

Audition Program  
**2nd/4th Horn**

24 March 2025

**1st Round**

Mozart, Concerto No. 3 - 1st movement with cadenza

+ excerpts from the list below

**2nd Round**

Neuling, Bagatelle

+ excerpts from the list below

**3rd Round**

excerpts from the list below

**Orchestral Excerpts:**

Haydn Symphony No. 55 - 2nd horn

Mozart Symphony No. 40 - 2nd horn

Weber Freischütz Overture - 4th horn

Beethoven Symphony No. 3 - 2nd horn

Beethoven Symphony No. 7 - 2nd horn

Beethoven Symphony No. 9 - 4th horn

Dvořák Symphony No.9 - 2nd horn

Wagner Götterdämmerung, Act II - 2nd horn

Strauss Don Quixote - 2nd horn

Shostakovich Symphony No. 5 - 2nd horn

Shostakovich Cello Concerto - 2nd horn

Mahler Symphony No. 1 - 2nd horn

Mahler Symphony No. 9 - 2nd horn

Strauss Ein Heldenleben - 4th horn

Respighi Pini di Roma - 2nd horn

# Bagatelle

für tiefes Horn und Klavier

HORN in F

Hermann Neuling

Allegro non troppo

The musical score consists of ten staves. The first five staves are for the Horn, and the last five are for the Piano. The score includes various musical notations such as dynamics (f, mf, p, ff, cresc.), articulations (tr, accents), and tempo markings (Allegro non troppo, molto rit., Tempo I, a tempo, rall.). There are also numbered first and second endings (1 and 2) and a cadenza section. The key signature is one flat (F major/D minor) and the time signature is 3/4.

HORN in F

5

*f* *p* *mf* *molto rit.*

6 *frei im Vortrag* *ff* *f* *Tempo I* *ff* *mf* *cresc.*

7 *f* *ff* *mf*

8 *mf* *f* *p* *tr* *tr*

9 *string.* *accel.* *Tempo I* *ff* *f* *brilliant* *f* *mf* *cresc.* *Tempo I* *tr* *ff* *ff*

# Hn 2

J. HAYDN : Symphonie N°55 : Finale

Finale  
Presto  
in Mi b 1

IV

VI. I

7 18

29

34

3

41

Detailed description: This is a page of musical notation for Horn 2, measures 1 through 41. The score is written on four staves. The first staff begins with the tempo 'Finale Presto' and the key signature 'in Mi b 1'. A box around the key signature contains the number '1'. The Roman numeral 'IV' is centered above the first staff. The Roman numeral 'VI. I' is placed above the first staff at measure 18. Measure numbers 7, 18, 29, 34, and 41 are indicated at the start of their respective staves. The notation includes various note values, rests, and articulation marks. The first staff ends with a double bar line and repeat dots. The second staff continues the melody. The third staff features a triplet of eighth notes at measure 34. The fourth staff concludes the passage at measure 41 with a final cadence.

Mozart: Symphony No. 40, III. Menuetto - 2nd horn

Corno II

MENUETTO

III

Allegretto

in Sol/G

9

21

34

Trio

17

4 Fl. <sup>8va</sup>

30

*cresc.* *f* *p*

*p* *Da Capo Menuetto*

WEBER : Der Freischütz : Overture

Hrn 4

in C

Musical score for Horn 4, measures 7-20. The score is written in treble clef with a common time signature (C). The tempo is marked "Adagio".

- Measure 7: The horn part begins with a whole note G4, followed by a half note G4, and then a half note G4. The first violin part (Viol. I) is indicated below the staff.
- Measure 13: The horn part has a first ending bracket over measures 13-14. The dynamic marking *mf* (mezzo-forte) is present.
- Measure 20: The horn part ends with a fermata over a whole note G4. A handwritten squiggle is present to the right of the staff.

# Ludwig van Beethoven - Sinfonie Nr.3 "Eroica"

3.Satz - Trio

Allegro vivace  $\text{♩} = 116$

171 in Es

Horn 1 *sf*

Horn 2 in Es *sf*

Horn 3 in Es *sf*

179

*cresc.* *sf* *f* 1. 2.

*cresc.* *f*

*cresc.* *f*

Corno II

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

in A

Poco sostenuto  $\text{♩} = 69$

15 *ff* *p* *dim.* *pp* *p cresc.*

38 *sf sf sf sf sf sf* *dim. p* *Fag.* *cresc. ff* *ff*

63 *Vivace*  $\text{♩} = 104$  *Fag. I* *Fag. II* *cresc. p*

79 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

100 *p* *cresc.* *ff* *Viol. I*

120 *f* *1* *2* *dolce*

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

151 *Fag. I* *Fag. II* *ff* *ff* *ff*

165 *ff* *G. P.*

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

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



Beethoven — Symphony No. 7

Corno II

**in A**

25

436

443

*ff*

*ff*

436

443

*ff*

**in E**

**Allegretto**  $\text{♩} = 76$

23 **A** 24 **B** 16 Fag. **C**

*f* *pp* (Viol. II) (Viol. I) *ten.* *cresc.* *ff*

76

77

77

*ten.*

90

4 1 *ten.* 1 **D** 8 Fag.

