



French Horn

As a French horn player in the US Army Bands, you will perform in concert band, ceremonial band, and brass or woodwind quintet.

Audition Requirements

Part 1: Prepared Music

This is your time to show off your unique talents and skills. We are looking for musicians who are versatile and who have experience in many different styles of music. You should prepare at least three selections of contrasting styles to emphasize your technical, musical, and stylistic ability. These selections can be excerpts from classical solo repertoire, concert band or orchestra literature, or jazz/pop standards. In total, you should have between 5-10 minutes of music prepared. **For Active Duty (full- time) auditions, candidates will prepare six excerpts from the provided packet.**

Part 2: Quickly Prepared Music

This portion of the audition judges how well you can quickly prepare music as if you were called to sub on a gig with short notice. The day prior to your audition, you will be given a packet of music of various styles. You will be responsible for preparing the music by your scheduled audition time.

FOR DISPLAY PURPOSES ONLY, DO NOT TAKE



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Horn Audition Excerpts

*Prepare a minimum of six selections from the following list;
prepare at least one selection from each category:*

Solo

Mozart: *Horn Concerto no. 2 or 4, mvt. 1, (exposition)*

Strauss, R.: *Horn Concerto no. 1 (exposition)*

Concert

Jenkins: *American Overture for Band (opening to m. 18, m. 41-47, 1st horn)*

Bernstein: *Overture to Candide [band transcription], (m. 178-201, 1st horn)*

Commercial

Williams, J.: *Princess Leia's Theme (m. 5-14)*

Broughton, B., arr. Bass: *Silverado (m. 14-36)*

March

Fillmore: *Rolling Thunder (m. 74 – DS)*

Fillmore: *The Klaxon (m. 38-70)*

Chamber

D'Rivera : *Aires Tropicales, Contradanza (m. 23 – m. 36)*

Handy, WC, arr. Henderson: *Beale Street Blues (reh. A-C)*

Low Horn

Shostakovich: *Symphony no. 5, Mvt. 1 (reh. 17-21 [Low Tutti])*

Rochut: *Melodious Etudes for Trombone Etude no. 17 (m. 1 – m. 25)*

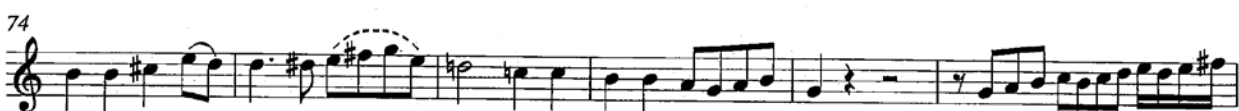
Bach: Cello Suite no. 5, *Sarabande (m. 9-20)*

To learn more and submit your audition request today:
goarmy.com/band

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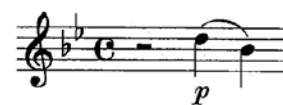
1. **Mozart: Horn Concerto no. 2: mvt. 1 (excerpt)**

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2. **Mozart:** *Horn Concerto no. 4: mvt. 1 (excerpt)*

Allegro maestoso



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3. Strauss, R.: Horn Concerto no. 1, mvt. 1 (excerpt)

Allegro. M. M. ♩ = 112.

Solo.
***f* energico**

Tutti 21

Solo, con espressione
pp ***p***

pp ***pp***

pp ***pp***

pp ***pp***

Tutti 11

Solo
***ff* energico**



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4. **Jenkins: American Overture for Band** (opening to m. 18 and m. 39-47)

Allegro molto

Soli

ff

ff

mf

ff

f

f

7

12

13

18

41

45

47

5. **Bernstein: Overture to Candide** (band transcription), (m. 178-201)

Solo

p cant.

p cant.

cresc.

ff

ff

dolce dim.

mp

180

190

200



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6. Williams: Princess Leia's Theme (m. 5-14)

Andante

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of 14 measures. The tempo is marked 'Andante'. The first measure (m. 5) starts with a mezzo-piano (*mp*) dynamic and a 'dolce' (sweet) articulation. The second measure (m. 6) has a 'poco' (a little) marking with a wedge-shaped crescendo hairpin. The third measure (m. 7) is marked with a '(9)' above the staff. The fourth measure (m. 8) has a wedge-shaped crescendo hairpin. The fifth measure (m. 9) has a wedge-shaped crescendo hairpin. The sixth measure (m. 10) has a wedge-shaped crescendo hairpin. The seventh measure (m. 11) has a wedge-shaped crescendo hairpin. The eighth measure (m. 12) has a wedge-shaped crescendo hairpin. The ninth measure (m. 13) has a wedge-shaped crescendo hairpin. The tenth measure (m. 14) is marked with a 'ten.' (tension) above the staff and ends with a double bar line. The score is divided into four systems: the first system contains measures 5-6, the second system contains measures 7-10, the third system contains measures 11-13, and the fourth system contains measure 14.

mp dolce poco

7 8 9 10 11 12 13 14

ten.

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7. Broughton, B., arr. Bass: *Silverado* (m. 14-36)

14 Martial and majestic $\text{♩} = 82$

ff

18

f

20

26

30

33

8. Fillmore: *Rolling Thunder* (m. 74 to D.S.)

D. S. al Fine



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9. Fillmore: Klaxon (m. 38-70)

TRIO
SOLO *Legato*

The musical score for Klaxon (m. 38-70) is written for a Trio. It consists of five staves. The first staff is marked *mf* and *Legato*. The second staff has a *ff* dynamic and a *2* marking. The third staff has a *fff* dynamic. The fourth staff has a *Legato* marking. The fifth staff has a *ffz* dynamic and a *12* marking.

9. D'Rivera: Aires Tropicales, Contradanza (m. 23 to 36)

23 $\text{♩} = 108$ Solo

The musical score for Aires Tropicales, Contradanza (m. 23 to 36) is written for a Solo. It consists of two staves. The first staff starts at measure 23 and ends at measure 30. The second staff starts at measure 30 and ends at measure 36. The tempo is marked $\text{♩} = 108$. The key signature has one flat. The time signature is 4/4. The score includes a *p* dynamic marking and a *3* marking.



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10. Handy, WC, arr. Henderson: Beale Street Blues (Rehearsal A to C)

Mod. Slow Blues T₉ ($\text{♩} = \text{♩} \text{ } \text{♩}$)
 (♩ = 80-84)

A

Rubato Jazz Cadenza Style

BEND

BEND

11. Shostakovich: Symphony no. 5, mvt. 1 (Rehearsal block 17 to 21): ** Low Horn excerpt **

17

18 *poco animando*

19 *mp*

20 *f*

21 *ff*



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12: Rochut: Melodious Etudes for Trombone, Etude no. 17 (m. 1-25)

Andante cantabile ($\text{♩} = 69$)

6

12

17 *rall.* *a tempo*

22

13. Bach: Cello Suite no. 5, Sarabande (m. 9-20)

SARABANDE

Lento

p

cresc.

rit.

p



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