

EL PASO SYMPHONY ORCHESTRA - AUDITION REQUIREMENTS  
4TH HORN

**SOLOS**

(Solo music is to be provided by the candidate)

First movement from either Mozart Concerto for Horn #2 or #4

**ORCHESTRAL EXCERPTS**

**4th Horn Parts**

BEETHOVEN	Symphony No. 9 III. mm. 82 – 123
BRAHMS	Piano Concerto No. 2 II. mm. 160 – 215
	Symphony No. 4 I. mm. 50 – 79 II. mm. 1 – 5
DVORAK	Symphony No. 9 I. m. 16 – Reh 2 III. 6 m. before Reh 3 – Reh 4
MAHLER	Symphony No. 1 I. Reh 15 – Reh 16 I. Reh 25 – Reh 27 III. 4 m. after Reh 13 – Reh 15
MENDELSSOHN	Symphony No. 3 II. mm. 48 – 67 II. mm. 181 – 229
SHOSTAKOVICH	Symphony No. 5 I. 3 m. after Reh 17 – 1 m. after Reh 21
STRAUSS	<i>Ein Heldenleben</i> 3 m. after Reh 3 – 7 m. before Reh 13 2 m. after Reh 94 – Reh 98
	<i>Don Quixote</i> Variations VII and VIII
TCHAIKOVSKY	Symphony No. 4 I. Beginning – m. 20
WAGNER	<i>Das Rheingold</i> Prelude: mm. 33 – 68
WEBER	Overture to <i>Der Freischutz</i> mm. 10 – 25

# Beethoven — Symphony No. 9

8 III, m.m., 82-123

## Corno IV

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

85

93 *Solo* *cresc.*

99 **Lo stesso tempo** *p*

103 *cresc.* *p*

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

115 *cresc.* *p*

119 *piu p* *pp* *cresc.* *f*

122 **A** *dolce*

Detailed description: This page contains the musical score for the fourth horn part of Beethoven's Symphony No. 9, measures 65 to 123. The score is written in treble clef with a key signature of one flat (B-flat major). It begins at measure 65 with the tempo marking 'Andante moderato' and the instrument 'Fag. I' (Bassoon I). A measure rest of 14 measures is indicated. At measure 80, the instrument changes to 'Clar. I' (Clarinet I). The tempo changes to 'Adagio' at measure 85. The dynamics are marked as 'pp' (pianissimo) and 'dolce' (softly). A 'Solo' section begins at measure 93, marked with a 'cresc.' (crescendo) hairpin. At measure 99, the tempo changes to 'Lo stesso tempo' (the same tempo). The dynamics fluctuate between 'p' (piano), 'pp' (pianissimo), and 'f' (forte). A 'cresc.' hairpin is used again at measure 103. A box labeled 'A' is placed above measure 122, which is marked 'dolce'. The score ends at measure 123.

Brahms — Piano Concerto No. 2 in Bb Major

Horn IV

II. mm. 160-215

in D

165 Hbl Tutti Hr. III Solo

167 Tutti

180 1 (Solo) largamento f ben marc.

