

**Audition Program**  
**Tutti cello**  
27 January 2025

**1st Round**

Haydn Cello concerto no. 2 in D Major, 1st movement exposition (beginning to bar 77) **NO cadenza**

+ excerpts from the list below

**2nd Round**

Schumann Cello Concerto in A Minor opus 129, 1st movement

OR

Dvorak Cello Concerto in B Minor opus 104, 1st movement

+ excerpts from the list below

**3rd Round**

Bach Allemande OR Courante OR Gigue from one of the Suites 1-6 BWV 1007-1012

+ excerpts from the list below

**Orchestral Excerpts:**

Beethoven Symphony no. 5, Mov. II

Brahms Symphony no. 2, Mov. II

Bruckner Symphony no. 7, Mov. I

Debussy La Mer, Mov. I (only first voice)

Mahler Symphony no. 4

Mahler Symphony no. 5, Mov. II and Mov. V

Mendelssohn Midsummer night's dream

Mozart Marriage of Figaro, Overture

Prokofiev Piano Concerto nr. 3, Mov. III

Prokofiev Romeo & Juliet Suite no. 2, VII. Romeo at the Grave of Juliet

Shostakovich Symphony no. 5, Mov. III

Strauss Ein Heldenleben

Verdi Requiem, III. Oratorio

# Beethoven — Symphony No. 5

## Violoncello e Basso

Andante con moto  $\text{♩} = 92$

Vcllo  
Cb. *p dolce pizz.* *f* *p* arco

9 unis. *f* *p* *p* *cresc. f* *p* *f* *p* Viol. I

48 Vcllo  
Cb. *f* *f* *p dolce pizz.* *f*

57 Vcllo unis. *f* *p* arco *cresc. f* *p* *cresc. f* *p* *f* *p* Viol. I

97 Vcllo  
Cb. *f* *ff* *p dolce pizz.*

102 *pp* *pp*

114 **C** unis. arco *f*

118 *pp*

# Brahms: Symphony No. 2, mov. II

**Adagio non troppo**

*poco f espr.*

6

12

*poco f*

*dim.*

*p*

*dim.*

**A**

4

Fl. I

# Symphony No. 7 in E Major

## 1. Satz

Anton Bruckner

Violoncello

*Allegro moderato*  
*lang gezogen*

2 *mf*

10

*poco a poco cresc*

*gezogen* *dim.*

20

1

# Debussy - La Mer (1st voice only)

Un peu plus mouvementé

9

1-2 3-4 5-6 7-8 9-10-11-12 13-14-15-16

*p* *sfp* *mf* *f* *p*

16 *tres rythmés*  
velles

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

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

*p*

En animant

*p* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

*pizz.* *arco* *pizz.*

*p* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

# Mahler – Symphony No. 4

**Bedächtig, nicht eilen.** **Recht gemächlich. (Haupttempo.)**

*pizz.* *arco* *v* *poco cresc.*

*sf* *p* *p* *sf* *p* *fp* *mf* *fp* *mf*

*pp* *cresc.* *f* *pp* *dim.*

*pp legg.* *geth.*

*pp* *geth.* *p* *fp* *mf* *fp* *mf*

*unis.* *<fp* *p* *mf*

*2 Frisch.*

*geth.* *ff* *ff* *p*

*3 Breit gesungen.*

*unis.* *Ton!* *espress.* *p* *pizz.* *p* *pp*

*arco* *p espress.* *pizz.* *arco* *f* *poco rit.* *a tempo* *Schwungvoll* *a tempo*

*p* *f* *p* *p*

*poco rit.*

Mahler – Symphony No. 4 (continued)

Wieder sehr ruhig und etwas zurückhaltend.

*p* *fp* *f* *p* *f* *f* *f*

*f* *pp* *pp* *pp riten. dim.*

*morendo* *ppp* *f* *pizz.* *p*

1 7 8 7

Tempo I.

Detailed description: This image shows a page of musical notation for Mahler's Symphony No. 4. It consists of three staves of music. The top staff begins with a dynamic of *p*, followed by *fp* and *f*. A first ending bracket labeled '1' spans the first two measures. The second staff starts with *f*, then *pp*, and ends with *pp riten. dim.*. The third staff begins with *morendo* and *ppp*, followed by a second ending bracket labeled '8' and a first ending bracket labeled '7'. The music then continues with *f* and *pizz.* dynamics. A tempo change to 'Tempo I.' is indicated above the third staff. The overall mood is described as 'Wieder sehr ruhig und etwas zurückhaltend.' (Again very calm and somewhat restrained).

