



William Intriligator, Music Director and Conductor

The Cheyenne Symphony Orchestra announces auditions for the following openings:

Principal Horn (\$89.00 per service)

Audition Date: Tuesday, October 23, 2018

Audition Time: Afternoon TBD

Audition Location:

Cheyenne Civic Center

510 W. 20th St.

Cheyenne, WY 82001

Email a ONE PAGE resume by Sunday, October 16, 2018 to:

Allyson Fleck, Cheyenne Symphony Orchestra Manager

allyson@cheyennesymphony.org cell: 770-362-9128

Please include current address, email address and phone number

Individual audition times will be assigned after October 18, 2018

You are strongly encouraged to acquire your own parts which can be used during the audition.

However, excerpts can be found online at www.cheyennesymphony.org

Click on the Audition tab and scroll to your specific instrument.

Principal French Horn

Any Mozart Concerto, first movement, exposition only (3 minutes max, unaccompanied)

Excerpts (all Horn 1 parts):

Bach, J.S. Brandenburg Concerto No. 1 "Polonaise" (or "Polacca") Trio with repeats

Beethoven Symphony No. 3, 3rd movement Trio

Beethoven Symphony No. 6, 3rd movement: m. 132 – 161 & 5th movement m. 5 - 9

Beethoven Symphony No. 7, 1st movement: m. 84 – 102

Brahms Symphony No. 2, 1st movement, m. 454 – 477

Mendelssohn A Midsummer Night's Dream, Nocturne, m. 1 – 34

Ravel Pavane for a Dead Princess, m. 1 – 4th measure of [A]

Strauss Don Juan, 11 after [N] to [P]

Strauss, R. Till Eulenspiegel, m. 1 – [1], [35] – [38]

Tchaikovsky Symphony No. 4, mvt 1, m. 1 - 21

Tchaikovsky, Symphony No. 5, 2nd movement, m. 8 – 28

Wagner Siegfried, Short Call

J.S. Bach, Brandenburg Concerto No. 1 "Polonaise" (or "Polacca") Trio with repeats

Trio



Mouet da capo

in E^b

Horn I

TRIO

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

196 *sf* *cresc.* *sf* *f*

203 Va. Bässe Va. Bässe Hr. II *sf* *cresc.* *sf*

213 *sf* *pp*

225 Viol. I 47 Viol. I Fag. I *p*

253 Kl. I *ff*

277 *p* *f ff* **Alla breve** (♩ = 116)

305 *p* *p* *p*

320 *cresc.* *ff* *f* *f*

CODA

333 Kl. II *p cresc.* *cresc.* *f* *ff* *ff* *ff*

FINALE
in E^b Allegro molto (♩ = 76)

5 Va. *ff* *sf* *sf* *sf* 14 Viol. I *ff* *p* 4 Va.

in F Lustiges Zusammensein der Landleute
Allegro (♩ = 108) **32**

The musical score consists of several systems of staves. The first system (measures 132-140) features Violins (Va.) and a piano (pp) dynamic. The second system (measures 140-154) includes Violins (Va.), Violas (Vc.), and Horn II, with dynamics ranging from *cresc.* to *ff*. The third system (measures 154-172) continues with Violins (Va.), Violas (Vc.), and a Contrabass (Kb.), marked *sempre più stretto* and *a tempo Allegro (♩ = 132)*. The fourth system (measures 172-192) features Violins (Va.), Violas (Vc.), and a Contrabass (Kb.), with dynamics including *sf* and *ff*. The score concludes with a double bar line and a 3/4 time signature.

Hirtengesang, Frohe und dankbare Gefühle nach dem Sturm
in F Allegretto (♩ = 60)

The musical score for measures 5-9 of the first system is as follows:

- Staff 1 (Klar. I):** Treble clef, 6/8 time. Measures 5-9. Dynamics: *p*, *cresc.*, *sf*, *p*. A bracket spans measures 5-9.
- Staff 2 (Solo):** Treble clef, 6/8 time. Measures 5-9. Dynamics: *p*, *cresc.*, *ff*.
- Staff 3 (Horn):** Treble clef, 6/8 time. Measures 5-9. Dynamics: *sf*, *sf*.
- Staff 4 (Viol. I):** Treble clef, 6/8 time. Measures 5-9. Dynamics: *ff*, *p*, *cresc.*, *p*. Includes a first ending bracket (1) and a second ending bracket (2).
- Staff 5 (Vc. pizz.):** Bass clef, 6/8 time. Measures 5-9. Dynamics: *p*, *cresc.*.

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

Corno I

in A

Poco sostenuto $\text{♩} = 69$

1 3
f 1 *f* *fp* *fp* *dimin. pp* *p cresc.*

15 *ff* *p* *ff sf sf sf sf sf sf sf*

38 5 6 7 8 *sf sf sf sf sf sf* *dimin. p* *cresc. ff* *ff*

63 **Vivace** $\text{♩} = 104$ 1 2 3 4 5 6 1 2 3 4 5 6
f *p* *sf* *sf sf sf sf sf* *ff*

81 *f > p* *f* *sf* *sf sf sf sf* *ff*

94 *p* *cresc.*

106 6 7 8 *ff* *f*

126 2 11 *dolce* *f*

150 *ff* *ff* *ff*

165 *ff* G.P.

