

# Audition Repertoire for Section Horn

## (A) SOLO REPERTOIRE

- 1) MOZART Concerto No.3  
1<sup>st</sup> movement (no cadenza)

### AND

- 2) NEULING Bagatelle for Low Horn and Piano

## (B) ORCHESTRAL EXCERPTS

- 1) BACH Brandenburg Concerto No.1, 2<sup>nd</sup> horn  
4<sup>th</sup> movement: Trio II, no repeats
- 2) BEETHOVEN Symphony No.3, 2<sup>nd</sup> horn  
3<sup>rd</sup> movement: Trio Bar 171–205
- 3) BEETHOVEN Symphony No.7, 2<sup>nd</sup> horn  
1<sup>st</sup> movement: Bar 84–102
- 4) BEETHOVEN Symphony No.9, 4<sup>th</sup> horn  
3<sup>rd</sup> movement: Bar 82–99
- 5) BRAHMS Piano Concerto No.2, 4<sup>th</sup> horn  
2<sup>nd</sup> movement: Bar 163–215
- 6) HAYDN Symphony No.31, 2<sup>nd</sup> horn  
2<sup>nd</sup> movement: Bar 12–16  
2<sup>nd</sup> movement: Bar 35–38
- 7) MAHLER Symphony No.1, 4<sup>th</sup> horn  
3<sup>rd</sup> movement: 4 bars after [13] to [15]
- 8) MAHLER Symphony No.3, 4<sup>th</sup> horn  
1<sup>st</sup> movement: pickup to [55] to 4 bars before [57]
- 9) MAHLER Symphony No.9, 2<sup>nd</sup> horn  
1<sup>st</sup> movement: beginning to 2 bars after [2]
- 10) MENDELSSOHN Symphony No.3, 4<sup>th</sup> horn  
2<sup>nd</sup> movement: Bar 181–229
- 11) ROSSINI William Tell Overture, 4<sup>th</sup> horn  
5 bars after Allegro Vivace to 1 bar before [K]
- 12) SAINT-SAËNS Symphony No.3, 4<sup>th</sup> horn  
1<sup>st</sup> movement: 7 bars after [M] to 17 bars after [N]
- 13) SCHOENBERG Chamber Symphony No.1, 2<sup>nd</sup> horn  
[64] to 1 bar after [66]

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- 14) SCHUBERT            Symphony No.9, 2<sup>nd</sup> horn  
                                 1<sup>st</sup> movement: Bar 1–8
- 15) SHOSTAKOVICH      Symphony No.5, 2<sup>nd</sup> horn  
                                 1<sup>st</sup> movement: 3 bars after [17] to 1 bar after [21]
- 16) STRAUSS, R.        Ein Heldenleben  
                                 (i)      2<sup>nd</sup> horn: 5 bars before [4] to 2 bars after [5]  
                                 (ii)     4<sup>th</sup> horn: [8] to 2 bars before [9]  
                                 (iii)    2<sup>nd</sup> horn: 1 bar before [78] to 2 bars after [79]
- 17) STRAUSS, R.        Don Quixote, 2<sup>nd</sup> horn  
                                 Variation 7 and 8
- 18) TCHAIKOVSKY      Symphony No.4, 4<sup>th</sup> horn  
                                 1<sup>st</sup> movement: Bar 1–20
- 19) WAGNER            Das Rheingold, 4<sup>th</sup> horn  
                                 Vorspiel: Bar 33–68

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# **Orchestral Excerpts**

# Brandenburg Concerto No.1

Trio II.

The image shows a musical score for the Trio II section of Brandenburg Concerto No. 1. It consists of four staves of music in 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a piano (*p*) dynamic marking. The music is written in a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots. The second and third staves continue the melodic line, and the fourth staff concludes the section with a final double bar line and repeat dots.

Menuetto D.C. al Fine.

# Beethoven — Symphony No. 3

Horn II

5

in Es **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

121 B 5 Vc. 1

*f sf sf sf p p*

140 5 Viol. I

*p cresc.*

158 1. 1 2.

