

Glens Falls Symphony – Section Cello Audition Excerpts

Prepared Piece

Movement from a 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

L. van Beethoven: Symphony No. 5: 2nd Movement – theme, variation 1, variation 2; 3rd Movement – trio

L. van Beethoven: Symphony No. 8: 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 – measure 134-182(Rehearsal E)

Claude Debussy: *La Mer* – 2 measures before Rehearsal 9 to 6 measures after Rehearsal 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.

poco f *dim.* *p* *dim.* **A** Fl. I 4

p *dim.* *p cresc.*

f *p*

B *U'istesso tempo, ma grazioso* *dim.* *pizz.* *p* *pp*

arco *pp* *dim.* *pp < > cresc.* *f* *p* *pizz.*

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

C *p cresc.* *f > poco f*

cresc. *f* *poco f*

cresc.

Beethoven — Symphony No. 5

Violoncello e Basso

Andante con moto $\text{♩} = 92$

The musical score is arranged in systems. The first system (measures 1-8) features the Violoncello (Cb.) and Violino I (Viol. I) parts. The Cb. part starts with a *p dolce pizz.* marking and later includes *f* and *p arco*. The Viol. I part begins with *unis.* and *f*, then *p*, *cresc. f*, *p*, *f*, and *p*. A bracketed section covers measures 8-22. The second system (measures 23-34) shows the Cb. part with *pizz.* and *f*, and the Viol. I part with *arco* and *ff*, leading to *sempre ff*. The third system (measures 35-47) features the Cb. part with *f* and *pp*, and the Viol. I part with *sempre p* and *cresc.*. The fourth system (measures 48-56) returns to the Cb. and Viol. I parts, with the Cb. part marked *p dolce pizz.* and *f*, and the Viol. I part marked *unis.*, *arco*, *cresc.*, *p*, *f*, and *p*. A bracketed section covers measures 57-70. The fifth system (measures 71-80) shows the Cb. part with *pizz.* and *f*, and the Viol. I part with *arco* and *ff*. The sixth system (measures 81-90) features the Cb. part with *unis.* and *f*, and the Viola part with *pp*. The seventh system (measures 91-97) shows the Cb. part with *f* and *p*, and the Viol. I part with *p dolce pizz.* and *f*.

Cont'd

Beethoven — Symphony No. 5

Violoncello e Basso

102

pp

107

pizz.

arco

pp

114

C unis. arco

119

pp

124

1 2 3 4 5 6 7 8 9

Fl. I

sempre pp

f

p

134

D

Corn

ff

158

pizz.

Viola

Vollo arco

pp

dimin.

p

166

unis. pizz.

Viol. I

cresc.

178

E

3

Viol. I arco

pp

cresc.

ff

188

190

3

Beethoven — Symphony No. 5

Violoncello e Basso

6

190 Viol. I Più moto $\text{♩} = 116$

205 Vello
Cb. *cresc. - f*

215 *p cresc. f p cresc. ff* **Tempo I** *cresc. f f f f*

227 *p pp cresc. -*

239 *f ff p ff*

Allegro $\text{♩} = 98$
unis. *pp poco rit. a tempo pp sf*

14 *poco rit. f* **Corni**

27 *f sf*

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

65 *cresc. -*

Beethoven — Symphony No. 5

Violoncello e Basso

68 *f*

82 *sf*

86 [A] *dimin. pp* *f > p* *pizz.*

Vello
Cb.

109 *f > p* *sempre p*

Vello

122 *cresc.* *arco* *ff*

unis.
Vello
Cb.

137 *p* *f*

unis.

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

185 Vello [B] *f*

Cb.

198 unis. *dimin.* *p*

207 *sempre più p* 8

Beethoven Symphony Violoncello & Bass
#8 TRIO from Minuet (cont.) CELLO

50

1. 2.

scen - - - do p

54

cre - - - scen

59

do f arco p cre - - - scen - - - do p

pizz.

f p

64

cresc. - - - sf - - - sf p cresc. - - - sf -

cresc. - - - sf - - - sf p cresc. - - - sf -

69

- - - sf p cresc. sf p

- - - sf p cresc. sf p

74

cresc. sf p dimin. - - - pp

cresc. sf p dimin. - - - pp

Men. Da capo al Fin

Mendelssohn — Midsummer Night's Dream

VIOLONCELLO e BASSO.

M arrou

p cresc. sf sf p f

sf sf p

N

p pizz.

p

cresc.

cresc.

sf f p arrou

pizz.

1 2 3 1 3 6 7 8 1 2 3

4 5 6 7 8 9 10 11 12 3 Q 1 1 2 3 3 3

pp

pp

6 7 8 9 arco pizz.

He Grist! Wo geht die Weise hin?
utacca

R. Strauss — Don Juan

Violoncello

8

molto Vivo

f *p* *espr.* *cresc.* *rapidamente* *ff* *tranquillo* *ppp* *tranquillo* *ppp* *tranquillo* *sfz* *pp* *p* *cresc.* *dim* *p espr.* *molto espr.* *espr.* *dim.* *p espr.* *cresc.* *f*

vierfach geteilt

poco a poco più vivente

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Mozart - Symphony No. 35
Violoncello und Kontrabaß

114

117

131

160

168

177

189

202

210

224

236

STOP

The image shows a page of a musical score for the Violoncello and Kontrabaß parts of Mozart's Symphony No. 35. The score consists of ten staves of music, numbered 114 to 236. The music is written in a single system with a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *sp*, and *f*. A handwritten word "STOP" is written below the staff starting at measure 177. The page is numbered "page 1/1" in the top right corner. There is a bracket on the left side of the first staff, and a large scribble at the end of the last staff.

VIOLONCELLES

7 au Mouvt arco

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

V
pizz.
cresc.
pizz.

8

pp
pp cresc.
pizz.
mf
pizz.

Retenu a Tempo

arco
sf
arco
p e molto dim.
pp
1

9

Un peu plus mouvementé

1-2
p
sfp
mf
f
p
V
3
16 tres rythm velles 5-6
7-8
p
sfp
mf
f
p
V
3
9-10-11-12
13-14-15-16
3

VIOLONCELLES

Debussy
La Mer

page 2/2

mf sf f ff dim.

p

En animant

pizz. arco pizz.

p pp p cresc.

pizz. arco pizz.

p pp p cresc.

pizz. arco pizz.

10 au Mouvt

DIV. en 2

arco pizz.

molto cresc. f sfz p

arco pizz.

Violoncelli



30 [79] Poco più tranquillo

Handwritten musical score for the first system, measures 30-32. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The first staff has dynamics *mf espr.* and *f*. The second and third staves also have *mf espr.* and *f*. The fourth staff has *mf espr.* and *f*. There are various musical notations including slurs, accents, and a triplet of eighth notes in the first staff.

Handwritten musical score for the second system, measures 33-35. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The first staff has dynamics *dim.*, *p*, and *mf*. The second staff has *dim.*, *mp*, and *mf*. The third staff has *dim.* and *p*. The fourth staff has *dim.* and *p*. There are various musical notations including slurs, accents, and a triplet of eighth notes in the first staff.

Handwritten musical score for the third system, measures 36-38. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The first staff has dynamics *mp* and *p*. The second staff has *mp* and *p*. The third staff has *mp* and *p*. The fourth staff has *mp* and *p*. There are various musical notations including slurs, accents, and a triplet of eighth notes in the first staff.

80 Tempo