

PORTLAND COLUMBIA SYMPHONY

CELLO AUDITIONS

- WHEN:** Wednesday, September 6, 2017
6:00 P.M. – 9:00 P.M.
- LOCATION:** First United Methodist Church (FUMC)
1838 SW Jefferson
Portland, OR
- IMPORTANT INFORMATION:** **Immediately** - Email interest in auditioning along with instrument to cso@pacifier.com
- By August 28** – Email or mail resume to PCSO at cso@pacifier.com - OR –
PCSO
PO Box 6559
Portland, OR 97228
- By August 28** – Mail \$25 deposit to reserve your audition spot:
PCSO
PO Box 6559
Portland, OR 97228
- August 30** – You will receive an email with your audition time confirmed.
- Questions/Concerns **Contact PCSO at 503-234-4077 or cso@pacifier.com**

EXCERPTS FOR CELLO

Repertory

1. A movement from a Bach Suite of your choice
2. Beethoven 5th, third movement, letter A (meas. 96) for 64 bars
3. Beethoven 8th, trio of 3rd movement (the entire trio)
4. Brahms 2nd, opening of 2nd movement, meas. 1 for 15 bars
5. Tchaikovsky 4th symphony: 1st movement, meas. 120, for 8 bars
6. Tchaikovsky 4th Symphony, 2nd movement, meas. 21 for 36 bars
7. Tchaikovsky 4th Symphony, 4th movement, meas. 26, for 34 bars
8. Shostakovich 9th Symphony, 3rd movement, meas. 50 for 13 bars

BEEHOVEN # 5

Violoncello

3^{ra} MVT

poco ritard. a tempo

42 *sf sf* *dimin. pp* *pp*

Musical staff 42-55: Bass clef, key signature of two flats. Measures 42-55. Dynamics: sf, sf, dimin. pp, pp. Includes slurs and accents.

56 *cresc.*

Musical staff 56-69: Bass clef, key signature of two flats. Measures 56-69. Dynamics: cresc. Includes slurs and accents.

70 *f*

Musical staff 70-87: Bass clef, key signature of two flats. Measures 70-87. Dynamics: f. Includes slurs and accents.

88 *sf sf sf sf* *dimin. pp*

Musical staff 88-102: Bass clef, key signature of two flats. Measures 88-102. Dynamics: sf, sf, sf, sf, dimin. pp. Includes slurs and accents.

103 *f > p* *f > p*

Musical staff 103-115: Bass clef, key signature of two flats. Measures 103-115. Dynamics: f > p, f > p. Includes slurs and accents.

116 *cresc.*

Musical staff 116-131: Bass clef, key signature of two flats. Measures 116-131. Dynamics: cresc. Includes slurs and accents.

132 *ff* *p* *f*

Musical staff 132-144: Bass clef, key signature of two flats. Measures 132-144. Dynamics: ff, p, f. Includes slurs and accents.

145

Musical staff 145-157: Bass clef, key signature of two flats. Measures 145-157. Includes slurs and accents.

158 1. 2.

Musical staff 158-166: Bass clef, key signature of two flats. Measures 158-166. Includes first and second endings.

167 *f*

Musical staff 167-175: Bass clef, key signature of two flats. Measures 167-175. Dynamics: f. Includes slurs and accents.

176 1-6 2 3 4 5 6

Musical staff 176-188: Bass clef, key signature of two flats. Measures 176-188. Includes slurs and accents.

189 *B*

Musical staff 189-198: Bass clef, key signature of two flats. Measures 189-198. Includes slurs and accents.

199 *dimin.* *p*

Musical staff 199-208: Bass clef, key signature of two flats. Measures 199-208. Dynamics: dimin., p. Includes slurs and accents.

209 *sempre più piano*

Musical staff 209-216: Bass clef, key signature of two flats. Measures 209-216. Dynamics: sempre più piano. Includes slurs and accents.

