

## Principal No.3 French Horn

### Audition Booklet, May 2025

**In order to apply for this position**, Candidates will need to register on [MusicalChairs](#) and **apply via the 'Apply via musicalchairs'** button to complete a short information form. Candidates will then follow the below application and audition process: **The deadline to complete the form on MusicalChairs is Monday 14<sup>th</sup> July.**

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The BBC National Orchestra of Wales aims to make the appointment process for its orchestral vacancies inclusive, transparent and accessible to players at all stages in their careers. Subject to operational capacity, all candidates who meet the minimum application criteria will have the opportunity to play to the panel and will be given a fair hearing according to the process below.

Minimum application criteria: completion of, or near completion of, reputable classical music training (e.g. a music degree or equivalent).

**Stage 1:** All candidates are invited to complete the online application form on Musical Chairs. This will be anonymously assessed by the BBC NOW Orchestra Management Team. Candidates will then progress to **Stage 2, 3 or 4**, based on pre-determined criteria. Candidates who evidence on the online application form a significant level of professional orchestral experience will be invited to progress to **Stage 3** and candidates who evidence an exceptional level of professional orchestral experience in equivalent positions will be invited to progress to **Stage 4**. All other candidates will progress to **Stage 2**.

**Stage 2:** Candidates who progress to Stage 2 are required to send a short video submission consisting of the Stage 2 excerpts – Strauss *Till Eulenspiegel*, Tchaikovsky Symphony No. 5, Brahms Piano Concerto No. 2 Movement 1: bar 188 – bar 198 only – as detailed in this booklet. The panel will hear the audio only. Successful candidates will be invited to progress to **Stage 3**.

**Stage 3:** Live audition; the requirements of this audition are laid out in this booklet and include the Mozart 4<sup>th</sup> Horn Concerto, with piano, 1st mvmt. exposition only, excerpts, and sight reading. Live auditions will be held in one round and will be screened. Candidates in Stage 3 may also be asked to play the stage 2 excerpts. Candidates successful at **Stage 3** will progress to **Stage 5**.

**Stage 4:** Candidates will be invited for a patch of assessed guest work in the orchestra in the relevant position. Candidates then may be invited to perform a live audition to the panel (equivalent to Stage 3) at a mutually convenient time, and, if successful, will progress to **Stage 5**.

**Stage 5:** Candidates will be invited for trial dates of work with the orchestra. Trial dates will include relevant sitting up, as appropriate and where necessary. Candidates will be assessed throughout the trial stage and feedback may be given/requested at any point in the trial. BBC NOW have the ambition that all trials will be completed in a timely manner, whilst ensuring opportunities for relevant candidates to demonstrate their skills across a broad range of repertoire.

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## **Assessment criteria**

**Musicianship** (to include musical understanding of works performed, approaches to style, phrasing, and harmony)

**Technical accomplishment** (to include intonation, rhythmic stability and accuracy, and clarity of articulation)

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## **Live Audition Dates**

We anticipate holding live auditions in Cardiff from September 2025 and audition dates will be communicated via MusicalChairs.

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**This role does not attract visa sponsorship.** Candidates who are not able to evidence their right to work in the UK will not be considered for this role. It remains the candidate's responsibility:

- A) to ensure they can demonstrate they hold valid documentation proving their eligibility to working in the UK required throughout the recruitment process including any trial period(s) before an offer of employment.
- B) to ensure they can demonstrate they hold valid documentation proving their eligibility to commence the BBC role on the commencement date.

We will carry out right to work checks prior to any work taking place and reserve the right to cancel offers of work where right to work cannot be evidenced by the candidate.

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If you have any access requirements for the audition, or require the materials in an alternative format, please email Nick Olsen, Assistant Orchestra Manager: [nick.olsen@bbc.co.uk](mailto:nick.olsen@bbc.co.uk)

# **AUDITION INFORMATION**

## **Stage 2**

Please record the following:

- Orchestral Excerpts (listed below, presented overleaf):

Strauss *Till Eulenspiegel*

Tchaikovsky Symphony No. 5

Brahms Piano Concerto No. 2

Complete excerpt

Complete excerpt

Movement 1: bar 188 – bar 198 only

*n.b stage 2 excerpts should be recorded together in one continuous recording then uploaded to Musicalchairs.*

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## **Stage 3**

Live auditions will be screened and there will be only 1 round.

Please prepare and perform the following:

Accompanied piece:

Mozart, 4th Horn Concerto

Movement 1 - exposition only

An accompanist will be provided for this, please do not bring your own pianist.

