



Co-Principal Viola (No.2)

Audition Excerpts
August 2026

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Viola Co-Principal No.2 Audition Excerpts

Rev02 05/08/26

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(2 excerpts)

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This booklet consists of 20 pages, of which 13 pages carry excerpts.

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The end of each section of excerpts is clearly marked.

All material contained within is strictly for reference only.

Prepared by the BSO Music Library.

This page is devoid of music

Solo Excerpts

Britten, Benjamin - *Passacaglia* from *Peter Grimes* (excerpt A)

Andante moderato
sempre un poco rubato

4

Sola Sul C

Cello & Bass pizz.)

pp (le altre tacent)

espress.

pp *più f sonore*

dim. *pp* *cresc. molto* *ff*

dim. *p*

①

Britten, Benjamin - *Passacaglia* from *Peter Grimes* (excerpt B)

Andante moderato
(come sopra)

Sola ⑫

pp *dolcissimo ed espress.*

espr. *pp* *pp*

f *dim.*

pp

Strauss - Arabella

Langsam (♩ = ♩ des 3/4)

Solo-Bratsche

die übrigen

pizz.

arco

f

sf

fp

dim.

pp

fp

Solo-Br.

die übr.

158

Solo-Br.

die übr.

sf

p

cresc. - - - sf

Solo-Br.

die übr.

mf

p

cresc.

pp

cresc.

159

Solo-Br.

die übr.

f

pp.

f

p

Strauss - Don Quixote: Variation III.

Müssiges Zeitmass. pizz. arco

Solo-Viol.

C Saite nach h herunterstimmen.

Solo.

Die Uebrigen.

cresc.

Früheres Zeitmass.

Bass Clar.

etwas drängend

lebhaft

pizz.

The musical score is written for piano and solo violin. It begins with a piano introduction in 4/4 time, marked 'Müssiges Zeitmass.' (languid tempo), with 'pizz.' (pizzicato) and 'arco' (arco) markings. The piano part features triplet patterns in the right hand and single notes in the left hand. The violin part enters with a melodic line. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *ff*, as well as crescendo and decrescendo markings. There are several triplet figures throughout. The tempo changes to 'Früheres Zeitmass.' (earlier tempo) at measure 28, and then to 'etwas drängend' (somewhat pushing) at measure 29. The final section is marked 'lebhaft' (lively) and includes a 'pizz.' marking. The score concludes with a final chord in the piano and a sustained note in the violin.

The first system of the musical score for 'The Swan Song' features a piano introduction. The upper staff is marked 'Solo.' and contains a melodic line with triplets and slurs. The lower staff is marked 'tutti' and contains a bass line with rests. The tempo is marked 'Andante' and the dynamics range from 'ff' (fortissimo) to 'mf' (mezzo-forte). The key signature is one flat (B-flat) and the time signature is 3/4.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and violin. The piano part is in 3/4 time, key of B-flat major, and features a melody with many trills and grace notes. The violin part is in 3/4 time, key of B-flat major, and features a melody with many trills and grace notes. The score is marked with dynamics *p*, *pp*, and *arco*.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a right-hand melody and a left-hand accompaniment. The key signature is one flat (B-flat). The melody features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with chords and single notes. The score is marked with a piano (p) dynamic and includes a crescendo hairpin. The piece concludes with a final chord.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is characterized by a series of eighth notes and quarter notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a final chord and a fermata. The number 32 is written above the final measure of the melody.

Vaughan-Williams - *Fantasia on a Theme by Thomas Tallis* (excerpt A)

78 **I** **Poco più animato (tempo rubato)** $\text{♩} = 66$

solo

p cantabile

83

pp

Vaughan-Williams - *Fantasia on a Theme by Thomas Tallis* (excerpt B)

194 **V** **Tempo del principio** $\text{♩} = 56$

solo

solo

p sostenuto

200

204

W

208

f sostenuto

END OF SOLO EXCERPTS

Orchestral Excerpts

Mahler - Symphony No.2: (*Allegro energico*) - Wieder etwas gehaltener

18 arco *ff* 1 pizz. *fff* arco *fff*

Immer vorwärts drängend.

ff *ff gch.*

Pesante. *Etwas wuchtiger.* *ff*

19 *ff sempre*

Mendelssohn - A Midsummer Night's Dream: Scherzo

Scherzo.

Allegro vivace.

Nº 1. 

This page of musical notation is for a string quartet, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is divided into sections labeled D, E, F, G, and H. Section D is marked with a '21' in a circle. Section E begins with a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. Section F includes 'cresc. arco' and 'ff' (fortissimo) markings. Section G includes 'pizz.' (pizzicato) and 'divisi' markings. Section H includes 'p' (piano), 'dim.' (diminuendo), and 'pp' (pianissimo) markings. The notation also includes various fingerings and articulations.

D

21

E

p cresc.

f

cresc. arco ff

F

p cresc.

divisi

2

1

pizz.

G

1 2

2 4 2 3

H

2 div.

p dim. pp

p

I³

2 0 4

(Moderato)

p espress.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes, with some notes beamed together. A bracket labeled "16" is placed above the staff, indicating a measure repeat. The second staff continues the melody, also featuring a bracket labeled "17". The score concludes with a double bar line. The number "30680" is printed at the bottom center of the page.

Allegro, molto con brio

[illegible]

The image displays a page of musical notation for an orchestral excerpt, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 12/8. The piece is marked with several dynamics: *f* (forte), *sfz* (sforzando), *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *espr.* (espressivo), *sfpp* (sforzando pianissimo), and *trem.* (tremolo). The tempo markings include *molto vivo* (very lively), *tranquillo* (calm), and *rapidamente* (rapidly). The piece is divided into sections labeled B and C. Section B begins with a *f* dynamic and a *sfz* marking, followed by a *pp* marking and a *tranquillo* tempo. Section C begins with a *molto vivo* tempo and a *f* dynamic, followed by a *p* marking and a *cresc.* marking. The piece concludes with a *sfpp* marking and a *trem.* marking. The notation also includes various articulation marks such as slurs, ties, and accents, as well as fingerings and breath marks.

END OF ORCHESTRAL EXCERPTS

