

Section Leader Cello – Audition Requirements

First Round

- Haydn – Cello Concerto in D, 1st movement (exposition + development, no cadenza)
- Verdi – Requiem, Offertorio
- Stravinsky – Firebird, Ronde des Princesses
- Strauss – Don Juan

Second Round

- Dvorak *OR* Schumann – Cello Concerto, 1st movement (exposition + development)
- Rossini – William Tell Overture
- Brahms – Piano Concerto No. 2, 3rd movement
- Shostakovich – Symphony No. 15, 2nd movement
- Shostakovich – Symphony No. 8, 5th movement
- Brahms – Symphony No.3, 3rd movement
- Mozart – The Magic Flute
- Beethoven – Symphony No.8, 3rd movement
- Debussy – La Mer, 1st movement

Please note that second round auditions will not be screened. All audition rounds will be heard unaccompanied.

Candidates do not need to adhere to the pencilled bowings and fingerings printed in this booklet

If you have any questions, please contact Chris Goodchild (Assistant Orchestra Manager) at cgoodchild@cbso.co.uk.

First Round

Verdi – Requiem, Offertorio – b.1-46

Andante mosso (♩ = 66)

p *p* *dolce* *un poco marcato*
più marcato *f* *ppp*
cantabile
2

Stravinsky – The Firebird Suite (1919), Ronde des Princesses – 4 bars after fig.1 to fig.2

♩ = 72
 6 *poco rit.* 1 **1** *a tempo* 3
 (Ob.) *senza sord.* 1. Solo *p dolce*
con sord. 3 **2** ♩ = 92 *Tutti* *p*

Strauss – Don Juan – ‘Tempo I’ after fig.V to 3 bars after fig.W

The image displays a musical score for Strauss's Don Juan, specifically the section from 'Tempo I' after figure V to three bars after figure W. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is D major (two sharps). The tempo and mood change from 'V molto tranquillo' to 'Tempo I'. The first staff (Violin I) begins with a measure of rest, followed by a measure of eighth notes, and then a measure of quarter notes. The second staff (Violin II) starts with a measure of eighth notes, followed by a measure of quarter notes, and then a measure of eighth notes. The third staff (Viola) begins with a measure of eighth notes, followed by a measure of quarter notes, and then a measure of eighth notes. The fourth staff (Cello/Double Bass) starts with a measure of eighth notes, followed by a measure of quarter notes, and then a measure of eighth notes. The score includes various musical notations such as dynamics (p, pp, mf, cresc., ff), articulation (pizz., arco), and phrasing (Tutti). A blue bracket highlights the transition from the first staff to the second staff, indicating the change in tempo and mood. The score ends with a double bar line and a repeat sign.

V molto tranquillo **Tempo I**
pizz. arco
Tutti *p* *pp*
Viol. II, *mf* *cresc.* *ff*
pizz. *ff*

Second Round

Rossini – William Tell Overture – b.1-48 (top line)

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo. *p*

3. Violoncell solo. (Viola I.) *p*

4. Violoncell solo. (Viola II.) *p*

5. Violoncell solo. *p*

7. *Vel. 5.*

Vel. 5.

The musical score is written for five Violoncelli (Cellos) in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andante' with a metronome marking of 54 quarter notes per minute. The first staff (1. Violoncell solo.) features a melodic line with a forte 'espress.' (espressivo) marking. The second staff (2. Violoncell solo.) and the third staff (3. Violoncell solo., labeled '(Viola I.)') both have a piano 'p' marking. The fourth staff (4. Violoncell solo., labeled '(Viola II.)') and the fifth staff (5. Violoncell solo.) also have a piano 'p' marking. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'Vel. 5.' (Velocity 5) marking appears in the seventh measure of the first staff and the fourth measure of the second staff. The score is divided into two systems, with the first system containing measures 1-48 and the second system containing measures 49-96.

16/

dolce
p
p
p
p

22/

pp
pp
pp
pp
pp
ppp
pp

29/

p
p
pp
pp
pp
**Vcl. 5.*

36/

espr.

Vel. 4. Vel. 3.