Mahler – Symphony No. 5, movement II

2 [11] drängend

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

3 *rit.* 1 *Langsam, aber immer am Griffbereit.*

*dim.* *p* *zögernd* *dim.* *pp* *klagend*

*kurz.*

*sempre pp* *ma espressivo*

*allmählich fließender* *sempre pp*

*etwas drängend* *poco cresc.* [12] *Tempo moderato die Hälfte*

*pp* *immer am Griffbereit*

*rato*

*sempre pp*

*Full!* *breit gestrichen*

*p* *p* *p* *pp* *f* *p*

[13] *pp subito* *Von hier an nicht mehr schleppen.*



# Mahler, Symphony No. 5 - movement V, mm. 253-286

253 die Hälfte

*ppp*

This staff contains measures 253 through 258. It begins with a bass clef and a key signature of one sharp (F#). The music consists of a continuous eighth-note line with various phrasings and slurs. The dynamic marking *ppp* is placed below the first measure.

259

This staff contains measures 259 through 263. It continues the eighth-note line from the previous staff with similar phrasings and slurs.

264

*sempre pp* *dim.* - - - -

This staff contains measures 264 through 267. The dynamic marking *sempre pp* is placed below the first measure, and *dim.* with a dashed line is placed below the last measure.

268

3 Alle 10

*p*

This staff contains measures 268 through 274. It features a triplet of eighth notes in measure 268, followed by a rest. The tempo marking *Alle* and a box containing the number 10 are placed above the staff. The dynamic marking *p* is placed below the first measure after the rest.

275

*sf* *cresc.* - - - - *sf* *sf* *f*

This staff contains measures 275 through 279. It features a series of slurs and accents. The dynamic markings *sf*, *cresc.* with a dashed line, *sf*, *sf*, and *f* are placed below the staff.

280

*ff* *ff*

This staff contains measures 280 through 286. It features a series of slurs and accents. The dynamic marking *ff* is placed below the first and fourth measures.

# Mendelssohn – A Midsummer Night's Dream

This musical score is for Mendelssohn's 'A Midsummer Night's Dream'. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The score includes various musical notations and dynamics:

- System 1:** Features dynamics *f*, *pizz.*, *p*, and *pp*. A section marked **C** is indicated by a large bracket.
- System 2:** Continues the musical texture with various rhythmic patterns.
- System 3:** Includes a section marked **D** and a measure with the number **21**.
- System 4:** Features a section marked **E** with dynamics *p*, *arco*, and *cresc.*.
- System 5:** Includes a section marked **N** with dynamics *p* and *pizz.*.
- System 6:** Continues with dynamics *p* and *cresc.*.
- System 7:** Features dynamics *cresc.* and *cresc.*.
- System 8:** Includes a section marked **O** with dynamics *f*, *p*, and *arco*.

Violoncello e Basso

# Le nozze di Figaro

Opera buffa in vier Akten

KV 492

mm. 1- 8:

Sinfonia

Wolfgang Amadeus Mozart

**Presto**

*pp*

5 Vc. 1-9 2 3 4 5

B.

mm. 156 -165:

**Tutti Bassi**

156 *p*

162 *f*

1-6 2 3 4 5 6

Prokofiev: Piano Concerto nr. 3, movement 3 - figure 119 to the 3rd bar of 122

The image shows a musical score for three staves. The first staff is in treble clef, 3/4 time, and begins with a fermata over measure 119. The tempo is marked "Pochissimo meno mosso" and the dynamics are "mp espressivo". The second staff is in bass clef, starting with a piano (*p*) dynamic and a hairpin crescendo leading to a mezzo-forte (*mp*) dynamic with the instruction "espressivo". The third staff is in treble clef, ending with a piano (*p*) dynamic and a hairpin decrescendo. The score includes various musical notations such as slurs, ties, and dynamic markings.

