

This is the Erie Philharmonic's repertoire list for the following vacancies:

## Principal Horn

All repertoire is subject to change; revisions will be posted at our website, [www.eriephil.org](http://www.eriephil.org). Music is available upon request and receipt of all required registration materials. Please contact the Erie Philharmonic Audition Manager at [Personnel@eriephil.org](mailto:Personnel@eriephil.org) for more details.

### **First Round excerpts:**

#### **Solo:**

1<sup>st</sup> movement, exposition only, from one of the following concerti:

Mozart	Horn Concerto No. 2, 3, or 4
R. Strauss	Horn Concerto No. 1

### **Orchestral Excerpts: (all excerpts are from the Horn 1 part unless otherwise noted)**

BRAHMS	Symphony No. 3 Mvmt III      Measure 98, to 110
BRUCKNER	Symphony No. 4 Mvmt I      Measure 3, to 51
STRAUSS	Ein Heldenleben Beginning, to measure 17
BEETHOVEN	Symphony No. 7 Mvmt I      Measure 84, to 110
SHOSTAKOVICH	Symphony No. 5 Mvmt I      3 measures after Reh #39, to Reh #41

**Continued on other side →**

ERIE PHILHARMONIC  
AUDITION REPERTOIRE LIST  
HORN May 2024

**All subsequent rounds – All excerpts above, and:**

*(all excerpts are from the Horn 1 part unless otherwise noted)*

**Orchestral Excerpts:**

BACH	Brandenburg Concerto No. 1 Trio II (with repeats)
BRAHMS	Symphony No. 2 Mvmt I      Measure 454, to 477 Mvmt II      Measure 17, to 27
MAHLER	Symphony No. 5 (Corno Obligato) Mvmt III      Measure 3, to 14 before Reh #2 Mvmt III      Reh #21, to Reh #22 Mvmt III      Reh #31, to the end
MENDELSSOHN	Midsummer's Night Dream Nocturne      Beginning, to 5 measures before Reh A
RAVEL	Pavane for a Dead Princess Measure 1, to 11
SHOSTAKOVICH	Symphony No. 5 Mvmt I      3 measures after Reh #17, to Reh #21
STRAUSS	Ein Heldenleben 1 measure before Reh #78, to 1 measure after Reh #79 Reh #107, to the end
TCHAIKOVSKY	Symphony No. 5 Mvmt II      Measure 8, to 28
WAGNER	Götterdämmerung (Short Call) Act 1      Siegfried's Rhine Journey, Vivace

**Chamber/section playing (along with members of the Audition Committee).**

BEETHOVEN	Symphony No. 8      (side by side with Horn 2) Mvmt III      Pickup to measure 45, to 78, with repeat
MAHLER	Symphony No. 1      (side by side with Horn 2) Mvmt I      Four measures before Reh #2, to Reh #4

**Continued on other side →**

BRAHMS

Symphony No. 3

Mvmt III

Measure 98, to 110

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

102 Ob. I *pp*

110 *pp dolce* *dim.*

125 *p*

139 *f* *p*

150 *f* *p*

Orch. B. 2806

Symphony No. 4 in Eb Major (Romantic)

1. SATZ

Horn 1 in F

Bewegt, nicht zu schnell

*Solo*  
mf immer deutlich hervortretend

*p dim.* *p*

*cresc.* *mf cresc.*

*cresc. sempre* *molto cresc.*

*ff* *marc. sempre*

*Hrn. 3. 4*

STRAUSS

Ein Heldenleben  
Beginning, to measure 17

# Richard Strauss Ein Heldenleben, Op. 40

## 1. Horn.

in F.

Lebhaft bewegt.

The musical score for the 1. Horn part, measures 1 through 10, is written in bass clef with a 4/4 time signature. The key signature is one flat (F major). The tempo is marked 'Lebhaft bewegt.' and the dynamics range from *f* to *fff*. The score includes various musical notations such as triplets, slurs, and articulation marks. Measure numbers 1 through 10 are indicated at the beginning of their respective staves. The piece concludes with a double bar line at the end of measure 10.

