

2027 Cello Audition Repertoire

Solo:

Exposition of the first and second movements from ONE of the following concertos:

Schumann / Dvorak / Haydn: C major or D major

Orchestra excerpts:

Beethoven: Symphony No. 5 – 3rd mvt., mm. 1-18 and 140-213

Brahms: Symphony No. 2 – 2nd mvt., mm. 1-17

Mendelssohn: "A Midsummer Night's Dream"; Scherzo N-O

R. Strauss: "Ein Heldenleben" -- mm. 1-25

Brahms: Piano Concerto No.2 - 3rd mvt., 3 solo excerpts

Beethoven: Symphony No. 5, Mvt. II and III
Cello and Bass

13

199 Viol. I *Più moto* ♩ = 116 *p* *pp*

208 Vello *cresc.* *f*
Cb. *f*

215 *Tempo I* *p cresc.* *f* *p cresc.* *ff* *cresc. ff* *cresc.* *f sf* *f sf* *f sf*

227 *p* *pp* *cresc.* *cresc.*

239 *f* *ff* *ff* *p* *ff*

Allegro ♩ = 96 *unis.* *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.*

68 *f*

82 *sf sf sf sf sf*

96 [A] *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello [B] Cb. *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Adagio non troppo

poco f espr.

p

6

12

poco f

dim.

p

dim.

A

Fl. I

4

23

p

dim.

p cresc.

29

f

p

3

3

B

L'istesso tempo, ma grazioso

pizz.

p

pp

33

38

arco

pp

dim.

pp

cresc.

f

p

42

f

f

dim.

p

pp

p espr.

47

p cresc.

C

f

poco f

50

cresc.

f

poco f

52

cresc.

f

M^{arco}
sf
p *cresc.* *sf* *sf* *p* *f*

N *p* *pizz.*

O *sf* *f* *f* *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

Lebhaft bewegt.

The musical score is written for a full orchestra and piano. It consists of several staves. The top staff is a single line with a 4/4 time signature and a key signature of two flats. It begins with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff is a double line, also in 4/4 time, with a key signature of two flats. It continues the melodic line with various ornaments and dynamics. The third staff is a double line in 4/4 time, key of two flats, featuring a triplet and a first ending bracket. The fourth staff is a double line in 4/4 time, key of two flats, with a forte (*ff*) dynamic and a triplet. The fifth staff is a grand staff (treble and bass clef) in 4/4 time, key of two flats. The piano part is marked 'geteilt' (divided) and includes dynamics like *pp* and *mf*, as well as trills and a pizzicato section. The sixth staff is a single line in 4/4 time, key of two flats, with a 'hervortretend arco' marking and dynamics like *p*, *cresc.*, *f dim.*, and *mf*. The seventh staff is a single line in 4/4 time, key of two flats, with a fourth ending bracket and dynamics like *dim.* and *p*. The eighth staff is a single line in 4/4 time, key of two flats, with a forte (*f*) dynamic and a crescendo. The ninth staff is a single line in 4/4 time, key of two flats, with a fifth ending bracket and dynamics like *dim.* and *pp*. The tenth staff is a single line in 4/4 time, key of two flats, with a forte (*ff*) dynamic and a triplet.

Brahms: Piano Concerto No.2 - 3rd mvt., 3 solo excerpts

[illegible]

Brahms: Piano Concerto No.2 - 3rd mvt., 3 solo excerpts

Più Adagio

59 *pp sempre* *rit.* *dim.*

Tempo I

70 **Vcell. I Solo** **Tutti** *p dolce* *p div.* *pizz* *f* *p* *mf arco*

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

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

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

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

Più Adagio

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