



National Orchestra  
& Chorus of Wales  
Cerddorfa a Chorws  
Cenedlaethol Cymreig y BBC

**Principal Tuba**

**Audition Booklet, November 2025**

In order to apply for this position, Candidates will need to register on [MusicalChairs](#) and **apply via the 'Apply via musicalchairs' button** to complete a short information form. Candidates will then follow the below application and audition process: **The deadline to complete the form on MusicalChairs is Monday 5<sup>th</sup> January 2026.** Previous applicants are free to re-apply for this position.

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The BBC National Orchestra of Wales aims to make the appointment process for its orchestral vacancies inclusive, transparent and accessible to players at all stages in their careers. Subject to operational capacity, all candidates who meet the minimum application criteria will have the opportunity to play to the panel and will be given a fair hearing according to the process below.

Minimum application criteria: completion of, or near completion of, reputable classical music training (e.g. a music degree or equivalent).

**Stage 1:** All candidates are invited to complete the online application form on Musical Chairs. This will be anonymously assessed by the BBC NOW Orchestra Management Team. Candidates will then progress to **Stage 2 (depending on application numbers), 3 or 4**, based on pre-determined criteria. Candidates who evidence on the online application form a significant level of professional orchestral experience will be invited to progress to **Stage 3** and candidates who evidence an exceptional level of professional orchestral experience in equivalent positions will be invited to progress to **Stage 4**. All other candidates will progress to **Stage 2**.

**Stage 2:** Candidates who progress to Stage 2 are required to send a short video submission consisting of the Stage 2 excerpts – to be communicated to stage 2 applicants if required – as detailed in this booklet. The panel will hear the audio only. Successful candidates will be invited to progress to **Stage 3**.

**Stage 3:** Live audition; the requirements of this audition are laid out in this booklet and include the Vaughan Williams Tuba Concerto, with piano, 1<sup>st</sup> movement, excerpts, and sight reading. Live auditions will be held in one round and will be screened. Candidates will be expected to play bass tuba (in F or Eb), and contrabass tuba (in C or Bb) as appropriate. Candidates successful at **Stage 3** will progress to **Stage 5**.

**Stage 4:** Candidates will be invited for a patch of assessed guest work in the orchestra in the relevant position. Candidates then may be invited to perform a live audition to the panel (equivalent to Stage 3) at a mutually convenient time, and, if successful, will progress to **Stage 5**.

**Stage 5:** Candidates will be invited for trial dates of work with the orchestra. Trial dates will include relevant sitting up, as appropriate and where necessary. Candidates will be assessed throughout the trial stage and feedback may be given/requested at any point in the trial. BBC NOW have the ambition that all trials will be completed in a timely manner, whilst ensuring opportunities for relevant candidates to demonstrate their skills across a broad range of repertoire.

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## **Assessment criteria**

**Musicianship** (to include musical understanding of works performed, approaches to style, phrasing, and harmony)

**Technical accomplishment** (to include intonation, rhythmic stability and accuracy, and clarity of articulation)

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## **Live Audition Dates**

We anticipate holding live auditions in Cardiff from February 2026 and audition dates will be communicated via MusicalChairs.

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**This role does not attract visa sponsorship.** Candidates who are not able to evidence their right to work in the UK will not be considered for this role. It remains the candidate's responsibility:

- A) to ensure they can demonstrate they hold valid documentation proving their eligibility to working in the UK required throughout the recruitment process including any trial period(s) before an offer of employment.
- B) to ensure they can demonstrate they hold valid documentation proving their eligibility to commence the BBC role on the commencement date.

We will carry out right to work checks prior to any work taking place and reserve the right to cancel offers of work where right to work cannot be evidenced by the candidate.

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If you have any access requirements for the audition, or require the materials in an alternative format, please email Nick Olsen, Assistant Orchestra Manager: [nick.olsen@bbc.co.uk](mailto:nick.olsen@bbc.co.uk)

# **AUDITION INFORMATION**

## **Stage 3**

Live auditions will be screened and there will be only 1 round.

Candidates will be expected to play bass tuba (in F or Eb), and contrabass tuba (in C or Bb) as appropriate.

Please prepare and perform the following:

### Accompanied piece:

Vaughan Williams                      Tuba Concerto                      Movement 1

A pianist will be provided by BBC NOW, please do not bring your own pianist.

### Orchestral Excerpts:

All excerpts in this booklet may be required for the live auditions

### Sight reading:

Sight reading may also be required. This will be presented during the audition.

## **Excerpt List**

### **All candidates will play:**

Mahler	Symphony 1: 3 <sup>rd</sup> Movement 7 bars after fig 2 until 5 bars after fig 3 inclusive.
Berlioz	Overture ' <i>Le Corsaire</i> ' Fig 5 for nine bars, & fourth bar of fig 12 until fig 13.
Wagner	<i>The Ride of the Valkyries</i> Fourth bar of fig 10 until fig 12.