BEETHOVEN

Symphony No. 7

Mvmt I

Measure 84, to 110

77 4 5 6 *f* > *p* [*f* *sf* *f* *f* *f* *f*]

88 *ff*

96 *p* *cresc.* 1-8 2 3 4 5 *mf*

106 6 7 8 *ff* *f* Fag. I

122 1 2 *dolce*

Detailed description: This musical score page contains five staves of music. The first staff (measures 77-87) is in bass clef and features a melodic line with dynamic markings *f* > *p* and a bracketed section of six measures with dynamics *f*, *sf*, and four *f* markings. Fingerings 4, 5, and 6 are indicated above the first three notes. The second staff (measures 88-95) is in treble clef with a *ff* dynamic. The third staff (measures 96-105) is in treble clef, showing a crescendo from *p* to *mf* with fingerings 1-8, 2, 3, 4, and 5. The fourth staff (measures 106-121) is in bass clef, starting with a *ff* dynamic and a 'C' time signature, followed by a section marked 'Fag. I' with a *f* dynamic. The fifth staff (measures 122-129) is in treble clef, beginning with a first ending bracket and ending with a second ending marked *dolce*.

SHOSTAKOVICH Symphony No. 5  
Mvmt I 3 measures after Reh #39, to Reh #41

The musical score consists of three staves. The first staff begins with the tempo marking "a tempo con tutta forza" and contains measures 39 and 40. Above measure 39 are two fermatas, and above measure 40 is a fermata. A large bracket spans from the end of measure 40 to the beginning of measure 41. Above this bracket are the markings "rallentando", "P", and "Pissimo". To the right of the bracket is the marking "Solo" and the tempo "Pissimo" with "(♩ = 84)". The second staff contains measures 40 and 41, with a fermata above measure 41. The tempo marking "Moderato" is placed below the end of measure 41. The third staff contains measure 6, with a fermata above it.

BACH Brandenburg Concerto No. 1  
Trio II (with repeats)

Trio

mf / p

9

17

p cres / f

25

Menuet da capo



BRAHMS

Symphony No. 2

Mvmt I

Measure 454, to 477

454 *p* Solo *dolce* *cresc.* *un poco*

463 *stringendo* *ritard.* *f* *dim*

473 *in tempo ma più tranquillo* *mp espress.* *cresc.*

486

493 *poco rit.* *in tempo, sempre tranquillo* *f dim.* *p*

500 *espress.* *cresc.*

513 *mp* *p*

Orch.B. 2805

ERIC PHILHARMONIC  
SOCIETY

BRAHMS

Symphony No. 2

Mvmt II

Measure 17, to 27

4

Horn I

in H basso  
Adagio non troppo

*poco f* *p*

10 Vcl. *p* *mf* *p* Solo

19

25 *dim.* *p* *cresc.* *f* *dim.* *p* 1 Ob. 8 12

Gustav Mahler  
Symphony No. 5 in C# Minor

2

Corno obbligato.

1. 2. tacet.

3. Scherzo.

Kräftig nicht zu schnell.  
in (Obbligato) poco rit. a tempo

2 *p* *ff* *sf* *ff* *5*

*acc.* **1** *ff* *sf* *ff*

*sf* **13** **2** **17** *ff*

*5* *sf* *ff* *sf*

**3** **23** **4** **18** *ff* *p* *ff*

**5** **15** *sf* *ff* *p*

**6** *Etwas ruhiger.* *p* **4** **7** *Tempo* *acc!* *ff*

*30* *sf* *sf* *p* *5* *ff*

*sf* *p* *sf* *sf* *1* *sf* *sf*

**8** **17** **11** *Allmählich ruhiger* *f* **19**

Mahler — Symphony No. 5 in C# Minor

4

*Corno obbligato.*

17 2 *pp* *pporit.* *atempo I.* *ff* *sf* *sf* 5

9 18 11 19 14 *ff*

5 20 13 21 *ff* *Nicht schieppen.*

*sf* *fp* *ff* 1

*arrangend.* *resc.* *ff* 22 16

6 23 *Co. I. III.* 6

*Das Tempo merklich etwas einhaltend.* 24 *Wieder zum Tempo I Kraftig zurückkehrend. (Tempo.)* 25 14 26 *Horn I. IV.*

18 27 *ff*

8 *pp* *molto rit.* *Schalltr. auf.* *molto cresc.* *ff sempre*

Mahler — Symphony No. 5 in C# Minor

MAHLER Symphony No. 5 (Corno Obligato)

Mvmt III Reh #31, to the end

Corno obbligato.

