

University of Melbourne Symphonic Ensembles

2026 Auditions: Harp

Please prepare all excerpts as instructed, however please note you may not be asked to perform all excerpts.

1. BORODIN *Prince Igor* 'Polovtsian Dances'
Fig. A to 15 bars after B

Page 1 – 2

Take care to arpeggiate every chord in the section from Fig. A to Fig. B with full finger articulation. Listen to recordings to gain a clearer understanding of the harp's role in this excerpt.

2. MAHLER *Symphony No. 5*
Movement 4. 'Adagietto'

Page 3 - 14

A clean copy of the part is provided (pg 3 - 5). Advice is provided by the former Chicago Symphony Principal Harpist Sarah Bullen in her book, *Principal Harp: A Guidebook for the Orchestral Harpist*, and her edited excerpt (pg 6 - 9). The full score of this movement will help your preparation (pg 10 - 14). Listen to recordings!

3. STRAVINSKY *Petrushka* (1947)

Page 15 - 17

Fig. 59 to Fig. 63 from the First Tableau, the magic trick (pg 15)
Fig. 143 to Fig. 147 from the Third Tableau, the waltz (pg 16)
Fig. 209 to 213 from the Fourth Tableau, the Gypsy women dance (pg 17)

Jacinta Dennett's fingerings and pedalling of each excerpt are provided.

Watching the ballet can enhance your preparation. Here's a link to a 1976 Ballet Russe production on YouTube, <https://youtu.be/NBaKgjmGxbU?si=I7vr54ejGAwqiy>

The three excerpts are found here: 7'50"–9'50", 22'–22'30" and 31'–31'16".

4. STRAUSS *Don Juan*

Page 19 - 28

Fig. E to Fig. F (pg 19 - 20)

Fig. M to 4 bars after N, please note, this section is in two beats per bar (minim = 76) (pg 21 - 22)

In Beatrice Schroeder Rose's (1922–2014) book *The Harp in Orchestra: A Reference Book for Harpists, Teachers, Composers and Conductors*, the former Houston Symphony's Principal Harpist writes:

If a harpist is to find fault in the creative genius of Strauss, it would be for his unrealistic use of the harp in an enormous orchestration and the inhuman demands made on the player. I have never been completely satisfied searching for solutions to some of Strauss' harp writing. The aim must be to bring out, as much as possible, the parts which are important, and to use enharmonic notes to ease the pedal work, which in many instances is overwhelming.

Edited parts, using enharmonics to reduce the pedalling, from former Cleveland Symphony's principal harpist, Alice Chalifoux (1908–2008) are provided. The full score for the section beginning at Fig. M is provided to assist your preparation for the audition (pg 23 - 28).

DANCES FROM THE OPERA PRINCE IGOR.

1. DANSE DES JEUNES FILLES POLOVTSIENNES.

TACET.

Harp.

A. BORODINE.
Edited by Charles Woodhouse.

Introduction. 2. DANSE POLOVTSIENNE. Andantino.

Musical notation for the introduction of the dance, measures 1-10. The piece is in 4/4 time with a key signature of two sharps (D major). The bass line consists of a simple eighth-note pattern: 1 2 3 4 5 6 7 8 9 10.

Musical notation for the beginning of the dance, measures 11-13. A red bracket labeled 'A' spans measures 11 and 12. Handwritten annotations include: 'open up between 1+2' with an arrow pointing to the first two notes of measure 11; 'mf' (mezzo-forte) below measure 11; 'sempre arpeggiato' (always arpeggiated) above measure 12; and 'Keep LH low' below measure 12.

Musical notation for the continuation of the dance, measures 14-16. Handwritten annotations include: 'F4' below measure 14; 'F#' below measure 15; and 'E#' below measure 16.

Musical notation for the continuation of the dance, measures 17-19. A circled 'f' (forte) is written above measure 17. A handwritten 'E4' is written below measure 17.

Musical notation for the continuation of the dance, measures 20-22. A handwritten '1' is written below measure 20. The word 'dim.' (diminuendo) is written above measure 22.

Harp.

First system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes in a 4/4 time signature.

