

Malaysian Philharmonic Orchestra Audition Repertoire

Horn – Reserve Audition Repertoire

Round 1: Excerpts (2nd, 3rd horn)

STRAUSS	Don Quixote a) Variation VIII: 6 bars before reh 59 – 5 bars after reh 60
MAHLER	Symphony No.9 a) 1 st Movement: 4 bars from the beginning – 2 bars after reh 2
SHOSTAKOVICH	Symphony No. 5 a) 1 st Movement: 3 bars after reh 17 – 1 bar after reh 21
SAINT-SAENS	Organ Symphony a) 1 st Movement: Reh Q – Reh R b) 1 st Movement: 12 bars after reh R – 2 bars after reh S

Round 2: Excerpts (2nd, 4th horn)

BACH	Brandenburg Concerto No.1 a) 1 st Movement: Bar 65 – 84
BEETHOVEN	Symphony No.3 a) 3 rd Movement: Trio
BEETHOVEN	Symphony No. 7 a) 1 st Movement: Bar 89 – 110
BEETHOVEN	Symphony No. 9 a) 3 rd Movement: 4 th horn solo, bar 82 – 98
TCHAIKOVSKY	Symphony No.4 a) 1 st Movement: Bar 1 – 20 b) 1 st Movement: Bar 169 – 189

Excerpts (3rd horn)

MENDELSSOHN	Symphony No.3 a) 2 nd Movement: Bar 189 – 223 b) 3 rd Movement: Bar 74 – 94
STRAUSS	Till Eulenspiegel a) Volles Zeitmass in D – 19 bars after reh 31

29 October 2016



Note – If no specific bar numbers or movements are listed, the candidate should prepare the entire work

Strauss: Don Quixote (2 horn): Variation VIII, 6 bars before reh 59 – 5 bars after reh 60

The image shows a musical score for two horns, Variation VIII, measures 59-60. The score is written on four staves. The first two staves are for the first horn, and the last two staves are for the second horn. The music is in 3/4 time and features a melodic line with triplets and a bass line with sustained notes. The dynamic marking is *pp* (pianissimo). The score is enclosed in large square brackets, with the number 59 at the beginning and 60 at the end. The first horn part has a triplet of eighth notes in measures 59 and 60. The second horn part has a similar triplet in measure 60. The bass line consists of sustained notes, with a *pp* marking in measure 60.

NEUNTE SYMPHONIE

2. HORN IN F

I.

Gustav Mahler
(1860-1911)

Andante comodo

gestopft

offen (Echo)

1

11

18 2.

sempre pp

1

espress.

pp

pp

f=p

1 2 3 4 5 6

Shostakovich: Symphony 5 (2 horn): 3 bars from reh 17 to 1 bar after reh 21

The image shows a musical score for two horns in 4/4 time. The first staff (bass clef) contains measures 18 and 19. Measure 18 starts with a forte (*f*) dynamic and includes the instruction *poco animando*. Measure 19 ends with a mezzo-piano (*mp*) dynamic. The second staff (treble clef) contains measures 20 and 21. Measure 20 begins with a first ending bracket labeled '1'. Measure 21 features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic marking with a hairpin. The score concludes with a final measure containing a first ending bracket labeled '6'.

Saint-Saens — Symphony No. 3 in C Minor

4

3^e COR (chromatique)

pp

pp

O 9

Fl.

3^e Cor

pp

13 P 30 C.B.

Poco adagio
Orgue

pp

10

Orgue

Alto

3^e Cor

p

poco cresc.

p

2 R 8

Orgue

3^e Cor

p

S

pp

13

Bach: Brandenburg Concerto No.1 (2 horn): 1st mvt bar 65 - 84

65

69

72

Corno I

81

Beethoven: Symphony No.3 (2 horn): 3rd mvt bar 171 - 205

TRIO

171 *sf* *cresc.*

182 *f* *sf*

194 *cresc.* *f* *f* 18

Beethoven: Symphony No.7 (2 horn): 1st mvt bar 89 - 110

79 6

91

100 1 2 3 4 5 6 7 8 C

p *cresc.* *ff*

Viol. I

Detailed description: This image shows a musical score for two horns, measures 79 to 110. The score is written on three staves. The first staff (bass clef) starts at measure 79 with a dynamic of *f* and includes a *ff* dynamic marking. The second staff (treble clef) starts at measure 91. The third staff (treble clef) starts at measure 100 and includes a *p* dynamic, a *cresc.* marking, and a *ff* dynamic. A box labeled 'C' is placed above measure 108. A bracket labeled '7' spans measures 109 and 110. The Viol. I part is indicated by a bracket above the final measure (110).

