

Scottish Opera
Cello No.2
Auditions 2022

1st round: Digital Submission (audio-visual recording)

- Rossini William Tell, Overture
Beginning to Letter A (bar 23), 1st cello line
- Beethoven Symphony No.5
2nd movement, Bars 1-10, 49-60 and 98-106
- R. Strauss Ein Heldenleben
Beginning to 4th bar after figure 2

2nd Round: Screened in-person audition

Set Piece

- J. Haydn Either Concerto in C, or Concerto in D
Exposition only from 1st movement

Excerpts

- Puccini Tosca
Act 3, 12 bars before figure 10 to 1 bar after figure 11, 1st cello line
- Mozart The Magic Flute, Overture
Bars 27-53
- Britten Billy Budd
Act 2, figure 80 to 2 bars before figure 82
- Beethoven Symphony No.5
2nd movement, Bars 1-10, 49-60 and 98-106
- R. Strauss Ein Heldenleben
Beginning to 4th bar after figure 2

3rd Round: in-person ensemble audition

- Mozart String Quartet No.14 in G, K.387
First movement
- Borodin String Quartet No.2 in D
First movement

Guillaume Tell

William Tell Overture

1st CELLO LINE

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

p

22/

1 A

1

1

1

1

1

Symphony No. 5 in C Minor, Op. 67

Written 1807-08. First perf. 22. December 1808 in Vienna, Theater an der Wien

Ad hoc orchestra, Ludwig van Beethoven (conductor)

Ludwig van Beethoven
(1779-1827)

2. Mouv.: Andante con moto ♩ = 92

1. *+ vla.*
p dolce

7 *f sub. p* 49 *+ vla.* *p dolce*

53 *f (sub)* *p cresc.* *f* *p*

98 *p dolce*

102 *pp (sub.)*

106

Richard Strauss
Ein Heldenleben, Op. 40

Violoncelle.

Lebhaft bewegt.

The image displays a musical score for the Violoncelle (Cello) and Piano parts of Richard Strauss's 'Ein Heldenleben, Op. 40'. The tempo is marked 'Lebhaft bewegt.' (Lively movement). The Violoncelle part is written in a single staff with a 4/4 time signature, featuring a key signature of two flats (B-flat and E-flat). It includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, with dynamic markings like *f* (forte) and *ff* (fortissimo). The Piano part is written in two staves, also in 4/4 time and two flats key signature. It includes markings for 'geteilt' (divided), *pp* (pianissimo), and *cresc.* (crescendo). The score is divided into two systems, with the first system containing measures 1 through 10 and the second system containing measures 11 through 16. The Violoncelle part features a prominent melodic line in the first system, while the Piano part provides harmonic support with arpeggiated figures and sustained chords.

PUCCINI
TOSCA
ACT 3

1ST CELLO LINE

CELLO-BASS

81

1^o VIOLONCELLI SOLI DIVISI

2^o

3^o

4^o

BASSI

Io lascio al mondo, una persona cara

Io lascio al mondo, una persona cara

START dolce, sostenuto e legato

pp legato

pp legato

pp legato

ppp

ppp

ppp

ppp

Consen- tite ch'io le scriva un sol

Consen- tite ch'io le scriva un sol

10

p

p

p

p

p

ppizz.

CELLO-BASS

83

MENO

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of D major, and features a piano (p) and forte (f) dynamic range. The tempo is marked "allarg." (ritardando). The score includes a crescendo (cres.) and a fortissimo (f) section. The melody is in the right hand, and the bass line is in the left hand. The score is written for piano and includes a basso continuo line.

PIZZ.

CELLO-BASS

Musical score for Cello-Bass, measures 1-4. The score is in G major (one sharp) and 4/4 time. It consists of five staves. The first four staves have melodic lines with various dynamics and articulations. The fifth staff is a whole rest. Dynamics include *p*, *pp*, *f*, and *rit.* (ritardando). There are also markings for *vrit.* (vibrato) and *rall. e dim.* (rallentando e diminuendo).

