University of Melbourne Symphonic Ensembles
2026 Auditions: Cello

Please prepare all excerpts as instructed. Note that 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.*

Excerpts for educational purpose only

EXCERPT OVERVIEW

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

1. **BEETHOVEN** Symphony No. 5
   Mvt II, bars 1 - 11

2. **BRAHMS** Symphony No. 4
   Mvt II, Fig. C – bar 55

3. **BRAHMS** Variations on a Theme by Haydn
   Variation V (all)

4. **DEBUSSY** La Mer
   Mvt I, 2 bars before Fig. 9 - 6 bars after Fig. 9 (top line)

5. **MAHLER** Symphony No. 5
   Mvt 1 Fig. 4 - Fig. 6

6. **MAHLER** Symphony No. 5
   Mvt II, 12 bars after Fig. 11 (bar 188) - Fig. 12

7. **TCHAIKOVSKY** Symphony No. 4
   Mvt II, bars 21 - 1st note of bar 43

8. **STRAUSS** Don Juan
   Beginning - letter C

PRINCIPAL CALLBACKS

Applicants who score a high mark in their cello audition may be called back, at a later date, to audition for a Principal position. If you receive a call back, please prepare the above repertoire PLUS the following important solos:

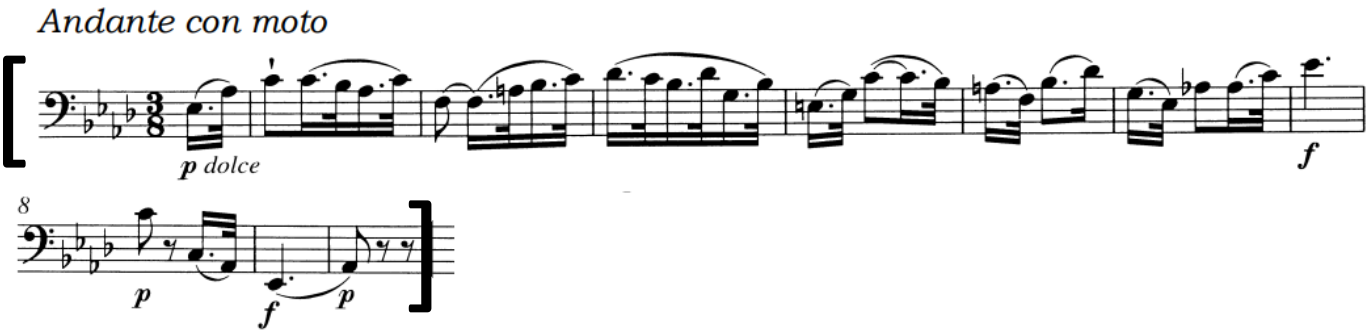
1. **BRAHMS** Piano Concerto No. 2
   Mvt III, Beginning – bar 25

2. **BRAHMS** Piano Concerto No. 2
   Mvt III, bar 71 (Fig. D) – End

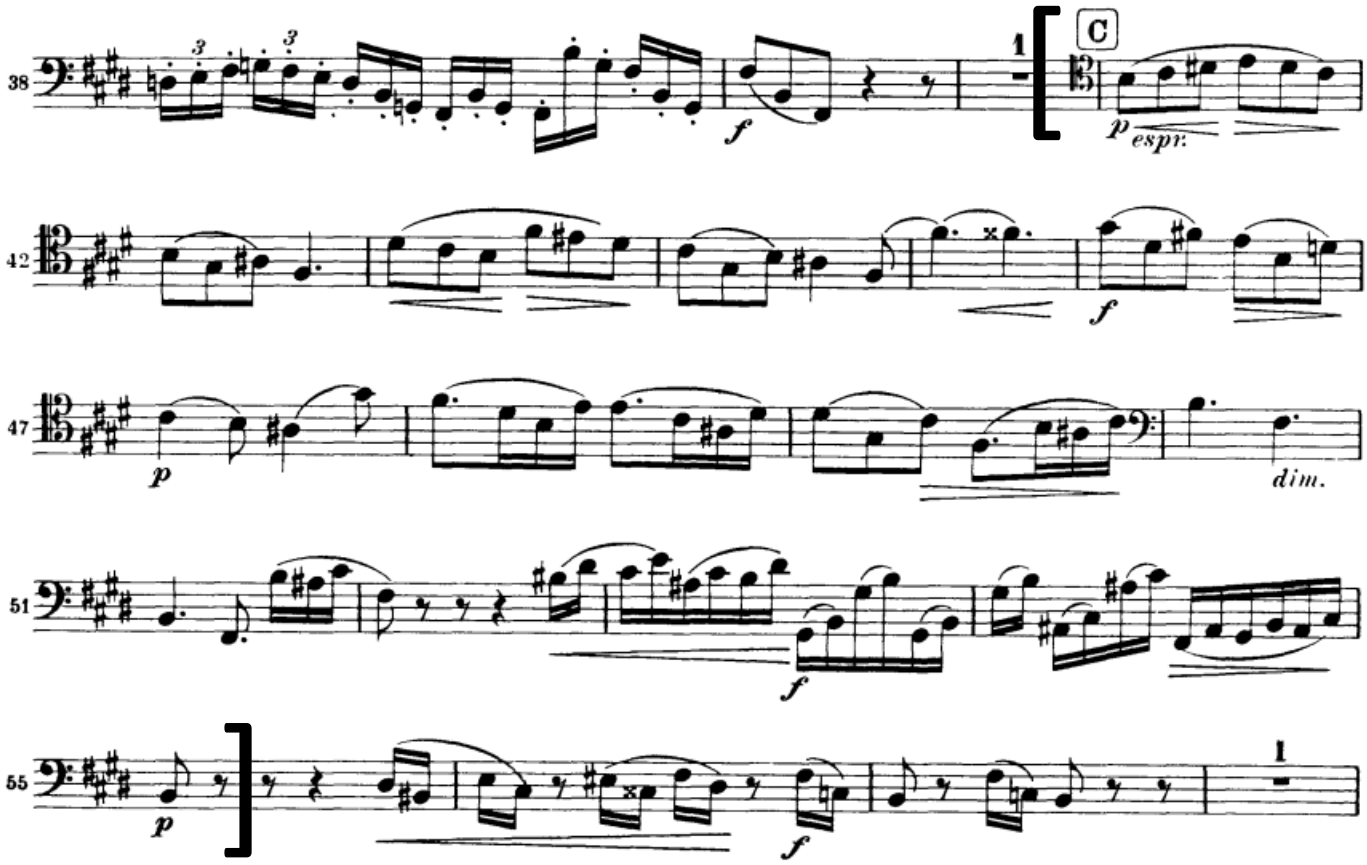
3. **STRAUSS** Don Quixote
   Finale - Fig. 79