Second system of musical notation, including tempo markings *Allegro vivo* and *Allegro*. It features a section for *Timpani* with measures numbered 18, 16, 10, and 40. A red handwritten 'G4' is visible in the upper right.

Third system of musical notation, starting with a piano (*p*) dynamic marking. A red handwritten 'E 2#5' is written above the staff. The music features dotted rhythms and chords.

Fourth system of musical notation, with red handwritten annotations '(G4)' and '(G4)' below the staff. The music continues with rhythmic patterns and chords.

Fifth system of musical notation, including a red handwritten 'F' above the staff and a measure number '39'. The music features a mix of eighth and sixteenth notes.

Sixth system of musical notation, including a piano (*p*) dynamic marking and a red handwritten 'G' above the staff. The music consists of eighth notes and chords.

Seventh system of musical notation, including a *Presto* tempo marking and a measure number '34'. The music features a sequence of six numbered measures (1-6) followed by a final measure.

Handwritten annotations: '4' and 'G#'

MATTLER : Sym No. 5, part 3

Harfe.

33 *Viol. I. nicht gebrochen.*

p *rit.* *poco rit.*

(folgt lange Pause.)

II. tacet.

III.
4. Adagietto.

Sehr langsam. *molto rit. cresc.* *8 tempo (molto Adagio.)*

ppp *p*

Nicht schleppen (etwas flüssiger als zu Anfang)

Harfe.

1 rit. *Wieder äußerst langsam.*

2 2 *pp*

etwas drängend *fließend* *zurück-*

poco - - a poco - - - cresc. *ff*

haltend.

f *dim.* *p* *pp*

2 *Fließender.*

f *ff*

zurück- *haltend.* *molto riten.*

13 3 5 1

Harfe.

3

pp

cresc. - - - - - *p*

Tempo I. (molto Adagio.)

rit. - - - - - *Noch langsamer.*

p

poco a poco - cresc.

p

viel Ton!

5. Rondo-Finale. *25 Pos.*

tacet bis:

5 26 6

Bässe.

dimin.

morendo Fagott.

27

nicht gebrochen

p

2 3 8 12

Grazioso.

28

tacet bis Schluß.

Gustav Mahler

Symphony No. 5

4. Adagietto

Gustav Mahler (1860-1911), an Austrian conductor and composer, wrote important harp parts in each of his nine completed symphonies. Before Mahler, orchestral composers used the harp mostly for accompaniment and, occasionally, cadenzas. Mahler's writing exploited the coloristic possibilities of the harp more fully than his predecessors. He often treated the harp like a double bass or tympani, using the rich sonorities of the lower register to carry the entire orchestra for lengthy sections of his music. The fourth movement of his 5th symphony is an example of this technique. The movement is scored for harp and strings. The harp part is accompanimental and plays mostly in the lower register. Although this movement looks simple, problems with ensemble can make it quite difficult. All of the voices are interdependent, and the player should understand how they fit together. Even when playing this excerpt as a solo in an audition, the harpist must demonstrate an awareness of the ensemble.

As always, it is important first to establish comfortable fingerings. In choosing your fingerings, keep in mind that you must maintain good eye contact with the conductor. In the first two bars, I recommend "anchoring" the thumb on middle "C." This gives you the freedom to watch the conductor constantly.

Muffling is a key element in keeping this movement clean and buzz free. Of course the whole point of muffling is to eliminate, not add to, the sound. A muffling technique which I have found essential to this piece is the sliding left-hand muffle. For example, in the last beat of bar 2, do not muffle where the last rest indicates. Instead, let the "C" ring through the bar line and muffle the "C" as you replace for the "F." The same concept applies in bar 5. Open the left hand to place the low "A" on the first beat with your 4th finger, and muffle the wires which are still vibrating. This should all be achieved in one motion.

There are also times when a double handed muffle \oplus is needed as in measure 4. This muffle should be used while changing pedals during rest measures. It is not always necessary to muffle each time a rest is shown. Musical taste and judgment should determine when muffling is necessary. The main objective is to play cleanly. Most of the muffling occurs in the lower register of the harp. Be aware that the harp will resonate in the wire strings even if you are playing only in the octaves above. Remember, the less obvious the muffle, the better. At rehearsal 3, the chord roll should begin before the beat with the right-hand thumb ending on the downbeat.

