

Orquesta Filarmónica de la Ciudad de México: Audición corno

Solo

Cualquier concierto de corno de Mozart, primer movimiento

Corno I

Bach - Concierto de *Brandenburgo* No. 1 in F, BWV 1046, mov. IV, Trio II

Bach - Misa en si menor, BWV 232, *Quoniam tu solus Sanctus*, completo

Beethoven - Sinfonía No. 6 in F, op. 68, mov. III, compases 132-161

Beethoven - Sinfonía No. 7 in A, op. 92, mov. I, compases 423-end

Brahms - Sinfonía No. 1 in c, op. 68, mov. II, compases 90-105 (1 antes de E – F)

Brahms - Sinfonía No. 1 in c, op. 68, mov. IV, compases 28-60 (B – 16 después C)

Brahms - Sinfonía No. 2 in D, op. 73, mov. I, compases 438-477

Brahms - Sinfonía No. 3 in F, op. 90, mov. III, compases 98-110 (F – 12 después F)

Bruckner - Sinfonía No. 4 in E-flat, mov. I, compases 1-51 (beginning – A)

Dvorak - Cello Concerto in b, op. 104, mov. I, compases 51-64

Mahler - Sinfonía No. 5, mov. I, 26-31

Mussorgsky-Ravel - *Pictures at an Exhibition, Promenade* solo

Shostakovich - Concerto para violonchelo No. 1, 1 antes de #26 hasta 5 después de #27

Shostakovich - Sinfonía No. 5, op. 47. mov. I, 17 – 21

Strauss - *Till Eulenspiegel*, principio – 1, 8 antes de 33-38

Stravinsky - *Pájaro de fuego* finale, #11-#12

Chaikovsky - Sinfonía No. 5 in e, op. 64, mov. II, compases 9-28

Wagner - *Götterdämmerung* (llamada corta)

Corno I

Brandenburgisches Konzert Nr. 1

Joh. Seb. Bach
(1685-1750)

TRIO

in F

8

17

25

*Menuetto da capo
al Fine*

Johann Sebastian Bach

Mass in B Minor

BWV 232

Horn in D.
(Corno da caccia.)

Nr. 1. „Kyrie“ (Chor), Nr. 2. „Christe eleison“ (Duett: Sopran I und II),
 Nr. 3. „Kyrie“ (2.) (Chor), Nr. 4. „Gloria“ (Chor),
 Nr. 5. „Laudamus“ (Arie für Mezzosopran oder Alt), Nr. 6. „Gratias agimus tibi“ (Chor), } *tacent.*
 Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor), Nr. 8. „Qui tollis“ (Chor),
 Nr. 9. „Qui sedes“ (Altarie)

Nr. 10. „Quoniam“ (Bassarie).

Andante pomposo.

The musical score for the Horn in D part of the Kyrie section, titled "Quoniam" (Bassarie). The score is written in 3/4 time and consists of 55 measures. It begins with a dynamic of *f* and a tempo marking of *Andante pomposo*. The score includes various dynamics such as *f*, *mf*, *p*, *pp*, and *cresc.* (crescendo). There are also tempo markings: *poco rit.* (ritardando), *a tempo*, and *rit.* (ritardando). The score features several trills (marked *tr.*) and slurs. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated. The piece concludes with a final measure marked *f*.

Horn in D.

