

# 大提琴首席、副首席

## AUDITION REPERTOIRE FOR PRINCIPAL CELLO

### 一、独奏部分 Solo Repertoire

1. 海顿 C 大调或 D 大调大提琴协奏曲第一乐章（含华彩）

Haydn Cello Concerto in C Major or D Major - first movement with  
cadenza

2. 从以下曲目中任选一首演奏

Choose one from the following list

- ① 埃尔加 《e 小调大提琴协奏曲》第二乐章、第四乐章

Elgar: Cello Concerto in e minor - second and fourth movement

- ② 舒曼 《a 小调大提琴协奏曲》第一乐章

Schumann: Cello Concerto in a minor - first movement

- ③ 德沃夏克 《b 小调大提琴协奏曲》第一乐章

Dvorak: Cello Concerto in b minor - first movement

- ④ 肖斯塔科维奇 《降 E 大调第一大提琴协奏曲》第一乐章

Shostakovich: Cello Concerto No. 1 in E-flat Major - first movement

- ⑤ 拉罗 《D 大调大提琴协奏曲》第一乐章

Lalo: Concerto for Cello in D minor - first movement

- ⑥ 圣桑 《a 小调第一大提琴协奏曲》第一乐章

Saint-Saëns: Cello Concerto No. 1 in a minor - first movement

### 二、乐队独奏片段 Orchestral Solos

1. 勃拉姆斯《第二钢琴协奏曲》第三乐章开头至第 9 小节、13 至 25 小

节、71 小节至结束 ..... P1

BRAHMS: Piano Concerto No. 2 [ Mov. 3: m.1-9, m.13-25, m.71 to end]

2. 普契尼《托斯卡》第三幕排练号 9 后 5 小节至 11 后 1 小节 ..... P4

PUCCINI: Tosca [ Act 3: 5 after 9 to 1 after 11 ]

3. 罗西尼《威廉退尔》序曲开头至 48 小节 ..... P8

ROSSINI: “William Tell” Overture [ m.1-48 ]

4. 贝多芬《普罗米修斯的生民》第一幕第 5 首, 33 至 72 小节 ..... P9

BEETHOVEN: The Creatures of Prometheus [ Act 1 - No.5: m.33-72]

5. 施特劳斯《堂吉珂德》主题段, 以及第一、第二、第五变奏 ..... P11

STRAUSS: Don Quixote [ Theme, Variation I, II and V ]

### 三、乐队片段 Orchestral Excerpts

1. 施特劳斯《唐璜》23 至 49 小节、G 前 3 小节至 K ..... P15

STRAUSS: Don Juan [ m.23-49, 3 before G to K ]

2. 勃拉姆斯《第二交响曲》第一乐章 350 至 360 小节、第二乐章开始至 12 小节、第二乐章 99 至 104 小节、第四乐章第 13 小节至 31 小节 ..... P17

BRAHMS: Symphony No. 2 [ Mov. 1: m.350-360, Mov. 2: beginning to m.12, m.99-104, Mov. 4: m.13-31 ]

3. 斯美塔纳《被出卖的新嫁娘》序曲开始至 14 小节、52 至 104 小节、120 至 144 小节、248 至 297 小节 ..... P21

SMETANA: “The Bartered Bride” Overture [ beginning to m.14, m.52-104, m.120-144, m.248-297 ]

- 4.布鲁克纳《第七交响曲》第一乐章 3 至 23 小节、K 至 L 前 7 小节 … P25  
BRUCKNER: Symphony No. 7 [ Mov. 1: m.3-23, K to 7 before L ]
- 5.柴可夫斯基《第四交响曲》第二乐章 21 至 57 小节 …… P28  
TCHAIKOVSKY: Symphony No. 4 [ Mov. 2: m.21-57 ]
- 6.德彪西《大海》排练号 9 前 2 小节至 9 后 6 小节 …… P29  
DEBUSSY: La Mer [ 2 before 9 to 6 after 9 ]
- 7.门德尔松《仲夏夜之梦》“谐谑曲”全部 …… P31  
MENDELSSOHN: A Midsummer Night's Dream [ Scherzo: complete ]
- 8.莫扎特《第三十五交响曲》第四乐章 134 至 211 小节 …… P34  
MOZART: Symphony No.35 [ Mov. 4: m.134-211 ]
- 9.勋伯格《升华之夜》大提琴第一声部 294 至 344 小节 …… P35  
SCHOENBERG: Verklärte Nacht [ 1<sup>st</sup> Cello Part: m.294-344 ]