Musical score for Cello-Bass, measures 5-8. The score is in G major (one sharp) and 4/4 time. It consists of five staves. The first staff has a melodic line. The second and third staves have whole notes. The fourth and fifth staves have whole notes. Dynamics include *pp*, *f*, and *rit.* (ritardando). There are also markings for *STOP*, *AND.^{te} LENTO Appassionato molto*, and *Pizz.* (pizzicato).

II

8

e un passo sfiorava la rena...

8

e un passo sfiorava la rena...

PIZZ.

pp

AND.^{te} LENTO Appassionato molto

Overture zur Oper „Die Zauberflöte“

bars 27 to 53

Cello & Bass

W. A. Mozart, Werk 620

Adagio

Viol. I

Violoncello

ff *p* *sfp* *sfp*

Allegro 7

START

Violoncello

p *f* *p* *f* *p* *f* *p* *f*

Tutti

p *f* *p* *f* *p* *sfp* *p* *sfp*

A

p *f* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

51

80 Grave

mf *cresc.*

f

ff *mf* 6

cresc.

3

(broadly) 81

f 3

pp

cresc.

ff *p dim.*

pp (simply)

82

ppp

Quartet No. 14 in G Major, K. 387

Mozart

Quartet No. 14 in G Major

K. 387

Cello

Allegro vivace assai.

V - Up Bow
□ - Down Bow
(Down bow.)

1

f *p* *f* *p* *p*

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

p *f* *p* *f* *fp*

fp *p* *p* *p* *p*

f *p* *p* *f* *p* *f*

p *p* *p* *p* *p* *p*

cresc. *p* *cre*

scen *do* *f* *p* *f* *p* *f* *p*

fp *f* *p* *pp* *p* *f* *p*

1 *f* *p* *f* *p* 2

D *f* *p* *f* *p* *f* *p*

VOLONCELLO.

The image displays the Violoncello (Cello) part of the first movement of Mozart's Quartet No. 14 in G Major, K. 387. The music is written on a single staff in bass clef with a key signature of one sharp (F#). The piece is in 3/4 time. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *sf* (sforzando), *cresc.* (crescendo), and *calando* (diminuendo). There are also articulation marks like accents and slurs. The piece is divided into sections labeled with letters: E, F, G, H, I, and K. Section E begins with a forte *f* dynamic and a piano *p* dynamic. Section F features a forte *f* dynamic and a piano *p* dynamic. Section G starts with a piano *p* dynamic and a forte *f* dynamic. Section H begins with a forte *f* dynamic and a piano *p* dynamic. Section I starts with a piano *p* dynamic and a forte *f* dynamic. Section K begins with a forte *f* dynamic and a piano *p* dynamic. The piece concludes with a final cadence marked with a double bar line and repeat dots.

STREICHQUARTETT Nr. 2

Alexander Borodin (1833-1887)

Allegro moderato

Solo
p

cresc. poco a poco *mf*

p cresc. *mf* *p cresc.* *mf*

A *pizz.* *p* *arco* *f*

B *p* *marcato* *fz cresc.*

C *mf cantabile*

cresc. poco a poco **D** *Animato* *f*

1 2 3 4 5 6
dim. poco a poco rit.

Violoncello

Tempo I cresc.

p

p. a p. *mf* *cresc.* **E**

p *cantabile*

cresc. **F** *mf*

cantab. *p* *p*

p

1 2 3 4 5 6 7 8 9 2 *dim. rall.*

a tempo *p* *p*

p

1 2 3 4 *cresc. poco a poco* *mf*

C *p* *cresc. poco a poco*

Violoncello

3

mf
f
fp
p
p *cresc. poco a poco*
f cantabile
Animato
dim. poco a poco rit.
Tranquillo
sempre dim.
mf *dim.* *p* *pp*
 1 2 3 4 5 6 7 8 9 10 11