

Royal Liverpool Philharmonic Orchestra Emerging Musicians Fellowship 2027-2028 (Cohort 6)

Harp

First Round (video audition – unaccompanied, in one take, in the following order)

TCHAIKOVSKY	Swan Lake Mvt 4 – 1 st Harp
BARTÓK	Concerto for Orchestra Mvt 4, bars 42-58 – 2 nd Harp
BERLIOZ	Symphony Fantastique Mvt 2, bars 54-69 – 1 st Harp
STRAVINSKY	Symphony in Three Movements Mvt 2, 117-120 and 132 - 134 and Mvt 3, 191-194

Second Round

TCHAIKOVSKY	Swan Lake Mvt 4 – 1 st Harp
STRAVINSKY	Symphony in Three Movements Mvt 2, 117-120 and 132 - 134 and Mvt 3, 191-194
RAVEL	Alborada del Gracioso – 1 st Harp
DONIZETTI	Lucia de Lammermoor
STRAUSS	Ein Heldenleben, fig. 32 to 38 & fig. 79 to 84 – 2 nd Harp*
BERLIOZ	Symphony Fantastique Mvt 2 bars 1-36 - 2 nd Harp*
BARTÓK	Concerto for Orchestra Mvt 3, 4 and 5 – 2 nd Harp*

Sightreading may be given **NB: A=440**

Please prepare sections marked in brackets [] where indicated. If no brackets are marked, please prepare entire excerpt.

*to be played alongside RLPO Player

What we expect from the orchestral excerpts...

Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short "Guidance Note" which highlights a specific musical detail that the panel is looking for in that extract.

Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.

ROUND 1

TCHAIKOVSKY Swan Lake Mvt 4 – 1st Harp

Guidance notes: "Sound projection, evenness of tone, musical shaping, artistic flair."

Arpa

Andante

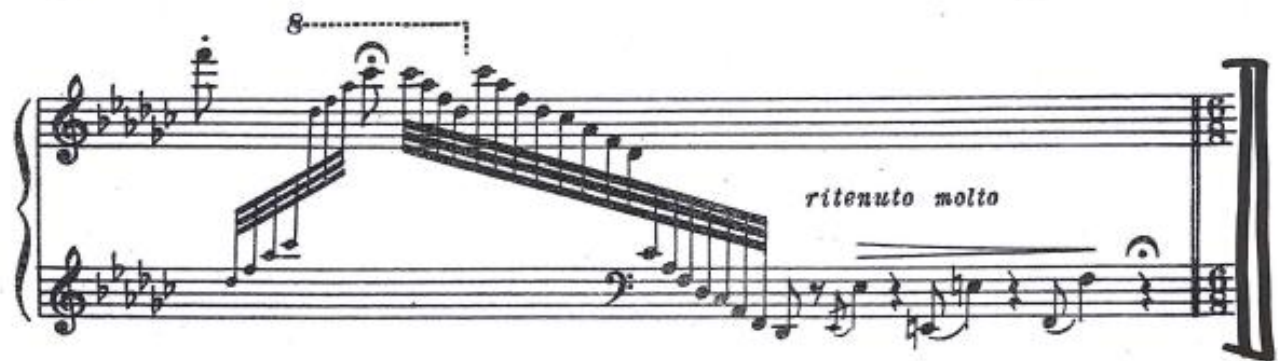
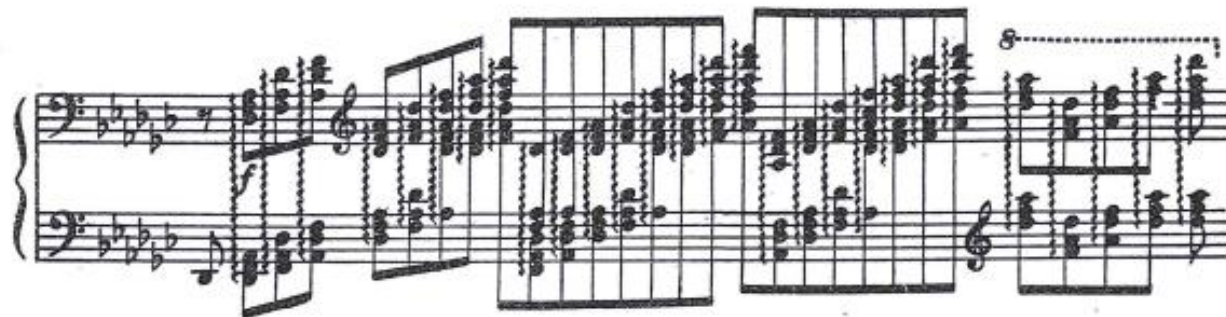
№ 4 Scene.

