Royal Liverpool Philharmonic Orchestra
Emerging Musicians Fellowship

Harp

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

RAVEL	Tzigane Cadenza – *1st Harp*
BARTÓK	Concerto for Orchestra Mvt 4 – *2nd Harp*
STRAUSS	Ein Heldenleben fig. 79 to 84 – *2nd Harp*

Second Round

RAVEL	Tzigane Cadenza – *1st Harp*
BARTÓK	Concerto for Orchestra Mvt 1 – *1st Harp*
BARTÓK	Concerto for Orchestra Mvt 3, 4 and 5 – *2nd Harp**
STRAUSS	Ein Heldenleben, fig. 32 to 38 & fig. 79 to 84 – *2nd Harp**
TCHAIKOVSKY	Swan Lake Mvt 4 – *1st Harp*
RAVEL	Alborada del Gracioso – *1st Harp*
VERDI	Force of Destiny Overture

Sightreading may be given

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

**to be played alongside RLPO Player*

NB: *A=440*

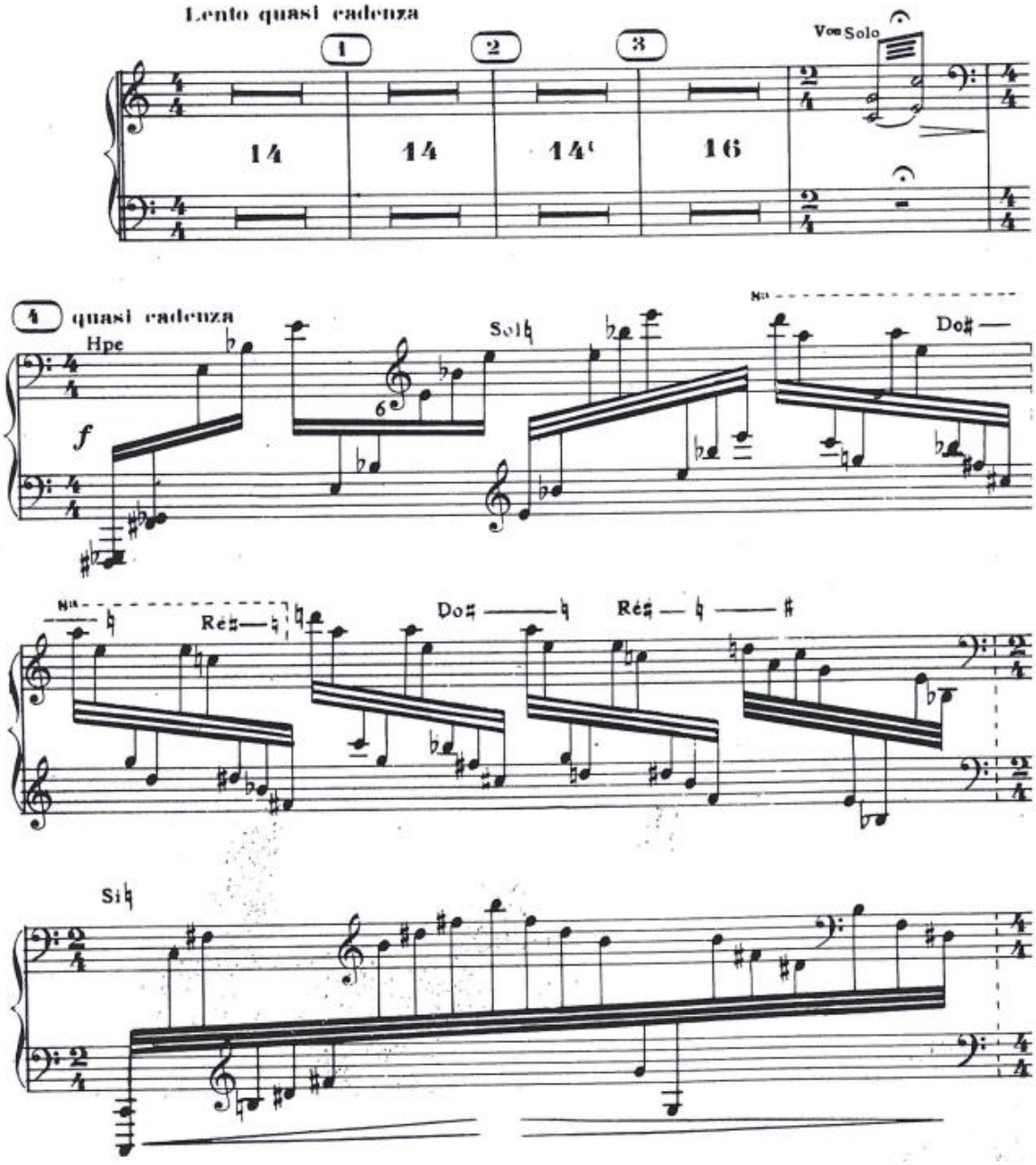
What we expect from the orchestral excerpts…

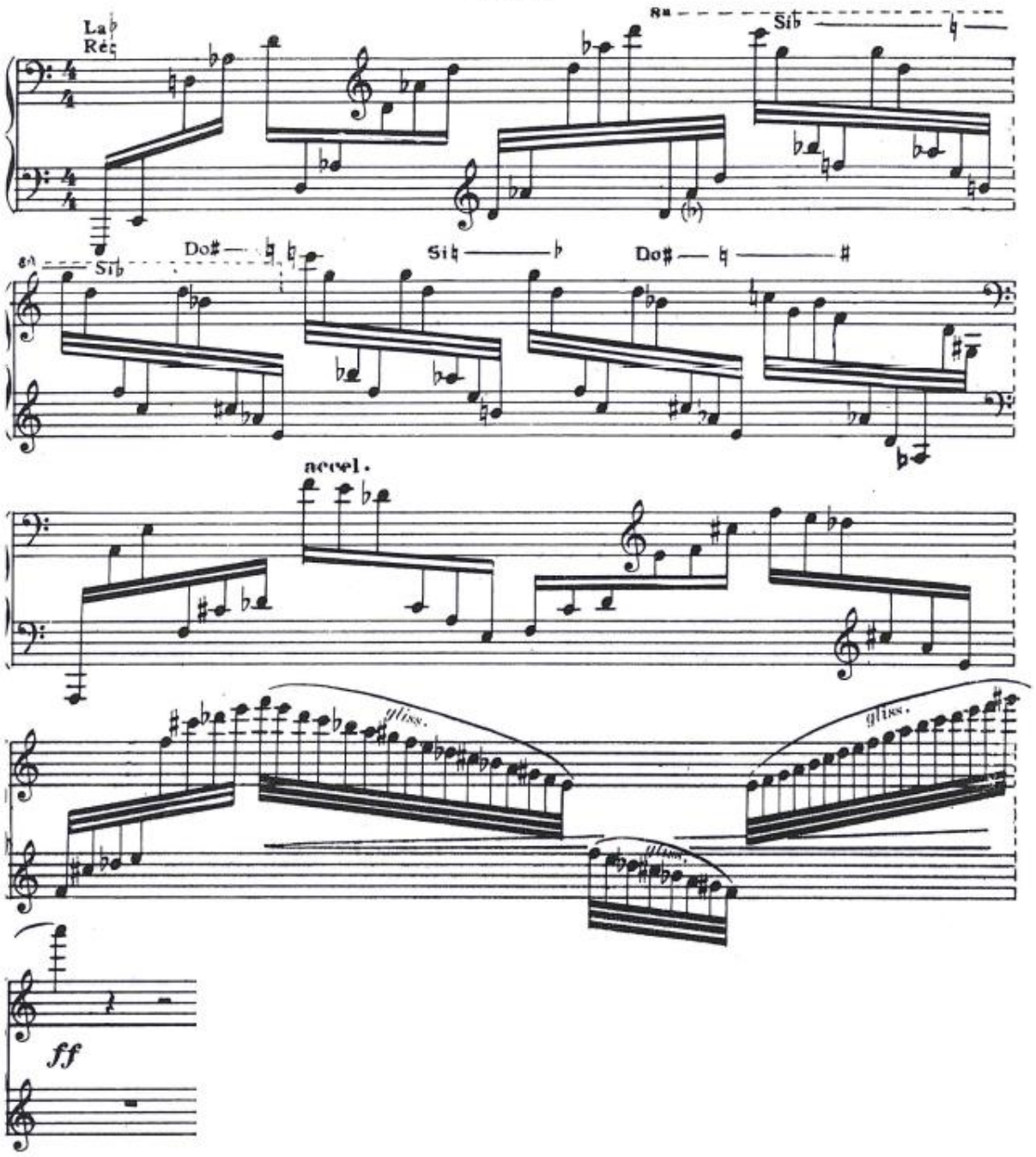
Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short "Guidance Note" which highlights a specific musical detail that the panel is looking for in that extract.

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.

