



ESO 2025 大提琴首席 甄選

ESO 2025 PRINCIPAL CELLO AUDITION

Pre-Round – Prescreen

Solo:

1. Bach: Cello Suite No.6 “Sarabande”
2. Haydn: Cello Concerto No.2 in D major, 1st mvt. (with cadenza) & 2nd mvt.

Orchestral Excerpts:

- | | | |
|---------------|---------------------|--------|
| 1. Beethoven | Symphony No.5 | P1 |
| 2. Brahms | Piano concerto No.2 | P2 |
| 3. R. Strauss | Don Quixote | P18-23 |

Live Audition

Solo:

1. Bach: Cello Suite No.6 “Sarabande” & a faster mvt. from Suite 6
2. Haydn: Cello Concerto No.2 in D major, 1st mvt. (with cadenza) & 2nd mvt.
3. A fast movement from a romantic cello concerto (Dvorak / Schumann)

Orchestral Excerpts:

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|---------------------|--|--------|
| 1. Beethoven | Symphony No.5 | P1 |
| 2. Brahms | Piano concerto No.2 | P2 |
| 3. Brahms | Haydn Variations | P3-4 |
| 4. Offenbach | Overture "Orpheus in the underworld" | P5 |
| 5. Prokofiev | Symphony No.5 | P6-7 |
| 6. R. Strauss | Don Juan | P8 |
| 7. R. Strauss | Ein Heldenleben | P9-10 |
| 8. Rimsky-Korsakoff | Scheherazade | P11 |
| 9. Rossini | William Tell | P12 |
| 10. Tchaikovsky | Symphony No.4 | P13 |
| 11. Tchaikovsky | The Swan Lake | P14 |
| 12. Puccini | Tosca | P15 |
| 13. Suppe | Ein Morgen, ein Mittag und ein Abend in Wien | P16 |
| 14. Verdi | Arie des Rigoletto | P17 |
| 15. R. Strauss | Don Quixote | P18-22 |

Orchestral Excerpts

1. Beethoven: Symphony No.5

Andante con moto ♩ = 92

p dolce

6 *f p f p*

49 *p dolce*

54 *f p cresc. f p*

98 *p dolce*

101

104 *pp*

114 *f*

117

120

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Orchestral Excerpts

2. Brahms: Piano concerto No.2

3. Satz
Andante ♩ = 84
Solo

mp espress. *f*

5 *mp* *p*

9 *p* *cresc.*

13 *mf* *p dolce*

19 *mf* *p dolce*

23 *f* *p* *dolce*

27 *p* *cresc.*

31 *mf* *p*

36 *dolce*

40 *cresc.* *f* *dim.* *rit.* *più Adagio*

44 *ad lib.* 3

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Orchestral Excerpts

3. Brahms: Haydn Variations

Var. I
Poco più animato

0
Hr.
Fag. *p* *mf*

36 *f*

43 *p* *cresc.* *f* *f*

51 *f* *dim.* *p*

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Orchestral Excerpts

3. Brahms: Haydn Variations

Var. V
Vivace

206 *sfz legg.* *f p* *f p* *f*

212 *pp legg.* *sfz*

218 *f* *f* *f* *pp* 1

224 *pp* *f* *f* *p* *p*

231 *pp sempre*

238 *pizz.*

245 **I** *arco* *f* *f* *p* *p*

251 *pp legg.*

257 *pp* *pizz.*

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Orchestral Excerpts

4. Offenbach: Overture "Orpheus in the underworld"

The image shows a musical score for the Overture "Orpheus in the underworld" by Offenbach. The score is written for a solo instrument, likely the cello or double bass, in the key of D major and 4/4 time. The tempo is marked "Lento" and the section is labeled "Solo". The score consists of two staves. The first staff begins with a red bracket on the left and contains the first five measures. The second staff continues from the first and ends with a red bracket on the right. The music features a series of eighth-note patterns, often beamed together, with various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4). There are also some rests and dynamic markings like "V" (forte) and "V" (piano).