*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 3

*sf sf*

255 1. 2. 25 Viol. I

*sf pp f pp*

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

*p*

**Corno II**

Ludwig van Beethoven  
Symphony No. 7 in A Major, Op. 92

in A  
Poco sostenuto  $\text{♩} = 69$

15 **A** 9 Viol. I *dim. pp* *p cresc.*

38 **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. I 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 *p* *cresc.* *ff* Viol. I

120 1 *f* *dolce*

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

151 **E** 2 *Fag. I* *Fag. I II* *ff* *ff* *ff* *ff*

165 2 *ff* *G. P.*

177 2 14 **F** *ff* *G. P.* *Fag. I* *f* *ff*

207 **G** 13 *Ob. I*

# Beethoven — Symphony No. 9

8 in Es

Corno IV

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

85

93 *Solo* *cresc.* 12

99 **Lo stesso tempo** *p*

103 *cresc.* *p*

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

115 *cresc.* *p*

119 *più p* *pp* *cresc.* *f*

122 *sf* *sf* *ff* *dolce* **A**

127 *f* *sf* *sf* *ff*

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

139 *p* *cresc.* 7

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

Brahms — Piano Concerto No. 2 in Bb Major

Horn IV

2

in D

Allegro appassionato (M.M.♩. = 76)

**Solo** 2

*mf* **Tutti** **Solo** 28 **A** **Br.** 8 **Viol. I pizz.** 11

1. 6 2. **Br.** **Viol. I** **Ob.** **Solo** 30 **B** **Viol.** 10

**Hbl.** **Tutti** **Hr. III** **Solo** *ff* *ff*

**C** **Tutti** 1

1 **(Solo)** *largamento* *f* **ben marc.**

**Solo** 13

**Solo** 20

**Klavb.** **Tutti** **(Solo)** *p* *ppp*



# Haydn Symphony No.31

2

## Horn II in D.

Adagio. 11

The musical score for Horn II in D, Haydn Symphony No. 31, Adagio. 11, consists of five staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The music is marked 'Adagio. 11'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also fingerings indicated by numbers 1 through 5. The music is written in a single system with five staves. The first staff has a treble clef and a 6/8 time signature. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The music is marked 'Adagio. 11'. There are dynamic markings 'p' and 'f' throughout. There are also fingerings indicated by numbers 1 through 5. The music is written in a single system with five staves.

Mahler — Symphony No. 1 in D Major

6

4. Horn in F

III. Satz

Feierlich und gemessen, ohne zu schleppen

1 2 3 (1. Horn) *pp*

4 mit Dämpfer *pp*

5 Zurückhaltend *rit.* 6 Ziemlich langsam Nicht schleppen *a tempo* Dämpfer ab 3

(Es-Cl. u. Fag.) 7 *pp rit.* 2 *p* 2 Nicht schleppen (2. Horn) *pp* 3

8 Poco rit. *pp* a tempo 3 9 (1. Fag.)

10 Sehr einfach und schlicht, wie eine Volksweise 11 12 Poco rit. 13 Wieder etwas bewegter *pp* (Fl. Clar. u. Fag.) deutlich *sempre pp* 14

15 16 (1. 2. Horn) Plötzlich viel schneller *p* *pp* *p*

17 Poco rit. Tempo I. *pp* *rit.* 18 Tempo I. 19 *attacca*

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.

56 *Zurückhaltend.* *Schwer.*

57 (Pos.) *Schwer.* *3* *4* *Etwas (aber unmerklich) zurückhaltend.*

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

61 *Vorwärts.* (1. Pos. solo.) *accel.* *rit.* *molto riten.*

62 *Langsam.* *Tempo I.* *lunge* *kurz* *kurz* *kurz*

63 64 (1. Horn.) 65 5

66

67 5

Detailed description: This is a page of a musical score for the 4th Horn in F part of Mahler's Symphony No. 3. The page contains measures 53 through 67. The score is written in bass clef for the horn. It features various dynamics such as *ff*, *p*, *pp*, *ppp*, and *f*. Performance instructions include *Tempo I.*, *Nicht eilen.*, *Zurückhaltend.*, *Schwer.*, *Vorwärts.*, *Langsam.*, *Tempo I.*, *lunge*, *kurz*, *kurz*, *kurz*, *rit. a tempo*, *accel.*, *rit.*, *molto riten.*, and *(1. Horn.)*. The score includes fingerings, slurs, and accents. Measure numbers 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, and 67 are clearly marked. Some measures have additional numbers below them, possibly indicating fingerings or breath marks.