### **Candidates may be asked to play further excerpts from the below list at the request of the panel:**

Stravinsky	Petrushka Fig 100
Elgar	Symphony no 2: 3 <sup>rd</sup> movement Fig 123 until fig 124, & four bars before fig 135 until the end
Nielsen	Symphony no 4: 1 <sup>st</sup> movement Fig 10 until the eighth bar of fig 11, & second bar of fig 17 until fig 20
Walton	Overture ' <i>Portsmouth Point</i> ' Fig 21 to fig 24 (as presented)
Berlioz	' <i>Symphonie Fantastique</i> ' (Tuba 1) 4th movement: Fig 56 until sixth bar of fig 57 5th movement 11 bars before fig 63 until fig 63, & fig 66 until fig 68, & five bars before fig 85 until fig 85
Wagner	Prelude to ' <i>Die Meistersinger von Nurnberg</i> ' As presented
Price	Symphony no 1, 'Juba Dance' Bar 145-155 inclusive
Strauss	' <i>Also Sprach Zarathustra</i> ' (Tuba 1) Fifth bar of fig 16 for seven bars, & ninth bar of fig 50 until six bars before fig 51
Strauss	' <i>Fin Heldenleben</i> ' Fig 8 until fig 9, & fig 62 until fig 65, & one bar before fig 74 until fig 75.
Prokofiev	Romeo and Juliet Suite 2 Fig 2 until fig 4, & fig 5 for four bars, & fourth bar of fig 49 until fig 51
Mahler	Symphony no 5: 2 <sup>nd</sup> Movement: six bars before fig 20 until two bars before fig 20, & fig 24 to fig 25, & four bars from the end. 3 <sup>rd</sup> movement, 13 bars before fig 16 until fig 17, & fig 25 until fig 26
Respighi	' <i>Fountains of Rome</i> ' Fig 11 until fig 14

Mahler

Symphony 1: 3<sup>rd</sup> Movement

7 bars after fig 2 until 5 bars after fig 3 inclusive.

### III. Satz

Feierlich und gemessen, ohne zu schleppen

1 8 2 (1. Fag.)

pp

3

1 2 3 4 4 5 6 7 8 9 10

This block contains the first ten measures of the third movement of Mahler's Symphony 1. The music is in 4/4 time and begins with a bassoon (Fag.) entry. The tempo/mood is 'Feierlich und gemessen, ohne zu schleppen'. The dynamics are marked 'pp' (pianissimo) at the beginning and end of the first system, and 'pp' at the start of the second system. The measures are numbered 1 through 10, with a '1' above measure 2 indicating a first ending or repeat.

Berlioz

Overture 'Le Corsaire'

Fig 5 for nine bars, & fourth bar of fig 12 until fig 13.

Allegro assai. (♩ = 152) Adagio sostenuto. (♩ = 84) Tempo I. Allegro assai.

16 1 14 17 2 5 15 3 18

Viol. 4 Fl. 1 2 6 6

19 1 2

5

17 6 21 7 21 8 22 9 43 10 11

Ob. 12 13 14 15 16 17 18 19 20

11 6 14 12 3

13 21 14 1 1

This block contains measures 16 through 21 of the Overture 'Le Corsaire' by Hector Berlioz. The score is for Violins (Viol.), Flute (Fl.), Oboe (Ob.), and Basses (Bassi.). The tempo changes from 'Allegro assai.' (♩ = 152) to 'Adagio sostenuto.' (♩ = 84) and back to 'Tempo I. Allegro assai.'. The measures are numbered 16 through 21, with boxed numbers 1 through 14 indicating specific figures or motifs. The dynamics are marked 'pp' (pianissimo) at the beginning and end of the first system, and 'pp' at the start of the second system.

Wagner

The Ride of the Valkyries

Fourth bar of fig 10 until fig 12.

C. B. Tuba.  
III. Aufzug.

Vivace. 58 5 20 8 9 10 Tromba bassa.

ff

ff

ff

più f

Stravinsky

Petrushka

Fig 100

Tuba.

5

Мишка медвѣдь и мужикъ, играющій на дудкѣ.

Bär und ein Mann die Schalmei blasend. | L'ours et un paysan jouant du chalumeau.

100 Sostenuuto. Solo

ff quasi a piena voce

diminuiendo

pp

1 acceler. 101 Tempo del principio.