RAVEL Tzigane Cadenza – *1st Harp*

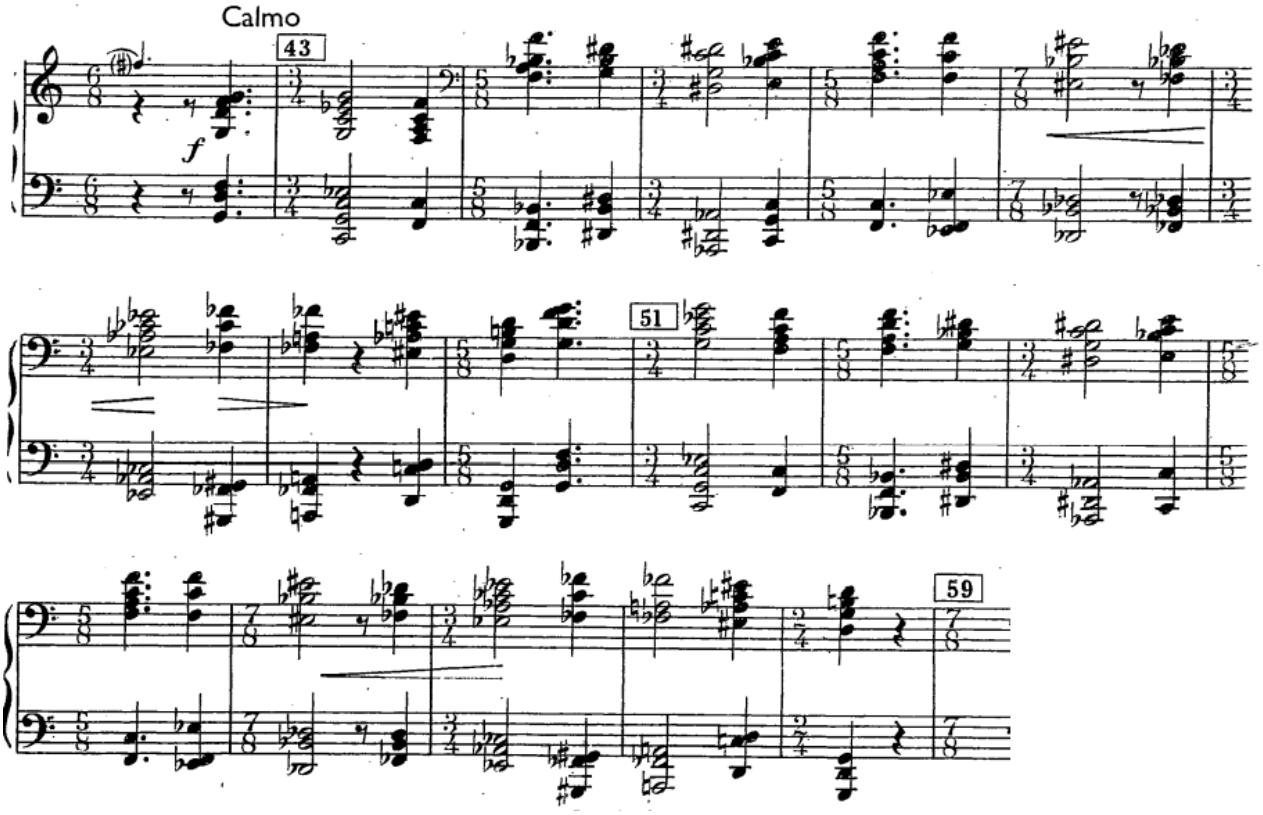
Guidance notes: “Play with some flair whilst maintaining the pulse. Imagine how it would be with the solo violin”




La♭
Ré♭
8va
Sib
8va
Sib
Do♯
Sib
Do♯
accel.
gliss.
gliss.
gliss.
ff

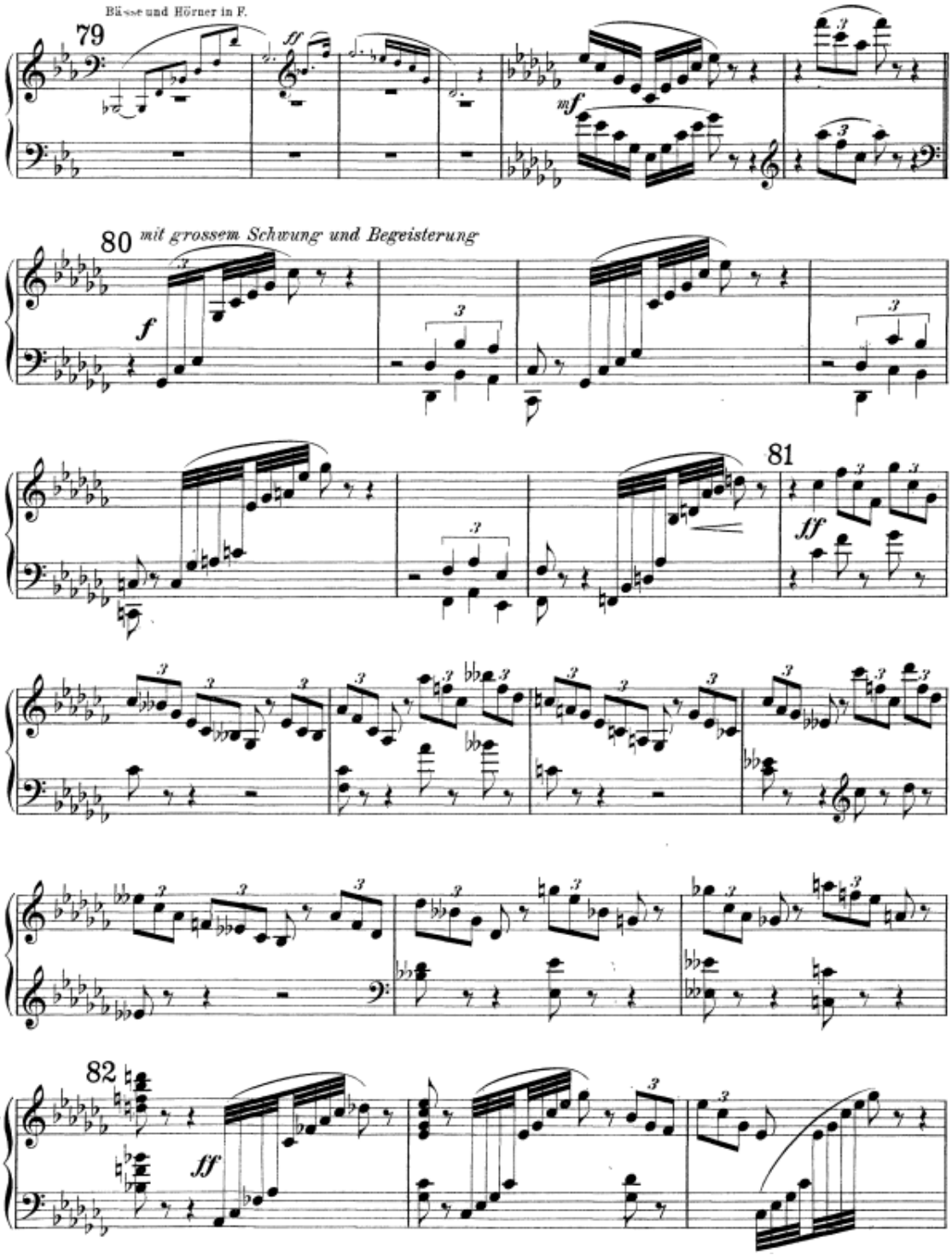
BARTÓK Concerto for Orchestra Mvt 4 – *2nd Harp*
(video round – unaccompanied; round two - played alongside RLPO player playing 1st Harp)

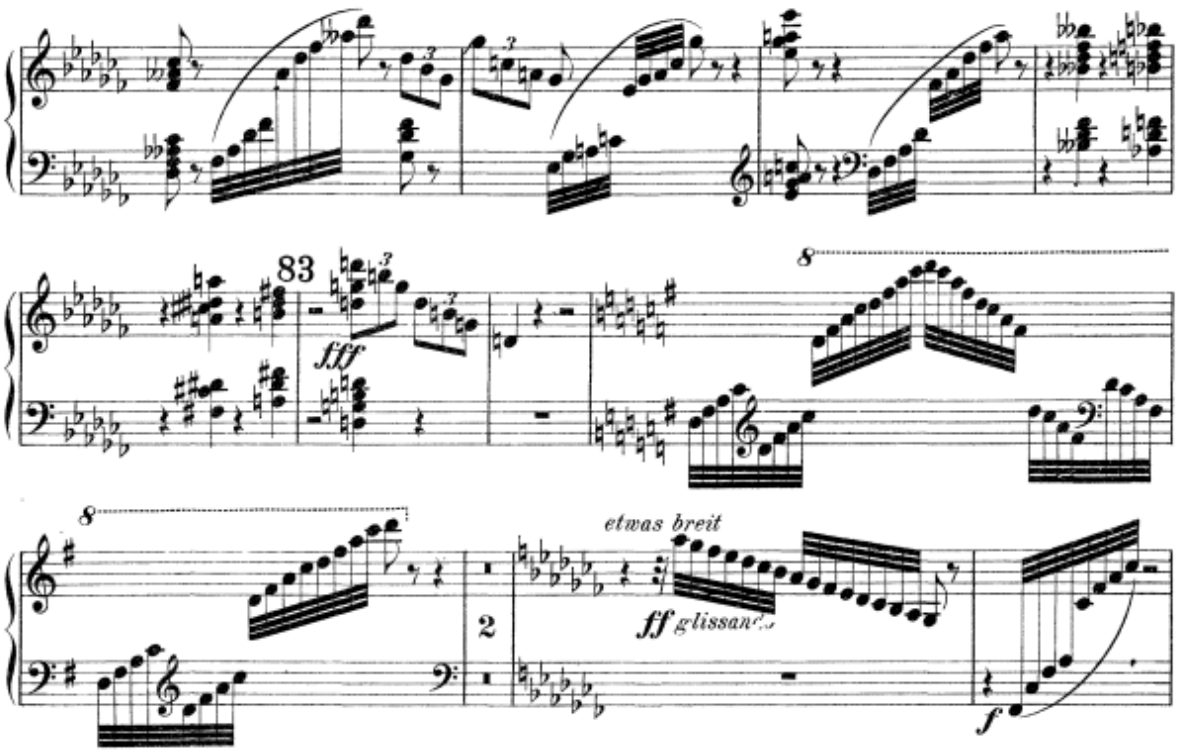
Guidance notes: "Know the tune that you are accompanying and play with a quick spread to the chords"



