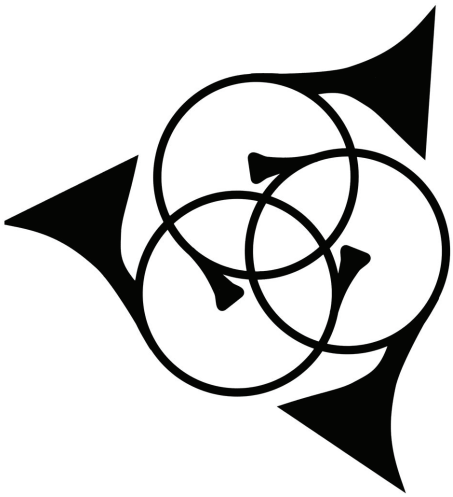
Orchestral Horn Excerpts

a collection of excerpts
presented as they appear
in the original parts

compiled by
Daren Robbins

03.05.2009



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Forward

Orchestral excerpt books, by their very nature, are an exercise in compromise. They offer in one convenient volume most of the excerpts that are asked for on orchestral auditions. They are affordable, portable, and readily available; almost any music store will have the standard books in stock. This makes them a great starting point in preparation for orchestral auditions. Yet, with all the convenience comes a host of shortcomings. They often omit important passages that are standard on auditions, and measures are often omitted from the beginnings and ends of the included passages. They are reengraved so that they bear little visual resemblance to the original parts: line breaks occur in different places, multiple parts are sometimes combined on one staff, markings are differently positioned, and the spacing is different. There is also the matter of typographical errors that are seemingly inevitable in the reengraving process. On some levels the visual differences can be advantageous; excerpt books are often easier to read than original orchestra parts. However, in concerts and auditions the parts are used, not the books; and "real life" situations like these are not a good time to experience the original parts for the first time.

The ideal (and sometimes impractical) solution is to study and practice from the original parts. That way you have all of the music, you can see the context in which the excerpts lie, and you're looking at what will likely be put in front of you at an audition. Until several years ago this required either buying individual parts from the publisher, an expensive proposition, or making bootleg copies, less expensive but very time consuming. Fortunately, in 1995 David Thompson, principal horn of the Barcelona Symphony Orchestra, did a great service to all horn players by making available for purchase his collection of selected parts. The collection is titled *"The Orchestral Audition Repertoire for Horn: Complete and Unabridged"* and is available from www.thompsonedition.com. This collection is an invaluable resource and should be owned by any serious horn student with aspirations of teaching or performing. This volume remedies all the disadvantages of excerpt books, but necessarily ignores their primary advantage: convenience. It's over 1000 pages long and weighs nearly 10 pounds – not something that is easily toted to the practice room on a daily basis. Mr. Thompson wisely bound the pages in a three-ring binder making it easy to remove individual parts. But here again, you're losing a key advantage to excerpt books: an all-in-one volume.

In the book before you, I have assembled what I believe to be the best possible compromise between the comprehensive but hefty *Thompson Edition* and the convenient but deficient and visually discrepant excerpt books. I have chosen 46 of the most frequently requested works on orchestral horn auditions (based on lists in Douglas Hill's book *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* and Arthur La Bar's *Horn Player's Audition Handbook*) and

reproduced excerpts taken from the original parts. By doing this, I've given the reader the visual and typographical accuracy of the original part with the convenience of an excerpt book. I have attempted to include as many of the important passages of each work as possible. Please note that, unlike the *Thompson Edition*, this is not an attempt to be comprehensive. I have included more passages than most of the standard horn excerpt books, but in some works (such as *Ein Heldenleben*) it would be impossible to include all the important passages without reproducing the entire part, which lies outside the scope of this project. I have also tried to include enough material before and after each passage so as not to exclude music that might be requested on an audition, and to give the reader some context. Again, this book cannot and should not serve as a substitute for studying the entire part; it is simply intended to provide as much information as possible in a portable and convenient volume.

The most important and unique feature of this book is its companion website, www.hornexcerpts.org, which containins multiple recordings of each excerpt that can be listened to online. I have chosen three to five recordings of each work and compiled them on the website so that different interpretations can be compared back-to-back at the click of a mouse. When choosing the recordings I tried to include as diverse a selection of performances for each excerpt as possible. I took into consideration playing style (e.g. Chicago Symphony vs. New York Philharmonic), nationality (American vs. European), and type of instruments played (modern instruments vs. period instruments). As I did with the printed excerpts, I've tried to include several measures of music before and after each excerpt to provide some context. Of course, this site should not be used as a substitute for listening to entire recordings or live performances. It is essential for a well-prepared horn player to be familiar with not only the excerpts, but also the role they play in the context of the entire movement or work. Like the book, the website is intended to present a maximum amount of information in a succinct format.

I have also included several features not found in other excerpt publications. One such feature is, when possible and appropriate, the inclusion of all horn parts for a given excerpt, even if not all parts are commonly requested on auditions. This will make possible the rehearsal of these excerpts as a full section when a full set of complete parts is otherwise unavailable. For example, only the 2nd horn part in variation 6 of Brahms' *Variations on a Theme by Haydn* is commonly asked for on orchestral auditions, but the other three parts are equally interesting and important. I've included all four parts because I think it would be beneficial (not to mention fun) for a student learning the 2nd horn part to gather three other players and rehearse it as a section.

I've included as much information as possible about the location of the excerpts within the works to which they belong. I've given either measure numbers or locations in relation to rehearsal marks, and when possible I've given both. It should be noted that

numbers and rehearsal letters are not always consistent between different editions, and sometimes not even consistent between parts and the score. In Russian music the rehearsal letters I and J are interchangeable – different editions will use one or the other but never both.

The metronome marks I've included are those of the composers. In some cases the metronome marks appear in the score but not in the parts. I've included them here either way. The reader should be aware that composers' metronome marks are not necessarily indicative of standard performance tempi. This is most famously the case in Beethoven. Modern performances of Beethoven's works are often considerably slower than the metronome marks he indicates. One such example is the fourth horn solo in the third movement of the ninth symphony. Beethoven indicates a tempo of ♩ = 60. Of the performances that are included on the website, the one that comes closest to this tempo is Roger Norrington's with the London Classical Players performing on period instruments (♩ = 56). The other three performances, done on modern instruments, range between ♩ = 50 and ♩ = 60.

This book does not make any claims to authenticity. In recent years publishers such as Bärenreiter have made available "Urtext" editions of several composers' works. These editions claim to more accurately represent the original manuscript than the older editions. However, for the purposes of this book I've included the older (and perhaps less accurate) editions because they are most likely what will be found in orchestra libraries and used in most auditions and performances.

Acknowledgements

I'd like to acknowledge some of the people who have helped me to make this project possible. The recordings on the set of CDs were borrowed from several different collections besides my own. I'd like to thank Lin Foulk, Jeff Suarez, Abigail Pack, and the UW-Madison Mills Music Library for making their collections available to me. I'd also like to thank Steve Sundell and the Mills Music Library for use of the audio recording facilities.

The printed excerpts were also taken from several collections. Thanks to the UW-Madison Orchestra department and the La Crosse Symphony Orchestra for providing some parts, and to David Thompson for making available his collection of parts to the horn world at large.

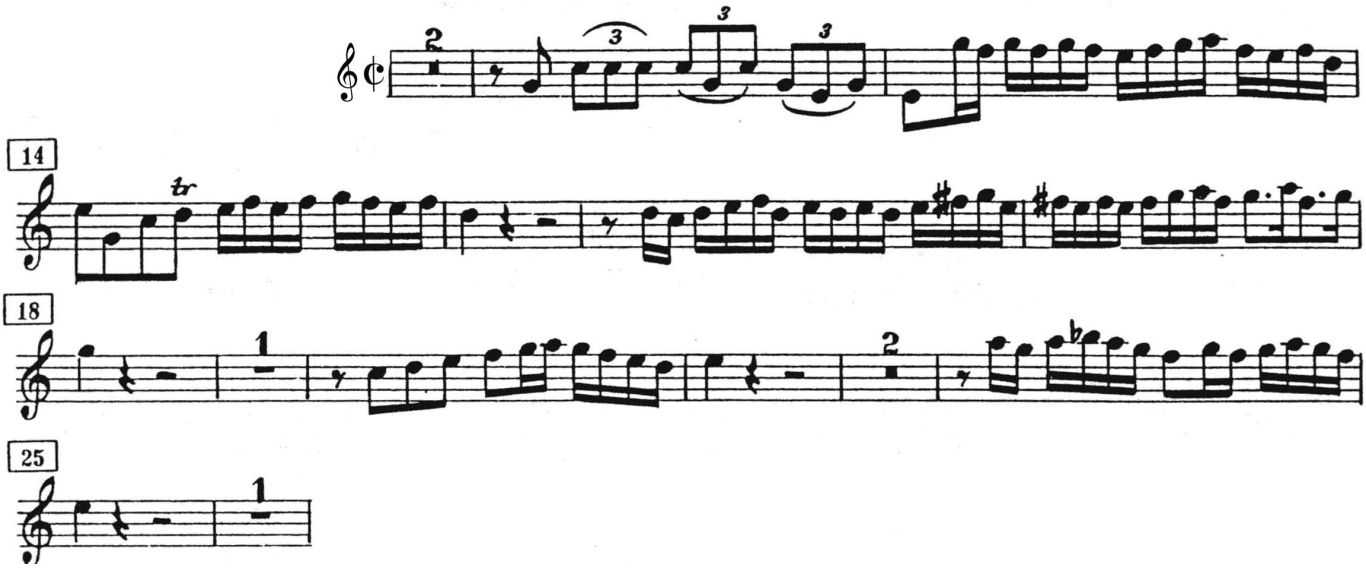
Finally, I'd like to thank Professor Douglas Hill and the UW-Madison horn studio for the encouragement not only to start, but also to complete this project. It is my hope that this book and the accompanying CDs will be a valuable and worthwhile resource for my students and for other students to whom it can be made available.

Orchestral Horn Excerpts

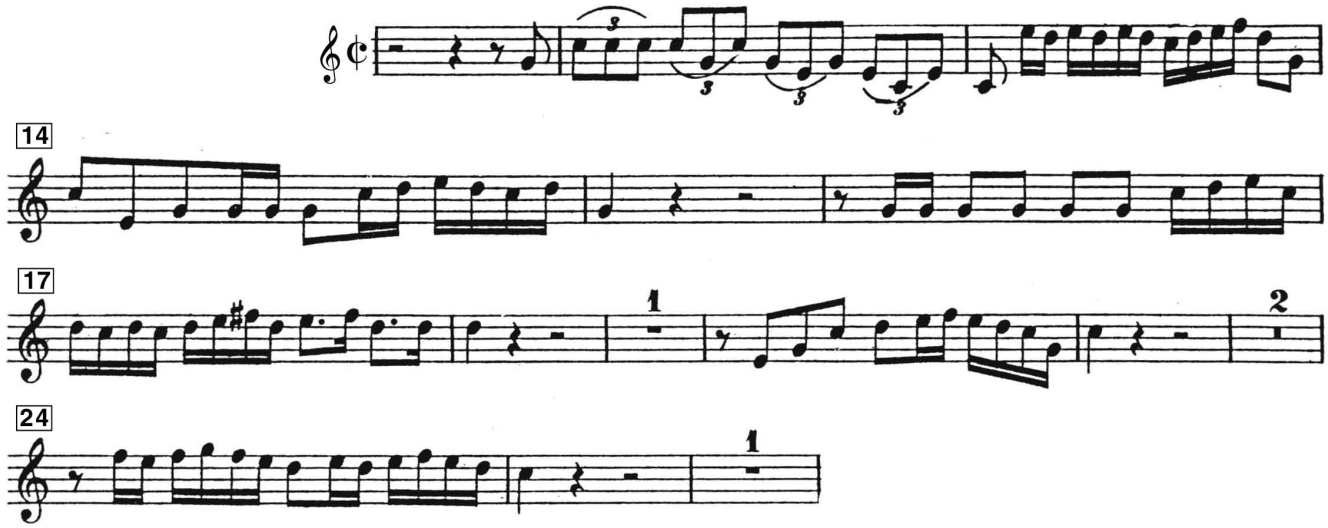
Bach – Brandenburg Concerto No. 1, BWV 1046

Excerpt 1 – I. Allegro, ms. 12-25

Horn I in F

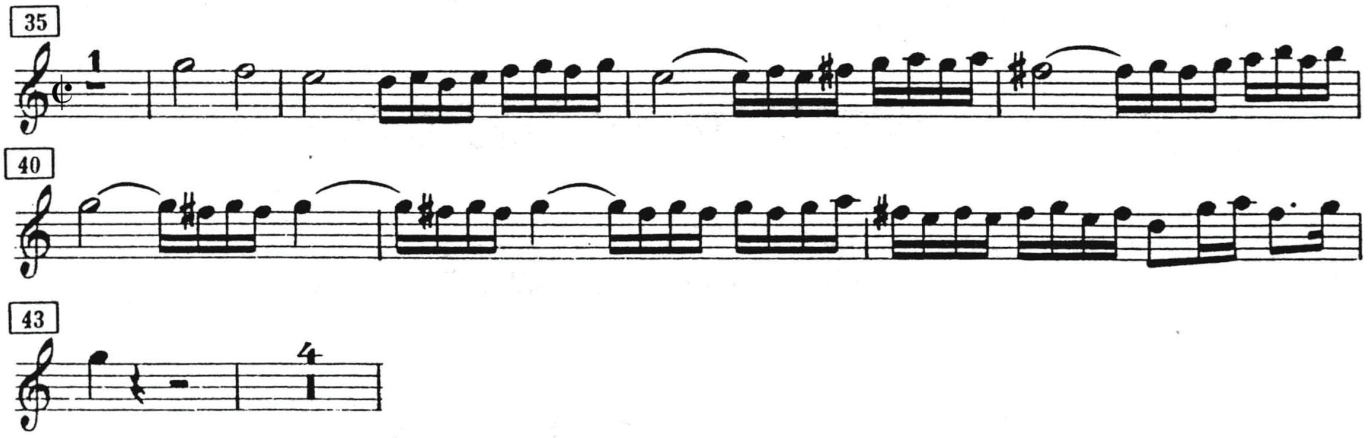


Horn II in F

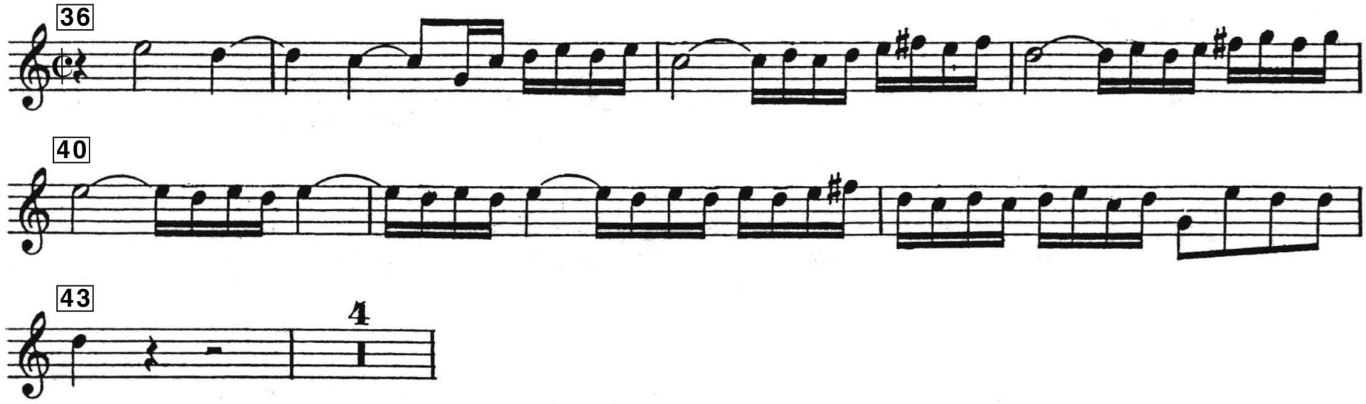


Excerpt 2 – I. Allegro, ms. 36-43

Horn I in F

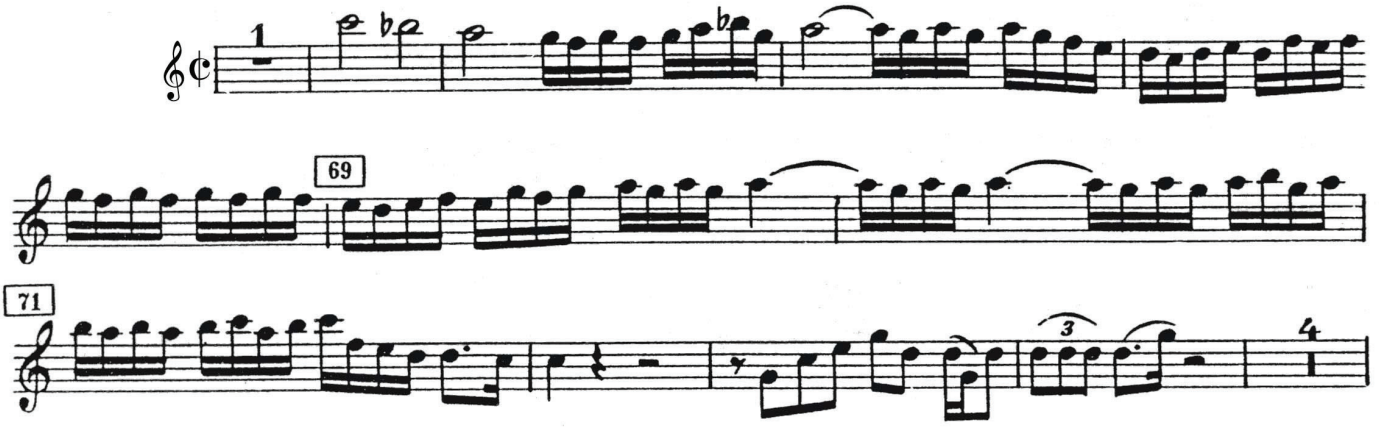


Horn II in F

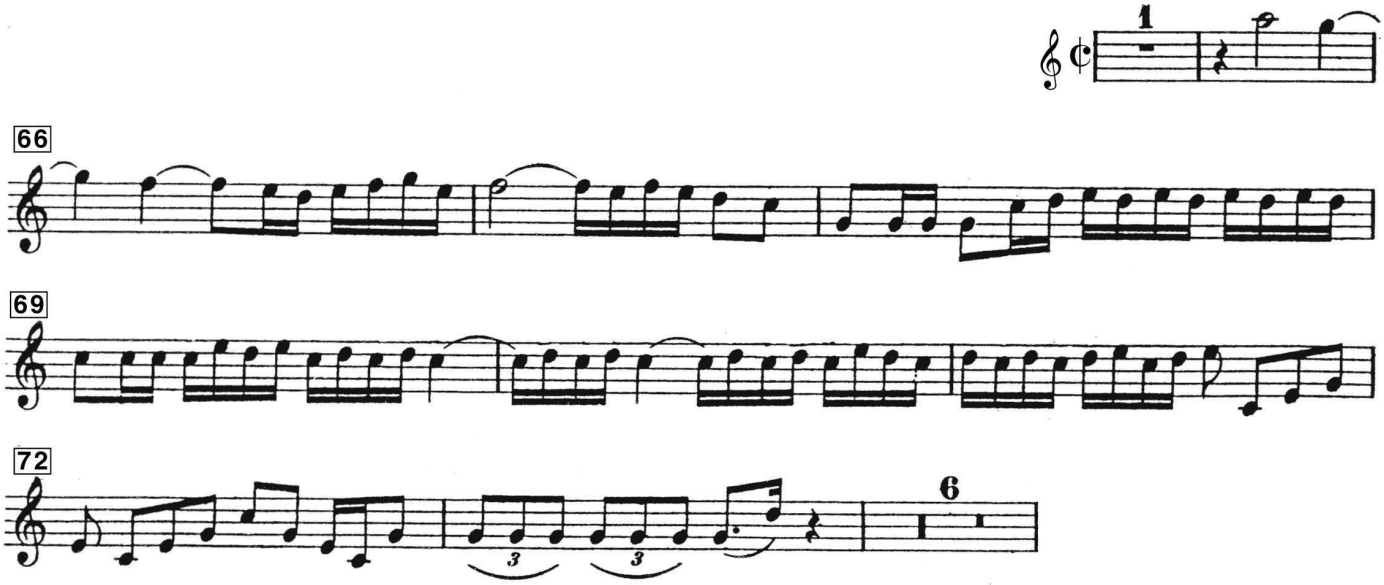


Excerpt 3 – I. Allegro, ms. 65-74

Horn I in F

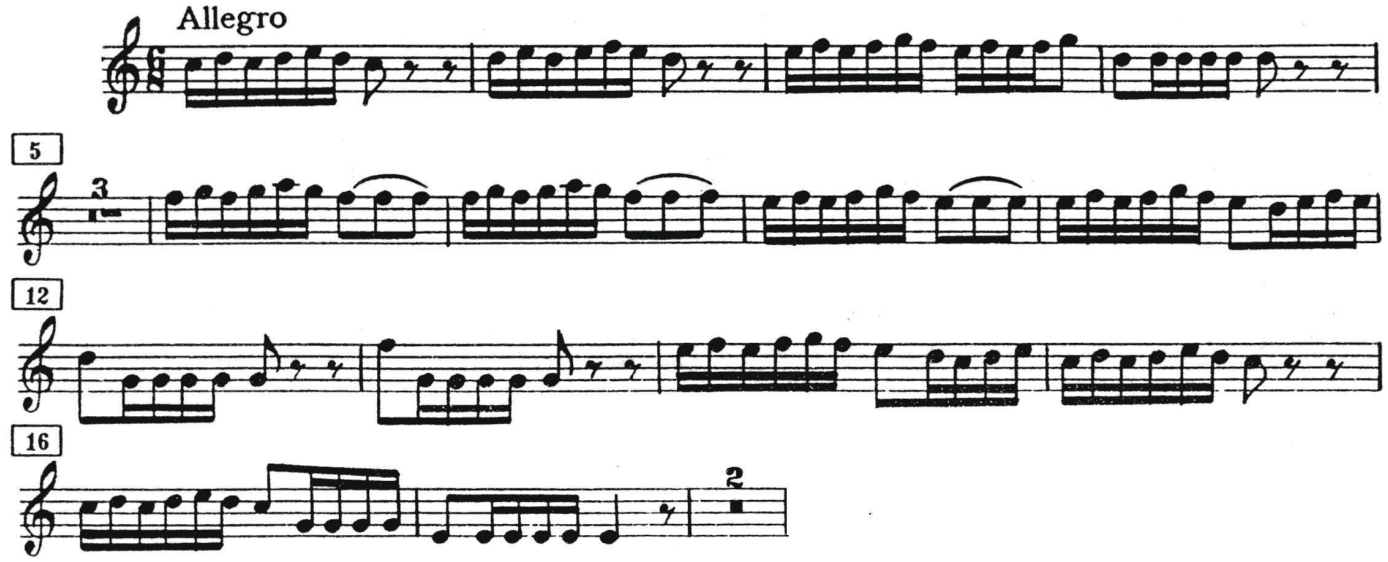


Horn II in F

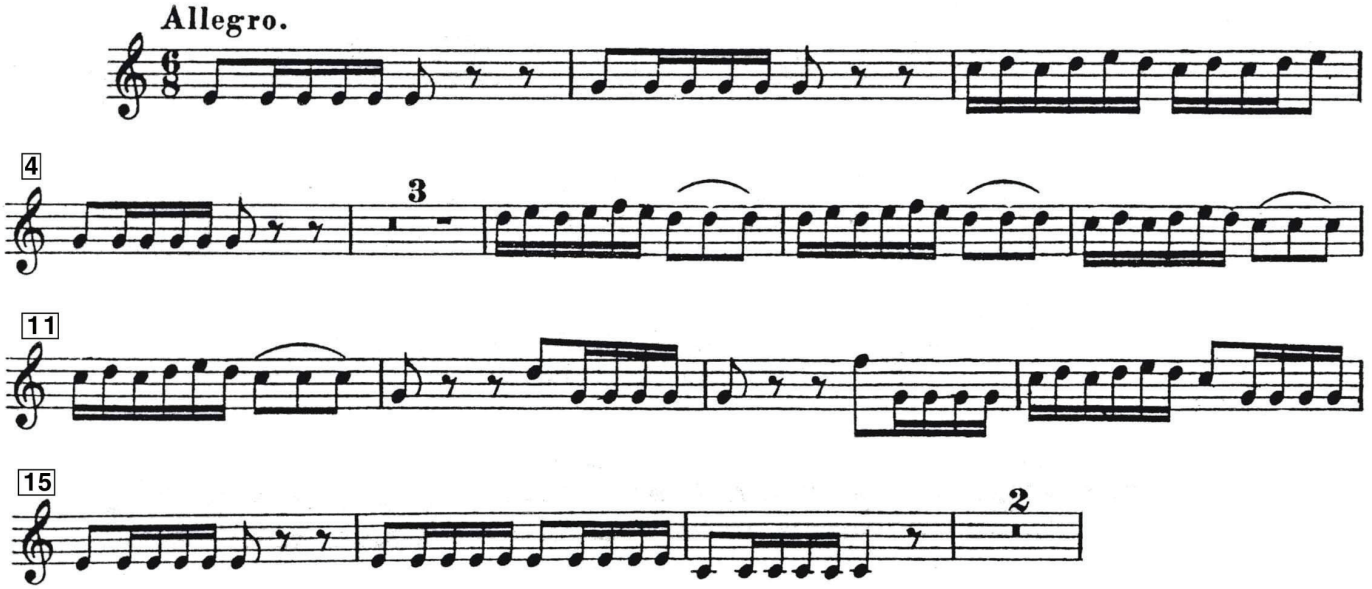


Excerpt 4 – III. Allegro, ms. 1-17

Horn I in F

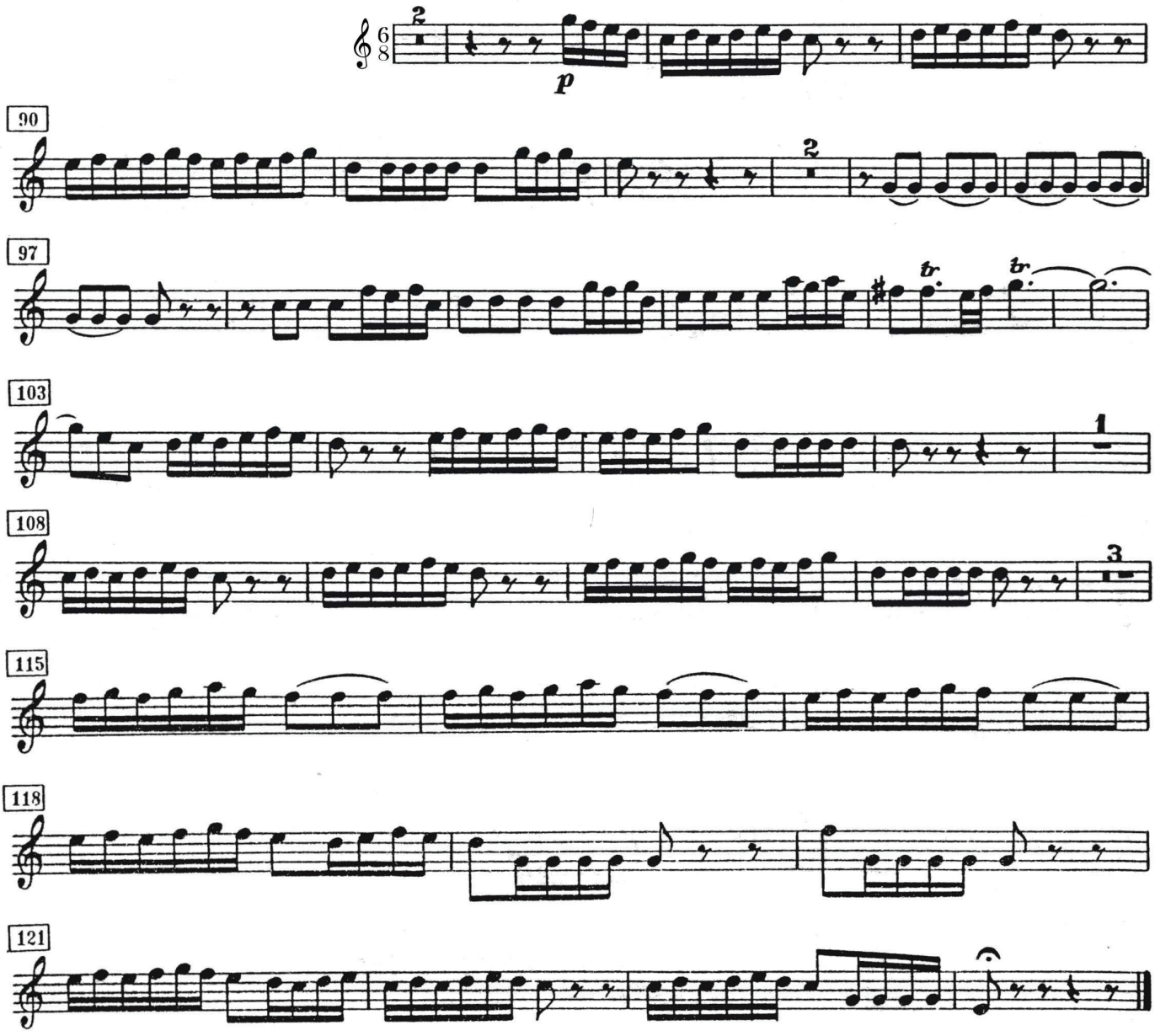


Horn II in F

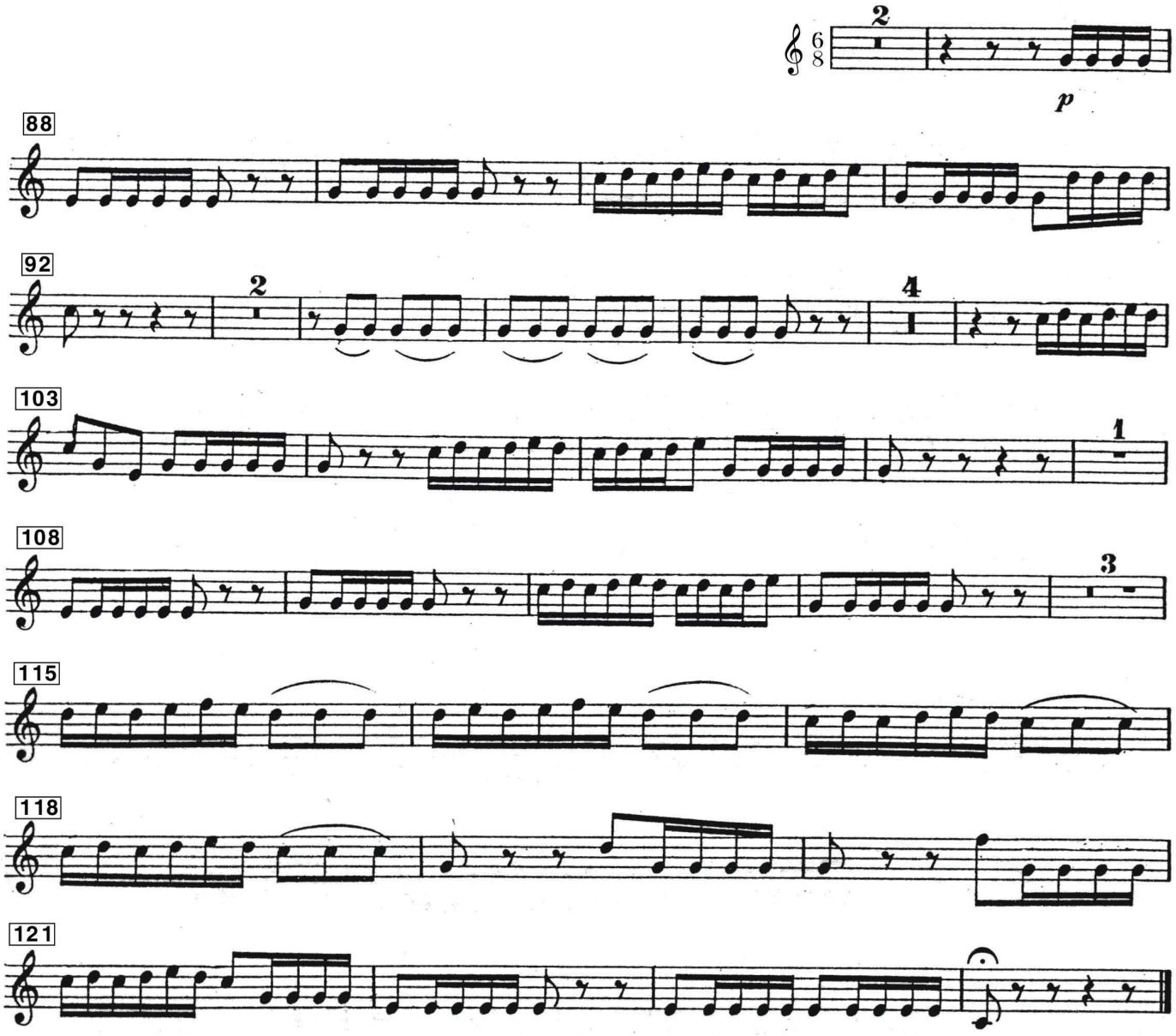


Excerpt 5 – III. Allegro, ms. 84-end

Horn I in F

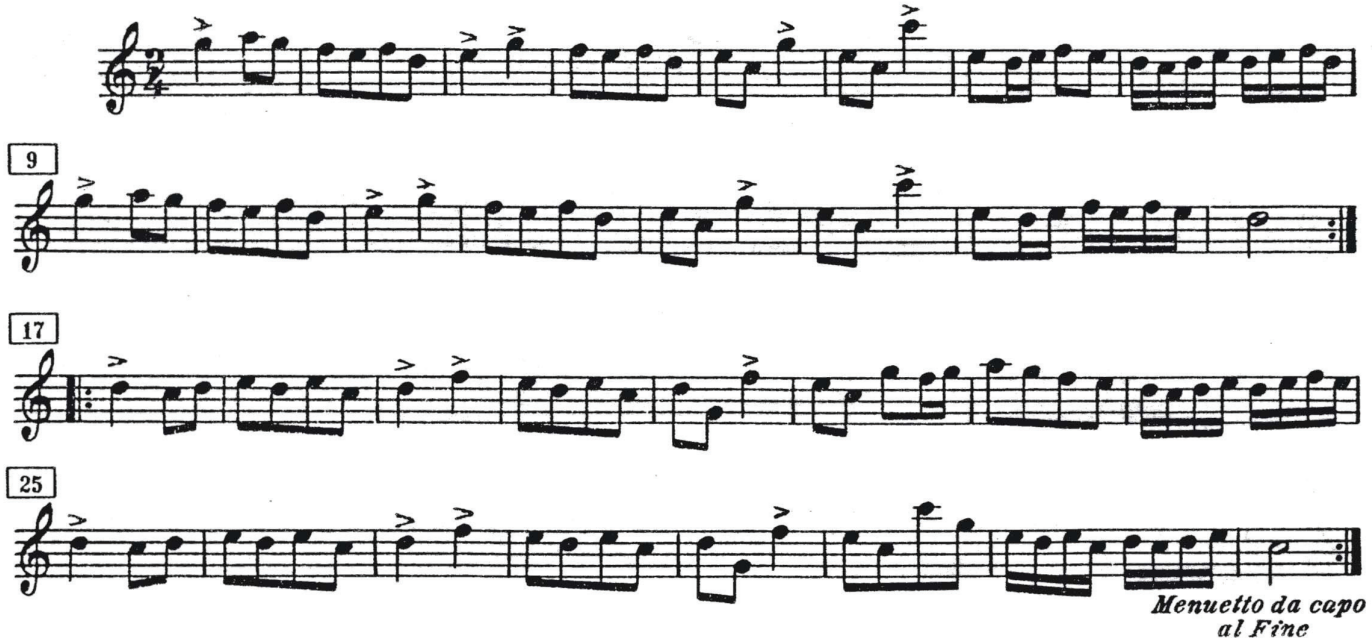


Horn II in F

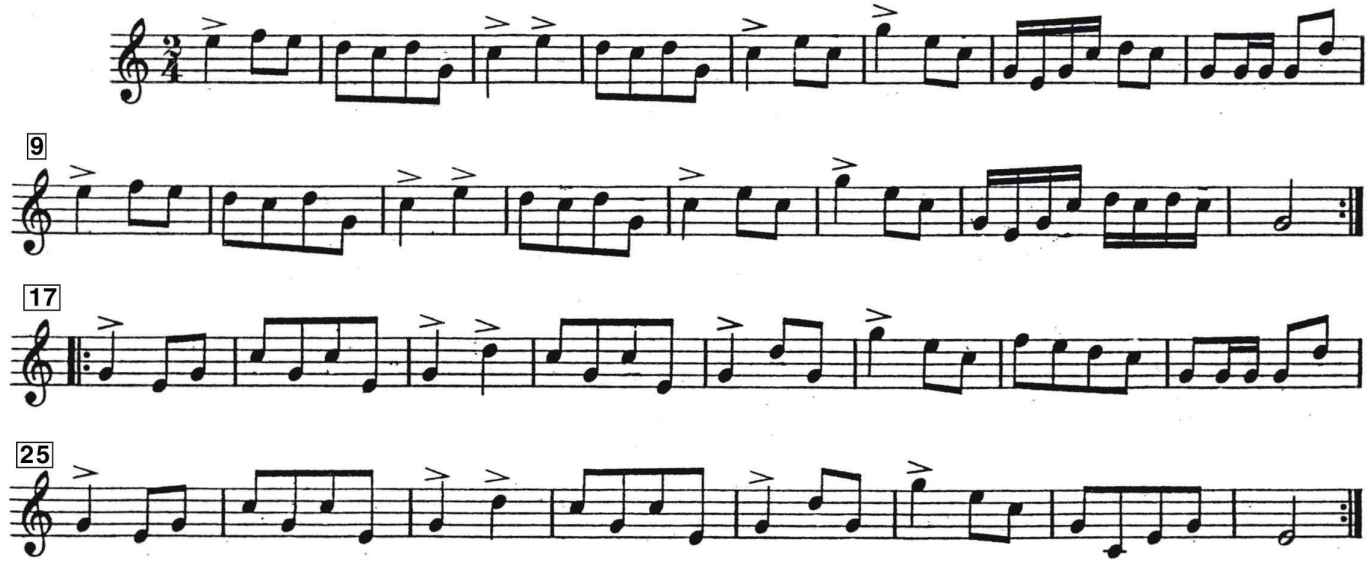


Excerpt 6 – IV. Trio 2

Horn I in F



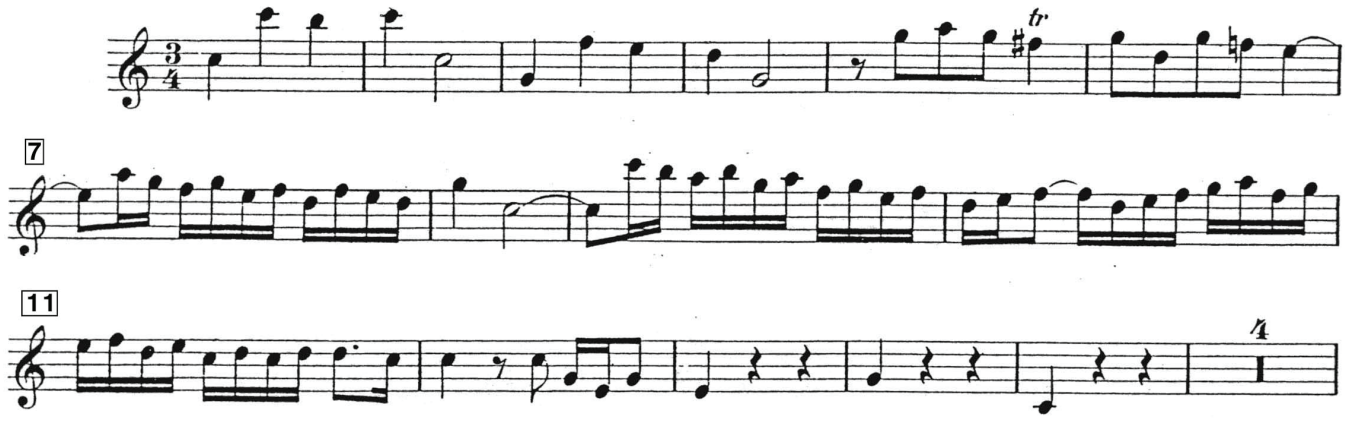
Horn II in F



Bach – Mass in B minor, BWV 232

Excerpt 1 – XI. Quoniam tu solus Sanctus, ms. 1-13

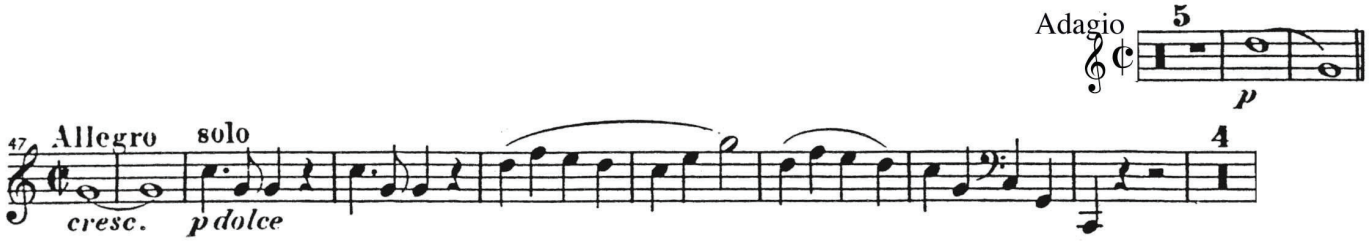
Horn in D



Beethoven – Fidelio Overture

Excerpt 1 – Adagio-Allegro, ms. 45-55

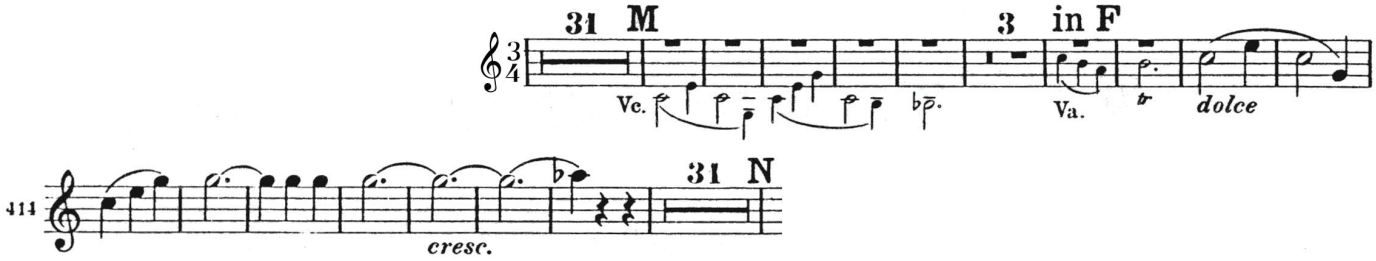
Horn II in E



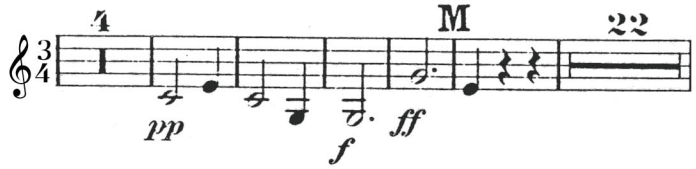
Beethoven – Symphony No. 3, op. 55

Excerpt 1 – I. Allegro con brio, 𝅗𝅥. = 60
ms. 394-416 (4 before M – 19 after M)

Horn I in E♭

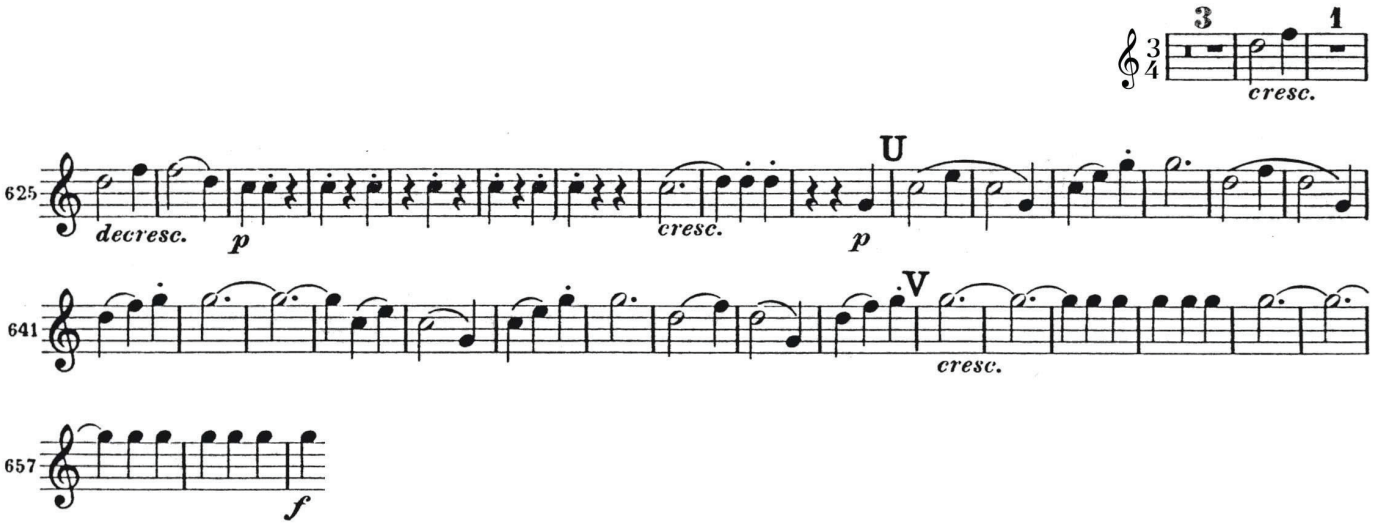


Horn II in E♭

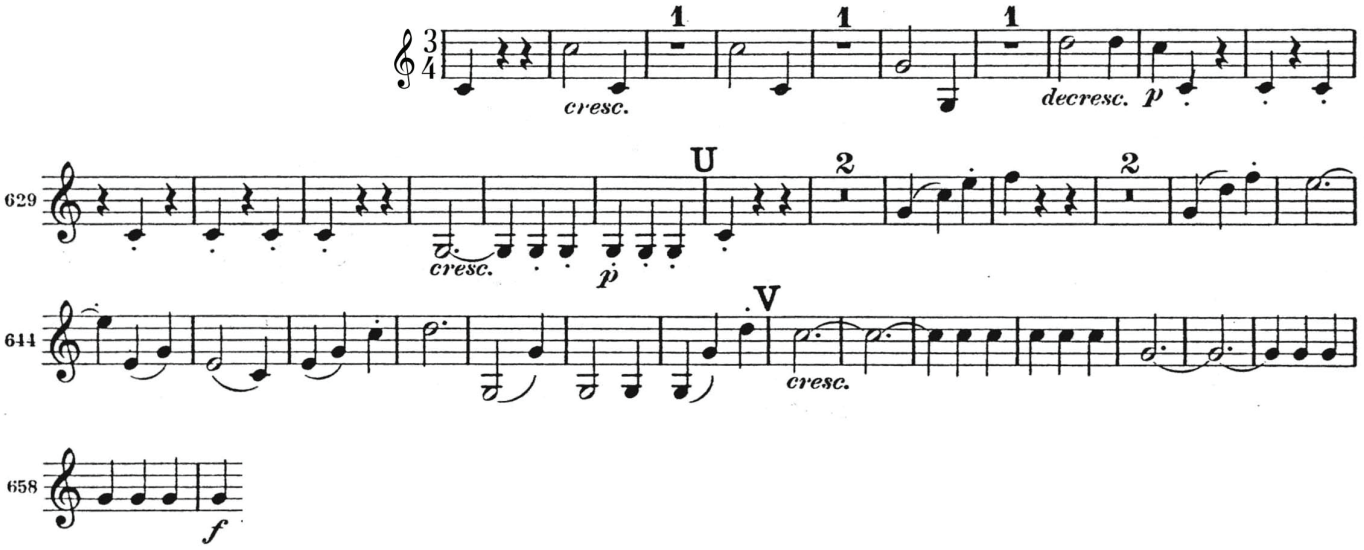


Excerpt 2 – I. Allegro con brio, 𝅗𝅥. = 60
ms. 619-659 (16 before U – 9 after V)

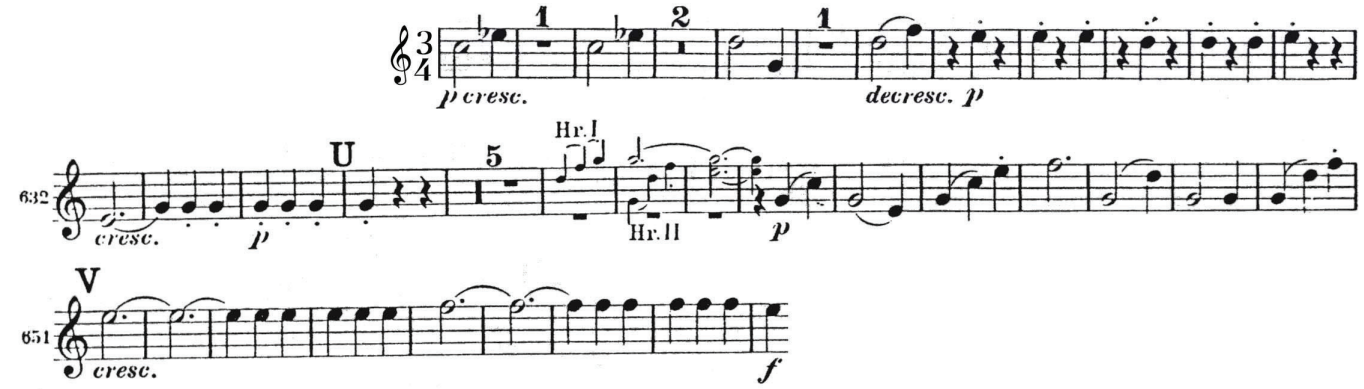
Horn I in E♭



Horn II in E♭

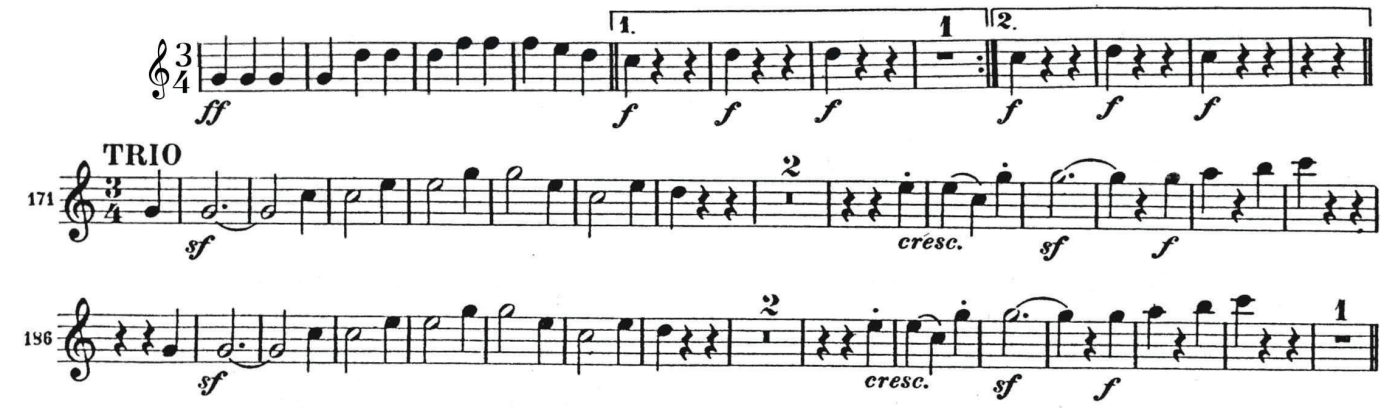


Horn III in E♭

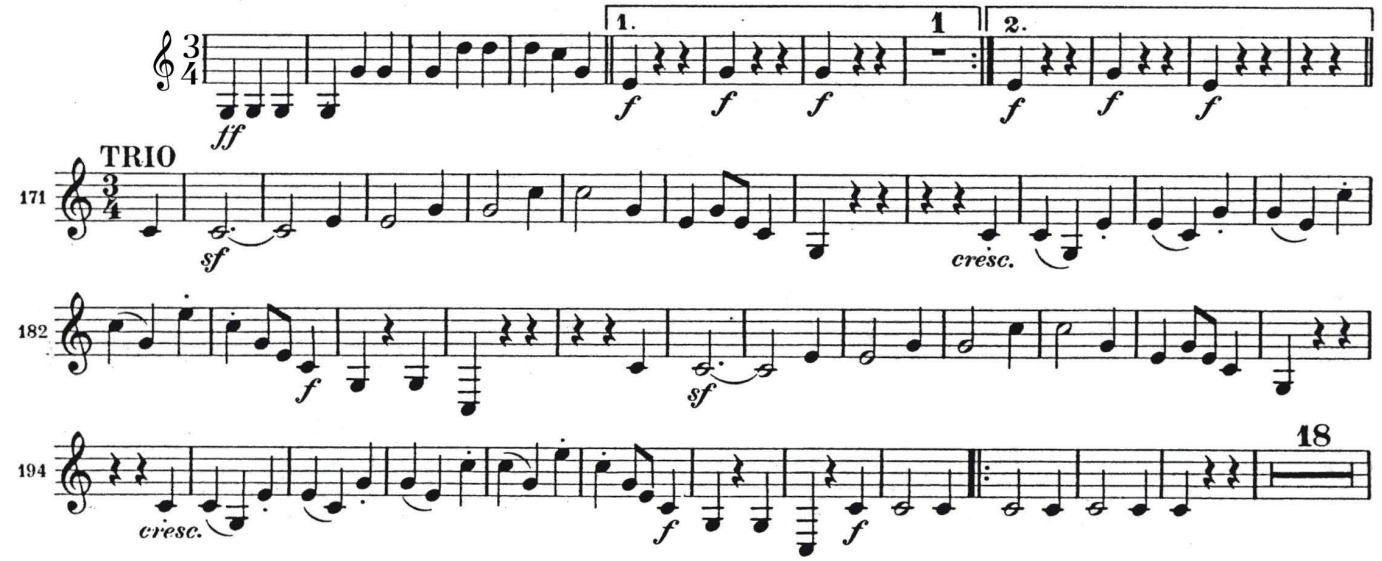


Excerpt 3 – III. Trio: Allegro vivace, 𝅗𝅥. = 116, ms. 169-202

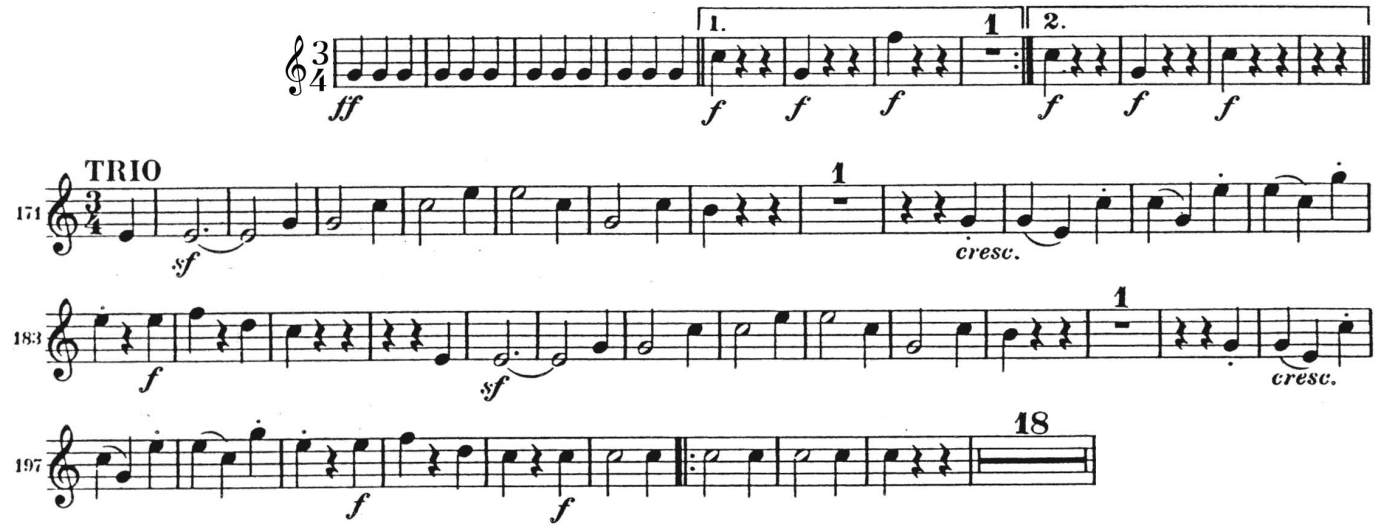
Horn I in E♭



Horn II in E♭

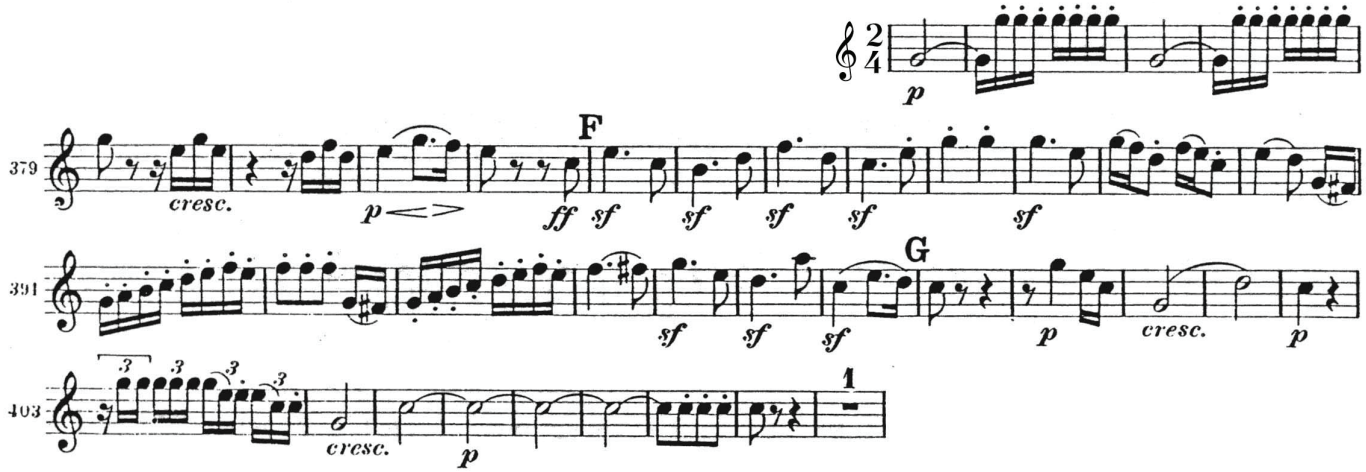


Horn III in E♭



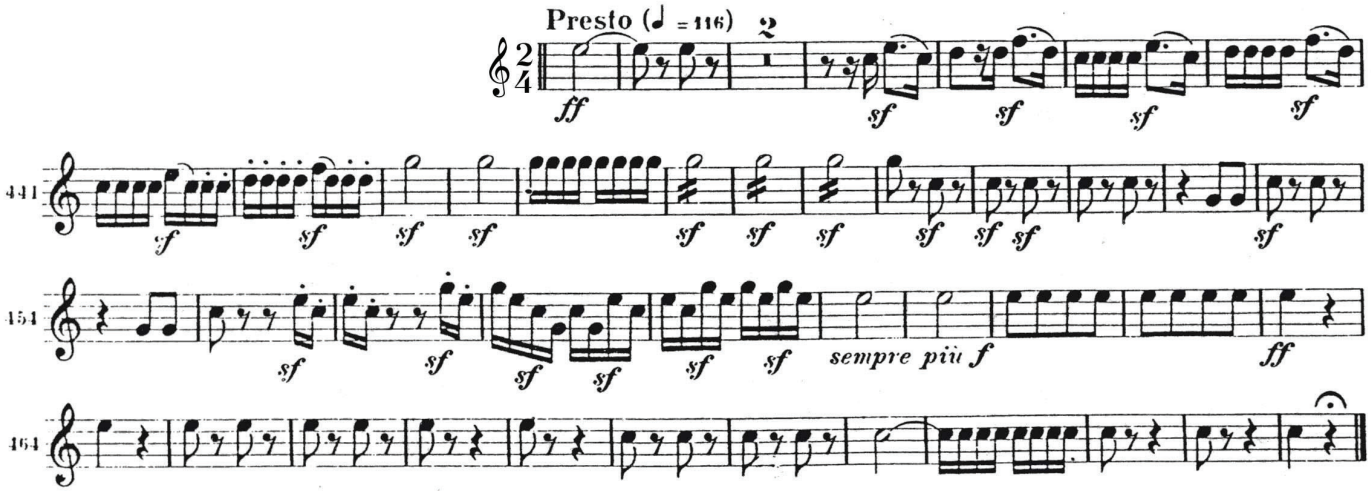
Excerpt 4 – IV. Finale: Poco andante, ♪ = 108, ms. 375-405 (9 before F – 7 after G)

Horn I in E♭

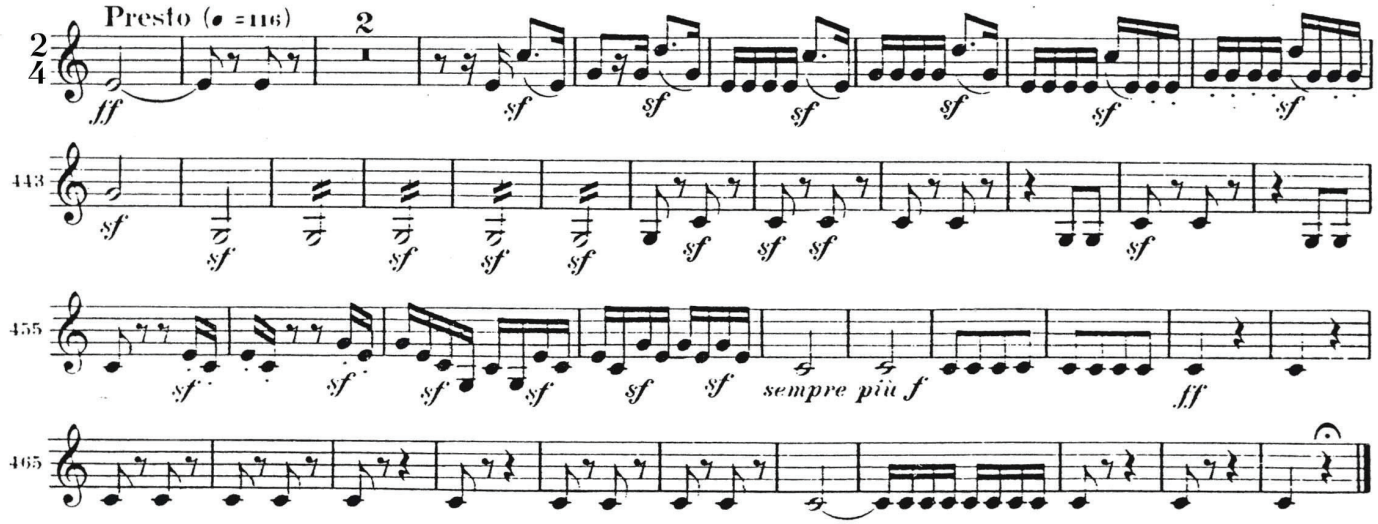


Excerpt 5 – IV. Finale: Presto, ♩ = 116, ms. 433-end

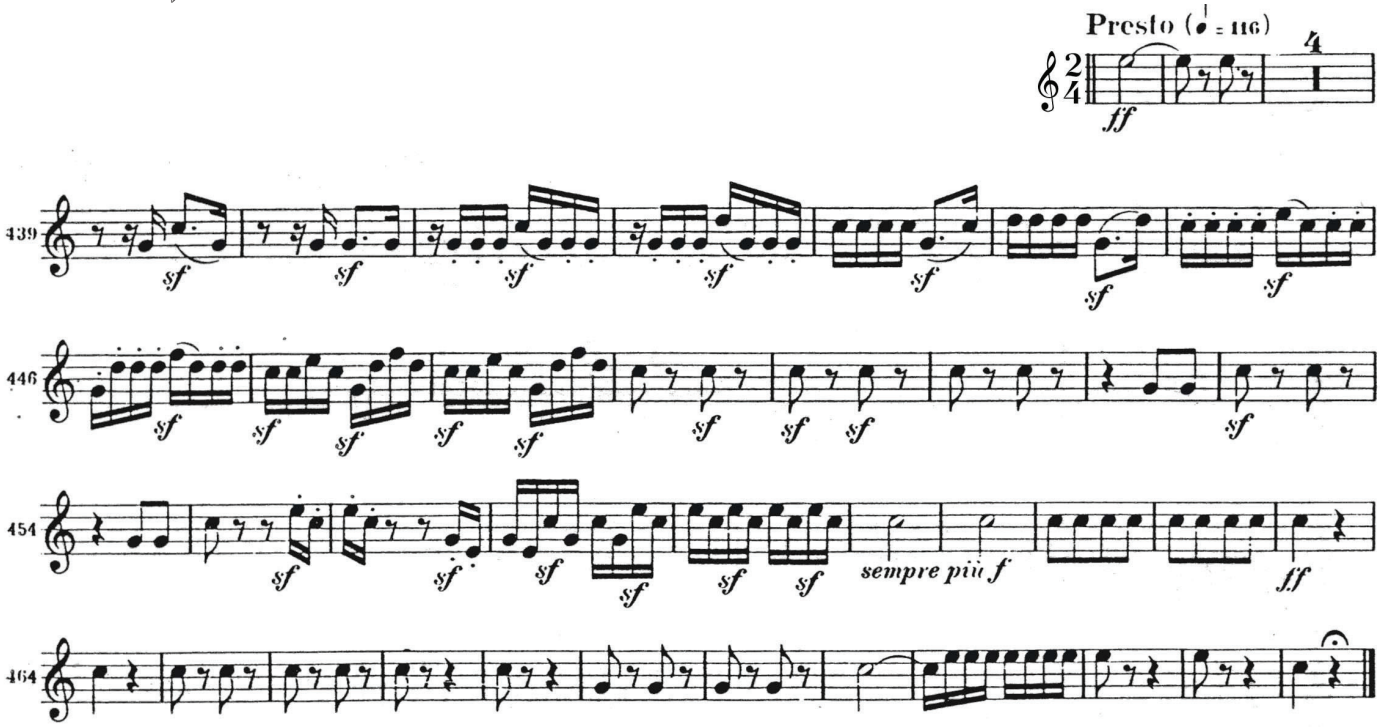
Horn I in E♭



Horn II in E♭



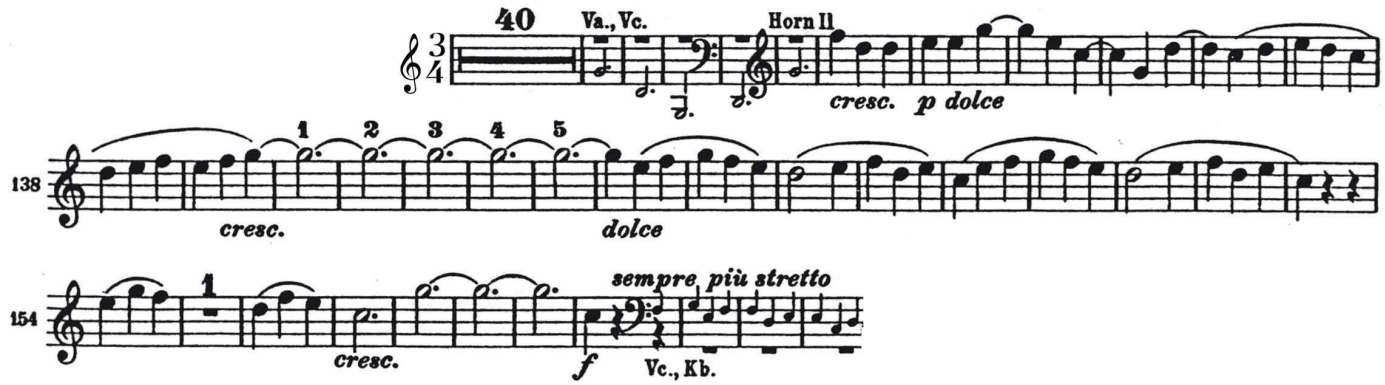
Horn III in E♭



Beethoven – Symphony No. 6, op.68

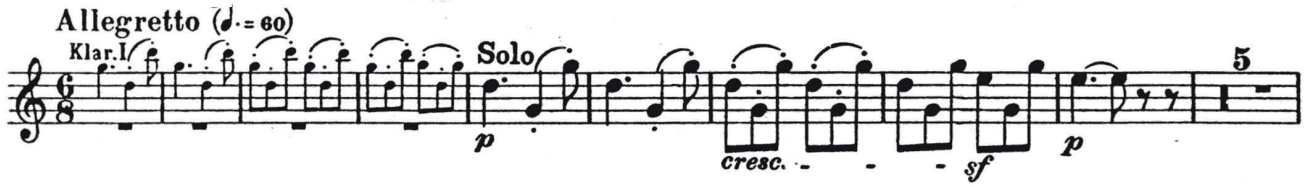
Excerpt 1 – III. Allegro, 𝅗𝅥. = 108, ms. 132-161 (50 after A)

Horn I in F



Excerpt 2 – V. Allegretto, ♩. = 60, ms. 1-10

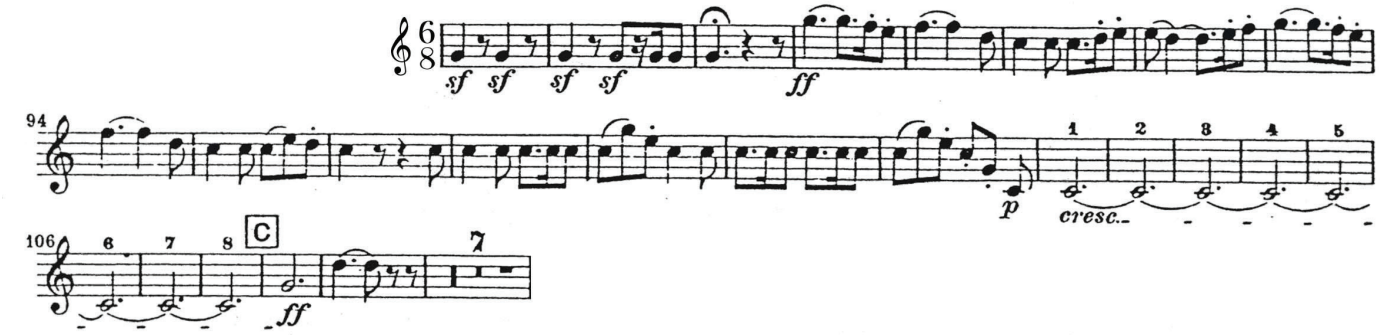
Horn I in F



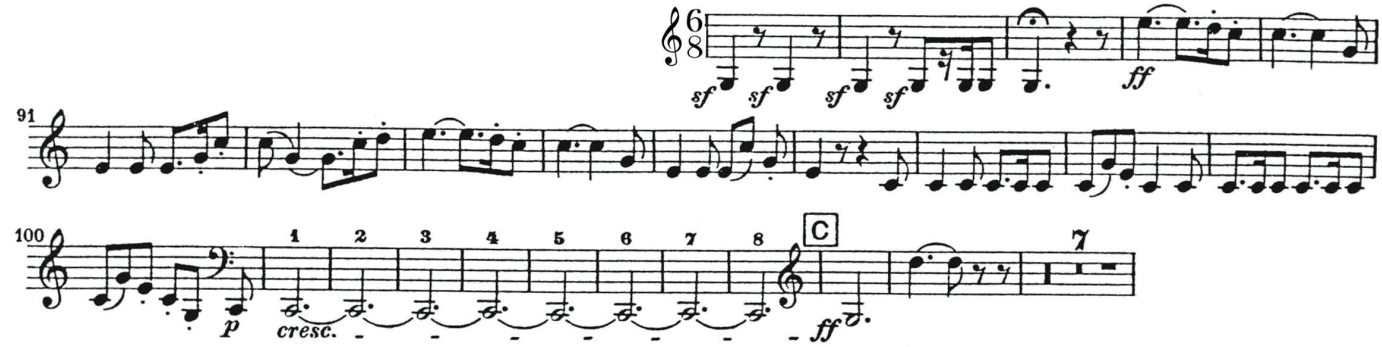
Beethoven – Symphony No. 7, op. 92

Excerpt 1 – I. Vivace, ♩. = 104, ms. 84-101 (25 before C – C)

Horn I in A

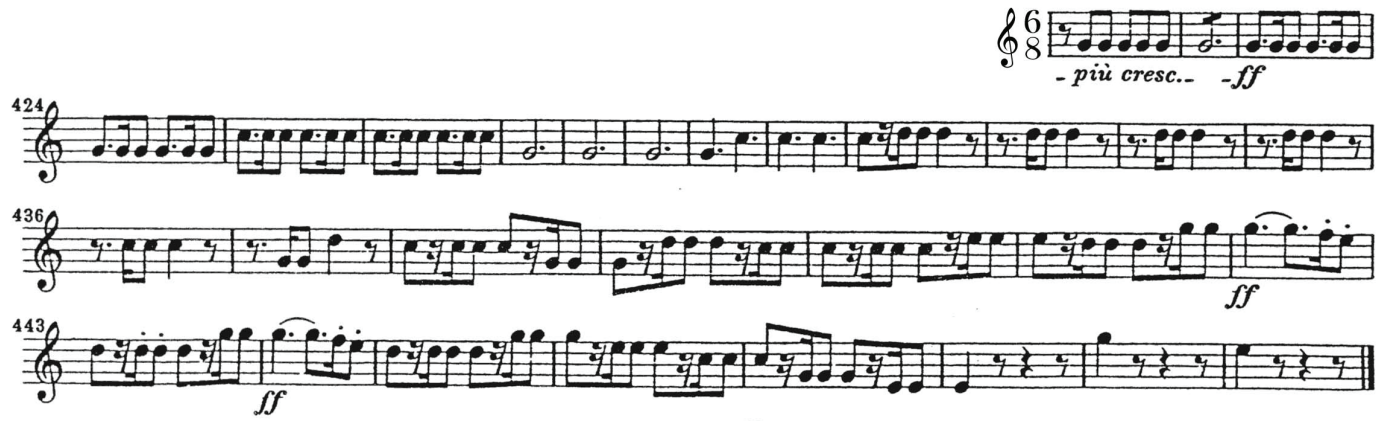


Horn II in A

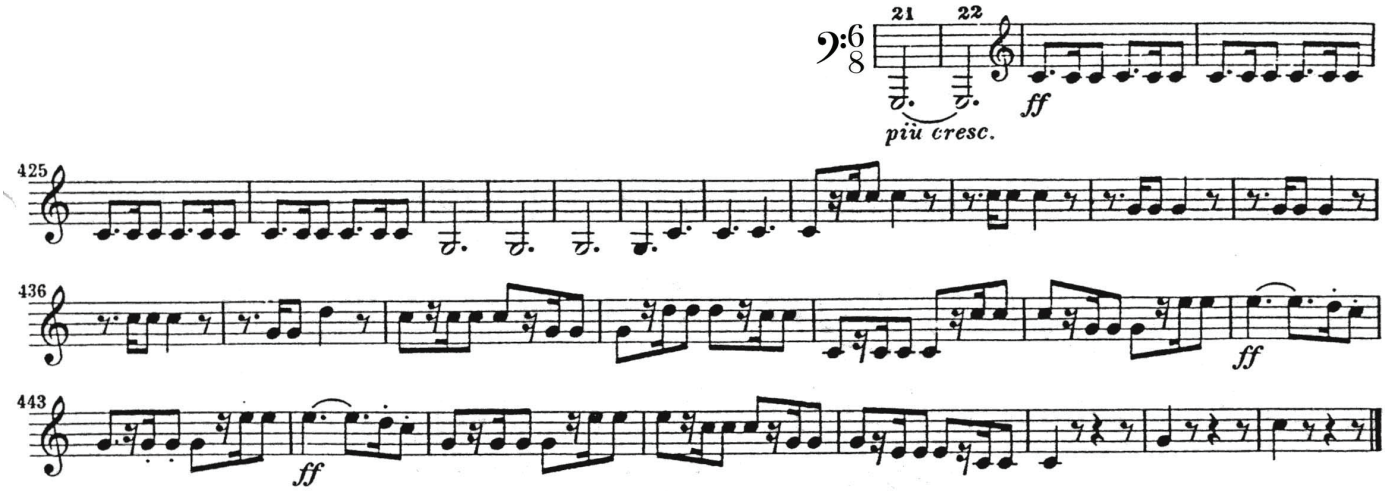


Excerpt 2 – I. Vivace, ♩. = 104, ms. 423-end (23 after N – end)

