

ORCHESTRA WELLINGTON

Horn excerpts

Section Principal, 2nd Horn & Deputy List

- Extracts 1 to 2 Mahler, Symphony No 1, 1st Movement
- Extract 3 Mahler, Symphony No 1, 2nd Movement
- Extract 4 Mahler, Symphony No 1, 4th Movement
- Extract 5 Mendelssohn, *Midsummer Night's Dream*,
Nocturne
- Extracts 6 to 7 Shostakovich, Symphony No 5, 1st Movement
- Extracts 8 to 9 Ravel, Piano Concerto in G, 1st Movement
- Extract 10 Beethoven, Symphony No 6, 3rd Movement
- Extracts 11 to 12 Beethoven, Symphony No 6, 5th Movement
- Extracts 13 to 17 Strauss, Till Eulenspiegel
- Extracts 18 Beethoven Symphony No 3, Scherzo (Trio)

Ex 1 - 3 play 1st and 2nd parts as indicated depending on position being auditioned

Ex 4 for all auditioners

Ex 5 1st horn audition only

Ex 6 for all auditioners

Ex 7-13 1st horn audition only

Ex 14-16 play 1st horn and 2nd horn excerpts as indicated depending on position being auditioned

Ex 17 for all auditioners

Ex 18 2nd horn audition only

Symphony No. 1

Extract 1

Gustav Mahler

I Langsam schleppend
sehr weich gesungen

pp *molto espressivo* *Piu mosso*

Tempo I

accal. *molto rit. weich und ausdrucksvoll* *ppp*

Schr. gemächlich ($\text{♩} = 66$) **Extract 2**

ppp

sempre ppp

sempre ppp
Etwas gemächlicher als zuvor
gut hervortretend

mf *ausdrucksvoll*

Hauptzeitmass ($\text{♩} = 84$)

sempre ff

Von hier ab wird das Tempo in unmerklicher, aber stetiger Steigerung immer lebhafter

Hier ist bereits ein (♩ = 112) zu 2

1. in F *ff* *fp* *ff* *fp*

2. *ff* *fp* *ff* *fp*

3. in F *ff* *fp* *ff* *fp*

4. *ff* *fp* *ff* *fp*

ziemlich frisches seitmass eingetreten, welches jedoch noch immer etwas zu steigern ist

II Kräftig bewegt (♩ = 66) **Extract 3**

Immer vorwärts

1. in F *mf* *ff* *accelerando* *f*

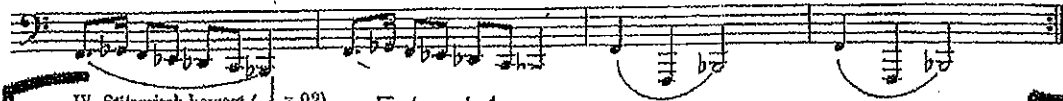
Mässig 1. solo

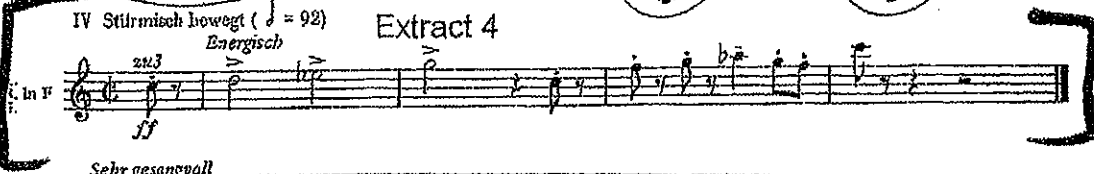
mf poco rit. *p* *pp*

Mohler 1

III Feierlich und gemessen, ohne zu schleppen

zu 3 deutlich
 in F 
sempre pp



IV Stürmisch bewegt (♩ = 92) **Extract 4**
Energisch
 in F 
ff

Sehr gesangvoll
 in F 
p

Più mosso
 in F 
mit Dämpfer p

Tempo I
 in F 
pp

Symphony No. 4

Gustav Mahler

I Bedächtig, Nicht eilen

Recht gemächlich (Haupt tempo)

1. in F 
p mf

Plötzlich langsam und bedächtig (molto meno mosso)

Etwas eilend

1. in F 
p f

Tempo I

1. in F 
ff


p ff p

Nocturne from "Midsummer Night's Dream"

Extract 5

Felix Mendelssohn

Con moto tranquillo

I. in E

p dolce

p *mf* *cresc.* *dim.*

mf *cresc.* *p* *cresc.*

Con moto tranquillo

I. in E

dolce

dolce

cresc.

dim. *dolce* *cresc.*

Symphony No. 5

Extract 6

Dimitri Shostakovich

I $\text{♩} = 92$
af
f

poco animando

$\text{♩} = 104$
mp

f *ff*

Più mosso $\text{♩} = 84$ Extract 7

1. in *p*

p

II Allegretto $\text{♩} = 138$

$\frac{1}{4}, \frac{3}{4}$
ff

ff

PIANO CONCERTO IN G
Maurice Ravel

Extract 8

I

Allegramente ($\text{♩} = 126$)

I
en Fa

II

I

II

I

II

I

II

I

II

mf

f

ff

Orchestral passages for the French Horn

vacuum con.