STRAUSS Ein Heldenleben, fig. 79 to fig. 84 – *2nd Harp*
(video round – unaccompanied; round two - played alongside RLPO player playing 1st Harp)

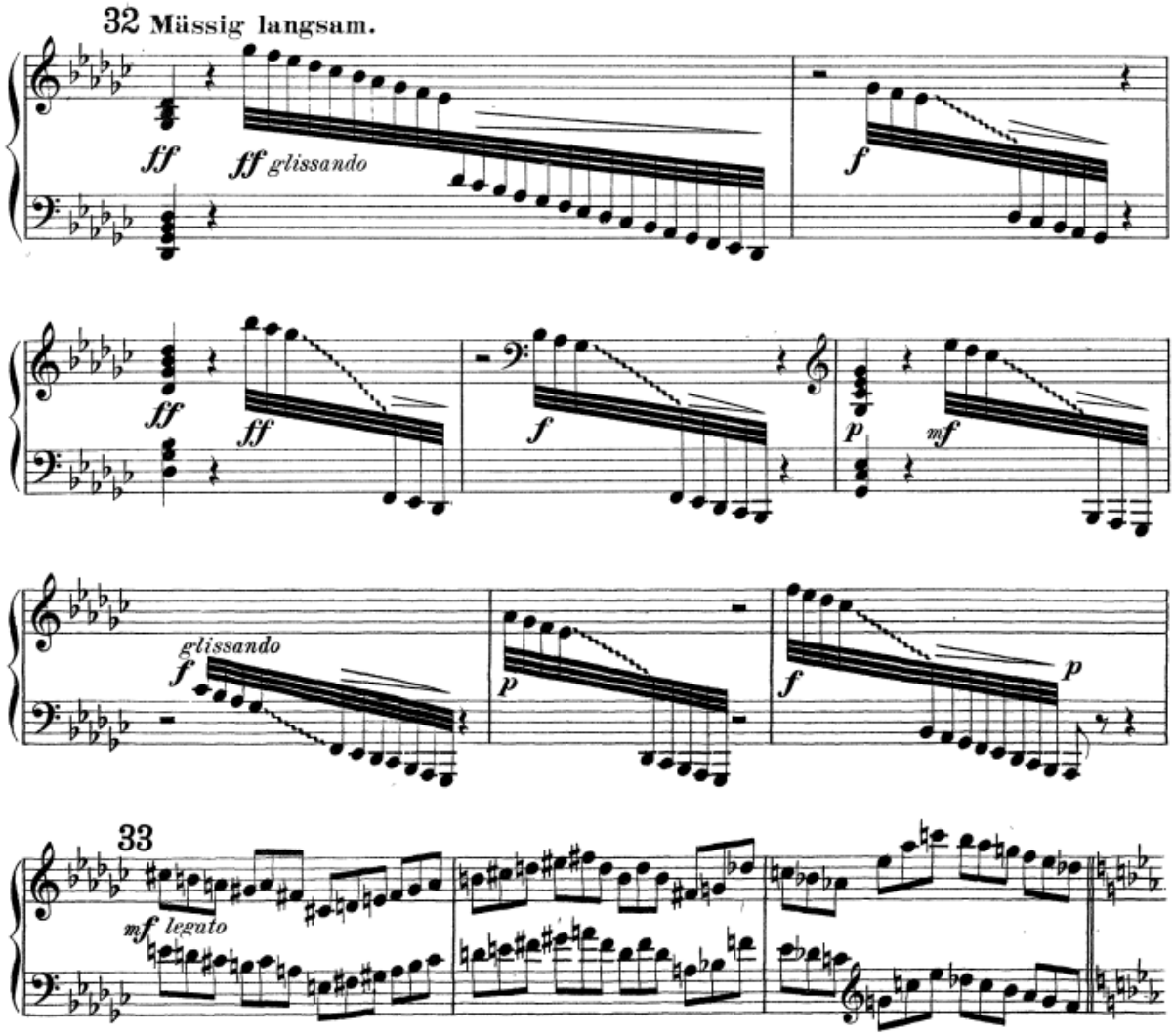
Guidance notes: "Rhythmic accuracy within the pulse, articulating all the notes."

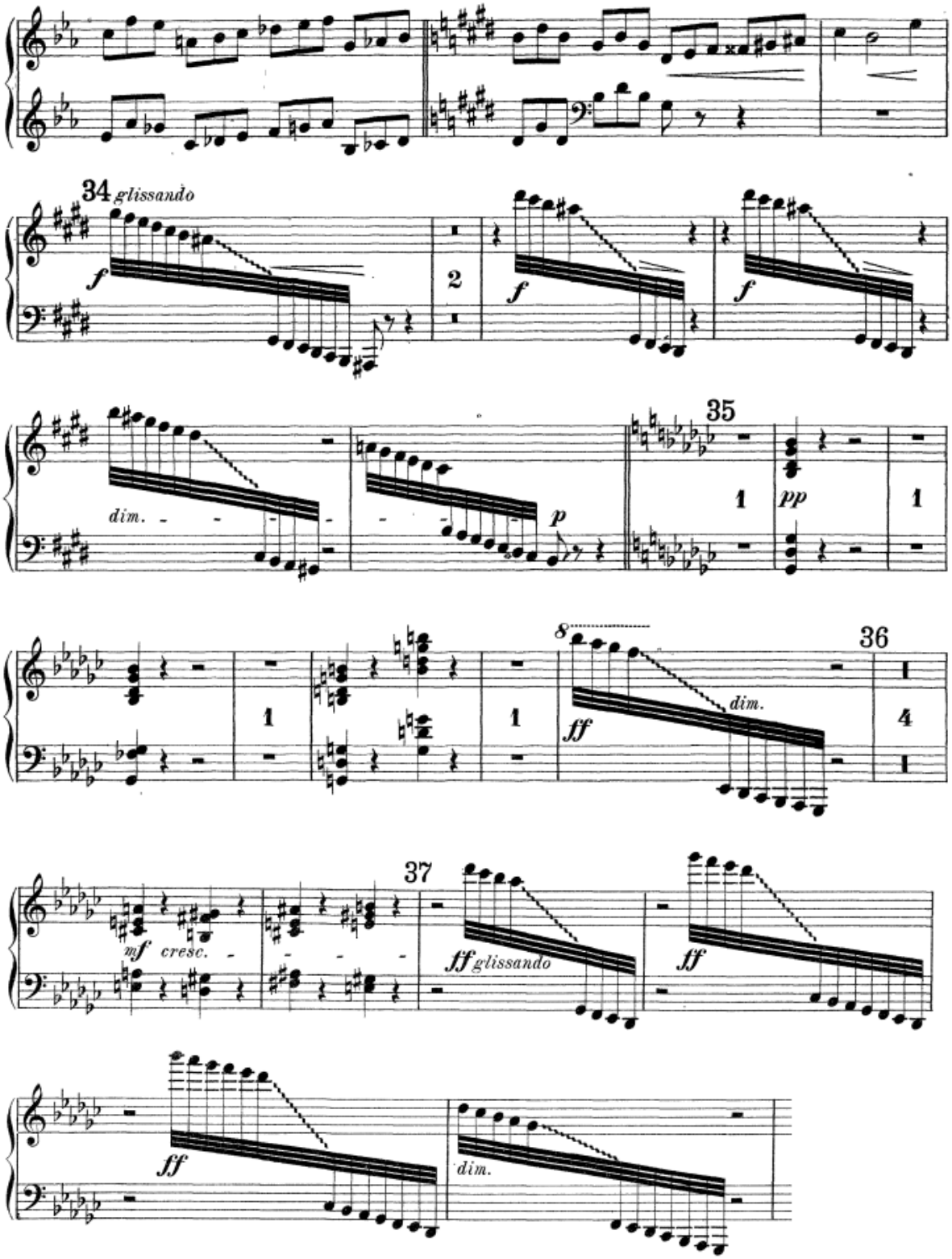



83
fff
8
8
etwas breit
2
ff glissando
f

STRAUSS Ein Heldenleben, fig. 32 to fig. 38– *2nd Harp*
(to be played alongside RLPO player playing 1st Harp)

