

Youngstown Symphony Orchestra  
Principal Cello and Section Cello Audition List 2024

Solo: Standard concerto of player's choice

Orchestral Solos (Principal)

Brahms: Piano Concerto No. 2: mvt 3: beginning to m. 25; m. 71 to end

Rossini: William Tell Overture: Solo Cello 1: opening to Allegro

Strauss: Don Quixote: Theme, Variations 1, 2, 5; finale

Von Suppé: Morning, Noon and Night in Vienna: 2<sup>nd</sup> m. of Andante amoroso to Andante maestoso

Orchestral Excerpts:(Section and Principal)

Beethoven - Symphony No. 5:

II. beginning to m. 10; pick-up to m. 99 – 123

III. beginning thru m. 18; pick-up to m. 53 to m. 218 (no repeat)

Brahms: Symphony No. 2: Mvt. 2: beginning to A

Debussy: La Mer: Mvt. 1: top line 2 m. before 9 thru 6 m. after 9

Mendelssohn: Midsummer Night's Dream: Scherzo: C to D

Mozart: Symphony No. 35: Mvt. 4: m. 134 – 211

Strauss: Don Juan: beginning to 4 m. before D; 7 m. before G to H

Strauss: Ein Heldenleben: beginning to 5 m. after 5; 1 m. before 46 to 5 m. after 49.

Verdi: Requiem: Offertorio: beginning thru m. 34

# Violoncell

419 **3** pizz. **3** **3** **H** **1** arco **Tutti**  
436 *f* *ff* *molto marc.* Solo *ff* *ben marc.*

447 *fz* *fz* *fz* *fz* **1** **1**

**Andante** (M.M. ♩ = 84)  
**Tutti**  
Violoncell I Solo *mp espress.*  
Violoncell II III *p* pizz.

4 Vcell. I Solo *f* *mf* *mp* *p*  
8 Vcell. II *p* *cresc.*  
Vcell. III *p* *cresc.*

13 Solo **A** *mf* *p* *dolce* *arco* *mf*  
Vcell. II, III *arco* *pizz.* *p*

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

# Violoncell

Klav. **B** Alle arco

34 *f* *fp* *fp* *fp* *fp* *fp*

39 *cresc.* *sf* *f* *f* *fp* *fp* *fp* *fp*

45 *fp* *sf* *f* *fp* *sf* *sf*

52 *sf* *mf* *p* *dim.* *pp dim.* *ppp*

**C** pizz. arco rit. molto

**Più Adagio**

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

**Tempo I**

Vcell. I Solo **D** Tutti

70 *p dolce* *p div.* *f* *p*

*pizz* *mf arco*

Solo

75 *p* *dolce* *p*

*pizz.*

Tutti

79 *cresc.* *mf*

*cresc.* *mf arco*

# Violoncell

83 E

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

88

*arco* *cresc.* *f* *dim.* *mf* *p dim.*

93 **Più Adagio**

*ppp* *-pizz.* *arco* *ad lib.* *pizz.* *arco* *ppp*

## Allegretto grazioso (M.M. ♩=104)

Solo Br. *pizz.*

*ppp* *p*

14 *p* *dim.*

*p* *dim.*

29 A *pizz.* *Tutti* *arco*

*ppp* *p* *cresc.* *f* *sf*

42 *Solo* *Tutti* *Solo* *Tutti*

*sf cresc. sf* *sf* *ff* *ff*

53 *Solo* *5* *pizz.* *poco f espr.*

*p* *poco f espr.*

70 *3* *2*

*3* *2*

# Guillaume Tell

## William Tell Overture

Violoncell.

Gioacchino Rossini

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo.

3. Violoncell solo. (Viola I.) *p*

4. Violoncell solo. (Viola II.) *p*

5. Violoncell solo. *p*

7

\* Vcl.5.

\* Vcl.5.

Rossini — William Tell Overture

Violoncell.

