

**CANADIAN OPERA COMPANY**  
**PRINCIPAL HORN AUDITION REPERTOIRE**

Tuesday, October 6, 2015

227 Front St. East Toronto, ON M5A 1E8

SOLO:

- 1<sup>st</sup> and 3<sup>rd</sup> movement of Mozart Concerto No. 4, K.495
- 1<sup>st</sup> movement of Strauss Concerto No. 1

(Music for these will not be provided; there will be no piano accompaniment.)

EXCERPTS:

1. Beethoven: FIDELIO – Act I, No. 9 (“*Abscheulicher!*”)  
m.34-36; m.42-79; m.88-109,1; m.112-125; m.141-end
2. Mozart: COSÌ FAN TUTTE – Act II, No. 25 (“*Per pietà*”)  
m.21-33; m.76-78; m.116-117
3. Mozart: IDOMENEO – Act I, No. 2 (“*Non ho colpa*”)  
m.1; m.9-19; m.136-end
4. Puccini: TOSCA – Act III opening to 3 bars after [1]
5. Strauss: SALOME – Dance of the Seven Veils, 9 bars before [Q] through [V]
6. Strauss: DER ROSENKAVALIER
  - a) Act I, beginning through the downbeat 6 bars after [4]
  - b) Act III, 7 bars before [253] through [254]
7. Strauss: ARIADNE AUF NAXOS – Overture (not the Vorspiel)  
[33] through 4 bars after [40]
8. Wagner: SIEGFRIED – Act II, Offstage Call
9. Wagner: RHEINGOLD – opening, m. 36-55
10. Bellini: I CAPULETI E I MONTECCHI – Act I, No. 4  
pick-up to m.6 through m.18
11. Rossini: BARBER OF SEVILLE – Overture, m.103-111
12. Verdi: FALSTAFF – Act I, Part 2, [26]-[27]
13. Verdi: DON CARLO (4-Act version) – Act I, beginning to [A]
14. Britten: BILLY BUDD
  - a) Act II, [59] through 14 bars after [62]
  - b) Act II, 5 bars before [85] through [88]
15. Berg: WOZZECK
  - a) Act I, pick-up to m.275 through m. 278
  - b) Act II, m.713-736

1. Beethoven: FIDELIO – Act I, N° 9 (*Abscheulicher!*)


a) m.34-36; b) m.42-79; c) m.88-109,1; d) m.112-125; e) m.141-end

in E.

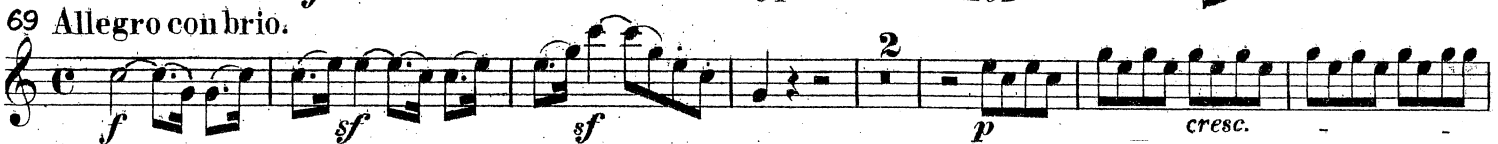
3/4 Adagio.

(a) 

(b) 

50 

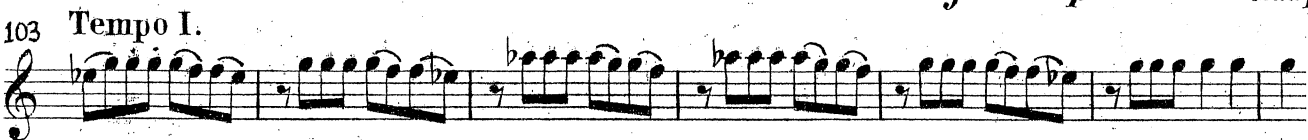
58 

69 Allegro con brio. 

78 


(c) 

90 

103 Tempo I. 

(d) 

121 

(e) 

## 2. Mozart: COSÌ FAN TUTTE – Act II, N° 25 (*Per pietà*)

- a) m. 21-33
- b) m. 76-78
- c) m. 116-117

a)

in E.  
Adagio.

