



BBC Scottish Symphony Orchestra

Orchestra Leader (Concertmaster)

Closing date Wednesday 16 April 2025

Auditions Glasgow and London, May, June and July 2025,

Audition Repertoire

Set Pieces

The 1st movement of any Mozart Concerto (Exposition & Development)

The 1st movement of a Romantic/20th century Concerto (maximum 8 minutes)

Orchestral Solo Excerpts (page 3 – 14)

Bach	St Matthew Passion, Nr. 47, Aria (beginning to Letter A)
Beethoven	Missa Solemnis, Sanctus (bars 110-134 & 185-214)
Brahms	Symphony No. 1, 2nd movement (bar 90 until end)
Rimsky-Korsakov	Scheherazade solos from; 1st mvt (the beginning Recit. only) 2nd mvt (the beginning Recit.) and 3rd mvt (Recit. After Letter K until Letter N)
R. Strauss	Ein Heldenleben (second bar of Figure 22 to Figure 31)
R. Strauss	Also Sprach Zarathustra (solo before Figure 27 to Figure 29)
Schoenberg	Verklärte Nacht (bars 255-294)

Orchestra tutti Excerpts (page 15 – 21)

Brahms	Symphony No 4, 4th movement (bars 33-82)
Debussy	La Mer, No. 2, 'Jeux de Vagues' (Figure 33 until 6 bars after Figure 38)
Mendelssohn	Midsummer Night's Dream, Scherzo (beginning until 7 bars after D)
Mozart	Symphony No 35, 1st movement (beginning to Letter B)
Prokofiev	Symphony No.1 'Classical', 4th movement (beginning until the first time bar, please skip the first 12 bars after Letter D)

Orchestral Solo Excerpts

Bach St Matthew Passion, Nr. 47, Aria (beginning to Letter A)

Nr. 47 Arie (Erbarme dich, mein Gott)

The image shows a musical score for the beginning of the Aria 'Erbarme dich, mein Gott' by J.S. Bach. The score is written for a solo instrument, likely a violin or flute, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into three systems. The first system starts with a 'Solo' marking and a forte 'f' dynamic. The piano part is marked 'piano sempre'. The second system begins with a trill 'tr' in the solo part. The third system ends with a red bracket highlighting a section of the music, with a box containing the letter 'A' above it. Below the bracket, the text '(Erbarme dich)' is written. The page number '15' is visible in the top right corner of the third system. The piano part in the third system is marked 'pp'.

Beethoven: Missa Solemnis, Op. 123, Sanctus
Concertmaster Excerpt

32

74 **Violine Solo**

D *Sostenuto ma non troppo* 28

Preludium 28 *Viola*

molto ten.

E *Andante molto cantabile e non troppo mosso*

cresc. *dim.* *p*

cresc. *dolce cantabile* *pizz.* *p*

espressivo *cresc.* *cresc.*

F *arco* *pizz.* *cresc.* *p* *cresc.* *p*

Beethoven

Missa Solemnis, Sanctus (bars 110-134 & 185-214)

185 I *a tempo* *p* *cresc.* *arco* *f* *cresc.* *pizz.* *p* *cresc.* 35

199 *arco* *f* *cresc.* *pizz.* *p* *cresc.*

193 *fz* *arco* *f* *fz*

197 *f* *dolce*

201 *pizz.* *p*

205 *cresc.* *cresc.* *f*

214 *ben* *arco* *marcato* *f*

Brahms

Symphony No. 1, 2nd movement (bar 90 until end)

Brahms: Symphony No. 1 in C minor, Op. 68, Mvt. II
Violin I

56

The musical score for Violin I of Brahms' Symphony No. 1, 2nd movement, from bar 90 to the end. The score is written in C minor and 3/4 time. It includes dynamic markings such as *f dim.*, *p dim.*, *dolce*, *f*, *espr.*, *p dim.*, *cresc.*, *mf*, *p*, *pp*, *pizz.*, and *arco*. Performance instructions include *Solo* and various articulations. Red brackets highlight specific sections: one from bar 90 to 98, and another from the final bar (118) to the end of the piece.

Rimsky-Korsakov Scheherazade solos from;

1st mvt (the beginning Recit. only)

Violino I.
I.