44/

Allegro. (♩ = 108)

unis. 19

unis. 19

unis. 19

unis. 19

unis. 19

pp

pp

pp

Brahms – Piano Concerto No. 2, 3rd movement – b.1-25 (top line)

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
p

Vcell. II
p
cresc. -

Vcell. III
p
cresc. -

8

Solo
pizz.
p
dolce
arco mf

13

mf
p

Solo
rit.
pp
dolce
pizz.
pp

20

p
dolce
pp

in tempo 8
in tempo 8

Brahms – Piano Concerto No. 2, 3rd movement – b.70-99 (top line)

The musical score is presented in three systems, each with a treble and bass staff. The key signature is D major (two sharps). The time signature is 4/4.

- System 1 (Measures 70-74):**
 - Violoncello I (Solo):** Measures 70-74. Starts with a **Tutti** marking and a **D** dynamic. The melody is marked **p dolce** and **p div.** (divisi). It features a **f** (forte) dynamic in measure 73, followed by a **p** (piano) dynamic in measure 74.
 - Violoncello II & III:** Measures 70-74. Starts with a **pizz.** (pizzicato) marking in measure 70, followed by **mf arco** (mezzo-forte arco) in measure 71. The dynamics are **p** in measure 72 and **p** in measure 74.
- System 2 (Measures 75-78):**
 - Violoncello I (Solo):** Measures 75-78. Starts with a **Solo** marking. The melody is marked **dolce** and **p** (piano). It features a **pizz.** (pizzicato) marking in measure 77, followed by **p** in measure 78.
 - Violoncello II & III:** Measures 75-78. Starts with a **p** (piano) dynamic in measure 75, followed by **pizz.** (pizzicato) in measure 76. The dynamics are **p** in measure 77 and **p** in measure 78.
- System 3 (Measures 79-82):**
 - Violoncello I (Solo):** Measures 79-82. Starts with a **Tutti** marking. The melody is marked **cresc.** (crescendo) in measure 79, followed by **mf** (mezzo-forte) in measure 80. It features a **Solo** marking in measure 81, followed by **mf** in measure 82.
 - Violoncello II & III:** Measures 79-82. Starts with a **cresc.** (crescendo) marking in measure 79, followed by **mf** (mezzo-forte) in measure 80. It features a **mf arco** (mezzo-forte arco) marking in measure 81, followed by **mf** in measure 82.

Shostakovich – Symphony No. 15: 2nd movement – b.1-121

10 1 I. solo 53 f espr.

20 p f 54

30 dim. p

39 55 (I. solo) 2 f

48 p espr. 1 (I. solo) 56 10 p

65 Cor. I, III Tr. I, II (I. solo) 57 f espr.

75 p f 58

85 mf mf dim.

94 59 16 60 VI. I solo 61

115 8 Fl., Ob., Clar. 2 (I. solo) p Cor., Tr., Tbn.

121 1 p espr. 62

Shostakovich – Symphony No.8, 5th movement – fig.M (top line)

48 *in 1*

469 Solo

Violoncello

Marco

pizz. *p*

Cb. pizz. *pp dolce*

Solo-VI.

479 *cresc.* *f dim.* *p*

pp sempre

Brahms – Symphony No.3, 3rd movement – b.1-39

Poco Allegretto
mezza voce

espress.

7

14

A

23 *dolce*

30 *dim.* *dolce*

35

39

Mozart – The Magic Flute Overture – b.27-53

16 **Allegro** **Viol. I** (Vc.)

28 *p sf*

33 *p sf p sf p f p* *simile*

38 *f sf*

44 *f sf* *simile*

49 *f sf*

Beethoven – Symphony No.8, 3rd movement – b.45-78 (no repeat)

45 *p* *pizz.* *cre - - - -*

50 *scen - - - - do* *p* 1. 2.

54 *cre - - - - scen - - - -*

59 *do* *f* *arco* *p* *cre - - - - scen - - - - do* *p* *pizz.*

64 *cresc. - - - sf - - - sf* *p* *cresc. - - - sf - -*

69 *- - - - sf* *p* *cresc.* *sf* *p*

74 *cresc.* *sf* *p* *dimin. - - - - pp*

Menuetto da capo al Fine

Debussy – La Mer – 2 bars before fig.9 to 5 bars before fig.10 (top line)

Un peu plus mouvementé 9

16 *tres rythmé*

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

p sfp mf f p

mf sf f ff dim.

p ppp pizz.