

# Malaysian Philharmonic Orchestra

## Cello – Reserve Audition Repertoire (Category 1)

### First Round:

#### Solo Repertoire:

HAYDN

Cello Concerto in D (Exposition)

#### Orchestral Excerpts:

BEETHOVEN

Symphony No. 5: 2<sup>nd</sup> Movement

a) Beginning to bar 10

b) Bar 49 to bar 59

c) Bar 98 to bar 106

d) Bar 114 to bar 123

BRAHMS

Symphony No.2: 2<sup>nd</sup> Movement

a) Beginning to bar 17 (one after A)

### Second Round:

#### Solo Repertoire:

One piece of own choice

#### Other Orchestral Excerpts:

SMETANA

Bartered Bride Overture

a) Beginning to bar 107 (eight after Rehearsal A)

STRAUSS

Don Juan

a) Beginning until Rehearsal D



10 February 2023

Note – If no specific bar numbers or movements are listed, the candidate should prepare the entire work

Beethoven: Symphony No.5: 2<sup>nd</sup> movement, beginning to bar 10

# Beethoven — Symphony No. 5

4

## Violoncello e Basso

Andante con moto ♩ = 92

Violoncello e Basso score, beginning to bar 10. The score is in 3/4 time and consists of two staves: Vello (Violoncello) and Cb. (Basso). The Vello part starts with a *p dolce pizz.* dynamic and features a melodic line with slurs and accents. The Cb. part provides a harmonic accompaniment with a *p* dynamic. The score includes dynamic markings such as *f* and *p*, and a *arco* instruction. A bracket indicates a first ending from bar 9 to bar 10, with a 4-measure rest for the Cb. part.

Beethoven: Symphony No.5: 2<sup>nd</sup> movement, bar 49 to bar 59

Violoncello e Basso score, bar 49 to bar 59. The score is in 3/4 time and consists of two staves: Vello and Cb. The Vello part features a melodic line with slurs and accents, starting with a *f* dynamic and transitioning to *p dolce pizz.* and *f*. The Cb. part provides a harmonic accompaniment with a *f* dynamic. The score includes dynamic markings such as *f*, *p*, and *cresc. f*. A bracket indicates a first ending from bar 48 to bar 49, with a 4-measure rest for the Cb. part.

Beethoven: Symphony No.5: 2<sup>nd</sup> movement, bar 98 to bar 106

Violoncello e Basso score, bar 98 to bar 106. The score is in 3/4 time and consists of two staves: Vello and Cb. The Vello part features a melodic line with slurs and accents, starting with a *f ff* dynamic and transitioning to *p dolce pizz.* and *pp*. The Cb. part provides a harmonic accompaniment with a *f* dynamic. The score includes dynamic markings such as *f ff*, *f*, *p*, and *pp*. A bracket indicates a first ending from bar 97 to bar 98, with a 4-measure rest for the Cb. part.

Beethoven: Symphony No.5: 2<sup>nd</sup> movement, bar 114 to bar 123

114 **C** unis. arco

118 *pp*

The image shows a musical score for the second movement of Beethoven's Symphony No. 5, specifically bars 114 to 123. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of two staves. The first staff begins at bar 114 and ends at bar 117. The second staff begins at bar 118 and ends at bar 123. The music is marked 'C' (Crescendo) and 'unis. arco' (unison arco). The first staff features a series of sixteenth-note chords, each beamed together and connected by a slur. The second staff continues this texture, ending with a final chord marked 'pp' (pianissimo).

Brahms: Symphony No.2: 2<sup>nd</sup> movement, beginning to bar 17 (one after A)

**Adagio non troppo**

*poco f espr.*

6

12

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

A

4

Fl. I

# The Bartered Bride

## Die verkaufte Braut

(Prodaná nevěsta)

Violoncello I e II.

Overture

Bedrich Smetana

**Vivacissimo.**

*ff sf non legato*

36

*ff sf sf sf*

Viol. 37 I. Solo

*sf p subito*

*sempre p*

*pp pp*

(cont.) Smetana: Bartered Bride Overture: beginning to bar 107 (eight after A)

Violoncello I e II.

The musical score for Violoncello I e II is presented in five systems. Each system consists of two staves. The first system shows a continuous eighth-note pattern in both staves. The second system continues this pattern. The third system introduces dynamic markings: *cresc.* in the first measure, *poco a* in the second, and *poco cresc.* in the third. The fourth system features a section marked 'A' with dynamic markings *ff*, *sf*, *sf*, *sf*, *sf*, and *sf*. The fifth system includes *pizz.* (pizzicato) in the first measure, *f* (forte) in the second, *mf* (mezzo-forte) in the third, and *arco* (arco) in the fourth, with a dynamic marking *p* (piano) in the fifth measure.

Richard Strauss  
Don Juan, Op.20

VIOLONCELLO

**Allegro, molto con brio**

**ff** **ff** **ff** **mf** **ff** **ff** **ff** **ff** **ff** **p**

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

**3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

**B** **tranquillo** **pp subito** **sul ponticello**

R. Strauss — Don Juan

# Violoncello

2

*molto Vivo*

*f* *p* *espr.* *p* *cresc.* *rapidamente* *ff* *tranquillo* *ppp* *tranquillo* *ppp*