Largo e maestoso.
pesante

Recit. Lento.
Solo.

express.

G. P. *G. P.*

Cad.

Allegro non troppo.

Tutti Violini.

pizz.

Rimsky-Korsakov Scheherazade solos from;

2nd mvt (the beginning Recit.)

Recit. Lento.
Solo.

espressivo

Cad.

rit. assai.

Andantino.
8

19 *1 A* *20* *a tempo* *Oboe*

21 *rit.* *22*

B **Poco più mosso.** (*Tempo giusto.*)
Tutti.

p grazioso.

Rimsky-Korsakov Scheherazade solos contd. from;

3rd mvt (Recit. After Letter K until Letter N)

The musical score is presented in two main systems. The first system consists of six staves. The top staff is a piano accompaniment starting with a *pp* dynamic and a *pizz.* instruction. The second staff is a solo violin part, marked *Recit. Lento.* and *Solo.*, with a red box highlighting its beginning. The third staff is a piano accompaniment marked *espress.* and *Cadenza.*. The fourth and fifth staves are piano accompaniment parts marked *Tempo I.* and *L*. The sixth staff is a piano accompaniment marked *dim.* and *Tutti.*, with a red box highlighting its end. The second system consists of two staves. The top staff is a piano accompaniment marked *colla parte.* and *N*. The bottom staff is a piano accompaniment marked *Tutti.* and *p*.

Strauss — Ein Heldenleben

1. Violinen.

3

Etwas langsamer. *mf* altmüthlich etwas fließender
6 14 5 15 8 8 16 2 2 Viol.

mit Dämpfer 17 G - Saite mit Steigerung

zurückh. Etwas Dämpfer weg 19 langsamer. *accel. esp.*
1 2 *mf sf*

20 Wieder etwas langsamer. *accel. esp.* bis fort im gewonnenen, lebhaften Zeitmass 21
mf sf *f sehr energisch* *cresc.*

Erstes Zeitmass. (lebhaft bewegt) Solo. 22

geteilt die übrigen 12

Soloviol. viel ruhiger 3 Lebhaft. 2 *mf*

viel ruhiger 23 *f* poco calando *sf*

beinahe doppelt so schnell (heuchlerisch schmachkend) *f*
Wieder sehr 1 24 ruhig. (lustig) 3

Strauss — Ein Heldenleben

1. Violinen.

beinahe doppelt so schnell

4

25 **Wieder sehr ruhig; voll Sehnsucht.**

leichtfertig

zart, etwas sentimental *p*

viel lebhafter *f*

(übermütig) **3**

26 *ff* *ff sehr scharf*

cresc. *calando*

dim. *sehr ruhig* *getragen auf*

dim.

doppelt so schnell *(spielend)* *mf*

27 *wieder etwas ruhiger.* *f* *allmählich wieder leb-*

hafter *p* *ppp* *(lebenswürdig)*

poco ritard. *Wieder langsamer. poco accel. a tempo* **28** *ff*

p *(lustig)*

immer schneller und rasender *cresc.* *ff*

Strauss — Ein Heldenleben

1. Violinen.

5

plötzlich wieder ruhig und sehr gefühlvoll

smorz.

29 *espr.* *drügend*

(beruhigend) *p* 30 *drügend und immer heftiger* *ff*

(schnell)

Solovioline. *sfz* *sfz* *sfz* *sfz* *fff*

die übrigen *pizz.*

geteilt *ff* *pizz.*

allmählich nachlassen

dim.

31 *sehr ruhig*

1

Strauss — Also Sprach Zarathustra, Op. 30

8

Violino I^a

I. Solo Violine mit Schwung.

Viol. II.

4

27

I. Solovioline.
ausdrucksvoll

1. Pult. II. Soloviol.

2. 3. 4. P. A Suite

pp

gliss.

1. Pult.

f

2. 3. 4. P. *ausdrucksvoll*

A Saite

p

glissando

28

1. Pult.

cresc.

2. 3. 4. P.

pp

cresc.