*sempre dim.* *p*

90

118

118

*cresc.* *p cresc.*

133

3 1 1 6 **E** 33 **F** 26 Fag. Clar.

*dim.* *pp* *pp* *ff* *cresc.*

133

214

214 **G**

*ff* *ten.* 1 19 Tr. *ten.*

214

248

248 **H**

2 *ten.* 6 Cor. I 6 2 *ten.* 3

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

248

265

**in D**

**Presto**  $\text{♩} = 132$

9 Viol. I

*f* *p* *f*

265

282

25 16 Cor. I 12 Fag. 25 Viol. I **A**

*ff* *ff* *f* *ff*

282

325

92

24 *f*

Viol. I

325

342

132

1 3 1 2 3

342

385

Beethoven — Symphony No. 7

Corno II

4

**in D**

Assai meno presto  $\text{♩} = 84$

153 *p dolce*

167 *p*

181 *p dolce*

194 *cresc.*

206 *ff*

217 *fp*

229 *sempre dim. . . . . pp*

241 **Presto** *f p f p* Viol. I

266 *sempre p* **B** 16

305 Cor. I *pp* 12 Fag. *pp* 25 Viol. I *f* **C**

355 *ff* 24 Viol. I *f* 8va

394 1 1 3 3

413 *p dolce* **Assai meno presto**

429 *p*

# Ludwig van Beethoven - Sinfonie Nr.9

3.Satz, Adagio molto e cantabile  $\text{♩} = 60$

Horn 4

82 in Es Adagio

*pp* dolce

87

92

96 Solo

cresc.

$\frac{12}{8}$  *p*

Dvořák: Symphony No. 9 "From the New World" - 2nd horn

I

1. 2.  
in E

*ff* *fz* *ff*

W/WW-Strgs. W/Trb.

2. in E

*pp*

Solo W/WW-Strgs.

*cresc.*

II

1. 2.  
in E

Largo m.m. ♩ = 52  
con sordini *p* *dim.* *pp*

W/Strgs.

### III

1. 2. in E

Solo W/Strgs.

*ff*

*f*

*molto cresc.*

*ff*

*più ff*

### IV

W/WW- Strgs

Soli in F

*f*

*dim.*

*p*

in E

*f*

3. 4. a2

*fz*

Un poco sostenuto [ $\text{♩} = 152$ ]

Solo W/WW- Strgs

1. in E

*p*

*dim.*

1. 2. in E

*p*

*stringendo*

3. 4. in E

*p [mf]*

Tempo I

*[P] cresc.*

*molto cresc.*

*ff*

3. 4. in E

*ff*

# Richard Wagner - Götterdämmerung

## 2. Szene Gemächlich

in F

Horn 1

Horn 2

Horn 3

*p*

*p*

*p*

*p*

*p*

Probispiel hohes und tiefes Horn

This musical system consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music features various rhythmic patterns, including triplets and slurs. Dynamic markings include *cresc.* (crescendo) and *p* (piano). A key signature change to *in Es* (E-flat major) is indicated in a box on the fourth staff. The system concludes with a double bar line.

This musical system consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music features various rhythmic patterns, including slurs and accents. Dynamic markings include *piú f* (pizzicato forte) and *sf* (sforzando). A large bracket on the right side of the system indicates a specific section or measure range. The system concludes with a double bar line.

# Richard Strauss - Don Quixote

## Var.7

ein wenig ruhiger als vorher (132)

57

in F

II. IV.

Horn 2

The musical score for Horn 2 consists of six staves. The first staff begins with a box labeled 'Horn 2' and contains measures 57-58. The music is in bass clef with a 6/8 time signature. It features a melodic line with triplets and slurs, marked with dynamics like *f*. The key signature is one flat (F major). The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff begins with measure 58 and is marked *ff*. The fifth staff continues the melodic line. The sixth staff concludes the passage with a double bar line and a 6/8 time signature.

Probespiel hohes und tiefes Horn

\* siehe auch S.63



Var.8

in F

Horn 2

Horn 4

Horn 6

pp

pp

pp

2

4

6

pp

pp

pp

2

4

6

pp

pp

pp

2

4

6

61

un poco accel.

cresc.

dim.

p

cresc.

ff

pp

p

cresc.

ff

p cresc.

dim. pp

2

4

6

62

p cresc.

ff

cresc.

p cresc.

ff

p

ff

Blank page.

# Dmitri Schostakovitch - Sinfonie Nr.5

## 1.Satz, Moderato

Horn 1 *in F*  
*f* *espress.* *p* *cresc.* *f*

Horn 1-4 *in F*  
*f*

18 *poco animando*

19 *mp*

*I. II.*  
*III. IV.* *ff* *5:*

*Largamente*  
*in F* *I. II.* *III. IV.* *fff* *a4*

37 *I. II.* *III. IV.* *ff* *sf* *a4*

38

*molto ritenuto* *a tempo, con tutta forza*

39 *più mosso* *I. Solo* *p*

# D. Shostakovich - Cellokonzert Nr.2

## 2. Satz

Allegretto  $\text{♩} = 100$

Horn 1 *I Solo* *ff* *f* 59

Horn 2 *f*

60 *ff*

1

65 *ff*

## 3. Satz

66 Allegretto  $\text{♩} = 100$

3

67

First system of musical notation for measures 67-70. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature a melodic line with eighth notes and triplets. Measure 67 starts with a treble clef and a key signature of one flat. Measure 68 changes to a bass clef and a key signature of two flats. Measures 69 and 70 continue in the bass clef with two flats. The notation includes various articulations and dynamic markings.

