



## 贵阳交响乐团圆号首席招聘片段 **Horn Principal Audition**

- 1.柴可夫斯基 第五交响曲第二乐章 Tchaikovsky Sy#5 2Move.
- 2.马勒 第九交响曲第一乐章 Mahler Sy#9 1Move.
- 3.罗西尼 土耳其人在意大利序曲 Rossini The Turk in Italy Overture
- 4.理查 斯特劳斯 玫瑰骑士第一幕 Richard Strauss Der Rosenkavakier Act.1
- 5.理查 斯特劳斯 英雄生涯 Richard Strauss Ein Heldenleben
6. 理查 斯特劳斯 提尔的恶作剧 Richard Strauss Till Enlenspiegels.....
- 7.贝多芬 第三交响曲第一乐章、第三乐章 Beethoven Sy#3 1Move. 3Move.
- 8.贝多芬 第七交响曲第一乐章、第四乐章 Beethoven Sy#7 1Move. 4Move.
- 9.勃拉姆斯 第二交响曲第二乐章 Brahms Sy#2 2Move.
- 10.布鲁克纳 第四交响曲第一乐章 Bruckner Sy#4 1Move.
- 11.马勒 第五交响曲第三乐章 Mahler Sy#5 3Move.
- 12.肖斯塔科维奇 第九交响曲第三乐章 Shostakovich Sy#9 3Move.
- 13.肖斯塔科维奇 第五交响曲第一乐章 Shostakovich Sy#5 1Move.

# Sinfonie Nr. 5

e-Moll / E minor

Peter I. Tschaikowsky  
op. 64

## 2. Satz

Andante cantabile, con alcuna licenza  $\text{♩} = 54$

I. in F

*dolce con molto espress.*

12 *animando* *riten.*

16 *sostenuto* *animando*

*mf* *p*

20 *sostenuto*

*mf* *p*

23 *Con moto* *animato*

*p* *dolce*

26 *mp*

Detailed description of the musical score: The score is written for a single melodic line in E minor, 12/8 time. It begins with a treble clef and a key signature of one flat (F major). The tempo is 'Andante cantabile, con alcuna licenza' with a quarter note equal to 54 beats. The first measure is marked 'I. in F'. The score is divided into five systems. The first system (measures 12-15) starts with 'dolce con molto espress.' and includes 'animando' and 'riten.' markings. The second system (measures 16-19) is marked 'sostenuto' and 'animando', with dynamics 'mf' and 'p'. The third system (measures 20-22) is also 'sostenuto' with 'mf' and 'p'. The fourth system (measures 23-25) is marked 'Con moto' and 'animato', with 'p' and 'dolce'. The fifth system (measures 26-28) starts with 'mp' and features a triplet of eighth notes. The piece concludes with a double bar line.

# Sinfonie Nr. 9

D-Dur / D major

## 1. Satz

Gustav Mahler

Plötzlich bedeutend langsamer (lento) und leise. Misterioso

376 381 I. in F offen

*p* 3

3 3 3 *cresc.*

*ff* 3 *p subito* 3 3

3 3 *tr* (offen) *ff*

## Ouverture

## Der Türke in Italien

Giacchino Rossini

Adagio [ $\text{♩} = 88$ ]

11 Solo I. in F

Musical score for the Overture of "Der Türke in Italien" by Rossini, featuring a solo for the first violin in F major. The score consists of six staves of music with various dynamics and performance instructions.

The first staff (measures 11-12) is marked *fp espressivo*. The second staff (measures 13-15) is marked *p*. The third staff (measures 16-17) features complex rhythmic patterns. The fourth staff (measures 18-20) includes trills (*tr*) and is marked *fp*. The fifth staff (measures 21-23) is marked *smorz. poco a poco*. The sixth staff (measures 24-26) ends with a *p* dynamic and includes triplets.

## Der Rosenkavalier

## 1. Aufzug

## Einleitung

Richard Strauss  
op. 59

Stürmisch bewegt [♩ = 120]

I.III.in E  
II.IV.in E

*f* *ff* *ff* *3*

*f* *ff* *3* *3* *3*

**1**  
agitato und sehr überschwenglich im Vortrag

II.IV. *f* II.IV. *mf*

*cresc.* *ff* I.III. *3*

*f cresc.* *ff*

*f* *3* **2** **3** II.IV. **2** IV.

I.in E *f* *3* *3* *3* **4** III. *p* *3*

sempre accelerando

III. *mf* *cresc.* *ff* *cresc.* *ff*

I.III. II.IV.

IV. *p* *cresc.* *f* *cresc.*

(5) Festes Zeitmaß in tempo

*fff* *fff*

61 62 63 64

I.III. *ff* II.IV. *sfz* *ff*

65 66 67 68 69 70

I.III. *ff* *ff*

71 72 73 74 75 76

*f* *mf* *dim.*

IV. *mf*

breiter werden slargando molto ritenuto viel ruhiger

77 78 79 80 81 82

*p* *p* *mf*

(8) immer ruhiger werden (9)

83 84 85 86 87 88

(Fortsetzung nächste Seite)

# Ein Heldenleben

Richard Strauss  
op. 40

Lebhaft bewegt

I. II. in F

First system of the score, featuring I. and II. staves. It begins with a dynamic marking of *f* and includes triplet markings over the first two measures.

Second system of the score, featuring I. and II. staves with various musical notations and dynamics.

Third system of the score, featuring I. and II. staves. It includes a first ending bracket labeled (1) and dynamic markings such as *sfz* and *f*.