4. **Franz von SUPPÉ** Ein Morgen, ein Mittag und ein Abend in Wien
   Overture, solo passages

1. **BEETHOVEN** Symphony No. 5
Mvt II, bars 1 - 11

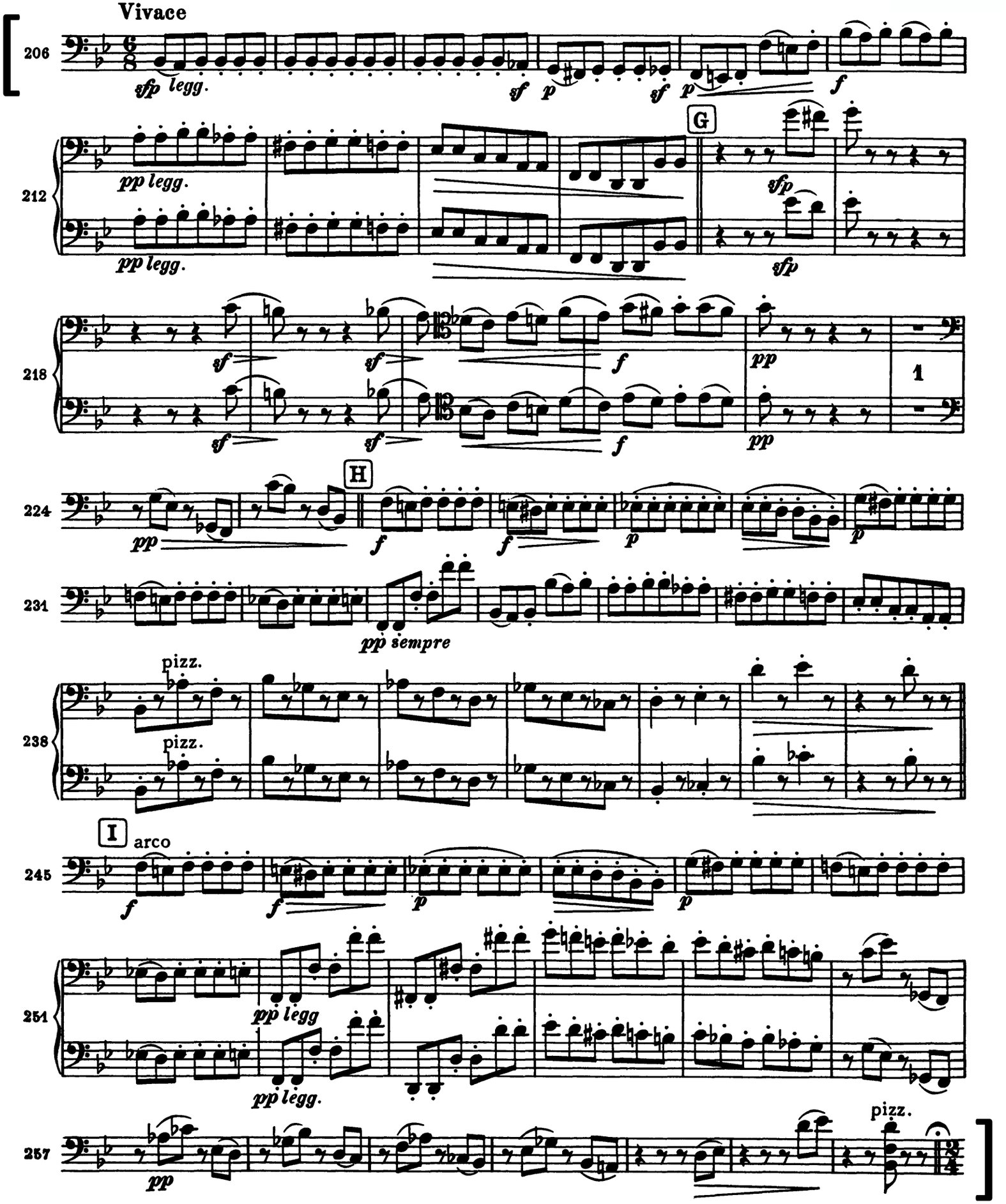


2. **BRAHMS** Symphony No. 4
