

Peoria Symphony Orchestra

Cello Audition Requirements

The following does not reflect the order of audition.

Section Cello Audition Repertoire:

1. Any Concerto - Mvt 1 Exposition Only
2. Beethoven: Symphony No. 5, Mvt 2, theme and first two variations
3. Beethoven: Symphony No. 8, Mvt 3, trio section (without repeat)
4. Brahms: Symphony No. 2, Mvt 2, beginning through measure 15
5. Mendelssohn: A Midsummer Night's Dream, Scherzo, letter N to O
6. Mozart: Symphony No.35 ("Haffner"), Mvt 4, mm.134-181
7. Strauss: Don Juan, beginning to letter C

Assistant Principal Cello Audition Repertoire:

All of the above, and also:

8. Rossini: William Tell Overture, Solo Part, mm. 1-48

Beethoven: Symphony No. 5 Mvt 2, theme and first two variations

Beethoven Symphony No. 5 Movement II: Pickups to mm. 1-10

Andante con moto ♩ = 92

Vcllo
Cb.
p dolce pizz.
p
f
p arco

9 unis. 4 Viol. I
f *p* *cresc. f* *p* *f* *p*

Beethoven Symphony No. 5 Movement II: mm. 49-59

48 Vcllo
Cb.
f *f* *p dolce pizz.*
f *p*
f

57 Vcllo unis. 4 Viol. I
Cb. *p* *arco* *cresc. f* *p* *cresc. f* *p* *f* *p*

Beethoven Symphony No. 5 Movement II: mm. 98-106

97 Vcllo
Cb.
f *ff* *p dolce pizz.*
f *p*

102
pp
pp

Beethoven: Symphony No. 8 Mvt 3, trio section (without repeat)

[illegible]

Menuetto da capo al Fine

Brahms: Symphony No. 2 Mvt 2, beginning through mm. 15

Adagio non troppo

poco f espr.

p

6

12

poco f

dim.

p

Mendelssohn: A Midsummer Night's Dream, Scherzo, letter N to O

N

p

pizz.

p

cresc.

cresc.

O

f

f

f

Mozart: Symphony No.35 ("Haffner"), Mvt 4, mm.134-181

This musical score is for the fourth movement of Mozart's Symphony No. 35, "Haffner". It covers measures 134 through 181. The music is written in bass clef with a key signature of one sharp (F#). The tempo and meter are not explicitly shown but are typically 4/4 and Allegro. The score is divided into six systems. The first system (measures 134-141) begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The second system (measures 142-150) starts with a forte (*f*) dynamic and continues the melodic development. The third system (measures 151-159) maintains the forte dynamic. The fourth system (measures 160-167) shows a continuation of the melodic line. The fifth system (measures 168-176) includes a forte (*f*) dynamic marking. The sixth system (measures 177-181) concludes the passage with a final chord marked with a bold 'E' above the staff.

134 *p*

142 *f*

151

160

168 *f*

177 *f* **E**

Strauss: Don Juan, beginning to letter C

Allegro, molto con brio

[illegible]

Only Required For Assistant Principal Audition

Rossini: William Tell Overture, Solo Part, mm. 1-48

1. Violoncell solo.

Andante. (♩ = 54)

espress.

7

* Vel. 5.

16/

dolce

22

1 A

pp

29

p

* Vel. 5.

36/

espr.

44

Allegro. (♩ = 108)

unis.

49

The musical score is for the Violoncell solo part of the William Tell Overture by Rossini, measures 1-48. It is written in bass clef with a key signature of one sharp (F#). The tempo is Andante (♩ = 54) and the style is expressive (espress.). The score includes measures 1 through 49. Key features include: a melodic line starting at measure 16 marked dolce; a section starting at measure 22 marked pp; a change in tempo to Allegro (♩ = 108) starting at measure 44; and a unis. (unison) instruction at the end of measure 49.