4. Adagietto (tacet.)  
 5. Rondo-Finale. (tacet.)

MENDELSSOHN Midsummer's Night Dream  
Nocturne Beginning, to 5 measures before Reh A

2

# Nocturne

HORN I IN F

From the music to Shakespeare's  
"A MIDSUMMER NIGHT'S DREAM"

Felix Mendelssohn-Bartholdy, Op. 61

*Con moto tranquillo*

*p dolce*

*mf cresc. dim. mf cresc.*

*p cresc. p*

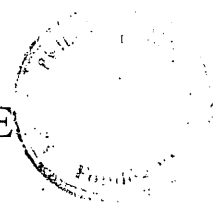
*pp*

RAVEL

Pavane for a Dead Princess  
Measure 1, to 11

# PAVANE POUR UNE INFANTE DÉFUNTE

MAURICE RAVEL.



Cors simples en Sol

**Lent** ♩ = 54  
SOLO

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

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

*Cédez*

*p*  $\rightarrow$  *pp* *expressif*

*En élargissant* **au Mouvement**

*pp*  $\rightarrow$  *mf*

*pp*  $\rightarrow$  *mf*

**un peu retenu** **C**

*pp*  $\rightarrow$  *mf*

*f*

*f*

SHOSTAKOVICH Symphony No. 5  
Mvmt I 3 measures after Reh #17, to Reh #21

The image shows a musical score for the first movement of Shostakovich's Symphony No. 5, specifically measures 17 through 21. The score is written for a single melodic line, likely for a string instrument, and is presented in four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). Measures 16 and 17 are marked with a '6' above the staff, indicating a sixteenth-note rhythm. Measure 17 starts with a forte (*f*) dynamic. The second staff continues the melody in bass clef, with measure 18 marked with a '18' above the staff and the instruction 'poco animando'. The third staff shows measure 19 with a '19' above the staff and a mezzo-piano (*mp*) dynamic. The fourth staff contains measures 20 and 21, with measure 20 marked with a '20' above the staff and a first finger (*1*) below the staff. Measure 21 is marked with a '21' above the staff and a fortissimo (*ff*) dynamic. The score concludes with a final measure marked with a '6' above the staff, indicating a sixteenth-note rhythm. The entire passage is enclosed in large square brackets.



1. Horn.

72 8 73 1 *ff hervortretend sfz*

74 *ff*

75 *fff*

76 1 *ff ff marcato sfz*

77 6 *ff*

78 *fff*

79 *fff*

80 *espr. dim. pp p*

(in E) 1 81 *mf espr.*

82 *f*

83 *f*

Detailed description: This is a musical score for the first horn part of Richard Strauss's 'Ein Heldenleben'. The score covers measures 72 through 83. It begins with measure 72, which contains two rests. Measure 73 starts with a quarter rest followed by a half note G4, then a quarter note F#4, and a quarter note E4. Measures 74 and 75 feature eighth-note patterns. Measure 76 starts with a quarter rest, followed by a half note G4, and then a series of eighth notes. Measure 77 has a quarter rest followed by a half note G4. Measure 78 is a half note G4. Measure 79 is a half note G4. Measure 80 starts with a quarter rest, followed by a half note G4, and then a series of eighth notes. Measure 81 is a half note G4. Measure 82 is a half note G4. Measure 83 is a half note G4. The score includes various dynamics such as *ff*, *fff*, *sfz*, *ff marcato*, *espr.*, *dim. pp*, *p*, and *f*. There are also performance instructions like *hervortretend* and *in E*. The score is written in treble clef with a key signature of one flat (B-flat).