Mvt II, Fig. C – bar 55



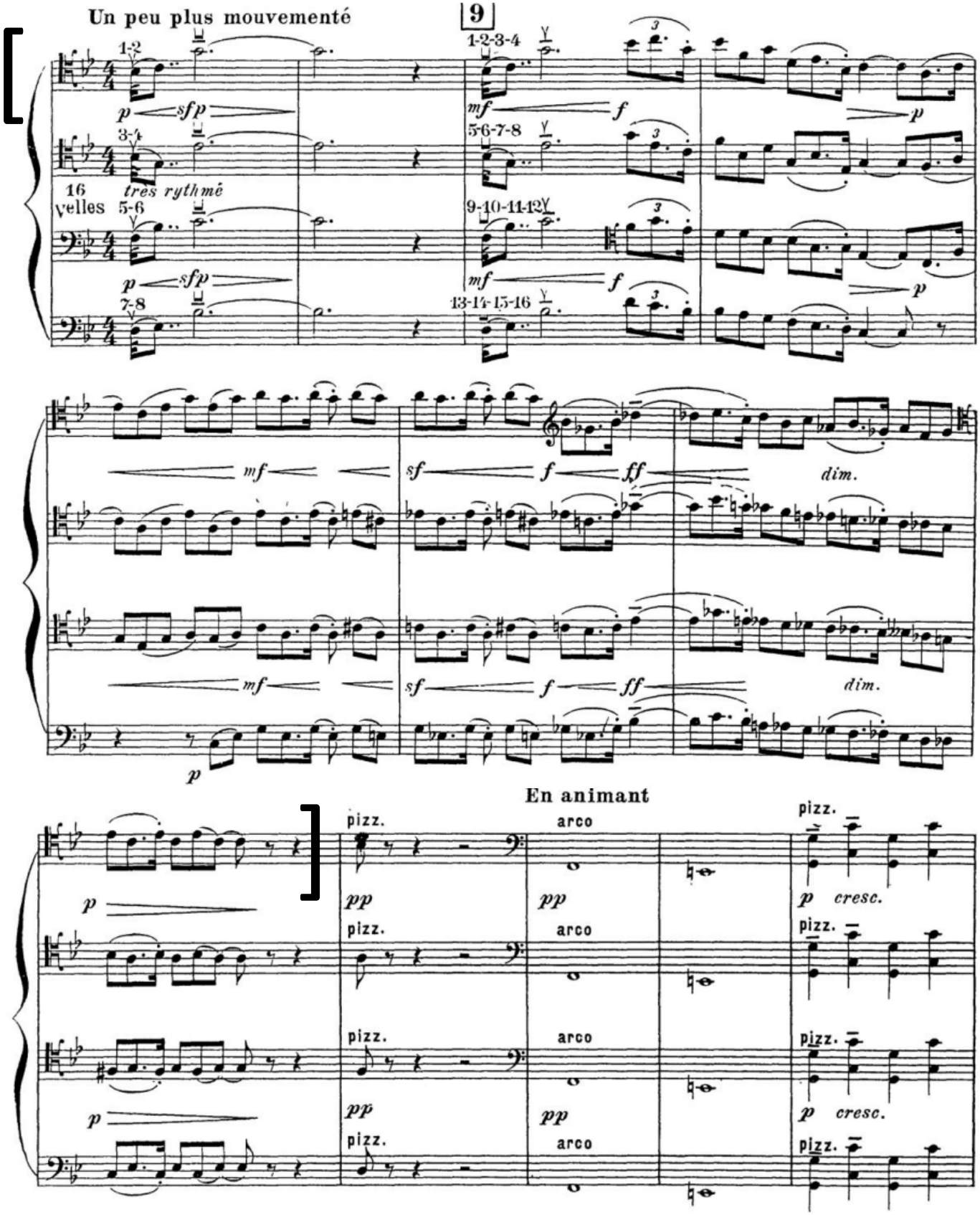
Violoncello

Var. V
Vivace

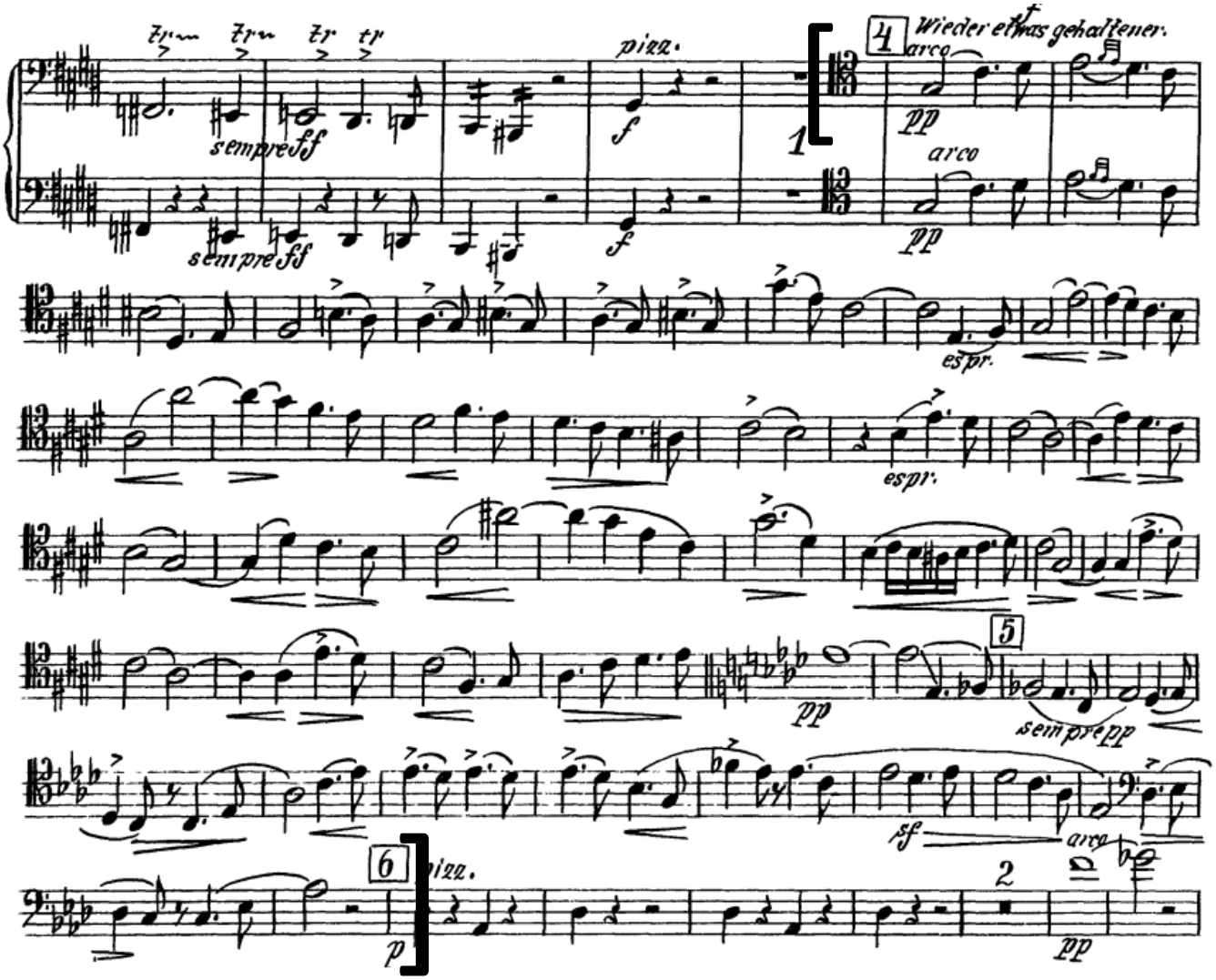


4. **DEBUSSY** La Mer

Mvt I, 2 bars before Fig. 9 - 6 bars after Fig. 9 (top line)



