

ROYAL PHILHARMONIC ORCHESTRA

PRINCIPAL CELLO AUDITION EXCERPTS

Please note that the bowings marked in these parts are from RPO material. Candidates are welcome to use their own bowings if they so wish.

SOLO

BEETHOVEN – SYMPHONY NO.8 - 3rd mvt: Trio

BRAHMS – PIANO CONCERTO NO.2 - 3rd mvt: i) bar 1-25, ii) bar 71-99

ROSSINI – WILLIAM TELL OVERTURE: bar 1-48

SHOSTAKOVICH – SYMPHONY NO.15 - 2nd mvt: Fig. 53-59

TCHAIKOVSKY – SWAN LAKE - 'WHITE SWAN' PAS DE DEUX: 3 bar before Fig.6 – end of mvt

TUTTI

BERLIOZ – ROMAN CARNIVAL OVERTURE: Fig.3-5

DEBUSSY – LA MER - 1st mvt: 2 bars before Fig.9 – 6 bars before Fig. 10

MOZART – SYMPHONY NO.39, K543 - 4th mvt: bar 105-137

R. STRAUSS – DON JUAN: i) opening 8 bars, ii) A - end of page 1, iii) V - W

VERDI – REQUIEM – no.3 OFFERTORIO: bar 1-29

54

54-58

cresc.

Violoncello part for measures 54-58. The music is in bass clef with a key signature of one flat. It features a series of eighth-note patterns in the upper voice, with dynamic markings *cresc.* and *pizz.* (pizzicato) indicated.

59

59-63

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

Violoncello part for measures 59-63. This system includes a *f* *arco* section with a hairpin indicating a transition from *f* to *p*. It also features *cresc.* and *pizz.* markings.

64

64-68

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

Violoncello part for measures 64-68. The music shows alternating dynamics of *cresc.* and *sf* (sforzando) in the upper voice, with *p* (piano) in the lower voice.

69

69-73

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

Violoncello part for measures 69-73. Similar to the previous system, it features alternating *sf* and *p* dynamics in the upper voice, with *cresc.* markings.

74

74-78

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

Violoncello part for measures 74-78. The music concludes with a *pp* (pianissimo) dynamic and a *dimin.* (diminuendo) hairpin. The piece ends with a double bar line.

Menuetto Da Capo al Fine

BRAHMS - PIANO CONCERTO NO. 2

Violoncell

419 3 pizz. 3 3 [H] 1 arco Tutti

436 *f* *ff* *molto marc.* Solo *ff* *ben marc.*

447 *fz* *fz* *fz* *fz*

Andante (M.M. ♩ = 84)

Violoncell I Solo *mp* *espress.*

Violoncell II III *p* *pizz.*

4 *f* *mf* *mp* *p*

mf *arco* *p* *pizz.*

Vcell. I Solo

8 Vcell. II *p* *cresc.*

Vcell. III *p* *cresc.*

13 Solo *mf* *pizz.* *p* *dolce* *arco* *mf*

20 *p* *dolce* *pizz.* *pp* *rit.* *in tempo* 8

pp *rit.* *in tempo* 8

70

Vcell. I Solo

Vcell. II. III

Tempo I

Tutti

p dolce

p div.

pizz

mf arco

75

Solo

dolce

p

pizz.

79

Tutti

cresc. -

mf

cresc. -

mf arco

Violoncell

83

Handwritten notes: *E*, *Tutti*, *dolce*, *pizz.*, *p*

Measures 83-87. The score is in 3/4 time with a key signature of one flat. It features a melodic line in the upper voice and a supporting bass line. Dynamics include *p* and *pizz.*. The instruction *dolce* is written above the upper voice. A handwritten *E* is in a box above the staff. *Tutti* is written above the staff in the final measure.

88

Handwritten notes: *Solo*, *arco*, *cresc.*, *f*, *rit.*, *dim.*, *mf*, *p dim.*

Measures 88-92. The score continues with the same melodic and bass lines. Dynamics include *p*, *arco*, *cresc.*, *f*, *rit.*, *dim.*, *mf*, and *p dim.*. The instruction *Solo* is written above the upper voice. *arco* is written above the lower voice.

93

Handwritten notes: *Più Adagio*, *VRIT*, *pizz.*, *arco*, *ad lib.*, *pizz.*, *arco*, *pp*

Measures 93-97. The tempo changes to *Più Adagio*. The score features a melodic line in the upper voice and a supporting bass line. Dynamics include *pp*, *pizz.*, *arco*, *ad lib.*, *pizz.*, and *arco*. The instruction *VRIT* is written above the upper voice. A large bracket is on the right side of the system.

Ouverture zur Oper „Wilhelm Tell“.

Violoncell.

G. Rossini.

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo.

3. Violoncell solo. (Viola I.)

4. Violoncell solo. (Viola II.)

5. Violoncell solo.

7

* Vel. 5.

Vel. 5.

The score consists of five staves for cellos. The first staff has a solo part starting with 'espress.' and 'p'. The other staves have parts for Viola I and Viola II. There are dynamic markings like 'p' and 'V' throughout. A bracket on the left groups the first five staves. A measure number '7' is at the start of the second system. There are two instances of '* Vel. 5.' marking specific notes.

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

Violoncell.

16/

Violoncell. score for measures 16-21. The system consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with slurs and accents. The second staff is in treble clef with a key signature of one sharp, containing a single note with a dynamic marking of *p* and a hairpin. The third staff is in bass clef with a key signature of one sharp, containing a single note with a dynamic marking of *p* and a hairpin. The fourth and fifth staves are in bass clef with a key signature of one sharp, containing single notes with dynamic markings of *p* and hairpins. The word *dolce* is written above the first staff. Dynamic markings include *p* and *pp*.

