



announces openings for:

*** * * HORN * * ***
(Section)

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4-5 concerts, with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

Start Date: when openings exist or to be put on substitute list
Reports to: Music Director and Personnel Managers
Length of Season: September to May
Audition Date: Scheduled as Requested or Needed
 Please contact staff members to schedule an audition:
 Winds / Brass / Percussion: Beth beth@spsorchestra.org
 Strings: Monica monica@spsorchestra.org

AUDITION

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- * Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- * Several prepared excerpts (listed below) that are assigned to demonstrate musician’s preparation ability (Excerpts are available online via IMSLP or www.orchestraexcerpts.com, along with recorded examples.)
 - * Number of audition rounds will be determined by the number of qualified candidates.
 - * A pre-screening may occur depending on the number of qualified candidates.
 - * Candidates may be asked to sight read
 - * Final round may include non-blind audition and an interview with the Audition Committee.

HORN

Solo: MOZART Horn Concerto 1, 2, or 3 (two minutes only of Movement I exposition)

Excerpts: All candidates must prepare the following excerpts. Audition Committee will choose which excerpts are played.

(All Horn I unless noted)

BEETHOVEN	Symphony No. 3	Mvmt. III: m. 171-205 (HORNS I, II, & III – prepare all parts)
BEETHOVEN	Symphony No. 7	Mvmt. I: 25 m. before Reh. C – Reh. C; 23 m. after Reh. N - end
BEETHOVEN	Symphony No. 9	Movement III: solo (HORN IV)
BRUCKNER	Symphony No. 4	Mvmt. I: Beginning to Reh. A; Mvmt. III: Beginning - Reh. D
HAYDN	Symphony No. 31	Movement III, Trio: m. 41-76
MAHLER	Symphony No. 3	Movement I: m. 1-11 & Reh. 39-40
MENDELSSOHN	<i>A Midsummer Night’s Dream</i>	Nocturne: m. 1-34
R. STRAUSS	<i>Til Eulenspiegel</i>	m. 6-20
TCHAIKOVSKY	Symphony No. 3	Movement II: m. 8-28 (Horn I)
		Mvmt. IV: 8 m. after Reh. A – 7 m. after Reh. C (Horn I & II)
WAGNER	<i>Götterdämmerung</i>	Act I: Short Call

Horn I

TRIO

171 *sf* *cresc.* *sf* *f*

186 *sf* *cresc.* *sf* *f*

Horn II

TRIO

171 *sf* *cresc.*

182 *f* *sf*

194 *cresc.* *f* *f* 18

Horn III

TRIO

171 *sf* *cresc.* 1

183 *f* *sf* *cresc.* 1

197 *f* *f* 18 Va. Bässe Va. Bässe

BEETHOVEN

Symphony No. 7

Mvmt. I: 25 m. before Reh. C – Reh. C

Horn I in A

Musical score for Horn I in A, measures 81-106. The score is written in treble clef with a key signature of one flat (B-flat). Measure 81 starts with a dynamic of *f* and includes a crescendo hairpin. Subsequent measures show dynamics of *p*, *f*, and *sf*. Measure 94 begins with a dynamic of *p* and includes a *cresc.* hairpin. Measure 106 starts with a dynamic of *ff* and includes a *cresc.* hairpin. A rehearsal mark 'C' is enclosed in a box above measure 106. Fingerings are indicated by numbers 1-5 above notes. A Violin I part is also visible in the background.

