

## 2017 Ensemble Placement Auditions for Horn: Instructions

### I. Gallay Etude #4, Bach Cello Suite selections:

- Please prepare each entire piece, observing articulations and dynamics.
- Be prepared to play repeats when marked.

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### II. *Bolero* by Ravel:

- *Quarter note* = 60-65. Play with a steady rhythm, observing articulations.
- 1<sup>st</sup> horn part only.
- Recording: <https://www.youtube.com/watch?v=I9CMPOz1SaQ>

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### III. *Chairman Dances* by John Adams:

*Quarter note* = 130 for all excerpts

#### Excerpt I:

- Prepare the entire excerpt; empty measures are provided to help with listening to the recording.
- Bass Clef notes are new notation, sounding at the same octave they are written. So, the first note in the third line of would be E below middle C.
- Notice the change back to treble clef in the next to the last measure.

#### Excerpt II:

- As with all of the music, please observe articulations and dynamics.
- Mark the quarter note beats above the music to help you count correctly.
- 2/2 = 4/4 Quarter note always stays the same.

#### Excerpt III:

- "To the fore" means to bring the melody out.
- If you can't manage the high notes, play down an octave.
- Again, the quarter note stays the same.

#### General Comments

- It is best to listen to this piece with the score: Full Score:  
[https://issuu.com/scoresondemand/docs/chairman\\_dances\\_23700](https://issuu.com/scoresondemand/docs/chairman_dances_23700)
- Recording <https://www.youtube.com/watch?v=SIYA1BokTDI>

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### IV. Prelude to Act I of *Lohengrin* by Wagner (Quarter note = 35-40)

- Freshmen: You have a choice of playing the transposed part in F horn or the non-transposed part in E horn.
- All others: You were only given the non-transposed part in E horn, so the excerpt needs to be transposed down ½ step. (The first note is a d#) Play bracketed parts only.
- Observe and play the difference between double dotted eighths/32nds and dotted eighths/sixteenths.

- As usual observe all articulations and dynamics.
  - Recording <https://www.youtube.com/watch?v=srbbm9688KQ>
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V. *Festival Variations* by Claude T. Smith

- Metronome markings are on the part
- Observe all articulations, particularly accents
- Excerpt 2—take time in the 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>, and 10<sup>th</sup> measures—rubato
- Recording <https://www.youtube.com/watch?v=RtfZl7fDsQ>

IT IS TO YOUR ADVANTAGE TO LISTEN TO ALL RECORDINGS SEVERAL TIMES.

If you have any questions, please contact me <robrtsnkl@appstate.edu>

# Etude #4

Gallay

4. *All<sup>o</sup> vivace*  
*f e leggiero*

*p*

*f* *ff* *pp*

*ritard.*

*a tempo*  
*f*

*animato*

# Suite IV

Horn in F

Bach

## BOURRÉE I

$\text{♩} = 110-115$  Allegro moderato

*f* *p* *f*

# Suite V

Horn in F

Bach

## SARABANDE

Lento

$\text{♩} = 55-60$

*p*

*p* *cresc.* *rit.* *p*



# Bolero

Ravel

Play 1st Hn. only (in F)

1<sup>er</sup> et 2<sup>e</sup> CORNS

8

Solo

1st → Hn.

mf

1st → Hn.

1st → Hn.

1st → Hn.

1st → Hn.

9

Bois

16

# Chairman Dances Excerpt I

John Adams

200 Horn 1

*ff* *mf* *p*

Horn 3 & 4

*p legato* *f* *p* *mp* *f*

*f* *ff*

# Excerpt II

John Adams

238 Horns 2&4

*ff*





Transpose

↓ 1/2 step

Richard Wagner  
Lohengrin

*in E.*  
VORSPIEL.  
Langsam.

CORNO I.  
AKT I.

The musical score is written for Horn I in Act I, Vorspiel, in E major, transposed down a half step. It consists of five staves of music. The first staff begins with a circled '19' and contains notes with first and second endings. The second staff has a 'p' dynamic and a first ending. The third staff has a 'p' dynamic and a first ending. The fourth staff has a 'p' dynamic and a first ending. The fifth staff has a 'p' dynamic and a first ending. The score includes various dynamics such as *pp*, *dim.*, and *f*, and performance markings like *rit.* and *dim.*. The piece concludes with a final note marked '12'.



# FESTIVAL VARIATIONS

1st & 3rd F HORN

CLAUDE T. SMITH (ASCAP)

\* *Allegro Vivace* ( $\text{♩} = 152$ )

The first section of the score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of eighth notes with accents, followed by a triplet of eighth notes. The dynamic marking is *f* *brevura*. The second staff contains a series of half notes with long slurs. The third staff starts with a circled measure number '10' and continues with eighth notes and accents, ending with a triplet and a dynamic marking of *sf*.

The second section of the score consists of three staves of music. The first staff begins with a circled measure number '184', a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is marked *Andante Rubato* with a circled  $\text{♩} = 76-80$ . It features a *1. Solo* marking and a dynamic of *mp*. The second staff has a circled *rit.* marking and a dynamic of *a tempo*. The third staff has a circled *rit.* marking, a circled measure number '194', and a dynamic of *Molto Rubato* with a circled '2'. The music includes triplets and slurs.