

El Paso Symphony Orchestra
Audition Requirements

UTILITY HORN:

1. Solo – 1st movement exposition
2. Orchestral excerpts – (prepare bracketed section)
 - Brahms Sym..# 2
 - Dvorak Sym. #9
 - R. Strauss Ein Heldenleben
 - R. Strauss Till Eulenspiegel's Merry Pranks
 - Tchaikovsky Sym. #5
 - Shostakovich Sym. #5
 - Dvorak Sym. #9
 - Mahler Sym. #1
 - Tchaikovsky Sym. #4
 - Schumann Sym .#3

Brahms — Symphony No. 2 in D Major
Horn I

3

in D

453 Solo dolce p cresc.

463 stringendo f ritard. dim

473 in tempo, ma più tranquillo mp espress. cresc.

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"
Corno I.

5

in E

10 Un poco sostenuto. Cello. Viola. Cello. f f dim. p

14 Solo. stringendo p dim.

11 Tempo I. 3 ff

molto. cresc. fff

Richard Strauss
Ein Heldenleben, Op. 40

1. Horn.

in F.
Lebhaft bewegt.

f *dim. p*

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn I in F.

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

p

Volles Zeitmass. (sehr lebhaft)

cresc. *mf* *cresc.*

ff *f*

ausgelassener und lebhafter

ff

ff

2 *drohend* 38 *Gleichgültig. drohend*

fff *ff* 2 *ff*

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

4

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo
dolce con molto espress.

12 animando riten. A sostenuto
mf p

17 animando sostenuto
mf > p

22 Con moto animato
p > dolce

27 sostenuto Tempo I riten. sostenuto Klar. Poco più animato
mp 4/3 1/2

SYMPHONY No. 5

DMITRI SHOSTAKOVICH, Op. 47

(b. 1906)