# Gustav Mahler Symphony No. 9 in D Major

## 2. HORN IN F

### I.

Andante comodo. *gestopft* *offen (Echo)*

**1** *f* *pp* *p* *espress.*

**2** *sempre pp* *espress.* *pp* *pp* *f=p*

**3** *Solo.* *sf* *cresc. f* *sf=ff* *f*

**4** *ff* *p mollo espress.* *morendo* *f*

**5** *f* *p* *sf* *espress.* *cresc.* *p* *2* *7*

**6** *Etwas frischer.* *Flicßend.* *f* *p* *ff*

*Rit.* *A tempo.* *sff*

*Rit.* *A tempo.* *sff*

# Mendelssohn Symphony No.3

3

499 **P** 9 *Andante come I* 1 5 *attacca*

*ff* *p*

in F **Vivace non troppo**  $\text{♩} = 126$  **A** 4 24 15 *ff*

51 *sf*

59 **B** **C** 20 4 *pp*

93 1 3

104 *p* *f* *sf*

118 **D** 14 1 *ff* *p*

143 **E** 12 *cresc. ...* *f*

164 1 7 *p* *p* *dim. ...*

181 **F** *mf cresc.* *p cresc. ...* *ff*

194

203 1 *sf* *ff*

214

222 **G** 1 8 *sempre ff* *ff*

# Gioacchino Rossini William Tell Overture

## Horn IV in E.

Andante. (♩ = 54)

Allegro. (♩ = 108)

23 A 24 26 Viol. I. Clar. B Viola.

79 *pp* 1 1 1 1 1 1 *cresc.* - - *f* - - -

92 C *ff*

104

116 D *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

129 *f* *f* *smorz.*

140 E 1 1 1

154 1 2 3 4 5 6 7 8 5 4 *pp*

176 Andante. (♩ = 76) *pp* Fl.

196 F 13 G 17 Allegro vivace. (♩ = 152) *ff* Trp.

234 *f*

Rossini — William Tell Overture

Horn IV in E.

2

243 **H**  
*pp* *ff*

250 *pp*

257 *ff* *ff*

264

271 **I**  
*p*

279 *pp*

287 *ff* *pp*

294 **K**  
*ff* *tutta forza*

303

313 **L** 1 1 6  
*pp dolce* *pp* *pp*

333 2 **M**  
*pp* *ff*

348

Detailed description: This is a page of musical notation for the Horn IV part in E major of Rossini's William Tell Overture. The page contains 16 staves of music, numbered 243 to 348. The notation includes various dynamics such as *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *pp dolce*, and *tutta forza*. There are also performance markings like **H**, **I**, **K**, **L**, and **M**, along with fingerings (1, 2, 6) and slurs. The music features a mix of eighth and sixteenth notes, often in beamed pairs, and some rests. The key signature is one sharp (F#).

Saint-Saens — Symphony No. 3 in C Minor

2

4<sup>e</sup> COR (chromatique)

12 I Fl.

4<sup>e</sup> Cor

4 J

pp

1

mf

p cresc.

K

8

1<sup>ers</sup> vons

L

ff

4<sup>e</sup> Cor

M 6

ff

N

sempre ff

dim.

mf

1 dim

5

O 9 Fl.

4<sup>e</sup> Cor

pp

pp

Detailed description: This page of a musical score is for the 4th Horn (chromatic) part of Saint-Saens' Symphony No. 3 in C Minor. It covers measures 12 through 21. The score is written on ten staves. The first staff begins with a piano (*p*) dynamic and a fortissimo (*pp*) dynamic. The second staff includes a fortissimo (*pp*) dynamic. The third staff features a mezzo-forte (*mf*) dynamic and a piano crescendo (*p cresc.*). The fourth staff starts with fortissimo (*ff*) dynamics. The fifth staff continues with fortissimo (*ff*) dynamics. The sixth staff is marked fortissimo (*ff*). The seventh staff is marked *sempre ff*. The eighth staff includes a *dim.* (diminuendo) marking. The ninth staff has a *mf* dynamic and a *dim.* marking. The tenth staff begins with a fortissimo (*pp*) dynamic and a fortissimo (*pp*) dynamic. Various performance instructions and dynamics are scattered throughout the score, including *pp*, *mf*, *p*, *f*, *ff*, *pp*, *mf*, and *dim.*. Rehearsal marks are labeled with letters: I, J, K, L, M, N, and O. Measure numbers 12, 1, 8, and 9 are also indicated. The score includes various musical notations such as slurs, accents, and dynamic markings.



### II HORN in F

gestopft      offen

*p* 53

Pesante 54 Sehr heftig *d=d*

*ff* hervortreten

*tr* 55 sehr stark

*ff*

56 4 57 1 58 1 Horn in F *b<sub>d</sub>*

*pp* 59 *rit. soli*

*ff* *fff*

60 Viel langsamer, aber doch fließend 61 5 62 2

*f* *f*

63 2 64

*f* *ff* *pp*

65

*mf espress.*

*accel.* 66 2

*ff*

67 Sehr rasche 68 *espr.*

2 *fp* *mf*

69 3

*f* *ff*

Franz Schubert  
Symphony No. 9 in C Major (The Great)

Corno II in C.