5. **MAHLER** Symphony No. 5
Mvt I, Fig. 4 - Fig. 6



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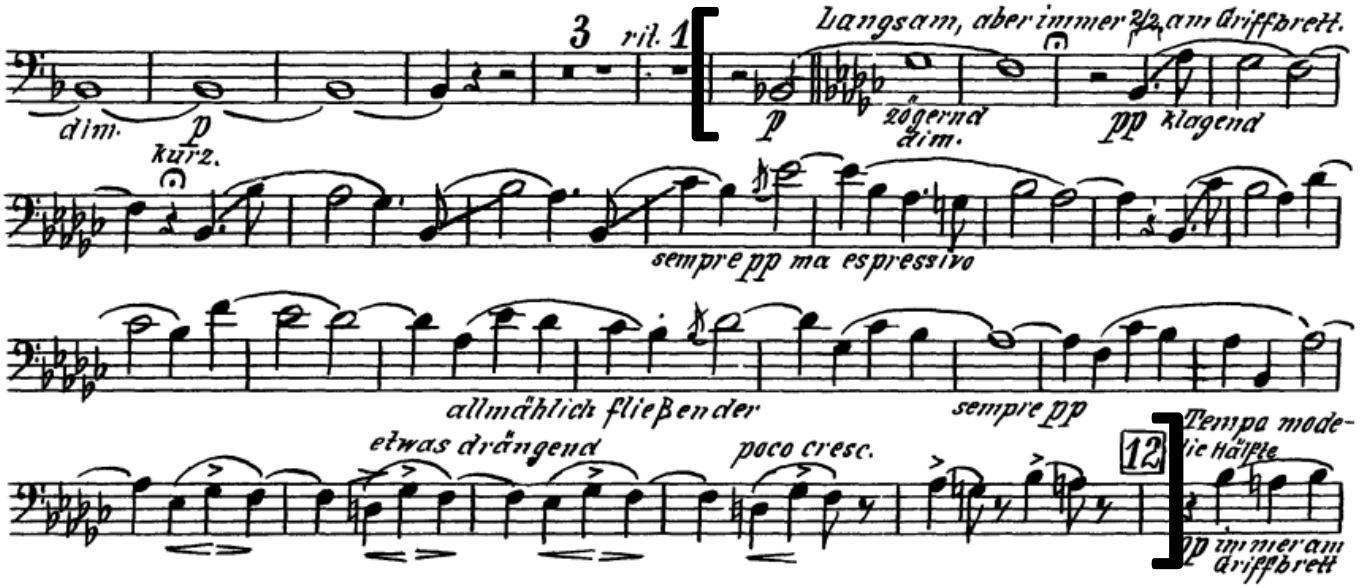
Mvt II, 12 bars after Fig. 11 (bar 188) - Fig. 12



