

AALBORG SYMFONIORKESTER
CHIEF CONDUCTOR: JOSHUA WEILERSTEIN
CO-PRINCIPAL CELLO
Audition date:
Friday 13th October 2023

AUDITION REQUIREMENTS

FIRST ROUND:

Haydn: Cello Concerto in D Major, op. 101 Hoboken VIIb: 2 (Gendron edition)
First movement – Exposition and Development (until end of bar 128) – **Without Cadenza**

Orchestral Excerpts:

Beethoven: Symphony no. 5, Second movement
Brahms: Symphony no. 2, Second movement
Bach: Brandenburg Concerto no. 3, First movement
Verdi: Requiem: Third movement – Offertorio

SECOND ROUND:

Dvorak: Cello Concerto in B minor, First Movement **OR**
Schumann: Cello Concerto in A minor, First movement

Orchestral Excerpts:

Brahms: Piano Concerto no. 2, Third movement
Shostakovich: Symphony no. 15, Second movement
R. Strauss: Die Frau ohne Schatten, op. 65
Rossini: William Tell: Overture (Cello Solo)
Haydn: Symphony no. 31. Finale – Variation 2 – (Cello solo)

THIRD ROUND: CHAMBER MUSIC

Schubert: String Quintet in C Major, D956 – First movement, Cello II

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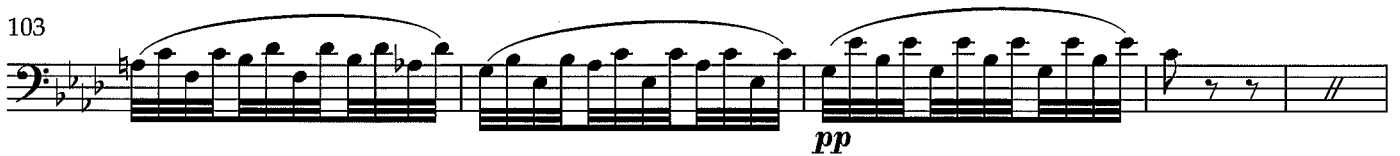
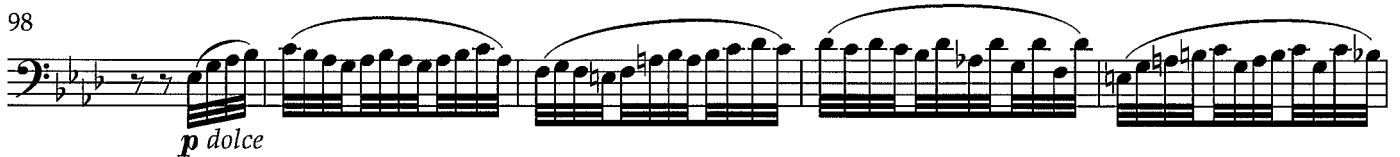
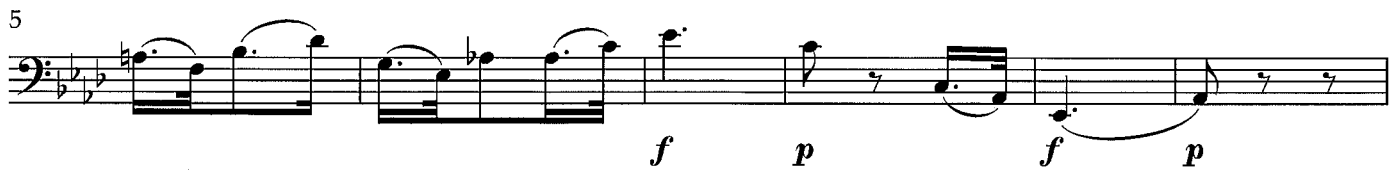
Verdi: Requiem: Third movement - Offertorio

