

# 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 - 2<sup>nd</sup> 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 "Erbarne 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 – 9<sup>th</sup> 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*

The musical score is written for Violin II in the key of B-flat major and 4/4 time. It consists of nine staves of music. The first staff begins with the instruction 'unis.' and a dynamic marking of *p*. The second staff features a *cresc.* marking. The third staff contains a first ending bracket labeled '1\*16'. The fourth staff is marked 'dolce' and *pp*. The fifth staff is marked '17' and *p*. The sixth staff is marked 'più animato' and *f*, with a *cresc.* marking. The seventh staff is marked 'ten.' and *sf*. The eighth staff is marked '18' and *f*. The score concludes with a final bar marked *sf*.

\* Please observe a brief pause before continuing

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

First movement, bars 83 - 141

Vivace, ♩ = 104

81 *f > p* *f* *sf* *sf* *sf* *sf* *sf*

88 *ff* *sf* *sempre ff*

94 *p*

101 *cresc.*

108 *ff* *p*

114 *cresc.* *f* *p* *cresc.* *f*

121 *sf* *sf*

129 *p* *dolce* *f*

137 *dimin.* *p* *pp* *pp*

### 3. PROKOFIEV Classical Symphony, Op.25

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

*Larghetto*

The image displays a musical score for the second movement of Prokofiev's Classical Symphony, Op. 25, in 3/4 time with a key signature of two sharps (D major). The score is divided into four staves. The first staff begins with a dynamic marking of *pp* and a *V* (accrescendo) hairpin. It contains measures 29, 30, and 31. Measure 30 is marked with a box containing the number 30 and a *pp* dynamic. The second staff continues the melody with *pp* dynamics and includes trills and triplets. The third staff features a *pp* dynamic and a *pp dolce* marking at measure 31, which is boxed with the number 31. The fourth staff concludes the passage with a *pp* dynamic and a *V* hairpin. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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

Violin I Bars 115 - 146

I. Hedwig's Theme

Excerpt 1 Misterioso

$\text{♩} = 152$

115 *mf* **116**

118

121

124 *mf cresc.* *ff* *mf*

**128** *f* Magico

130

133

continues

Handwritten musical score with three staves. The first staff starts at measure 136 with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with a circled note at measure 136, a fermata, and a measure marked '139' with the annotation 'cant.'. The word 'legato' is written in blue above the staff. The second staff starts at measure 141 and contains a complex rhythmic pattern with many slurs and accents. The third staff starts at measure 145 and includes a blue 'F#' annotation, a circled note, and a dynamic marking of 'mf'. The score is annotated with various red numbers (1, 2, 3, 4) and slurs, and a blue arrow pointing to the first staff.

5. MENDELSSOHN A Midsummer Night's Dream, Op.61

Bars 17 - 16 bars before Fig. E

Scherzo

EXCERPT 1 *Allegro vivace*

*Allegro vivace.*

Nº 1. *Allegro vivace.*

16 *p*

*tr.* *cresc.*

*p*

*cresc.*

*sf sf sf p*

*sf sf sf p*

*pp*

*p* *cresc.*

*dim. - - - - - al - pp* 15 *p* **E**

6. STRAUSS Don Juan, Op.20

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

Allegro, molto con brio

Allegro, molto con brio.

*ff* *mf* *ff* *ff* *ff* *ff* *pp* *ff* *pp* *p* *p* *cresc.* *ff*

*tranquillo* *p flebile* *f* *1* *C molto vivo*

6. STRAUSS Don Juan BOWED COPY

Beginning - 13 bars after Fig. C

Violino I

# DON JUAN

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20

Edited by Clinton F. Nieweg  
and Nancy Bradburd

*Allegro, molto con brio*

Handwritten musical score for Violino I, featuring ten staves of music with extensive performance annotations. The score includes dynamic markings such as *ff*, *mf*, *p*, and *cresc.*, and performance instructions like *tranquillo* and *molto vivo*. The music is in D major and 2/4 time. A red bracket on the left side of the first staff and another on the right side of the last staff indicate a specific section of the piece.

## 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

90 Solo **E** *espr.* *cresc.* *f*

98 *f* *mf* *p* *cresc.*

103 *6* *3* *espr.* *p*

109 *dim.* *pp* *pp*

118 *mf* *p* *pp* *pizz.* *arco* *pp*

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

Nr. 47 Arie (Erbarme dich, mein Gott)

The image shows a musical score for Violin I, measures 1-22. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The first system is marked "Solo" and "f" (forte). The second system is marked "piano sempre". The third system is marked "tr" (trill). The score consists of three systems of two staves each. The first system starts with a large bracket on the left. The second system has a "4" above the first staff. The third system has a "6" above the first staff. The music features a complex melodic line in the violin with many slurs and ornaments, and a supporting bass line in the piano.

711 A  
(Erbarme dich)

*tr* *pp*

10

13

16

19 B

21 Solo  
*f*

3. Rimsky-Korsakov: Capiccio Espagnole, Op. 34  
Violin I

(top line when required)

### III. Alborada.

Vivo e strepitoso.

pizz.

The musical score is arranged in five systems. The first system shows the Violin I part starting with a *pizz.* (pizzicato) instruction. The piano accompaniment begins with a *ff* (fortissimo) dynamic and includes the instruction *Solo H arco* (Solo Horn arco). The second system features a *con forza* instruction for the piano and a *spiccato* instruction for the violin. The third system includes a first ending bracket labeled *I*. The fourth system has a *ff* dynamic for the piano and a *Solo K. arco* instruction. The fifth system continues the piano accompaniment with *con forza* dynamics.

First system of a piano score. The right hand features a melodic line with trills and triplets, while the left hand provides a steady accompaniment.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, featuring a section marked 'arco' and 'pp divisi arco' in the left hand, and 'pp' in the right hand. It includes dynamic markings like 'fz' and 'attacca'.

### IV. Scena e Canto gitano

Allegretto.

quasi Cadenza (D. Corni)

First system of the 'Allegretto' section, featuring a melodic line with a 'quasi Cadenza' marking.

Second system of the 'Allegretto' section, showing a continuation of the melodic line with triplets.

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* *ff*

*M* *mf* *dim.*

*feroce* *ff*

*N* *dim.*

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

This musical score page contains the ending of the first movement of Brahms' Symphony No. 4, starting at bar 392. The music is written in G major and 4/4 time. The score consists of eight staves of music. The first staff (bar 389) features a melodic line with slurs and accents. The second staff (bar 394) begins with a **Q** dynamic marking and includes various articulations like accents and slurs. The third staff (bar 403) has a **f sempre piu** marking. The fourth staff (bar 408) continues the melodic development. The fifth staff (bar 412) includes a **R** dynamic marking and a **piu f** instruction. The sixth staff (bar 417) features a **div.** (divisi) marking. The seventh staff (bar 422) has a **sf** (sforzando) marking. The eighth staff (bar 427) continues with **sf** markings. The final staff (bar 483) concludes with a **ff** (fortissimo) marking and a double bar line.

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)

32 12 *ppp* *f molto marcato*

33 *div.* *sempre f*

*unis.*

*sempre f*

*div. più cresc.*

*più cresc.*

*unis.* *ff*

*div. dim.* *p* *cresc.* *f* *dim.*

34 *dim.* *cresc.* *f* *dim.*

*p* *f*

*p* *f*

*unis.*

*dim.* *p*

\* Please take top part in all divisi