

Requirements for Audition
Casual Horn

Orchestra Wellington Tunes at A440

Solo | 1st Movement Exposition | Unaccompanied

01 | **MOZART** | HORN CONCERTO NO. 3 IN E \flat MAJOR, K447

Excerpts

02 | **BEETHOVEN** | FIDELIO OVERTURE, OP. 72

Excerpt 1

Excerpt 2

03 | **BEETHOVEN** | SYMPHONY NO. 3 IN E \flat MAJOR, OP. 55 | Movement 3

04 | **BEETHOVEN** | SYMPHONY NO. 9 IN D MINOR, OP. 125

Excerpt 1 | Movement 3

Excerpt 2 | Movement 4

05 | **MAHLER** | SYMPHONY NO. 1 IN D MAJOR

Excerpt 1 | Movement 1

Excerpt 2 | Movement 3

06 | **MAHLER** | SYMPHONY NO. 2 IN C MINOR

Excerpt 1 | Movement 1

Excerpt 2 | Movement 3

Excerpt 3 | Movement 5

07 | **MAHLER** | SYMPHONY NO. 3 IN D MINOR | Movement 1

08 | **MOZART** | SYMPHONY NO. 25 IN G MINOR, K183

Excerpt 1 | Movement 1

Excerpt 2 | Movement 4

09 | **PROKOFIEV** | PIANO CONCERTO NO. 3 IN C MAJOR, OP. 26 | Movement 2

10 | **RACHMANINOV** | SYMPHONY NO. 2 IN E MINOR, OP. 27 | Movement 1

11 | **STRAUSS** | EIN HELDENLEBEN, OP. 40

Excerpt 1

Excerpt 2

12 | **WAGNER** | DAS RHEINGOLD

Ludwig van Beethoven
Fidelio Overture, Op. 72

CORNO II in E

Allegro

Adagio solo

1

11

Allegro

Adagio solo

12

32

cresc.

5

47

Allegro solo

cresc. p dolce

4

61

cresc.

f

72

sf

sf

p

85

2

p

cresc.

f

98

1

1

ff

sf

sf

sf

111

17

136

solo

1 2 3 4 5 6 7

p

143

cresc.

solo

p

152

1 2 3 4 5 6 7

cresc.

166

sf

sf

179

solo

C

3

Ludwig van Beethoven
Symphony No. 3 in E^b Major, Op. 55 "Eroica"

Horn II

in E^s SCHERZO
Allegro vivace (♩ = 116)

24 Viol. I

45 Viol. I Fag. I

85 6 Fag. I, Kl. I A 1 2 3 4 5 6 7

105 1 2 3 4 5 3 p

121 B 5 Vc. 1 p

140 5 Viol. I p cresc.

158 1. 1 2. f f f f f f

TRIO

182 sf cresc.

194 18 f f f

224 Viola Bässe Viola Bässe sf cresc.

238 3 sf sf

255 1. 2. Viol. I 25 pp f pp

294 47 Viol. I Fag. I 6 Fag. I, Kl. I p

Ludwig van Beethoven
Symphony No. 9 in D Minor, Op. 125

in Es

Corno IV

85 **Andante moderato** 14 *pp* *dolce* **Adagio**
Fag. I Clar. I

85

93 **Solo** *cresc.*

99 **Lo stesso tempo** *p*

103 *cresc.* *p*

110 *cresc.* *cresc.* *p*

115 *cresc.* *p*

119 *più p* *pp* *cresc.* *f*

122 **A** *f* *f* *f* *dolce*

127 2 *f* *f* *f*

133 **B** *pp cresc. p* *cresc.*

139 7 *p* *cresc.*

150 **C** 3 *f* *fp* *p* *f* *pp*

Ludwig van Beethoven
Symphony No. 9 in D Minor, Op. 125

in D

Corno II

229 *stimmen* *colla voce* *p* *f* *ad lib.* *den vollere.* *f* *p* *p* *p* *p* **Allegro assai** 13

255 **D** *f* Ob.I

265 *sempre f* *p dolce*

275 *cresc.* *dim.* *p* *cresc.*

285 **E** *f* *mf* *dim.* *p* *p* *sempre p*

294 **F** 1 2 3 4 5 6 *p*

308 7 8 2 **G**

315

323 *molto te.* **Allegro assai vivace alla Marcia** $\text{♩} = 84$ $\text{♩} = 22$ *ff* *ff* *ff* Gr. Tamb. G.P. G.P.