#### 四、视谱演奏 Sight Reading

# Piano Concerto No. 2 in B-flat Major, Op. 83

Johannes Brahms

## Violoncell

419 3 pizz. 3 3 H 1 arco Tutti 2

436 *ff* molto marc. Solo *ff* ben marc.

447 *fz fz fz fz*

### Andante (M.M. ♩ = 84)

Violoncell I Solo

Violoncell II III

Tutti *mp espress.*

div. *p* pizz.

4 *f* *mf* *mp* *p*

*mf* arco *p* pizz.

Vcell. I Solo

Vcell. II *p* *cresc.*

Vcell. III *p* *cresc.*

*p* *cresc.*

Solo A

3 Vcell. II. III arco *mf* *pizz.* *p* *dolce* *arco* *mf*

20 *p* *dolce* *pizz.* *pp rit.* *in tempo* 8

*pp* *in tempo* 8

# Piano Concerto No. 2 in B-flat Major, Op. 83

## Violoncell

8

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*

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

52 *sf* *mf* *p* *dim.* *pp dim.* *ppp*

Più Adagio

59 *pp sempre* *rit.* *dim.*

**D** Tempo I Tutti

Vcell. I Solo *p dolce* *f* *p*

Vcell. II, III *p div.* *pizz* *mf arco*

70 *p* *dolce* *p* *pizz.*

75 *p* *dolce* *p* *pizz.*

Tutti *cresc.* *mf* *mf arco*

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

# Piano Concerto No. 2 in B-flat Major, Op. 83

## Violoncell

9

83

**E**

Tutti

*p* *pizz.* *dolce*

88

*pizz.* *arco* *cresc.* *f* *rit.* *dim.* *mf* *p dim.*

93

**Più Adagio**

*pp* *-pizz.* *arco* *ad lib.* *pizz.* *arco* *pp*

### Allegretto grazioso (M.M. ♩=104)

**Solo Br.**

*pizz.* *p*

14

*p* *dim.*

29

**A**

*pp* *pizz.* *cresc.* *f* *Tutti arco* *sf*

42

*Solo* *Tutti* *Solo* *Tutti* *sf cresc. sf* *sf* *ff* *ff*

53

*Solo* *5* *pizz.* *p* *poco f espr.*

70

*3* *2*

# TOSCA

G. PUCCINI

## CELLO-BASS

81

*dolce, sostenuto e legato*

1.<sup>o</sup> **4 VIOLONCELLI SOLI DIVISI**

2.<sup>o</sup>

3.<sup>o</sup>

4.<sup>o</sup>

BASSI

Io lascio al mondo, una persona cara

*pp legato*

*pp legato*

*pp legato*

Io lascio al mondo, una persona cara

*ppp*

*ppp*

*ppp*

*ppp*

Consen\_ tite ch'io le scriva un sol

Consen\_ tite ch'io le scriva un sol

# TOSCA

G. PUCCINI

## CELLO-BASS

82

*dolce e legato*

musical score for Cello-Bass, measures 1-5. The score is written for five staves. The first four staves are for the Cello-Bass instrument, and the fifth staff is for the Double Bass. The key signature is one sharp (F#). The time signature is 3/4. The first staff has a treble clef, and the others have bass clefs. The music features triplets and slurs. The first staff has a 'rit.' marking. The second staff has a 'p' marking. The third staff has a 'motto?' marking. The fourth staff has a 'p' marking. The fifth staff has a 'motto?' marking.

musical score for Cello-Bass, measures 6-10. The score is written for five staves. The first four staves are for the Cello-Bass instrument, and the fifth staff is for the Double Bass. The key signature is one sharp (F#). The time signature is 3/4. The first staff has a treble clef, and the others have bass clefs. The music features triplets and slurs. The first staff has a 'p' marking. The second staff has a 'p' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. A box with the number '10' is placed above the second staff. The bottom right of the score has a 'p pizz.' marking.