60 *tr.* *mf* *tr.* 2 65 1 *rit.* a tempo *f* *mf*

70 *f* *p* 75

mp 2 60 2 *mp* 1 55 3 *rit.* 2

a tempo 90 *pp* 2 95 2 *mf*

100 1 *mf* 1 105 1 *f* *p* *tr.*

110 *mf* *p* *mf* *p* *mf* *p*

mf *cresc.* *f* *tr.* *rit.* 115

a tempo *f* *mf* 120 *tr.*

125 *f* *mf* *cresc.* *f* *tr.* *rit.* *attacca*

Detailed description: This page of a musical score for Horn in D from Bach's Mass in B Minor contains measures 60 through 125. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The score is divided into eight systems. The first system (measures 60-65) begins with a mezzo-forte (*mf*) dynamic and includes a trill (*tr.*) on the first measure. It features a tempo change from *rit.* to *a tempo* and dynamic markings of *f* and *mf*. The second system (measures 65-75) starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The third system (measures 75-85) is marked mezzo-piano (*mp*) and includes a *rit.* marking. The fourth system (measures 85-95) is marked *a tempo* and includes a pianissimo (*pp*) dynamic. The fifth system (measures 95-105) includes dynamics of *mf*, *f*, and *p*. The sixth system (measures 105-115) features alternating dynamics of *mf* and *p*. The seventh system (measures 115-120) includes dynamics of *mf*, *cresc.*, *f*, and *tr.*. The eighth system (measures 120-125) includes dynamics of *f*, *mf*, *cresc.*, *f*, *tr.*, and *rit.*, ending with the instruction *attacca*. The score includes various musical notations such as slurs, ties, and trills.

Sechste Symphonie

Horn I

L. van Beethoven, Op. 68

in F Lustiges Zusammensein der Landleute
Allegro (♩ = 108)

The musical score for Horn I consists of three staves. The top staff, labeled 'Horn II', contains measures 138-142 and features a melodic line with a crescendo and a 'p dolce' dynamic. The middle staff, labeled '138', contains measures 138-142 and features a melodic line with a crescendo and a 'dolce' dynamic. The bottom staff, labeled '154', contains measures 154-158 and features a melodic line with a crescendo and a 'f' dynamic, ending with the instruction 'sempre più stretto'.

138 *cresc.* *dolce*

154 *cresc.* *f* *sempre più stretto*

Siebente Symphonie

in A Corno I
Poco sostenuto $\text{♩} = 69$

L. van Beethoven, Op. 92



425

436 *ff*

443 *ff*

Symphonie Nr. 1

(C moll)

Horn I

Johannes Brahms, Op. 68

in E
Andante sostenuto

E

espr. *cresc.*

94 *f*

pp *f* *p* *espr.*

102 *cresc.* *mf*

F

sf *sf* *sf*

B Più Andante

30 *f sempre e passionato*

f *pp* *pp*

43 *p dolce* *poco f espr.* *cresc.* *f*

3 C 2

58 *dim.*

1

Symphonie Nr. 2

(D dur)

in D
Allegro non troppo

Horn I

Johannes Brahms, Op. 73

419 *ff* *fp* *p* **L** **Hf III**

439 *pp* *p* *f* *dim.* **M** **1**

453 *p* *dolce* *un poco* *cresc.* *ritard.* *f* *dim.* **Solo**

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

473 *in tempo, ma più tranquillo* **4**

Detailed description: This is a page of a musical score for the first horn part of Johannes Brahms' Symphony No. 2. The score is written in treble clef and D major. It consists of five staves of music. The first staff (measures 419-438) begins with a fortissimo (ff) dynamic, followed by fortissimo piano (fp) and piano (p). It includes a first ending bracket labeled 'L' and a 'Hf III' marking. The second staff (measures 439-452) starts with pianissimo (pp), moves to piano (p), then forte (f), and ends with a decrescendo (dim.). It features a second ending bracket labeled 'M' and a first ending bracket labeled '1'. The third staff (measures 453-462) is marked 'Solo' and begins with piano (p), playing 'dolce' (sweetly). It includes a crescendo (cresc.) and a 'ritard.' (ritardando) marking. The fourth staff (measures 463-472) starts with 'stringendo' (increasing tempo), then 'ritard.' (ritardando), followed by forte (f) and decrescendo (dim.). The fifth staff (measures 473-476) is marked 'in tempo, ma più tranquillo' (in tempo, but more tranquil) and is in 4/4 time.