Horn I in A

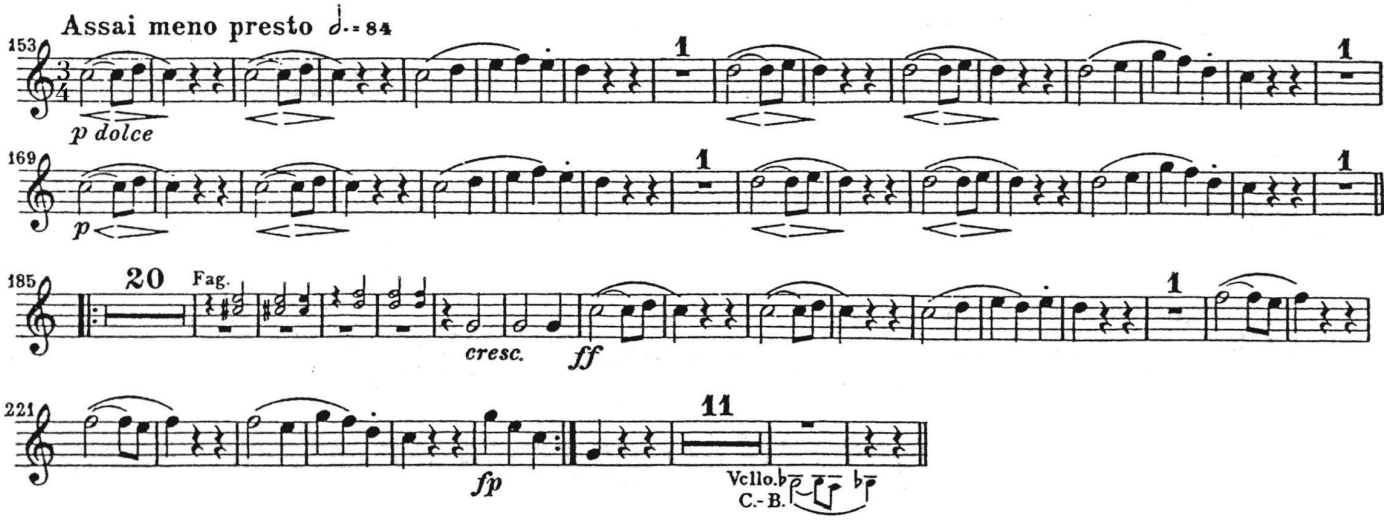


Horn II in A

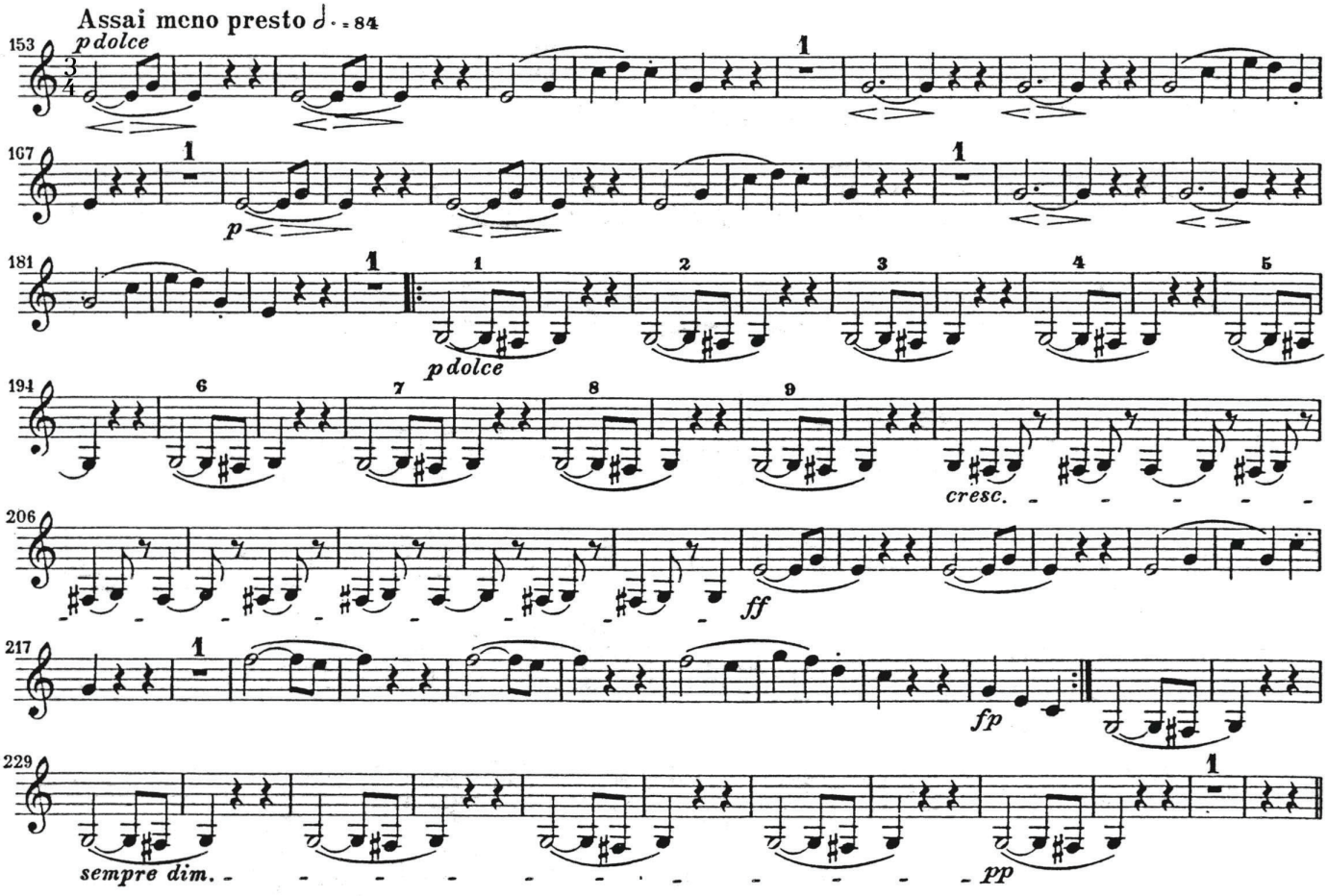


Excerpt 3 – III. Presto, 𝅗𝅥. = 84, ms. 153-239

Horn I in D

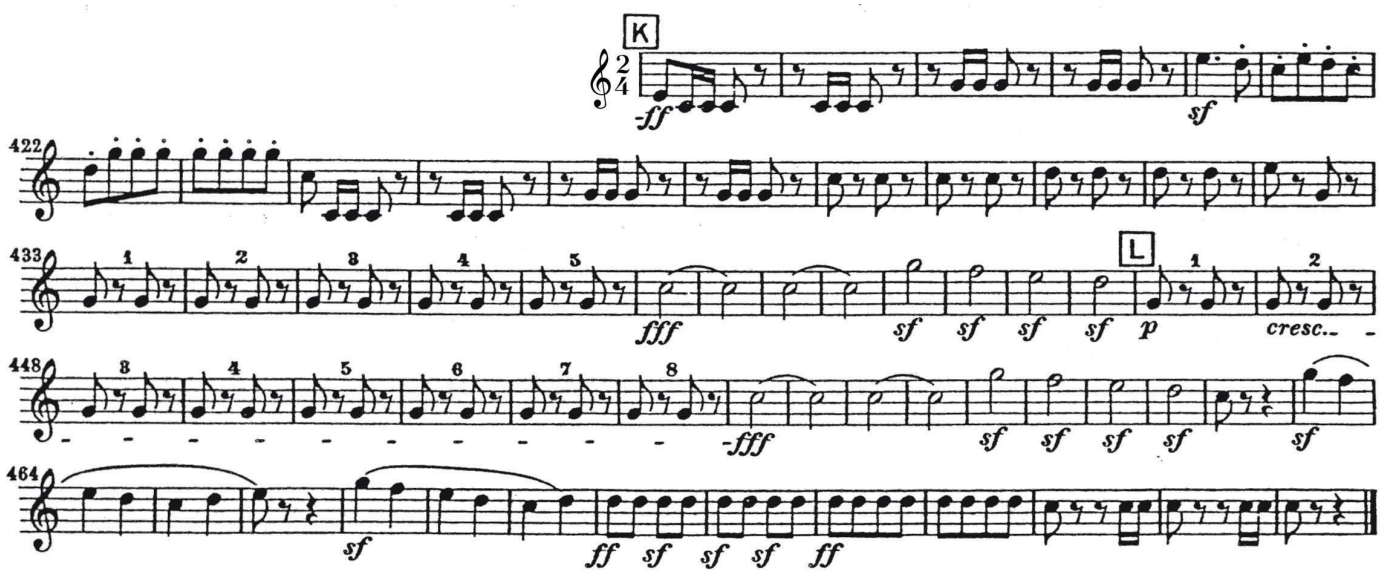


Horn II in D

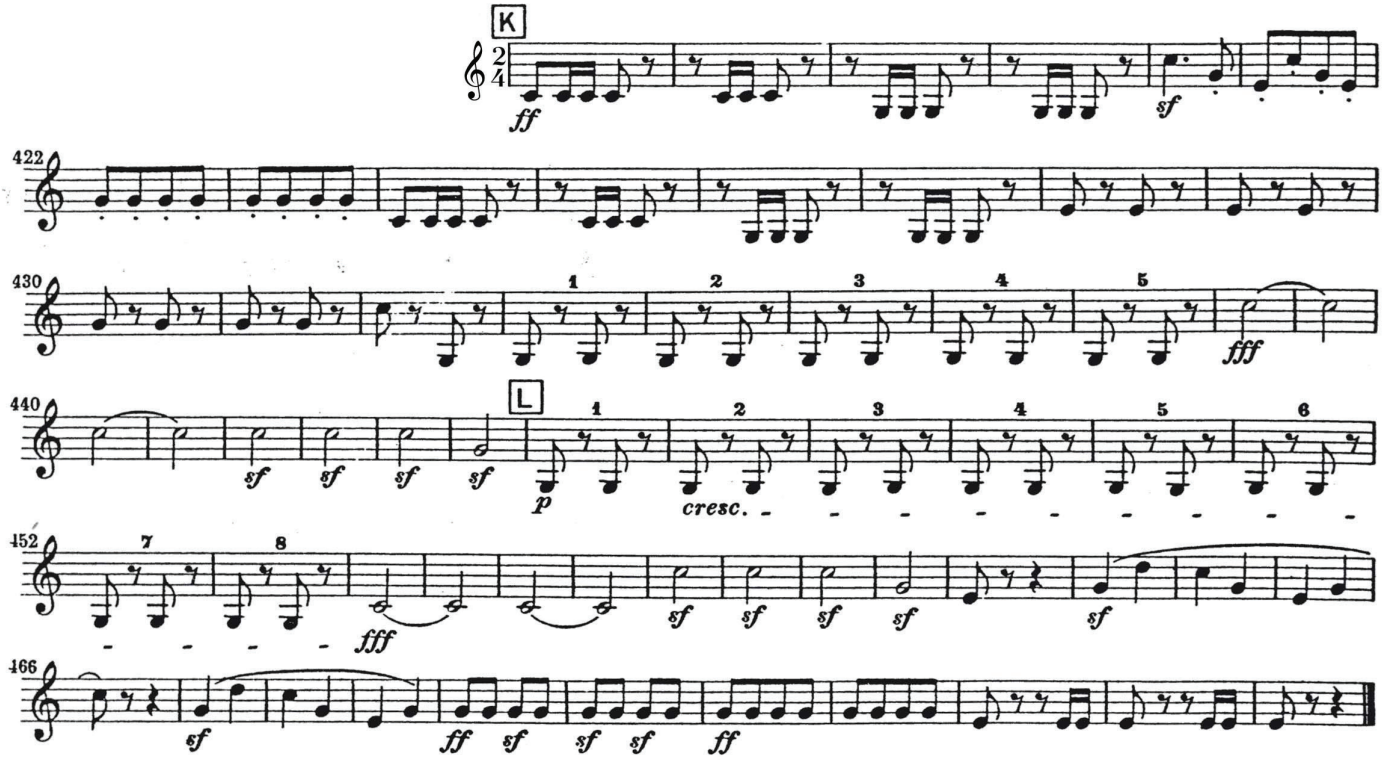


Excerpt 4 – IV. Allegro con brio, 𝅗𝅥 = 72, ms. 416-end (K – end)

Horn I in A



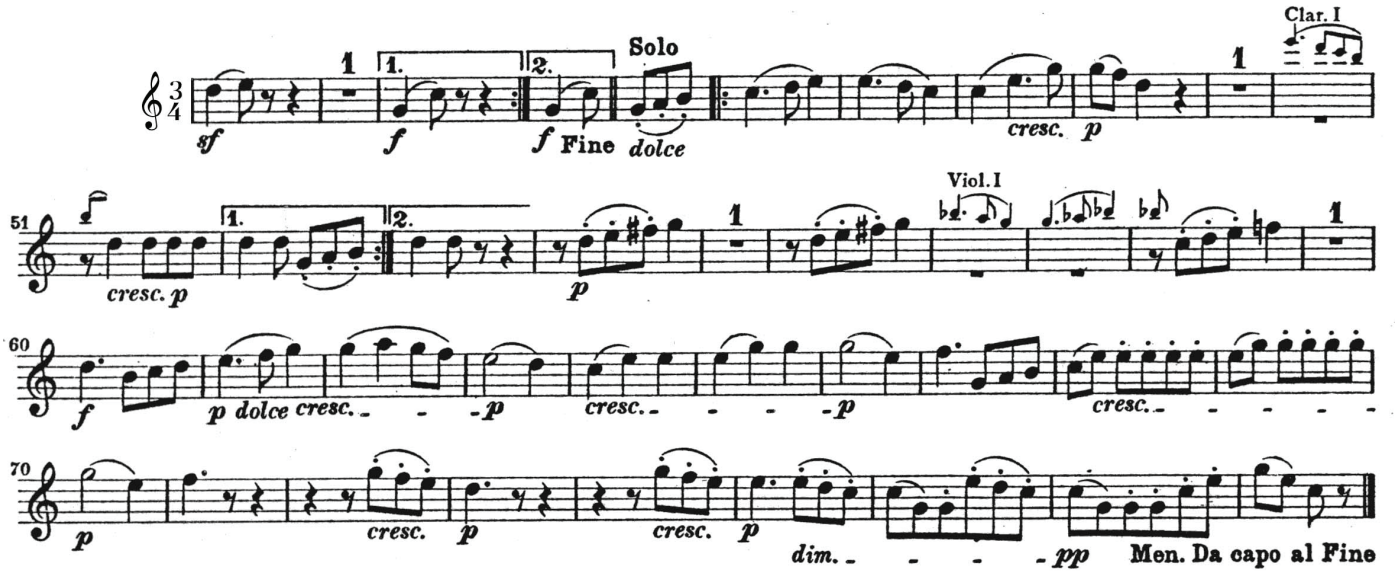
Horn II in A



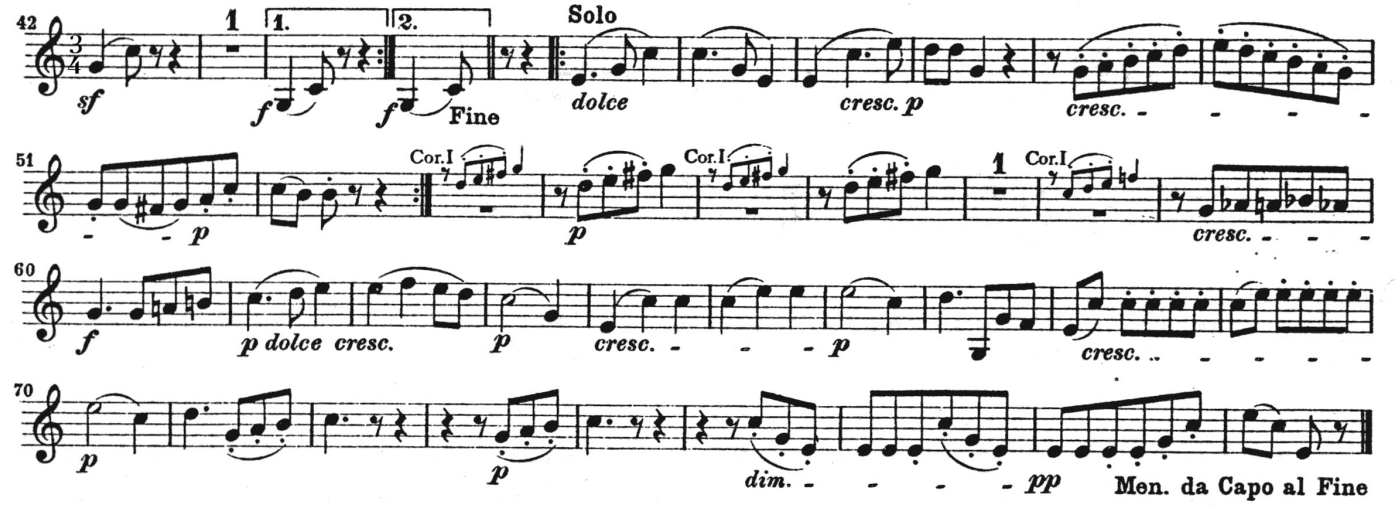
Beethoven – Symphony No. 8, op. 93

Excerpt 1 – III. Tempo di Minuetto, ♩ = 126, ms. 45-78

Horn I in F



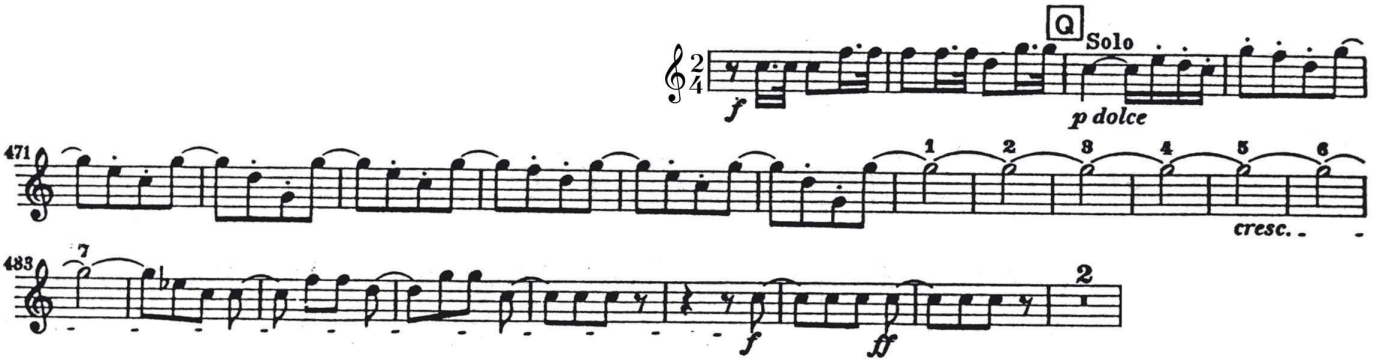
Horn II in F



Beethoven – Symphony No. 9, op. 125

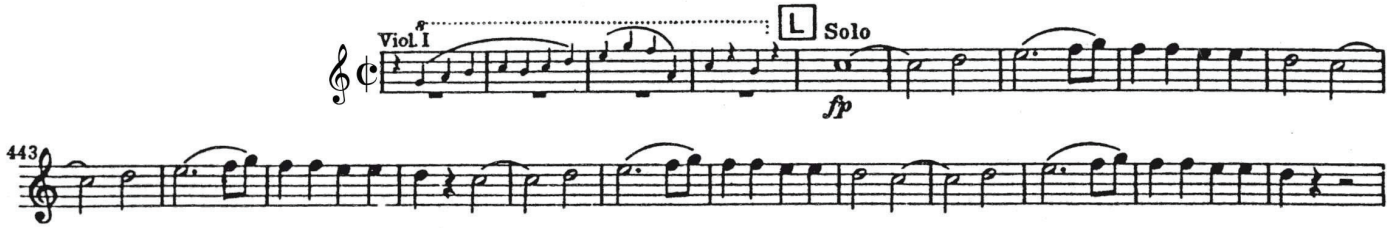
Excerpt 1 – I. Allegro ma non troppo, un poco maestoso, ♩ = 88 ms. 469-478 (Q – 10 after Q)

Horn I in D



Excerpt 2 – II. Presto, 𝅗𝅥 = 116, ms. 438-454 (L – 17 after L)

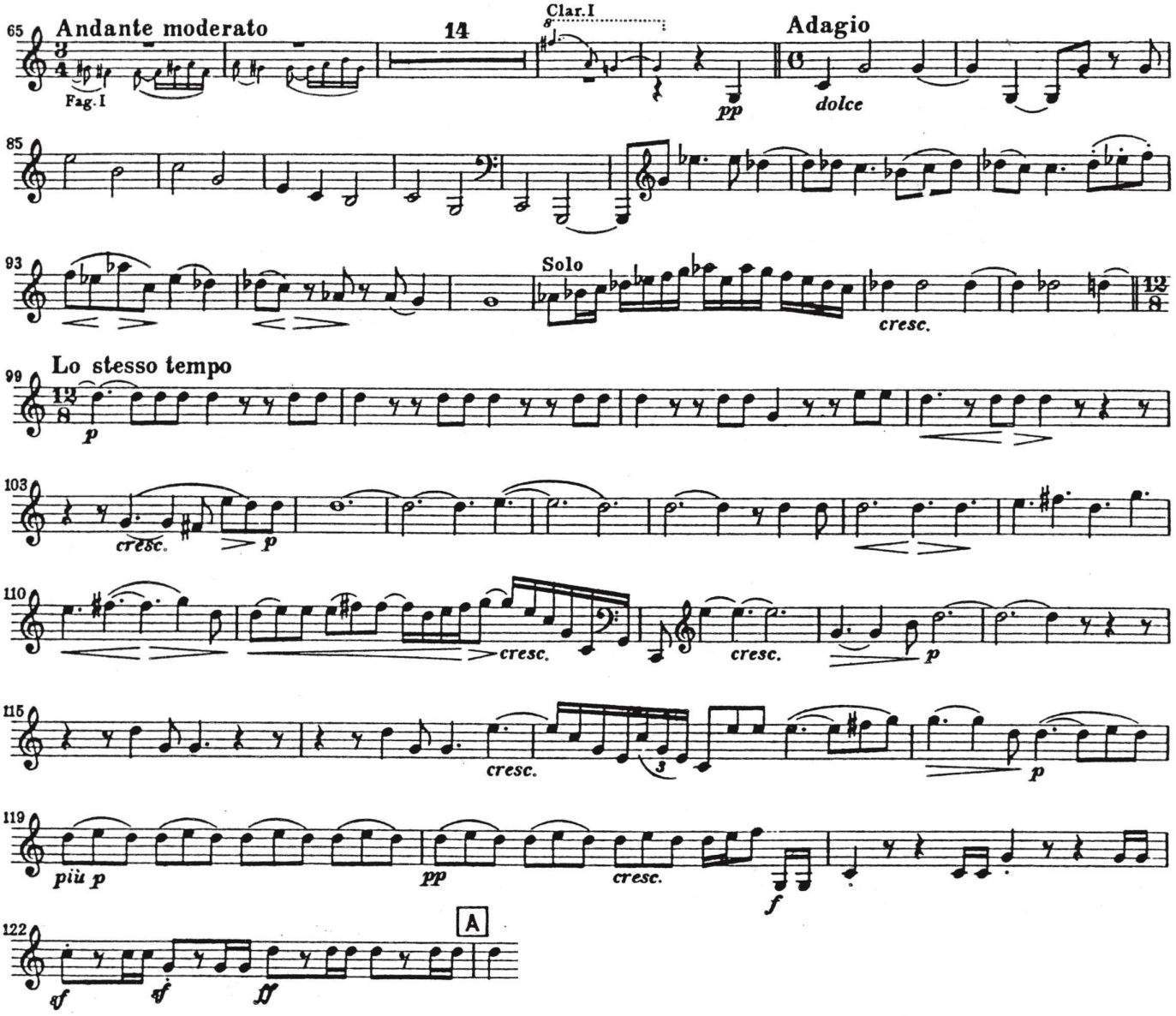
Horn I in D



Excerpt 3 – III. Adagio molto e cantabile, ♩ = 60, ms. 83-99

Excerpt 4 – III. Adagio molto e cantabile, ♩ = 60, ms. 109-121

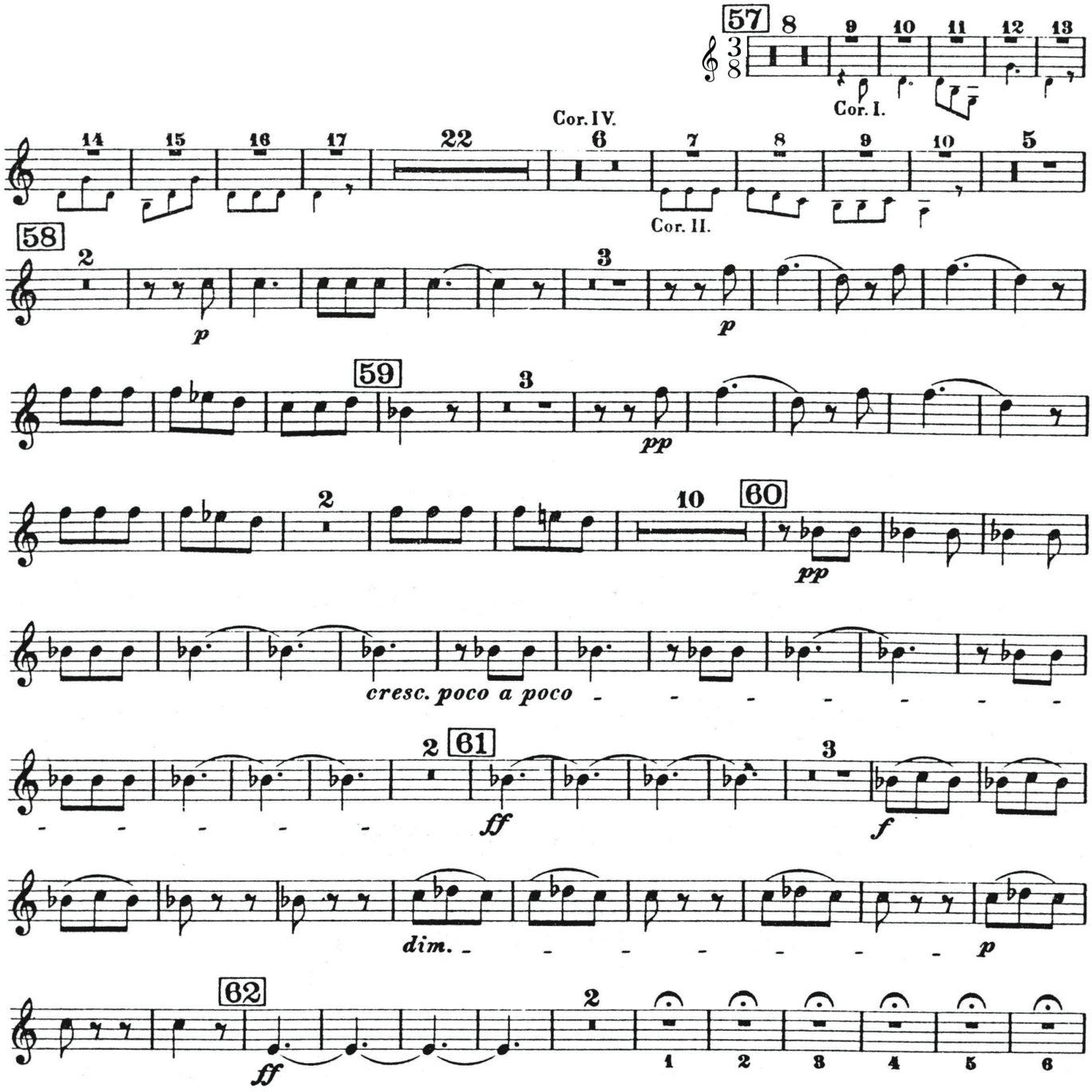
Horn IV in E♭



Berlioz – Romeo & Juliet (Queen Mab Scherzo)

Excerpt 1 – III. Prestissimo, ♩. = 138, (9 after 57 – 4 after 62)

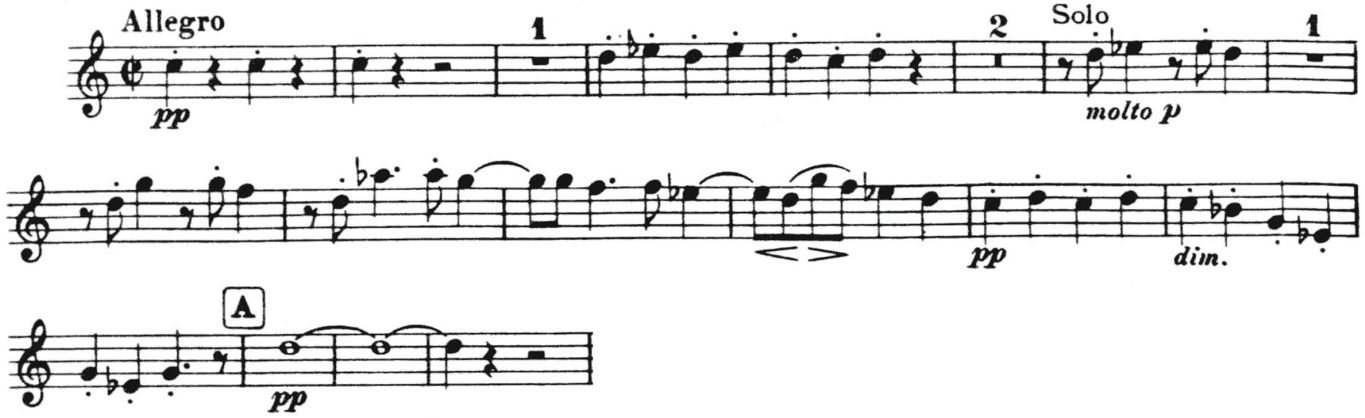
Horn III in B♭ alto



Brahms – Academic Festival Overture, op. 80

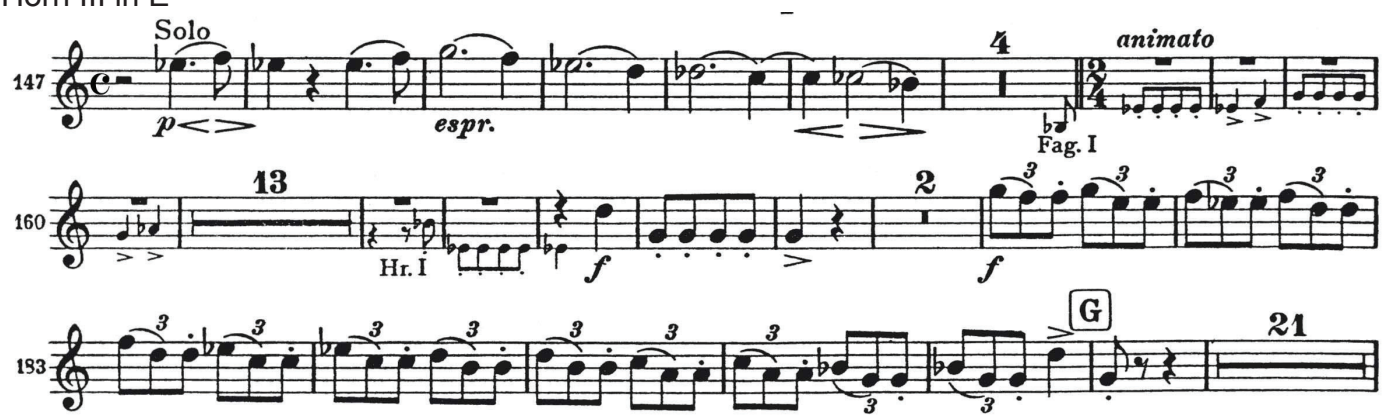
Excerpt 1 – Allegro, ms. 1-16 (beginning – A)

Horn I in C



Excerpt 2 – Un poco maestoso, ms. 143-188 (10 after F – G)

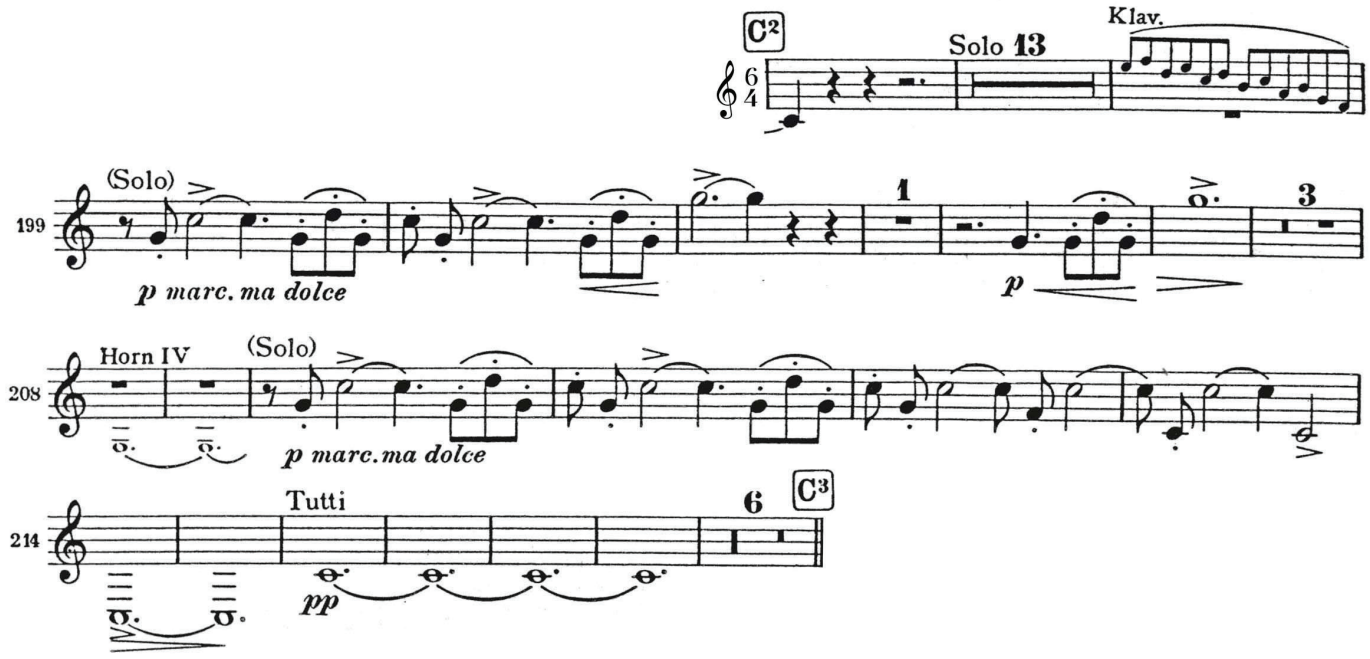
Horn III in E



Brahms – Concerto No. 1 for piano, op. 15

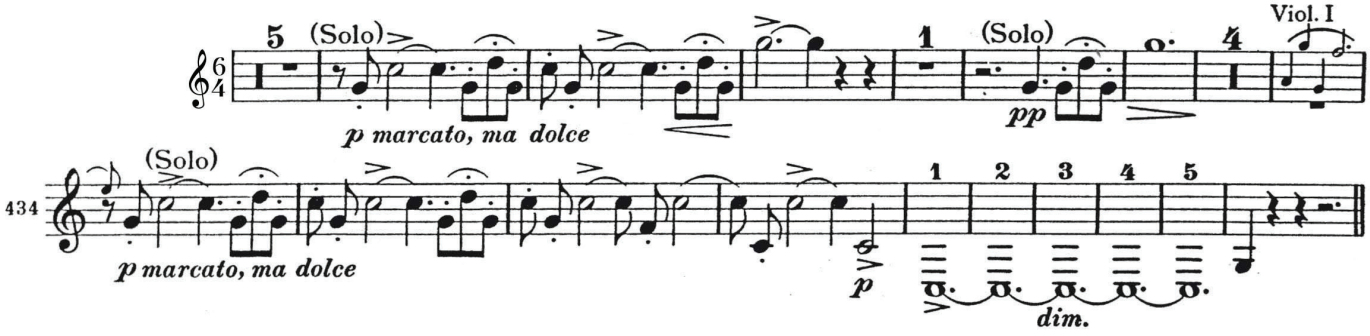
Excerpt 1 – I. Maestoso
ms. 191-216 (8 after C2 – 10 before C3)

Horn III in F



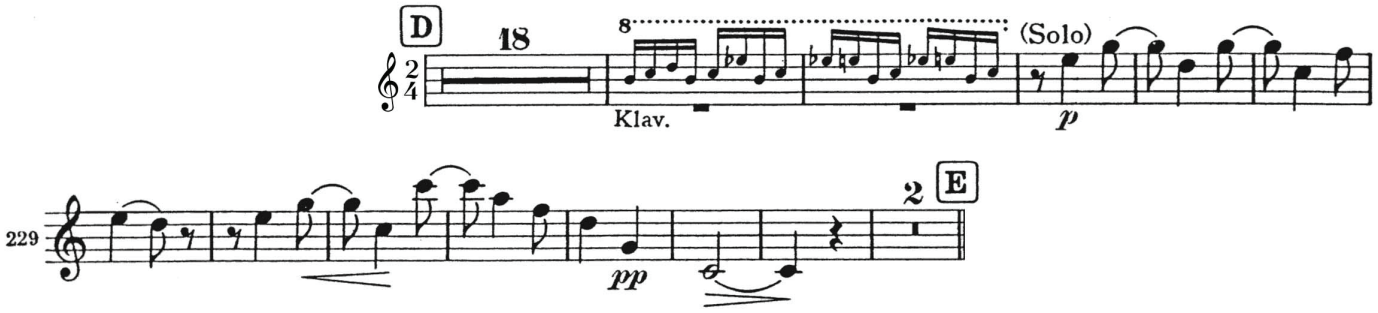
Excerpt 2 – I. Maestoso, ms. 423-443 (25 after G – Tempo I)

Horn I in D



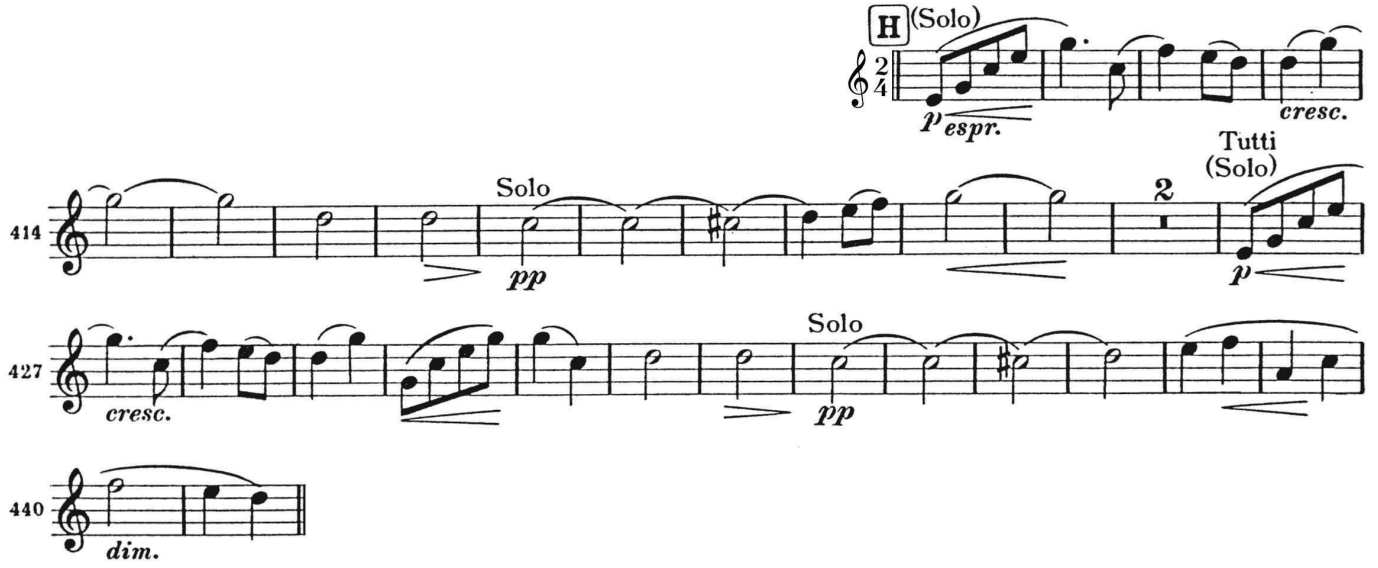
Excerpt 3 – III. Rondo: Allegro non troppo, ms. 218-238 (19 before E – E)

Horn III in B♭ basso



Excerpt 4 – III. Rondo: Allegro non troppo, ms. 410-436 (H – 25 after H)

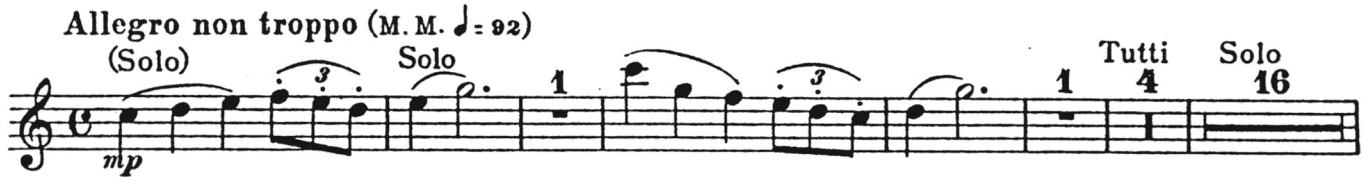
Horn I in D



Brahms – Concerto No. 2 for piano, op. 83

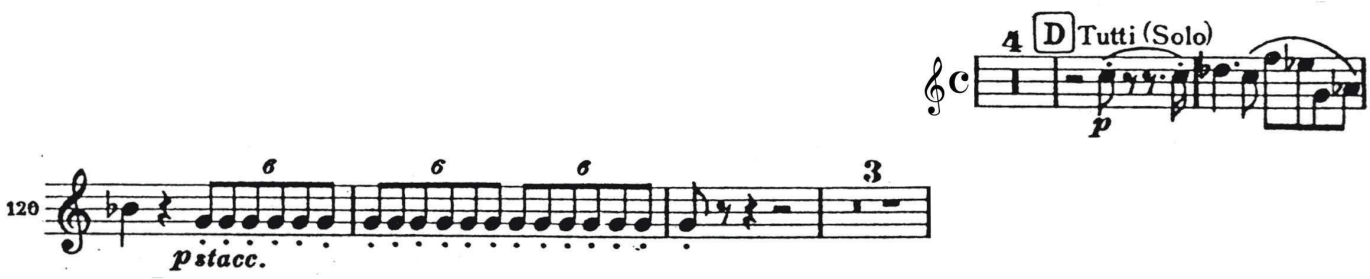
Excerpt 1 – I. Allegro non troppo, ♩ = 92, ms. 1-5

Horn I in B♭ basso



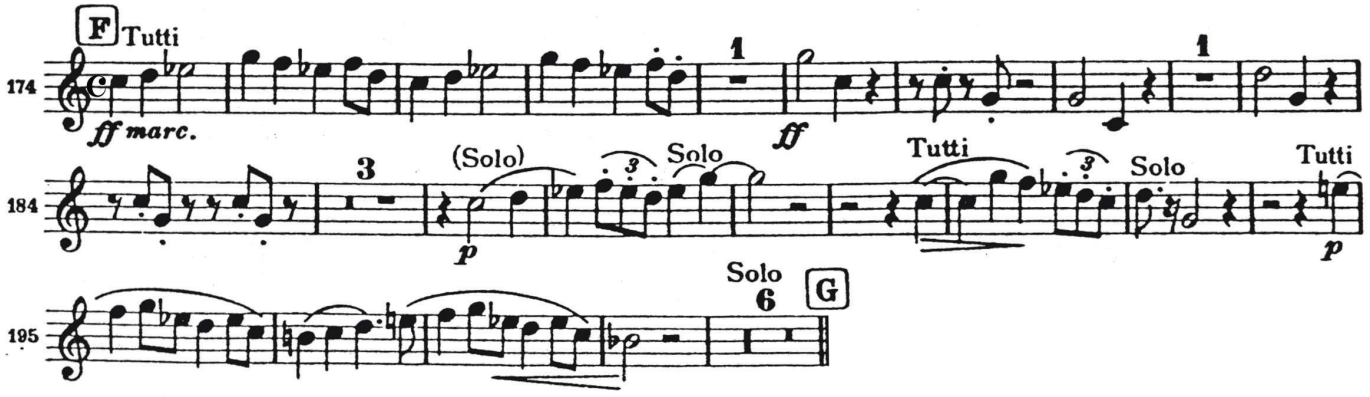
Excerpt 2 – I. Allegro non troppo, ♩ = 92, ms. 114-122 (D – 5 after D)

Horn III in F



Excerpt 3 – I. Allegro non troppo, ♩ = 92, ms. 174-198 (F – 7 before G)

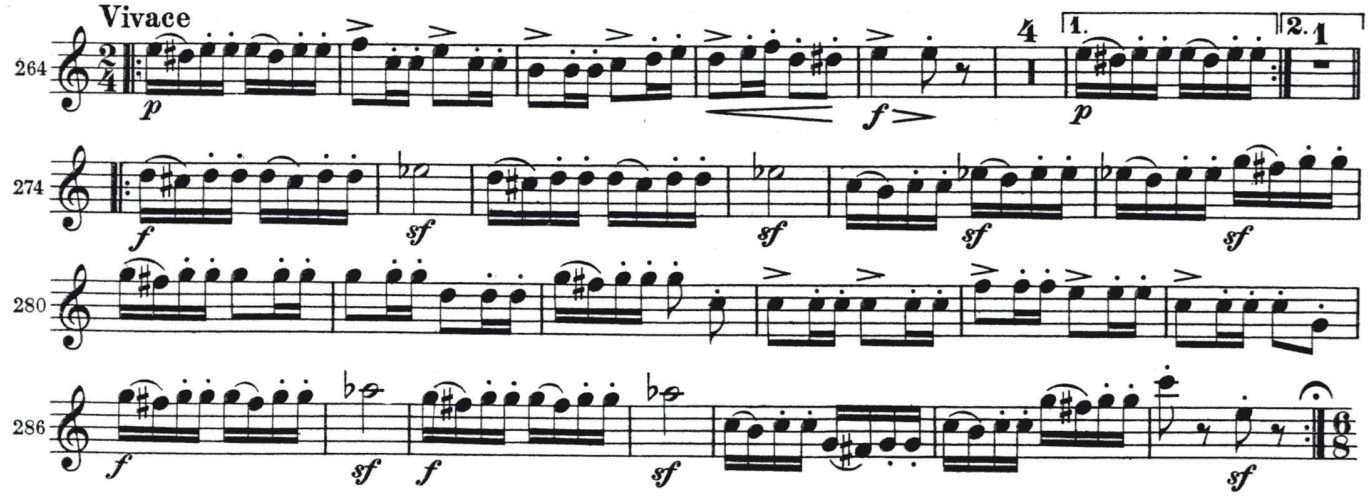
Horn III in F



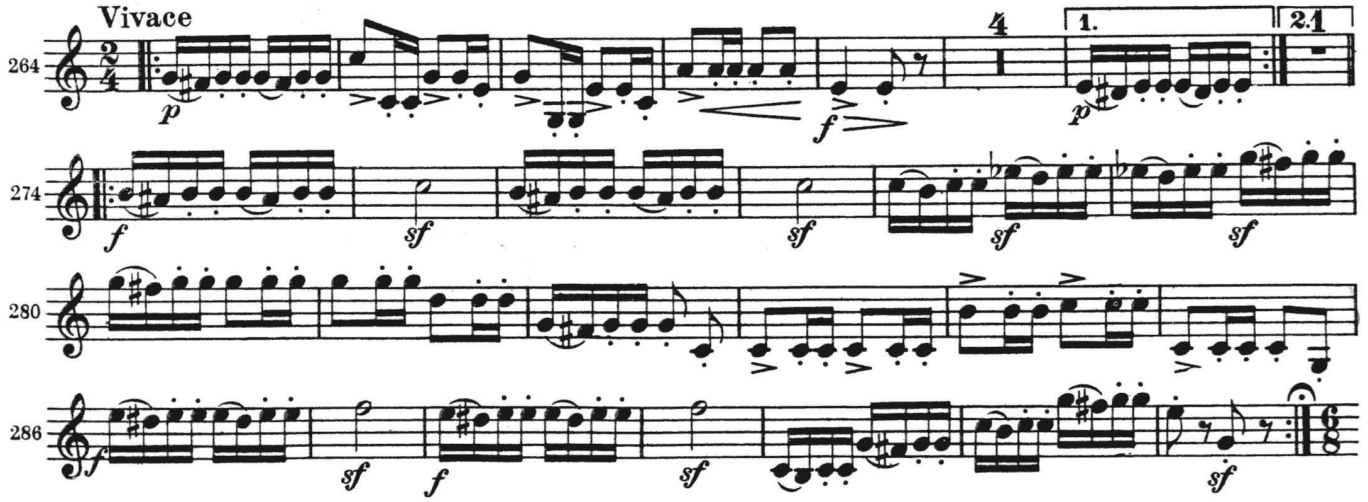
Brahms – Variations on a Theme by Haydn, op. 56a

Excerpt 1 – Variation 6, Vivace

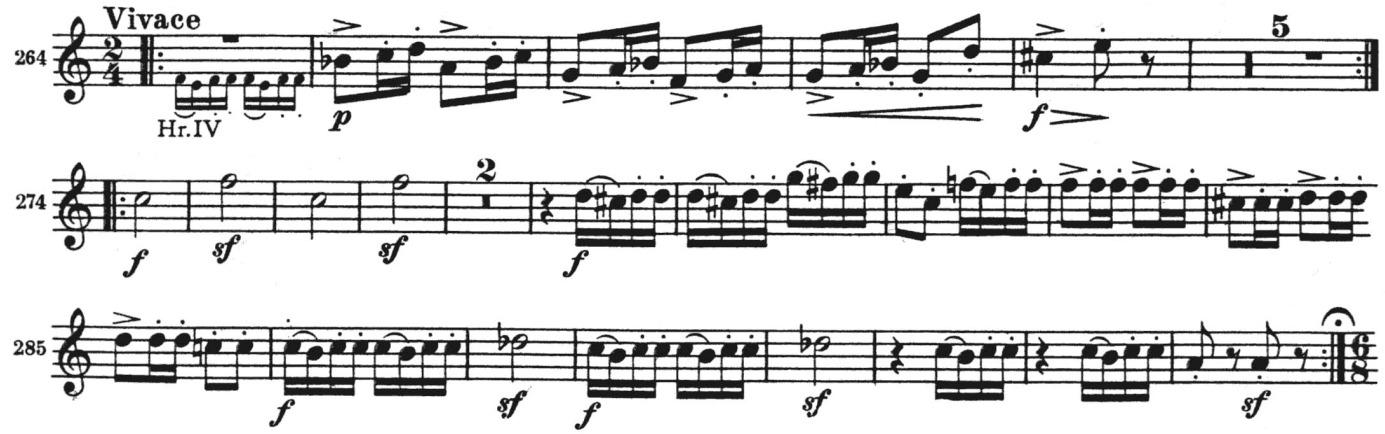
Horn I in B♭ basso



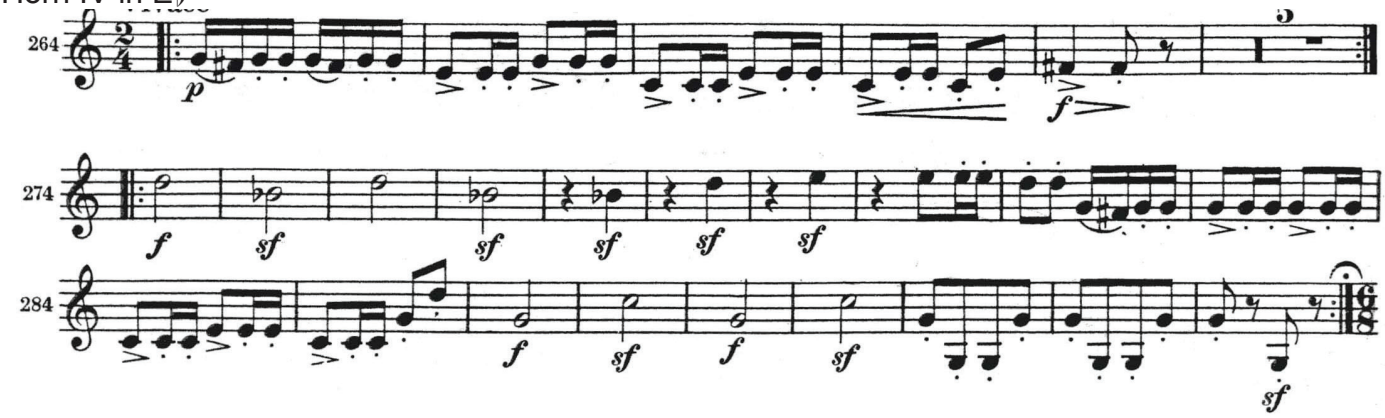
Horn II in B♭ basso



Horn III in F



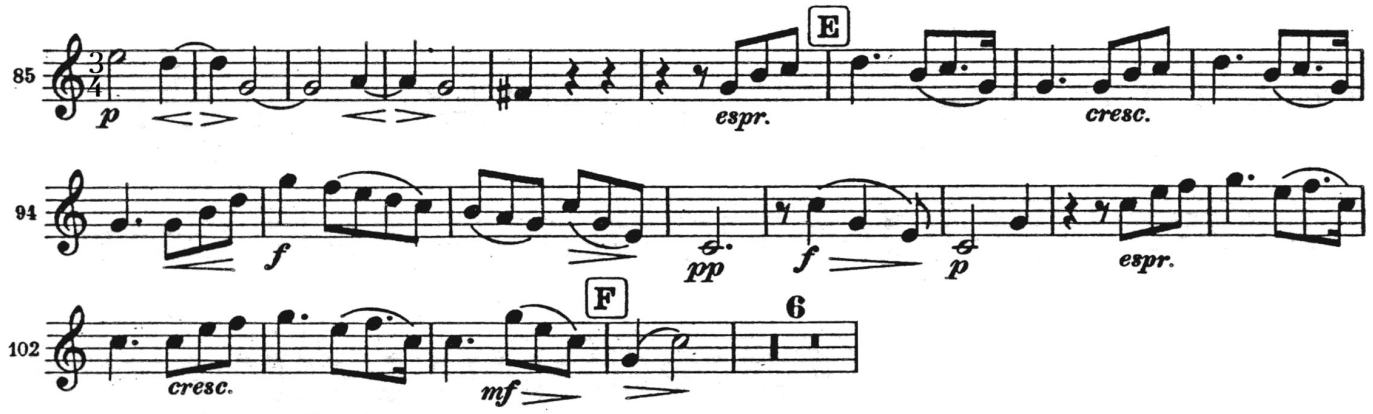
Horn IV in E♭



Brahms – Symphony No. 1, op. 68

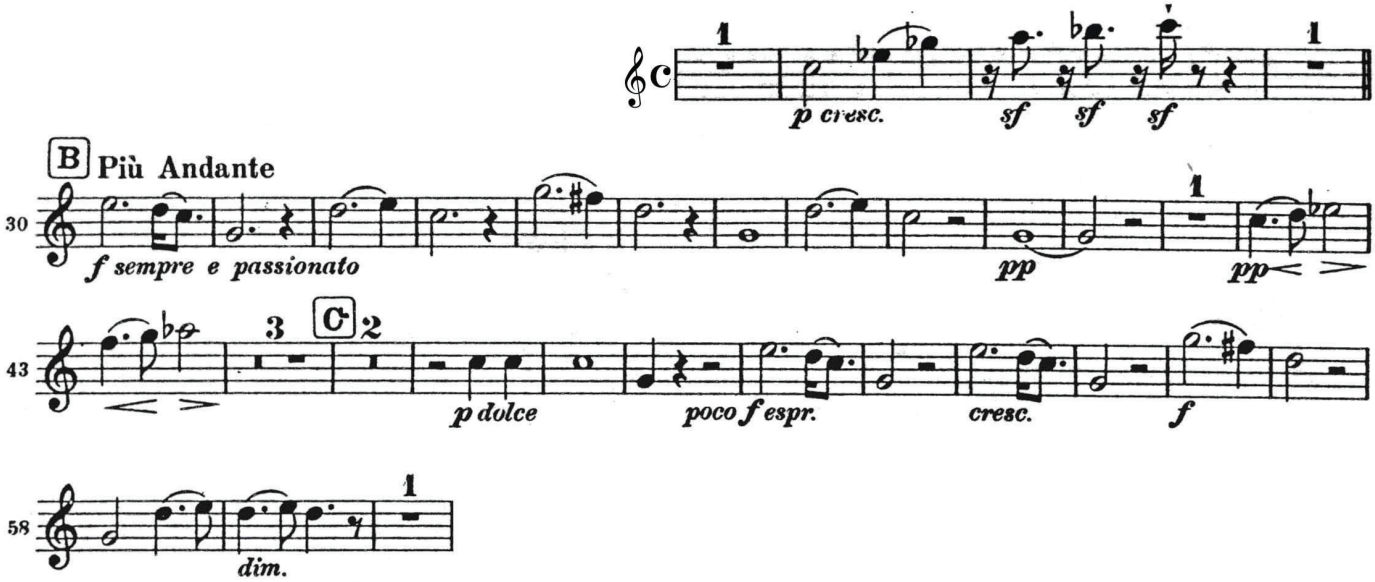
Excerpt 1 – II. Andante sostenuto, ms. 91-105 (E – F)

Horn I in E



Excerpt 2 – IV. Piu Andante, ms. 28-60 (B – 15 after C)

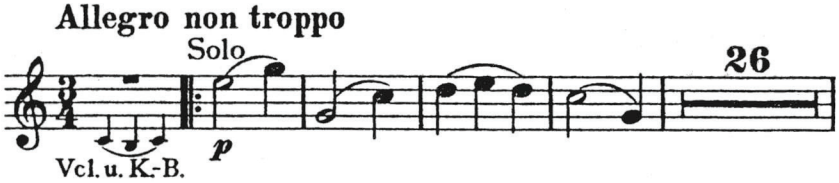
Horn I in C



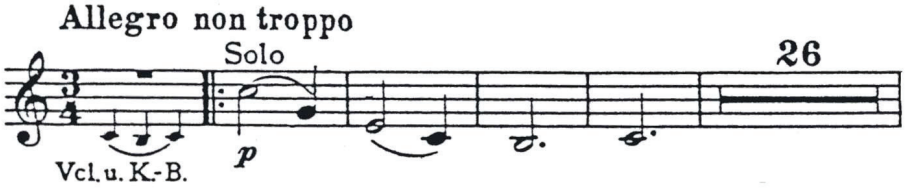
Brahms – Symphony No. 2, op. 73

Excerpt 1 – I. Allegro non troppo, ms. 1-12

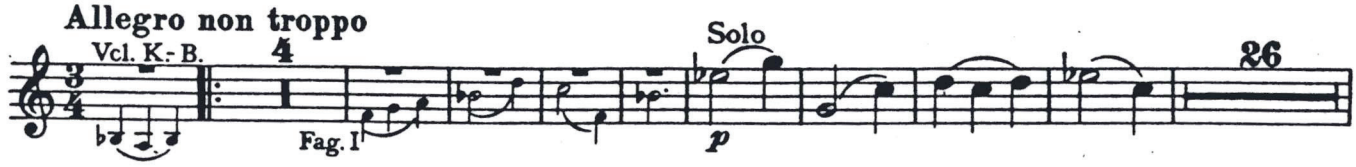
Horn I in D



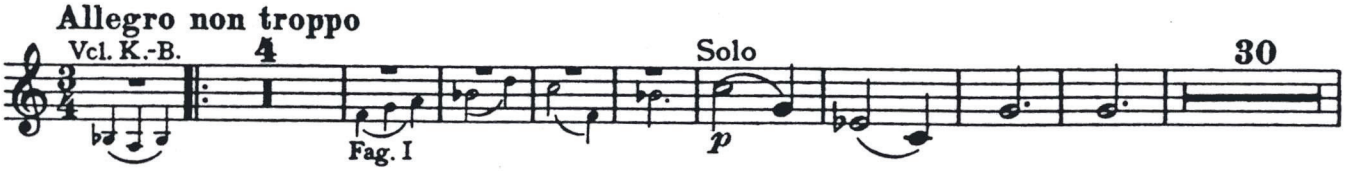
Horn II in D



Horn III in E

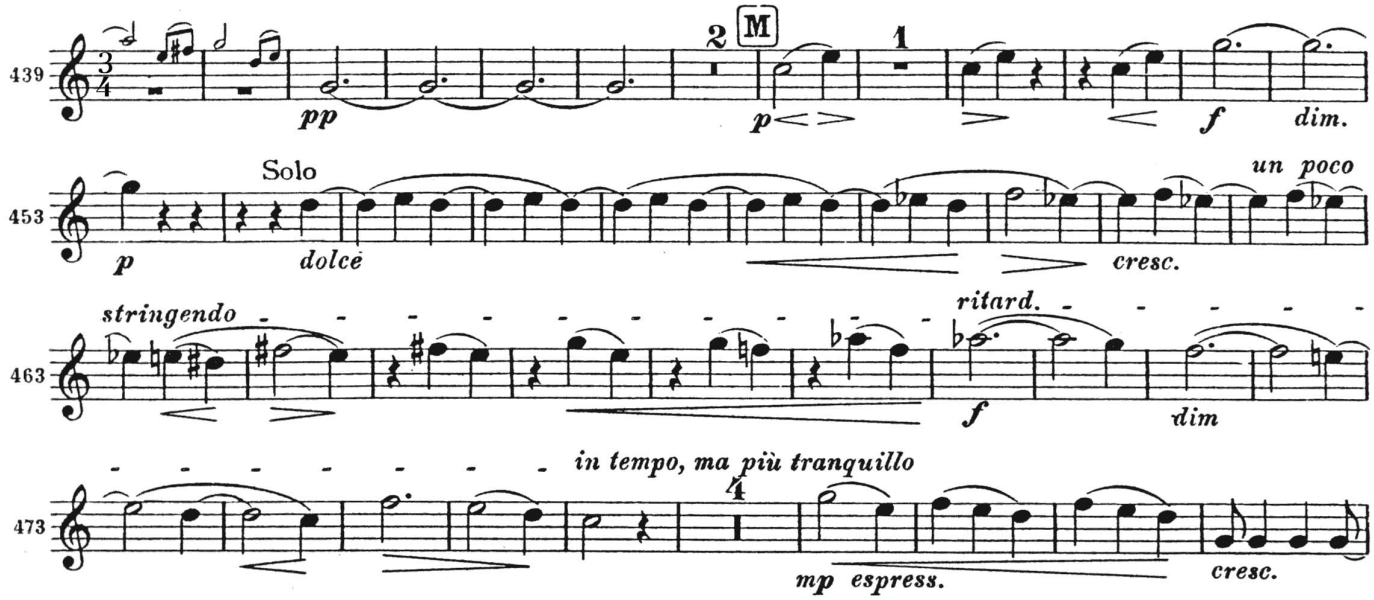


Horn IV in E



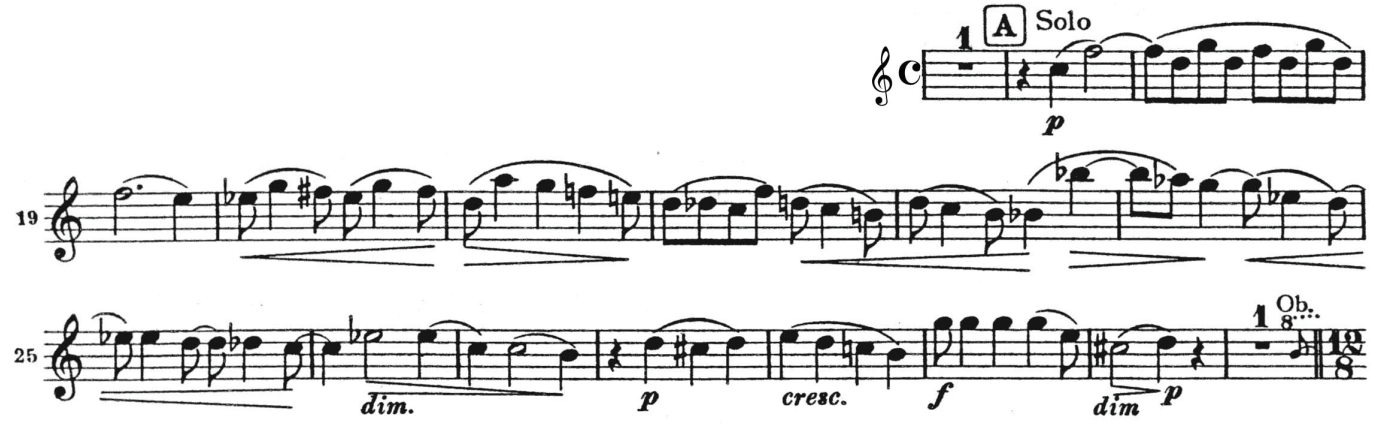
Excerpt 2 – I. Allegro non troppo
ms. 438-477 (9 before M – 31 after M)

Horn I in D



Excerpt 3 – II. Adagio non troppo, ms. 17-32 (A – B)

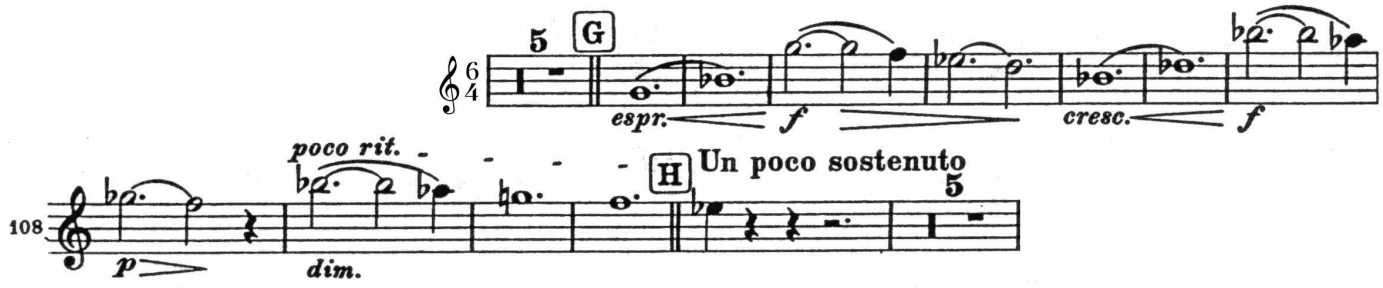
Horn I in B



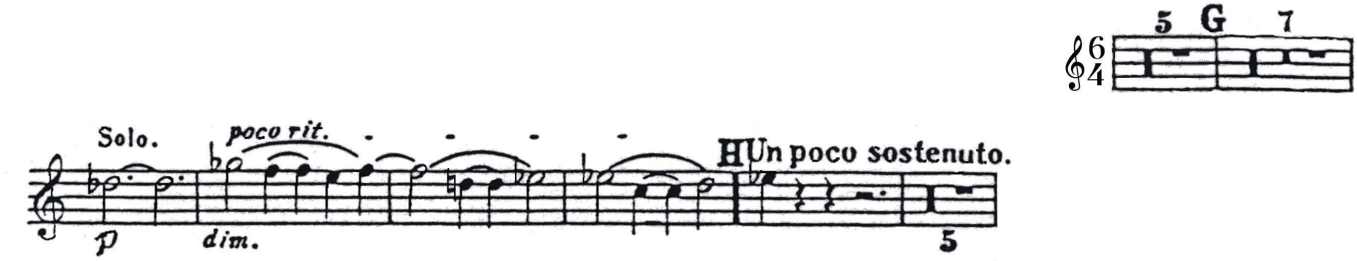
Brahms – Symphony No. 3, op. 90

Excerpt 1 – I. Allegro con brio, ms. 101-112 (G – H)

Horn I in C

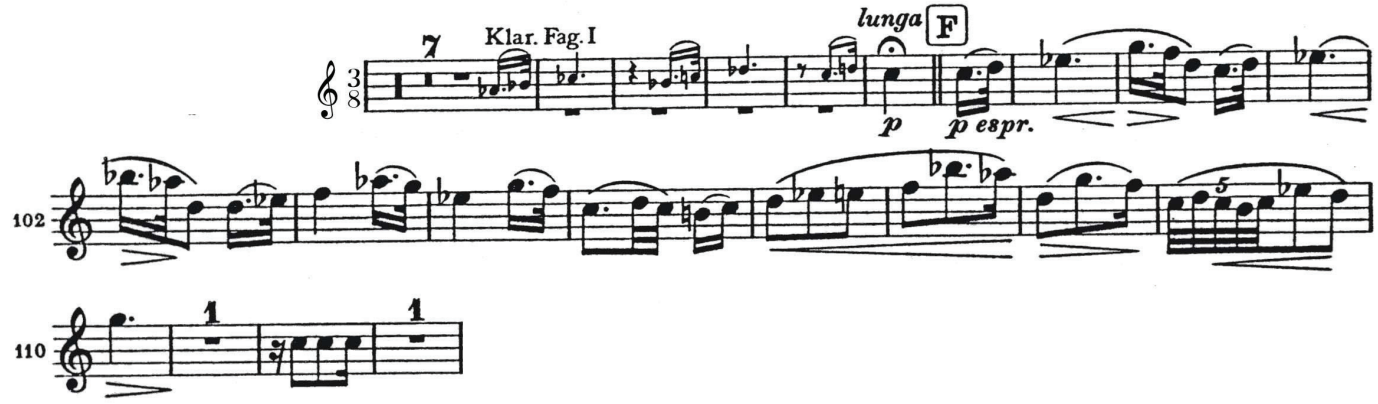


Horn II in C



Excerpt 2 – III. Poco Allegretto, ms. 98-110 (F – 12 after F)

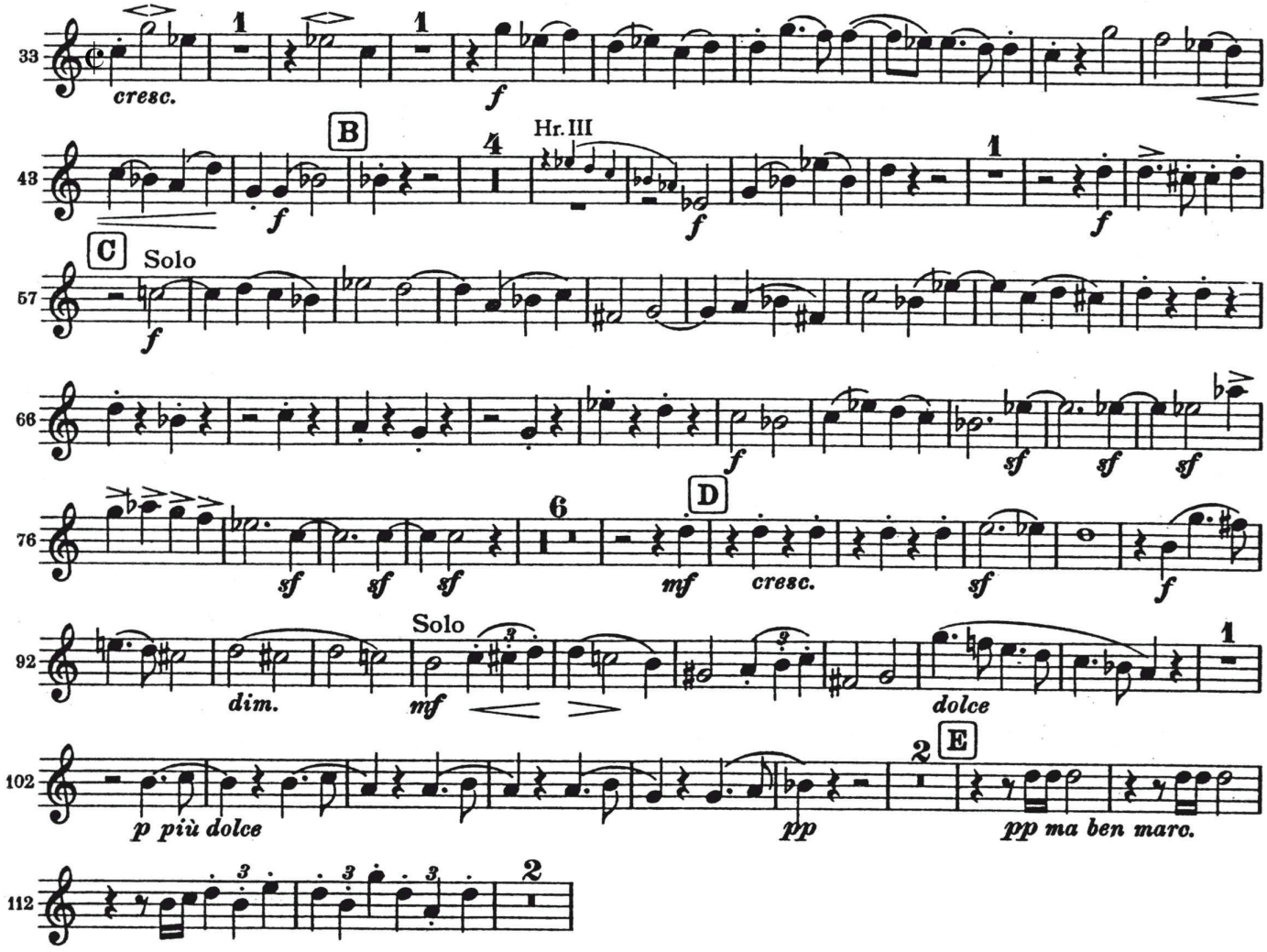
Horn I in C



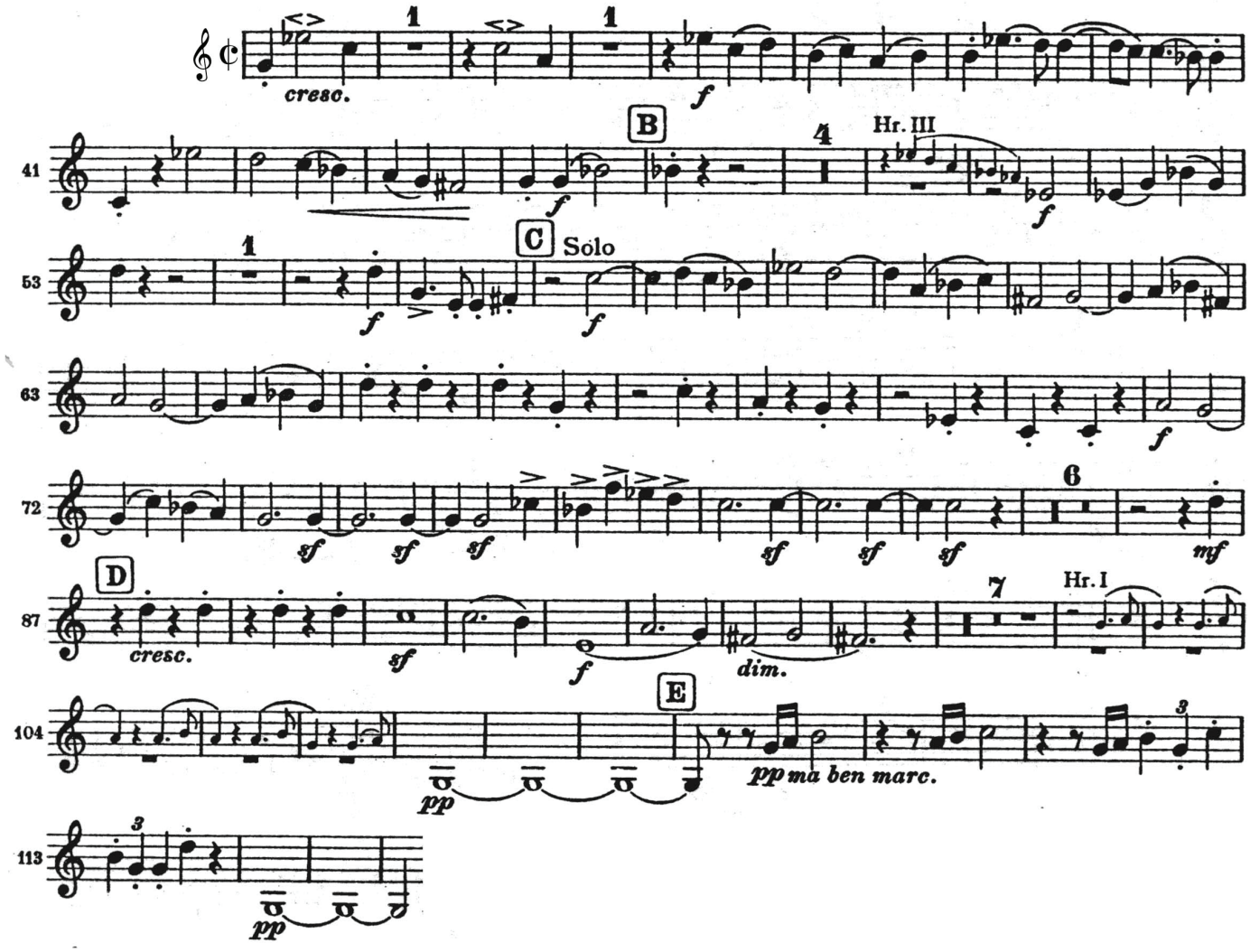
Brahms – Symphony No. 4, op. 98

Excerpt 1 – I. Allegro non troppo
ms. 33-114 (12 before B – 4 after E)

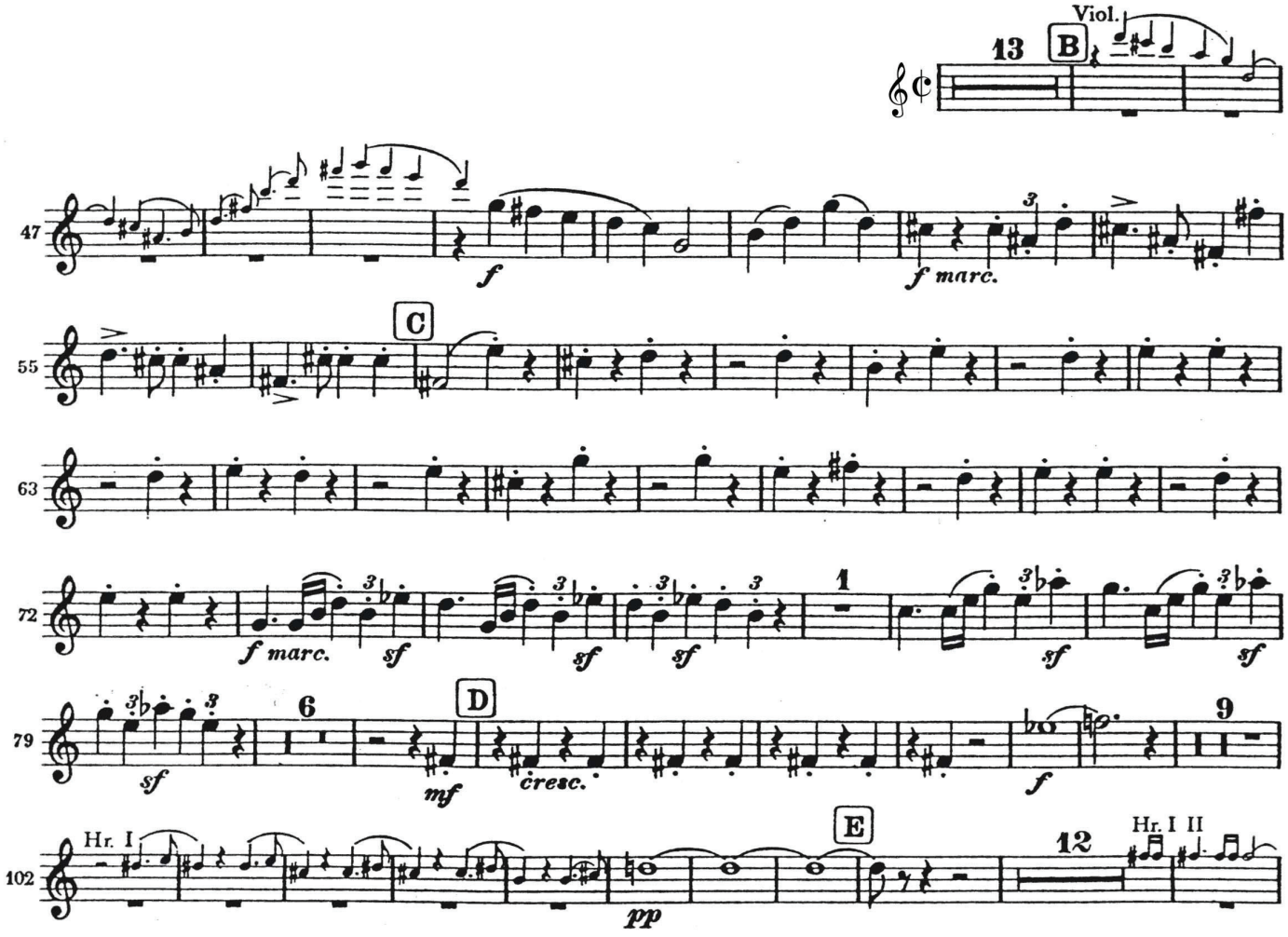
Horn I in E



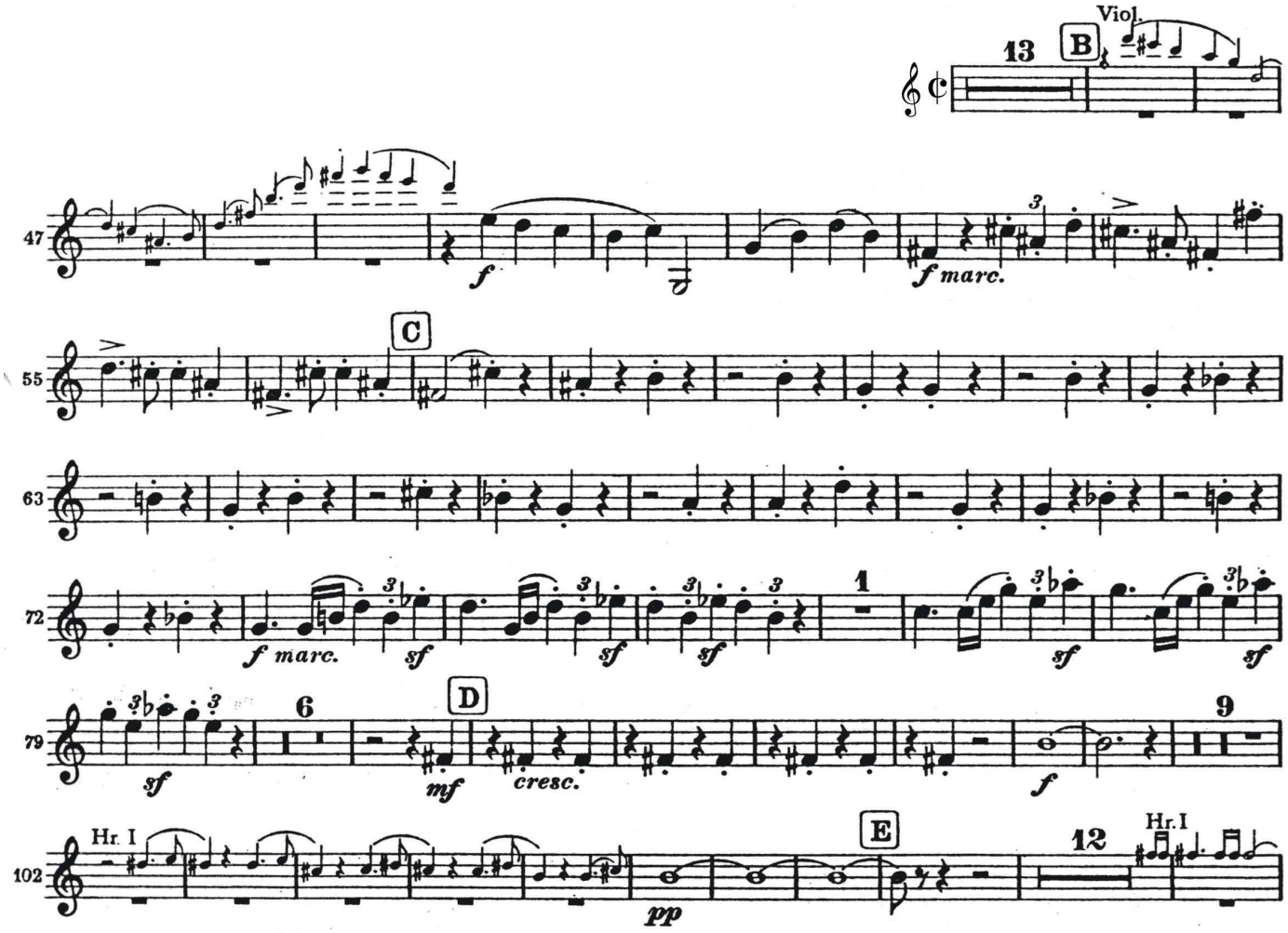
Horn II in E



Horn III in C

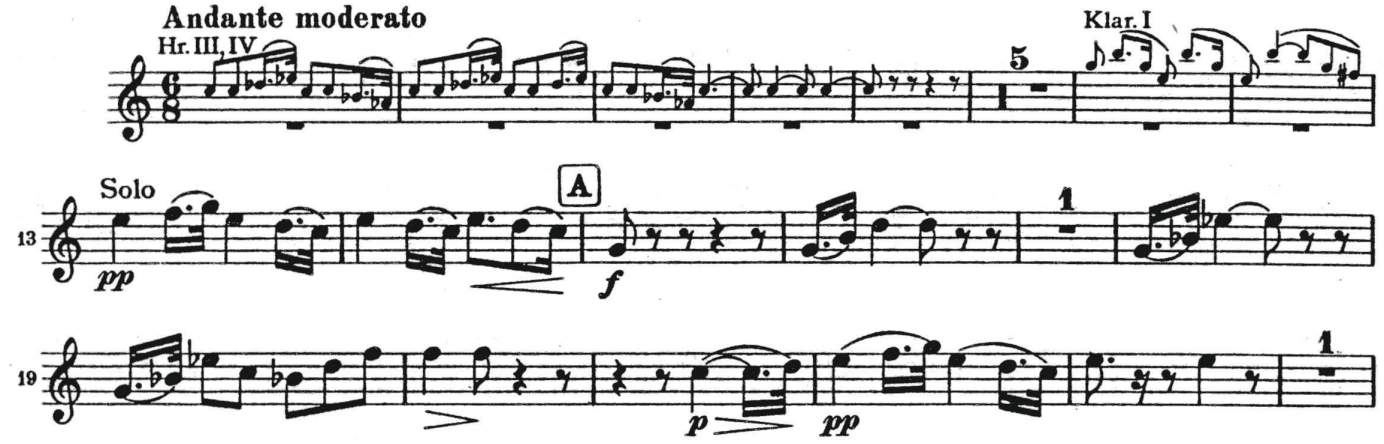

Viol.
13
B
47
f
f marc.
C
55
63
72
f marc.
sf
1
D
79
6
mf
cresc.
9
f
E
102
Hr. I
pp
12
Hr. I II

