

圆号首席、副首席

AUDITION REPERTOIRE FOR PRINCIPAL HORN

一、独奏部分 Solo Repertoire

1. 理查·施特劳斯第一或第二圆号协奏曲第一乐章（任选其一）

Strauss Horn Concerto No.1 or No.2 – first movement

2. 莫扎特第一、第二、第三或第四圆号协奏曲第一乐章（任选其一，含华彩）

First movement (with cadenza) of a Mozart horn concerto, chosen from K.412, K.417, K.447 or K.495

二、乐队片段 Orchestral Excerpts

1. 马勒《第五交响曲》第三乐章圆号独奏部分（开头至排练号 [8]） … P1

MAHLER: Symphony No.5 [Mov. 3 - obbligato horn solo: beginning to [8]]

2. 拉威尔《悼念公主的帕凡舞曲》全曲 …………… P2

RAVEL: Pavane pour une infante défunte [Complete]

3. 马勒《第九交响曲》第一乐章 [6]前 8 小节至 [6]后 12 小节，[14]后第 12 小节至 [15], [16]后第 27 至 41 小节 …………… P4

MAHLER: Symphony No.9 [8 before [6] to 12 after [6], 12 after [14] to [15], 27-41 after [16]]

4. 贝多芬《第七交响曲》第一乐章 86 至 102 小节、431 至 451 小

节 P8

BEETHOVEN: Symphony No. 7 [Mov. 1: m.86-102, m.431-451]

5. 施特劳斯《蒂尔的恶作剧》开始至 21 小节、10前 4 小节至 11, 37至 38前 2 小节 P10

STRAUSS: Till Eulenspiegels lustige Streiche [m.1-21, 4 before 10 to 11, 37 to 2 before 38]

6. 柴可夫斯基《第五交响曲》第二乐章开头至 SOSTENUTO P13

TCHAIKOVSKY: Symphony No. 5 [Mov. 2: beginning to SOSTENUTO]

7. 海顿《第 45 交响曲》第三乐章 41 至 76 小节、第四乐章 51 至 54 小节 P14

HAYDN: Symphony No. 45 [Mov. 3: m.41-76, Mov. 4: m.51-54]

8. 勃拉姆斯《第一交响曲》第二乐章 85 至 105 小节、第四乐章 30 至 38 小节 P15

BRAHMS: Symphony No. 1 [Mov. 2: m.85-105, Mov. 4: m.30-38]

9. 肖斯塔科维奇《第五交响曲》第一乐章 39后第 3 小节至 41后第 2 小节 P18

SHOSTAKOVICH: Symphony No. 5 [3 after 39 to 2 after 41]

10. 肖斯塔科维奇《第一大提琴协奏曲》排练号 15前 1 小节至 16、30后 5 小节至 32后 1 小节。 P19

SHOSTAKOVICH: Cello Concerto No.1 [1 before 15 to 16, 5 after 30 to 1 after 32]

11. 施特劳斯《英雄的生涯》开头至排练号 5 P21

STRAUSS: Ein Heldenleben [Beginning to 5]

三、视谱演奏 Sight Reading

22

1. 2. tacet.

■ *Kräftig nicht zu schnell.*
in *F* (obligato) *poco rit. a tempo*

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PAVANE POUR UNE INFANTE DÉFUNTE

MAURICE RAVEL.

Lent ♩ = 54
SOLO

Cors simples en Sol

1^{er} Cor.
pp

2^d Cor.
pp

Cédez

p \rightarrow *pp* *expressif*

En élargissant **au Mouvement**

pp \rightarrow *mf*

pp \rightarrow *mf*

un peu retenu **C**

f

f

pp \rightarrow *mf*

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pour tous pays y compris la Suède, la Norvège et le Danemark.

Cors simples en Sol

Large **au Mouvement**

7 ① 3 *p*

mp *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

pp *pp* *pp Express*

En élargissant beaucoup

mf

The musical score is written for two staves (treble and bass clef). It begins with a key signature of one sharp (F#) and a common time signature (C). The first system includes fingerings (7, ①, 3) and dynamics (*p*, *mp*, *mf*). The tempo marking 'Large' is above the first staff, and 'au Mouvement' is above the second staff. The second system features a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo to mezzo-forte (*mf*). The third system continues with piano (*p*) and mezzo-forte (*mf*) dynamics. The fourth system shows a similar pattern with piano (*p*) and mezzo-forte (*mf*) dynamics. The fifth system introduces a new section marked 'au Mouvement' with piano-piano (*pp*) dynamics and a '4' measure rest. The sixth system concludes with a 'pp Express' section and a final decrescendo marked 'En élargissant beaucoup' leading to a mezzo-forte (*mf*) ending.