Beethoven — Symphony No. 8

Violoncello u. Kontrabaß

6

Tempo di Menuetto (♩=126)

Measures 1-6 of the cello/bass part. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*, *sf*, and *p*. A *cresc.* marking is present in the first system.

Measures 7-12. Includes first and second endings. Dynamics include *f*. A *cresc.* marking is present in the first system.

Measures 13-20. Dynamics include *sf*, *pizz.*, and *dimin.*. A *cresc.* marking is present in the first system.

Measures 21-28. Dynamics include *arco pp*, *pizz.*, and *cresc.*. A *cresc.* marking is present in the first system.

Measures 29-36. Dynamics include *ff più f* and *sempre ff*. A *cresc.* marking is present in the first system.

Measures 37-44. Dynamics include *f*. Includes first and second endings. A *cresc.* marking is present in the first system.

Measures 45-52. Dynamics include *p* and *pizz.*. A *cresc.* marking is present in the first system.

Beethoven — Symphony No. 8

Violoncello u. Kontrabaß

50

scen - - - do p

54

cre - - - scen - - -

59

do f arco p cresc. scen pizz. p

64

cresc. - - - sf - - - sf p cresc. - - - sf - - -

69

sf p cresc. sf p

74

cresc. sf p dimin. pp

Menuetto da capo al Fine

Adagio non troppo
poco f espr.

6

12

18

24

30

B *L'istesso tempo, ma grazioso*
pizz.

36

42

48

54

60

66

C

arco
pp
dim.
pp
cresc.
f
p

arco
f
dim.
p
pp
p espr.

p cresc.
f
poco f

cresc.
f
poco f

cresc.

FL. I

M. p cresc.

Violoncello

TCHAIKOVSKY ³
#4
1ST MOV

91 *V V* *D*
ff

94

97

100

104 *E V* *ritardando*
p

108 *Meno mosso*
dim.

113 *ritardando* *Moderato assai, quasi Andante*
pp

118 *cantabile*
pp *P*

123

127 *F* *pp*

131 *Ben sostenuto il tempo precedente*

Andantino in modo di canzona

1 *pizz.*
P

9

17 *arco*
P grazioso

24

30 *espr.*

37 *mf*

44 *sf*

50 *mf cresc.*

57 *f*
ff

67 *dim.*
mf

A

B 2

IV. FINALE

Allegro con fuoco

ff

pizz.

dim.

mf

cresc.

arco

f

ff

ff

SPOSTAKOVICH #9
MVT 3.

Violoncelli

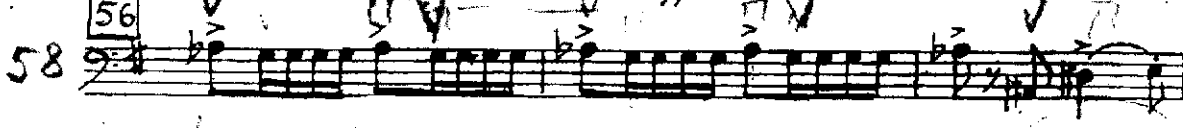
13

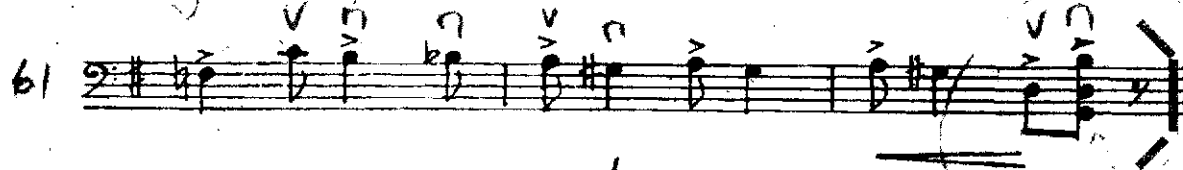
46 

49 

52 

55 

58 

61 

64 