Horn IV in C

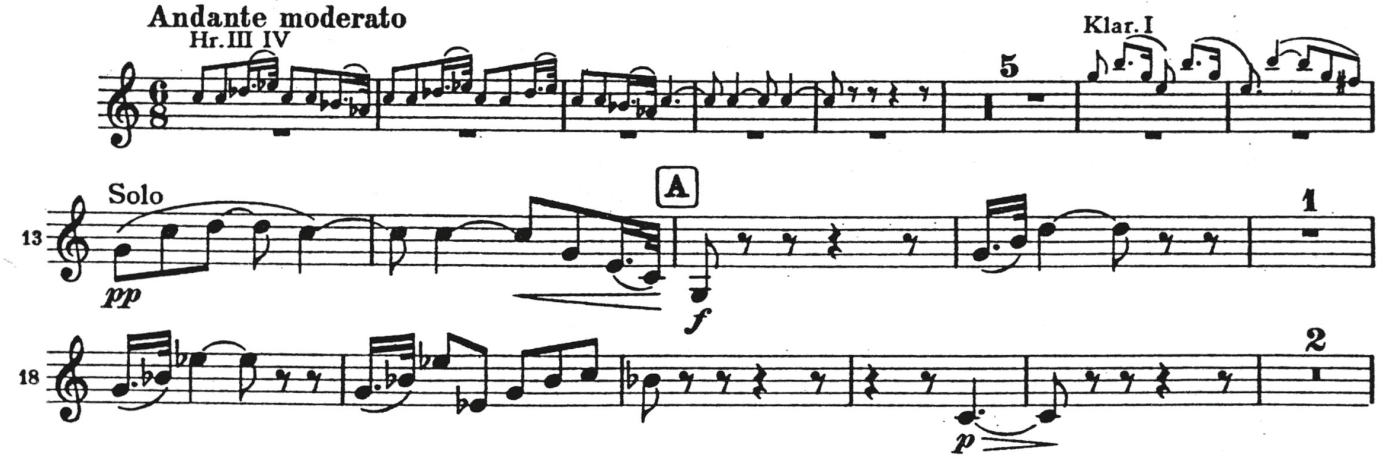


Excerpt 2 – II. Andante moderato, ms. 1-14 (beginning – A)

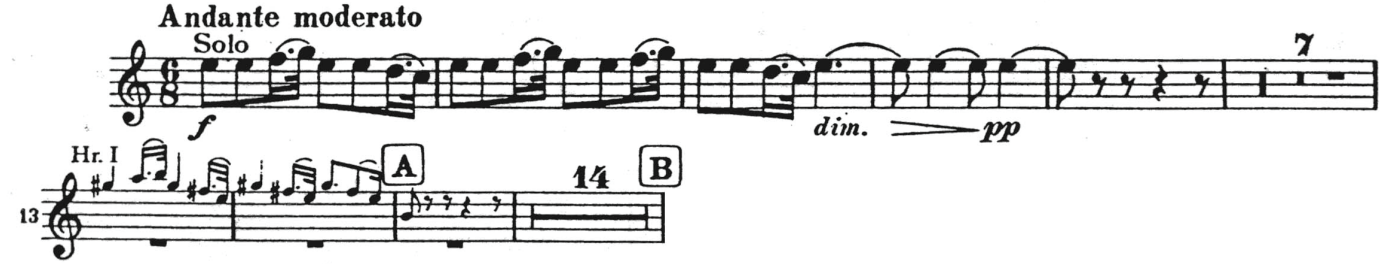
Horn I in E



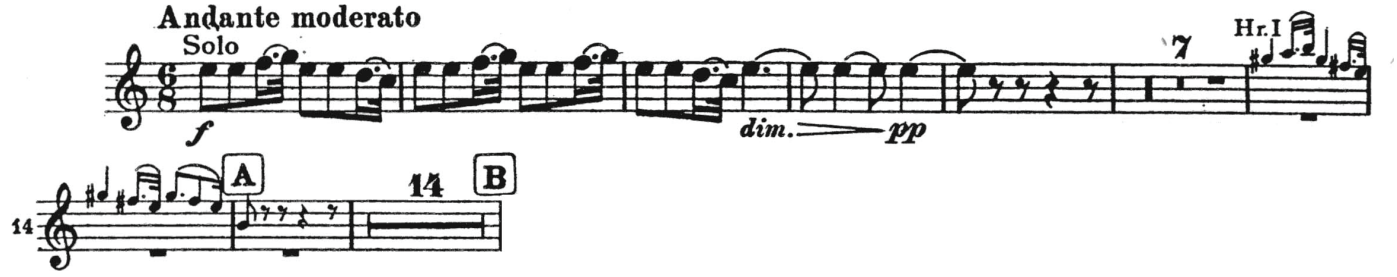
Horn II in E



Horn III in C



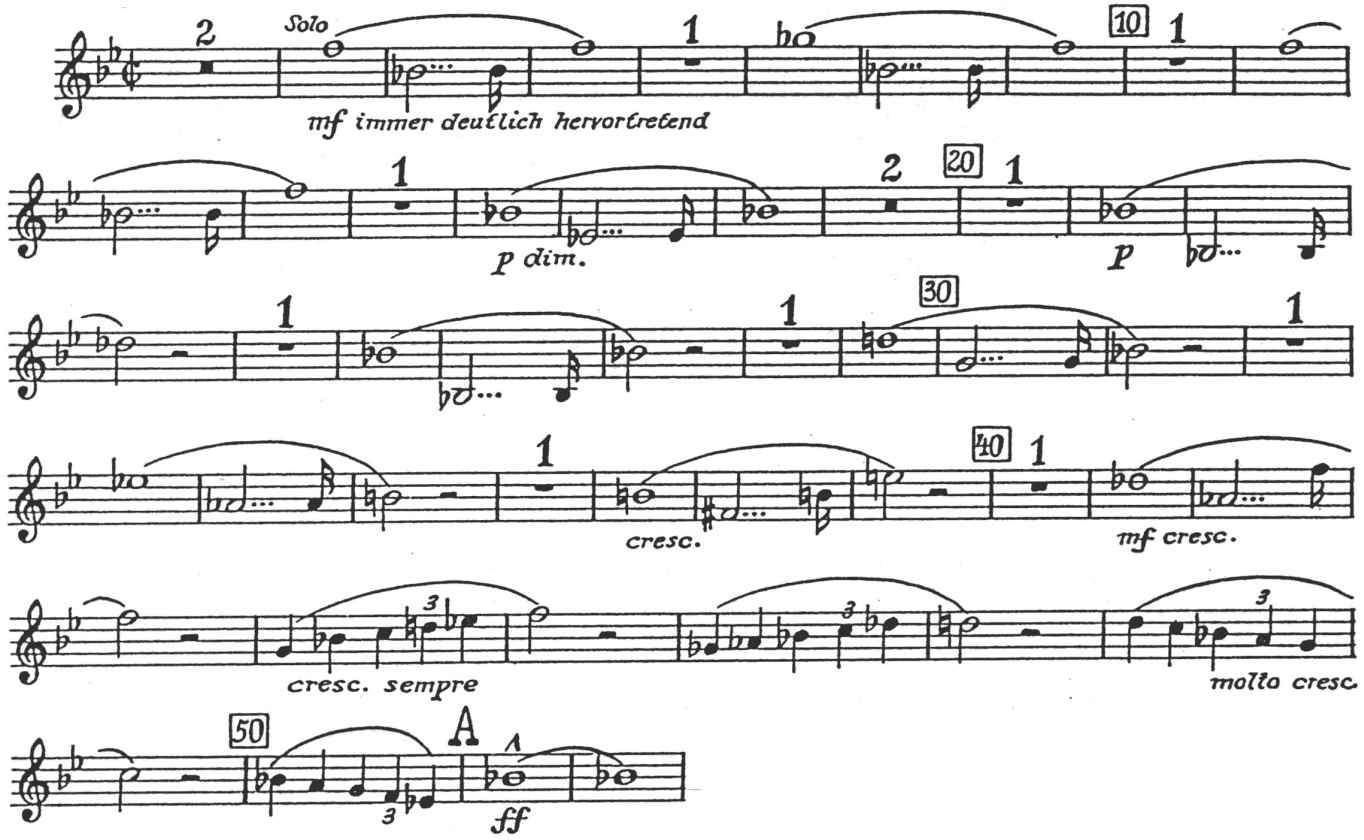
Horn IV in C



Bruckner – Symphony No. 4

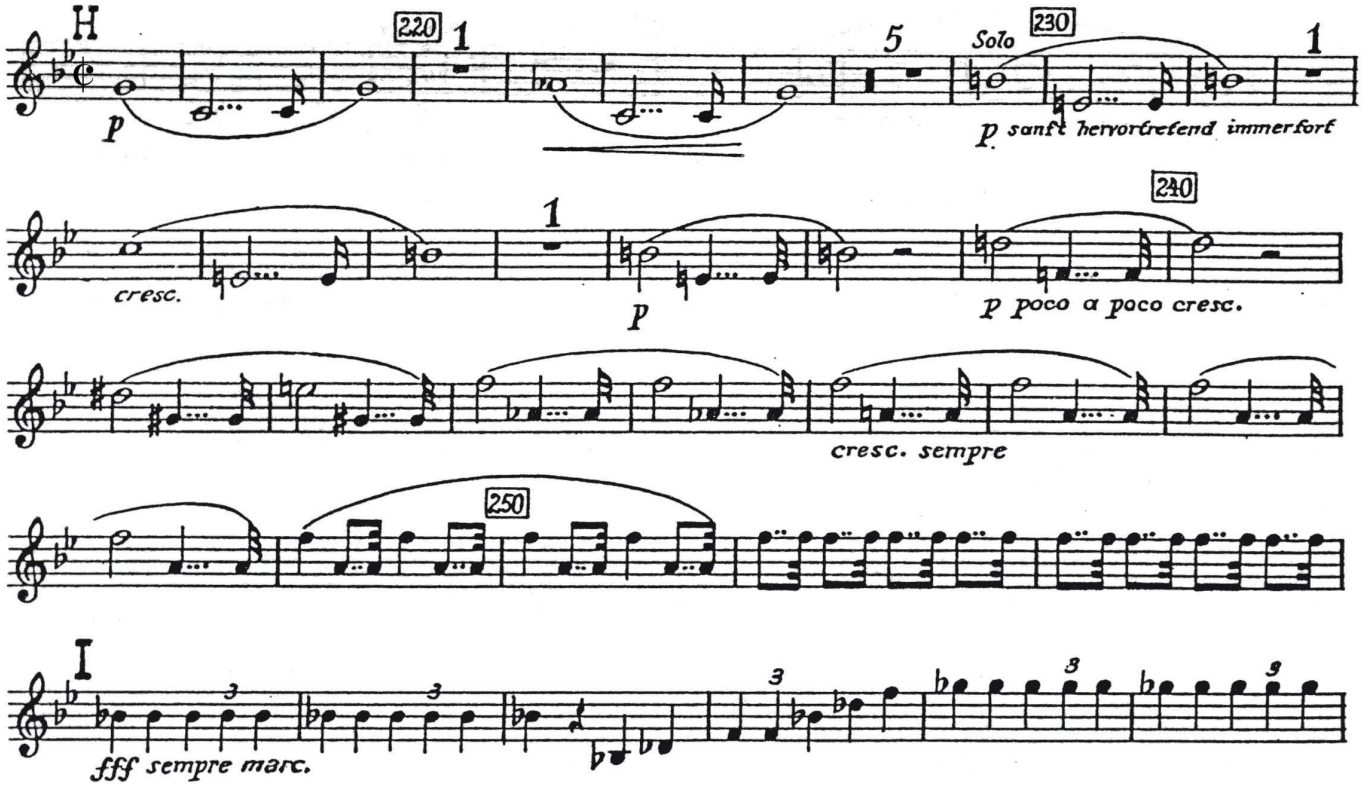
Excerpt 1 – I. Bewegt, nicht zu schnell, ms. 1-51 (beginning – A)

Horn I in F



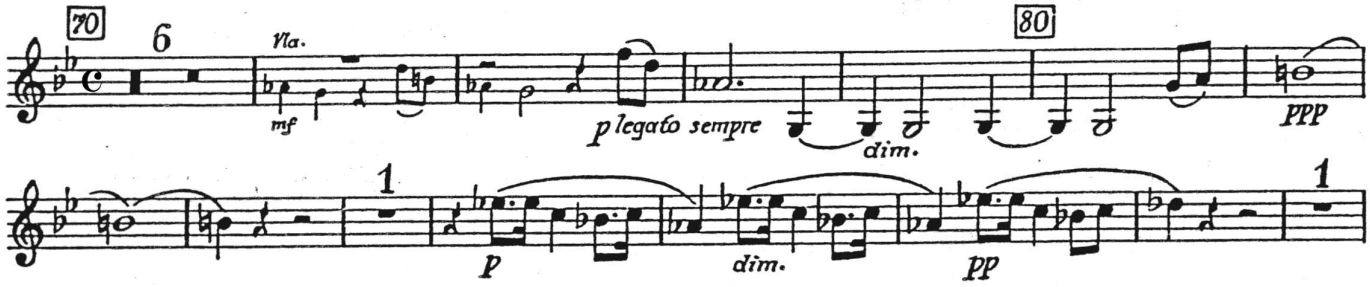
Excerpt 2 - I. Bewegt, nicht zu schnell, ms. 217-253 (H – I)

Horn I in F



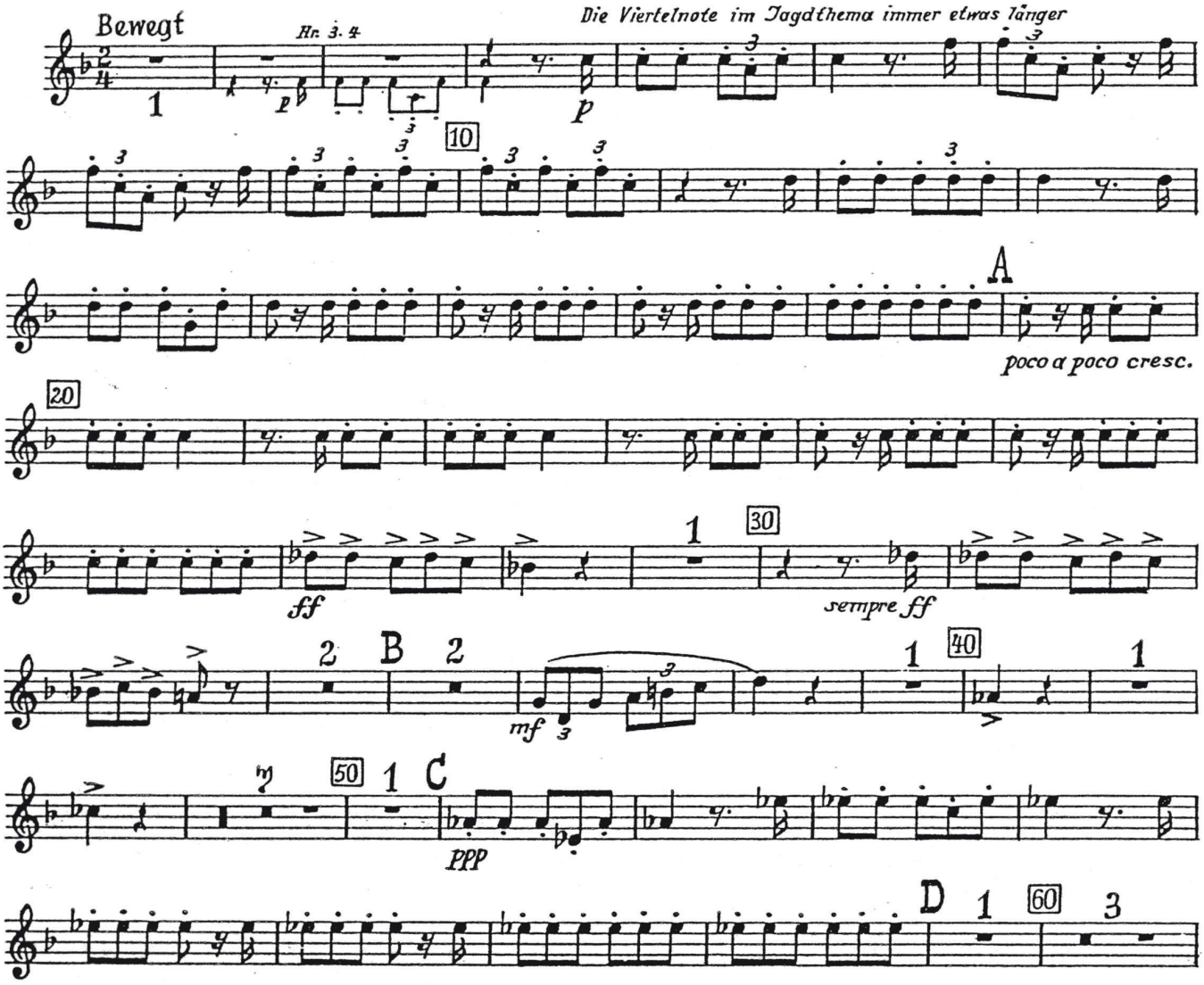
Excerpt 3 – II. Andante quasi allegretto ms. 71-91 (5 after D – 9 before E)

Horn I in F

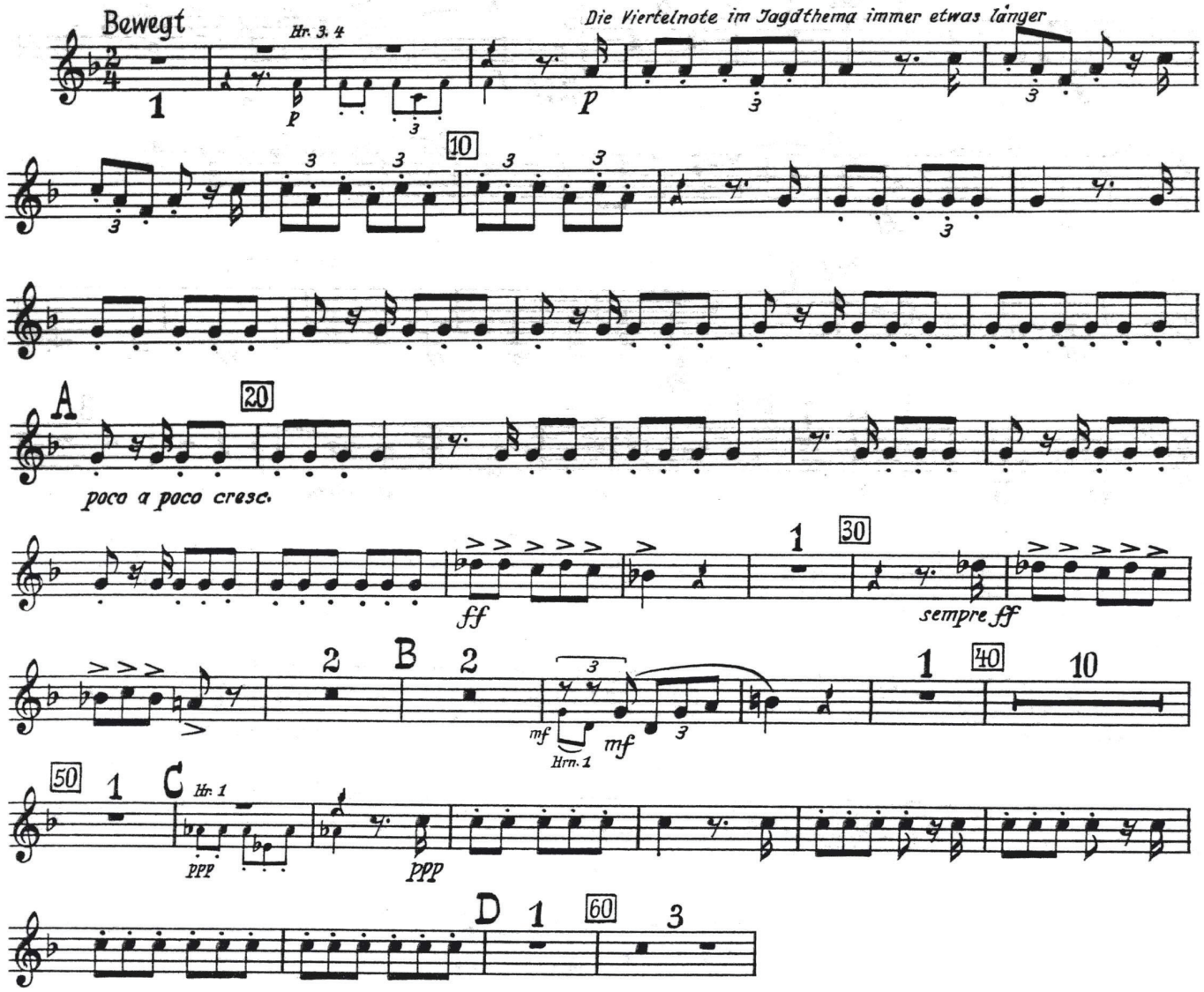


Excerpt 4 – III. Scherzo: Bewegt, ms. 1-59 (beginning – D)

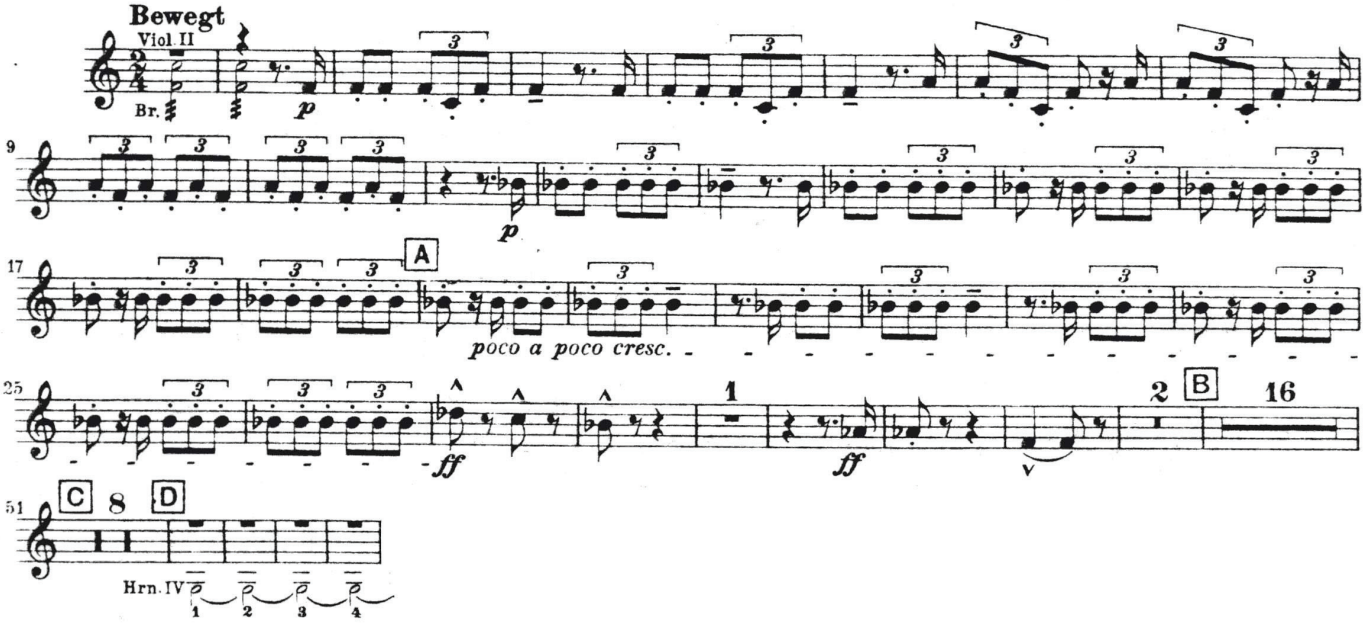
Horn I in F



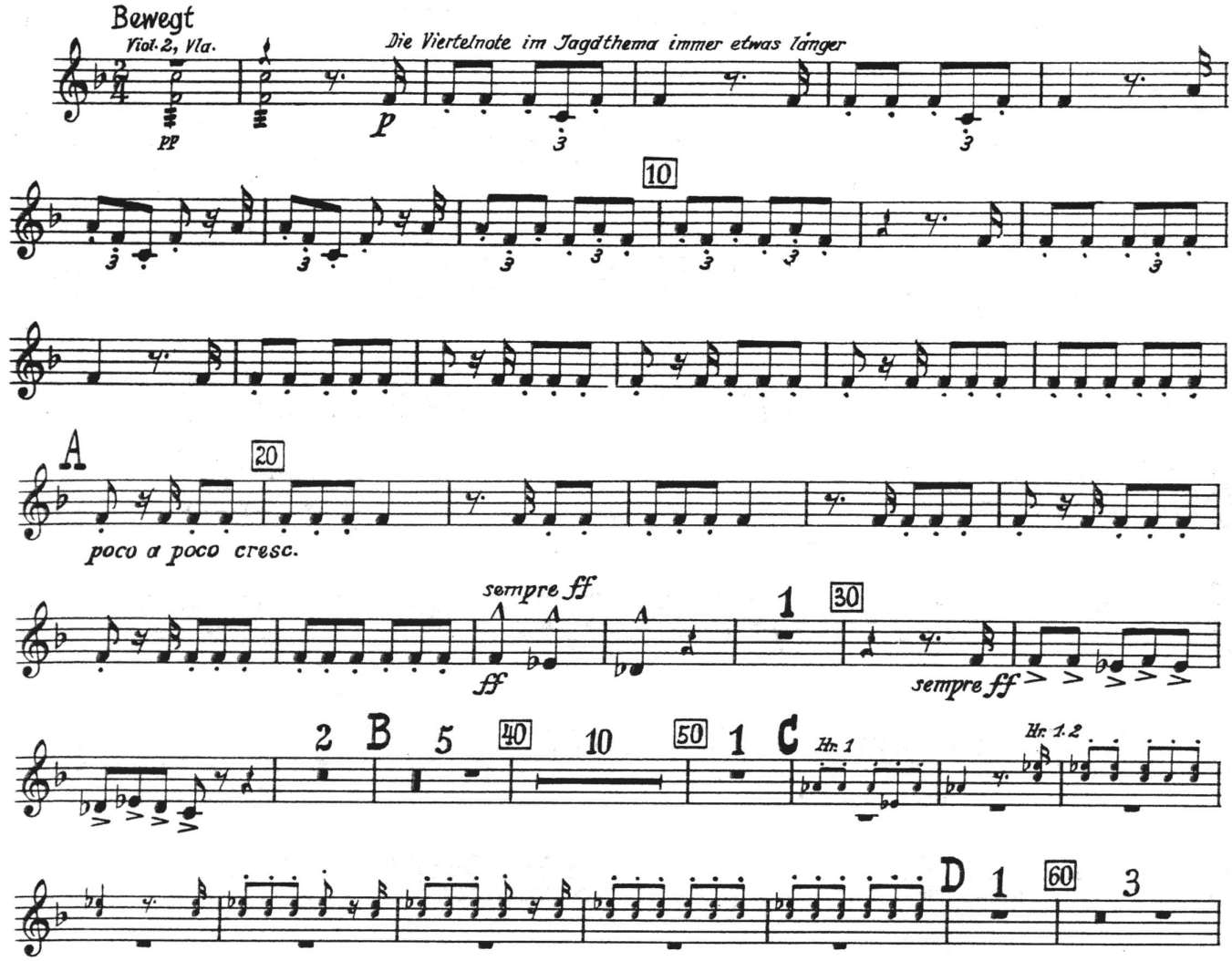
Horn II in F


Bewegt
Hr. 3. 4
Die Viertelnote im Jagdthema immer etwas länger
poco a poco cresc.
sempre ff
Hrn. 1
Hr. 1

Horn III in F

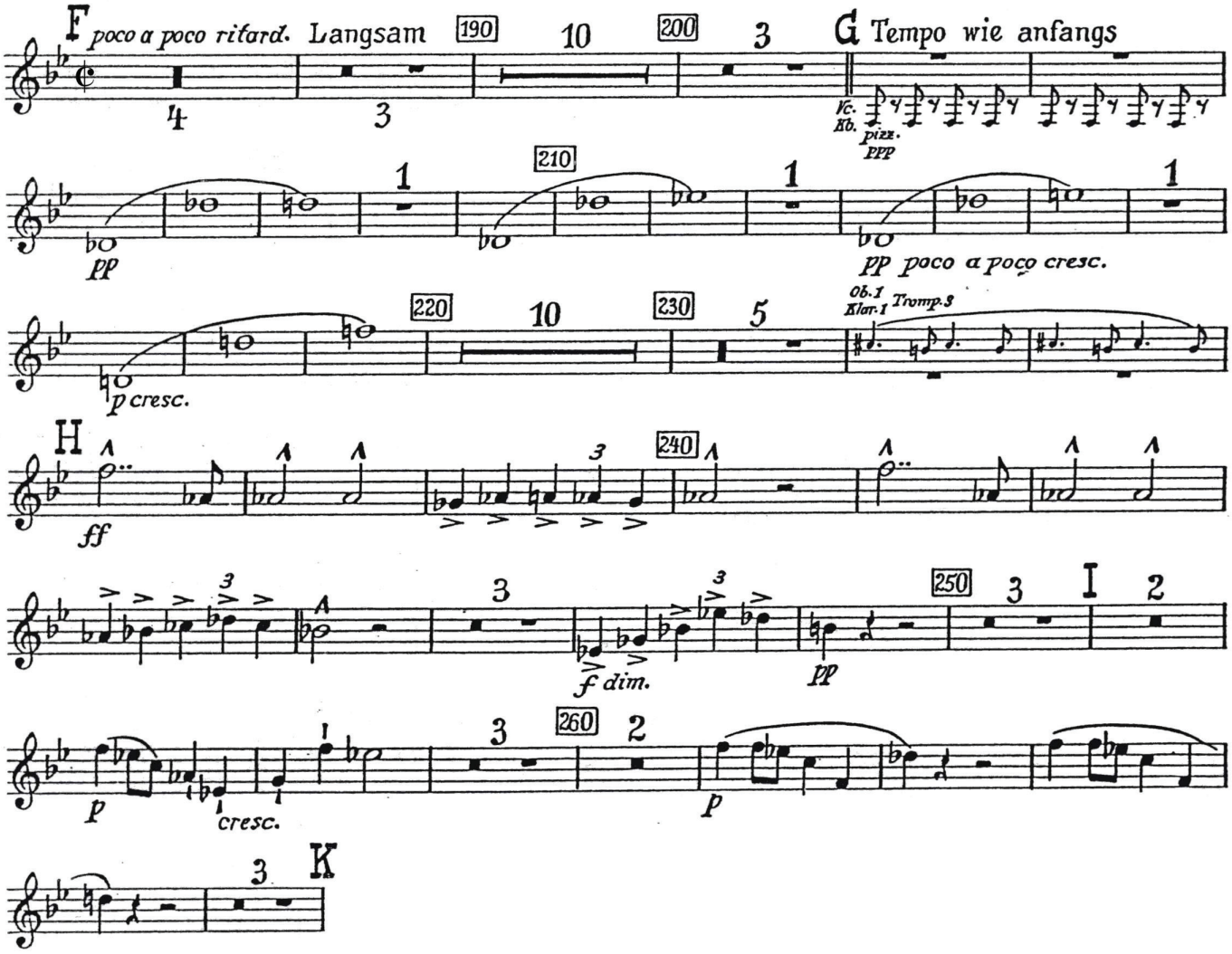


Horn IV in F

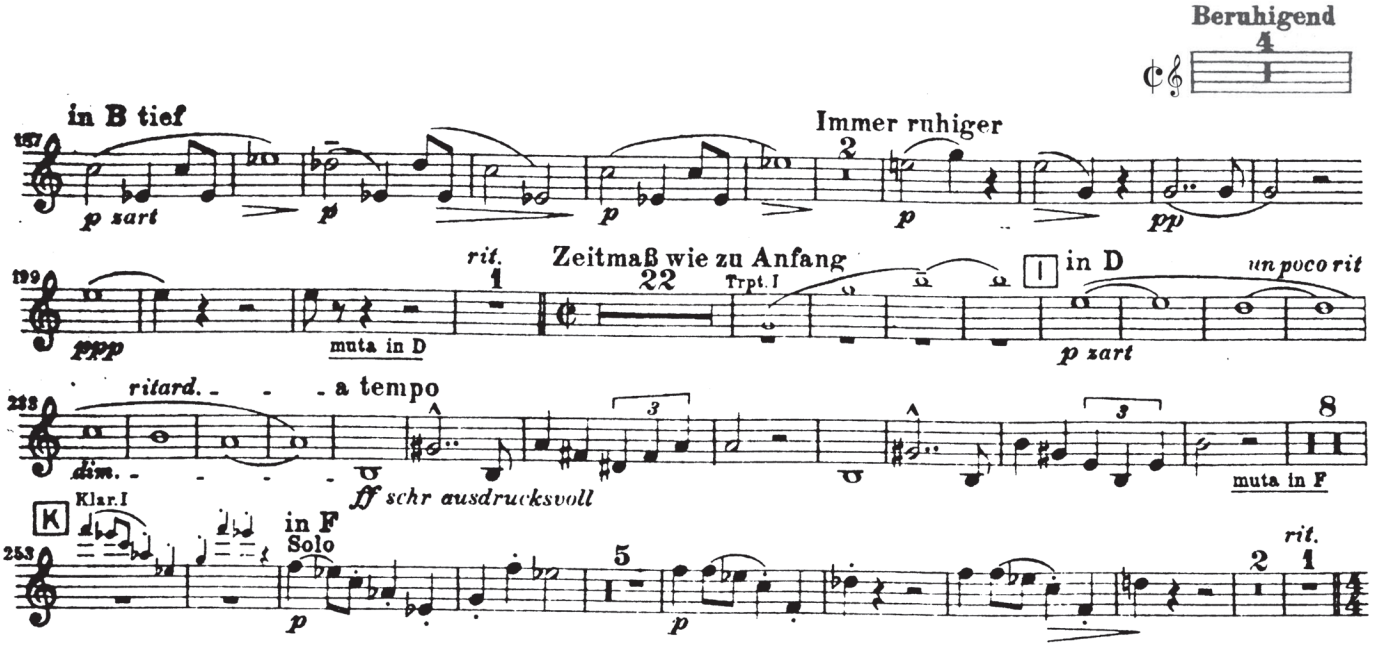


Excert 5 – IV. Langsam, ms. 183-268 (F – K)

Horn I in F



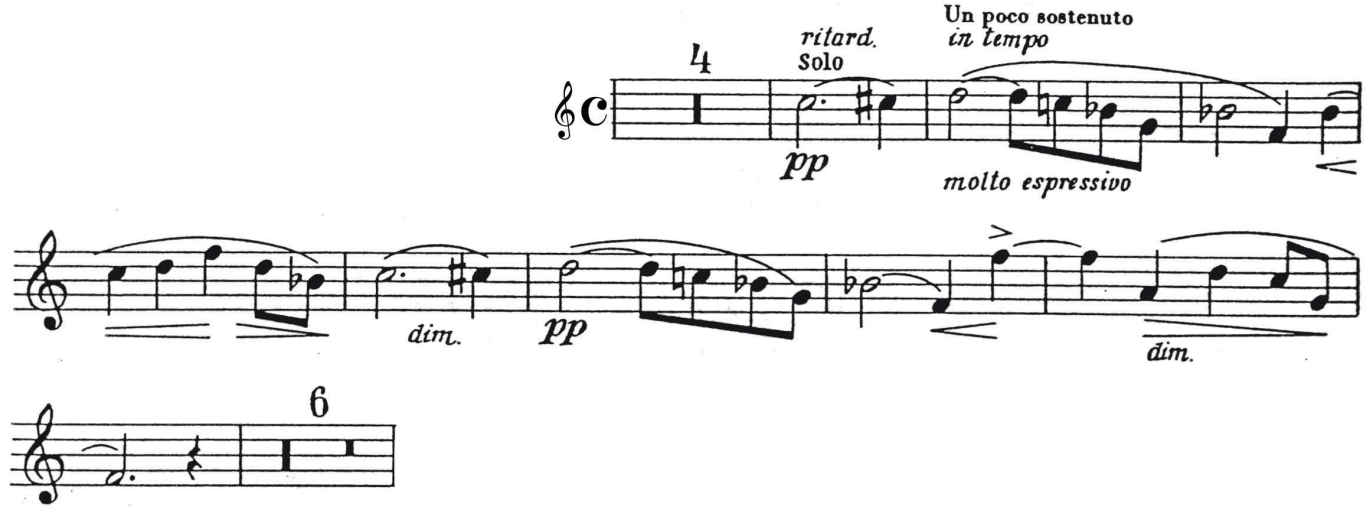
Horn III in B♭ basso - D - F



Dvorak – Concerto for Cello, op. 104

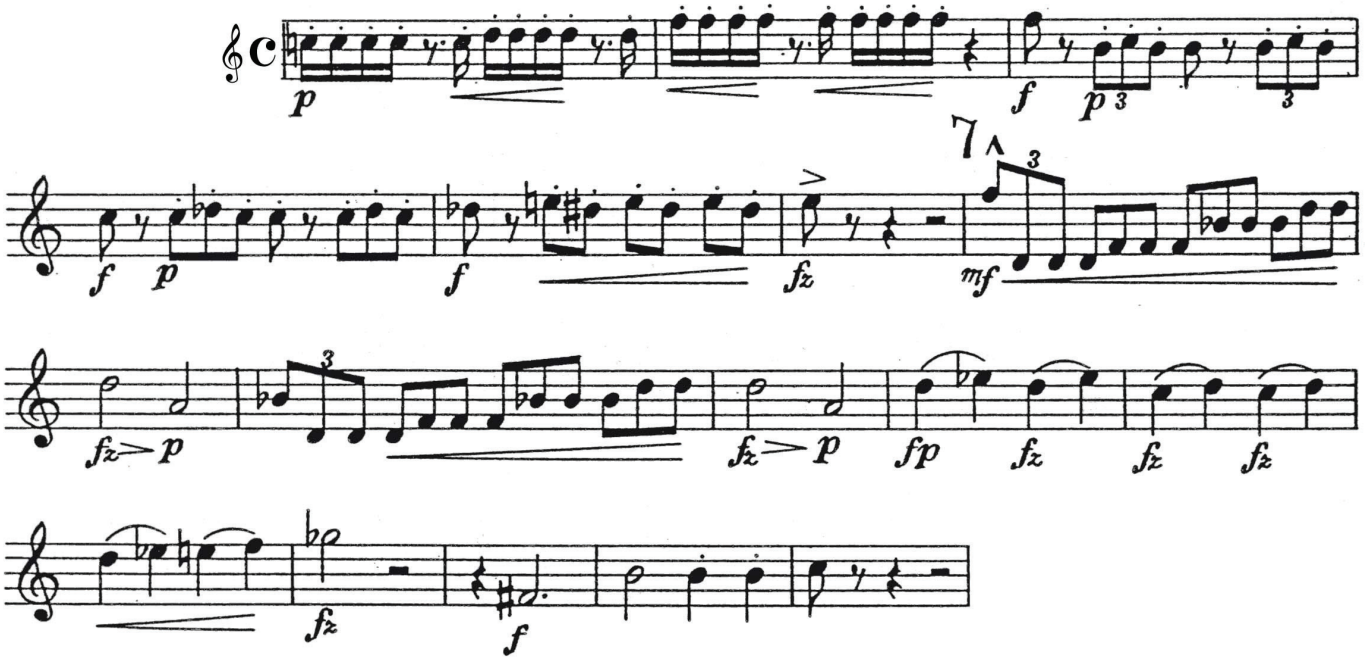
Excerpt 1 – I. Allegro, ms. 51-64 (7 after 2 – 11 before 3)

Horn I in E

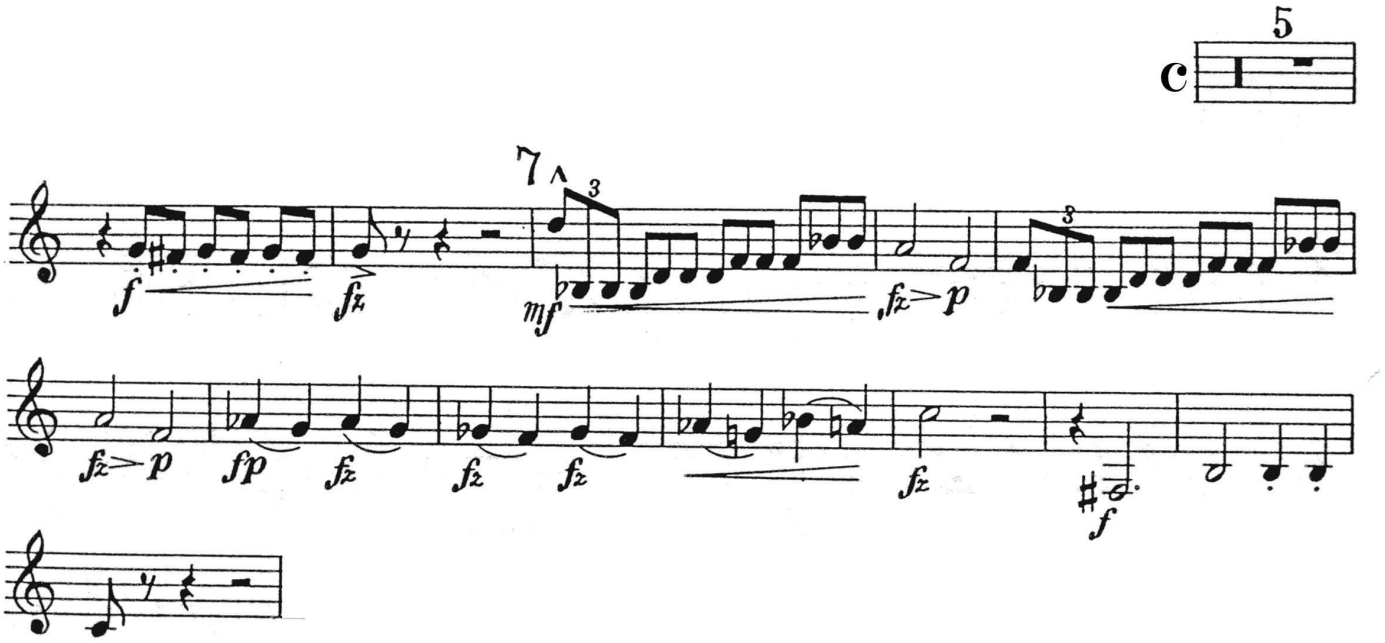


Excerpt 2 – I. Allegro, ♩ = 116, ms. 170-186 (6 before 7 – 6 before 8)

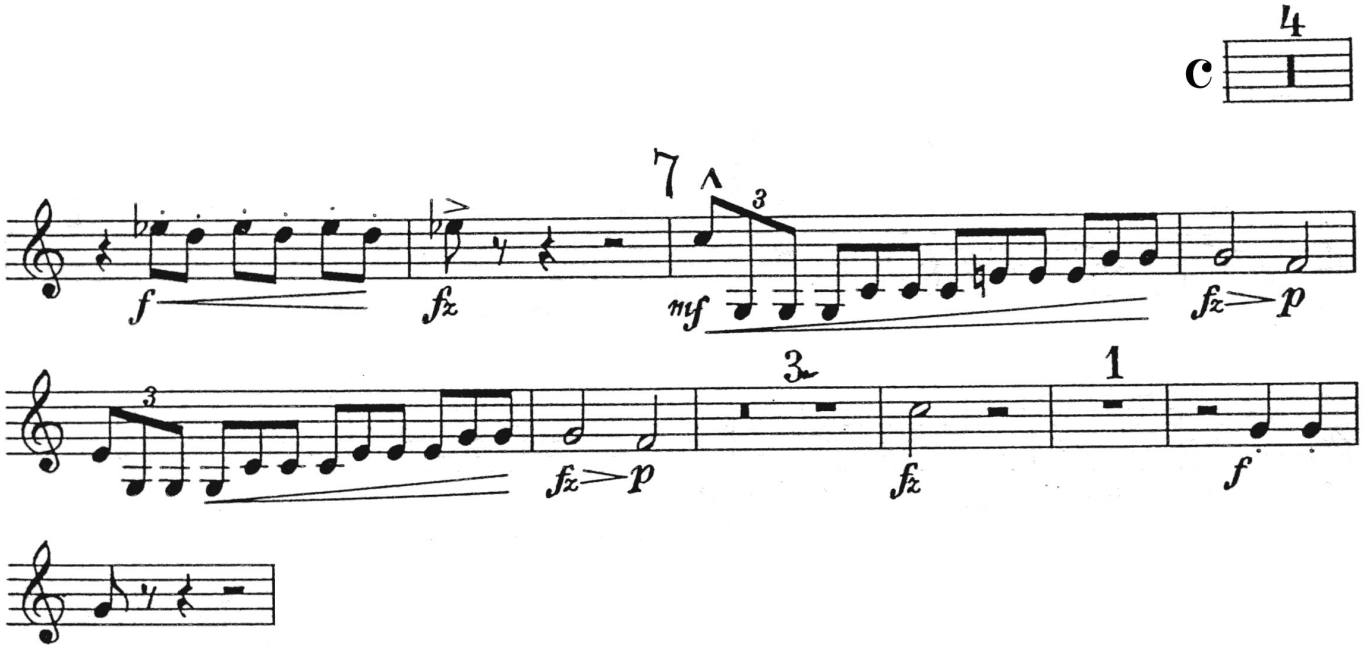
Horn I in E



Horn II in E

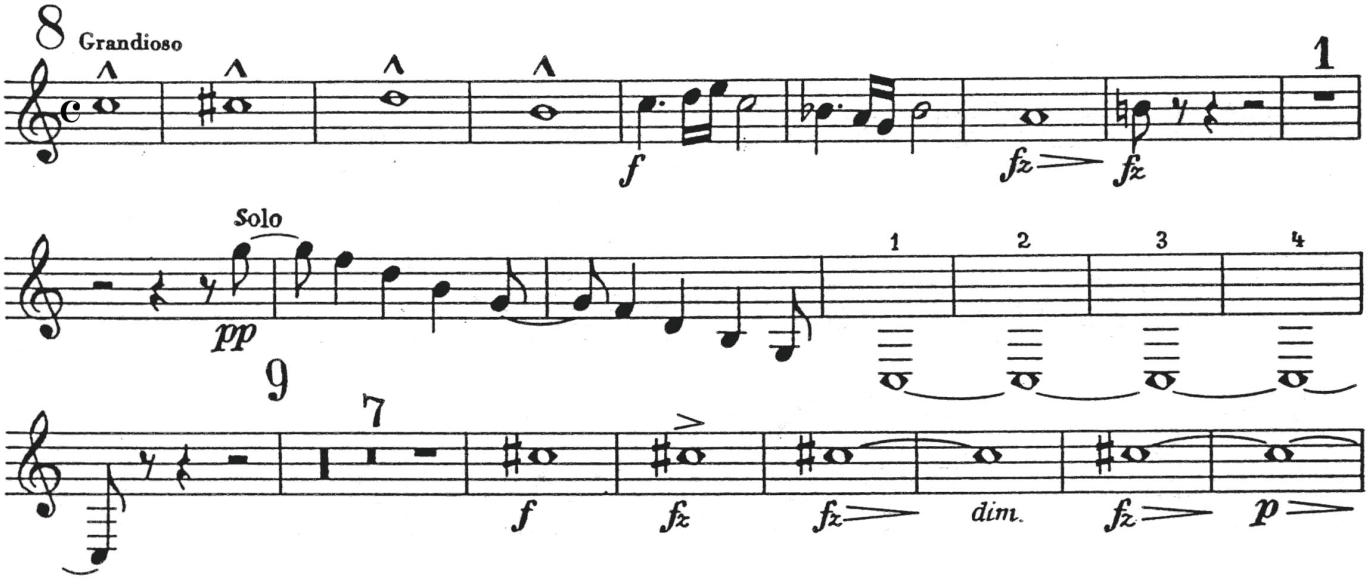


Horn III in D



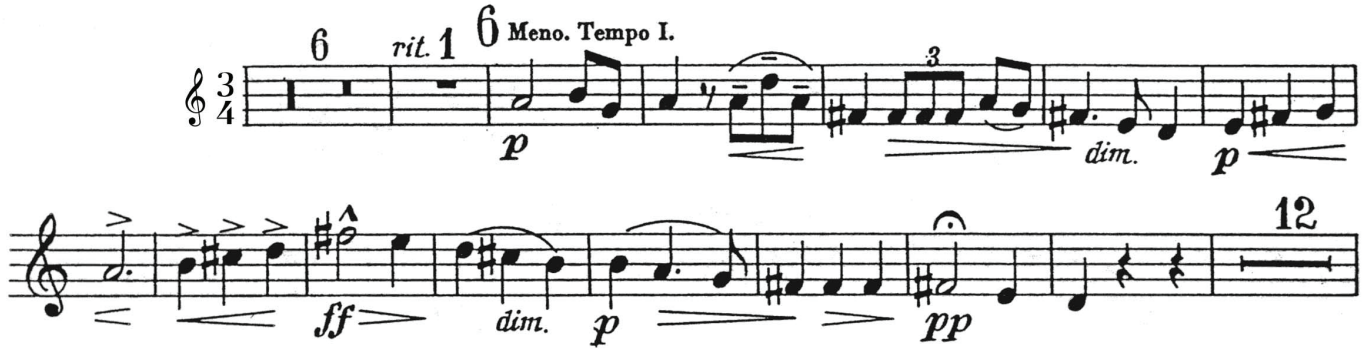
Excerpt 3 – I. Allegro, ms. 192-209 (8 – 9)

Horn III in D

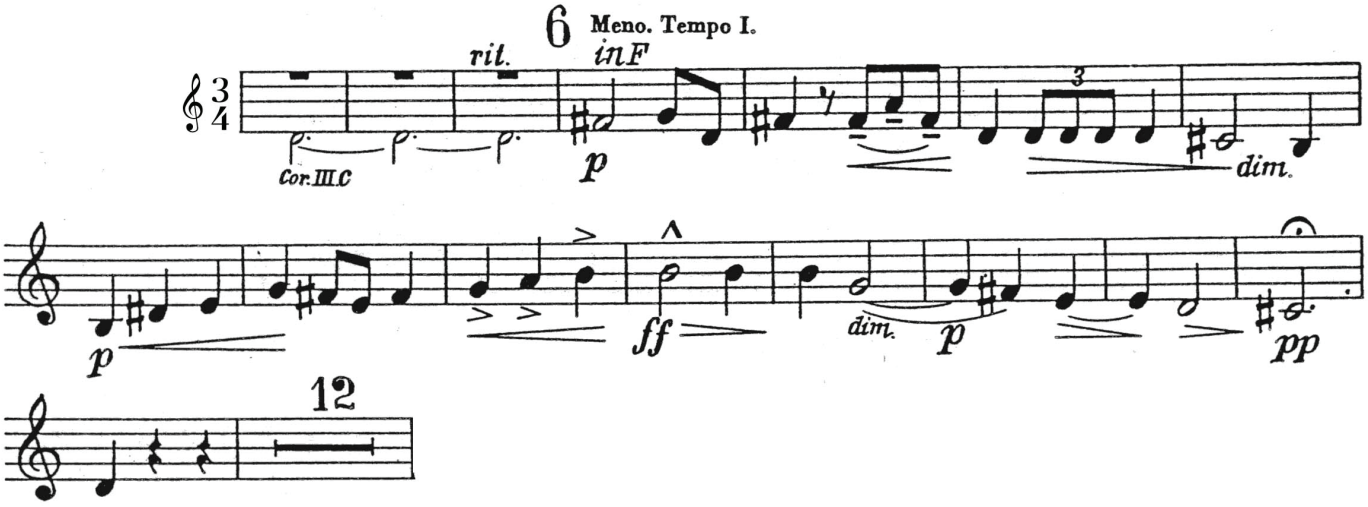


Excerpt 4 – II. Adagio ma non troppo, ♪ = 108, ms. 95-107 (6 – 13 after 6)

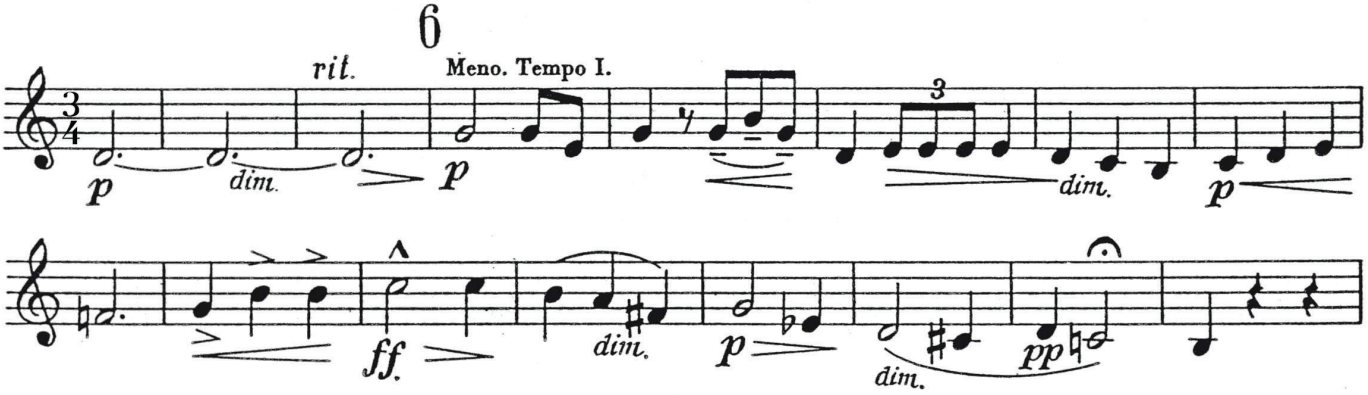
Horn I in F



Horn II in F



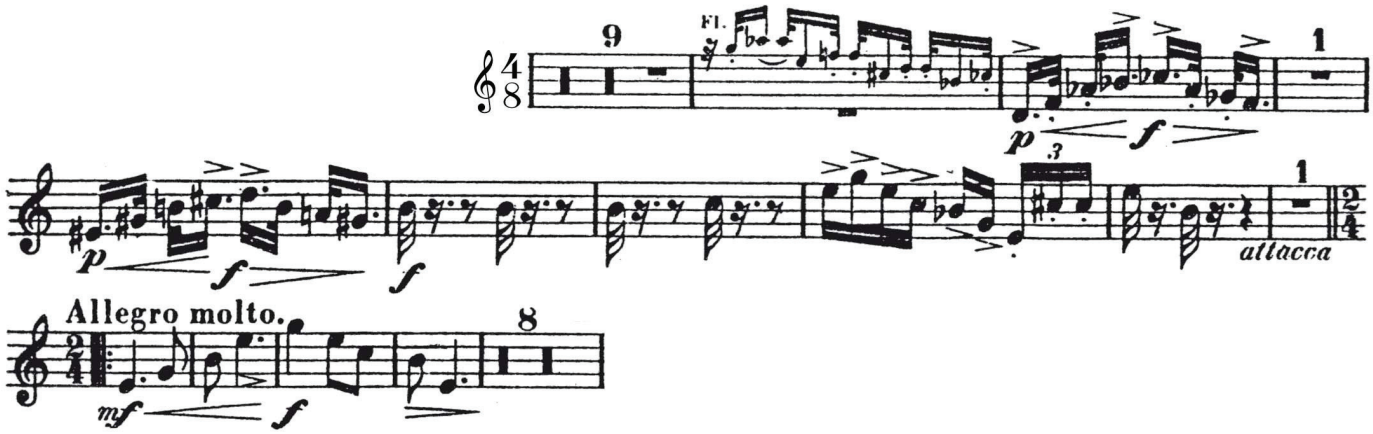
Horn III in C



Dvorak – Symphony No. 9, op. 95

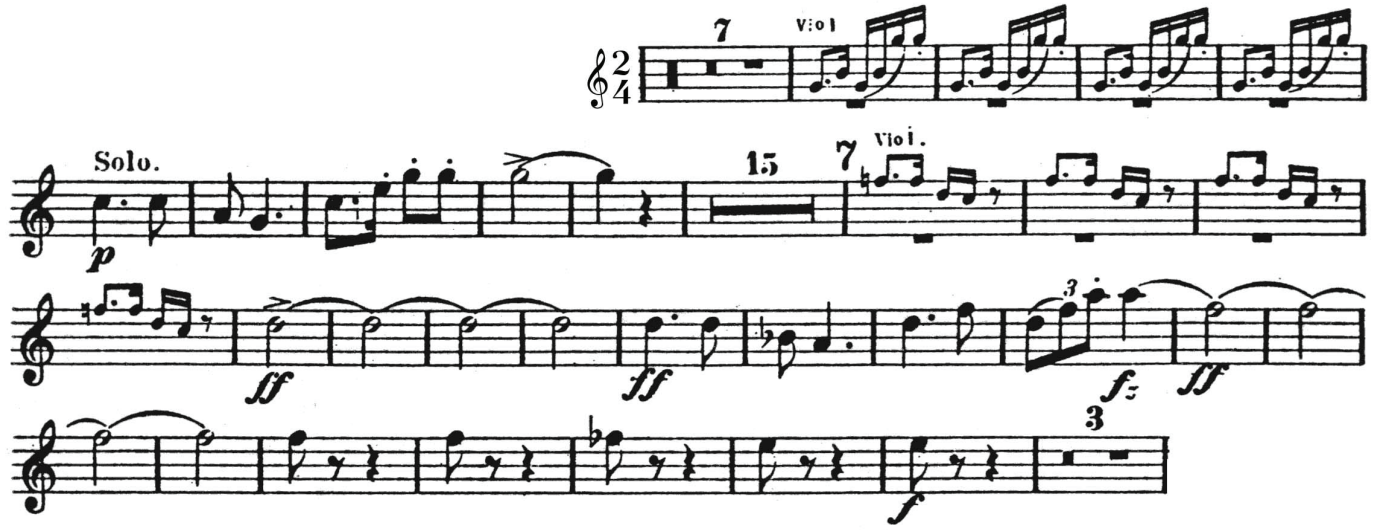
Excerpt 1 – I. Adagio (♪ = 126) - Allegro molto (♩ = 136), ms. 16-27

Horn III in C



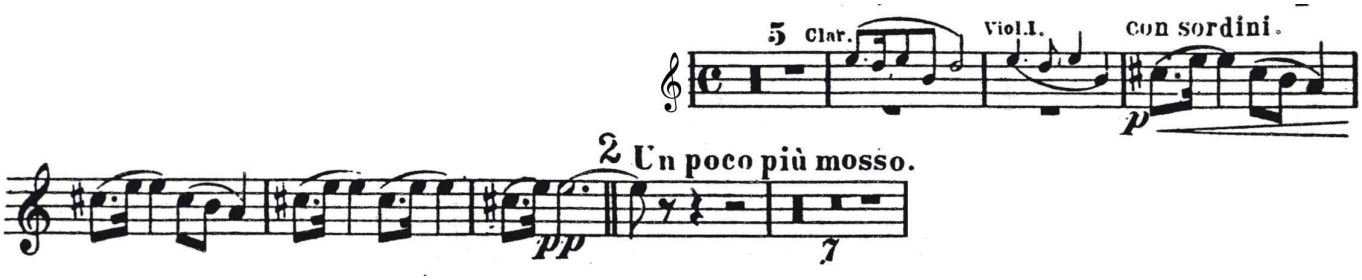
Excerpt 2 – I. Allegro molto, ♩ = 136
ms. 189-225 (13 after 6 – 6 before 8)

Horn I in E



Excerpt 3 – II. Largo, ♩ = 52, ms. 39-46 (7 before 2 – 2)

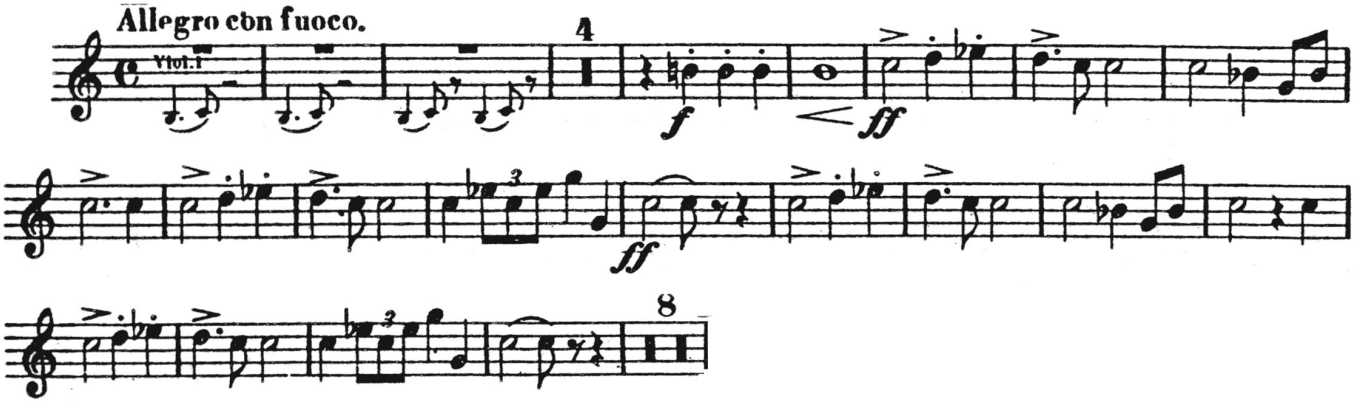
Horn I in E



Horn II in E

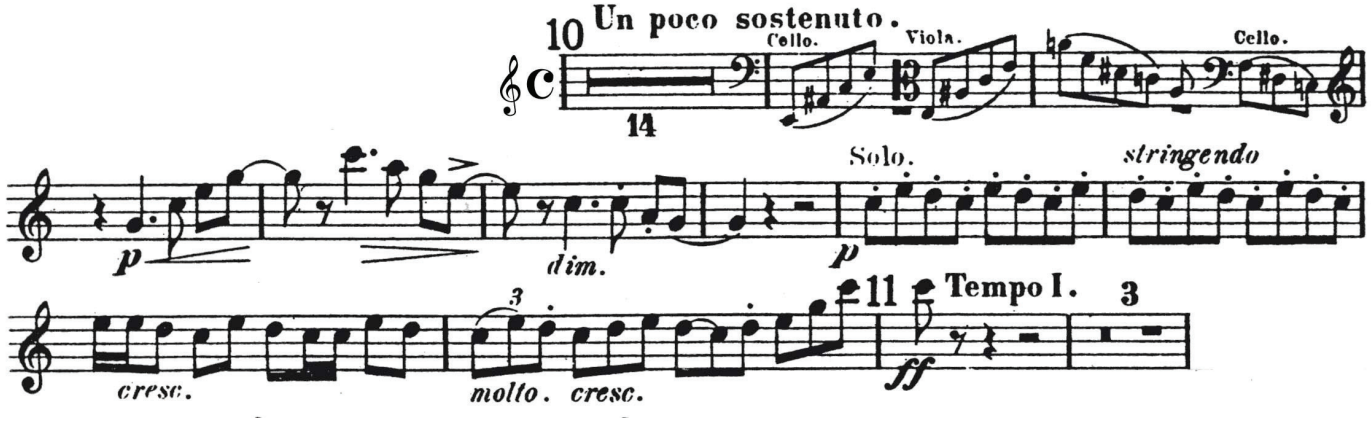
Excerpt 4 – IV. Allegro con fuoco, ♩ = 152, ms. 1-25

Horn III in E

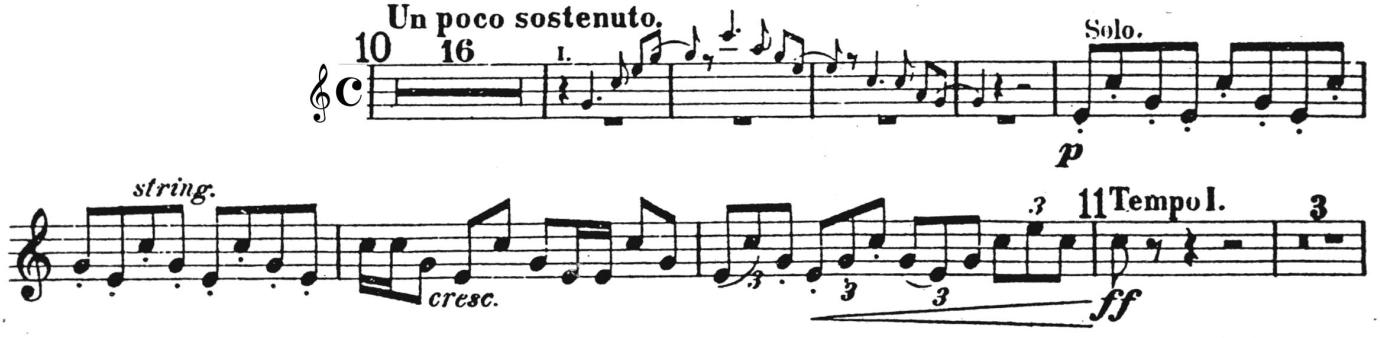


Excerpt 5 – IV. Allegro con fuoco, ♩ = 152, ms. 267-275 (12 before 11 – 11)

Horn I in E



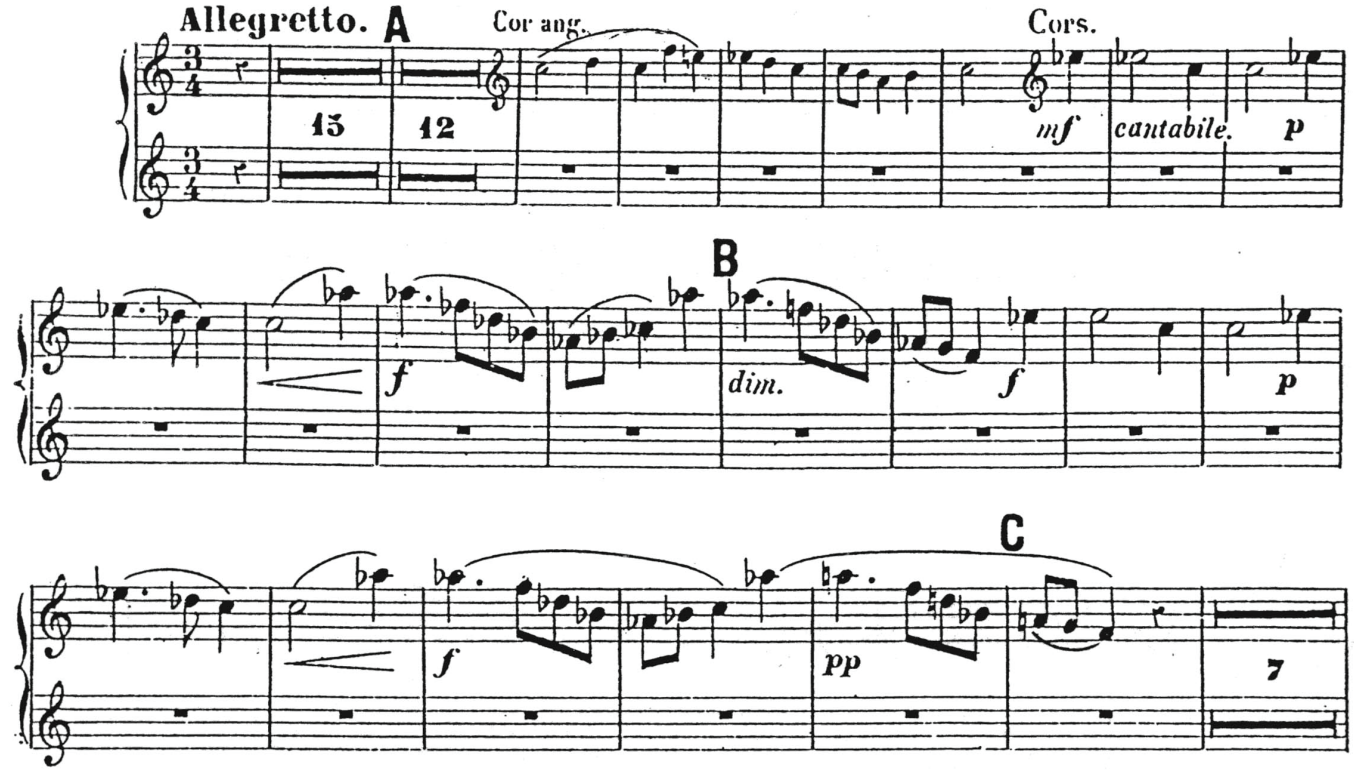
Horn II in E



Franck – Symphony in D minor

Excerpt 1 – II. Allegretto, ms. 29-48 (9 before B – C)

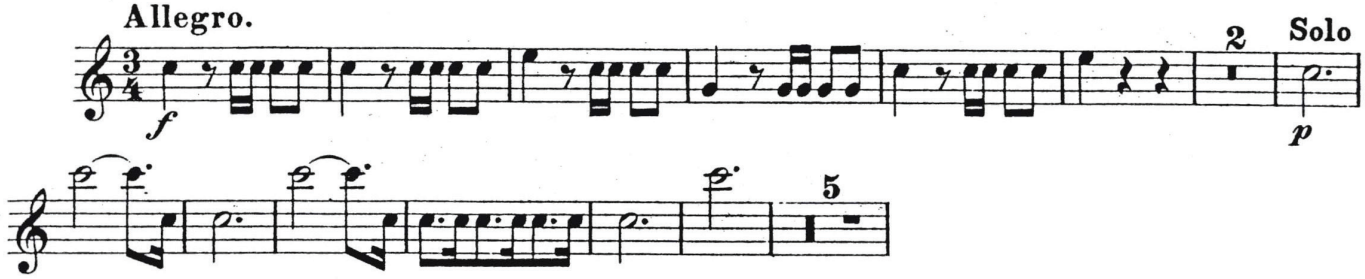
Horn 1 in F



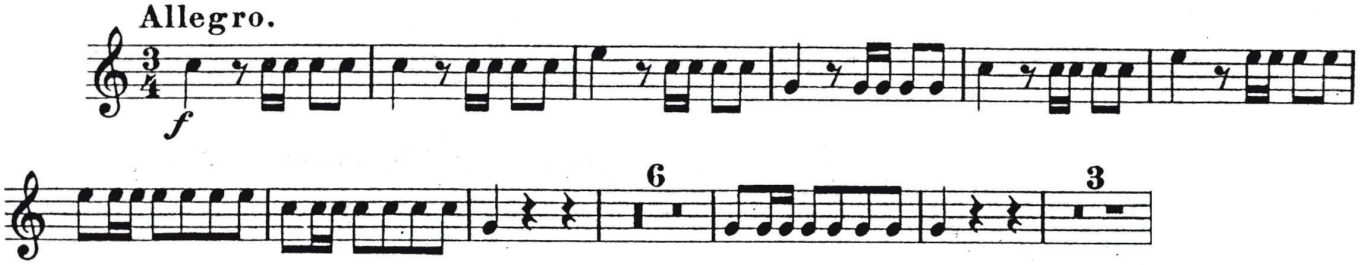
Haydn – Symphony No. 31 "Hornsignal"

Excerpt 1 – I. Allegro, ms. 1-16 (beginning – 3 after A)

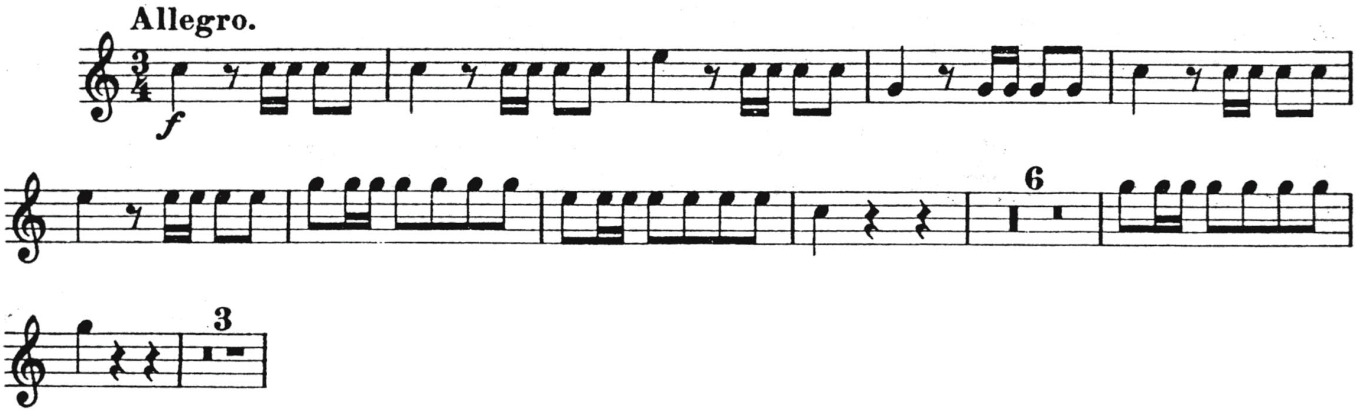
Horn I in D



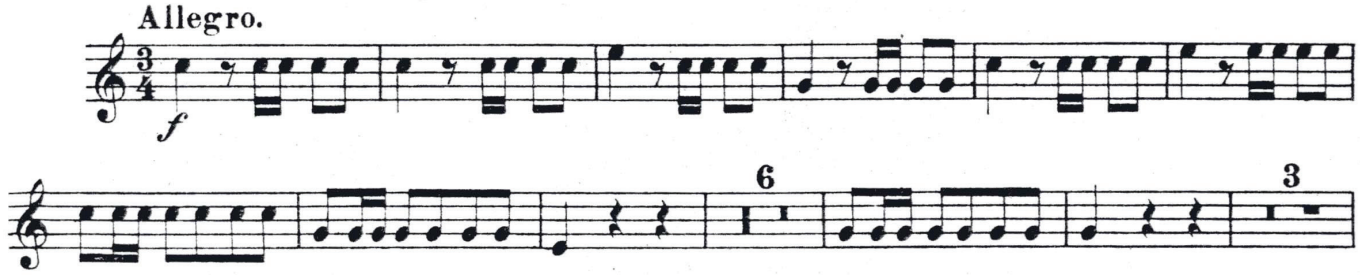
Horn II in D



Horn III in D



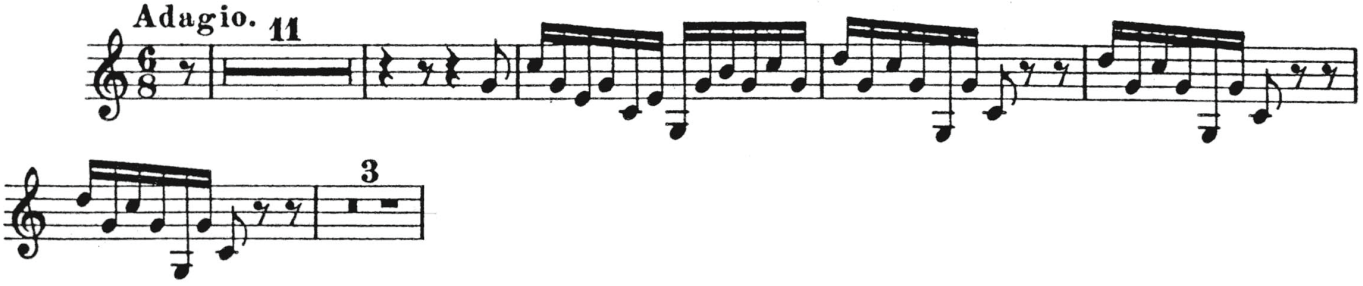
Horn IV in D



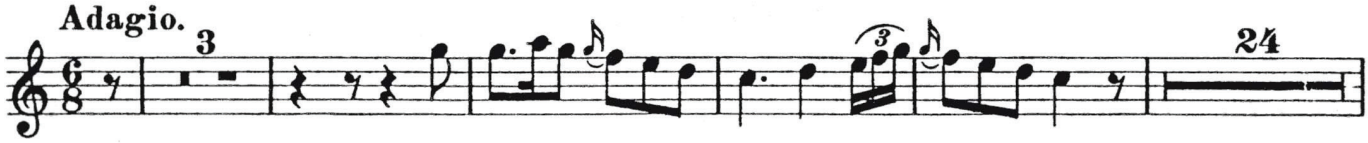
Excerpt 2 – II. Adagio, ms. 1-20 (beginning – 8 after A)

Horn I in D

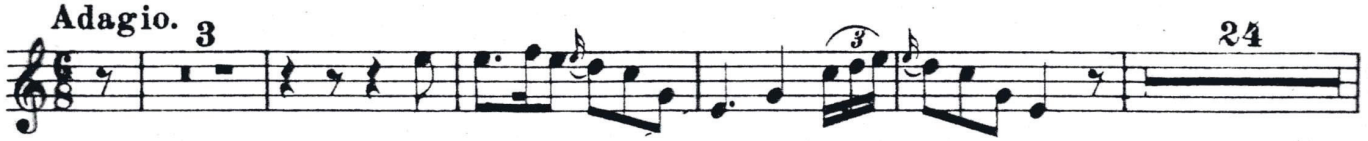
Horn II in D



Horn III in G



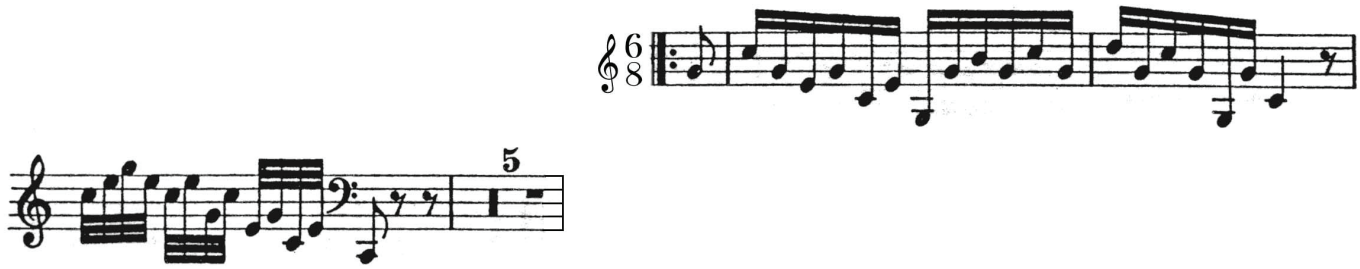
Horn IV in G



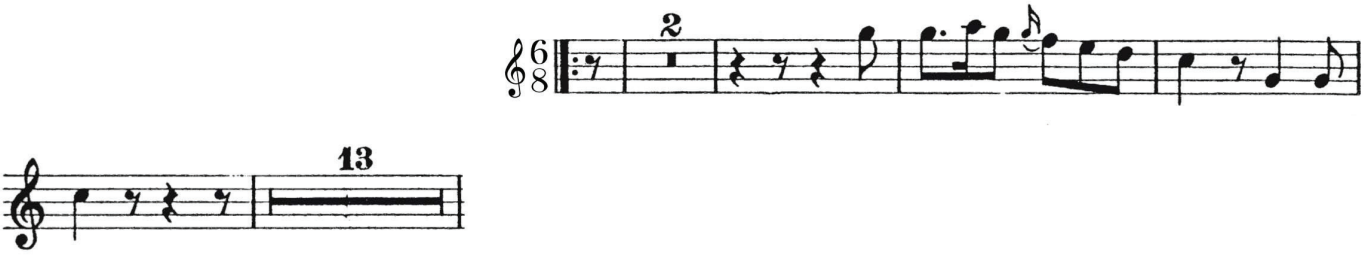
Excerpt 3 – II. Adagio, ms. 36-41 (D – 5 after D)

Horn I in D

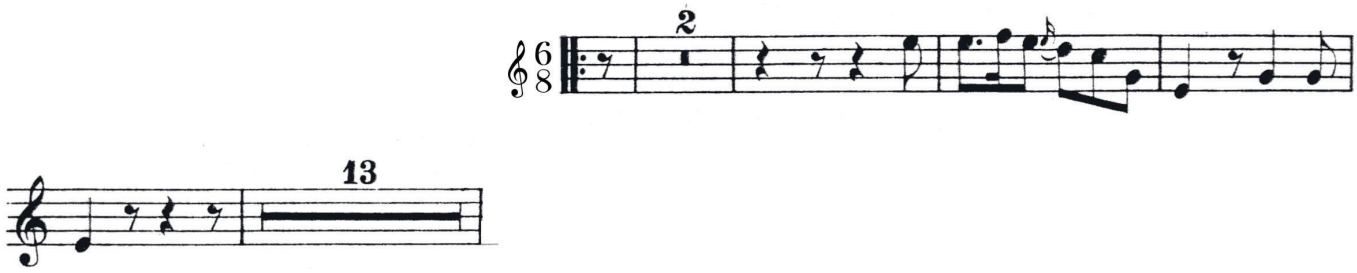
Horn II in D



Horn III in G

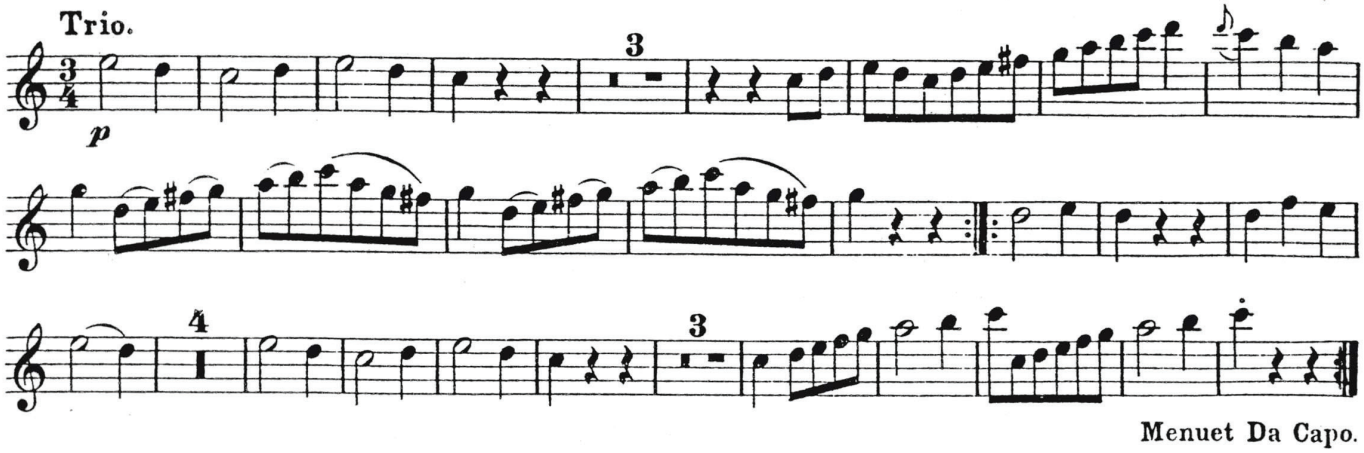


Horn IV in G

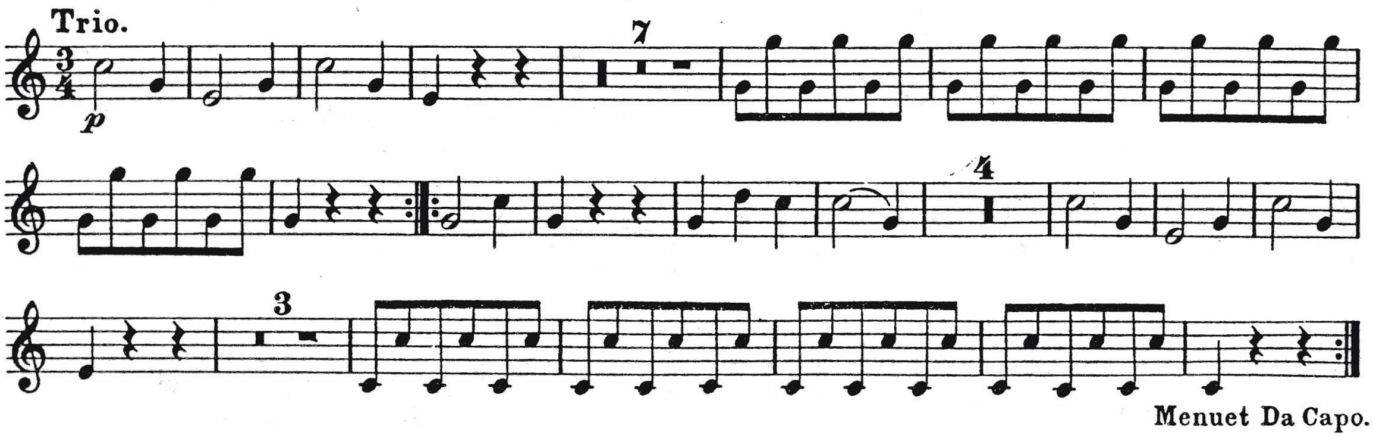


Excerpt 4 – III. Menuet: Trio, ms. 41-76 (D – 10 after G)

