

---

---

# Philharmonia

---

High Horn (Extra Work)

**Audition Pack**

---

---

---

## Solo

**Brahms** Piano Concerto No. 2

**Dvořák** Symphony No. 9

**Strauss** Till Eulenspiegel

**Mendelssohn** Symphony No. 3

**Wagner** Das Rheingold

**Mahler** Symphony No. 5

**Strauss** Ein Heldenleben



# Brahms Piano Concerto No.2 3<sup>rd</sup> Horn

First movement – fig. F to bar 198 – 3<sup>rd</sup> Horn in F

Musical score for the 3<sup>rd</sup> Horn in F, first movement, figures F to 198. The score consists of three staves. The first staff (measures 174-183) begins with a boxed 'F' and 'Tutti' above it, and 'ff marc.' below. It features a melodic line with first endings marked '1'. The second staff (measures 184-193) includes dynamics 'p', '(Solo)', 'ff', and 'Tutti', with triplet markings '3'. The third staff (measures 194-198) continues the melodic line.

Second movement – bar 159 to fig. D – 3<sup>rd</sup> Horn in D

Musical score for the 3<sup>rd</sup> Horn in D, second movement, bar 159 to figure D. The score consists of six staves. The first staff (measures 159-164) is labeled 'Hbi.' above and 'Tutti' above, with 'ff' below. The second staff (measures 165-174) begins with a boxed 'C' and 'Tutti' above, and 'ff' below. The third staff (measures 175-184) includes '(Solo)', 'largamento', and 'f. ben marc.' below. The fourth staff (measures 185-194) includes 'Solo' above and 'f' below. The fifth staff (measures 195-204) includes 'Solo' above, '13 Klav. b' above, and 'Tutti (Solo)' above, with 'p' and 'ppp' below. The sixth staff (measures 205-214) includes 'Solo' above and 'ppp' below. The final staff (measures 215-238) includes 'Solo' above and 'ppp' below.

# Dvorak Symphony No.9

First Movement - bar 16 to bar 27 - 3rd Horn in C

Musical score for the 3rd Horn in C, First Movement, bars 16 to 27. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegro molto.* and the dynamics range from *p* (piano) to *mf* (mezzo-forte). The music features a complex rhythmic pattern with many sixteenth notes. A *rit.* (ritardando) marking is present above the staff. The piece concludes with a *rit.* marking and the instruction *attacca*. A first ending bracket is shown above the final measure.

Third Movement - fig. 2 to bar 149 - 3rd Horn in E

Musical score for the 3rd Horn in E, Third Movement, figure 2 to bar 149. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *a tempo*. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). The music features a complex rhythmic pattern with many sixteenth notes. A *rit.* (ritardando) marking is present above the staff. The piece concludes with a *rit.* marking and the instruction *dim. pp* (diminuendo pianissimo). A first ending bracket is shown above the final measure.

R. Strauss - Till Eulenspiegel 3rd Horn in D

13 bars before fig. 29 to fig. 30

*allmählich lebhafter*  
H. 1.

*cresc.*

volles Zeitmass.  
in D.

*p*

*cresc.*

6

29 *marcato*

*mf* *fp* *mf* *fp*

5 in F.

30

*f* *mf*

# Mendelssohn 3rd Symphony

2nd mov. Vivace non troppo

**in F**  
Vivace non troppo

*JJ*

4 24 A 15 *ff*

50

57

66 B 20 C 4 *pp*

191 *ff*

198 1

208 *f* *ff*

217 *sempre ff* 1

# Mendelssohn 3rd Symphony

## 3rd Mov. Adagio

**in D**  
Adagio  $\text{♩} = 76$

9 A 24 B 8

46 *p più f* *ff* *f* *dim.* *p*

67 *cresc.* *ff* *f*

76 *dim.* *p* *cantabile* *f* *dim.*

85 *cresc.* *f* *dim.*

94 *p* *pp* *p cresc.* *f ff ff*

# R. Wagner - Rheingold

## Corno III.

### Vorspiel und I. Scene.

In moto tranquillo, sereno.

in Es.

Cor. VIII in Es.

Cor. VII in Es.

16

8

*p*

*sempre p*



# Mahler — Symphony No. 5

## 3rd movement: Scherzo, Bars 563–621

544 *Nicht eilen* 5 20 3 *p* 1 *Unmerklich drängend* 4 *fff*

561 1 21 *Nicht schleppen* *sf* *sf* *sf*

569 *fp* *p* *cresc.* *sf* *Drängend* *cresc.*

577 22 1 *sf* *p* *f*

586 *dim.* 5 *f*

599 23 *fp* *fp* *cresc.* 2

610 *Nicht rit.* *f* *pp* *Das Tempo merklich etwas einhaltend*

619 6 24 *Wieder zum Tempo I zurückkehrend* *Kräftig (Tempo I)* 5 *p* *f*

# Richard Strauss Ein Heldenleben, Op. 40

## 3. Horn.

in F.  
Lebhaft bewegt.

The musical score for the 3rd Horn part of Richard Strauss's 'Ein Heldenleben, Op. 40' is presented in ten staves. The key signature is one flat (F major), and the time signature is 4/4. The tempo is 'Lebhaft bewegt' (lively and moving). The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). It also features articulation marks like *marcato* and *trill.* (trill). The score is marked with measure numbers 1 through 13. A red bracket highlights the first measure of the first staff. The piece concludes with a double bar line and a 3/4 time signature.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial statements. This includes not only sales and purchases but also expenses, income, and transfers between accounts.

The second part of the document provides a detailed breakdown of the accounting cycle. It outlines the ten steps involved in the process, from identifying the accounting entity to preparing financial statements. Each step is explained in detail, with examples provided to illustrate the concepts.

The third part of the document focuses on the classification of accounts. It discusses the different types of accounts used in accounting, such as assets, liabilities, equity, revenue, and expense accounts. It explains how these accounts are organized into a chart of accounts and how they are used to record transactions.

The fourth part of the document covers the journalizing process. It describes how transactions are recorded in the journal, including the use of debits and credits. It provides examples of journal entries for various types of transactions, such as sales, purchases, and adjustments.

The fifth part of the document discusses the posting process. It explains how the journal entries are transferred to the ledger accounts. It describes the different types of ledger accounts and how they are used to summarize the transactions for each account.

The sixth part of the document covers the preparation of financial statements. It discusses the different types of financial statements, such as the balance sheet, income statement, and statement of cash flows. It explains how these statements are prepared from the ledger accounts and how they provide a summary of the company's financial performance.

The seventh part of the document discusses the closing process. It explains how the temporary accounts, such as revenue and expense accounts, are closed to the permanent accounts, such as the retained earnings account. It provides examples of closing entries and explains the purpose of this process.

The eighth part of the document covers the reversing entries. It discusses how these entries are used to reverse the effects of certain adjusting entries, such as accruals and deferrals. It provides examples of reversing entries and explains how they are prepared.

The ninth part of the document discusses the importance of internal controls. It explains how internal controls are used to prevent and detect errors and fraud. It provides examples of internal controls and explains how they are implemented in a company.

The tenth part of the document covers the final steps of the accounting cycle. It discusses the preparation of the financial statements and the closing of the books. It provides examples of the final entries and explains how they are prepared.