

2019 Daejeon Philharmonic Orchestra Audition

for Horn Co-Principal - Test pieces

Horn Co-Principal

Part	List		
1st round – DVD examination (no accompaniment)	1. W. A. Mozart	Horn Concerto No. 4	(all movement with Cadenza)
	2. Horn Concerto	(all movement including Cadenza)	
2nd round test pieces (with accompaniment)	1. W. A. Mozart	Horn Concerto No. 4	(all movement with Cadenza)
Horn Co-Principal	2. Horn Concerto	(all movement including Cadenza)	
	3. Orchestra Repertoire		
	Beethoven	Symphony No. 7	1 st mvt. 84 ~ 101
	Brahms	Symphony No. 2	1 st mvt. 2 ~ 5 / 183 ~ 186 382 ~ 425 / [M] ~ end
			2 nd mvt. [A] ~ [B]
	Bruckner	Symphony No. 4	1 st mvt. beginning ~ [A] 3 rd mvt. beginning ~ 1st repeat
	Mahler	Symphony No. 3	1 st mvt. [26] before 1 ~ [33] before 5 [39] ~ [40]
	Mahler	Symphony No. 5	Corno Obligato 3 rd mvt. beginning ~ [2] [10] ~ [11] / [31] ~ end
	Shostakovich	Symphony No. 5	1 st mvt. [17] after 3 ~ [21] [39] after 3 ~ [41] 2 nd mvt. [72] ~ [73] after 3 4 th mvt. [112] after 3 ~ [113] [121] after 4 ~ [124]
	Strauss	Till Eulenspiegels	6 ~ [1] / [10] before 4 ~ [11] before 3 [15] after 4 ~ [16] after 6 [17] before 2 ~ [20] before 5 [29] after 5 ~ [38] after 5 Epilog after 13 ~ end
	Tchaikovsky	Symphony No. 5	2 nd mvt. 8 ~ 28 (solo)

※ 1st round : Please make a video(DVD) of performance. Candidates can choose the piece from the test piece and cannot have accompaniment. The video must show the face of the candidate.

2nd round

- 1) Candidates must bring a piano accompanist.
- 2) After the audition of the part is over, the juries can ask for additional audition.
- 3) The drawing time to decide the order of audition will be announced at <http://dpo.artdj.kr/edpo/> after the application deadline(May 5th). (Candidates who are absent from the draw can not apply for auditions. A proxy draw is unavailable)

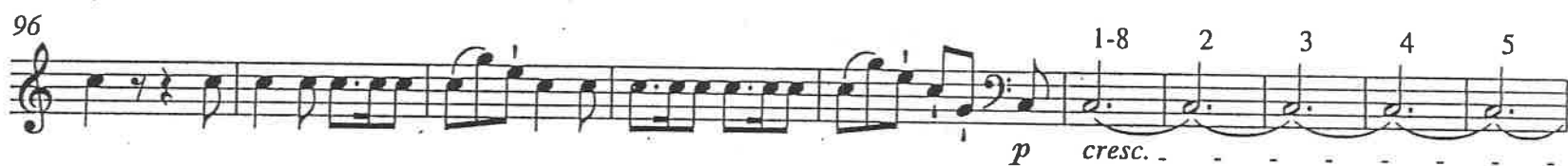
Corno I

Symphonie Nr. 7

A-dur · A major

op. 92

Ludwig van Beethoven



Symphonie Nr. 2

D-dur

Horn I

I

Johannes Brahms op. 73

in D

Allegro non troppo

Solo

Vcl. u. K.-B. *p*

Klar. I *p*

p cresc. *f* quasi ritenente

f *marc.* *ff*

poco f ben marc.

poco f ben marc.

cresc.