16/

*dolce*  
*p*  
*p*  
*p*  
*p*

22/

1 A  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

29/

\*Vcl. 5.  
*p*  
*pp*  
*pp*  
*pp*

Rossini — William Tell Overture

Violoncell.

4

36/ *espr.*

Vcl. 4. Vcl. 3.

*Allegro. (♩ = 108)*

44/ *pp.* *unis.* 19

*pp.* *unis.* 19

*pp.* *unis.* 19

*pp.* *unis.* 19

*pp.* *unis.* 19

68/ Viol. II. Fl. Viol. I. Clar.

*pp.* *cresc.*

78/ B 1 2 3 4 5 6 7 8 9 10 11 *pp.* *cresc.*

*pp.* *cresc.*

89/ 12 13 14 C *f.* *ff.*

*f.* *ff.*

96/

# Violoncell Solo.

*mf dim. p mf dim. pp*

(Sancho Panza.)  
Maggiore.

Bass Clar.

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

*poco rit.*  
*mf*

*dim.*  
*grazioso*

*p*  
*cresc.*

*f*

*ff*

*p*

*cresc.*  
*ff*



# Violoncell Solo.

*f* *ff*

*fff* *dim.*

*hervortretend* *P (ausdrucksvoll)*

*sfz* III

*f*

## Var. II. Kriegerisch.

*ff* (3 Solo Celli.)

*ff*

*langsam* 1. Flöte. 3

## Wieder doppelt so schnell.

3 Soli Celli.

*ff* *restez*

*ff*

*ff* *sfz* *fff*

etwas ruhiger  
werdend

# Violoncell Solo.

3 2 1 2 1 2 2 4 3 2 4 4 III 4 6 4 3 2 1 1 IV 4 1

2 3 4 5 6 7 46 *etwas ruhiger* 47 *lebhaft* 1 2 3 4 5 6 *dim.*

*Var. V. Solo. Sehr langsam.* *Frei declamierend, sentimental im Vortrag.* *sempre ff* *ff* *lebhaft* *dim.*

48 *dim.* *p* *pp* *f*

*mf* *f*

49 *cresc. e accelerando* *molto*

*Erstes Zeitmass. 50* *Schnell.* *rit. e dim. pp sehnstuechtig* *quasi Cadenza ff* *molto appassionato*

*molto rit.* *wiedererstes Zeitmass.*

51 *cresc.*

*pp* *f* *p* *cresc.*

52 *Var. VI.* *schnell* *dim.* *pp* *Oboe I.*

# Violoncell Solo.

75 *f* *dim.*

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

77 *cresc.* *f*

78 *sfz* *agitato* *etwas drügend* *ff*

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

80

81 *immer ruhiger werden*

82 *abnehmend* *allmählich immer mehr* *dim.* *pp*

IV V

Detailed description: This page contains the Violoncell Solo for measures 75 through 82 of the Don Quixote suite. The music is written in 3/4 time with a key signature of one sharp (F#). The score is arranged in two systems of five staves each. The first system (measures 75-76) begins with a forte (*f*) dynamic and a decrescendo (*dim.*) marking. Measure 76 is marked 'Finale. (sehr ruhig) espr.' and starts with a piano (*p*) dynamic. The second system (measures 77-78) features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. Measure 78 is marked 'agitato' and 'etwas drügend', with a fortississimo (*ff*) dynamic. The third system (measures 79-80) starts with a 'zurückhaltend' (retentive) marking and a piano (*p*) dynamic, followed by 'sehr ruhig' (very calm) and 'molto espr.' (much expressive). Measure 80 is marked with a forte (*f*) dynamic. The fourth system (measures 81-82) begins with 'immer ruhiger werden' (becoming ever calmer) and a piano (*p*) dynamic. Measure 82 is marked 'abnehmend' (decreasing) and 'allmählich immer mehr' (gradually ever more), ending with a decrescendo (*dim.*) and pianissimo (*pp*) dynamic. The score includes various fingering numbers (1-4) and bowing directions (V for up-bow, IV for down-bow).

