



CBSO Orchestral Residency

Harp

Round 1 Audition Requirements

Please upload 1 audio file containing the following audition material to the file upload section of the application form on MusicalChairs.

- Debussy - Danse Sacree
- Britten - Young Person's Guide to the Orchestra (Harp Theme and Fugue Entry)
- Tchaikovsky - Swan Lake - Scene

The application and audio submission are anonymous. Please record all material unaccompanied. Candidates do not need to adhere to any pencilled markings printed in this booklet.

We understand that candidates may have varying access to recording technology so your submission will not be judged on audio quality. However, you may find the following recording guidelines useful.

Guidelines for Recordings

- A voice-note app on a smartphone is sufficient – we do not expect professional quality recordings.
- Ensure you are a sufficient distance from the microphone on your device to not distort the sound - 2-3 meters is recommended.
- Please do not speak in your recording – this audition round is anonymous.
- Please do not alter the audio in any way.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbso.co.uk.

Claude Debussy
Sacred and Profane Dances

HARPE à Pédales

I. — Danse sacrée

Très modéré (♩ = 120)

1^{er} Violon

HARPE

pp doux et expressif

pp

Note pour l'exécution
Signes d'abréviations employés:
1° Pour étouffer $\diamond$
2° Pour étouffer les cordes du
bas en vibration $\diamond\diamond$
3° Pour jouer en baissant dans
les cordes ~~~~~

HARPE

pp doux et soutenu

p

p

pp

p

dim.

p

pp

p

Debussy — Sacred and Profane Dances

HARPE

2

First system of musical notation for Harpe. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music begins with a mezzo-forte (*mf*) dynamic. A crescendo hairpin leads to another *mf* section. This is followed by a decrescendo hairpin marked *dim. molto*, leading to a piano (*p*) section. The system ends with a *pianissimo* (*pp*) section.

Second system of musical notation for Harpe. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music begins with a *pianissimo* (*pp*) dynamic. A *Sol b* (F-sharp) is indicated above the staff. The system ends with a *p* *très expressif* section.

Third system of musical notation for Harpe. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music begins with a piano (*p*) dynamic. A decrescendo hairpin leads to a *p* section.

Fourth system of musical notation for Harpe. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music begins with a *pianissimo* (*pp*) dynamic. A *pianissimo* (*pp*) section is indicated. A decrescendo hairpin leads to a *pianissimo* (*pp*) section. A *1* En animant peu à peu (1) En animant peu à peu instruction is present.

Fifth system of musical notation for Harpe. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and a key signature of one flat (B-flat). The music begins with a piano (*p*) dynamic. A *Mib* (E-flat) is indicated above the staff. A *Sol b* (F-sharp) is indicated above the staff. A *Dob Réb* (D-flat E-flat) is indicated above the staff. The system ends with a *p* section.

HARPE

3

p cre - - - scen - - - do
Ré $\flat$ Fa $\sharp$ fix

Musical score for 'L'Espresso' by Debussy, measures 1-4. The score is in 3/4 time and features a piano (p) and a forte (f) section. The piano section (measures 1-2) is marked 'p cresc. molto' and the forte section (measures 3-4) is marked 'f'. The piano section has a melody in the right hand and a bass line in the left hand. The forte section has a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Debussy — Sacred and Profane Dances

4

HARPE

Retenu

p *più p*

0 b 8

2 1^o Tempo

pp *pp* *pp*

p *p* *più p* *pp*

Mi #

pp *Sol b* *Ré b Mi b Fa b* *Ré b* *Fa b* *Mi #* *Ré b Mi b Fa b* *Ré b*

Retenu

più pp *Mi #* *Ré b Mi b Fa b* *Ré b* *sempre pp*

Enchaînez

Variation I

The musical score is for a piece titled "Maestoso Solo". It is written for piano in 2/2 time, with a key signature of three flats (B-flat, E-flat, A-flat). The score begins with a piano introduction marked with a double bar line and a repeat sign. The introduction consists of a series of chords in the right hand and single notes in the left hand, all marked with a forte (*f*) dynamic. The tempo is marked "Maestoso". The solo section begins with a fermata over the first measure, followed by a series of triplets in both hands, marked with a fortissimo (*ff*) dynamic. The triplets are marked with a "3" and a slur. The solo section concludes with a final chord in the right hand and a single note in the left hand, marked with a fermata.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The piano part features a prominent triplet in the right hand and a triplet in the left hand. The second system continues the melody and accompaniment, with the piano part featuring a triplet in the right hand and a triplet in the left hand. The score is written in a standard musical notation style, with a treble clef for the voice and a grand staff (treble and bass clefs) for the piano. The lyrics 'The Rose Tree' are written below the vocal melody.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, consisting of a series of chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a simple, handwritten style.

