

Glens Falls Symphony – Principal / Assistant Principal Cello Audition Excerpts

Prepared Piece

Concerto Movement from major Concerto

Excerpts

Number and order of excerpts chosen at the judges' discretion

Sight reading

At the judges' discretion

Excerpts

Johannes Brahms: Symphony No. 2: 2nd movement: opening to measure 15

Johannes Brahms: Piano Concerto No. 2: 3rd movement

Opening to m. 21; m. 71 – end of movement

Gioachino Rossini: William Tell – Opening to m. 10; m. 14-23; m. 25-48

Richard Strauss: *Don Quixote* – Theme, Variation II, Variation V, Finale

(Theme: 4 measures after rehearsal. 4 – rehearsal 5; Variation II all; Variation V all; Finale all)

L. von Beethoven: Symphony No. 3 “Eroica”. Movement 3- beginning to measure 166 (2nd ending)

L. von Beethoven: Symphony No. 5: 2nd Movement- theme, variation 1, variation 2; also 3rd movement – trio

Felix Mendelssohn: *Midsummer Night's Dream*: Scherzo: Rehearsal N to Rehearsal O

Richard Strauss: *Don Juan*: beginning to letter D

W.A. Mozart: Symphony No. 35 “Haffner”: 4th movement – last page (starts with the long 8th note run into the theme)

Claude Debussy: *La Mer*: 2 measures before rehearsal ‘9’ to 6 measures after ‘9’

Sergei Prokofiev: 5th Symphony: 4th movement rehearsal 79 to rehearsal 80 top line

Violoncell

Brahms Symphony No. 2
Movement II

Adagio non troppo

poco f espr.

p

6

12 *poco f* *dim.* *p* *dim.* **A** Fl. I

23 *p* *dim.* *p cresc.*

29 *f* *dim.* *p*

B *L'istesso tempo, ma grazioso*
pizz.

33 *p* *pp*

38 *arco* *pp* *dim.* *pp* *cresc.* *f* *pizz.* *p*

42 *arco* *f* *dim.* *p* *pp* *p espr.*

47 *p cresc.* *f* *poco f* **C**

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

52 *cresc.* *f*

Brahms Piano Concerto No. 2
Movement III, p. 1

Violoncell

419 3 pizz. 3 3 **H** 1 arco Tutti

438 *ff* mollo marc. Solo *ff* ben marc.

447 *f* *f* *f* *f*

Andante (M.M. ♩. 94)

Violoncell I Solo Tutti *mp* *espress.*

Violoncell II III *p* pizz.

4 *mf* arco *p* pizz.

Vcell. I Solo *p*

Vcell. II *p* *cresc.*

Vcell. III *p* *cresc.*

13 Solo *mf* *p* *dolce* *arco* *mf*

Vcell. II, III *arco* *pizz.* *p*

A

20 Solo *rit.* *pp* *in tempo* 8

dolce *pizz.* *pp* *rit.* *in tempo* 8

p *dolce* *pp*

Brahms Piano Cto 2
Movement III, p. 2

Violoncell

8

34 Klav. **B** Alle arco
38 *cresc.* *f* *f* *f* *fp* *fp* *fp* *fp* *fp*
45 *fp* *f* *fp* *f* *f*
52 *f* *mf* *pizz.* *p* *dim.* *arco rit. molto* *pp dim.* *ppp*

58 Più Adagio *pp sempre* *rit.* *dim.*

68 **D** Tempo I Tutti
Vcell. I Solo *p dolce*
Vcell. II, III *p div.* *pizz.* *arco*

75 *Solo* *dolce* *p* *pizz.*

78 *Tutti* *cresc.* *mf* *Solo* *cresc.* *mf* *arco*

cont'd →

Brahms Piano Cto =
Mouvement III, p 3

Violoncell

43 Tutti dolce

53 Solo p pizz. arco craso. f dim. rif. p dim.

63 Più Adagio pp -pizz. arco ad lib. pizz. arco pp

73 Allegretto grazioso (M.M. $\text{♩} = 104$) Solo Br. p pizz.

83 3 p dim.

