



Audition Repertoire
Principal Cello

Solo:

First movement exposition of any concerto in the standard repertoire.

Orchestral solo excerpts from the following:

Tchaikovsky Swan Lake Suite Op. 20a 4th movement Scene (three measures before figure 31 to the end.)

Rossini William Tell Overture from the beginning to m.48 (Opening Andante to downbeat of Allegro)

Brahms Piano Concerto No. 2 3rd movement, solo cello from letter D to the end

Strauss Don Quixote Variation I

Orchestral Excerpts:

Beethoven Symphony No. 5, 2nd Mvt., beginning to m.10; mm. 98-106; mm. 114-124

Mozart Symphony 40, 1st. Mvt., mm. 114-138 (20 measures before C to 5 measures after C)

Brahms Symphony No., 2nd Mvt., beginning to m. 15; mm. 46-55

Strauss **Don Juan**, beginning to Letter D

Violoncello. Tchaikovsky Swan Lake

Più mosso.

27

pizz.

pp cresc.

28

p

29

p cresc.

30

mf p

Cello solo.

con sordina

31

Tempo I.

con molto espressione



divisi. 2 Celli tutti p pizz. pp

poco cresc.

mf poco f

riten. p pizz. pp



Guillaume Tell

William Tell Overture

Violoncell.

Gioacchino Rossini



Andante. (♩=54)

- 1. Violoncell solo.
- 2. Violoncell solo.
- 3. Violoncell solo.
- 4. Violoncell solo.
- 5. Violoncell solo.

Rossini — William Tell Overture

Violoncell.

16/

dolce
p
p
p
p

22/

pp
pp
pp
pp
pp

29/

p
pp
pp
pp
pp

*Vcl. 5.

Rossini — William Tell Overture

Violoncell.

4

36/

espr.

Vcl. 4. Vcl. 3.

44/

Allegro. (♩ = 108)

unis. 19

unis. 19

pp

unis. 19

pp

pp

unis. 19

pp

unis. 19

68/

pp

Fl. Viol. I. Clar.

78/

pp

cresc.

B 1 2 3 4 5 6 7 8 9 10 11

89/

f

ff

C 12 13 14

96/

Brahms Piano Concerto No. 2

Violoncell Movement III 2/3

8

Klav. **B** Alle arco

34 *f* *fp* *fp* *fp* *fp* *fp*

39 *cresc.* *f* *f* *f* *fp* *fp* *fp* *fp*

45 *fp* *f* *f* *fp* *f* *f*

52 *f* *mf* *p* *dim.* *pp dim.* *ppp*

C pizz. arco rit. molto

Più Adagio

59 *pp sempre* *dim.* *rit.*

Tempo I

Vcell. I Solo **D** Tutti

Vcell. II, III

70 *p dolce* *p div.* *f* *p*

pizz *arco*

Solo

75 *p* *dolce* *p*

pizz.

Tutti

Solo

79 *cresc.* *mf* *p*

cresc. *mf* *arco*

Brahms Piano Concerto No. 2 Movement III $\frac{3}{3}$

Violoncell

83

E

Tutti dolce

pizz.

88

Solo

arco

cresc.

f

dim.

rit.

mf

p dim.

Più Adagio

93

-pizz. - arco

ad lib.

pizz.

arco

pp

Allegretto grazioso (M.M. = 104)

Solo Br.

pizz.

p

14

3

p

dim.

29

1 1 1

A

pizz.

Tutti arco

pp

p

cresc.

f

sf

42

Solo 1 Tutti Solo 1 Tutti

sf cresc. sf sf ff

53

Solo 5 pizz.

p

poco f expr.

70

3 2

Violoncell Solo.

Musical staff with notes and dynamics: *mf dim. p mf dim. pp*

(Sancho Panza.)
Maggiore.

Musical staff with fingerings (14, 9, 15, 2, 1, 1, 1, 3, 16, 2) and *Bass Clar.* label

Var. I.
Gemächlich.
Solo (mit breitem Strich.)

