



Cello Auditions

Solo:

Solo of choice (2-3 minutes)

Excerpts:

Beethoven, Symphony No. 7

1. Mvt. 2, beginning – rehearsal B

2. Mvt. 4, rehearsal H – mm. 378

Debussy, La Mer

3. Two before rehearsal 9 – six after rehearsal 9

Mendelssohn, Scherzo from *A Midsummer Night's Dream*

4. Rehearsal C – D

5. Rehearsal N – O

Cello Auditions

Solo:

Solo of choice (2-3 minutes)

Excerpts:

Beethoven, Symphony No. 7

1. Mvt. 2, beginning – rehearsal B

Allegretto $\text{♩} = 76$

Ob. *ten.*

pp *ten.* *pp*

Violoncello I

Violoncello II u. Kontrabaß

pp

14 *am spitze* *ppp*

27 *pp* *simile*

37 *pp*

47 *pp* *pp*

2. Mvt. 4, rehearsal H – mm. 378

[H]

340

348

357

unis.

369

Debussy, La Mer

3. Two before rehearsal 9 – six after rehearsal 9

Play Top

Un peu plus mouvementé

9

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

p sf p *mf f* *p*

16 *très rythmés* 5-6

mf sf f ff dim.

p

En animant

p pizz. pp arco p cresc. pizz.

p pizz. pp arco p cresc. pizz.

Mendelssohn, Scherzo from *A Midsummer Night's Dream*

4. Rehearsal C – D

Rehearsal C – D. This section consists of four systems of musical notation. The first system is for the Violin, starting with a **C** rehearsal mark, an *arco* instruction, and a *pp* dynamic. The second and third systems are for the Piano, with the right hand playing a complex rhythmic pattern and the left hand providing harmonic support. The fourth system is for the Bassoon, starting with a **D** rehearsal mark. The key signature is one flat (B-flat major or D minor).

5. Rehearsal N – O

Rehearsal N – O. This section consists of four systems of musical notation. The first system is for the Violin, starting with an **N** rehearsal mark and a *pizz.* instruction. The second and third systems are for the Piano, with the right hand playing a complex rhythmic pattern and the left hand providing harmonic support. The fourth system is for the Bassoon, starting with an **O** rehearsal mark. The key signature is one flat (B-flat major or D minor).