# TOSCA

G. PUCCINI

## CELLO-BASS

83

*MENO*

*p* *dolcissimo espressivo*

*p*

*p*

*p*

*MENO*

*cres.* *allarg.* *p*

*cres. ed allarg.* *f*

*cres.* *allarg.* *p*

*cres. ed allarg.* *f*

*PIZZ.*

# TOSCA

G. PUCCINI

## CELLO-BASS

84

vn rit.

*p*

*f*

*rit.*

*pp*

*rit.*

*f*

*rall. e dim.*

*rall. e dim.*

**II**

*AND.<sup>te</sup> LENTO*  
*Appassionato molto*

*8*

e un passo sfiorava la rena...

*8*

*8*

*PIZZ.*  
*pp*

*AND.<sup>te</sup> LENTO*  
*Appassionato molto*

e un passo sfiorava la rena...

## Guillaume Tell

## Ouverture

Written 1824-29. First perf. 3. August 1829 in Opéra in Paris,  
François-Antoine Habeneck Conductor

Gioacchino Rossini  
(1792-1868)

**Andante** ♩ = 54

**espress. recitativo**

**mf**

**mf cantabile**

**pp**

**pp**

**pp**

**p**

**espress.**

**poco rit.**

**a tempo**

**8va**

The musical score is written for cello and consists of nine staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 54. The score includes various dynamics such as **mf** (mezzo-forte), **mf cantabile**, **pp** (pianissimo), **p** (piano), and **espress.** (espressivo). Performance instructions include **espress. recitativo**, **poco rit.** (poco ritardando), and **a tempo**. The score also features trills (tr), triplets (3), and a section marked **8va** (octave). The score is framed by red brackets at the beginning and end.

## Zweiter Act.

### Nº 4. Maestoso.

**Andante.**

N<sup>o</sup> 4. Maestoso.

Andante.

*f* *f* *ff* *pp*

*p*

*decresc.* *pp*

**Nº 5. Adagio.**

N. 3. Adagio.

Viola

2 pizz. 6 pizz.

2 3 4 6 pp pizz.

pp

arco

cresc. pp

cresc. pp

arco

cresc. cresc.

p unis.

p Vcl. Solo.

cresc.

ff

decresc.

Andante quasi Allegretto.

*dolce*

*pizz*

*p*

*arco*

*f*

*sf*

*p*

*1*

*1*

*cresc.*

*cresc.*

*sf*

*p*

*cresc.*

*p*

*cresc.*

*sf*

*p*

*cresc.*

*cresc.*

*sf*

*p*

*cresc.*

*p*

*cresc.*

*cresc.*

*p*

*cresc.*





(Sancho Panza.)  
Maggiore. 15

**Var. I.**  
**Gemächlich.**

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Violoncell Solo.

*f* *ff*

20 *fff* *dim.*

*hervortretend* *p* (*ausdrucksvoll*)

*sfz* *f*

**Var. II.**  
*Kriegerisch.*

*ff* (3 Solo Celli.) *ff*

*ff*

*langsam* 22 5 23 4 1. Flöte. 3

**Wieder doppelt so schnell.** 3  
3 Soli Celli. *ff* *restez* *ff*

24 *ff*

25 *etwas ruhiger werdend* *ff* *sfz* *fff*



## Violoncell Solo.

7

3 2 1 2 1 2 2 4 3 2 4 4 3 4 4 3 2 1 1  
 2 3 4 5 46 6 *etwas ruhiger* 47 1 2 3 4 5 6  
 Var. V. *sempre ff* *ff* *lebhaft* *dim.*  
 Solo. *Sehr langsam.* *p* *Frei declamierend, sentimental im Vortrag.*  
 48 *f* *p* *pp* *f* *dim.* *p<sub>2</sub>* *pp*  
 49 *cresc. e accelerando* *molto*  
 Erstes Zeitmass. 50 *Schnell.* *rit. e dim.* *pp* *sehnsüchtig* *quasi* *Cadenza* *ff* *molto appassionato*  
*molto rit.* *wieder erstes Zeitmass.*  
 51 *cresc.*  
 52 Var. VI. *schne* *pp* *Oboc.*