1

f

Cadenza

p



BARTÓKConcerto for Orchestra Mvt 4 – 2nd Harp

(video round – unaccompanied; round two - played alongside RLPO player playing 1st Harp)

Guidance notes: “Know the tune that you are accompanying and play with a quick spread to the chords”

Calmo

43

51

59

BERLIOZSymphony Fantastique Mvt 2, bars 54-69 – 1st Harp

Guidance notes: “Phrase the melodic lines to match the rest of the ensemble

mf

Fa Ut

23

STRAVINSKY

Symphony in Three Movements

Mvt 2, 117-120 and 132 - 134 and Mvt 3, 191-194

Guidance notes: "Express a variety of articulations as written in the parts"

116

117

118

Solo mf

Ab

119

120

121

2

4

The image displays a page of musical notation for Stravinsky's Symphony in Three Movements, specifically measures 116 through 121. The score is written for two staves, likely representing the first and second violins. Measures 116 and 117 show a melodic line in the upper staff with a triplet of eighth notes and a sixteenth-note rest. Measure 118 features a 'Solo mf' instruction and a melodic line with a tritone interval (Ab) marked. Measure 119 continues the melodic development. Measures 120 and 121 show a rhythmic pattern of eighth notes in the upper staff, with a '2' and '4' indicating the number of measures for a specific rhythmic figure. The notation includes various articulations such as slurs, ties, and dynamic markings.

132

Handwritten musical score for measures 132-134. The score is written on two staves (treble and bass clef). Measure 132 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3, followed by quarter notes F#3, E3, and D3. Measure 133 continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff has a half note C3, followed by quarter notes B2, A2, and G2. Measure 134 continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4. The bass staff has a half note F#2, followed by quarter notes E2, D2, and C2. The key signature changes to one sharp (F#) and the time signature changes to common time (C).

133

Handwritten musical score for measures 133-134. The score is written on two staves (treble and bass clef). Measure 133 continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff has a half note C3, followed by quarter notes B2, A2, and G2. Measure 134 continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4. The bass staff has a half note F#2, followed by quarter notes E2, D2, and C2. The key signature changes to one sharp (F#) and the time signature changes to common time (C).

134

Poco a poco rall.

135

Tempo I (♩=76)

Handwritten musical score for measures 134-135. The score is written on two staves (treble and bass clef). Measure 134 continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4. The bass staff has a half note F#2, followed by quarter notes E2, D2, and C2. Measure 135 continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4. The bass staff has a half note F#2, followed by quarter notes E2, D2, and C2. The key signature changes to one sharp (F#) and the time signature changes to common time (C).

191

192

193

194

cresc.

This image shows a handwritten musical score for three systems of staves. The first system (measures 191-192) features a treble and bass staff with complex rhythmic patterns and accidentals. The second system (measures 193-194) includes a treble and bass staff, with a 'cresc.' marking in the right-hand part. The third system (measures 194-195) shows a treble and bass staff with a key signature change to two flats and a 3/4 time signature. The notation is dense, with many beamed notes and slurs.

ROUND 2

TCHAIKOVSKY Swan Lake Mvt 4 – 1st Harp

Guidance notes: "Sound projection, evenness of tone, musical shaping, artistic flair."