Symphony n. 5

Movement 2

Ludwig van Beethoven

Andante con moto ♩ = 92



Brahms: Symphony no. 2 – Second movement

Adagio non troppo

The image displays a musical score for the second movement of Brahms' Symphony No. 2, marked 'Adagio non troppo'. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with the tempo marking 'Adagio non troppo' and the dynamic 'poco f espr.'. It features a series of eighth and sixteenth notes, some beamed together, with a crescendo leading to a half note marked 'p'. The second staff starts at measure 6 and continues the melodic line with similar rhythmic patterns and phrasing. The third staff begins at measure 12, marked 'poco f', and includes a 'dim.' (diminuendo) marking before ending on a half note marked 'p'. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

J.S. Bach: Brandenburg Concerto no. 3 – First movement

Moderato

55

f



58



63



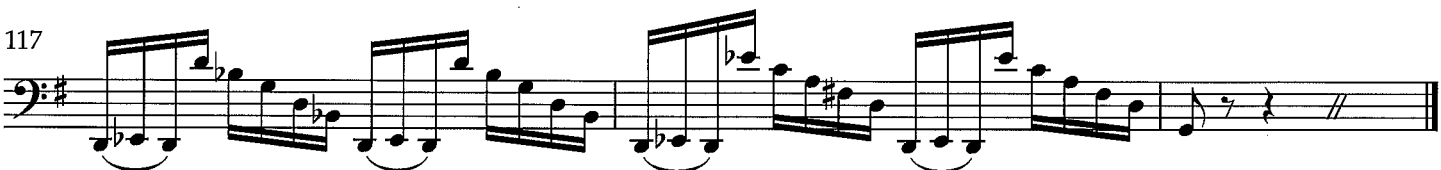
65



114

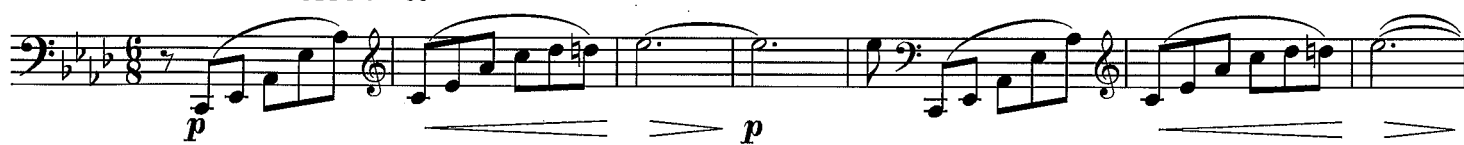


117



Verdi: Requiem: Offertorio

Andante mosso ♩ = 66



SECOND ROUND:

Dvorak: Cello Concerto in B minor, First Movement **OR**

Schumann: Cello Concerto in A minor, First movement

Orchestral Excerpts:

Brahms: Piano Concerto no. 2, Third movement

Shostakovich: Symphony no. 15, Second movement

R. Strauss: Die Frau ohne Schatten, op. 65

Rossini: William Tell: Overture (Cello Solo)

Haydn: Symphony no. 31. Finale – Variation 2 – (Cello solo) **To be played with repeats**

Brahms: Piano Concerto no. 2, Third movement

Andante (M.M. ♩ = 84)

Violoncell I
Solo

Violoncell II
III

Tutti
mp espress.
div. p
p pizz.

f
mf
mf arco
p
p pizz.

Vcell. I Solo

p
p
cresc.
cresc.
p
cresc.

Solo

mf
pizz.
p
dolce
arco mf

p
dolce
pizz.
pp rit.
in tempo
8

Violoncello

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* *pizz.* *p* *dim.* *pp dim.* *ppp* *arco rit. molto*

59 *Più Adagio* *pp sempre* *dim.*

Tempo I

Vcell. I Solo **D** Tutti

70 *p dolce* *p div.* *pizz.* *mf arco*

75 *Solo* *dolce* *pizz.*

Tutti *Solo*

79 *cresc.* *cresc.* *mf* *mf arco*

Violoncello

9

83

E

Tutti

dolce

pizz.

pizz.

