

PRINCIPAL HORN AUDITION
Sunday, September 13, 2026

Principal Horn Excerpt List

Solo:

MOZART Horn Concerto No. 2 or 4 (*first movement exposition only*)

Orchestra:

BEETHOVEN	Symphony No. 2	Mvt 2: m. 85 to m. 98 Mvt 2: m. 249 to 261
BEETHOVEN	Symphony No. 7	Mvt 1: m. 84 to 110
BRAHMS	Symphony No. 1	Mvt 2: Pickups to [E] to 1 m. after [F] Mvt 4: [B] to 3 m. before [C]
BRAHMS	Symphony No. 3	Mvt 3: [F] to m. 110
MAHLER	Symphony No. 1	Mvt 1: 4 m. before [2] to [3] Mvt 3: 3 m. after [13] to [15]
MUSSORGSKY (arr. Ravel)	<i>Pictures at an Exhibition</i>	Mvt 7 Limoges: [71] to [72]
RAVEL	<i>Pavane for a Dead Princess</i>	m. 1 to 11
ROSSINI	Overture to Semiramide	m. 43 to 63
SHOSTAKOVICH	Symphony 5	Mvt 1: 2m. after [17] to 1 m. after [21] Mvt 1: [36] to 4 m. before [39]
STRAUSS	Don Juan	11 m. after [N] to [P]
TCHAIKOVSKY	Symphony No. 5	Mvt 2: m. 8 to m. 28
ELLEN TAAFFE ZWILLICH	Symphony No. 1	Mvt 1: m. 16 to m. 44
JOHN WILLIAMS	Jurassic Park	Beginning to m. 22

Sight Reading:

Sight reading will be provided to candidates at audition.

BEETHOVEN - Symphony No. 2

Mvt 2 - m. 85 to m. 98 (Horn in E)

Musical score for Horn in E, measures 85 to 98. The score is written in treble clef with a common time signature (C). Measure 85 starts with a dynamic marking of *p*. The first measure of the excerpt (m. 85) contains a first ending bracket labeled '1'. The music features eighth and sixteenth notes, with some triplet markings (3) in later measures. Dynamic markings include *p*, *cresc. f sf*, and *sf*. Measure 96 starts with a dynamic marking of *f p* and a decrescendo marking of *decresc. pp*. The second measure of the excerpt (m. 96) contains a first ending bracket labeled '1'.

BEETHOVEN - Symphony No. 2

Mvt 2 - m. 249 to 261 (Horn in A)

Musical score for Horn in A, measures 249 to 261. The score is written in treble clef with a common time signature (C). Measure 249 starts with a dynamic marking of *p*. The first measure of the excerpt (m. 249) contains a first ending bracket labeled '1'. The music features eighth and sixteenth notes, with triplet markings (3) in later measures. Dynamic markings include *p*, *cresc. f sf*, *sf*, and *f*. Measure 261 ends with a final ending bracket labeled '3'.

BEETHOVEN - Symphony No. 7

Mvt 1 - m. 84 - 110

81 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

94 *p* *cresc.* 1 2 3 4 5

106 6 7 8 **C** 7 *ff*

BRAHMS - Symphony No. 1

Mvt 2 - Pickups to [E] to 1 m. after [F]

85 *p* *cresc.* *espr.* **E** *cresc.*

91 *f* *pp* *f* *p* *espr.*

102 *cresc.* *mf* **F** 6

BRAHMS - Symphony No. 1

Mvt 4 - [B] to 3 m. before [C]

B Più Andante *f sempre e passionato* *pp* *pp* 1

43 3 **C** 2

BRAHMS - Symphony No. 3
Mvt. 3 - [F] to m. 110

84 Klar. Fag. I *lunga* **F** *p* *p espr.*

102

110 1

Detailed description: This is a musical score for the first Clarinet and Bassoon (Klar. Fag. I) in F major. The score is divided into three systems. The first system, starting at measure 84, features a melodic line with slurs and accents. A dynamic marking of *p* (piano) is present, followed by *p espr.* (piano espr.). A box labeled 'lunga' (long) is placed over a measure, and a box labeled 'F' is placed over the next measure. The second system, starting at measure 102, continues the melodic line with slurs and accents. The third system, starting at measure 110, shows a single measure with a first finger fingering (1) indicated above the note.

MAHLER - Symphony No. 1

Mvt 1: 4 m. before [2] to [3]

Musical score for Mahler's Symphony No. 1, Mvt 1, measures 4 before [2] to [3]. The score consists of two staves. The top staff begins with *Tempo I.* and *Più mosso* (i.Clar.). It features a *pp* dynamic marking and the instruction *sehr weich gesungen*. The bottom staff starts with *molto rit.* and *Tempo I.*, with a *pp* dynamic and the instruction *weich und ausdrucksvoll*. Both staves include first and second endings, with the first ending marked *Più mosso accel.* and the second ending marked *Tempo I.*

MAHLER - Symphony No. 1

Mvt 3: 3 m. after [13] to [15]

Musical score for Mahler's Symphony No. 1, Mvt 3, measures 3 after [13] to [15]. The score consists of three staves. The top staff begins with *Poco riten.* and *pp*, with the instruction *Wieder etwas bewegter* and *deutlich*. It includes a *ppp* dynamic marking and the instruction *(Celli u. Bässe pizz.)*. The middle and bottom staves feature *sempre pp* dynamics. The score includes first and second endings, with the first ending marked *1* and the second ending marked *2*.