Be aware of Mahler's request in several of his symphonies for the following:

MEDIATOR---use a pick

RESONANZTISCH---play with your nail or play close to the soundboard (P.D.L.T.)

***Please note; only the first ten measures of this piece are included on the Instructional CD.

very slow
Sehr langsam

molto rit.
cresc.-----

a tempo (molto adagio)

pp

LH

LH

LH

LH

LH

sliding open-hand muffle

∇ = bass pizzicato cue

no dragging (as in beginning)
Nicht schleppen (etwas flüssiger als zu Anfang.)

again somewhat slower
wieder äußerst langsam

somewhat faster
etwas drängend

flowing
fließend

hold back
zurückhaltend

1

cresc. 4 2

ff

f

LH

f dim.

pp

4 2 1

3 1

3 1

3 1

flowing/dolce
fließend

2

2

2

2

ff

E♭
G♭

ff

cut t

3

G♯

G♭
D♭

pp

cresc.

p

3 2 1

2 1

pp

cresc.

p

3 2 1

2 1

Tempo I (Molto Adagio)

Musical notation for the first system, measures 1-4. The right hand (RH) plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Chords are indicated as A \flat , A \natural , E \flat , and F \sharp . Fingerings and dynamics are shown with numbers 1-4 and 'v'.

Musical notation for the second system, measures 5-8. The right hand (RH) plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Chords are indicated as E \flat and F \flat . A box containing the number 4 and the word 'rit.' is present above measure 7. Fingerings and dynamics are shown with numbers 1-4 and 'v'.

still slower
noch langsamer

Musical notation for the third system, measures 9-12. The right hand (RH) plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Chords are indicated as F \sharp and G \sharp . The dynamic marking 'p' is present in measure 9. The instruction 'poco a poco' is written above measure 12. Fingerings and dynamics are shown with numbers 1-4 and 'v'.

Musical notation for the fourth system, measures 13-16. The right hand (RH) plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Chords are indicated as F \flat , D \flat , and B \flat . The dynamic marking 'cresc.' is present in measure 13. The instruction 'much sound viel Ton!' is written above measure 16. Fingerings and dynamics are shown with numbers 1-4 and 'v'.

Mahler Symph 5

III.

4. Adagietto.

Bk only

Sehr langsam. molto rit. a tempo (molto Adagio.)

Harfe. *pp*

Erste Violinen. *molto rit.* *pp espress.* *a tempo (sehr langsam)* *pp seelenvoll*

Zweite Violinen. *pp*

Violen. *pp* *pp subito*

Violoncelle. *pp* *pp subito*

Bässe. *pp* *pizz.* *pp*

Nicht schleppen. (etwas flüssiger als zu Anfang.)

Harfe. *pp*

Erste Viol. *pp*

Zweite Viol. *pp*

Violen. *unis.* *espress.* *pizz.* *arco* *pp* *pp seelenvoll*

Violo. *pizz.* *pp*

Bässe. *pp*

1

Harfe.

Erste Viol.

Zweite Viol.

Violen.

Vcelle.

Bässe.

B₄ G₄ (E₄) F#₄ D#₄ B₄ F₄

breiter Strich

geteilt

pp unisono

espress

pp unisono

arco

geteilt

1 pp

rit. Wieder äusserst langsam.

Harfe.

Erste Viol.

Zweite Viol.

Violen.

Vcelle.

Bässe.

TURNOUT PAGE

B₄ (B₄) G₄ B₄ E₄ F#₄ G₄

pp

poco a

rit.

morendo

pp mit Empfindung

pp poco a

espress.

morendo

pp

sempre pp

pp poco a

pp

sempre pp

pp poco a

Larco

pizz.

pp poco a

rit.

II. pizz.

unis.

pp poco u

etwas drängend.

fließend

zurückhaltend.

Harfe.

Erste Viol.

Zweite Viol.