Musical score for section a) in E major, Adagio, measures 21-33. The score is written on two staves. The first staff starts at measure 21 and ends at measure 33. The second staff starts at measure 29 and ends at measure 33. The music features a melodic line with various ornaments, including a trill (tr) and first fingerings (1). The tempo is Adagio.

b)

Allegro moderato.

Musical score for section b) in E major, Allegro moderato, measures 76-78. The score is written on a single staff starting at measure 76. The music features a rhythmic pattern of eighth notes with a piano (p) dynamic marking.

c)

(Allegro moderato)

Musical score for section c) in E major, Allegro moderato, measures 116-117. The score is written on a single staff starting at measure 116. The music features a rhythmic pattern of eighth notes with a piano (p) dynamic marking.

### 3. Mozart: IDOMENEO – Act I, N° 2 (*Non ho colpa*)

a) m. 1

b) m. 9-19

c) m. 136-end

a)

in B  
alto

Adagio maestoso



*f*

b)

9 Allegro con spirito



*f* *sfz* *p* *sfz*

17



*p*

c)

136



*p* *cresc.* *f*

144



*f* *dolce*

4. Puccini: TOSCA – Act III opening

**A T T O 3<sup>o</sup>**

*ANDANTE SOST.<sup>to</sup>*

*In MI Solt*

*sostenendo*

**1**

# 5. Strauss: SALOME – Dance of the Seven Veils

9 bars before [Q] through [V]

in E. *espr.*  
*p*

wieder erstes Zeitmass (ziemlich langsam) (♩=72)

*allmählich etwas fließender*

*ritard.* *accelerando* *viel bewegter.*  
*ff* *dim.* *pp* *pp*

*espr.*

*rit.* *wieder etwas mässiger.*  
*dim.* *p*

6. Strauss: DER ROSENKAVALIER

a) Act I, beginning through the downbeat 6 bars after [4]

Erster Aufzug.

Einleitung.

Stürmisch bewegt.

Con moto agitato.  $\text{♩} = 60$

Corno I.

b) Act III, 7 bars before [253] through [254]

Schneller Walzer.

Molto con moto.  $\text{♩} = 69$

in F.

7. Strauss: ARIADNE AUF NAXOS – Overture (not the Vorspiel)

[33] through 4 bars after [40]

*in Es* *Andante sostenuto.*  
*molto espr.*

Musical notation for measures 33 and 34. Measure 33 is marked with a box containing the number 33 and a dynamic of *mf*. Measure 34 is marked with a box containing the number 34 and a dynamic of *pp*. The notation includes a treble clef, a 3/4 time signature, and a fermata over the end of measure 34.

Musical notation for measure 35, marked with a box containing the number 35 and a dynamic of *mf*. The notation includes a treble clef, a 3/4 time signature, and a fermata over the end of the measure.

Musical notation for measure 37, marked with a box containing the number 37. The notation includes a treble clef, a 3/4 time signature, and a fermata over the end of the measure. Dynamics include *f*, *dim.*, and *p*.

Musical notation for measure 38, marked with a box containing the number 38. The notation includes a treble clef, a 3/4 time signature, and a fermata over the end of the measure. Dynamics include *p* and *f*. The instruction *poco accelerando* is written above the staff.

Musical notation for measure 39, marked with a box containing the number 39. The notation includes a treble clef, a 3/4 time signature, and a fermata over the end of the measure. The instruction *Tempo primo* is written above the staff, and the dynamic *dim.* is written below the staff.

*etwas breit*  
*(un poco allarg)*

Musical notation for measure 40, marked with a box containing the number 40. The notation includes a treble clef, a 3/4 time signature, and a fermata over the end of the measure. Dynamics include *p* and *f*. The instruction *a tempo* is written above the staff.



# 8. Wagner: SIEGFRIED – Act II, Offstage Call

Moderato.

*f* Corno Solo in F sul teatro. *molto f e lungo tenuto* *p dolce stacc.* *p*

*accel.* *cresc.* *f dim.* *p* *p dolce* *Moderato.* *p*

*p* *poco cresc.* *f dim.* *p* *pp*

Allegro e sempre più animato.

*p* *cresc.* *sempre più f*

*molto vivace* *ff* *ff*

*ff* *p* *cresc.* (54)

*ff*

9. Wagner: RHEINGOLD – opening, m. 36-55

In moto tranquillo, sereno.

in Es.

Musical notation for measures 36-37. The first staff is a treble clef with a 6/8 time signature. The second staff is a bass clef. The music consists of a melodic line in the treble and a bass line in the bass. A dynamic marking *p* is present below the bass line.

