University of Melbourne Symphonic Ensembles
2026 Auditions: Violin & Concertmaster

Please prepare all excerpts as instructed. Note you may not be asked to perform all excerpts. All excerpts are from first violin parts unless stated otherwise.

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

**Any rests longer than 2 bars can be observed as a short pause before continuing.*

1. **ELGAR** Introduction and Allegro, Op.47 **Violin 2 Tutti**
   9 bars before Fig. 16 - 2nd bar of Fig. 18

2. **BEETHOVEN** Symphony No.7 in A major, Op. 92
   First movement (bars 83 - 141)

3. **PROKOFIEV** Classical Symphony, Op.25
   Second movement, 4 bars before Fig. 30 – 4 bars after Fig. 31

4. **WILLIAMS** Harry Potter and the Sorcerer's Stone: Suite
   I. Hedwig's Theme, bars 115 - 146

5. **MENDELSSOHN** A Midsummer Night's Dream, Op. 61
   Scherzo, Bar 17 - 16 bars before Fig. E

6. **STRAUSS** Don Juan, Op.20
   Allegro, molto con brio
   Blank and bowed copies

CONCERTMASTER AUDITIONS

If you score over 85%, you may be called back (at a later date, to audition for the Concertmaster position. If you receive a call back, please prepare the above repertoire PLUS the following important solos:

1. **BRAHMS** Symphony No.1 in C minor, Op.68
   Second movement, bars 90 - 128

2. **BACH** St Matthew's Passion, B.W.V 244, No. 47 "Erbarme dich"
   Orch. 1, Violin 1, bars 1 -22

3. **RIMSKY-KORSAKOV** Capriccio Espagnole, Op.34
   Selections from movements three and four

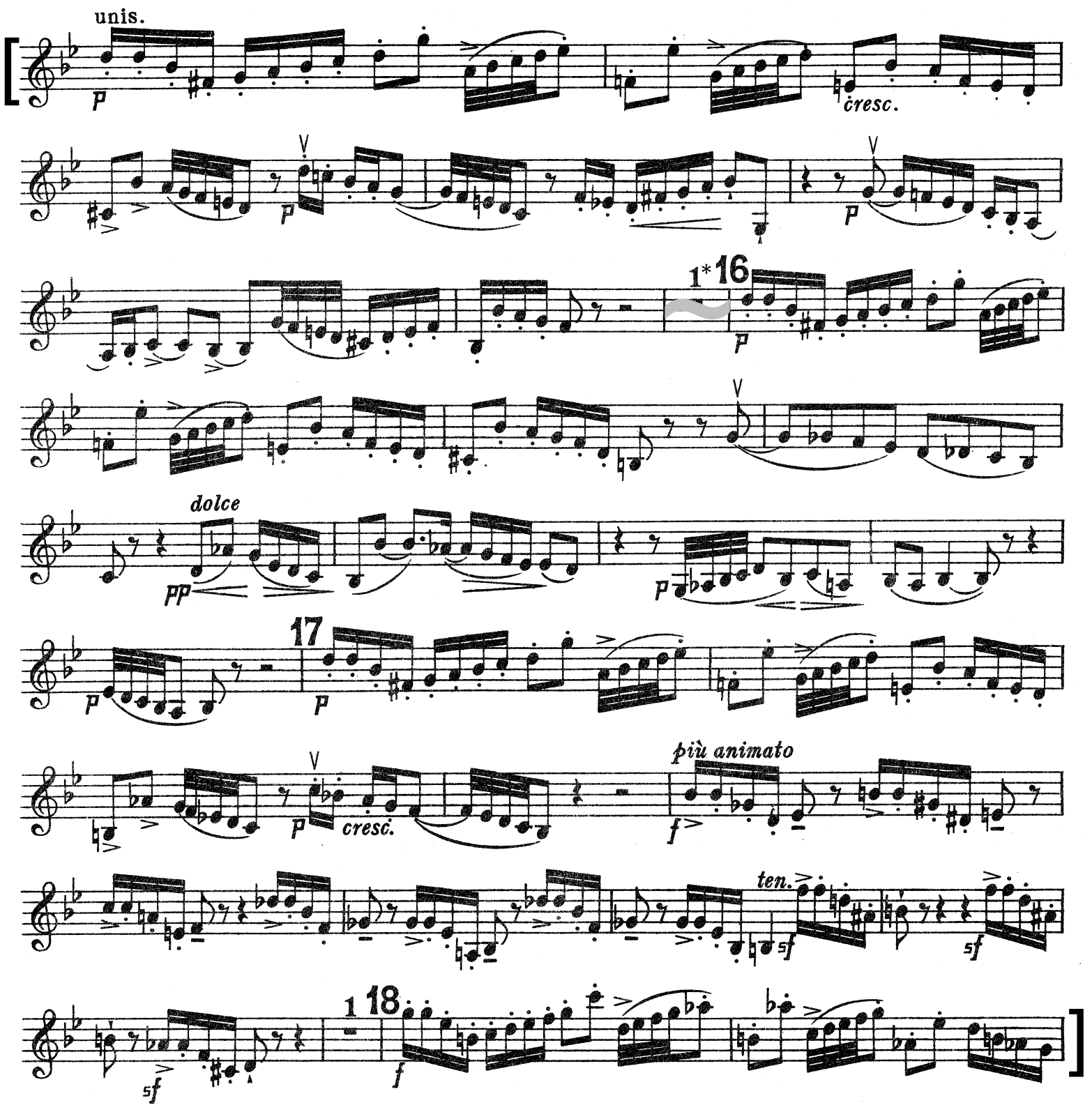
4. **BRAHMS** Symphony No. 4 in E minor, Op. 98
   Movement 1 ending, bars 392 - End

5. **RACHMANINOV** Symphony no.2 in E minor, Op.27 **Violin 2**
   Second movement, 15 bars after Fig. 32 – 9th bar of Fig. 34