Arpa

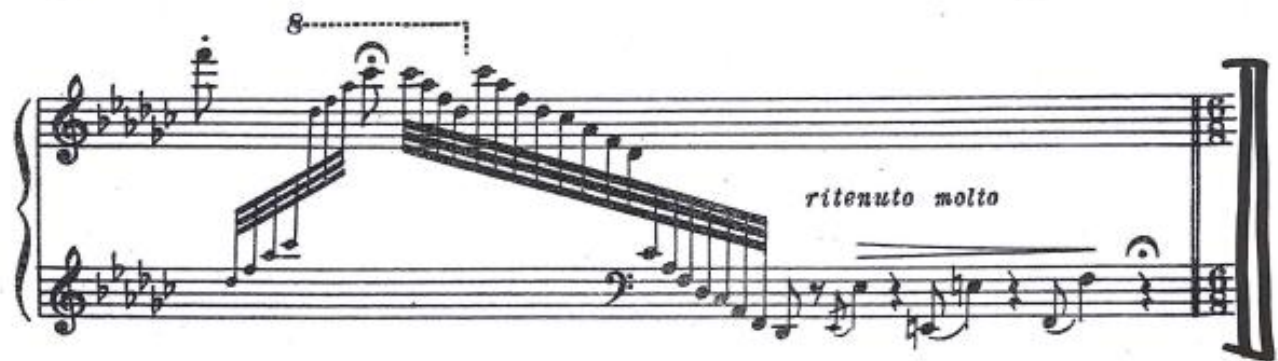
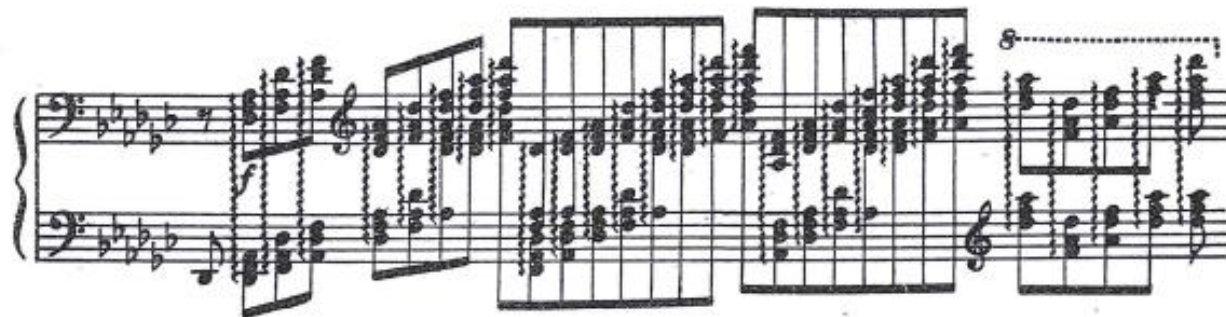
Andante **№ 4 Scene.**

1

f

p

Cadenza



Symphony in Three Movements
All extracts as marked between brackets

[illegible]

132

Musical score for measures 132-133. The score is written for two staves (treble and bass clef). Measure 132 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3, followed by quarter notes F#3, E3, and D3. Measure 133 continues the melody in the treble staff with quarter notes D5, C5, B4, and A4. The bass staff continues with quarter notes C3, B2, A2, and G2. The key signature changes to two sharps (F# and C#) in measure 133.

133

Musical score for measures 133-134. The score is written for two staves (treble and bass clef). Measure 133 continues the melody in the treble staff with quarter notes G4, A4, B4, and C5. The bass staff continues with quarter notes F#3, E3, D3, and C3. Measure 134 continues the melody in the treble staff with quarter notes B4, A4, G4, and F#4. The bass staff continues with quarter notes B2, A2, G2, and F#2. The key signature changes to one sharp (F#) in measure 134.