192

204 Solo 13

# Johannes Brahms Symphony No. 4 in E Minor, Op. 98

Hom IV in C

I, mm. 50-79

47 *f marc.*

55 **C**

63

72 *f marc.* *sf* *mf* *sf* *sf* *sf* *sf*

79 *mf cresc.* **D** 6 9

Brahms — Symphony No. 4 in E Minor

Horn IV in C

II. mm, 1-5

II

Andante moderato  
Solo

dim. *pp*

Hr. I

Antonín Dvorák  
Symphony No. 9 in E Minor, Op. 95  
**Corno IV.**

I. m. 16 - 2

in C

**Allegro molto.**

attacca

Antonín Dvorák  
Symphony No. 9 in E Minor, Op. 95  
**Corno IV.**

III. 6m. before 3 - 4

in E

8 Poco sostenuto 2 a tempo Viol. I.

31 3 14

fz ff

1 1 1 2 3 4 5 6 7 8 3

p dim. pp

Mahler — Symphony No. 1 in D Major

4. Horn in F

I. 15 - 16

14 Immer noch zurückhaltend *mit Dämpfer* *pp* *Dämpfer auf 10*

Sehr zurückhaltend *2 pp*

15 Sehr gemächlich *Dämpfer ab* *ppp*

*sempre ppp*

16 *1* Etwas bewegter *5* *18*

17 *4* (1. 2. Horn) *espress.*

Detailed description: This is a musical score for the Horn in F part of Mahler's Symphony No. 1. It consists of three staves of music. The first staff begins at measure 14 with the instruction 'Immer noch zurückhaltend' and 'mit Dämpfer' (with mute), marked 'pp'. A bracket indicates that the mute is to be raised to the 10th position ('Dämpfer auf 10'). The music continues to measure 15, where the instruction changes to 'Sehr zurückhaltend' and the dynamic is '2 pp'. At measure 15, the instruction changes to 'Sehr gemächlich' and 'Dämpfer ab' (mute off), with the dynamic marked 'ppp'. The second staff continues the melodic line with the instruction 'sempre ppp'. The third staff begins at measure 16 with the instruction 'Etwas bewegter' and a first ending bracket. The dynamic is '1' and the tempo is '5'. At measure 17, the instruction changes to '4' and 'espress.' (espressivo), with the dynamic marked '18'. The staff concludes with the instruction '(1. 2. Horn)'.



# Mahler — Symphony No. 1 in D Major

## 4. Horn in F

I. 25 - 27

unmerklich  
breiter werden 24

1 1

Immer noch etwas zurück-

*fp fp fp fp p mf*

*poco a poco cresc.*

haltend 3 3 3 3 Vorwärts drängend

*f ff ffp ff*

*fff* *sempress*

26

a tempo (Hauptzeitmass)

Pit  
MOSSA

Detailed description: This is a musical score for the Horn in F part of Mahler's Symphony No. 1. It covers measures 24 to 27. The score is written on four staves. The first staff contains the main melodic line, starting at measure 24 with the instruction 'unmerklich breiter werden' and ending at measure 25 with 'Immer noch etwas zurück-'. Dynamics include *fp*, *p*, and *mf*. The second and third staves feature triplet accompaniment, with the instruction 'haltend' at the beginning and 'Vorwärts drängend' later. Dynamics range from *f* to *fff*. The fourth staff continues the triplet accompaniment, marked 'a tempo (Hauptzeitmass)' and ending with 'Pit MOSSA'. A handwritten box at the top left indicates 'I. 25 - 27'. A large bracket on the right side of the first staff spans from measure 24 to 25.

# Mahler — Symphony No. 1 in D Major

## 4. Horn in F

III, 4 m. after 13 - 15

10 Sehr einfach und schlicht,  
wie eine Volksweise 11 12 Poco rit. 13 Wieder etwas bewegter

12 6 8 3 1

*ppp* (Fl. Clar. u. Fag.)

deutlich

*sempre pp*

14

*sempre pp*

15 16 (i. u. Horn) Plötzlich viel schneller

6

*pp*

Detailed description: This is a musical score for the Horn in F part of Mahler's Symphony No. 1. It consists of four staves. The first staff is in treble clef and contains measures 10 through 13. Above the staff are performance instructions: '10 Sehr einfach und schlicht, wie eine Volksweise', '11', '12', 'Poco rit.', and '13 Wieder etwas bewegter'. Below the staff are fingerings: '12', '6', '8', '3', and '1'. A dynamic marking '*ppp* (Fl. Clar. u. Fag.)' is written below measure 13. The second staff is in bass clef and contains measures 14 through 15. Above measure 14 is the instruction 'deutlich' and below it is '*sempre pp*'. The third staff is in bass clef and contains measures 15 through 16. Below measure 15 is '*sempre pp*'. The fourth staff is in bass clef and contains measures 16 through 17. Above measure 16 is '16 (i. u. Horn)' and 'Plötzlich viel schneller'. Below measure 16 is '6' and below measure 17 is '*pp*'. A double bar line is present at the end of measure 17.