Violino I^a 9

The image shows a page of a musical score for Violino I, numbered 9. The title is "Also Sprach Zarathustra (solo before Figure 27 to Figure 29) contd.". The score is written for Violino I and includes a piano accompaniment. The first system contains measures 27 and 28. The second system contains measures 29 and 30. A red bracket is drawn under the first two measures of the second system (measures 29 and 30). The score includes various musical notations such as dynamics (sfz, mf, p, piz., dim.), articulations (accents, slurs), and fingerings (1.P., 2.3.4.P., 8). The piano part includes a section labeled "8 arcu" in measure 30.

Violine I 7

251 (Solo) \hat{H} p

259 $cresc.$

264 f $rit.$ $a tempo$ ppp $poco rall.$ ppp $2 soli sul pont.$

268 ppp ppp pp $1. Pult ord.$ $2. Pult$

272 ppp ppp pp $tutti$ H $cresc.$

275 $rit.$ $rit.$ f $<ff>$ p mf

279 $Meno mosso$ $sul sol$ ppp ppp mf $<>$ $sul re$ $sul sol$

284 ppp pp mp

288 f p $cresc.$ 3 $poco a poco accel.$

292 f fp 1 $Più mosso, moderato$

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Orchestra tutti Excerpts

Brahms Symphony No 4, 4th movement (bars 33-82)

31 arco
f ben marc. largamente

40 B *cresc. sempre più*

47 *espress. cresc.*

54 C *più f*

60 *cresc.* *ff*

66 *f*

70 *dim.*

73 *fp dim.* *pp*

80 D *poco cresc.* *pp*

Debussy

La Mer, No. 2, 'Jeux de Vagues' (Figure 33 until 6 bars after Figure 38)

The image displays a musical score for Debussy's 'La Mer, No. 2, Jeux de Vagues'. It consists of four systems of music. The first system is for a vocal line, starting with the word 'UNIS' and a fortissimo (*ff*) dynamic. It features a melodic line with trills and a fermata, ending with a 'DIV.' marking. The second system is for piano, starting with a red bracketed measure number '33' and the tempo marking 'Animé'. It includes a piano (*pp*) dynamic and a 'DIV.' marking. The third and fourth systems continue the piano accompaniment, with measure numbers '34' and '35' indicated. The score includes various musical notations such as trills, fermatas, and dynamic markings like *ff*, *dim.*, and *p*.

1 *p expressif et soutenu* 1 *p*

35 En animant beaucoup

36

37 Très animé

Musical score for measures 37-38, first system. The music is in 2/4 time with a key signature of two sharps (F# and C#). Measure 37 starts with a mezzo-forte (*mf*) dynamic and features a series of eighth-note chords in the right hand and a similar rhythmic pattern in the left hand. The dynamic increases to forte (*f*) in the second measure. Measure 38 begins with a fortissimo (*ff*) dynamic and continues with the eighth-note pattern. The system concludes with a fermata over the final notes.

38

Musical score for measures 37-38, second system. This system continues the eighth-note rhythmic pattern from the first system. The dynamic remains fortissimo (*ff*) throughout. The right hand has a steady eighth-note line, while the left hand provides a similar accompaniment. The system ends with a fermata.

En retenant

Musical score for measures 37-38, third system. This system shows the final measures of the piece. The right hand has a series of eighth-note chords, and the left hand has a similar pattern. The dynamic is forte (*f*). The piece concludes with a pizzicato (*pizz.*) instruction and a fermata over the final notes. A red bracket is drawn on the right side of the system, indicating the end of the piece.

Mendelssohn

Midsummer Night's Dream, Scherzo (beginning until 7 bars after D)

Mendelssohn: Midsummer Night's Dream

131

Scherzo.
Allegro vivace.

Nº 1. 16

p *crec.* *p* *crec.* *f* *f* *f* *p* *pp* *p* *dim.* *al.* *pp* 15

A B C D E

Allegro con spirito

5

17

21

24

28

25

43

45

56

61

B

Prokofiev

Symphony No.1 'Classical', 4th movement (beginning until the first time bar, please skip the first 12 bars after Letter D)

Molto vivace $\text{♩} = 152$ IV

arco
ff *p* *pp*

A *pp*

B *pp* *p* *pp* *pp*

un^{is}. *pp*

dir. *pp*

C *p*

D dir. *mf* *pp* *mf* *p*

di - rit - tu - en - do *p*

E *pp* *f*

F *f* *mf*

G *pp* *f* *ff*

pp scherzando

H un^{is}. *ff* *pp*