134 Poco a poco rall.

135 Tempo I (♩=76)

Musical score for measures 134-135. The score is written for two staves (treble and bass clef). Measure 134 continues the melody in the treble staff with quarter notes E4, D4, C4, and B3. The bass staff continues with quarter notes E2, D2, C2, and B1. Measure 135 continues the melody in the treble staff with quarter notes A3, G3, F#3, and E3. The bass staff continues with quarter notes A1, G1, F#1, and E1. The key signature changes to one sharp (F#) in measure 135. The tempo marking "Tempo I (♩=76)" is present at the start of measure 135. The time signature changes to 2/8 in measure 135.

191

192

193

194

cresc.

Alborada del Gracioso – 1st Harp

Assez vif $\text{♩} = 92$

f près de la table

A musical score for the song 'The Rose Tree'. It features a piano introduction in 3/4 time, marked 'Andante'. The score is written for piano (p) and includes a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score consists of 12 measures. The first measure is a piano introduction. The second measure is a whole note chord. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The score ends with a double bar line.

2

mf près de la table

3

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is D major (two sharps). The time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and a final cadence. The bass line consists of a simple accompaniment. The score is divided into two systems. The first system contains the main melody and bass line. The second system contains a final cadence and a double bar line. The tempo is marked 'p' (piano).

The first system of the musical score for 'The Little Boat' consists of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff begins with a treble clef, a key signature change from three sharps to one sharp (F#), and a dynamic marking of *p* (piano). It contains two measures of music, each marked with a '3' above the staff, indicating a triplet of eighth notes. The second staff begins with a bass clef and a key signature change from one sharp to three sharps (F#, C#, G#). It contains two measures of music, each marked with a '7' below the staff, indicating a septuplet of eighth notes. The system concludes with a double bar line.