38

Musical notation for measures 38-44. The first staff is a bass clef. The music consists of a melodic line in the bass and a bass line in the bass. A dynamic marking *p* is present below the bass line.

45

Musical notation for measures 45-55. The first staff is a bass clef. The music consists of a melodic line in the bass and a bass line in the bass. A dynamic marking *sempre p* is present below the bass line.

10. Bellini: I CAPULETI E I MONTECCHI - Act I, N° 4

pick-up to m. 6 through m. 18

*Andante maestoso e sostenuto*

*in Fa* *Solo*  
*pespress.*

7

11

14

17 *lunga* *a piacere* *lente*

11. Rossini: BARBIERE DI SIVIGLIA – Overture, m. 103-111

Allegro con brio.

in G.

103 Solo

109

12. Verdi: FALSTAFF – Act I, Part 2, [26]-[27]

**26** Lo stesso movimento  $\text{♩} = 88$

(Cor. III.)

In *MI*

The musical score consists of six staves of music for three horns. The first staff begins with a treble clef, a key signature of one flat (E-flat major), and a common time signature. The tempo is marked "Lo stesso movimento" with a quarter note equal to 88 beats per minute. The instrument is identified as "(Cor. III.)". The first measure is marked with a piano dynamic (*p*). The second measure contains a whole rest. The third measure is marked with a piano dynamic (*p*). The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The fourth staff includes the marking "*p stacc.*". The fifth staff concludes with a series of eighth notes. The sixth staff begins with a forte dynamic (*f*) and contains a measure with a boxed number "27" above it, indicating the start of the next measure.

13. Verdi: DON CARLO (4-Act version) – Act I, beginning to [A]

CORNO 1.<sup>o</sup>  
in RE

*And.<sup>te</sup> Sost.<sup>o</sup> assai*

$\text{♩} = 72$

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

*p* *f* *p* *ppp* *p* *f* *mf* *ppp*

*f* *pp* *mf* *f*

*dim.* *allarg.* *pp* *morendo*

**A**

14. Britten: BILLY BUDD – a) Act II, [59] through 14 bars after [62]

**59** *gaily* ♩ = 88

*in F*

*P solo*

*mf*

*dim.*

*cresc.*

*f*

*mf*

**60**

*f*

*pp* *sempre*

**61**

2

(14. a) cont'd)

Handwritten musical score for Principal Horn, measures 62-68. The score is written on six staves in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The music features a complex melodic line with many accidentals and dynamic markings. Measure 62 is marked with a box containing the number '62'. The dynamics include *P*, *PP*, *dim.*, and *PPP*. The notation includes eighth and sixteenth notes, rests, and slurs. The final measure (68) is a short phrase consisting of a quarter note followed by three eighth notes.



14. Britten: BILLY BUDD – b) Act II, 5 bars before [85] through [88]

in F

Grave  $\text{♩} = 58$

Solo

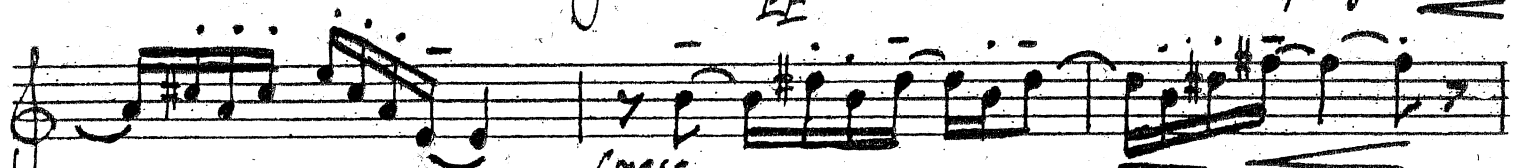


[85]



[87]

Solo -



[88]

# 15. Berg: WOZZECK

*schwer u. wuchtig*

a) Act I, pick-up to m. 275 to m. 278

*in F* (♩ = 40-44) *offen* *♩ tempo*

275 *DOCO a poco accel.*

b) Act II, m. 713-736

*in F* *H etwas zurückhalten, aber doch*

715 *schwungvoll*

(H) *bb*

720

*rit.* *a tempo e sempre accel.* 725 *N Trp. fortsetzend*

730

*mf* *mp* *molto f*

735 *molto accel.*

*cresc.* *ff*