E. 1543.D.

1

I



Mahler — Symphony No. 9 in D Major

1. HORN IN F.

2

Allegro.

ff *tr* *tr* *tr*

Tempo I subito. (aber nicht schleppend.)

espr. *p* *pp* **1** *p*

gestopft *ff* **2** *offen* *ff dim.* *p* *pp* **4** **5** **7**

Plötzlich sehr mäs- Noch etwas Allmählich
sig und zurückhaltend. zögernd. übergehen zu Tempo I. (zart gesungen, aber sehr hervortretend.)

8

12 **2** **4** **3**

Allmählich fließender.

p ma espr. molto **1** *gest.* *p* *p* *f*

9 **Allegro risoluto; mit Wut. (Nicht zu schnell.)**
immer gestopft *offen*

p molto cresc. fff ff *ff* *ff*

10 *p molto cresc. ff* **6** **6** *tr*

ff *p* *f* *ff* *sf* *sf* *ff* *sf*

sf *sf* *cresc.* *sf* **1** *ff*

11 *sf* *sf* *sf* *tr* *tr* *tr* **7** **Leidenschaftlich.**

ff dim. *p* **10**

12 *f* *cresc.* *f* *sf* *sf* **2** *ff* *offen* **6**

Mahler — Symphony No. 9 in D Major

1. HORN IN F.

3

Plötzlich langsamer. (Das Tempo so weit mäßigen, als nötig.) Sehr mäßigend. (Immer offen)

Schon langsam. 13 Immer offen

Schatten-Allmählich an Ton Tempo I. Andante. hafl. gewinnend. weich geblasen

Nicht schleppen. Etwas fließender. Etwas drängend.

Bewegter. (Quasi Allegro.)

14

Pesante.

Rit. Pesante. (Höchste Kraft.)

A tempo. precipitato

15

string. inhaltend.

Rit. Schalltr. auf! Gehalten. Schalltr. auf! Schalltr. auf! gestopft. Wie ein schwerer Kondukt.

Mahler — Symphony No. 9 in D Major

4

1. HORN IN F.

offen
f sf sf sf sf p f

Wie von Anfang. Anwachsend. 16
p sf p p espr. 4 f 3

molto espr.
ff p cresc. f

Plötzlich bedeutend langsamer (Lento)
u. leise. Misterioso.
4 p p f molto cresc. ff pp

gestopft 2 offen 3
sf p p

cresc. ff p subito

Nicht mehr so lang-
sam.
tr ff 2

Etwas lebhafter.
espr. f ff 2

Gehalten.
sf f sf f p 1

Schon ganz
langsam. molto espr.
2 p sehr weich hervortreten dim. pp

Sehr zögernd. Molto rit. Wieder a tempo. (aber viel
langsamer, als zu Anfang.) Zögernd.
15 2 9 1 10

Corno I

Symphonie Nr. 7

A-dur

Ludwig van Beethoven op. 92
herausgegeben von Peter Hauschild

Poco sostenuto (♩ = 69)

in A

in A

1

f

fp

ff

9

dim.

pp

p cresc.

ff

18

A

9

VI. I

p

cresc.

33

1 (- 8)

2

3

4

5

6

ff

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

40

7

8

9

B

1

sf

sf

dim.

p

cresc.

ff

55

Vivace (♩. = 104)

7

3

1 (- 6)

2

3

4

5

ff

(p) cresc.

p

72

6

1 (- 6)

2

3

4

5

6

81

f

p

f

sf

sf

sf

sf

89

ff

96

1 (- 8)

2

p

cresc.

103

3

4

5

6

7

8

C

9

ff

Symphonie Nr. 7

A-dur

4

331 *f*

339 *(p) dolce* *ff* **L**

349 **11** VI. I *(cresc.)* *ff*

368 **1** *(pp) cresc. ff* **2 M** *ff*

379 *ff*

386 G. P. G. P. **1** G. P. **8** *pp* **1 N** **8** *p* **1** *poco*

412 **1** *cresc.* **1** **1** **1** **1** **1** *più cresc.*

423 *ff*

431

438 *ff*

444 *ff*

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn I in F.