I.
Moderato $\text{♩} = 76$

1. *f espress.* *dim.* *p* *cresc.* *f*

2. *p* *cresc.* *f*

3. *mf* *p* *cresc.* *f*

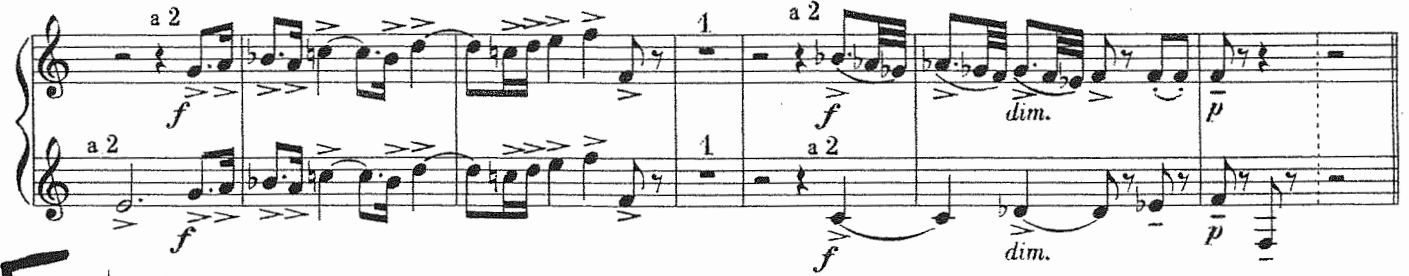
4. *mf* *cresc.* *f*

in F



a 2 *f* *1* *a 2* *f* *dim.* *p*

a 2 *f* *1* *a 2* *f* *dim.* *p*



$\text{♩} = 92$
a 4 unisson

f

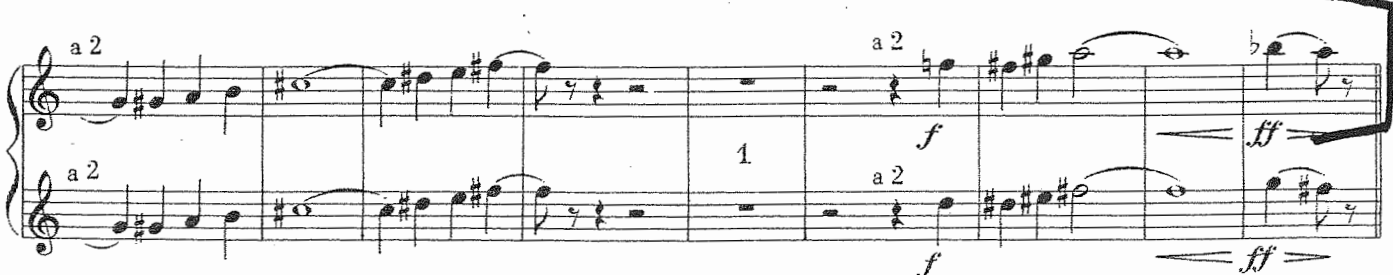


poco animando *mp*



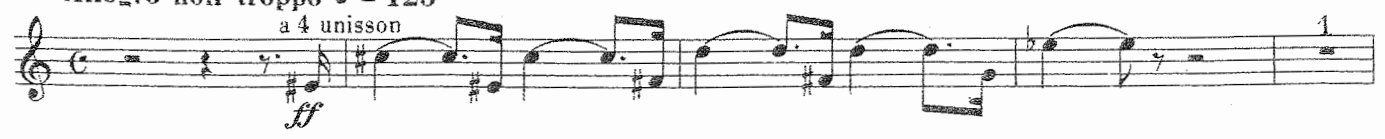
a 2 *a 2* *f* *ff*

a 2 *1* *a 2* *f* *ff*



Allegro non troppo $\text{♩} = 126$
a 4 unisson

ff *1*



SYMPHONY No. 5

“From the New World”

ANTONIN DVOŘÁK, Op. 95
(1841 - 1904)

I. Adagio $\text{♩} = 126$
3.-4. in C

fz *pp* *p* *f* *dim.* *p* *f*

3.-4. Allegro molto $\text{♩} = 136$

mf *f* *ff* *ff* *ff* *pp*

II. Largo $\text{♩} = 52$
con sordini

f *p* *pp* *ff* *ff*

Mahler Symph. No. 1

1.3.5.
2.6.
4.-7.
3
1.2.5.6.
3
stacc.
1.3.5.
ff
2.-6.
1.-7.
ff

3
2
1.3.5.6. zu 4
ff
2
2.4.7. zu 3
ff

Pesante
Aufstehen!
fff
fp
ff
ffp
ff
3

sempre ff
ffp

4
fff
4
fff

fff

SYMPHONIE IV.

I

TSCHAÏKOWSKY, Op. 36.

CORNO I in F

Andante sostenuto.

The first system of the horn part begins with a bracketed section marked *ff* and *Andante sostenuto*. The music is in 3/4 time and features a melodic line with several triplet markings. The key signature has one flat (B-flat).

The second system continues the melodic line. It includes a section marked *Moderato con anima* and *in movimento di valse*, which begins at measure 19. The tempo and character change significantly here, moving to a waltz-like feel. The dynamic marking *mf* is used for the first part, and *p* for the second part.

The third system is marked *Moderato con anima* and *ff*. It features a more rhythmic and melodic passage with various articulations and dynamics. The key signature remains one flat. The system concludes with a bracketed section marked *ff*.

Schumann — Symphony No. 3 in Eb Major

Horn III

4

in C
SCHERZO

Sehr mässig

II

ten.ten. ten.ten.
p *mf*

9 4 *poco rit. Im Tempo*
p *cresc.* *p*

20

28 *f* *pp*

33 *sempre pp* *pp* *pp*

43 *pp* *f*

52 *ff* *ff* *ff*

62 *ff* *f* *p*

78 *cresc.* *mf* *f*

84 *cresc.* *poco rit. Im Tempo* *pp*

102 *f* *ff*

112 *f* *ff* *dim.*

121 *p* *pp* *Solo*

III tacet