

**ISRAEL SYMPHONY ORCHESTRA
RISHON-LEZION**

ASSISTANT PRINCIPAL CELLO AUDITION BOOK

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Solo Repertoire

One movement from a cello concerto

Violoncello

Symphonie Nr. 8

F-dur · F major
op. 93

Ludwig van Beethove

45 Solo *)
p 3
Bassi pizz.
p

50
p
1. 2.
cresc.

*) Solo could signify soli; but perhaps Beethoven did intend one player? In that case, tutti Vc play the lower stave, *col Basso*. / Solo könnte hier für soli stehen; möglicherweise dachte Beethoven aber an nur einen Spieler? In diesem Fall spielen die Tutti Vc. im unteren System *col Basso*.

Violoncello

3

54

54

cresc.

Violoncello score for measures 54-58. The upper staff contains a melodic line with eighth-note patterns, and the lower staff contains a bass line with quarter notes. A *cresc.* marking is present in the upper staff.

59

59

f *arco* *p* *cresc.* *pizz.* *p*

f *p*

Violoncello score for measures 59-63. The upper staff features a melodic line with a *f* dynamic and *arco* instruction. The lower staff has a bass line with a *f* dynamic. A *pizz.* instruction is in the upper staff.

64

64

cresc. *sf* *p* *cresc.* *sf*

cresc. *sf* *p* *cresc.* *sf*

Violoncello score for measures 64-68. The upper staff has a melodic line with *sf* dynamics and *cresc.* markings. The lower staff has a bass line with *sf* dynamics and *cresc.* markings.

69

69

sf *p* *cresc.* *sf* *p*

sf *p* *cresc.* *sf* *p*

Violoncello score for measures 69-73. The upper staff has a melodic line with *sf* dynamics and *cresc.* markings. The lower staff has a bass line with *sf* dynamics and *cresc.* markings.

74

74

cresc. *sf* *p* *dimin.* *pp*

cresc. *sf* *p* *dimin.* *pp*

Menuetto Da Capo al Fine

Violoncello score for measures 74-78. The upper staff has a melodic line with *sf* dynamics, *dimin.*, and *pp* markings. The lower staff has a bass line with *sf* dynamics, *dimin.*, and *pp* markings. The piece concludes with *Menuetto Da Capo al Fine*.

4

Symphonie Nr. 2

D-dur

Violoncello

Johannes Brahms op. 73
herausgegeben von Robert Pascall und Michael Struck

Adagio non troppo

poco f espressivo

5

10

15

p

poco f

dim.

p

Breitkopf OB 16101

Violoncello

11

Allegro con spirito

p sotto voce

8

16

pp

dim.

f

SYMPHONIE N° 2.

Violoncell.

I.

Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck.*

Gustav Mahler.

The musical score is written for Cello in the bass clef, with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece begins with a dynamic of *fff* and the instruction *wild*. The tempo is marked *a tempo*. The score features a variety of dynamics, including *sf*, *ff*, *f*, *mf*, *p*, *pp*, *ppp*, *fp*, and *fff*. It includes several triplet markings and an *accel.* (accelerando) section. The phrasing is characterized by long, sweeping lines and a sense of grandeur. The score concludes with a final *fff* dynamic.

DON JUAN

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brio

The musical score is written for a single cello. It begins with a forte (*ff*) dynamic and an *Allegro, molto con brio* tempo. The first staff contains a series of eighth and sixteenth notes, some with accents and slurs. The second staff continues with similar rhythmic patterns, including a *pizz.* (pizzicato) instruction. The third and fourth staves show a shift to *arco* (arco) playing with a *mf* (mezzo-forte) dynamic. The fifth and sixth staves feature more complex rhythmic figures with triplets and slurs, marked with *ff*. The seventh and eighth staves continue with *ff* dynamics and include *pizz.* and *arco* markings. The ninth staff introduces a *pp subito* (pianissimo subito) dynamic and a *tranquillo* tempo, with the instruction *sul ponticello* (sul ponticello). The final staff concludes with a *p* (piano) dynamic.

Konzert Nr. 2 in B dur

für Klavier und Orchester

Violoncell

Johannes Brahms, Op. 83

Andante (M. M. ♩: 84)

Tutti

Violoncell I Solo

Violoncell II III

mf espress.

div. p.

p pizz.

f

mf arco

p pizz.

Vcell. I Solo

Vcell. II

Vcell. III

p

cresc.

cresc.

cresc.

Solo

Vcell. II

mf

pizz.

p

dolce

arco

Solo

rit.

pp

rit.

in tempo

8

pp

rit.

in tempo

8

p

dolce

pp

Tempo I

Tutti

70 Vcell. I Solo **D** *p dolce*
 Vcell. II. III *div.*
 pizz. *mf arco*

75 *p*
 Solo *dolce*
 pizz. *p*

79 Tutti *cresc.* *mf*
 Solo
cresc. *mf arco*

83 **E** Tutti *p* *dolce*
 pizz. *pizz.*

88 Solo *arco* *cresc.* *f* *rit.*
mf *p dim.*

Più Adagio

93 *pp* -pizz. arco *ad lib.* pizz. arco *pp*

TOSCA

CELLO-BASS

dolce, sostenuto e legato

1.^o *pp* *legato*

2.^o *pp* *legato*

3.^o *pp* *legato*

4.^o *pp* *legato*

BASSI *pp* *legato*

Io lascio al mondo, una persona cara

ppp

ppp

ppp

ppp

Consen... tite ch'io le scriva un sol

Consen... tite ch'io le scriva un sol

CELLO-BASS

82

dolce e legato

molto? *p*

rit.

rit.

rit.

10

p

p

p

p

P PIZZ.

CELLO-BASS

MENO

p *dolcissimo espressivo*

p

p

p

MENO

cres. *allarg.* *p* *cres. ed allarg.* *f*

p

cres. *allarg.* *p* *cres. ed allarg.* *f*

f

f

PIZZ.

84

CELLO-BASS

II

AND.^{te} LENTO
Appassionato molto

e un passo sfiorava la rena...

e un passo sfiorava la rena...

AND.^{te} LENTO *Appassionato molto*

Ouvertüre zur Oper Wilhelm Tell

Violoncello

Gioachino Rossini
bearbeitet von Fritz Hoffmann

Andante (♩=54)

Violoncello solo
espress.

Violoncello II solo

Violoncello III solo (Viola I)

Violoncello IV solo (Viola II)

Violoncello V solo

Vc. 5

Vc. 5

Die mit * bezeichneten kleinen Noten werden nur dann mitgespielt, wenn die angegebenen Instrumente nicht besetzt sind.

Violoncello

16

22

29

Violoncello

36

espr.

Vc. 4 Vc. 3

44

Allegro (♩ = 108)

unis. 19

unis. 19

unis. 19

unis. 19

unis. 19

pp

pp

pp

pp

68

Viol. II

Fl. Viol. I Klar.

78

pp

cresc.

89

sf

ff

96