Fourth system of the score, featuring I., II., III., IV., V., and VI. staves. It includes dynamic markings such as *ff* and *pp*, and a second ending bracket labeled 2.

Fifth system of the score, featuring I., II., III., IV., V., and VI. staves. It includes dynamic markings such as *f dim.*, *dim. p*, and *cresc.*, along with the instruction *V. in F hervortretend*.

(3)

III. in F

cresc.

-f

hervortretend  
I. in F *cresc.*  
*p*

*ff.*

II. in F  
*mf* *espress.* *cresc.*

III. in F *f*

IV. in F  
*mf* *espress.* *cresc.*

VI. in F *f*

(4) *cresc.*  
*p*

*dim.* *p* *cresc.*

*dim.* *p* *cresc.*

*pp* *cresc.*

I. II. III. IV. V. VI.

*mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

*-f*

I. II. III. IV. V. VI.

*ff* *ff* *ff*

(5)

(9)

V. VI.

*ff* *ff*

(10)

I-VI in F

*fff*

Festes Zeitmaß (sehr lebhaft)

I-VIII. in F (78)

*ff*

(79)

# Till Eulenspiegels lustige Streiche

Richard Strauss  
op. 28

Gemächlich  $\text{♩} = \text{♩}_{\text{des}} \frac{4}{8}$

5 I. in F *p* allmählich

lebhafter

Volles

*cresc.* 1

Zeitmaß (sehr lebhaft)

*mf* *cresc.*

1 III. in D *p*

*cresc.* 6

# Sinfonie Nr. 3

Es-Dur / E<sup>b</sup> major („Eroica“)

## 1. Satz

Allegro con brio (♩. = 60)

L. van Beethoven  
op. 55

1. in Es

13

*p cresc.* *p*

231 in Es

*f*

408 in F

*p dolce* *cresc. - - p*

630 I. in Es

*p*

II. in Es

*p*

636

III. in Es

*p*

642

## 3. Satz: Scherzo

Allegro vivace (♩. = 116)

I. in Es 167

II. in Es

III. in Es

172

178

1.

2.

# Sinfonie Nr. 7

A-Dur / A major

L. van Beethoven  
op. 92

## 1. Satz

Vivace (♩ = 104)

89

I. in A

*ff*

II. in A

*ff*

93

98

*p*

*cresc.*

*p*

*cresc.*

436

*ff*

*ff*

440

*ff*

*ff*

*ff*

*ff*

445

4. Satz  
Allegro con brio (♩ = 72)

20 I. in A  
*ff*  
II. in A  
*ff*

25

31  
*ff*  
*ff*

443  
*fff*  
*fff*  
*sf*  
*sf*  
*sf*  
*sf*

452  
*sf*  
*sf*  
*sf*

459  
*ff*  
*sf*  
*sf*  
*sf*  
*sf*  
*ff*  
*ff*  
*sf*  
*sf*  
*sf*

# Brahms Sy#2

## 2. Satz

Adagio non troppo

17 I. in H  
*p*

20

24 *dim.*

28 *p* *cresc.* *f* *dim. > p*

Detailed description: This image shows a page of musical notation for the second movement of Brahms' Symphony No. 2. The music is written in treble clef with a common time signature (C). The key signature is one sharp (F#), indicated by the 'I. in H' marking. The tempo is 'Adagio non troppo'. The score consists of four staves of music. The first staff begins at measure 17 with a piano (*p*) dynamic and a first ending bracket. The second staff starts at measure 20 and features a key signature change to one flat (Bb) at the end. The third staff starts at measure 24 and includes a decrescendo (*dim.*) marking. The fourth staff starts at measure 28 and contains dynamic markings for piano (*p*), crescendo (*cresc.*), forte (*f*), and decrescendo (*dim. > p*). The piece concludes with a double bar line and repeat dots.

# Sinfonie Nr. 4

Es-Dur / E<sup>b</sup> major („Romantische“)

## 1. Satz

Bewegt, nicht zu schnell

Anton Bruckner

I. Solo in F immer deutlich hervortretend

mf

2

9

p dim.

17

3

p

27

35

cresc.

a2

mf cresc.

43

3

cresc. sempre

48

3

molto cresc.

ff

# Sinfonie Nr. 5

cis-Moll / C# minor

## 3. Satz: Scherzo

Kräftig, nicht zu schnell

poco rit.

a tempo

Gustav Mahler

Corno obbligato in F

I. II. III. IV. in F  
stark

acc.

*p* *ff*

6 Cor. obl.

*fp* *fp* *ff*

16 (1)

22 *fp* *ff*

Etwas zurückhaltend  
(10) *rit.* (277)

*pp* *ff* *molto portamento* lang verklingend

282 *ppp* lang *f* quasi a tempo I *rit.* lang verklingend

290 *pppp* 5 gewöhnlich *p* *rit.* verklingend

301 Cor. obl. a tempo

Schalltr. auf!

gestopft I. in F *pp* *p* *dim.* *ppp*

*f* *p*

696 Tempo I

Schalltr. auf!

I. III. in F *pp* *molto rit.* *ff* *sempre*

*fff* *dim.* *molto cresc.* *ppp*

3. Satz  
Presto ♩ = 126

Sinfonie Nr. 9  
Es-Dur / E<sup>b</sup> major

D. Schostakowitsch  
op. 70

86 I. II. III. IV. in F

ff espr.

90

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Shostakovich Sy#5 1 Move.

15 8 16 6 17 2

piano f

18 poco animando

19 wood.

mp

20 1

21 6

22 Allegro non troppo

f

ff