

**Royal Liverpool Philharmonic
Orchestra
Emerging Musicians Fellowship**



French Horn

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

BRAHMS	Symphony No 1 Mvt 2 – 1 st Horn in E
BEETHOVEN	Symphony No 6 Mvt 3 – 1 st Horn in F

1st movement Exposition of any Mozart or Strauss Horn Concerto (unaccompanied)

Second Round (including excerpts from first round)

MAHLER	Symphony No 3 Mvt 1 – 1 st Horn in F
STRAUSS	Til Eulenspiegel – 1 st Horn in F
MOZART	Symphony No 40 Mvt 3 – prepare either 1 st or 2 nd Horn in G*
WEBER	Freischütz Overture – prepare either 3 rd or 4 th Horn in C*

Same section of concerto as Round 1 (with provided accompanist)

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 Musician*

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.

BRAHMS

Symphony No 1 Mvt 2 – 1st Horn in E

Guidance Notes: “Observe the dynamics and play expressively throughout. Be careful that the tempo doesn’t drag.”

85 *espr.* *cresc.* **E**

94 *f* *pp* *f* *p* *espr.*

102 *cresc.* *mf* **F**

BEETHOVEN

Symphony No 6 Mvt 3 – 1st Horn in F

Guidance Notes: “Light articulation, make sure to count carefully on the long note.”

Horn II *cresc.* *p dolce*

138 *cresc.* *dolce* 1 2 3 4 5

154 *cresc.* *f*

MAHLER

Symphony No 3 Mvt 1 – 1st Horn in F

Guidance Notes: “This needs to be very strong, but not so much that the sound becomes nasty. Allow the intensity to build up to a peak, 5 bars before 1.”

Kräftig. Entschieden. *ff*

sempre *ff* Zurückhalten! Molto riten **1** Schalltr. in die Höhe. *pp* 2

STRAUSS

Til Eilenspiegel – 1st Horn in F

Guidance Notes: “Very cheeky. The first phrase can be quite free as it speeds up, then more stable with the tempo for the second phrase and building to a strong finish.”

Gemächlich. $\text{♩.} = \text{♩ des } \frac{4}{8}$ *allmählich lebhafter*

Volles Zeitmass. (sehr lebhaft)

cresc. *mf* *cresc.* *ff*

MOZART

Symphony No 40 Mvt 3 – prepare either 1st or 2nd Horn in G*

1st Horn in G (prepare either 1st or 2nd Horn)

Trio 16 Viol. I 5 *p* *f* *p* Menuetto d. c.

2nd Horn in G (prepare either 1st or 2nd Horn)

Trio 16 Viol. I 5 *p* *f* *p* Menuetto d. c.

WEBER Freischutz Overture – *prepare either 3rd or 4th Horn in C**

3rd Horn in C (prepare either 3rd or 4th Horn)

1

Carl Maria von Weber
Der Freischutz Overture

Horn III in C.

Adagio. 7 solo

Viol. I.

mf

11

Detailed description: This block contains the musical notation for Horn III in C, measures 7 through 11. The music is in 2/4 time and begins with a whole rest in measure 7. In measure 8, the first violin (Viol. I.) plays a half note G4. The horn enters in measure 9 with a half note G4, marked 'solo'. The melody continues through measures 10 and 11, ending with a double bar line. The dynamic 'mf' (mezzo-forte) is indicated in measure 10.

4th Horn in C (prepare either 3rd or 4th Horn)

Carl Maria von Weber
Der Freischutz Overture

Horn IV in C.

Adagio. 7 solo

Viol. I.

mf

11

Detailed description: This block contains the musical notation for Horn IV in C, measures 7 through 11. The music is in 2/4 time and begins with a whole rest in measure 7. In measure 8, the first violin (Viol. I.) plays a half note G4. The horn enters in measure 9 with a half note G4, marked 'solo'. The melody continues through measures 10 and 11, ending with a double bar line. The dynamic 'mf' (mezzo-forte) is indicated in measure 10.