93 1 1 1 A pizz. Tutti arco pp p cresc. f

103 Solo 1 Tutti Solo 1 Tutti *mf* *cresc. mf* *mf* *ff* *ff*

113 Solo 5 pizz. poco *f* *espr.*

123 3 2

Guillaume Tell

William Tell Overture

page 1/3

Violoncell.

Gioacchino Rossini

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo. *p*

3. Violoncell solo. (Viola I.) *p*

4. Violoncell solo. (Viola II.) *p*

5. Violoncell solo. *p*

7. *Vel. 5.*

Vel. 5.

Rossini — William Tell Overture
Violoncell.

page 2/3

3

16/

dolce
p
p
p
p

This system contains measures 16 through 21. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The lower four staves have bass clefs and the same key signature. The music is marked *dolce* and *p* (piano). The notation includes various note values, rests, and slurs.

22/

pp
pp
pp
pp
pp

This system contains measures 22 through 28. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The lower four staves have bass clefs and the same key signature. The music is marked *pp* (pianissimo). There are red brackets and a red 'A' marking above the first staff. The notation includes various note values, rests, and slurs.

29/

p
p
pp
pp
pp

Vcl.s.

This system contains measures 29 through 34. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The lower four staves have bass clefs and the same key signature. The music is marked *p* (piano) and *pp* (pianissimo). The notation includes various note values, rests, and slurs.

cont'd

Rossini — William Tell Overture
Violoncell.

page 3/3

4

35

espr.

Viol. 4. Viol. 3.

pp

44

Allegro (♩ = 108)

pp

unis.	19
unis.	19
unis.	19
unis.	19
unis.	19

68

Viol. II.

Fl.

Viol. I

Clar.

78

pp

cresc.

89

f

ff

96

Richard Strauss Don Quixote, Op. 35

Violoncell Solo.

Introduction.

Mässiges Zeitmass. (ritterlich und geläut) poco rit.

1. Flöte. Tutti. piz. 1 2

arco rit. n tempo piz. 1 arco

pp p mf dim. p

sehr ruhig 6 2 8 3 13 4 1 Viol. Solo Viol.

mf dim. mit Dämpfern Solo

p

pizz. 4 5 arco 5

mf dim. mf

6 Hörner. Tutti mit Dämpfern

f

6 Trompeten. Tutti mit Dämpfern

f

6 Trombonen. Tutti mit Dämpfern

f

6 Trompeten. Tutti mit Dämpfern

f

6 Trombonen. Tutti mit Dämpfern

f

6 Hörner. Tutti mit Dämpfern

f

6 Trompeten. Tutti mit Dämpfern

f

cresc. ff p ruhig

sehr energisch ff

Strauss — Don Quixote

4

Violoneell Solo.

ff

20

fff dlm.

heraortretand

P (ausdruckvoll)

ff

f

Var. II.
Kriegerisch.

ff (8 Solo Celli.)

ff

långsam

22 5 23 4 1. FIG. 1.

Wieder doppelt so schnell.

8 Soli Celli. ff restez

ff

ff

25 etens ruhiger werdend

Violoncell Solo.

75 *f* *dim.*

75 *p* **Finale. (sehr ruhig)** *espr.*

77 *cresc.* *f*

78 *f* *agitato* *etwas drügend*

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

80

81 *immer ruhiger werden!*

82 *allmählich immer mehr*

abnehmend *dim.* *pp*

Beethoven — Symphony No. 5

Violoncello e Basso

Andante con moto $\text{♩} = 120$

The musical score is written for Violoncello and Bass. It consists of two staves: the upper staff for Violoncello (Vcllo) and the lower staff for Bass (Cb.). The tempo is marked 'Andante con moto' with a metronome marking of 120. The score is divided into measures, with measure numbers 1, 9, 23, 35, 49, 57, 71, 81, 90, and 97 indicated. The key signature is one flat (B-flat major/D minor). The score includes various dynamics such as *p*, *f*, *pp*, *ff*, *cresc.*, and *sempre ff*. Performance instructions include *p dolce pizz.*, *arco*, *unis.*, *pizz.*, and *sempre p*. There are two first endings marked 'A' and 'B' in the Violoncello staff. Red brackets highlight specific passages in the Violoncello and Bass staves.

