

# HALLÉ

## Principal Cello [Section Leader] Audition Requirements

### 1<sup>st</sup> Round Audition

MENDELSSOHN – Midsummer Night's Dream, Scherzo C-D and N-O

VERDI – Requiem, No.3 Offertorio, b1-34

ROSSINI – William Tell Overture, b1 – b48 (Allegro)

**You will also be asked to play the exposition of one of the following concertos:**

HAYDN – Cello Concerto No.2 in D, Op. 101

DVORAK – Cello Concerto in B minor, Op. 104

SCHUMANN – Cello Concerto in A minor, Op. 129

The first round will be screened.

### 2<sup>nd</sup> Round Audition

BRAHMS – Piano Concerto No.2, 3<sup>rd</sup> mvt, D - end

BEETHOVEN – Prometheus, cello solo mvt (No.5 solo – end of No.5)

ADÈS – Inferno, Mvt 9 (the Hypocrites), Figure 101 – 1 bar before Figure 104

STRAUSS – Don Quixote Theme (Solo Cello), 'Mässig', Variation 1 – end of Variation 2 and Variation 5

SHOSTAKOVICH – Symphony No.1, 4<sup>th</sup> mvt, Figure 36 (Largo) – Figure 40

PUCCINI – Tosca (Cello Quartet), Atto No.3, 5<sup>th</sup> bar of Figure 9 - Figure 11

MAHLER – Symphony No.5, 2<sup>nd</sup> mvt, 11<sup>th</sup> bar of Figure 11 - 8<sup>th</sup> bar of Figure 12

WAGNER – Tristan und Isolde, b1 – A

For both solo and tutti excerpts, please feel free to devise your own bowings – we look forward to hearing your choices.

## Mendelssohn – Midsummer Night's Dream: Scherzo C-D and N-O

### Mendelssohn — Midsummer Night's Dream

**VIOLONCELLO e BASSO.**

3

## Scherzo.

**Allegro vivace.**

16

**Nº 1.**

[illegible]

## 7

The image displays a page from a musical score for the piece "The Swan" by Maurice Strakosky. The score is written for piano and cello. The piano part is in the upper staves, and the cello part is in the lower staves. The music is in 3/4 time and B-flat major. The score includes various musical notations such as dynamics (p, cresc., sf, pizz.), articulation (accents), and performance instructions (arco, pizz.). Red brackets highlight specific sections: the first bracket is under the piano's first staff, and the second bracket is under the piano's second staff, both indicating areas of interest for analysis.

# Verdi – Requiem, No.3 Offertorio, b1-34

## Nr. 3. Offertorio

*Andante mosso* (♩=66)

Measures 1-34 of the musical score for Verdi's Requiem, No. 3 Offertorio. The score is in 6/8 time and B-flat major. The tempo is marked *Andante mosso* (♩=66). The score includes various dynamics and markings: *p*, *ppp*, *f*, *dim.*, *ancora più p*, *cantabile*, *dolce*, *più marcato*, *un poco marcato*, and *Sopr. Solo cantabile dolcissimo*. The score is divided into systems, with measures 9, 19, 30, 39, 49, and 56 marked. A red bracket highlights measures 1-10, and a red box highlights measures 30-34.

Measures 1-34 of the musical score for Verdi's Requiem, No. 3 Offertorio. The score is in 6/8 time and B-flat major. The tempo is marked *Andante mosso* (♩=66). The score includes various dynamics and markings: *p*, *ppp*, *f*, *dim.*, *ancora più p*, *cantabile*, *dolce*, *più marcato*, *un poco marcato*, and *Sopr. Solo cantabile dolcissimo*. The score is divided into systems, with measures 9, 19, 30, 39, 49, and 56 marked. A red bracket highlights measures 1-10, and a red box highlights measures 30-34.

# Rossini – William Tell Overture, b1 – Allegro

Violoncell.

Gioacchino Rossini

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo. *p*

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

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

5. Violoncell solo. *p*

7

Vel. 5.

Vel. 5.

Rossini — William Tell Overture

Violoncell.

3

16/

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

22/

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

29/

*p*  
*p*  
*pp*  
*pp*  
*pp*

\*Vel. 5.



Rossini — William Tell Overture  
Violoncell.

4

36/

*espr.*

Vcl. 4. Vcl. 5.