# Ein Morgen, ein Mittag, ein Abend in Wien

Violoncello

Ouverture (1844)

Franz von Suppé

Andante maestoso  $q = 58$

*ff* *pizz.* *arco* *p* *f* *ff*

6

*ff* *pizz.* *arco* *ff*

Andante amoroso  $e = 92$

12

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

17

22

*con passione*

27

*p* *p*

32

*Tutti* *p* *f*

37

*1. Solo* *dolce*

41

*[p]* *trm* *trm* *pp*

46

Andante maestoso  $q = 58$  *pizz.* *arco* *ff* *ff*

V.S.

Andante con moto (♩ = 92)

Musical score for Violoncello, Andante con moto (♩ = 92). The score consists of 12 staves of music, each starting with a measure number. The music is in a 3/8 time signature with a key signature of three flats. Dynamics range from *p dolce* to *ff*. Performance instructions include *pizz.*, *arco*, and various articulations.

Staff 1: *p dolce* *f*  
 Staff 8: *p* *f* *p* *p* *cresc.* *f* *p* *f* *p*  
 Staff 22: *pizz.* *ff* *sempre ff*  
 Staff 35: *sf* *sf* *pp* *sempre p*  
 Staff 47: *cresc.* *f* *f* *p dolce*  
 Staff 55: *f* *p* *cresc.* *f* *p* *p* *cresc.* *f* *p*  
 Staff 69: *f* *p* *pizz.* *ff*  
 Staff 79: *sf* *sf* *pp*  
 Staff 89: *pp*  
 Staff 95: *cresc.* *f* *ff* *p dolce*  
 Staff 101: *pp*  
 Staff 105: *pp* *pizz.*  
 Staff 112: *f* *arco*

117



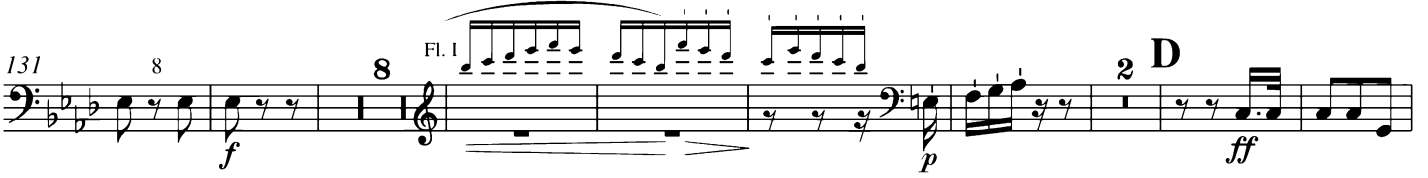
121



1 (-8) 2 3 4 5 6 7

*pp* *sempre pp*

131



8 8 FL. 1 2 D

*f* *p* *ff*

149



*dim.* *p* *pizz.*

161



2 arco 1 pizz.