MUSSORGSKY (arr. Ravel) - Pictures at an Exhibition

Mvt. 7 Limoges: [71] to [72]

The image shows a musical score for the piece "Limoges" from "Pictures at an Exhibition" by Mussorgsky, arranged by Maurice Ravel. It consists of two staves of music. The first staff begins with a circled measure number "71" and the tempo marking "meno mosso". The music is written in treble clef with a key signature of one flat (B-flat). It features a series of sixteenth-note runs with dynamic markings of *ff* and accents. The second staff continues the piece, marked with "poco accel." and ending with the instruction "attaca".

RAVEL - Pavane for a Dead Princess
m. 1 to 11

1^{re} Cor.
2^e Cor.

Lent ♩ = 54
SOLO
pp

Cédez

p \Rightarrow *pp expressif*

En élargissant

5

5

Detailed description: This is a musical score for the first two horns (1st and 2nd Cor.) of the first eleven measures of Ravel's 'Pavane for a Dead Princess'. The score is written in C major and common time. The tempo is marked 'Lent' with a quarter note equal to 54 beats. The first horn part is a solo, starting with a piano-piano (*pp*) dynamic. The second horn part provides a harmonic accompaniment. The score includes performance instructions such as 'Cédez' (yield) and 'En élargissant' (rushing), along with dynamic markings like *p* and *pp expressif*. A circled 'A' indicates a first ending. The piece concludes with a fermata over a whole note chord in both parts, marked with the number '5'.

ROSSINI - Semiramide Overture
m. 43 to m. 63

43 **Andantino**
Solo

50 *p dolce*

57 *p* *mf* *ff* C

SHOSTAKOVICH - Symphony No. 5

Mvt 1 - 2m. after [17] to 1 m. after [21]

The image shows a musical score for the first movement of Shostakovich's Symphony No. 5, covering measures 15 through 21. The score is written for a piano and consists of four staves. The first staff (treble clef) contains measures 15, 16, and 17. Measure 15 has a dynamic marking of *f*. Measure 16 has a dynamic marking of *f*. Measure 17 has a dynamic marking of *f*. The second staff (bass clef) contains measures 18, 19, and 20. Measure 18 has a dynamic marking of *f*. Measure 19 has a dynamic marking of *mp*. Measure 20 has a dynamic marking of *f*. The third staff (bass clef) contains measure 21. Measure 21 has a dynamic marking of *ff*. The fourth staff (treble clef) contains measures 22 and 23. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo marking "poco animando" is present above the second staff. The score is numbered 15, 16, 17, 18, 19, 20, and 21 in boxes.

SHOSTAKOVICH - Symphony No. 5

Mvt. 1 - [36] to 4 m. before [39]

The musical score consists of five staves of music in G major, 4/4 time. The first staff begins with a *cresc.* marking and features a melodic line with a *ritenuto* instruction above it. Measure 36 is boxed and marked *Largamente* and *fff*. The second staff continues the melodic line with *ff* dynamics. The third staff, starting at measure 37, is marked *sf*. The fourth staff, starting at measure 38, is marked *molto ritenuto*. The fifth staff begins with *a tempo con tutta forza* and contains a double bar line. After the bar line, there are two measures of rests, each marked with a '2', followed by measure 39, which is boxed and marked *Più mosso*. The staff concludes with a *Solo* marking and a *p* dynamic.

STRAUSS - Don Juan

11 m. after [N] to [P]

molto espressivo e marcato

The musical score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It starts with a rest followed by a series of eighth and sixteenth notes, marked with a forte *f* dynamic. The second and third staves continue the melodic line, featuring triplets of eighth notes and various articulations. The dynamics fluctuate, including *ff* (fortissimo) and *P* (piano). The score concludes with a final *ff* dynamic and a fermata over a half note. A bracket on the right side of the third staff indicates the end of the section at the [P] mark.

TCHAIKOVSKY - Symphony No. 5
Mvt 2 - m. 8 to m. 28

Andante cantabile, con alcuna licenza.

7 SOLO.
dolce con molto espress.

animando riten. **A** Sostenuto
mf p

animando Sostenuto
mf > p

Con moto *dolce* anim.
p

mp Sostenuto 4

ELLEN TAAFFE ZWILLICH - Symphony No. 1

Mvt 1 - m. 16 to m. 44

ELLEN TAAFFE ZWILLICH
(1982)

I

$\text{♩} = 36$ *accel.* $\text{♩} = 44$ *accel.* $\text{♩} = 52$ *riten.*

14 *a tempo* $\text{♩} = 60$ *trbs.* *P* *cresc. poco a poco* *mf*

20 *ppocmf* *f* *ff* 1 2 1

26 *f* *accel.* $\text{♩} = 68$, 4 4

37 *a2* *ff* *sub. f* *accel.* $\text{♩} = 76$ *cresc. poco a poco*

41 *al* *ff* *sffz* *mf*

JOHN WILLIAMS - *Jurassic Park*

Beginning to m. 22

Andante
Solo (echo)
mf reflectively *p* *mp* rit. niente

8 Reverentially *legato tongue*
rit. *p*

11

15 *mf*

19 *mf cresc.* **21** *ff marc.* **23** *mf*

Detailed description: This is a musical score for a horn part, likely a French horn, in 4/4 time. The piece is in a key with one flat (B-flat major or D minor). The tempo is marked 'Andante'. The score begins with a 'Solo' section (measures 1-5) featuring a melodic line with a 'reflectively' dynamic and a 'rit.' (ritardando) leading to a 'niente' (fading) ending. This is followed by an 'echo' of the first five measures. From measure 6, the music becomes more rhythmic and 'Reverentially' marked, with a 'legato tongue' articulation. The dynamics range from piano (p) to fortissimo (ff) marcato (marcato). Measure numbers 6, 11, 15, 19, 21, and 23 are indicated at the start of their respective lines. The score ends with a repeat sign at measure 23.

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