2 13

Elgar

Symphony no 2: 3<sup>rd</sup> movement

Fig 123 until fig 124

Four bars before fig 135 until the end

Excerpt 1:

Excerpt 1: Musical score for measures 122 to 135. The score is written for Violin I (Vio. I.) in 3/4 time. Measure 122 is marked with a large '122' and a '2' below it. Measures 123 to 135 are marked with a large '123' and the word 'simile' above measure 123. The score includes various musical notations such as notes, rests, and dynamic markings.

Excerpt 2:

Excerpt 2: Musical score for measures 134 to 135. The score is written for Violin I (Vio. I.) in 3/4 time. Measure 134 is marked with a large '134' and a '2' below it. Measure 135 is marked with a large '135' and a '1' below it. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'cresc. molto' is written above measure 135.

## Excerpt 1:

Excerpt 1 musical score, featuring three staves of music. The first staff includes a 'Solo' marking and an 'accel' (accelerando) instruction. The second staff has a 'pesante ma glorioso.' marking and a 'ff' (fortissimo) dynamic. The third staff is marked with a large '11' and a bracket.

## Excerpt 2:

Excerpt 2 musical score, featuring six staves of music. The first staff includes a 'poco più vivo' marking and a '12' measure number. The second staff includes a 'Viol.' (Violin) and 'Viola' marking. The third staff includes a 'Fag. III.' (Fagotto III.) marking and a 'con fuoco' (con fuoco) instruction. The fourth staff includes a 'Tromboni I-II.' (Tromboni I-II.) marking. The fifth staff includes a '18' measure number. The sixth staff includes a '19' measure number and a '20' measure number. The score ends with a 'dim.' (diminuendo) and 'pp' (pianissimo) marking.



Walton

Overture 'Portsmouth Point'  
Fig 21 to fig 24 (as presented)

5

12

20

23

ff

ff

3

5/8

3/4

2/4

3/8

5/8

3/4

4/4

5/8

ff

The musical score is written in bass clef with a 4/4 time signature. It consists of five staves of music. The first staff begins with a forte (ff) dynamic and a triplet of eighth notes. The second staff starts at measure 5 and includes a key signature change to one flat (B-flat) and a change to 3/4 time. The third staff starts at measure 12 and includes a change to 5/8 time. The fourth staff starts at measure 20 and includes a change to 4/4 time. The fifth staff starts at measure 23 and includes a change to 5/8 time. The score concludes with a double bar line. Dynamics include forte (ff) and accents (>). A triplet of eighth notes is marked with a '3' above it.

Berlioz

'Symphonie Fantastique' (Tuba 1)

4th movement: Fig 56 until sixth bar of fig 57

5th movement 11 bars before fig 63 until fig 63

5th movement fig 66 until fig 68

5th movement five bars before fig 85 until fig 85

Excerpt 1:

Excerpt 1 shows the Tuba 1 part for measures 56 and 57. The key signature has one flat (B-flat). Measure 56 begins with a *mf* dynamic and a *cresc.* marking. Measure 57 features a *ff* dynamic and a *dim.* marking leading to a *p* and *pp* dynamic. The notation includes various note values, rests, and articulation marks.

Excerpt 2:

Excerpt 2 shows the Tuba 1 part for measures 63 and 64. The key signature has one flat (B-flat). Measure 63 is marked *Allegro. (♩ = 113)* and *ff*. Measure 64 is marked *Allegro assai. (♩ = 67)* and *ff*. The notation includes various note values, rests, and articulation marks.

## Excerpt 3:

Excerpt 3: Musical score for Tuba 1, measures 4 through 68. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *Andante* (♩ = 120). The score includes various dynamics such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. A section of the score is marked *senza accel.* (without acceleration). The score also includes a section for Campana (Glocken) and a section for Viol. (Violoncello).

Measures 4, 19, 65, 66, 67, 68 are indicated. The score includes a section for Campana (Glocken) and a section for Viol. (Violoncello).

## Excerpt 4:

Excerpt 4: Musical score for Tuba 1, measures 85 through 85. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *Andante* (♩ = 120). The score includes various dynamics such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The score also includes a section for *cresc. molto* (crescendo molto).

Measure 85 is indicated. The score includes a section for *cresc. molto* (crescendo molto).

Wagner

Prelude to 'Die Meistersinger von Nurnberg'

As presented below

**Moderato, sempre largamente e pesante.**

musical score for Wagner's Prelude to 'Die Meistersinger von Nurnberg'. The score is written in bass clef and includes the following markings: *mf marc. assai.*, *cresc. poco a poco*, *molto legato*, *f*, *più f*, *ff*, *sempre f*, and a triplet marking '3'.

Price

Symphony no 1, 'Juba Dance'

Bar 145-155 inclusive

musical score for Price's Symphony no 1, 'Juba Dance', starting at bar 145. The score is written in bass clef and includes the following markings: *145*, *accel.*, *152 (accel.)*, *Molto meno mosso*, and *ff*.

