

Horn Auditions

Set Piece

Concone : Study No. 25

Excerpts

Bellini : I Capuleti e Montecchi (1st horn in Eb)

Berg : Wozzeck (Etwas zurückhaltend) (4th horn in F)

Britten : Peter Grimes - Interlude 2 "The Storm" (x 2) (51 - 53 & 57 - 58) (4th horn)

Leoncavallo : Il Pagliacci - opening (1st horn)

Mascagni : Cavalleria Rusticana - No. 1 - Introduzione e Coro (1st horn in F)

Mozart : The Marriage of Figaro - Act 1 - No. 3 Cavatina (1st horn in F)

Puccini : Tosca - Act 3 - opening (tutti passage in E)

Strauss : Salome - (x2) (Zeimlich langsam - 1st horn in E) & (Breit - 4th horn in E)

Strauss : Die Schweigsame Frau (1st horn in A)

Verdi : Don Carlo - Act 1 - Prelude, Introduzione e scena (4th horn in A basso)

Wagner : Die Walküre - Act 3 - 'The Ride of the Valkyries' (5th horn in E)

25.

Play also in D \flat and down one octave.

Andante

p con dolcezza

p

13

19

p

25

31

37

p dolce

43

49

55

I Capuleti e i Montecchi [⊙]

Atto Primo, 4. Cavatina di Giulietta

Vincenzo Bellini

1. in E^b

And.^{te} maestoso e Sost.^o

p espress.

a piacere

lunga

Primo tempo

1. in E^b

a piacere

ten.

* Play freely, with *bel canto* in mind.
Treat the *a piacere* passages as

* Mit *bel canto* und frei zu spielen.
Die *a piacere* Passagen wie Kadenzen

* Jouez de façon très libre, en gardant en
tête le *bel canto*. Traitez les passages *a*

Wozzeck
Alban Berg

(♩=100) Etwas zurückhaltend, aber doch schwungvoll
a4 H

1.2.3.4. in F

[♩=120] ^{*12}
a tempo e sempre accel.

^{*12} The *sempre accel.* is constant, and ends up as fast as possible; probably not ♩=200, but around ♩=180.

^{*12} Das *sempre accel.* ist fortwährend, und endet so schnell wie möglich; wahrscheinlich nicht ♩=200, aber circa ♩=180.

^{*12} Le *sempre accel.* est constant, et aboutit au tempo le plus rapide possible; probablement pas à ♩=200, mais plutôt autour de ♩=180.

Peter Grimes
'Storm'

Britten

Horn 4 in F

Interlude II

51 Presto con fuoco (d=108)

Musical notation for measures 51 and 52. Measure 51 is in bass clef, 2/2 time, with a key signature of three flats (B-flat, E-flat, A-flat). It features a series of eighth notes with accents and a dynamic marking of *f*. Measure 52 continues in the same clef and time, with a dynamic marking of *f* and a first ending bracket over the final two measures.

52

Musical notation for the first ending of measure 52, showing a change in time signature to 3/2 and a dynamic marking of *f*.

Musical notation for the continuation of measure 52 and the beginning of measure 53. Measure 52 ends with a first ending bracket. Measure 53 is in bass clef, 2/2 time, with a dynamic marking of *f*.

53

Musical notation for measure 53, showing a change in time signature to 3/2 and a dynamic marking of *f*.

57 Tempo I

Musical notation for measure 57, starting in bass clef with a dynamic marking of *f*. It features a *marcatiss* marking and a change in time signature to 3/2.

Musical notation for the continuation of measure 57 and the beginning of measure 58. It includes an *espr.* marking and a change in time signature to 3/2.

Musical notation for the continuation of measure 57 and the beginning of measure 58, showing a change in time signature to 3/2.

Musical notation for the continuation of measure 57 and the beginning of measure 58, showing a change in time signature to 3/2 and a dynamic marking of *f*.

58 molto animato

Musical notation for measure 58, starting in bass clef with a dynamic marking of *f* and a change in time signature to 2/2.

PAGLIACCI

R. LEONCAVALLO

PROLOGO

CORNI 1° e 2°

in Mi
Vivace (in uno)

1

2

2

ff

2

29

f

fpp

f

fpp

3

(Viol. *1^o*)

Solo

mp

p

TUTTI

Cavalleria Rusticana - Mascagni

INTRODUZIONE E CORO

N° 1.

CORNI I. e II.

IN FA 1 2

AL. GIOCO SO

9 22

3

11 15

4

16 20

21 24

pp

25 28

CORNI I. e II.

First system of musical notation for Horns I and II. It consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with dotted half notes. A dynamic marking *ppp* is present in the right-hand portion of the system.

Second system of musical notation. The upper staff features a melodic line with a bracketed measure containing the number 5. The lower staff continues the bass line with dotted half notes.

Third system of musical notation, continuing the melodic and bass lines from the previous systems.

Fourth system of musical notation, continuing the melodic and bass lines.

Fifth system of musical notation. The upper staff has a bracketed measure containing the number 6. The lower staff has a bracketed measure containing the number 14. This system concludes with a double bar line.

Sixth system of musical notation. The upper staff begins with a bracketed measure containing the number 7. The lower staff contains a dynamic marking *pp* and three measures with bracketed numbers 6, 28, and 7. The system concludes with a 6/4 time signature and a 6/4 time signature with a 7 over it.

Corno I

Scena II

Recitativo: *tacet*

Mozart
The Marriage of Figaro

No. 3 Cavatina

Allegretto

in Fa/F

12

23

35

55

64 Presto

83

104 Tempo primo

114

123 Presto

muta in Re/D

Scena III

Recitativo: *tacet*

No. 4 Aria

Allegro

in Re/D

11

Atto Terzo

Tosca

Puccini

And.^{te} sostenuto

in Mi

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a dynamic marking of *ff* and includes performance markings such as accents (^), slurs (s), and breath marks (v). The second staff continues the melodic line with similar markings. The third staff features a *sostenendo* marking and includes slurs and accents. The fourth staff concludes the passage with slurs and accents. The music is written in a single melodic line on a treble clef staff.

SALOME
R. Strauss

Allegro molto.
Sehr schnell.
a 2.

5. 6. Horn
in F.

1. Horn
in E.

Abbastanza moderato.
Ziemlich langsam.
espr.

1. Horn
in E.

3. Horn
in F.

fp *cresc.* mf f

fp mf f

fp mf f

Salome R. Strauss

Breit. Andante.

1. 3. Horn in E.

2. 4. Horn in F.

a 2. f

f sfz mf sfz f sfz

p mf

a 2. f

in F. mf p mf

a 2. 2. 3

Die schweigsame Frau

Besetzung: 4 Hörner

Potpourri

Richard Strauss, op. 80

Allegro molto ♩. = 112

1. in A

H

1. **ff**

1

dim. a 2

f

3.4. in E

I

mf

mf

f

dim.

CORNO 4^o

DON CARLO

ATTO I.

G. VERDI

N^o 1

PRELUDIO, INTRODUZIONE E SCENA DEL FRATE

And.^{te} Sost.^o assai
CORNO 4^o
in LA \flat basso

$\text{♩} = 72$

mf *f* *mf* *cresc.*

p *f* *mp*

ppp *p* *f*

pp *allarg. dim.*

pp morendo

Richard Wagner
Die Walküre

Corno V & VI.

I. u. II. Aufzug tacet.

III. Aufzug.

I. SCENE.

in E.
Vivace.

11

1

dim. *p*

dim. *ff* *ff*

2

ff *ff* *ff*

3

ff *f* *sp* *cresc.* *sp* *cresc.*

4

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

5