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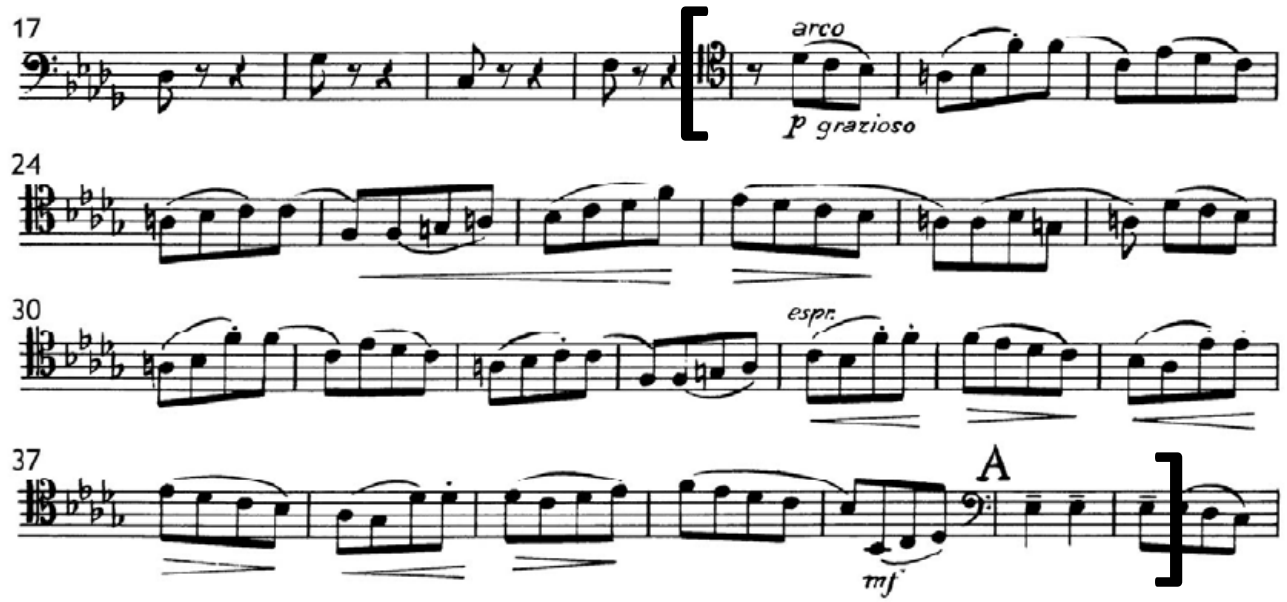
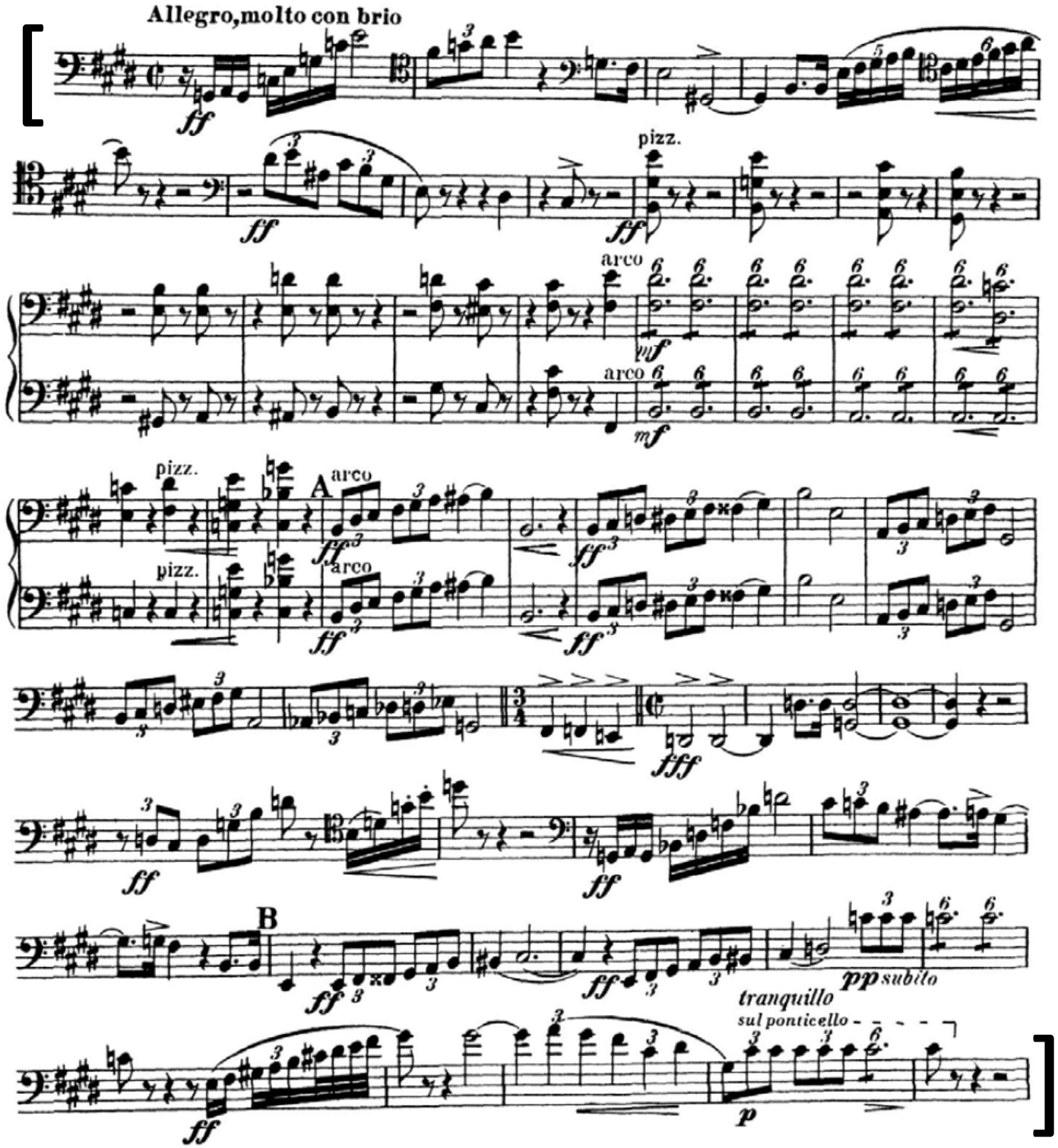
Mvt II, bars 21 - 1st note of bar 43