BEETHOVEN

Symphony No. 7

Mvmt. I: 23 m. after Reh. N - end

Horn I in A

Musical score for Horn I in A, measures 384-443. The score is written in treble clef with a key signature of one flat (B-flat). Measure 384 includes dynamics of *G.P.* and *pp*. Measure 385 includes dynamics of *G.P.* and *pp*. Measure 386 includes a dynamic of *pp*. Measure 387 includes a dynamic of *pp*. Measure 388 includes a dynamic of *pp*. Measure 389 includes a dynamic of *pp*. Measure 390 includes a dynamic of *pp*. Measure 391 includes a dynamic of *pp*. Measure 392 includes a dynamic of *pp*. Measure 393 includes a dynamic of *pp*. Measure 394 includes a dynamic of *pp*. Measure 395 includes a dynamic of *pp*. Measure 396 includes a dynamic of *pp*. Measure 397 includes a dynamic of *pp*. Measure 398 includes a dynamic of *pp*. Measure 399 includes a dynamic of *pp*. Measure 400 includes a dynamic of *pp*. Measure 401 includes a dynamic of *pp*. Measure 402 includes a dynamic of *pp*. Measure 403 includes a dynamic of *pp*. Measure 404 includes a dynamic of *pp*. Measure 405 includes a dynamic of *pp*. Measure 406 includes a dynamic of *pp*. Measure 407 includes a dynamic of *pp*. Measure 408 includes a dynamic of *pp*. Measure 409 includes a dynamic of *p*. Measure 410 includes a dynamic of *cresc.*. Measure 411 includes a dynamic of *cresc.*. Measure 412 includes a dynamic of *cresc.*. Measure 413 includes a dynamic of *cresc.*. Measure 414 includes a dynamic of *cresc.*. Measure 415 includes a dynamic of *cresc.*. Measure 416 includes a dynamic of *cresc.*. Measure 417 includes a dynamic of *cresc.*. Measure 418 includes a dynamic of *cresc.*. Measure 419 includes a dynamic of *cresc.*. Measure 420 includes a dynamic of *cresc.*. Measure 421 includes a dynamic of *cresc.*. Measure 422 includes a dynamic of *cresc.*. Measure 423 includes a dynamic of *cresc.*. Measure 424 includes a dynamic of *cresc.*. Measure 425 includes a dynamic of *cresc.*. Measure 426 includes a dynamic of *cresc.*. Measure 427 includes a dynamic of *cresc.*. Measure 428 includes a dynamic of *cresc.*. Measure 429 includes a dynamic of *cresc.*. Measure 430 includes a dynamic of *cresc.*. Measure 431 includes a dynamic of *cresc.*. Measure 432 includes a dynamic of *cresc.*. Measure 433 includes a dynamic of *cresc.*. Measure 434 includes a dynamic of *cresc.*. Measure 435 includes a dynamic of *cresc.*. Measure 436 includes a dynamic of *cresc.*. Measure 437 includes a dynamic of *cresc.*. Measure 438 includes a dynamic of *cresc.*. Measure 439 includes a dynamic of *cresc.*. Measure 440 includes a dynamic of *cresc.*. Measure 441 includes a dynamic of *cresc.*. Measure 442 includes a dynamic of *cresc.*. Measure 443 includes a dynamic of *ff*. A rehearsal mark 'N' is enclosed in a box above measure 387. Fingerings are indicated by numbers 1-6 above notes. Violin I and Violin II parts are also visible in the background.

Horn IV in E-flat

65 **Andante moderato** 14 *Clar. I* **Adagio**
Fag. I *pp dolce*

85

93 **Solo** *cresc.*

99 **Lo stesso tempo** *p*

103 *cresc. p*

110 *cresc. cresc. p*

115 *cresc. p*

119 *piu p pp cresc. f*

122 **A** *dolce*

Horn I in F

Bewegt, nicht zu schnell

Solo
mf immer deutlich hervorstehend

p dim.

cresc. *mf cresc.*

cresc. sempre *molto cresc.*

ff *marc. sempre*

HAYDN

Symphony No. 31

Movement III, Trio: m. 41-76

Horn I in D

41 **Trio.**

52

60

p

Minuet Da Capo.

MAHLER

Symphony No. 3

Movement I: m. 1-11

Horn I in F

Kräftig. Entschieden.

ff

sempre ff

Zurückhaltend. Molto riten.

MAHLER

Symphony No. 3

Movement I: Reh. 39-40

Horn I in F

39

Sehr weich und ausdrucksvoll hervortretend

offen

p

molto portamento

40

p

Horn I in E

Nº 7. *Con moto tranquillo.*

p dol. *p* *mf* *cresc.* *dim.* *mf* *cresc.* *p* *cresc.*

R. STRAUSS

Til Eulenspiegel

HORN I: m. 6-20

Horn I in F

Gemächlich. $\text{♩} = \text{♩ des } \frac{3}{8}$ *allmählich lebhafter*

cresc. *mf* *cresc.* *ff* *sfz*

Horn I in F

Andante sostenuto

ff

6

14

20

f *mf* *p*

Moderato con anima (♩ = In movimento di Valse)

16

riten.

2

Fl. u. Klar.

Horn I in F

Finale
Andante maestoso

10 Viol. I

A

sf-pp *poco a poco*

18 *cresc.* *fp* *pp* *p ma marcato* *più f*

27 *mf* *simile* *f*

B

32 *pp* *cresc.* *f* *simile* *ff*

38 *f* *ff*

C

46 *f* *mf* *p*

Horn II in F

Finale
Andante maestoso

12 Viol. I

A

sf-pp *poco a poco cresc.*

20 *sfp* *pp* *p* *ma marcato* *più f* *mf* *f* *simile*

B

30 *pp* *cresc.* *f*

37 *simile* *ff*

C

46 *f* *mf* *p*

WAGNER

Götterdämmerung

Act I: Short Call

Horn I in F

30 **Molto meno mosso.** **in F. Vivace.**

meno f **6** **f (sulla scena)** *lungo*

5 **f**

Allegro (♩ = ♩)

ff in F. **2 3 4 5**