



Announces the following vacancy:

Second Horn (Full-Time Section)

Pending outcome of local audition

National Audition: Tuesday, March 17, 2026*

*The Philharmonic reserves the right to add a second day of auditions on Wednesday, March 18, 2026, if needed

2025-2026 30-week salary: \$33,694.20 + medical and retirement benefits

Current CBA expires at the end of August 2026

2026-27 rates and terms pending outcome of negotiations

If a current member of the orchestra is awarded Second Horn, the resulting vacant position may be offered as a One Season/ Possibly Permanent position

To apply, please email your intent and resume to: auditions@fwphil.org by Friday, February 20, 2026, 11:59pm EST



Second Horn (Full-Time) Audition Repertoire

Solo:

Bach Suite V for Cello, Sarabande (Hoss Edition, no repeats)

Orchestral Excerpts: 2nd Horn (unless marked otherwise) *

Bach Brandenburg Concerto No. 1 - Movement 4: Trio (no repeats)

Beethoven *Fidelio*, Overture
Symphony No. 3 - Movement 3: Trio
Symphony No. 7 - Movement 1: mm. 86-110

Brahms Haydn Variations, Var. 6 (no repeats)

Mahler Symphony No. 1 - Movement 1, 4 before 2 to 3
Movement 2, 26 to 31
Symphony No. 9 - beginning to 7 after 2

Prokofiev Romeo and Juliet Suite No. 2 - Movement 7, 59 to 61

Shostakovich Symphony No. 5 - Movement 1, 3 after 17 to 21

Strauss Don Quixote - Variation I: mm. 189-190
Variation VII-VIII: mm. 514-562
Eine Alpensinfonie - 63 through one before 66
4th Horn: Ein Heldenleben - 4 after 3 to 4 before 5
10 to 6 after 12

Tchaikovsky Symphony No. 4 - Movement 1, beginning to 6 after A
I to K

Wagner Prelude to *Das Rheingold*, opening

Sight reading from the orchestral repertoire may also be included.

*If preparing alternative editions of the included orchestral excerpts, please bracket the requested passages as they are indicated in this packet.

Bach

Suite V for Cello, Sarabande (Hoss Edition)

NO REPEATS!!

SARABANDE

Lento

p

p

cresc.

f

rit.

p

No

No

Corno II

4. Menuet

Corno I

9

1. Corno I 2. Corno I

17

1. 2.

Trio: *tacet*

Ob. I

8

4

8

12

8

Ob. I

Menuet da capo

Polonaise: *tacet*

Viol. I

7

8

Viol. I

8

Viol. I

1. 2.

17

8

Viol. I

1. 2.

Menuet da capo

Trio

9

17

25

Menuet da capo

Symphony No. 7

Horn II (A-E-D)

in A

Ludwig van Beethoven, Opus 92

Poco sostenuto $\text{♩} = 69$

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

15 *ff* *p* **A** 9 Viol.I 1 2 3 4 *ff sf sf sf sf sf sf sf*

38 5 6 7 8 **B** 1 7 *sf sf sf sf sf sf dim. p* Fag. *cresc. ff ff*

63 **Vivace** $\text{♩} = 104$ 1 2 3 4 5 6 1 2 3 4 5
2 Fag.I Fag.I,II *cresc. p*

79 6 *f p f sf sf sf sf sf sf sf sf sf sf* *ff*

91

100 1 2 3 4 5 6 7 8 **C** 7 Viol.I *p cresc. ff*

120 *f* 1 *dolce* 2

132 **D** 11 Fag.I Ob.I Fl.I *f* 8

151 **E** 2 2 *ff* *ff* *ff*

165 *ff* 2 G.P.

177 2 14 **F** *ff* *f* *ff*

207 **G** 13 Ob.I

Gustav Mahler
Symphony No. 1 in D Major

2. Horn in F

I. Satz

Langsam. Schleppend. *Più mosso acceler. molto rit.* Tempo I. *Più mosso. acceler. molto rit.*

8 1 2 3 2 4 (Trmp) 2 3 1

Più mosso (1. Clar.) Tempo I. *molto espress.* *Più mosso acceler.*

2 1 2 4

molto rit. Tempo I. *molto espress.* *sehr weich und ausdrucksvoll* *Più mosso* Tempo I.