Andante.  
Solo

19 20 23 24 25

Ob. I.

2A 2

B 1

1 4 8

Allegro, ma non troppo.

2 3 2 3 2 3 3

C 1 3 3 3 3 1 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

5 3 1 1 2 3 4 5 3

D

1 2 3 4 5 3 1 2 3 4 5 3

E

1 2 3 4

5 6 7 1 2 3 4

F

23 Tromboni 2

24 25

# Shostakovich Symphony No.5

16  $\text{♩} = 92$

17

18

*poco animando*

19  $\text{♩} = 104$

*mp*

20

21

22 *f* **Allegro**  $\text{♩} = 126$

Detailed description: This image shows a page of musical notation for Shostakovich's Symphony No. 5. It contains seven staves of music. The first staff (measure 16) is in treble clef with a tempo marking of quarter note = 92. The second and third staves are in bass clef. The fourth staff is in bass clef with the instruction 'poco animando'. The fifth staff is in treble clef with a tempo marking of quarter note = 104 and a dynamic marking of 'mp'. The sixth staff is in treble clef with a dynamic marking of 'f'. The seventh staff (measure 22) is in treble clef with a tempo marking of quarter note = 126 and the instruction 'Allegro', along with a dynamic marking of 'f'. There are large square brackets on the first and seventh staves, and a smaller one on the sixth staff, indicating a section of music.

Richard Strauss  
Ein Heldenleben, Op. 40

2. Horn.

in F.  
Lebhaft bewegt.

8 1 1 1

*f*

*f*

*mf espr. cresc.*

*dim. p cresc.*

*mf*

*mf marcato*

*mf*

*ff*

*ff*

*ff*

13 *ff*

# Richard Strauss Ein Heldenleben, Op. 40

## 4. Horn.

in F.  
Lebhaft bewegt.

The musical score for the 4th Horn part is written in 4/4 time and consists of 13 measures. The key signature is one flat (F major). The score includes various dynamics and articulations:

- Measure 1: *f*, dynamic marking above the staff.
- Measure 2: *f*, dynamic marking below the staff.
- Measure 3: *ff*, dynamic marking below the staff.
- Measure 4: *pp*, dynamic marking below the staff.
- Measure 5: *espr.*, dynamic marking above the staff.
- Measure 6: *mf*, dynamic marking below the staff.
- Measure 7: *cresc.*, dynamic marking below the staff.
- Measure 8: *dim.*, dynamic marking below the staff.
- Measure 9: *p*, dynamic marking below the staff.
- Measure 10: *cresc.*, dynamic marking below the staff.
- Measure 11: *mf*, dynamic marking below the staff.
- Measure 12: *mf*, dynamic marking below the staff.
- Measure 13: *mf*, dynamic marking below the staff.

Articulations and performance instructions include accents, slurs, and breath marks. Fingerings and bowings are indicated by numbers 1-5 above or below notes. The score concludes with a final double bar line and a 3/4 time signature.

Richard Strauss  
Ein Heldenleben, Op. 40

in F.

2. Horn.

The musical score for the 2. Horn part, measures 77-82, is presented in two systems. The first system contains measures 77 and 78. Measure 77 begins with a *marcato* marking and a *ff* dynamic. The second system contains measures 79, 80, 81, and 82. Measure 79 starts with a *ff* dynamic. Measure 80 is marked *pp*. Measure 81 is marked *mf* and includes the instruction "(in E.)". Measure 82 is marked *f*. The score features various musical notations including slurs, accents, and dynamic markings.

2. Horn.

6

57 ein wenig ruhiger als vorher.

Var. III.

58 *ff*

59 *pp*

60 *pp*

61 *pp*

*cresc* *dim.*

*un poco accel.*

62 *p cresc* *ff* *2. col. Tempo I.*

63 *Tenon. Tuba.* *pp* *Horn. I.*

Var. IX

Schnell u. stürmisch. 64

65 *rit.*

# SYMPHONIE IV.

## I

### CORNO IV in F.

P. TSCHAIKOWSKY, Op. 36.

**Andante sostenuto.**

**A**

**Moderato con anima.**

**B**

**A C**



# Richard Wagner Das Rheingold

## Corno IV.

### Vorspiel und I. Scene.

In moto tranquillo, sereno.

in Es.

Cor. VIII in Es.

Cor. VII in Es.

16

*p*

*sempre p*

13

1 2 3 4 5 6

*mf* *dim.* *p*

7 8

in F. Cor. I & II. Clar. in B.

23

1

Cor. II in Es. in F.

12

*p cresc.* *f*