88

Solo

rit.

dim.

rit.

p dim.

cresc.

f

mf

arco

93

Più Adagio

ad lib.

pizz.

arco

pp

Shostakovich: Symphony no. 15 – Second movement

II

52 Adagio $\text{♩} = 108$

Tr. I, II

10

1

53 I. solo

f espr.

20

p *f*

30

dim. *p*

39 55 (I. solo)

p espr. *f*

48 1 (I. solo)

p 56

65

(I. solo) 57

f espr.

Detailed description: This block contains the musical score for measures 52 through 65 of the second movement of Shostakovich's Symphony No. 15. The score is written for two staves, Treble and Bass clef, in 3/4 time. Measure 52 is marked 'Adagio' with a tempo of 108 quarter notes per minute. The key signature has two flats. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 53 features a first solo (I. solo) in the bass staff with a forte, expressive (f espr.) dynamic. Measure 54 shows a dynamic shift from piano (p) to forte (f). Measure 55 is another first solo (I. solo) in the treble staff, starting piano (p) and expressive (p espr.), and becoming forte (f) later in the measure. Measure 56 is a first solo (I. solo) in the treble staff, starting piano (p). Measure 57 is a first solo (I. solo) in the bass staff, forte and expressive (f espr.).

Violoncello

7

75

p *f*

58

85

mf *mf dim.*

1

94

59

115

61

Fl., Ob., Clar. Cor., Tr.

p

(I. solo)

2

121

62

p espr.

Solo

mf *mf* *dim.* *p*

67 *p molto espr.*

68 1. Spieler. *p* (mit Dämpfer) *cresc.* 2. Spieler. *p* *cresc.*

69 *etwas fließender* *zus.* *p singend*

70 *all/mähtlich wieder ruhiger werdend.* *früheres Zeitmaß, mäßig langsam* *ritard.* *dim.* *pp* *p dim.* *pp* (ohne Dämpfer) *p*

71 *p*

72 *pp* *1* *pp*

Guillaume Tell

William Tell Overture

Violoncell.

Gioacchino Rossini

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo.

3. Violoncell solo. (Viola I.)

4. Violoncell solo. (Viola II.)

5. Violoncell solo.

The first system of the score consists of five staves, all in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante.' with a metronome indication of 54 quarter notes per minute. The first staff is labeled '1. Violoncell solo.' and contains a melodic line starting with a forte dynamic 'f' and a 'pizzicato' marking, followed by a 'piano' dynamic 'p' and an 'espress.' (expressive) marking. The second staff is labeled '2. Violoncell solo.' and contains a rest followed by a melodic line starting with a piano dynamic 'p'. The third staff is labeled '3. Violoncell solo. (Viola I.)' and contains a rest followed by a melodic line starting with a piano dynamic 'p'. The fourth staff is labeled '4. Violoncell solo. (Viola II.)' and contains a rest followed by a melodic line starting with a piano dynamic 'p'. The fifth staff is labeled '5. Violoncell solo.' and contains a rest followed by a melodic line starting with a piano dynamic 'p'.

7

* Vel. 5.

* Vel. 5.

The second system of the score continues the five-staff arrangement. The first staff has a melodic line starting with a forte dynamic 'f' and a 'pizzicato' marking, followed by a 'piano' dynamic 'p' and an 'espress.' (expressive) marking. The other staves have rests followed by a melodic line starting with a piano dynamic 'p'. The system concludes with a 'Vel. 5.' (ritardando) marking.

Violoncell.

16/

dolce

p

p

p

p

22/

pp

pp

pp

pp

pp

pp

29/

p

pp

pp

pp

pp

*Vcl. 5.

Rossini — William Tell Overture

Violoncell.

4

36/

espr.

Viol. 4. Viol. 3.