1 2 4

pp *weich und ausdrucksvoll*

Dämpfer auf Allmählich und unmerklich in das Hauptzeitmass übergehen

(1. Horn) *p* deutlich mit Dämpfer *pp* immer mit Dämpfer *ppp*

4 Im Anfang sehr gemächlich 1 8 5 6 13 16 10

ppp

Von hier an in sehr allmählicher aber stetiger Tempo-Steigerung bis zum Zeichen *

7 8 (2 Viol.) *pp* ohne Dämpfer. *p*

5 9 Fl. *mf* 1 1 1 1

Hier ist nach allmählicher Steigerung ein frisches, belebtes Zeitmass eingetreten 10

ff *f* *f*

11 Noch ein wenig beschleunigen

ff

12 Etwas zurückhaltend. (= wie früher *d*)

f *pp* 3 12

Gustav Mahler
Symphony No. 9 in D Major

2. HORN IN F

I.

Andante comodo.

gestopft *f* *pp* *p* *espress.* **1**

offen (Echo)

pp *pp*

2 *sempre pp* *espress.* *pp* *pp* *f* *p*

3 *sf* *cresc. f* *sf* *ff* *f* Solo. *3*

1 Rit. A tempo. *ff* *f* *f* *f* *f*

ff *p* *molto espress.* *morendo* **4** *1*

2 *f* *p* *sf* *espress.* *cresc.* *p* **5** *2* *7*

1 **2** **1** Etwas frischer. Flicßend. *f* *p* *ff*

Rit. A tempo. *ff* *3* *3*

6 *3* *3* *1*

Corno II in F.

Ромео у могилы Джульетты VII. Roméo sur la tombe de Juliette

104

57 Adagio funebre 7 8va Ob.

58 Cl. Fl. Cor. II mf

59 f molto tenuto

60

61 solo

62 mf

63 mf f mp

64 mp p cresc. ff

65 Poco più mosso f atm. mp

66 mp ff pesante

67 Adagio 5 4 1 5

ff ff p

2nd Horn in F

Symphony N° 5

D. Shostakovich

Op. 47

Moderato $\text{♩} = 76$

5 ① 6 ② 6 ③ 6 ④ 7 ⑤ 1st Fag. ⑥ 3

1st Horn p $cresc$ f ⑦

⑧

1 $\text{♩} = 84$ ⑨ 9 ⑩ 7 ⑪ 7 ⑫ 10 ⑬ 10 ⑭ 1st Violin Horn p

Piccolo cell. W.W.

2 ff dim p 5 ⑮ 8 ⑯ 6 ⑰ $\text{♩} = 92$

Celli e Bass $in 2$ Celli e Bass $in 1$ Piano $in 1$

⑱ $\text{♩} = 104$

poco animando ⑲ $\text{♩} = 104$

⑳ ㉑ mp ㉒ $Allegro$ $\text{♩} = 126$

㉓ 2 ff

㉔ 4 ㉕ $\text{♩} = 132$ 3 ㉖ 4

㉗ $Poco$ Sos to $\text{♩} = 126$ 5 ㉘ 8

$cresc$ e poco stringendo ff $in 4$

Don Quixote

Fort Wayne Philharmonic
Music Library

Horn 2

Fantastische Variationen
über ein Thema ritterlichen Characters

Richard Strauss, Op. 35
Edited by Gregory Vaught

169

Musical staff for measures 169-183. The staff contains a melodic line with dynamics *pp*, *p dim.*, and *pp*. A fermata is placed over the final measure of this line.

177

Solo Vc.

178-183

185

$\text{♩} = 100$

Tpt. 3

Musical staff for measures 189-212. It features triplet markings (3) and dynamics *f*. A large bracket spans from measure 189 to 212. Measures 191-206 and 207-212 are indicated with measure counts 16 and 6 respectively.

Variation II
213 Kriegerisch

$\text{♩} = 116$

221

langsam

mit Dämpfer

Solo Vc.

214-219

pp

p

pp

224

226

Musical staff for measures 224-229. It starts with a dynamic of *p* and ends with a *cresc.* marking.

230

Wieder doppelt so schnell

Musical staff for measures 230-234. It features a dynamic of *f* and a *ff* marking.

