



Principal Cello Audition Repertoire

I. SOLO REPERTOIRE

The first movement of any concerto in the standard repertoire.

II. ORCHESTRAL SOLO EXCERPTS

BRAHMS	Piano Concerto #2: mvt 3, opening to 9 after A, D to end
TCHAIKOVSKY	Swan Lake Suite: Solo from Scene 4
STRAUSS	Don Quixote: Theme, Variation I, Finale as marked

III. ORCHESTRAL EXCERPTS

MOZART	Symphony no. 35: IV. Finale (Presto), m. 1 - m. 54, m. 134 – m. 197
BEETHOVEN	Symphony no. 5: II. Andante con moto, m. 1 – 10, m. 49 – 57, m. 98 – 106, III. Scherzo Allegro , m. 1 - 17
MENDELSSOHN	A Midsummer Night's Dream: Scherzo, 3 rd beat of C to first of D, 3 rd beat of N to first beat of O
STRAUSS	Don Juan, beginning to D

IV. POSSIBLE SIGHT-READING

Violoncell

419 *3 pizz. 3 3* **H** *1 arco* **Tutti**
ff molto marc.
Solo
436 *ff ben marc.*
447 *f₂ f₂ f₂ f₂*

Andante (M.M. ♩ = 84)
Tutti
Violoncell I Solo *mp espress.*
Violoncell II III *div. p p pizz.*

4 *f mf arco p pizz.*

Vcell. I Solo
8 Vcell. II *p cresc. -*
Vcell. III *p cresc. -*

13 **Solo** **A** *mf p dolce arco mf*
Vcell. II. III *arco pizz.*

20 *p dolce pizz. pp rit. in tempo*
pp rit. in tempo

Violoncell

Klav. **B** Alle arco

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

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

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

52 **C** *pizz.* *arco rif. molto*
sf *mf* *p* *dim.* *pp dim.* *ppp*

Più Adagio

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

Tempo I

D *Tutti*

Vcell. I Solo *p dolce*

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

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

Tutti *Solo*

79 *cresc.* *mf* *cresc.* *mf* *arco*

Violoncell

83 **E** Tutti dolce

88 Solo arco cresc. f dim. rit. p dim.

93 Più Adagio pp -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 sf

53 Solo 5 pizz. p poco f espr.

70 3 2

Tchaikovsky — Swan Lake Suite, Op. 20a

10

Violoncelli

Solo con sordino Solo ritenuto **6** Tempo I con molto espressione

First system of music for cellos. The top staff is marked *p* and the bottom staff is marked *pp*. The top staff has the instruction "Solo con sordino" and "Solo ritenuto". The bottom staff has the instruction "Altri" and "pizz.". A box with the number "6" is placed above the top staff.

Second system of music for cellos. The top staff has a fingering "2" under the first note. The bottom staff continues the accompaniment.

Third system of music for cellos. The top staff has the instruction "poco cresc." and the bottom staff has "poco cresc."

Fourth system of music for cellos. The top staff has the instruction "mf" and the bottom staff has "poco f".

Fifth system of music for cellos. The top staff has the instruction "riten." and the bottom staff has "p".

Sixth system of music for cellos. The top staff is marked "Solo" and the bottom staff is marked "Tutti pizz." and "pp".

Violoncell Solo.

Tutti. *mf* *p* *cresc.* *8* *3*

p *(hervortretend)* *9* *1*

10 *ff* *accelerando* *pp* *11* *0*

p *cresc.* *ff*

12 *fff* *rit.* Dämpfer weg.

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. *Solo.* *(hervortretend)* *13* *v* *grazioso*

Violoncell Solo.

(Sancho Panza.)
Maggiore.

mf dim. p mf dim. pp

14 9 15 2 1 1 1 3 16 2 Bass Clar.

poco rit.

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

mf

dim. p

grazioso

17

f ff

18

p cresc. ff

19

Violoncell Solo.

f *ff*

20 *fff* *dim.*

hervortretend *P (ausdrucksvoll)*

sfz *III* *V*

f *f*

Var. II.
Kriegerisch.
ff (3 Solo Celli.) *ff*

ff

langsam 22 5 23 4 *1. Flöte.*

Wieder doppelt so schnell. 3
3 Soli Celli. *ff* *restez* *ff*

24 *ff*

25 *etwas ruhiger werdend*
ff *sfz* *fff*

Violoncell Solo.

