

## University of Melbourne Symphonic Ensembles

### 2026 Auditions: Horn

*Please prepare excerpts as instructed. Note that you may not be asked to perform all excerpts.*

*Need help preparing for your audition? Here are some suggestions:*

- *Listen to the pieces in their entirety with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
  - <http://imslp.org/>
  - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

## **EXCERPT OVERVIEW**

*\*Any rests longer than 2 bars can be observed as a short pause before continuing*

1. **BEETHOVEN** Symphony No. 7 (Horn 1 **or** 2 in A)  
Mvt I, bars 86 - 103
2. **BEETHOVEN** Symphony No. 7 (Horn 2 in E)  
Mvt II, bar 119 – 126
3. **BEETHOVEN** Symphony No. 7 (Horn 2 in D)  
Mvt III, bars 185 - 217
4. **BRAHMS** Symphony No. 1 (Horn 1 in E)  
Mvt II, bars 90 – 105
5. **BRAHMS** Symphony No. 1 (Horn 1 in C)  
Mvt IV, bars 30 - 38
6. **STRAUSS** Don Juan (Horn 1 in E)  
12 bars before Fig. E – 11 bars after Fig. E
7. **STRAUSS** Don Juan (Horn 1 in E)  
19 bars after Fig. N – Fig. P
8. **MAHLER** Symphony No. 5 (Horn obligato in F)  
Mvt III *Scherzo*, bars 3 - 26
9. **MAHLER** Symphony No. 5 (Horn obligato in F)  
Mvt III, bars 229 - 307 (Fig. 11)
10. **WEBER** Der Freischutz (Horn 4 in C)  
Overture, Bar 10 - 25
11. **WEBER** Der Freischutz (Horn 2 in F)  
No. 2 *Terzetto con coro/terzett mit chor*  
4<sup>th</sup> bar of Fig. 5 – 1 bar before Fig. 6

1. BEETHOVEN Symphony No. 7 (Horn 1 or 2 in A)  
Mvt I, bars 86 – 103

# BEETHOVEN : Sinfonie Nr.7

## 1. Satz

*I.Horn in A*  
*Vivace*

Musical score for the first horn part (I. Horn in A) in 6/8 time, measures 86-103. The score is enclosed in large square brackets. It consists of three staves. The first staff begins with a dynamic of *sf* and features a rhythmic pattern of eighth notes with accents. The second staff continues this pattern. The third staff concludes with a dynamic of *p* and a *cresc.* marking. The key signature has one sharp (F#).

or

*II.Horn in A*  
*Vivace*

Musical score for the second horn part (II. Horn in A) in 6/8 time, measures 86-103. The score is enclosed in large square brackets. It consists of three staves. The first staff begins with a dynamic of *sf* and features a rhythmic pattern of eighth notes with accents. The second staff continues this pattern. The third staff concludes with a dynamic of *p* and a *cresc.* marking. The key signature has one sharp (F#).

2. **BEETHOVEN** Symphony No. 7 (Horn 2 in E)  
Mvt II, bar 119 – 126

*II. Horn in E*  
*Allegretto*

*p* 3 3 3 *cresc.* 3

3. **BEETHOVEN** Symphony No. 7 (Horn 2 in D)  
Mvt III, bars 185 – 217

*II. Horn in D*  
*Assai meno presto*

*p dolce*

*cresc.*

*ff*

4. **BRAHMS** Symphony No. 1 (Horn 1 in E)  
Mvt II, bars 90 – 105

*I.Horn in E*  
*Andante sostenuto*

*espress.* *cresc.* - - - - -

*f* *pp* *f* *p*

*espress.* *cresc.* - - - - - *mf*

5. **BRAHMS** Symphony No. 1 (Horn 1 in C)  
Mvt IV, bars 30 - 38

*I.Horn in C*  
*più Andante*

*f sempre e passionato*

6. **STRAUSS Don Juan (Horn 1 in E)**  
 12 bars before Fig. E – 11 bars after Fig. E

*molto espr. tranquillo*  
*p*  
*cresc.*  
*E*  
*mf molto espr.*  
*cresc.*  
*dim. molto pp*  
*espr.*  
*poco più vivente*  
*espr.*  
*p*  
*cresc.*

7. **STRAUSS Don Juan (Horn 1 in F)**  
 19 bars after Fig. N – Fig. P

*I. Horn in F*  
*f molto espress. e marc.*  
*ff*  
*p*  
*ff*  
*ff*



10. WEBER Der Freischutz (Horn 4 in C)  
Overture, Bar 10 - 25

*IV. Horn in C*  
*Adagio*

*dolce*

*mf*

11. WEBER Der Freischutz (Horn 2 in F)  
No. 2 Terzetto con coro/terzett mit chor  
4<sup>th</sup> bar of Fig. 5 – 1 bar before Fig. 6

Nr. 2 Terzetto con coro

*II. Horn in F*  
*poco più moderato*

*ff*

*ff*