

CELLO

Orchestral Placement Audition Repertoire Spring 2018

First Round

Mozart	Symphony No. 39 in E-flat Major (Mvt. IV: 23 before #C to #C)
Berlioz	Symphonie fantastique (Mvt. I, #12 to #14; Mvt. II, #28 to 3 bars after #29)
Tchaikovsky	Symphony No. 6 in B Minor (“Pathétique”) (Mvt.
Verdi	Requiem (Offertorio: Beginning to bar 27)

Second Round

Brahms	“Haydn Variations” (Var. V)
Shostakovich	Symphony No. 1 in F Minor (Mvt. IV: solo, #36 to #40)

VIOLONCELLO e BASSO

Mozart Symphony No. 39
Mvt. 4: 23 before #C to
#C

Musical staff 1: Treble clef, starting with a fermata and a forte (*f*) dynamic marking. The music consists of eighth and sixteenth notes with various accidentals.

120

Musical staff 2: Bass clef, starting at measure 120. The music continues with eighth and sixteenth notes.

127

Musical staff 3: Bass clef, starting at measure 127. The music continues with eighth and sixteenth notes.

133

Musical staff 4: Bass clef, starting at measure 133. The music concludes with a fermata and a 'C' time signature box.

Berlioz: Symphonie fantastique
Mvt. I, #12 to #14

(Allegro agitato)

12 *cresc. poco a poco*

cresc. poco a poco - - - - - *cresc. molto* - - - - -

13 *f sf* > *sf* > *sf* >

mf cresc. molto - - - - - *ff ff ff*

14 *ff ff* > *p ff ff* > *p f ff ff ffp* > *sf* > *p* <

Berlioz: Symphonie fantastique
Mvt. II, #28 to #3 bars after #29

28 *div. ff* > *p* *canto espr.* *pizz.* *sf* >

ff > *p*

sf >

pizz.

29 *arco* *f* *p* >

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

Tchaikovsky: Symphony No. 6 in B Minor ("Pathétique")
Mvt. II beginning to #A

II

Allegro con grazia

The image shows a page of musical notation for the beginning of the second movement of Tchaikovsky's Symphony No. 6 in B Minor. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and is in 5/4 time. The tempo is marked "Allegro con grazia". The key signature is B minor. The score consists of seven staves, with measure numbers 5, 9, 13, 16, 21, and 25 indicated on the left. The notation includes various dynamics such as *pp*, *mf*, *f*, *sempre mf*, *p*, and *più f*. There are also performance markings like *gliss.*, *rit*, and *A*. The score features complex rhythmic patterns, including triplets and slurs, and includes first and second endings. The piece begins with a double bar line and a repeat sign.

Nr. 3 Offertorio

Andante mosso (♩=66)

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

(9) *più marcato* *f* *ppp* (30)

Violoncello

VARIATIONS

ON A THEME OF JOSEPH HAYDN

Var. V Vivace

Violoncell

206 *sfp legg.* *f p* *f p* *f*

212 *pp legg.* *pp legg.* *sfp* *sfp* **G**

218 *sfp* *sfp* *f* *pp* *pp* **1**

224 *pp* *f* *f* *p* *p* **H**

231 *pp sempre*

238 *pizz.* *pizz.*

245 **I** *arco* *f* *f* *p* *p*

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

Violoncello.

35 Cello solo

36 Largo. $\text{♩} = 63$. *Con sord.*

2 Celli

Altri celli

37

38 Cello solo

2 Celli

Altri Celli

Cello solo

2 Celli

Celli

tutti Celli arco

39

40 *senza sord.*