Variation VII
ein wenig ruhiger als vorher

514 *f* *f* 3 3 3

516 *f* 3 3 3

518 *f* 3 3 3

520 *ff* 3 3 3

523 Variation VIII
Gemächlich = vorher *pp* 3

529 531 *pp* 3

536 539 *pp* 3

543 547 *cresc.* *dim.* *pp* 3

550 un poco accelerando *cresc.* *ff* 3

555 *p cresc.* *ff* Tempo I poco calando *pp* 8 563-570

571 2 573 T. Tuba 5 Vn. 2 3 Hn. 1 571-572 575-579 581-583 *p religioso*

588 Variation IX Schnell und stürmisch 4 4 8 6 2 Vn. 1 590-593 594-597 598-605 606-611 613-614

Horn II.

57 Frisch vorwärts.
Horn I.

Schnell. 5

58

59 Durch Dickicht und Gestrüpp auf Irrwegen.
(mit Dämpfer) **60** Horn I.

Hörner III.IV. (mit Dämpfer)

62 Immer im Charakter heftigen Drängens
(Dämpfer weg) in F. **63**

64

65

66 (mit Dämpfer) *accelerando* *ff* *sempre*

67 *ffp* *cresc.* (Dämpfer weg)

68 Auf dem Gletscher.
Festes, sehr lebhaftes Zeitmaß (un poco maëstoso).
2 **69** *ff*

70 *ff*

71 *f* *dim.* *poco calando*

Ein Heldenleben.

4. Horn.

in F.
Lebhaft bewegt.

Richard Strauss, Op. 40.

The musical score for the 4th Horn part of 'Ein Heldenleben' by Richard Strauss, Op. 40, is written in 4/4 time and F major. The tempo is 'Lebhaft bewegt' (lively, moving). The score consists of 13 staves of music, with various dynamics and articulations. The first staff begins with a dynamic of *f* and a fingering of 5. The second staff has a dynamic of *f* and a fingering of 1. The third staff has a dynamic of *mf* and a fingering of 1. The fourth staff has a dynamic of *mf* and a fingering of 3. The fifth staff has a dynamic of *ff* and a fingering of 4. The sixth staff has a dynamic of *mf* and a fingering of 7. The seventh staff has a dynamic of *ff* and a fingering of 4. The eighth staff has a dynamic of *mf* and a fingering of 8. The ninth staff has a dynamic of *mf* and a fingering of 9. The tenth staff has a dynamic of *fff* and a fingering of 10. The eleventh staff has a dynamic of *ff* and a fingering of 11. The twelfth staff has a dynamic of *ff* and a fingering of 12. The thirteenth staff has a dynamic of *ff* and a fingering of 13. The score includes various dynamics such as *f*, *ff*, *fff*, *pp*, *dim.*, *p*, *cresc.*, *espr.*, and *marcato*. It also includes articulations like accents and slurs, and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13) above the notes.

Horn II (F)

Symphony No. 4

P. I. Tchaikovsky, Op. 36

I

Andante sostenuto

ff

6

14

f *mf* *p*

21

3

riten.

Moderato con anima (♩. - In movimento di Valse)

p

31

1

poco cresc. *f*

36

10

f *B*

50

2

P poco cresc. *mf*

58

2

p poco a poco cresc. *f*

70

C 1

f *f* *f*

77

f *f* *f*

Horn II (F)

166 *fff*

175 *fff*

179

184

189 *K* *ff* (Trp.)

Detailed description: This is a musical score for Horn II in F major. It consists of five staves of music. The first staff (measures 166-174) begins with a first ending bracket labeled 'I' and a forte dynamic 'fff'. The second staff (measures 175-178) continues with a forte dynamic 'fff'. The third staff (measures 179-183) continues the melodic line. The fourth staff (measures 184-188) features a rhythmic pattern of eighth notes. The fifth staff (measures 189-192) includes a key signature change to F major (marked 'K'), a time signature change to 3/4 (marked '3'), and a dynamic of 'ff'. It also includes a tritone symbol '(Trp.)' and further triplet markings.

Richard Wagner Das Rheingold

Corno II.

Vorspiel und I. Scene.

In moto tranquillo, sereno.

in Es.

The musical score is written for Corno II in E major, 6/8 time. It consists of ten staves. The first staff is for Corno VIII, starting at measure 16. The second staff is for Corno III, starting at measure 9. The third staff is for Corno VII, starting at measure 1. The score includes dynamic markings such as *p*, *sempre p*, *mf*, and *dim.*. There are also performance instructions like *mf* and *dim.* at the bottom. The score ends with a double bar line and a fermata. The bottom right corner indicates the instrument *Ob. & Cor. ingl.* and the number 7.