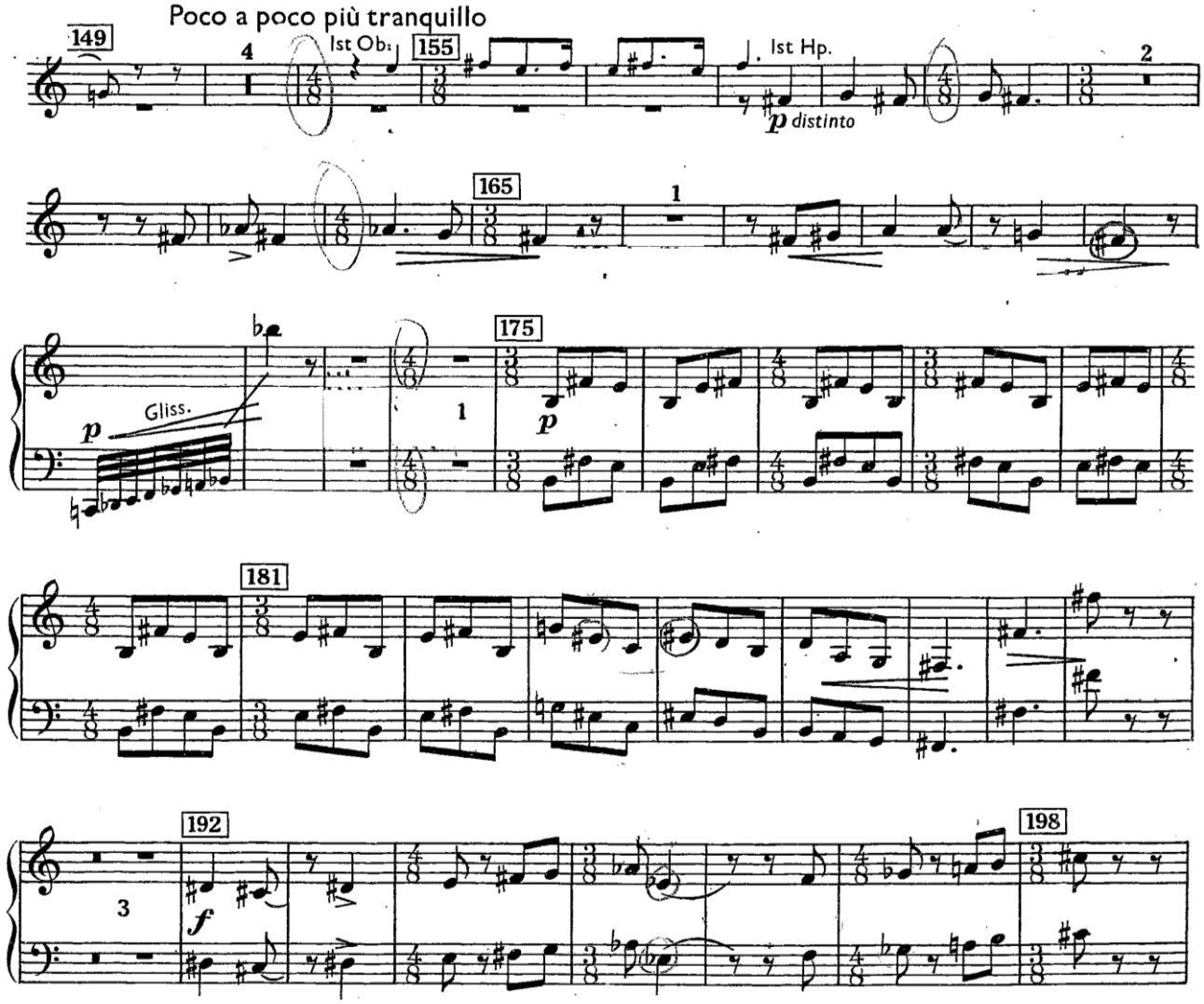
Guidance notes: "Rhythmic accuracy within the pulse, articulating all the notes. Know that you are interweaving with the 1st harp part"




34 glissando
f
2
f
f
dim.
p
35
1
pp
1
1
1
8
ff
dim.
36
4
37
mf cresc.
ff glissando
ff
ff
dim.

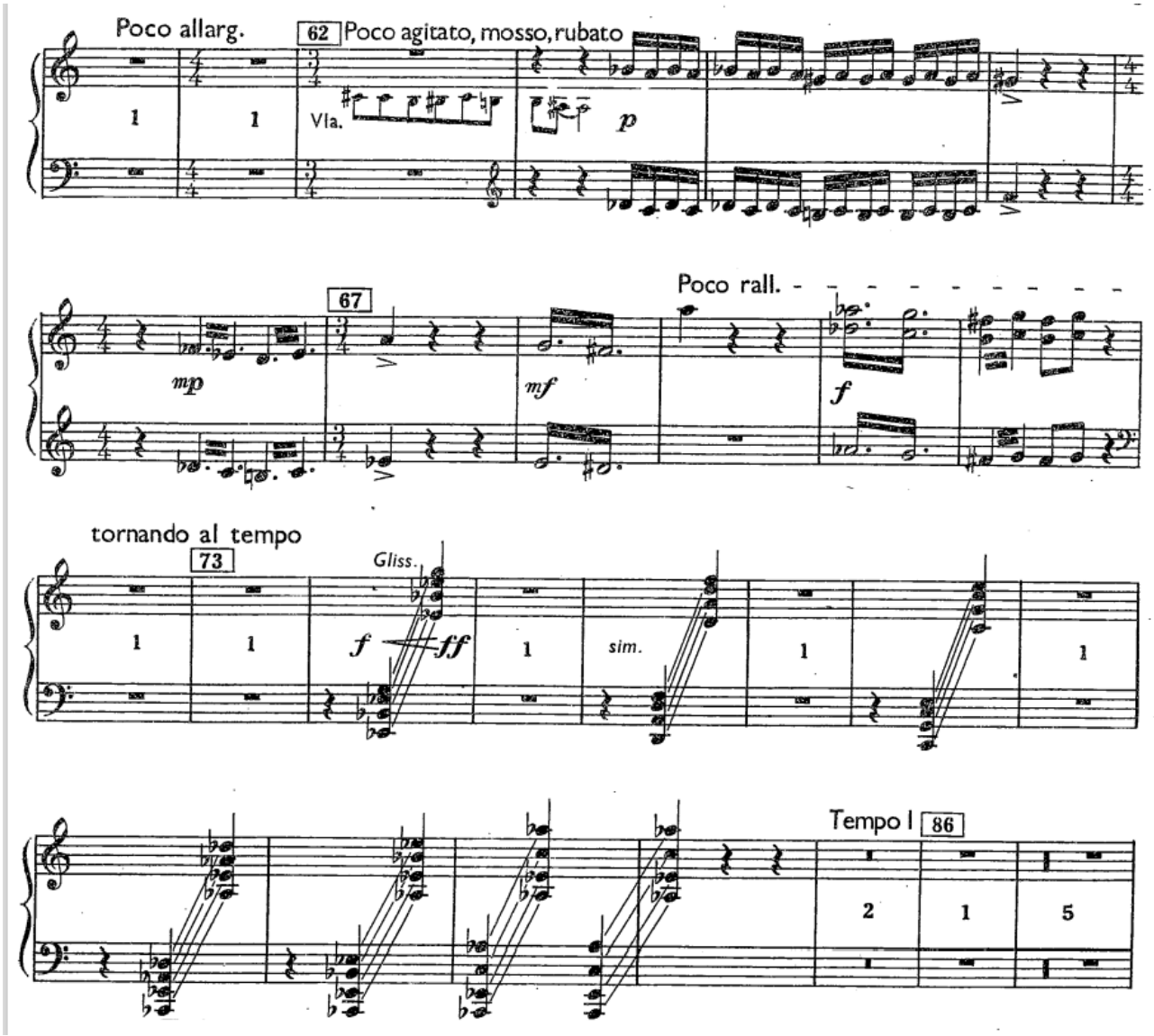
BARTÓK Concerto for Orchestra Mvt 1 – *1st Harp*

Guidance notes: “Sub-divide the rhythms in your head to help keep a steady pulse”