Second system of musical notation for measures 71-74. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and triplets. Measure 71 has a treble clef and two flats. Measure 72 has a bass clef and two flats. Measures 73 and 74 continue in the bass clef with two flats.

Third system of musical notation for measures 75-78. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and triplets. Measure 75 has a treble clef and two flats. Measure 76 has a bass clef and two flats. Measures 77 and 78 continue in the bass clef with two flats.

68

Fourth system of musical notation for measures 79-82. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and triplets. Measure 79 has a treble clef and two flats. Measure 80 has a bass clef and two flats. Measures 81 and 82 continue in the bass clef with two flats.

Fifth system of musical notation for measures 83-86. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and triplets. Measure 83 has a treble clef and two flats. Measure 84 has a bass clef and two flats. Measures 85 and 86 continue in the bass clef with two flats.

Sixth system of musical notation for measures 87-90. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes to 2/4. The music continues with eighth notes and triplets. Measure 87 has a treble clef and two flats. Measure 88 has a bass clef and two flats. Measures 89 and 90 continue in the bass clef with two flats. The notation includes a dynamic marking of *p* (piano).

Seventh system of musical notation for measures 91-94. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes to 3/4. The music continues with eighth notes and triplets. Measure 91 has a treble clef and two flats. Measure 92 has a bass clef and two flats. Measures 93 and 94 continue in the bass clef with two flats. The notation includes a dynamic marking of *p* (piano).

Probenspiel hohes und tiefes Horn

99

*ff* 3 3 3 3

*ff* 3 3 3 3

*espr.*

*espr.*

*rit.* 100 *a tempo*

*a tempo*

# Gustav Mahler - Sinfonie Nr.1

## 1. Satz

in F

Langsam. Schleppend.

32

*molto espress.*

2

*Più mosso*

*accel.*

*molto rit.*

Horn 1

*pp* sehr weich gesungen  
*molto espress.*

*pp* sehr weich gesungen  
*espress*

*pp*

Probespiel hohes und tiefes Horn

*pp*

3

Tempo 1

*Più mosso*

39 *pp* weich und ausdrucksvoll

*pp* weich und ausdrucksvoll

57 *Più mosso*

# Mahler 1

in F 3. Satz

13 wieder etwas bewegter, wie im Anfang

113 **3** zu **3** deutlich  
Horn 1,3,6  
sempre *pp*  
deutlich

121 **14**  
sempre *pp*

126  
sempre *pp*

Detailed description: This block contains three systems of musical notation for Horns 1, 3, 6 and 2, 4, 7. The first system (measures 113-118) features a treble clef staff for Horns 1, 3, 6 and a bass clef staff for Horns 2, 4, 7. Both staves have a '3' above the first measure, indicating a triplet. The tempo/mood is 'deutlich' (clearly). The dynamic is 'sempre pp' (always pianissimo). The second system (measures 121-126) continues the triplet pattern. The third system (measures 126-131) also continues the triplet pattern. The music consists of eighth and sixteenth notes, often beamed together in groups of three.

## Gustav Mahler - Sinfonie Nr.9

1. Satz

Andante comodo

Horn 2

in F gestopft  
offen (Echo)  
1  
espress.

12  
pp

18  
2  
pp

Detailed description: This block shows the first 18 measures of the Horn 2 part in the first movement of Mahler's 9th Symphony. The tempo is 'Andante comodo'. The key signature is one flat (F major/D minor). The first measure has a '3' above it, indicating a triplet. The dynamics are marked as *f* (forte), *pp* (pianissimo), *p* (piano), and *espress.* (espressivo). The first measure is marked 'gestopft' (stopped) and the subsequent measures are marked 'offen (Echo)'. The first ending bracket covers measures 1-12, and the second ending bracket covers measures 13-18. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

# Hn 4

- STRAUSS R. : *Ein Heldenleben*

En FA

Sehr lebhaft

zu 8



ff



2.-4.-6.-8.

zu 4



fff



# Hn 2.

## Respighi Pini di Roma

### II. Pino presso una Catacomba

**in FA** **Lento** **SORD.**

**4**

**ppp**

**10**

**VIA SORD.**

**Più mosso**

**Fl. I. III** **pp**

**(Tr. ba inter.)**

**pp**

**Ancora più mosso**

**P** *sottovoce, come una salmodia*

**2**

**11**

**1**

**simile**

**ff**

12

(in F)

*ff* *fff* *dim. poco a poco* 3

*p*

*pp sempre dim.* *p* *Piu lento* *rall.* 3