*pp*

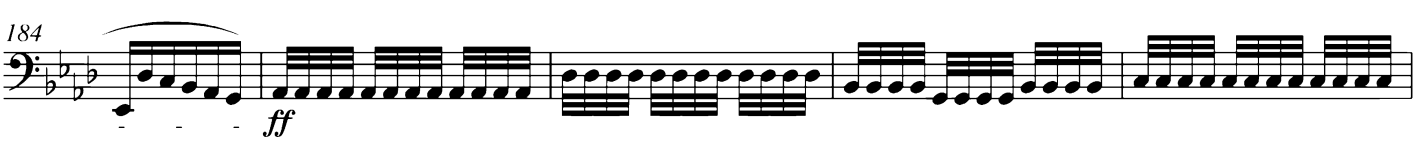
173



*cresc.* *f* *pp* *cresc.*

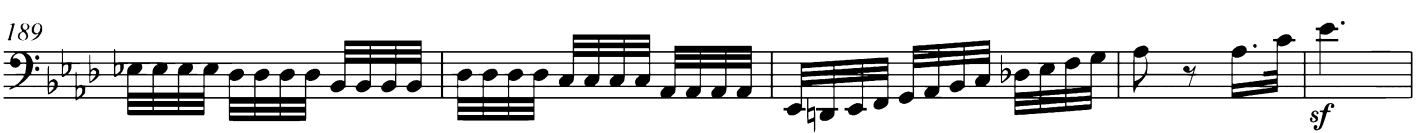
E 3 arco

184



*ff*

189



*sf*

194



4 Più moto (♩ = 116)

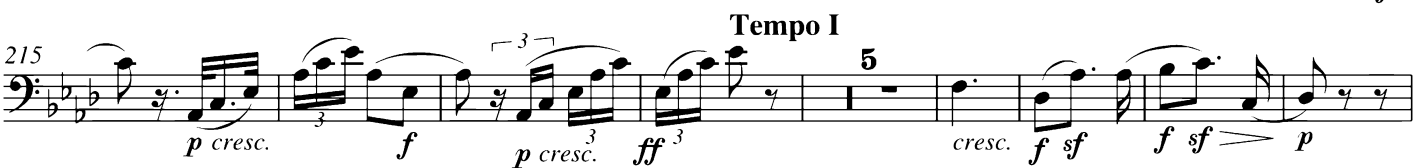
*p* *pp*

207



*cresc.* *f*

215

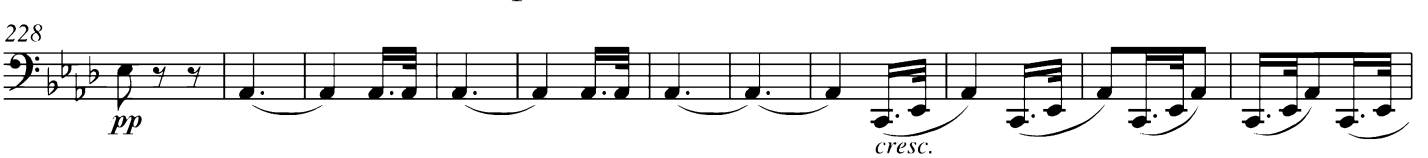


3 3 3 5

*p cresc.* *f* *p cresc.* *ff* *p cresc.* *f sf* *f sf* *p*

Tempo I

228



*pp* *cresc.*

239



3 3 3

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

**Allegro** (♩. = 96)

*pp* **poco ritard. a tempo** *pp*

11 *sf* **poco ritard.** **a tempo** *f*

21 *f*

30 *sf*

40 *sf sf sf dim. pp*

50 **poco ritard.** **a tempo** *pp*

59 *cresc.*

68 *f*

77 *ff*

87 *sf sf sf sf dim.* **A**

97 *pp p f > p*

107 *f > p sempre p*

\* Wiederholung ad lib. / repetition ad lib.

116 *cresc.*

125 *f* *ff*

135 *p* *f*

143

151

159 1. 2. *f*

166

173

182

190 **B**

197 *f* *dim.* *p*

204 *sempre più p*

211

Wendehilfe / page-turn aid: 219 **12** *pizz.* *p* *arco* *pp* 1. *ad libitum*



# Violoncell

Adagio non troppo

*poco f espr.*

6

12 **A** *poco f* *dim.* *p* *dim.* Fl. I 4

23 *p* *dim.* *p cresc.*

29 *f* *p* 3 3

**B** *L'istesso tempo, ma grazioso* *dim.* *pizz.*

33 *p* *pp*

38 *arco* *pp* *dim.* *pp* *cresc.* *f* *p* *pizz.*

42 *arco* *f* *dim.* *p* *pp* *p espr.*

47 **C** *p cresc.* *f* *poco f*

50 *cresc.* *f* *poco f*

52 *cresc.* *f*

# VIOLONCELLES

## 7 au Mouvt

arco pizz. arco

DIV. *p* arco *p* *p* pizz. 2 *p espress.* *mf appassion.* arco

*mf*

*più p* *cresc.*

pizz.

