

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
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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

Andante con moto

Musical score for Beethoven's Symphony No. 5, Mvt II, bars 1-11. The score is in bass clef, 3/8 time, and B-flat major. It begins with a dynamic of *p dolce* and ends with *f*. The first staff contains bars 1-7, and the second staff contains bars 8-11. The music features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to the final *f* dynamic.

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

Musical score for Brahms' Symphony No. 4, Mvt II, Fig. C, bar 55. The score is in bass clef, 3/4 time, and D major. It begins with a dynamic of *f* and ends with *dim.*. The first staff contains bars 38-41, and the second staff contains bars 42-46. The music features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to the final *dim.* dynamic. The score includes a first ending bracket and a *p espr.* dynamic marking.

3. BRAHMS Variation on a Theme by Haydn, Variation V

Violoncello

Var. V
Vivace

206 *sfp legg.* *f p sf p f*

212 *pp legg.* *pp legg.* *sfp sf*

218 *sf sf f pp* 1 *pp*

224 *pp f f p p* **H**

231 *pp sempre*

238 *pizz.* *pizz.*

245 **I** *arco* *f f p p*

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

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

Un peu plus mouvementé

9

16 *très rythmés*

p sfpp

mf f p

mf f ff dim.

p

En animant

pizz. arco pizz. p cresc.

pp pizz. pp arco pizz.

p pizz. pp arco p cresc. pizz.

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

The musical score is written for piano, violin, and viola. It begins with a piano introduction marked *sempref* and *ff*. The piano part features a rhythmic pattern of eighth notes with accents. The violin and viola parts enter with a melodic line marked *espr.* and *arco*. The score includes several dynamic changes, including *pp*, *ff*, and *pizz.*. There are two first endings marked with a box containing the number 4, and two second endings marked with a box containing the number 6. The tempo is marked *Wieder etwas gehaltener.* (Again somewhat more sustained).

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

3 rit. 1 *Langsam, aber immer $\frac{2}{2}$ am Driffbreit.*
zögernd
pp klagend
sempré pp ma espressivo
allmählich fließender
etwas drängend
poco cresc.
sempré pp
 12 *Tempo moderato die Hälfte*
pp immer am Driffbreit

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

17 *arco*
p grazioso
 24
 30 *espr.*
 37 *mf*
 A

8. STRAUSS Don Juan
Beginning – Fig. C

Allegro, molto con brio

ff

ff *pizz.* *ff*

arco *mf* *arco* *mf*

pizz. *arco* *ff* *ff*

ff *ff* *fff*

ff *ff*

B *ff* *ff* *pp subito*

tranquillo
sul ponticello - - - - -
p

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1. BRAHMS Piano Concerto No. 2 (Top line)
Mvt III, Beginning – bar 25

The image shows a page of musical notation for the beginning of the third movement of Brahms' Piano Concerto No. 2. The score is arranged in systems. The first system includes Violoncell I Solo (top line), Violoncell II III (middle line), and Piano (bottom line). The tempo is marked 'Andante (M.M. ♩ = 84)'. The key signature has two flats (B-flat and E-flat). The time signature is 6/4. The first system includes markings for 'Tutti', 'mp espress.', 'div. p', and 'pizz.'. The second system includes 'f', 'mf', 'p', and 'pizz.'. The third system includes 'Vcell. I Solo', 'Vcell. II', and 'Vcell. III', with markings for 'p' and 'cresc.'. The fourth system includes 'Solo' and 'arco', with markings for 'mf', 'pizz.', 'p', 'dolce', and 'arco mf'. The fifth system includes 'Solo rit.', 'pp rit.', and 'in tempo', with markings for 'p', 'dolce', 'pizz.', and 'pp'. The score ends with a double bar line and the number '8'.

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

Tempo I

D

Vcell. I Solo
 Tutti

p dolce
p div.
 pizz

70

Vcell. II. III

f *p*
mf arco

Solo

dolce
p
 pizz.

75

Tutti

cresc..
mf
cresc..
mf arco

79

E

p
p
 pizz.

83

Solo

rit..
arco *cresc.* *f*
dim.
rit..
mf *p dim.*

88

Più Adagio

ad lib.
 pizz. arco

93

pp *pp*

3. STRAUSS Don Quixote
Finale - Fig. 79

Finale. (sehr ruhig)
espr.

cresc. *f⁰*

sf²

78 *agitato* *etwas drängend* *ff*

zurückhaltend *sehr ruhig* *p* *molto espr.*

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

52 Ein Morgen, ein Mittag und ein Abend in Wien

Ouverture

Written 1844. First perf. 26. February 1844 in Theater in der Josefstadt Franz von Suppé (1819-1895)

Andante amoroso

pizz.
arco
dolce con molta espress.
con passione
cresc.
p
tutti
p
f
1. Solo
dolce
tr
tr
dim.
pp

- END -