44/

*Allegro. (♩ = 108)*

unis. 19

unis. 19

*pp.*

unis. 19

*pp.*

unis. 19

*pp.*

unis. 19

# BRAHMS – Piano Concerto No.2, 3<sup>rd</sup> mvt, D - end

**Più Adagio**

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

**Tempo I**

**D**

Vcell. I Solo *p dolce*

Vcell. II, III *p div.* *pizz.* *mf arco*

70 *f* *p*

75 *p* *dolce* *pizz.*

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

**E**

83 *p* *pizz.* *dolce*

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

**Più Adagio**

93 *pp* *-pizz.* *arco* *ad lib.* *pizz.* *arco* *pp*



# BEETHOVEN – Prometheus, No.5 solo – end of No.5

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves. The top staff is for the violin, marked 'unis.' and 'p'. The bottom staff is for the piano, marked 'ff'. A red bracket on the left side of the piano staff indicates a section where the piano plays a solo, labeled 'Vel. Solo.'. The piano part features a series of sixteenth-note runs. The violin part includes a crescendo ('cresc.') and a decrescendo ('decresc.') section. The score is in 3/4 time and ends with a double bar line.

Andante quasi Allegretto.

The first system of the musical score for 'The Little Boat' is in 8/8 time and B-flat major. The treble clef part begins with a 'dolce' marking and features a melody of eighth and sixteenth notes. The bass clef part has a 'pizz' (pizzicato) marking and a 'p' (piano) dynamic marking. The system concludes with a repeat sign.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The melody is in the right hand, and the accompaniment is in the left hand. The score includes dynamic markings such as "cresc.", "sf", and "p".

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and contains a simple harmonic accompaniment with notes and rests. Both staves begin with a piano (*p*) dynamic marking.

[illegible]

First system of the piano introduction. The right hand features a complex, arpeggiated figure, while the left hand provides a rhythmic accompaniment. Dynamics include *cresc.* and *p*.

## Violoncello e Basso.

*pizz.*  
*pp*

*tr*  
*arco*  
*cresc.*  
*cresc.*  
*f*

*1*  
*p*  
*cresc.*  
*f*  
*f*

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

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

*arco*  
*dolce*  
*pp*

*p*  
*cresc.*  
*arco*

*1*  
*p cresc.*  
*sf*  
*p decresc.*  
*p*  
*cresc.*  
*pizz.*  
*p pizz.*  
*p*

# ADÈS – Inferno, Mvt 9 (the Hypocrites), Figure 101 – 1 bar before Figure 104

18

unis. con sord.

Violoncello

1370 **100**

*ppp* *p* *pp* *p* *pp*

1375 (2+2+3) 1. solo *mf* *p* (2+2+3) **1** **101** enter imperceptibly *ppp* *pp*

altri *mf* *p* *pp* *s. tasto* *ppp* *ppp*

1380 (1. solo) (altri) *cresc.* *5*

**102** colla parte (2+2+3) *accel.* *A tempo*

1385 (1. solo) *3* *pizz.* *f* *3* *1* *ff* *3*

altri div. *pizz.* *f* *1* *ff*

*colla parte* (1. solo) *accel.* *lunga* *ad libitum* *accel.*

1388 *ff* *violente* *3* *1* *7*

altri div. *1* *(pizz.)* *fff* *violente* *1* *1*

*fff*

## 103 (colla parte sempre)

1391 (1. solo) *accel.* -----

*fff*  
enter one by one  
arco ord.

*ppp*

altri 1

1393 (1. solo) *trem.* *vanish into tutti* *rit.* ----- *ord.*

*p*

(altri) (tutti)

*fff* *p*

s. tasto

## 104 A tempo

1397 *tutti div.* *pp* *mf* *ppp*

*pp* *mf* *ppp*

(2+2+2+3)

1400 (2+2+3) *mp* *mp* *p* *p* *pesante* *pp* *pesante* *pp*

*mp* *mp* *p* *p* *pp*

*attacca XII*



# STRAUSS – Don Quixote Theme (Solo Cello), ‘Mässig’, Variation 1 – end of Variation 2 and Variation 5

## Mässig and Variation 1

*fff* *fff* *fff* *fff* *fff* *rit.* Dämpfer weg.

Don Quixote, der Ritter von der traurigen Gestalt.

**Mässig.** Solo. *(hervortretend)*

*grazioso*

2886

*mf dim. p mf dim. pp*

(Sancho Panza.)  
Maggiore.

14 9 15 2 1 1 1 3 16 2 Bass Clar.

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

*poco rit.*

*mf*



Handwritten musical score for a piece, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings.