## 8

*pp* *pp* *pp cresc.* *p* *mf*

arco pizz.

## Retenu a Tempo

arco

*sfz* *sfz* *sfz* *p e molto dim.* *pp* 1

## Un peu plus mouvementé

## 9

1-2 3-4 5-6 7-8 9-10-11-12 13-14-15-16

*p* *sfp* *mf* *f* *p*

16 *très rythmés* *velles*

VOLONCELLES

Two staves of music for violoncelles. The first staff has dynamics *mf*, *sf*, *f*, *ff*, and *dim.*. The second staff has dynamics *mf*, *sf*, *f*, *ff*, and *dim.*. The bottom staff starts with a *p* dynamic.

En animant

Two staves of music for violoncelles. The first staff has dynamics *p*, *pp*, *pp*, and *p cresc.*. The second staff has dynamics *pp*, *pp*, and *p cresc.*. The bottom staff has dynamics *pp*, *pp*, and *p cresc.*. The section is marked with *pizz.* and *arco* instructions.

10

au Mouvt

Two staves of music for violoncelles. The first staff has dynamics *arco*, *f sfz*, and *pizz.*. The second staff has dynamics *DIV. en 2*, *molto cresc.*, *f sfz*, and *p pizz.*. The bottom staff has dynamics *arco* and *pizz.*.

Scherzo.

Allegro vivace.

16

Nº 1.

*p*

*cresc.*

*p*

*cresc.*

*sf* *sf* *sf* *p* *sf*

*pizz.* *arco* *pp*

*sf* *sf* *p* *pp*

*p*

*pp*

*p* *cresc.*

*p* *cresc.*

*f* *cresc.* *ff* *sf*

4

21

7

Violoncello und Kontrabaß

134 *p*

142 *f*

151

160

168

177 *sf sf p f*

189 *fp f* 3

202 *fp fp fp fp fp fp*

210 *f sfp sfp p p* 1

222 *p* 2

234 *f* F 1

249

256

Detailed description: This page contains the musical score for the Violoncello and Kontrabaß parts of Mozart's Symphony No. 35, measures 134 to 256. The score is written in bass clef with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff (measure 134) begins with a piano (*p*) dynamic and features a melodic line with slurs. The second staff (measure 142) starts with a forte (*f*) dynamic. The third staff (measure 151) continues the melodic development. The fourth staff (measure 160) shows a continuation of the melodic line. The fifth staff (measure 168) features a more rhythmic passage. The sixth staff (measure 177) includes dynamic markings of *sf*, *sf*, *p*, *f*, and *fp*, along with a chordal texture. The seventh staff (measure 189) has *fp* and *f* dynamics and includes a triplet of eighth notes. The eighth staff (measure 202) features a series of sixteenth-note passages with *fp* dynamics. The ninth staff (measure 210) includes dynamics of *f*, *sfp*, *sfp*, *p*, and *p*, with a first ending bracket. The tenth staff (measure 222) has a piano (*p*) dynamic and includes a second ending bracket. The eleventh staff (measure 234) features a forte (*f*) dynamic and includes a chordal texture with a first ending bracket. The twelfth staff (measure 249) continues the melodic line. The final staff (measure 256) concludes the passage with a final cadence.

# Richard Strauss Don Juan, Op.20

## VIOLONCELLO

*Allegro, molto con brio*

The musical score for the Violoncello part of Don Juan, Op. 20 by Richard Strauss, consists of eight systems of notation. The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro, molto con brio'. The dynamics range from fortissimo (ff) to pianissimo (pp), with a section marked 'tranne sul ponticello' (except on the bridge) and 'pp subito' (pianissimo suddenly).