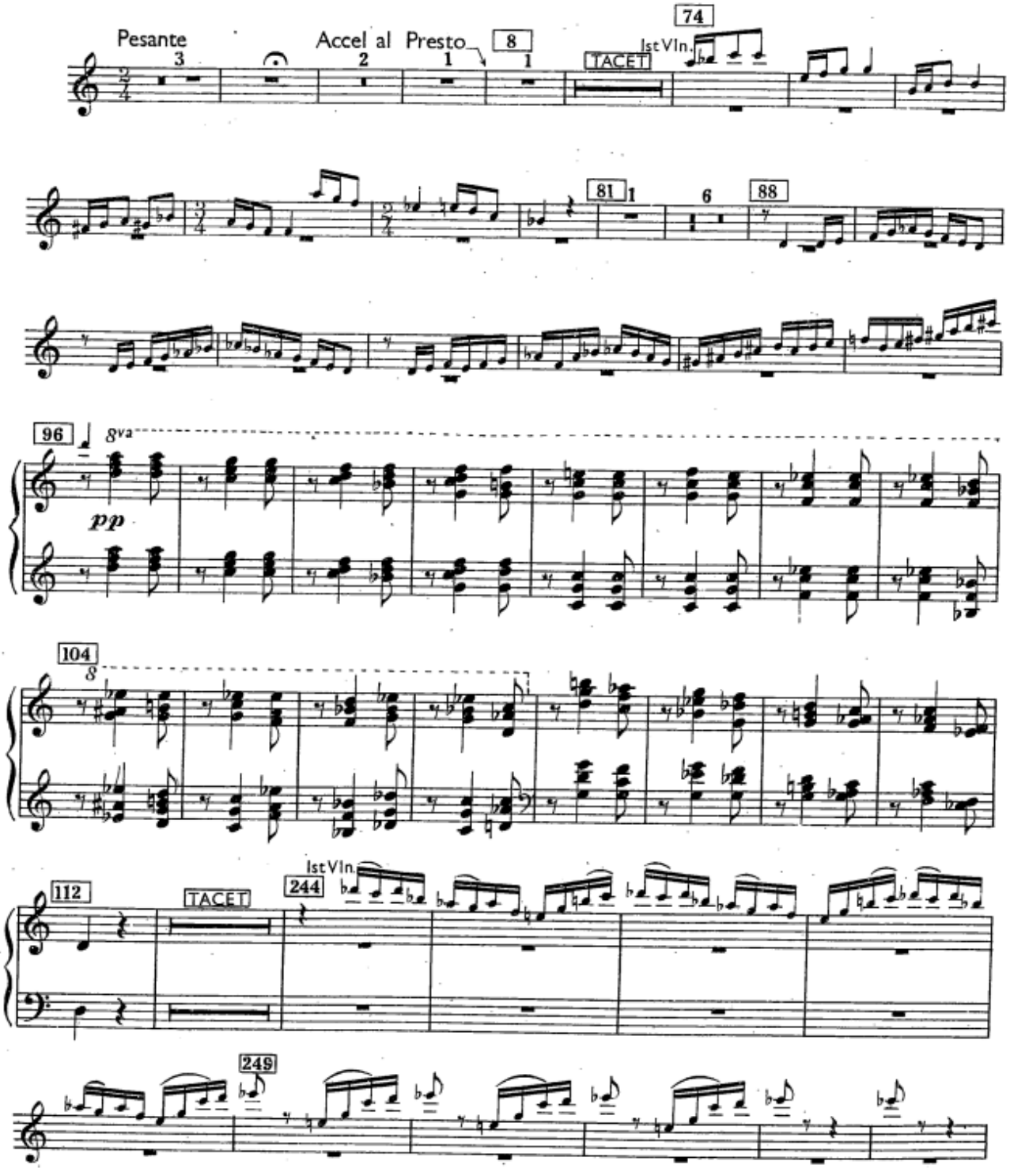
BARTÓK Concerto for Orchestra Mvt 3 – *2nd Harp*
(played alongside RLPO player playing 1st Harp)

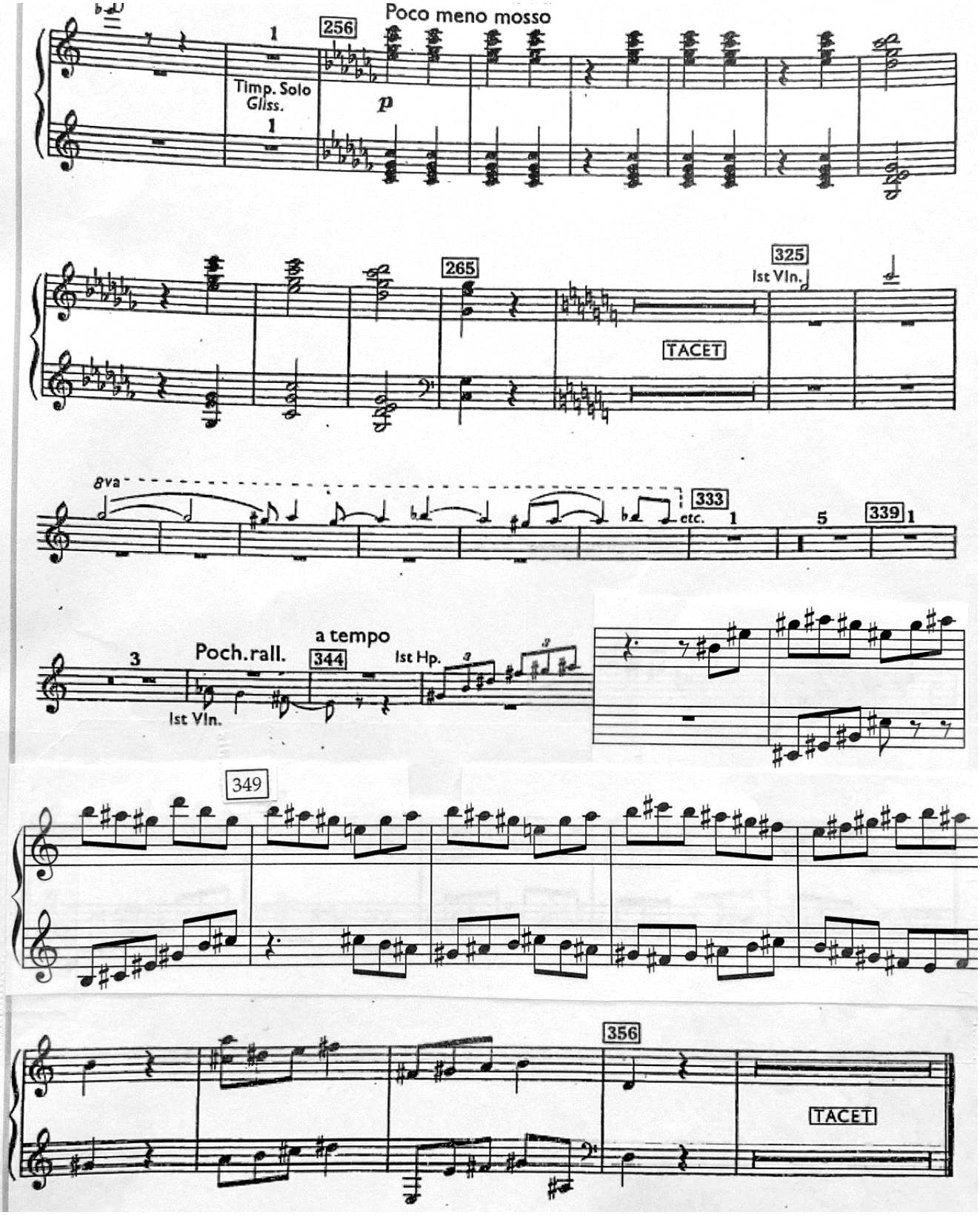
Guidance notes: "Be flexible so that you can adapt to playing with the other harpist"



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

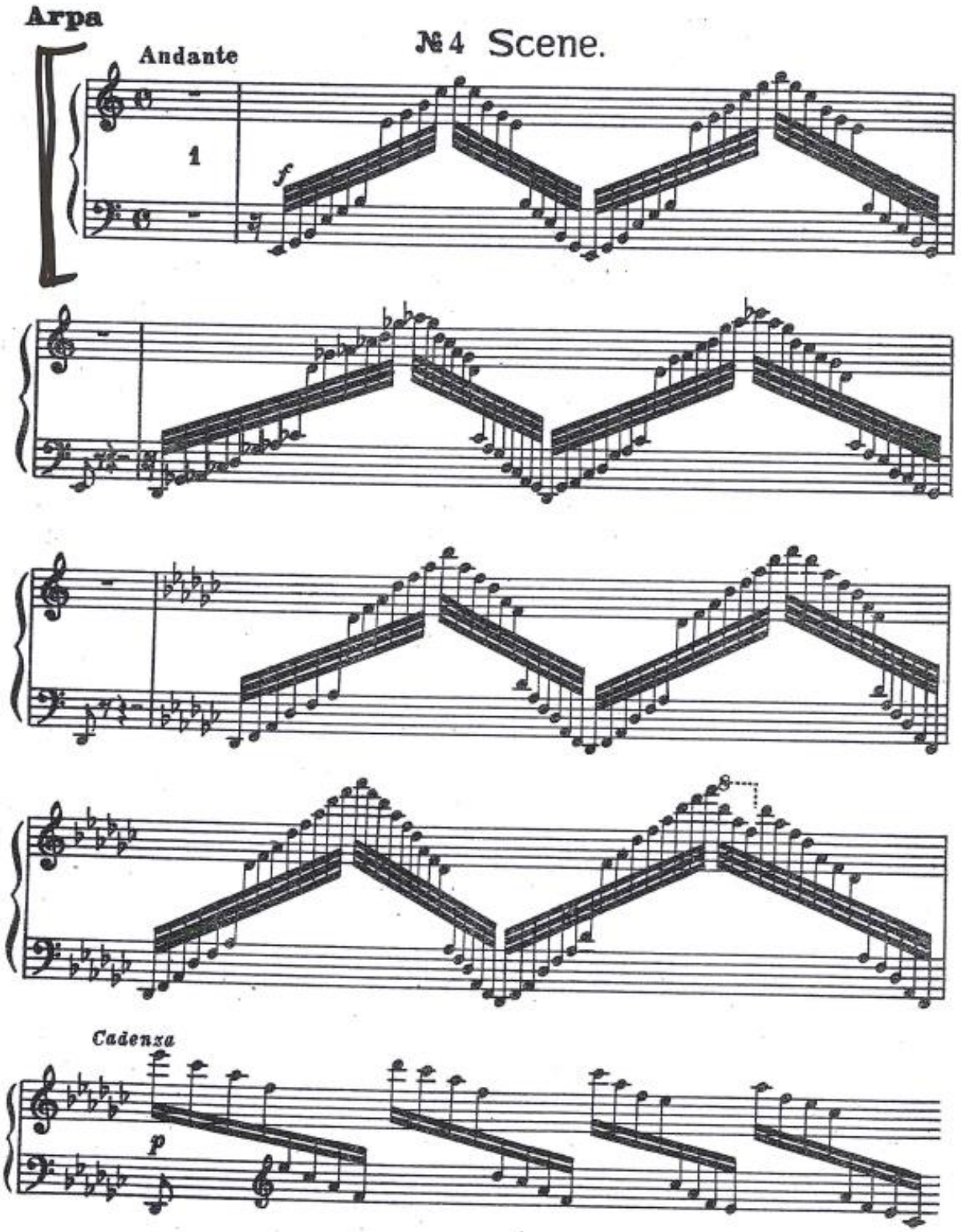
Guidance notes: "Be flexible so that you can adapt to playing with the other harpist"