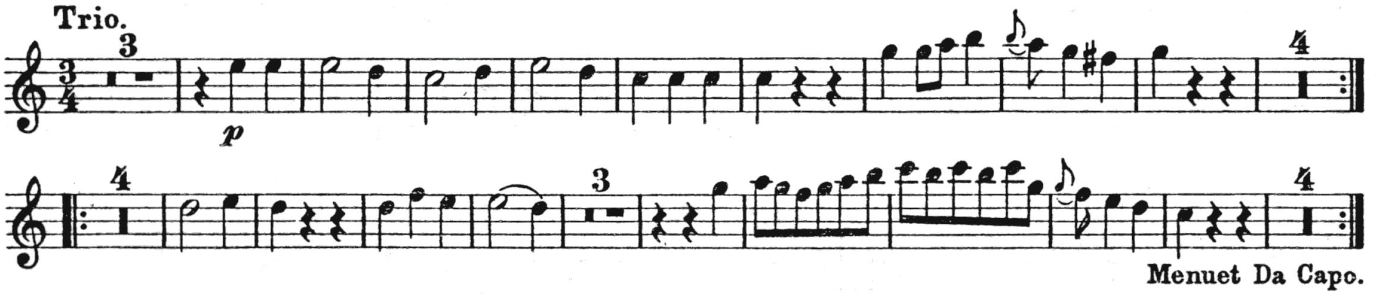
Horn I in D



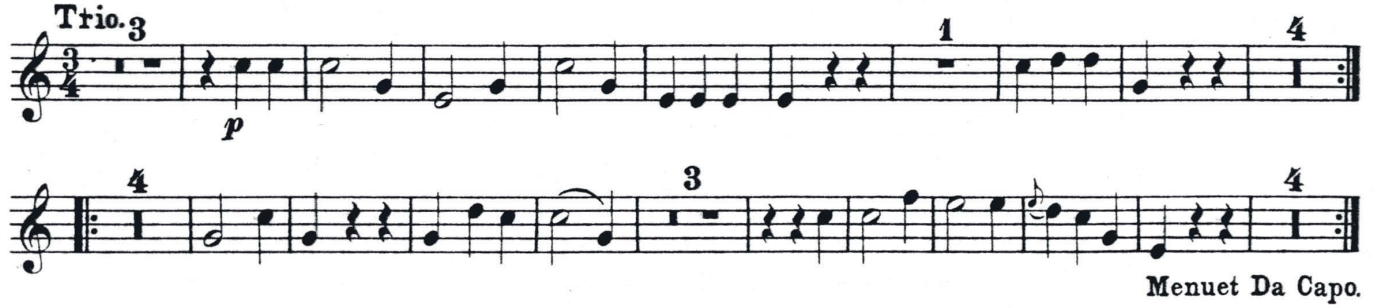
Horn II In D



Horn III in D

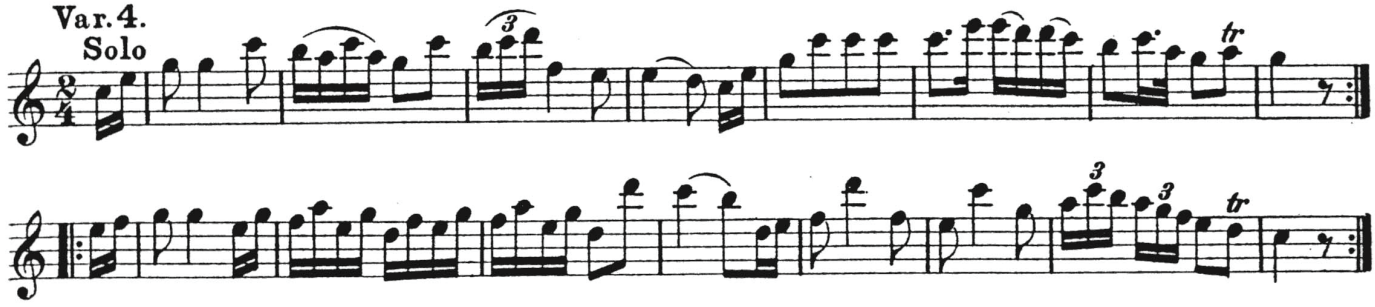


Horn IV in D

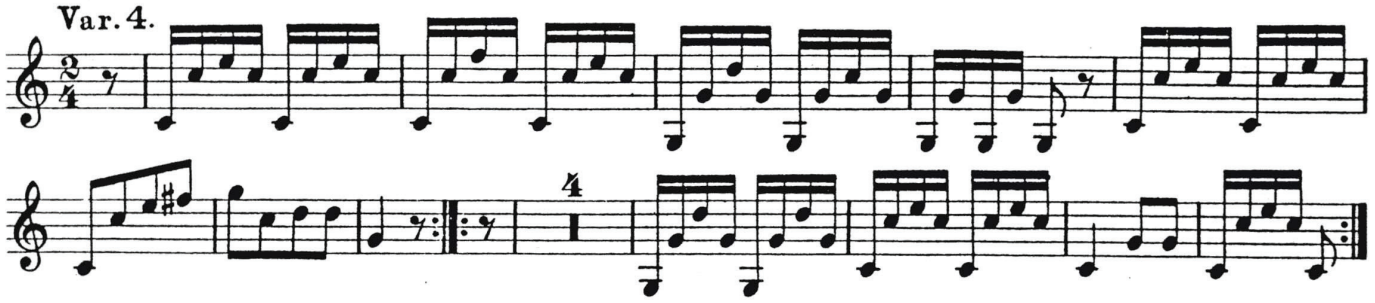


Excerpt 5 – IV. Finale: Moderato molto, ms. 65-80 (Var. 4)

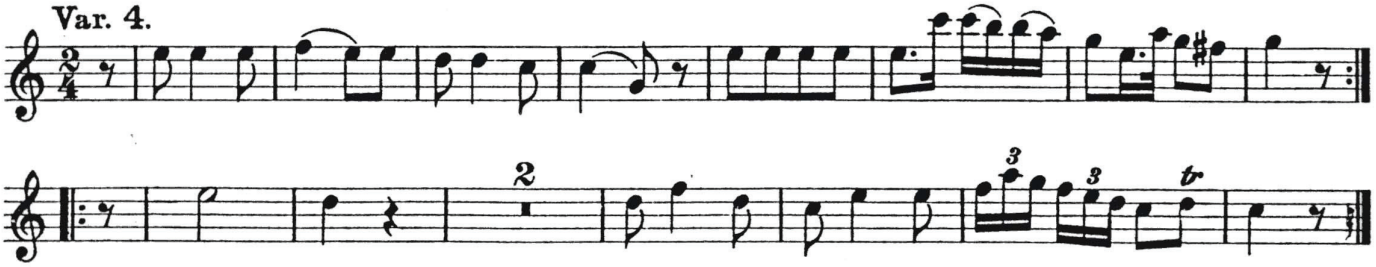
Horn I in D



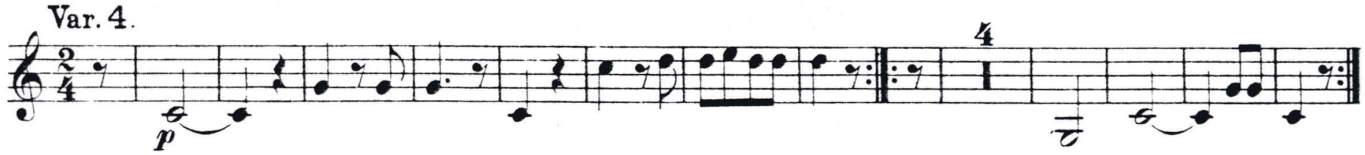
Horn II in D



Horn III in D



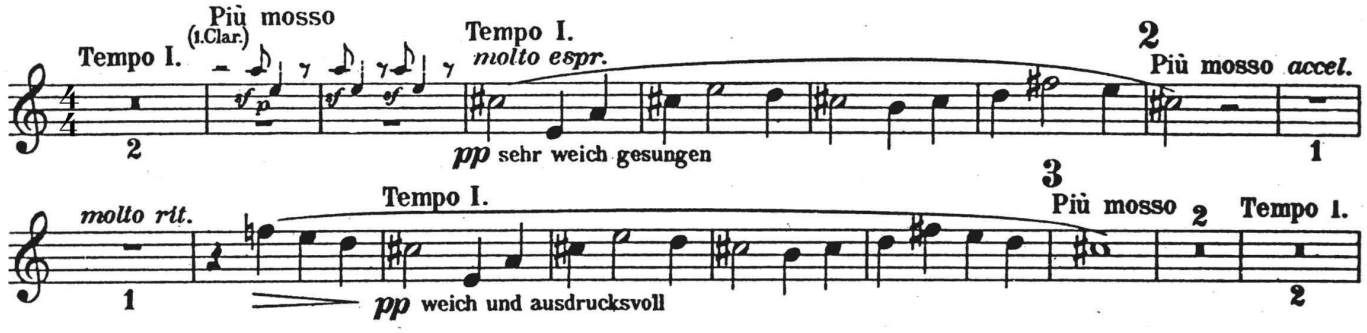
Horn IV in D



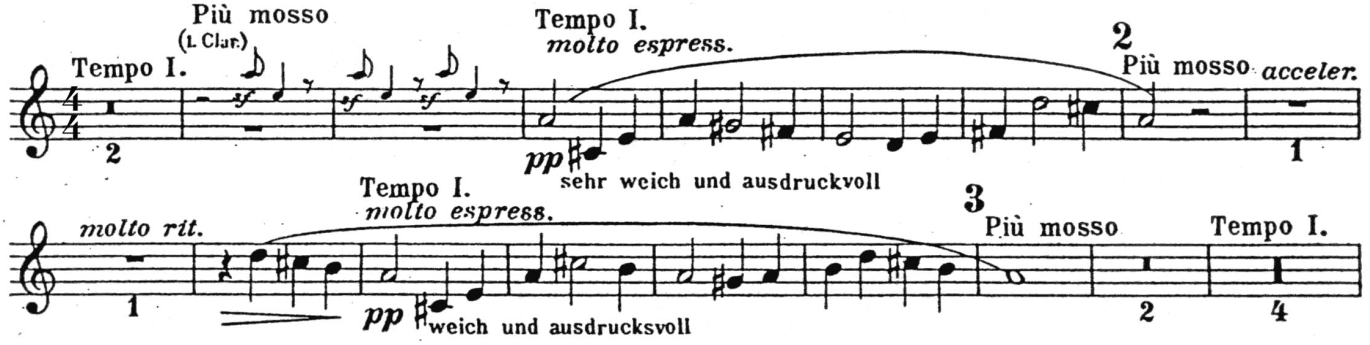
Mahler – Symphony No. 1

Excerpt 1 – I. Langsam. Schleppend., ms. 28-44 (8 before 2 – 3)

Horn I in F

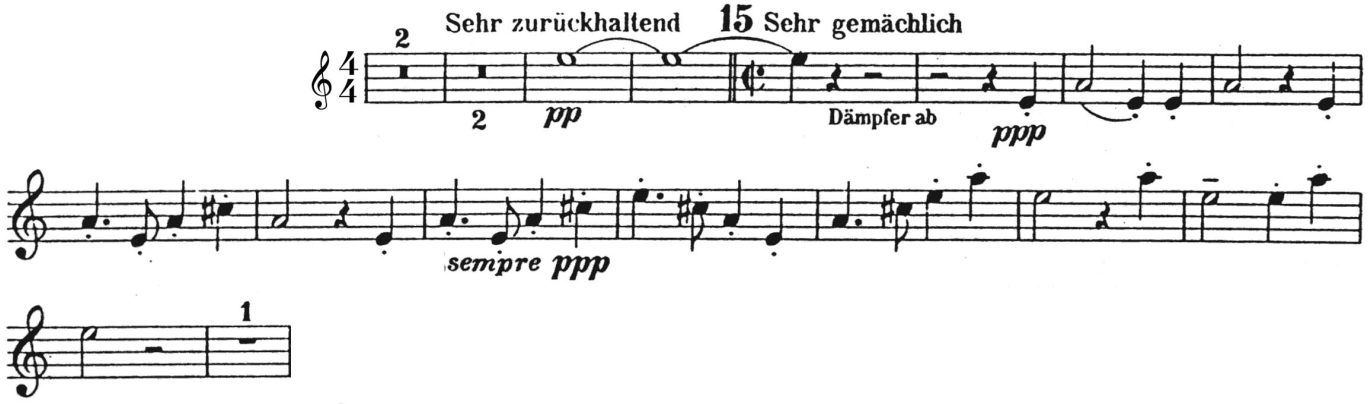


Horn II in F

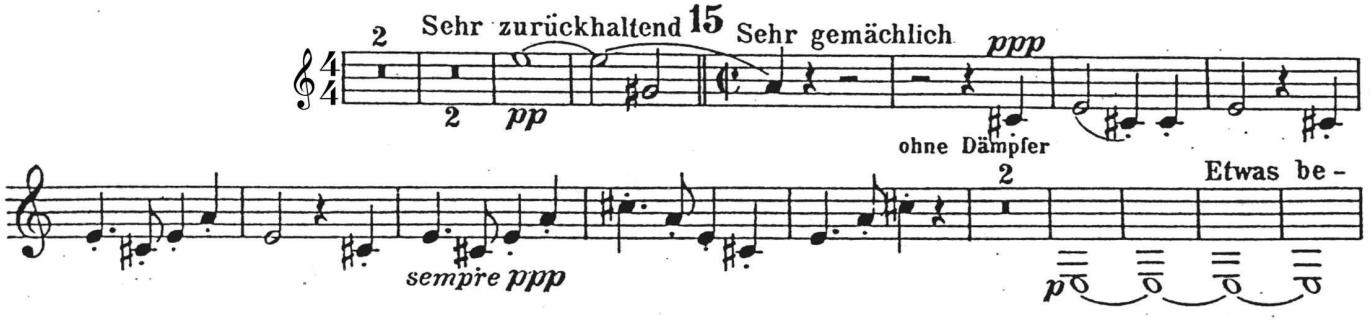


Excerpt 2 – I. Langsam. Schleppend., ms. 207-226 (15 – 12 after 15)

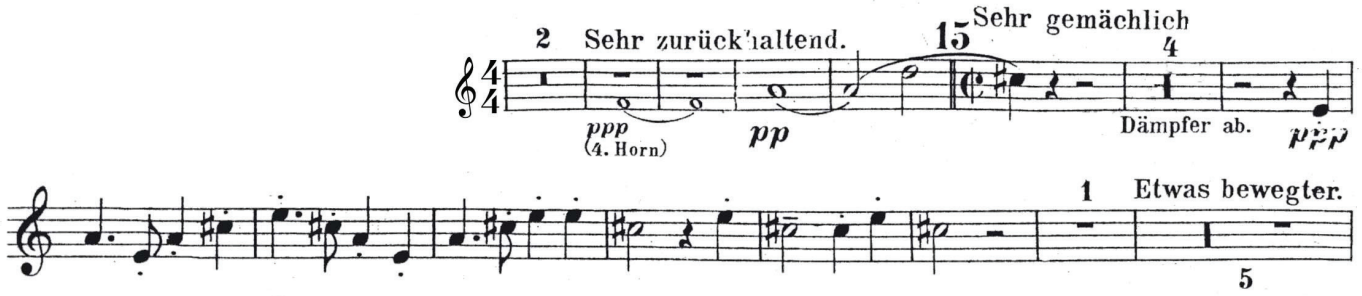
Horn I in F



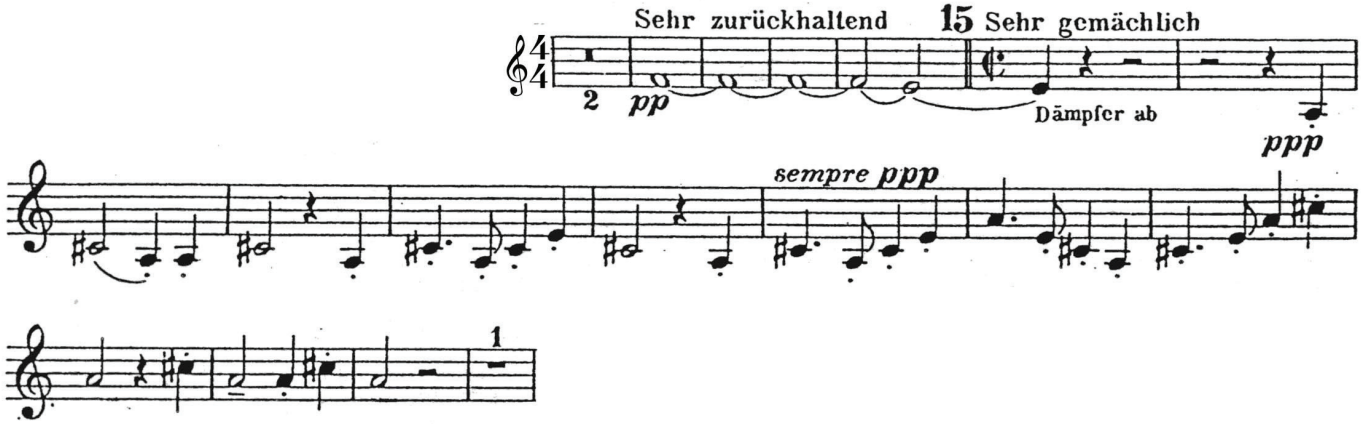
Horn II in F



Horn III in F



Horn IV in F



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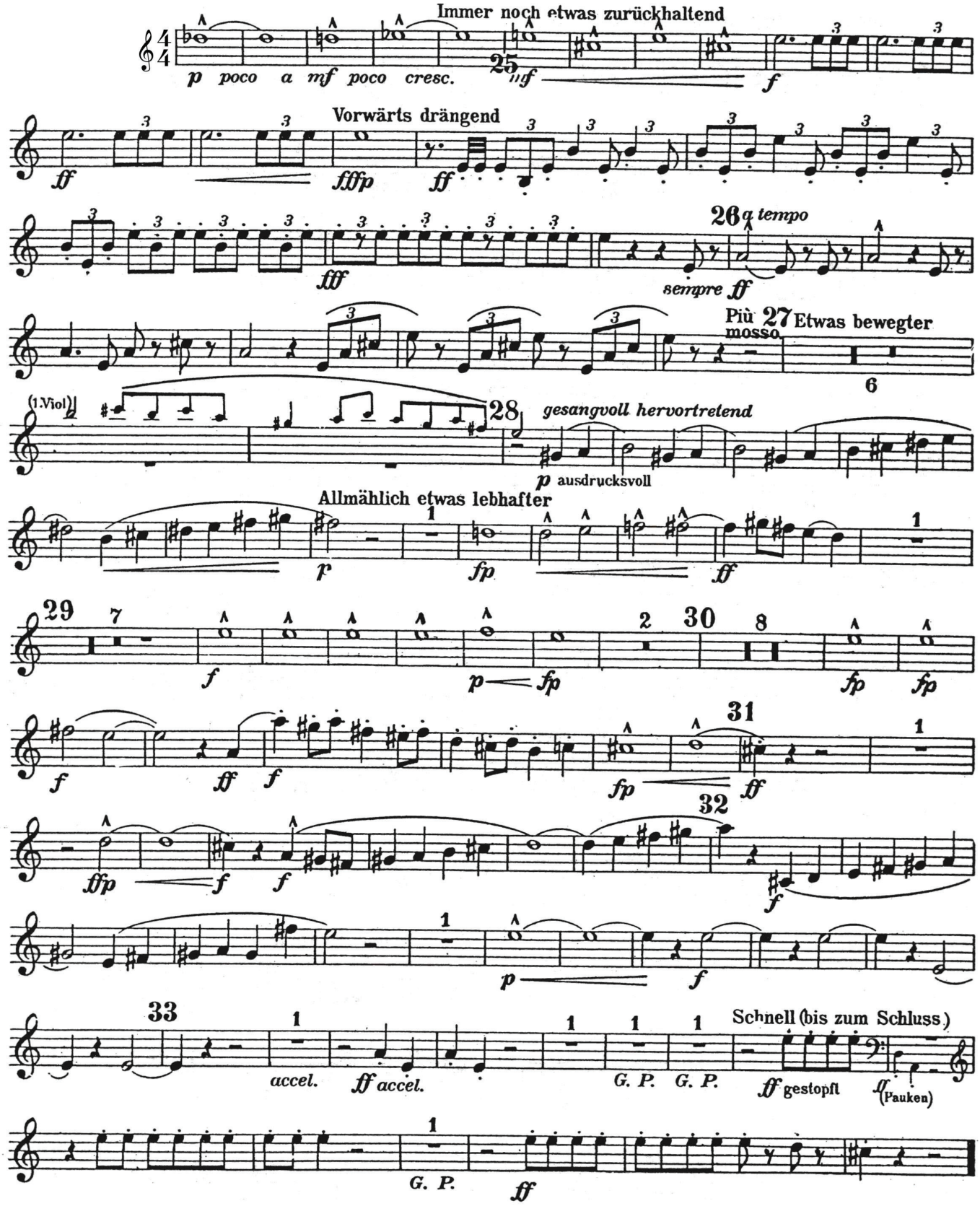
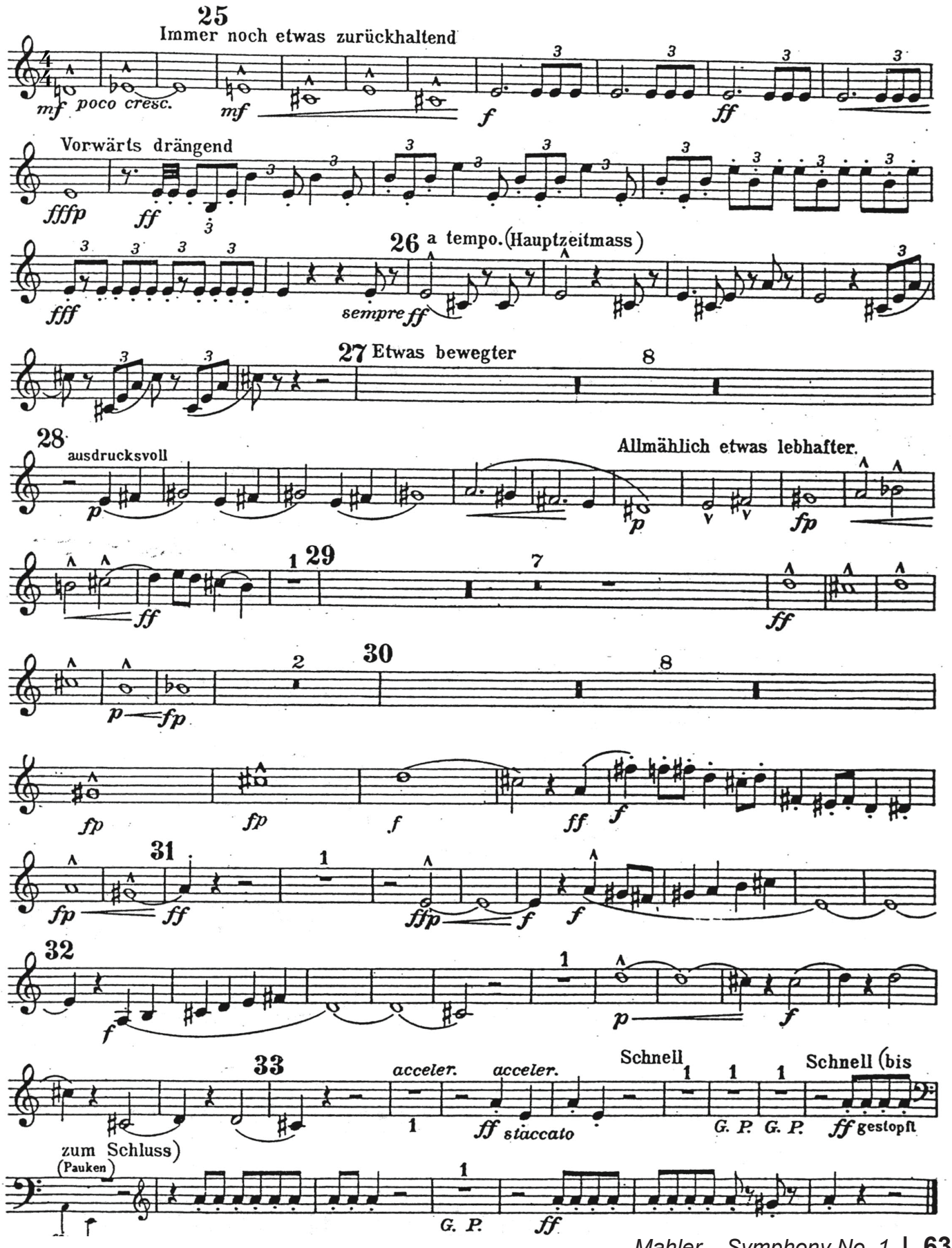
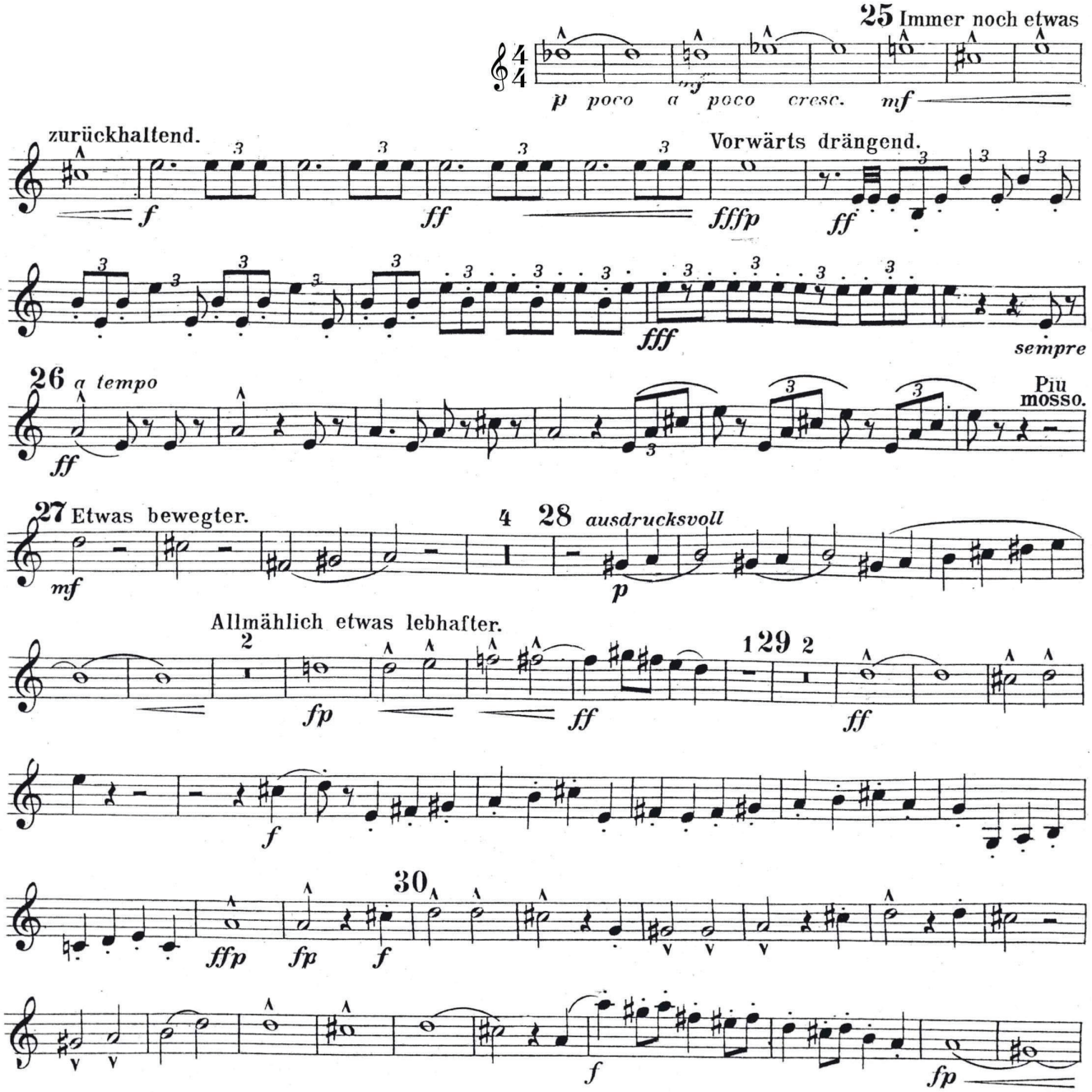
Excerpt 3 – I. Langsam. Schleppend, ms. 344-end (25 – end)

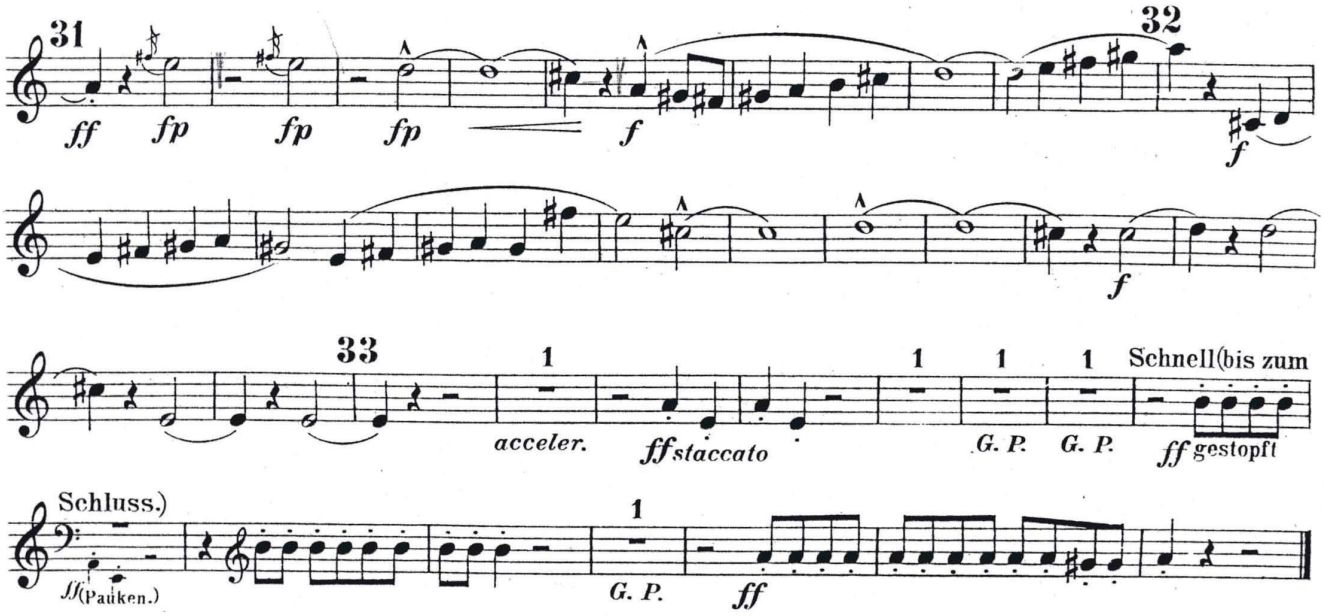
Horn I in F

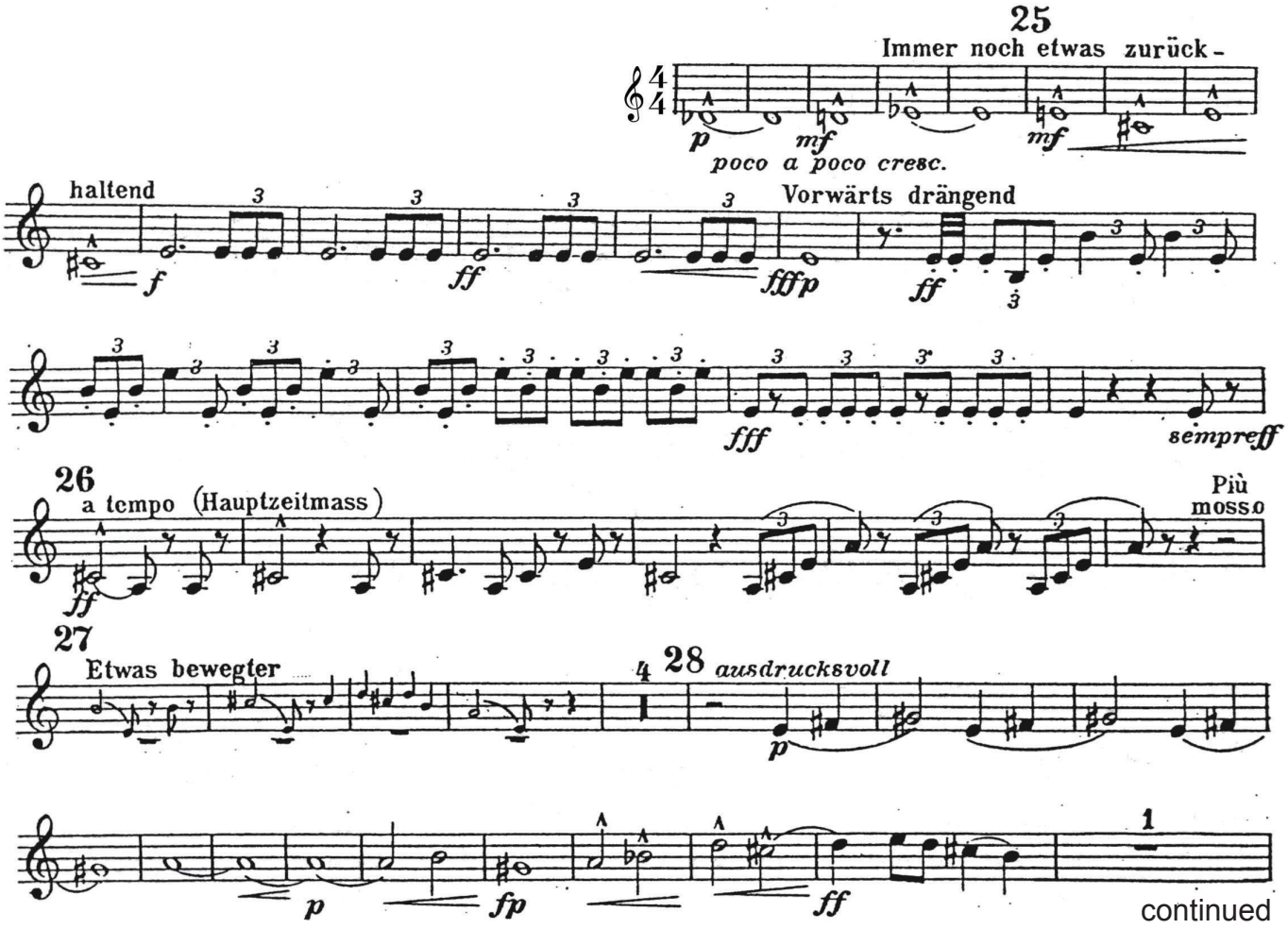


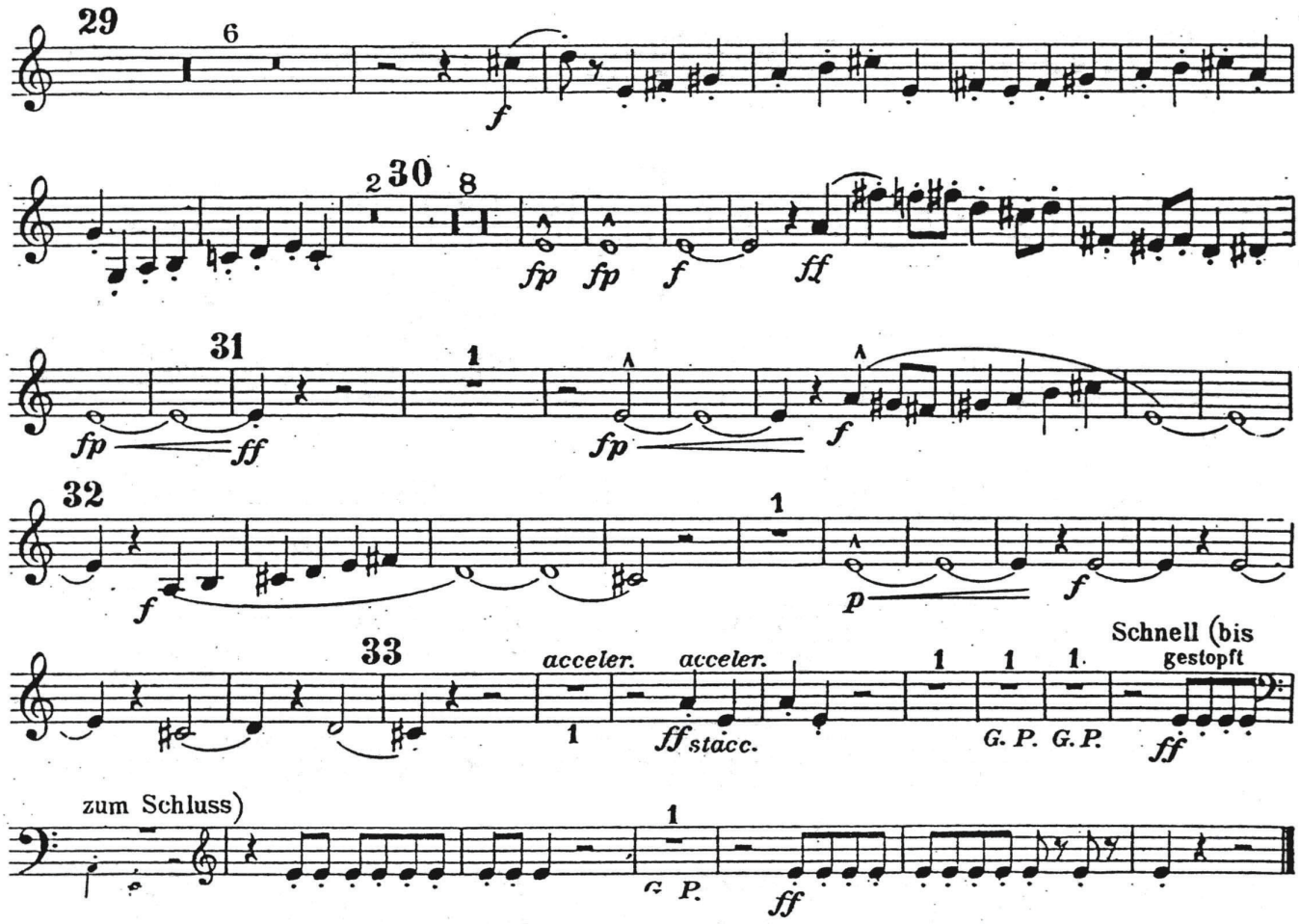

25
Immer noch etwas zurückhaltend
mf poco cresc.
mf
f
ff
Vorwärts drängend
fffp
ff
26 a tempo. (Hauptzeitmass)
fff
sempre ff
27 Etwas bewegter
8
28
ausdrucksvoll
p
Allmählich etwas lebhafter.
p
fp
1 29
7
ff
ff
30
2
8
p fp
fp
fp
f
ff f
31
1
fp
ff
ffp
f
f
32
1
f
p
f
33
acceler.
acceler.
Schnell
Schnell (bis
1
1
1
1
ff staccato
G. P.
G. P.
ff gestopft
zum Schluss)
(Pauken)
1
G. P.
ff


25 Immer noch etwas
p poco a poco cresc. mf
zurückhaltend.
Vorwärts drängend.
f
ff
fffp
ff
fff
sempre
26 a tempo
ff
Piu mosso.
27 Etwas bewegter.
mf
4
28 ausdrucksvoll
p
Allmählich etwas lebhafter.
2
fp
ff
129 2
ff
f
30
ffp
fp
f
f
fp

continued

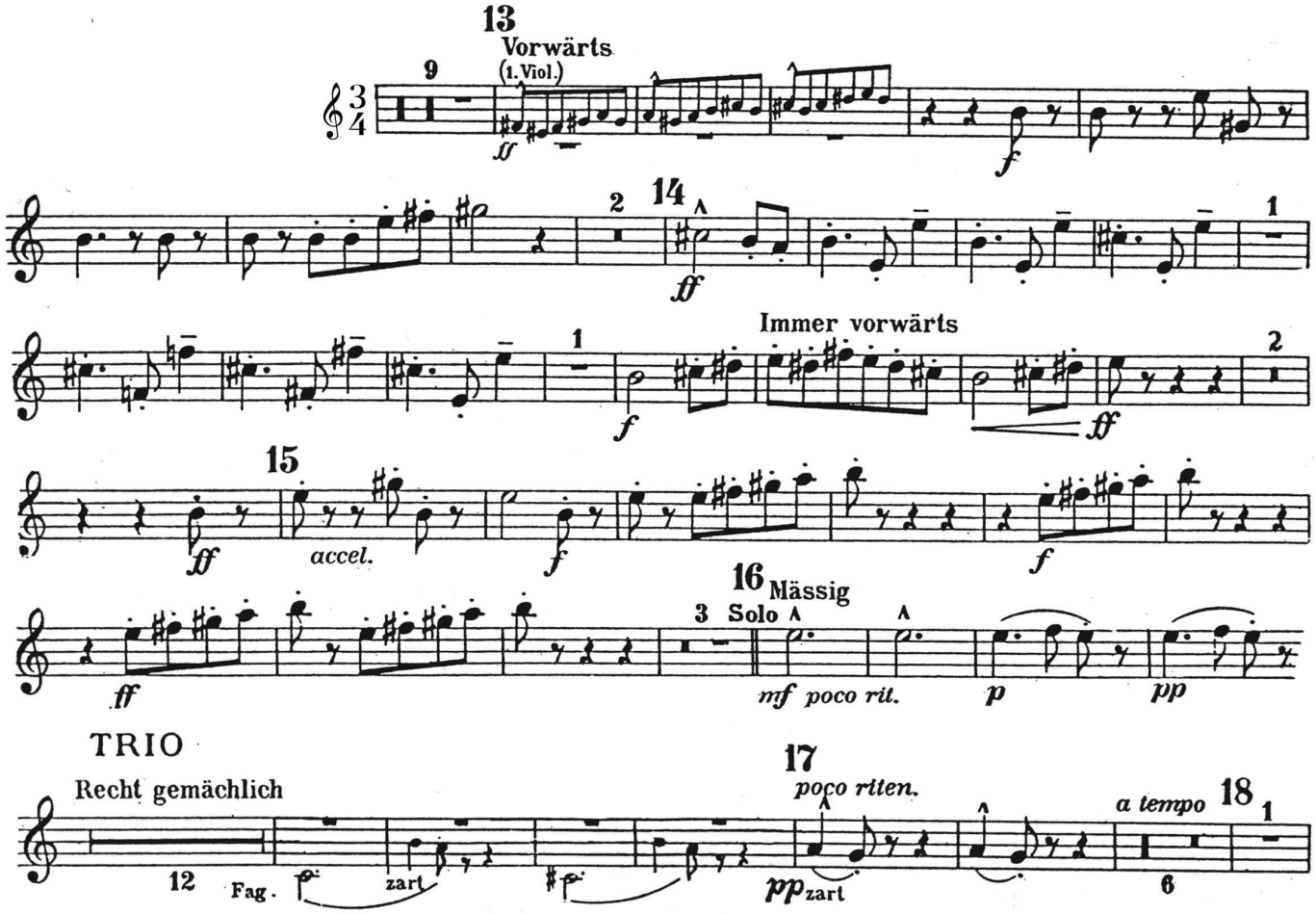

31
32
ff
fp
fp
fp
f
f
f
33
1
1
1
1
Schnell(bis zum
acceler.
ff staccato
G. P.
G. P.
ff gestopft
Schluss.)
ff(Pauken.)
1
G. P.
ff


25
Immer noch etwas zurück -
p
mf
poco a poco cresc.
mf
haltend
f
ff
fffp
Vorwärts drängend
ff
fff
sempre ff
26
a tempo (Hauptzeitmass)
ff
Più
mosso
27
Etwas bewegter
4
28
ausdrucksvoll
p
p
fp
ff
1
continued

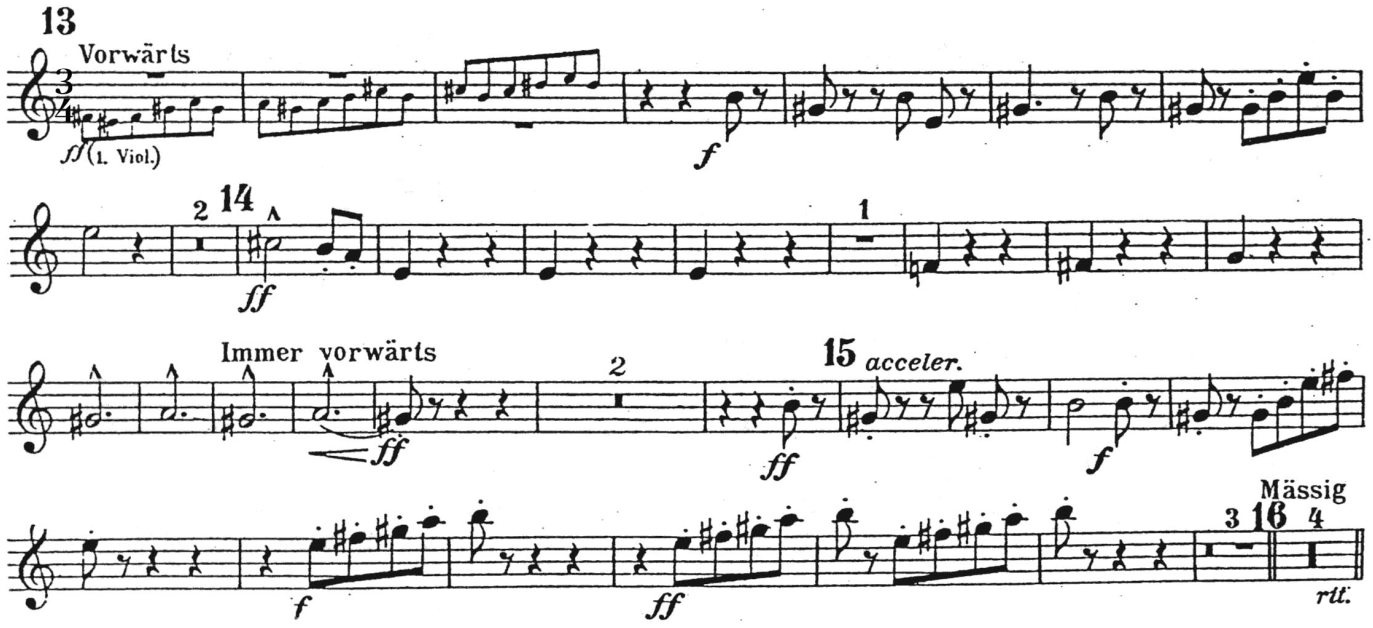

29
6
f
2 30 8
fp fp f ff
31
1
fp ff fp f
32
1
f p f
33
acceler. acceler.
1
ff stacc.
1 1 1.
G. P. G. P.
Schnell (bis
gestopft
ff
zum Schluss)
1
G. P.
ff

Excerpt 4 – II. Kräftig bewegt, doch nicht zu schnell, ms. 133-175 (13 – 4 after 16)

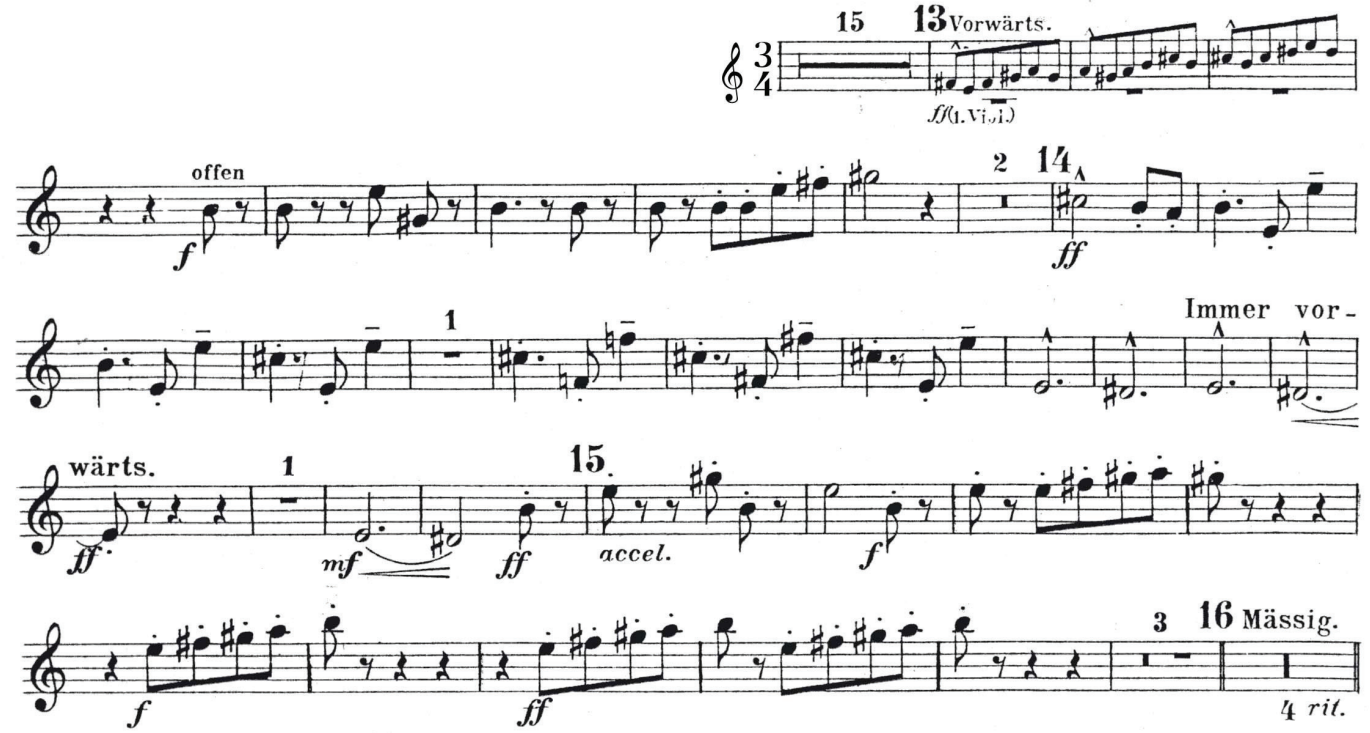
Horn I in F



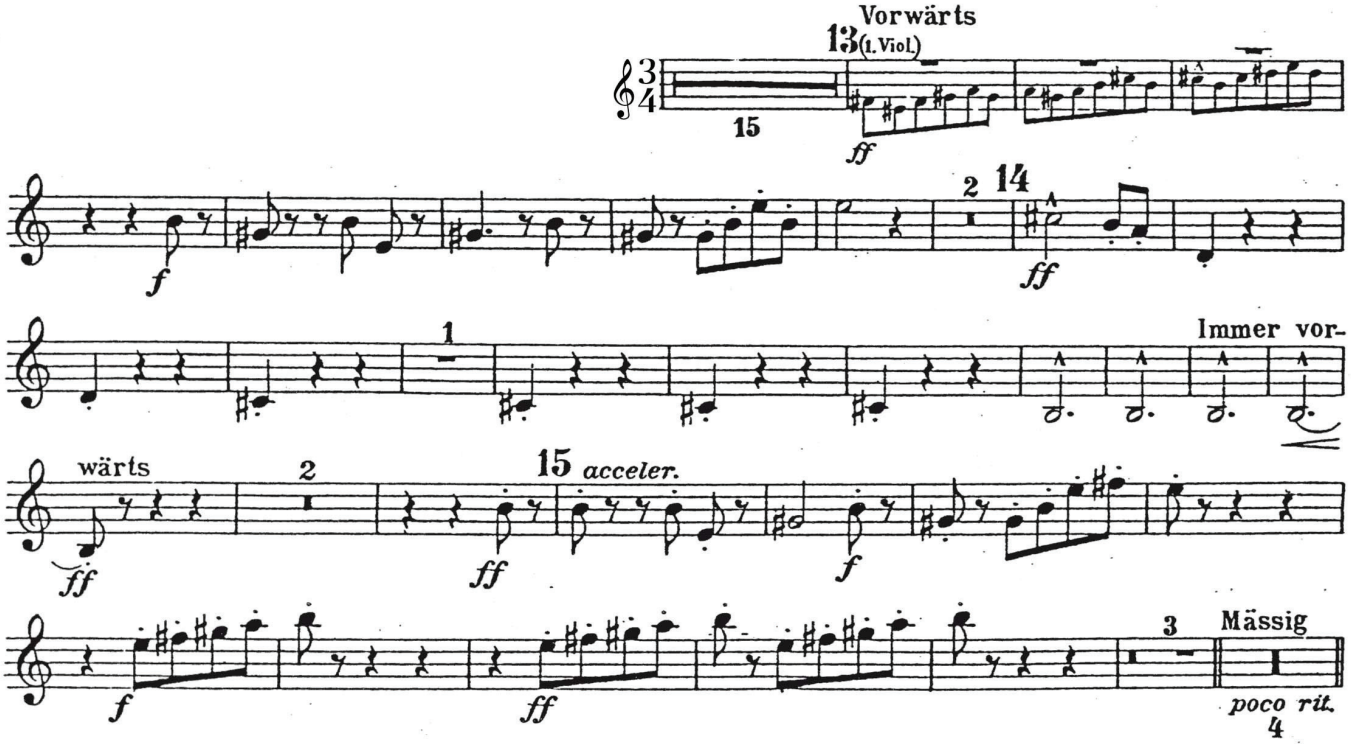
Horn II in F



Horn III in F

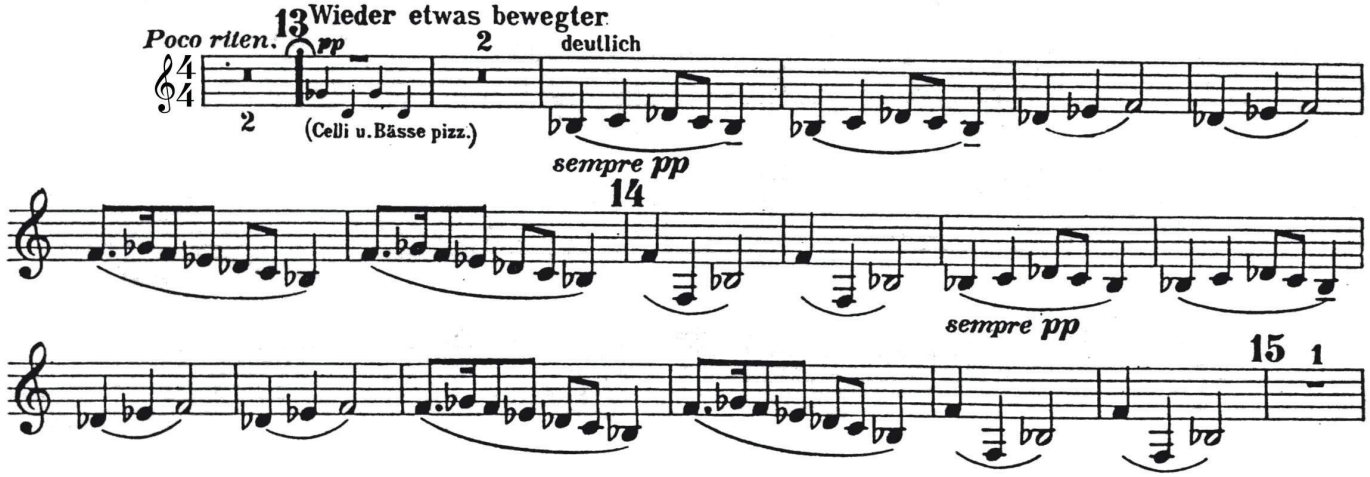


Horn IV in F

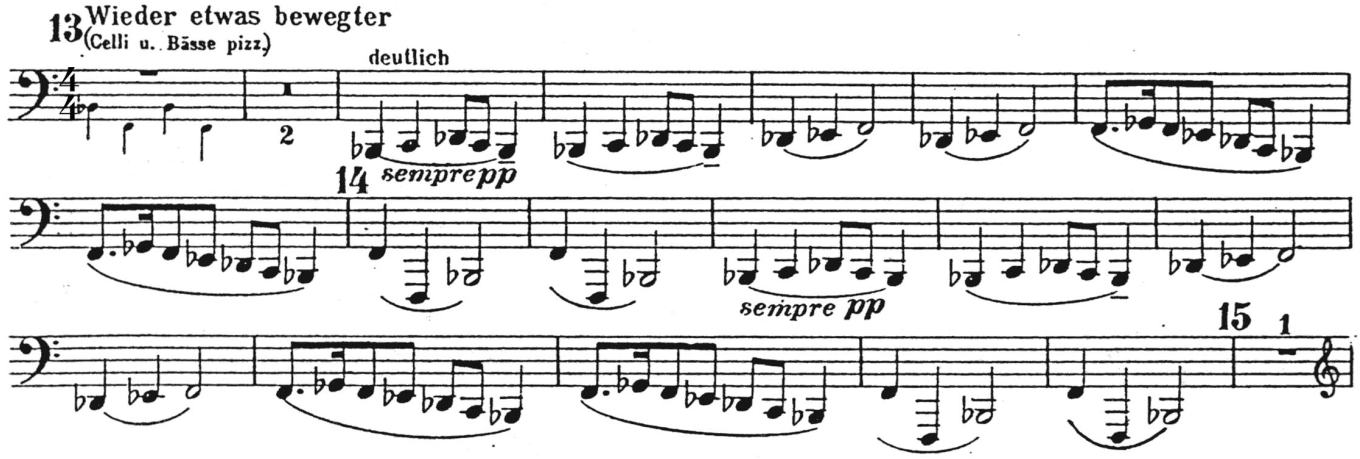

Vorwärts
13 (1. Viol.)
15
ff
f
2
14
ff
1
Immer vor-
wärts
2
15 acceler.
ff
ff
f
f
ff
3
Mässig
poco rit.
4

Excerpt 5 – III. Feierlich und gemessen, ohne zu schleppend, ms. 113-132 (13 – 15)

Horn I in F

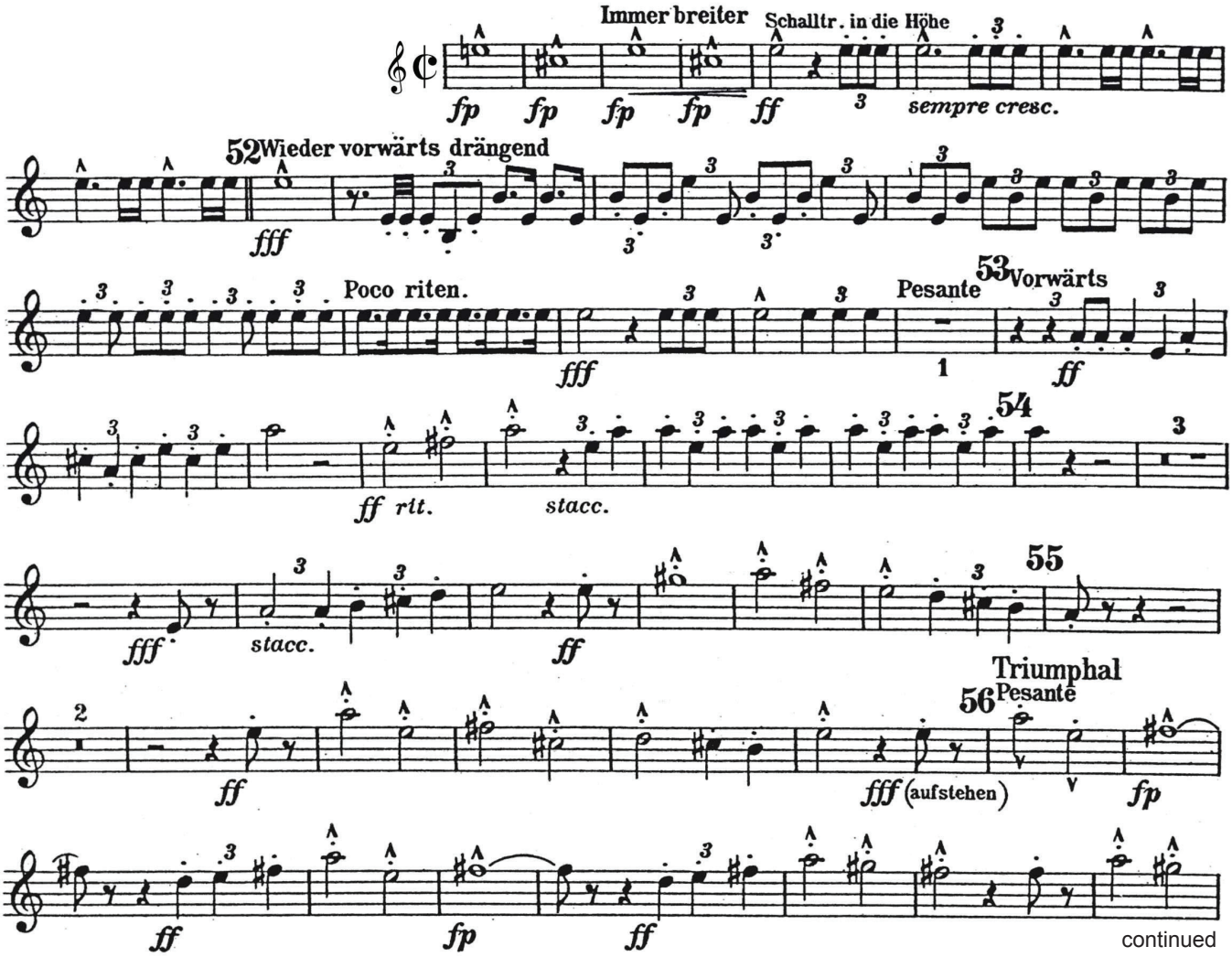


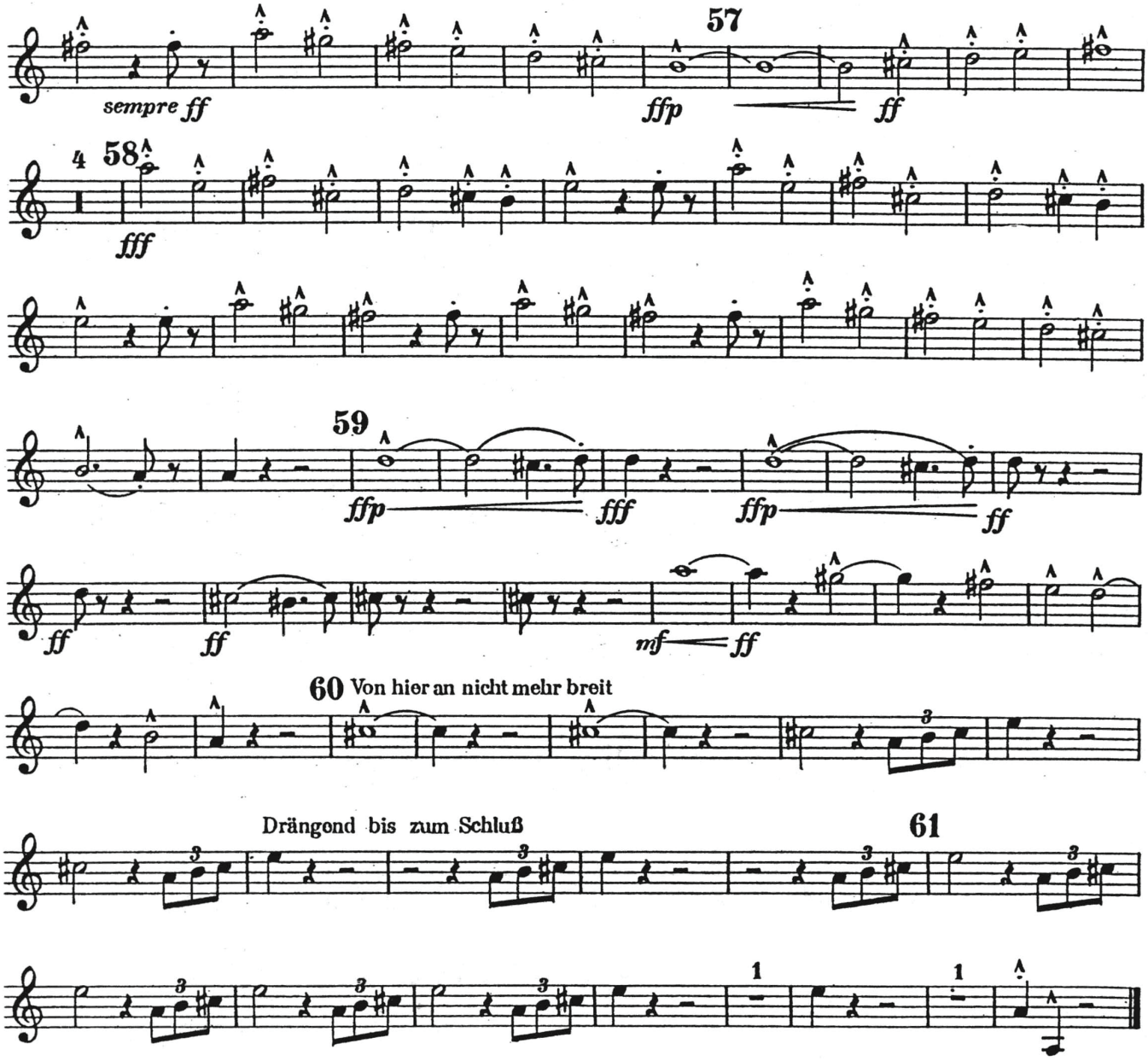
Horn II in F



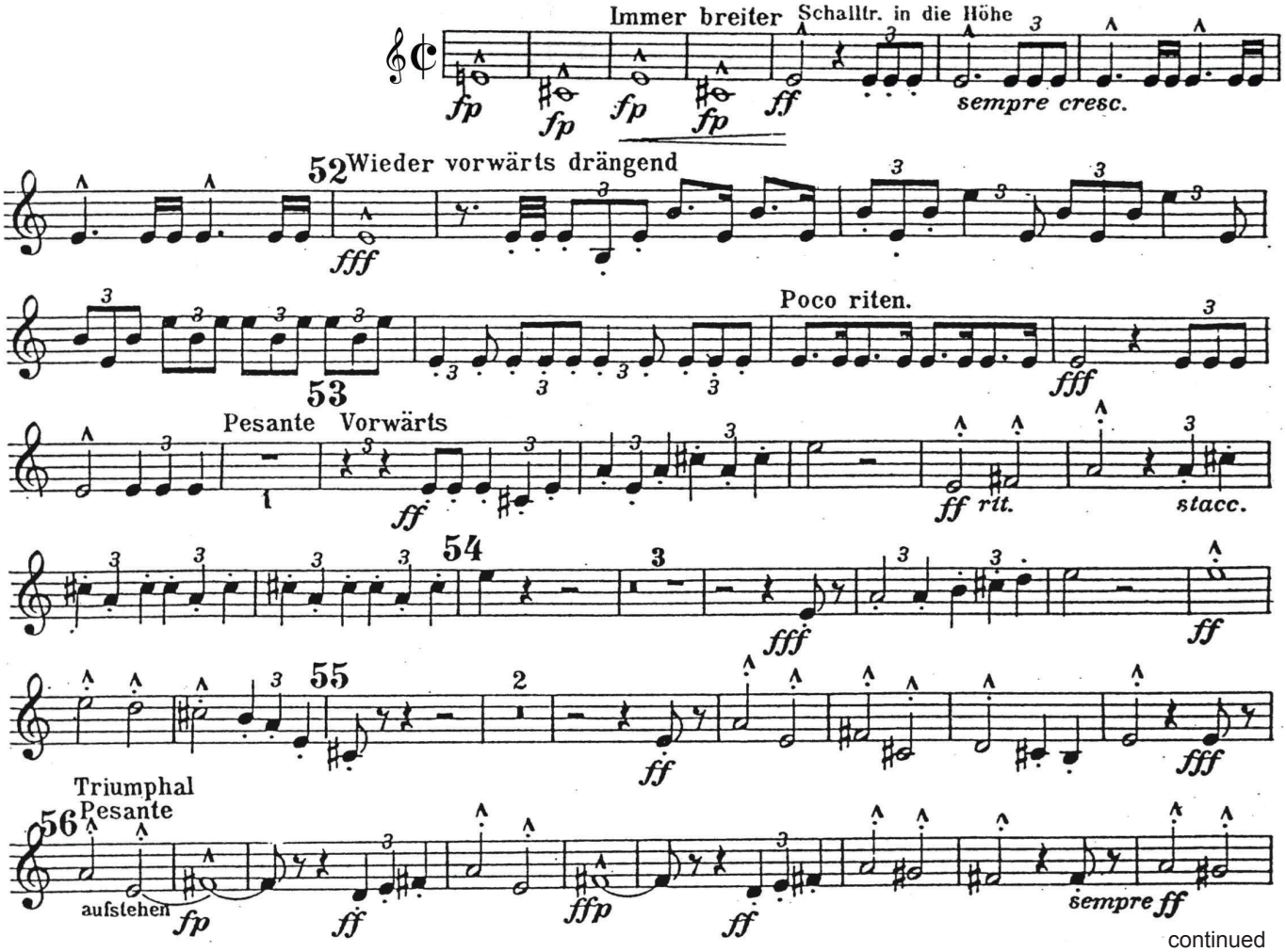
Excerpt 6 – IV. Stürmisch bewegt, ms. 615-end (8 before 52 – end)

Horn I in F

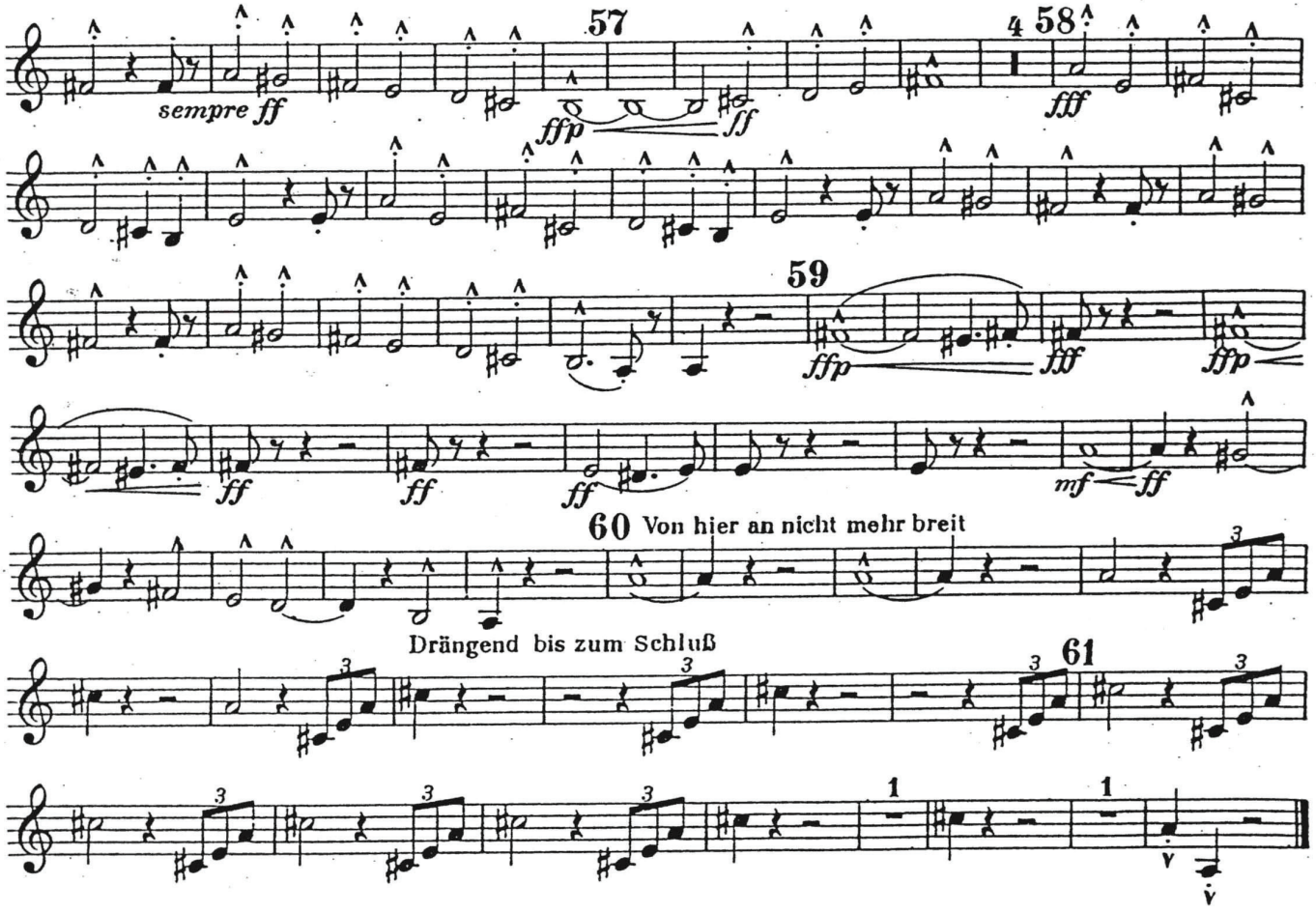



57
sempre ff
ffp
ff
4
58
fff
59
ffp
fff
ffp
ff
ff
ff
mf
ff
60 Von hier an nicht mehr breit
Drängond bis zum Schluß
61
3
1

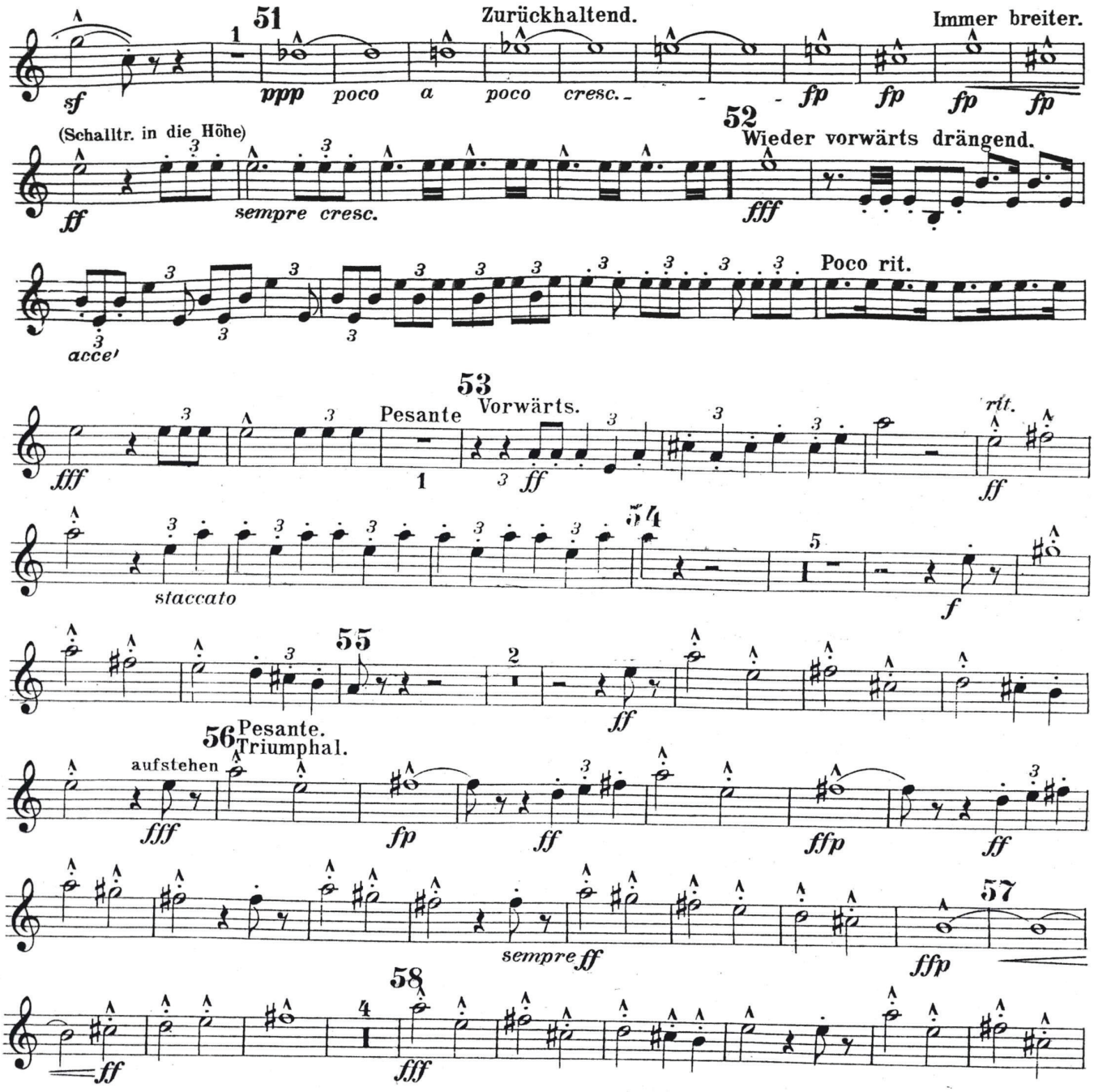
Horn II in F



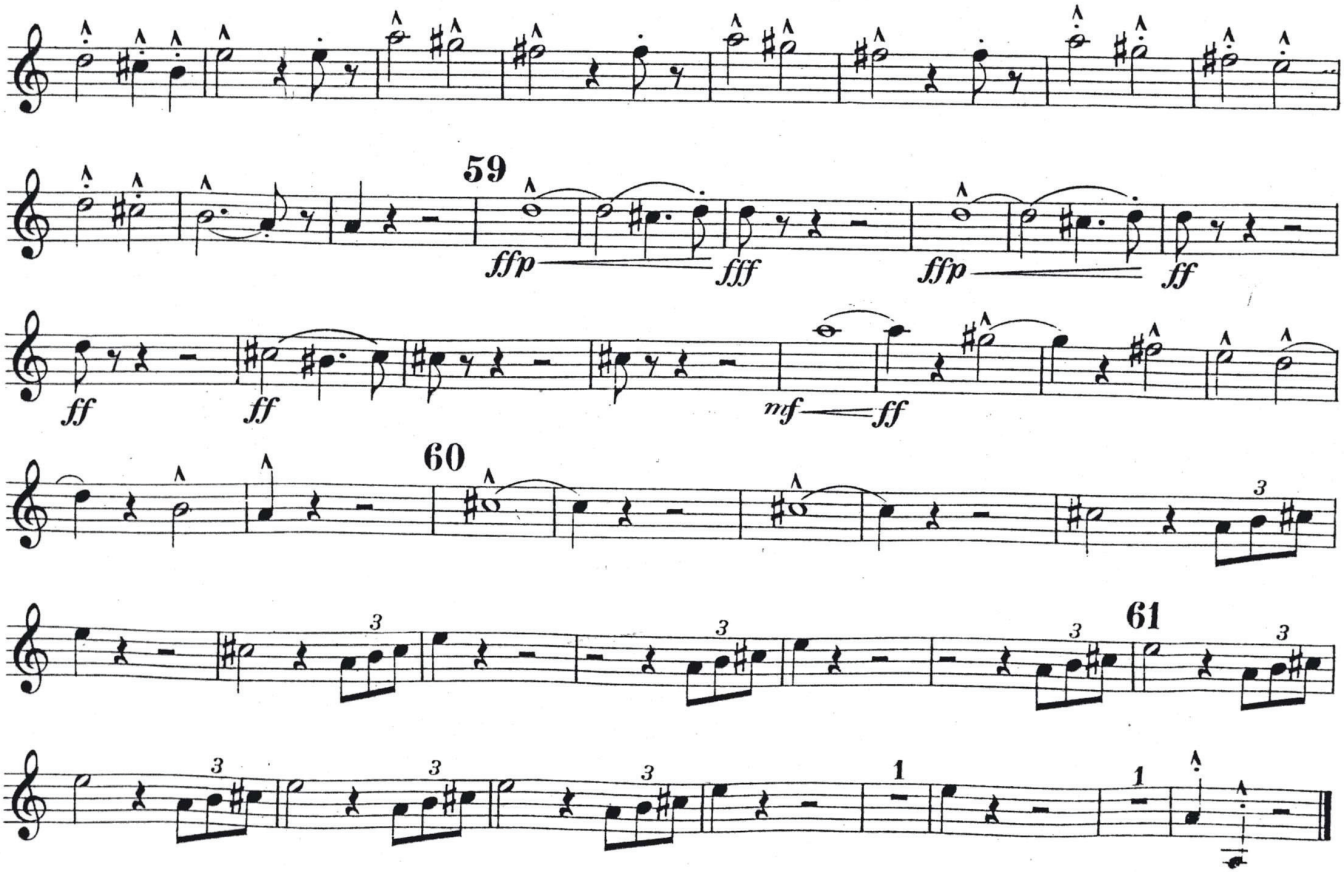
continued


57
58
59
60 Von hier an nicht mehr breit
Drängend bis zum Schluß
61
sempre ff
ffp
ff
fff
mf

