

University of Melbourne Symphonic Ensembles 2026 Auditions: Viola

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

Need help preparing for your audition? Here are some suggestions:

- *Listen to the pieces in their entirety with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
 - <http://imslp.org/>
 - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

Note: repeats are to be acknowledged unless stated otherwise

1. **BEETHOVEN** Symphony No. 5
Excerpt 1 Mvt II, bars 1 - 10
Excerpt 2 Mvt II, bars 23 - 37
Excerpt 3 Mvt II, bars 49 - 59

2. **STRAUSS** Don Juan
Beginning – 5 bars before Fig. D

3. **BRAHMS** Symphony No. 4
Mvt IV, Fig. B – Fig. D

4. **MAHLER** Symphony No. 5
Mvt V, 17 bars before Fig. 3 - 7 bars after Fig. 3

5. **TCHAIKOVSKY** Symphony No. 6
Mvt I, bars 19 - 69 (top line)

6. **BRAHMS** Variations on a Theme by Haydn
Variation V (play upper line at bar 212 and 251)

7. **BRAHMS** Variations on a Theme by Haydn
Variation VII

1. BEETHOVEN Symphony No. 5

Excerpt 1 Mvt II, bars 1- 10

Andante con moto ♩ = 92

p dolce

8 *p* *f* *p*

Viol. II *p* *cresc. f* *p* *f* *p*

Excerpt 2 Mvt II, bars 23 - 37

23 *pp* *ff* **A**

31 *sempre sf* *sf* *sf*

37 *pp* *sempre p* *cresc. f* *f* *p dolce*

Excerpt 3 Mvt II, bars 49 - 59

37 *pp* *sempre p* *cresc. f* *f* *p dolce*

51 *f* *p* *cresc. f*

59 Viol. II *p* *cresc. f* *p* *f* *p*

molto vivo

f *p* *cresc.* *espr.* *espr.* *rapidamente* *trem.* *ff* *sfpp*

3. BRAHMS Symphony No. 4 Mvt IV, Fig. B - Fig. D

40 **B** *cresc. sempre più*

47 *espress. cresc.*

54 **C** *f f più f*

60 *cresc. ff f*

66 *sf sf fp dim.*

71 *f* 6 3 3

75 *p dim. pp*

81 **D** *p < > poco cresc. pp*

4. MAHLER Symphony No. 5
Mvt V, 17 bars before Fig. 3 - 7 bars after Fig. 3

2 *sempre l'istesso tempo*
Violoncello solo

10 *cello*

mf *sf* *p* *sf*

p *sf* *f* *3*

sf *sf* *sf*

5 *Grazioso*
nicht eilen 3

1 *pp*

5. TCHAIKOVSKY Symphony No. 6
Mvt I, bars 19 - 69 (top line)

Allegro non troppo

19

23

30

34

37

43

47

p, *pp*, *mf*, *f*, *mp*, *saltando*, *unis.*, *p*

(continued next page)

B

50 *mp*

53 *pp*

56 *pp* *p* *p* *mp*

59 *mp*

61

C

63 *p* *p*

65 *mp* *mp* *f* *détaché* **Un poco animando** 1

69 *ff* *ff*

6. BRAHMS Variations on a Theme by Haydn
Variation V (play upper line at bar 212 and 251)

Var. V
Vivace

206 *fp legg.* *f p sf p f*

212 *pp legg.* *pp legg.* *sfp legg.* *sfp legg.* **G**

218 *f sf f pp legg.* *f sf f pp legg.*

224 *f f p* **H**

230 *p pp sempre*

237 *pp*

244 *f f p p* **I**

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

7. BRAHMS Variations on a Theme by Haydn Variation VII

Var. VII
Grazioso

293 *p espress.*

299 *p dolce* Viol. *p*

305

311 *p espress.* *div.* *cresc.*

316 *p dim.* *pp*

- END -