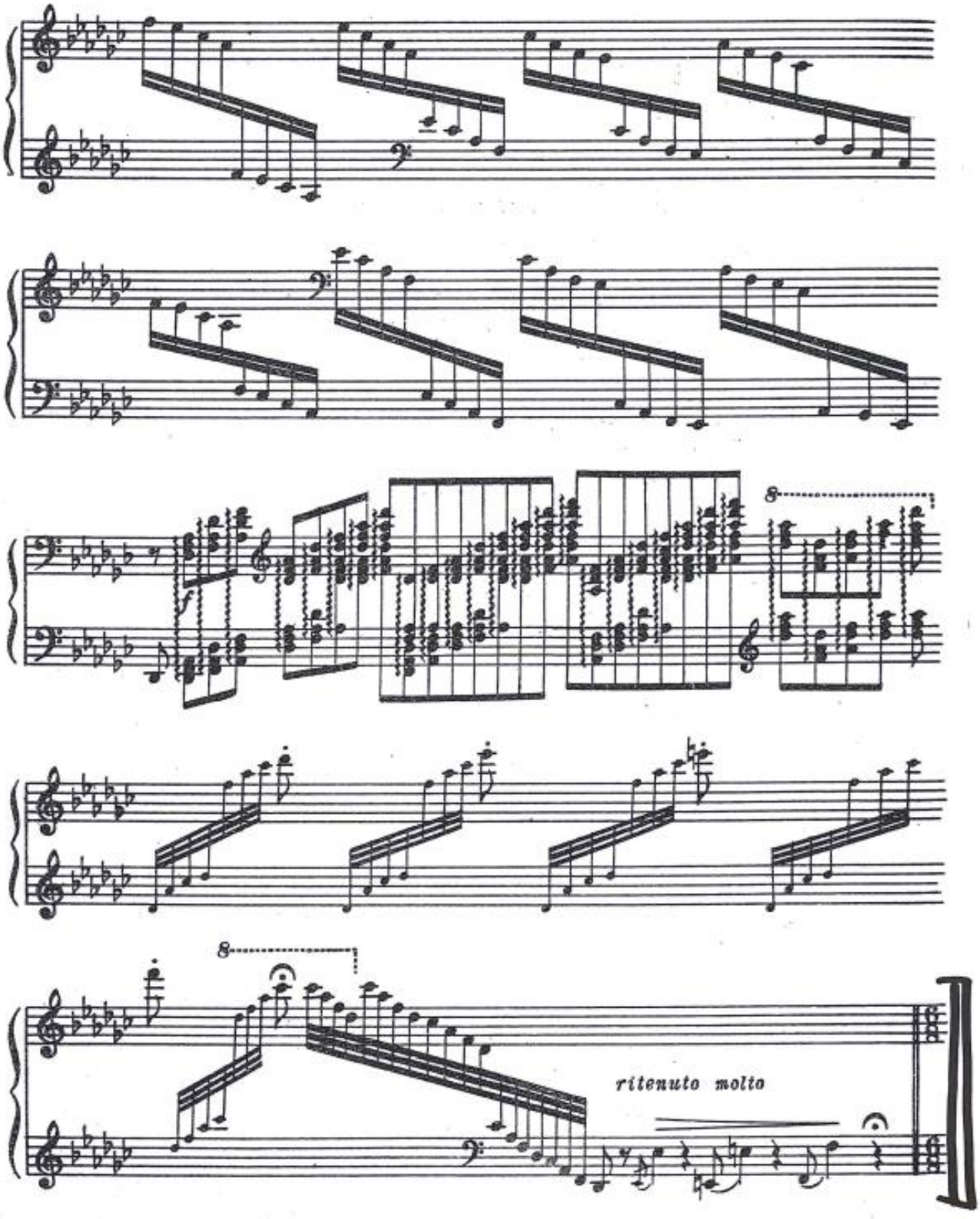



Poco meno mosso
256
Timp. Solo
Gliss.
p
265
325
1st Vln.
TACET
8va
333
etc.
339
a tempo
Poch.rall.
344
1st Hp.
1st Vln.
349
356
TACET

TCHAIKOVSKY Swan Lake Mvt 4 – *1st Harp*

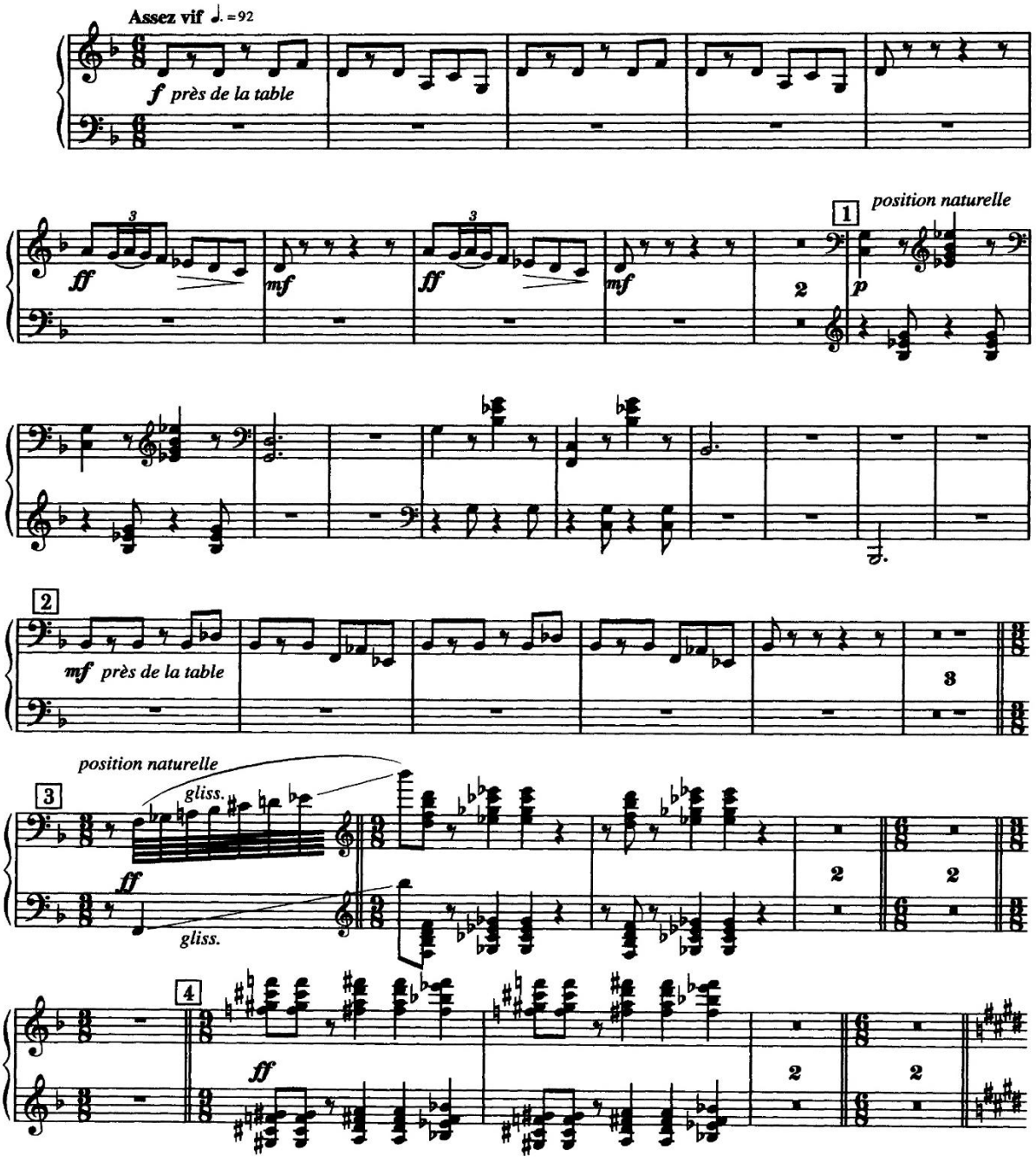
Guidance notes: "Sound projection, evenness of tone, musical shaping, artistic flair."