ff *sp >* L

Symphonie Nr. 2

Johannes Brahms

2 **M** 1

p *<* *>* *>* *<* *f* *dim.*

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

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

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

486

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

500 *4* *p* *espress.* *cresc.* *2*

513 *mp* *p* *p*

II

1 **A** *Solo*

p

19

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

B *L'istesso tempo, ma grazioso* *8.* *pp*

33

IV. SYMPHONIE Es dur

<romantische>

1. SATZ

Anton Bruckner

Horn 1 in F

Bewegt, nicht zu schnell

Solo
mf immer deutlich hervortretend

p dim. *p*

cresc. *mf cresc.*

cresc. sempre *molto cresc.*

ff *marc. sempre*

2 1 10 1

1 20 1

1 30 1

1 40 1

50 1 3

3 1 1 3

3. SATZ. SCHERZO

Bewegt

Hr. 3. 4

Die Viertelnote im Jagdthema immer etwas länger

1

p

p

10

p

A

poco a poco cresc.

20

ff

30

sempre ff

2 B 2

mf

40

1

1

50

1 C

ppp

D 1 60 3

5

20

pp

f

ff

80

Horn 1 in F

(G.P.)⁹

90 1

E Etwas langsamer
1 *ppp* 3 100 2 *pp*

5 110 *p* 1 *cresc.*

F Etwas ruhiger
1 4 *pp* 9 130 1

G *tra.*
pp *mf*

2 140 3 *stringendo* *Ob.* 150 *f marc. cresc.* *pp*

Tempo I^{mo}
1 *4. tel.-Note im Jagdthema länger* 160

H 1 *p* 170

170

cresc. sempre

I 180 *ff stacc. sempre*

1

Horn 1 in F

190 *ff* 2 K 2 *PPP* 3

1 200 1 210 1 L 1 *PP* *PP* (Hr:3) *PPP*

M 1 220 9 *mf* 230 *mf* N

cresc. sempre

0 240 *fff*

250 1 2 3

4 5 6 7 8

Trio

Nicht zu schnell. Keinesfalls schleppend

10 A 1 20 10

2 7 1 1

30 5 B 5 40 5 C 5 50 4 (G. P.)

Scherzo da capo

1

SYMPHONIE N° 3.

1. Horn in F.

Erste Abtheilung. N° 1.

26 Schwungvoll.
Immer dasselbe feurige Marsch-



ff

tempo, ohne zu eilen.



ff



ff



ff



ff



ff



ff



Mit höchster Kraft
rit.



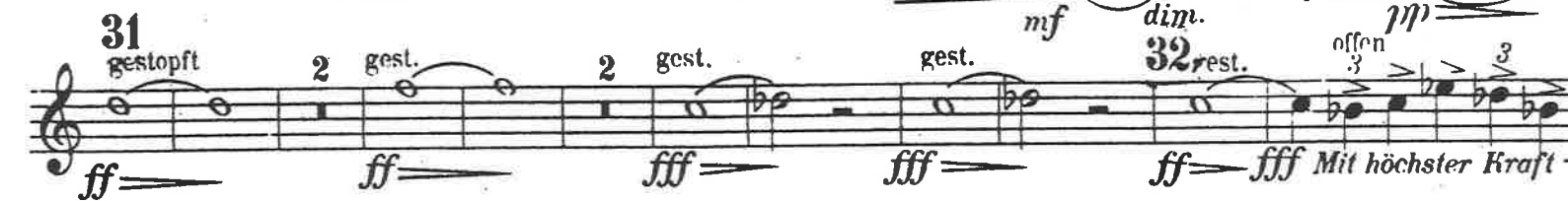
Rubato.
sempre ff



mit aufgehob. Schalltr.



accel. *a tempo*



gestopft
ff *ff* *fff* *fff* *ff* *fff* Mit höchster Kraft



Vorwärts.
acceter.



entfaltung.
dim.



34

1. Horn in F.
Erste Abtheilung.
Nº 1.

Sehr weich und ausdrucksvoll hervortretend

offen

p

molto portamento

40

Symphonie No 5.

Curio obligato.

1. 2. tacet.

Gustav Mahler.

