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Brandenburg Concerto No. 1 in F

Horn I

Quote #1

J.S. Bach Brandenburg Concerto No. 1 in F

A major work for two high F Horns and classical orchestra; standard on most audition lists today. Very demanding for accuracy, endurance and intonation when played on a Double Horn.

There are differing opinions on true Baroque style. Books have been written on this subject, thus one finds innumerable articulations and dynamics, varying in different editions. The following is the most commonly used, but if there are changes to be made, it is vital that there is agreement by all players. Whatever the length of the 8ths and 16ths, whether the triplets are played legato or detached, etc. must agree in all instruments. One might say all the instruments are soloists, thus, must agree on style.

(ORIGINAL NOTATION)

Joh. Seb. Bach
(1685-1750)

Allegro non troppo [$\text{♩} = 80$]

1. in F (Hn. 2) W/Ob. Strgs. and C^1 Continuo

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Beethoven-Symphony No. 8, Op. 93

III

Quote #1

A Standard asked at almost all auditions. Every articulation and dynamic "in the book" is used except full fortissimo. All very exposed. Don't overlook a single notation. intonation, balance and blend. Endurance is a problem for both Horns.

Tempo di menuetto ♩ = 126

W/Strgs. dolce

1. 2. in F

dolce *cresc.* *p* (cl.)

cresc. *p*

p *p* [*p*] [*p*]

cresc. *cresc.* *f*

p *cresc.*

[*v*] *cresc.*

[*v*]

[*v*]



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Schumann-Symphony #3, Op 97 (Rhenish)

Quote #1

A long taxing Solo weaving between 1st and 3rd Horns. Very *legatissimo*. Second ending on... very *pianissimo*.

II. Scherzo

Sehr mässig [$\text{♩} = 72$]

1. 2.
in F

3. 4.
in C

1. 2.

1. 2.



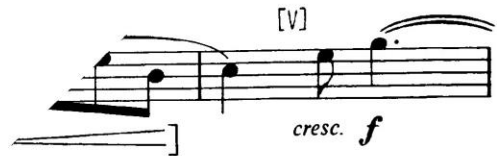
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...y - "1812" Overture Op. 49

...son duet. 32nd notes, very fast. Try double-tongue. Must be even and
mf and staccato. Often best at on B \flat Horn. Later on Allegro Vivace ffff.