8. **STRAUSS** Don Juan
Beginning – Fig. C



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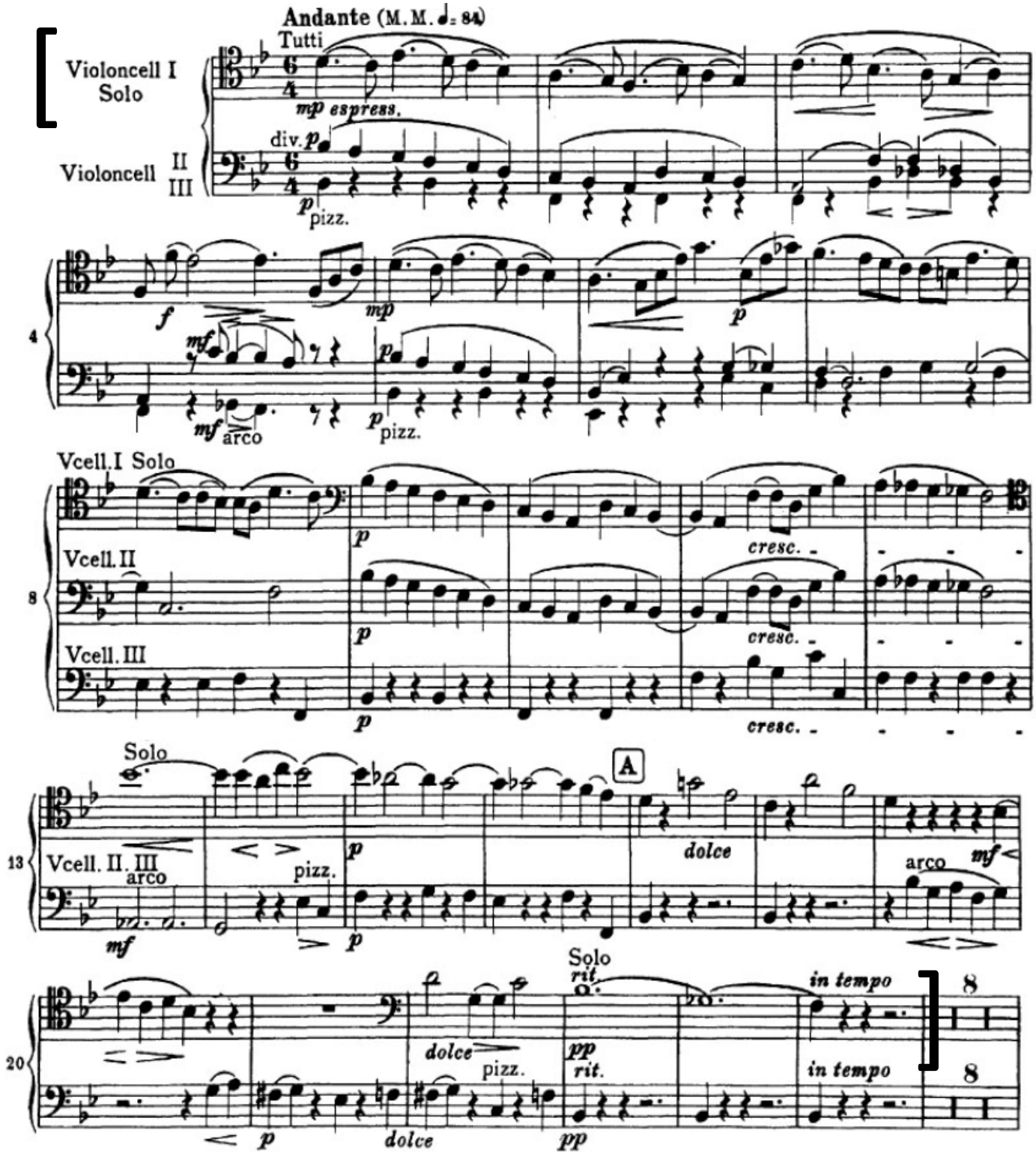
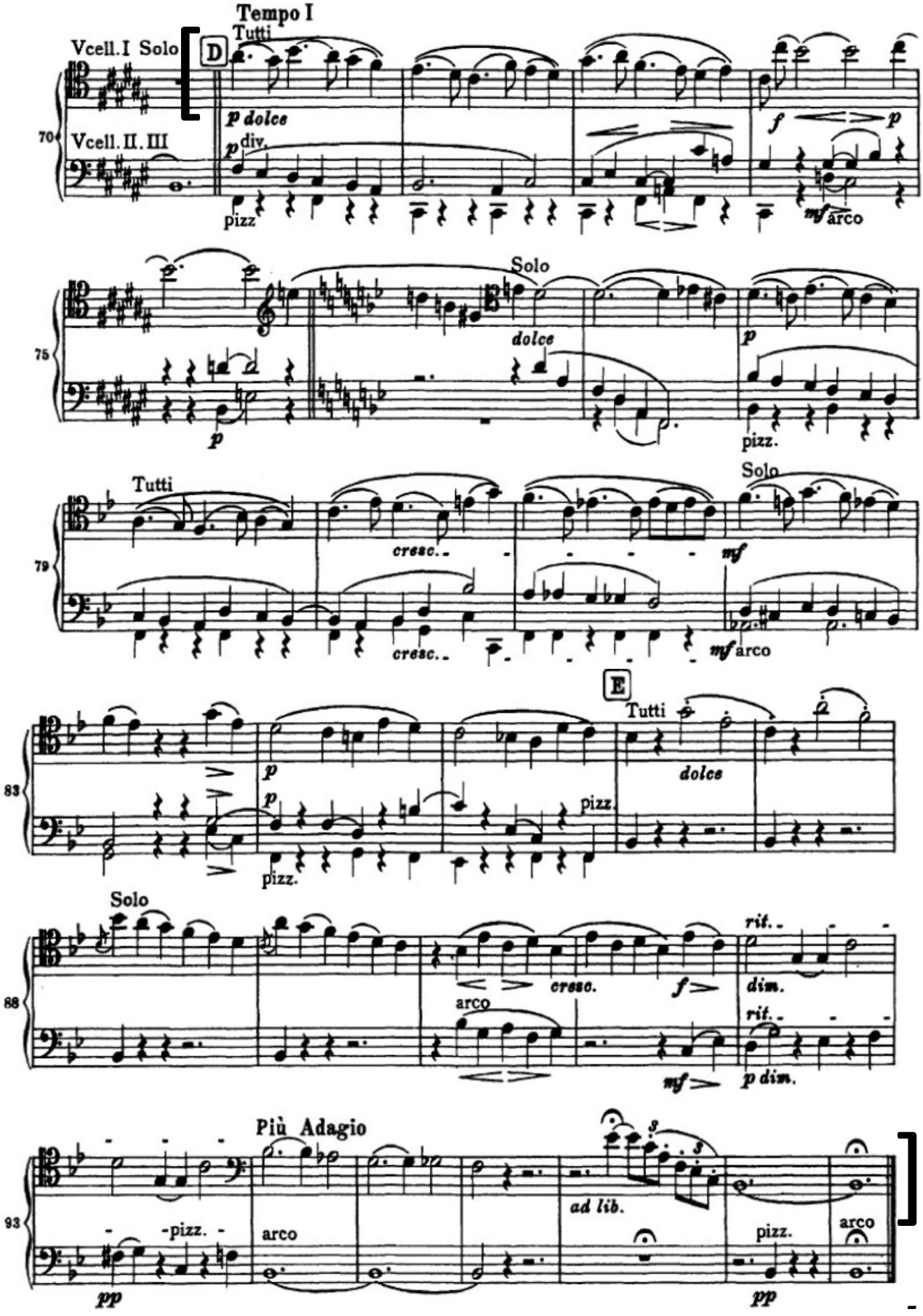
   Mvt III, Beginning – bar 25



