

Peabody Conservatory

Violoncello Audition Repertoire 2011-2012

In addition to the following excerpts, all players should prepare a selection from a solo piece, approximately 3 minutes in length, which will best demonstrate their ability.

All students should prepare the the following excerpts:

Beethoven: Symphony No. 7	Mvmt. I: mm.275-299
Brahms: Piano Concerto No. 2*	Mvmt. III: Solo line from m.71 to end of movement
Brahms: Symphony No. 3	Mvmt. I: mm.187-201 Mvmt. III: Beginning of movement through m.41
Mozart: Symphony No. 39	Mvmt. IV: Pickups to m.105 through m.137
Tchaikovsky: Symphony No. 6	Mvmt. II: mm. 1-24

* The Brahms Piano Concerto No. 2 excerpt only needs to be prepared by those wishing to be considered for principal seating.

Щемеров: Symphony #7, I, aut.

CELLO

273 *più f* *ff*

279 *simv*

285

291

297 Vc. Kb. *pizz.* *arco* *pizz.* *pizz.* *p* *p*

(V)

Detailed description: This page of a musical score is for the Cello part of the first movement of a symphony. It contains five staves of music. The first staff (measures 273-284) features a melodic line with a triplet and a first ending bracket. The second staff (measures 279-284) continues the melodic line with a 'simv' marking. The third staff (measures 285-290) and fourth staff (measures 291-296) continue the melodic line. The fifth staff (measures 297-302) is a piano accompaniment for the Cello (Vc.) and Keyboard (Kb.), showing a change from pizzicato to arco and back to pizzicato.

Violoncello

BRAMMS: PIANO CONCERTO #2, III. MOV.

34 Klav. **B** Alle arco
 39 *cresc.* *sf* *f* *sf* *fp* *fp* *fp* *fp*
 45 *fp* *sf* *f* *fp* *sf* *sf*
 52 *sf* *mf* *p* *dim.* *pp dim.* *ppp*
C pizz. arco rit. molto

59 Più Adagio
pp sempre *rit.* *dim.*

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

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

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

Violoncello

83 **E** Tutti dolce

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

93 Più Adagio ad lib. pizz. arco pp

Allegretto grazioso (M. M. ♩ = 104)

Solo Br. p pizz.

14 3 p

20 1 1 1 **A** pizz. Tutti arco dim. sf

42 Solo 1 Tutti Solo 1 Tutti sf cresc. sf ff

53 Solo 5 pizz. p poco f espr.

70 3 2

BRASS: SYMPHONY #3, I MVT. Violoncello

165 *f* *p* **K**

170 *cresc.* *f* *sf* *mf* *sf*

176 *sf* *fp* *f* *ff*

182

187 *f marc.* **L**

191 *cresc.*

194 *at* *sf* *mf* *mf*

198 *sf* *cresc.* **M**

203 *mp* *mp* *f* *mp* *mp* *dim.*

209 *pp* *pp* *p* *cresc.*

218 *f* *pizz.* *p dim.* *arco*

Violoncello



Poco Allegretto
mezza voce

3 *espress.*

7

14

23 *A* *vibr.* *dolce*

30 *dim.* *dolce*

35

39 *B* *p legg.*

46 *pizz.* *C* *arco* *p*

54 *dolce* *sim.*

59 *D*

67 *pp espress.* *cresc.*

MOZART: SYMPHONY #39, IV. MOV.
Violoncello und Kontrabaß

6

Finale Allegro 8

Cello

f Basso

18

Bassi

22

32

42 **A** 11

Viol. II

p

f f f f

65

f

75 **B**

p

88

97

f

106 8

f

120

127

Violoncello und Kontrabaß

133 **C** 1 *p* Cello

141

150 *f* Basso

164 Bassi

172

182

192 **D** 11 Viola *p* *f* *f* *f* *f*

215 *f*

224 **E** *p*

236

247

256

Detailed description: This page of a musical score contains ten staves of music for Cello and Bass. The key signature has two flats (B-flat and E-flat). The score begins at measure 133 with a Cello part marked *p* and a first ending bracket labeled 'C'. The Bass part enters at measure 150 with a forte (*f*) dynamic. At measure 164, the Bass part is labeled 'Bassi'. Measure 192 features a Viola part with a dynamic range from *p* to *f*, and a first ending bracket labeled 'D' with the number '11'. Measure 224 has a first ending bracket labeled 'E' with a *p* dynamic. The score concludes at measure 256 with a double bar line.

ТСТАКОВСКИЙ: Симфония №6 VIOLONCELLO

Allegro con grazia

mf mf f ff

gliss.

sempre mf

mf più f

p

mp mf pizz.

arco Bpizz. p

arco pizz. arco f mf

f mf p

II

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50