Richard Strauss  
Don Juan, Op.20

## VOLONCELLO

**Allegro, molto con brio**

[illegible]

# Richard Strauss Don Juan, Op.20

## Violoncello

3

*espr.*  
*mf* *f* *cresc.* *ff* *molto appassionato e sempre un poco stringendo* *molto espr.*

*un poco più lento* *fff*

*poco calando* **[** *Tempo, vivo* *p* *senza espr.* *calando* *1* *Tempo vivo* *poco, stringendo* *mf*

*a tempo molto vivace* *p* **[** *I pizz.* *f* *a tempo molto vivace* *ff* *pizz.* *ff*

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

*un poco cal.* **[** *K* *a tempo* *f* *molto appass.* *2* *pizz.* *3* *1* *pp* *poco cal.*

Johannes Brahms  
Symphony No. 2 in D Major, Op. 73

4

274 *arco* *p* *cresc.*

281 *ff*

289 *p cresc.* *f* *sf dim.*

I

302 *p*

315 1 2 3 4 5 6 7 *p sempre*

328 1 2 3 4 5 6 7 *dim.* *pp dim.* *pp perdendosi*

341 *dim.* Pk. Hr.u.Pos.

K

350 *cant.*

359 *p*

370 *pizz.*

380 *arco* *cresc.* *f* *sf* *ben marc.* *quasi riten.*

390 *f*



Johannes Brahms  
Symphony No. 2 in D Major, Op. 73

Adagio non troppo

*poco f espr.*

*p*

*poco f*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p cresc.*

*f*

*p*

*dim.*

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

*pizz.*

*p*

*pp*

*arco*

*pp*

*dim.*

*pp*

*cresc.*

*f*

*p*

*arco*

*f*

*dim.*

*p*

*pp*

*p espr.*

**C**

*p cresc.*

*f*

*poco f*

*cresc.*

*f*

*poco f*

*cresc.*

*f*

Johannes Brahms  
Symphony No. 2 in D Major, Op. 73

7

54 *f* *p* *dim.* *12* *12* *8*

57 *p* *cresc.* *f* *p* *dim.* *12* *12* *8*

62 *dolce* *dim.* *p* *cresc.* *pizz.* *p*

68 *E* *arco*

73 *p*

77 *poco f* *f* *dim.* *3* *p* *dolce* *dim.*

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

87 *12* *8*

92 *F* *f* *f* *f*

96 *pp* *Fl.* *mp*

101 *sf* *sf* *p* *p* *p*

Johannes Brahms  
Symphony No. 2 in D Major, Op. 73

**Allegro con spirito**

*p sotto voce*

*pp*

**A**

*dim.*

*sf*

*sf*

*f*

*sf*

*sf*

*sf*

*sf*

*ff*

**B**

*cresc.*

*ff*

*sf*

*sf*

*f dim.*

*p*

*pp*

*pizz.*

**C** *largamente*  
*arco*

*mp*

*cresc.*

*p*

1

# The Bartered Bride

## Die verkaufte Braut

(Prodaná nevěsta)

Violoncello I e II.

Overture

Bedrich Smetana

Vivacissimo.