44/

Allegro. (♩ = 108)

unis. 19

unis. 19

pp.

unis. 19

pp

unis. 19

pp

unis. 19

pp

unis. 19

pp

Fl. Viol. I. Clar.

68

Viol. II.

Fl. Viol. I. Clar.

78

B 1 2 3 4 5 6 7 8 9 10 11

pp

cresc.

89

12 13 14 C

f *ff*

96

THIRD ROUND: CHAMBER MUSIC

Schubert: String Quintet in C Major, D956 – First movement, Cello II

Quintett in C

D 956 - op. post. 163

Violoncello II

Allegro ma non troppo

September (?) 1828

Viol. I

1

9

19

28

36

42

48

52

56

62

69

p *f* *p* *pp* *cresc.* *ff* *pp* *cresc.* *f* *ff* *ff* *ff* *ff* *cresc.* *fz* *fp* *p* *3* *3* *cresc.* *3* *3* *fp* *p* *3* *3* *cresc.* *3* *3* *f* *fz* *fp* *decresc.* *pp* *pp* *decresc.* *pp* *decresc.*

75 *fp>* *pp* *pizz.* 1

82

88 *decresc.*

94 *decresc.* *fp>*

100 *pp* *decresc.*

106 *decresc.*

112 *cresc.* *arco* *f>*

119 *decresc.* *p* *cresc.* *f>* *decresc.* *p*

126 *tr.*

133 *tr.* *fz>* *pp*

141 *fz* *pp* *p*

148 *pp* *dim.* *fz*

155 *p cresc.* *fz* *p* *pp* *fz>* *pp*

162 *cresc.*

167 *f* *fz* *fz* *fz* *fz*

173 *fz* *fz* *fz* *fz>* *p* *3* *simile* *3* *3* *3* *3* *3* *3*

178 *3* *3* *3* *6* *6* *6* *6* *p* *fz>* *decresc.*

184

189 *p*

195 *pp*

201 *ff* *fz* *fz*

207 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *p* *3*

212 *simile* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *6* *6* *6* *6* *fz>* *decresc.* *p*

218



224



230



236



242



247



253



258



262



270



279



Violoncello II

Violoncello II musical score, measures 285-356. The score is written in bass clef with a key signature of one flat (B-flat). The notation includes various dynamics, articulations, and performance instructions.

Measures 285-302: Dynamics include *p*, *cresc.*, *ff*, *fz*, and *fz*. Articulations include accents and slurs. Performance instructions include *pizz.* and *pp*.

Measures 309-316: Dynamics include *fz*, *ff*, *fz*, *fp*, and *p>*. Articulations include accents and slurs. Performance instructions include *pizz.* and *pp*.

Measures 317-322: Dynamics include *fz*, *f*, and *fz*. Articulations include accents and slurs. Performance instructions include *pizz.* and *pp*.

Measures 323-330: Dynamics include *pp* and *decresc.*. Articulations include accents and slurs. Performance instructions include *pizz.* and *pp*.

Measures 337-343: Dynamics include *fp>* and *pp*. Articulations include accents and slurs. Performance instructions include *pizz.* and *pp*.

Measures 344-350: Dynamics include *pp* and *decresc.*. Articulations include accents and slurs. Performance instructions include *pizz.* and *pp*.

Measures 356-358: Dynamics include *decresc.* and *fp>*. Articulations include accents and slurs. Performance instructions include *pizz.* and *pp*.

362 *pp* *decresc.*

368 *decresc.*

374 *cresc.* *arco* *cresc.*

380 *f>* *decresc.* *p* *cresc.* *f>* *decresc.*

387 *p* *tr*

394 *tr* *fz>* *pp*

401 *fz>* *pp*

407 *p* *pp* *dim.*

413 *1* *V* *ff* *1* *V* *p*

420 *ff* *cresc.* *tr*

427 *fz* *p>* *pp>*

436 *decresc.* *ff* *p<*