



WSO Cello Audition Excerpts

1. Solo: Exposition of major concerto of choice.
2. Solo: Movement of an unaccompanied Bach suite (principal only)
3. Excerpts (principal and assistant principal only)
 - Brahms, Piano Concerto no. 2
 - Ginastera, Variaciones Concertantes
4. Excerpts (all players)
 - Beethoven, Symphony no. 5
 - Beethoven, Symphony no. 9
 - Brahms, Symphony no. 2
 - Mendelssohn, A Midsummer Night's Dream
 - Mozart, Symphony no. 35
 - Strauss, Don Juan
 - Mahler, Symphony no. 1

419 *f* *ff* molto marc.
Solo

436 *ff* ben marc.

447 *fz fz fz fz*

Violoncell I Solo

Andante (M.M. ♩ = 84)
Tutti

mp *espress.*

Violoncell II III

div. p
p pizz.

4 *f* *mf* *mp* *p*

mf arco *p* pizz.

Vcell. I Solo

Vcell. II *p* *cresc.*

Vcell. III *p* *cresc.*

p *cresc.*

13 Solo

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

mf *p*

A

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

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

p *dolce* *pp*

Violoncello

Klav. **B** Alle arco

f *fp* *fp* *f* *fp* *fp*

v v n

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

fp *sf* *f* *fp* *sf* *sf*

pizz. *arco* *rit. molto*

sf *mf* *pp* *dim.* *pp* *dim.* *ppp*

Più Adagio *rit.*

pp sempre *dim.*

D Tempo I Tutti

Vcell. I Solo *p dolce*

Vcell. II, III *p div.*

pizz *mf arco*

pp!

Solo *dolce*

p *pizz.*

Tutti Solo

cresc. *mf*

Violoncello

E

83

88

93

Più Adagio

Allegretto grazioso (M.M. = 104)

Solo Br.

14

29

A

42

53

70

VARIACIONES CONCERTANTES

1

para orquesta de camara

I. Tema per Violoncello ed Arpa

ALBERTO GINASTERA
1953

Adagio molto espressivo $\text{♩} = 56$

I
Flauti

II
(Piccolo)

Oboe

Clarineti *)
I. II

Fagotto

Corni I. II *)

Trombe

Trombone

Timpani

Arpa *)

Adagio molto espressivo $\text{♩} = 56$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*) Clarineti, corni e l'armonici della arpa soni scritti come suonano.
Clarinets, Horns and the harmonics of the Harp are written as they sound.
Klarinetten, Hörner und Flageolets der Harfe klingen wie geschrieben.

Arpa

Vc. Solo

mf

Arpa

Vc. Solo

f

mf

dolce

Arpa

Vc. Solo

acc. ritard. a tempo rall. 2 a tempo

sf étouffez mf

dim.

p

bent's

Arpa

Vc. Solo

allarg. a tempo rall. 8

f esultato

pp

non più

Beethoven: Symphony No. 5 (second movement: 1–10)

Andante con moto $\text{♩} = 92$

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

9 unis.
f *p*

Beethoven: Symphony No. 5 (second movement: 49–59)

Vcllo
Cb. *p dolce pizz.*
p
f

57 Vcllo unis.
Cb. *p* arco *cresc.* *f* *p*

Beethoven: Symphony No. 5 (second movement: 98–106)

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

102 *pp*
pp

6 Brahms Symph. #2 Violoncell Mvt. 2 mm. 1-15

Adagio non troppo

poco f espr.

6

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

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

29 *f* *p* 3 3

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

33 *p* *pp*

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

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

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

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

52 *cresc.* *f*

Mendelssohn Midsummer Night's Dream Scherzo

VIOLONCELLO e BASSO



M arco *f*

p *cresc.* *f* *f* *p* *f*

N *p* *pizz.*

p *cresc.* *cresc.*

O *f* *f* *p* *arco* *p*

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

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

Mozart Symph. #35 CELLO & BASS Mvt. 4 mm. 134 - 181

This musical score is for the Cello and Bass parts of the fourth movement of Mozart's Symphony No. 35. It covers measures 134 through 181. The music is written in bass clef with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score consists of seven staves of music. Measure 134 begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. Measure 151 shows a change in texture with more rhythmic activity. Measure 168 includes a forte (*f*) dynamic marking. Measure 177 features a mezzo-forte (*mf*) dynamic and includes a section with a fermata over a whole note chord. Measure 181 concludes with a forte (*f*) dynamic and a triplet of eighth notes.

Op. 20. 1/8

Violoncello.

Richard Strauss, Op. 20

Allegro molto con brio.

The musical score for the Cello part of Don Juan, Op. 20, by Richard Strauss, is written in 3/4 time and the key of F# major (three sharps). The tempo is marked "Allegro molto con brio". The score consists of several systems of staves:

- System 1:** The first staff begins with a forte (*ff*) dynamic and features a series of sixteenth-note runs. The second staff continues with similar rhythmic patterns, also marked *ff*.
- System 2:** The piano accompaniment enters with a mezzo-forte (*mf*) dynamic, playing a steady sixteenth-note accompaniment. The cello part continues with *ff* dynamics, including a section marked "pizz." (pizzicato).
- System 3:** This system features a complex interplay of *ff* dynamics, with sections marked "pizz." and "arco" (arco). It includes triplets and sixteenth-note passages.
- System 4:** The tempo changes to 3/4, and the dynamics reach fortissimo (*fff*). The music is characterized by rapid sixteenth-note runs.
- System 5:** The tempo changes to 2/4, and the dynamics are marked *ff*. The music continues with sixteenth-note patterns.
- System 6:** The tempo changes to 3/4, and the dynamics are marked *ff*. The music features a section marked "B" and includes triplets.
- System 7:** The dynamics shift to *pp subito* (pianissimo subito). The music is marked "sul ponticello" (sul ponticello), indicating a specific playing technique.
- System 8:** The final system is marked *p tranquillo* (piano tranquillo), featuring a more melodic and slower passage.

Finale

12

Violoncell.

16 Sehr gesangsvoll.

arco

geth. *ppp* arco *rit.* *ppp* *gliss.* *pizz.* *pp* *sempre pp*

molto ritten. *gliss.*

ppp *rit.* *ppp* *p*

espress. *ppp*

tempo. *ppp* *Poco ac.* *pp*

13

Violoncell.

22

Stürmisch bewegt.

Strich für Strich

unis. *pp* *ff* *rit.* *ff* *sempre ff* *Strich für Strich* *sempre f*

fp *fp* *fp* *fp* *fp*

ff *ff* *ff* *ff* *ff*

ppp *ohne Nachtschi.* *3* *26* *8* *1* *2* *3* *4* *5* *6* *7* *27* *ppp*