1. ELGAR Introduction and Allegro, op. 47

Violin II (tutti), 9 bars before Fig. 16 - 2nd bar of Fig. 18

Allegro

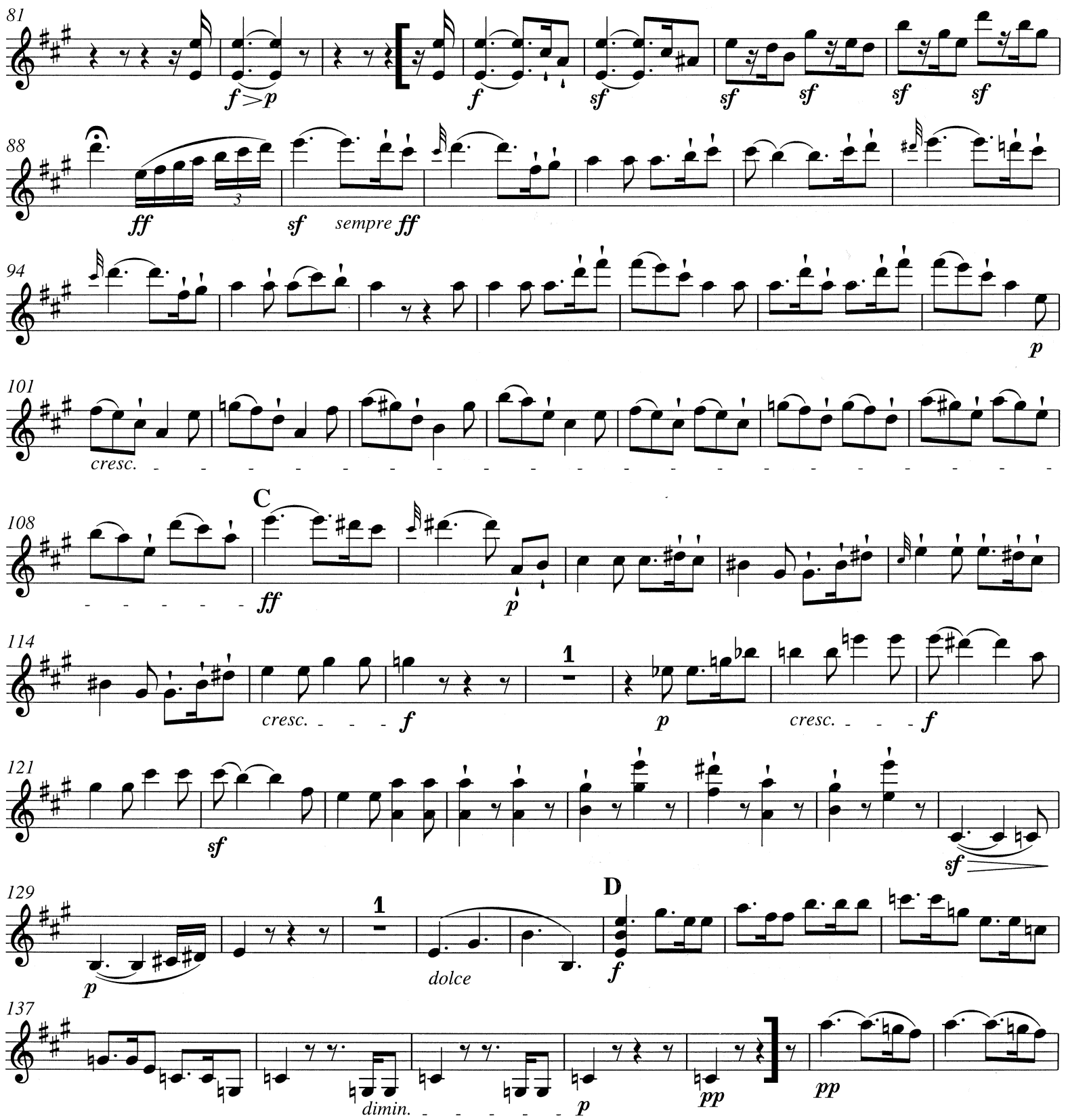


* *Please observe a brief pause before continuing*

2. BEETHOVEN Symphony No.7 in A, Op.92

First movement, bars 83 - 141

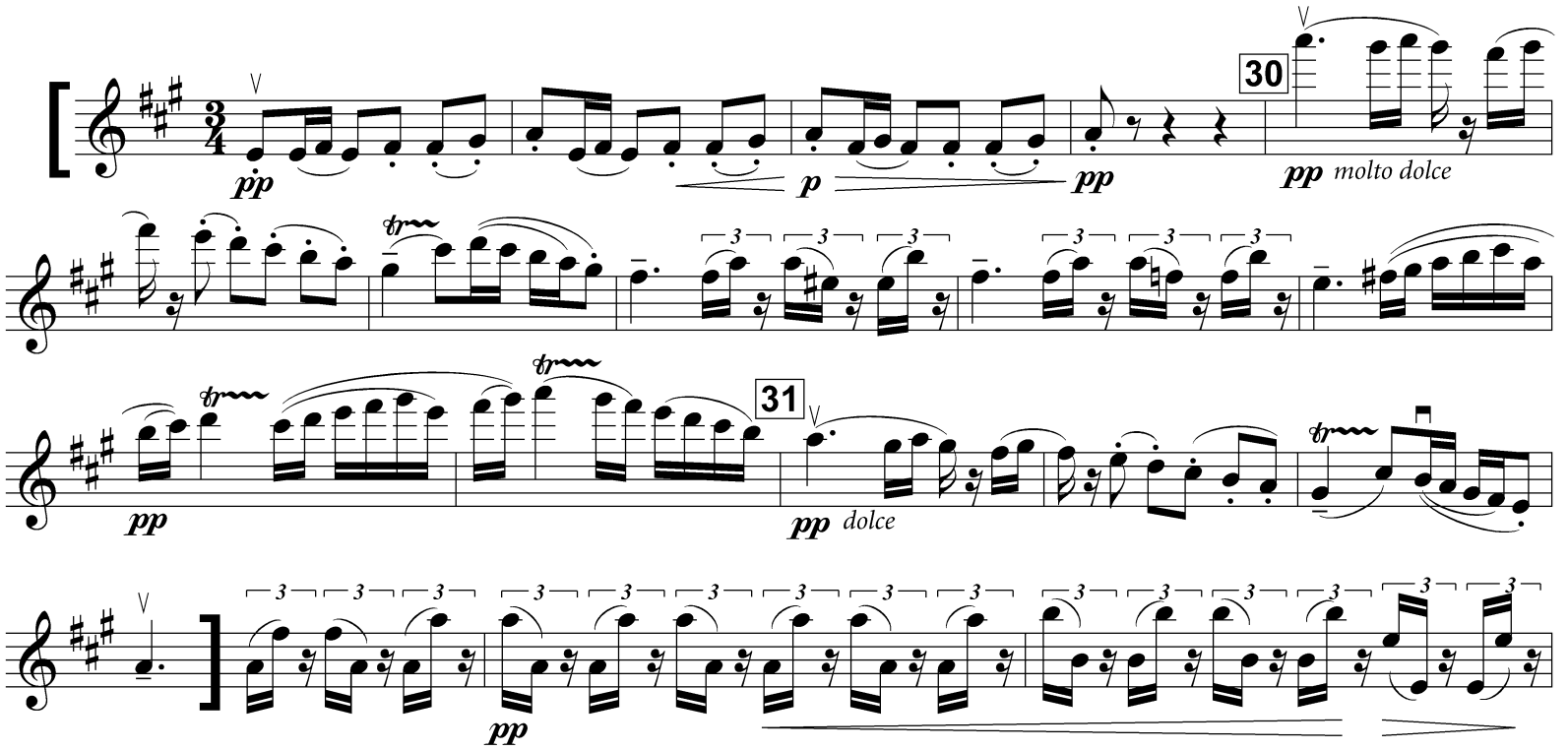
Vivace, 𝅗𝅥.= 104



3. PROKOFIEV Classical Symphony, Op.25