First system of musical notation for French Horns I and II. Horn I (I) and Horn II (II) parts are shown. The music is in 3/4 time with a key signature of one sharp (F#). The first measure has a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

Extract 9

- Andante a piacere (♩ = 69)

Second system of musical notation for French Horn I. The music is in 3/4 time. It begins with a dynamic marking of *p* and a first ending bracket labeled "1". The system ends with a dynamic marking of *p espressivo*.

Third system of musical notation for French Horn I. The music continues with a dynamic marking of *p* and features several slurs over the notes.

Fourth system of musical notation for French Horn I. It begins with a dynamic marking of *mf* and a tempo change to "Tempo 1^o". The system ends with a double bar line.

Fifth system of musical notation for French Horns I and II. The tempo is marked "Presto (♩ = 160)". The music is in 3/4 time. Horn I (I) and Horn II (II) parts are shown. The system begins with a dynamic marking of *mf* and ends with a first ending bracket labeled "1".

Sixth system of musical notation for French Horns I and II. The music continues with a dynamic marking of *f*. Both parts have a second ending bracket labeled "2".

Seventh system of musical notation for French Horns I and II. The system begins with a dynamic marking of *f*. Horn II (II) has a "2^o Solo" marking. The system ends with a double bar line.

Orchestral passages for the French Horn

Symphony No. 6, "Pastoral"

17

Extract 10

Ludwig van Beethoven

III Allegro (♩ = 108)

1. in F

cresc. *p* *dolce*

cresc.

dolce

cresc. *f*

Extract 11

V Allegretto (♩ = 60)

1. in F

p *cresc.* *sf* *p*

p *cresc.* *cresc.*

Extract 12

1. in F

pp con sord. *ff*

Extract 13 TILL EULENSPIEGEL

Op. 28

Horns in F *Gemächlich* *p* *cresc.*

Volles Zeitmaß. (Sehr lebhaft.) *mf*

ff *mf* *mf* *mf*

1. - 2. zu 2
3. - 4. zu 2

cresc. *f* *ff* *ff*

cresc. *f* *ff* *ff*

ff *mf* *mf* *mf* *mf*

ff *mf* *mf* *mf* *mf*

2

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

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

1.

ff

ff

ff

ff

f

Gemächlich

mf espr.

zu 2

...-2. *mit Dämpfer* *doppel so schnell*

wieder noch einmal so langsamer *Erstes Zeitmaß (sehr lebhaft)* *Dämpfer weg* *in E* *in F espress.*

mf dim. *p espr.* *4. p*

in F *1.* *3.-4.* *mf cresc.* *dim.* *p* *1.-2.* *pp*

immer lebhafter *1.-3.* *2.-4.*

p *f* *p*

Musical score for the first system. The top staff (treble clef) contains a melodic line with dynamics *cresc.* and *mf*, and a marking *marc.*. The bottom staff (bass clef) contains a bass line with dynamics *fp* and *mf*, and a marking *in F marc.*.

Extract 15

Musical score for the second system, labeled "Extract 15". It features first and second endings for both the treble and bass staves. Dynamics include *mf*, *fp*, and *f marc.*.

Musical score for the third system. The top staff (treble clef) has dynamics *ff* and a marking *molto marc.*. The bottom staff (bass clef) has dynamics *ff* and a marking *molto marc.*.

Musical score for the fourth system, featuring first and second endings for both the treble and bass staves. Dynamics include *ff*.

Musical score for the fifth system, featuring first and second endings for both the treble and bass staves. Dynamics include *ff* and *mf*.

The musical score consists of several systems of staves. The first system includes a vocal line and a piano accompaniment with a complex rhythmic pattern of eighth notes. The second system features a piano line with a five-measure rest and a first ending. The third system continues the piano accompaniment with first, second, and third endings. The fourth system is marked 'in E' and shows a piano accompaniment with dynamics ranging from *p* to *fp*. The fifth system is the beginning of 'Extract 16', marked 'in F', and includes first and second endings with dynamics from *cresc.* to *fff*. The sixth system continues the piano accompaniment with dynamics from *mf* to *fff*. The seventh system concludes the piece with dynamics from *ff* to *cresc.*

immer aufgelaßener und lebhafter

zu 2 *ff* 3 *ff* zu 2 *ff*

Doppelt so langsam

fff *p* *fff* *p*

Sehr lebhaft

pp *f cresc.* *fff* *fff*

f cresc. *fff* *fff*

ALSO SPRACH ZARATHUSTRA

(Thus spoke Zarathustra)

Sehr breit ($\text{♩} = 69$) *breiter werden*

mit Dämpfer *mf* ohne Dämpfer Dämpfer weg *dm.*

Mäßig langsam, mit Andacht ($\text{♩} = 72$)

1.-2. in F

3.-4.

BETHOVEN SYMPHONY No. 3

EXTRACT 18

Como II

5

210 **11** Viol. I

232 Viol. I

Scherzo

Allegro vivace

in Mib/Eb

24 Viol. I

45 Viol. I

78

94

109

123

142

159

Trio

Soli 167

188

190

18