22/

Violoncell. score for measures 22-28. The system consists of five staves. The first staff is in treble clef with a key signature of one sharp and a 2/4 time signature. It contains a melodic line with slurs and accents. The second staff is in treble clef with a key signature of one sharp, containing a melodic line with slurs and accents. The third staff is in bass clef with a key signature of one sharp, containing a melodic line with slurs and accents. The fourth and fifth staves are in bass clef with a key signature of one sharp, containing single notes with dynamic markings of *pp* and hairpins. The word *pp* is written above the first staff. Dynamic markings include *pp* and *p*.

29/

Violoncell. score for measures 29-34. The system consists of five staves. The first staff is in treble clef with a key signature of one sharp and a 2/4 time signature. It contains a melodic line with slurs and accents. The second staff is in treble clef with a key signature of one sharp, containing a melodic line with slurs and accents. The third staff is in bass clef with a key signature of one sharp, containing a melodic line with slurs and accents. The fourth and fifth staves are in bass clef with a key signature of one sharp, containing single notes with dynamic markings of *pp* and hairpins. The word *pp* is written above the first staff. Dynamic markings include *pp* and *p*. A marking **Vol. 5.* is present in the first staff.

Violoncell.

36

espr.

Vel. 4.

Vel. 5.

44

Allegro. (♩ = 108)

unis.

19

unis. TURN

19

unis.

19

unis.

19

unis.

19

Symphonie n° 15

II

Violoncelle

D. CHOSTAKOVITCH

52 *Adagio Solo* V.e. Solo 53

54

55 *dim.*

56

57 *f espr.*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two flats, and a series of notes with accidentals and slurs.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two flats, and a series of notes with accidentals and slurs. A box containing the number "58" is present.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two flats, and a series of notes with accidentals and slurs. Dynamic markings "p" and "f" are visible.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two flats, and a series of notes with accidentals and slurs. A dynamic marking "mf" is visible.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two flats, and a series of notes with accidentals and slurs. Dynamic markings "mf" and "dim." are visible. The staff ends with a large bracket and the number "(59)".

TCHAIKOVSKY - SWAN LAKE : WHITE SWAN
PAS DE DEUX

Violoncelli

Solo con sordino **Solo ritenuto** **Tempo I**
6 *con molto espressione*

p *Altri* *pizz.* *pp*

poco cresc. *poco cresc.*

mf *poco f* *p* *riten.*

Solo *Tutti pizz.* *pp*

Römischer Carneval.

Ouverture.

Le Carnaval Romain. A Roman Carnival.

Ouverture.

Ouverture.

Violoncello.

H. Berlioz, Op. 9.



All'egro assai con fuoco. (♩ = 156)

Viol.

Fl.

1 3
G. P.

The musical score for Violoncello consists of several staves. The first staff is marked 'All'egro assai con fuoco. (♩ = 156)' and includes a 'Viol.' part. The second staff is marked 'Andante sostenuto. (♩ = 52)'. The score includes various performance markings such as *pizz.*, *f*, *ff*, *p*, *mf*, *pp*, *arco*, *con sord.*, and *dim.*. There are also dynamic markings like *cresc.*, *dim.*, and *pp*. The score is divided into sections marked with numbers 1 through 5. A large handwritten 'V' is written across the first two staves. The piece concludes with the tempo marking 'Tempo I. Allegro vivace.' and a final measure marked with a '3'.

DEBUSSY - LA MER

VIOLONCELLES

4

(1st mvt)

7 au Mouvt arco

arco

DIV. *p* arco

p arco

pizz.

p *p* *pizz.*

2

p *espress.*

mf *appass.* arco

più p *cresc.*

pizz.

8 *mf*

pp *pp* *pp cresc.*

pizz.

p *mf* *p*

pizz.

Retenu... a Tempo

arco

sfz *sfz* *sfz* *p e molto dim.*

pp

1

1 = 69 Un peu plus mouvementé

9 *mf* *f* *p*

1-2-3-4 *mf* *f* *p*

3-4 *mf* *f* *p*

5-6-7-8 *mf* *f* *p*

9-10-11-12 *mf* *f* *p*

13-14-15-16 *mf* *f* *p*

16 *très rythmé* *v* *v* *v*

velles 5-6

MDZART - SYMPHONY NO. 39

Violoncello

K.543 - FINALE

101 G.P.

108 Viol. I *f*

119

125

130

136 *p*

143

152 Viol. I *f*

162

167

176

184 7

Don Juan

[Symphonic Poem]

VIOLONCELLO

R. Strauss, Op. 20

Allegro molto con brio

The musical score for Violoncello in Don Juan, Op. 20 by Richard Strauss, is presented across ten staves. The key signature is two sharps (D major), and the time signature is 3/4. The tempo is marked 'Allegro molto con brio'. The score includes various performance instructions and annotations:

- Staff 1:** Starts with a dynamic marking of *ff*. Includes handwritten annotations 'V' and 'MUV' above the staff.
- Staff 2:** Features a *ff* dynamic marking and a 'pizz.' (pizzicato) instruction.
- Staff 3:** Shows a transition to 'arco' (arco) playing with a *mf only* dynamic marking.
- Staff 4:** Contains 'pizz.' and 'arco' markings, with a *ff* dynamic marking.
- Staff 5:** Includes a *ff* dynamic marking and a 'tranquillo' annotation.
- Staff 6:** Features a *ff* dynamic marking and a 'tranquillo' annotation.
- Staff 7:** Shows a *pp subito* (pianissimo subito) instruction.
- Staff 8:** Includes a 'sul ponticello' instruction and a *p tranquillo* dynamic marking.

Handwritten annotations throughout the score include 'V', 'MUV', 'B', and 'tranquillo'. The score concludes with a large closing bracket on the final staff.