119 Pochissimo meno mosso  
*mp* espressivo  
*con sentimento*  
120  
*p* *mp* espressivo  
121  
122  
*p*

Prokofiev: Romeo and Juliet Suite No. 2  
VII. Romeo at the Grave of Juliet

50 **62** *f espr.* 3 *mf*

55 3 **63** *ff* *ff* *f molto espr.* V

60 *mp* *p cresc.* **64** *pizz.* *ff*

Shostakovich - Symphony no. 5

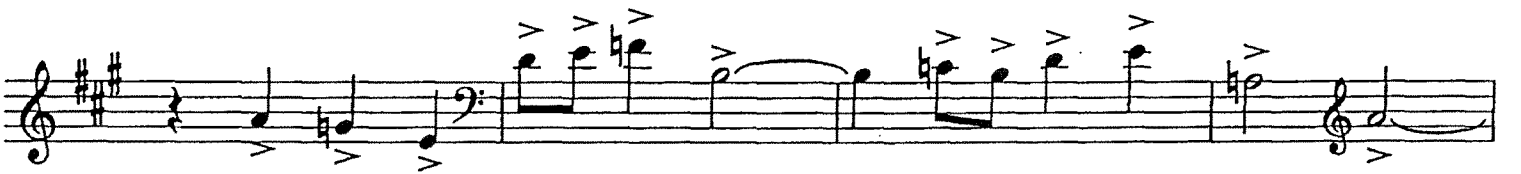
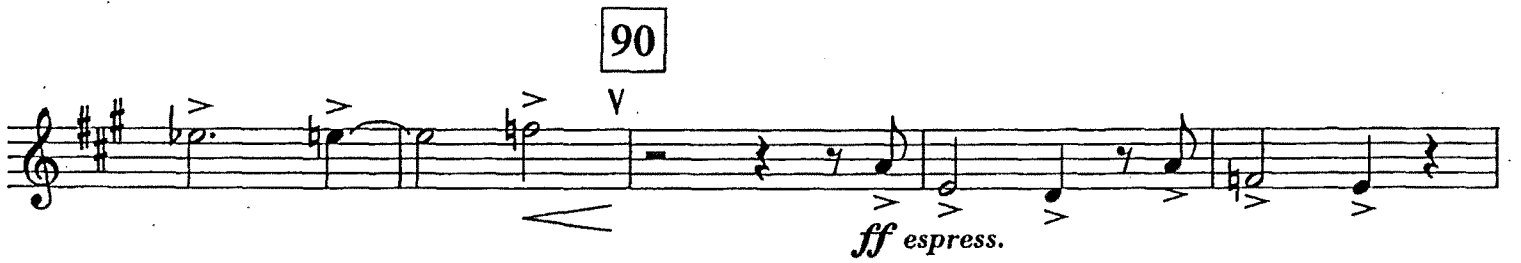
16

Violoncelles

89 *unis* *ff espress.*



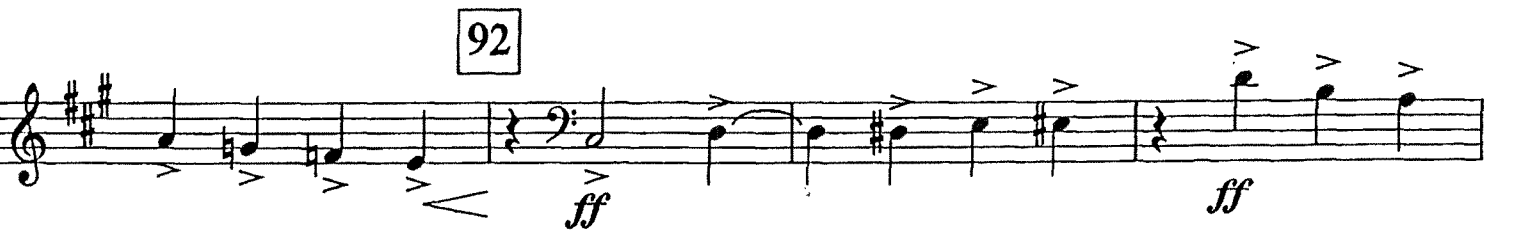
90 *ff espress.*



91



92 *ff* *ff*



Richard Strauss  
Ein Heldenleben; Op. 40

Violoncelle.

Lebhaft bewegt.

The musical score for the Cello part of 'Ein Heldenleben' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff continues the melodic line with various articulations. The third staff features a dynamic marking of *ff* and another triplet. The fourth staff is divided into two systems: the upper system is marked 'geteilt' and *pp*, while the lower system is marked *pp* and includes dynamic markings of *cresc.* and *mf*. The fifth staff is marked 'hervortretend arco' and *p*, with dynamic markings of *cresc.*, *f dim.*, *p*, and *mf cresc.*. The sixth staff is marked *dim.* and *p*. The seventh staff continues the melodic line. The eighth staff is marked *dim.* and *pp*. The ninth staff is marked *ff* and includes a triplet. The tenth staff concludes with a dynamic marking of *dim. - - pp* and a fermata.

# Verdi: Requiem

## Nr. 3. Offertorio

*Andante mosso* (♩=66)

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

*più marcato* *f* *ppp*

*cantabile*

9 19 30