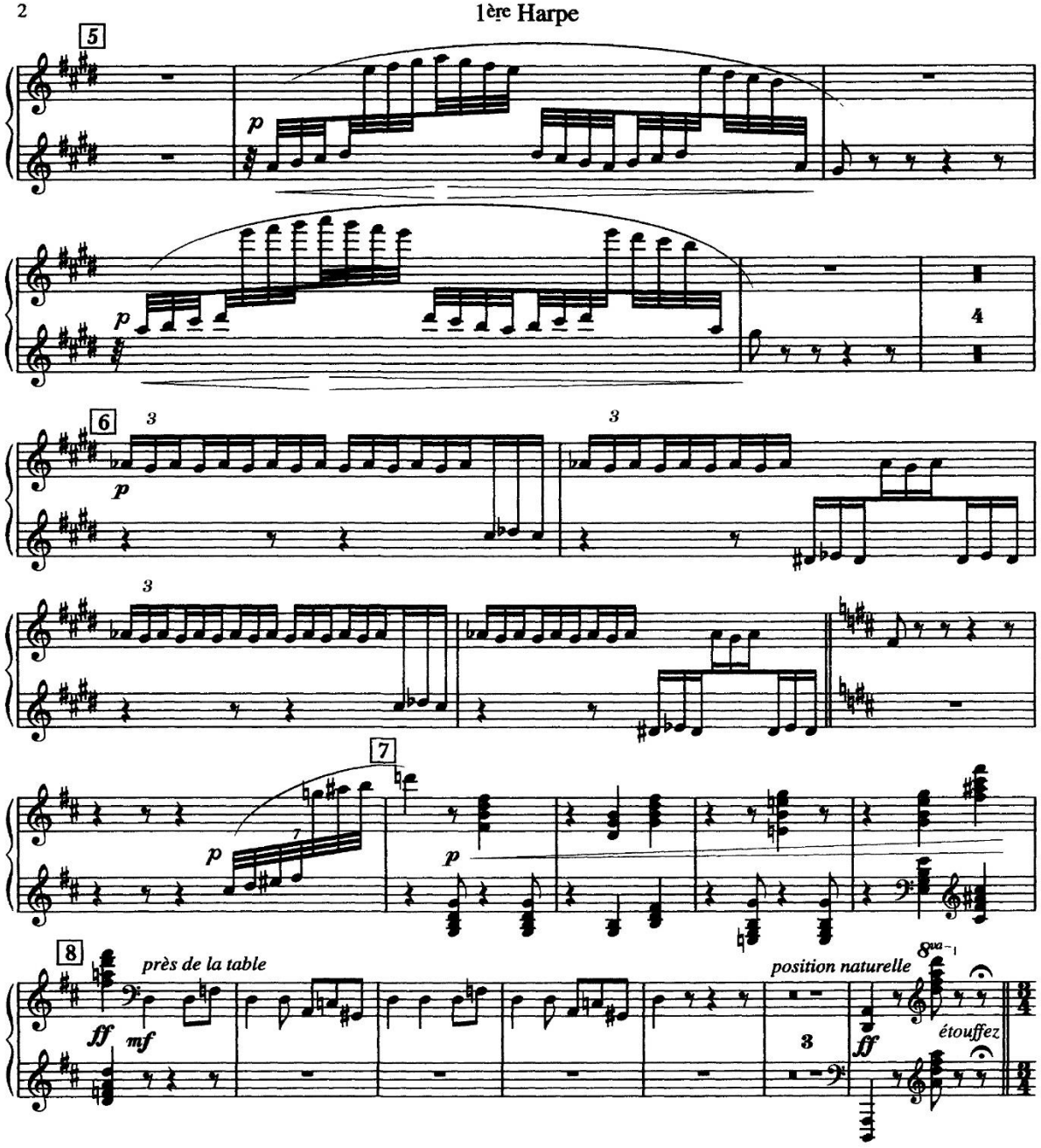

8
8
ritenuto molto

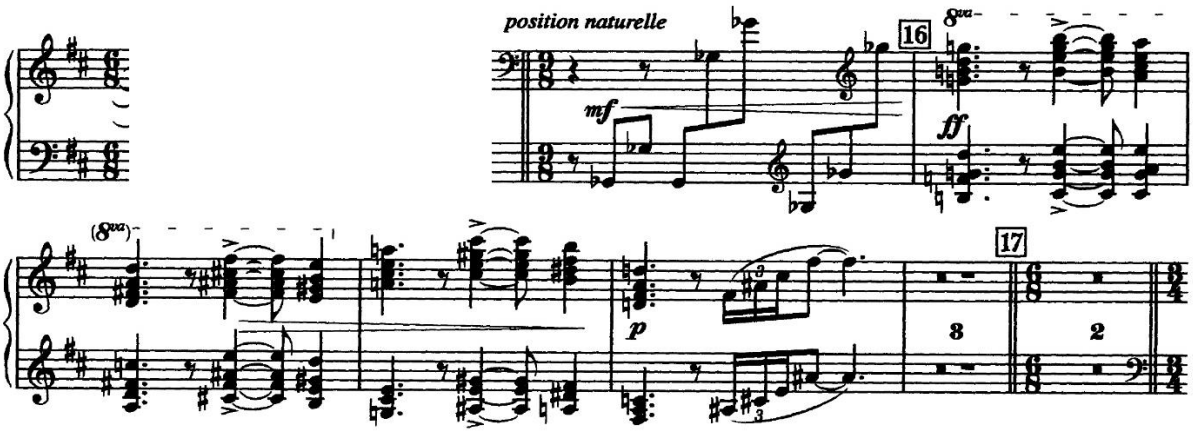
RAVEL Alborada del Gracioso – *1st Harp*

Guidance notes: “Play with rhythmic accuracy and contrasting dynamics. The different articulations need to be heard.”