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Orchestral Excerpts

5. Prokofiev: Symphony No.5

Andante

arco v
f animato

mf

calando

1

10 Tempo I

pp espress.

f

ff

p

rit., ma non troppo 1

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Orchestral Excerpts

5. Prokofiev: Symphony No.5

Allegro marcato

The image shows a musical score for Prokofiev's Symphony No. 5, measures 35 and 36. The score is written for a string quartet (violin, viola, cello, and double bass). Measure 35 is marked with a red box and contains a descending eighth-note scale in the bass clef, starting on G2 and ending on G1, with a *dim.* (diminuendo) marking. Measure 36 is marked with a red box and contains a half note G2 in the violin, a half note G2 in the viola, a half note G2 in the cello, and a half note G2 in the double bass, with a *f* (forte) marking. The tempo marking *Meno mosso* is placed above the first staff of measure 36. The key signature is one sharp (F#) and the time signature is 4/4. A red bracket highlights the first measure of measure 36, and a red number '1' is written above the first measure of measure 36.

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Orchestral Excerpts

6. R. Strauss: Don Juan

Allegro, molto con brio

The musical score consists of three systems of staves. The first system includes a bass line (marked *ff*), a violin line (marked *ff* and *pizz.*), and a cello line (marked *ff* and *arco*). The second system continues the bass and violin parts, with the cello part marked *pp subito*. The third system features a **molto Vivo** section with a bass line (*f*), violin (*espr.*), and cello (*rapidamente*) parts. The score concludes with a *ppp tranquillo* section. A red bracket highlights the beginning and end of the excerpt.

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Orchestral Excerpts

7. R. Strauss: Ein Heldenleben

Lebhaft bewegt.

geteilt *pp* *ff* *cresc.* - - *mf* *pizz.*

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Orchestral Excerpts

The musical score consists of several systems of staves. The first system includes a bass line starting with a dynamic of *f* and a performance instruction *sehr ausdrucksvoll*. The second system is marked *46 mit Steigerung* and features a complex rhythmic pattern. The third system is marked *47* and includes a dynamic of *p*. The fourth system is marked *48* and includes a *cresc.* instruction. The fifth system is marked *49* and features a dynamic of *ff*. The sixth system is marked *Festes Zeitmass. (sehr lebhaft.)* and includes a dynamic of *ff*. The seventh system is marked *Heftig bewegt. 3* and includes a dynamic of *ff*. The eighth system is marked *95* and includes a dynamic of *ff*. The ninth system is marked *96* and includes a dynamic of *ff*. The tenth system is marked *97* and includes a dynamic of *ff*. The eleventh system is marked *beinahe doppelt so langsam.* and includes a dynamic of *fff*.

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Orchestral Excerpts

8. Rimsky-Korsakoff: Scheherazade

Tranquillo
Solo
p

Solo
p

Tempo giusto. (Poco più mosso.)
Solo
p
più tranquillo

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Orchestral Excerpts

9. Rossini: William Tell

Andante
Solo
espr.

8

16

dolce

22

29

35

43

2. Vcl. 1

pp

The image shows a musical score for the William Tell Overture by Rossini. It consists of seven staves of music. The first staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It is marked 'Andante' and 'Solo'. The second staff is in alto clef, marked 'espr.' and '2. Vcl. 1'. The third staff is in alto clef, marked 'dolce'. The fourth staff is in alto clef, marked 'pp'. The fifth staff is in alto clef, marked 'pp'. The sixth staff is in alto clef, marked 'pp'. The seventh staff is in bass clef, marked 'pp'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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Orchestral Excerpts

10. Tchaikovsky: Symphony No.4

The image displays a musical score for Tchaikovsky's Symphony No. 4, consisting of four staves. The first staff begins with a double bar line and a bracket, followed by the marking *arco* and *p grazioso*. The second and third staves feature the marking *espr.*. The fourth staff concludes with a double bar line and a bracket, with the marking *mf* and a section marker 'A' above the final measure.

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Orchestral Excerpts

11. Tchaikovsky: The Swan Lake

2. Akt, Nr. 13

Più mosso Solo con sord. *molto ritenuto* (31) *Tempo I*

p *con molto espressione*

80 2

86 *poco cresc.*

92 *mf*

98

pizz. 1

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Orchestral Excerpts

12. Puccini: Tosca

I **Andante lento**

1 *p dolce sostenuto e legato* *ppp*

1 *dolce e legato* *rit.*

p *Meno* *p dolcissimo espressivo*

cresc. *allarg.* *p*

cresc. ed allarg. *f* *p* *f* *rit.* *accel.*

rall. e dim. *rall.* 11

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Orchestral Excerpts

13. Suppe: Ein Morgen, ein Mittag und ein Abend in Wien

Andante amoroso $e = 92$

12 pizz. [pp] Solo arco [p] dolce, con molta espress.