*ff* *sf non legato*

*sf* *sf* *sf* *sf*

*ff* *sf* *sf* *sf*

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

*sf p subito*

*I.* *sempre p*

*II.* *f* *sf* *sf* *sf* *sf*

*pp* *pp*



# The Bartered Bride

## Die verkaufte Braut

(Prodaná nevěsta)

Bedrich Smetana

The musical score is written for piano and consists of six systems of staves. The first two systems are in 3/4 time and feature a continuous eighth-note accompaniment in the right hand and a more varied melody in the left hand. The third system introduces dynamics: *cresc.*, *poco a poco*, and *cresc.*. The fourth system features a section marked 'A' with a key signature change to one sharp (F#) and includes dynamics *ff*, *sf*, and *f*. The fifth system includes a red bracketed section marked *pizz.* and *f*, followed by *arco* and *p*. The sixth system continues with *pizz.* and *p*. The score is written in a standard musical notation with various articulations and dynamics.

# The Bartered Bride

## Die verkaufte Braut

(Prodaná nevěsta)

Bedřich Smetana

4

arco

*p*

*più p*

*pp*

pizz.

*pp*

*p*

*p*

*f* *cre - scen - do*

*arco*

*cresc.*

*cresc.*

*ff* *f* *f* *f* *f*

*ff* *f* *f* *f* *f*

*f* *f* *f* *f* *f*

*f* *f* *f* *f* *f*

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## Symphonie Nr. 7

Violoncell

I

Anton Bruckner  
(1824-1896)