Musical staff with *poco rit.* marking and *mf* dynamic

Musical staff with complex fingering and dynamics

Musical staff with *grazioso* and *ext* markings, and *dim.* dynamic

Musical staff with *cresc.* and *f* markings

Musical staff with *ff* marking

Musical staff with *p* marking

Musical staff with *cresc.* and *ff* markings

Violoncell Solo.

First staff of music, bass clef, starting with a forte (*f*) dynamic and ending with fortissimo (*ff*).

Second staff of music, starting at measure 20. Includes dynamics *fff* and *dim.*

Third staff of music, marked *hervortretend* and *P (ausdrucksvoll)*.

Fourth staff of music, marked *sfz* and *III*.

Fifth staff of music, marked *f*. A yellow bracket highlights a section of the music.

Var. II. Kriegerisch.

Sixth staff of music, marked *ff (3 Solo Celli.)* and *ff*.

Seventh staff of music, marked *ff*.

Eighth staff of music, marked *langsam* and starting at measure 22. Includes the instruction *1. Flöte.*

Wieder doppelt so schnell.

Ninth staff of music, marked *3 Soli Celli.*, *ff*, and *restez*.

Tenth staff of music, marked *ff* and starting at measure 24.

Eleventh staff of music, marked *ff*, *fz*, and *fff*. Includes the instruction *etwas ruhiger werdend* and starting at measure 25.

Beethoven: Symphony No. 5, Movement 2
Opening to M. 10, Mm. 49-59, M.s 98-106 and Mm. 114-124
Cello

Andante con moto (♩ = 92)

Vc.
Kb. *p dolce pizz.*

unis. 10

unis. 10
f p

49

Vc.
Kb. *p dolce pizz.*

57

Vc. *f unis.*
Kb. *p arco cresc. f p*

98

Vc.
Kb. *p dolce pizz.*

102

Vc.
Kb. *pp*

OVER

114 C unis. arco *pizz.*

118 *f-p* *VIBIZ* *pp*

124 C 1 V

Mozart: Symphony No. 40
Movement 1: Mm. 114-138 (20 before C to 5 after C)
Cello

Musical notation for measures 114-117. Measure 114 is marked with a bracket and the number 114. The notation includes a dynamic marking *f* and various articulation marks such as slurs and accents.

Musical notation for measures 118-122. Measure 118 is marked with the number 118. The notation includes various articulation marks such as slurs and accents.

Musical notation for measures 123-128. Measure 123 is marked with the number 123. The notation includes various articulation marks such as slurs and accents.

Musical notation for measures 129-133. Measure 129 is marked with the number 129. The notation includes various articulation marks such as slurs and accents.

Musical notation for measures 134-138. Measure 134 is marked with the number 134. Measure 138 is marked with the number 138. The notation includes various articulation marks such as slurs and accents.

Brahms: Symphony No. 2, Movement 2
Opening to M. 15, Mm. 47-55
Cello

Adagio non troppo

poco f espr.

6

12

poco f *dim.* *p*

p cresc. *f* *poco f*

50 *cresc.* *f* *poco f*

52 *cresc.* *solli*

54 *f* 55

Strauss: Don Juan
Opening to Letter D
Cello

Allegro molto con brio

ff

pizz.

arco

mf

ff

pizz.

arco

ff

ff

ff

pp subito

p tranquillo

sul ponticello

Don Juan
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The musical score consists of four staves. The first three staves are for a single melodic line, likely a violin or flute, and the fourth is for a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics such as *f*, *p*, *espr.*, *cresc.*, and *ff*. Performance instructions include *rapidamente* and *4 1 4*. The score is marked with numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 0, 2, 3, 4, 1, 2, 3, 4, 5). A large bracket on the right side of the piano part indicates a section of four measures. The piece concludes with a double bar line and a final chord.