1. Horn.

*langsam.* **2** **99** **6** **100** **5** *allmählich immer ruhiger*

*p* **5** Engl. Horn

**101** *p*

*Langsam.* **2**

**102** *pp* **6** **8** *p*

*espr.* **103** *viel bewegter*

*mf sempre hervortretend* *f* *ff* *dim.*

**104** *pp* *mit Dämpfer.*

**1** **105** *etwas breiter*

*Dämpfer weg.* *cresc.*

**106** *rit.* *langsam* *espr.* **107**

*ff* *dim.* *molto dim.* *pp* **6** **108** *p* *pp*

*p* *cresc.* *f* *espr.* *dim.* *p*

*espr.* *poco ritard. (immer ruhiger)*

**109** *molto dim.* **3** *espr.*

*poco a poco dimin.*

*immer langsamer* *Festes mässig Zeitmass. langsam.* **5** *pp* *molto dim*

TCHAIKOVSKY Symphony No. 5  
Mvmt II Measure 8, to 28

II.

CORNO I in F.

Andante cantabile, con alcuna licenza.

7 SOLO.  
*dolce con molto espress.*

animando riten. A Sostenuto  
*mf p*

animando Sostenuto  
*mf > p*

*don't push* Con moto *dolce* *anim.*  
*anim.*  
*mp*

Sostenuto  
Tempo I. Sosten. Poco più animato.  
riten. *f*

WAGNER

Götterdämmerung (Short Call)

Act 1

Siegfried's Rhine Journey, Vivace

in F.  
Vivace.

*f* (sulla scena) *lungo*

6

5 *f*

Allegro

*f* in F.

2 3 4 5

BEETHOVEN

Symphony No. 8

(side by side with Horn 2)

Mvmt III

Pickup to measure 45, to 78, with repeat

4

Corno I

in F

Tempo di Menuetto ♩ = 126

no repeat  
2nd time

Tr.

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

11 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp*

20 *dim.* *pp* *cresc.*

31 *f* *ff* *sf* *sf* *sf* *sf*

41 *sf* *f* *f* *Fine* *dolce* *cresc.* *p*

51 *cresc.* *p* *p* *Viol. I*

60 *f* *p dolce* *cresc.* *p* *cresc.* *p* *cresc.*

70 *p* *cresc.* *p* *cresc.* *p* *dim.* *pp* *Men. Da capo al Fine*

*much slower*

*Solo*

*Clar. I*

1. 2. 1.

# Gustav Mahler Symphony No. 1 in D Major

## 1. Horn in F

### 1. Satz

**Langsam. Schleppend.**  
8 *Più mosso acceler. molto rit. Tempo I.* 1 4 *Più mosso acceler. molto rit.*

*Più mosso* (1. Clar.) *Tempo I. molto espr.* *Più mosso accel.*  
2 *pp sehr weich gesungen* 1 2 3 2 (Trp.) 2 3 1

*molto rit.* *Tempo I.* *Più mosso* 2 *Tempo I.*  
1 *pp weich und ausdrucksvoll* 3 2 1

*p* *mit Dämpfer* *Allmählich und unmerklich in das Hauptzeitmass übergehen*  
(8. Horn) *p* *deutlich* *pp immer mit Dämpfer* *ppp*

4 *Im Anfang sehr gemächlich*  
*ppp* 1 8 5 13 6 16 7 4

(1.u.2. Fl.) *ohne Dämpfer* *Von hier an in sehr allmählicher aber stetiger*  
*mf* (1. Clar.) *mf* 1 7 6 *p*

*Steigerung bis zum Zeichen* 3 9 3 (Viol.)

10 *Hier ist ein frisches, bewegtes Zeitmass eingetreten (Haupttempo)*  
*ff* *f* *f*

11 *Noch ein wenig beschleunigen*  
*ff*

12 *Etwas zurückhaltend* 1 (1. Clar.) 2 (wie früher *d*)  
*f* *p* 9