Violen.

Vcelle.

Bässe.

B₄ only

poco

cresc.

ff

dim.

E₄ F₄ G₄ D₄ D₄

poco

cresc.

molto

ff

dim.

Griffbrett

espress.

poco

cresc.

molto

geteilt

dim.

geteilt

arco

pp

dim.

pp

Handwritten notes: "2 Blonly Fließender." with arrows pointing to the right.

Harfe. *pp*

Erste Viol. *pp* mit Wärme. G-Saite.

Zweite Viol. *pp* grosser Ton.

Violen. *pp*

Vcclle. *pp*

Bässe. *pp* pizz. arco *2f*

Etwas drängend.

Harfe.

Erste Viol. *molto f* *sempre cresc.* Eb Gb Gb (G-Saite) Gb

Zweite Viol. *cresc.*

Violen. nicht geteilt *aspress.* *cresc.*

Vcclle. *cresc.*

Bässe. *cresc.*

Erste Viol. *pp subito* *pp* *una.*

Zweite Viol. *pp subito* *pp* *pp*

Violen. *pp subito* *pp* *pp*

Vcclle. *pp subito* *pp unisono* *pp* arco

Bässe. *pp* *pp* *pp*

Handwritten notes: "Back to Bb on No HURRY"

Fließend.

Erste Viol. *cresc.* *pp subito* *pp* *cresc.* *p*

Zweite Viol. *cresc.* *pp subito* *pp* *cresc.* *p*

Violen. *geteilt* *p* *cresc.* *pp subito* *sf* *pp* *sf* *cresc.* *p* *sf* *p* *sf*

Vcelle. *p* *cresc.* *pp subito* *sf* *pp* *sf* *cresc.* *p* *sf* *p* *sf*

Bässe. *pizz.* *cresc.* *pp subito* *pp* *sf* *sf* *cresc.* *p* *p*

zurückhaltend

Erste Viol. *espress.* *p* *cresc.* *pp subito* *pp* *sempre dim.* *pp* *molto rit.* *morendo*

Zweite Viol. *p* *cresc.* *pp subito* *pp* *pp* *morendo*

Violen. *p* *cresc.* *pp subito* *pizz.* *arco* *p* *pp* *morendo*

Vcelle. *p* *cresc.* *pp* *pizz.* *arco* *p* *dim.* *pp* *morendo*

Bässe. *p* *cresc.* *pp* *pizz.* *arco* *p* *dim.* *pp* *morendo*

Tempo I. (Molto Adagio.)

3 *pp* *(D-Salto) glissando* *cresc.* *p* *morendo* *92P* *Ab* *Ab*

Erste Viol. *ppp* *pp*

Zweite Viol. *ppp* *glissando* *p* *molto espress.* *pp* *pp*

Violen. *ppp* *get.* *pp* *pp* *pp* *pp espress.*

Vcelle. *pp* *pp* *pizz.*

Bässe. *pp* *pp* *pizz.*

3

Bb only

Harp

D 1 7 7 7 5 #5

55 3

56 58 Lento, = 50 59

-v-|-v-v

60 2#5 Fl. Cad. Fl. = 60 61 a tempo

no cond. 15

62

mf marc. Eb Db

spell 63

ABC 2

3 C, D, E, G, A, B

4 3 2 1 2 1

V.S.

Harp

VALESE

140 Lento cantabile, $\text{♩} = 72$

Trpt. Solo

141

142

143

Allegretto, $\text{♩} = 60$

Handwritten: *5#s*

Handwritten: *natural*, *loose-natural*

Handwritten: *E#*

Handwritten: *E#*, *E#*

Handwritten: *E#*, *E#*, *fect*

148 Con furore, $\text{♩} = 138$

Lento, $\text{♩} = 72$

rall.