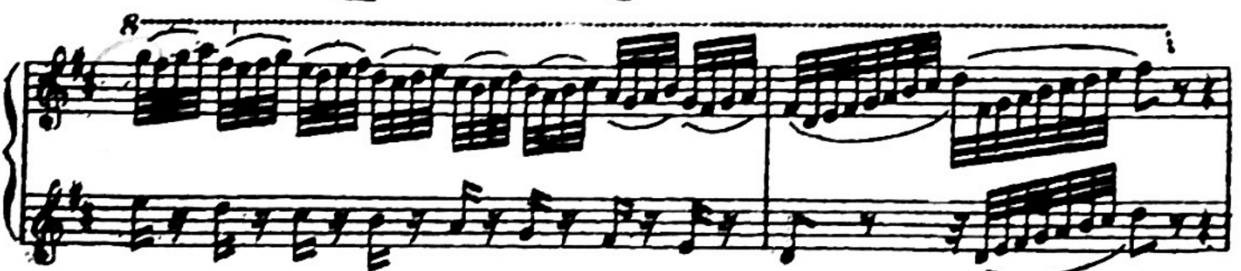
The musical score consists of two staves. The top staff has a treble clef and contains a sequence of eighth notes: F#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#11, G#11, A11, B11, C#12, D12, E12, F#13, G#13, A13, B13, C#14, D14, E14, F#15, G#15, A15, B15, C#16, D16, E16, F#17, G#17, A17, B17, C#18, D18, E18, F#19, G#19, A19, B19, C#20, D20, E20, F#21, G#21, A21, B21, C#22, D22, E22, F#23, G#23, A23, B23, C#24, D24, E24, F#25, G#25, A25, B25, C#26, D26, E26, F#27, G#27, A27, B27, C#28, D28, E28, F#29, G#29, A29, B29, C#30, D30, E30, F#31, G#31, A31, B31, C#32, D32, E32, F#33, G#33, A33, B33, C#34, D34, E34, F#35, G#35, A35, B35, C#36, D36, E36, F#37, G#37, A37, B37, C#38, D38, E38, F#39, G#39, A39, B39, C#40, D40, E40, F#41, G#41, A41, B41, C#42, D42, E42, F#43, G#43, A43, B43, C#44, D44, E44, F#45, G#45, A45, B45, C#46, D46, E46, F#47, G#47, A47, B47, C#48, D48, E48, F#49, G#49, A49, B49, C#50, D50, E50, F#51, G#51, A51, B51, C#52, D52, E52, F#53, G#53, A53, B53, C#54, D54, E54, F#55, G#55, A55, B55, C#56, D56, E56, F#57, G#57, A57, B57, C#58, D58, E58, F#59, G#59, A59, B59, C#60, D60, E60, F#61, G#61, A61, B61, C#62, D62, E62, F#63, G#63, A63, B63, C#64, D64, E64, F#65, G#65, A65, B65, C#66, D66, E66, F#67, G#67, A67, B67, C#68, D68, E68, F#69, G#69, A69, B69, C#70, D70, E70, F#71, G#71, A71, B71, C#72, D72, E72, F#73, G#73, A73, B73, C#74, D74, E74, F#75, G#75, A75, B75, C#76, D76, E76, F#77, G#77, A77, B77, C#78, D78, E78, F#79, G#79, A79, B79, C#80, D80, E80, F#81, G#81, A81, B81, C#82, D82, E82, F#83, G#83, A83, B83, C#84, D84, E84, F#85, G#85, A85, B85, C#86, D86, E86, F#87, G#87, A87, B87, C#88, D88, E88, F#89, G#89, A89, B89, C#90, D90, E90, F#91, G#91, A91, B91, C#92, D92, E92, F#93, G#93, A93, B93, C#94, D94, E94, F#95, G#95, A95, B95, C#96, D96, E96, F#97, G#97, A97, B97, C#98, D98, E98, F#99, G#99, A99, B99, C#100, D100, E100, F#101, G#101, A101, B101, C#102, D102, E102, F#103, G#103, A103, B103, C#104, D104, E104, F#105, G#105, A105, B105, C#106, D106, E106, F#107, G#107, A107, B107, C#108, D108, E108, F#109, G#109, A109, B109, C#110, D110, E110, F#111, G#111, A111, B111, C#112, D112, E112, F#113, G#113, A113, B113, C#114, D114, E114, F#115, G#115, A115, B115, C#116, D116, E116, F#117, G#117, A117, B117, C#118, D118, E118, F#119, G#119, A119, B119, C#120, D120, E120, F#121, G#121, A121, B121, C#122, D122, E122, F#123, G#123, A123, B123, C#124, D124, E124, F#125, G#125, A125, B125, C#126, D126, E126, F#127, G#127, A127, B127, C#128, D128, E128, F#129, G#129, A129, B129, C#130, D130, E130, F#131, G#131, A131, B131, C#132, D132, E132, F#133, G#133, A133, B133, C#134, D134, E134, F#135, G#135, A135, B135, C#136, D136, E136, F#137, G#137, A137, B137, C#138, D138, E138, F#139, G#139, A139, B139, C#140, D140, E140, F#141, G#141, A141, B141, C#142, D142, E142, F#143, G#143, A143, B143, C#144, D144, E144, F#145, G#145, A145, B145, C#146, D146, E146, F#147, G#147, A147, B147, C#148, D148, E148, F#149, G#149, A149, B149, C#150, D150, E150, F#151, G#151, A151, B151, C#152, D152, E152, F#153, G#153, A153, B153, C#154, D154, E154, F#155, G#155, A155, B155, C#156, D156, E156, F#157, G#157, A157, B157, C#158, D158, E158, F#159, G#159, A159, B159, C#160, D160, E160, F#161, G#161, A161, B161, C#162, D162, E162, F#163, G#163, A163, B163, C#164, D164, E164, F#165, G#165, A165, B165, C#166, D166, E166, F#167, G#167, A167, B167, C#168, D168, E168, F#169, G#169, A169, B169, C#170, D170, E170, F#171, G#171, A171, B171, C#172, D172, E172, F#173, G#173, A173, B173, C#174, D174, E174, F#175, G#175, A175, B175, C#176, D176, E176, F#177, G#177, A177, B177, C#178, D178, E178, F#179, G#179, A179, B179, C#180, D180, E180, F#181, G#181, A181, B181, C#182, D182, E182, F#183, G#183, A183, B183, C#184, D184, E184, F#185, G#185, A185, B185, C#186, D186, E186, F#187, G#187, A187, B187, C#188, D188, E188, F#189, G#189, A189, B189, C#190, D190, E190, F#191, G#191, A191, B191, C#192, D192, E192, F#193, G#193, A193, B193, C#194, D194, E194, F#195, G#195, A195, B195, C#196, D196, E196, F#197, G#197, A197, B197, C#198, D198, E198, F#199, G#199, A199, B199, C#200, D200, E200, F#201, G#201, A201, B201, C#202, D202, E202, F#203, G#203, A203, B203, C#204, D204, E204, F#205, G#205, A205, B205, C#206, D206, E206, F#207, G#207, A207, B207, C#208, D208, E208, F#209, G#209, A209, B209, C#210, D210, E210, F#211, G#211, A211, B211, C#212, D212, E212, F#213, G#213, A213, B213, C#214, D214, E214, F#215, G#215, A215, B215, C#216, D216, E216, F#217, G#217, A217, B217, C#218, D218, E218, F#219, G#219, A219, B219, C#220, D220, E220, F#221, G#221, A221, B221, C#222, D222, E222, F#223, G#223, A223, B223, C#224, D224, E224, F#225, G#225, A225, B225, C#226, D226, E226, F#227, G#227, A227, B227, C#228, D228, E228, F#229, G#229, A229, B229, C#230, D230, E230