Orchestral Excerpts:

All excerpts in this booklet may be required for the live auditions. (These are listed and presented overleaf). For the avoidance of doubt, stage 2 excerpts should also be prepared for stage 3.

Sight reading:

Sight reading may also be required. This will be presented to candidates in their warm up room to prepare before their audition.

## Excerpts list

Beethoven Symphony No. 7 (1 <sup>st</sup> horn) .....	2
Movement 1: Bar 84 – bar 110 .....	2
Movement 1: Bar 421 – end .....	2
Errollyn Wallen Mighty River (1 <sup>st</sup> horn) .....	3
Beginning – fig. A .....	3
Tchaikovsky Symphony No. 5 (1 <sup>st</sup> horn) .....	4
Movement 2: 8 before fig. A – 13 after fig. A .....	4
Brahms Piano Concerto No. 2 (3 <sup>rd</sup> horn) .....	5
Movement 1: Fig. F – bar 198 .....	5
Movement 2: Bar 159 – fig. D .....	5
Movement 2: Bar 362 – bar 384 .....	5
Schumann Symphony No. 3 (3 <sup>rd</sup> horn) .....	6
Movement 1: Fig. L – 8 bars before fig. M .....	6
Movement 2: Fig. E – end .....	6
R Strauss Till Eulenspiegel (3 <sup>rd</sup> horn) .....	7
13 bars before fig. 29 – fig. 30 .....	7
Humperdinck Hansel und Gretel “Prelude” (3 <sup>rd</sup> horn) .....	8
Beginning – fig. D .....	8
Fig. F – fig. I .....	8
Dvorak Cello Concerto (3 <sup>rd</sup> horn) .....	9
Movement 1: 2 bars before fig. 7 – fig. 9 .....	9
Movement 2: 3 bars before fig. 6 – fig. 7 .....	9
Dvorak Symphony No. 9 (3 <sup>rd</sup> horn) .....	10
Movement 1: Beginning – bar 27 .....	10
Movement 3: Bar 117 – bar 130 .....	10
Movement 4: Bar 104 – bar 112 .....	11
Mendelssohn Symphony No. 3 (3 <sup>rd</sup> horn) .....	12
Movement 2: 12 bars before fig. F – fig. G .....	12
Movement 2: Fig. H – end .....	12
Movement 3: Fig. D – fig. E .....	13
Saint-Saens Symphony No. 3 (3 <sup>rd</sup> horn) .....	14
Movement 1: Fig. Q – fig. R .....	14
Elgar Symphony No. 2 (3 <sup>rd</sup> horn) .....	15
Movement 4: Beginning – fig. 137 .....	15

# Beethoven Symphony No. 7 (1<sup>st</sup> horn)

## Movement 1: Bar 84 – bar 110

77 4 5 6  
88  
96 1-8 2 3 4 5  
106 6 7 8 C 6 Fag. I

*f* *p* *f* *sf* *f* *f* *f* *f*  
*ff*  
*p* *cresc.*  
*ff* *f*

## Movement 1: Bar 421 – end

413 1 1 1 1  
424  
433  
439 *ff* *ff*  
445 *ATTACCA*

# Errollyn Wallen Mighty River (1<sup>st</sup> horn)

Beginning – fig. A

With spirit ♩ = c. 70

Errollyn Wallen

*p* simply

**A** *in 4*  
Faster ♩ = c. 50

# Tchaikovsky Symphony No. 5 (1<sup>st</sup> horn)

Movement 2: 8 before fig. A – 13 after fig. A

**Andante cantabile, con alcuna licenza.**

**SOLO.**  
*dolce con molto espress.*

**animando**  
**riten. A Sostenuto**  
*mf p*

**animando**  
**Sostenuto**  
*mf p*

**Con moto**  
**dolce**  
**anim.**  
*p mf*

**Sostenuto**  
*mp*



# Brahms Piano Concerto No. 2 (3<sup>rd</sup> horn)

Movement 1: Fig. F – bar 198

174 **F** Tutti *ff marc.*

184 *p* 3 (Solo) *ff* Tutti *p*

195 Solo 6 **G** 30 Br. *ff* Fag. I *ff*

Movement 2: Bar 159 – fig. D

185 **C** Tutti *ff*

176 *ff*

188 (Solo) *largamente* *f* *ben marc.*

201 *ff*

214 Solo 13 Klav. *mp* Tutti (Solo) *ppp*

238 Solo 20 **D**

Movement 2: Bar 362 – bar 384

337 14 Bässe *p*

364 *tranquillo* 9 Solo 12



# Schumann Symphony No. 3 (3<sup>rd</sup> horn)

Movement 1: Fig. L – 8 bars before fig. M

Lebhaft (Horn in F)

