

Philharmonia

**Instrumental
Fellowship
2026/27
Cello**

Information and
Audition Requirements

How do I apply?

To apply, you will need to complete our online application form and submit your video which you may find [here](#).

After completing the application form, you will be directed to complete our Equality and Diversity form. It is essential that you complete this information as fully as possible, as your application will not be processed without it.

If you encounter any problems with the application form or have any questions, please email emergingartists@philharmonia.co.uk.

Please note that the Philharmonia **will not accept** any alternative applications such as CVs or video files containing spoken word.

Auditions

First round

First round auditions for Strings will take place via video submissions. There is a portal in the application form where you will upload your recording. Please submit one, unedited video. First round audition requirements are in the attached pack below. The deadline to submit your video is midnight on Sunday 22 March 2026.

Second round

If invited to audition, second round auditions will take place live and in-person in London. Second round audition requirements are in the attached pack below.

Candidates may be asked to do some sight reading.

An accompanist will be provided – please do not bring your own.

We are unable to provide feedback for candidates not successful at the first round.

Please note the Philharmonia reserves the right to change the date of any in-person audition if necessary.

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First round audition requirements

Solo rep

- Applicant's own choice of piece, accompanied or unaccompanied.

Excerpts

- Mendelssohn, A Midsummer Night's Dream, Scherzo
- Debussy, La Mer
- Brahms, Symphony No. 2

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Debussy, La Mer

(69 = ♩)
Un peu p

s rythmé

2

A musical score for Debussy's 'La Mer' in 4/4 time, marked '(69 = ♩)'. The score is for a string quartet, with four staves. The first staff is marked 'Un peu p' and 's rythmé'. The music features complex rhythmic patterns and dynamic markings such as *p*, *sfz*, *mf*, *f*, and *dim.*. There are also performance instructions like 'V' and '3'. The score is divided into two systems, with a page number '2' in the top right corner. There are star-shaped annotations on the first and last staves of the first system.

Brahms, Symphony No. 2

Adagio non troppo

poco f espr.

A musical score for Brahms' Symphony No. 2, marked 'Adagio non troppo' and 'poco f espr.'. The score is for a string quartet, with two staves. The music features complex rhythmic patterns and dynamic markings such as *p* and *f*. There are also performance instructions like 'V' and '3'. The score is divided into two systems, with a star-shaped annotation on the first staff of the first system.

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Second round audition requirements

Solo rep

- Applicant's own choice of piece, accompanied or unaccompanied

Excerpts

- Mendelssohn, Midsummer Night's Dream
- Debussy, La Mer
- Brahms, Symphony No. 2
- Beethoven, Symphony No. 5
- Mozart, Overture, Don Giovanni
- Verdi, Requiem
- Strauss, Don Juan

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Debussy, La Mer

(69 = ♩)
Un peu p

s rythmé

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Beethoven, Symphony No. 5

Andante con moto.

p dol.

f = p

f = p

p dol.

f

p cresc. - f

p

p dol.

pp

f

pp

pp crescendo

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Mozart, Overture, Don Giovanni

Overture "Don Giovanni"



Allegro molto

2 W. A. MOZART. K527

The musical score is written for a single bass clef instrument in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a dynamic marking of 'f' (forte). The music is highly rhythmic and technical, featuring many sixteenth and thirty-second notes. Fingerings are indicated by numbers 0-4 above the notes. The score ends with a decorative asterisk symbol.

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Verdi, Requiem

Nr. 3. Offertorio

Andante mosso (♩=66)

p *dolce* *un poco marcato* *ppp* *p*

più marcato *f* *ppp*

cantabile

dim.

f *p*

Sopr. Solo
cantabile dolcissimo

ancora più p *6* *si-gni-fer san - - ctus -*

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R. Strauss — Don Juan

2

Violoncello

molto Vivo

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

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R. Strauss — Don Juan

Violoncello

3

The musical score for the Cello part of Don Juan by Richard Strauss, page 3, consists of five systems of music. The first system is in treble clef, starting with a key signature of three sharps (F#, C#, G#) and a dynamic of *mf*. It features a melodic line with a crescendo leading to a fortissimo (*ff*) section marked *molto appassionato e sempre un poco stringendo*. The second system continues in treble clef, marked *un poco più lento* and *fff*. The third system is in treble clef, marked *poco calando* and *Tempo, vivo*, with a dynamic of *psenza espr.* and *mf*. The fourth system is in bass clef, marked *calando* and *Tempo vivo*, with a dynamic of *poco stringendo*. The fifth system is in grand staff (treble and bass clefs), marked *a tempo molto vivace* and *p*, with dynamics of *mf*, *cresc.*, and *ff*. It includes a *pizz.* (pizzicato) instruction. The score concludes with a double bar line and the number 11.

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R. Strauss — Don Juan

Violoncello

6

pizz. **R** arco

mf cresc. - - - - *ff* *ff* *S* **Vivo.** *ff*

f *molto espr.* *molto espr. cresc.* - -

T

V *molto tranquillo* **Tempo I** **arco**

9 *Tutti p* *pp* 4

Viol. II. *mf* *cresc.* - - - - *ff* **W**

ff *ff*