



LIVE FELLOWSHIP MASTER LIST- HORN

I. Solo Repertoire (Choose one)

MOZART Horn Concerto No. 2
MOZART Horn Concerto No. 4

II. Orchestra Excerpts

1st Horn Excerpts

BEETHOVEN Symphony No. 7
1st mvt: Measure 84 through 110

BRAHMS Symphony No. 1
2nd mvt: Pickups to E until 1 bar after F

MAHLER Symphony No. 3
1st mvt: Pickups to 29 through 6 bars before 33

MOZART Symphony No. 40
3rd mvt: Minuetto Trio

SHOSTAKOVICH Symphony No. 5
1st mvt: 10 bars before 18 through 1 bar after 21

STRAUSS *Ein Heldenleben*
Opening: Measures 1-17
1 measure before rehearsal 78 through 1 measure after 79

TCHAIKOVSKY Symphony No. 4
1st and 2nd Horn parts – 1st mvt: Beginning through bar 20 (6th of A)

3rd Horn Excerpts

BERLIOZ Queen Mab Scherzo (“Fairy of the Dreams”) from *Roméo and Juliette*
Scherzo: 58 through 15 bars after 59

DVORAK Cello Concerto
2nd mvt: Rehearsal 6 through 13 measures after 6



DVORAK Symphony No. 9

1st mvt: Measures 16-27

3rd mvt: 6 measures before 3 through 4 measures before 4

4th mvt: Measures 8 through 25

4th mvt: 13 measures after 4 through 9 measures before 5

MENDELSSOHN Symphony No. 3

2nd mvt: 19 bars before B through 1st bar after B

4 bars before F through 31 after F

3rd mvt: Measures 74-95

SAINT-SAËNS Symphony No. 3

1st mvt: Measure 239 through 269 (M-O)

1st mvt: Measure 366-377 (Q-T)

STRAUSS, R. *Till Eulenspiegels lustige Streiche*

13 measures before 29 through 4 measures before 38

WAGNER “Siegfried's Rhine Journey” from *Götterdämmerung*

Rehearsal 7 through 8

Additional Excerpts (various parts)

BEETHOVEN Symphony No. 3 (2nd and 3rd horn parts)

3rd mvt (Trio): Last beat of measure 166 to first beat of measure 201

ROSSINI Overture to *Semiramide* (1st and 3rd horn parts)

Quartet: Rehearsal B through 2 bars after E

TCHAIKOVSKY Symphony No. 5 (2nd horn part)

4th mvt: 9 measures after A until 5 measures before C

VON WEBER Overture to *Der Freischütz* (3rd and 4th horn parts)

Adagio (Quartet): Measure 10 through measure 25

WAGNER Prelude from *Das Rheingold* (8th horn part)

Introduction: Measure 25 through beat 3 of measure 59

Sight-reading may be required

The Dallas Symphony Orchestra tunes to A=441

Morton H. Meyerson Symphony Center

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Horn I
BEETHOVEN Symphony No. 7
Mvt. I

in A

88 *ff*

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

106 6 7 8 C *ff*

Horn I
BRAHMS Symphony No. 1
Mvt. II

in E

94 *f* *pp* *f* *p* *espr.*

102 *cresc.* *mf*

Horn I
MAHLER Symphony No. 3
Mvt. I

in F

Mit höchster Kraft.
rit. 29 *a tempo* Nicht breit.
30
rubato *sempre ff*
string. *a tempo* mit aufgehob. Schalltr.
31 *accel.* *a tempo* *mf* *dim.* Vorwärts!!!
gestopft 2 gest. 2 gest. gest. 32 *offen stacc.* *p* *fff* Mit höchster Kraft - Vorwärts
entfaltung. *sempre fff* *acceler.* *dim.*

Horn I

MOZART Symphony No. 40

in G

Mvt. III

MENUETTO

Allegretto

f

9

3

21

4

1

1

34

3

p

Trio

17

4

Fl.

8va

p

30

cresc.

f

4

p

Da Capo Menuetto

Horn I

SHOSTAKOVICH Symphony No. 5

in F

Mvt. I

f

18

poco animando

19

mp

20

1

21

f

ff

Horn I
STRAUSS Ein Heldenleben

Excerpt 1
in F

Lebhaft bewegt.

f

3

3

3

1

sfz

Excerpt 2
in F

78

ff

79

Horn I
TCHAIKOVSKY Symphony No. 4
Mvt. I

in F

Andante sostenuto

Musical score for Horn I, measures 1-20. The score is written in treble clef with a key signature of one flat (F major) and a time signature of 4/4. The tempo is marked "Andante sostenuto". The dynamics are marked *ff* at the beginning, *f* at measure 14, *mf* at measure 15, and *p* at measure 16. The score includes several triplet markings (3) and accents (>). Measure 14 contains a first ending bracket labeled "A" with a sharp sign (#). Measure 20 is a whole rest.