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

Volles Zeitmass. (sehr lebhaft)

cresc. *mf* *cresc.* *ff* *fz* *cresc.* *ff* *ff* *ff*

Immer sehr lebhaft. *a tempo* *poco rit.* *mf* *ff* *f* *mf* *ff* *f* *ff* *dim. p*

p *f* *f* *p* *p* *mf* *dim. pp*

2

Horn I in F.

Measures 2-10: *ff* (fortissimo). Measure 10 ends with a repeat sign.

Measures 11-13: *ff*. Measure 11 has a repeat sign. Measure 12 has a repeat sign. Measure 13 has a repeat sign. *III. Horn.* *p* (piano).

Measures 14-15: *mf* (mezzo-forte). *dim.* (diminuendo). *Gemächlich.* (moderately). *pp* (pianissimo). *1* (first ending). *2* (second ending). *13* (measure 13).

Measures 16-18: *p* (piano). *ruhig* (calmly). *mit Dämpfer* (with mute). *doppelt so schnell-* (twice as fast). *wieder noch einmal so langsam* (once again so slow). *Dämpfer weg.* (mute off). *Erstes Zeitmass. (sehr lebhaft)* (first tempo, very lively). *f* (forte). *mf* (mezzo-forte). *dim.* (diminuendo). *2* (second ending). *3* (third ending). *p* (piano). *in E* (in E major). *1* (first ending). *p espr.* (piano, with spirit). *16 in F* (measure 16, in F major). *3* (third ending). *espr.* (with spirit). *drängend* (pressing). *steigern* (increasing). *8* (measure 8). *p* (piano). *3* (third ending). *17 ruhiger* (measure 17, calmer). *ff* (fortissimo). *dim.* (diminuendo). *p* (piano). *1* (first ending). *pp* (pianissimo). *1* (first ending). *pp* (pianissimo). *wütend* (furious). *f* (forte). *18 immer lebhafter* (measure 18, increasingly lively). *f* (forte). *p* (piano).

Horn I in F.

5

35 *cresc.* *fp* *cresc.* *f* *f* *ffp*

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

36 *ff* *fff* *ff* *f*

cresc. *ff* *immer* 3

37 *ausgelassener und lebhafter* *ff*

fff *ff* *Gleichgültig. drohend* 2 *ff*

38 *drohend* *ff* *Gleichgültig. drohend* 2 *ff*

3 *ff* *ff*

39 *etwas breiter, mit Dämpfer* *ff* *mf* *3*

1 *Dämpfer weg* *mf* 2 *ff* 40 *mit Dämpfer* 3 *p* 3

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

1 *pp* 12 *p* 3 *pp*

Schr lebhaft. *f* *cresc.* *ff* *fff*

Symphony No. 5

Op. 64

5

HORN I in F

P. I. Tchaikovsky

Andante cantabile, con alcuna licenza.

7 **SOLO.** *dolce con molto espress.*

animando *riten.* **A Sostenuto** *mf* *p*

animando **Sostenuto** *mf* *p*

Con moto *dolce* *anim.* *p*

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

riten. **Tempo I. B** *p* *pp* *p* *mf* *f* *mf*

riten. *animando* *pp* *p* *f*

C Poco più mosso. *mf cresc. poco a poco*

Tempo I. *animando* *riten.* *fff* *ff* *f* *mf*

Più animato. *riten.* **Poco meno.** *p* *p* *p* **3**

Franz Joseph Haydn Symphony No. 45

(Original in F#)

Minuet

Allegretto.

HORN I in F

Joseph Haydn

Composed 1772

25 *f* 6 *f* 2 *p*

41 **Trio.** *p* Solo 6

56 Viol. I. 12 *p* Minuet da capo

(Original in A.)

Finale.

Presto.

