



THIRD HORN

AUDITION REPERTOIRE April 2012 Preliminaries/Semi-finals/Finals

I. Solos (need not be memorized)

Mozart Horn Concerto No. 4 – Mvt I (without cadenza)
Schumann Adagio and Allegro (complete)

II. Orchestral Passages

Third Horn

Berlioz *Roméo et Juliette* – Queen Mab Scherzo
Brahms Piano Concerto No. 1
Brahms Piano Concerto No. 2
Brahms Symphony No. 4
Dvořák Cello Concerto
Dvořák Symphony No. 9 – Mvts. I, III
Haydn Symphony No. 31
Harbison* Symphony No. 4 – Mvt. IV
Mahler Symphony No. 3 – Mvt. I
Mendelssohn Symphony No. 3
Prokofiev* *Romeo and Juliet* – Death of Tybalt & Romeo
 at Juliet's Grave
Ravel *Daphnis et Chloé*, Suite No. 2
Saint-Saëns Symphony No. 3
Strauss *Ein Heldenleben*
Strauss *Till Eulenspiegels lustige Streiche*

First Horn

Beethoven Symphony No. 7 – Mvt. I
Haydn Symphony No. 31
Ravel *Pavane pour une enfant défunte*
Stravinsky* *Dumbarton Oaks* Concerto – Mvt. III

*Excerpts included

III. Sight Reading

Those candidates in the final round may be asked to play excerpts with BSO members as part of the audition.

The Boston Symphony Orchestra tunes to A=441.

You may use your own music, but please be prepared to use BSO parts if requested.

The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest standards at these auditions.

HARBISON – Symphony No. 4, IV. Threnody: mm. 43-49

42 *a tempo* ♩ = 56
In F

43 *ff* *sf* *sf*

45 *sf* *sf* *sf* *sf*

47 *sf* *sf* *sf* *sf*

15

PROKOFIEV – *Romeo and Juliet*, Death of Tybalt: Pick-up to 81 to end

79 in F *rit.* *Adagio drammatico* 80

16 3/4 4

81

espress. e drammatico

ff espress.

ff

ff

poco rit. 82 *a tempo*

ff

2

ff espress. drammatico

ff

poco meno

ff

PROKOFIEV – *Romeo and Juliet*, Romeo at Juliet's Grave: 59 to 62

Adagio funebre

The image shows a musical score for the piece "Romeo at Juliet's Grave" by Prokofiev. The score is written in treble clef, 2/4 time, and is in the key of F major. The tempo and mood are indicated as "Adagio funebre". The score consists of four staves of music. The first staff begins at measure 57, marked "in F" and "14". Measure 58 is marked "8". Measure 59 is marked "f molto tenuto" and "8". Measure 60 is marked "1". Measure 61 is marked "8" and "mf". Measure 62 is marked "6". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Corno I in Fa

59 α 3 1 *I. sfp* *è c. simile* *P* *sub.f*

60 1 3 2 1 3 1 3 *sfp* *sfp* *f* *sf* *marc.*

62 *b. n.*

63 *poco* *sub. meno f*

64 *mp* *marc. mf*

66

67 *cresc.* *f* *ff*

68 1 1 2 1 3 1 3 *poco sf*

69 *poco* *f*

70 *poco meno* $\text{♩} = 100$ *p* *sempre poco sf in p*

71

72 6