3. Scherzo.

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

2 *p* *ff* *fp* *fp* **5**

reck. **1**

ff *fp* *ff*

13 **2** **17**

9 **18** **10** *Etwas zurückhaltend.* *rit.*

zurückhaltend. *pp* *ff* *molto portamento* *verklingend.*

lang. *ppp* **2** *f* *atempo* *rit.*

zurückhaltend *atempo I.* *rit.* *long pppp* *verklingend.*

atempo **1** **3** *p* *pp*

schalltr. auf. *pp* *p* *dim.* *ppp* **11** *Molto moderato* *poco rit.*

31 *Drängend.*

4 *sf* *sf* *sf* *sf* *sf* *sf* *Noch rascher.*

32 *fff* *sf* *ff* **4**

ff *ff* **4**

ff *sf* *fff*

1st Horn in F

Symphony No.5

I

D. Schostakowitsch op.47

①7 $\text{♩} = 92$
2
f

①8 *poco animando*
mf

①9 $\text{♩} = 104$
mp

②0 *f* *fp* *ff* ②1 6

③9 *Piu mosso* $\text{♩} = 84$
2
p

④0

④1 6

1st Horn in F

II

(72) Allegretto $\text{♩} = 138$
Soli
ff

(73)

IV

(112) $\text{♩} = 80$
2
p espress.

(113) Poco animato
10

(121) $\text{♩} = 100-108$
2
pp

(122)

(123)

mf tenuto

(124)

Till Eulenspiegels lustige Streiche.

Horn I in F.

Richard Strauss, Op. 28

Gemächlich. $\text{♩} = \text{♩ des } \frac{4}{8}$ *allmählich lebhafter*

Volles Zeitmass. (sehr lebhaft)

cresc. *f* *mf* *cresc.*

ff *sfz*

ff 10

ff

f *ff* 11 12 12 1 *G.P.*

15 *In E* *p espr.*

16 *In B* *p espr.* *drängend* *steigern*

ruhiger *ff* *dim.* *p* *pp* *pp*

wütend 18 *immer lebhafter* *f*

p *f* *p*

19 *f cresc.* *ff*

ff

20 *gestopft* *1 206* *longa*

Strauss / Till Eulenspiegels

Handwritten musical score for Strauss's 'Till Eulenspiegels'. The score is written on ten staves of music, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various dynamics, articulations, and performance instructions.

Key features of the score include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. The first measure is marked with a measure rest and the number 294. The first note is marked *mf marcato*.
- Staff 2:** Dynamics include *fp*, *mf*, *fp*, and *f marcato*. A first ending bracket is shown above the staff.
- Staff 3:** Dynamics include *f* and *>mf*. A first ending bracket is shown above the staff.
- Staff 4:** Dynamics include *mf cresc.*, *ff*, and *f*. A second ending bracket is shown above the staff.
- Staff 5:** Dynamics include *ff* and *ff molto marcato*. A first ending bracket is shown above the staff.
- Staff 6:** Dynamics include *ff*. A first ending bracket is shown above the staff.
- Staff 7:** Dynamics include *ff* and *mf*. A first ending bracket is shown above the staff.
- Staff 8:** Dynamics include *mf* and *pp*. A first ending bracket is shown above the staff.
- Staff 9:** Dynamics include *pp* and *mf*. A first ending bracket is shown above the staff.
- Staff 10:** Dynamics include *p* and *mf*. A first ending bracket is shown above the staff.

Measure numbers 294, 30, 31, 32, 33, and 34 are clearly marked at the beginning of their respective staves. The score concludes with a first ending bracket on the final staff.

Till Eulenspiegels

35
cresc. ffp *cresc.* f ffp
cresc. f ff mf *cresc.*
36
 ff fff ff f
cresc. ff *immer*
37 *ausgelassener und lebhafter* ff
 ff
38 *drohend* fff ff *gleichgültig. drohend* ff

Epilog. doppelt so langsam (im Zeitmaass des Anfangs 4/8)

12 *Dämpfer weg* p pp
Sehr lebhaft. f *cresc.* ff fff

Symphonie Nr. 5

e-moll

Horn I in F

Peter Iljitsch Tschaikowsky op. 64

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo
dolce con molto espress.

12 animando - riten. A sostenuto
mf p

17 animando sostenuto
mf > p

22 Con moto animato
p > dolce

27 sostenuto
mp