358 *Viol. I* **H** 30 *Archi* **I** 39 **K** 4 *Viol. I* 2

440 *sempre ff* *mf* *mf* 10

459 *Viol. I* *mf* *mf* *mf* *mf* 7

476 8 *Cor. III* 4 **L** 1 *mf* *mf* *mf*

497 *mf* *mf*

509 1 2 8 *ff* *mf* *mf* *mf*

Gustav Mahler

Symphony No. 1 in D Major

2. Horn in F

I. Satz

Langsam. Schleppend. *Più mosso acceler. molto rit.* **Tempo I.** *Più mosso, acceler. molto rit.*

8 1 2 3 2 4 (Trmp) 2 3 1

Più mosso (1. Clar) **Tempo I.** *molto espress.* *pp* *sehr weich und ausdrucksvoll* *pp* *weich und ausdrucksvoll* *ppp* *immer mit Dämpfer* *ppp*

Tempo I. *molto rit.* *molto espress.* *pp* *weich und ausdrucksvoll* *ppp* *immer mit Dämpfer* *ppp*

Dämpfer auf **Allmählich und unmerklich in das Hauptzeitmass übergehen**

(1. Horn) *p* *deutlich mit Dämpfer* *pp* *immer mit Dämpfer* *ppp*

Im Anfang sehr gemächlich 1 8 5 6 13 16 10

ppp

Von hier an in sehr allmählicher aber stetiger Tempo-Steigerung bis zum Zeichen *

7 8 (2 Viol.) *pp* *ohne Dämpfer.* *p*

5 9 Fl. *mf* 1 1 1 1

Hier ist nach allmählicher Steigerung ein frisches, belebtes Zeitmass eingetreten 10

ff *f* *f*

11 **Noch ein wenig beschleunigen**

ff

Etwas zurückhaltend. 12 (= wie früher ♩)

f *pp* 3 12

Mahler — Symphony No. 1

2. Horn in F

III. Satz

1 **Feierlich und gemessen,**
ohne zu schleppen 8 2 10 3 8 4 9 Zurückhaltend (1. 2. Tromp.) 5 **a tempo. Ziemlich langsam**

6 **Nicht schleppen** 1 7 **a tempo** (3. 4. Horn) (1. 2. Tromp.)
 4 *rit.* *p* *pp*

2 **Nicht schleppen** 8 **Poco riten.**
ppp 3 *pp*

7 **a tempo** 9 (1. Fag.) *ppp*

10 **Sehr einfach und schlicht, wie eine Volkswaise** 11 (1. Horn) 12

13 **Wieder etwas bewegter** (Celli u. Bässe pizz.) **deutlich**
 2 4 **sempre pp**

14 **sempre pp**

15 1

16 **sempre p**
p gestopft *offen*

Plötzlich viel schneller *poco rit.*

17 **Tempo I.** *rit.* 18 **Tempo I.** 19

pp 5 11 **attacca**

Mahler — Symphony No. 2 in C Minor

6. Horn in F.

28 In sehr ruhig fließender Bewegung. III.

24 29 26 30 28

31 11 (3. u. 4. Horn) 32 17 33 27 (4. Horn)

34 27 (1. u. 2. Horn) 35 (2. u. 4. Horn) 7 (1. 2. 3. u. 4. Horn) gest. 36 21 **offen** *ff*

37 **Vorwärts.** 3 3 *f f f f*

38 21 39 4 41 *fp fp fp ff fp*

40 **Sehr getragen.** 8 *weich.*

16 (1. Horn)

42 11 **Etwas zurückhaltend.** 1 16 *ppp* 43 **Zum Tempo I. zurückkehren.** (3. u. 4. Horn) gest.