17

22 con passione

27 p p

32 Tutti p f

37 1. Solo dolce

41 [p] trum trum pp

Detailed description: The image shows a musical score for the first movement of the Supper in Vienna. It consists of seven staves of music. The first staff (measures 12-17) starts with a bass clef, a key signature of two flats, and a 6/8 time signature. It features a pizzicato section marked [pp] and a solo arco section marked [p] dolce, con molta espress. The second staff (measures 17-22) continues the solo arco section. The third staff (measures 22-27) is marked con passione and features a series of sixteenth-note patterns. The fourth staff (measures 27-32) continues these patterns, marked p. The fifth staff (measures 32-37) is marked Tutti and features a triplet of eighth notes followed by a series of sixteenth-note patterns, marked p and f. The sixth staff (measures 37-41) is marked 1. Solo dolce and features a series of sixteenth-note patterns. The seventh staff (measures 41-46) is marked [p] trum trum and features a series of sixteenth-note patterns, ending with a double bar line and a repeat sign.

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Orchestral Excerpts

14. Verdi: Arie des Rigoletto

Meno mosso

UNO SOLO

The musical score is written for a solo cello. It begins with a red bracket on the left and a 'p' dynamic marking. The music is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The score consists of ten staves of music. The first staff has a red bracket on the left and a 'p' dynamic marking. The music is characterized by a steady eighth-note accompaniment with various melodic lines. There are several sixteenth-note runs and triplet markings. The score ends with a red bracket on the right.

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Orchestral Excerpts

15. R. Strauss: Don Quixote

Solo only: Theme

(Don Quixote, der Ritter von der traurigen Gestalt)

122 *Mässig* $\text{♩} = 80$
Solo
hervortretend

125 **126**
grazioso

129

133
mf dim. p mf dim. pp

The musical score consists of four staves. The first staff (bass clef) starts at measure 122 with a tempo marking of 'Mässig' and a quarter note equal to 80. It includes the instruction 'Solo' and 'hervortretend'. The second staff (bass clef) starts at measure 125 and includes the instruction 'grazioso'. The third staff (treble clef) starts at measure 129. The fourth staff (treble clef) starts at measure 133 and includes dynamic markings: 'mf', 'dim.', 'p', 'mf', 'dim.', and 'pp'. Red brackets highlight the first and last staves.

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Orchestral Excerpts

15. R. Strauss: Don Quixote

Solo only: Variation I

Var. I.
Gemächlich.
Solo (mit breitem Strich.)

poco rit.
mf
dim.
p
cresc.
ff
ff

17
18
19

(continue)

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Orchestral Excerpts

(continue) Solo only: Variation I

20

hervortretend

P (ausdrucksvoll)

ff

dim.

f

f

Solo only: Variation II

Var. II.
Kriegerisch.

ff (3 Solo Celli.)

ff

langsam

22

1. Flöte

Wieder doppelt so schnell.

3 Soli Celli.

ff

restez

ff

24

etwas ruhiger werdend

25

ff

fz

fff

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Orchestral Excerpts

Solo only: Variation V

Var. V.
Solo Sehr langsam.
p
Frei declamierend, sentimental im Vortrag.
48
f *p* *pp* *f*
dim. *mf* *f*
49
cresc. e accelerando *molto*
Erstes Zeitmass. 50 *Schnell.*
rit. e dim. pp sehnsüchtig *quasi Cadenza ff* *molto appassionato*
molto rit. *wieder erstes Zeitmass.*
51 *cresc.*
pp *f* *p* *cresc.*
52 Var. VI. *Schnell* *pp* Oboe I.

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Orchestral Excerpts

Solo only: Variation Finale

76 *p* *Finale. (sehr ruhig)* *espr.*

77 *cresc.* *f* *sfz*

78 *agitato* *etwas drängend* *ff*

79 *zurückhaltend* *sehr ruhig* *p* *molto espr.*

80

81 *immer ruhiger werden*

82 *abnehmend* *II* *V* *dim.* *ppp*

5

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