2. **BRAHMS** Piano Concerto No. 2 (Top line)
Mvt III, bar 71 (Fig. D) – End



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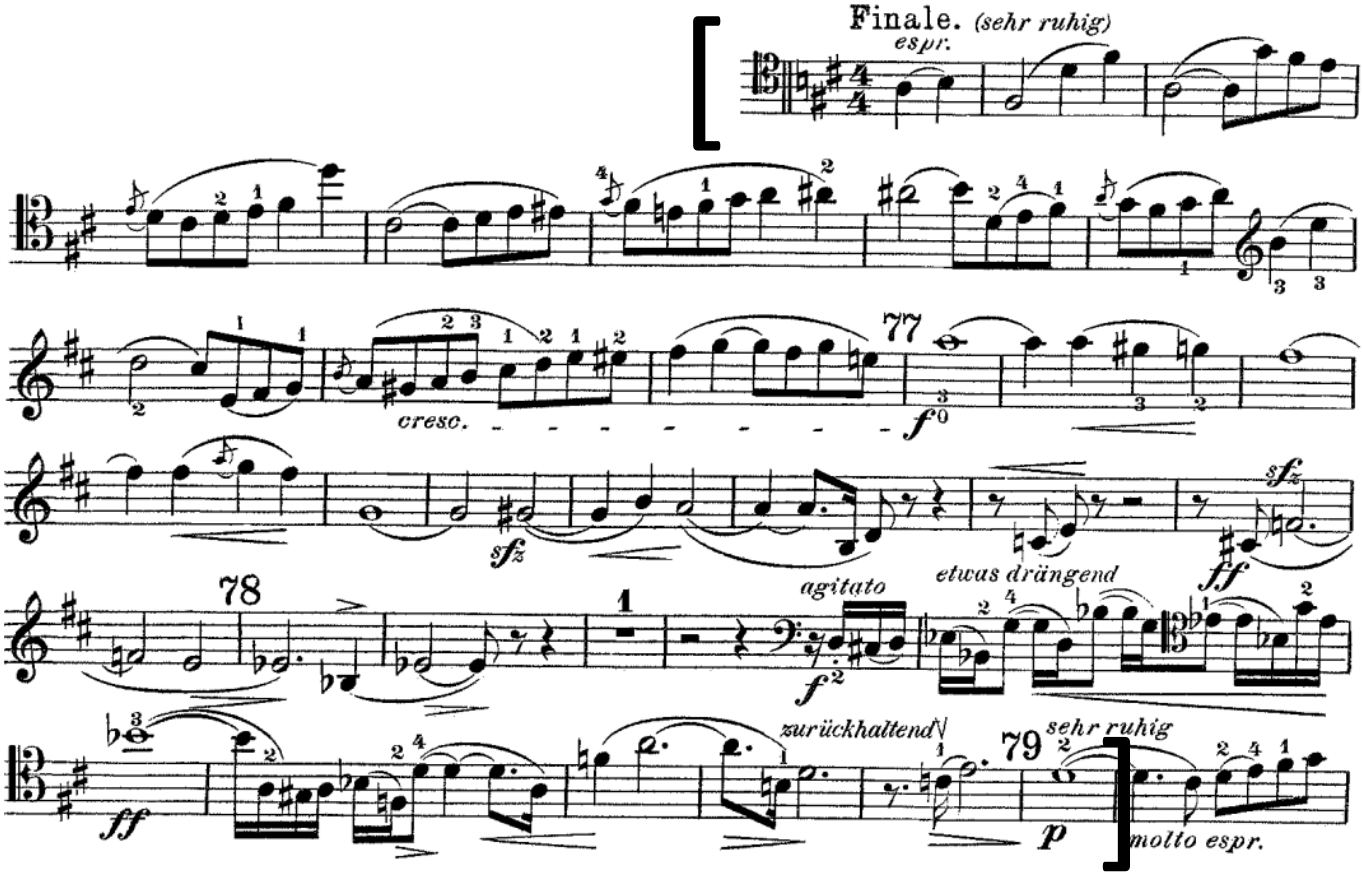
Finale - Fig. 79