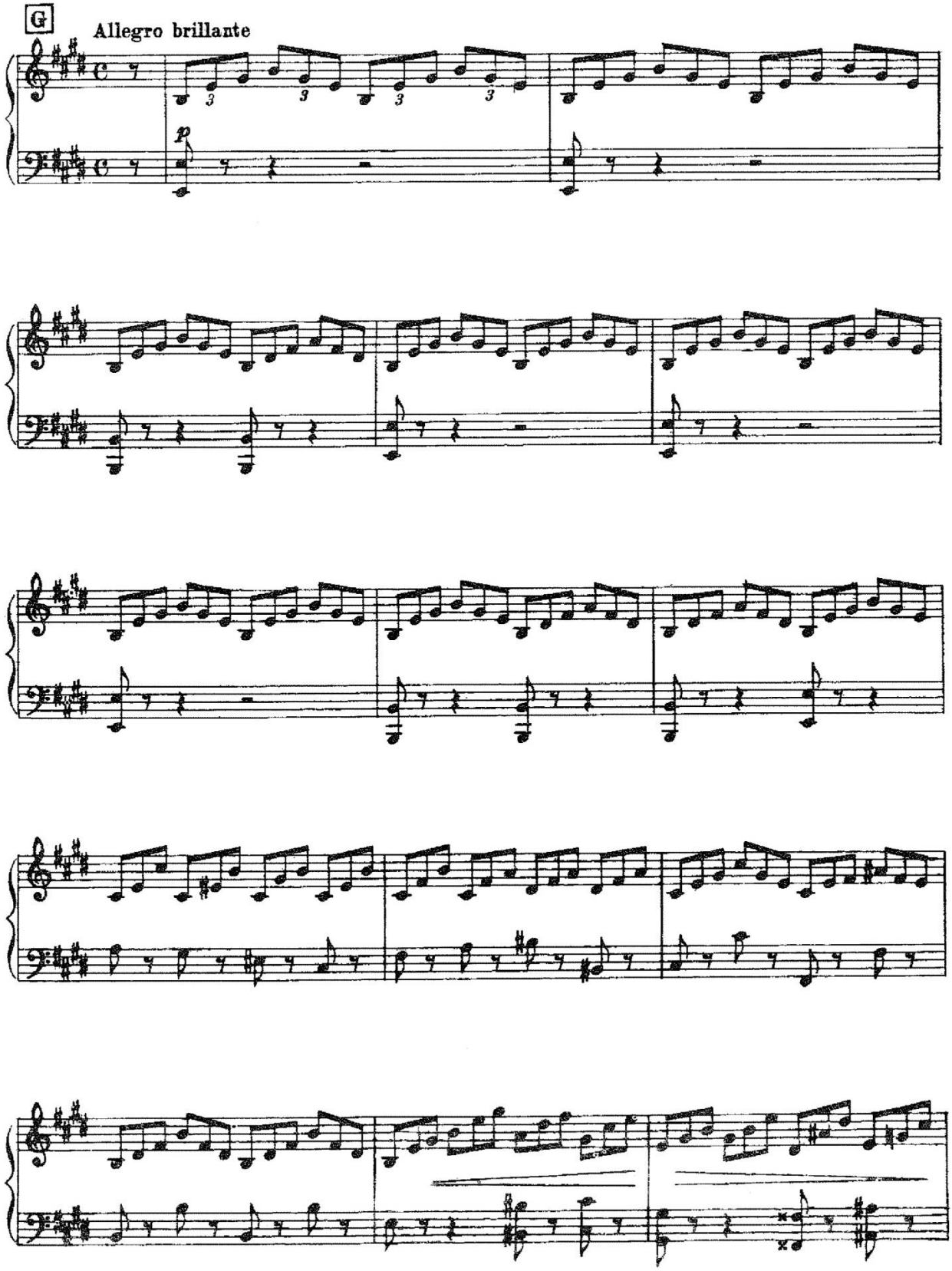
1ère Harpe

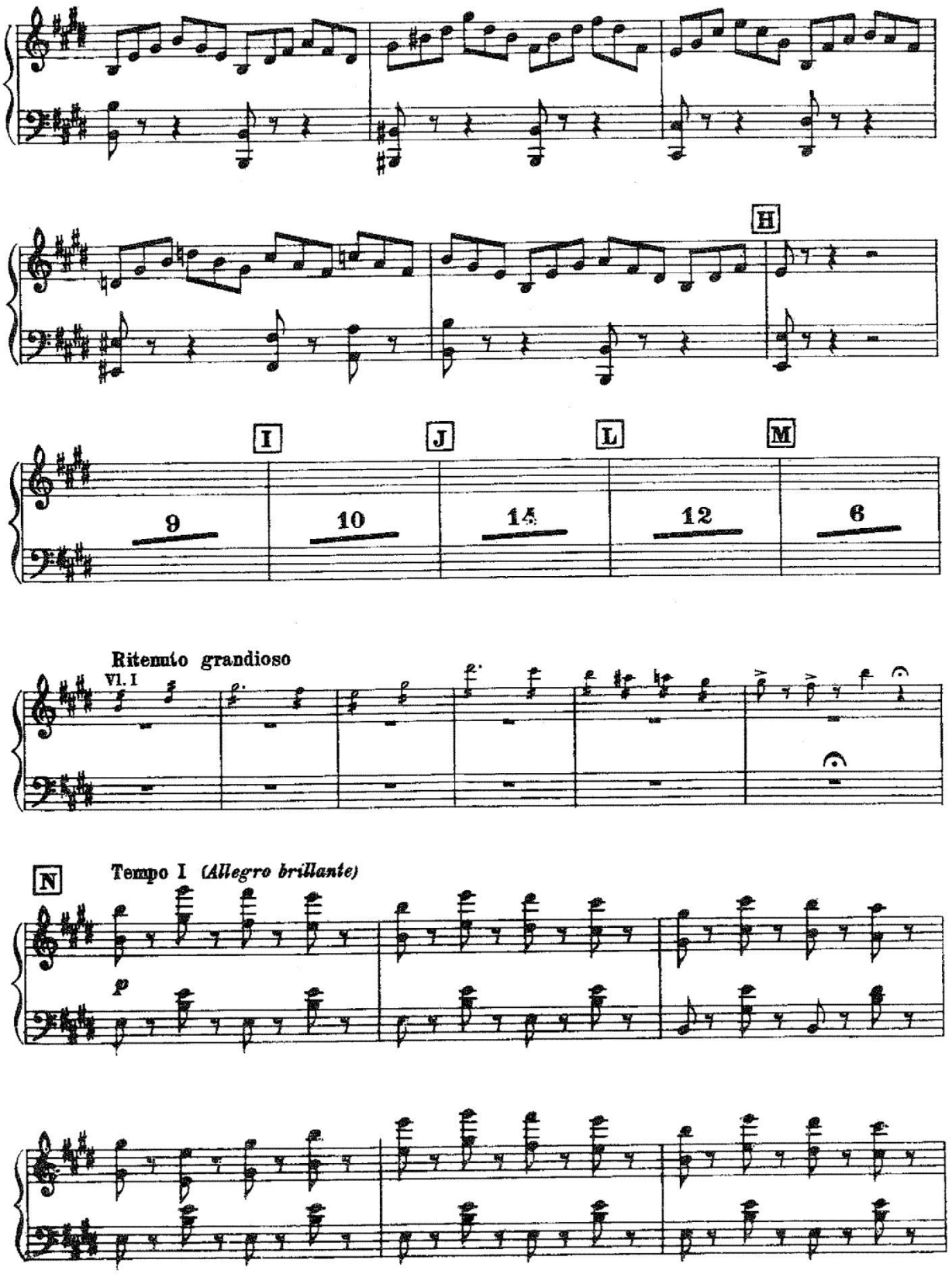
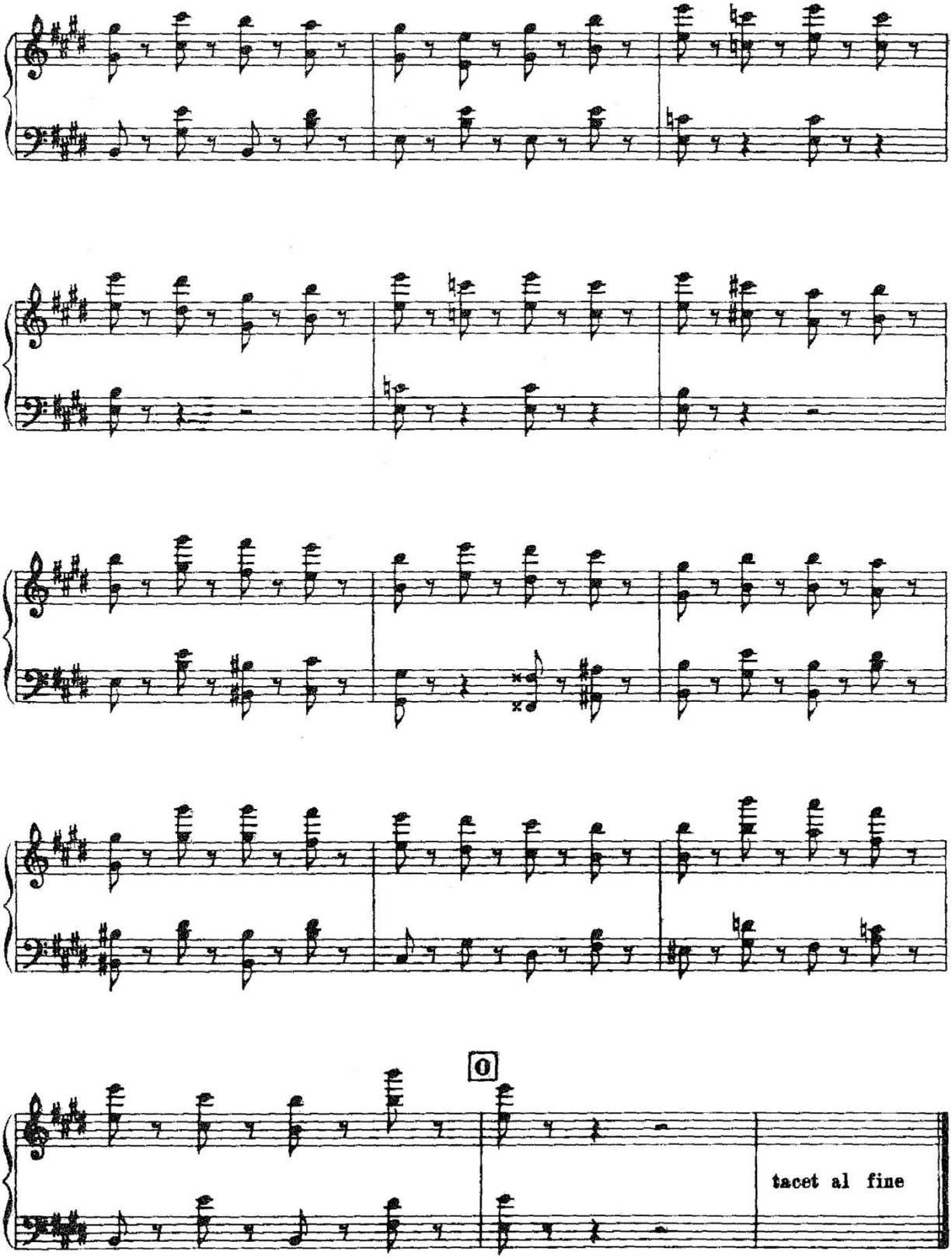

5
p
4
6
3
p
7
p
8
près de la table
ff
mf
position naturelle
8va
3
ff
étouffez


position naturelle
16
8va
mf
ff
(8va)
p
17
3
2

VERDI Force of Destiny Overture – *1st Harp*

Guidance notes: "Remember you are accompanying the clarinet; in your phrasing, think of where they might breathe."




H
I
J
L
M
9
10
14
12
6
Ritenuto grandioso
Vl. I
N
Tempo I (Allegro brillante)
p

Harp I