44 **Tempo I.** 16 45 11 (3. u. 4. Horn) 46 16 *offen* (1. 2. 3. u. 4. Horn) 1 *gest.* 147 48 (3. Horn) 10 18 *pp*

49 **offen** 2 3 4 5 6 7 8 **unmerklich drängend.** *ff ff mf*

50 *ff*

51 **Wieder unmerklich zurückhaltend.** 4 *cresc.* 7 15 (1. Horn) *pp*

52 **Immer noch unmerklich zurückhaltend.** 19 8 (1. 2. 3. u. 4. Horn) 53 **Allmählig zum Tempo I. zurückkehren.** 54 **Tempo I.** *gest.* 55 **offen** *p* 11 *p-f* 15 21

Váltaoca.

Gustav Mahler
Symphony No. 3 in D Minor

4. Horn in F.

53

54 1 2 10

55 Wie zu Anfang.
ff Tempo I.

Nicht eilen.

Zurückhaltend. 56 Schwer.

Schwer. 57 (Pos.) 3 Etwas (aber unmerklich) zurückhaltend.
ppp

58 2 3 rit. a tempo 59 9 60 1 3 10

61 Vorwärts. (I. Pos. solo.) accel. rit. molto riten.
pp

62 Tempo I. Langsam. 1 1 2
pp nempre pp Lange kurz kurz kurz

63 64 (I. Horn.) 65 5 p

66

67 5

Wolfgang Amadeus Mozart
Symphony No. 25

in B
Allegro con brio

CORNO II

Musical score for Horn II, measures 1-126. The score is in treble clef, 4/4 time, and the key signature has two sharps (F# and C#). The tempo is Allegro con brio. The score includes various dynamics such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. Measure numbers are indicated at the beginning of each line: 11, 31, 39, 45, 52, 69, 78, 91, 114, and 126. There are three large bracketed sections labeled A, B, and C. Section A is between measures 11 and 31, Section B is between measures 52 and 69, and Section C is between measures 114 and 126. Fingerings (1-5) and breath marks (11, 16, 11) are indicated throughout the score. A 'Viol. I' part is visible at the end of measure 91.

CORNO II

in B
Allegro

8 *f*

15 A 11 1

35 B 11 *f*

52 C 2

64 2 *f*

73 3 1 2 3 D 14 Ob. I

104 E 9 *f*

120 F 15

142 G 11 *f*

160 H 1

169 2 2

180 Coda 4 3 1 *ff*

Detailed description: This is a page of musical notation for the second horn part of Mozart's Symphony No. 25 in G Minor. The score is written in treble clef with a key signature of one flat (F major/D minor) and a 2/2 time signature. The tempo is marked 'Allegro'. The page contains ten staves of music, numbered 8 through 180. Various sections are labeled with letters A through H and measure counts. Dynamics include *f* (forte) and *ff* (fortissimo). A large bracket spans measures 35 to 73. A 'Coda' section begins at measure 180. The instrument is identified as 'CORNO II' and 'Ob. I' is noted at measure 73.

Sergei Prokofiev
Piano Concerto No. 3 in C Major
Op. 26

In F

CORNI I e II

7

77 78

Musical score for measures 77-78. The score is written for two staves (treble and bass clef). Measure 77 starts with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various accidentals. Measure 78 continues the melodic line.

79

Musical score for measure 79. The score is written for two staves. Measure 79 starts with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various accidentals. The measure ends with a fermata.

81 82

Musical score for measures 81-82. The score is written for two staves. Measure 81 starts with a dynamic marking of *ff* *ben tenuto*. Measure 82 starts with a dynamic marking of *f*. The music consists of half notes with various accidentals. Measure 82 includes the instruction *sempre ben tenuto* and *Col 1°*. Measure 82 ends with a dynamic marking of *mf* and *p*.

83 84 85

Tempo Listesso Tempo

Tema

Musical score for measures 83-85. The score is written for two staves. Measure 83 starts with a dynamic marking of *mp*. Measure 84 starts with a dynamic marking of *mp*. Measure 85 starts with a dynamic marking of *mf*. The music consists of quarter notes with various accidentals. The word *Tema* is written to the left of the score.