*f* *Solo* *f marcato* *cresc.* *4* *Orig. Version*

Movement 2: Fig. E – end

Scherzo Sehr mässig (Horn in F)

*pp* *f* *ff* *dim.* *p* *dim.* *pp* *Solo* *1*

R Strauss Till Eulenspiegel (3<sup>rd</sup> horn)

13 bars before fig. 29 – fig. 30

The image shows a musical score for the 3rd horn of Richard Strauss's 'Till Eulenspiegel'. The score is written on four staves. The first staff begins with the tempo marking 'allmählich lebhafter' and the instrument designation 'H. 1.'. It features a melodic line with a 'cresc.' marking. The second staff continues the melodic line, also marked 'cresc.', and ends with a measure containing a '6' above it. The third staff starts at measure 29, marked 'marcato', and contains a bass line with dynamic markings 'mf' and 'fp'. It includes a key signature change to 'in F.' and a measure with a '5' above it. The fourth staff continues the bass line, marked '30', with a '1' above the final measure and a 'fp' dynamic marking.

# Humperdinck Hansel und Gretel “Prelude” (3<sup>rd</sup> horn)

Beginning – fig. D

in F With quiet motion, not too slow  
*A dolcissimo*

1 *p cresc. f* **B** *7* **C** *Bsns. in C*

*p dimin. più p poco rit. f* **D** *Lively in E*

Fig. F – fig. I

**F** *8 in E Lively*  
*p espressivo*

*p mf dim. p*

**G** *mf p mf p*

*p*

**H** *mf p*

**I** *pp*

Dvorak Cello Concerto (3<sup>rd</sup> horn)

Movement 1: 2 bars before fig. 7 – fig. 9

[illegible]

Movement 2: 3 bars before fig. 6 – fig. 7

[illegible]

# Dvorak Symphony No. 9 (3<sup>rd</sup> horn)

## Movement 1: Beginning – bar 27

Adagio  $\text{♩} = 126$

in C

I

3 10 1

$fz \rightarrow pp$   $p \rightarrow f \rightarrow dim.$

18

$p \rightarrow f \rightarrow f$   $cresc.$  3 1

24 Allegro molto  $\text{♩} = 136$

$mf$   $f$  8

## Movement 3: Bar 117 – bar 130

Scherzo - Molto vivace (Horn in E)

117

$f$   $ffz$   $fff$  C

124

Movement 4: Bar 104 – bar 112

**Allegro con fuoco**

(Horn in E)

The musical score is written for a Horn in E, spanning three staves. The first staff begins at bar 101 and ends at bar 106. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in bar 105. The dynamics are marked *f* (forte) at the start of bar 105 and *ff* (fortissimo) at the end of bar 106. The second staff begins at bar 107 and ends at bar 111. It continues the melodic line with eighth and sixteenth notes, marked with *f* (forte) at the start of bar 109. The third staff begins at bar 112 and ends with a double bar line. It features a melodic line with eighth and sixteenth notes, marked with *fp* (fortissimo piano) at the start and *dim.* (diminuendo) towards the end.



## Mendelssohn Symphony No. 3 (3<sup>rd</sup> horn)

Movement 2: 12 bars before fig. F – fig. G

Vivace non troppo (Horn in F)

191  
198  
208  
217  
225

*mf cresc.* *p cresc.* *ff* *sempre ff*

8 1 1 8

G

Movement 2: Fig. H – end

Vivace non troppo (Horn in F)

265

7 H *pp* *pp* 1 *attacca*

Movement 3: Fig. D – fig. E

Adagio

(Horn in D)

**D**  
*ff*

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

85  
*cresc.* *dim.*

**1 E**  
*p* *pp*

# Saint-Saens Symphony No. 3 (3<sup>rd</sup> horn)

Movement 1: Fig. Q – fig. R

Poco Adagio (Horn in F)

Orgue Alto

10

3<sup>re</sup> Cor

*p*

*poco cresc.*

2 R 8

# Elgar Symphony No. 2 (3<sup>rd</sup> horn)

## Movement 4: Beginning – fig. 137

(Horn in F)

**Moderato e maestoso.**

*pp con dignità*

*pp*

*pp*

*ten.*

*ten.*

*ten.*

**136**

**137**