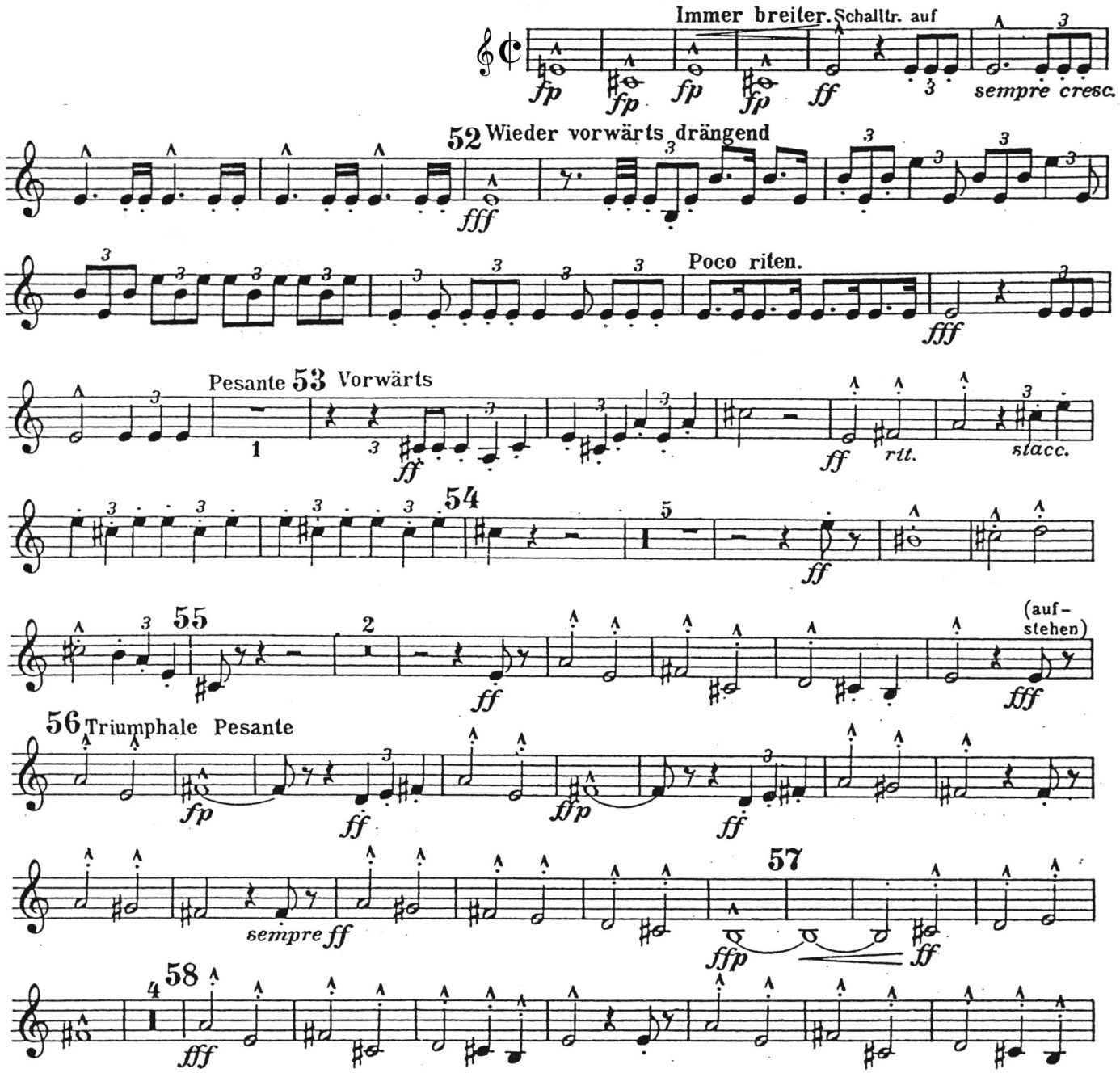
Horn III in F



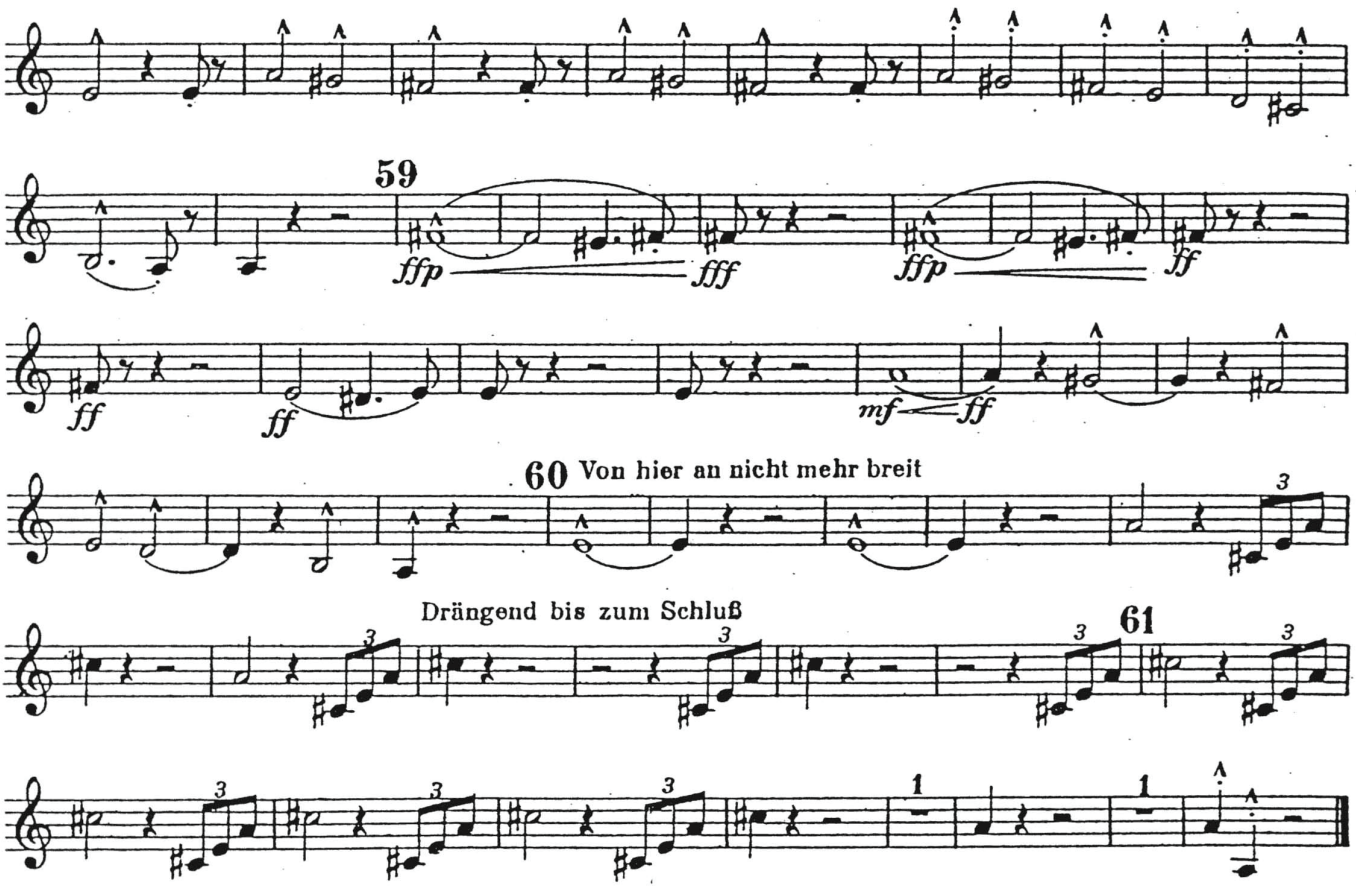
continued


59
ffp
fff
ffp
ff
ff
ff
nf
ff
60
3
61
3
1
1

Horn IV in F



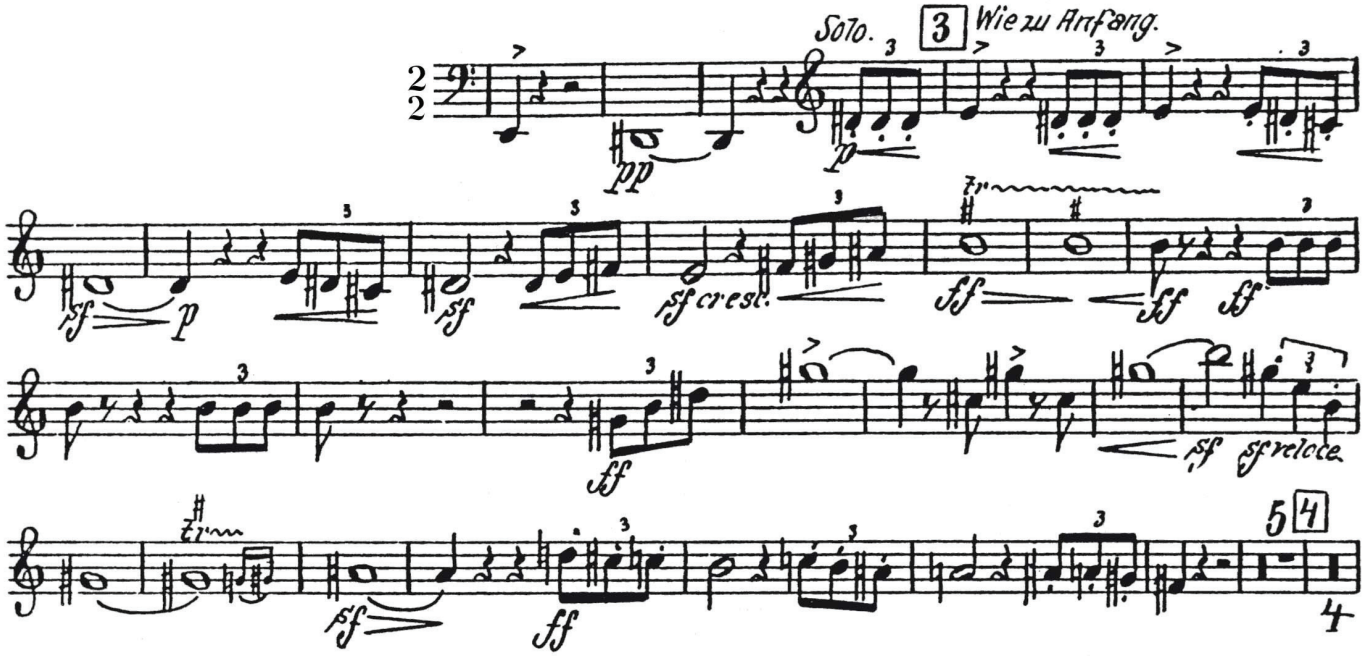
continued


59
ffp
fff
ffp
ff
ff
ff
mf
ff
60 Von hier an nicht mehr breit
Drängend bis zum Schluß
61

Mahler – Symphony No. 5

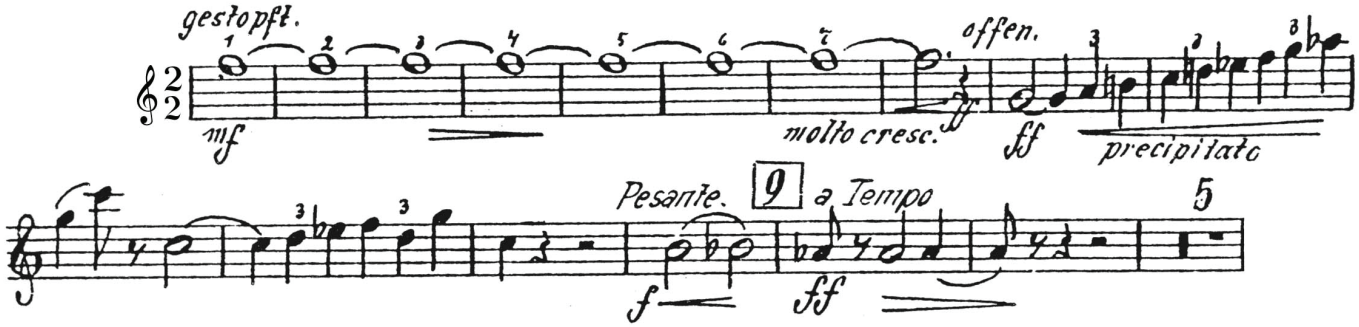
Excerpt 1 – I. Trauermarsch: In gemessenem Schritt, ms. 61-89 (3 – 4)

Horn I in F



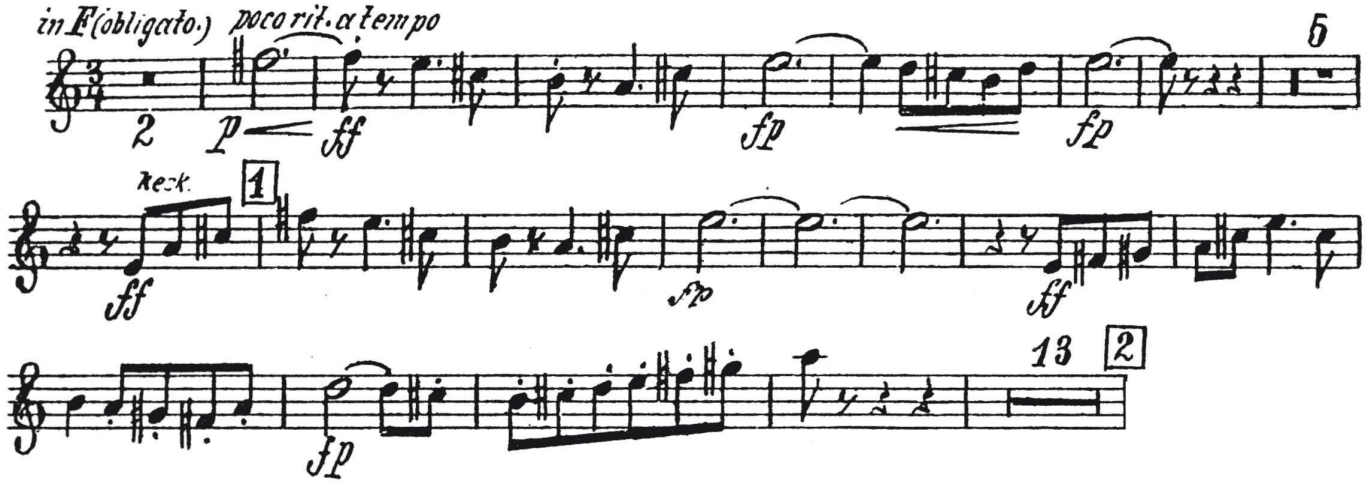
Excerpt 2 – I. Trauermarsch: In gemessenem Schritt, ms. 181-195 (9 after 8 – 9)

Horn I in F

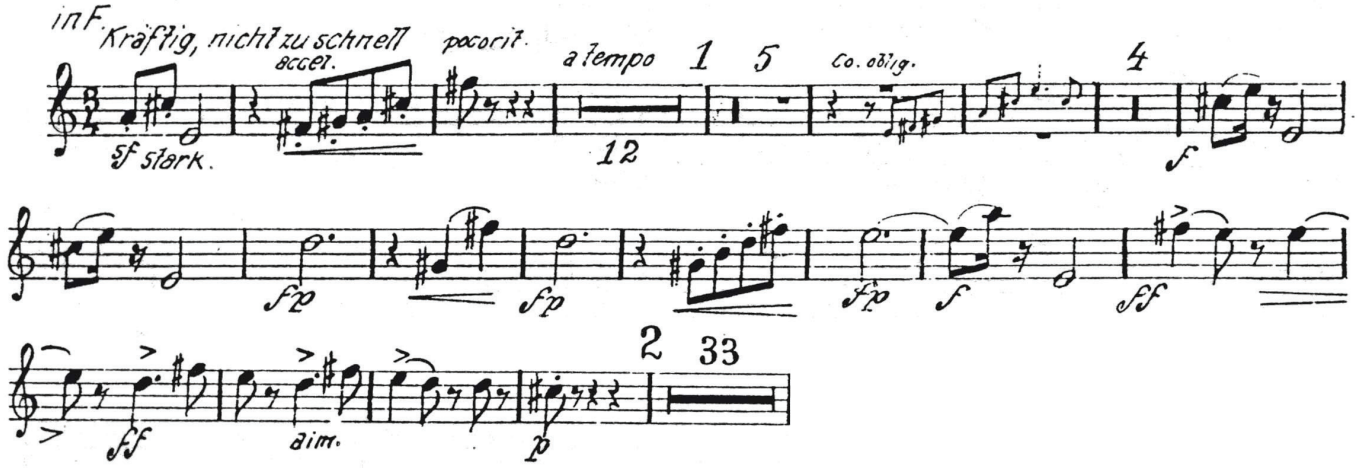


Excerpt 3 – III. Scherzo: Kräftig, nicht zu schnell, ms. 1-40 (beginning – 2)

Horn obligato in F

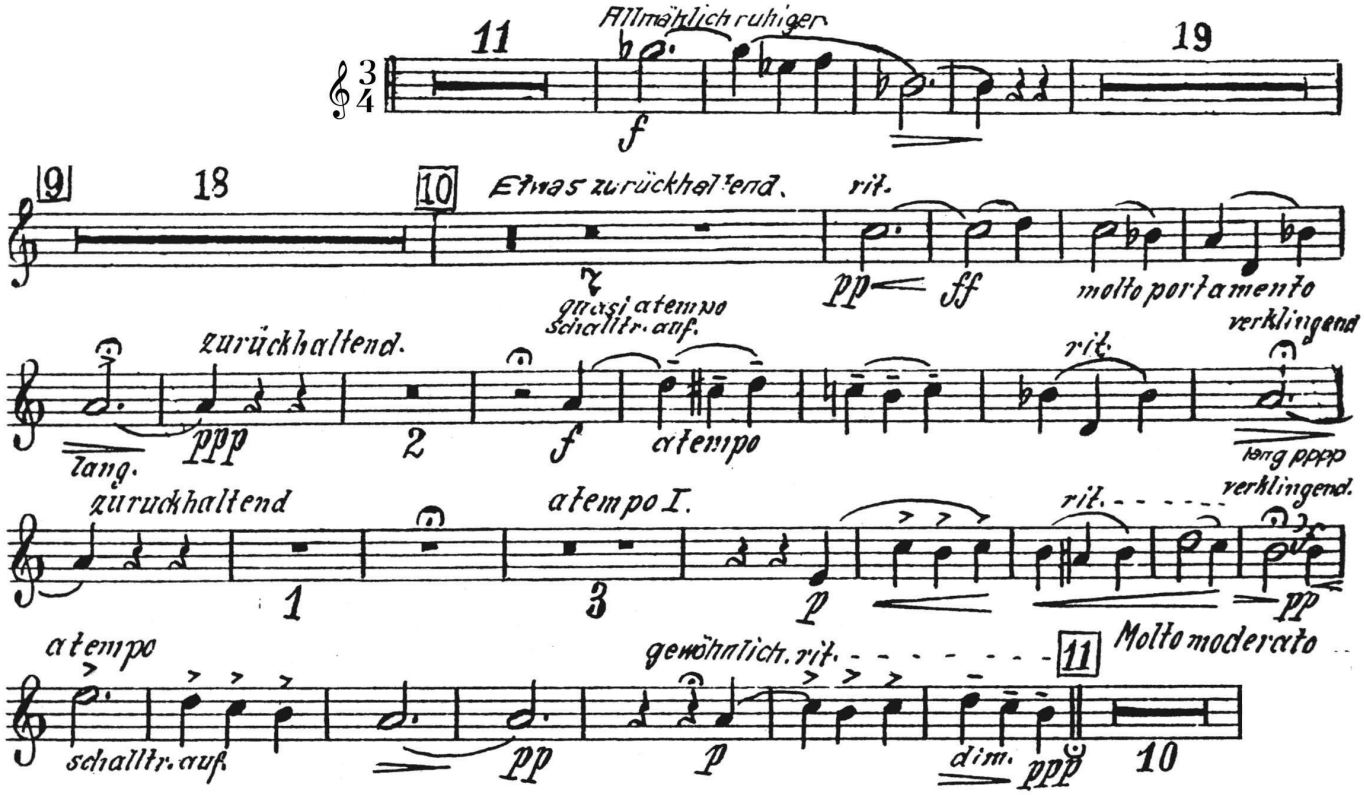


Horn I in F

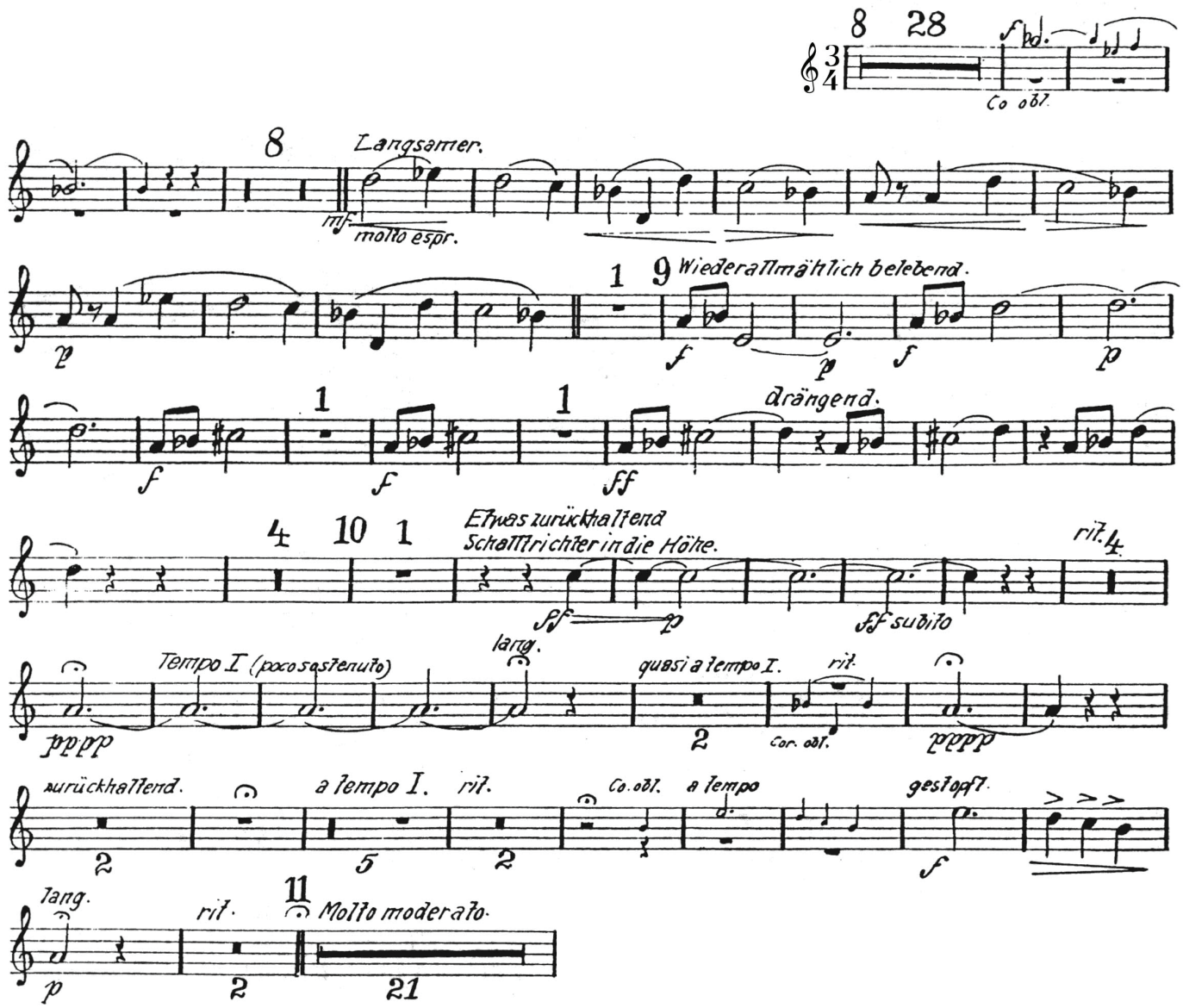


Excerpt 4 - III. Scherzo: Kräftig, nicht zu schnell, ms. 218-307 (18 after 8 – 11)

Horn obligato in F

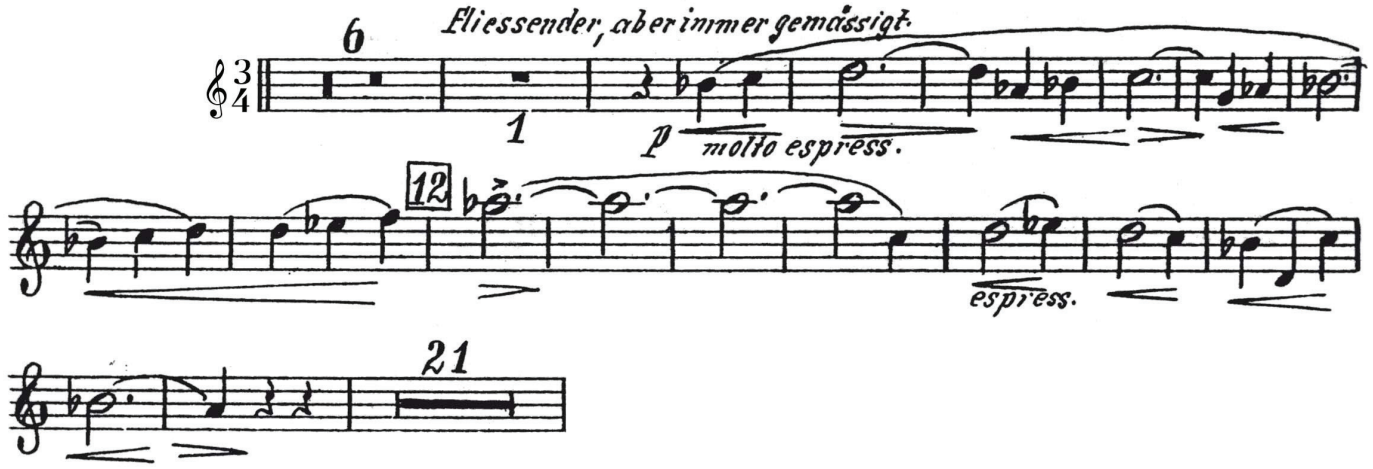


Horn I in F


8
28
Co obl.
8
Langsamer.
mf
molto espr.
1
9
Wiederallmählich belebend.
drängend.
Etwas zurückhaltend
Schalltrichter in die Höhe.
rit.
Tempo I (poco sostenuto)
lang.
quasi a tempo I.
rit.
Cor. obl.
zurückhaltend.
a tempo I.
rit.
Co. obl.
a tempo
gestopft.
lang.
rit.
11
Molto moderato.

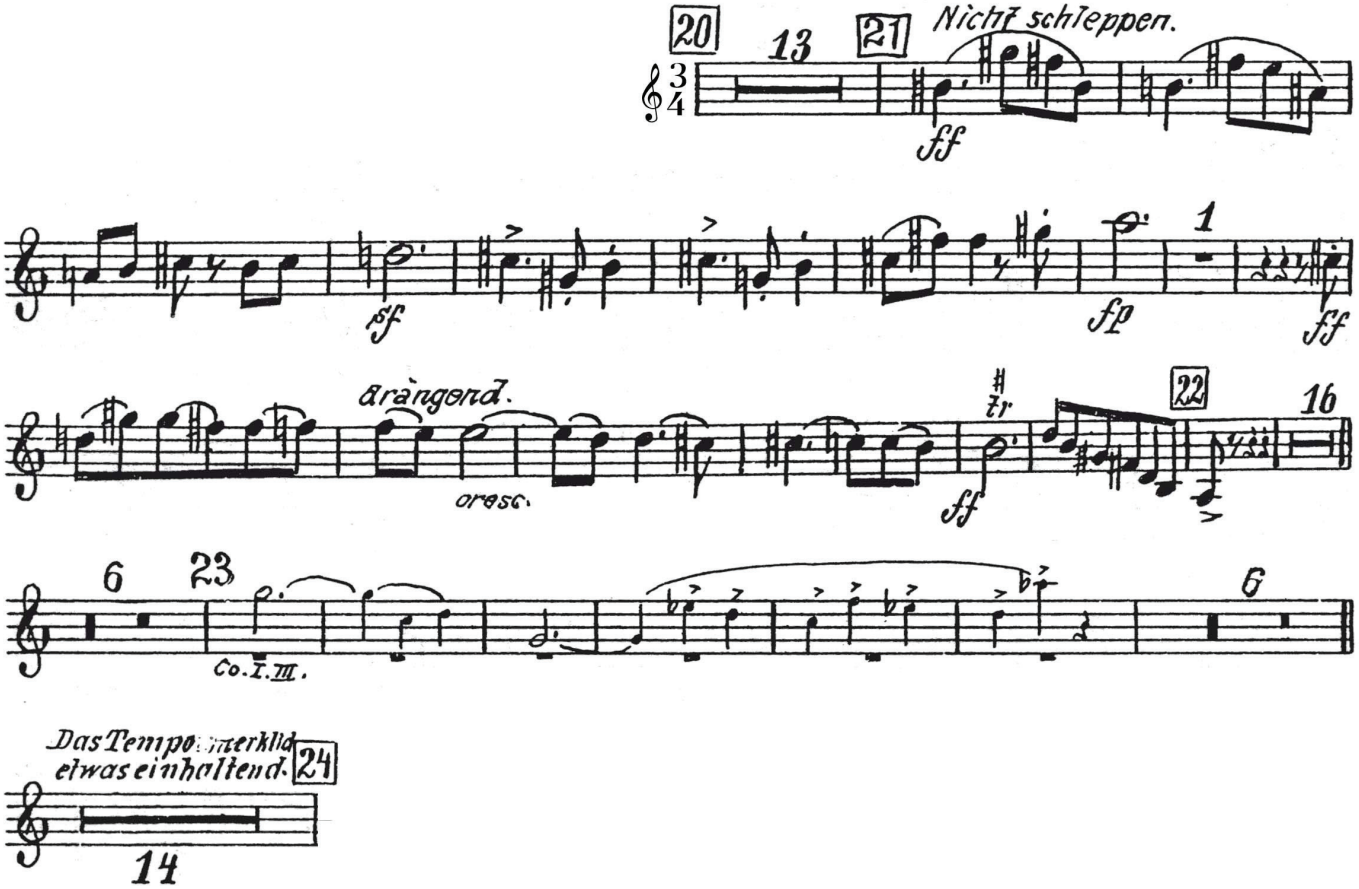
Excerpt 5 - III. Scherzo: Kräftig, nicht zu schnell, ms. 337-360 (15 before 12 – 9 after 12)

Horn obligato in F

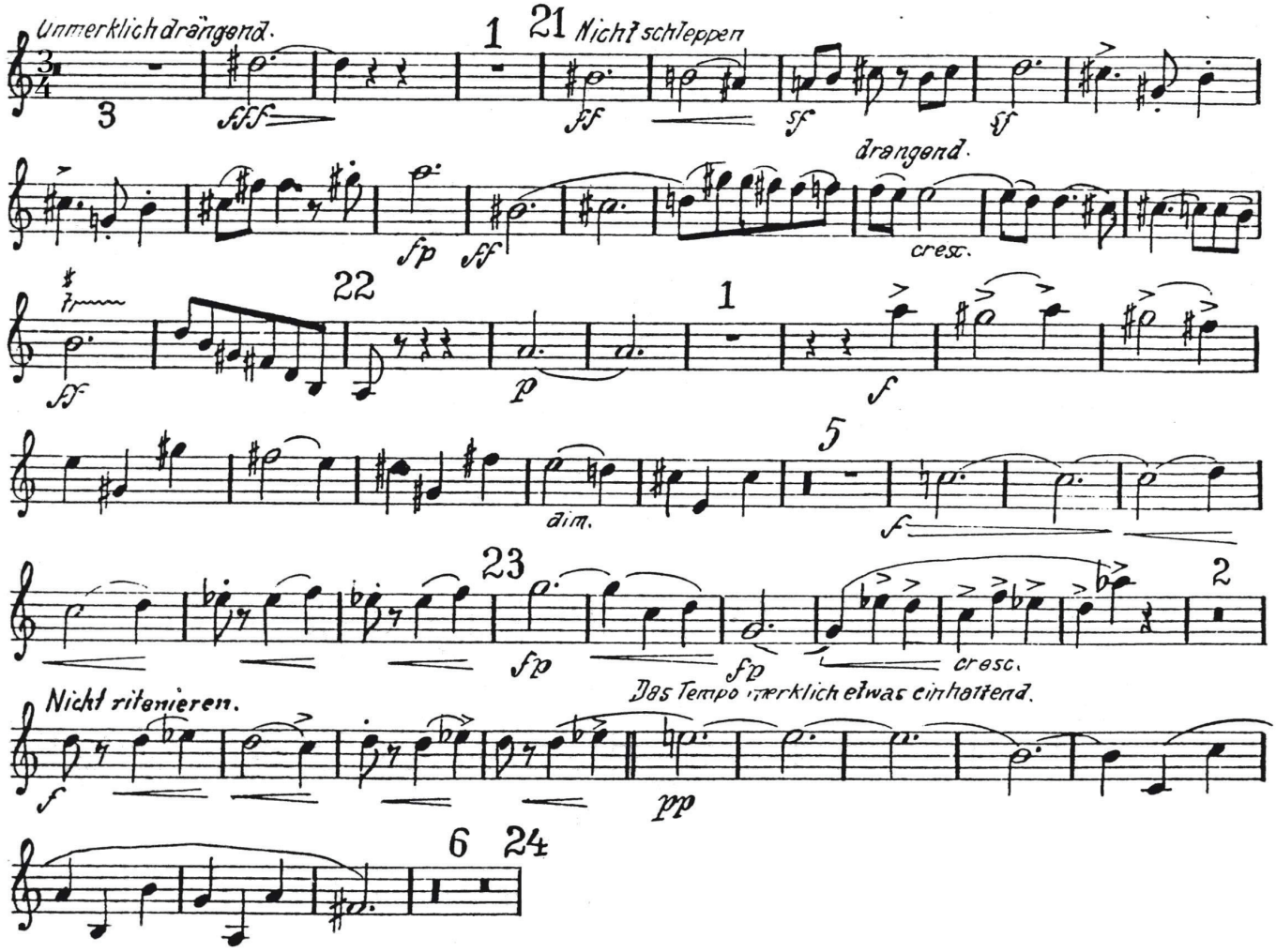


Excerpt 6 - III. Scherzo: Kräftig, nicht zu schnell, ms. 559-628 (4 before 21 – 24)

Horn obligato in F

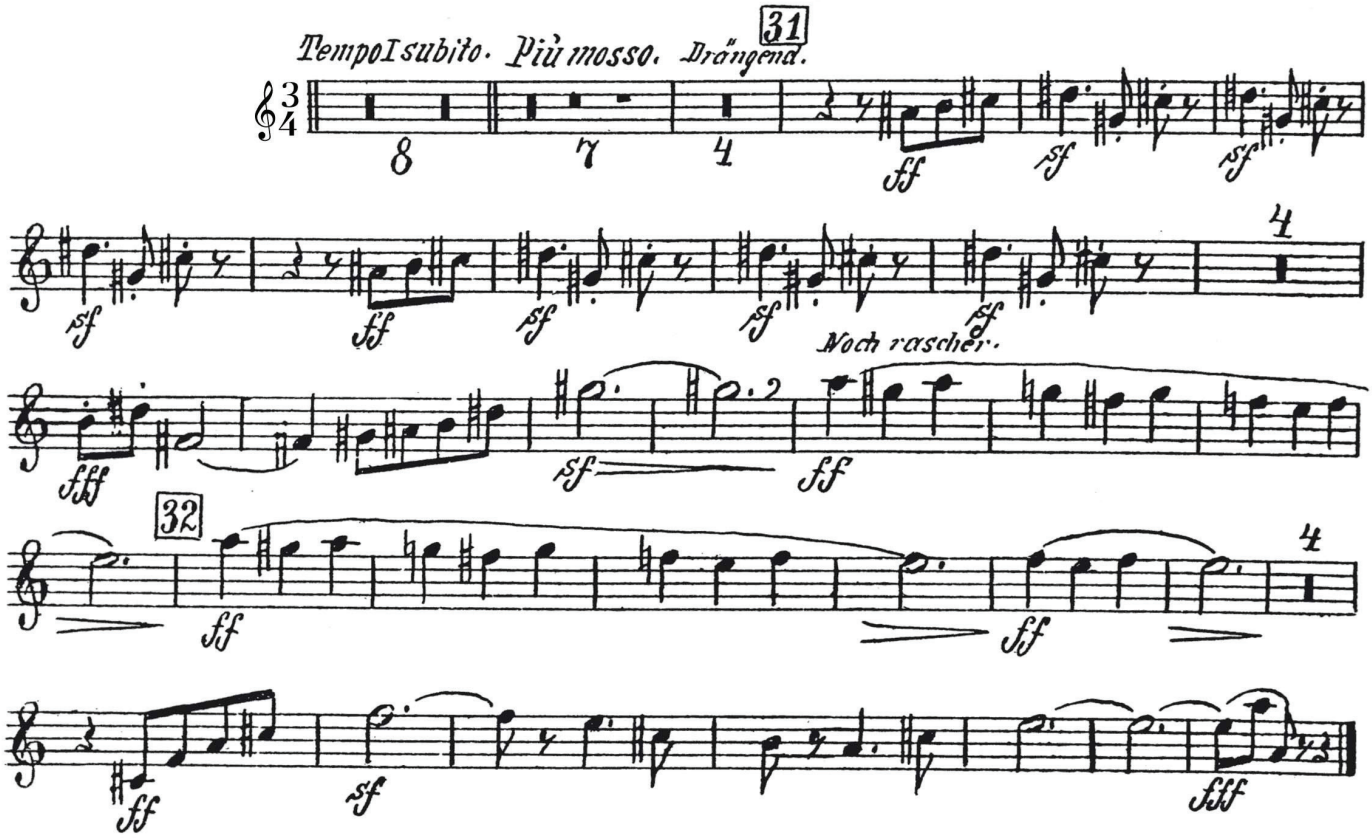


Horn I in F

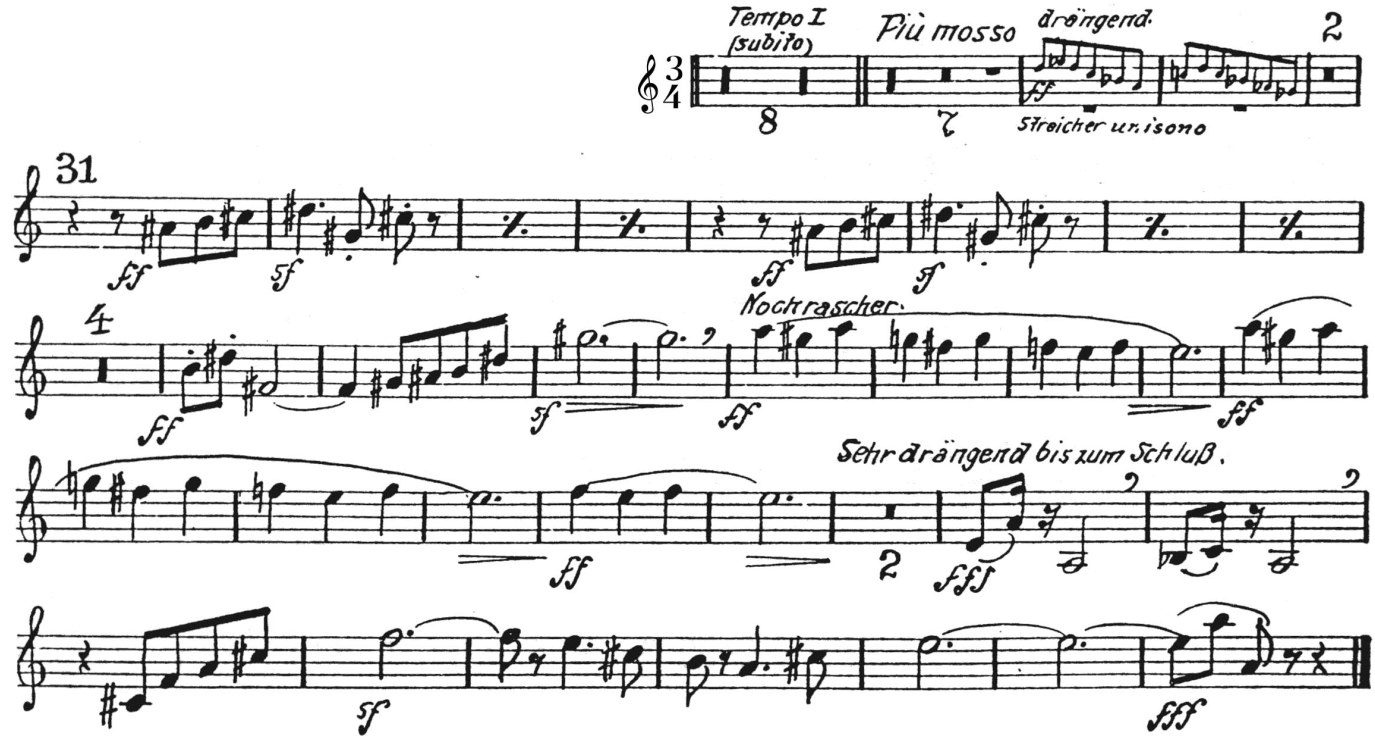

Unmerklich drängend.
3
fff
1
21
Nicht schleppen
ff
sf
sf
drängend.
cresc.
fp
ff
ff
22
p
1
f
5
dim.
f
23
2
fp
fp
cresc.
Das Tempo unmerklich etwas einhaltend.
Nicht ritenieren.
f
pp
6
24

Excerpt 7 - III. Scherzo: Kräftig, nicht zu schnell, ms. 764-end (9 after 30 – end)

Horn obligato in F



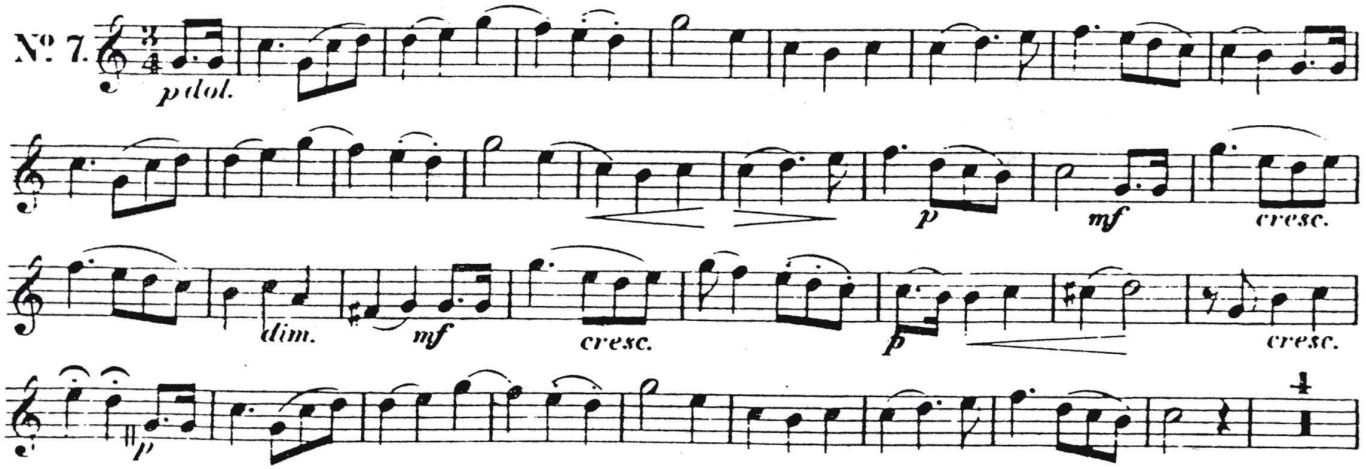
Horn I in F



Mendelssohn – Midsummer Night's Dream, op. 61 (Nocturne)

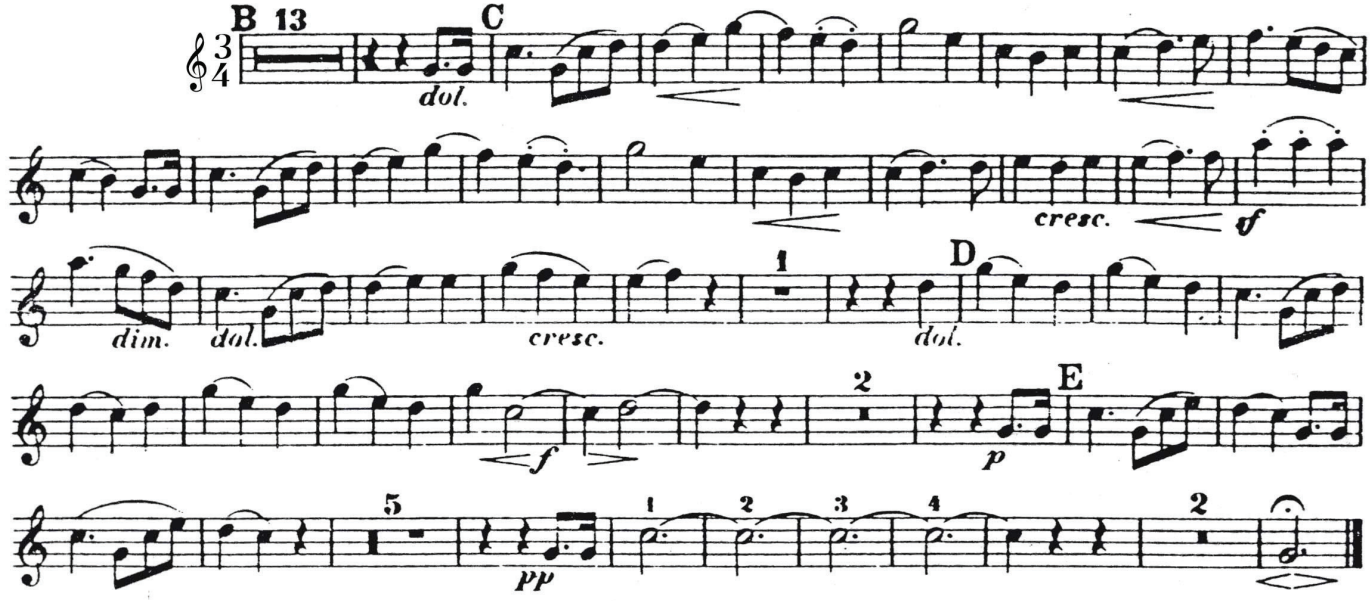
Excerpt 1 – Con moto tranquillo, ms. 1-34 (beg – 5 before A)

Horn I in E



Excerpt 2 – Con moto tranquillo, ms. 66-end (C – end)

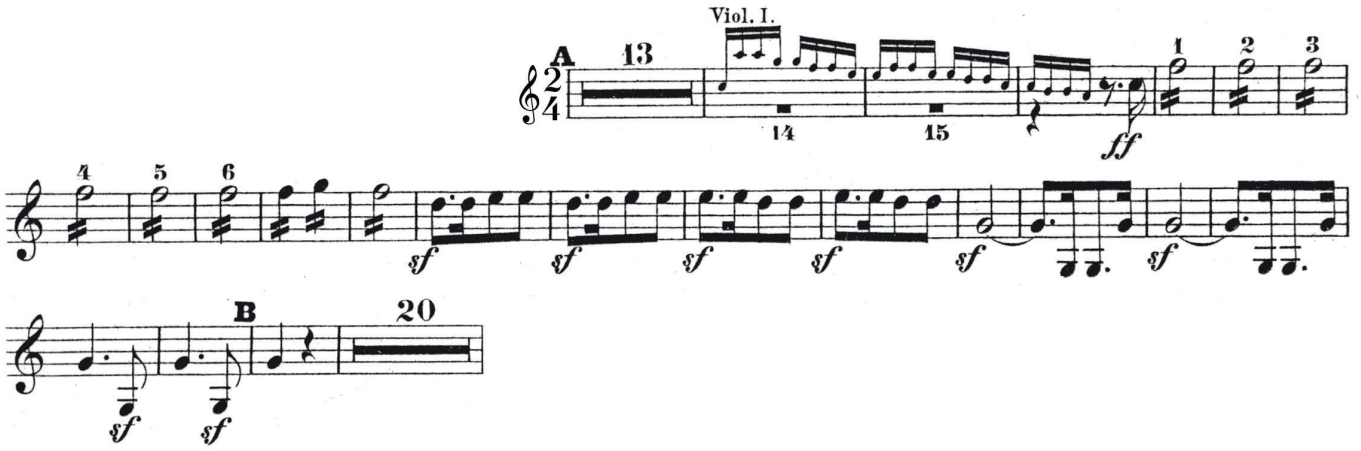
Horn I in E



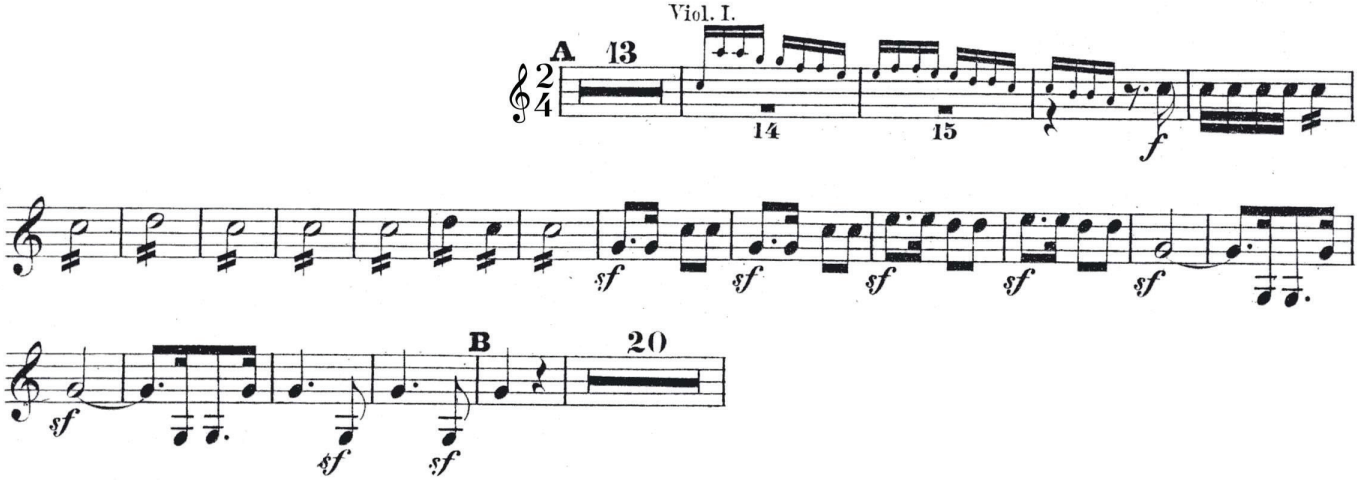
Mendelssohn – Symphony No. 3, op. 56

Excerpt 1 – II. Vivace non troppo, ♩ = 126, ms. 33-67 (A – B)

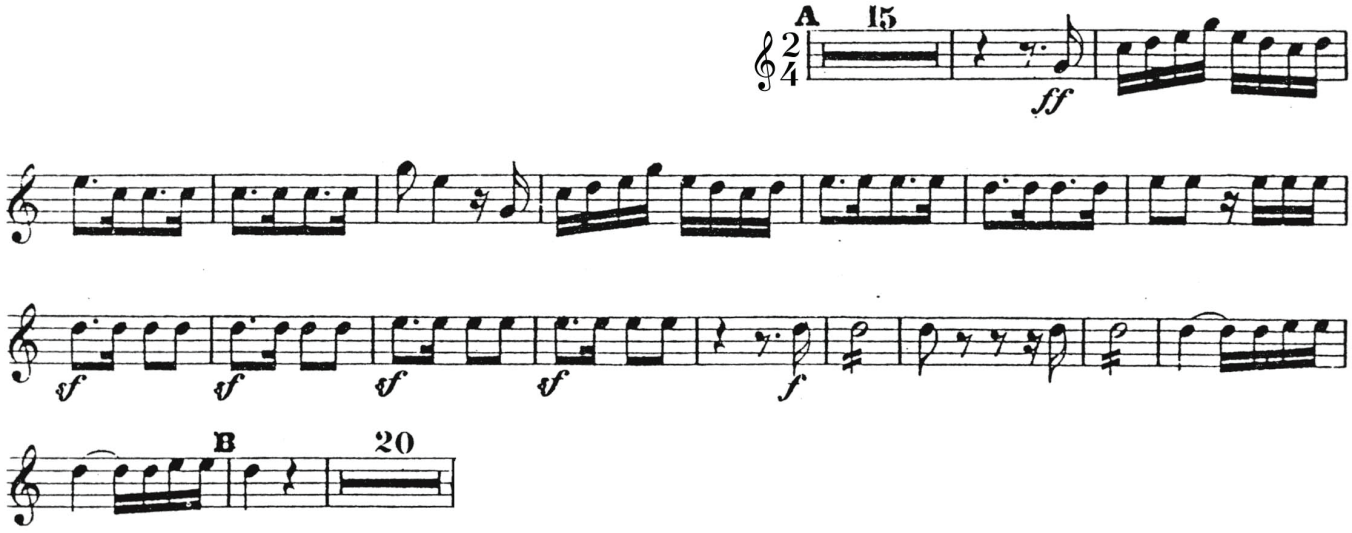
Horn I in C



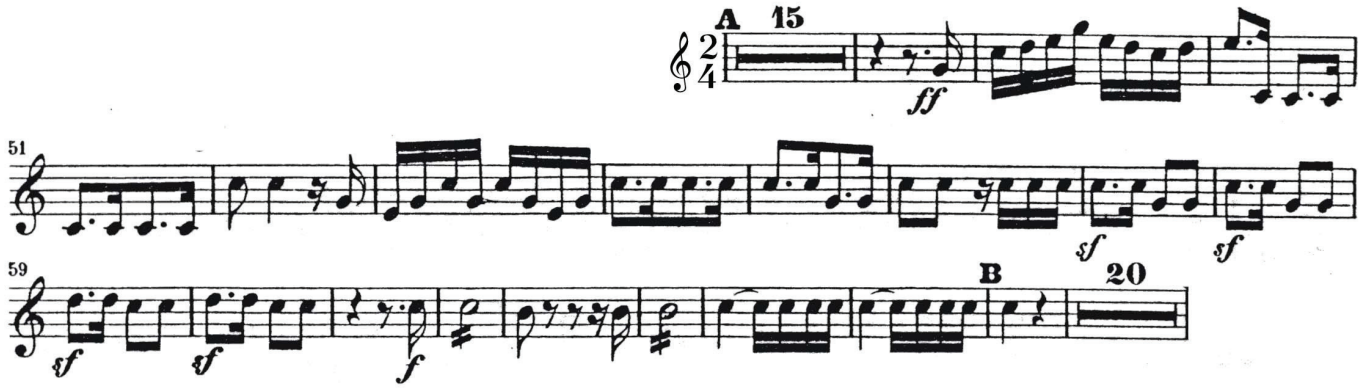
Horn II in C



Horn III in F

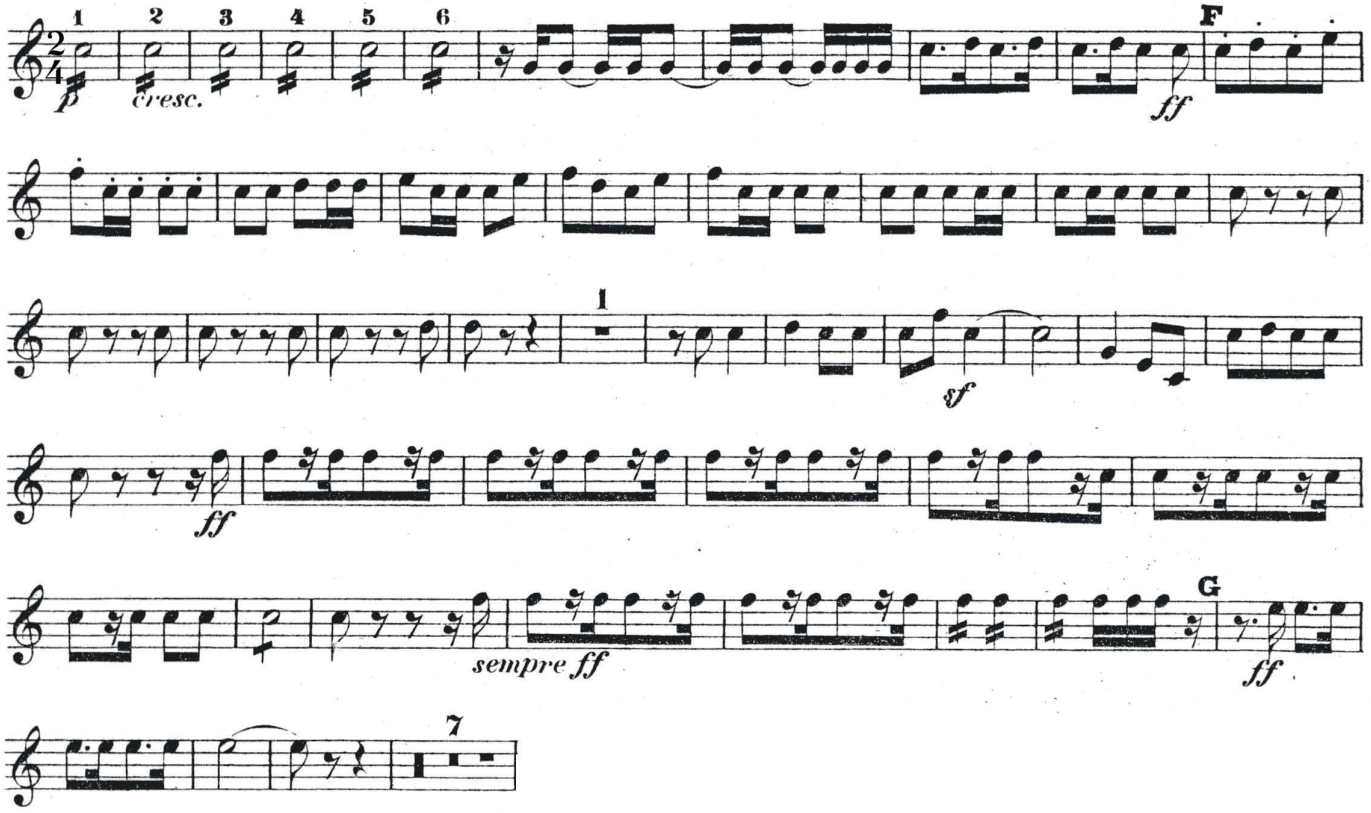


Horn IV in F

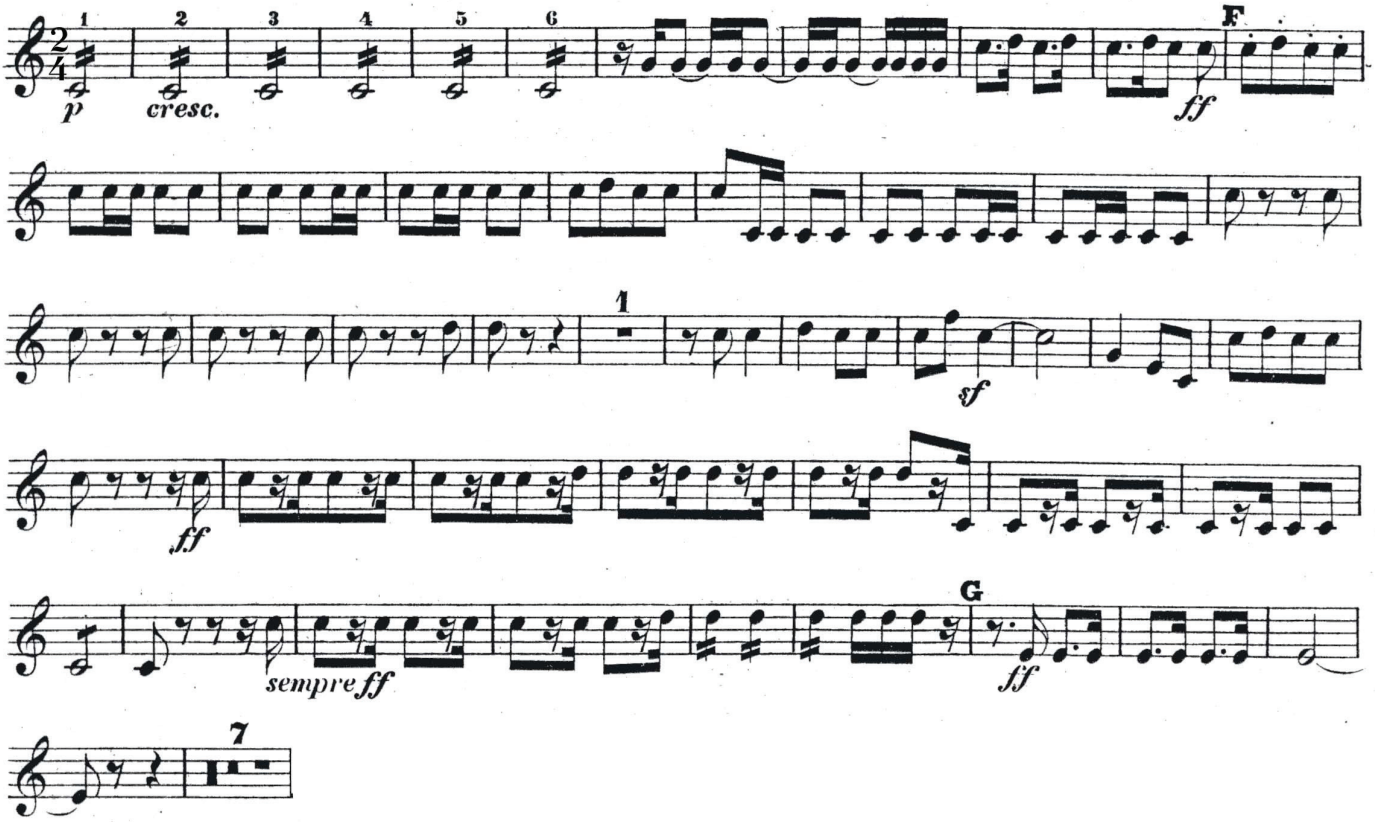


Excerpt 2 – II. Vivace non troppo, ♩ = 126, ms. 183-229 (10 before F – 4 after G)

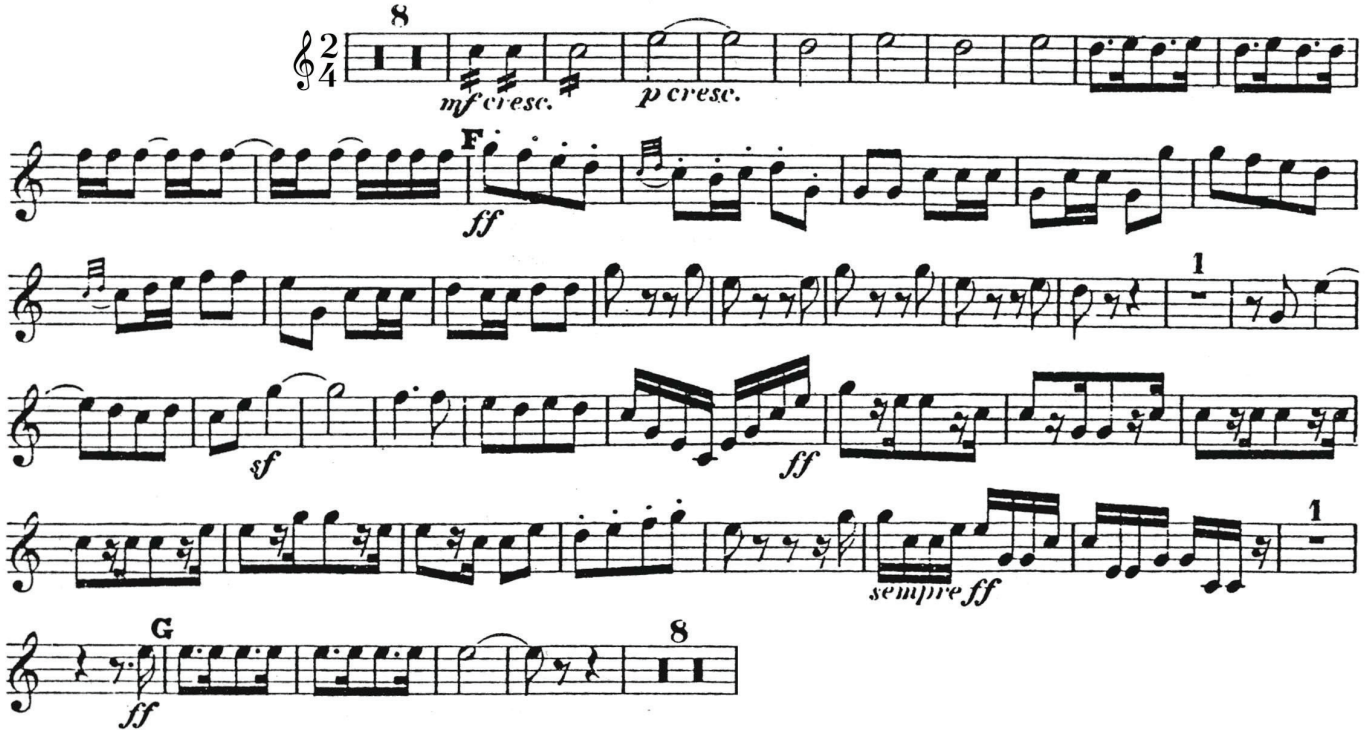
Horn I in C



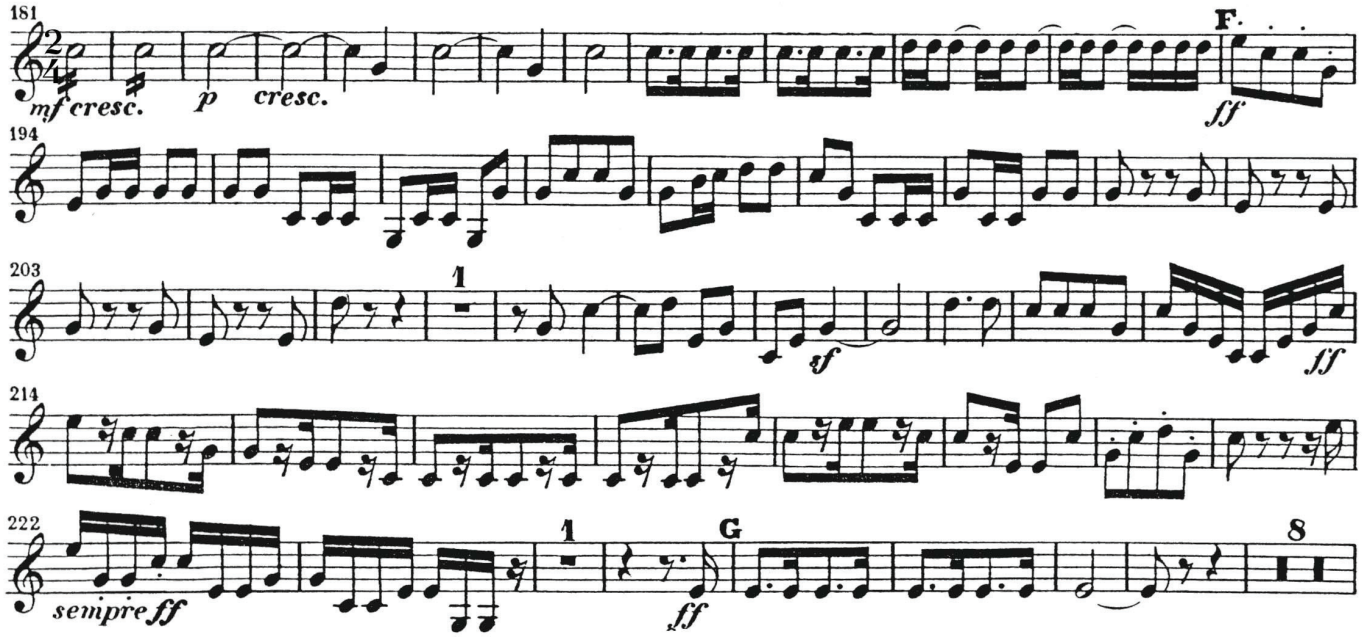
Horn II in C



Horn III in F

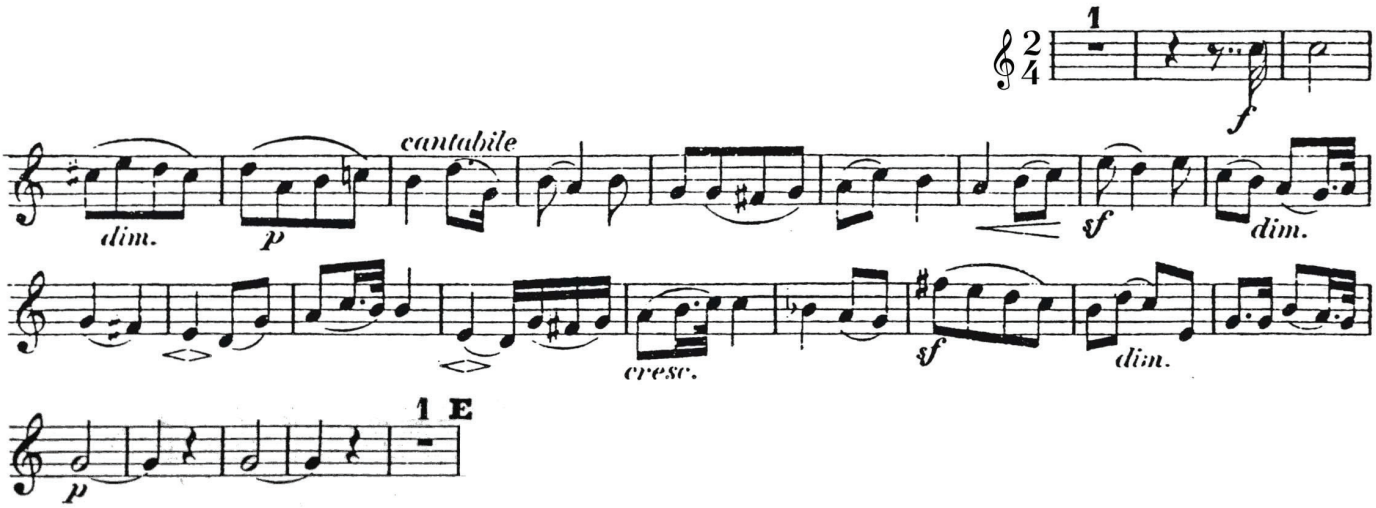


Horn IV in F



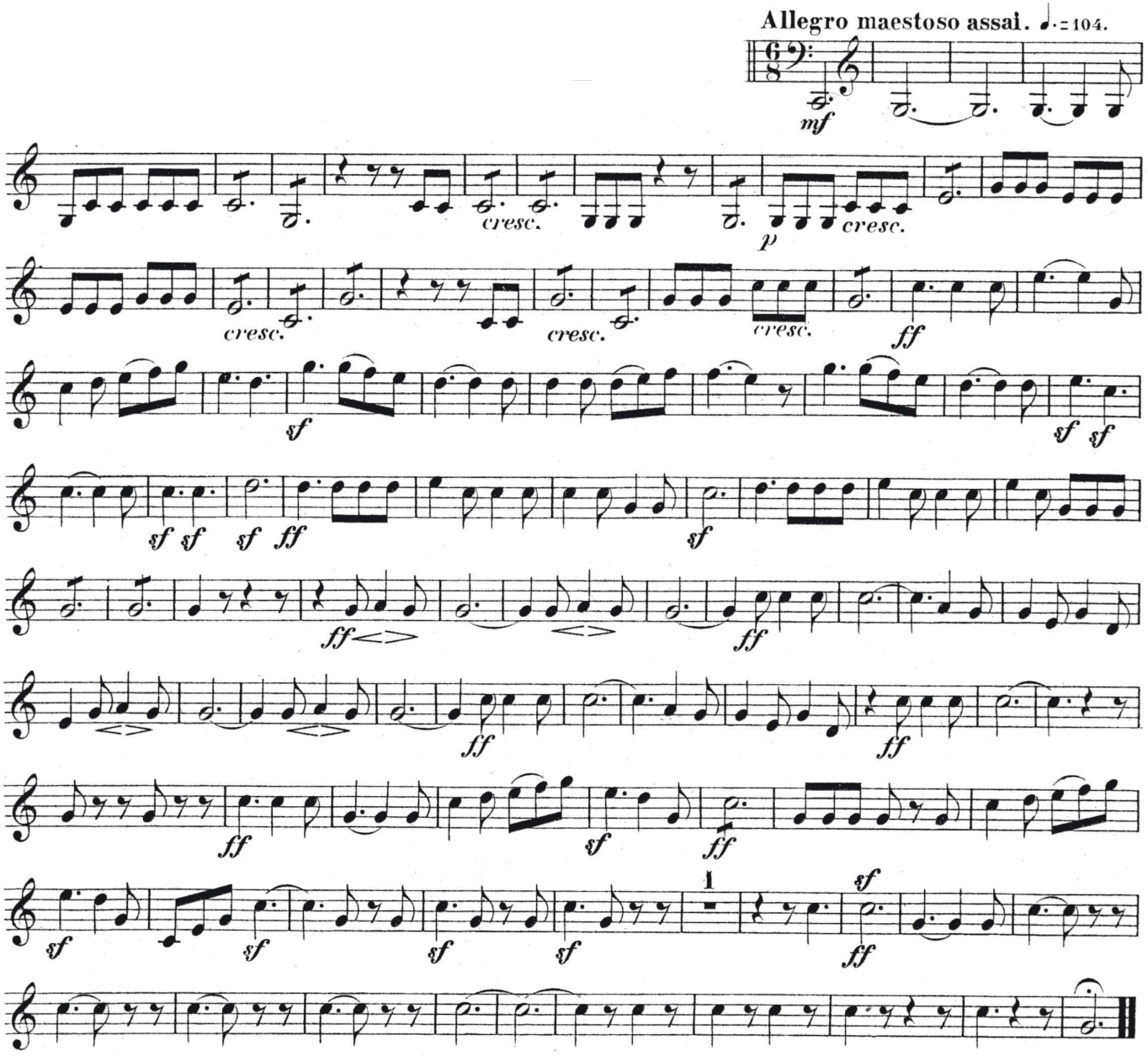
Exerpt 3 – III. Adagio, ♪ = 76, ms. 73-95 (5 after D – 4 before E)