Horn II
TCHAIKOVSKY Symphony No. 4
Mvt. I

in F

Andante sostenuto

Musical score for Horn II, measures 1-20. The score is written in treble clef with a key signature of one flat (F major) and a time signature of 4/4. The tempo is marked "Andante sostenuto". The dynamics are marked *ff* at the beginning, *f* at measure 14, *mf* at measure 15, and *p* at measure 16. The score includes several triplet markings (3) and accents (>). Measure 14 contains a first ending bracket labeled "A" with a sharp sign (#). Measure 20 is a whole rest.

Horn III
BERLIOZ Romeo and Juliet
Queen Mab Scherzo

in Bb

p *p* *pp* *2*

Horn III
DVORAK Cello Concerto
Mvt. II

in C

Meno Tempo I. *p* *dim.* *p* *dim.* *pp* *pp*

Horn III
DVORAK Symphony No. 9

Mvt. I

in C

First staff of music for Mvt. I, Horn III part. It begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with accents. Dynamics include *p* and *f*. A first ending bracket is shown above the staff.

Second staff of music for Mvt. I, Horn III part. It continues the melodic line with various dynamics including *p*, *f*, and *mf*. It features a triplet of eighth notes and ends with a first ending bracket and the instruction *attacca*.

Third staff of music for Mvt. I, Horn III part. It starts with the tempo marking **Allegro molto.** and a 4/4 time signature. The music is in a more rhythmic style with dynamics *mf* and *f*.

Mvt. III

in E

First staff of music for Mvt. III, Horn III part. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is in 3/4 time and features a triplet of eighth notes. Dynamics include *f* and *ff*.

Second staff of music for Mvt. III, Horn III part. It consists of a rhythmic accompaniment of eighth notes. A first ending bracket is shown above the staff.

Third staff of music for Mvt. III, Horn III part. It features a melodic line with a first ending bracket and a circled first ending. The dynamics are *p*, *dim.*, and *pp*.

Horn III
DVORAK Symphony No. 9

Mvt. IV

Excerpt 1
in E

Musical notation for Excerpt 1, Horn III, in E major. The excerpt consists of three staves of music. The first staff begins with a dynamic marking of *f* and a hairpin crescendo leading to *ff*. The second and third staves continue the melodic line with various dynamics and articulation marks.

Excerpt 2
in E

Musical notation for Excerpt 2, Horn III, in E major. The excerpt consists of three staves of music. The first staff begins with a dynamic marking of *ff* and a hairpin crescendo leading to *f*. The second and third staves continue the melodic line with various dynamics and articulation marks.

Horn III
MENDELSSOHN Symphony No. 3

Vivace non troppo

Excerpt 1
in F

Mvt. II



Excerpt 2
in F



in D

Mvt. III



Horn III
STRAUSS Til Eulenspiegel

Volles Zeitmass.
in D.




6
cresc.
29 *marcato* *mf* *fp* 5 *in F.* *mf* *fp*
30 *f* *mf*
31 *molto marcato* *ff* *ff*
32 *ff*
33 15 *pp* 34 3
35 *in E.* *p* *cresc.* *fp* *cresc.* *in F.*
36 *ff* *fff* *ff* *f* *cresc.*
37 *ff* *ff* *immer ausgelassener und lebhafter*
fff

Horn III

WAGNER "Siegfried's Rhine Journey"

in F

7 *Rasch.* (♩ = ♩)

BEETHOVEN Symphony No. 3

Mvt. III

in Eb

Horn II

Trio
Soli 167

in Eb

Horn III

Trio
Solo 167

ROSSINI Overture to Semiramide

in D

Horn I

Andantino

43 **B** Solo

p dolce

50

57

64

81

88

dolce

p *mf* *ff*

mf *ff*

10

in D

Horn III

Andantino

43 **B** Solo

p

53

60

66

86

p *mf* *ff*

p *mf* *ff*

14

TCHAIKOVSKY Symphony No. 5

Mvt. IV

in F Horn II

ma marcato

pp *piu f* *mf* *f*

B

pp cresc.

simile

WEBER Overture to Der Freischutz

in C Horn III

solo

13 1

mf

20

in C Horn IV

solo

13 1

mf

20

Horn VIII

WAGNER Das Rheingold

in Eb

The musical score for Horn VIII in Eb from Wagner's Das Rheingold consists of six staves of music. The first staff begins with a bass clef and a dynamic marking of *p*. The second and third staves continue the melodic line, alternating between bass and treble clefs. The fourth staff returns to a bass clef and includes the dynamic marking *sempre p*. The fifth and sixth staves continue the melodic line, alternating between treble and bass clefs. The music is characterized by a slow, sustained melodic line with various dynamics and articulation.