Strauss

'Also Sprach Zarathustra' (Tuba 1)

Fifth bar of fig 16 for seven bars

Ninth bar of fig 50 until six bars before fig 51

Excerpt 1:



Excerpt 2:



Strauss

'Fin Heldenleben'

Fig 8 until fig 9, & fig 62 until fig 65, & one bar before fig 74 until fig 75.

This musical score is for the 'Fin Heldenleben' by Richard Strauss. It consists of seven staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The measures are numbered 62 through 77. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *fff* (fortississimo). Performance instructions are written above the staves: 'mit Dämpfer' (with mutes) at measures 65 and 70, 'Tenortuba mit Dämpf.' (Tenor tuba with mutes) at measure 70, 'mit Dämpfer 3' (with mutes 3) at measure 71, 'mit Steigerung' (with crescendo) at measure 72, and 'Dämpfer weg. 9' (mutes off 9) at measure 75. The score also features several repeat signs and fermatas. The measures are grouped into measures 1 through 9, with measure 1 being measure 62 and measure 9 being measure 70. The final measure shown is measure 77.

62 1 *ff* 2 *ff* 63 4

64 *ff*

65 mit Dämpfer *ff*

66 5 67 6 68 8 69 6 70 Tenortuba mit Dämpf. mit Dämpfer 3 *ff* 71

mit Steigerung 72 73

74 *fff*

75 *dim.* Dämpfer weg. 9 76 6 77 7

Prokofiev

Romeo and Juliet Suite 2

Fig 2 until fig 4

Fig 5 for four bars

Fourth bar of fig 49 until fig 51

Excerpt 1:

[2] Allegro pesante

f pesante

f pesante

f pesante

sf

Excerpt 2:

[5]

f pesante

3 1

## Excerpt 3:

Handwritten musical score for Prokofiev's *Romeo and Juliet Suite 2*, Excerpt 3. The score is written on four staves in bass clef with a key signature of one sharp (F#). It includes tempo markings *rit.*, *Andante*, and *ten.*, and dynamic markings *pp*, *p*, *espr. mf*, and *mf*. Measure numbers 49 and 50 are boxed. There are large handwritten brackets on the right side of the first two staves and the last two staves.

Staff 1: *rit.* 2 [49] *Andante* 3 [ ] *ten.* *p* *espr. mf*

Staff 2: 3 *ten.*

Staff 3: [50] 1 1 2 4 *pp* *p*

Staff 4: *pp* *p. espr. mf* 3 [ ]



Mahler

Symphony no 5:

2<sup>nd</sup> Movement: six bars before fig 20 until two bars before fig 20

2<sup>nd</sup> movement: fig 24 to fig 25

2<sup>nd</sup> movement: four bars from the end – end.

3<sup>rd</sup> movement: 13 bars before fig 16 until fig 17

3<sup>rd</sup> movement: fig 25 until fig 26

Excerpt 1:

Excerpt 1: Musical score for the 2nd movement of Mahler's Symphony No. 5. The score is in 2/2 time and features a key signature of one flat (B-flat). The tempo is marked *Piu mosso subito, aber noch nicht so schnell wie das Anfang.* (Piu mosso subito, but not so fast as the beginning). The dynamics range from *mf* (mezzo-forte) to *cresc.* (crescendo). The score includes a section marked *Tempo / subito.* (Tempo / subito). The excerpt covers measures 18 through 20, with measure numbers 18, 19, and 20 clearly indicated. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Excerpt 2:

Excerpt 2: Musical score for the 2nd movement of Mahler's Symphony No. 5. The score is in 2/2 time and features a key signature of one flat (B-flat). The tempo is marked *2/4 Etwas drängend.* (2/4 Etwas drängend.). The dynamics range from *p* (piano) to *cresc.* (crescendo). The score includes a section marked *nicht eilern* (nicht eilern). The excerpt covers measures 18 through 20, with measure numbers 18, 19, and 20 clearly indicated. The notation includes various musical symbols such as notes, rests, and dynamic markings.

## Excerpt 3:

33 *unmerklich) etwas ruhiger.* Trompe I in F  
13 *poco rit.*  
*pp* *morendo*  
*(folgt lange Pause).*

## Excerpt 4:

*Nicht schlappen.*  
*cresc.*  
4 16 3 4  
*Heftig drängend.*  
*cresc.*  
17 2 *poco rit.*  
1

## Excerpt 5:

4 25 *Vorwärts drängenol.*  
3  
26 24 27

La fontana di Trevi al meriggio.

**10** All.<sup>o</sup> moderato



**11** All.<sup>o</sup> vivace



**12**



**13**



**14** Più vivo  
(In uno)