Horn III in D

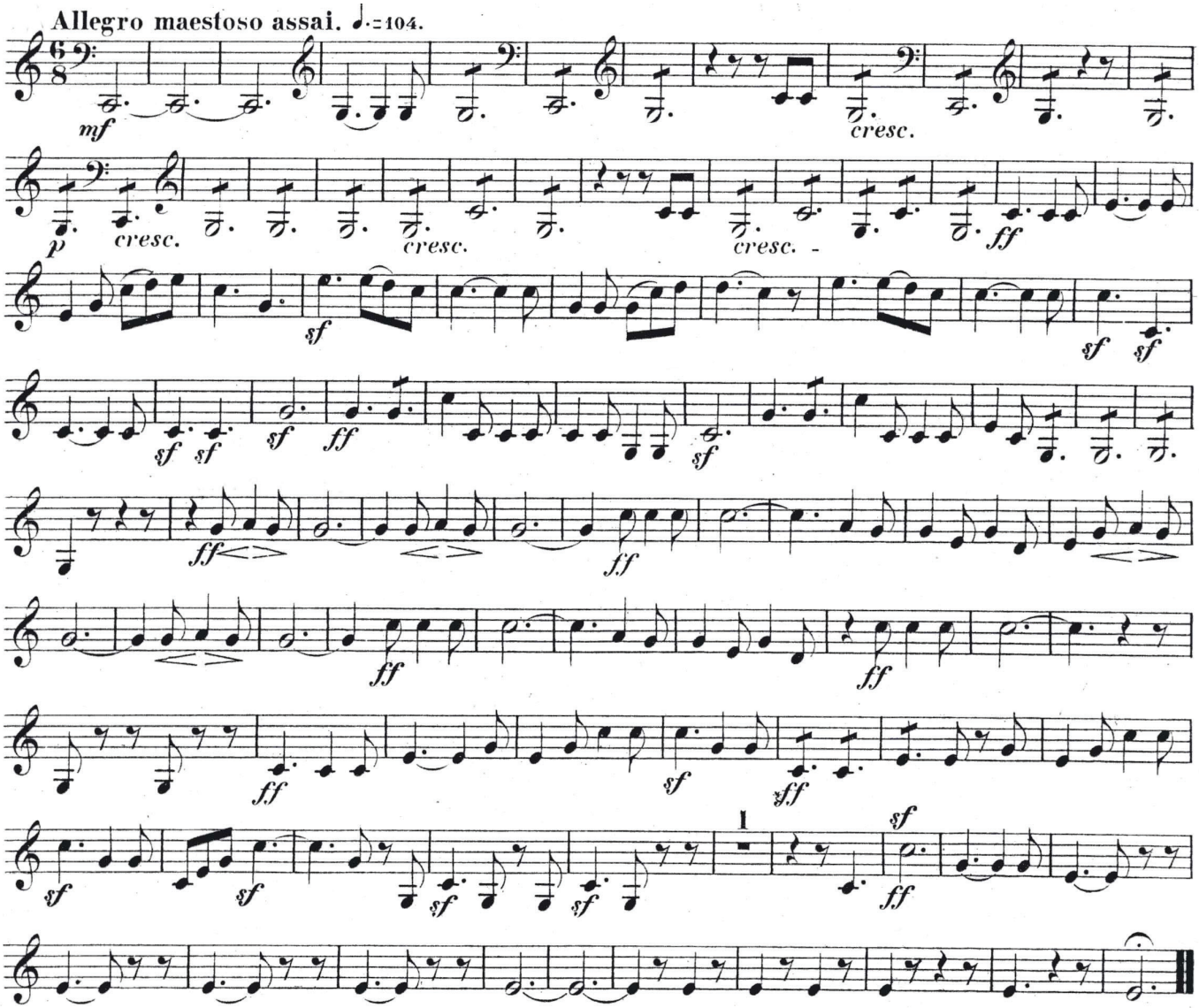


Excerpt 4 – IV. Allegro maestoso assai, ♩. = 104, ms. 396-end

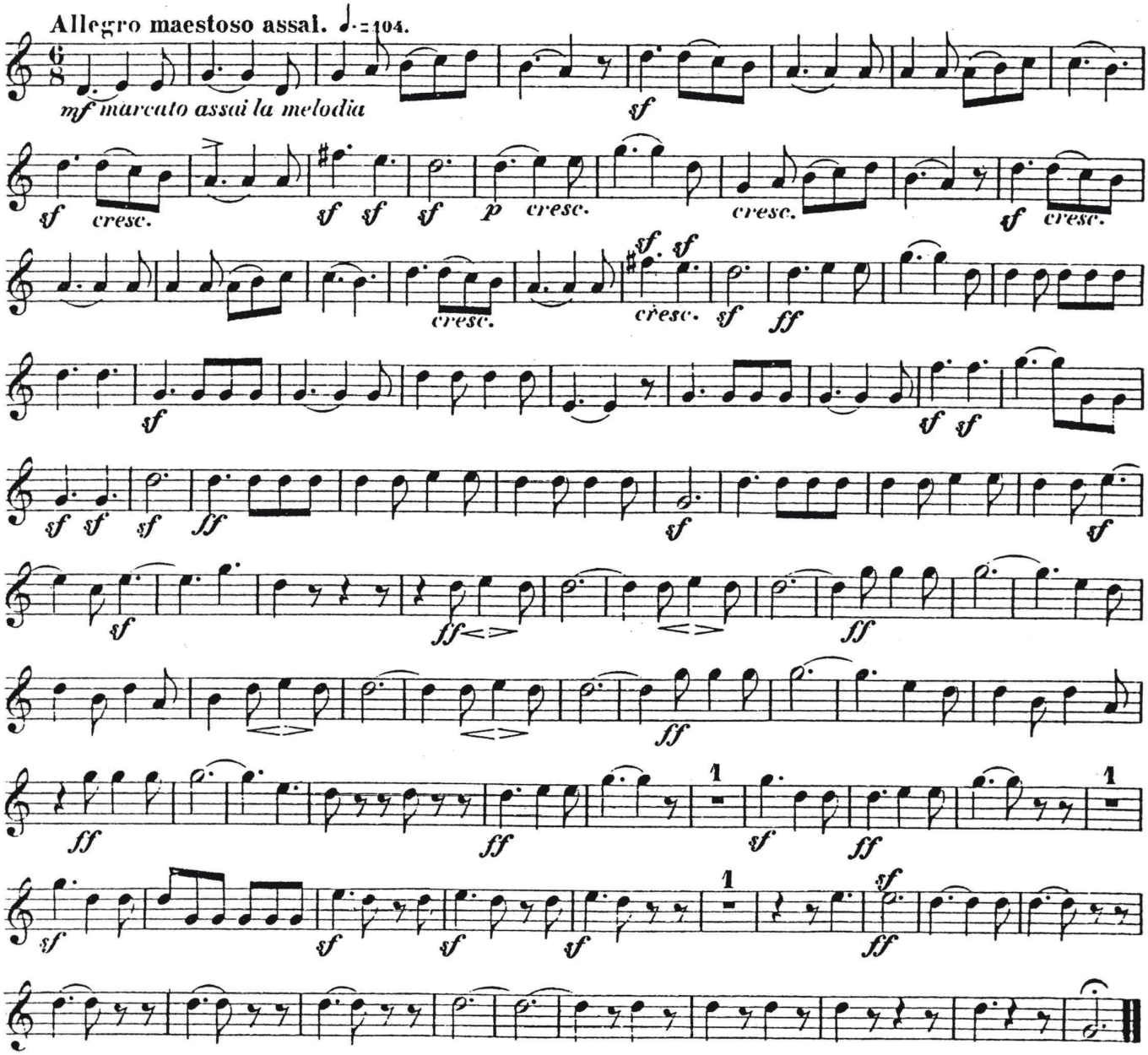
Horn I in A



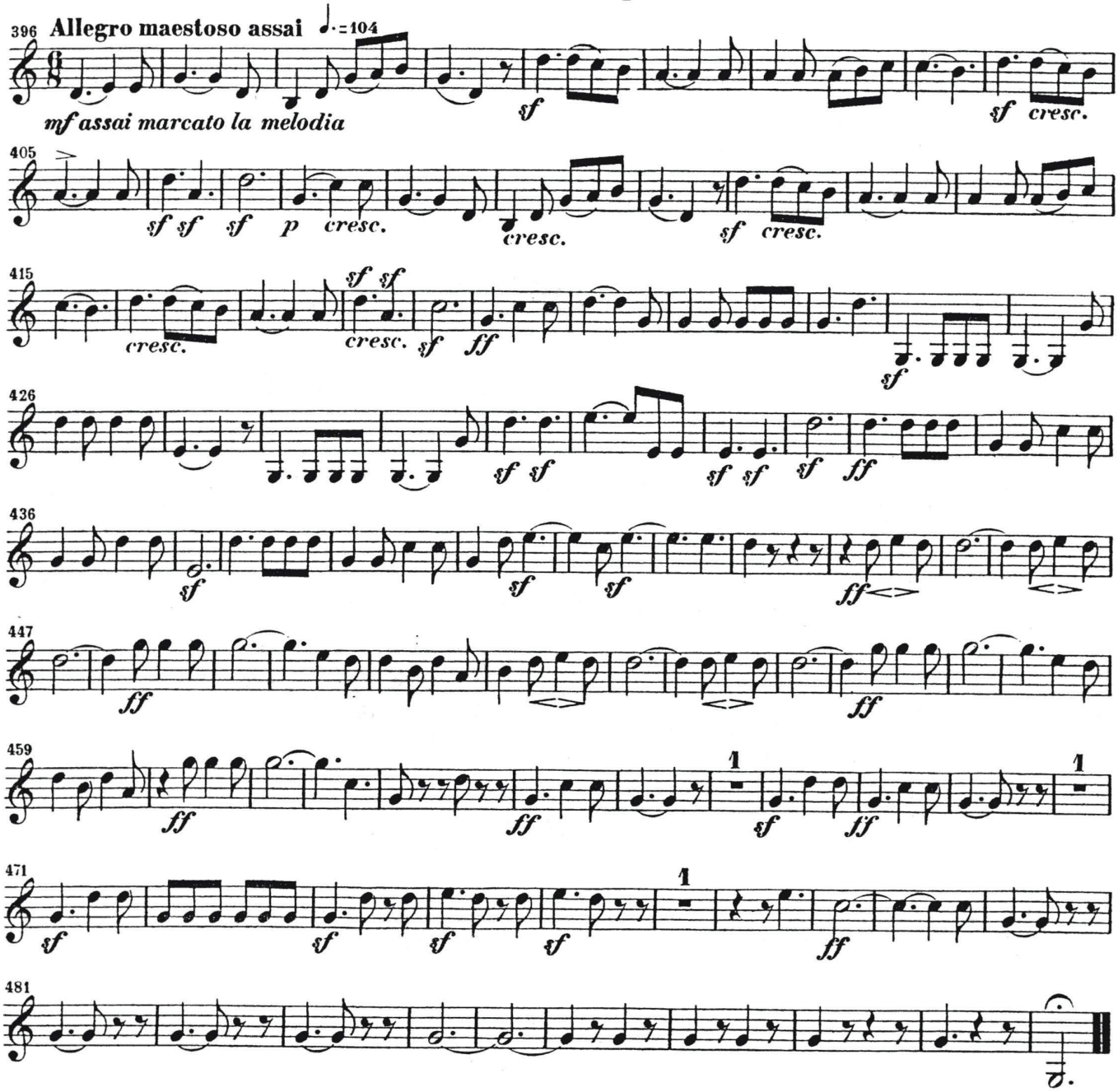
Horn II in A


Allegro maestoso assai. ♩.=104.
mf
cresc.
p
cresc.
cresc.
cresc.
ff
sf
ff
1

Horn III in D


Allegro maestoso assai. ♩.=104.
mf marcato assai la melodia
sf
cresc.
p
ff
1

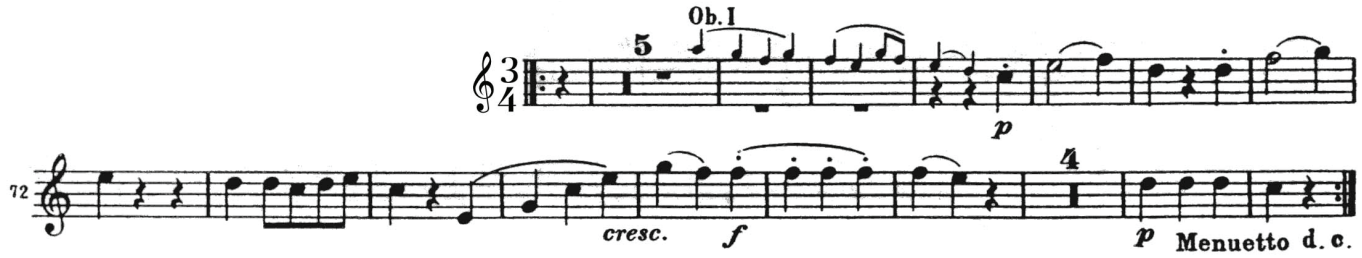
Horn IV in D


396 Allegro maestoso assai ♩.=104
mf assai marcato la melodia
405
415
426
436
447
459
471
481

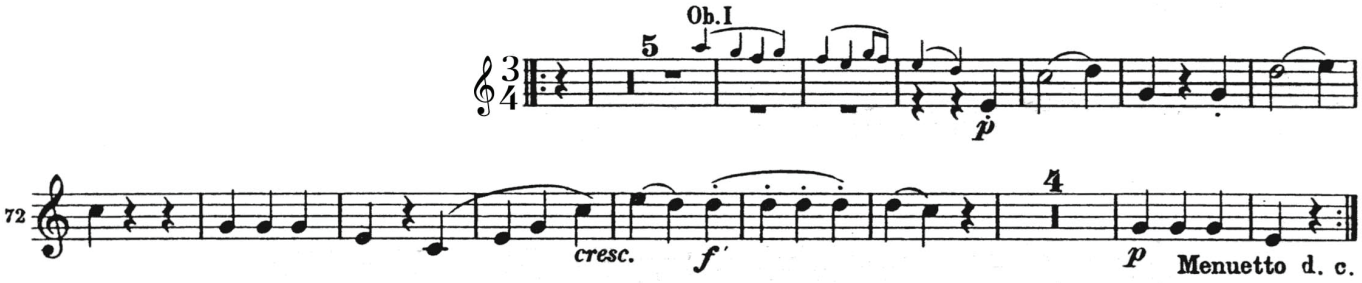
Mozart – Symphony No. 40, K. 550

Excerpt 1 – III. Trio: Allegretto, ms. 61-84

Horn I in G



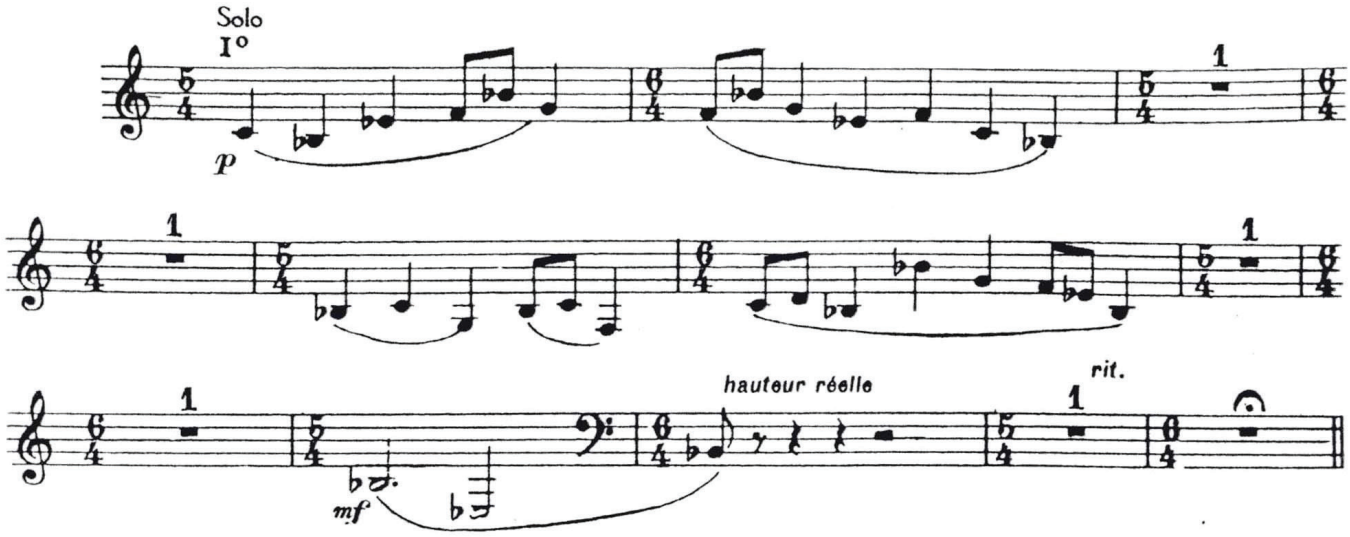
Horn II in G



Mussorgsky/Ravel – Pictures at an Exhibition

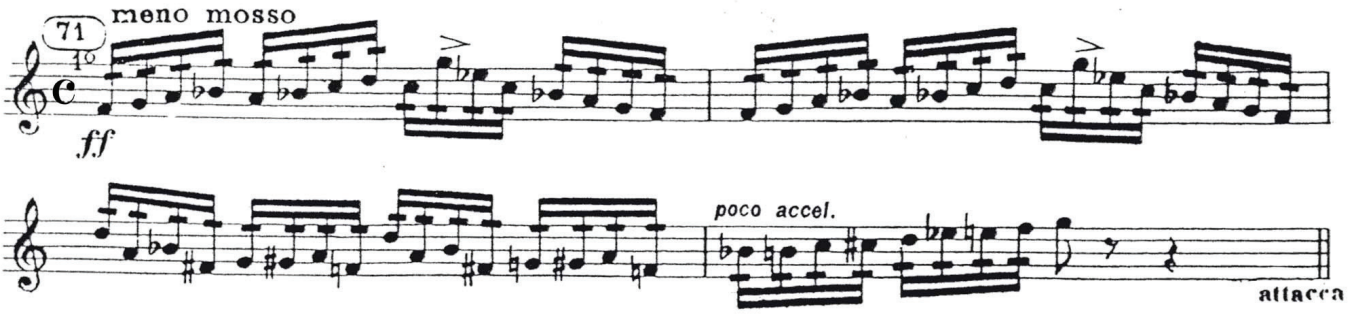
Exerpt 1 – I. Moderato commodo e con delicatezza, (7 after 18 – 19)

Horn I in F



Excerpt 2 – VII. Allegretto vivo, sempre scherzando, (71 – 72)

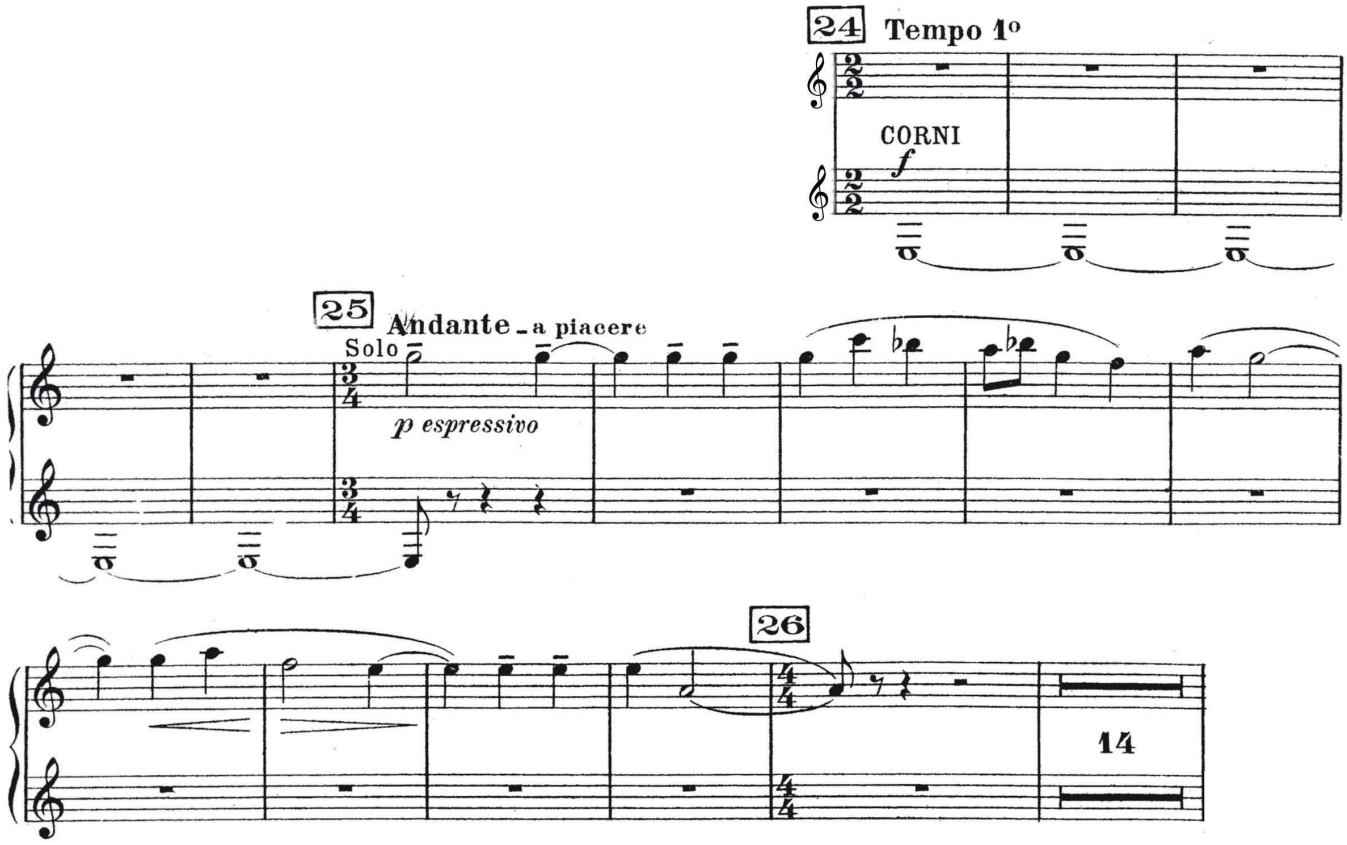
Horn I in F



Ravel – Concerto in G major for piano

Excerpt 1 – I. Allegramente, (24 – 26)

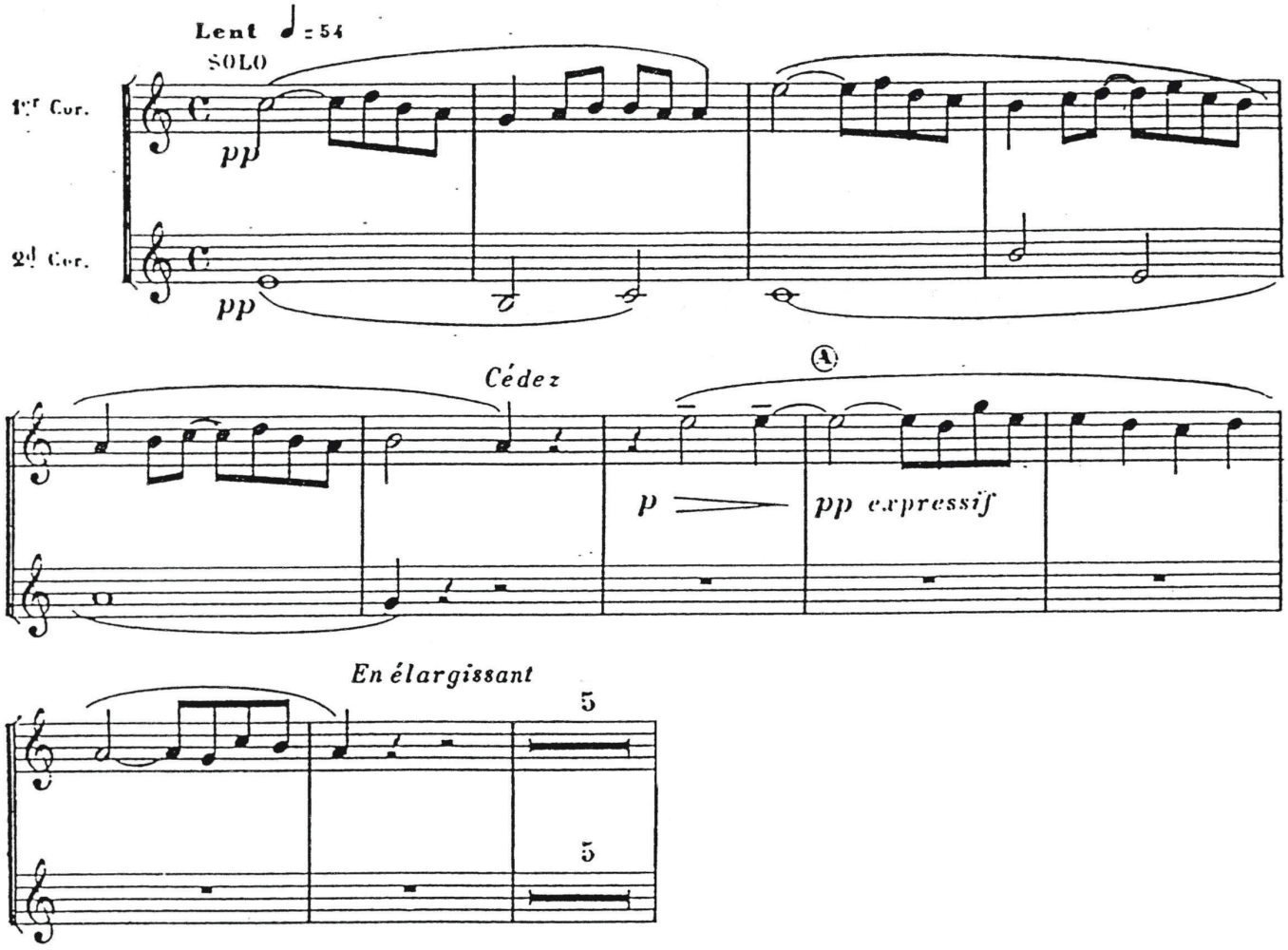
Horn I in F



Ravel – Pavan for a Dead Princess

Excerpt 1 – Lent, ♩ = 54, ms. 1-11 (beginning – 4 after A)

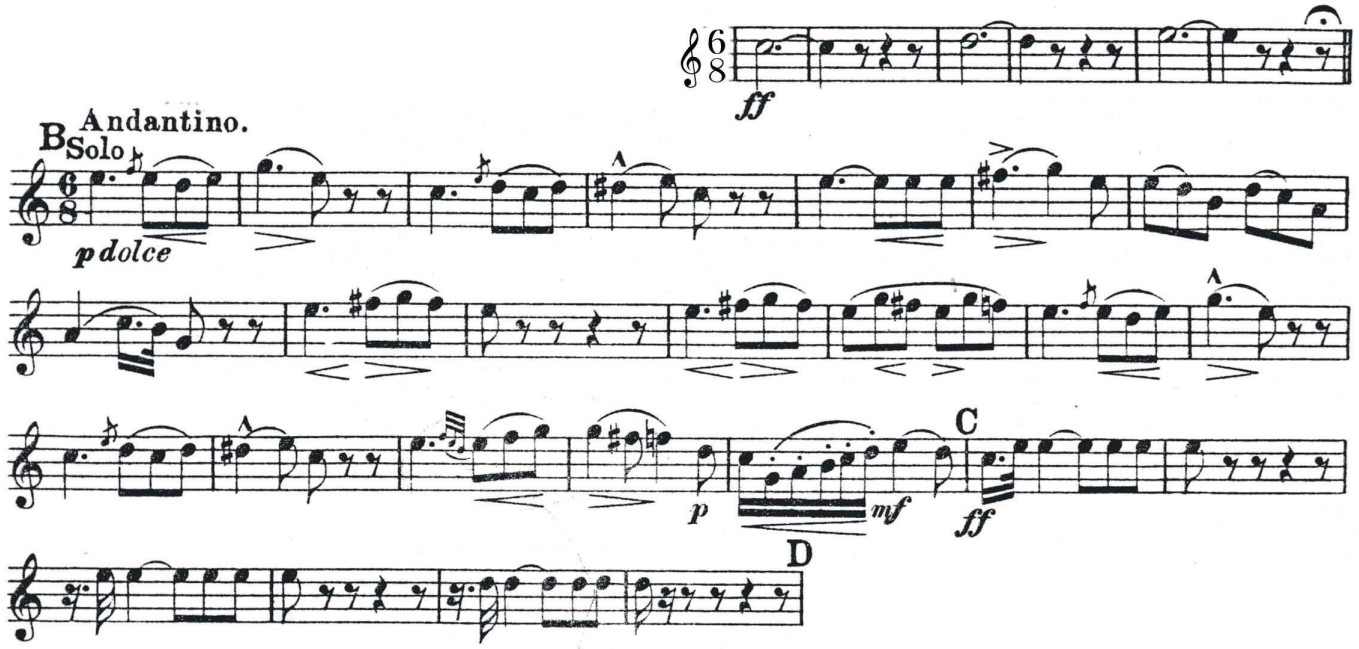
Horn I in G



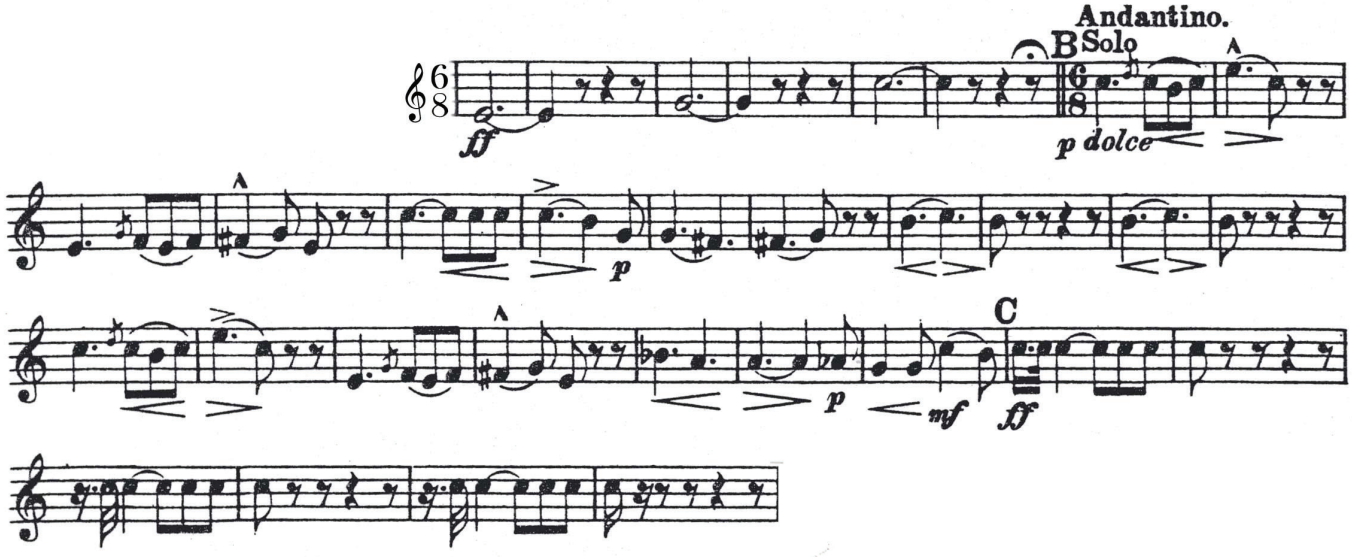
Rossini – Overture to Semiramide

Excerpt 1 – Andantino, ms. 43-62 (B – C)

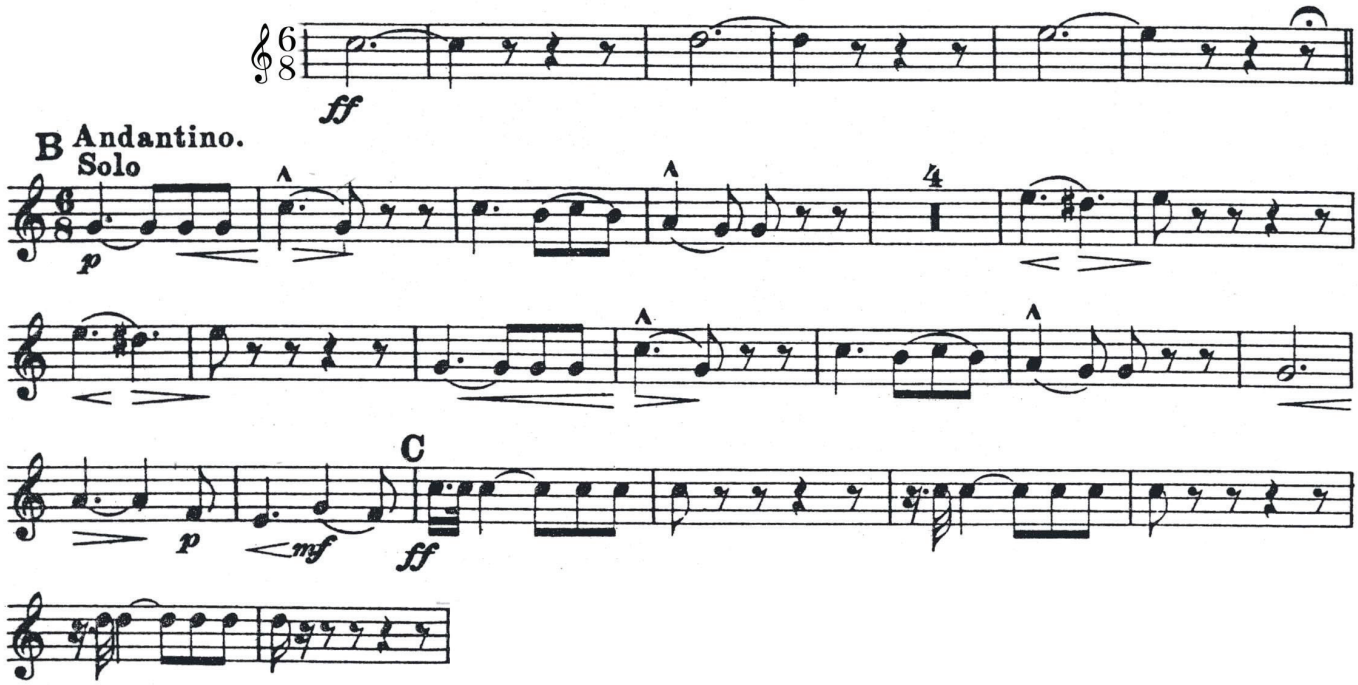
Horn I in D



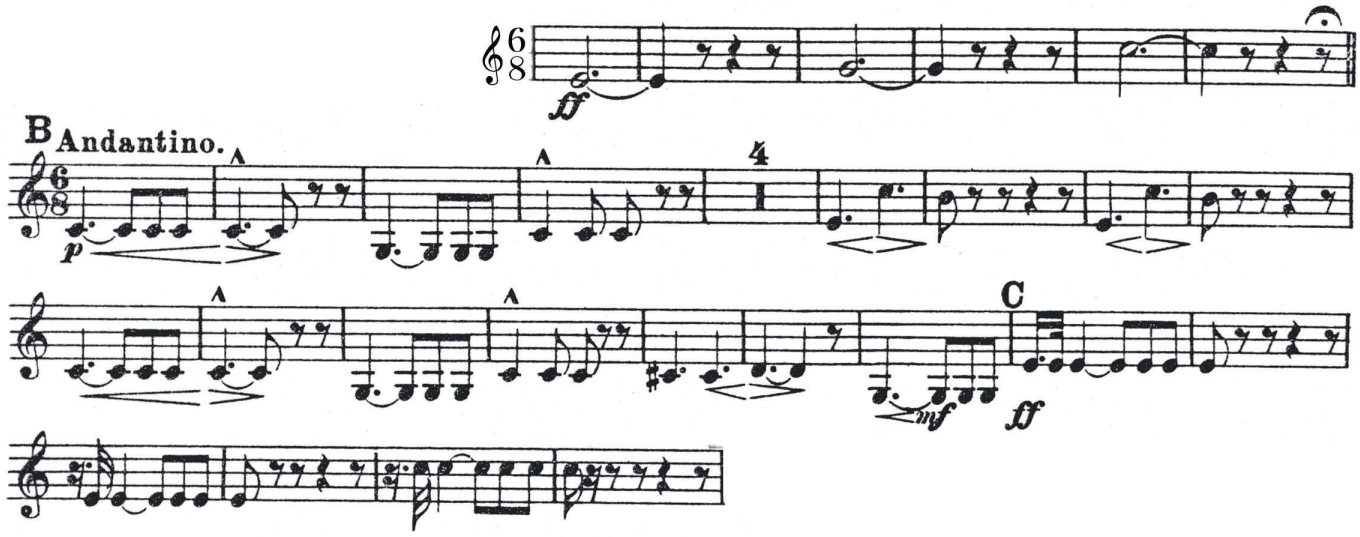
Horn II in D



Horn III in D



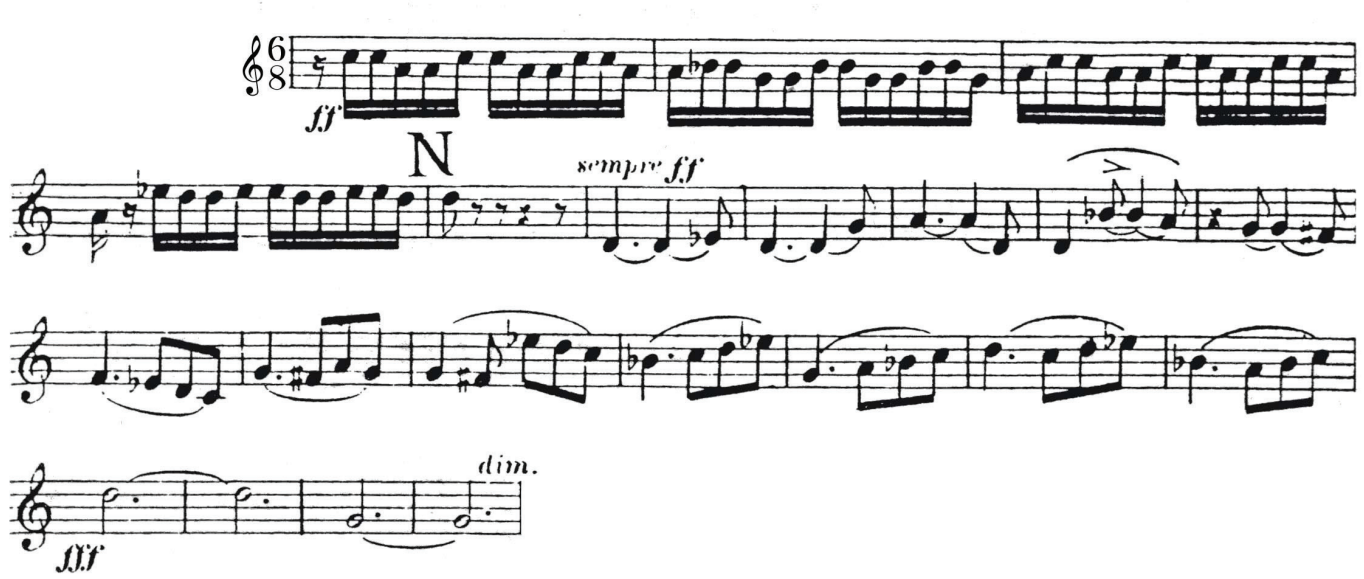
Horn IV in D



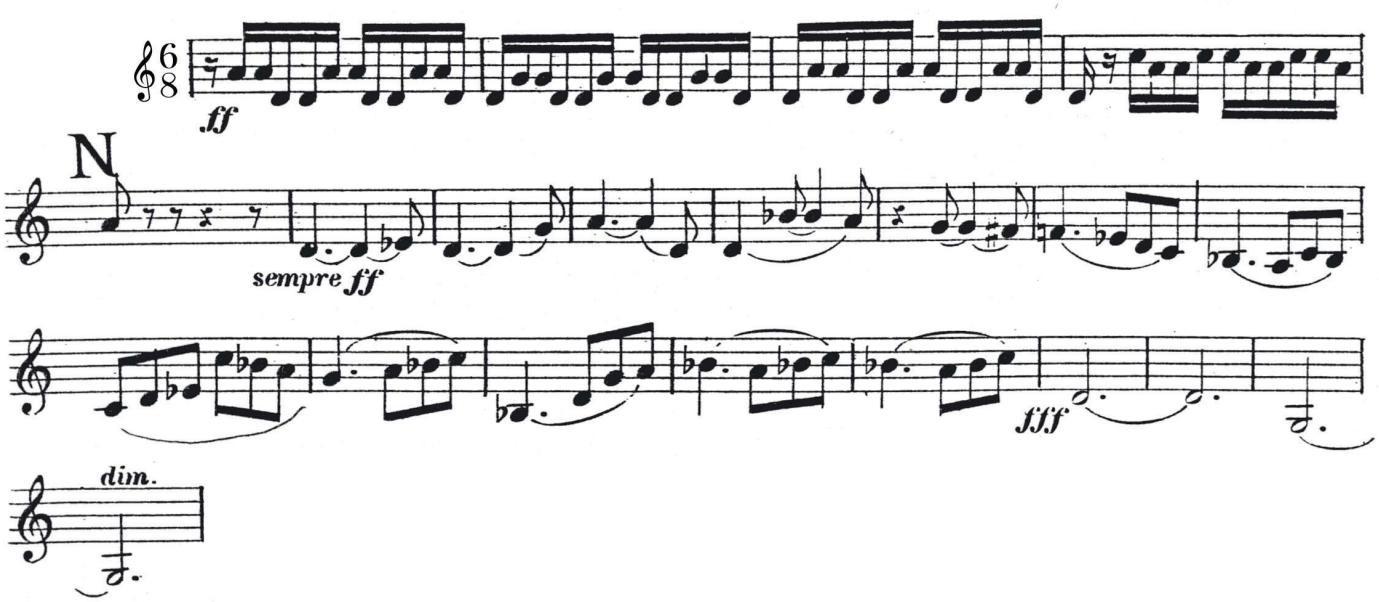
Saint Saëns – Symphony No. 3, op. 78 "Organ"

Excerpt 1 – I. Allegro moderato, ♩. = 72, (4 before N – 16 after N)

Horn III in F

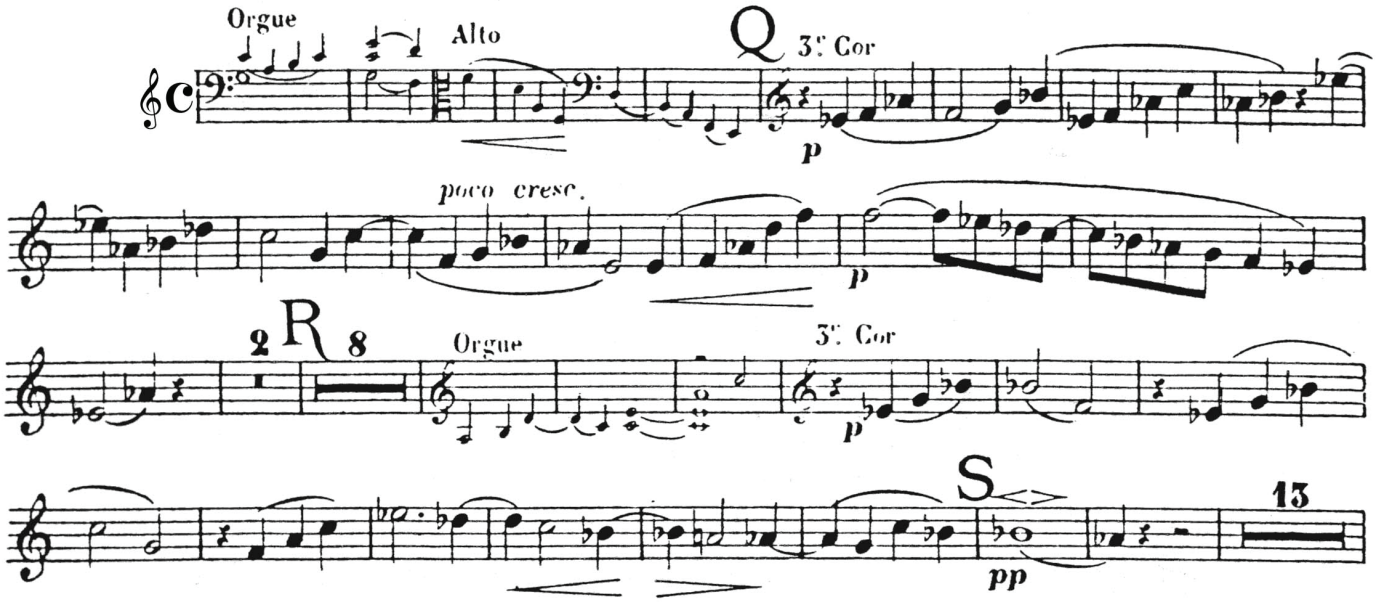


Horn IV in F



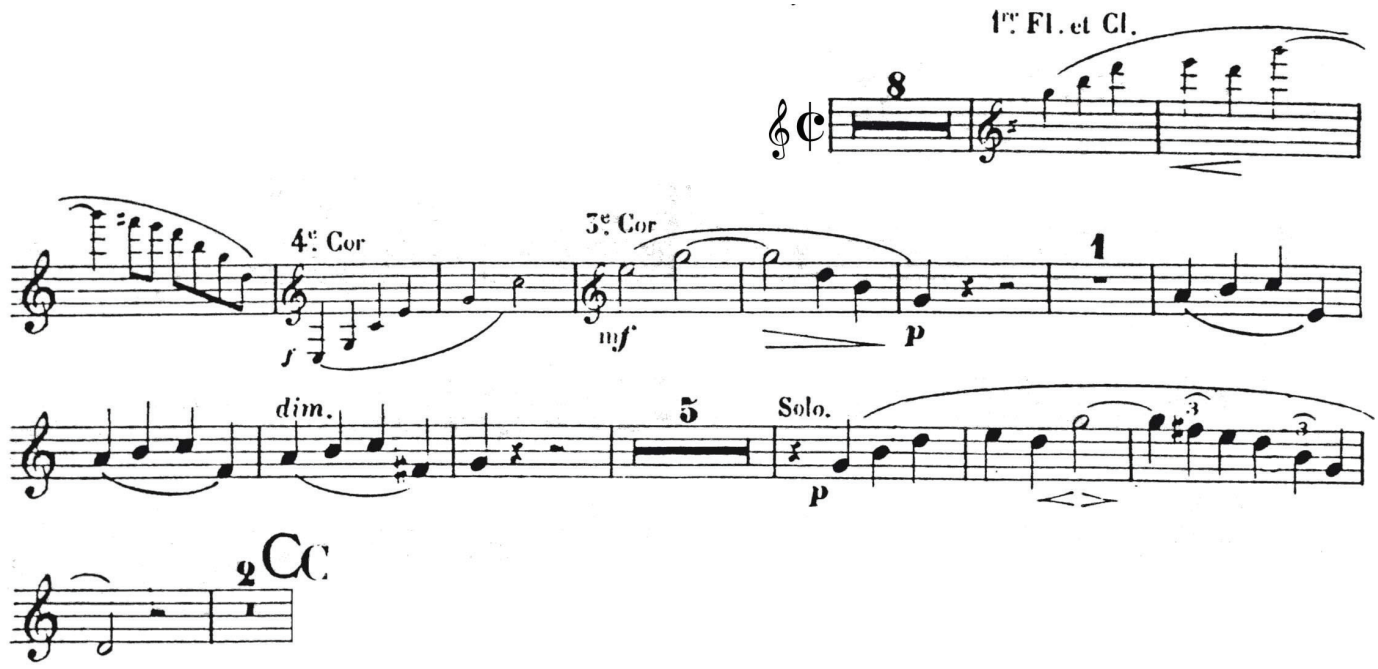
Excerpt 2 – I. Poco adagio, ♩ = 60, (Q – S)

Horn III in F

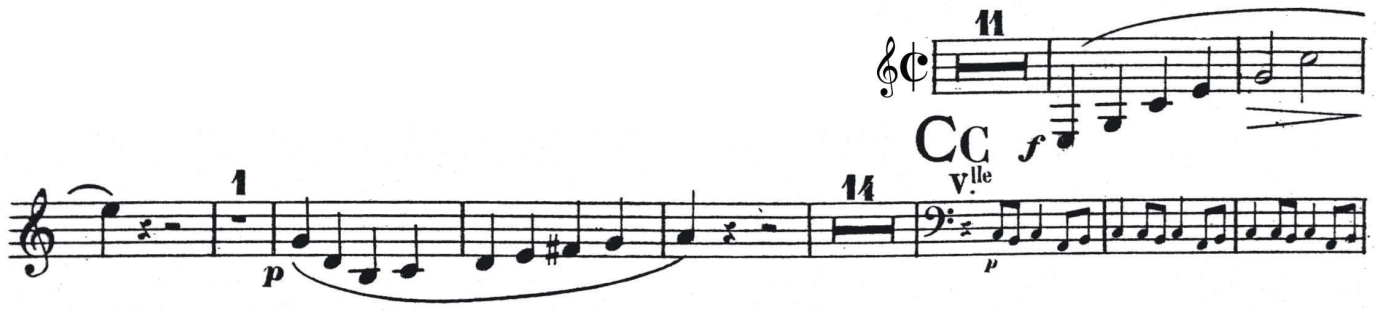


Excerpt 3 – II. Allegro, 𝅗𝅥 = 92, (13 after BB – CC)

Horn III in F



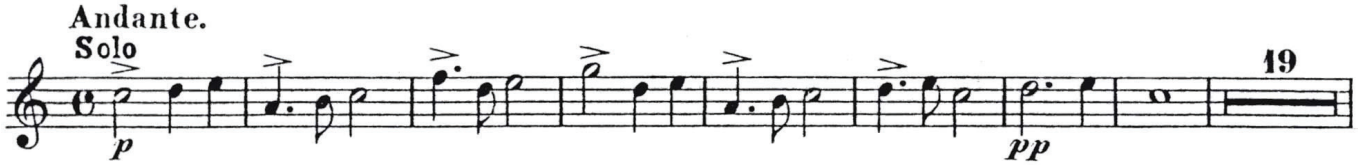
Horn IV in F



Schubert – Symphony No. 9, D. 944 "Great"

Excerpt 1 – I. Andante, ms. 1-16

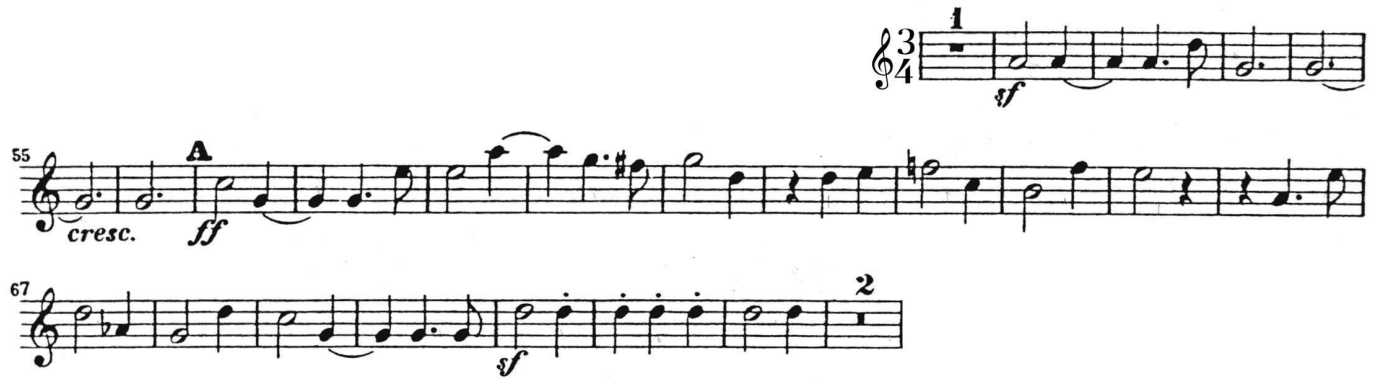
Horn I & II in C



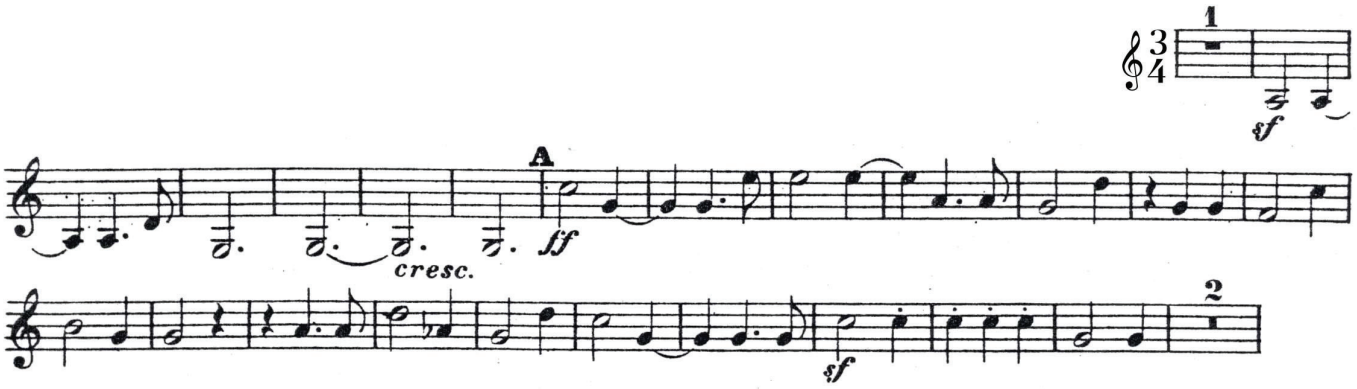
Schumann – Symphony No. 3, op. 97 "Rhenish"

Excerpt 1 – I. Lebhaft, ms. 51-74 (6 before A – 17 after A)

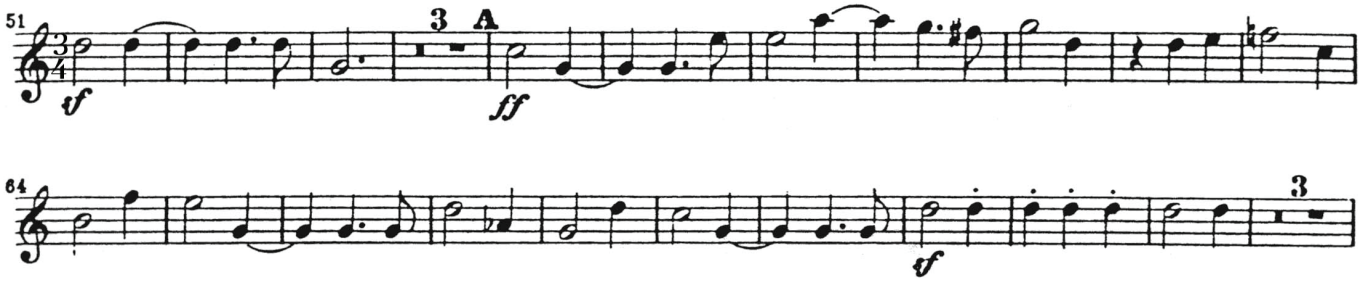
Horn I in E♭



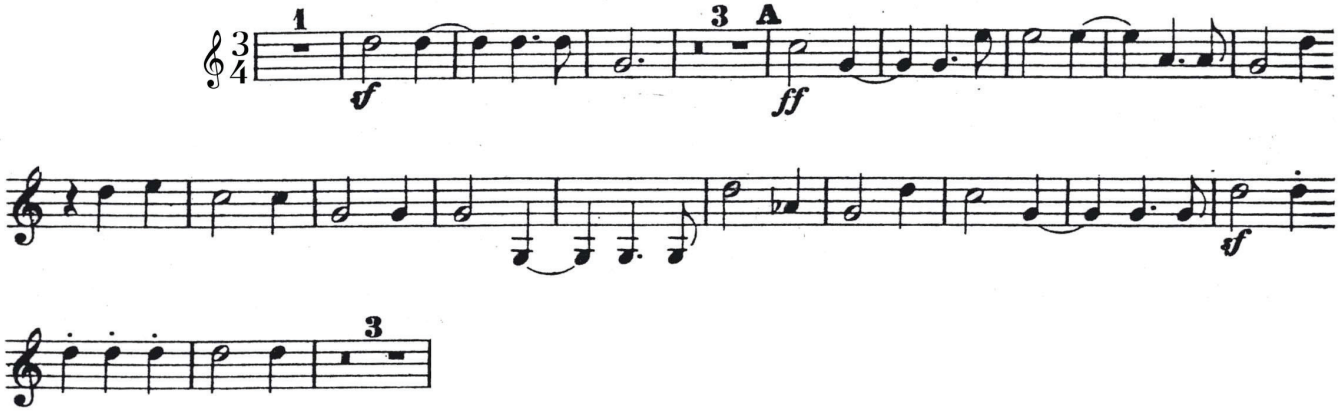
Horn II in E♭



Horn III in E♭

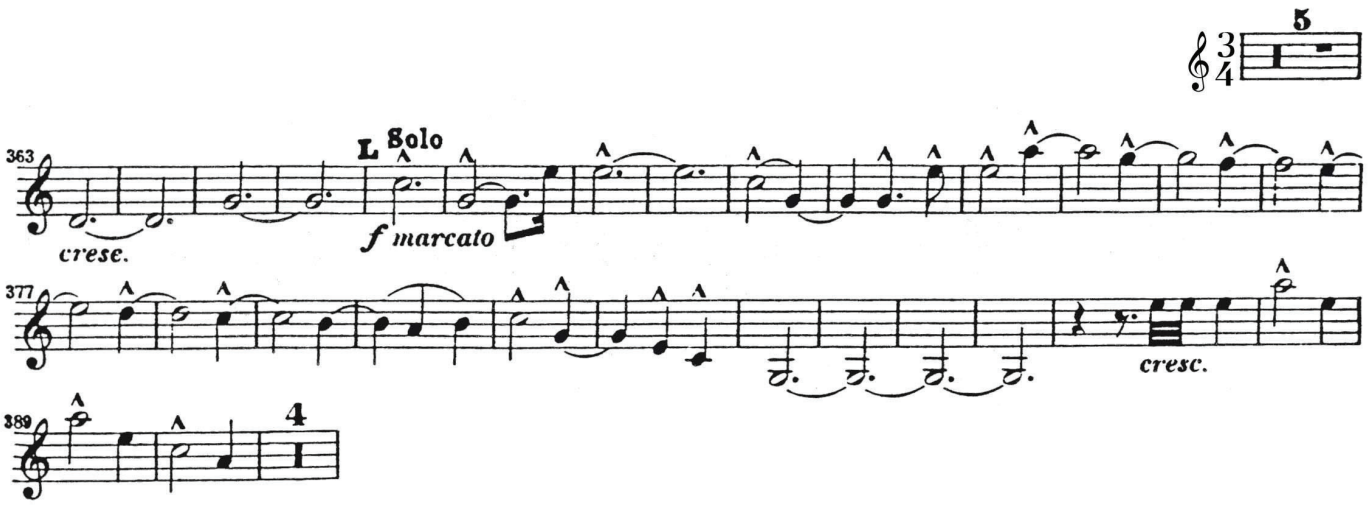


Horn IV in E♭

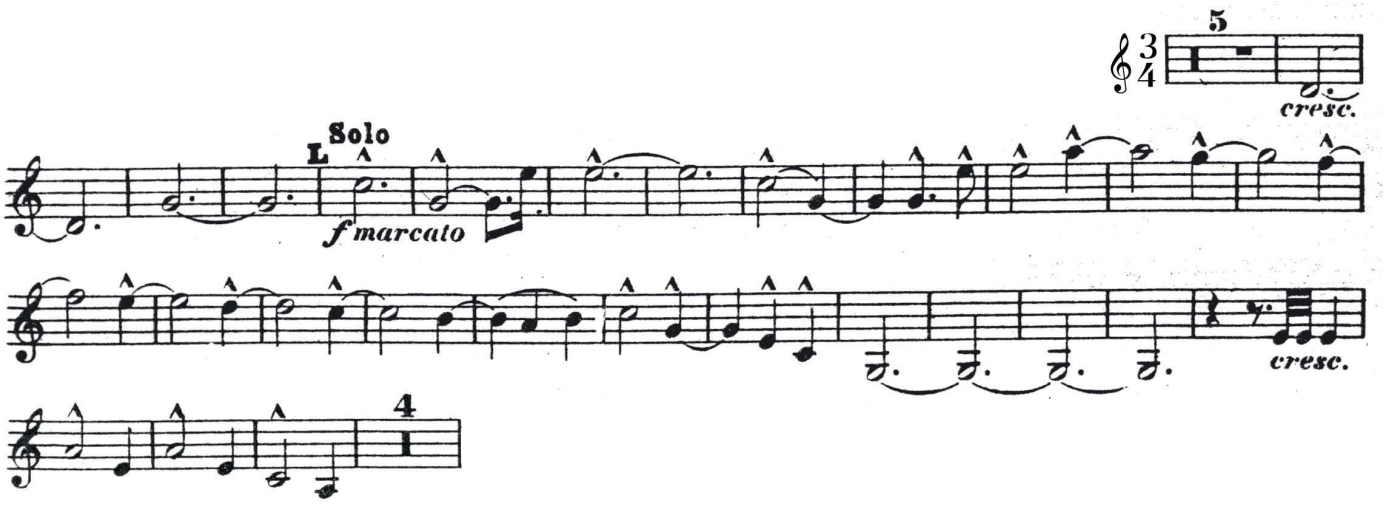


Excerpt 2 – I. Lebhaft, ms. 357-394 (9 before L – 8 before M)

Horn I in E♭

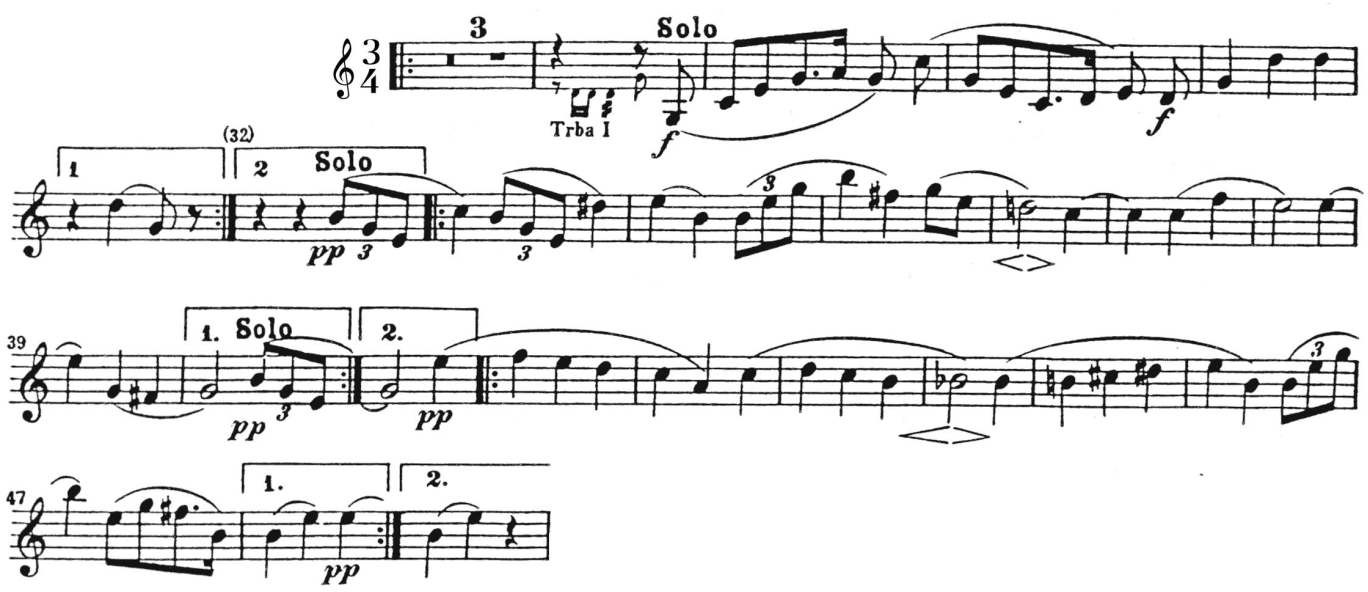


Horn II in E♭

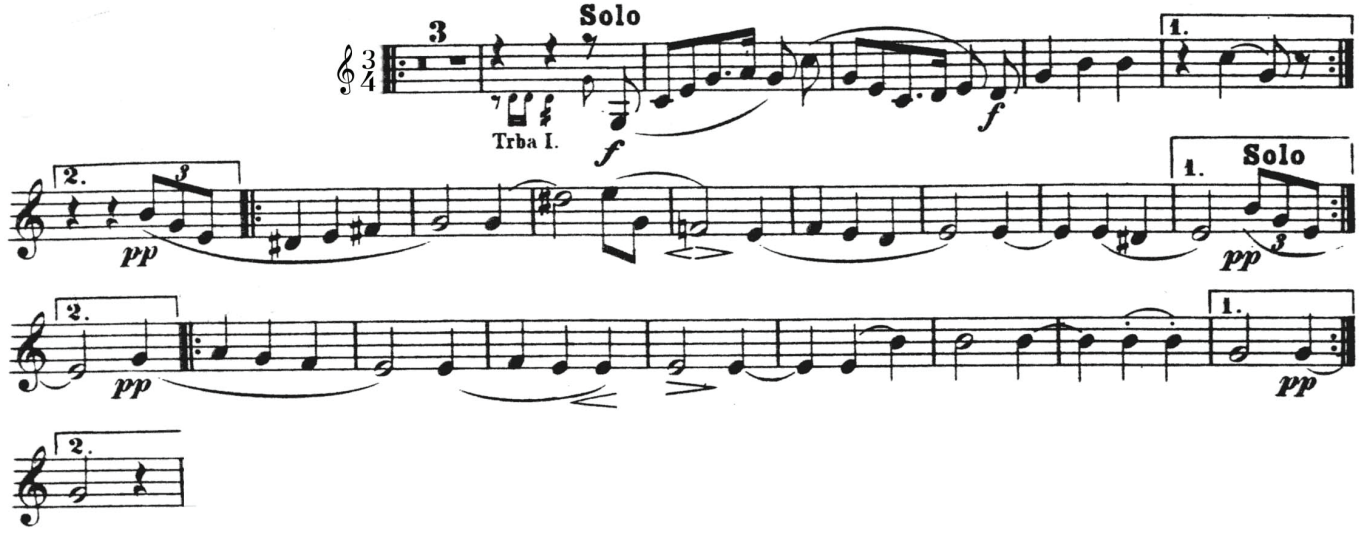


Excerpt 3 – II. Scherzo: Sehr mässig, ms. 25-48

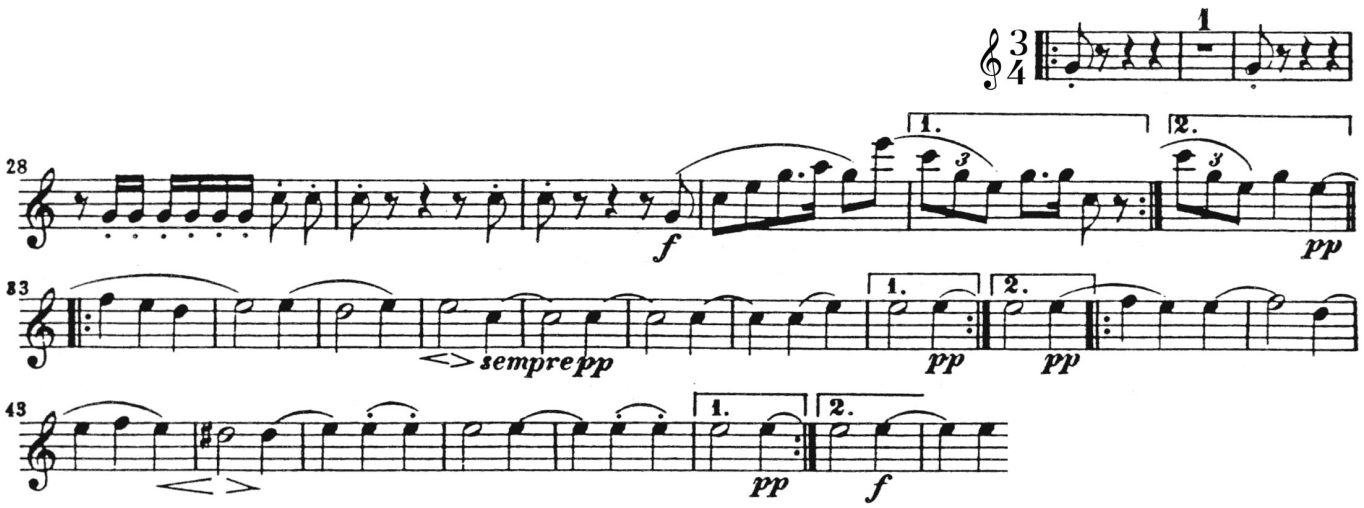
Horn I in F



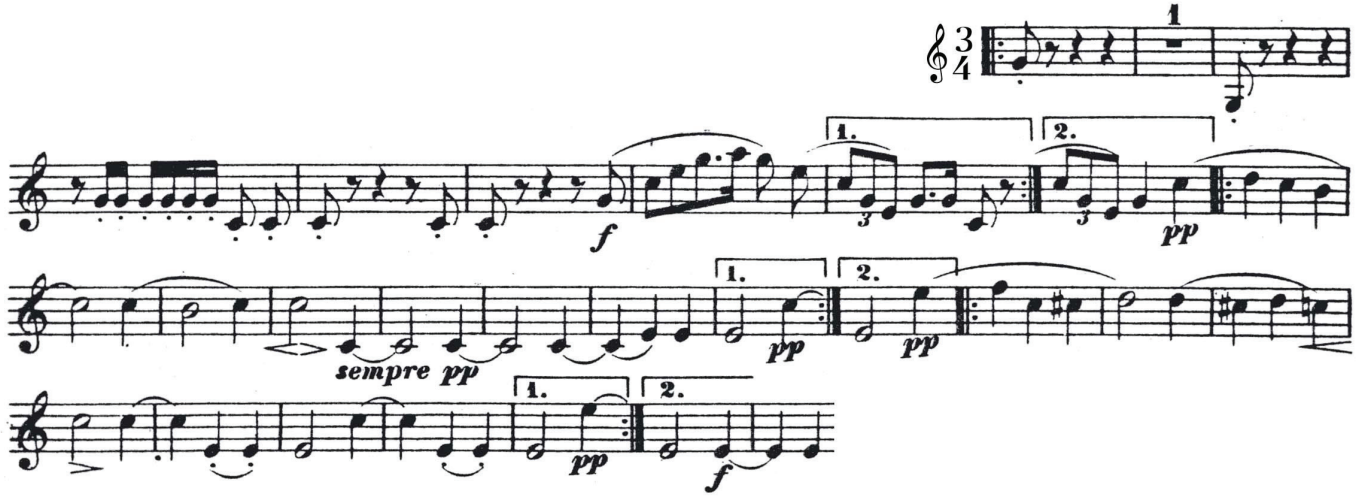
Horn II in F



Horn III in C



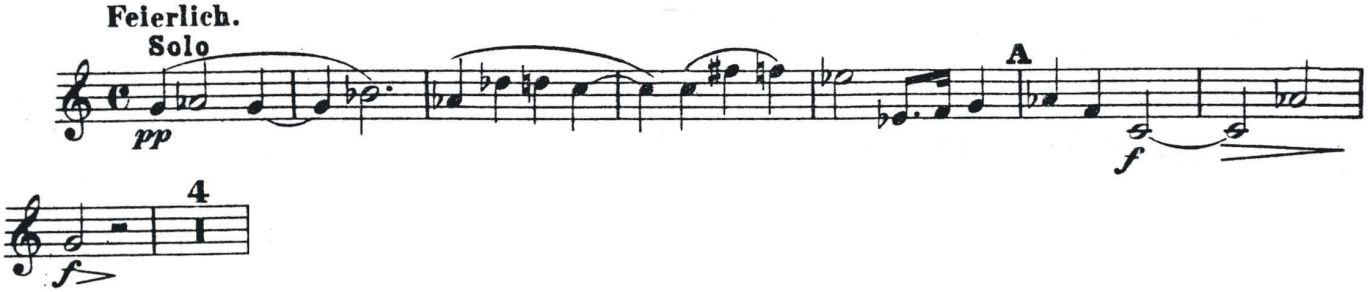
Horn IV in C



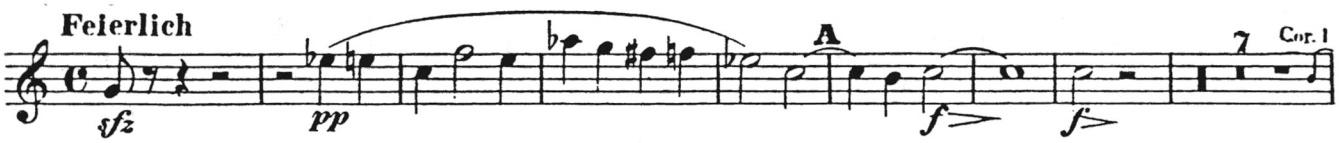
Excerpt 4 – IV. Feierlich, ms. 1-8

Horn I in E♭

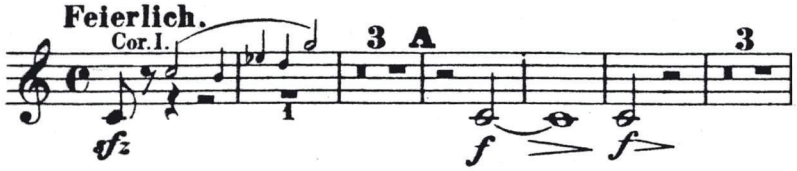
Horn II in E♭



Horn III in E♭



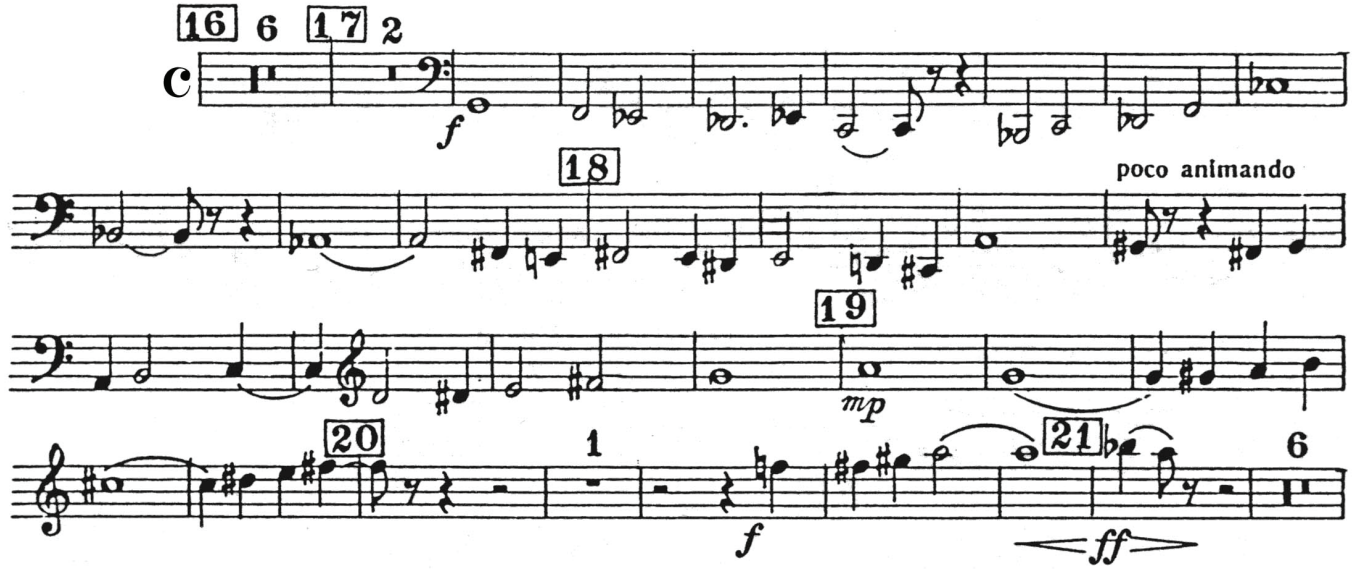
Horn IV in E♭



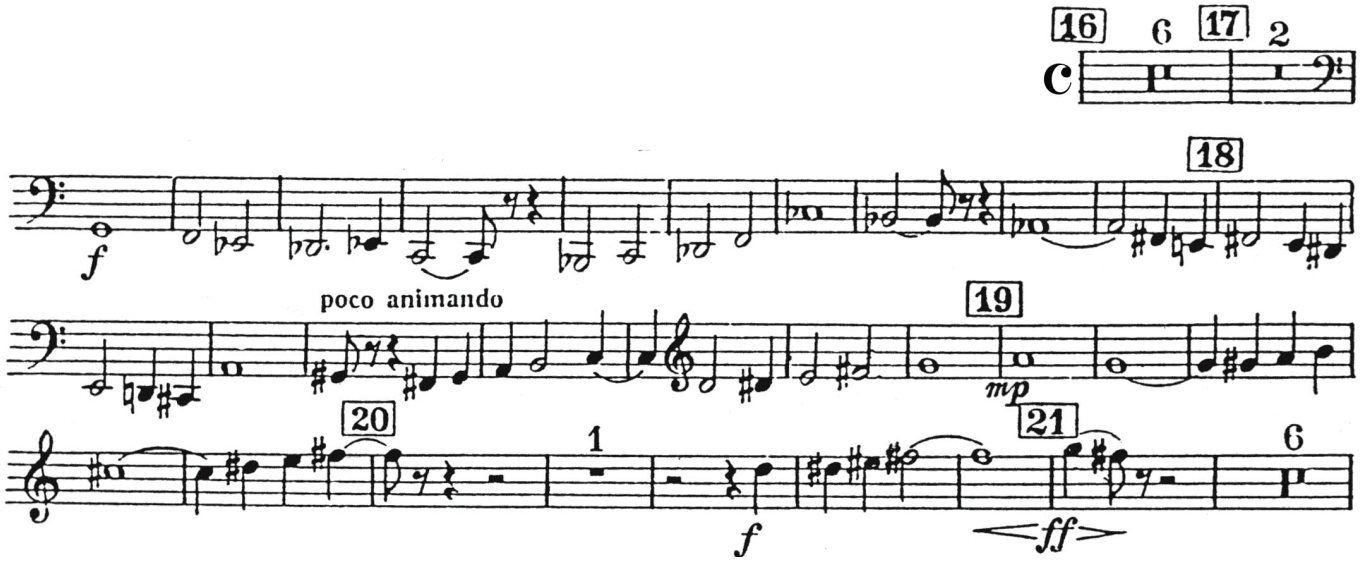
Shostakovich – Symphony No. 5, op. 47

Excerpt 1 – I. Moderato, ♩ = 92, (17 – 21)

Horn I - II in F

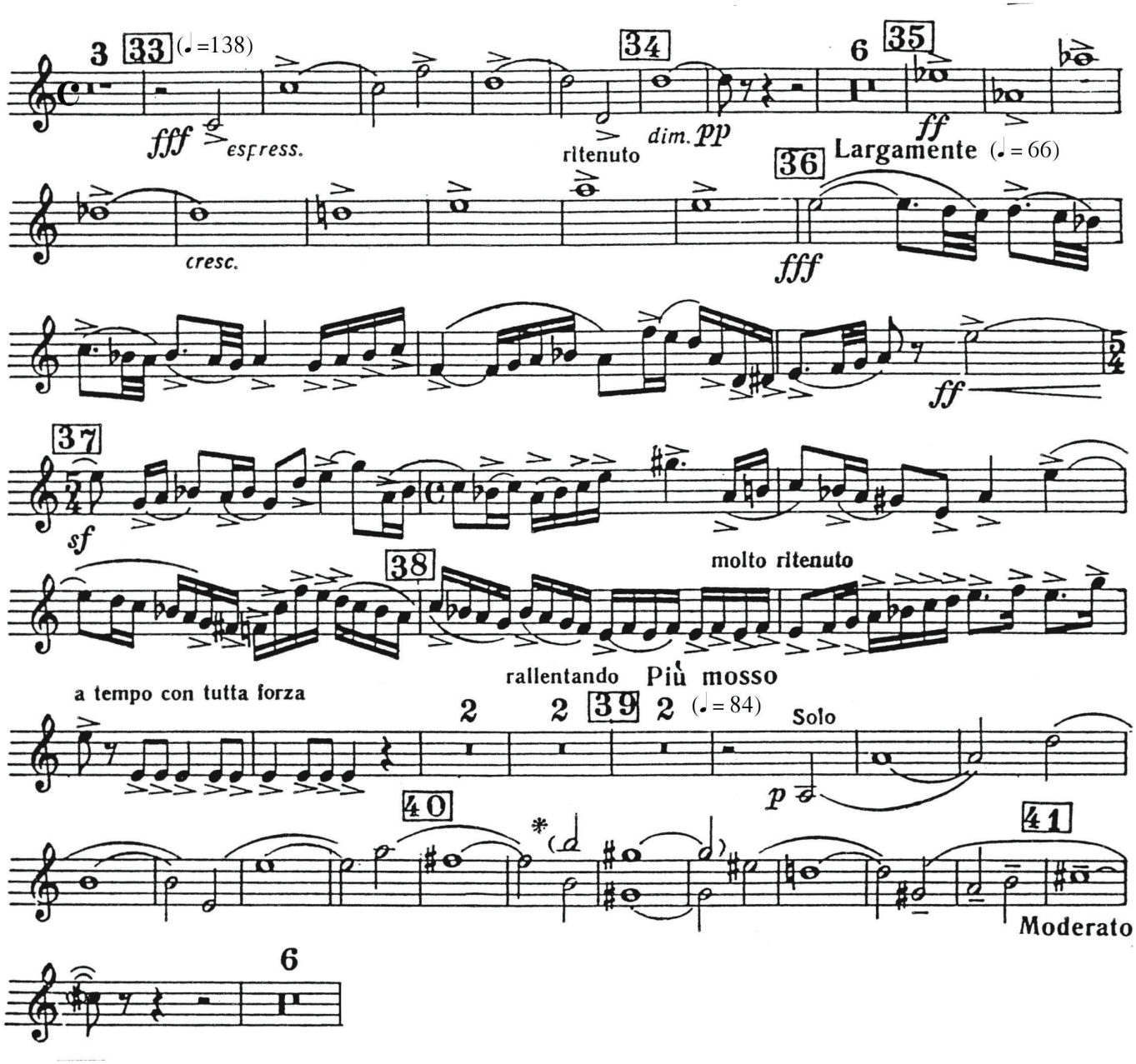


Horn III - IV in F



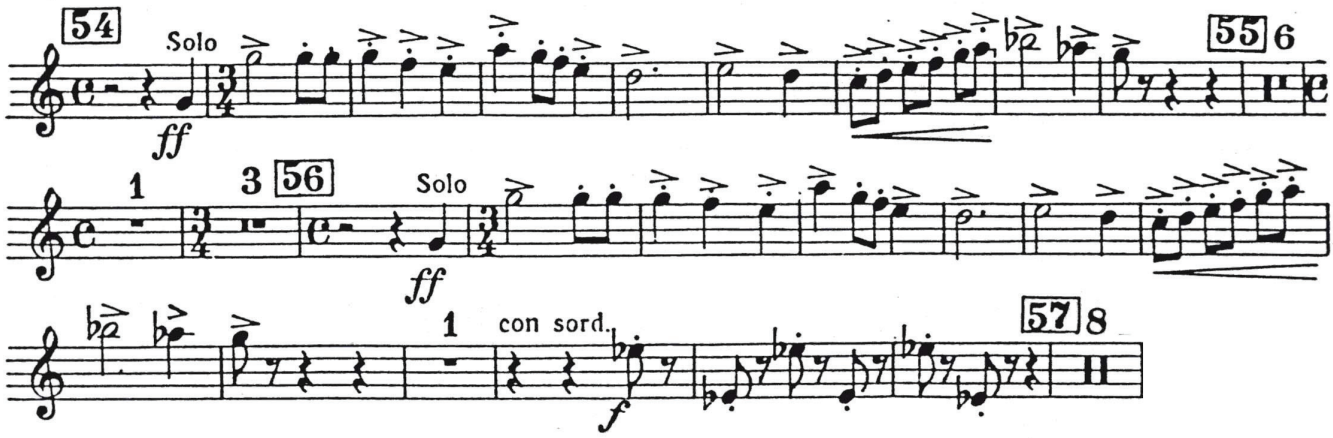
Excerpt 2 – I. Moderato, (32 – 41)

Horn I in F

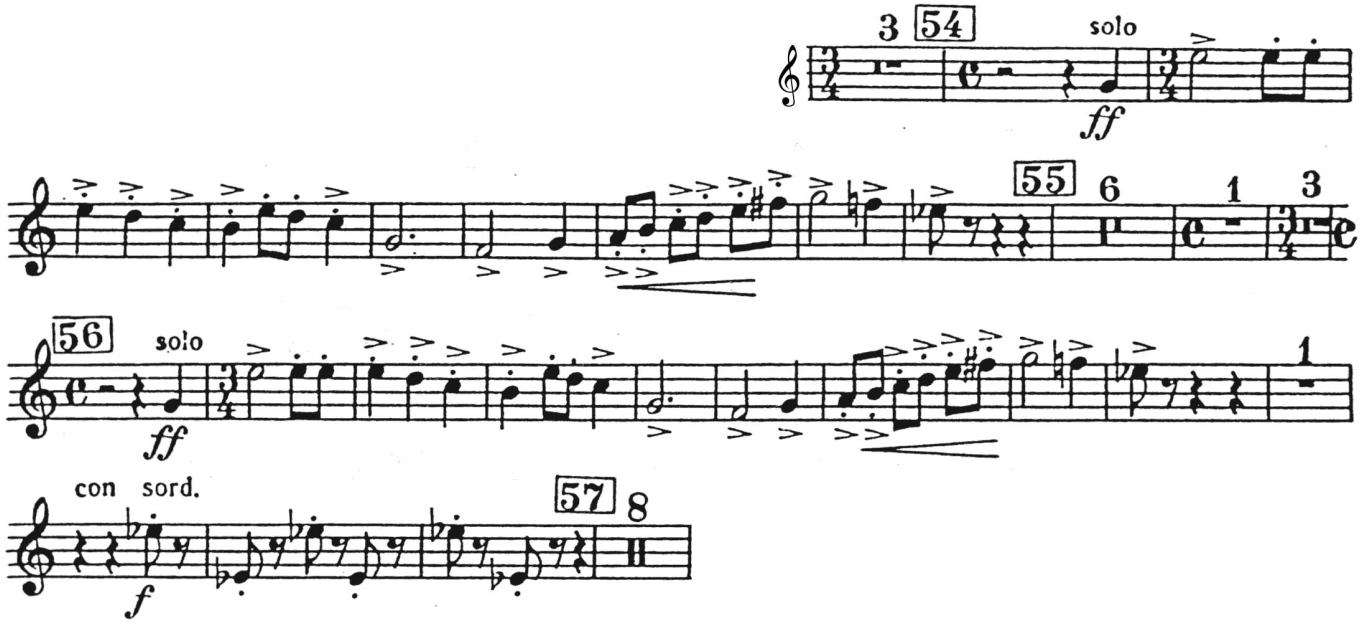


Excerpt 3 – II. Allegretto, ♩ = 138, (54 – 57)

Horn I in F

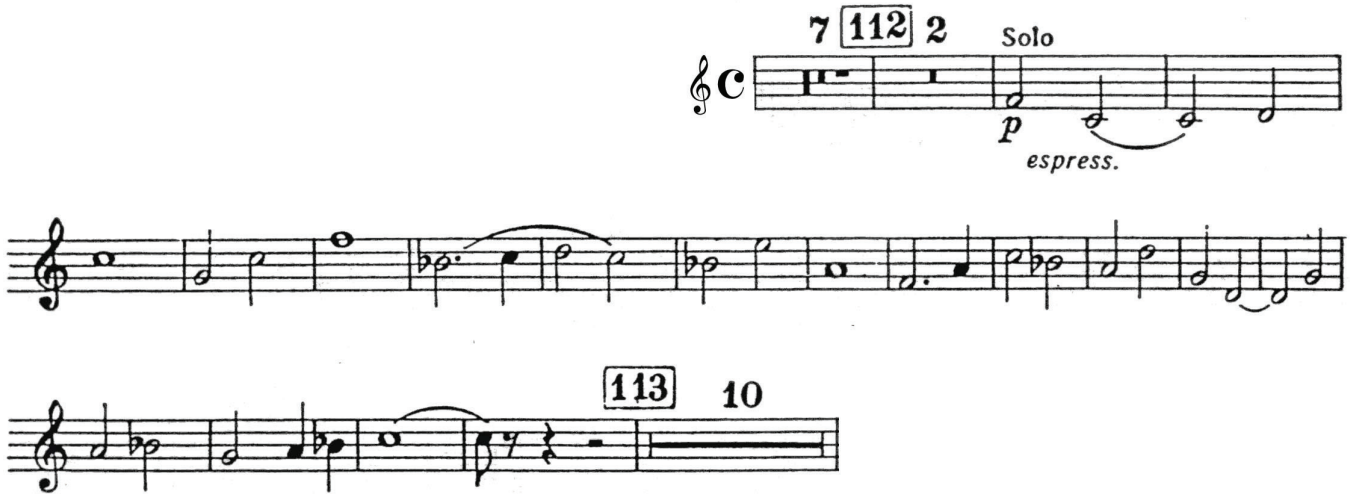


Horn II in F



Exerpt 4 – IV. Allegro non troppo, 𝅗𝅥 = 80, (5 before 112 – 113)