75 *f* *dim.*

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

77 *cresc.* *f* *sfz* *ff*

78 *agitato* *etwas drügend* *ff*

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

80

81 *immer ruhiger werden*

82 *abnehmend* *allmählich immer mehr* *dim.* *pp*

The musical score is written for a solo cello in 3/4 time, key of D major. It consists of ten staves of music. The first staff (measures 75-76) begins with a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The second staff (measures 76-77) features a piano (*p*) dynamic and a section marked 'Finale. (sehr ruhig) espr.'. The third staff (measures 77-78) includes a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The fourth staff (measures 78-79) is marked 'agitato' and 'etwas drügend' with a fortissimo (*ff*) dynamic. The fifth staff (measures 79-80) is marked 'zurückhaltend' and 'sehr ruhig' with a piano (*p*) dynamic and 'molto espr.'. The sixth staff (measures 80-81) continues the 'sehr ruhig' section. The seventh staff (measures 81-82) is marked 'immer ruhiger werden'. The eighth staff (measures 82-83) is marked 'abnehmend' and 'allmählich immer mehr'. The final staff (measures 83-84) concludes with a decrescendo (*dim.*) and pianissimo (*pp*) dynamic, ending with a double bar line and a fermata.

Violoncello und Kontrabaß

MENUETTO

TRIO

FINALE

Presto

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Mozart — Symphony No. 35
Violoncello und Kontrabaß

41 *fp* *fp*

49 *f* 3

59 *fp* *fp* *fp* *fp* B

65 *fp* *fp* *f* *sfz* *sfz* *p*

74 *sfz* *p*

83 *f* *p*

91 *f* *p* *f*

98 *p* *f* *p* *f*

106 *p* *sfz* C

115 *fp* *fp*

123 *D* 3

Detailed description: This page of a musical score for Violoncello and Kontrabaß contains ten staves of music, numbered 41 to 123. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *fp*, *f*, *sfz*, and *p*. There are also performance markings: a '3' for a triplet at measure 49, a 'B' for a breath mark at measure 59, a 'C' for a breath mark at measure 106, and a 'D' for a breath mark at measure 123. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

Violoncello und Kontrabaß

This musical score is for the Violoncello and Kontrabaß parts of Mozart's Symphony No. 35. It consists of 13 staves of music, each starting with a measure number. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). There are also some specific markings like 'E' and 'F' above notes, and first and second endings indicated by '1' and '2'.

134 *p*

142

151

160

168

177 *sf sf p sf*

189 *sf f* 3

202 *sf sf sf sf sf sf*

210 *f sf sf p p* 1

222 *p* 2

234 *f* F 1

249

256

Beethoven — Symphony No. 5

4

Violoncello e Basso

Andante con moto $\text{♩} = 92$

Measures 1-9: Vcllo and Cb. *p dolce pizz.* *p* *arco*

Measures 9-22: unis. *f* *p* *p* *cresc. f* *p* *f* *p*

Measures 23-34: pizz. *ff* *arco* *sempre ff*

Measures 35-47: Vcllo *ff* *ff* *pp* *sempre p* *cresc.*

Measures 48-56: Vcllo and Cb. *f* *f* *p dolce pizz.* *p* *f*

Measures 57-70: Vcllo and Cb. *unis.* *arco* *cresc.* *f* *p* *p* *cresc. f* *p* *f* *p*

Measures 71-80: Vcllo and Cb. *pizz.* *ff* *arco* *ff*

Measures 81-88: unis. *ff* *ff* *pp* *Viola* *1 = Vcllo* *pp*

Measures 89-96: *cresc.*

Measures 97-104: Vcllo and Cb. *f* *ff* *p dolce pizz.* *p*

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 1 *Corni* *ff*

156 *pizz.* *dimin.* *p* *pp* Viola *arco* *Vollo arco*

166 *unis. pizz.* *cresc.* Viol. I

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

186

190 3 *ff*

Beethoven — Symphony No. 5

6

Violoncello e Basso

199 Viol. I *Più moto* ♩ = 116

p *pp*

208 Vello

p *cresc.* *f*

Tempo I

215 Viol. I

p cresc. *f* *p cresc.* *ff* *cresc. ff* *cresc.* *f sf* *f sf*

227

p *pp* *cresc.*

239

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

Allegro $\text{♩} = 96$

unis. *poco rit.* *a tempo*

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

14

poco rit. *a tempo* Corni

p *f*

27

f *sf* *sf*

42

poco rit. *a tempo*

sf *sf* *dimin. pp* *pp*

55

p *cresc.*

Mendelssohn — Midsummer Night's Dream

VIOLONCELLO e BASSO.

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

sf *sf* *p* *V*

N *p* *pizz.*

p

cresc. *cresc.*

sf *f* *f* *pp* *arco* *V* *4* *4*

ppizz. 1 2 3 4 5 6 7 8 1 2 3

pp *sempre più pp*

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

dim.

6 7 8 9 *arco* *pizz.* *pp*

He Geist! Wo geht die Reise hin?
attacca