Second movement, 4 bars before Fig. 30 – 4 bars after Fig. 31

Larghetto

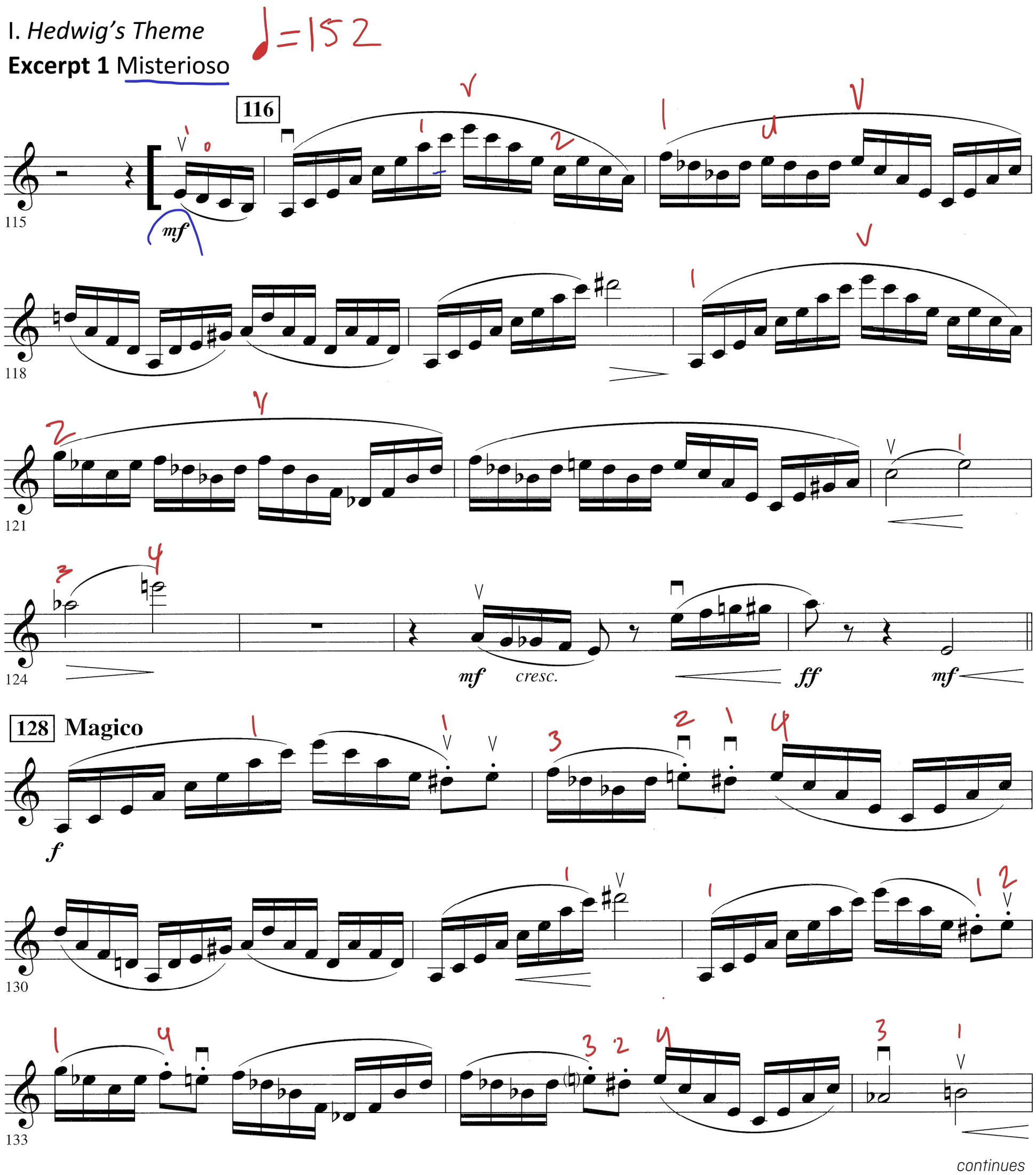


4. **WILLIAMS** Harry Potter and the Sorcerer's Stone: Suite

Violin I Bars 115 - 146

I. *Hedwig's Theme*

Excerpt 1 Misterioso



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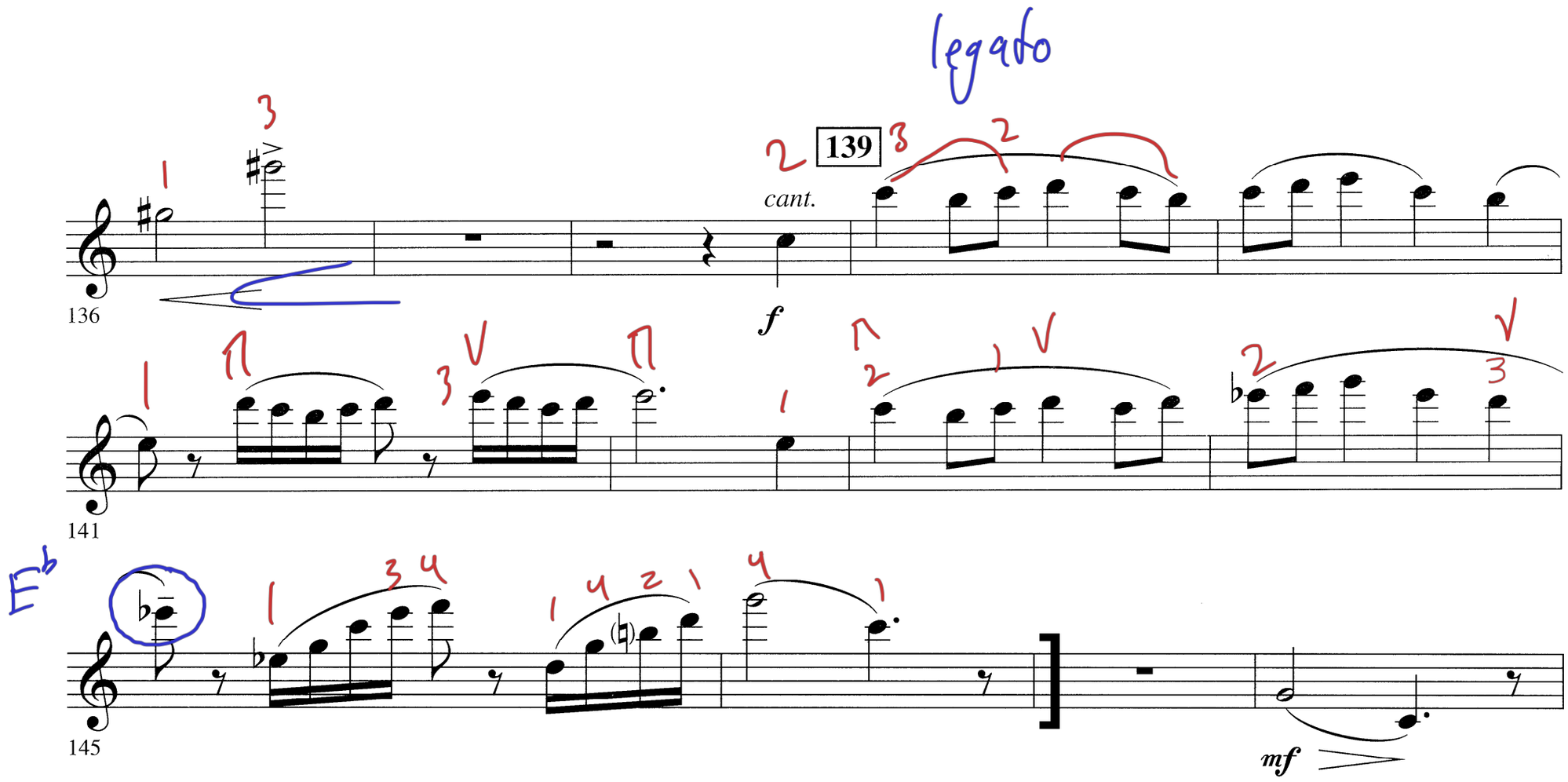
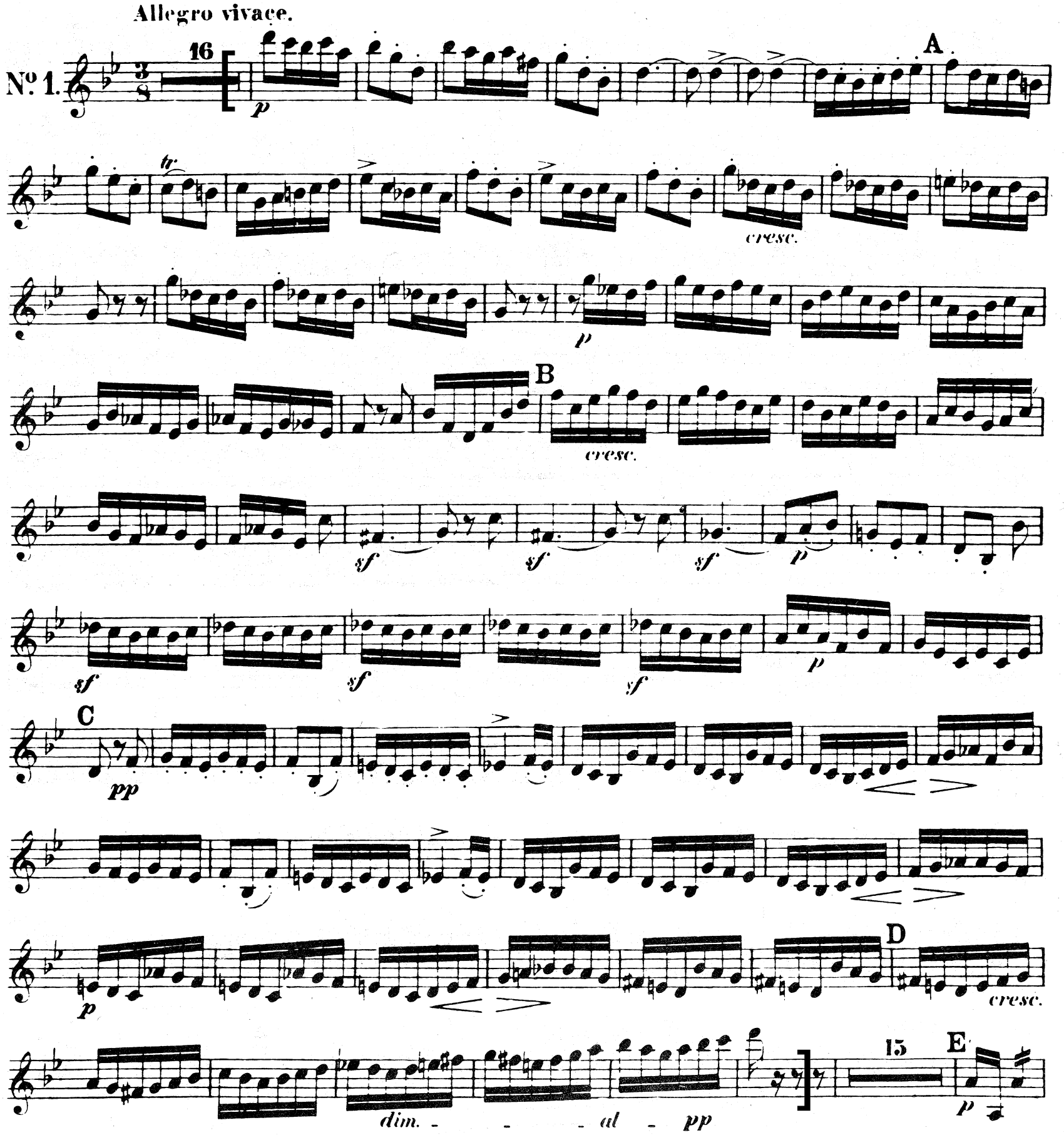