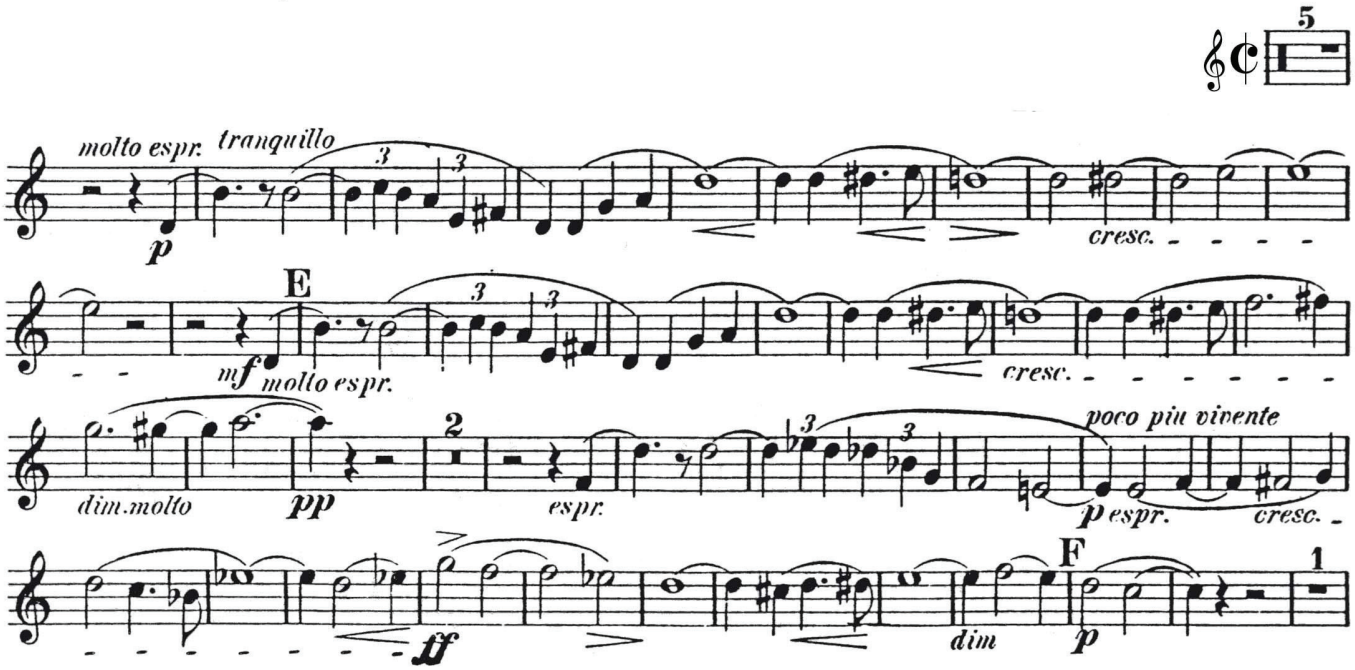
Horn I in F



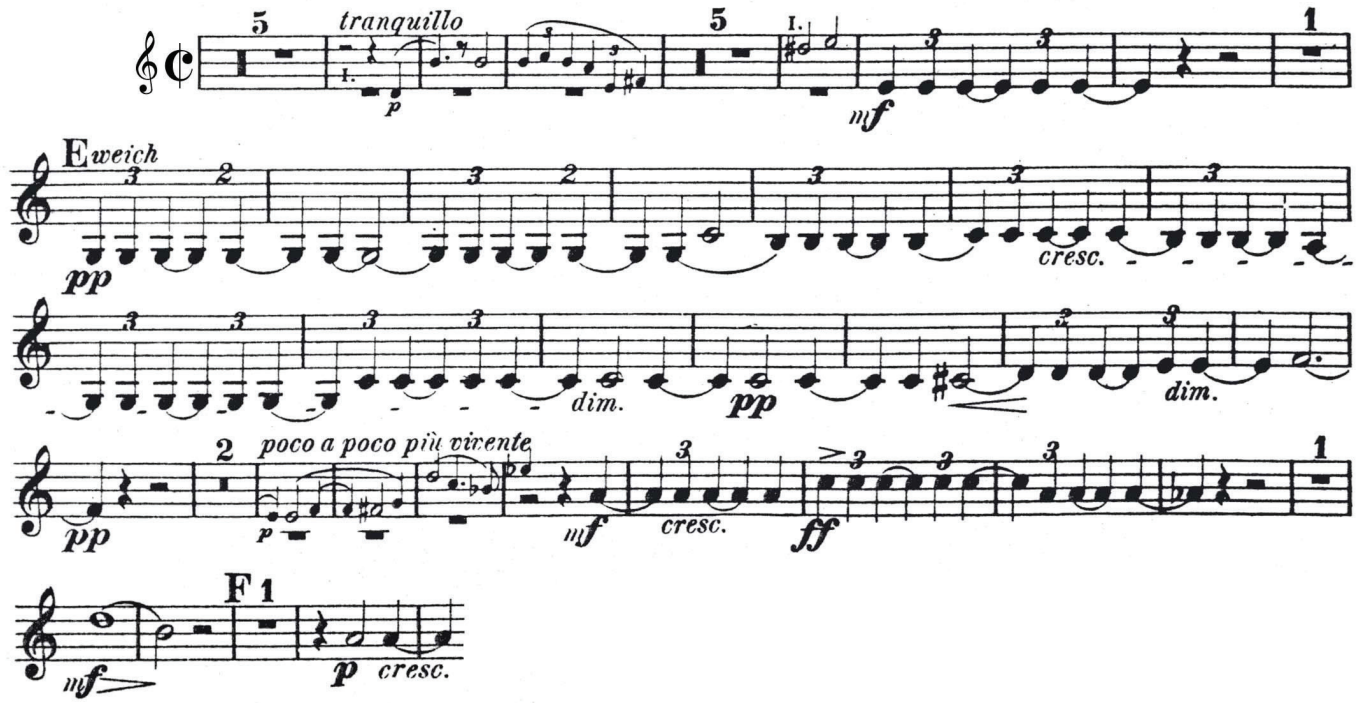
Strauss – Don Juan, op. 20

Excerpt 1 – Tranquillo, (20 after D – 1 after F)

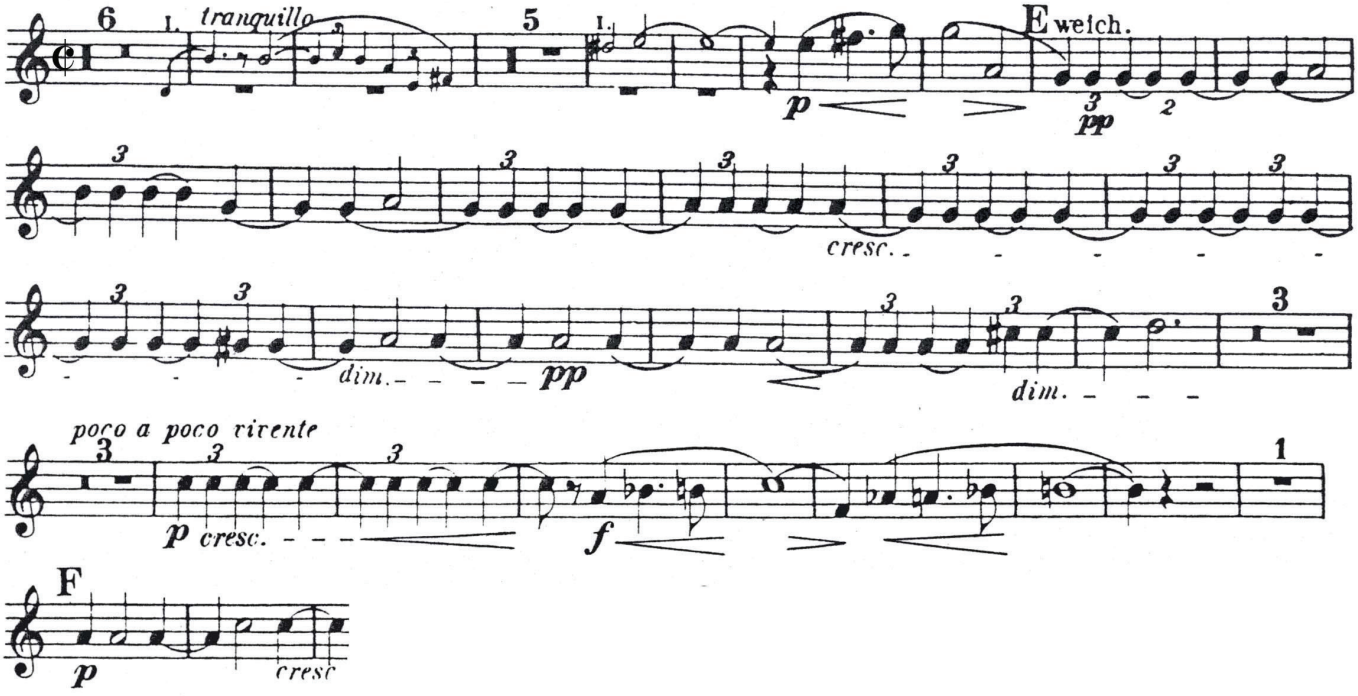
Horn I in E



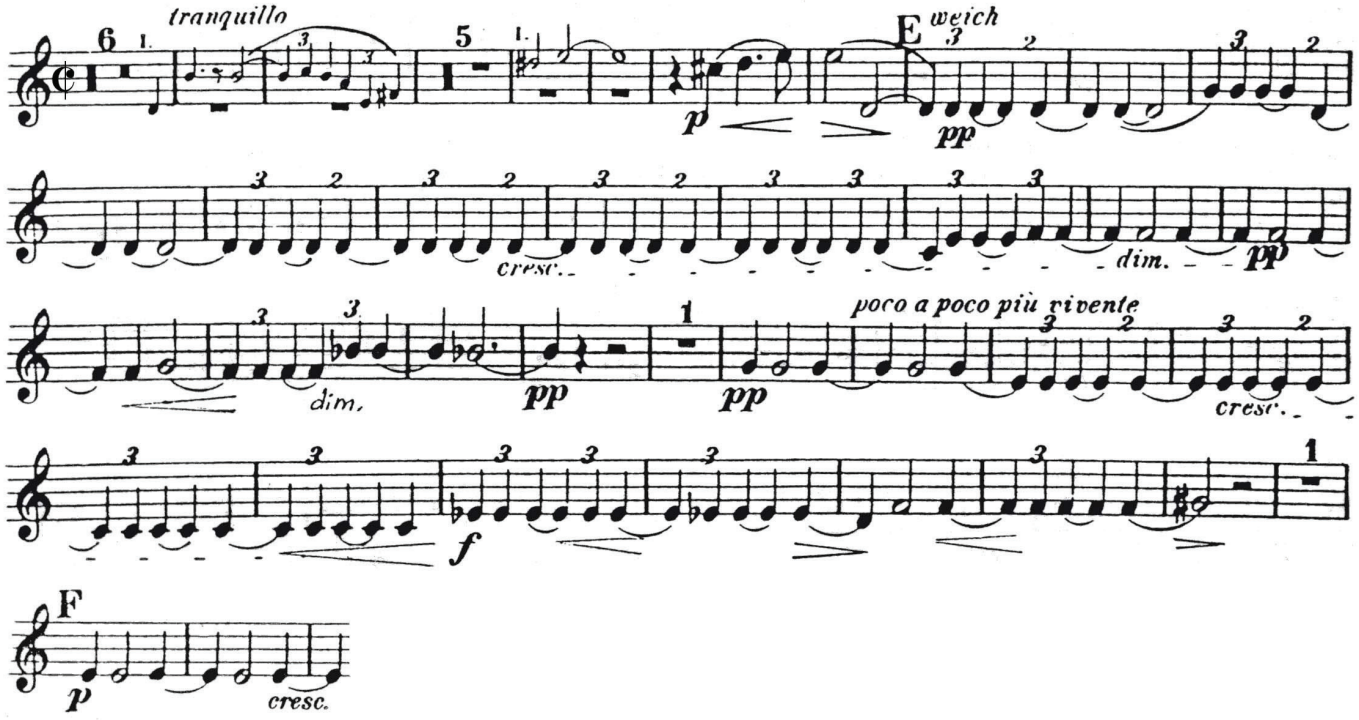
Horn II in E



Horn III in E

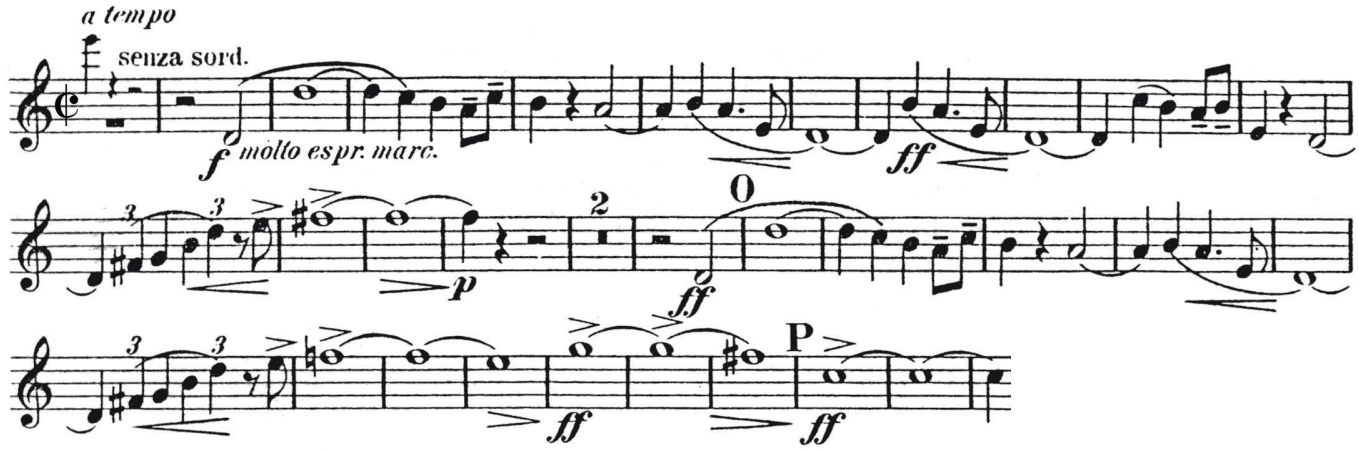


Horn IV in E

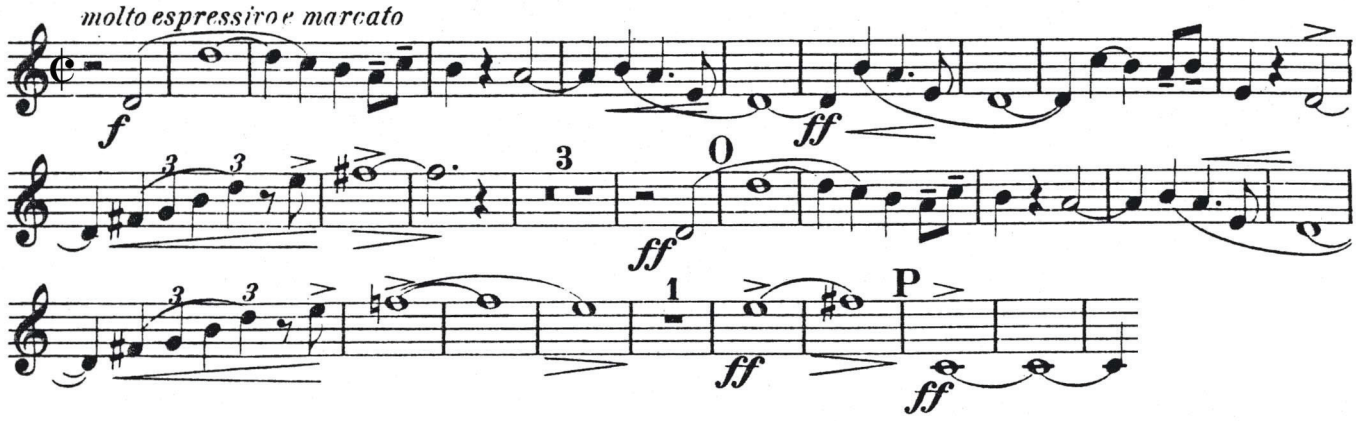


Excerpt 2 – Allegro molto con brio, 𝅗𝅥 = 84, (11 after N – P)

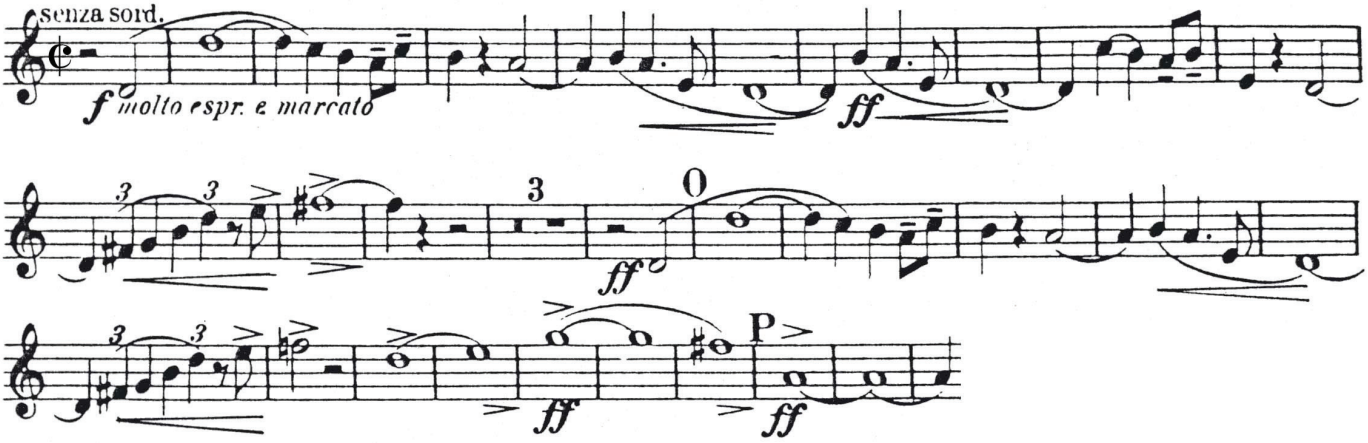
Horn I in F



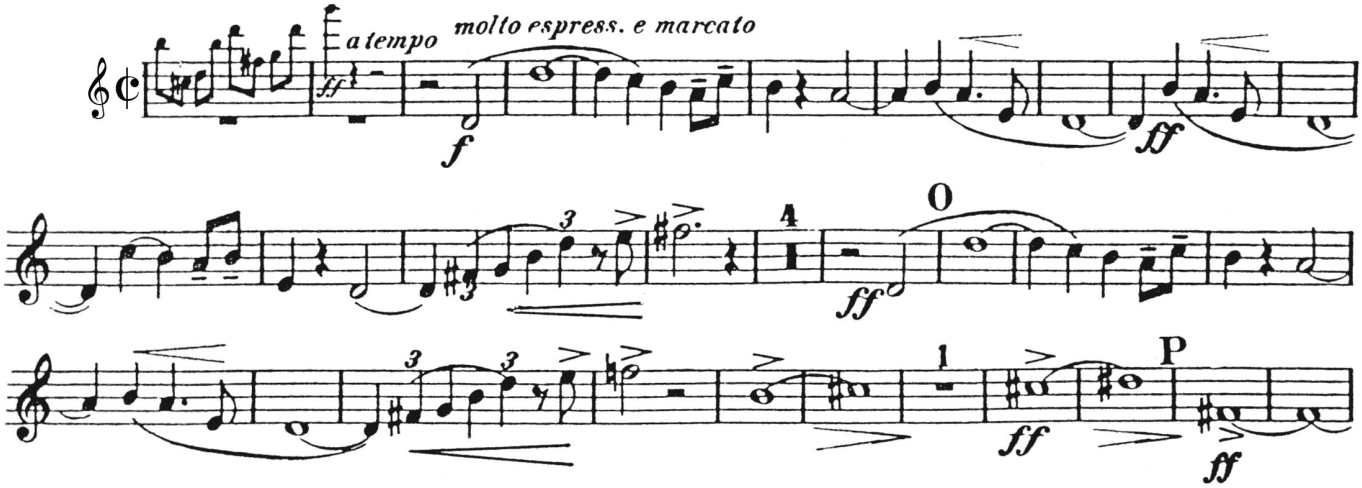
Horn II in F



Horn III in F

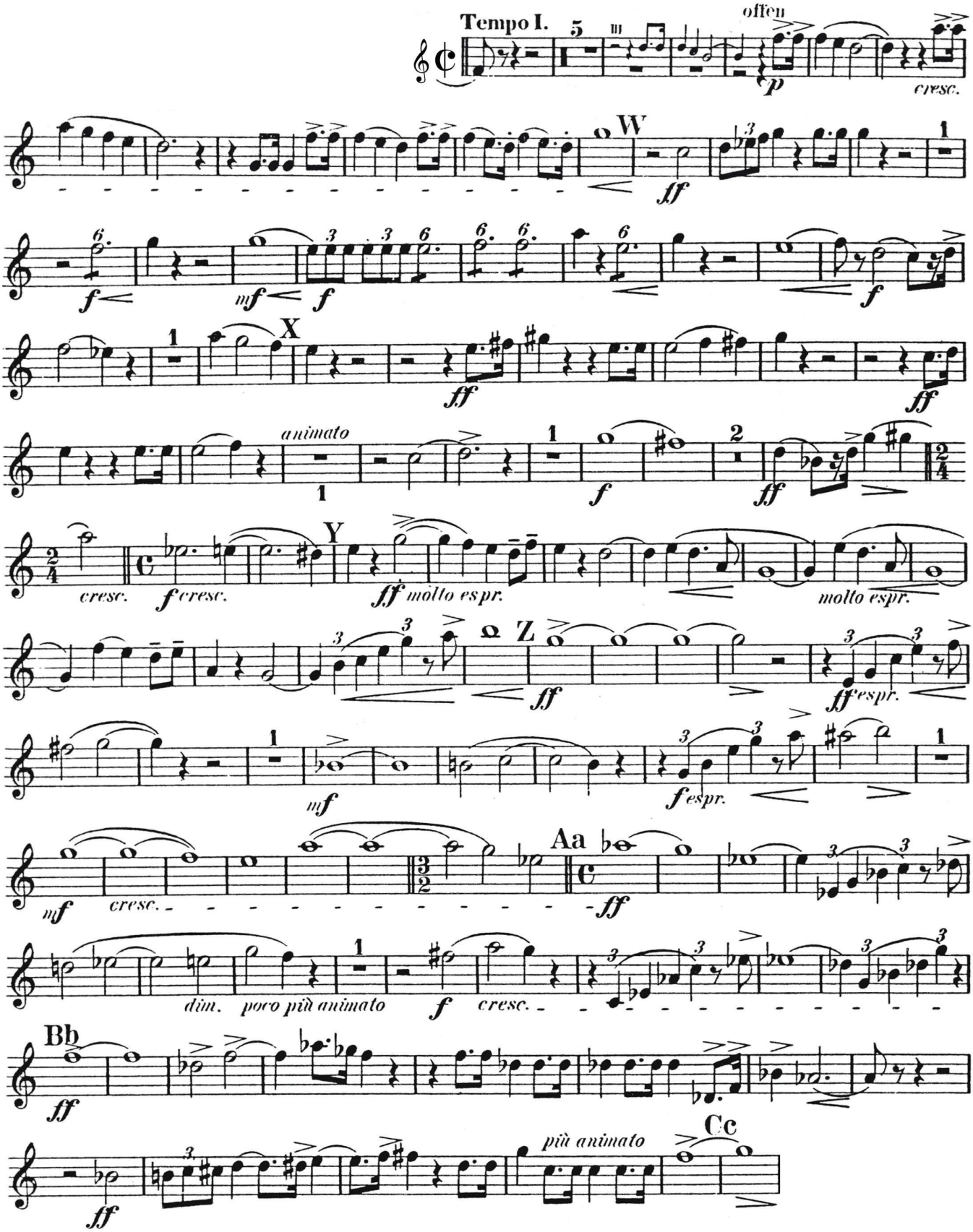


Horn IV in F

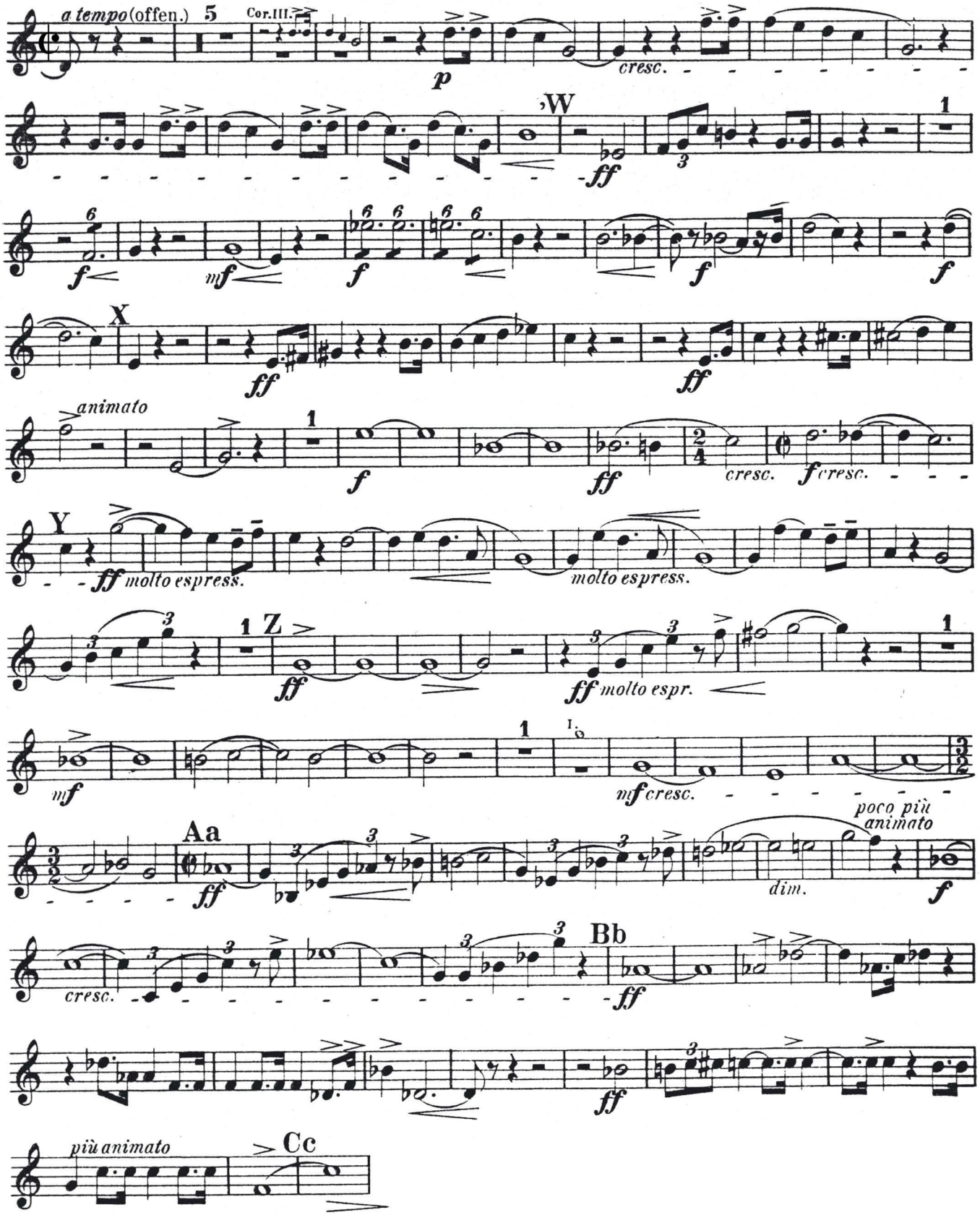


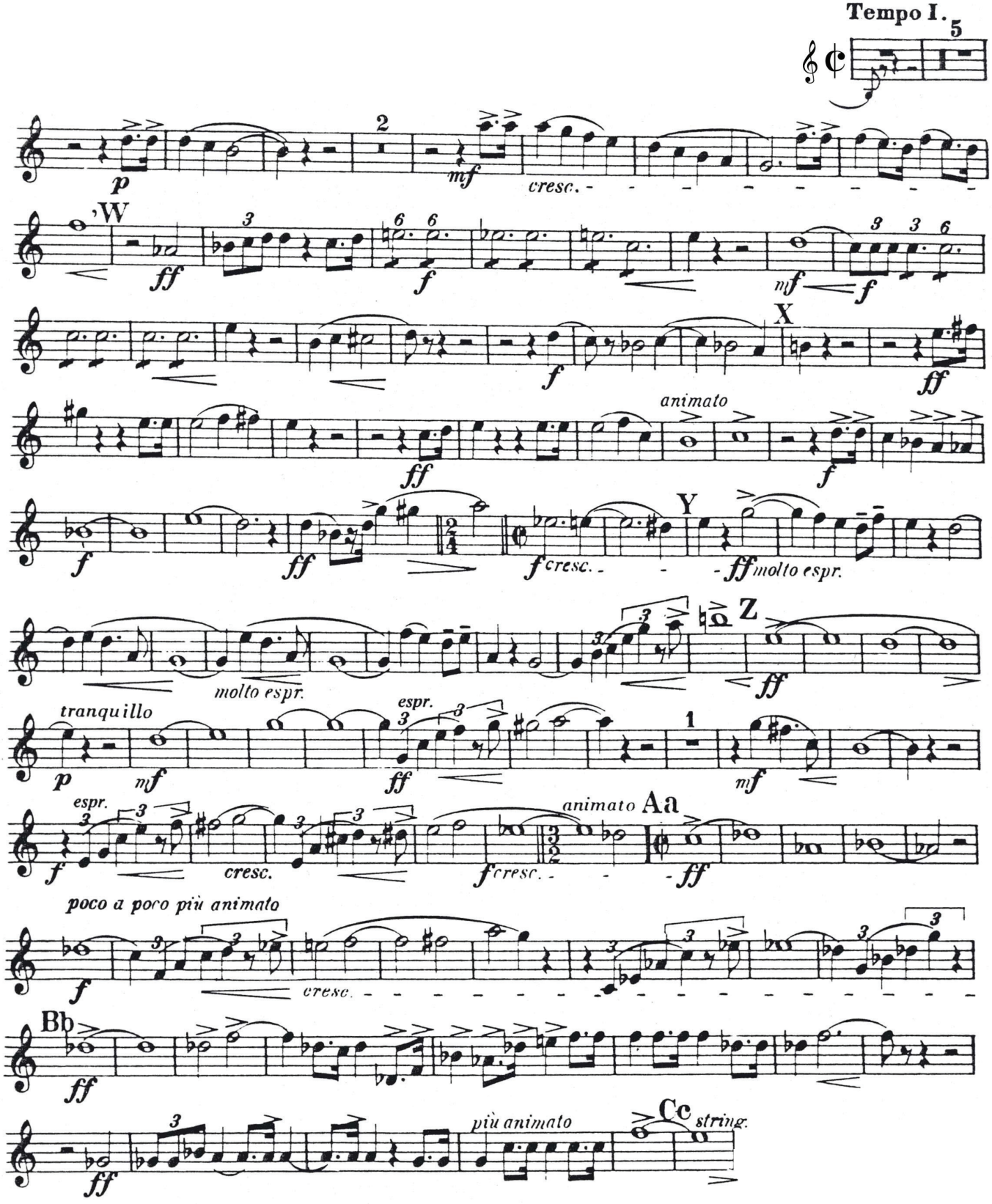
Excerpt 3 – Allegro molto con brio, 𝅗𝅥 = 84, (10 before W – AA)

Horn I in E

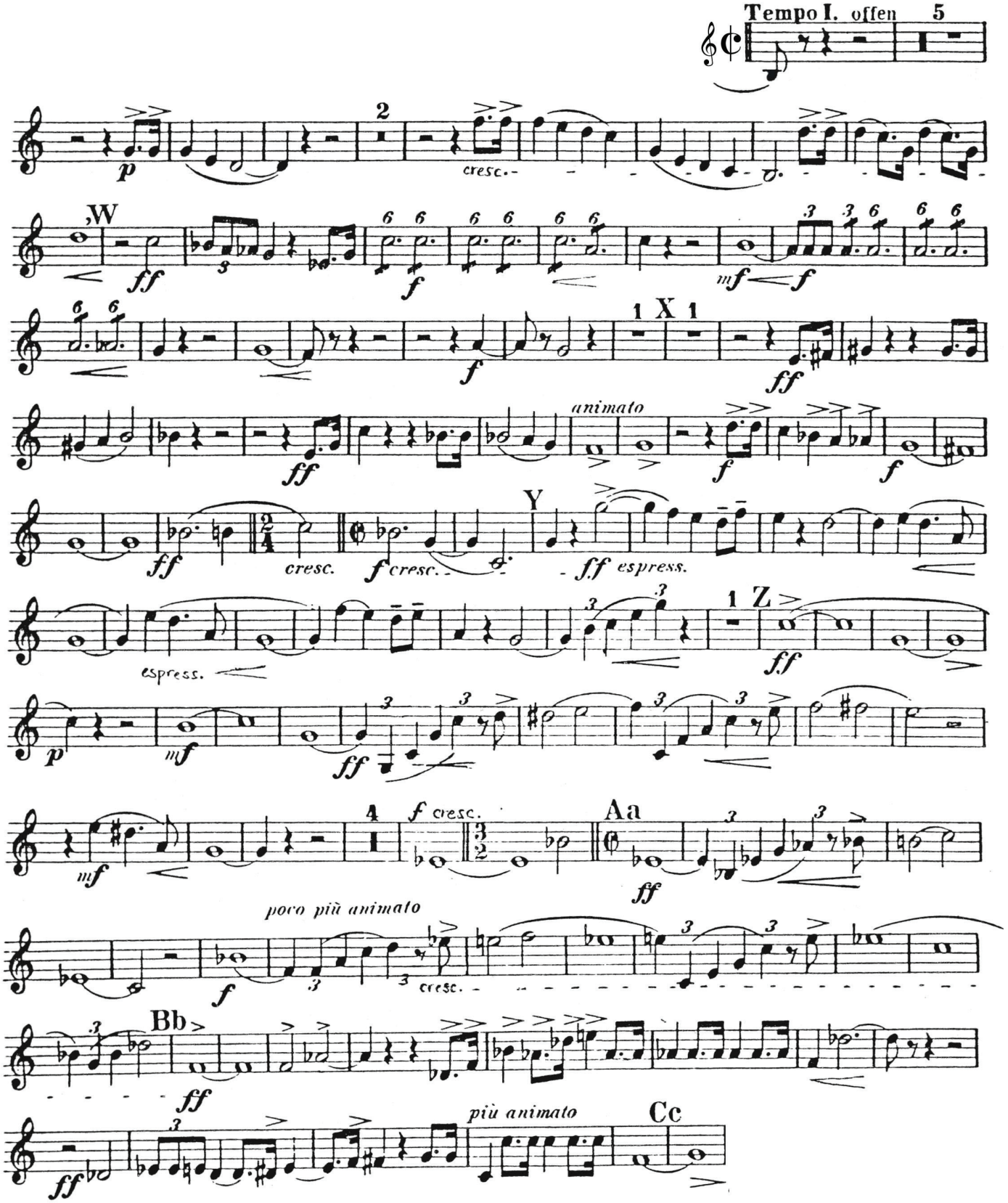


Horn II in E


a tempo (offen.)
5
Cor. III.
p
cresc.
W
ff
f
mf
X
animato
molto espress.
Y
Z
molto espr.
mf cresc.
Aa
poco più animato
dim.
Bb
più animato
Cc


Tempo I.
5
2
W
X
animato
Y
molto espr.
Z
tranquillo
espr.
1
animato
Aa
cresc.
poco a poco più animato
Bb
più animato
Cc
string.

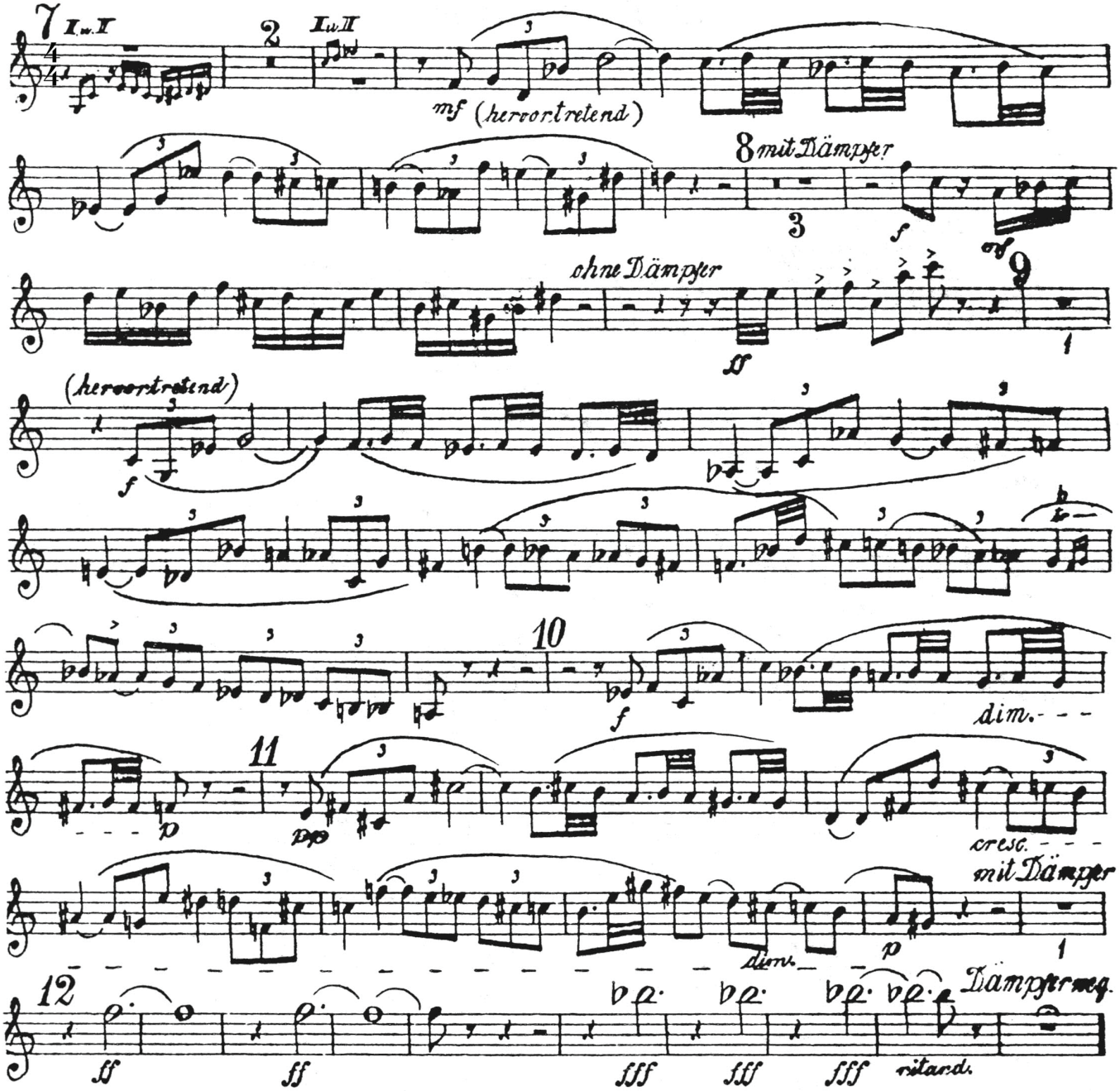
Horn III in E


Tempo I. offen
cresc.
W
X
animato
cresc.
cresc.
Y
espress.
espress.
Z
cresc.
Aa
poco più animato
cresc.
Bb
più animato
Cc

Strauss – Don Quixote, op. 35

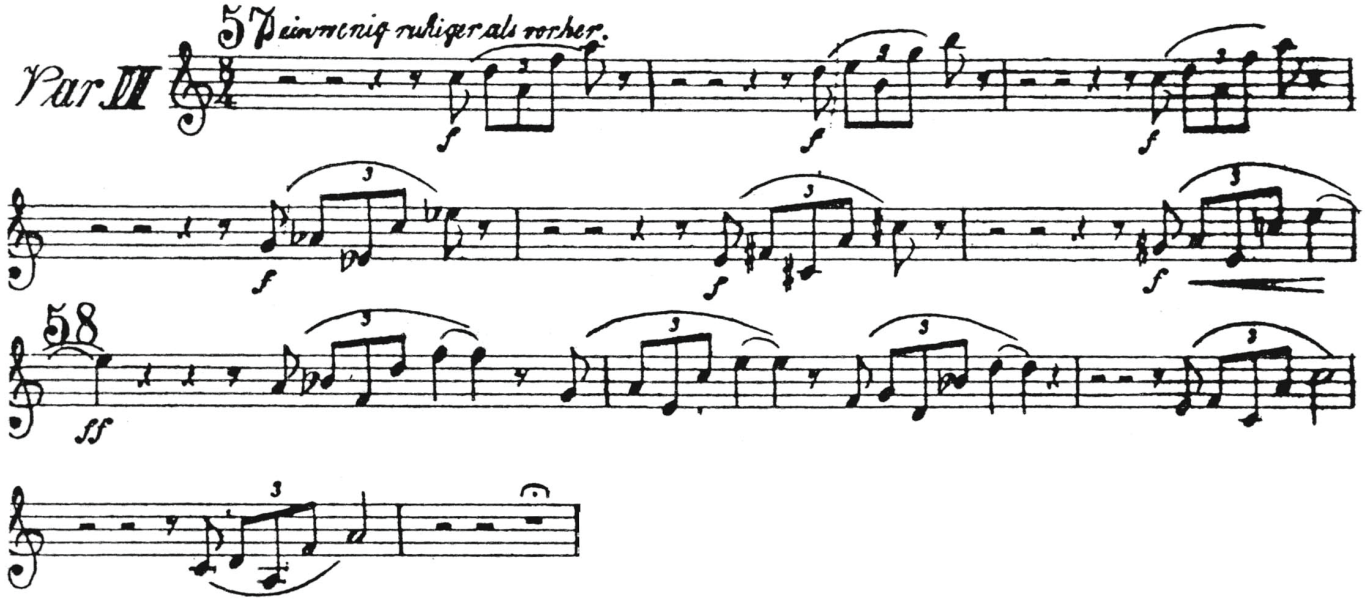
Excerpt 1 – Introduction/Theme, Ruhig, (7 – 12)

Horn I in F

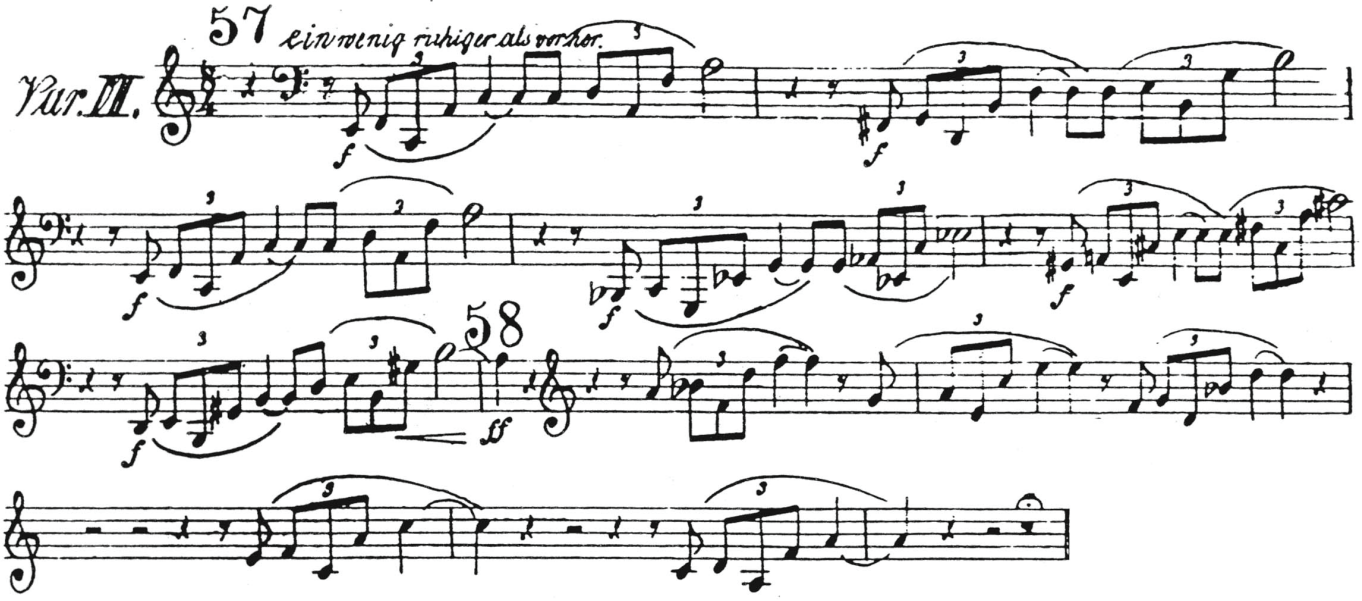


Excerpt 2 – Variation VII, ♩ ein wenig ruhiger als vorher, (57 – 5 after 58)

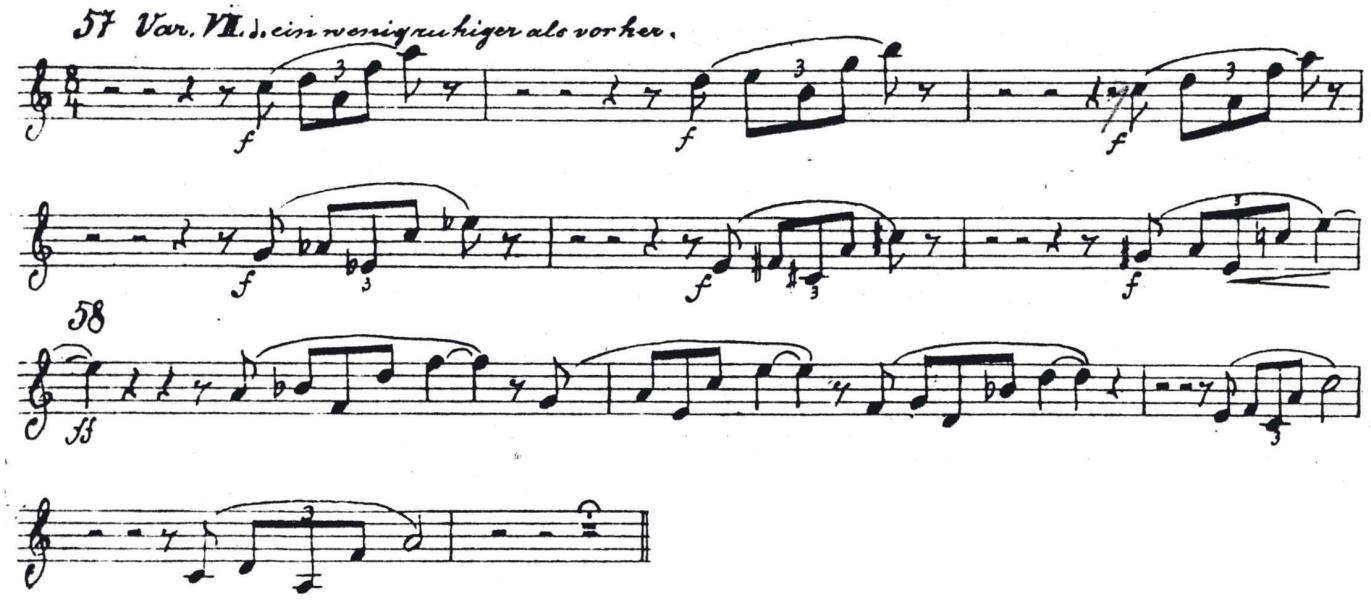
Horn I in F



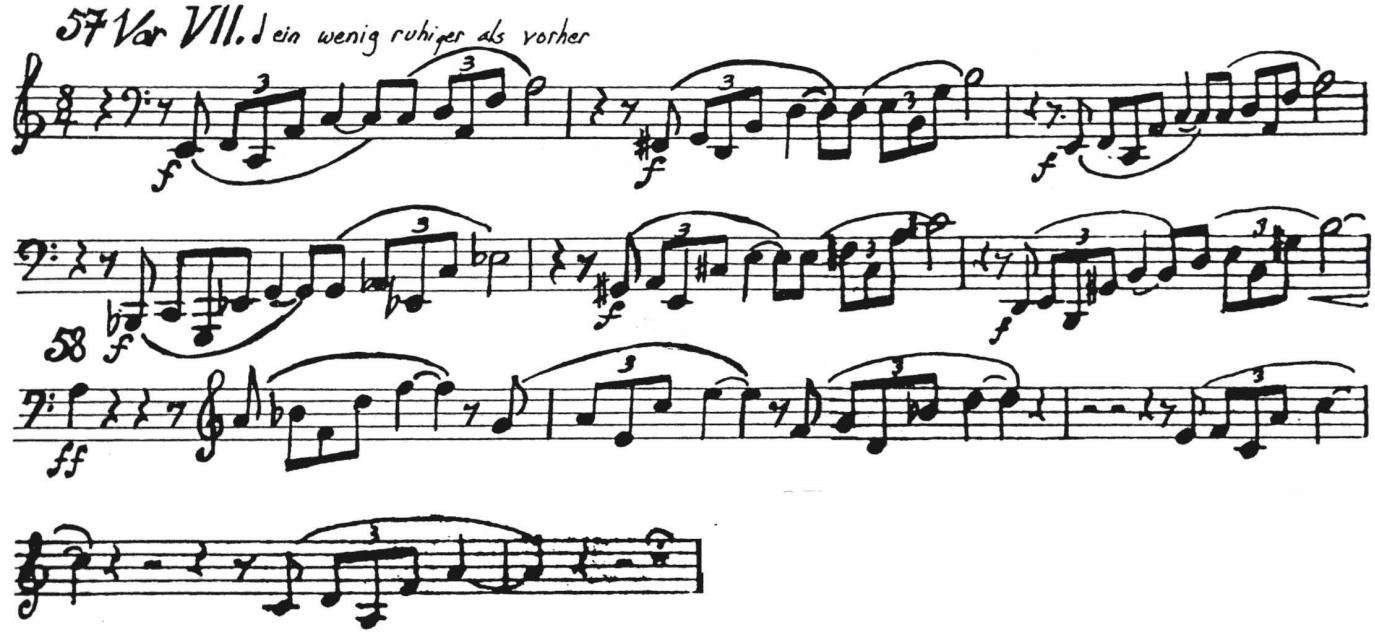
Horn II in F



Horn III in F



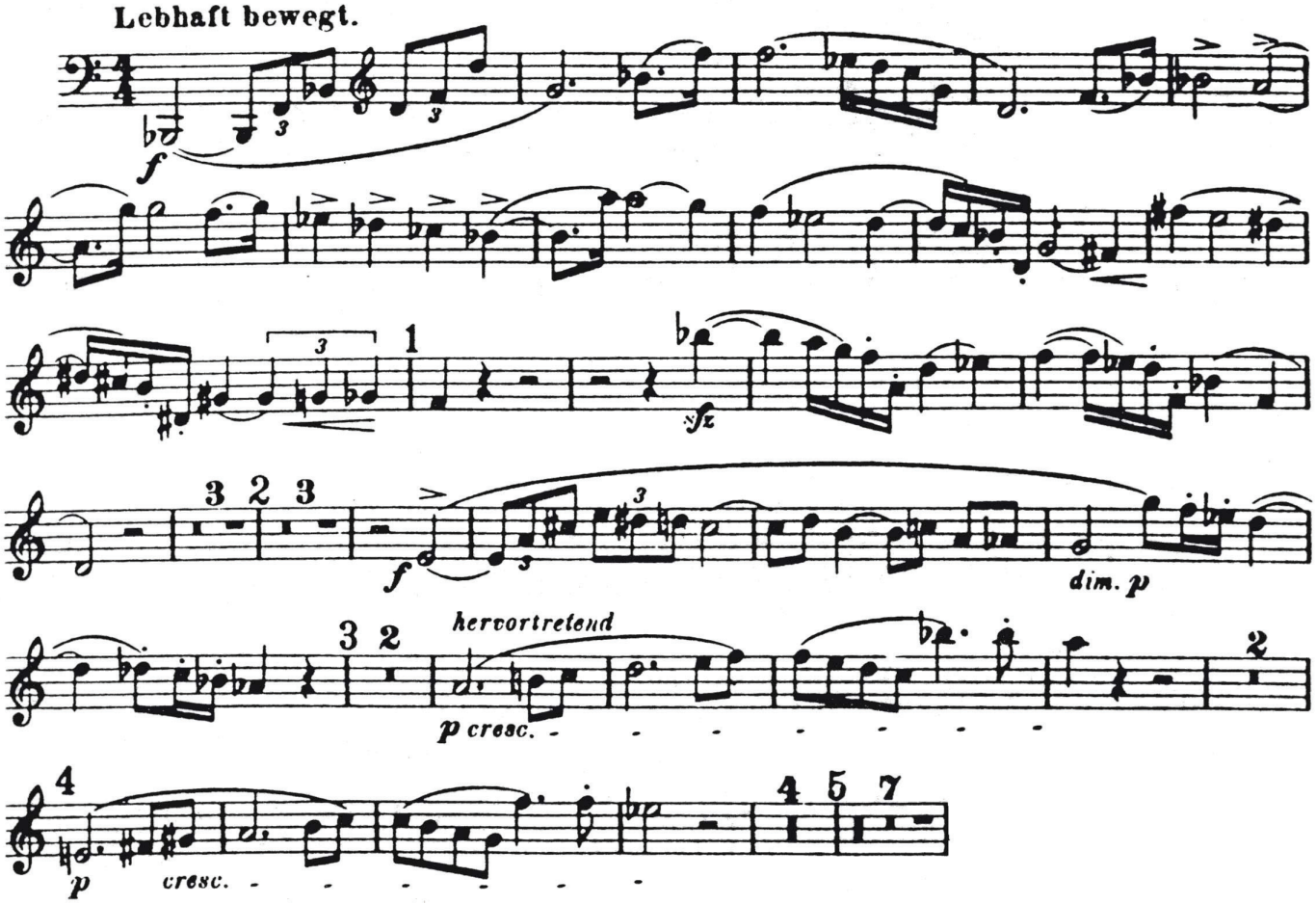
Horn IV in F



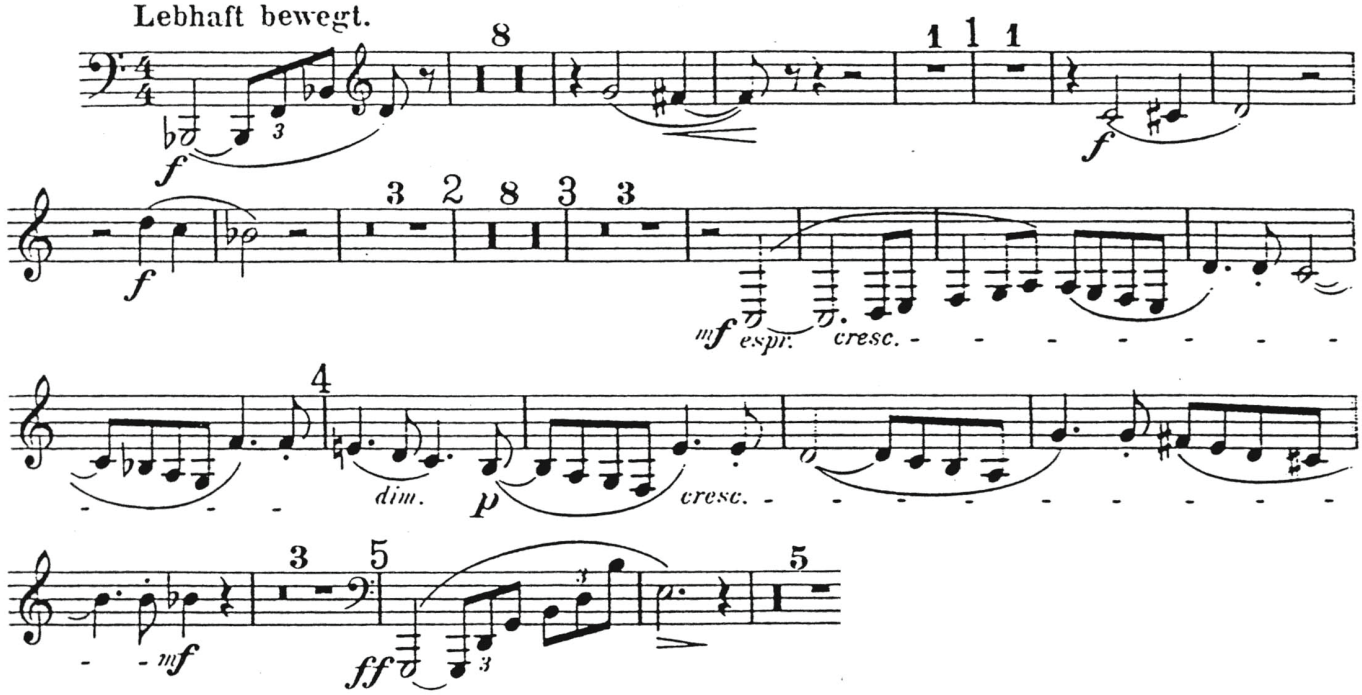
Strauss – Ein Heldenleben, op. 40

Excerpt 1 - Lebhaft bewegt, (beginning – 6)

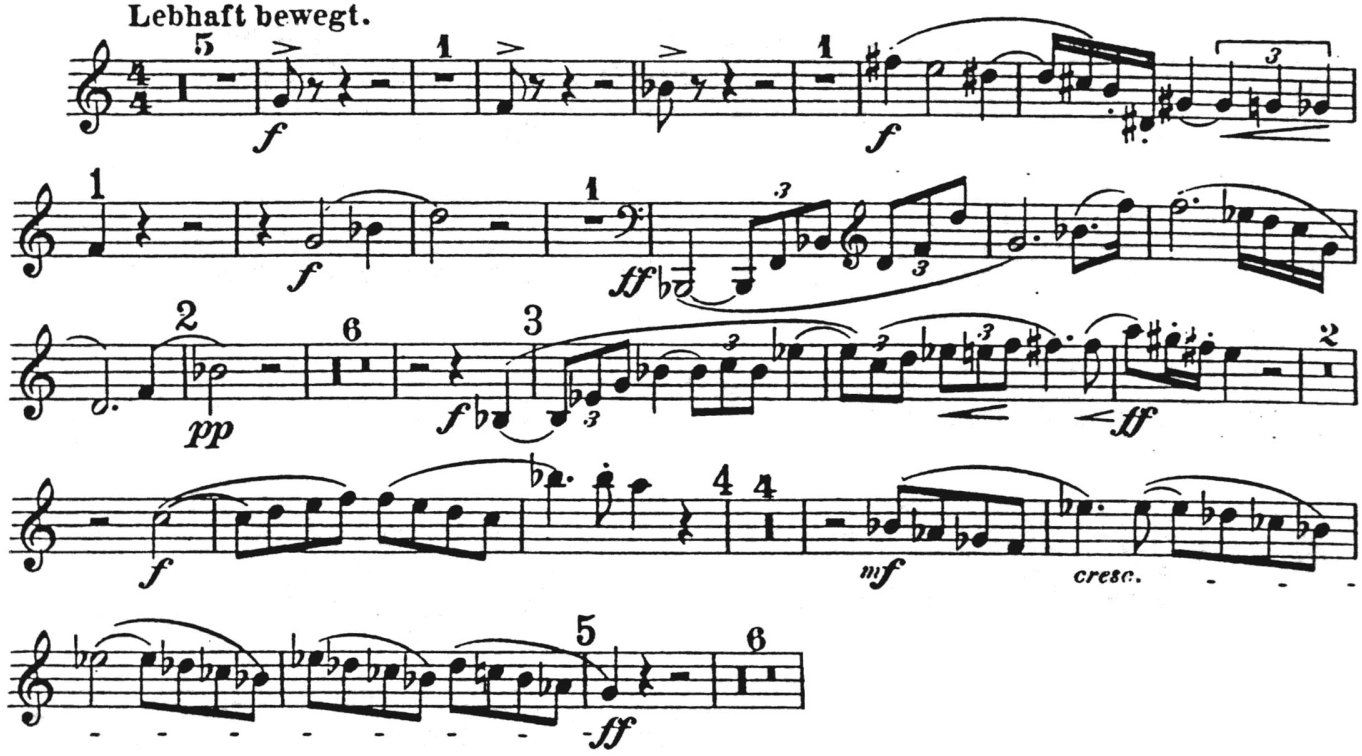
Horn I in F



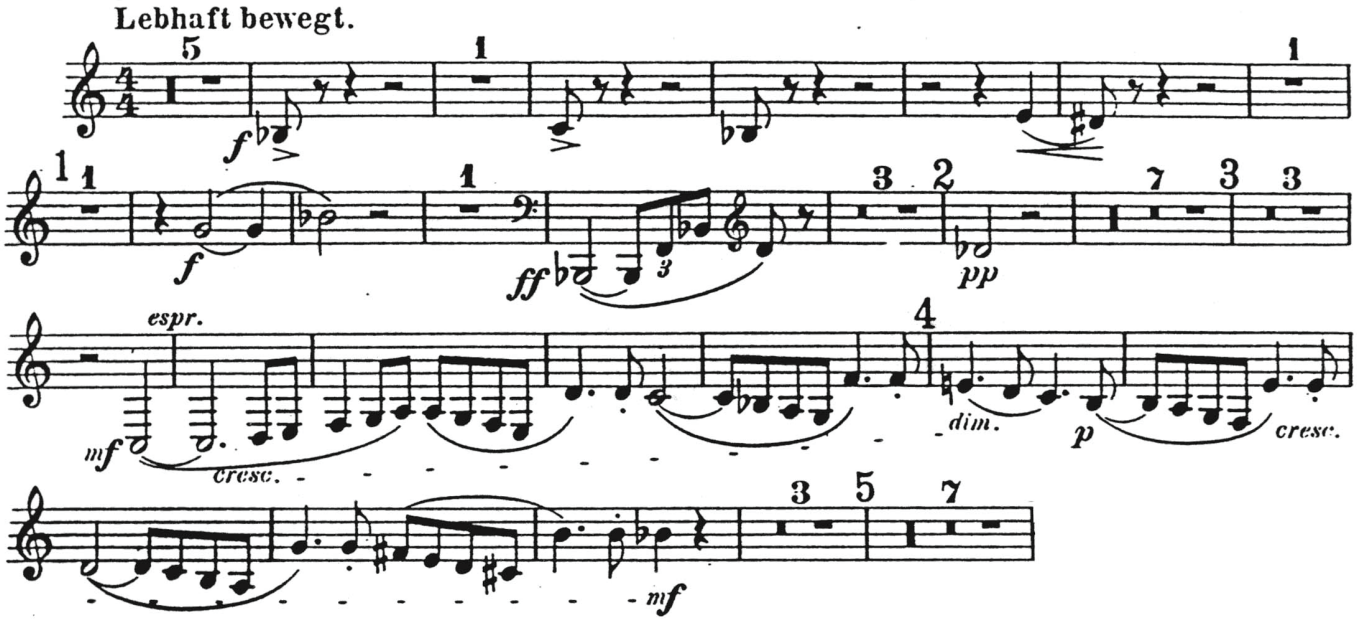
Horn II in F



Horn III in F

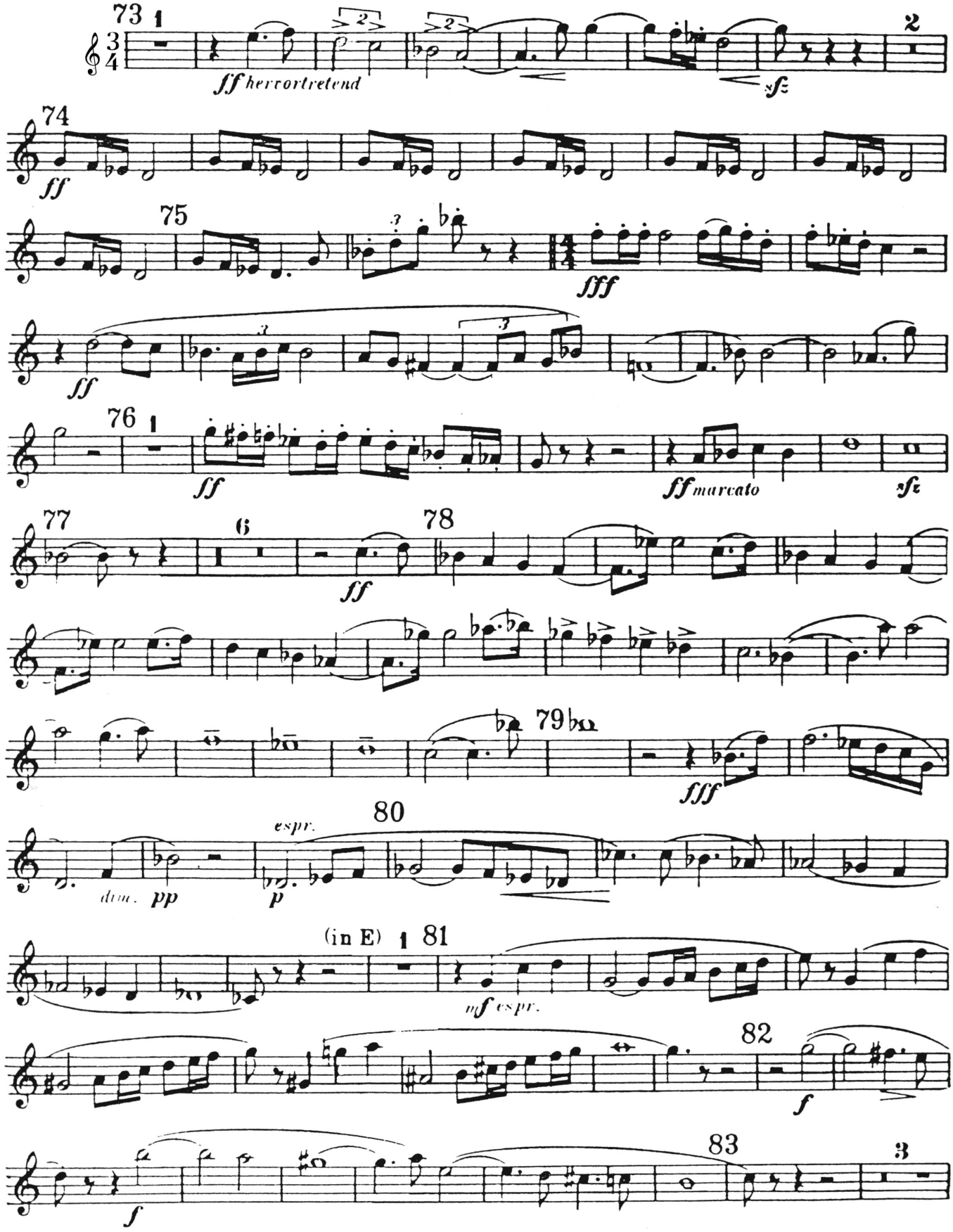


Horn IV in F



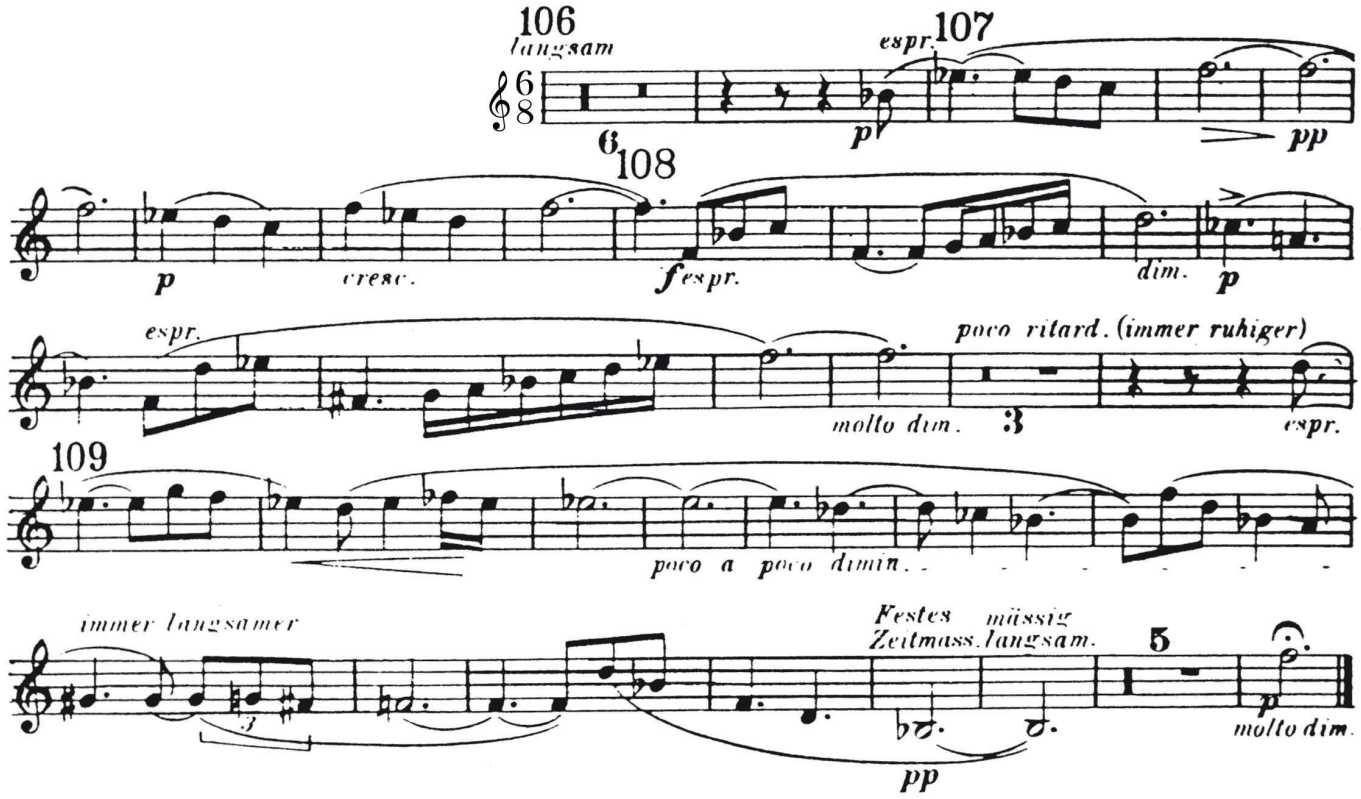
Excerpt 2 – Festes Zeitmas (sehr lebhaft), (74 – 80)

Horn I in F



Excerpt 3 – Langsam, (107 – end)

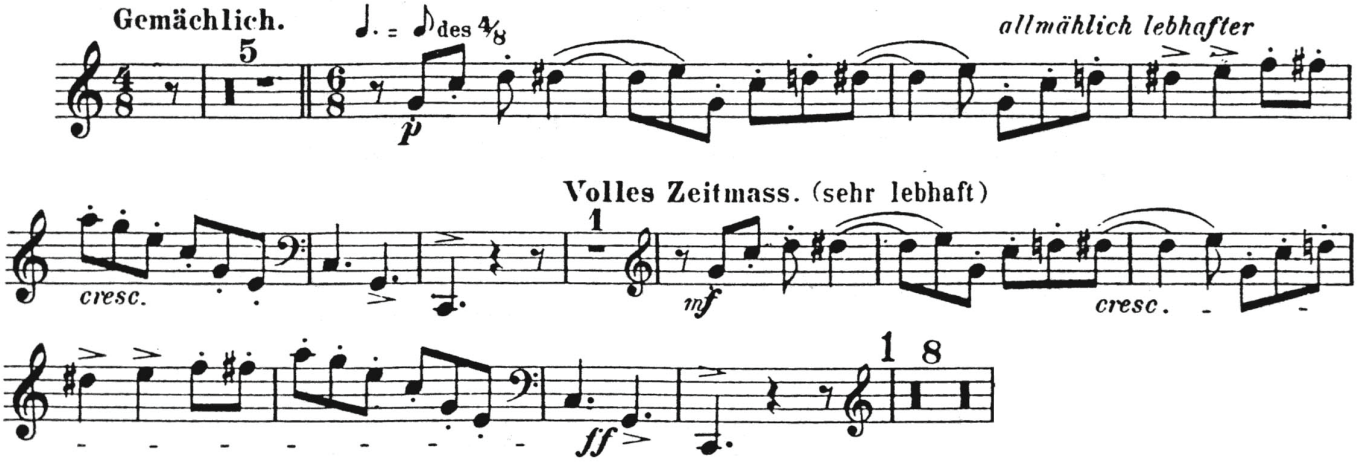
Horn I in F



Strauss – Till Eulenspiegel, op. 28

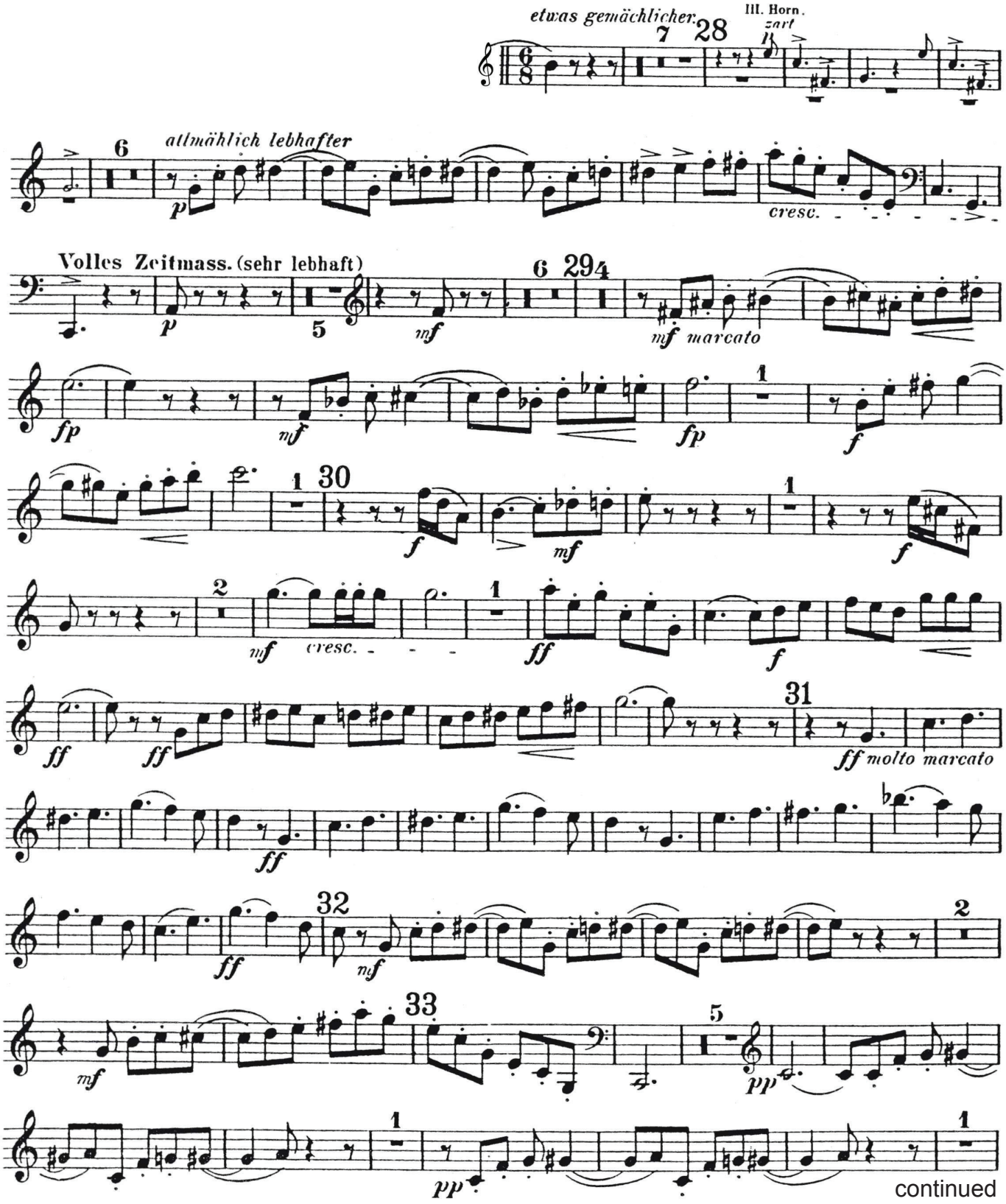
Excerpt 1 – Gemächlich, (beginning – 1)

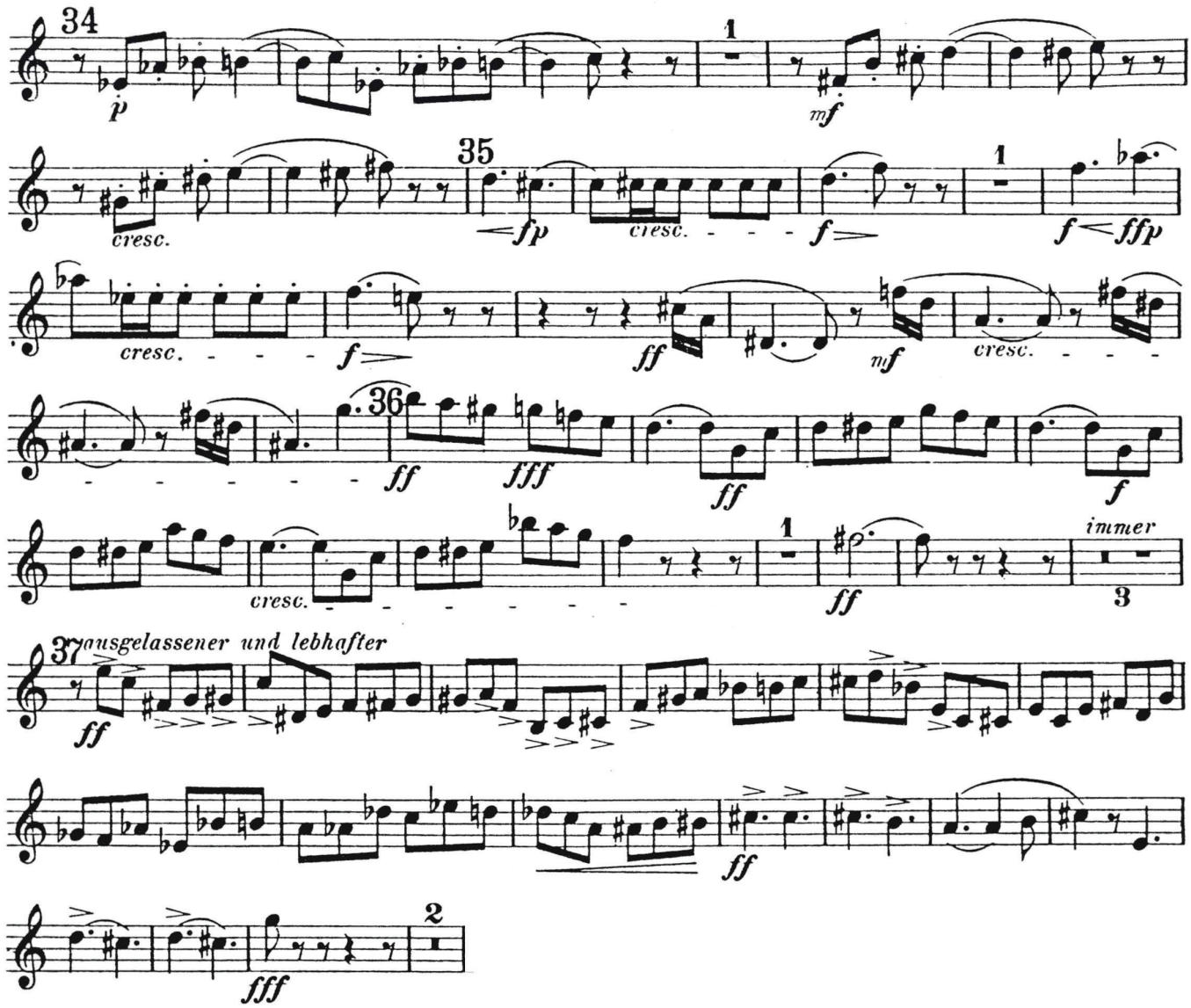
Horn I in F



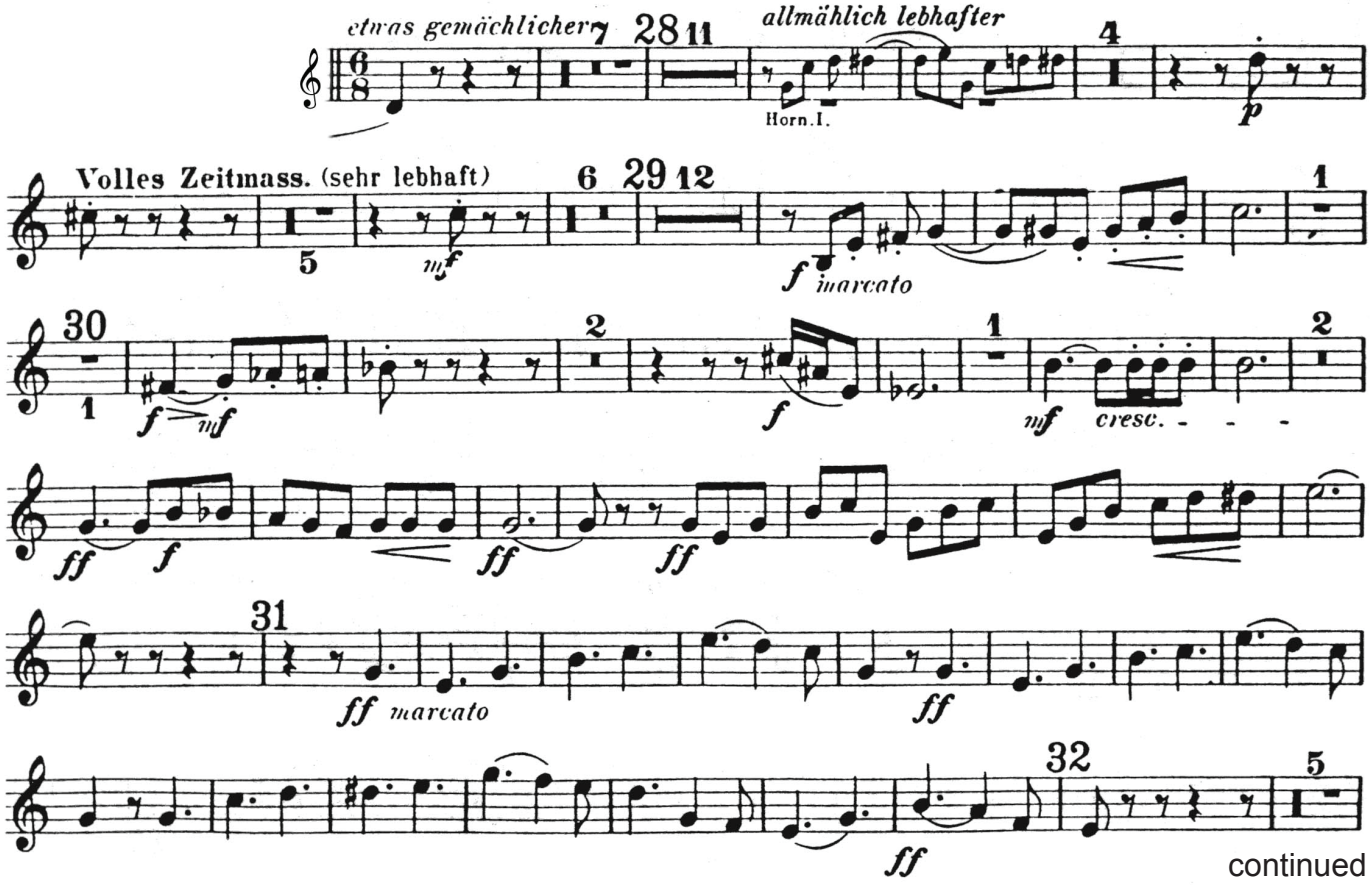
Excerpt 2 – (8 before 28 – 38)