86 87

Fl. Cl. Fag. Cor I

meno Mosso

Musical score for measures 86-87. The score is written for two staves. Measure 86 starts with a dynamic marking of *p*. Measure 87 starts with a dynamic marking of *mf*. The music consists of quarter notes with various accidentals. The word *meno Mosso* is written to the right of the score.

Sergei Rachmaninoff

Symphony No. 2 in E Minor, Op. 27

in E.

Corno I.

66 *p* *cresc.* *ff* *dim.* *cresc.*

67 *ff* *dim.* *f* *dim.*

68 *dim.* *p* *mf*

69 *pp* *p* *poco cresc.* *p* *dim.* *rit.*

Adagio. (♩=♩) 2 Tempo precedente. (♩=♩) (♩=88-92)

70 *pp* *pp* *pp* *mf*

71 *poco marcato* *mf* *mf* *dim. p* *mf* *dim.*

72 *p* *p*

73 *dim.* *pp* *pp* *cresc.*

74 *f molto marcato* *cresc.*

75 *cresc.*

Clar. I.

Corno I.

76 **Tempo I.**
ff marcato

77 *cresc.* *dim.* *p* *p cresc.* *f dim.* *f marcato* *sempre ff*

78 *f dim.* *p*

79 16 80 *p cresc.* *f* *mf* *dim.* *p*

81 *ff marcato* *ff* *mf*

82 *sf* *mf cresc.* *sf* *f* *dim.*

83 *p* *cresc.* *f* *dim.* *p*

Richard Strauss
Ein Heldenleben, Op. 40

2. Horn.

in F.
Lebhaft bewegt.

The musical score for the 2. Horn part, measures 8 to 13, is written in bass clef with a 4/4 time signature. The key signature has one flat (F major). The score includes various musical notations such as dynamics (f, mf, ff, cresc., dim., p, marcato), articulation (accents), and fingerings (8, 1, 1, 1, 3, 2, 8, 3, 3, 4, 3, 5, 5, 6, 9, 7, 1, 8, 5, 9, 1, 10, 2, 11, 2, 1, 12, 13). There are also large bracketed sections indicating specific performance techniques like *mf espr.* and *cresc.*. The piece concludes with a double bar line and a 3/4 time signature change.

2. Horn.

4

1 56 4 57 2

ff

f *mf* 58 *dim. p* 59 2

60 61 4 62 4

p *ff* *p* *ff*

63 1 64 6

ff *f cresc. ff*

65 *ff* *ff*

66 *ff* *dim.* *p*

5 67 6 68 3 1 69 4

ff *p*

70 3 71 3 72 8 73 1 *hervortretend*

p *ff* *ff*

2 74 *ff*

75

7 76 1 *1. Horn.*

fff

marcato 77 6 78

ff *sforz.* *ff*

2. Horn.

79 *ff* *pp* *mf* 1 80 7 81 1 (in E.)

1 82 *f*

etwas breit *f* 2 83 4 *ff* 84 *hervortretend* *ff*

ritard. 1 (in F.) *Mässig langsam.* *lange Pause.* 6 85 6

Sehr ruhig. 86 6 87 1 *1. Clar.* *in F.* *pp* 88 3

1 89 *allmählig im Zeit-* *p* *mf* *cresc.*

mass etwas steigern 5 90 2 *mf* 3 4

91 9 92 *ziemlich lebhaft* 2 *rit.* 2

5. Horn.

93 *Im Zeitmass.* *rit. poco a poco più* 1 *f* *ff* *dim.* *pp* *lange Pause.*

Richard Wagner Das Rheingold

Corno VIII.

Vorspiel und I. Scene.

In moto tranquillo, sereno.

in Es. *Fagotti.*

1 2 3 4 5 6 7 8 9 10 11

4

in Es. *Solo.*

12

p

3

p

sempre p

Corno VIII.

The musical score for Corno VIII consists of ten staves. The first staff begins with a large bracket-like symbol. The music is written in treble clef with a key signature of one flat. The notation includes various note values, rests, and slurs. The final staff concludes with the instruction *Tacet al Fine.* followed by a double bar line.