pp* *zart* *p* *1*

27 *9* *9* *4* *schnell und schattenhaft* *poco rit.* *etwas gemächlicher* *pp* *mf* *dim.* *pp* *zart* *p*

28 *1* *6* *sart* *allmählich lebhafter* *H.I.* *cresc.* *Volles Zeitmass.* *in D.* *p*

29 *marcato* *mf* *fp* *mf* *fp* *in F.* *6*

30 *1* *f* *f* *mf* *mf cresc.*

31 *molto marcato* *ff* *ff* *ff*

3