Cont'd

Beethoven — Symphony No. 5

Violoncello e Basso

5

102 *pp*

107 *pizz.*
arco
pp

114 **C** *unis. arco*

118 *pp*

124 1 2 3 4 5 6 7 8 9 *sempre pp* *f* *p* Fl. I

144 **D** *ff* Corai

150 *pizz.*
dimin. *p* *pp* Viola *arco* *pp* Vello *arco*

164 *unis. pizz.*
Viol. I *cresc.*

178 **E** 3 *pp* *cresc.* *ff* *arco* Viol. I

186

190 3

Beethoven — Symphony No. 5
Violoncello e Basso

6

109 Viol. I Più moto $\text{♩} = 116$
p *pp*

208 Vcllo
Cb. *cresc.* *f*

216 *p cresc.* *f* *p cresc.* *ff* *cresc. ff* *cresc. ff ff* *ff* *ff* *ff* *ff*
Tempo I 4/4 Viol. I *cresc.* *f ff* *f ff* *f ff*

227 *p* *pp* *cresc.* *cresc.*

238 *f* *ff* *ff* *p* *ff*

Allegro $\text{♩} = 96$
unis. *pp* *poco rit.* *a tempo* *pp* *ff*

14 *poco rit.* *a tempo* *f*

27 *f* *ff* *ff*

42 *ff* *ff* *dimin. pp* *poco rit.* *a tempo* *pp*

56 *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

88 *f*

92 *f*

96 **A** *dimin. pp* *f > p*
Vello Cb. pizz. pizz.

100 *f > p* *sempre p*

122 *cresc.* *arco* *ff* unis. Vello Cb.

137 *p* unis. **[**

147

150 1. 2. *f*

164

175 1 2 3 4 5 6

188 Vello **B** Cb. *f*

198 unis. *dimin.* *p*

207 *sempre più p* **]** 8

Mendelssohn — Midsummer Night's Dream
VIOLONCELLO e BASSO.

M *arco* *sf* *p* *cresc.* *sf* *sf* *p* *f*

N *pizz.* *p*

O *sf* *f* *pp* *arco* *pizz.* *pp*

sempre più pp

dim.

pp *arco* *pizz.*

He Geist! Wo geht
die Reise hin?
allureu

Mozart — Symphony No. 35

Violoncello und Kontrabaß

6

Musical score for Violoncello and Kontrabaß, measures 134 to 256. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff (measure 134) is enclosed in a red box on the left. The last staff (measure 256) is enclosed in a red box on the right. The music features various dynamics including *p*, *mp*, *f*, *sfz*, and *ff*. There are also markings for *Es* and *F* (likely indicating fingerings or specific notes). The score includes slurs, accents, and articulation marks. The tempo or mood is not explicitly stated, but the notation suggests a steady, rhythmic passage.

Debussy page 1
La Mer

4

VIOLONCELLES

7 au Mouvt arco

arco
DIV. *p* arco
p *pizz.* *p* *pizz.* 2 *p espress.* *mf appassion. arco*
mf

Y

piu p *cresc.*
pizz. *p*

8

pp *pp cresc.* *pizz.* *mf*
arco *pizz.*

Retenu a Tempo

arco
sf sf sf p e molto dim. *pp* 1

Un peu plus mouvementé

9

p sf p *mf f p*
p sf p *mf f p*
1-2 3-4 5-6-7-8 9-10-11-12 13-14-15-16

Conte

Debussy
La Mer

page 2/2

VIOLONCELLES

5

mf *sf* *f* *ff* *dim.*

mf *sf* *f* *ff* *dim.*

p

p *pizz.* *arco* *pizz.*

pp *pp* *arco* *p cresc.*

pizz. *arco* *pizz.*

p *pp* *pp* *p cresc.*

pizz. *arco* *pizz.*

10

au Mouvt

DIV. en 2 *arco* *pizz.*

molto cresc. *f sfz* *p*

arco *pizz.*

Violoncelli

Prokofiev Sym. 5 page 1.

30 [79] Poco più tranquillo

mf espr. f

mf espr. f

mf espr. f

mf espr. f

dim. p mf

dim. mp mf

dim. p mf

mp p

mp p

mp p

mp p

80 Tempo I mf