legato
139
cant.
136
f
141
145
mf

5. MENDELSSOHN A Midsummer Night's Dream, Op.61
Bars 17 - 16 bars before Fig. E

Scherzo

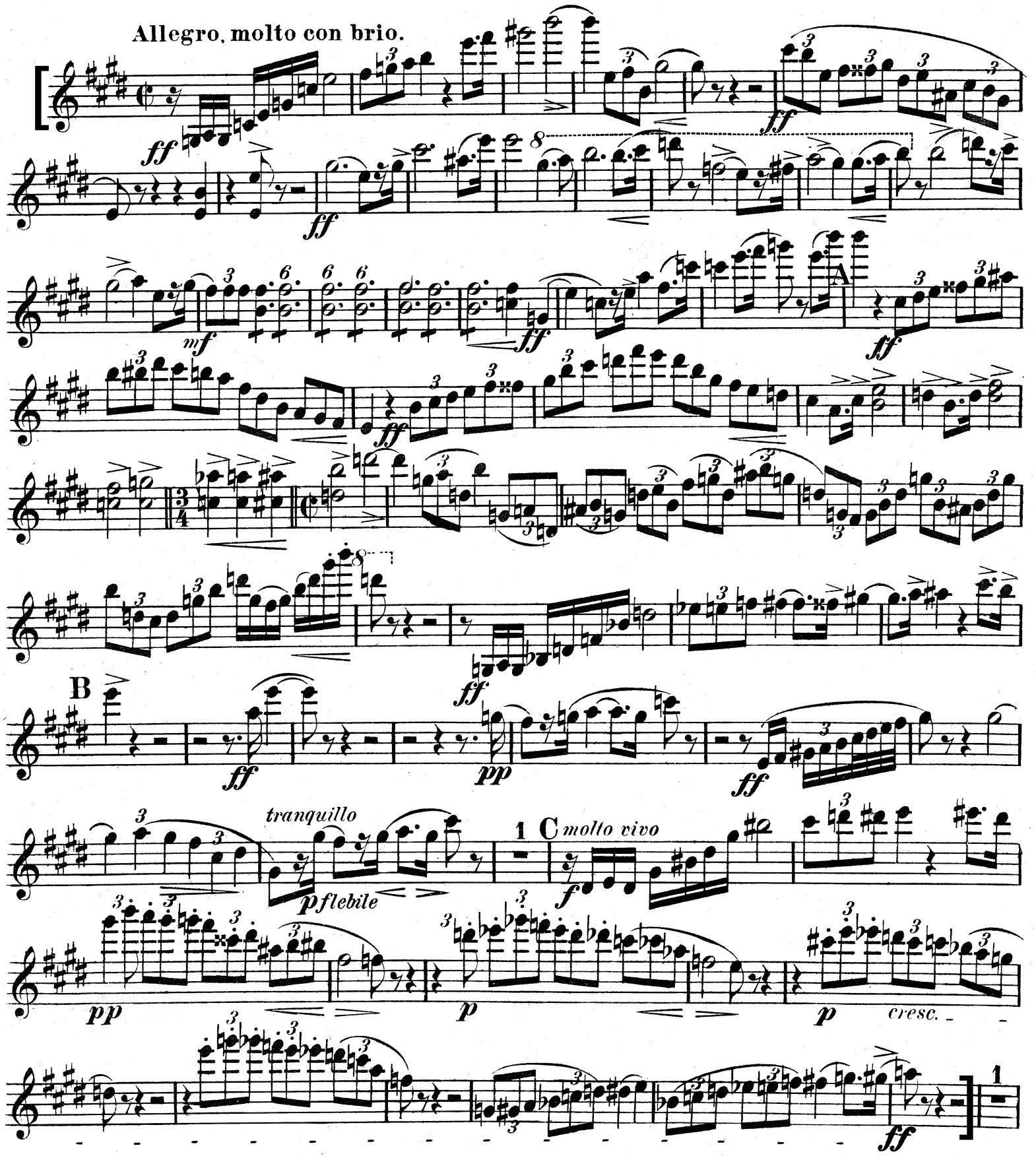
EXCERPT 1 *Allegro vivace*



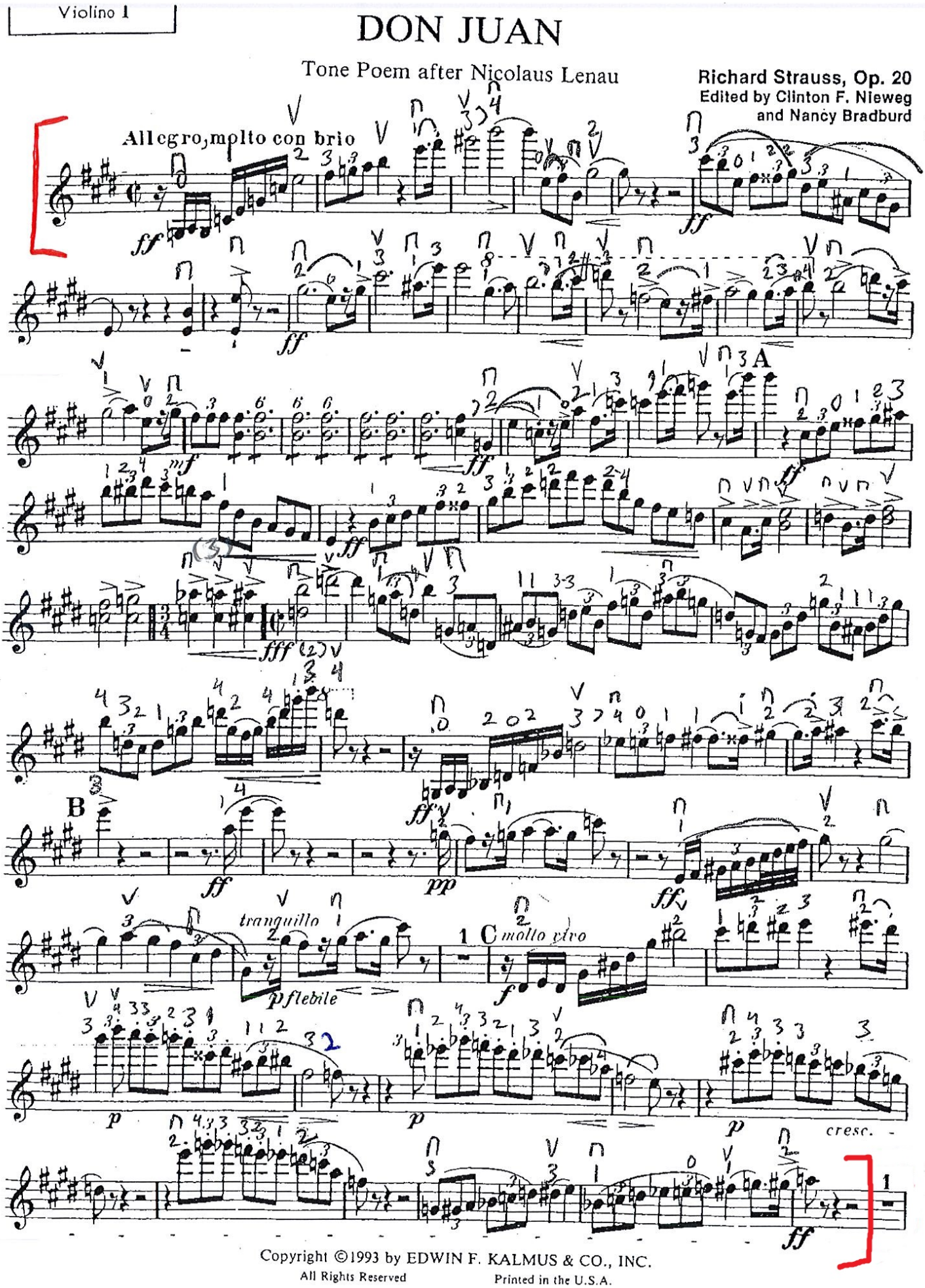
6. STRAUSS Don Juan, Op.20

Blank copy if you wish to annotate and change fingerings/bowings to suit.