The first system of the musical score for 'The Swan' is shown. It consists of two staves, both in bass clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The first staff begins with a quarter note G2, followed by a half rest, and then a whole note G2. The second staff begins with a quarter note G2, followed by a half rest, and then a whole note G2. A slur connects the first notes of both staves, with an '8' and a dotted line below it, indicating an octave. The system ends with a double bar line.

Fugue

I Solo

f

f sempre

I >

F-Dur
F major

B-Dur
Bb major

f sempre

Tchaikovsky — Swan Lake Suite, Op. 20a

4

№ 2 и № 3

TACET

Arpa

№ 4 Scene.

Andante

1

f

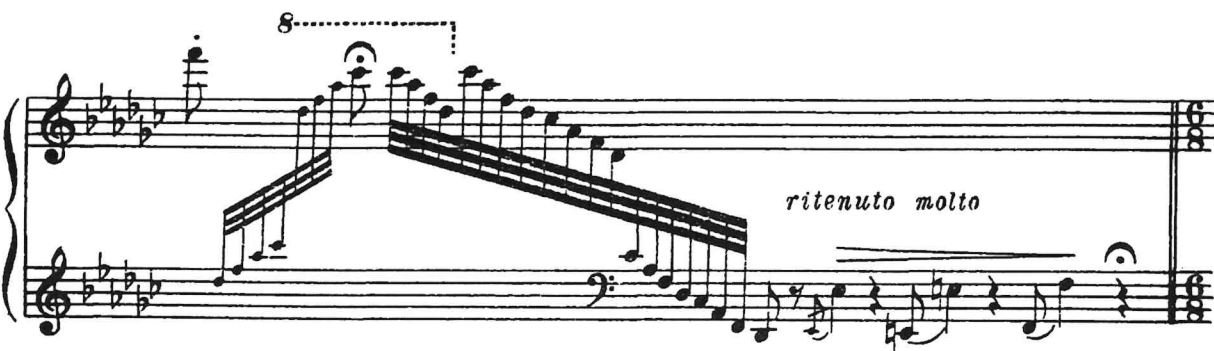
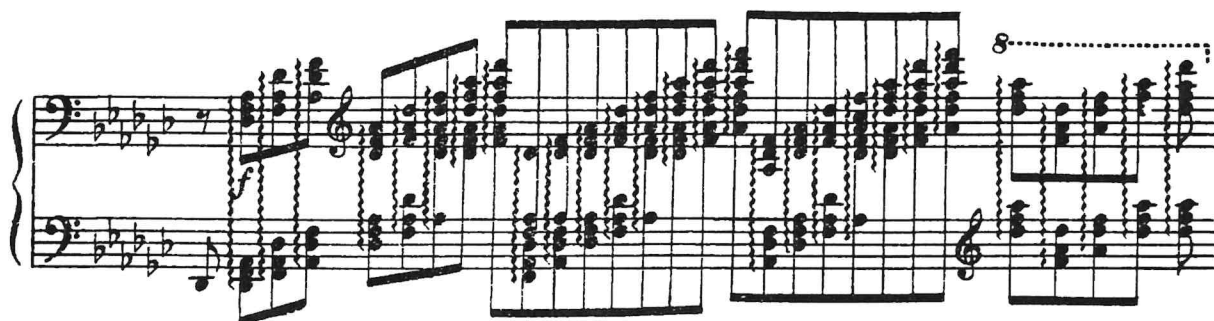
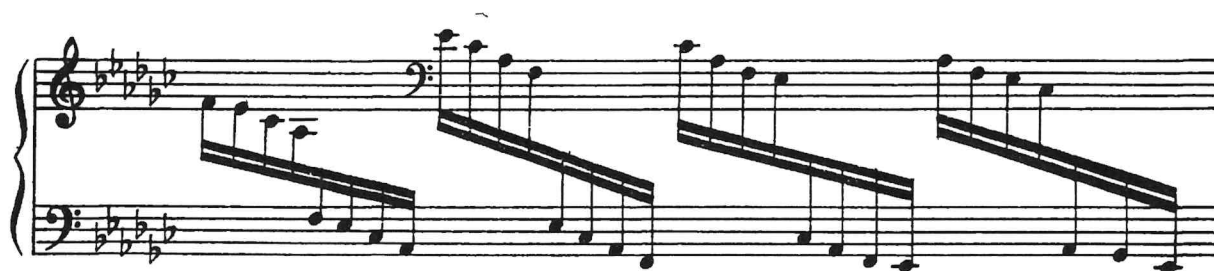
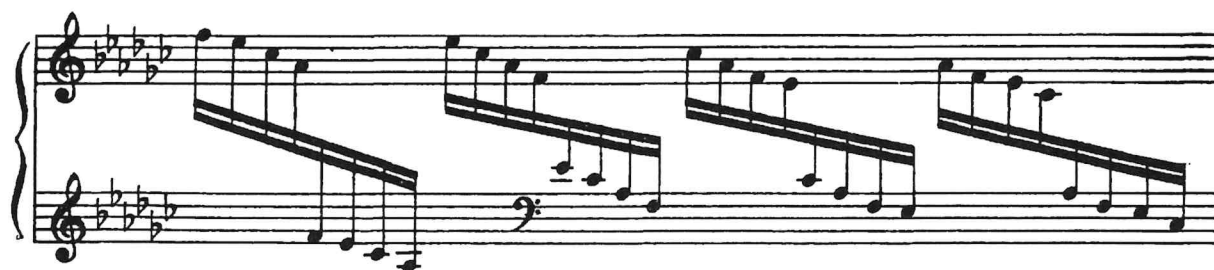
Cadenza