Handwritten: *2bs*

149 Lento cantabile (tempo di Valse, $\text{♩} = 72$)

2bx a tempo
pres de la table

Handwritten: *mp vibrato*, *sim.*

Harp

201

202 203 204

205 $\text{♩} = 69$ 206 207 208

209 210

211

212 ri - tar - dan - do

213 *tr* 214 DANCE OF THE COACHMEN 215 216 *Trpts.* 217 218

219 220 1st Tromb. 221 1st Trpt. 222

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check fingering! *page 310

Violinen

Arpa.

tranquillo

Musical staff 1: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Dynamic markings include *p* and *3*. A large handwritten scribble is present over the first few measures.

Musical staff 2: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Dynamic markings include *pp* and *3*.

Musical staff 3: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Dynamic markings include *ppp* and *3*.

Musical staff 4: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Dynamic markings include *p*, *mf*, and *cresc.*. Fingering numbers 3, 1, 5, and 1 are present.

Here



Musical staff 5: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Dynamic markings include *mf* and *glissando*. A red bracket is on the left side.

leave out bass clef glissando

Sim.

Musical staff 6: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Dynamic markings include *cresc.*

A7

Arpa.

Handwritten musical notation for the first system of the harp. It features a grand staff with treble and bass clefs. The music includes dynamic markings *ff*, *dim.*, and *p*. There are handwritten annotations: *B#* in the bass line, *B7* and *D4* in the treble line, and a circled *8* above a note. A red bracket is visible on the right side of the system.

Handwritten musical notation for the second system. It includes dynamic markings *f* and *dim.*. A handwritten *E#* is present in the bass line. The system concludes with a measure containing the number *1*.

Handwritten musical notation for the third system. It features the instruction *poco a poco più vivente* and dynamic markings *pp* and *cresc.*. A handwritten *E4* is in the bass line, and a circled *2* is above a note.

Handwritten musical notation for the fourth system. It includes dynamic markings *f* and *mf*. Handwritten annotations include *A#*, *G#*, *A#E#A*, and *Common Chord* in the bass line.

Handwritten musical notation for the fifth system. It features dynamic markings *f* and *mf*. Handwritten annotations include *A4*, *D#*, and *C#* in the bass line.

Handwritten musical notation for the sixth system. It includes dynamic markings *f* and *mf*. Handwritten annotations include *G#*, *B#*, and *22* above a note. The system ends with the word *TORN!* and a large red bracket on the right side.

OVER

In 2 VERY fast!

L.H. mute as R.H. plays

Arpa.

L

pp

M

1 2 *pp*

F# G# A# C#

p

F# G# A# C# G# C# A# D#

4 2 3 4 2

pp

A# G# F# A# G# C# A# D#

C# G# C# A# D#

1 *p* *pp*

Arpa.

N

A4 # 4 E4 G# F4 G4 F#
 B4 C# 9

string. a tempo

O P

Viol. I.

Q R

S

2 ff

10

T

7

2

821"

M

tranquillo
pp

gr. Fl. tranquillo
pp

con espr.

senza sord.

pp

dim.

pp

senza sord.

con sord.

pp

ppp

ppp

In F.

In F.

In F.

In C.

M

pp

div.

pp

pp

pp

pp

pp

pp

pp

The musical score on page 24 of Don Juan consists of several systems of staves. The top system includes a vocal line with a *cresc.* marking and a string section with *pp* dynamics. Below this are staves for woodwinds, with some marked *in F.* and *con sord.*. The bottom system features a piano accompaniment with multiple staves, each marked with *cresc.*. The score is written in a standard musical notation with various clefs and dynamic markings.

musical score for vocal and piano parts, measures 1-12. The vocal line (top) features dynamic markings: *molto espr.*, *molto dim.*, *ppp*, *dolce*, *espr.*, and *molto espr.*. The piano accompaniment includes markings such as *espr.*, *dolce*, *pp*, *con sord.*, and *cresc.*. The piano part is divided into two systems, with the first system containing measures 1-12. The key signature is one flat (F major/D minor) and the time signature is 4/4.

continuation of the piano accompaniment, measures 13-18. The dynamics range from *pp* to *p* and *pp*. The texture is primarily chordal with some arpeggiated figures.

continuation of the piano accompaniment, measures 19-24. The dynamics range from *pp* to *p*. The texture is primarily chordal with some arpeggiated figures. The marking *div.* appears in measures 21 and 24.