177 2 14 *ff* G.P. *f* *ff*

209 13 *p*

235 1 2 3 4 5 6 5
cresc. poco a poco

in D

Horn I

404 *poco f ben marc.*

409

414 *cresc.*

419 *ff* *fp* *p* Hr. III

439 *pp* *p* *f* *dim.*

453 *p* *dolce* *cresc.* *un poco*

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

473 *in tempo, ma più tranquillo* *mp espress.* *cresc.*

486

493 *poco rit.* *in tempo, sempre tranquillo* *f dim.* *p*

500 *p* *longer* *cresc.* *espress.*

504

in E.
Con moto tranquillo.

Und allen geht's nach ihrem Kopf.
allacca

Nº 7.

p dol.

9 *p mf cresc.*

18 *dim. mf cresc. p cresc.*

26 *p*

PAVANE POUR UNE INFANTE DÉFUNTE

MAURICE RAVEL.

Cors simples en Sol

Lent $\text{♩} = 54$

SOLO

1^{er} Cor.

2^d Cor.

pp

Cédez

A

p > *pp* *expressif*

En élargissant au Mouvement

5

pp > *mf*

pp > *mf*

un peu retenu C

B

4

pp > *mf*

f

f

in F

R. Strauss — Don Juan

Corno I.

4

a tempo
 senza sord.
f molto espr. marc. *ff*

p *ff*

string. *a tempo, giocoso*
p *mf*

p *mf* *mf* *cresc. - - - f cresc. - -*

ff *ff* *ff* *Svlvo.* *ff*

espr. *f* *f*

poco più agitato *marcato* *U* *sempre molto agitato* *in E.* *poco a poco calando*
p cresc. - - - f cresc. - - - - - - - ff *9* *Fakult*

3 *Corno ingl.* *3* *1* *2* *3* *4* *5* *6* *V* *tranq.*
4 *5* *6* *iii* *7* *8* *9*

in E. *gestopft* *Tempo I.* *5* *iii* *offen*
10 *11* *12* *sfz* *dim. - - -* *p* *cresc.*

W *ff* *1*

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn I in F.

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

p

Volles Zeitmass. (sehr lebhaft)

cresc. *mf* *cresc.*

ff *sfz*

mf *mf* *cresc.*

f *ff* *ff* *ff*

Immer sehr lebhaft. *a tempo*

ff *poco rit.* *mf*

ff *f* *mf*

f *ff* *f* *ff*

ff *dim. p*

p *f* *f* *p*

p *mf* *dim.* *pp*

Horn I in F.

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

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

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

cresc. *ff* *immer* **3**

37 *ausgelassener und lebhafter* *ff*

ff

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

3 *ff* *ff*

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

1 *Dämpfer weg* **40** *mit Dämpfer* *f* *mf* *ff* *p*

Epilog. doppelt so langsam (im Zeitmass des Anfangs 4/6)

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

Sehr lebhaft. *f cresc.* *ff* *fff*

ORCHESTRA

Sinfonie Nr. 4 f-Moll

Horn 1 in F

Peter Tschaikowski, op. 36

I

Andante sostenuto

ff

6

14

20 *riten.* *f* *mf* *p*

44 *f*

48 **B** *p* *poco cresc.*

55 *mf* *p* *cresc. poco a poco*

63 *f* **C** *f*

73 *f* *f* *f*

78 *f*

Moderato con anima (♩ = In movimento di Valse)

Fl. u. Klar.

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo dolce con molto espress.

12 animando - riten. A sostenuto mf p

17 animando sostenuto mf > p

22 Con moto animato p > dolce

27 mp sostenuto 4 Tempo I 3 1 2 Klar. Poco più animato

41 riten. Tempo I B animando f p pp p

47 riten. mf f > mf pp

50 animando C Poco più mosso p mf mf cresc. poco a poco

53

56 Tempo I animando riten. fff ff f mf

59 Più animato riten. Poco meno 3 p p p

66 Moderato con anima 7 Fag. I D mf

79 E 4 1 mf mf mf f

Wagner Siegfried, Short Call

30 **Molto meno mosso.** *meno f* 6 **in F. Vivace.** *f* (sulla scena) *lungo*

5 *f*

Allegro (♩ = ♩) *ff in F.* 2 3 4 5

The score is written for piano and violin. The piano part consists of three systems of staves. The first system includes a box with the number '30' and the tempo marking 'Molto meno mosso.' followed by 'meno f' and the number '6'. A bracket indicates a change to 'in F. Vivace.' with a dynamic marking of 'f' and the instruction '(sulla scena)'. The second system features a dynamic marking of 'f' and the number '5'. The third system is marked 'Allegro (♩ = ♩)' and 'ff in F.', with the numbers '2', '3', '4', and '5' indicating specific measures. The violin part is written in a single staff across the three systems, with various rhythmic patterns and dynamics.