Key markings and features include:

- dim.* (diminuendo)
- grazioso* (graceful)
- p* (piano)
- cresc.* (crescendo)
- f* (forte)
- ff* (fortissimo)
- hervortretend* (emerging)
- P (ausdrucksvoll)* (expressive)
- dim.* (diminuendo)
- f* (forte)

The score is numbered 17, 18, 19, 20, and 21, indicating measures or sections. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulation marks (e.g., accents, slurs). A red bracket highlights the final measure of the piece, marked with a forte (*f*) dynamic.

## Variation 2

**Var. II.**  
*Kriegerisch.*

*ff* (3 Solo Celli.) *ff*

*ff*

*langsam* 22 5 23 4 1. Flöte.

**Wieder doppelt so schnell.** 3  
3 Soli Celli. *ff*

*ff*

24 *ff*

25 *etwas ruhiger werdend*  
*ff* *fz* *fff*

2886

## Variation 5

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

Var. V. *sempre ff* *ff*

Solo. *Sehr langsam.* *p* *Frei declamierend, sentimental im Vortrag.*

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

49 *mf* *p* *f* *cresc. e accelerando* *molto*

Erstes Zeitmass. 50 *Schnell.* *rit. e dim.* *pp* *sehnsüchtig* *quasi Cadenza* *molto rit.* *molto appassionato* *wieder erstes Zeitmass.*

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

52 Var. VI. *dim.* *pp* *Chor I*



SHOSTAKOVICH – Symphony No.1, 4<sup>th</sup> mvt, Figure 36 (Largo) –  
Figure 40

14 Adagio.  $\text{♩} = 24$ .  
[35] Cello solo

Violoncello.  
[36] Largo.  $\text{♩} = 63$ . Concord.  
*p molto espr.*

2 Celli

*pp*

[37]

*cresc.*

*pp*

Altri celli

*pp*

[38] Cello solo

*poco f*

*pp*

*poco*

2 Celli

Altri Celli

[39]

Cello solo

*cresc.*

*pp*

2 Celli

Celli

[40] senza sord.

tutti Celli arco

PUCCINI – Tosca (Cello Quartet), Atto No.3, 5<sup>th</sup> bar of Figure 9 –  
Figure 11

81

*dolce, sostenuto e legato*

1.<sup>o</sup> *pp legato*

2.<sup>o</sup> *pp legato*

3.<sup>o</sup> *pp legato*

4.<sup>o</sup> *pp legato*

BASSI

Io lascio al mondo, una persona cara

*ppp*

*ppp*

*ppp*

*ppp*

Consen- tite ch'io le scriva un sol

Consen- tite ch'io le scriva un sol





MENO

*p* dolceissimo espressivo

*p*

*p*

*p*

*p*

MENO

*cres.*

*allarg.* *p*

*cres. ed allarg.* *f*

*cres.*

*allarg.* *p*

*cres. ed allarg.* *f*

*f*

PIZZ.

$\checkmark$   $\checkmark$  *rit.*  
*p*  
*rit.*  
*p*  
*rit.*  
*pp*  
*rit.*  
*pp*  
*f*  
*f*  
*rall. e dim.*  
*rall. e dim.*

11

*AND.<sup>te</sup> LENTO*  
*Appassionato molto*

*8*  
e un passo sfiorava la rena...

*8*  
e un passo sfiorava la rena...

*8*  
e un passo sfiorava la rena...

*PIZZ.*  
*pp*  
*AND.<sup>te</sup> LENTO* *Appassionato molto*

MAHLER – Symphony No.5, 11<sup>th</sup> bar of Figure 11 - 8<sup>th</sup> bar of Figure 12

11 drängend

2

3 rit. 1

Langsam, aber immer  $\frac{2}{2}$  am Griffbrett.

dim. kurz.  $p$   $ff$   $ff$   $ff$   $p$   $f$

zögernd dim.  $pp$  klagend

sempre  $pp$  ma espressivo

allmählich fließender  $pp$   $Tempo moderato$

etwas drängend  $poco cresc.$  12 die Hälfte

$pp$  immer am Griffbrett

rato

Tutti breit gestrichen

sempre  $pp$

$p$   $p$   $p$   $pp$   $f$   $p$

WAGNER – Tristan und Isolde, b1 – A

ERSTER AUFZUG.

Einleitung.

Langsam und schmachkend.  
*Lento e languido.*

*pp* *cresc.* *dim.* *cresc.*

*sf > p* *f* *p* *pizz.* *arco*

*f* *dim.* *p* *cresc.* *f dim.* *dolce* *p*

*dim.* *p* *cresc.* *f* *p* *cresc.* *f* *p dim* **A** 3

*divisi* **Belebend.** *Animando.* *rall.*