Horn I in F




34
1
35
1
36
1
immer
3
37
ausgelassener und lebhafter
2

Horn II in F



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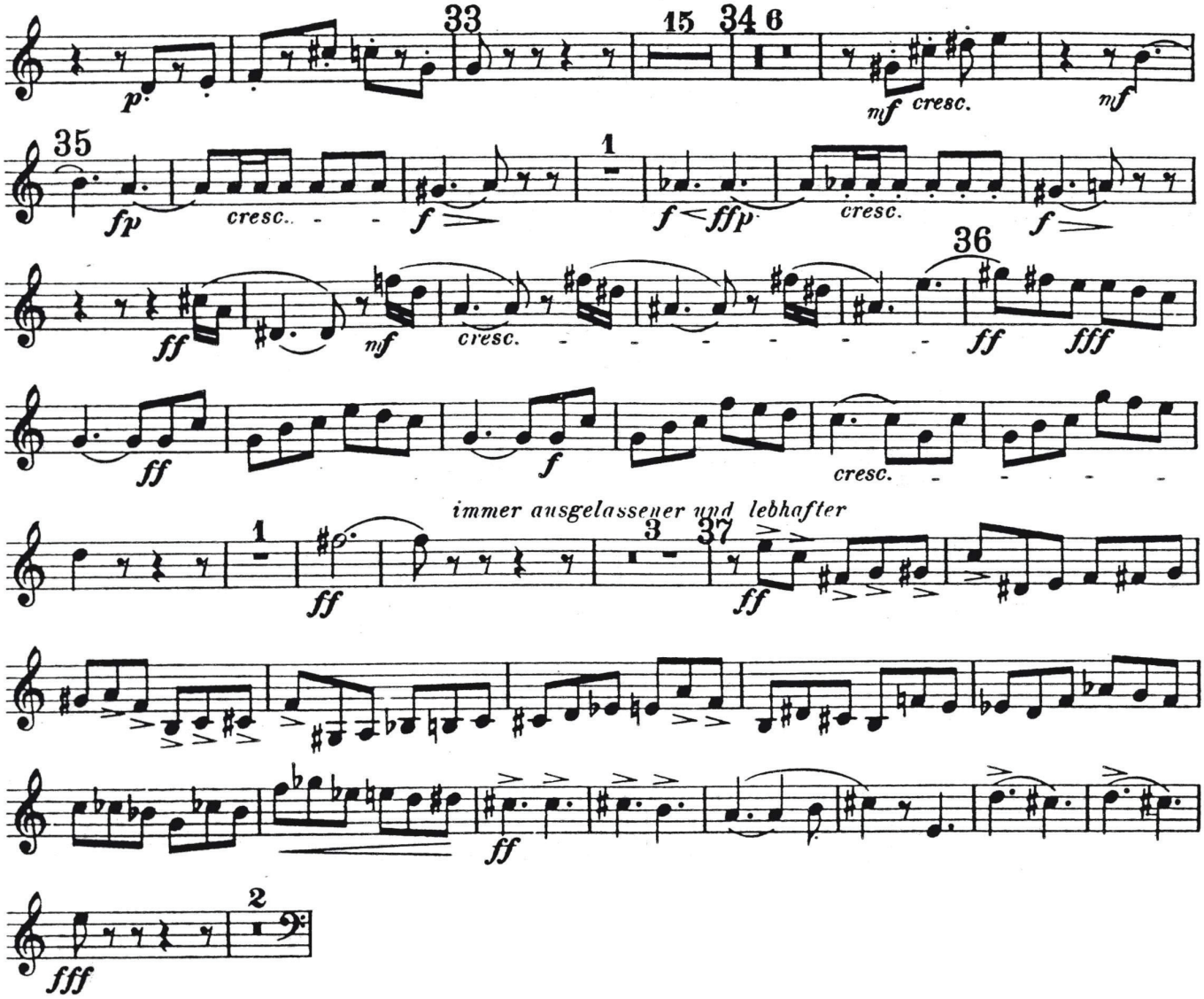
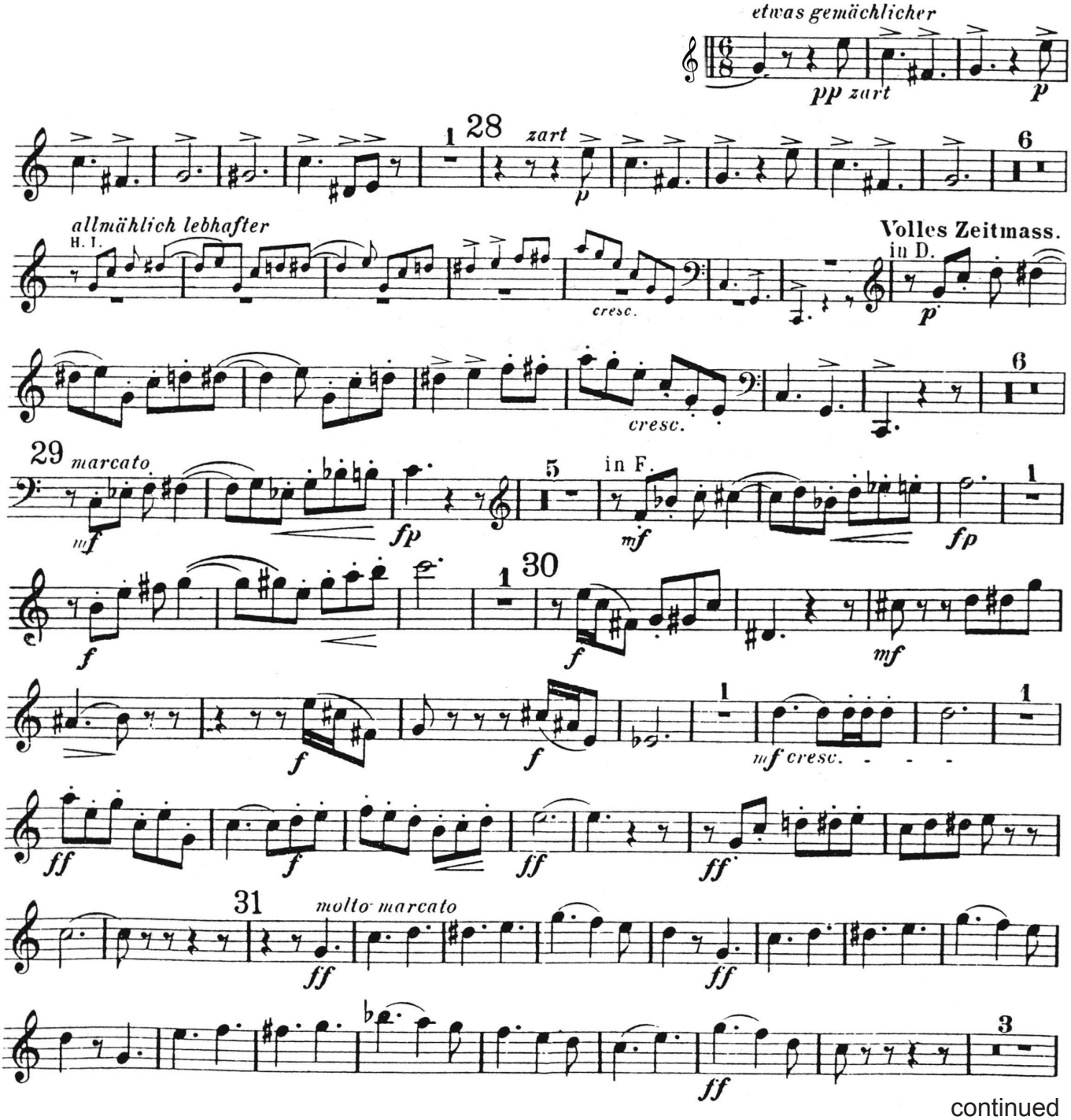
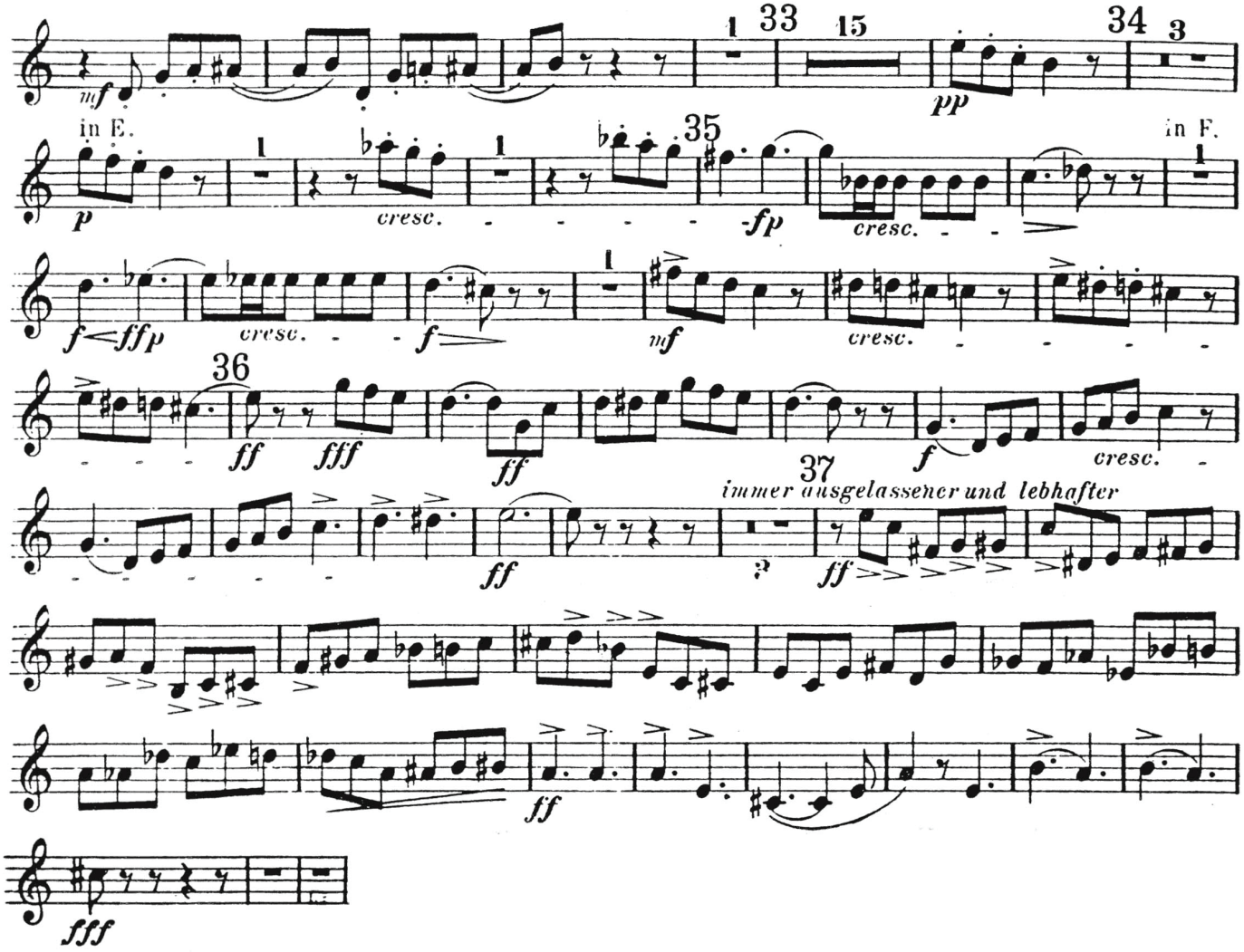
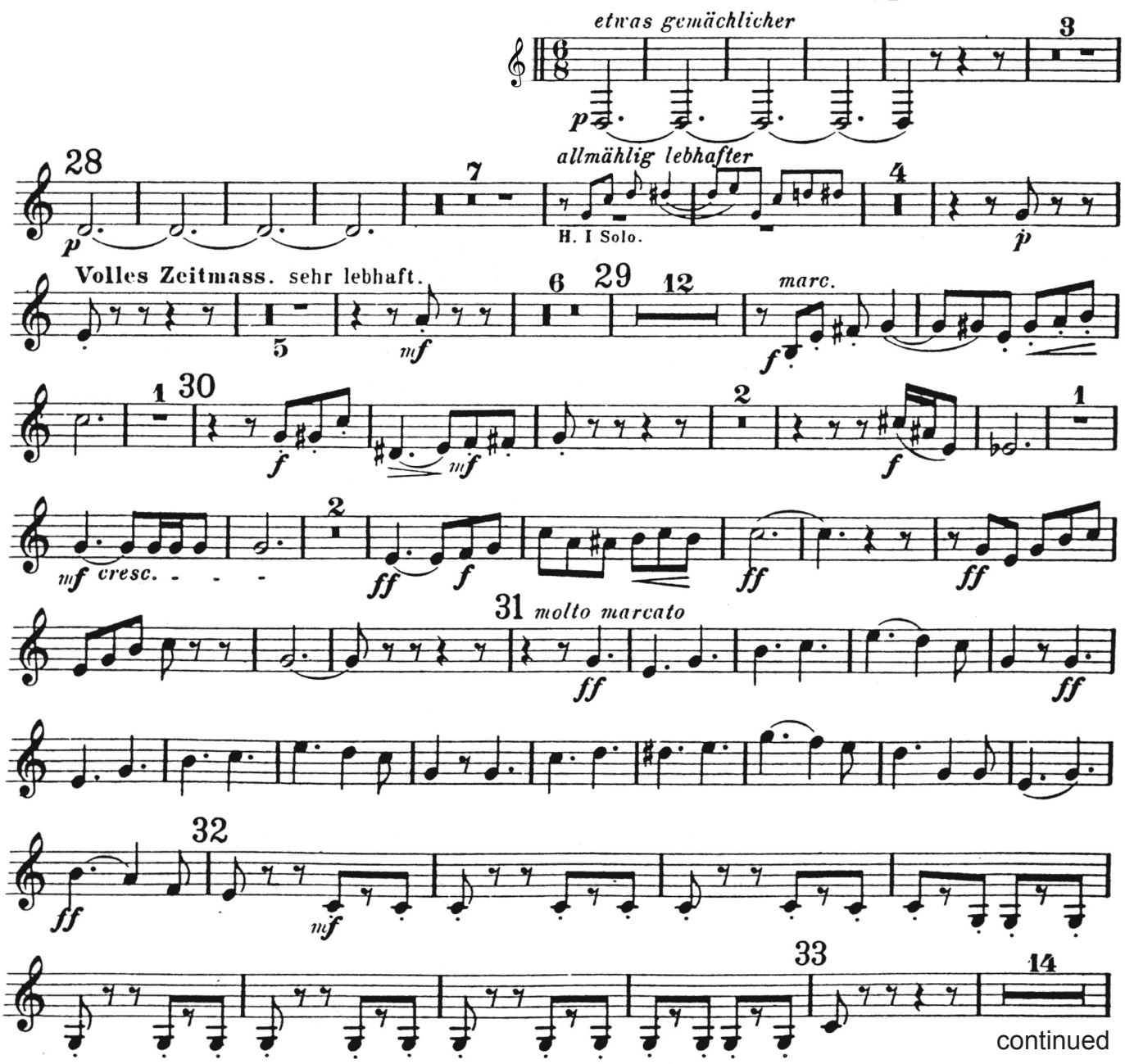

33
15
34
6
p
mf
cresc.
mf
35
fp
cresc.
f
1
f
ffp
cresc.
f
ff
mf
cresc.
36
ff
fff
ff
f
cresc.
immer ausgelassener und lebhafter
1
ff
3
37
ff
ff
fff
2

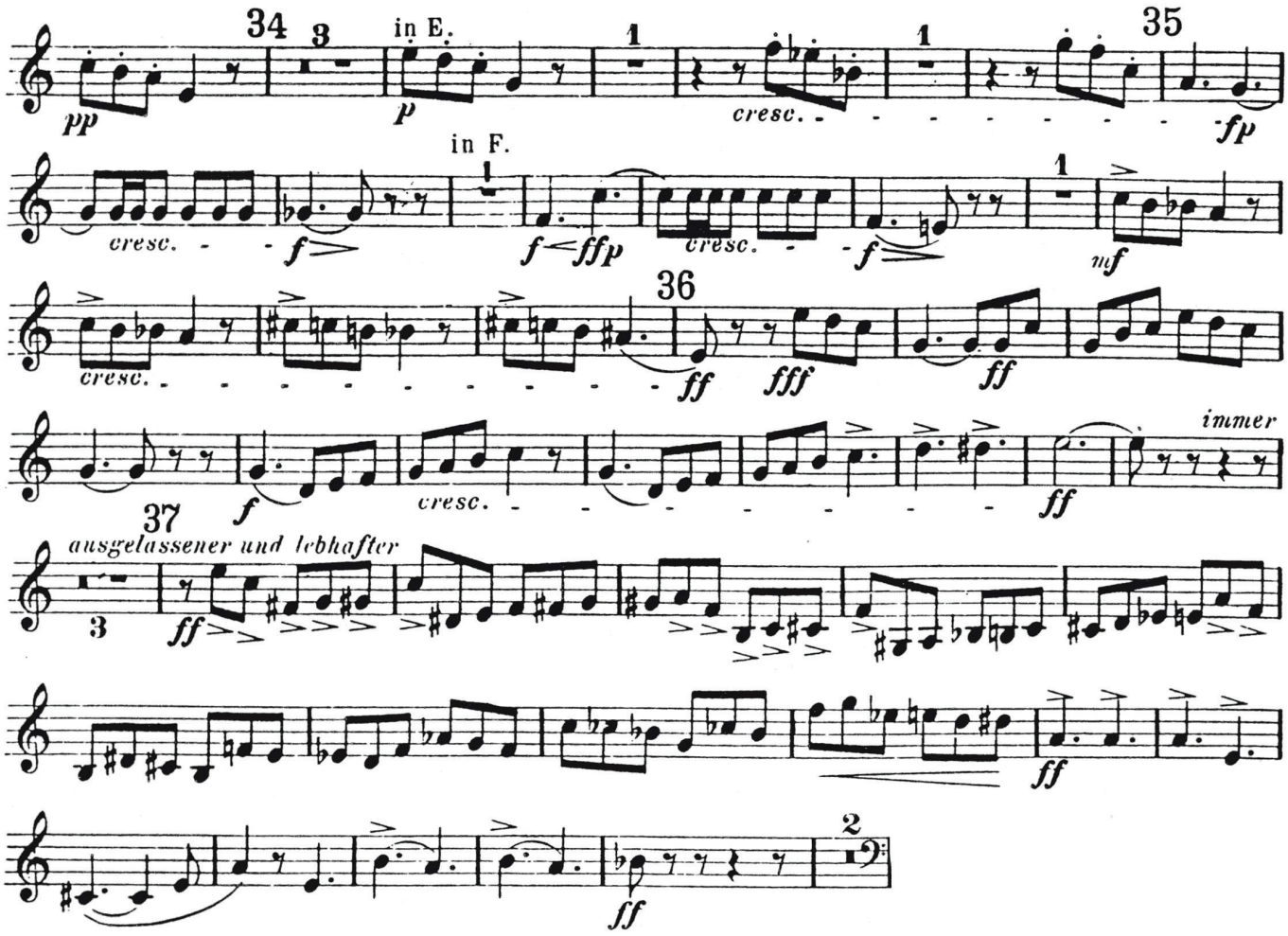

etwas gemächlicher
pp zart
p
28
zart
p
6
allmählich lebhafter
H. I.
cresc.
Volles Zeitmass.
in D.
p
cresc.
6
29
marcato
mf
fp
5
in F.
mf
fp
1
30
f
f
mf
f
f
1
mf cresc.
1
ff
f
ff
ff
31
molto marcato
ff
ff
ff
3

continued


33
15
34
3
pp
in E.
p
cresc.
35
fp
cresc.
in F.
f
ffp
cresc.
f
mf
cresc.
36
ff
fff
ff
37
f
cresc.
immer ausgelassener und lebhafter
ff
ff
ff
fff

Horn IV in F

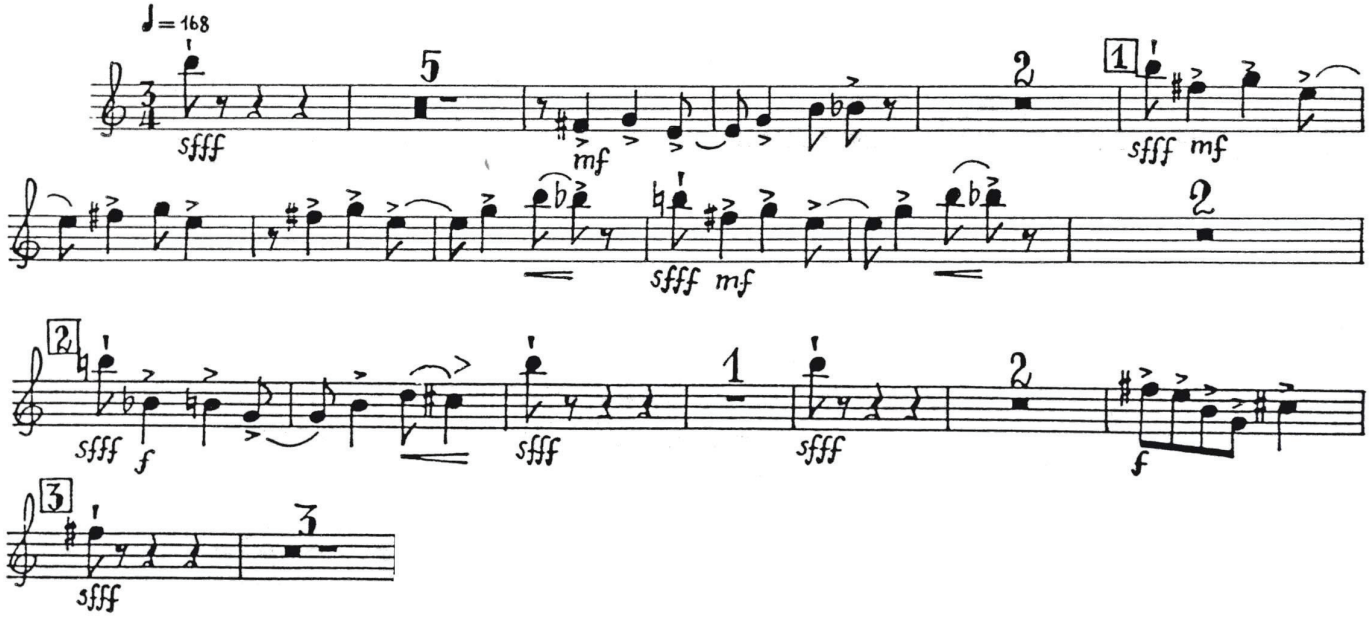

etwas gemächlicher
3
28
p
7
allmählig lebhafter
H. I Solo.
4
p
Volles Zeitmass. sehr lebhaft.
6
29
12
marc.
5
mf
f
1
30
f
mf
2
f
1
mf cresc.
2
ff
f
ff
ff
31 molto marcato
ff
ff
32
ff
mf
33
14
continued


34
3
in E.
1
35
pp
p
cresc.
fp
in F.
1
cresc.
f
f ffp
cresc.
f
1
mf
36
cresc.
ff
fff
ff
immer
37
ausgelassener und lebhafter
3
ff
f
cresc.
ff
ff
2
ff

Stravinsky – Firebird Suite (1919 version)

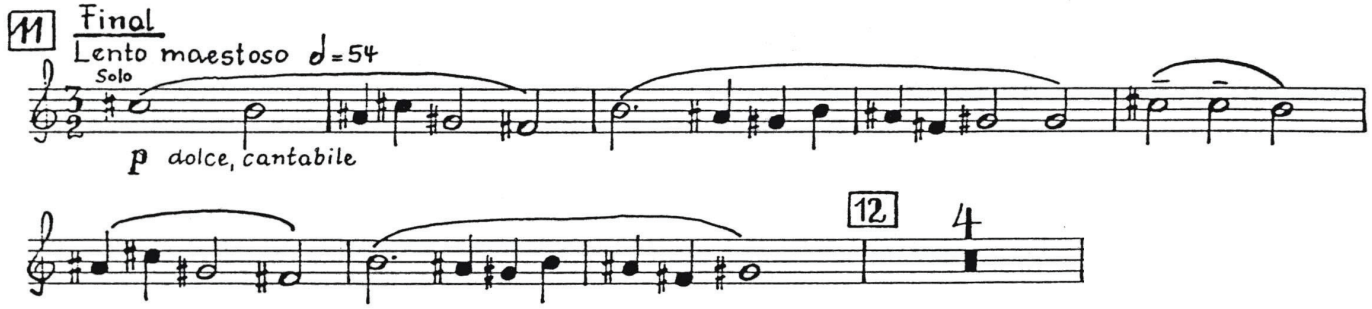
Excerpt 1 – Danse Infernale, ♩ = 168, (beginning – 3)

Horn I in F



Excerpt 2 – Finale: Lento maestoso, 𝅗𝅥 = 54, (11 – 12)

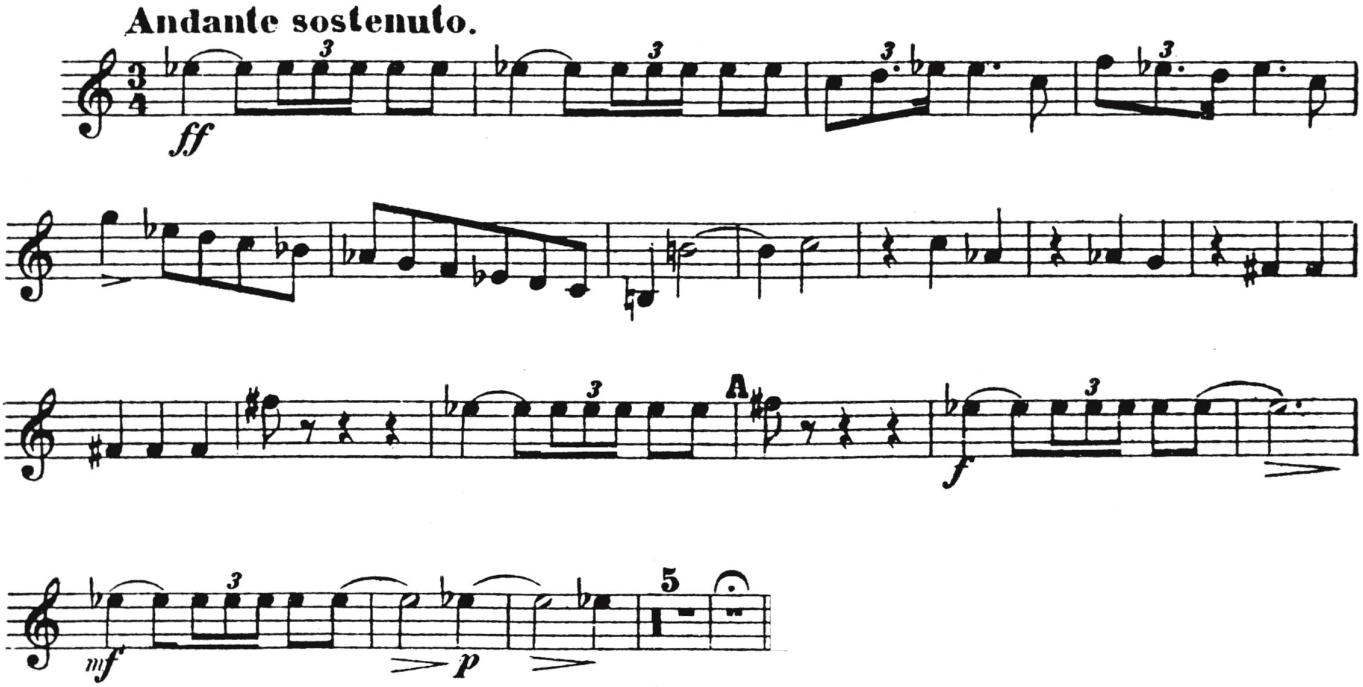
Horn I in F



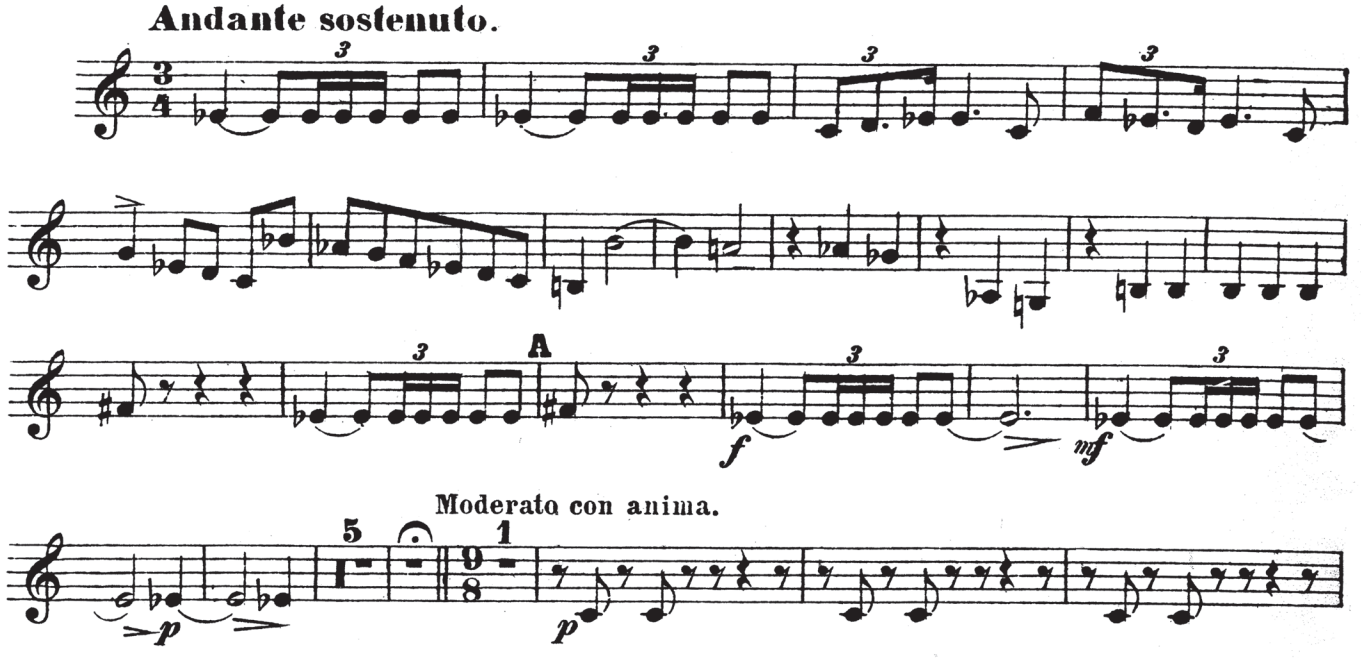
Tchaikovsky – Symphony No. 4, op. 36

Excerpt 1 – I. Andante sostenuto, ms. 1-20 (beginning – 6 after A)

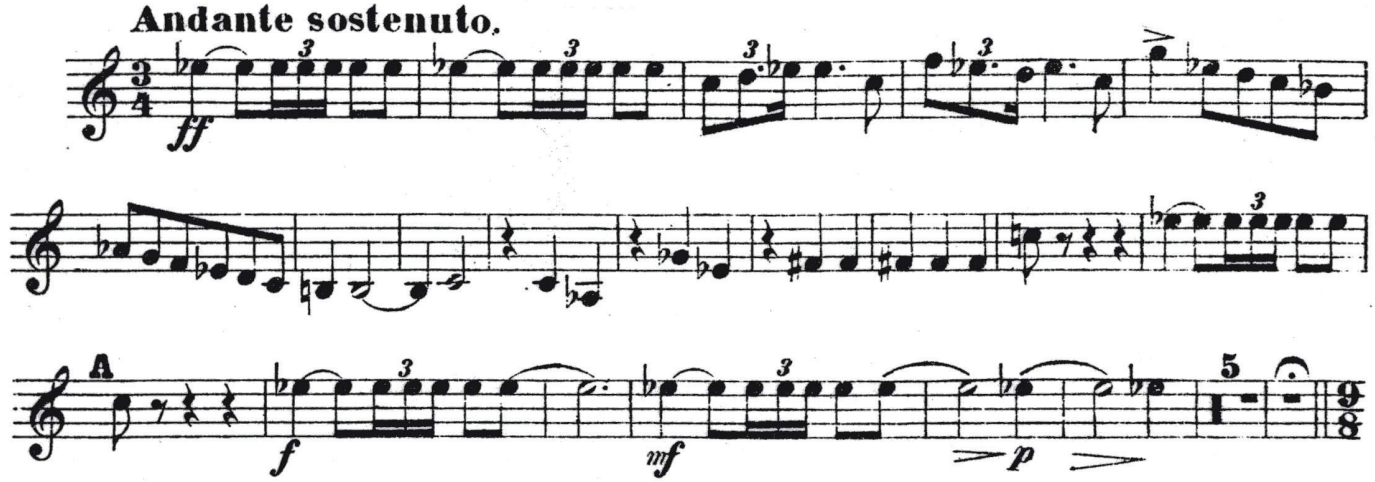
Horn I in F



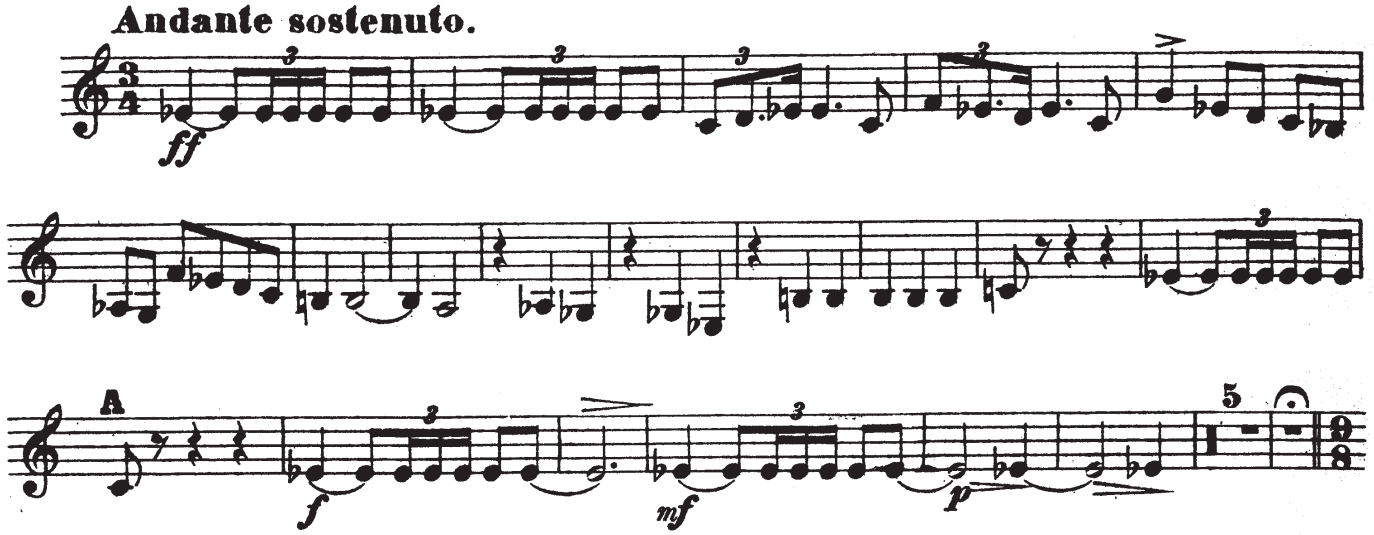
Horn II in F



Horn III in F

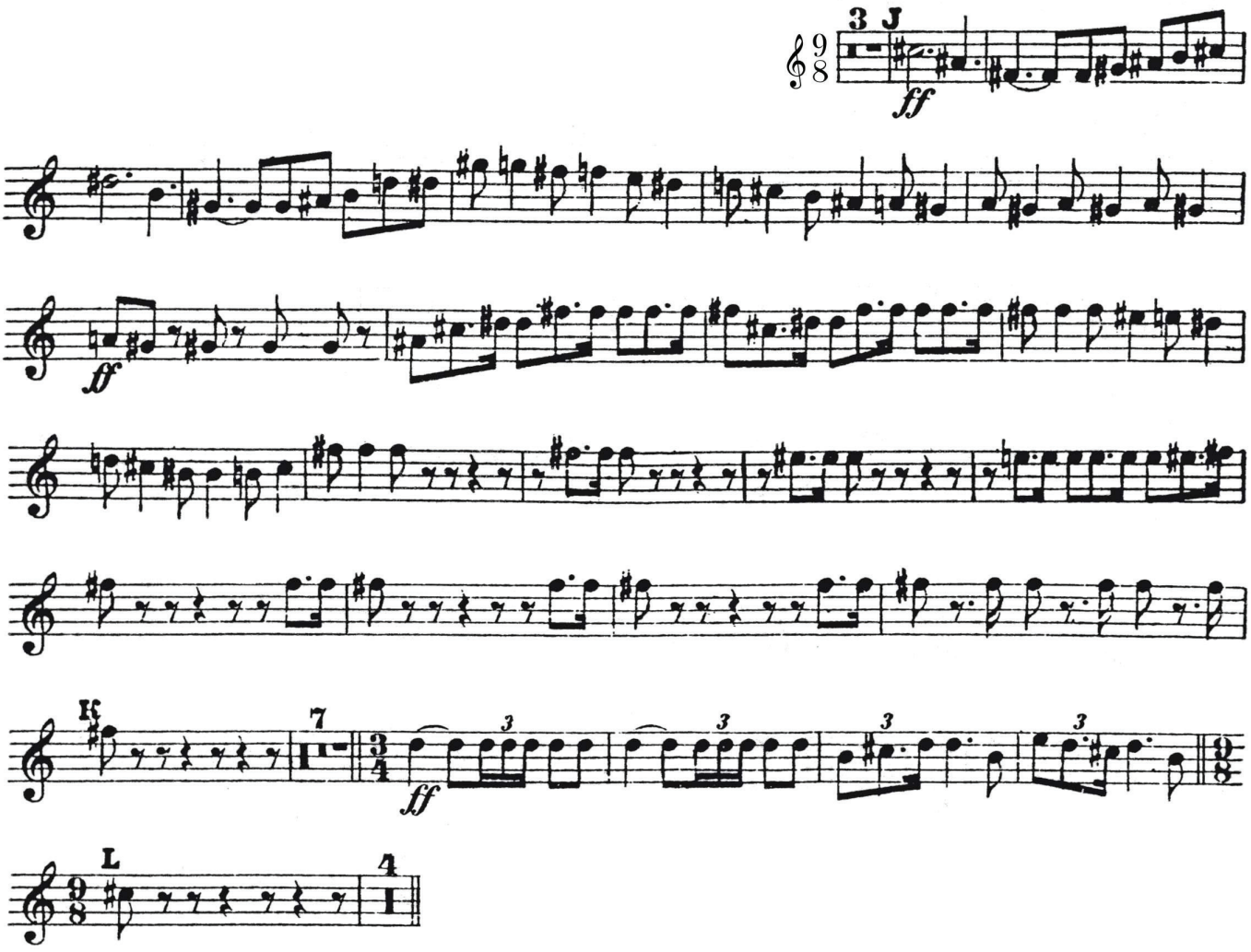


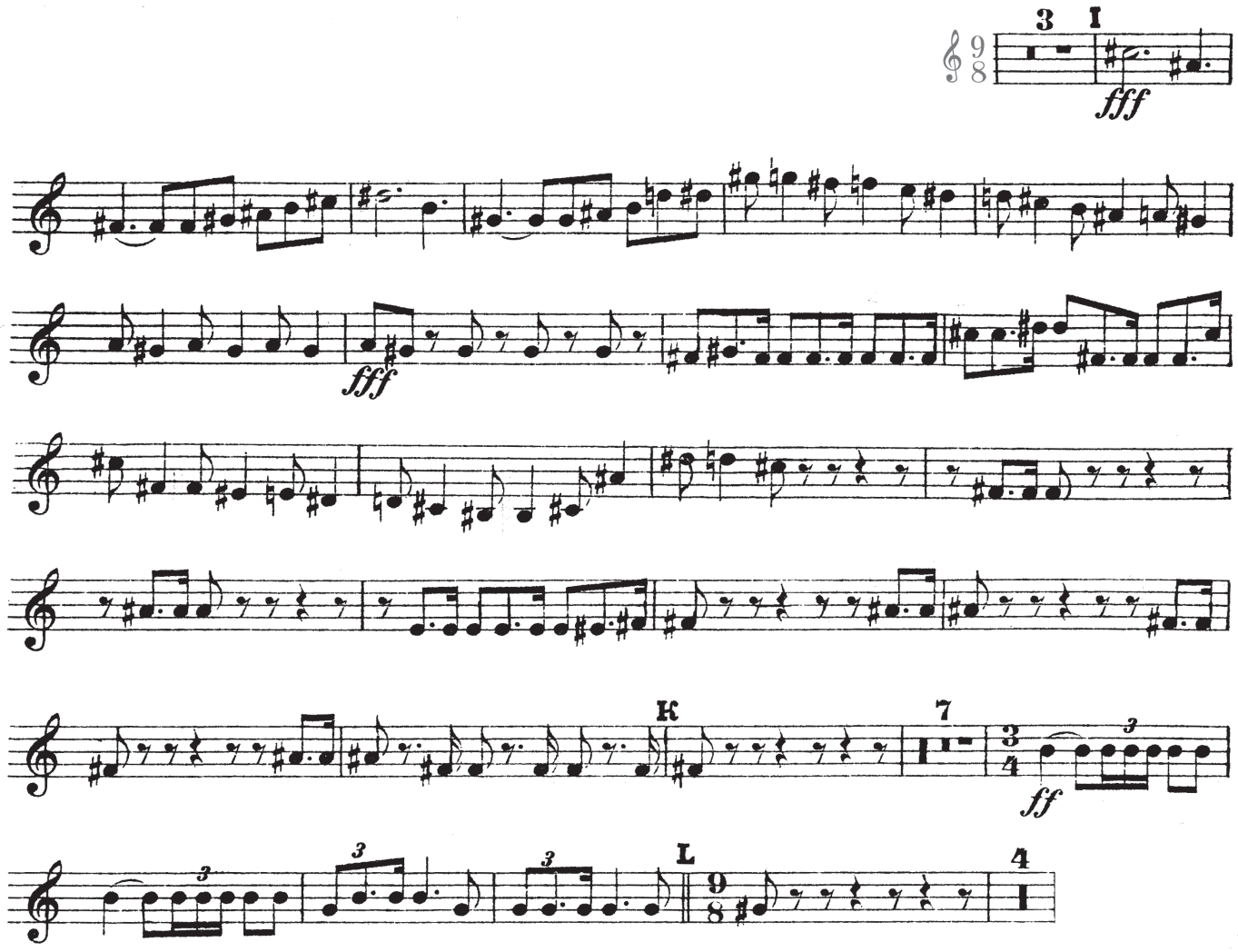
Horn IV in F



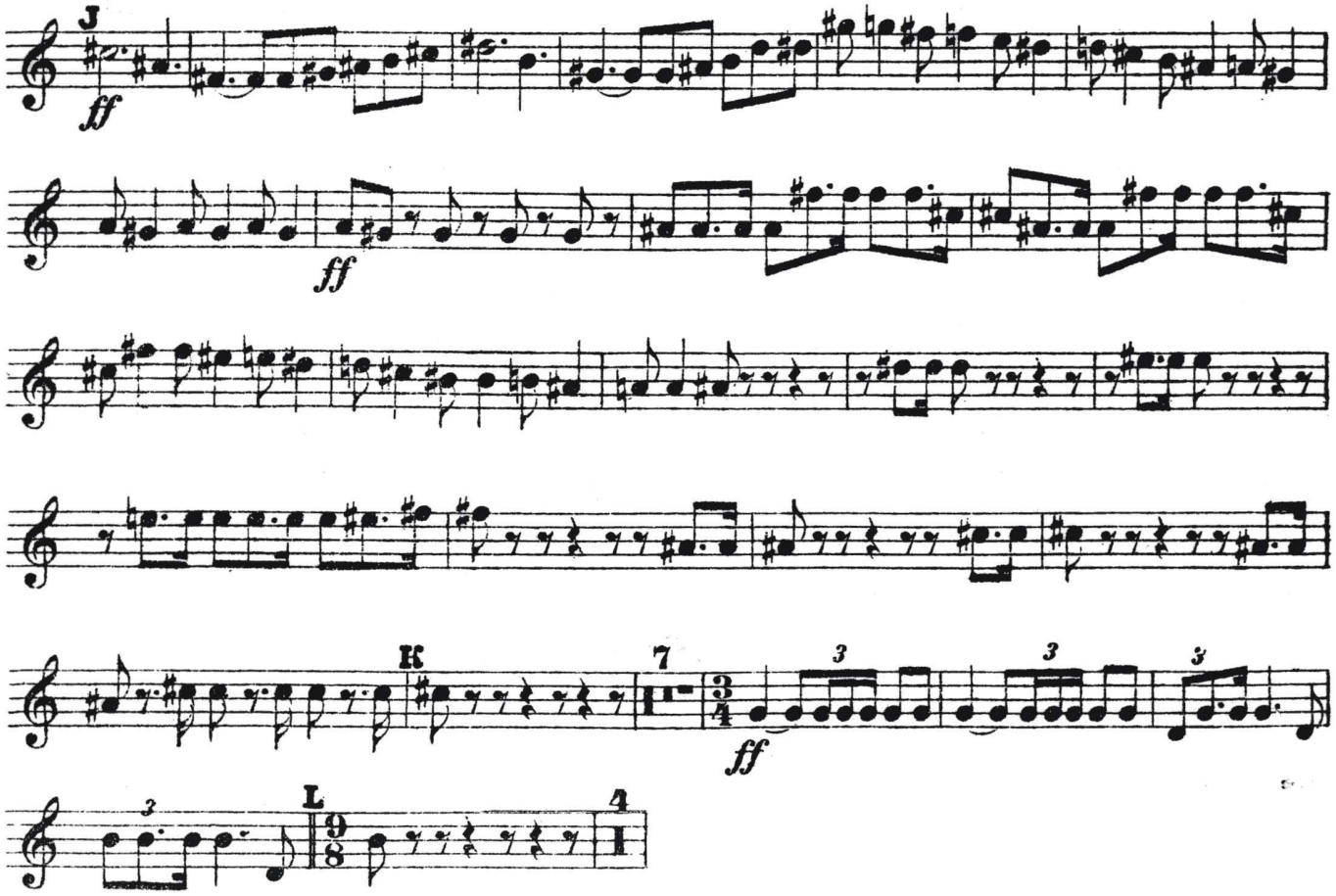
Excerpt 2 – I. Moderato con anima, ms. 169-201 (I – L)

Horn I in F

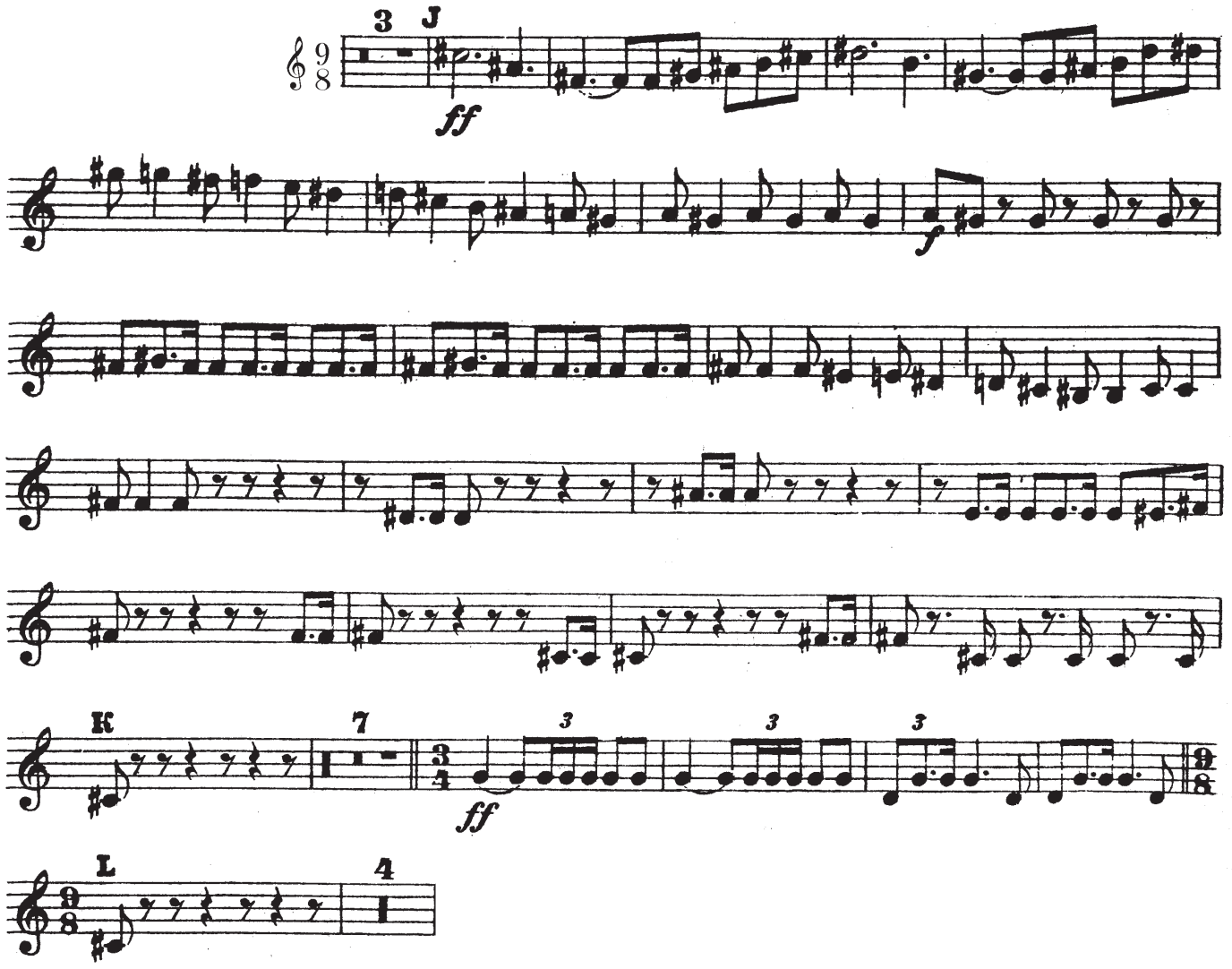



3
I
fff
fff
K
7
ff
3
3
3
L
4

Horn III in F

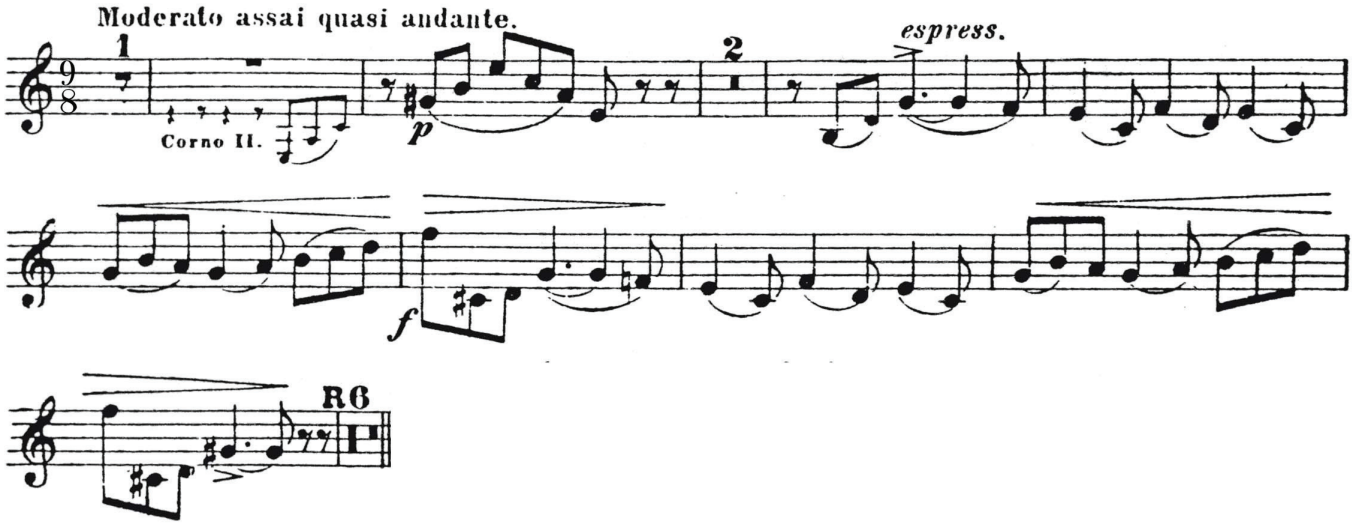


Horn IV in F

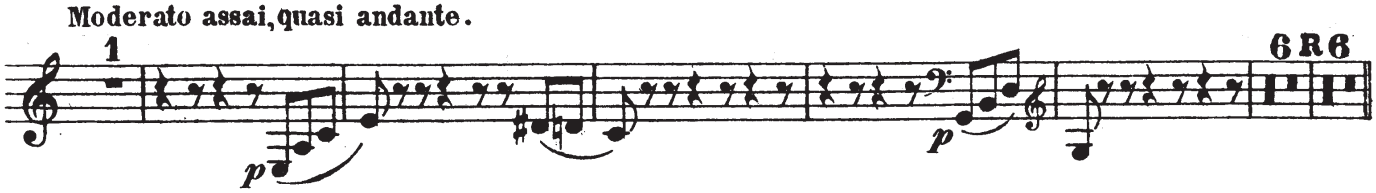


Excerpt 3 – I. Moderato con anima, ms. 295-307 (12 before R – R)

Horn I in F



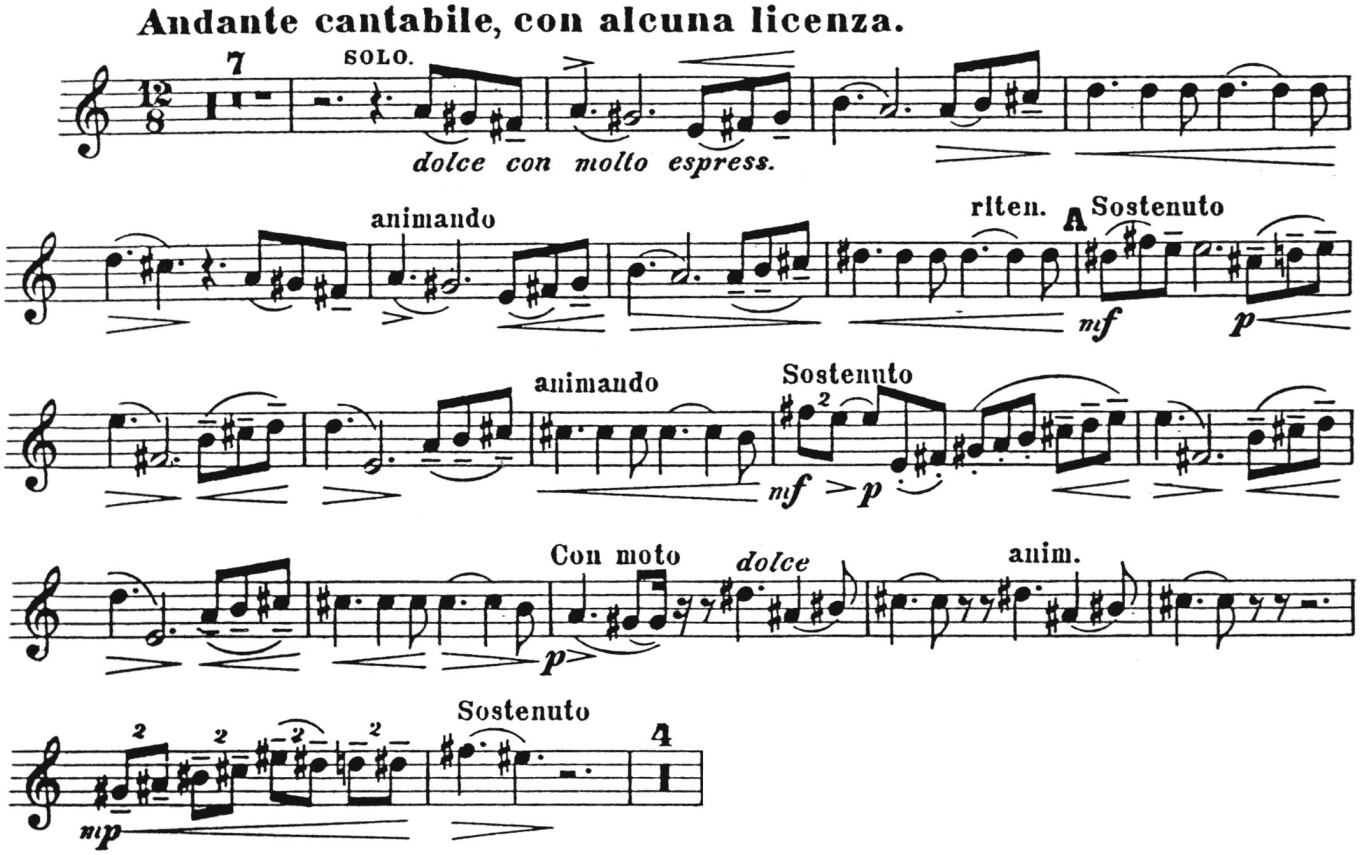
Horn II in F



Tchaikovsky – Symphony No. 5, op. 64

Excerpt 1 – II. Andante cantabile, con alcuna licenza, ♩. = 54
ms. 9-28 (7 before A – 8 after A)

Horn I in F



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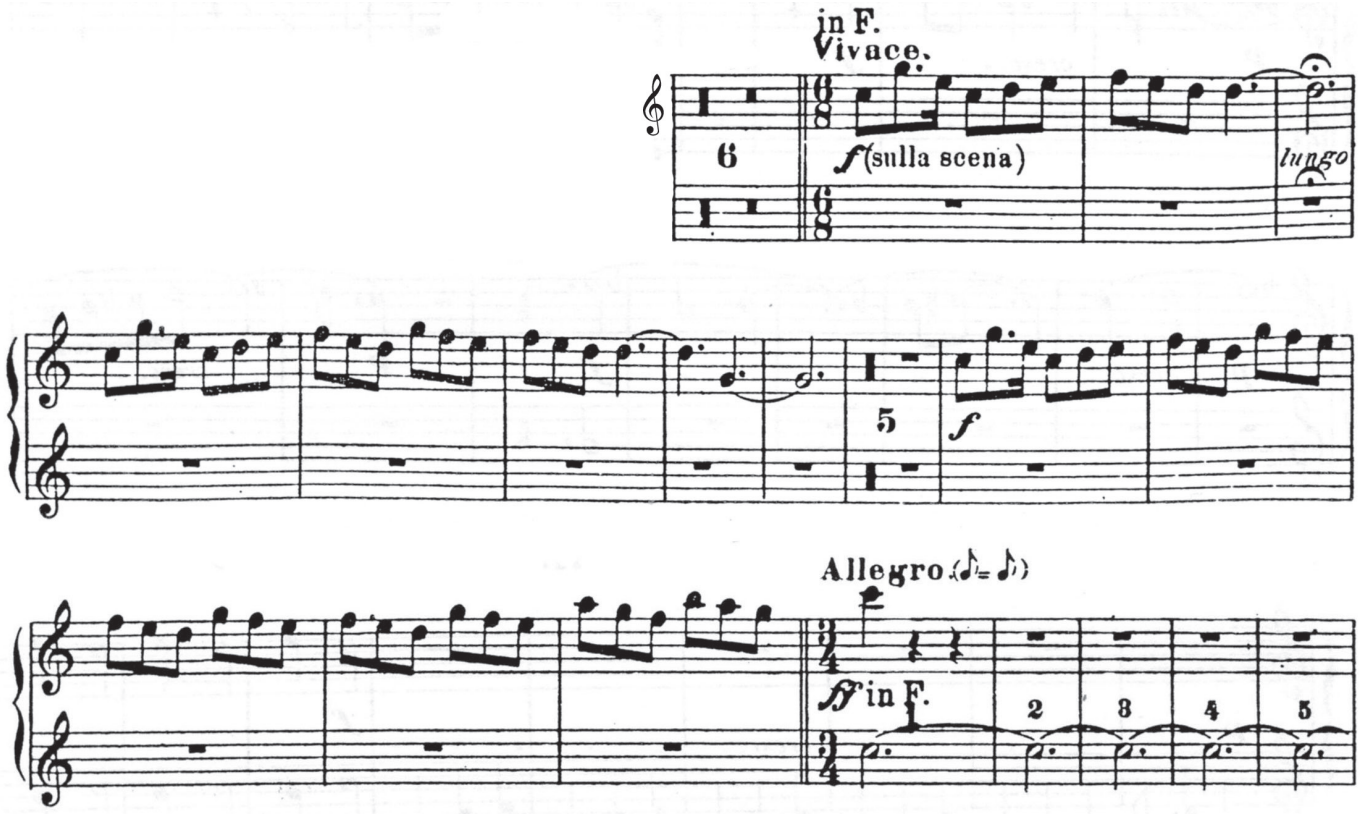
Wagner – Götterdämmerung (short call)

Excerpt 1 – Vivace, Siegfried's Rhine Journey

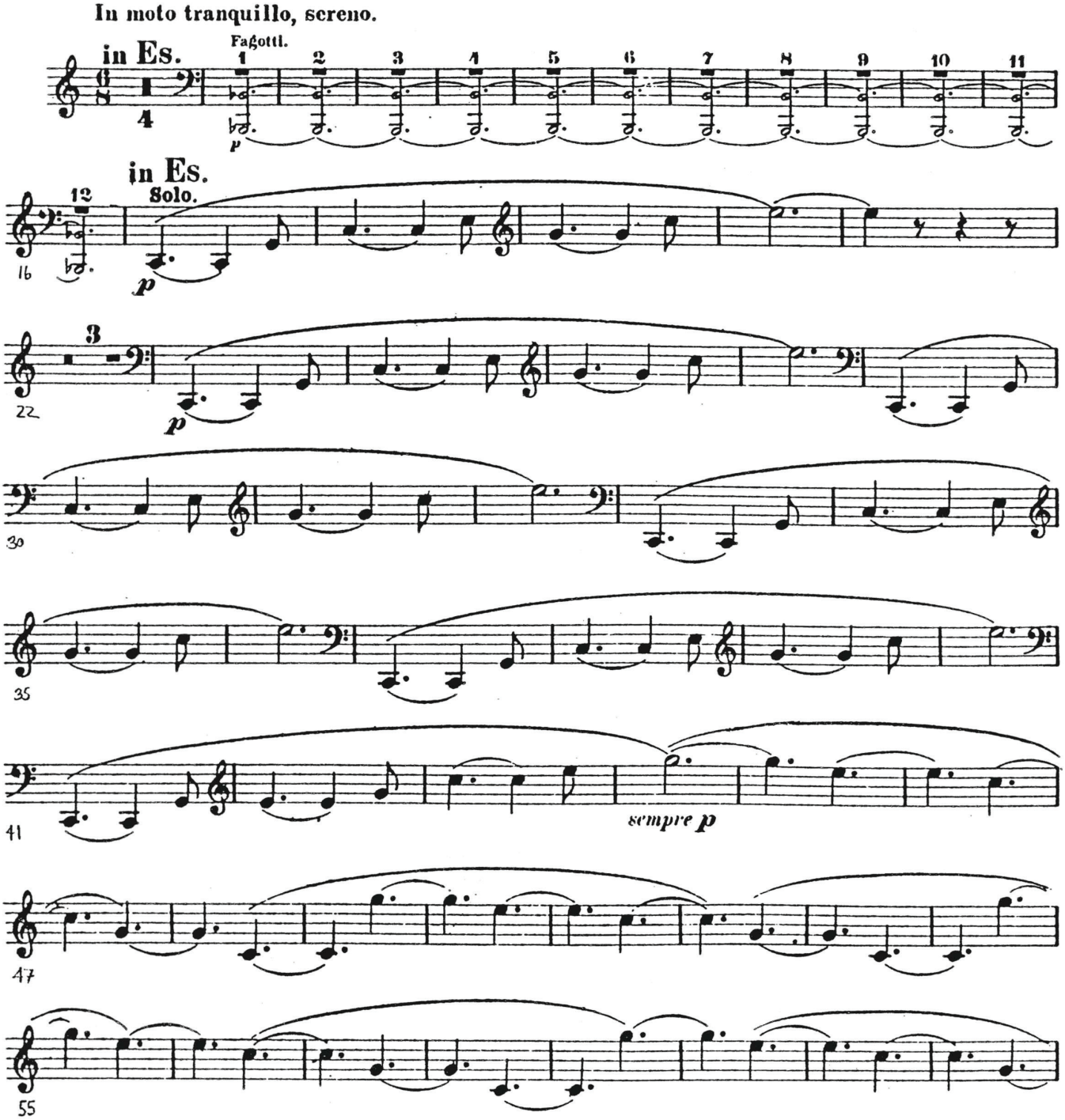
Horn I in F



Wagner – Prelude to Das Rheingold

Excerpt 1 – In moto tranquillo, sereno, ms. 1-81

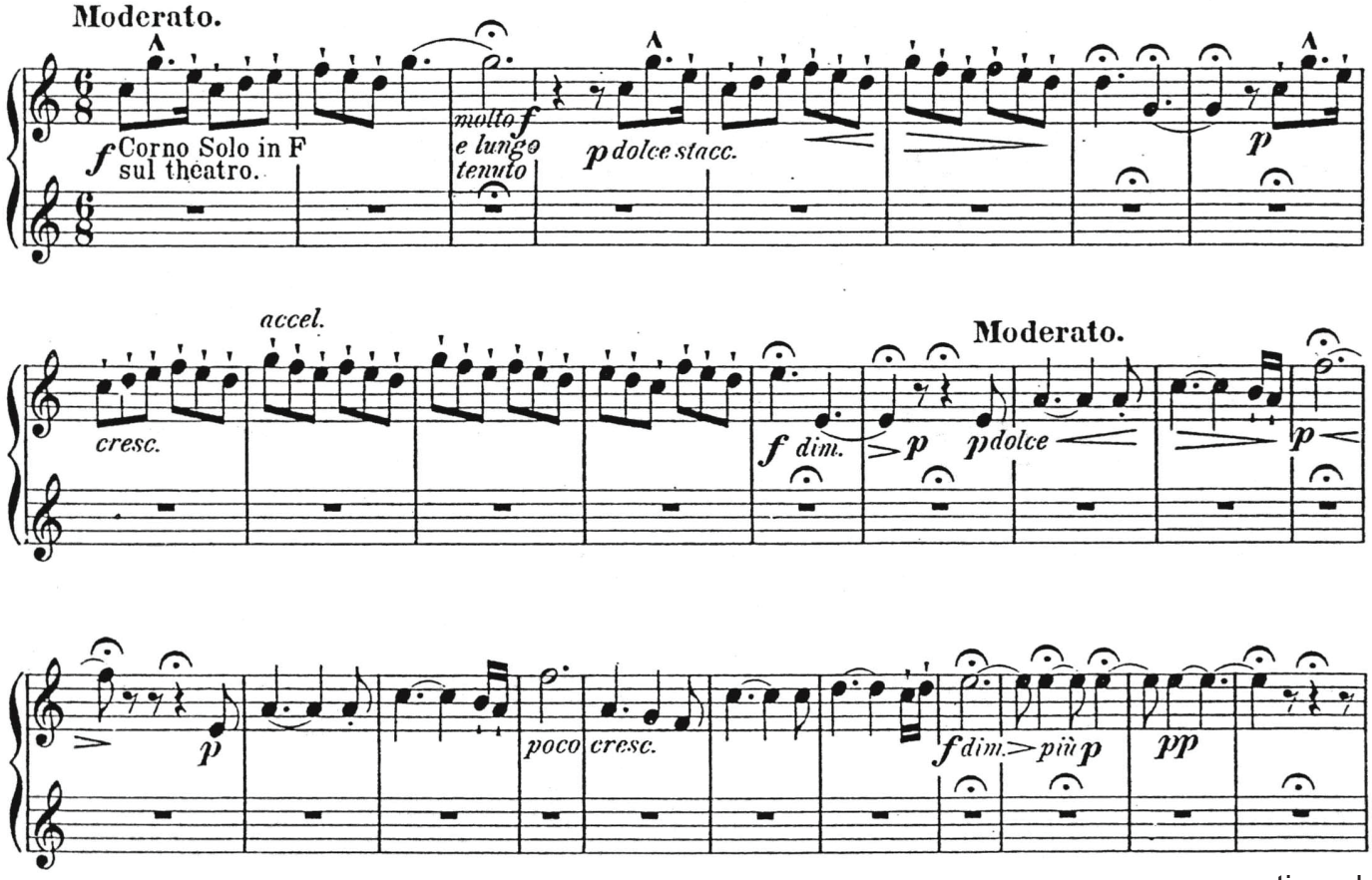
Horn XIII in E♭



Wagner – Siegfried (long call)

Excerpt 1 – Moderato, Act 2, Scene 2

Horn I in F



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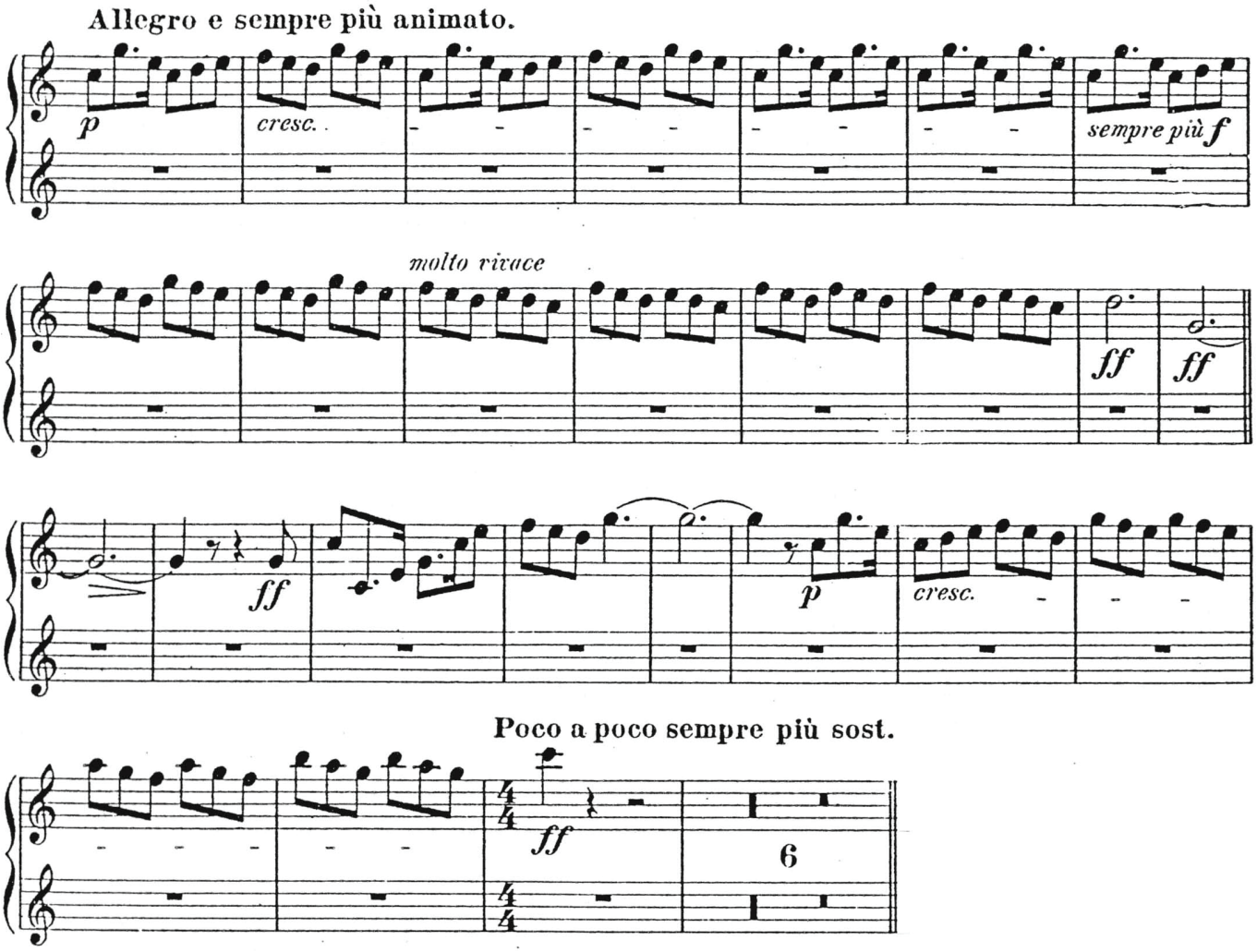
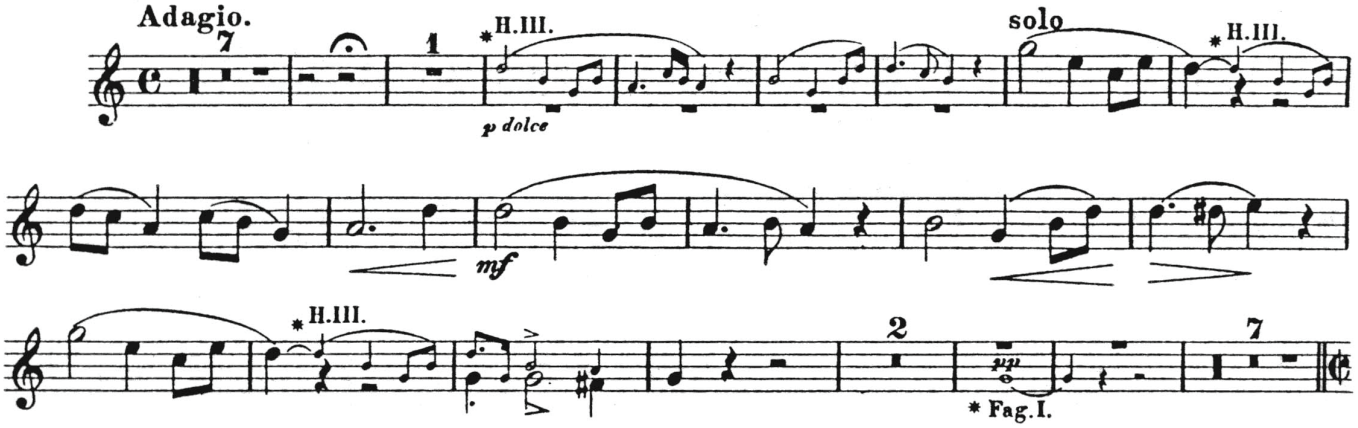

Allegro e sempre più animato.
p
cresc.
sempre più f
molto vivace
ff
ff
ff
p
cresc.
Poco a poco sempre più sost.
ff
6

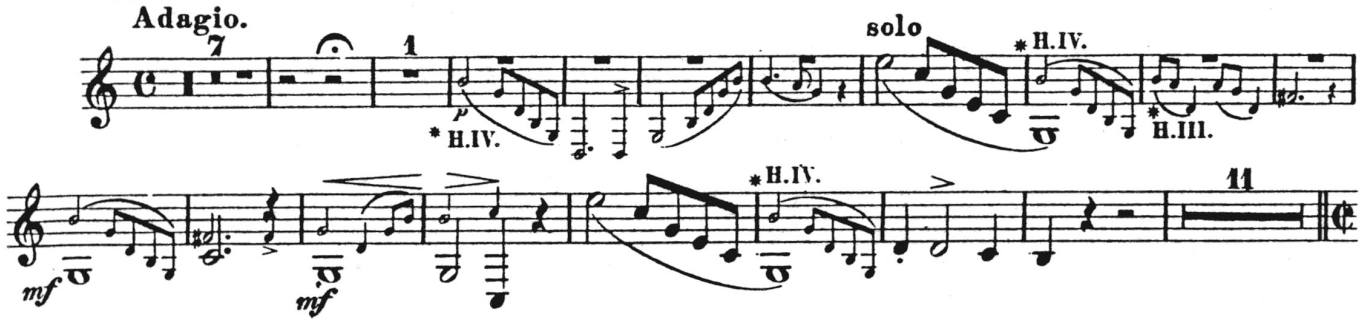
Weber – Overture to Der Freischütz

Excerpt 1 – Adagio, ms. 9-25

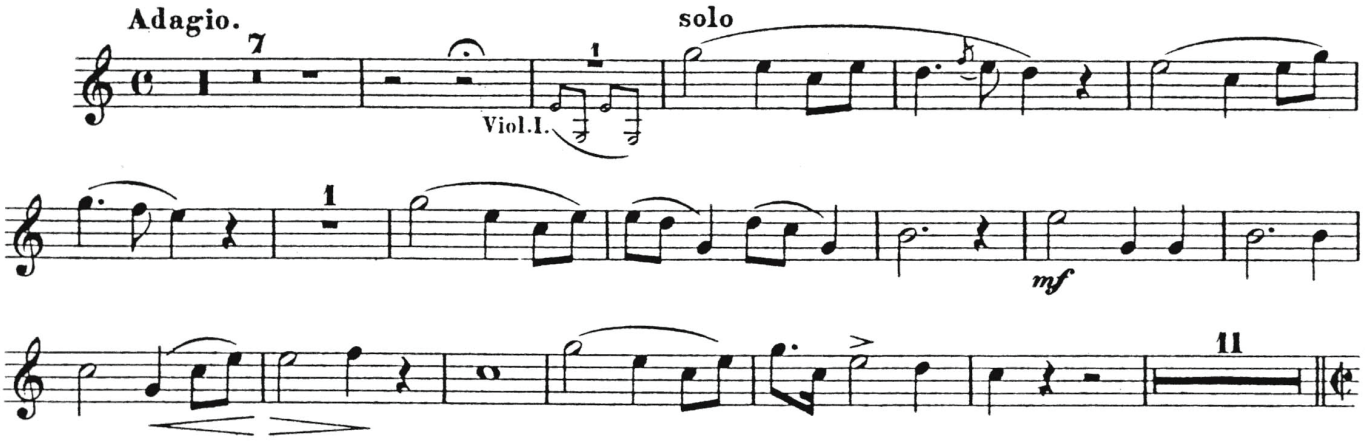
Horn I in F



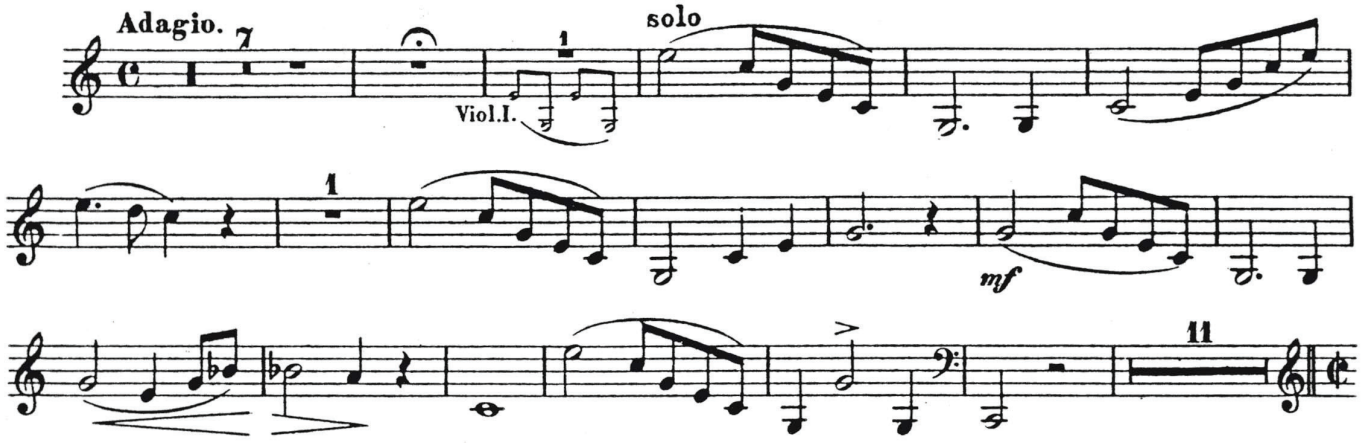
Horn II in F



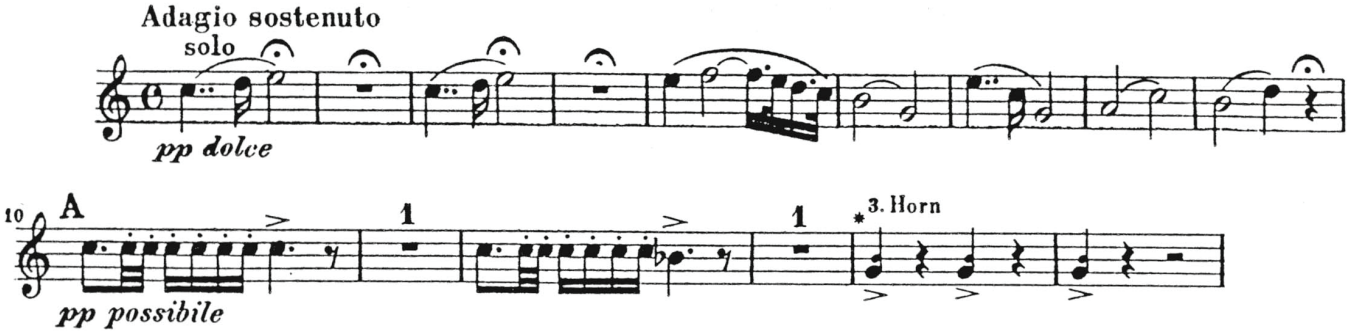
Horn III in C



Horn IV in C



Weber – Overture to Oberon

Excerpt 1 – Adagio sostenuto, ms. 1-9 (beginning – A)

Horn I in D