Allegro, molto con brio



6. STRAUSS Don Juan **BOWED COPY**
Beginning - 13 bars after Fig. C

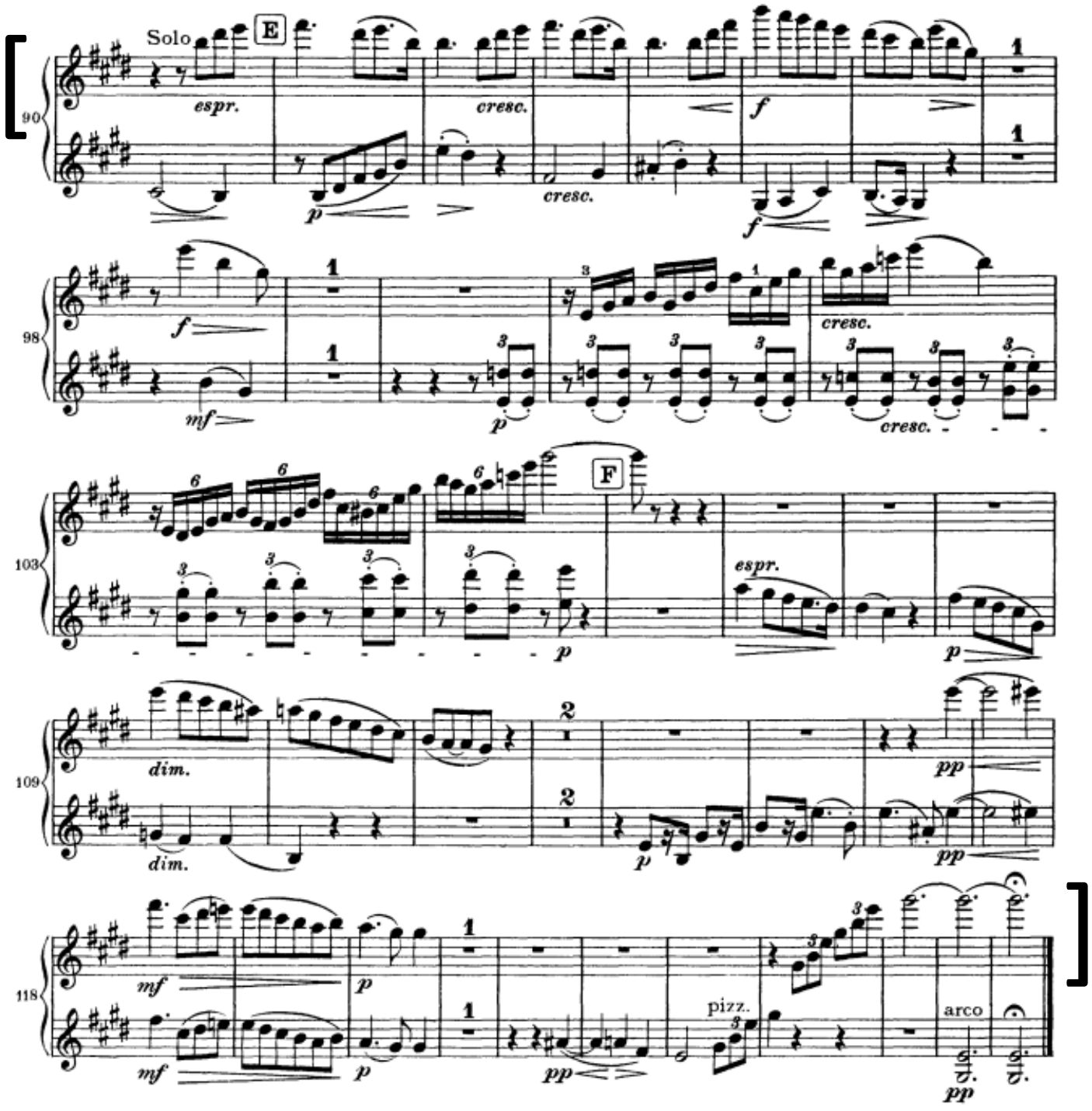


CONCERTMASTER EXCERPTS

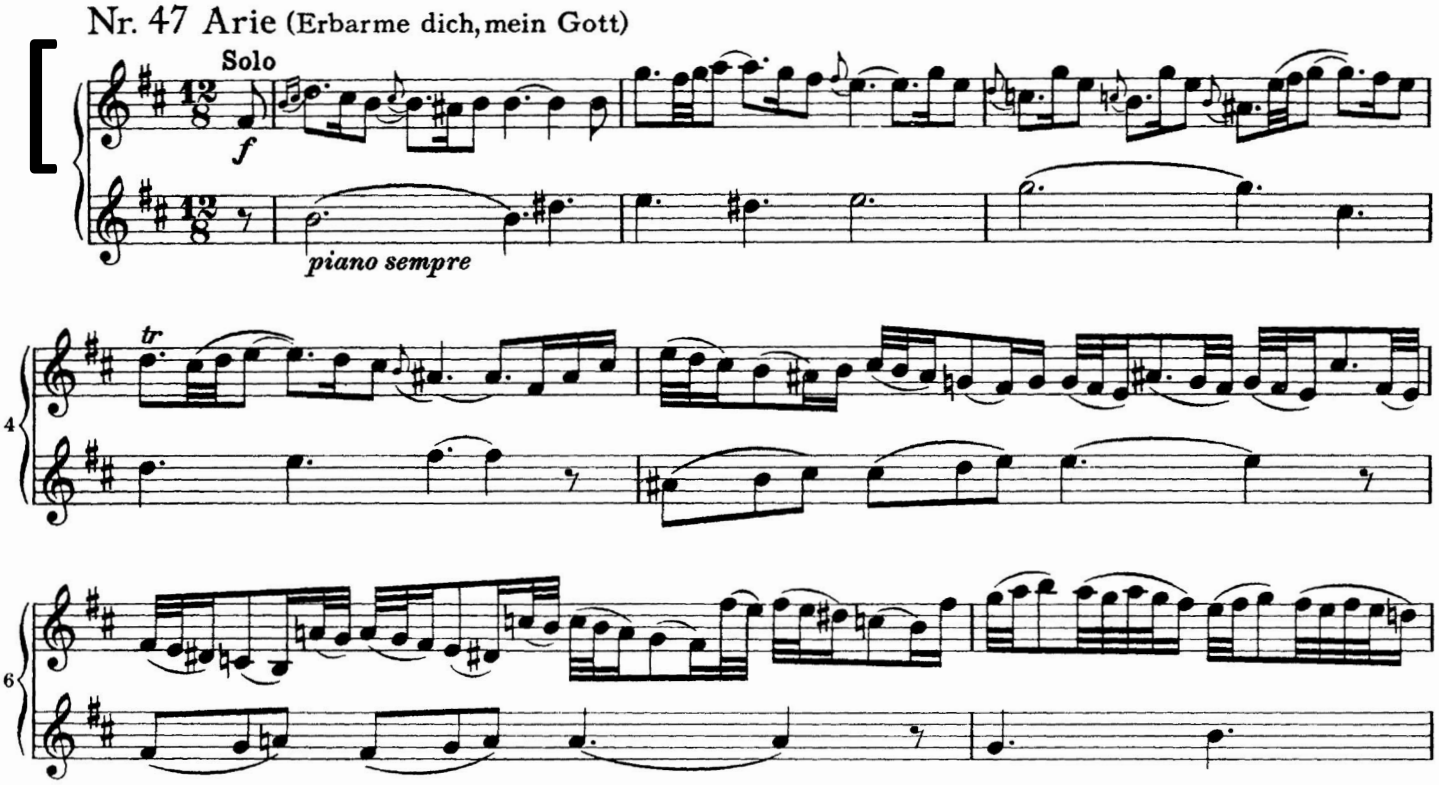
If you score over 85%, you may be called back (at a later date) to audition for the Concertmaster position. If you receive a call back, please prepare the orchestral repertoire on pages 3-10 PLUS the following important solos:

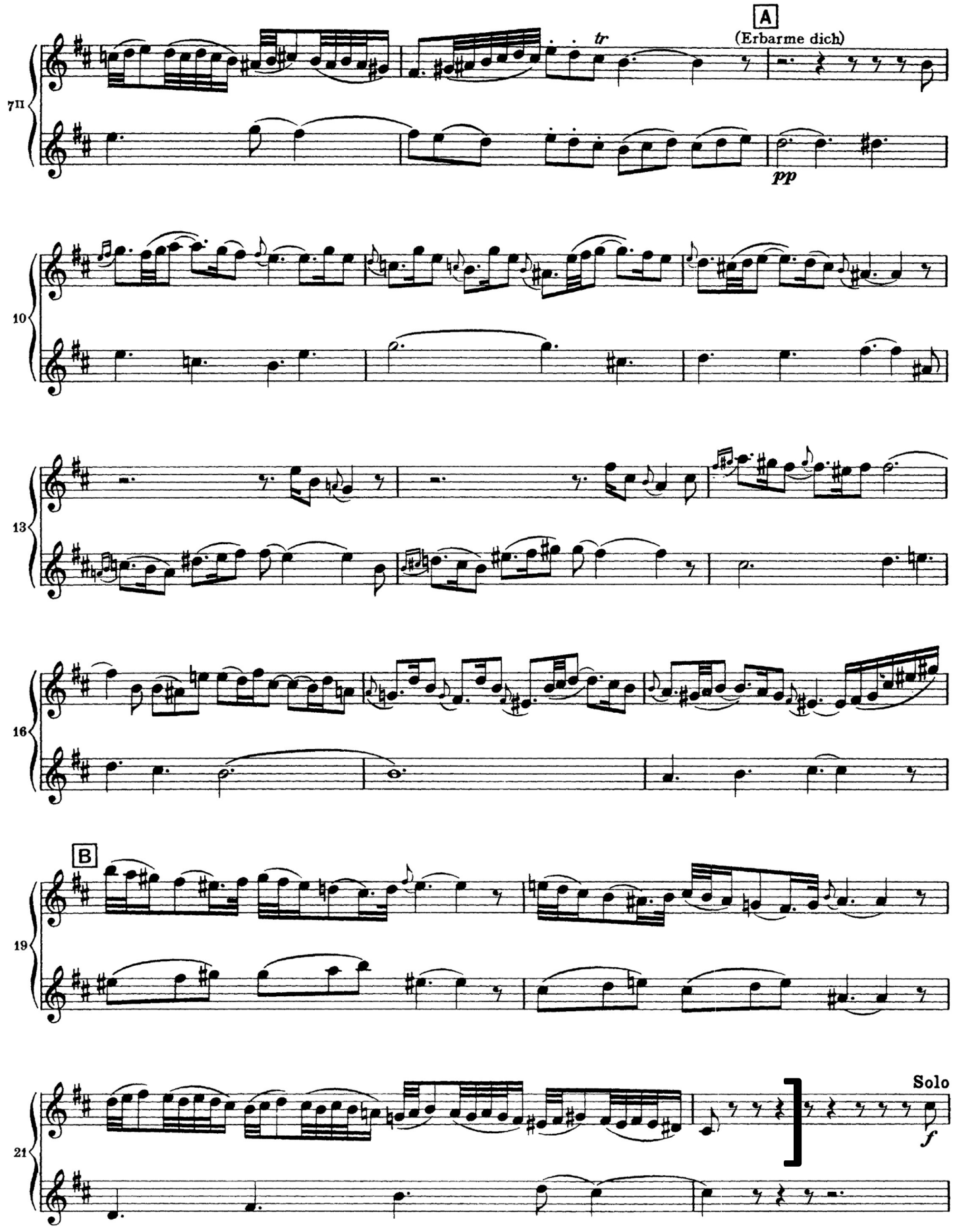
1. **BRAHMS** Symphony No.1 in C minor, Op.68
   Second movement Andante Sostenuto, bars 90 – 128