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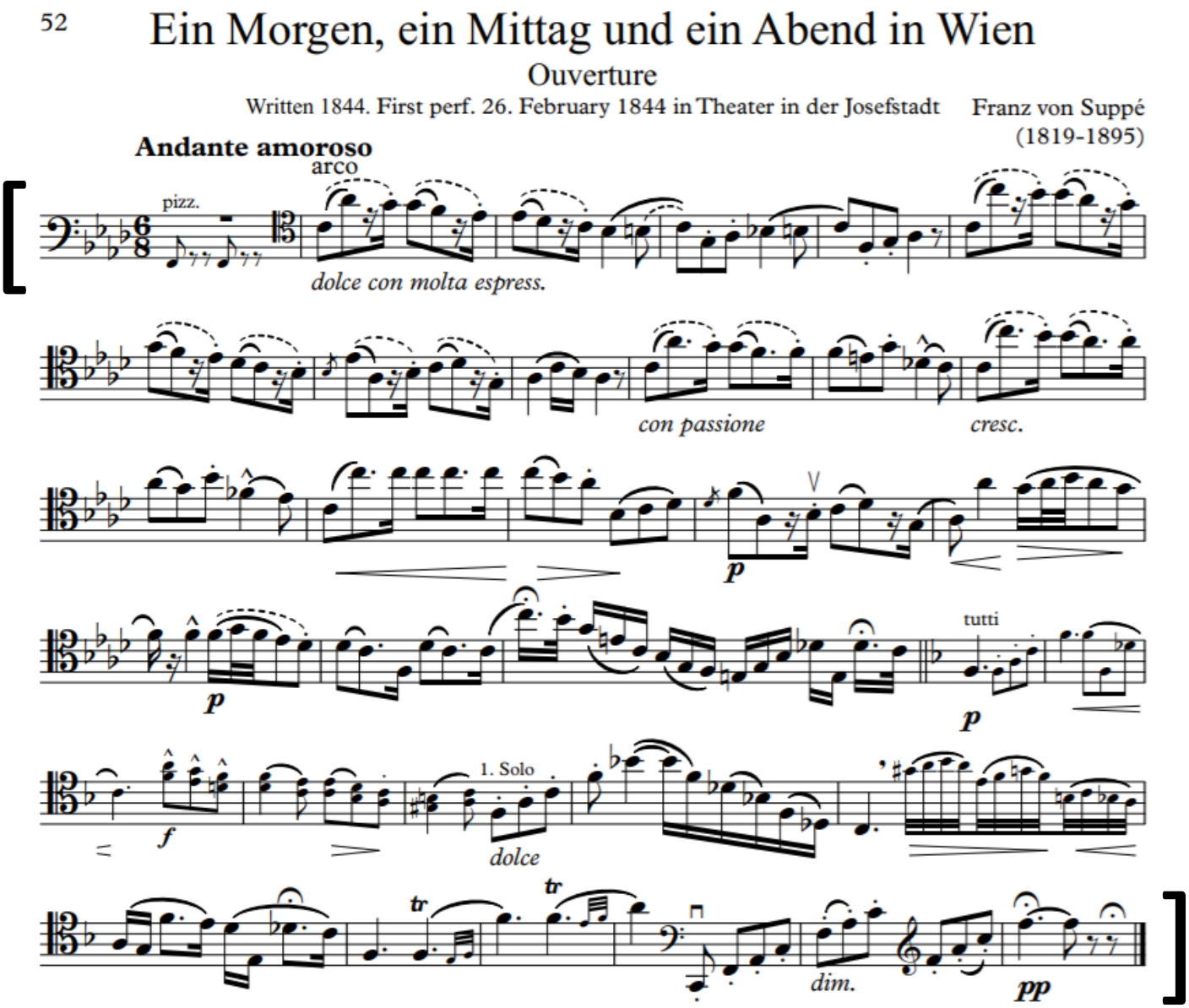

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