Beethoven — Symphony No. 9

Corno IV

8

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

85

93 **Solo** *cresc.* 102

Detailed description: This page of a musical score for Corno IV in Beethoven's Symphony No. 9, measures 65 to 102. The score is written on three staves. The first staff (measures 65-74) is marked 'Andante moderato' and '14'. It features a woodwind section with 'Fag. I' (Bassoon I) and 'Clar. I' (Clarinet I). The tempo changes to 'Adagio' at measure 75. The dynamics are marked 'pp' (pianissimo) and 'dolce' (softly). The second staff (measures 75-92) continues the melodic line. The third staff (measures 93-102) is marked 'Solo' and 'cresc.' (crescendo), ending with a double bar line and a repeat sign. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Peter Ilyich Tchaikovsky
Symphony No. 4 in F Minor, Op. 36

Horn 2 in F

I

Andante sostenuto

ff

6

74

A

f

mf

p

166

I

fff

175

fff

179

184

189 K

3 (Trp.)

ff

Mendelssohn: Symphony No.3 (3rd horn): 2nd mvt bar 189 - 223

171 8
mf cresc. *p cresc.*

191 *ff*

198 1

208 *f* *ff*

217 *sempre ff* 1

Detailed description: This musical score is for the 3rd horn part of Mendelssohn's Symphony No. 3, 2nd movement, covering bars 189 to 223. It consists of five staves of music. The first staff (bar 171) features a melodic line with a dynamic marking of *mf cresc.* and *p cresc.*, and a first ending bracket. The second staff (bar 191) shows a more rhythmic passage with *ff* dynamics. The third staff (bar 198) continues with a melodic line and a first ending bracket. The fourth staff (bar 208) has a rhythmic pattern with *f* and *ff* dynamics. The fifth staff (bar 217) concludes with a *sempre ff* dynamic and a first ending bracket.

Mendelssohn: Symphony No.3 (3rd horn): 3rd mvt bar 74 - 94

67 *cresc.* *ff* 1

76 *dim.* *p* *cantabile* *f* *dim.*

85 *cresc.* *f* *dim.*

94 1 *E* *pp* 3 *pcresc.* *f sf ff*

Detailed description: This musical score is for the 3rd horn part of Mendelssohn's Symphony No. 3, 3rd movement, covering bars 74 to 94. It consists of four staves of music. The first staff (bar 67) begins with a *cresc.* and *ff* dynamic, followed by a first ending bracket. The second staff (bar 76) is marked *cantabile* and features dynamics of *dim.*, *p*, *f*, and *dim.*. The third staff (bar 85) continues with *cresc.*, *f*, and *dim.* dynamics. The fourth staff (bar 94) starts with a *p* dynamic, followed by a first ending bracket, then *pp*, a second ending bracket, and finally *pcresc.*, *f sf ff* dynamics.

Strauss: Till Eulenspiegel (3rd horn): Volles Zeitmass in D – end

allmählich lebhafter
H. I.

cresc.

Volles Zeitmass.
in D.
p

6

29 *marcato*
mf *fp* *mf* *fp*

5 in F.

1

30
f *f* *mf*

1

f *f* *mf cresc.*

1

ff *f* *ff* *ff*

31 *molto marcato*
ff *ff*

3

ff

Detailed description: This is a musical score for the 3rd horn part of the 'Till Eulenspiegel' overture by Johann Strauss II. The score is written for Horn I (H. I.) and consists of eight staves of music. The first staff begins with the tempo marking 'allmählich lebhafter' and the dynamic 'p'. A 'cresc.' marking is placed below the staff. The second staff continues the melody with another 'cresc.' marking and ends with a fermata over a sixteenth note. The third staff starts at measure 29 with the tempo 'marcato' and dynamics 'mf' and 'fp'. It includes a key signature change to F major (marked '5 in F.') and a first ending bracket. The fourth staff continues with dynamics 'f' and 'mf'. The fifth staff features a first ending bracket and a 'mf cresc.' marking. The sixth staff is marked 'ff' and 'f'. The seventh staff is marked '31 molto marcato' and 'ff'. The eighth staff concludes with a first ending bracket and a '3' marking, ending with a fermata over a sixteenth note. The overall dynamics range from piano (p) to fortissimo (ff).