


Mankato Symphony Orchestra

Audition Materials – Cello

1. A solo piece of the auditioner's choice.
2. Enclosed excerpts (in brackets):
 - a. Beethoven – **Symphony No. 8**
 - b. Beethoven – **Symphony No. 5, Second Movement**
 - c. Brahms – **Symphony No. 2**
 - d. Mendelssohn – **Scherzo**
3. Sight-reading

Symphony No. 8

Beethoven

Tempo di Menuetto ♩ = 126

The musical score for the Minuet movement of Symphony No. 8 is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The tempo is marked 'Tempo di Menuetto' with a quarter note equal to 126 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score consists of two systems of music. The first system has 6 measures, and the second system has 7 measures. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The violin part provides a melodic accompaniment with slurs and various fingering indications. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also markings for *p cresc.* and *f*.

Symphony No. 5

Beethoven

Andante con moto ♩ = 92

The musical score for the first movement of Symphony No. 5 is shown for Violin I and Cello/Double Bass. The tempo is marked 'Andante con moto' with a quarter note equal to 92 beats per minute. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 4/4. The Violin I part is in the upper staff, and the Cello/Double Bass part is in the lower staff. The Violin I part features a prominent melodic line with slurs and various fingering indications. The Cello/Double Bass part provides a rhythmic accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *p* (piano). There are also markings for *p dolce pizz.* and *arco*. The score consists of two systems of music. The first system has 8 measures, and the second system has 8 measures.

Symphony No. 2

Johannes Brahms, Op. 73

V Allegro non troppo

p III IV

dim.

cresc.

p 7 Klar.

SHOULD BE SEPARATE
BUT WITHOUT ACCENT

div. *cant.*

pizz.

1. = 22

Scherzo

aus der Musik zu Shakespeares „Sommernachtstraum“

VIOLONCELLO e CONTRABASSO

Felix Mendelssohn Bartholdy, op. 61 Nr. 1

Allegro vivace

Fl. I 12 Clar. I

22 A *p* *cresc.*

35 4 B *p* *cresc.*

51 *sf* *p* *sf*

65 *sf* *pizz.* *arco* *pp* *pizz.*

76

84 *p* *p*

91 D 20 E *Clar. I* *p* *cresc.* *arco* *p* *cresc.*

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

7

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Violoncello e Contrabasso

137 **F**
p *cresc.* *f* *cresc.*

148 *ff* *sf* *p* *pizz.* *cresc.* *f* *sf*
 4 **1 Garco**

163 *cresc.* *sf* *sf* *cresc.* *sf* *sf* *sempre ff*

174 **H**
dim.

186 *pizz.* *pp* *pizz.*

198 *arco* *p* *(pizz.)* **I**

208 *pizz.* *arco* *p* *pizz.* *dim.*

218 **5** *arco* *pp* **4** **K**
pp

235 **2** **3** **4** **5** **6**

248 *pizz.* **L** **3** *pizz.* **14** **Fl. I**

Violoncello e Contrabasso

274 **M** arco
psf cresc. *sf* *sf* *p* *fsf*

284

295 **N**
p *pizz.*

304

312

320

336 **P** *pizz.* 1 2 3 4 5 6 7 8 9 10 11
p *sempre più pp*

351 12 13 14 15 16 17 18 19 20 **3 Q** 1 1 2 3 4 5
dim.

369 6 7 8 9 arco *pp* *pizz.*