   Please prepare top line only

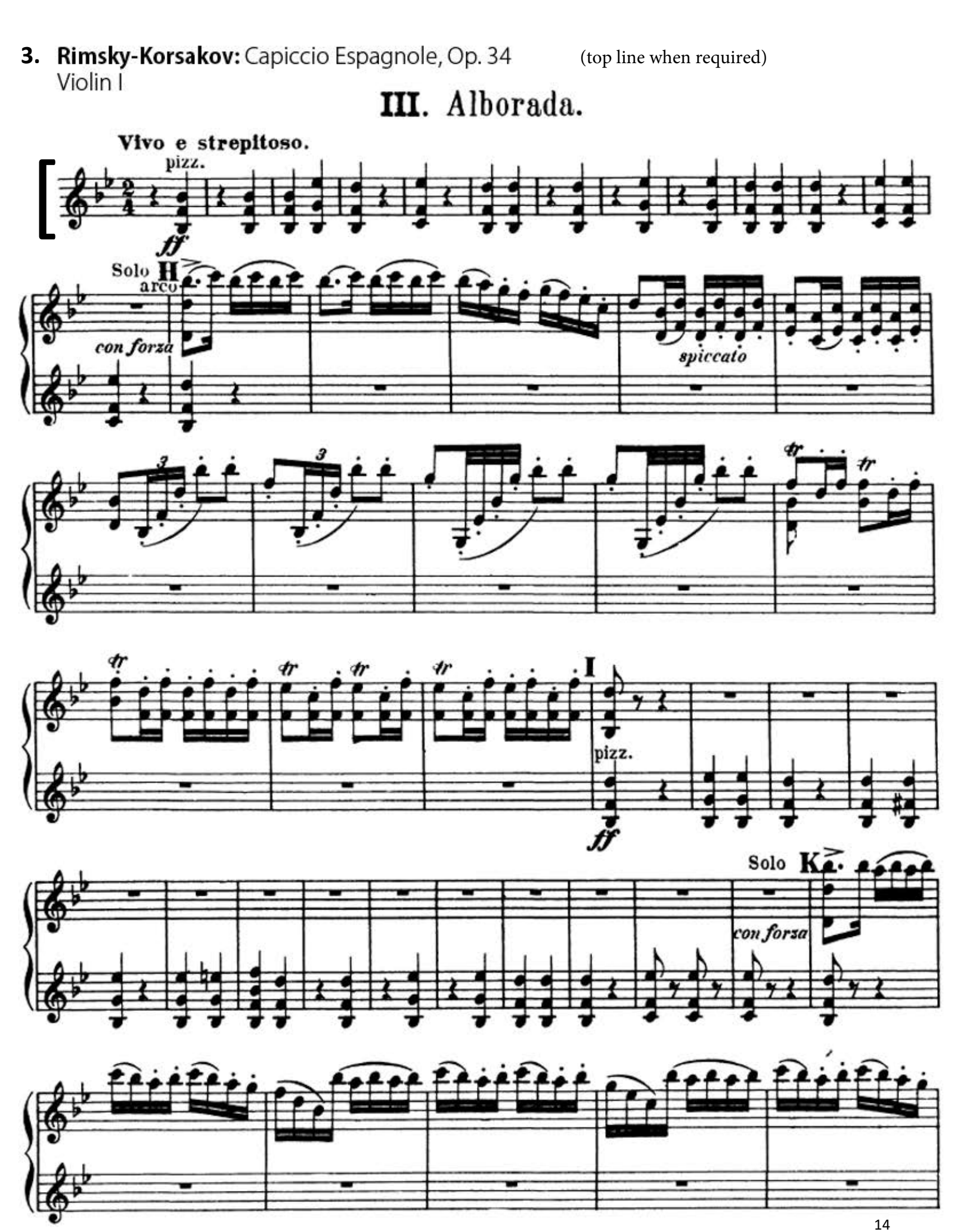


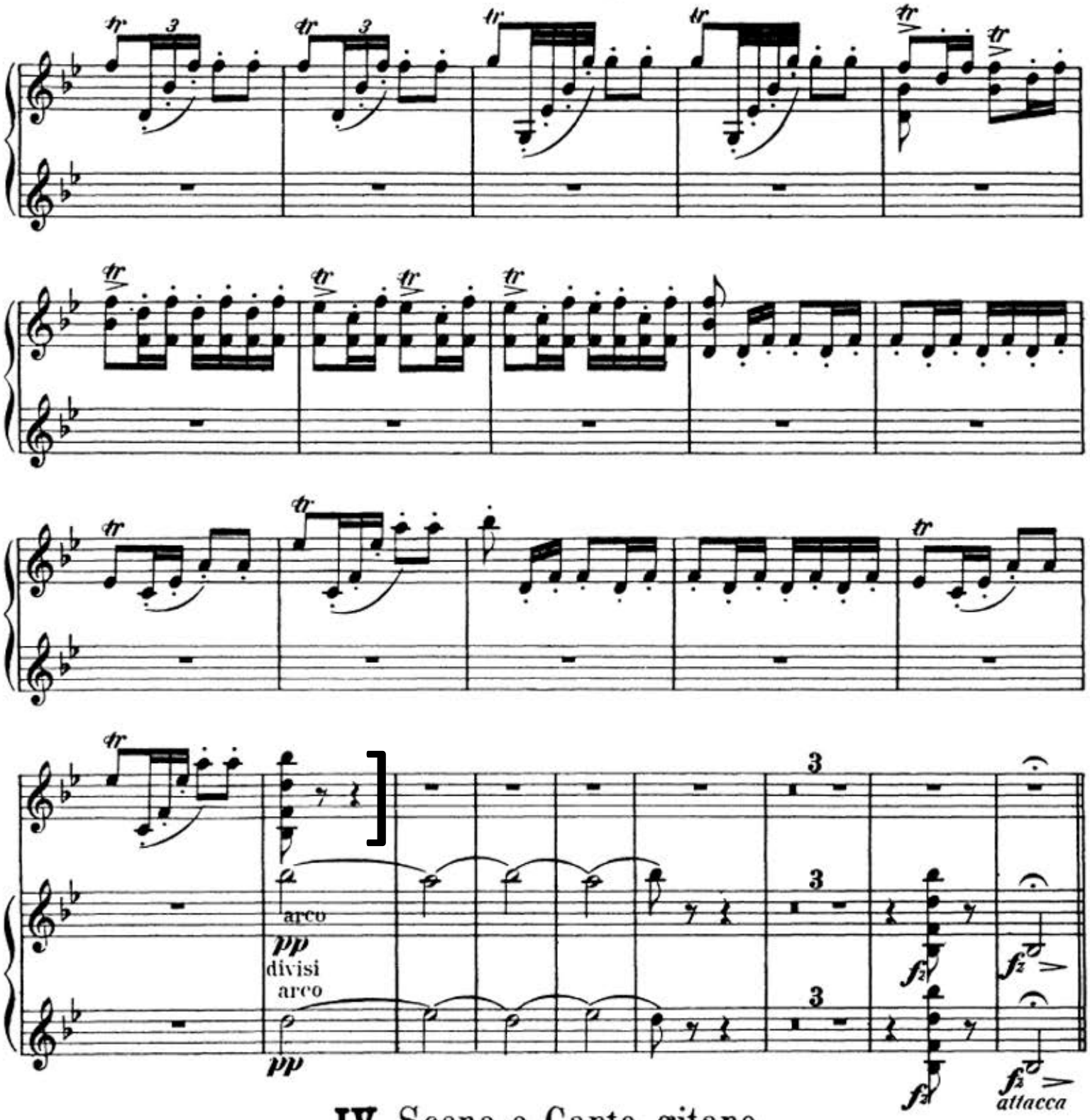
2. J.S. Bach: St. Matthew's Passion, B.W.V 244, No. 47 "Erbarme dich"
Orch. I Violin, I Bar 1 - 22