**Allegro moderato**

*mf* *poco a poco cresc.*

14 *dim.* 1

25 **A** *div. pp* *p* *pp* *p poco a poco cresc.* *ff*

39 *dim.* *p* *pp* *dim.* *dim.* *pp* *dim.*

51 **B** *Ruhig* *unis.* *Ob. I Klar. I* *4* *p ausdrucksvoll*

62 *mf* *p* *dim.* *pp* *cresc.*

69 *p poco a poco cresc.* *cresc. sempre* *dim.* **C**

79 *mf* *pp* *4 pizz.*

91 *p* *mf* *f* *4*

## Symphonie Nr. 7

103 **D** div. arco 1 2 3 4 5 6 7 8 9 10 11 12 etwas belebend 13 14 15 16

*pp* *poco a poco cresc.*

119 17 18 *rit.* 19 **E** Ruhig *a tempo* unis. 20 *pp*

126 *pp* *cresc.* *f*

130 *pp* *pp*

134 **F** *f*

137 *cresc. sempre*

140 *ff*

143 **G** *cresc.* *fff* 3 *pp*

151 *pizz.* *pp*

158 *dim.*

165 **H** Ruhig 17 *ritard.* Ob. **I** *a tempo* arco *mf* 4

193 **K** 2. *f immer hervortretend* *mf* *f cresc.*



# Symphonie Nr. 7

3

200 *ff* *dim. mf* *f*

209 *dim.* *pp poco a poco resc.* *dim.* *pp* **L** *Ruhig* 1

220 2 3 4 *p* *f*

224 *pp*

228 *dim.* *ppp* *ff* **M** *Tempo I* 2

239 *fff*

249 **N** 1 2 3 4 1 2 3 4 1 2 3 *pp* *poco a poco cresc.* *f* *dim.* *pp*

264 4 5 *poco a poco cresc.* *pp* *div.* *poco a poco cresc.* 4

281 **O** *unis.* *p hervortretend*

290 *mf poco a poco cresc.*

299 *dim. sempre* 1 **P** *pp* *pp*

310 3 **Q** 5 *Ob. I Klar. II*

## II

Peter Ilyich Tchaikovsky

Andantino in modo di canzona

1 *pizz.*  
*p*

*arco*  
*p grazioso*

*espr.*

*A*  
*mf*

*sf*

*sf* *mf cresc.*

*f* *ff*

*B* *dim.* *mf* 2

## VIOLONCELLES

7

au Mouvt

arco pizz. arco

DIV. *p* arco *p* pizz. 2 *p* *espress.* *mf* *appass.* arco *mf*

*più p* *cresc.* *pizz.*

8

*pp* *pp* *pp cresc.* *pizz.* *p* *mf* *pizz.*

Retenu a Tempo

arco *sfz* *sfz* *sfz* *p e molto dim.* *pp* 1

Un peu plus mouvementé

9

1-2 3-4 *p* *sfz* *p* *mf* *f* *p*

3-4 5-6 7-8 9-10-11-12 13-14-15-16 *mf* *f* *p*

16 *tres rythm* *velles* 5-6 *p* *sfz* *p*



# VIOLONCELLES

5

*mf* *sf* *f* *ff* *dim.*

*mf* *sf* *f* *ff* *dim.*

*p*

**En animant**

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

*pp* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

*p* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

**10** **au Mouvt**

*DIV. en 2* *molto cresc.* *f sfz* *pizz.*

*arco* *arco* *pizz.*

## Scherzo.

Allegro vivace.

16

N° 1

Musical score for Violoncello and Bass, Scherzo, Allegro vivace. The score is in 3/8 time and consists of 37 measures. It features a variety of musical notations including dynamics (*p*, *sf*, *cresc.*, *ppp*, *ff*), articulation (*pizz.*, *arco*), and phrasing (A, B, C, D, E). The key signature has two flats (B-flat and E-flat).

## Mendelssohn — Midsummer Night's Dream

6

## VIOLONCELLO e BASSO.

F  
*p cresc. f cresc.*  
 4 *pizz. p* *arco p cresc. f sf*  
*cresc. sf cresc. sf sempre ff*  
 H *dim.*  
*pizz. pp pizz.*  
*arco p*  
*arco pizz. p* *dim. dim.*  
 5 *arco pp* *4 K<sub>1</sub> pp*  
 2 3 4 5 6  
 L *pizz. 3 pizz. 15*

**VIOLONCELLO e BASSO.**

7

**M** arco  
*p cresc. sf sf p f*

**N**  
*p pizz.*

**O**  
*f f p arco p*

**P** pizz.  
*1 2 3 4 5 6 7 8 1 2 3*  
*4 5 6 7 8 9 10 11 12 3 Q 1 1 2 3 4 5*  
*6 7 8 9 arco pizz.*

*sempre più pp*  
*din.*  
*pp*

Hei! Wo geht die Reise hin?  
*attacca*

## Violoncello und Kontrabaß

134 *p*

142

151

160

168

177 *E* *p* *sf* *sf*

189 *fp* *f* *3*

202 *fp* *fp* *fp* *fp* *fp* *fp*

210 *f* *1* *sf* *sf* *p* *p*

222 *p* *2*

234 *F* *f* *1*

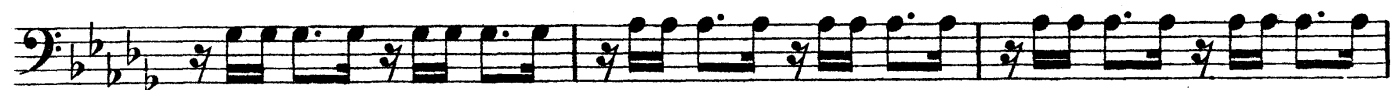
249

256

Detailed description: This is a page of a musical score for the Violoncello and Kontrabaß parts of Mozart's Symphony No. 35. The page contains measures 134 through 256. The music is written in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. A red bracket on the left side of the page highlights measures 134 through 210. The page number '6' is in the top left corner, and the page number '34' is at the bottom center.

## 1. Violoncello.

Wieder wie früher.  
wieder gewöhnlich





## 1. Violoncello.

*p* *poco a poco cresc.* *steigernd*  
*cresc.* *cresc.*  
*etwas bewegter*  
*pp dolce*  
*mf* *pp*  
*mf* *p* *f cresc.*  
*f* *ff*  
*ff* *rit.*  
**R** *Etwas bewegt.*  
*p* *p*  
*steigernd*  
*steigern* *beschleunigend cresc.*

# 1. Violoncello.

9

*cresc.* *ff*

*ff* *molto rit.* *fff*

*gross* *espr.* *f* *f*

*sfz* *sfz* *p*

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

*ff*

*rit.*

*p* *dim.* *poco rit.* *rit.* *molto rit.*

Dämpfer aufsetzen.  
2. Cello Solo