



# LONDON MOZART PLAYERS PRINCIPAL HORN AUDITIONS 2024

## ROUND 2

1) First movement (unaccompanied) from one of the following works:

- a) Mozart *Horn Concerto No. 2 in E-flat major, K. 417*
- b) Mozart *Horn Concerto No. 4 in E-flat major, K. 495*

2) A selection of excerpts from the following list, chosen by the panel:

<u>Excerpt 1</u> (p. 2-5)	Bach <i>Mass in B minor, BWV 232: Quoniam tu solus sanctus (entirety)</i>
<u>Excerpt 2</u> (p. 6a)	Haydn <i>Symphony No. 31 in D, 'Hornsignal', Hob. I:3: Mvt. IV, Var. 4 (with repeats)</i>
<u>Excerpt 3</u> (p. 6b)	Mozart <i>Symphony No. 29 in A major, K. 229: Mvt. IV, bars 167-end</i>
<u>Excerpt 4</u> (p. 6c)	Mendelssohn <i>'Nocturne' [from A Midsummer Night's Dream, Op. 61], bars 1-34</i>
<u>Excerpt 5</u> (p. 7a)	Ravel <i>Pavane pour une infante défunte, M19, bars 1-11</i>
<u>Excerpt 6</u> (p. 7b)	Stravinsky <i>Pulcinella Suite, K034b, Mvt. IX – Finale, fig. [102] to [104]</i>

Corno da caccia  
(Horn in D)

# Missa

## Kyrie

- 1. Kyrie eleison: *tacet*
- 2. Christe eleison <Soprano I, II- Solo>: *tacet*
- 3. Kyrie eleison: *tacet*

## Gloria

- 4. Gloria in excelsis: *tacet*
- 5. Et in terra pax hominibus bonae voluntatis: *tacet*
- 6. Laudamus te <Soprano II - Solo>: *tacet*
- 7. Gratias agimus tibi: *tacet*
- 8. Domine Deus <Soprano I - Solo e Tenore - Solo>: *tacet*
- 9. Qui tollis peccata mundi: *tacet*
- 10. Qui sedes ad dextram Patris <Alto - Solo>: *tacet*

Joh. Seb. Bach

81 Fl. I Solo

- 11. Quoniam tu solus sanctus <Basso - Solo>

Quo - ni - am tu so - - lus san - ctus, tu so - lus san-ctus, tu so - lus Do - mi - nus, tu so-lus san - - ctus, tu so-lus Do -

Corno da caccia  
(Horn in D)

25

mi-nus, tu so-lus, so-lus Do-mi-nus,

29

tu so-lus san-ctus, tu so-lus Do-mi-nus, quo-ni-am

35

tu so-lus san-ctus, tu so-lus san-ctus, tu so-lus Do-

40

- mi-nus, tu so-lus, so-lus san-

44

ctus, tu so-lus Do-mi-nus,

50

tu so-lus al-

54

tis-si-mus Je-su Chri-ste, tu, tu so-lus al-tis-si-mus, tu

Corno da caccia  
(Horn in D)

59

so-lus al-tis-si-mus Je-su Chri-ste, Je-su

65

Chri-ste, Je-su Chri-ste;

70

75

tu so-lus al-tis-si-mus Je-su Chri-ste, tu, tu so-lus al-

80

tis-si-mus, tu so-lus al-tis-si-mus Je-su Chri-ste,

85

Je-su Chri-ste, Je-su Chri-ste; quo-ni-

91

am-tu so-lus san-ctus, tu so-lus, tu so-lus Do-mi-

Corno da caccia  
(Horn in D)

97



nus, tu so-lus san - - - ctus, tu so-lus Do - - -

102



- mi - nus, tu so - - - lus al - tis - si -

106



mus Je - su Chri - ste, so - lus Do - - -

110



- - - mi-nus, tu so - - -

114



lus al - tis - - si - mus Je - su Chri - ste.

121



- - -

125



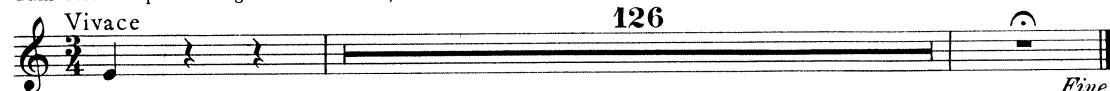
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## 12. Cum Sancto Spiritu

Cum Sancto Spiritu in gloria Dei Patris, amen.

Vivace

126



*Fine*

bis zum Schluß: *tacet*

Haydn *Symphony No. 31 in D, 'Hornsignal', Hob. I:3: Mvt. IV, Var. 4 (with repeats)*

Horn I in D

Var. 4.  
Solo

Mozart *Symphony No. 29 in A major, K. 229: Mvt. IV, bars 167-end*

Horn I in A

Mendelssohn 'Nocturne' [from *A Midsummer Night's Dream*, Op. 61], bars 1-34

Horn I in E      *Con moto tranquillo*      Felix Mendelssohn Bartholdy op. 61 Nr. 7

Ravel *Pavane pour une infante défunte*, M. 19, bars 1-11

Horn I in G

Cors simples en Sol

1<sup>er</sup> Cor. *pp* SOLO

2<sup>d</sup> Cor. *pp*

*p* *pp expressif*

*pp* *mf*

Stravinsky *Pulcinella Suite*, K034b, Mvt. IX – Finale, fig. [102] to [104]

Horn I in F

(b) FINALE

ALLEGRO ASSAI

102 103

*ff* *sim.* *mf*

104

*pp*

105 106

*mp* *f*