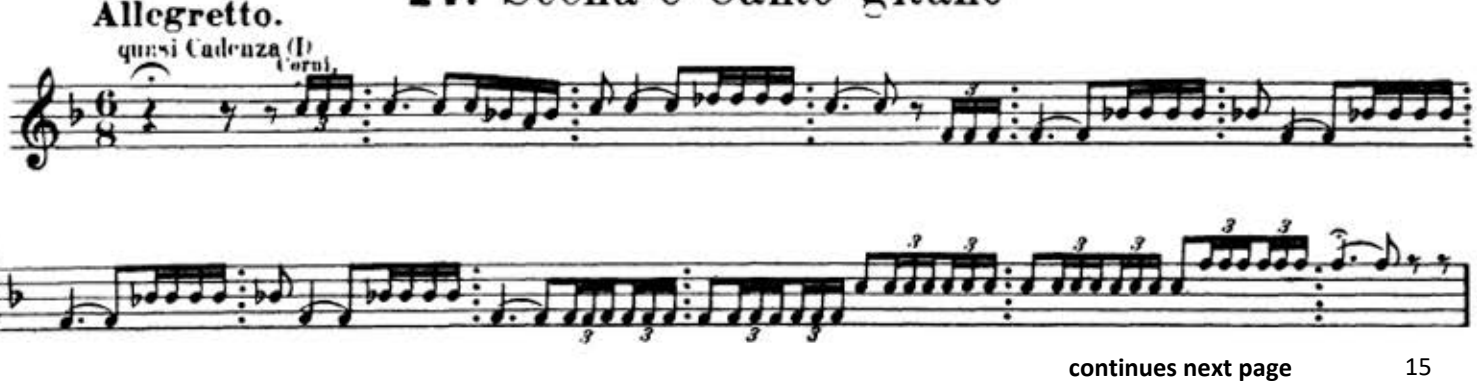

A
(Erbarme dich)
tr
pp
B
Solo
f

3. Rimsky-Korsakov: Capiccio Espagnole, Op. 34 (top line when required)
Violin I





IV. Scena e Canto gitano



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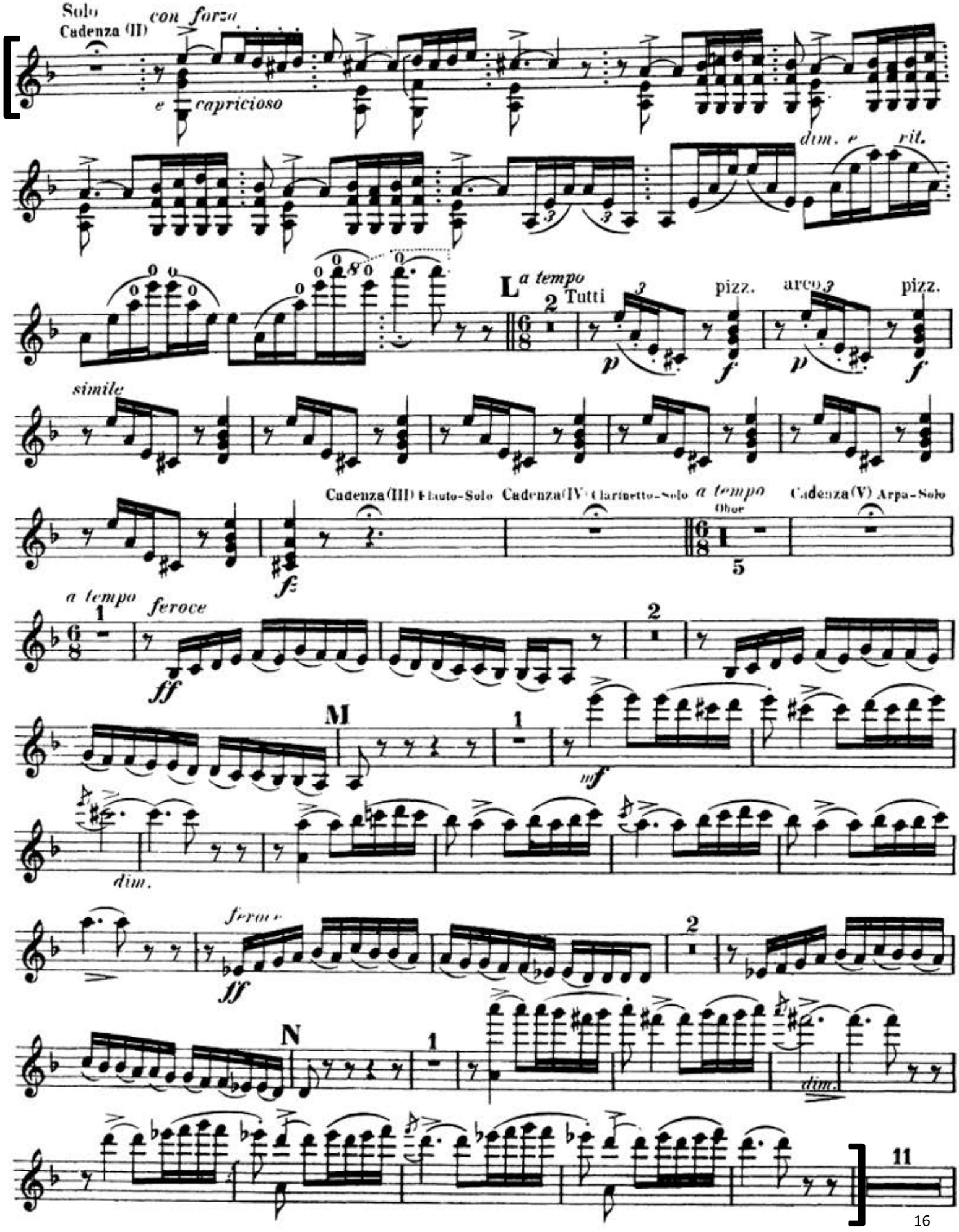
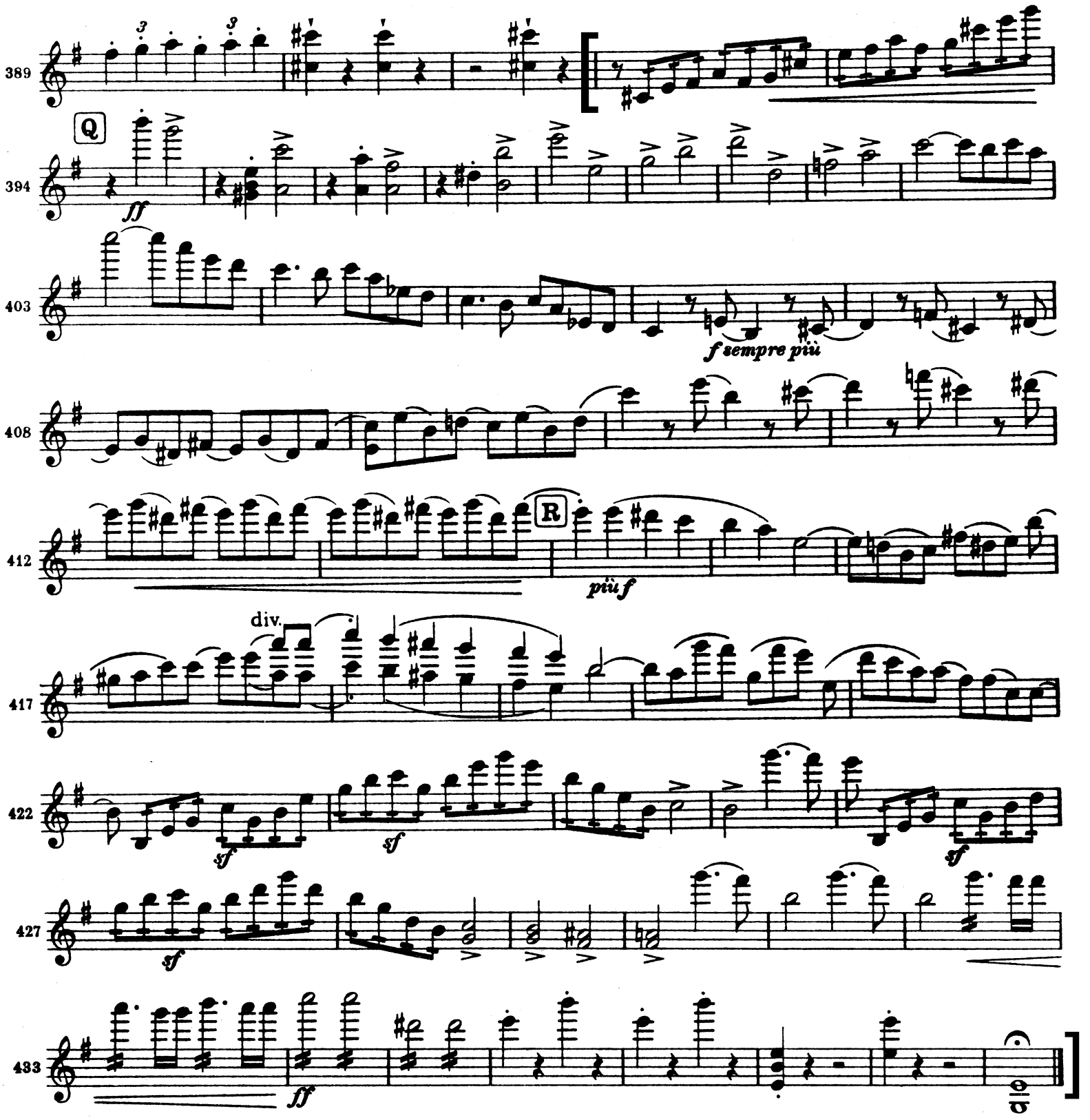

Solo
Cadenza (II)
con forza
e capricioso
dim. e rit.
L
a tempo
Tutti
pizz.
arco
pizz.
simile
Cadenza (III) Flauto-Solo
Cadenza (IV) Clarinetto-Solo
a tempo
Oboe
Cadenza (V) Arpa-Solo
a tempo
feroce
M
dim.
feroce
N
dim.

4. **BRAHMS** Symphony No. 4, movement 1 ending
Bars 392 - End

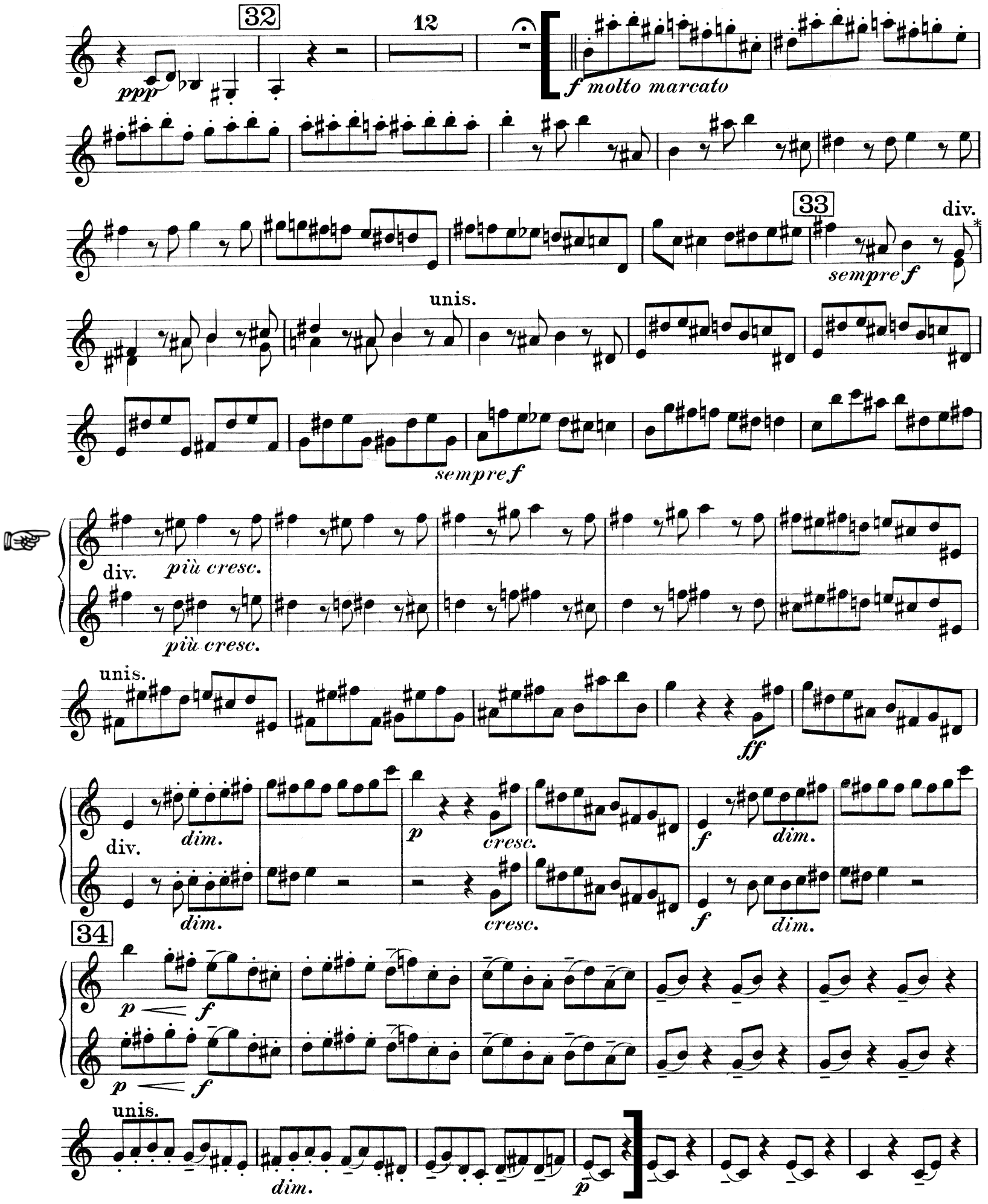


5. RACHMANINOV Symphony No. 2 in E minor, op. 27

Violin II

Second movement, 15 bars after Fig. 32 – 9th bar of Fig. 34

EXCERPT 1 Meno mosso (𝅗𝅥= 104)



* *Please take top part in all divisi*