p

Tchaikovsky — Swan Lake Suite, Op. 20a

Arpa

5



Tchaikovsky — Swan Lake Suite, Op. 20a

6

Arpa

1 Andante non troppo



Round 2 Audition Requirements

If you are selected for Round 2, please prepare the following material, in addition to the material from Round 1.

- Hindemith - Sonata for Harp (1st movement)
- Bartok: Concerto for Orchestra (2 excerpts)
- Berlioz: Symphonie Fantastique (beginning to figure 35)
- Elgar: Pomp & Circumstance No. 1 (up until letter M)
- Verdi: Force of Destiny Overture (complete)

Round 2 auditions will not be screened and **will be performed alongside the CBSO harp panel member**. Candidates do not need to adhere to any pencilled markings printed in this booklet.

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbso.co.uk.

Sonate

Pedale:

sibh	mibe
dohc	fa#f
rebd	solbg
	lab a

I

Paul Hindemith
(1939)

Mäßig schnell (♩ etwa 92)



solbg

la#a ——— laba

solbg



dohc

dohc
solbg



mibe

fa#f
sibh

la#a

pp

re#d do#c

mf *f*

mi#e la#a si#h do#c fa#f

la#a mi#e si#h fa#f

do#c do#c fa#f do#c fa#f do#c fa#f

p *f*

do#c
sol#g

fa#f

re#d re#d

verklingen - - -

Ruhig, ein wenig frei

p

sol#g

re#d
sol#g

Neu beginnen

mf

do#e
mibe

sibh
sol#g

re#d
fa#f

la ba

vorangehen

f

re#d
sol#g

do#e
fa#f

fa#f

zurückhalten und verklingen

p

do#e
sol#g

re#d
la ba

mi#e

6 Im Hauptzeitmaß

p

mibe laba miße

mf

sißh laba fa#f reßd

f

faßf sißh laba

ff

solßg doßc mibe

2/4

Breit

7

First system of musical notation for 'Breit'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords and some moving lines. A dynamic marking 'f' is present in the bass staff. The system ends with the letters 'fabf'.

Second system of musical notation for 'Breit'. It continues the grand staff notation. A dynamic marking 'ff' is present in the bass staff. The system includes the letters 'dobc' and 'fabf' below the staff.

Third system of musical notation for 'Breit'. It continues the grand staff notation with various chords and melodic fragments.

Im Hauptzeitmaß

Fourth system of musical notation for 'Im Hauptzeitmaß'. It features a grand staff with a treble and bass clef. The key signature has three flats. The music includes a series of chords and some moving lines. A dynamic marking 'f' is present in the bass staff.

Fifth system of musical notation for 'Im Hauptzeitmaß'. It continues the grand staff notation. A dynamic marking 'mf' is present in the bass staff, and a 'p' marking is in the treble staff. The system includes triplets in the treble staff.

Ruhiger

First system of the musical score for 'Ruhiger'. It features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats. The lyrics 'laba' and 'dohc fahf' are written below the notes.

Second system of the musical score for 'Ruhiger'. It features a mezzo-forte (mf) dynamic. The melody continues in the right hand, and the bass line is in the left hand. The lyrics 'fahf dohc' and 'sih fabf' are written below the notes.

Third system of the musical score for 'Ruhiger'. It features a mezzo-piano (mp) dynamic. The melody continues in the right hand, and the bass line is in the left hand. The lyrics 'laba sihf fahf' and 'solhg' are written below the notes.

Langsam

Fourth system of the musical score for 'Langsam'. It features a piano (pp) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats. The lyrics 'dohc solhg' and 'rehd' are written below the notes.