Brahms — Symphony No. 1 in C Minor

4

Horn I

in E

Andante sostenuto

Viol.I 8 Viol.I Ob.

p (gestopft)

18 *p* *pp* *mf* *p* **A** 2

30 *p* *p* *f* *mf* *p*

37 1 **B** 8 Klar.I 8 *p* *sf* *sf* *sf* *sf* 2 8

63 **C** *p* *dim.* *pp* *pp*

73 **D** *f* *f* *dim.* *pp* *ppp* *f* *pp* *dim.* 3

85 *p* *espr.* *cresc.* **E**

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

102 *cresc.* *mf* *p dolce* **F** 6

116 *pp* *mf* *p* *pp* *pp*

in Es

Un poco Allegretto e grazioso

p dolce

13 **A** 2 *p*

Brahms — Symphony No. 1 in C Minor

Horn I

5

29 *dim.* *pp* *ppp* 2

45 **B** 9 *mf* *f* *p* *p* **C**

Vcl. K-B.

66 **D** 4 *dim.* *pp* *p* *cresc.*

79 *mf* *mf* *cresc.* 2

96 *f* 7 *sf* *sf* *sf* 1. 2. 6

115 **E** *p* 5 *pp* 1 *pp* *cresc.*

134 1 *f* *dim.* *p* *p*

149 *poco a poco più tranquillo* 1 4 3 3 *p* *dolce*

in C Adagio *fp* 4 2 *string. poco a poco* *Vcl. pizz.* *a tempo* *Fag.* *fp*

14 3 *string. molto* 2 *a tempo* **A** 1 *p* *cresc.*

24 *f* *p* *f* *p* *p cresc.* *sf* *sf* *sf* 1

Brahms — Symphony No. 1 in C Minor

Horn I

6

B Più Andante

[illegible]

Corno I (F)

29 28 85

ff espress. *poco stringendo* *poco meno f* *cresc.* *ff*

30 30

31 31

32 32

33 33 *fff espress.*

34 34 *ritenuto dim. pp*

35 35 *ff*

36 36 *Largamente*

37 37 *sf*

38 38 *molto ritenuto*

a tempo con tutta forza *rallentando Più mosso*

39 39 *Solo*

40 40 *p*

41 41 *Moderato*

42 42 *6*

43 43 *11*

44 44 *1*

45 45 *5*

46 46 *con sord.*

47 47 *3*

p cresc. *f* *dim.* *ppp*

*) Если валторнист не может взять ноту «си» piano, то надлежит играть октавой ниже, как указано.

Corno

133 Cor. *f* 15

137

141 16 8 17 6 *f*

158 18 2 8 19 *f*

173

177 20 6 21 *ff*

187 7 22 *f* *f*

Detailed description: This is a musical score for a Corno (Horn) part, spanning measures 133 to 187. The score is written on seven staves. The first staff (measures 133-140) is in treble clef with a key signature of one sharp (F#). It begins with a red bracket highlighting measures 133-134. Measure 133 is marked with '133', 'Cor.', and a forte 'f' dynamic. Measure 140 is marked with a boxed '15'. The second staff (measures 141-148) continues in treble clef. Measure 141 is marked with '141'. Measure 148 is marked with a boxed '16'. The third staff (measures 149-156) also in treble clef. Measure 149 is marked with '149'. Measure 156 is marked with a boxed '17'. The fourth staff (measures 157-164) is in treble clef. Measure 157 is marked with '158'. Measure 164 is marked with a boxed '18'. The fifth staff (measures 165-172) is in treble clef. Measure 165 is marked with '173'. Measure 172 is marked with a boxed '19'. The sixth staff (measures 173-180) is in treble clef. Measure 173 is marked with '177'. Measure 180 is marked with a boxed '20'. The seventh staff (measures 181-187) is in bass clef. Measure 181 is marked with '187'. Measure 187 is marked with a boxed '22'. Dynamics include 'f' (forte) and 'ff' (fortissimo). There are various musical notations such as slurs, ties, and accents throughout the score.

Corno

264

Cor.

ff

268

[31]

272

275

278

[32]

[33]

288

[34] Ob.

[35]

324

[36] Ob., Cl.

[37]

Timp. Fiati

8

Cor.

*f**ff**ff*

DSCH

Richard Strauss
Ein Heldenleben, Op. 40

1. Horn.

in F.

Lebhaft bewegt.

f

dim. p

p cresc.

hervortretend

4

p cresc.

4 5 7 6 2

ausdrucksvoll

p' cresc.

f dim. p

cresc.

fp cresc. mf marcato

mf cresc. - - f

f

mf

mf cresc. - - f

fff