Symphony No. 3

(F Major)

Horn I in F

Johannes Brahms, Op. 90

Poco Allegretto

Klar. Fag. I

lunga

p *p espr.*

3/16

10

Anton Bruckner

Symphony No. 4 in Eb Major (Romantic)

Horn 1 in F

1. SATZ

Bewegt, nicht zu schnell

Solo

mf immer deutlich hervortretend

p dim.

p

cresc.

mf cresc.

cresc. sempre

molto cresc.

ff

Concert für Violoncell.

Corno I.

I.

in E.
Allegro, M. M. ♩ = 116.

Ant. Dvořák, Op. 104.

Solo.

pp rit.

un poco sostenuto in tempo

molto espr.

dim.

pp

dim.

Symphonie N° 5

MAHLER, G.

Horn I.

I.

1. Trauermarsch.

gestopft. 1 gestopft - unmerklich drängend.
ff sf 126 f

1 f f

ff fließender rit. 27 Pesante (Plötzlich etwas anhaltend) Allmählich
ff sf sf 2 cresc. 28

ff nicht schleppen (tempo!) sf sf vorwärts (unmerklich)

ff 2 accelerando. mit Gewalt sf sf sf sf

3 rit. 29 sf dim.

f mf ritenuto dim. p

30 Tempo I subito. Etwas langsamer, als zu Anfang.
gestopft. dim. pp dim. p sf 1 sf Nicht eilen

31 Nicht eilen. ff sf sf 1

Tableaux d'une Exposition

Pictures at an Exhibition
de M. Moussorgsky

CORNI 1-II
in F_a

Orchestration de
Maurice RAVEL

Promenade

Solo
1^o

p

hauteur réelle

mf

rit.

Horn in F

Concert
fur

Violoncello u. Orchester v. D. Schostakowitsch

I

Allegretto

f

26

27

Symphony No. 5

Corno I (F)

I

SHOSTAKOVICH

Op. 47

Moderato

Musical score for Corno I (F) in Moderato, measures 15-21. The score is written on four staves. Measure numbers 15, 16, 17, 18, 19, 20, and 21 are boxed. The first staff is in treble clef, and the second and third are in bass clef. The fourth staff is in treble clef. Dynamics include *f*, *mp*, *f*, and *ff*. The tempo is Moderato. There are some handwritten annotations and a stamp at the top right.

Till Eulenspiegels lustige Streiche.

Horn I in F.

Richard Strauss, Op. 28.

Musical score for Horn I in F, measures 5-7. The score is written on three staves. The first staff is in treble clef, and the second and third are in bass clef. The tempo is Gemächlich. The time signature is 4/8. The key signature is one flat. Dynamics include *p*, *mf*, and *ff*. The tempo changes to Volles Zeitmass. (sehr lebhaft) and then allmählich lebhafter. There are some handwritten annotations and a stamp at the top right.

Till Eulenspiegels lustige Streiche.

Horn I in F.

Richard Strauss, Op. 28.

32 *ff* *mf* 2

33 *mf* 5 *pp*

1 *pp* 1

34 *p* *mf*

35 *cresc.* *ff* *cresc.* *f* *f* *ff* 1

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

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

cresc. *ff* *immer* 3

gestärkt
ausgelassener und lebhafter *ff*

ff

2 *drohend* 38 *Gleichgültig: drohend* 2 *ff*

1st HORN in F

FIREBIRD SUITE
(SUITE DE LOISEAU DE FEU)

RE-ORCHESTRATED BY THE
COMPOSER IN 1919
IGOR STRAVINSKY.

FINALE

11 LENTO MAESTOSO $\text{♩} = 54$
SOLO
DOLCE CANTABILE

Fünfte Symphonie

Horn I in F

Shostakovich, Op. 64
(1840-1893)

II

Andante cantabile, con alcuna licenza

Solo
dolce con molto espress.

animando - riten. A sostenuto V
mf p

animando sostenuto
mf > p

Con moto animato
p > dolce

22

27 V
mp sostenuto

Wagner - Götterdämmerung (llamada corta)

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

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

5 *f*

Allegro (♩. ♩)

ff in F. 2 3 4 5