Guidance notes: "Play with the musical interpretation of a solo piece and cadenza"

Nº 2 **SCENA E CAVATINA**

MAESTOSO

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of piano accompaniment. The first system includes a large slur over the right hand and a 'p' dynamic marking. The second system has 'f' and 'p' markings. The third system has a circled '23' above the right hand. The fourth system has a '7' below the right hand. The fifth system has a 'p' marking. The score is written for piano with treble and bass staves.





STRAUSS

Ein Heldenleben, fig. 79 to fig. 84 – 2nd Harp
(to be played alongside RLPO player playing 1st Harp)

Guidance notes: "Rhythmic accuracy within the pulse, articulating all the notes."





BERLIOZ

Symphony Fantastique Mvt 2 bars 1-36 - 2nd Harp*
(to be played alongside RLPO player playing 1st Harp)

Guidance notes: "Aim to match the dynamics and sound of the 1st harp"

Valse. **Allegro non troppo.** (♩ = 66) **UN BAL. A BAL.**

Basso.

6 7 8 2 3 4

3 4 *cresc.* 2 3 *f* 4 *ff*

22 *rall.* 12 2

Viol

BARTÓK**Concerto for Orchestra Mvt 3 – 2nd Harp**
(to be played alongside RLPO player playing 1st Harp)

Guidance notes: "Be flexible so that you can adapt to playing with the other harpist"

Poco allarg. [62] Poco agitato, mosso, rubato

1 1 Vla. p

Poco rall. - [67]

mp mf f

tornando al tempo [73] Gliss.

1 1 f ff 1 sim. 1

Tempo I [86]

2 1 5

BARTÓKConcerto for Orchestra Mvt 4 – 2nd Harp

(video round – unaccompanied; round two - played alongside RLPO player playing 1st Harp)

Guidance notes: "Know the tune that you are accompanying and play with a quick spread to the chords"

Calmo

43

51

59

BARTÓK**Concerto for Orchestra Mvt 5 – 2nd Harp**
(to be played alongside RLPO player playing 1st Harp)

Guidance notes: "Be flexible so that you can adapt to playing with the other harpist"

Pesante **Accel al Presto** **TACET** **1st Vln.**

74 81 88 96 *pp* 104 112 **TACET** 244 **1st Vln.** 249

Poco meno mosso

256

Timp. Solo
Gliss.
1

p

265

325 Ist Vln.

TACET

8va

333 etc. 1 5 339 1

3 Poch. rall. a tempo 344 Ist Hp.

349

356

TACET