Mendelssohn — Symphony No. 3  
CORNO IV

II, mm. 48-67

in F  
Vivace non troppo  $\text{♩} = 126$

4 24 A 15

51

59 B 20 C A

pp

Mendelssohn — Symphony No. 3  
CORNO IV

II. mm. 181-229

in F

The musical score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (F major). It contains measures 181 through 203. The dynamics are marked *mf cresc.* and *p cresc.*, with a final *ff* marking at the end of the staff. The second staff contains measures 203 through 214. The third staff contains measures 214 through 222. The fourth staff contains measures 222 through 229. The dynamics for the fourth staff are marked *sempre ff* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. A handwritten '1' appears above the first staff at measure 203, and another '1' appears above the third staff at measure 222. A handwritten 'G' appears above the fourth staff at measure 225. A handwritten '8' appears at the end of the fourth staff.

Richard Strauss  
Ein Heldenleben, Op. 40

4. Horn.

3 m. after [3] - 7 m. before [13].

in F

espr.

mf

cresc.

dim.

p

cresc.

marcato

mf

ff

mf cresc.

f

f

fff

cresc.

ff

ff

ff

Richard Strauss  
Ein Heldenleben, Op. 40

4. Horn.

2 m. after 94 - 98

in F

**Heftig bewegt.**

95

96

97

98

*beinahe doppelt so langsam*

*ff*

*sfz*

*ff*

*ff*

*ff*

*sfz*

*sfz*

*sfz*

Variations VII and VIII

Strauss — Don Quixote

IV. Flöte.

57 *Var. VII.* ein wenig ruhiger als vorher

Musical notation for measures 57 and 58. Measure 57 is the first measure of Variation VII. Measure 58 is the second measure. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features eighth and sixteenth notes with various articulations and slurs.

*Var. VIII.* 1-1 vorher

Musical notation for measures 59 through 63. Measure 59 is the first measure of Variation VIII. Measures 60, 61, and 62 are subsequent measures. Measure 63 is the final measure of the page. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. It features various dynamics such as *pp*, *ppp*, *ppp cresc...*, and *atempo*. There are also first and second endings indicated by the numbers 1 and 2.

# SYMPHONIE IV.

1

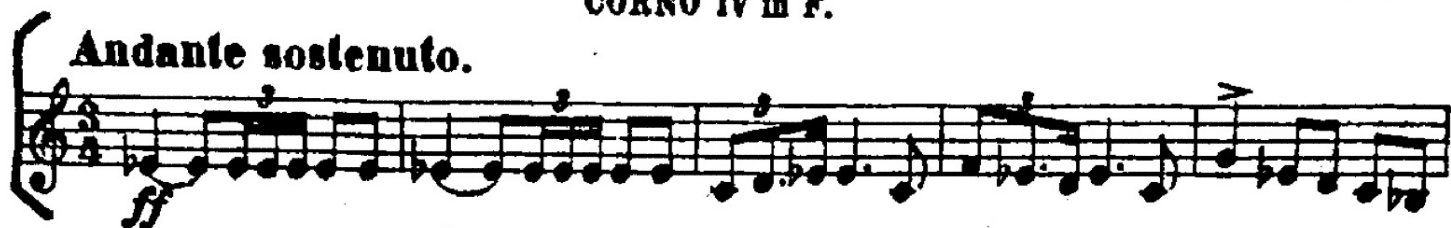
I

I. Beginning - m. 20

CORNO IV in F.

P. TSCHAIKOWSKY, Op. 36.

**Andante sostenuto.**





# Richard Wagner Das Rheingold

## Corno IV.

mm. 33-68

### Vorspiel und I. Scene.

In moto tranquillo, sereno.

in Es.

Cor. VIII in Es.

Cor. VII in Es.

7

16

*p*

*sempre p*

# Der Freischütz

Horn IV

M.M. 10-25

## Ouverture

C. M. v. Weber

Adagio

In C

7

Viol. I *ff*

Solo

Molto vivace

11

1

7

Klar. I *ff*