

Vallejo Symphony Assistant Principal Cello + Section Cello Audition Repertoire
January 2024

SOLOS

- 1.) A Movement of a Concerto
- 2.) A movement of an unaccompanied J.S. Bach Suite

EXCERPTS:

Beethoven 5, mvt 2: theme (beg-m 10) and variations (m 49-59, 98-106, 114-123)

Brahms 2, mvt. 2: opening cello melody (Beg- m.15)

Mendelssohn: Mid-summer night's dream, Scherzo (Letter N thru Letter O)

Mozart #35, mvmt 4: m. 134-181

Strauss : Don Juan, (Beg thru Letter D)

Beethoven — Symphony No. 5

4

Violoncello e Basso

Andante con moto $\text{♩} = 92$

The musical score is written for Violoncello and Contrabasso. It begins with a piano introduction in the lower register, marked *p dolce pizz.* and *p*. The main theme enters in measure 9, marked *unis.* and *f*. The score includes parts for Violin I, with dynamics ranging from *p* to *ff*. The Cello and Contrabasso parts feature various articulations such as *pizz.*, *arco*, and *pp*. The piece concludes with a *cresc.* marking in measure 97.

Measures 1-9: Vello, Cb. *p dolce pizz.*, *p*

Measures 9-23: Vello *unis.*, *f*, *p*; Viol. I *p*, *cresc. f*, *p*, *f*, *p*

Measures 23-35: Vello *pizz.*, *f*; Viol. I *arco*, *ff*, *sempre ff*

Measures 35-48: Vello *f*, *f*, *pp*, *sempre p*, *cresc.*

Measures 48-57: Vello *unis.*, *f*; Cb. *arco cresc.*, *f*, *p*; Viol. I *p*, *cresc. f*, *p*, *f*, *p*

Measures 57-71: Vello *pizz.*, *f*; Cb. *pizz.*, *f*; Viol. I *arco*, *ff*

Measures 71-81: Vello *unis.*, *f*; Cb. *pp*; Viola = Vello *pp*

Measures 81-97: *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

102 *pp*

107 *pizz.*
arco
pp

114 *arco*

118 *pp*

124 *sempre pp* *f* *p*

144 *ff*

158 *pizz.* *dimin.* *p* *pp*

166 *unis. pizz.* *cresc.*

176 *f* *pp* *cresc.* *ff*

186

190 *f*

Brahms' Symphony No. 2

Movement 2

Violoncell

Adagio non troppo

poco f espr.

p

6

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

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

29 *p*

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

33 *p* *pp*

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

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

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

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

52 *cresc.* *f*

V80 3/2017

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Mendelssohn — Midsummer Night's Dream

VIOLONCELLO e BASSO.

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

sf *sf* *p*

N *pizz.*

p

cresc.

sf *f* *0* *p* *arco* *p*

*P**pizz.* 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

Violoncello und Kontrabaß

134 *p*

142

151

160

168

177 *p* *fp* *fp*

189 *fp* *f* 3

202 *fp* *fp* *fp* *fp* *fp* *fp*

210 *f* *sfp* *sfp* *p* *p*

222 *p*

234 *f* F 1

249

256

Detailed description: This page of a musical score for Violoncello and Kontrabaß (Cello and Double Bass) covers measures 134 to 256. The music is written in bass clef with a key signature of one sharp (F#). The score consists of ten staves of music. Measure 134 begins with a dynamic marking of *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Dynamic markings include *p*, *fp* (fortissimo piano), *f* (forte), and *sfp* (sforzando piano). There are several trills and triplets, notably a triplet in measure 189. A first ending bracket is present in measure 210, and a second ending bracket is in measure 222. A first ending bracket is also present in measure 234, which includes a chord marked 'F'. The score concludes with a double bar line at the end of measure 256.

Richard Strauss Don Juan, Op.20

VIOLONCELLO

Allegro, molto con brio

ff

pizz.

arco

mf

pizz.

arco

ff

ff

ff

ff

ff

ff

pp subito

tranquillo sul ponticello

p

R. Strauss — Don Juan

Violoncello

2

molto Vivo

f

p

espr.

p

cresc.

rapidamente

ff

triquillo

ppp

triquillo

sfz

ppp

triquillo

pp

pp

pp

p

vierfach geteilt

cresc.

pespr.

pespr.

cresc.

dim

pp

poco a poco più vivente

pespr.

cresc.

molto espr.

espr.

dim.

F

p espr.

cresc.

f