

***Royal Liverpool Philharmonic Orchestra  
Emerging Musicians Fellowship***

***Cello***

**First Round** (*video audition – in one take in the following order*)

**BEETHOVEN**                      Symphony No. 5, Mvt 2

**STRAUSS**                         Don Juan

Movement 1 exposition of a concerto from the standard repertoire (if Elgar, Mvt 4 start to figure 53) (unaccompanied)

**Second Round** (*including excerpts from the first round*)

**BRAHMS**                         Symphony No. 2, Mvt 2

**SMETANA**                       Bartered Bride Overture (top line divisi)

**MAHLER**                         Symphony No. 2 Mvt 1\* (played with RLPO Double Bass)

Same piece and movement as round 1 (with provided accompanist)

Sightreading may be given

**NB:** *A=440*

*Please prepare sections marked in brackets [ ] where indicated. If no brackets are marked, please prepare entire excerpt.*

*\*to be played alongside RLPO Double Bass*

***What we expect from the orchestral excerpts...***

*Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short “Guidance Note” which highlights a specific musical detail that the panel is looking for in that extract.*

*Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.*

BEETHOVEN

Symphony No. 5, Mvt 2

Guidance notes: "Attention to rhythm within the legato theme. Make sure the tempo is consistent between the theme and the two variants."

Andante con moto  $\text{♩} = 92$

The score is divided into systems for piano and violin. The piano part includes staves for Vello (Violoncello) and Cb. (Contrabasso). The violin part includes staves for Viol. I and Viola. Dynamics range from *p* (piano) to *ff* (fortissimo), with markings for *p dolce pizz.* and *arco*. The tempo is marked *Andante con moto* with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes measures 9, 23, 35, 48, 57, 71, 81, 90, and 97. Red brackets highlight specific passages in the piano and violin parts.

9 unis.  $\text{♩} = 92$  Viol. I *p cresc. f p f p*

23 *pizz.* Viol. I *arco ff sempre ff*

35 Vello *sf sf pp sempre p cresc.*

48 Vello *f p dolce pizz. f*

57 Vello unis.  $\text{♩} = 92$  Viol. I *p cresc. f p f p*

71 Vello *pizz.* Viol. I *arco ff arco*

81 unis.  $\text{♩} = 92$  Viola Vello *pp*

90 *cresc.*

97 Vello *f ff p dolce pizz. p*

BEETHOVEN

Symphony No. 5, Mvt 2 (continued)

102 

107 

114 

118 

STRAUSS

Don Juan

Guidance notes: "Play with clear articulation and flair"

# Don Juan

VIOLONCELLO [Symphonic Poem]

R. Strauss, Op. 20

**Allegro molto con brio**

*ff* *pizz.* *arco* *ff* *pp subito* *sul ponticello* *p tranquillo*

**BRAHMS**

Symphony No. 2, Mvt 2

Guidance notes: "Play with a full and sustained sound without pressing or forcing. Aim for a long line"

**Adagio non troppo**

*poco f espr.* *p*

6 *poco f espr.* *p*

12 *poco f* *dim.* *p*

SMETANA

Bartered Bride Overture (top line divisi)

Guidance notes: "Absolutely metronomic and clean"

Violoncello I e II.

Overture

Bedrich Smetana

Vivacissimo.

*ff* *sf non legato*

*sf*

*ff* *sf*

*ff* *sf*

*ff* *sf* *Viol. 37* *I.Solo*

*sf p subito*

*sf*

*sf*

*sempre p*

*pp*

*pp*

36

SMETANA

Bartered Bride Overture (top line divisi) (continued)

*cresc.* *poco a poco* *cresc.*

*ff* *f* *sf* *sf* *sf* *sf* *sf*

*f*

MAHLER

Symphony No. 2 Mvt 1\* (played with RLPO Double Bass)

Guidance notes: "Pay attention to all the details in the music. Each candidate should expect to be 'leading' the RLPO player with whom they are playing"

*Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.*

The musical score is written for a double bass in bass clef, 4/4 time, and B-flat major. It begins with a first-measure rest, followed by a series of eighth and sixteenth notes. The score includes various dynamics and performance instructions: *fff wild*, *ff*, *sf*, *accel.*, *a tempo*, *immer wuchtig*, *mf*, *ff*, *f*, *p subito*, *f*, *p*, *f*, *ppp*, *sempre pp*, *fp*, *mf*, and *sempre cresc.*. The score features several triplet markings and accents. The piece concludes with a final *ff* dynamic.