Fifth system of the musical score for 'Langsam'. It features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats. The lyrics 'mihe fahf' and 'dohc laba' are written below the notes.

IV. INTERMEZZO INTERROTTO

Allegretto
♩ = ca 110

1 1 5 1 1 1 1 1 3

13 1 1 1 1 1 1 3 21

Ist Hp. etc.

25 1 1 2 1 Rall. 2 a tempo 33 1

38 Fl.

Calmò
43 *f*

51

59 1 TACET

The musical score is written for a single harp part. It begins with a tempo marking of 'Allegretto' and a note value of '♩ = ca 110'. The first system contains measures 1 through 21, with fingerings indicated above the notes. Measure 21 is marked with a box containing the number 21. The second system contains measures 22 through 33, with a 'Rall.' (Ritardando) marking above measure 25 and an 'a tempo' marking above measure 33. Measure 33 is marked with a box containing the number 33. The third system contains measures 34 through 38, with a 'Fl.' (Flute) marking above measure 38. The fourth system contains measures 39 through 43, with a 'Calmò' (Crescendo) marking above measure 43 and a 'f' (forte) dynamic marking below measure 43. Measure 43 is marked with a box containing the number 43. The fifth system contains measures 44 through 51, with measure 51 marked with a box containing the number 51. The sixth system contains measures 52 through 59, with measure 59 marked with a box containing the number 59. The score ends with a 'TACET' marking in a box.

V. FINALE

Pesante 3

Accel al Presto 8

74

81 6 88

96 8va

pp

104 8

112 TACET 244

249

6

2nd HARP

Poco meno mosso

256

Timp. Solo Gliss. 1

p

265

325

1st Vln.

TACET

gva

333

etc. 1 5 339 1

3

Poch. rall.

a tempo

344

1st Hp.

f

349

356

TACET

Hector Berlioz
Symphonie Fantastique, Op. 14

Arpa II.

I. tacet.

II.

Ein Ball.

Un Bal. A Ball.

Valse.

Allegro non troppo. (♩ = 66)

Basso.

Arpa II. Musical score for measures 6-8 and 2-4. The score is in 3/4 time, key of D major. Measures 6-8 show a bass line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, 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Berlioz — Symphonie Fantastique

2

Arpa II.

25

f *p*

5

senza rit.

1 *f* 7

26 27 28 Viol. II.

44 14 1 2 3 4 5 6 7 8 9

mf

3 3 3

f

p *f*

29 30 G. P.

1 8 7 *f* 9 1

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Arpa II.

8

Viol. 31 32 *rall.*

f *mf*

Tempo I. *f* *rall.*

Tempo I. *f* Animato. *p* *cresc.* *f*

33 34

ff *p* *cresc.* *f*

cresc. *ff*

35 *poco rit.*

ff 6

Arpa II.

cresc. *dim.*

K *f* *simile*

L

M 6 8 **N** 8

0 14 **P** 11 **Q** 3 *Tromb. & Cornet* 6

LA FORZA DEL DESTINO

G. VERDI

Harp II

Allegro
Allegro agitato
e presto

A vl. I

Tempo I (Allegro)

B Andantino

C Andante mosso

ppp

vl. I

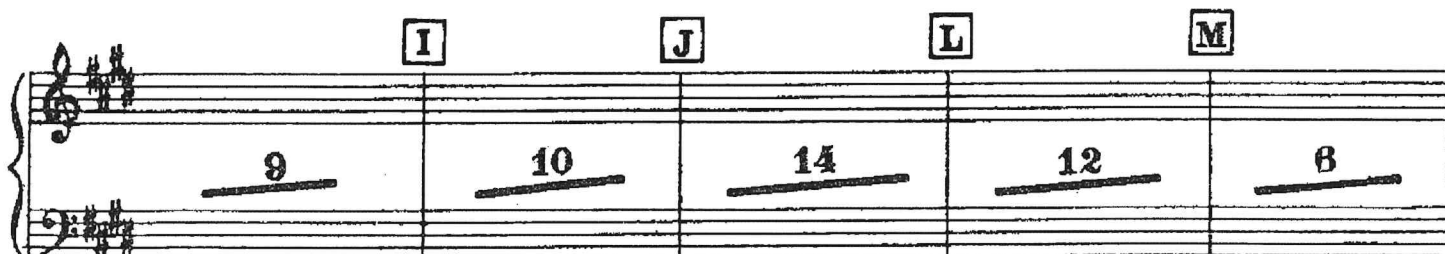
con espressione

11

D Presto come prima

E

F Andante come prima

G**Allegro brillante****H**

Harp II

4

Ritenuato grandioso

VI I

[N]

Tempo I Allegro brillante

pp

[O]

tacet
al fine