The notation includes:

- Staff 1: *ff* dynamics, triplet markings, and a large slur over the final measures.
- Staff 2: *ff* dynamics, *pizz.* (pizzicato) markings, and *arco* (arco) markings.
- Staff 3: *mf* dynamics, *arco* markings, and sixteenth-note patterns.
- Staff 4: *ff* dynamics, *pizz.* and *arco* markings, and triplet markings.
- Staff 5: *ff* dynamics, triplet markings, and accent markings.
- Staff 6: *ff* dynamics, triplet markings, and a section marked 'B'.
- Staff 7: *ff* dynamics, triplet markings, and a section marked 'A'.
- Staff 8: *pp subito* (pianissimo subito), *tranne sul ponticello* (except on the bridge), and *p* (piano) dynamics, with triplet and sixteenth-note markings.

# Violoncello

*molto Vivo*

*f* *p* *espr.* *p* *cresc.* *rapidamente* *ff* *tranquillo* *sfz* *ppp* *tranquillo* *ppp* *tranquillo* *2* *7* *pp* *pp* *p* *vierfach geteilt* *cresc.* *pp* *espr.* *espr.* *pp* *cresc.* *dim* *pp* *poco a poco più vivente* *pp* *espr.* *dim.* *pp* *espr.* *cresc.* *molto espr.* *f*

# Violoncello

*espr.* **mf** *molto appassionato e sempre un poco stringendo* **f** *cresc.* **ff** *molto espr.*

*un poco più lento* **fff**

*poco calando* **p** *senza espr.* **Tempo, vivo** *poco sostenuto* **mf**

*calando* **1** **Tempo vivo** *poco stringendo*

*a tempo molto vivace* **p** **H** *pizz.* **ff**

*a tempo molto vivace* **mf** *cresc.* **ff** *pizz.* **ff**

**arco**

**I** *pizz.*

**arco** **ff** *pizz.* **arco**

**ff**

**ff**

*un poco cal.* **K** *a tempo* **1** **f** *molto appassion.* **2** *pizz.* **3** **1** *poco cal.* **pp**



Richard Strauss  
Ein Heldenleben, Op. 40

Violoncelle.

Lebhaft bewegt.

The musical score for the Cello part is written in a single system with a 4/4 time signature and a key signature of two flats (B-flat major or D-flat minor). The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and features a triplet of eighth notes. The second staff continues the melodic line with various articulations. The third staff includes a first ending bracket and a dynamic marking of *sfz*. The fourth staff features a dynamic marking of *ff* and a triplet. The fifth staff is divided into two systems, with the upper system marked *pp* and *geteilt*, and the lower system marked *pp*. The sixth staff is marked *hervortretend arco* and includes dynamic markings of *p*, *cresc.*, *f dim.*, *p*, and *mf cresc.*. The seventh staff is marked *dim.* and *p*. The eighth staff continues the melodic line. The ninth staff is marked *ff* and includes a triplet. The tenth staff concludes with a dynamic marking of *dim. - - pp* and a second ending bracket.

# Violoncelle.

43 (Alle) *etwas breiter*  
*f sfz* *ff sfz* *molto espress.*

*dim.* *geteilt* *pp* *vierfach.*

44 *wieder lebhaft*  
*f sfz* *ff*

45 *ff* *p*

*f* *sehr ausdrucksvoll*

46 *mit Steigerung*  
*ff* *sehr ausdrucksvoll*

47 *p*

48 *cresc.*

49 *ff*

*ff* *Festes Zeitmass. (sehr lebhaft.)*

3 *p* 50 5

Violoncello

*animando un poco* *come prima*

657 *p* *pp* *f*

665 *Sopr.-Solo* *div.* *mf*

(do) - na e-is re-qui -

682 *legato e pp* *pp* *ancora più p*

690 *morendo ed allarg.* *1* *ppp* *f* *pp*

Nr. 3. Offertorio

*Andante mosso* (♩=66)

9 *p* *p* *dolce* *un poco marcato* *ppp* *p*

19 *più marcato* *f* *ppp*

30 *cantabile*

39 *2*

49 *f* *p* *dim.*

58 *p* *ancora più p* *Sopr.-Solo* *cantabile dolcissimo* *6* *2*

si-gni-fer san - - ctus -